

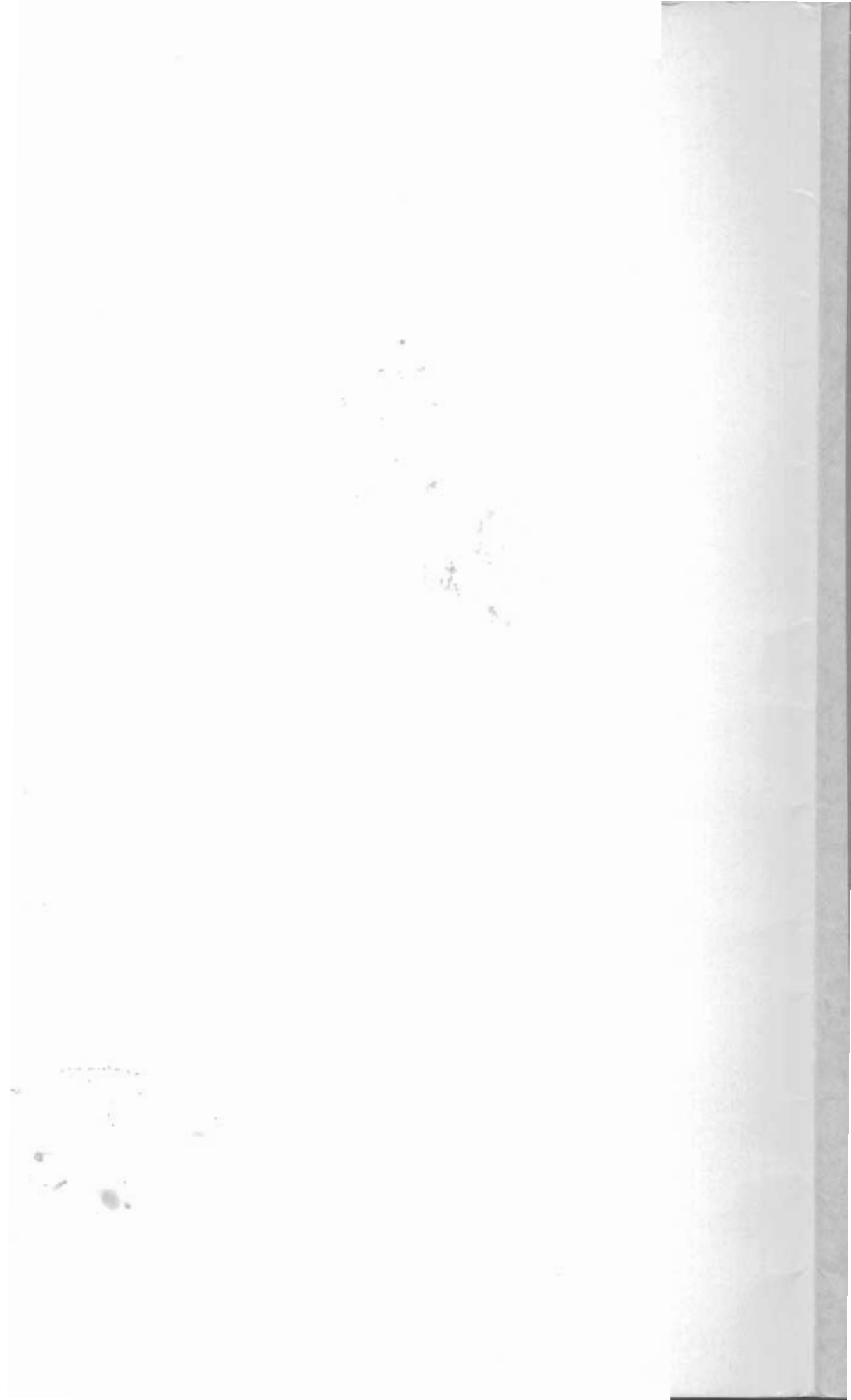
# THE PIANO WORLD OF ABDULLAH IBRAHIM



enja



AMB 7003



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**enja**

[www.enjamusic.com](http://www.enjamusic.com)  
[publishing@enjamusic.com](mailto:publishing@enjamusic.com)



Acoustic Music GmbH & Co. KG  
[www.acoustic-music.de](http://www.acoustic-music.de)

AMB 7003



*"I am a pilot. I direct my passengers to the dark corners of their souls, to places where they usually don't dare to go."*

#### ABDULLAH IBRAHIM

Born in Cape Town (South Africa) in 1934, Abdullah Ibrahim earned his former nickname "Dollar" as a youth when urging American sailors to sell him the newest jazz records. In his own music he has brought American jazz back to the continent which spawned its black roots. Ever since the release of his debut album in 1962 (produced by none other than Duke Ellington), Abdullah Ibrahim has always been a strong and unmistakable voice on the international jazz scene. A co-founder of South Africa's legendary "Jazz Epistles" back in 1959 and an ENJA recording artist since 1971, Ibrahim has been a bandleader for over forty years and has also worked with many other seminal artists including the Duke Ellington Orchestra, Elvin Jones, Miriam Makeba, Don Cherry, Max Roach, Archie Shepp and Ladysmith Black Mambazo. An eloquent spokesman for African spirituality and the anti-Apartheid movement, Ibrahim was able to return to his home country in the 1990s.

"Abdullah Ibrahim is a master of suspense," Swiss-American arranger Daniel Schnyder says. "He is very aware of the fact that the space between things is sometimes more important than the things themselves. Every architect and every interior designer knows that – but in the history of western music, it took centuries to develop a proper sense for space and rest."

Cape Town has always been a melting-pot of musical influences from the churches and mosques, from India and America, from carnival tunes and African rhythms. Through Abdullah Ibrahim, a new sound in jazz emerged from this spirit, which enchanted the world and has been imitated by musicians on all continents. For over 40 years, Abdullah Ibrahim's music of the soul, rooted in South Africa, has moved listeners all over the world. Its universal language is based on a mixture of jazz, African rhythms, Arabian influences, sacred choral music and European romantic music. It radiates spiritual integrity and communicative energy.

South Africa's foremost jazz messenger is like an African historian, reading from books in which sounds from the collective memories of its peoples are written. He teaches us that music is a deeply spiritual form of expression, practiced not in churches or mosques, but within the human soul. The music of Abdullah Ibrahim possesses hypnotic power. It offers a unique view of the world, a non-western philosophy that considers music to be a spiritual force. Like an African ritual, it has religious, medical and social significance at the same time.

Abdullah Ibrahim's music, which combines African rhythms with melodies of pure beauty, is as original as it is timeless. Says arranger Steve Gray: "Ibrahim's music reflects his eventful life with great honesty and at the same time he communicates universal things to an audience. He tells of freedom."

When Ibrahim talks about the secret of his music, he says: "The idea is to express yourself in the simplest way possible, so that everyone can understand you. However, in reality this music is anything but simple. Africa's sound doctors have worked on the formula for millennia."

Hans-Jürgen Schaal  
(Translation: Steve Baker)

#### *About the compositions and their transcriptions:*

This edition commemorating the 70th birthday of South African jazz pianist Abdullah Ibrahim brings together a selection of his greatest successes.

The level of difficulty ranges from relatively easy pieces based on simple chord progressions, suitable for hobby musicians, to more sophisticated compositions which will challenge even experienced players.

Writing musical notation for jazz is a contradictory business and always involves a compromise between the often relatively simple harmonic structure and a complex melodic pattern. Gustav Mahler's assertion that the most important part is not to be found in the notation applies here even more than in the case of classical music. Especially where the notation appears to be rhythmically complicated, it may not correctly reflect the true circumstances, which may be much simpler. The notation can only serve as an example and convey an idea of possible melodic variations. It should never hinder the player from inventing his or her own variations, based on the harmonic structure and defined by the individual level of ability. Less can often be more here, as Abdullah Ibrahim's own playing frequently demonstrates. Those less accustomed to jazz improvisation can use the transcriptions of some of the solos found here as examples for possible improvisational variations. Otherwise the majority of these pieces are simply models for improvisation. Try not to just play the notes and don't feel bound by the written music, but rather use them as a basis for your own creative efforts.

One more practical tip when learning these pieces:

In the case of the faster numbers such as "African Marketplace", "Tintinyana" or "Ishmael" it is helpful to first of all develop a solid rhythm with the left hand, practising the bass figures until the left hand virtually plays them by itself. Only then do we recommend adding the right hand, using it to develop rhythmic phrasings of your own. Remember that melody notes are frequently syncopated, either pulled forward or played slightly behind the beat.

Frank Helfrich

05-3059

*„Ich bin ein Pilot. Ich leite meine Passagiere in die dunklen Ecken ihrer Seele, an Orte, wo sie sich gewöhnlich nicht hintrauen.“*

#### ABDULLAH IBRAHIM

Der 1934 in Kapstadt (Südafrika) geborene Abdullah Ibrahim erhielt seinen früheren Spitznamen „Dollar“, weil er als Jugendlicher häufig amerikanische Matrosen bat, ihm die neuesten Jazzplatten zu verkaufen. In seiner eigenen Musik brachte er den amerikanischen Jazz auf den Kontinent zurück, dem der Jazz seine schwarzen Einflüsse verdankt. Seit seinem ersten Album im Jahr 1962 (produziert von Duke Ellington) stellt Abdullah Ibrahim eine starke und unverwechselbare Stimme auf der internationalen Jazz-Szene dar. Ibrahim, der 1959 die legendäre Band „Jazz Epistles“ mitbegründete und seit 1971 für ENJA RECORDS aufnimmt, kann auf über 40 Jahre Erfahrung als Bandleader zurückblicken und arbeitete außerdem mit musikalischen Größen wie Elvin Jones, dem Duke Ellington Orchestra, Elvin Jones, Miriam Makeba, Don Cherry, Max Roach, Archie Shepp und Ladysmith Black Mambazo. Ibrahim ist ein redigewandter Botschafter der afrikanischen Spiritualität und der Anti-Apartheid-Bewegung und konnte in den 90er Jahren endlich in sein Heimatland zurückkehren.

„Abdullah Ibrahim ist ein Meister der Spannung“, meint der schweizerisch-amerikanische Arrangeur Daniel Schnyder. „Er ist sich dessen bewusst, dass der Raum zwischen den Dingen manchmal bedeutsamer ist als die Dinge selbst. Jeder Architekt und jeder Raumdesigner hat dies erkannt – aber in der Geschichte der westlichen Musik hat es Jahrhunderte gedauert, um ein richtiges Gespür für Raum und Ruhe zu entwickeln.“

Kapstadt bildete schon immer einen Schmelztiegel verschiedener musikalischer Einflüsse aus Kirchen und Moscheen, aus Indien und Amerika, aus Karnevalsmelodien und afrikanischen Rhythmen. Durch Abdullah Ibrahim entstieg diesem Geist ein neuer Sound im Jazz, der die Welt bezauberte und von Musikern aller Kontinente nachgeahmt wurde. Seit über 40 Jahren bewegt Abdullah Ibrahims Seelenmusik, von Südafrika genährt, Zuhörer auf der ganzen Welt. Ihre universelle Sprache beruht auf einer Mischung aus Jazz, afrikanischen Rhythmen, arabischen Einflüssen, Kirchenchören sowie europäischer Musik der Romantik. Seine Musik strahlt spirituelle Wahrheit und kommunikative Kraft aus.

Südafrikas bedeutendster Jazz-Botschafter wirkt wie ein afrikanischer Historiker, der aus Büchern liest, in denen die Klänge aus dem Gedächtnis der Völker verzeichnet sind. Er lehrt uns, dass Musik eine tief spirituelle Ausdrucksform ist, die nicht in Kirchen oder Moscheen ausgeübt wird, sondern im Inneren der menschlichen Seele. Abdullah Ibrahims Musik besitzt hypnotische Macht. Sie bietet eine einzigartige Sicht auf die Welt, eine nicht-westliche Philosophie, die Musik als spirituelle Kraft betrachtet. Wie ein afrikanisches Ritual hat sie gleichzeitig religiöse, medizinische und soziale Bedeutung.

Ibrahims Musik, in der afrikanische Rhythmen auf Melodien von reiner Schönheit treffen, ist so originell wie zeitlos. Der Arrangeur Steve Gray meint: „Ibrahims Musik reflektiert sein ereignisreiches Leben mit großer Ehrlichkeit und er vermittelt seinen Zuhörern zur gleichen Zeit universelle Dinge. Er erzählt von der Freiheit.“

Wenn Ibrahim vom Geheimnis seiner Musik spricht, sagt er: „Der Gedanke ist, sich auf die einfachste Art auszudrücken, so dass jeder es versteht. Dennoch ist diese Musik nicht einfach. Über Jahrtausende hinweg haben die Klangforscher Afrikas an dieser Formel gearbeitet.“

Hans-Jürgen Schaal

#### Anmerkungen zu den Stücken und zur Transkription:

Diese Ausgabe zum 70. Geburtstag des südafrikanischen Jazzpianisten Abdullah Ibrahim vereinigt eine Auswahl seiner größten Erfolge.

Der Schwierigkeitsgrad variiert von einfachen Stücken für interessierte Laien, die auf einfacher Dreiklangsharmonik aufbauen, bis hin zu ausgefeilteren Kompositionen, die auch für geübtere Klavierspieler einen Anreiz bieten.

Die Notation von Jazzstücken ist eine widersprüchliche Angelegenheit und immer auch ein Kompromiss zwischen dem oft relativ einfachen harmonischen Grundschema und einer differenzierten Melodik. Grundsätzlich gilt hier mehr noch als bei klassischer Musik Gustav Mahlers Aussage, dass das Wesentliche nicht in den Noten steht. Gerade da, wo die Notation rhythmisch kompliziert erscheint, spiegelt sie oft nicht den wahren Sachverhalt wider, der oft sehr viel einfacher ist. Die Noten können dabei nur ein Beispiel sein und eine Ahnung vermitteln, wie man melodisch variieren kann. Keinesfalls sollte man sich davon abhalten lassen, auf Basis des harmonischen Grundschemas eigene Varianten, orientiert am spielerischen Können, zu erfinden. Weniger ist dabei oft mehr, wie man an Abdullah Ibrahims eigenem Spiel sehen, besser noch: hören kann. Wer dabei wenig Erfahrung in Jazzimprovisation mitbringt, kann sich an einigen ausgeschriebenen Soli ein Beispiel für mögliche Improvisationsvarianten nehmen. Ansonsten sind die meisten Stücke eine Improvisationsvorlage, bei der die Empfehlung gilt, nicht an den Noten zu kleben, sich nicht sklavisch an das Geschriebene zu halten, sondern sie als Vorlage eigener Gestaltungsversuche zu nehmen.

Noch ein praktischer Hinweis für den Lernenden:

Bei den etwas schnelleren Stücken wie „African Marketplace“, „Tintinyana“ oder „Ishmael“ ist es hilfreich, zuerst mit der linken Hand rhythmische Sicherheit zu entwickeln und die Bassfiguren so lange zu üben, bis die linke Hand quasi von selbst läuft. Dann erst empfiehlt es sich, die rechte Hand hinzuzunehmen und eigene Freiheiten zu entwickeln, vor allem in rhythmischer Hinsicht: Melodietöne sollte man vorziehen oder etwas später spielen, grundsätzlich also offbeat.

Frank Helfrich

*«Je suis un pilote. J'emmène mes passagers dans les recoins les plus sombres de leur âmes, là où ils ne s'aventurent jamais.»*

#### ABDULLAH IBRAHIM

Né à Capstadt en 1934, en Afrique du Sud, Abdullah Ibrahim fut surnommé «Dollar» car adolescent il demandait souvent aux marins américains de lui vendre les derniers disques de jazz parus. Dans son style bien personnel, il a ramené le jazz américain sur le continent d'où il puisait ses influences noires. Dès son premier album en 1962 (produit par Duke Ellington) Abdullah Ibrahim apporta sur la scène internationale du jazz des accents forts et incomparables. Ibrahim fut en 1959 le co-fondateur du légendaire groupe Sud-africain «Jazz Epistles» et depuis 1971 il enregistre pour la maison de disques ENJA. Ibrahim est resté à la tête de son groupe pendant plus de 40 ans et a travaillé avec les plus grands tels que the Duke Ellington Orchestra, Elvin Jones, Miriam Makeba, Don Cherry, Max Roach, Archie Shepp et Ladysmith Black Mambazo. Ambassadeur éloquent de la spiritualité africaine et du mouvement anti-Apartheid, il ne fut autorisé à rentrer dans son pays que dans les années 90.

Selon Daniel Schnyder, arrangeur suisse-américain, «Abdullah Ibrahim est un maître du suspense. Il est conscient que l'espace entre les choses est quelquefois plus important que les choses elles-mêmes. Tout architecte et décorateur l'ont reconnu depuis longtemps, mais dans l'histoire de la musique occidentale, il a fallu des siècles pour prendre conscience de l'espace et du repos.»

Capstadt a toujours été un point de rencontre d'influences musicales diverses venues soit des églises, des mosquées, d'Inde, d'Amérique, de mélodies de carnaval ou de rythmes africains. Grâce à Abdullah Ibrahim un nouveau son issu de cet esprit naquit dans le jazz qui émerveilla le monde et fut repris par les musiciens de tous les continents. Depuis plus de 40 ans, la musique d'Abdullah Ibrahim, jaillie de l'âme, nourrie par l'Afrique du Sud touche les auditeurs dans le monde entier. Son langage universel résulte de l'amalgame entre jazz, rythmes africains, influences arabes, chorales d'églises, ainsi que de la musique européenne romantique. Sa musique exhale une vérité spirituelle ainsi qu'une puissance communicative.

Le plus grand ambassadeur du jazz de l'Afrique du Sud est tel un historien africain qui lit dans des livres dont les sons ont jailli de la mémoire des peuples. Il nous apprend que la musique est une forme d'expression hautement spirituelle qui ne se pratique pas dans les églises ou les mosquées mais au plus profond de l'âme humaine. La musique d'Abdullah Ibrahim possède une puissance hypnotique. Elle offre une vue unique du monde, une philosophie qui ne vient pas de l'Occident, qui considère la musique comme une force spirituelle. Elle possède, tel un rituel africain, une signification religieuse, médicale et sociale.

La musique d'Ibrahim qui unit des rythmes africains à des mélodies de toute beauté est aussi originelle qu'intemporelle. Selon l'arrangeur Steve Gray, la musique d'Ibrahim reflète sa vie si intense avec une grande fidélité et en même temps transmet l'expérience universelle à ces auditeurs. Il parle de liberté.

Quand Ibrahim parle du secret de sa musique, il dit: «L'idée est de s'exprimer de la façon la plus simple possible, afin que chacun puisse comprendre. Malgré tout cette musique n'est pas simple. Les savants africains du son ont travaillé sur cette formule pendant des millénaires.»

Hans-Jürgen Schaal  
(Traduction: Odile Finger)

#### *Remarques concernant les morceaux et leur transcription:*

A l'occasion du 70<sup>ième</sup> anniversaire du pianiste de jazz sudafricain Abdullah Ibrahim, cette édition propose un choix de ces plus grands succès.

Le degré de difficulté va de morceaux faciles à interpréter pour un amateur intéressé, basés sur des harmonies de triades jusqu'à des compositions plus sophistiquées qui présentent un attrait certain pour des pianistes exercés.

La notation de morceaux de jazz est souvent contradictoire et est souvent un compromis entre le schéma de base relativement simple et une mélodique très différenciée. Selon Gustav Mahler, l'essentiel ici, plus que dans la musique classique, n'est pas dans les notes. Là où la notation paraît compliquée au niveau du rythme, elle ne reflète pas le contenu réel qui souvent est beaucoup plus facile. Les notes peuvent être seulement un exemple et donner une idée des possibilités de variation mélodique. On ne devrait en aucun cas s'empêcher, en raison du schéma de base harmonique, d'expérimenter selon son niveau. Le plus souvent, moins on en fait, plus grand est l'effet, comme on peut le constater dans le jeu d'Abdullah Ibrahim, encore mieux: comme on peut l'entendre. Pour qui a peu d'expérience dans l'improvisation, il est recommandé de prendre exemple sur quelques solis pour d'éventuelles variations d'improvisation. Sinon, la plupart des morceaux sont un modèle, où il est recommandé de ne pas rester collé aux notes, de ne pas se rendre esclave de l'écrit, mais de s'en servir comme exemple pour une improvisation personnelle.

Une autre indication pratique pour celui qui apprend:

Pour les morceaux plus rapides tels que «African Marketplace», «Tintinyana» ou «Ishmael», il est recommandé de travailler la main gauche pour développer une grande sécurité au niveau du rythme et de s'exercer à la basse quasiment jusqu'à ce que la main joue d'elle-même. Seulement à ce moment, on peut commencer avec la main droite et se permettre quelques libertés, surtout en ce qui concerne le rythme: on devrait donner l'importance aux notes de la mélodie ou les jouer plus tard, par principe donc offbeat.

Frank Helfrich



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*Impressum:*

## Fotos:

Titelfoto: Ciro Cappellari  
 Portrait auf Umschlagrückseite: ENJA Records  
 Seite 6, 20, 35: Ciro Cappellari

Coverdesign und Gestaltung: Manfred Pollert  
 Transkriptionen und Notengrafik: Frank Helfrich  
 Lektorat: Jürgen Enninger, Monika Kotte, Gerd Kratzat  
 Produktion: Jürgen Enninger, Gerd Kratzat

Bestell-Nr. AMB 7003  
 ISBN 3-931453-93-6  
 ISMN M-700070-93-9

© 2004 by enja music publishing  
 Frundsbergstraße 15  
 D-80634 München, Germany, [www.enjamusic.com](http://www.enjamusic.com)  
 und  
 Acoustic Music GmbH & Co. KG  
 Postfach 1945  
 D-49009 Osnabrück, Germany  
[www.acoustic-music.de](http://www.acoustic-music.de)





# 1. Blue Bolero

released on ENJA: African Magic (TIP 888 845)

$\text{♩} = 60$

*Very freely*

Abdullah Ibrahim

Chords:  $Gm9$   $Cm$

5  $D7$   $Gm9$   $Gm9$  Fine

9  $G$   $G/B$   $C9$   $C$   $D$

14  $D7$  1.  $C/G$   $G$  2.  $C/G$   $G$  *D.C., al Fine*

## 2. African Marketplace

released on ENJA: Yarona (TIP 888 820) - Cape Town Flowers (TIP 888 826)

$\text{♩} = 120$

Abdullah Ibrahim

F

Measures 1-3 of the piece. The key signature has one flat (Bb) and the time signature is 4/4. The melody in the treble clef starts with a whole rest in measure 1, followed by eighth notes in measure 2, and a series of eighth and sixteenth notes in measure 3. The bass line consists of a steady eighth-note pattern throughout.

Measures 4-6. Measure 4 continues the eighth-note bass line and the treble melody. Measure 5 features a C7 chord above the treble staff. Measure 6 features an F chord above the treble staff.

Measures 7-9. Measure 7 continues the eighth-note bass line and the treble melody. Measure 8 features a C7 chord above the treble staff. Measure 9 continues the eighth-note bass line and the treble melody.

Measures 10-12. Measure 10 features an F chord above the treble staff. Measure 11 continues the eighth-note bass line and the treble melody. Measure 12 features a sequence of chords: Bb, F/A, Gm, and F, indicated above the treble staff.

13 G7 C F



16 C7 F



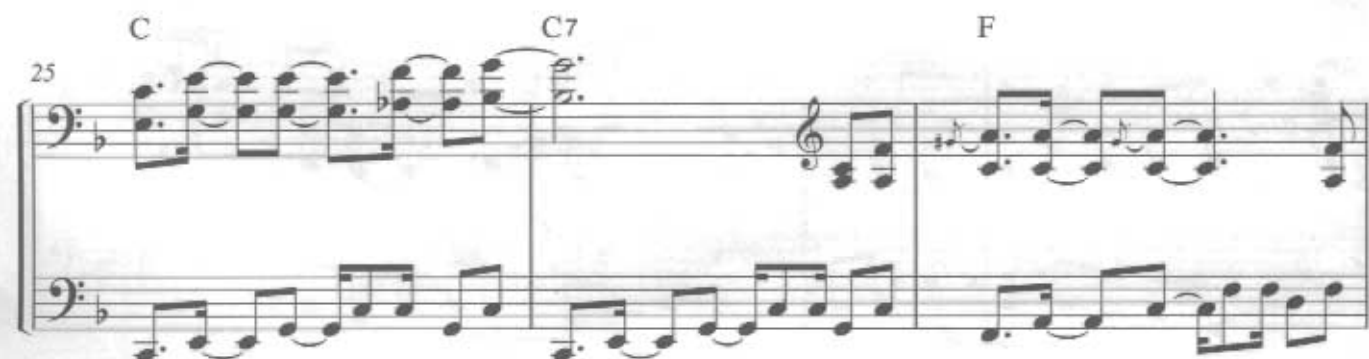
19 C C7b9 C C7b9



22 C C7b9



25 C C7 F





28

C7 F

Measures 28-30. Measure 28: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 29: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 30: Treble has a whole rest; Bass has a half note G2.

31

C7

Measures 31-33. Measure 31: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 32: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 33: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3.

34

F Bb F/A Gm F

Measures 34-36. Measure 34: Treble has a whole note F4; Bass has a whole note G2. Measure 35: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 36: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3.

37

G7 C F

Measures 37-39. Measure 37: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 38: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 39: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3.

40

C7 F

Measures 40-42. Measure 40: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 41: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 42: Treble has a whole note F4; Bass has a whole note G2.

### 3. Mandela

released on ENJA: Water From An Ancient Well (TIP 888 812)

Abdullah Ibrahim

$\text{♩} = 130$

$B^b$

$E^b$

$F7$



$B^b$

$B^b$

$E^b$



$F7$

$B^b$

$B^b$



$E^b$

$F7$

$B^b$



12

B $\flat$ E $\flat$  <sub>3</sub>

F7

13

Musical notation for measures 12-15. Measure 12 starts with a B $\flat$  chord. Measure 13 has an E $\flat$  <sub>3</sub> chord. Measure 14 has an F7 chord. Measure 15 has a B $\flat$  chord. The notation is in 4/4 time, with a key signature of two flats (B $\flat$  and E $\flat$ ). The melody is in the treble clef, and the bass line is in the bass clef.

B $\flat$ B $\flat$ E $\flat$ 

16

Musical notation for measures 16-18. Measure 16 starts with a B $\flat$  chord. Measure 17 has a B $\flat$  chord. Measure 18 has an E $\flat$  chord. The notation is in 4/4 time, with a key signature of two flats (B $\flat$  and E $\flat$ ). The melody is in the treble clef, and the bass line is in the bass clef.

F7

B $\flat$ B $\flat$ 

19

Musical notation for measures 19-21. Measure 19 starts with an F7 chord. Measure 20 has a B $\flat$  chord. Measure 21 has a B $\flat$  chord. The notation is in 4/4 time, with a key signature of two flats (B $\flat$  and E $\flat$ ). The melody is in the treble clef, and the bass line is in the bass clef.

E $\flat$ 

F7

B $\flat$ 

22

Musical notation for measures 22-24. Measure 22 starts with an E $\flat$  chord. Measure 23 has an F7 chord. Measure 24 has a B $\flat$  chord. The notation is in 4/4 time, with a key signature of two flats (B $\flat$  and E $\flat$ ). The melody is in the treble clef, and the bass line is in the bass clef.

B $\flat$ E $\flat$  <sub>3</sub>

F7

B $\flat$ 

25

Musical notation for measures 25-28. Measure 25 starts with a B $\flat$  chord. Measure 26 has an E $\flat$  <sub>3</sub> chord. Measure 27 has an F7 chord. Measure 28 has a B $\flat$  chord. The notation is in 4/4 time, with a key signature of two flats (B $\flat$  and E $\flat$ ). The melody is in the treble clef, and the bass line is in the bass clef.



29  $B^b$   $E^b_3$  F7  $B^b$

33  $B^b$   $E^b$  F7  $B^b$

37  $B^b$   $E^b$  F7  $B^b$

41  $B^b$   $E^b_3$  F7  $B^b$

45  $B^b$   $E^b_3$  F7  $B^b$

## 4. Damara Blue

released on ENJA: Cape Town Revisited (TIP 888 836) - African Suite (TIP 888 832)

♩ = 100

Abdullah Ibrahim

Chord progression: A<sup>b</sup>6, B<sup>b</sup>7/D, G7(♭9), C13(♯11)

Chord progression: G/B, Gm/B<sup>b</sup>, D7(♯9)/A, G7alt, G<sup>b</sup>13

Chord progression: F7(♯11), B7(♭5), F7(♯11)

Chord progression: B7(♭5), Bm9, D7alt, G7alt

22  $B^b m$   $E^b m$   $B^b m$   $E^b m$

*Improvisation*

26  $B^b m9$   $E^b m$   $B^b m$   $E^b m6$

30  $B^b m$   $D^7 alt/A$   $G^7 alt$

33  $F7(\#11)$   $B^b7^{\flat9}_{\sharp5}$   $F7(\#11)$   $B^b7^{\flat9}_{\sharp5}$

37  $F7(\#11)$   $B^b7^{\flat9}_{\sharp5}$   $E^b7^{\flat13}$



## 5. Ishmael

released on ENJA: Afican Suite (TIP 888 832) - African Symphony (ENJ 9410)

♩ = 150

Abdullah Ibrahim

No chords





37

First system of music, measures 37-40. The key signature has two flats (B-flat and E-flat). The treble clef staff contains chords and melodic fragments, with a long slur over measures 37 and 38. The bass clef staff features a continuous eighth-note accompaniment. An 8va (octave) marking is present below the bass staff in measure 39.

41

Second system of music, measures 41-44. The treble clef staff has a whole rest in measure 41, followed by chords. The bass clef staff continues the eighth-note accompaniment. An 8va marking is present below the bass staff in measure 41.

45

Third system of music, measures 45-48. The treble clef staff features a long slur over measures 45 and 46, followed by chords. The bass clef staff continues the eighth-note accompaniment. An 8va marking is present below the bass staff in measure 45.

49

Fourth system of music, measures 49-52. The treble clef staff has a whole rest in measure 49, followed by chords. The bass clef staff continues the eighth-note accompaniment. An 8va marking is present below the bass staff in measure 49.

53

Fifth system of music, measures 53-56. The treble clef staff contains chords and melodic fragments, with a long slur over measures 53 and 54. The bass clef staff continues the eighth-note accompaniment. An 8va marking is present below the bass staff in measure 53.



57

8vb

60

8vb

63

8vb

66

8vb

69

8vb



## 6. The Call

released on ENJA: Cape Town Flowers (TIP 888 826) - African Suite (TIP 888 832)

Abdullah Ibrahim

$\text{♩} = 108$

$\text{Fm9}$   $\text{Bbm9/F}$   $\text{Fm9\#11}$   $\text{Bbm9/F}$

5  $\text{Fm9}$   $\text{Bbm9/F}$   $\text{Fm9(maj7)}$   $\text{Bbm9/F}$

9  $\text{Fm9}$   $\text{Bbm9/F}$   $\text{Fm9\#11}$   $\text{Bbm9/F}$

13  $\text{Fm9(maj7)}$   $\text{Bbm9}$   $\text{Fm9}$   $\text{Bbm9/F}$

17 Fm9 Bbm9/F Fm(maj7)9

21 Fm9 Bbm/F Fm(maj7) Bbm/F

25 C9 Cm7 C C9 Cm7 C Em7

30 A7#9 A13(#11) Gb13(#11)

35 E(maj7)#11 Eb Ebm Eb7 Eb Ebm Eb7



41 F m7 B $\flat$ 7(b9) E $\flat$ (maj7)9 D m7

46 G7(b9)13 C m C D.S. al Fine F m9

50 B $\flat$ m9/F F m(maj7)9 F m9 B $\flat$ m/F

55 F m(maj7) B $\flat$ m/F C9 C m7 C

59 C9 C m7 C C9 C m C

## 7. Maraba Blue

released on ENJA: Cape Town Flowers (TIP 888 826)

Abdullah Ibrahim

$\text{♩} = 120$

G

C

D

Measures 1-5 of the piece. The key signature has one sharp (F#). The time signature is common time (C). The melody is in the bass clef, and the accompaniment is in the treble clef. The melody consists of eighth and quarter notes, while the accompaniment consists of chords and rests.

G

G

Measures 6-10 of the piece. Measure 6 starts with a repeat sign. The melody continues in the bass clef, and the accompaniment consists of chords and rests.

C

D

Measures 11-14 of the piece. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of chords and rests, while the accompaniment consists of eighth and quarter notes.

G

G

Measures 15-18 of the piece. Measure 15 starts with a repeat sign. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of chords and rests, while the accompaniment consists of eighth and quarter notes.

19 C D G

24 G C/G G G B/F#

28 Em Em7/D C6 D7 G

33 G C/G G G B/F# Em Em7/D C6

38 D7 1. G 2. G

## 8. Tintinyana

released on ENJA: Yarona (TIP 888 820) - African Suite (TIP 888 832)

Intro (ad lib.)

*Freely*

Abdullah Ibrahim

Chord progression: G G7/B C C# G/D

Tempo: ♩ = 160

Measure numbers: 7, 13, 19

Chord progression (measures 19-24): G C6 G C G C



25 G C6 G C6 G C

31 G G7

37 C7

43 G7 G7/B

49 C C# G/D D7

55 G C6 G

55 56 57 58

59 C6 G

59 60 61 62

63 C F6 C

63 64 65 66

67 G C6 G G7/B C

67 68 69 70 71

72 C# G/D D7

72 73 74 75

77 G7

82

82 C7

86 G7

90 G7/B C C#

95 G/D D7 G

# 9. The Wedding

released on ENJA: Water From An Ancient Well (TIP 888 812) - Cape Town Revisited (TIP 888 836)

Abdullah Ibrahim

♩ = 60

B $\flat$ /F C/E B $\flat$ /D F/C Bm7( $\flat$ 5) B $\flat$ maj7 $\sharp$ 11 Gm B $\flat$ maj7 G7/B

C7 B $\flat$ /D C/E C7 B $\flat$ /F C/E B $\flat$ /D F/C Bm7( $\flat$ 5)

7 B $\flat$ maj7 Gm F/C C7 1. B $\flat$ /F F 2. B $\flat$ /F F

9 Dm C7 C/B $\flat$  F7/A F7 F7/A B $\flat$ maj7(9) G7/B C7 Gm7/D C/E C7



13 Dm A/C# Fmaj7/C F7 F7/A B<sup>b</sup>maj7(9) G7/B C G7/D C/E C7

17 B<sup>b</sup>/F C/E B<sup>b</sup>/D F/C Bm7(b5) B<sup>b</sup>maj7 Gm Fmaj7/C B<sup>b</sup>/F B<sup>b</sup> F

21 Dm C7 C/B<sup>b</sup> F/A F7 F7/A B<sup>b</sup>maj7(9) G7/B C7 G7/D C/E C7

25 Dm A/C# F/C F7 F7/A B<sup>b</sup>maj7(9) G7/B C G7sus4/D C/E C7

29 B<sup>b</sup>/F C/E B<sup>b</sup>/D F/C Bm7(b5) B<sup>b</sup>maj7 Gm Fmaj7/C B<sup>b</sup>/F F Gm7/F F

# 10. Barakaat

released on ENJA: Yarona (TIP 888 820) - Cape Town Revisited (TIP 888 836)

Abdullah Ibrahim

$\text{♩} = 66$

A maj7      D<sup>b</sup> maj7      A maj7

drums/brushes ad lib.      *simile*

4      D<sup>b</sup> maj7      A +/B      B<sup>b</sup> maj7

7      F<sup>#</sup>m(maj7)      C7(b9)      E<sup>b</sup>m6

10      A<sup>b</sup>m/E<sup>b</sup>

13  $E^b m(maj7)$   $A^b m/E^b$

16  $E^b m(maj7)$

19 No chords  $B^b maj7$  1. 2.

23  $E m7(b5)$   $A7$   $A^b maj7$   $D^b maj7$

27  $G m7$   $C m7$   $F m7$   $B m7$   $E m7$   $B^b m7$

30  $E^b m7$   $A m7$   $D 7(\sharp 9)$   $G 7$   $C$

34  $F m(maj7)$

37  $C maj7$   $F m(maj7)$

40 1.  $C maj7$  2.

41  $C 13(\sharp 11)$





# 11. Kramat

released on ENJA: Ekapa Lodumo (TIP 888 840) - Zimbabwe (ENJA HW 4056)

$\text{♩} = 120$   
C

Abdullah Ibrahim

G7

(right hand ad lib. one octave lower)

Measures 1-4 of the piece. The right hand (treble clef) plays a rhythmic pattern of eighth and sixteenth notes. The left hand (bass clef) plays a simple harmonic accompaniment with long notes and ties. Chords C and G7 are indicated above the staff.

G7

C

G7

C

Measures 5-8 of the piece. The right hand continues the rhythmic pattern. The left hand accompaniment changes slightly. Chords G7, C, G7, and C are indicated above the staff.

C

G7

Measures 9-12 of the piece. The right hand continues the rhythmic pattern. The left hand accompaniment changes slightly. Chords C and G7 are indicated above the staff.

G7

C

G7

Repeat ad lib.  
with improvisations  
on theme

Measures 13-16 of the piece. The right hand continues the rhythmic pattern. The left hand accompaniment changes slightly. Chords G7, C, G7, and C are indicated above the staff. The piece ends with a repeat sign.

# 12. The Mountain

released on ENJA: African River (ENJ 6018) - African Magic (TIP 888 845)

♩ = 90

Abdullah Ibrahim

Chords: A<sup>b</sup>maj7, E<sup>b</sup>/G, G+

First system of musical notation (measures 1-4) in 4/4 time, key of B-flat major. The treble staff features a melody with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. Chords indicated above the staff are A<sup>b</sup>maj7, E<sup>b</sup>/G, and G+.

Chords: A<sup>b</sup>maj7, F7/A, B<sup>b</sup>7sus4, B<sup>b</sup>+

Second system of musical notation (measures 5-8). The melody continues with eighth and quarter notes. Chords indicated above the staff are A<sup>b</sup>maj7, F7/A, B<sup>b</sup>7sus4, and B<sup>b</sup>+

Chords: E<sup>b</sup>6, Cm9, E<sup>b</sup>6, F7

Third system of musical notation (measures 9-12). The melody features eighth and quarter notes. Chords indicated above the staff are E<sup>b</sup>6, Cm9, E<sup>b</sup>6, and F7.

Chords: E<sup>b</sup>6, F7, E<sup>b</sup>6, F7

Fourth system of musical notation (measures 13-16). The melody continues with eighth and quarter notes. Chords indicated above the staff are E<sup>b</sup>6, F7, E<sup>b</sup>6, and F7.

17  $E^b6$   $Cm9$   $E^b6$

20  $F7$   $E^b6$   $F7$

23  $E^b6$   $A^b\text{maj}7$

26  $E^b/G$   $G^+$

29  $A^b\text{maj}7$   $F/A$   $E^b/B^b$   $B^b+$   $A^+$

33  $A^b\text{maj}7$   $E^b/B^b$   $G^+$

Musical notation for measures 33-36. Measure 33 has a whole note chord in the treble and a half note bass line. Measure 34 has a whole note chord in the treble and a half note bass line. Measure 35 has a whole note chord in the treble and a half note bass line. Measure 36 has a whole note chord in the treble and a half note bass line.

37  $A^b\text{maj}7$   $F/A$   $E^b/B^b$   $B^b$  *D.S. al Fine*

Musical notation for measures 37-40. Measure 37 has a whole note chord in the treble and a half note bass line. Measure 38 has a whole note chord in the treble and a half note bass line. Measure 39 has a whole note chord in the treble and a half note bass line. Measure 40 has a whole note chord in the treble and a half note bass line.

41  $E^b6$   $Cm9$   $E^b6$

Musical notation for measures 41-43. Measure 41 has a whole note chord in the treble and a half note bass line. Measure 42 has a whole note chord in the treble and a half note bass line. Measure 43 has a whole note chord in the treble and a half note bass line.

44  $F7$   $E^b6$   $F7$

Musical notation for measures 44-46. Measure 44 has a whole note chord in the treble and a half note bass line. Measure 45 has a whole note chord in the treble and a half note bass line. Measure 46 has a whole note chord in the treble and a half note bass line.

47  $E^b6$   $B^b11$   $E^b$

Musical notation for measures 47-49. Measure 47 has a whole note chord in the treble and a half note bass line. Measure 48 has a whole note chord in the treble and a half note bass line. Measure 49 has a whole note chord in the treble and a half note bass line.

# 13. Blues For A Hip King

released on ENJA: African Dawn (ENJ 4030) - African Magic (TIP 888 845)

♩ = 60

Abdullah Ibrahim

B<sup>b</sup> Cm7 B<sup>b</sup>/D E<sup>b</sup> B<sup>b</sup>/D Cm7 C<sup>b</sup>maj7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>/D D7/A Gm D/F# B<sup>b</sup>7/F B<sup>b</sup>7(b5)/E

E<sup>b</sup> Fm7 F#°7 E<sup>b</sup>/G Fm/A<sup>b</sup> F7/A E<sup>b</sup>/B<sup>b</sup> G7/B Cm A<sup>b</sup> E<sup>b</sup>/G E<sup>b</sup> G7/D Cm7 G7/B

Cm7 B<sup>b</sup>/D E<sup>b</sup> E°7 F F/G F/A<sup>b</sup> F7/A B<sup>b</sup> B<sup>b</sup>7/A<sup>b</sup> E<sup>b</sup>/G E<sup>b</sup>m/G<sup>b</sup>

(Solo)

B<sup>b</sup>/F B<sup>b</sup>7(#11)/E E<sup>b</sup>6 F7 B<sup>b</sup> Cm7 B<sup>b</sup>/D E<sup>b</sup> B<sup>b</sup>/D Cm7 C<sup>b</sup>maj7



15  $B^b$   $E^b$   $B^b/D$   $D7/A$   $Gm$   $D/F^\sharp$   $B^b7/F$   $B^b7(b5)/E$

17  $E^b$   $Fm7$   $F^\sharp7$   $E^b/G$   $Fm7/A^b$   $F7/A$   $E^b/B^b$   $G7/B$  6

19  $Cm$   $A^b$   $E^b/G$   $E^b$   $G7/D$   $Cm7$   $G7/B$

21  $Cm7$   $B^b/D$   $E^b$   $E^\circ7$   $F$   $F/G$   $F7/A^b$   $F7/A$

(Repeat ad lib. with other variations)

23  $B^b$   $B^b7/A^b$   $E^b/G$   $E^bm/G^b$   $B^b/F$   $B^b7(\sharp11)/E$   $E^b6$   $F7$   $B^b$

# 14. Third Line Samba

released on ENJA: African Magic (TIP 888 845)

$\text{♩} = 100$   
G

Abdullah Ibrahim

5

8

F G E7 A7/E

11

D7 E7 F6 F#7(b9) Gm A<sup>b</sup> 1. G

(13) 2. (and last time) (last time very slowly)

C Em/B

17 F#dim B7 Emaj7 Em A7

20 Dmaj7 Gmaj7 Em A9 (a tempo) Al Coda

N.C.

23 1. G 2. D.S. al Coda (no repeat)

CODA

(23)

# 15. Whoza Mtwana

released on ENJA: Ekapa Lodumo (TIP 888 840) - African Magic (TIP 888 845)

Abdullah Ibrahim

♩ = 69

B $\flat$  F/C C6 F B $\flat$  F/C C6 F

5 B $\flat$  F/C C6 F B $\flat$  F/C C6 F

(8) 2. C6 F Dm7 B $\flat$ maj7 Am7 Fmaj7 Dm7 B $\flat$ maj7 Am7 Fmaj7

12 Dm7 B $\flat$ maj7 Am7 Fmaj7 B $\flat$  F/C

C6 F B $\flat$  F/C C6 FB $\flat$ maj7B $\flat$ 9/C

16

F

B $\flat$ maj7B $\flat$ 9/C

F

20

B $\flat$ maj7B $\flat$ 9/C

F

B $\flat$ maj7 F9/C

23

C7

F

B $\flat$ maj7

F9/C

C7

F

B $\flat$ maj7

F9/C

26

C7

F

B $\flat$ maj7

F9/C

C7

F $\sharp$ maj7(b5)

F

30





**BANYANA** (Trio 1976)  
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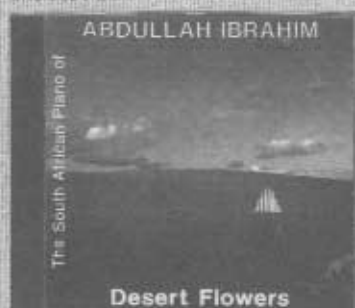
**AFRICA - TEARS AND LAUGHTER** (Quartet 1979)  
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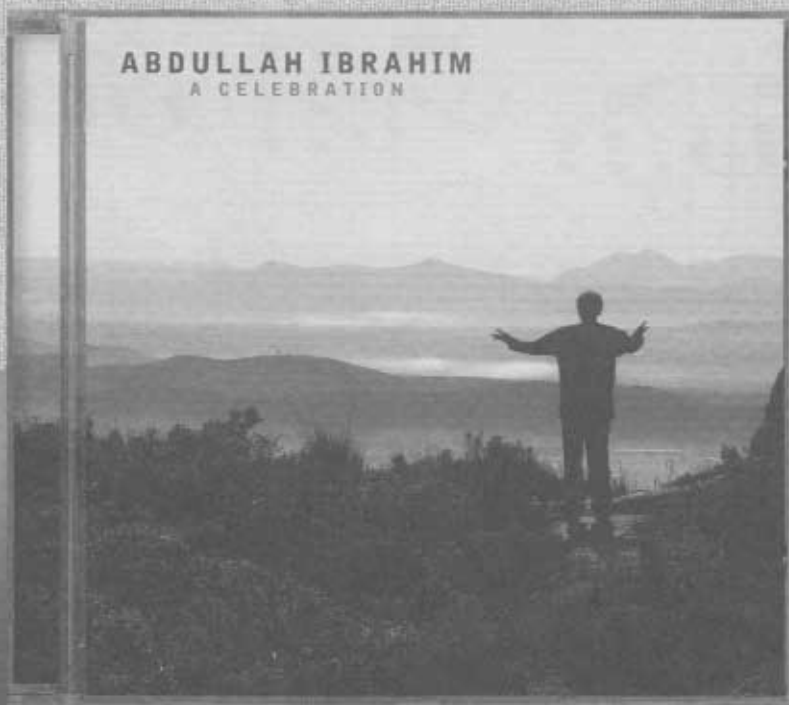
**AFRICAN RIVER** (Septet 1989)  
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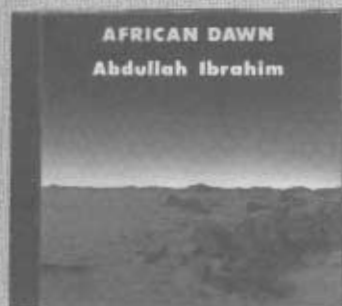


**YARONA** (Trio 1995) TIP-888 820 2



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**ABDULLAH IBRAHIM REMIXED** (various DJs 2004)  
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# ABDULLAH



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**SOUTH AFRICA** (Quintet 1983)  
ENJ-5002 2



**MINDIF** (Sextet 1988)  
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**WATER FROM AN ANCIENT WELL** (Septet 1985) TIP-888 812 2



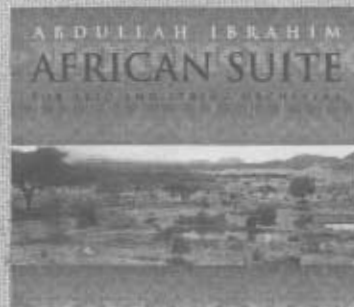
**NO FEAR NO DIE** (Sextet 1990)  
TIP-888 815 2



**KNYSNA BLUE** (Solo 1993)  
TIP-888 816 2



**CAPE TOWN FLOWERS** (Trio 1996) TIP-888 826 2



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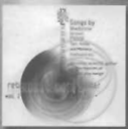
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## THE PIANO WORLD OF ABDULLAH IBRAHIM

Anlässlich des 70. Geburtstags von Abdullah Ibrahim veröffentlichten Enja und Acoustic Music eine Sammlung der schönsten Kompositionen des weltberühmten Jazzpianisten. Die Zusammenstellung reicht von „Klassikern“ wie Tintinyana, Kramat, Blues For A Hip King, Ishmael, The Mountain, African Marketplace, The Wedding über Mandela, Barakaat, The Call, Maraba Blue bis zur Third Line Samba. Die meisten Titel liegen nunmehr erstmals in gedruckter Form vor. Die Transkriptionen sind durchgehend leicht spielbar und stehen damit einem größeren Kreis von Klavierspielern zur Verfügung. Trotzdem halten sich die Einrichtungen eng an die Originalkompositionen und bilden eine hervorragende Grundlage für Improvisationen.

Abdullah Ibrahims Musik, in der afrikanische Rhythmen auf Melodien von reiner Schönheit treffen, ist so originell wie zeitlos. Seit seinem ersten Album im Jahr 1962 (produziert von Duke Ellington) stellt er eine starke und unverwechselbare Stimme auf der internationalen Jazz-Szene dar. Seit über 40 Jahren bewegt Abdullah Ibrahims Seelenmusik, von Südafrika genährt, Zuhörer auf der ganzen Welt. Ihre universelle Sprache beruht auf einer Mischung aus Jazz, afrikanischen Rhythmen, arabischen Einflüssen, Kirchenchören sowie europäischer Musik der Romantik. Seine Musik strahlt spirituelle Wahrheit und kommunikative Kraft aus.

„Abdullah Ibrahim ist ein Meister der Spannung ... Er ist sich dessen bewusst, dass der Raum zwischen den Dingen manchmal bedeutender ist als die Dinge selbst.“ (Daniel Schnyder)

„Der Gedanke ist, sich auf die einfachste Art auszudrücken, so dass jeder es versteht. Dennoch ist diese Musik nicht einfach. Über Jahrtausende hinweg haben die Klangforscher Afrikas an dieser Formel gearbeitet.“ (Abdullah Ibrahim)

## THE PIANO WORLD OF ABDULLAH IBRAHIM

To commemorate Abdullah Ibrahim's 70th birthday, Enja and Acoustic Music are releasing a collection of the world famous jazz pianist's finest compositions. The compilation ranges from "classic" numbers such as Tintinyana, Kramat, Blues For A Hip King, Ishmael, The Mountain, African Marketplace or The Wedding through titles like Mandela, Barakaat, The Call and Maraba Blue to Third Line Samba. The majority of these pieces appear in manuscript here for the first time. The transcriptions are all relatively easy to play and are thus accessible to a wide circle of pianists. Despite this, the arrangements remain true to the original compositions and offer an excellent basis for improvisation.



Abdullah Ibrahim's music, which combines African rhythms with melodies of pure beauty, is as original as it is timeless. Ever since the release of his debut album in 1962 (produced by none other than Duke Ellington), he has been a powerful and unmistakable voice in the international jazz scene. For over 40 years, Abdullah Ibrahim's music of the soul, rooted in South Africa, has moved listeners all over the world. Its universal language is based on a mixture of jazz, African rhythms, Arabian influences, sacred choral music and music from the European romantic movement. It radiates spiritual integrity and communicative energy.

"Abdullah Ibrahim is a master of suspense ... He is very aware that the spaces between things are sometimes more important than the things themselves." (Daniel Schnyder)

"The idea is to express yourself in the simplest way possible, so that anyone can understand you. However, in reality this music is anything but simple. Africa's sound researchers have worked on the formula for millennia." (Abdullah Ibrahim)

## LE MONDE DU PIANO D'ABDULLAH IBRAHIM

A l'occasion du 70<sup>ième</sup> anniversaire d'Abdullah Ibrahim, Enja et Acoustic Music publient une collection des plus belles compositions de ce pianiste de jazz mondialement connu. On y trouve les «classiques» comme Tintinyana, Kramat, Blues For A Hip King, Ishmael, The Mountain, African Marketplace, The Wedding, en passant par Mandela, Barakaat, The Call, Maraba Blue jusqu'à Third Line Samba. La plupart des titres sont imprimés pour la première fois. Les transcriptions sont faciles à jouer et accessibles à un grand nombre de pianistes. Toutefois elles retransposent fidèlement les compositions originales et forment une base idéale pour l'improvisation.

La musique d'Ibrahim qui unit des rythmes africains à des mélodies de toute beauté est aussi originelle qu'intemporelle. Dès son premier album en 1962 (produit par Duke Ellington) Abdullah Ibrahim apporta sur la scène internationale du jazz des accents forts et incomparables. Depuis plus de 40 ans, la musique d'Abdullah Ibrahim, jaillie de l'âme, nourrie par l'Afrique du Sud touche les auditeurs dans le monde entier. Son langage universel résulte de l'amalgame entre jazz, rythmes africains, influences arabes, chorales d'églises, ainsi que de la musique européenne romantique. Sa musique exhale une vérité spirituelle ainsi qu'une puissance communicative.

«Abdullah Ibrahim est un maître du suspense ... Il est conscient que l'espace entre les choses est quelquefois plus important que les choses elles-mêmes.» (Daniel Schnyder)

«L'idée est de s'exprimer de la façon la plus simple possible, afin que chacun puisse comprendre. Malgré tout cette musique n'est pas simple. Les savants africains du son ont travaillé sur cette formule pendant des millénaires.» (Abdullah Ibrahim)

# enja

www.enjamusic.com  
publishing@enjamusic.com



Acoustic Music GmbH & Co. KG  
Best.-Nr./Order No.: AMB 7003  
ISBN 3-931453-93-6  
ISMN M-700070-93-9  
www.acoustic-music.de