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Austral Jazz: A Practitioner’s Perspective on the Local Remaking of a Global Music Form

Andrew Robson

A thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy
Sydney Conservatorium of Music
University of Sydney

2015
Discussion in the last 25 years of a distinctive style or sound in Australian jazz has been handicapped by an incomplete theorising of what this will involve and how it will be made manifest.

Tim Stevens (2000, 16)

It is still too early to determine what sort of creative directions Australian jazz is likely to take as a consequence of its inroads on the consciousness of the cultural establishment of the last decade. It is imperative, however, that the music become invested with a deeper respect for and appreciation of its own local history—for without that sense of continuity, whether expressed as renewal or reaction, Australian jazz cannot develop as an authentic component of our folk culture.

Bruce Johnson (1987a, 201)

Is not folk-song the bond of union where all our musical tastes can meet? We are too apt to divide our music into popular and classical, the highbrow and the lowbrow. One day perhaps we shall find an ideal music which will be neither popular nor classical, highbrow or lowbrow, but an art in which all can take part.

Ralph Vaughn Williams (1934, 39)
I declare that the research presented here is my own original work and has not been submitted to any other institution for the award of a degree.

Signed: ..............................................................................................................

10/3/16

Date: ..............................................................................................................
Abstract

This thesis presents a creative practice research study that draws on the fields of music composition and jazz studies. It attempts to address the following question:

In what ways and to what extent can a musical genre such as British folk song, which is the ancestral music of quite a large number of Australians and New Zealanders, absorb jazz sounds and processes—and vice versa—to produce new music that can be heard as a local expression of a global form?

Methodologically it approaches the question in several ways: through compositional practice that works towards achieving a synthesis of musical styles, and through an essay that sets out a new scheme for understanding local expressions of jazz within a global context.

Three large-scale works are presented, each of which draws on a distinct corpus of British folk song and within contrasting self-imposed parameters. The initial work engages well-known printed collections, the second a set of historical recordings, and the third a set of ballad texts for which no known traditional tune survives. The essay sets out a new theory of jazz historiography, and provides a detailed practitioner’s account of how jazz became ‘Austral’, a term that strives to capture the idea of a creative shift in direction in jazz in Australia and New Zealand that took place around 1973, whereby it began to become more noticeably local. Drawing on the notion of ‘double identification’ the essay discusses how in the mid 1970s local jazz began to undergo processes of cultural revitalisation and geocultural connection. This provides crucial context for the creative ‘answers’ to the research question the thesis poses.

Part I of the thesis introduces the study, reviews the literature relating to the spread of jazz as a global expressive system, and presents the essay. Part II introduces and discusses each of the creative works, which can be understood as having emerged, in large part, from the processes of cultural revitalisation and geocultural connection that are a feature of Austral jazz as discussed in Part I. The works, and the thesis as a whole, represent the creative expression of a single practitioner working within the Austral jazz scene. Parts III and IV respectively, comprise the scores and recordings of these works.
Acknowledgements

Thankfully, the enormity of an undertaking such as this only dawns on the protagonist very slowly, and in my case, despite working steadily from the beginning, the sheer size of the task only became truly apparent during the final months when it rose sharply like an enormous cresting wave.

To my wife Kylie and my children James and Kate, who came on this journey with me, thank you for putting up with me over the past four years and know that this work would not exist without your love, support and encouragement.

When making initial enquiries into the possibility of commencing doctoral studies, I was repeatedly informed of the importance of finding a suitably knowledgeable and supportive supervisor. I had little understanding at the time just how crucial the relationship between advisor and student was, but I was immensely fortunate that Dr Michael Webb agreed to supervise this research project. I want to thank him for his encouragement, patience, generosity and enthusiasm for my research. Michael always brought a deep and considered wisdom to our discussions, of which there were many, and I feel very fortunate to have worked closely with him on this project.

Thanks to the many musicians who brought their time, talent and friendship to these projects and made the realisation of this work possible: James Greening, Alister Spence, Toby Hall, Brett Hirst, Paul Cutlan, Steve Elphick, Llew Kiek, Mara Kiek, Richard Gill, Fiona Thompson, the members of the Mitchell Chamber Orchestra and the members of the Bathurst Chamber Orchestra. Thanks also to Ross Ahern for his painstaking work in recording so beautifully all of the music submitted here.

A most enjoyable aspect of the research has been the unexpected discoveries that have materialised, not least of which was the towering figure and legacy of Percy Grainger. My thanks go to all those who assisted me with my enquiries, in particular Brian Allison and Stewart Manville, as well as Julie Simonds whose knowledge of the provenance and whereabouts of a mysterious harmonium contributed greatly to the work herein.

To all the staff at the Sydney Conservatorium of Music who did all they could to assist and facilitate my frequent and numerous requests for help and assistance, my
sincere thanks: Craig Scott, Dr Simon Barker, Dr James Humberstone, Philip Slater, Dr Helen Mitchell, Ludwig Sugiri, Guy McEwen, Dr David Kim-Boyle and Justin Ankus. I also wish to extend my thanks to Dr James Wierzbicki for his frank and fearless advice.

Special thanks to Dr Sandy Evans, who has long been a guiding source of inspiration and encouragement and for whose artistry, generosity and friendship I will be forever grateful.

Thank you also to all of the remarkable and inspiring musicians with whom I have had the good fortune to make music with over the years, in particular John Pochée, Paul Grabowsky, Lloyd Swanton, Hamish Stuart, Peter Dasent, Andrea Keller, Bob Bertles, Miroslav Bukovsky, Warwick Alder, Tony Gorman, Fabian Hevia, Dr David Goodman, Cameron Undy, Carl Dewhust, Mike Nock, Gary Daley, Peter Boyd and Mark Simmonds.

And finally, my gratitude to four ‘Austral’ giants who are no longer with us: Bernie McGann, Jackie Orszaczky, Roger Frampton and Ken James.

This thesis has been professionally edited by Dr Margaret Johnson in accordance with the guidelines established by the Institute of Professional Editors and the Deans and Directors of Graduate Studies.
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   Recorded live, Sunday, Oct 19, 2014
   Venue: Verbrugghen Hall, Sydney Conservatorium of Music

Title/Track ........................................................................................................ Time
1. Introductory remarks: Richard Gill ............................................................ 3:11
2. Parson’s Farewell (trad arr Robson) ......................................................... 6:50
3. Pardona Moy (Robson) ................................................................................ 8:14
4. Of All That Ever I See (Robson) ............................................................... 6:49
5. Beneath Her Window (Robson) ................................................................. 12:42
6. My Pretty Little One (trad arr Robson) .................................................... 6:05
7. We Be Soldiers Three (trad arr Robson) .................................................. 6:23
8. One Night As I Lay (trad arr Robson) ....................................................... 7:02
9. Playford’s Contemplation (Robson) ........................................................... 9:44

Total duration: .............................................................................................. 1:07:58

Conductor: Richard Gill OAM
Soloists:
   Andrew Robson – alto and baritone saxophones, descant recorder
   Paul Cutlan – Bb clarinet, bass clarinet
   James Greening – trombone, pocket trumpet
   Brett Hirst – double bass

*All compositions are traditional ballad texts set to original compositions by Andrew Robson.
Mitchell Chamber Orchestra:
First Violin: Andrew Baker (leader), Stephanie Baker, Eliza Kelly, Benjamin Tjoa
Second Violin: Lauren Davis (principal), Cindy Fox, Kirsten Jones, Kay-Yin Teoh
Viola: Fiona Thompson, Kerrie Davies, Nathan Greentree
Violincello: Georg Mertens (principal), Ella Jamieson
Double Bass: Paul Lazslo (principal)
Recording engineer: Ross Ahern

**Disc 2. A Day at the Fair**
Recorded live, Sunday, Oct 24, 2013
Venue: Verbrugghen Hall, Sydney Conservatorium of Music

<table>
<thead>
<tr>
<th>Title/Track *</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sprig o' Thyme</td>
<td>2:11</td>
</tr>
<tr>
<td>2. Died for Love</td>
<td>1:06</td>
</tr>
<tr>
<td>3. I Wish I Wish (Robson)</td>
<td>5:01</td>
</tr>
<tr>
<td>4. Lord Bateman</td>
<td>5:50</td>
</tr>
<tr>
<td>5. Creeping Jane</td>
<td>3:57</td>
</tr>
<tr>
<td>6. Maria Marten</td>
<td>2:18</td>
</tr>
<tr>
<td>7. Ballad of the Red Barn (Robson)</td>
<td>3:20</td>
</tr>
<tr>
<td>8. The Gypsy’s Wedding Day</td>
<td>7:25</td>
</tr>
<tr>
<td>9. Rufford Park Poachers</td>
<td>3:19</td>
</tr>
<tr>
<td>10. Brigg Fair</td>
<td>6:18</td>
</tr>
<tr>
<td>11. Bold William Taylor</td>
<td>4:38</td>
</tr>
<tr>
<td>12. The White Hare</td>
<td>5:19</td>
</tr>
<tr>
<td>13. Georgie</td>
<td>6:46</td>
</tr>
<tr>
<td>14. Worcester City</td>
<td>8:16</td>
</tr>
<tr>
<td>15. By Night and By Day (Robson)</td>
<td>3:54</td>
</tr>
<tr>
<td>16. Sprig o' Thyme (reprise)</td>
<td>2:41</td>
</tr>
<tr>
<td><strong>Total duration:</strong></td>
<td><strong>1:12:19</strong></td>
</tr>
</tbody>
</table>

Performers:
Andrew Robson – alto and baritone saxophones
James Greening – trombone, pocket trumpet
Alister Spence – piano, harmonium
Brett Hirst – double bass
Toby Hall – drums

Recording engineer: Ross Ahern
Mixed by Ross Ahern, 4 & 7 April 2014, Chapel of Sound Studios, Annandale NSW

**Disc 3. The Child Ballads**

*All pieces are based on traditional melodies except where indicated*
Recorded: Tuesday 9 Wednesday 10 Dec 2014 and Friday 6 February 2015
Venue: Music Workshop, Sydney Conservatorium of Music

<table>
<thead>
<tr>
<th>Title/Track*</th>
<th>......................................................................</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Burd Ellen and Young Tamlane</td>
<td>......................................................................</td>
<td>3:36</td>
</tr>
<tr>
<td>2. Lady Isabel</td>
<td>......................................................................</td>
<td>7:09</td>
</tr>
<tr>
<td>3. The Coble o Cargill</td>
<td>......................................................................</td>
<td>9:31</td>
</tr>
<tr>
<td>4. Flodden Field</td>
<td>......................................................................</td>
<td>6:41</td>
</tr>
<tr>
<td>5. The Bonny Lass of Anglesey</td>
<td>......................................................................</td>
<td>5:04</td>
</tr>
<tr>
<td>6. Erlinton</td>
<td>......................................................................</td>
<td>8:33</td>
</tr>
<tr>
<td>7. The Lady of Arngosk</td>
<td>......................................................................</td>
<td>4:47</td>
</tr>
<tr>
<td>8. Child Owlet</td>
<td>......................................................................</td>
<td>7:26</td>
</tr>
</tbody>
</table>

  Total duration .................................................................. 53:10

Performers:
Andrew Robson – alto and baritone saxophones
Mara Kiek – vocals, tapan
Llew Kiek – guitar, bouzouki
Steve Elphick – double bass

Recording engineer: Ross Ahern
Produced by Llew Kiek and Andrew Robson
Mixed by Ross Ahern

*All tracks are traditional ballad texts set to original compositions by Andrew Robson.
Disc 4. Joseph Taylor

Recorded: All tracks recorded in London by The Gramophone Company, 9 & 11 July 1908, except ‘Georgie’, which was recorded by Percy Grainger on 4 August 1906, in Brigg, Lincolnshire. *

<table>
<thead>
<tr>
<th>Title/Track</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sprig o’ Thyme</td>
<td>1:28</td>
</tr>
<tr>
<td>2. Died for Love</td>
<td>0:58</td>
</tr>
<tr>
<td>3. Lord Bateman</td>
<td>2:00</td>
</tr>
<tr>
<td>4. Creeping Jane</td>
<td>2:54</td>
</tr>
<tr>
<td>5. Maria Marten</td>
<td>0:46</td>
</tr>
<tr>
<td>6. The Gypsy’s Wedding Day</td>
<td>1:44</td>
</tr>
<tr>
<td>7. Rufford Park Poachers</td>
<td>1:36</td>
</tr>
<tr>
<td>8. Brigg Fair</td>
<td>0:33</td>
</tr>
<tr>
<td>10. The White Hare</td>
<td>2:26</td>
</tr>
<tr>
<td>11. Georgie</td>
<td>0:49</td>
</tr>
<tr>
<td>12. Worcester City</td>
<td>2:38</td>
</tr>
<tr>
<td>13. Sprig o’ Thyme (alternate take)</td>
<td>1:29</td>
</tr>
</tbody>
</table>

Total duration: 23:33

Performer:

Joseph Taylor – solo vocal

*Unreleased recording provided to the author by the Grainger Museum, Melbourne.*
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Introduction

Early in my PhD candidature I was watching *Beyond El Rocco*, the 1991 quasi-documentary film on Australian jazz. Towards the end of the film Paul Grabowsky makes the following assessments and judgement in relation to jazz and Australian identity:

I really wonder whether Australians understand what their own musical traditions are. Obviously we have the Aboriginal musical tradition, which we are not really yet able to call a part of our own because it’s theirs, and it has very, very strong significance for them. We’re still living at the beginning of the so-called multi-cultural era, where people are very proudly touting the fact that this will become a multicultural country. I would like to believe it will too … *become* a multicultural country, but it is not yet one, and jazz music will make its contribution at its right moment. It will become a multi-cultural music to go with a multi-cultural society, but it has to actually develop along those lines. (Lucas 1991)

Looking somewhat quizzical, he concludes the segment by adding, ‘We can always look back to our Anglo Saxon folk tradition I suppose, but there is not really enough there to form a unique sound with’. I was struck by this assessment of ‘our Anglo Saxon folk tradition’ as not having enough to offer jazz here in Australia, and saw this as both curious and a kind of challenge. Curious, because it appeared that one of Australia’s most prominent jazz composer-performers—and certainly its most articulate spokesperson—believed that there is a music that is in some way unsuited to potential jazz integrations and pluralisations, and he identified that music as Anglo Saxon folk music.¹ I also took Grabowsky’s statement as a challenge, since in the early 2000s I had begun the musical project that became the album *Bearing the Bell: The Hymns of Thomas Tallis* (Robson 2008). Integrating passages of improvisation, this work

¹ Perhaps Grabowsky simply thought Anglo folk music was too ‘distant’ from the cultural realities of the time. Interestingly, on the 1988 Browne Costello Grabowsky record, *Six By Three*, Paul Grabowsky had attempted—rather successfully—to fuse jazz and Anglo folk music elements in the track ‘Colonial sketch no. 1’ (Grabowsky 2014a).
reconceived nine hymn tunes by the English Tudor composer Thomas Tallis for a quartet of jazz soloists. While the Tallis originals are still identifiable, *Bearing the Bell* brought my own musical processes to bear on each of these short pieces.² The positive reception of that work motivated me to consider undertaking a much larger project: the composition of a body of work that brought together my jazz background and my strong interest in and study of British folk music. Between 2012 and 2014 I composed, and realised in performance, the trilogy of extended compositions that form the core of the creative practice research study that is set out in this thesis.³

It can be understood from Grabowsky’s reflections in *Beyond El Rocco* that he was wrestling with issues surrounding Australian cultural identity at a time when Australia was experiencing a demographic shift towards becoming more multiethnic. It seems that he believed that Australia’s social and cultural ‘realities’ would come to inform its musical expressions, just as these realities would be informed by such expressions. Grabowsky appears to have been saying that jazz would become local through interaction with musics that are considered to be Australian. That ‘interaction’ would involve actual music making processes that speak to Australia’s location, values and experience — what Tim Stevens terms ‘a dialectic of Australian process and possibility’ (2000, 9).⁴

I wish to explore Grabowsky’s line of thought and, notionally at least, push it beyond ideas of nation and national identity. Following E. Taylor Atkins, I contend that it is more accurate and more productive to understand jazz as ‘a transgressor of

² Australian tenor saxophonist Mark Simmonds performed Tallis’s third hymn with his early groups. These groups included Steve Elphick on double bass, and it was Elphick who initially taught me this Tallis tune, which is also the melody that Vaughan Williams reworked in his *Fantasia on a theme by Thomas Tallis*.

³ Robin Nelson (2013, 8–11) distinguishes between ‘practice as research’ and ‘practice-led research’ (Smith and Dean 2010), and prefers the former term. I share Nelson’s concern that ‘practice-led’ ‘may bear a residual sense that knowledge follows after, is secondary to, the practice’ (Nelson 2013, 10). In this study a particular historical-cultural ‘problem’ is addressed, both creatively through three large-scale compositions, and theoretically, through a reasoned argument. Even though the music does not need the argument per se, in this thesis it is intended that each component should shed light on the other.

⁴ Grabowsky was later to write, in the liner notes to the album *Kaeidoscope* by GEST8, that the multi-stylistic and multicultural music of the album ‘very much reflects the idea of jazz being a process, a way of looking at the world’.
the idea of nation, as an agent of globalization’ (2003, xiii), and in considering jazz from an Australian practitioner’s perspective in this practice-based study, I refer—somewhat eccentrically perhaps—to ‘Austral’ rather than ‘Australian’ jazz.

By employing the label ‘Austral’ I intend to make room for a wider understanding of the jazz emanating from interactions among Australian and New Zealander musicians, which in many cases and in particular ways orients itself towards the Asia–Pacific region and is grounded in local history, experience and values. I do not expect that such a label will be taken up; in fact, it is my intention that after presenting my case in this thesis, such a label will no longer be necessary. To be clear, the case that I am arguing is that here in Australia (and elsewhere, as scholars such as E. Taylor Atkins, Stuart Nicholson, Nicholas Gebhardt and Tony Whyton have pointed out) we should be thinking in terms of jazz as plural expressive forms rather than in singular terms where all jazz is derived from a single source.

In order to explore some of the complex issues that lie behind or are implied by Grabowsky’s *El Rocco* comments, I paraphrase a question raised by Australian popular music scholars, Alistair Pennycook and Tony Mitchell (2009, 30): ‘At what point do we need to focus on the local host culture appropriating jazz rather than jazz becoming localized?’ This creative practice study seeks to provide an answer to this question. Simply put, I identify as the turning point in the emergence of what I refer to as Austral jazz, a broader-based and more identifiably local jazz sound and practice than had previously existed, the establishment of Australia’s first tertiary jazz program at the NSW State Conservatorium of Music (now the Sydney Conservatorium of Music) in Sydney in 1973.

To support this claim, I build a case from, and relative to, my own musical biography, compositional and performance practice, which addresses the following specific research question:

In what ways and to what extent can a musical genre such as British folk song, which is the ancestral music of quite a large number of Australians and New Zealanders, absorb jazz sounds and processes—and vice versa—to produce new music that can be heard as a local expression of a global form?

The link with the Grabowsky points in *El Rocco* is clear. I take as foundational to
my research the insight of Australian cultural theorist and historian Bruce Johnson that ‘jazz was not invented then exported, arriving in some contaminated form, but was continuously invented in the diasporic process’ (2008,114). To bring nuance to Johnson’s assertion, I draw on Pennycook’s and Mitchell’s work on Hip Hop, in particular their concept of ‘double identification’, which involves i) ‘a dynamic set of identifications— with [African] American music’, and ii) ‘a dynamic set of reidentifications’ —with local music (2009,30, my emphasis). These concepts will be further explained in the section ‘A practitioner’s perspective’, below.

This study represents a break with existing explorations (and explanations) of Australian jazz that see ‘the consequences of distance’ (Stevens 2000, 9), the ‘tyranny of distance’ (Tinkler 2008, 3) or the ‘filter of distance’ (Slater, quoted in Shand 2010) as the key ‘shaping forces in [local] musical creativity’ (Stevens 2000, 9). Distance, in Stevens’s understanding, ends up ‘producing a particular understanding of jazz, and working methods for studying and producing it, many thousands of miles from its [United States] source’ (2000, 9).

In contrast, this study proposes that *Austral* jazz, while of course sharing an affinity with the music (far and near) that came before it, represents a change of direction—a noticeable creative shift—in the production of jazz-based music in southern Australasia. Austral jazz, I argue, was the audible result of different kinds of reidentification (Pennycook and Mitchell 2009) with local circumstances and expressions. As will be seen, the study attempts to move the focus away from distance without losing sight of the importance of the experience of location.

While acknowledging that the Austral jazz turn resulted from a complex range of factors social and cultural, local and global, this study provides a personal perspective on particular features of local circumstance and sound (Stevens 2000, 9). The incorporation of jazz into the Australian academy in 1973 brought together a new kind of legitimacy to the music and a concentration of creativity in a single location. By the 1980s a new generation of musicians began forming micro-communities as new jazz groups, with a considerable degree of personnel overlap, proliferated. Increasingly from this time, it appears, musicians no longer felt guided by or compelled to respond only to jazz trends abroad; nor did they feel obliged to discover ways to craft jazz with
overt or consciously ‘Australian’ qualities.

I do not mean to convey a ‘shift’ in the local jazz scene was immediately detectable from the moment jazz entered the Conservatorium in Sydney. Rather, my argument for the Austral shift is that it occurred subtly, and of course manifested continuities with the prior history of jazz practice in Australia and New Zealand. For example, drummer and band leader John Pochée (with whom I have closely worked), alto saxophonist Bernie McGann (with whom I studied), and the pianists, Judy Bailey and Mike Nock, are pivotal musical figures whose professional careers predate the 1970s. These musicians (and others5) have contributed in major ways to the Austral scene, from outside the academy in the case of Pochée and McGann, and from within in the case of Bailey and Nock. Hence, it is with caution that I propose the establishment of a jazz studies programme as the beginning of a creative shift in the music in this part of the world. I identify this event more as a symbol of change, of a detectable move of the music from the street to the school, so to speak.

The thesis engages with Robin Nelson’s idea of ‘theory imbricated within practice’ (2013, 33). Its four parts relate to Nelson’s model of PhD practice as research (PaR)6 (2013, 34) in the following way: Parts I and II represent what Nelson terms ‘complementary writing’, involving the ‘location in a lineage by way of a practice review’; a ‘conceptual framework’ (which here includes an analysis of related literature in relation to which I build my argument); and an ‘account of process’ (2013, 34). Parts III and IV, the creative works developed as part of the study, represent my practice as a composer–performer.

More specifically, beginning with this introduction I review the literature on jazz as a global music form, as it is relevant to this PaR study. An essay follows (‘A practitioner’s perspective’) in which I attempt to set out a new way to understand the

5 The music of John Sangster, Don Burrows and Charlie Munro, all of whom drew on a broad range of musical influences, might be heard as antecedents to the Austral jazz shift. Munro’s 1967 album, Eastern Horizons (2008), a particular curiosity that might be thought to foreshadow the geocultural connections referred to in ‘A practitioner’s perspective’, in reality articulates with international jazz trends that well predate Australia’s embrace of multiculturalism that began in earnest in the 1970s.

6 See note 3.
relationship between jazz practices in Australia and New Zealand and the music’s global expressions, and in which I discuss aspects of the efflorescence of Austral jazz. As this is a practice-based study, I trace my own emergence as a working musician in the 1990s in relation to working within jazz micro-communities that emerged at that time. Affinity clusters—pairs and trios of musicians—contributed to collaborative chains of creative music production that were locally relevant and influential, and which responded musically to local conditions.

Over several decades, I propose, practically and creatively these clusters contributed to the coalescence of new jazz circumstances and sounds. The case for Austral jazz is established by mapping in some detail an example of one such affinity cluster (or a small chain of these) that relates to my own creative pathway and career trajectory. This is traced from my ‘apprenticeship’ (following university graduation) with the recognised bandleader Jackie Orszaczky, to the formation of my own trio as well as membership in what have become significant Austral jazz ensembles, including Ten Part Invention, Mara! and The World According to James.

This discussion prepares the way for a very brief consideration of a later development within Austral jazz: the initiation of processes of geocultural connection. As already mentioned, such connections began to be explored in relation to a demographic shift within Australian society; as a result of changes in national immigration policy, Australia began to become a more multiethnic country. In the midst of this musicians became more outwardly exploratory, and after having absorbed jazz influences from the USA for many decades began to seek inspiration from musical cultures elsewhere, including the Asia–Pacific region. In a sense, it could be said that this shift ‘gave me permission’ to further explore music of my own cultural heritage, the folk music of England and Scotland. I took the opportunity to widen the scope of musical cultures with which Austral jazz musicians began to engage.

Part II introduces and discusses a trilogy of major compositions created as part of this research study (‘Introduction to the musical works’), which is intended to exemplify facets of one individual voice within the Austral jazz complex, particularly in relation to the notion of geocultural connection (see the section ‘Reidentification and geocultural connection’). Drawing on English and Scottish folk music in three ways...
that contrast methodologically, and via differing orchestrations and ensembles, forces that represent various of my micro-communities and affinity clusters, each of these new works embodies aspects of Austral jazz.

Parts III and IV comprise the scores and recordings of these works.

Mindful of the need for objectivity, I discuss and analyse my own musical biography as an established Australian (and Austral) jazz musician, and place this trilogy within the context of my own oeuvre. Noting the paucity of literature concerning the ‘distinctive repertoire of [Australian jazz] attitudes and practices’ (Johnson 2008, 115), this thesis offers a practitioner’s view. It comprises an account of how my compositional voice emerges from within the experiential pathways I have taken, including formal tertiary jazz instruction and apprenticeship-type experiences as a professional jazz musician in a particular Australian city during a specific, previously undocumented, historical moment. It links this critically reflective narrative with my previous musical output as well as with the included new works, in order to communicate a creative insider’s perspective on local historical–cultural realities.
Part I: Perspectives

A review of jazz literature relevant to the study

The following review of jazz scholarship pertaining to this study is organised into a number of sections. The first considers historiographical understandings of the music’s development; the second, writings on jazz communities of practice; and the third, accounts of the development of jazz in Australia and New Zealand. Each of these sections is prefaced with brief introductory comments that draw attention to the key points of relevance to the thesis. This is followed by a critical discussion of key items of the pertinent literature.

Historiographical understandings of the development of jazz

Drawing on and adapting a framework developed by Pennycook and Mitchell (2009, 40), I distinguish in the literature three ways jazz as a cultural system has been conceived historically, as well as a fourth, new, way that supports the case this thesis puts forward for Austral jazz:

1. The ‘birth and belonging’ narrative. Jazz was formed in the crucible of American racial and cultural experience, and is expressive of the unique conditions of urbanisation and industrialisation in the United States. Fundamentally, jazz is an American art form, its icons are American, and the music is now transmitted through educational and arts institutions to the highest level.

2. The ‘spread and adaptation’ narrative. Early in its history jazz became popular in many parts of the world through the movement of musicians and ensembles, as well as from the dissemination of recordings and in film. From its earliest years jazz was widely imitated, often with considerable skill and verisimilitude. Inevitably, the music underwent subtle changes.

3. The ‘pluralisation by localisation’ narrative. Over time jazz was localised or

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7 While I do not explore more fully what I mean by this label until ‘A Practitioner’s Perspective’ in the next part of the thesis, I employ it in places in this review in order to remind the reader of my main points of focus.
reinvented in many parts of the world, to the extent that it became possible to
speak of plural forms of jazz and jazz practices.

4. The ‘self-fashioning of the already local’ narrative. New generations of players
bring their music making practices to ever diversifying forms of globalised jazz,
drawing on both earlier local jazz expressions as well as ideas from elsewhere
that do not necessarily flow from the major jazz centres.

Birth and belonging

Kenneth Prouty states that the term ‘jazz studies’ has been used in American
academia at least since the 1970s ‘to refer specifically to academic jazz performance
programs in colleges and universities’ (2010, 20 n.4). In a different sense, Mark Tucker
considers jazz studies a ‘catchphrase for all manner of discographical, biographical,
historical, critical, and analytic work’ on the music, undertaken since the 1930s by
‘journalists, enthusiasts, and record collectors, usually with little or no formal music
background’ (1998, 133). The arrival in the academy of a new approach to jazz studies
was heralded in Scott DeVeaux’s seminal 1991 article8 ‘Constructing the Jazz Tradition:
Jazz Historiography’, which signalled ‘a flowering of scholarship’ (Porter 2012, 13) that
broadened the ways in which writers represented the ‘jazz tradition’. According to
DeVeaux (1991, 526), ‘the conventional narrative of jazz history is a simplification that
begs as many questions as it answers’, and he appears to display a welcoming
openness:

The essence of jazz … lies not in any one style, or any one cultural or historical
context, but in that which links all these things together in a seamless continuum.
Jazz is what it is because it is a culmination of all that has gone before. (1991, 530)

By the end of the article however, it is clear that DeVeaux considers ‘the jazz tradition’
to be American, and not only in terms of its origins. Thus, he further consolidates the

8 A new jazz studies was ushered in by writers such as Krin Gabbard, who in both Representing
Jazz and Jazz Among the Discourses ‘sets out to expand the territorial boundaries of jazz
studies’ (Tucker 1998, 134) by the application of new ideas and approaches (Gabbard 1995,
22). As Prouty indicates, ‘while the ‘new jazz studies’ does not have a definitive starting
point, many attribute it to the emergence of Krin Gabbard’s Jazz Among the Discourses
(Prouty 2010, 19).
See also Whyton’s introduction to Jazz (2011, xv).
‘birth and belonging’ jazz narrative, and confines the focus of new jazz studies to developments occurring within the United States or, at least, the practices and output of American musicians.

In 2000 the documentary filmmaker Ken Burns produced a ten-part series called simply Jazz for the American PBS network. Despite lavish production values and the authoritative delivery of the narrative, its representation of the music was seen as problematic in a number of significant ways. Criticisms of its ‘perspectives on history, its omission of certain artists, and its identification of jazz that seemingly allied itself with neoclassicist musicians and critics’ (Prouty 2012, 174) were levelled at the series. Robin Kelley argued that ‘the film’s emphasis on the epic hero is symptomatic of a general inability to recognise ‘community’ — a musician’s community, a dancer’s community, an African American community, and various overlapping communities that make up the world of jazz’ (2001, 8). Kelley’s observation resonates strongly with the ideas put forward in this thesis, which, as will be seen, emphasise that ‘community’ is one of the primary drivers of jazz wherever it is found. Gabriel Solis supplemented Kelley’s critique by noting that ‘“greatness” emerges in ways that a community embraces and takes possession of the work of great musicians’ (2009, 99), an idea central to this thesis. Burns’s series is nevertheless important, not least because it brought into sharp focus two prevailing narratives concerning the music: first, jazz history as viewed via a chronological procession of heroic geniuses and works, and second, jazz as America’s classical music.

In a 2010 essay, ‘Toward jazz’s “official” history: The debates and discourses of jazz history textbooks’, Kenneth Prouty surveys ‘some of the main trends and debates surrounding the emergence of jazz history texts’, noting that textbooks are ‘where the canonical narratives of jazz are on full display’ (2010, 20). He notes ‘a dialectic of attachment to and discomfort with the jazz canon that speaks to the larger issues of how jazz history is taught, or should be taught, in an academic setting’ (21). Prouty includes in his survey the recently published textbook, Jazz (DeVeaux and Giddins 2009), which, he points out, ‘is limited in its coverage of non-canonical topics such as jazz outside the U.S., and, most notably, women in jazz’ (Prouty 2010, 41). In the context of ‘new jazz studies’ debates, many of which were initially prompted by
DeVeaux in ‘Constructing the jazz tradition’ (1991), Prouty considers surprising, and somewhat vexing, the omission from the book’s accompanying set of recordings of representative examples of the substantial contributions of female and non-American artists (2010, 40). Tellingly, discussion of Alyn Shipton’s exhaustive and magisterial A New History of Jazz (2007; revised 2010), is relegated to a footnote. There it is acknowledged as one of several histories that present ‘alternatives to the canonical narratives which dominate the textbook market … notable for its attention to jazz outside the U.S. (which is perhaps understandable given that Shipton is British)’ (Prouty 2010, 24 n.18).

Jazz Among the Discourses (Gabbard 1995a) is a collection of often provocative essays that aimed to shift the field of jazz studies into new theoretical areas; it too illustrated the narrow and culturally specific nature of the American jazz studies discourse. Elsewhere Gabbard declares that ‘the vocation of the jazz scholar is intimately bound up with highly charged issues of race’ (1995b, 17), indicating that he believes that such scholarship revolves around historical developments and contemporary practices within the United States. Gabbard’s work can be situated within the ‘birth and belonging’ historiographical stream.

Considered an early and authoritative product of ‘new jazz studies’, Paul Berliner’s landmark Thinking in Jazz (1994) treats both the style and the language of jazz with considerable reverence and respect. Berliner observes that ‘jazz remains a characteristically open music system capable of absorbing new traits without sacrificing its identity’ (489). Here he sets up a tension between openness as a musical system and fixedness of identity as a music style. Considered globally, history reveals that jazz music can have numerous simultaneous ‘identities’, as I argue based on recent scholarship discussed below.

Ingrid Monson’s Saying Something (1996) also makes a substantial and valuable contribution to the development of cross-disciplinary approaches that are associated with the ‘new jazz studies’. Particularly relevant to this study is Monson’s acknowledgement of ‘the interactive shaping of social networks and communities that accompany musical participation’ (2). As will be seen, such interactivity is a crucial driver in the development and realisation of the works contained within this thesis and
within the creative development of Australian jazz more widely.

In addition to these significant works by Berliner and Monson, Eric Porter’s *What Is This Thing Called Jazz?* (2002), David Ake’s *Jazz Cultures* (2002) and *Jazz Matters* (2010a), and Ake, Garrett and Goldmark’s *Jazz/Not Jazz* (2012) can all be seen as products of the ‘new jazz studies’. However, it is important to note that while embracing aspects of the liberalism required in the ‘new jazz studies’, these authors, perhaps understandably, articulate their ideas overwhelmingly from a ‘birth and belonging’ perspective. Take for example, the opening sentence of Porter’s volume: ‘*What Is This Thing Called Jazz?* is an intellectual history focused on African American musicians who have made names for themselves as jazz players’ (Porter 2002, xiii). Or, from the introduction of the Ake, Garrett, Goldmark anthology, *Jazz/Not Jazz*:

We have consciously chosen to focus the collection on musical activity within the United States because of that country’s continued position as global arbiter of jazz tastes, if at this point sometimes only as a perceived establishment against which musicians from other lands might push. (2012, 6)

As these examples make clear, such perspectives, while undeniably important, do not deal directly with the development and aspects of jazz cultures globally. They offer depth, nuance and context for expressions of jazz as an *American* phenomenon, and in doing so make more pressing the need for researchers and writers from outside the United States to produce work of parallel depth, nuance and context on the numerous international communities contributing to understanding jazz as a global music, which it undeniably is.

In *Going for Jazz* Nicholas Gebhardt similarly ‘posits a historical relation between jazz and American ideology’ (2001, 1), yet also indicates that he is seeking an alternative way to conceive jazz studies. Gebhardt’s recent collaborative scholarship with Tony Whyton (below) bears this out. More recently, Whyton’s *Jazz* brings together an important collection of essays by various authors that is intended to provide ‘an overview of the current state-of-the-art within jazz studies’ (2011, xvi). Whyton proposes that the essay ‘Some Problems in Jazz Research’ (Porter 1988) is a precursor to the rise of the “‘New Jazz Studies” of the 1990s, [which are] a new type of interdisciplinary scholarship that, to this day, continues to challenge and revise
existing perspectives on jazz’ (Whyton 2011, xv).

*Spread and adaptation, and pluralisation by localisation*

A powerful, early call to understand jazz from the perspective of its global history and variant expressions appeared in 2003 in the form of an edited collection of essays under the title *Jazz Planet* (Atkins 2003). Atkins is adamant that jazz is a global music, contending that ‘practically from its inception, jazz was a harbinger of what we now call “globalization”’ (xiii) The purpose of his volume is two-fold: to ‘point … to the global impact of jazz music’ and to document ‘the variety of local responses it elicited and the significant alterations to which it has been subjected overseas’ (xxii) In his introductory essay, ‘Toward a Global History of Jazz’, Atkins argues that many of the characteristics that pervade jazz discourse and which are believed to be uniquely American, such as ‘democracy, individualism, and social mobility, civil society, free enterprise, ingenuity and inventiveness, and material well-being’ are in reality common to many countries (xiii). Atkins insists that the neo-colonialist narrative—that is, the narrative ‘depicting an ever-resilient jazz absorbing or appropriating from other musics … while retaining its essential core untransformed by the process’ (2003, xxiii)—must be put to rest. He asks rhetorically, ‘Might we not alternatively conceive of indigenous musics as adaptive yet resilient enough to absorb jazz?’ (xxiii)

Atkins demonstrates that jazz is capable of existing and developing independent of American contexts; in so doing he propels the historiographical discussion beyond a ‘birth and belonging’ model, arguing that the music flourishes globally in multiple forms of expression. He believes that this development is more than simply a case of ‘spread and adaptation’; rather, it reveals that jazz is ‘a transgressor of the idea of nation, as an agent of globalization’ (2003, xiii). He may therefore be understood as being supportive of the idea that, in order to be more comprehensively understood, jazz development involves a process of ‘pluralisation through localisation’. Atkins is perhaps the scholar who most strongly advocates this view of jazz historiography.

Perhaps unsurprisingly, a number of important voices presenting views that diverge from the standard USA-centric approach to jazz are writers based outside the United States. Responding directly to DeVeaux’s article, the British scholar Stuart Nicholson writes in *Is Jazz Dead? (Or Has it Moved to a New Address)* (2005a): ‘I suggest
this debate goes even further, to include styles influenced by so-called world music and “glocalized” styles of music from around the world (xi). Nicholson argues for broadening the definitions of jazz, a project he further develops in Jazz and Culture in a Global Age, where he returns to the idea that jazz is a global art form albeit with American beginnings:

This is not to say that jazz from global sources is somehow ‘better’ than American jazz, but rather that today it both complements and contrasts it in a way that contributes to a more rich, diverse jazz scene that speaks of the music’s continuing good health as we look beyond jazz’s centennial. (2014, x)

Significantly, Nicholson also observes that ‘jazz went global as early as 1917—perhaps even before’ (2014, 136). As he earlier explained,

With the globalisation of the music has come the emergence of local characteristics that separate it from its ‘birthplace’ through a cross-fertilisation of American jazz with local culture. The result has been a wide variety of ‘glocal’ jazz styles springing up around the world. These use the basic syntax of American jazz that have been spread via the international trade routes of the global cultural economy (globalisation), but have been reinscribed with local significance (glocalisation). (2005b, n.p.)

With particular relevance to the compositions presented as part of this thesis, Nicholson contends that the inclusion of ‘elements derived from folkloric sources’ (2014, 149) are a key driver in the ‘glocalization’ of jazz, a process he describes as simply ‘jazz, which is “producing” unique outcomes in different geographic areas’ (138).

Jazz scholars from the United States and elsewhere have dismissed Nicholson’s ‘Is jazz dead?’ inquiry, claiming that he is focused on putting Europe forward as the ‘engine of jazz development’ (Shipton 2009, 114–115). In Rethinking Jazz Education Ake accuses Nicholson of ‘Europhilia’ (2010b, 108), declaring that he ‘abruptly trashes the whole of jazz pedagogy in the United States for what he sees as a fatal overemphasis on bebop and modal-based forms and styles’ (107). Tony Whyton criticises Nicholson for seeking to ‘polarize the debate’ around jazz education. Nicholson, Whyton argues,
praises European approaches to jazz education for being more ‘pluralistic’ and flexible than those in the United States (2010, 157). For Whyton, ‘generalisations such as these create an unhealthy environment’; but I would suggest that Nicholson, like Atkins, is not claiming that any one nation or approach is superior but rather that a global view is needed. In arguing for this larger (global) view, Nicholson departs from the ‘birth and belonging’ narrative and argues instead for ‘pluralisation by localisation’, in which European jazz expressions are seen as valid. Nicholson has been an important, if polarising, figure since invigorating debate on the important issues of jazz and its global identities.

Ted Gioia’s The History of Jazz does not stray far from the accepted historical narrative. He concentrates on American jazz history and allocates only eight pages to non-American jazz output—in the final chapter of his nevertheless sizeable volume (2011, 380–388). Gioia appears to agree with Nicholson when he states that ‘many of the most exciting developments in recent years have taken place outside of the music’s homeland’ (381), yet his use of the word ‘homeland’ indicates that he holds fast to the spread and adaptation narrative.

Like Gioia, DeVeaux also promotes the ‘birth and belonging’ view, albeit with some movement towards a ‘spread and adaptation’ position. This is perhaps more apparent in his co-authored text, Jazz (DeVeaux and Giddins 2009). While almost doggedly USA-centric in scope, DeVeaux and Giddins accept that ‘wherever jazz landed, it developed a bond with local musical practices’ (240). However, this ‘bond’ is quickly put into perspective by the statement concerning Belgian-born guitarist Django Reinhardt: ‘Only one European jazz artist is universally conceded a seat at the table of prime movers—those figures who decisively changed the way jazz is played’ (240). Interestingly, Alyn Shipton is aware of this American tendency to ‘only recognize the Gypsy guitarist as the first non-American to play jazz successfully’ (2007, 2), and he is correct to add:

This would be to ignore the wealth of accomplished musicians in Europe, Asia and South America who adopted jazz early and laid the foundations for it to become a fully international music in the second half of the century. (2)

Atkins too has recognised this frequent downplaying of non-American influence,
pointing out that ‘with very few exceptions (e.g., Django Reinhardt, Akiyoshi Toshiko, Josef Zawinul, or Antonio Carlos Jobim) non-Americans are systematically slighted in descriptions of the music’s artistic development’ (2003, xxii).

Shipton’s *A New History of Jazz* (2007) adheres to the chronological approach of Gioia, and DeVeaux and Giddins, yet sets itself apart from these works by presenting jazz as a music of global reach. Shipton introduces his chapter, ‘Jazz as World Music’, as follows:

So far I have consistently advanced the argument that jazz itself is a kind of world music: a syncretic mixture of African and European influences that came together in the United States, and then spread back outward to the rest of the world. (2007, 685)

From this angle, Shipton’s historical paradigm could be seen as somewhat ambiguous: while he argues that jazz is world music, he also holds that jazz from certain places is more expressly ‘world music’.

Tony Whyton’s *Jazz Icons* (2010) discusses the processes through which a number of jazz ‘identities’ have become ‘icons’: that is, important figures whose ‘impact … goes beyond mere musical influence … develop[ing] an other-worldly quality that takes them away from everyday experience towards a symbolic, almost god-like status’ (16).

Whyton does not limit himself solely to musicians; he critiques and discusses the power and significance of iconic recordings, films and the complex array of factors at play in the construction of the jazz narrative. Significant to my task are Whyton’s thoughts on canon construction and, more specifically, his call for multiple voices and viewpoints to be heard:

The most significant challenge within this new environment is allowing the variety of voices to be heard, enabling creative dissonances to speak through the pleasant and uncomplicated harmonies of the jazz mainstream. (177)

Whyton’s insights here reveal much about the power and reach of jazz mythology, and it is significant that the commonly accepted list of jazz icons contains predominantly American musicians. E. Taylor Atkins calls for a reorientation of thinking when it comes to ‘local heroes’, and for their recognition:
Awareness of … local heroes and their music should force future historians of jazz to reconfigure or diversify the jazz pantheon. At the very least, it is important that they acknowledge that the evolution of jazz as an art did not occur solely within the borders of the United States, but rather in a global context in which musicians from a variety of musical traditions exchanged information and inspiration. (2003, xxiii)

In *Circular Breathing*, his study of the ‘cultural politics of jazz in Britain’, George McKay endorses the ‘pluralisation by localisation’ paradigm (McKay 2005). As an example of jazz as an ‘export culture’, McKay discusses the music of white South African pianist Chris McGregor and lists the various components of McGregor’s sound, making it clear that he believes the pianist is doing something new, local and original (7–8). Building on a quotation from Atkins, McKay explains that jazz contains ‘a notable capacity to foster the creation of indigenous forms, to take its emphasis on improvisation and its aural innovations and recontextualise these within local musical cultural practice’ (23). Returning to a discussion of McGregor’s band, the Blue Notes, which had moved to London, McKay refers to the ‘Africanization of jazz’, clearly a local jazz transformational process (179). McKay’s is an important book, not only because it exemplifies the benefits of cross-disciplinary research when applied to the study of jazz as a global phenomenon, but also ‘as a model for studying the ways that cultures impact each other internationally’ (Porter 2006, 870).

*Self-fashioning of the already local*

As stated earlier, this thesis proposes a new way to view and discuss the history of jazz globally, one that appears not to have been considered by jazz historiographers. The idea of the ‘self-fashioning of the already local’ builds on and progresses beyond the idea of ‘pluralisation by localisation’. It draws on Pennycook and Mitchell’s work on Australian Indigenous hip-hop, in which they explain that

apparent similarity [between African–American and local hip-hop forms] should not be the basis for assuming unidirectional spread. Convergence and multiple origins are equally possible. The echoes around the world of new hip-hop cultures may be understood not so much as sub-varieties of global hip-hop, but
rather as local traditions being pulled towards global cultural forms while those traditions are simultaneously reinvented.

Applied to jazz, it can be seen that once local forms of the music have been established, in their ongoing development they can draw inspiration and influence from sources from any direction, not just from the United States. Jazz is ‘a process, a way of looking at the world’ as Paul Grabowsky put it, and as a music it can be and is ‘global, local, looking both forwards and backwards, culture-blind, and deeply respectful of its various traditions’ (2007, n.p.).

Consider, as an example of local jazz self-fashioning, the influence of alto saxophonist Bernie McGann (d. 2013). Widely acknowledged as a highly original voice in Australian jazz (Clare 1995; Evans 2014a; Page 1997; Shand 2009, 2013), McGann has had an impact on a number of younger saxophonists currently working within the Austral scene. When given the opportunity to add a fourth member to his trio for a Sydney performance in 2006, the Auckland-based tenor saxophonist Roger Manins is quoted as saying, ‘You know who I’d really like to play with? Bernie McGann. He’s my hero really’ (Rechniewski 2009). Sandy Evans also acknowledges McGann’s influence:

[In 1979] friends and I used to go to see Bernie play at Morgan’s Feedwell in Glebe. … We thought it was amazing, the intensity of the music. This craggy-faced man. And we didn’t quite know what he was doing. I remember sitting there and trying to work out which scale he was playing. (1997, 106)

Austral jazz writer John Clare also alludes to this self-fashioning process by way of local musical models:

Australian jazz has now produced role models whose styles and attitudes have influenced young players. [New Zealand-born pianist Mike] Nock is one of these. Bernie McGann’s influence can be heard in, and is acknowledged by, a number of younger musicians. These include alto saxophonists Ian Chaplin, Lisa Parrott and Andrew Robson, and trombonist James Greening. (1995, 194)

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9 The results of this collaboration were recorded and released by Rufus Records as a double CD *Solar* in 2009.
While it may be possible to explain the deference to local musicians such as McGann as part of the jazz mythos of acknowledging icons, the idea of self-fashioning takes on an added dimension when it is considered as having occurred in two phases, cultural revitalisation and geocultural connection, explained in ‘A Practitioner’s Perspective’ which follows this review. Valuing local musicians such as McGann (or Mike Nock) indicates that musical identity building involves valuing the local as well as the global.

**Jazz communities of practice**

I now briefly consider writings related to jazz communities of practice. My argument for identifying Austral jazz as a phenomenon is to a large extent reliant on the notion of jazz ‘communities’ or, in my terms, the micro-community and the musician affinity cluster. As will be seen in ‘A Practitioner’s Perspective’, following Nelson’s (2013, 31) recommendation I devote considerable space to locating myself within a lineage. This not only allows me to provide a richer understanding of what I mean by ‘local’ in terms of Austral jazz circumstance, but also allows me to situate my musical practice—three new large-scale jazz works based on British folk music—within local creative sub-communities. It will be seen in ‘A Practitioner’s Perspective’ that Austral jazz is intricately bound up in creative–expressive networks of musicians that are developed over many years.

The collection of essays, *The Cultural Politics of Jazz Collectives*, offers a diverse range of perspectives concerning jazz collectives in Europe and the United States after World War II. The themes explored in the volume include

- the reception of jazz outside the United States, the cultural values that have come to define it for different groups of people in varied social contexts, the technologies and practices that mediate its production, the institutions that support it and the social space in which audiences encounter it. (Gebhardt and Whyton 2015, x)

A strength of the book is that it confines its scope to a distinct sub-set within the jazz community, that of the musician-led collective, which allows the reader to gain insights into the practical complexities jazz musicians negotiate in the process of realising their art in performance. Further, the essays ‘open up possible avenues for
rethinking some of the issues involved in analyzing the social relationships and structures that make jazz and improvised music possible (Gebhardt 2015, 1). Of value in the anthology is the way the focus on collectivity invites new ways of thinking about jazz practice and production, which contribute to building a more comprehensive understanding of global jazz practice.

My experience leads me to believe that working bands can operate as musician-led collectives without necessarily identifying themselves as such. This is for both practical reasons such as generating performance opportunities, and social reasons: that is, working within tried and tested creative partnerships, friendship groups, and so on. Further, while not solely artist-led, some arts organisations will nevertheless allow input from performers when formulating their creative direction, which means that even an apparently specific notion such as the ‘collective’ is dynamic and multi-faceted. As Whyton explains,

> by considering collectivity at a musical, social and cultural level, we can begin to develop insights into the ecologies of jazz, why the music thrives—or fails—in particular settings, and how musicians nurture and support each other creatively, politically and economically. (2015, 236)

From these statements, collectivity may be understood as a kind of lens through which jazz circumstances could be fruitfully examined.

*A Power Stronger than Itself* (2008) is George E. Lewis’s study of what is probably the most well known of all jazz collectives, the Association for the Advancement of Creative Musicians (A ACM). The A ACM provided, if not a model, certainly a source of inspiration for the Sydney-based, musician-led collective of the late 1970s and early 1980, the Keys Music Association (KMA), an organisation crucial in the development of Austral Jazz. It is interesting to contemplate what the latter learnt from the former. Saxophonist, composer and KMA member Sandy Evans explains:

> I think we sometimes compared ourselves to the A ACM and the Art Ensemble of Chicago, in that … we were a co-operative group banding together … to all try and help each other as musicians to apply for funding and to put on concerts together and to create a community that could exist independently of the mainstream of jazz as it existed in Australia at that time. So I think there were
definitely overseas models that gave us inspiration. (1991)

A marked difference of course, is the way the issue of race figures in the fortunes of AACM members, and has no noticeable bearing on the formation and activities of the KMA.

As Whyton explains, ‘the full potential and understanding of collective practices has yet to be realized’ (2015, 236). Nevertheless, as will be seen, ‘A Practitioner’s Perspective’ attempts to contribute to a greater understanding of how such processes work in a very personal way.

The development of jazz in Australia and New Zealand

This section discusses sources dealing with historiographical aspects of jazz in Australia and New Zealand, a neglected topic in the literature. It attempts to draw parallels between the ways jazz developed in both countries and aspects of the traffic of musicians between them. In a brief survey of what he called the ‘changing face of jazz in the new millennium’, Stuart Nicholson asked, ‘Why shouldn’t a Norwegian musician—or indeed a Finn, Brit or New Zealander—project something of their own culture through their music?’ (2005b, n.p.). He explained, ‘the New Zealand pianist Aron Ottignon was inspired as a youngster by Maori rhythms. In his neck of the woods an American musician was a rare sight, so he worked out his own approach to jazz inspired by records and the culture around him’. Such observations as these point to the idea of self-fashioning of the local, discussed above, and notions of double identification that are explored in ‘A Practitioner’s Perspective’.

Nicholson’s article also mentions Ottignon’s musical pathway, from New Zealand to Australia and subsequently to London, entirely bypassing the USA. This kind of trajectory is symbolic of the changes in local jazz culture that coincided with, or emerged from within, the Austral jazz shift. Sydney and Melbourne have long offered opportunities to aspiring New Zealand-born musicians. The creative pull of these and other centres has resulted in a steady flow of jazz talent travelling ‘across the ditch’ (Meehan 2010, 37) to Australia. This is not, of course, to argue that all such traffic has been in the one direction; however, a range of factors contributing to performance opportunities in Australia have contributed to this being predominantly the case.
Literature on Australian jazz developments

With the publication of *Black Roots, White Flowers* in 1979 (republished 1987), Andrew Bisset produced the first historical overview of jazz in Australia. His starting point is 1915; he discusses the intriguing but unproven possibility that the Original Creole Jazz Band performed in Sydney before they performed in Chicago (1987, 1). Bisset’s observations are often bleak. In his opinion, ‘there are few musicians in Australia breaking new ground, but internationally, there are not many innovators [either]’ (160). Further, original Australian compositions have had no real influence on the development of the Australian style of jazz. If no one had composed a single tune the style would be the same today, because it is the improvisation and the interpretation which determines the style, not the tune itself. (168)

This statement reflects the narrow view of jazz based on the standards. Clearly, the creation of compositions original to their jazz performers has played an integral part in both jazz historiography and performance practice throughout the history of the music; this was as true in Australia as it was anywhere else. It is surprising that Bisset put forward such views during a dynamic period of change in local jazz. He notes the establishment of the first jazz studies course at the Sydney Conservatorium of Music (1987, 160) and the opening of Sydney’s iconic jazz club ‘The Basement’ in the same year (150). These events were catalysts in the emergence of Austral jazz. In tandem they helped to facilitate the production of a new wave of bands and musicians intent on writing, performing and recording original music.

Describing developments of a decade earlier, Bisset outlines the compositional approach of pianist Bryce Rhode, who produced two albums based on George Russell’s Lydian chromatic concept: *Straight Ahead* (1962) and *Corners* (1963) (Bisset 1987, 145). He also discusses the saxophonist Charlie Munro and his 1967 album *Eastern Horizons*, which he considers ‘a landmark in modern Australian jazz’ (Bisset 1987, 146). The author’s later downplaying of both Australian jazz and Australian composition is curious; perhaps it is indicative of the internalised inferiority complex that informed much of post-World War II Australian arts culture.

Also writing in 1979, Bruce Clunies-Ross argues for the existence of an
‘Australian style’ of jazz developing as early as the 1940s:

During the 1940s a distinct strain of jazz developed in Australia which was not simply attributable to the individual style of particular musicians or the sound of certain bands, but to the combination of these things with certain conventions of performance and composition into a genuinely expressive regional form. (62)

It is not clear to what extent the author believes this ‘Australian style’ stood apart from the popular ‘traditionalist’ or ‘revivalist’ approaches that were flourishing in Australia during this period.

Clunies-Ross asserts that because jazz in Australia began ‘before the spread of this static conception [of traditional jazz], [Australian] musicians developed a freer style and adopted a creative rather than a preservative approach to the music’ (1979, 67). The major exponents of this Australian style identified by the author — multi-instrumentalist Ade Monsbourough and pianist Dave Dallwitz — undoubtedly drew heavily on early American jazz styles, and despite their preference for performing original compositions, I believe the author is premature in delineating this music as a distinct, and nationally recognisable, style. Moreover, Clunies-Ross argues from a position of ‘spread and adaption’, and to be convincing he would need to develop an explanation more in keeping with the idea of ‘pluralisation by localisation’.

In The Australian Jazz Explosion (1981), Jazz critic Mike Williams presents a collection of interviews with a cross-section of musicians whom he felt were broadly representative of the state of jazz in Australia at the beginning of the 1980s. Despite some notable omissions (Bernie McGann is the most glaring), Williams assembled a selection of musicians that is inclusive in terms of multiple generations and contrasting musical approaches (the decision to include interviews with David Baker and David Liebman hints at the changes that were taking place due to the introduction of jazz studies at the Conservatorium in Sydney and the corresponding surge of interest in jazz education at the time). Williams introduces his interview with Liebman by declaring, ‘No single overseas musician has had as great an impact on the course of the Australian jazz explosion of the late 1970s as thirty-two-year-old Brooklyn-born David Liebman’ (1981, 161).

In 1987 Black Roots was republished with an afterword by Bruce Johnson that
brought its coverage up to date. Johnson also adds some important details omitted from the earlier edition, explaining that support for local musicians and their work had been increasing for some time. He reveals, for example, that Judy Bailey, Bernie McGann and John Sangster had all received commissions from the Australasian Performing Rights Association (APRA) as early as 1967 (1987a, 192). Johnson paints a more optimistic picture of jazz in Australia and closes with a paragraph that leaves the road ahead enticingly open:

It is still too early to determine what sort of creative directions Australian jazz is likely to take as a consequence of its inroads on the consciousness of the cultural establishment of the last decade. It is imperative, however, that the music become invested with a deeper respect for and appreciation of its own local history—for without that sense of continuity, whether expressed as renewal or reaction, Australian jazz cannot develop as an authentic component of our folk culture.

(201)

Johnson extended this work in the Oxford Companion to Australian Jazz (1987b), which drew together the disparate strands of Australian jazz historiography. Presented as a series of essays followed by a dictionary-style cataloguing of Australian jazz musicians, it still stands as the most thorough critical analysis of Australian jazz.

John Clare’s Bodgie Dada and the Cult of Cool (1995) built on Johnson’s work, dealing with developments of the 1980s for the first time. Clare too realised the importance of the connection between the opening of The Basement at Sydney’s Circular Quay and the establishment of Australia’s first tertiary jazz studies course at the Sydney Conservatorium: the venues are located less than 500 metres from each other. The Basement not only provided a place where students could experience jazz first hand in authentic surroundings: it was also a performance venue for the students themselves. Clare devotes an entire chapter to this vital connection and also draws in the importance of American saxophonist and educator Howie Smith, who was
appointed as head of the Conservatorium’s new jazz course.\(^\text{10}\) Clare writes partly as an historian, partly as an insider, and partly as a critic; and Bodgie Dada extends the reach of previous histories by twenty years and more.

Something of the release of creative energy that followed the establishment of the jazz course at the Sydney Conservatorium is captured in Kevin Lucas’s film Beyond El Rocco (1991), in which the actor–narrator Tony Barry, who plays the fictional character Zoot Finster, traces the (non-fictional) history of jazz in Sydney (and to a lesser degree Melbourne) from the 1950s through to the 1970s and 80s. Interviews are interspersed throughout the film, as are performances by the musicians themselves. Included are interviews with some of the musicians who studied jazz at the Conservatorium, including Sandy Evans, Chris Abrahams and Dale Barlow.

Beyond El Rocco introduces the Keys Music Association (KMA), which was named after the late saxophonist Martin Keys. The KMA has been referred to as the ‘first modern jazz musicians’ initiative in Australia’ (Rechniewski 2008, 12). A co-operative, the KMA was made up of young players who became integral to Austral jazz. The KMA organised its own performance opportunities and through the promoter Horst Liepolt, secured a residency at The Paradise Room on Darlinghurst Road in Kings Cross (Clare 1995, 161). In 1983 the KMA released March of the Five Limbs (KMA 1983), a double LP album containing 16 tracks performed by 13 different groups, all made up of various combinations of Association members. Like the establishment of jazz studies at the Sydney Conservatorium a decade earlier, and the opening of The Basement, the formation of the KMA was pivotal in the development of the local Sydney scene; its Austral jazz reverberations continue to be felt and heard.

The KMA was a fertile training ground and enabled the early public exposure of its members. Among the musicians involved with the KMA were saxophonists Dale Barlow, Sandy Evans and Mark Simmonds, trumpeter Miroslav Bukovsky, bassists

\(^{10}\) The appointment of Smith as the inaugural director of jazz studies at the Sydney conservatorium in 1973 was made possible by a grant from the Australian American Education Foundation. The high esteem in which Smith was held is evident in a letter to the Foundation by Rex Hobcroft, the then director of the Sydney Conservatorium: ‘He [Smith] is an outstandingly gifted jazz player, teacher, organizer and I cannot speak too highly of his work’ (Hobcroft 1973).
Lloyd Swanton and Steve Elphick, pianist Chris Abrahams, and the drummers Andrew Gander and Greg Sheehan. All these musicians have had successful music careers.\textsuperscript{11} Writing in 2008, Whiteoak declared, ‘KMA members presented and performed in ways that flew in the face of jazz orthodoxy. Yet many of the most significant players and ensembles in contemporary Australian jazz history emerged from that scene’ (44). The music produced by the KMA, as diverse and eclectic as it was, could be heard as constituting a ‘sound’, a distinct component of what was becoming Austral jazz. A number of the groups that were influential in my own development were led by former KMA musicians.\textsuperscript{12}

John Whiteoak’s essay, ‘Improvisation and Popular Music’ (2008), provides a valuable chronological survey of the development of improvisation in Australian music. Given that it deals with improvisation in all its forms, the attention paid to jazz is limited. Further, despite mentioning both the establishment of jazz studies at the Sydney Conservatorium and the opening of the Basement in 1973, Whiteoak observes, ‘by the mid-1970s, there was some resurgence of experimental jazz in Sydney’ (43).

Jim McLeod’s \textit{Jazztrack} (1994) is a collection of interviews with 17 jazz musicians from Australia and the United States. Like Williams’ earlier work, the interviewees represent a wide variety of styles and backgrounds. The volume has no clear or obvious narrative throughline, and as more than half of the interviewees are Australian, it might be observed that American interviewees were included to lend credibility to the collection. It is perhaps curious that no interviews with British or European musicians are included.

McLeod’s interviews with Dale Barlow, Judy Bailey, Mike Nock, Paul

\textsuperscript{11} These particular KMA musicians are also listed as they have had a direct or at least a peripheral impact on my musical trajectory. This is in no way intended as a complete account of the KMA membership. Sandy Evans recalls Danny Fine, Peter Fine, Azo Bell, Robin Gador, Raoul Hawkins, Paul Andrews, Michael Tinney (now Sheridan), Dianne Spence, Tony Buck and Pete Dehlsen as other key members of the KMA (personal communication to author, October 21 2015).

\textsuperscript{12} In ‘A practitioner’s perspective’ I consider eight groups that have been influential in my development. Each of these bands is or was led by a KMA musician (Wanderlust, the catholics, Clarion Fracture Zone) or included one or more KMA musicians in its line-up (Jackie Orszaczky, Ten Part Invention, The Umbrellas, The World According to James and Mara!).
Grabowsky, Bob Bertles and Bryce Rhode are important documents, and they capture significant historical details. An example is Dale Barlow’s account of what the local scene was like when he was studying at the Sydney Conservatorium:

There have been some great teachers at the Sydney course. Roger Frampton was running the course the first year I was there and he’s a very, very fine musician. Bob Bertles was there then teaching saxophone, and Col Loughlan … Howie Smith was still there. There were some good teachers. It was beneficial for me, plus the two years I was there they had the Jamey Abersold workshops each year. The Woody Shaw group came out with Mulgrew Miller, Tony Reedus and Steve Turre. We had Johnny Griffin with Ray Drummond, Kenny Washington and Ronnie Matthews. Chick Corea was out. Dave Liebman, John Scofield, Randy Brecker was here, so was Hal Galper. So many really good players. Freddie Hubbard and Joe Henderson were here about that time, all of the guys were willing to show you as much as they could. (McLeod 1994, 164)

Reading musicians’ own words is crucial if we are to reach a more complete understanding of their music, and for this reason McLeod’s and Williams’ collections are valuable. Australian jazz musicians’ autobiographies are relatively rare; important examples include Graeme Bell: Australian Jazzman (1988) and Seeing the Rafters by John Sangster (1988). Both these musicians’ careers well predate the rise of Austral jazz, but they are valuable for the detailed insights they offer regarding this earlier era and Austral jazz preconditions.

Rather than providing a chronological historical narrative, John Shand’s Jazz the Australian Accent (2009) is an informed discussion of individual musicians the author believes made a unique contribution to the music. Despite its selectivity, overall the book is more cohesive and detailed than the comparable earlier volumes by Williams (1981) and McLeod (1994). Inevitably a number of important musicians have been omitted, or by implication their significance is downplayed. It is surprising that Shand did not allocate more space to the achievements of saxophonist and composer Sandy Evans. As a pioneering member of the KMA, the groups Great White Noise, Women and Children First, and Clarion Fracture Zone, as well as her considerable contribution to Ten Part Invention, The Australian Art Orchestra, Evans has been committed to jazz
education for young women in particular. By any measure, Evans is a major figure in Australian jazz. The achievements of New Zealand-born pianist Judy Bailey, who has been active on the Sydney scene as a performer and educator since the 1960s, are summed up in a single sentence. Ironically, Shand mentions Evans and Bailey in the chapter titled ‘Missing Women’, the text of which runs to barely two pages. Shand nevertheless highlights a number of important musicians and their significant contributions to the development of the local scene, and his account is valuable as many of these musicians remain almost completely unknown outside the close-knit world of players and enthusiasts.

Another perspective on the Austral scene in Sydney is found in the short idiosyncratic film *Dr Jazz* (Perry 1997). Shot in the mid-1990s and concentrating on three important groups from that period, Clarion Fracture Zone, The Bernie McGann Trio and the Mike Nock Quartet, *Dr Jazz* includes performance footage from the Strawberry Hills Hotel in the Sydney suburb of Surry Hills. The film also contains short interviews with some of these musicians, interspersed with narration and observations by Perry. Unfortunately, it contains no complete performance by any of the groups; as a glimpse, however, of the fascinating and compelling development of Austral jazz in Sydney it is invaluable.

Rather than giving an historical chronicle of jazz, *Playing Ad Lib Improvisatory Music in Australia 1836–1970* (Whiteoak 1999) focuses on the history of improvisation, which inevitably leads the narrative to touch on developments in Australian jazz. Whiteoak’s broader focus introduces figures not usually found in discussions surrounding jazz in Australia, such as the pianist Keith Humble (1927–1995), for example, and importantly for my creative work in this thesis (see *A Day at the Fair* in Part II), the unorthodox pianist and composer, Percy Grainger (1882-1961). Grainger was an improviser with great interest in jazz, to the extent that in 1932 he publicly ranked Ellington as one of the three greatest composers the world had seen (Bird 1999, 240). In 1924, and with a high degree of prescience, Grainger saw that ‘it was quite natural that Jazz should first bubble up in the melting pot of America, and equally natural that it should spread all over the world’ (Grainger 1999, 152). As an early champion of the saxophone, a folk music enthusiast, an advocate of the phonograph as
a tool for collecting and transcribing folk song, and an early musical experimentalist, Percy Grainger must be considered in any discussion of the development of jazz and improvised music in Australia.

Johnson has continued to write extensively on Australian jazz. His book, *The Inaudible Music: Jazz, Gender and Australian Modernity* (Johnson 2000) gathers a series of essays that draw in the larger cultural tropes relating to modernism, gender studies and cultural politics that the ‘new jazz studies’ have increasingly come to include. Johnson rather dryly concludes that ‘the encounter between jazz and the Australian academies … has produced ambiguous effects (179). Although he qualifies this remark with the caveats ‘important exceptions’ and ‘to varying degrees’, Johnson suggests that there is a bias present in academic jazz programs ‘to the benefit of modern styles’ (179).

This view is not difficult to contest. Other commentators have noted how the academy conferred ‘legitimacy on jazz’ (Rechniewski 2008, 10) in a way the art form had never before experienced in Australia. Crucially, it provided a locus for young, enthusiastic, and creative like-minded musicians to gather synergistically. The Sydney Conservatorium jazz studies program has had a positive effect on the production and performance of jazz; in important ways it has, for example, shaped the creative practices of the majority of the musicians I work with.¹³ Moreover, Johnson’s term ‘modern styles’ sets up what is now widely considered to be a false dichotomy. Current jazz and improvising musicians draw on all periods of the music to learn their craft and to forge their own expressive vocabulary.

There has, however, been a longstanding bias within the Australian academy against the teaching of Australia’s own local jazz histories. To date no representative narratives or canons have been put forward that indicate a valuing of Australia’s history of jazz. The void in the knowledge and appreciation of our local musical culture and historiography has been readily and enthusiastically filled with the American narrative and canon. More recently there have been signs that this attitude may be beginning to change, with the Sydney Conservatorium of Music Jazz Studies

¹³ Of the nine musicians featured in the three new works offered as part of this research project (see Part II), eight have completed tertiary music courses. See Appendix 1 Table 17.
degree course now including Australian jazz compositions as part of the prescribed repertoire lists.

Despite being the national capital, Canberra’s music scene is small and many young players, most of whom are university music graduates, pursue careers in the larger Australian cities. *A Cool Capital* (Sharpe 2006) documents the history of Canberra’s jazz scene between 1925 and 2005. It goes some way to redressing the dearth of writing on Australian jazz, making a welcome contribution to jazz historiography of a locale outside the major centres of Sydney and Melbourne.

The short-lived journal *Ext empore* also made an important contribution to the Austral jazz literature. *Ext empore* was published between November 2008 and November 2010; its five issues each contained essays, poems, stories, photographs and art inspired by jazz. Crucially, each issue also contained interviews with local and international jazz musicians. These comprise a detailed snapshot of significant musicians from a period that is otherwise poorly represented. No complete overview of jazz in Australia currently exists, and most of the texts referred to above are now out of print.

While Johnson’s work is to be lauded, it does not account for the music’s developments since the 1990s. Yet to be written are detailed histories that record the important musical achievements of influential groups such as the Keys Music Association, or highly individual artists like Bernie McGann14 and Mark Simmonds. Only when such work is undertaken can future generations of musicians recognise and appreciate that they belong to an ongoing regional tradition of local creativity.

Jazz is increasingly becoming the focus of doctoral-level investigation. Tim Stevens’ doctoral thesis (2000) examines the history of the Red Onion Jazz Band and attempts to tease out the tropes of musical difference, authenticity and cultural significance as they relate to jazz and those who play it in Australia. Sandy Evans’ (2014b) exploration of jazz and Carnatic traditions and Simon Baker’s (2010b) study of the integration of jazz and Korean drumming approach the processes involved in amalgamating divergent musical styles to produce new jazz expressions. These and

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14 Geoff Page’s short biography ‘Bernie McGann: A Life In Jazz’ (1997) is currently out of print.
related doctoral studies lead the way in encouraging and promoting the development of Austral jazz.

The recent increase in involvement in jazz research in Australia is a positive development; so too is the growing acceptance of performance based research practices and methodologies within the tertiary environment. As my research has revealed, however, much of the primary source data on Australia’s jazz history is in a precarious state. Johnson admitted that writing Australian jazz history is ‘a perilous exercise. Because so much primary material consists of ephemera and private records’ (1987b, viii). Things have not improved in the years since Johnson made these remarks, and it is somewhat ironic that the book in which Johnson makes this observation is itself now out of print.

One example of this fragility is the 1992 publication Sounds Australian: Australian Jazz by the pianist and composer Roger Frampton, who died in 2000. This was one of the first attempts to construct a broadly representative Australian jazz canon. An educational ‘kit’, Australian Jazz included four audio-cassettes containing recordings for each of the compositions analysed in the accompanying text; most of these were sourced from small-run independent vinyl releases that are no longer available for purchase. A second example is Jazz Australia, an LP record released in 1968, which has never been reissued. This album contains the first commercial recordings of alto saxophonist Bernie McGann15 performing two original compositions: ‘Lazy Days’ (1968a) and ‘Spirit Song’ (1968b). McGann’s ‘Spirit Song’ is now regarded as a classic piece, a standard of the local repertoire.

Jack Mitchell’s Australian Jazz on Record 1925–1980 (1988) and More Australian Jazz on Record (1998) make an invaluable contribution to the preservation of Australian jazz history by cataloguing recordings, many of which are now unavailable. Of particular relevance to this study is Sounds From The Corner: Australian Contemporary Jazz on CD (Dean 2005). Roger Dean’s volume concerns itself with the more recent period of jazz

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15 In 2014 Sarang Bang Records released ‘Bernie McGann 1966’. This album consists of five tracks recorded at the Wayside Chapel in Sydney in 1966, predating ‘Jazz Australia’ by one year. An earlier recording (from 1964) featuring McGann has also been located and is currently being prepared for limited local release. Bernie McGann passed away on 17 September, 2013.
in Australia, and he includes a short insider musician’s commentary on each of the recordings he lists. He begins his survey from 1973, chosen as starting point because it was the year in which the first jazz course in Australia was introduced at the New South Wales State Conservatorium of Music (now the Sydney Conservatorium and part of Sydney University), and this fostered the endeavors of the Jazz Co/op. (2005, 4)

The creative friction and partnership that existed between Howie Smith and Roger Frampton, the leaders of the Jazz Co/op quartet, provided particular creative impetus in Sydney jazz in the 1970s. The music of this seminal Austral jazz group is captured on two commercially released recordings, *Jazz Co/op* (Frampton and Smith 1974), and *Live at the Basement* (Frampton and Smith 1976). Brief footage of the group performing live is included in the film *Southern Crossings* (Guillemot 1980).

*Literature on New Zealand jazz developments*

It is beyond the scope of this thesis to include a comprehensive survey of literature relating to jazz practices in New Zealand, but it is important to acknowledge the significant contribution New Zealand-born jazz musicians have made to jazz communities and expressions in Australia.¹⁶

The documentation of New Zealand’s jazz history, much like that of Australia, is scattered across diverse sources including newspaper reports, magazine articles, reviews, liner notes and personal archives. *Jazz Aotearoa* (Hardie and Thomas 2009) is a useful edited collection of conference papers originally presented at a musicology conference in 2003.¹⁷ The slim volume was produced in the hope ‘that the book will achieve its purpose of encouraging more research and writing [on new Zealand jazz]’ (Hardie and Thomas 2009, 13). Despite such publications, the reality that much of jazz history lies buried in ‘ephemera and private records’ as suggested by Johnson (1987b, viii) in relation to Australia, holds true for jazz research in New Zealand as well. The

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¹⁶ New Zealand-born bassist Brett Hirst features on two of the three projects presented here (*Touchstones* and *A Day at the Fair*).

¹⁷ The conference of the Australia and New Zealand Musicology Societies titled *Music and Locality: towards a local discourse* in music was held in Wellington, New Zealand, 27–30 November 2003.
The editors of *Jazz Aotearoa* note that ‘the strength of New Zealand’s jazz is not matched by an interest in preservation and documentation’ (Hardie and Thomas 2009, 7). In the collection’s opening essay, John Whiteoak observes similarities between Australian and New Zealand jazz histories and points out that ‘New Zealand jazz historiography can gain considerably from examining the merits, shortcomings and published outcomes of Australian jazz historiography’ (2009, 15). Whiteoak recognises that ‘Australia and New Zealand have a comparable and, to some degree, shared music history, that includes the jazz history of both countries’ (2009, 14), which adds weight to my proposition that Australian and New Zealand jazz developments should be considered together: that is, as comprising an Austral expression.

Aleisha Ward’s 2012 doctoral thesis is another example of the recent interest in regional jazz historiography. Ward covers the period 1920—1955, and reveals early in the thesis why such work is challenging: ‘There is little literature about music in New Zealand, and even less that relates to jazz and the period that I examine’ (15). Ward draws upon a selection of Australian writers to assist in situating her work, including Bisset, Whiteoak and Johnson. She cautions that care must be taken in relation to ‘discussions of race and gender as the issues were very different in Australia than what was occurring in New Zealand during the same period’ (16). The commonalities linking the jazz cultures of Australia and Zealand nevertheless outweigh the divergences and differences Ward notes, which are in themselves areas requiring further research.

The New Zealand-born pianist, composer and educator Mike Nock has lived and worked in Australia since 1985, first as an artist in residence at the Brisbane Conservatorium of Music (Meehan 2010, 252); later that year he moved to Sydney at the invitation of Don Burrows and assumed a teaching position on the jazz faculty at the Sydney Conservatorium of Music (Meehan 2010, 255). Nock’s high regard in the Australian scene is at least partly attributable to his experience of living and working in the United States for more than twenty years prior to making Sydney his permanent home. In Australia, Nock’s bands featured a succession of young players for whom he provided an older model of musical apprenticeship that was once the only way to
learn the language of jazz.\textsuperscript{18} Despite offering a wealth of information about Nock’s early years and his extended period in the United States, Norman Meehan’s biography (2010) fails to deliver much detail regarding Nock’s Sydney years after 1985. The book includes the DVD \textit{Mike Nock: A Film} (Cawthorn 1993), which fills in some of the details of Nock’s work during his post-1985 period. Importantly, this film features footage of Nock’s quintet from the early 1990s, whose members included well-regarded local musicians: saxophonist Tim Hopkins, trumpeter Phil Slater, double bassist Cameron Undy and drummer Nick McBride, all of whom are important Austral musicians who were active on the Sydney scene at that time.

In addition to his focus on Nock, Meehan captures a sense of the fluidity that has long existed between the Australian and New Zealand jazz scenes::

Just 1200 miles separate New Zealand and Australia and the links and rivalries between the countries have always been strong. Over the years the Tasman Sea has become something of a yellow brick road for New Zealanders and many Kiwi jazz musicians have made the trip across the ditch. A few of Nock’s mates—saxophonist Charlie Munro and guitarist Lenny Hutchison—had preceded him in the move to Australia. Those who have followed are legion and include pianists Judy Bailey, Dave MacRae, Chris Abrahams, Gerard Masters and Aaron Ottignon, saxophonists Tim Hopkins, Roger Manins and Matthew Ottignon, bassists Andy Brown, Jonathan Zwartz and Brett Hirst, trumpeter Kim Patterson, drummers Barry Woods and Frank Gibson Jnr. Some return to New Zealand, some go on to Europe or the United States, many have made Australia their permanent home, but all have been enriched in some way by their experiences in Australia. (2010, 37)

Although by no means exhaustive, Meehan’s list provides evidence of the necessity for a more inclusive historiography of regional jazz forms and expressions.

\textsuperscript{18} I was a member of Nock’s ‘Big Small Band’ project in the early 2000s, and participated in a live album recording for the Australian Broadcasting Corporation, released in 2003. (Nock 2003)
A practitioner’s perspective on the emergence of Austral Jazz

Jazz scholar E. Taylor Atkins observes that ‘practically all jazz discourse rests on the premise of American exceptionalism’ but contests this idea: ‘Jazz, though certainly born on U.S. soil, was both product and instigator of early twentieth-century processes and trends that were global in scope: the mass manufacture of culture, urbanisation, the leisure revolution, and primitivism’ (2003, xii). Jazz’s global significance is due to factors that extend beyond the music’s aesthetic appeal, Atkins contends; it ‘exists in our collective imagination as both a national and postnational music, but is studied almost exclusively in the former incarnation’ (xiii).

In the context of investigating the characteristics of Australian jazz, Roger Dean explains that a “national” jazz characteristic would be one unique to a country, and which projects a national identity. Jazz, a highly international music, is not a good vehicle for such an approach’ (2005, 166). Instead, he concludes (quoting Craig McGregor) that jazz is ‘a genre which can be “made-over” in order to avoid a “take-over” from outside’ (Dean 2005, 166). Dean appears to mean that, contrary to theories that the music is ‘the musical metonym of hegemon’ (McKay 2005, 106) (that is, a vehicle of American cultural imperialism), jazz has always been a music that both permits, and encourages, individual and collective ‘self-fashioning’.

These ideas have encouraged me to consider Australian jazz processes and practices less in national and more in regional terms, and to concentrate not so much on sound as on circumstances (on which more below). To this end, and in order to emphasise the local distinctiveness of the forms of jazz expression under discussion in this essay, I have coined the term ‘Austral jazz’ to apply to jazz music created in Australia and New Zealand, music that nevertheless makes no overt attempt (nor claim) to ‘represent’ either of these countries. I propose the term merely for the purposes of moving forward the thinking about local jazz in this part of the world. My intention by the end of the study is to drop the label, since by then it will, I hope, have served its purpose.

There is a significant gap in the literature when it comes to a discussion of the changes that took place in jazz in Australia in the decades leading up to the new millennium. As the jazz scholar and musician Tim Stevens determined 15 years ago,
‘discussion in the last 25 years of a distinctive style or sound in Australian jazz has been handicapped by an incomplete theorising of what this will involve and how it will be made manifest’ (2000, 16). Bruce Johnson’s point that the existence of Australian jazz is proof that the music has been ‘continually invented in the diasporic process’ rather than exported from its ‘original source’ then poorly imitated (2008, 114), is helpful, but stops short of Stevens’s call for ‘theorising’.

Jazz in Australia gained significant impetus from the introduction in 1973 of the jazz studies program at the New South Wales State Conservatorium (now the Sydney Conservatorium of Music). As Stevens puts it, ‘Australian [jazz] styles are products of Australian circumstance’ (Stevens 26); and he has usefully documented this process both by examining documentary sources and by providing a detailed case study of a single, prominent jazz ensemble from the period preceding the one that forms the focus of this thesis. From the mid 1970s it is possible to discern a shift in jazz practices related to changing local circumstances. A dynamic period of music making began that grew up around distinctive micro-communities of musicians, many of whom met each other at the Conservatorium. This is the form of jazz expression I refer to as Austral jazz.

**Double identification and local circumstance**

I draw on Pennycook and Mitchell’s (2009) study of global hip-hop, adapting and employing their notion of double identification in an effort to better understand jazz as both a global and a local music form. This means that Austral jazz should not continue to be considered a sub-variety of global jazz, but rather as local jazz ‘being pulled towards global cultural forms while [it is being] simultaneously reinvented’ (Pennycook and Mitchell 2009, 30). According to double identification theory, jazz first undergoes an extended period of identification, or more accurately, a set of identifications with (African) American forms of the music. At some point the music is declared to have become local. This appears to be the sort of process and outcome that

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19 Roger Dean also identified the move of Australian jazz to the academy as a symbolic moment. The starting date for his survey of Australian contemporary jazz on CD is 1973 ‘because it was the year in which the first jazz course in Australia was introduced at the New South Wales State Conservatorium of Music (now the Sydney Conservatorium and part of Sydney University), and this fostered the endeavors of the Jazz Co-op’ (Dean 2005, 4).
Stevens (2000) documents in his study of the Red Onion Jazz Band.\textsuperscript{20}

A second identification, which is actually a set of reidentifications, then takes place—with local music. Adapting Pennycook and Mitchell (2009, 33), it can be seen that as a result of this major shift in circumstances, jazz in Australia became ‘a tool not ... of cultural imperialism, nor ... of cultural affiliation or appropriation’, but rather of cultural \textit{revitalisation} and geocultural \textit{connection}. Reidentification can be said to have unfolded in two phases corresponding to these two broad processes. The first, early phase involved cultural revitalisation, which most of the rest of this essay attempts to address. This was an ‘experimental’ phase and, generally speaking, the music produced often (but not always) related more directly to ‘influences’ from the United States. Second was a new geocultural connection phase, which began in the years immediately prior to the new millennium. In this phase musicians began to look in earnest to musical cultures of the Asia-Pacific region and other non-American sites for inspiration. This second phase came to involve the kinds of music making Paul Grabowsky alluded to in the comments I quoted in the introduction to this thesis. Related directly to this phase is my engagement with British and Scottish folk music, as exemplified in the works discussed in Part II and included as Parts III and IV of this thesis.

It can be seen then that reidentification as revitalisation and as geocultural connection came about as a result of a major reorientation of or shift in ‘circumstances’. In the discussion of Austral jazz that follows I will address both of these aspects of the shift in jazz culture in Australia, or what might be thought of as the Austral jazz ‘turn’, although the essay will concentrate more on the former, since the latter is represented by the creative component of the thesis and its surrounding explanatory commentary.

\textit{Reidentification and cultural revitalisation}

Between the mid 1970s and 2000, Austral jazz emerged through a major reorientation of or shift in ‘circumstances’, which included

1. The creation of new local music spaces and places, such as the establishment of

\textsuperscript{20} See for example Stevens’s discussion surrounding Graeme Bell’s Australian Jazz Band (2000, 11–14).
jazz studies departments, new venues and festivals, as well as an increase in national and international tours by local bands;

2. An increase in the number of players, and in what I refer to as music micro-communities and musician affinity clusters with an individual or shared ‘concept’ and self-awareness\textsuperscript{21}, as well as a more deliberate emphasis on local experimentation and the creation of original music;

3. The further valuing of local heroes;

4. The proliferation of local recordings allowing increased opportunities for ‘self-fashioning’ processes to occur (for example, LPs and cassettes by Jazz Co/Op, Keys Music Association, the Benders, Women and Children First);

5. The impact of ‘alternative’ influences—from musicians from the United Kingdom and Europe who became locally influential (for example, Roger Frampton);

6. Jazz criticism and scholarship (by, for example, John Clare, Bruce Johnson, John Whiteoak, Tim Stevens).

Of course, the music developed as the result of a complex web of factors, at multiple sites, educational and otherwise, and through interactions between musicians in Australia, New Zealand and abroad. However, being practice-based, this thesis offers a single, personal perspective only, with a Sydney bias. Nevertheless, it is my aim to open up a new way to perceive and talk about local jazz practices. This is a project that will require a combined scholarly effort in the areas of historiography, musicology, and so on, and which should draw on the perspectives of numerous practitioner-researchers, to provide a more comprehensive picture of Austral jazz creativity.

Austral jazz is music with which I have a strong affinity. I claim a place in its emergence since, as a practitioner, I straddle (so to speak) its first and second generations of players and creative production. I ground the discussion and analysis of

\textsuperscript{21} It could be argued that such ‘micro-communities’ and ‘affinity clusters’ were in operation well before the 1970s, in Sydney and elsewhere in Australia and New Zealand.
Austral jazz that follows in the aspects indicated in points 2–5 of the six broad areas of Austral jazz circumstance listed above. I deal particularly with point 2, which involves the ‘arrival’ on the scene of players and ensembles with their own ‘concept’ and self-awareness, and the more deliberate emphasis on local experimentation and the creation of original music. This requires me to introduce the concepts of the jazz micro-community and the musician affinity cluster, on which more below. Understanding the ways these concepts apply in practice is crucial to my broader argument about jazz’s reidentification with local music, and of Pennycook’s and Mitchell’s notion of the ‘self-fashioning of the already local’ (2009, 40).

I present my argument in the form of an analytical discussion of aspects of eight Austral jazz micro-communities, all of which are jazz ensembles, either loosely or more strictly defined. I have been or am currently a member of five of the eight ensembles under discussion; the remaining three have exerted considerable influence on me as a professional Austral jazz musician.

The approach taken involves a combination of personal recollection and discographic analysis, both of which are standard features of jazz studies research methodology. A few prefatory remarks and a personal perspective of points 3 and 4, local heroes and local recordings respectively, will be helpful in laying the groundwork for my argument concerning micro-communities and affinity clusters. The identity of a micro-community gains credibility or is legitimated through its association with prominent players, some of whom achieve the status of local hero or icon. Further, on occasion a musician affinity cluster will acquire iconic status, often achieved with the aid of recordings; and certainly a micro-community is defined in part at least by its recorded output.

**On heroes and recordings**

During the 1980s and early 90s, independent recordings could be produced relatively cheaply if the album was to be a cassette release; vinyl LPs cost more to manufacture. In either case, early Austral jazz groups began releasing recordings. These aural documents not only preserve the music of the period: to fellow musicians on the local scene they conveyed a powerful message of self-belief and commitment. The existence of such recordings allowed young musicians to listen to and learn from
local players, thus contributing to the creation of an environment where the ‘self-fashioning’ process could flourish.

Not all Austral jazz recordings were self-financed independent releases. The Australian Broadcasting Corporation (ABC) has provided ongoing support for local jazz releases, and a number of small recording labels actively supported local output. In Sydney, since the 1990s Tim Dunn’s Rufus Records has provided substantial momentum with many dozens of releases, while earlier local labels including RooArt and Spiral Scratch also contributed a number of important releases. In the 1970s, promoter Horst Liepolt ran his own label, 44, which released close to thirty LPs in the end boasting a diverse range of talent including Brian Brown Quintet, Peter Boothman, Dave Fennell and Powerpoint, Ted Vining Trio, Joyce Hurley, Bryce Rhode, Mike Nock and the Charlie Munro Quartet. It was the first time Australia had ever had a dedicated jazz label and Polygram’s large distribution meant some superb local jazz was stocked in stores all across the country. (Kilby and Kilby 2014, n.p.)

My introduction to the music of the saxophonists Bernie McGann, Dale Barlow and Sandy Evans came at the beginning of the CD era and hence the end of LP records; it was by lucky accident that I managed to purchase a copy of the Bernie McGann trio LP, *At Long Last* (1987), which featured John Pochée on drums and Lloyd Swanton on double bass. A limited number of copies of this album were pressed, and like so much of the Austral jazz catalogue it has been long out of print.

Following McGann’s death in 2013, Paul Grabowsky made the following remarks in an interview in which he reflected on the saxophonist’s legacy:

Bernie McGann was an artist. And I think this is the thing that we need first and foremost to understand about him. And I’ve said before, if jazz were a more mainstream kind of occupation, then the name Bernie McGann would be a canonical name in the minds of most Australians. He was one of our greatest artists. (2013, n.p.)

For me, discovering McGann’s music in the late 1980s was revelatory. As will be seen, I later took McGann’s place in Ten Part Invention, at which point I came to work
with John Pochée. McGann and Pochée should surely be considered one of Austral jazz’s earliest, most enduring and influential affinity clusters.

In addition to Don Burrows, who hosted a series about jazz on ABC television, McGann, Evans and Barlow were the first Australian saxophone players to whom I was exposed. To open the critical discussion, I consider statements by two saxophonists, Dale Barlow and Mark Simmonds, both of whom were associated with the Keys Music Association (KMA), a jazz co-operative that formed in Sydney in 1979-80 (see Beyond El Rocco).

**The KMA and two tenors**

To develop as an artist, by the 1970s an Australian jazz musician was faced with two choices: either to attempt to join an external musical community by travelling overseas, or to remain ‘at home’ and create local opportunities. Australian saxophonist Dale Barlow travelled to Europe and America in the 1980s to work as a professional jazz musician, and he found considerable success working in bands led by such jazz icons as Cedar Walton and Art Blakey. Upon returning to Australia, Barlow provided insight into his experiences and how he consciously adapted his playing in order to be accepted overseas:

I started off listening to be-bop, I started off as a be-bop musician, that’s all I really wanted to do. My father had a lot of records, that’s what I listened to and kind of modelled myself on. But I went through a stage of playing a lot of free music and experimenting with different things, which is great, but when I went overseas I found that different things were expected of me, to work as a musician. When somebody heard you as a tenor saxophone player they expected certain things. You had to know certain tunes; you had to be able to play certain fills; you had to have a particular concept. They had, sort of, a lot of preconceptions and expectations about what a tenor saxophone should sound like. So for a while there, I, I really tried very hard to work on that and learn all the songs and the way of playing that they do in New York, and it’s very different from here. (Lucas 1991)

Prior to his departure, Barlow had been an active and highly regarded member of Sydney’s jazz scene. Having established his reputation as an exciting young soloist
with the Young Northside Big Band, he enrolled in the jazz studies course at the Conservatorium of Music in Sydney. In the early 1980s he featured in a number of significant Sydney groups including the Benders (with bassist Lloyd Swanton, pianist Chris Abrahams and drummer Andrew Gander\(^{22}\)) and the KMA. Barlow recalled that there was a distinct approach to the jazz that was being created in Sydney at that time. Once abroad, he found that a different repertoire was played, and there even fills\(^{23}\) had to be produced a certain way. In New York Barlow appears to have encountered the notion that there was only one way to play jazz, an idea that runs contrary to the concepts of freedom and spontaneity that almost all jazz musicians would hold to be fundamental to the music, and which certainly were hallmarks of the approach to jazz championed by a many of the musicians in the KMA.

Unlike Barlow, the influential New Zealand-born saxophonist and fellow KMA member Mark Simmonds remained in Australia, where he built his reputation as an improviser of explosive power and creativity. Whereas Barlow chose to further his musical development, and sought to validate his status, perhaps, by fulfilling the roles required of him by band leaders overseas, Simmonds formed and led his own band, the Freeboppers, which enabled him to control all aspects of the music that he and his band produced. Simmonds explained the foundation of the KMA as follows:

> We were coming up against an attitude, that people were saying it’s not jazz unless it’s basically confined to a very narrow field of swing, basically from the 1950s. And even contemporary jazz they were looking down on and saying wasn’t jazz. So we started, we felt that if we’d been influenced in our lifetime by rock music, by Indian music, African music—whatever roots were in the music that we were listening to—they should be allowed to naturally come out when we play. (Lucas 1991)

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\(^{22}\) Swanton and Abrahams (and drummer Tony Buck) went on to form the internationally successful trio the Necks. Although the Necks’ music is quite unlike any other acoustic trio, the group can undoubtedly be seen as developing out of earlier bands such as the Benders and other ensembles connected with the KMA. See Shand 2009, 95–119.

\(^{23}\) The term ‘fill’ refers to a short improvised phrase played by a soloist when accompanying a singer or lead melodic instrument as a way of supporting the melody and creating interest.
These ideas of Simmonds have strongly shaped my development and emergence as a local jazz practitioner as well as my musical outlook more generally; substantially more so than the canonical, tradition-focused approach described by Barlow. In common with the majority of KMA members, Simmonds’s underlying vision asserted that authenticity would result from the combination of an individual musician’s serious commitment to self-expression when anchored in an awareness of the jazz tradition, yet in a way that refused to be limited by it. As the liner notes to the compact disc, *Keys Live*, declare, ‘They were jazz musicians in the sense that they studied the jazz masters, improvised and created their music by blending the popular music of their time’ (Keys 1984).

*Micro-communities and affinity clusters*

I turn now to consider the ways the advent of Austral jazz coincided with the blossoming of numerous jazz micro-communities. By micro-community, I mean a cohort of likeminded musicians who operate within a larger community or music scene. A micro-community may be simply a band or ensemble, although the term conveys the possibility of greater latitude than a music group alone. The KMA could be understood as an Austral jazz micro-community, for example, and others with which I have been or am currently linked include the musician Jackie Orszaczky’s various bands, as well as Ten Part Invention. The musicians connected with the Sydney Improvised Music Association (SIMA), and with the Jazzgroove Association could also be thought of as micro-communities.

The idea of micro-community takes into consideration the numerous ways groups of people interact around the common goal of creating and producing music. Take as an example the large ensemble Ten Part Invention, which comprises ten musicians, yet which in order to function efficiently draws on considerably more people, thus forming a Ten Part micro-community. In 2013 the band’s leader and drummer, John Pochée, retired from performing with the band due to ill health, although he retains an active role in the band by selecting repertoire and arranging performances. During the group’s earlier period, Pochée would also commission composers to write for the band, and while several members of the group composed a
significant portion of the repertoire, a number of other composers\textsuperscript{24} received a commission from the band. The Ten Part micro-community further expands when the roster of regular deputising musicians is considered, and when presenting associations, record labels, venue owners, promoters and festival directors are identified as factors in connecting Ten Part Invention and its music to audiences in Australia and abroad.

\begin{figure}[h]
\centering
\includegraphics[width=0.8\textwidth]{figure1.png}
\caption{Representation of the interdependency between Austral jazz, micro-communities and affinity clusters.}
\end{figure}

The concept of the micro-community works in tandem with the notion of the affinity cluster (see Figure 1, above). This is a smaller unit comprising two or three musicians (four in exceptional cases) who operate within and perhaps across networks of micro-communities. Each musician of an affinity cluster has an identifiable ‘voice’ as a performer, and also often as composer, and shares a unique and often tacit set of

\textsuperscript{24} A list of such composers includes Col Loughnan, Mike Nock, Alister Spence, Dave Panichi, Tony Gorman, Ron Philpott, John Sangster, Adrian Mears and Andrea Keller.
working practices that have been forged over years, decades even, of collaborative experience. An affinity cluster is an established musical relationship, based around the sharing of creative goals; it is the basic unit around which an Austral jazz band is formed. An affinity cluster comprises a musical unit or partnership that achieves its coherence independent of a given jazz ensemble. In the Austral jazz scene in Sydney such creative ‘cells’ tend to interweave their contribution through, or become foundational to, a number of bands or projects (see the Robson/Greening affinity cluster in the following tables). An affinity cluster contrasts with the idea of a leader who employs ‘side’ musicians. While such a ‘unit’ is still common, the leader/side musician team tends to address the fulfilment of immediate goals such as the single gig or recording date, or a finite series of these. The affinity cluster works towards a longer-term vision—the foundation of a new band or musical project—and in creative terms is more inherently democratic. The affinity clusters that shape my musical output and creative practice are indicated in Figure 2.

It is from within affinity clusters that new musical ideas and projects are generated, and creative ideas are discussed and processed. The ‘work’ of an affinity cluster may simply take the form of a music-focused conversational exchange, or it may be something more structured and ongoing, coming to fruition in a recorded project, as was the case with *Simpatico* (Robson and Cutlan 2007), an album of improvised saxophone and wind instrument duets I undertook with Paul Cutlan in 2004. The understanding experienced within and by a musician affinity cluster is developed over time; hence, much of the ‘knowledge’ it generates is tacit or is expressed non-verbally, such as while playing, both in rehearsal and performance. The kind of mutual understanding embodied within an affinity cluster informs larger ensembles, as Figure 2. attempts to capture with relation to my musical practice. A particular affinity cluster may be common to a number of ensembles.

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25 It must be stated that no absolute distinction between these two models of a jazz ensemble can be drawn; in practice there may be bands that appear to operate one way yet in reality draw on elements of both ‘models’ to varying degrees. A band with a clear ‘leader’ may nevertheless derive its creative direction and new repertoire, to a greater or lesser degree, from its active internal affinity clusters.
I turn now to a closer examination of eight Sydney based Austral jazz ensembles that have in various ways been foundational to my identity as an Austral jazz musician. Of the eight, I have been a member of groups 1–5. While I have not been a member of groups 6–8, these ensembles have had a strong and lasting influence on the flow and direction of my professional working life and creative practice. Importantly, all eight of these Austral jazz groups have emphasised the composition and performance of original music (to recall, this is part of point 2 above, in the list of kinds of local music reidentification). This deliberate creative decision on the part of the bandleader of each ensemble has meant that they have developed an identifiable sound. While each group is undoubtedly a jazz band, by eschewing the jazz canon, the way each group relates to the ‘jazz tradition’ is often subtle and, at times, oblique. As ‘new jazz studies’ scholar Ken Prouty observes, ‘every person, and every jazz community, understands the canon differently; these differences are critical to understanding how different communities come to know jazz’ (2012, 8).
Eight Austral jazz ensembles

Groups involving the author

Jackie Orszaczky’s bands

For over four decades, Miklos ‘Jackie’ Orszaczky, an influential and charismatic electric bassist, singer, composer, arranger and bandleader, made a substantial and memorable contribution to the Sydney music scene. He was particularly well known as the leader of funk- and soul-based groups that were active from the mid 1980s until his death in 2008. His band Jump Back Jack came the closest to achieving mainstream success during the 1980s, although his later bands, The Godmothers and The Grandmasters, each developed a strong following through their live performances. All of these ensembles often featured a large rhythm section with two drummers at times, as well as two electric guitars, horn section and two (sometimes three) vocalists. The music they played was a mixture of original tunes and soul standards from the repertoires of James Brown, Donny Hathaway, Ray Charles and Bill Withers. Much of the music was groove- or riff-based; in performance, pieces were regularly opened up for improvised solos.

My involvement with Orszaczky began not long after my trio debut for SIMA, in May 1993, which in addition to me on alto saxophone featured Steve Elphick on double bass and Nick McBride on drums. Jackie came to hear some of my subsequent trio performances, and I recall seeing him standing against the back wall at the Strawberry Hills Hotel during one of these. Soon afterwards I received a call from him asking whether I was interested in doing some gigs with him. At the time, to be a regular member of Jack’s bands brought musicians on the local scene considerable credibility, due to his musical reputation and to the fact that he surrounded himself with some of the best jazz players in Sydney. His groups played three or more gigs a week and as a result he was able to demand commitment from each member; Jackie expected his band members to prioritise his gigs. When I began playing with him, his was one of the only bands in Sydney that provided a regular income for musicians. As a result, and

Hamish Stuart later replaced Nick McBride, and features on all the Andrew Robson Trio’s commercial recordings.
because he worked with some of the best musicians in town, membership in one of his
groups was highly sought after.

I began working with Jackie at a time when the local live music scene had
achieved a kind of balance between artistic-oriented gigs and those that were
conceived for a more mainstream-oriented audience. SIMA presented its programs of
original jazz at the Strawberry Hills Hotel early in the week, leaving players such as
James Greening, Miroslav Bukovsky, Hamish Stuart, Mark Simmonds and me free to
perform with Orszaczky later in the week, when he was more likely to be working.
This meant that musicians in Jackie’s groups could pursue their own projects without
schedule clashes.

By strength of example, Jackie Orszaczky was the first musician to cause me to
question the relevance of musical style labels and categories. He was not a jazz
musician according to common understandings of the term. He was not interested in
playing swing tunes, for example; neither would he call standards from the American
songbook. Yet his willingness to apply the highest standards of musicianship to every
aspect of his art meant that he was considered a ‘serious’ musician in the proper sense
of the word. From locating and transcribing tunes, to arranging and composing,
rehearsing, sound checks and performing; by example Jackie taught all who worked
with him what it meant to be a working musician.

This was a very different type of musical training from the approach taken in the
tertiary jazz courses of the time. In fact, Jackie often openly ridiculed the type of jazz
that was taught in the universities. Perhaps the closest we ever came to playing a jazz
standard with him was his arrangement of Charlie Parker’s ‘Donna Lee’, which he
superimposed on Fats Domino’s ‘Blueberry Hill’. He also liked to call Sun Ra’s ‘Rocket
Number Nine’ or Eddie Harris’s ‘Freedom Jazz Dance’, and any of these pieces could
easily segue into a Ray Charles song such as ‘Drown in My Own Tears’, which he
would follow with a Hungarian folk song.

Those admitted into the ranks of Orszaczky’s bands were also brought into one
or more micro-communities of Austral jazz musicians. Tracing the various horn
players who went through Jack’s various bands reveals that he surrounded himself
with some of the most capable and distinctive improvisers on the Sydney scene. My
regular collaboration with trombonist James Greening, and our bond in the form of an affinity cluster, grew directly from our long association in Orszaczky’s bands. Greening and I continue to collaborate on a regular basis; James is a featured soloist on *Touchstones* and *A Day At The Fair*, two of the three musical works presented as part of this thesis.

The albums listed below were released between 1987 and 1997 and represent Orszaczky’s major Australian commercial releases during this time span. He also pursued a number of more experimental projects, with ensembles he named Industrial Accident and the Hungarian Rap Sadists. These bands built upon his love of groove and poetry, which he recited in Hungarian (angle grinders were also part of the ensemble sound!). These bands did not perform as frequently as his soul groups, but since many of the musicians were common to all his groups, the recordings listed below provide an indication of how this micro-community evolved over the ten-year period. They also reveal much about Orszaczky’s working approach, through which he opted to draw from a large pool of musicians in order to implement his creative vision. It should be pointed out that the 1997 release *Deep Down and Out*, a double CD, is really two distinct albums, the first of which is more closely aligned with Orszaczky’s deep affection for soul-and groove-based music, while the second displays influences as diverse as Albert Ayler and Jim Reeves.

This kind of diversity of influences typified what was played on a gig, particularly in the case where the ensemble was a regular working unit. A count-in was rare and tunes were more often started simply by Jackie’s bass line. Forms were opened up for solos with changes of sections cued by him when he felt the music needed to progress. Such cues were melodic, verbal or physical–visual, and he would often attempt to catch band members off guard if he felt they were not concentrating. The effect of this training felt like trial by fire, but the rewards outweighed any temporary discomfort or embarrassment. His approach kept us on our toes in the way that only playing in a working band could, and it was unlike anything that could be taught in a classroom.

The following anecdote concerning a performance on the banks of the Danube River at the 1994 Budapest Blues Festival reveals much about Orszaczky’s musical
outlook. We had been playing music from the American soul and R&B tradition when Jackie cleared the stage except for himself and the three-piece horn section consisting of Jason Cooney on tenor saxophone, James Greening on trombone, and me on alto saxophone. ‘All countries and cultures have the blues\(^{27}\) and here is one of ours,’ Orszaczky told the audience of some 10,000 people. Jack then sang the traditional Hungarian folk song, ‘Sír Az Út Előttem’, accompanied only by his electric bass and the three horns, to a crowd that was clearly emotionally moved. For me, the intersection of musical item and performance context demonstrated in a dramatic and powerful way the power and capacity of music to render superfluous music categories and labels. This experience was a seminal moment in my artistic development. It was an awakening to the possibilities that could occur when an artist found a way to connect his personal musical vision with cultural and emotional realities.

Table 1 is the first of a number of discographical tables that have been constructed in order to illuminate aspects of the relationship between Austral jazz, the micro-community and the affinity cluster. Each table is intended to

1. Place me as an individual musician within a specific Austral jazz micro-community, while conveying something of the distinct identity of that micro-community, and in terms of personnel provide a view of its relative stability or change;
2. Indicate my place within an Austral jazz saxophonist lineage;
3. Convey something of the ways affinity clusters take shape, and often carry over between micro-communities.

I will briefly discuss each table as it occurs in the text, referring to it by its bandleader or band name. The boxes shaded in blue indicate musicians who participate in one or more of the three new works presented in part II of this thesis.

\(^{27}\) On many occasions Jackie would describe a tune we were about to play as ‘a blues’ when it clearly was not a blues in terms of form: he was referring instead to the feeling he wanted from the band.
<p>| Table 1 Orszaczky: five albums released by various Jackie Orszaczky groups between 1987 and 1997, and personnel. |
|---|---|---|---|---|
| <strong>Jump Back Jack</strong>&lt;br&gt;Jump Back Jack 1987 | <strong>Double Take:</strong> Jump Back Jack 1988 | <strong>Family Lore:</strong> Jackie Orszaczky and the Grandmasters 1994 | <strong>100%:</strong> 1994 | <strong>Deep Down and Out:</strong> Orszaczky Budget Orchestra 1997 |
| Jackie Orszaczky bass, vocals | Jackie Orszaczky bass, vocals (all tracks) | Jackie Orszaczky bass, vocals (all tracks) | Jackie Orszaczky bass, vocals (all except disc 1: track 9) |
| Dennis Wilson guitar | Arne Hanna guitar, vocals | Arne Hanna guitar, vocals (tracks 1, 2, 3, 5, 7) | Arne Hanna guitar (all except disc 1: track 9; disc 2: 7) |
| Peter O’Mara guitar | Chris Abrahams Hammond organ, piano (tracks 1, 4, 7, 8) | Scott Leishman guitar (tracks 1, 2, 3, 7) | Scott Leishman guitar (disc 1: tracks 4, 5, 6, 7, 8; disc 2: 1, 8) |
| Jim Gannon guitar | Steven Ball Hammond organ (tracks 2, 3) | Carl Orr guitar (tracks 4, 6) | Stuart Hunter piano accordion, Hammond B3 organ (all except disc 1: track 9; disc 2: 7) |
| Rick Morrison guitar | Cathy Harley Hammond organ, piano (tracks 5, 9, 10) | Cathy Harley piano (track 5) | Tim Hopkins tenor saxophone (disc 1: tracks 4, 5, 6, 7, 8, disc 2: 1, 8) |
| Michael Bartalomei keyboards | Jonathon Jones drums (tracks 1, 2, 3, 4, 6, 7, 8) | Graeme Leak Percussion (track 4, 6) | Anthony Kable trombone (all except - disc 1: track 9 &amp; disc 2: 7) |
| Phillip Campbell drums | Hamish Stuart drums (tracks 5, 10) | Hamish Stuart drums (tracks 4, 6) | Cameron Gregory drums (disc 1: tracks 1, 2, 3, disc 2: 3, 4, 5, 6, 9) |
| Mark Kennedy drums | Angus Diggs brushes (track 10) | Angus Diggs brushes (tracks 1, 2, 3, 7) | Angus Diggs drums (disc 1: tracks 4, 5, 6, 7, 8, disc 2: 1, 8) |
| Hamish Stuart percussion | Hamish Stuart drums, percussion | | |
| Greg Sheehan percussion | | | |
| Mark Simmonds tenor saxophone | | | |
| Steve Giordano tenor saxophone | | | |
| Jason Morphett alto and tenor saxophones, bassoon, flute, vocals | Andrew Robson alto sax (tracks 1, 7, 8) | Andrew Robson alto sax (tracks 1, 2, 3, 7) | Andrew Robson alto sax (all except - disc 1: track 9 &amp; disc 2: 7) |
| Lynda Bacon trumpet | Jason Cooney tenor sax (tracks 1, 2, 3, 7) | Jason Cooney tenor sax (tracks 1, 2, 3, 7) | Jason Cooney tenor sax (disc 1: tracks 1, 2, 3, disc 2: 3, 4, 5, 6, 9) |</p>
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<tr>
<th><strong>Jump Back Jack</strong></th>
<th><strong>Double Take:</strong></th>
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<th><strong>Deep Down and Out:</strong></th>
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<th>James Greening</th>
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<td>trombone</td>
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<td>trombone (tracks 1, 2, 3, 7, 8)</td>
<td>trombone (disc 1: tracks 1, 2, 3, 4, 5, 6, 7 disc 2: 1, 2, 3, 4, 5, 6, 8, 9)</td>
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<td>Mike Bukovsky</td>
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<td>trumpet</td>
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<td>trumpet (tracks 4, 6)</td>
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<td>Linda Bacon</td>
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<td>trumpet (tracks 4, 6)</td>
<td>trumpet (disc 1: tracks 1, 2, 3, disc 2: 3, 4, 5, 6, 9)</td>
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<td>Jason Morphett saxophone (tracks 4, 6)</td>
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<td>trombone (disc 1: tracks 1, 2, 3, disc 2: 3, 4, 5, 6, 9)</td>
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<td>Peter Boyd</td>
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<td>backing vocals</td>
<td>vocals (tracks 1, 2bv, 3bv, 4bv, 7, 8)</td>
<td>voice (tracks 1, 2, 3, 7)</td>
<td>baritone saxophone (disc 1: tracks 1, 2, 3, disc 2: 3, 4, 5, 6, 9)</td>
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<td>Tina Harrod</td>
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<td>vocals (tracks 1, 2, 7bv)</td>
<td>voice (tracks 1, 2, 3, 7)</td>
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<td>Monique Morrell</td>
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<td>vocals (track 4)</td>
<td>voice (tracks 1, 2, 3, 7)</td>
<td>Tuba (disc 1: tracks 1, 2, 3, disc 2: 3, 4, 5, 6, 9)</td>
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<td>Kira Alexander</td>
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<td>Michelle Kelly</td>
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<td>violin II (disc 1: track 9, disc 2: 2, 7)</td>
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<td>Sandor S</td>
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<td>voice (tracks 4, 6)</td>
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<td>Geoff Lundgren</td>
<td>Geoff Lundgren</td>
<td>Matt Hoy</td>
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<td>sound source (track 9)</td>
<td>Sequencer, sampling and co-production (track 6)</td>
<td>Cello (disc 2: track 7)</td>
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- Lilly Dior vocals (tracks 1, 2bv, 3bv, 4bv, 7, 8)
The Orszaczky table (Table 1) lists the large pool of musicians from which Orszaczky drew to form the bands featured on five commercial recordings released between 1987 and 1997. Orszaczky employed a variety of instruments — strings, brass, woodwind, vocalists and various rhythm section combinations — across these projects, which brought together musicians from diverse backgrounds. Often, these connections were maintained via additional projects. For example, the violinist Adrian Keating of the Australian Opera and Ballet Orchestra, who performs on Deep Down and Out (1997), invited me to take part in a recording project of his own, a creative meeting that was facilitated by our Orszaczky connection.

While the Orszaczky ensembles change significantly from album to album, within a given instrument section there is relative stability, and where change occurs it can be seen to be somewhat generational. Note, for example, that one of the saxophone parts is played by Mark Simmonds (KMA, Freeboppers) in 1987, and then assumed by
Jason Morphett (The Benders) in 1988, then by me in 1994. The brass section is more stable, however. Trombonist James Greening (Ten Part Invention, the catholics, Wanderlust, the Umbrellas) plays on all five recordings and trumpeter Miroslav Bukovsky (KMA, Freeboppers, Wanderlust) plays on four of the five. Such stability allowed a particular musical understanding to develop within Orszaczky’s horn sections. My time in this band provided me with many early opportunities to play alongside James Greening, with whom I developed an affinity cluster that has brought considerable creative momentum to my professional practice.

Mara!

In 1999 I began working with the Mara! band, a quintet led by Llew and Mara Kiek. I had been a fan of Mara since my university days in Canberra, seeing the group for the first time in 1991 at one of Canberra’s only live music venues, Tilley Devine’s in the suburb of Lynham. In addition to Llew on guitar and bouzouki and Mara singing and playing the tapan, the line-up at the time included Steve Elphick on double bass, Sandy Evans on tenor and soprano saxophones and Tony Gorman on alto saxophone and clarinet. The repertoire was folk-based, dominated by Eastern European dance tunes, many of which drew on the use of complex compound metres such as the kapanitsa, a Bulgarian men’s dance with eleven beats in each bar; this was a considerable geocultural distance from the English folk songs with which I was familiar. Mara! also played original compositions, and their sets featured a substantial portion of instrumental improvisation.

Mara! turned many aspects of my musical conception upside down, particularly the Eastern European compound dance rhythms that were foundational to the band’s idiom. In 1999 I was asked to replace Tony Gorman, and so joined fellow saxophonist Paul Cutlan, who had replaced Sandy Evans immediately prior to my arrival. Over time Paul and I began to contribute original works to the band and these became part of its regular concert programming.

Mara herself had a history of singing an Anglo-Celtic repertoire in Sydney’s folk clubs during the 1970s, with her sister Jane Birmingham and with the group Tansey’s Fancy, which released a self-titled album in 1983 (Smith 2005, 148–149). It was this group that evolved into Mara!
I joined Mara! at the expense of my membership in Jackie Orszaczky’s band. Jackie reduced the size of his group mainly because gig opportunities had diminished. Initially, as a member of Mara! I had to master the sound and repertoire that had been developed by a succession of skilled wind instrumentalists over many years; yet as each previous band member had done, I came to believe that I was able to contribute my own sound and approach to the group’s concept and sound. Harmonically, the Mara! repertoire when I joined was predominantly diatonic or modal based, although a number of the pieces, traditional and original, were built on the complex compound dance rhythms found in the folk traditions of Eastern Europe. These rhythms, while not unknown in jazz, were (and still are) rare; to improvise fluently on a piece of music based on groupings of 22 beats certainly provided a challenge.28

Working with Mara! introduced me to a very different micro-community of musicians, yet like Jackie Orszaczky’s bands it had strong connections to the local jazz scene. I had previously worked with Paul Cutlan in the Original Otto Orchestra, a saxophone quartet that included Tony Gorman and Peter Boyd. Cutlan is a featured soloist on Touchstones, one of the three original works that form the practice component of this thesis. Bassist Steve Elphick has been one of my closest musical associates since he became a member of my trio in 1993, and his highly supportive, melodic approach to playing was integral to the cohesiveness of the Mara! sound.

As a member of Mara! I participated in a number of international tours of Europe, the United Kingdom, Canada, Asia and New Zealand. The group also toured Australia extensively. In ways similar to working with Orszaczky, this was real-world experience, a kind of training that tertiary courses were unable to provide. It was rare to be in a working and touring band, and this afforded me the opportunity to develop a diverse range of skills that extended well beyond music.

The six albums listed below cover the complete recorded output of Mara!. The far right column reveals how the Mara! micro-community has continued to evolve since

28 The traditional Bulgarian and Macedonian melody ‘Sandansko horo’ is based on groupings of 22 beats (it can also be thought of as 9+9+4). It was first recorded by Mara! on the 1987 album On the Edge (Kiek and Kiek 1987), and again in a new arrangement in 2006 on Sorella (Kiek and Kiek 2005).
Elphick’s and my departure.

Table 2 Mara!: six albums released between 1984 and 2005, with personnel

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<tr>
<td>Mara Kiek vocals, tapan, darrabukka, tambourine</td>
<td>Mara Kiek vocals, tapan, darrabukka, percussion</td>
<td>Mara Kiek lead vocals, tapan, bass drum, zil</td>
<td>Mara Kiek vocals, tapan</td>
<td>Mara Kiek voice, tapan, darrabukka</td>
<td>Mara Kiek voice, tapan</td>
<td>Mara Kiek voice, tapan</td>
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<tr>
<td>Jim Denley flute, denleyphone, alto saxophone, darrabukka</td>
<td>Jim Denley alto saxophone, flute, piccolo, darrabukka, daireh, backing vocals</td>
<td>Jim Denley alto saxophone, flute, piccolo, darrabukka, daireh</td>
<td>Tony Gorman clarinet, alto saxophone</td>
<td>Andrew Robson alto saxophone, soprano saxophone</td>
<td>Andrew Robson alto saxophone, soprano saxophone, darrabukka, voice</td>
<td>Paul Cutlan saxophones and clarinets</td>
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<tr>
<td>Mike Haughton recorder, tenor saxophone, soprano saxophone, vocals</td>
<td>Sandy Evans tenor and soprano saxophones, recorder</td>
<td>Sandy Evans tenor and soprano saxophones</td>
<td>Paul Cutlan clarinet, tenor saxophone, soprano saxophone</td>
<td>Paul Cutlan tenor saxophone, clarinet, bass clarinet, shaker, voice</td>
<td>Sandy Evans tenor and soprano saxophones</td>
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<tr>
<td>Lew Kiek bouzouki, acoustic and electric guitars, electric bass</td>
<td>Llew Kiek bouzouki, acoustic and electric guitars, Greek &amp; Irish bouzoukis, backing vocals</td>
<td>Llew Kiek bouzouki, acoustic and electric guitars</td>
<td>Llew Kiek bouzouki, baglama, acoustic and electric guitars, vocals</td>
<td>Llew Kiek bouzouki, baglama, guitar</td>
<td>Llew Kiek bouzouki, baglama, guitar, tambourine, voice</td>
<td>Llew Kiek bouzouki, baglama, guitar</td>
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<td>Danny Thompson double bass</td>
<td>Danny Thompson double bass</td>
<td>Steve Elphick double bass</td>
<td>Steve Elphick double bass</td>
<td>Steve Elphick double bass, voice</td>
<td>Steve Elphick double bass, voice</td>
<td>Lloyd Swanton double bass</td>
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Note: dark blue = musicians who participated in the new works presented in Part II of this thesis

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29 This table takes into account the Mara! band albums and antecedents only. In addition to the above releases, Mara! also collaborated with the Martenitsa Choir on the recordings Sezoni and Tra Parole E Silenzio.
From the Mara! table it can be seen that the band drew on a considerably smaller pool of musicians, and that its personnel remained more stable across its recorded output, both by way of instrumentation and in terms of musicians: the tendency of particular player lineages to circulate through Austral jazz ensemble line-ups over time is particularly apparent in Mara!’s history. Again, this change is often but not always generational, and can be followed through the instrumental line-ups of the band, with each player leaving her or his stylistic mark on the ensemble, which prepares the way for the personal contribution of a replacement player.

The saxophone and bass lineages of Mara! can be summarised:

- Alto saxophone: Denley, Gorman, Robson, Cutlan
- Tenor saxophone: Haughton, Evans, Cutlan, Evans
- Double bass: Thompson (UK), Elphick, Swanton.

My membership in the Mara! band also led directly (from my perspective) to the development of the Robson–Cutlan–Elphick affinity cluster.

**Ten Part Invention**

Originally formed by drummer John Pochée for a performance at the Adelaide Festival in 1986, Ten Part Invention (TPI) is one of the longest-running large jazz ensembles in Australia. The band was created to showcase the work of Australian jazz-oriented composers and has always featured soloists with strong individual identities. In addition, the personnel have tended to be bandleaders in their own right, again providing the band with a musical rigour that is evident in both the compositions and the players’ improvising. Perhaps the most significant feature of this group, however, is that the line-up has always included musicians from different generations who have had different kinds of musical experience. This eclecticism contributed to the groups’ unique sound, as did the contrasting compositional styles band members contributed to the Ten Part repertoire. For example, founding member Roger Frampton contributed

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30 Cutlan moved from tenor to alto saxophone when Evans returned to the group on tenor, replacing Robson. As noted in the Mara! table, this most recent lineup has not released a recording.
distinctive, creative and often idiosyncratic compositions to the set lists,\textsuperscript{31} as in their own ways did trumpeter and composer Miroslav Bukovsky and saxophonist Sandy Evans.

Pochée has stated that his motivation for creating TPI originated with the ten piece recordings of Thelonious Monk, which involve Hall Overton’s arrangements.\textsuperscript{32} As is the case with Austral jazz musicians generally, this initial inspiration was not seen as an opportunity to slavishly imitate the source of inspiration, but instead to use it as a basis upon which to build a musical expression that is uniquely local.

It can be seen from the Ten Part Invention table (Table 3 below) that the line-up remained almost constant across the four commercially released recordings, with the single exception apparently being the replacement of Barlow with Evans after the first album in 1990.\textsuperscript{33} The next change occurred when, following the death of pianist Roger Frampton in 2000, Paul McNamara joined the band. In 2002 I was invited to take over Bernie McGann’s chair. Matthew Ottingnon replaced Ken James in 2011, and Paul Cutlan replaced Bob Bertles when he retired in 2013. Also in 2013, David Goodman became Ten Part’s permanent drummer,\textsuperscript{34} although as already noted Pochée is still actively involved with the band, arranging performances and fulfilling other

\textsuperscript{31} English-born pianist, saxophonist and composer Roger Frampton’s early involvement with the Conservatorium jazz studies course, and the Sydney music scene more broadly, is highly significant. Frampton’s diverse interests and musical eclecticism have come to underscore an approach that is common among those musicians who came into his orbit, either as his students or, as in my case, as students of his students. Prior to his association with the Conservatorium, Frampton was a member of the electronic improvisation group Teletopa with composer David Ahern (Williams 1981, 129). Ahern had studied with Karlheinz Stockhausen and Cornelius Cardew (Humberstone 2003), and Frampton spent this much of this period (1970–73) exploring and experimenting with sound. The breakup of Teletopa coincided with Frampton meeting Howie Smith and the formation of their group, \textit{Jazz Colop}, which featured Frampton and Smith with bassist Jack Thorncraft and drummer Phil Treloar. Frampton joined the jazz teaching staff of the Conservatorium in 1975 (Australian Music Centre 2015) and later became its Director (Williams 1981, 127).

\textsuperscript{32} See for example the liner notes to the TPI recording, \textit{Tall Stories} (Pochée 1994).

\textsuperscript{33} According to Evans, who was a founding member of TPI, she was unavailable at the time this album was recorded so Dale Barlow filled in for her. Also not listed in Table 3 is founding bassist Hugh Fraser, who had been replaced by Elphick prior to the making of this recording (Sandy Evans, personal communication to author, August 18 2015).

\textsuperscript{34} Goodman had filled in for Pochée intermittently since first performing with the group on their 1998 Asian tour.
administrative tasks.

Table 3 Ten Part Invention: four albums released between 1990 and 2000, and personnel. Since the band has continued to perform, two additional columns make note of more recent personnel changes.

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<tr>
<td>1990</td>
<td>John Pochée drums, leader</td>
<td>John Pochée drums, leader</td>
<td>John Pochée drums, leader</td>
<td>John Pochée drums, leader</td>
<td>David Goodman drums</td>
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<td>Roger Frampton, soprano saxophone</td>
<td>Roger Frampton, soprano saxophone</td>
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<td>Steve Elphick double bass</td>
<td>Steve Arié double bass</td>
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<td>Miroslav Bukovsky, trumpet, flugelhorn</td>
<td>Miroslav Bukovsky, trumpet, flugelhorn</td>
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<td>Warwick Alder, trumpet, flugelhorn</td>
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<td>Bernie McGann, alto saxophone</td>
<td>Bernie McGann, alto saxophone</td>
<td>Bernie McGann, alto saxophone</td>
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<td>Andrew Robson, alto saxophone</td>
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<td>Bob Bertles, alto and baritone saxophones, clarinet</td>
<td>Bob Bertles, alto and baritone saxophones, clarinet</td>
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<td>Bob Bertles, baritone saxophone</td>
<td>Bob Bertles, baritone saxophone, Paul Cutlan, baritone saxophone</td>
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<td>Dale Barlow, tenor saxophone, flute</td>
<td>Dale Barlow, tenor saxophone, flute</td>
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<td>Sandy Evans tenor saxophone</td>
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<td>Ken James, tenor and soprano saxophones, flute</td>
<td>Ken James, tenor and soprano saxophones, flute</td>
<td>Ken James tenor and soprano saxophones, flute</td>
<td>Ken James tenor and soprano saxophones, flute</td>
<td>Matthew Ottington, tenor saxophone</td>
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</table>

Note: dark blue = musicians who participated in the new works presented in Part II of this thesis

35 Steve Elphick retired from TPI prior to the band’s 2004 USA tour. Bassist Steve Arié replaced Elphick from 2004 to 2015. At the time of writing, the bass chair has not been filled with a permanent replacement.
Owing to the distinctive musicianship of the original members, any change to the lineup is heard as having an impact on the band’s musical identity. For example, despite the fact that I joined TPI in 2002, my contribution is still often gauged against that of McGann, as can be seen from a 2013 review that noted, ‘Andrew Robson [inserted] the high wailing alto strophes across the brass explosions (a role once played by Bernie McGann)’ (Clare 2013). Also, from Table 3 it can be gleaned that a three-musician affinity cluster of Robson–Greening–Cutlan now forms part of the Ten Part Invention micro-community.

The World According To James

The World According to James (WATJ) is a quartet led by trombonist James Greening, and features Steve Elphick on double bass, Toby Hall on drums, and me on alto saxophone. Consistent with other Austral jazz ensembles, WATJ primarily performs original compositions, and all four members of the group have contributed to the repertoire although Greening and I have to date written the bulk of the material. In common with the other groups under discussion so far, WATJ has a history spanning more than twenty years; however, the two earliest iterations of the band (1991–1993) did not record. They are included in Table 4 in order to document the band’s early development. Such longevity is a common feature of Austral jazz ensembles.

The WATJ table shows that following two relatively short-lived earlier iterations of the quartet, the lineup of Greening, Robson, Elphick and Hall (from 1999) has remained constant, the only variation being the addition of Doyle and Orszaczyk as guests on selected tracks on Way Back (2002). WATJ is an interesting example of a micro-community overlapping or coinciding with two affinity clusters. From Greening’s perspective, the affinity cluster consists of Greening–Robson–Elphick–Hall; as the composer of a significant portion of the WATJ repertoire, I consider this group in part at least to be home to a Robson–Greening–Elphick affinity cluster.
Table 4 WATJ and the line-up on the band’s three albums released between 1999 and 2009.

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</thead>
<tbody>
<tr>
<td>James Greening trombone</td>
<td>James Greening trombone</td>
<td>James Greening trombone, pocket trumpet, didgeridu, tuba, valve trombone</td>
<td>James Greening trombone, pocket trumpet, tuba, valve trombone</td>
<td>trombone, pocket trumpet</td>
</tr>
<tr>
<td>Carl Orr electric guitar</td>
<td>Carl Orr electric guitar</td>
<td>Andrew Robson alto saxophone</td>
<td>Andrew Robson alto saxophone, C melody saxophone</td>
<td>Andrew Robson alto saxophone</td>
</tr>
<tr>
<td>Lloyd Swanton double bass</td>
<td>Alex Hewetson double bass</td>
<td>Steve Elphick double bass, cornet</td>
<td>Steve Elphick double bass</td>
<td>Steve Elphick double bass</td>
</tr>
<tr>
<td>Tony Buck drums</td>
<td>Antero Cheskin drums</td>
<td>Toby Hall drums</td>
<td>Toby Hall drums, percussion</td>
<td>Toby Hall drums, tambourine</td>
</tr>
</tbody>
</table>

Note: dark blue = musicians who participated in the new works presented in Part II of this thesis

The Umbrellas

The Umbrellas is led by the New Zealand-born pianist and composer Peter Dasent. Dasent’s writing displays a range of influences that includes Eric Satie and Duke Ellington, and he particularly admires the music of Nino Rota (see Bravo Nino Rota (2001)). Dasent’s strong emphasis on performing his own compositions with a group of expert jazz musicians means The Umbrellas is closely aligned with the other Austral jazz groups under analytical discussion here.

Joining the group in the late 1990s, I was very aware of the band’s legacy and the saxophonists who had preceded me. Mark Simmonds, who had risen to prominence with the KMA and his own group the Freeboppers, was regarded as one of the most highly original local the tenor saxophone voices. Tim Hopkins, who replaced Simmonds in the early 1990s, was (and is) also a highly regarded improviser. Hopkins was also working with pianist Mike Nock and vocalist Vince Jones during this period. Nock’s and Jones’s groups were jazz ensembles with a particularly high profile in the 1990s and early 2000s; Jones in particular provided his musicians with regular club and festival work as well as national exposure. Besides Dasent, both Simmonds and Hopkins were born in New Zealand, as was Nock; Vince Jones is originally from Scotland.
Table 5 The Umbrellas: five albums released between 1986 and 2014 and personnel

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</thead>
<tbody>
<tr>
<td>Peter Dasent</td>
<td>Peter Dasent</td>
<td>Peter Dasent</td>
<td>Peter Dasent</td>
<td>Peter Dasent</td>
</tr>
<tr>
<td>piano, organ</td>
<td>piano, organ, accordion</td>
<td>piano, organ, accordion</td>
<td>piano, organ, accordion</td>
<td>piano, organ, accordion</td>
</tr>
<tr>
<td>John Armstrong</td>
<td>Liz Hayles</td>
<td>Mark Bruvel</td>
<td>Michelle Agius-Hall</td>
<td></td>
</tr>
<tr>
<td>oboe</td>
<td>oboe (tracks: 1, 2, 4, 5, 6)</td>
<td>oboe (tracks: 2, 4, 6, 8, 9, 11)</td>
<td>mezzo-soprano</td>
<td></td>
</tr>
<tr>
<td>Douglas Eyre</td>
<td>Lucinda Cran</td>
<td>Rita Van Ooi</td>
<td>mark Hopkins</td>
<td>Andrew Robson</td>
</tr>
<tr>
<td>bassoon</td>
<td>bassoon (tracks: 2, 4, 8)</td>
<td>mezzo-soprano (tracks: 1, 3, 5, 7, 10)</td>
<td>mezzo-soprano</td>
<td>alto saxophone</td>
</tr>
<tr>
<td>Mark Simmonds</td>
<td>Mark Simmonds</td>
<td>Tim Hopkins</td>
<td>Andrew Robson</td>
<td>Andrew Wilkie</td>
</tr>
<tr>
<td>tenor saxophone</td>
<td>tenor saxophone (tracks: 3, 6, 7, 8)</td>
<td>tenor saxophone</td>
<td>alto saxophone</td>
<td>Marimba, vibraphone</td>
</tr>
<tr>
<td>James Greening</td>
<td>James Greening</td>
<td>James Greening</td>
<td>James Greening</td>
<td>James Greening</td>
</tr>
<tr>
<td>trombones (tracks: 1, 2, 6)</td>
<td>trombone</td>
<td>trombone, pocket</td>
<td>trombone, pocket</td>
<td>trombone, pocket</td>
</tr>
<tr>
<td>Andrew Wilkie</td>
<td>Andrew Wilkie</td>
<td>Andrew Wilkie</td>
<td>Andrew Wilkie</td>
<td>ZOE Hauptmann</td>
</tr>
<tr>
<td>Marimba, vibraphone</td>
<td>Marimba, vibraphone</td>
<td>marimba</td>
<td>marimba</td>
<td>double bass</td>
</tr>
<tr>
<td>Jonathan Zwartz</td>
<td>Jonathan Zwartz</td>
<td>Steve Elphick</td>
<td>Toby Hall</td>
<td>Toby Hall</td>
</tr>
<tr>
<td>double bass</td>
<td>double bass</td>
<td>double bass, tuba</td>
<td>drums</td>
<td>drums</td>
</tr>
<tr>
<td>Martin Highland</td>
<td>Toby Hall</td>
<td>Toby Hall</td>
<td>Toby Hall</td>
<td>Toby Hall</td>
</tr>
<tr>
<td>drums (tracks: 3, 6, 7)</td>
<td>drums</td>
<td>drums</td>
<td>drums</td>
<td>drums</td>
</tr>
<tr>
<td>John Armstrong</td>
<td>John Armstrong</td>
<td>Andrew Dickeson</td>
<td></td>
<td></td>
</tr>
<tr>
<td>oboe (tracks: 3, 7)</td>
<td>oboe (tracks: 3, 7)</td>
<td>drums (tracks: 6, 8, 9, 11, 12)</td>
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<td></td>
</tr>
<tr>
<td>Peter Boyd</td>
<td>Peter Boyd</td>
<td>Peter Boyd</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bass clarinet (tracks: 3, 7)</td>
<td>baritone saxophone (track 11)</td>
<td>baritone saxophone</td>
<td></td>
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</tr>
<tr>
<td>Joyce Clifton-</td>
<td>Joyce Clifton-</td>
<td>George Golla</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Everest oboe (track 5)</td>
<td>Everest</td>
<td>guitar (track 12)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Malcolm Haylock</td>
<td>Malcolm Haylock</td>
<td>Jane Lindsay</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bassoon (track 5)</td>
<td>bassoon (track 5)</td>
<td>lead and backing voices (track 12)</td>
<td></td>
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</tr>
<tr>
<td>Nigel Westlake</td>
<td>Nigel Westlake</td>
<td>Kate Swadling</td>
<td></td>
<td></td>
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<tr>
<td>clarinet (tracks: 1, 2, 4, 6)</td>
<td>clarinet</td>
<td>backing vocals (track 12)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>David Basden</td>
<td>David Basden</td>
<td>George</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tuba (track 6)</td>
<td>Tuba (track 6)</td>
<td>Washington machine violin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amanda Brown</td>
<td>Amanda Brown</td>
<td>violin (track 4)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>pizz. violin/s (track 4)</td>
<td>violin/s</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>George</td>
<td>George</td>
<td>Tony Backhouse</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Washingmachine</td>
<td>Washingmachine</td>
<td>Bogus Tibetan choir</td>
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</tr>
<tr>
<td>violin</td>
<td>violin</td>
<td>(track 3)</td>
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</tbody>
</table>

Note: dark blue = musicians who participated in the new works presented in Part II of this thesis
The five albums listed in the Umbrellas table reveal a diverse instrumentation. The last two recordings, *Bravo Nino Rota* (2001) and *Lounge Suite Tango* (2014), alone feature the same line-up (with small variations). Like Orszaczky, Dasent draws on musicians skilled in a number of musical genres, as is evident from his use of strings and double reeds. Regarding the saxophone chair, a generational lineage is apparent: Simmonds (1986), followed by Hopkins (1990, 1993), then Robson (2001, 2014). Bassists Zwartz and Elphick are contemporaries, but the switch from Elphick to Hauptman can be seen as a generational handover.

Notably, the lineup for *Bravo Nino Rota* (2001) incorporates the complete personnel of WATJ. *Lounge Suite Tango* (2014) involves three of the four WATJ musicians, Greening, Robson and Hall, indicating that local musicians develop artistic affinities while working in contexts that involve contrasting musical idioms, and revealing the ways micro-communities and affinity clusters intersect in complex ways in an Austral jazz scene such as in Sydney.

**Groups not involving the author**

The Sydney jazz groups now discussed—the catholics, Wanderlust, and Clarion Fracture Zone—were all established in the ‘post-KMA’ early Austral jazz period, across the same time period as the five ensembles examined above. They are briefly discussed at this point in order to further clarify connections between local musicians during this pivotal period of Austral jazz development, and more specifically, to highlight some of the previously existing affinities between the musicians involved in the three new works presented as part of this PaR study (see Parts III & IV).

**The catholics**

The catholics’ repertoire ‘reflects [leader Lloyd] Swanton’s belief that jazz was always a hybrid music, which continues to be enriched by drawing on other musical cultures’ (Shand 2009, 118). Since its formation in 1991, the band has generally pursued a groove-based approach to composition, as Swanton explains:

borrowing from other musical traditions has inevitably focused on dance rhythms, as they are so much a part of the fabric of world music, and I think in this way the music of The catholics is a re-connection with jazz of an earlier era,
when it was primarily dance music (2000, 118).

The catholics has produced a large body of original work over a sustained period of time, which while performed in a way that is clearly jazz-like, makes reference to various world music styles. The picture that is beginning to emerge from the discussion of the various Austral jazz ensembles selected for brief analytical treatment here is characterised by diversity. Trumpeter Phil Slater explained it this way: ‘In Sydney the community is small and all of the jazz musicians in Sydney tend to be cross-genral. I mean, people do some things better than other things, but we tend to be multi-skilled [in genre terms] ... in Sydney it tends to be one big jazz community where we all play with one another’ (Webb 2009, 51). From Orszaczky’s ensembles to Mara! and The Umbrellas, and from Ten Part Invention to The catholics and so on, within Austral jazz over time a diversity of idioms uncommon for the size of the scene has developed.
Table 6 The catholics: eight albums released between 1992 and 2013, and personnel

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<tbody>
<tr>
<td>Lloyd Swanton acoustic bass</td>
<td>Lloyd Swanton acoustic &amp; electric basses</td>
<td>Lloyd Swanton electric &amp; acoustic bass</td>
<td>Lloyd Swanton acoustic &amp; electric bass</td>
<td>Lloyd Swanton acoustic bass</td>
<td>Lloyd Swanton acoustic bass</td>
<td>Lloyd Swanton acoustic bass</td>
<td>Lloyd Swanton acoustic bass</td>
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<tr>
<td>Sandy Evans soprano &amp; tenor saxophone</td>
<td>Sandy Evans soprano &amp; tenor saxophone</td>
<td>Sandy Evans soprano &amp; tenor saxophone</td>
<td>Sandy Evans soprano &amp; tenor saxophone</td>
<td>Sandy Evans soprano &amp; tenor saxophone</td>
<td>Sandy Evans soprano &amp; tenor saxophone</td>
<td>Sandy Evans soprano &amp; tenor saxophone</td>
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<tr>
<td>James Greening trombone</td>
<td>James Greening trombone</td>
<td>James Greening trombone &amp; pocket trumpet</td>
<td>James Greening trombone &amp; pocket trumpet</td>
<td>James Greening trombone &amp; pocket trumpet</td>
<td>James Greening trombone &amp; pocket trumpet</td>
<td>James Greening trombone &amp; pocket trumpet</td>
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<tr>
<td>Sammila Sithole Congas, timbales</td>
<td>Sammila Sithole Congas, timbales</td>
<td>Fabian Hevia Percussion</td>
<td>Fabian Hevia Percussion, guitar</td>
<td>Fabian Hevia Percussion</td>
<td>Fabian Hevia Percussion</td>
<td>Fabian Hevia Percussion, tres</td>
<td></td>
</tr>
<tr>
<td>Dave Brewer electric guitar</td>
<td>Dave Brewer electric guitar</td>
<td>Dave Brewer electric guitar</td>
<td>Jonathan Pease electric guitar</td>
<td>Jonathan Pease electric &amp; acoustic guitars</td>
<td>Jonathan Pease electric guitar</td>
<td>Jon Pease electric &amp; acoustic guitars</td>
<td></td>
</tr>
<tr>
<td>Waldo Fabian electric bass</td>
<td>Michel Rose Pedal steel guitar</td>
<td>Michel Rose Pedal steel guitar, dobro, mandolin</td>
<td>Bruce Reid National steel and, lap steel guitar, hand whistling</td>
<td>Bruce Reid National steel guitar, Dobro, lap steel guitar, hand whistling</td>
<td>Bruce Reid Slide guitars</td>
<td>Gary Daley Slide guitars</td>
<td></td>
</tr>
<tr>
<td>Tony Buck drums</td>
<td>Tony Buck drums</td>
<td>Toby Hall drums</td>
<td>Hamish Stuart drums, hand whistling</td>
<td>Hamish Stuart drums</td>
<td>Hamish Stuart drums</td>
<td>Hamish Stuart drums</td>
<td></td>
</tr>
</tbody>
</table>

Note: dark blue = musicians who participated in the new works presented in Part II of this thesis
The catholics has had a particularly stable lineup across a recording output that spans more than 20 years (Table 6). Swanton, Evans and Greening appear on all recordings and other personnel changes have been minimal; instrumental lineages have not evolved in the ways seen in the Orszackey groups or in Mara! Although I am not a member of this group, I have deputised for Sandy Evans and I do have a close musical association with many of its past and present members. From the table it can be seen that two members of The catholics are featured in the new works submitted in this thesis: Greening (Touchstones, A Day at the Fair), and Hall (A Day at the Fair).

Wanderlust

*Wanderlust* is the long-running band led by trumpeter and composer Miroslav Bukovsky. Bukovsky has been a prominent figure in the establishment of Austral jazz and brings a discernable style to his work as both a composer and improviser. He has been a member or leader of a number of the seminal Sydney based Austral groups since the mid-1970s, including the KMA, The Freeboppers and Ten Part Invention; and he had a long association with the various bands of Jackie Orszaczky.

Bukovsky was one of the founding teachers of the jazz studies course at the Conservatorium of Music in Sydney, where his inclusive, global approach to jazz left a deep impression on a number of his students. Trombonist James Greening, who features in two of the three creative works included in this thesis, has been a member of Bukovsky’s Wanderlust since the group was formed in 1991. Greening’s work has itself been shaped by Bukovsky’s influence: direct traces of this influence and world music approach can be found in Greening’s compositions ‘Mossman’ and ‘Me Me Me’.

Greening and Bukovsky also worked together in Jackie Orszaczky’s Jump Back

37 Greening’s composition ‘Mossman’ was originally recorded by his quartet, WATJ, for the No Job Too Small (1999) CD. In 2009 it was included on The catholics’ live album Inter Vivos, an example of the process of the ‘self-fashioning of the already local’, and of local canon making processes.
Jack (1986–1990), and Wanderlust is touched on in this study to further reveal the links between Austral jazz’s musical micro-communities and its dependency upon musician affinity clusters.

Wanderlust has recorded a total of five commercially available albums between Wanderlust (1993) and When In Rome (2008). As can be seen from Table 7, of the six original members in 1991 five have remained constant throughout the life of the band, despite the fact that bassist Adam Armstrong lived in New York for a number of years. The only change to the line-up occurred when the original guitarist, Carl Orr, moved to the UK, following which he was replaced by Jeremy Sawkins.

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38 Jackie Orszaczky’s archived website www.orszaczky.com
<table>
<thead>
<tr>
<th>Table 7 Wanderlust: five albums released between 1993 and 2008, and personnel</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Wanderlust</strong></td>
</tr>
<tr>
<td>Miroslav Bukovsky</td>
</tr>
<tr>
<td>trumpet</td>
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<tr>
<td>James Greening</td>
</tr>
<tr>
<td>trombone</td>
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<tr>
<td>Carl Orr</td>
</tr>
<tr>
<td>guitar</td>
</tr>
<tr>
<td>Alister Spence</td>
</tr>
<tr>
<td>piano and keyboards</td>
</tr>
<tr>
<td>Adam Armstrong</td>
</tr>
<tr>
<td>electric and acoustic bass</td>
</tr>
<tr>
<td>Fabian Hevia</td>
</tr>
<tr>
<td>drums and percussion</td>
</tr>
<tr>
<td>Guests – not on all tracks</td>
</tr>
<tr>
<td>Greg Sheehan</td>
</tr>
<tr>
<td>voice and percussion</td>
</tr>
<tr>
<td>Tony Gorman</td>
</tr>
<tr>
<td>saxophone and clarinet</td>
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<tr>
<td>Alan Dargin</td>
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Note: dark blue = musicians who participated in the new works presented in Part II of this thesis
Clarion Fracture Zone

Clarion Fracture Zone (CFZ) was a group that, unusually among those under discussion, included three leaders—a three person affinity cluster: saxophonists Sandy Evans and Tony Gorman, and pianist Alister Spence. CFZ constituted a particularly powerful example of the musical eclecticism and scope of Austral Jazz practitioners and their ensembles, which in part at least resulted from the fact that CFZ performed original repertoire composed by all three of its bandleaders. They acknowledged the American jazz tradition in their work, yet in non-literal ways, and borrowed from rock, circus music, free jazz, Latin elements, marches, and swing. They also employed avant-garde devices and sampling.

Table 8 Clarion Fracture Zone: five albums released between 1990 and 2002, and personnel.

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<tr>
<th></th>
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<tbody>
<tr>
<td>Sandy Evans tenor and soprano saxophone</td>
<td>Sandy Evans tenor and soprano saxophone</td>
<td>Sandy Evans tenor and soprano saxophone</td>
<td>Sandy Evans tenor and soprano saxophone</td>
<td>Sandy Evans tenor and soprano saxophone</td>
</tr>
<tr>
<td>Tony Gorman alto and tenor saxophone</td>
<td>Tony Gorman alto and tenor saxophone, clarinet</td>
<td>Tony Gorman alto and tenor saxophone, Bb clarinet</td>
<td>Tony Gorman alto sax, Bb and alto clarinets</td>
<td>Tony Gorman alto and tenor saxophone, clarinet</td>
</tr>
<tr>
<td>Alister Spence piano and synthesiser</td>
<td>Alister Spence piano and keyboards</td>
<td>Alister Spence piano and keyboards</td>
<td>Alister Spence piano and keyboards</td>
<td></td>
</tr>
<tr>
<td>Steve Elphick bass</td>
<td>Steve Elphick double bass, tuba</td>
<td>Lloyd Swanton acoustic bass</td>
<td>Lloyd Swanton acoustic bass</td>
<td>Lloyd Swanton acoustic bass</td>
</tr>
<tr>
<td>Andrew Dickeson drums and percussion</td>
<td>Louis Burdett drums</td>
<td>Toby Hall drums</td>
<td>Toby Hall drums</td>
<td>Toby Hall drums</td>
</tr>
<tr>
<td>Guest artists</td>
<td>Guest artists</td>
<td>Guest artists</td>
<td>Guest artists</td>
<td>Guest artists</td>
</tr>
<tr>
<td>Tony Buck drums</td>
<td>Greg Sheehan percussion</td>
<td>Daryl Pratt percussion</td>
<td>Martenitsa Women’s Choir</td>
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<tr>
<td>Lucien Boiteaux drums</td>
<td></td>
<td></td>
<td>Mara Kiek choir director</td>
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</tbody>
</table>

Note: dark blue = musicians who participated in the new works presented in Part II of this thesis

Table 8 indicates that the ensemble’s co-leadership was constant across its five albums. Only the rhythm section has undergone change. Note that Spence, Cutlan,
Elphick and Hall feature in the new works submitted in this thesis: Cutlan in *Touchstones*; Spence and Hall in *A Day at the Fair*; and Elphick in *The Child Ballads*.

This analytical discussion, which has depended rather heavily upon discographical data to convey a particular picture of the nature of micro-communities and affinity clusters, is not intended to be a comprehensive overview of Austral jazz expressions within the Sydney scene. I have presented a single practitioner’s perspective through the theoretical concepts of micro-community and affinity group. I have attempted to convey an *impression* of the kind of cultural revitalisation work that occurred as a result of the changing set of circumstances that shaped and were shaped by local jazz practices and processes following the move of jazz into the tertiary institution in Sydney, which of course had an impact within Australia and New Zealand more widely. One aim of the essay has been to clear a scholarly space where the important work of local jazz historiographical and canonisation processes can be undertaken, and where the valuing of Austral jazz expressions can be taken seriously as part of our local cultural heritage. By developing the concepts of micro-community and affinity group, I have attempted to convey aspects of the uniqueness of Austral jazz circumstance, of the ways long-term creative partnerships feed into the establishment of ensembles and musical projects, and of the extent to which personnel overlap in musical contexts that are nevertheless distinctly different.

**Reidentification and geocultural connection**

I noted at the start of this essay that due to a major shift in circumstances that coincided with the establishment of the jazz studies program at the Conservatorium in Sydney, jazz in Australia became a tool of both cultural revitalisation and geocultural connection. To bring this essay to a close, I must briefly address the second of these reidentification phases, which will allow me to draw together ideas raised in the introduction and in the revitalisation discussion above, as well as to frame the creative works that form Parts III and IV of this thesis.

In the introduction I introduced comments made by Paul Grabowsky at the beginning of the 1990s, where he gave consideration to the nature of Australian musical traditions, to what they had been and what they were becoming. Grabowsky
understood that Australia was beginning to come to terms with the increasing ethnic diversity of its population. In essence, in that interview he was wondering out loud how this fact would be expressed in new Australian music. A decade and a half later, in 2007, Grabowsky wrote in the liner notes of the album, *Kaleidoscope*, by the multistylistic jazz group GEST8, ‘Jazz was always a meeting point, a democratization of music, a place where exchanges could take place which reflect plurality and diversity’. ‘Like our American friends,’ he continued, ‘we too are a nation containing within it many different voices. … We are proudly plural, and proudly demonstrative of our diversity’. Grabowsky hailed the GEST8 band and album as proof that, at the right moment, jazz music had made its contribution towards defining what Australia was in the process of becoming, just as he had anticipated in the interview excerpt from the film Beyond El Rocco (Lucas 1991).

In the years following the 1991 interview, Grabowsky founded the Australian Art Orchestra and initiated what became a series of projects where Australian jazz musicians collaborated with musicians representing various local and regional musical cultures, beginning with Karnatak or South Indian classical music, and eventually taking in Australian Aboriginal music as well. The era of reidentification within the development of jazz in Australia opened the way for the engagement in the new millennium with new geographical or cultural reference points such as those alluded to by Grabowsky. Let us briefly consider musical projects that began to appear during this phase, a recent era that is perhaps most easily comprehended as having coherence by reference to recorded outcomes.

In 1996 Adrian Sherriff and the Australian Art Orchestra began an ongoing series of collaborative composition and performance projects with the Carnatic musicians, K.R. Mani and his percussion ensemble. This initiative appeared to open a gate, or at least establish a precedent of possibility. A new creative era in intercultural jazz began. The AAO released *Into the Fire* in 2000, and the following year it collaborated with Balinese musicians in the multimedia stage work *The Theft of Sita* (Grabowsky and Yudane 2001). Melbourne trumpeter Peter Knight founded the band Way Out West with Vietnamese–Australian musician Dung Nguyen and world percussionist Ray Pereira, among others, and released *Footscray Station* in 2003; two more albums

Several years later, drummer Simon Barker began documenting the fruits of his study of Korean music and interactions with Korean musicians that began in the late 1980s. The documentary film *Intangible Asset Number 82* came first, in 2008 (Franz 2011). The album *Daorum* (Barker 2009) followed in 2009, featuring the Korean pansori singer, Bae Il Dong. Subsequent releases include several albums by Chiri (2010, 2012), and the albums *Driftwood* (2012), and *Descalzo* (2014), as well as *Gathering Rains* by Trace Sphere (2015).

The Indian subcontinent has proved to be the most fertile ground for creative engagement. In 2009 the AAO followed *Into the Fire* with *The Chennai Sessions*, and in 2012 Sandy Evans released *Cosmic Waves*, a significant body of work resulting from an intensive period of musical study of Carnatic music principles and processes (she released *Kapture*, a further exploration of such ideas, in 2015). In all such work, Evans collaborates with highly regarded Carnatic and Hindustani musicians. Guitarist Guy Strazz’s *Calcutta Express* was released in 2006, and both the Compass saxophone quartet’s *Ode to an Auto Rickshaw* and Toby Wren’s *The Carnatic Jazz Experiment* were issued in 2011; Matt Keegan’s Three Seas contributed the album *Haveli* in 2014.

Japanese and Chinese sounds and traditions have also beckoned the jazz traveller. Koto player Satsuki Odamura has collaborated with trombonist Adrian Sherriff and Carnatic percussion expert Tunji Beier in the trio PRRIM, with saxophonist Sandy Evans in the ensembles, Waratah and GEST8; she recently replaced Nguyen in Way Out West. Riley Lee’s shakuhachi playing is featured in Trace Sphere, and Adrian Sherriff incorporates the same instrument—which he has studied—into his live small group performances. For well over a decade Vanessa Tomlinson and Erik Griswold (and others) have collaborated with instrumentalists and singers from the Sichuan province of China, in the project known as The Wide Alley (2010). A follow-up collaboration, *Water Pushes Sand*, was launched in 2015.

Around the beginning of the millennium, Australian jazz musicians began to explore aspects of their own personal ethnic or cultural heritage, resulting in a disparate series of one-off musical projects. Some of these have engaged with musical cultures close to Australia, and others with cultures further removed from these
shores. Modernist art music is one such component of the strain; others include ecclesiastical music and popular music genres.


English and Pacific Islands hymns are prominent in a number of projects, beginning with Papua New Guinea-born pianist Aaron Choulai’s *We Don’t Dance For No Reason* (2007) and extending to recent mixed media narrative history projects by Lloyd Swanton (*Ambon* [2015]) and Rick Robertson (*Mutiny Music* [2015], performed by Baecastuff). The former is based on the prisoner of war diaries and experiences in Ambon, Indonesia, of Swanton’s uncle. The latter is the story of the mutiny that occurred on board the *Bounty*, and the nineteenth-century resettlement on Norfolk Island (from Pitcairn Island) of the descendants of the survivors of that event who were set adrift. Robertson is himself from Norfolk Island and a ‘*Bounty* descendant’.

A final example, less overt, and perhaps ‘accidental’, is Matt McMahon’s solo piano album, *The Voyage of Mary and William* (2015), a series of studio improvisations. In the liner notes McMahon writes, ‘As I listened [back] I became aware of the influence of this music from Ireland in the current of these improvisations—not necessarily in the foreground but somewhere underneath or behind the sounds I was hearing’.

39 Adam Simmons exploration of a range of canonic Australian rock and pop songs on the album *Karaoke* (2013) is a project that shares certain affinities with Slater and McMahon’s reworking of Sculthorpe’s music.
What is evident from this listing (which is no doubt partial) and from the foregoing discussion, is that a clear feature of Austral jazz is its readiness to engage an eclectic range of musical influences, traditions, styles and sources of inspiration. Local self-fashioning, a process of creative renewal, has always been part of jazz production. Such engagement allows musicians to develop and realise their own personal musical vision and output. While it may be argued that the same could be said of other scenes in other places, the relatively small Austral scene and its multiple sites seems to yield a particularly high concentration of such projects, many involving a substantial overlap in personnel across numerous musical projects. They generate and are generated by the micro-communities and affinity clusters that I have argued for in this essay, which in turn fold back and reach out to produce new creative projects.

Concluding remarks

In proposing that Austral Jazz developed out of the self-fashioning of local processes and circumstances, this thesis posits a new way to understand the development of jazz in Australia and New Zealand from the mid 1970s. As stated in the introduction, the thesis attempts to move the focus of discussions surrounding jazz in Australia beyond the notion of distance without losing sight of the importance of the experience of location. As I have shown, the two-step process of reidentification involving on the one hand cultural revitalisation, and on the other geocultural connection, has in reality lifted the ‘burden’ of the influence of jazz developments in the United States to a large extent, and has resulted in a sense of freedom to explore alternative geocultural points of connection.

Of course there remains among jazz musicians in Australia and New Zealand a great deal of respect for and considerable interest in jazz developments, historical and contemporary, in the United States, and it is likely that this will always be the case. Nevertheless, it has been my intention to demonstrate that jazz in Australia and New Zealand has experienced considerable change over the past 40 years, only sparsely documented and analysed. In this essay I have devoted the most space to the microanalysis of aspects of cultural revitalisation mechanisms and processes. It is, however, the notion of geocultural connection that provides the link between Part I of
this thesis and Part II, where my creative works that engage with British folk song are presented and discussed.
Part II: The Creative Works

Introduction to the musical works

I composed the works *Touchstones, A Day at the Fair* and *The Child Ballads* after studying aspects of British folk music with the express aim of developing such creative responses. The composition of the works, and their rehearsal and subsequent performance, took place over a three-year period; it involved nine musicians and two different chamber orchestras (*Touchstones* was premiered in 2012, but was re-performed and recorded in 2014).

The process of producing these large-scale works required deep reflection upon the artistic language and working processes I had been developing over the previous decade in particular, and involved the extension and further development of these. Throughout the creative process I evaluated my position within a musical micro-community, as well as my creative relationship with other musicians in the form of affinity clusters. The academic context provided me with the opportunity to consider how these existing artistic relationships could be both utilised and advanced in the process of creating the new works.

Almost all the musicians involved in the production of the new works had already influenced my creative development and output in some direct way. They are established and respected members of various Sydney-based jazz and folk communities.40 In addition to these musicians, *Touchstones*, the first work, involved a chamber orchestra and hence a conductor; to this end I was fortunate to have the assistance of the distinguished musician and music educator, Richard Gill. Writing for orchestra meant that I had to study string writing and performance techniques.

As a way of broadening the scope and depth of the compositions, for each I chose to focus on a different folk song period, or aspect of folk song collection. I wanted the folio and dissertation to be informed by a broad historical and musical perspective, one

40 Appendix 1, Tables 1-3 give details of previous collaborations between the nine musicians featured across the three projects contained in this study.
that would allow me to draw conclusions as to the aesthetics, adaptability and suitability of the various folk song sources and their fit with the various compositional approaches I employed. In each case I wanted to determine whether the material would overwhelm my musical approach (or disadvantage it in some other way), and also whether the traditional material would retain its integrity upon being subjected to my compositional treatment.

Three distinct approaches were developed and employed to embody my overarching musical vision, and to demonstrate the robustness and broad applicability of my jazz-based approach. Each work utilises a different set of traditional material: notated tunes in the first work, archival recordings in the second, and folk song lyrical texts with no known tunes in the third. I coupled each of these with a different ensemble: a chamber orchestra, a jazz quintet, and a folk ensemble respectively. Each of the resulting works relates to the English and Scottish folk tradition in a distinct and independent way.

Table 9 Orientation of the musical works, and sources and media they involve

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Compositional</td>
<td>Historical tune collection</td>
<td>Historical recordings</td>
<td>Historical folk song texts</td>
</tr>
<tr>
<td>orientation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Source material</td>
<td>Traditional material selected from written sources published during the first English folk revival (1903–1914 (Bearman 2002, 12))</td>
<td>Traditional material selected exclusively from recordings of Joseph Taylor made between 1906–1908</td>
<td>Traditional material consisting of folk ballad texts sourced from F. J. Child’s The English and Scottish Popular Ballads. Text set and sung to original compositions.</td>
</tr>
<tr>
<td>Medium</td>
<td>String Orchestra &amp; jazz soloists</td>
<td>Jazz quintet</td>
<td>Folk ensemble</td>
</tr>
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</table>

Working process

For each of the three works I listed a set of the key compositional challenges I intended to address, with the aim of keeping before me the overarching research question set out in the introduction. While each composition involved a different approach, I addressed these challenges while following a four-stage process:

1. The location, study and analysis of historical and contemporary source materials, including recordings and transcriptions;
2. Analysis of the stylistic details of the chosen source material, including the uses of ornamentation and improvisation, followed by the incorporation of these into my own performance practice;

3. Composition, based on the study and analysis derived from 1 and 2 above. This involved improvisation on and interpretation and re-composition of aspects of the original material. Rehearsal, performance and recording of the new works followed;

4. Documentation and analysis of the processes involved in creating the works, including the rehearsal and performance processes; further refinement; and finally, completion of the works.

I incorporated certain limitations or parameters into the works that would channel the improvisers in certain directions, in order to bring to the fore specific musical elements of the folk style. The resulting music is an amalgam of styles and approaches rather than the superimposition of one upon another. Specific details of the parameters and musical devices I employed are provided in the discussion of each work below.

The three works represent a continuation of the work I began with the album *Bearing the Bell* (Robson 2008a), especially in their use of a long-form, concert-length, compositional approach. At the macro and micro levels the works require improvising musicians to engage sympathetically with composed material, so that while they retain a considerable measure of creative autonomy, they also contribute to shaping the overall emotional impact of the work in particular ways.

**Project one: Touchstones**

*Touchstones* is a work in eight movements for string orchestra and four improvising soloists; its overall effect is that of a baroque *Concerto Grosso*. Four of these eight movements involve the reworking of traditional English folk melodies derived from printed collections that would have been available during the first folk revival in the late nineteenth and early twentieth centuries. For each of these I composed a ‘companion’ piece that was inspired *in some way* by the traditional pieces. I did not
limit the way in which the new pieces could unfold, or the way in which they could relate to their folk-derived counterpart.

I followed an approach similar to that applied by jazz musicians when performing standards, where first a melody is played and then each musician improvises a response to the composed melody. I applied a kind of macro-version of this approach by first learning and arranging the traditional folk song (the equivalent of playing a standard), then composing a response (the equivalent of taking a solo). Each companion piece could therefore be seen as a ‘solo’ on the traditional folk song or ‘standard’.

**Project two: A Day at the Fair**

*A Day at the Fair* is a song cycle consisting of 16 separate pieces that combine traditional folk songs with new, original material. All the traditional material was derived from a set of recordings made in England between 1906 and 1908, of performances by the English folk singer Joseph Taylor. Significantly, in basing this project on recorded sources, I was able to transcribe each of the traditional songs from copies of the original recordings, a working method fundamental to all jazz practitioners.

Crucially for this study, the Taylor recordings were made by or facilitated by the Australian composer, pianist and folk song collector, Percy Grainger, who actively collected, arranged and composed with English folk song melodies early in the twentieth century. One of the first folk song collectors in England to employ the then newly invented phonograph, Grainger was vocal in his enthusiasm for the new technology, and wrote a comprehensive article concerning its applications for the *Journal of the Folk Song Society* (1908). Somewhat surprisingly, in the field many collectors still preferred pencil and paper transcription as a means of preserving folk songs. Grainger, however, was driven to record folk singers as a means to capture what was sung in the most scientifically accurate way possible. In a letter to Grainger dated 23 May 1908, Cecil Sharp described his approach to folk song collecting in the following manner: ‘it is not an exact scientifically accurate memorandum that is wanted, so much as a faithful artistic record of what is actually heard by the ordinary
auditor’ (Bird 1999, 130; Yates 1982, 269). This is a view that today no musicologist would hold. As a jazz musician I am indebted to Grainger for pioneering recording as a means to accurate transcription.

**Project three: The Child Ballads**

*The Child Ballads* takes its name from the great folk song collection, *The English and Scottish Popular Ballads*, painstakingly assembled by the American scholar, Francis James Child, between 1882 and 1898. Since Child’s collection focused primarily on the ballad texts, I took the opportunity to compose new music for eight of those for which no known tunes exist. This allowed me to compose specifically for Mara Kiek, Llew Kiek and Steve Elphick, each of whom has been influential in my creative development as a professional musician.

*A note on the use of blues form*

One of the primary goals of this Practice as Research (PaR) study has been to create three musical works (which are brought to completion in their performance and recording) that fully integrate my individual jazz-based language with traditional English folk song idioms. Increasingly, Austral Jazz musicians are employing approaches related to those I implement, in, for example, an exploration of their ethno/historical roots (see Part I, ‘Reidentification and geocultural connection’). Part of the challenge of such an approach has been in deciding to what extent I would choose to bring specific jazz elements to the traditional folk material, and vice versa. At worst, a disjointed pastiche might result instead of an artistically satisfying integration of material. A second pitfall to be avoided was a dilution or diminution of either of the two music traditions that would render the material or the approach inconsequential to the final outcome.

It was with these snares in mind that I set myself a kind of unstated compositional challenge, one that I applied to all three works: I would incorporate a blues form or a derivative of a blues form into each. My intention was threefold: first, it would in a specific sense unify the three creative research projects; second, it was a conscious acknowledgement of the blues as a folk form; and third, it is a musical form with which all of my musical colleagues are acquainted, and would hence provide each
of them with a familiar point of entry to the pieces in performance. In practice, this
decision led me to employ a number of hybrid harmonic and structural approaches in
order to integrate the blues or blues-like forms with the traditional material and avoid
the potential pitfalls.

Although the initial decision to integrate a blues form (or hybrid form) into each
of the three works began as a somewhat ancillary focus and little more than a personal
challenge, the suitability and universality of the form became clearer as work
progressed. The resulting integration within the four pieces from the three larger
works (see Table 10) came together quickly in rehearsal and each piece proved to be
successful in performance. For both the musicians and the audiences the form
intertwined with the folk material, providing it with strength and accessibility.
Ultimately, the structural and harmonic integration of blues-derived forms functioned
as an important compositional element in the architecture of each work, forming a
bridge between my compositional language and that of the traditional material.

Table 10 The contrasting ways elements of a blues form have been incorporated into
individual pieces within the larger works

<table>
<thead>
<tr>
<th>Title</th>
<th>Work</th>
<th>Form/Style</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>We Be Soldiers Three</td>
<td>Touchstones</td>
<td>Minor blues (6/4)</td>
<td>Arrangement of traditional melody</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Solos over 11 bar form</td>
<td></td>
</tr>
<tr>
<td>Brigg Fair</td>
<td>A Day at the Fair</td>
<td>24 bar form over slow Latin based groove</td>
<td>Arrangement and extension of traditional melody</td>
</tr>
<tr>
<td>Burd Ellen and Young</td>
<td>The Child Ballads</td>
<td>Standard blues form with some harmonic variation</td>
<td>Traditional text set to original composition</td>
</tr>
<tr>
<td>Tamlane</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Lady Arngosk</td>
<td>The Child Ballads</td>
<td>Odd metre blues progression with non-blues chorus. Improvised solos over minor blues form in 7/8</td>
<td>Traditional text set to original composition</td>
</tr>
</tbody>
</table>
Touchstones

A suite in 8 movements for string orchestra and improvising soloists

Touchstones is a concert-length suite for four improvising soloists and chamber orchestra of strings. With this work I aimed to arrange and compose a suite of pieces that engaged with traditional English and Scottish folk songs that had been collected or published during the first folk revival (see the introduction to this section). A secondary focus of the work was to involve improvising and orchestral musicians in music making processes that balanced the various aesthetic priorities of folk song, jazz and orchestral music.

Compositional challenges

- The work would be based on notated historical source material
- It would involve both orchestral and jazz musicians, with opportunities for improvisation for the former
- It needed to aesthetically and structurally balance folk, orchestral and jazz elements

Touchstones was written between June and September 2012, and was premiered on Saturday 15 September 2012 in Lithgow, NSW, by the Bathurst Chamber Orchestra with four guest soloists. In October 2014 a second season of performances was presented that featured the inaugural public performance of the Mitchell Chamber Orchestra under the baton of guest conductor Richard Gill. The soloists from the 2012 performances remained unchanged. The complete performance details are listed in Appendix II.

The eight-movement work is composed of two groups of four pieces. The first group consists of pieces built upon traditional English folk melodies, derived from well-known printed collections published before and during the first English folk revival. The second group comprises four original companion compositions, each of which forms a creative response to one of the four traditional pieces (Table 11). The relationship between the traditional material and the original compositions is explained in more detail below.
Table 11 Summary of Touchstones showing division between traditional and original material

<table>
<thead>
<tr>
<th>Traditional Folksong</th>
<th>Original Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Pretty Little One</td>
<td>Of All That Ever I See</td>
</tr>
<tr>
<td>One Night As I Lay</td>
<td>Beneath Her Window</td>
</tr>
<tr>
<td>We Be Soldiers Three</td>
<td>Pardona Moy</td>
</tr>
<tr>
<td>Parson’s Farewell</td>
<td>Playford’s Contemplation</td>
</tr>
</tbody>
</table>

As already stated, the focus of the work-as-research was to compose new music anchored in the English folk idiom. However, when planning the work’s structure over a 70-minute time span, a range of factors had to be considered, including decisions about tempos, key, and time signatures. The four traditional melodies were selected primarily for their intervallic and rhythmic content; hence, the choice of key was to be both a creative and practical one. Other compositional and orchestration decisions that shaped the work included

- selection of featured melodic instrument or instrument section
- ratio of fully notated passages to improvised solo sections
- amount of composed musical material used to support the improvisations
- ratio of new material to the traditional melodies
- use of small groups within the full ensemble.

Instrumental range, the technical ability of the orchestral players, and the length of rehearsal time available, were all considered as well. A clear advantage for me as composer was that I was one of the soloists, and could therefore write to my own strengths. I was also able do this for the other three soloists by drawing on the long professional relationships I had with each of them (see ‘A practitioner’s perspective’).

During the relatively short rehearsal period leading up to the premiere performances in 2012,\(^{41}\) the major hurdle to overcome was the orchestra’s and conductor’s understanding of nuances related to time, which differed markedly from that of the soloists. The orchestra was guided by the conductor in this aspect, whereas

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\(^{41}\) Rehearsals for the 2012 performances of Touchstones took place in Bathurst NSW one week prior to the concerts and consisted of one three-hour rehearsal call on Saturday 8 September and one five-hour rehearsal call on Sunday 9 September.
during the sections that involved the soloists on their own, the time-feel and tempo were either agreed upon within the quartet or dictated by the double bass soloist.\footnote{For both the 2012 and 2014 performances the there were two double bassists, one orchestral and the other a guest soloist, Brett Hirst. During sections requiring an ostinato bass line, Brett played this as a solo part.} During the second season in 2014 there was greater consensus between the orchestra, conductor, and soloists, and the overall handling of time was not as problematic.

The absence of percussion or a drum kit in the work somewhat obscured the sense of time feel.\footnote{A bass drum part is written into the score for the piece ‘One Night As I Lay’, but this part was not included in the 2012 or 2014 performances.} This meant that there was no overt expression of time or tempo, apart from the occasional use of ostinato patterns in the writing. The orchestral musicians were not used to listening for the time feel, and finding a point of agreement became a focus during the limited rehearsal time in both the 2012 and 2014 performance seasons. This highlighted the degree of understanding and trust that improvising soloists develop when playing together, as well as the significant role a drummer plays within an improvising ensemble. It also revealed the level of trust an orchestra places in its conductor.

Composing and arranging the music of Touchstones necessitated a degree of organisation that had not previously been typical of my working practice. From a practical standpoint, this was the largest composition project I had undertaken to that time. Writing for so many instruments required considerable organisation in terms of preparing and copying parts and, crucially, conveying the completed scores to the orchestra with sufficient time for them to prepare prior for the first full rehearsal. The excerpt from my notebook shows the number of formats that were required to be prepared and sent out prior to the first rehearsal (Figure 3 below).
Figure 3 Pages from the author’s composition notebook indicating completion dates and formats for each movement of *Touchstones*
**Touchstones: the individual pieces**

The compositions below are listed with each traditional song followed by the original ‘companion’ piece. Note that this does not represent the performance order of the work.

1a ‘My Pretty Little One’ (traditional)

Source: *Popular Music of the Olden Time* vol. I (Chappell 1855–1859)

![My Pretty Little One](image)

**Figure 4 ‘My Pretty Little One’, reproduced from Popular Music of the Olden Time vol. 1**
This traditional melody (Figure 4) is striking for the way it comprises two nine bar phrases (eight bars being more common), which was the primary reason I selected it. I re-harmonised the entire piece, although my treatment of the opening nine bar section does not stray far, with both the source and my version having a number of cadence points in common. In order to create a longer form I repeated the opening nine bar section, re-harmonising it on the repeat (see letter B on the lead sheet in Figure 6). The second harmonisation moves further away from the William Chappell folio version and provides a more substantial platform for both arranging possibilities and improvisation. The remainder of the tune allows the piece to build further before resolving to the G major tonic chord. The notebook pages in Figure 5 provide an example of my working process. Keeping notes in this way assisted me in tracking the progress, changes, corrections and so on, across all eight movements of the work.

Figure 5 Composer’s notebook for ‘My Pretty Little One’
Figure 6 Concert pitch lead sheet showing re-harmonisation on which the orchestration was subsequently based.
‘My Pretty Little One’ commences with a duet in which the alto saxophone states the simple diatonic melody while the solo double bass provides a harmonic accompaniment consisting of a single bass note for each chord change. This provides the folk music-like qualities of simplicity and strength. As a result the piece is harmonically ambiguous at this point, particularly upon first hearing, since the bass part often employs notes other than the tonic of the chord. In combination with two new interlude sections, this sense of ambiguity allows the arrangement to develop as more information is successively introduced. After the alto saxophone and double bass have played these two nine bar melodic segments (letters A and B on the lead sheet in Figure 6), the second part of the traditional melody (letter C) is heard. Once this melody has been stated by the horns and bass, the orchestra enters, setting the mood for the soloists. The piece contains two improvised solos. The first is by the alto saxophone, followed by a short solo from the trombone. The arrangement builds towards a re-statement of the melody, which this time omits the repeat of the first nine bars and proceeds directly to the second half of the traditional tune.
Figure 7: ‘My Pretty Little One’ - timeline of Verbrugghen Hall performance 19th Oct 2014

- Melody 3 x 9 bars
- Strings interlude
- Alto solo 3 x 9 bars
- 2nd interlude
- Trombone solo
- Melody 2 x 9 bars

**Detail of harmonic form**

- 9 bars - 1st traditional melody with reharmonisation
- 9 bars - repeat 1st traditional melody with alternate reharmonisation
- 9 bars - 2nd traditional melody with reharmonisation
1b ‘Of All That Ever I See’ (Robson)

This original piece was inspired by ‘My Pretty Little One’. The two main points of similarity between this new composition and the traditional tune are the common time signatures of three beats per bar and the use of unusual phrase lengths. Taking the nine bar construction of ‘My Pretty Little One’ as the point of departure, this composition is similarly based upon odd phrase lengths, in this case a phrase of 15 bars and one of 19 bars. It was a challenge to make these odd phrase lengths feel natural and work in a musically satisfying way.

The piece was written to feature the trombone playing of James Greening. While the melody sits at the top of the trombone’s range, this allows the instrument to soar above the orchestra with the full, rich tone that is one of the hallmarks of James’ playing, and where it can take on the sonority of a French horn. The choice of key was deliberate so as to feature this tonal quality, one that is encountered in orchestral writing. The precise melodic range was established through consultation with the trombonist.

Significantly, the arrangement of ‘Of All That Ever I See’ features a section of free improvisation by Paul Cutlan on bass clarinet and myself on alto saxophone (see Part III, letter F). This section occurs immediately prior to the re-introduction of the melody played tutti at letter G. The open section of free improvisation draws upon the musical language that Paul and I have developed over more than twenty years of working together in a number of musical contexts: first as members of The Original Otto Orchestra during the early 1990s, and then through a decade-long tenure as the saxophone section of Mara!. Paul and I further developed our improvisational language in a duo setting and released the album Simpatico (Robson and Cutlan 2007), featuring eleven spontaneously composed pieces. The solo section in ‘Of All That Ever I See’ was a way of including this area of our work within a more formal framework.

44 The Original Otto Orchestra was a Sydney-based saxophone quartet named after founding member Tim Otto. Prior to Otto’s departure to New York the quartet released a self-titled LP in 1989 (Boyd and Gorman 1989) which featured Otto with Graeme Norris, Tony Gorman and Peter Boyd. The quartet subsequently reformed with Paul Cutlan and Andrew Robson. This new lineup released one recording, A Recent Find on the Glebe Point Road (Boyd et al. 1996).
‘Parson’s Farewell’ is a well-known traditional English dance melody derived from John Playford’s *The English Dancing Master* (1651, 6); in performance it is the opening piece of the *Touchstones* suite. My compositional response to this piece (‘Playford’s Contemplation’, below) is placed last in the work. Compositionally, ‘Parson’s Farwell’ introduces the entire suite but is also a self-contained musical journey.

The arrangement begins with a solo violin stating the melody, with the subsequent introduction of additional solo strings—a viola in bar 9, a second violin in bar 16, and a cello in bar 25: thus creating a string quartet. By staggering the entries, for a brief moment a canon is built up, but is then deconstructed. The simplicity of this approach suits the opening of both the piece and the work, and also hints at some of the sonorities and techniques to come.

After the canon section, the entire orchestra enters and the original melody is restated by the violins in octave unison, this time underpinned by sustained chords in the lower strings as a way of building towards the next section and handing over to the wind soloists. The strings give way to a brief duet between the descant recorder and bass clarinet, building to a trio following the introduction of the pocket trumpet, which plays a short lyrical fanfare supported by the bass clarinet and recorder. I was inspired
to implement these arrangement ideas after I heard Richard Gill and the Sydney Symphony Orchestra performing Britten’s *Young Person’s Guide to the Orchestra*; it seemed appropriate to introduce the main voices of the ensemble to the listener at the commencement of the work.

An extended improvised solo for pocket trumpet follows the short trio section. The solo form consists of two sections. The first is an eight bar vamp on an A minor ninth chord, which is notated as an eight bar section played twice (see Part III letter F); however, the number of repeats could easily be extended and the entry of the supporting parts held back to maintain a logical build-up. In practice the number of repeats was set in order to avoid any confusion during performance, since the orchestra was not accustomed to extending solo sections during a performance, as is common in jazz-based performances. The second section of the trumpet solo is 32 bars long, and is played twice. As with the first section of the solo form, this section could also be played more than twice with the second time bar functioning as a last time bar. The total form of 64 bars, however, worked well musically and created a natural flow, building through to the completion of the piece. The orchestra provides the harmonic support (and some rhythmic movement) during the trumpet solo, although the main rhythmic drive is provided by the double bass and the interplay between the bass and the soloist. At this point in the work, the strength and experience of the soloists was vital to the success of the composition in performance.

At the conclusion of the trumpet solo the alto saxophone and bass clarinet recapitulate the earlier material in order to introduce the final compositional development of the arrangement, which features the string section. This part of the piece consists of an eight bar passage followed by a further ten bars. It was used as another opportunity to build upon the traditional material and hint at what is to follow, leading the listener back via a re-statement of the original melodic material in a slightly condensed form, this time involving the full ensemble. The architecture of the movement makes use of the idea of ‘melodic bookends’, which is additionally

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45 This concert took place in the concert hall of the Sydney Opera House on 13 May 2012. The program consisted of Benjamin Britten’s *The Young Person’s Guide to the Orchestra* and Francis Poulenc’s *L’histoire de Babar, le petit éléphant* (narrated by Monica Trapaga).
significant since the piece itself is one of two bookends for the entire suite.

2b ‘Playford’s Contemplation’ (Robson)

‘Playford’s Contemplation’, named after John Playford (1651), is my creative response to the traditional ‘Parson’s Farewell’. Written as a companion piece to the opening movement, ‘Parson’s Farewell’, ‘Playford’s Contemplation’ concludes the Touchstones suite in performance, bookending the suite with dance melodies, one traditional and one newly composed. Placed at the beginning and end, these two compositions unify the work structurally and are an acknowledgement of folk song’s inextricable link to dance traditions.

‘Playford’s Contemplation’ makes particular reference to musical stimuli derived from my work with Eastern European folk traditions. This includes a number of rhythms, melodic structures and other sonorities often associated with these traditions, which have become part of my musical and compositional idiom following a number of years working with Sydney based group, Mara!. The odd-metre diatonic clarinet melodies featured throughout this composition are in keeping with the Mara! ensemble’s approach to traditional repertoire, and Paul Cutlan’s clarinet interpreted my compositional intent perfectly.

The composition is an example of how the inclusion of musical influences not necessarily associated with a particular style can, often in subtle and unexpected ways, change the sound, effect and function of the music. My use here of odd-metre, compound time signatures common to the folk traditions of Eastern Europe but perhaps less common for jazz musicians or classically trained orchestral musicians, is an example of this effect.

Significantly, ‘Playford’s Contemplation’ features a section during which the orchestra is called upon to improvise as a group in a modal context. Each string player was provided with a single scale from which her or his notes were to be chosen (see Figure 9). The overall effect of this section on the music is one of unusual uncertainty, perhaps in part because one rarely hears a chamber orchestra play in this manner. The ambiguity of this section, however, accentuates the release that is achieved when the clarinet melody reappears. A double bass ostinato line underpins this passage of group improvisation, anchoring the ensemble. The dynamics and textures created by the
orchestra and wind soloists during the improvisation are also guided by the conductor, which allows the conductor to participate in the improvisatory process. This improvised section was particularly effective in performance as the audience could both see the conductor’s gestures and hear them realised by the orchestra.

Figure 9 Excerpt from violin 1)

3a ‘One Night As I Lay’ (traditional)

My treatment of this traditional melody features an extended improvised opening statement on the baritone saxophone, which in part is an acknowledgement of the role of the solo voice in English folk song. It is also draws on the jazz tradition of the unaccompanied soloist and models such as Eric Dolphy’s unaccompanied bass clarinet performance of ‘God Bless the Child’ (Hertzog and Holiday 1961). At the conclusion of this solo introduction, the baritone plays the melody for the first time, supported by pedal notes in the lower strings. The melody at this point is played

Figure 10 Manuscript source: The Penguin Book of English Folk Songs under the full title of ‘One Night As I Lay On My Bed’, originally collected by H.E.D. Hammond from a Mrs Russell of Upwey, Dorset, in 1907 (Williams and Lloyd 1959, 79)
rubato and the string entries are cued by the conductor, who in turn has been cued by the soloist.

During the rehearsal process it became evident that this was the clearest way in which to cue the orchestra. The baritone saxophone’s initial statement of the melody employs two time signature changes, from 4/4 to 3/2 and back to 4/4. This extends the lengths of individual phrases and disguises the bar lengths. Bar 11 into bar 12 sees the string accompaniment move downwards with the baritone melody, against which gesture the string accompaniment remains relatively static.

At bar 17 the strings minus the double basses play a harmonised treatment of the baritone melody. The strings are arranged with the melody played by the first violins, which is doubled an octave below by the cellos with the two inner voices played by the second violins and violas. All of the voicings are based on a triadic construction, with the melody doubled to create strength and clarity.

Bar 31 sees the introduction of a pulse, which is a very slow 57 beats per minute. It is here that a single double bass enters and outlines both the tempo and harmonic movement in a pizzicato finger style, while the baritone resumes the role of soloist.

During the initial run of performances with the Bathurst Chamber Orchestra in 2012, this repeated solo section was fixed at a total of four times before moving on to the final section of the solo and the conclusion of the piece, but as the ensemble became more familiar with the composition it became clear that this repeated section could be extended to five or six repetitions. The composed build-up that occurs in the accompaniment during this section is constructed by layering one background on top of the next under the baritone solo as follows:

- 1st time – solo bass, pizzicato
- 2nd time – add second violins, violas and cellos
- 3rd time – add first violins
- 4th time add trombone and bass clarinet.

After building to a climax during this repeated section (the full ensemble plays the last time through), the ensemble decreases in both volume and intensity for a further ten bars, resolving with a V7-I minor perfect cadence to C minor.
3b ‘Beneath Her Window’ (Robson)

This newly composed piece begins with a simple hymn-like melody played by alto saxophone and trombone; it builds with the addition of double bass and Bb clarinet. The melody was composed then arranged in a simple four-part setting to highlight the way the quartet of soloists is able to play together. Once the theme has been played, the orchestra enters and re-states the melody. An extended unaccompanied double bass solo follows, which builds until four short unison melodies are heard. These are cued by the conductor and played freely—out of time—under the continuing bass solo.

As the bass returns to its more familiar role it sets up the next section of the piece with a slow ostinato groove in 9/4. This provides the basis for a trombone solo under which the strings are arranged to provide rhythmic and harmonic support. At this point two devices are used to build the string accompaniment. The first is a rhythmic, quaver-based line played pizzicato by the violins and violas (see Part III letter F). Then, in contrast, the second half of the trombone solo is supported by slowly ascending lines beginning with the lowest stings and building through the orchestra via staggered entries from low to high: cellos, then violas, then second violins, then first violins. To complete the solo, the trombone improvises through a series of sustained chords played by the full orchestra, the conductor cueing each new chord. The piece is brought to completion with a restatement of the opening melody.
Figure 11 Manuscript source: *Popular Music of the Olden Time* vol. 1 (Chappell 1855–1859, 77)

‘We Be Soldiers Three’ (in common with ‘My Pretty Little One’) is taken from William Chappell’s *Popular Music of the Olden Time* vol.1. I selected this tune for its minor tonality and, perhaps surprisingly, for an instrumental arrangement, because of the subject matter of its text. The three soldiers of the title are possibly Scottish mercenaries who brought this melody back to England from mainland Europe after fighting in the Thirty Years’ War (1618–1648). In my arrangement the trombone, the bass clarinet and the baritone saxophone represent the three soldiers.

To extend the form and create a minor blues harmonic sequence (see the introduction to this section), I repeated the first four bars of the original melody. The statement of the traditional melody is followed by a nine bar contrasting interlude of newly composed material played by the orchestra, after which the traditional melody returns. The harmonic structure of a minor blues forms the basis for the solo section
that follows. This section required the entire ensemble to improvise; and, unlike the
group improvisation in ‘Playford’s Contemplation’, this solo section takes place over a
repeated harmonic form, requiring every member of the ensemble to remain aware of
where they are within the harmonic sequence.

The improvisation section commences with the bass playing a written line
outlining the feel and the form, while the bass clarinet, trombone and baritone
saxophone gradually enter and improvise together. Orchestral players were provided
with three options. They could choose from a series of background figures notated on
each part (see Figure 12), entries for which could be cued by the conductor or a
nominated leader of each section. A page of melodic fragments was provided as a
second option, which could be played at will (see Figure 13), and a the third possibility
was for the strings to improvise freely with the brass and woodwind based on what
they heard around them and what they felt inspired to contribute. These approaches
were designed to encourage participation, regardless of a player’s experience with
improvising. Unexpectedly, the options facilitated a high degree of group involvement
during the rehearsal process, and produced an interactive and supportive environment
among all players.

![Figure 12 Detail from score of orchestration from beginning of improvisation section letter F](image)

SOLDIERS

MELODY FRAGMENTS FOR SOLO SECTION

TRADITIONAL ARR. ANDREW ROBSON

Figure 13 Suggested melody fragments for use during improvisation section (strings only)
4b ‘Pardona Moy’ (Robson)

The title ‘Pardona Moy’ is sourced from the second line of the lyrics of ‘We Be Soldiers Three’, the companion piece to this composition. The full line reads ‘Pardona Moi, je vous an pree’ [sic] or ‘Pardon me, I beg you’. I imagined that this was the sort of thing you said in a crowded pub if you bumped into someone accidentally, or perhaps on purpose. I used this image as a starting point to create a composition that musically depicts a number of different personalities in a seventeenth-century public house, with different voices in the orchestra coming in and out of focus as though moving around the tavern.

This is a through-composed piece featuring four solos from bass clarinet, double bass, violin and viola. The opening section is scored for string trio of violin, viola and cello, a reference to the three soldiers of the companion piece, in a way that contrasted with the opening of ‘We Be Soldiers Three’. The melodic material, however, is not related to that of the traditional piece. At the conclusion of the string trio, a wind and brass trio of alto saxophone, bass clarinet and trombone play quietly through a new harmonic sequence, underscoring an improvised solo from the double bass. The string trio re-enters and answers the bass solo with a short passage before being joined by the rest of the strings. This builds towards an extended bass clarinet improvisation, which is rhythmically and harmonically supported by strings. The soloists were instructed to play in an abstract way that was reminiscent of Eric Dolphy.\(^46\) This section ends abruptly and at a loud volume (triple forte) and following a short pause a solo violin is heard. This solo line continues until it is joined by a solo viola on a second part. This duet continues for a short time until the violin part concludes, leaving the solo viola to complete the section. The composition concludes by returning to the bass solo over the wind and brass trio, before giving way to a repeat of the opening string trio.

\(^46\) The expression, ‘Dolphyesque’, appears on the clarinet part at the beginning of the solo section.
A Day at the Fair

A song-cycle in 16 parts based on the recordings of twelve traditional English folk songs performed by Joseph Taylor

A Day at the Fair is based on recordings of twelve traditional English folk songs made between 1906 and 1908, featuring the Lincolnshire bailiff and folk singer Joseph Taylor. The approach I employed for this work differed markedly from that employed in Touchstones, although it too is a cycle or suite of pieces. My aim was to create a context in which a quintet of improvising musicians who had developed a close working relationship over many years could explore material derived from folk song recordings. I interwove elements of the traditional material with contemporary musical structures and approaches, most specifically jazz-based improvisation forms and techniques. I supplemented the twelve traditional melodies of the Taylor recordings with three new compositions, each inspired by one of the Taylor recordings in a way similar to the ‘companion piece’ approach I employed in Touchstones. The full work comprises twelve traditional tunes, three original compositions, and a final piece that is a reprise of the opening, ‘Sprig o’ Thyme’, which brings the total to 16 pieces.

Compositional challenges

As with all three of the works featured in the thesis, I began with the fundamental decision of what source material I would explore, and set myself several other challenges or limitations as follows:

- A Day at the Fair would be based on aural source material (historical recordings)
- its instrumentation would include the harmonium, a period instrument
- it would aesthetically and structurally balance folk and jazz elements.

Background to the work

To begin with I restricted myself to repertoire that had been collected in England during the first folk revival. Before starting to compose, I immersed myself in the history of the first folk revival. This helped me to identify source material that would allow me to construct a cohesive and sustained musical narrative.

Serendipitously, the figure of Percy Grainger became a source of inspiration for this work. At the time of his death in 1961, the Australian pianist and composer left
behind a rich, complex and often controversial musical legacy. Grainger wished to be an ‘all-round man’ (1943, 312–317), deeming specialisation to be undesirable: ‘In the professional, the specialist, the expert, “human feeling is sacrificed on the altar of skill”’ (Grainger 1943, 313). Grainger is perhaps least well remembered for his work in the field of folk song collection and preservation, although it is a field to which he made a significant and lasting contribution. Grainger recognised the intrinsic value of folk song performance, including the singer’s contribution. This represented a departure from the orthodoxy of the time: collectors focused on what they considered the true melody, which they believed the singer could obscure in performance. Grainger took advantage of a newly developed tool, the phonograph, and was among the first to realise its full significance for the collection of English traditional songs during the first folk revival. He set new standards in the field of folk song scholarship and left behind a body of work the importance of which is still not fully realised.

In composing *A Day at the Fair*, I was inspired by Grainger’s acknowledgement that performance itself was integral to an understanding of folk song as well as his use of the phonograph. The Edison phonograph is a primitive mechanical device that etches deep furrows into a rotating cylinder of wax. It provides an undoctored if somewhat misty portal through which the disappearing art of the rural English folksinger can still be glimpsed.

Grainger also composed and arranged numerous pieces for wind ensembles throughout his life, a facet of his oeuvre to which I pay homage in *A Day a the Fair*, in the way it features the trombone and pocket trumpet of James Greening and my own alto and baritone saxophones. In a 1949 essay, ‘The Saxophone’s Business in the Band’, Grainger wrote, ‘Since the saxophones are perhaps the most voice-like of all musical instruments, it naturally follows that they have a great role to play in the present day revival of interest in melodiousness’ (1949, 358). I was especially drawn to Grainger’s affection for the sound of the wind ensemble and his esteem for the saxophone, an instrument he also played.

*Development of the work and the Grainger connections*

While studying Grainger’s work on English folk song, I discovered that he made phonograph recordings of the Lincolnshire folk singer, Joseph Taylor. Grainger wrote
at length about Taylor, whom he first encountered in 1905 at the spring music festival held in the village of Brigg in North Lincolnshire. In the program notes to ‘Lincolnshire Posy’, Grainger’s suite of folk song arrangements, the composer includes the following information about Taylor:

Mr. Taylor was bailiff on a big estate, where he formerly had been estate woodman and carpenter. He was the perfect type of an English yeoman: sturdy and robust, yet the soul of sweetness, gentleness, courteousness and geniality. At the age of 75 (in 1908) his looks were those of middle age and his ringing voice—one of the loveliest I ever heard—was as fresh as a young man’s. He was a past master of graceful, birdlike ornament and relied more on purely vocal effects than any folksinger known to me. His versions of tunes were generally distinguished by the beauty of their melodic curves and the symmetry of their construction. His effortless high notes, sturdy rhythms and clear unmistakable intervals were a sheer delight to hear. From a collector’s standpoint he was a marvel of helpfulness and understanding and nothing could be more refreshing than his hale countrified looks and the happy lilt of his cheery voice (1991, n.p.).

In contrast with the commonly held view of folk singers at that time, Grainger had a high regard and respect for Taylor, both as a person and a musician. In contrast, Lucy Broadwood, secretary of the Folk Song Society at the time, wrote condescendingly of such singers: ‘Go farther back, through the broadsides of the eighteenth and seventeenth centuries, to the earliest black-letter ballad-sheets in our museums, and you will find, on these, words sung still to-day by illiterate peasants’ (1904–1905, 90).

The 1905 music festival in Brigg included a folk song section for the first time, with prize money awarded to first, second and third places. The participants were required to sing or whistle ‘the best unpublished old Lincolnshire folk song or plough song’ (Bird 1999, 117). Taylor was awarded first prize for his rendition of ‘Creeping
Jane (Bird 1999, 117), a cheerful, happy-sounding song with a bright feel. I have tried to capture this mood in my treatment of the song in *A Day at the Fair*.

From this point I saw a clear path opening before me. I had settled on a collector (Grainger) and a folk singer (Taylor), and had begun to connect the two via a manageable folk repertoire. Crucially, Grainger’s phonograph recordings of Taylor had survived, as had a small number of commercial recordings made by Taylor in London in 1908 with Grainger’s encouragement. In ‘Self Portrait of Percy Grainger’ (Grainger 2006), the composer recounts how he financed Taylor’s travel from Brigg to London in order to make the recordings and provided him with accommodation while he was there. Years later in 1932, Grainger recalled, ‘I always took the Taylor records very seriously, for as far as I know they are the only gramophone records of a genuine English folksinger made available to the public’ (2006, 129). Grainger provided me with a list of songs on which to base my work. He wrote:

> I delight to say that the Gramophone Co. has started making records of genuine folk singers. They have begun with Mr. Joseph Taylor, of Saxby–All-Saints and have recorded his renderings of the following songs, which will very shortly be available: ‘Brigg Fair’ (*Folk-Song Journal*, Vol. II, No. 7), ‘The Sprig of Thyme’, ‘Died for Love’ (No. 7), ‘Lord Bateman’ (No. 10), ‘Bold William Taylor’ (No. 15), ‘Rufford Park Poachers’ (No. 6), ‘The White Hare’ (No. 8), ‘Georgie’ (No.9.), ‘Creeping Jane’, ‘Worcester City’, ‘Maria Martin’, ‘The Gypsy’s Wedding Day’ (No. 16). (1908, 153)

These twelve songs form the basis of my song-cycle. My final task was to locate copies of the Taylor recordings. Eleven of the twelve songs had been re-released in 1972 under the title *Unto Brigg Fair* (Taylor 1972). Unfortunately the track ‘Georgie’ is absent from the 1972 vinyl pressing, but the Grainger Museum in Melbourne provided me with a copy of Grainger’s original phonograph field recording of Taylor singing

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47 Taylor subsequently recorded ‘Creeping Jane’ in 1908 during his sessions for the London Gramophone Company. This piece appears in *A Day At The Fair*. 
‘Georgie’.48 Taking the Grainger–Taylor recordings as my starting point, I was able to make decisions concerning key, tempo, phrasing and ornamentation, which of course is not possible when working solely from manuscripts.

A feature of A Day at the Fair is its inclusion of the harmonium, an instrument of which Grainger was most fond. ‘If I were forced to choose one instrument only for chamber music’, he wrote, ‘I would choose the harmonium without hesitation, for it seems to me the most sensitively and intimately expressive of all instruments’ (quoted in Hughes 1937, 134). For the work’s premiere at the Grainger Museum in Melbourne, Alister Spence played Grainger’s own Estey harmonium. While working on the piece I learnt that the Sydney Conservatorium of Music also owned a harmonium that Grainger is thought to have played, and I decided to use it in the work’s Sydney premiere.

**A Day at the Fair: the individual pieces**

The following is a discussion of items 1 to 16 in performance order:

1. ‘Sprig o’ Thyme’ – traditional

Joseph Taylor recorded at least two versions of ‘Sprig o’ Thyme’ during his 1908 London sessions; we know this as two versions of this tune were issued on the 1972 recording, Unto Brigg Fair. I decided to arrange the traditional piece and compose a kind of ‘response’ to it. This enabled me to contribute an original piece to the larger work. The work contains three original compositions that are ‘companion’ pieces to three of the traditional tunes, which conceptually link A Day at the Fair to Touchstones rather broadly.

Early on in the composition process I decided that ‘Sprig o’ Thyme’ would both open and close the song cycle. Its melody struck me as simultaneously optimistic and melancholic, and I attempted to invoke these contrasting emotions throughout the work. This bookending device provides the listener with the sense of having returned ‘home’ after a journey, and the two appearances of this tune echo the two versions Taylor recorded.

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48 This phonograph recording is the same one that Grainger transcribed and included in his article Collecting with the Phonograph (1908, 191–192). A copy of all twelve Taylor recordings is included as part of this PaR study as ‘CD 4 Supplementary material’.
In the first treatment of the tune—the cycle’s opening melodic statement—a solo alto saxophone plays the melody and adheres to the phrasing of Taylor’s original recording. The melody is repeated with the addition of a trombone playing a harmony line based around intervals of a third below the alto melody. The resulting sonorities bring to mind a church organ, foreshadowing the introduction of the harmonium in the following movement. Here I attempted to draw upon the musical language that I have developed with trombonist James Greening over many years.

2. ‘Died for Love’ – traditional

‘Died for Love’ is arranged for solo harmonium. It seemed obvious to feature this relatively unfamiliar instrument at the point at which it is first heard in the work. The feature is an acknowledgement of the role the instrument played in churches to accompany the congregation in the singing of hymns, especially in the Victorian era. The harmonium solo also provides a striking contrast to the saxophone and trombone duet of the opening piece.

3. ‘I Wish I Wish’ – original

This original composition developed out of learning ‘Died for Love’ (featured in the previous piece) and writing a harmonic accompaniment for the song. ‘I Wish I Wish’ features the full quintet and is the most jazz-oriented piece of the song cycle. It features a bright 3/4 swing feel. I chose to juxtapose the folk and jazz idioms at the commencement of the song cycle, and then to blur the distinction between the styles thereafter. ‘I Wish I Wish’, features individual instrumentalists playing improvised solos over the previously stated harmonic form of the composition in an orthodox small jazz ensemble approach. This is another instance of how I develop a new composition out of a traditional piece. I am drawn to writing tunes in 3/4 time; time and again I find myself returning to the circular flow and rhythmic drive of this metre. In this instance the faster tempo helps to move the cycle into a new gear—it propels the whole work forward.

4. ‘Lord Bateman’ – traditional

My treatment of this short traditional tune takes its inspiration from Joseph Taylor’s original phrasing. I based my arrangement on his strongly implied 2/2 feel. I added two newly composed sections to the tune’s original single section form, the first
of which functions as a melodic response to the main theme. This section is shorter than the traditional tune and, being quaver based, moves faster than the original melody which employs crotchets as its basic rhythmic subdivision. In addition to extending the form, this new theme contributes a sense of development and forward motion. After both of these sections have been repeated, the third (new) section is introduced (see Part III letter B). This section includes a slight crescendo as the harmony moves up a minor third from the tonic key of D minor to the relative major of F for one bar, after which the ensemble descends chromatically back to D minor. The piece is further extended by the addition of a vamp section at the beginning and also at the start of the solo sections.

5. ‘Creeping Jane’ – traditional

‘Creeping Jane’ highlights one of the inherent challenges of arranging folk material: that is, to create and maintain interest without sacrificing the often deceptively simple character of the traditional melodies. This challenge is amplified when constructing a song cycle such as A Day at the Fair; a variety of strategies must be implemented to avoid predictability and to maintain interest for the duration of the work.

The ‘Creeping Jane’ melody is diatonic throughout, and I elected to harmonise this with a chord sequence that is also diatonic. To create a point of difference I studied the tune’s unusual form as the basis for the arrangement. The traditional melody includes an inbuilt ‘turn-around’ approximately two thirds of the way through. This elongates the form and introduces an element of surprise to the structure. The melody, having returned briefly (two beats) to the tonic chord of F major, suddenly continues with a sustained V7 (C7) chord for four bars before finally completing the form by restating the last half of the opening theme. By retaining this form for the improvisations, the soloist is required to navigate through this unorthodox harmonic form.49

49 The idea of an internal turnaround, as distinct from a harmonic device used to return a soloist to the beginning of the harmonic form, is sometimes used as a compositional device. The jazz standard ‘East of the Sun and West of the Moon’ by Brooks Bowman is an example.
6. ‘The Murder of Maria Marten’ – traditional

This folk song refers to a murder that took place in Polstead, Suffolk, in 1823, in which Maria Marten was shot dead by her lover William Corder, who then buried her body in a red barn, a well-known local building. According to the song’s text, Maria’s body was located after her stepmother dreamed about the murder. At first Corder pleaded not guilty, but then confessed that he shot Maria during an argument. On August 11 1828, Corder was hanged before thousands of spectators. One of the most notorious murders of the nineteenth century, the crime captured the imagination of the English public, due to its heinousness and because the story was mythologised in song.

I set the melody over few harmonic changes to highlight the rubato phrasing. For contrast, I composed a short second melody with slightly more rhythmic movement. The tempo of the second section is also rubato; however, it is played with greater urgency. I was inspired in part by John Coltrane’s approach on the compositions ‘Alabama’ (Coltrane 1963) and ‘Spiritual’ (Coltrane 1961), where both melodies tend toward an open modal approach but also contain sparse harmonic movement.

7. ‘Ballad of the Red Barn’ – original

This original piece was composed as a creative response to the story surrounding the preceding piece, ‘The Murder of Maria Martin’, rather than as a development of the musical material it contained. The composition features two distinct sections, the first of which was conceived to reflect a sense of foreboding as Maria approaches and enters the barn. Having unison horns play the melody relies on the strong musical understanding I have developed with James Greening. The second section sees the piece modulate into a major tonality to create a mood that signifies Maria Marten’s innocence.

To begin I composed the ostinato line of the first section and the harmonic sequence of the second section. Next I improvised the melody over this harmonic accompaniment in real time on a keyboard linked to music software. I lightly edited the melodic result, which retains a hesitant, slightly held back phrasing pattern that creates ambiguity as to where bar lines appear and where the pulse of the piece truly lies. I used this approach previously for the piece ‘Cosmology’, which both my trio (Robson 2008c) and The World According to James have recorded (Robson 2009). The
widely known Charles Mingus composition, ‘Goodbye Pork Pie Hat’ (Mingus 1959), was an influence on the final structure and sound of this piece.

8. ‘The Gypsy’s Wedding Day’ – traditional

In his 1908 recorded performance of this piece, Taylor breaks the four phrases of the melody into three by stopping the tempo briefly at the end of phrases one and two, and then running phrases three and four together. This brings a slightly unsettled or stop-start character to his rendition, and it was this aspect as well as the song’s title that provided the inspiration for the arrangement.

I have set this melody in 7/8 to capture both Taylor’s phrasing and to introduce a rhythmic pattern not found in the English folk tradition but rather one that is common to the folk traditions of Eastern Europe. This was done to invoke a feeling of otherness, and as an attempt to relate to the experience of England’s Romany gypsies. The use of a fast seven provides an uplifting, dance-like or festive quality to the melody, in reference to the wedding in the original lyric. By beginning the piece with a freely improvised alto saxophone solo, I make reference to the sounds of Hungarian gypsy fiddle players, who commonly play a slow and expressive introduction to fast dance pieces.

Time signatures of 5, 7 and 9 beats to the bar became more common in jazz following the release of Dave Brubeck’s ground breaking album Time Out in 1959 (Brubeck 1987). I played and improvised in odd metres while working with Llew and Mara Kiek (see ‘A practitioner’s perspective’), whose repertoire incorporated complex rhythmic patterns of 11, 18 or 22 beats to the bar, inspired by folk music traditions of eastern European countries such as Bulgaria and Macedonia.

9. ‘Rufford Park Poachers’ – traditional

Again beginning with Taylor’s phrasing on his recording of the song, I transcribed the melody and notated it without the use of regular bar lines. Next, allowing the contours of the melody to dictate the placement of chords, I harmonised various cadence points. I attempted to convey the elasticity and fluidity of Taylor’s performance in my arrangement by removing a regular pulse and allowing the melody to dictate the forward motion of the piece. I employed standard functional harmony, which is essentially diatonic except for a key change during the first phrase.
For contrast I added an additional sequence of chords made up of two four bar phrases based on the cycle of fifths. In this section the quintet is instructed to improvise as a group as I provided no melody. The harmonic sequence is based on a pattern very familiar to the musicians for whom I was writing, and this section proved a successful addition to the traditional tune. My arrangement was inspired by the music of Ornette Coleman, and my aim was to create an environment in which the ensemble was required to listen and respond to one another by following first the melodic line, then the harmonic progression.

10. ‘Brigg Fair’ – traditional

‘Brigg Fair’ is perhaps the best known of the twelve traditional songs in this suite. For this reason its arrangement and placement in the work presented one of the greatest challenges. The well known ‘third hymn tune’ by Thomas Tallis, an arrangement of which featured in my work Bearing the Bell (Robson 2008a), presented a similar challenge. ‘Brigg Fair’ is well known from arrangements by Percy Grainger and Frederick Delius, as well as from more traditional versions by such well known folk singers as Martin Carthy\(^\text{50}\) (2013), A. L. Loyd\(^\text{51}\) (1956) and Joseph Taylor’s 1908 recording, the version on which this treatment is based. I purposely waited until I had completed the eighth arrangement sketch of the Taylor recordings before I approached ‘Brigg Fair’, by which time I felt that the work had developed a strong overall direction.

The solution I settled upon attempts to strike a balance between the original melody and a newly composed melodic section. This new section extended the harmonic possibilities so that my treatment of ‘Brigg Fair’ evolved into an extended minor blues (see the introduction to this section). This stretched and harmonically altered blues structure not only suits the mood of the melody: it also interweaves a musical influence that forms an integral part of my own musical voice. My adaption of

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\(^{50}\) In 2013 Martin Carthy released a live recording, The Folk Vault: Martin Carthy, Live in St Albans 1973. This recording is available as a download or via streaming only, and contains versions of ‘Brigg Fair’ and ‘Creeping Jane’, both of which feature as part of this song cycle.

\(^{51}\) A.L. Lloyd released a version of ‘Brigg Fair’ on his 1956 LP The Foggy Dew and Other Traditional English Love Songs. This recording was re-mastered and released digitally in 2012.
a traditional blues form to fit this well known melody demonstrates how the divergent styles of English folk song and blues can be combined to create a ‘third cultural identity’ (Ibrahim 2009, 232).

Rhythmically, the arrangement makes reference to the playing of the renowned drummer Elvin Jones, and his contribution to the John Coltrane quartet of the early 1960s in particular. I had in mind Jones’s relaxed Latin-based groove on the track ‘Wise One’, from the 1964 album *Crescent* (Coltrane 1964). Further influences evident in my treatment of ‘Brigg Fair’ include the playing of saxophonist David Liebman, particularly his work with the Elvin Jones quartet. Liebman’s playing on the track ‘Fancy Free’ (Byrd 1972), from the album *Live at the Lighthouse*, has been a particular influence on my improvisatory conception and shaped my treatment of ‘Brigg Fair’.

The finished piece is in equal parts a setting of a traditional folk song and a new composition incorporating traditional material. Its integration of a modified blues form as the harmonic template demonstrates the malleability of the blues form and a further application of jazz-as-process.
Figure 14 ‘Brigg Fair’ leadsheet showing the traditional melody in blue and the newly composed material in red.
Melodically, the form of my final version of 'Brigg Fair' is in three parts:

- **Section A** - the traditional melody – 16 bars duration (reduced to 8 bars during the solo form)
- **Section B** – new or original melodic material – two question-and-answer phrases (8 bars duration)
- **Section C** – new melodic material – a 2 bar harmonic sequence heard four times (8 bars duration)

Figure 15 Timeline analysis of 'Brigg Fair' as performed on 24 October 2013
Figure 16 Preliminary sketch for Brigg Fair. The melody over the IV minor chord (bar 18 on lead sheet see Figure 15) was a later addition made during the revision process.

11. ‘Bold William Taylor’ – traditional

This traditional song consists of two four-bar melodic statements; in his recorded performance Taylor pauses slightly at the end of each of these. I incorporated this nuance by inserting a 2/4 bar at the end of each phrase. I also retained the rhythmic feel of Taylor’s recorded version, but reduced the tempo from 120bpm to 75bpm. This brings a subdued, sombre feel to the piece and as a result it functions as a ballad in the
overall structure of the completed song cycle. The piece harmonically alternates between two major chords one tone apart (Cmaj7 – D6) before resolving to a minor tonality (E minor). This relatively static harmonic treatment of the traditional melodic material prompted me to compose a contrasting section with more harmonic movement to underpin a new melody, where I attempted to build upon the feeling of the original. I created further contrast within the arrangement by having the melody line played on the piano with the horns in a supporting role, which reversed the usual approach. The effect created a piano trio within the quintet, which brought additional variety to the sound and structure of the suite.

12. ‘The White Hare’ – traditional

Taylor’s performance of ‘The White Hare’ begins with a strong feeling of 6/8 time and concludes with a more even interpretation of the rhythm, which I have notated as 2/4. The song’s lyric describes the hunting of a white hare, so I arranged the piece to include the 6/8 time signature to depict the flight of the hare, and the even quavers of the 2/4 time signature to depict the hunting party in pursuit.

To begin the rhythm section establishes a groove in 6/8 and the trombone and baritone saxophone take turns superimposing a short phrase in 2/4 over this. Following Taylor’s rendition, the two rhythms swap back and forth during the melody. The arrangement settles into a steady 6/8 feel for the improvised solos.

13. ‘Georgie’ – traditional

‘Georgie’ is the only one of the twelve Taylor recordings listed in Grainger’s footnote that was not re-issued on the album Unto Brigg Fair (Taylor 1972). Grainger took steps to preserve the recordings by having copies made and sent to a small number of institutions around the world. I was unable, however, to locate a copy of Taylor’s 1908 London performance which Grainger referred to.

52 In 1932 Grainger expressed his dismay on being informed that a number of the master recordings left with the London Gramophone Company had been destroyed. The company explained that the recordings had been destroyed because ‘by present-day standards the quality of recording and reproducing leaves much to be desired’. Grainger responded: ‘This is typical of Anglo-Saxon brutality towards art, treating art as subject to passing waves of fashion, & caring more for the material perfection of recording than for the deathless art recorded’ (Grainger 1932).
The recording that I used was recorded on August 4, 1906, and is a copy of the phonograph recording Grainger made of Joseph Taylor singing ‘Georgie’ to the syllable ‘la’, as he was unable to remember the lyrics (he apparently remembered the lyrics for the London sessions in 1908). This latter recording was subsequently transcribed by Grainger and published as an appendix to his article ‘Collecting with the Phonograph’ for the Folk Song Society (Grainger 1908).

This recording is a rare example of a ‘melody only’ folk song performance. Taylor interprets the melody unaffected by the scan of the lyric, treating it the same way an instrumentalist would. This provided me with a remarkable perspective and an invaluable contrast with Taylor’s other recorded performances. Also featured at the end of this field recording is a reminder of the primitive nature of phonograph technology, as we hear the recording stylus fall brutally off the end of the wax cylinder before Taylor can complete a second recitation of the tune.

I arranged ‘Georgie’ in AABA song form, which is typical of pieces from the standard jazz canon, including the iconic ‘rhythm changes’ form. This meant I had to compose a B section or bridge, which served to build upon the traditional material and to develop scaffolding upon which to build the arrangement.

The A section stays close to the four phrases of the original tune but adds a fifth phrase by including a partial repeat of the original final phrase (see Figure 17).

Figure 17 Repetition of the final A section melody phrase

This repetition of the fourth phrase extends the length of the A melody to a total of 21 bars per repetition. The B section is newly composed material and is slightly

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53 The term ‘rhythm changes’ applies to any melody or composition that conforms to the chord sequence that originally appeared as part of the composition ‘I Got Rhythm’ by George and Ira Gershwin. The song first appeared in the musical Girl Crazy in 1930 (Gioia 2012, 167).
unusual in that it is twelve bars long (rather than the more standard eight). This contrasts well with the longer duration of the A sections, and although the chordal movement of the B section is not a blues progression, the 12 bar sequence is again a deliberate, if opaque reference to the blues influence which is present throughout this PaR study.

During the solos I modified the section lengths as a way to bring variation and character to the piece (see Table 12).

Table 12 ‘Georgie’ – a comparison of the form in the melody and solo sections.

<table>
<thead>
<tr>
<th>Song structure</th>
<th>Length of sections in melody form</th>
<th>Length of sections in solo form</th>
</tr>
</thead>
<tbody>
<tr>
<td>A section</td>
<td>21 bars</td>
<td>8 bars (tonic chord only)</td>
</tr>
<tr>
<td>A section</td>
<td>21 bars</td>
<td>8 bars (tonic chord only)</td>
</tr>
<tr>
<td>B section</td>
<td>12 bars</td>
<td>16 bars</td>
</tr>
<tr>
<td>A section</td>
<td>21 bars</td>
<td>16 bars (with additional harmony)</td>
</tr>
</tbody>
</table>

14. ‘Worcester City’ – traditional

Taylor’s London recording of ‘Worcester City’ features rhythmically ambiguous phrasing; this suggested various odd metres to me. I took the idea of changing metres as the basis for my treatment of the melody before settling into a regular 7/8 (3+2+2) pattern for the solo section. This is an acknowledgement of Taylor’s recorded performance, something I have attempted at various points throughout the work. It also draws on the folk dance traditions of Eastern Europe once more, which as I have already stated feature in my musical training and background.

I harmonised the original folk melody with two sustained chords. The first time the melody is stated, a G minor chord is sounded; the melody is repeated over a C9 chord. I created a new section by adding a 2 bar phrase that is played four times and which functions as a contrasting period of rest after the more lyrical motion of the traditional tune. The arrangement begins with an extended improvisation on the double bass, which then states the melody unaccompanied before the rest of the ensemble enters.

15. ‘By Night and by Day’ – original

This original piece was inspired by the melodic line and harmonic implications of ‘Sprig o’ Thyme’, although the only obvious connection is the descending bass
movement of the opening melody.

In this penultimate movement of the cycle, I have tried to harness both the joyful and the introspective moods of ‘Sprig o’ Thyme’ (the companion piece), by composing a harmonic sequence in two sections that alternates between the tonalities of the major key and its relative minor. The outcome is a gospel-sounding piece. This genre has been a great reservoir of musical influence and inspiration, going right back to my years of working with Jackie Orszaczky. ‘By Night and By Day’ was written to highlight the strengths of trombonist James Greening, and while composing I had in mind the trombone playing of Ray Anderson on Charlie Haden’s Liberation Music Orchestra album Dream Keeper (1990). The arrangement of the piece includes an upwards half-step modulation, which creates drama and expectation and sustains interest. It is also a reference to the fact that at the 1908 London sessions Joseph Taylor recorded two versions of tune on which this composition is based (‘Sprig o’ Thyme’), in two different keys.

At the conclusion of the piece the bass and harmonium sustain the final chord and the opening melody of ‘Sprig o’ Thyme’ is played as the final theme of the cycle. The emergence of ‘Sprig o’ Thyme’ out of the final chord conveys the notion that no melody is very far removed from any other, technically. It also supports my thesis that compositional unity is reinforced in performance through the common musical language accomplished jazz musicians employ as a result of working together for long periods of time.

16. ‘Sprig o’ Thyme’ (reprise) – traditional

I employed the same harmonic treatment for the reprise of ‘Sprig o’ Thyme’ as in the opening arrangement because I wanted the audience to recognise the piece and I wished to create the feeling of returning home after a journey. However, to maintain a continued sense of development this arrangement includes the harmonium, which is not present on the opening arrangement: thus the piece here sounds more hymn-like than at the opening. I felt that the harmonium should play a more central role in the final movement as an acknowledgement of Percy Grainger and his role in the making of the Joseph Taylor recordings.
The Child Ballads

A song-cycle of traditional ballad texts set to original music

The Child Ballads is a song cycle based on eight traditional ballad texts found in Francis James Child’s seminal collection, The English and Scottish Popular Ballads (Child 2001–2011). In the collection Child’s primary focus is on the actual texts; the tunes are almost entirely ignored. In 1959 the American scholar Bertrand Harris Bronson published the first of four volumes of The Traditional Tunes of the Child Ballads, in which he attempted to locate and reinstate the traditional melodies omitted from Child’s collection. It is worth recalling Percy Grainger’s emphasis on the importance of the folk song text, tune and performance, and his pioneering work in recording folk singers. Bronson too argued that the melody was a vital and necessary element in any ‘comprehensive study of balladry’ (2009, vol. 1, xii); in his introduction to The Traditional Tunes of the Child Ballads, he stated that

the ballad-music exerts, and has always exerted, its powerful and unremitting influence upon the words, the phrase, the rhetoric, the verse, the narrative method and length, the range of character delineation and habit of expression of the dramatis personae of ballads (2009, vol. 1, xii).

He added, ‘the music has its own logic and the rationale of the traditional ballad can be understood only in the light of that logic’ (2009, vol. 1 xii).

Bronson was unable to restore the accompanying melodies to all 305 ballads contained in Child’s original publication, however, and omitted them (almost one quarter of the Child collection) from his work.\(^54\) I selected the material for this project from this group of ‘tuneless’ Child ballads. My creative intention, then, was to compose original music for a suite of eight ballads selected from the Child collection for which Bronson was unable to locate a traditional melody.

With The Child ballads, my intention was not one of historic or stylistic reconstruction. Since no melodies had as yet been located for the selected texts, a

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\(^{54}\) Child’s collection contains vastly more than 305 ballads, as each number often contains numerous variants, many of which vary markedly from one another.
rebuilding of the original musical component was not possible, although in some cases the text does provide clues to the lost melodic treatment (see for example, ‘Burd Ellen and Young Tamlane’, Figure 19). Instead, my approach involved engaging with the text and composing music suitable for the particular group of musicians that I had invited to perform the work. Hence I drew on long established musical relationships in bringing The Child Ballads to fruition, just as I had with the two works that preceded it.

Since they were absent of traditional melodies, the eight Child ballads selected for this work were omitted from Bronson’s collection. It is possible, of course, that another traditional melody could be made to scan with the selected texts, which is a folk music practice; however, composing new music for these texts was the approach I chose to follow. As I anticipated, this caused me to grapple with ideas of folk authenticity: that is, remaining faithful to the texts and to elements of folk song style, without compromising my own musical voice.

**Compositional challenges**

In short, I set myself the following challenges or limitations within which to work for The Child Ballads project:

- The folk material would be only textual, rather than explicitly musical as was the case with the other two works
- A folk singer would be involved in the realisation of the work
- I would attempt to compose music that remained faithful to the texts and to folk song style, without compromising my own musical voice.

In some ways this last point posed the greatest challenge.

**Working process**

1. To begin I selected the Child texts for which Bronson could not locate an original melody.
2. I worked through these texts and identified ballads for which I intended to compose a melody. At this point I addressed the following issues related to each ballad:
   - length in terms of number of stanzas or verses
   - topic or subject
   - the completeness of the narrative
• language or dialect used.

3. Finally, I set eight texts for quartet, led by a vocalist. I completed the eight compositions prior to the first rehearsal, but the arrangement of each piece was left open to enable further development and flexibility as the musicians gained familiarity with the new music.

In common with the other two projects of this thesis, The Child Ballads is a collection of individual pieces performed in sequence that results in a concert length work. In contrast to the orchestral and jazz settings, respectively, of the other works, The Child Ballads features a vocalist leader, who conveys the story of each lyrical text. In the work the improvised solos are shorter, to enable the narrative of the lyric to remain the primary focus, and the choice of musical key was determined by the vocalist’s range.

As much as possible the original ballad texts were retained, although in some cases I allowed the music to dictate the shape and form, which necessitated modifying the text in some way. The techniques I employed ranged from the insertion or deletion of a single syllable to improve the scan and musical flow, to the repetition of an entire line of text to create a chorus or refrain. All changes to the text have been noted (see ‘The ballad texts’). Further, as The Child Ballads focuses on the lyric and the storytelling content of the texts, it was crucial to the success of the work that each narrative remained intact and that it was readily comprehensible to a listening audience.

The musicians I involved in the realisation the work were: Mara Kiek on vocals and tapan (traditional Bulgarian drum); Llew Kiek on guitar and bouzouki; Steve Elphick on double bass; and myself (the composer–researcher) on alto and baritone saxophones.

Development of the work

Perhaps because I had been forming the project in my mind for almost twenty

55 The first rehearsal of this work was held at the home of Llew and Mara Kiek on 10 December 2013. The author sang and played through each piece on the piano and suitable keys were chosen for Mara’s vocal range. Instrumental and performance ideas were also discussed.
years, its creative evolution progressed rather quickly.\textsuperscript{56} Compositional sketches for all eight pieces were completed over a three-month period between August and October 2013. The process of creative research combined with the relative novelty of working with ballad texts provided the project with a momentum and freshness that allowed ideas to flow. As with the previous two projects, initial sketches were made which led directly into the second stage of the compositional process. This involved setting out the form of each piece and reconciling details concerning tempo, instrumentation and so on. In contrast with the previous works, however, decisions concerning the key for each piece had to wait until the commencement of the rehearsals, which was undertaken in consultation with the singer, Mara Kiek. Llew Kiek’s input was also important during this phase, as some of the pieces required non-standard guitar tunings.\textsuperscript{57}

\textsuperscript{56} The idea dates back to the mid-1990s when I began performing with Mara Kiek, and to a conversation we had about English folk song during which Mara referred me to F.J. Child’s \textit{The English and Scottish Popular Ballads}.

\textsuperscript{57} During rehearsals it was decided that seven of the pieces would be played on steel string acoustic guitar and the remaining piece (‘The Coble o Cargill’) would be played on bouzouki. Other possibilities, such as the use of slide guitar (‘Burd Ellen and Young Tamlane’) and 12-string guitar (‘Lady Isabel’) were also discussed but later discarded.
Figure 18 List of transpositions as recorded in my notes taken during the rehearsal on 26 January, 2014.

Table 13 The development of each song’s key, from original composition through rehearsal to final performance and recording

<table>
<thead>
<tr>
<th>Ballad title</th>
<th>Original key of composition</th>
<th>Vocal transposition Undertaken at rehearsal 26/01/14</th>
<th>Vocal transposition Final keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Erlinton</td>
<td>G minor/Bb minor</td>
<td>B minor</td>
<td>A minor/C minor</td>
</tr>
<tr>
<td>Burd Ellen and Young Tamlane</td>
<td>E major</td>
<td>E major</td>
<td>E major</td>
</tr>
<tr>
<td>Flodden Field</td>
<td>E minor</td>
<td>F# minor</td>
<td>F# minor</td>
</tr>
<tr>
<td>The Bonny Lass of Anglesey</td>
<td>G minor</td>
<td>D minor</td>
<td>D minor</td>
</tr>
<tr>
<td>The Lady of Arngosk</td>
<td>G minor</td>
<td>B minor</td>
<td>B minor</td>
</tr>
<tr>
<td>The Coble o Cargill</td>
<td>C7 (mixolydian)</td>
<td>Ab7/Bb7 (mixolydian)</td>
<td>Ab7/Bb7 (mixolydian)</td>
</tr>
<tr>
<td>Lady Isabel</td>
<td>C minor</td>
<td>A minor (poss B minor)</td>
<td>A minor</td>
</tr>
<tr>
<td>Child Owlet</td>
<td>G minor</td>
<td>C minor</td>
<td>Bb minor</td>
</tr>
</tbody>
</table>

58 See Figure 18.

59 The key for ‘Child Owlet’ is somewhat ambiguous as the melody modulates from I (minor) to V (minor). The notebook excerpt clarifies this with the statement ‘first melody note G concert (key of C minor)’ (see Figure 18).
The brief, fragmentary text of ‘Burd Ellen and Young Tamlane’ required the most substantial re-ordering. Such changes as were made were necessary in order to create a complete and performable song. Despite the alterations I made, however, the underlying narrative of the ballad remains intact; in fact, it is reinforced by the added repetition. The text of ‘Burd Ellen and Young Tamlane’ retains evidence that it was a song lyric and not simply a piece of tuneless folk-poetry. The second line of the first stanza contains a string of non-lexical vocables, or portions of text that only make sense when sung. It reads: ‘with a double laddy double, and for the double dow’, which I treated musically in order to reinstate the original spirit of the song. Indeed, the rhythmic ‘feel’ of composition was largely generated from the rhythm of these phrases. The words ‘for the’ allowed me to create a skip in the rhythm (see Figure 19). In conjunction with a 2/4 bar, this rhythmic feature propels the composition into its next section. I have also added an extra syllable on the last quaver before the 2/4 bar to assist with the text scansion and lead into the skip created in the 2/4 bar.

Figure 19 Excerpt illustrating melodic treatment of the vocables and the use of 2/4 bar

How to read The Child Ballad scores

Although the eight ballad settings that comprise The Child Ballads were composed as complete songs, they were written with particular musicians in mind and with knowledge of their working practices. The music contained on the CD recording that accompanies this thesis is not identical to the music as represented on the vocal–piano score version. This raises the crucial point that the recording captures an instance of how a new work evolves as musicians come together to rehearse and perform it. The score must be understood as a step towards the submitted recorded version, which projects a version of the completed work.
The ballads

1. ‘Burd Ellen and Young Tamlane’ – Child 28

Synopsis

In this short and fragmentary lyric, Burd Ellen is left to raise her son because her lover, Tamlane, has gone to sea. The character of Tamlane does appear in other ballads, notably the ballad ‘Tam Lin’ (Child 39), but as Child explains, ‘I cannot connect this fragment with what is elsewhere handed down concerning Tamlane or with the story of any other ballad’ (2001–2011, vol. 1, 256).

Compositional approach

- Variation on 12-bar blues form
- Based on dominant seventh harmonic movement as well as mixolydian and lydian dominant modes

Despite the incomplete text, the feeling of desperation and despair experienced by the abandoned mother Burd Ellen is indelibly etched into the five short, incomplete surviving stanzas. I used the template of the 12 bar blues (see Table 10) and created a vocal chorus for three of the verses. At the end of the (revised) first verse I held back the text that is sung over the V7 chord in order to extend the overall development of the composition, and altered the standard 12 bar blues form. The lead sheet (Figure 20) indicates how I have shaped the ballad text into a complete and performable piece. Note that only verse two of the text has been included in this lead sheet example. The complete score can be found in Part III.
Burd Ellen and Young Tamlane

Concert lead sheet

Child 28

traditional lyric

music by Andrew Robinson

\[ \text{Figure 20 'Burd Ellen and Young Tamlane' concert pitch lead sheet} \]
‘Burd Ellen and Young Tamlane’ - timeline of track recorded 6th Feb 2015

- Rhythm section + saxophone enter at 0:00
- Vocal enters at 0:13
- Harmony remains static throughout the first verse
- Alto saxophone improvisation begins at 1:24
- Beginning second verse at 0:41
- Beginning second verse at 2:22
- Tag played 3 x to end at 3:03

**Introduction**
- Alto saxophone improvisation
- First verse is half length of melodic and harmonic form

**Verse 1 (short)**
- Verse two over complete form

**Verse 2 (full)**
- Alto saxophone improvisation complete form

**Alto solo (full)**
- Verse three over complete form

**Verse 3 (full)**

**Detail of harmonic form**

- 8 bars E7
- 4 bars A7
- 4 bars E7
- 2 bar B7
- 2 bars A7
- 4 bars G7#11
- 6 beats no chord
- 4 bars E7

After verse 1 complete harmonic form is repeated throughout
2. ‘Lady Isabel’ – Child 261

Synopsis

Lady Isabel’s stepmother suspects Isabel of being involved in an incestuous relationship with her father (‘you are your father’s whore’), which Isabel denies. Consumed by jealousy, the stepmother murders Isabel by poisoning her wine. In the final stanza, the stepmother succumbs to insanity: ‘In the fields mad she gaed’.

Compositional approach

- Two contrasting sections

The text of ‘Lady Isabel’ tells the story alternately, in the voices of the stepmother and Isabel. This is reflected in the music, where I composed a separate section for each of the characters. The melody of the first section is constructed around a minor tonality and is used for all of the text that either tells of the events or is connected with the character of the stepmother. The second melody modulates to a major tonality and is used for the text relating the character of the daughter. Isabel’s melody is uplifting, thus depicting the daughter sympathetically. The final line of each stanza is repeated in most of the verses.

3. ‘The Coble o Cargill’ – Child 242

Synopsis

The lass of ‘Balathy toun’ suspects her lover David Drummond of being unfaithful to her, so she scuttles his boat (The Coble o Cargill). The boat sinks and her lover drowns.

Compositional approach

- A single section with two alternate endings

This melodic setting is modal (mixolydian), through-composed as a single section. Variation and development are achieved by the internal repetition of a single phrase sung three times within each verse. The verses can be grouped in pairs: the first does not resolve harmonically, remaining instead on a dominant chord one tone below the tonic; the second verse resolves to the tonic chord. Further contrast is achieved by employing a number of key changes throughout the piece (from Ab7 to Bb7). This device helps to sustain interest across the sixteen verses of the ballad, all of which are necessary to convey the complete story. Short instrumental solos are interspersed
throughout the form, as is a composed instrumental melody that serves as the introduction, and appears as an interlude then again as a coda.

4. 'Flodden Field' – Child 168

Synopsis

‘Flodden Field’ is an English account of the major battle that took place between England and Scotland on September 9 1513, which resulted in a bloody and disastrous defeat for the Scottish army. No ballad account written at the time of the battle is known to exist in Scotland.60

Compositional approach

- Four contrasting sections built around verse/chorus/bridge/solo

I set the text of this ballad to a melody in three distinct sections, then reserved a fourth section, which is derived from the chorus, for an improvised baritone saxophone solo. The A melody (minor tonality) is used for the majority of the verses; the B melody (a chorus section in a minor tonality) is used to focus the narrative on the character of King James IV; and the C melody (dominant/minor tonality) is used as a rubato bridge section to provide contrast and to contribute to the overall form of the piece. A number of small alterations throughout the arrangement create interest and variation, a double chorus at the end being an example.

As the text of ‘Flodden Field’ is written from the English perspective, I have omitted certain verses in order to create a text that does not favour one side over the other but rather conveys sadness at the loss of King James and the futility of war more generally. Historically, the battle was unnecessary and tragic, and I approached the task of composition with a view to writing a lament. The chorus has the narrator-singer repeatedly calling out, ‘Jamie’ (as King James is referred to in the text), and Jamie confidently but mistakenly answering, ‘In London will I be, in London will I be’.

60 In Scotland, ‘Flowers of the Forest’ is generally considered to be the song that acknowledges the battle of Flodden from a Scots perspective; however, it was composed in the mid-eighteenth century by Jane Elliot, based in part on an earlier song called ‘Flowers of the Forest’ by Mrs Patrick Cockburn (Brander 1993, 69).
5. ‘The Bonny Lass of Anglesey’ – Child 220

Synopsis

The text of this ballad tells of a dancing contest between the lass and fifteen lords, who attempt to out-dance her without success.

Compositional approach

- Two contrasting sections

The text setting consists of two main sections; instrumental interludes were interpolated into the final arrangement to create interest and variation. Section A is in D minor, changing to G7 and resolving back to D minor. Section B modulates down one tone to C minor and progresses with a downward harmonic sequence that repeats, returning first to C minor before resolving back to D minor as a means of returning to section A.

This setting was originally intended to be a modal composition, but the piece evolved to include more harmonic movement to support the text. The movement between I minor and IV dominant in the A section creates a sound that hints at the blues influence. The melodic material at Part III letter A in the score still retains my original modal intent as it is constructed entirely in the dorian mode.

The setting of this text was subjected to a number of early revisions. For example, the sketch below (Figure 22) reveals an instrumental melody and 7/8 solo section that were omitted from the final setting.
Synopsis

Erlinton locks his daughter away in her bower but she escapes into the wood with her sisters and then elopes with her lover, Willie. The lovers encounter fifteen knights in the wood who demand that Willie hands over his lady or forfeit his life. Willie kills all the knights bar one, whom he spares to ‘carry the tidings hame’.

Compositional approach

- Diatonic melody in two contrasting sections.

‘Erlinton’ was the first text I set; my initial approach was to construct a simple diatonic melody that would be straightforward to sing. The ballad, however, is really two separate stories joined together. The first part deals with the elopement of the lovers, while the second tells of their encounter with the knights. I decided
subsequently to compose a contrasting melody and to sustain the long narrative through the introduction of additional melodic and harmonic movement.

Structurally I divided the story into the two halves by placing an instrumental solo between them. Again, to create interest and contrast, the solo section is based on a new harmonic sequence that is not heard elsewhere in the piece. Other musical devices I employed include increasing or decreasing the number of instruments playing, a change in dynamic and a tempo change. These help to build the emotional impact of the text. Short vamps and solos for guitar and alto saxophone were included during the performances, which can be heard on the accompanying recording.

7. ‘The Lady of Arngosk’61 – Child 224

Synopsis

This is an unusually short ballad consisting of three complete four-line stanzas; some of its original text may have been lost. The existing text does, however, clearly convey the story of the Lady of Arngosk’s kidnapping by Highland men. Child’s introduction to this ballad includes an account of the retelling of the actual events as remembered by the daughter of Isobel Stewart, who was the ‘waiting maid’ to the Lady of Arngosk at the time of the abduction. She believed that the events described in the ballad text took place around the year 1736 (Child 2001–2011, vol. 4, 288–290).

Compositional approach

- Odd metre minor blues-based A section with chorus (B section) modulating to relative major.

To me, the opening line of text suggested an odd/compound time signature that unintentionally became more complex as I began to accommodate the text. I constructed the text for the chorus section with the vocables, ‘lie lie la lie’, followed by the repetition of the last two lines of text from the first verse. Instrumental solos are played over a standard minor blues in 7/8.

61 The parish of Arngask is located approximately 18 kilometres south of Perth in Scotland; ‘Arngosk’ is a misspelling of Arngask.
8. ‘Child Owlet’ – Child 291

Synopsis

Lady Erskine tries to seduce Child Owlet, who is her nephew. He is horrified and refuses her advances, so Lady Erskine cuts herself with her ‘little pen knife’. Upon hearing his wife moaning Lord Ronald comes to her aid. Lady Erskine informs her husband that Child Owlet had tried to rape her. Child Owlet is put in prison, tortured (‘how they would work, would work him wrong’) and finally executed by being torn apart by wild horses.

Despite its gruesome story this ballad text contains some beautifully evocative and poetic language, as can be seen in the fifth stanza of the Child text, which describes Lord Ronald’s reaction upon finding his wife:

Then in it came him Lord Ronald,
Hearing his lady’s moan;
‘What blood is this, my dear,’ he says,
‘That sparks [up]on the fire-stone?’

Compositional approach

- Single melody line requiring a pairs of verses each time it is stated
- Melody is harmonised in contrasting ways

My setting of the ‘Child Owlet’ text employs a 17 bar melody, composed to accommodate two stanzas of text. Further development is achieved by alternating two contrasting harmonic approaches to the melody: the first harmonic treatment is based on pedal points while the second is more harmonically rich and intricate. By incorporating two verses into one melodic cycle and then adding further harmonic detail, interest is sustained, reducing the danger of predictability.

Note: The solo section at letter I in the score (see Part III) is marked optional and is not included as part of the accompanying recorded version.
Child Owlet

Child 291

traditional lyrics

music by Andrew Robson

Concert lead sheet

Rubato 4/4 Pedal

La-dy Erskine sits in her cham-ber she’s sew-ing at her sil-ken seam A

chain of gold for Childie Ow-let as he goes out and he goes in But

it fell an-ciently upon a day she un-to him did say ye must

cock-old Lord Ronald for his lands and for his ley O

cease for-bid mad-dam he says, that this should e-ver eer be done! How

would I cock-old Lord Ronald and me that is his sis-ters son? She’s

ta-ken out a li-ttle pen knife that lay be-low her bed and put it be-

low her green stay’s co-rod which made her bo-dy bleed.

Figure 23 ‘Child Owlet’ concert pitch lead sheet
‘Child Owlet’ - timeline of track recorded 9th Dec 2014

Detail of harmonic form

- melody 2 x 8 bars
  1st harmonic setting
- melody 2 x 8 bars
  2nd harmonic setting

the vocal verses adhere to this form (setting 1 followed by setting 2) throughout
How to read the ballad texts

Presented below are the eight Child texts I employed in this song cycle. Each original text is followed by my revised version. Although I endeavoured to retain as much as possible of the original text, in some cases in order to create a singable lyric alterations had to be made. Text that I chose to omit appears in red, and text that I added appears in blue. Where on occasion I constructed a chorus this new text appears in blue italics. In the ballad ‘Lady Isabel’, the underlining indicates a ‘voice’ switch from the stepmother to Isabel. Words in bold indicate that this is where the phrase-initial downbeat falls, in cases where this is not the first word of a verse or chorus. All stanza numbers correspond with those found in the Child text. Many of the ballads in Child’s collection appear in multiple versions, and Child uses an alphanumerical classificatory system: the ballad is allocated a number and letters are assigned to the various versions. Where a single version of the text is provided, no letter appears.
The ballad texts

‘Erlinton’ – Child 8 (version A)

Child text:

1. Erlinton had a fair daughter;
   I wat he weird her in a great sin;
   For he has built a bigly bower,
   An a’ to put that lady in.

2. An he has warnd her sisters six,
   An sae he her brethren se’en,
   Outher to watch her a’ the night,
   Or else to seek her morn an een.

3. She hadna been i that bigly bower
   Na not a night but barely ane,
   Till there was Willie, her ain true love,
   Chappd at the door, cryin ‘Peace within!’

4. ‘O whae is this at my bower door,
   That chaps sae late, nor kens the gin?’
   ‘O it is Willie, your ain true love,
   I pray you rise an let me in!’

5. ‘But in my bower there is a wake,
   An at the wake there is a wane;
   But I’ll come to the green-wood the morn,
   Whar blooms the brier, by mornin dawn.’

6. Then she’s gane to her bed again,
   Where she has layen till the cock crew thrice,
   Then she said to her sisters a’,
   ‘Maidens, ‘tis time for us to rise.’

7. She pat on her back her silken gown,
   An on her breast a siller pin,
   An she’s tane a sister in ilka hand,
   An to the green-wood she is gane.

8. She hadna walkd in the green-wood
   Na not a mile but barely ane,
   Till there was Willie, her ain true love,
   Whae frae her sister has her taen.

9. He took her sisters by the hand,
   He kissd them baith, an sent them hame,
An he’s taen his true love him behind,
And through the green-wood they are gane.

10. They hadna ridden in the bonnie green-wood
Na not a mile but barely ane,
When there came fifteen o the boldest knights
That ever bare flesh, blood, or bane.

11. The foremost was an aged knight,
He wore the grey hair on his chin:
Says, ‘Yield to me thy lady bright,
An thou shalt walk the woods within.’

12. ‘For me to yield my lady bright
To such an aged knight as thee,
People wad think I war gane mad,
Or a’ the courage flown frae me.’

13. But up then spake the second knight,
I wat he spake right boustouslie:
‘Yield me thy life, or thy lady bright,
Or here the tane of us shall die.’

14. ‘My lady is my warld’s meed;
My life I winna yield to nane;
But if ye be men of your manhead,
Ye’ll only fight me ane by ane.’

15. He lighted aff his milk-white steed,
An gae his lady him by the head,
Sayn, ‘See ye dinna change your cheer,
Untill ye see my body bleed.’

16. He set his back unto an aik,
He set his feet against a stane,
An he has fought these fifteen men,
An killd them a’ but barely ane.

17. ........

For he has left that aged knight,
An a’ to carry the tidings hame.

18. When he gaed to his lady fair,
I wat he kissd her tenderlie:
‘Thou art mine ain love, I have thee bought;
Now we shall walk the green-wood free.’
‘Erlinton’ – Child 8

Revised text (in two parts)

Part 1.

1. Erlinton had a fair daughter;
   I wa the weird her in a great sin;
   For he has built a bigly bower,
   An a’ to put that lady in.

3. She hadna been i that bigly bower
   Na not a night but barely ane,
   Till there was Willie, her ain true love,
   Chappd at the door, cryin ‘Peace within!’

5. ‘But in my bower there is a wake,
   An at the wake there is a wane;
   But I’ll come to the green-wood in the morn,
   Whar blooms the brier, by mornin dawn.’

6. Then she’s gane to her bed again,
   Where she has layen till the cock crew thrice,
   Then she said to her sisters a’,
   ‘Maidens, tis time for us to rise.’

7. She pat on her back her silken gown,
   An on her breast a siller pin,
   An she’s tane a sister in ilka hand,
   An to the green-wood she is gane.

8. She hadna walkd in the green-wood
   Na not a mile but barely ane,
   Till there was Willie, her ain true love,
   Whae frae her sister has her taen.

9. He took her sisters by the hand,
   He kissd them baith, an sent them hame,
   An he’s taen his true love him behind,
   And through the green-wood they are gane.

Part 2.

10. They hadna ridden in the bonnie green-wood
    Na not a mile but barely ane,
    When there came fifteen o the boldest knights
    That ever bare flesh, blood, or bane.
11. The foremost was an aged knight,
   He wore the grey hair on his chin:
   Says, ‘Yield to me thy lady bright,
   An thou shalt walk the woods within.’

12. ‘For me to yield my lady bright
   To such an aged knight as thee,
   People wad think I war gane mad,
   Or a’ the courage flown frae me.’

14. ‘My lady is my warld’s meed;
   My life I winna yield to nane;
   But if ye be men of your manhead,
   Ye’ll only fight me ane by ane.’

15. He lighted aff his milk-white steed,
   An gae his lady him by the head,
   Sayn, ‘See ye dinna change your cheer,
   Untill ye see my body bleed.’

16. He set his back unto an aik,
   An’ He set his feet against a stane,
   An he has fought these fifteen men,
   An killd them a’ but barely ane.

18. When he gaed to his lady fair,
   I wat he kissd her tenderlie:
   ‘Thou art mine ain love, I have thee bought;
   Now we shall walk the green-wood free.’
‘Burd Ellen and Young Tamlane’ – Child 28

(only version )

Child text:\(^{62}\)

Burd Ellen sits in her bower windowe,
With a double laddy double, and for the double dow
Twisting the red silk and the blue.
With the double rose and the Machey

And whiles she twisted, and whiles she twan,
And whiles the tears fell down amang.

Till once there by cam Young Tamlane:
‘Come light, oh light, and rock your young son.’

‘If you winna rock him, you may let him rair,
For I hae rockit my share and mair.’

* * * * *^{63}

Young Tamlane to the seas he’s gane,
And a’ women’s curse in his company’s gane.

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^{62} Child’s text does not include stanza numbers for ‘Burd Ellen and Young Tamlane’.

^{63} Child used a row of asterisks to indicate that he felt that stanzas might be missing. When a line of text was clearly incomplete Child indicated this with dots ( . . ) (Heiman 2001–2011, vol. 1, ix).
‘Burd Ellen and Young Tamlane’ – Child 28

Revised text\textsuperscript{64}

1. Burd Ellen sits in her bower windowe,
   Twisting the red silk and the blue.
   And whiles she twisted twists, and whiles she twan,
   And whiles the tears fell down amang.
   Till once there by cam Young Tamlane:
   Till once came by Young Tamlane:

2. Young Tamlane to the seas, oh to the seas he’s gane,
   And a’ women’s curse in his company’s gane.
   And whiles she twisted twists, and whiles she twan,
   And whiles the tears fell down amang.
   Till once there by cam Young Tamlane:
   Till once came by Young Tamlane
   An’ if you winna rock him,
   Oh you may let him rair,
   For I hae rockit my share and mair.’
   With a double laddy double, and a for the double dow

3. ‘Come light, oh light, and rock your young son.’
   For I hae rockit him my share and mair.’
   And whiles she twisted twists, and whiles she twan,
   And whiles the tears fell down amang.
   Till once there by cam Young Tamlane:
   Till once came by Young Tamlane
   An’ ‘If you winna rock him,
   Oh you may let him rair,
   For I hae rockit my share and mair.’
   With a double laddy double, and a for the double dow

\textsuperscript{64}I omitted from this arrangement the line ‘With the double rose and the Machey’, which appears as the fourth line in the first stanza of Child’s text.
'Lady Isabel' – Child 261

(only version)

Child text:

1. ‘TWAS early on a May morning
   Lady Isabel combd her hair;
   But little kent she, or the morn
   She woud never comb it mair.

2. ‘Twas early on a May morning
   Lady Isabel rang the keys;
   But little kint she, or the morn
   A fey woman she was.

3. Ben it came her step-mother,
   As white’s the lily flower:
   ‘It’s tauld me this day, Isabel,
   You are your father’s whore.’

4. ‘O them that tauld you that, mother,
   I wish they neer drink wine;
   For if I be the same woman
   My ain sell drees the pine.

5. ‘And them that’s tauld you that, mother,
   I wish they neer drink ale;
   For if I be the same woman
   My ain sell drees the dail.’

6. ‘It may be very well seen, Isabel,
   It may be very well seen;
   He buys to you the damask gowns,
   To me the dowie green.’

7. ‘Ye are of age and I am young,
   And young amo my flowers;
   The fairer that my claithing be,
   The mair honour is yours.

8. ‘I hae a love beyond the sea,
   And far ayont the faem;
   For ilka gown my father buys me,
   My ain luve sends me ten.’

9. ‘Come ben, come ben now, Lady Isabel,
   And drink the wine wi me;
   I hae twa jewels in ae coffier,
   And ane o them I’ll gie [ye].’
10. ‘Stay still, stay still, my mother dear,
    Stay still a little while,
    Till I gang into Marykirk;
    It’s but a little mile.’

11. When she gaed on to Marykirk,
    And into Mary’s quire,
    There she saw her ain mother
    Sit in a gowden chair.

12. ‘O will I leave the lands, mother?
    Or shall I sail the sea?
    Or shall I drink this dowie drink
    That is prepar’d for me?’

13. ‘Ye winna leave the lands, daughter,
    Nor will ye sail the sea,
    But ye will drink this dowie drink
    This woman’s prepar’d for thee.

14. ‘Your bed is made in a better place
    Than ever hers will be,
    And ere ye’re cauld into the room
    Ye will be there wi me.’

15. ‘Come in, come in now, Lady Isabel,
    And drink the wine wi me;
    I hae twa jewels in ae coffer,
    And ane o them I’ll gie [ye].’

16. ‘Stay still, stay still, my mother dear,
    Stay still a little wee,
    Till I gang to yon garden green,
    My Maries a’ to see.’

17. To some she gae the broach, the broach,
    To some she gae a ring;
    But wae befa her step-mother!
    To her she gae nae thing.

18. ‘Come in, come in now, Lady Isabel,
    And drink the wine wi me;
    I hae twa jewels in ae coffer,
    And ane o them I’ll gie [ye].’

19. Slowly to the bower she came,
    And slowly enterd in,
And being full o courtesie,
Says, Begin, mother, begin.

20. She put it till her cheek, her cheek,
Sae did she till her chin,
Sae did she till her fu fause lips,
But never a drap gaed in.

21. Lady Isabel put it till her cheek,
Sae did she till her chin,
Sae did she till her rosy lips,
And the rank poison gaed in.

22. ‘O take this cup frae me, mother,
O take this cup frae me;
My bed is made in a better place
Than ever yours will be.

23. ‘My bed is in the heavens high,
Amang the angels fine;
But yours is in the lowest hell,
To drie torment and pine.’

24. Nae moan was made for Lady Isabel
In bower where she lay dead,
But a’ was for that ill woman,
In the fields mad she gaed.
‘Lady Isabel’ – Child 261

Revised text (underlined text sung by Isabel):

1. ‘TWAS early on a May morning
   Lady Isabel comd her hair;
   But little kent she, or the morn
   She woud never comb it mair.
   She woud never comb it mair.

3. Ben it came her step-mother,
   As white’s the lily flower:
   ‘It’s tauld me this day, Oh Isabel,
   You are your father’s whore.’
   You are your father’s whore.’

4. ‘O them that tauld you that, mother,
   I wish, I wish they neer drink wine;
   For if I be the same, the same woman
   My ain sell drees the pine.

5. ‘And them that’s tauld you that, mother,
   I wish, I wish they neer drink ale;
   For if I be the same, the same woman
   My ain sell drees the dail.’
   My ain sell drees the dail.’

6. ‘It may be very well seen, Oh Isabel,
   It may be very well seen;
   He buys to you the damask gowns,
   But to me the dowie green.’
   To me the dowie green.’

7. ‘Ye are of age and I am young,
   And young amo my flowers;
   The fairer that my claithing be,
   The mair honour is yours.

8. ‘I hae a love beyond the sea,
   And far ayont, ayont the faem;
   For ilka gown my father buys me,
   My ain luve sends me ten.’
   My ain luve sends me ten.’

18. ‘Come in, come in now, Lady Isabel,
   And drink the wine wi me;
   I hae twa jewels in ae coffer,
   And ane o them I’ll gie to [ye].’
   And ane o them I’ll gie to [ye].’
21. Lady Isabel put it till her cheek,  
    Sae did she till her chin,  
    Sae did she till her rosy lips,  
    And the rank poison it gaed in.  
    And the rank poison it gaed in.

22. ‘O take this cup a frae me, oh mother.  
    O take this cup a frae me;  
    My bed is made in a better place  
    Than ever yours will be.

23. ‘My bed is in the heavens so high,  
    Amang the angels oh so fine;  
    But yours is in the lowest hell,  
    To drie torment and pine.’  
    To drie torment and pine.’

24. Nae moan was made for Lady Isabel  
    In bower where she lay dead,  
    But a’ was for that ill woman,  
    In the fields oh mad she gaed.  
    In the fields mad she gaed.
‘Flodden Field’ – Child 168

(only version\(^{65}\))

Child Text:

1. KING JAMIE hath made a vow,
   Keepe it well if he may!
   That he will be at lovely London
   Upon Saint James his day.

2. Upon Saint James his day at noone,
   ‘At faire London will I be,
   And all the lords in merrie Scotland,
   They shall dine there with me.’

3. Then bespake good Queene Margaret,
   The teares fell from her eye:
   ‘Leave off these warres, most noble king,
   Keepe your fidelitie.

4. ‘The water runnes swift and wondrous deepe,
   From bottome unto the brimme;
   My brother Henry hath men good enough;
   England is hard to winne.’

5. ‘Away,’ quoth he, ‘with this silly foole!
   In prison fast let her lie:
   For she is come of the English bloud,
   And for these words she shall dye.’

6. With that bespake Lord Thomas Howard,
   The queenes chamberlaine that day:
   ‘If that you put Queene Margaret to death,
   Scotland shall rue it alway.’

7. Then in a rage King Jamie did say,
   ‘Away with this foolish mome!
   He shall be hanged, and the other be burned,
   Soone as I come home.’

8. At Flodden Field the Scots came in,
   Which made our English men faine;

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\(^{65}\) A second version of ‘Flodden Field’ is provided in an appendix directly following Child 168. This alternate version is based on three manuscripts and comprises 121 stanzas (Child 2001–2011, vol. 3, 404–414).
At Bramstone Greene this battaile was seene,
There was King Jamie slaine.

9. Then presently the Scots did flie,
Their cannons they left behind;
Their ensignes gay were won all away,
Our soildiers did beate them blinde.

10. To tell you plaine, twelve thousand were slaine
That to the fight did stand,
And many prisoners tooke that day,
The best in all Scotland.

11. That day made many [a] fatherlesse child,
And many a widow poore,
And many a Scottish gay lady
Sate weeping in her bower.

12. Jack with a feather was lapt all in leather,
His boastings were all in vaine;
He had such a chance, with a new morrice-dance,
He never went home againe.
Revised text:

1. KING JAMIE hath made a vow,
   Keepe it well if he may!
   That he will be at in lovely London,
   in lovely London
   Upon Saint James his day.

2. ‘Upon Saint James his day at noone,
   At faire London will I be,
   And all the lords in merrie Scotland,
   in merrie Scotland
   They shall dine there with me.’

4. Then bespake good Queene Margaret,
   The teares fell from, fell from her eye:
   ‘Leave off these warres, most noble king,
   and Keepe your fidelitie.’

Chorus:

   Jamie,
   Jamie,
   Jamie,
   in London will I be,
   in London will I be

Bridge:

5. ‘The water runnes swift and wondrous deepe,
   From bottome unto the brimme;
   My brother Henry hath men good enough;
   Oh England is hard to, England is hard to winne.’

8. At Flodden Field the Scots came in,
   Which made our English men faine;
   At Bramstone Greene this battaile was seene,
   There was King Jamie slaine.

9. To tell you plaine, twelve thousand were slaine
   That to the fight did stand,
   And many prisoners tooke that day,
   The best in all Scotland.

(repeat chorus)
‘The Coble o Cargill’ – Child 242
(only version)

Child text:

1. DAVID DRUMMOND’s destinie,
   Gude man o appearance o Cargill;
   I wat his blude rins in the flude,
   Sae sair against his parents’ will.

2. She was the lass o Balathy toun,
   And he the butler o Stobhall,
   And mony a time she waughted late
   To bore the coble o Cargill.

3. His bed was made in Kercock ha,
   Of gude clean sheets and of [the] hay;
   He wudna rest ae nicht therein,
   But on the prude waters he wud gae.

4. His bed was made in Balathy toun,
   Of the clean sheets and of the strae;
   But I wat it was far better made
   Into the bottom o bonnie Tay.

5. She bored the coble in seven pairts,
   I wat her heart might hae been fu sair;
   For there she got the bonnie lad lost
   Wi the curly locks and the yellow hair.

6. He put his foot into the boat,
   He little thocht o ony ill;
   But before that he was mid-waters,
   The weary coble began to fill.

7. ‘Woe be to the lass o Balathy toun,
   I wat an ill death may she die!
   For she bored the coble in seven pairts,
   And let the waters perish me.

8. ‘Oh, help, oh help, I can get nane,
   Nae help o man can to me come!’
   This was about his dying words,
   When he was choaked up to the chin.

9. ‘Gae tell my father and my mother
   It was naebody did me this ill;
   I was a-going my ain errands,
   Lost at the coble o bonnie Cargill.’
10. She bored the boat in seven pairts, 
   I wat she bored it wi gude will; 
   And there they got the bonnie lad’s corpse, 
   In the kirk-shot o bonnie Cargill.

11. Oh a’ the keys o bonnie Stobha 
   I wat they at his belt did hing; 
   But a’ the keys of bonnie Stobha 
   They now ly low into the stream.

12. A braver page into his age 
   Neer set a foot upon the plain; 
   His father to his mother said, 
   ‘Oh, sae soon as we’ve wanted him!

13. ‘I wat they had mair luve than this 
   When they were young and at the scule; 
   But for his sake she wauked late, 
   And bored the coble o bonnie Cargill.’

14. ‘There’s neer a clean sark gae on my back, 
   Nor yet a kame gae in my hair; 
   There’s neither coal nor candle-licht 
   Shall shine in my bouir foe evir mair.

15. ‘At kirk nor market I se neer be at, 
   Nor yet a blythe blink in my ee; 
   There’s neer a ane shall say to anither, 
   That’s the lassie gard the young man die.

16. ‘Between the yates o bonnie Stobha 
   And the kirk-style o bonnie Cargill, 
   There is mony a man and mother’s son 
   That was at my love’s burial.’
‘The Coble o Cargill’ – Child 242

Revised text:

1. 'Twas DAVID DRUMMOND'S DRUMMONDR'rrS destinie,
   Gude man o appearance o Cargill;
   I wat his blude rins in the flude,
   Sae sair against
   Sae sair against
   Sae sair against his parents’ will.

2. She was the lass o Balathy toun,
   And he was the butler o Stobhall,
   And mony a time that she wauked late
   Oh she wauked late
   That she wauked late
   To bore the coble o Cargill.

3. His bed was made in Kercock ha,
   Of gude clean sheets and of [the] hay;
   He wudna rest ae nicht therein,
   ae nicht therein
   ae nicht therein
   But on the prude waters he wud gae.

4. His bed was made in Balathy toun,
   Of the clean sheets and of the strae;
   But I wat it was far better made
   far better made
   far better made
   Into the bottom o bonnie the bonnie Tay.

5. She bored the coble in seven pairts,
   I wat her heart might hae been fu sair;
   For there she got the bonnie lad lost
   Oh the lad was lost
   The bonnie lad lost
   Wi the curly locks and the yellow hair.

6. He put his foot into the boat,
   He little thocht o ony ill;
   But before that he was mid-waters,
   was mid-waters
   was mid-waters
   The weary coble began to fill.

7. ‘Woe be to the lass o Balathy toun,
   I wat an ill death may she die!
   For she bored the coble in seven pairts,
in seven pairts
in seven pairts
And let the waters perish me.

8. ‘Oh, help, oh help, I can get nane,
Nae help o man can to me come!’
This was about his dying words,
his dying words,
his dying words,
When he was choaked up to the chin.

9. ‘Gae tell my father and my mother
It was naebody did me this ill;
I was a-going my ain errands,
my ain errands,
my ain errands,
Lost at the coble o bonnie Cargill.’

10. She bored the boat in seven pairts,
I wat she bored it wi gude will;
And there they got the bonnie lad’s corpse,
The bonnie lad’s corpse,
The bonnie lad’s corpse,
In the kirk-shot o bonnie, bonnie Cargill.

12. A braver page into his age
Neer set a foot upon the plain;
His father to his mother said,
to his mother said,
to his mother said,
‘Oh, sae soon as we’ve wanted him!

13. ‘I wat they had mair luve than this
When they were young and at the scule;
But for his sake oh she wauked late,
oh she wauked late,
And bored the coble o bonnie Cargill.’

14. ‘There’s neer a clean sark gae on my back,
Nor yet a kame gae in my hair;
There’s neither a coal nor candle-licht,
nor candle-licht,
or candle-licht,
Shall shine in my bouir foe evir mair.

15. ‘At kirk nor market I’se neer be at,
Nor yet a blythe blink in my ee;
There’s neer a ane shall say to anither,
That’s the lassie gard
That’s the lassie gard
That’s the lassie gard the young man die.

2. She was the lass o Balathy toun,
   And he was the butler o Stobhall,
   And mony a time that she wauked late
   Oh she wauked late
   That she wauked late
   To bore the coble o Cargill.
‘Child Owlet’ – Child 291

(only version)

Child text:

1. LADY ERSKINE sits in her chamber,
   Sewing at her silken seam,
   A chain of gold for Childe Owlet,
   As he goes out and in.

2. But it fell ance upon a day
   She unto him did say,
   Ye must cuckold Lord Ronald,
   For a’ his lands and ley.

3. ‘O cease! forbid, madam,’ he says,
   ‘That this shoud eer be done!
   How would I cuckold Lord Ronald,
   And me his sister’s son?’

4. Then she’s ta’en out a little penknife,
   That lay below her bed,
   Put it below her green stay’s cord,
   Which made her body bleed.

5. Then in it came him Lord Ronald,
   Hearing his lady’s moan;
   ‘What blood is this, my dear,’ he says,
   ‘That sparks on the fire-stone?’

6. ‘Young Childe Owlet, your sister’s son,
   Is now gane frae my bower;
   If I hadna been a good woman,
   I’d been Childe Owlet’s whore.’

7. Then he has taen him Childe Owlet,
   Laid him in prison strong,
   And all his men a council held
   How they woud work him wrong.

8. Some said they woud Childe Owlet hang,
   Some said they woud him burn;
   Some said they woud have Childe Owlet
   Bewteen wild horses torn.

9. There are horses in your stables stand
   Can run right speedilie,
   And ye will to your stable go,
   And wile out four for me.’
10. They put a foal to ilka foot,
    And ane to ilka hand,
    And sent them down to Darling muir,
    As fast as they coud gang.

11. There was not a kow in Darling muir,
    Nor ae piece o a rind,
    But drappit o Child Owlet’s blude
    And pieces o his skin.

12. There was not a kow in Darling muir,
    Nor ae piece o a rash,
    But drappit o Childe Owlet’s blude
    And pieces o his flesh.
‘Child Owlet’ – Child 291

Revised text:

1. **LADY ERSKINE** sits in her chamber,
   Sewing at her silken seam,
   A chain of gold for Childe Owlet,
   As he goes out and **he goes in**.

2. But it fell ance upon a day
   She unto him did say,
   Ye must cuckold Lord Ronald,
   For a’ his lands and **for his ley**.

3. ‘O **cease! forbid, madam,**’ he says,
   ‘That this shoud **ever eer be done!**
   How would I cuckold Lord Ronald,
   And me **that is** his sister’s son?’

4. Then she’s ta’en out a little penknife,
   That lay below her bed,
   **and put** it below her green stay’s cord,
   Which made her body bleed.

5. Then **in** it came him Lord Ronald,
   **On** hearing his lady’s moan;
   ‘What blood is this, my dear,’ he says,
   ‘That sparks **on upon** the fire-stone?’

6. Young Childe Owlet, your sister’s son,
   Is now gane frae my bower;
   If I hadna been a good woman,
   I’d **have** been Childe Owlet’s whore.’

7. Then **he** has taen him Childe Owlet,
   **and laid** him in the prison strong,
   And all his men a council held
   How they woud work **would work** him wrong.

8. Some said they woud Childe Owlet hang,
   Some said they woud him burn;
   Some said they woud have Childe Owlet
   Bewteen wild horses torn.

9. There are **horses** in your stables stand
   **Oh they** can run right speedilie,
   And ye will to your stable go,
   And wile out four **out four for me.’
10. They put a foal to ilka foot,
    And ane to ilka hand,
    And sent them down to Darling muir,
    As fast as they could gang.

11. There was not a kow in Darling muir,
    Nor was there ae piece o a rind,
    But drapit o Child Owlet’s blude
    And pieces o, o of his skin.

12. T’was There was not a kow in Darling muir,
    Nor ae a piece o a rash,
    But drapit o Childe Owlet’s blude
    And with pieces o his flesh.
‘The Lady of Arngosk’ – Child 224

(only version)

Child text

1. THE Highlandmen hae a’ come down,
   They’ve a’ come down almost,
   They’ve stowen away the bonny lass,
   The Lady of Arngosk.

2. They hae put on her petticoat,
   Likewise her silken gown;
   The Highland man he drew his sword,
   Said, Follow me ye’s come.

3. Behind her back they’ve tied her hands,
   An then they set her on;
   ‘I winna gang wi you,’ she said,
   ‘Nor ony Highland loon.’
‘The Lady of Arngosk’ – Child 224

Revised Text

1. THE Highlandmen hae a’ come down,
   They’ve a’ come down almost,
   They’ve stowen away the bonny lass,
   The Lady of Arngosk.

2. They hae put on her petticoat,
   Likewise her silken gown;
   The Highland man he drew his sword,
   Said, Follow me ye’s come.

   Chorus
   *Lie lie la lie-------
   Lie lie la lie-------
   They’ve stowen away the bonny lass,
   The Lady of Arngosk.*

3. Behind her back they’ve tied her hands tied,
   An then they set her on;’
   I winna gang wi you,’ she said,
   ‘Nor ony Highland loon.’

   Chorus
   *Lie lie la lie-------
   Lie lie la lie-------
   They’ve stowen away the bonny lass,
   The Lady of Arngosk.*
1. Our king he has a secret to tell,
   And ay well keepit it must be:
   The English lords are coming down
   To dance and win the victory.

2. Our king has cry’d a noble cry,
   And ay well keepit it must be:
   ‘Gar saddle ye, and bring to me
   The bonny lass of Anglesey.’

3. Up she starts, as white as the milk,
   Between him and his company:
   ‘What is the thing I hae to ask,
   If I sould win the victory?’

4. ‘Fifteen ploughs but and a mill
   I gie thee till the day thou die,
   And the fairest knight in a’ my court
   To chuse thy husband for to be.’

5. She’s taen the fifteen lord[s] by the hand,
   Saying, ‘Will ye come dance with me?’
   But on the morn at ten o’clock
   They gave it oer most shamefully.

6. Up then rais the fifteenth lord –
   I wat an angry man was he –
   Laid by frae him his belt and sword,
   And to the floor gaed manfully.

7. He said, ‘My feet shall be my dead
   Before she win the victory;’
   But before’t was ten o’clock at night
   He gaed it oer as shamefully.
‘The Bonny Lass of Anglesey’ – Child 220

Revised text:

1. Our king he has a secret to tell,
   And ay well keepit it must be:
   The English lords are coming down
   To dance and win the victory.
   win the victory.

2. Our king has cry’d a noble cry,
   And ay well keepit it must be:
   ‘Gar saddle ye, and bring to me
   The bonny lass of Anglesey.’
   lass of Anglesey.’

3. Up she starts, as white as the milk,
   Between him and his company:
   ‘What is the thing I hae to ask,
   If I sould win the victory?’

4. ‘Fifteen ploughs but and a mill
   I gie thee till the day thou die,
   And the fairest knight in a’ my court
   To chuse thy husband for to be.’

5. She’s taen the fifteen lord[s] by the hand,
   Saying, ‘Will ye come an’ dance with me?’
   But on the morn at ten o’clock
   They gave it oer most shamefully.
   oer most shamefully.

6. Then up then rais the fifteenth lord –
   I wat an angry man was he –
   Laid by frae him his belt and sword,
   And to the floor he gaed most manfully.
   gaed most manfully.

7. He said, ‘My feet shall be my dead
   Before she win the victory;’
   But before ’twas ten o’clock at night
   He gaed it oer as shamefully.

   (Refrain – to be sung over final repeat with instrumental)
   Oh, Oh etc.
Concluding statement

Jazz is the basis of my identity as a professional musician, and as part of my cultural heritage, British folk music holds particular personal significance. This PaR study set out to address a specific question:

In what ways and to what extent can a musical form and style such as British folk song, which is the ancestral music of quite a large number of Australians and New Zealanders, absorb jazz sounds and processes (and vice versa) to produce new music that can be heard as a local expression of global jazz?

Responses to the research question involved the creation of a substantial body of new music by establishing methodical interactions between my language as an experienced jazz improviser and selected aspects of the folk music traditions of England and Scotland. I placed these creative responses against a historiographical framework for understanding the changing jazz circumstances in Australia and New Zealand over the past 40 years, following a shift in practices that I described as the Austral jazz ‘turn’.

Setting out a new way to understand the local jazz produced from this time, I argue that the Austral ‘turn’ unfolded through processes of ‘double identification’ (Pennycook and Mitchell 2009). The first identification involved the local engagement with (African) American forms of jazz, while the second identification—more a set of reidentifications—saw musicians turn more deliberately from imported models to become involved in processes of cultural revitalisation and geocultural connection (see ‘A practitioner’s perspective’). By way of this theoretical scaffold, the creative works presented in Part II of the study can be understood as emerging from the processes established in Part I.

Employing clear, project-specific methodologies, including ‘situating myself in a lineage’, to paraphrase Nelson (2013, 31), the creative works comprise an instance of the kinds of geocultural connection with which Austral jazz musicians have become involved over the past two decades. They constitute evidence that an aesthetically successful amalgamation of English and Scottish source material with jazz processes has been achieved. Such evidence of the success of the three works includes
performances of all of them in key Sydney and Melbourne venues. Future performances of all three works and a commercial release of The Child Ballads are planned.
Musical works cited


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RF056, compact disc.


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Appendix 1: Supplementary tables

The following tables show the nine Austral Jazz musicians featured across the three new works presented here and reveal how their individual involvement is distributed across all previous (recorded) projects.

### Table 14 Previous collaborations on recordings featuring Robson as leader

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66 Robson and Cutlan are co-leaders on this recording.
Table 15 Previous collaborations between the musicians featured as part of this creative practice research study on recordings lead by others (i.e. not the author)

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Table 16 Previous collaborations on recordings led by musicians from outside the group of musicians featured as part of this creative practice research study

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### Table 17 Tertiary qualifications of musicians featured as part of this creative practice research study

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<td>Andrew Robson</td>
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Appendix 2: Performance Information

**Touchstones (first season)**

1. Saturday 15 September 2012, Hoskins Church, Lithgow NSW (premiere)
2. Saturday 15 September 2012, All Saints Cathedral, Bathurst, NSW
3. Sunday 16 September 2012, St John’s Church, Forbes NSW

Conductor:

Prem Love

Soloists:

Andrew Robson – alto and baritone saxophones, descant recorder
Paul Cutlan – Bb clarinet, bass clarinet
James Greening – trombone, pocket trumpet
Brett Hirst – double bass

Bathurst Chamber Orchestra:

First violin: Doreen Cumming (soloist), Jane Cameron, Donna Delaney, Chloe McCormack
Second violin: Cindy Fox, Stephanie Baker, Terry Fish, Joan Cornett
Viola: Fiona Thompson, Kerrie Davies
Violincello: William Tu, Sybbi Georgiou
Double bass: Henry Bialowas

**Touchstones (second season)**

1. Saturday 11 October 2014, Orange Regional Conservatorium, NSW
2. Sunday 12 October 2014, All Saints Cathedral, Bathurst, NSW
3. Sunday 19 October 2014, Verbrugghen Hall, Sydney Conservatorium of Music, NSW

Conductor:

Richard Gill OAM

Soloists:

Andrew Robson – alto and baritone saxophones, descant recorder
Paul Cutlan – Bb clarinet, bass clarinet
James Greening – trombone, pocket trumpet
Brett Hirst – double bass
Mitchell Chamber Orchestra:

First violin: Andrew Baker (leader), Stephanie Baker, Eliza Kelly, Benjamin Tjoa
Second violin: Lauren Davis (principal), Cindy Fox, Kirsten Jones, Kay-Yin Teoh
Viola: Fiona Thompson, Kerrie Davies, Nathan Greentree
Violincello: Georg Mertens (principal), Ella Jamieson
Double bass: Paul Lazslo (principal)

A Day at the Fair
2. Thursday 24 October 2013, Verbrugghen Hall, Sydney NSW
   The Sydney Conservatorium of Music
Performers:
   Andrew Robson – alto and baritone saxophones, descant recorder
   James Greening – trombone, pocket trumpet
   Alister Spence – piano, harmonium
   Brett Hirst – double bass
   Toby Hall – drums

The Child Ballads
1. Saturday 30 August 2014, Presbyterian Hall, Springwood NSW
2. Sunday 23 August 2014, The Django Bar, Marrickville NSW

Performers:
   Andrew Robson – alto and baritone saxophones
   Mara Kiek – vocals, tapan
   Llew Kiek – guitar, bouzouki
   Steve Elphick – double bass
Austral Jazz: A Practitioner’s Perspective on the Local Remaking of a Global Music Form

Part III

Scores
## Part III: Scores

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*All compositions are traditional ballad texts set to original compositions by Andrew Robson.
Touchstones

A folk song suite in 8 movements
for string orchestra
and improvising soloists

Andrew Robson
Beneath Her Window

music by Andrew Robson

rubato

play both times

mp
tacet first time

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.
each note to be conducted
tacet-rhythmic cues only

rubato
trombone + alto
My Pretty Little One

Traditional Arr: Robson
Solo
8 bar interlude with strings

Alto Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Alto Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.
We Be Soldiers Three

Rubato

conducted

short baritone solo

short trombone solo

Bari. Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.
E

solo bass clarinet

76
(We Be Soldiers Three)

melody fragments for solo section

traditional arr Andrew Robson
Select and sustain any note from scale to create a chord within the orchestra.
You may change your note at any time. Letter H will be on cue.
A Day at the Fair

A song cycle for jazz quintet

Andrew Robson
Died for Love
(part 1 - harmonium solo)

Traditional arranged by Andrew Robson
I Wish I Wish
Died for Love - part 2
by Andrew Robson
vamp and fade

CODA

Alto Sax.

Tbn.

Pno.

Db.

CODA

Dr.
even 8th groove \( \frac{152}{\phantom{1}} \)

piano vamp till ready - letter a on cue

\[
\begin{align*}
\text{Alto Sax.} & \quad \text{Dm} \\
\text{Tpt.} & \\
\text{Harm.} & \\
\text{Db.} & \\
\text{Dr.} & \\
\end{align*}
\]
Creeping Jane

Segue from lord bateman slightly slower

Traditional arranged by Andrew Robson

\[ j = 138 \]

C/E

Vamp

C/E

F

F

Bb

F

F

Bb

\[ j = 138 \]

Alto Sax.

Tbn.

Pno.

Db.

Dr.
The Murder of Maria Marten

part 1

Traditional arr Andrew Robson

A

No tempo - play freely

A

melody cue

A

melody cue

A

melody cue

A

melody cue

A

melody cue

A

melody cue
The Ballad of the Red Barn
The Murder of Maria Marten - part 2

music by Andrew Robson

\[ J = 74 \]

Slow even 8th notes

A
Horns melody unison - relaxed

A. Sax.

Tpt.

Vamp continues under melody

Pno.

Db.

Dr.
C opening vamp returns

F₇(add3)

A. Sax.

F₇(add3)

Tpt.

F₇(add3)

Pno.

Db.

Dr.

F₇(add3)

A. Sax.

F₇(add3)

Tpt.

Pno.

Db.

Dr.
solos open around concert e tonality cue to go on
G  Vamp and fade
Rufford Park Poachers

melody is played freely
all harmonic movement follows melody
double barlines indicate new phrase - ignore single barlines

Traditional arranged by Andrew Robson

A

F7       Bb       F7       D7       G       Gb

F7       Bb       F7       D7

F7       Bb       F7       D7

pizz

A

drums to read from melody part

H

A. Sax.

F7       Dm9       Am7       C       D7

Tbn.

Harm.

Db.

Dr.
group soloing
continue harmonic movement as before

A. Sax.

Tbn.

Harm.

Db.

Dr.

A. Sax.

Tbn.

Harm.

Db.

Dr.
2. Bb F7 Bb F7

A. Sax.

2. Bb F7 Bb F7

Tbn.

2. Bb F7 Bb F7

Harm.

2. Bb F7 Bb F7

Db.

Dr.
Bold William Taylor

Traditional arranged by Andrew Robson

\[ \text{A} \quad \text{B} \]

A. Sax.

Tbn.

Pno.

Db.

Dr.

B. D.

\( \text{Cmaj}\) \( \text{Am}\) \( \text{G/B} \) \( \text{Cmaj}\) \( \text{D6} \) \( \text{Cmaj}\) \( \text{B7} \) \( \text{Em7} \) \( \text{Em7} \)

\( \text{Cmaj}\) \( \text{Am}\) \( \text{G/B} \) \( \text{Cmaj}\) \( \text{D6} \) \( \text{Cmaj}\) \( \text{B7} \) \( \text{Em7} \) \( \text{Em7} \)

\( \text{Cmaj}\) \( \text{Am}\) \( \text{G/B} \) \( \text{Cmaj}\) \( \text{D6} \) \( \text{Cmaj}\) \( \text{B7} \) \( \text{Em7} \) \( \text{Em7} \)

\[ \text{melody - freely} \]

\[ \text{to brushes} \]
 behind piano melody

A. Sax.

Tbn.

Pno.

Db.

B. D.

B brushes - ballad feel

Dr.

A. Sax.

Tbn.

Pno.

Db.

Dr.

B. D.
A. Sax.

Tbn.

Pno.

Db.

Dr.

B. D.

A. Sax.

Tbn.

Pno.

Db.

Dr.

B. D.
The White Hare

Traditional arranged by Andrew Robson

\[ \sum \sum \sum \sum \]

sustained dissonant intervals/chords
can also suggest other time sigs

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]

\[ \sum \sum \sum \sum \]
A. Sax.

Tbn.

Harm.

Db.

Dr.

B

A. Sax.

Tbn.

Harm.

Db.

Dr.

B

\[ B \]

\[ B \]
A. Sax.

Tbn.

Pno.

Db.

Dr.

D with trombone

A. Sax.

Tbn.

Pno.

Db.

Dr.

drums

drums
A. Sax.

Tbn.

Pno.

Db.

Dr.

drums

Cm

Cm

D7

D7

Drums

Cm

Gm

Gm

Db.

Dr.

FINE

FINE
letter E is soloist + drums only
rhythm section joins

Fm7

A. Sax.

Tbn.

Pno.

Db.

Dr.

Ebmaj7

A. Sax.

Tbn.

Pno.

Db.

Dr.
Worcester City

traditional arr Andrew Robson

double bass melody - colla voce  3+2+2+2

To Coda [1.  ]2.

A. Sax.

Tpt.

Harm.

Db.

To Coda [1.  ]2.

Dr.
By Night and By Day

by Andrew Robson

A

Slow, sparse gospel waltz

Ab  Ab/G  Ab/F  Db  Eb  Eb/G  Ab  Ab/G  Ab/F

Pizz  Ab  Ab/G  Ab/F  Db  Eb  Eb/G  Ab  Ab/G  Ab/F

A

Alto Sax.

Db  Eb  Ab  Ab/G  Ab/F  Db

Tbn.

3

Harm.

Db  Eb  Eb/G  Ab  Ab/G  Ab/F  Db

Dr.
TO CODA

Rall last time only

TO CODA
CODA

Trombone leads and plays short fills on pauses

Alto Sax.

Tbn.

Harm.

Db.

Dr.

CODA

Alto Sax.

Tbn.

Harm.

Db.

Dr.
Segue to *Sprig of Thyme* reprise

Alto Sax.

<table>
<thead>
<tr>
<th>Bm7</th>
<th>A/C#</th>
<th>D</th>
<th>E7</th>
</tr>
</thead>
</table>

Tbn.

<table>
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<th>A/C#</th>
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Harm.

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Db.

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</table>

Dr.

<table>
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<tr>
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<th>A/C#</th>
<th>D</th>
<th>E7</th>
</tr>
</thead>
</table>
A Sprig o' Thyme
reprise

Traditional arranged by Andrew Robson

Melody freely over concert A pedal
Alto Sax.

Tbn.

Harm.

Db.

Dr.
The Child Ballads

A song cycle

Andrew Robson
Burd Ellen and Young Tamlane

Child 28

traditional lyric

music by Andrew Robson

\[ \begin{align*}
\text{E7} & \quad \text{repeat till ready} \\
\text{E7} & \quad \text{improvise freely until vocal}
\end{align*} \]

Ellen sits in her bower window

Twisting the red silk and the blue
a-and while she twists and while she twan
and while her tears fell down

a-mang		till once cam by young

Tam_ lane_ You _ng
Tam-lane to the seas oh to the seas he's gone and a

wo-mans curse in his comp ny's gone

and whiles she twists and whiles she twan
and while her tears fell down a-mang till

once came by young Tam. lane an'

if you will not rock him oh you may let him rair for
I have rocked my share and mair with a

no chord

double lady double and a for the double

no chord

to verse 2 for solos
light oh light and rock your young son

for I have rocked him my share and mair

and whiles she twists and
whiles she twan and whiles her tears fell down

a-mang till once cam by young Tam lane

an' if you will not
rock him_ oh you may let him rair for

I have rockit my share and mair_

with a dou-ble lad- dy dou-ble and a for the dou-ble
Lady Isabel

Child 261

music set to traditional lyric
by Andrew Robson

Twas early on a May morning Lady
In came, in came her step mother As

Isabel the comb'd her hair
But It's

little kint she or the morn
She would you

Am C Dm Am

Am C Dm Am
I wish I wish they ne-ver drin-kg wine
for if I be the same the same wo-man
my ain sell drees the pine
2. Dail my ain sell drees the dail

It

C

48 Am C C/C/E F

may be well seen Oh Is - a - bel

It

C

Am C C/C/E F

53 Am Bb C

may be ver - y well seen

He

Am Bb C
57 Am C Dm Am
buy - s to you the da__ mask gowns____ but to

62 C F E7
me the dow - ie green____ to____

66 Bm7(b5) E7(#5) Am
me the dow - ie green

Bm7(b5) E7(#5) Am
Ye are of age and I am young
I hae a love beyond the sea

and young among my flowers
and far a-yont, a-yont the faern

The fairer that my clothing be
For il-ka gown my ther buys me
The mair honour is yours
My ain luve sends me

Come
	note

Instrumental solo

Dm7
Gm7
Bb
C7
Come in now Isabella and put it to her cheek and drink the wine till her chin I Sae
hae twa jewels in ae coff er and d

did she till her ro sy lips and the

ane I'll give to ye and the rank

poison it gaed in the rank

ane I'll give to ye Lady

poison it gaed in
O take this cup a frae me mother
My bed is in the heavens so high

O take this cup a frae me
A-mang the angels oh so fine

My bed is made in a better place
but yours is in the lowest hell
Than yours will ever be
To bring torment and

pine To drie torment and pine

moan was made for Isabel
In
Am  Bb  C  

bower where she lay dead  But

Am  Bb  C

a____ was for that ill wo__man____ In the

Am  C  Dm  Am

fields oh mad she gaed____ In the

C  F  E7
fields mad she gaed
The Coble O Cargill
Child 242
Music by Andrew Robson
Lyrics Traditional

Instrumental - melody
(may be used throughout as an interlude)

bass can continue with
this idea under melody at A

Twas
Da·vid Drumm-onds des·tin·ie

man o a·ppear·ance o Car·gill

wat his blude rins in the flood Sae sair a·gainst
sae sair a- gain ainst sair a-gainst his par- ents

will She

was the lass of Bal- ath- y tow- n
and he the butler of Stone hall

mon-y a time that she walked late oh she walked late

she walked late to bore the coble
instrumental solo - improvised

D.S. al Fine
Flodden Field

Child 168

Music by Andrew Robson
Lyrics Traditional

Verse 1

King James hath made a vow and

Verse 2

keeps it well if he may That

fair London will I be And

he will be in lovely London In

all the Lords in merriness Scotland In
B Verse 3
F#m F#m/E C#m E7 C#/E#
then be-spake good Queene Margaret The
F#m F#m/E C#m E7 C#/E#
tears fell from, fell from her eye Leave
off these warres most noble king and

keep your fidelity
Ja_mie  In  Lon_don  will  I  be  in

Lon_don  will  I  be  The

wa_ter  runs  swift  and  won_d_rous  deepe  fro_m

Rubato - bass pedals freely
bo - ttome un - to the brimme  My
bro - ther Hen - ry ha - s men good e - nough oh
Eng-land is hard to winne Eng-land is hard to winne At
Verse 4
Rubato - as previous verses

Flo - dden Field the Scots came in Which

made our Eng - lish men faine At

Bram - stone Greene this ba - ttaile wa - s seene There_
Verse 5

F#m   F#m/E   C#m   E7

tell you plaine, twelve thousand were slaine That
to the flight did stand and
many prisoners took that day the
best in all Scotland
The Bonnie Lass of Anglesey

Child 220

Music by Andrew Robson
Lyrics traditional

\[ \text{\( \frac{1}{4} = 100 \)} \]

Introduction

\[ \text{\( G^7 \)} \]

Our

A\(^7\)  Dm
king he has a secret to tell
and
king has cried a noble cry
and

ay well kept it must be
The English
ay well kept it must be
'Gar saddle

lords are coming down
to
ye and bring to me
the
dance and win the victory
bonny lass of Anglesey

Dm

win the victory
lass of Anglesey

Dm

1. Our

2.
Rubato espress.

up she starts as white as (the) milk be -

fif -teen ploughs but and a______ mill I

Rubato espress.

tween him and his com - pan - y what

gie thee till the day thou die and the

is the thing I hae to ask if

fair - est knight in a’ my court To
I should win the victory O'

chuse thy husband for to be She's

tean the fif-teen lords by the hand
up then rais the fifth -teen-th lord

Sayin' I
Dm

The
1.

Then

1.

D

Cm7 Rubato espress.

said "my feet shall be my dead be -

Oh

D

Cm7 Rubato espress.
fore she win the victory But be-

fore "twas ten o' clock at night, He

gaed it o'er as sham - ful - ly, Oh

1. G7(13)

1. G7(13)
Gm7

A7  Dm

Vamp and fade
Erlinton had a fair daughter
She had-na been i that big-ly bow-er
Na not a night but-

in a great sin for-r he has built a__
bar-ly ane Ti-ll there was Will-ie her
true love Chappd

1. Am Dm E7 Am E7
2. Am Dm E7(sus4) E7 Am

put that la-dy in at the door cryin peace with-

1. Am Dm E7 Am E7
2. Am Dm E7(sus4) E7 Am
But in my bower there is a wake, An at the wake there

is a wane; But I'll come to the gree-n wood the morn-

Whar blooms the brier by morn - in dawn

279
Then she's gane to her bed again, Where she has layen till the pat on her back her silken gown, An on her breast a

cock crew thrice, then she said to her silver pin An she's tane a sister in ilka hand an

it is time for us to rise. She she is gane to the green wood
She had-na walkd in the gre-en wood Na not a mile but
bare-ly ane, Till there was will-ie her ain true love, Whae
frae her sister has her taen He
took her sisters by the hand, He kissed them bair and
sent them hame, An he's taen his true love him be hind, And
through the green wood they are gane.
**F** instrumental (improvised melody)

Cmaj7/G  Cmaj7(#11)/F#  Fmaj7(#11)  Em (phrygian)

G/B  G6/F#  Fmaj7(#11)  Bbmaj7(#11)  B7(#5)

[3.
Fmaj7(#11)  E7  Am  F7(#11)  E7(#5)  Am

They
had na ridden in the bonnie green wood

foremost was an age-d knight, He wore the grey hair,

barely ane, When there came fifteen o the boldest knights That

on his chin: Says yield to me thy lady bright, An

ever bare flesh, blood, or bane. The thou shalt walk the woods with in
For me to yield my lady bright
To such an aged

Knight as thee,
People would think I was

Or a'the courage flown frae me.
My
I

Am           F           Am           F           Am           F

Lady is my_ world's meed; My life I winna_
Light-ed aff his milk white steed, An gae his lady_

Am           E7          Am           F           Am           F6

yield to_ nane; but if ye be men of your ma_ n head, Ye'll_
him the_ head, Say-in' see ye din-na_ change you-r cheer, Un-

Am           E7          Am           F           Am           F6

on-ly fight me ain' by ane He bo-dy bleed.

Am           Dm          1. E7(sus4) E7         Am           E7           2. E7(sus4) E7         Am

till ye see my

Am           Dm          1. E7(sus4) E7         Am           E7           2. E7(sus4) E7         Am
He set his back unto an aik, An' he set his feet a-

against a stane, An' he has fought these fifteen men An

kill'd them a' but barley ane.
When he gaed to his lady fair, I wot he kiss'd her.

Tenderlie: "Thou art mine ain love, I have thee bought; Now we shall walk the green wood free."
The Lady of Arngosk

Child 224

Music by Andrew Robson
Lyric Traditional

\[ \text{Pick-up phrase - solo vocal} \]

\[ \text{Bm} \]

The High\-land\-men a' come down

\[ \text{Bm} \]

They've hae put on her petti\-coat

\[ \text{Em} \]

Like -

\[ \text{Em} \]

co\-me down al\-most

\[ \text{Bm} \]

They've wise her sil\-ken

\[ 1. \]

\[ \text{Bm} \]

gown

\[ 1. \]

\[ \text{Bm} \]

stowen a\-way the bo\-nny lass

\[ \text{Bm} \]

High\-land man he drew his sword

\[ \text{Bm} \]

The
Lady of Arngosk__ They said

fol-low me yes come__ said fol-low me yes come Oh

Bm A/C♯

Chorus

Lie lie la lie Lie lie__ lie They've
stowen a-way the bon-ny lass the Lady of Arn-
gosk the Lady of Arngosk

C  Instrumental melody until letter D

Em  Bm  F#7  G(#11)  F#7  Em

C

Em  Bm  F#7  G(#11)  F#7  Em
Verses 3

hind her back her hands(were) tied and

then they set her on I
winn-a gang wi you she said

Nor any Highland loon__

Nor any Highland loon oh

D.S. al Fine

A/C#
Lady Ers-kine sits in her cham-ber shes sew-ing at her sil-ken seam A

chain of gold for Childe Ow-let as he goes out and he goes in But

it fell ance u-pon a day she un-to him did say_ Ye must

music by Andrew Robson
cock-old Lord Ronald for his lands and for his ley

cease for-bid mad-dam he says, that this should ev-er be done! How

would I cock-old Lord Ronald and me that is his sis-ters son? She's
taken out a little penknife that lay below her

bed and put it below her green stay's cord which

made her body bleed

Then
in it came him Lord Ronald on hearing his Lady's moan What

blood is this my dear he says that sparks upon the fire stone'ung

Childe Owe-let your sister's son is now gane frae my bower if I had-
na been a good wo-man I'd have been Childe Ow-let's Whore

Then he has taen him Childe Ow-let and laid him in the pris-son strong and

all his men a coun-cil held how they woud work woud work him wrong Some
said they woud Childe "Ow-let hang Some said they woud him burn Some said they
woud have Childe "Ow-let be tween wild horses torn ere are
horses in your stables stand Oh they can run right speedily and
we will to your stable go and wile out four out four for me They

put a foal to ilka foot and ane to ilka hand and sent them

down to Darling muir As fast as they could gang There was
not a kow in Darling muir Nor was there a piece o' find, But

drap-pit o Childe Ow-lets blude and pieces o, o of his skin T'was not a kow in Darling muir Nor ae a piece o rash but drap-pit
o Childe Ow-let's blu-de and with pie-ces o his flesh

Open solo vamp (optional) - build gradually

repeat for solos