JOHNNY FOURIE:
ONCE UPON A TIME, AN ARTISTIC LIFE

BY

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SCHJAM004

A DISSERTATION SUBMITTED IN FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF THE DEGREE OF

MASTER OF MUSIC

FACULTY OF HUMANITIES

SOUTH AFRICAN COLLEGE OF MUSIC

UNIVERSITY OF CAPE TOWN

2020

DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to and quotation in this dissertation from the work or works of other people has been attributed, and has been cited and referenced.

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JAMES SCHOLFIELD

Dedicated to Natascha and Emily

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2020

ABSTRACT

> Johnny Fourie is one of the greatest guitar players of our époque (McLaughlin quoted in Crossley, 2007:iii).

This study looks at Fourie's later approach to the interpretation of three selected representative works from his recording *Once Upon A Time*. Although there is biographical detail available, there is very little in-depth analytical discussion or comparative study of his style and interpretation of repertoire. The purpose of this study is not a historical or bibliographic documentation but an analytical exploration of selected works from Fourie's final recording. Transcriptions and analysis occupy the majority of the study. The research focuses on the musical content of a specific period in Fourie's musical life. Biographical material is intended to reinforce Fourie's musical influences within the context of the material being analysed. The interpretation of his work in this context is the author's own workflow in understanding the material.

A large part of developing an ability to improvise convincingly in the jazz artform is to emulate the defining individuals who have shaped it. The aural tradition is often the main conduit of learning and study. This process is an accepted method of artistic development and was especially valid in the South African musical context during the period under examination.

There are very few studies on Fourie's improvisational approach or interpretation of the jazz repertoire especially in relation to his later work. Jonathan Crossley's biographical and analytical work *Johnny Fourie and his influence on the development of the jazz guitar in South Africa* is a comprehensive and well-documented look at Fourie's life through interviews with the subject as well as through colleagues and family. The work is divided into two parts, the first consisting of biographical material and the second a look at some of Fourie's general approaches to harmony and improvisation. This consists of a comprehensive analysis of one of Fourie's early chord melody interpretations of the jazz standard 'My Foolish Heart'. The author's work is an extension of the analytical part of Crossley's work, exploring Fourie's later musical output with an emphasis on his harmonic and melodic developments, looking through the author's own prism as an active jazz guitarist and composer.

By the time *Once Upon A Time* was released, Fourie's approach to harmony had evolved considerably and the album is a testament to this maturation. Working in relative isolation in his

later years, it was only through a small network of close family, friends and musicians that his work was made available to the outside world.

The main focus of this research will be to document and analyse Fourie's later musical output for the purposes of identifying stylistic traits inherent in his approach to improvisation and harmonic content as well as pinpointing his possible influences and inspirations through the transcription of melodic and harmonic content. The transcription process is also a crucial method of gathering musical information that can help inform and influence a musician's own approach to improvisation.

The study is divided into three parts. Part I consists of an introduction, a glossary of useful terms and a short biography of the artist. Part II comprises analysis and the deconstruction of transcribed materials. Observations and musical influences are noted. Part III consists of a collection of melodic lines and chord voicings drawn from the transcriptions to create a lexicon of the artist's musical vocabulary.

The author acknowledges that the study is limited to the selected works. The primary intention is to generate a conceptual understanding of Fourie's approach and improvisational vocabulary.

ACKNOWLEDGEMENTS

I wish to thank the University of Cape Town for granting me the opportunity to complete this study, my supervisor Associate Professor Andrew Lilley for his patience and advice, Sheila Taylor for her tireless administrative assistance, Mikhaila Alyssa Smith for her incredible editing skills, all my teachers especially Neefa van der Schyff, Wayne Brasel and Merton Barrow, and all my musical friends and colleagues who have inspired me throughout my musical journey. I would also like to extend special thanks to the Senatsverwaltung für Kultur und Europa Berlin and GVL (Gesellschaft zur Verwertung von Leistungsschutzrechten mbH) for their generous financial support. Lastly, I am eternally grateful to Johnny Fourie who always encouraged me to pursue my musical dreams and showed me that the journey never ends.

CONTENTS

PART I

Introduction

> *Once Upon A Time* represents a return to a few of the structures that I learnt to play by ear from my early mentors. They are now infused with all that came to them through almost 50 years of experience both musical and existential (Fourie, 2007).

Johnny Fourie stands as one of South Africa's most influential jazz guitar players. He was not only an important figure in the South African music scene up until his death in 2007 but also made an impact internationally, gaining the respect and admiration of many notable musicians such as John McLaughlin and John Abercrombie. Through his educational work at Technikon Pretoria and his private teaching, Fourie also influenced and mentored many young South African musicians.

I first met Fourie in the late 1980s in Johannesburg at the age of nineteen and was introduced to him through the musicians I was starting to work with at the time. Most of them had either worked with Fourie or were mentored by him. This included artists such as vocalist and saxophone player Gavin Minter, bass player Chris Becker and drummer Kevin Gibson. Over the years I watched Fourie perform and had the opportunity to study with him briefly. I would describe Fourie as a musical father figure. We would discuss music and who he was listening to. There was always something to learn. He left a huge impression on me through his generosity, support and passion for the music. Some of the information with regard to influences and musical approaches stems from firsthand interactions. This is often a common process of firsthand learning stemming from a close interaction with a mentor or musical influence and that each generation studies and learns from the generation that came before (Dobbins, 1980:36-41).

His last recorded work titled *Once Upon A Time* is a solo jazz guitar album dedicated to Fourie's musical heroes. It was recorded at home by his son Sean over an extended period of time and was thus devoid of the constraints of the traditional studio recording processes, which can play a significant role in determining the outcome of both the technical aspects and artistic decisions of a recording. On a number of the tunes on the album, Fourie makes use of more than one recording track, often multitracking three to four different guitar tracks. This allows for an expanded harmonic range and self-accompaniment possibilities. His use of an added alto guitar at times also extends the range of the traditional instrument.

The self-recorded aspect of the production speaks to a paradigm shift in the music recording industry. In jazz, recording budgets are often limited or mostly non-existent. Where previously the traditional approach was to record an album for a recording company, the emergence of home recording technologies has facilitated the ability to document material without economic hindrance. This has opened up new realms of possibility for the creative artist.

Fourie was always in search of new and cutting-edge approaches to his art. Whether it was through the work of George Russell and his Lydian Chromatic Concept, the ethereal fusion musings of Alan Holdsworth or the deep spiritual connection of John McLaughlin, he was always open to new and exciting ideas. Yet, through all his musical journeys, Fourie managed to maintain a deep connection to his musical roots which lay in the fertile ground of the jazz tradition and its long line of individualists who powered the artistic drive to produce some of the most profound music of the last hundred years. Names that appear as Fourie's influences and mentors include legends of jazz such as Tal Farlow, Jimmy Raney, Barney Kessel, Bill Evans, Chet Baker and John McLaughlin. Fourie was an individualist who belonged to that elite club.

The author has spent many hours transcribing music as part of the ongoing research into understanding an individual artist's approach and thought processes during music making, especially in an improvisatory context. Transcribing is a method that has constantly been reiterated and endorsed by countless artists from many fields of non-classical music. In western-based classical music traditions, the emphasis is often, but not always, on the interpretation of the score. In more non-western or improvisatory contexts, the emphasis is on emulation or recreation through aural skill sets. Indispensable to the evolution of jazz is its reliance on aural transmission of musical information.

"Imagine the absurdity of attempting to learn the style of Louis Armstrong from a printed page" (Dobbins, 1980:40-41).

Improvisation is often referred to as spontaneous composition. The knowledge of its varied compositional techniques in jazz is key to developing one's own skill in the discipline (Azzara & Snell, 2016). In the classical music tradition, this element is left in the hands of the composer. Although performers in the western classical tradition often have an understanding of the complex

harmonic structures within the music they perform, it is not an essential prerequisite to the performance. If one was to draw similarities between the classical world and jazz world, jazz musicians would probably find more in common with the composer, at least within the realms of improvisation. Use of standard musical notation is also often very limited in its scope with regard to jazz improvisation due to the often uniquely individualistic approach to rhythmic and melodic embellishment by many performers. Playing along and replicating the music as close as possible to the original is an essential part of the learning process. Through emulation one can find a path into a more subconscious form of expression. The aural tradition is an integral method of developing an instinctual reactionary musical trajectory. Jazz musicians have always learned the most expressive elements of their skills through the meticulous imitation of established masters of the tradition (Dobbins, 1980:41).

In jazz analysis, there is often a deeper purpose involved in discovering why and how the artist's music came to be. The idea that concepts and ideas can be incorporated into the researcher's own musical output is an essential part of the process. In fact, the artist as the researcher is an integral part of the jazz tradition. One cannot effectively express oneself through the art form without a formal grounding in some kind of harmonic, melodic or rhythmic formulation. This could be the relatively modern standard practice of jazz theory and analysis that has developed through the institutionalisation and academisation of the art form or some kind of individual or personal conceptualisation based on an aural or more intuitive, organic learning process. Neither is less valid than the other; the important factor is that the material is assimilated into the vocabulary of a practising artist. There are many cases in which artists have affirmed the value of transcription as being an essential part of the creative artist's method of developing new ideas to inform their existing improvisational vocabulary. Guitarist Mike Stern, for instance, stated that part of his daily practice routine involves transcribing ideas from some of the classic masters such as John Coltrane and Miles Davis (Prasad, 2010:5). The study of jazz is more a study of individual performers who have developed a personal voice in the discipline. Transcription incorporates many elements that can assist the performer in their own playing, such as development of the ear, sense of phrasing and rhythmic feel. A student is intuitively drawn toward a piece of music within a certain genre or style. This could be from a recording or live performance and could comprise a phrase or set of phrases that stand out. Often there is focus on a particular performer that resonates with the listener's own conceptual approach. It can also often be the case that a chance discovery of a seminal recording or

a live performance can completely change the direction of a developing artist's musical trajectory. The goal is to try to assimilate elements of a player's skill set into one's own conceptual and practical approach to improvisation.

In the western classical music tradition, analysis is used to document musical practices through the ages for the purposes of gaining a stronger theoretical understanding of the musical culture and its relevance in a sociological political landscape. The end results are often purely for academic purposes and remain within a small circle of specialists such as musicologists. In jazz, analysis is an artistic practice and an essential part of the development of the art and artist.

In a South African context, some of the most prominent jazz practitioners, such as piano player Bheki Mseleku or saxophonist Winston Mankunku Ngozi, originated from marginalised communities where the learning and propagation of jazz were part of a wider political struggle to create an independent cultural identity. The struggles of John Coltrane, Duke Ellington and Thelonious Monk, both artistically and politically, resonated deeply in the brutally repressive world of apartheid South Africa and its struggle for independence. It was as much African jazz as it was American. National boundaries in the world of jazz are an antithesis to its underlying unifying spirit. Often music was a way to escape the hideous reality that confronted so many South African artists and the act of playing jazz in a white supremacist nationalistic state was part of an act of defiance.

The author has chosen three works from Fourie's album *Once Upon A Time* to demonstrate a range of repertoire and styles, from reharmonised jazz ballads to the more up-tempo straight-ahead rendition of 'It's You Or No One'. For instance, the ballad 'Unforgettable' is a perfect example of Fourie's developed sense of harmony; it is an excellent vehicle to explore the nature of the creative harmonic process and it provides a framework for deep harmonic analysis.

Saxophonist Lee Konitz stated, "Jazz tunes are great vehicles for improvisational and harmonic exploration and their forms that can be used and reused. Their implications are infinite" (Lee Konitz quoted in Berliner, 1994:63).

Track list from the album *Once Upon A Time* with accompanying text:

1. ‘Skylark’, written by Hoagy Carmichael - a superior song that I have enjoyed since the 1950s.
2. ‘Unforgettable’, written by Irving Gordon, invoking the George Shearing sound.
3. ‘I’ll Remember You’, written by V. Scherzinger - off-the-cuff rendition of an easy swinger for Jimmy Raney.
4. ‘Here’s That Rainy Day’, written by Jimmy van Heusen - a drastic reharmonisation of an old favourite.
5. ‘Autumn In New York/Manhattan’, written by Vernon Duke Rodgers and Hart - both a homage to my early hero Tal Farlow.
6. ‘Our Love Is Here to Stay’, written by George Gershwin, played with Barney Kessel in mind.
7. ‘Goodbye’, written by Gordon Jenkins - for my mother, Hester Sofia, who was my first genuine musical inspiration.
8. ‘I Should Care’, written by Paul Western. This one is for my great mentor Bill Evans.
9. ‘All the Things You Are’, written by Jerome Kern - to John McLaughlin who inspired my search towards a deeper meaning in music.
10. ‘The Touch of Your Lips’, written by Ray Noble, inspired by Chet Baker, is a very lyrical vocal and instrumental rendition.
11. ‘It’s You Or No One’, written by Jule Styne - for Tal Farlow.
12. ‘Love Letters’, written by Heyman and Young, originally associated with Nat King Cole. This arrangement was inspired by Claus Ogerman.
13. ‘Song For V’, written by Johnny Fourie - composed for my wife Val who has supported my music for the last 30 years.
14. ‘Here’s That Rainy Day Again’

Short Biography

Jan Carel Fourie was born in the Western Cape on the 18th of May, 1937. At around the age of fourteen or fifteen, he left home and started to play music professionally. By sixteen, he was working in the Johannesburg recording session scene and recorded with artists such as Spokes Mashiyana, Miriam Makeba and Nico Carstens. Throughout these early years, he learned mostly on the job. He moved to the United Kingdom in 1966 and this led to many opportunities including a period working with the Ray Ellington Quartet. This exposure eventually led him to become the resident guitarist at Ronnie Scotts in London where, still to this day, there is an honorary photo of him hanging on the wall. Through this residency, Fourie was exposed to some of the most prominent jazz musicians of the time and had the opportunity to play and accompany such legendary artists as Ben Webster, Johnny Hodges, Sonny Rollins, Mark Murphy and South African pianist Chris McGregor.

He moved back to South Africa and worked regularly before returning to the United Kingdom in 1969. Eventually he made the move to New York 'to play fusion' (Crossley, 2003:16). Fourie's primary motivation was to explore the sounds that were starting to emerge from seminal artists such as John McLaughlin, Miles Davis and Joe Zawinal. During this time, he recorded with organist Charles Erland on the album *Intensity*. The album featured Erland on organ, Hubert Laws on flute and Billy Cobham on drums. Not long after, Fourie was recommended by Billy Cobham to Clive Stevens whose guitarist was leaving and Fourie took up the position. While in New York, Fourie also got to audition for Chick Corea who was forming a new band that would later become Return To Forever and one of the most influential jazz fusion bands of the 1970s. The audition took the form of a rehearsal on four numbers, including 'Spain' and 'Matrix'. The personnel included Stanley Clarke on bass, Steve Gadd on drums and Chick Corea on keyboards. Guitarist Al Di Meola ultimately got the job and although Fourie did not get hired, it was testament to the level of his playing at the time.

Fourie eventually moved back to South Africa permanently in 1974 and carried on with a vibrant musical professional life. He started to explore the works of George Russell's influential Lydian Chromatic Concept and performed as either a sideman or leader in various projects. Some of the bands and projects he was part of include: Profile, The Sound Department, The Band, The Johnny Fourie Band, Adverse Additions, Dave Lithans Trio, Carlo Mombelli's Abstractions and jazz

organist and keyboardist Richard ‘Groove’ Holmes. This last band featured Barney Rachabane on saxophone, Fourie on guitar, Vic Higgins on drums and Holmes on keyboards. Other projects included Rush Hour, Light Years, SABC recordings and Wessel van Rensburg’s band Tone Colours.

In 1992, he began teaching at the Technikon Pretoria. He also began working on his specific reharmonisation techniques culminating in the album *Once Upon A Time*.

“People here don’t understand the complexities of the harmonic knowledge that I have worked out. They look for obvious things like flashy gimmicks and clichés” (Crossley, 2003:39-40).

Fourie passed away in 2007 at the age of 70.

Source: Crossley, Jonathan Mark. "Johnny Fourie and His Influence on the Development of the Jazz Guitar in South Africa." University of the Witwatersrand, 2003.

Explanatory Notes

> Jazz is not just, "well, man, this is what I feel like playing." It's a very structured thing that comes down from a tradition and requires a lot of thought and study (Wynton Marsalis quoted in Berliner, 1994:63).

All the notated music used in this book has been transcribed from original recordings by the author himself and is representative of performances from a specific recording. The aim is to document as accurately as possible, through transcription, the artist's interpretation of three representative standard works from what is commonly known as The Great American Songbook. Guitarist Jim Hall notes that there is no absolute perfect way to notate music. The possibilities of musical nuance and subtlety are infinite and the whole process seems to require a degree of interpretation (Hall, 1990:22). It is highly recommended that the transcriptions should be accompanied and used alongside the original recordings, as this is where the true nature of Fourie's music exists. Although the act of notating the transcriptions helps in the analytical process, as jazz is essentially an aural tradition, the actual notes are often of less significant than the manner in which they are played (Dobbins, 1980:36).

The transcriptions of his interpretations of these particular jazz standards are laid out in a lead sheet format including melody, chords, form and improvisations. The transcriptions of improvised solos played by the artist are intended to highlight the interpretation and thinking of the artist visually within the framework of the harmonic structure of a tune and while they can be read and played, they are primarily intended as a reference for study.

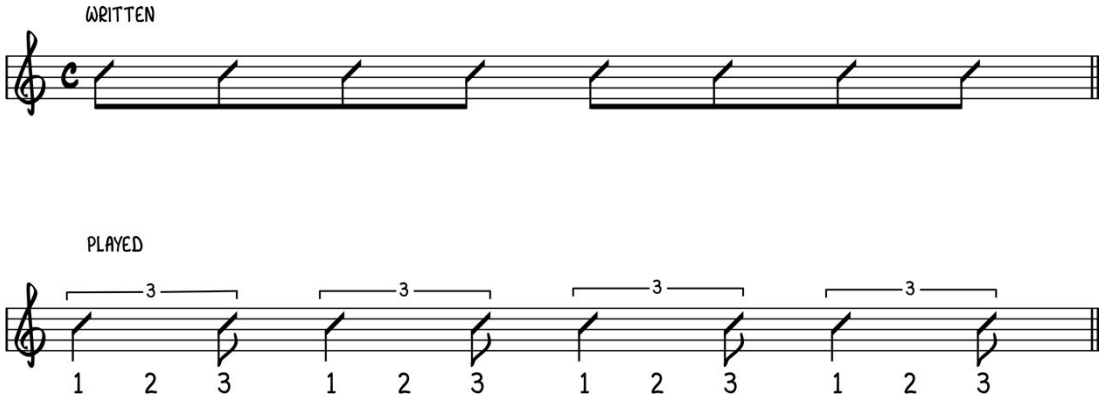
1.1 Chord Nomenclature

Jazz musicians generally have a strong working knowledge of all the possible written permutations of chord nomenclature. Chord symbols are generally only a guide to the possible harmonic variabilities available and often only represent the basic harmonic structure. In these examples, the artist often reinterprets the harmonic content to suit his creative vision. This is an essential element of the jazz tradition. The process of reharmonisation and harmonic expansion has the potential to define an artist's individuality. Often, within the context of improvised music, chord symbols can be expressed in many different ways; for example, C could mean C6, CMa7, C6/9 or C Lydian. In

this work, I generally use the triangle to represent major 7 chords. Minor 7 chords are written as '-7' or in some cases, 'min7'. Dominant 7th chords are generally written as '7', e.g., 'C7'. The 6th and the 13th are the same note within a chord. Standard practice is to use 6 on major and minor chords and 13 on dominant chords. The 4th and 11th are the same note in a chord. Here, 4 is used on major and sus chords, and 11 on dominant and minor chords. Tensions on chords are written, where relevant, with a sharp (#), e.g., 'A7#9' or 'C7#11', or a flat (b), e.g., 'A7b9' or 'C7b13'. A circle crossed with a single diagonal line refers to a half-diminished chord also notated as a '-7b5' or 'ø' – a minor 7 chord with a flattened 5th.

1.2 Rhythmic Notation

Swing feel, swing-eighth note feel or swinging eighth notes refers to when the rhythmic quarter note is divided into three equal parts of a triplet. The eighth notes are then played as follows:



1.3 Theoretical Practice

The theoretical practice applied to the analysis of the chosen work conforms to accepted jazz theory and practice. The author assumes that the reader has a solid foundation in the theoretical concepts of jazz theory and analysis. Below is a brief description of the analytical methodology used in this work. Chords are generally analysed from the root of the chord unless it is an obvious inversion. Lines and improvisations are analysed either in relation to the key or in some cases, in relation to the chord. Bar numbers refer to specific examples. The rhythmic interpretation of the transcription should ideally be referenced to the original recordings. Most eighth-note lines are either swung or when stated, played with a straight feel. Although I have tried to notate as rhythmically accurate as

possible, often in jazz the notation is simplified, and the rhythmic complexities of swing or feel are left to the interpreter. The reader should have a good understanding of chord scale theory, modal jazz harmony, bebop and standard jazz theoretical practices.

1.4 Terminology

Alternate picking – a right-hand pick technique where every note is played with an alternating pick stroke following the pattern 'up, down, up, down,' etc., or 'down, up, down, up.'

Altered – a dominant 7th chord which can include tensions b9, #9, b13 and #11.

Approach note – a note that moves by step to a chord tone or available tension.

Ballad - a slow tune, often consisting of more complex harmony and lyrical text.

Bebop - a style of jazz that developed in the early 1940s, some of the main protagonists being Charlie Parker, Dizzy Gillespie and Thelonious Monk.

Bridge – usually the B section of a tune

Changes - the chords of a tune

Chart - lead sheet or score

Comp or comping – chordal accompaniment for a soloist, although comping can also comprise single or intervallic lines.

Deceptive cadence - a dominant 7th chord resolving somewhere other than expected.

Diminished scale - a symmetrical scale comprising alternating half and whole steps or vice versa.

Double-time - a change of the original tempo to one that is twice as fast with the harmony moving twice as fast as well.

Double-time feel - a change in tempo to one that is twice as fast, but with the changes still moving at the speed of the original tempo.

Dyads – two notes played simultaneously

Extensions or tensions - notes that are located between the chord tones of a chord. The chord tones are the root, third, fifth and seventh; the tensions of the chord will then be the second, fourth and sixth degrees – commonly referred to as 9, 11 and 13 as they often appear in the octave above the chord tones in chord voicings. There are two kinds of tensions: natural and altered. Natural tensions are diatonic to the major scale built on the root of the chord. Altered tensions are non-diatonic to the major scale built on the root of the chord (Crook, 1999:44).

Great American Song Book - the compositions of composers such as George Gershwin, Cole Porter, Billy Strayhorn and Duke Ellington during the 20s, 30s and 40s. Many of the tunes were written specifically for musicals.

Guide tones – notes that consist of the defining quality of a chord, i.e., the 3rd or 7th.

Key centre – the tonality of a harmonic progression

Lydian Chromatic Concept – an improvisational and harmonic concept developed by George Russell

Minor forms – Pat Martino's conceptual approach to mapping out the fretboard.

Modes – scales derived from major and minor scales. The most common modes are derived from the major, harmonic major, melodic minor and harmonic minor scales.

Over-the-bar-line phrasing - phrasing that often anticipates the following chord.

Passing tones – approach notes that move by step between two chord tones, available tensions or chord tone and tension.

Rhythmic augmentation and diminution - rhythmic embellishments where the note values of a motif are expanded or increased (augmentation) or contracted or decreased in a subsequent motive (diminution).

Solo - an improvisation, often over the form of a tune.

Stretching the time – playing with the time feel, slowing down or speeding up on purpose.

Sweep picking - a right-hand pick technique applied by playing consecutive notes on different strings using either a continuous downstroke or an upstroke in the other direction.

Target note – usually a harmonic sounding melody note, but can sometimes be a non-harmonic tone.

Turnaround – a cycle of chords used as an introduction or outro of a tune usually based on a III VI II V progression or a variation thereof.

Upper-structure triad – any major, minor, diminished or augmented triad played over a chord but must contain at least one allowable tension, e.g., a B minor triad over a C major 7 chord where B is the major 7th, D is the 9th and F# is #11, or a D major triad over C7 where D is the 9th, F# is #11 and A is the 13th.

PART II

All the Things You Are

Introduction

Fourie's uniquely haunting rendition of the famous standard is dedicated to his longtime friend John McLaughlin. 'All the Things You Are' (1939), the second track on the album, is a song composed by Jerome Kern with lyrics written by Oscar Hammerstein II. The song was written for the musical *Very Warm for May*. It is one of the most often studied and played tunes in the jazz repertoire and has been interpreted and recorded by a huge number of jazz musicians. Lee Konitz has performed standard compositions like 'All the Things You Are' for over forty years now because of their unlimited substance as frameworks for invention, inspiring him to probe ever more deeply into their possibilities (Berliner, 1994:226).

Some of the most iconic recordings in jazz history feature the song, including the live recording *The Quintet – Jazz At Massey* (1953) with legends Charlie Parker, Charlie Mingus, Max Roach, Bud Powell and Dizzy Gillespie. It also has a special place in the modern jazz repertoire, from Bill Evans's *The Solo Sessions Volume 2* to strong associations with the modern jazz guitar tradition. Instrumentally, it is very common for the song to be played at a faster or 'bright' tempo, especially by contemporary players such as Keith Jarrett and Pat Metheny. Its place in jazz guitar history has been defined by the interpretations of players like Tal Farlow on the album *Second Set* (1956), Jim Hall on his album *Three* (1986), Pat Metheny on his album *Question and Answer* (1990), the duo album *Jim Hall and Pat Metheny* (1999) and the odd metre renditions by players such as Johnathan Kreisberg and Kurt Rosenwinkel.

Fourie's interpretation is played at a ballad tempo which is probably truer to the original intention of the song. Although the song has been played at many different tempos, it is rarely played as an instrumental ballad. Ballad or slow-to-medium tempo renditions are most often performed vocally. Versions that could be considered among the definitive vocal recordings are by Frank Sinatra and jazz vocalist Ella Fitzgerald.

The combination of the 3/4 time signature and ballad tempo, in this case 53 beats per minute, can be seen as a nod to both the vocal ballad approach and the more contemporary 3/4 interpretations of modern guitar players such as Jim Hall, Pat Metheny, Jack Wilkins and Bruce Forman. Whether this is a conscious decision or merely a natural organic development is not clear. Fourie's version attempts, very successfully, to incorporate all these various elements of interpretation.

The tune itself comprises a thirty-six-bar form made up of sections A1, A2, B and A3. The A3 part includes an extra four bars added to the end. The tune modulates through five different key centres. In the first A section, the first five measures are in the key of Ab major modulating to C major in bar 6 via V7 of C major. A2 follows a similar pattern to A1, except that it starts in the key of Eb major before modulating to the key of G. The B section, or what is commonly considered the bridge of the tune, starts in the key of G major and then modulates to E major. The final A section (A3) modulates back to the original key of Ab major. The tune is often used as a vehicle for learning as it is a very good demonstration of the use of harmonic cycles, key modulations, harmonic centres as well as the use of chord tones (which can also be referred to as guide tones) in the melodic structure.

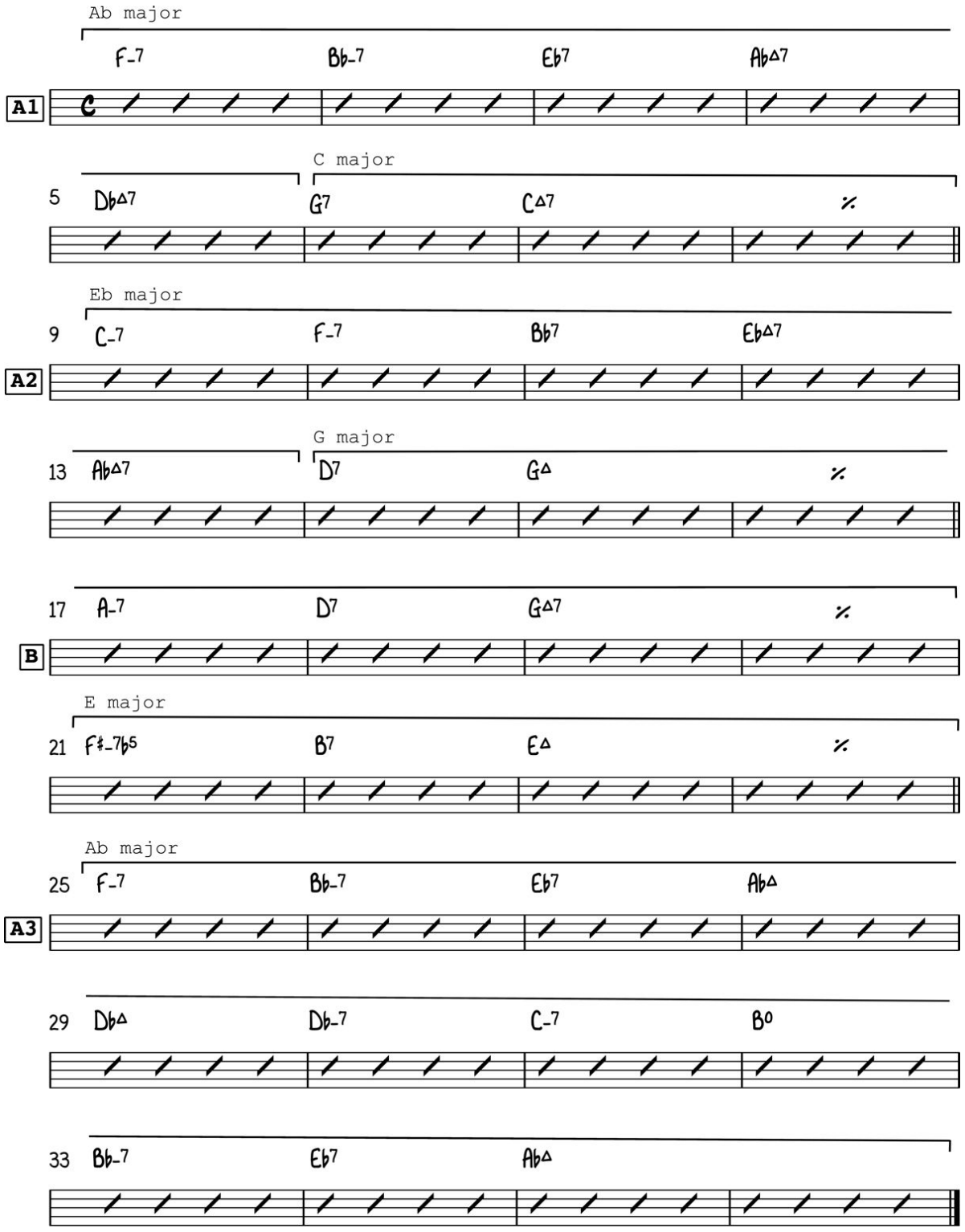


Fig. 2.1 Key centres and form

The overall structure of Fourie's arrangement of the tune initially includes a ten-bar intro before the start of the melody. The form is played twice, ending with a fourteen-bar coda based on the intro vamp. Instead of resolving to the tonic chord in Ab major at the coda, it is very common either to play a turnaround or go straight to the outro vamp. Fourie's introduction and outro are taken from the classic Charlie Parker rendition (Fig. 2.3) and is considered the definitive instrumental introduction and outro vamp as opposed to the vocal versions where the verse is traditionally used before commencing with the form of the tune. What is notable in Fourie's version is that he plays the complete introduction and coda a semitone lower but still uses the same quality of chord as the original - the dominant 7th #9b13.

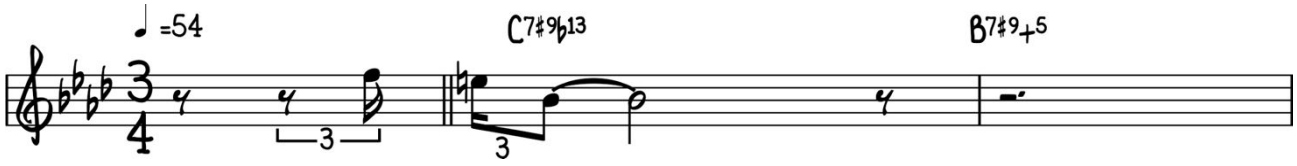


Fig. 2.2 Opening phrase

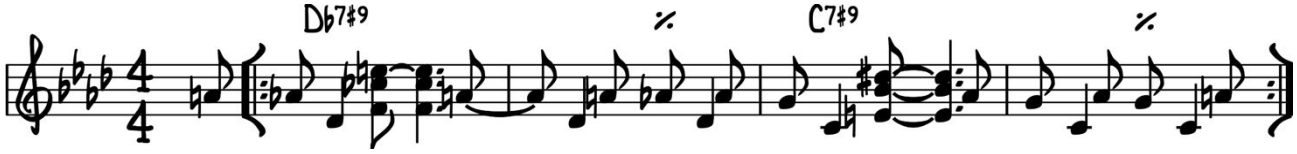


Fig. 2.3 Original intro as played by Charlie Parker

The melodic line of the introduction, illustrated in Fig. 2.4, is also transposed to fit the harmony but still maintains its integrity by the use of the original rhythmic phrase, although here it has been deconstructed and rhythmically augmented.

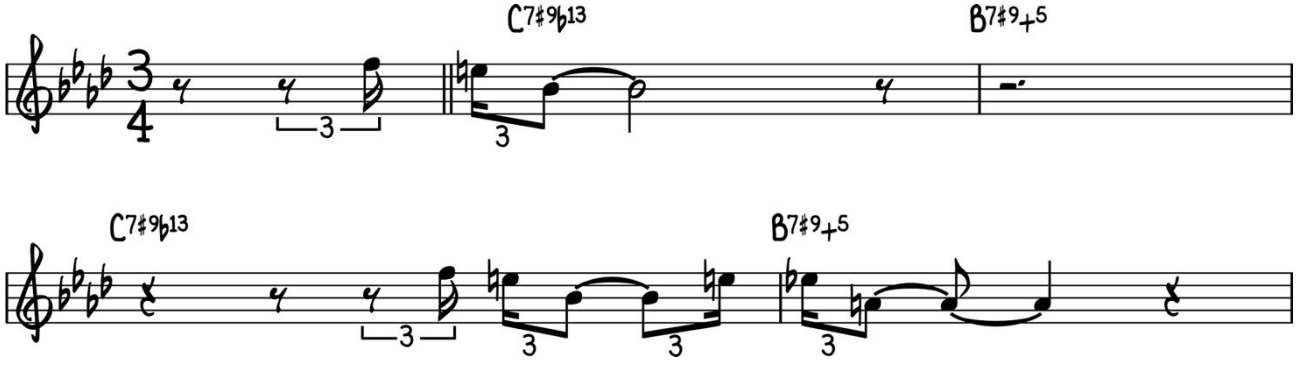


Fig. 2.4 Rhythmically augmented phrase

The second part of the accompaniment consists of a continuous arpeggiated sixteenth-note triplet figure that continues almost throughout the whole tune only stopping at the bridge for a respite before it continues again in the last A section. This haunting arpeggiated double-time undercurrent gives the piece a momentum and colour that grants the interpretation its overall uniqueness and is the bedrock of Fourie's rendition. This syncopated rhythmic figure creates a counter rhythm that subtly disguises the 3/4 ballad tempo due to its double-time feel.

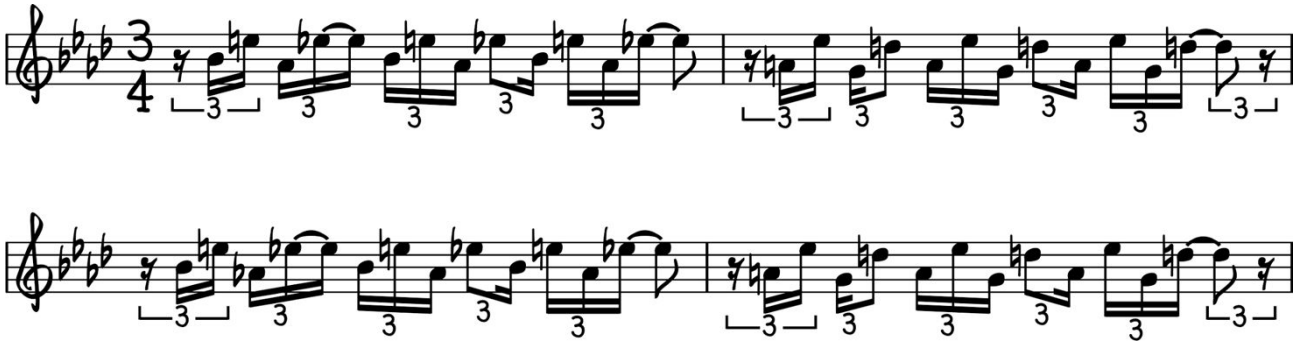


Fig. 2.5 Arpeggiated figure

As soon as the melody begins in the A section, the pulse is reinforced as each chord is played on the quarter-note beat with very little or no syncopation as shown in Fig. 2.7. The style of comping is reminiscent of Count Basie Orchestra's guitarist Freddie Green, who defined the strong four-to-the-bar rhythmic guitar accompaniment style of the big band and swing eras (Fig. 2.6).

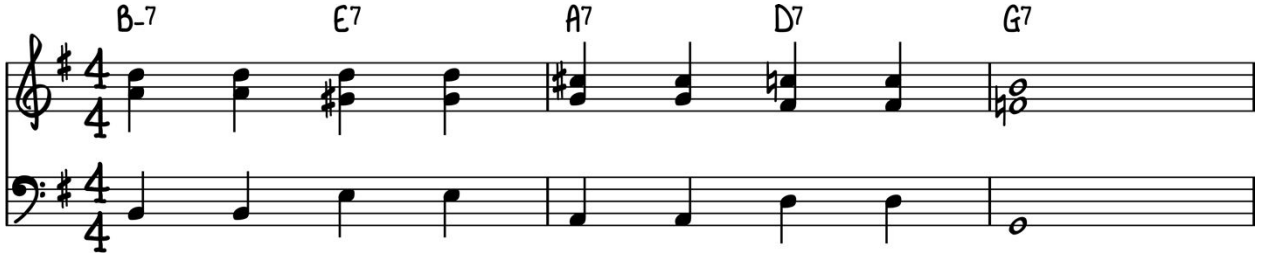


Fig. 2.6 Swing style guitar accompaniment in the style of Freddie Green

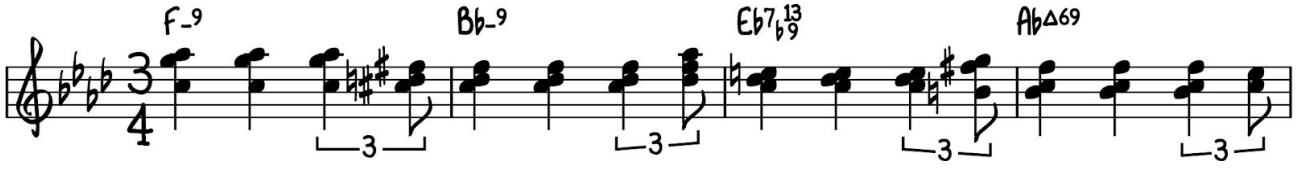


Fig. 2.7 Fourie's comping

Although the chords are played on the beat, there is room for the occasional up beat syncopation on the last beat of the bar that creates a slight rhythmical “hiccup”. This is a common rhythmic device used to propel the forward motion of the progression and create a sense of swing. It is used sparingly and only occurs on the ‘and’ of three 3. Stylistically, if it were used too often it would be more reminiscent of earlier swing players who generally used it more prominently.

Observation 1: What is unique to Fourie’s approach is the incorporation of traditional rhythmic concepts used in a more contemporary harmonic 3/4 or jazz waltz setting. Although there are examples of early jazz waltzes, they are very rare; it was only later from around the mid ’50s, post-swing and big band, that jazz waltzes became a common feature in the jazz repertoire. Bill Evans was one of the first modern jazz musicians to incorporate the jazz waltz into his repertoire and composed a number of original compositions based on it, one of his most well-known being ‘Waltz for Debbie’. The contrast of these various elements is a highly effective juxtaposition of styles.

Observation 2: The polychords Ab/C7 and G/B7 are a more accurate description of the harmony in the intro and outro vamps. Both major triads, when related to the roots, contain #9 and b13. The G major triad is a possible reference to the melody pickup to the bridge which consists of a G major triad second inversion arpeggio.

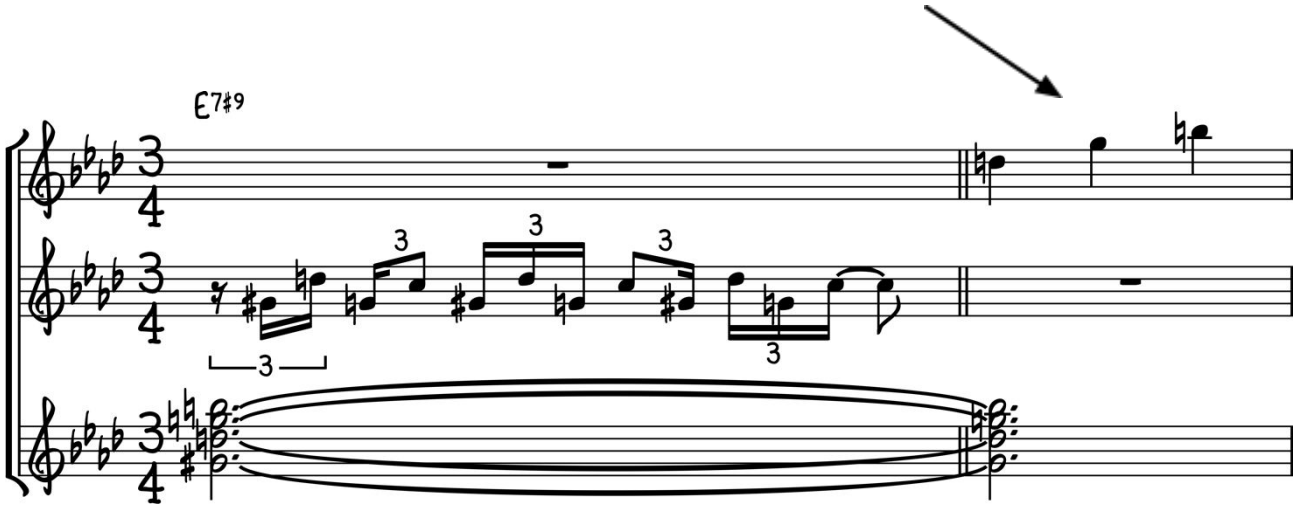


Fig. 2.8 End of solo; pickup to bridge

Ab/C7 also contains the 3rd, 5th and flattened 7th of an F minor chord, the first chord of the song, as well as the Ab, the first note of the melody. The intro could be considered to be a compressed version of the tune deconstructed to its fundamental harmony.

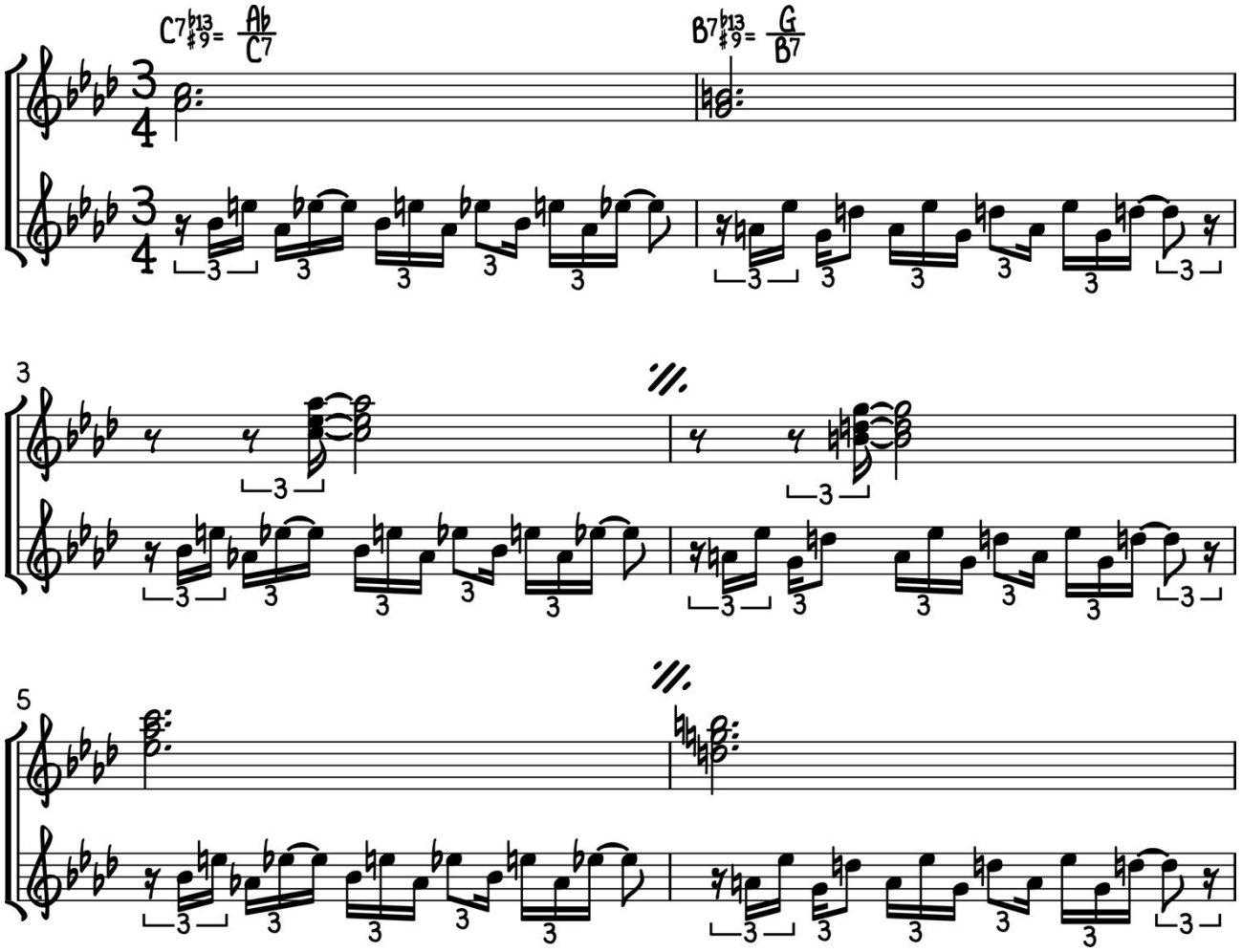


Fig. 2.9 Upper-structure triads Ab and G

In Fig. 2.10, the arpeggiated figure is condensed for analytical purposes. Through the use of inversions, a symmetry is created. In the first two bars, #9, Eb and D, respectively, are omitted. The triad inversions then proceed to ascend in pitch, creating an upward movement toward the opening melodic statement.

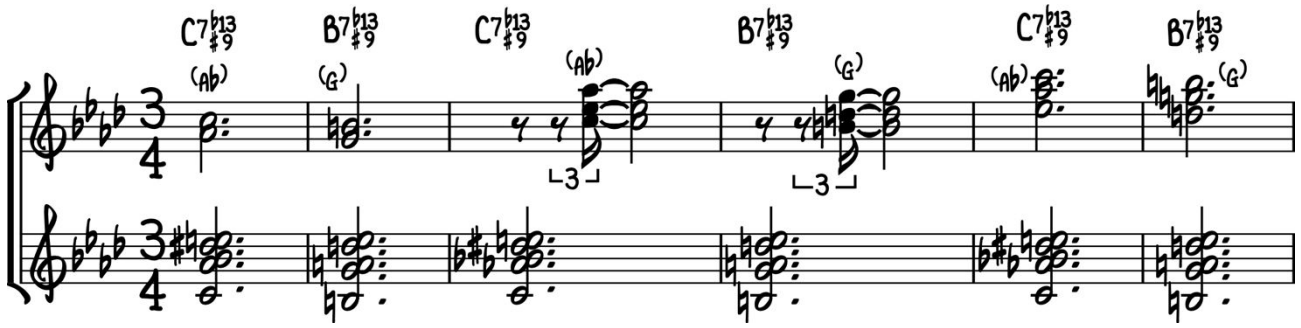
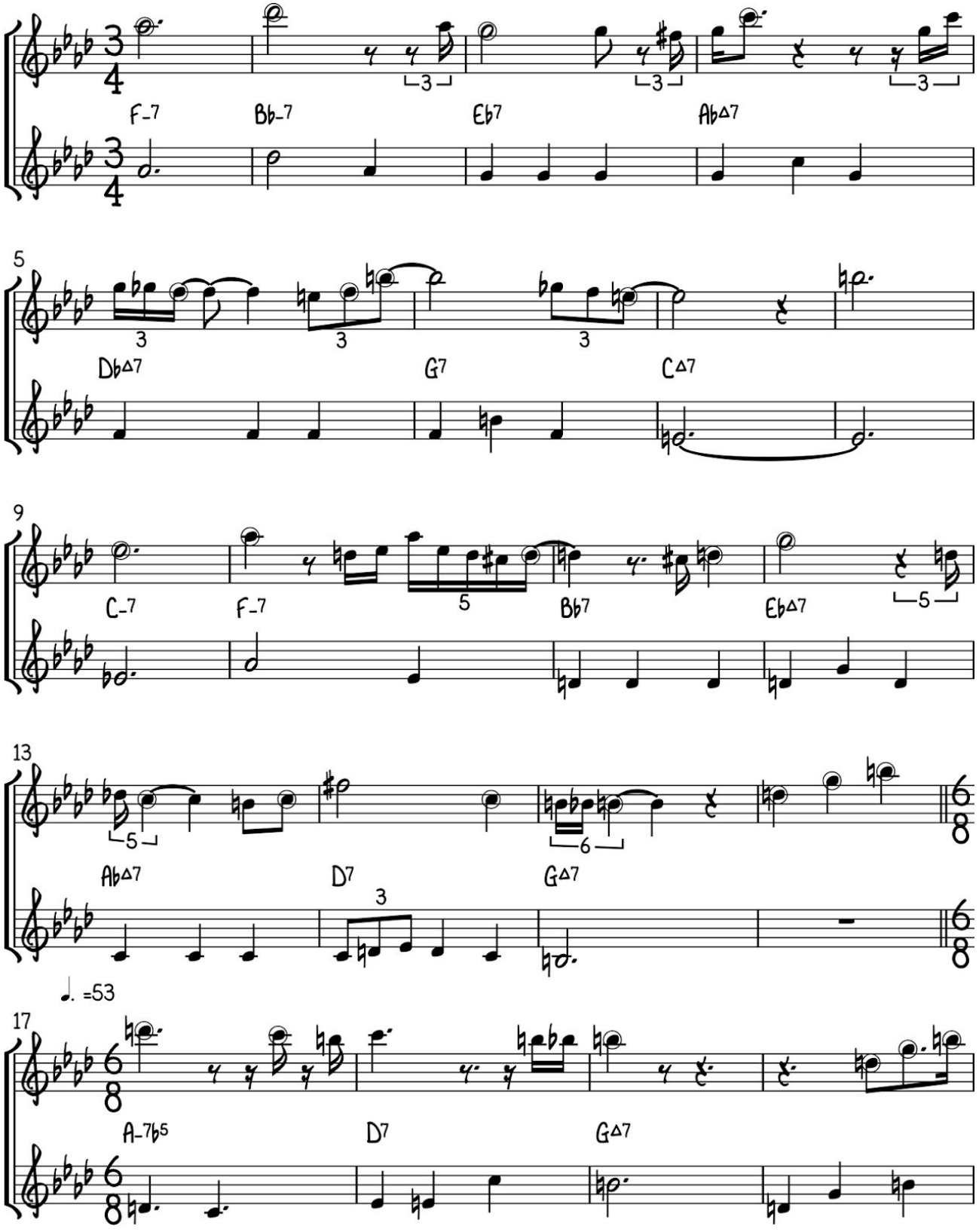
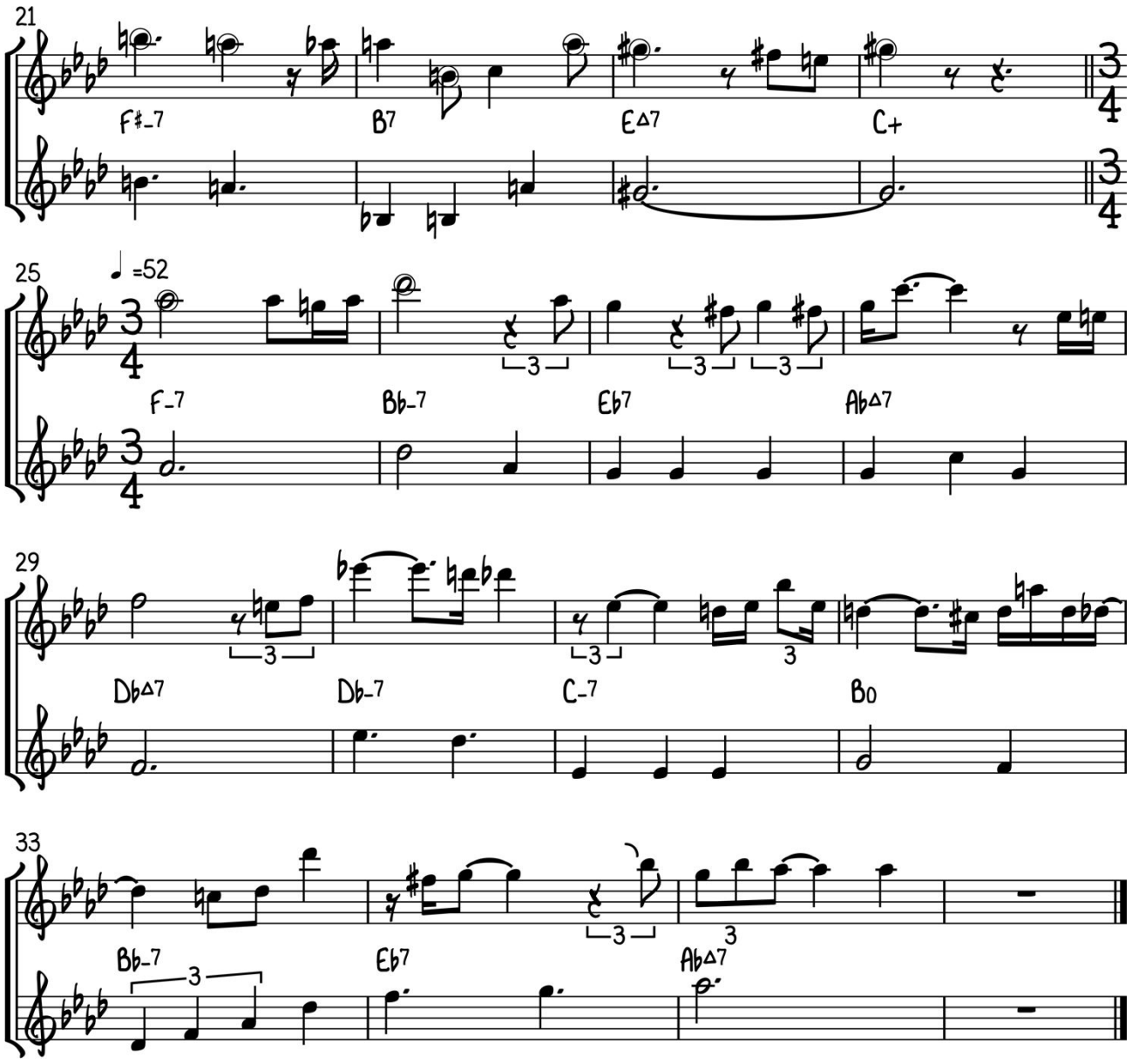


Fig. 2.10 Condensed intro - stacked chords

Melody

Fig. 2.11 Melody comparison





The above example, Fig. 2.11, shows Fourie's melodic interpretation on the top stave compared with the original written melody below it. The first two notes of the melody are played without any melodic embellishment, i.e., played as written, but by the end of bar 2, the melody begins to alter using rhythmic embellishment. The melody note remains the same, but the rhythm is altered. In this case, the Ab melody note is delayed slightly and played on the last beat of a sixteenth-note triplet.

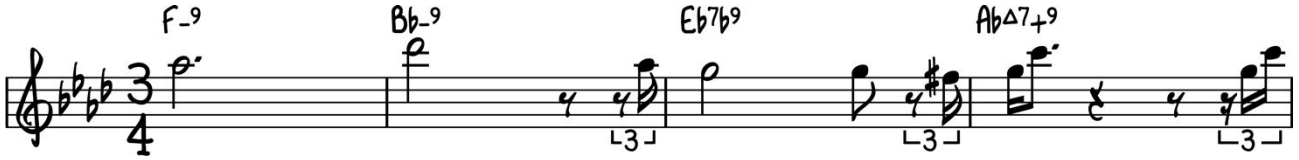


Fig. 2.12 Opening melodic statement

This rhythmic embellishment can clearly be seen in bars 2 through 6 and continues throughout Fourie's melodic statement. Each section of the composition begins in a similar fashion: the melody starts without any embellishment, establishing a solid foundation on which to develop contrasting variances of melodic interpretation. The bridge modulates rhythmically into a 6/8 feel and then finally in the last A section, the initial Ab, Db and G melody notes are played as written.

By the third bar, Fourie starts to incorporate the use of chromatic approaches and leaps to embellish the target melody notes. As the piece progresses, the embellishment becomes more elaborate creating a sense of tension and release. The complexity of this approach is demonstrated in bar 10 (Fig. 2.13) where the use of scale tones and chromaticism in combination with a quintuplet rhythmic grouping is applied. The rhythmic embellishment of the D melody note, which is anticipated by one and a half beats, is a good example of Fourie's over-the-bar-line phrasing.

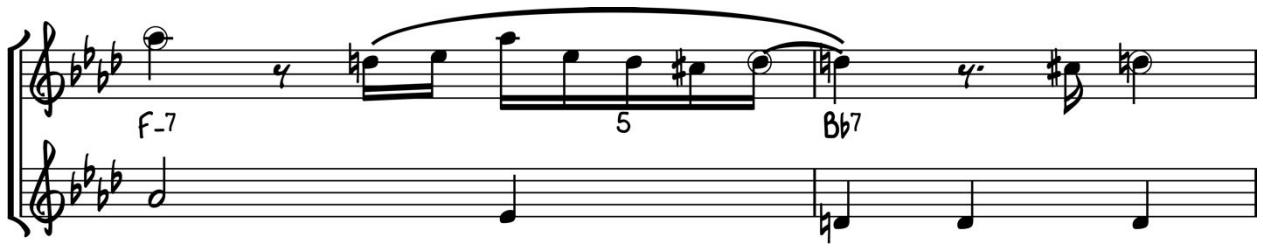


Fig. 2.13 Bar 10; over-the-bar-line phrasing

It is interesting to note the rhythmic displacement of Fourie's melodic interpretation compared to the original melody. In many cases, the melody note is anticipated, e.g., the C in bar 4, the F and B in bar 5 and the E in bar 6. The bridge (the B section), starting at bar 17, modulates rhythmically into a 6/8 time signature, the new tempo derived from the 3/4 quarter-note pulse; the quarter note becomes the dotted quarter note. The use of chromatic embellishment is continued throughout the bridge and into the last A section. In that final statement of A, there is less rhythmic anticipation in the melody creating a solidity in the treatment of the melody before the solo section. This facilitates a buildup of momentum and clarity before the solo statement. The evolution of the melody and its embellishments is a precursor to Fourie's solo approach to the solo chorus (Fig. 2.14).

Solo

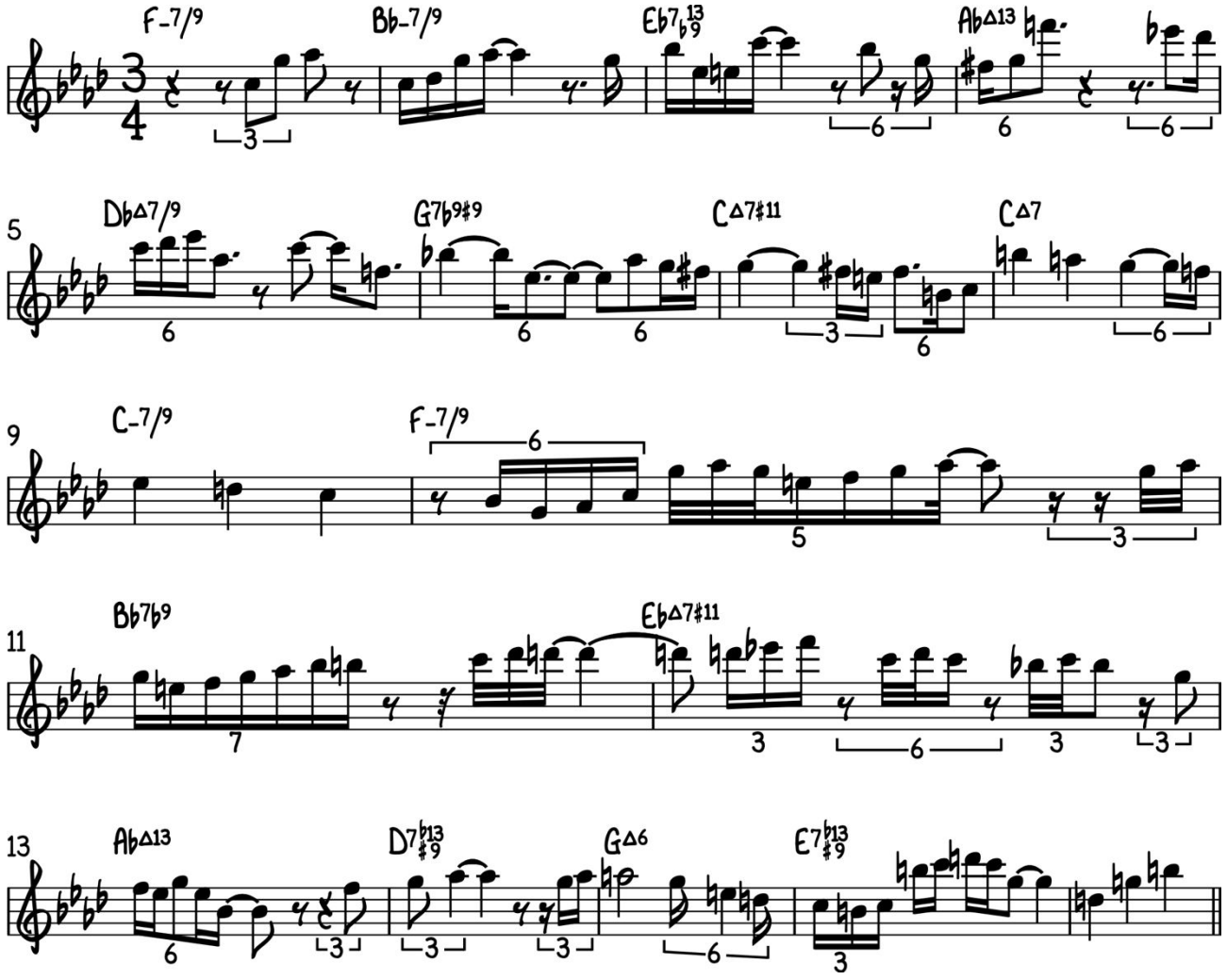


Fig. 2.14 Solo on 'All the Things You Are'

The melody is used as a springboard for the solo and helps to create a continuity and uniqueness to the improvisation. The improvisation, as an extension of the melodic statement, has been used conceptually dating all the way back to artists such as Louis Armstrong and earlier where the improvisations very rarely deviated from the melody or chord tones. The melody was always centre to the improvisation, embellished either through chromatic, skip or stepwise approaches. Chord tones were also a source of melodic information and were used to embellish the melody. In the standard repertoire, it is often the case that the melody note is a chord tone or an available tension with the extra addition of passing tones used to connect them. Generally, when an improvisation is based on the melody, the improvised statement has the potential to be unique to that particular song as opposed to being merely a stream of unrelated licks or lines made up of chord scales and unrelated melodic material. This chord scale approach, although useful, has the potential to sound

rather mechanical and, if over-employed, a solo can lose focus. A skilled improviser needs to be able to deal with musical material otherwise improvisation can become either an empty technical display or an uncontrolled musical catharsis (Dobbins, 1980:39).

Fourie's use of the melody is his way of navigating the harmonic highway in front of him. The melody is a road map in which he can travel without fear of losing his way. He needs to travel from A to B in a certain time, fast or slow, using alternate routes and taking melodic detours. The only prerequisite is to move forward and arrive at a prearranged destination. He can draw on his vast wealth of experience and information to make the journey more interesting. Fourie's use of target notes can be considered as way points in his improvisation. Target notes do not necessarily need to be melody notes or chord tones only, although they often might well be; they can also consist of tensions or non-harmonic notes which are prepared by one or more approaching notes.

Target notes usually contain some recognisable characteristics such as sustained duration, accented rhythms or their appearance at the end of a phrase. They can also be found at harmonically active areas and can be used to define modulation points. They can appear at the high or low point of a phrase and can be separated by rests.

In bar 1 through to bar 5, the obvious target notes are Ab, C and F - a first inversion F minor triad comprising notes which all happen to be melody notes. The first phrase of the solo is constructed from the chord tones of F-9 and is then repeated over Bb-7 (II-7) with an added Db (minor 3rd) and contracted rhythmically into sixteenth notes where the target note is anticipated. The phrase also happens to be a quote from the opening melody of the standard 'Bewitched, Bothered and Bewildered'.

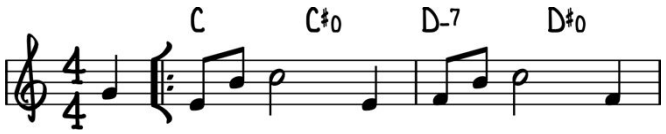


Fig. 2.15 Quote from 'Bewitched, Bothered and Bewildered'

The use of motivic development plays a defining role throughout the solo and is masterfully applied. It is reminiscent of improvisers like Jim Hall and Bill Evans and their compositional

approach to improvisation through their use of motivic development, sequences, mirroring techniques and various other compositional tools. In bar 5, the target notes are the 5th and major 7th of the Db major 7th chord. The first note of bar 6 is a Bb which is the sharpened 9th of the G7 chord. Relating this to the previous chord, Db major 7th, it is the 6th or 13th - therefore, a common tone to both chords. Bar 6 makes use of the altered tensions #9, b13 and b9, which are all common tones to the Db major 7th. The end of the bar makes use of chromaticism before finally arriving on the G, the 5th of C major 7th. Here, Fourie creates a Lydian sound by using #11. In bar 9, the quarter-note phrase starts on the Eb melody note moving stepwise down to the C, defining the beginning of A2. The "second" part of the solo then becomes more active incorporating the use of extended lines and from bar 10, the II-V-I in Eb major, he plays a more scale-orientated phrase although still strongly emphasising the chord tones over the F-7 (II-7) chord; the line implies an F minor/major 7th quality due to the E natural. The line is then extended over the Bb7 (V) chord repeating the E natural (now #11 of the chord), finally resolving to b13, and again emphasising either chord tones or tensions. As bass player Larry Gray states in Paul Berliner's book *Thinking Jazz*, focusing on a single pitch, constantly leaving it and returning to it, is another common manoeuvre (Berliner, 1994:197).

In bar 12, a repeated descending rhythmic motif resolves to the Ab major 7th chord. #11 on the D7 chord in bar 14 resolves up a semitone to the A or the 9th of G major 7. In bar 16, the phrase is based on an A natural minor scale which happens to contain the #9 and b13 of E7. The solo ends with the pickup to the bridge. The following deconstruction of the solo illuminates the focus on specific target notes throughout the solo. This deconstruction emphasises the conceptual approach that is found throughout Fourie's improvisations and its dependence on the original melodic statement of the piece.

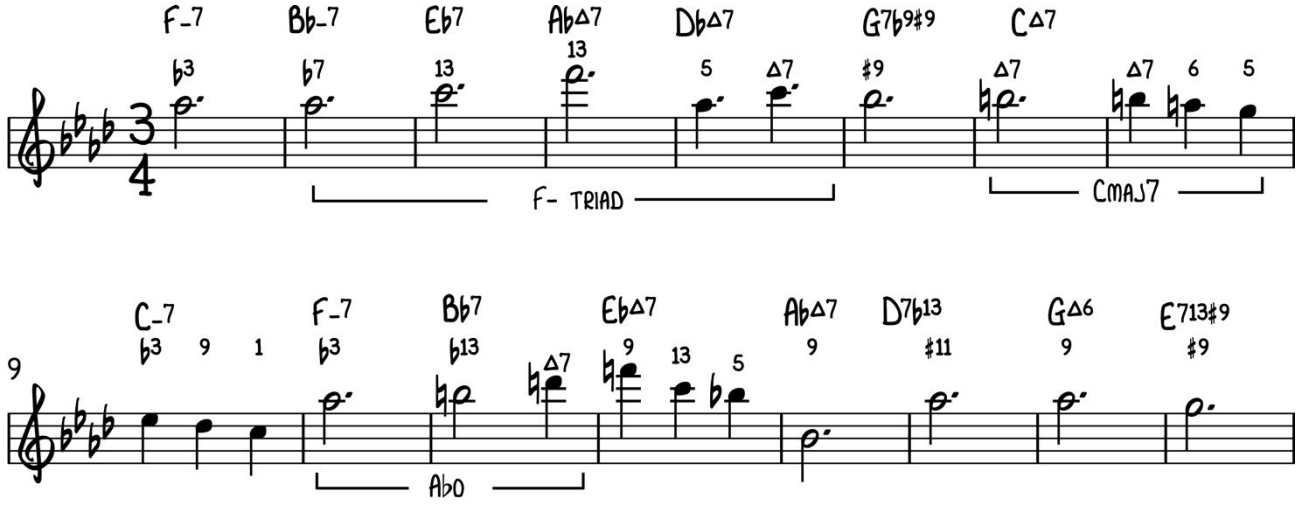
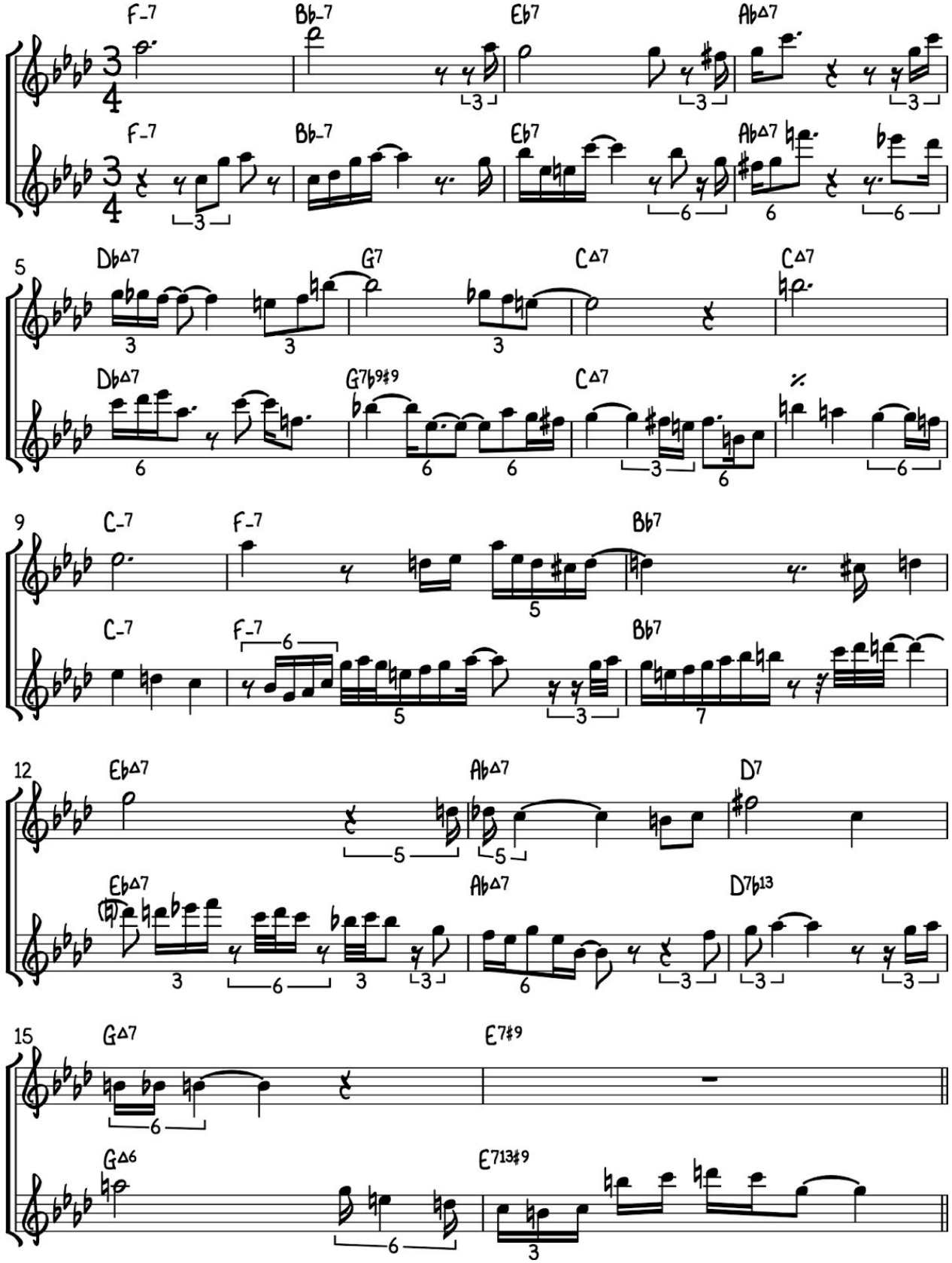


Fig. 2.16 Solo deconstruction

The melody is a vehicle for improvisation and through this analysis, one can look at the manner in which the lines between the melody and solo are often blurred. The melody notes, or variations of them, are used as the prime target notes. This creates a more compositional approach to the melodic construction of Fourie's solo improvisations. In his opening statements, Fourie tends to use larger intervals and shorter phrases creating more of an open feeling from which he has room to expand. The use of target notes is very prevalent. As one of the leading figures in jazz performance and education, Barry Harris is an artist who has formulated this approach to improvising. One common effect of Harris's system is the use of chord tones. Even when surrounded by neighbouring or altered pitches, chord tones commonly emerge as the prominent pitches of melodic shapes and as the target pitches of phrase endings (Berliner, 1994:166).

Visually, it is very helpful to compare Fourie's melodic statement to his improvised solo, clarifying that the melody is a basis for improvisation and is a consistent theme in Fourie's soloing approach. The contour of the solo tends to follow the embellished melody, incorporating its ascending and descending phrases, and concluding that the solo is really just another, but somewhat more complex, interpretation of the melody.

Fig. 2.17 Melody and Solo comparison



Linear Forays

The following two examples, Fig. 2.18 and 2.19, are extracted from the outro vamp that begins in bar 77. Both lines are constructed around minor forms, the first line stemming from a Db minor form and the second line, a semitone down, a C minor form. The logic behind it is that the minor form can be played a semitone up from the dominant chord that it is being applied to, resulting in an altered dominant sound that includes the tensions b9, #9, #11 and b13. In the first half of the line, the 3rd (E) is used as a target note before the line concludes on #11, which also happens to be the 3rd of the next chord - B7#9b13.

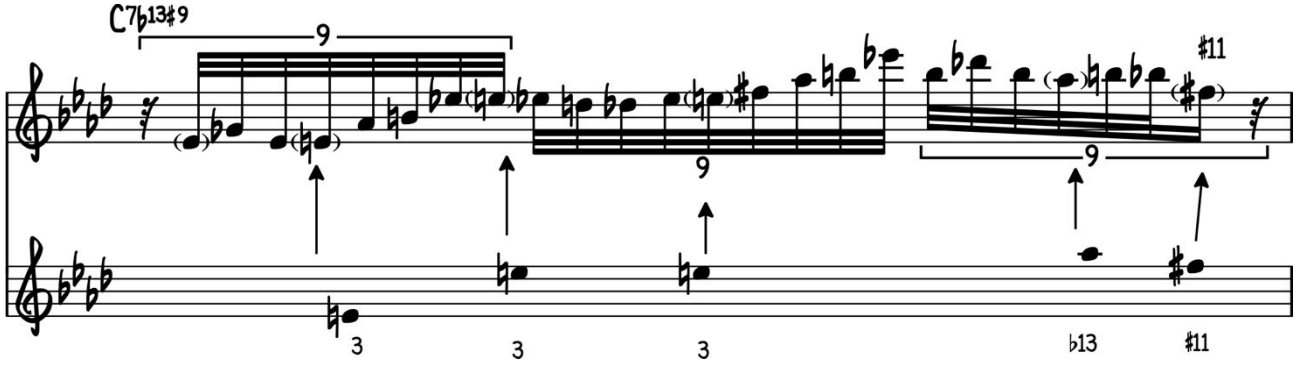


Fig. 2.18 Db minor form

In Fig. 2.19, the three altered tensions, b13, #11 and #9, are accentuated. The first phrase is repeated almost note for note except for a very slight but noticeable variation: after #11, Fourie plays an E natural instead of a D. The line then resolves to b13 or the 5th of C7#9b13.

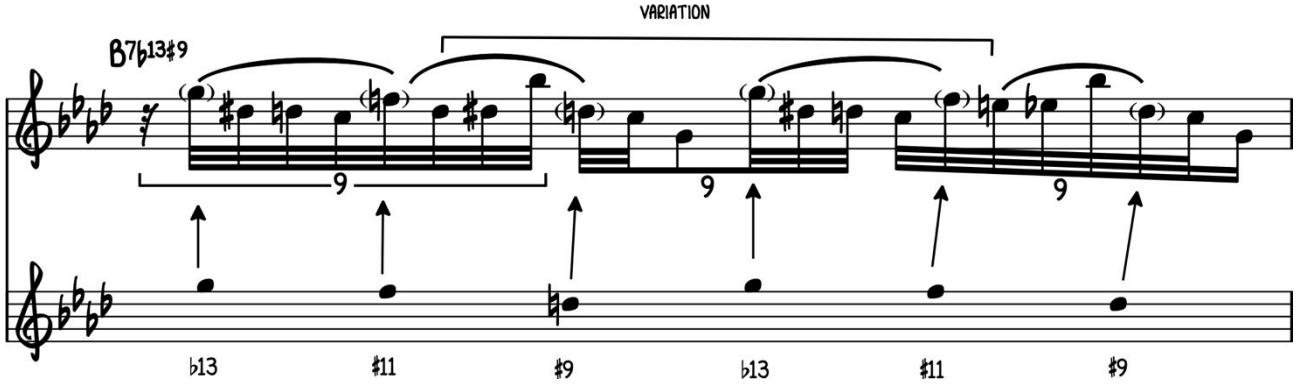


Fig. 2.19 C minor form

The Theory of Relativity

By reducing the C7#9b13 line to its basic Db Dorian minor scale form, we can clearly see that the note relationships to the root of the chord are b9, #9, 3, #11, b13 and b7. If Fourie's chromatic notes are added, in this case the D, the results are an eight-note scale similar to what is considered a bebop scale. Adding extra chromatic notes to regular seven-note major and minor scales renders the scale more conducive to swing and forward motion (Baker, 1987:1).

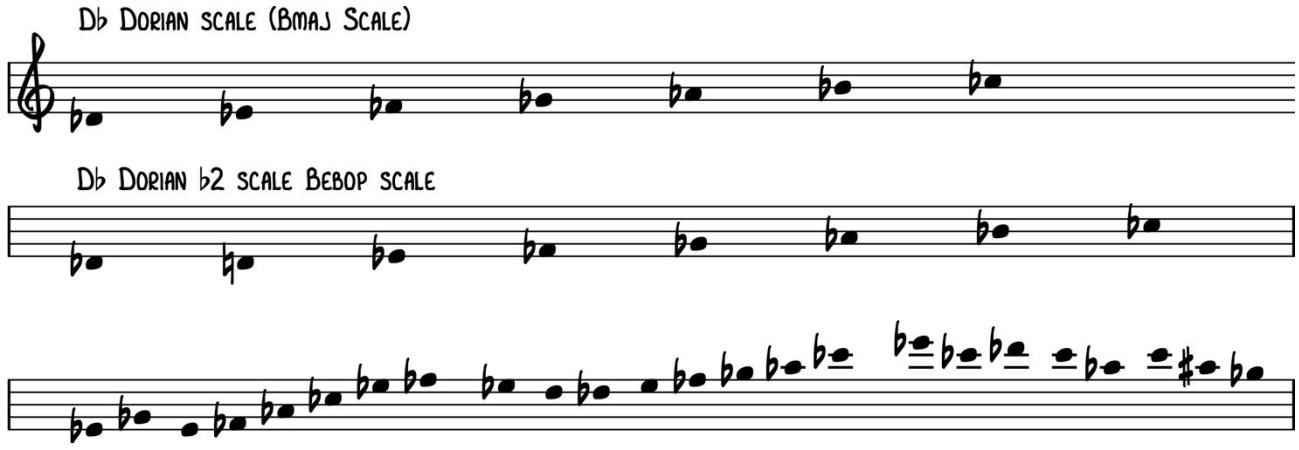


Fig. 2.20 Db minor eight-note scale

The C7#9b13 chord's possible functions are expanded just by substituting the bass note. The scale or line remains the same; only the chordal function alters.

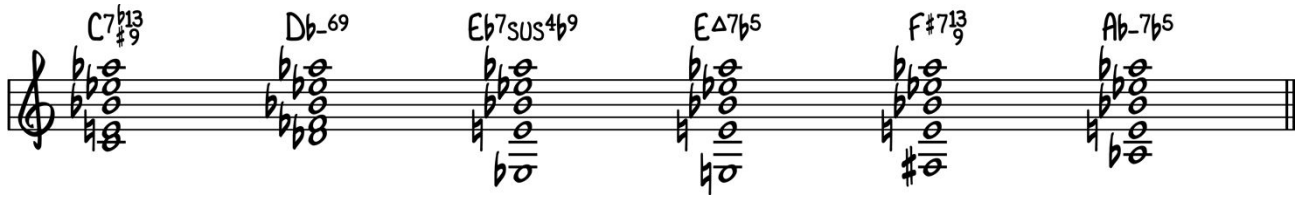


Fig. 2.21 Possible functions

C7b9b13 creates an altered dominant chord. By changing the bass note to a Db, the chord now transforms into I-6/9. Continuing the process, there are six possible new functions for the original C7. Eb7sus4b9 can function as a V7 chord, E major 7b5 as I major 7b5, F#7/9/13 as either V7 or

bII7, and Bb-7b5 as II-7b5. Here, in Fig. 2.22, they are applied in the context of a common traditional II-V-I-VI chord progression:

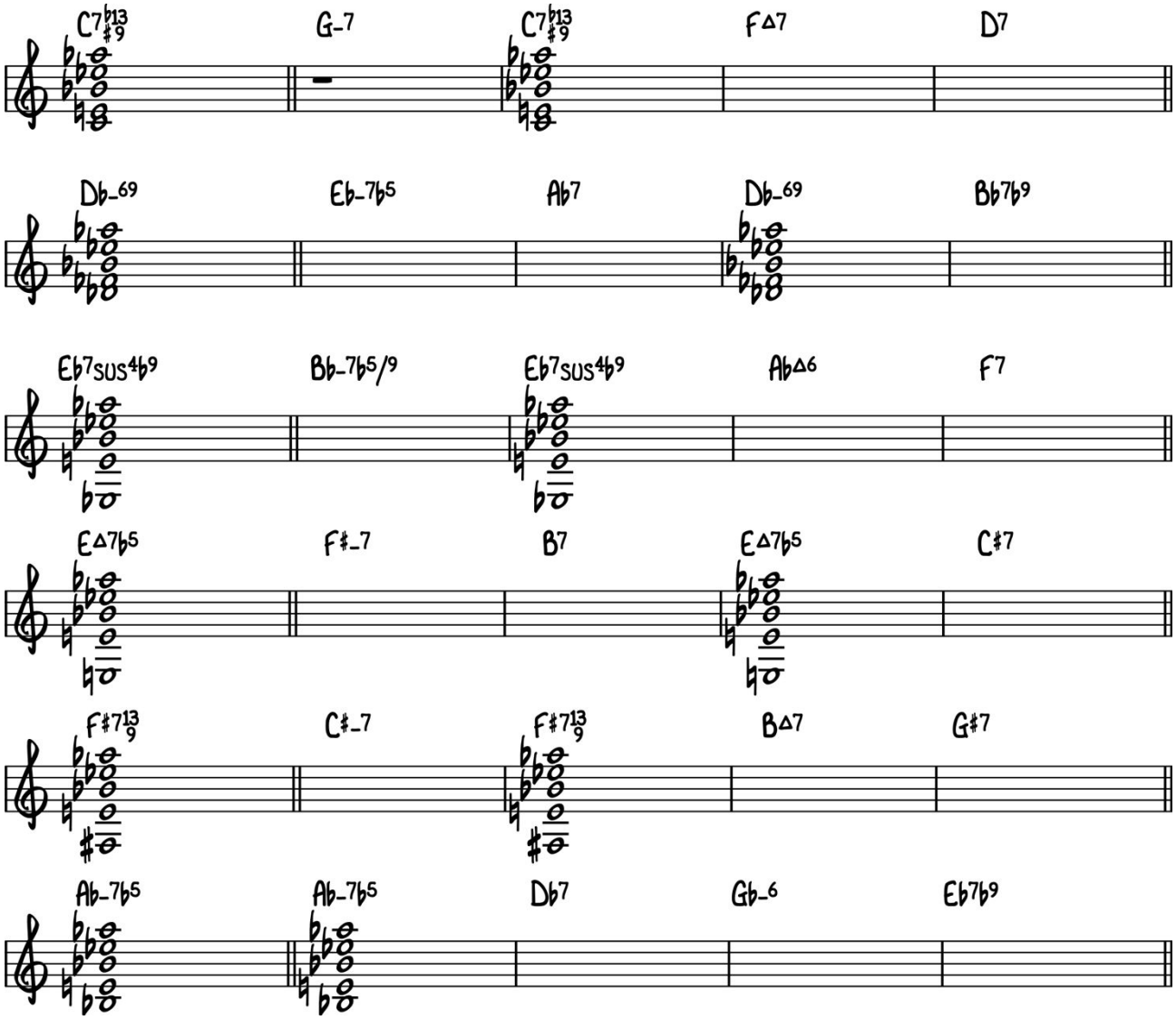


Fig. 2.22 Applications

The line Fourie plays over C7b9b13 functions over all of the other five possible chords.

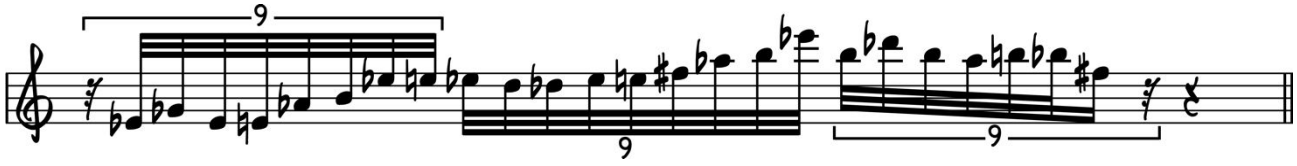


Fig. 2.23 Interchangeability

Fourie's use of minor-shaped melodic forms can be traced back to concepts developed by guitarist Pat Martino. Although not unique to Martino, he developed concepts based on his own playing that were well documented in his book *Linear Expressions* and can be applied to numerous harmonic situations. The most basic idea would be that a line based on, for example, a G-7 chord using the Dorian mode, the second mode of the major scale and in this case the F major scale starting on G, could also be played over an F major 7th chord. The notes within the line will have different functions over the two different chords, but the shape of the line will remain exactly the same. Each chord is not a separate entity, so what works for G-7 works for F major 7. We can expand upon this concept by introducing other possible harmonic relatives. We still only have one line, but the harmonic context around it changes. We can use the line over any of the seven modes of the major scale; some work better than others, but in principle, it will work. C7, the chord built on V, is really just a G-6 or C7/G chord. If G-6 is the equivalent of C7, we can then start to incorporate the tritone substitution to our palette of colours. The tritone substitution for C7 would be F#7 and our G-7 Dorian-based line will still continue to function, albeit with a more - for lack of a better word - "dissonant" quality. In relation to F#7, the G-7 based line will contain the "altered" tensions of the chord - b9, #9, #11 and b13. If we create II-V progressions from our dominant chords, C7 becomes G-7 C7 and F#7 becomes C#-7 F#7. The line will work over both II-V progressions. What is fundamental here is the idea that melodic freedom often originates in the ability to understand and recognise the myriad harmonic possibilities available to one melodic idea. If the improviser had only one simple A minor pentatonic scale available to draw ideas from, the ability to apply it to a variety of harmonic (and rhythmical) landscapes can create an infinite amount of melodic material.

One of Martino's important conceptual legacies is his approach to the fretboard, something that Fourie was very aware of throughout his study of Martino. Martino established two of what he called "parental" forms on the fretboard which consist of the augmented triad and the diminished 7th chord, starting with the augmented triad voiced on various string sets (in this example, the top three strings - G, B and E). For example, a C augmented triad in root position gives birth to "chordal offspring". By lowering any of the available chord tones by a semitone, one ends up with a major triad. For example, if the C is lowered, the result would be an E major triad in second inversion, lowering the E would result in an Ab triad in first inversion and finally, lowering the G# forms a C major triad in root position. In the same way, raising each note of the augmented triad will create minor triads. Raising the C to C# produces C# minor, the E to F, F minor and the G# to

A, A minor. What is interesting to note is that each minor triad is the relative minor of the major triads.

Moving up to the next inversion of the augmented chord would involve moving symmetrically up the fretboard in four fret intervals. The shape always remains constant; only the inversions change. Four frets up, the C augmented triad is inverted and in first inversion. Again, raising and lowering each tone will create three major and minor triad inversions. Lastly, at the twelfth fret, yet another set of minor and major triads is spawned. By moving the augmented triad chromatically up to the next fret, every major and minor triad inversion can be created. The second parent is the diminished 7th. Diminished 7th chords voiced on various string sets (in this case D, G, B and E) function in a similar way moving or inverting symmetrically every three frets. By lowering each tone of the diminished chord, a dominant 7th chord is born and repeating the same process every three frets will produce the same 7th chords albeit in different inversions. If the process is applied on each fret, every 7th chord inversion can be produced. The diminished chord repeats itself every three frets, again dividing the fretboard and octave symmetrically into four minor 3rds. The chord shape remains the same; only the order of the notes changes. Raising the notes of the diminished 7th chord by a semitone produces the same dominant 7th chord, only this time with an added 9.

“These clusters are great for generating chord progressions,” shares Martino. “By lowering one note here, raising another there, you have a very efficient way of generating complex harmonies – and with the smoothest of voice leading” (Gold, 2004:7).

For example, take a C#o7 chord. Lowering the C# by a semitone will produce C7, raising the Bb to B creates a C major 7th, raising the G to a G# creates a C major 7th +5 or A-9+5, and raising the E results in an A-9#5 major 7th.

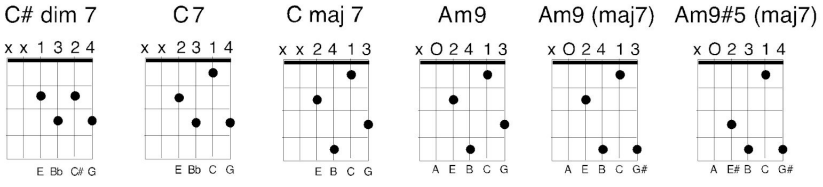


Fig. 2.24 Diminished forms (Gold, 2004:7)

Moving up a minor 3rd and repeating the process will generate exactly the same results, only this time yielding different inversions of the same chord and so forth.

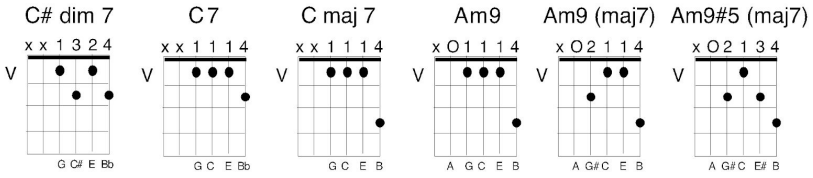


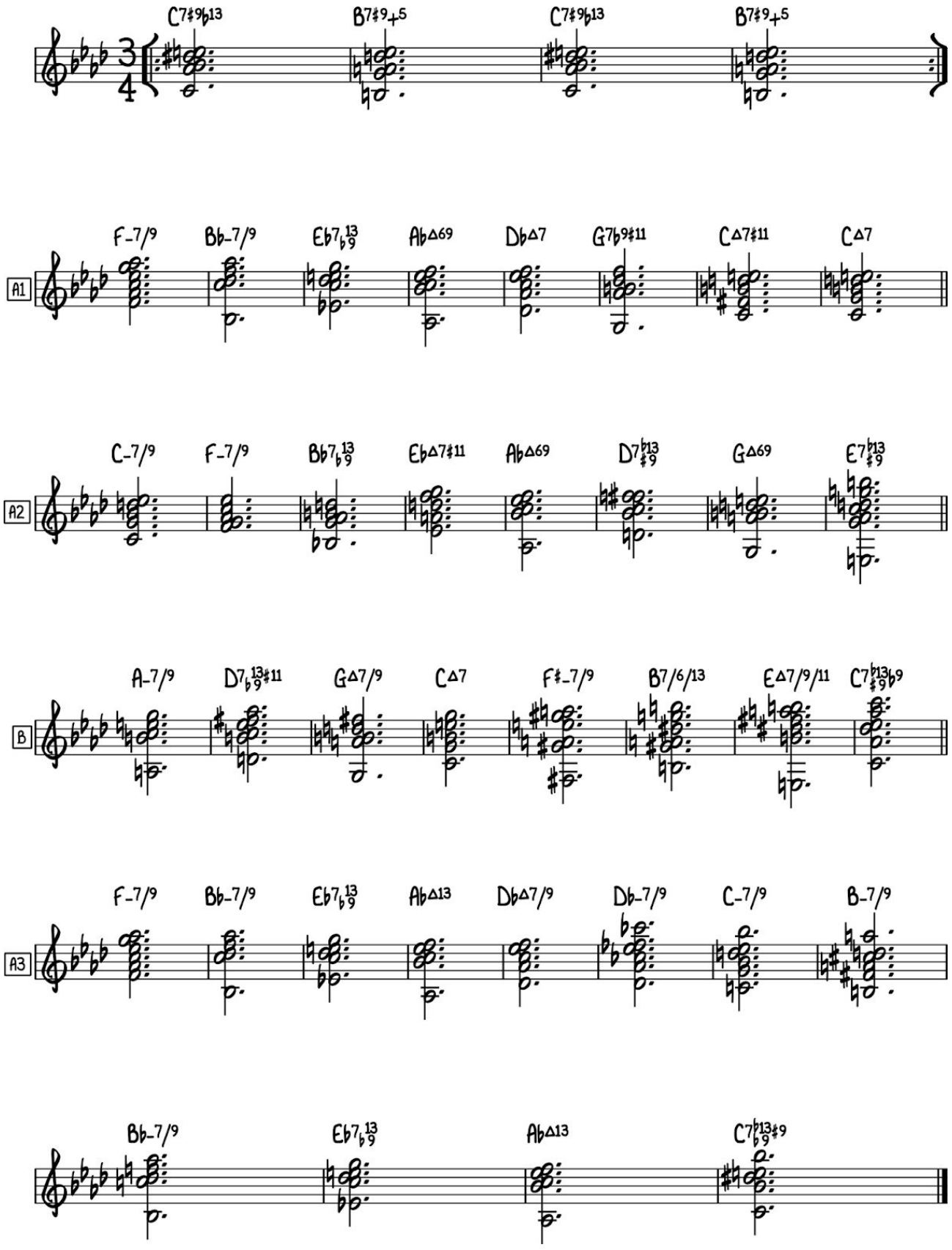
Fig. 2.25 Expanding harmonic possibilities (Gold, 2004:8)

The next step is to transfer the concept onto different string groups which opens up a vast array of chordal possibilities, especially with the introduction of non-adjacent string sets.

Harmonic Licence

The following example, Fig. 2.26, shows Fourie's voicings on 'All the Things You Are' laid out in block-chord format with the two separate voices merged: the arpeggiated figure and the chordal accompaniment. Fourie applies a rich variety of tensions throughout the interpretation. Minor chords are treated as minor 9th chords with the 9th voiced a semitone below the 3rd. In some cases, major 7ths such as C major 7 and Eb major 7 contain a b5 or #11. Dominant chords contain a variety of alterations such as b9, #9, #11, 13, b13.

Fig. 2.26 'All The Things You Are' - harmony



It’s You Or No One

Introduction

> The more ways you have of thinking about music, the more things you have to play in your solos (Barry Harris quoted in Berliner 1994:146).

Track eleven on the album is the composition ‘It’s You Or No One’, music written by Jule Styne and lyrics by Sammy Kahn. The tune is thirty-two bars long and consists of a relatively straightforward binary (AB) form. Both the A and B sections comprise sixteen bars, dividing the tune into equal parts. The original key of the song is considered to be Eb major, but in this rendition the key is played a whole tone up in the key of F major. The first chord is II-7. Again, the key or tonal centres are worth noting. The first eight bars are in the key of F major followed by Ab major, C major and a return to F major. The movement to Ab major creates a strong harmonic movement and this is what makes the tune an interesting choice as an improvisational vehicle. The standard ‘Long Ago and Far Away’ has a similar harmonic movement and was a mainstay of late guitarist John Abercrombie’s repertoire, one of Fourie's contemporaries and colleagues during his New York tenure in the early 1970s. Fourie took over the guitar chair from Abercrombie in the influential fusion band Atmosphere which also featured Billy Cobham on drums. Because of the relatively static key centres, the tune can be approached from a more modal perspective. When deconstructed, the progression moves through eight bars of F major to four bars of Ab major, through to C major and then back to F. Any note from the F major scale would work comfortably over the first eight bars which open up the improvisation towards a more melodic or lyrical approach - one more in line with an impressionistic mindset associated with artists such as pianist Bill Evans, Keith Jarrett and John Abercrombie. What also stands out in the B section is the chromatic II-V in bar 28. This creates a sense of movement and excitement in the build-up to the final chord of the tune.

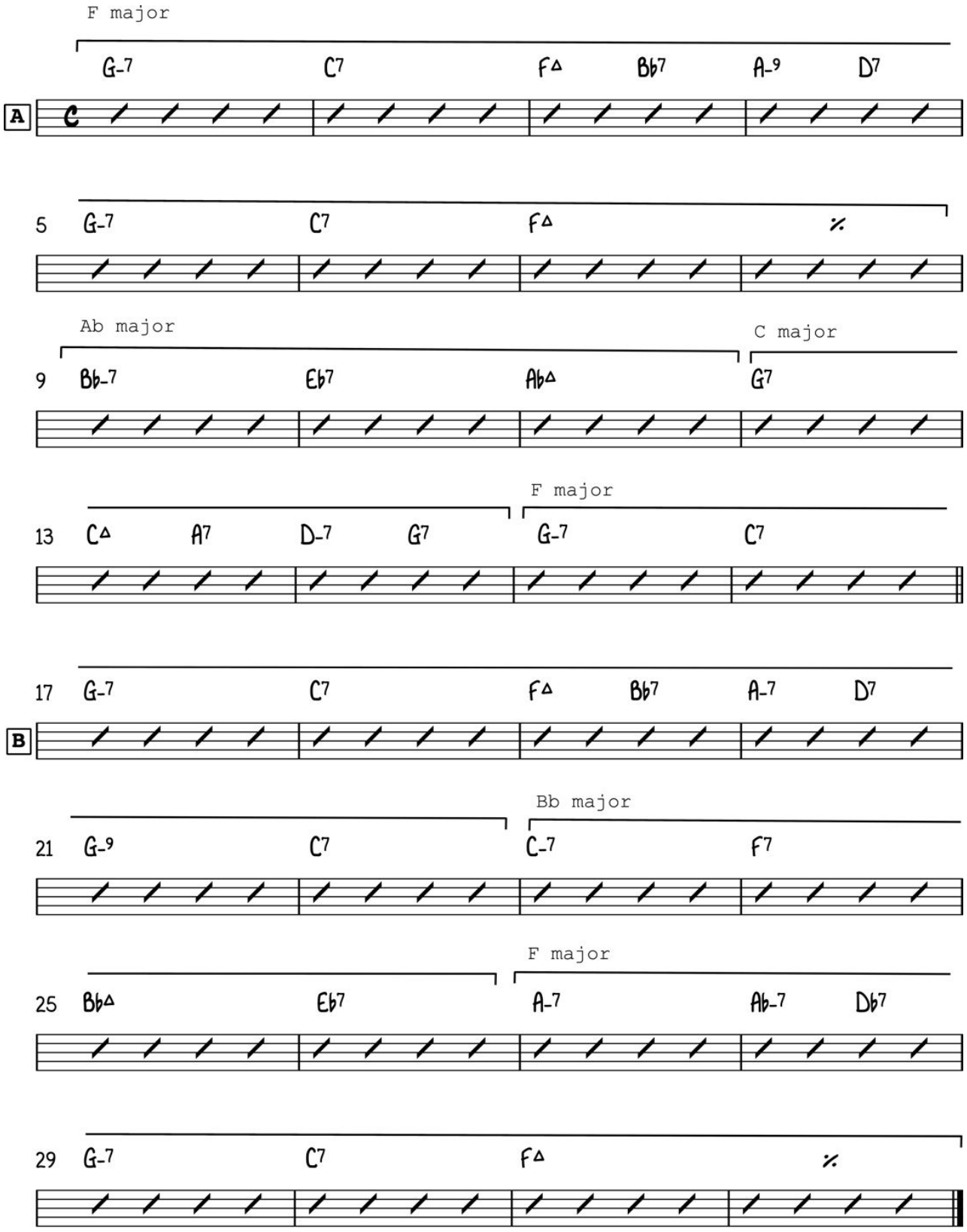


Fig. 3.1 Key centres and form

Tal and Johnny

Fourie's rendition is a nod to one of his earliest jazz guitar influences, Tal Farlow. Fourie has stated that Farlow was a major influence on his early development, his playing and his approach to jazz. Fellow guitar player Joe Moretti described Fourie as "an incredible guitar player with an ability to just about play anything. He is an extension on the concepts of Jimmy Rainey and Tal Farlow" (Crossley, 2003:35). Tal Farlow was an important player in the bebop guitar world and was known for his standout virtuosity. Many of his recordings have become classics in the jazz guitar idiom. Farlow's version of 'It's You Or No One' was released on the album *The Interpretations Of Tal Farlow* (1955) with Red Mitchell on bass, Stan Levey on drums and Claude Williamson on piano. Farlow's version became the definitive jazz guitar version of the tune and Fourie's interpretation reflects the influence of this important player. The melodic embellishments, rhythmic syncopations, over-the-bar-line phrasing as well as the similar tempo are all common threads throughout both players' interpretations.

JF – Johnny Fourie

TF – Tal Farlow

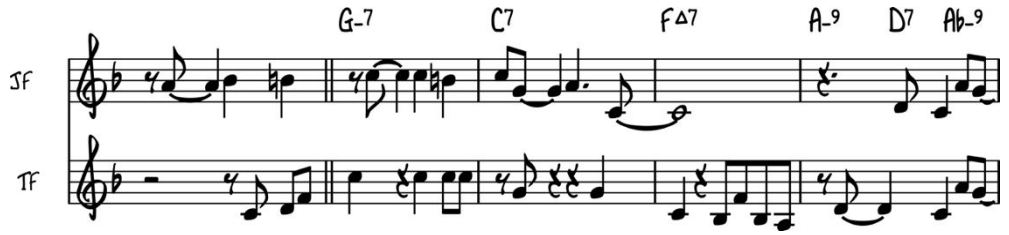


Fig. 3.2 Comparison of melodic interpretations

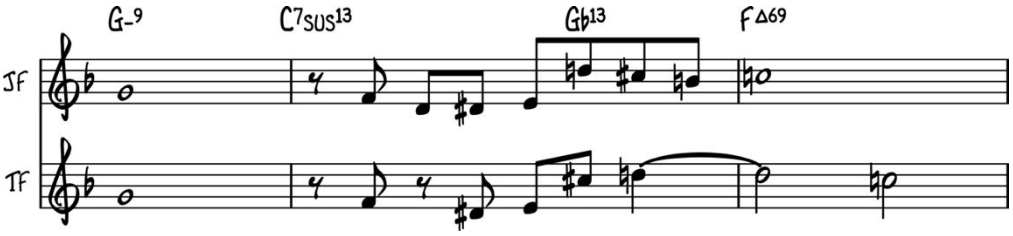


Fig. 3.3 Similarities

In this rendition, Fourie uses an alto guitar to extend the range of the accompanying harmony; the instrument allows him to extend the bass notes down to a low C. Farlow was also known to tune down his low E string to extend the range of the instrument. In fact, many artists made it an integral part of their playing styles. Artists such as George Van Eps, Howard Alden and Bucky Pizzarelli exclusively used seven-string guitars with a low B. Guitarists Mundell Lowe and Johnny Smith often tuned their low E strings down to D especially when playing solo. Wes Montgomery recorded the album *Movin' Along* (1960) using a Fender Bass VI, a six-string bass guitar tuned an octave below the standard guitar tuning. Pat Metheny often used baritone guitars. Even today, many styles of guitar-based music from new metal to new age make use of low tuned or baritone guitars.

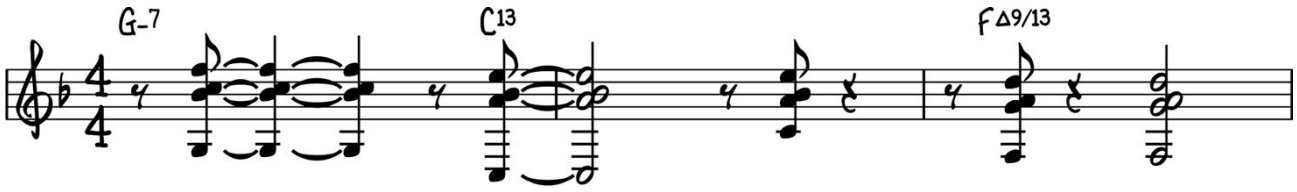
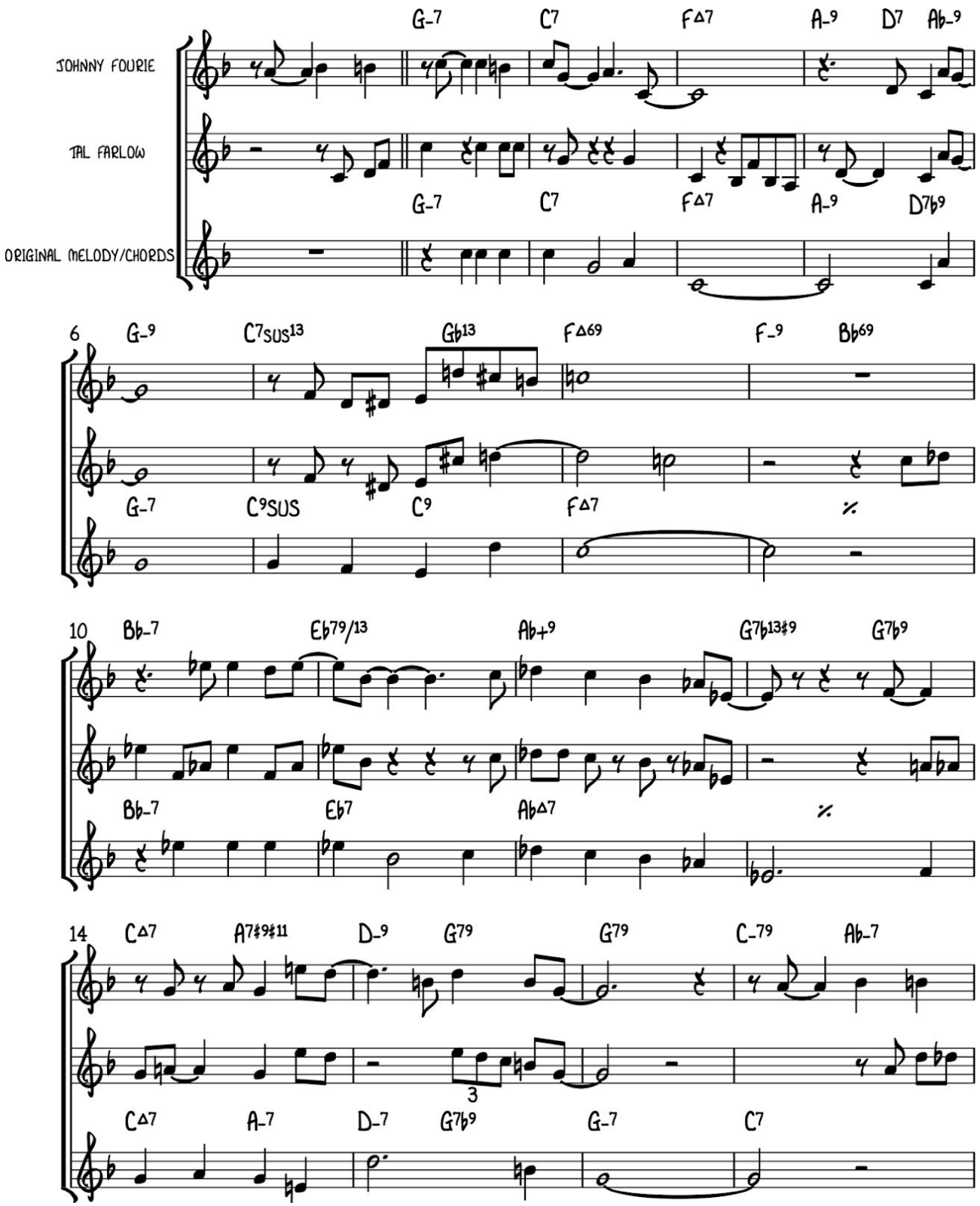


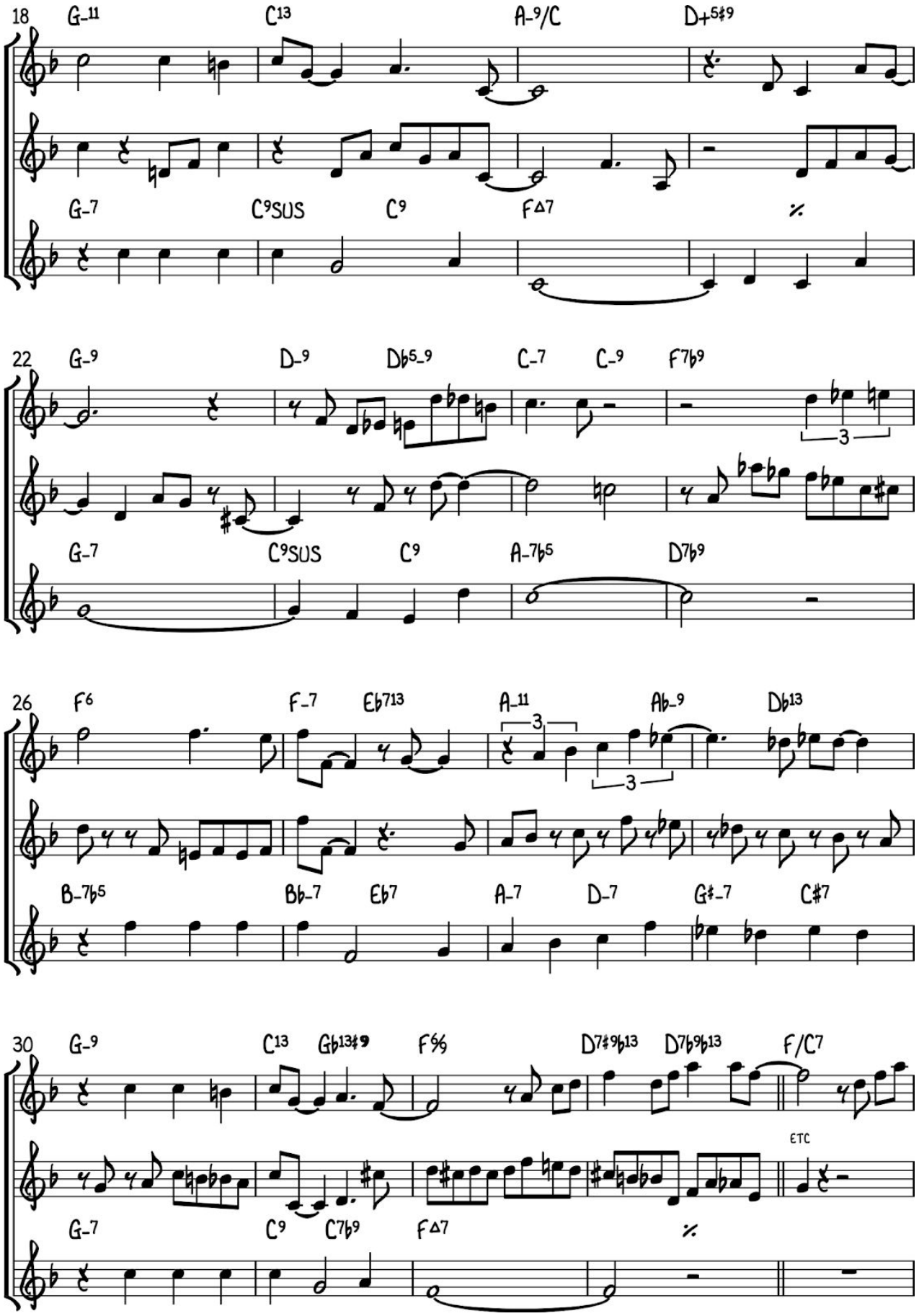
Fig. 3.4 Extended range

The following example demonstrates the similarities between Farlow and Fourie's melodic interpretation against the backdrop of the original melody. Both players deviate from the original melody in similar places; for example, in bar 7, they both play an almost identical rhythmic and melodic figure resolving to the C. There are many examples of rhythmic embellishment in both variations where notes are syncopated, especially on the upbeat of four. The most obvious examples are in bars 5, 12, 14, 15, 19, 21 and 28. Along with rhythmical embellishments, there are some strong examples of melodic embellishments in both players' versions. In Farlow's version, in bars 10 and 11, an arpeggiated repeated motif up to the Eb melody note creates a strong melodic and rhythmic momentum resolving to the Bb melody note. The same occurs in bars 18 through 21; an almost identical motif appears a minor 3rd down. In bar 26, the use of octave displacement creates a build up to the final melodic phrase of the melodic statement.

Fourie's chromatic embellishment of the C melody note, using the non-harmonic tone B in the opening pickup and again in bars 7, 15, 17, 18, 23 and 30, is a recurring theme. Both versions display a build-up of activity as the melody progresses toward the solo, concluding in bars 33 and 34 where both guitarists play a pickup phrase into the solo chorus.

Fig. 3.5 Johnny and Tal




18
G-11
C13
A-9/C
D+5♯9
G-7
C9SUS
C9
F△7
22
G-9
D-9
Db5-9
C-7
C-9
F7♭9
G-7
C9SUS
C9
A-7♭5
D7♭9
26
F6
F-7
Eb713
A-11
Ab-9
Db13
B-7♭5
Bb-7
Eb7
A-7
D-7
G♯-7
C♯7
30
G-9
C13
Gb13♯9
F%
D7♯9♭13
D7♭9♭13
F/C7
ETC
G-7
C9
C7♭9
F△7

Solo

The solo improvisation on 'It's You Or No One' (Fig. 3.18) is a perfect example of Fourie's approach to melodicism, rhythmic variation and harmonic substitution in a more traditional, straight-ahead setting. The tempo is around 170 beats per minute, so it is the most up-tempo of the three tunes. It is approached in a much more traditional fashion than the other two examples, soloing through one whole chorus accompanied by a second guitar voice which lays down the harmonic accompaniment underneath. The first five bars of the solo are modal in approach using the F major scale as a source of melodic material. Fourie has isolated an F major 6th chord and a D minor triad moving up to the root, F in bar 2, which also happens to be the #9 of the D7 chord. The rhythmic motif is also very clear from the start and is repeated throughout the whole phrase.

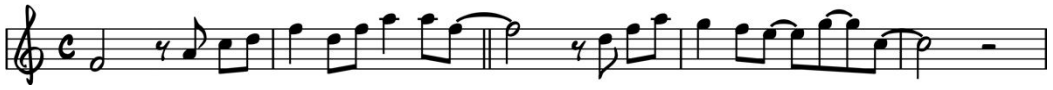


Fig. 3.6 Opening solo phrase

The use of reharmonisation starts to give the soloist more melodic possibilities. In bar 4 of the solo, the C7 (V) chord is substituted with a Bb diminished chord, which is C7b9 with the 7th in the bass. Possible inversions could all be used on the V7 chord.

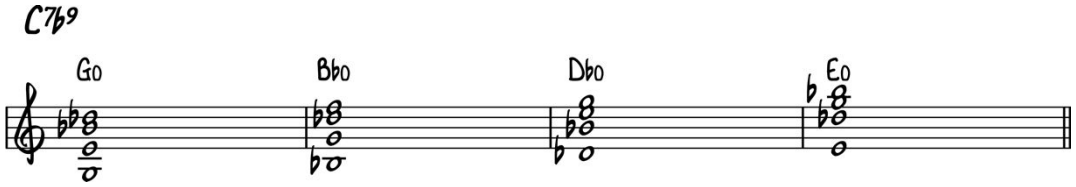


Fig. 3.7 Diminished inversions

In the following example (Fig. 3.8), F major 6 is substituted with C major 7, followed by F major 7 and E-7 which slides chromatically up to F-7. All three chords have a similar tonality but add a sense of movement over what is essentially one chord.

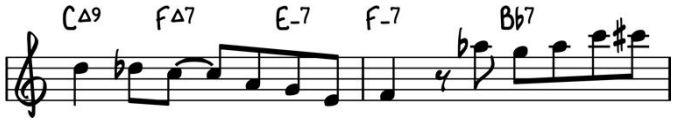


Fig. 3.8 Chord substitutions over F6

In bars 6 through 9, one can see Fourie's use of chromaticism for the first time. The whole phrase has a bebop type quality to it, outlining an A7 arpeggio with the addition of a C natural which lends the phrase a bluesy, bebop quality. The blues element evolves from the use of both the minor and major 3rds within the same line. Rhythmically, the use of quarter-note triplets introduces a sense of "stretching the time".

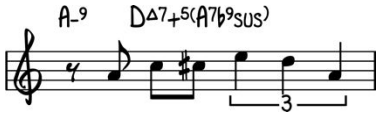


Fig. 3.9 Bar 6 of Fourie's solo over 'It's You Or No One'

In bars 8 and 9, the eighth-note bebop phrase over C7 is a textbook example of how to play bebop, targeting the 3rd before leaping up to the flattened 9th, resolving chromatically through to C and then finally descending scalewise to the F in the beginning of bar 10.

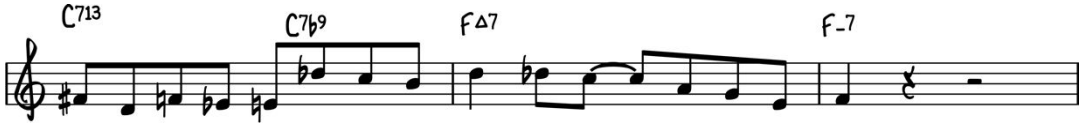


Fig. 3.10 Bars 8-9 of Fourie's solo over 'It's You Or No One'

The tune then modulates to Ab major and although the lines stay within the diatonic key, the use of arpeggios is still very apparent through a descending F-7 over what is an Ab/Bb II-7 chord - a minor 7th arpeggio starting on the 5th of the II chord. This imbues the chord with a minor 11th quality.

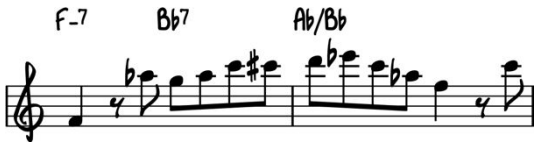


Fig. 3.11 F-7 arpeggio over Ab/Bb

The points of modulation are generally where the "action" happens and these are the defining points in an improvisation. The clear outlining of the key change is a powerful tool that Fourie uses to great effect. In bar 14, the G7 or V chord of the next key, C major, is outlined very clearly. There are a number of ways one can look at this; one may see it as a Mixolydian scale or as notes from the C major scale, but starting the phrase on the 3rd of G7 clearly defines the harmony or "changes". The line outlines a G triad using the C as a passing tone.

Fig. 3.12 Bar 14 - making the changes

Again, in bar 15, the A-9 chord is clearly outlined with the phrase resolving on the 13th of G7.

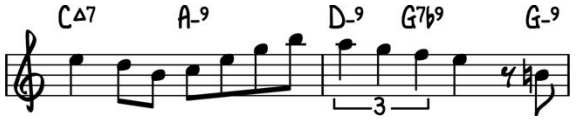


Fig. 3.13 A-9 arpeggio

In bar 17, the original chord of C7 is substituted with an Ab-7 chord which moves chromatically down to G-7 at the beginning of the B section. The line resolves to the 11th of G-7.

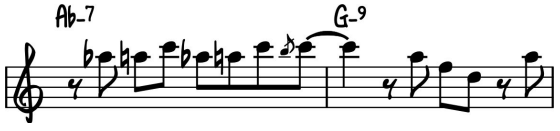


Fig. 3.14 Bar 17 - Ab-7 substitution

Bars 19 through 21 demonstrate the use of upper-structure triads - D minor over G-7 (a minor triad on the 5th of a minor 7th chord) and an Ab major triad over C7b9.

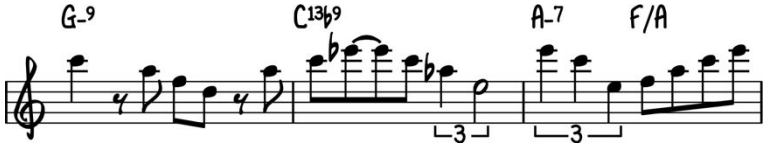


Fig. 3.15 Ab major upper-structure triad over C13b9

Fourie's conceptual use of upper-structures can be defined as follows:

D minor triad arpeggio over G-7: over a minor 7th chord, use a minor triad starting on the 5th of the chord. The triad contains the 9th.

Ab major triad arpeggio over C7: on a dominant 7th chord, use a major triad starting on b6. This triad contains the root, #9 and b13.

Bb major 7th arpeggio over G-7: on a minor 7th chord, use a major 7th arpeggio starting on the minor 3rd. The arpeggio contains the minor 3rd, 5th, 7th and 9th.

D-7 arpeggio over Bbmaj7: on a major 7th chord, play a minor 7th arpeggio starting on the 3rd. This adds the 9th (C).

G-9 arpeggio over F7: on a dominant 7th chord, play a minor 9th arpeggio starting on the 2nd. This will create a suspended sound over the 7th chord adding the 9th, 11th and 13th.

The target notes in bars 20, 21 and 22 (Fig. 3.16), when isolated, move chromatically up to the root (F) before quarter-note triplets descend through the F major scale in a stepwise fashion.

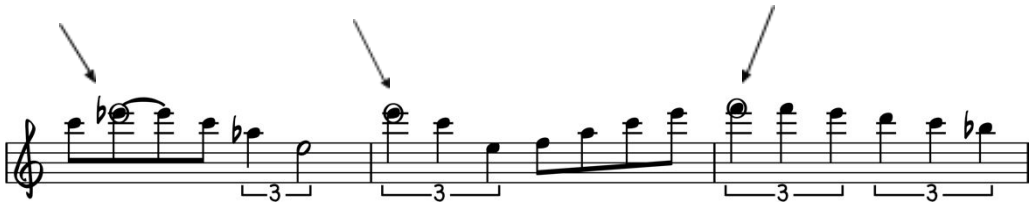


Fig. 3.16 Target notes

In bars 24 and 25 (Fig. 3.17), Fourie repeats a similar line that occurred in bars 8 and 9 (Fig. 3.10). These are what one could consider anchor lines or guide-lines as they outline the harmony in a very assertive way. The noticeable variation in this example is the minor 7th leap from E to D (9) as opposed to the Db (b9) in Fig. 3.10.

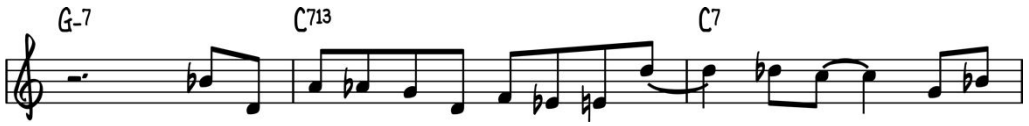
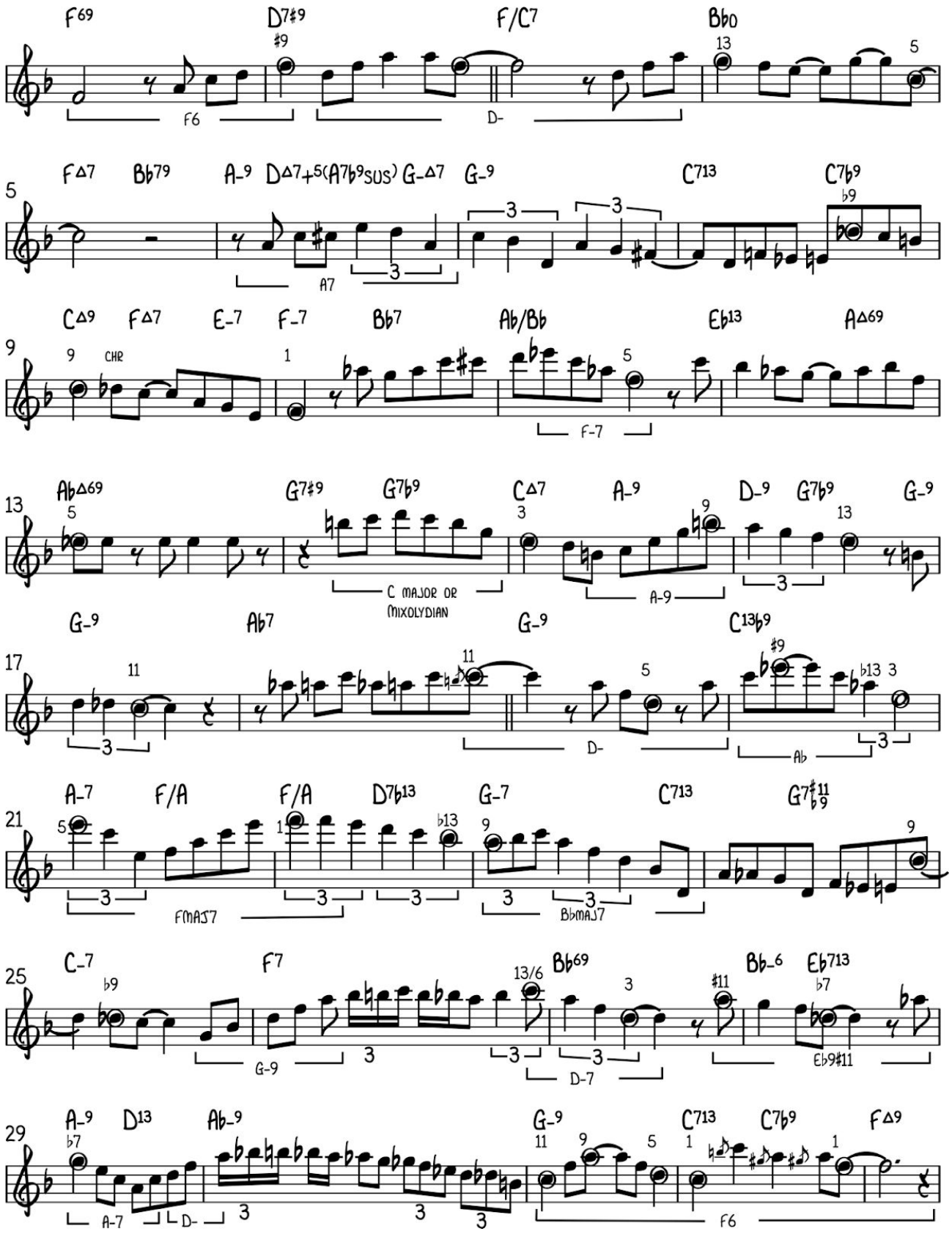


Fig. 3.17 Bars 24 and 25

Tal Farlow

Fig. 3.18 Solo analysis of 'It's You Or No One'

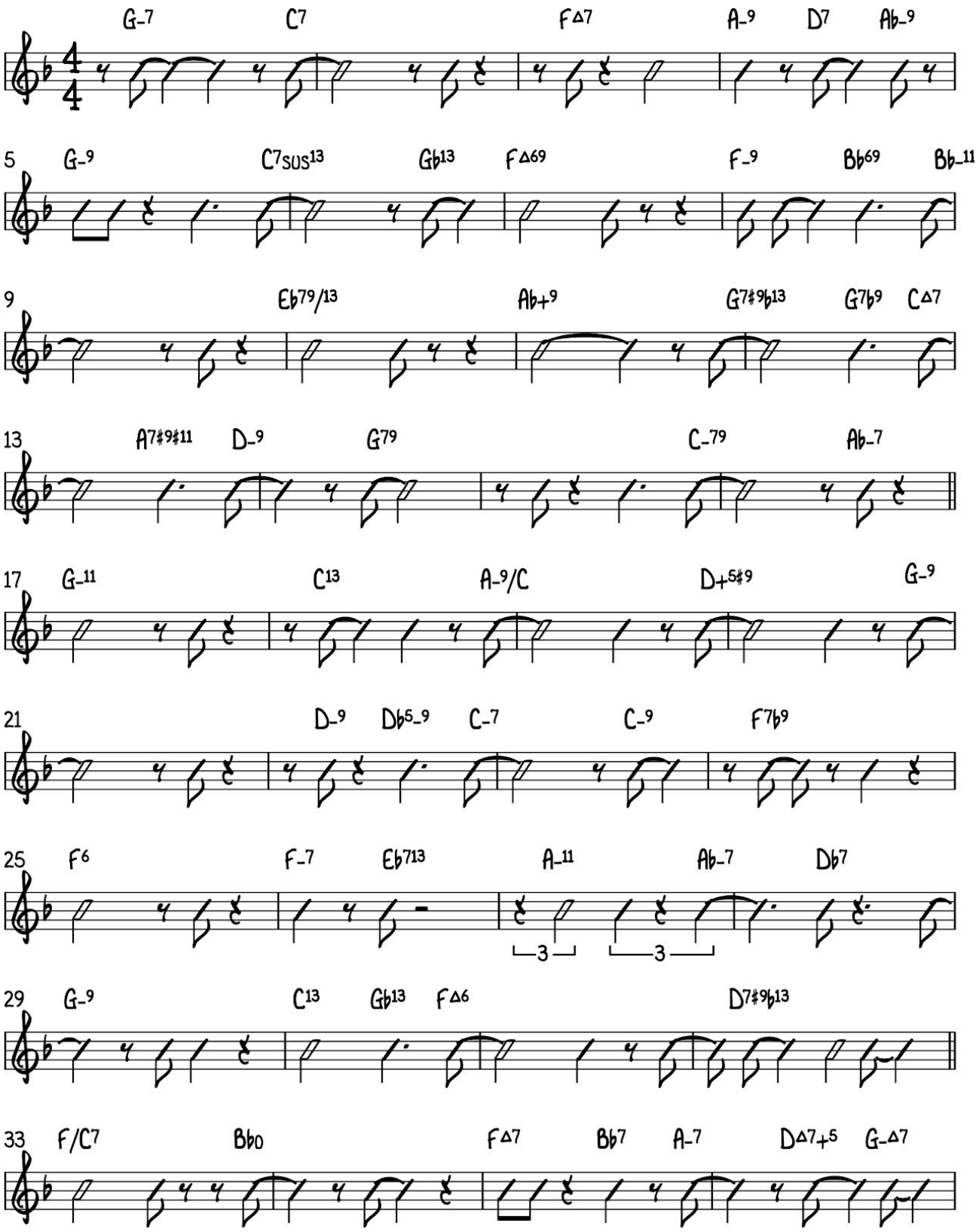


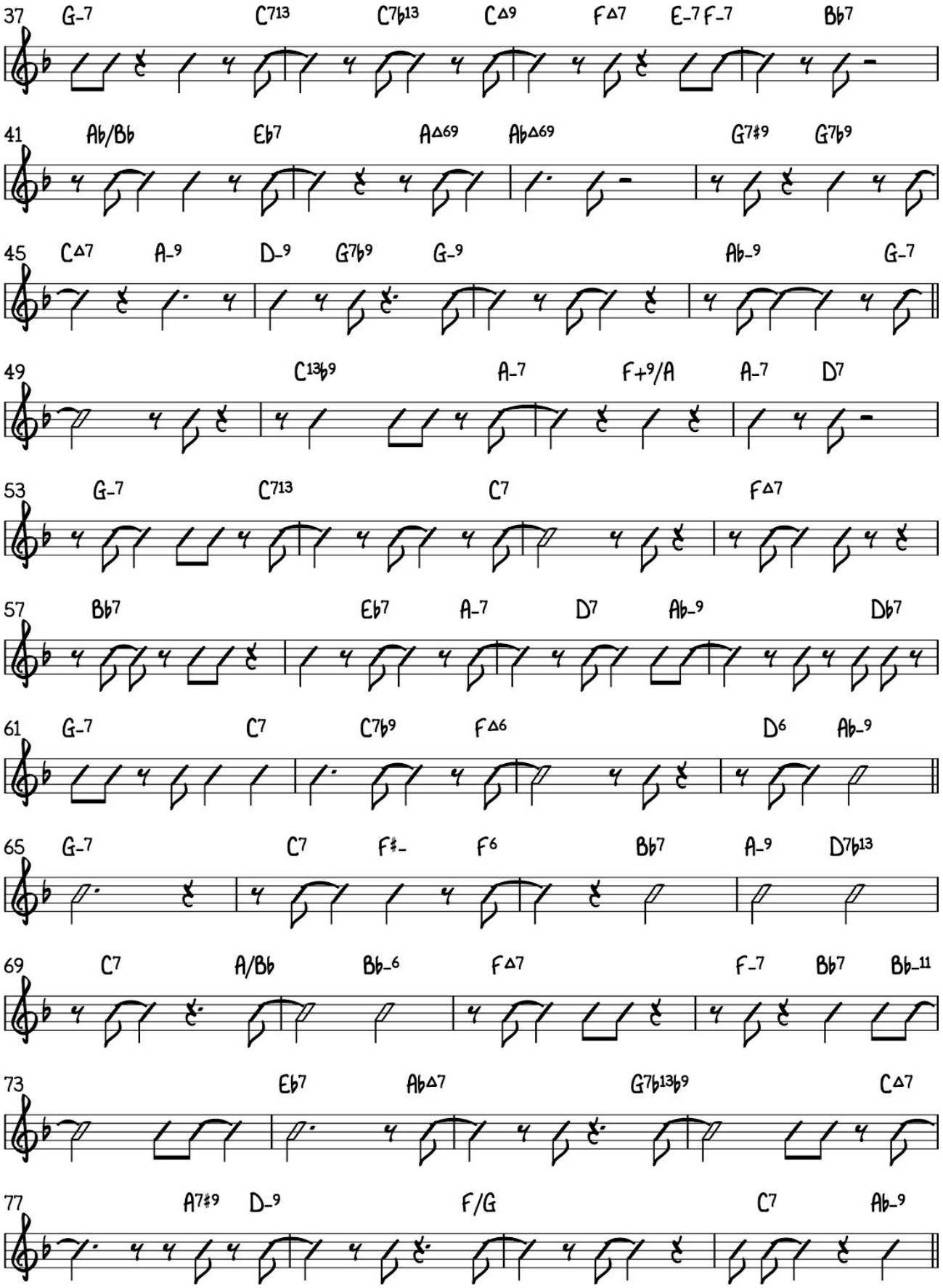
Comping Concepts

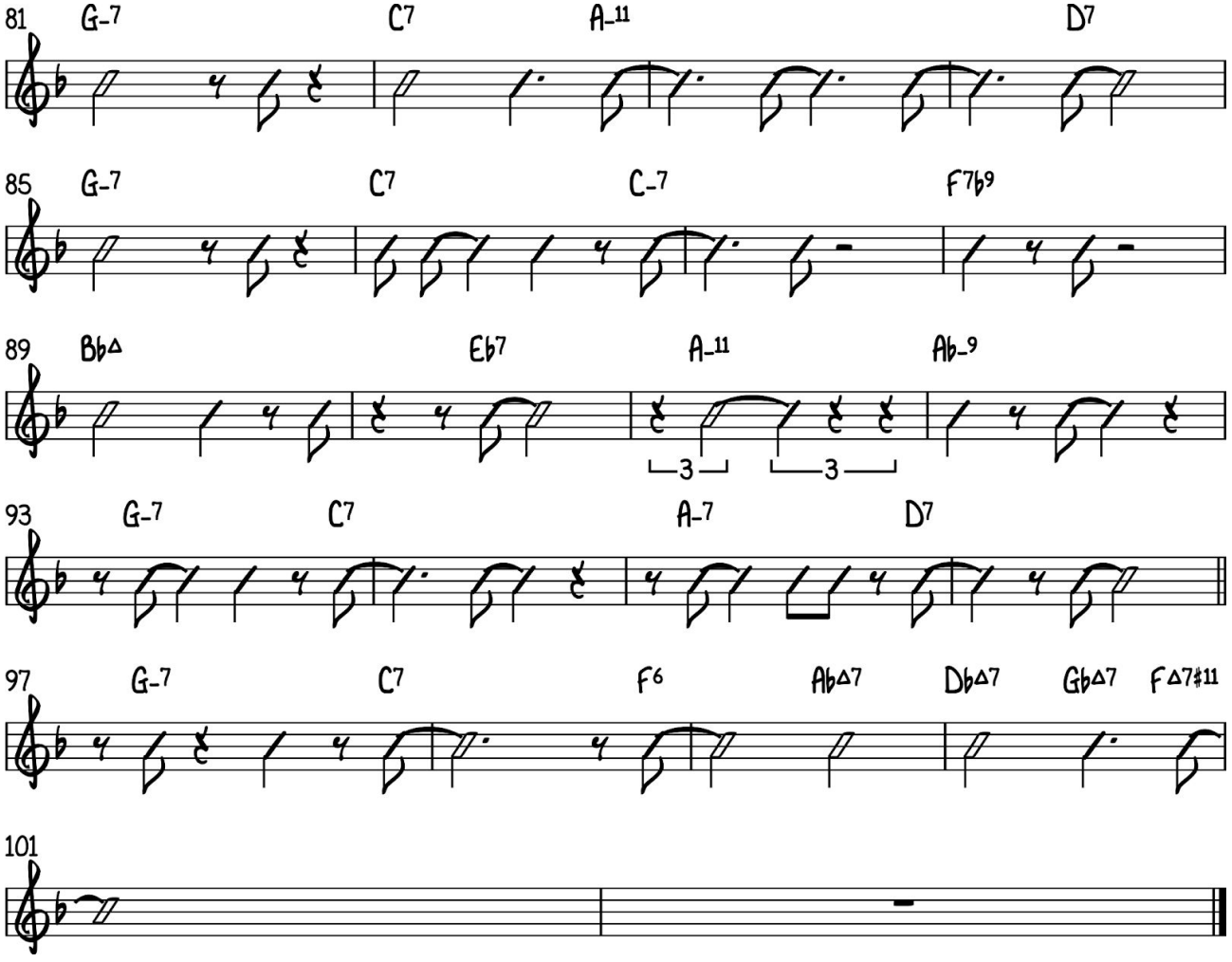
Jazz has developed the most highly inventive use of time in recent western music (Dobbins, 1980:41) and by isolating Fourie's rhythmic accompaniment, it reveals itself to be a complex web of syncopation. In Fig. 3.20, the score has been deconstructed to its pure rhythmical elements. In isolating the rhythmical approach, we can see how Fourie creates a rhythmic momentum that drives the accompaniment. The use of standard swinging rhythmic figures creates a natural swing feel and the use of upbeat syncopation creates a sense of forward motion and rhythmic drive. The effect propels the rhythm without rushing or speeding up the tempo. There are combinations of short and long down and upbeat attacks. The rhythmic phrases often conclude on the offbeat, resulting in many examples of harmonic anticipation as well as the contraction and expansion of chord duration.

Generally, a chord on a downbeat is followed by an offbeat. Many of the downbeats occur on the first beat of the bar, creating a solid foundation on which to expand rhythmically. Very rarely are there two consecutive downbeats as this can stifle the rhythmic momentum needed to support the solo ideas. Exceptions would be in bars 31, 34, 69, 83, 90 and 101. In almost all cases, the two downbeats are followed by an upbeat on the "and" of four. In bar 69, this is extended to include two half-note downbeats followed by an offbeat in the next bar. This also creates a space for the chords to resolve to the first chord of the song.

Fig. 3.19 Comping




37 G-7 C713 C7b13 C△9 F△7 E-7 F-7 Bb7
41 Ab/Bb Eb7 A△69 Ab△69 G7#9 G7b9
45 C△7 A-9 D-9 G7b9 G-9 Ab-9 G-7
49 C13b9 A-7 F+9/A A-7 D7
53 G-7 C713 C7 F△7
57 Bb7 Eb7 A-7 D7 Ab-9 Db7
61 G-7 C7 C7b9 F△6 D6 Ab-9
65 G-7 C7 F#- F6 Bb7 A-9 D7b13
69 C7 A/Bb Bb-6 F△7 F-7 Bb7 Bb-11
73 Eb7 Ab△7 G7b13b9 C△7
77 A7#9 D-9 F/G C7 Ab-9


81
G-7
C7
A-11
D7
85
G-7
C7
C-7
F7b9
89
Bb△
Eb7
A-11
Ab-9
3
3
93
G-7
C7
A-7
D7
97
G-7
C7
F6
Ab△7
Db△7
Gb△7
F△7♯11
101

Harmonic Stylings

The following examples are isolated chord progressions taken from Fourie's accompaniment demonstrating certain characteristic approaches to chord voicings in a traditional harmonic setting. Focusing on the II-7 V7 I progression in the key of F major, one can see the clarity of voice leading Fourie applies to this common progression (Fig. 3.21). The bass movement follows the root of the chords and this is where the most movement occurs. The top voice descends diatonically from the flattened 7th (F) of II-7 to the 3rd of V7, ending on the 6th of I major 7.

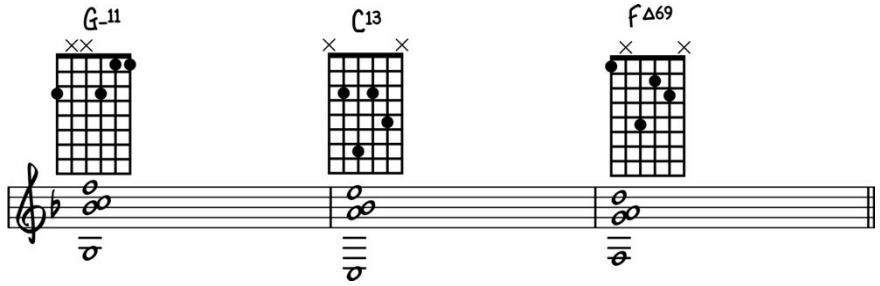


Fig. 3.20 II-V-I in F

There is very little movement in the inner voices, using only small intervals of minor and major 2nds. Common tones are used where possible, creating smooth transitions to the next chord. In this case, the minor 3rd (Bb) of G-11 (II) becomes the flattened 7th of C7 (V) and the 13th (A) of C7 becomes the 3rd of F6/9 (I). These particular voicings are challenging to play on the guitar due to the stretches needed to accomplish them. The use of 2nd intervals in the voicings often require finger stretches of six frets which can be even more of a technical challenge when played in the lower register due to the layout of the fretboard. These are not typical "guitar" voicings for this reason. A traditional II-V-I progression with standard guitar voicings would look something like this:

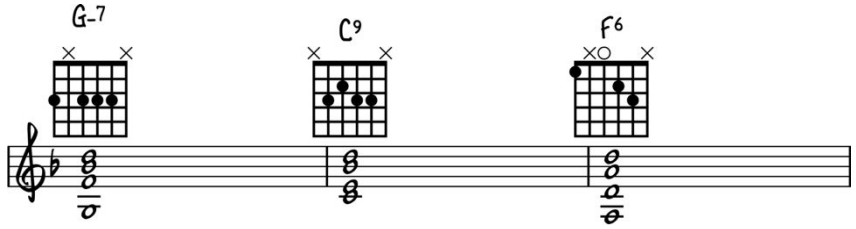


Fig. 3.21 II-V-I in F

This can be reduced to the guide tones only - the 3rd and 7th of the chord.

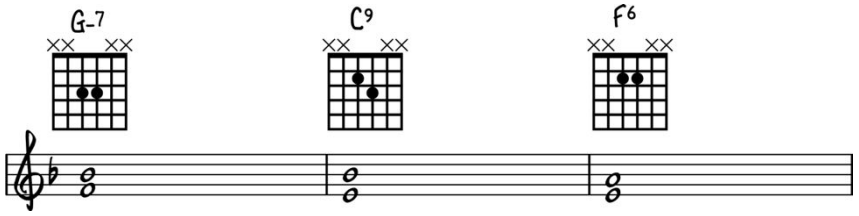


Fig. 3.22 II-V-I in F using guide tones

Here is the same II-V-I progression with the addition of a passing bII dominant chord a tritone away from the V7 chord, resolving to the I chord. The V chord is treated with a suspended sound, although the 3rd is voiced on the top of the chord. The major 7th interval between the 4th (F) and the 3rd (E) and the flattened 5th interval between the flattened 7th (Bb) and the 3rd (E) create a contrasting dissonance to the suspended 7th quality of the chord. Common tones are used again throughout to maintain solid voice leading.

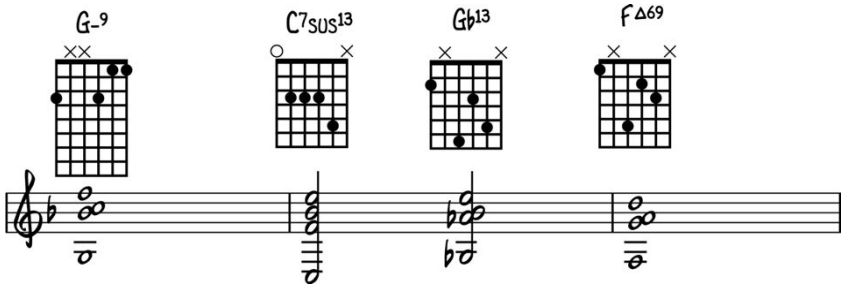


Fig. 3.23 II-V-I in F with tritone substitution

The following example, Fig. 3.25, is a V-I progression in the key of C major. A common thread throughout Fourie's harmonic excursions is the use of tensions voiced within the chord as opposed to voicing them traditionally in the top voice. In the first G7#5#9, #5 is in the lower range of the voicing and the 3rd on the top of the voicing, creating a dissonant b9 interval. Adding to the dissonance is the presence of a #9 below the 3rd, creating a minor 2nd interval. This resolves to a more traditional G7b9 voicing and creates a symmetry in its movement; #5 (Eb) moves two frets up to the 7th (F) and #9 (Bb) moves down two frets to b9 (B) which is a common tone to both chords and acts as a pedal. The inner voices move while the outer voices, the bass and top note, remain constant. There are numerous examples of tensions voiced within the chord. In Fig. 3.25, V7 resolves to the I major chord, which is voiced only with the major 7th and 3rd. #9 in the VI7, in the middle of the voicing, creates another minor 2nd dissonant interval.

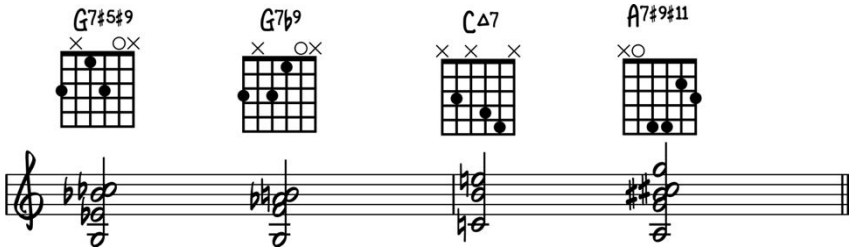


Fig. 3.24 V-I-VI in the key of C

Fig. 3.26 demonstrates common-tone voice leading. The note C is constant throughout the progression.

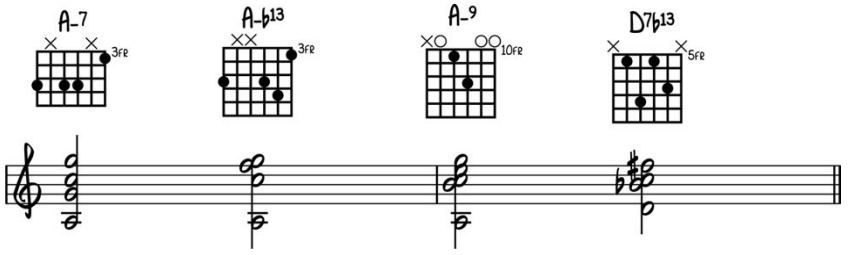


Fig. 3.25 II-V in the key of G demonstrating common tones

The following example is a II-V-I progression in Bb major.

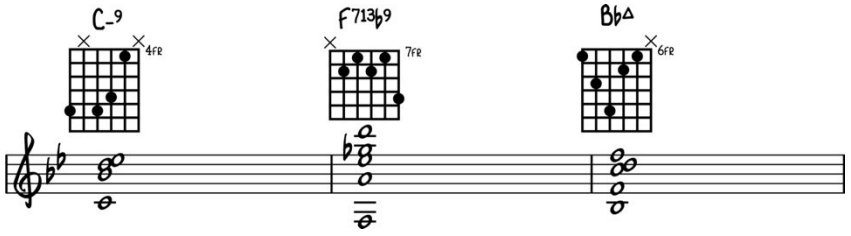


Fig. 3.26 II-V-I in the key of Bb

Fig. 3.27 is a common turnaround progression: I-bIII-bVI-bII I in the key of F major, in this case using major 7th chords.

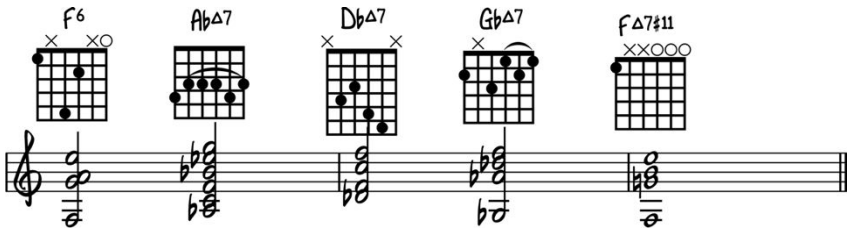
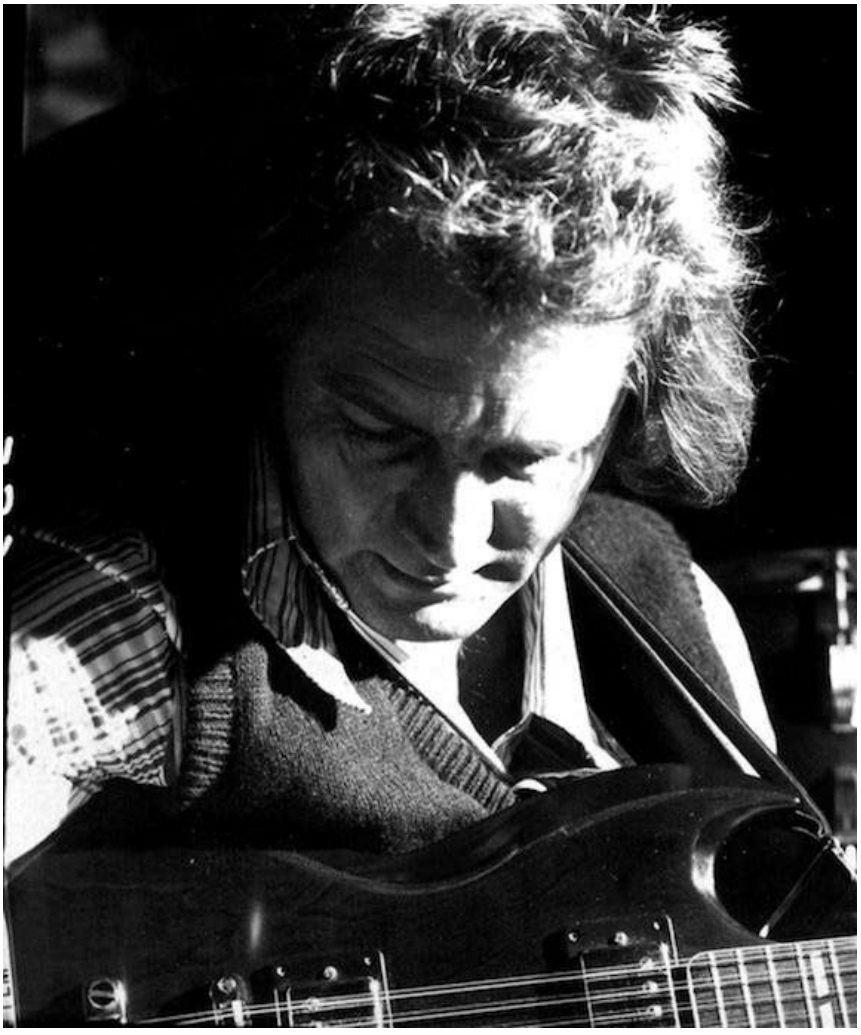


Fig. 3.27 Turnaround I-bIII-bVI-bII I in the key of F



Unforgettable

Introduction

'Unforgettable' is a popular song made famous by Nat King Cole and is the most commercial tune of the three examples. Fourie's version harks back to the complex arrangements of George Shearing. One of George Shearing's most famous albums is *Nat King Cole Sings/George Shearing Plays* and one of Nat King Cole's most famous recordings of all time is the tune 'Unforgettable', so the combination of the Shearing approach and Cole makes perfect sense. The tune was written by composer Irving Gordan and was first published in 1951. Because of its relative popularity and simplicity, it is a perfect vehicle to showcase Fourie's reharmonisation techniques. Although the song is one of the most regularly performed and commercial songs from the album, Fourie has fused the well-known melody with a dense and complex reharmonisation. This is a perfect example of utilising a tune that could be considered too commercial or pop for a serious jazz musician to play. In the same way that an artist such as Sonny Rollins can take a popular piece of music like 'Mack the Knife' and turn it into a tour de force of improvisational genius, applying techniques such as thematic development, reharmonisation, rhythmic augmentation and diminution, over-the-bar-line phrasing, etc., Fourie too interprets 'Unforgettable' and turns it into a masterful rendition through a combination of complex reharmonisation and improvisational excursions. The jazz tradition has a long history of reharmonising standards, some of which have become the definitive version of the tune.

Fourie's rendition of the song's melody is played without any embellishments and is true to the original written melody (Fig. 4.1). The focus of this particular arrangement is the complex reharmonisation of the melody. Every melody note is harmonised with the melody voiced as the top note of the chord. It is reminiscent of the block chord stylings of George Shearing where every note of the melody is harmonised. The different voices can be divided into three different parts; the top voice comprises the melody, the second voice consists of the improvisational solo cadenzas in between the melody statements, and the third voice is the harmonisation of the melody. With the use of an alto guitar, the standard guitar range is extended making it possible to incorporate a low Bb1 in the bass. In standard guitar tuning, the lowest note is usually an E2. The alto guitar is tuned a

5th lower, so instead of the standard tuning of E-A-D-G-B-E, the tuning would be A-D-G-C-E-A, greatly increasing the range.

The tempo of the tune varies slightly from section to section; the first eight bars begin at a tempo of 60 beats per minute before slowing down slightly to a tempo of 54 beats per minute. There is a gentle fermata before the solo, but the tempo picks up again with an eighth-note lead into the solo in bar 13. In bar 16, there is another eighth-note phrase that leads the solo into the B section and the tempo picks up again to around 58 beats per minute. The last ten bars of the arrangement then return to 54 beats per minute. The varying tempos allow the piece to breathe and in this available space, the harmony can become the focal point of the overall picture.

Melody

Fourie's version is in the key of Eb major, a major 3rd down from the original key of G major. Compared to the original lead sheet, Fourie has altered the pitch of the melody only very slightly in bar 11. On the last beat of the bar, the original Eb melody note has been changed to a C and in bar 26, on the "and" of two, the original C melody note has been replaced with a B natural. Lastly, in bar 27, on the last quarter note of the bar, the same alteration occurs as the Eb melody note is once again substituted with a C. Rhythmically, the first phrase of the melody is contracted into an eighth-note phrase and is then repeated in bar 5. The coda at bar 31 is derived from the opening phrase and is played twice, once as quarter notes and finally as eighth notes.

Fig. 4.1 Melody as played by Johnny Fourie

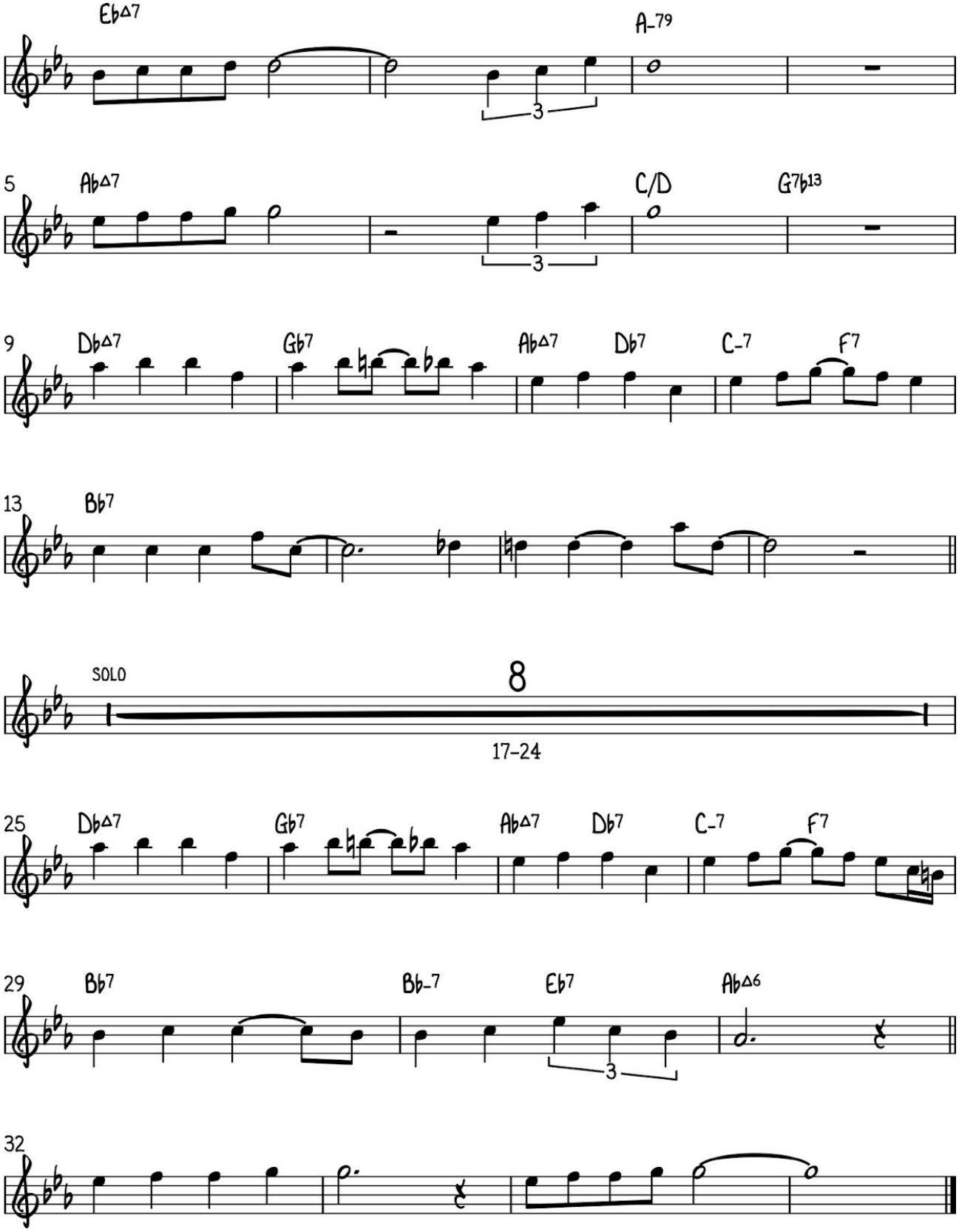
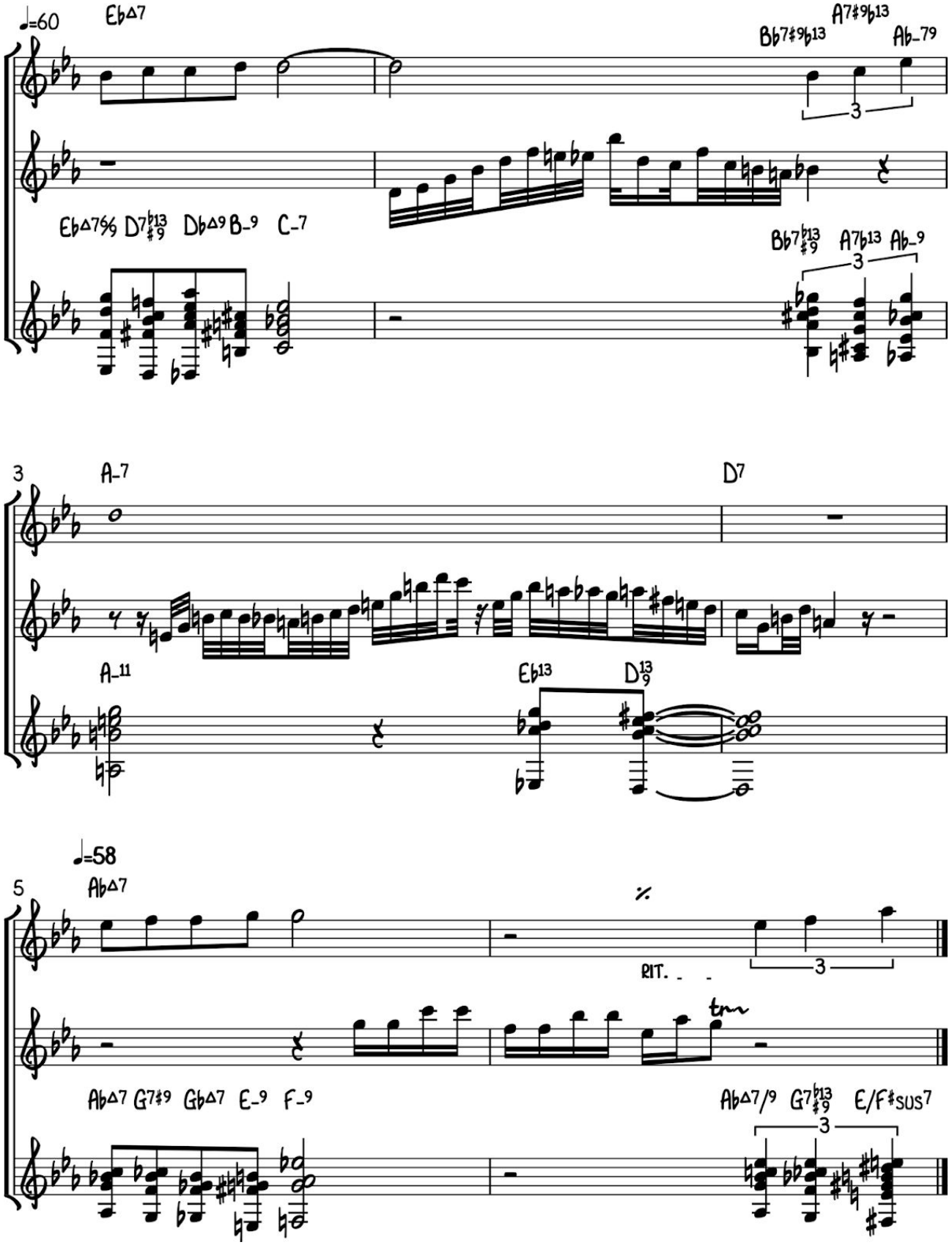


Fig. 4.2 Opening statement



In between every melodic phrase is an improvised melodic line played in a call-and-response fashion demonstrated in Fig. 4.2. The harmonised melody is answered with a melodic line. Each line begins outlining the chord. In the first example (Fig. 4.3), an Eb major 9th is outlined, ending with a resolution to the 5th - Bb.

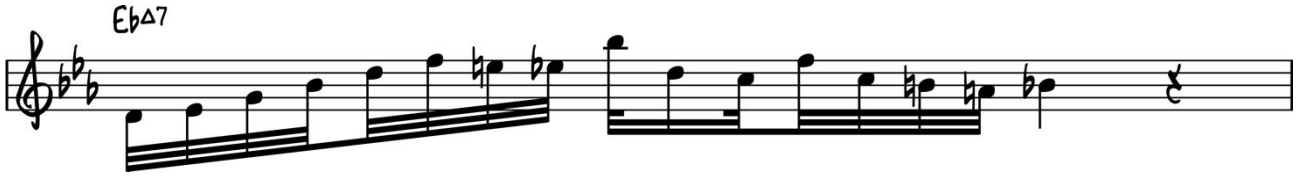


Fig. 4.3 First phrase

The contours of all three phrases are similar in design using a familiar bebop technique; the line ascends through the use of arpeggios and reaches a peak before descending in a scale-like fashion, employing a combination of scale and chromatic passing tones. In Fig. 4.4 and 4.5, the highest note in both cases is the 11th, the 5th being the highest note over the Eb major 7 chord seen in Fig. 4.3. This creates a sense of symmetry, continuity and logic. In Fig. 4.4, the arpeggio begins on the 5th of the chord - in this case, A-7.

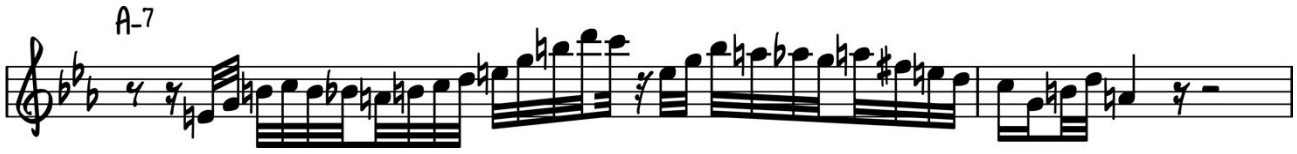


Fig. 4.4 Second phrase

Again, a D-9 arpeggio is outlined, starting on the root and proceeding to descend using the G half-whole diminished scale.

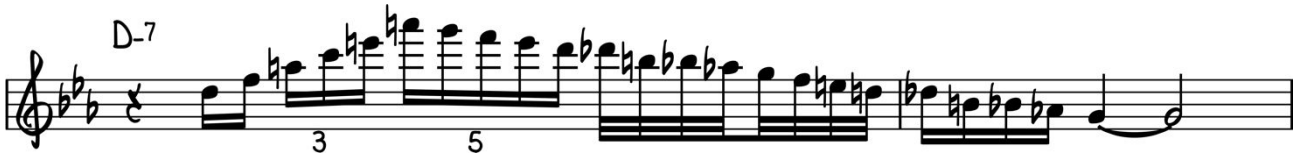
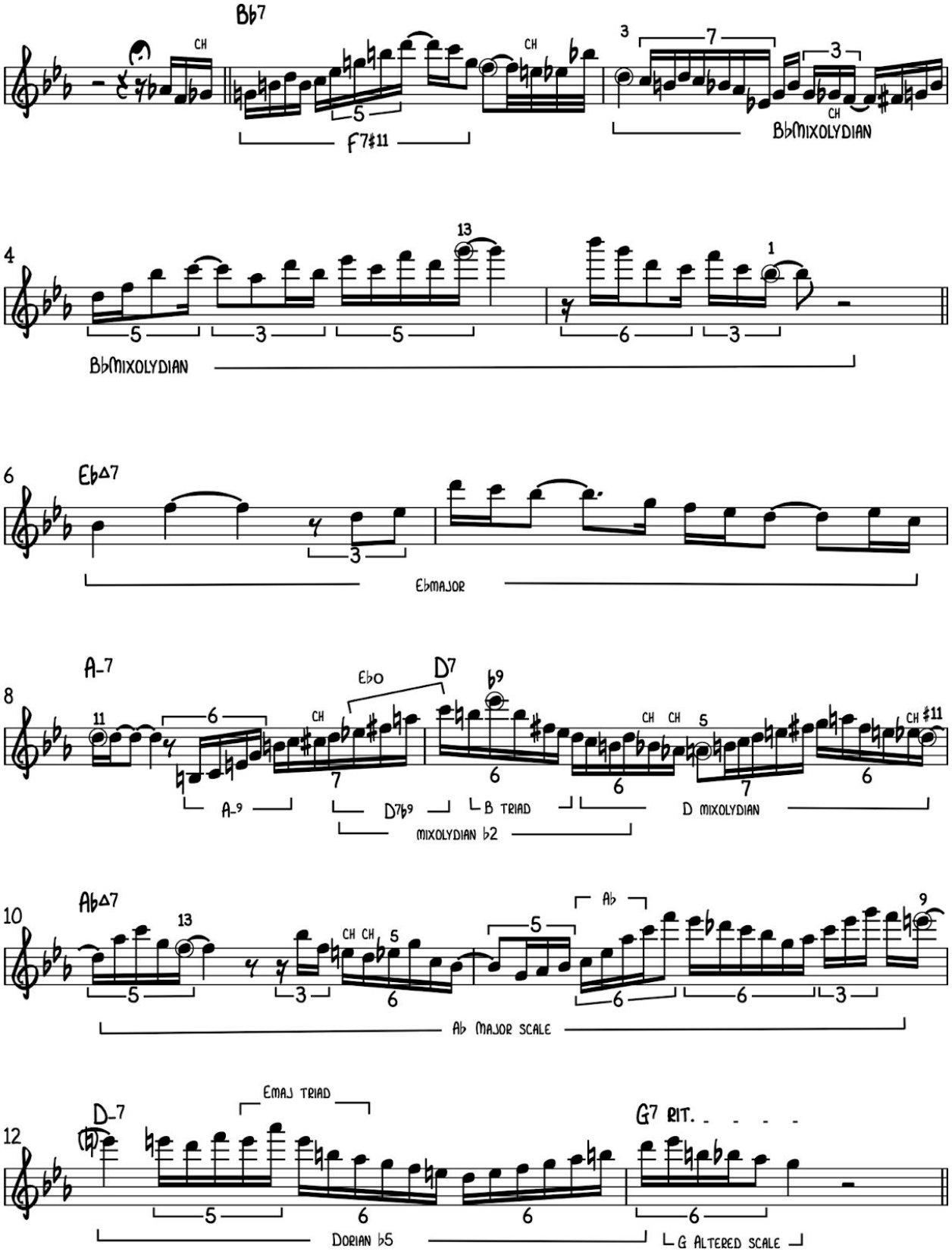


Fig. 4.5 Third phrase

Solo

Fig. 4.6 Fourie's solo on 'Unforgettable'



The solo on ‘Unforgettable’ starts four bars before the B section of the tune. In this instance, the tonalities or key centres revolve around Eb major, G major, Ab major and C major.

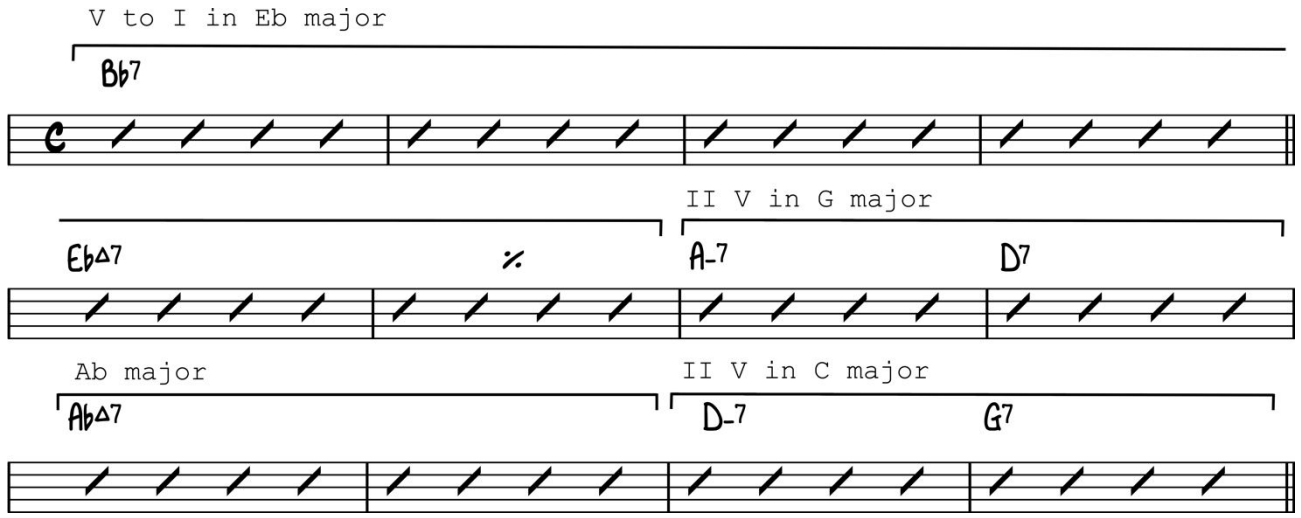


Fig. 4.7 Key centres

The four bars of Bb7, the V7 chord, open up an array of melodic explorations. Fourie’s accompaniment is rhythmically straightforward, playing each chord on the beat which exemplifies the solid rhythmic pulse, creating a vamp-like feel. The chromatic movement up to B13 breaks the static harmonic singularity of the vamp and also introduces more melodic possibilities. B7 is a tritone substitution for F7, a secondary dominant.

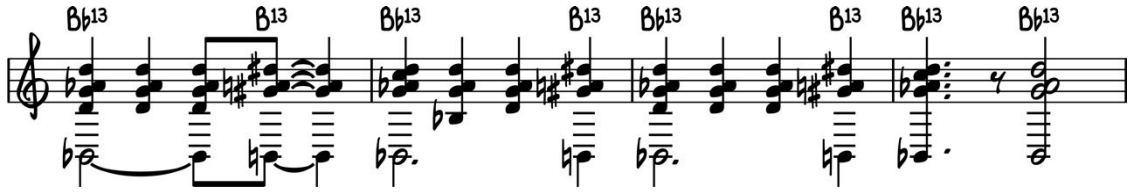


Fig. 4.8 End of A section and beginning of solo accompaniment

The first melodic phrase, seen in Fig. 4.9, takes full advantage of this by outlining an F7#11 chord anticipating B7 at the end of the bar.

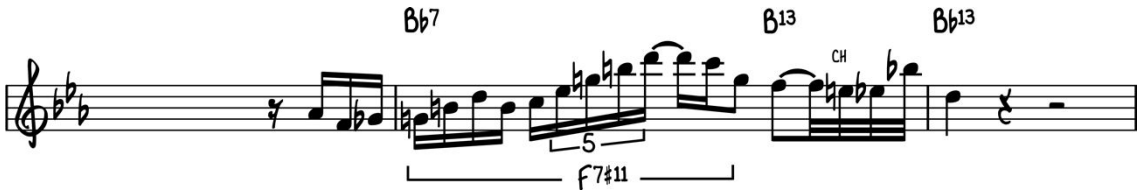


Fig. 4.9 Opening line of Fourie's solo

The end of the phrase resolves to the D (the 3rd) of Bb13. The rest of the phrase revolves around a Bb Mixolydian scale, the 5th mode of the Eb major scale, but in this case with the added chromatic passing tones of B and F#.

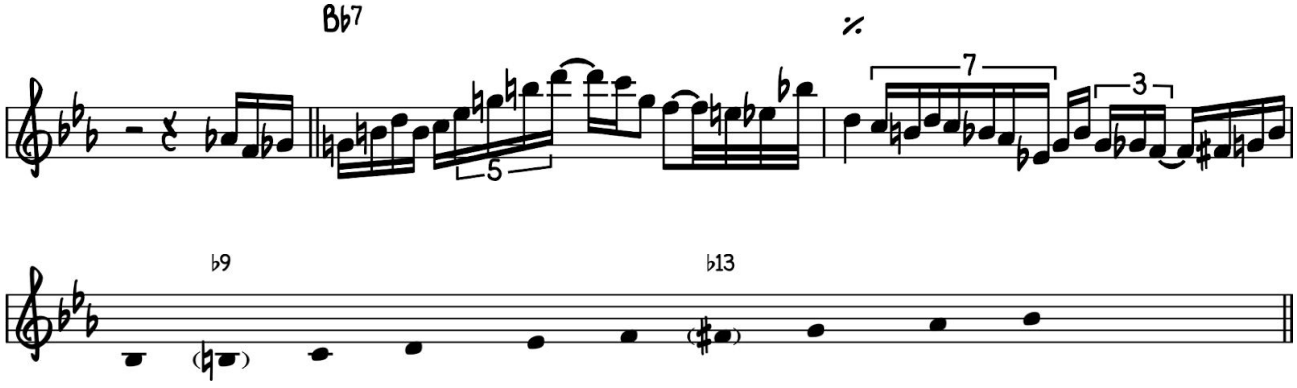


Fig. 4.10 Complete phrase and Bb Mixolydian scale with added b9 and b13

In Fig. 4.11, the line incorporates the diatonic arpeggios available within the scale, in this case an Eb major triad and a G-7 arpeggio. The ascending sequence of 3rds extends the scale-like phrase from the C up to the G.

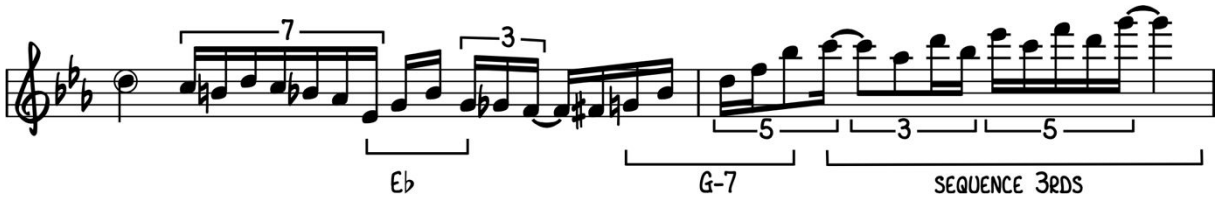


Fig. 4.11 Use of arpeggio

Fourie makes use of the space available within this ballad tempo to push and pull the time, stretching the phrases using various rhythmic groupings including triplets, quintuplets, sextuplets and septuplets. This speeding up and slowing down of the line informs the expressivity of the emotional delivery and adds to the dramatic tension present throughout the solo. The elements of tension and release are used very effectively through both the medium of time and melodic contour.

As the solo progresses into the B section, the ideas remain diatonic to the key of Eb major. The first bar remains relatively sparse and the open feeling is reinforced through the use of the wider interval of a 5th ascending to the major 7th, and then descending scale-wise down an octave to the D which now becomes the 11th of the new chord - A-7 in bar 8. The D also happens to be a common tone to both the Eb major 7th and A-11.

In bars 8 and 9, Fourie starts playing a bebop-orientated line starting with an A-7 arpeggio and as the line progresses, Fourie outlines an Ebo7 arpeggio anticipating the D7b9 chord. The B major triad is another use of an upper-structure triad. In this case, the triad contains the 3rd, b9 and the 13th. The scale material is drawn from the fifth mode of the harmonic major scale, the Mixolydian b2. Built from the D, the scale formula would be D-Eb-F#-G-A-B-C (1-b2-3-4-5-6-b7).

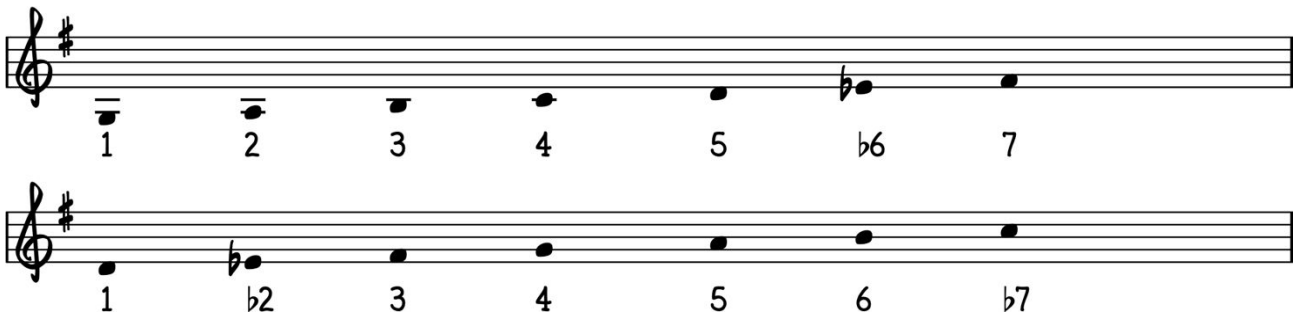
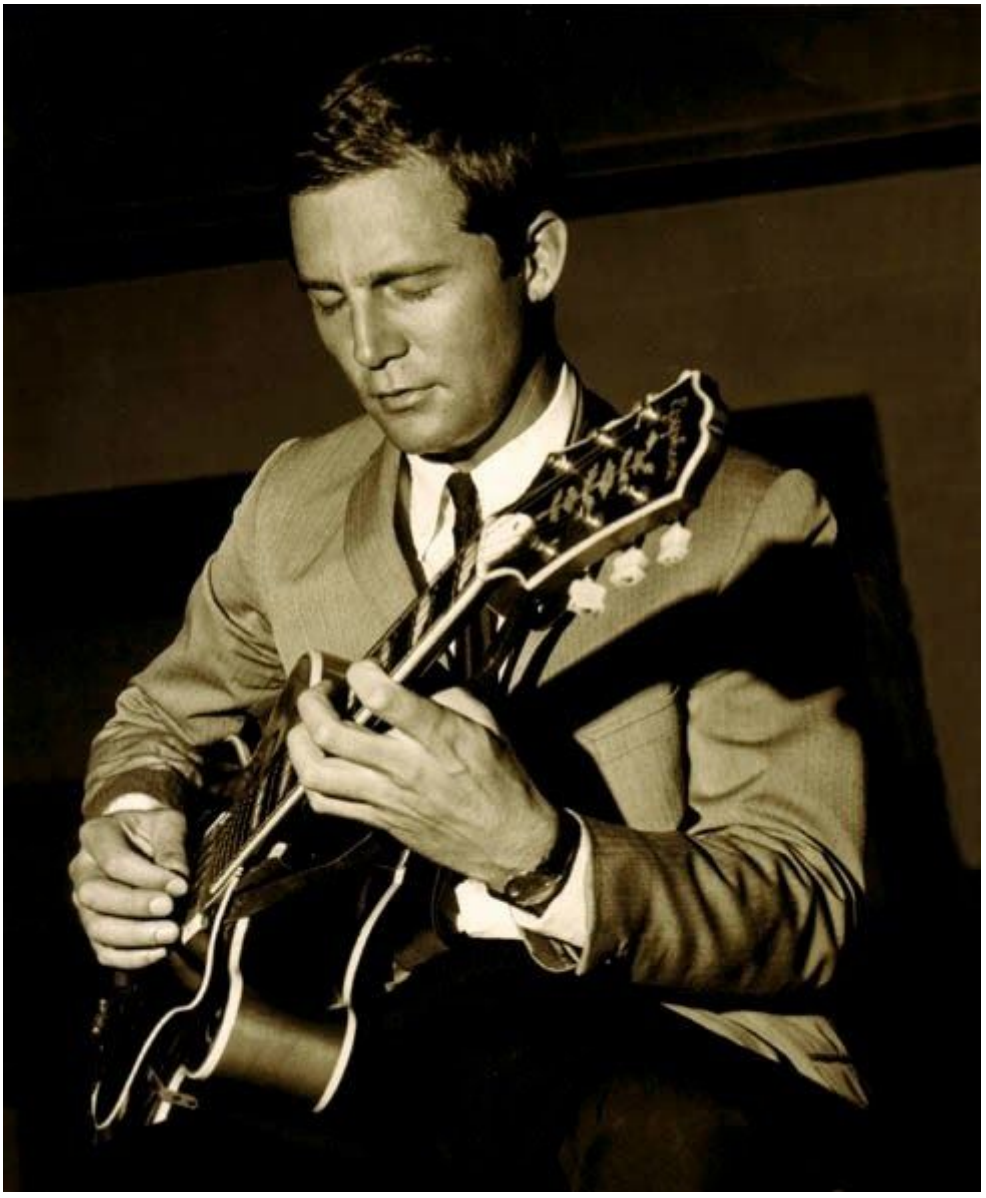


Fig. 4.12 Mixolydian b2 - the fifth mode of the harmonic major scale

The contrasting effects of chromaticism, bebop, upper structures, indirect resolutions as well as odd rhythmic groupings show Fourie at his most expressive. The phrase continues over Ab major 7, only pausing momentarily on the D (#11) of the chord. The points of modulation are often where tension and movement are created and again, at the point of the next chord change, Fourie defines the 9th of the D-7 chord. In each modulation, Fourie favours the tensions as target notes: the 9th of Eb major 7, the 11th of A-7, the sharpened 11th of Ab major 7 and the 9th of D-7. In the last phrase, over the D-7 G7 II-7 V7 progression, the use of upper structures is once again apparent; in this instance, an E major triad which contains the 9th, the sharpened 11th and the 13th. The Dorian b5 scale is used over the D-7 chord. It is the second mode of the harmonic major scale and the formula is 1-2-b3-4-b5-6-b7. Fourie ends with a fragment of the G altered scale over G7. The nature

of the line defines a minor II-V due to the presence of b5 over the II-7 chord while the altered scale on the V chord incorporates #9, b9 and b13.



Harmonic Discourse

Compared to the piano, the guitar is quite limited harmonically and guitarists have often suffered from this dilemma. It is impossible to compete with the vast range and almost endless harmonic possibilities of the piano. The guitarist has often tried to emulate the rich harmonic palette by either extending the range of the instrument by adding extra strings or experimenting with different tunings that make certain harmonic combinations possible. Due to the nature of Fourie's multitrack recordings, some of the voicings are almost impossible to play on a single six-string standard tuned guitar. The use of an alto guitar and multitracking creates a whole new palette of harmonic possibilities through extending the range of the bass as well as the use of open strings that helps to facilitate the use of minor and major 2nd intervals. The guitar still has a lot to explore and also does have certain advantages over the piano. The use of parallel and quartal harmony fall relatively easily under the fingers. The chord "shapes" can slide up and down the fingerboard with relative ease, something that can be technically challenging on the keyboard. Guitar harmony can often suggest harmony through the use of counterpoint and reduced chord structures.

The following examples are all chord voicings used in Fourie's arrangement of 'Unforgettable'. All chords are named from the root. Some chord names are open to interpretation; for example, Db major 9 could also be written as a slash chord using triads over bass notes, i.e., Ab/Db, or likewise, D-9 could be expressed as A-/D.

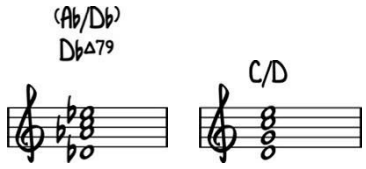


Fig. 4.13 Triads over bass notes

Fourie uses a variety of arranging techniques to derive a number of chordal types, e.g., closed, spread, drop voicings and cluster voicings.

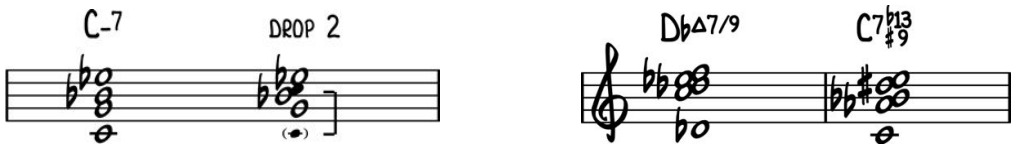


Fig. 4.14 Drop-2 voicings and clusters

Often the tensions are voiced in the middle of the chord as opposed to being voiced traditionally as the top note.

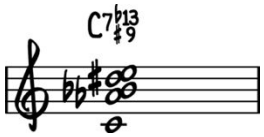


Fig. 4.15 Inner-voiced tensions

Implied harmony (or dyads) suggests the overall sound of the harmony through maintaining only the important or necessary tones.

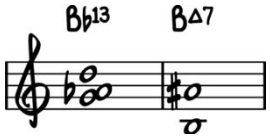


Fig. 4.16 Reduced harmony

Fig. 4.17 demonstrates Fourie's use of polychords - two or three-part chords in which each part can be a whole chord. The notation is a chord symbol separated by a horizontal line (Miller, 1992:95). The top voicing is generally a triad and the bottom voicing a seventh chord, either a major or dominant 7th or a minor 7th with a flattened 5th.

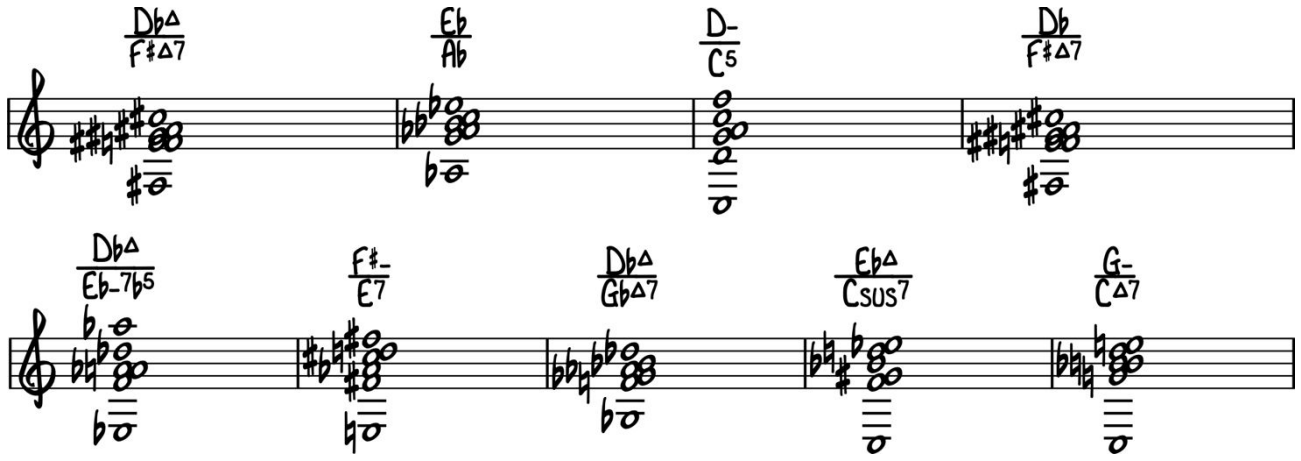
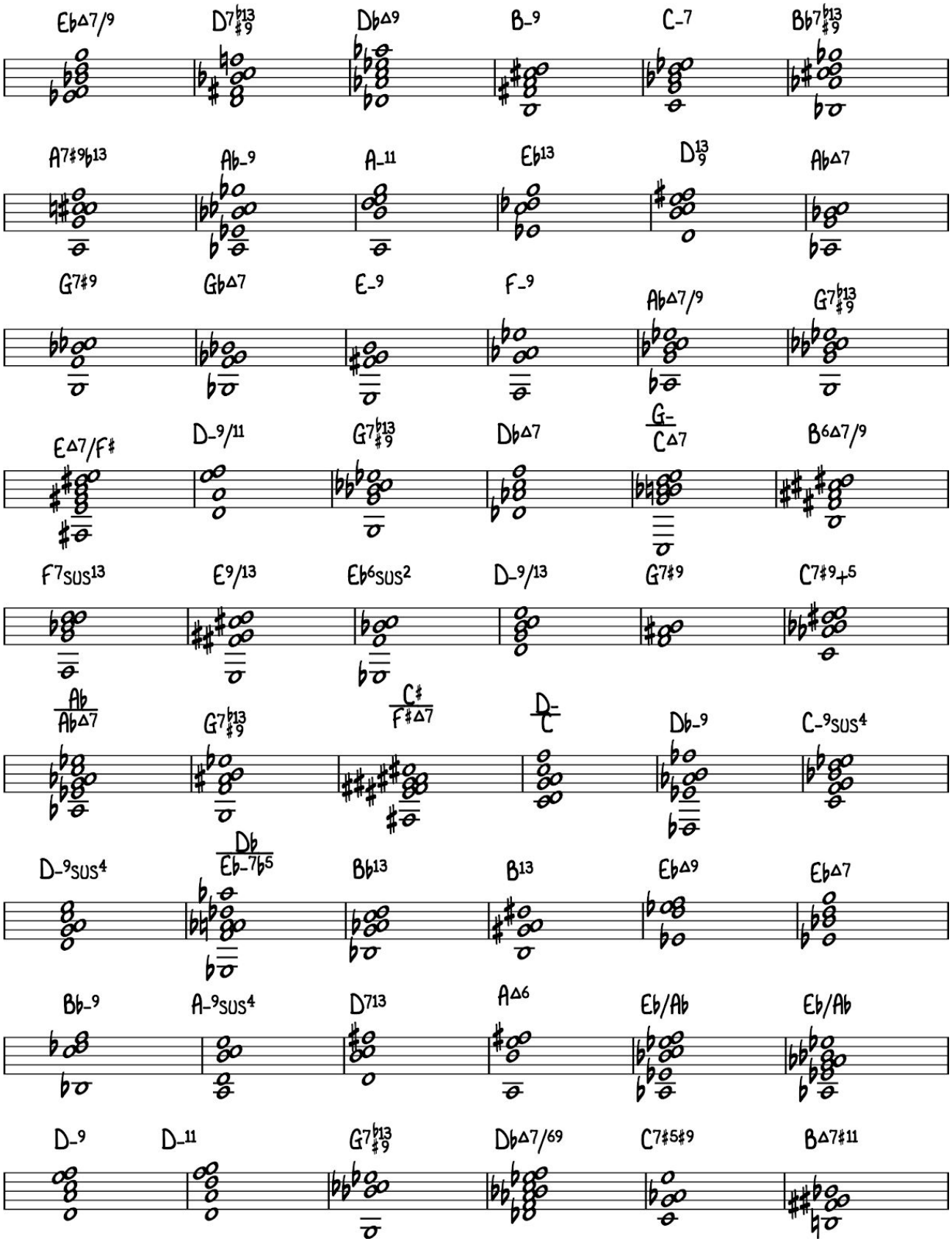
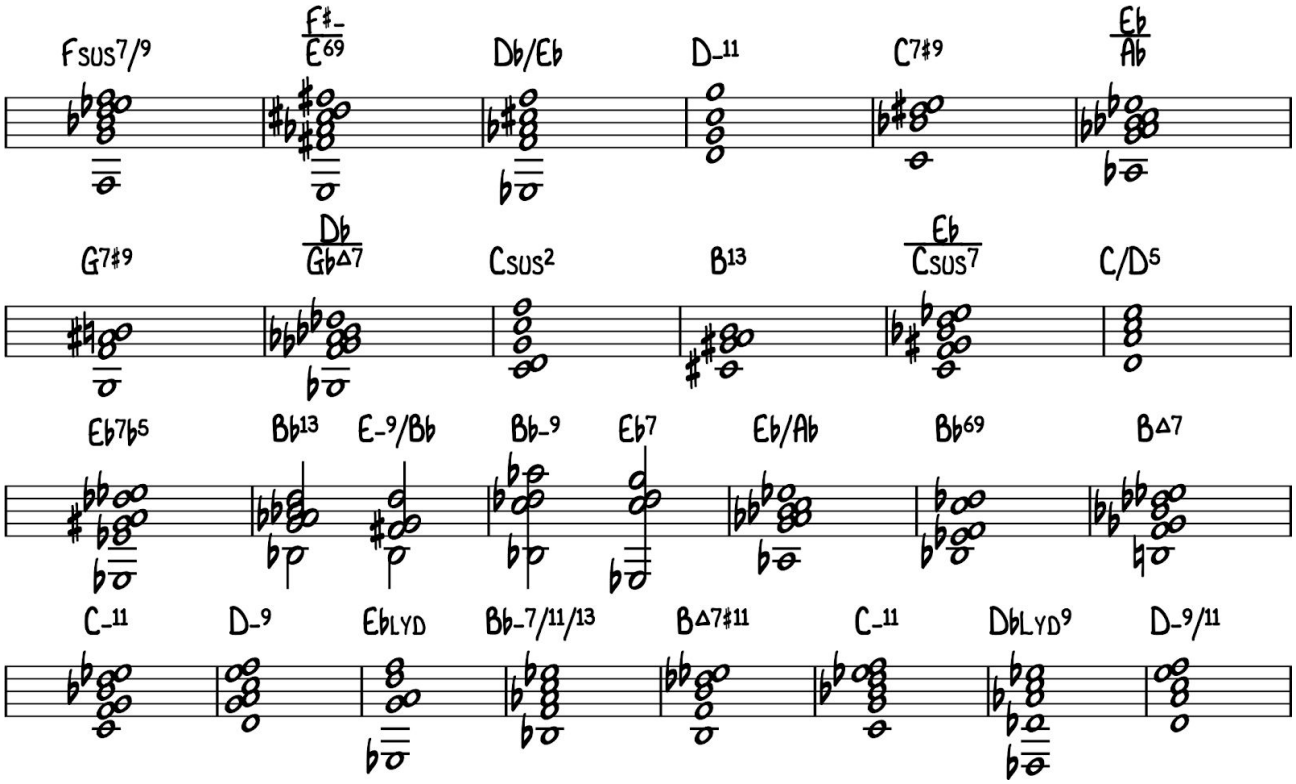


Fig. 4.17 Polychords

Fig. 4.18 is a summary of the chord voicings Fourie uses on his arrangement of 'Unforgettable'. The chords are laid out in block format and demonstrate a variety of chord types including slash chords, polychords and dominant, minor and major chords with available tensions. Some of the voicings are impossible to play in standard tuning on a regular six-string guitar. It would be necessary either to play them on a piano or in an ensemble setting.

Fig. 4.18 Isolated chord voicings from 'Unforgettable'




Fsus7/9
F#-/E69
Db/Eb
D-11
C7#9
Eb/Ab
G7#9
Db/Gb△7
Csus2
B13
Eb/Csus7
C/D5
Eb7b5
Bb13
E-9/Bb
Bb-9
Eb7
Eb/Ab
Bb69
B△7
C-11
D-9
EbLYD
Bb-7/11/13
B△7#11
C-11
DbLYD9
D-9/11

PART III

Technique

One of Fourie's trademarks was his phenomenal technical prowess on the instrument. From blistering fusion to swinging bebop, his technical facility never appeared to be hampered by any physical limitations. From the 1970s onwards, Fourie was at the forefront of the fusion guitar movement and virtuosity was a prerequisite if you wanted to enter into its high-octane world. Alongside his peers, he held his own, earning the respect of legendary players such as John Abercrombie and John McLaughlin with whom he also maintained a lifelong friendship. Although technique was just a means to an end, it was nevertheless an essential element in the quest for artistic freedom. To be able to express what you feel and what you hear, the technical barriers the guitar presents have to be overcome. During the late '60s and early '70s, the boundaries between styles and ideas were being challenged from so many corners, be it in art, music or politics. The experimentation that was taking place in so many fields, as well as its potential to reach much larger audiences, pushed artists to their extremes. Often musicians would burst onto the scene with something never before heard of and so original that it changed the course of music history. Innovators such as Miles Davis, Jimi Hendrix, John McLaughlin and Joe Zawinul's Weather Report led the way.

Right-hand Technique

What was so unique to Fourie's right-hand picking style was that he used a fingerpicking plectrum placed on the index finger, angled at 90 degrees to the strings. The pick hitting the strings at a 90-degree angle affects the tone and timbre of the note, creating a warmer, rounder sound and a more accurate articulation. Fourie stated that finding the optimal right-hand picking approach had been an ongoing struggle and that he had settled on the use of a fingerstyle finger-pick plectrum filed down to a smooth point similar to a sitar player's Mizrab pick.

Fig. 5.1 Guitar picks/Sitar Mizrab

Fourie's exploration of technique led him to study the technical picking style of various players such as Frank Gambale. Gambale formulated a comprehensive approach to picking known as "sweep picking" and although he did not necessarily originate the technique, he has become known as one of its most skilled practitioners. The basic premise is that if you pick ascending across the strings, you use a downstroke and if you descend, you use an upstroke. There are many players who use this idea without too much thought and there are many examples of it, especially in the jazz guitar tradition. Joe Pass used a combination of pick and finger picking based on more of a classical technique.

The most common approach to picking would be the alternate picking technique which stipulates that the picking hand follows a strict up-and-down pattern. Some of the best-known proponents of this technique are players such as George Benson, Al Di Meola, John Mclaughlin and Pat Martino to name a few. Fourie was a master of this technique - always relaxed and always in control. Of course, many great players use a combination of approaches. Allen Holdsworth, for example, relied mainly on his left hand using what is commonly known as legato phrasing where a note is picked followed by a slurry of hammer-ons and pull-offs. This creates a smooth horn-like quality to the lines as opposed to a more staccato attack. Players who are well known for this style of playing are Pat Metheny, John Abercrombie, John Scofield and Scott Henderson.

Gamble's sweep picking lends itself to the exploration of lines based on arpeggios and wider intervals (fourths and fifths, etc.) due to the fingering and positioning on the fretboard. A basic example (Fig. 5.2) would be to take a line based on fourths across the guitar neck and, starting on the sixth string, pick downwards all the way to the first string before returning with an upstroke. The whole activity is completed with only two movements – up and down. The challenge here is to execute the movement rhythmically and evenly, rolling the left-hand finger so that each note is sounded individually, avoiding any spillage from the previously played notes.

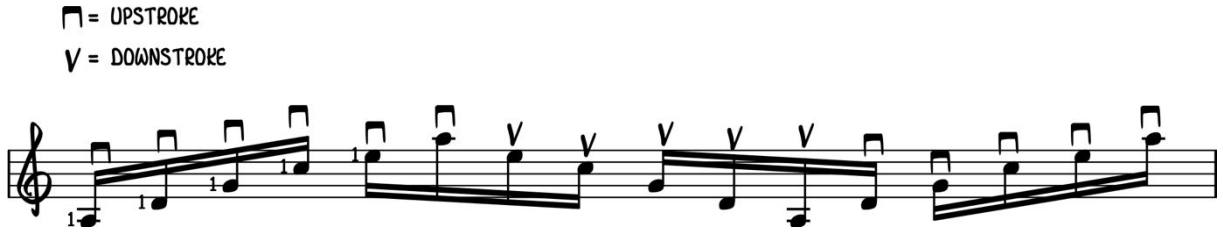


Fig. 5.2 Sweep picking

Fourie's main focus was the incorporation of wider intervallic phrases into his vocabulary as opposed to copying Gamble's technical right-hand system directly. Again, it was more about the musical approach and what could be gained from studying such a player. By the late 1960s, many post-bop players such as saxophonist Joe Farrell, trumpeter Woody Shaw and pianist McCoy Tyner had already started to incorporate fourths into their vocabulary.

In his 1985 *Guitar Player* interview, John McLaughlin describes some of his right-hand alternate-picking exercises for developing dexterity in relation to rhythmical odd groupings such as quintuplets and septuplets. He subdivides the measure into six quarter notes or two quarter-note triplets using only downstrokes, and then as he switches to alternate picking, he starts to play eighth notes progressing into triplets followed by sixteenth notes into triplets, thirty-second notes into sextuplets, etc. (see Fig. 5.3). Alternate picking is used at all times with the accent on the downbeat. Playing triplets would mean every third note is accented, resulting in alternating upstroke and downstroke accenting.

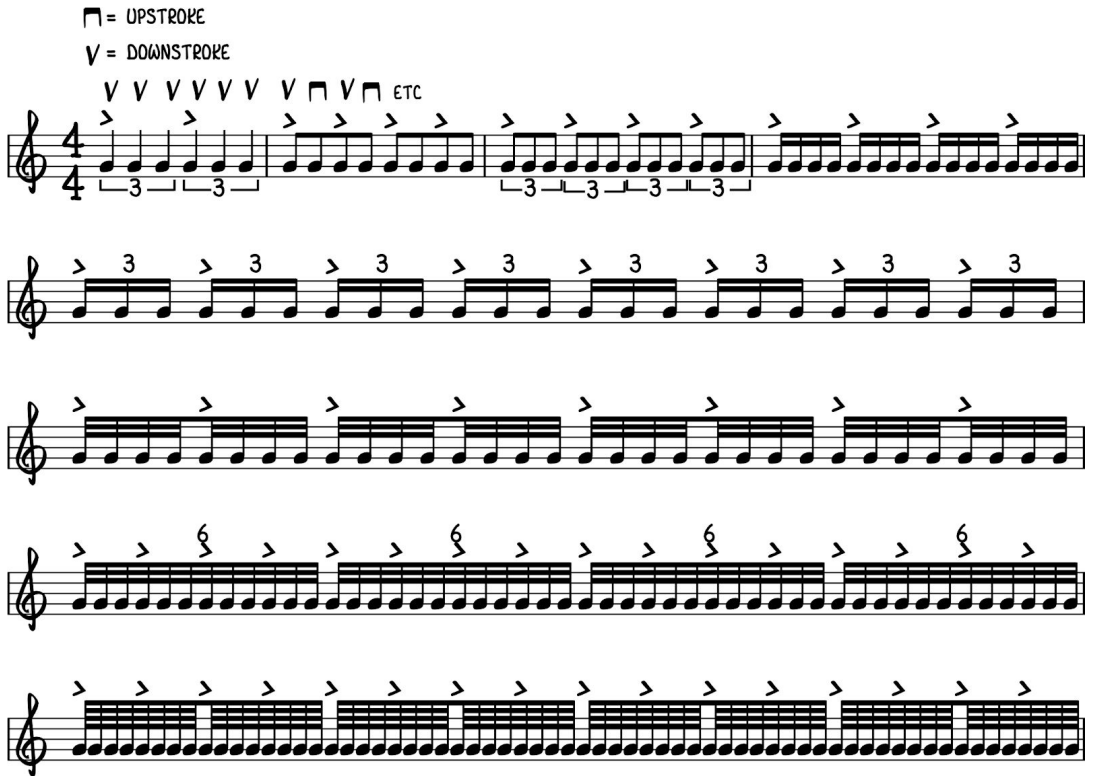


Fig. 5.3 Alternate picking

When applied to odd groupings such as quintuplets, the idea is to subdivide the figure into groups of two and three and in the case of a septuplet, the groupings would consist of different combinations of twos and threes. It is important to maintain a steady tempo at all times either through tapping the foot or with the assistance of a metronome. As the exercise develops, the idea would be to incorporate various string groupings or scale fragments to utilise them eventually across the fretboard. It is essential that the picking hand must be relaxed at all times. These exercises are related to the work McLaughlin explored in Indian rhythmical theory (Fergurson, 1985).

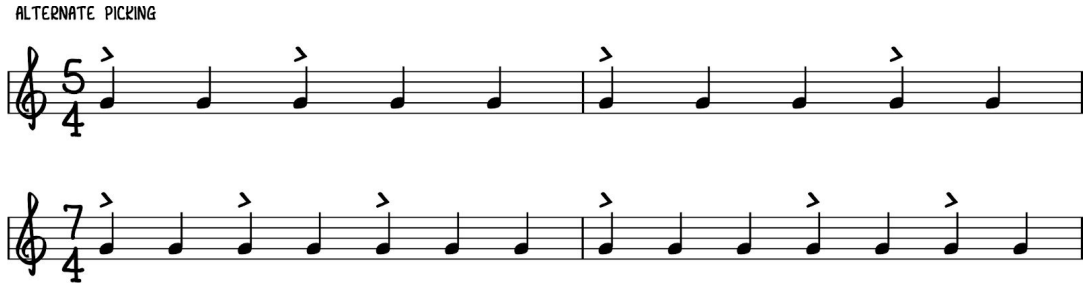


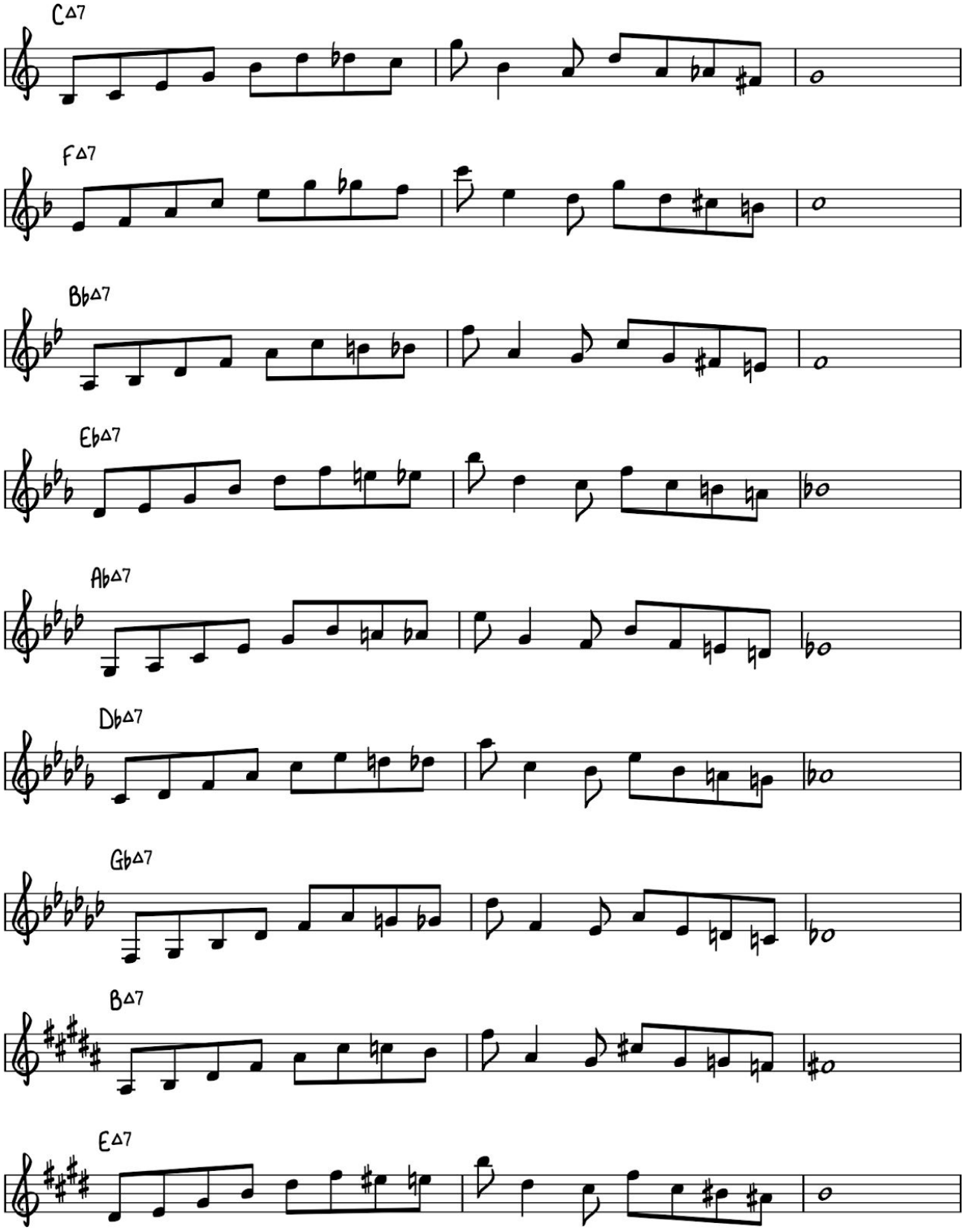
Fig. 5.4 Odd groupings

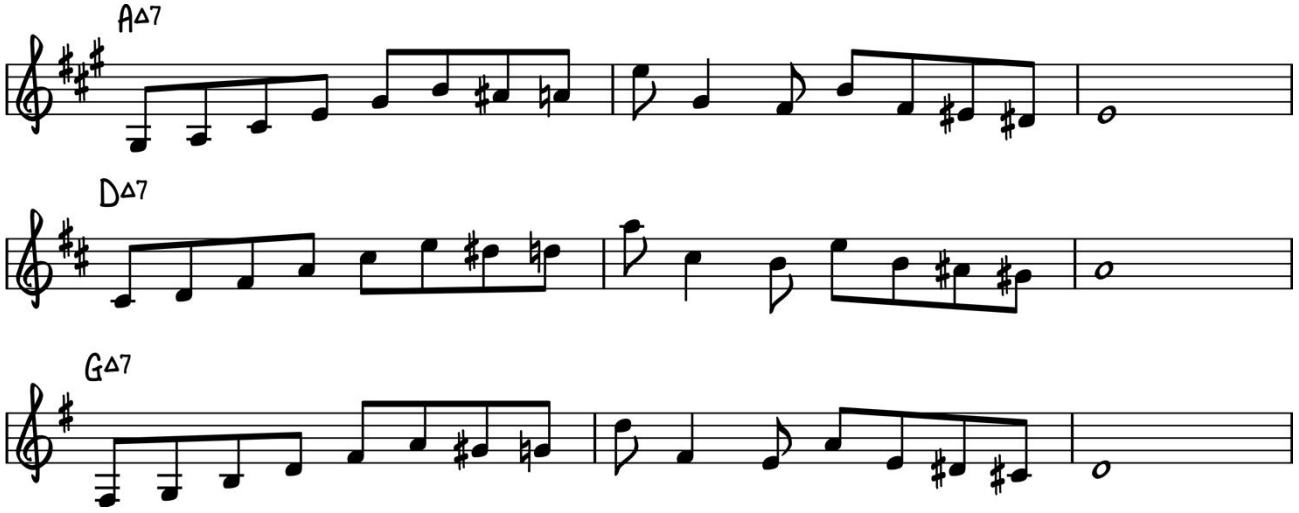
Lines

The following examples are isolated lines taken from the transcriptions ‘Unforgettable’ and ‘All the Things You Are’, transposed into all twelve keys and laid out in the cycle of fourths. Often when a new idea is developed, it is necessary to cycle it through all twelve keys so that the idea is available in any harmonic context. This approach is considered standard jazz practice and the technique can be found in many jazz educators' works such as David Baker, Ramon Ricker, Bill Dobbins and Jerry Bergonzi. Not only is this an important technical exercise, but it also helps to develop a knowledge of the fretboard which is so integral to developing an improvisational vocabulary. Jazz musicians commonly analyse phrases for their central elements, focusing on one derived principle as the basis for creating new patterns. Trumpeter Benny Bailey remarks that if some element of a solo or arrangement catches the attention of the jazz performer, as a researcher, one of the main tasks is to discover how it came into existence and then ultimately apply it to their own vocabulary in an original way (Berliner, 1994:142).

Line 1 is based on a major 7th arpeggio and has a classic bebop character to it. The major 7th arpeggio is approached from a semitone below, starting on the major 7th. Instead of resolving to the root an octave above, the arpeggio ascends to the 9th before moving down chromatically to the root. The line then descends before resolving to the 5th. Each note is enclosed by a neighbouring tone, either by leap or indirect resolution.

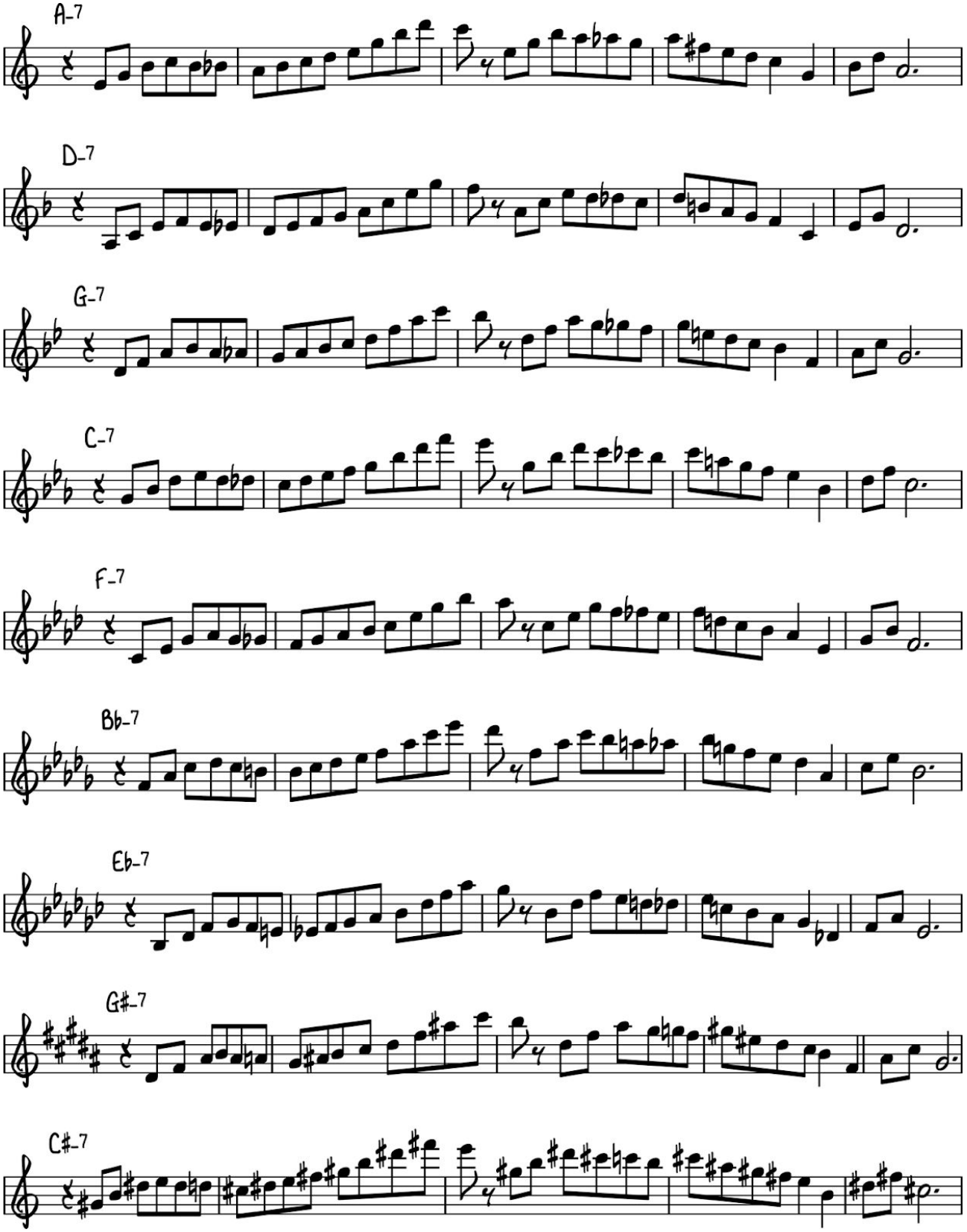
Line 1

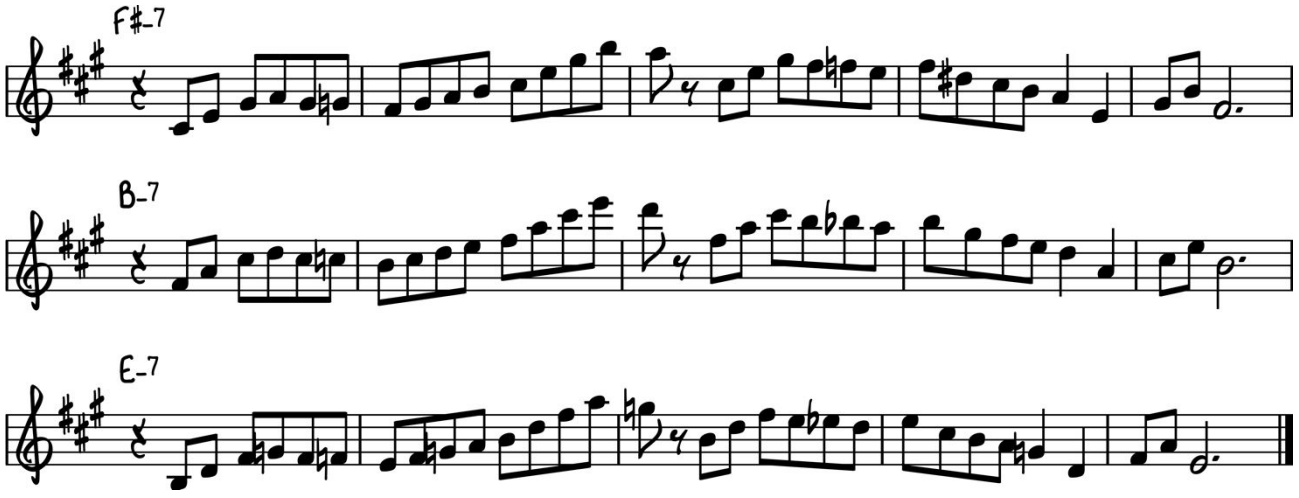




Line 2 has a similar contour to line 1, only this time over a minor 7th chord. The line starts on the 5th, outlining an A minor 9th chord before descending to the root. After ascending up the scale to the 5th, it then proceeds to outline a minor 7th arpeggio built on the 5th. The last bar of the phrase descends, outlining a dominant 7/9th chord before resolving using a Parker-like bebop resolution.

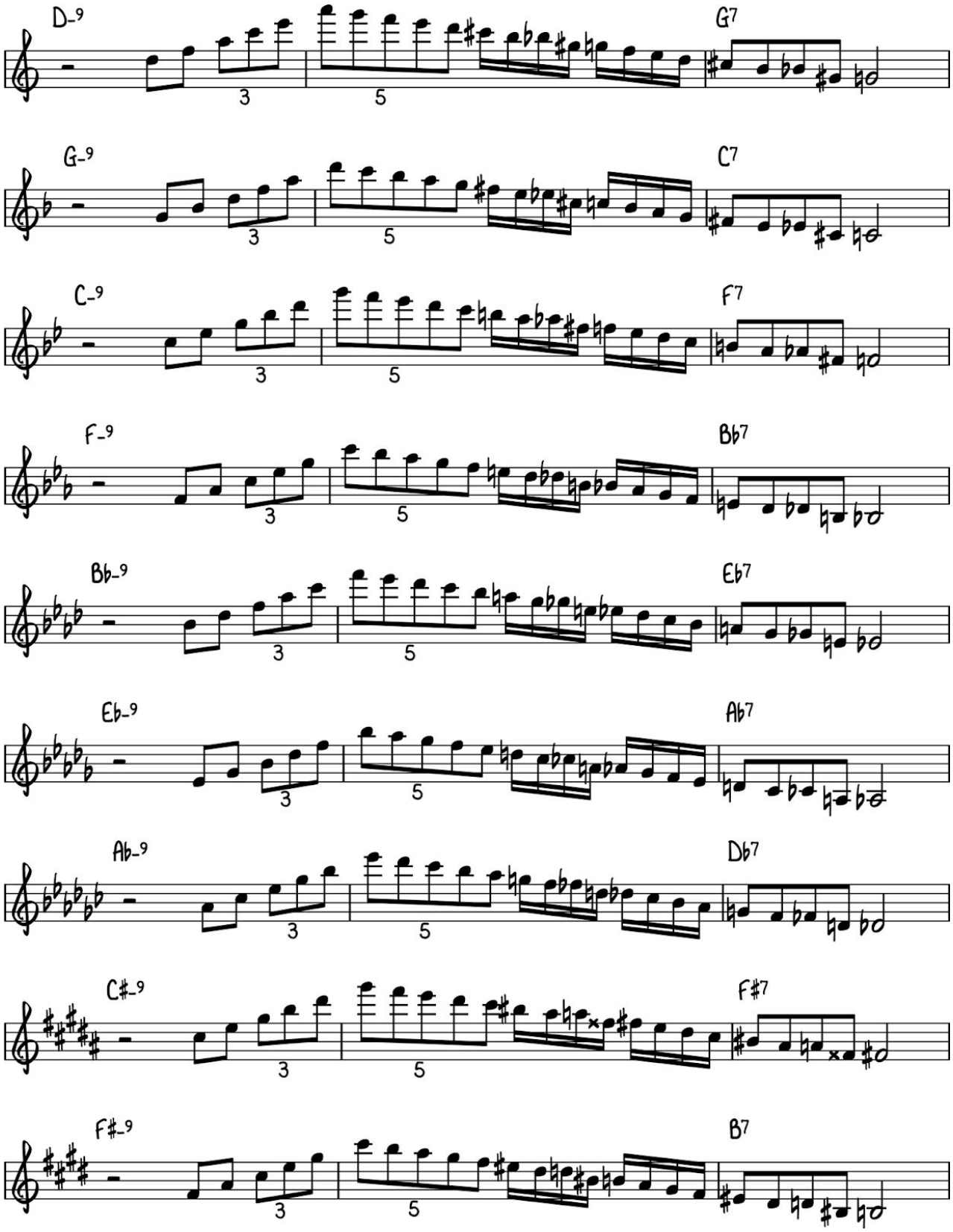
Line 2

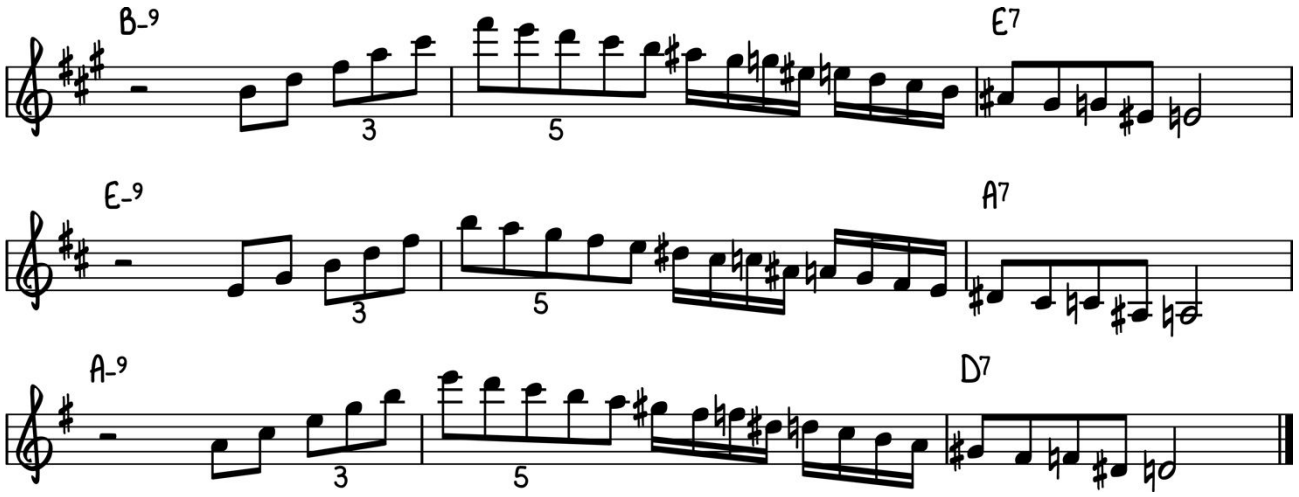




Line 3 is played over a II-7 V7 progression. It starts with a minor 9th arpeggio followed by a descending half-whole diminished scale. These first three examples all start with an ascending arpeggio which then descends in a scale-like manner. This is a typical technique employed in bebop phrasing.

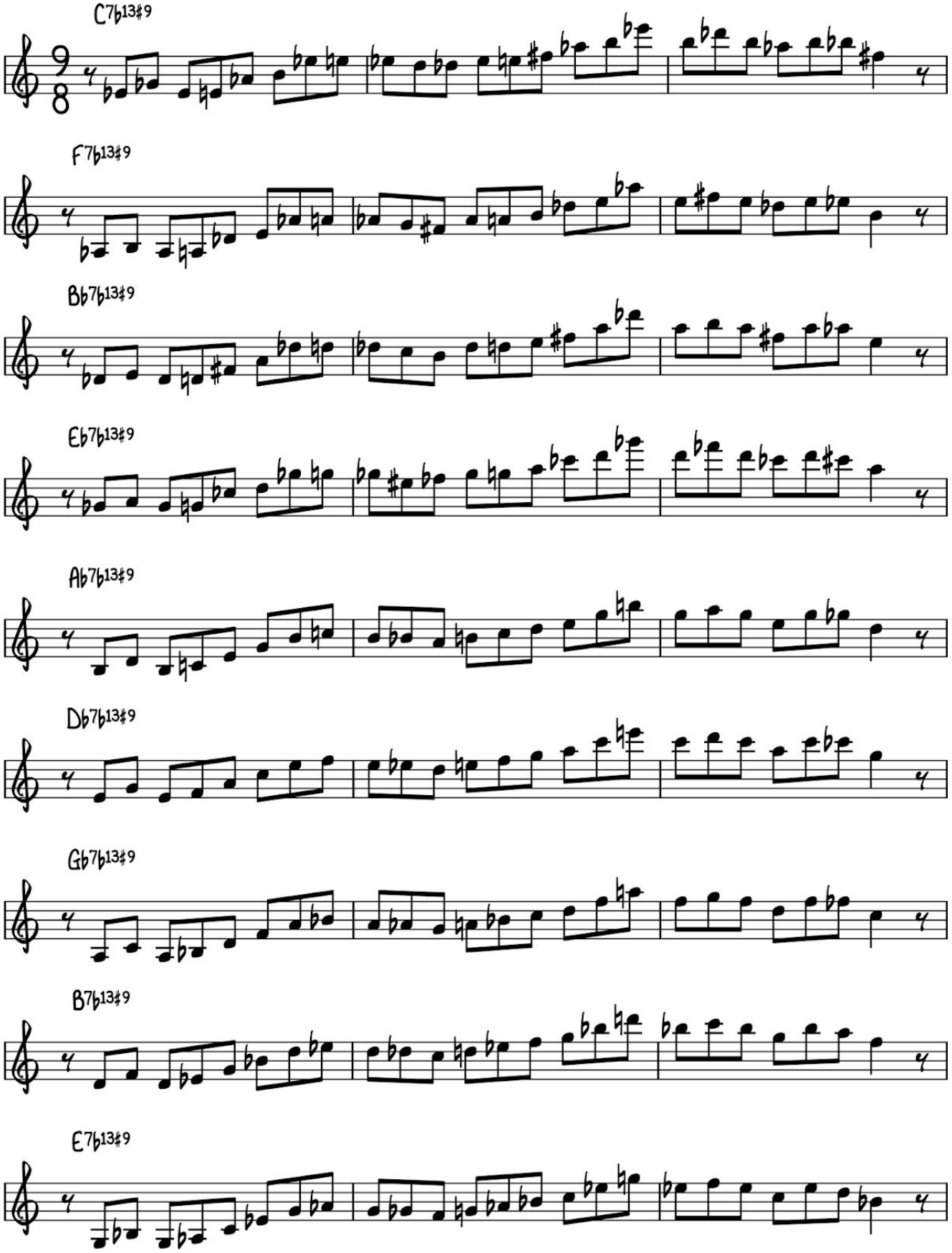
Line 3





Line 4 is an altered dominant-based phrase built around a Dorian minor form and played a semitone up from the root of the chord in a 9/8 feel. Pertaining to the right-hand picking technique, the technical challenge in this example is to accent the downbeat, alternating between an upstroke and a downstroke.

Line 4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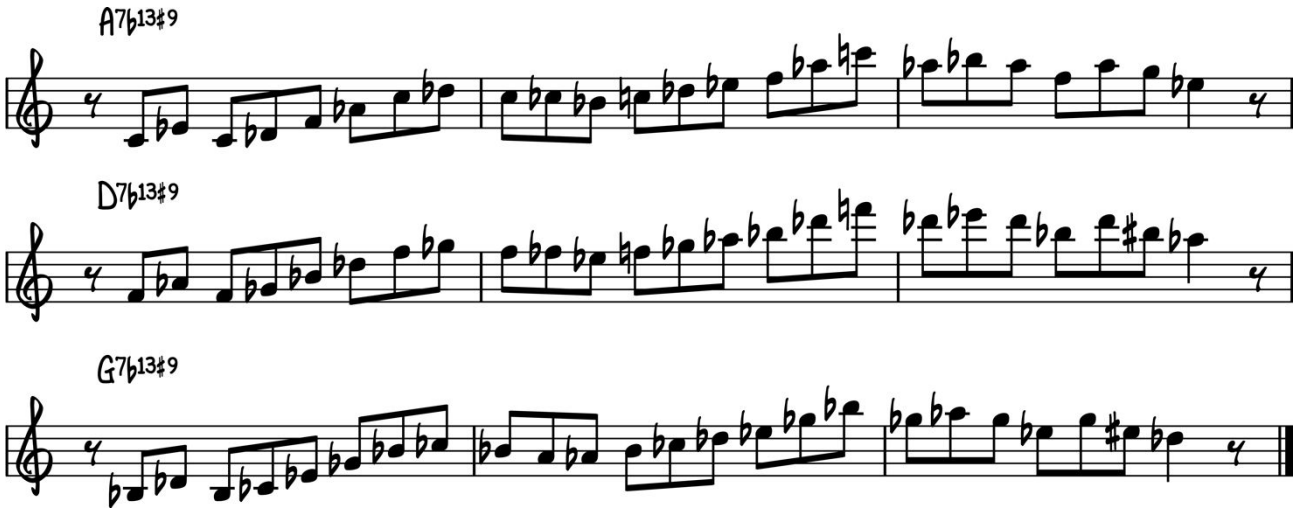
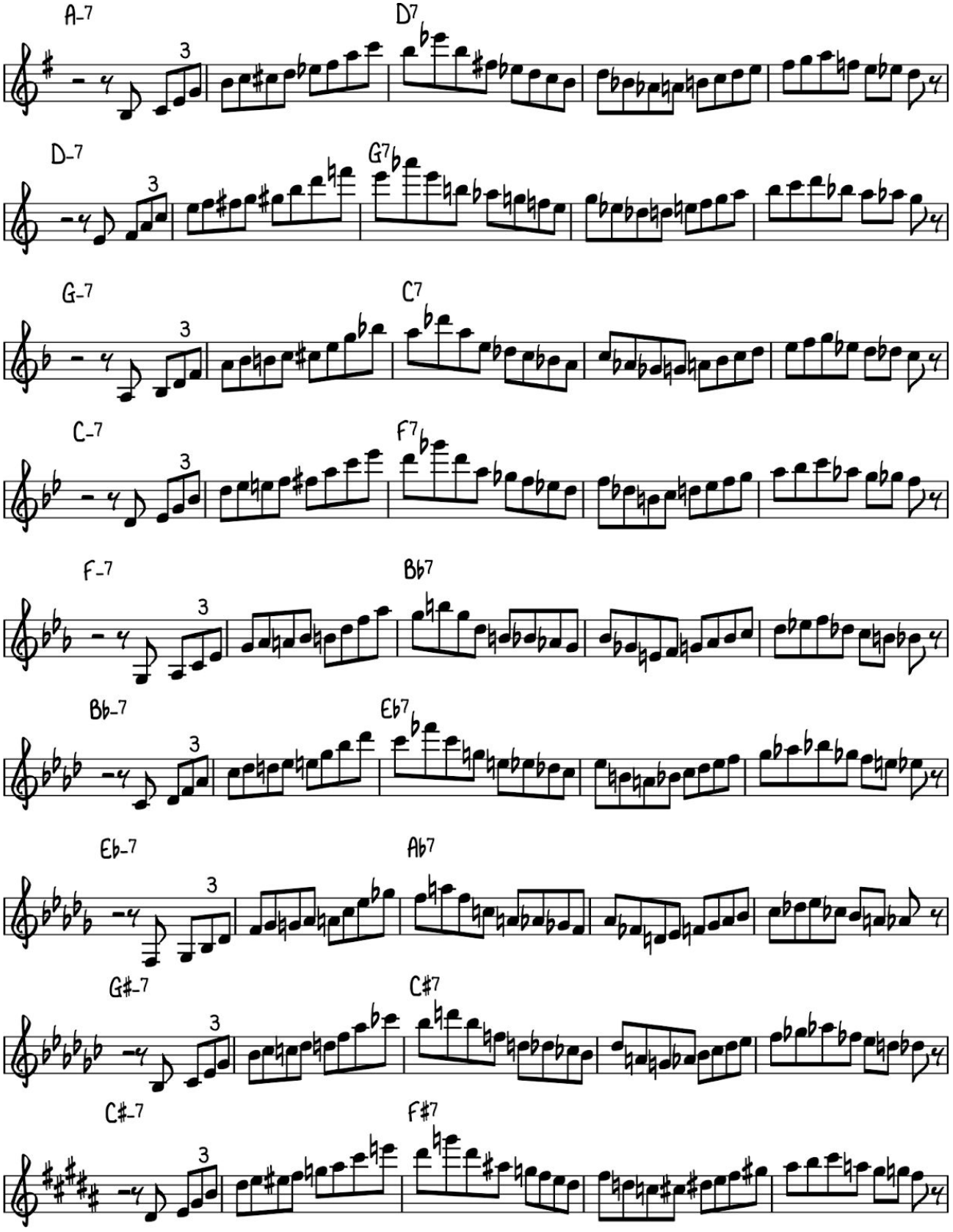
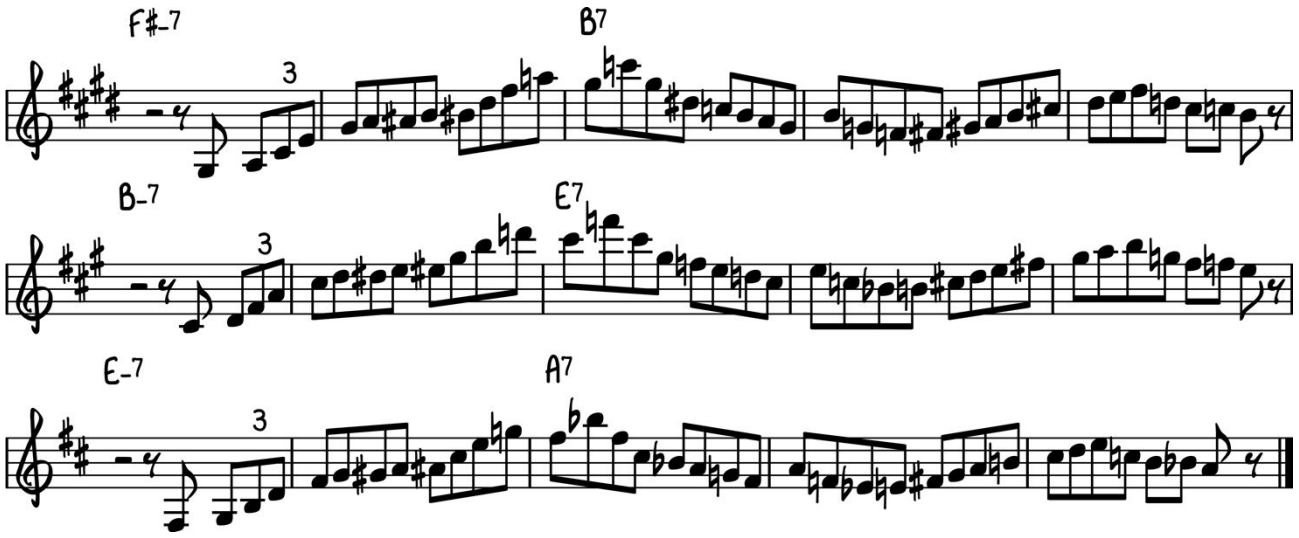
Bb7b13#9
Eb7b13#9
Ab7b13#9
Db7b13#9
Gb7b13#9
B7b13#9
E7b13#9



Line 5 is based on a II-7 V7 progression and follows a typical bebop trajectory of ascending through an arpeggio outlining the chords. Over the V7 chord, the line descends from an upper-structure triad derived from a Dorian b5 scale (the fifth mode of the harmonic major scale) to a Mixolydian scale with added chromatics.

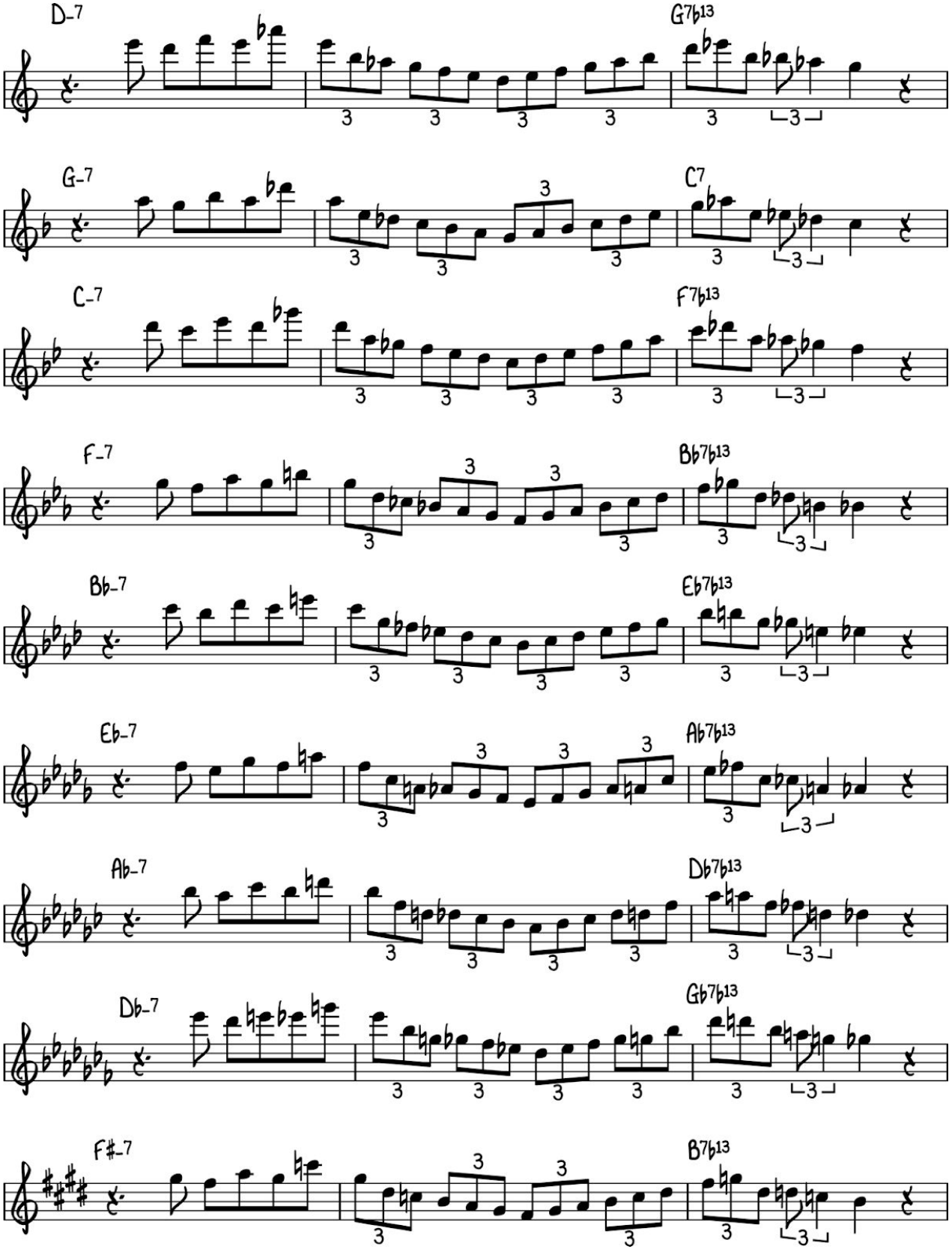
Line 5





Line 6 is a Dorian b5-based phrase over a II-7 V7 progression. Fourie plays the scale over the II-7 chord. This mode is the second mode of the harmonic major scale. It is often used over a minor 7th chord to create a minor 7b5 quality. Tensions are emphasised over the V7 chord - in this case b13, #9 and b9. The line concludes with a Super Locrian (altered) scale.

Line 6


D-7
G7b13
G-7
C7
C-7
F7b13
F-7
Bb7b13
Bb-7
Eb7b13
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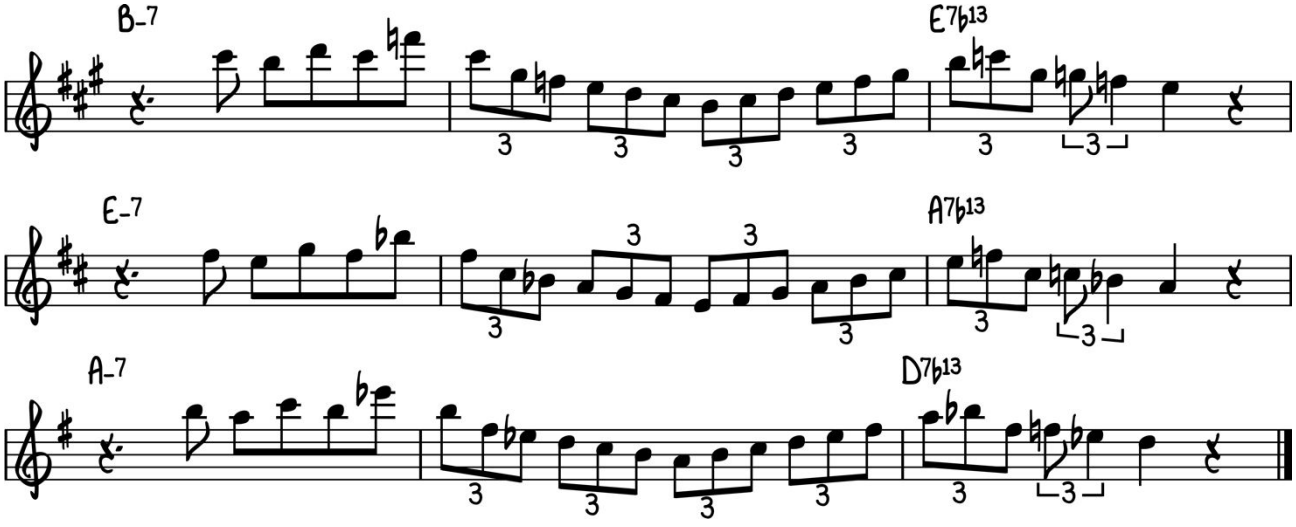
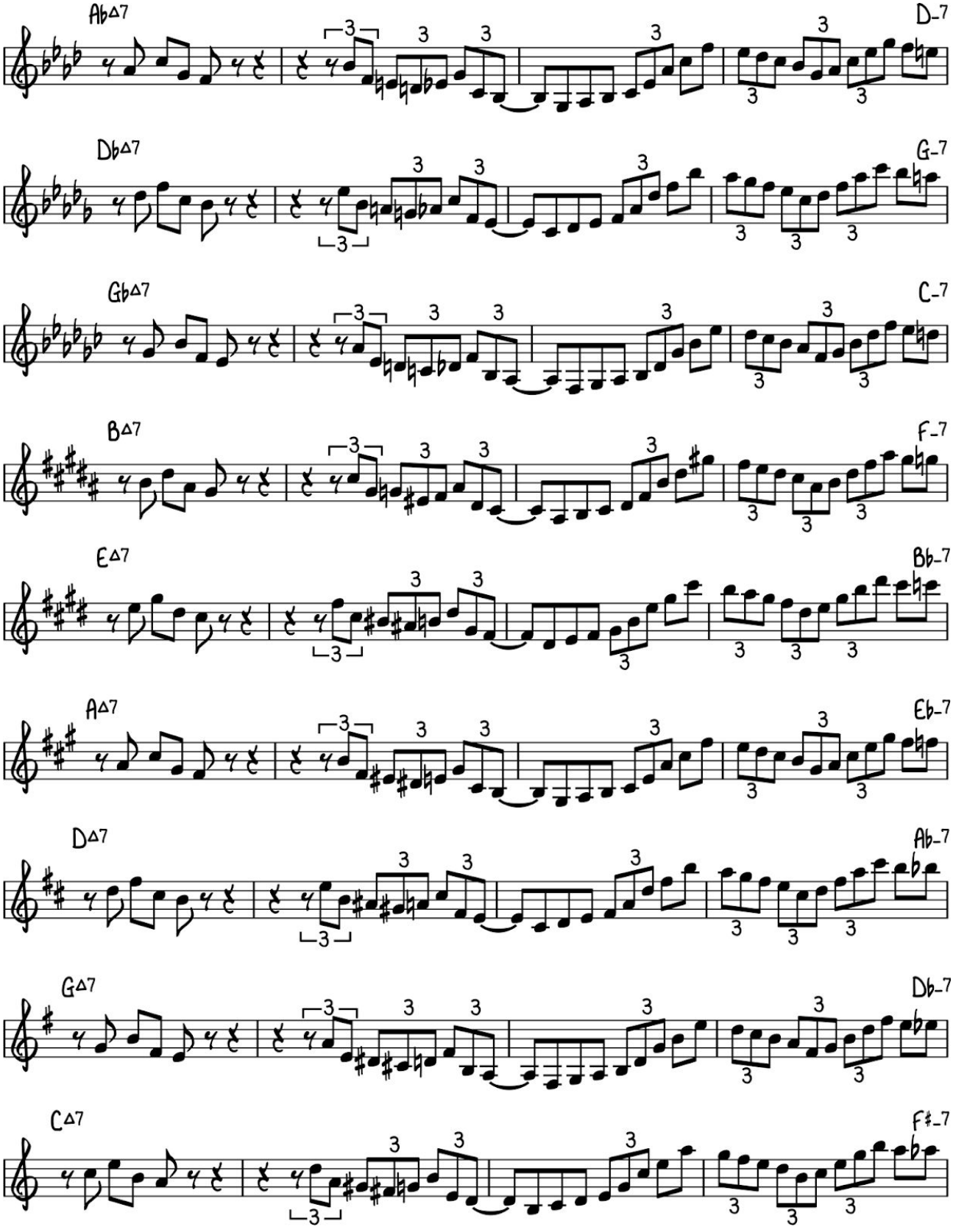
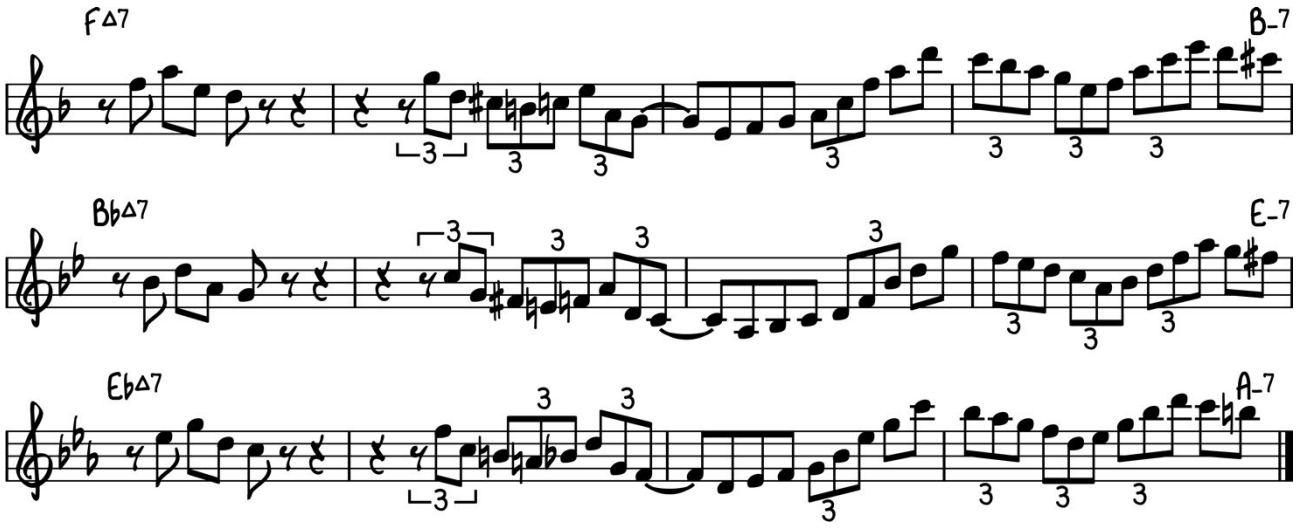
Db7b13
Db-7
Gb7b13
F#-7
B7b13



Line 7 is based on a major 7th chord and is extracted from Fourie's solo on 'All the Things You Are'. The line begins with an intervallic idea which then consists of a phrase based on a major 7th arpeggio. The line ends on the minor 9th of the next chord - a tritone away from the original tonality.

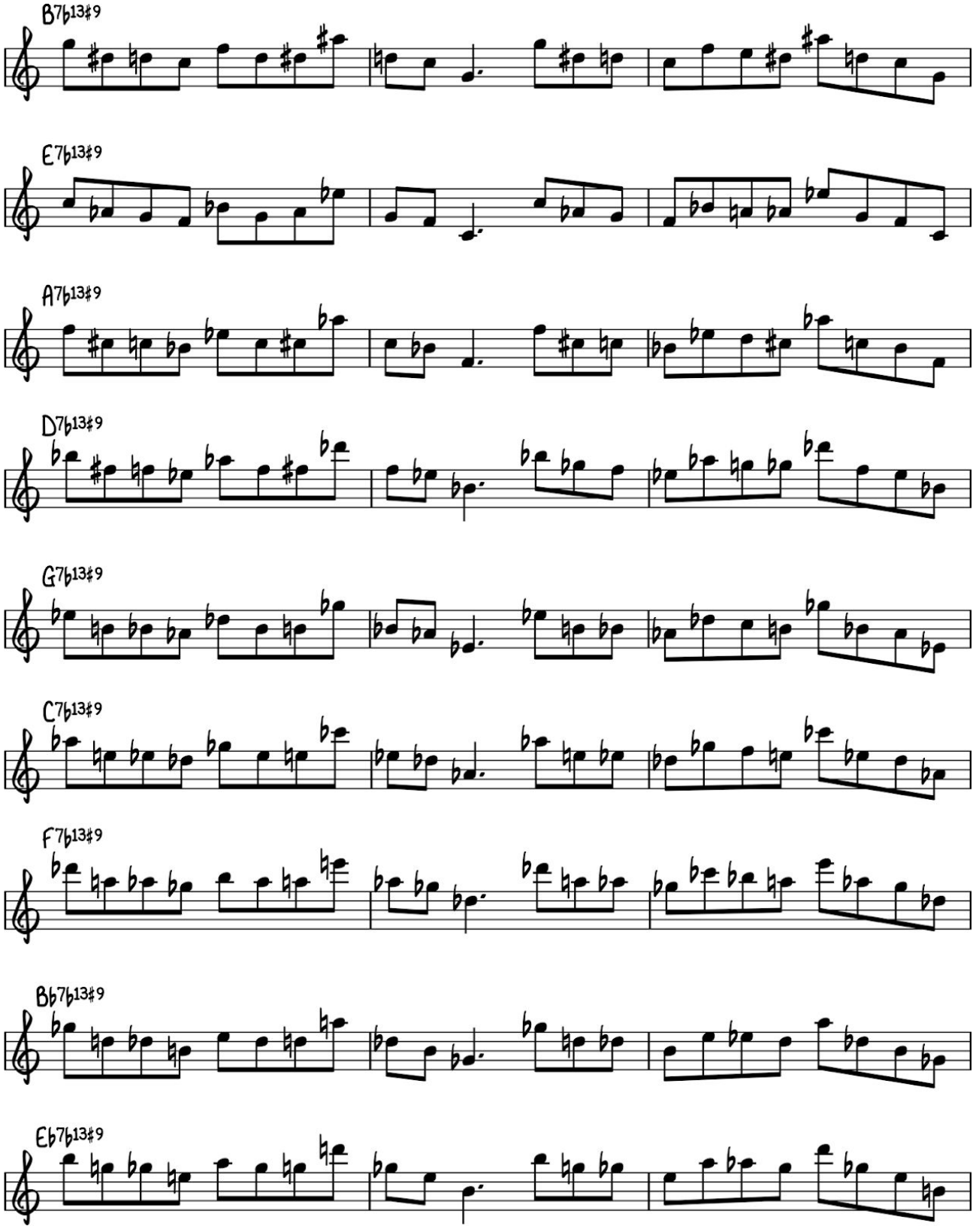
Line 7





Line 8 is an altered dominant line over a dominant 7th chord. The line is based on a minor scale form a semitone up from the root of the chord.

Line 8


B7b13#9
E7b13#9
A7b13#9
D7b13#9
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F7b13#9
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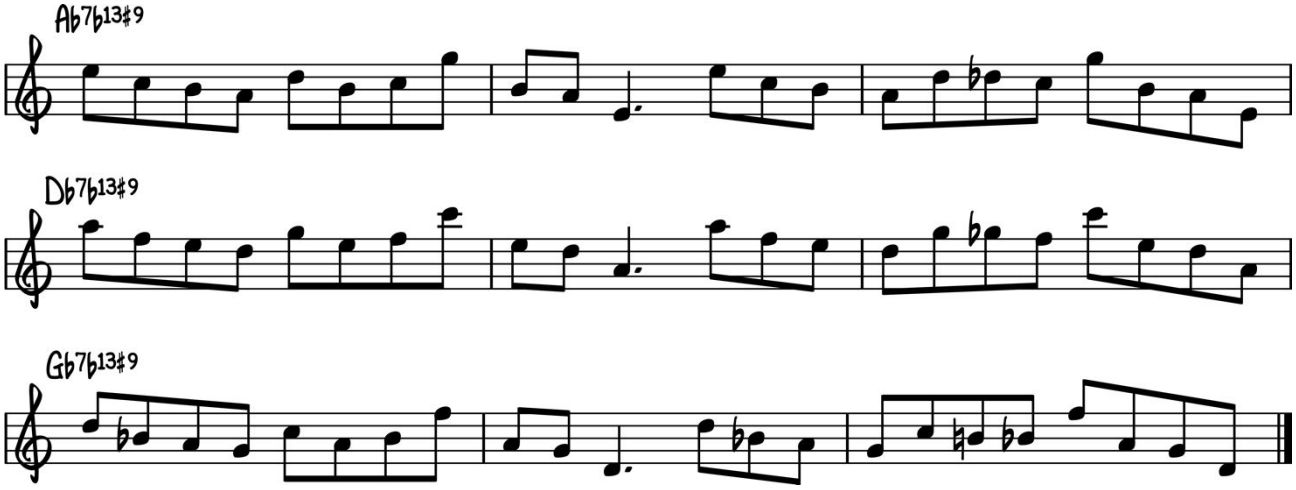
Eb7b13#9



Sean Fourie, John Mclaughlin and Johnny Fourie

Skylines

The following diagrams are graphic representations of Fourie's solos over the three chosen transcriptions. The following graphics have been sourced from the MIDI files of the solos and then imported into Logic Pro and opened in the piano roll window. On the left side of the diagrams are the pitches represented vertically by the keyboard and the top horizontal line represents time divided into quarter notes. The idea is to present the contour of the improvisations so as to demonstrate their inherently dynamic architectural construction. The possibilities of applying these representations to one's own solo constructions, regardless of note choice, open up a vast array of improvisational landscapes.

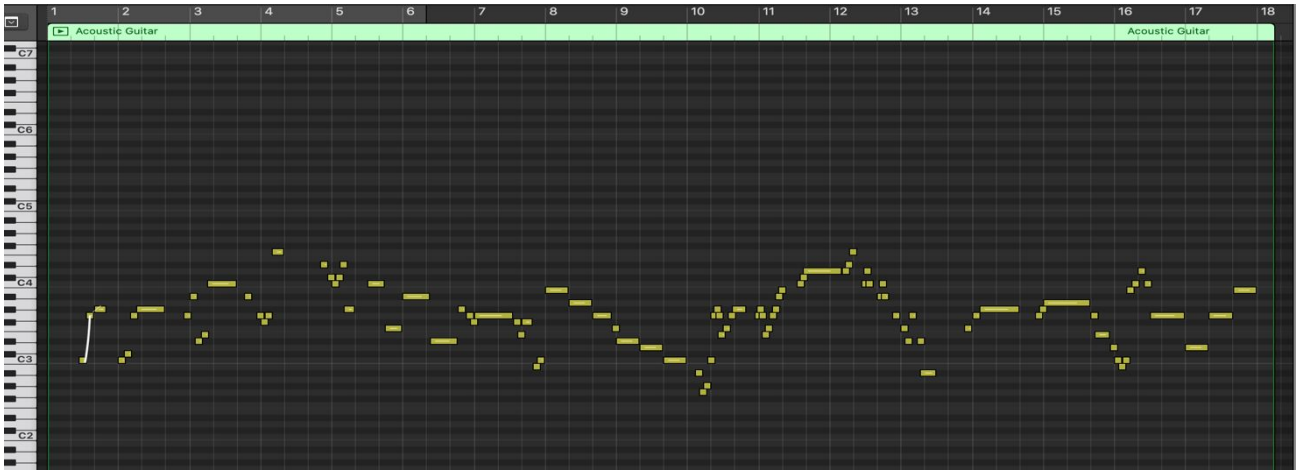


Fig. 5.5 'All the Things You Are' solo

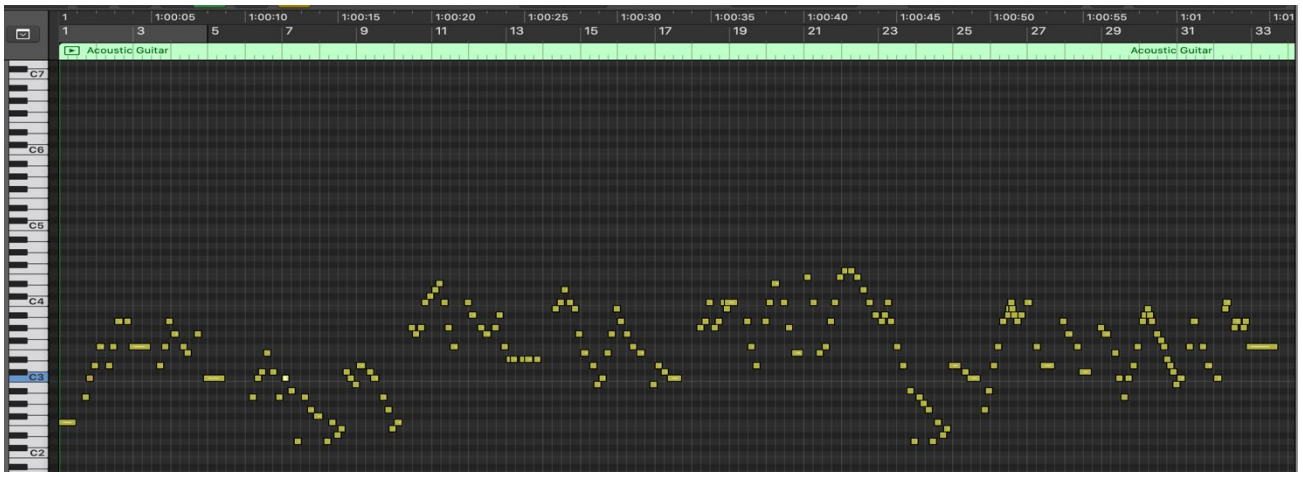


Fig. 5.6 'It's You Or No One' solo

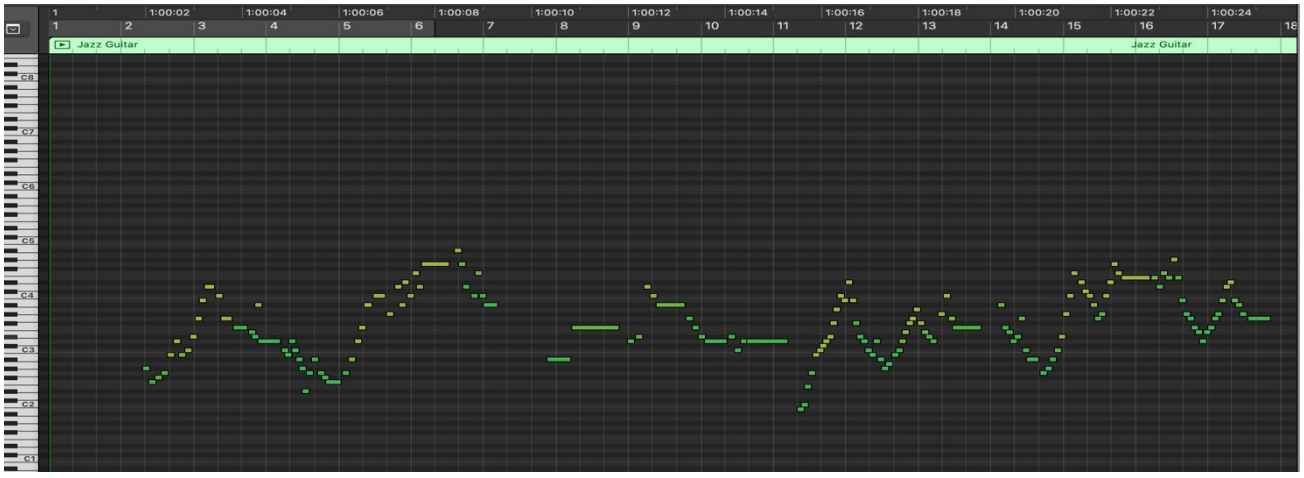


Fig. 5.7 'Unforgettable' solo

Conclusion

Johnny Fourie was a unique voice in the world of improvised jazz music. He was able to draw from many sources and combine all the elements and periods of his musical life into a rich tapestry of artistic expression. Through discipline and dedication to the music, he was able to mould a unique and powerful voice that is so often strived for but seldom attained. He studied the masters and became a master himself. The analysis shows a myriad of influences from many walks of jazz. These ideas and concepts that Fourie managed to navigate throughout his artistic life form an interconnected web of paths, byways and highways - some of them physical, some of them intellectual, some spiritual, but all leading to an infinite universal harmonic continuum.

Fourie's creativity absorbed so many musical elements, the end product reflecting all of his ideas in a free-flowing yet thoughtfully constructive cathedral. His journey started with the guitar but ended with music, the limitations of the instrument transcended, eventually becoming a conduit for his advanced musical expression. Being open to the world around him, and especially music, meant that he could absorb what was on offer and put his own stamp on it through his innate creative ability. Whenever the author had contact with him, he was always involved in study and always had plenty of material at hand which included books by guitarists Barry Galbraith, Ted Greene, Pat Martino (*Linear Concepts*) and Joe Pass (*Joe Pass Guitar Styles*).

Throughout the selected examples, one can witness the sophistication and complexities unique to Fourie's voice, and the author's work is only beginning to scratch the surface of Fourie's musical legacy. The goal of the analysis has been an initial attempt to glimpse into the workings of the mind of a highly advanced practitioner of the jazz artform. Fourie was a consummate musician who could hold his own in any setting and proved time and again, through his music, that he was a world-class musician. Fourie's attention to musical detail is unsurpassed and his ability to apply highly advanced conceptual approaches in an intrinsically organic way makes him a rare voice in jazz and guitar playing. By these definitions Fourie reached the pinnacle of an artist's life.

Below is a selection of recordings and links as well as artists of interest that may hopefully guide further research into Fourie's rich legacy.

Selected Discography

October Magic, Lionel Pillay, Johnny Fourie, Denny Lalouette, Sean Fourie, Romeo Alvino and Kevin Kruger, Right Track Records, RTL 9003, 1984.

The Two Jays, Johnny Fourie and Joe Moretti, SABC Transcription Service, LT 229681989.

Music to Midnight – Alan Dell, Mark Murphy, Johnny Fourie, Freddy Logan and Alan Ganley, BBC Music, unreleased, 1966.

BBC Jazz Club with Humphrey Lyttelton – the Johnny Fourie Quartet, Johnny Fourie, Gordon Beck, Danny Thompson and Alan Ganley, BBC Music, unreleased, 1966.

The Second Time Around - Gavin Minter, Johnny Fourie, Tony Moore, Marc Duby and Denzil Weale, Chord Records, 1997.

Short Attention Span Ensemble – Fingerprints of the Gods, Johnny Fourie, Dave O'Higgins, Trevor Don Jeany, Barry van Zyl, Wally Tudor Jones and Pops Mohammed, Wallstone Productions, WMH P03.

Solo, Duet & Trio, Johnny Fourie, Carlo Mombelli and Kevin Gibson, Sheer Sound 2002.

Charles III, Charles Earland Prestige, PR 10061, 1973.

Intensity, Charles Earland, Hubert Laws Jr, Johnnie Fourie and Billy Cobham, Prestige, PR 10041, 1972.

Once Upon A Time, Johnny Fourie Solo, MELT2000, 2007.

YouTube Links

Bruce Cassidy (2010) *My Funny Valentine - Rumours Jazz Club - Johannesburg - 1980s* [Video file] Available at: https://www.youtube.com/watch?v=FIJRU9BUSSA [Accessed 29/02/2020].

Bruce Cassidy (2010) *In Your Own Sweet Way - Rumours Jazz Club - Johannesburg - 1980s* [Video file] Available at: https://www.youtube.com/watch?v=G69NtSTyF7Y [Accessed 29/02/2020].

Bruce Cassidy (2010) *Blue Bossa - Rumours Jazz Club - Johannesburg - 1980s* [Video file] Available at: https://www.youtube.com/watch?v=Y0ytBnOFp-U [Accessed 29/02/2020].

Gary Deacon (2018) *Just Friends - Herb Ellis, Allen Kwela and Johnny Fourie* [Video file] Available at: https://www.youtube.com/watch?v=7xygZLjEJ94 [Accessed 29/02/2020].

Sylvie Coulon (2009) *Abstraction: It's for you - Carlo Mombelli 1987* [Video file] Available at: https://www.youtube.com/watch?v=wls1xiudW74 [Accessed 29/02/2020].

OTIStheREALcarlos (2017) *Johnny Fourie plays solo My Foolish Heart & A Foggy Day* [Video file] Available: https://www.youtube.com/watch?v=SFmEPhDGfcg [Accessed 29/02/2020].

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Artists of Interest

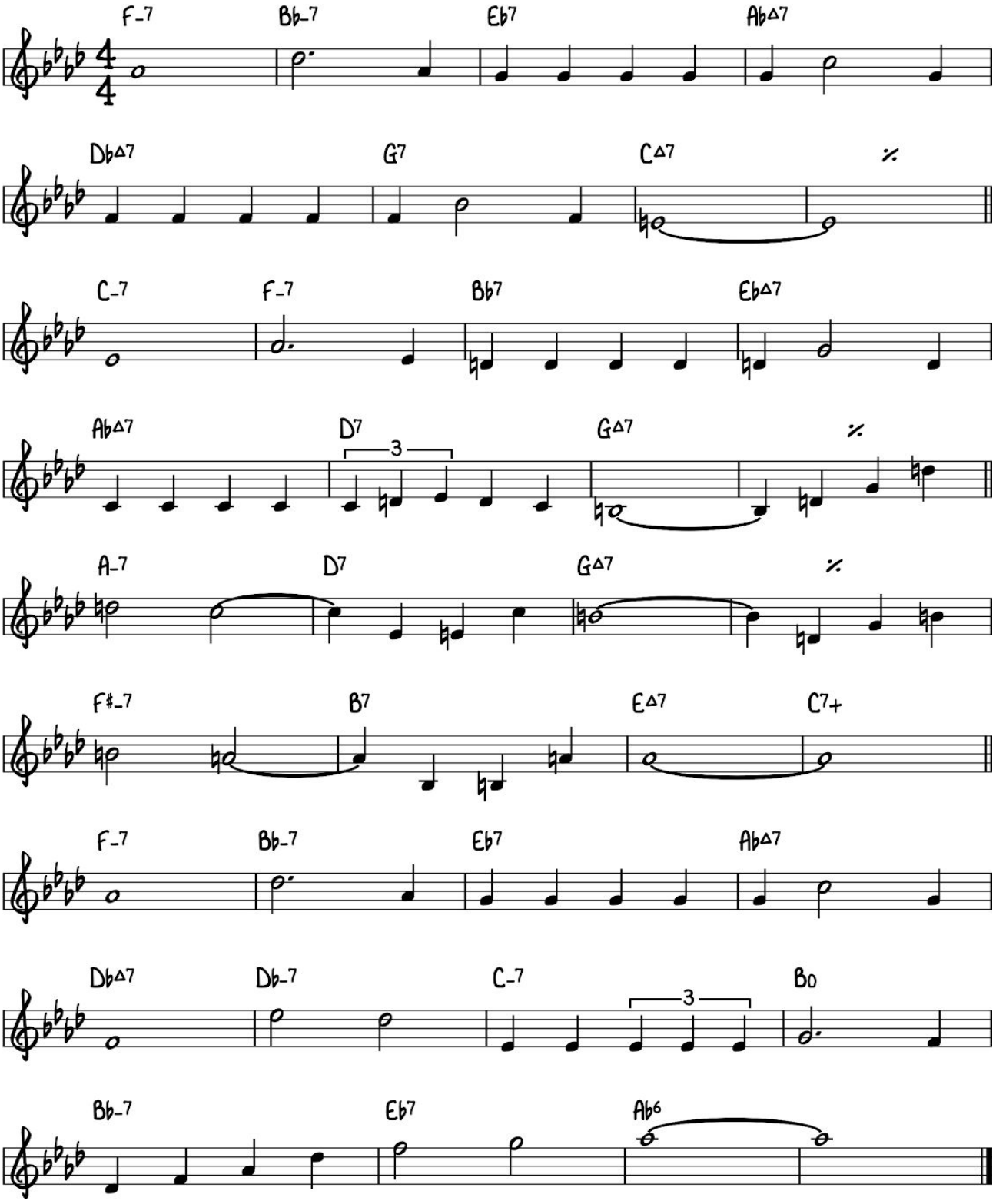
A list of artists associated with Fourie either as influences, colleagues or contemporaries:

John McLaughlin, Tal Farlow, Bill Evans, Jim Hall, Pat Metheny, Keith Jarrett, George Van Eps, Mundell Lowe, Pat Martino, John Abercrombie, Chick Corea *Return To Forever,* Billy Cobham, Barry Galbraith, Joe Pass*,* Claus Ogerman, Rene Thomas, Ronnie Scott, Tubby Hayes, Michael Brecker, Allan Holdsworth, Chuck Wayne, Wes Montgomery, Frank Gambale, Ted Greene, Charles Erland, Miles Davis, Chet Baker, Mark Murphy, Freddie Hubbard, Sonny Rollins, Clive Stevens, Joe Moretti, Rene Thomas, Alan Kwela, George Shearing and George Russell, Carlo Mombelli amongst others.

APPENDIX - Complete Transcriptions

ALL THE THINGS YOU ARE

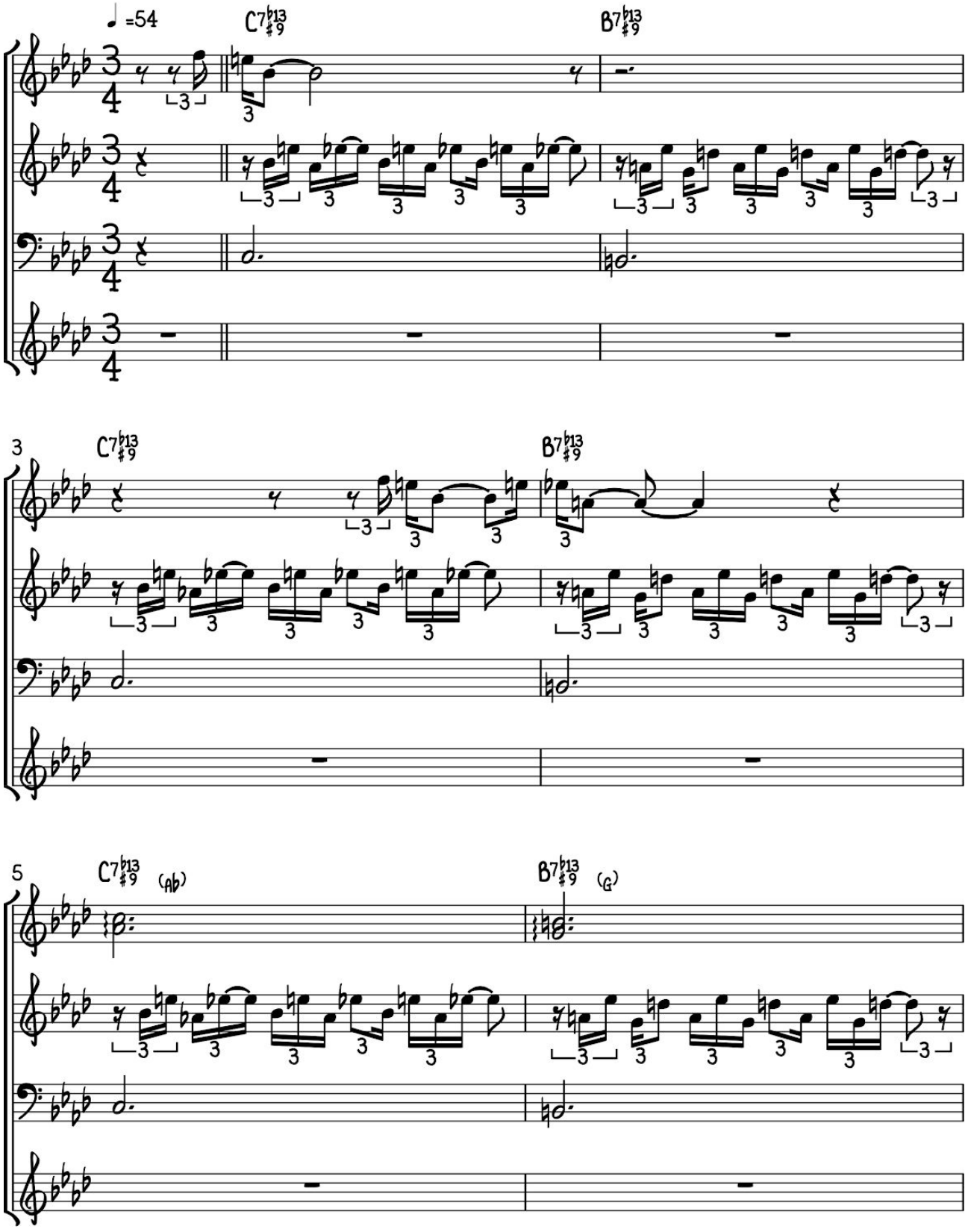
HAMMERSTEIN/KERN

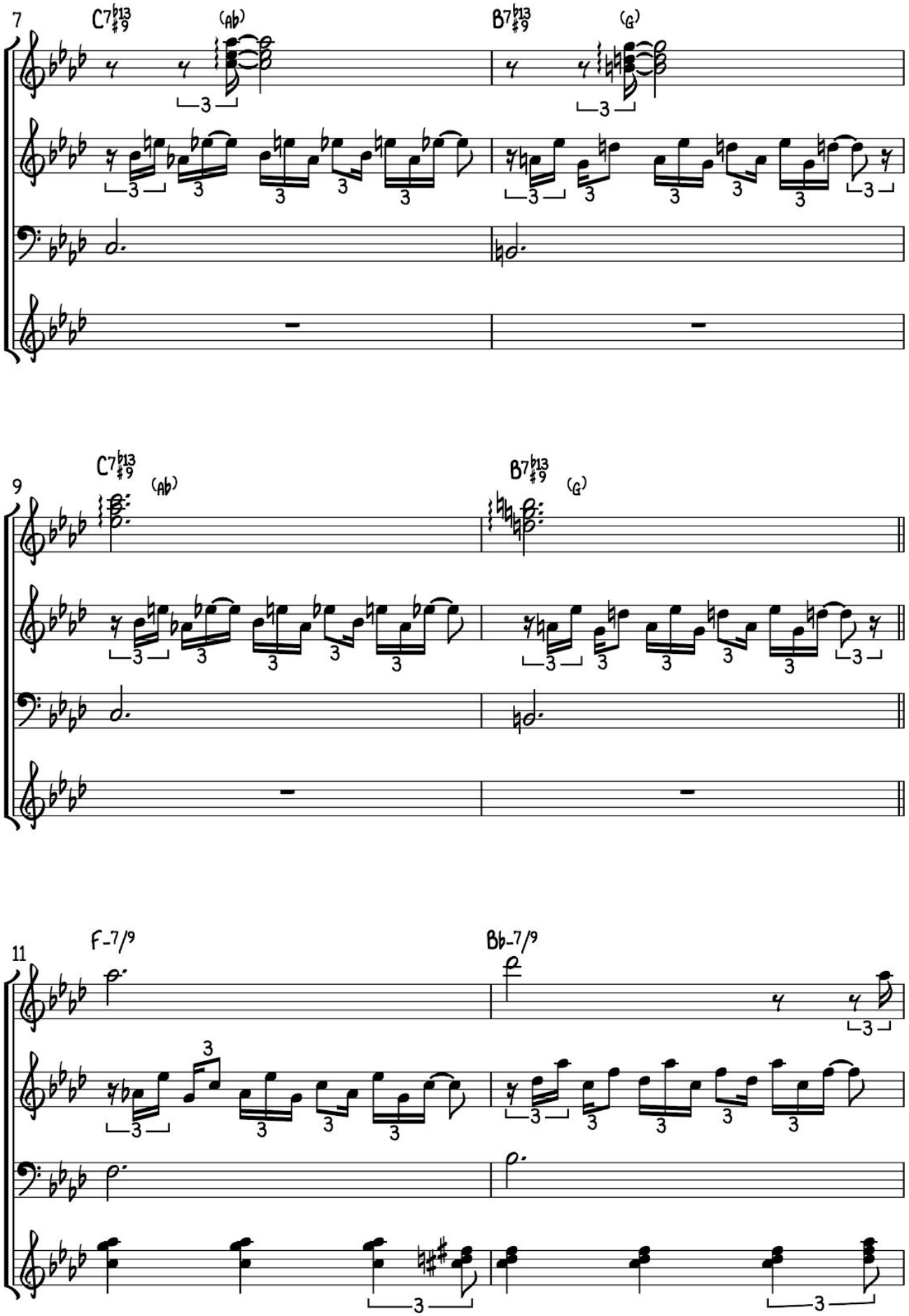


ALL THE THINGS YOU ARE

ARR. JOHNNY FOURIE

JEROME KERN

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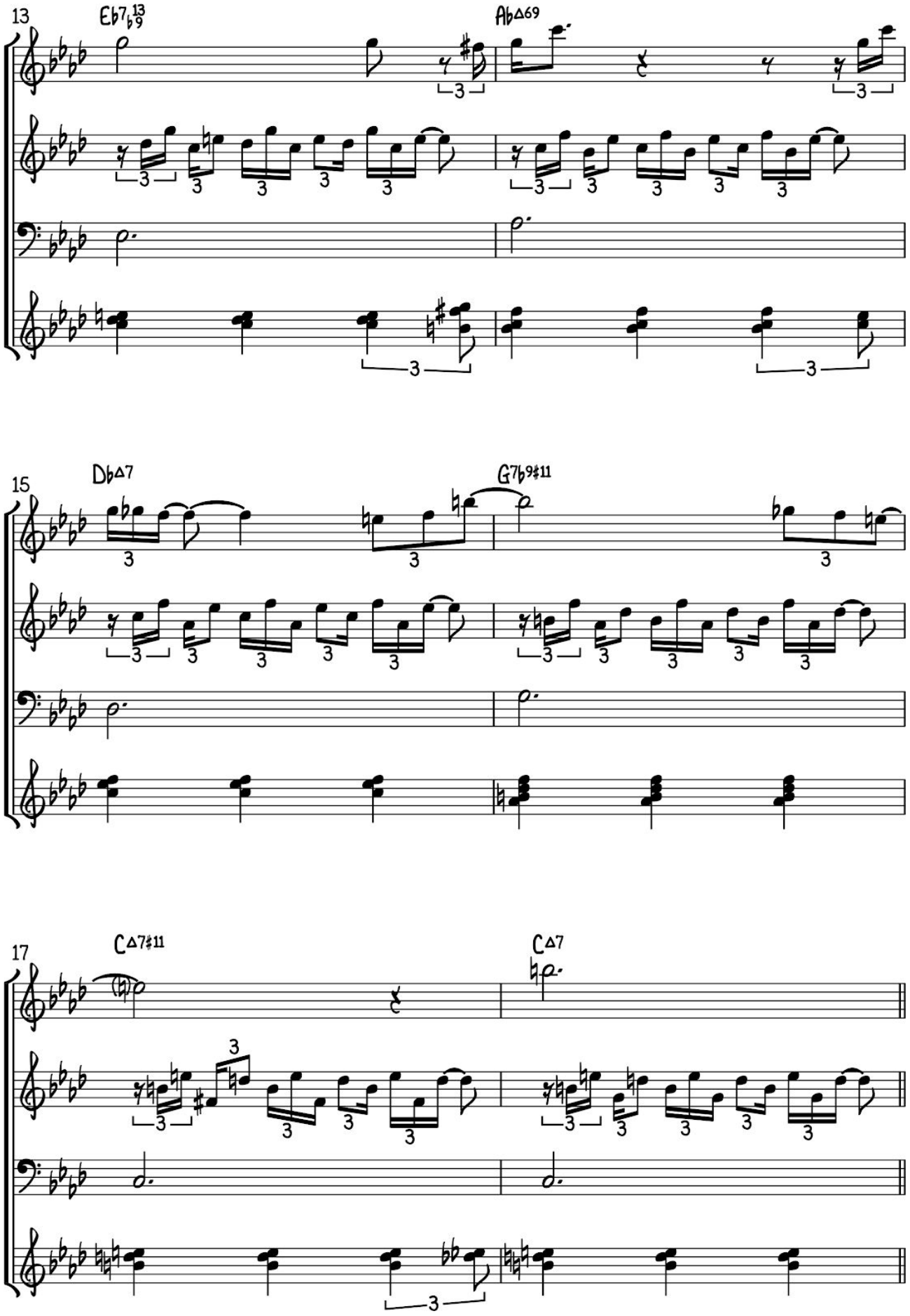
C7♭13♯9
(Ab)
B7♭13♯9
(G)
9
C7♭13♯9
(Ab)
B7♭13♯9
(G)
11
F-7/9
Bb-7/9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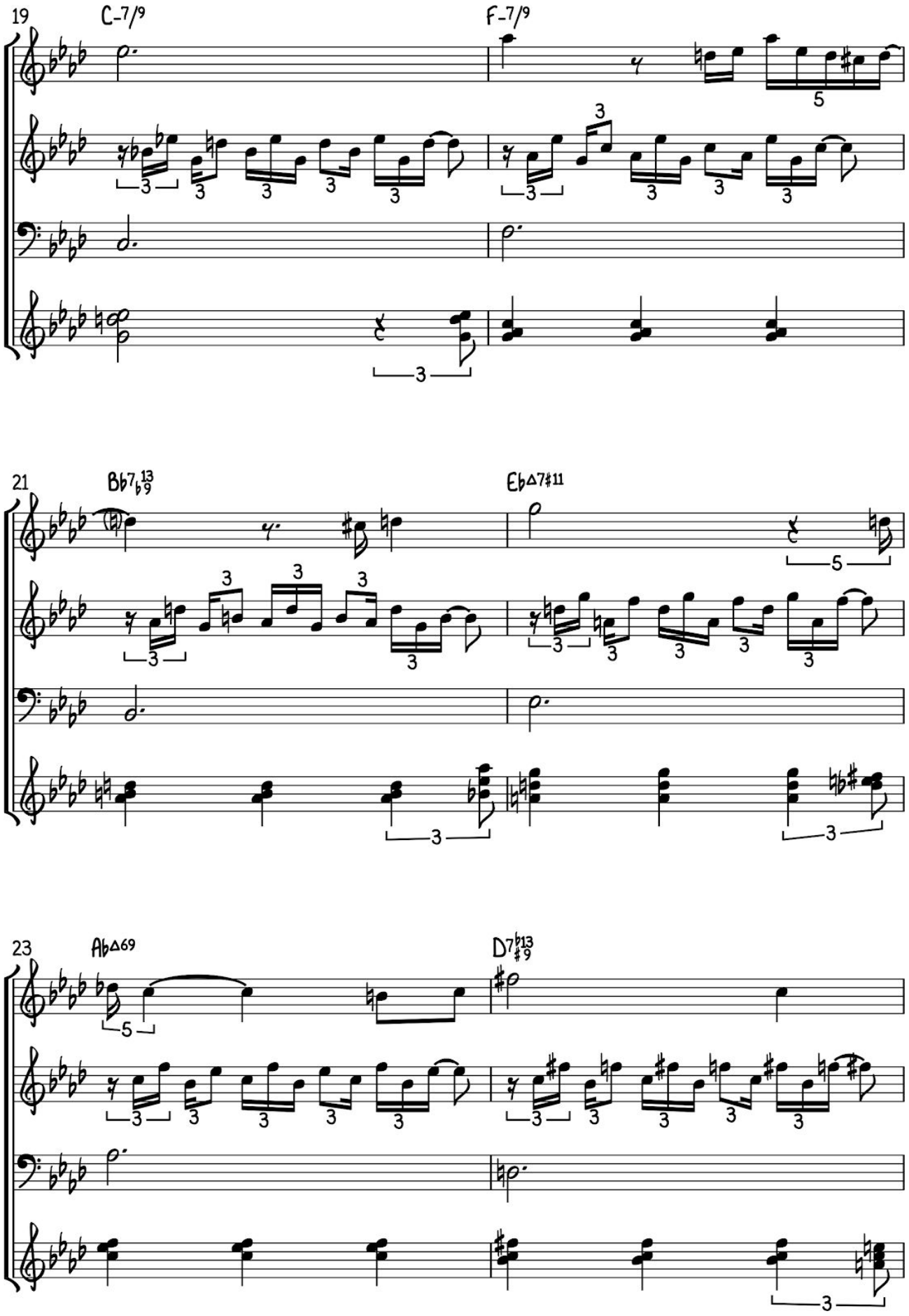
Eb7b9 13
Ab△69
15
Db△7
G7b9#11
17
C△7#11
C△7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C-7/9
F-7/9
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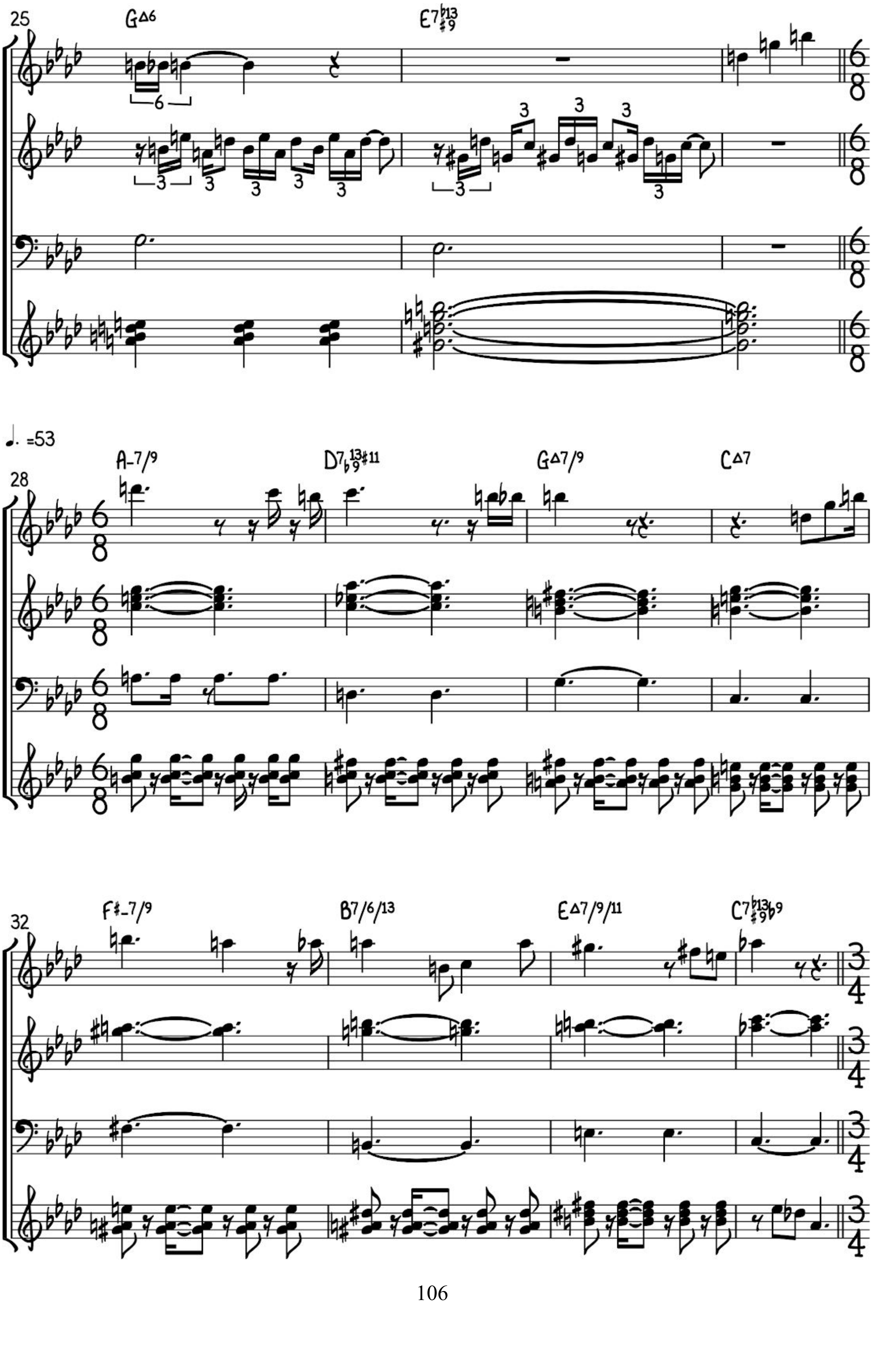
Bb7♭9♭13
Eb△7♯11
23
Ab△69
D7♯9♭13



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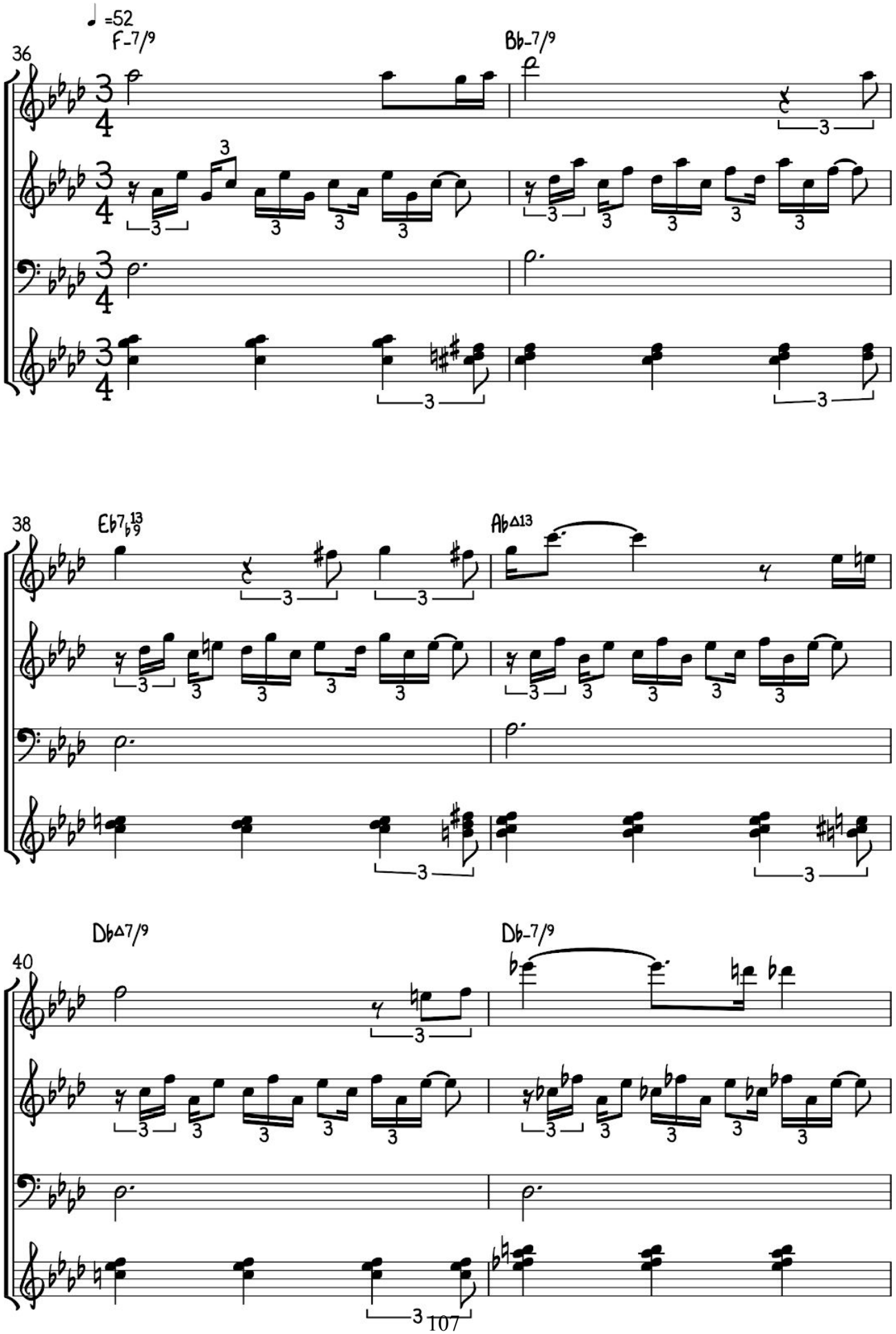
GΔ6
E7♭13♯9
♩. =53
28
A-7/9
D7♭9 13 ♯11
GΔ7/9
CΔ7
32
F♯-7/9
B7/6/13
EΔ7/9/11
C7♭13♯9♭9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Bb-7/9
38
Eb7♭9 13
Ab△13
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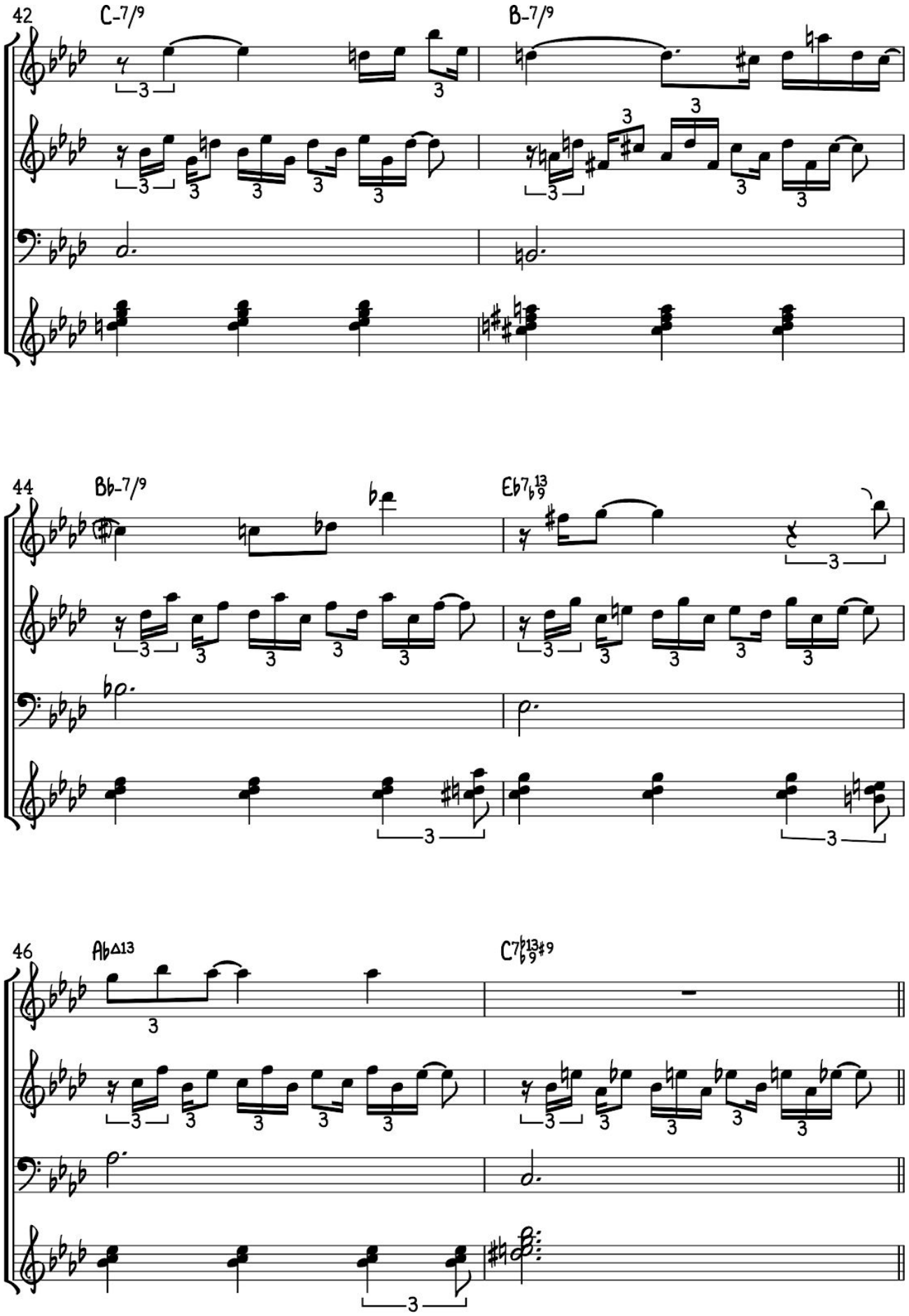
Db△7/9
Db-7/9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B-7/9
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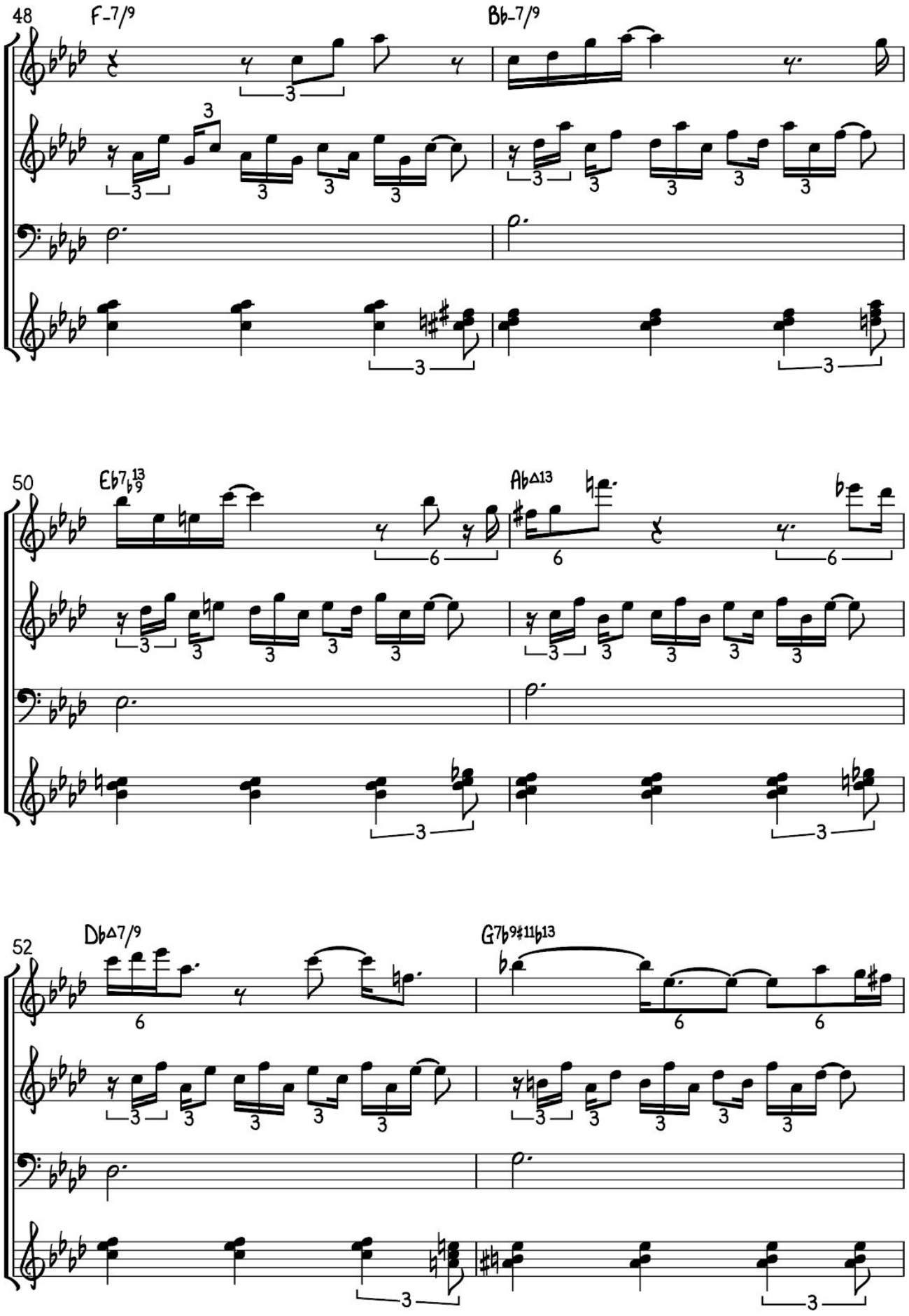
Bb-7/9
Eb7♭9 13
46
Ab△13
C7♭9 13♯9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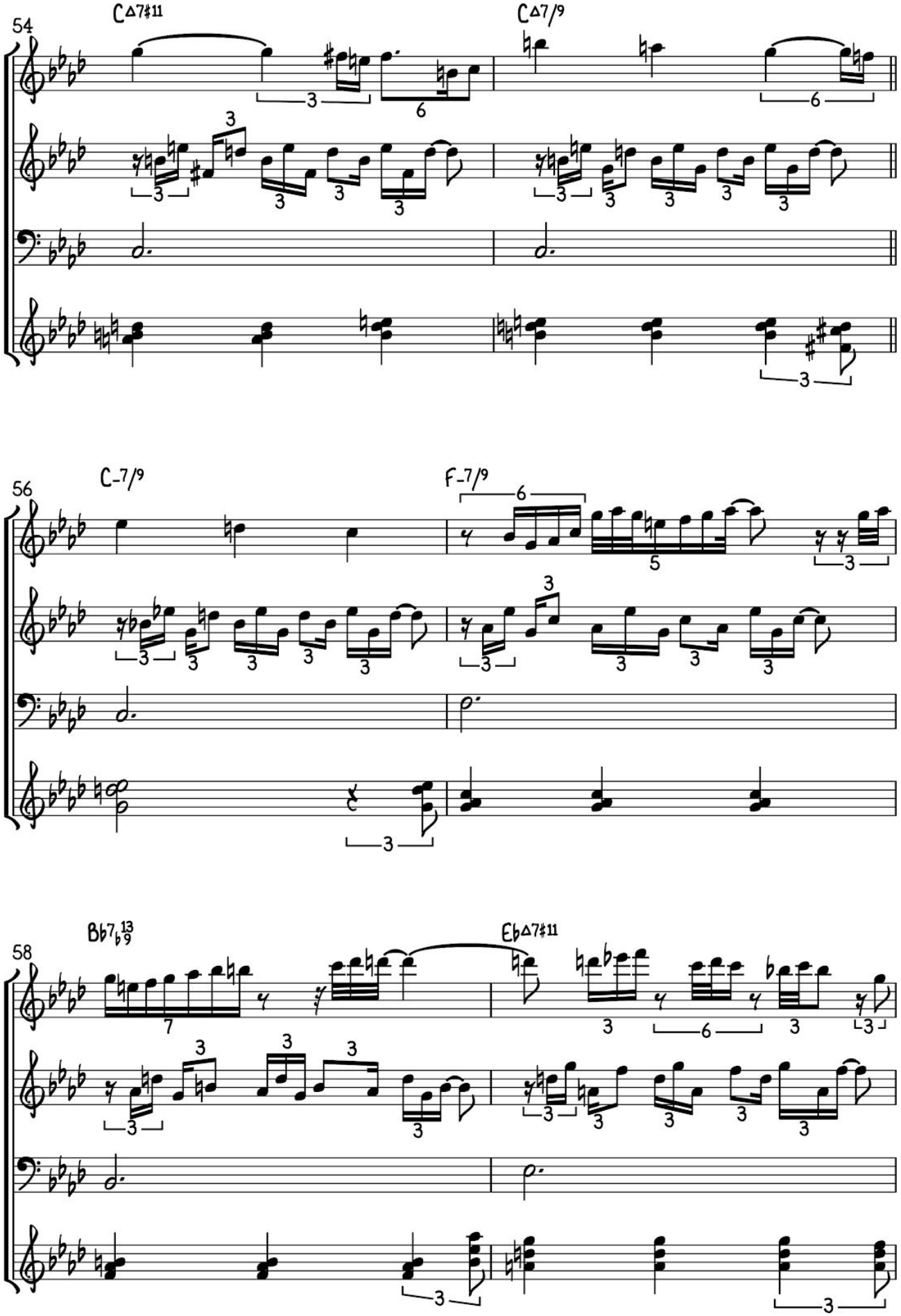
F-7/9
Bb-7/9
50
Eb7b9 13
Ab△13
52
Db△7/9
G7b9#11b13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C△7♯11
C△7/9
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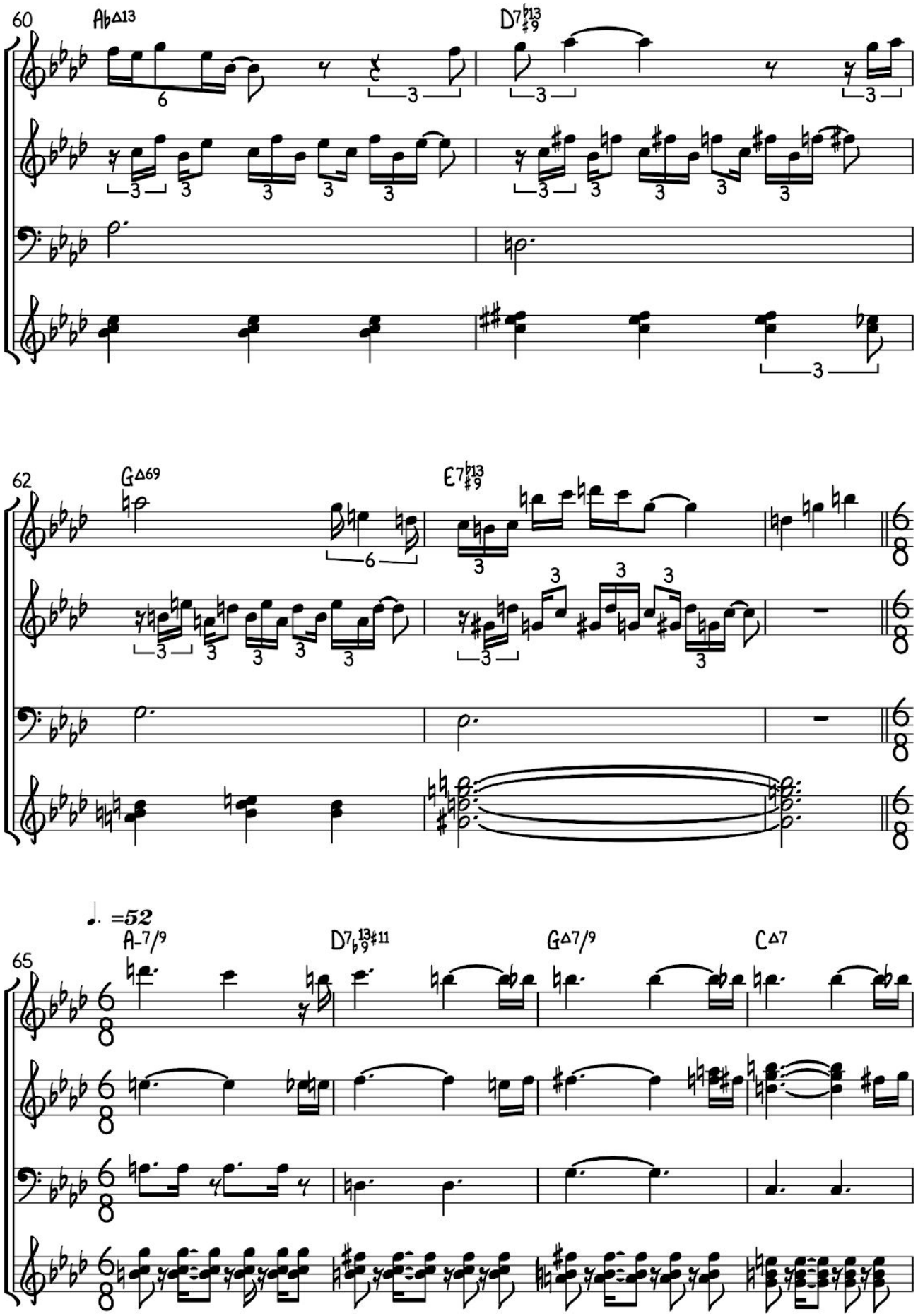
C-7/9
F-7/9
58
B♭7♭9 13
E♭△7♯11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D7♭13♯9
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♩. =52
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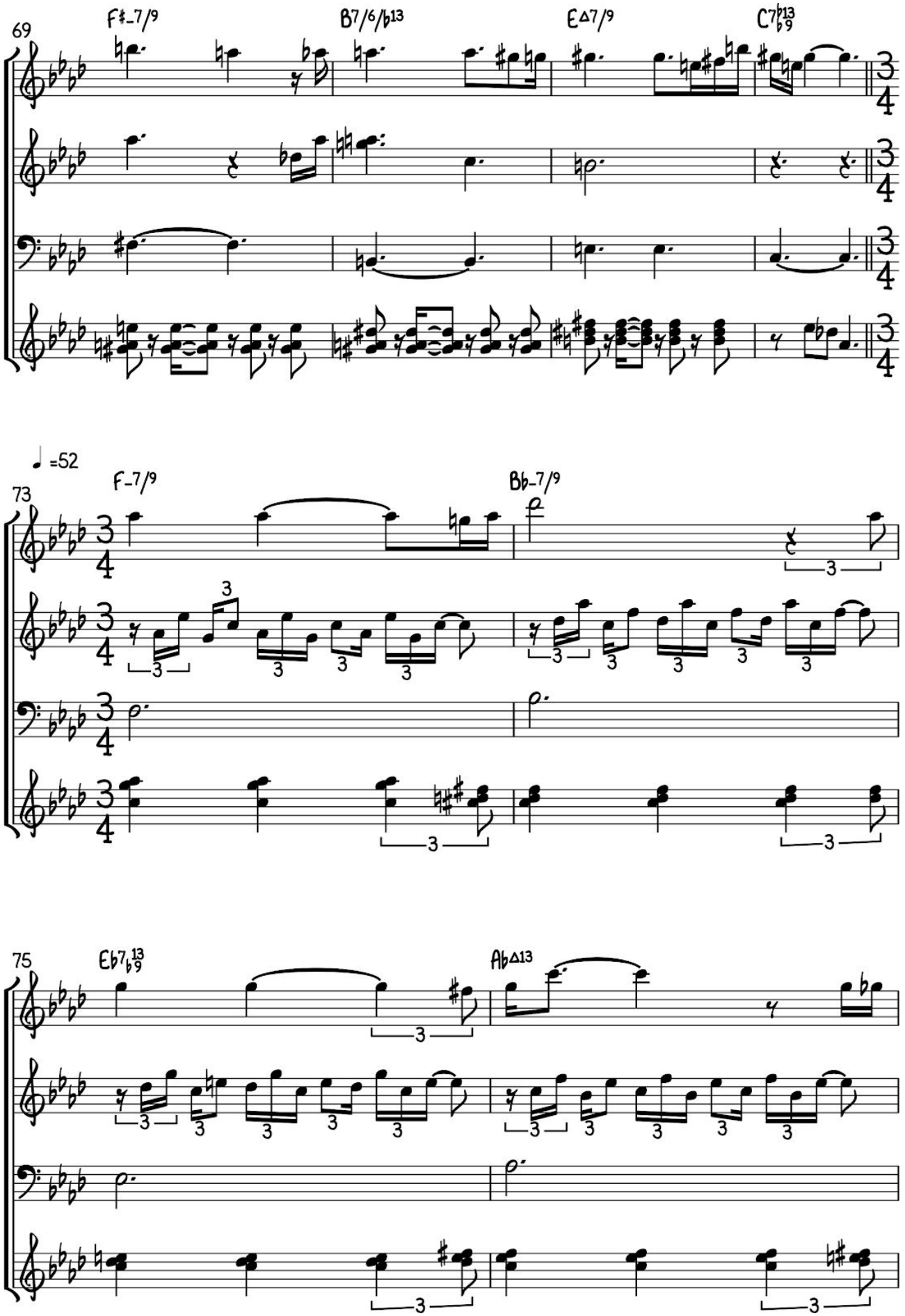
GΔ7/9
CΔ7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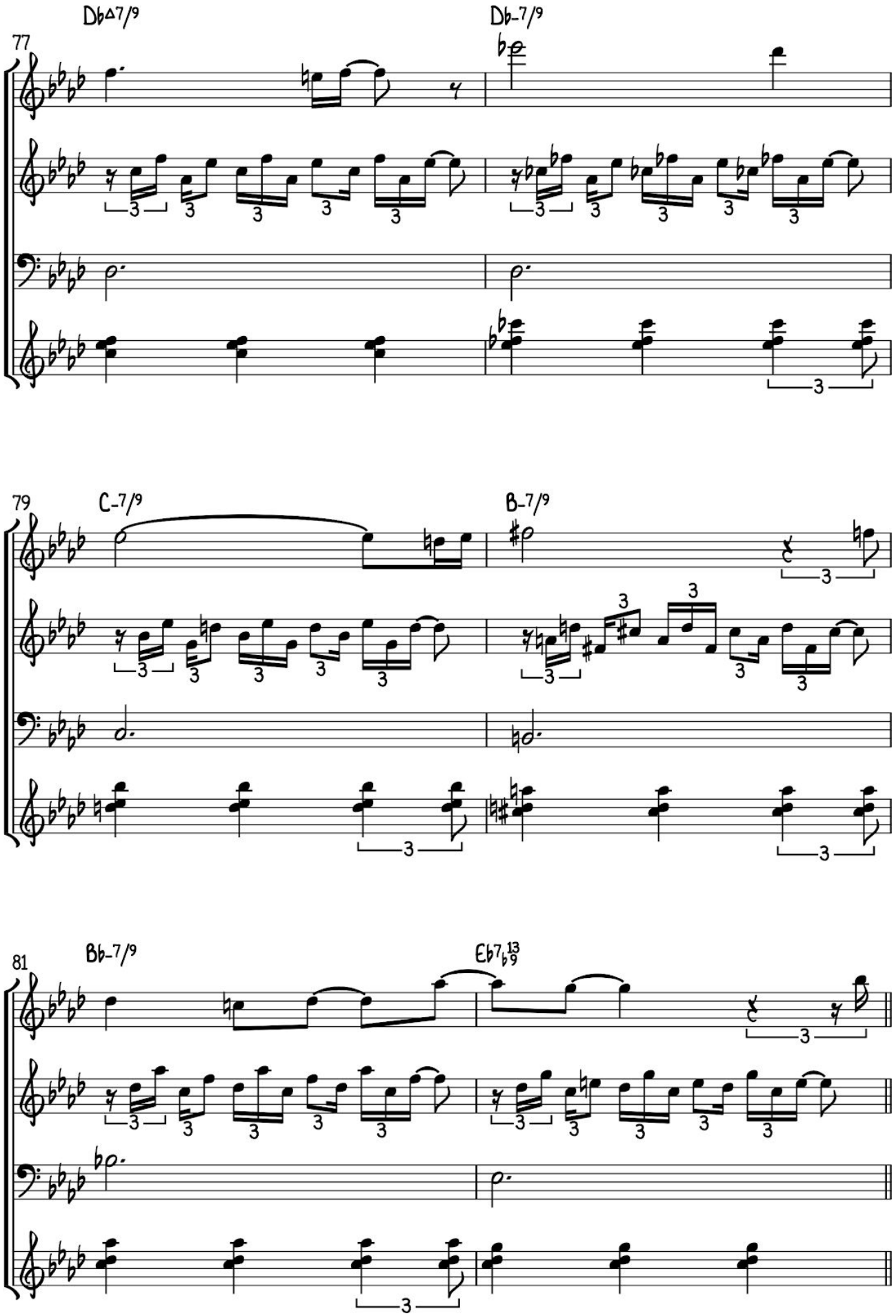
A♭△13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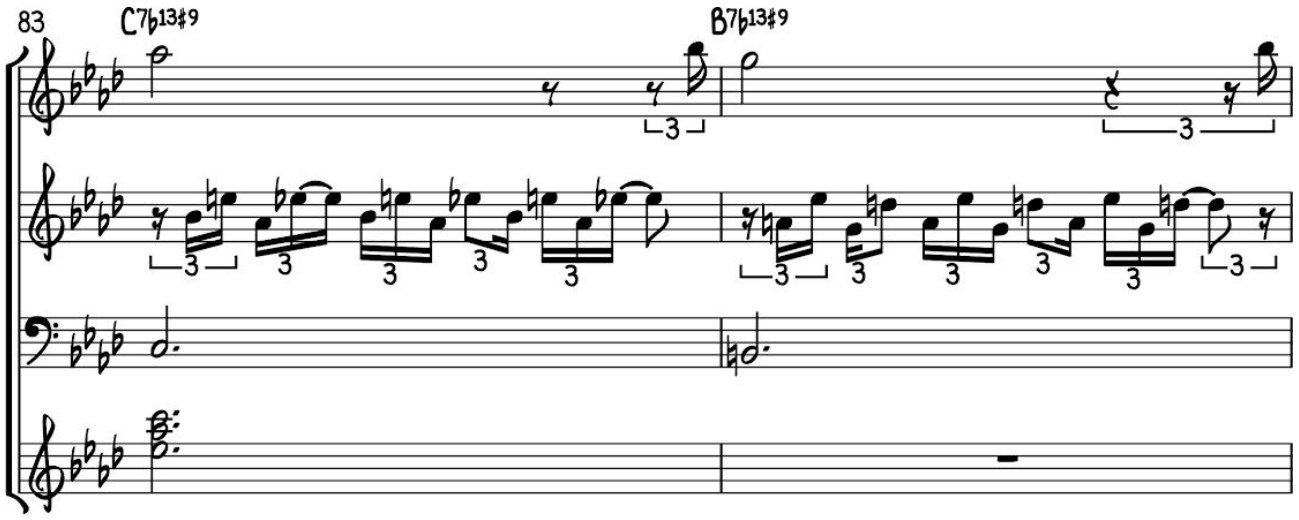
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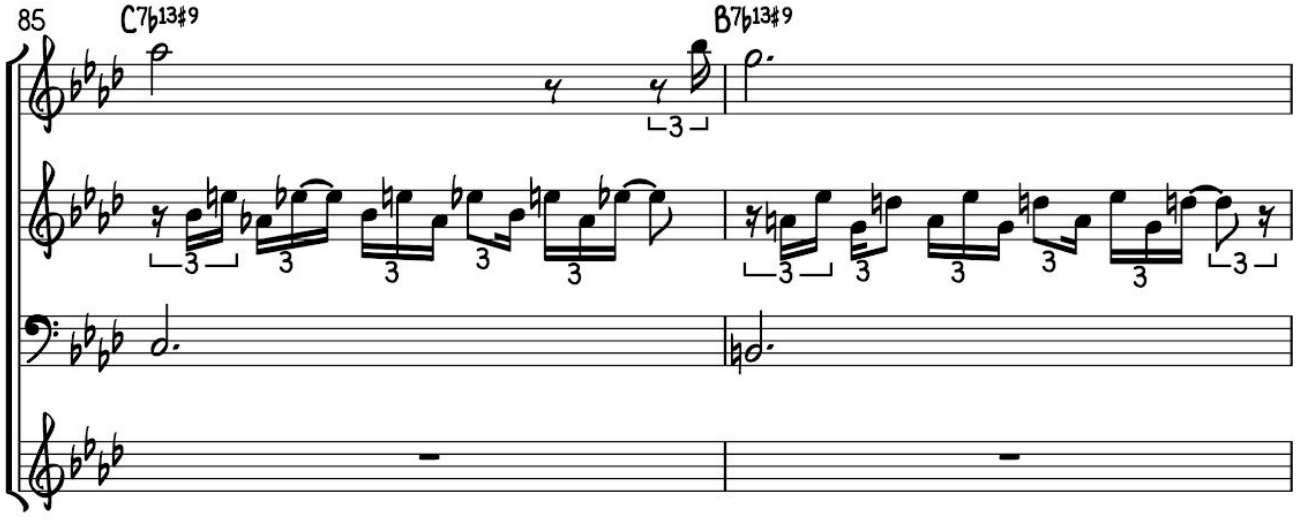
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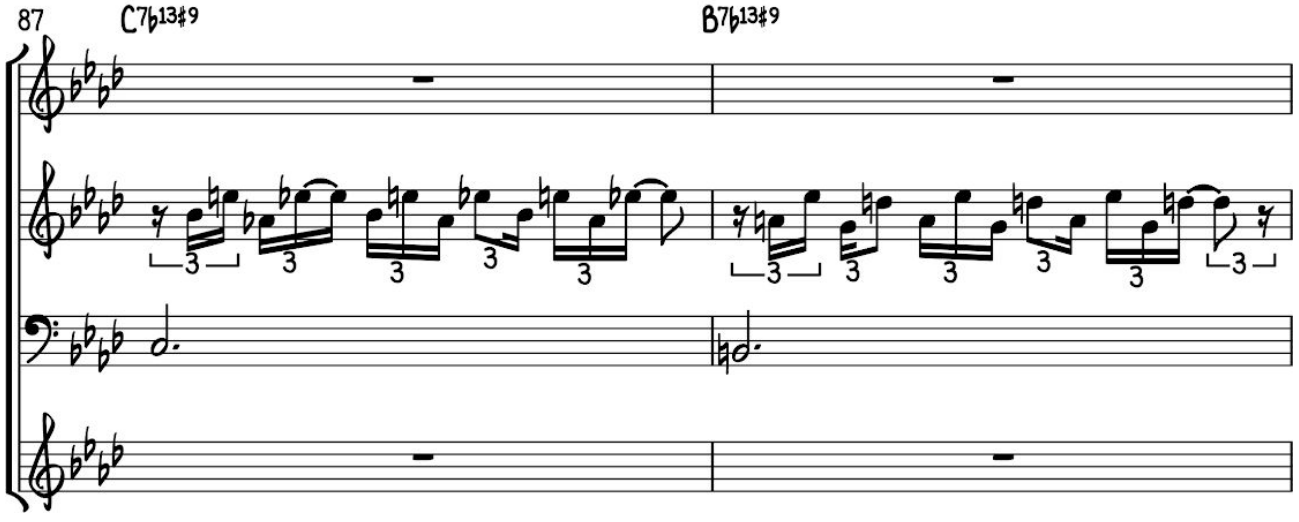
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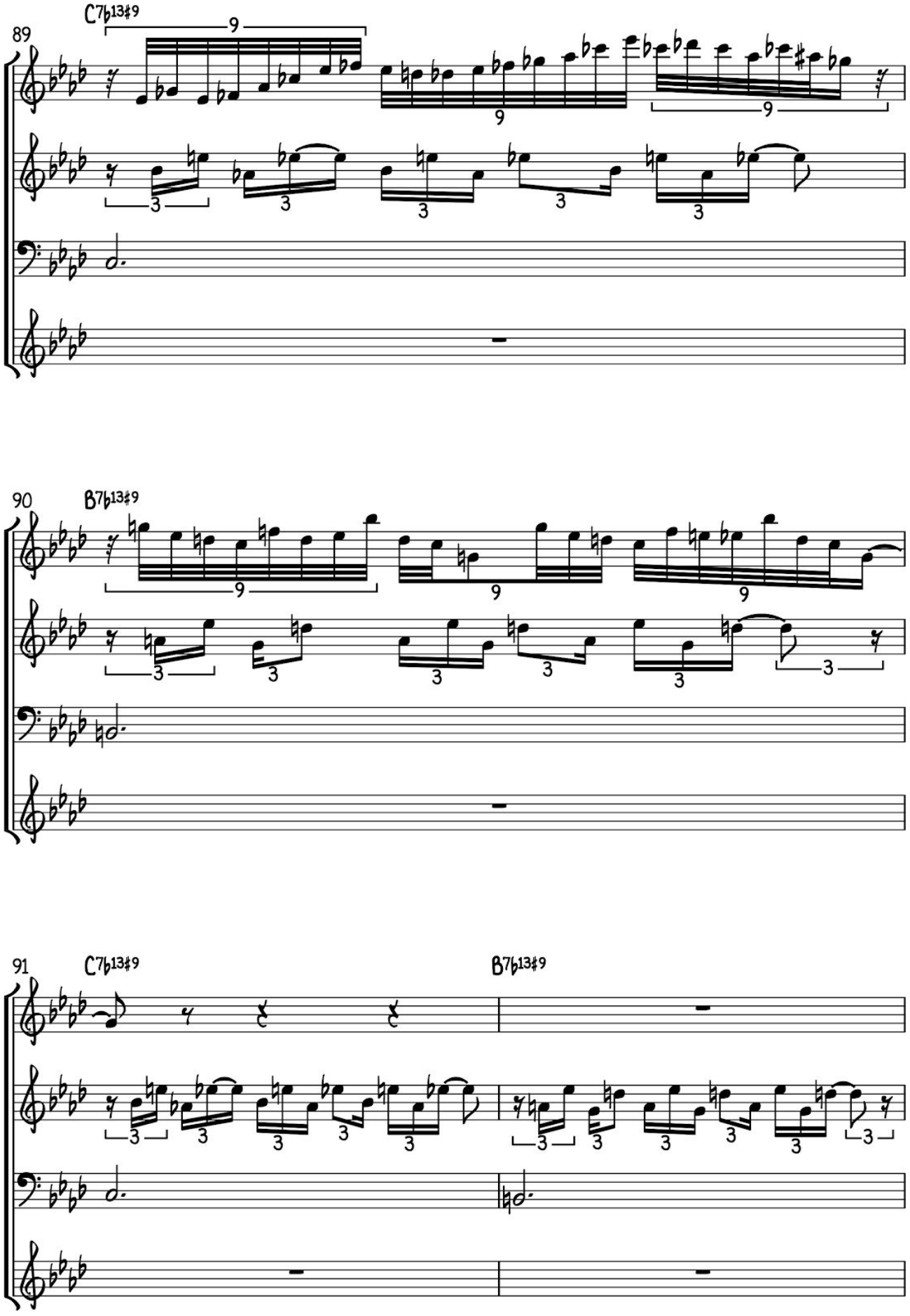
C7b13#9
B7b13#9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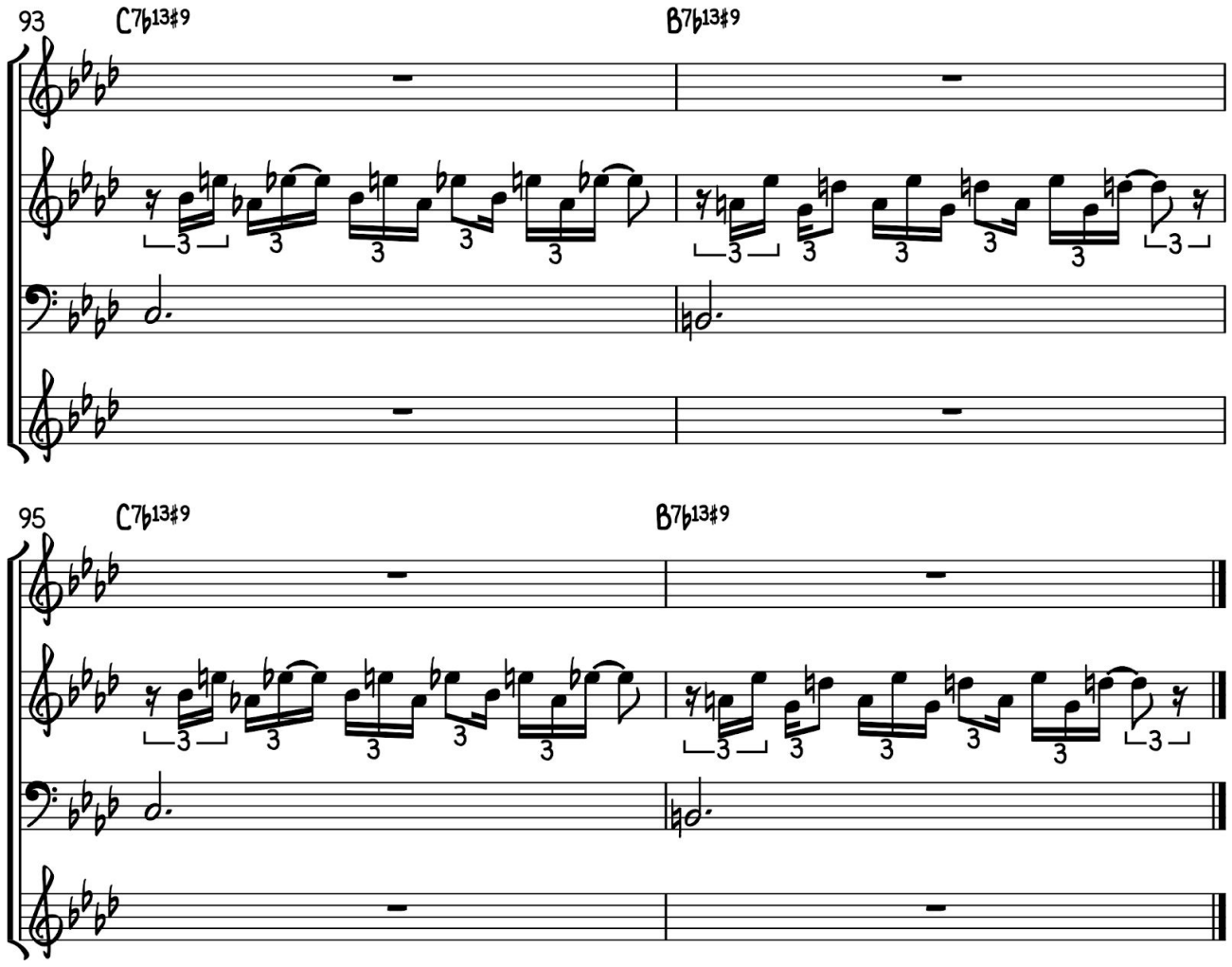
C7b13#9
90
B7b13#9
91
C7b13#9
B7b13#9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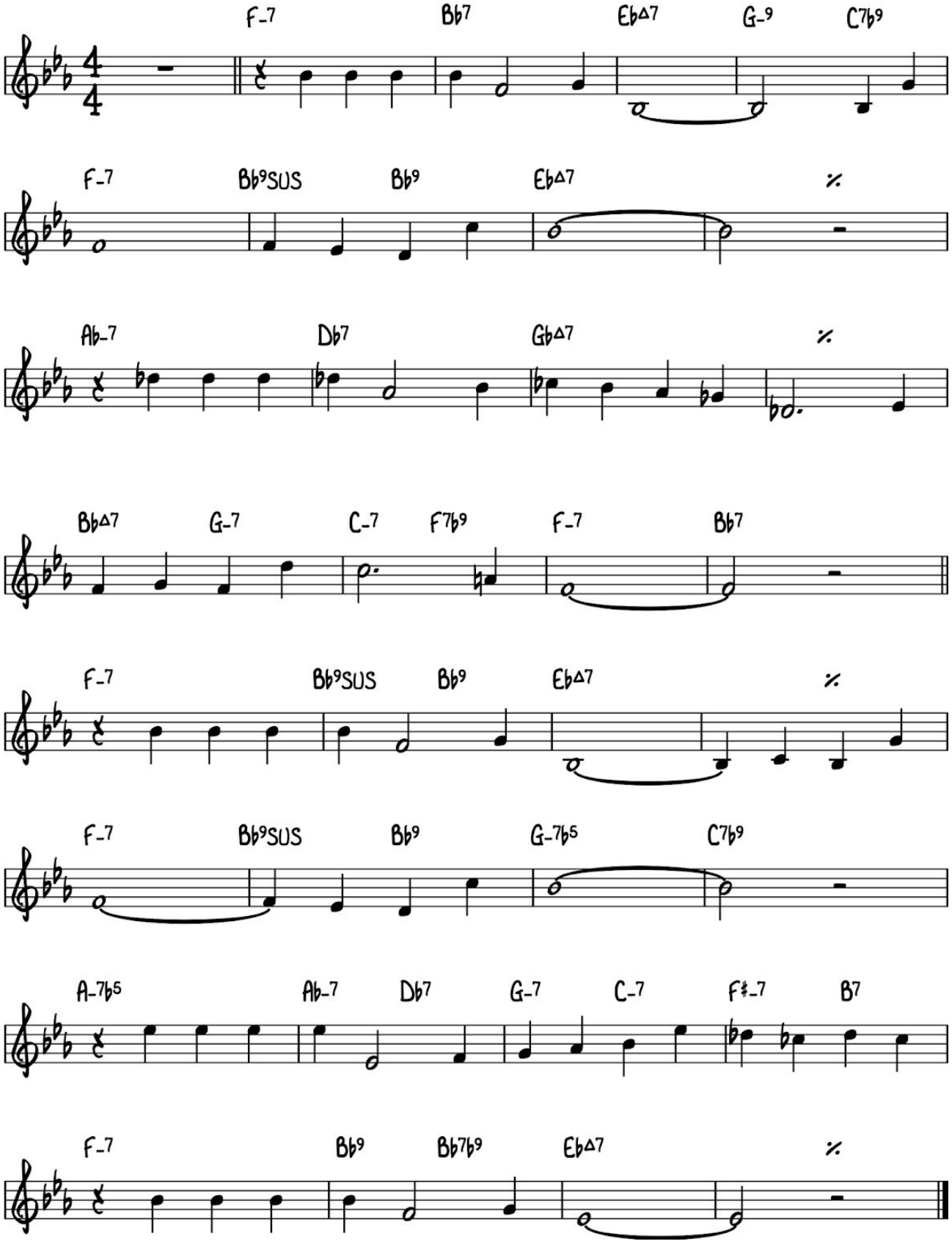
C7b13#9
B7b13#9
95
C7b13#9
B7b13#9

IT'S YOU OR NO ONE

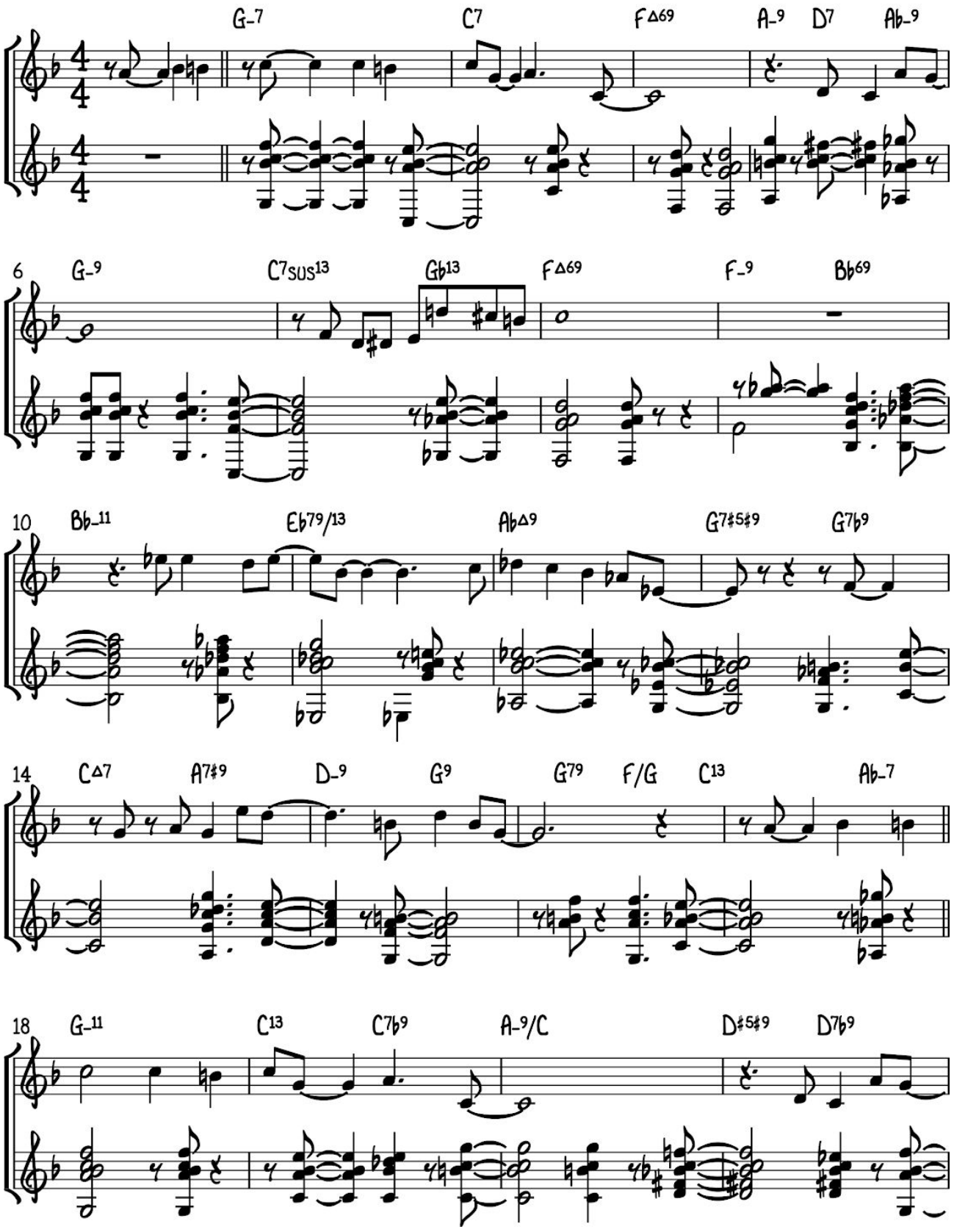
STYNE/CAHN

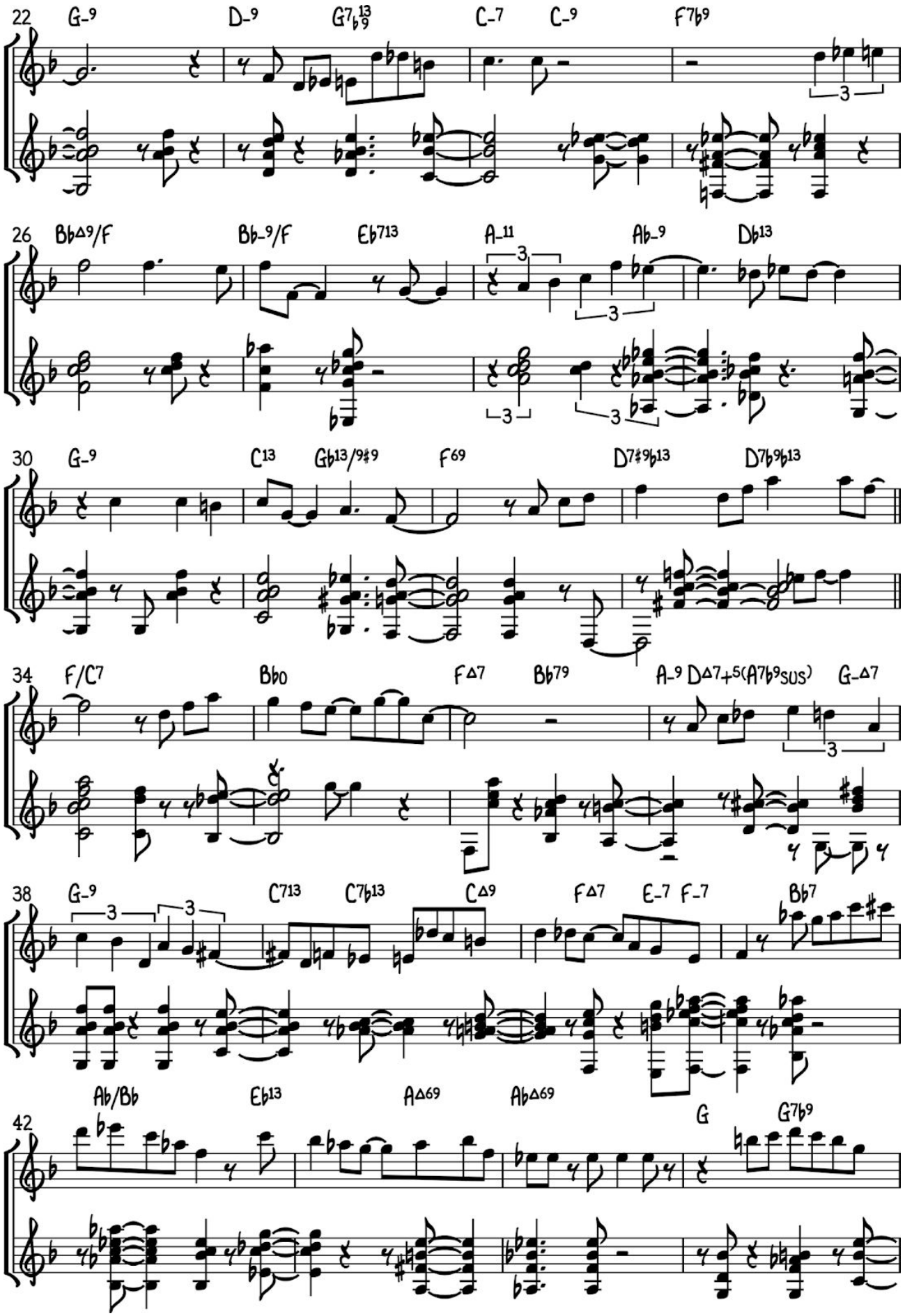


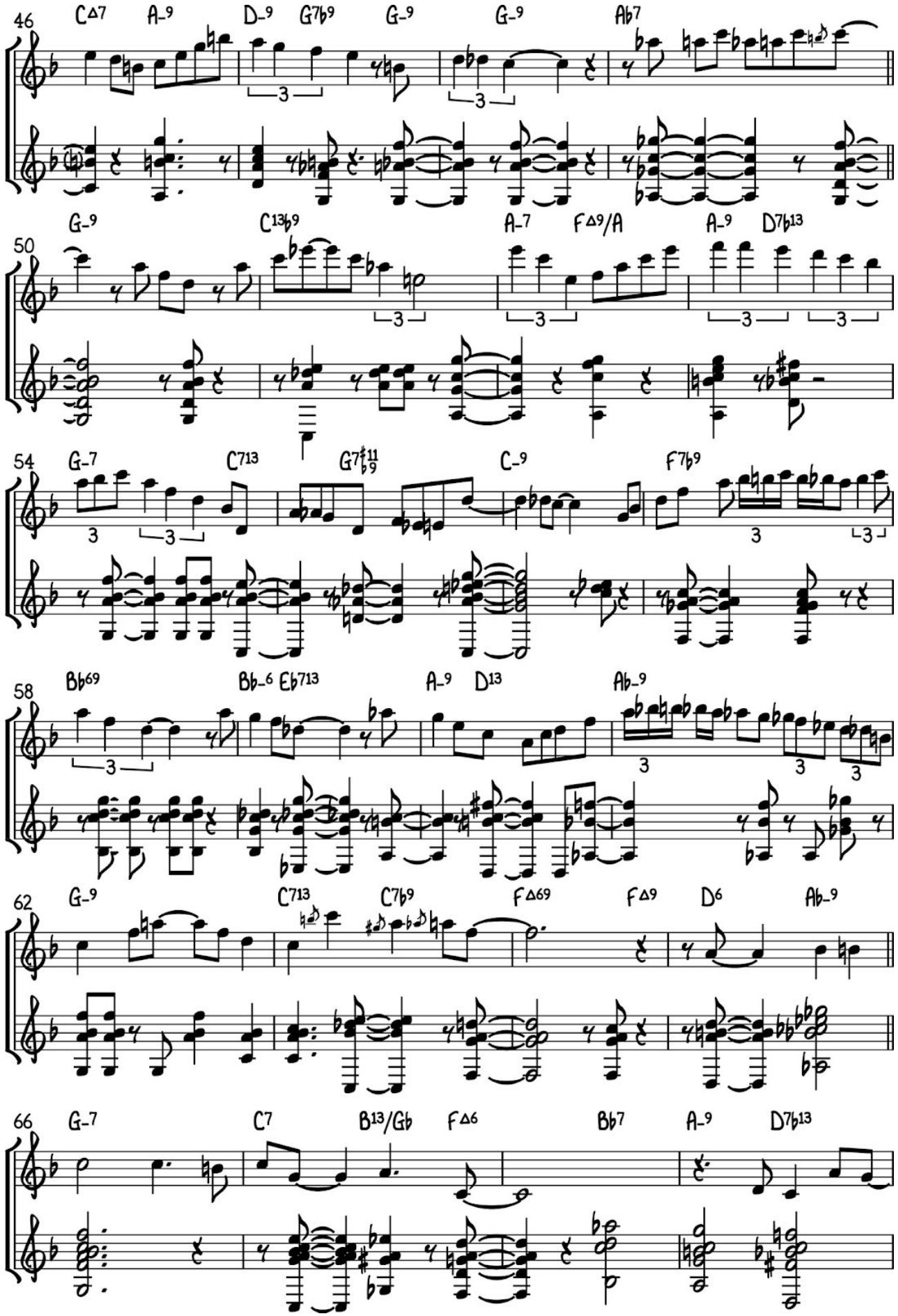
IT'S YOU OR NO ONE

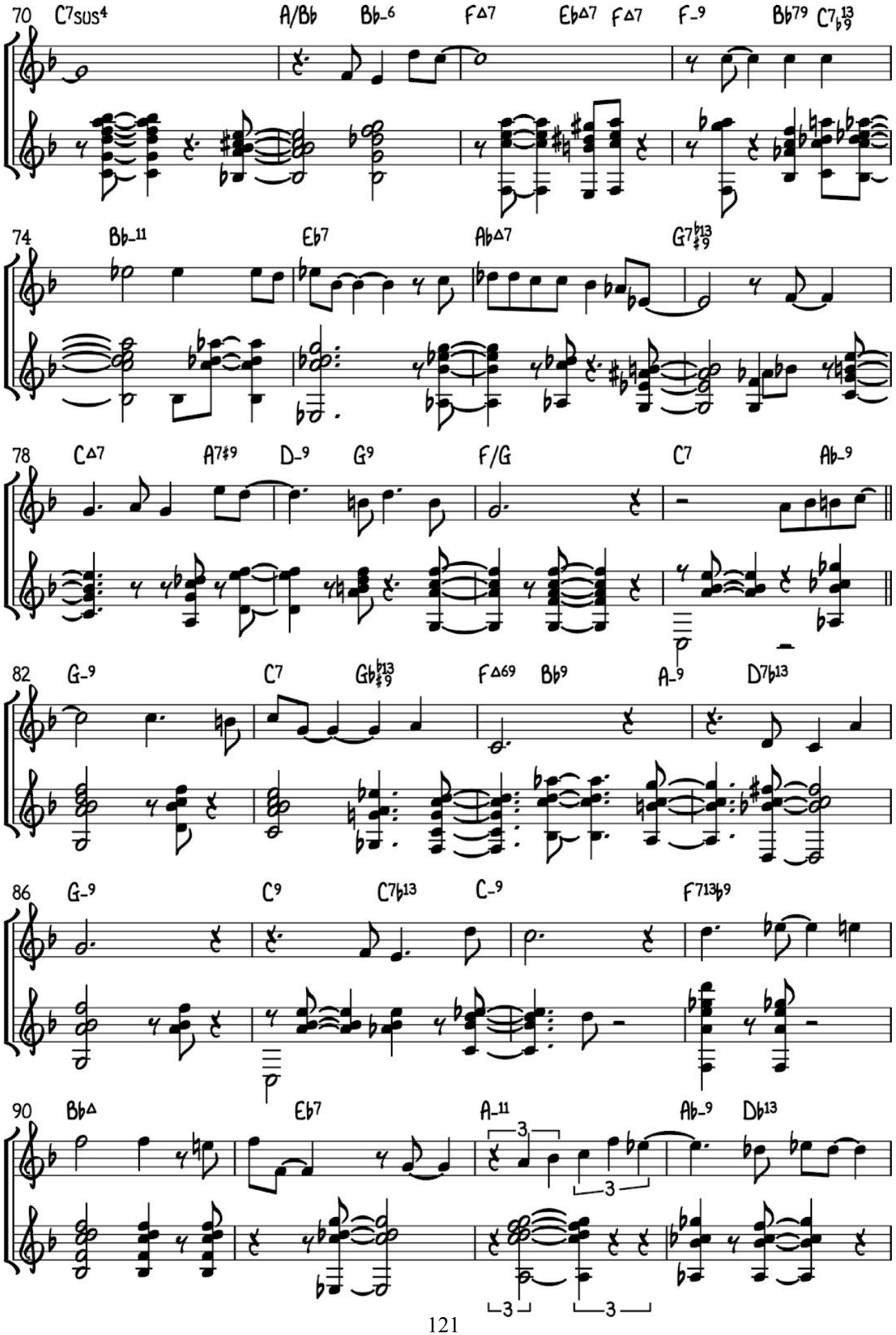
ARR. JOHNNY FOURIE

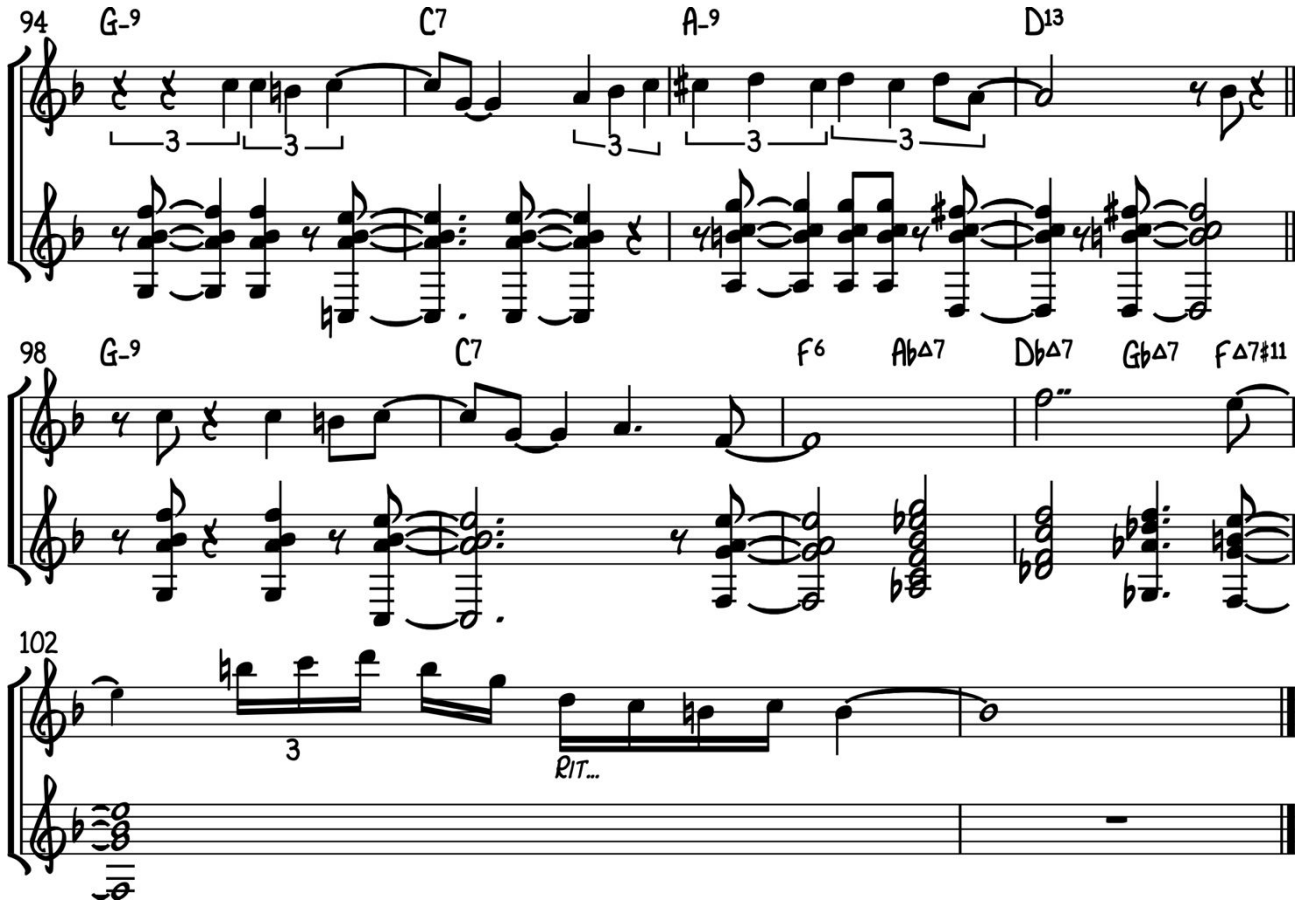
STYNE/CAHN



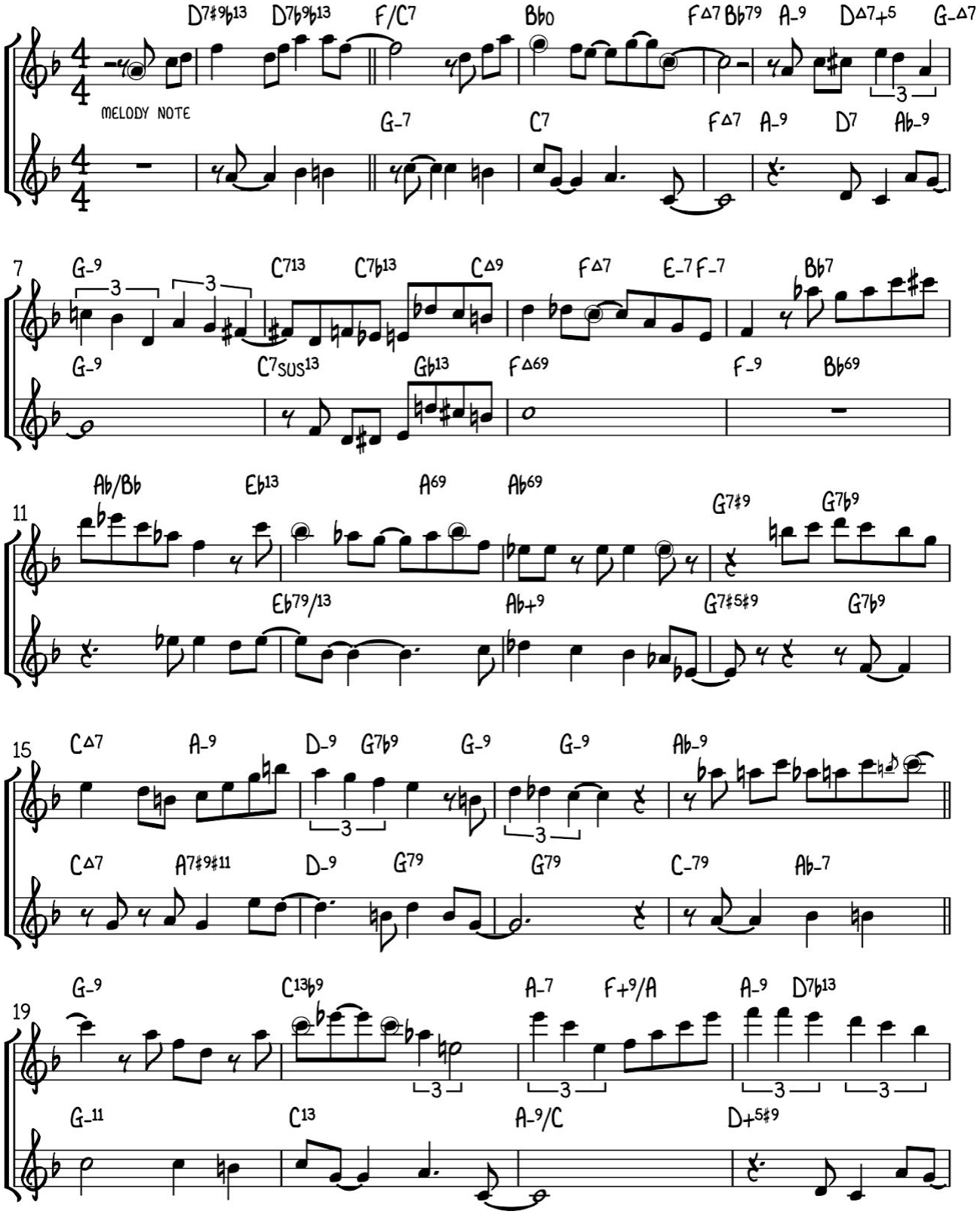

22 G-9 D-9 G7♭9 13 C-7 C-9 F7♭9
26 B♭△9/F B♭-9/F E♭713 A-11 A♭-9 D♭13
30 G-9 C13 G♭13/9♯9 F69 D7♯9♭13 D7♭9♭13
34 F/C7 B♭o F△7 B♭79 A-9 D△7+5(A7♭9SUS) G-△7
38 G-9 C713 C7♭13 C△9 F△7 E-7 F-7 B♭7
42 A♭/B♭ E♭13 A△69 A♭△69 G G7♭9

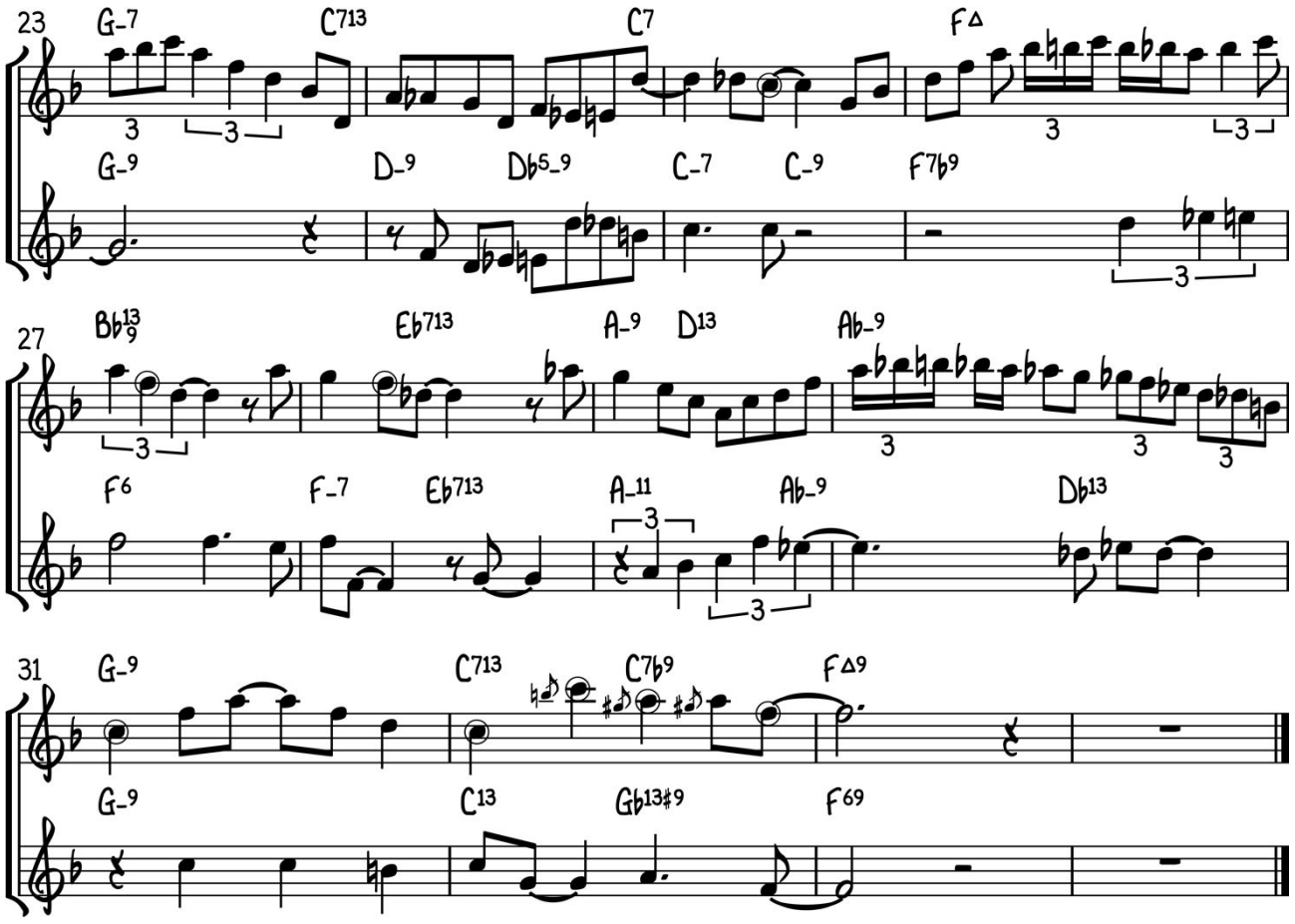

46
CΔ7 A-9 D-9 G7b9 G-9 G-9 Ab7
50
G-9 C13b9 A-7 FΔ9/A A-9 D7b13
54
G-7 C713 G7#11b9 C-9 F7b9
58
Bb69 Bb-6 Eb713 A-9 D13 Ab-9
62
G-9 C713 C7b9 FΔ69 FΔ9 D6 Ab-9
66
G-7 C7 B13/Gb FΔ6 Bb7 A-9 D7b13


70 C7sus4 A/Bb Bb-6 F△7 Eb△7 F△7 F-9 Bb79 C7b9 13
74 Bb-11 Eb7 Ab△7 G7#9 b13
78 C△7 A7#9 D-9 G9 F/G C7 Ab-9
82 G-9 C7 Gb#9 b13 F△69 Bb9 A-9 D7b13
86 G-9 C9 C7b13 C-9 F713b9
90 Bb△ Eb7 A-11 Ab-9 Db13
3
3
3
3


94
G-9
C7
A-9
D13
98
G-9
C7
F6
Ab△7
Db△7
Gb△7
F△7♯11
102
3
RIT...

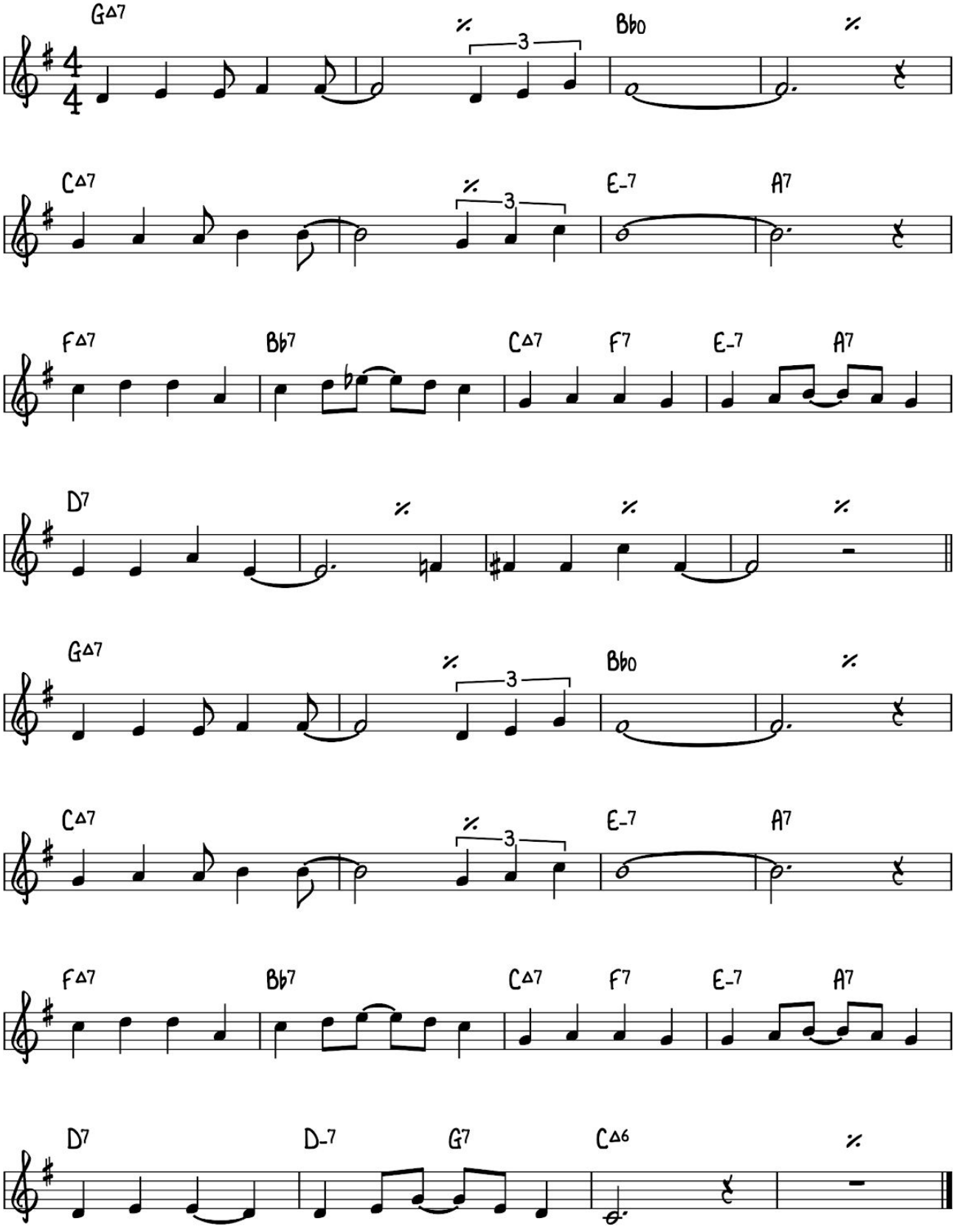
It's You or No One: Melody and Solo Comparison




23
G-7
C713
C7
F△
G-9
D-9
Db5-9
C-7
C-9
F7b9
27
Bb13/9
Eb713
A-9
D13
Ab-9
F6
F-7
Eb713
A-11
Ab-9
Db13
31
G-9
C713
C7b9
F△9
G-9
C13
Gb13#9
F69

UNFORGETTABLE

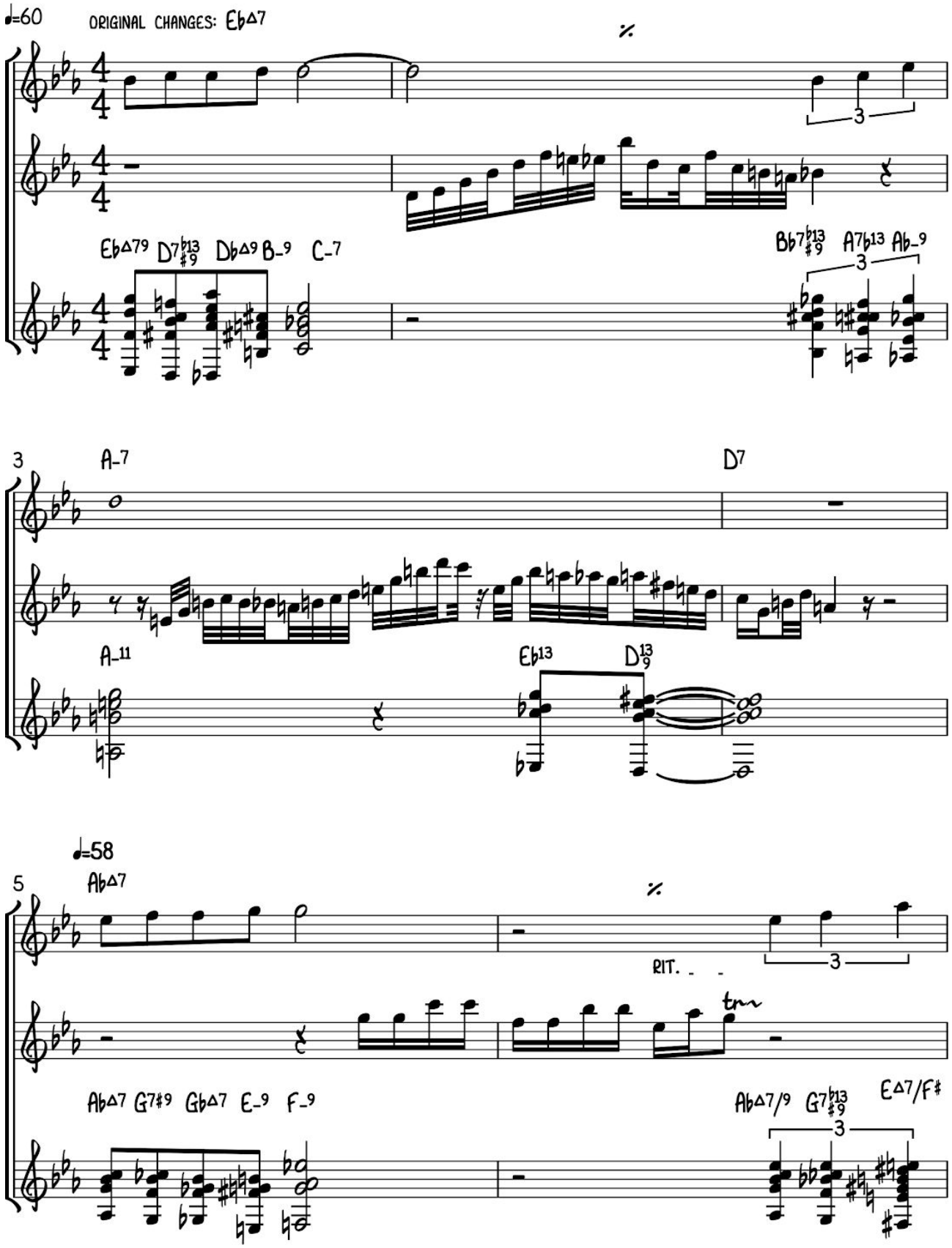
IRVING GORDON

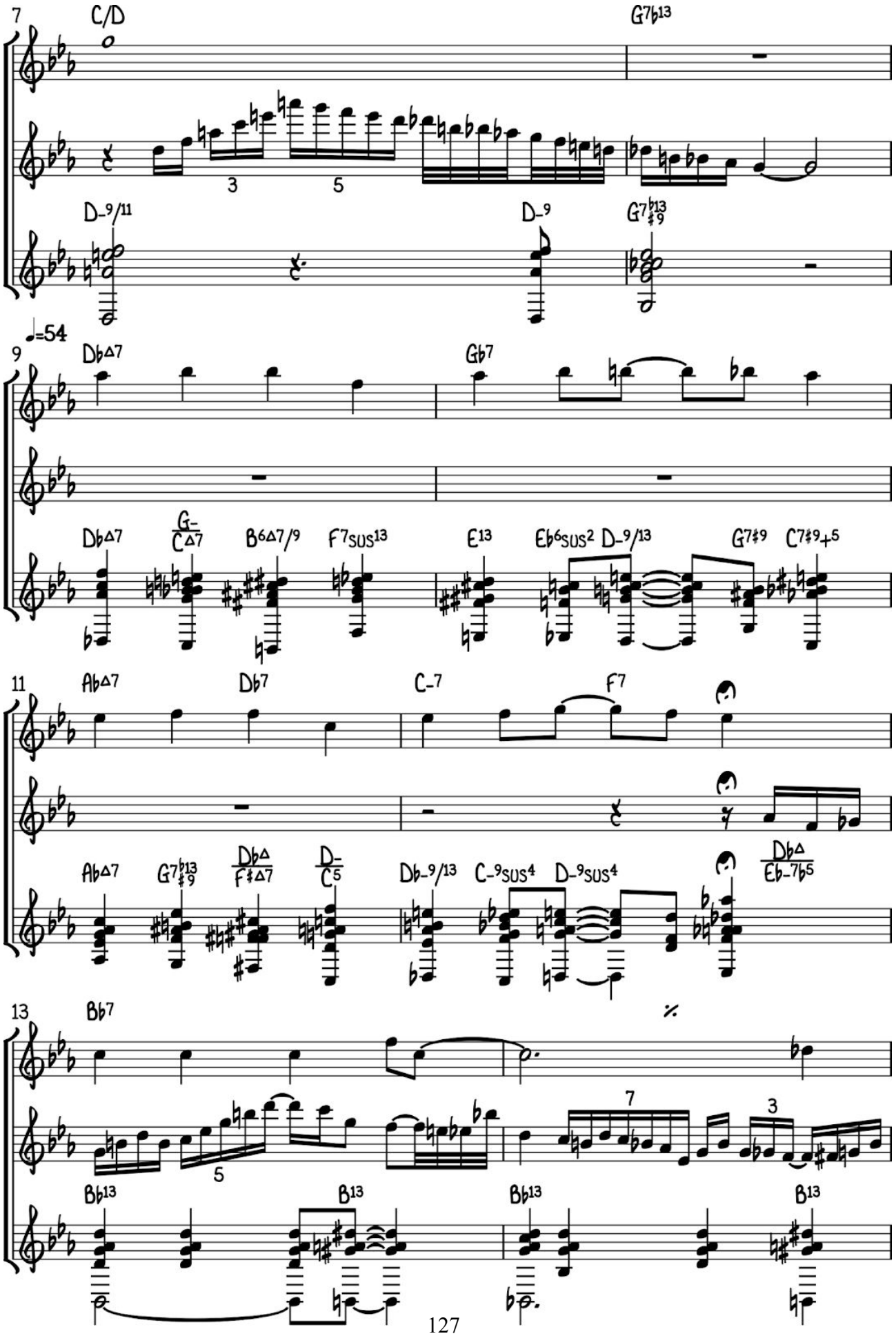


UNFORGETTABLE

ARR. JOHNNY FOURIE

IRVING GORDON




7
C/D
G7♭13
D-9/11
D-9
G7♭13♯9
♩=54
9
D♭Δ7
Gb7
D♭Δ7
G-/C Δ7
B6Δ7/9
F7SUS13
E13
Eb6SUS2
D-9/13
G7♯9
C7♯9+5
11
Ab Δ7
Db7
C-7
F7
Ab Δ7
G7♭13♯9
D♭Δ/F♯Δ7
D-/C5
Db-9/13
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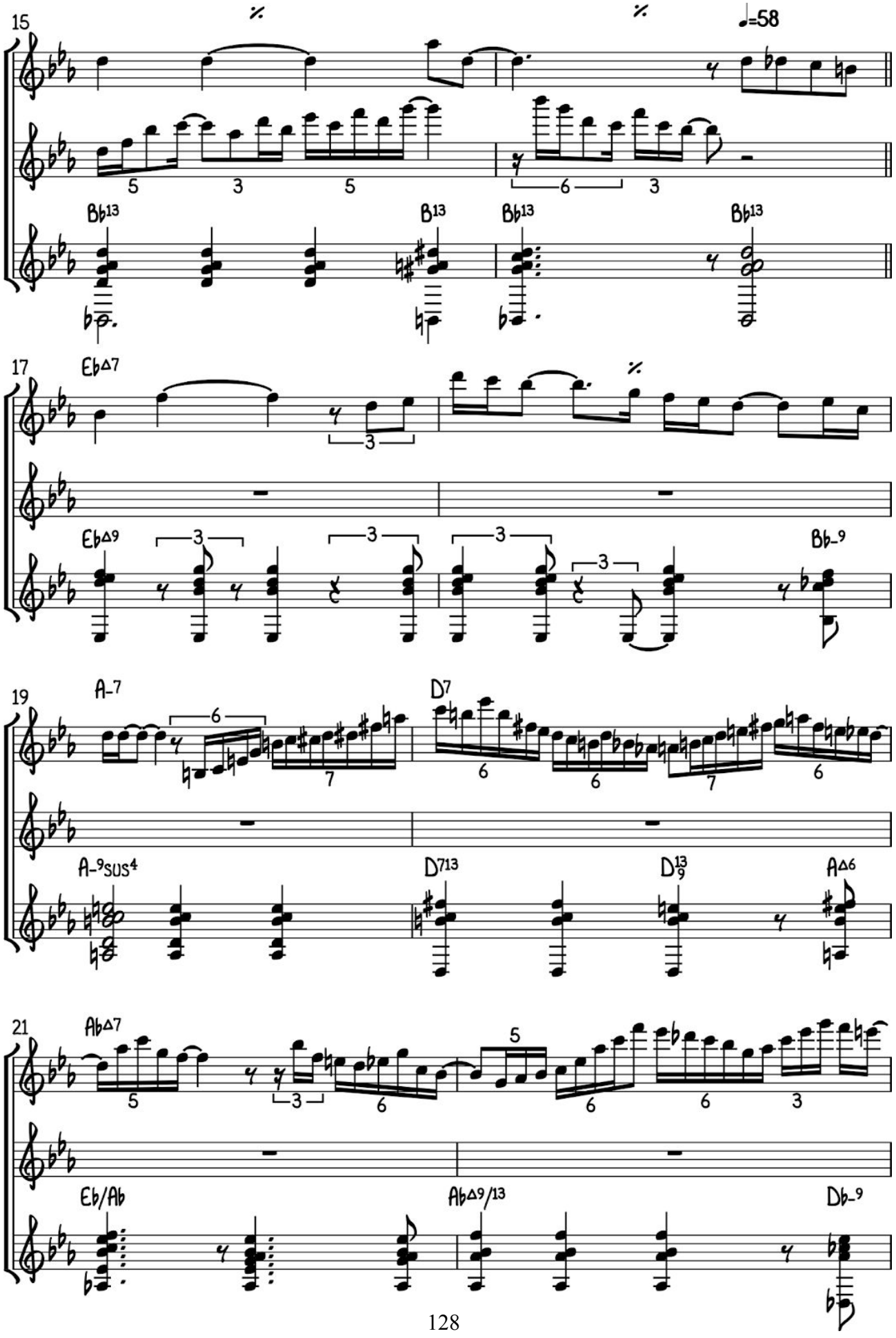
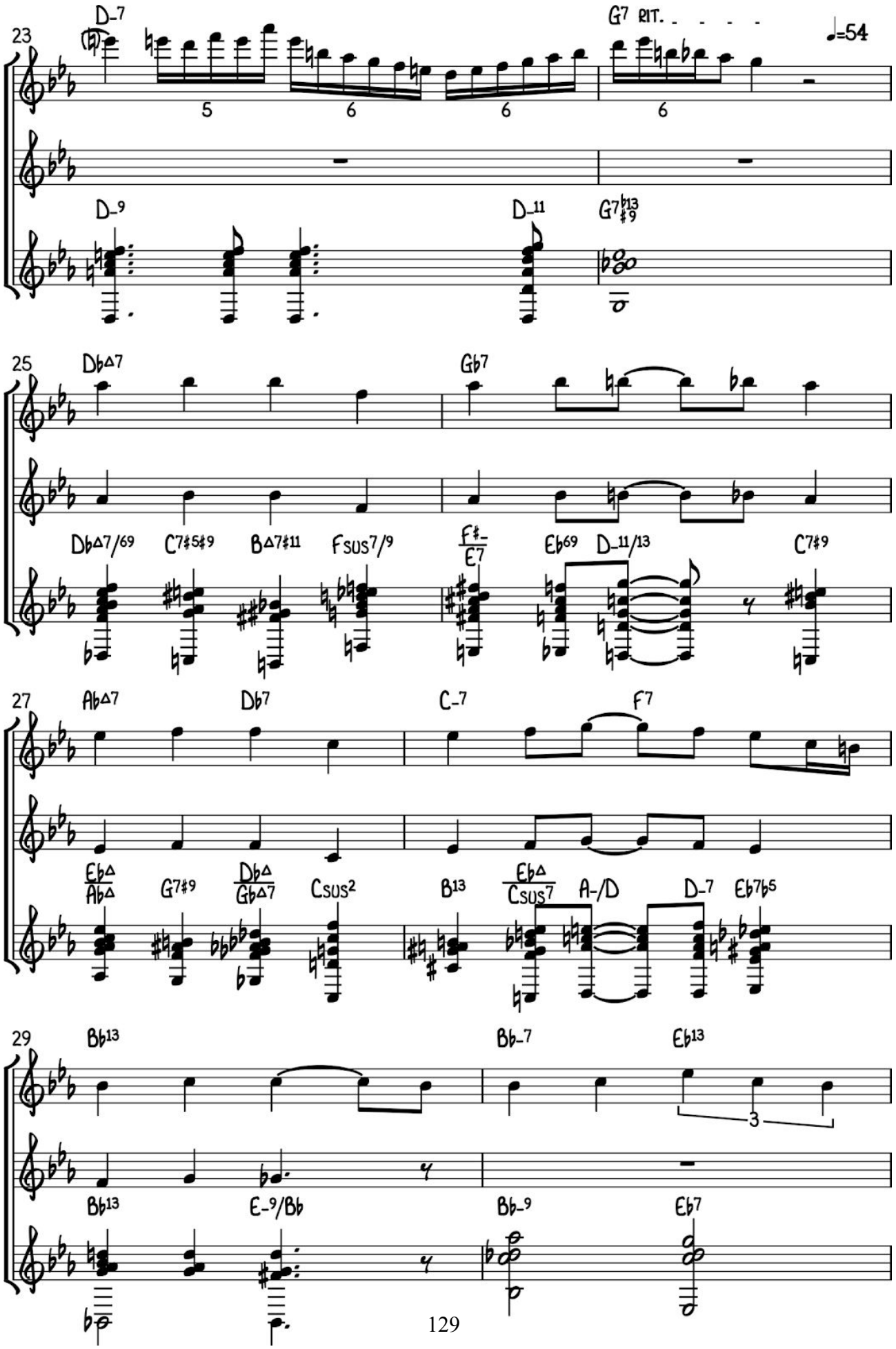
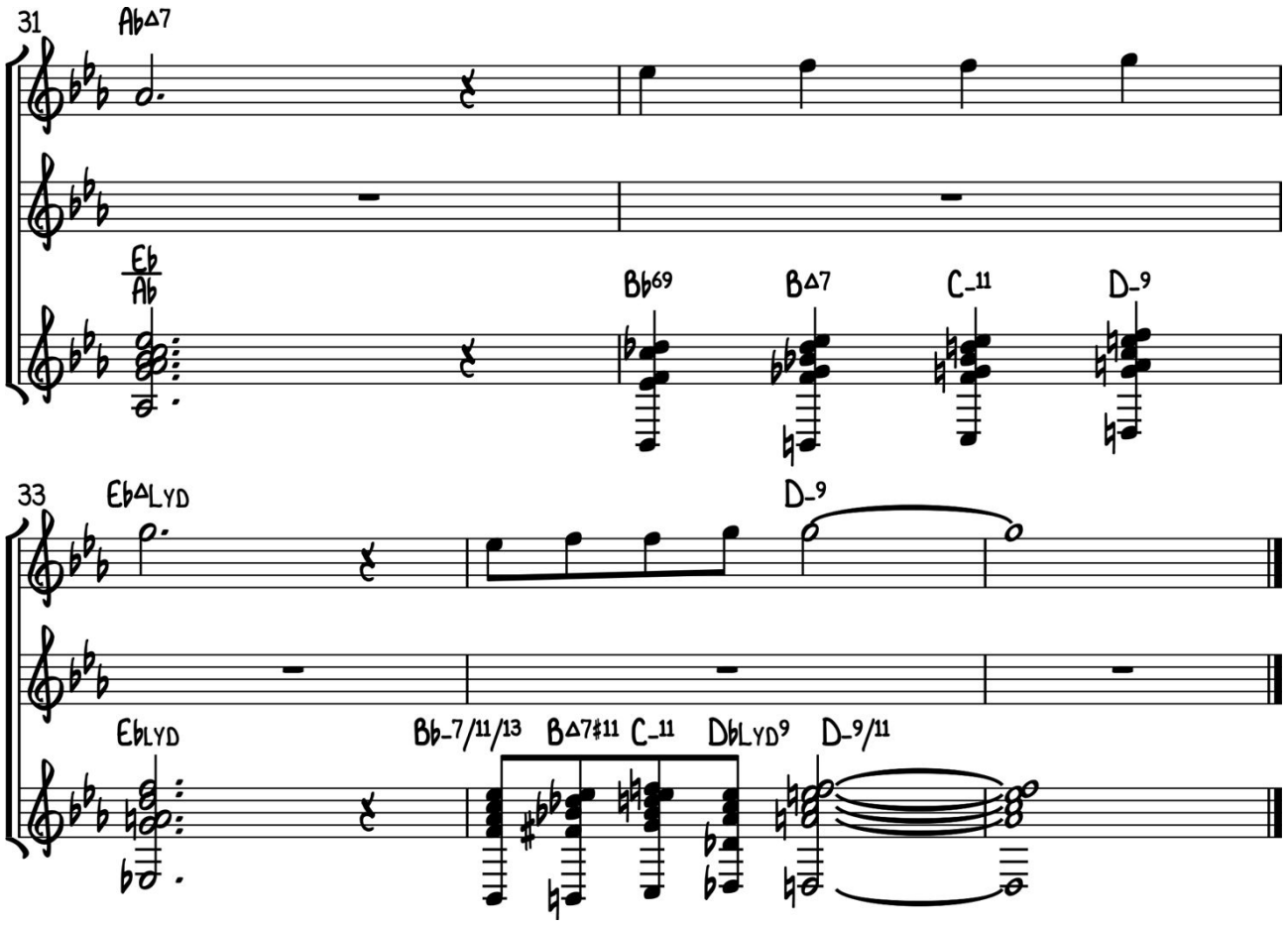
13
Bb7
Bb13
B13
Bb13
B13


15
♩=58
Bb13
B13
Bb13
Bb13
17
Eb△7
Eb△9
Bb-9
19
A-7
D7
A-9SUS4
D713
D13/9
A△6
21
Ab△7
Eb/Ab
Ab△9/13
Db-9


23
D-7
G7 RIT.
♩=54
D-9
D-11
G7♭13 ♯9
25
D♭△7
G♭7
D♭△7/69
C7♯5♯9
B△7♯11
FSUS7/9
F♯- E7
E♭69
D-11/13
C7♯9
27
A♭△7
D♭7
C-7
F7
E♭△ A♭△
G7♯9
D♭△ G♭△7
CSUS2
B13
E♭△ CSUS7
A-/D
D-7
E♭7♭5
29
B♭13
B♭-7
E♭13
B♭13
E-9/B♭
B♭-9
E♭7


31
Ab△7
Eb
Ab
Bb69
B△7
C-11
D-9
33
Eb△LYD
D-9
EbLYD
Bb-7/11/13
B△7♯11
C-11
DbLYD9
D-9/11

INDEX OF FIGURES

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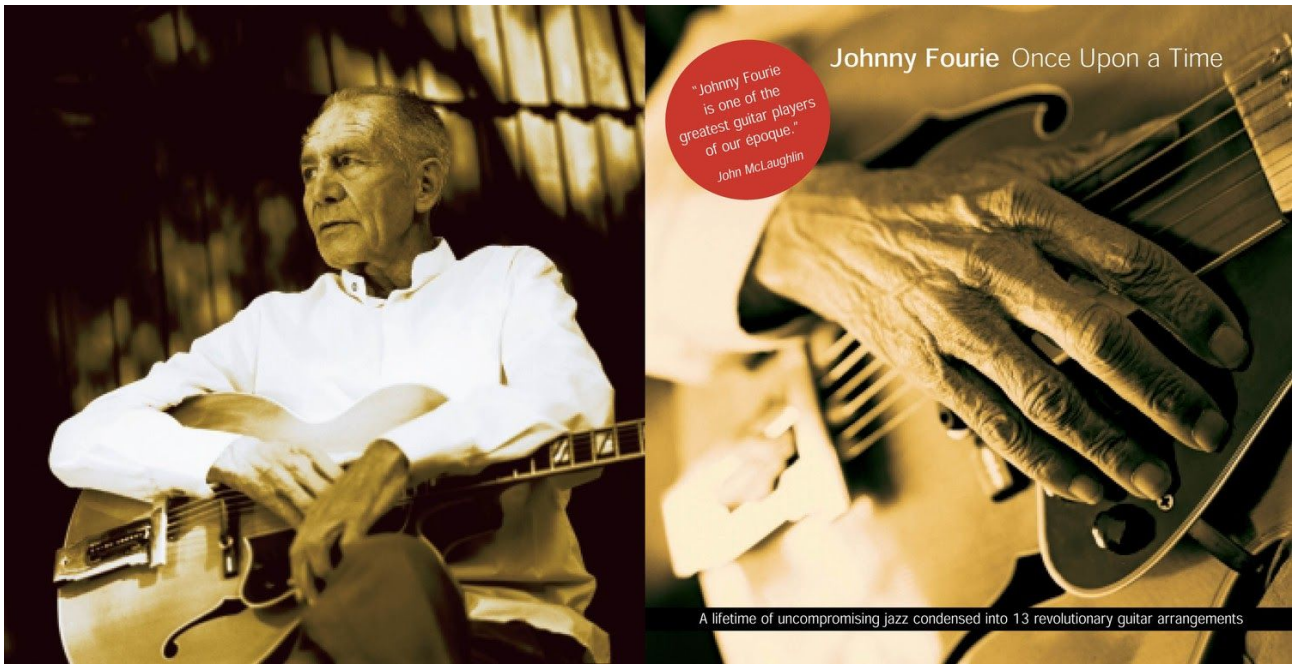
"Johnny Fourie is one of the greatest guitar players of our époque."
John McLaughlin
Johnny Fourie Once Upon a Time
A lifetime of uncompromising jazz condensed into 13 revolutionary guitar arrangements