BREATHING NEW LIFE INTO OLD FORMS: COLLABORATIVE PROCESSES SUPPORTING SONGWRITING AND IMPROVISATION

Leigh Carriage

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Statement of Originality

This is to certify that the content of this thesis is my own work and that all the assistance received in preparing this thesis and sources have been acknowledged.

This thesis has not been submitted for any degree or other purposes.

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Abstract

Breathing New Life into Old Forms: Collaborative Processes Supporting Songwriting and Improvisation

The primary aim of this practice-based research was to reinvigorate my artistic practice in composition, and in so doing provide a useful model for vocalists and singer-songwriters in the contemporary jazz genre. These aims are achieved by identifying the dialectics – the collaborative inputs – in composing, lyric writing, rehearsing and recording. The thesis provides a narrative of processes undertaken in the creative practice journey involved in the production of the albums *Get Out of Town* (2012), *Mandarin Skyline* (2013) and *Weave* (2016).

Leading Australian musicians and composers were selected for the writing and recording processes. Through a detailed examination of their input and contribution to the music, along with the input of non-musician participants, an enhanced understanding of the musical and wider interactions related to collaborative processes is revealed. The collaborative processes are outlined song by song and analysed in every stage of music creation, including preproduction discussions, communications with selected co-writers, musicians' contributions to arrangement and composition, informal discussions related to "best" practice, and negotiation regarding stylistic interpretations pertaining to genre, harmonic movement and improvisation. Improvisation emerges as a key factor in not only the personal creative compositional process, but also in the collaborative process.

The concept of collaboration was stretched to encompass personal creative processes, informed as they are by issues of stylistic identity, inspirational figures and the creative milieu within which musicians hone their skills. This process shone light on strategies within the collaborative spectrum that promoted the extension and development of my songwriting and improvisational practices.

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Chapter 1

Introduction

Introduction

I have been a committed educator for over twenty-five years; for twenty-one of these I have been teaching at Southern Cross University in the School of Arts and Social Sciences, Contemporary Music Program. My pedagogical focus is a reflection of my personal artistic identity as a performer and songwriter. As a performer, I have been intrigued by the nexus between personal expression and the integrity of the song as a composition. Since my teens, I have performed the works of others as a professional jazz vocalist, predominantly relying on existing repertoire to build a career.

The aim of this research project was to reinvigorate my artistic practice in composition and to provide a useful resource for vocalists and singer-songwriters in the contemporary jazz genre. These aims are achieved by identifying the stages of collaborative inputs with multiple collaborators in composing, rehearsing, recording and performing. It is not the intention of this thesis to systematically investigate or test all forms of collaboration and improvisation; rather it is to identify and recognise forms of collaboration and improvisation and use them to enhance my artistic practice.

This thesis is a practice-based research project presented as three commercially released albums—*Get Out of Town* (2012), *Mandarin Skyline* (2012), and *Weave* (2016)—and an exegesis that documents the pathway of the three albums, with particular emphasis on the creative processes in both studio recording and live performance. It explores the varied and complex interactions involved in collaborative composing, recording and performing.

From the very beginning of my performing career it was a challenge for me to form a deep connection to the prescribed jazz standards. I struggled to feel creatively satisfied, especially in relation to anachronistic lyrical limitations and melodic options. I had written many songs previously that have featured on earlier albums, composites of my own and other material, but not with any specific direction or genre in mind. During those years I experienced a kind of internal conflict and yearning, hampered by a lack of confidence in my ability to write music with the sophistication I had observed for so long.

Subsequently, a great deal of my early performing career was directed at researching suitable repertoire, seeking songs with certain melodic and harmonic elements, and with lyrics with which I had an affinity. The album *Get Out of Town* combines repertoire to which I could connect, with the overarching sense of 'paying your dues' and 'paying homage' to other more respected and established songwriters. *Get Out of Town,* as an exemplar of this well-trodden pathway, contains mostly standard repertoire, pieces I selected that on many levels satisfied my musical and lyrical yearning at the time, and that might also be somewhat commercially viable.

A great deal of creative frustration transpired when reviewing the artistic expression embodied in *Get Out of Town.* This set me on a trajectory to compose new music with the aim of making my own distinctive contribution to Australian jazz. I had observed the fact that many of the key vocalist improvisers and composers I admired—such as Dianne Reeves, Rachelle Ferrell, Katrine Madsen, Cecile Norby, Cassandra Wilson and Layla Hathaway—had collaborated in their songwriting.

My research uncovered the collaborations and vocal work of a wide range of artists whom I admire. These include Youn Sun Nah (in particular her work on *Voyage* [Youn, 2009] and collaboration with Ulf Wakenius); Lisa Gerrard (collaborative work in film, vocal improvisation and current work with Marcello De Francisco); Meredith Monk (vocal arrangements and collaborations with Theo Bleckmann); Bobby McFerrin (creative live performance practices, in particular pentatonic simplicity, collaboration with Vochestra and current links with neural plasticity and science); Camille (improvisation, collaborations with Martin Gamet, Matthew Ker and Etienne de Crécy and creative live performance practices); and the current work of Tom Waits (improvisational approaches to writing lyrics with Kathleen Brennan and recent recording collaboration with Keith Richards).

In order to address the lack of my own creative input, I focused on arranging. Challenges that arose were my ability to produce suitable chord substitutions, groove changes that did not destabilise the piece and the inclusion of additional rhythmic accents that enhance the phrasing. Through the process of arranging, more of my own harmonic and melodic ideas came to fruition, encouraging me to undertake further work through a more formal and systematic approach.

Justification for the Study

At the beginning of my teaching career, vocal student numbers were very high and I specialised in the vocal studio area only. Over the last decade there have been significant changes to the Contemporary Music degree design, as well as additional impacts such as rationalisation of full-time staff, more tightly controlled program funding and increased competition in the marketplace. Subsequently, it has become normalised that a specialist vocal lecturer should also contribute to academic rigor in other areas across the degree including ensemble direction, composition, songwriting, arranging, and production.

It would have been possible to continue to use the American songbook and other repertoire not composed by me but I was determined to challenge myself creatively and confront the status quo of what it means to be a jazz singer. The changes to work practices highlighted the belief that there is an aspect of personal responsibility to my students and myself to avoid repetitively traversing the same route. In the tertiary music education context, the research I was motivated to undertake has the potential for advancing knowledge of the analysis of creative performance practices and that of improvisational and collaborative practices. Students will have access to my scores and will be able to follow a navigation of processes along the compositional and collaboration trail, take note of the acknowledgment of all collaborators' contributions and learn from my mistakes.

Aim of the Study—Methodology

As the Australian Research Council, Excellence in Research for Australia, Submission Guidelines (ERA, 2015) state, research is defined as "the creation of new knowledge and/or the use of existing knowledge in new and creative ways so as to generate new concepts, methodologies and understandings." Further, McIntyre (2011, p. 195) in relation to popular songwriting refers to the work of Folkestad (2012, p. 65) who states that,

> In music making, activity and learning can be considered as integrated. In previous literature, learning and the application of knowledge were often viewed as separate processes . . . In the present perspective, however, learning, practice and execution are not seen as separable entities, but as inseparable facets of a unified whole, since practice involves performance and vice versa . . . to create music also involves learning how to create music.

Aligned with these parameters, the aims of the thesis—to reinvigorate my artistic practice in composition and to provide a useful resource for vocalists and singer songwriters in the contemporary jazz genre—are met by providing a narrative of the processes undertaken in the creative practice journey leading to the production of the albums *Get Out of Town* released in 2012, *Mandarin Skyline* released in 2013, and *Weave* released in 2016.

Realising the aim has required the identification, analysis and contextualisation of a number of creative voices contributing to the songs. The methods and processes undertaken include: reviewing previously used repertoire; analysing lead sheets of live performance arrangements; documenting the process of fast composing; analysing excerpts from my own compositions and transcriptions of other compositions; and recording notes and observations throughout the process. These methods are demonstrated in detail in Chapter 4.

While it is fair to say that aspects of improvisation permeate all of the work in this thesis, for the sake of clarity I have chosen to focus on the collaborative aspects of songwriting in Chapters 5 and 6, with a consideration of improvisation in Chapter 6. Improvisation, which in various forms exists at all levels of the creative process, is shown to emerge not only incrementally as a performance outcome of the songwriting, but as an integral part of the songs themselves.

The research has enabled me to provide a model of artistic practice for my students and other singer-songwriters. As an educator/practitioner, I can see a parallel between my own creative practices and my students' creative journeys. The creative output has added to the Australian jazz repertoire and more importantly, fostered and provided crucial benchmarks for students' aspirations to compose original content integrated with their performance practice, rather than use an imported/external product as the basis of Australian practice.

Justification for Commercial Release and Compositional Content

It must be acknowledged that the project includes commercial aspects in addition to academic and creative ones. The commercial aspects have been embraced because, as a mid-career musician, it is important that there be no delay in the application and distribution of the work. Live performance of the works assists with reflection and refinement of arrangements and further composing concepts. It is therefore vitally important that the creative work embodied in the thesis engages with the music industry without further adjustment or impediment.

In terms of formal academic criteria, the dimensions of this research project's overall volume of work, spanning across three albums, *Get Out Of Town*, *Mandarin Skyline* and *Weave,* align with other examples of non-collaborative, practice-led doctoral projects that typically present one album of suitable quality material. These include Bryant (2016), Carey (2016), Evans (2014), Fairhall (2008), Fetherston (2014), Thompson-Bell (2014), Robson (2016) and Weir (2010). Chapters 5 and 6, describe all of the collaborative and improvisational processes in a detailed manner.

Scope and Limitations of the Study

Although the research achieved its aims there were some unavoidable limitations. The recording requirement and highly collaborative nature of this study was reliant upon the self-funded costs of recording studios, audio engineers and musicians. Time and budget constraints referred to throughout this thesis directly restricted studio recording time and choices of engineers for mixing and mastering of each album. An unexpected limitation was the size of the studio in Melbourne and the environmental impacts—the moderately priced studio had an inferior climate control system that impacted on time and performances. Living outside a metropolitan area limited rehearsal time with city-based musicians, access to rehearsal venues, and resulted in travel and accommodation costs.

Interactions: Improvisation and Collaborative Approaches

A key element I return to throughout this thesis is the importance of interactions. Spontaneous ensemble interaction is a prominent element of jazz (Berliner, 1994; Gushee, 2005; Monson, 1994; Nettl and Russell, 1998; Nooshin, 2003; Nooshin and Widdess, 2006; Solis and Nettl, 2009; and Viswanathan, 1977). Doffman (2011) characterises jazz as “a music that demands interaction.” Fischlin, Heble, and Lipsitz (2013, p. 198), contend that:

> improvisation functions . . . as a model for understanding and, indeed, for generating an ethics of cocreation. Improvisation accentuates matters of responsibility, interdependence, trust and social obligation . . . [and] aligns with the broader rights project of promoting a culture of collective responsibility, dispersed authority, and self-active democracy.

Detailed accounts of the improvisational and collaborative interactions involved in the production and performance of each song enabled identification of formal, semi-formal and informal interactions. For instance, interactions in rehearsals such as collective brainstorming often occurred, as well as individual musicians adding elements to the sound due to their own personal aesthetic. These live performance findings, coupled with findings gleaned from the studio recording processes (including online national compositional collaborations and international collaborations related to sound engineering, mixing and mastering), informed a broader understanding of music creation.

Significance of the Study

While collaboration in music creation and performance is well documented in academic and literature and music criticism, it does not account for personalised forms of significant musical interaction. My experience as a collaborator, listener and observer of improvisation, and as a performer, suggests that the creative value of specific collaborative ventures has not been clearly identified or regarded as having its own intrinsic importance. Collaboration in jazz is of such fundamental creative importance that analyses that do not acknowledge collaborative elements are potentially misleading. With respect to the detailed documentation of a personalised experience of the collaborative process as applied to a specific body of work, this study breaks new ground.[1] This project documents the processes involved and leads to the development of an original sound with innovative compositions that challenge popular cultural ideas of jazz, collaboration and improvisation, while at the same time giving voice to the current body of work about collaborative methods.

Most important for the present study is the fact that my songwriting, composing, arranging, rehearsing, collaborating and live performances all flow directly into my teaching. To a musician the act of discovery, the essence of "why we do what we do" is centered on the need for experimentation, composition, the art of improvisation, and the integration of playing and sharing these discoveries with others. This includes transcription and analysis of new works, new vocal techniques, the various exchanges between musicians, and between performer and the audience.

This research project articulates these creative acts and makes them available for application by musicians and students in the form of a model or resource. The overall research findings serve as a model for possible musical pathways involved in studio composition and live performance, by identifying and then organising the range of musician interactions that contribute to composing and performing ensemble music.

Overview of the Thesis

Chapter 2: Literature Review discusses practice-based research and briefly addresses auteur theory, as well as an examining the literature surrounding composition on popular music creation and songwriting practices relevant to this thesis, with a particular emphasis on musical collaboration.

Chapter 3: Methodology provides a framework for navigating the collaborative processes involved in the production and performance of each song. It discusses the identification of formal, semi-formal and informal collaborative interactions. Rehearsal processes, coupled with findings gleaned from the studio recording processes (including online national compositional collaborations and international collaborations related to sound engineering, mixing and mastering), informed a broader understanding of music creation.

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[1] Monson investigates this phenomenon in the rhythm section in *Saying Something: Jazz Improvisation and Interaction* (2009) through listening and interviews/observation; however, this is not the personal account of a practitioner, which offers a new and different perspective.

Chapter 4: Reflections on the Compositions and Dialectics on the Album: *Get Out of Town* offers a description of the first stage of the project via an analysis of the nine songs featured on the album, as well as themes that emerged from the work such as recontextualisation, alterations to arrangement, collaboration and improvisation.

Chapter 5: Reflections on the Compositions and Dialectics on the Album: *Mandarin Skyline*, provides a detailed account and evidence of the processes inherent in each component involved in the ten original songs recorded on the album. This album was a departure from my previous recordings, and the discussion maps the outcomes of a reinvigorated practice.

Chapter 6: Reflections on the Compositions and Dialectics on the Album: *Weave* follows the template established in Chapters 4 and 5, focusing on the ten songs recorded on the album. Analysis includes insights into the outcomes of the reduction in collaborative and dialectic elements within the composing itself.

Chapter 7: Outcomes of the Dialectic and Compositional Processes, discusses the outcomes and relative impacts of the many collaborative processes that resulted in the recorded songs on the three albums *Get Out of Town*, *Mandarin Skyline* and *Weave.*

Lead Sheet Presentation

Scores are formatted as lead sheets with melody and chords; full score arrangements are included as reductions. As is standard practice in contemporary music, rehearsal letters (A, B, C etc.) appear in a continuing alphabetical series through the arrangement. Some solo sections are labelled “Solo” where another identifier is not required. Chord identifiers are as follows:

- A superscript triangle in a chord name indicates a Major 7 chord.
- The abbreviation *alt* represents #5 and b9 or #9.
- Diminished seventh chords are indicated by a circle º without the 7th modifier.
- Minor 7 (b5) chords are indicated by the Greek letter phi ϕ.

Chapter 2

Literature Review

As noted in the introductory chapter, this thesis has been conceived and designed as a practice-based research project revolving around the production of three musical albums: *Get Out of Town*, *Mandarin Skyline* and *Weave.* This chapter begins with a discussion of practice-based research. It briefly addresses auteur theory, before moving to an examination of literature surrounding composition and songwriting practices relevant to this thesis, with a particular emphasis on musical collaboration.

Practice-based Research

Mäkelä, Nimkulrat, Dash and Nsenga (2011) trace the emergence of scholarly research tied to art and design practice back to the 1970s and '80s. They cite the art philosopher Busch (2009), who had earlier noted a developing interplay between art and theory, one predicated upon what he perceived as a rising notion that art was capable of producing meanings that transcended those embodied in the artworks themselves. Labels such as *practice-led research*, *art-led research*, and *practice-based research* have been applied—often interchangeably—to such research. Candy (2006) makes an important distinction between practice-based and practice-led research. The latter, while centred on revealing insights into the nature of practice, can be described without the accompaniment of a creative work. Candy describes practice-based research as "an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice" (2006, p. 1). While the creative artefacts, in the form of musical recordings, are crucial to the knowledge revealed in the present thesis, they cannot, as Candy's definition suggests, wholly constitute "knowledge" as it is understood in the context of research.

The question of what constitutes new knowledge in relation to music creation specifically has been the subject of some discussion amongst scholars. As Reiner and Fox (2003, p. 6) point out, although one may readily apply the label "knowledge" to written or spoken information, "in contrast, information that is conveyed through the sound of a musical work is usually not associated with knowledge, or at least the word knowledge does not readily come to mind when one listens to music." Biggs (2003) supports this view, claiming that, in the absence of contextual frameworks, creative artefacts are apprehended by individuals according to their personal prejudices and knowledge levels.

Barrett (2007) suggests that practice-based research takes a subjective approach to research. It is often "motivated and stimulated by intuitive, feeling-based dimensions of being, as opposed to the exact dimensions of science" (p. 4). Barrett calls the outcomes of creative arts practice "personally situated knowledge" and notes the necessity of a contextualising exegesis before the creative outcomes can enter "philosophical, social and cultural contexts for the critical intervention and application of knowledge outcomes" (p. 2). Without this contextualisation, we are left with pure practice, which, although it may involve exploring techniques, remains "for the most part, directed towards the individual's particular goals of the time rather than seeking to add to our shared store of knowledge in a more general sense" (Candy 2006, p. 2).

Practice-based research rests upon a critical relationship between practice and theory; both practice, and the practitioner's reflections on process as recorded in the exegesis, are "crucial to articulating and harnessing the outcomes of these materialising practices for further application" (Barrett, 2007, p. 4). The relationship between process and outcome is formulated via "the researcher's own self-reflexive mapping of the emergent work as enquiry" (ibid.). In the methodology chapter (Chapter 3), I describe the particular creative and self-reflective processes that locate this thesis as a practice-based research project. The outcomes of these processes are discussed in subsequent chapters.

Authorship and Auteur Theory

Auteur theory was originally conceived in the 1950s by French cinema enthusiasts and has been applied in analysing creative contributions to filmmaking. Prior to the development of auteur theory, the screenwriter was seen as the "artist" who created the story, reflecting the respect that had been typically accorded to leading writers and playwrights. The film director was viewed more as a technician who dealt with the realisation of the writer's creation. Auteur theory brought the director into focus as having the primary creative influence on the work. According to Sarris (1962), in order to be considered an auteur, a director needed to be technically proficient, have a distinct personal style, and make works with intrinsic artistic value.

Cawelti (1971) first suggested that auteur theory could be equally applied to music:

> In popular music, for example, one can see the differences between pop groups, which simply perform without creating that personal statement which marks the auteur, and highly creative groups like the Beatles who make of their performance a complex work of art (Cawelti, as cited in Shuker, 2001, p. 117)

The application of auteur theory to popular music in the 1960s was associated with a new perspective: one which considered rock music to be "art", rather than purely an entertainment industry commodity, and positioned the songwriter-performer as auteur. However, the fact that auteur theory "attributes meaning in a cultural text to the intentions of an individual creative source" (Shuker, 1998, p. 14) has led many authors to question its validity—especially in relation to a collaborative medium such as cinema.

As Shuker (2001) notes, musical auteurship has also been subject to competing claims, and since this thesis intentionally embraces a range of collaborative musical interactions, considerations and discussions of auteurship (authorship) matters, they have a place within the project. In one sense, authorship can be seen as a purely "legalistic" matter, such as within Australian copyright law that ascribes certain individuals or entities as being able to identify as composer/songwriter/performer etc., providing the relevant framework and definitions. In practice, aesthetic matters can be seen as relevant to a broader consideration of collaboration/authorship. On one hand, my recordings are primarily driven by the distinctive aspects of my individual musical "voice" as songwriter, arranger, vocalist and producer, and are carefully designed to create an overall sense of stylistic and aesthetic coherence. On the other hand, the recordings have also been conceived as a journey that traverses multiple levels of interaction and collaboration.

Personal Creative Processes

Composition

Human creativity has been the subject of considerable discussion and debate, and creative thought and activity have been linked to diverse phenomena such as religion, metaphysics and brain physiology. The notion that musical composition can be linked to some form of "divine" inspiration dates back to the Renaissance, as noted by Mazzola, Park and Thalmann (2011, p. 131):

> when composers started being recognised as constructors of musical works in the Renaissance . . . their creative actions were understood as inspirations, literally: getting some spirit from somewhere, i.e. being driven and shaped by a divine instance.

Recent scientific advances have identified relationships between creativity and brain activity.[2] Burnard (2018) also recognises that "some musics are seen as going well beyond a single individual's creativity and are very much a collective act, with creativity embodied in its production and reproduction." Nonetheless, the source of human creativity still remains a complex and contested topic, and it is beyond the scope and purpose of this thesis to explore debates around this area in any detail.

A relevant starting point for this thesis—a practice-based project that involves the production of a body of musical work as well as the documentation of creative processes—is to consider various modes of composition.

Some artists report a compulsion to create. For example, Nick Cave says, "writing is a necessary thing for me, just to keep myself level. It has beneficial effects on my life" (McCormick, 2008). However, artists differ widely in terms of their composing "routines" (or lack thereof). While Nick Cave mentions a daily nine-to-five work routine alone in a musical "office" (McCormick, 2008), Liane Gabora (2016) describes a moment of sudden inspiration in relation to her composition "Stream Not

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[2] For example, López-González (2012) conducted brain imaging on musicians engaged in spontaneous artistic creativity, from jazz to freestyle rap, and concluded that musical creativity is tied to several brain areas or processes. Also, Dietrich (2004) proposes that creative behaviour is ultimately the result of psychological processes, while Levitin (2006) has collected a number of recent findings in cognitive neuroscience about the perception of music.

Gone Dry”, noting that it, “came to me suddenly . . . a specific event crystallized these feelings” (p. 3). Gabora also recalls that “Stream Not Gone Dry” had been “in my mind since the day it came to me as a sort of platonic essence, but it had not yet materialized in the external world” (p. 6), indicating that ideas can lie dormant for some time before manifesting as so-called “sudden” inspiration.

Mittelstaedt (1995) suggests that the first step in the creative process is “having a reason for the composition” (p. 1), while Mazzola et al. (2011) liken the creative impetus to "an open question” that activates the will to “find something new” that will answer it (p. 17). Foss (1994) likens the creative process to the process of letter writing:

> The creative act is like writing a letter. A letter is a project; you don't sit down to write a letter unless you know what you want to say and to whom you want to say it. I've never heard of someone saying to himself, “I want to write a letter, but to whom should I write? What should I write?”

And yet, while Pinker (2002) has argued against the notion that creativity—or ideas more generally—arise from a “blank state”, some music creators attest to having had, at certain times, no preconceived ideas of what they wished to create, only a certain compulsion to create something. For instance, Nick Cave speaks of simply “turning up” to daily practice as a composer, without necessarily having any idea of what form inspiration might take (McCormick, 2013). Manier (2012) refers to composer Augusta Read Thomas’s comments on a general “appetite for creation [which] starts long before putting notes on a page.” Thomas describes the need for a general state of energy and passion: “I would say the first thing has to be a kind of energy to be creative. You have to have passion in your stomach to create things.”

There is general agreement that once a basic compositional idea has emerged in some form, there are a number of stages required to bring a composition to fruition. For instance, Collins (2005) calls the act of music composition “a product-based form of creative problem solving” (p. 211), while Mazzola et al. (2011) write about the need to identify a “critical concept” that focuses the raw musical idea, and then to engage with “properties, characteristics, and specificities” that “circumscribe the concept in a more or less explicit form" (p. 18). Gregerson, Kaufman and Snyder (2013) describe a process in which a "structure can be said to be in a state of potentiality because some features or elements could take on different values depending on how the idea unfolds" (p. 123). Mittelstaedt (1995) identifies specific sequential stages as "planning the composition, writing the details, and critically evaluating and editing the final product" (p. 1).

Different composers may undertake the final stage—evaluating and editing—in different ways. For example, Beethoven is known to have spent months (sometimes years) revising compositions (Mittelstaedt, 1995), while Mozart tended to eschew extensive revision (Burnard, 2012). For some composers, evaluating and editing a composition can be the most arduous process. Mittelstaedt (1995) notes that for jazz composer Arletta O'Hearn, "this stage of the creative process [editing] is the most tedious . . . it is difficult to keep the freshness of the idea while one is reworking it, and she has to resist her natural inclination for getting tired of the music" (p. 2).

The personal creative process can also, at times, involve dealing with the problematic condition commonly referred to as "writer's block". Lukas Foss (1994) provides a vivid description of the condition:

> Most artists have experienced the creative block. We get stuck in our work. We beat our head against the wall: nothing. Sometimes, it is because we are trying something at the wrong time. Sometimes, you must knock one's head against the wall, and eventually the wall will yield. Perseverance, faith in the impossible task are essential ingredients.

Beyond simple perseverance, a number of practical approaches to dealing with writer's block have been suggested. Harrison (1993, p. 119) describes American composer Virgil Thomson's approach, which, like Nick Cave's, was "to keep regular appointments with the muse—if she doesn't arrive then it's not your fault, at least you are there!" (p. 119). Ward-Steinman (2011) recounts how his one-time teacher Nadia Boulanger in Paris in the late 1950s would ask struggling composition students to "set a short poem to music for voice and piano" in the hope it would "set boundaries and help with formal design." Ward-Steinman (2011, p. 8) applied another method:

> My own solution to this problem is to work on another part of the piece or even another piece entirely for a while. If the "block" persists, then I can always improvise detours around it, like temporary scaffolding that may be discarded later if it is no longer needed.

Improvisation

Within this research project, improvisation represents a significant part of the compositional process. Numerous authors have drawn attention to the close relationship between improvisation and composition. According to Burnard (2012) "the genesis of a composition often involves improvisation, and improvisation often involves pre-composed ideas" (p. 12). Burnard notes, "Beethoven never ceased improving his notated work . . . he was also known to improvise for a half-hour on any theme, and even on themes thought to have been notated in their final form" (p. 11). Mazzola et al. (2011) state "composition and improvisation are two forms of musical creation" that "share a number of characteristic features" (p. 233). Alperson (1984) argues, "we can think of the activity of improvisation as a species of composition" (p. 19) an idea elaborated by Larson (2005, p. 272) as follows:

> I now understand improvisation as the real-time yet pre-heard—and even practiced—choice among possible paths that elaborate a pre-existing structure, using familiar patterns and their familiar combinations and embellishments. And I now understand composition as putting together musical elements and storing them—whether in memory, notation, or sound-recording media—in a way that allows, but does not require, revision. These definitions are not mutually exclusive. Music can be either, neither, or both of these things.

Australian composer and academic Michael Hannan has employed the term "comprovisation" (2006, p. 1) to denote "the practice of making new compositions from recordings of improvised material," and the comprovisation process represents a key element in my "fast composing" method (described in Chapter 3). Hannan also makes a strong case for comprovisation as research, stating, "it is likely to produce new knowledge through its strongly experimental approach, and the fact that it is grounded in the tacit knowledge of professional compositional craft" (2006, p. 1).

Nettl (2013) suggests that “we become more nuanced by creating a taxonomy that explores the intersection of improvisation and what one might best call pre-composition, a taxonomy that avoids simply drawing a line between the two but looks at how they overlap and intersect” (para. 5).

A number of texts on improvisation have informed this thesis. Berliner’s *Thinking in Jazz: The Infinite Art of Improvisation* (1994) is a seminal text on jazz improvisation. This book provides a historical mapping of jazz improvisation through the inclusion and analysis of 250 transcriptions of recordings by key artists. It is one that Morton (1995) assesses as “a substantial and pioneering work”. Sawyer (1996) describes it as a valuable source, not only for musicologists and ethnomusicologists, but also for “psychologists interested in creativity and performance” (p. 283).

Monson (1996) links an analysis of jazz improvisation with identity and culture in contemporary American music. In *Saying Something: Jazz Improvisation and Interaction*, she analyses improvisation and how it functions, not only for the solo improvising jazz musician, but also more broadly in relation to improvised musical “conversations”, especially within jazz rhythm sections.

Bailey’s *Improvisation: Its Nature and Practice in Music* (1993) examines improvisation in many forms and, importantly for this project, explores the practice of improvisation as a basis for composition. Other key texts dealing with performance practices involving improvisation include *Effortless Mastery* (Werner, 1996), *In the Course of Performance* (Nettl & Russell, 1998), *The Music Practitioner: Research for the Music Performer, Teacher, and Listener* (Davidson, 2004), and *Music and the Mind: Essays in Honour of John Sloboda* (Davidson & Deliège, 2011). Borgo’s *Sync or Swarm: Improvising Music in A Complex Age* (2006) raises debates about whether improvisation can be taught, as well as debates about the distinction between composition and improvisation. Peters (2009) explores motivations and meanings behind the art form of improvisation. Alterhaug (2004) explores the optimal conditions for jazz improvisation, stating, “all professional jazz musicians know that playing jazz—improvising—is about striving hard to obtain the ideal state in the ‘golden moments’—ecstatic heights in musical interaction that are the main reason for why we play” (p. 105).

Within the specific field of vocal improvisation, the majority of published research is pedagogically based and concerned within the jazz genre. A number of texts that have been indispensable aids throughout my tertiary teaching career have also informed this project. These include *Scat Singing Method: Beginning Vocal Improvisation* (Fredrickson, 2003), *Hear It and Sing It! Exploring Modal Jazz* (Niemack, 2004), *Jazz Singer's Handbook: The Artistry and Mastery of Singing Jazz* (Weir, 2005), and *Vocal Improvisation: Techniques in Jazz and Gospel Improvisation* (Goodman, 2010). These books have offered insights from other vocal improvisers into teaching methods that transcend the use of traditional scat idioms. They have been invaluable in helping me to formulate my own vocal methods for practice and teaching.

Musical Collaboration

Models of Collaboration

Collaborative activity represents a pervasive element within popular songwriting, and many successful songwriting partnerships are etched into popular consciousness. For example, Lennon-McCartney, Jagger-Richards, and Bacharach-David achieved lasting fame through their sustained collaborative efforts and in fact, according to Hass, Weisberg and Choi (2010), the longevity of some songwriting partnerships appears to have been a significant factor in their successes. Examining the development of expertise in the famous songwriting teams of George and Ira Gershwin, Rodgers and Hart, and Rodgers and Hammerstein, the authors hypothesised that songwriting partnerships themselves need time to develop. Results suggested that long-term collaborations might have an advantage over short-term ones because “long-term team members might learn ways of constructively criticizing each other’s contribution, which might result in an increase in quality of the output of the team” (p. 476).

Beyond the “established” pattern of composer paired with lyricist (e.g. Burt Bacharach and Hal David; Elton John and Bernie Taupin), many possibilities exist for divisions of labour based upon different areas of skills and experience. For example, specialised expertise may also include areas such as drum and computer programming—particularly in relation to contemporary songwriting. Moreover, areas of collaborative input need not be fixed, but can vary depending on the collaborators and the types of musical projects. Bennett (2011) notes that “collaborators, indeed all songwriters, consistently state that there are no rules for the songwriting process. Even songwriters who work in well-defined genres warn against using systems for composing.” Rather than employing rigidly defined roles, Norman (1997) sees the collaborative process more as “cross-fertilisation” (p. 3).

In an attempt to identify commonly used collaborative models within popular songwriting, Bennett (2011) examined historic and current songwriting configurations. Three of Bennett’s collaborative models are particularly relevant to this project. The “Nashville” model is characterised by minimal technology and usually involves two writers, without demarcated roles, exchanging ideas around a guitar or piano. A few pieces on *Mandarin Skyline* align with this model. In the “Jamming” model, “a band creates live ideas in the rehearsal room, forming the song from individual contributions to the arrangement and some degree of veto.” In terms of this project, although most of the arrangements were completely scored for the recording process, the rehearsal for the recording was a dynamic one involving subtle adjustments to dynamics and the sonic environment including instrument tone, colour choices, and technical recording effects. Bennett’s “Asynchronicity” model involves co-writers working in geographically separate locations, with flexibility in relation to creative roles. This model commonly employs digital technology for the collaboration, with digital files being transferred back and forth to receive input from each writer in turn. Certain songs (such as “Refuge” from *Mandarin Skyline*) were written in this manner.

Compositional and Collaborative Processes

One important advantage of effective songwriting collaborations is that they allow each participant to work to their respective strengths. A study by DeVries (2005) documents the activities of two songwriters who collaborated for the first time. The main focus of the collaboration was the composition of works (as opposed to performing the pieces) and the goal of the ethnographic study was to examine the creative process. As the collaboration progressed, the two songwriters got to know each other's strengths and weaknesses—something that was judged to be the best aspect of working with someone else. In the words of one of the songwriters, “Brad can do stuff to a song that I'm not so good at, and vice versa. It really works" (p. 41). Composer Jason Freeman (2012) notes how the collaborative process can lead to the "unexpected":

> I love . . . the process of giving it to someone else and saying I have taken this idea this far now I want to see what you can do with it. You might take it some place I didn't expect. You might even take it some place I don't like but that's okay because this is all part of collaboration.

Tueje (2010) notes, "collaborators bring different skill sets, mindsets and working practices to the table, which will force you to continually reassess your own approach to your craft. It will also drag you into the world of creative compromise and critiquing" (as cited in Slatter, 2010, pp. 9-10). Grant (2010, p.21) describes collaboration as "a platform for expression through the simultaneous interaction of artists" and argues, "collaboration opens up new thoughts, ideas, approaches to process and outcomes." In an interview with Katulka (2010), singer-songwriter Katie Noonan highlights the benefits of collaborative composing in reinforcing an individual's writing strengths: "It's amazing how co-writing brings out strengths that you didn't know you had, really . . . You can't really describe it in words but it brings out strengths . . . that wouldn't come out if you were just writing on your own."

However, the collaborative process can be somewhat fraught, with certain outcomes not necessarily to the liking of all partners. As an expressive art, music can also channel emotion by being created and performed in emotionally charged contexts. Accordingly, the collaborative process can at times lead to tension and arguments. For example, in *Collaborative Music Making,* Anne Norman (1997) discusses a variety of collaborative music projects she has been involved in, and recalls that collaborative problems sometimes arose. Speaking of her work in the Nadayo Music and Dance Company, she recounts: "We have had arguments over misunderstandings in approach and occasional language problems. There is always someone who is not listening at a crucial point in our feedback sessions" (p. 1).

Webb urges songwriting collaborators to be unafraid of communicating their ideas:

> SAY EVERYTHING that comes to your head. Say it out loud, no matter how dumb it is. Don't censor anything. If you say something really dumb, you might give me an idea that's not quite as dumb. And then I might have a decent one that gives you a better one that gives me a great one. If you'd never said the dumb one, we would never get to the great one (as cited in Pattison, 2009, p.290).

Romero (2008) stresses that, when collaborative tensions arise, collaborators need to return to "the vision or over-arching goal . . . that excites the group and is clearly worth pursuing" (p. 26), and also suggests employing "jointly identified ground rules" with "agreement that the group is responsible for enforcing the ground rules in real time during meetings" (p. 46).

Sawyer (2007, pp. 14-16) provides a useful list of key characteristics of effective creative teams, identifying the seven elements outlined below:

- Innovation emerges over time.
- Successful collaborative teams practice deep listening.
- Team members build on another's collaborative ideas.
- Only after a breakthrough does the meaning of each idea become clear.
- Surprising questions emerge.
- Innovation can also be inefficient (discarding of many ideas; ideas that shouldn't be discredited but acknowledged as part of the greater whole that led to the main idea/work).
- Innovation and ideas emerge from the bottom up in a self-organising manner—they often lack leaders.

Leadership

The notion of "leadership" in relation to collaborative groups is central to this thesis. Although this thesis has been intentionally designed to incorporate and document collaborative activity, I function throughout as primary auteur. As previously noted, the thesis is designed to capture the distinctive aspects of my individual musical "voice"—as songwriter, arranger, vocalist and producer. In addition to leading all collaborative activities associated with the creation of the songs for the three albums, I also directed the operation of the collaborative recording ensembles.

Humphreys, Ucbasaran and Lockett (2012) discuss ways in which different jazz band leaders exerted their influence over players in order to promote successful music making, in the process often dealing with tensions between the needs and creative idiosyncrasies of individual players and the band as a whole. Duke Ellington, for example, is cited as saying that "it doesn't matter so much what you have available, but rather what you make of what you do have—finding a good 'fit' for every instrumentalist in the group" (p. 47). Miles Davis provides another version of leadership style. Davis "often chose musicians who did not know each other, because he felt that prior relationships might lead to the development of routines which hampered innovation and improvisation" (p. 48). Davis often eschewed rehearsal with his musicians, as he feared it might develop playing ruts through practice. "This approach ensured that each group member had to listen carefully to the others and respond accordingly" (p. 49).

Copyright

In any commercial creative endeavour involving collaborative creation, issues of ownership of material, in this case intellectual property, are bound to arise. Paul Simon's *Graceland* album (1986) is possibly as well-known for the controversy it aroused over charges of appropriation of other musicians' work as for its fusing of Western and African musical styles[3]. *Graceland* serves as a salutary example of why musicians involved in collaborative writing need to be informed of the laws and protocols governing copyright and royalty payment structures. Morey and McIntyre (2011) provide a useful discussion of creative collaboration aimed at determining copyright splits based on what each co-author contributes to a composition.

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[3] It is important to note that there was an additional postcolonial dimension to *Graceland*, since the musicians involved were American and African.

Given the emphasis on collaboration in this project, it was also important to me that my arguments in favour of broadening the perception of what constitutes collaboration, and thus broadening the estimation of what constitutes valid input to a song and recording of it, were reflected in attribution of copyrights to the songs. There are, however, obstacles built into current copyright law, as Morey and McIntyre discuss:

> It can be argued that legal interpretation of song ownership in the case of disputes has tended toward the conclusion that the song equals the vocal melody, underlying chords and lyrics, i.e. Those elements that would have appeared in music publishing's initial main source of income, printed sheet music.

The authors characterise this view of ownership as out-dated and "romantic", in that it privileges the "author as genius" notion, which ascribes ownership to the individual(s) who penned the lyrics and melody, while diminishing the input of other musicians involved in recordings. It is, they claim, the model still largely favoured by "promoters and marketing departments and ironically the audiences of popular music themselves." In its place, they call for reforms in copyright law such that:

> Creativity is remunerated [in a way that] does not evidence a romantic process at all but is one that recognises a multiplicity of realistic situations and necessarily down-to-earth considerations in determining 'the split' of this collaborative creative output.

As Bennett (2014) points out, digital technology now allows processes such as production, arrangement, performance and even lyric adjustments to be made at any stage throughout the creation process. This means "equitable IP (Intellectual Property) distribution becomes more difficult when individuals' contributions (of melody, lyric, arrangement, performance or production) overlap or are non-linearly created". I worked out copyright splits with each collaborator very early in the compositional process. In general, directly after collaboration, contributions were discussed, and as soon as tracks were recorded percentage allocations of ownership were agreed upon and registered with Australian Performing Rights Association.

Chapter 3

Methodology

Introduction

In this chapter I outline the concepts that underlie the processes involved in producing the three albums, and introduce how these were applied. Collaboration is at the heart the thesis, both conceptually and practically, as is outlined below.

Types of Collaboration: Formal, Semi-formal and Informal

Formal Collaboration

The "formal" category is reserved for those interactions that took the form of consciously predetermined collaboration, wherein selected individuals served as co-writers of songs, either in real time (for example, sitting at piano working out music and lyrics together), or asynchronously (working on aspects of songs separately then liaising via the Internet).

The recordings entailed a number of formal collaborative relationships. In particular, three long-term musical collaborators participated in the entire process. Their contributions were expectedly invaluable. Grant (2010, p. 43) uses the term "real" collaborations" to identify long-term collaborators, "because of the kind of rapport, the kind of trust, the kind of shared language and quality of work that can be developed over many years and many varied projects."

Semi-formal Collaboration

This second band of collaboration includes subtle changes to the lyrics and dynamics, chordal voicing alterations and score interpretations by individual musicians and engineers. This type of collaboration occurs within a specified rehearsal or recording session and is thus time-constrained.

Informal Collaboration

The final band, "informal" collaboration, accounts for types of influences not included in the first two categories. These influences tended to be in the form of feedback from friends, musicians involved with the project and other musicians. The many informal collaborative relationships proved to be beneficial to the project, often yielding results that exceeded expectations.[4] Nevertheless, the practice of asking friends for critical feedback is necessarily fraught with certain risks. Although focused on design education, a study by Maldonado, Klemmer, and Pea (2009) revealed "friends tend to have a positive orientation towards each other's ideas, and are reluctant to criticize each other, especially in front of others" (p. 230).

Session Musicians

Session musicians bring years of live performance expertise and high levels of technical skill to the recording setting. Musicians who had been specially selected because of their skills and musical sensitivity provided a highly significant portion of collaborative input to the project. Invariably, these musicians were given lead sheets rather than fully notated parts, the expectation being that their musicianship would offer unplanned but reliably valuable input to the recordings.

Session musicians—or as Michael Hannan defines them "studio musicians", "session players or (session singers)" (2006, p. 61)—bring a high level of musicianship. Skills include sight-reading, an understanding of studio recording expectations and knowledge of how to create a good sound in the recording environment. They are also very efficient and can perform under pressure within tight timeframes. They are attentive and take good direction, contribute flexibly within unplanned moments of collaborative creativity and provide creative input when asked or offer it if required. They are highly skilled improvisers, and positive, supportive, generous people.

> Dividing them into two categories, the first being the creative player who is expected to work with other musicians in a rhythm section to create the foundation groove of a track from a basic chord chart and the second the "excellent sight-reader". Usually coming from a classical music background, these musicians have to have the highest possible levels of instrumental (or

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[4] See Chapters 4, 5and 6 for more details of this.

> vocal) skill . . . There is absolutely no room for any kind of imperfection in professional recording. (Hannan, 2006, p. 61).

Playing to the known strengths of participating musicians is profoundly advantageous in this context. Indeed, certain musicians can possess skills and stylistic idiosyncrasies that are sufficient to inspire composers to write parts with them in mind. Australian composer Nigel Westlake attests to this:

> Being familiar with the musical strengths of the musicians for who [sic] you are writing is a key factor in this strange and esoteric process. Ideas evolve from focusing on the musical identities and trademark sounds of the players; phrases and textures somehow become permeated with their personalities. (Graham, 2000, p. 54).

Audio Engineers

Audio engineer, renowned guitarist, and composer Jim Kelly brought over forty years of musical experience to the recordings. As audio engineer on *Get Out of Town* and *Weave*, Jim supported the editing processes and provided many insights into performance requirements and effective mic selection and placement. He also assisted with feedback in that setting, and on reflection, his role was that of an informal producer.

On the album *Weave*, I was concerned with dynamic ranges from song to song. Jim Kelly mixed this album and I enlisted mastering engineer William Bowden (a Grammy Award winner in 2013), who has broad experience in a range of styles. None of the engineers were formally requested to collaborate, but were consciously chosen on the basis of my knowledge of their skills—and my expectations of what these skills would imprint on the music.

Specific Collaborative Methods

Three of Bennett's models [2011] are particularly relevant to this project. The "Nashville" model is characterised by minimal technology and usually involves two writers, without demarcated roles, exchanging ideas around a guitar or piano. Many pieces on *Mandarin Skyline* followed this model: I would write on a piano, sketch out a lead sheet, and then discuss chord voicings and trial different grooves with a bassist and/or a chordal player. On some occasions, I would invite contributions for sections that I was not satisfied with.

In Bennett's "Jamming" model, "a band creates live ideas in the rehearsal room, forming the song from individual contributions to the arrangement and some degree of veto." (p. 4). As will be discussed later in the thesis, although most of the arrangements were completely scored by the time I recorded with musicians in Sydney, the (single) rehearsal for the recording was, as anticipated, a positive one involving subtle adjustments to dynamics and the sonic environment (instrument tonal choices and effects) of session musicians.

The "Asynchronicity" model involves co-writers working in geographically separate locations, with flexibility in relation to creative roles. Commonly, this model employs digital technology for collaboration, with digital files being transferred back and forth to receive input from each writer in turn. The song "Refuge" from *Mandarin Skyline*, co-written via email with Matt Smith, provides an example of the use of this model.

Terminology

A number of key terms are used throughout the thesis and the song analyses, which require explanation.

For the purposes of this thesis, the term "collaboration" will be used to refer to cases where artists have "worked together" in such an integrated manner that it is virtually impossible to separate the input of one from the other. This is where, for example, two or more musicians will work together to create the lyrics, melody and harmony for a song. To use an analogy, this is like a solution of two liquids that cannot readily be separated.

The term "interaction" will be used when artists have "acted on each other" or responded to each other over time to build the artistic product. The result is unified, but it is possible to discern each other's work. As an example, this may be where a lyricist works with a composer over time, changing the lyrics and changing the melody in response to each other’s work. For an analogy, this could be compared with a suspended solution that is integrated but still capable of being filtered out.

The term “interfacing” will be used to describe the situation where there is a “common boundary” between artists. This may be seen where a lyricist presents a set of words to a composer who sets them to music. To employ an analogy, this may be imagined as a combination of oil and water.

The term “improvisation” will refer to the practice of taking solos over one or more choruses, constructing linear material from the harmonic structure of the song. Under these conditions, the performer typically has studied the harmonic structure of the song to the degree that they can generate linear material with a relationship to the harmony.

The term “extemporisation” will be used to indicate the practice of creating linear material with reference to the original melody. As such, aspects of the original melody can be heard through the new material, which typically can be generated in real time without extensive preparation or study.

The term “variation” will be used to refer to the practice of changing certain phrases of the melody to create a new version, typically as a single occurrence.

The term “dialectic” will be used to refer to a form of discussion or argument through introspective questioning and answering. In this context, “dialectic” acts as a heading that effectively houses the aforementioned six terms, comprised of two subgroups i) extrinsic dialectic: collaboration, interaction and interfacing and ii) intrinsic dialectic: improvisation, extemporisation and variation.

Improvisational Methods

Improvisation constitutes a significant part of the compositional process. Barkl (2018) suggests, “Improvisation has a potentially fertile self-referential aspect, where one responds to one's own improvised statements. As such, it's a kind of collaboration with oneself where the more one surprises oneself, the more stimulated and creative one becomes.” (Dr M. Barkl, personal communication, October 30, 2018). This was my experience through the various processes documented in this thesis, and can be teased out a number of ways.

"Fast Composing"

The term "fast composing" is used to denote a personal composition method that I have used for some time, and one that rests heavily on improvisation. This method can be seen to fit within Hannan's (2006) "comprovisation" process of making new compositions from improvised material.

It is important to acknowledge that composers have used this technique at least since the time the formal composition process was documented. My fast composing method can be applied to both music and lyrics and involves the following processes:

Music

- improvising chord progressions and melodies,
- making intuitive/subjective assessments of any appealing/interesting chord progressions and melodic ideas,
- repeating and fine-tuning selected material, and
- recording and/or transcribing selected material.

Lyrics

- improvising sequences of "mumbled" random words, phrases, or stream of phrases,
- making intuitive/subjective assessments of any appealing words and phrases,
- repeating and editing fine-tuning selected material, and
- transcribing selected material.

A common scenario involves me sitting at a piano with no conscious preconception of key, form, shape or meter, and improvising. Occasionally, I will improvise melodies with a predetermined "shape"—for example, "angular" intervals (using small and large intervals). However, there is no preconception of what these specific intervals might be, or the order in which they might occur. Repetition is used as a key element within a cyclical process of improvising, listening, writing/transcribing, etc. “Error” can also be a component of the process, in that I will sometimes use an “error” to lead into a new direction. Recording is typically done directly into my iPhone.

Fast composing can also occur as a collaborative process with others in which individuals might bring a fragment of an idea—an excerpt of a melody or a short chord progression—and then engage in spontaneous musical dialogue around these ideas. After all parties agree on any suggestions that are found to be appealing, they typically engage in further improvisation around, and fine-tuning of, these ideas.

Allocation of Soloists

Significant consideration was given to the allocation of the soloists for each song. This was a central part of the arrangement concept, with the purpose of introducing a new voice that would enhance the song by aligning or contrasting with the central theme and tone. Musicians were asked if they wanted to solo and trialled during rehearsals. The lengths of improvisation were sometimes preset, and other times experimented with in rehearsal to achieve the best balance. Experienced soloists can be trusted to judge the best approach in each circumstance; nevertheless, descriptors were occasionally included on the lead sheet to indicate texture and harmonic modes (communicated as suggested parameters or directions for the improviser rather than as restrictions), and to give additional visualisation of the type of environment evoked from the harmonic or the lyrical message. There was great flexibility and encouragement for soloing musicians to interpret and create and to bring their unique voice to each context.

Lead Sheets

Lead sheets are key to the collaborative process. They are used in jazz music to communicate essential information from composer to performing musicians. This reduction typically features the melody with chord symbols. It may include elements and other annotations (such as important rhythmic patterns) that are used by ensemble members to navigate a song arrangement. The reductive nature of the lead sheet, as compared to a full score, requires musicians to draw on their own expertise and experience in interpreting certain aspects of the music, thereby maximizing the potential for collaborative creative input. Withholding information from the player compels them to engage with the music in a more complex creative way.

The overall aim was that lead sheets contain sufficient instruction and information as the starting place for dialogue, whilst being open to emerging ideas about the possibilities of what the musicians were going to play, and how they might interpret and collaborate with my music.

Preproduction and Studio Recording Methods

The preproduction phase comprised of designing a timeline and budget, selecting musicians and determining their availability, and selecting a suitable studio and engineer. Selection of ensemble musicians was informed by several factors: playing ability, experience, personality, availability and their ability to collaborate. As Grant (2010, p. 11) observes, in the process of assembling an ensemble, musicians are "wanting to have the input of a particular artist because of the specific work that that person does, or being invited to participate in a collaborative project because of certain skills they themselves possess."

Within the studio setting, semi-formal verbal communication was used to extrapolate on lead sheet information: for example, to describe a feel or groove. I employed descriptive terms to help establish a general mood or atmosphere relevant to a particular song. For songs with lyrics, I explained whether a lyric is literal, narrative-based, or more abstract in style, and reinforced any "message" that I was trying to convey. These processes might involve reading out small sections of the lyrics (or whole passages if the lyrics are written in a storyboard) or providing just a brief snapshot using keywords. I aimed to ensure that all musicians felt supported and able to discuss any issues. I also encouraged musicians to experiment, either with sounds, effects or other techniques, in interpreting and augmenting material conveyed by lead sheets, and even to challenge any aspects they felt were not functioning well.

Mixing and Mastering Methods

Research was conducted into suitable engineers with broad backgrounds in contemporary music by listening to other artists' recordings. This in turn influenced the recording studio that was chosen. It was important to have an informal interview/ discussion about the recording planning I had in place, such as the number of tracks, musicians, etc. and if they could work within those parameters, and felt comfortable to do so in light of time and budget constraints. Lastly, as I reflected on past recording experiences, it was important to ascertain if they had enjoyed working with women and singer-songwriters and just to get a sense of their general demeanour. The following engineers were selected: Michael Morgan (Studios 301, Sydney), Jim Kelly (Tone Ranger Studio, Mondanville), Niko Schauble (Pughouse Studios, Melbourne) and two-time Grammy Award-winning mixer and engineer Helik Hadar (Hadar Music Studio, Los Angeles).

Song Grids

In the analyses of each song from the albums, the following grids will be used to summarise the type and scale of collaboration. Song Grid 1 focuses on all the processes involved in producing the songs; Song Grid 2 focuses on improvisational processes.

Song Grid 1. Rehearsal and recording processes

	Collaboration	Interaction	Interfacing
Formal			
Semi-formal			
Informal			

Song Grid 2. Improvisational processes

	Improvisation	Extemporisation	Variation
Formal			
Semi-formal			
Informal			

In the following three chapters I will analyse, expand and examine these collaborative and improvisational aspects for each of the three albums that comprise the practice-based component of this thesis.

Chapter 4

Reflections on the Compositions and Dialectics on the Album

Get Out of Town

(9 songs: duration 45:19)

An academic project such as this affords an opportunity to recalibrate one's artistic development within a critical environment. Themes of rearrangement and recontextualisation emerged from the work, while collaboration and improvisation emerged as potentially the most rewarding methods for development over the limited time and life of the thesis.

The first stage of this thesis project commenced with the recording of the album *Get Out of Town* (2012), featuring the following nine songs:

1. "Get Out of Town" (Cole Porter).
2. "All At Sea" (Jamie Cullum).
3. "Empire State of Mind" (Alicia Keyes).
4. "Never Let Me Go" (Ray Evans and Jay Livingston).
5. "The Very Thought of You" (Ray Noble).
6. "Skydive" (Freddie Hubbard).
7. "Blame It On My Youth" (Oscar Levant and Edward Heyman).
8. "Softly As In A Morning Sunrise" (Sigmund Romberg and Oscar Hammerstein).
9. "Hearing Ella Sing" (Patti Austin).

Six of the songs —"Get Out of Town", "Never Let Me Go", "The Very Thought of You", "Skydiver", "Blame It On My Youth", and "Softly As In A Morning Sunrise"—have been part of my live performing repertoire for several years. I experimented with various rhythmic choices and developed several arrangement options for each song over those years. Song selection was based on popularity, inclusion within the Great American Songbook repertoire, and the fact the songs represent some of the primary elements of jazz, such as walking-line, swing-feel approaches, various Latin tempos and ballads.

In keeping with the practice of recontextualising popular songs within the jazz idiom, "All At Sea" and "Empire State of Mind" are not part of the Great American Songbook but were selected based on melodic and lyric content, as well the popularity of the composers. Another exception to the Great American Songbook was the final song "Hearing Ella Sing", which was neither in my previous repertoire nor a popular song of its time. The song was selected as it emerged as part of my research towards a tribute concert to Ella Fitzgerald. All songs, and the album as a whole, aimed toward accessibility and commercial viability. A brief discussion of commercial viability as a criterion of this project is discussed in Chapter 2.

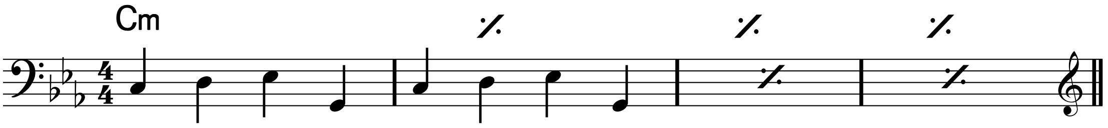
The ensemble used in the recording comprised of Matt Smith (MS, guitar), Hamish Stuart (HS, drums), Steve Russell (SR, piano) and Brendan Clarke (BC, acoustic bass). It should be noted that these musicians had not played together as an ensemble prior to this engagement. Due to time constraints there would be no opportunity for a rehearsal prior to recording, highlighting the importance of effective lead sheets with clear arrangements and solo allocations. I had, however, performed with each musician individually during my career in a variety of ensembles and settings. In particular, I have had a long professional affiliation with Steve Russell over almost two decades, and many years performing with Matt Smith and Brendan Clarke.

The following describes each track on *Get Out of Town*, including the changes to arrangements and the harmonic, melodic and rhythmic variations and reinterpretations. I also identify the types of collaboration and the variety of interactions.

Get Out of Town Track 1: "Get Out of Town" (Cole Porter)

The form of the arrangement takes on a conventional approach. The piece begins with a semi-formal interaction, as the bass plays an extemporisation on a four-measure walking line on the lead sheet in order to secure the bass figure, accompanied by drums. The repetitive bass line also functions to align with the lyrics of the allusions to getting out of town by train or bus.

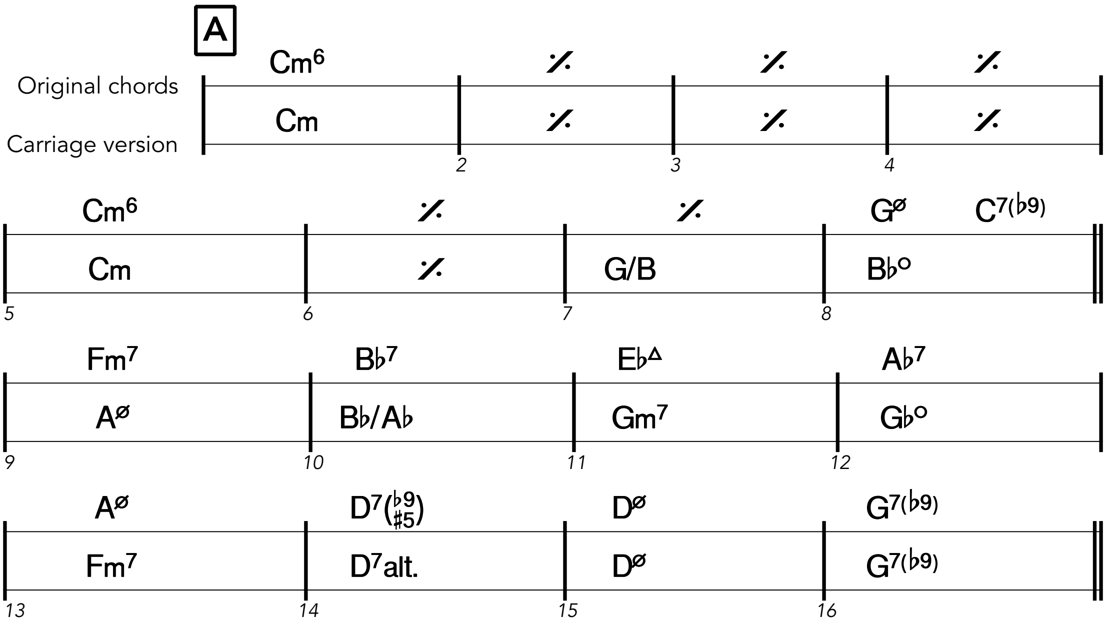
Figure 1. “Get Out of Town” bass line excerpt from lead sheet.



A semi-formal interaction occurs in the first vocal chorus that is accompanied only by the bass and drums. The vocal enters, extemporising on the melody and using variation on the phrasing and lyric. Then the piano, guitar and drums enter. This second verse is followed with formal improvisations with guitar and double bass solos over the harmony. No rehearsal reinforced a reliance on lead sheet information, which required semi-formal interactions by the rhythm section.

The harmonic changes for each verse were altered from the original version in measures 7-12 and also measure 26. The new chord changes in measures 7-12 and 26 were selected by ear, which guided me, by experience, to these structural relationships, analysed in greater detail below. This changed the contour of the bass line from the original cycle-of-fifths line to a smoothly descending chromatic line. The diminished chords used to achieve this bring more drama to the melody; the intention of the descending line is to evoke release and to give greater impact to the lyric, “Why wish me harm?”.

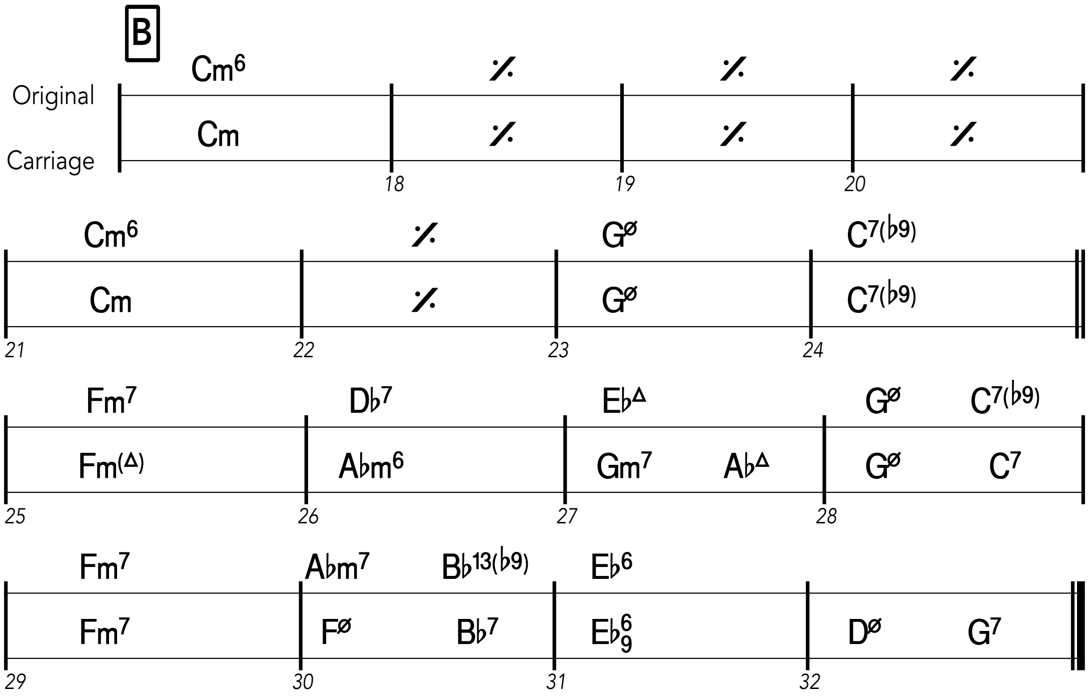
Figure 2. Harmonic variation to “Get Out of Town”.


A
Original chords
Carriage version
Cm6
Cm
2
3
4
Cm6
Cm
G/B
Gø C7(♭9)
B♭o
5
6
7
8
Fm7
Aø
B♭7
B♭/A♭
E♭Δ
Gm7
A♭7
G♭o
9
10
11
12
Aø
Fm7
D7(♭9 ♯5)
D7alt.
Dø
Dø
G7(♭9)
G7(♭9)
13
14
15
16

When the original chords and the new chord progression are lined up this way we can see the relationships more clearly. For example, in measure eight of Figure 2, Bbº = C7b9 (V of Fm) so G/B in measure seven becomes a dominant approach chord (delayed resolution V of C). Then in measure nine, Am7b5 = F9 effectively changes Fm7 from ii in Eb to the dominant of Bb7. Measure 10 is the same chord as the original now voiced as V7c (3rd inversion of V of Eb) and in Measure 11 Gm7 = Ebmaj7 (iii = I in Eb). Measure 12 Gbº = Ab7b9 (where Ab7 is a substitute for ivm6 in Bb further substituting for D7 and now pivoting as V of Db). Measure 13 does the opposite to measure nine (where Fm7 = Db, iii = I substitute resolution of Ab7).

The substitution at measure 26, as seen below in Figure 3, is possible because of the similarity of function of the two chords Db7 and Abm6. Both chords are derived from the same Ab jazz melodic minor scale and share the same guide tones. It is part of my practice to refine and recontextualise harmonic choices, based on previous lead sheets, and focused on supporting the melody. For example, in measure 25, the ii in Eb has been replaced with a highly coloured chord, Fmin-maj7, instead of the more conservative choice of Fm6, to emphasis the lyrical imagery of “the *thrill* when we meet”. Further, between measures 27-28 the allusion to a plagal minor cadence between Abmaj7 and C7 enhances the lyric “darling it’s getting me down”.

Figure 3. B Section harmonic variation to “Get Out of Town”.



The following grids provide a summary of the type and scale of dialectic collaborations in "Get Out of Town".[9]

Song Grid 1. Rehearsal and recording processes in "Get Out of Town".

	Collaboration	Interaction	Interfacing
Formal			
Semi-formal	3 (LC, HS, BC)	1 (Rhythm section)	
Informal			

Song Grid 2. Improvisational processes in "Get Out of Town".

	Improvisation	Extemporisation	Variation
Formal	2 (MS, BC)		
Semi-formal	2 (HS, BC)	2 (BC, LC)	
Informal			

Get Out of Town Track 2: "All At Sea" (Jamie Cullum)

This adaptation of Cullum's song features additional measures and alterations to the original harmonic progression. Cullum's original piano voicing style is triadic, with very few seventh chords, using only added ninths for occasional colour. In this revoicing, most of the chords have sevenths, and a large number have a bass note that is not the root (slash chords), although the basic characteristics of the progression have not changed. The result is a richer harmonic environment featuring diatonic descending bass lines. The tempo remained the same to allow the more complex harmonies the required time to be expressed and perceived, with the words "Ethereal eight feel" used as the descriptor on the lead sheet. The first, second and third inversions are unstable when compared with root position, normally progressing by step (as a conventional resolution). This would have the effect of "shifting the ground" in comparison with the highly stable root position chords of the original, to illustrate the notion of being "all at sea".

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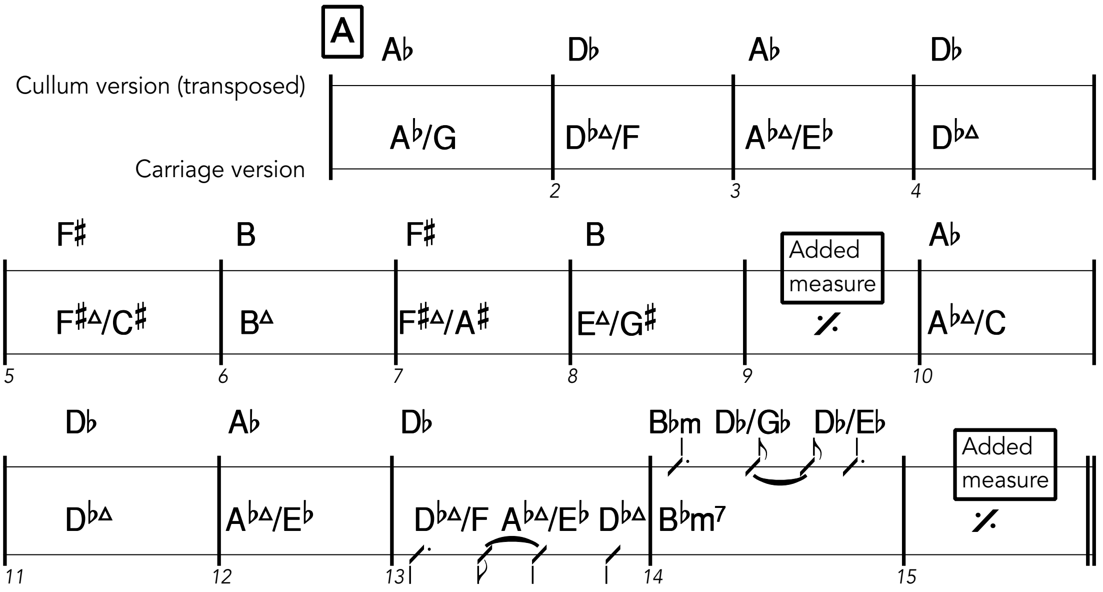
[9] All musicians' names in grids and analysis will be abbreviated to initials.

Figure 4. Comparison chord progressions for “All At Sea”.


A
Cullum version (transposed)
Carriage version
Ab Db Ab Db
Ab/G Db∆/F Ab∆/Eb Db∆
2 3 4
F# B F# B Added measure Ab
F#∆/C# B∆ F#∆/A# E∆/G# ⁒ Ab∆/C
5 6 7 8 9 10
Db Ab Db Bbm Db/Gb Db/Eb Added measure
Db∆ Ab∆/Eb Db∆/F Ab∆/Eb Db∆ Bbm7 ⁒
11 12 13 14 15

The improvised solo section presents a combined guitar and piano approach that features call and response elements. Reliance on lead sheet information again required semi-formal interactions by the rhythm section. Throughout, the vocal delivery is diffused and uses mostly legato phrasing, with conventionally straightforward melodic variations; embellishments are diatonic or pentatonic.

The grids below provide a summary of the type and scale of dialectic in “All At Sea”.

Song Grid 1. Rehearsal and recording processes in “All At Sea”.

	Collaboration	Interaction	Interfacing
Formal			
Semi-formal		5 (Rhythm section)	
Informal			

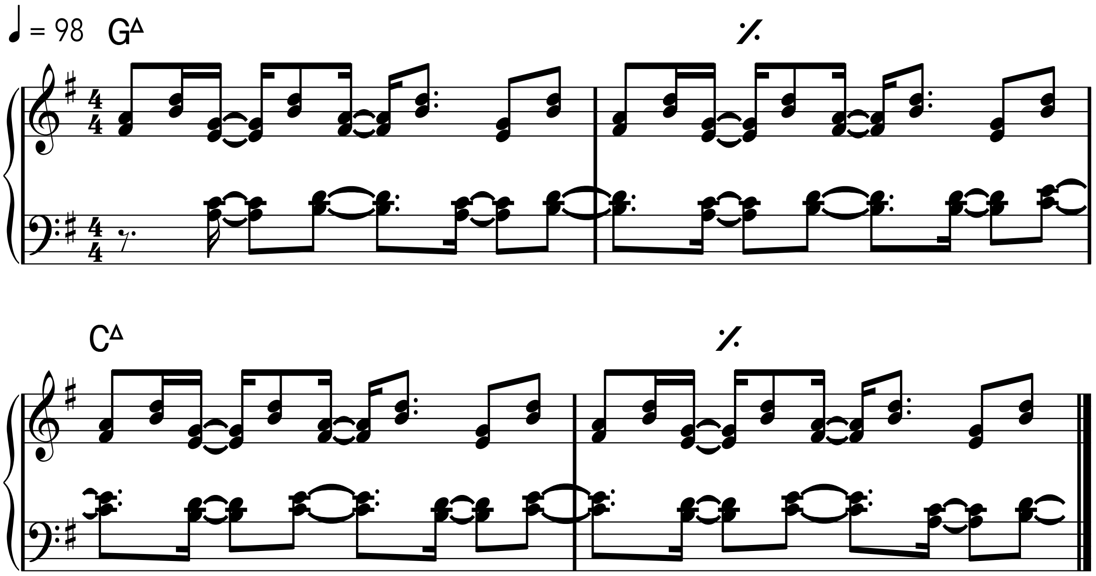
Song Grid 2. Improvisational processes in “All At Sea”.

	Improvisation	Extemporisation	Variation
Formal	2 (MS, SR)		
Semi-formal		1 (LC)	1 (LC)
Informal			

Get Out of Town Track 3: "Empire State of Mind" (Alicia Keyes)

The original recording features a funky 16th-note groove. As part of recontextualisation, I selected a samba feel that would be more suitable to the album's commercial plan and the ensemble. Regarding the feel of the song, there was a formal collaboration on arrangement with Steve Russell prior to the recording. Steve included Cuban montuno and tumbao rhythmic elements. The Latin groove elements were discussed and collaboratively agreed upon in the very brief recording rehearsal in the studio prior to recording the song. I removed the vocal rap section from the original arrangement, as it is inconsistent with my practice, replacing it with a semi-formal improvisation guitar solo. There were no harmonic changes in relation to the original arrangement. A formal interaction by the rhythm section occurred while rehearsing in the studio, to clarify elements of the arrangement, stylistic features and dynamics. The introduction began without the bass. The piano rhythm used a montuno adaptation, where the moving voice of the montuno is harmonised with a third below the moving part, and the tumbao is moved from its traditional bass register to the alto register, and also harmonised with a third above.

Figure 5: Piano montuno part for "Empire State of Mind".



The drummer was invited to feature in the introduction, playing a bass drum on the backbeat. The guitar uses the tonic to play sparse muted rhythmic motifs that highlight a section of the piano montuno in the second of every two measures. When the bass enters in the chorus a semi-formal interaction occurs as the piano's montuno part reduces rhythmically to support the vocal rhythmic approach.

The grids below provide a summary of the type and scale of dialectic in "Empire State of Mind".

Song Grid 1. Rehearsal and recording processes in "Empire State of Mind".

	Collaboration	Interaction	Interfacing
Formal	1 (SR Arrangement) 1 (Rhythm Section Rehearsal)		
Semi-formal		5 (Rhythm section)	
Informal			

Song Grid 2. Improvisational processes in "Empire State of Mind".

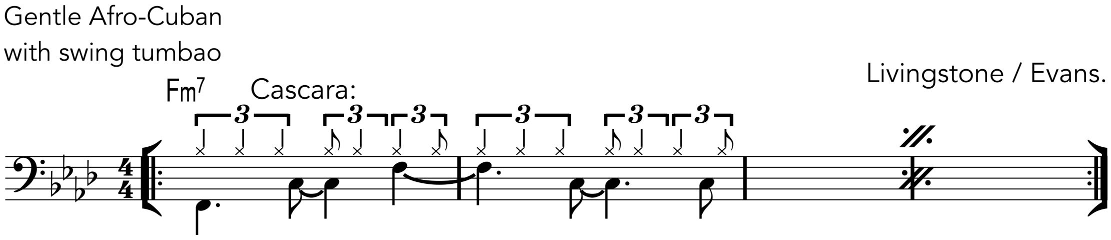
	Improvisation	Extemporisation	Variation
Formal	1 (MS)		
Semi-formal		1 (LC)	1 (LC)
Informal			

Get Out of Town Track 4: "Never Let Me Go" (Ray Evans and Jay Livingston)

Several songs in my repertoire use 12/8 Afro-Cuban patterns (or bembe). These previously explored rhythmic patterns were influential when discussing choice of feels in a formal collaboration discussion with Steve Russell. In the preproduction stage, Steve suggested using a tumbao pattern over the 12/8 Afro-Cuban feel I had selected.

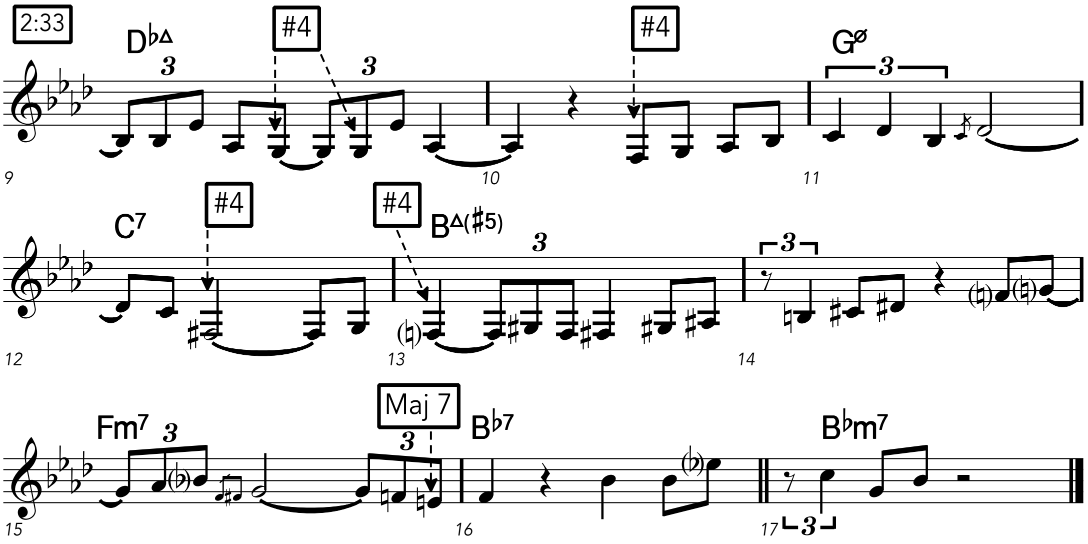
The song begins with a semi-formal improvisation, solo drums establishing the time feel. The bass enters, establishing the key centre and introducing the tumbao feel. Then the piano enters with a rhythmic figure based on the cascara pattern, 8 measures before vocal entry with semi-formal interactions by the rhythm section.

Figure 6. 12/8 Afro-Cuban pattern for "Never Let Me Go" (note: quavers are swung).


Gentle Afro-Cuban
with swing tumbao
Livingstone / Evans.
Fm7
Cascara:
3

Semi-formal variation is identified in the vocal delivery with phrasing and melodic embellishments. The piano solo features a diatonic approach that closely follows the chord progression, in keeping with the Latin genre, but with significant weight on higher extensions, more consistent with jazz. This preserves melodic continuity by resolving directly to principle chord notes.

Figure 7 (note: quavers are swung).


2:33
D♭Δ
#4
#4
G∅
9
10
11
C7
#4
#4
BΔ(♯5)
12
13
14
Fm7
Maj 7
B♭7
B♭m7
15
16
17
3

In order to preserve textural and rhythmic clarity, no guitar was included on this song. A semi-formal collaboration included the synchronised accents heard on the recording throughout the improvised outro section, which were not planned, discussed or rehearsed. These accents may be the result of the both the experience of each player and the close ensemble connections developed through the live collaboration on this track.

The following grids provide a summary of the type and scale of dialectic in “Never Let Me Go”.

Song Grid 1. Rehearsal and recording processes in “Never Let Me Go”.

	Collaboration	Interaction	Interfacing
Formal	1 (SR)		
Semi-formal		5 (Rhythm section)	
Informal			

Song Grid 2. Improvisational processes in “Never Let Me Go”.

	Improvisation	Extemporisation	Variation
Formal	1 (SR)		
Semi-formal	1 (HS)		1 (LC)
Informal			

Get Out of Town Track 5: “The Very Thought of You” (Ray Noble)

A conventional jazz ballad approach was taken on this track. The only formal interaction by the rhythm section was a request for the ensemble to play in a two feel, as texturally sparse as possible. The introduction features a G (the dominant) pedal played on the piano. At this point the harmony floats over the pedal point, aligning with the lyrical imagery of the dreamy “thoughts of you”. No ensemble rehearsal in the studio was undertaken. Vocal variation occurs throughout.

The grids below provide a summary of the type and scale of dialectic in “The Very Thought of You”.

Grid 1. Rehearsal and recording processes in “The Very Thought of You”.

	Collaboration	Interaction	Interfacing
Formal			
Semi-formal		5 (Rhythm Section)	
Informal			

Grid 2. Improvisational processes in “The Very Thought of You”.

	Improvisation	Extemporisation	Variation
Formal	1 (SR)		
Semi-formal			1 (LC)
Informal			

Get Out of Town Track 6: "Skydiver" (Freddie Hubbard)

This is an example of an arrangement that has evolved over some time from various versions and influences, and from prior performances. A syncopated D minor riff-based figure played by piano and bass in unison introduces the song and continues into the verses; this muscular riff reflects the adrenaline, risk-taking and courage that skydiving involves. There are two formal improvisations identified, first by piano and then guitar; each solo is using melodic derivatives. The rhythm section is involved in semi-formal collaborations on the form throughout.

The grids below provide a summary of the type and scale of dialectic in "Skydiver".

Song Grid 1. Rehearsal and recording processes in "Skydiver".

	Collaboration	Interaction	Interfacing
Formal			
Semi-formal		5 (Rhythm section)	
Informal			

Song Grid 2. Improvisational processes in "Skydiver".

	Improvisation	Extemporisation	Variation
Formal	2 (MS, SR)		
Semi-formal			1 (LC)
Informal			

Get Out of Town Track 7: "Blame it On My Youth" (Oscar Levant and Edward Heyman)

The introduction commences with an adaption of a conventional four-chord turnaround using tritone substitutions. The groove selected was a Latin feel derived from the samba. Uribe's (1993) *The Essence of Brazilian Percussion and Drumset* identifies individualised ways to play samba for piano, guitar, bass and drum parts. For ease of comparison, I combined them into one system for rhythm section as seen in Figure 8. Similar to Uribe's samba, the bass is in a two-feel, the guitar part and piano are both playing a partido alto pattern, the bass drum plays a semi-formal improvised part derived from a surdo snare drum pattern and the hi-hats are playing what is often the triangle part in a samba.

Figure 8. Excerpts from Uribe's Samba parts for rhythm section (pp. 66, 69 and 90).

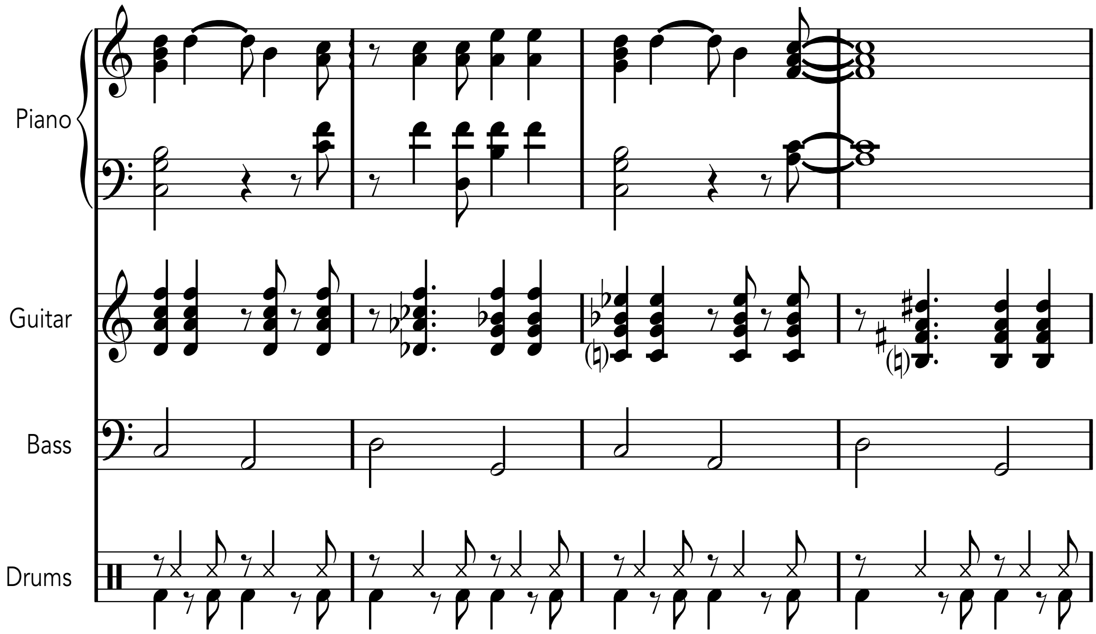
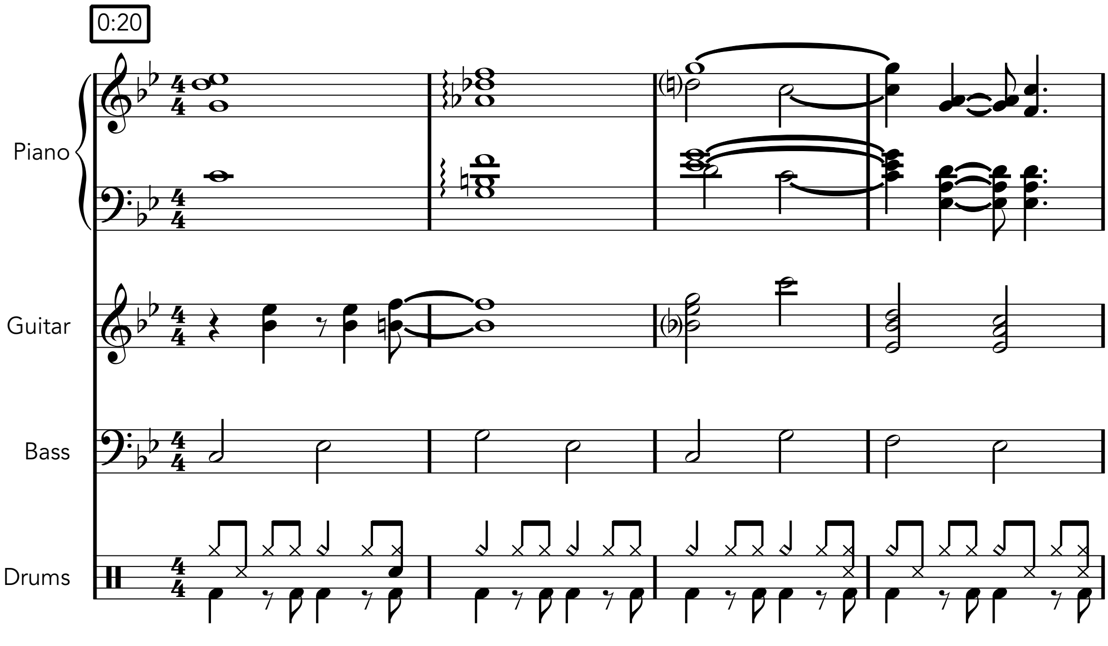
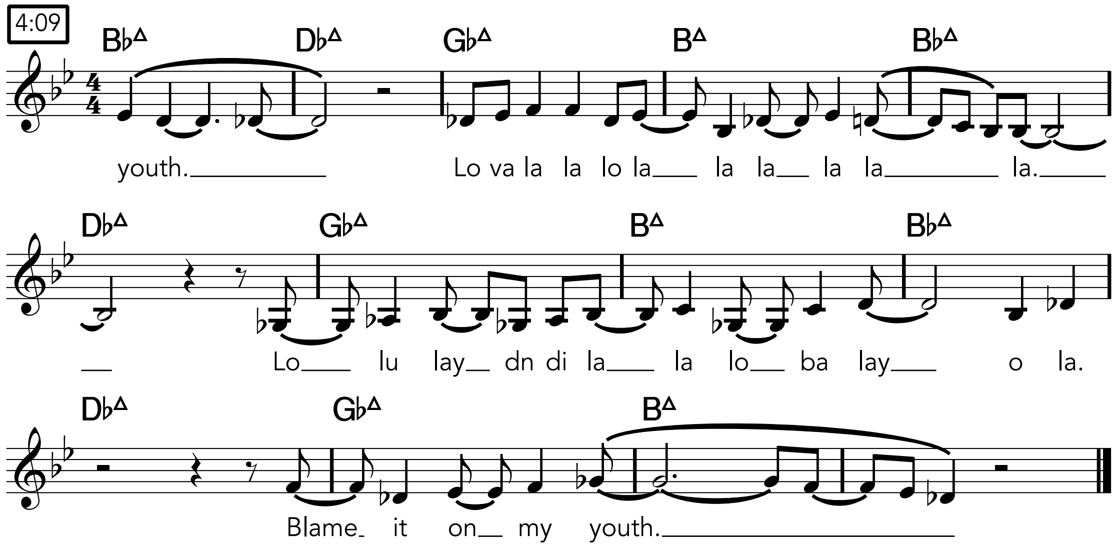


Figure 9. Four-measure excerpt of rhythm section samba, "Blame it On My Youth".



The rhythm section is undertaking semi-formal collaborations. There are three formal improvisations featuring guitar then piano, and there is a vocal solo using lyrical motifs at the outro.

Figure 10. Vocal Solo on “Blame it On My Youth”.


4:09
B♭Δ
D♭Δ
G♭Δ
BΔ
B♭Δ
youth.
Lo va la la lo la la la la la la.
D♭Δ
G♭Δ
BΔ
B♭Δ
Lo lu lay dn di la la lo ba lay o la.
D♭Δ
G♭Δ
BΔ
Blame it on my youth.

The following two grids provide a summary of the type and scale of dialectic in “Blame it On My Youth”.

Song Grid 1. Rehearsal and recording processes in “Blame it On My Youth”.

	Collaboration	Interaction	Interfacing
Formal			
Semi-formal		5 (Rhythm section)	
Informal			

Song Grid 2. Improvisational processes in “Blame it On My Youth”.

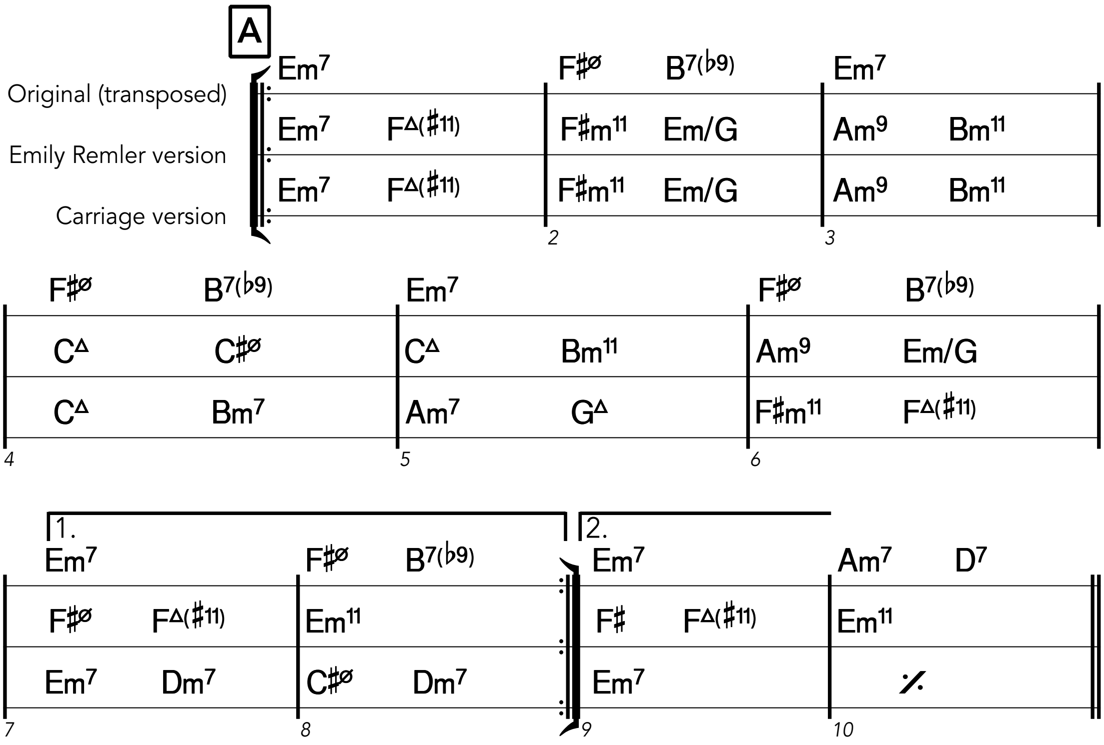
	Improvisation	Extemporisation	Variation
Formal	3 (LC, SR, MS)		
Semi-formal			1 (LC)
Informal			

Get Out of Town Track 8: “Softly As In A Morning Sunrise” (Sigmund Romberg & Oscar)

This arrangement is closely based on Emily Remler’s 1988 arrangement that I had heard in my early twenties when I was working with guitarist Maddy (Madeleine) Young (1972-1997) based in Sydney, Australia.

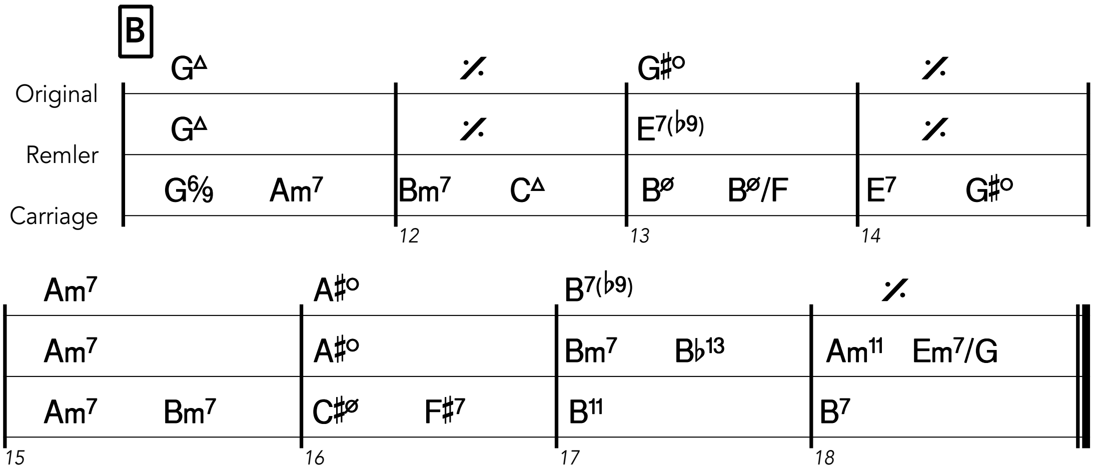
Remler’s chord progression features a step-wise bass line that rises from the root to the #vi chord, and descends back to the root note. In the standard jazz approach to recontextualisation, the chord progression is modified in measure four, which reverses the direction of the step-wise movement earlier, achieving resolution at measure seven rather than measure eight of each A section. The rhythm section is involved in semi-formal collaborations throughout, with a formal improvisation guitar solo.

Figure 11. A Section: Comparison of Hammerstein, Remler and Carriage chord progressions.


A
Original (transposed)
Emily Remler version
Carriage version
Em7 | F#ø B7(b9) | Em7
Em7 FΔ(#11) | F#m11 Em/G | Am9 Bm11
Em7 FΔ(#11) | F#m11 Em/G | Am9 Bm11
2
3
F#ø B7(b9) | Em7 | F#ø B7(b9)
CΔ C#ø | CΔ Bm11 | Am9 Em/G
CΔ Bm7 | Am7 GΔ | F#m11 FΔ(#11)
4
5
6
1.
2.
Em7 | F#ø B7(b9) | Em7 | Am7 D7
F#ø FΔ(#11) | Em11 | F# FΔ(#11) | Em11
Em7 Dm7 | C#ø Dm7 | Em7 | ⁒
7
8
9
10

The step-wise bass acts as a metaphor for the slow unfolding of the sunrise.

Figure 12. B Section: Comparison of Hammerstein, Remler and Carriage chord progressions.


B
Original
Remler
Carriage
G∆
G∆
G6/9
Am7
Bm7
C∆
G♯o
E7(♭9)
Bø
Bø/F
E7
G♯o
Am7
Am7
Am7
Bm7
A♯o
A♯o
C♯ø
F♯7
B7(♭9)
Bm7
B♭13
B11
Am11
Em7/G
B7
12
13
14
15
16
17
18

The grids below provide a summary of the type and scale of dialectic in "Softly As In A Morning Sunrise".

Song Grid 1. Rehearsal and recording processes in "Softly As In A Morning Sunrise".

	Collaboration	Interaction	Interfacing
Formal			
Semi-formal		5 (Rhythm section)	
Informal			

Song Grid 2. Improvisational processes in "Softly As In A Morning Sunrise".

	Improvisation	Extemporisation	Variation
Formal	1 (MS)		
Semi-formal		1 (LC)	1 (LC)
Informal			

Get Out of Town Track 9: "Hearing Ella Sing" (Patti Austin)

This is a swing song with lyrics that pays homage to Ella Fitzgerald's legacy. The original recording by Patti Austin employs a conventional Big Band. After experimenting with a variety of arrangement ideas, I decided to retain the original sophisticated harmonic progression, but developed introduction and coda sections better suited to a small ensemble. In addition, the tempo was decreased to 132 BPM in order to further accentuate the hard-hitting swing feel.

Of interest is the use of temporary chromatic modulation that is common to jazz compositions such as John Coltrane's "Moment's Notice" and Benny Golson's "Stablemates".

Figure 13. A Section: Temporary modulation to the key of B major.

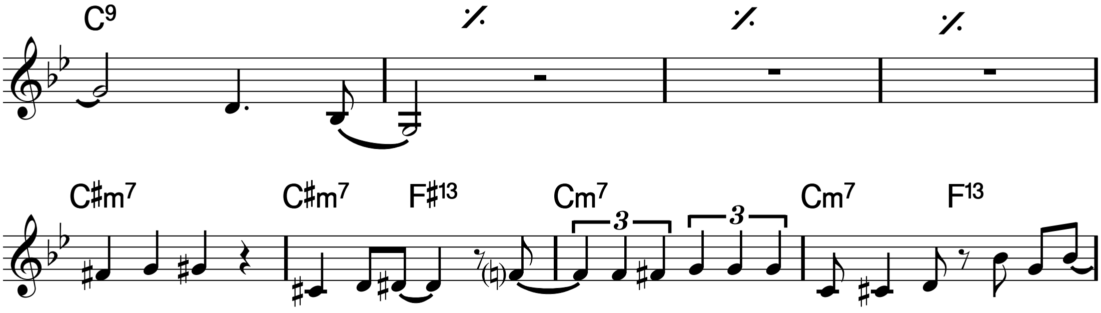
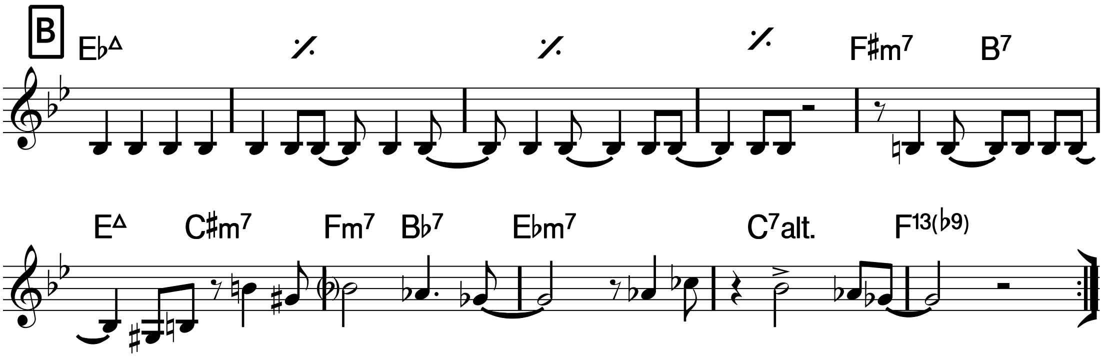


Figure 14. B Section: Temporary modulation to the key of E major.



Regarding the album's track sequencing, this song was positioned last with the intention of enhancing the album's commercial potential. It features musical elements recognisable to a potential jazz audience; with the added attraction of a medium-tempo swing feel and lyrics with a strong historical reference to well-known vocalist Ella Fitzgerald.

The following grids provide a summary of the type and scale of dialectic in "Hearing Ella Sing".

Song Grid 1. Rehearsal and recording processes in "Hearing Ella Sing".

	Collaboration	Interaction	Interfacing
Formal			
Semi-formal		5 (Rhythm section)	
Informal			

Song Grid 2. Improvisational processes in “Hearing Ella Sing”.

	Improvisation	Extemporisation	Variation
Formal	1 (SR)		
Semi-formal		1 (LC)	1 (LC)
Informal			

Album Design Collaboration

For *Get Out of Town*, there was a highly creative and important collaboration with graphic designer Heidi Minchin (HM). This non-musical interaction—that also extended to designs for press releases, live performance posters and postcards—proved vital to bringing the album to fruition in a physical form. It was also crucial to the album’s promotion, national touring, and live performances.

Time with HM was scheduled to discuss the type of music, album title, the commercial intention, the overall design concept I was pursuing and the photography to be used. It was HM’s requirement to first listen to the music then began designing. The next stage involved numerous phone calls and emails that included visual examples of other vocal albums, art, and colour choices to provide an aesthetic guide. HM would then begin designing. Two or three draft ideas would be sent to me to gauge if the design was on the right track. I selected one and a refining process commenced that honed font selections, sizing, text positioning, and colour palettes.

A serendipitous non-musical interaction occurred with HM on the album design for *Get Out of Town* that warrants explanation. During my primary and secondary education, school excursions were often taken to art galleries such as the Macquarie Galleries and the National Gallery of Australia, both in Canberra, ACT. It was here that I first experienced the works of Australian-based New Zealand artist Rosalie Gascoigne (1917-1999). Gascoigne’s work strongly resonated with me at this young age, in particular her sculptures and her landscape paintings of the Snowy Mountains and the Monaro region of New South Wales. Unbeknownst to me, HM had also enjoyed Gascoigne's work. After brief discussions about colour palette and photography to be used, HM sent a draft of the artwork, and Gascoigne's influence was evident in the inside cover design. The text "LEIGH CARRIAGE", on the front of the album, has been deconstructed and reassembled, reminding me instantly of Gascoigne's work, as seen in Appendix B.

Conclusion

Due to the focus on pre-existing repertoire with this album, it was not surprising that dialectic outcomes were limited to arrangement, rehearsal and recording processes. Due to the fact that there was no original composing or lyric writing involved, the interactions were predominantly semi-formal and informal with only two formal interactions identified in "Empire State of Mind" and "Never Let Me Go". Each song features semi-formal interactions with the rhythm section (four or five members performing on each song).

The collaboration experienced in the determination of arrangements for *Get Out of Town* showed the potential for further collaboration through composition. The experience of vocal variations illuminated the potential for more extensive vocal improvisation. While I assumed that using pre-existing repertoire made the album commercially viable (and distribution was successful), the limitations to my artistic expression led me to recalibrate my practice and establish a compositional pathway, as is shown in the following chapters.

Chapter 5

Reflections on the Compositions and Dialectics on the Album *Mandarin Skyline*

(10 songs: duration 52:31)

This chapter documents the creation of the CD album, *Mandarin Skyline*, from initial conceptions through to studio realisations. Documentation includes analysis of processes and outcomes relating to musical composition, lyric writing, lead sheet creation, rehearsal, preproduction, studio recording, postproduction and artwork design collaboration.

This analysis navigates the creation of each individual song with a particular focus on the interactions involved in this process. These dialectic interactions range from informal (often serendipitous) through to pre-arranged formal collaborative interactions involving up to nine participants. The seeds of the presented music range from entirely notated works to partly improvised pieces. Processes contributing to their final realisation include the use of extended instrumental and vocal techniques and the incorporation of digital sound effects.

Overview and Original Compositional Processes

The preproduction phase involved designing a timeline and budget, as well as selecting musicians, a recording studio and an engineer. The rhythm section for *Mandarin Skyline* comprised drummer Hamish Stuart (HS), bassist Jonathan Zwartz (JZ), guitarist Matt Smith (MS), trumpeter Phil Slater (PS), and three pianists: Matt McMahon (MMc), Steve Russell (SR), and Sam Keevers (SK). All of these musicians have extensive music industry experience as ensemble performers, composers and musical collaborators. In addition, I selected experienced songwriter and lyricist, Justine Bradley (JB) as lyrical collaborator.

I chose to record in Sydney's Studio 301, using Michael Morgan (MM) as engineer. The studio environment was a very large professional space that was well organised. The timing of the rehearsal and recording was tightly scheduled as a key collaborator, SR, was flying back from Los Angeles on the day of rehearsal in Sydney, and several other musicians were leaving the day after recording. HS's suggestion to set up the drum kit the evening prior saved a considerable amount of time. The aim was to record *Mandarin Skyline* the following day. A rehearsal of three hours was scheduled. The lead sheets of all songs and demonstration audio tracks (piano, voice and metronome) had been emailed out to all musicians the previous month and were also accessible electronically via a file hosting service.

Email to MS ensemble (note: tracks not in final album order).
Date: 19 February, 2012

1. All While You Sleep (Fm Tempo 68) Guitar and Piano Solo MM
2. Watermarks (Cm Tempo 118) Guitar Solo SK
3. Breaking Point (Db Tempo 56 or slower) Bass Solo MM
4. Keep It To The Letter (Gm Tempo 71) Guitar Solo SK
5. Lost Sons (F Tempo 106) Piano Solo SR
6. Mandarin Skyline (Db Tempo 90) Horn solo Phil Slater SR
7. I'm Not Leaving (Bb Tempo 52) Guitar only 8bars then Piano SR
8. Rise & Fall (Db Tempo 88) Piano Solo MM
9. Spring Uprising (F Tempo 76) Outro build Drums SK
10. On Fire (will send the chart next week)

A decision was made to hire Grammy Award-winning engineer Helik Hadar (HH) to mix and master *Mandarin Skyline*. Helik is based in California and at that time charged US$700 per song. Due to time zone differences and because Helik was often travelling and using different studios, the agreement was to only have online communication. Helik offered three opportunities—per song—to comment on mixes and make adjustments if necessary. My stipulation was that in general there should be a consistent texture for the album and that the melody and lyrics would be the focus.

I have included for this album a detailed timeline of the processes involved in bringing *Mandarin Skyline* to fruition.

Table 1. *Mandarin Skyline* collaboration timeline, October 2011—April 2014.

Dates	Activity	Outcome
19-25 October 2011	Plan preproduction, establish a budget, set timeline, select musicians.	Booked studio and engineers, established costings, booked musicians and their flights, suggested rehearsals (unconfirmed), booked accommodation for 9 February.
25 October 2011	Establish communication with engineer and musicians.	Sent emails to engineer Michael Morgan and musicians.
November 2011—February 2012	Composing, researching collaborators and lyricists, booking photographer, writing lead sheets and coordinating with musicians.	Commenced songwriting, confirmed Steve Russell and Michael Barkl (collaborators) and Justine Bradley (lyricist and songwriter), distributed lead sheets to all musicians, booked Shane Rozario for studio photography.
5-20 January 2012	Composing continues, score arrangements and rehearsal bookings.	Changes to arrangements song by song, confirmed rehearsal.
23 January	Complete all lead sheets	Emailed musicians lead sheets.
9 February	Rehearsal	Conducted three-hour rehearsal (paid musicians).
10 February	Recording, Studio 301, Sydney	Rhythm section tracking, nine tracks recorded.
11 February	Recording, Studio 301, Sydney	One track recorded.
12 February	Recording, Studio 301, Sydney	Five hours of vocal tracking. Ten tracks completed.
25 March	Mixing, send hard drive of recording to Helik Hadar in LA.	Confirmed hard drive arrived. Online communication about each track commenced.
10 June	Book mastering	Confirmed JK depending on availability.
5 July	Distribution record deal	Vitamin Records: two-year contract.
18 September	Mixing	Mixing commenced, months later than expected.
8-27 October	Graphic design and photography	CD design meetings with Heidi Minchin, Photography shoot with Andrea Roper.
2 November 2012	Hired publicist Clare McGregor.	National and international reviews, national press, radio and promotion.
8 December	Mixing	Mixing is almost completed. One track, "Refuge", remaining due to a technical error.
17 December	Mixing and mastering	Mastering completed. Jim Kelly additional tidy-up of tracks for mastering.
6 January 2013	Practice regime commenced in lead up to live performances.	Designed new website www.leighcarriage.com.au, contacting venues and booking musicians.
4 February	*Mandarin Skyline* released	Reviews: John Shand (*Sydney Morning Herald*), John McBeath (*The Australian*), Adrian Jackson (*Rhythms*).
6 February	Album launch.	Venue 505, Sydney.
23 March	Album launch.	Byron Community Centre, Byron Bay.
April 2012-2014	*Mandarin Skyline* album launches. 2013 festival performances and live performance filming.	Brisbane Jazz Club, 20 April 2012. Noosa Jazz Festival, September 2012. Mullum Music Festival, 24 November 2012. New Zealand Creative Jazz Club Aotearoa, January 2013. Brisbane International Jazz Festival, May 2014.

Individual track analysis

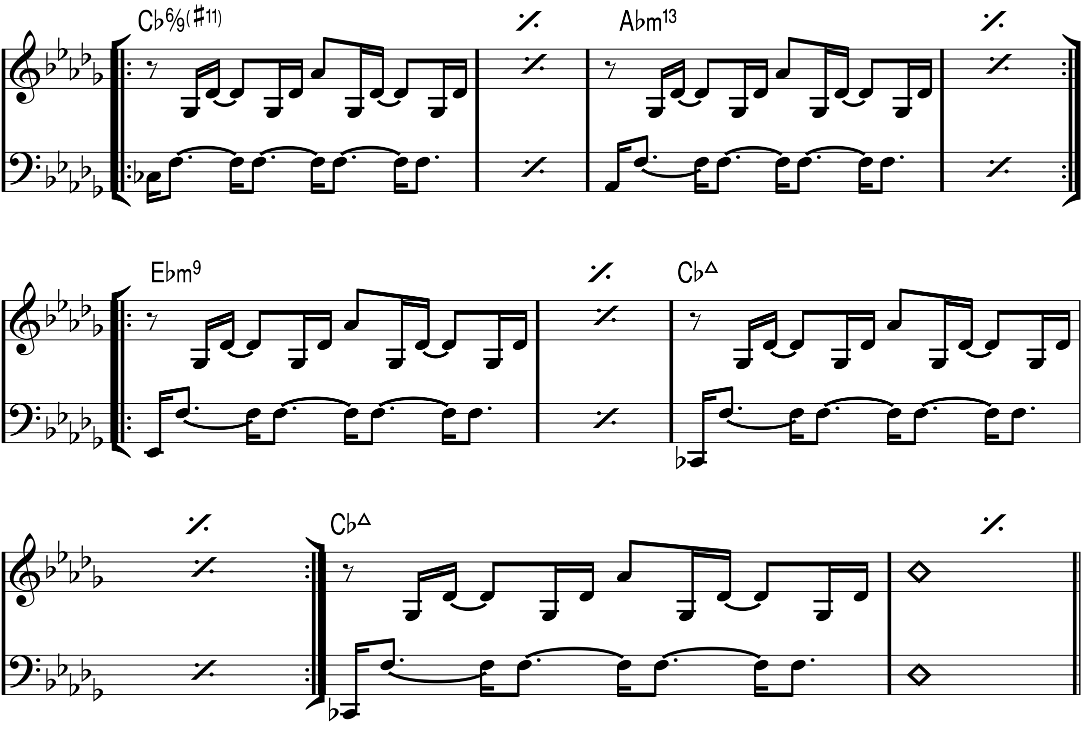
Mandarin Skyline Track 1: "Mandarin Skyline"

Original Compositional Processes

The album's title track was composed over several weeks using a fast composing and editing method. A melodic idea with the lyrics "this mandarin skyline" had been ruminating in my mind for a few weeks prior. In the fast composing mode, many elements are simultaneously selected: the key, the chord progression, melodic and rhythmic options and lyric ideas. The song conception was initially developed without collaboration; however, motivated by my research question, I contacted SR and JB to inquire if they would be interested and available to collaborate. Both were, so I sent each a draft lead sheet.

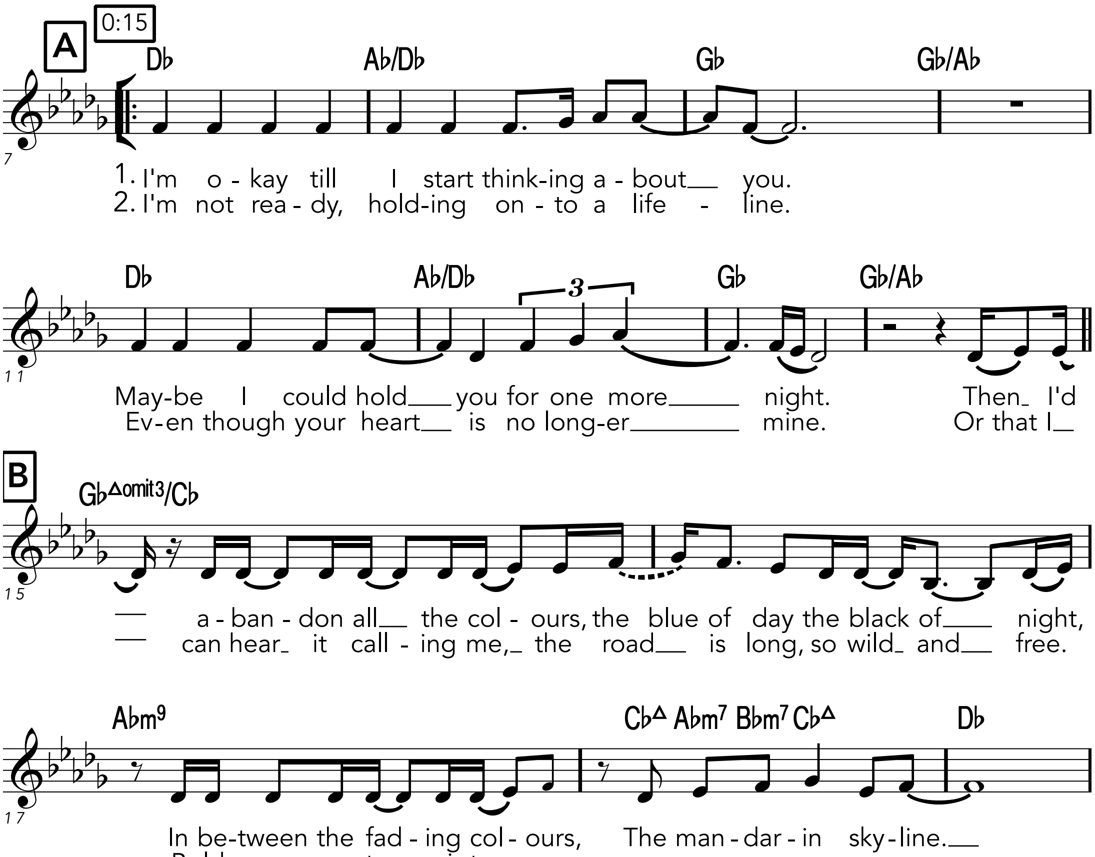
The skeleton of the song was constructed with one verse with a two-measure single line hook. In the fast composing mode the key of Db was selected, as well as the 16th note ostinato, which characterises the song and eventually became the basis for the improvised section. The notes, which make up the ostinato on Cb6/9(#11) become Abm13, and Ebm11. The sequence is scored in Figure 15 below.

Figure 15.



The verse begins at Letter A, with two lines of four measures with the progression of I, V/I (I maj9), IV and IV/V (V9sus4) beneath a melody that is largely oriented on the third and fifth degrees of the scale. After eight measures this gives way to the ostinato, which is built on a Bmaj7(#11) chord and supports a melody still strongly diatonic to the key. This leads to the hook, which is emphasised by a succession of chords on each eighth note of the melody, which resolves to the I chord with the final word of the hook. The end of the second verse leads directly to a bridge, which begins in the key of E, but modulates at measure five to C, and then at measure seven to the ostinato in the original key. At this stage, I transcribed two melodic ideas for verse sections; the lyrics were completed for the verse and first chorus virtually at the same time (Figure 16).

Figure 16.


A
0:15
Db
Ab/Db
Gb
Gb/Ab
7
1. I'm o - kay till I start think-ing a - bout__ you.
2. I'm not rea - dy, hold-ing on - to a life - line.
Db
Ab/Db
3
Gb
Gb/Ab
11
May-be I could hold___you for one more_____ night. Then_ I'd
Ev-en though your heart__ is no long-er_______ mine. Or that I__
B
Gb△omit3/Cb
15
— a - ban - don all__ the col - ours, the blue of day the black of____ night,
— can hear_ it call - ing me,_ the road__ is long, so wild_ and__ free.
Abm9
Cb△ Abm7 Bbm7 Cb△
Db
17
In be-tween the fad - ing col - ours, The man - dar - in sky-line.__
Bold op - por-tu - ni-ty,_

Dialectic Interactions

Lyrical interactions

Once the melody and lead sheet (with a basic arrangement) were completed for all sections, I sent the lead sheet and audio demo, along with several lyric sketches that I outlined in an email for bridge ideas, to lyric collaborator, JB. I provided brief information such as, “the B section is twice as long with running quavers”, and imagery and concepts informing the song’s intention, such as “what we would give when we are holding on”; “when we don't want to let go, or don't want to give up”; “what we would surrender for love”; “metaphors for sunsets, sky, dawn”; and “positive sounding”. JB replied on the day with these lyrics:

> V2: I'm not ready, holding on to a lifeline
> Even though your heart is no longer mine
> But I can hear it calling me
> The road is long, so wild and free
> Bold opportunity in
> This mandarin skyline
>
> B: Soaring in the vein of joy
> Urgent in my mind
> I’m ready for discovery
> Freedom is mine

JB and I were both trialling a few other options for the third verse and we sent one another more sketches by email. JB sent the following for the extended bridge:

> V3: I promise you that I'll surrender with grace
> And wish you well, come tomorrow's dawn
> I'm hungry for adventure oh
> The pulse of possibility
> New horizons blossom in
> My mandarin skyline
> So enticing, don’t you feel it?
> Vast horizons beckoning
> A solitary journey in
> This mandarin skyline

I made a few slight adjustments to the first line and the rest scanned effectively with melody and rhythm.

> I promise you that I will gladly surrender
> I'm hungry for adventure now
> New horizons blossoming

At this stage the song was complete, with the lyrics refined and edited.

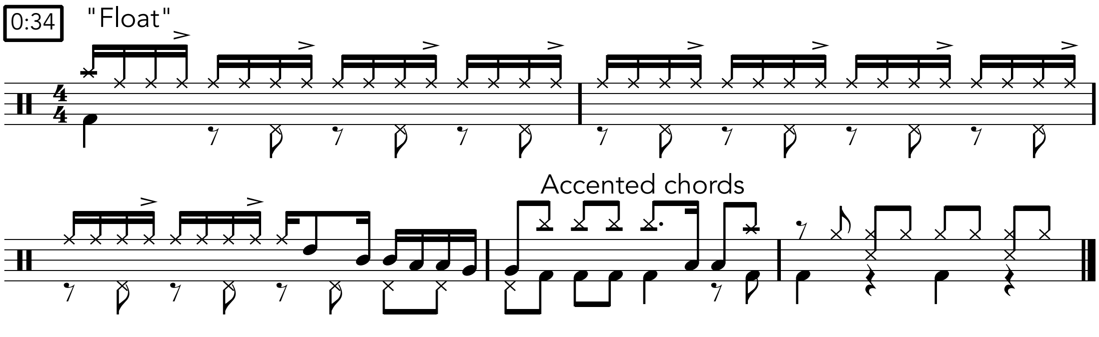
Musical interactions

The letters A and B of the lead sheet (see Portfolio of Compositions 2) encompass the verse with vocal lyrics tied together with a bridge section that creates dynamic lift in the vocal melody as well as the rhythm section. In a formal collaborative interaction with SR, we discussed using motifs derived from the bridge at letter C as introductory figures and possibly to be used in transition sections. Together, we identified and agreed on two measures of the bridge that would be the most effective motif. During this interaction we also reviewed devising an improvisation section to maintain the character and momentum of the ostinato, while supplying new harmonic movement for the soloist.

As previously mentioned, there was only one three-hour rehearsal prior to recording—a formal interaction with lead sheets. Nevertheless, the atmosphere was very relaxed, with everyone in good spirits and clearly engaged in the project, and all with prepared charts. With ten songs to learn, time constraints ensured expedient dialectic interactions. A leadership role was required for each song, for mapping the form and discussing possible grooves, environments etc., which was a new experience. I had taken this role when recording standards, but not with originals. This was part of my vision to extend my practice as this took me into new territory. There were neither formulas nor any prescriptive parameters when dealing with original work, as there are with standards, and so, through trial and error, I applied anticipatory thinking and problem solving to juggle the roles of composer, performer and producer within a high-pressured time frame.

At Letter B an ostinato is written on the lead sheet (Figure 17) with the indication that it needs to "float" where the bottom end of the ensemble—in this case the double bass and bass drum—ceases to play a repetitive pattern, and is therefore "floating". HS's interaction was to reduce his part to playing 16ths on hi-hat with no bass drum or snare drum. An informal interaction from SR suggested the playing of all the accents (fourth measure of Letter B) without overstating the dynamic.

Figure 17.



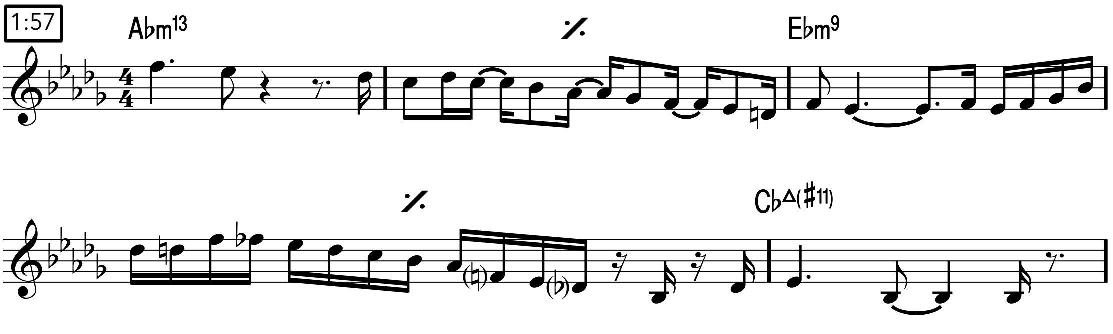
At Letter C there is a lead sheet instruction, "Broadly", which I verbally described as meaning, "open out and release the tension". The end of this section is led by the piano part, which returns to the ostinato in order for the song to maintain the same character.

The song commences with the introductory melody played by trumpeter PS. When I first heard this section in rehearsal it was much more dynamic than I envisaged, mainly in amplitude via dynamic energy from the drums, leaving a rather steep, fast, dynamic peak that falls back as the vocal enters. This dynamic introduction section was influenced by the arrangement approach on the "Skydiver" in the first recording.

From Letter A, the eighth feel is established with the guitar emphasising each phrase with idiomatic guitar licks, such as a grace note under a two note voicing of a Gbmaj7, whilst the bass plays long notes. At Letter B the ostinato features on piano and is joined by the guitar, consistently emphasising the important notes from the ostinato such as the root and fifth. The vocal melody, register and dynamic at Letter C align with the drum part that is playing a solid backbeat. The guitar and piano are now playing richly voiced, measure-long chords that are slighted arpeggiated and the bass continues to sustain long notes.

The trumpet solo (PS) from 1:42 to 2:24 is based on the Db major scale, with occasional chromatic notes, played in a sparse but syncopated way which then develops into longer eighth note phrases (Figure 18). The drums (HS) are much more animated here, playing a busy 16th funk feel and a multitude of varied fills. The bass remains solid playing long notes. From the rhythm section, interactions occurred with input related to the use of the BMaj7 chord, which is extended at the end of the solo to allow the dynamic to drop sufficiently for the final verse to begin.

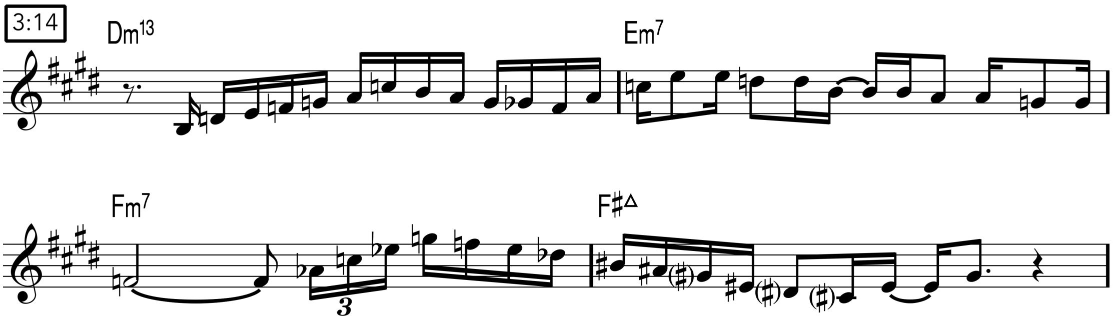
Figure 18. Trumpet solo excerpt.



The final verse is extended, using harmonic concepts derived from the improvisation section, giving variation to the overall contour. At Letter D (2:23), although the drums are playing in a similar manner to the previous verse rhythmic pattern, the drum part diverges, incorporating more syncopation via the cross stick; similarly the piano begins to introduce subtle melodic fills. At Letter E, the rhythm section approach is modelled on Letter D. There is a slight tempo increase, (105-108 BPM) as the drums lead with a dynamic 16th backbeat (2:51), the rest of the ensemble matching the dynamic level.

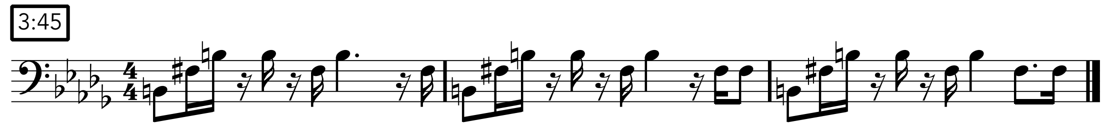
The originally short bridge is played twice at Letter F (3:04). This leads back to the ostinato figure, which is used as a long fade-out. At this point, formal improvisational interactions occur with trumpet on the last bridge (3:09-3:40), decorating and injecting the solo with cyclic, chromatic, leading and passing notes and lowered auxiliary notes, alternating between bebop and lyrical styles (Figure 19).

Figure 19.



There are numerous interactions between rhythm section and trumpet in the one-minute-and-eight-second final section (3:42-4:53). These spontaneous semi-formal interactions evolved from the simple three-word lead sheet indication, “Repeat and Fade”. The trumpet part features chromatic notes and bebop inclusions, and demonstrates outstanding technique, often using the softest volume with aspirated effect, middle and high tonal effects and flutter tonguing. The rhythm section and piano maintain the ostinato structure as the guitar progressively develops subtle variations on the ostinato figure. The drums continue using the 16th-note subdivisions, leading a lowering of the volume and rhythmic dynamic as the bass plays the same low root note on beat one and a high root note on the last semiquaver of beat one and the second and last semiquavers of beat two. The song ends on the last bass note (Figure 20).

Figure 20.



It is important to note that the outcome of this integrated approach of semi-formal collaborations becomes the final structured part of “Mandarin Skyline”.

The grids below provide a summary of the type and scale of dialectic in “Mandarin Skyline”.

Song Grid 1. Rehearsal and recording processes in “Mandarin Skyline”.

	Collaboration	Interaction	Interfacing
Formal		2 (JB, SR)	
Semi-formal	7 (LC, PS, Rhythm section)	7 (HS, SR, Rhythm section)	
Informal			

Song Grid 2. Improvisational processes in “Mandarin Skyline”.

	Improvisation	Extemporisation	Variation
Formal	2 (PS Solo + Bridge)		
Semi-formal		1(LC)	1(LC)
Informal			

Mandarin Skyline Track 2: “Rise and Fall”

Original Compositional Processes

The seed idea for this song was little more than a sketch of the opening ten measures of the verse melody. An iPhone was set to record and within ten minutes I had completed the melody. Thereafter, the collaborative fast composing method was applied for “Rise and Fall”, in partnership with SR. Unlike “Mandarin Skyline”, the lyrics were established after the chart.

Dialectic Interactions

Working collaboratively with SR on harmonic progression options, the fast composing method involved trialling ideas, pinpointing any ineffective harmonic movement, editing, transcribing the melodic ideas, and capturing any phrasing from the improvisational outcomes. Then we began improvising and theoretically addressing the chord progression options and repeating that process at a fairly quick pace. All that remained was to revise the lyrics, which needed some finessing. I had organised a formal interaction with JB.

The song features a gentle straight eighths feel in the key of Db major that frequently comes to rest on a vamp consisting of a measure each of DbMaj7/F (I) and GbMaj7

(IV). The song has three sections, indicated as A, B and C. The A and B sections are identical for the first 14 measures. I employed fast composing to develop more harmonic options for an interlude and solo sections, but the ideas were not included. The last arranging interaction was to use the final eight measures of the song as an introduction, settling into the vamp for four measures before the melody begins.

Letter A of the lead sheet consists of a verse written in three phrases (eight measures, six measures and four measures). The eight- and six-measure phrases are respectively identical, and in the four-measure phrase Gm7(b5) replaces the Eb9 chord. Both chords are drawn from the same scale and the names are somewhat interchangeable, but the difference in dramatic effect is notable. See Figure 21.

Figure 21.

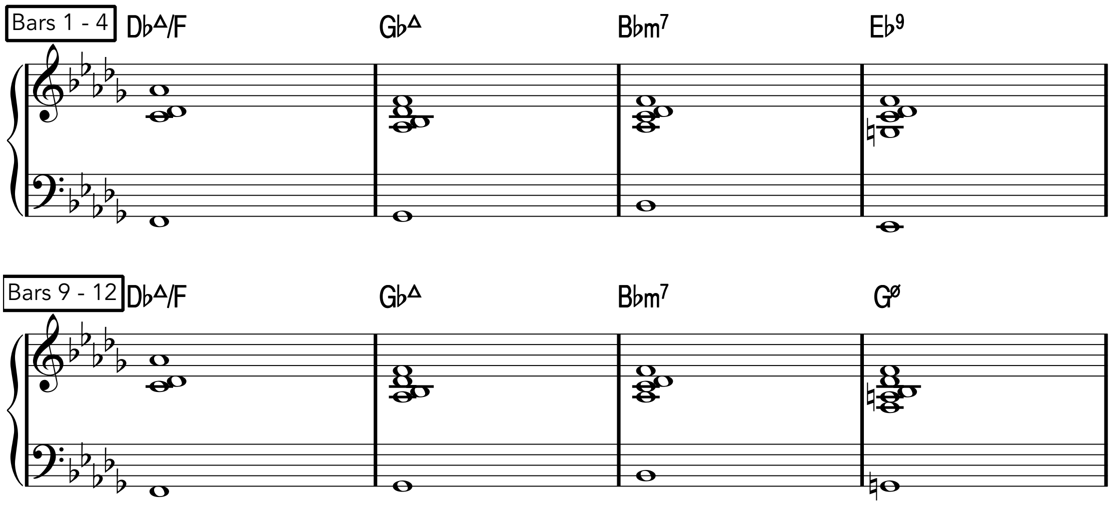
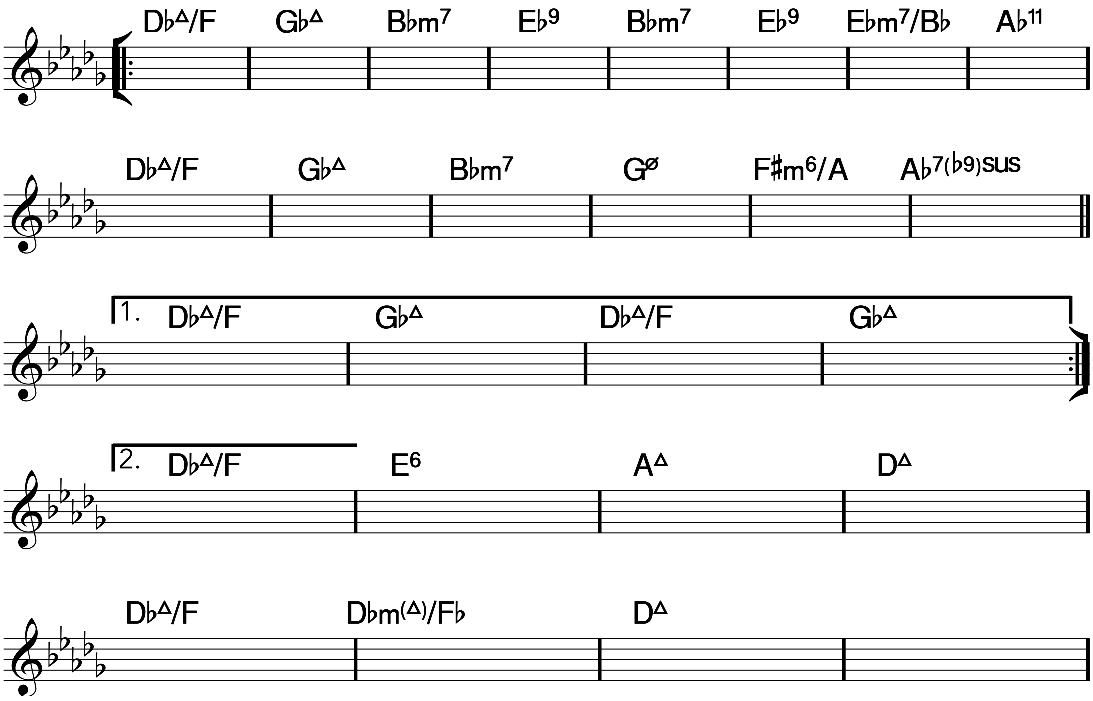


Figure 22 is a condensed version of “Rise and Fall”, as this clarifies the harmonic structure. The repeated section represents both A and B on the score, while Letter C represents the eight measures beginning at the second time ending.

The first instance of the perfect cadence Ab7(b9sus4) to DbMaj7/F leads back to the introductory vamp. The second instance of this cadence is followed by an EMaj7 chord, which has an immediate broadening effect, and leads through a cyclic progression of major seven chords back to Dbmaj7/F, Dbm/Fb and Dmaj7, then back to the vamp.

Figure 22. Verse harmonic structure.

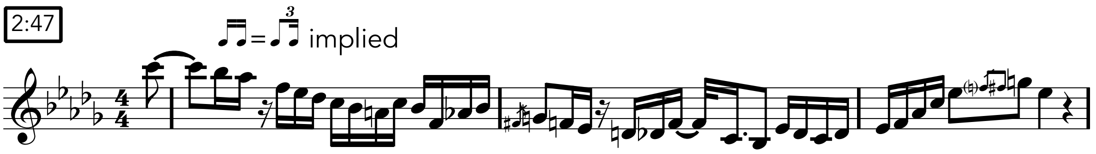


With effective lead sheet writing in mind, the chord naming was somewhat problematic with five flats, with difficult choices between functional enharmonic correctness and useful legibility. Thus F#m6/A is used where the functionally correct name is Gbm6(b5)/Bbb.

In order to establish a mood for the song, a semi-formal interaction occurred in rehearsal. The rhythm section trialled a longer introduction at various measure lengths, entering sequentially, and a variety of dynamic ideas which then involved negotiating several points of view. All of the ideas had sufficient merit to be tried. In the end, the eight-measure phrase option was agreed upon.

The introduction melody is allocated to guitar, with an instance of semi-formal variation and the added use of a guitar harmonic. The introduction and Letter A are recorded without bass and drums. Both chordal players' approaches are comparable with chords played on the minims with a few passing notes. The bass and drums enter at 0:39 with a rhythmic anticipation, establishing a gentle samba pattern. At the end of several phrases the guitar uses melodic riffs as a "call and response" device answering the vocal melody. The piano solo begins at 1:59, (Figure 23) at first stating the time feel strongly, later modifying the rhythm to intersect with the rhythm section, implying a 16ths swing feel at 2:51.

Figure 23.



Interplay between the drums and piano is evident on the repeat of the solo form; here the improvisation and overall dynamic subtly intensifies, highlighting the piano chromatic encircling (chromatic leading and passing) note choices as the drums include more regular fills and brush work on the snare drum. In contrast to the lead sheet is a semi-formal variation to the bass line at 4:11, JZ electing to play the root rather than the third.

Lyrical interactions

On 29 December, 2011 I emailed the chart, lead sheet and demo recording to JB. We discussed collaborating using the same approach that had been effective on “Mandarin Skyline”. Piano and voice parts were also included in the email along with spontaneously improvised lyrics transcribed from the demonstration: “we rise and fall”, “hearts with courage still”, “we tremble”, “surrounding you”. Themes and keywords were also included: “humanity”, “how resilient we are”, “how courageous”, “how incredible our ability is to forgive”, “to do outstanding things and yet we still fall” and “perhaps in love we are our bravest and our most vulnerable”.

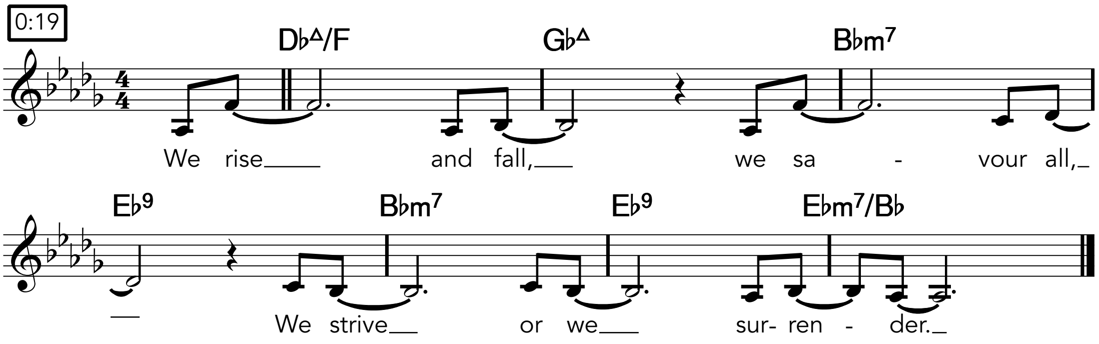
In addition, on 30 December we discussed by phone some metaphorical ideas around “falling”, in relation to the song’s title, “Rise and Fall”. The speed of this interaction was as rapid as the song’s initial musical collaborative conception; within forty minutes JB had completed some lyrics, highlighting the inclusion of some of the keywords (in bold).

We rise and fall

We savour all
We strive or we surrender
We cast our dreams
To savage winds
We cloak our **hearts with courage...(still)**

We hesitate
We contemplate
We stumble as we forge our path to **loving**
We ride this wave
And fearlessly
Embrace our **bravest** hour
Open, trembling for this gift
We rise, rise and fall

Figure 24.


0:19
D♭△/F
G♭△
B♭m7
We rise___ and fall,___ we sa - vour all,_
E♭9
B♭m7
E♭9
E♭m7/B♭
We strive__ or we___ sur- ren - der._

The grids below provide a summary of the type and scale of dialectic in "Rise and Fall".

Song Grid 1. Rehearsal and recording processes in "Rise and Fall".

	Collaboration	Interaction	Interfacing
Formal	1 (SR)	1 (JB)	
Semi-formal		5 (Rhythm section)	
Informal			

Song Grid 2. Improvisational processes in "Rise and Fall".

	Improvisation	Extemporisation	Variation
Formal	1 (MMc)		
Semi-formal			1 (JZ)
Informal			

Mandarin Skyline Track 3: "Spring Uprising"

Original Compositional Processes

The incentive for this song stemmed from the global political situation at the time (2012), specifically in Tunisia, but also encompassing the Middle East and the fight for democracy in that region.

Dialectic Interactions

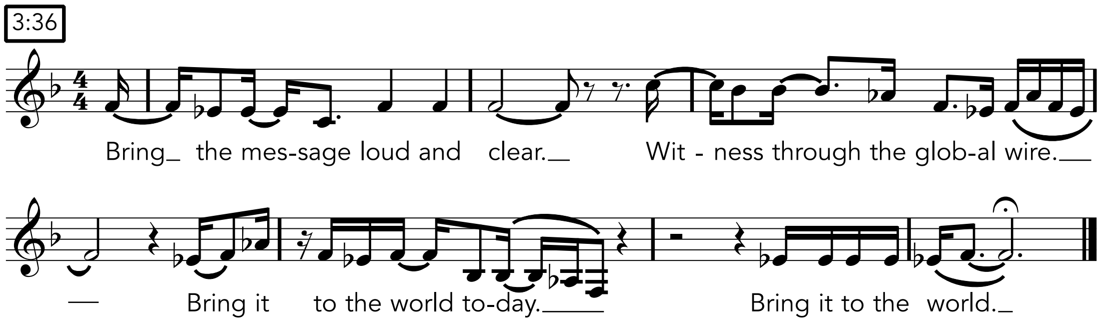
The song's harmonic structure is built with two sections, a verse and a chorus, with an anthemic instrumental passage used as introduction, interlude and ending. The verses are in D minor, choruses in F major. The verse is a structure of a six-measure phrase that is repeated, with an unusual chord progression: Dm7, F#^{o}, Gm7, E/B, Csus4, Bbmaj7/D and Ebmaj7. As the E/B is not derived from the key, it functions similarly to a B^o chord, bringing with it however, a sonic surprise.

The chorus was originally written with a descending bass line. There was an informal collaboration at the pre-recording rehearsal in which bassist JZ suggested a change to the harmonic tension to release the tonic pedal a measure earlier in the chorus. The ensemble experimented with the idea and still decided to keep the tension as it was.

The feel indicator on the lead sheet is an eighth groove, however the rhythm section interacted here semi-formally to imply a 16th feel. In addition, the accompanying piano part (SK) plays the chord voicings in a high register whilst the drums feature cross stick though the verse and then open snare drum in the chorus. The recording interactions also feature the guitar (MS) part using a treble sound playing staccato tonic octaves on the backbeat, a typical approach often heard in rhythm and blues.

The song finishes with a spontaneously improvised vocal part (Figure 25) at 3:36-3:59: “Bring the message loud and clear . . . Bring it to the world”.

Figure 25.


3:36
Bring_ the mes-sage loud and clear.__ Wit - ness through the glob-al wire.___
— Bring it to the world to-day.____ Bring it to the world._

Lyrical interactions

Repeating the same method as in the previous track, a lead sheet, melody and detailed lyrical concepts were shared by email and phone conversation with JB. The themes and keywords were:

> People bravely putting their lives on the line, making a difference on the streets, a real power to the global oppressed. With measure they continue to stand up, united, walking for peace from Burma to banks of Wall Street, Syria to Zimbabwe, and they continue to die for their freedom, conveying their message of peace with dignity, inspired by their strength, and courage, I’m overjoyed at their perseverance, resilience, such consequences to bring balance to a world in turmoil.

The verse lyrics and one line of the chorus were also sent.

> I'm reading between the lines
> It starts right here (a sign of the time)
> Those that live in fear
> They have found their voice
> They bared their flesh and bone; blood the calm before the storm
> OR Hold your heads held high before the dawn
> This message

This is no ordinary Spring (Up) or (A) rising

Justine collaborated with these lyrics for two verses:

From Burma to the wealth of Wall Street
The bell has tolled
Inspired by their bravery
And their perseverance
I am overjoyed
Restore the victory of balance to the world

From Syria to Zimbabwe
The rhythm of the drum
This time has come
Power united
To stand our ground and set this course of consequence

Informal interactions continued with focus on the chorus, discussions about tense, rhyming schemes, alliteration, phrasing and repetition. Below is the final result, with JB's input in italics:

I'm reading between the lines
Signs of this time
Once they lived in fear
Now they find their voice
Rising to their feet
To measure their flesh and bone *and* blood before the storm

They walk with warning
Courage to the core
Pulsing from pavement
Power of the streets
They brave *the calm and dare to bate the looming storm*
Ring the message loud and clear
Witnessed through the global wire
This is no ordinary Spring Uprising

Bring it to the world today
Before our eyes no ordinary Spring Uprising

The grids below provide a summary of the type and scale of dialectic in “Spring Uprising”.

Song Grid 1. Rehearsal and recording processes in “Spring Uprising”.

	Collaboration	Interaction	Interfacing
Formal		1 (JB)	
Semi-formal	5 (Rhythm section)	5 (Rhythm section)	
Informal	1 (JZ)		

Song Grid 2. Improvisational processes in “Spring Uprising”.

	Improvisation	Extemporisation	Variation
Formal	1 (SK)		
Semi-formal			
Informal			

Mandarin Skyline Track 4: “I’m Not Leaving”

Original Compositional Processes

This ballad, with intentionally uncomplicated harmonic movement, was composed using fast composing methods. The song was inspired by reflections on a close friend in need. There were no compositional collaborations and due to the nature of the material I resolved to have no lyrical collaboration.

A very slow tempo with a gentle straight eighth feel in the key of Bb major was selected using the improvising method—with one chord per measure and two in the last measure of the verse. The harmonic movement in Letter A consists of Bbmaj7, F/A, Gm, Eb/G, Bb/F, D7b9/F#, Gm, Ebmaj7#11, and in the last measure, Ebmaj7#11 and Cm11. The diatonic progression utilises inversions to create a smoother contour for the bass line. There is one modulation to the relative minor that is achieved through the first inversion III7 chord in measures six and seven. The verse melody, previously spacious, becomes more intense at the Ebmaj7(#11) chord in measure eight, which is employed to build tension towards the chorus. This dynamic build is amplified in the final verse by the addition of two extra measures.

The earliest score had D7/F# as the second chord of the verse. This was changed to F/A very early in the writing, again in the interests of maintaining a calm and unhurried feeling. The chord progression of the solo is based on a chorus, but as it follows directly after a vocal chorus, it was significantly harmonically altered to give contrast. Each chord substitution has much in common with the chord it replaces but also differs sufficiently to offer more improvisational scope and emotional variation. For example, the second chord of the chorus is Gm/F and the substitution is Fm7, so the bass contour is maintained but the harmonic movement is more dramatic.

Dialectic Interactions

Within the recording process, the collaborations were minimal but highly effective. The commencement of the chorus is in the relative minor with a descending bass line moving to VI, which is followed by a Gbmaj7#11 chord. This is of some interest as the guitar and piano players added a #5 to this chord, turning it into an altered D7 chord in first inversion. This alteration has the effect of making the resolution less predictable.

Also of interest, and evident in the sequence of scoring and recording, is the development of the piano ostinato in the verse. A semi-formal interaction occurred with SR in the rehearsal phase in relation to maintaining a consistent ostinato as much as possible while still supporting the harmonic and melodic structures and observing the principles of counterpoint. Several different versions were tested. Eventually it was accepted that it was better to double the third in the second chord rather than forfeit the calmness of an unchanging line.

The grids below provide a summary of the type and scale of dialectic in “I’m Not Leaving”.

Song Grid 1. Rehearsal and recording processes in “I’m Not Leaving”.

	Collaboration	Interaction	Interfacing
Formal			
Semi-formal		5 (Rhythm section, SR)	
Informal	1 (SR)		

Song Grid 2. Improvisational processes in "I'm Not Leaving".

	Improvisation	Extemporisation	Variation
Formal	1 (MS)		
Semi-formal			2 (MS, SR)
Informal			

Mandarin Skyline Track 5: "Keep It To The Letter"

Original Compositional Processes

Fast composing and theoretical methods were used at the outset of the song's development. The rhythmic subdivision that strongly emerged related to the genres of funk and soul music. As such, the improvised verse melody is based on, though not restricted to, the minor pentatonic scale with blues embellishments (in this case G minor), and consists of four similar four-measure phrases.

The melody is consistently varied in accordance with the style, but often resolves to a B natural at the fourth measure of each phrase. Many harmonic devices were tested to support both this and the varying requirements of harmonic tension and release at each phrase end. The harmonic structure continued to evolve after the recording of this song. The following table clarifies the evolution of these endings.

Table 2.

Ending	Original	Pre-recording	Recording	Post-recording
1st	C#m7(b5) D7(b9)sus	C#m7(b5) D7(b9)sus	C#m7(b5) Cm7	C#m7(b5) D7(b9)sus
2nd	Em7 / Fm7 F#m7	Em7 / Fm7 F#m7	C#m7(b5) Cm7	Em7 / F9sus
3rd	C#m7(b5) D7(b9)sus	C#m7(b5) D7(b9)sus	C#m7(b5) Cm7	C#m7(b5) D7(b9)sus
4th	Em7 / Fm7 F#m7	Em7 F9sus	Em7 F7 F#7	Em7 F9sus

The final harmonic sequence was extracted from the earlier material: the two chords from the original first ending above and the two chords from the pre-recording fourth ending, with each chord now given a full measure duration. The progressions from the third and fourth pre-recording endings became an ideal basis for a bridge, with the melody based loosely in the E minor blues.

The interactions also consisted of singing or playing ideas, discussing options and preferences, and trialling variations. The outcome was the development of an effective and suitable bass riff line. The chorus riff was also the subject of discussion at pre-recording rehearsals, and it was decided to modify the first and third iterations by delaying the riff by a crotchet, to add interest. The last measure of the chorus was rhythmically complex, and required editing; the solution was to subtract three 16th notes to shorten the riff to sound more natural for a bassist.

Dialectic Interactions

Several informal collaborative suggestions were made at the pre-recording rehearsal. One interaction from JZ related to an arrangement reduction, another from MS and SK related to using professional backing vocalists rather than using the band to sing. After reflecting and listening back to earlier versions recorded on my phone, I decided not to reduce the form and to at least trial the backing vocal idea.

Backing vocals were considered on the recording day, and some options were tested, but not used. However, one semi-formal improvisation of the vocal ideas remained as an audience participation feature in live performances—a simple rhythmic blues-based iteration of the hook that occurs as the chorus is sung.

The grids below provide a summary of the type and scale of dialectic in “Keep It To The Letter”.

Song Grid 1. Rehearsing and recording processes in “Keep It To The Letter”.

	Collaboration	Interaction	Interfacing
Formal			
Semi-formal		5 (Rhythm section, SR)	
Informal	3 (JZ, SK, MS)		

Song Grid 2. Improvisational processes in “Keep It To The Letter”.

	Improvisation	Extemporisation	Variation
Formal	1 (MS)		
Semi-formal			1 (LC)
Informal			

Mandarin Skyline Track 6: “All While You Sleep”

Original Compositional Processes

I had written and scored a fourteen-measure repeated section, Letter A (verse), using the fast composing method, and Letter B using a theoretical approach over several weeks of trialling and transcribing various ideas.

One lyrical idea was to establish a metaphor related to sleep and dreaming, and how within this state anything is possible. Ideas included, “all while you sleep, she’ll be running next to you”, and “all while you sleep, the angels replaced the stars”. I would write ideas down as fast as they came. There were three lyrical options and melodic ideas, but none that I thought worked effectively to create tension and lift from the intensity of the previous section. Additionally, I was dissatisfied with the harmonic progression and its link with the melodic idea.

Dialectic Interactions

I decided to trial and organise a formal collaboration with Michael Barkl (MB) by sending him the notated material. I included a demo recording (an iPhone recording of acoustic piano and voice) with an email outlining some previous options I had trialled and lyrical ideas. I also sent some instructions related to the direction and need for tension and release in the next section and suggested that this would need to lead smoothly back to Letter A. The tempo and the key centre were two elements that were at this time fixed—although I was open to whatever would be presented.

The original reference recording and first lead sheet contained an opening verse and one bridge. The structure of the recorded version was at that stage incomplete. MB replied with a melodic and harmonic bridge part. This comprised of a repeated four-measure section, which used the last two measures of the verse (slightly modified at the end of the second four measures), with a passing chord removed and a half measure inserted, in order to better shape the bridge conclusion. The passage from the end of the bridge into the improvised section was subject to considerable variation, and in fact was not finalised until pre-recording rehearsals. In that time there was considerable interfacing in aligning the lyrics to the rhythm of the melody. Subsequently, a new score was made to incorporate this. Further modifications to the score were made for the 2013 lead sheet, serving to remove any ambiguity from the chart whilst not altering the recorded structure of the song.

The feel that was first established in the demo recordings—a gentle but solid, slow, straight eighth feel in Ab/Fm—remained in place, and arrangement elements were not part of the collaboration. The introduction is a paraphrase of the final four measures of the verse. The hook melody in Letter A is always accompanied note-for-note by an ascending bass movement, moving diatonically from Cm7 to Fm11. The first iteration of this theme is on the last three crotchets of the introduction. The many subsequent reiterations are on the final three quavers of the measure.

At Letter A, the verse moves from Fm7 to the Ab via Eb2/G (to supply scalar bass movement), and rests on the tonic. On reaching the tonic a third time, the movement continues in crotchets downward through Ab, Eb/G, Fm7, Fm/Eb to rest on Dbmaj7, before the hook leads to a repetition of this structure. At the end of this repeat, the Dbmaj7 resolves very surprisingly to an unrelated Dm7. The destabilisation caused is so strong that the subsequent F minor chord does nothing to reestablish the original key centre, but rather evokes a completely unpredictable moment. This pairing of Dm7 and F minor becomes a pivotal vamp in the arrangement, and is used as a buffer before the improvisation commences and finally as the extended vamp over which the recording fades.

The Letter A melody consists of a series of phrases which move quickly upwards in large intervals; they rest one degree lower than the highest note, then fall through a mostly scalar passage, the third iteration extended with an anthemic melody over the descending bass line.

MB took advantage of the harmonic unpredictability at the end of the verse to formulate a bridge that starts in Db but moves quickly through a variety of key centres. This melody echoes the contour of the verse material, but staggers the ascent and descent to produce phrases that are double the length of those in the verse. This aligns with the arrangement featuring a parallel triadic contrary motion between the parts.

Formal improvisation from MS and PS presents a combined guitar and trumpet improvised solo section, used to create a weaving effect from one voice to the other—much like approaches in the earlier recording of “All At Sea”, with its guitar and piano call and response elements.

Since completing this song I have included it my live performance repertoire and there are now variations in the melodic line in the second eight measures, featuring octave leaps in the melody.

The grids below provide a summary of the type and scale of dialectic in “All While You Sleep”.

Song Grid 1. Rehearsal and recording processes in “All While You Sleep”.

	Collaboration	Interaction	Interfacing
Formal	1 (MB)		1 (MB)
Semi-formal		5 (Rhythm section)	
Informal			

Song Grid 2. Improvisational processes in “All While You Sleep”.

	Improvisation	Extemporisation	Variation
Formal	2 (MS, PS)		
Semi-formal			1 (LC)
Informal			

Mandarin Skyline Track 7: "Breaking Point"

Original Compositional Processes

The motivation and intention here was to write a song that could encompass four current social issues:

i) environmental and humanitarian impacts of global warming;
ii) anti-banking demonstrations: greed versus poverty;
iii) poor governance (Australian refugee policy around onshore and offshore detention facilities since 1991);
iv) the human condition: waiting until the edge of breaking point to take action or initiate change.

I had written a modal three-chord progression (Ebm9, Gbadd9 and Ab6) for the song using fast composing, theoretical editing, and lyrical and arranging collaborations.

The first chorus lyrics:

> Till we hit breaking point,
> We've lost our way, our dignity.
> Till we hit breaking point,
> Maybe there's another way,
> I'm hopin' we can get it right,
> So morning doesn't turn to night'.

It was a primary intention for this song to create a repetitive, mesmeric chord progression at a slow tempo, coupled with an equally minimal, direct but hopeful lyrical message.

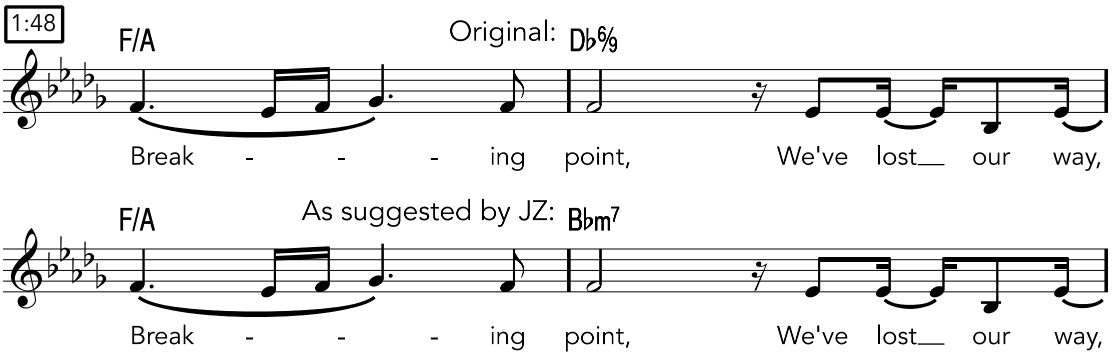
Dialectic Interactions

There was an informal interaction with MS regarding advice about types of guitar effects, looping options, octaves, and backwards delays. I suggested that some of the pieces featuring Stephen Magnusson on guitar had these types of effects, which MS was currently investigating.

The 3 January 2012 recording returns directly to the verse comping figure on the last note of the first chorus (rather than resolving to Bbm, a change under consideration). The 21 January chart includes the recorded melody, without lyrics.

The post-recording band chart documents the inclusion of the informal interaction of the change of the second chord in the chorus, Db69, to Bbm as suggested by JZ (Figure 26) in the first rehearsal, as well as the changed location of the bass solo after the second chorus.

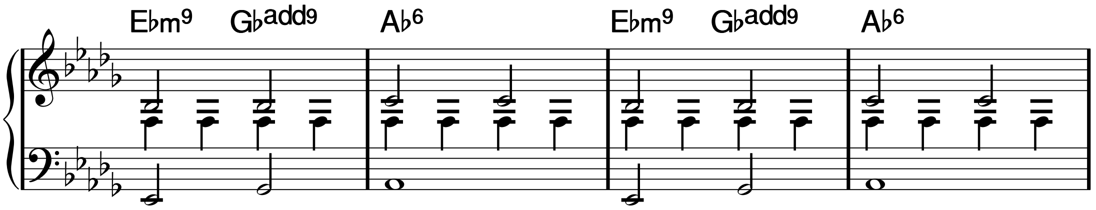
Figure 26.


1:48
F/A
Original: D♭6/9
Break - - - ing point, We've lost__ our way,
F/A
As suggested by JZ: B♭m7
Break - - - ing point, We've lost__ our way,

Recording interactions featured discussions with HS at the outset to clarify the tempo again: a very slow, driving, straight-eighth note feel in common time, in the key of Db/Bbm. The experience of recording the very slow ballad “The Very Thought Of You” informed the effectiveness and maintenance of this slow tempo.

As seen in Figure 27, the verses employed the Ebm7, Gbmaj7, Ab6 progression, with two beats on each of the first two chords, and a full measure on the third. While the chord names suggest rich voicings—Ebm9, Gbadd9 and Ab6—the voicings are intentionally very sparse, limited to bass and two other notes, with the tenor F on the piano driving the crotchet feel throughout. The Ab6 chord is functioning as a V7 chord, notwithstanding the absence of the seventh (Gb). The lack of harmonic resolution in the verses serves to build tension. The melody is a series of descending phrases with a single up-turn at the end of each, located high in the vocal register

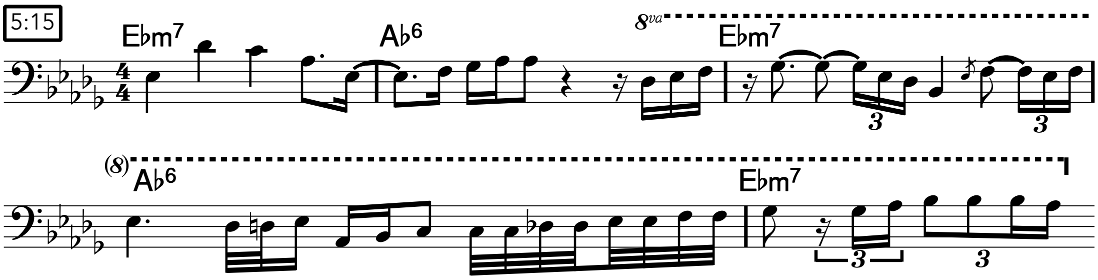
Figure 27.



This verse tension is released at the opening of the chorus with a protracted perfect cadence into the relative minor, with a measure on each chord. Ebm and Gbmaj7, echoing the verse structure, follow the first iteration of this. Ebm, then a modified perfect cadence into the relative minor, substituting Bmaj7 for F7, follows the second iteration again. There is then a reprieve that comes from the driving crotchet rhythm in the piano, before resuming for the second verse. The chorus melody contrasts starkly against the verse, hovering around the fifth degree of the minor key before descending to a low tonic at the end.

This structure is repeated, although the second verse is half the length of the first, and another measure is added to the final chord of the chorus to ease the passage into the bass solo. The prominent bass solo (Figure 28) is improvised over the harmonic structure of the verse, but without the driving crotchets.

Figure 28. Excerpt of the bass solo.



A third chorus, with the added measure of Bbm11, follows the bass solo. This is followed by a final section of new material, a repeated four-measure structure with one chord per measure in Bbm11. The chords are Bbm/Db, Cm/Eb, and Db/F. The use of Cm7 rather than the naturally occurring Cm7(b5) brightens an otherwise quite dark structure. The fourth chord is a richly voiced Bbm7 that includes the ninth and eleventh extensions.

In the third measure of the first chorus, both bassist JZ and pianist SR intuitively added a passing chord on beat four, Db6, to lead from Ebm to Bmaj7. This interaction was never discussed in rehearsal. It is omitted in later choruses, to maintain a higher energy level. I would suggest that greater familiarity with the song amongst musicians led to more subtle inclusion or exclusion of colour notes in harmony, notably on the opening chord of the chorus, where the flat nine note is included or omitted in order to better support the melody. The melody contains embellishments and alterations commensurate with jazz performance.

Lyrical Interactions

An initial informal interaction occurred in late December 2011, when musicians Jack Britten (JB) and Charmian Kingston (CK) spontaneously visited my residence. The topic turned to new projects and I played the song and sang the verse and chorus I was working on. They expressed interest and I mentioned the ideas I was developing. Among these was the idea of modelling the type of accompaniment I have heard used live by Australian jazz group The Necks; specifically their long mesmeric improvisational forms.[10]

I later emailed JB and CK a demonstration audio file, a lead sheet with melody and an outline with current lyrics, as well as a synopsis of the global environmental ideas. I included the keywords: sustainability, mountain, rivers, sky, breath, air, water, and future. I included a message of hope in the metaphor: “just like the sea we will rise”.

> Sweet words from salty throats
> Heavy hearts like old wet coats
> Turn around and face the sun
> To see what we’ve become

---

[10] *The Necks* are a well established; two-time ARIA Award-winning, Sydney-based experimental improvising trio made up of Chris Abrahams, Tony Buck and Lloyd Swanton. They have more than 30 years of performing experience and have released 19 albums to date.

Some hard words are spoken,
Some of us are black and blue
Till we hit breaking point
We've lost our way, our dignity
Till we hit breaking point
Maybe there's another way
I'm hopin' we can get it right
So morning doesn't turn to night
Just like the sea we will rise
We will rise
We'll rise

I arranged a formal interaction with JB and CK collaborating together, after which they submitted ideas for two verses:

My eyes have seen it
Mountains upon mountains tall
Rivers of confusion
Rivers that sustain us all

Highest emotions
Motions that will see us through
Some of us are broken
The rest of us are pushing up

The verse I sent them featured a melody parallel to the original demonstration audio, only in a higher register. I began altering the melody to accommodate the phrasing and lyrical ideas. I enjoyed their lyrical approach and the simplicity of the rhythm of the melody. I returned the second draft with changes to the phrasing and we collaborated on another verse online. Ten days later we agreed on the final iteration of the lyrics. I then recorded an audio demonstration; however, the verse melody still needed rewriting. I changed the key downward to better align with my vocal register.

The grids below provide a summary of the type and scale of dialectic in "Breaking Point".

Song Grid 1. Rehearsal and recording processes in "Breaking Point".

	Collaboration	Interaction	Interfacing
Formal			2 (JB, CK online)
Semi-formal		5 (Rhythm section)	
Informal		4 (MS, JZ, JB, CK)	

Song Grid 2. Improvisational processes in "Breaking Point".

	Improvisation	Extemporisation	Variation
Formal	1 (JZ)		
Semi-formal			2 (JZ, SR)
Informal			

Mandarin Skyline Track 8: "Watermarks" (5:14)

Original Compositional Processes

The first fast composing outcome produced the first sketch, using a driving staccato pulse in 4/4 as the accompaniment. The two subsequent iPhone recordings were in a slow 12/8 feel, and contained a chorus that was eventually not used. The final reference recording reverted to 4/4, and contained the evocative piano ostinato that became the binding musical feature of the CD track.

I had written the piano part as an introductory riff, featuring a syncopated semiquaver ostinato on a Cm13 chord. This ostinato would establish a small degree of tension just prior to the release of the verse melodic motifs.

Dialectic Interactions

A formal interaction was scheduled with SR to complete reviewing the melody and chord progression options I had been trialling for a ten-measure bridge, which would become Letter C. One option was to feature a modal element using only the Abmaj7 chord; a second option was a subtle modulation to Eb major using Ab/G in alternating two-measure patterns. While improvising the progressions, an error was played—an

Fm7 chord that aligned with the melody—and this continued to inform the harmonic changes to a fifteen-measure bridge. SR also suggested using two measures of the introduction figure at the end of Letter C to assist the transition into the solo section.

The ongoing dialectic with regard to "Watermarks" was the cause of a great deal of change during writing, at pre-recording rehearsals and before later performances. The lead sheet drafting consisted of four scores:

- a scratch lead sheet, 17 December, 2011;
- a three-page piano vocal score, 9 March, 2012;
- a five-page piano vocal score, 24 September, 2012;
- and the band chart, 6 January, 2013.

Subtle phrasing changes to the melody occurred after the first sketch. Significantly, the opening two-note phrase is repeated in measure three, rather than altered as it appears in the scratch lead sheet. Since I was dissatisfied with the overly syncopated funk feel played on the recording in the chorus, time was allocated to addressing the rhythmic issues to find a more flowing approach before the launch performances.

Once each section was finalised, the focus was on arranging with smooth transitions—the greatest difficulty being the transition from the final chorus to the snippet of verse used as a tag. This transition was altered again at a pre-recording rehearsal, and altered further prior to release performances. It has finally settled to the version that appears in the 2013 lead sheet.

The grids below provide a summary of the type and scale of dialectic in "Watermarks".

Song Grid 1. Rehearsal and recording processes in "Watermarks".

	Collaboration	Interaction	Interfacing
Formal	1 (SR)		
Semi-formal		5 (Rhythm section)	
Informal			

Song Grid 2. Improvisational processes in “Watermarks”.

	Improvisation	Extemporisation	Variation
Formal	1 (SR)		
Semi-formal			1 (LC)
Informal			

Mandarin Skyline Track 9: “Refuge”

Original Compositional Processes

A formal interaction was planned with guitarist MS. We agreed to send draft ideas to one another via email, and collaborate on audio demos also via email and possibly by telephone. MS sent a draft of a part of an unnamed song and I sent a transcription of something I had been working on. After playing MS’s piece and changing the key of my piece I realised the fragments would merge effectively. I sent this to Matt and he re-harmonised my melody, continuing on from the last chord of his progression. The email communication continued with changes made to the melody and harmony. We informally discussed sonic ideas for the song, agreeing that it could sound “Norma Winston-esque”.[11] I suggested using trumpet, voice and guitar, thinking that PS’s sound would perhaps be best. MS agreed on an instrumental approach and we exchanged examples of instrumental songs as models and inspiration for the version that MS submitted on 2 February, 2012.

Dialectic Interactions

The most suitable key for all three instruments was selected as G major, but the piece opened with improvised melodies over a series of paused chords: Fm, Cm9, Dbmaj7, Abmaj7, followed by a unison rubato motif. The song developed with a medium bossa nova tempo with an AABA form, with the final A section extended.

The Letter A begins on the tonic chord, using the standard F#min7(b5) to B7(b9) to move to the relative minor before making a surprise move to Bbmaj7. This excursion away from the key signature is then taken further with a move to Ebm9. An upward chromatic step to Em9 ends the modulation, and chords C and D13(b9) lead to the next section, be it A or B. Of interest is the expression of D13(b9) as B/D, a configuration that omits the seventh from the D7 chord and thus has a more "raw" effect.

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[11] Norma Winston is an internationally renowned virtuosic British jazz vocalist who often approaches songwriting with wordless improvisations.

The Letter B section operates more like a chorus than a bridge. It remains in the tonic key and moves to C and back to G. In the second four measures, the C chord is replaced in the latter half of its duration by Am13. Letter C is identical to the earlier A up to and including the seventh measure. The D13(b9) chord is omitted and instead the song approaches resolution using G/B, Cadd2, G/B and Abmaj7. The final iteration of the head follows this structure completely, and the song is linked with a reiteration of the opening four measures.

The structure and harmony of this song have remained largely unchanged since their conception. The later version of the lead sheet was created to formalise the "tag", which was originally designed at pre-recording rehearsal.

Mixing Interactions

At the time of mixing, MS was away and unable to be contacted regularly. However, he had pointed out that the wrong guitar part (the guide guitar part) had been used and that he was unhappy with the track as he could also hear the click track, which I had understood to be guitar and trumpet valve noises. After this was reviewed by HH and mixed for best outcome, MS agreed for the track to be used.

The grids below provide a summary of the type and scale of dialectic in "Refuge".

Song Grid 1. Rehearsal and recording processes in "Refuge".

	Collaboration	Interaction	Interfacing
Formal		1 (MS)	2 (MS, LC)
Semi-formal		1(HH)	
Informal		1(MS)	

Song Grid 2. Improvisational processes in “Refuge”.

	Improvisation	Extemporisation	Variation
Formal	3 (PS, MS, LC)		1 (LC)
Semi-formal			
Informal			

Mandarin Skyline Track 10: “Lost Sons”

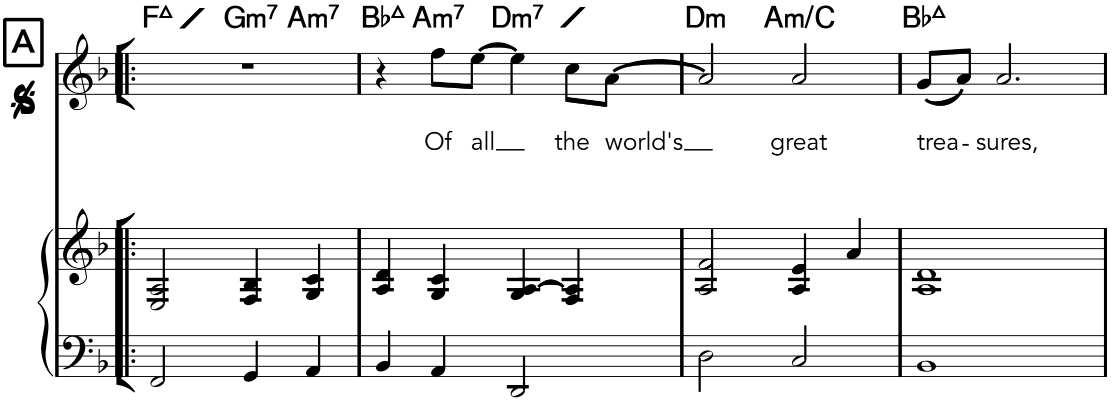
Original Compositional and Lyrical Processes

The next formal collaboration followed with JB. By this stage, we had established an effective method, comprised again of sending a draft lead sheet, demonstration recording, synopsis of my intention for the song and a selection of keywords I hoped might be included. The chorus lyrics were almost completed and I had several draft verses. The lyrical collaboration, which took place online, was very interactive with alternative options sent back and forth, working on variations for the three choruses. The liner notes include the dedication to my long time friends, “Of great significance is “Lost Sons”, dedicated to the Constable family as a whole and written specifically about two exuberant men, Byron and John . . . this album is dedicated to this phenomenal family.”

Dialectic Interactions

“Lost Sons” began with formal collaborations with SR. Using the fast composing method, an improvised chord progression (a diatonic progression) and improvised melody became the basic format of the verse (Figure 29).

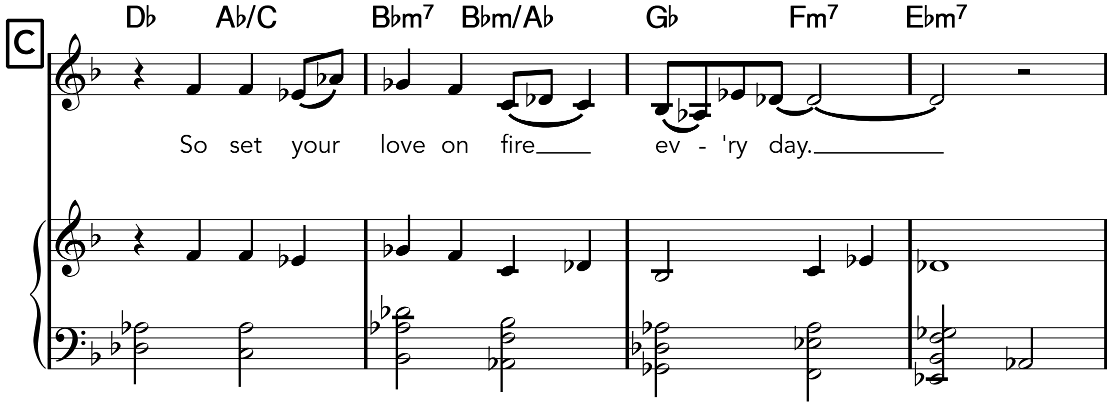
Figure 29.


A
FΔ Gm7 Am7 BbΔ Am7 Dm7 Dm Am/C BbΔ
Of all the world's great trea - sures,

The chorus is in the relative minor, and an interaction with SR trialled a voicing option of an Eb69 chord as a tritone substitute to lead to Dm7, twice followed by Eb7sus4 and Eb9 chords, before repeating the opening sequence. This worked effectively with the melody and interestingly, after the recording, the final two chords were changed to Csus2/E and Dm11, which have endured through subsequent performances.

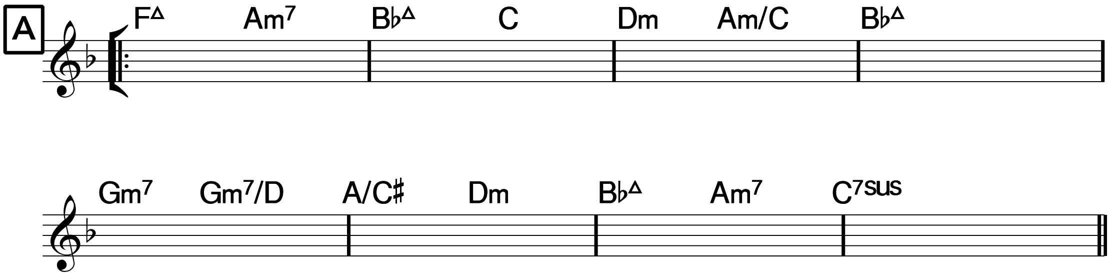
The formal interactions continued with modelling the verse root movement for a bridge (Letter C). This was formulated in keeping with the quasi-classical nature of the verse in Db, the bass line descending in minims (Figure 30) through the scale from Db to Eb with the supporting chord progression.

Figure 30.


C
Db Ab/C Bbm7 Bbm/Ab Gb Fm7 Ebm7
So set your love on fire ev - 'ry day.

In the rehearsals for the launch performances there was an informal interaction with SR and JZ related to a change made to the verse, resulting in two chords per measure (Figure 31).

Figure 31.



The ensemble played the new lead sheet but preferred the original root movement format. Tempos were slightly increased and solo allocations differed from ensemble to ensemble.

The grids below provide a summary of the type and scale of dialectic in movement for.

Song Grid 1. Processes involved in producing “Lost Sons”.

	Collaboration	Interaction	Interfacing
Formal	1 (SR, JB)		
Semi-formal		5 (Rhythm section)	1 (JB)
Informal		2 (SR, JZ)	

Song Grid 2. Improvisational processes in “Lost Sons”.

	Improvisation	Extemporisation	Variation
Formal	1 (SR)		
Semi-formal			
Informal			

Mandarin Skyline Final Formal Recording Interactions

Due to time constraints Helik Hadar had left the mastering incomplete. Therefore, each track required final editing of fade points (lowering the amplitude of end levels). In addition, noise left on each track needed addressing and the time duration that separated each track needed finalising. The majority of the tracks were too long and required this type of editing. Fortunately, a friend and colleague, Jim Kelly, was available to do this work.

Mandarin Skyline Mixing Notes

Below is the table sent to Helik Hadar for mixing *Mandarin Skyline* on 18 September, 2012.

Table 3.

"All While You Sleep"	Fm	Guitar and piano Solo	Fade at measure 196
"Watermarks"	Cm	Guitar solo	Issue: "long before you" (measure 58 and measure 67) and "falling" seems to get lost volume wise (measure 150).
"Breaking Point"	Db	Bass solo	Pitch issue: at the end of the song: "we will rise". Fade at measure 260.
"Keep It To The Letter"	Gm	Guitar solo	This tune originally had backing vocals but, long story short, ran out of time for session vocalists, so the chorus is rather stripped back.
"Lost Sons"	F	Piano solo	Lyric "absent eye" (measure 165) low in volume. Pitch issue: on "night" in verse one.
"Mandarin Skyline"	Db	Trumpet solo	Undecided about fade at measure 135 or measure 155.
"I'm Not Leaving"	Bb	Guitar solo eight measures	Tone issue: "I'm not leaving".
"Rise and Fall"	Db	Piano solo	Two pitch issues: "embrace" (measure 53) and again "embrace" (measure 129).
"Spring Uprising"	F	Piano solo	Tone issue on "through" (measure 123).
"Refuge"	Cm	Trumpet and guitar solo	Idea is to be in unison with trumpet but not perfectly aligned.

Album Design Collaborations

Most of the composing for this album was done on the piano in my home, in the main living area, which faces a large painting I purchased many years ago, *New York by Night* by the artist Bek Kinsey (BK). BK's work was directly in my line of sight whilst fast composing and improvising. In a similar method to the design of *Get Out of Town,* the important acknowledgement of the formative influence of the work itself was directly included in the album design process with graphic designer Heidi Minchin (HM). With BK's permission, the design for *Mandarin Skyline* would use deconstructed images from the painting, fragments that would be digitally manipulated throughout.

Conclusion

Mandarin Skyline afforded me the opportunity to reinvigorate my practice, encompassing several stages that involved composition, collaboration and arranging through to post-production. Dialectic processes were fruitful, at times challenging, enjoyable and spurred creative new directions.

The song-by-song analysis of dialectical interactions, discussed above, also navigates the emerging compositional developments from *Get Out of Town* to *Mandarin Skyline,* demonstrated by the following outcomes:

- inclusion of songs without lyrics where the intensity of the vocal-instrumental unisons attempt to create the effect of a shared focal point;
- collaborations where the musical and lyrical components are tightly bound into a coherent relationship;
- developed use of chromatic harmony;
- inclusion of improvisational methods;
- greater employment of textural and timbral effects; and
- increased confidence of the composer, including some involvement in audio mixing interactions.

Interpersonal skills such as designing, managing and maintaining interstate recording session schedules were particularly enhanced. Leadership skills were also enhanced by the requirement of efficient, succinct and respectful communication related to specific needs for each song. In some instances, interactions and studio performances were challenging as the juggling of organisational aspects made it difficult to provide the requisite leadership focus at all times. Nevertheless, the collaborations with musicians, lyricists and engineers resulted in the expanding of my repertoire of skills as a composer, band leader and arranger.

Chapter 6

Reflections on the Compositions and Dialectics on the album *Weave*

(10 songs: duration 66:36)

This chapter documents the creation of the CD album *Weave*, from the initial conceptions through to studio realisations. As with the previous chapter, documentation includes analysis of processes and outcomes relating to musical composition, lyric writing, lead sheet creation, rehearsal, preproduction and studio recording, as well as postproduction and artwork design collaboration.

Overview and Original Compositional Processes

Building on the greater confidence and personal agency gained from my experiences during the making of *Mandarin Skyline,* I sought for the third album, *Weave*, a decrease in interactions within the composing itself, a greater role in the improvisational aspects including more vocal improvisations (solos), and more involvement and interactions in the mixing and mastering stages. A strategy on *Weave* was to further explore non-lyrical writing, and improvisational concepts such as fast composing.

Weave's fourteen-piece creative team comprised of a rhythm section, saxophone sextet and string quartet. The rhythm section was made up of Stephen Magnusson (SM, guitar), Steve Russell (SR, piano), Danny Fischer (DF, drums), Frank Di Sario (FDS, acoustic bass) and Brendan Clarke (BC, acoustic bass). The saxophone sextet comprised Carl Mackey (CM, soprano saxophone), Angela Davis (AD, alto saxophone), Tony Buchannan (TB, alto saxophone), Carlo Barbaro (CB, tenor saxophone), Julien Wilson (JW, tenor saxophone), and Phil Noy (PN, baritone saxophone). The string quartet consisted of Lizzy Welsh (LW, violin I), Natasha Conrau (NC, violin II), Anna Webb (AW, Viola), and Charlotte Jacke (CJ, cello).

This new work and new recording team presented me with the opportunity to compose and trial a new phrasing approach, building on my exploration of composing in an irregular meter. The best example is the song "No One Else But You", which is discussed in greater detail later. It features a nineteen-beat phrase. Rather than edit the phrase length, I decided to keep the very first creative outcome (which was improvised) without any rephrasing or editing. This was new terrain, moving away past pathways that involved editing and readjusting outcomes from fast composing methods, and instead accepting and working more innovatively within the initial creative idea. Also to be discussed at length later in this chapter are the ways this one informal (self-motivated) interaction opened up new approaches in arranging concepts.

Collaboration took an unexpected path with this album because at the rehearsal the day before recording, the recommended drummer was having difficulties playing the songs in irregular meters and was not able to read the charts. After input from the other ensemble members, I decided to book an alternative drummer that evening. Fortunately DF was available. He understood the situation, the task ahead and that there would be no time for rehearsal. Because of this, the collaborative drum interactions for all songs had to be communicated very concisely. There was only time to quickly discuss and "map" the arrangements, describe the compositional intent required, and share a little about the lyrical intention. Roschelle and Teasley's study (1995, pg. 70) points out:

> collaboration is a process by which individuals negotiate and share meanings relevant to the problem-solving task at hand . . . Collaboration is a coordinated, synchronous activity that is the result of a continued attempt to construct and maintain a shared conception.

The situation with DF perfectly illustrated this.

Individual track analysis

Weave Track 1: "Filament"

Original Compositional Processes

The title for the song "Filament" describes, metaphorically, the concept of threads of input from collaborative musicians all spinning together to form the whole, supporting the idea expressed by Australian composer and vocalist Gian Slater in an interview in *Extempore* (2009, p. 95): "playing music with people is entering into a relationship that is so much more fruitful if there is trust, intimacy, generosity and respect from all parties."

The construction of "Filament" followed a pathway I have used previously: fast composing, improvising on the piano with chords and melodies, and refining voicings. The time signature was selected after experimenting with the progression in a number of meters; 5/4 suited the phrase lengths of a melody I was trialling. The selection of this time signature and others featured on *Weave* reflects a personal composing development. I had regularly edited phrasing or measure lengths to select less complex time feels or to contain a song within the parameters of one time feel. I had not experimented in these time signatures as extensively as in other time feels.

The first chord progression consisted of one measure each of Dm11, Ebmaj7(#11), Abmaj7(#11) to Gm11 repeating, over which I sang improvised guidetones: notes in common and tension notes, deciding to use the major7(#11) extension in both chords. At this stage of the songwriting process, I began to use less of an improvisational method and more of a theoretical approach, using a tritone modulation to Ab. This was at first motivated by time constraints as there was only a six-week window for composing, arranging, scoring and recording all of the songs before returning to my teaching commitments. Also, once I had played the idea on piano I found it sonically attractive and this reinforced the choice. I returned to this method throughout the creation of *Weave*. The chords I constructed from this method were Abm7, Amaj7(#11), Dmaj7(#11) to Dbm11, then in the next four measures, Abm7, Amaj7(#11), Cmaj7(#11) to Dbm11. The progression was appealing, because of the tone clusters and the absence of major or minor thirds in the voicings. I enjoyed the constant #11 voicing that naturally reinforced the Lydian colour.

Dialectic Interactions

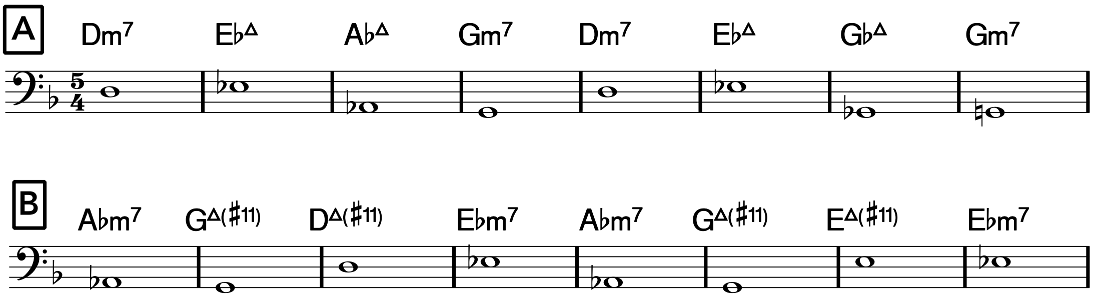
As discussed above, there was a deliberate reduction of dialectic processes within the composing stage of *Weave*, but a heightened focus on such processes during the recording. The only informal collaborative discussion related to “Filament” occurred with SR regarding voicing options. The suggestion was made to remove the #11 in each chord in Letter A. I agreed as my melody included the extension note, an A natural over the Ebmaj7#11 chord and, similarly, a D natural over the Abmaj7#11 chord. The inclusion of the #11 voicing in Letter B suited the texture for the #11 voicing, which I decided to keep the same.

Once the structure of the chord progression was completed I then reverted to the fast composing method, now incorporating vocal improvisation. I improvised quite freely over the A, B and C sections, focusing on creating new melodic lines in each repeated chord progression, but also on maintaining spontaneity. The rhythmic interplay was a key element to explore, not only in creating variations but also to further expand on previous derivatives. I recorded this session of my improvisations on an iPhone, and transcribed each section with very little editing. As the melodies emerged and began to take phrasing shape, I began to hear how these new sections would inform the overall arrangement. The arrangement design is directly aligned to the melody’s overall dynamic lift.

Given the swing feel in 5/4 time, I particularly wanted to avoid the “Take Five” accent on beat one (syncopated) with beats three, four and five straight. The song commences with an introduction featuring repeating accents on beat three. This creates an effective sense of tension, which is enhanced by the harmonic tension of repetitive chord voicing similarities. The saxophones were used to create almost a drone effect over the introduction progression.

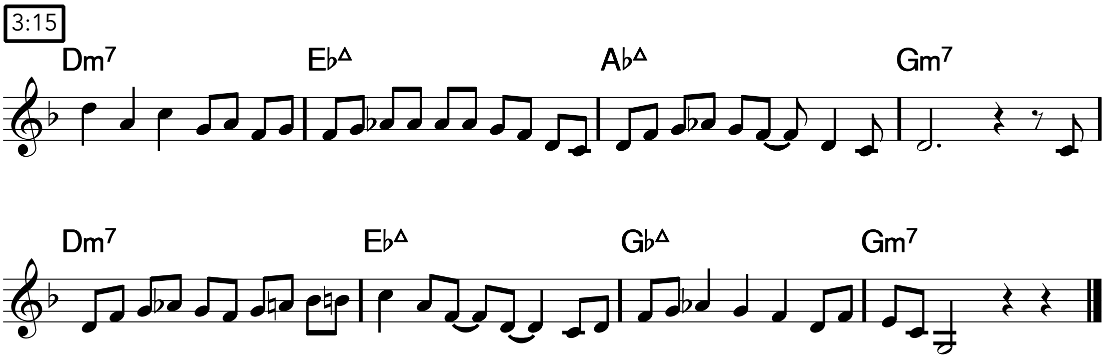
The key harmonic concepts relate to the function of the chord progression (Figure 32). The key is in D minor, with the chord progression comprising of four repetitions of i, bII, bV, iv, but with bIV replacing bV every second time, and a Gbmaj7 chord functioning as a harmonic surprise within the key of D minor. At Letter B, the chord progression is based on a vertical inversion of the bass line of Letter A, but with the same order of chord quality, and modulated to resolve on Eb minor.

Figure 32.



In relation to melodic concepts, the melody of Letter A is comprised of four similar phrases of four measures. Each begins with the same two-measure descending melodic arc followed by different responses. The range is an octave plus a fourth. The B section uses an ascending Eb minor scale, one note per measure, starting from the second degree of the scale. Later sections were composed using improvisation techniques, such as repeated chordal progressions and singing variations of melodies, scales, guidetones, and also trial and error. Letter C is mostly diatonic and largely pentatonic, and features a range of an octave and a fifth. The eight-measure E section is less pentatonic and uses Lydian mode, and the range increases to an octave and minor seventh. The F section incorporates more blues phraseology in measures two, three, five, and seven. The melody is performed in unison by voice with two saxophones, tenor and alto (Figure 33). This reinforces the melody texturally. The blend was essential; three voices align to sound like one, with the aim of creating a new sound.

Figure 33.



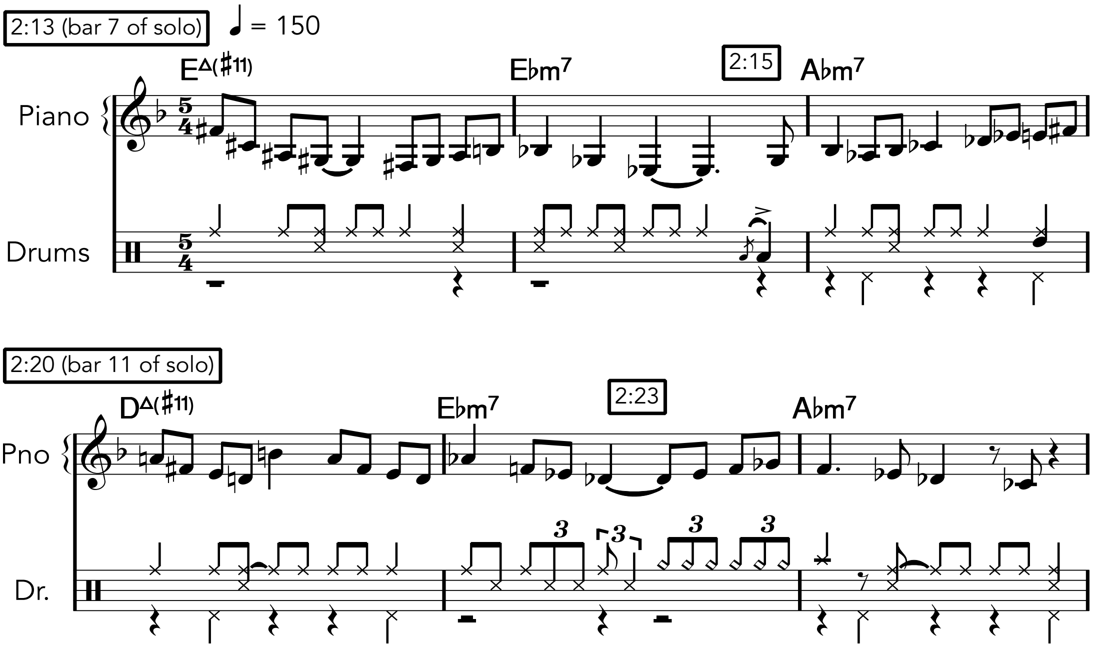
The key rhythmic concept from Letter A features a syncopated five-feel with swing quavers. As the song develops, the syncopation at Letter B is sparser, focusing intentionally on the crotchets with an emphasis on the third beat of each measure. This rhythmic idea was combined with the Letter A chord progression to create the introduction. The melody in this section has four-measure phrasing similarities, then within Letter C the syncopation increases and becomes less predictable in its rhythmic pattern; the first and fourth lines are similar for the first two measures. This is followed by Letter E, which is fully syncopated and features a Dm7 arpeggio. Then at Letter F the syncopation decreases; this combined with the bluesy aspect serves to create more forward motion, more drive.

“Filament” features three semi-formal interactions for solo sections. Solo sections were 32 measures, except for the vocal solo of 16 measures. The piano was allocated the first solo, followed by weaving tenor and alto horns to create motion, reinforcing the “one voice” concept in the unison melody. In Letters B and G there is an allocation of saxophones on two parts, into accents. The harmony—and some of the organisational elements such as the allocation of measure length, melodic devices used earlier in the song, and rhythmic devices approaching the solo entry points—creates a framework that directly informs the soloists with partial parameters within which to improvise. No instruction—such as the use of a specific mode or overall approach—was given to the soloists in this instance.

Despite composing the chord progression and selecting which section I would solo over, the pressures of juggling multiple roles impacted upon my performance. My time was split between scoring, arranging, budgeting, coordinating with 14 musicians and the studio engineer, booking travel arrangements, organising catering, paying musicians' invoices, dealing with photographers and film crew, submitting grant applications etc. In the midst of these tasks I neglected to allocate enough deliberate, focused practice time for my own improvising preparation for this song. This is most apparent in the harmonically challenging vocal solo at Letter G, as my improvisation is not as rhythmically free as I would have liked nor as melodically varied.

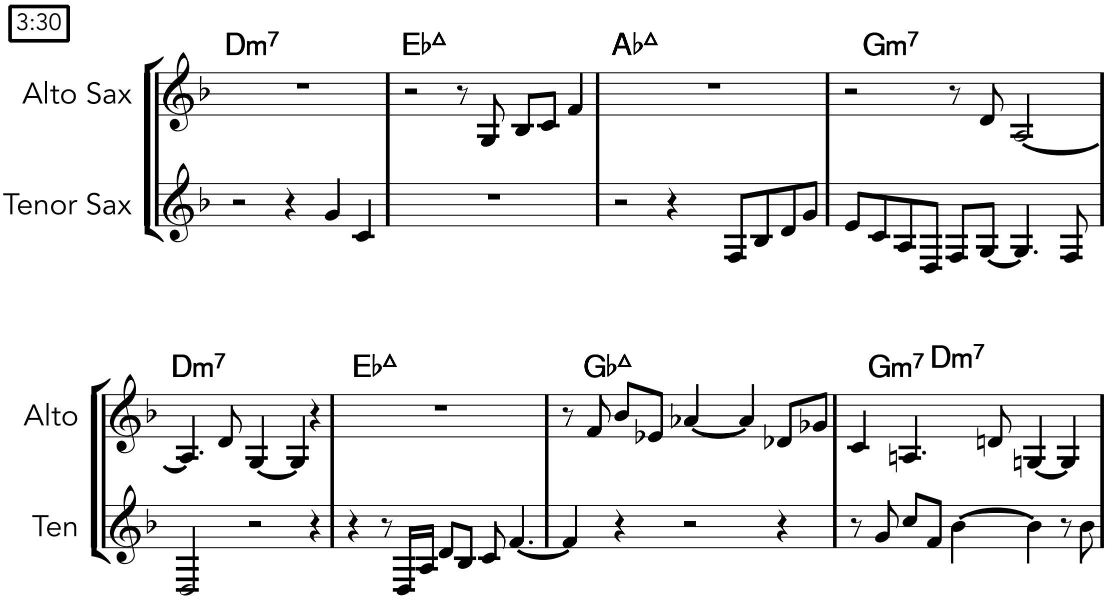
The spontaneous and collaborative nature of the rhythm section interactions in the piano solo by SR (Figure 34) at 2:01-2:59 is evident in the interplay of the bass and drums from 2:01. Although the bass interaction is minimal, the drums are heard punctuating between phrases at 2:15 and at 2:23. The guitar enters at 2:31, reinstating the central riff. The drums at this point are responding to the piano's rhythmical direction at 2:37. As Givan (2016) suggests, "interaction in jazz ensembles can often be much subtler . . . it may involve as little as echoing a single pitch or fleeting rhythmic pattern" (para. 12.

Figure 34.



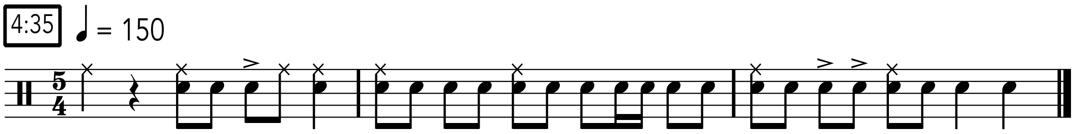
The combined alto and tenor saxophone solos commence simultaneously at measure 73, at 3:30-4:27. There are just two words of instruction on the lead sheet: a framed indicator stating "solo weaving". I had not named the album *Weave* at this time; nevertheless, clearly it was on my mind. I had expressed a desire to have two saxophone voices crossing one another's paths, intersecting and weaving to form one voice. The soloists CM and JW are highly experienced improvisers (Figure 35), who did not question or find issue with my request.

Figure 35.



The last rather short solo is allocated to LC, which enters at Letter G, at 4:30-4:58. The solo is the same as the B sections and is challenging on two levels. Firstly, the harmonic progression alternates between diatonic and non-diatonic movements—a measure in each mode, using Dorian mode on the minor seventh chords and Lydian on maj7(#11) chords. Secondly, this section of the arrangement is quite rhythmically dense with the rhythm section and saxophone backing parts all occurring throughout, creating less space. Hodson (2007) observes that a "soloist interacts in the context of performance either to clarify or obscure structural and phrase boundaries" (p. 98). This can be heard in the drum part at this time. The drummer is no longer playing the obvious swing quavers, but rather is playing crotchets on the ride cymbal emphasising beat three, and playing a marching-style straight eight pattern on the snare drum (Figure 36).

Figure 36.



Of interest is the juggling act that the rhythm section has to perform to maintain the time and supply the groove, providing the harmony and accompaniment, whilst also keeping the individual balance within the collective ensemble and simultaneously interacting with the soloists' directions. The piano and vocal solos were recorded with the rhythm section and the duelling saxophone solos were overdubbed on the pre-recorded rhythm section; here one would expect that only a one-way interaction is possible, yet the two players are responding both to one another and to the bed track. As Hodson states, "improvising jazz musicians balance the constraining factors of the structural, syntactical aspects of the composition they are performing with the dynamic, interactive processes that take place between the members of the ensemble" (p. 21).

Mixing interactions

Additional semi-formal interactions occurred in the mixing stages at Nikko Schauble's (NS) Pughouse Studio (PHS) and Jim Kelly's (JK) Tone Ranger Studio. The mixing interactions on "Filament" were focused on achieving a unison blend between voice, soprano and tenor saxophones. I was keen to be involved in all mixing interactions.

The grids below provide a summary of the type and scale of dialectic in "Filament".

Song Grid 1. Rehearsal and recording processes in "Filament".

	Collaboration	Interaction	Interfacing
Formal			
Semi-formal		7 (Rhythm section. NS, JK)	
Informal	1 (SR)		1 (LC)

Song Grid 2. Improvisational processes in “Filament”.

	Improvisation	Extemporisation	Variation
Formal	1 (SR, JW, CM, LC)	2 (JW, CM, LC)	2 (JW, CM, LC)
Semi-formal		1 (LC)	1 (LC)
Informal			

Weave Track 2: “True North”

Original Compositional Processes

The second track on *Weave*, “True North”, was composed using four methods: fast composing, theoretical construction, editing and arranging. The fast composing method I employed here—simultaneously creating melodic and lyrical ideas—is directly informed by several decades of improvising in many genres and singing a broad selection of jazz standards (in particular modal music).

My past live performance practice had included some residencies with guitarist James Sherlock and pianist and bassist Steve Russell. In these, my improvisations would often include lyrics incorporating titles and imagery of local landmarks and political social commentary, delivered in a comedic manner. These “remembrance” improvisations would frequently occur while I was singing within the structure of a song that shared the same harmonic progression with another tune—often there were melodic similarities as well. It is a method that calls to mind the common practice of instrumental improvisers using “quotes” from other melodies during their solos. Hicks (1984) provides an interesting description, affirming that

> quotation in music has many forms: allusion, hints of older structures, suggestions of archaic styles, reworking, or revision . . . The further we distort an original or misquote it, the less likely we are to consider it a true quotation. (p. 2)

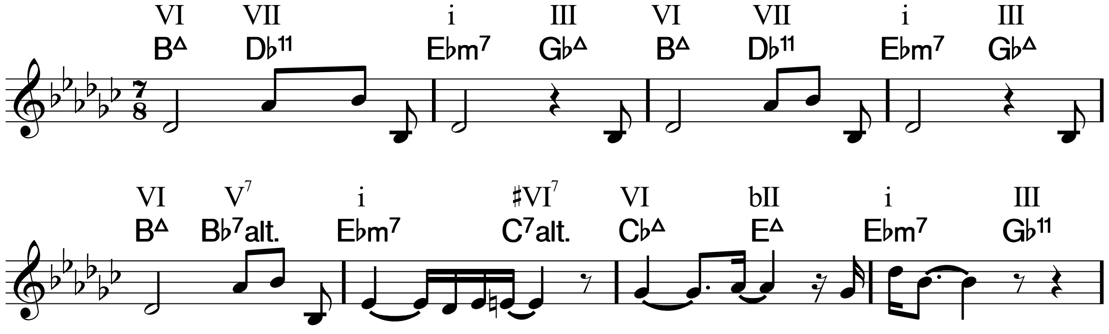
In this case, I was not quoting short phrases, but rather singing a completely new song in the same key from one point of harmonic movement to another point of similarity, before attempting to lead seamlessly back to the original song. These interaction types were employed after various considerations: the suitability of the venue or the kind of engagement booking, the communication and relationship between the musicians and myself, and the type of audience present. The communication was vital as this improvisational method required a great deal of the accompanist, such as a very broad repertoire knowledge, and the ability to play the song in any selected key, all the while playing in time and maintaining the groove.

Dialectic Interactions

Letter A of “True North” was written utilising the fast composing method, again avoiding editing the initial harmonic patterns. The melody was developed through a sequence of improvisation, transcribing, improvising, and then editing. On investigation, I had written a chord progression which made repeated use of the iv to I chordal movement, but this was always followed by a different chord, many of them borrowed; that is, not natural to the key of Eb minor. There is a section of borrowed chords in the last three measures of Letter A. The last iteration of iv-I leads to the VI chord, which is followed by Dmaj7, Cm7 and Dbm, none of which are native to the key. Improvising over the progression unveiled the opening melodic theme, which uses a Gb major arpeggio followed by a descending diatonic scale. The range of the melody is an octave and a third, based entirely on Eb minor pentatonic with the exception of one chromatic note, E natural in measure six.

For Letter B, (Figure 37) I used a theoretical method in relation to harmonic movement, which features a more predictable, though still varied, turnaround-type chord progression.

Figure 37.



Lyrical interactions

The following step involved a formal lyrical collaboration with Lauren Lucille (LL) a vocalist and songwriter whom I have known for many years and who currently resides in London. Correspondence was informal and by email only. An email sent to LL outlined several themes and keywords I wanted to investigate further as a continuance from the song "Spring Uprising" I had written for the previous album *Mandarin Skyline.* The themes identified were: homelessness, refugee families, global migration and immigration policies. I had selected the title "True North", and outlined the keywords: "luminous", "journey", "a good direction", "magnetic", "ecliptic", "navigates", and "follow the right path". The email also included the melody on a lead sheet.

> When did our love become our fear?
> We've left what we had grown/loved for all those years
> Dangerous path
> So very far
> We will walk on, and on
>
> What can/could we/they do to find our/their way
> We cannot sit and watch our lives go by
> We know the past is past
> New journeys begin
> Now, now

Informal feedback was undertaken via email. I edited and added lyrics to LL's draft.

When did our love become our fear?
We've left all we had known for all those years
A dangerous path
So very far
A people lost in time

What can we do to find our way?
We're drawn to what is luminous and true

I had written lyrics for the B section during this time.

Life sends the unknown
New lives places and homes
We find how we have grown as we move
Towards the night

Limited time with the ensemble members necessitated very effective detailed charts, including significant rhythmic aspects. The lead sheet was written so that what is conventionally notated as eighth notes in Latin music is given as 16th notes, (the conventional two measures notated as one), the advantage being that Letter B could be written in 7/8 rather than 7/4, which is easier to read, and required fewer pages. In relation to the selection of the groove, the Latin feel indicated on the lead sheet is an approximation of the baião and samba styles—this is evident in the bass figure. In the 7/8 time feel, the short beat is omitted from every second baião phrase.

During the development phase, it was decided that sequential entries by the rhythm section instruments would feature at the beginning of the arrangement. The initial plan for the end of the song was to have a gradual fade-out on the 7/8 feel with improvisations. However, during the vocal tracking at PHS, I spontaneously began my improvisation and without any planning began trialling lyrics and melody together. As this developed, I wrote down what was sung and transcribed and edited more of the lyric, then recorded another vocal track. The structure of the form was effective and a little unpredictable. For example, after the first verse, the chorus proceeds immediately to a key change and later; the vocal improvisation at Letter C features a new progression

Mixing Interactions

The overall aim for “True North” was to achieve the best frequency balance in relation to the treatment for the rhythm section and vocal parts. JK focused on treatment for the guitar part using reverb then panning the guitar and piano close to centre. Very subtle use of a limiter on the drums reduced the overall amplitude. Increasing two bass frequencies served to increase upper frequency balance and reduce the lower bass frequencies. For the vocals, two equalisers were used, reducing 330hz and boosting 4.5khz; a tape-saturation plug-in effectively added a subtle sense of “air” to the sound.

The grids below provide a summary of the type and scale of dialectic in “True North”.

Song Grid 1. Rehearsal and recording processes in “True North”.

	Collaboration	Interaction	Interfacing
Formal	1 (LL)		
Semi-formal	1(JK)	5 (Rhythm section)	1 (LL)
Informal			

Song Grid 2. Improvisational processes in “True North”.

	Improvisation	Extemporisation	Variation
Formal	1 (SM, LC)		
Semi-formal	1 (LC)		
Informal			

Weave Track 3: “Backstepping”

Original Compositional Processes

The motivation behind the creation of “Backstepping” stems from a serious motor vehicle accident I was involved in many years ago. I sustained multiple fractures and internal injuries and the partial recovery has taken years. Collaboration with other musicians since this accident has been essential as my hand injuries limit certain positions, voicings, and the duration of sessions playing the piano and singing.

With this very deliberate topic selected, I chose a ballad form, the intention being to write a haunting melody. I used the efficient fast composing method again, recording two melodies directly into my phone with no reference to a chordal instrument. The melody was purposely constructed of many angular intervals, intentionally vocally challenging as the intervallic leaping of the voice was intended to add to the acuteness of the topic and, although not written yet, the dramatic nature of the intended lyric. I transcribed both melodies and selected the first for this song. The melodic contour informed the decision to use a string quartet, as the timbre is the closest to that of the human voice.[12]

The melody was complete with minor editing related to rhythmic alignment (as the improvisation was not set to a metronome). The tempo was assigned with some rhythmic considerations in mind: to accommodate unsyncopated, smooth, even quavers, and to use legato, thus mirroring the vocal phrasing lengths. The melody also features a B natural that is used as a pivoting point, with some tension in the descending intervals.

The string arrangement method I adopted employed the use of two chords per measure with pronounced voice leading. The chord progression is chromatic, using the following non-diatonic chords: Cm, F, A, Gb7, Eb7, Gm, C#m, C#min7b5, Ab7, F, F#m7, Dm and B7. Nevertheless, it maintains a sense of the key centre, never sounding as though a modulation occurs. Viola opens with long notes creating a sonic ambiguity in terms of the key centre, and then the cello enters establishing the key centre with root notes. Violin II enters on the sharp four, then Violin I enters on the major seventh. Together, the four parts create a strong framework for the vocal (Figure 38). The extra measures written before the vocal entry create a pause that gives greater opportunity for a seamless unison entry, which, united in dynamic, provides more of a dramatic impact.

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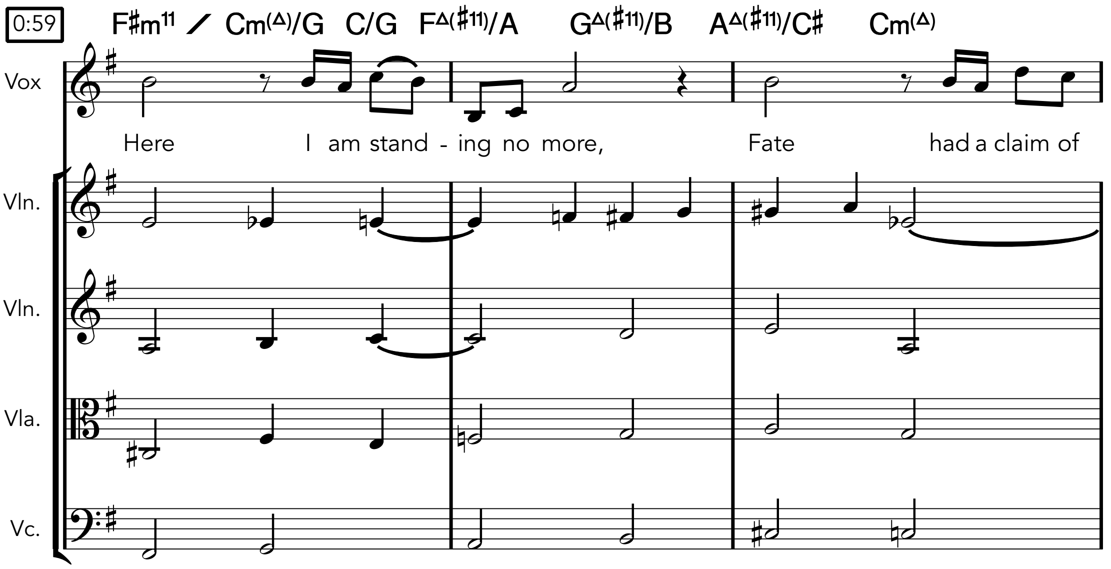
[12] Later, I would harmonise the very rubato second melody and include a collaborative lyrical interaction with award-winning vocalist, songwriter, and educator Kristen Berardi. I am yet to record this song, entitled “The Lonely Hunter”.

Figure 38.


0:59
F♯m¹¹ ⁄ Cm(Δ)/G C/G FΔ(♯11)/A GΔ(♯11)/B AΔ(♯11)/C♯ Cm(Δ)
Vox
Here I am stand - ing no more, Fate had a claim of
Vln.
Vln.
Vla.
Vc.

A characteristic of Letter C, ostensibly the bridge, features a less complex chord progression, creating a significant and required release from the long-sustained tension of Letters A and B. The second solo section at Letters B and A introduces the rhythm section. The new solo section lifts the song dynamically and creates forward motion. From the bridge, the voice, string quartet and the rhythm section feature, which allows an extension of the harmony, which is no longer reliant on root notes from the cello. This opened up the opportunity for the richness of five-part harmony.

Lyric Interactions

The inclusion of this song and its context presented the opportunity for a first-time interfacing lyrical collaboration with songwriter and guitarist Ben Meek (BM). I selected BM as I had always enjoyed his lyric writing, which was very poetic and highly metaphoric. Sustaining the same collaborative method, I emailed a copy of the lead sheet, an outline of the song's intention, and some phrases or keywords (such as "with change comes insights and other strengths") linked with walking metaphors. Included in the email were song title options, with the addition of a demonstration recording (piano and voice) due to the complex nature of the melody. This would be BM's first experience of writing to another composer's melody, with the rather prescriptive condition that the melodic phrasing could in no way be altered.

In December, BM sent some lyrical sketches for me to work on.

Help, I am standing no more
Tell my tale over in my mind
I can tell my feet had fallen
I'm falling—

Failing, gather my senses
Trailing off into dispensaries
Detaching the tale of memories

A detrimental swelling
With distressing siren bells ringing in bliss
A trust to be expected
And a trust to regain where laughter lies

I, once weary from the weakness
In a ruined reflection, neglecting reality
With mere thoughtless fears
That endeared my lossless tears

Past pushed the done damage
You aid me to a sanctuary of delicate disguise
Confidence held, in a place where, dismissed, is the demise

I was very interested in what BM presented and although many of the lyrics he sent did not align with the rhythm of the melody, I felt it would be beneficial continuing to collaborate. Both of us had overseas trips during this time so several weeks were spent with emails back and forth with small changes, a few new ideas, or another line. In comparison to other lyrical collaborations the progress was slow. In early January, I responded with:

Here I am standing no more
Telling (my) tales over in my mind

I can tell my feet had fallen
I'm falling

So I gather my senses
In a ruin I can no longer find
I can tell my heart’s been calling
I’m calling

Push past all the damage
Losses turn to courage
(No) siren bells ring here
Where laughter lies

Trail(ing) so weary from weakness
Lost in a place far from here
Through a veil of thoughtless fear
That holds me near

The storm is fading I’m in your hands

The week prior to recording I was refining any problematic vocal aspects. BM and I hadn't resolved the issues remaining for the third verse. I consulted JB who was happy to co-collaborate with us. I was keen to avoid an overly prescriptive approach, which could override or lock a certain style in place for BM to work with. JB draws from over forty years of amassed songwriting experience, and her interactions are joyful and highly efficient. JB and I worked back and forth on changes to the song and within two days the lyrics for verse three were completed and some other lyrical suggestions were made, which led to reorganising the order of verses.

Recording Interactions

There were some expected challenges in the recording stage related to intonation for strings. Studio size restrictions meant that the rhythm section part had been recorded the day prior. After a few attempts to record the strings in the first section with the metronome, multiple collaborative interactions were required with violinist LW, the quartet, and the engineer to deal with issues related to phrasing lengths, overall time feel and intonation. It was agreed to discontinue using the metronome, and include the singing of the vocal melody (as a guide vocal) to conduct the time and phrasing.

Mixing Interactions

A prominent focus of the mixing interaction was selecting the most suitable effects for the string section and aligning the vocal effects with this texture. The other key factor was the separation of instruments in terms of stereo panning: left, centre, and right. The "Schubert Concert Hall" reverb simulator was applied to the string quartet. The voice received a long reverb, balanced with a small level of parallel compression for presence. The piano was allocated the reverb preset established in earlier tracks.

The grids below provide a summary of the type and scale of dialectic in "Backstepping".

Song Grid 1. Rehearsal and recording processes in "Backstepping".

	Collaboration	Interaction	Interfacing
Formal	1 (BM, JB)		
Semi-formal		9 (String & Rhythm section)	1(BM)
Informal			

Song Grid 2. Improvisational processes in "Backstepping".

	Improvisation	Extemporisation	Variation
Formal	1 (LW)		
Semi-formal			1 (LC)
Informal			

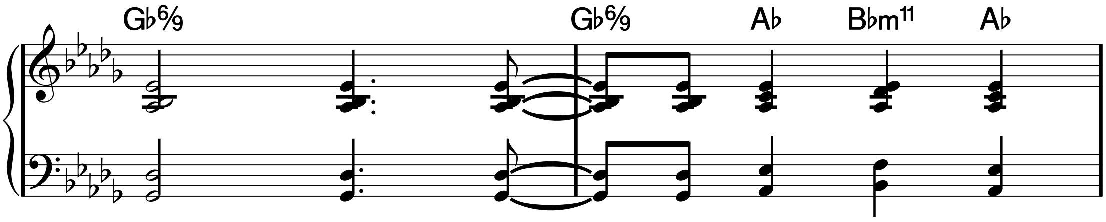
Weave Track 4: "Complicated Love"

Original Compositional Processes

I was very clear about the intention of this song. I wanted to explore the issue of forced adoptions in Australia, and the complexity of relationships in this realm, by reflecting on the personal narrative of my own conception and adoption. This was something I had wanted to write about for many decades. I was partly spurred on by Julia Gillard's 2013 parliamentary apology, her acknowledgement of forced adoptions or removal policies and practices, and the horrendous treatment and lifelong legacy of pain and suffering endured by unmarried birth mothers and adoptees.[13]

This is a ballad with a tempo of 86 BPM in a straight eighth feel, in the key of Db major. Harmonically, the song is deliberately mesmeric, slow and highly repetitious, with 62 of the 64 measures using the same rhythmic device. A similar chord texture was used in the piano part with the same Eb note on the top of all voicing, reinforcing and adding to the overall tension. In measure five of Letter C this song effectively modulates into Eb minor and then in measure seven it resolves to Eb major. My intention was that the music would reflect, and create, a sense of reverence (Figure 39).

Figure 39.



Lyric interactions

Co-writing lyrics with long-established collaborator Justine Bradley (JB) allowed for a highly effective and enjoyable process with accelerated outcomes. The lyrical collaborative process this time was varied slightly. I was more prescriptive in that I had already commenced writing a significant amount of the lyric and I had a very clear idea about the nature of the song. I had the material for four verses and a lot of imagery that I conveyed via keywords and phrases, including these: "met at a dance",

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[13] Julia Gillard AC is a former Australian politician who served as the 27th Prime Minister of Australia and leader of the Australian Labor Party from 2010 to 2013. On 21 March, 2013, Gillard apologised on behalf of the Australian Government to people affected by forced adoption or removal policies and practices.

"1960s Australia", "careless non-committed relationship", "mining town and work ethic", "fearlessness", "birthing", "lost love", "Irish", "married", "birthparents", "lost too soon", "craved attention", "speaks his mind", "cutting", "naïve". I wanted to open with describing a male character, then the female character, followed by my own voice within the verse structure. These are the first lyrical ideas sent to JB:

> Here on his skin the blue ink is fading
> It holds the marks of loss, a hard-won childhood
> A married man, in a mining land
> This wild Irish rose
> No romance they danced, just a dance loved in the dark, it's a complicated love.

JB replied with the following:

> Beneath his skin the blue ink is fading
> Hard tokens speak of a life as a fearless young man
> Daring in a mining land
> He married another girl this wild Irish rogue

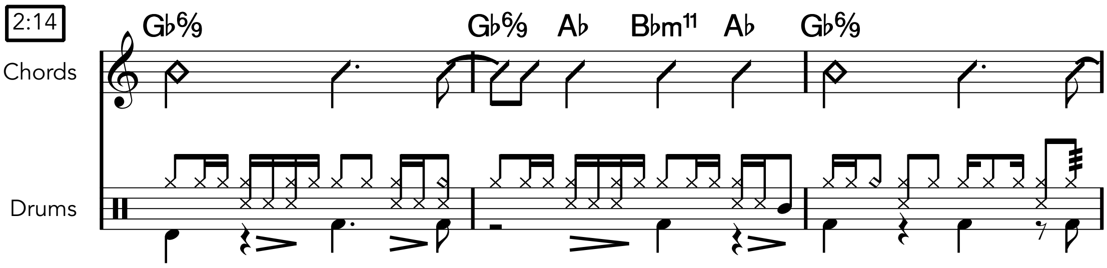
The above process was repeated with JB with conversations back and forth, singing variations on phrasing, until all the verses were completed.

Recording Interactions

I booked the rhythm section and string quartet then sent lead sheets and demonstration recordings to all the musicians one month prior to the recording.

The constructive rhythmic interactions with pianist SR and drummer DF were powerful contributions to this song. The drum part on "Complicated Love" features a broken layered pattern (a light 16th-note groove) between the hi-hat and snare drum (played as cross stick). The outlined crotchet pulse of the dense-sounding vamp is stated very strongly and precisely by the piano (Figure 40), and the overall time feel is stable, therefore no maintenance of timekeeping is required of the drums. Many of the snare drum and hi-hat strokes are played as doubles that decrease in volume, mimicking a delay effect used in many modern popular styles.

Figure 40.



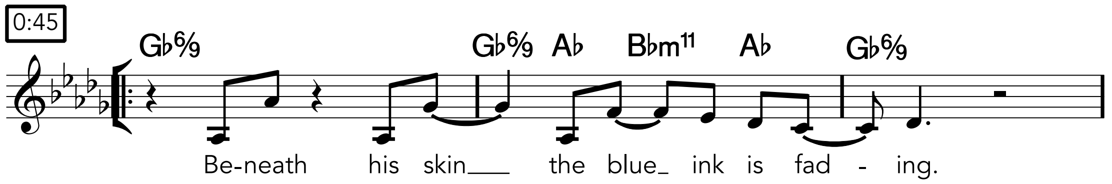
In an interview with West (2014), Stewart Copeland, drummer of the band The Police, discussed this technique:

> Instead of it just being hit-repeat-hit-repeat, it’s hit and then repeat that you're hearing is a repeat of the hit before the last hit . . . It's one step removed and the note value is either a dotted quarter note or a dotted eighth note.

The open hi-hats are introduced as the song progresses through the first few verses, giving the pattern forward momentum. In the verse, the drums continue with this cyclical groove, a response to the ongoing vamp, a four-measure cycle with the open hi-hat on the *&* of beat four. The bass drum is rarely used (if ever), an omission that keeps the overall feeling of this repetitive groove buoyant. The snare drum is introduced at the chorus (2:40) on beat four of every second measure, lifting the intensity. This pattern is then transferred to the floor tom for the next verse, maintaining the intensity with lessened dynamic movement. The pattern adapts to the dynamic of the bass solo.

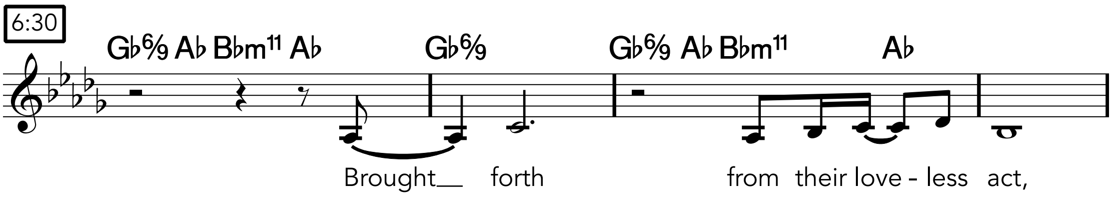
The internal shape of the melody—which commences on the dominant degree of the scale—makes a succession of leaps, commencing with an octave then descending to a seventh and a sixth before finishing with a scalic passage (Figure 41).

Figure 41.


0:45
Gb6/9
Gb6/9 Ab Bbm11 Ab Gb6/9
Be-neath his skin___ the blue_ ink is fad - ing.

The vocal melodies are diatonic, (Figure 42) emphasising the Lydian nature of the IV chord by stressing the sharp four in the ninth measure of each verse, for example "brought forth":

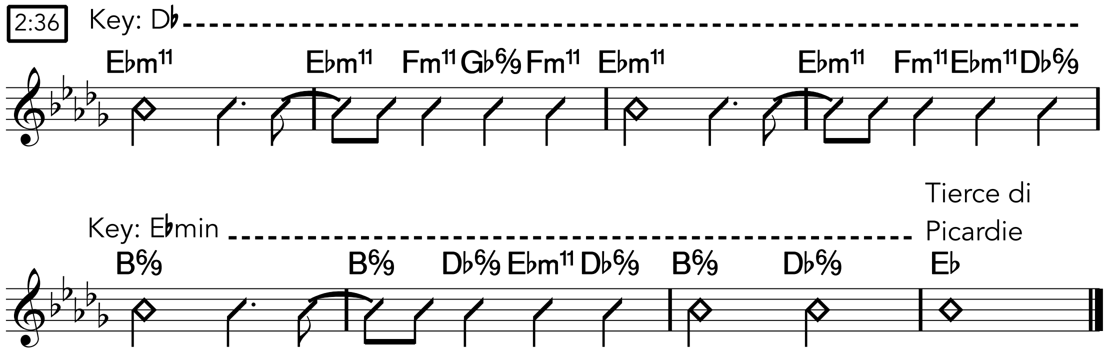
Figure 42.


6:30
Gb6/9 Ab Bbm11 Ab
Gb6/9
Gb6/9 Ab Bbm11
Ab
Brought___ forth
from their love - less act,

The range of the saxophone riff is an octave and a major third. The riff is also diatonic and emphasises the sharp four of the Lydian mode, but also features a lower auxiliary note at the beginning of the second phrase, maintaining tension within the verses.

At Letter C, (Figure 43) the chord progression pattern that was based on a IV, V, vi, V movement continues similarly on a ii, iii, IV, iii pattern, then four measures later bVII, I, ii, I, with the effect that the final two measures are in Eb minor with a Tierce di Picardie.

Figure 43.


2:36
Key: Db
Ebm11 Ebm11 Fm11 Gb6/9 Fm11 Ebm11 Ebm11 Fm11 Ebm11 Db6/9
Key: Ebmin
Tierce di Picardie
B6/9 B6/9 Db6/9 Ebm11 Db6/9 B6/9 Db6/9 Eb

Technical Interactions

Technical interactions were hindered due to the constraints of time and funding, which resulted in limitations in the recording process. Unfortunately, on the bass track there was prominent and loud string thudding, which was also heard in the piano track. For such a delicate and lyrically driven song I wasn't satisfied to leave the track with this. The bass track also featured an a cappella bass solo (without rhythm section) that was highly repetitive. It used a repeated arpeggio figure with the same rhythm for the duration of the solo, which wasn't working effectively with the track to allow divergence from the lyrics and introduce a new voice. The arrangement design was intended to give pause from the intensity of the vocal lyrical message here with sonically low, warm improvisations. In consultation with SR and JK, the decision was made to re-record the bass part and bass solo. Brendan Clarke (BC) was chosen to play the part and a semi-formal interaction occurred for his contribution of a majestic, slowly developing solo that aligns with the song's intention.

The mixing interactions addressed issues relating to the guitar and piano playing their parts in the same register. JK selected a very subtle tremolo effect to add to the guitar to create a small amount of separation. On the voice he used a preset employed on earlier tracks with the addition of a subtle delay to effectively spread the vocal out, using psychoacoustic perception techniques. The soprano saxophone part was panned a little to the right to emulate live sound on stage, with the guitar to the left and piano to the right.

Commissioning a Film Clip for "Complicated Love"

In an informal interaction, Sydney choreographer Virginia Ferris (VF) used "Complicated Love" for dance auditions in Sydney in September 2016. After discussions with VF and filmmaker Kath Davis (KD), in December I commissioned a film clip for "Complicated Love" with a Sydney dancer, Sophie Gospodarczk. This required editing the track to reduce its length to 3:45 minutes, as well as hiring Leichhardt Town Hall in Sydney and a camera crew led by KD. The film footage was released as a single online in late February 2017.

The grids below provide a summary of the type and scale of dialectic in "Complicated Love".

Song Grid 1. Rehearsal and recording processes in "Complicated Love".

	Collaboration	Interaction	Interfacing
Formal			
Semi-formal	4 (SR, JK, KD, SG)	5 (Rhythm section)	
Informal	1 (VF)		

Song Grid 2. Improvisational processes in "Complicated Love".

	Improvisation	Extemporisation	Variation
Formal	1 (BC)		
Semi-formal			1 (LC)
Informal			

Weave Track 5: "Catapult"

In late 2012, I had a collaboration planned on one song with saxophonist David Ades. I had known David for over 15 years and had played local gigs with him sporadically through this time. Sadly, this planned formal collaboration was not able to occur as David was diagnosed with lung cancer half way through my studies and was often overseas for treatment (and to record his own compositions). What did eventuate, however, was the stimulus to write a song in tribute to David that would somehow reflect the powerful, fearless and electric energy of his free improvisations that many audiences had witnessed—from jazz venues to busking on the streets of Byron Bay on the east coast of Australia.

"Catapult" is therefore dedicated to David and to the many musicians who love him and are equally inspired by his desire for music to be a full expression of each individual. On 23 March, 2013, I included "Catapult" in a live performance as part of the launch for *Mandarin Skyline*; David was in the audience and spontaneously played on this song. Sadly, David passed away at home with family and loved ones on Thursday, 7 November, 2013.

Original Compositional Processes

There were several stages of development in composing and arranging “Catapult”. Firstly, the title “Catapult” was selected for the overt metaphoric image of propulsion and the implication of what one might feel when experiencing David’s improvising. Secondly, I used fast composing as a tool, which was significant given David’s improvisational career, as well as his encouragement of me to continue to develop improvisation more in my own work. I wrote the chord progression with an improvised melody. The process was rapid with lyrics that developed while improvising over the repeated chord pattern for two verses. Once the chorus melody was written, I decided to feature a non-lyrical, “horn-like” vocal sound. A key characteristic was the decision to use a 16th groove feel throughout. With the framework of the song in place, I began writing an introduction for an a cappella horn arrangement.

With no rhythm section or chordal backing, the harmonic choices were numerous. I decided to continue using fast composing (improvisation) and editing as my prime compositional method for a saxophone sextet (soprano, alto 1, alto 2, tenor 1, tenor 2, baritone). I had made many attempts with a theoretical approach but I found most aspects were not in line with the overall intention of the song, mostly as I was unsatisfied with the rhythmic elements. I sang or played in the parts, recorded myself on my iPhone, then transcribed these improvised parts, which were often motifs derived from the melody.

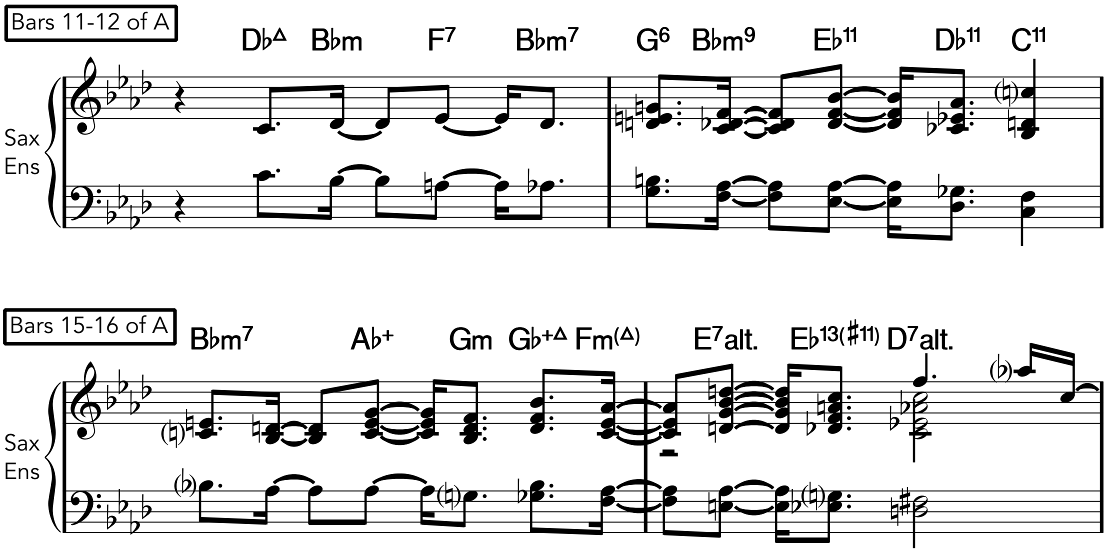
The harmony in the chorus progression of Fmin7 to Db7 (bVI dominant seventh chord) is important as it functions to support the melody the first time the chorus appears. The second time uses the same chord progression until the V chord Gb, creating a temporary modulation with scale tones in common.

The arrangement was taking shape and the singing and recording of each vocal part was working well—so well in fact that I decided to extend the form, making it eight measures longer than first planned.

The saxophone sextet introduction presents four measures with a six-part voicing entering sequentially on a Dbm13 chord, with a swelling crescendo to decrescendo indication. The intention here was to immediately introduce the listener to all of the saxophone voices on offer. The next phrase immediately following is the four-measure introduction, indicated by the rehearsal Letter A, with a four-measure riff derived from the chorus taken from measures seven and eight and used in the alto saxophone 1 part. At measure two of Letter A, there is a three-part response to the opening from soprano saxophone, alto 2 and tenor 2, then measure three highlights all parts playing a C7 altered chord. Measure five of Letter A commences with a fugue-like restatement of the opening theme, in the key of Dm. By measure seven of Letter A, there is an adaption figure with origins from the last phrase of the chorus. Measures nine and 10 complete the 10-measure sequence with one more statement using the central theme. Overall, the first 10 measures are rhythmically unambiguous in order to strongly establish and maintain a pulse, and this in turn forms the basis of the development in the next six-measure section.

At the beginning of measure 11 of Letter A, there are two passages (measures 11-12 and 15-16) that are built on polyrhythms of 16th notes in groups of three. Figure 44 shows the saxophone rhythm in these measures.

Figure 44.


Bars 11-12 of A
D♭△ B♭m F7 B♭m7 G6 B♭m9 E♭11 D♭11 C11
Sax Ens
Bars 15-16 of A
B♭m7 A♭+ Gm G♭+△ Fm(△) E7alt. E♭13(♯11) D7alt.
Sax Ens

This grouping creates an artificial pulse, in the sense that the time can feel ambiguous to the listener. Then in measures 13-14, another polyrhythm is activated in the soprano and alto 1 parts, featuring groupings of 10 semiquavers, which effectively disguises the pulse. This disguised pulse forms a direct link to the commencement of the baritone part (played high in its register) embarking on a descending bass line and the soprano (played low in its register), embarking on an ascending melodic line—with three more voices broadening the space between alto 2, tenor 1 and tenor 2. Measures 15 and 16 of Letter A are derivations of measures 11 and 12. Now the descending bass line and melodic contour are alike, with the similar late entry of other parts. The final four measures of the a cappella sextet section, measures 17-20, are derived from the verse melody, featuring two syncopated high-voiced sforzando punctuations. The dynamic contour here decreases, and the rhythms are again unambiguous to set up the rhythm section "float" for the next 16 measures (where the bottom end of the ensemble—in this case the double bass and bass drum—cease to play a repetitive pattern, thus "floating" the time). Despite the use of many derivations from the song, the overall harmonic movement in this section is designed to support the melody. It was assembled using the fast composing method and as such bears no similarity to the harmony of the song proper.

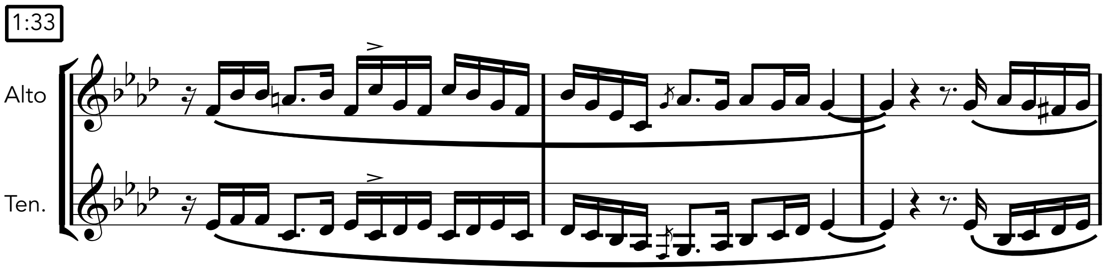
During the solos and the vocal part, the saxophone backings occur within the arrangement to provide harmonic pads (sustained long notes) that distribute a balance of horns with rhythm section and voice to the overall arrangement contour. The piece then takes on a standard song form after the introduction.

Live Improvisation Interaction

Before I was completely satisfied with the final horn arrangement, an unexpected situation presented itself. As mentioned earlier, David attended the launch of *Mandarin Skyline* in Byron Bay. I purposely included "Catapult," incomplete in terms of final form structure, and David accepted my invitation to perform live on this tune. Thus grew a spontaneous—and what would become posthumous—collaboration.

A month later, I saw the video footage of the live concert. It wasn't until that point that I considered including David's improvisation on the recording. I mentioned to David that I would like to add his solo within the arrangement; he was completely behind the idea. From this point, I transcribed his live solo and decided to combine David's alto part—which is mostly diatonic, with occasional passing notes—with a tenor saxophone unison part (Figure 45). I had the intention of avoiding the obvious parallel harmony so the harmonies were selected with the inclusion of fourths and fifths.

Figure 45.



This also linked more effectively to the harmony, which is in contrary motion, adding sophistication and complexity. In addition to this is the use of chromatic movement to provide harmonic tension and variation, and to bind with the intensity of David's performance delivery.

Saxophone Articulation Interactions

Saxophonist, educator and composer Martha Baartz (MB), and trumpeter, educator and big band leader John Hoffman (JH) were both asked to give critical feedback on the saxophone sextet part by pointing out any aspects that might not function well, in particular articulation markings. An email correspondence with MB on 25 September 2013 flagged:

- Section C: floating on DbMaj7 chord creates . . . entry for vocal;
- Solo at D: horns comping figures to carry across at cadence points;
- Section E: chorus, thicker textually here with denser voicings from three-part harmony; and
- Coda: Fm7 to Db7—with a lot of passing chord notes—Fm713—minor 13th in between Fm6/Eb, passing quickly to D7, then Db7(#11 or alt) tritone sub for V chord.

I was able to include more effective articulation indications—such as the "legato tongue"—instructions directly as an outcome of this feedback.

The verse at Letter A has three six-measure phrases. The harmony (the tonic chord in its inversion sustaining the unresolved tension), melody (undulating melodic contour), and lyrics amalgamate to evoke the rise and fall of ocean tides, linking with David's passion for surfing, and his playing style and his character.

> Blizzards of raining notes
> On winds that carry twisted lines
> Warm waters of the eastern coast
> Where trickles turn to tidal waves
> Reed to mouth his heart in his hands
> It spirals in the deepest blue

Recording Interactions

The first recording occurred six months earlier in a studio in the Byron Bay area. Despite being unusable, the interactions were significant and need to be included in this account. My preference was to hire six of the best saxophonists for a section, however a lack of funding prevented this. Consequently, I hired two saxophonists, who were effectively multi-instrumentalists, each playing three of the six saxophone parts. What I encountered, however, was consistently poor intonation of all recorded horn parts; I had underestimated the difficulty of the arrangement and the calibre of players that would be required. Despite studio limitations (in terms of communication for visual cueing) the rhythm section and vocal parts worked well. Although it was a rather costly trial, this recording served as a clear indicator of the wisdom of using six individual players with consistently very good intonation.

The month before scheduled recording in Melbourne, I procured a saxophone sextet. The recording of this sextet of professional session musicians went well. There were a small number of editing integrations to be attended to (tidying up the long note cut-offs by the sextet). The mixing focus was on the acoustic bass sound, which was thudding (giving overly low mid-frequency peaks). This required a very small amount of compression with the lower frequencies rolled off, and some extreme high frequencies enhanced. The guitar was playing a muted part so a doubling effect was added to give more interest.

The grids below provide a summary of the type and scale of dialectic in “Catapult”.

Song Grid 1. Rehearsal and recording processes in “Catapult”.

	Collaboration	Interaction	Interfacing
Formal			
Semi-formal	2 (JH, MB)	11 (Saxophone sextet & rhythm section)	
Informal			

Song Grid 2. Improvisational processes in “Catapult”.

	Improvisation	Extemporisation	Variation
Formal	4 (LC, SR, AD, JW)		
Semi-formal			1 (LC)
Informal	1 (DA)		

Weave Track 6: “No One Else But You”

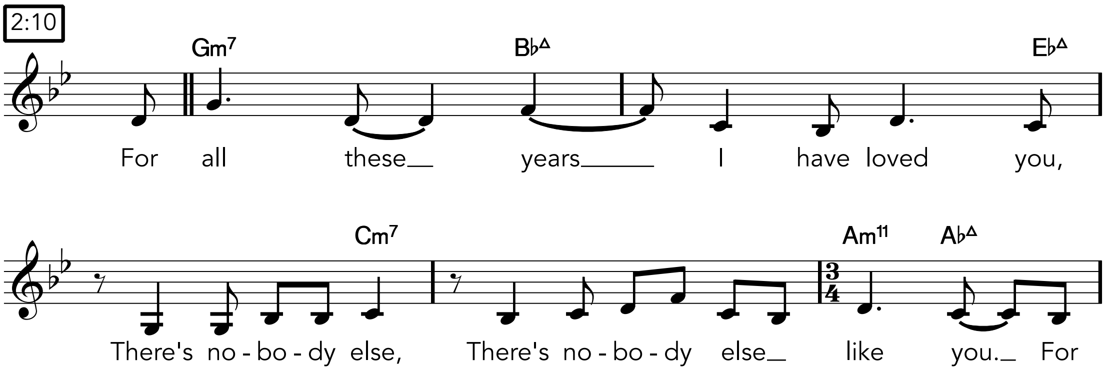
I have been interested in, though never formally studied, southern Indian Carnatic music (konnakkol), and in particular the singing of the musician and composer Sheila Chandra. Chandra’s ease and facility with irregular meters and rhythmic complexities was something I wanted to explore in this song. This required adhering to my original, fast composing outcome of a 19-beat phrase. I resisted pressure from collaborators to ease the rhythmic tension of the 19 by adding an extra beat.

Original Compositional Processes

Occurring in this song are interactions informed by previous transcription analyses, highlighting the importance of subtle rhythmic interplay with the melody, variations or understated ornamentation of the melody, and the lyrical effectiveness and sensibility of the use of one repeated lyrical message.

The 19-beat improvised phrase (four measures of 4/4, one measure of 3/4) was repeated, with lyrics that I had spontaneously composed and recorded on my iPhone (Figure 46).

Figure 46.


2:10
Gm7
Bb△
Eb△
For all these years I have loved you,
Cm7
Am11
Ab△
There's no-bo-dy else, There's no-bo-dy else like you. For

An Initial Interaction

A first trial concept was a duet with renowned local percussionist Greg Sheehan to meet and play this figure on the hang,[14] tuned to the key of G. I had planned to reinforce the unexpected nature of the phrase with a unison line with Greg. The rhythmic interplay was very effective but the hang is pitched with a pentatonic scale (it has no Bb or F natural), which was too limiting so I decided to try another approach with more versatile instruments.

Music Analysis

The initial draft lead sheet was written in the key of E minor. This was later changed to G minor to allow more effective vocal delivery. Overall, the approach in the song is to create complex harmonic movement against a repetitious melody with unusual or unpredictable phrase lengths. The essence of the harmony is a downward scale in the bass notes in the first and second phrases, then the bass line in the third phrase is mostly ascending. The fourth phrase begins ascending until measure 24, and then moves down a tritone to Abmaj(#11), from where the remaining line descends in a series of nine scale-wise steps.

The harmony is therefore directly informed by the pentatonic melody—a new chord for every note in the Letter A. Each phrase finishes in a state of harmonic tension until the final phrase of Letter A, which ends on G minor, the tonic. The intention was to find multiple harmonic variations that support and compliment a repetitious melody. At Letter B, there are four phrases, each of four measures of 4/4 and one measure of 3/4. The first phrase begins on the tonic, using a diatonic harmony, until Abmaj7th, which is a tritone substitution for the V chord, eventually leading to the tonic chord at the beginning of the second phrase. The second phrase continues through largely diatonic harmony to resolve to the subdominant at the beginning of the third phrase. The third phrase uses chromatic harmony, passing briefly through the tonic at its very end to begin the fourth phrase, which recalls the chord-per-note approach of Letter A, and which approaches the tonic via complex chromatic harmony.

---

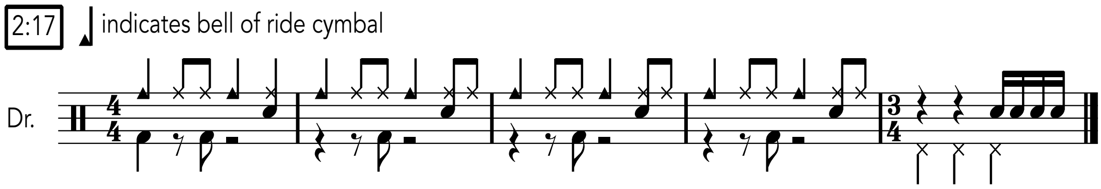
[14] The hang is a recent Swiss-designed, pitched percussion instrument made from two half-shells of steel similar to the steel pan.

Recording Interactions

In a brief formal interaction before the recording, the rhythm section was involved in discussions of groove and aspects of the form. DF mentioned he had been recently listening to a West African groove called Sikyi that has its accents on 2&, 3& and 4&—a pattern that might work for this song. After recording the first take all the way through, all members agreed to do another full take focused on more effective section-to-section transitions. DF was also focused on sitting back on the groove to more strongly stabilise the time and requested clarification of the lead sheet form.

The introduction highlights formal improvisations between drums, piano and guitar, creating an environment and mood for the vocal entry. The drums then continue to feature in the long-held melodic notes at the end of each phrase, which slowly develop to include the whole phrase being used and repeated. As the guitar joins in, the drums are playing a basic three-beat clave pattern on the bass drum and a snare drum hit on beat four. This song is highly polyrhythmic and the rhythm is derived from the melody, which is comprised largely of notes of dotted crochet duration. For two measures of the 19-beat phrases, it is consistently polyrhythmic, then for measures three and four the feel shifts to minims, then the final measure of 3/4 contains dotted crochets, which leads seamlessly to the following phrase. The drums' informal extemporisation and development at 2:17 (Figure 47) progresses to a Songo groove with the bell of the cymbal hitting on the off beats.

Figure 47.

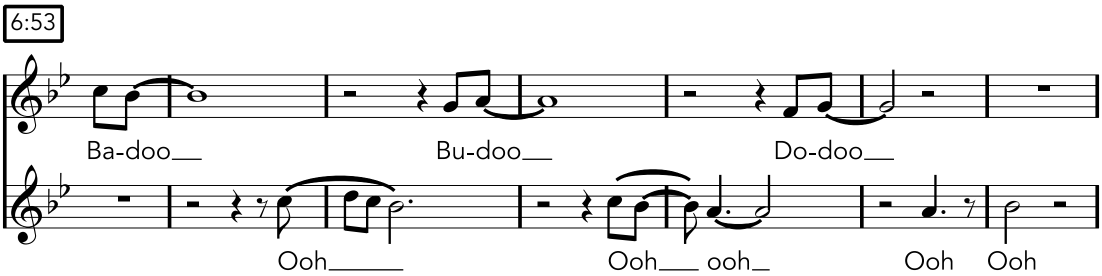


A characteristic of the arrangement is that it contains nothing but segments of the 19-beat melody or improvisations on the accompaniment thereof.

Dialectic Interactions

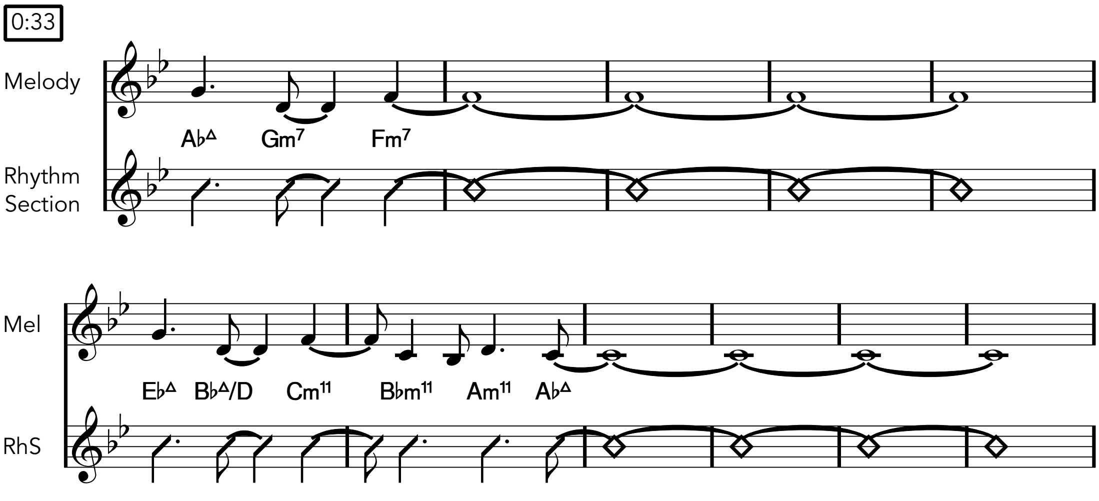
The final section of this song features an extempore exposition of the original phrase intertwining rhythmically. I improvised a new melodic line (Figure 48) with the same lyrical theme, functioning to bind to the new melody, and recorded a harmony part in parallel thirds, thinking this was a novelty that would not actually be used as I have not included overdubbed vocals before. However, SR and NS remarked how strong the two parts were towards the end in introducing something slightly new. When mixing with JK, this was included in the editing process, creating an additional two-voice weaving effect.

Figure 48.



The rhythm section plays a hybrid of Cuban and Brazilian rhythms here, an example of which is evident in the bass figure at measure one of Letter B where the tonic note is played on beat four and tied across the bar line. The piano part is based on a montuno style adapted to the song. At Letter A, the rhythm section mostly accents each melodic note, reinforcing the melodic pulse rather than maintaining an ongoing standard accompaniment (Figure 49).

Figure 49.



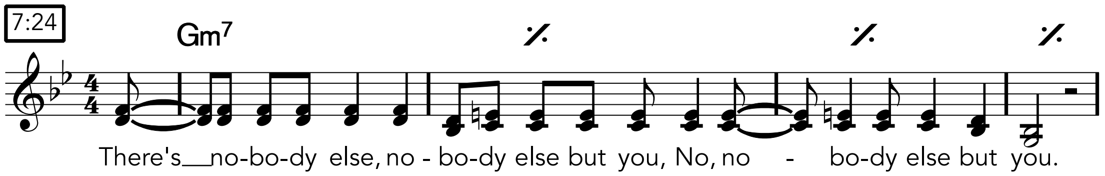
Letter A provided a challenge for the rhythm section to effectively establish the groove through to the last chord of each phrase. A collaborative solution in the recording session was offered by SR, who would play a dense arpeggiated chord in the upper register precisely two measures before the next phrase as a cueing device. At measure 26, the two measures approaching the final resolution of Letter A were also a challenge to the rhythm section, as were the equivalent areas of Letter B. Solo editing occurred for voice and guitar.

The arrangement opens with an anacrusis of hi-hat and snare drum accents from the drums. The piano improvises chordal and melodic devices derived from G Dorian, as does the guitar. The melody derived from the original phrase, and extends the last note of each excerpt. The verse consists of a series of phrases, each sequentially venturing further along the phrase until the fourth phrase is complete. This is sung with improvised sounds (no lyrics); then the lyrics enter:

> For all these years,
> For all these years I’ve loved you,
> For all these years I’ve loved you, no one else but you,
> For all these years, I’ve loved you there’s nobody else, there’s nobody like you
> For all these years, I’ve loved you there’s nobody else, there’s nobody else like you

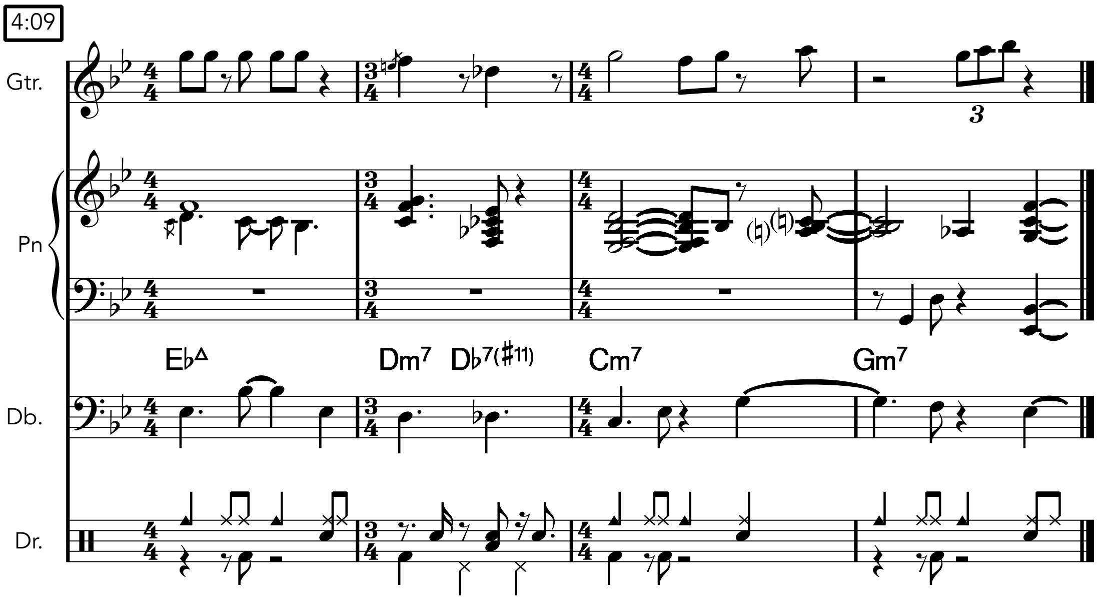
In the repeated last four-measure vamp, there is another improvised vocal part, created during the recording itself and lyrically derived from the theme. This part was transcribed in between recording takes. I practiced this part, and then recorded a second vocal track, a harmony part in parallel thirds at 7:14-7:22 (Figure 50). The harmony part enters, using G Dorian with a rhythm and blues approach, and pentatonic melismas. This is the only occurrence of two-part vocals in the song.

Figure 50.


7:24
Gm7
There's no-bo-dy else, no - bo-dy else but you, No, no - bo-dy else but you.

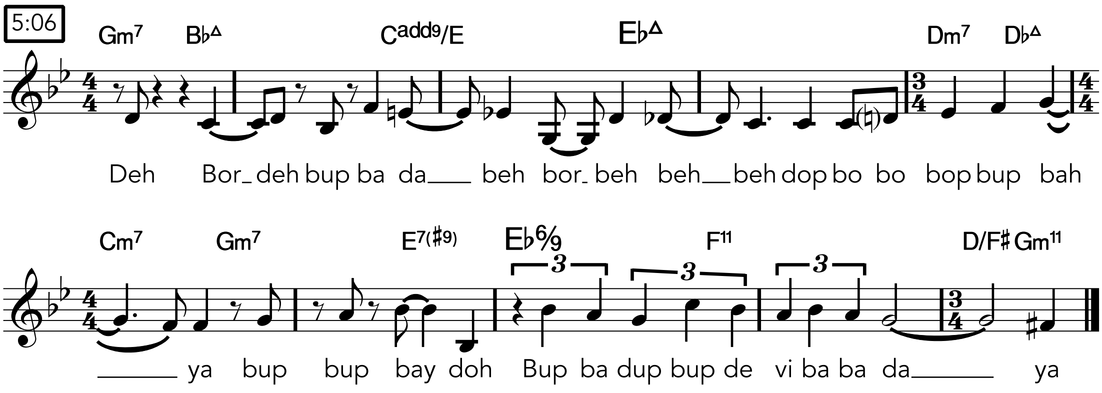
The guitar solo at 3:03-4:26 (verse, chorus, chorus form), begins by responding to the rhythm section's phrasing in the verse, akin to a call and response. Initially the soloing is restricted to the spaces remaining between the groups of rhythm section accents. The first verse phrase of this improvisation over Fm7 chord is using the F minor pentatonic; the second phrase ending on Abmaj7 chord uses Ab Lydian. The third phrase resolves from Emin7b5 to Ebmaj7 and features a subset of an Eb major scale (notes C, D, Eb, B, D, C, D) and the last verse phrase, ending on Gm, uses a Gm pentatonic. The solo interactions continue into the chorus, which is repeated, with diatonic approaches to Gm. Rhythmically, the solo increases in complexity with the use of syncopation as it progresses for what is a thoughtful, spacious solo until 4:10, when the guitar octave effect engages. During the chorus solo, the rhythm section interactions feature the drums responding with changes to the established accompanying pattern used in the song, accenting beats one and three on the bell of the ride cymbal. This sits over a busy interplay between bass drum and snare drum. The piano comping part plays a derivative of montuno and later, on the repeat of the chorus, the piano spaces the voicings, further emphasising the double bass tumbao part seen in Figure 51. Dotted crotchets are accented to add emphasis in the 3/4 measures on the bass, drums and piano.

Figure 51.


4:09
Gtr.
Pn
Db.
Dr.
3
Eb△
Dm7
Db7(#11)
Cm7
Gm7

The next section of the arrangement features the drum solo, still maintaining the rhythm section accents at the beginning of each phrase, and incorporating fills over the long chords Fm, Eb, Ab and Gm at the end of each phrase. The vocal solo (5:00-5:11) commences using diatonic and some chromatic passing notes and a lower auxiliary note (F#), building and sustaining rhythmical complexity by incorporating the use of crotchet triplets (Figure 52).

Figure 52.


5:06
Gm7
Bb△
Cadd9/E
Eb△
Dm7
Db△
Deh
Bor_deh bup ba da___ beh bor_beh beh__beh dop bo bo bop bup bah
Cm7
Gm7
E7(#9)
Eb6/9
F11
D/F# Gm11
3
3
3
_____ ya bup bup bay doh Bup ba dup bup de vi ba ba da_____ ya

Mixing Interactions

Mixing considerations focused on the guitar sound, using a vibrant delay to effectively elongate the phrases played. The bass part was removed from the introduction as the drum kit's bass drum had a great tone that served to replace the bass frequency, as well as creating space for a more striking introduction. In the second phrase of the vocal solo, the arrangement was pared back to just the guitar and voice to create more space. Choices relating to panning brought about a change: the reversal of previous configurations with the piano to the left and guitar to the right. The piano also required the frequency of 8k added to the EQ to give shimmer and balance.

The grids below provide a summary of the type and scale of dialectic in “No One Else But You”.

Song Grid 1. Rehearsal and recording processes in “No One Else But You”.

	Collaboration	Interaction	Interfacing
Formal	4 (GS, SR, DF, SM)	1(DF)	
Semi-formal	3 (SR, JK, NS)	5 (Rhythm section)	
Informal			

Song Grid 2. Improvisational processes in “No One Else But You”.

	Improvisation	Extemporisation	Variation
Formal	4 (SM, SR, DF, LC)		
Semi-formal			
Informal		6 (LC, Rhythm section)	

Weave Track 7: “Blank Slate”

Original Compositional Processes

“Blank Slate” is a non-lyrical long work that consists partly of “comprovisational” elements as defined by Hannan (2006, p. 1), “to take account of composition that has strong improvisational elements.” “Blank Slate” also features the largest proportion of improvisation of any song on *Weave* or *Mandarin Skyline*.

Certain sections of the work also align with Hannan’s observation that a “comprovisation strategy is to work from a skeletal score and add the compositional details through improvising” (p.1). There were no dialectic processes in the composing phase but there were significant dialectic interactions in the recording phrase that I analyse below.

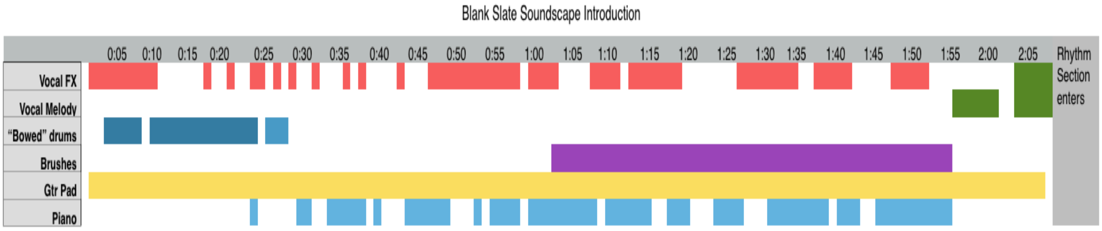
The initial planned concept was to allow for optimal interplay between musicians utilising modal and blues motifs outlined in the score, using the pentatonic scale with blues inflections to rationalise dissonance, such as the D natural in the guitar line at measure 16 with the Emaj7 chord. The melody was written with long sustained notes to create tension, stillness and space, and to evoke reflections of nature.

“Blank Slate” opens with a long improvisational section with drums, voice and piano—a semi-formal improvisational landscape with contours that continue to develop until 2:07, in response to the indication on the lead sheet, “Long development starting with soundscape drums”. The only verbal instruction given was to describe this section as an opportunity to create a collaborative landscape and to simply take as long as required. I also mentioned that playing here was optional; for example, the bass did not feature in this section. The previous recordings “The Very Thought of You” and “Breaking Point” directly influenced the developments of this section.

Dialectic Interactions

The soundscape ensemble improvisation until 2:08 commences with ululation sounds from the voice on a Db note, and continues seconds later with long sounds in a low frequency created on drums by “bowing” the drum head with the finger tips. The guitar enters using a signal processor that synthesises notes with an unchanging dynamic (unlike the normal rapidly-decaying guitar sound), enabling the guitar to play sustained chord pads. The vocal continues to improvise, interjecting with “bird-like” calls, as the piano now enters, decorating with high arpeggiandi and gentle atonal melodies. The drums introduce brush sounds, then drop out, leaving percussive and grumbling vocal sounds. These are interspersed with the high guitar pads and piano using highest register notes (Table 4). The vocal line at 1:57-2:08 effectively binds the soundscape to the song introduction by outlining the key with an F# minor pentatonic line.

Table 4.

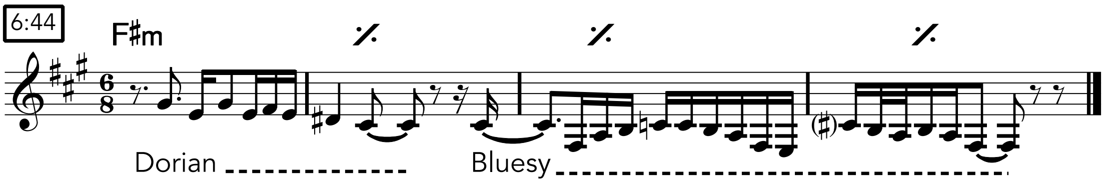


The first melody (voice solo) comprises of long held notes that bind the four chords together, along with a common-tone concept similar to jazz standard form. The second melody (guitar) acts as a counter melody more than a call and response device. It also serves a rhythmic function to effectively punctuate during long held notes of tension in the first melody. This second melodic phrase was written to introduce the blues flavour. As the song develops, the guitar, piano and bass all emphasise this second melody, and another riff strongly establishing blues characteristics. The overall effect is textual density intersecting with rhythmic gaps; this combination affords the voice an expansive space in which to improvise.

A short enharmonic mapping of the harmony outlines the key as Gb major for the Letters A and B, and F# minor for Letter C and the coda. It was more practical to write Letters A and B in Gb major and leave the remainder in F# minor. The harmony consists of chromatic movement between the chords; the chord voicings were selected to be static to better enhance the desired spacious texture. There is interplay between modal ideas and the blues Dbsus/Gb to E6/9. The Letter B chord progression was created via a formal interaction with SR by adapting and modulating the first two measures of Letter A, the adaptation being that the first major chord becomes minor. The lead sheet allocates the tempo as slow quaver = 111 or in 6/8, dotted crotchet = 37.

The next improvisatory section at 5:38-6:18 features BC's bass solo that is arrhythmic and unaccompanied. The bass is mostly playing F# pentatonic, featuring double stopping and short glissandi. The positioning of the bass solo allows the arrangement to "breathe", creating space between the sustained tensions of the modal song part. In addition, the inclusion of the bass solo here creates a balance within the arrangement separating the two arrhythmic elements (the opening soundscape and the bass solo), and the strong rhythmical nature of the rest of the song. In contrast to the opening soundscape are the improvisational interactions that occur on the same F# minor tonality as the bass solo. The bass and voice begin establishing a new bluesy flavour till 6:44 (Figure 53), when the piano enters with a short high arpeggiandi.

Figure 53.



At 6:50 the guitar enters, doubling the bass riff, followed by the drums, which enter on the ride at 7:09. Meanwhile, the voice uses mostly pentatonic blues inflections with some Dorian.

This recalls Hannan’s previously mentioned “comprovisation” method: “to cut up recordings of improvised materials and re-assemble them into new compositions” (p. 1). With “Blank Slate,” there was an abundance of parts and sections of parts available in the introductory section (especially vocal takes) that JK and I edited and assembled.

This also recalls Bobby McFerrin’s *VOCAbuLarieS* (2010) album project with Voicestra (a twelve-piece choir), for which the group performed concerts with McFerrin where every note was completely improvised. McFerrin outlines an innovative method he used for this project with producer Roger Treece:

> All of our live performances have been recorded, and Roger went through every single one of them, isolating certain passages. Then he and I would make structured songs out of them. Every note was then transcribed, written down as it was sung. And now other choirs can take our arrangements and perform them. (Lewis, 2010)

Mixing Interactions

There were a number of mixing interactions in relation to the editing and effects employed in the introduction. The voice featured a long reverb to suit the beginning soundscape, and then a shorter reverb was used for the song itself. The drum part in the soundscape used extended techniques that required a large reverb, creating whale-like sounds. The piano used the preset established with the addition of a plug-in modulator in the soundscape introduction. To enhance the small guitar oscillator being used, a plug-in modulator gave the sound more movement, rather than being static which drew too much attention to it. Later with the bluesy sections the guitar effects were changed to a spring reverb to connect to a more bluesy sensibility. A key mixing consideration with JK was to first match the new bass part with a similar sound room. Significant time and focus went into the editing of the soundscape by carefully reducing and removing some parts—in effect, redesigning it. In particular, fewer of the experimental vocal sounds were used than were initially included. An entry change to feature voice and drums was introduced, after which most of the entry points are exactly as they occurred. A similar treatment applied to the vamp ending, a bluesy improvising outro section. A fast composing idea was the extended vocal exit, in which the voice continues solo beyond the backing part.

The lengthy duration of this song (10:09) was a challenge in the recording process. Engineer NS offered collaborative input as to how best approach this, recording in sections. He suggested recording the open section first in a single take, and then the remainder of the song in a second take. All agreed that this would be an efficient method.

The grids below provide a summary of the type and scale of dialectic in "Blank Slate".

Song Grid 1. Rehearsal and recording processes in "Blank Slate".

	Collaboration	Interaction	Interfacing
Formal	5 (Rhythm section)	2 (SR, engineering NS & mixing JK)	
Semi-formal		5 (Rhythm section)	
Informal			

Song Grid 2. Improvisational processes in "Blank Slate".

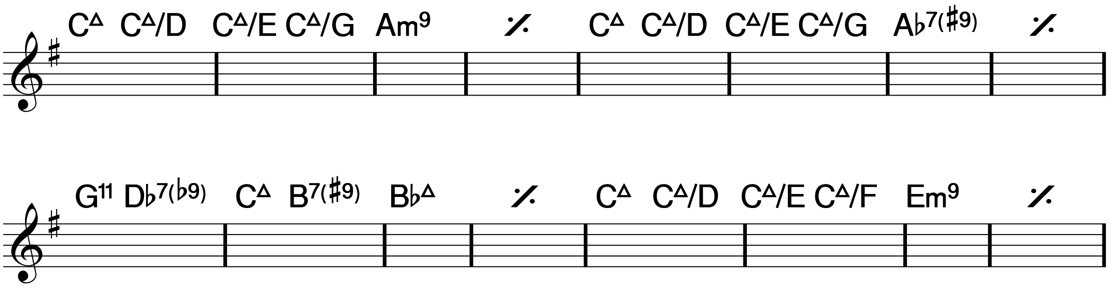
	Improvisation	Extemporisation	Variation
Formal	5 (DF, BC, Rhythm section)		
Semi-formal			
Informal			

Weave Track 8: "Second Moon"

Original Compositional Processes

This song was written with a moderate to up-tempo samba feel in mind. The song's development occurred with fast composing, with vocal improvisation in the key of Db major on a samba feel. First I wrote a verse melody, recorded it on my iPhone then transcribed it. I then proceeded to sing the written melody, improvising the root movement, with the bass line tracking the melody. Then, use of the Dbmaj7 chord created a static harmonic movement over the moving line: Db, Eb, F, Ab, Bb, every two beats. The harmony makes a feature of an ascending bass line under a static chord, creating tension. This is the key or central musical theme of the song. The accompanying chord progression for the measures 6-13 wasn't created with fast composing methods, rather it involved a theoretical construction of the four four-measure phrases. In Figure 54 below, the first, second and fourth all begin with an identical ascending bass line under an Cmaj7 chord, but each phrase finishes on a different chord; for example, Am7, Ab7 and Em9.

Figure 54.


CΔ CΔ/D CΔ/E CΔ/G Am9 ⁒ CΔ CΔ/D CΔ/E CΔ/G A♭7(♯9) ⁒
G11 D♭7(♭9) CΔ B7(♯9) B♭Δ ⁒ CΔ CΔ/D CΔ/E CΔ/F Em9 ⁒

Interactions

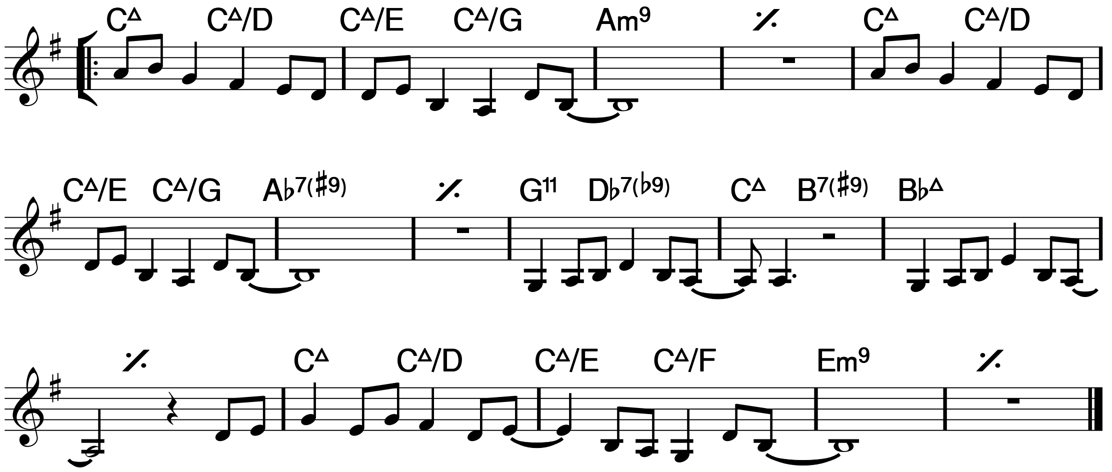
Musical Interactions

In the recording session, the bass player FDS found it challenging to play the melody of the verse in thumb position. An agreement was reached to play the melody where FDS found it most comfortable. A semi-formal interaction occurred with the whole rhythm section giving input on the interlude section; it was agreed to reduce the guitar strumming on downbeats from eight measures to four measures. There was less opportunity for interactions as the song parts were very well defined prior to recording, and the song is less complex. Solo allocations were allocated to SM and SR.

Lyrical Interactions

I selected Charmian Kingston (CK) as a lyrical collaborator through a semi-formal interaction. We had a one-week deadline due to her prior commitments. The dialectic processes were formal and informal: formal as the lyrics were to be written to a constructed melody in two sections, A and B (the lead sheet with melody sent by email); and also informal with two very short discussions by phone regarding lyrical themes (fulfilment, joy, love, hope, to be uplifting) seen in Figure 55.

Figure 55. Lead Sheet Excerpt



Charmian collaborated with these suggested lyrics:

A1: Wake me up to a thousand stars above
Follow my breath as the darkness calls the sun
Opening up in colour
Is it enough to find?
That the sadness I carry frees me to love
A2: . . . . . .like a second moon pull the tide
. . . till there's no place left to hide
. . . discover, I lay awake to wonder

We shared lyrical ideas online via emails, and then emailed changes as they progressed. I replied with lyrics for the second verse and chorus (in bold where ideas crossed over or were included):

Take me down to a million depths below
Camouflage in as the light beckons to go
I lay awake to ponder
Till there is no place to hide
That your love, like a second moon
Pulls me with **the tide**
Wonder all around me
This is how we dance so wild until the dawn
That curves the edge of this new moon.

There were two further email interactions until both verses and the chorus took rhythmic shape and made lyrical sense. Inputs I made were to change the word "sadness" to "gladness" (as I felt the groove and the harmony were buoyant), and to include the present tense: "this night".

Wake me up to a thousand stars above
Follow my breath as the darkness calls the sun
Opening up in colour
Is it enough to find?
That the **gl**adness I carry frees me to love **this night**

Take me down to a million depths below
Camouflage in as the light beckons to go
I lay awake to ponder
Till there is no place to hide
That your love, like a second moon
Pulls me with the tide

Wonder all around me
This is how we, dance so wild until the dawn
That curves the edge of this new moon.

Letters A and B are two identical verses, written separately for lead sheet functionality. Letter C moves to C minor tonality. It gives prominence to a series of descending minor and major thirds in the bass line, which effect a rolling modulation, with two measures per key, eventually into the key of C minor. Overall, the melody is based on the diatonic and hexatonic of G major scales in Letters A and B, and G minor pentatonic scale at Letter C.

The rhythm of the melody has little syncopation overall. The introduction is an instrumental version of Letter C, followed by four measures of a repeated chord allocated to nylon string guitar. Thereafter the song follows a standard head and solos format, but returns to the solo guitar chords before the final restatement of the theme.

The grids below provide a summary of the type and scale of dialectic in "Second Moon".

Song Grid 1. Rehearsal and recording processes in "Second Moon".

	Collaboration	Interaction	Interfacing
Formal			
Semi-formal	1 (CK)	5 (Rhythm section)	
Informal			

Song Grid 2. Improvisational processes in "Second Moon".

	Improvisation	Extemporisation	Variation
Formal	2 (SM, SR)		
Semi-formal			
Informal			

Weave Track 9: “On Fire” (4:24)

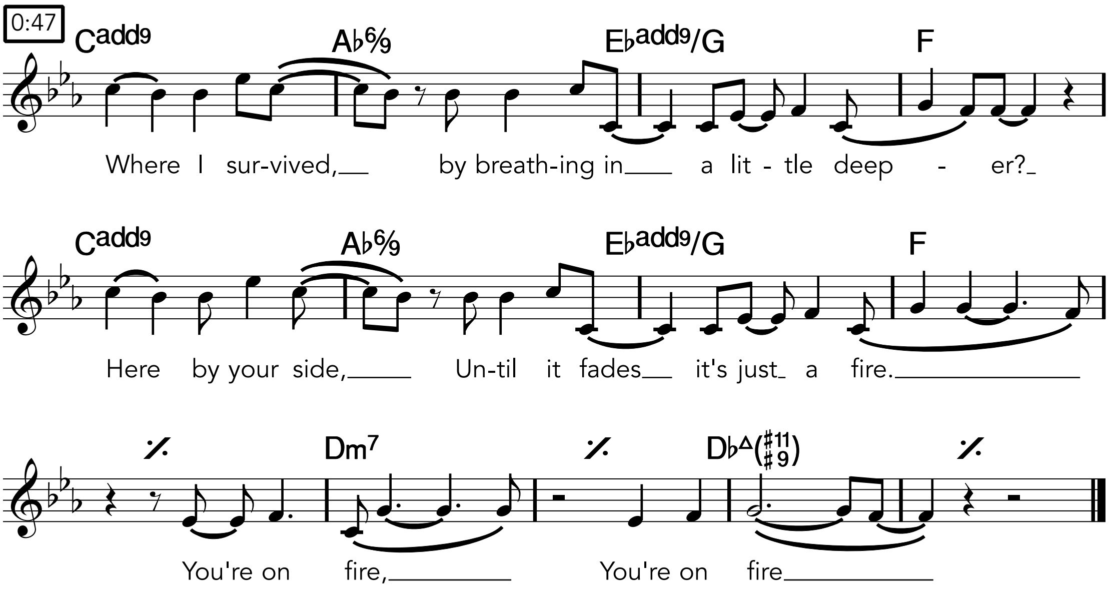
Original Compositional Processes

Once again the fast composing improvisation method was employed. I had nothing consciously in mind as I began improvising but as lyrics developed I could sense a theme: a metaphor of fire rebirth, burning sensations, fear meeting primal instinct and connections to near-death experiences.

Music Analysis

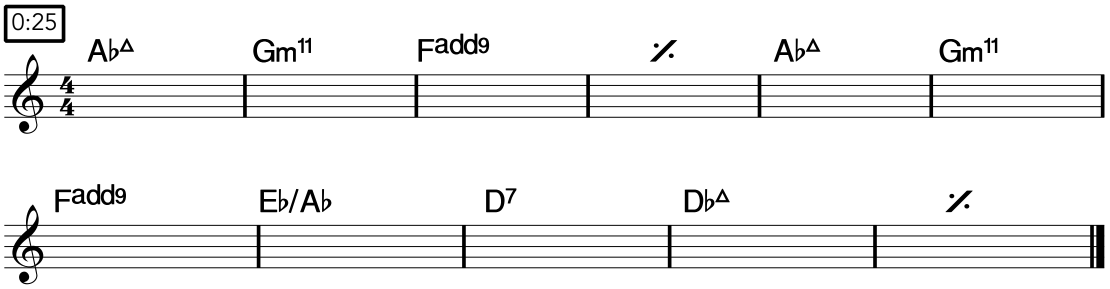
The outcome of this creative process first established the key of C minor and most of the chords with these lyrics (Figure 56).

Figure 56.


0:47
Cadd9
A♭6/9
E♭add9/G
F
Where I sur-vived, by breath-ing in a lit - tle deep - er?
Cadd9
A♭6/9
E♭add9/G
F
Here by your side, Un-til it fades it's just a fire.
Dm7
D♭△(♯11 ♯9)
You're on fire, You're on fire

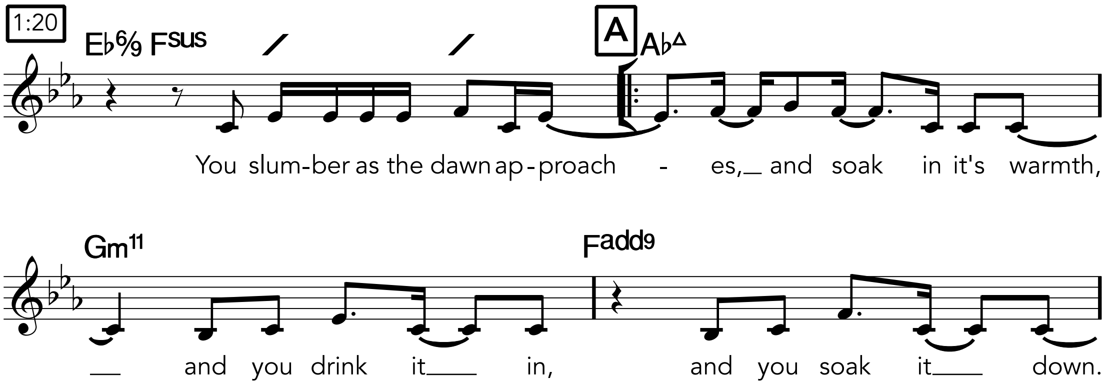
Then a four-measure chord progression (Abmaj7, Gm11, Fadd9, Fadd9) emerged that was assigned to the verse melody and progressively developed as below in Figure 57.

Figure 57.


0:25
A♭△
Gm11
Fadd9
A♭△
Gm11
Fadd9
E♭/A♭
D7
D♭△

Improvising cyclically and repetitively created this 11-measure section, for which I amassed a bank of lyrical sketches (Figure 58). Noteworthy during this interaction was the recollection of several past memories of my near-death experience, even recalling sounds, smells and abstracted images to try to bring to life the complexity of the experience.

Figure 58.


1:20
E♭% Fsus
A
A♭△
You slum-ber as the dawn ap-proach - es,_ and soak in it's warmth,
Gm11
Fadd9
_ and you drink it_ in, and you soak it_ down.

You slumber as the dawn approaches
As you soak in its warmth
Fear always by your side but you can dive deep inside
Hiding down under the covers ‘til the day it slips away

Twisted and torn . . .
Wrenching on your skin the sounds shattering
Now you begin . . .

The melody of “On Fire” is a minor pentatonic scale, encompassing a range of an octave and a perfect fourth. Lyrically, this song utilises several metaphorical devices, requiring a highly dynamic and animated vocal delivery. This included the use of throaty belting techniques in the chorus, and onomatopoeic effects to give texture linked with lyric, for example: “wrenches on your skin”, and “thunder shattering”. At the end of each instance of the lyric, “on fire” features vocal flips.

Initially written with a straight eights jazz-rock groove in mind, I was dissatisfied with the feel and lack of drive, which led to experimentation and collaboration with different musicians who were not involved with the *Weave* project. At various other rehearsals I included “On Fire” to trial a variety of rhythmic feels, and the best avenue was to take a Latin direction using 12/8 Afro-Cuban approaches and Brazilian bossa nova.

In reference to the harmony and lead sheet, Letter A is mostly diatonic to the key of C minor, with the exception of the Fadd9 chord which has an A natural, and the final cadence to Letter B. Letter B opens on a C major sound, leading to an Ab chord, which immediately returns to the key of C minor. Of significance is the inclusion of the polychord Db7(#11#9) or C/Db in the last measure of Letter B, an opportunity for a momentary clashing of dissonance.

Dialectic Interactions

The introduction is intended to be a driving and powerful opening statement, with the piano (somewhat starkly) playing the first time through, and on the repeat joined by the guitar playing the melody as written. Another formal interaction with SR, involving voicings, established rhythmically repetitive, open-voiced triads in a low register. The introduction is in contrast to the following verse, which is rhythmically syncopated using 16ths; the chorus uses long held notes, with less syncopated 16th notes.

Improvisations (solos) were allocated to piano and guitar. The soloists experiment over a five-chord progression where each of the five chords are concurrently major Gb, Ab, Eb, F, and Db. These are tied together with a multifunctional three-note voicing—F, Bb, and C—which becomes a voicing of each chord as the bass line dictates. For example, Gb becomes Gbmaj7#11, Ab become Ab6/9, etc. Only the bass part provides a sense of harmonic movement. There are in fact two five-chord progressions, which are exactly the same, except the second is a tritone away.

The two solo sections are highly contrasting in feel; the piano solo (2:14-47) is constrained by the introductory dominant rhythmic figures, whereas the guitar solo is supported by the rhythm section that supplies forward movement, and plays all the minims throughout. The solos comprise four measures in F major and four measures in B major, repeated. The constant tritone modulation and the constraining rhythm presented a challenge to navigate this effectively and express the time feel in the final three beats of each measure. The piano solo improvises with minor pentatonic approaches whereas the guitar solo employs a modal approach.

Mixing interactions with "On Fire" were less prominent; a more powerful drum delivery resulted in the selection of two of the overhead microphones to achieve a better balance with the rhythm section.

The grids below provide a summary of the type and scale of dialectic in "On Fire".

Song Grid 1. Rehearsal and recording processes in "On Fire".

	Collaboration	Interaction	Interfacing
Formal			
Semi-formal		5 (Rhythm section)	
Informal			

Song Grid 2. Improvisational processes in "On Fire".

	Improvisation	Extemporisation	Variation
Formal	2 (SR, SM)		
Semi-formal			1(LC)
Informal			

Weave **Track 10: "Waiting Up 'til Late"** (7:04)

Original Compositional Processes

“Waiting Up ‘til Late”, is an example of a spontaneously through-composed song, with the melody, harmony and all lyrics simultaneously created in one playing. I had had the intention of experimenting further with fast composing methods that also included lyrical writing, capturing what is best described as a stream of consciousness. This song is the result of that method.

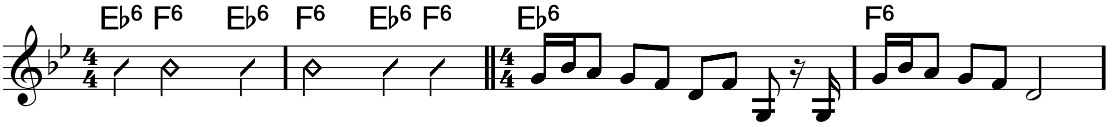
It is often the case that I have spent a great deal of time rewriting and editing lyrics, in order to achieve continuity with the storyboard or links with the rhyming scheme, or to be better aligned with the melodic phrasing and balance. This fast composing was therefore in contrast to former writing approaches. Initially I was cautious of my planned experiment and intention as I thought there might be risks involved regarding exposing and revealing information of a personal nature. Slater states, “writing lyrics is my way of dealing with and working through experiences, perceptions and philosophies. . . reflecting on issues and posing questions. ” (Berardi et al, 2009).

Astor and Negus (2016) also shed light here, observing, “songwriters inevitably negotiate the meaning of their own biographies. [Songwriters] . . . may adopt an overly confessional aesthetic that seeks to expose intimate details of their personal experience” (p. 201). Directly after I notated the melodic line and chord progression, I transcribed the lyrics, reading them back with a curious and investigatory viewpoint, trying to decipher the possible meaning and whether I could in fact leave them virtually unchanged.

The lyrics offer many perspectives. The first phrase opens with a question, “What if this calming light of day, changes my point of view?” This is perhaps more akin to one’s own internal private dialogue (unintentional as this was), answered with a hopeful reply, “Lifts me up where I can hold back time”. The third phrase continues questioning, “What if there’s something lost in here, hidden away from view?” answered with a request, “Come down here with me”. Although some phrases are a little cryptic or abstract in nature—such as “Caught up in circles, running from you” and “Here amongst the stars I found the key”—there are also several lyrical themes related to love, for instance in the phrases, “So in love with you” and “We know that there is still love here". There are themes of turmoil and sadness in "Long nights wondering, about you now". The phrase and title, "Waiting Up 'til Late" could be interpreted in many ways, for instance (the most obvious), waiting for someone to return, working into the night, or holding out for hope into the night.

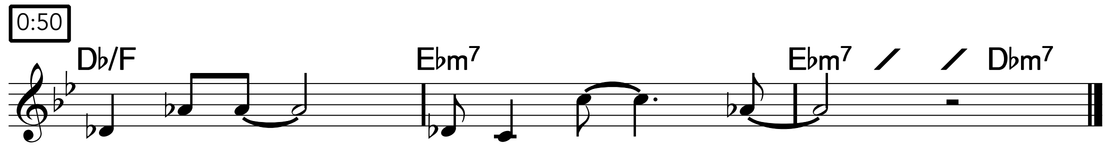
The original draft was in the key of C, but the song was eventually recorded in Bb. This straight-eights ballad consists of a melody with a range of an octave and a fifth, using mostly a hexatonic scale, with a smooth contour apart from the opening use of an arpeggio (Figure 59).

Figure 59.



A feature of the harmony is the parallel, open-voiced major sixth chords from the introduction (measures four, five, eight, nine, 24, 28, 37, 39, 50, and also in the final measures 67 and 68) and mirrored as minor chords in measure 45 (Ebm11 and Fm11). There is use of short-duration tension within the melodic contour (Figure 60). For example, on the Ebm7 chord there is use of a 13th extension note C natural in the melody.

Figure 60.



Dialectic Interactions

I interacted formally with SR regarding some minor editing options for this song, giving definition to the phrasing lengths with the inclusion of the occasional 2/4 measure, and some passing chords. Then the song underwent an editing process as seen in the table below.

Table 5.

Measure numbers	**Editing steps**
Measure 7	Passing chords removed (Ebmajor7/G, Fm11, beat three and four).
Measure 16	Passing chord added (originally stayed on Eb/G).
Measure 21	One beat added.
Measure 38	Second inversion removed to contract with Measure 40.
Measure 42	The second chord changed from Fm/Eb to Gm, timing altered from a quaver and dotted crotchet to two crotchets in order to associate with the first harmonic idea (F6 to G6).
Measure 47	Time signature altered from 5/8 to 4/4.
Measures 49 and 50	Compressed to compensate for timing hesitation in live recording.
Measure 51	Second inversion removed to make measures 50 and 51 echo the first harmonic idea.
Measure 60	Subtle chord alteration (Fm to Db/F), passing chord removed.
Measure 61	Subtle chord alteration (Dm to Bb/D).
Measure 63	Chords changed from Dbmajor7 to Ab/C.

More detailed harmonic analysis occurred after recording at PHS; an interesting finding was the multiple modulations, 14 in total. This is something I was drawn to on the first album *Get Out of Town* in the song "Hearing Ella Sing".

Table 6.

Modulation Key	**No. of measures**	**Characteristics**
Bb major	2	IV and V chords used, establish Bb tonality.
B major	2	IV and V chords used emphasising the natural Lydian flavour of IV.
Bb major	6	IV and V chords used, establish Bb tonality, then the second harmonic pattern that appears three more times in the song, ii V.
Db major	8	Frequent IV chord, Lydian flavour. Db transitioning to Bb.
Bb major	7	Based on the recurring ii V progression.
E major	2	Tonic chord on dominant pedal—creating suspension.
Db major	4	Transitional movement from E major to Bb major.
Bb major	6	Based on the recurring ii V progression.
B major	7	IV and V chords used emphasising the natural Lydian flavour of IV.
Bb major	5	Based on the recurring ii V progression.
B major	8	IV and V chords used emphasising the natural Lydian flavour of IV.
Ab major	2	Short transitional modulation.
Gb major	2	Short transitional modulation.
Eb major	2	Resolution.
Bb major	2	Until final chord G in first inversion (G/B).

An intriguing rhythmic aspect is the unusual phrase lengths throughout "Waiting Up 'til Late".

Table 7.

Rehearsal Letter identifier	**Measure lengths**
Letter A	6 measures.
Letter B	12 measures.
Letter C	13 measures (with three 2/4 measures).
Letter D	6 measures (with two 2/4 measures).
Letter E	7 measures (with one 2/4 measure).
Letter F	5 measures (with one 2/4 measure).
Letter G	14 measures.

The accompaniment by SM on guitar throughout the violin solo is of interest, beginning at measure seven of the solo. Formal interaction in JK's mixing acts to accentuate the rolling arpeggios by pianist SR, adding to the dynamic intensity created by the vocal.

The collaborative mixing interactions here related to listening—comparing before and after approaches: before, with the piano part in the introduction and after, without it, leaving the vocal to enter a cappella. The violin required reverb, and a frequency in the EQ 1700k region was reduced, adding an "airy", warmer sound.

The grids below provide a summary of the type and scale of dialectic in "Waiting Up 'til Late".

Song Grid 1. Rehearsal and recording processes in "Waiting Up 'til Late".

	Collaboration	Interaction	Interfacing
Formal	1 (SR)		
Semi-formal		6 (Rhythm section and LW)	
Informal			

Song Grid 2. Improvisational processes in "Waiting Up 'til Late".

	Improvisation	Extemporisation	Variation
Formal	1 (LW)		
Semi-formal			
Informal			

Weave Final Recording Interactions

Weave was recorded in Melbourne at PHS with owner, drummer and engineer Niko Schauble (NS), 1-6 February. 2016. The recording schedule was as follows:

- 1-2 February (10am-4pm): rhythm section and guide vocals on all tracks;
- 3 February (10am-12:30pm): saxophone sextet for "Catapult";
- 3 February (1-4pm): string quartet "Backstepping" and "Waiting Up 'til Late";
- 4 February (10am-4pm): vocals on all songs;
- 5 -6 February (10am-4pm): editing and mixing.

Due to the limitation of studio size, the saxophone sextet and string quartet could not fit with the rhythm section, so they had to be recorded separately and overdubbed.

On the last day of recording we finished earlier than the final booking time so NS commenced some "tidying up" in preparation for mixing (file organisation, removing extraneous noises, ensuring drop-ins were smooth, addressing timing issues, re-patching the studio for mixing etc.). He recommended not coming in until noon the following day so preparation could be finished before actual editing and mixing decisions were to be made. Initially, I thought it might be possible to get an approximate (close to usable) mix by noon, having allocated the last two days of the studio booking to mixing. However, the process was extremely time-consuming as it involved three fundamentally crucial steps for each of the 10 songs: listening to all tracks and all recorded takes and selecting the most suitable parts; selecting the most suitable solo takes; and selecting the best vocal takes.

Then editing on all 10 tracks commenced, (e.g. the removal of audible count-offs before introductions, any instrument noises, etc.). Although none of the "tidying up" had anything to do with editing the song structures or arrangements, I realised how important the subtleties are, such as beginnings and endings and length of fades. In future, I intend to familiarise myself with the different takes prior to the final decision-making process, and to be present for all forms of "tidying up". This does, of course, require additional time and would need to be scheduled.

A recording interaction relating to the allocation of specific effects occurred in the mixing of the unison melodies played by the saxophones. These were recorded first, and I recorded the vocal as an overdub. This strategy presented an opportunity to best position the vocal part more closely with any subtle phrasing and duration of long notes in the saxophone parts, and any slight deviations from the score, including articulations. The effect used by NS on the two saxophone parts in "Filament" was a long reverb after the recording took place. Subsequently, a formal recording interaction included experimenting with vocal reverb effects, as the first reverb used was problematic, resulting in overlapping the phrases, which were too long to align with the horn part. A shorter delay was selected.

One of the limitations of the recording process related to the climate: it was a very hot summer in Melbourne, a factor that impacted my performance as well as the time allocated to mixing. Although I found NS to be very helpful and good to work with, he needed the studio environment to be air-conditioned (for himself and the sake of equipment preservation). Unfortunately, I (and SR) found the temperature to be far too cold. Consequently, I was dressed very warmly whilst attempting to record the vocal tracks in a vocal booth standing on a blanket to keep warm. As Robinson (2012) points out, "any interruption of a vocalist's ability to enjoy the activity of singing is problematic and distressing" (pgs.193-198). This was highly problematic for recording vocals. Air-conditioning removes much of the humidity from the air, and dryness is not conducive to smooth vocal production. I was tense and cold and not able to relax, which resulted in neck tension that affected my intonation. I sang sharp at times, and was very concerned about the pitching in the final takes.

By the final day of the booking at PHS, a complete mix of all 10 tracks was not achieved, although perhaps this was too ambitious a request in the first place. So, by the end of the booked period, a great many aspects remained incomplete. This resulted in my having to call upon an old friend and colleague, JK, to complete the mixing.

I have known JK—a renowned Australian guitarist and composer—since 1990, so the nature of our communication is very familiar. We enjoy an easy-going, highly respectful and professional relationship. This resulted in the final mixing being very different to my experiences with *Mandarin Skyline*, where I was collaborating via email with recording engineer Helik Hadar in Los Angeles. JK did play a role in the mixing of *Get Out of Town*, but this was a much simpler interaction and required less collaboration.

After returning home and listening to the incomplete mixes, I created a list for stage two of the mixing, which I sent to JK in an email.

Email to JK:
Date: 21 February, 2016 12:30
Subject: Notes on Leigh Carriage Mix *Weave*.

- “Filament”: Vocal effect not balanced with horns—effect too long?
- “True North”: vocal in intro needs to be in balance with band—needs to come down in volume 0:19. Fade duration to be discussed.
- “Backstepping”: redo vocal? “Soft words” at 4: 43 is too low in volume. Vocal at “Mind 1:18-19.
- “Complicated Love”: Vocal too far back with effect noticeable and out of balance with Carl. Need to replace bass solo. Too much ambient noise on bass track. Note: will need to copy bass and piano from earlier verse depending on tempo alignment.
- “Catapult”: Horns entry for first four measures. Sibilance in vocal track Q. due to effect used? Low notes in solo lost 4:09-4:12, volume issues. Not best delivery energy-wise.
- “No One Else But You”: Take vocal volume down in introduction especially at 0:25-26. Effect is too audible e.g. from 1:16 after vocal phrases ends. Outro vocal level EQ?
- “Blank Slate”: Piano solo reverb still rather long. Similar ambient noise issues on PHS bass track plus an incomplete bass solo.
- “On Fire”: Effect too long? Whole mix problematic—again effect too prominent at end of phrases.
- “Second Moon”: Guitar volume needs to go up at 3:43-4:05 to achieve a vocal and guitar balance.
- “Waiting Up ‘til Late”: Discuss rerecording vocal entirely—inconsistent and unusable.

Despite our longstanding acquaintance, JK and I had never previously worked in a studio setting with him as engineer and me as composer and musician, so it was a new level of interaction and development within a long, close friendship. At our first meeting, we discussed a plan for the mixing of *Weave*. During this semi-formal interaction, JK suggested that I research Tony Maserati’s work, as this was something he was using as a gauge with all his mixing. Later, I located an undated interview with Maserati by Rich Tozzoli on the Sonnox website. Maserati is quoted as saying that “the vocal has to be compelling and keep the listener's attention and at the same time exemplify the main emotional idea of the song.” In response to my concerns about the use of over-long reverb on the unfinished mixes, JK had also wanted to present me with several albums to listen to, related to the use of reverb, effects and overall sonic approaches.

JK and I researched current approaches such as the type of reverb length choices that were being used. There was also a great deal of concern with the recorded piano sound (physical noises and rattles) as well as a frequency issue in the original piano recording. I presented JK with the hard drive containing copies of the studio tracks, as well as my initial plan for the project.

This second stage of editing consisted of removing any obvious errors, such as:

- instrument entry alignments;
- correction of missing chords;
- errors made in accompanying progressions;
- sound bleeding (instruments recorded in same spaces that can be heard on other instrument tracks—e.g. bass, piano and drums).

After this stage of editing was complete, the next stage involved such processes as:

- achieving and discussing overall balances;
- selecting the most effective signal processing (equalisation and compression)—the piano treatment required considerable "rolling off" (reducing) of the low frequencies for balance;
- selecting effects (choices relating to maintaining a natural vocal sound were agreed to be important, and a small amount of reverb was used with parallel compression to give some subtle richness);
- making decisions regarding separation (panning in the stereo field).

The many hours of mixing interactions I experienced with JK were a highlight of the recording process. JK generously and enthusiastically encouraged me to question any aspect of the mixing process, and subsequently the experience was not only highly informative but also empowering, adding to my understanding of audio engineering. The value of such an interaction extends beyond this research to be part of my lifelong learning.

Album Design Collaboration

The design collaboration for *Weave* was a much more involved process than for *Mandarin Skyline.* I wanted to include my own watercolour abstract paintings as a foundation for the overall album design. These were scanned and digitally manipulated. Again, much like the interactions in lyrical and formal collaborative songwriting, the professional friendship with Heidi Minchin deepened with each album design, creating an ease of communication and understanding. In live performances these images were used as a changing visual background, song to song.

Conclusion

The song-by-song analysis of dialectical interactions in this chapter has navigated the gradual but significant compositional developments from *Mandarin Skyline* to *Weave,* which are demonstrated by the following outcomes:

- increase in melodic and harmonic complexity;
- increase in the sophistication of collaborations;
- accelerated and highly integrated lyrical collaborations;
- inclusion of through-composed music using multiple modulations;
- continued and developed use of irregular meter and irregular phrase lengths;
- expansion of improvisational methods with an increase in vocal solo allocations;
- larger variety of instrumentation with a greater employment of textural and timbral effects;
- diversity in arranging from small ensembles (quartet) to larger ensembles (14-piece);
- overall increase in confidence as a composer including immersion and involvement in audio mixing interactions.

In relation to dialectical interactions, Sawyer's (2007) key characteristics of effective creative teams, outlined in Chapter 2, are exemplified throughout the thesis. In *Get*

Out of Town the arrangements are approximately four minutes in duration, with short improvisation sections. In *Mandarin Skyline*, the songs are generally longer in duration with more extended improvisations. For example, “Breaking Point” takes a static harmonic approach emphasising an extended focus on the Lydian mode during long passages—40 measures out of 48, based on the IV chord—resulting in a track of 8:43 minutes. The extended introduction section of “Breaking Point” is a change in direction and function from *Get Out of Town*, here designed to create a defined atmosphere using improvisational exploration.

Weave takes the exploration through improvisation further, resulting in tracks of up to 10 minutes. For example, “Blank Slate” (10:11) features an extended improvised introduction, with more complex harmony adopted, and an increase in vocal improvisations and solo opportunities.

Another development in this album is the inclusion of irregular meters and my first spontaneously through-composed song, “Waiting Up ‘til Late”. A personal innovation can also be seen in the more angular and challenging melodic writing and string arranging in the piece “Backstepping”. There were also ongoing developments of arrangements to better accommodate live performance settings in “Watermarks” on the album *Mandarin Skyline*.

Each of the albums benefitted from successful collaborative teams that practiced active listening. This was of particular importance to *Weave*. Deep listening also features strongly, such as in fast composing collaborations on “Rise and Fall”; in the three-part unison performances on “Filament”; and in the a cappella saxophone section at the beginning of “Catapult”. Another example of the importance and centrality of deep listening to the collaborative processes was the decision to use a string quartet in a jazz context in “Backstepping”. This required listening to the guide vocals intently to align with the phrasing and tempo. In “No One Else But You”, deep listening was fundamental to the ensemble cohering to the 19-beat phrase established by the vocal line.

Lyric collaborations with Justine Bradley and Charmian Kingston developed quickly, resulting in efficiency and clarity of communication as well as an increase in the speed of the outcomes. In addition, the friendships afforded a transparency that enabled an optimum pathway to the expression of the concepts.

More openness to diverse arrangements developed after David Ades' spontaneous live performance solo, which, as discussed earlier, affected the final structure of "Catapult". Similarly, in the recording of "No One Else But You," I questioned the arrangement's use of one central theme: would it be suitably engaging? This inspired more innovation and resourcefulness related to arranging, and resulted in an album that lays the groundwork for future compositions that push personal creative boundaries.

Finnäs (1989) points out that there are many factors that contribute to the perception of musical complexity: "Unusual harmonies and timbres, and rhythms, unexpected tone sequences and variations in volume, etc., make the music seem complex" (p. 6). In relation to the use of more complex melodic, harmonic, rhythmic, improvisational, dynamic, textural, arranging and experimental techniques, these have not been adopted as complexity for complexity's sake but, rather, as a graduated evolutionary series of compositional developments.

Chapter 7

Outcomes of the Dialectic and Compositional Processes

The excursion to reinvigorate my creative practice via dialectic and compositional experiences has broadly diversified and enhanced my compositional knowledge. Personal innovation emerged over time with a continuum from *Get Out of Town* to *Mandarin Skyline* to *Weave*. I have also gained more understanding of the nature of creative research and of the cyclical, often unpredictable nature of the research process.

When reviewing the instances of dialectic processes in each album, semi-formal interactions were the most frequent, with the second most frequent being formal improvisation—this was an expected outcome in light of the genre. Formal extemporisation and, notably, all forms of collaboration became more pronounced across the duration of this project. Formal collaboration in the compositional process, and semi-formal interaction during production, are most fundamental to the success of the recordings. As a result of this journey my practice has changed and deepened with multiple developments in melodic and harmonic complexity, rhythmic and improvisational exploration, and a diversification of arranging practices and experimental techniques. The discoveries and experience gained in the recording studio as a bandleader have contributed to my self-confidence in these roles. I will continue to engage in all of the dialectics as required, with a notable preference emerging for semi-formal interactions and formal extemporisational interactions.

The documentation and analyses of my composing and collaboration contained in this thesis, together with the transcriptions and scores, provides a resource for other songwriters and improvisers. It maps my processes along the compositional and collaboration trail, whilst acknowledging all collaborators' contributions, the lessons learnt from my mistakes and my improvements upon them from album to album. In this way, I contribute to the literature about collaboration referred to in this thesis by unpacking and demystifying aspects of the collaboration spectrum.

In the early part of my research I expected that a hierarchy of interactions would be revealed from the combination of types of collaboration and the intrinsic and extrinsic dialectic methods presented in song grids. Yet what presented itself was the greater desire to focus on attaining high-quality recordings aligned with my heightened need for a significant increase in levels of musical sophistication and collaboration. I had originally thought that the idea of "interfacing" would be a useful concept that could translate across various compositional platforms used across the three albums. As my process evolved, the term became less useful but remains as part of the methodology. The increasing sophistication of collaborative interactions and the decrease in collaborations within composing itself, including interfacing, resulted in a gradual compositional interdependence. As minimally used as the term is, interfacing as a parameter mapped my increasing role in production. Interfacing—that combination of oil and water noted in Chapter 1—can be seen as the most rudimentary type of collaboration and as such, has almost no part in jazz where real-time interactions are fundamental and integral to the art.

The reinvigoration of my artistic practice has provided unexpected outcomes. The spectrum of complexity in *Weave*, as noted in the conclusion of Chapter 6, has clarified my attraction to the use of thematic writing—using repetition with less complex chord progressions and less complex melodic structures—such as "Breaking Point" (*Mandarin Skyline*), "Blank Slate" (*Weave*) and "Complicated Love" (*Weave*). This has allowed me to identify a new personalised avenue of exploration as a composer.

Within the public domain I have received recognition for my work as evidenced by the awards and jazz critics' reviews for *Mandarin Skyline* and *Weave*, and significant favourable impacts on emerging (particularly female) performers and songwriters. This is exemplified by the use of "Catapult" (*Mandarin Skyline*) in the live performance repertoire of The Enthusiastic Musician's Orchestra Big Band in Brisbane, Queensland. Other indicators of public recognition were invitations to perform at leading national music festivals and for my albums to be included in the prestigious Victorian Jazz Archive Inc. based in Wantirna, Melbourne and the Australian National Library. Further details are in Appendix A.

The national and international tours following the release of the albums directly informed this research by enabling creative strategies for collaborative composing, improvisation, impromptu interplay, and interconnection within live musical performance. The lack of funding and geographic scale of the tours made it impossible to tour with the same ensemble, which in turn necessitated calibration of song arrangements to suit various instrumental line-ups, generating further instances of collaboration. The unforeseen benefit of this constraint was keen interest and subsequent invitations to perform original work with local musicians featuring a female composer/band leader. This began at a national scale with *Mandarin Skyline* and progressed to international invitations when *Weave* was released. Full reviews of the recorded and live music are located in Appendix B and C.

Unexpectedly, one of the outcomes of the creative component of this thesis has been the commercial success and airplay afforded to the albums where I extend my compositional practice: *Mandarin Skyline* and *Weave.* In contrast, *Get Out of Town,* although featuring recognisable repertoire, did not find as wide an audience. This demonstrates that there is support and interest in original jazz material within certain fields in Australia, though small. It affirms the trajectory I took and has encouraged me to continue to expand and pursue further uncharted terrain, particularly with my compositional practice.

While this project has seen me breathing life into the forms with which I am familiar, via the dialectic of collaboration and improvisation, this very process has brought me to the acknowledgement of another creative calibration point: the potential of the defining characteristics of musical forms—and this points to further creative work and research.

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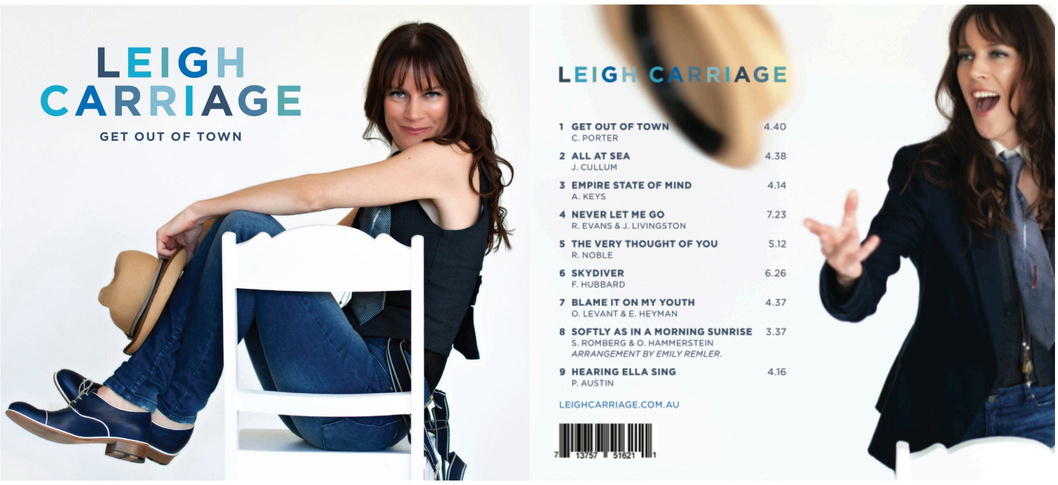
Portfolio of Compositions 1:
Get Out of Town (Album Artwork and Music Scores)

Arranged by album and in album tracking order
Note: all noted examples included with this research are approximations)



1	**GET OUT OF TOWN** C. PORTER	4.40
2	**ALL AT SEA** J. CULLUM	4.38
3	**EMPIRE STATE OF MIND** A. KEYS	4.14
4	**NEVER LET ME GO** R. EVANS & J. LIVINGSTON	7.23
5	**THE VERY THOUGHT OF YOU** R. NOBLE	5.12
6	**SKYDIVER** F. HUBBARD	6.26
7	**BLAME IT ON MY YOUTH** O. LEVANT & E. HEYMAN	4.37
8	**SOFTLY AS IN A MORNING SUNRISE** S. ROMBERG & O. HAMMERSTEIN *ARRANGEMENT BY EMILY REMLER.*	3.37
9	**HEARING ELLA SING** P. AUSTIN	4.16

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LEIGH
CARRIAGE

BRENDAN CLARKE BASS
STEVE RUSSELL PIANO
MATT SMITH GUITAR
HAMISH STUART DRUMS

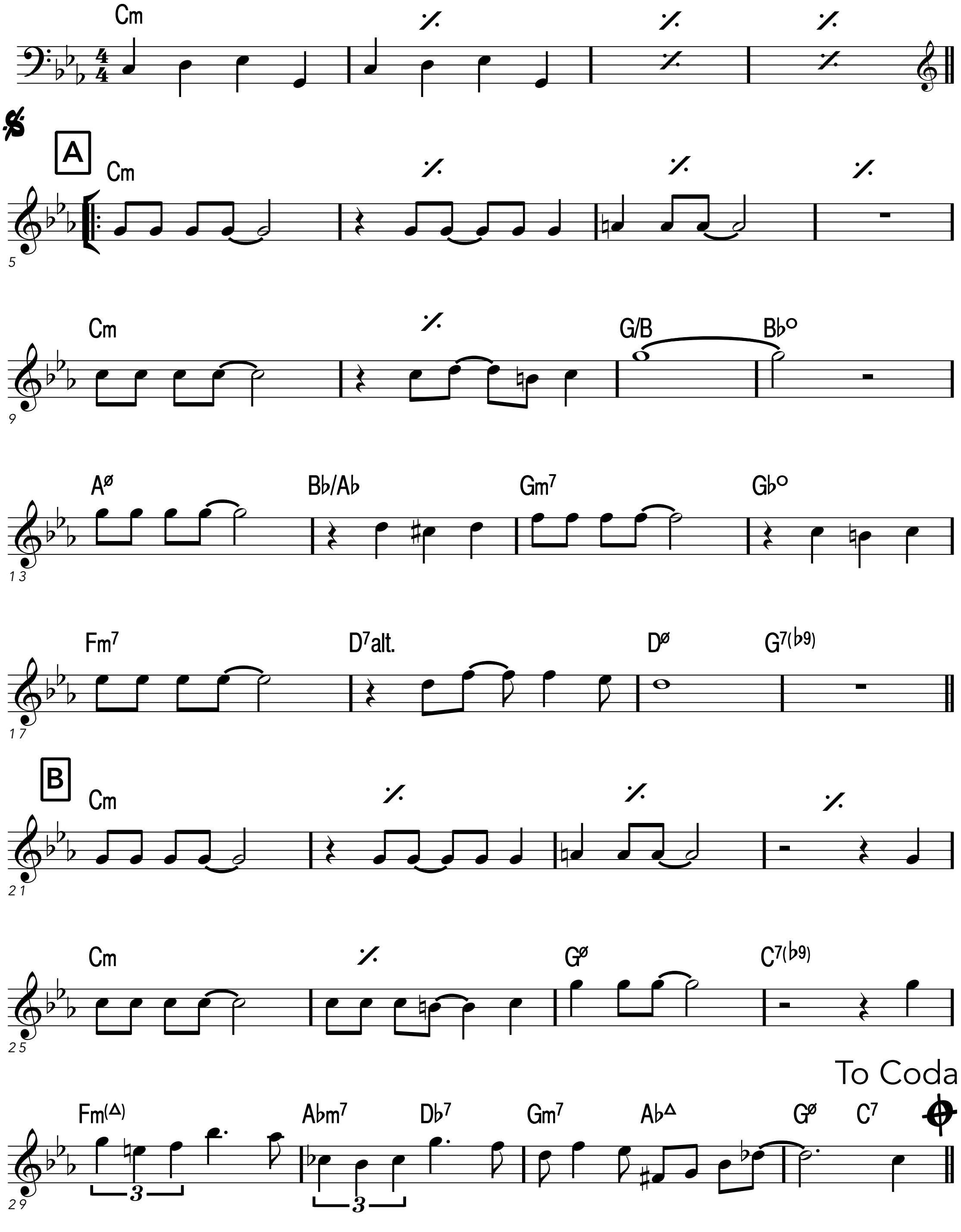
RECORDED AT STUDIO 301, SYDNEY
ENGINEER MICHAEL MORGAN
PRODUCED BY LEIGH CARRIAGE
PHOTOGRAPHY BY SUZE MCLEOD
DESIGN BY HEIDI MINCHIN

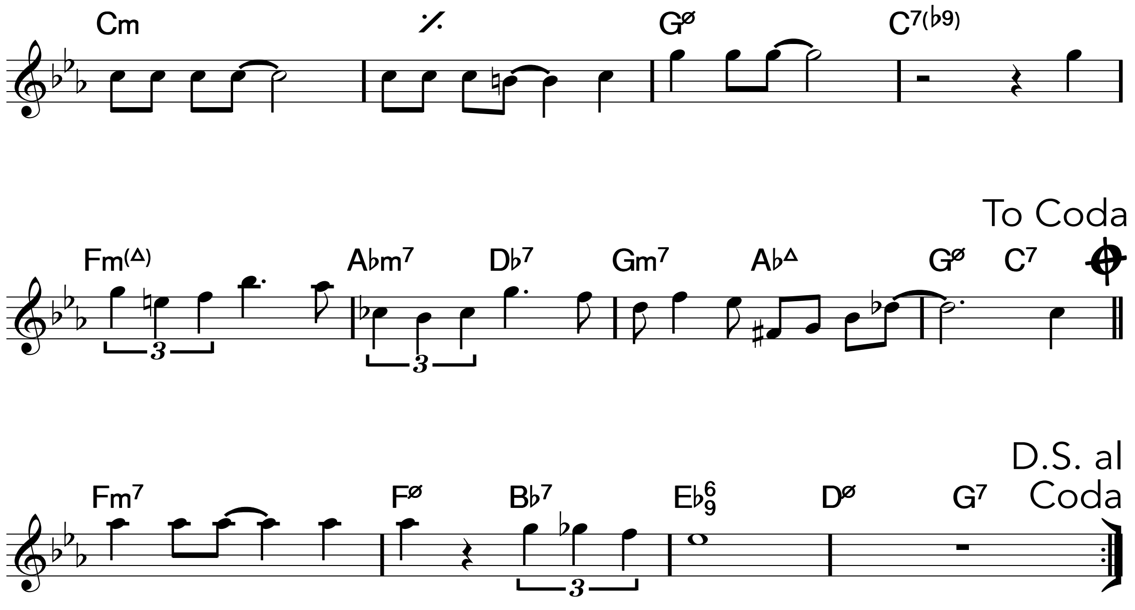
Note: Freddie Hubbard, "Sky Dive," is the title track of his 1973 album, the song "Skydiver," is based on this song with additional lyrics.

Get Out Of Town

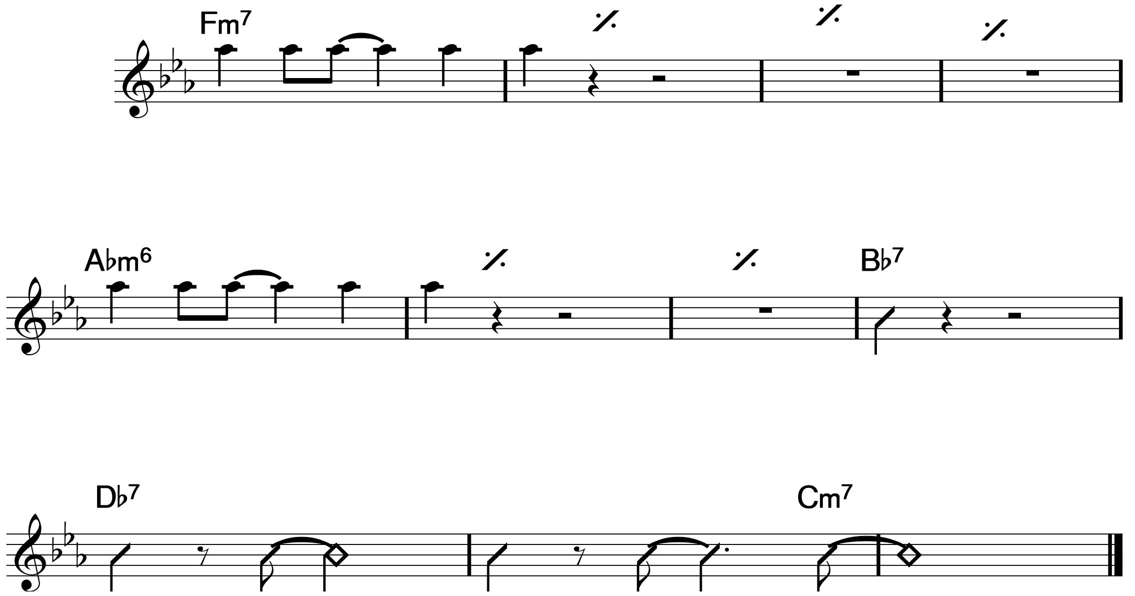
Med swing

Cole Porter.


Cm
A
Cm
5
Cm
9
G/B
B♭°
A⌀
B♭/A♭
Gm7
G♭°
13
Fm7
D7alt.
D⌀
G7(♭9)
17
B
Cm
21
Cm
G⌀
C7(♭9)
25
To Coda
Fm(Δ)
A♭m7
D♭7
Gm7
A♭Δ
G⌀
C7
29
3
3


Cm
G∅
C7(♭9)
To Coda
Fm(Δ)
A♭m7
D♭7
Gm7
A♭Δ
G∅
C7
3
D.S. al Coda
Fm7
F∅
B♭7
E♭6/9
D∅
G7

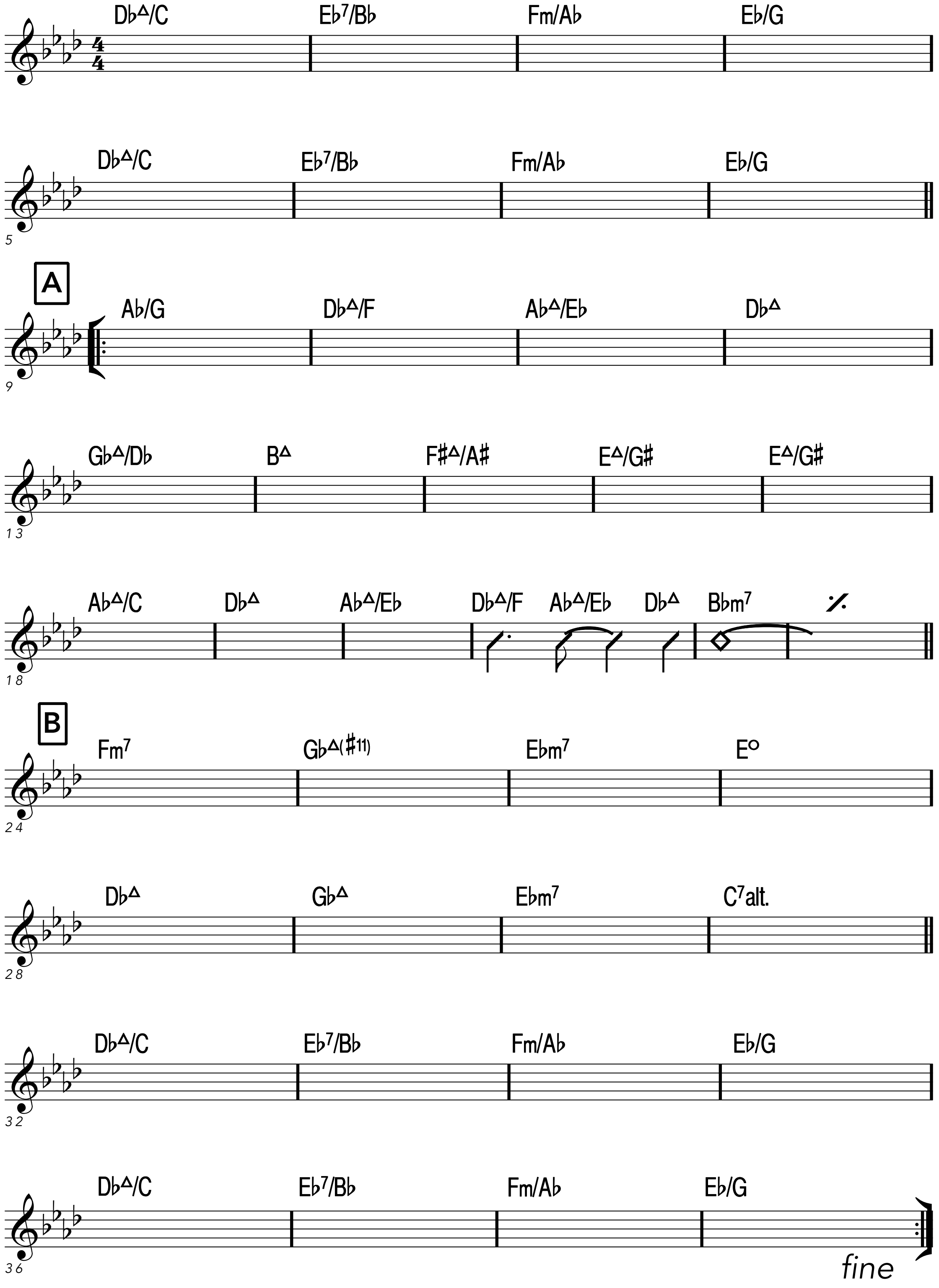
CODA


Fm7
A♭m6
B♭7
D♭7
Cm7

All At Sea

Ethereal 8 feel

Jamie Callum.

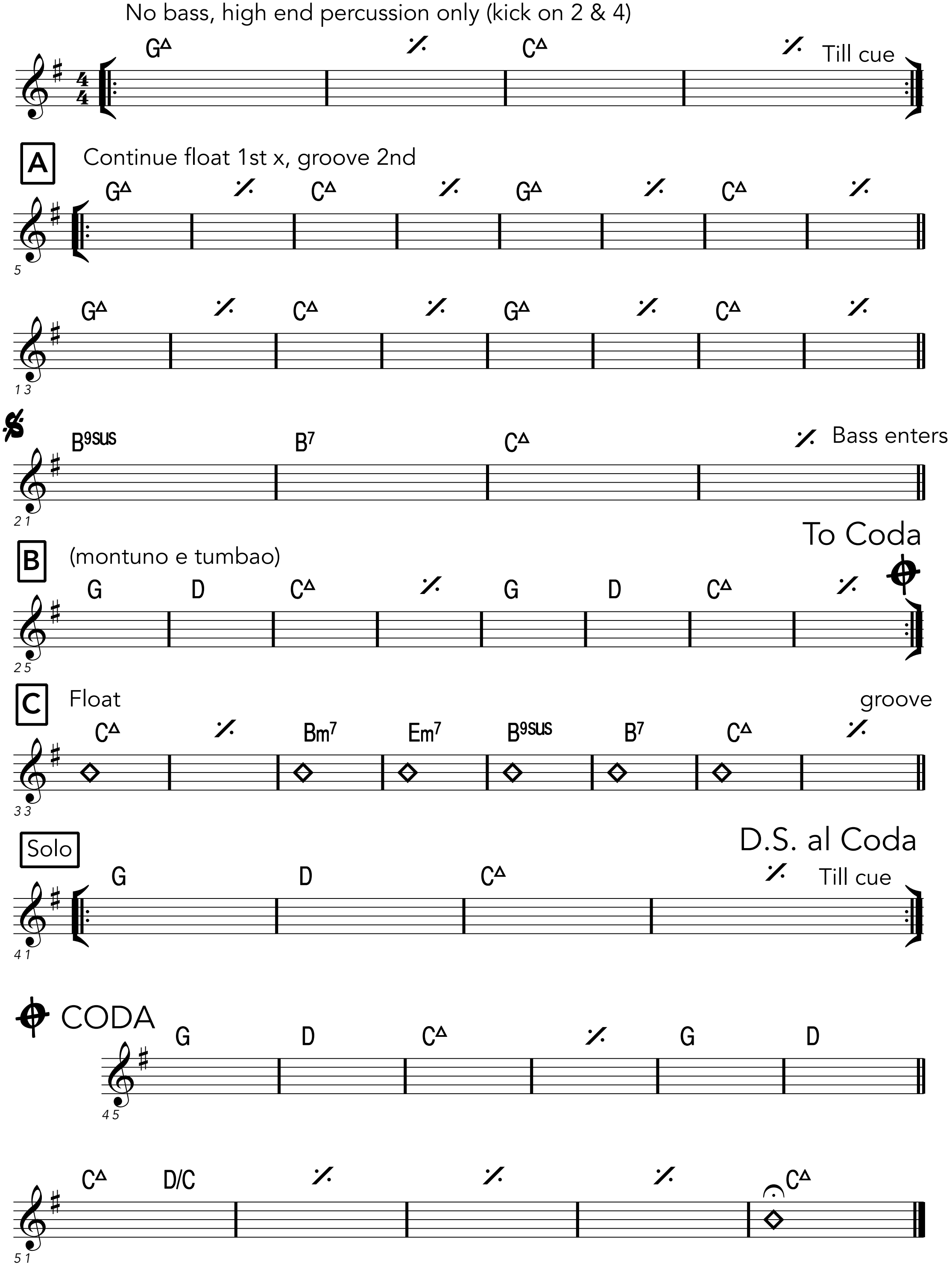


Db△/C Eb7/Bb Fm/Ab Eb/G
5 Db△/C Eb7/Bb Fm/Ab Eb/G
A
9 Ab/G Db△/F Ab△/Eb Db△
13 Gb△/Db B△ F#△/A# E△/G# E△/G#
18 Ab△/C Db△ Ab△/Eb Db△/F Ab△/Eb Db△ Bbm7 ⁒
B
24 Fm7 Gb△(#11) Ebm7 E°
28 Db△ Gb△ Ebm7 C7alt.
32 Db△/C Eb7/Bb Fm/Ab Eb/G
36 Db△/C Eb7/Bb Fm/Ab Eb/G
fine

Empire State Of Mind

16 feel latin/cuban

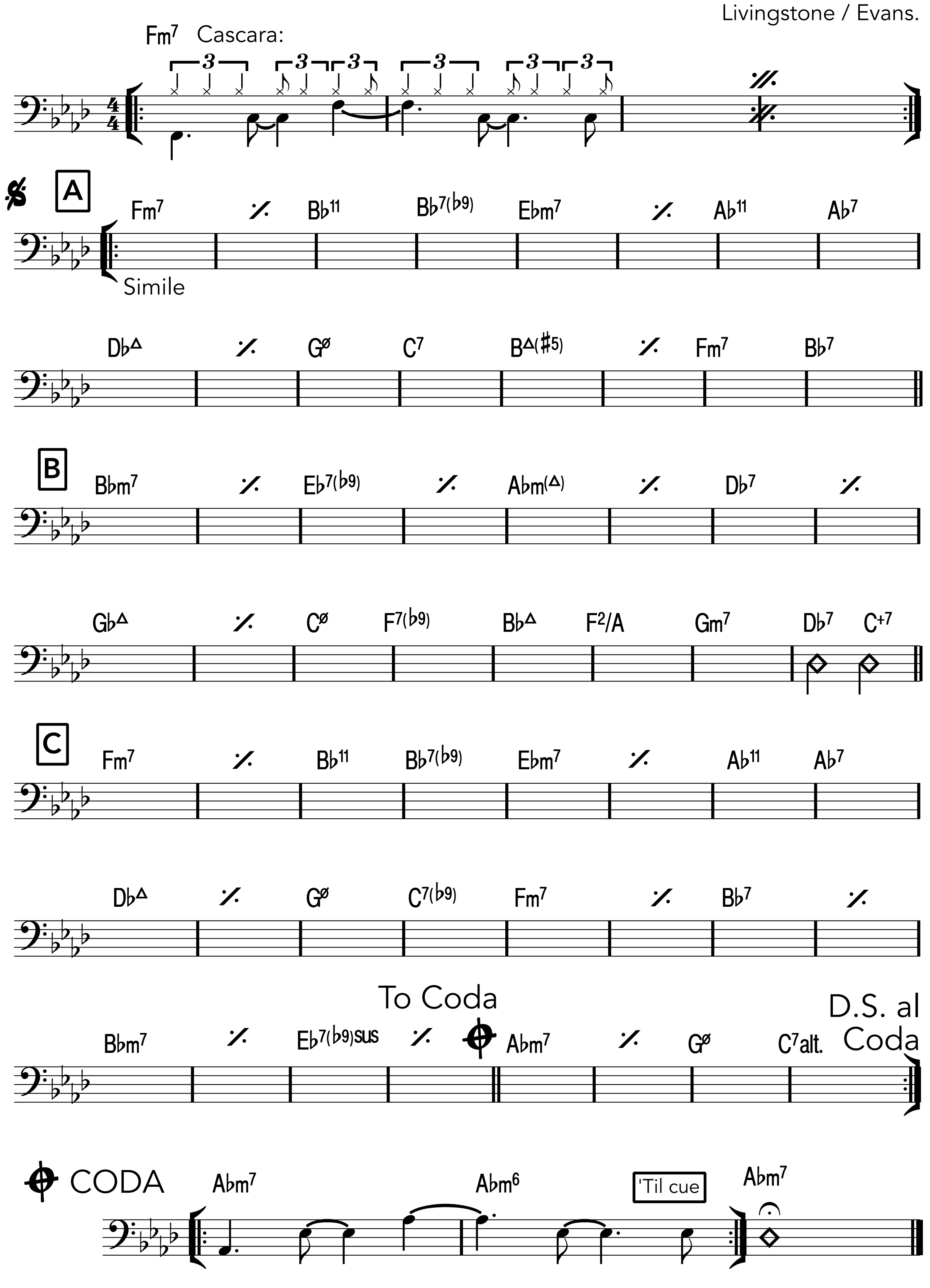
S. Carter, A. Hunte, B. Keyes,
A. Keys, S. Robinson,
J. Sewell-Ulepic, A. Shuckburgh.


No bass, high end percussion only (kick on 2 & 4)
G△ ⁒ C△ ⁒ Till cue
A
Continue float 1st x, groove 2nd
G△ ⁒ C△ ⁒ G△ ⁒ C△ ⁒
5
G△ ⁒ C△ ⁒ G△ ⁒ C△ ⁒
13
B9sus B7 C△ ⁒ Bass enters
21
B
(montuno e tumbao)
To Coda
G D C△ ⁒ G D C△ ⁒
25
C
Float
groove
C△ ⁒ Bm7 Em7 B9sus B7 C△ ⁒
33
Solo
D.S. al Coda
G D C△ ⁒ Till cue
41
CODA
G D C△ ⁒ G D
45
C△ D/C ⁒ ⁒ ⁒ C△
51

Gentle afro-cuban
with swing tumbao

Never Let Me Go

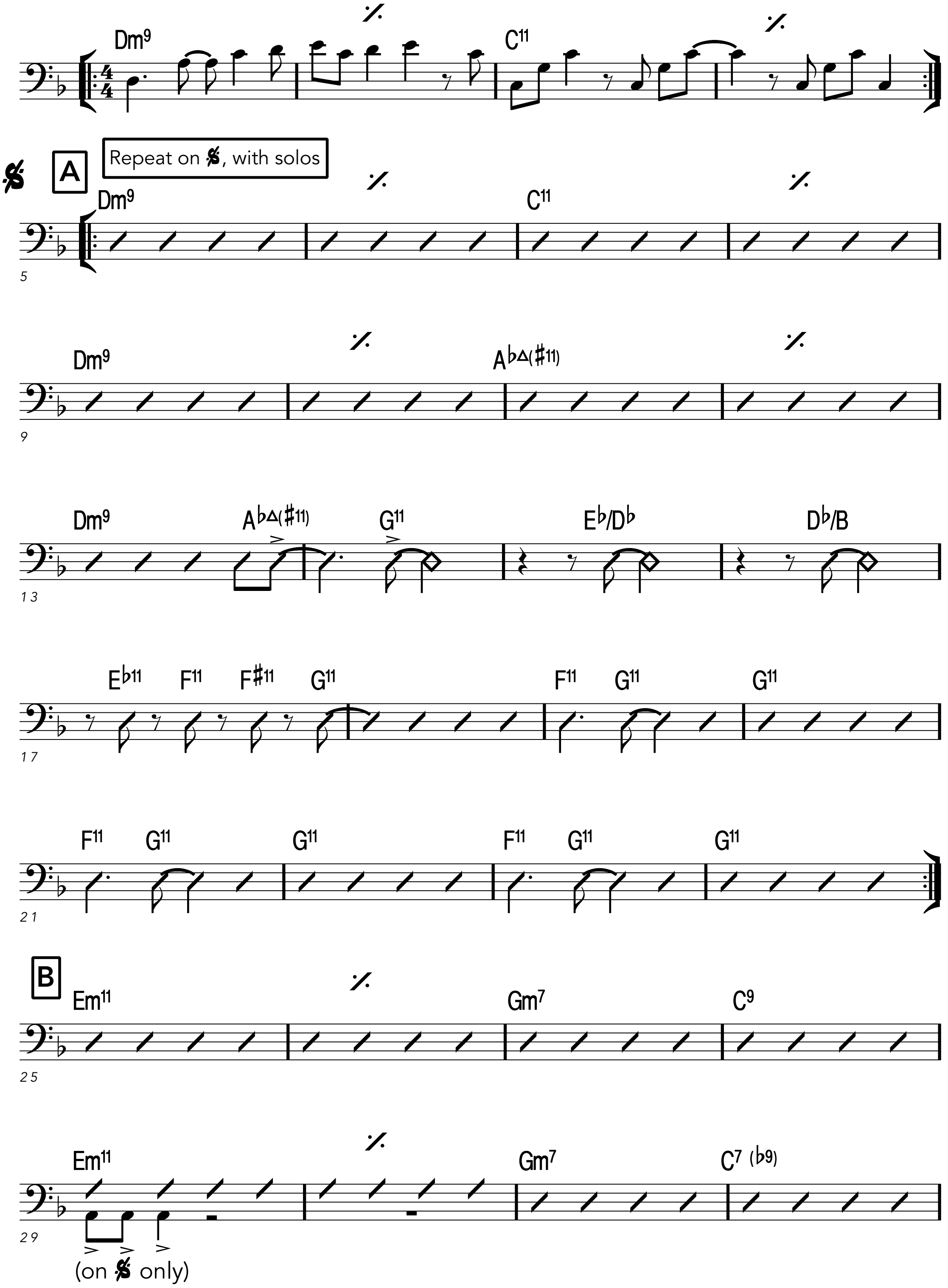
Livingstone / Evans.

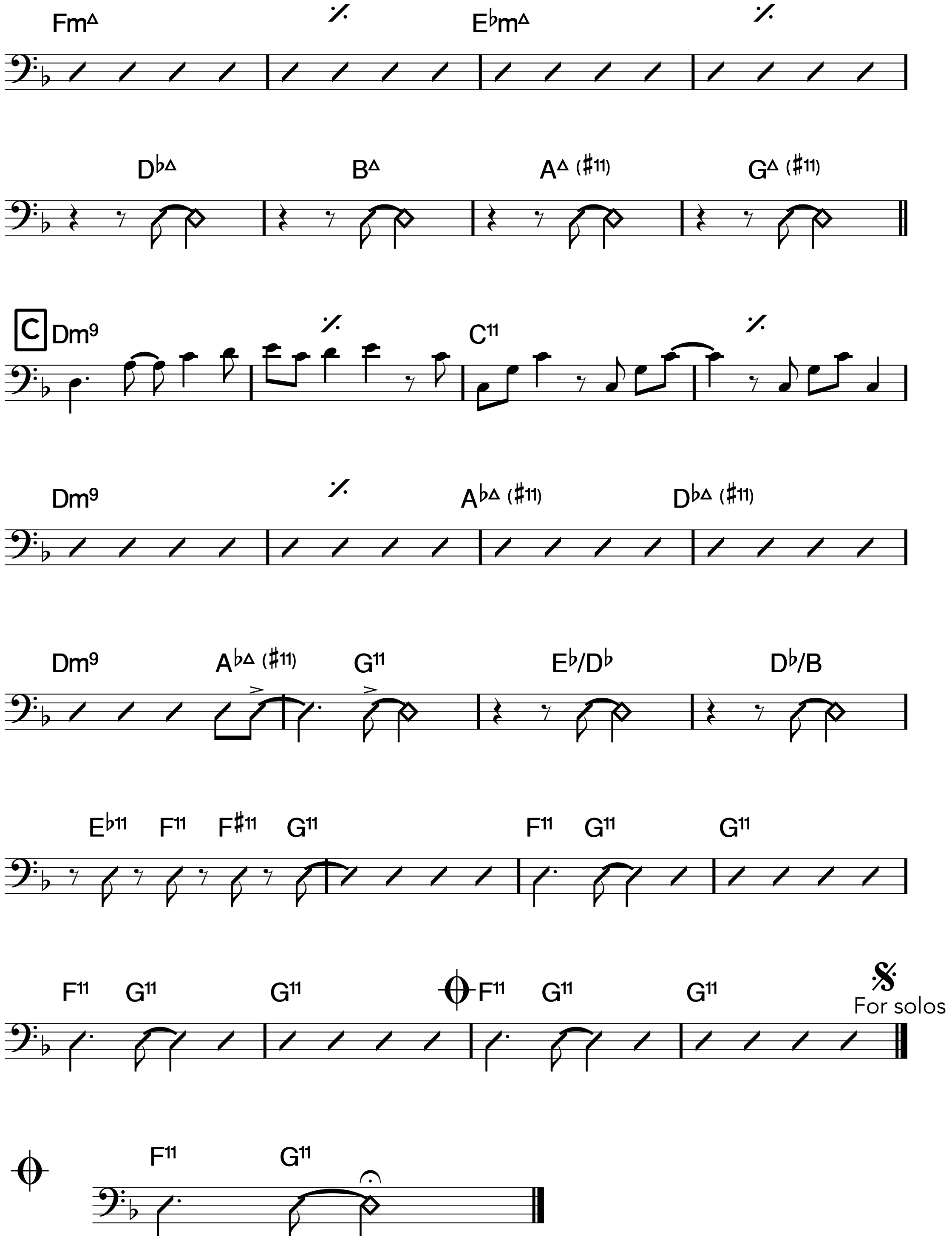

Fm7 Cascara:
3 3 3 3 3 3
A
Fm7 B♭11 B♭7(♭9) E♭m7 A♭11 A♭7
Simile
D♭△ G⌀ C7 B△(♯5) Fm7 B♭7
B
B♭m7 E♭7(♭9) A♭m(△) D♭7
G♭△ C⌀ F7(♭9) B♭△ F2/A Gm7 D♭7 C+7
C
Fm7 B♭11 B♭7(♭9) E♭m7 A♭11 A♭7
D♭△ G⌀ C7(♭9) Fm7 B♭7
To Coda
D.S. al Coda
B♭m7 E♭7(♭9)sus A♭m7 G⌀ C7alt.
CODA
A♭m7 A♭m6 'Til cue A♭m7

Skydiver

Straight 8's

Freddie Hubbard.

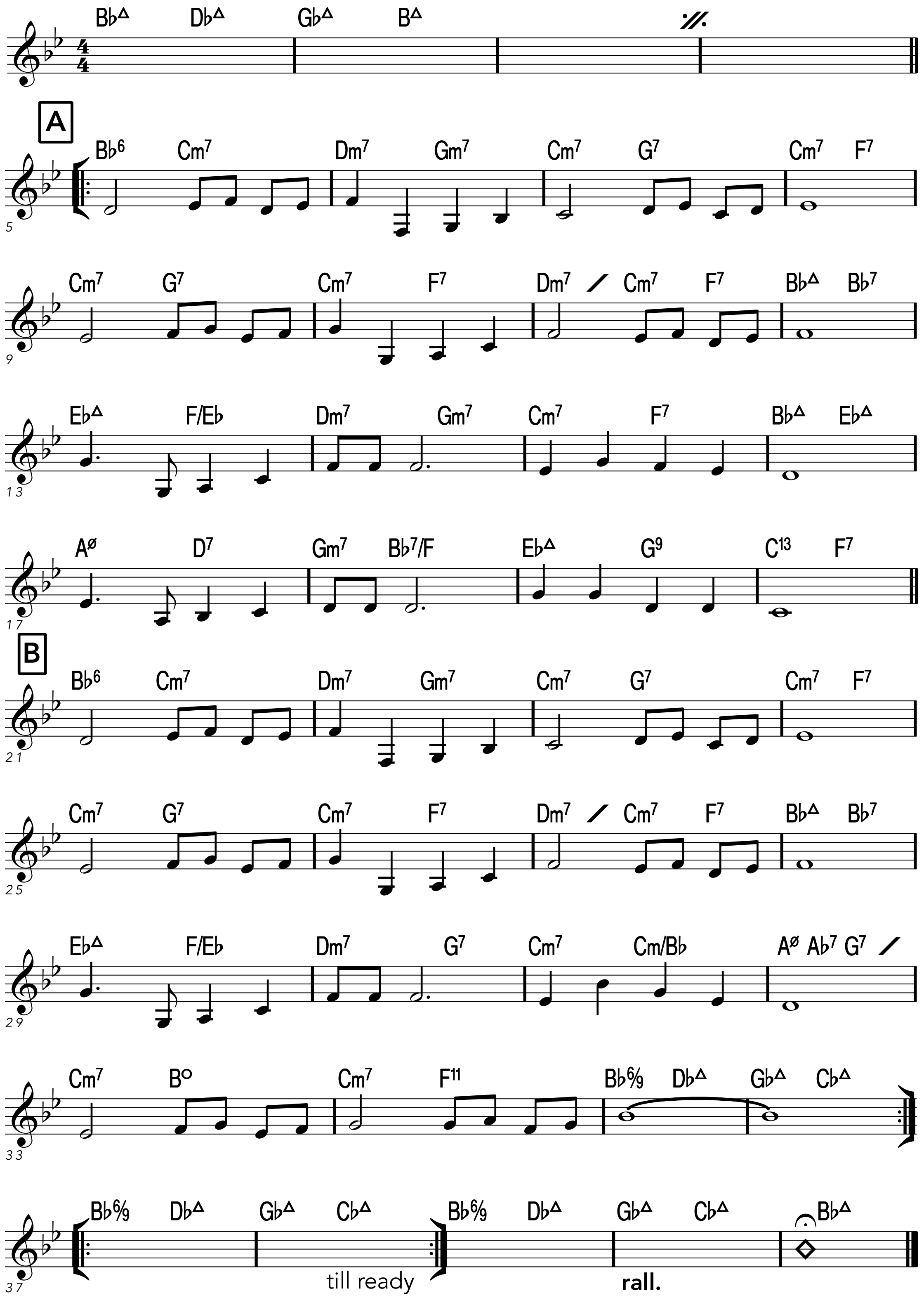

Dm9
C11
A
Repeat on 𝄋, with solos
Dm9
C11
5
Dm9
A♭△(♯11)
9
Dm9
A♭△(♯11)
G11
E♭/D♭
D♭/B
13
E♭11
F11
F♯11
G11
F11
G11
G11
17
F11
G11
G11
F11
G11
G11
21
B
Em11
Gm7
C9
25
Em11
Gm7
C7 (♭9)
29
(on 𝄋 only)


Fm△
E♭m△
D♭△
B△
A△ (♯11)
G△ (♯11)
C
Dm9
C11
Dm9
A♭△ (♯11)
D♭△ (♯11)
Dm9
A♭△ (♯11)
G11
E♭/D♭
D♭/B
E♭11
F11
F♯11
G11
F11
G11
G11
F11
G11
G11
F11
G11
G11
For solos
F11
G11

Samba

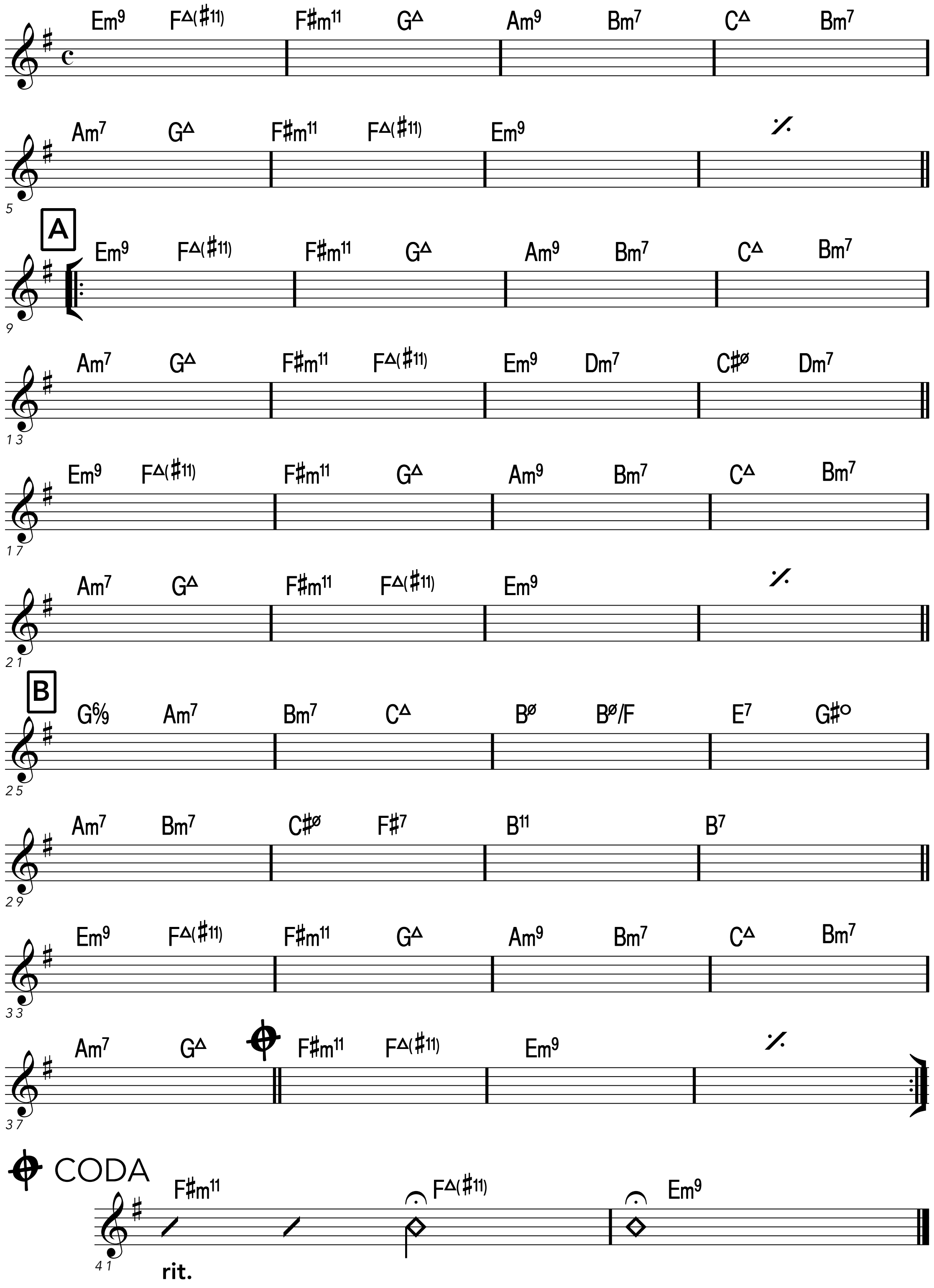
Blame It On My Youth

Levant & Heyman.


Bb∆ Db∆ Gb∆ B∆
𝄎
A
Bb6 Cm7 Dm7 Gm7 Cm7 G7 Cm7 F7
Cm7 G7 Cm7 F7 Dm7 / Cm7 F7 Bb∆ Bb7
Eb∆ F/Eb Dm7 Gm7 Cm7 F7 Bb∆ Eb∆
Aø D7 Gm7 Bb7/F Eb∆ G9 C13 F7
B
Bb6 Cm7 Dm7 Gm7 Cm7 G7 Cm7 F7
Cm7 G7 Cm7 F7 Dm7 / Cm7 F7 Bb∆ Bb7
Eb∆ F/Eb Dm7 G7 Cm7 Cm/Bb Aø Ab7 G7 /
Cm7 Bo Cm7 F11 Bb6/9 Db∆ Gb∆ Cb∆
Bb6/9 Db∆ Gb∆ Cb∆ Bb6/9 Db∆ Gb∆ Cb∆ Bb∆
till ready
rall.
5
9
13
17
21
25
29
33
37

Softly, As In A Morning Sunrise

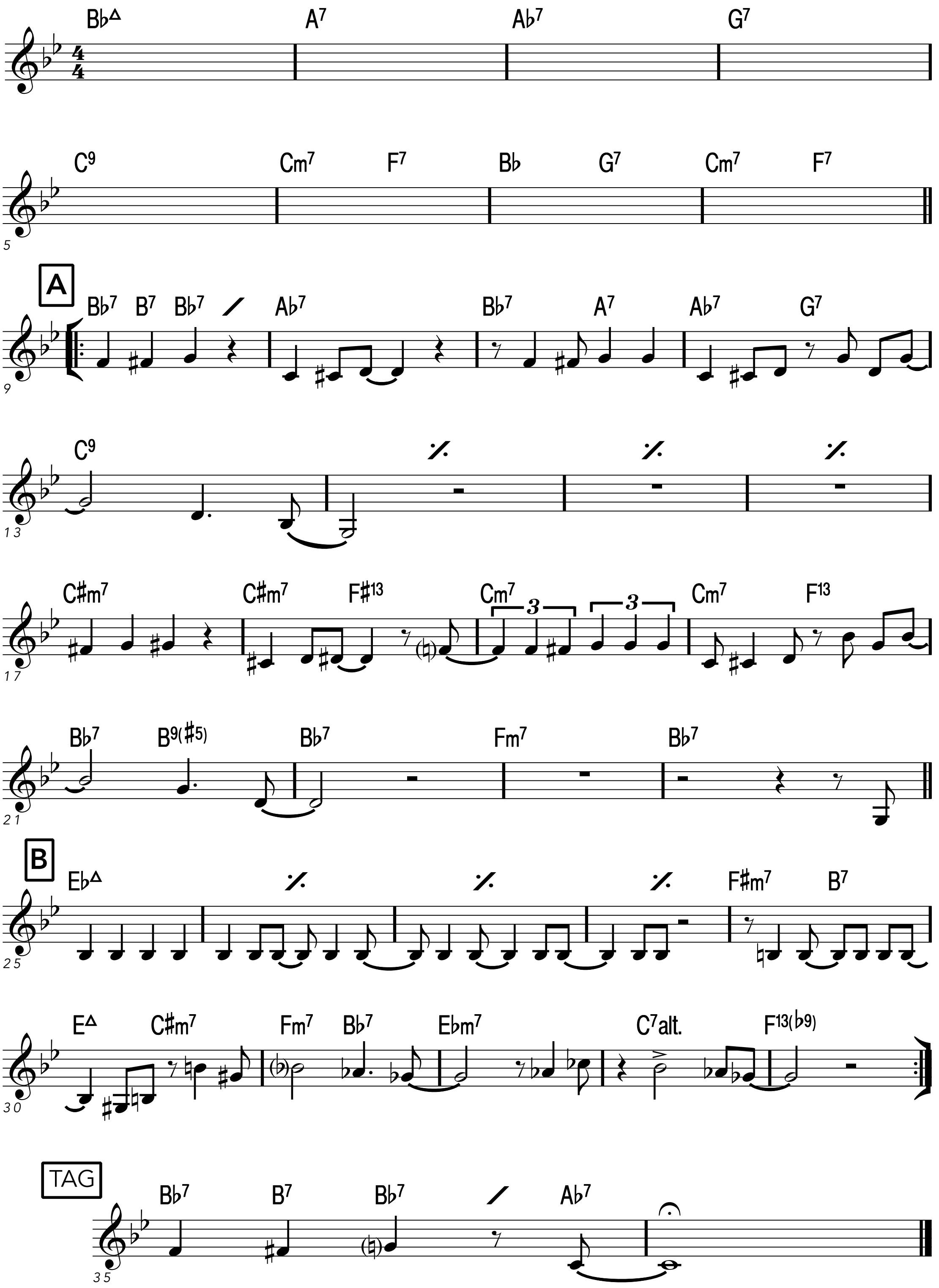
O. Hammerstein.
Sigmund Romberg.


Em9 F△(♯11) | F♯m11 G△ | Am9 Bm7 | C△ Bm7
5
Am7 G△ | F♯m11 F△(♯11) | Em9 | %
A
9
Em9 F△(♯11) | F♯m11 G△ | Am9 Bm7 | C△ Bm7
13
Am7 G△ | F♯m11 F△(♯11) | Em9 Dm7 | C♯ø Dm7
17
Em9 F△(♯11) | F♯m11 G△ | Am9 Bm7 | C△ Bm7
21
Am7 G△ | F♯m11 F△(♯11) | Em9 | %
B
25
G6/9 Am7 | Bm7 C△ | Bø Bø/F | E7 G♯o
29
Am7 Bm7 | C♯ø F♯7 | B11 | B7
33
Em9 F△(♯11) | F♯m11 G△ | Am9 Bm7 | C△ Bm7
37
Am7 G△ | F♯m11 F△(♯11) | Em9 | %
CODA
41
F♯m11 F△(♯11) | Em9
rit.

Med up swing

Hearing Ella Sing

Patti Austin.



Bb△
A7
Ab7
G7
5
C9
Cm7
F7
Bb
G7
Cm7
F7
A
9
Bb7
B7
Bb7
Ab7
Bb7
A7
Ab7
G7
13
C9
17
C#m7
C#m7
F#13
Cm7
3
3
Cm7
F13
21
Bb7
B9(#5)
Bb7
Fm7
Bb7
B
25
Eb△
F#m7
B7
30
E△
C#m7
Fm7
Bb7
Ebm7
C7alt.
F13(b9)
TAG
35
Bb7
B7
Bb7
Ab7

Portfolio of Compositions 2:

Mandarin Skyline Album Artwork and Music Scores

Arranged by album and in album tracking order
(All noted examples included with this research are approximations)

LEIGH CARRIAGE
MANDARIN SKYLINE
LEIGH CARRIAGE
MANDARIN SKYLINE
VITAMiN
LEIGH CARRIAGE
MANDARIN SKYLINE

1	MANDARIN SKYLINE	4:56
2	RISE AND FALL	5:03
3	SPRING UPRISING	4:08
4	I'M NOT LEAVING	5:37
5	KEEP IT TO THE LETTER	4:44
6	ALL WHILE YOU SLEEP	6:55
7	BREAKING POINT	8:34
8	WATERMARKS	5:14
9	REFUGE	4:12
10	LOST SONS	5:48

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JONATHAN ZWARTZ **BASS** ALL TRACKS. HAMISH STUART **DRUMS** ALL TRACKS.
STEVE RUSSELL **PIANO** TRACKS 1, 4, 10. MATT McMAHON **PIANO** TRACKS 2, 6, 7.
SAM KEEVERS **PIANO** TRACKS 3, 5, 8. PHIL SLATER **TRUMPET** TRACKS 6, 9.
MATT SMITH **GUITAR** ALL TRACKS. LEIGH CARRIAGE **VOCALS** ALL TRACKS.

RECORDED AT STUDIO 301 SYDNEY BY MICHAEL MORGAN, MIXED & MASTERED IN LA CALIFORNIA BY HELIK HADAR, PRODUCED BY SAM KEEVERS, LEIGH CARRIAGE, MATT SMITH & STEVE RUSSELL, PAINTING BY BEK KINSEY, DESIGN BY HEIDI MINCHIN COVER PHOTOGRAPHY BY ANDREA ROPER, BOOKLET PHOTOGRAPHY SHANE ROZARIO

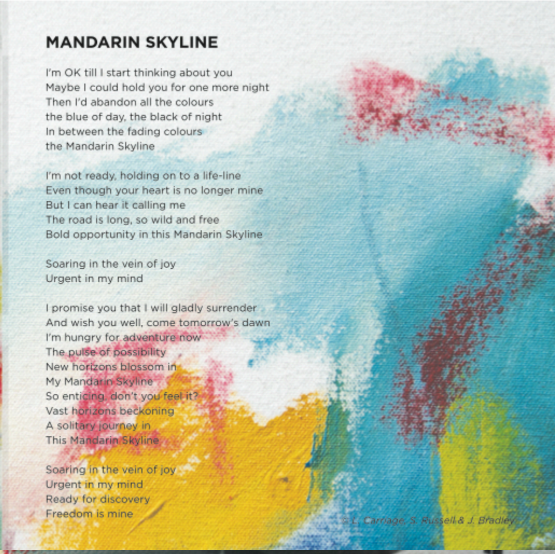
This album was born from the desire to capture the essence of collaboration, galvanized and inspired by the magical interplay and beauty of each collaborator and artist. It was conceived visually, musically, lyrically and spontaneously to produce a total piece of work far greater than the sum of its parts.

The songs represent a great many emotions and reflections that have been stirred in me by life's experience, showing me how precious it is. Of great significance is Lost Sons, dedicated to the Constable family as a whole, and written specifically about two exuberant men, Byron and John, joyful spirits with a deep appreciation of family, music and nature. This album is dedicated to this phenomenal family.

Thank you to Hamish Stuart, Jonathan Zwartz and Matt McMahon whose playing and music I have long admired. Watching your own music emerge over the years has been an inspiration for me. Steve Russell, collaborating together was a gift and a marathon of sorts. It re-awakens my heart and ears to the depth of how brilliant you are! Never-ending thanks for your unfailing kindness and support. Matt Smith for your thoughtful, and heart-filled playing, accompanied by a deep generosity of spirit. Justine Bradley, a treasured friend, supporter of my writing and who offered the hands of a sculptor to my lyrics always with great joy and enthusiasm. Sam Keevers, encouragement, humour and calm presence during this recording. Jack Britten and Charmian Kingston, I admire you both, so may this be just the start. Michael Morgan and team, who made a tight schedule flow so smoothly. Helik Hadar whose words have been as helpful as his incredible mixing and mastering. Rebecca Kinsey for painting what music looks like in my imagination. To Heidi Minchin for her openness to my ideas, late night skype sessions, occasional RLJ moments. I would especially like to thank Michael Barkl for always shining a light on the path ahead with compassion, Parissa Bouas for her big heart, honesty and laughter and David Sanders who inspired a song and who always has my back.

And finally to all my family, friends and anyone who has ever taught me, played with me, inspired me or come to a gig to listen to me, thank you for the presence and joy you have given.

Leigh



MANDARIN SKYLINE

I'm OK till I start thinking about you
Maybe I could hold you for one more night
Then I'd abandon all the colours
the blue of day, the black of night
In between the fading colours
the Mandarin Skyline

I'm not ready, holding on to a life-line
Even though your heart is no longer mine
But I can hear it calling me
The road is long, so wild and free
Bold opportunity in this Mandarin Skyline

Soaring in the vein of joy
Urgent in my mind

I promise you that I will gladly surrender
And wish you well, come tomorrow's dawn
I'm hungry for adventure now
The pulse of possibility
New horizons blossom in
My Mandarin Skyline
So enticing, don't you feel it?
Vast horizons beckoning
A solitary journey in
This Mandarin Skyline

Soaring in the vein of joy
Urgent in my mind
Ready for discovery
Freedom is mine

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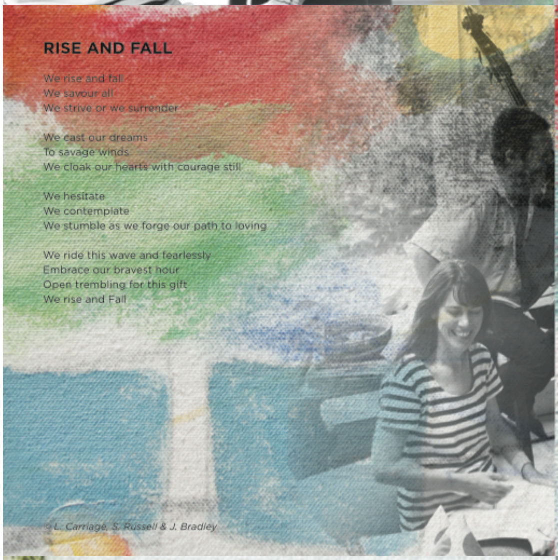

RISE AND FALL

We rise and fall
We savour all
We strive or we surrender

We cast our dreams
To savage winds
We cloak our hearts with courage still

We hesitate
We contemplate
We stumble as we forge our path to loving

We ride this wave and fearlessly
Embrace our bravest hour
Open trembling for this gift
We rise and Fall

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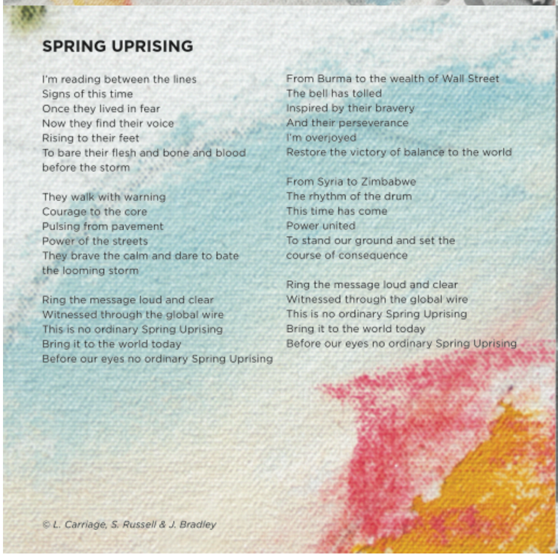

SPRING UPRISING

I'm reading between the lines
Signs of this time
Once they lived in fear
Now they find their voice
Rising to their feet
To bare their flesh and bone and blood
before the storm

They walk with warning
Courage to the core
Pulsing from pavement
Power of the streets
They brave the calm and dare to bate
the looming storm

Ring the message loud and clear
Witnessed through the global wire
This is no ordinary Spring Uprising
Bring it to the world today
Before our eyes no ordinary Spring Uprising

From Burma to the wealth of Wall Street
The bell has tolled
Inspired by their bravery
And their perseverance
I'm overjoyed
Restore the victory of balance to the world

From Syria to Zimbabwe
The rhythm of the drum
This time has come
Power united
To stand our ground and set the
course of consequence

Ring the message loud and clear
Witnessed through the global wire
This is no ordinary Spring Uprising
Bring it to the world today
Before our eyes no ordinary Spring Uprising

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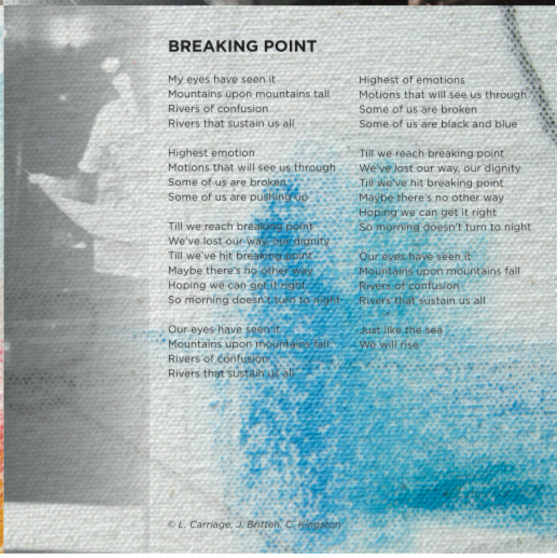

BREAKING POINT

My eyes have seen it
Mountains upon mountains tall
Rivers of confusion
Rivers that sustain us all

Highest emotion
Motions that will see us through
Some of us are broken
Some of us are pushing up

Till we reach breaking point
We've lost our way, our dignity
Till we've hit breaking point
Maybe there's no other way
Hoping we can get it right
So morning doesn't turn to night

Our eyes have seen it
Mountains upon mountains fall
Rivers of confusion
Rivers that sustain us all

Highest of emotions
Motions that will see us through
Some of us are broken
Some of us are black and blue

Till we reach breaking point
We've lost our way, our dignity
Till we've hit breaking point
Maybe there's no other way
Hoping we can get it right
So morning doesn't turn to night

Our eyes have seen it
Mountains upon mountains fall
Rivers of confusion
Rivers that sustain us all

Just like the sea
We will rise

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I'M NOT LEAVING

I'm not leaving
Not going nowhere
I won't be the one who walks away

I'm not angry
I never really was
But our love seemed to fall away so soon
And there's nothing I can do
And there's nothing I can say

When everything has gone wrong
I hold on
In the cold bracing wind
Time is so long
Hold on

I'm not leaving
My home, my family
This won't be the story my children tell
I'm not angry
I never really was
But every time you leave a little bit
of my heart gets thicker
Then I dig my heels in deeper

When everything has gone wrong
I hold on
In the cold bracing wind
Time is so long
Hold on

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WATERMARKS

Radar, beacon lights and sonar
You painted it on all the walls in all directions
Long before you let them know about it
Traces, like watermarks in sketchbooks
You can hedge your bets either way
So set the clock your time it starts right now

You've falling asleep again
This is the wake up call
To rise up to the falling rain

Long before you know it,
You will hear it calling
Long before you show it
Love's sweet promises are
Calling you to the water's edge

Sequence, shining like reflections
Your glitter falls around you like snowflakes
On blank canvas long before you paint it
Night calls longing for the light to fall
You can hedge your bets either way
Set the clock your time it starts right now

You've falling asleep again
This is the wake up call
To rise up to the falling rain

Long before you know it,
You will hear it calling
Long before you show it
Love's sweet promises are
Calling you to waters edge

Traces, like watermarks in sketchbooks
You can hedge your bets either way
So set the clock your time it starts
right now

You've falling asleep again
This is the wake up call
To rise up to the falling rain...

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REFUGE

Instrumental

© L. Carriage & M. Smith

LOST SONS

Of all this worlds great treasures
None like that of a mother's love
A love unending
Of all these vibrant lives
Some stand unbroken some are
rewired and tired

Lost sons, lost under grey-blue skies
Lost through chaotic trials,
some lost in the night
Lost sons, lost under love's spell
Some lost and scattered 'round the world,
some lost to themselves

Of all the worlds great joys
None like that of a father's love
— a love unending
A fearsome foe to mind
He will fight for his own and lay his heart
on the line

Lost sons, lost in the rivers of life
Lost at tightly vaulted heights,
some lost in the night
Lost sons, lost beyond your sight
Some lost and scattered round the world,
some lost to themselves

So set your love on fire every day,
It's passed from one to another down
as we grow
Once again life's story begins to unfold

Lost sons, some lost deep inside
Lost through chaotic trials,
some lost in the night
Lost sons caught in an absent eye
Some lost and scattered 'round the world,
some lost to themselves

All of life's simple joys
Have brought us down to this
a summer broken
Through silence spoken in soulful eye
Grief will open our hearts to a new day

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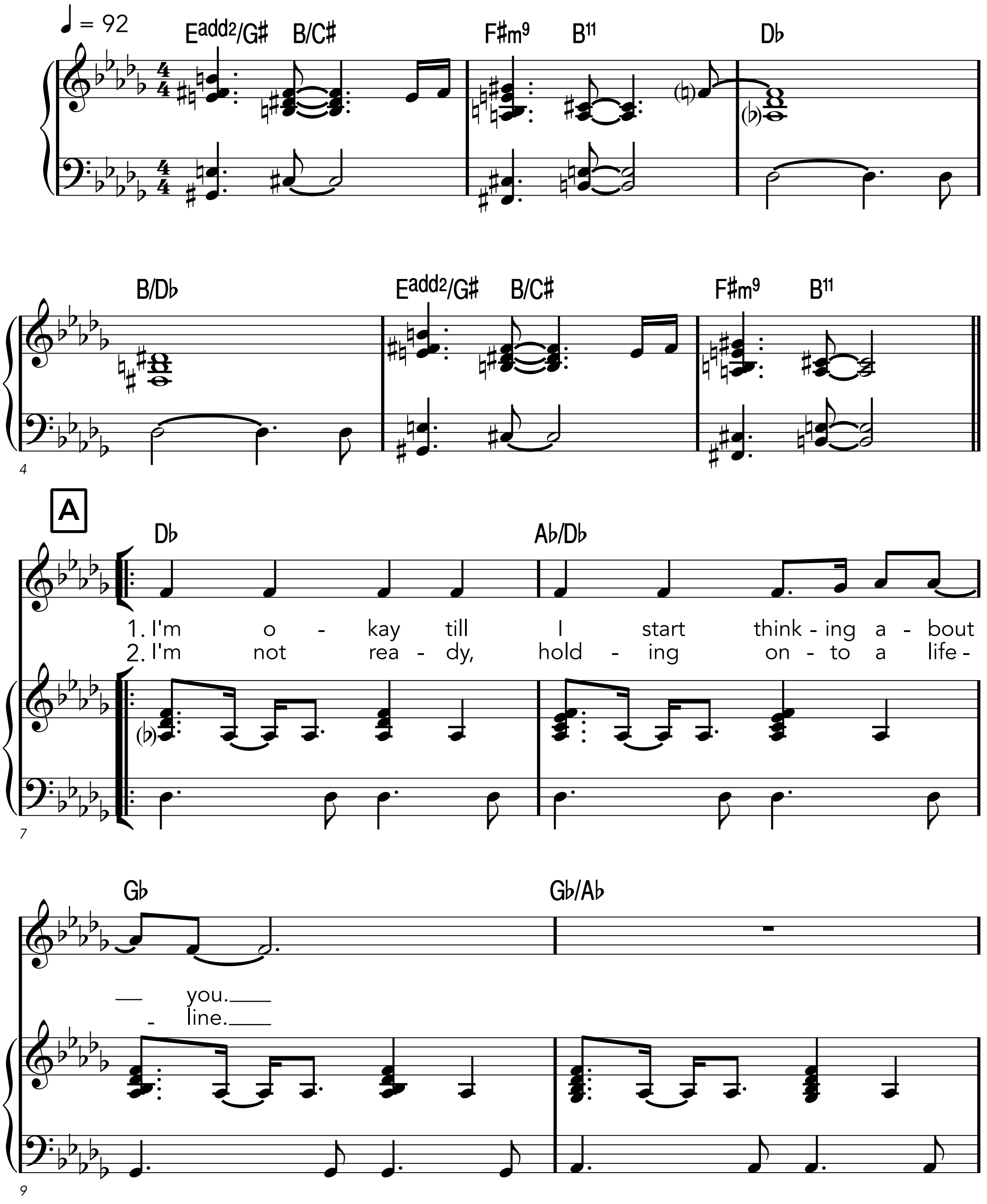
Mandarin Skyline

16ths with backbeat on 3

Music by Leigh Carriage


♩ = 92
Eadd2/G♯
B/C♯
F♯m9
B11
D♭
(♮)
(♭)
B/D♭
Eadd2/G♯
B/C♯
F♯m9
B11
4
A
D♭
A♭/D♭
1. I'm o - kay till I start think - ing a - bout
2. I'm not rea - dy, hold - ing on - to a life -
(♭)
7
G♭
G♭/A♭
you.
- line.
9

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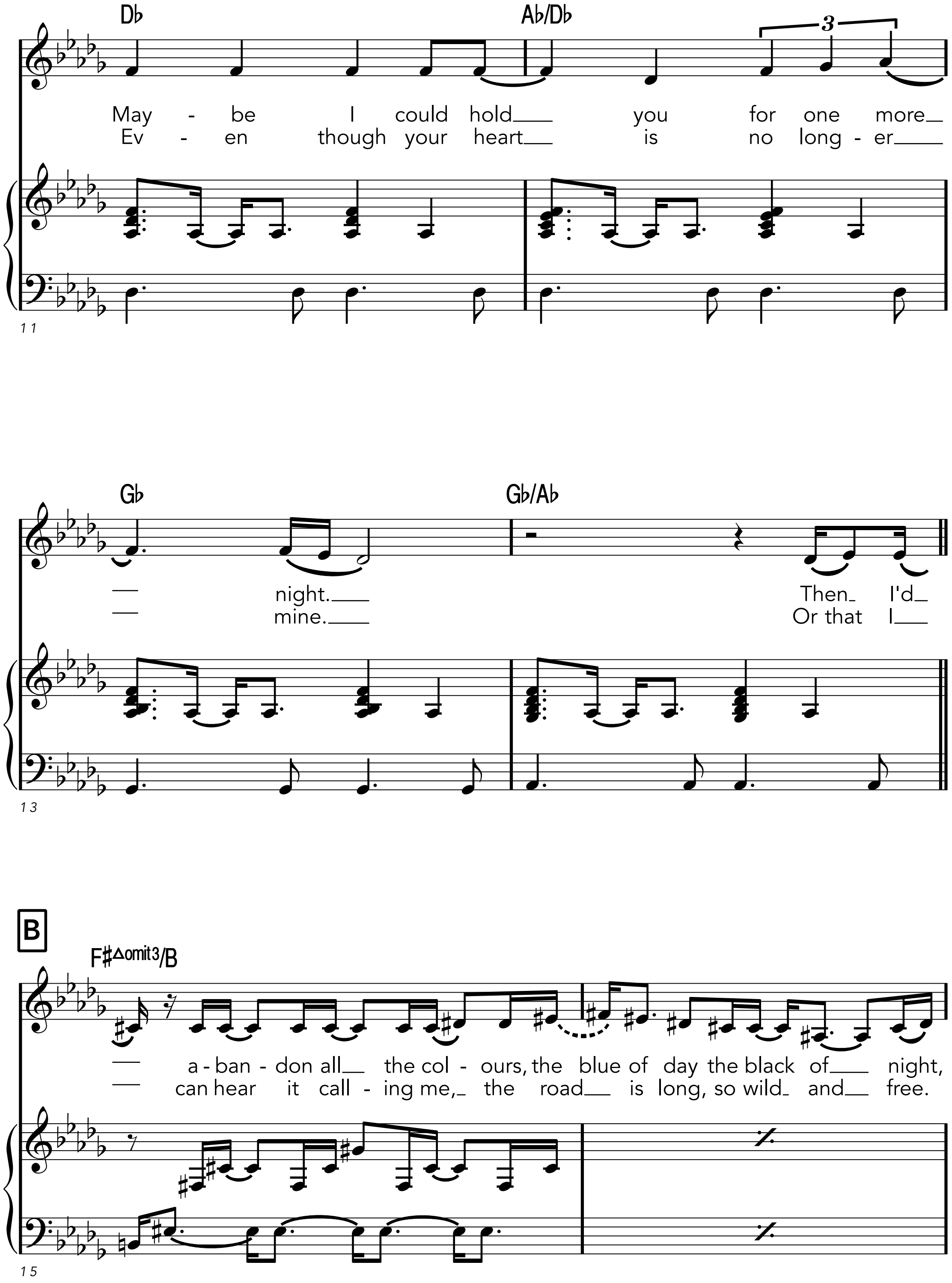
Db
Ab/Db
3
May - be I could hold you for one more
Ev - en though your heart is no long - er
11
Gb
Gb/Ab
night.
mine.
Then I'd
Or that I
13
B
F#△omit3/B
a - ban - don all the col - ours, the blue of day the black of night,
can hear it call - ing me, the road is long, so wild and free.
15

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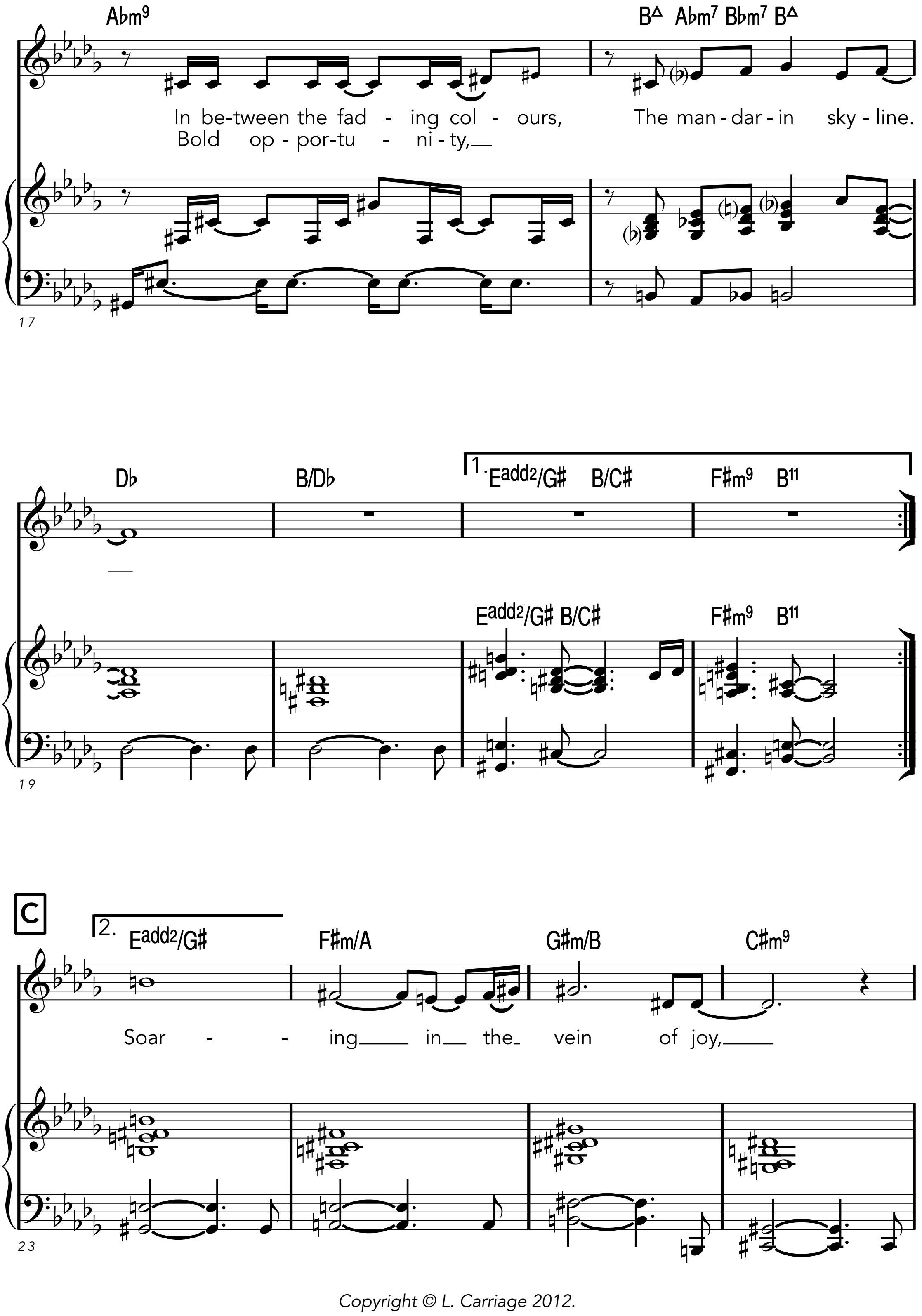
Abm9
B△ Abm7 Bbm7 B△
In be-tween the fad - ing col - ours, The man-dar-in sky - line.
Bold op - por-tu - ni - ty,
17
Db
B/Db
1. Eadd2/G# B/C#
F#m9 B11
Eadd2/G# B/C#
F#m9 B11
19
C
2. Eadd2/G#
F#m/A
G#m/B
C#m9
Soar - - ing in the vein of joy,
23

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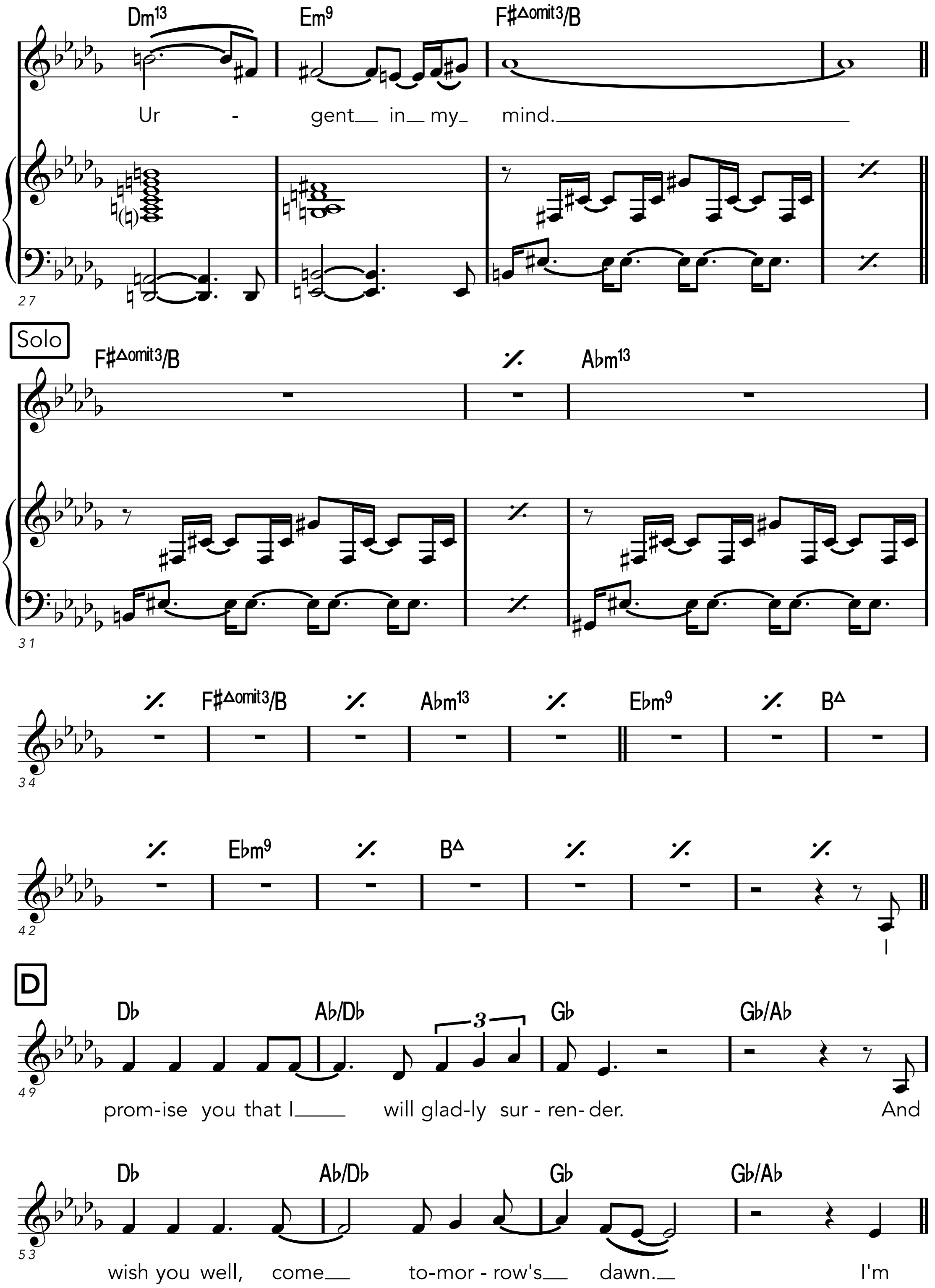
Dm13 Em9 F♯Δomit3/B
Ur - gent in my mind.
27
Solo
F♯Δomit3/B ⁒ Abm13
31
⁒ F♯Δomit3/B ⁒ Abm13 ⁒ Ebm9 ⁒ BΔ
34
⁒ Ebm9 ⁒ BΔ ⁒ ⁒ ⁒
42
I
D
Db Ab/Db Gb Gb/Ab
49
prom-ise you that I will glad-ly sur - ren - der. And
Db Ab/Db Gb Gb/Ab
53
wish you well, come to-mor - row's dawn. I'm

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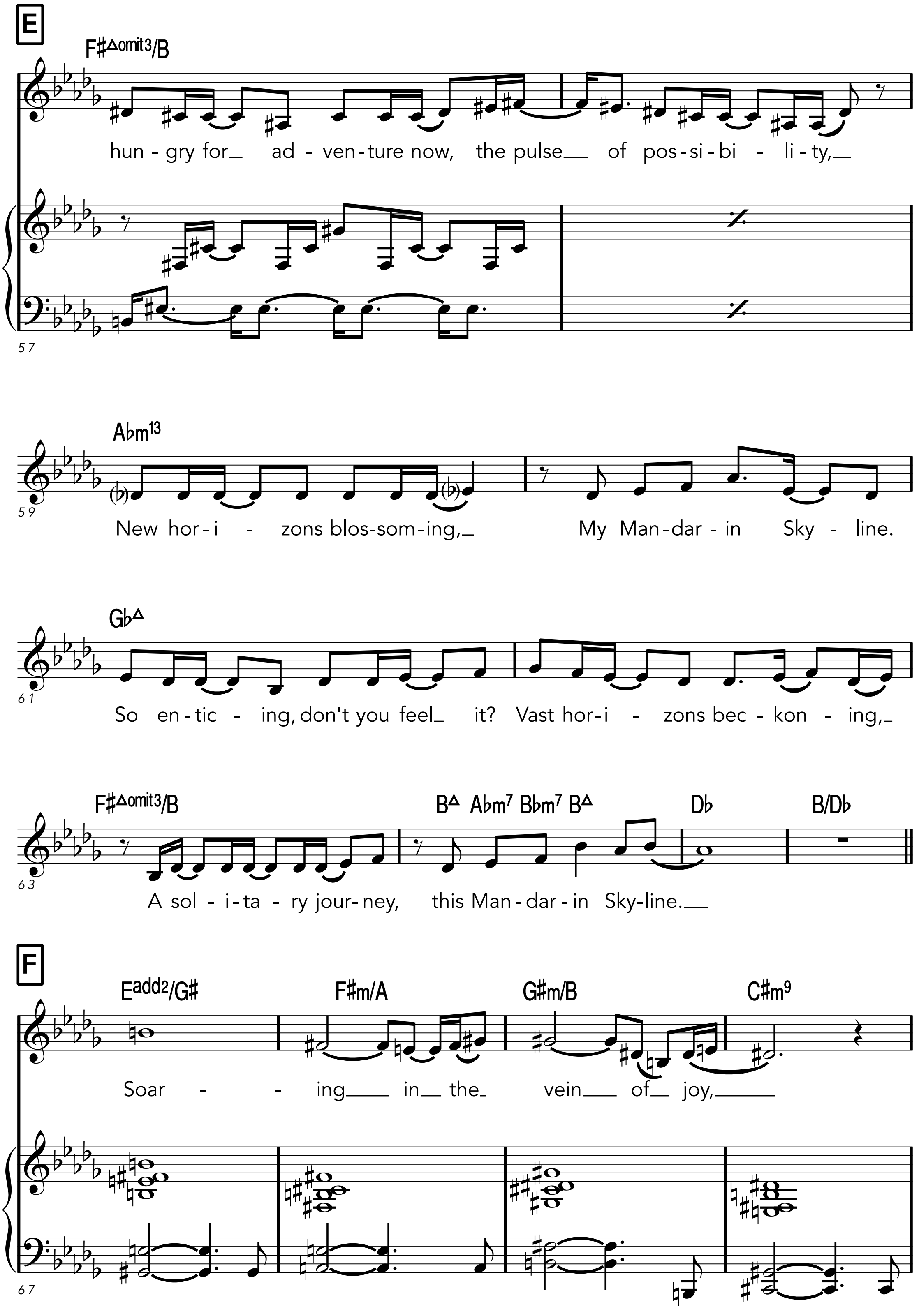
E
F♯△omit3/B
hun - gry for ad - ven-ture now, the pulse of pos-si-bi - li - ty,
57
Abm13
59
New hor - i - zons blos-som-ing, My Man-dar - in Sky - line.
Gb△
61
So en - tic - ing, don't you feel it? Vast hor - i - zons bec - kon - ing,
F♯△omit3/B
B△ Abm7 Bbm7 B△
Db
B/Db
63
A sol - i - ta - ry jour-ney, this Man-dar - in Sky-line.
F
Eadd2/G♯
F♯m/A
G♯m/B
C♯m9
Soar - - ing in the vein of joy,
67

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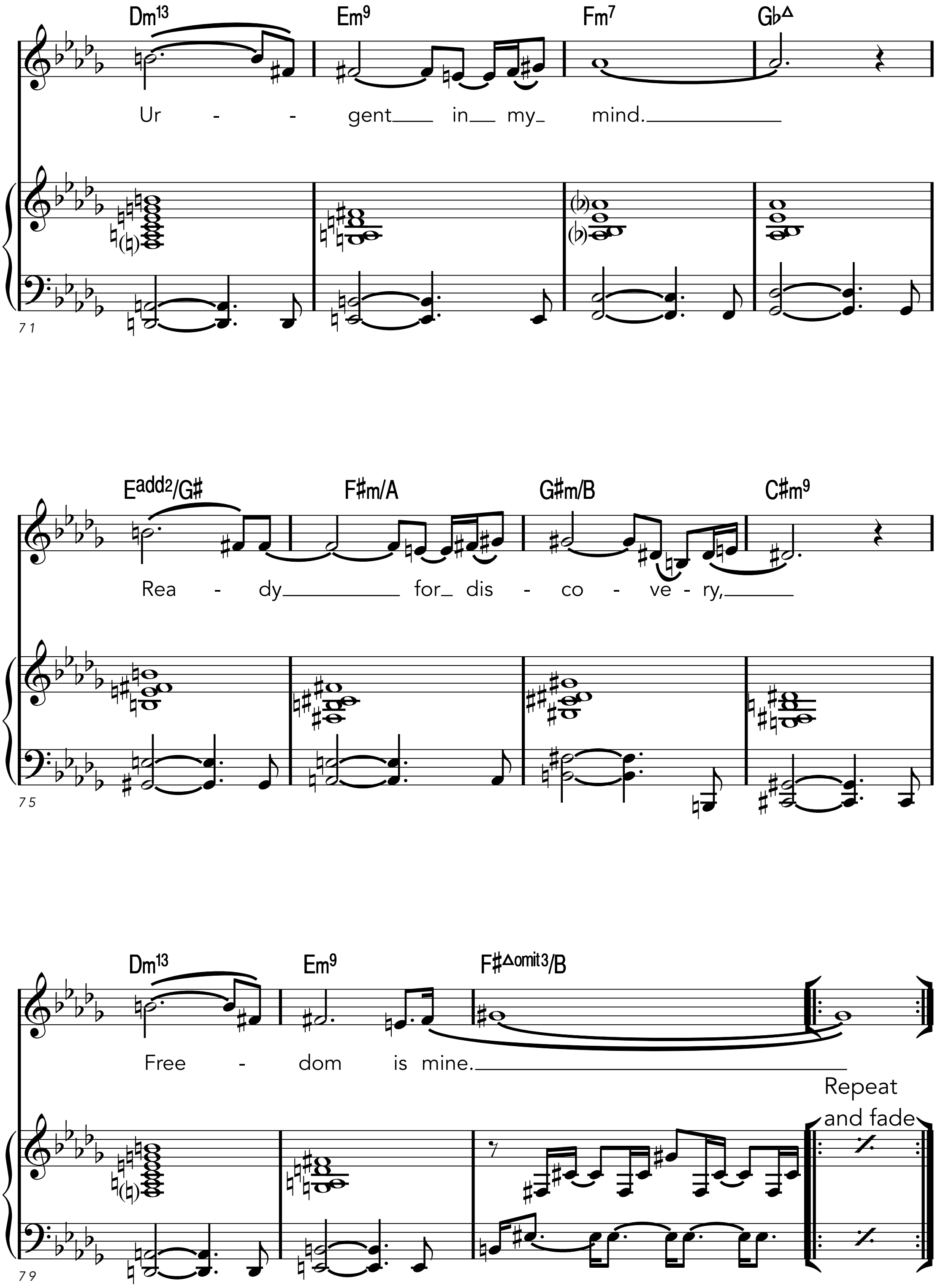
Dm13
Em9
Fm7
Gb∆
Ur - - gent in my mind.
71
Eadd2/G#
F#m/A
G#m/B
C#m9
Rea - dy for dis - co - ve - ry,
75
Dm13
Em9
F#∆omit3/B
Free - dom is mine.
Repeat and fade
79

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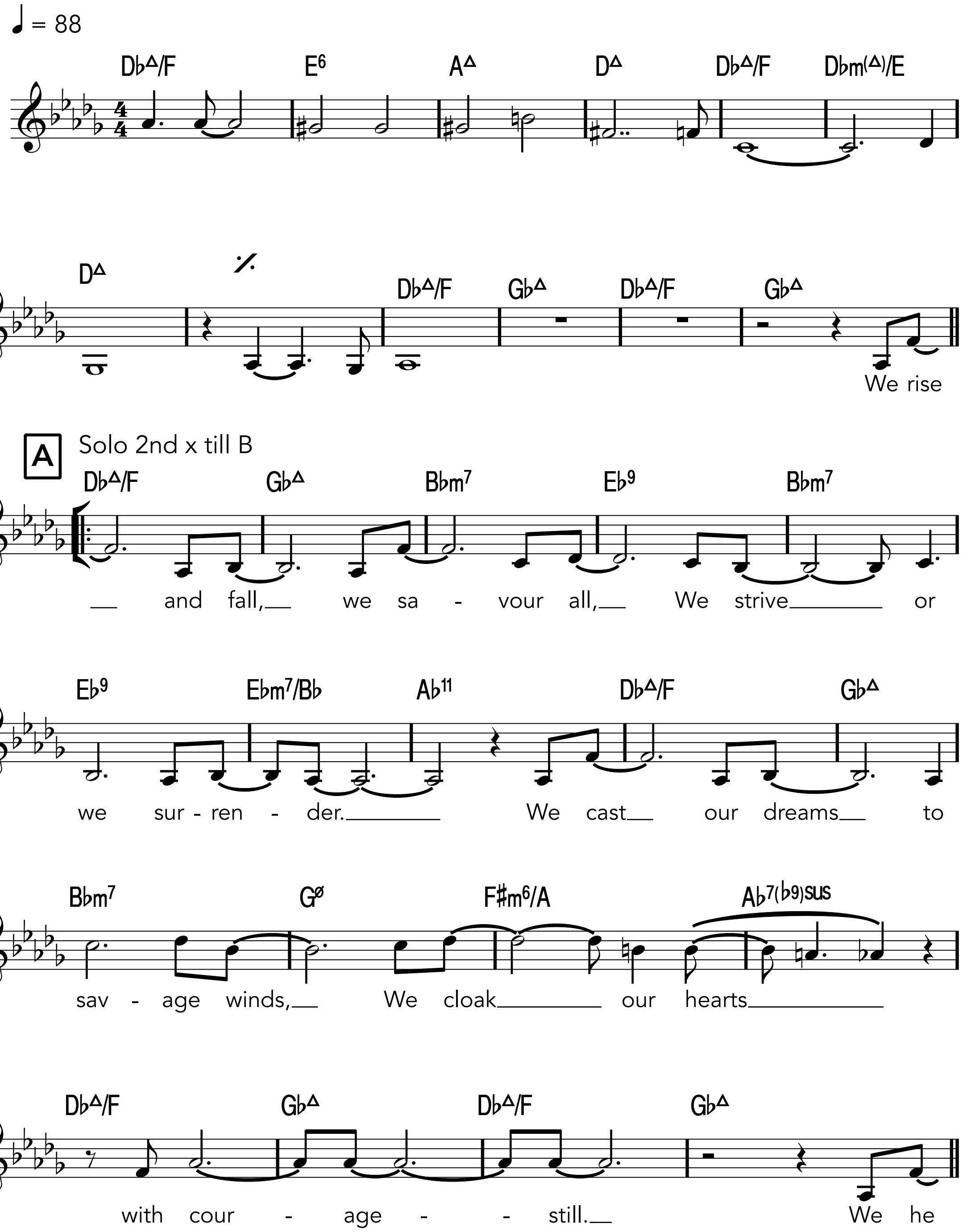
Rise And Fall

Gentle 8's

Music by Leigh Carriage & Steve Russell.
Lyrics by Leigh Carriage & Justine Bradley.


♩ = 88
D♭Δ/F
E6
AΔ
DΔ
D♭Δ/F
D♭m(Δ)/E
DΔ
D♭Δ/F
G♭Δ
D♭Δ/F
G♭Δ
We rise
A
Solo 2nd x till B
D♭Δ/F
G♭Δ
B♭m7
E♭9
B♭m7
and fall, we sa - vour all, We strive or
E♭9
E♭m7/B♭
A♭11
D♭Δ/F
G♭Δ
we sur - ren - der. We cast our dreams to
B♭m7
Gø
F♯m6/A
A♭7(♭9)sus
sav - age winds, We cloak our hearts
D♭Δ/F
G♭Δ
D♭Δ/F
G♭Δ
with cour - age - - still. We he
7
13
18
23
27

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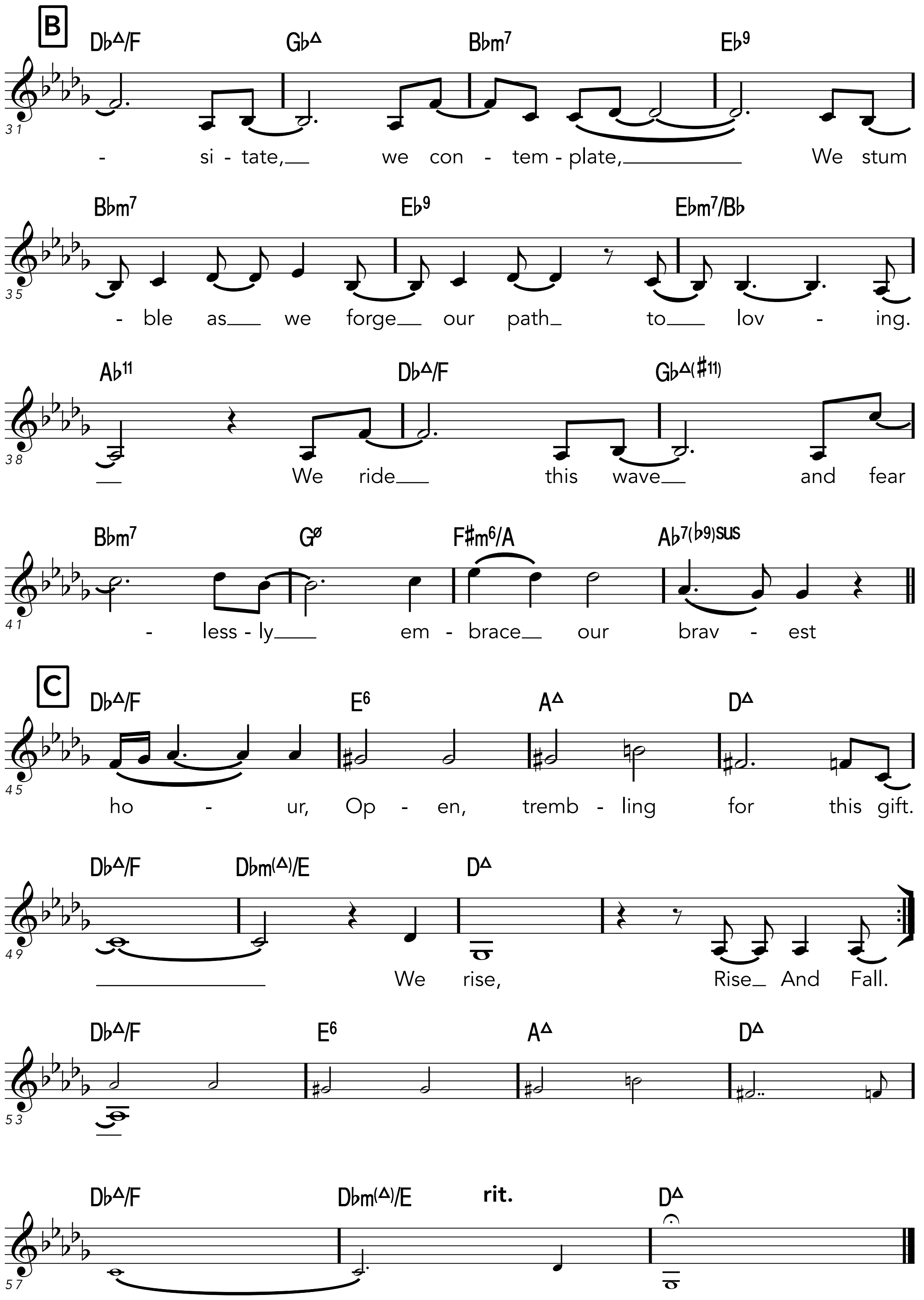
B
Db△/F Gb△ Bbm7 Eb9
31
- si - tate, we con - tem - plate, We stum
Bbm7 Eb9 Ebm7/Bb
35
- ble as we forge our path to lov - ing.
Ab11 Db△/F Gb△(♯11)
38
We ride this wave and fear
Bbm7 Gø F♯m6/A Ab7(b9)sus
41
- less - ly em - brace our brav - est
C
Db△/F E6 A△ D△
45
ho - ur, Op - en, tremb - ling for this gift.
Db△/F Dbm(△)/E D△
49
We rise, Rise And Fall.
Db△/F E6 A△ D△
53
Db△/F Dbm(△)/E rit. D△
57

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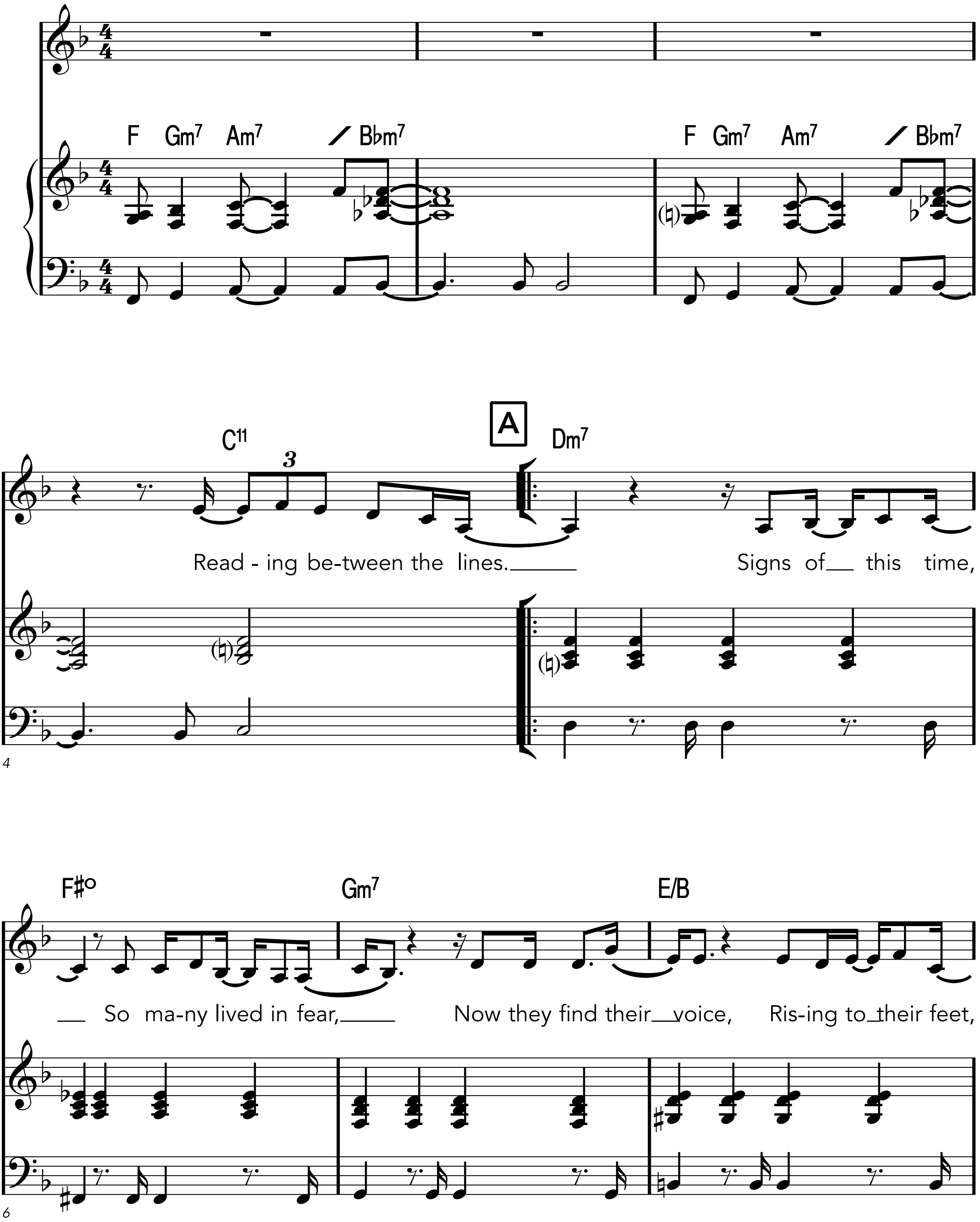
8 feel

Spring Uprising

Music by L. Carriage & S. Russell.
Lyrics by J. Bradley & L. Carriage.

♩ = 76


F Gm7 Am7 Bbm7
F Gm7 Am7 Bbm7
C11
3
A
Dm7
Read - ing be-tween the lines. Signs of this time,
4
F#o
Gm7
E/B
So ma-ny lived in fear, Now they find their voice, Ris-ing to their feet,
6

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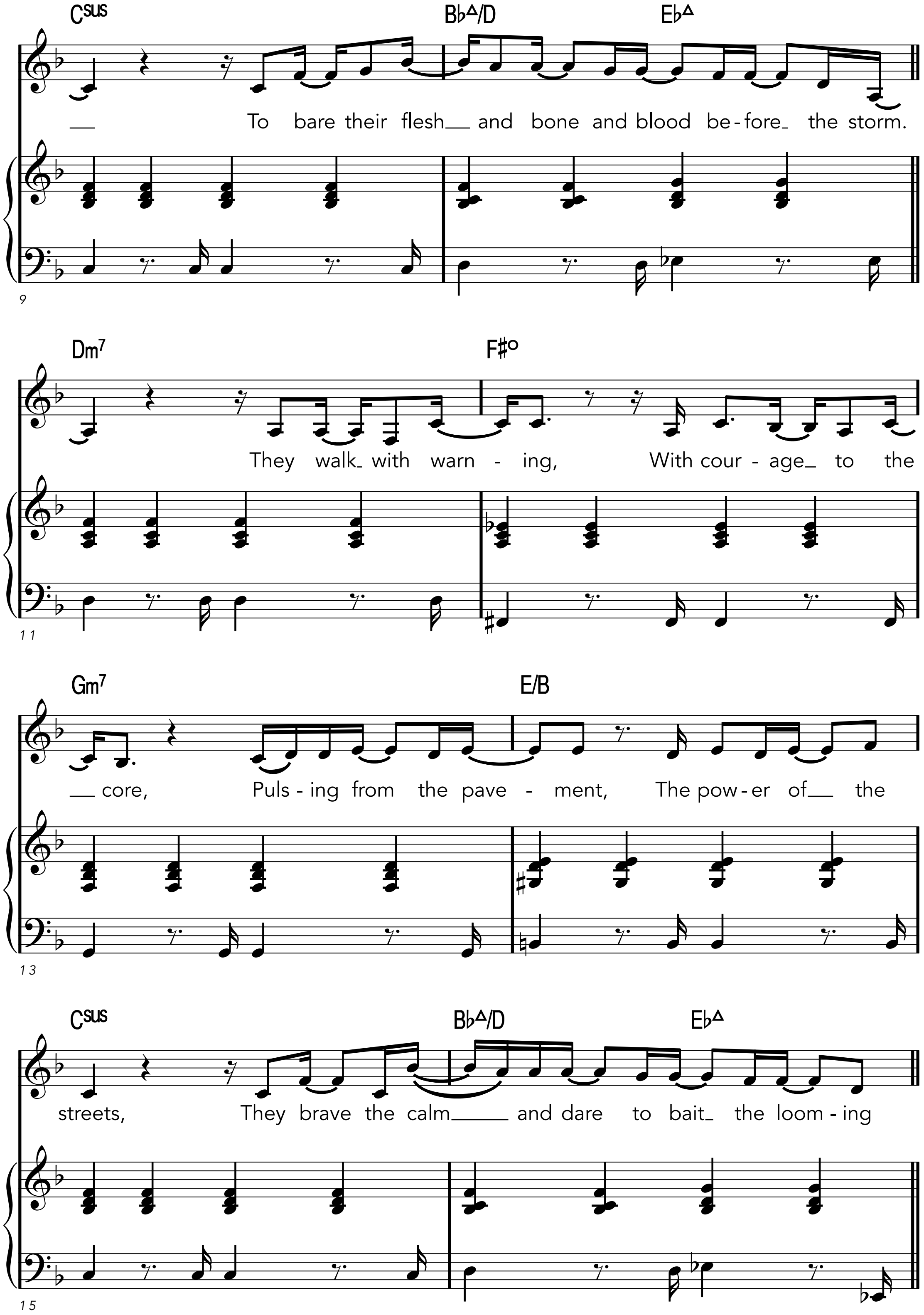
Csus
Bb∆/D
Eb∆
To bare their flesh and bone and blood be-fore the storm.
9
Dm7
F♯o
They walk with warn - ing, With cour - age to the
11
Gm7
E/B
core, Puls - ing from the pave - ment, The pow - er of the
13
Csus
Bb∆/D
Eb∆
streets, They brave the calm and dare to bait the loom - ing
15

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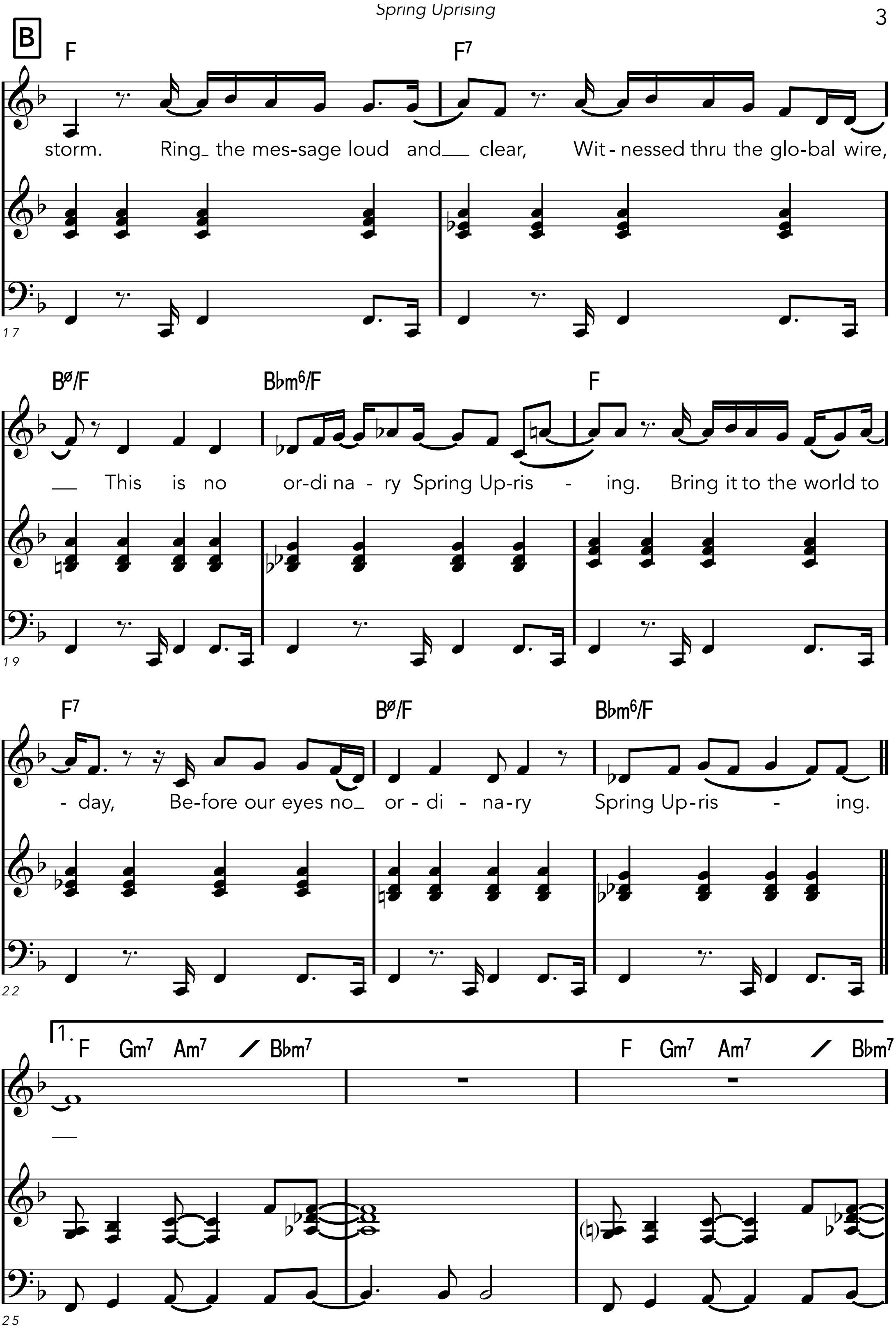
B
F
F7
storm. Ring the mes-sage loud and clear, Wit-nessed thru the glo-bal wire,
17
B∅/F
Bbm6/F
F
This is no or-di na - ry Spring Up-ris - ing. Bring it to the world to
19
F7
B∅/F
Bbm6/F
- day, Be-fore our eyes no or - di - na-ry Spring Up-ris - ing.
22
1.
F Gm7 Am7 Bbm7
F Gm7 Am7 Bbm7
(♮)
25

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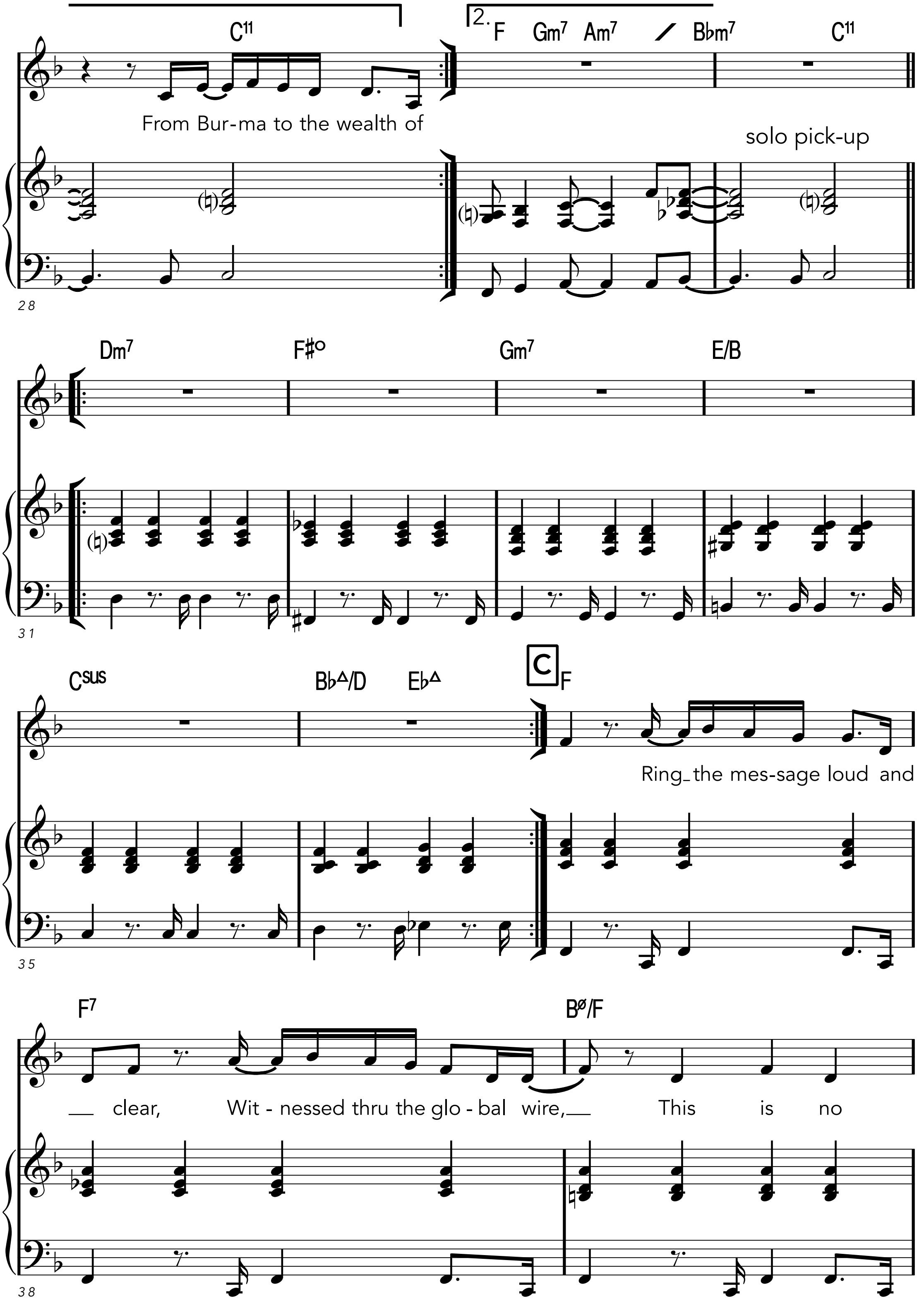
C11
2.
F
Gm7
Am7
Bbm7
C11
From Bur-ma to the wealth of
solo pick-up
28
Dm7
F#o
Gm7
E/B
31
Csus
Bb∆/D
Eb∆
C
F
Ring_the mes-sage loud and
35
F7
Bø/F
__ clear, Wit - nessed thru the glo - bal wire,__ This is no
38

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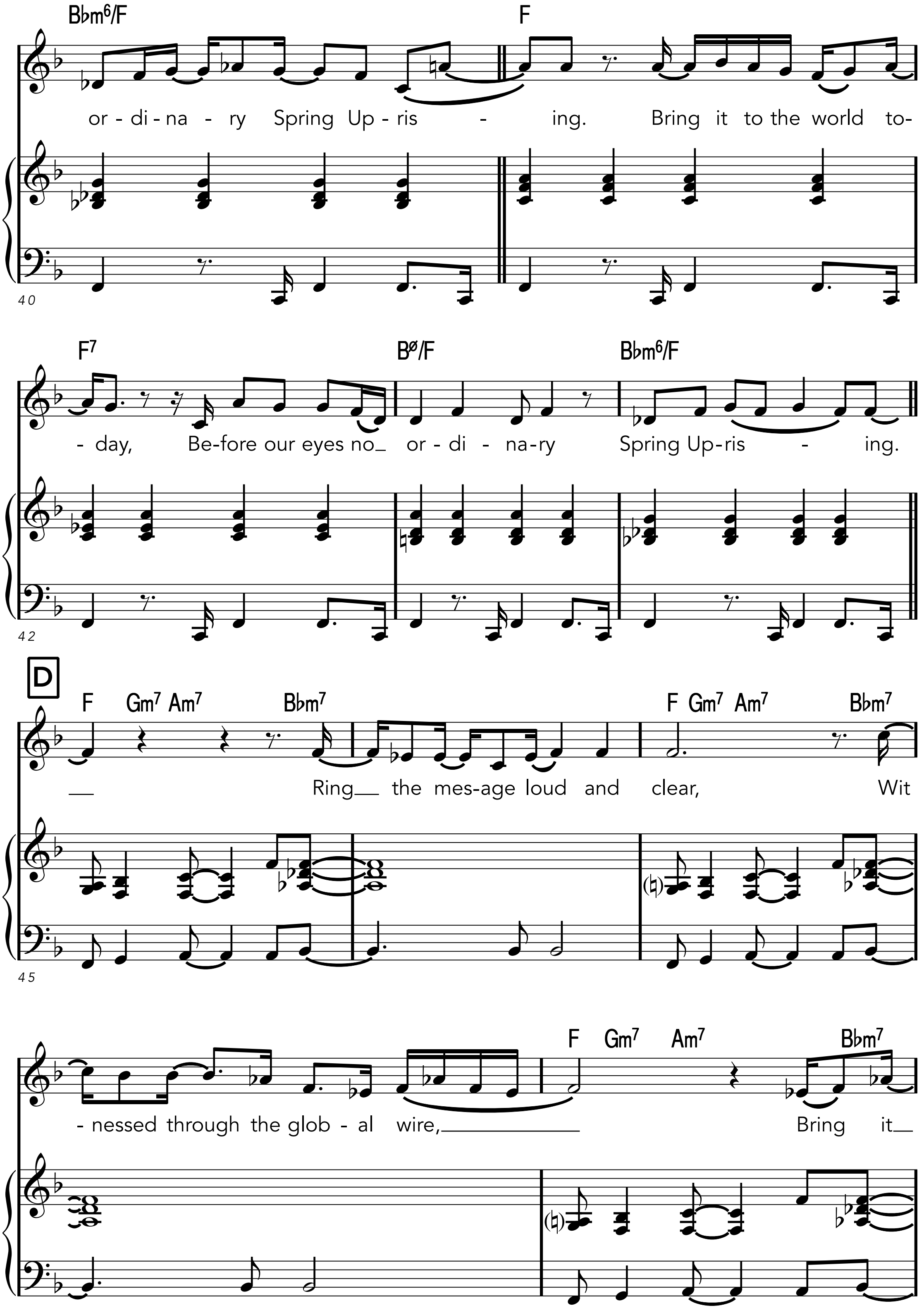
B♭m6/F
F
or - di - na - ry Spring Up - ris - ing. Bring it to the world to-
40
F7
B∅/F
B♭m6/F
- day, Be-fore our eyes no_ or - di - na-ry Spring Up-ris - ing.
42
D
F Gm7 Am7 B♭m7
F Gm7 Am7 B♭m7
_ Ring_ the mes-age loud and clear, Wit
45
F Gm7 Am7 B♭m7
- nessed through the glob - al wire,_ Bring it_
48

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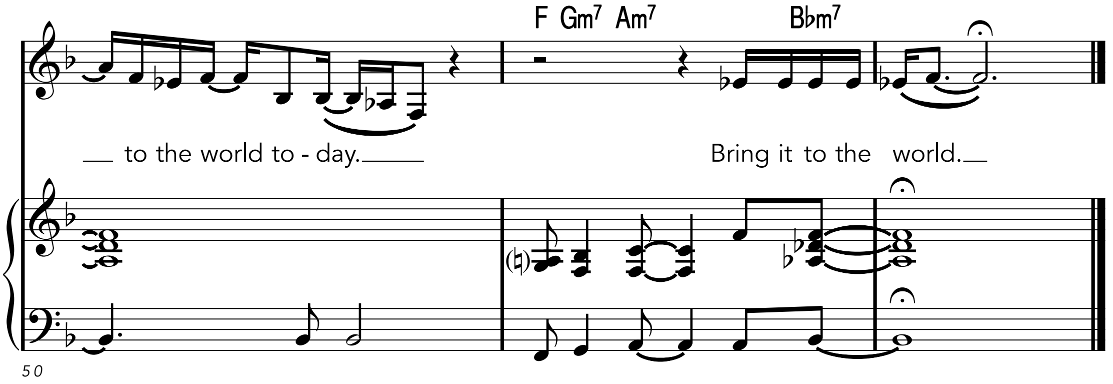
F Gm7 Am7
Bbm7
__ to the world to - day.____
Bring it to the world.__
50

VERSE 2
From Burma to the wealth of Wall Street
The bell has tolled.
Inspired by their bravery,
And their perseverance,
I'm overjoyed.
Restore the victory of balance to the world.

From Syria to Zimbabwe,
The rhythm of the drum,
The time has come,
Power united,
To stand our ground
And set the course of consequence

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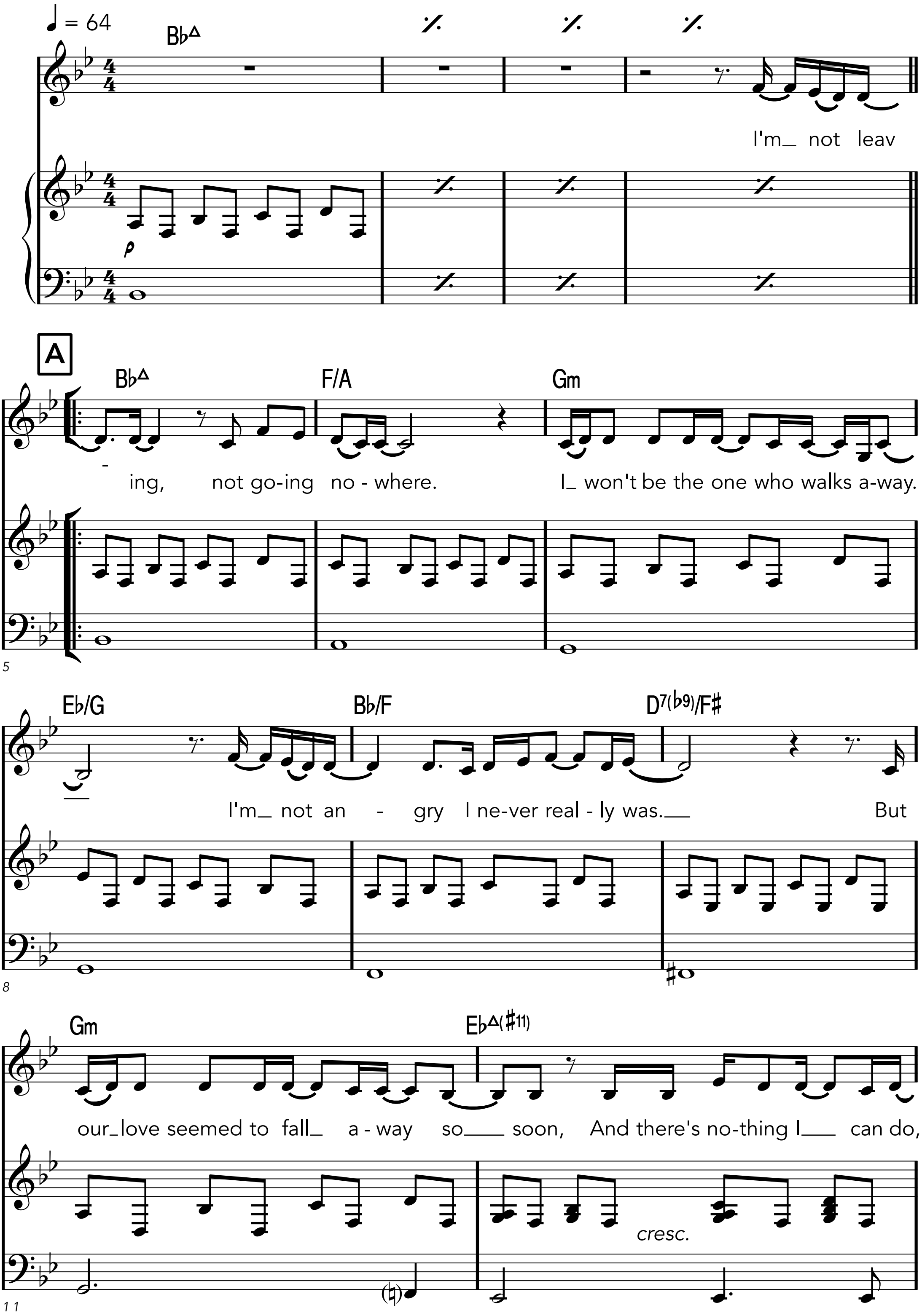
I'm Not Leaving

Ballad, straight 8ths

Music & lyrics: L. Carriage.
Arr: S. Russell & L. Carriage.


♩ = 64
B♭△
I'm_ not leav
p
A
B♭△
F/A
Gm
- ing, not go-ing no - where. I_ won't be the one who walks a-way.
5
E♭/G
B♭/F
D7(♭9)/F♯
I'm_ not an - gry I ne-ver real - ly was.__ But
8
Gm
E♭△(♯11)
our_love seemed to fall_ a - way so___ soon, And there's no-thing I___ can do,
cresc.
11

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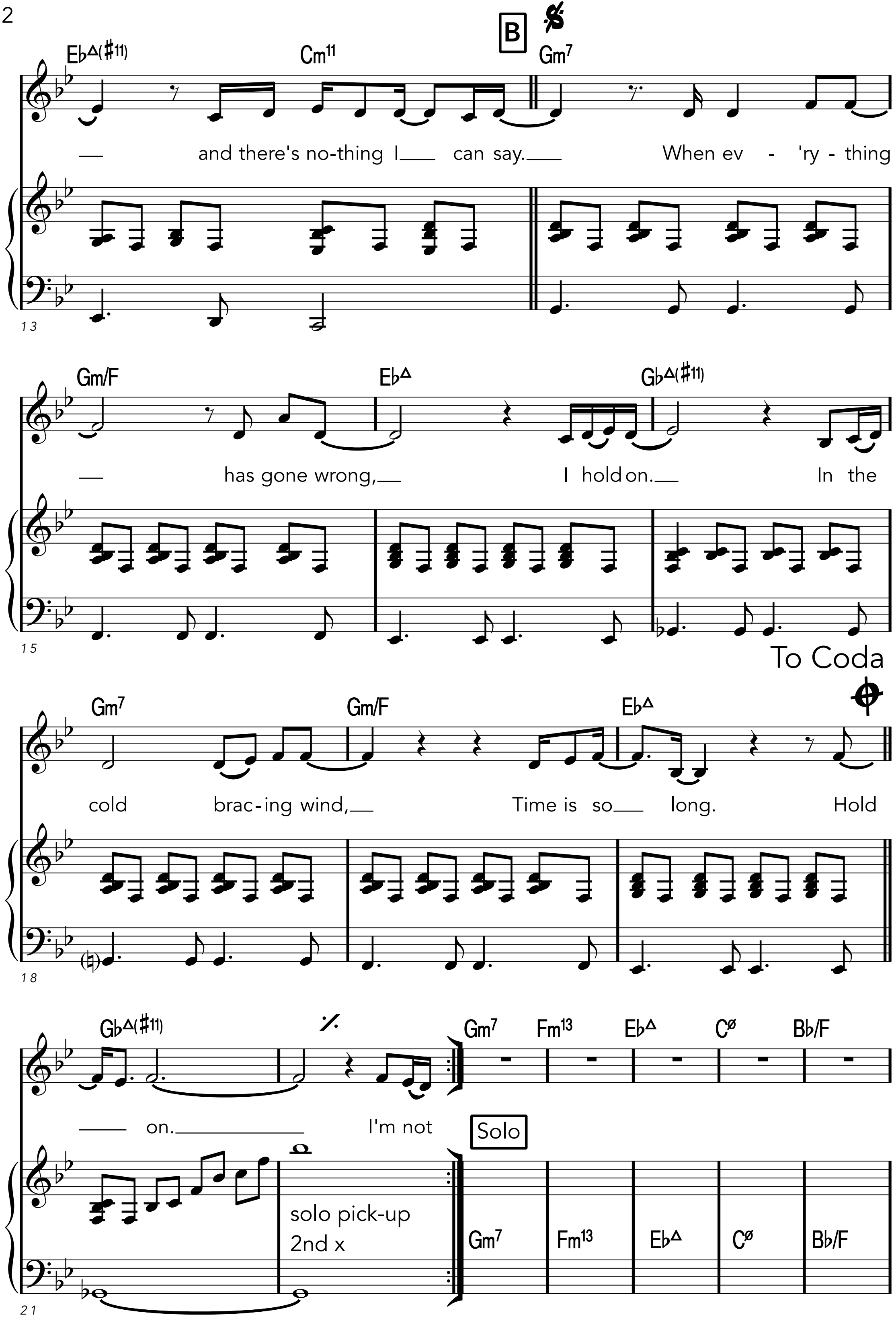
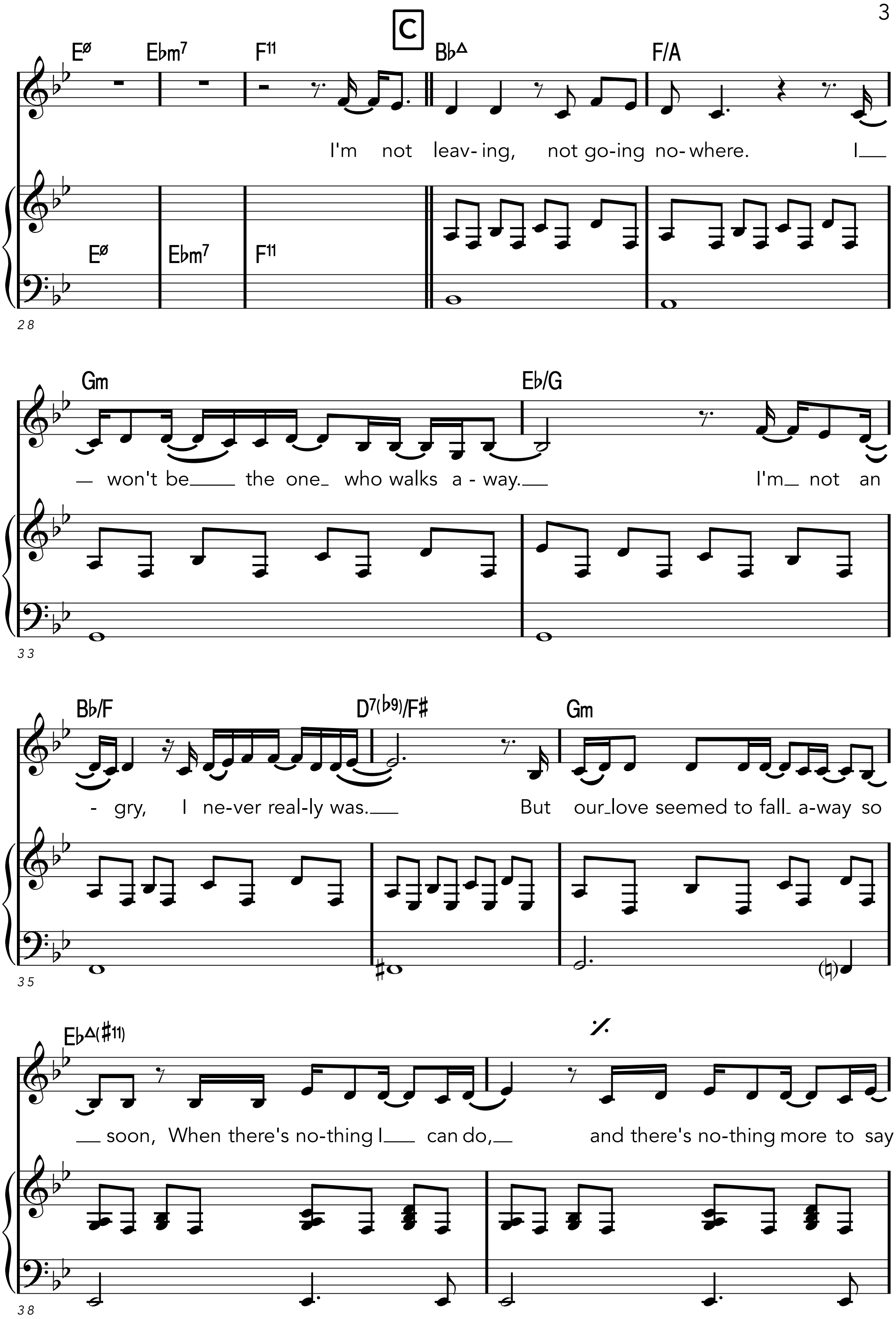

B
Eb△(♯11)
Cm11
Gm7
— and there's no-thing I___ can say.___ When ev - 'ry - thing
13
Gm/F
Eb△
Gb△(♯11)
— has gone wrong,___ I hold on.___ In the
15
To Coda
Gm7
Gm/F
Eb△
cold brac-ing wind,___ Time is so___ long. Hold
18
Gb△(♯11)
Gm7 Fm13 Eb△ Cø Bb/F
—— on.________ I'm not
Solo
solo pick-up 2nd x
Gm7 Fm13 Eb△ Cø Bb/F
21

Copyright © L. Carriage 2012.


C
Eø Ebm7 F11 Bb△ F/A
I'm not leav- ing, not go-ing no- where. I
28
Gm Eb/G
won't be the one who walks a - way. I'm not an
33
Bb/F D7(b9)/F# Gm
- gry, I ne-ver real-ly was. But our love seemed to fall a-way so
35
Eb△(#11)
soon, When there's no-thing I can do, and there's no-thing more to say
38

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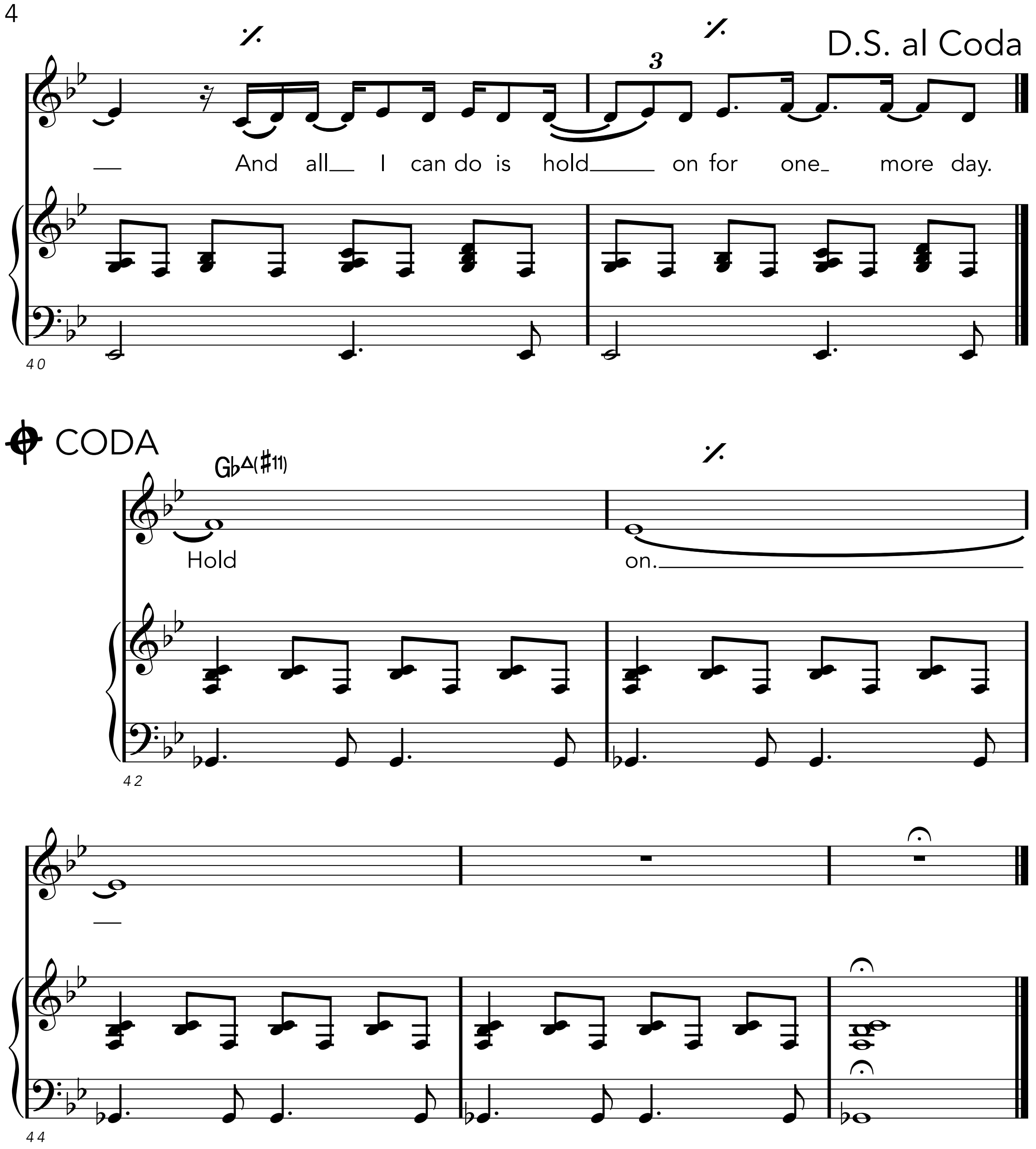
D.S. al Coda
3
And all I can do is hold on for one more day.
40
CODA
Gb∆(#11)
Hold on.
42
44

VERSE 2
I'm not leaving my home, my fam'ly,
This won't be the sto-ry my child-ren tell.
I'm not an-gry, I ne-ver real-ly was.
But ev-'ry time you leave a lit-tle bit of my heart gets thick-er,
Then I dig my heels in deep-er.

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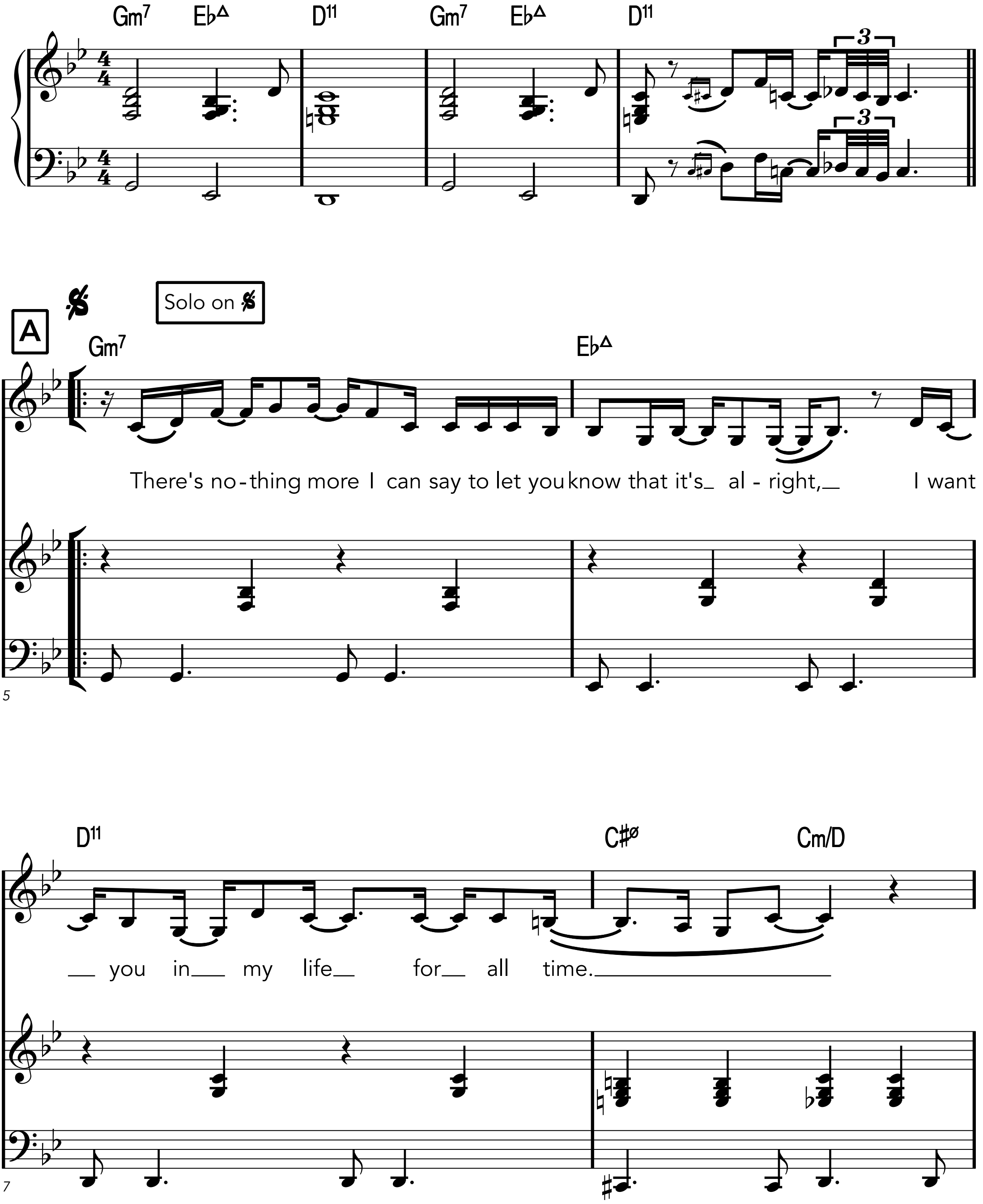
Funk 16ths

Keep It To The Letter

Music: L. Carriage & S. Russell.
Arr: L. Carriage & S. Russell.

♩ = 82


Gm7
E♭Δ
D11
Gm7
E♭Δ
D11
3
3
A
Solo on 𝄋
Gm7
E♭Δ
There's no-thing more I can say to let you know that it's_ al - right,_ I want
5
D11
C#ø
Cm/D
_ you in_ my life_ for_ all time._
7

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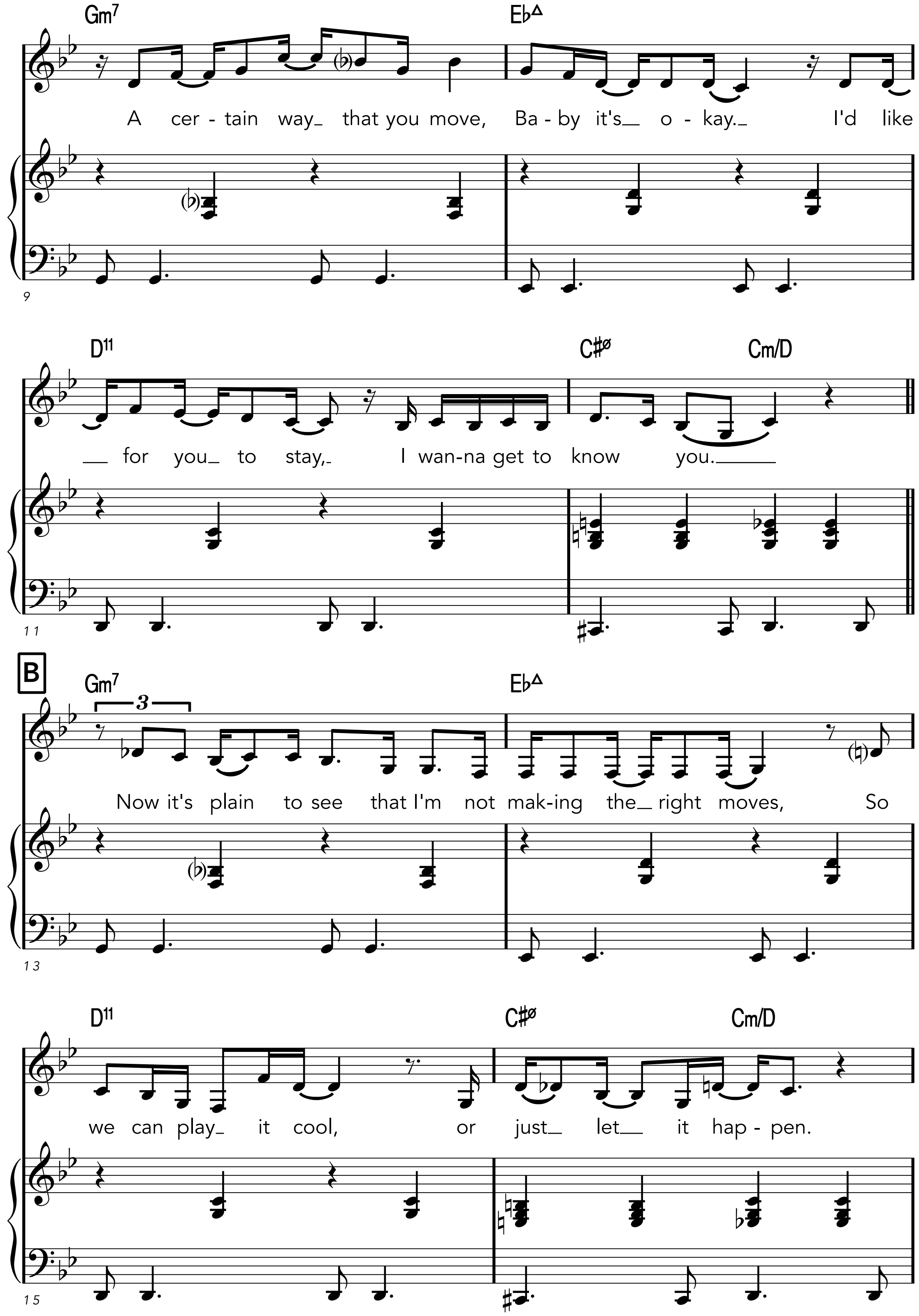
Gm7
Eb∆
A cer - tain way_ that you move, Ba - by it's_ o - kay._ I'd like
9
D11
C#ø
Cm/D
_ for you_ to stay,_ I wan-na get to know you.____
11
B
Gm7
3
Eb∆
Now it's plain to see that I'm not mak-ing the_ right moves, So
13
D11
C#ø
Cm/D
we can play_ it cool, or just_ let_ it hap - pen.
15

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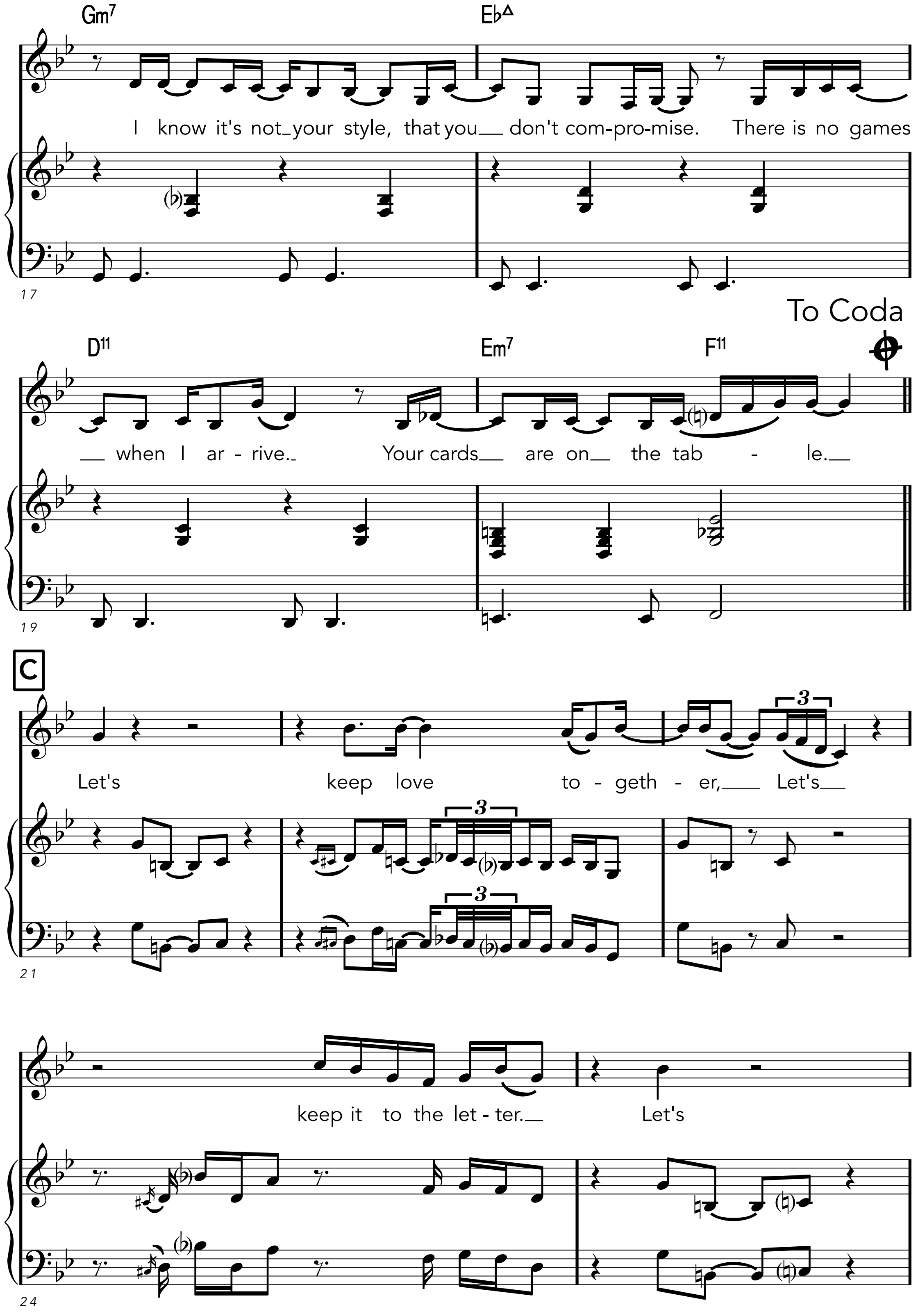
Gm7
Eb△
I know it's not_your style, that you__ don't com-pro-mise. There is no games
17
To Coda
D11
Em7
F11
__ when I ar - rive._ Your cards__ are on__ the tab - le.__
19
C
Let's keep love to - geth - er,___ Let's__
3
21
keep it to the let - ter.__ Let's
24

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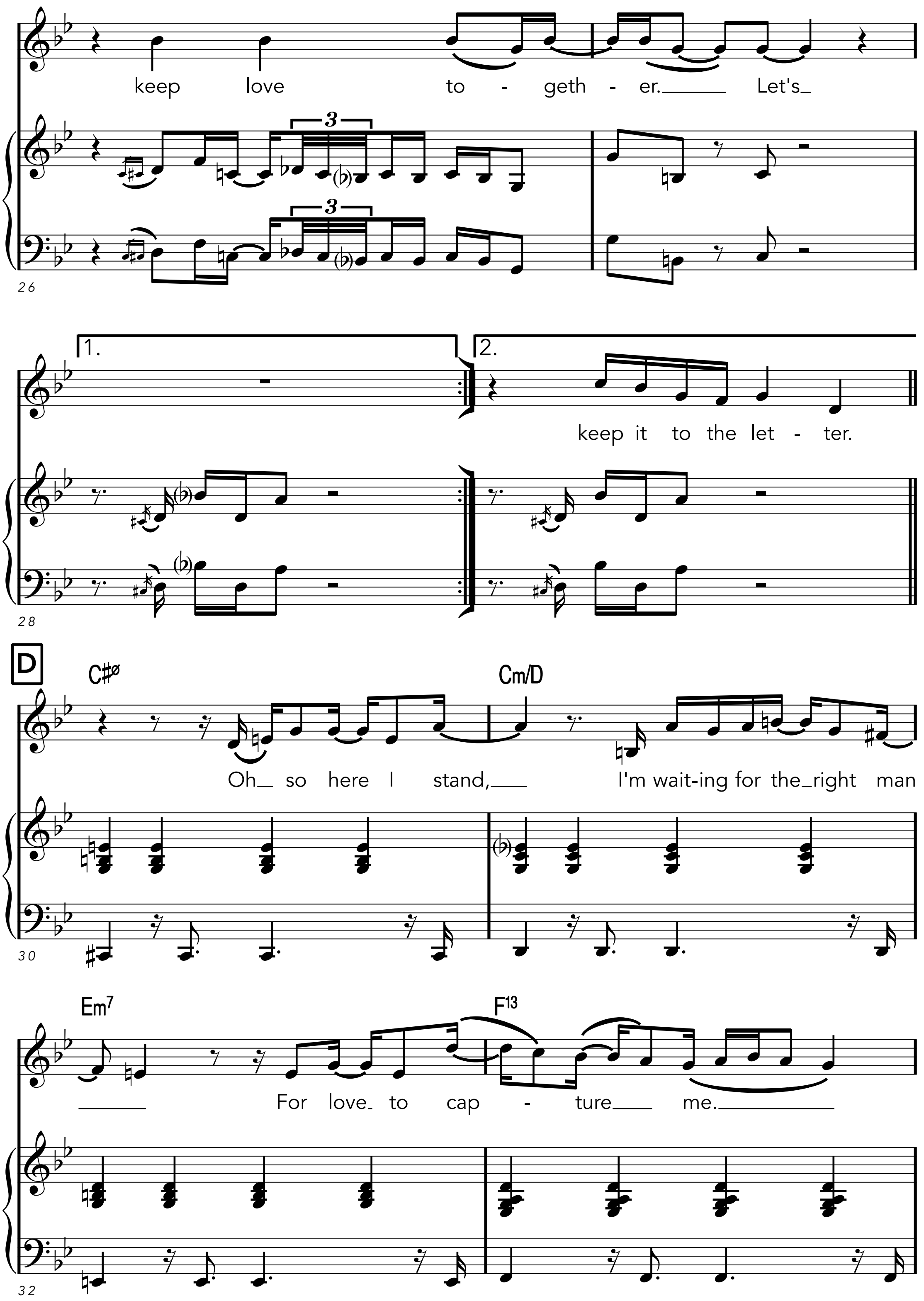
keep love to - geth - er. Let's
3
3
26
1.
2.
keep it to the let - ter.
28
D
C♯ø
Cm/D
Oh so here I stand, I'm wait-ing for the right man
30
Em7
F13
For love to cap - ture me.
32

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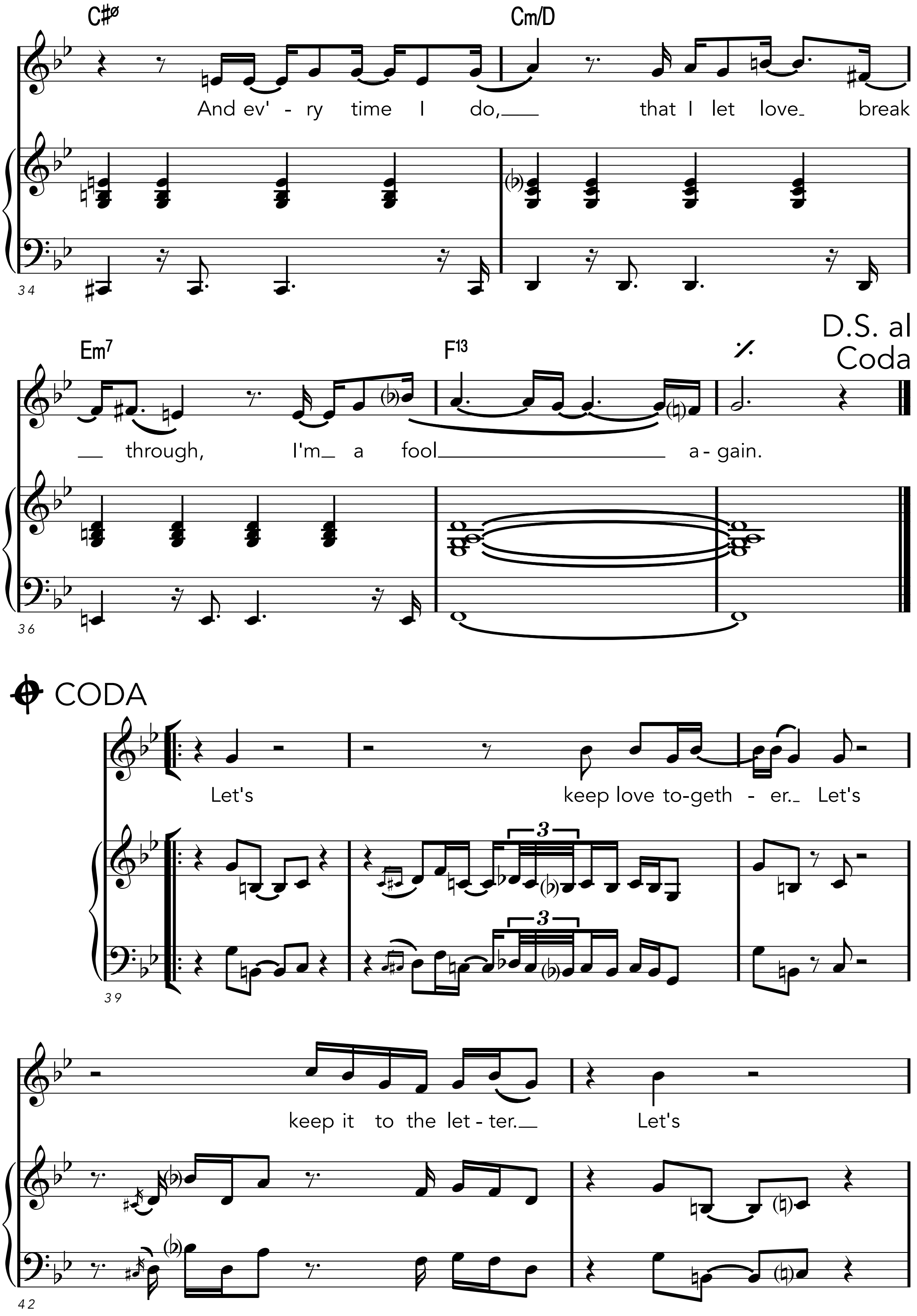
C#ø
Cm/D
And ev' - ry time I do, that I let love break
34
Em7
F13
D.S. al Coda
through, I'm a fool a - gain.
36
CODA
Let's keep love to-geth - er. Let's
3
39
keep it to the let - ter. Let's
42

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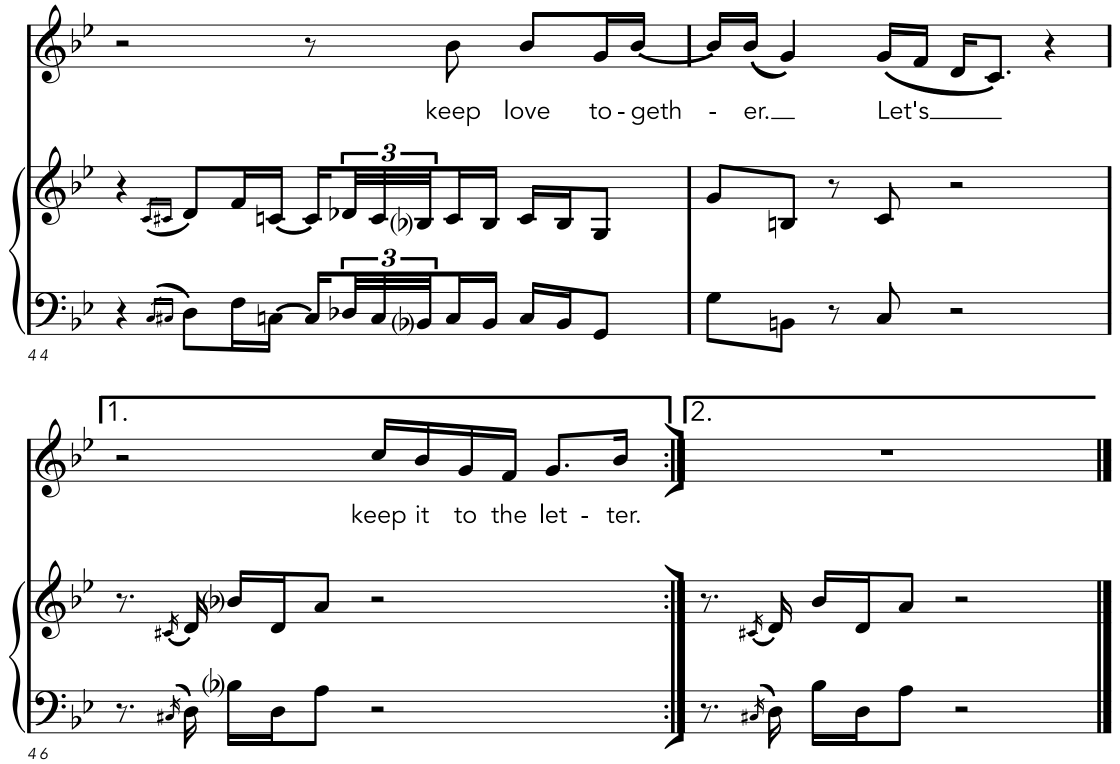

VERSE 2
So once again I push shove to the end
And landslide love's affair.
Love landing everywhere!
Love can be so unstable.
Now take it from me
It's worth it ev'ry time.
Lay your heart on the line,
Let the love start colliding.

Keep it to the letter 'cause you're the one
That I've been looking for.
And it's stupid to ignore
When love's ringing, knocking at your door.
Plain and simple, straight to the point,
I want to let you know
I want this love to grow
Like fields of plenty.

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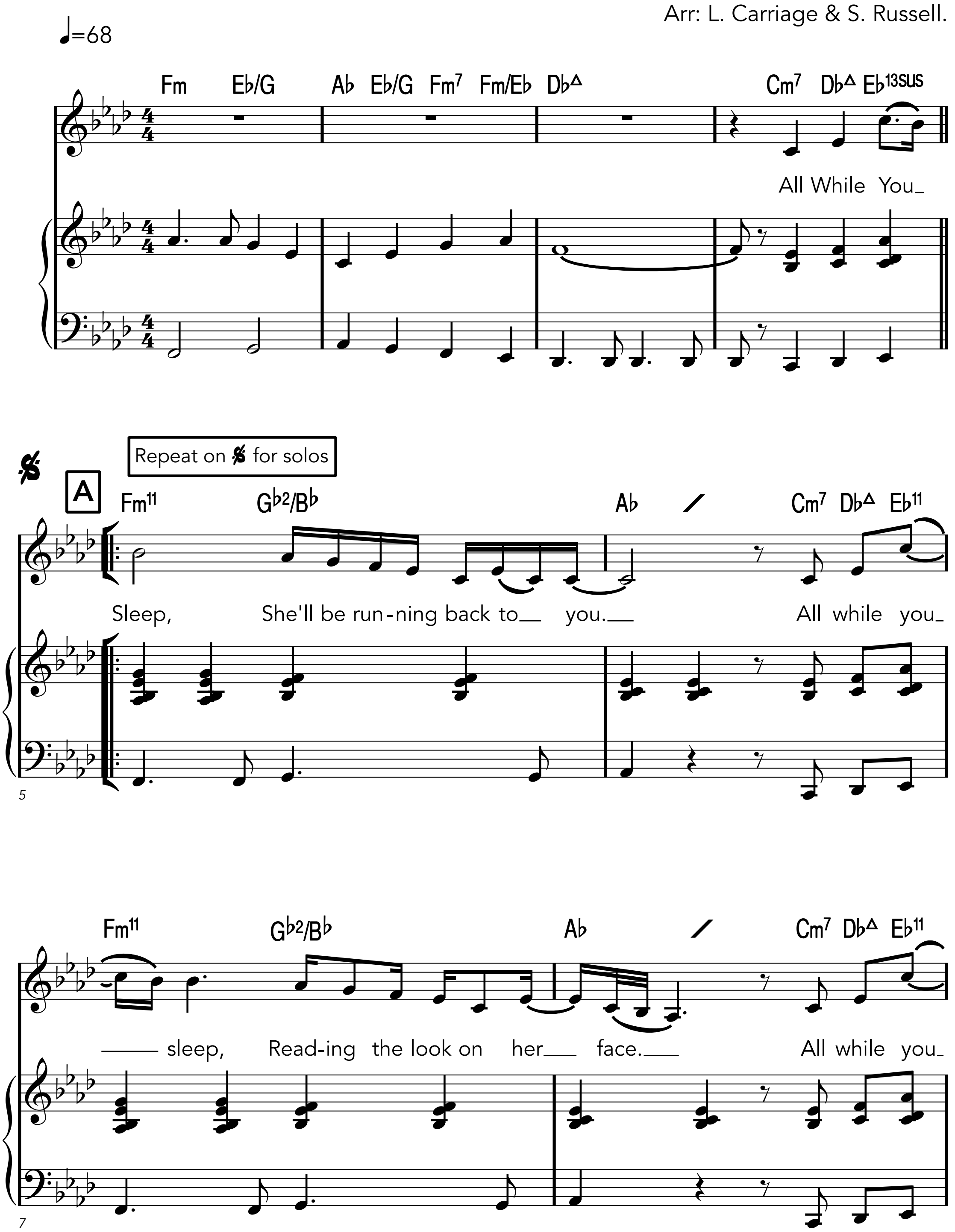
All While You Sleep

Ballad, straight 8ths

Music: L. Carriage & M.Barkl.
Lyric: L. Carriage.
Arr: L. Carriage & S. Russell.


♩=68
Fm
Eb/G
Ab
Eb/G
Fm7
Fm/Eb
Db△
Cm7
Db△
Eb13sus
All While You_
Repeat on 𝄋 for solos
A
Fm11
Gb2/Bb
Ab
Cm7
Db△
Eb11
Sleep, She'll be run-ning back to__ you.__ All while you_
5
Fm11
Gb2/Bb
Ab
Cm7
Db△
Eb11
—— sleep, Read-ing the look on her__ face.__ All while you_
7

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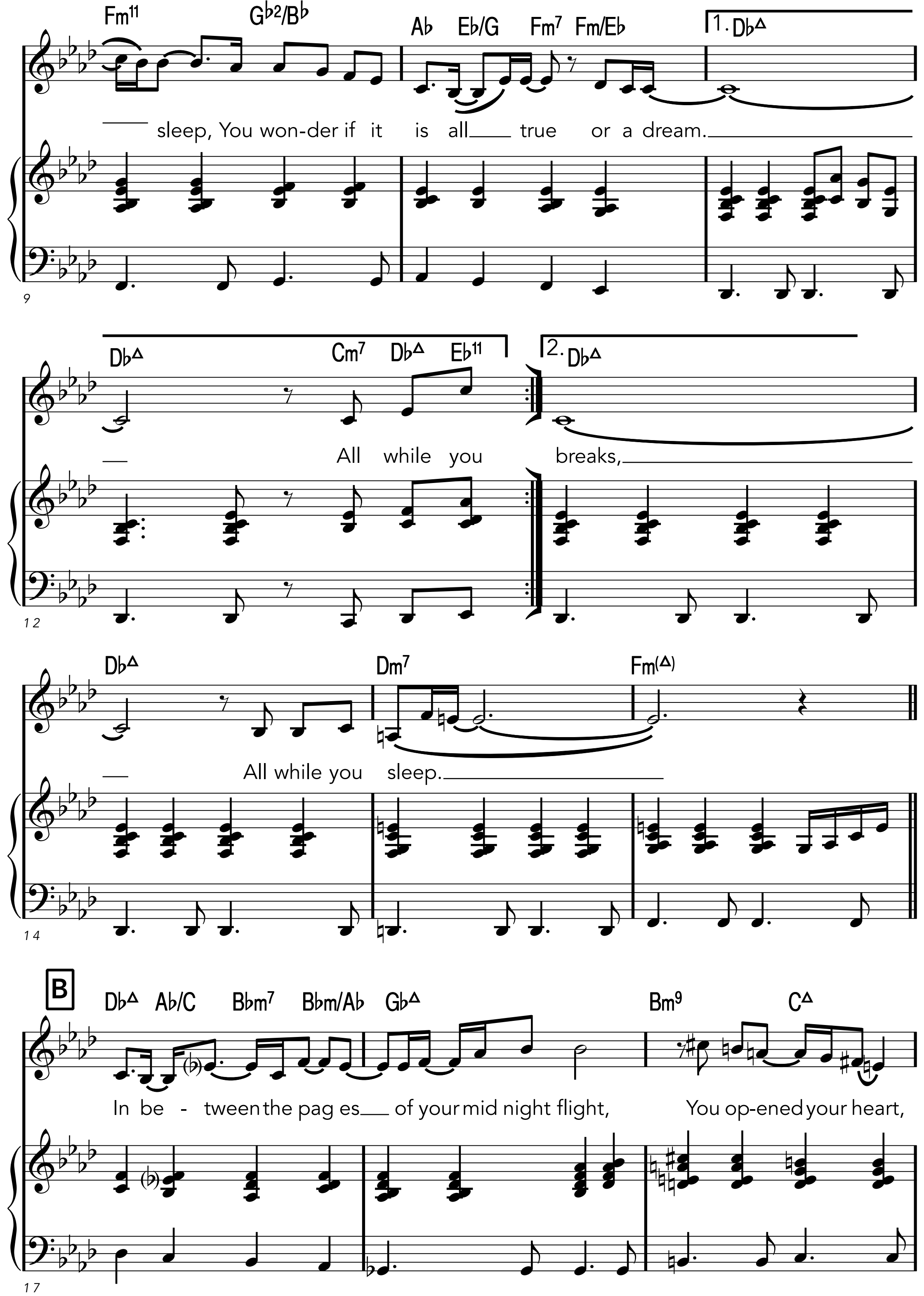
Fm11
Gb2/Bb
Ab
Eb/G
Fm7
Fm/Eb
1. Db∆
sleep, You won-der if it is all true or a dream.
9
Db∆
Cm7
Db∆
Eb11
2. Db∆
All while you breaks,
12
Db∆
Dm7
Fm(∆)
All while you sleep.
14
B
Db∆
Ab/C
Bbm7
Bbm/Ab
Gb∆
Bm9
C∆
In be - tween the pag es of your mid night flight, You op-ened your heart,
17

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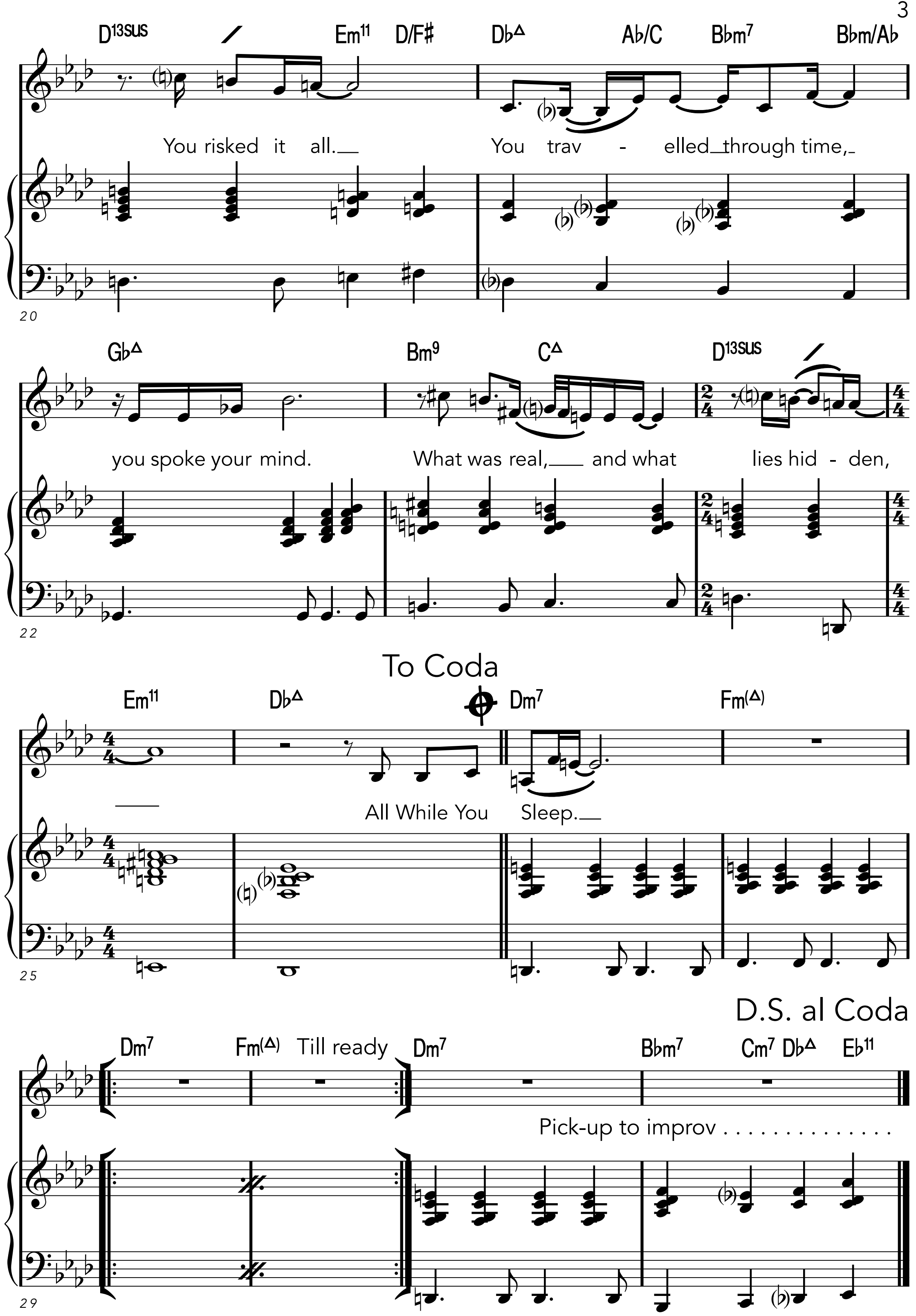
D13sus
Em11
D/F♯
D♭Δ
A♭/C
B♭m7
B♭m/A♭
You risked it all.
You trav - elled through time,
20
G♭Δ
Bm9
CΔ
D13sus
you spoke your mind.
What was real, and what
lies hid - den,
22
To Coda
Em11
D♭Δ
Dm7
Fm(Δ)
All While You Sleep.
25
D.S. al Coda
Dm7
Fm(Δ)
Till ready
Dm7
B♭m7
Cm7
D♭Δ
E♭11
Pick-up to improv . . . .
29

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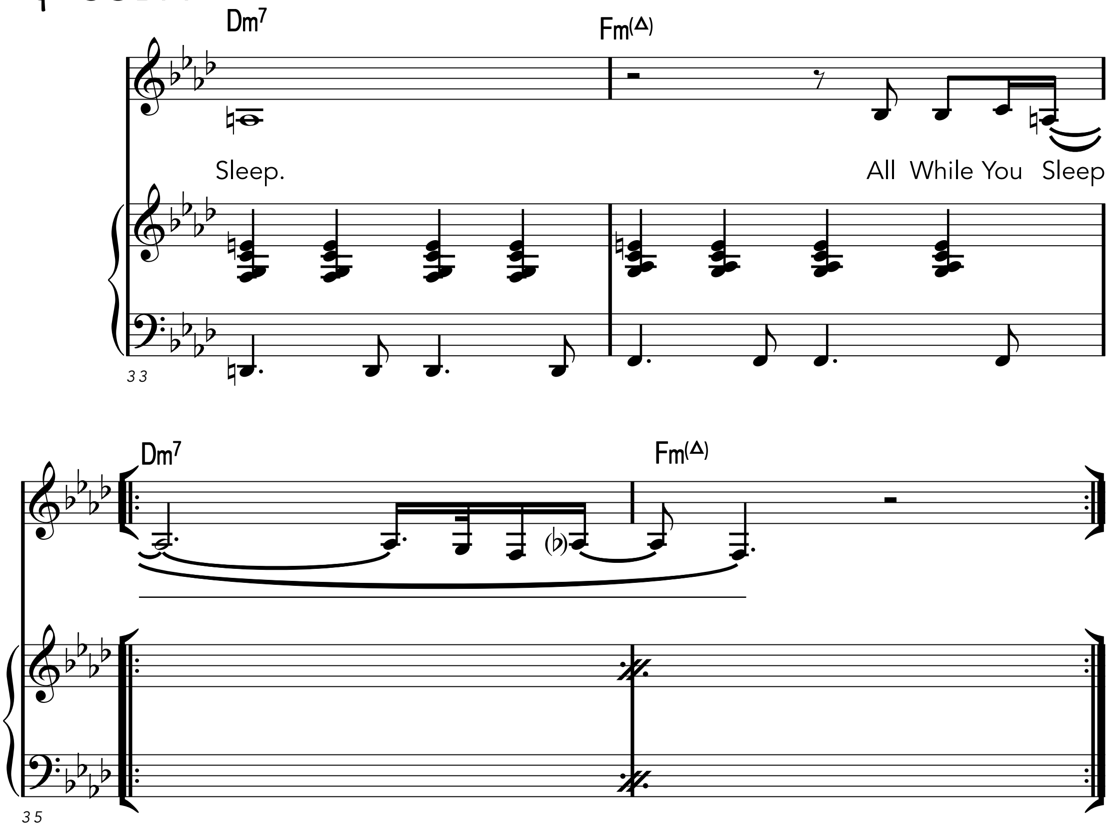
𝄌 CODA


Dm7
Fm(Δ)
Sleep.
All While You Sleep
33
Dm7
Fm(Δ)
(♭)
35

Repeat and fade

VERSE 2
All While You Sleep, You were brave enough to ask.
All while you sleep, Angels replaced the stars.
All while you sleep, You hold her in your arms
Until the morn-ing breaks

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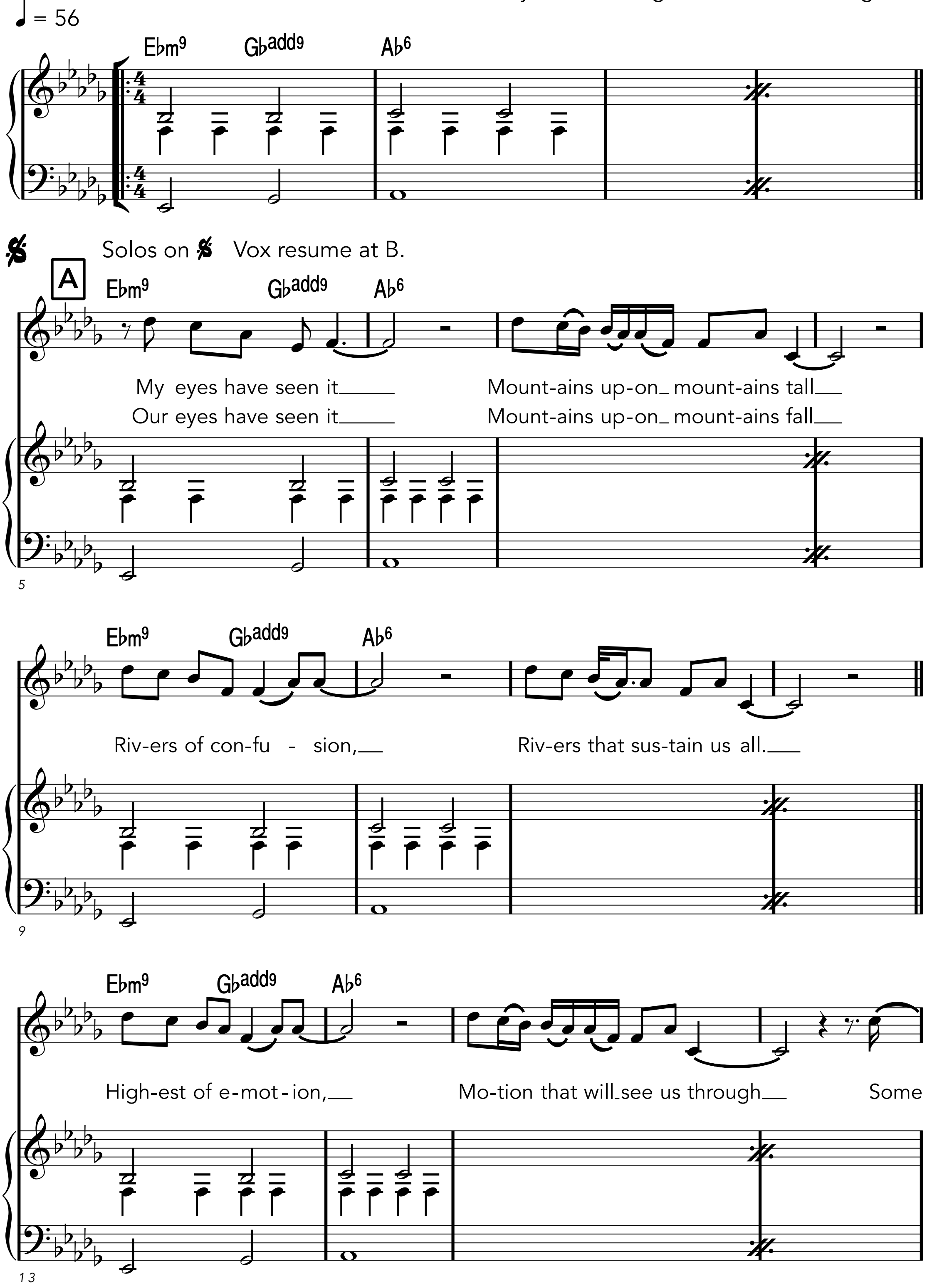
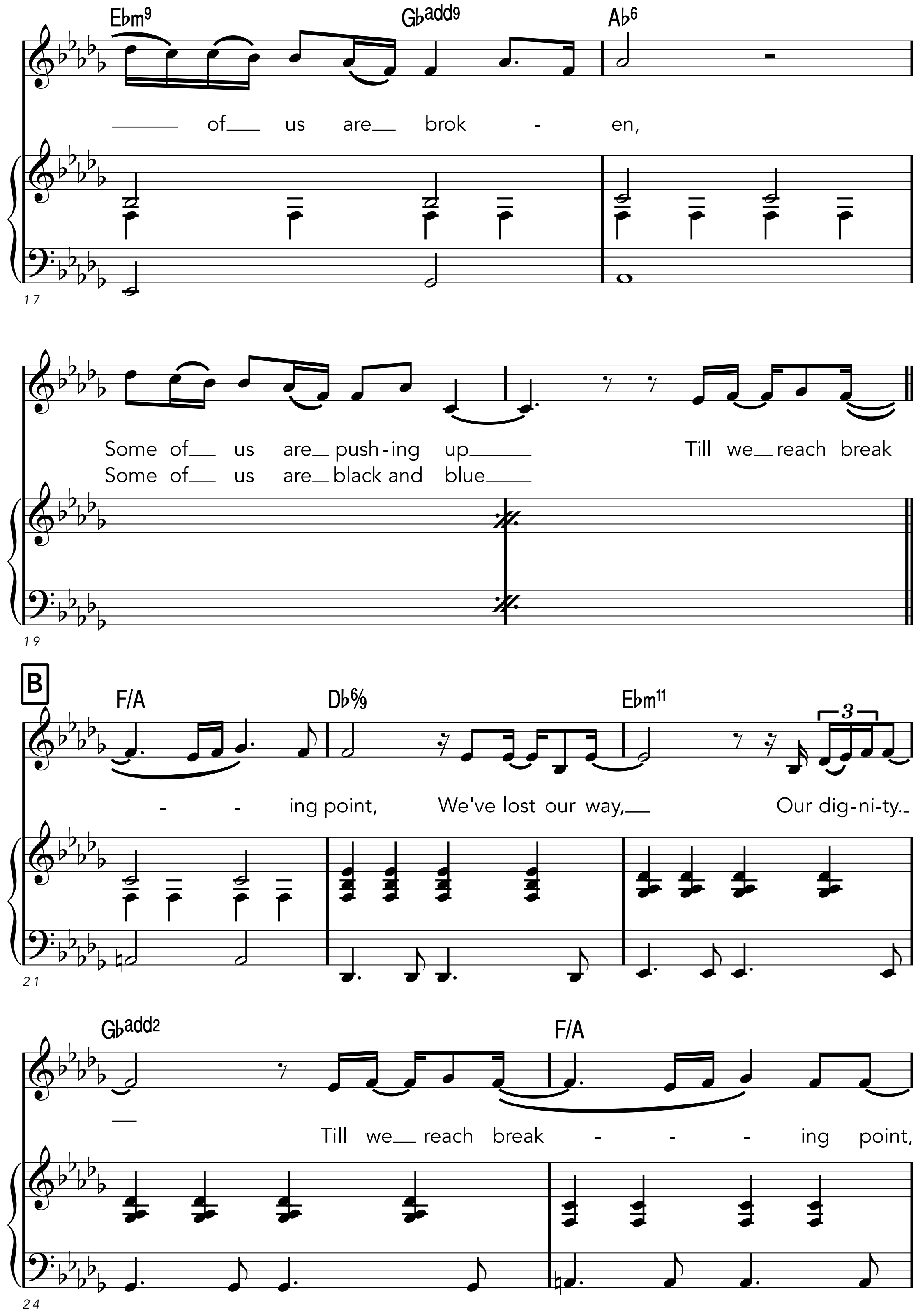
Breaking Point

Hypnotic

Music & lyrics L. Carriage, J. Britten & C.Kingston.


♩ = 56
Ebm9 Gbadd9 Ab6
Solos on 𝄋 Vox resume at B.
A
My eyes have seen it
Our eyes have seen it
Mount-ains up-on mount-ains tall
Mount-ains up-on mount-ains fall
5
Riv-ers of con-fu - sion,
Riv-ers that sus-tain us all.
9
High-est of e-mot-ion,
Mo-tion that will see us through
Some
13

Copyright © L. Carriage, C.Kingston, J. Britten 2012.


Ebm9
Gbadd9
Ab6
of us are brok - en,
17
Some of us are push-ing up
Some of us are black and blue
Till we reach break
19
B
F/A
Db6/9
Ebm11
- - ing point, We've lost our way, Our dig-ni-ty.
3
21
Gbadd2
F/A
Till we reach break - - - ing point,
24

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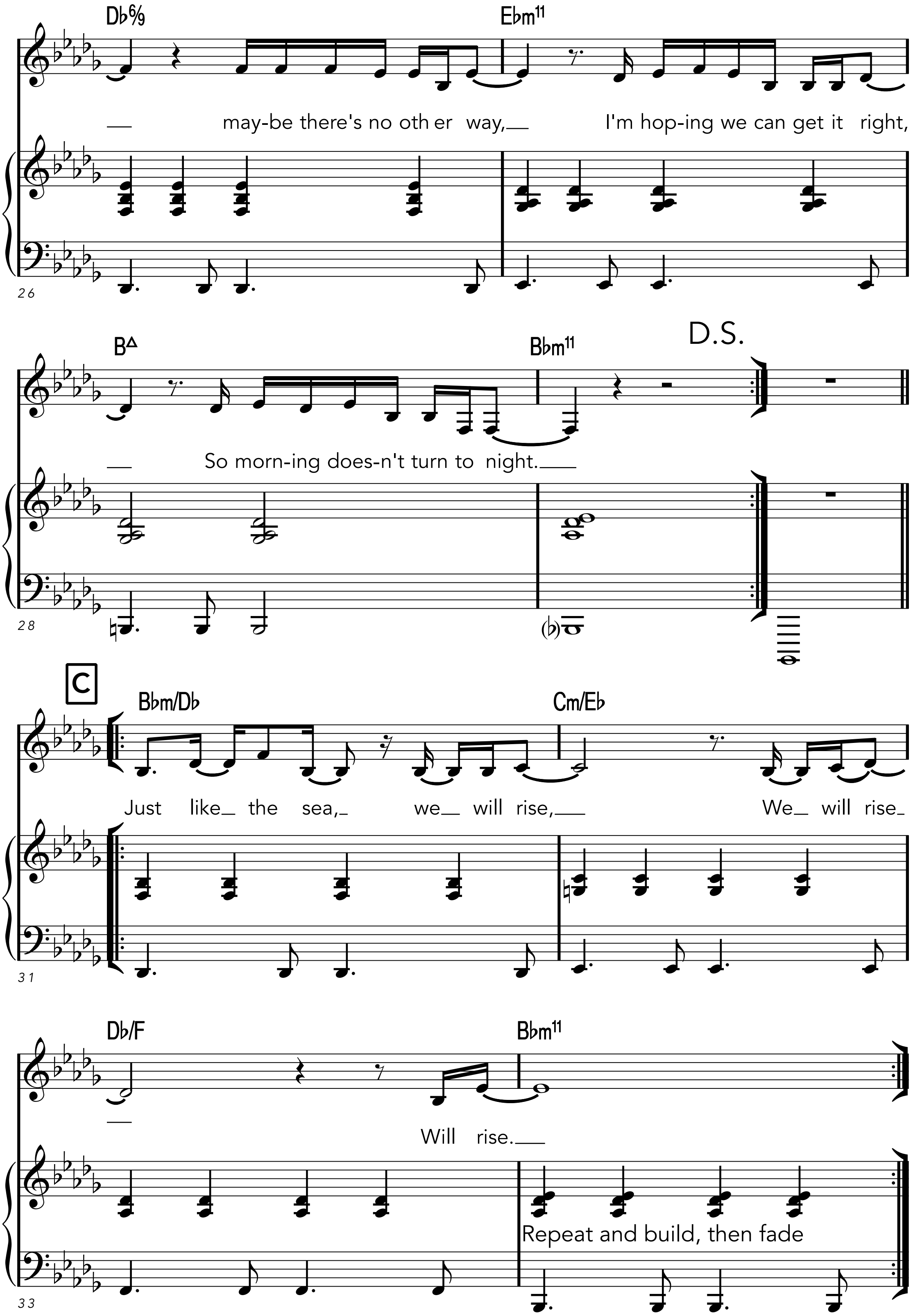
D♭6/9
Eb♭m11
— may-be there's no oth er way,— I'm hop-ing we can get it right,
26
B△
B♭m11
D.S.
— So morn-ing does-n't turn to night.—
28
C
B♭m/D♭
Cm/E♭
Just like— the sea,— we— will rise,— We— will rise—
31
D♭/F
B♭m11
— Will rise.—
Repeat and build, then fade
33

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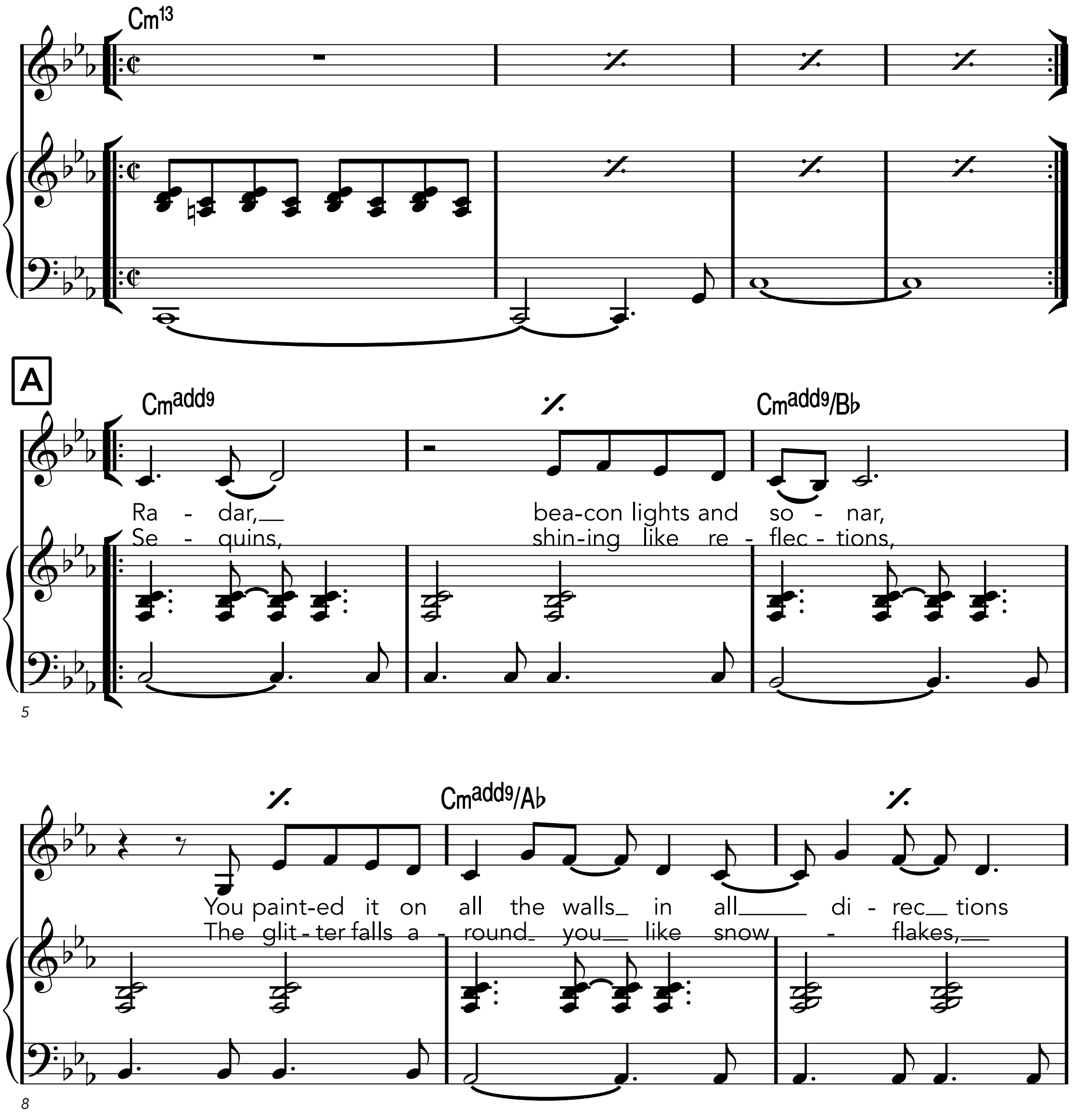
Watermarks

Flowing 8ths

Music by L. Carriage & S. Russell.
Lyrics by L. Carriage.

♩ = 118


Cm13
A
Cmadd9
Cmadd9/B♭
Ra - dar,__ bea-con lights and so - nar,
Se - quins, shin-ing like re - flec - tions,
5
Cmadd9/A♭
You paint-ed it on all the walls_ in all____ di - rec__ tions
The glit - ter falls a - round_ you__ like snow - flakes,__
8

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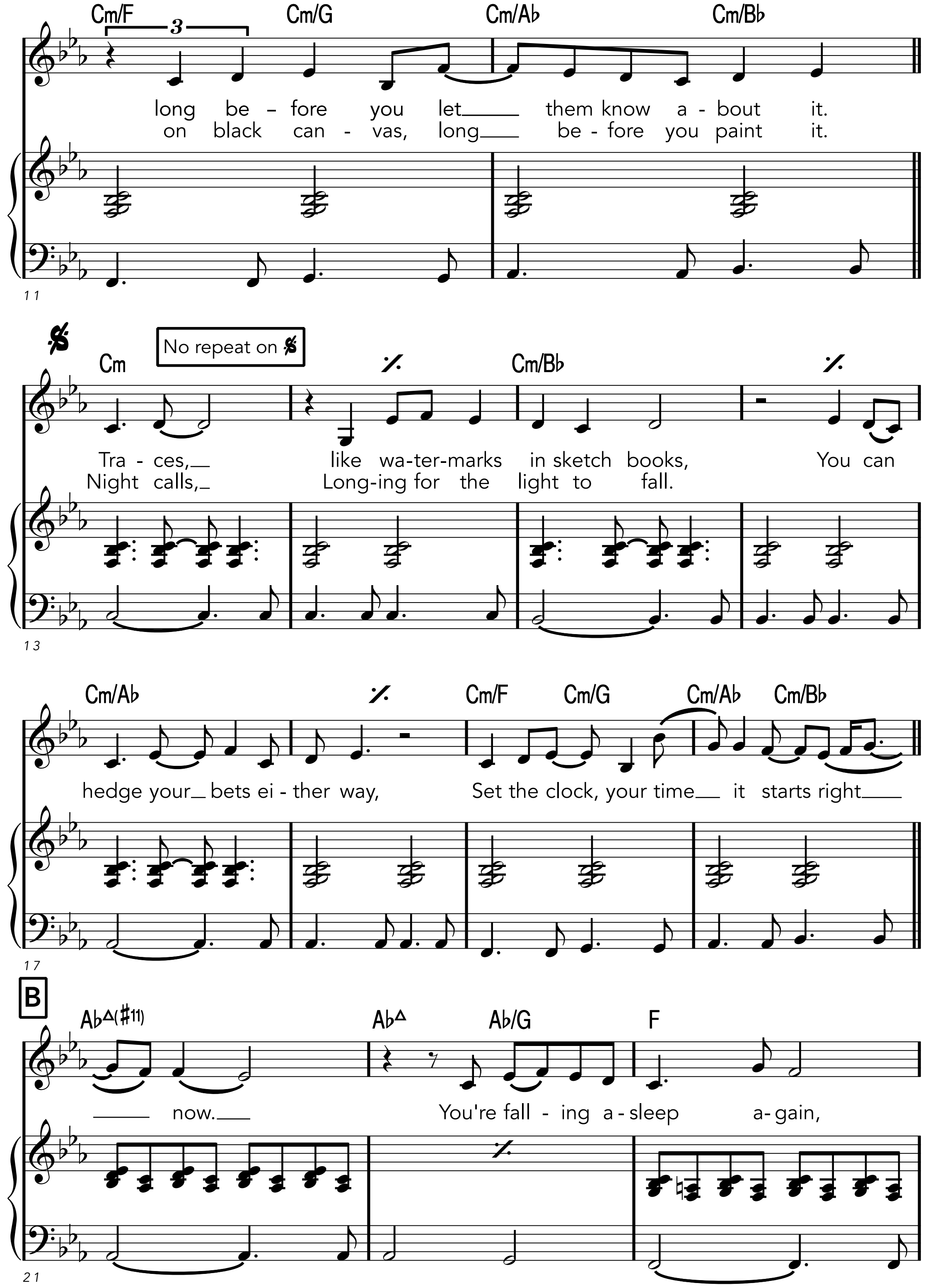
Cm/F
3
Cm/G
Cm/Ab
Cm/Bb
long be - fore you let them know a - bout it.
on black can - vas, long be - fore you paint it.
11
No repeat on 𝄋
Cm
Cm/Bb
Tra - ces, like wa-ter-marks in sketch books, You can
Night calls, Long-ing for the light to fall.
13
Cm/Ab
Cm/F
Cm/G
Cm/Ab
Cm/Bb
hedge your bets ei - ther way, Set the clock, your time it starts right
17
B
Ab△(♯11)
Ab△
Ab/G
F
now. You're fall - ing a - sleep a - gain,
21

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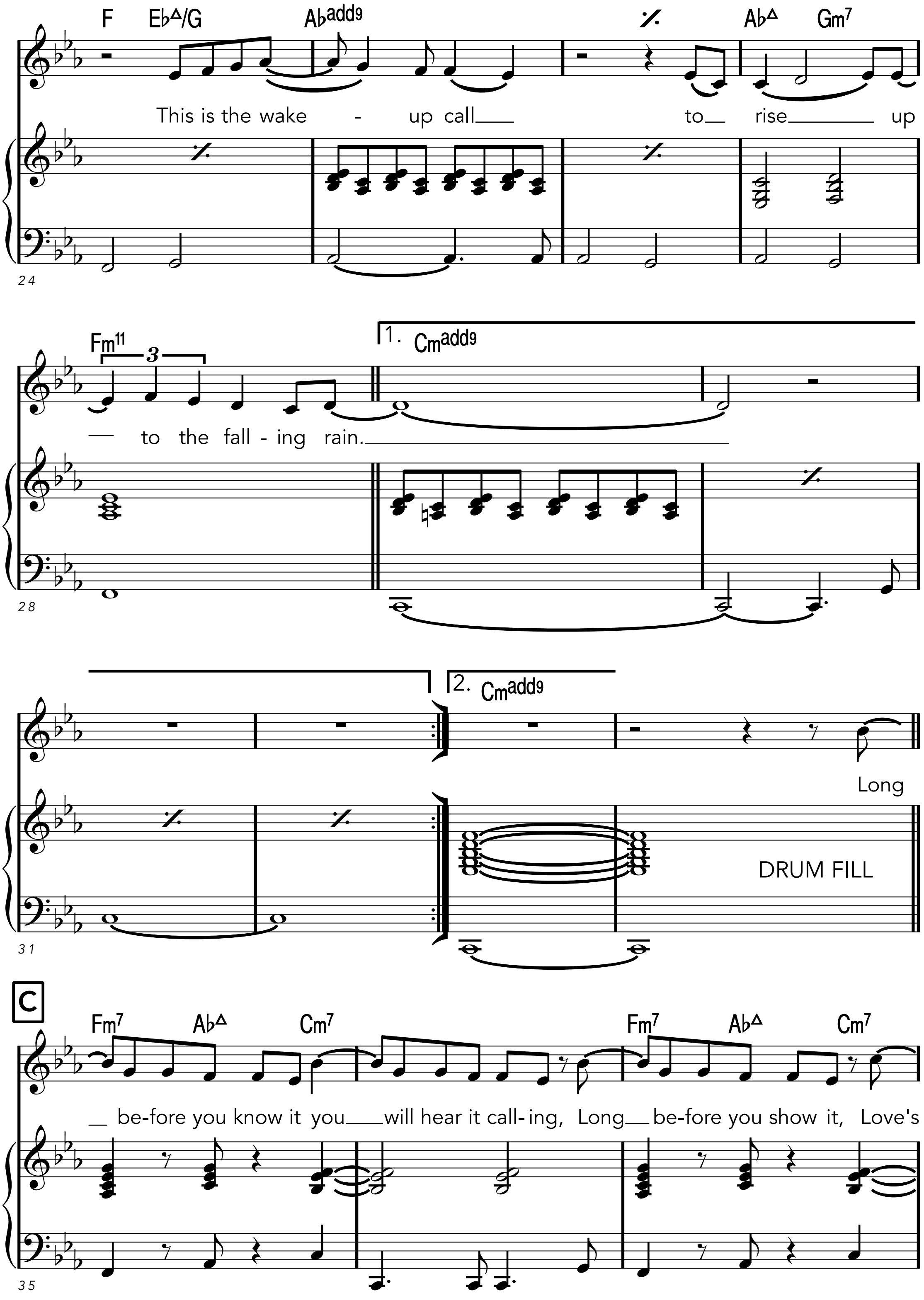
F
E♭△/G
A♭add9
A♭△
Gm7
This is the wake - up call to rise up
24
Fm11
3
1. Cmadd9
to the fall - ing rain.
28
2. Cmadd9
Long
DRUM FILL
31
C
Fm7
A♭△
Cm7
before you know it you will hear it call-ing, Long before you show it, Love's
35

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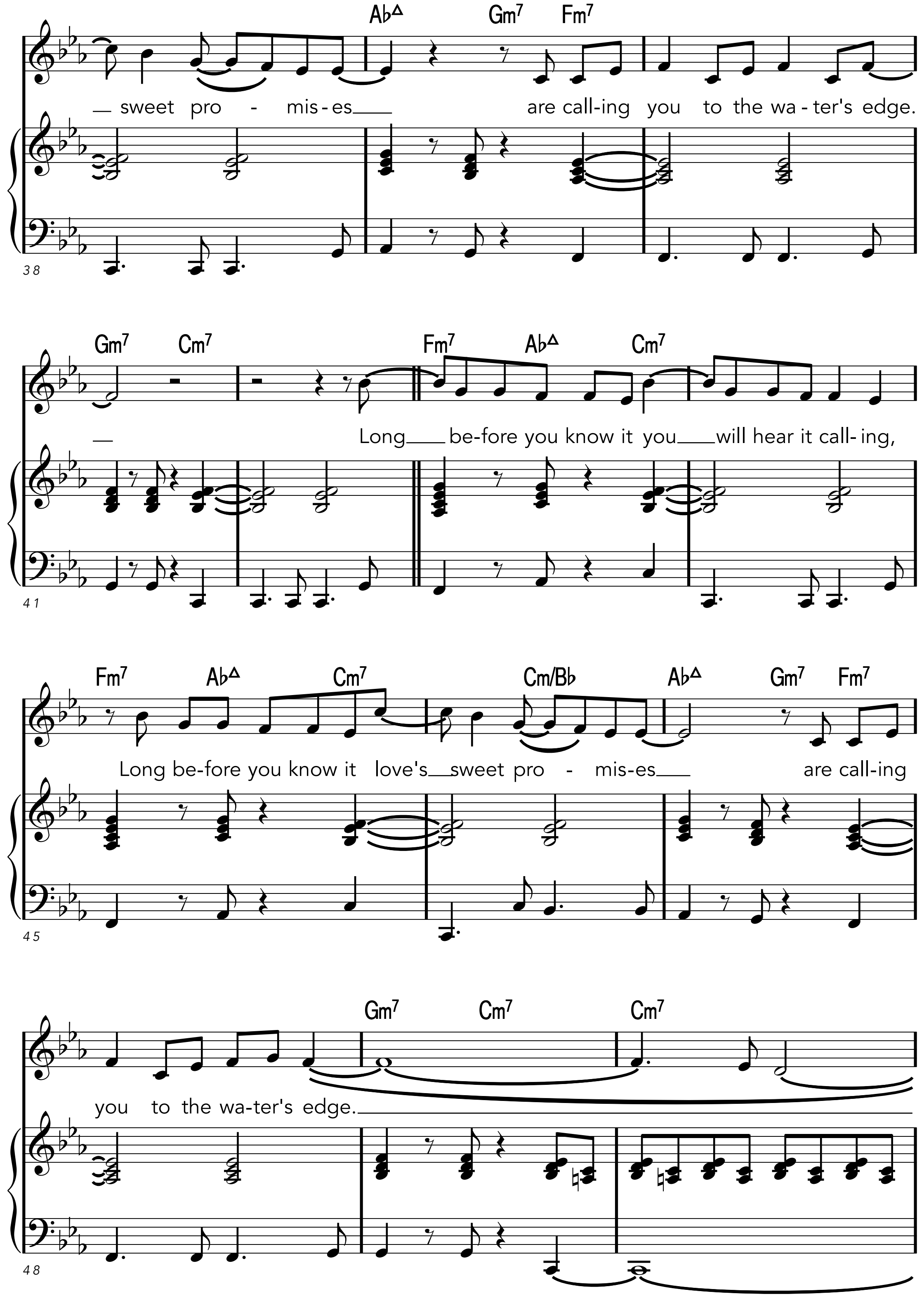
Ab△
Gm7
Fm7
sweet pro - mis-es
are call-ing you to the wa-ter's edge.
38
Gm7
Cm7
Fm7
Ab△
Cm7
Long be-fore you know it you will hear it call-ing,
41
Fm7
Ab△
Cm7
Cm/Bb
Ab△
Gm7
Fm7
Long be-fore you know it love's sweet pro - mis-es are call-ing
45
Gm7
Cm7
Cm7
you to the wa-ter's edge.
48

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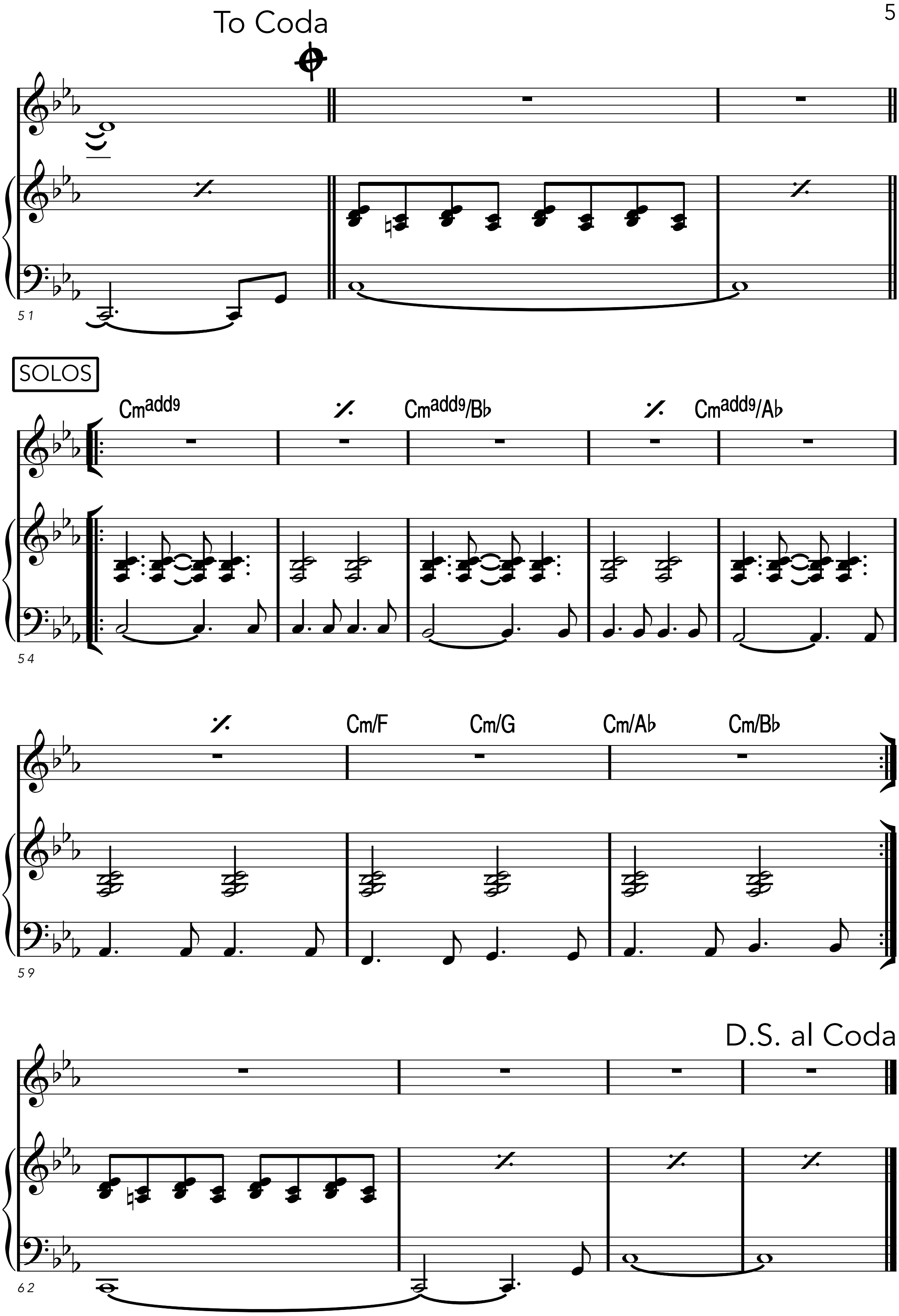
To Coda
51
SOLOS
Cmadd9
Cmadd9/B♭
Cmadd9/A♭
54
Cm/F
Cm/G
Cm/A♭
Cm/B♭
59
D.S. al Coda
62

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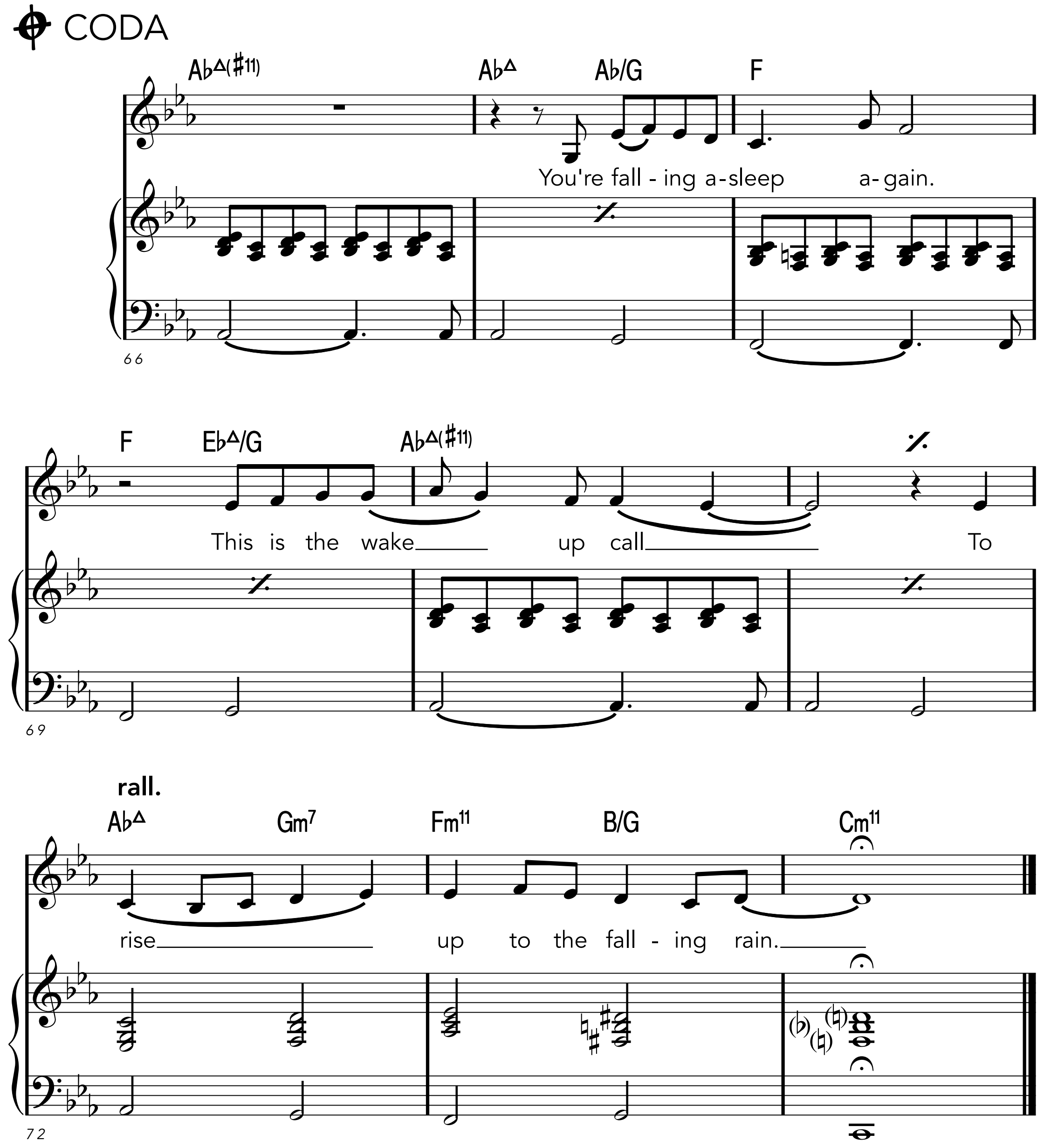
CODA


A♭Δ(♯11)
A♭Δ
A♭/G
F
You're fall - ing a-sleep a-gain.
66
F
E♭Δ/G
A♭Δ(♯11)
This is the wake up call To
69
rall.
A♭Δ
Gm7
Fm11
B/G
Cm11
rise up to the fall - ing rain.
72

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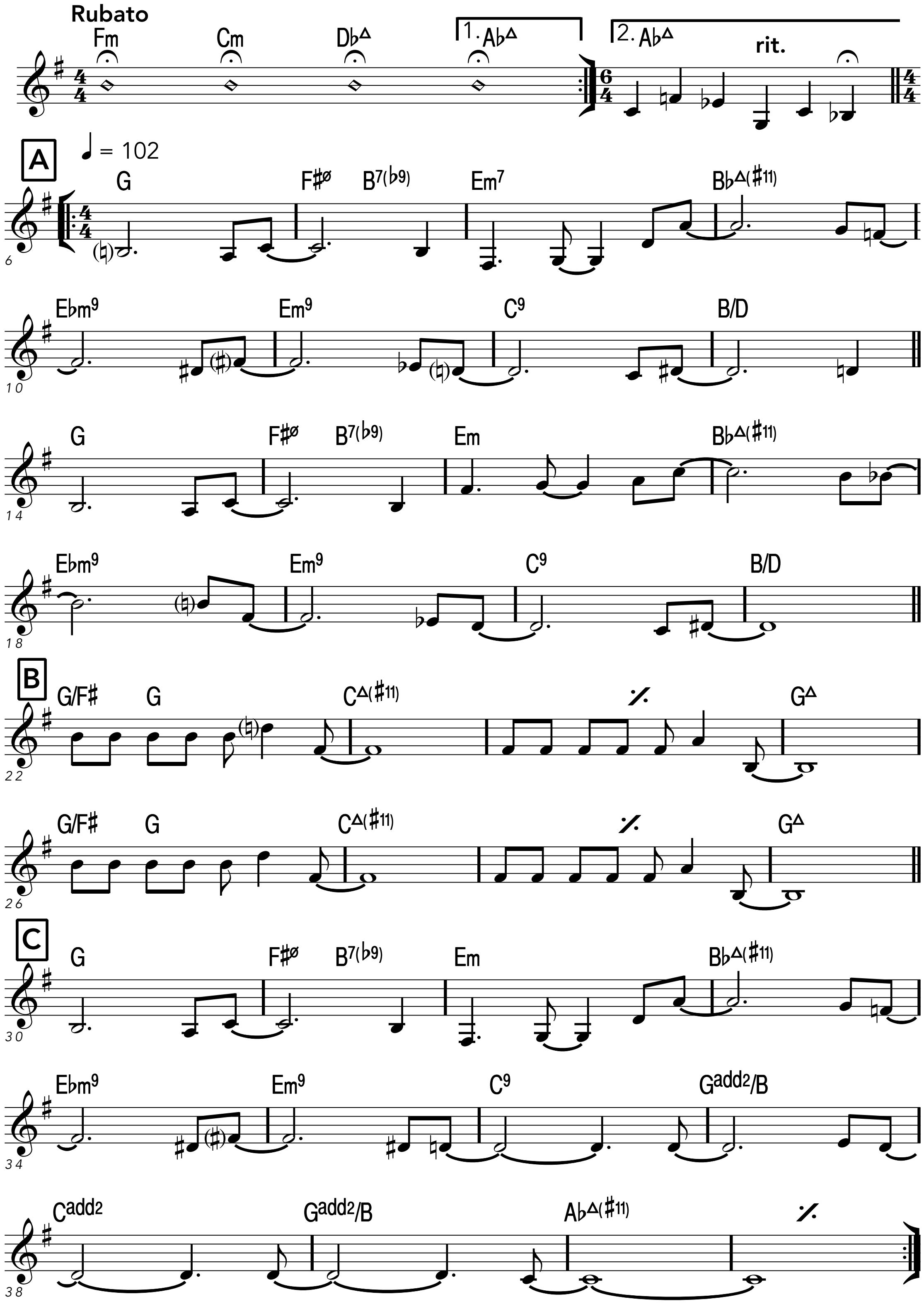
Gentle 8ths

Refuge

L. Carriage & M. Smith.


Rubato
Fm
Cm
D♭△
1. A♭△
2. A♭△
rit.
A
♩ = 102
G
F♯ø
B7(♭9)
Em7
B♭△(♯11)
E♭m9
Em9
C9
B/D
G
F♯ø
B7(♭9)
Em
B♭△(♯11)
E♭m9
Em9
C9
B/D
B
G/F♯
G
C△(♯11)
G△
G/F♯
G
C△(♯11)
G△
C
G
F♯ø
B7(♭9)
Em
B♭△(♯11)
E♭m9
Em9
C9
Gadd2/B
Cadd2
Gadd2/B
A♭△(♯11)
6
10
14
18
22
26
30
34
38

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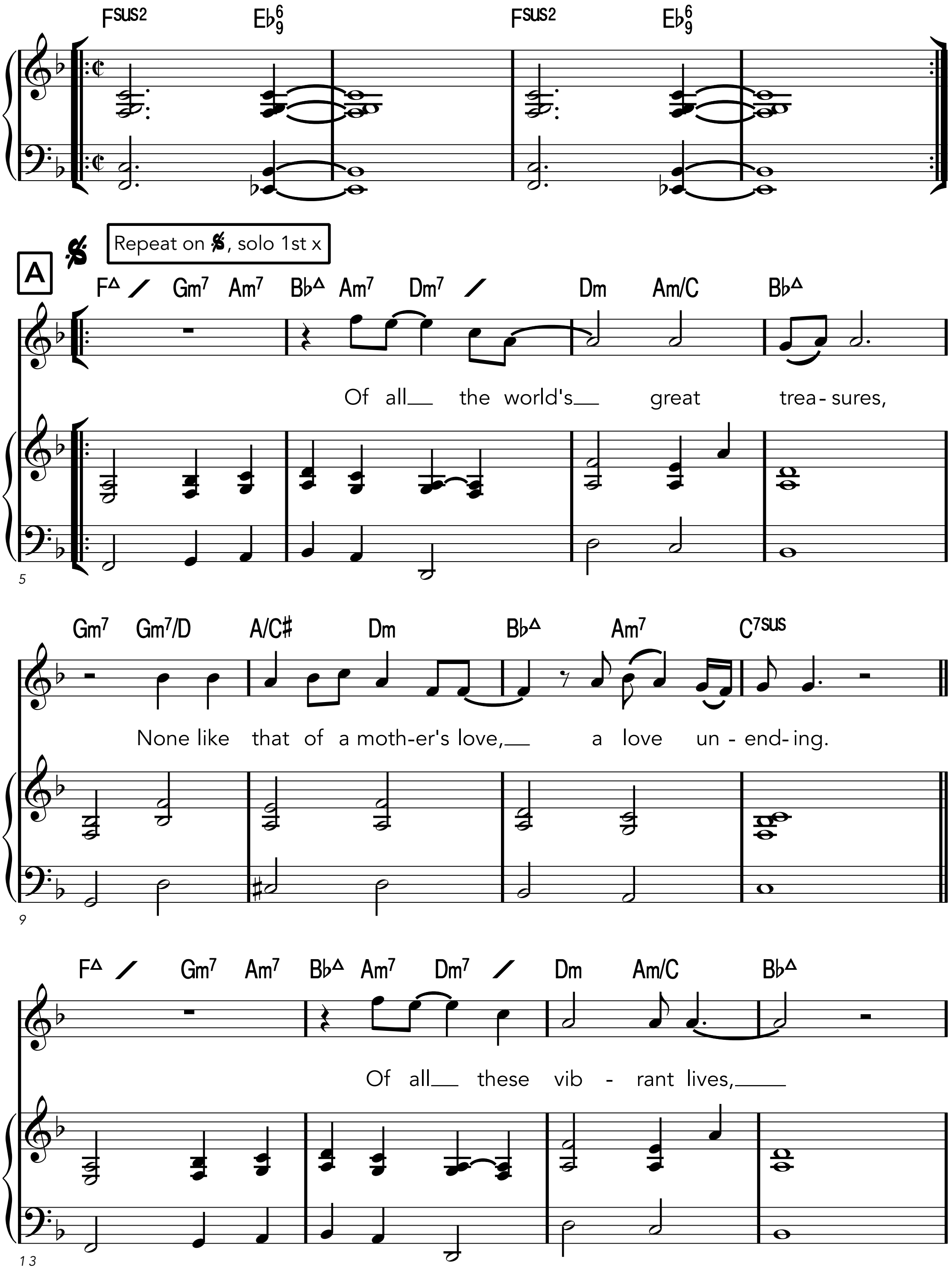
Lost Sons

Steady minim pulse

Music by L. Carriage and S. Russell.
Lyrics by L. Carriage and J. Bradley.

𝅗𝅥 = 54



Fsus2
E♭69
Fsus2
E♭69
A
Repeat on 𝄋, solo 1st x
FΔ Gm7 Am7 B♭Δ Am7 Dm7 Dm Am/C B♭Δ
Of all the world's great trea-sures,
5
Gm7 Gm7/D A/C♯ Dm B♭Δ Am7 C7sus
None like that of a moth-er's love, a love un-end-ing.
9
FΔ Gm7 Am7 B♭Δ Am7 Dm7 Dm Am/C B♭Δ
Of all these vib-rant lives,
13

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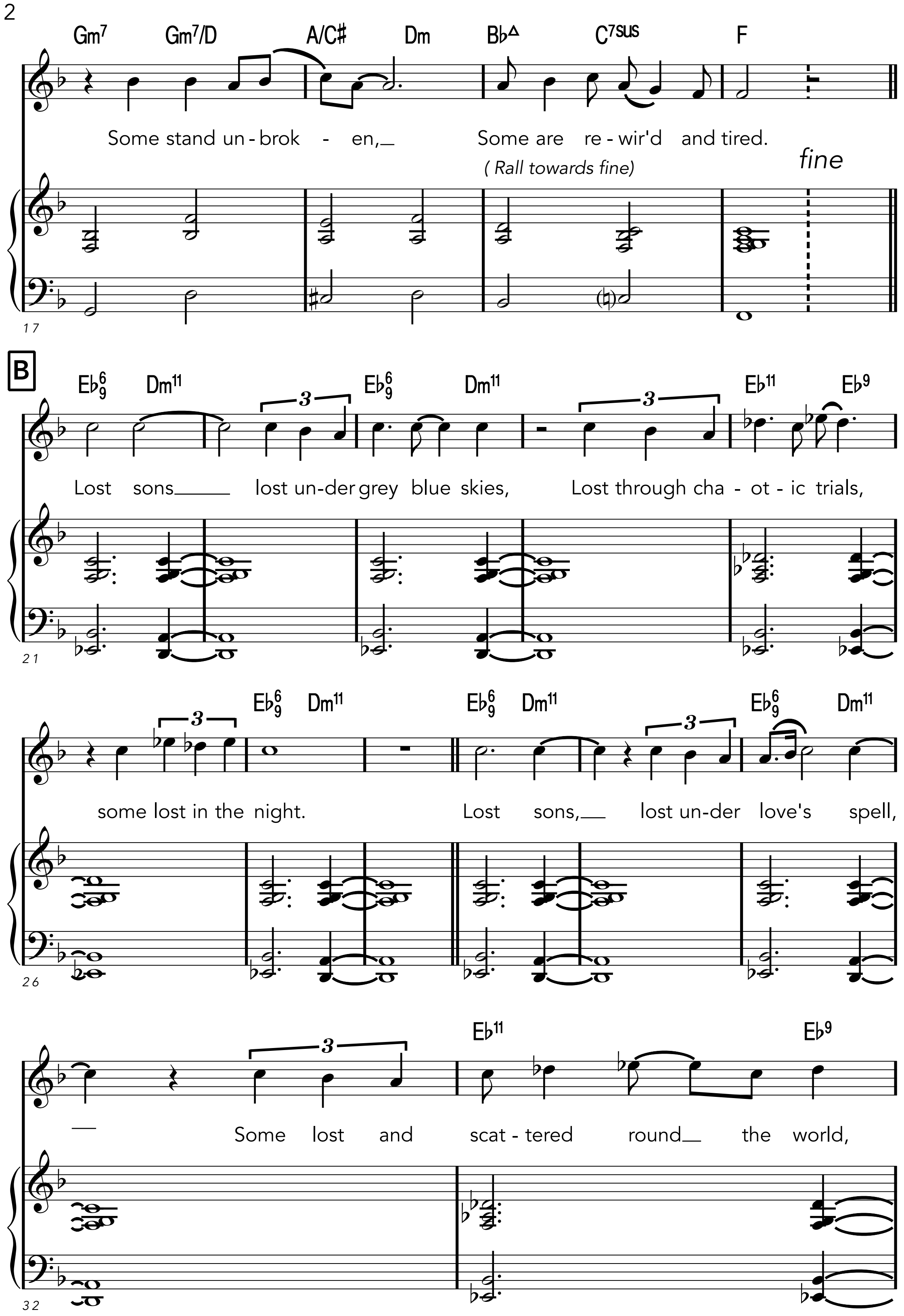
Gm7 Gm7/D A/C# Dm Bb∆ C7sus F
Some stand un-brok - en,_ Some are re-wir'd and tired.
(Rall towards fine)
fine
17
B
Eb6/9 Dm11 Eb6/9 Dm11 Eb11 Eb9
Lost sons_ lost un-der grey blue skies, Lost through cha - ot - ic trials,
21
Eb6/9 Dm11 Eb6/9 Dm11 Eb6/9 Dm11
some lost in the night. Lost sons,_ lost un-der love's spell,
26
Eb11 Eb9
_ Some lost and scat - tered round_ the world,
32

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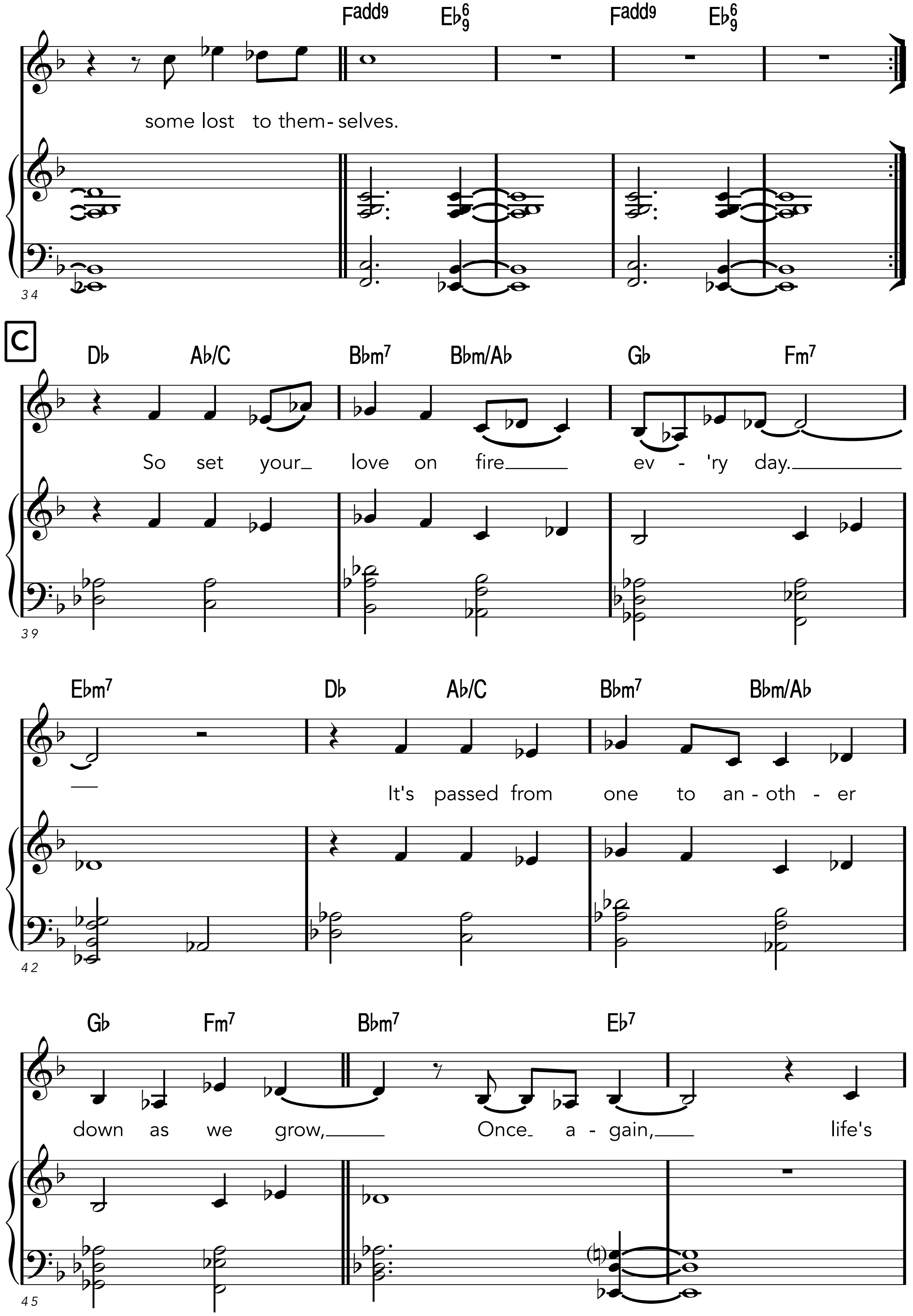
Fadd9
E♭$^6_9$
Fadd9
E♭$^6_9$
some lost to them- selves.
34
C
D♭
A♭/C
B♭m7
B♭m/A♭
G♭
Fm7
So set your love on fire ev - 'ry day.
39
E♭m7
D♭
A♭/C
B♭m7
B♭m/A♭
It's passed from one to an - oth - er
42
G♭
Fm7
B♭m7
E♭7
down as we grow, Once a - gain, life's
45

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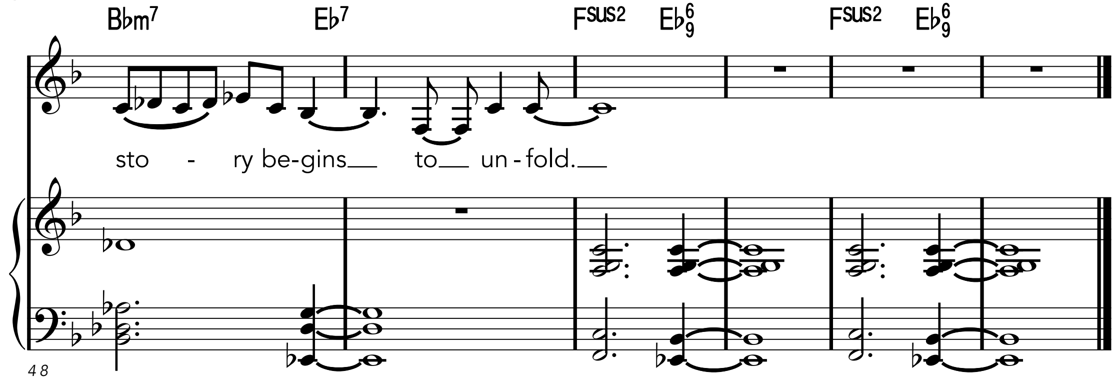
D.S. al Fine



VERSE 2
Of all the world's great joys,
There's none like that of a father's love,
A love unending.
A fearsome foe to mind,
He will fight for his own,
And lay his heart on the line.

CHORUS 2
Lost sons,
Lost in the rivers of life,
Lost at tightly vaulted heights,
Some lost in the night.
Lost sons, lost beyond your sight,
Some lost and scattered 'round the world,
Some lost to themselves.

CHORUS 3
Lost sons, some lost deep inside,
Lost through chaotic trials,
Some lost in the night.
Lost sons, caught in an absent eye,
Some lost and scattered 'round the world,
Some lost to themselves.

VERSE 3
All of life's simple joys
Have brought us down to this:
A summer broken
Through silence spoken in soulful eye,
Grief will open our hearts to a new day.

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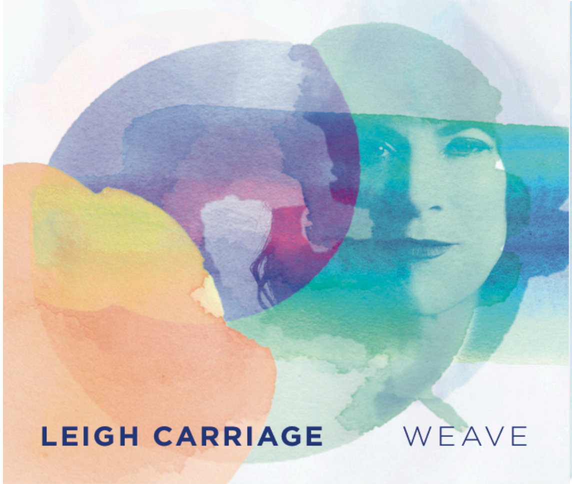
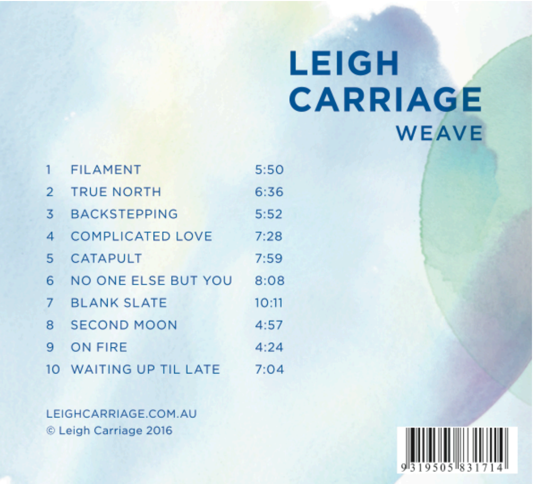
Portfolio of Compositions 3: *Weave*
Album Artwork, Posters, Press Release and Music Scores

Arranged by album and in album tracking order
Note: all noted examples included with this research are approximations)





LEIGH
CARRIAGE
WEAVE

1	FILAMENT	5:50
2	TRUE NORTH	6:36
3	BACKSTEPPING	5:52
4	COMPLICATED LOVE	7:28
5	CATAPULT	7:59
6	NO ONE ELSE BUT YOU	8:08
7	BLANK SLATE	10:11
8	SECOND MOON	4:57
9	ON FIRE	4:24
10	WAITING UP TIL LATE	7:04

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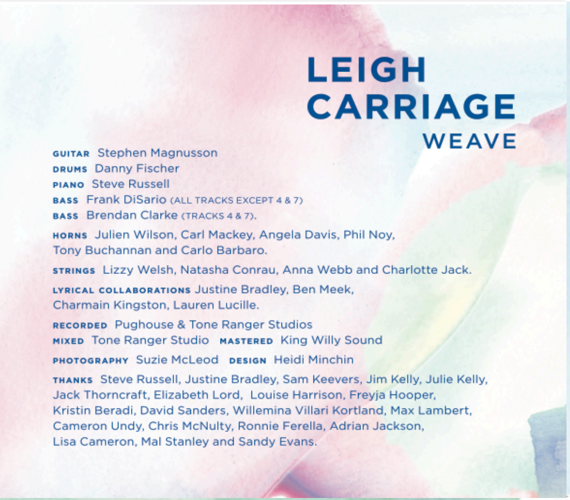


LEIGH
CARRIAGE
WEAVE

GUITAR Stephen Magnusson
DRUMS Danny Fischer
PIANO Steve Russell
BASS Frank DiSario (ALL TRACKS EXCEPT 4 & 7)
BASS Brendan Clarke (TRACKS 4 & 7).

HORNS Julien Wilson, Carl Mackey, Angela Davis, Phil Noy, Tony Buchannan and Carlo Barbaro.

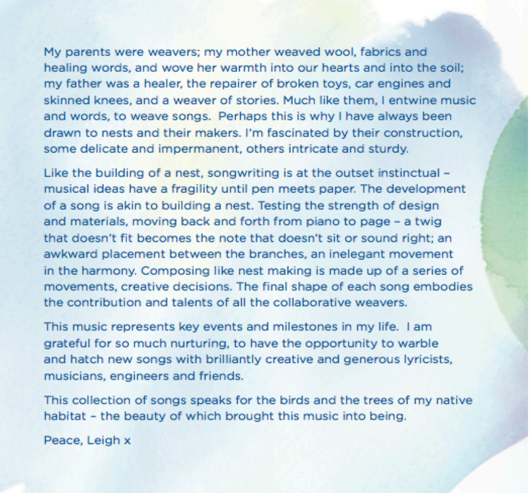
STRINGS Lizzy Welsh, Natasha Conrau, Anna Webb and Charlotte Jack.

LYRICAL COLLABORATIONS Justine Bradley, Ben Meek, Charmain Kingston, Lauren Lucille.

RECORDED Pughouse & Tone Ranger Studios
MIXED Tone Ranger Studio **MASTERED** King Willy Sound

PHOTOGRAPHY Suzie McLeod **DESIGN** Heidi Minchin

THANKS Steve Russell, Justine Bradley, Sam Keevers, Jim Kelly, Julie Kelly, Jack Thorncraft, Elizabeth Lord, Louise Harrison, Freyja Hooper, Kristin Beradi, David Sanders, Willemina Villari Kortland, Max Lambert, Cameron Undy, Chris McNulty, Ronnie Ferella, Adrian Jackson, Lisa Cameron, Mal Stanley and Sandy Evans.



My parents were weavers; my mother weaved wool, fabrics and healing words, and wove her warmth into our hearts and into the soil; my father was a healer, the repairer of broken toys, car engines and skinned knees, and a weaver of stories. Much like them, I entwine music and words, to weave songs. Perhaps this is why I have always been drawn to nests and their makers. I'm fascinated by their construction, some delicate and impermanent, others intricate and sturdy.

Like the building of a nest, songwriting is at the outset instinctual – musical ideas have a fragility until pen meets paper. The development of a song is akin to building a nest. Testing the strength of design and materials, moving back and forth from piano to page – a twig that doesn't fit becomes the note that doesn't sit or sound right; an awkward placement between the branches, an inelegant movement in the harmony. Composing like nest making is made up of a series of movements, creative decisions. The final shape of each song embodies the contribution and talents of all the collaborative weavers.

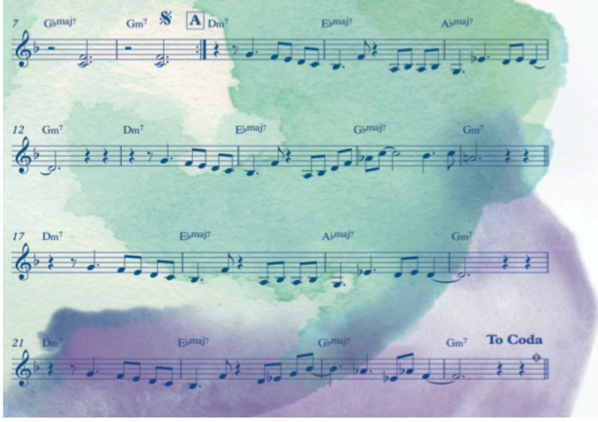
This music represents key events and milestones in my life. I am grateful for so much nurturing, to have the opportunity to warble and hatch new songs with brilliantly creative and generous lyricists, musicians, engineers and friends.

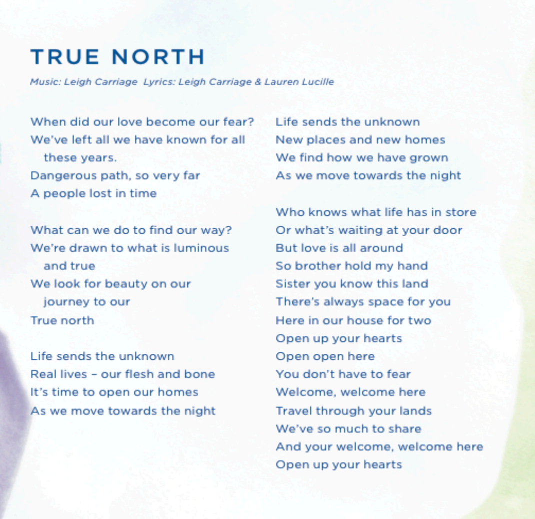
This collection of songs speaks for the birds and the trees of my native habitat – the beauty of which brought this music into being.

Peace, Leigh x

FILAMENT

Music: Leigh Carriage





TRUE NORTH

Music: Leigh Carriage Lyrics: Leigh Carriage & Lauren Lucille

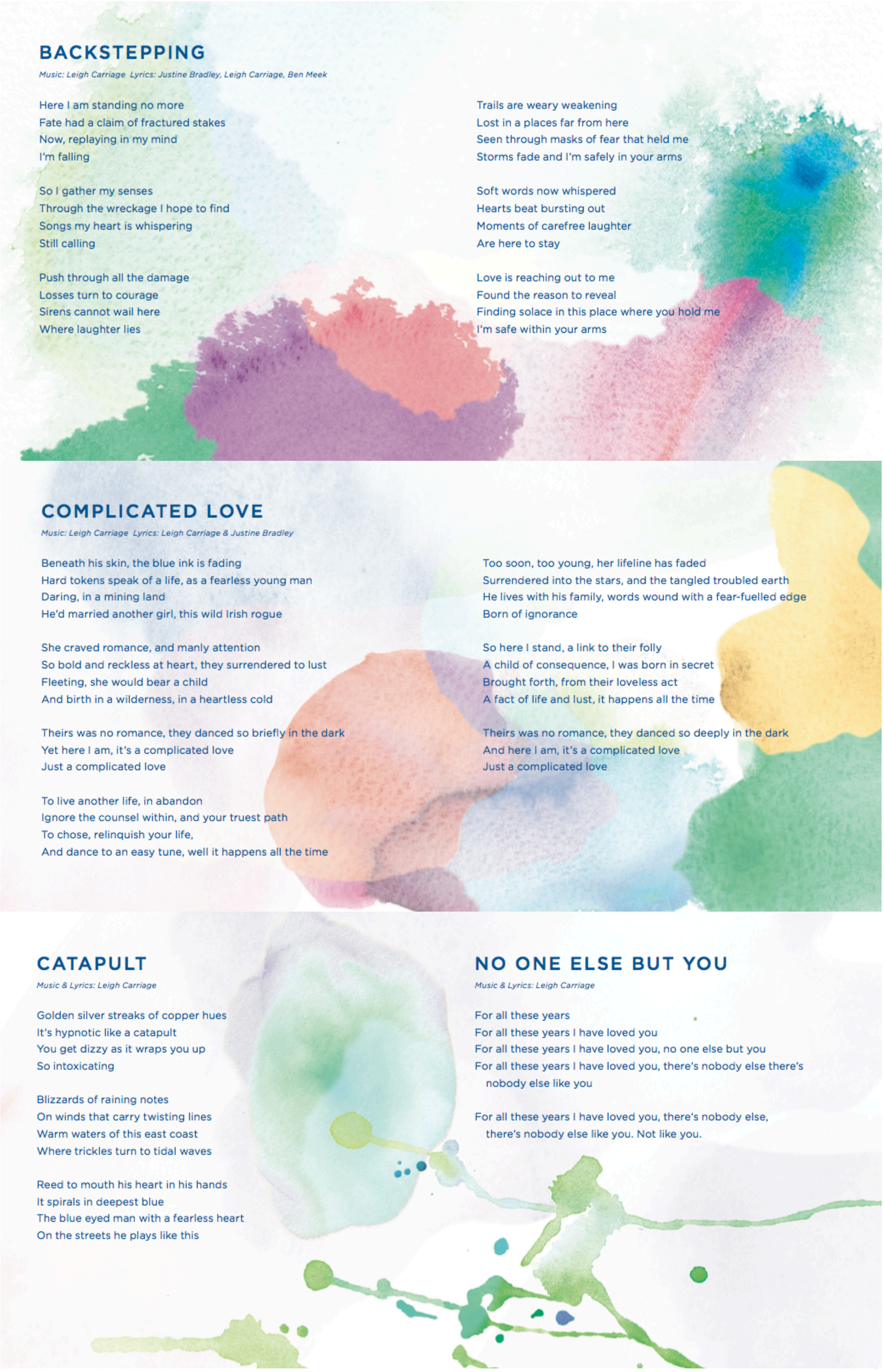
When did our love become our fear?
We've left all we have known for all
these years.
Dangerous path, so very far
A people lost in time

What can we do to find our way?
We're drawn to what is luminous
and true
We look for beauty on our
journey to our
True north

Life sends the unknown
Real lives – our flesh and bone
It's time to open our homes
As we move towards the night

Life sends the unknown
New places and new homes
We find how we have grown
As we move towards the night

Who knows what life has in store
Or what's waiting at your door
But love is all around
So brother hold my hand
Sister you know this land
There's always space for you
Here in our house for two
Open up your hearts
Open open here
You don't have to fear
Welcome, welcome here
Travel through your lands
We've so much to share
And your welcome, welcome here
Open up your hearts



BACKSTEPPING

Music: Leigh Carriage Lyrics: Justine Bradley, Leigh Carriage, Ben Meek

Here I am standing no more
Fate had a claim of fractured stakes
Now, replaying in my mind
I'm falling

So I gather my senses
Through the wreckage I hope to find
Songs my heart is whispering
Still calling

Push through all the damage
Losses turn to courage
Sirens cannot wail here
Where laughter lies

Trails are weary weakening
Lost in a places far from here
Seen through masks of fear that held me
Storms fade and I'm safely in your arms

Soft words now whispered
Hearts beat bursting out
Moments of carefree laughter
Are here to stay

Love is reaching out to me
Found the reason to reveal
Finding solace in this place where you hold me
I'm safe within your arms

COMPLICATED LOVE

Music: Leigh Carriage Lyrics: Leigh Carriage & Justine Bradley

Beneath his skin, the blue ink is fading
Hard tokens speak of a life, as a fearless young man
Daring, in a mining land
He'd married another girl, this wild Irish rogue

She craved romance, and manly attention
So bold and reckless at heart, they surrendered to lust
Fleeting, she would bear a child
And birth in a wilderness, in a heartless cold

Theirs was no romance, they danced so briefly in the dark
Yet here I am, it's a complicated love
Just a complicated love

To live another life, in abandon
Ignore the counsel within, and your truest path
To chose, relinquish your life,
And dance to an easy tune, well it happens all the time

Too soon, too young, her lifeline has faded
Surrendered into the stars, and the tangled troubled earth
He lives with his family, words wound with a fear-fuelled edge
Born of ignorance

So here I stand, a link to their folly
A child of consequence, I was born in secret
Brought forth, from their loveless act
A fact of life and lust, it happens all the time

Theirs was no romance, they danced so deeply in the dark
And here I am, it's a complicated love
Just a complicated love

CATAPULT

Music & Lyrics: Leigh Carriage

Golden silver streaks of copper hues
It's hypnotic like a catapult
You get dizzy as it wraps you up
So intoxicating

Blizzards of raining notes
On winds that carry twisting lines
Warm waters of this east coast
Where trickles turn to tidal waves

Reed to mouth his heart in his hands
It spirals in deepest blue
The blue eyed man with a fearless heart
On the streets he plays like this

NO ONE ELSE BUT YOU

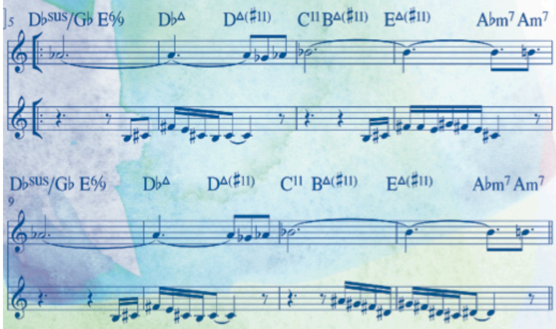
Music & Lyrics: Leigh Carriage

For all these years
For all these years I have loved you
For all these years I have loved you, no one else but you
For all these years I have loved you, there's nobody else there's
nobody else like you

For all these years I have loved you, there's nobody else,
there's nobody else like you. Not like you.

BLANK SLATE

Music: Leigh Carriage



SECOND MOON

Music: Leigh Carriage Lyrics: Leigh Carriage & Charmain Kingston

Wake me up to a thousand stars above
Follow my breath as the darkness calls the sun
Opening up in colour
Is it enough to find?
That the gladness I carry frees me to love this night

Take me down to a million depths below
Camouflage in as the light beckons to go
I lay awake to ponder
Till there is no place to hide
That your love, like a second moon pulls me with the tide

Wonder all around me
This is how we
Dance so wild until the dawn
That curves the edge of this new moon

ON FIRE

Music & Lyrics: Leigh Carriage

Cocooned beneath the covers of your darkest fears
You dive into the night like a phoenix in flight
A summer storm approaches riding on the wind
Thunder shattering as the silence begins
And you breathe it in yes you breathe a little harder

Will you survive by breathing in a little deeper?
Here by your side until it fades it's just a fire
You're on fire you're on fire

You slumber as the dawn approaches
You soak in its warmth and you drink it in
And you soak it down
So hide under the covers 'til the day it slips away

You line up your fears and
Dive into the light you dive down a little deeper
Will you survive by breathing in a little deeper?
Fear by your side until it fades it's just a fire
You're on fire you're on fire

Till you're twisted and torn in tatters
Then it wrenches on your skin
Cocooned under skin
Thunder shattering
As the silence begins and you breathe a little harder

Will you survive by breathing in a little deeper?
Fear by your side until it fades it's just a fire
You're on fire you're on fire

WAITING UP 'TIL LATE

Music & Lyrics: Leigh Carriage

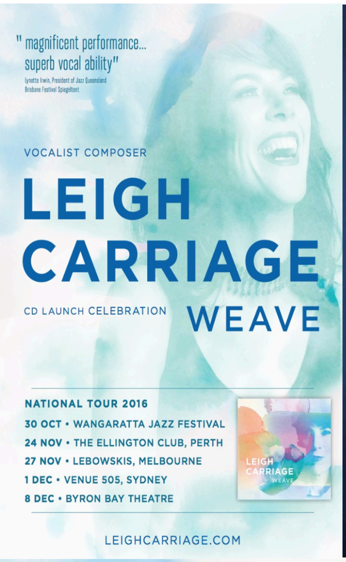
What if this calming light of day
Changes my point of view?
Lifts me up where I can hold back time
What if there's something lost in here
And hidden away from view?

Come down here with me
Down on my knees
Caught up in circles
Running from you
Long nights wondering
About you now

I'm too proud to say I'm sorry
Too proud to know when it is time to let go
My judgment's blurred beyond recognition and I'm tired,
yet I'm still fighting this.
What is it that I'm doing?
That causes me so much pain?

Time is all we have and I know it isn't waiting
More than this
There has got to be more than this
Hold me in your arms
Hold me close
Love is who we are it's everything and it's here
So open up your heart
Time has become my friend again
Smelling the roses
Waiting up 'til late

Here amongst the stars I found the key
I know it is you, I have in mind
Stars in the night are shining down
'Cause they know that I'm in love with you
So in love with you
Here we are again
Just like such old friends
So here we are
We know that there is still love here.



"magnificent performance...
superb vocal ability"
Lynette Irwin, President of Jazz Queensland
Brisbane Festival Spiegeltent

VOCALIST COMPOSER

LEIGH
CARRIAGE

CD LAUNCH CELEBRATION
WEAVE

NATIONAL TOUR 2016
30 OCT • WANGARATTA JAZZ FESTIVAL
24 NOV • THE ELLINGTON CLUB, PERTH
27 NOV • LEBOWSKIS, MELBOURNE
1 DEC • VENUE 505, SYDNEY
8 DEC • BYRON BAY THEATRE

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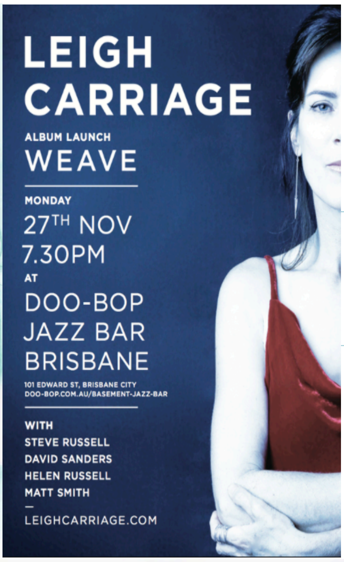
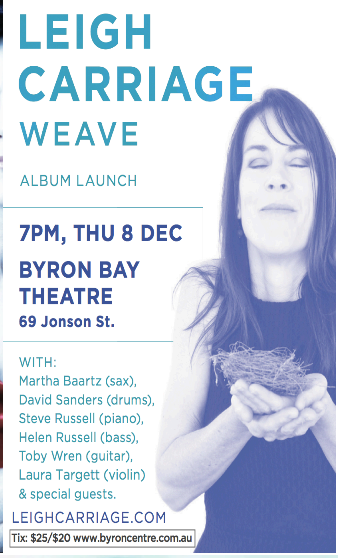


LEIGH
CARRIAGE
ALBUM LAUNCH
WEAVE

MONDAY
27TH NOV
7.30PM
AT
DOO-BOP
JAZZ BAR
BRISBANE
101 EDWARD ST, BRISBANE CITY
DOO-BOP.COM.AU/BASEMENT-JAZZ-BAR

WITH
STEVE RUSSELL
DAVID SANDERS
HELEN RUSSELL
MATT SMITH
—
LEIGHCARRIAGE.COM



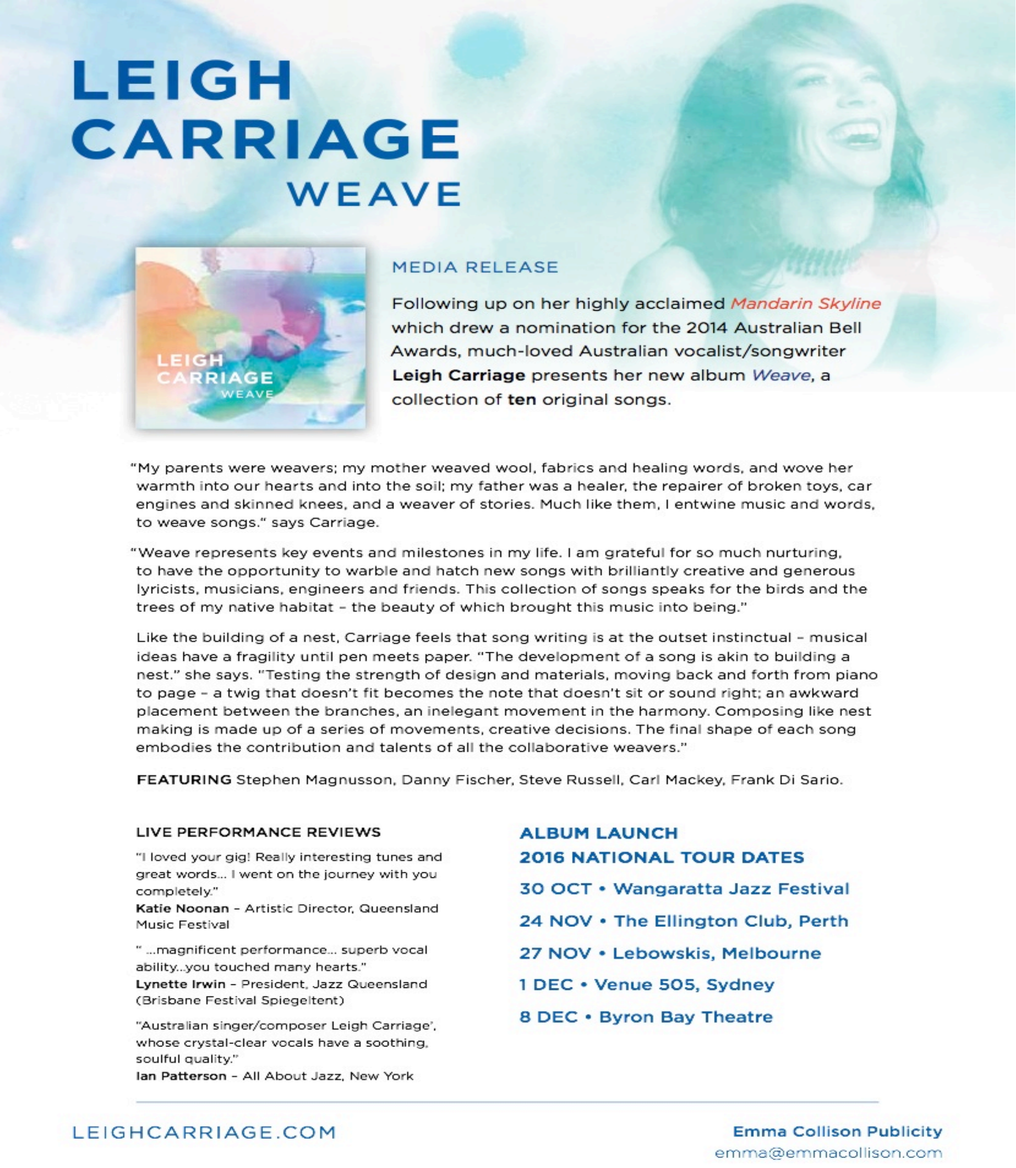
LEIGH
CARRIAGE
WEAVE

ALBUM LAUNCH

7PM, THU 8 DEC
BYRON BAY
THEATRE
69 Jonson St.

WITH:
Martha Baartz (sax),
David Sanders (drums),
Steve Russell (piano),
Helen Russell (bass),
Toby Wren (guitar),
Laura Targett (violin)
& special guests.

LEIGHCARRIAGE.COM
Tix: $25/$20 www.byroncentre.com.au



LEIGH
CARRIAGE
WEAVE

MEDIA RELEASE

Following up on her highly acclaimed *Mandarin Skyline* which drew a nomination for the 2014 Australian Bell Awards, much-loved Australian vocalist/songwriter **Leigh Carriage** presents her new album *Weave*, a collection of **ten** original songs.

"My parents were weavers; my mother weaved wool, fabrics and healing words, and wove her warmth into our hearts and into the soil; my father was a healer, the repairer of broken toys, car engines and skinned knees, and a weaver of stories. Much like them, I entwine music and words, to weave songs." says Carriage.

"Weave represents key events and milestones in my life. I am grateful for so much nurturing, to have the opportunity to warble and hatch new songs with brilliantly creative and generous lyricists, musicians, engineers and friends. This collection of songs speaks for the birds and the trees of my native habitat – the beauty of which brought this music into being."

Like the building of a nest, Carriage feels that song writing is at the outset instinctual – musical ideas have a fragility until pen meets paper. "The development of a song is akin to building a nest." she says. "Testing the strength of design and materials, moving back and forth from piano to page – a twig that doesn't fit becomes the note that doesn't sit or sound right; an awkward placement between the branches, an inelegant movement in the harmony. Composing like nest making is made up of a series of movements, creative decisions. The final shape of each song embodies the contribution and talents of all the collaborative weavers."

FEATURING Stephen Magnusson, Danny Fischer, Steve Russell, Carl Mackey, Frank Di Sario.

LIVE PERFORMANCE REVIEWS

"I loved your gig! Really interesting tunes and great words... I went on the journey with you completely."
Katie Noonan – Artistic Director, Queensland Music Festival

" ...magnificent performance... superb vocal ability...you touched many hearts."
Lynette Irwin – President, Jazz Queensland (Brisbane Festival Spiegeltent)

"Australian singer/composer Leigh Carriage', whose crystal-clear vocals have a soothing, soulful quality."
Ian Patterson – All About Jazz, New York

ALBUM LAUNCH
2016 NATIONAL TOUR DATES

30 OCT • Wangaratta Jazz Festival
24 NOV • The Ellington Club, Perth
27 NOV • Lebowskis, Melbourne
1 DEC • Venue 505, Sydney
8 DEC • Byron Bay Theatre

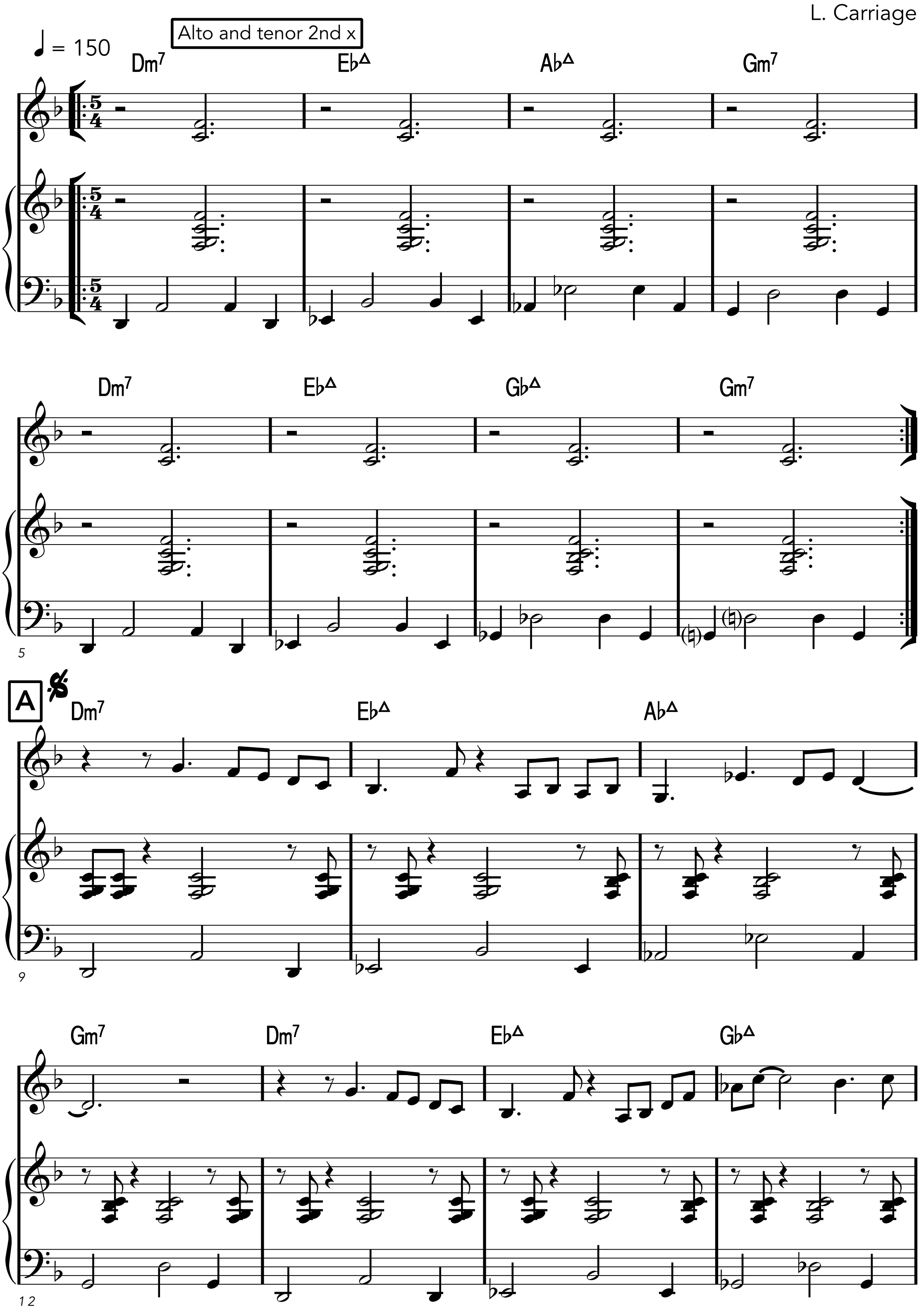
LEIGHCARRIAGE.COM

Emma Collison Publicity
emma@emmacollison.com

Filament

Swing 5

L. Carriage


♩ = 150
Alto and tenor 2nd x
Dm7
Eb△
Ab△
Gm7
Dm7
Eb△
Gb△
Gm7
5
A
Dm7
Eb△
Ab△
9
Gm7
Dm7
Eb△
Gb△
12

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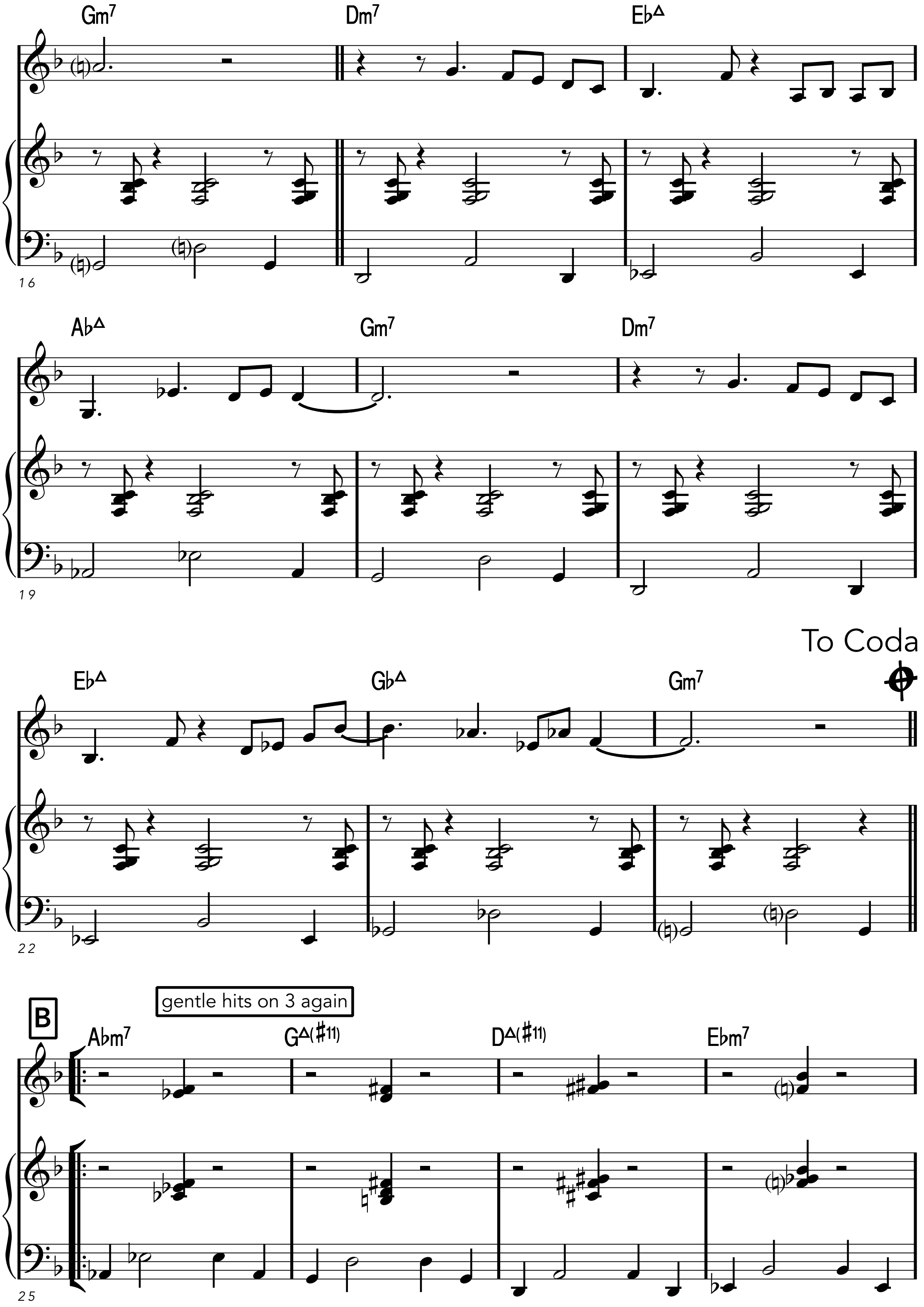
Gm7
Dm7
E♭△
16
A♭△
Gm7
Dm7
19
To Coda
E♭△
G♭△
Gm7
22
B
gentle hits on 3 again
A♭m7
G△(♯11)
D△(♯11)
E♭m7
25

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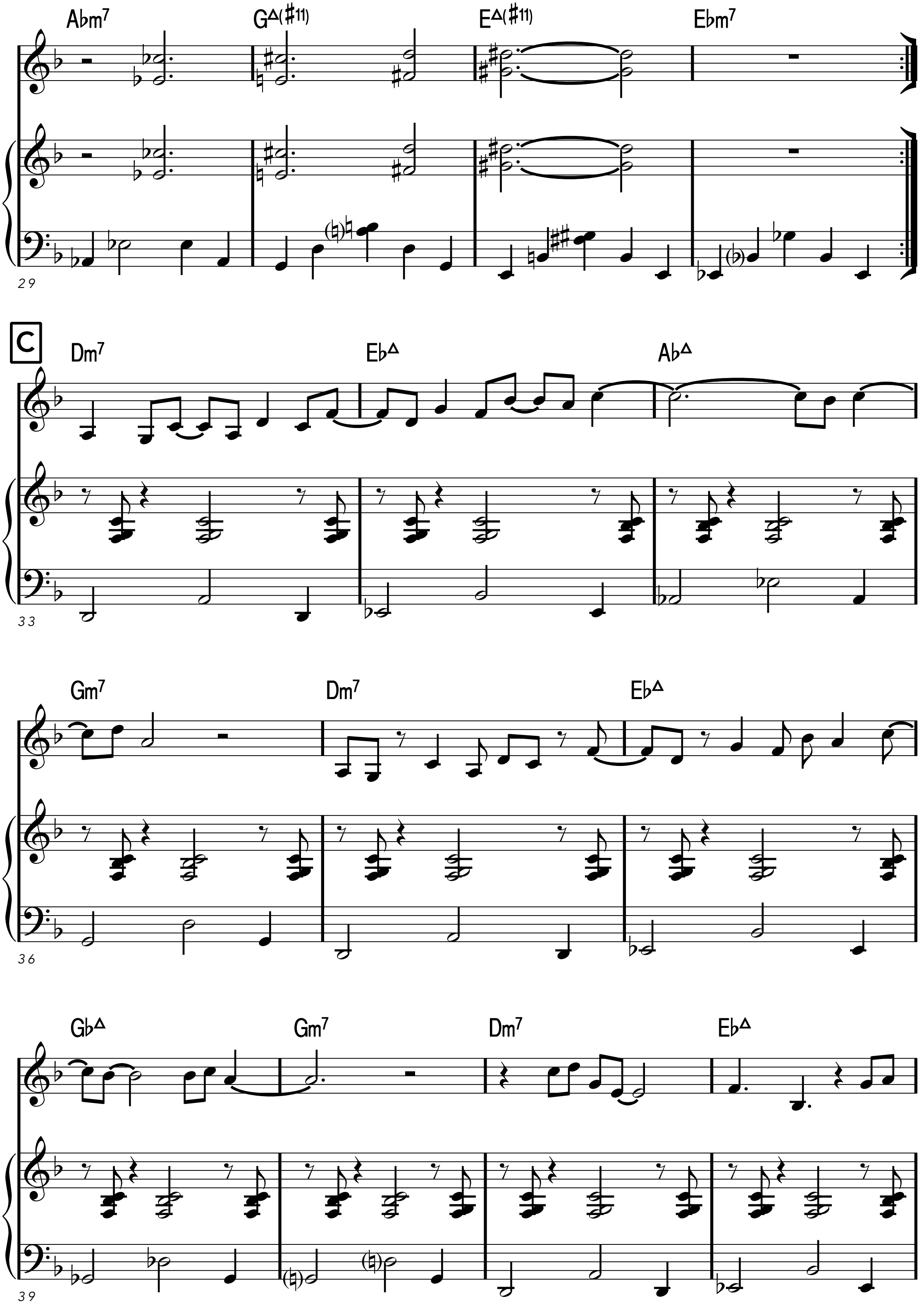
Abm7
GΔ(#11)
EΔ(#11)
Ebm7
29
C
Dm7
EbΔ
AbΔ
33
Gm7
Dm7
EbΔ
36
GbΔ
Gm7
Dm7
EbΔ
39

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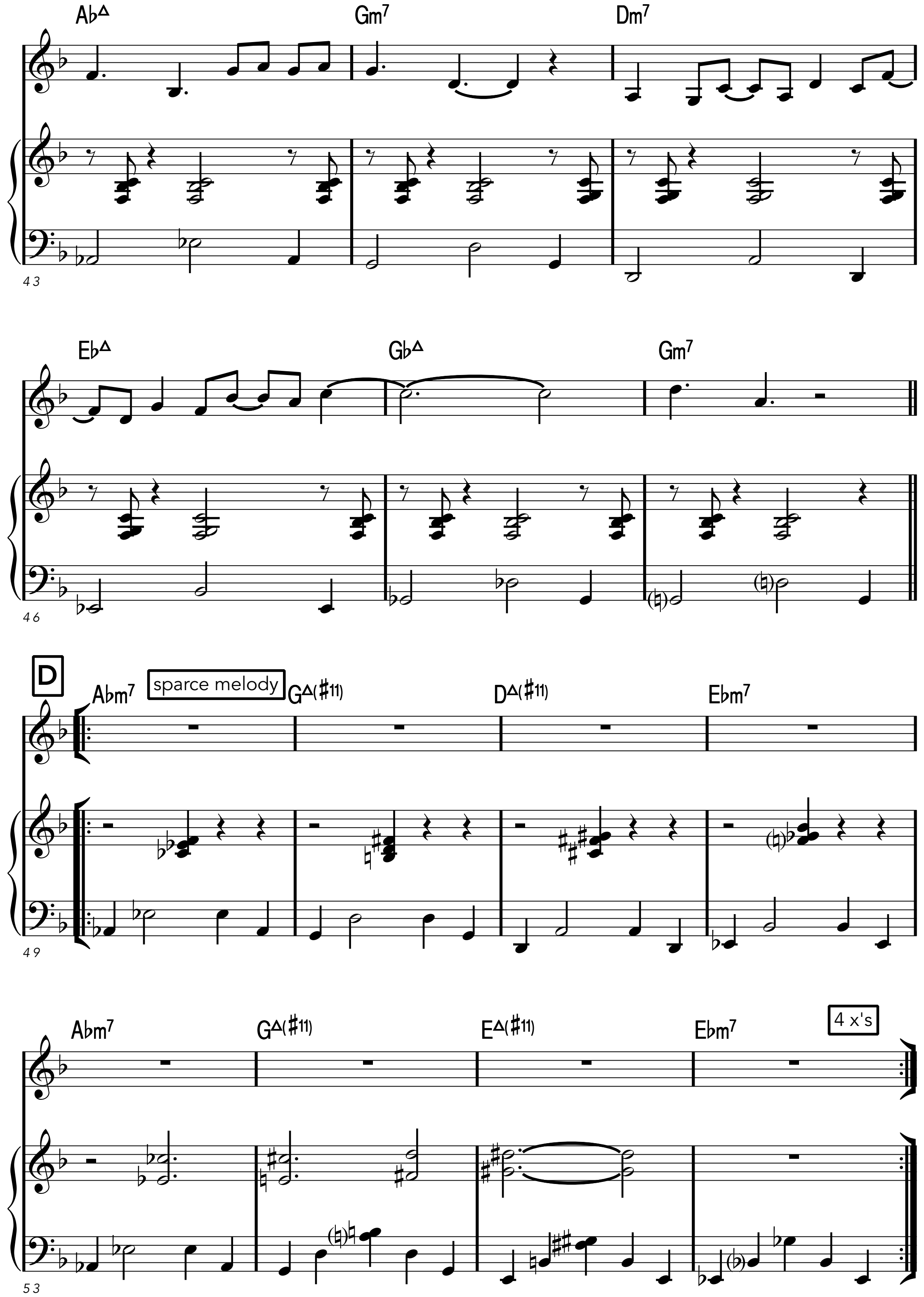
Ab△
Gm7
Dm7
43
Eb△
Gb△
Gm7
46
D
Abm7
sparce melody
G△(#11)
D△(#11)
Ebm7
49
Abm7
G△(#11)
E△(#11)
Ebm7
4 x's
53

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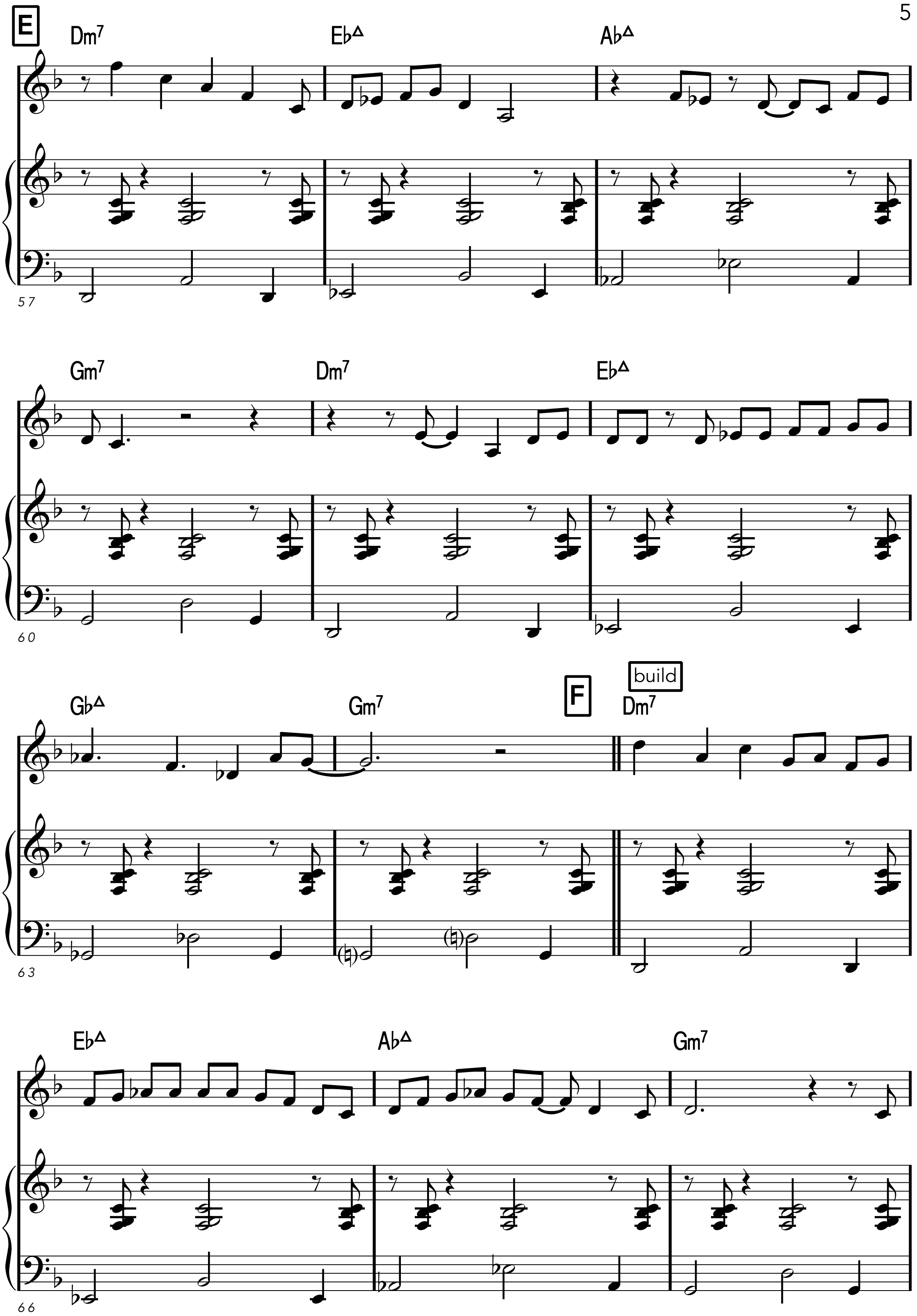
E
Dm7
E♭△
A♭△
57
Gm7
Dm7
E♭△
60
G♭△
Gm7
F
build
Dm7
63
E♭△
A♭△
Gm7
66

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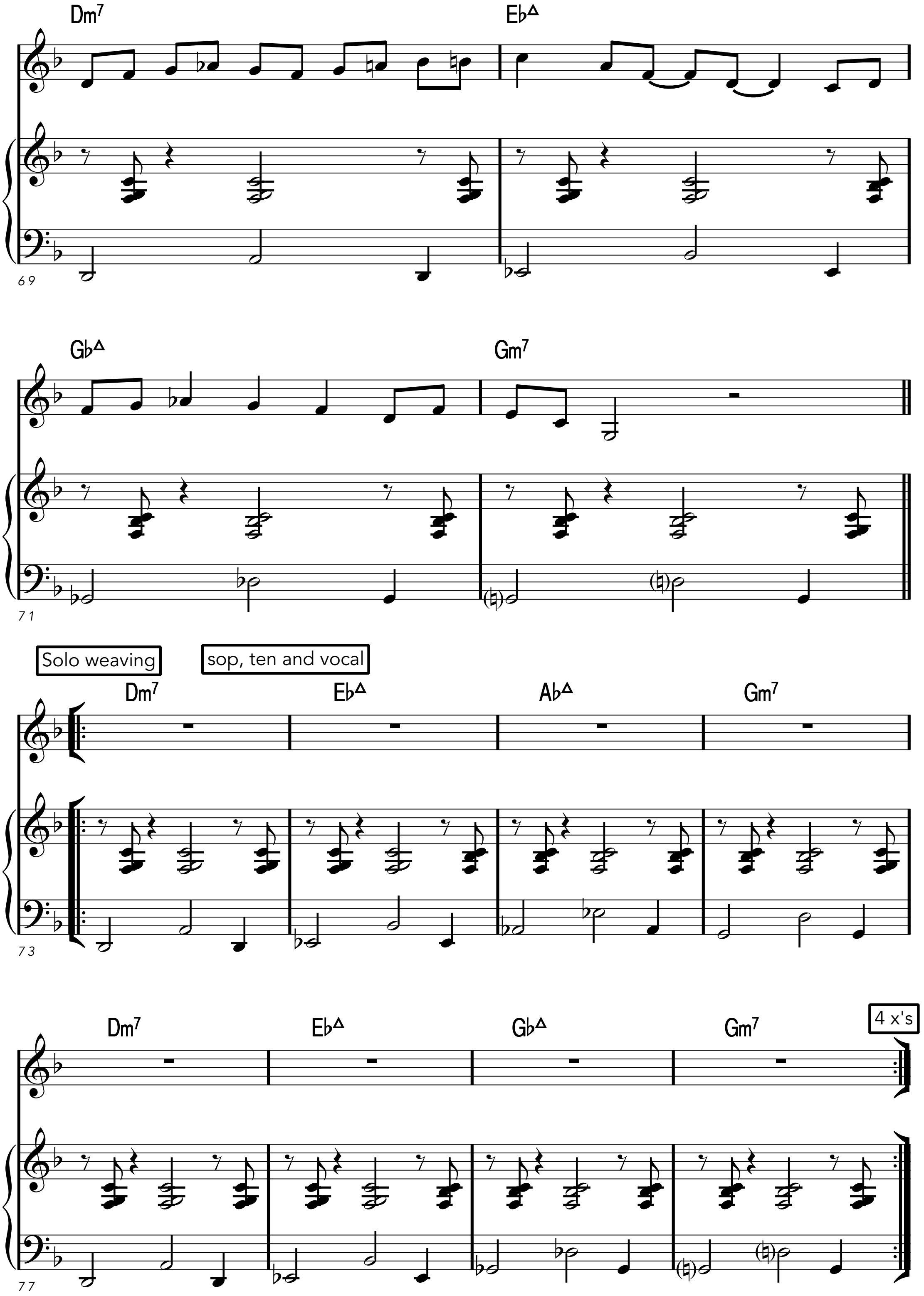
Dm7
Eb△
69
Gb△
Gm7
71
Solo weaving
sop, ten and vocal
Dm7
Eb△
Ab△
Gm7
73
Dm7
Eb△
Gb△
Gm7
4 x's
77

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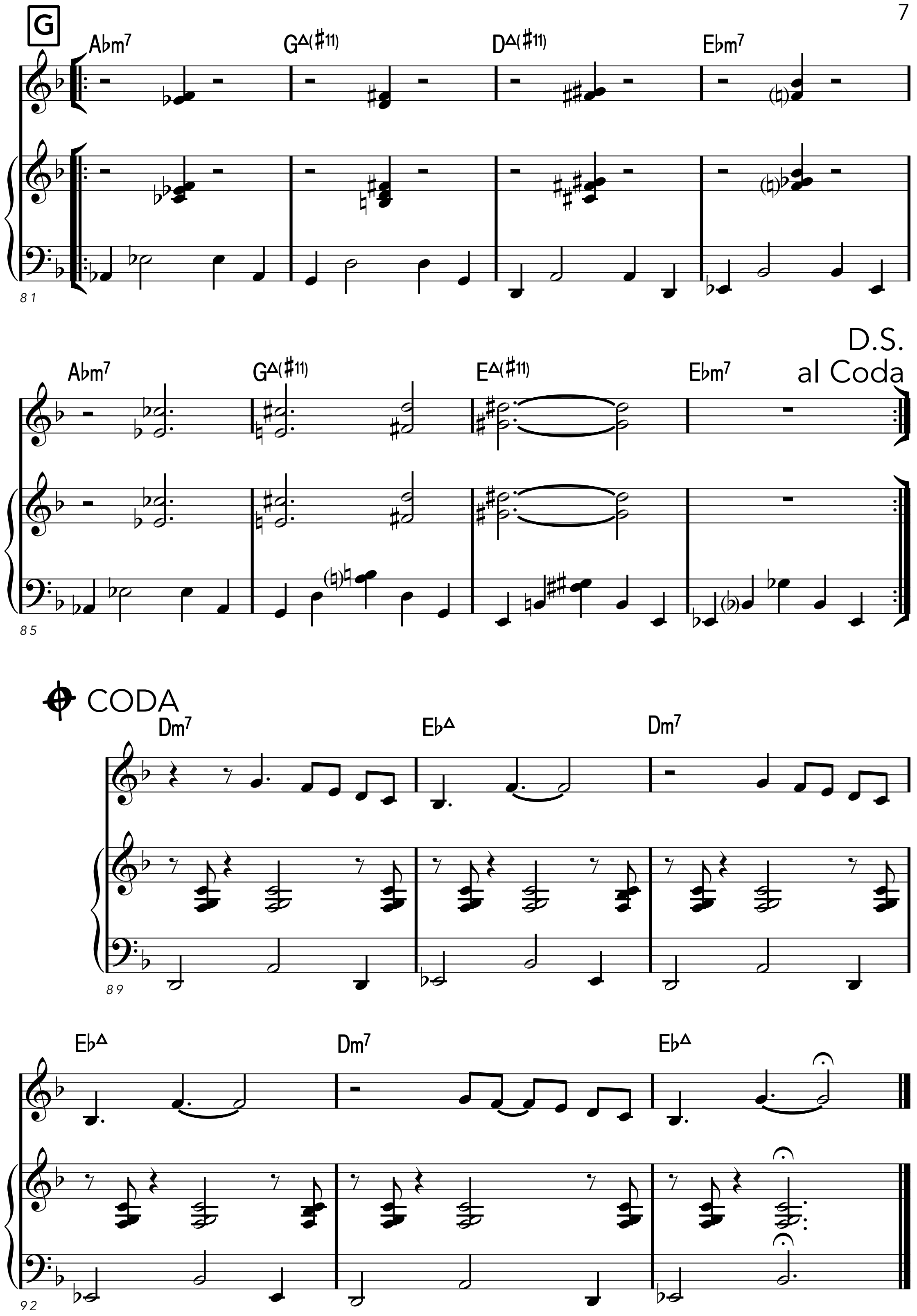
G
Abm7
GΔ(♯11)
DΔ(♯11)
Ebm7
81
Abm7
GΔ(♯11)
EΔ(♯11)
Ebm7
D.S.
al Coda
85
CODA
Dm7
EbΔ
Dm7
89
EbΔ
Dm7
EbΔ
92

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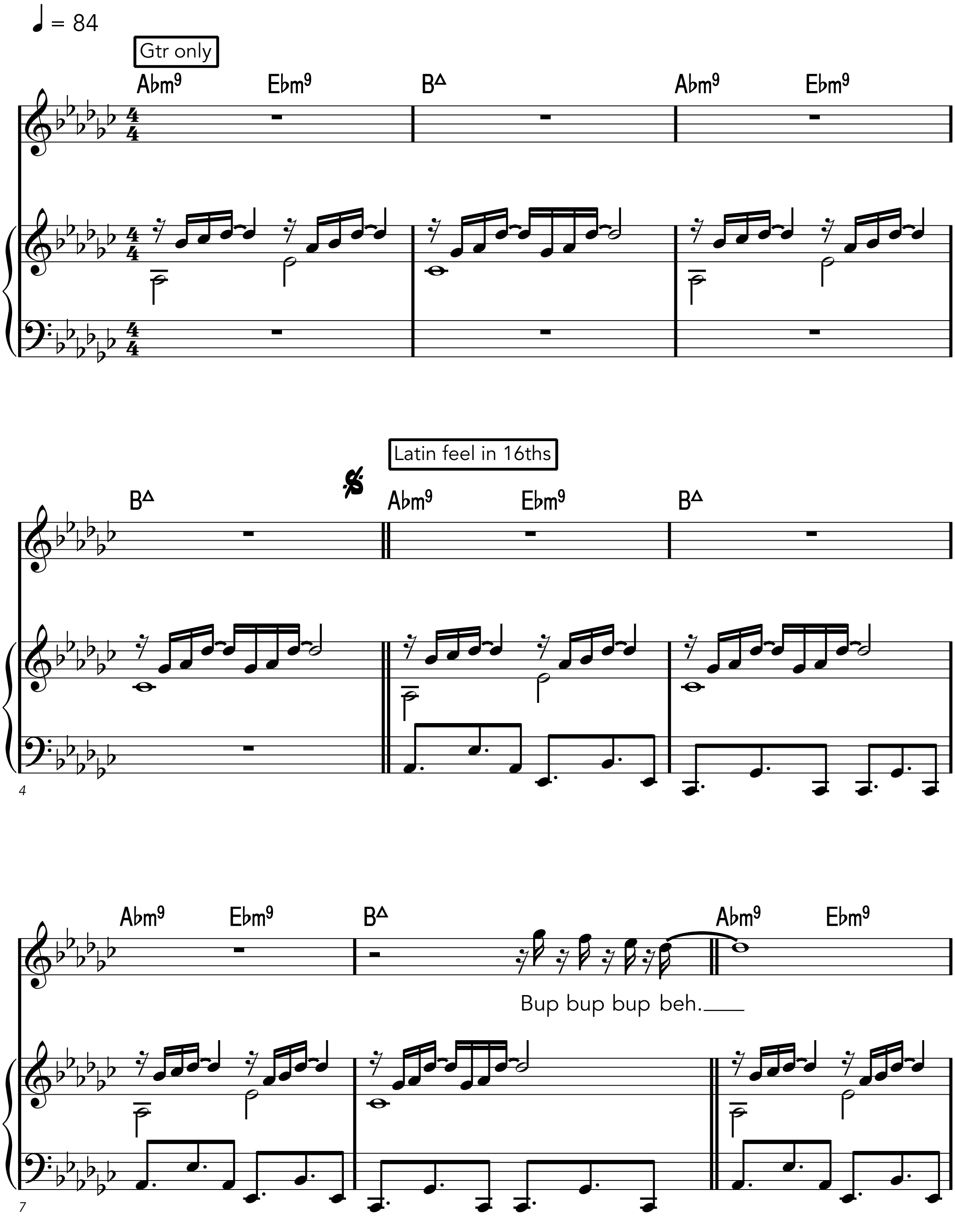
True North

Latin 16ths

L. Carriage


♩ = 84
Gtr only
Abm9
Ebm9
B∆
Abm9
Ebm9
B∆
Latin feel in 16ths
Abm9
Ebm9
B∆
4
Abm9
Ebm9
B∆
Abm9
Ebm9
Bup bup bup beh.
7

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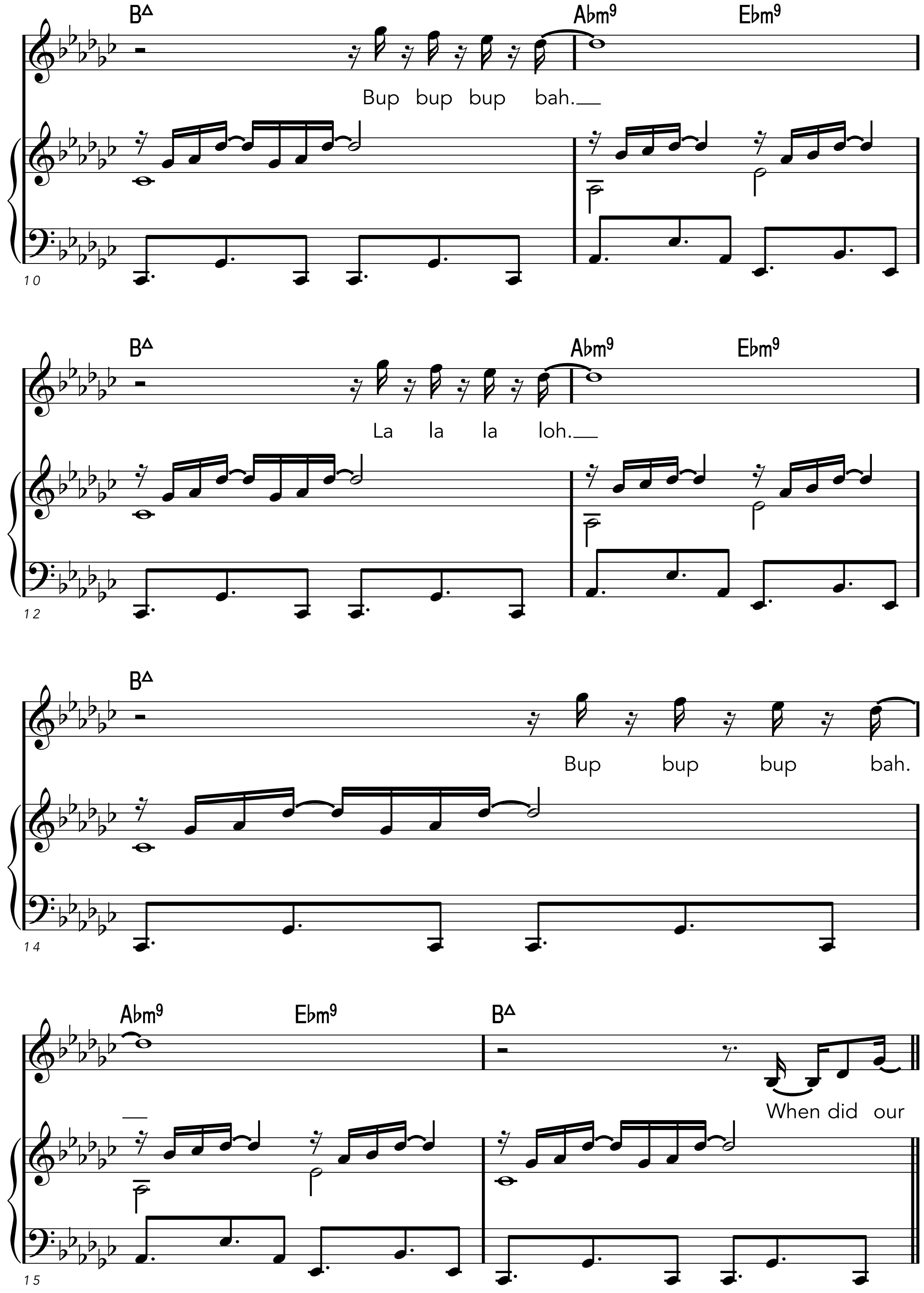
B△
Abm9
Ebm9
Bup bup bup bah.
10
La la la loh.
12
Bup bup bup bah.
14
When did our
15

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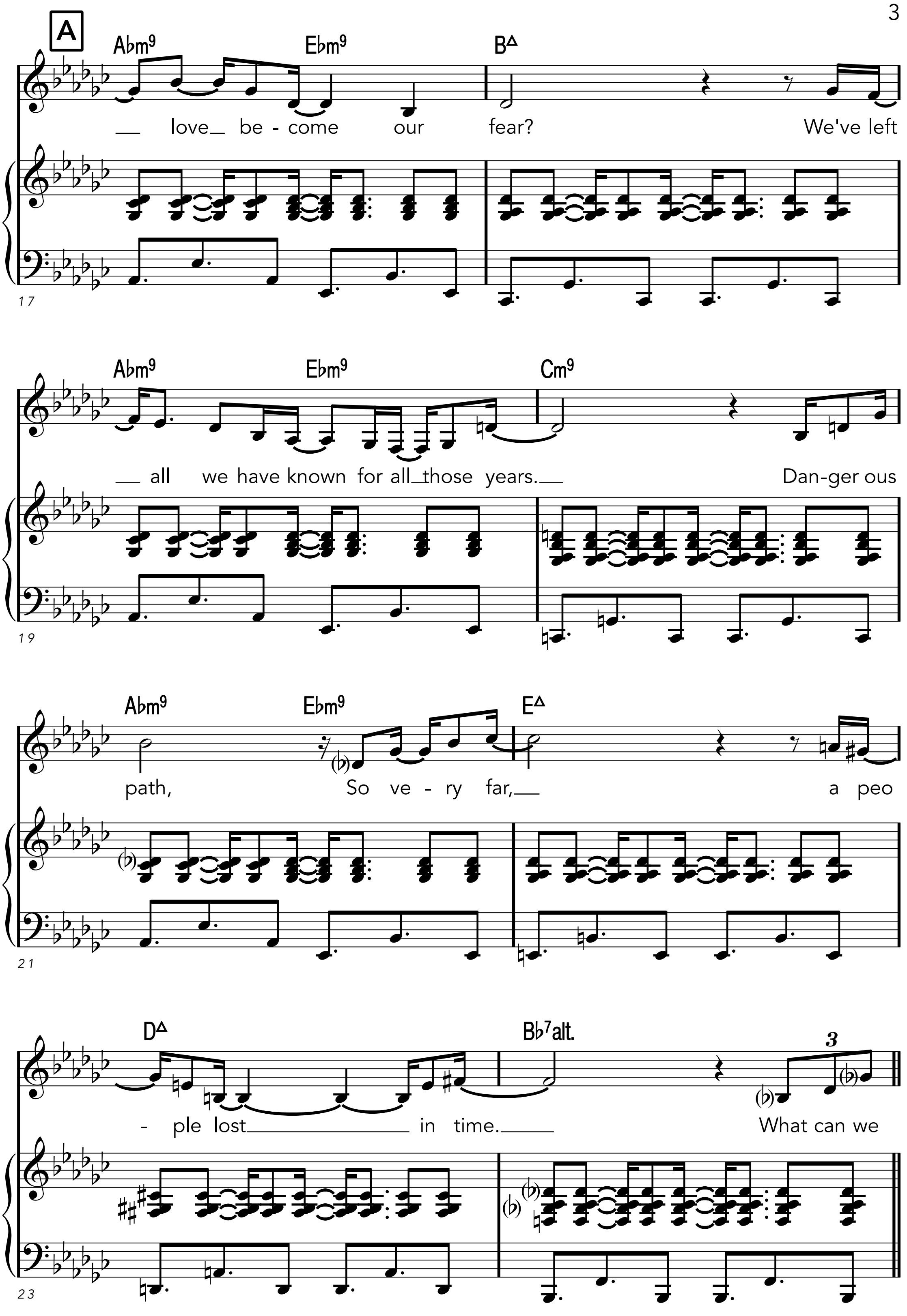
A
Abm9
Ebm9
BΔ
__ love__ be - come our fear? We've left
17
Abm9
Ebm9
Cm9
__ all we have known for all__those years.__ Dan-ger ous
19
Abm9
Ebm9
EΔ
path, So ve - ry far,__ a peo
21
DΔ
Bb7alt.
3
- ple lost________ in time.____ What can we
23

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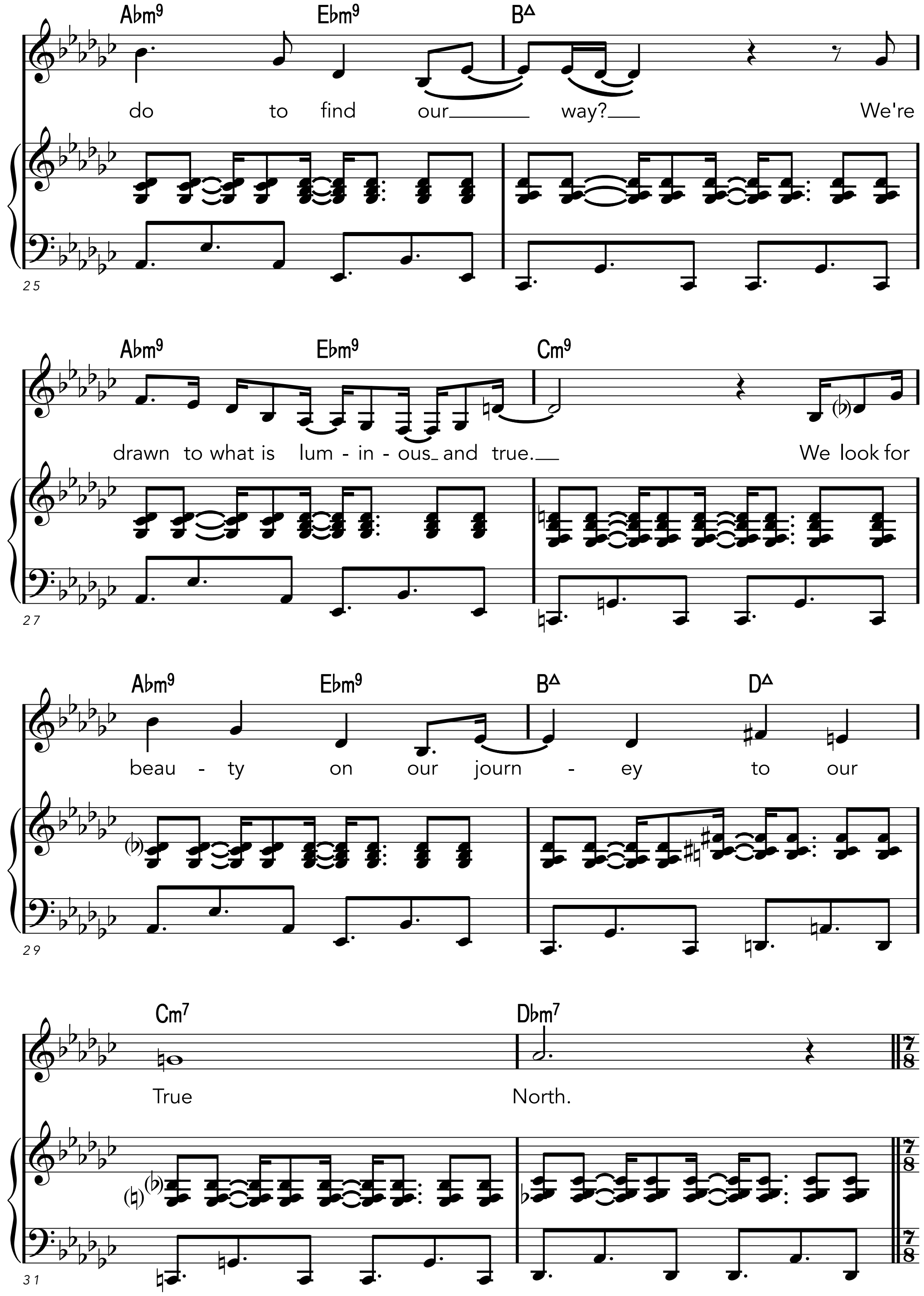
Abm9
Ebm9
BΔ
do to find our way? We're
25
Abm9
Ebm9
Cm9
drawn to what is lum - in - ous and true. We look for
27
Abm9
Ebm9
BΔ
DΔ
beau - ty on our journ - ey to our
29
Cm7
Dbm7
True North.
31
7
8

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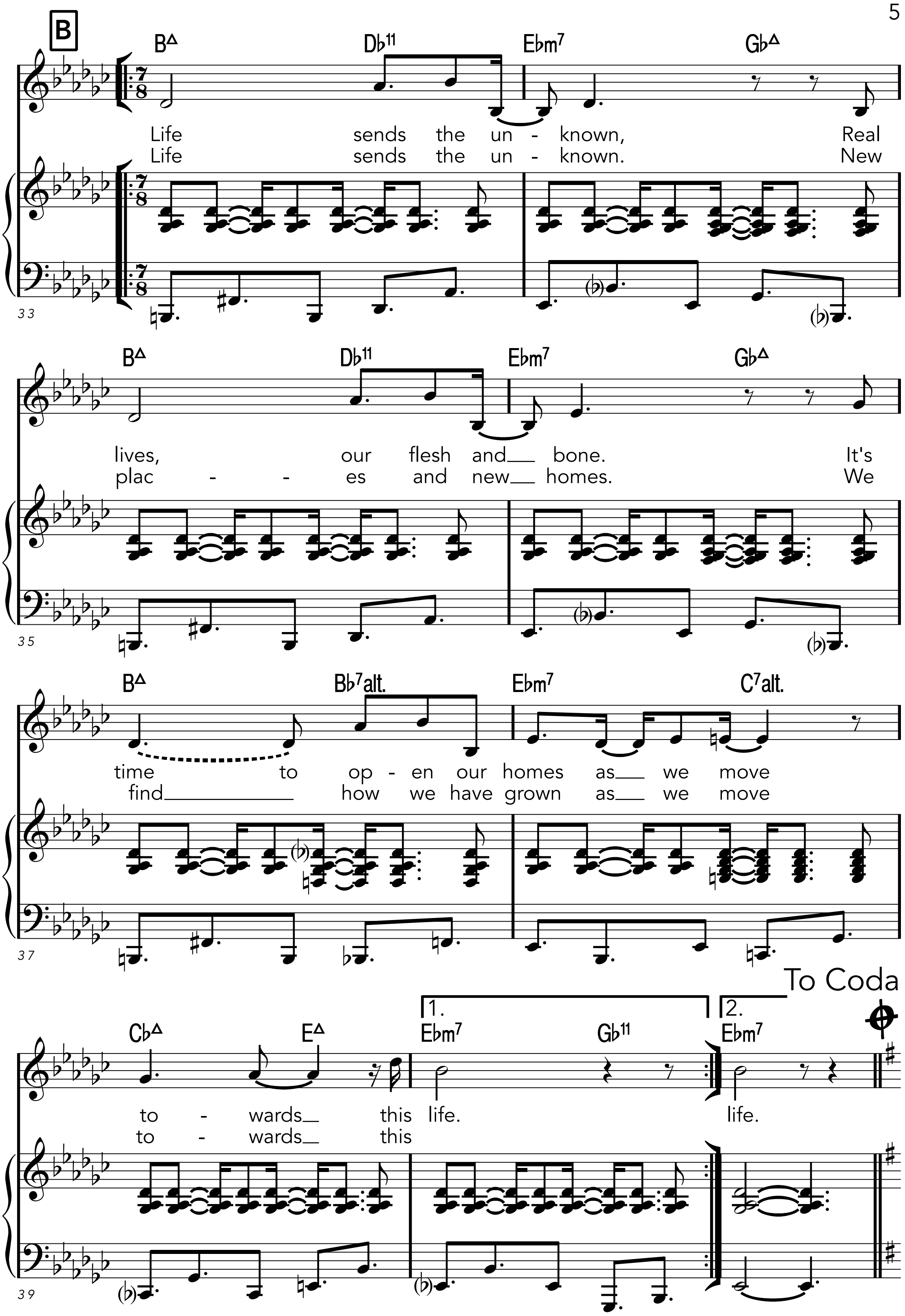
B
7/8
BΔ Db11 Ebm7 GbΔ
Life sends the un - known, Real
Life sends the un - known. New
33
BΔ Db11 Ebm7 GbΔ
lives, our flesh and bone. It's
plac - - es and new homes. We
35
BΔ Bb7alt. Ebm7 C7alt.
time to op - en our homes as we move
find how we have grown as we move
37
To Coda
1. 2.
CbΔ EΔ Ebm7 Gb11 Ebm7
to - wards this life. life.
to - wards this
39

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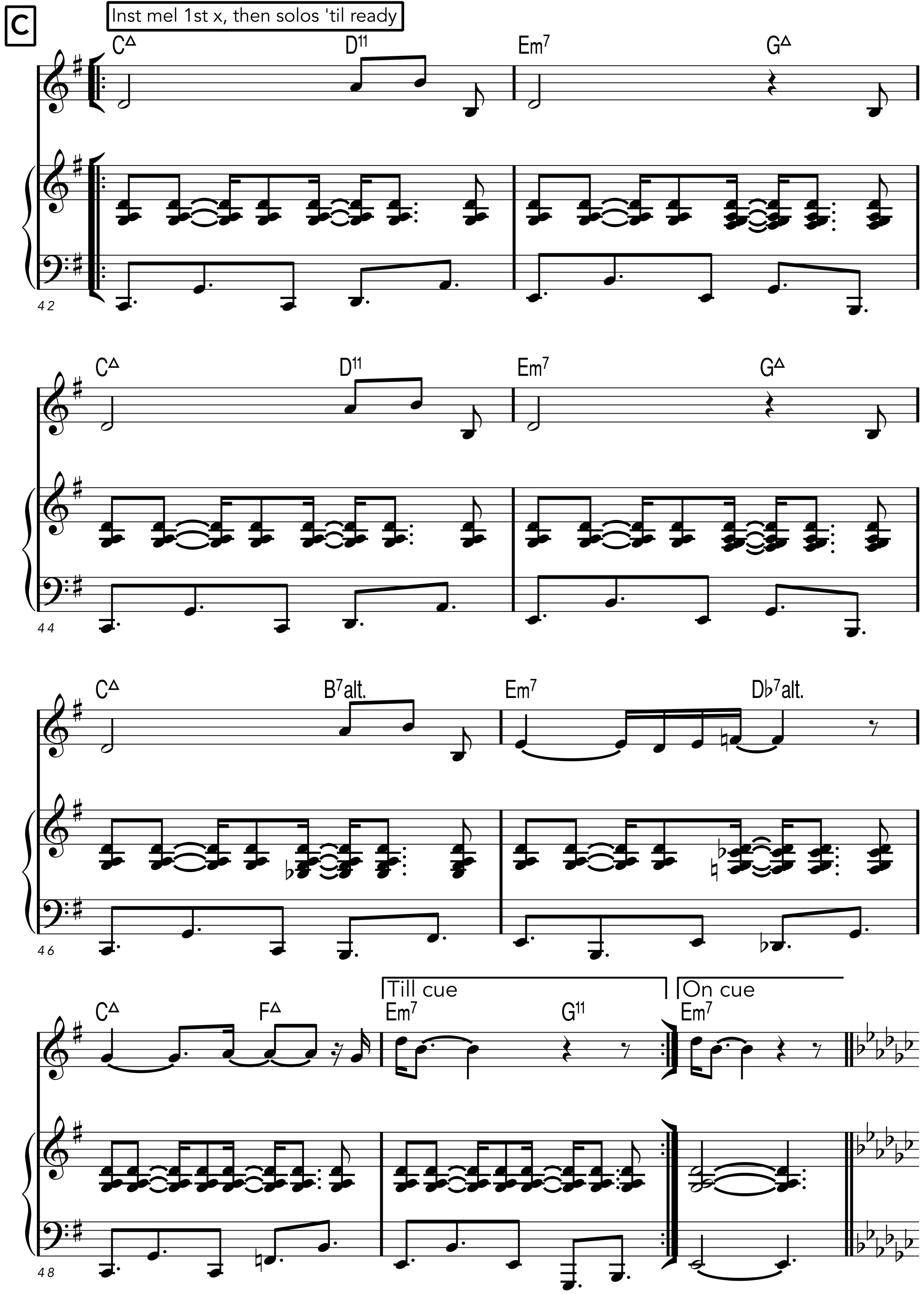
C
Inst mel 1st x, then solos 'til ready
C△
D11
Em7
G△
42
C△
D11
Em7
G△
44
C△
B7alt.
Em7
Db7alt.
46
Till cue
On cue
C△
F△
Em7
G11
Em7
48

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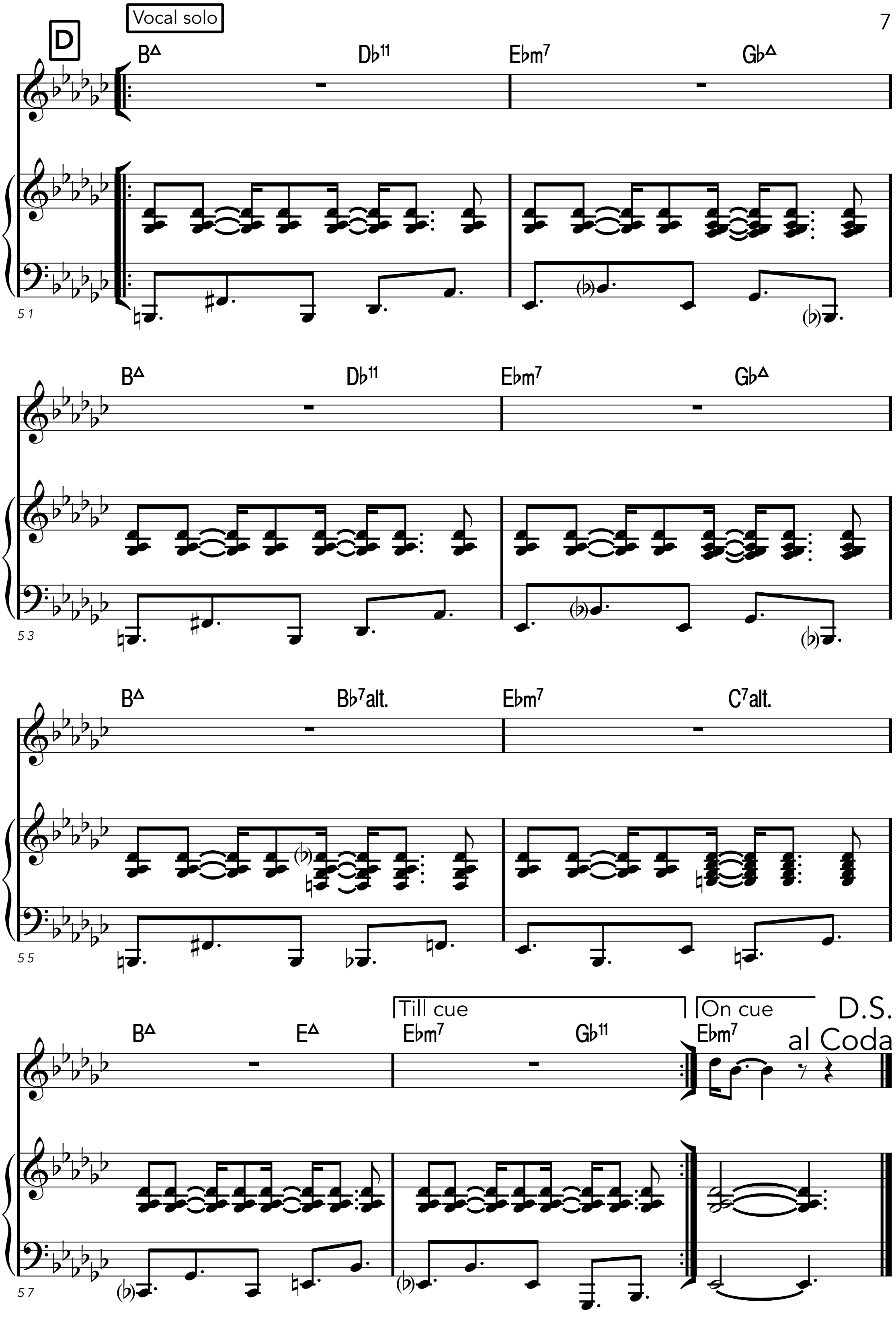
D
Vocal solo
B∆
D♭11
E♭m7
G♭∆
51
53
B♭7alt.
C7alt.
55
E∆
Till cue
G♭11
On cue
D.S. al Coda
57

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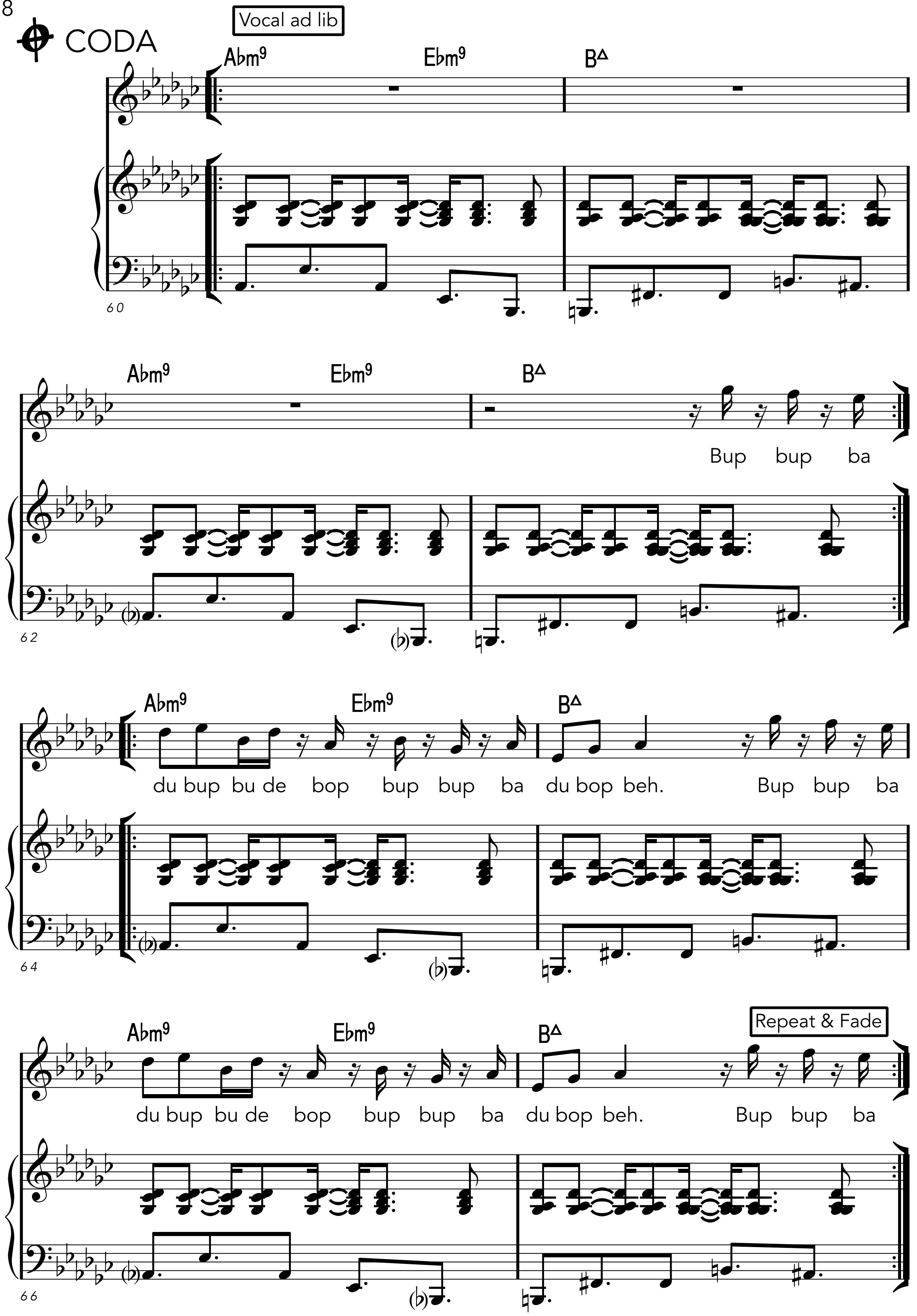
CODA
Vocal ad lib
Abm9
Ebm9
BΔ
60
Abm9
Ebm9
BΔ
Bup bup ba
62
Abm9
Ebm9
BΔ
du bup bu de bop bup bup ba du bop beh. Bup bup ba
64
Abm9
Ebm9
BΔ
Repeat & Fade
du bup bu de bop bup bup ba du bop beh. Bup bup ba
66

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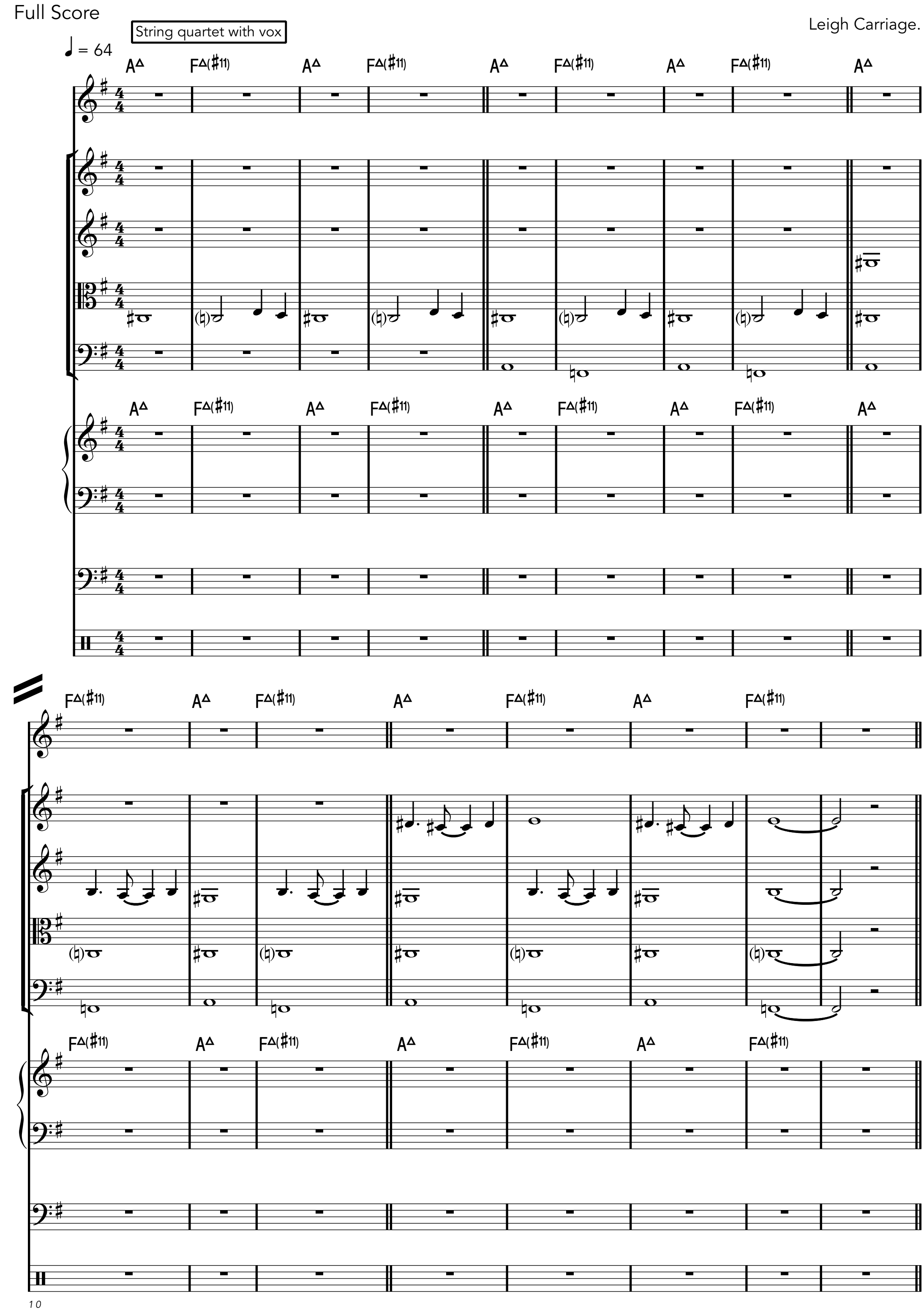
Ballad, straight 8s

Backstepping

Full Score

Leigh Carriage.


String quartet with vox
♩ = 64
A△
F△(♯11)
10

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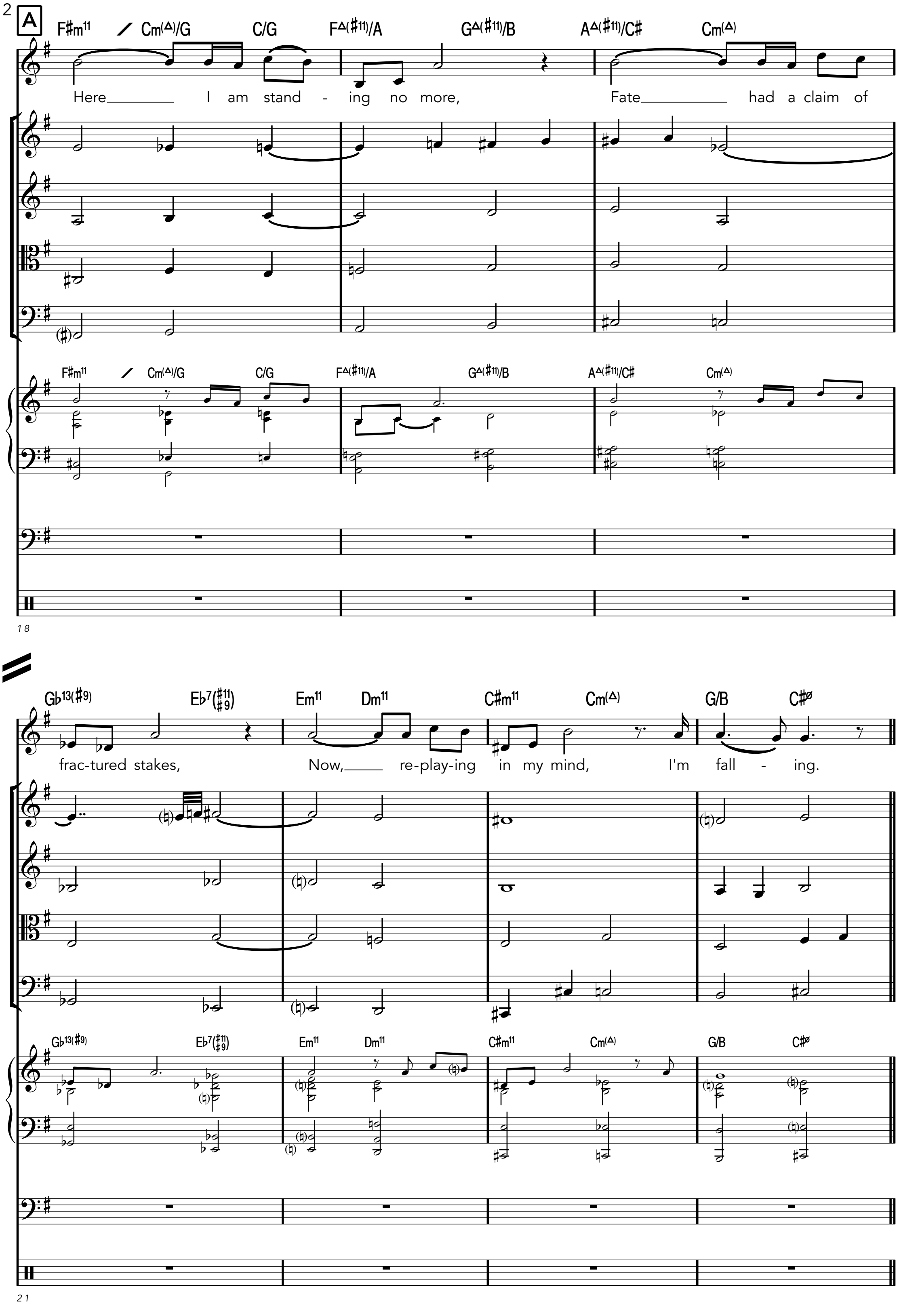
A
F#m11 Cm(Δ)/G C/G FΔ(#11)/A GΔ(#11)/B AΔ(#11)/C# Cm(Δ)
Here___ I am stand - ing no more, Fate___ had a claim of
18
Gb13(#9) Eb7(#11 #9) Em11 Dm11 C#m11 Cm(Δ) G/B C#ø
frac-tured stakes, Now,___ re-play-ing in my mind, I'm fall - ing.
21

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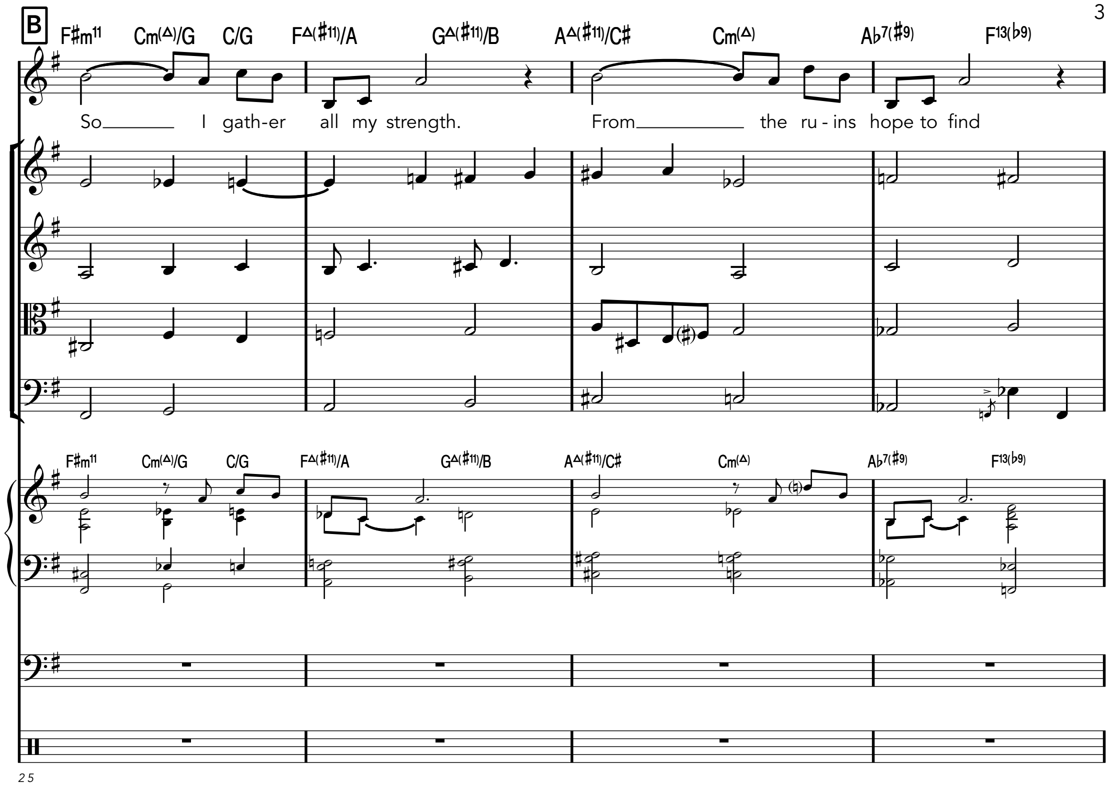
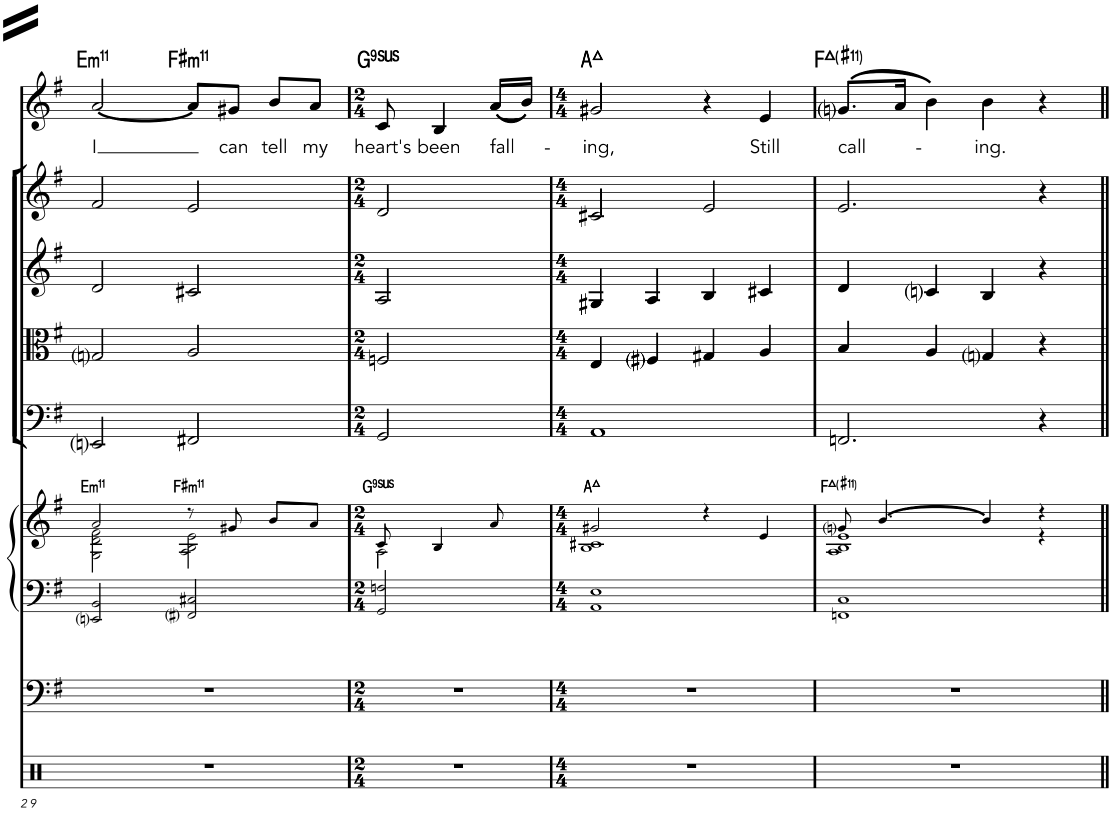

B
F#m11
Cm(Δ)/G
C/G
FΔ(#11)/A
GΔ(#11)/B
AΔ(#11)/C#
Cm(Δ)
Ab7(#9)
F13(b9)
So I gath-er all my strength. From the ru-ins hope to find
25


Em11
F#m11
G9sus
AΔ
FΔ(#11)
I can tell my heart's been fall-ing, Still call-ing.
29

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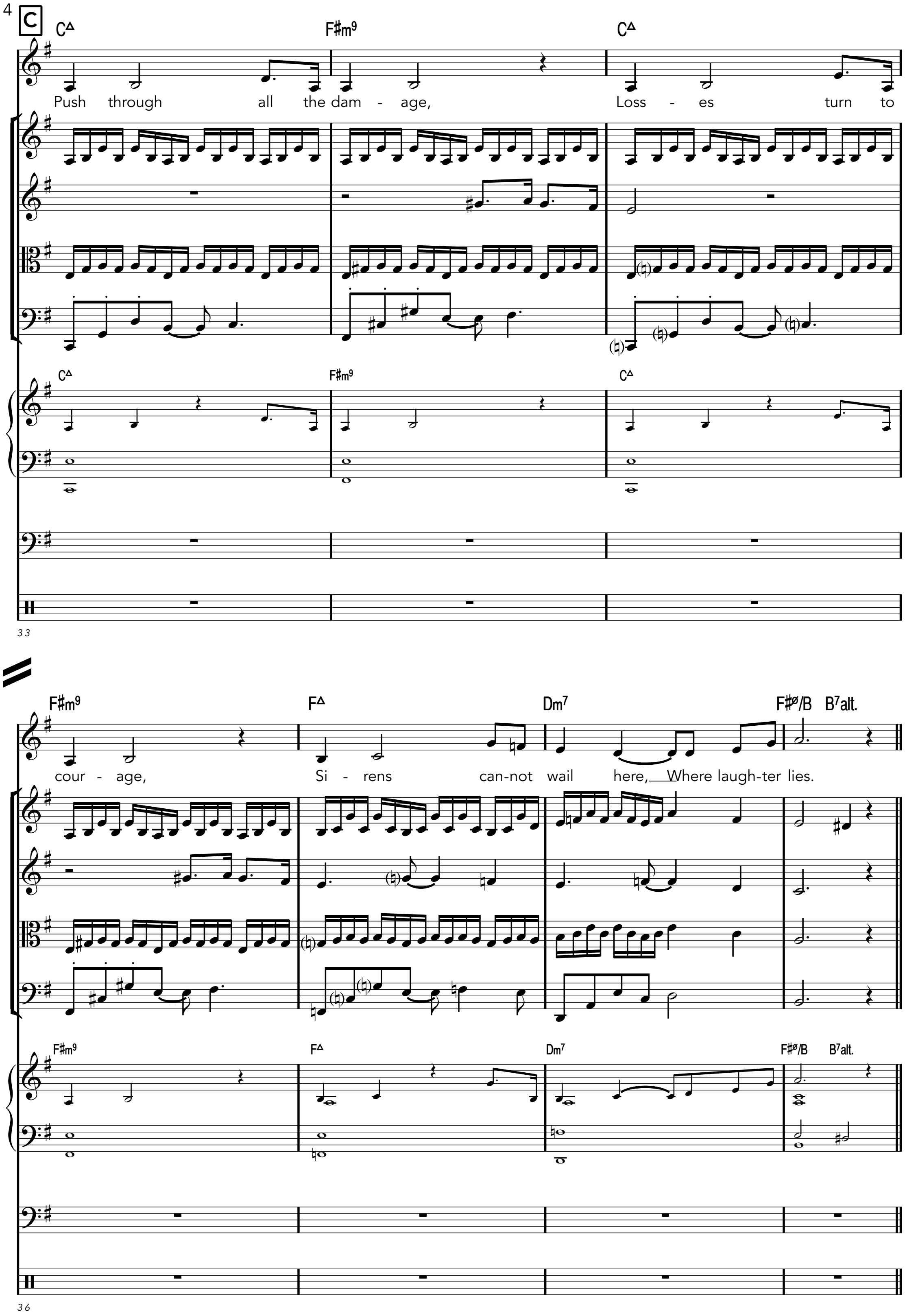
C
C△
F♯m9
C△
Push through all the dam - age, Loss - es turn to
33
F♯m9
F△
Dm7
F♯ø/B B7alt.
cour - age, Si - rens can-not wail here, Where laugh-ter lies.
36

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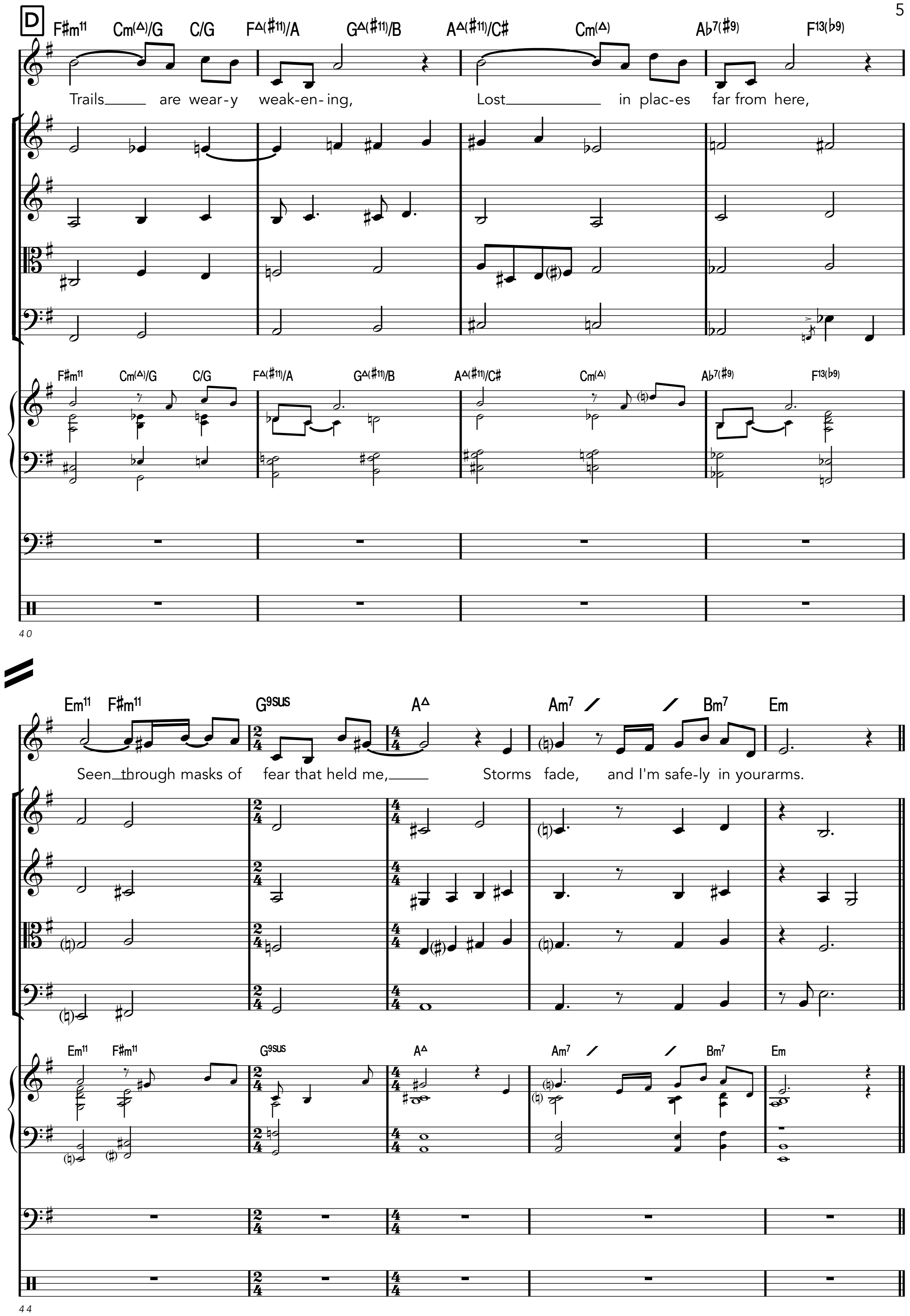
D
F♯m11 Cm(Δ)/G C/G FΔ(♯11)/A GΔ(♯11)/B AΔ(♯11)/C♯ Cm(Δ) Ab7(♯9) F13(b9)
Trails are wear-y weak-en-ing, Lost in plac-es far from here,
40
Em11 F♯m11 G9sus AΔ Am7 Bm7 Em
Seen through masks of fear that held me, Storms fade, and I'm safe-ly in yourarms.
44

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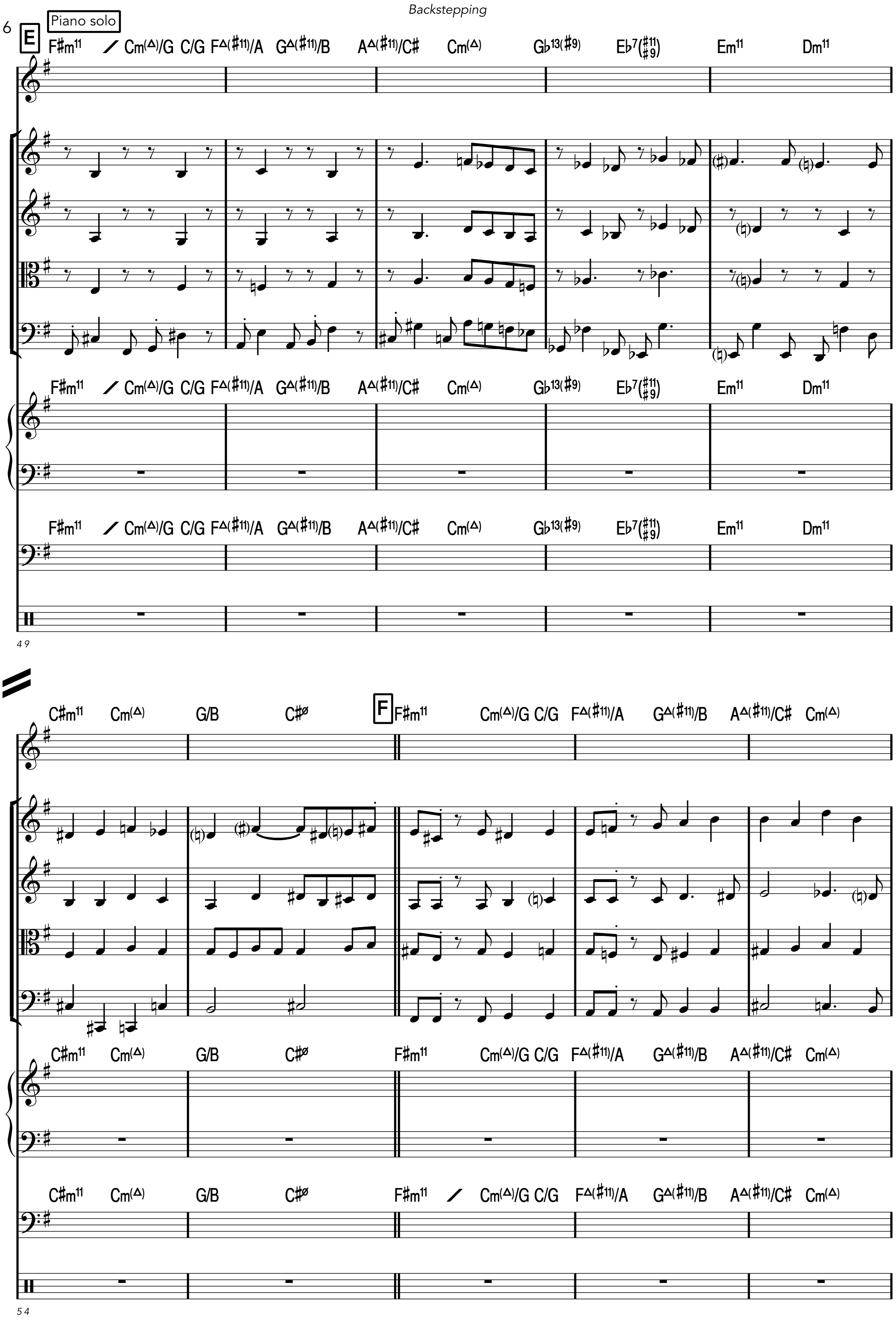
Piano solo
E
F#m11 Cm(Δ)/G C/G FΔ(#11)/A GΔ(#11)/B AΔ(#11)/C# Cm(Δ) Gb13(#9) Eb7(#11 #9) Em11 Dm11
49
F
C#m11 Cm(Δ) G/B C#ø F#m11 Cm(Δ)/G C/G FΔ(#11)/A GΔ(#11)/B AΔ(#11)/C# Cm(Δ)
54

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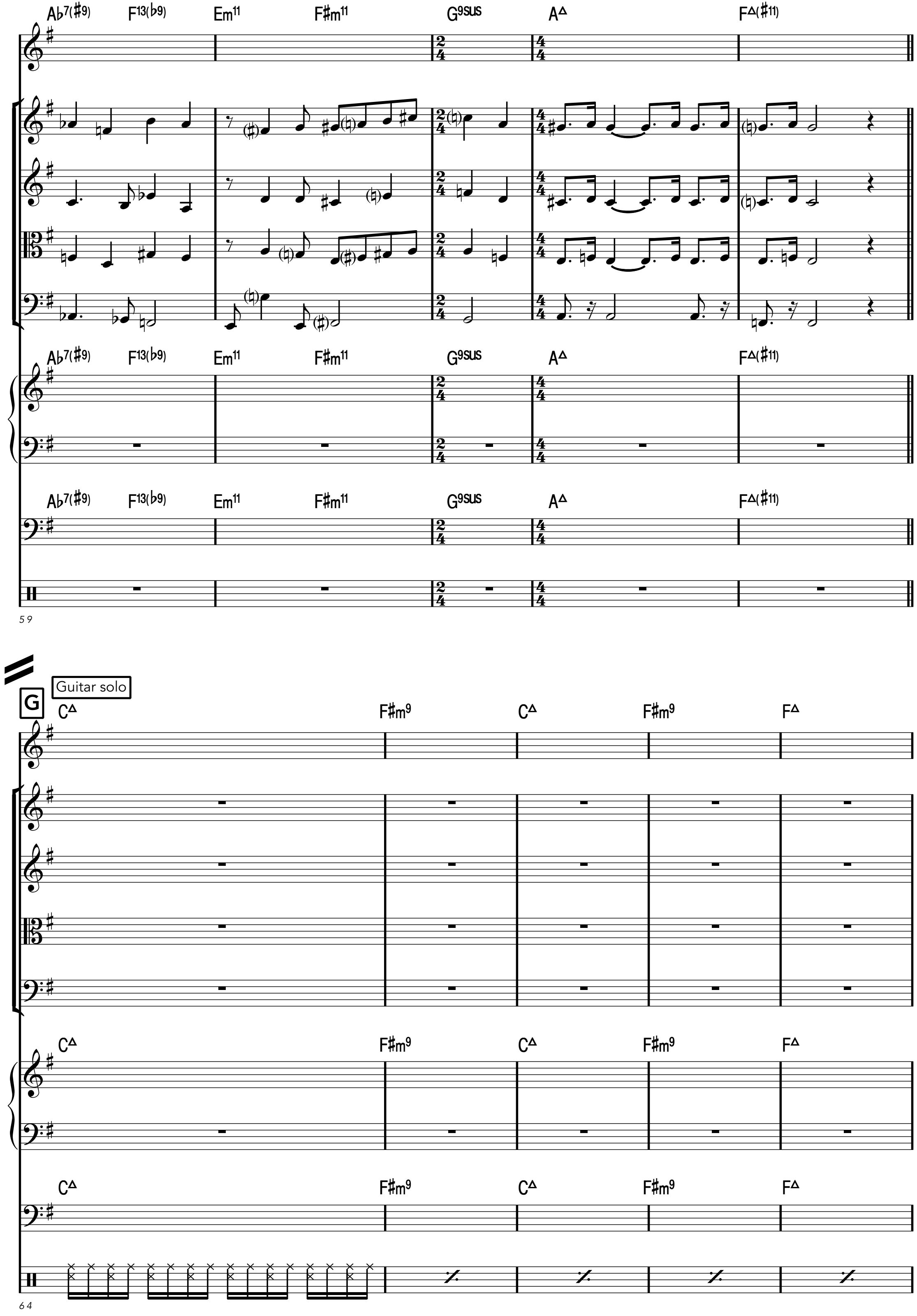
Ab7(#9)
F13(b9)
Em11
F#m11
G9sus
AΔ
FΔ(#11)
59
G
Guitar solo
CΔ
F#m9
CΔ
F#m9
FΔ
64

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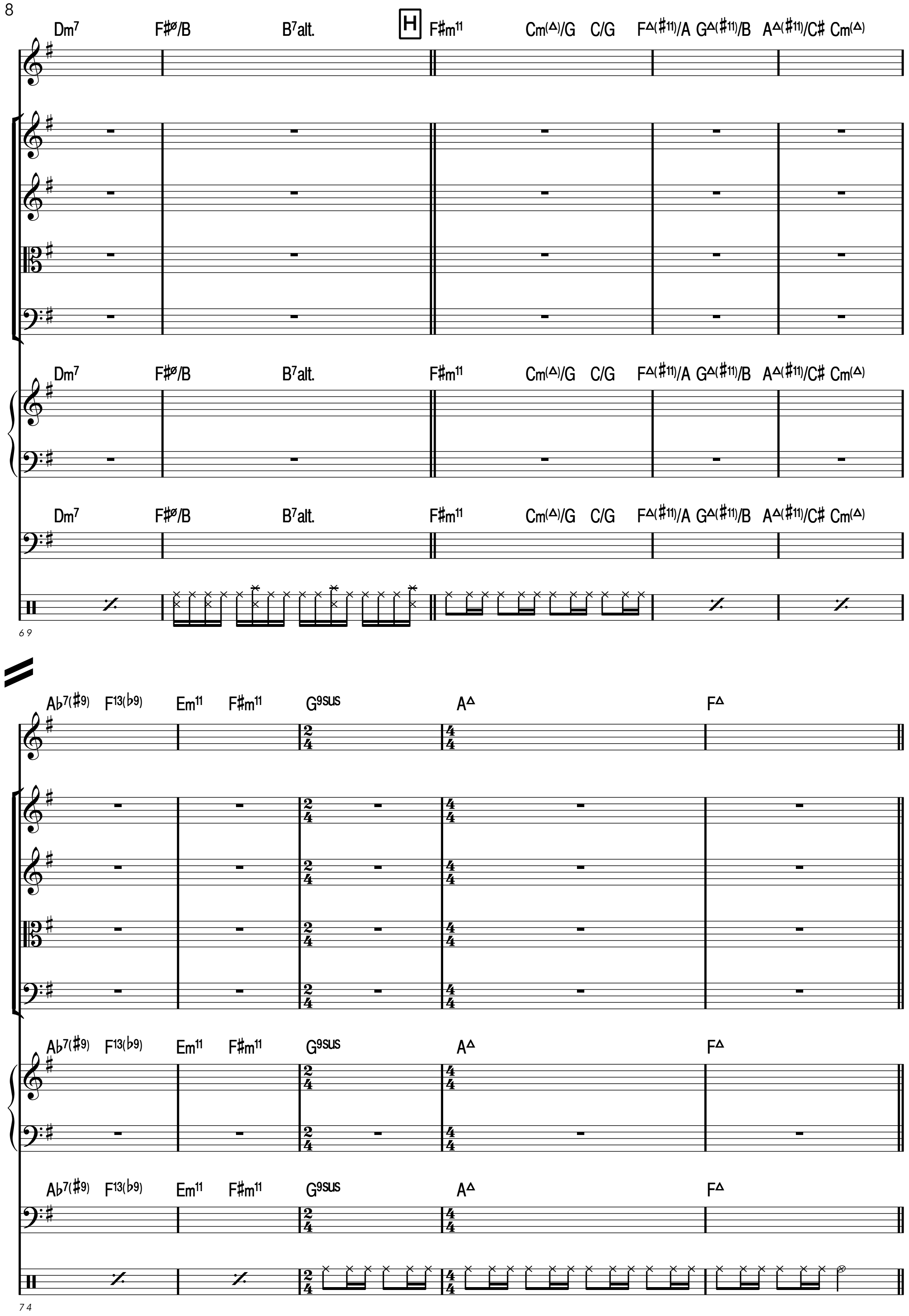
Dm7
F#ø/B
B7alt.
H
F#m11
Cm(Δ)/G
C/G
FΔ(#11)/A
GΔ(#11)/B
AΔ(#11)/C#
Cm(Δ)
69
Ab7(#9)
F13(b9)
Em11
F#m11
G9sus
AΔ
FΔ
74

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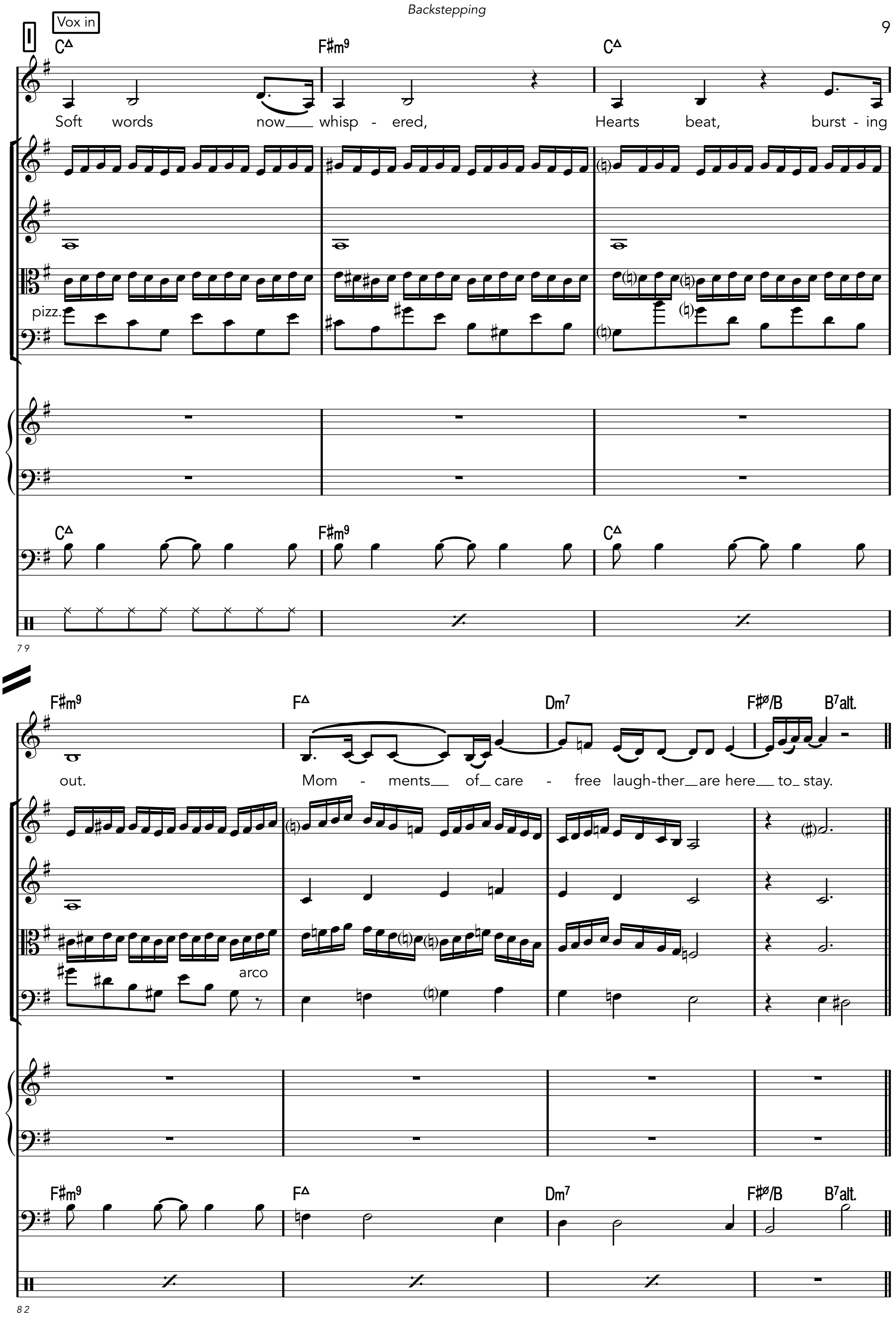
I
Vox in
C△
F♯m9
C△
Soft words now whisp - ered, Hearts beat, burst - ing
pizz.
C△
F♯m9
C△
79
F♯m9
F△
Dm7
F♯ø/B
B7alt.
out. Mom - ments of care - free laugh-ther are here to stay.
arco
F♯m9
F△
Dm7
F♯ø/B
B7alt.
82

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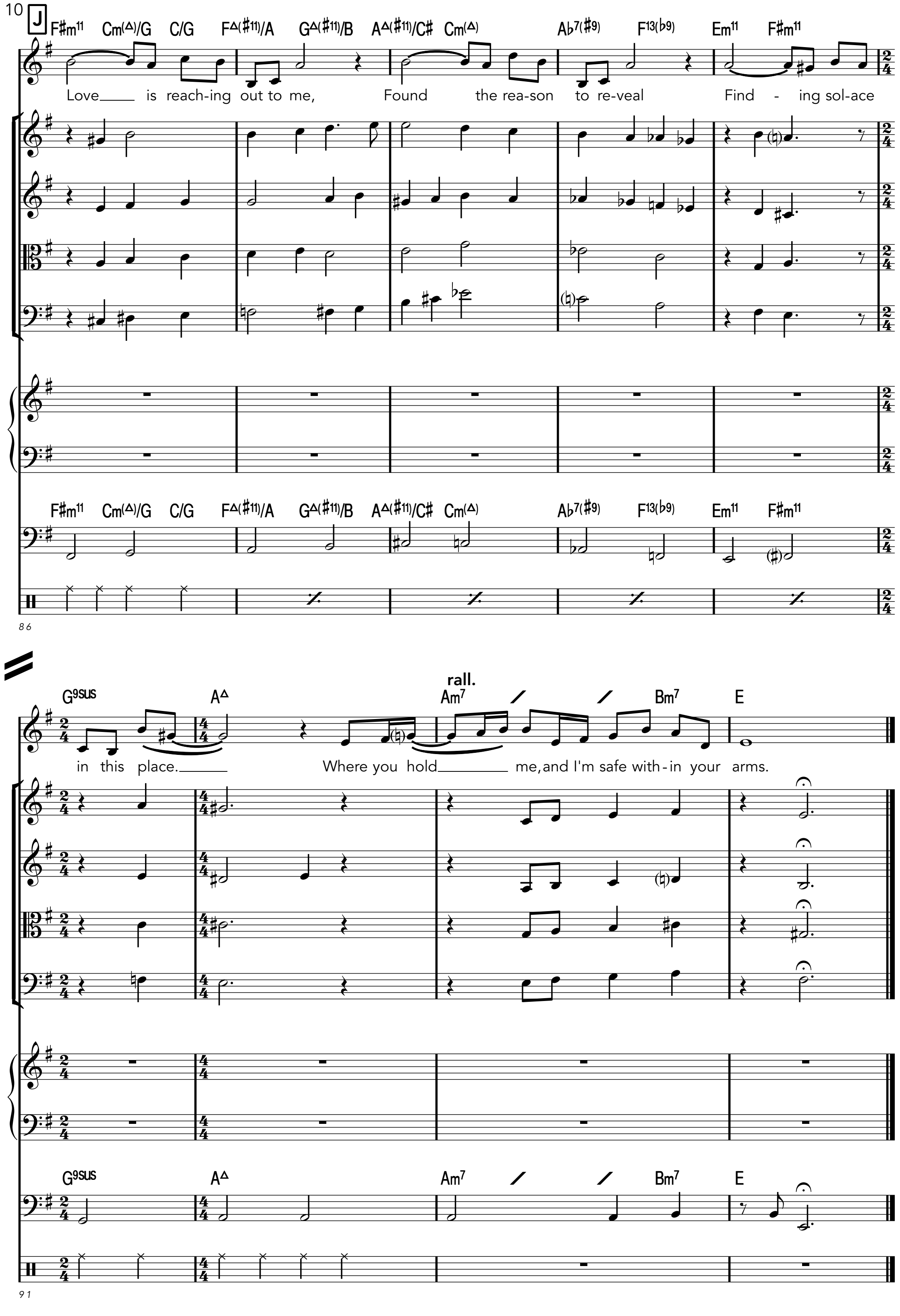
10
J
F♯m11 Cm(△)/G C/G F△(♯11)/A G△(♯11)/B A△(♯11)/C♯ Cm(△) Ab7(♯9) F13(♭9) Em11 F♯m11
Love____ is reach-ing out to me, Found the rea-son to re-veal Find - ing sol-ace
F♯m11 Cm(△)/G C/G F△(♯11)/A G△(♯11)/B A△(♯11)/C♯ Cm(△) Ab7(♯9) F13(♭9) Em11 F♯m11
86
rall.
G9sus A△ Am7 Bm7 E
in this place.______ Where you hold________ me, and I'm safe with-in your arms.
G9sus A△ Am7 Bm7 E
91

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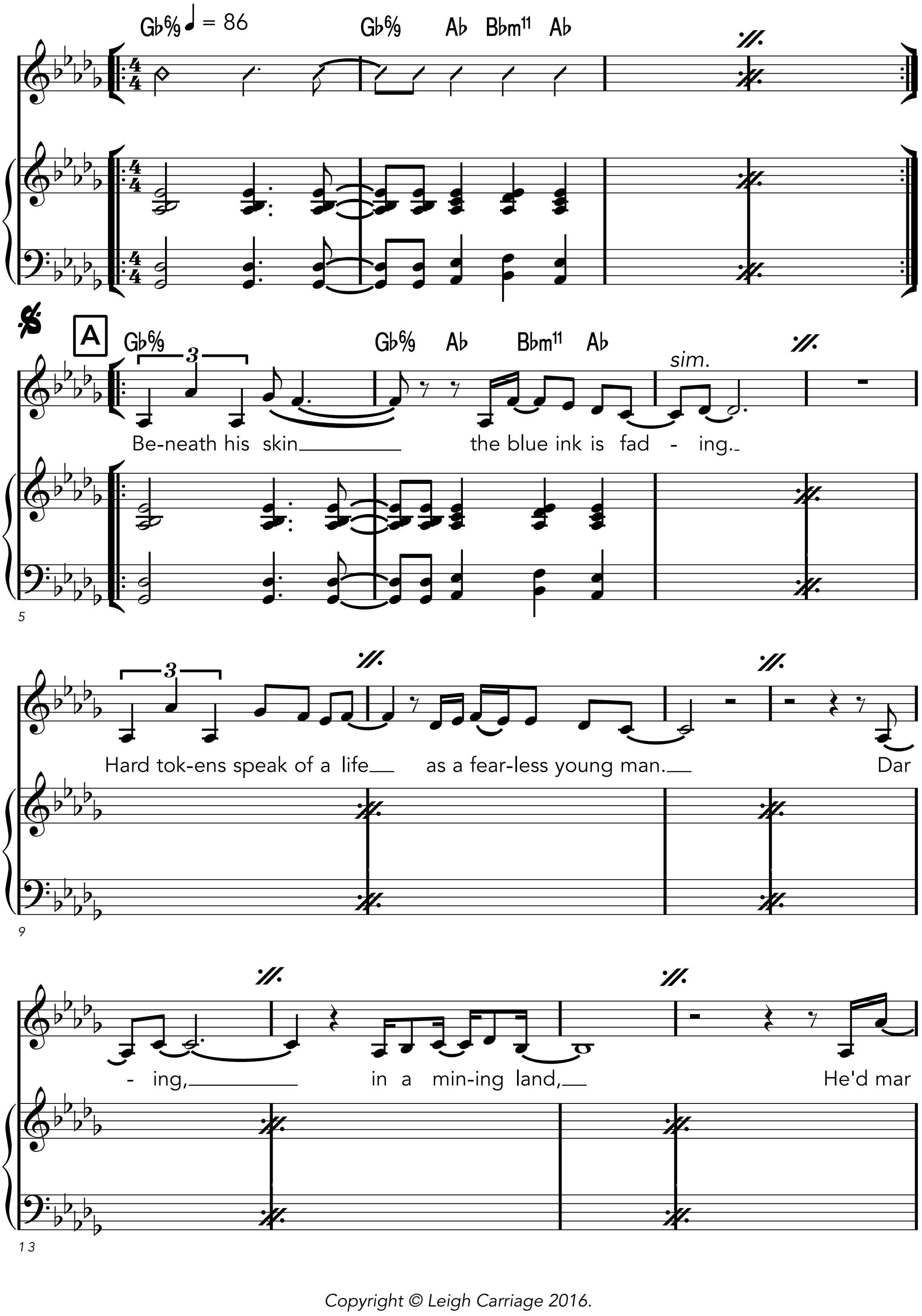
Complicated Love

Gentle 8ths

L. Carriage


Gb6/9 ♩ = 86
Gb6/9 Ab Bbm11 Ab
A
Gb6/9 Gb6/9 Ab Bbm11 Ab
sim.
Be-neath his skin the blue ink is fad - ing.
Hard tok-ens speak of a life as a fear-less young man. Dar
- ing, in a min-ing land, He'd mar
5
9
13

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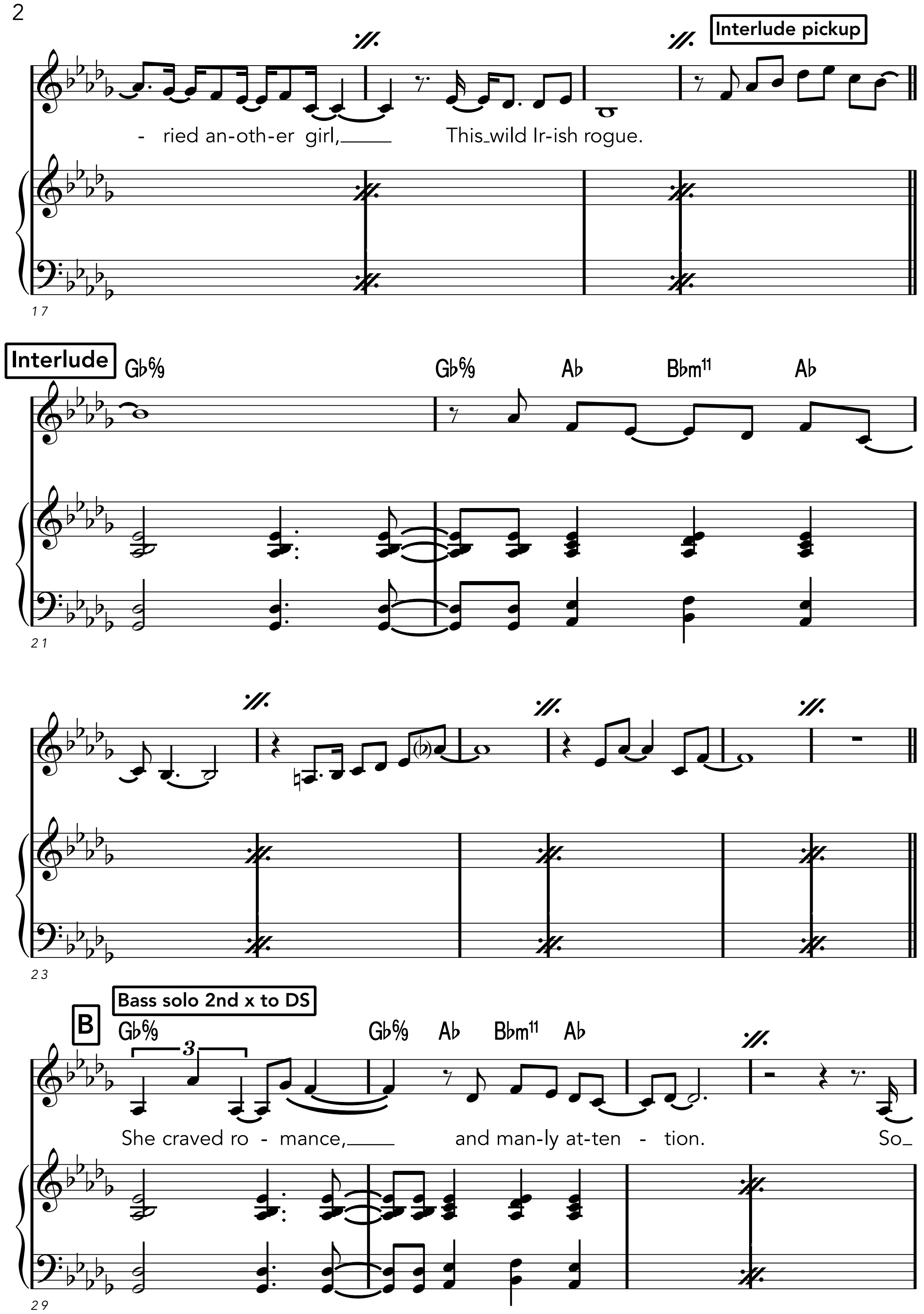
Interlude pickup
- ried an-oth-er girl,
This wild Ir-ish rogue.
17
Interlude
Gb6/9
Gb6/9
Ab
Bbm11
Ab
21
23
B
Bass solo 2nd x to DS
Gb6/9
3
Gb6/9
Ab
Bbm11
Ab
She craved ro - mance,
and man-ly at-ten - tion.
So
29

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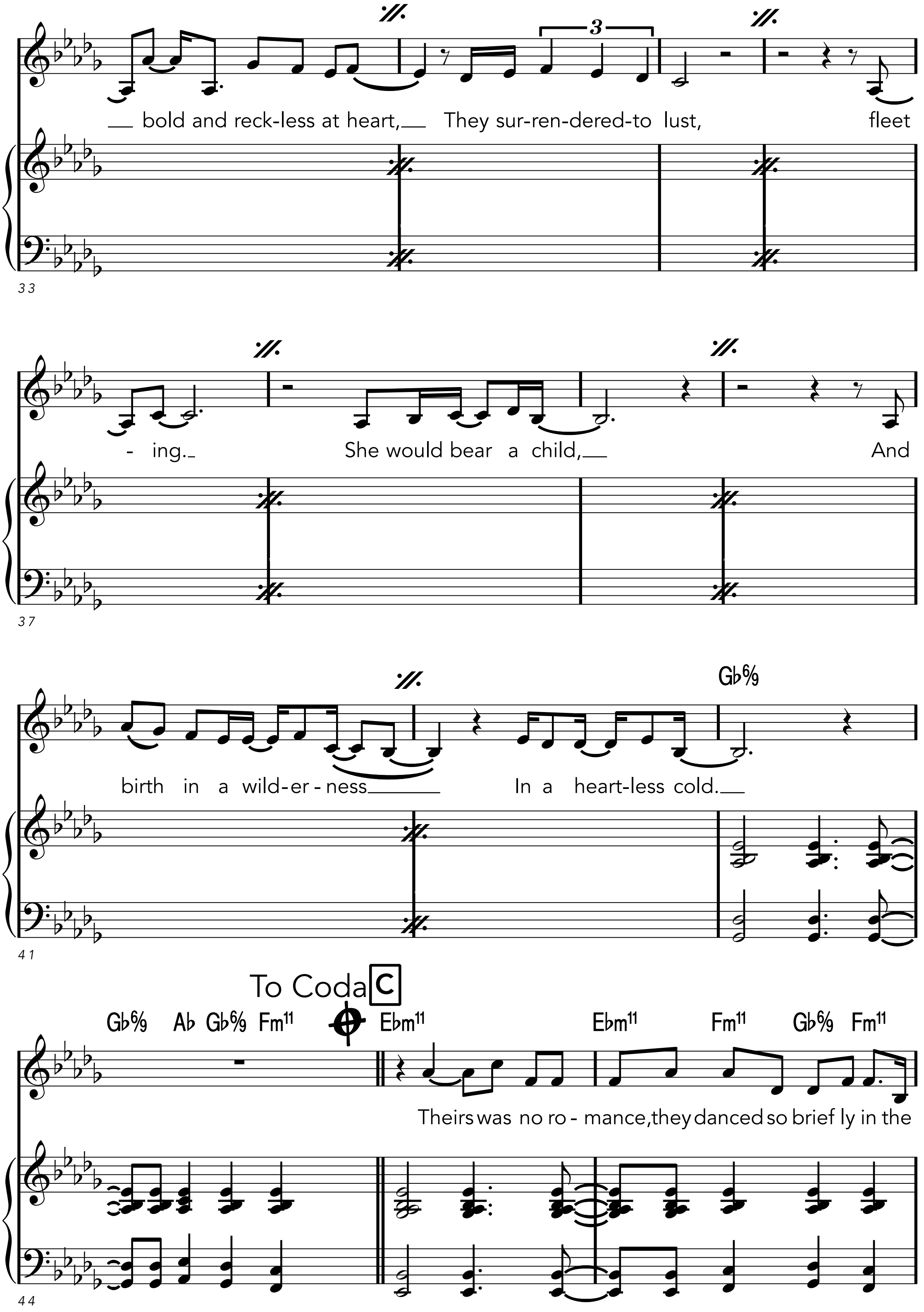

33
bold and reck-less at heart,
They sur-ren-dered-to lust,
fleet
3
37
- ing.
She would bear a child,
And
41
Gb6/9
birth in a wild-er-ness
In a heart-less cold.
44
To Coda C
Gb6/9
Ab
Gb6/9
Fm11
Ebm11
Ebm11
Fm11
Gb6/9
Fm11
Theirs was no ro - mance, they danced so brief ly in the

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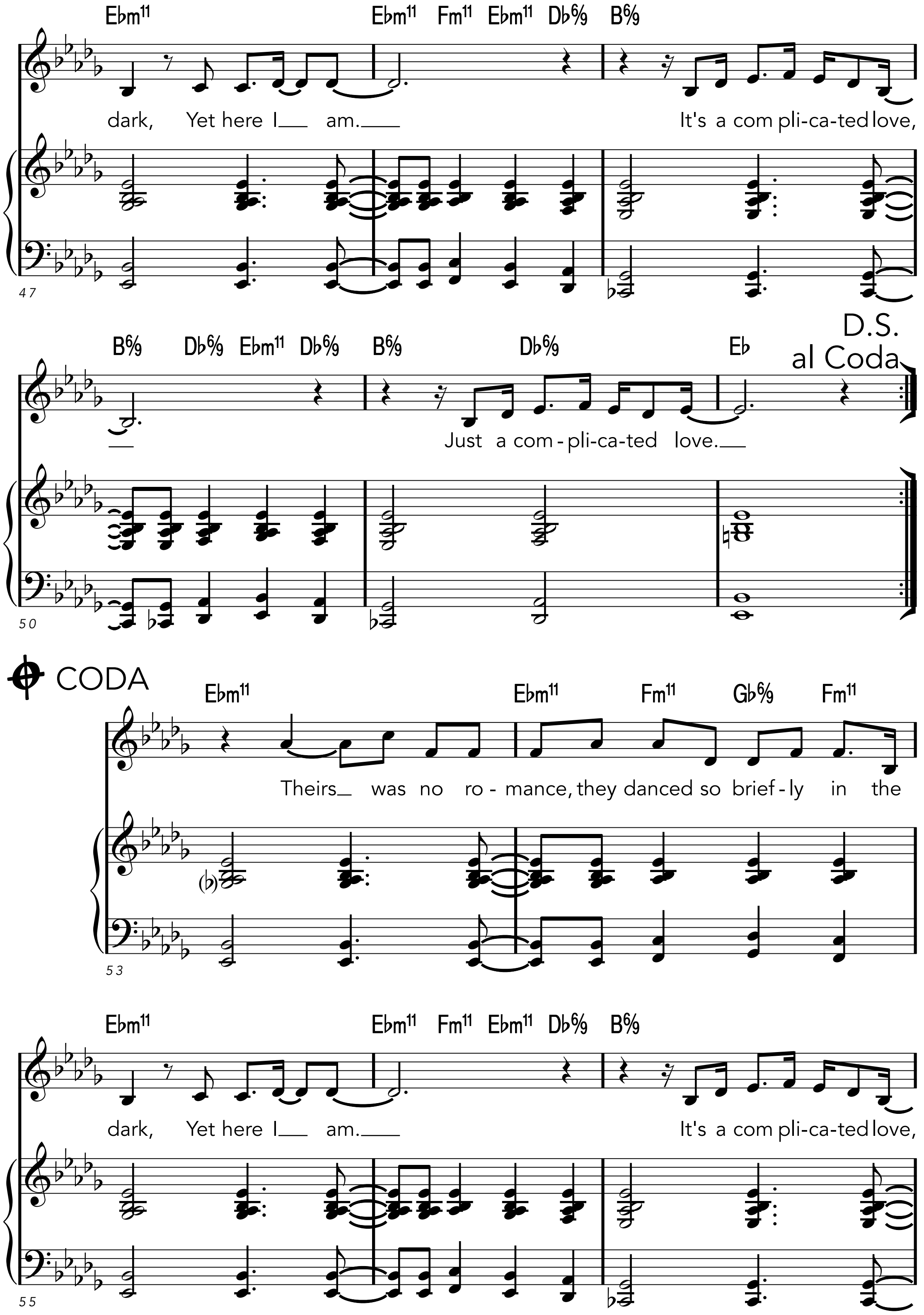
Ebm11
Ebm11 Fm11 Ebm11 Db6/9 B6/9
dark, Yet here I am. It's a com pli-ca-ted love,
47
B6/9 Db6/9 Ebm11 Db6/9 B6/9 Db6/9 Eb
D.S. al Coda
Just a com-pli-ca-ted love.
50
CODA
Ebm11 Ebm11 Fm11 Gb6/9 Fm11
Theirs was no ro-mance, they danced so brief-ly in the
53
Ebm11 Ebm11 Fm11 Ebm11 Db6/9 B6/9
dark, Yet here I am. It's a com pli-ca-ted love,
55

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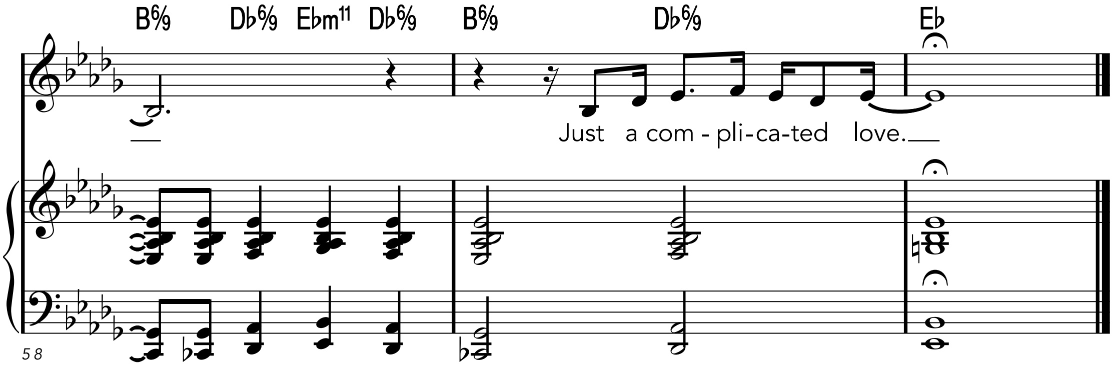

VERSE 3

To live another life in abandon,
Ignore the counsel within, and the true path ahead,
To choose, relinquish your life,
And dance to an easy tune,
Hap-pens all the time.

VERSE 4

Too soon, too young, her lifeline has faded.
Surrendered into the stars, and the dark tangled earth.
He lives with his family;
Words wound with a fear-fuelled edge,
Born of ignorance.

VERSE 5

So here I stand, a link to their folly,
A child of con-se-quence, I was born in secret.
Sprung forth from their loveless act,
A fact of life and lust.
Hap-pens all the time.

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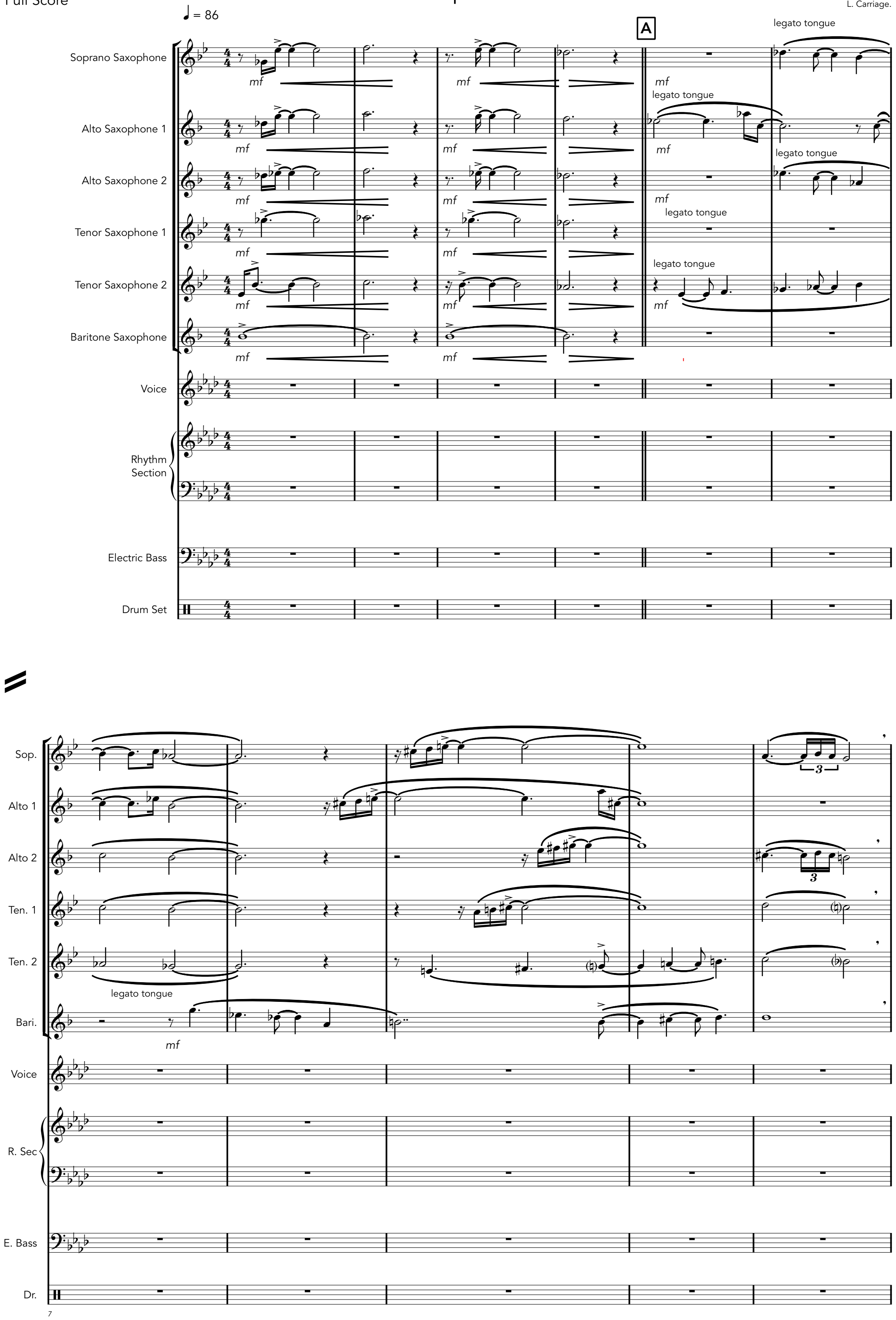
Full Score

Catapult

L. Carriage.


♩ = 86
A
legato tongue
Soprano Saxophone
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone 1
Tenor Saxophone 2
Baritone Saxophone
Voice
Rhythm Section
Electric Bass
Drum Set
mf
Sop.
Alto 1
Alto 2
Ten. 1
Ten. 2
Bari.
Voice
R. Sec
E. Bass
Dr.
3
7

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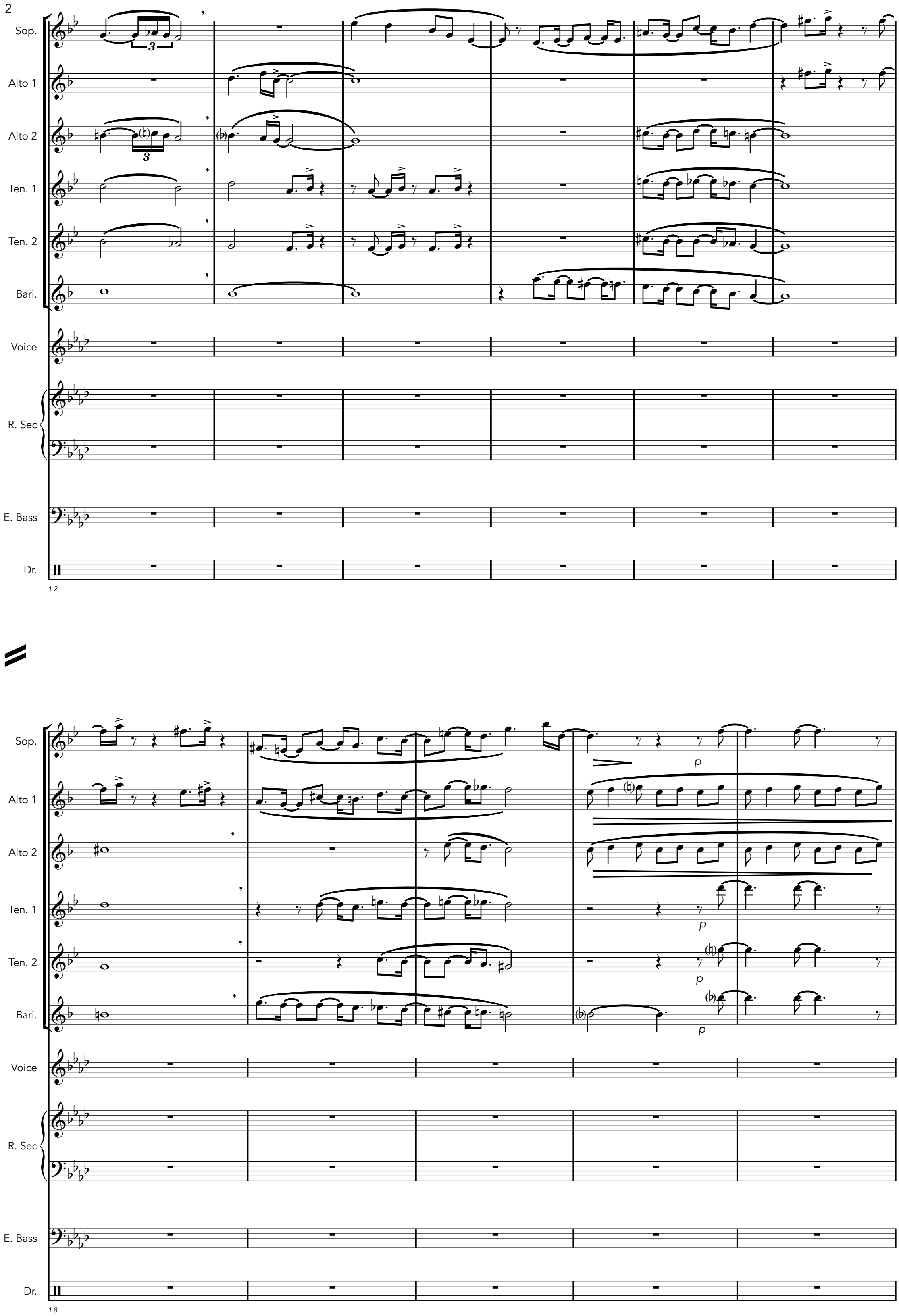
Sop.
Alto 1
Alto 2
Ten. 1
Ten. 2
Bari.
Voice
R. Sec
E. Bass
Dr.
12
18
p

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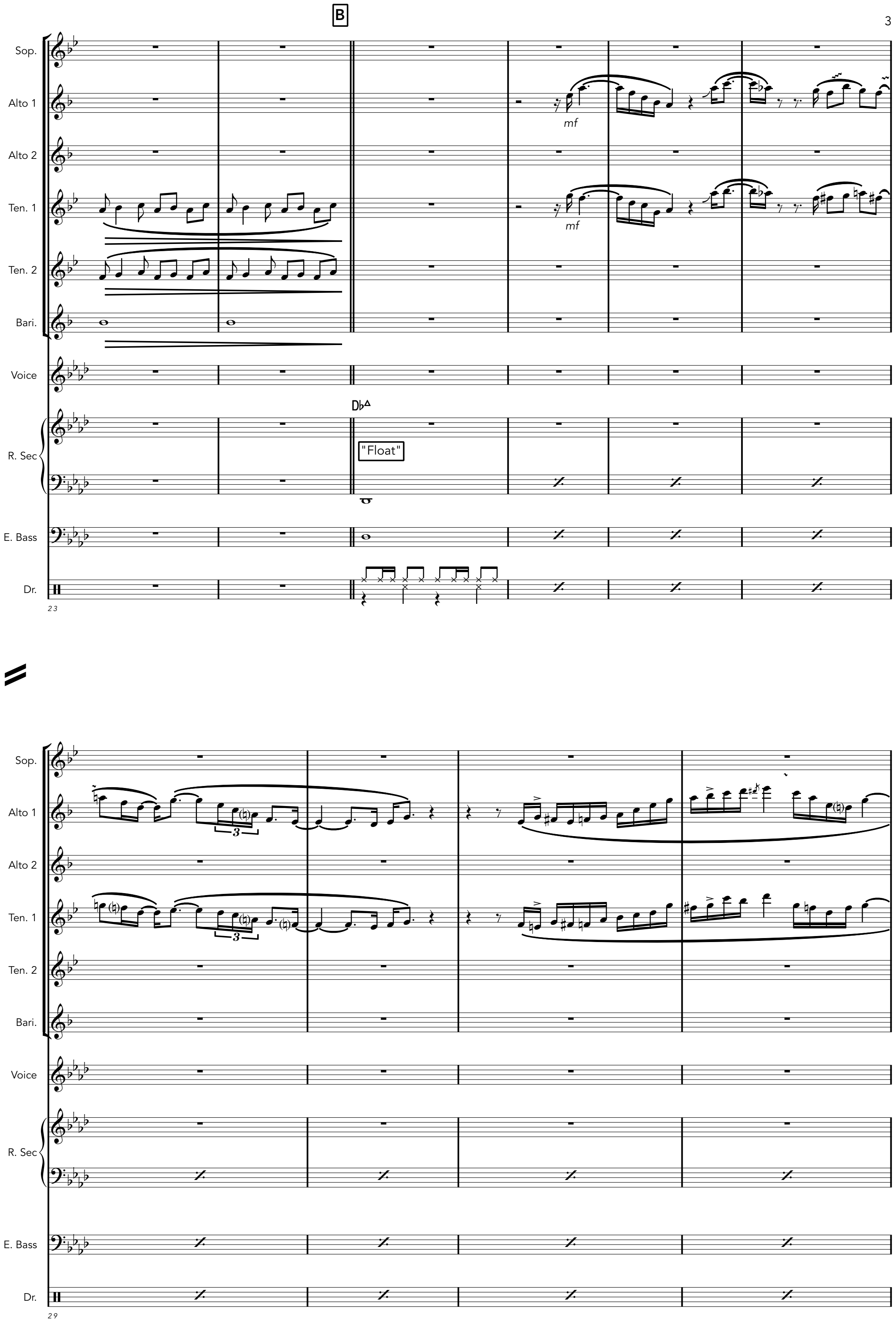
B
Sop.
Alto 1
Alto 2
Ten. 1
Ten. 2
Bari.
Voice
R. Sec
E. Bass
Dr.
mf
mf
D♭△
"Float"
23
3
3
29

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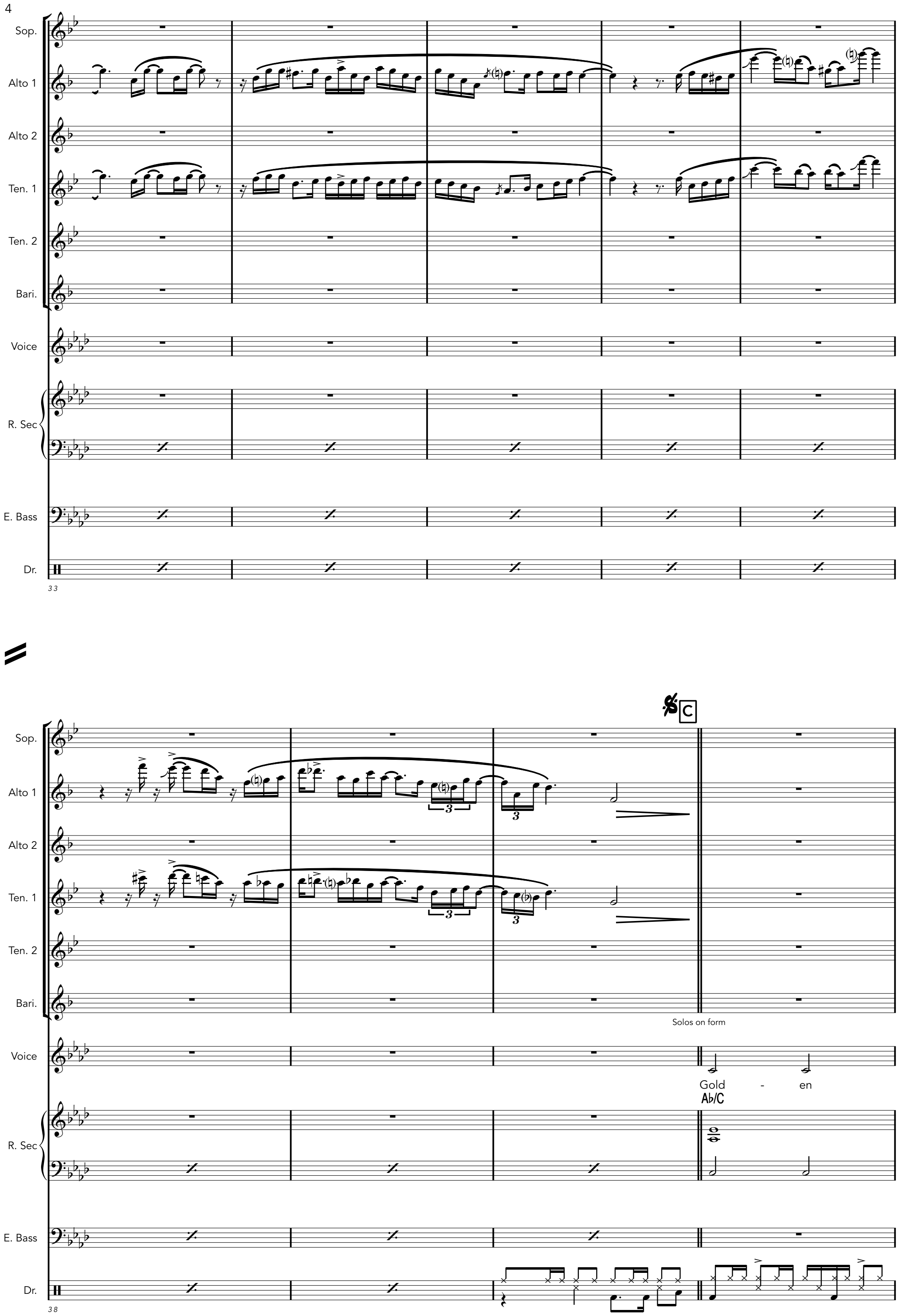
Sop.
Alto 1
Alto 2
Ten. 1
Ten. 2
Bari.
Voice
R. Sec
E. Bass
Dr.
33
3
C
Solos on form
Gold - en
A♭/C
38

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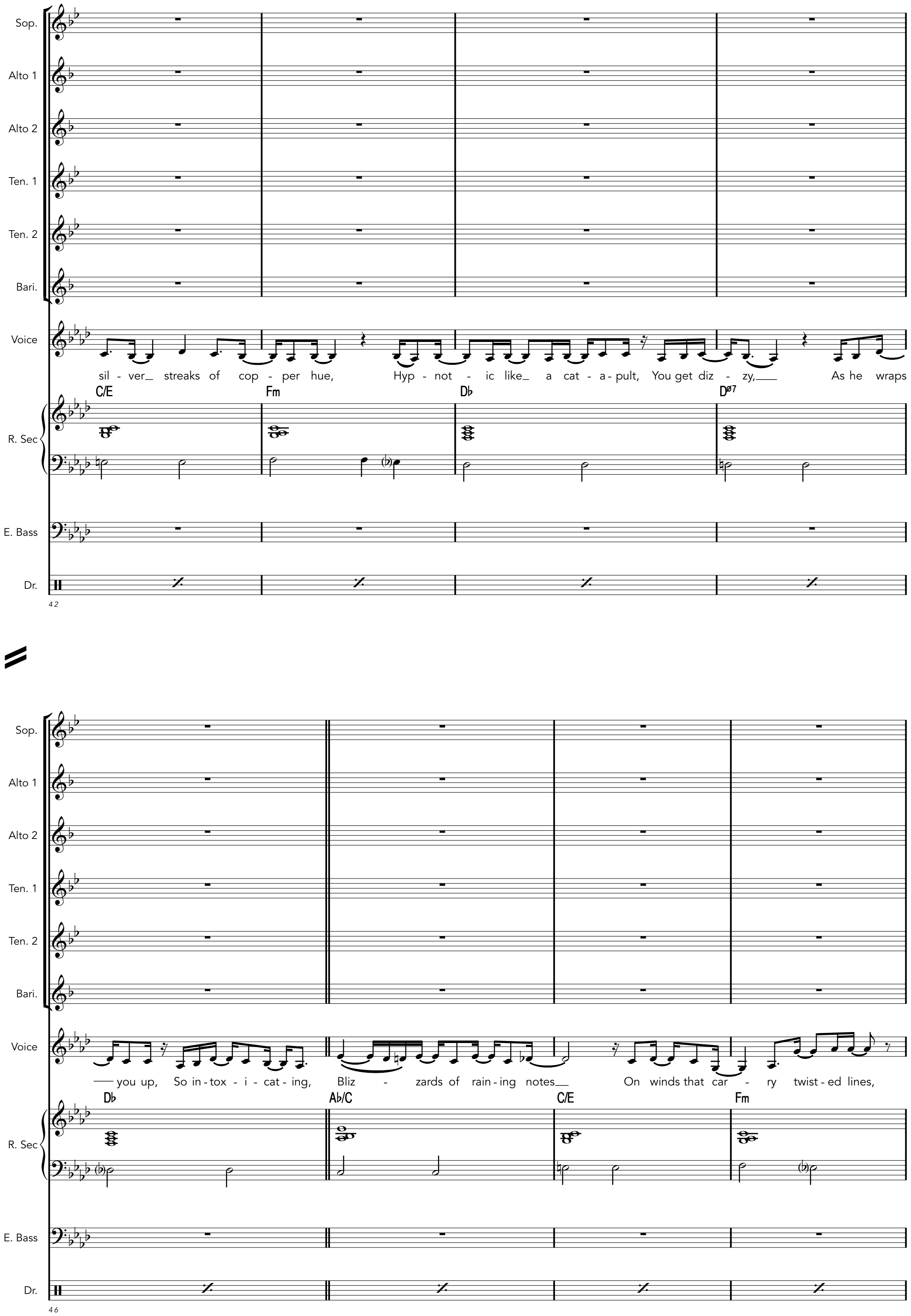
Sop.
Alto 1
Alto 2
Ten. 1
Ten. 2
Bari.
Voice
sil - ver_ streaks of cop - per hue, Hyp - not - ic like_ a cat - a - pult, You get diz - zy,___ As he wraps
C/E
Fm
D♭
D♭7
R. Sec
E. Bass
Dr.
42
——you up, So in - tox - i - cat - ing, Bliz - zards of rain - ing notes__ On winds that car - ry twist - ed lines,
D♭
A♭/C
C/E
Fm
46

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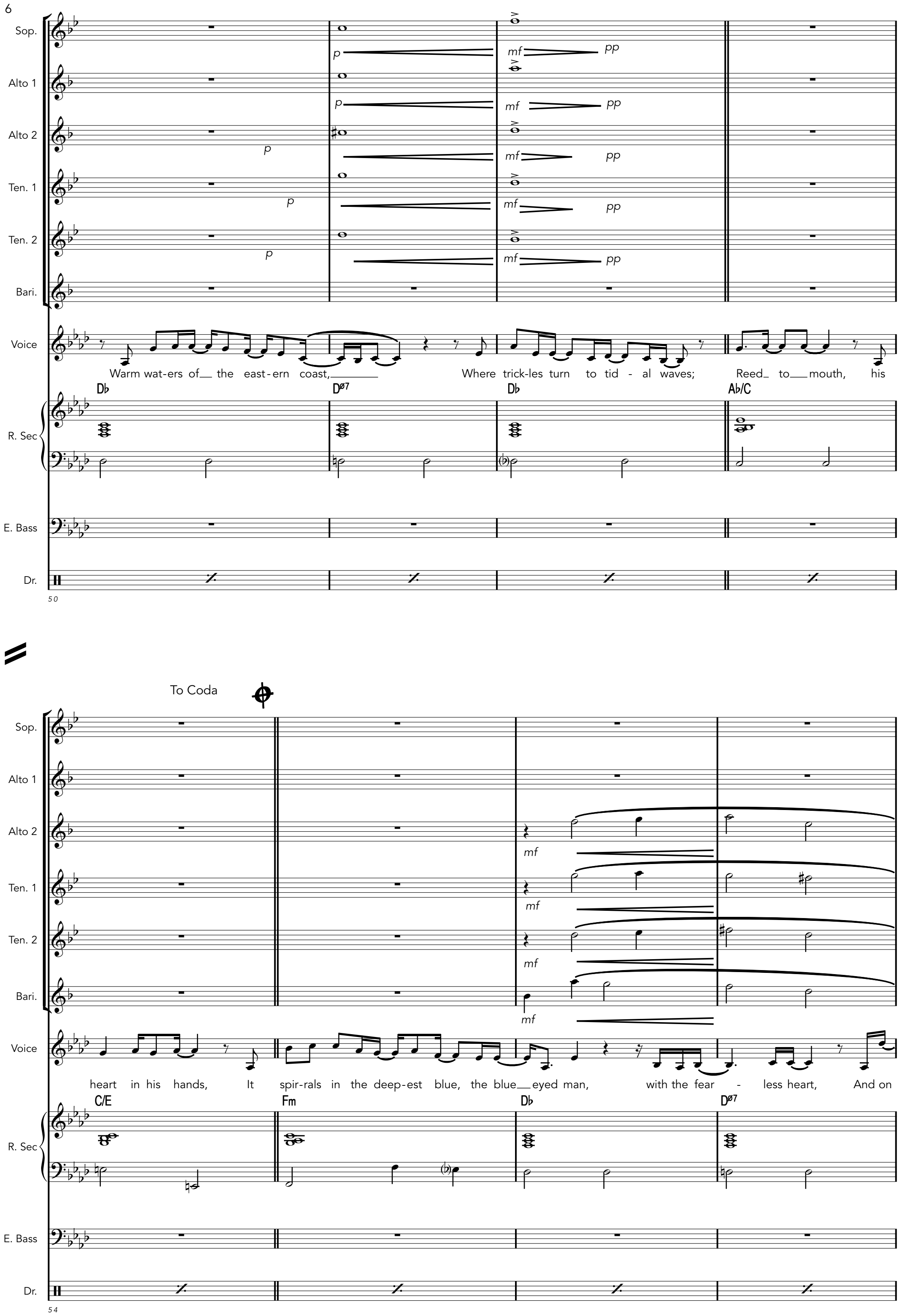
Sop.
Alto 1
Alto 2
Ten. 1
Ten. 2
Bari.
Voice
R. Sec
E. Bass
Dr.
p
mf
pp
Warm wat-ers of the east-ern coast,
Where trick-les turn to tid - al waves;
Reed to mouth, his
Db
Dø7
Db
Ab/C
50
To Coda
heart in his hands,
It spir-rals in the deep-est blue, the blue eyed man,
with the fear - less heart,
And on
C/E
Fm
Db
Dø7
54

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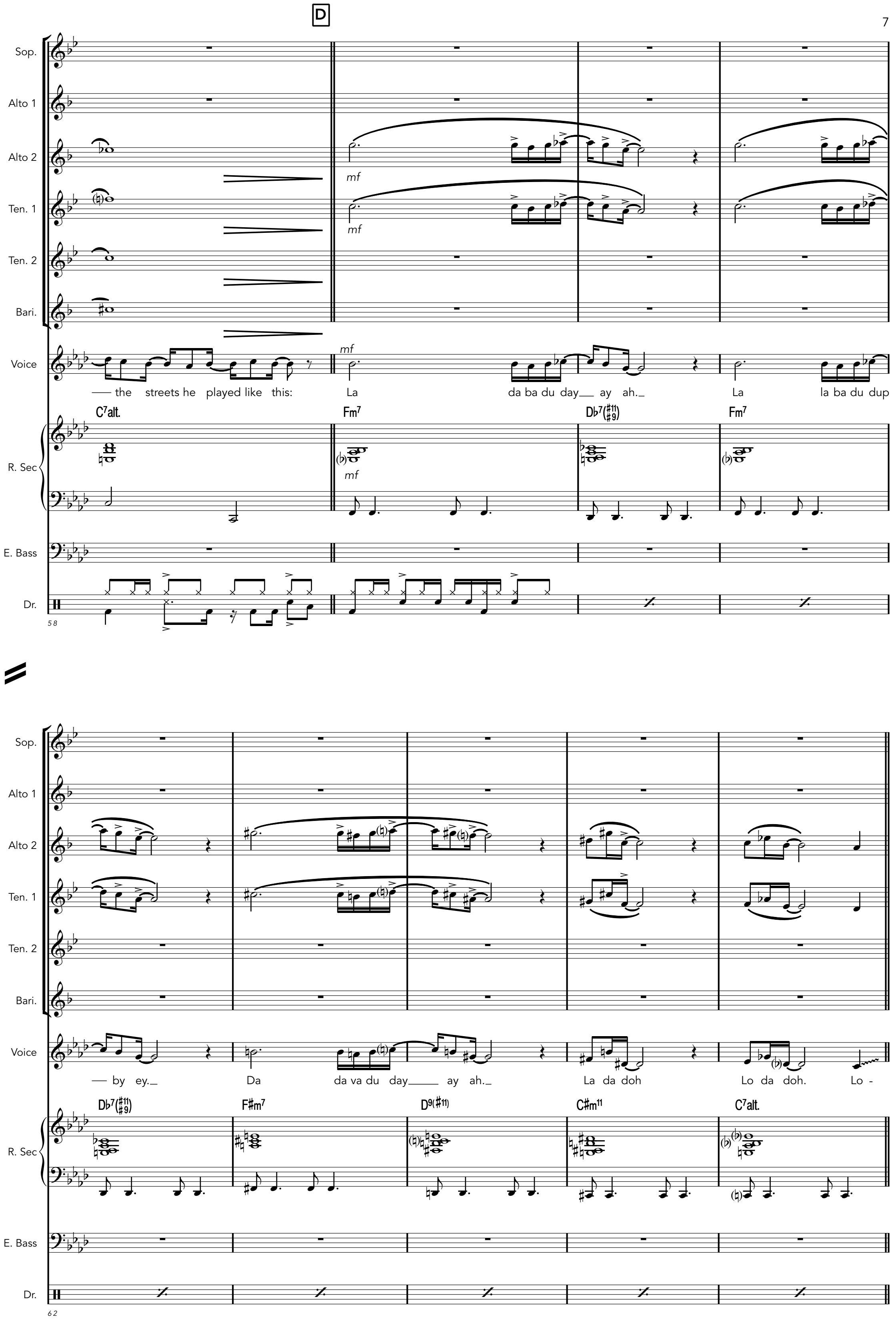
D
Sop.
Alto 1
Alto 2
Ten. 1
Ten. 2
Bari.
Voice
R. Sec
E. Bass
Dr.
mf
— the streets he played like this: La da ba du day__ ay ah.__ La la ba du dup
C7alt.
Fm7
Db7(#11 #9)
Fm7
58
— by ey.__ Da da va du day____ ay ah.__ La da doh Lo da doh. Lo -
Db7(#11 #9)
F#m7
D9(#11)
C#m11
C7alt.
62

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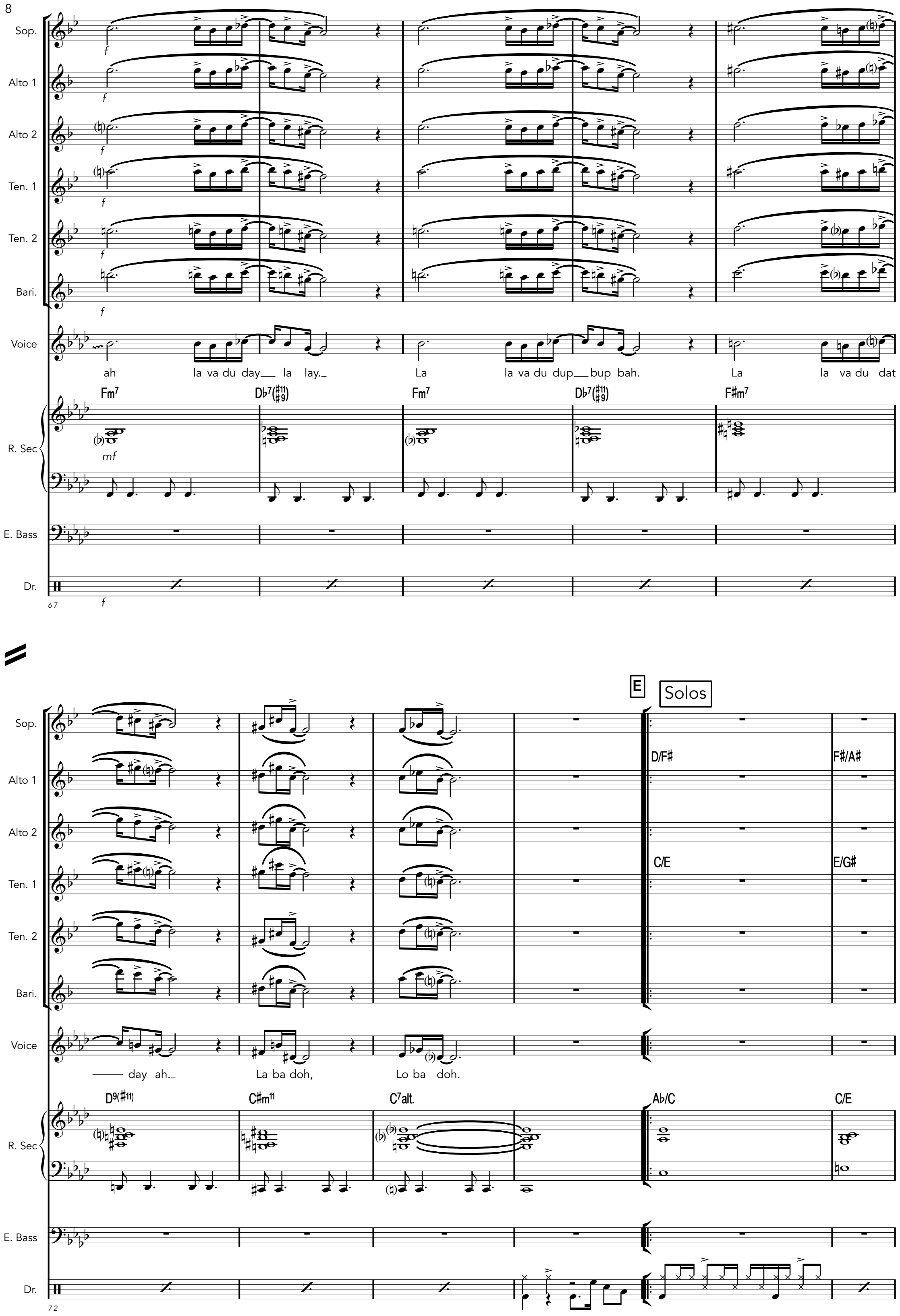
Sop.
Alto 1
Alto 2
Ten. 1
Ten. 2
Bari.
Voice
R. Sec
E. Bass
Dr.
f
mf
ah la va du day la lay.
La la va du dup bup bah.
La la va du dat
Fm7
D♭7(♯11 ♯9)
Fm7
D♭7(♯11 ♯9)
F♯m7
67
day ah.
La ba doh,
Lo ba doh.
D9(♯11)
C♯m11
C7alt.
E
Solos
D/F♯
F♯/A♯
C/E
E/G♯
A♭/C
C/E
72

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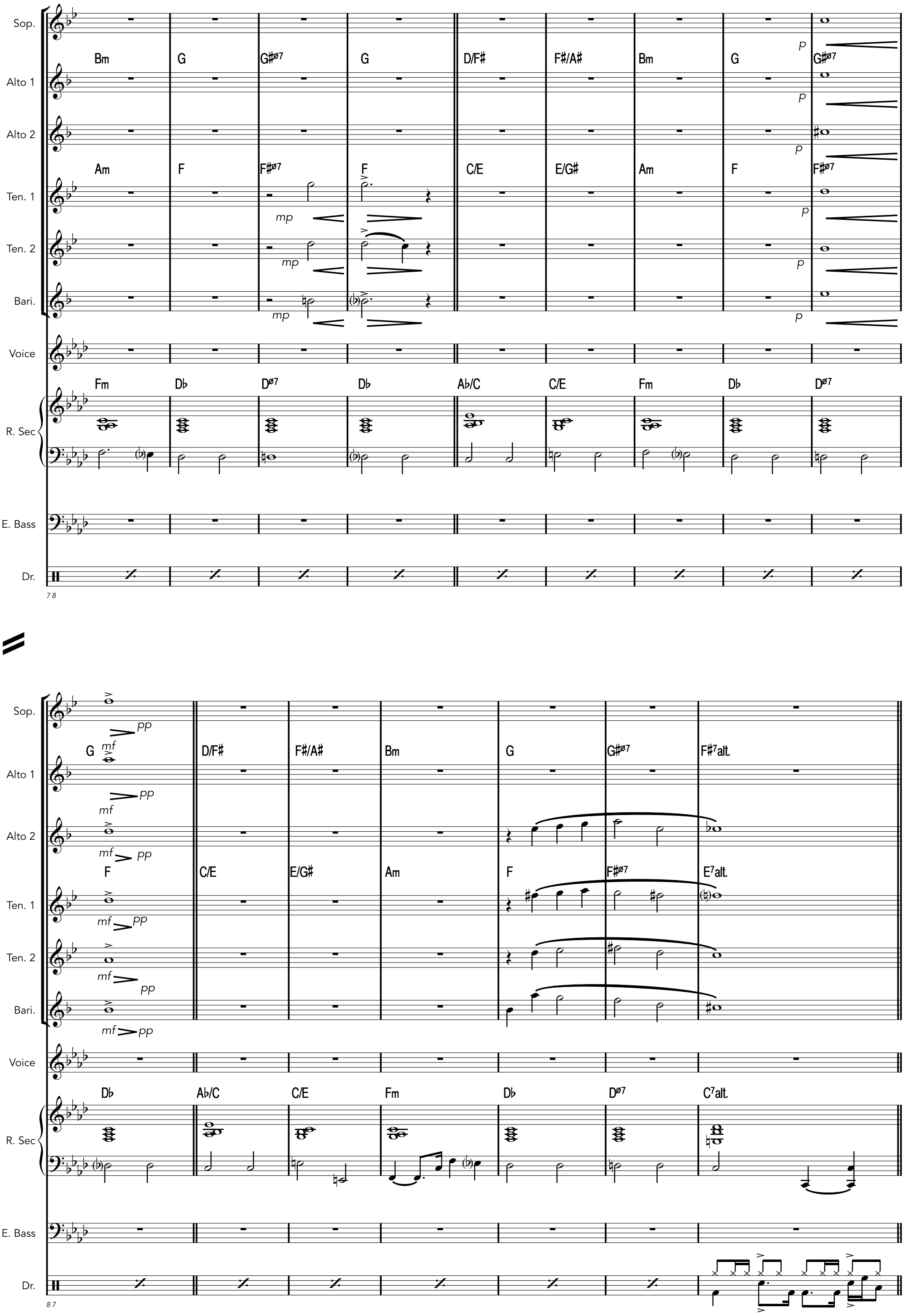
Sop.
Alto 1
Alto 2
Ten. 1
Ten. 2
Bari.
Voice
R. Sec
E. Bass
Dr.
Bm
G
G#ø7
G
D/F#
F#/A#
Bm
G
G#ø7
Am
F
F#ø7
F
C/E
E/G#
Am
F
F#ø7
Fm
Db
Dø7
Db
Ab/C
C/E
Fm
Db
Dø7
mp
mp
mp
p
p
p
p
p
p
78
G
D/F#
F#/A#
Bm
G
G#ø7
F#7alt.
F
C/E
E/G#
Am
F
F#ø7
E7alt.
Db
Ab/C
C/E
Fm
Db
Dø7
C7alt.
mf
pp
mf
pp
mf
pp
mf
pp
mf
pp
mf
pp
87

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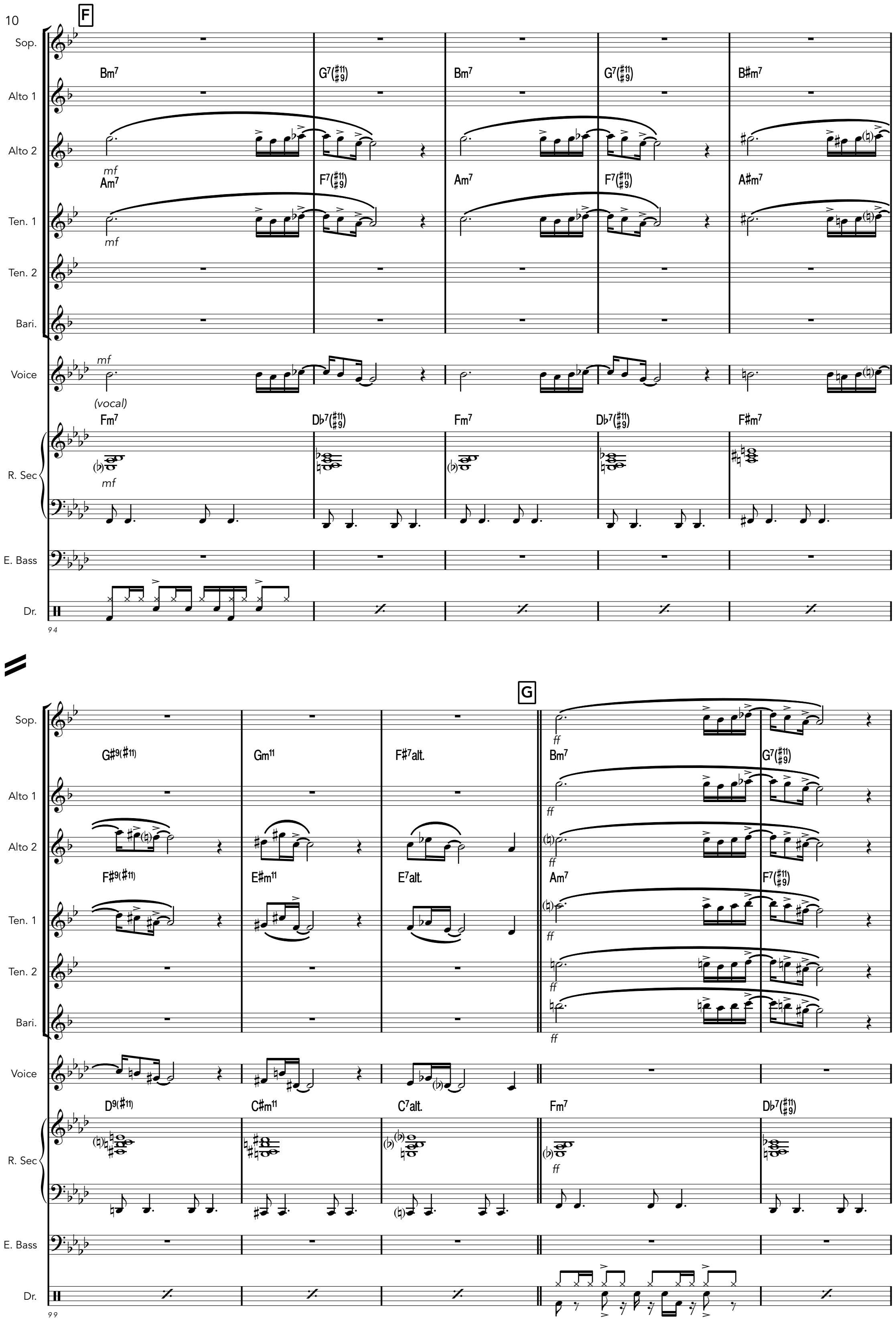
F
Sop.
Alto 1
Alto 2
Ten. 1
Ten. 2
Bari.
Voice
R. Sec
E. Bass
Dr.
Bm7
G7(#11 #9)
B#m7
Am7
F7(#11 #9)
A#m7
Fm7
Db7(#11 #9)
F#m7
mf
(vocal)
94
G#9(#11)
Gm11
F#7alt.
F#9(#11)
E#m11
E7alt.
D9(#11)
C#m11
C7alt.
G
ff
99

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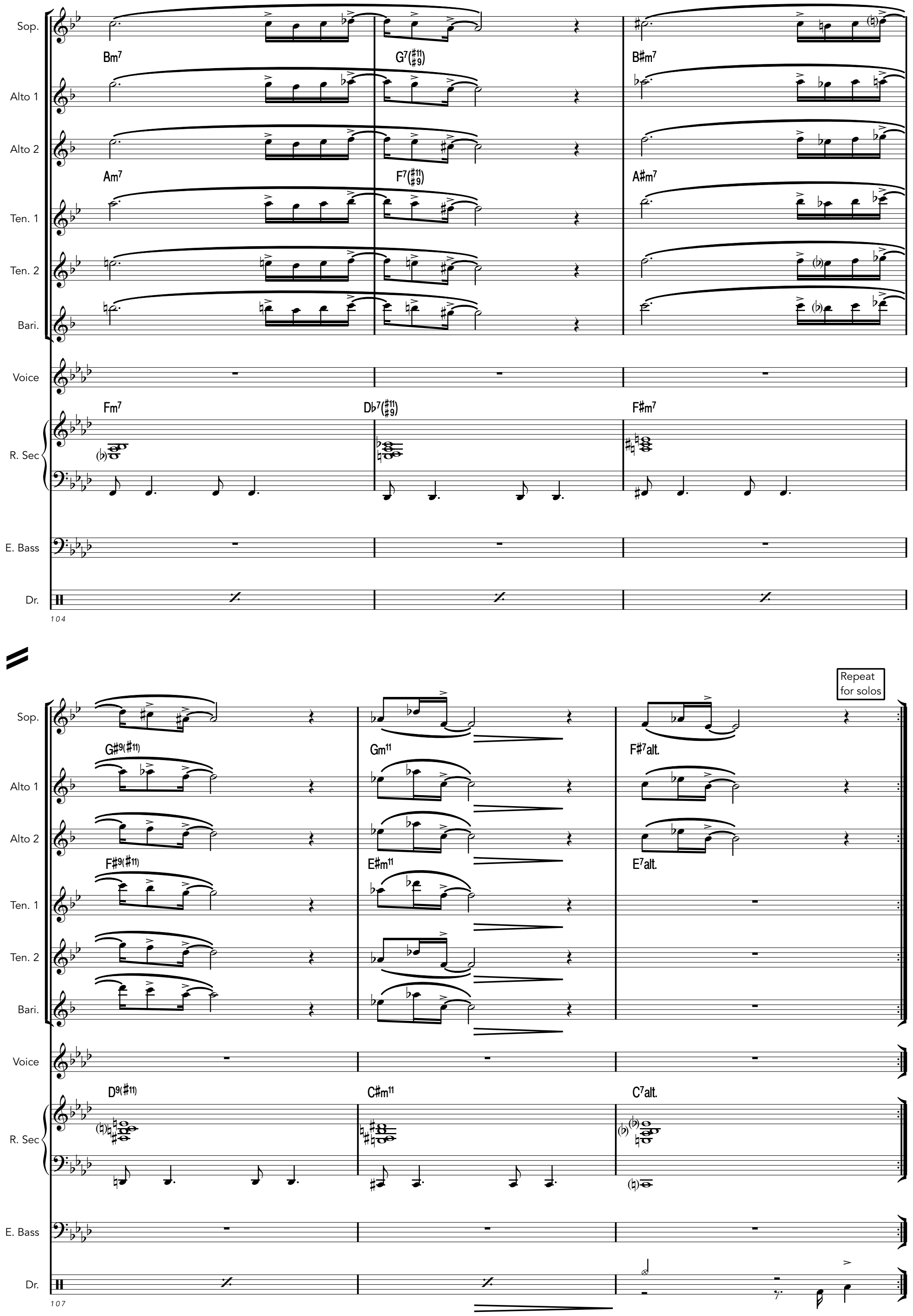
Sop.
Alto 1
Alto 2
Ten. 1
Ten. 2
Bari.
Voice
R. Sec
E. Bass
Dr.
Bm7
G7(♯11 ♯9)
B♯m7
Am7
F7(♯11 ♯9)
A♯m7
Fm7
D♭7(♯11 ♯9)
F♯m7
104
Repeat for solos
G♯9(♯11)
Gm11
F♯7alt.
F♯9(♯11)
E♯m11
E7alt.
D9(♯11)
C♯m11
C7alt.
107

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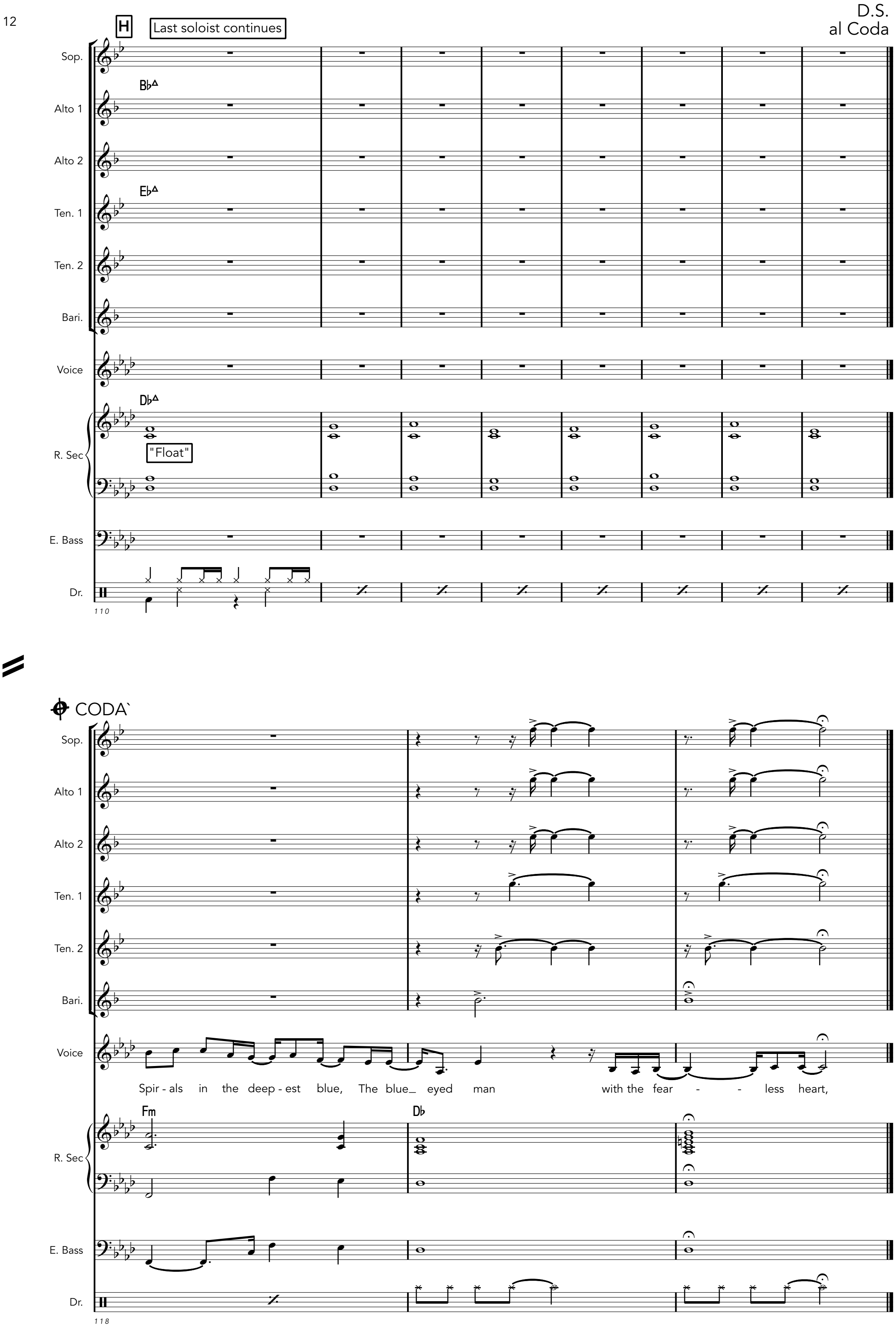
H
Last soloist continues
D.S.
al Coda
Sop.
Alto 1
Alto 2
Ten. 1
Ten. 2
Bari.
Voice
R. Sec
E. Bass
Dr.
B♭Δ
E♭Δ
D♭Δ
"Float"
110
CODA`
Fm
D♭
Spir - als in the deep - est blue, The blue_ eyed man with the fear - - less heart,
118

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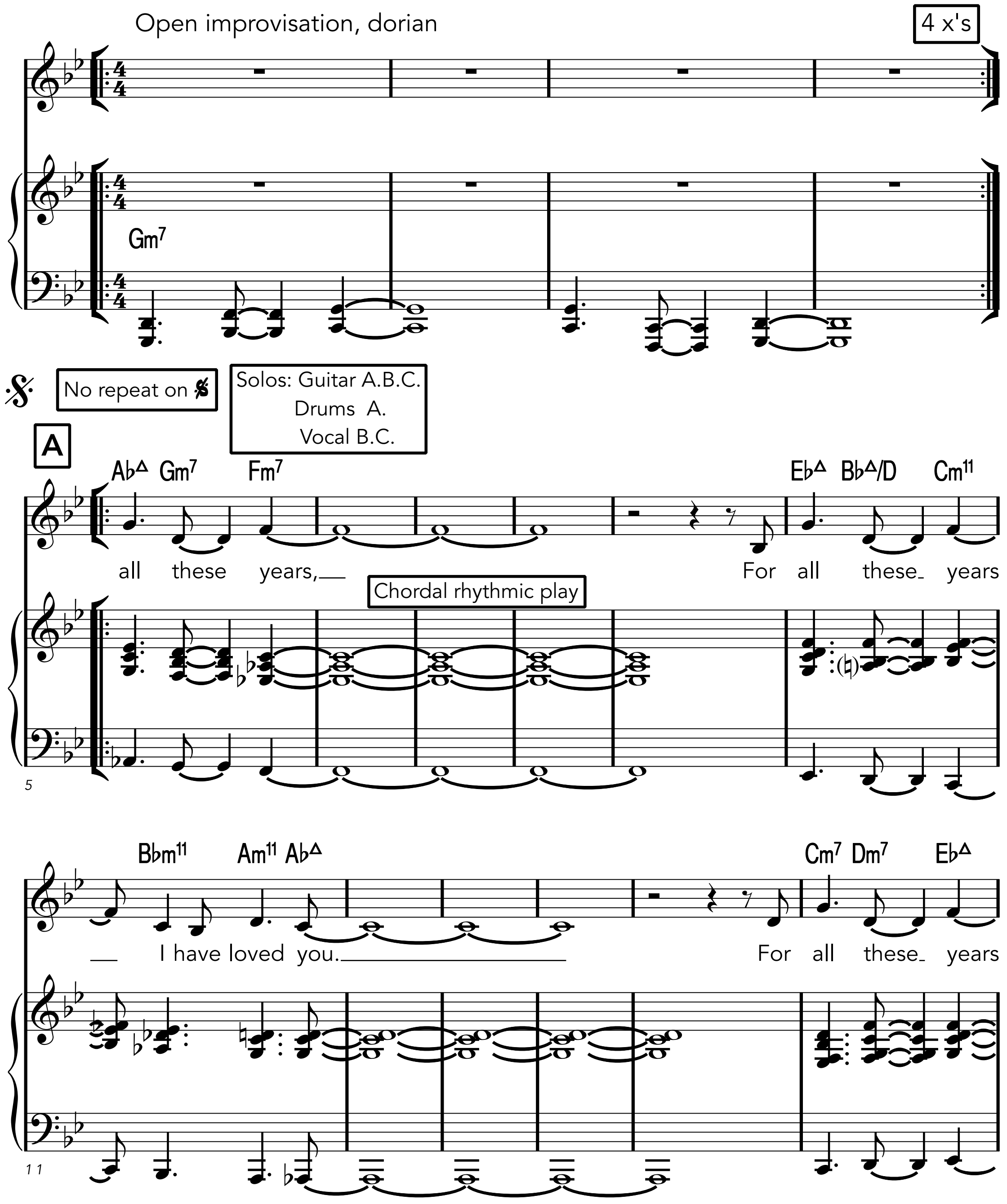
Driving 8ths

No One Else But You

♩ = 180

L. Carriage.


Open improvisation, dorian
4 x's
Gm7
No repeat on 𝄋
Solos: Guitar A.B.C.
Drums A.
Vocal B.C.
A
Ab△ Gm7 Fm7
Eb△ Bb△/D Cm11
all these years,
For all these years
Chordal rhythmic play
5
Bbm11 Am11 Ab△
Cm7 Dm7 Eb△
I have loved you.
For all these years
11

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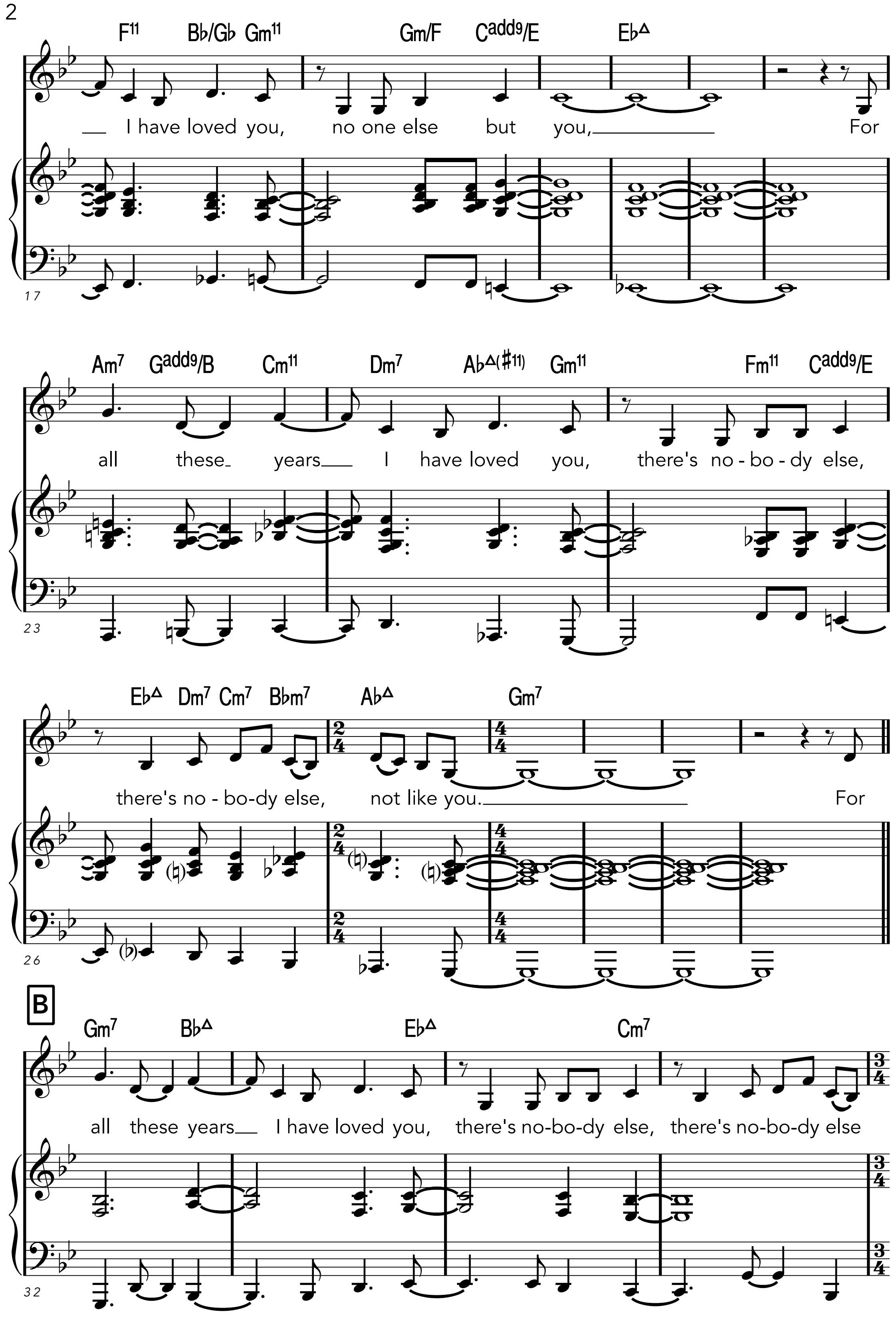
F11 B♭/G♭ Gm11 Gm/F Cadd9/E E♭△
I have loved you, no one else but you, For
17
Am7 Gadd9/B Cm11 Dm7 A♭△(♯11) Gm11 Fm11 Cadd9/E
all these years I have loved you, there's no - bo - dy else,
23
E♭△ Dm7 Cm7 B♭m7 A♭△ Gm7
there's no - bo-dy else, not like you. For
26
B
Gm7 B♭△ E♭△ Cm7
all these years I have loved you, there's no-bo-dy else, there's no-bo-dy else
32

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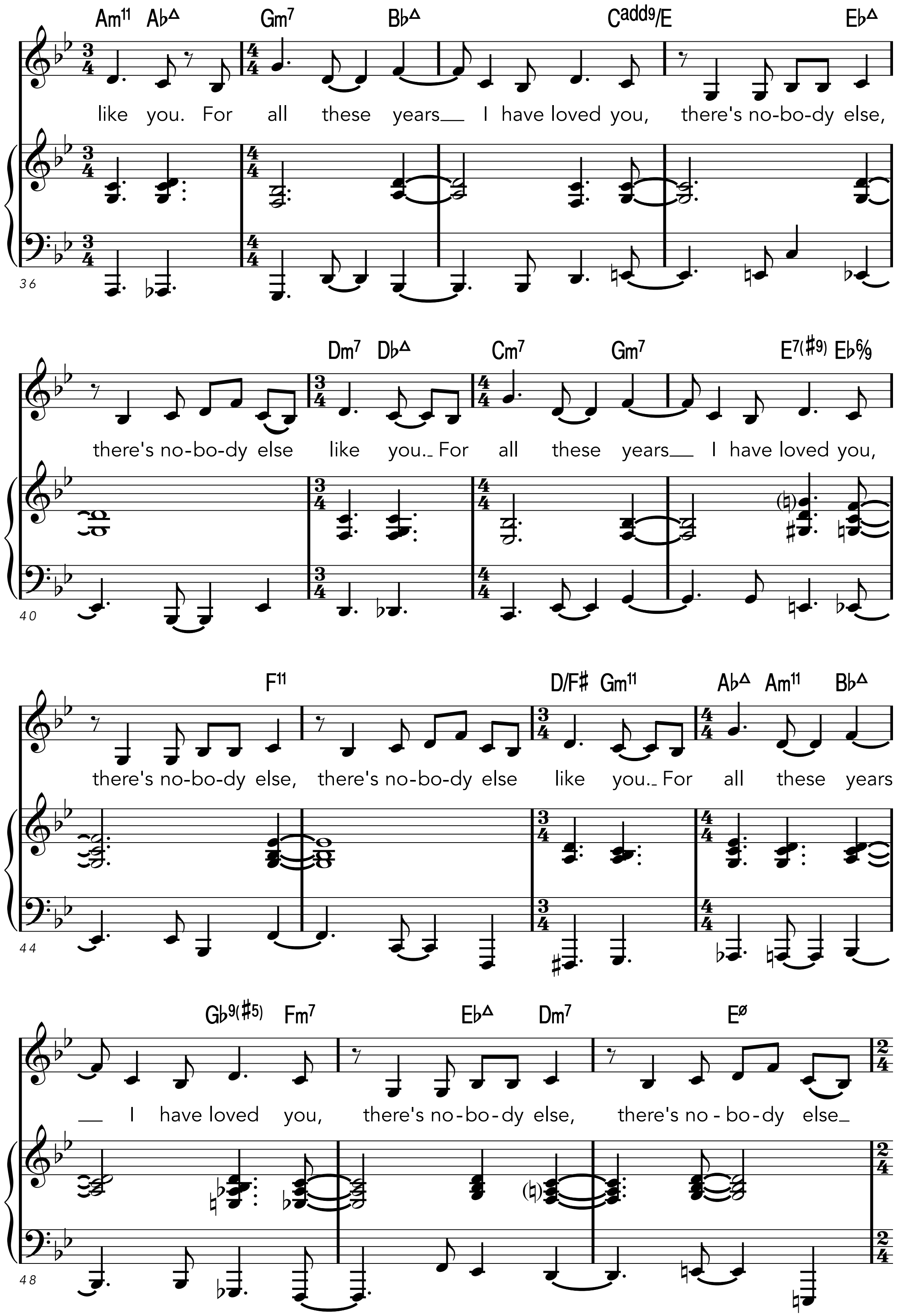
Am11 Ab△ Gm7 Bb△ Cadd9/E Eb△
like you. For all these years___ I have loved you, there's no-bo-dy else,
36
Dm7 Db△ Cm7 Gm7 E7(#9) Eb6/9
there's no-bo-dy else like you._ For all these years___ I have loved you,
40
F11 D/F# Gm11 Ab△ Am11 Bb△
there's no-bo-dy else, there's no-bo-dy else like you._ For all these years
44
Gb9(#5) Fm7 Eb△ Dm7 Eø
___ I have loved you, there's no-bo-dy else, there's no - bo-dy else_
48

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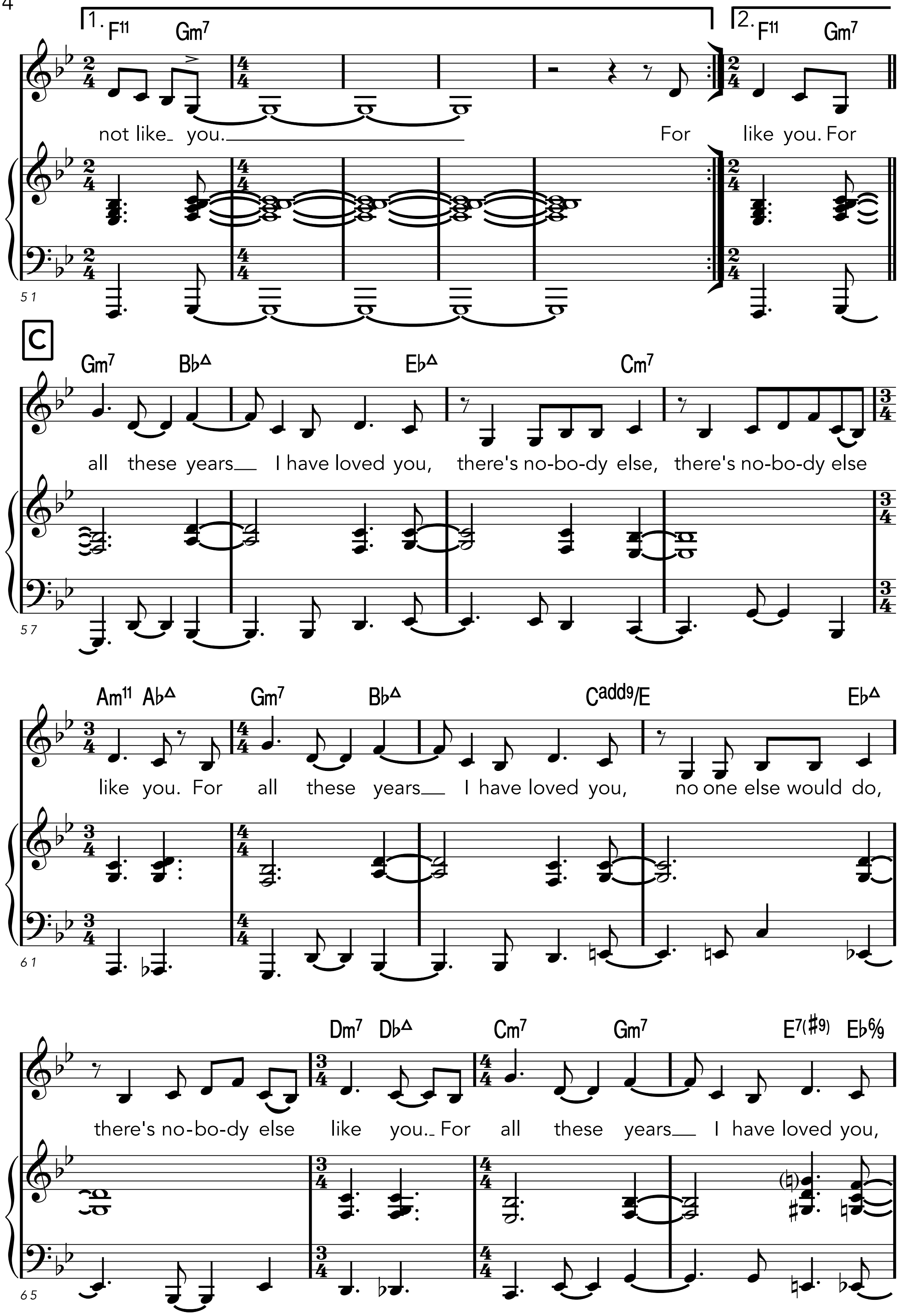
1.
F11 Gm7
not like_ you.__ For
2.
F11 Gm7
like you. For
51
C
Gm7 Bb△ Eb△ Cm7
all these years__ I have loved you, there's no-bo-dy else, there's no-bo-dy else
57
Am11 Ab△ Gm7 Bb△ Cadd9/E Eb△
like you. For all these years__ I have loved you, no one else would do,
61
Dm7 Db△ Cm7 Gm7 E7(#9) Eb6/9
there's no-bo-dy else like you._ For all these years__ I have loved you,
65

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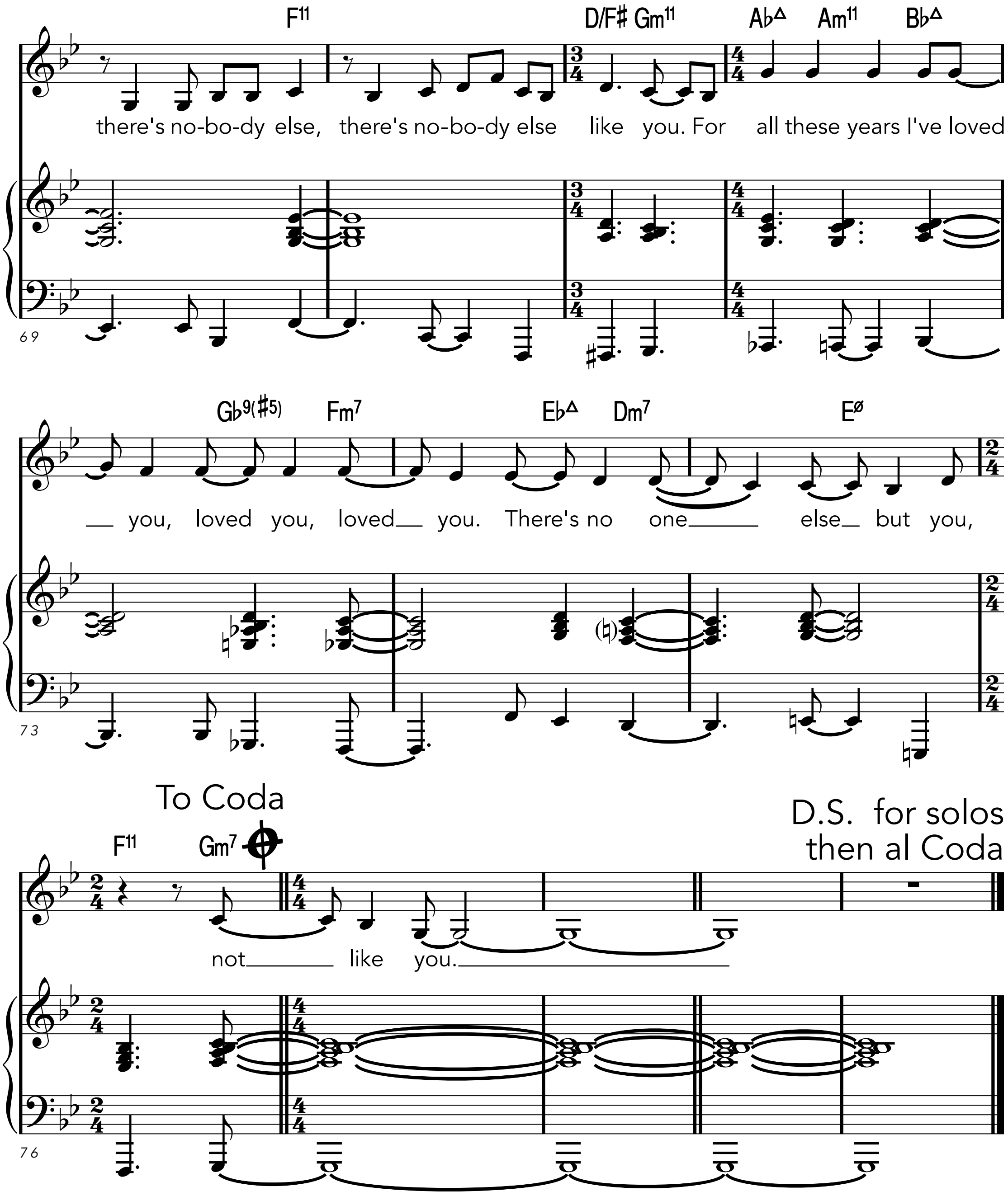
F11
D/F# Gm11
Ab△ Am11 Bb△
there's no-bo-dy else, there's no-bo-dy else like you. For all these years I've loved
69
Gb9(#5) Fm7
Eb△ Dm7
Eø
you, loved you, loved you. There's no one else but you,
(♮)
73
To Coda
F11 Gm7
D.S. for solos
then al Coda
not like you.
76

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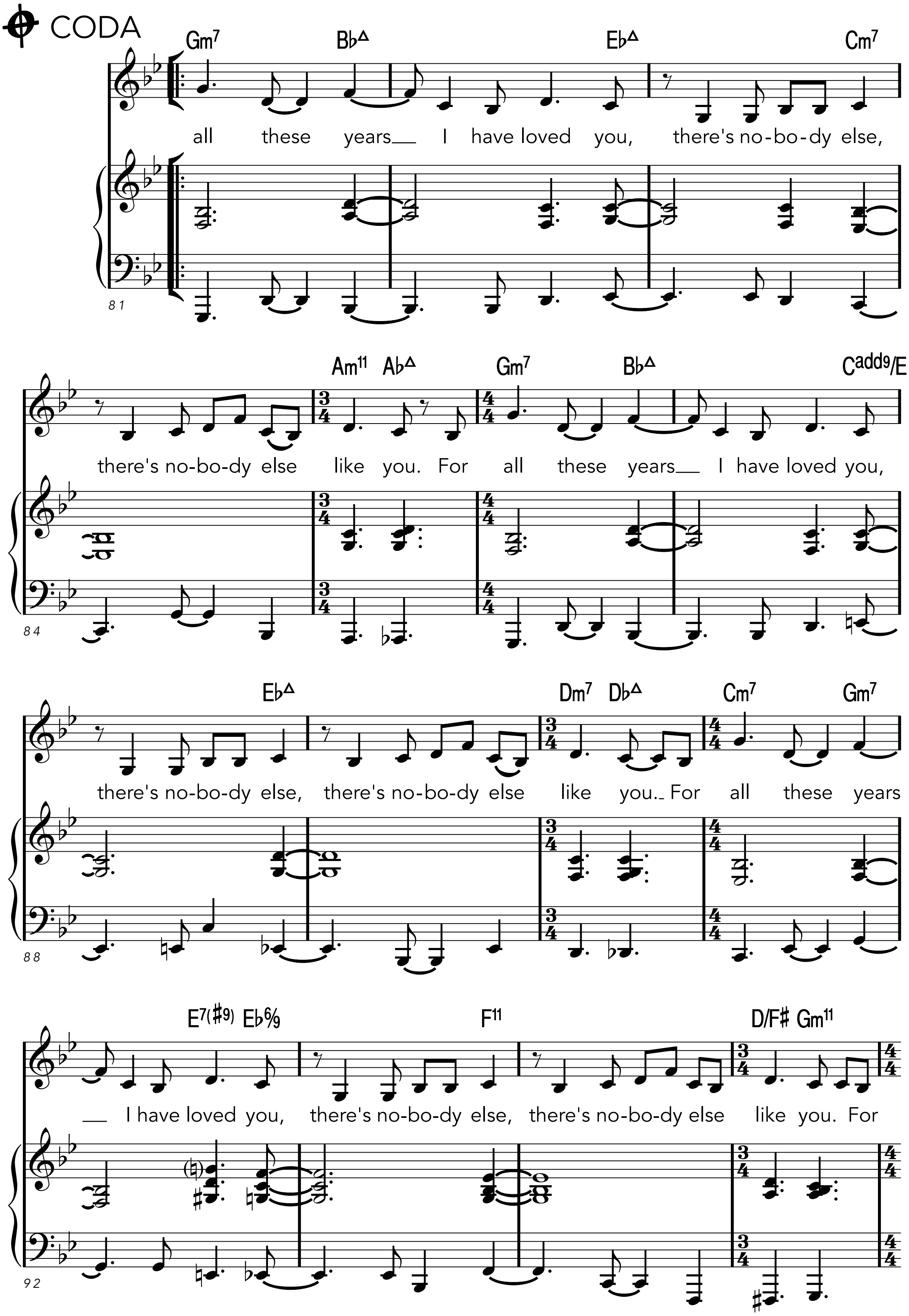
CODA
Gm7
B♭Δ
E♭Δ
Cm7
all these years I have loved you, there's no-bo-dy else,
81
Am11
A♭Δ
Gm7
B♭Δ
Cadd9/E
there's no-bo-dy else like you. For all these years I have loved you,
84
E♭Δ
Dm7
D♭Δ
Cm7
Gm7
there's no-bo-dy else, there's no-bo-dy else like you. For all these years
88
E7(♯9)
E♭6/9
F11
D/F♯
Gm11
I have loved you, there's no-bo-dy else, there's no-bo-dy else like you. For
92

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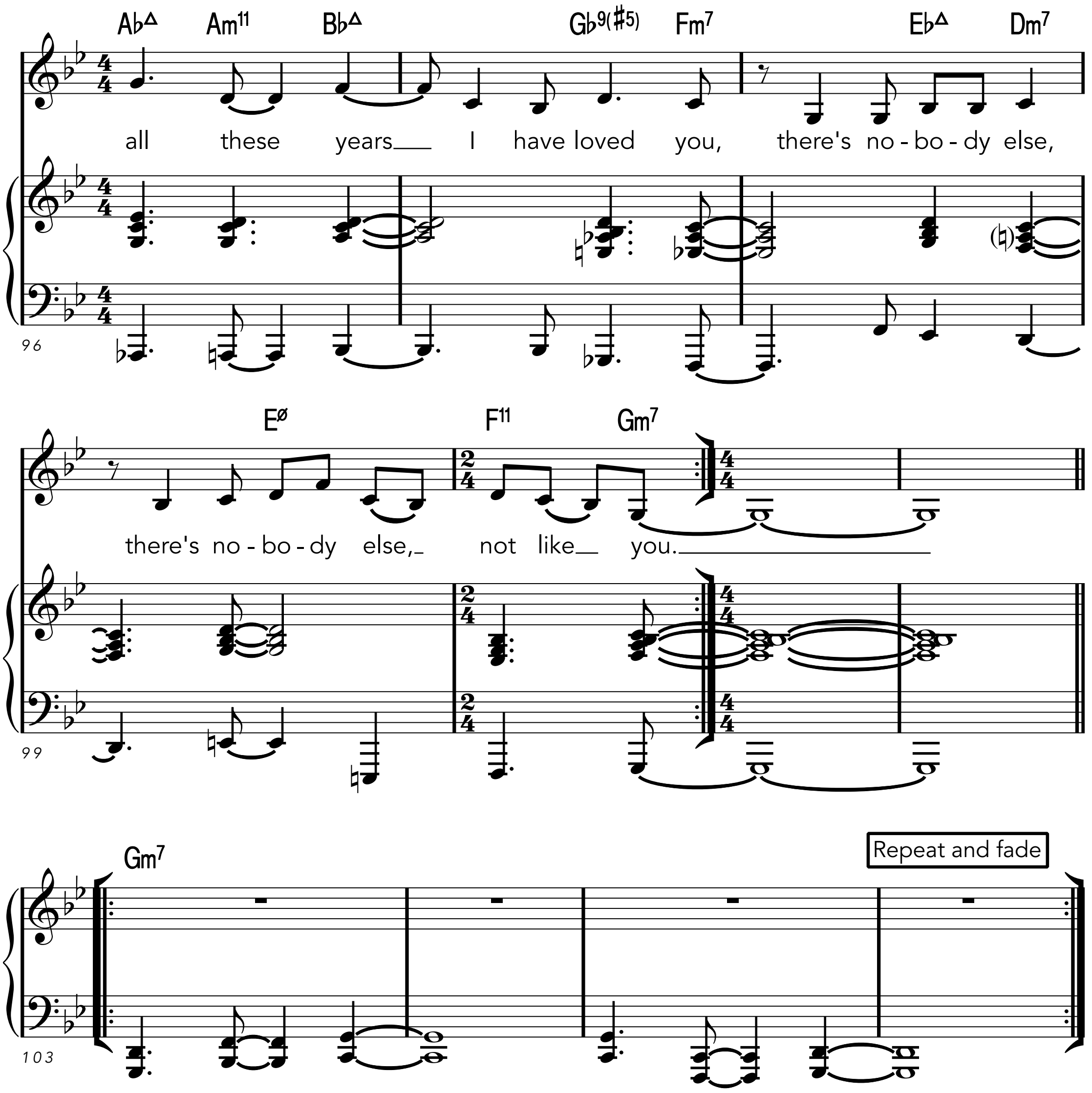
Ab△
Am11
Bb△
Gb9(#5)
Fm7
Eb△
Dm7
all these years___ I have loved you, there's no-bo-dy else,
96
Eø
F11
Gm7
there's no-bo-dy else,_ not like_ you.___
99
Gm7
103

Repeat and fade

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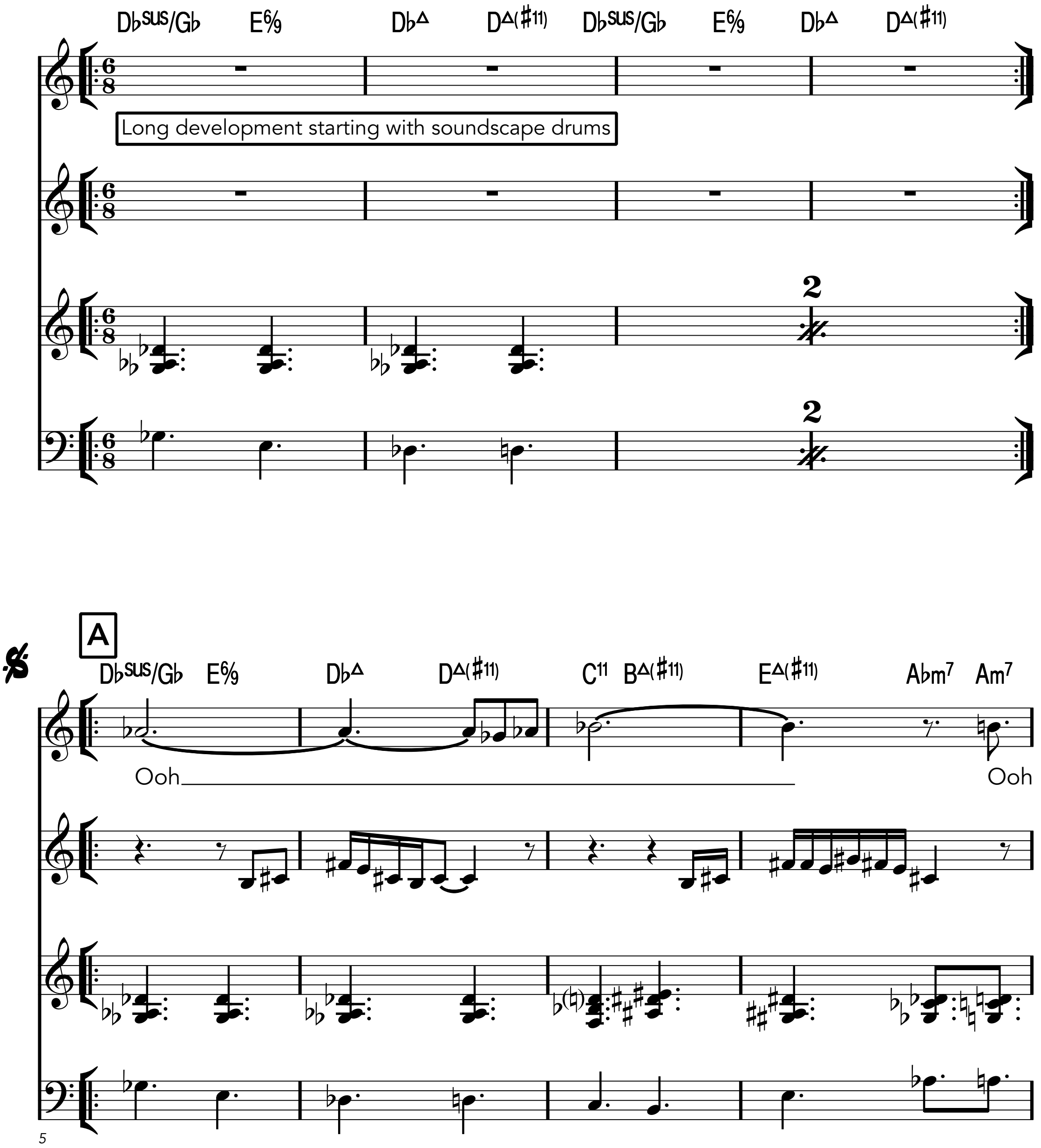
Blank Slate

L. Carriage

Swing 16ths

♩. = 37


Db sus/Gb
E6/9
Db△
D△(#11)
Db sus/Gb
E6/9
Db△
D△(#11)
Long development starting with soundscape drums
2
2
A
C11
B△(#11)
E△(#11)
Abm7
Am7
Ooh
Ooh
5

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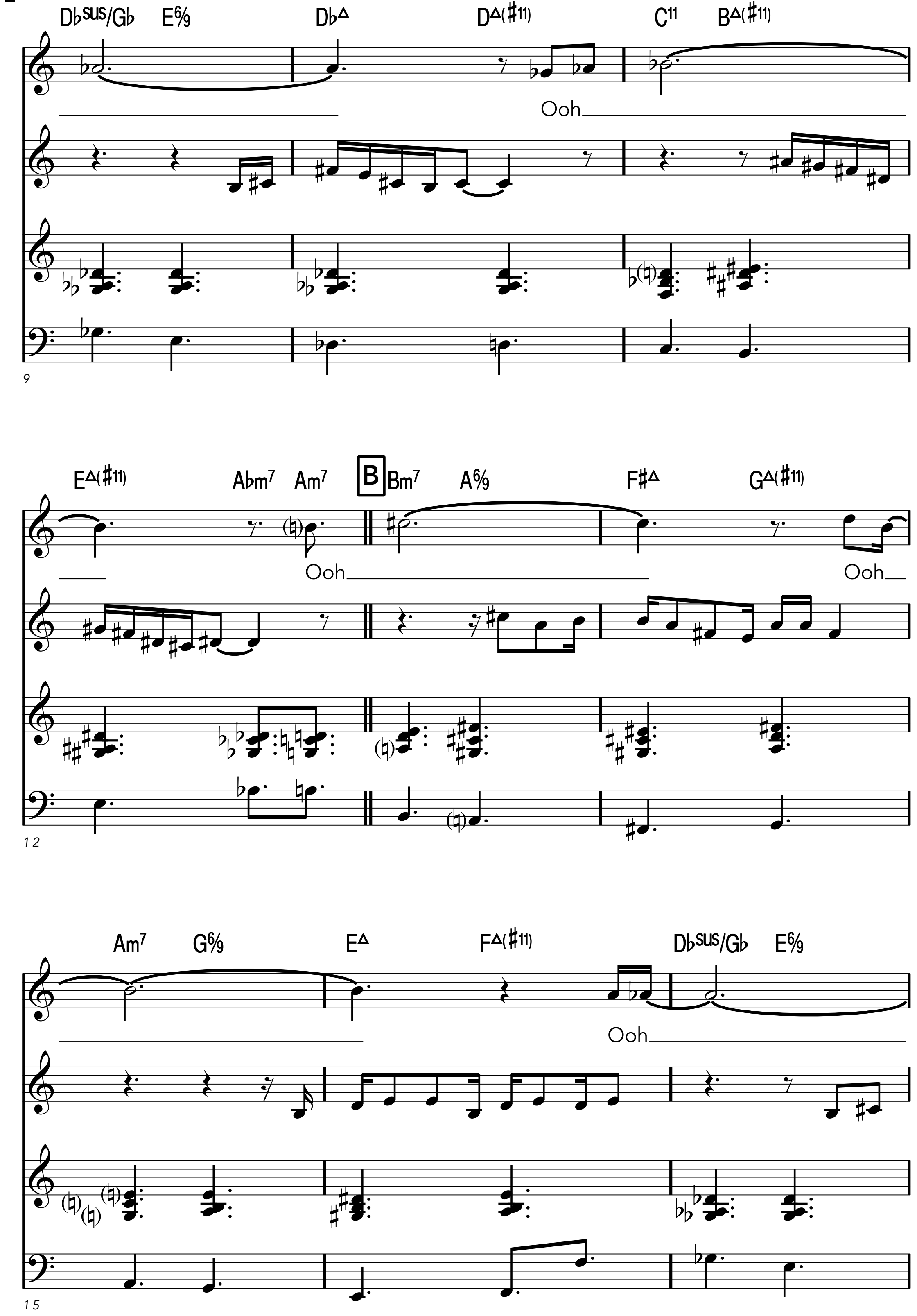
D♭sus/G♭ E6/9
D♭Δ
DΔ(♯11)
C11 BΔ(♯11)
Ooh
9
EΔ(♯11)
A♭m7 Am7
B
Bm7 A6/9
F♯Δ
GΔ(♯11)
Ooh
Ooh
12
Am7 G6/9
EΔ
FΔ(♯11)
D♭sus/G♭ E6/9
Ooh
15

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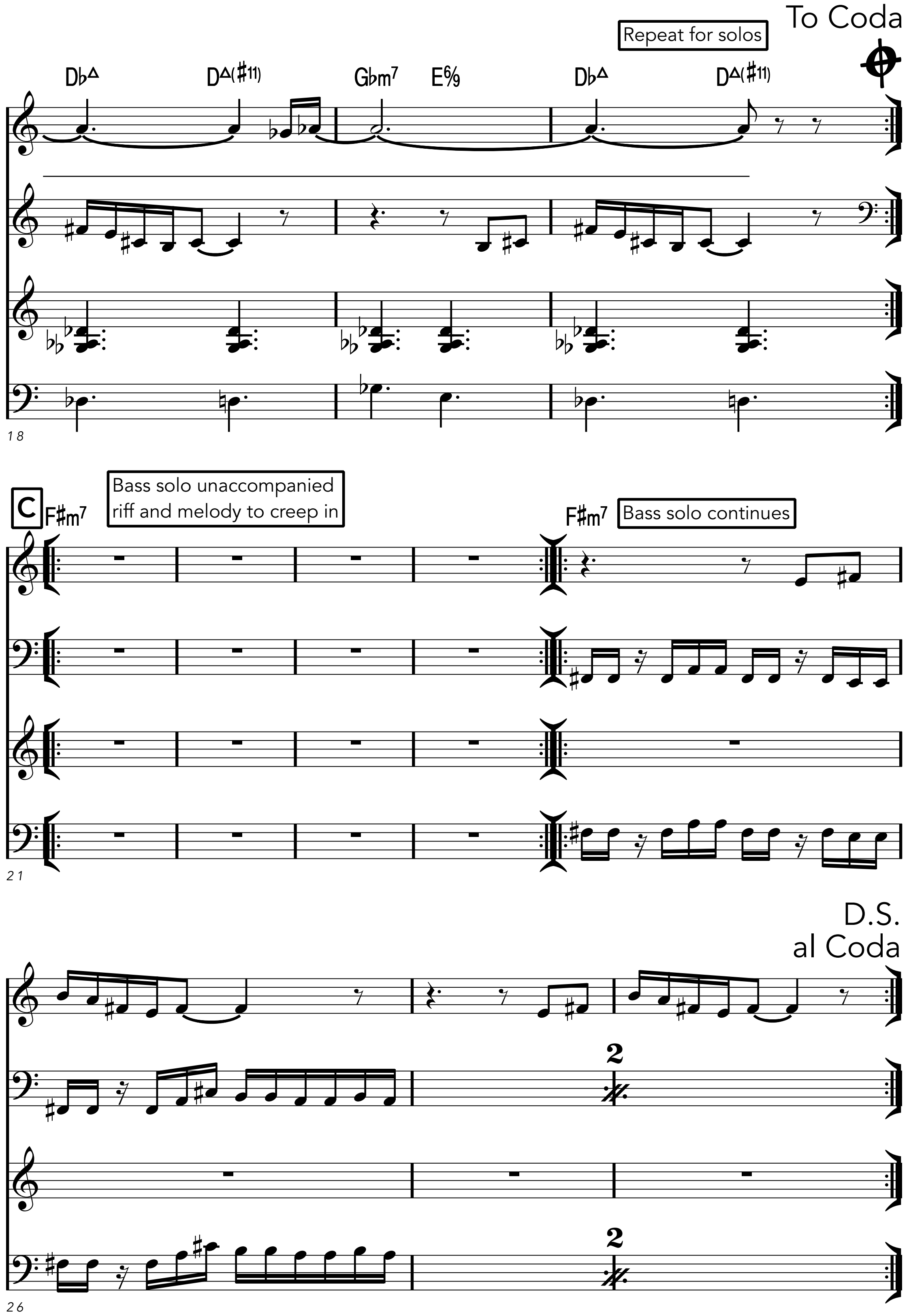
To Coda
Repeat for solos
D♭△
D△(♯11)
G♭m7
E6/9
D♭△
D△(♯11)
18
C
F♯m7
Bass solo unaccompanied riff and melody to creep in
F♯m7
Bass solo continues
21
D.S. al Coda
2
2
26

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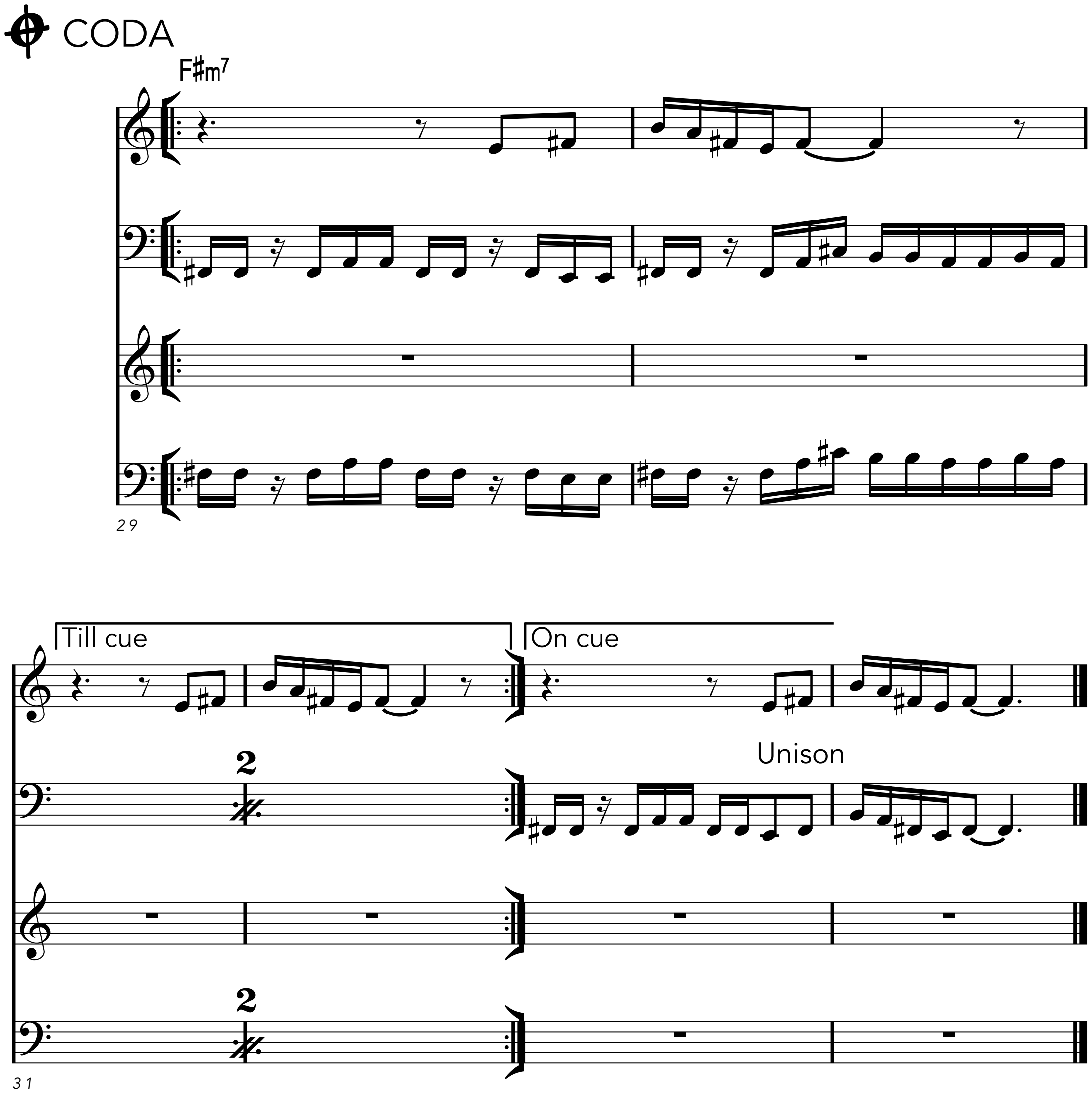
CODA
F♯m7
29
Till cue
On cue
2
Unison
2
31

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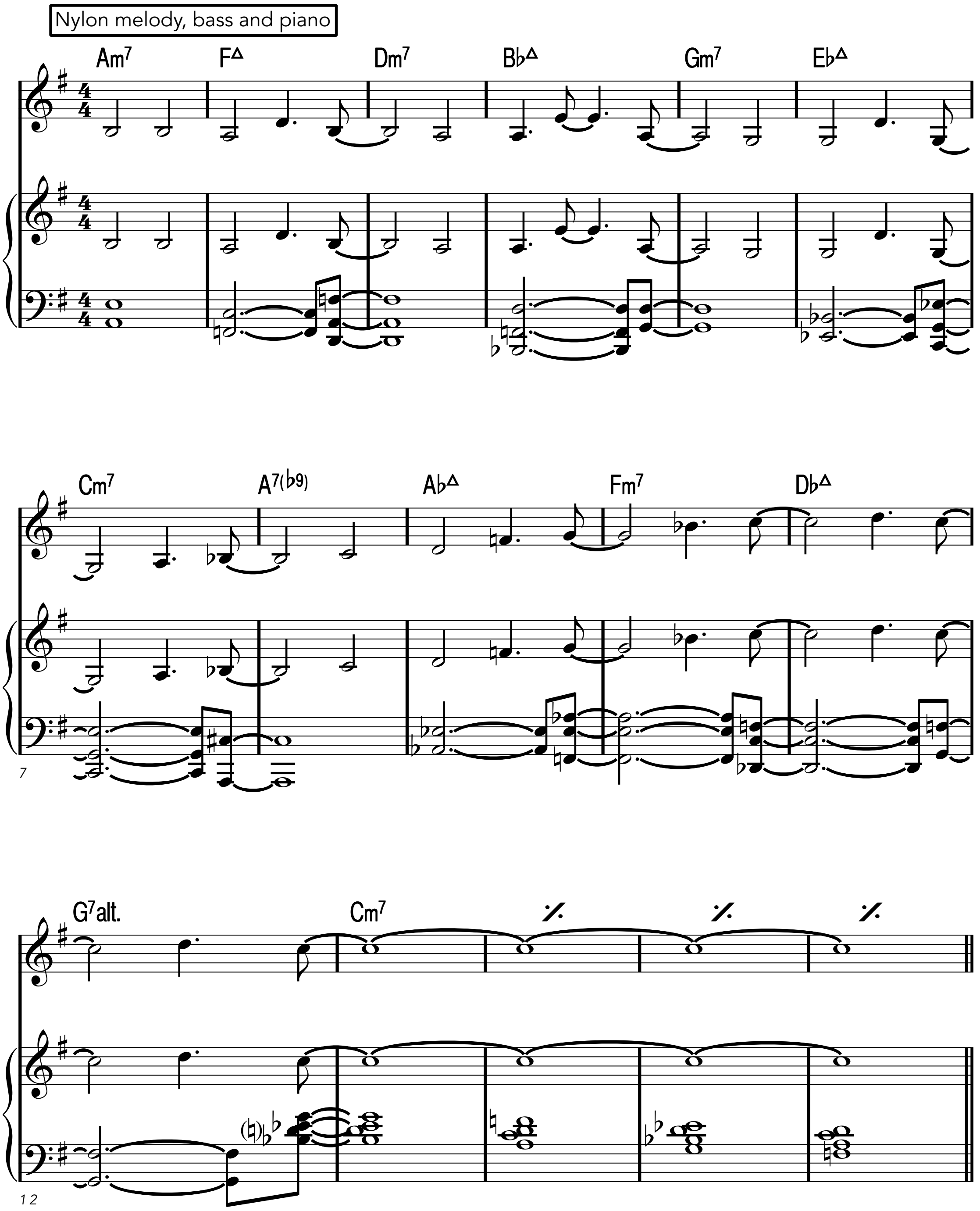
Second Moon

Up latin

♩ = 176

L. Carriage.


Nylon melody, bass and piano
Am7
F△
Dm7
B♭△
Gm7
E♭△
Cm7
A7(♭9)
A♭△
Fm7
D♭△
G7alt.
Cm7
7
12

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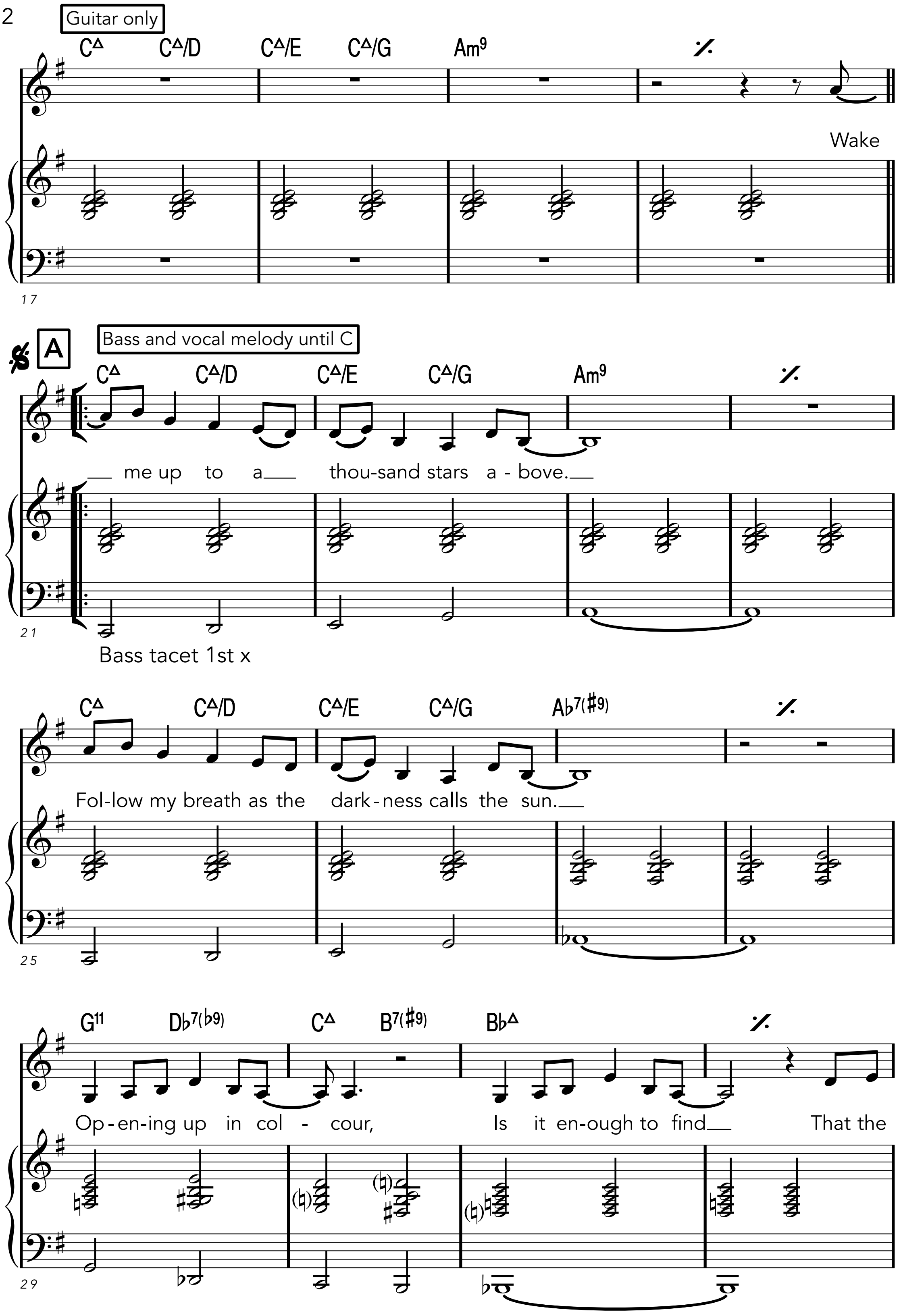
Guitar only
CΔ
CΔ/D
CΔ/E
CΔ/G
Am9
Wake
17
A
Bass and vocal melody until C
CΔ
CΔ/D
CΔ/E
CΔ/G
Am9
— me up to a — thou-sand stars a - bove. —
21
Bass tacet 1st x
CΔ
CΔ/D
CΔ/E
CΔ/G
Ab7(#9)
Fol-low my breath as the dark-ness calls the sun. —
25
G11
Db7(b9)
CΔ
B7(#9)
BbΔ
Op - en-ing up in col - cour, Is it en-ough to find — That the
29

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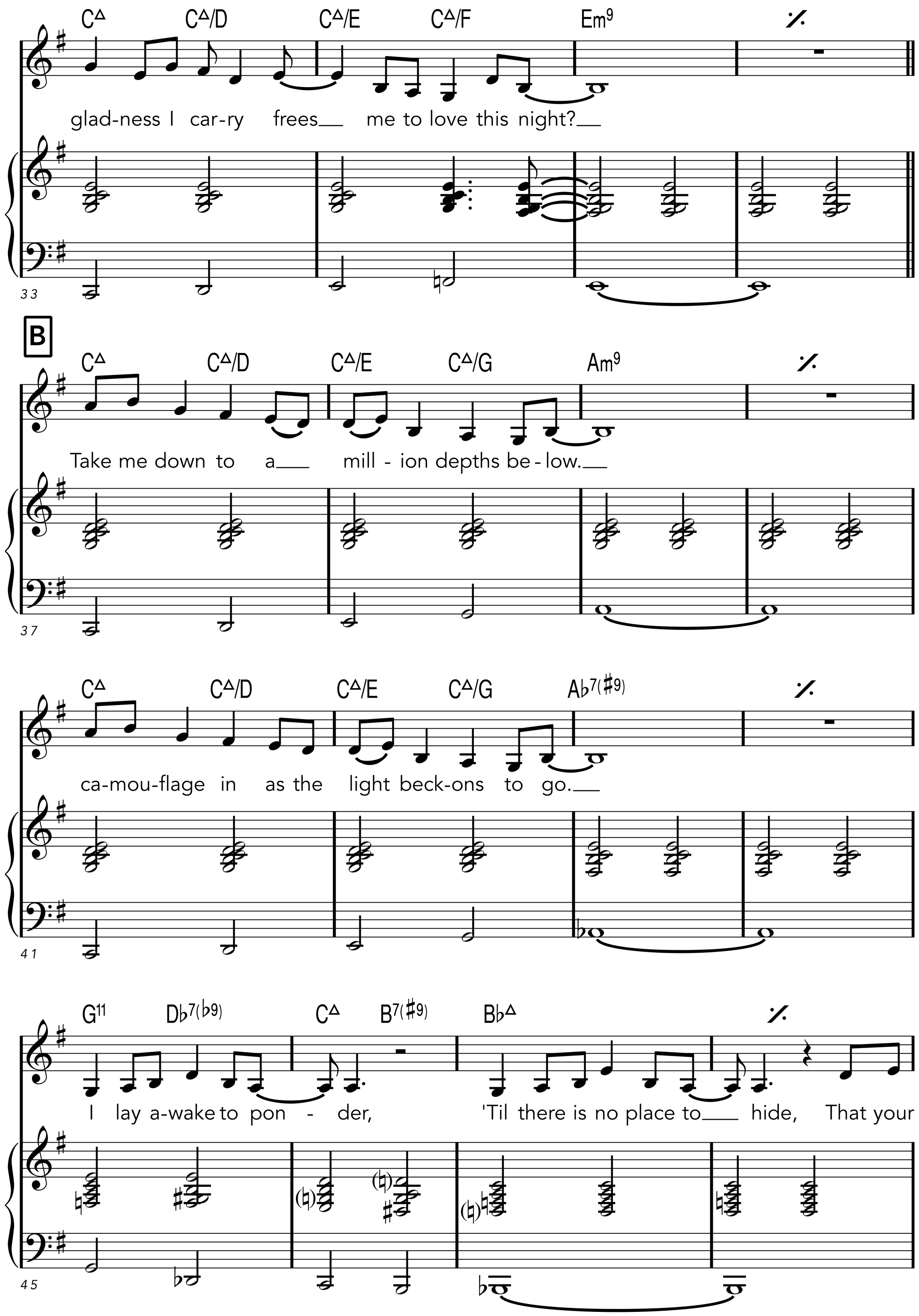
CΔ C∆/D C∆/E C∆/F Em9 ⁒
glad-ness I car-ry frees__ me to love this night?__
33
B
CΔ C∆/D C∆/E C∆/G Am9 ⁒
Take me down to a__ mill - ion depths be - low.__
37
CΔ C∆/D C∆/E C∆/G A♭7(♯9) ⁒
ca-mou-flage in as the light beck-ons to go.__
41
G11 D♭7(♭9) CΔ B7(♯9) B♭Δ ⁒
I lay a-wake to pon - der, 'Til there is no place to__ hide, That your
45

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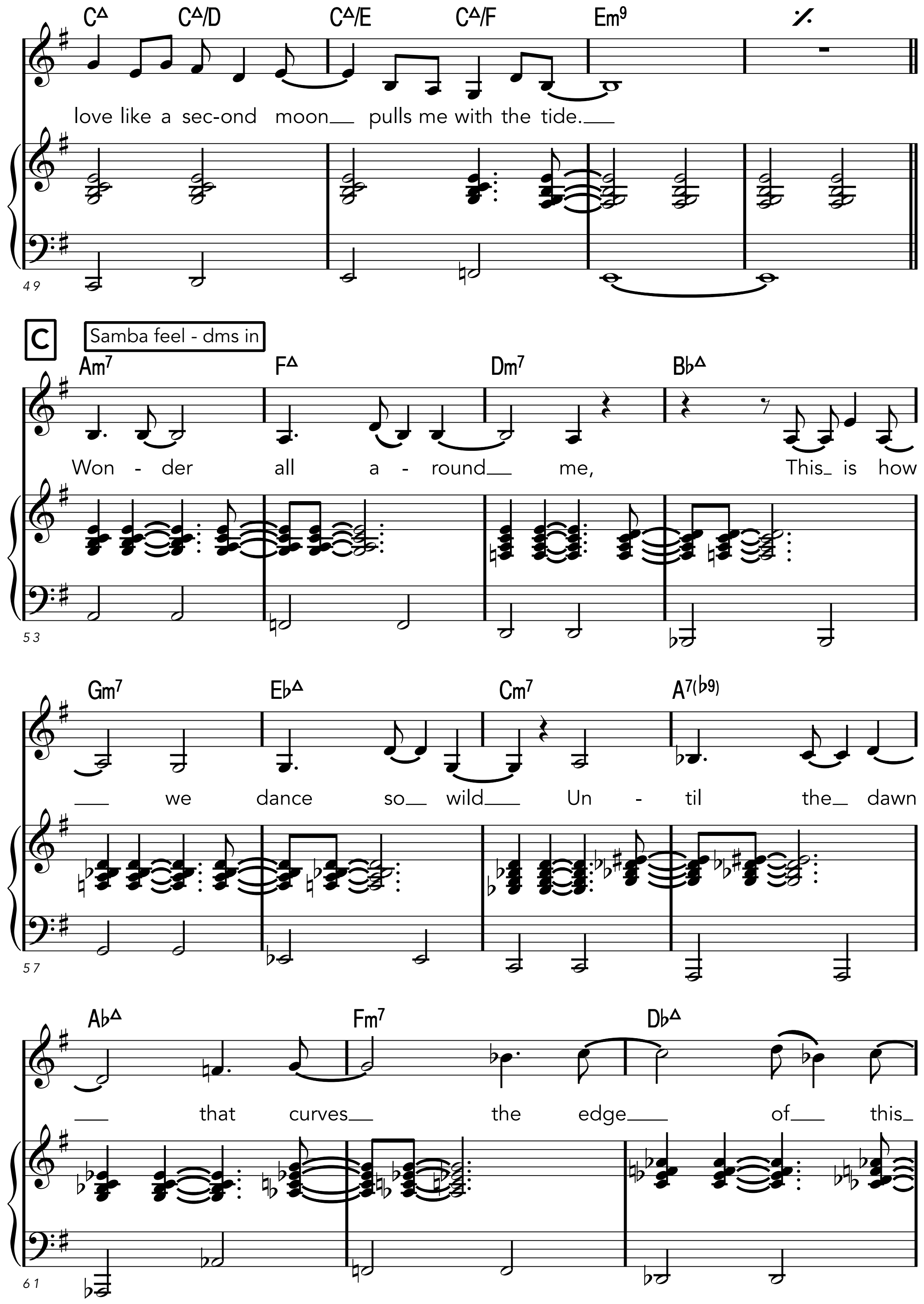
CΔ
CΔ/D
CΔ/E
CΔ/F
Em9
love like a sec-ond moon pulls me with the tide.
49
C
Samba feel - dms in
Am7
F∆
Dm7
Bb∆
Won - der all a - round me, This is how
53
Gm7
Eb∆
Cm7
A7(b9)
we dance so wild Un - til the dawn
57
Ab∆
Fm7
Db∆
that curves the edge of this
61

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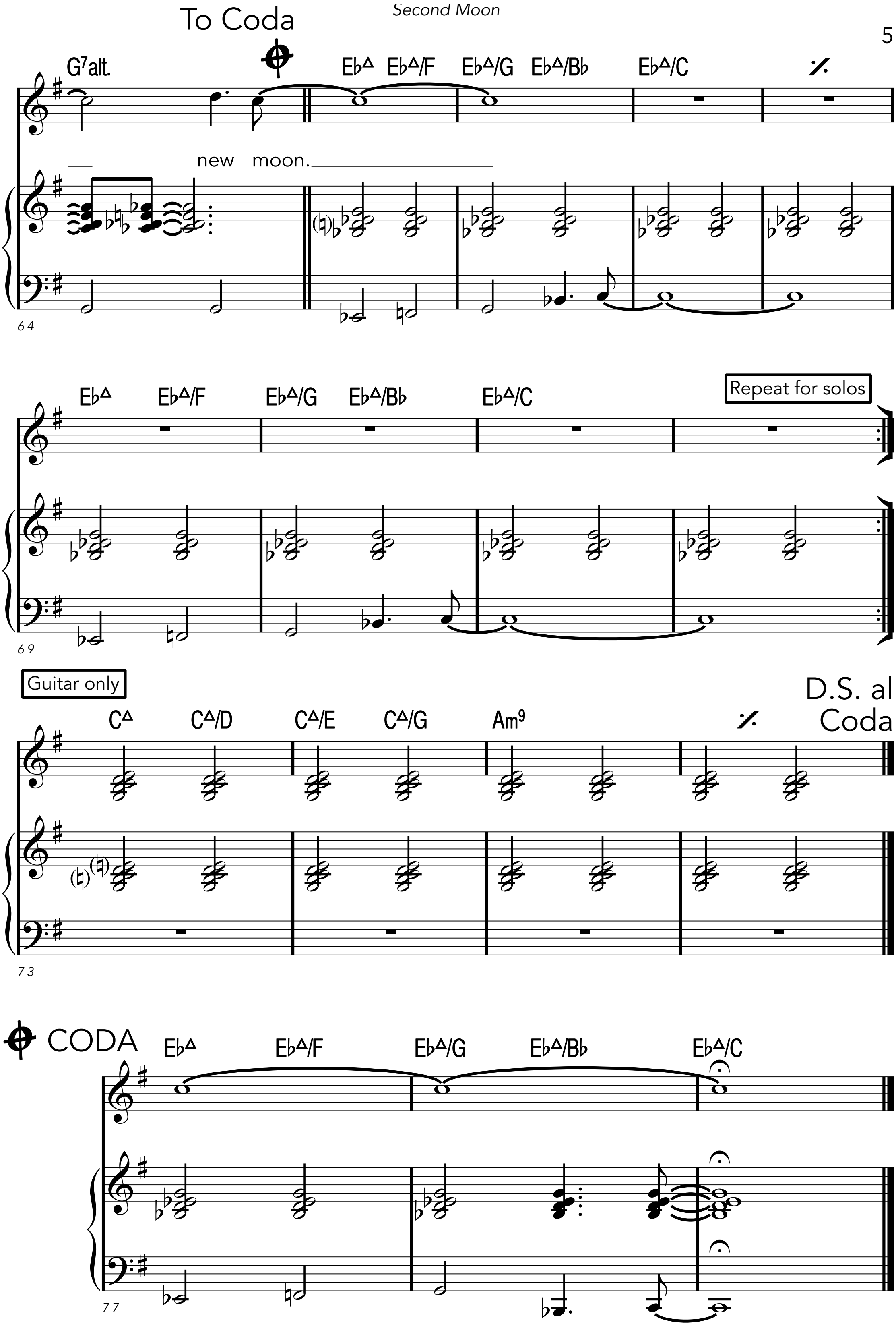
To Coda
G7alt.
Eb△
Eb△/F
Eb△/G
Eb△/Bb
Eb△/C
new moon.
64
Eb△
Eb△/F
Eb△/G
Eb△/Bb
Eb△/C
Repeat for solos
69
Guitar only
C△
C△/D
C△/E
C△/G
Am9
D.S. al Coda
73
CODA
Eb△
Eb△/F
Eb△/G
Eb△/Bb
Eb△/C
77

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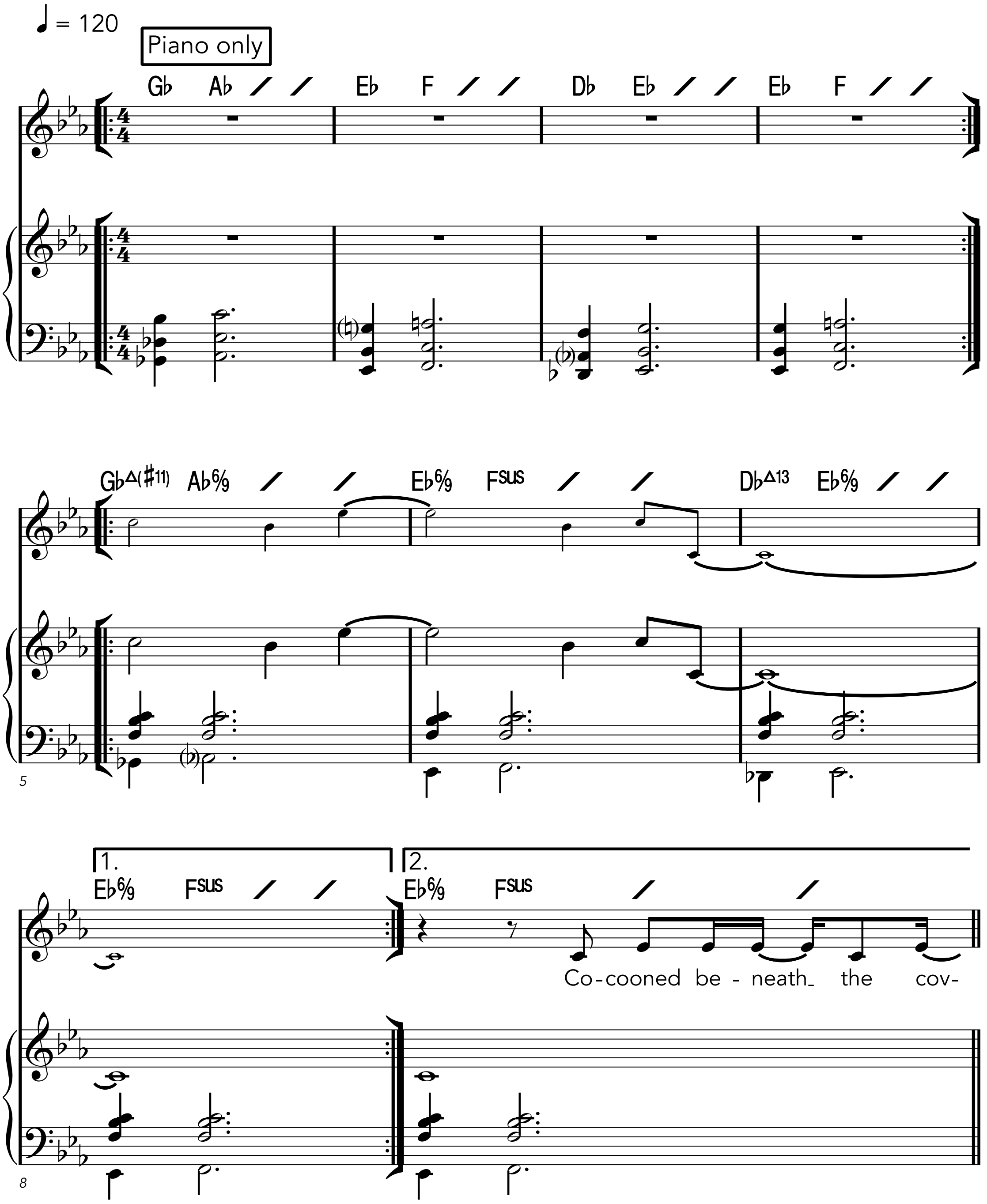
On Fire

16ths

Leigh Carriage.


♩ = 120
Piano only
G♭ A♭ E♭ F D♭ E♭ E♭ F
G♭Δ(♯11) A♭6/9 E♭6/9 Fsus D♭Δ13 E♭6/9
1. E♭6/9 Fsus
2. E♭6/9 Fsus
Co-cooned be-neath the cov-
5
8

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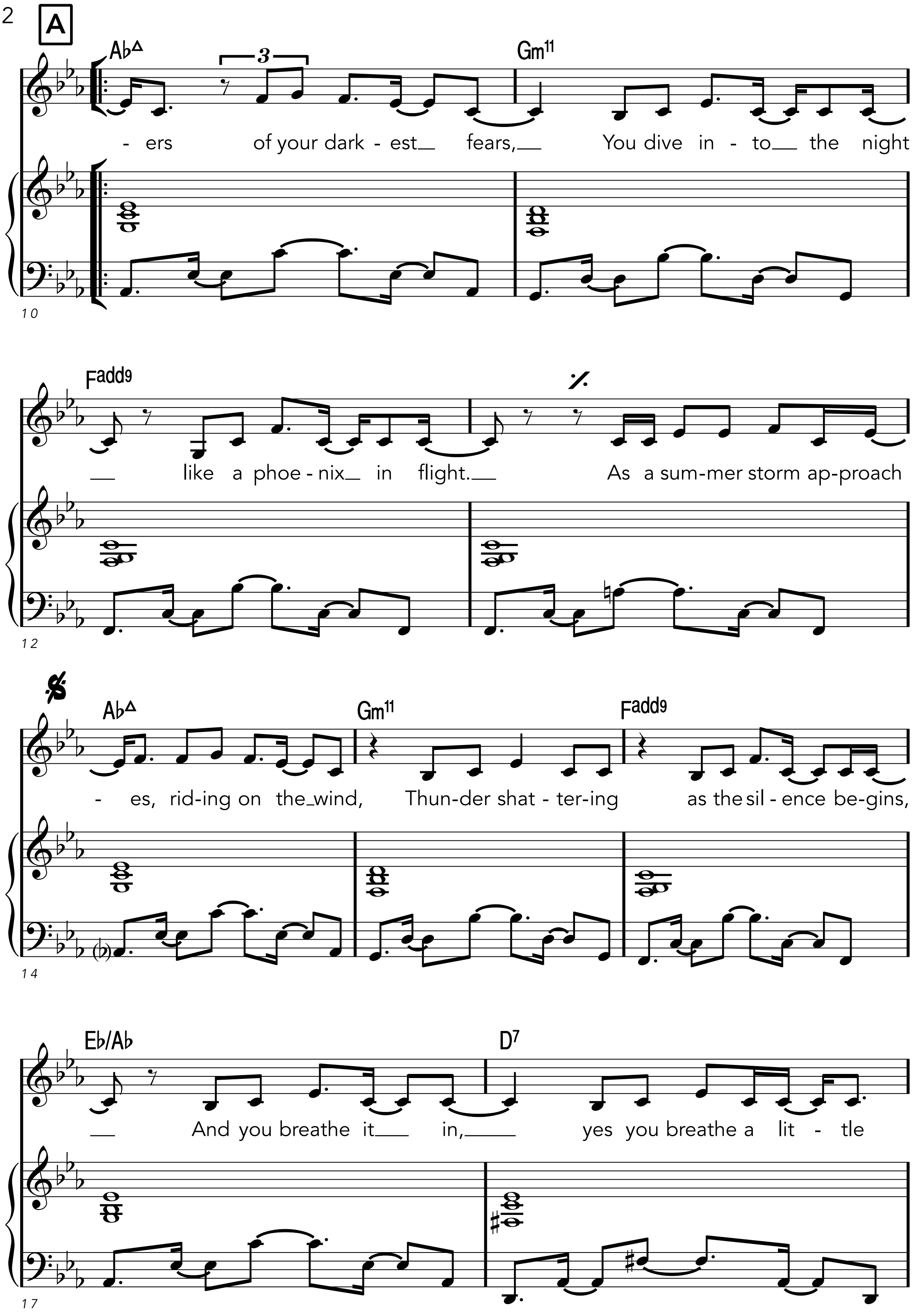
A
Ab∆
3
Gm11
- ers of your dark - est fears, You dive in - to the night
10
Fadd9
like a phoe - nix in flight. As a sum-mer storm ap-proach
12
Ab∆
Gm11
Fadd9
- es, rid-ing on the wind, Thun-der shat - ter-ing as the sil - ence be-gins,
14
Eb/Ab
D7
And you breathe it in, yes you breathe a lit - tle
17

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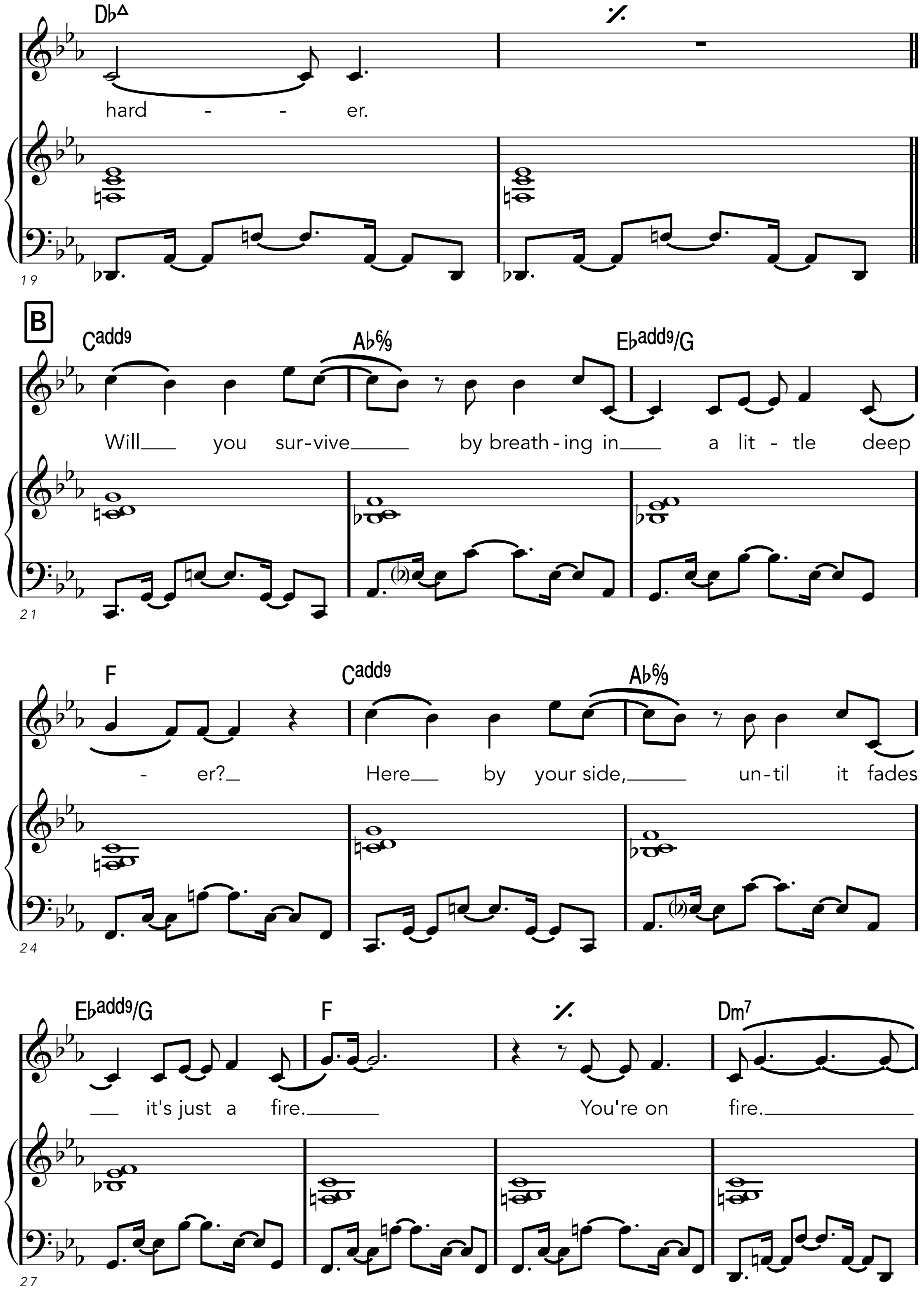
D♭Δ
hard - - er.
19
B
Cadd9
A♭6/9
E♭add9/G
Will you sur-vive by breath-ing in a lit - tle deep
21
F
Cadd9
A♭6/9
- er? Here by your side, un-til it fades
24
E♭add9/G
F
Dm7
it's just a fire. You're on fire.
27

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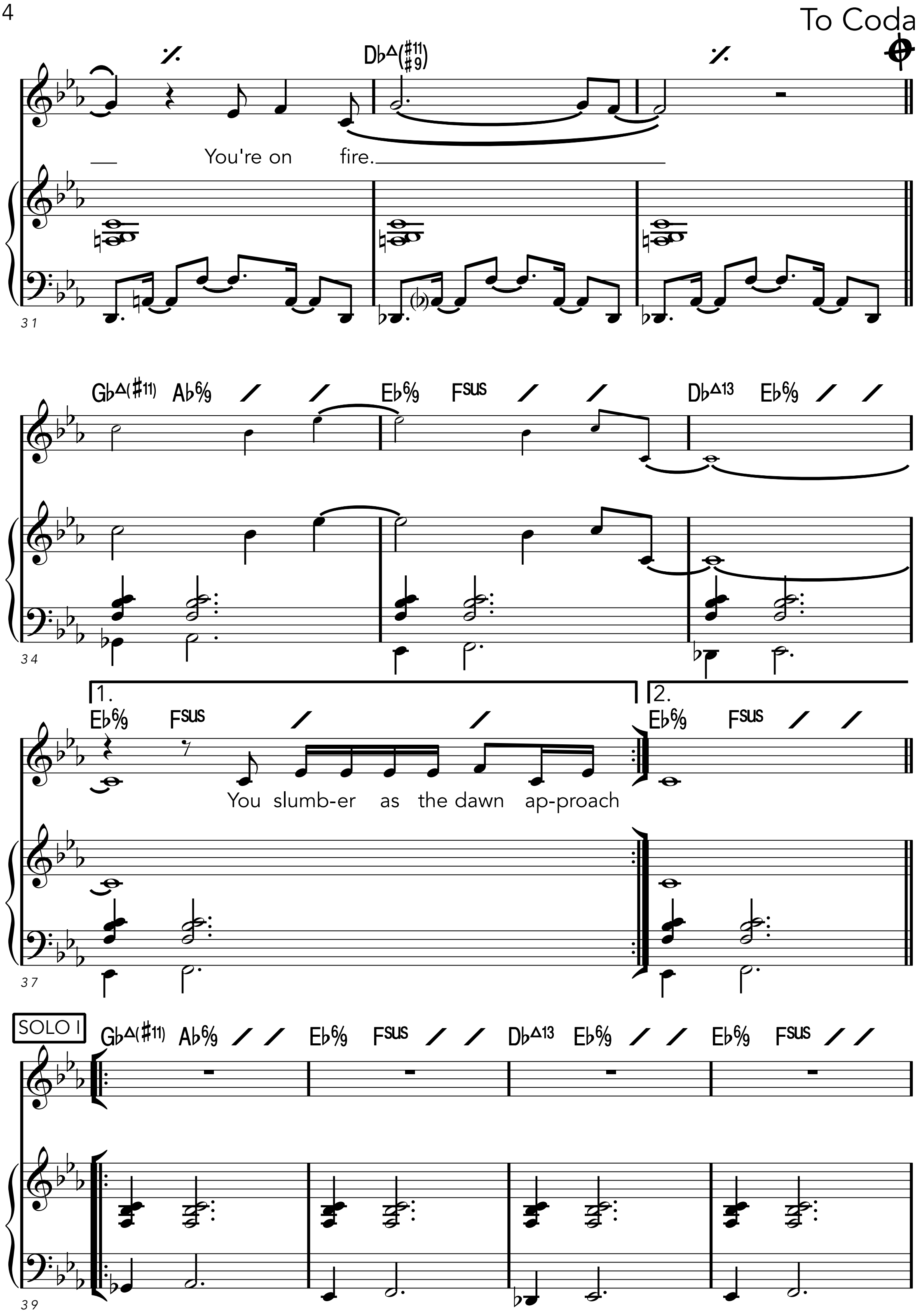
To Coda
Db∆(#11 #9)
You're on fire.
31
Gb∆(#11) Ab6/9 Eb6/9 Fsus Db∆13 Eb6/9
34
1.
2.
Eb6/9 Fsus
You slumb-er as the dawn ap-proach
37
SOLO I
Gb∆(#11) Ab6/9 Eb6/9 Fsus Db∆13 Eb6/9 Eb6/9 Fsus
39

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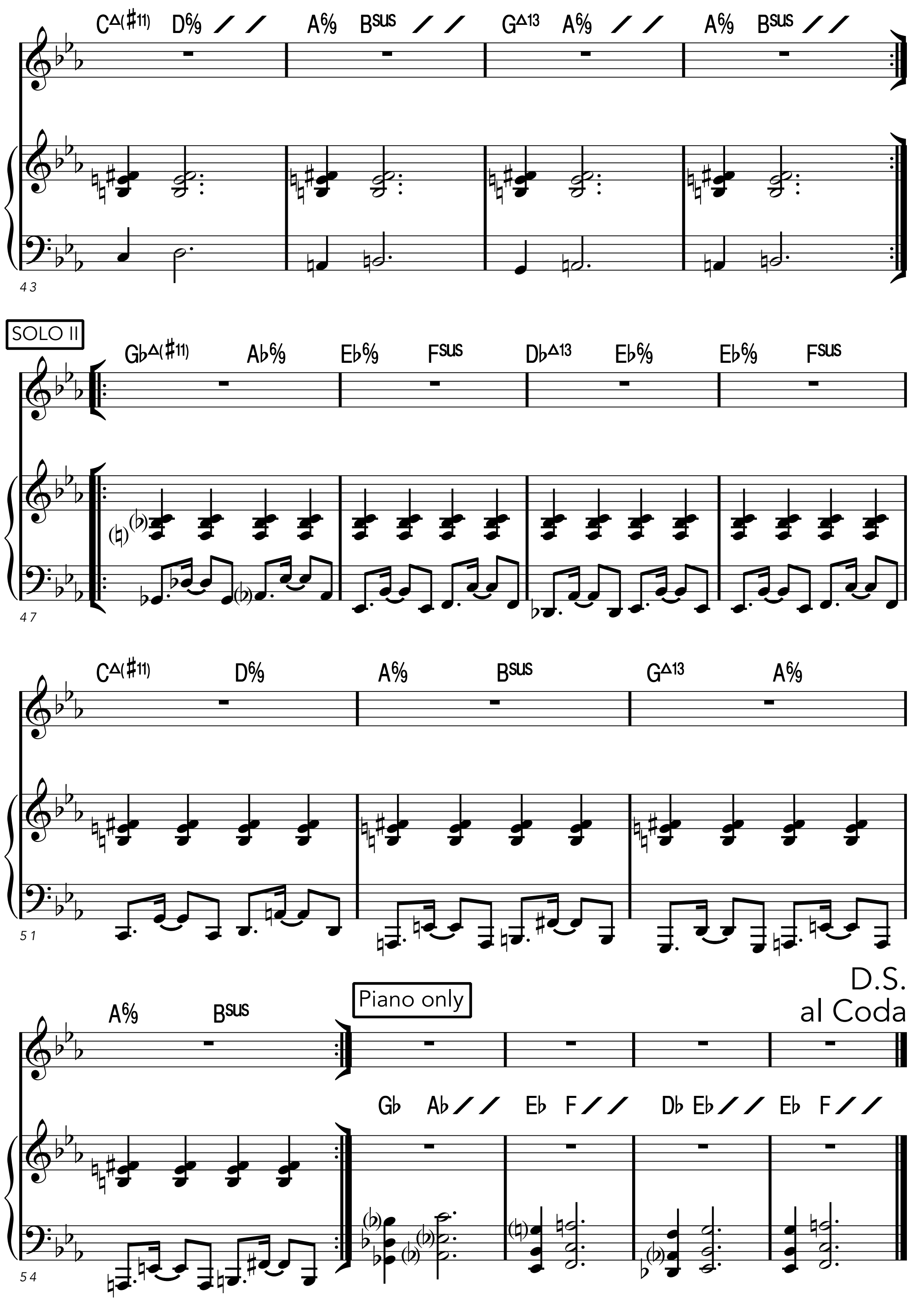
C∆(♯11) D6/9 / /
A6/9 Bsus / /
G∆13 A6/9 / /
A6/9 Bsus / /
43
SOLO II
G♭∆(♯11) A♭6/9
E♭6/9 Fsus
D♭∆13 E♭6/9
E♭6/9 Fsus
47
C∆(♯11) D6/9
A6/9 Bsus
G∆13 A6/9
51
A6/9 Bsus
Piano only
D.S.
al Coda
G♭ A♭ / /
E♭ F / /
D♭ E♭ / /
E♭ F / /
54

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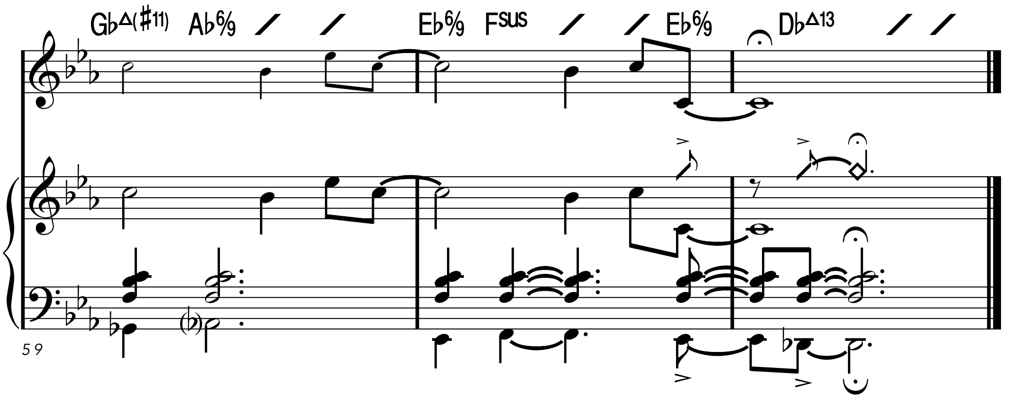
CODA



VERSE 2

You slumber as the dawn approaches,
You soak in its warmth,
And you drink it in,
And you soak it down,
'Til you hide under the covers
'Til the day, it slips away.
You line up your fears
And dive into the light,
You dive down a little deeper.

VERSE 3

'Til you're twisted and torn and tattered,
Then it wrenches on your skin,
Cocooned under your skin,
Thunder shattering
As the silence begins
And you breathe a little harder.

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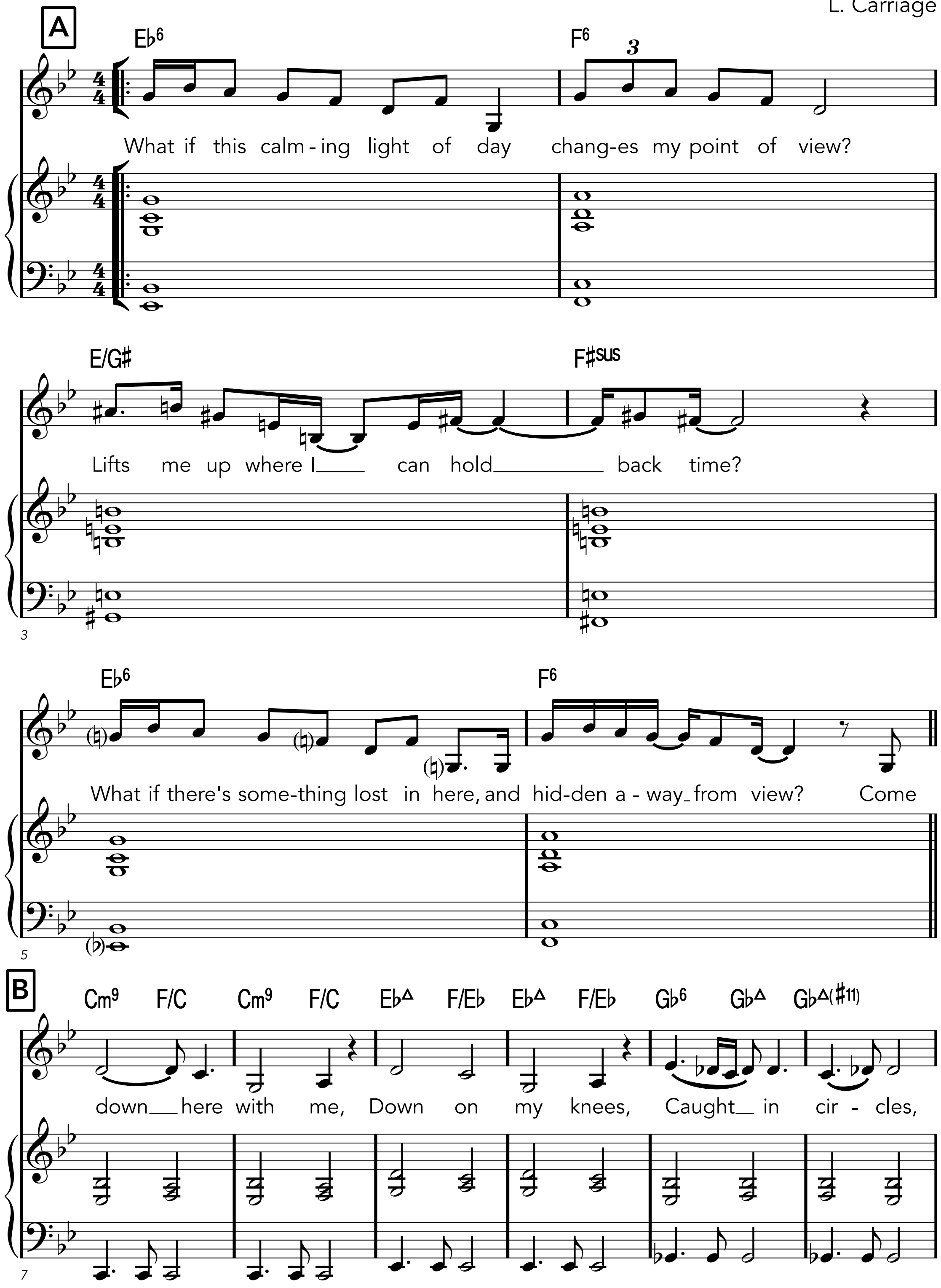
Ballad Straight 8ths

Waiting Up 'Til Late

♩=70

L. Carriage


A
E♭6
F6
3
What if this calm-ing light of day chang-es my point of view?
E/G♯
F♯sus
Lifts me up where I___ can hold_________ back time?
3
E♭6
F6
What if there's some-thing lost in here, and hid-den a-way_from view? Come
5
B
Cm9 F/C Cm9 F/C E♭△ F/E♭ E♭△ F/E♭ G♭6 G♭△ G♭△(♯11)
down___here with me, Down on my knees, Caught__ in cir-cles,
7

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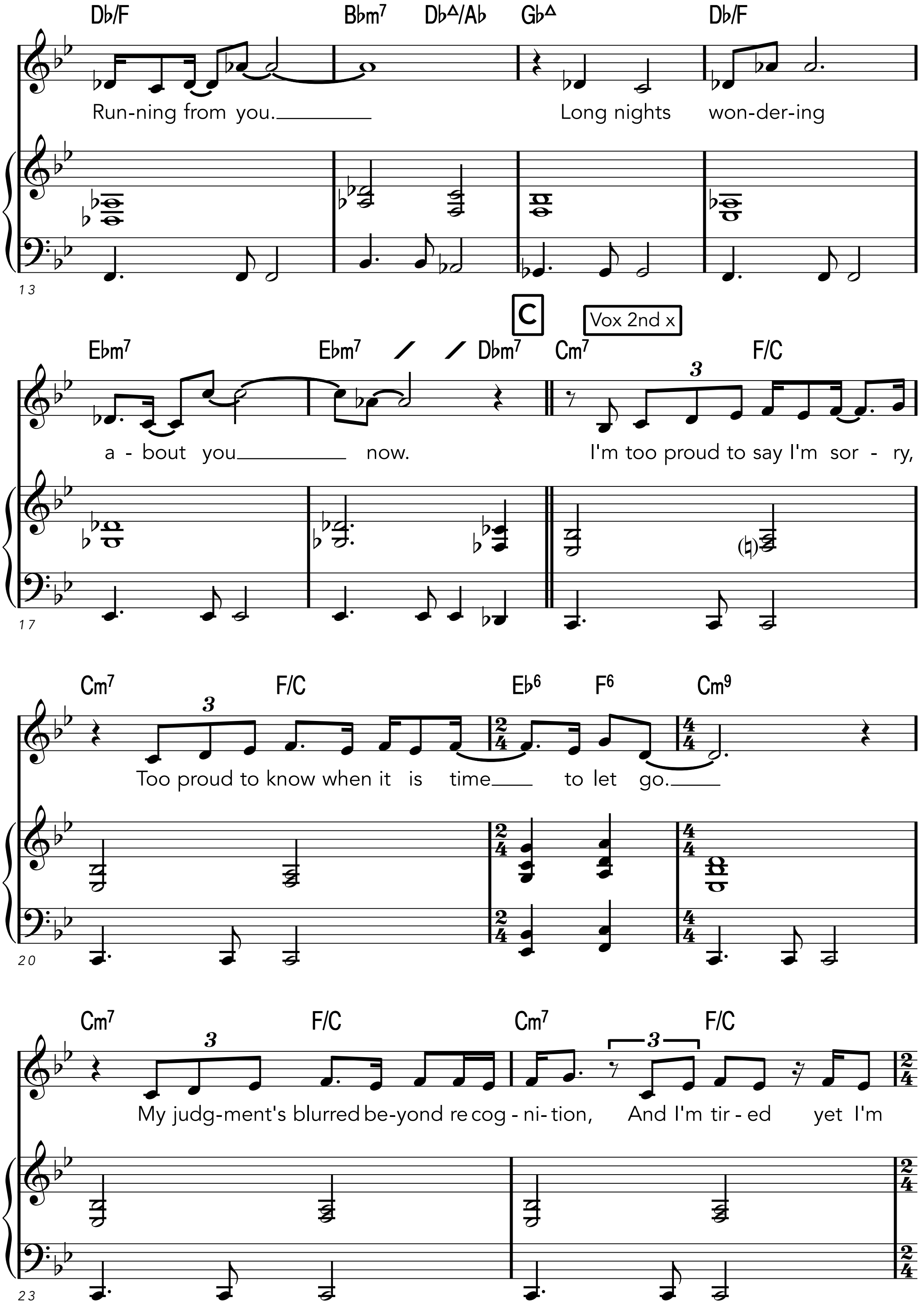
Db/F Bbm7 DbΔ/Ab GbΔ Db/F
Run-ning from you. Long nights won-der-ing
13
C
Vox 2nd x
Ebm7 Ebm7 / / Dbm7 Cm7 F/C
a - bout you now. I'm too proud to say I'm sor - ry,
17
Cm7 F/C Eb6 F6 Cm9
Too proud to know when it is time to let go.
20
Cm7 F/C Cm7 F/C
My judg-ment's blurred be-yond re cog - ni- tion, And I'm tir - ed yet I'm
23

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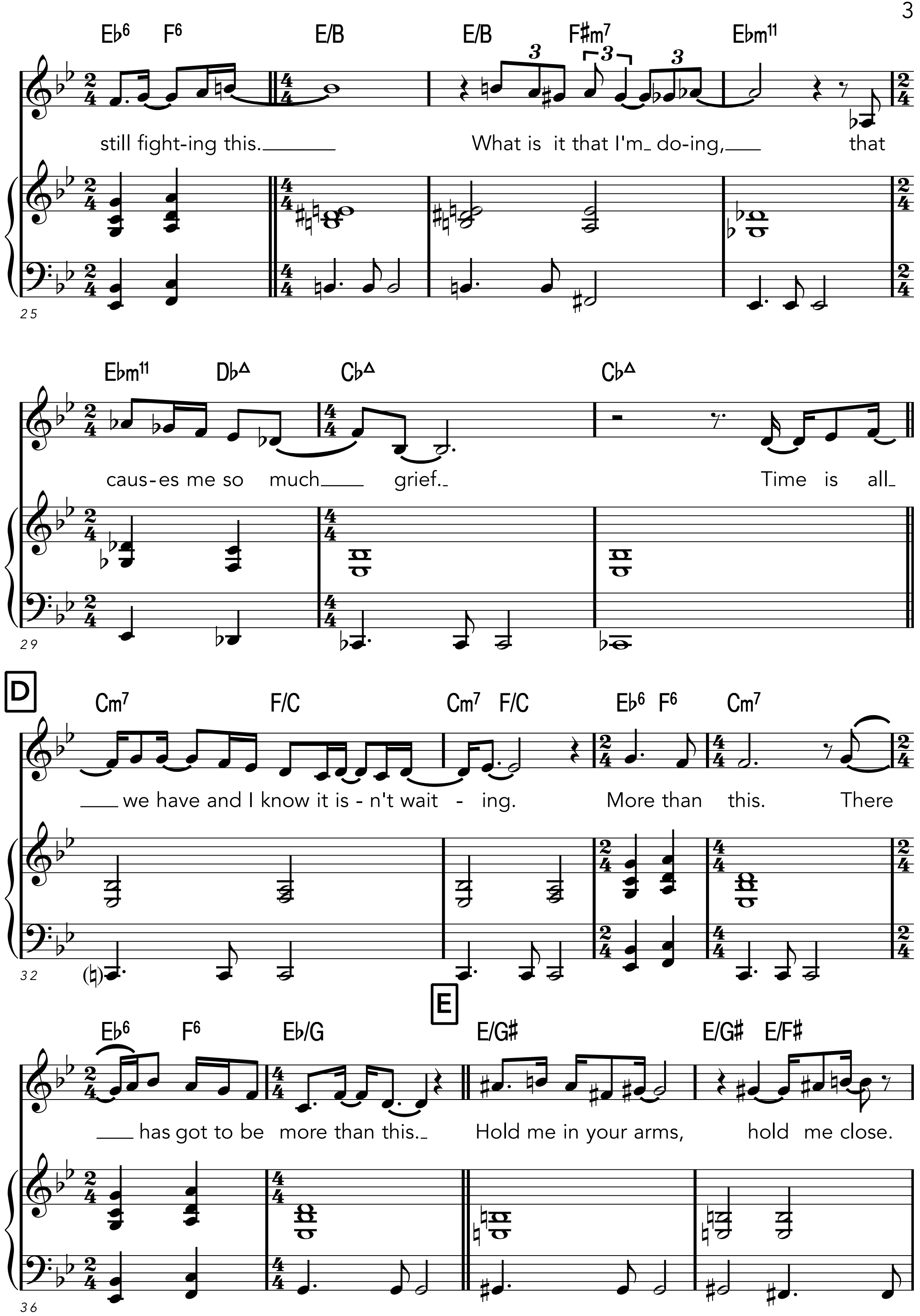
Eb6 F6 E/B E/B F#m7 Ebm11
still fight-ing this. What is it that I'm do-ing, that
25
Ebm11 Db△ Cb△ Cb△
caus-es me so much grief. Time is all
29
D
Cm7 F/C Cm7 F/C Eb6 F6 Cm7
we have and I know it is - n't wait - ing. More than this. There
32
E
Eb6 F6 Eb/G E/G# E/G# E/F#
has got to be more than this. Hold me in your arms, hold me close.
36

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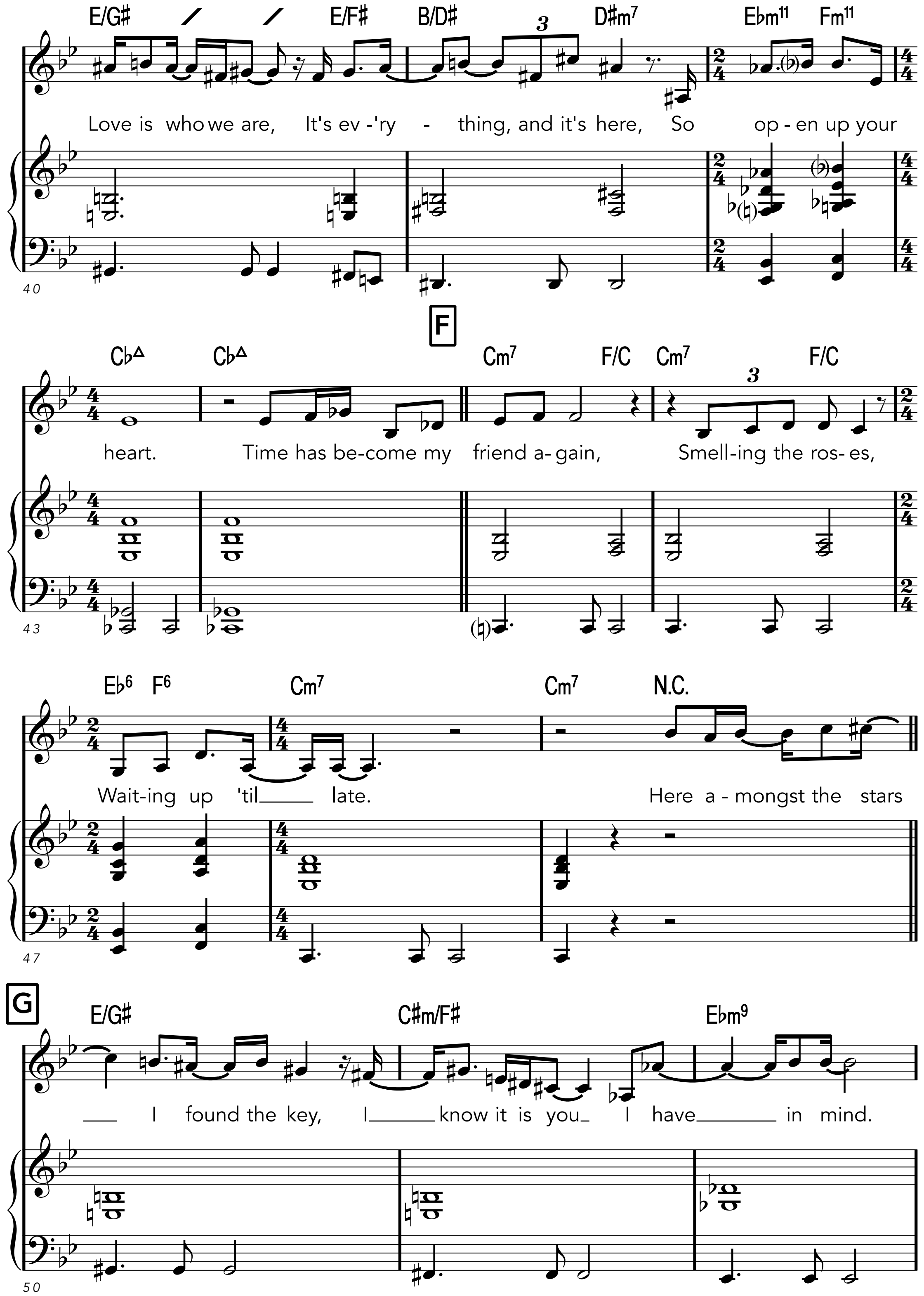
E/G#
E/F#
B/D#
D#m7
Ebm11
Fm11
Love is who we are, It's ev-'ry-thing, and it's here, So op-en up your
40
Cb∆
Cb∆
F
Cm7
F/C
Cm7
F/C
heart. Time has be-come my friend a-gain, Smell-ing the ros-es,
43
Eb6
F6
Cm7
Cm7
N.C.
Wait-ing up 'til late. Here a-mongst the stars
47
G
E/G#
C#m/F#
Ebm9
I found the key, I know it is you I have in mind.
50

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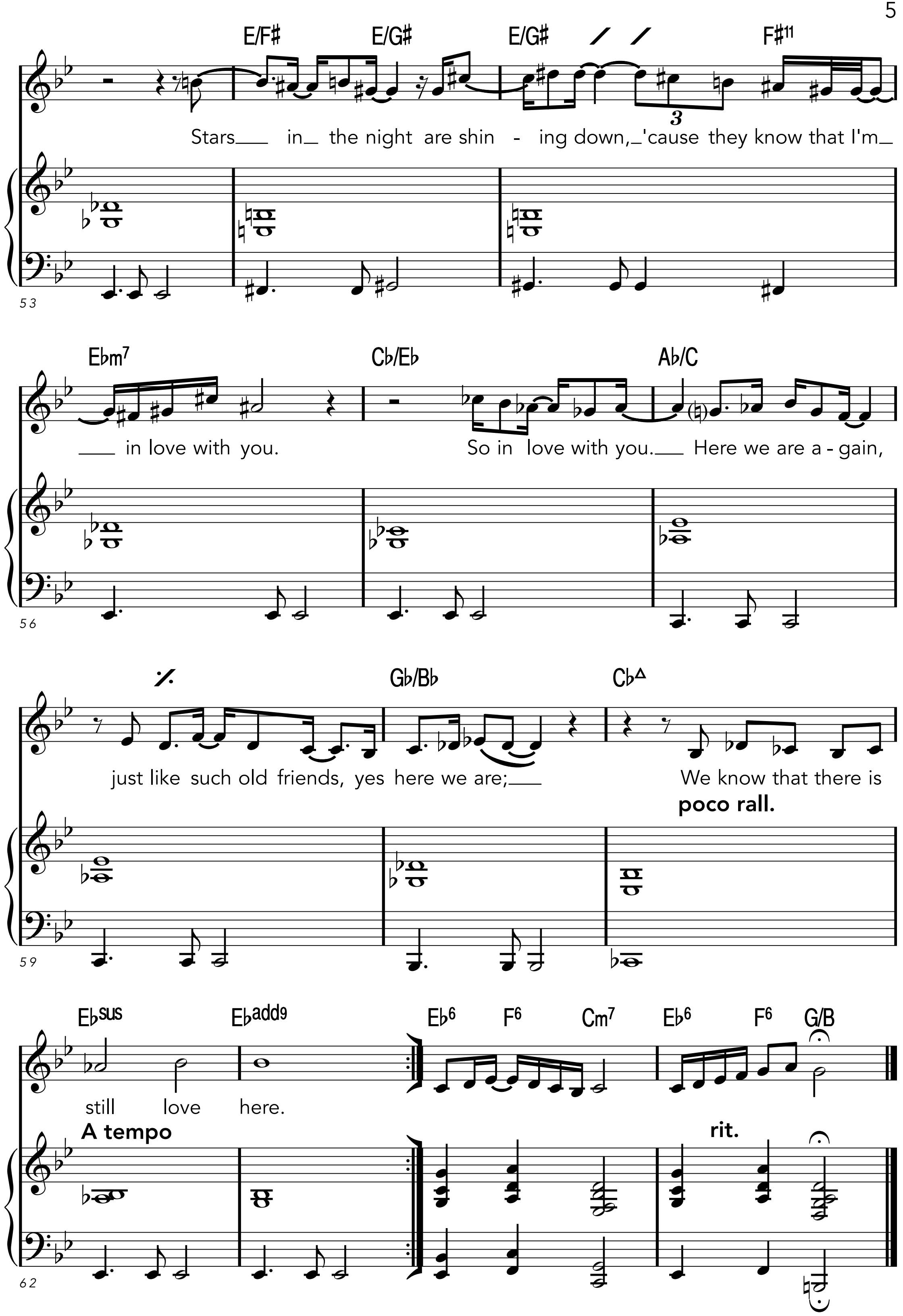
E/F♯
E/G♯
E/G♯
F♯11
Stars__ in__ the night are shin - ing down,_'cause they know that I'm__
3
53
E♭m7
C♭/E♭
A♭/C
__ in love with you.
So in love with you.__ Here we are a - gain,
56
𝄎
G♭/B♭
C♭△
just like such old friends, yes here we are;__
We know that there is
poco rall.
59
E♭sus
E♭add9
E♭6
F6
Cm7
E♭6
F6
G/B
still love here.
A tempo
rit.
62

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Appendices

Appendix A

Composers and Lyricists Permissions

The musicians who collaboratively composed music or lyrics with me affirm the following statement:

This is to certify that I am happy for my contributions to be used in Leigh Carriage's doctoral research project to be included in her PhD dissertation.

These musicians are: Justine Bradley, Michael Barkl, Jack Britten, Charmian Kingston, Lauren Lucille, Ben Meek, Steve Russell and Matt Smith.

Improvisers Permissions

The musicians whose improvisation feature here all affirm the following statement:

This is to certify that I am happy for my improvisations to be used in Leigh Carriage's doctoral research project to be included in her PhD dissertation.

These musicians are: Brendan Clarke, Angela Davis, Frank Di Sario, Danny Fischer, Sam Keevers, Matt McMahon, Carl Mackey, Stephen Magnusson, Steve Russell, Hamish Stuart, Matt Smith, Phil Slater, Lizzy Welsh, Julien Wilson and Jonathan Zwartz.

List of Collaborators

Get Out of Town Collaborators

Rhythm Section: Brendan Clarke, Steve Russell, Matt Smith and Hamish Stuart.
Recording Engineer: Michael Morgan.
Mixing and Mastering Engineer: Jim Kelly.

Mandarin Skyline Collaborators

Rhythm Section: Sam Keevers, Matt McMahon, Steve Russell, Phil Slater, Matt Smith, Hamish Stuart, and Jonathan Zwartz.
Recording Engineer: Michael Morgan.
Mixing and Mastering Engineer: Helik Hadar.

Weave Collaborators

Rhythm Section: Frank Di Sario, Danny Fischer, Stephen Magnusson and Steve Russell.
Saxophone Sextet: Carlo Barbaro, Tony Buchannan, Angela Davis, Carl Mackey, Phil Noy and Julien Wilson.
Strings: Natasha Conrau (violin II), Charlotte Jacke (cello), Anna Webb (viola) and Lizzy Welsh (violin I).
Recording Engineer: Niko Schauble.
Mixing Engineer: Jim Kelly.
Mastering Engineer: William Bowden.

Awards

Within the public domain I have received recognition for this work evidenced by the following Awards:

Mandarin Skyline (2012) was nominated for an Australian National Bell Award: Best Vocal Album in 2013. *Weave* (2016) was the winner of a regional award for Album of year North Coast Entertainment Industry Arts Awards and also winner of the Best Jazz song for 'Backstepping'. *Weave* also received a four-star ABC review.

Both *Weave* and *Mandarin Skyline* were nationally and internationally reviewed. Both albums were showcased in two national tours, with invited performances in New Zealand, Wangaratta Jazz and Brisbane International Jazz Festivals, and the renowned Spiegeltent.

National and International Tours

Each performance was arguably of a 'new work', performed at the following interstate and international venues:

Mandarin Skyline National Tour

- Venue 505: Surry Hills, Sydney, NSW, February (2013)
- Byron Bay Theatre: Byron Bay, NSW, March (2013)
- Brisbane Jazz Club: Brisbane, Queensland, April (2013)
- Mullum Music Festival: Mullumbimby, NSW, November (2013)
- Creative Jazz Club: Auckland, New Zealand, February (2014)

Weave National Tour

- Wangaratta Festival of Jazz and Blues: Wangaratta Victoria, October (2016)
- The Ellington Club: Perth, Western Australia, November (2016)
- Lebowskis: Brunswick, Melbourne, Victoria, November (2016)
- Venue 505: Surry Hills, Sydney, NSW, December (2016)
- Byron Bay Theatre: Byron Bay, NSW, December (2016)
- Doo-Bop Jazz Measure: Brisbane, QLD, November (2017)

Post touring I have been invited to perform at the Melbourne International Jazz Festival - *An Evening of Vocal Artistry* curated by New York vocalist Chris McNulty,

Significant Impacts

My music is favourably impacting emerging (and particularly, female) performers and songwriters. E.g. Facebook message from Katie Noonan (18 June 2016) and an Email message from Amelia Evans (13 September 2018):

"Leigh I was just thinking about you as I heard a student sing one of your amazing songs at her recital Thursday night. It was stunning and she nailed it!!! Thank u awesome woman. Kt" (Katie Noonan – Multi-Aria Award winning Australian vocalist, songwriter and Music Director).

“Hi Leigh, My name is Amelia Evans and I am a jazz vocalist based in Melbourne. I'm currently studying with Michelle Nicolle. I'm currently finishing my final year in the jazz performance course at Monash University, and would love to perform your beautiful composition 'Backstepping', at my end of year recital. This performance will feature the works of Australian women in Jazz, and a string quartet line up. With your permission, I'd love to include your composition in this program, and was wondering if I could purchase any sheet music/charts you have for the work? All the best, Amelia” Amelia Evans (Vocalist at Monash University, Email 13 September 2018).

The Enthusiastic Musician’s Orchestra Big band in Brisbane Queensland, Australia, included my composition “Catapult” in their large ensemble repertoire performances.

Invitation for my albums to be included by the Collections Manager for the prestigious Victorian Jazz Archive Inc. based in Wantirna Melbourne and the Australian National Library.

Films

There are a number of ancillary outcomes that flow into research. The performances generated live footage, which appeared on YouTube. This can be the musician’s primary source of visibility in the online community, an essential requisite for recognition, promotion and credibility.

Subsequently, I commissioned and collaborated on two film clips to be included in the online media promotion of both albums, “Breaking Point” was filmed and edited by Dr. Grayson Cooke from *Mandarin Skyline* https://www.youtube.com/watch?v=l0eQUYFwRCE

“Complicated Love” was filmed and edited by Kath Davis, with choreography designed by Virginia Ferris and solo dance performance by Sophie Gospodarczk from the album *Weave* https://www.youtube.com/watch?v=uzj33G16_2A

Appendix B

National and International Media Reviews and Awards

John McBeath (Sydney)

Australian vocalist/composer Leigh Carriage is based in Lismore, NSW where she is Head of Vocal Studies at Southern Cross University. This first album of her originals was recorded in Sydney with a number of various top-flight Sydney musicians, including bassist Jonathan Zwartz, drummer Hamish Stuart and guitarist Matt Smith as the foundation trio on all tracks. Carriage has a pure, clear voice in a style vaguely reminiscent of Jodi Mitchell. The title song with its lyrics of romantic nostalgia climbs into the upper register with long notes and features a sympathetic trumpet solo from Phil Slater who also ends the track with an appropriate feeling of softness. All ten songs are in a ballad tempo and the overall mood is one of introspection and often melancholy. Spring Uprising abandons sombre tones although the vocal, given the subject matter, might have sounded more joyful; a sprightly piano solo from Sam Keevers lifts the mood. The intro to Breaking Point has an ominous feel as Matt McMahon's piano builds tension and the high register vocal opening adds to the ethereal atmosphere. Slaters's mysterioso trumpet intermingles with Carriage's wordless vocals in Refuge, a haunting theme that ends at a somewhat unexpected point on a high, breathy note. The mournful spirit is a suitable style for the subject matter of Lost Sons and Steve Russell contributes some thoughtfully substantial piano work, particularly in his solo. These are songs of melodic interest, delivered in slower tempos, sung very well and excellently arranged, and they're probably best heard in a reflective, pensive mood.

★★★⯨

Previously published The Australian June 2013
http://www.theaustralian.com.au/arts/review/mandarin-skyline-leigh-carriage/news-story/7277627a6708ae8315400ba4db3c6663

Ian Patterson All About Jazz (New York)

Leigh Carriage

***Mandarin Skyline* Vitamin Records 2013**

At some point in most Jazz vocalists' career there comes a point when they tip the scale sin favor of self-penned tunes over Jazz standards. Australian singer/composer Leigh Carriage's first album of original compositions is a personal odyssey inspired by themes of love lost, new beginnings, hope and perseverance. These heartfelt songs are lyrically introspective for the most part, but musically cover a range of styles.

As on *Get Out of Town* (Self Produced, 2012) Carriage's turns to her core trio of drummer Hamish Stuart, guitarist Matt Smith and longstanding pianist Steve Russell, though the latter—who is also credited for songwriting—shares the piano stool with Sam Keevers and Matt McMahon. Trumpeter Phil Slater's breathy lyricism underpins the title track, the ballad "All While You Sleep" and the only wordless track, "Refuge"—where he and Carriage trace the song's melody in unison.

Carriage is drawn to a ballad and certainly the slow tempos of songs like "Rise and Fall," "I'm not Leaving"—with a wonderfully empathetic blues-edged solo from Smith—and "Breaking Point" are good vehicles for her honey-toned delivery. At times the music is a little too one-paced but "Spring Uprising" with its call to arms for change has a pop anthem lilt. "Keep it to the Letter" with its fat drum beat and funky guitar is a nice slice of New Soul/R&B—idioms that Carriage is right at home in.

The soul-pop of "Watermarks" grooves steadily with Carriage's strongest vocals of the album matched by a fine intervention from Keevers. The album closes on something of anti-climactic note with "Lost Sons," which never really takes off lyrically or musically. Carriage does introspection well, but there are encouraging signs here that she has greater emotional range and wider stylistic range still to explore.

https://www.allaboutJazz.com/leigh-carriage-get-out-of-town-mandarin-skyline-by-ian-patterson.php

Previously published Jazz and Beyond 2013

http://www.Jazzandbeyond.com.au/cdreview2013.html

ALBUM REVIEW BY CHRIS MCNULTY: MANDARIN SKYLINE – 'AN OUTSTANDING, CREATIVE ACCOMPLISHMENT'

***Mandarin Skyline* (Vitamin Records)**

Leigh Carriage

Review by Chris McNulty

On first listening it's clear that this recording project will speak to listeners outside the mainstream, Jazz realm. That's not to say certain aspects and soloistic choices don't speak with a Jazz voice – there's plenty of that here. This is Leigh Carriage's first writing and collaborative outing. Considering this entire project was put together in less than 6 weeks, all while juggling a full time teaching position at Southern Cross University where Carriage is vocal director, this album has an almost seamless flow and ethereal quality to it. It's an outstanding, creative accomplishment.

I really like the choice of opening with 'Mandarin Skyline', which has a lovely forward motion. The choice of doubling trumpet and guitar sets the scene for the entry of Carriage's gorgeous voice and story telling. Hers is a voice with crystal clear delivery, a perfectly lovely instrument. Her registers connect smoothly and she transitions to her high register effortlessly. The playing is outstanding. The way trumpeter, Phil Slater and guitarist, Matt Smith hears off each other sets the tone of the album. The rhythm section of Jonathan Zwartz and Hamish Stuart is solid throughout, providing the perfect platform for Carriage's vocals and soloists. A lovely flugel solo from Slater, accompanied by Steve Russell's ostinato type piano figures keeps the momentum going, perfectly. I like the way the arrangement moves dynamically, winding down to that finally bass note.

In 'Rise and Fall', we get to hear the sublime piano treatments of Matt McMahon, along with some beautiful sonic and coloristic contributions from guitarist, Matt Smith. Leigh weaves lovely, melodic twists and turns across the lyric, speaking her own deep truth about the journey of love. I'm not Leaving continues this thread and appears to be the one composition that was written solely by Ms. Carriage, and it's a powerful one. Steve Russell's beautiful touch and opening repeat figure draws the listener in to ready them for the magic of Leigh's story telling. The honesty and tenderness in her voice as she speaks of love lost, loss endured is deeply moving. Lovely solo by Matt Smith. I like the change of groove in ‘Keep It To The Letter’, which adds a jump to the proceedings, dancing along through to a blues inflected solo from Smith. Some very fine playing and comping from Sam Keevers. In ‘All While You Sleep’, I hear touches of Eva Cassidy but this song especially, shows off Carriage’s flawless technique, once again featuring an exquisite musical exchange between trumpet and guitar. The dynamic climbs to a beautifully realized ending where the voice soars and then drops off to a soft and sparse conversation piece between voice and trumpet, allowing for the beautiful touch of piano and guitar to make the final statement.

‘Breaking Point’ opens with a pulse that remains constant throughout the piece. I like the way it stays there for the guitar solo. At some point I thought I was wanting to hear a change of pattern, especially from the bass but the vibe definitely sticks with you, right through to an excellent bass solo from Jonathan Zwartz. Once again Carriage leads and reads the ebb and flow of the dynamic perfectly. That driving pulse becomes the perfect vehicle for her to take off and bring things down to a memorable ending. Watermark breaks up the pace nicely before moving to Refuge, which ends up being one of my favorite tracks. Gorgeous breath control and pitch from Carriage is matched stunningly by Phil Slater and Matt Smith. The call and response between voice and trumpet adds such a beautiful touch. As the melodic construct develops and harmony is added, a feeling of refuge is created for the listener as the song opens up for another gorgeous trumpet solo, dressed with some lovely guitar accompaniment. The voice ending unaccompanied and unexpectedly is beautifully rendered. It has a touch of the ending of Wayne Shorter’s, ‘Shere Khan the Tiger’ Lost Sons as the lyric implies, speaks about the loss of a son for a mother and father. It speaks off heartbreak and courage, beauty and love, grief and hope as does this stunning debut from a vocalist-composer who I’m sure we’re going to hear a lot more from in the future. A wonderfully realized, collaborative effort by an outstanding ensemble headed by a gifted vocalist.

Dominique Eade, New England Conservatory, Boston USA.
Really digging Leigh Carriage's new CD, "Mandarin Skyline" beautiful, graceful music’.

Weave by Leigh Carriage, review by Barry O'Sullivan (ABC)

'Weave is a collection of ten original heartfelt songs representing key events and milestones in the Byron Bay vocalist Leigh Carriage's life. This poignant and beautifully crafted collection of original compositions subjecting nature, complicated love, atonements to dear friends and a tragic event that changed her life make up her fifth album following on from the success of her highly acclaimed Mandarin Skyline. Woven into the fabric of this album is the musical input from an extremely impressive line up of mainly Melbourne based top-flight musicians to compliment Carriage's creative output. With Steve Russell on piano, Steve Magnusson on guitar, Danny Fisher on drums, Frank Di Dario and Brendan Clarke alternating on bass there are also outstanding contributions from the horns of Julien Wilson, Carl Mackey, Phil Noy and Angela Davis plus numerous others on strings and vocals. The album emanates feelings of joy, passion and pain and an overall mood of introspection. On the outstanding tracks Blank Slate and Catapult (dedicated to fellow Byron Bay musician the late saxophonist David Ades) Carriage attains her star status vocally with faultless technique, sublime control and some very fine scatting. Rhythm Section: Stephen Magnusson (guitar), Frank Di Sario (bass), Steve Russell (piano) and Danny Fischer (drums). Horns: Julien Wilson, Carl Mackey, Phil Noy, Angela Davis, Tony Buchannan and Carlo Barbaro. Strings: Lizzy Welsh, Charlotte Jacke, Natasha Conrau and Anna Webb.' Weave 2016 http://Jazz.org.au/weave-leigh-carriage/ Weave 2016 http://Jazz.org.au/weave-leigh-carriage/

Review of *Weave* by Barry O'Sullivan available online at:
http://Jazz.org.au/weave-leigh-carriage/

Appendix C

Links: Awards, Published Scores, Live Performance Footage, Film and Radio

Nominated for National Bells Award *Best Jazz Vocal Album*

https://www.broadwayworld.com/australia-melbourne/article/2014-Jazz-Bell-Awards-Announce-Nominations-Allira-Wilson-Leigh-Carriage-More-20140417

Winner *Album of the Year* and Best Jazz Song 'Backstepping'

http://www.northernstar.com.au/news/revealed-nceia-dolphin-award-winners-2016/3119881/

***Weave* Media Interview**

https://www.echo.net.au/2016/12/telling-her-story/

Published scores

Australian Real Book

http://australianJazzrealbook.com/artists/leigh-carriage/

Live Performance Channel

YouTube Footage

https://www.youtube.com/channel/UCiuiljE5mLcRKfJXOltZT4g

Commissioned Films

"Breaking Point"

https://www.youtube.com/watch?v=l0eQUYFwRCE

"Complicated Love"

https://www.youtube.com/watch?v=uzj33G16_2A

Adrian Jackson Rhythms Magazine (2013)

https://leighcarriage.com/home/blog/review-of-mandarin-skyline-in-rhythms-magazine

Mandarin Skyline Live Performance Review (New Zealand)

http://www.creativeJazzclub.co.nz/news/blogs/2014-02-12/steve-russell-leigh-carriage

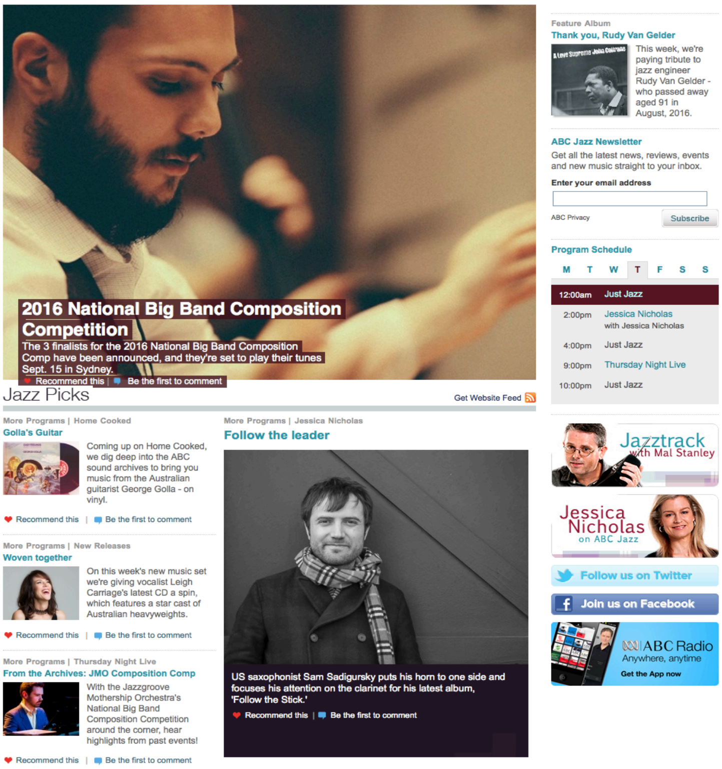
Images Live Performance *Mandarin Skyline* Launch Byron Bay 2013

LEIGH CARRIAGE
ALL WHILE YOU SLEEP

Live Performance *Weave* Launch 505 Sydney 2017

Live Performance *Weave* Launch Byron Bay 2017

National Radio Airplay



2016 National Big Band Composition Competition

The 3 finalists for the 2016 National Big Band Composition Comp have been announced, and they're set to play their tunes Sept. 15 in Sydney.

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Jazz Picks

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Golla's Guitar

Coming up on Home Cooked, we dig deep into the ABC sound archives to bring you music from the Australian guitarist George Golla - on vinyl.

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More Programs | New Releases

Woven together

On this week's new music set we're giving vocalist Leigh Carriage's latest CD a spin, which features a star cast of Australian heavyweights.

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More Programs | Thursday Night Live

From the Archives: JMO Composition Comp

With the Jazzgroove Mothership Orchestra's National Big Band Composition Competition around the corner, hear highlights from past events!

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More Programs | Jessica Nicholas

Follow the leader

US saxophonist Sam Sadigursky puts his horn to one side and focuses his attention on the clarinet for his latest album, 'Follow the Stick.'

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Feature Album

Thank you, Rudy Van Gelder

This week, we're paying tribute to jazz engineer Rudy Van Gelder - who passed away aged 91 in August, 2016.

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Program Schedule

M T W T F S S

12:00am Just Jazz

2:00pm Jessica Nicholas
with Jessica Nicholas

4:00pm Just Jazz

9:00pm Thursday Night Live

10:00pm Just Jazz

A Love Supreme John Coltrane
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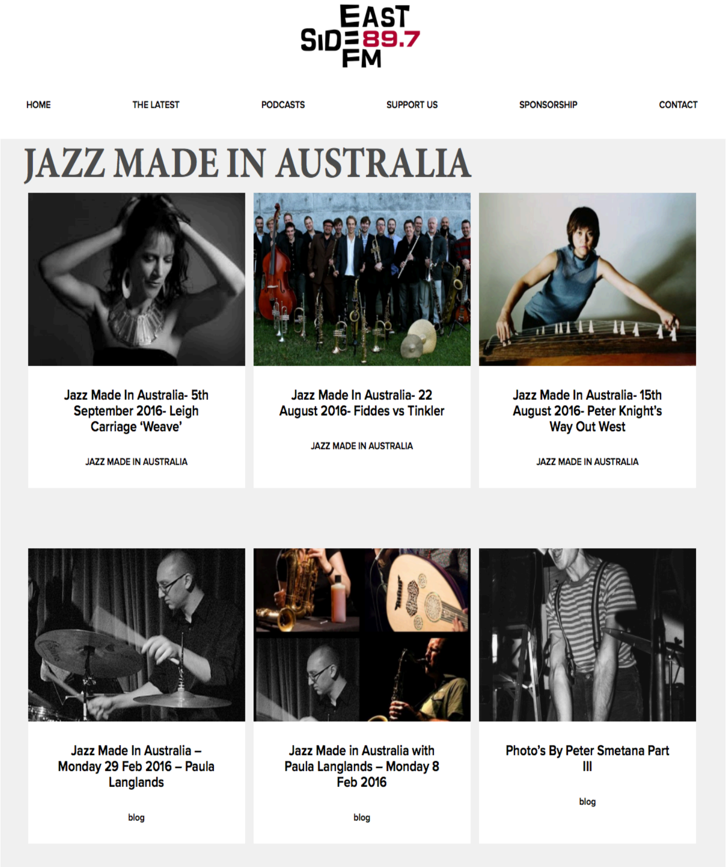

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JAZZ MADE IN AUSTRALIA

Jazz Made In Australia- 5th September 2016- Leigh Carriage 'Weave'

JAZZ MADE IN AUSTRALIA

Jazz Made In Australia- 22 August 2016- Fiddes vs Tinkler

JAZZ MADE IN AUSTRALIA

Jazz Made In Australia- 15th August 2016- Peter Knight's Way Out West

JAZZ MADE IN AUSTRALIA

Jazz Made In Australia – Monday 29 Feb 2016 – Paula Langlands

blog

Jazz Made in Australia with Paula Langlands – Monday 8 Feb 2016

blog

Photo's By Peter Smetana Part III

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