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

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

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

Tim Stevens (2000, 16)

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

Bruce Johnson (1987a, 201)

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

Ralph Vaughn Williams (1934, 39)

I declare that the research presented here is my own original work and has not been submitted to any other institution for the award of a degree.

Signed:.....


Date:.....
10 / 3 / 16

Abstract

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

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

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

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

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

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

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

To all the staff at the Sydney Conservatorium of Music who did all they could to assist and facilitate my frequent and numerous requests for help and assistance, my

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This thesis has been professionally edited by Dr Margaret Johnson in accordance with the guidelines established by the Institute of Professional Editors and the Deans and Directors of Graduate Studies.

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Disc 1. Touchstones

Recorded live, Sunday, Oct 19, 2014

Venue: Verbrugghen Hall, Sydney Conservatorium of Music

Title/Track	Time
1. Introductory remarks: Richard Gill.....	3:11
2. Parson's Farewell (trad arr Robson)	6:50
3. Pardona Moy (Robson)	8:14
4. Of All That Ever I See (Robson).....	6:49
5. Beneath Her Window (Robson).....	12:42
6. My Pretty Little One (trad arr Robson).....	6:05
7. We Be Soldiers Three (trad arr Robson)	6:23
8. One Night As I Lay (trad arr Robson).....	7:02
9. Playford's Contemplation (Robson).....	9:44
Total duration:.....	1:07:58

Conductor: Richard Gill OAM

Soloists:

Andrew Robson – alto and baritone saxophones, descant recorder

Paul Cutlan – Bb clarinet, bass clarinet

James Greening – trombone, pocket trumpet

Brett Hirst – double bass

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

Mitchell Chamber Orchestra:

First Violin: Andrew Baker (leader), Stephanie Baker, Eliza Kelly, Benjamin Tjoa

Second Violin: Lauren Davis (principal), Cindy Fox, Kirsten Jones, Kay-Yin Teoh

Viola: Fiona Thompson, Kerrie Davies, Nathan Greentree

Violincello: Georg Mertens (principal), Ella Jamieson

Double Bass: Paul Lazslo (principal)

Recording engineer: Ross Ahern

Disc 2. A Day at the Fair

Recorded live, Sunday, Oct 24, 2013

Venue: Verbrugghen Hall, Sydney Conservatorium of Music

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

Performers:

Andrew Robson – alto and baritone saxophones

James Greening – trombone, pocket trumpet

Alister Spence – piano, harmonium

Brett Hirst – double bass

Toby Hall – drums

Recording engineer: Ross Ahern

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

Disc 3. The Child Ballads

*All pieces are based on traditional melodies except where indicated

Recorded: Tuesday 9 Wednesday 10 Dec 2014 and Friday 6 February 2015
Venue: Music Workshop, Sydney Conservatorium of Music

Title/Track*	Time
1. Burd Ellen and Young Tamlane.....	3:36
2. Lady Isabel.....	7:09
3. The Coble o Cargill	9:31
4. Flodden Field.....	6:41
5. The Bonny Lass of Anglesey	5:04
6. Erlinton	8:33
7. The Lady of Arngosk.....	4:47
8. Child Owlet.....	7:26
Total duration	53:10

Performers:

Andrew Robson – alto and baritone saxophones

Mara Kiek – vocals, tapan

Llew Kiek – guitar, bouzouki

Steve Elphick – double bass

Recording engineer: Ross Ahern

Produced by Llew Kiek and Andrew Robson

Mixed by Ross Ahern

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

Disc 4. Joseph Taylor

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

Title/Track	Time
1. Sprig o' Thyme.....	1:28
2. Died for Love	0:58
3. Lord Bateman	2:00
4. Creeping Jane.....	2:54
5. Maria Marten	0:46
6. The Gypsy's Wedding Day.....	1:44
7. Rufford Park Poachers	1:36
8. Brigg Fair	0:33
9. Bold William Taylor	3:35
10. The White Hare	2:26
11. Georgie	0:49
12. Worchester City.....	2:38
13. Sprig o' Thyme (alternate take).....	1:29
Total duration:.....	23:33

Performer:

Joseph Taylor – solo vocal

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

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Introduction

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

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

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

¹ Perhaps Grabowsky simply thought Anglo folk music was too 'distant' from the cultural realities of the time. Interestingly, on the 1988 Browne Costello Grabowsky record, *Six By Three*, Paul Grabowsky had attempted—rather successfully—to fuse jazz and Anglo folk music elements in the track 'Colonial sketch no. 1' (Grabowsky 2014a).

reconceived nine hymn tunes by the English Tudor composer Thomas Tallis for a quartet of jazz soloists. While the Tallis originals are still identifiable, *Bearing the Bell* brought my own musical processes to bear on each of these short pieces.² The positive reception of that work motivated me to consider undertaking a much larger project: the composition of a body of work that brought together my jazz background and my strong interest in and study of British folk music. Between 2012 and 2014 I composed, and realised in performance, the trilogy of extended compositions that form the core of the creative practice research study that is set out in this thesis.³

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

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

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

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

⁴ Grabowsky was later to write, in the liner notes to the album *Kaeidoscope* by GEST8, that the multi-stylistic and multicultural music of the album 'very much reflects the idea of jazz being a process, a way of looking at the world'.

the idea of nation, as an agent of globalization' (2003, xiii), and in considering jazz from an Australian practitioner's perspective in this practice-based study, I refer – somewhat eccentrically perhaps – to 'Austral' rather than 'Australian' jazz.

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

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

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

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

The link with the Grabowsky points in *El Rocco* is clear. I take as foundational to

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

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

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

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

overt or consciously 'Australian' qualities.

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

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

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

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

⁶ See note 3.

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

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

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

Part II introduces and discusses a trilogy of major compositions created as part of this research study ('Introduction to the musical works'), which is intended to exemplify facets of one individual voice within the Austral jazz complex, particularly in relation to the notion of geocultural connection (see the section 'Reidentification and geocultural connection'). Drawing on English and Scottish folk music in three ways

that contrast methodologically, and via differing orchestrations and ensembles, forces that represent various of my micro-communities and affinity clusters, each of these new works embodies aspects of Austral jazz.

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

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

Part I: Perspectives

A review of jazz literature relevant to the study

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

Historiographical understandings of the development of jazz

Drawing on and adapting a framework developed by Pennycook and Mitchell (2009, 40), I distinguish in the literature three ways jazz as a cultural system has been conceived historically, as well as a fourth, new, way that supports the case this thesis puts forward for Austral jazz:⁷

1. The 'birth and belonging' narrative. Jazz was formed in the crucible of American racial and cultural experience, and is expressive of the unique conditions of urbanisation and industrialisation in the United States. Fundamentally, jazz is an American art form, its icons are American, and the music is now transmitted through educational and arts institutions to the highest level.
2. The 'spread and adaptation' narrative. Early in its history jazz became popular in many parts of the world through the movement of musicians and ensembles, as well as from the dissemination of recordings and in film. From its earliest years jazz was widely imitated, often with considerable skill and verisimilitude. Inevitably, the music underwent subtle changes.
3. The 'pluralisation by localisation' narrative. Over time jazz was localised or

⁷ While I do not explore more fully what I mean by this label until 'A Practitioner's Perspective' in the next part of the thesis, I employ it in places in this review in order to remind the reader of my main points of focus.

reinvented in many parts of the world, to the extent that it became possible to speak of plural forms of jazz and jazz practices.

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

Birth and belonging

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

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

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

⁸ A new jazz studies was ushered in by writers such as Krin Gabbard, who in both *Representing Jazz* and *Jazz Among the Discourses* 'sets out to expand the territorial boundaries of jazz studies' (Tucker 1998, 134) by the application of new ideas and approaches (Gabbard 1995, 22). As Prouty indicates, 'while the 'new jazz studies' does not have a definitive starting point, many attribute it to the emergence of Krin Gabbard's *Jazz Among the Discourses* (Prouty 2010, 19).

See also Whyton's introduction to *Jazz* (2011, xv).

'birth and belonging' jazz narrative, and confines the focus of new jazz studies to developments occurring within the United States or, at least, the practices and output of American musicians.

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

In a 2010 essay, 'Toward jazz's "official" history: The debates and discourses of jazz history textbooks', Kenneth Prouty surveys 'some of the main trends and debates surrounding the emergence of jazz history texts', noting that textbooks are 'where the canonical narratives of jazz are on full display' (2010, 20). He notes 'a dialectic of attachment to and discomfort with the jazz canon that speaks to the larger issues of how jazz history is taught, or should be taught, in an academic setting' (21). Prouty includes in his survey the recently published textbook, *Jazz* (DeVeaux and Giddins 2009), which, he points out, 'is limited in its coverage of non-canonical topics such as jazz outside the U.S., and, most notably, women in jazz' (Prouty 2010, 41). In the context of 'new jazz studies' debates, many of which were initially prompted by

DeVeaux in 'Constructing the jazz tradition' (1991), Prouty considers surprising, and somewhat vexing, the omission from the book's accompanying set of recordings of representative examples of the substantial contributions of female and non-American artists (2010, 40). Tellingly, discussion of Alyn Shipton's exhaustive and magisterial *A New History of Jazz* (2007; revised 2010), is relegated to a footnote. There it is acknowledged as one of several histories that present 'alternatives to the canonical narratives which dominate the textbook market ... notable for its attention to jazz outside the U.S. (which is perhaps understandable given that Shipton is British)' (Prouty 2010, 24 n.18).

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

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

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

within the creative development of Austral jazz more widely.

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

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

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

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

existing perspectives on jazz' (Whyton 2011, xv).

Spread and adaptation, and pluralisation by localisation

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

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

Perhaps unsurprisingly, a number of important voices presenting views that diverge from the standard USA-centric approach to jazz are writers based outside the United States. Responding directly to DeVeaux's article, the British scholar Stuart Nicholson writes in *Is Jazz Dead? (Or Has it Moved to a New Address)* (2005a): 'I suggest

this debate goes even further, to include styles influenced by so-called world music and “glocalized” styles of music from around the world’ (xi). Nicholson argues for broadening the definitions of jazz, a project he further develops in *Jazz and Culture in a Global Age*, where he returns to the idea that jazz is a global art form albeit with American beginnings:

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

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

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

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

Jazz scholars from the United States and elsewhere have dismissed Nicholson’s ‘Is jazz dead?’ inquiry, claiming that he is focused on putting Europe forward as the ‘engine of jazz development’ (Shipton 2009, 114–115). In *Rethinking Jazz Education* Ake accuses Nicholson of ‘Europhilia’ (2010b, 108), declaring that he ‘abruptly trashes the whole of jazz pedagogy in the United States for what he sees as a fatal overemphasis on bebop and modal-based forms and styles’ (107). Tony Whyton criticises Nicholson for seeking to ‘polarize the debate’ around jazz education. Nicholson, Whyton argues,

praises European approaches to jazz education for being more 'pluralistic' and flexible than those in the United States (2010, 157). For Whyton, 'generalisations such as these create an unhealthy environment'; but I would suggest that Nicholson, like Atkins, is not claiming that any one nation or approach is superior but rather that a global view is needed. In arguing for this larger (global) view, Nicholson departs from the 'birth and belonging' narrative and argues instead for 'pluralisation by localisation', in which European jazz expressions are seen as valid. Nicholson has been an important, if polarising, figure since invigorating debate on the important issues of jazz and its global identities.

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

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

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

Atkins too has recognised this frequent downplaying of non-American influence,

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

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

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

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

Tony Whyton’s *Jazz Icons* (2010) discusses the processes through which a number of jazz ‘identities’ have become ‘icons’: that is, important figures whose ‘impact ... goes beyond mere musical influence ... develop[ing] an other-worldly quality that takes them away from everyday experience towards a symbolic, almost god-like status’ (16). Whyton does not limit himself solely to musicians; he critiques and discusses the power and significance of iconic recordings, films and the complex array of factors at play in the construction of the jazz narrative. Significant to my task are Whyton’s thoughts on canon construction and, more specifically, his call for multiple voices and viewpoints to be heard:

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

Whyton’s insights here reveal much about the power and reach of jazz mythology, and it is significant that the commonly accepted list of jazz icons contains predominantly American musicians. E. Taylor Atkins calls for a reorientation of thinking when it comes to ‘local heroes’, and for their recognition:

Awareness of ... local heroes and their music should force future historians of jazz to reconfigure or diversify the jazz pantheon. At the very least, it is important that they acknowledge that the evolution of jazz as an art did not occur solely within the borders of the United States, but rather in a global context in which musicians from variety of musical traditions exchanged information and inspiration. (2003, xxiii)

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

Self-fashioning of the already local

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

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

rather as local traditions being pulled towards global cultural forms while those traditions are simultaneously reinvented.

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

Consider, as an example of local jazz self-fashioning, the influence of alto saxophonist Bernie McGann (d. 2013). Widely acknowledged as a highly original voice in Australian jazz (Clare 1995; Evans 2014a; Page 1997; Shand 2009, 2013), McGann has had an impact on a number of younger saxophonists currently working within the Austral scene. When given the opportunity to add a fourth member to his trio for a Sydney performance in 2006, the Auckland-based tenor saxophonist Roger Manins is quoted as saying, 'You know who I'd really like to play with? Bernie McGann. He's my hero really' (Rechniewski 2009).⁹ Sandy Evans also acknowledges McGann's influence:

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

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

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

⁹ The results of this collaboration were recorded and released by Rufus Records as a double CD *Solar* in 2009.

While it may be possible to explain the deference to local musicians such as McGann as part of the jazz mythos of acknowledging icons, the idea of self-fashioning takes on an added dimension when it is considered as having occurred in two phases, cultural revitalisation and geocultural connection, explained in 'A Practitioner's Perspective' which follows this review. Valuing local musicians such as McGann (or Mike Nock) indicates that musical identity building involves valuing the local as well as the global.

Jazz communities of practice

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

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

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

A strength of the book is that it confines its scope to a distinct sub-set within the jazz community, that of the musician-led collective, which allows the reader to gain insights into the practical complexities jazz musicians negotiate in the process of realising their art in performance. Further, the essays 'open up possible avenues for

rethinking some of the issues involved in analyzing the social relationships and structures that make jazz and improvised music possible' (Gebhardt 2015, 1). Of value in the anthology is the way the focus on collectivity invites new ways of thinking about jazz practice and production, which contribute to building a more comprehensive understanding of global jazz practice.

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

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

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

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

Saxophonist, composer and KMA member Sandy Evans explains:

I think we sometimes compared ourselves to the AACM and the Art Ensemble of Chicago, in that ... we were a co-operative group banding together ... to all try and help each other as musicians to apply for funding and to put on concerts together and to create a community that could exist independently of the mainstream of jazz as it existed in Australia at that time. So I think there were

definitely overseas models that gave us inspiration. (1991)

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

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

The development of jazz in Australia and New Zealand

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

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

Literature on Australian jazz developments

With the publication of *Black Roots, White Flowers* in 1979 (republished 1987), Andrew Bisset produced the first historical overview of jazz in Australia. His starting point is 1915; he discusses the intriguing but unproven possibility that the Original Creole Jazz Band performed in Sydney before they performed in Chicago (1987, 1). Bisset's observations are often bleak. In his opinion, 'there are few musicians in Australia breaking new ground, but internationally, there are not many innovators [either]' (160). Further,

original Australian compositions have had no real influence on the development of the Australian style of jazz. If no one had composed a single tune the style would be the same today, because it is the improvisation and the interpretation which determines the style, not the tune itself. (168)

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

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

Also writing in 1979, Bruce Clunies-Ross argues for the existence of an

‘Australian style’ of jazz developing as early as the 1940s:

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

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

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

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

In 1987 *Black Roots* was republished with an afterword by Bruce Johnson that

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

It is still too early to determine what sort of creative directions Australian jazz is likely to take as a consequence of its inroads on the consciousness of the cultural establishment of the last decade. It is imperative, however, that the music become invested with a deeper respect for and appreciation of its own local history—for without that sense of continuity, whether expressed as renewal or reaction, Australian jazz cannot develop as an authentic component of our folk culture.
(201)

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

John Clare's *Bodgie Dada and the Cult of Cool* (1995) built on Johnson's work, dealing with developments of the 1980s for the first time. Clare too realised the importance of the connection between the opening of The Basement at Sydney's Circular Quay and the establishment of Australia's first tertiary jazz studies course at the Sydney Conservatorium: the venues are located less than 500 metres from each other. The Basement not only provided a place where students could experience jazz first hand in authentic surroundings: it was also a performance venue for the students themselves. Clare devotes an entire chapter to this vital connection and also draws in the importance of American saxophonist and educator Howie Smith, who was

appointed as head of the Conservatorium's new jazz course.¹⁰ Clare writes partly as an historian, partly as an insider, and partly as a critic; and *Bodgie Dada* extends the reach of previous histories by twenty years and more.

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

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

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

¹⁰ The appointment of Smith as the inaugural director of jazz studies at the Sydney conservatorium in 1973 was made possible by a grant from the Australian American Education Foundation. The high esteem in which Smith was held is evident in a letter to the Foundation by Rex Hobcroft, the then director of the Sydney Conservatorium: 'He [Smith] is an outstandingly gifted jazz player, teacher, organizer and I cannot speak too highly of his work' (Hobcroft 1973).

Lloyd Swanton and Steve Elphick, pianist Chris Abrahams, and the drummers Andrew Gander and Greg Sheehan. All these musicians have had successful music careers.¹¹ Writing in 2008, Whiteoak declared, 'KMA members presented and performed in ways that flew in the face of jazz orthodoxy. Yet many of the most significant players and ensembles in contemporary Australian jazz history emerged from that scene' (44). The music produced by the KMA, as diverse and eclectic as it was, could be heard as constituting a 'sound', a distinct component of what was becoming Austral jazz. A number of the groups that were influential in my own development were led by former KMA musicians.¹²

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

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

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

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

¹² In 'A practitioner's perspective' I consider eight groups that have been influential in my development. Each of these bands is or was led by a KMA musician (Wanderlust, the catholics, Clarion Fracture Zone) or included one or more KMA musicians in its line-up (Jackie Orszaczky, Ten Part Invention, The Umbrellas, The World According to James and Mara!).

Grabowsky, Bob Bertles and Bryce Rhode are important documents, and they capture significant historical details. An example is Dale Barlow's account of what the local scene was like when he was studying at the Sydney Conservatorium:

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

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

Rather than providing a chronological historical narrative, John Shand's *Jazz the Australian Accent* (2009) is an informed discussion of individual musicians the author believes made a unique contribution to the music. Despite its selectivity, overall the book is more cohesive and detailed than the comparable earlier volumes by Williams (1981) and McLeod (1994). Inevitably a number of important musicians have been omitted, or by implication their significance is downplayed. It is surprising that Shand did not allocate more space to the achievements of saxophonist and composer Sandy Evans. As a pioneering member of the KMA, the groups Great White Noise, Women and Children First, and Clarion Fracture Zone, as well as her considerable contribution to Ten Part Invention, The Australian Art Orchestra, Evans has been committed to jazz

education for young women in particular. By any measure, Evans is a major figure in Australian jazz. The achievements of New Zealand-born pianist Judy Bailey, who has been active on the Sydney scene as a performer and educator since the 1960s, are summed up in a single sentence. Ironically, Shand mentions Evans and Bailey in the chapter titled 'Missing Women', the text of which runs to barely two pages. Shand nevertheless highlights a number of important musicians and their significant contributions to the development of the local scene, and his account is valuable as many of these musicians remain almost completely unknown outside the close-knit world of players and enthusiasts.

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

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

a tool for collecting and transcribing folk song, and an early musical experimentalist, Percy Grainger must be considered in any discussion of the development of jazz and improvised music in Australia.

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

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

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

¹³ Of the nine musicians featured in the three new works offered as part of this research project (see Part II), eight have completed tertiary music courses. See Appendix 1 Table 17.

degree course now including Australian jazz compositions as part of the prescribed repertoire lists.

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

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

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

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

¹⁴ Geoff Page's short biography 'Bernie McGann: A Life In Jazz' (1997) is currently out of print.

related doctoral studies lead the way in encouraging and promoting the development of Austral jazz.

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

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

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

¹⁵ In 2014 Sarang Bang Records released 'Bernie McGann 1966'. This album consists of five tracks recorded at the Wayside Chapel in Sydney in 1966, predating 'Jazz Australia' by one year. An earlier recording (from 1964) featuring McGann has also been located and is currently being prepared for limited local release. Bernie McGann passed away on 17 September, 2013.

in Australia, and he includes a short insider musician's commentary on each of the recordings he lists. He begins his survey from 1973,

chosen as starting point because it was the year in which the first jazz course in Australia was introduced at the New South Wales State Conservatorium of Music (now the Sydney Conservatorium and part of Sydney University), and this fostered the endeavors of the Jazz Co/op. (2005, 4)

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

Literature on New Zealand jazz developments

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

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

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

¹⁷ The conference of the Australia and New Zealand Musicology Societies titled *Music and Locality: towards a local discourse* in music was held in Wellington, New Zealand, 27–30 November 2003.

editors of *Jazz Aotearoa* note that 'the strength of New Zealand's jazz is not matched by an interest in preservation and documentation' (Hardie and Thomas 2009, 7). In the collection's opening essay, John Whiteoak observes similarities between Australian and New Zealand jazz histories and points out that 'New Zealand jazz historiography can gain considerably from examining the merits, shortcomings and published outcomes of Australian jazz historiography' (2009, 15). Whiteoak recognises that 'Australia and New Zealand have a comparable and, to some degree, shared music history, that includes the jazz history of both countries' (2009, 14), which adds weight to my proposition that Australian and New Zealand jazz developments should be considered together: that is, as comprising an Austral expression.

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

The New Zealand-born pianist, composer and educator Mike Nock has lived and worked in Australia since 1985, first as an artist in residence at the Brisbane Conservatorium of Music (Meehan 2010, 252); later that year he moved to Sydney at the invitation of Don Burrows and assumed a teaching position on the jazz faculty at the Sydney Conservatorium of Music (Meehan 2010, 255). Nock's high regard in the Australian scene is at least partly attributable to his experience of living and working in the United States for more than twenty years prior to making Sydney his permanent home. In Australia, Nock's bands featured a succession of young players for whom he provided an older model of musical apprenticeship that was once the only way to

learn the language of jazz.¹⁸

Despite offering a wealth of information about Nock's early years and his extended period in the United States, Norman Meehan's biography (2010) fails to deliver much detail regarding Nock's Sydney years after 1985. The book includes the DVD *Mike Nock: A Film* (Cawthorn 1993), which fills in some of the details of Nock's work during his post-1985 period. Importantly, this film features footage of Nock's quintet from the early 1990s, whose members included well-regarded local musicians: saxophonist Tim Hopkins, trumpeter Phil Slater, double bassist Cameron Undy and drummer Nick McBride, all of whom are important Austral musicians who were active on the Sydney scene at that time.

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

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

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

¹⁸ I was a member of Nock's 'Big Small Band' project in the early 2000s, and participated in a live album recording for the Australian Broadcasting Corporation, released in 2003. (Nock 2003)

A practitioner's perspective on the emergence of Austral Jazz

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

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

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

There is a significant gap in the literature when it comes to a discussion of the changes that took place in jazz in Australia in the decades leading up to the new millennium. As the jazz scholar and musician Tim Stevens determined 15 years ago,

'discussion in the last 25 years of a distinctive style or sound in Australian jazz has been handicapped by an incomplete theorising of what this will involve and how it will be made manifest' (2000, 16). Bruce Johnson's point that the existence of Australian jazz is proof that the music has been 'continually invented in the diasporic process' rather than exported from its 'original source' then poorly imitated (2008, 114), is helpful, but stops short of Stevens's call for 'theorising'.

Jazz in Australia gained significant impetus from the introduction in 1973 of the jazz studies program at the New South Wales State Conservatorium (now the Sydney Conservatorium of Music).¹⁹ As Stevens puts it, 'Australian [jazz] styles are products of Australian circumstance' (Stevens 26); and he has usefully documented this process both by examining documentary sources and by providing a detailed case study of a single, prominent jazz ensemble from the period preceding the one that forms the focus of this thesis. From the mid 1970s it is possible to discern a shift in jazz practices related to changing local circumstances. A dynamic period of music making began that grew up around distinctive micro-communities of musicians, many of whom met each other at the Conservatorium. This is the form of jazz expression I refer to as Austral jazz.

Double identification and local circumstance

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

¹⁹ Roger Dean also identified the move of Australian jazz to the academy as a symbolic moment. The starting date for his survey of Australian contemporary jazz on CD is 1973 'because it was the year in which the first jazz course in Australia was introduced at the New South Wales State Conservatorium of Music (now the Sydney Conservatorium and part of Sydney University), and this fostered the endeavors of the *Jazz Co-op*' (Dean 2005, 4).

Stevens (2000) documents in his study of the Red Onion Jazz Band.²⁰

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

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

Reidentification and cultural revitalisation

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

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

²⁰ See for example Stevens’s discussion surrounding Graeme Bell’s Australian Jazz Band (2000, 11–14).

jazz studies departments, new venues and festivals, as well as an increase in national and international tours by local bands;

2. An increase in the number of players, and in what I refer to as music micro-communities and musician affinity clusters with an individual or shared 'concept' and self-awareness²¹, as well as a more deliberate emphasis on local experimentation and the creation of original music;
3. The further valuing of local heroes;
4. The proliferation of local recordings allowing increased opportunities for 'self-fashioning' processes to occur (for example, LPs and cassettes by Jazz Co/Op, Keys Music Association, the Benders, Women and Children First);
5. The impact of 'alternative' influences—from musicians from the United Kingdom and Europe who became locally influential (for example, Roger Frampton);
6. Jazz criticism and scholarship (by, for example, John Clare, Bruce Johnson, John Whiteoak, Tim Stevens).

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

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

²¹ It could be argued that such 'micro-communities' and 'affinity clusters' were in operation well before the 1970s, in Sydney and elsewhere in Australia and New Zealand.

Austral jazz that follows in the aspects indicated in points 2–5 of the six broad areas of Austral jazz circumstance listed above. I deal particularly with point 2, which involves the ‘arrival’ on the scene of players and ensembles with their own ‘concept’ and self-awareness, and the more deliberate emphasis on local experimentation and the creation of original music. This requires me to introduce the concepts of the jazz micro-community and the musician affinity cluster, on which more below. Understanding the ways these concepts apply in practice is crucial to my broader argument about jazz’s reidentification with local music, and of Pennycook’s and Mitchell’s notion of the ‘self-fashioning of the already local’ (2009, 40).

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

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

On heroes and recordings

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

local players, thus contributing to the creation of an environment where the 'self-fashioning' process could flourish.

Not all Austral jazz recordings were self-financed independent releases. The Australian Broadcasting Corporation (ABC) has provided ongoing support for local jazz releases, and a number of small recording labels actively supported local output. In Sydney, since the 1990s Tim Dunn's Rufus Records has provided substantial momentum with many dozens of releases, while earlier local labels including RooArt and Spiral Scratch also contributed a number of important releases. In the 1970s, promoter Horst Liepolt ran his own label, *44*, which

released close to thirty LPs in the end boasting a diverse range of talent including Brian Brown Quintet, Peter Boothman, Dave Fennell and Powerpoint, Ted Vining Trio, Joyce Hurley, Bryce Rhode, Mike Nock and the Charlie Munro Quartet. It was the first time Australia had ever had a dedicated jazz label and Polygram's large distribution meant some superb local jazz was stocked in stores all across the country. (Kilby and Kilby 2014, n.p.)

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

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

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

For me, discovering McGann's music in the late 1980s was revelatory. As will be seen, I later took McGann's place in Ten Part Invention, at which point I came to work

with John Pochée. McGann and Pochée should surely be considered one of Austral jazz's earliest, most enduring and influential affinity clusters.

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

The KMA and two tenors

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

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

Prior to his departure, Barlow had been an active and highly regarded member of Sydney's jazz scene. Having established his reputation as an exciting young soloist

with the Young Northside Big Band, he enrolled in the jazz studies course at the Conservatorium of Music in Sydney. In the early 1980s he featured in a number of significant Sydney groups including the Benders (with bassist Lloyd Swanton, pianist Chris Abrahams and drummer Andrew Gander²²) and the KMA. Barlow recalled that there was a distinct approach to the jazz that was being created in Sydney at that time. Once abroad, he found that a different repertoire was played, and there even fills²³ had to be produced a certain way. In New York Barlow appears to have encountered the notion that there was only one way to play jazz, an idea that runs contrary to the concepts of freedom and spontaneity that almost all jazz musicians would hold to be fundamental to the music, and which certainly were hallmarks of the approach to jazz championed by a many of the musicians in the KMA.

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

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

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

²³ The term 'fill' refers to a short improvised phrase played by a soloist when accompanying a singer or lead melodic instrument as a way of supporting the melody and creating interest.

These ideas of Simmonds have strongly shaped my development and emergence as a local jazz practitioner as well as my musical outlook more generally; substantially more so than the canonical, tradition-focused approach described by Barlow. In common with the majority of KMA members, Simmonds's underlying vision asserted that authenticity would result from the combination of an individual musician's serious commitment to self-expression when anchored in an awareness of the jazz tradition, yet in a way that refused to be limited by it. As the liner notes to the compact disc, *Keys Live*, declare, 'They were jazz musicians in the sense that they studied the jazz masters, improvised and created their music by blending the popular music of their time' (Keys 1984).

Micro-communities and affinity clusters

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

The idea of micro-community takes into consideration the numerous ways groups of people interact around the common goal of creating and producing music. Take as an example the large ensemble Ten Part Invention, which comprises ten musicians, yet which in order to function efficiently draws on considerably more people, thus forming a Ten Part micro-community. In 2013 the band's leader and drummer, John Pochée, retired from performing with the band due to ill health, although he retains an active role in the band by selecting repertoire and arranging performances. During the group's earlier period, Pochée would also commission composers to write for the band, and while several members of the group composed a

significant portion of the repertoire, a number of other composers²⁴ received a commission from the band. The Ten Part micro-community further expands when the roster of regular deputising musicians is considered, and when presenting associations, record labels, venue owners, promoters and festival directors are identified as factors in connecting Ten Part Invention and its music to audiences in Australia and abroad.

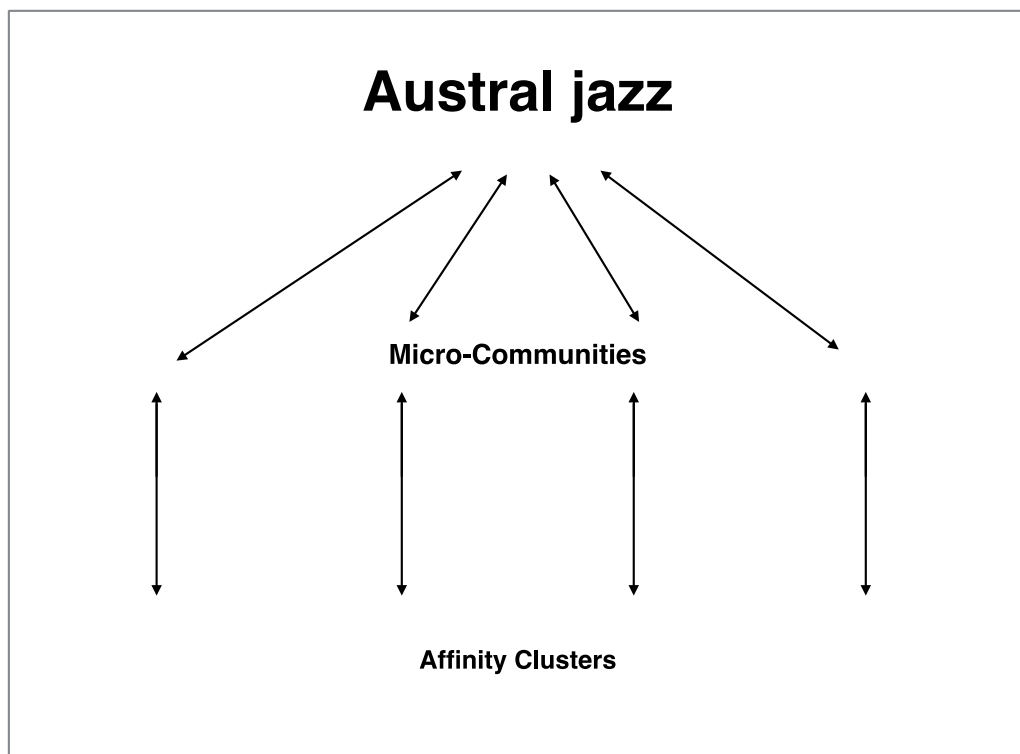


Figure 1 Representation of the interdependency between Austral jazz, micro-communities and affinity clusters.

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

²⁴ A list of such composers includes Col Loughnan, Mike Nock, Alister Spence, Dave Panichi, Tony Gorman, Ron Philpott, John Sangster, Adrian Mears and Andrea Keller.

working practices that have been forged over years, decades even, of collaborative experience. An affinity cluster is an established musical relationship, based around the sharing of creative goals; it is the basic unit around which an Austral jazz band is formed. An affinity cluster comprises a musical unit or partnership that achieves its coherence independent of a given jazz ensemble. In the Austral jazz scene in Sydney such creative ‘cells’ tend to interweave their contribution through, or become foundational to, a number of bands or projects (see the Robson/Greening affinity cluster in the following tables). An affinity cluster contrasts with the idea of a leader who employs ‘side’ musicians. While such a ‘unit’ is still common, the leader/side musician team tends to address the fulfilment of immediate goals such as the single gig or recording date, or a finite series of these. The affinity cluster works towards a longer-term vision—the foundation of a new band or musical project—and in creative terms is more inherently democratic.²⁵ The affinity clusters that shape my musical output and creative practice are indicated in Figure 2.

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

²⁵ It must be stated that no absolute distinction between these two models of a jazz ensemble can be drawn; in practice there may be bands that appear to operate one way yet in reality draw on elements of both ‘models’ to varying degrees. A band with a clear ‘leader’ may nevertheless derive its creative direction and new repertoire, to a greater or lesser degree, from its active internal affinity clusters.

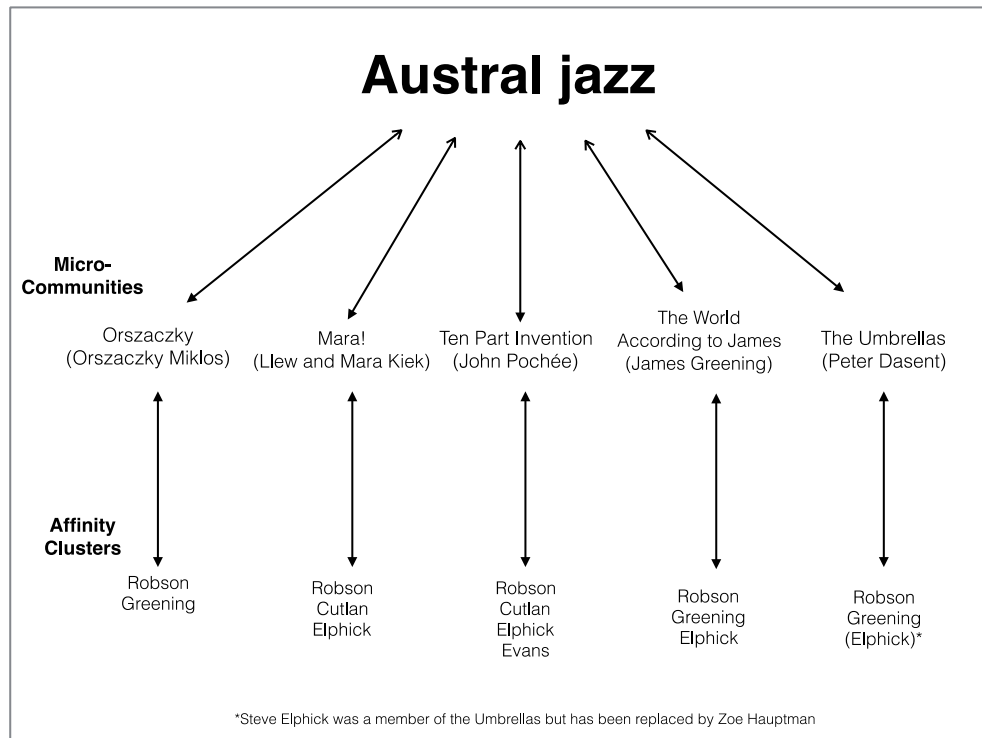


Figure 2 Representation of the micro-communities to which the author belongs, and the musician affinity clusters that energise his creative practice

I turn now to a closer examination of eight Sydney based Austral jazz ensembles that have in various ways been foundational to my identity as an Austral jazz musician. Of the eight, I have been a member of groups 1–5. While I have not been a member of groups 6–8, these ensembles have had a strong and lasting influence on the flow and direction of my professional working life and creative practice. Importantly, all eight of these Austral jazz groups have emphasised the composition and performance of original music (to recall, this is part of point 2 above, in the list of kinds of local music reidentification). This deliberate creative decision on the part of the bandleader of each ensemble has meant that they have developed an identifiable sound. While each group is undoubtedly a *jazz band*, by eschewing the jazz canon, the way each group relates to the ‘jazz tradition’ is often subtle and, at times, oblique. As ‘new jazz studies’ scholar Ken Prouty observes, ‘every person, and every jazz community, understands the canon differently; these differences are critical to understanding how different communities come to know jazz’ (2012, 8).

Eight Austral jazz ensembles

Groups involving the author

Jackie Orszaczky's bands

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

My involvement with Orszaczky began not long after my trio debut for SIMA, in May 1993, which in addition to me on alto saxophone featured Steve Elphick on double bass and Nick McBride on drums.²⁶ Jackie came to hear some of my subsequent trio performances, and I recall seeing him standing against the back wall at the Strawberry Hills Hotel during one of these. Soon afterwards I received a call from him asking whether I was interested in doing some gigs with him. At the time, to be a regular member of Jack's bands brought musicians on the local scene considerable credibility, due to his musical reputation and to the fact that he surrounded himself with some of the best jazz players in Sydney. His groups played three or more gigs a week and as a result he was able to demand commitment from each member; Jackie expected his band members to prioritise his gigs. When I began playing with him, his was one of the only bands in Sydney that provided a regular income for musicians. As a result, and

²⁶ Hamish Stuart later replaced Nick McBride, and features on all the Andrew Robson Trio's commercial recordings.

because he worked with some of the best musicians in town, membership in one of his groups was highly sought after.

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

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

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

Those admitted into the ranks of Orszaczky's bands were also brought into one or more micro-communities of Austral jazz musicians. Tracing the various horn players who went through Jack's various bands reveals that he surrounded himself with some of the most capable and distinctive improvisers on the Sydney scene. My

regular collaboration with trombonist James Greening, and our bond in the form of an affinity cluster, grew directly from our long association in Orszaczky's bands.

Greening and I continue to collaborate on a regular basis; James is a featured soloist on *Touchstones* and *A Day At The Fair*, two of the three musical works presented as part of this thesis.

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

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

The following anecdote concerning a performance on the banks of the Danube River at the 1994 Budapest Blues Festival reveals much about Orszaczky's musical

outlook. We had been playing music from the American soul and R&B tradition when Jackie cleared the stage except for himself and the three-piece horn section consisting of Jason Cooney on tenor saxophone, James Greening on trombone, and me on alto saxophone. 'All countries and cultures have the blues²⁷ and here is one of ours,' Orszaczky told the audience of some 10,000 people. Jack then sang the traditional Hungarian folk song, 'Sír Az Út Előttem', accompanied only by his electric bass and the three horns, to a crowd that was clearly emotionally moved. For me, the intersection of musical item and performance context demonstrated in a dramatic and powerful way the power and capacity of music to render superfluous music categories and labels. This experience was a seminal moment in my artistic development. It was an awakening to the possibilities that could occur when an artist found a way to connect his personal musical vision with cultural and emotional realities.

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

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

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

²⁷ On many occasions Jackie would describe a tune we were about to play as 'a blues' when it clearly was not a blues in terms of form: he was referring instead to the feeling he wanted from the band.

Table 1 Orszaczky: five albums released by various Jackie Orszaczky groups between 1987 and 1997, and personnel.

<i>Jump Back Jack:</i> Jump Back Jack 1987	<i>Double Take:</i> Jump Back Jack 1988	<i>Family Lore:</i> Jackie Orszaczky and the Grandmasters 1994	<i>100%:</i> 1994	<i>Deep Down and Out:</i> Orszaczky Budget Orchestra 1997
Jackie Orszaczky bass, vocals	Jackie Orszaczky bass, lead vocals, keyboards	Jackie Orszaczky bass, vocals (all tracks)	Jackie Orszaczky bass, vocals (all tracks)	Jackie Orszaczky bass, vocals (all except disc 1: track 9)
Dennis Wilson guitar	Carl Orr guitar	Arne Hanna guitar, vocals	Arne Hanna guitar, vocals (tracks 1, 2, 3, 5, 7)	Arne Hanna guitar (all except disc 1: track 9; disc 2: 7)
Peter O'Mara guitar		Chris Abrahams Hammond organ, piano (tracks 1, 4, 7, 8)	Scott Leishman guitar (tracks 1, 2, 3, 7)	Scott Leishman guitar (disc 1: tracks 4, 5, 6, 7, 8; disc 2: 1, 8)
Jim Gannon guitar		Steven Ball Hammond organ (tracks 2, 3)	Carl Orr guitar (tracks 4, 6)	Stuart Hunter piano accordion, Hammond B3 organ (all except disc 1: track 9; disc 2: 7)
Rick Morrison guitar		Cathy Harley Hammond organ, piano (tracks 5, 9, 10)	Cathy Harley piano (track 5)	Tim Hopkins tenor saxophone (disc 1: tracks 4, 5, 6, 7, 8, disc 2: 1, 8)
Michael Bartalomei keyboards		Jonathon Jones drums (tracks 1, 2, 3, 4, 6, 7, 8)	Graeme Leak Percussion (track 4, 6)	Anthony Kable trombone (all except - disc 1: track 9 & disc 2: 7)
Phillip Campbell drums		Hamish Stuart drums (tracks 5, 10)	Hamish Stuart drums (tracks 4, 6)	Cameron Gregory drums (disc 1: tracks 1, 2, 3, disc 2: 3, 4, 5, 6, 9)
Mark Kennedy drums	Angus Diggs brushes (track 10)	Angus Diggs brushes (tracks 1, 2, 3, 7)	Angus Diggs drums (disc 1: tracks 4, 5, 6, 7, 8, disc 2: 1, 8)	
Hamish Stuart percussion Greg Sheehan percussion	Hamish Stuart drums, percussion			
Mark Simmonds tenor saxophone	Jason Morphett alto and tenor saxophones, bassoon, flute, vocals	Andrew Robson alto sax (tracks 1, 7, 8)	Andrew Robson alto sax (tracks 1, 2, 3, 7)	Andrew Robson alto sax (all except - disc 1: track 9 & disc 2: 7)
Steve Giordano tenor saxophone	Lynda Bacon trumpet	Jason Cooney tenor sax (tracks 1, 2, 3, 7, 8)	Jason Cooney tenor sax (tracks 1, 2, 3, 7)	Jason Cooney tenor sax (disc 1: tracks 1, 2, 3, disc 2: 3, 4, 5, 6, 9)

<i>Jump Back Jack:</i> Jump Back Jack 1987	<i>Double Take:</i> Jump Back Jack 1988	<i>Family Lore:</i> Jackie Orszaczky and the Grandmasters 1994	<i>100%:</i> 1994	<i>Deep Down and Out:</i> Orszaczky Budget Orchestra 1997
James Greening trombone	James Greening trombone, vocals	James Greening trombone (tracks 1, 2, 3, 7, 8)	James Greening trombone (tracks 4, 6))	James Greening trombone (disc 1: tracks 1, 2, 3, 4, 5, 6, 7 disc 2: 1, 2, 3, 4, 5, 6, 8, 9)
Mike Bukovsky trumpet	Mike Bukovsky trumpet, percussion		Miroslav Bukovsky trumpet (tracks 4, 6)	Miroslav Bukovsky trumpet (disc 1: tracks 1, 2, 3, disc 2: 3, 4, 5, 6, 9)
			Linda Bacon trumpet (tracks 4, 6)	Linda Bacon trumpet (disc 1: tracks 1, 2, 3, disc 2: 3, 4, 5, 6, 9)
			Jason Morphett saxophone (tracks 4, 6)	Adrian Mears trombone (disc 1: tracks 1, 2, 3, disc 2: 3, 4, 5, 6, 9)
Tony Backhouse backing vocals		Lilly Dior vocals (tracks 1, 2bv, 3bv, 4bv, 7, 8)	Glen Dormand voice (tracks 1, 2, 3, 7)	Peter Boyd baritone saxophone (disc 1: tracks 1, 2, 3, disc 2: 3, 4, 5, 6, 9)
A wild wild woman backing vocals		Tina Harrod vocals (tracks 1, 2, 7bv)	Felicity Fox voice (tracks 1, 2, 3, 7)	Tina Harrod vocals (disc 1: all tracks except – disc 2: track 7)
		Monique Morrell vocals (track 4)	Paul Mac voice (tracks 1, 2, 3, 7)	Wayne Freer Tuba (disc 1: tracks 1, 2, 3, disc 2: 3, 4, 5, 6, 9)
			Kira Alexander voice (tracks 1, 2, 3, 7)	Adrian Keating violin I (disc 1: track 9, disc 2: 2, 7)
			Laszlo Lak voice (tracks 1, 2, 3, 7)	Michelle Kelly violin II (disc 1: track 9, disc 2: 2, 7)
			Sandor S voice (tracks 4, 6)	Virginia Comeford viola (disc 2: track 7)
		Geoff Lundgren sound source (track 9)	Geoff Lundgren Sequencer, sampling and co-production (track 6)	Matt Hoy Cello (disc 2: track 7)

<i>Jump Back Jack:</i> Jump Back Jack 1987	<i>Double Take:</i> Jump Back Jack 1988	<i>Family Lore:</i> Jackie Orszaczky and the Grandmasters 1994	<i>100%:</i> 1994	<i>Deep Down and Out:</i> Orszaczky Budget Orchestra 1997
		Tristan Linton-France violin (track6)	Listed simply as 'also appeared' are: Gemma Turner, Nadia Pellichari, Adrian Mears, Lisa Parrott, Louis Burdett, Cameron Gregory (tracks 1, 2, 3, 7)	Rudy Crevici viola (disc 1: track 9, disc 2: 2)
		Luke Linton-France Cello (track 6)	The Hungaro- Australian Dictators Friendship Choir: Paul Mason, Paul Joseph, Jeff Innes, Arne Hanna, Robert Mindley, John and Neil Orr, Peter Cook, Glen Wright, Bret Jackson, Jean Gordon (tracks 1, 2, 3, 7)	Peter Morrison Cello (disc 1: track 9, disc 2: 2)
		Anna Orszaczky violin (track 6)		Jason Morphett tenor saxophone (incorrectly listed as appearing on disc 2: track 7 other tracks not identified)

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

The Orszaczky table (Table 1) lists the large pool of musicians from which Orszaczky drew to form the bands featured on five commercial recordings released between 1987 and 1997. Orszaczky employed a variety of instruments—strings, brass, woodwind, vocalists and various rhythm section combinations—across these projects, which brought together musicians from diverse backgrounds. Often, these connections were maintained via additional projects. For example, the violinist Adrian Keating of the Australian Opera and Ballet Orchestra, who performs on *Deep Down and Out* (1997), invited me to take part in a recording project of his own, a creative meeting that was facilitated by our Orszaczky connection.

While the Orszaczky ensembles change significantly from album to album, within a given instrument section there is relative stability, and where change occurs it can be seen to be somewhat generational. Note, for example, that one of the saxophone parts is played by Mark Simmonds (KMA, Freeboppers) in 1987, and then assumed by

Jason Morphett (The Benders) in 1988, then by me in 1994. The brass section is more stable, however. Trombonist James Greening (Ten Part Invention, the catholics, Wanderlust, the Umbrellas) plays on all five recordings and trumpeter Miroslav Bukovsky (KMA, Freeboppers, Wanderlust) plays on four of the five. Such stability allowed a particular musical understanding to develop within Orszaczky's horn sections. My time in this band provided me with many early opportunities to play alongside James Greening, with whom I developed an affinity cluster that has brought considerable creative momentum to my professional practice.

Mara!

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

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

Mara herself had a history of singing an Anglo-Celtic repertoire in Sydney's folk clubs during the 1970s, with her sister Jane Birmingham and with the group Tansey's Fancy, which released a self-titled album in 1983 (Smith 2005, 148–149). It was this group that evolved into Mara!

I joined Mara! at the expense of my membership in Jackie Orszaczky's band. Jackie reduced the size of his group mainly because gig opportunities had diminished. Initially, as a member of Mara! I had to master the sound and repertoire that had been developed by a succession of skilled wind instrumentalists over many years; yet as each previous band member had done, I came to believe that I was able to contribute my own sound and approach to the group's concept and sound. Harmonically, the Mara! repertoire when I joined was predominantly diatonic or modal based, although a number of the pieces, traditional and original, were built on the complex compound dance rhythms found in the folk traditions of Eastern Europe. These rhythms, while not unknown in jazz, were (and still are) rare; to improvise fluently on a piece of music based on groupings of 22 beats certainly provided a challenge.²⁸

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

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

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

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

Elphick's and my departure.

Table 2 Mara!: six albums released between 1984 and 2005, with personnel²⁹

<i>Images</i> 1984 (LP only)	<i>On The Edge</i> 1987	<i>Don't Even Think</i> 1990	<i>Ruino Vino</i> 1995	<i>Live In Europe</i> 2000	<i>Sorella</i> 2005	Current (2014) personnel (unrecorded)
Mara Kiek vocals, tapan, darrabukka, tambourine	Mara Kiek vocals, tapan, darrabukka, percussion	Mara Kiek lead vocals, tapan, bass drum, zil	Mara Kiek vocals, tapan	Mara Kiek voice, tapan, darrabukka	Mara Kiek voice, tapan, castanets	Mara Kiek voice, tapan
Jim Denley flute, denleyphone, alto saxophone, darrabukka	Jim Denley alto saxophone, flute, piccolo, darrabukka, daireh, backing vocals	Jim Denley alto saxophone, flute, piccolo, darrabukka, daireh	Tony Gorman clarinet, alto saxophone	Andrew Robson alto saxophone, soprano saxophone	Andrew Robson alto saxophone, soprano saxophone, darrabukka, voice	Paul Cutlan saxophones and clarinets
Mike Haughton recorder, tenor saxophone, soprano saxophone, vocals		Sandy Evans tenor and soprano saxophones, recorder	Sandy Evans tenor and soprano saxophones	Paul Cutlan clarinet, tenor saxophone, soprano saxophone	Paul Cutlan tenor saxophone, clarinet, bass clarinet, shaker, voice	Sandy Evans tenor and soprano saxophones
Llew Kiek bouzouki, acoustic and electric guitars, electric bass	Llew Kiek acoustic and electric guitars, Greek & Irish bouzoukis, backing vocals	Llew Kiek bouzouki, acoustic and electric guitars	Llew Kiek bouzouki, baglama, acoustic and electric guitars, vocals	Llew Kiek bouzouki, baglama, guitar	Llew Kiek bouzouki, baglama, guitar, tambourine, voice	Llew Kiek bouzouki, baglama, guitar
Danny Thompson double bass	Danny Thompson double bass	Steve Elphick double bass	Steve Elphick double bass	Steve Elphick double bass	Steve Elphick double bass, voice	Lloyd Swanton double bass
Terry Cox drum kit						
Paul James bagpipes (English), shawm						
Paul Miller gaida						

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

²⁹ This table takes into account the Mara! band albums and antecedents only. In addition to the above releases, Mara! also collaborated with the Martenitsa Choir on the recordings *Sezoni* and *Tra Parole E Silenzio*.

From the Mara! table it can be seen that that the band drew on a considerably smaller pool of musicians, and that its personnel remained more stable across its recorded output, both by way of instrumentation and in terms of musicians: the tendency of particular player lineages to circulate through Austral jazz ensemble line-ups over time is particularly apparent in Mara!'s history. Again, this change is often but not always generational, and can be followed through the instrumental line-ups of the band, with each player leaving her or his stylistic mark on the ensemble, which prepares the way for the personal contribution of a replacement player.

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

- Alto saxophone: Denley, Gorman, Robson, Cutlan³⁰
- Tenor saxophone: Haughton, Evans, Cutlan, Evans
- Double bass: Thompson (UK), Elphick, Swanton.

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

Ten Part Invention

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

³⁰ Cutlan moved from tenor to alto saxophone when Evans returned to the group on tenor, replacing Robson. As noted in the Mara! table, this most recent lineup has not released a recording.

distinctive, creative and often idiosyncratic compositions to the set lists,³¹ as in their own ways did trumpeter and composer Miroslav Bukovsky and saxophonist Sandy Evans.

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

It can be seen from the Ten Part Invention table (Table 3 below) that the line-up remained almost constant across the four commercially released recordings, with the single exception apparently being the replacement of Barlow with Evans after the first album in 1990.³³ The next change occurred when, following the death of pianist Roger Frampton in 2000, Paul McNamara joined the band. In 2002 I was invited to take over Bernie McGann's chair. Matthew Ottington replaced Ken James in 2011, and Paul Cutlan replaced Bob Bertles when he retired in 2013. Also in 2013, David Goodman became Ten Part's permanent drummer,³⁴ although as already noted Pochée is still actively involved with the band, arranging performances and fulfilling other

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

³² See for example the liner notes to the TPI recording, *Tall Stories* (Pochée 1994).

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

³⁴ Goodman had filled in for Pochée intermittently since first performing with the group on their 1998 Asian tour.

administrative tasks.

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

<i>Ten Part Invention</i> 1990	<i>Tall Stories</i> 1994	<i>Live at Wangaratta</i> 2005 (rec 1999)	<i>Unidentified Spaces</i> 2000	<i>Five Bells Suite</i> 2005 (rec live) (unreleased)	Current personnel as of 2014 (unrecorded)
John Pochée drums, leader	John Pochée drums, leader	John Pochée drums, leader	John Pochée drums, leader	John Pochée drums, leader	David Goodman drums
Roger Frampton piano, sopranino saxophone	Roger Frampton piano, sopranino saxophone	Roger Frampton piano, sopranino saxophone	Paul McNamara piano	Paul McNamara piano	Paul McNamara piano
Steve Elphick double bass	Steve Elphick double bass	Steve Elphick double bass	Steve Elphick double bass	Steve Elphick double bass	Steve Arié ³⁵ double bass
Miroslav Bukovsky trumpet, flugelhorn	Miroslav Bukovsky trumpet, flugelhorn, percussion	Miroslav Bukovsky trumpet, flugelhorn	Miroslav Bukovsky trumpet, flugelhorn	Miroslav Bukovsky trumpet, flugelhorn	Miroslav Bukovsky trumpet, flugelhorn
Warwick Alder trumpet, flugelhorn	Warwick Alder trumpet, flugelhorn	Warwick Alder trumpet	Warwick Alder trumpet	Warwick Alder trumpet	Warwick Alder trumpet
James Greening trombone	James Greening trombone	James Greening trombone	James Greening trombone, bass trombone	James Greening trombone, bass trombone	James Greening trombone, bass trombone
Bernie McGann alto saxophone	Bernie McGann alto saxophone	Bernie McGann alto saxophone	Bernie McGann alto saxophone	Andrew Robson alto saxophone	Andrew Robson alto saxophone
Bob Bertles alto and baritone saxophones, flute	Bob Bertles alto and baritone saxophones, clarinet	Bob Bertles baritone saxophone	Bob Bertles baritone saxophone	Bob Bertles baritone saxophone	Paul Cutlan baritone saxophone
Dale Barlow tenor saxophone, flute	Sandy Evans tenor and soprano saxophones, flute	Sandy Evans tenor saxophone	Sandy Evans tenor saxophone, flute, wooden flute	Sandy Evans tenor saxophone, flute, wooden flute	Sandy Evans tenor saxophone, flute, wooden flute
Ken James tenor and soprano saxophones, flute	Ken James tenor and soprano saxophones, flute	Ken James tenor and soprano saxophones	Ken James tenor and soprano saxophones, flute	Ken James tenor and soprano saxophones, flute	Matthew Ottington tenor saxophone

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

³⁵ Steve Elphick retired from TPI prior to the band's 2004 USA tour. Bassist Steve Arié replaced Elphick from 2004 to 2015. At the time of writing, the bass chair has not been filled with a permanent replacement.

Owing to the distinctive musicianship of the original members, any change to the lineup is heard as having an impact on the band's musical identity. For example, despite the fact that I joined TPI in 2002, my contribution is still often gauged against that of McGann, as can be seen from a 2013 review that noted, 'Andrew Robson [inserted] the high wailing alto strophes across the brass explosions (a role once played by Bernie McGann)' (Clare 2013). Also, from Table 3 it can be gleaned that a three-musician affinity cluster of Robson–Greening–Cutlan now forms part of the Ten Part Invention micro-community.

The World According To James

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

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

Table 4 WATJ and the line-up on the band's three albums released between 1999 and 2009.

Personnel in 1991 (unrecorded)	Personnel in 1993 (unrecorded)	<i>No Job Too Small</i> 1999	<i>Way Back</i> 2002	<i>Lingua Franca</i> 2009
James Greening trombone	James Greening trombone	James Greening trombone, pocket trumpet, didgeridu, tuba, valve trombone	James Greening trombone, pocket trumpet, tuba, valve trombone	trombone, pocket trumpet
Carl Orr electric guitar	Carl Orr electric guitar	Andrew Robson alto saxophone	Andrew Robson alto saxophone, C melody saxophone	Andrew Robson alto saxophone
Lloyd Swanton double bass	Alex Hewetson double bass	Steve Elphick double bass, cornet	Steve Elphick double bass	Steve Elphick double bass
Tony Buck drums	Antero Cheskin drums	Toby Hall drums	Toby Hall drums, percussion	Toby Hall drums, tambourine
			Matthew Doyle didgeridu Jackie Orszaczky piccolo bass, vocals	

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

The Umbrellas

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

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

Table 5 The Umbrellas: five albums released between 1986 and 2014 and personnel

<i>The Umbrellas</i> 1986	<i>Age of Elegance</i> 1990	<i>Soundtrack to the Passing Parade</i> 1993	<i>Bravo Nino Rota</i> 2001	<i>Lounge Suite Tango</i> 2014
Peter Dasant piano, organ	Peter Dasant piano, organ, accordion	Peter Dasant piano, organ, accordion	Peter Dasant piano, organ, accordion	Peter Dasant piano, organ, accordion
John Armstrong oboe	Liz Hayles oboe (tracks: 1, 2, 4, 5, 6)	Mark Bruwel oboe (tracks: 2, 4, 6, 8, 9, 11)	Michelle Agius- Hall mezzo-soprano	
Douglas Eyre bassoon	Lucinda Cran bassoon (tracks: 2, 4, 8)	Rita Van Ooi oboe (tracks: 1, 3, 5, 7, 10)		
Mark Simmonds tenor saxophone	Mark Simmonds tenor saxophone (tracks: 3, 6, 7, 8)	Tim Hopkins tenor saxophone	Andrew Robson alto saxophone	Andrew Robson alto and baritone saxophones
	James Greening trombones (tracks: 1, 2, 6)	James Greening trombone	James Greening trombone, pocket trumpet	James Greening trombone, pocket trumpet, sousaphone
Andrew Wilkie Marimba, vibraphone	Andrew Wilkie Vibraphone, marimba, gong		Andrew Wilkie Vibraphone, marimba	Andrew Wilkie Vibraphone, marimba
Jonathan Zwartz double bass	Jonathan Zwartz double bass	Jonathan Zwartz double bass	Steve Elphick double bass, tuba	Zoe Hauptmann double bass
	Martin Highland drums (tracks: 3, 6, 7)	Toby Hall drums (tracks: 1, 2, 3, 4, 5, 7, 10)	Toby Hall drums	Toby Hall drums
	John Armstrong oboe (tracks: 3, 7)	Andrew Dickeson drums (tracks: 6, 8, 9, 11, 12)		
	Peter Boyd bass clarinet (tracks: 3, 7)	Peter Boyd baritone saxophone (track 11)		
	Joyce Clifton- Everest oboe (track 5)	George Golla guitar (track 12)		
	Malcolm Haylock bassoon (track 5)	Jane Lindsay lead and backing vocals (track 12)		
	Nigel Westlake clarinet (tracks: 1, 2, 4, 6)	Kate Swadling backing vocals (track 12)		
	David Basden Tuba (track 6)			
	Amanda Brown pizz. violin/s (track 4)			
	George Washingmachine violin (track 2)			
	Tony Backhouse Bogus Tibetan choir (track 3)			

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

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

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

Groups not involving the author

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

The catholics

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

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

when it was primarily dance music (2000, 118).

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

Table 6 The catholics: eight albums released between 1992 and 2013, and personnel

<i>The catholics</i> 1992	<i>Simple</i> 1994	<i>Life on Earth</i> 1997	<i>Barefoot</i> 1999	<i>Gondola</i> 2006	<i>Village</i> 2007	<i>Inter Vivos</i> 2009	<i>Yonder</i> 2013
Lloyd Swanton acoustic bass	Lloyd Swanton acoustic & electric basses	Lloyd Swanton electric & acoustic bass	Lloyd Swanton acoustic & electric basses	Lloyd Swanton acoustic bass	Lloyd Swanton acoustic bass	Lloyd Swanton acoustic bass	Lloyd Swanton acoustic bass
Sandy Evans soprano & tenor saxophone	Sandy Evans saxophones	Sandy Evans soprano & tenor saxophone, flute	Sandy Evans soprano & tenor saxophone	Sandy Evans soprano & tenor saxophone	Sandy Evans soprano & tenor saxophone, flute	Sandy Evans soprano & tenor saxophone	Sandy Evans soprano & tenor saxophone
James Greening trombone	James Greening trombone	James Greening trombone	James Greening trombone & pocket trumpet	James Greening trombone & pocket trumpet	James Greening trombone & pocket trumpet	James Greening trombone & pocket trumpet	James Greening trombone & pocket trumpet
Sammila Sithole Percussion	Sammila Sithole Congas, timbales	Fabian Hevia Percussion	Fabian Hevia Percussion	Fabian Hevia Percussion, guitar	Fabian Hevia Percussion	Fabian Hevia Percussion	Fabian Hevia Percussion, tres
Dave Brewer electric guitar	Dave Brewer electric guitar		Dave Brewer electric guitar	Jonathan Pease electric guitar	Jonathan Pease electric & acoustic guitars	Jonathan Pease guitar	Jon Pease electric & acoustic guitars
Waldo Fabian electric bass	Michel Rose Pedal steel guitar	Michel Rose Pedal steel guitar, dobro, mandolin	Bruce Reid National steel and, lap steel guitar,	Bruce Reid National steel guitar, Dobro, lap steel guitar, hand whistling	Bruce Reid Slide guitars	Bruce Reid Slide guitars	Gary Daley piano accordion
Tony Buck drums	Tony Buck drums	Toby Hall drums	Hamish Stuart drums	Hamish Stuart drums, hand whistling	Hamish Stuart drums	Hamish Stuart drums	Hamish Stuart drums
			Toby Hall drums				
			Jonathan Pease electric guitar				
			Michel Rose Pedal steel guitar				
			Chris Abrahams				
			Hammond organ				

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

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

Wanderlust

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

Bukovsky was one of the founding teachers of the jazz studies course at the Conservatorium of Music in Sydney, where his inclusive, global approach to jazz left a deep impression on a number of his students. Trombonist James Greening, who features in two of the three creative works included in this thesis, has been a member of Bukovsky's *Wanderlust* since the group was formed in 1991.³⁶ Greening's work has itself been shaped by Bukovsky's influence: direct traces of this influence and world music approach can be found in Greening's compositions 'Mossman'³⁷ and 'Me Me Me'.

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

³⁶ Miroslav Bukovsky biography Australian National University web site:
<http://www.music.anu.edu.au/people/mr-miroslav-bukovsky>

³⁷ Greening's composition 'Mossman' was originally recorded by his quartet, WATJ, for the *No Job Too Small* (1999) CD. In 2009 it was included on The catholics' live album *Inter Vivos*, an example of the process of the 'self-fashioning of the already local', and of local canon making processes.

Jack (1986–1990),³⁸ and *Wanderlust* is touched on in this study to further reveal the links between Austral jazz's musical micro-communities and its dependency upon musician affinity clusters.

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

³⁸ Jackie Orszaczky's archived website www.orszaczky.com
<https://web.archive.org/web/20081017054800/http://www.orszaczky.com/index.html>

Table 7 Wanderlust: five albums released between 1993 and 2008, and personnel

<i>Wanderlust</i> 1993	<i>Border Crossing</i> 1995	<i>Song and Dance</i> 1999	<i>Full Bronte</i> 2002	<i>When In Rome</i> 2008
Miroslav Bukovsky trumpet	Miroslav Bukovsky trumpet, flugelhorn, percussion	Miroslav Bukovsky trumpet, flugelhorn	Miroslav Bukovsky trumpet, flugelhorn	Miroslav Bukovsky trumpet, flugelhorn
James Greening trombone	James Greening trombone	James Greening trombone, didgeridu	James Greening trombone, didgeridu	James Greening trombone, didgeridu
Carl Orr guitar	Carl Orr guitars	Jeremy Sawkins electric and acoustic guitar	Jeremy Sawkins electric and acoustic guitar	
Alister Spence piano and keyboards	Alister Spence piano and keyboards	Alister Spence piano and keyboards	Alister Spence piano and keyboards	Alister Spence piano and keyboards
Adam Armstrong electric and acoustic bass	Adam Armstrong electric and acoustic bass	Adam Armstrong electric and acoustic bass	Adam Armstrong bass	Adam Armstrong acoustic bass
Fabian Hevia drums and percussion	Fabian Hevia drums and percussion	Fabian Hevia drums and percussion	Fabian Hevia drums and percussion	Fabian Hevia drums
Guests – not on all tracks	Guests – not on all tracks	Guests – not on all tracks	Guests – not on all tracks	Guests – not on all tracks
Greg Sheehan voice and percussion	Julian Gough tenor saxophone	Bernie McGann alto saxophone	Paul Cutlan bass clarinet	Joe Tawadros oud
Tony Gorman saxophone and clarinet	Renée Geyer vocals		Steve Elphick bass	
Alan Dargin didgeridu				

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

Clarion Fracture Zone

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

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

<i>Blue Shift</i> 1990	<i>Zones On Parade</i> 1993	<i>What This Love Can Do</i> 1994	<i>Less Stable Elements</i> 1996	<i>Canticle</i> 2002
Sandy Evans tenor and soprano saxophone	Sandy Evans tenor and soprano saxophone	Sandy Evans tenor and soprano saxophone	Sandy Evans tenor and soprano saxophone	Sandy Evans tenor and soprano saxophone
Tony Gorman alto and tenor saxophone	Tony Gorman alto and tenor saxophone, clarinet	Tony Gorman alto and tenor saxophone, Bb clarinet	Tony Gorman alto sax, Bb and alto clarinets	Tony Gorman alto and tenor saxophone, clarinet
Alister Spence piano and synthesiser	Alister Spence piano and keyboards	Alister Spence piano and keyboards	Alister Spence piano and keyboards	Alister Spence piano and keyboards
Steve Elphick bass	Steve Elphick double bass, tuba	Lloyd Swanton acoustic bass	Lloyd Swanton acoustic bass	Lloyd Swanton acoustic bass
Andrew Dickeson drums and percussion	Louis Burdett drums	Toby Hall drums	Toby Hall drums	Toby Hall drums
				Paul Cutlan tenor and alto saxophone, bass clarinet
Guest artists	Guest artists	Guest artists	Guest artists	Guest artists
	Tony Buck drums	Greg Sheehan percussion	Daryl Pratt percussion	Martenitsa Women's Choir
	Lucien Boiteaux drums			Mara Kiek choir director Llew Kiek choir director

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

Table 8 indicates that the ensemble's co-leadership was constant across its five albums. Only the rhythm section has undergone change. Note that Spence, Cutlan,

Elphick and Hall feature in the new works submitted in this thesis: Cutlan in *Touchstones*; Spence and Hall in *A Day at the Fair*; and Elphick in *The Child Ballads*.

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

Reidentification and geocultural connection

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

In the introduction I introduced comments made by Paul Grabowsky at the beginning of the 1990s, where he gave consideration to the nature of Australian musical traditions, to what they had been and what they were becoming. Grabowsky

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

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

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

followed in 2007 and 2010.

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

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

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

Around the beginning of the millennium, Australian jazz musicians began to explore aspects of their own personal ethnic or cultural heritage, resulting in a disparate series of one-off musical projects. Some of these have engaged with musical cultures close to Australia, and others with cultures further removed from these

shores. Modernist art music is one such component of the strain; others include ecclesiastical music and popular music genres.

In forming the Bela Bartok Project in 2002 and releasing the album *Mikrokosmos* the same year, pianist Andrea Keller explored aspects of her Eastern European cultural heritage and European art music background. University study with composer Peter Sculthorpe left a deep impression on the trumpeter Phil Slater. With Matt McMahon, in the early 2000s Slater embarked on an ongoing project of reworking, according to jazz processes, various compositions by Sculthorpe (*Strobe Coma Virgo* in 2003, *Paths and Streams* in 2006).³⁹ Not entirely unrelated is my recording *Bearing the Bell* (2008), in which I explore psalm tune settings of the English Tudor composer Thomas Tallis, and pianist Tim Stevens' recent *I'll Tell You Later* (2015), which features improvisations on mostly Victorian-era hymn tunes and anthems. Adam Simmons and Nick Tsiavos' *Sixteen Alleluias* (2015) treats responsorial settings from the Greek Orthodox liturgy.

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

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

³⁹ Adam Simmons exploration of a range of canonic Australian rock and pop songs on the album *Karaoke* (2013) is a project that shares certain affinities with Slater and McMahon's reworking of Sculthorpe's music.

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

Concluding remarks

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

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

this thesis and Part II, where my creative works that engage with British folk song are presented and discussed.

Part II: The Creative Works

Introduction to the musical works

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

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

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

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

⁴⁰ Appendix 1, Tables 1-3 give details of previous collaborations between the nine musicians featured across the three projects contained in this study.

that would allow me to draw conclusions as to the aesthetics, adaptability and suitability of the various folk song sources and their fit with the various compositional approaches I employed. In each case I wanted to determine whether the material would overwhelm my musical approach (or disadvantage it in some other way), and also whether the traditional material would retain its integrity upon being subjected to my compositional treatment.

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

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

	<i>Touchstones</i> (2012)	<i>A Day at the Fair</i> (2013)	<i>The Child Ballads</i> (2014)
Compositional orientation	Historical tune collection	Historical recordings	Historical folk song texts
Source material	Traditional material selected from written sources published during the first English folk revival (1903–1914 (Bearman 2002, 12))	Traditional material selected exclusively from recordings of Joseph Taylor made between 1906–1908	Traditional material consisting of folk ballad texts sourced from F. J. Child’s <i>The English and Scottish Popular Ballads</i> . Text set and sung to original compositions.
Medium	String Orchestra & jazz soloists	Jazz quintet	Folk ensemble

Working process

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

1. The location, study and analysis of historical and contemporary source materials, including recordings and transcriptions;

2. Analysis of the stylistic details of the chosen source material, including the uses of ornamentation and improvisation, followed by the incorporation of these into my own performance practice;
3. Composition, based on the study and analysis derived from 1 and 2 above. This involved improvisation on and interpretation and re-composition of aspects of the original material. Rehearsal, performance and recording of the new works followed;
4. Documentation and analysis of the processes involved in creating the works, including the rehearsal and performance processes; further refinement; and finally, completion of the works.

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

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

Project one: *Touchstones*

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

limit the way in which the new pieces could unfold, or the way in which they could relate to their folk-derived counterpart.

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

Project two: *A Day at the Fair*

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

Crucially for this study, the Taylor recordings were made by or facilitated by the Australian composer, pianist and folk song collector, Percy Grainger, who actively collected, arranged and composed with English folk song melodies early in the twentieth century. One of the first folk song collectors in England to employ the then newly invented phonograph, Grainger was vocal in his enthusiasm for the new technology, and wrote a comprehensive article concerning its applications for the *Journal of the Folk Song Society* (1908). Somewhat surprisingly, in the field many collectors still preferred pencil and paper transcription as a means of preserving folk songs. Grainger, however, was driven to record folk singers as a means to capture what was sung in the most scientifically accurate way possible. In a letter to Grainger dated 23 May 1908, Cecil Sharp described his approach to folk song collecting in the following manner: 'it is not an exact scientifically accurate memorandum that is wanted, so much as a faithful artistic record of what is actually heard by the ordinary

auditor' (Bird 1999, 130; Yates 1982, 269). This is a view that today no musicologist would hold. As a jazz musician I am indebted to Grainger for pioneering recording as a means to accurate transcription.

Project three: *The Child Ballads*

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

A note on the use of blues form

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

It was with these snares in mind that I set myself a kind of unstated compositional challenge, one that I applied to all three works: I would incorporate a blues form or a derivative of a blues form into each. My intention was threefold: first, it would in a specific sense unify the three creative research projects; second, it was a conscious acknowledgement of the blues as a folk form; and third, it is a musical form with which all of my musical colleagues are acquainted, and would hence provide each

of them with a familiar point of entry to the pieces in performance. In practice, this decision led me to employ a number of hybrid harmonic and structural approaches in order to integrate the blues or blues-like forms with the traditional material and avoid the potential pitfalls.

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

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

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

Touchstones

A suite in 8 movements for string orchestra and improvising soloists

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

Compositional challenges

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

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

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

Table 11 Summary of *Touchstones* showing division between traditional and original material

Traditional Folksong	Original Composition
My Pretty Little One	Of All That Ever I See
One Night As I Lay	Beneath Her Window
We Be Soldiers Three	Pardona Moy
Parson's Farewell	Playford's Contemplation

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

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

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

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

⁴¹ Rehearsals for the 2012 performances of *Touchstones* took place in Bathurst NSW one week prior to the concerts and consisted of one three-hour rehearsal call on Saturday 8 September and one five-hour rehearsal call on Sunday 9 September.

during the sections that involved the soloists on their own, the time-feel and tempo were either agreed upon within the quartet or dictated by the double bass soloist.⁴² During the second season in 2014 there was greater consensus between the orchestra, conductor, and soloists, and the overall handling of time was not as problematic.

The absence of percussion or a drum kit in the work somewhat obscured the sense of time feel.⁴³ This meant that there was no overt expression of time or tempo, apart from the occasional use of ostinato patterns in the writing. The orchestral musicians were not used to listening for the time feel, and finding a point of agreement became a focus during the limited rehearsal time in both the 2012 and 2014 performance seasons. This highlighted the degree of understanding and trust that improvising soloists develop when playing together, as well as the significant role a drummer plays within an improvising ensemble. It also revealed the level of trust an orchestra places in its conductor.

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

⁴² For both the 2012 and 2014 performances there were two double bassists, one orchestral and the other a guest soloist, Brett Hirst. During sections requiring an ostinato bass line, Brett played this as a solo part.

⁴³ A bass drum part is written into the score for the piece 'One Night As I Lay', but this part was not included in the 2012 or 2014 performances.

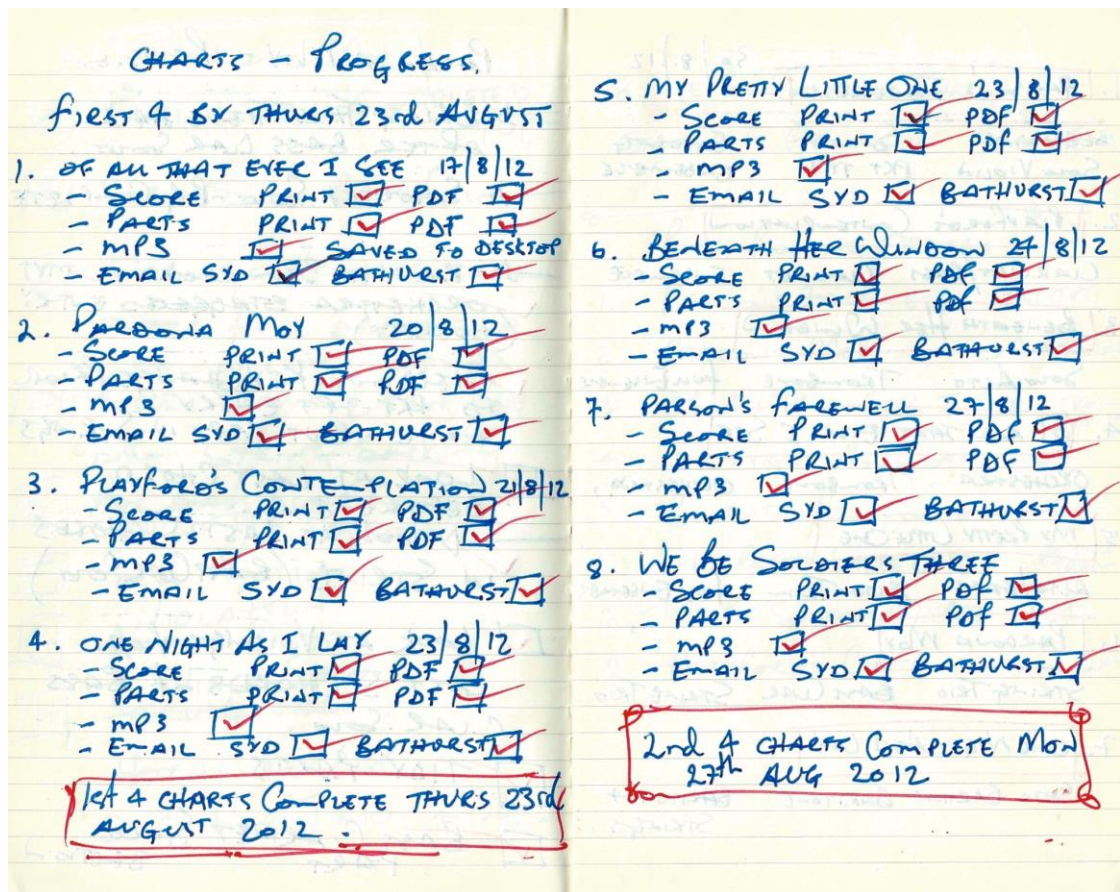


Figure 3 Pages from the author's composition notebook indicating completion dates and formats for each movement of *Touchstones*

Touchstones: the individual pieces

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

1a 'My Pretty Little One' (traditional)

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

MY LITTLE PRETTY ONE.

This ancient melody is also transcribed from a MSS. of the time of Henry the Eighth (No. 4900, Additional MS., Brit. Mus.). The original is, as usual, without bars, but with an accompaniment in tablature for the lute. In the same volume are songs by John Taverner, Shepherde, Heywood, &c. It has the same peculiarity as the dance tune at page 27, each part consisting of nine bars. A song called "My little pretty one" is in the Roxburgh Collection of Ballads, "to a pleasant new tune," but the measure is different.

My lit - tle pret - ty one, My pret - ty ho - ney one,
She is a joy - ly one, And gen - tle as . . . can be.
With a beck she comes a - non, With a wink she will be gone.
No doubt she is a - lone of all that e - ver I see.

Figure 4 'My Pretty Little One', reproduced from *Popular Music of the Olden Time* vol. 1

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

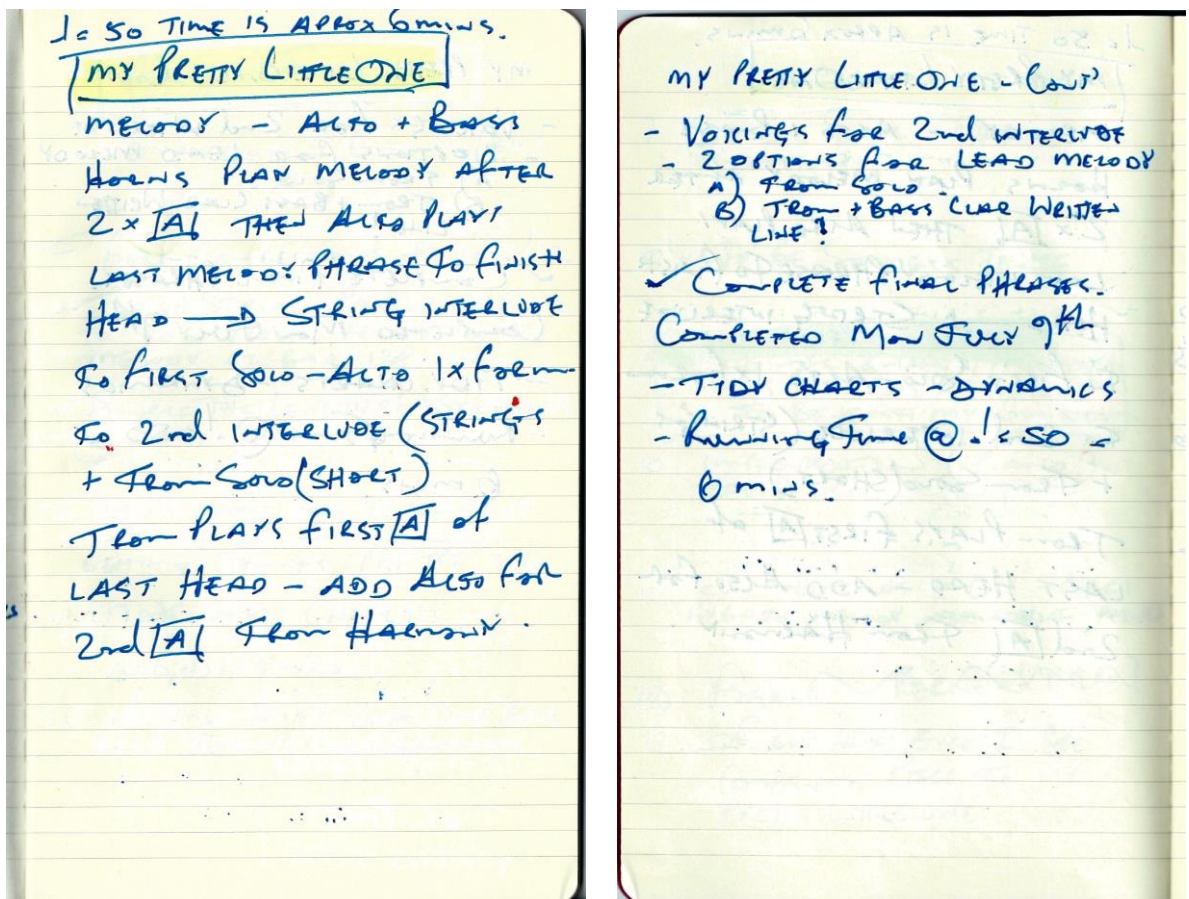


Figure 5 Composer's notebook for 'My Pretty Little One'

Concert lead sheet

My Pretty Little One

Traditional Arr: Robson

Largo $\text{♩} = 56$

A Em^7 $\text{D}^{\text{maj}7}$ Em Am^7/E G/D G/B

5 Em^7 D $\text{C}^{\text{maj}7}(\#11)$ $\text{F}\#^{\text{m}7}(\text{b}5)$ B^7 D^7

B 10 Bm $\text{C}^{\text{maj}7}(\#11)$ $\text{D}^7(\text{sus}4)$ $\text{B}/\text{D}\#$

14 $\text{C}^{\text{maj}9}$ Bm Em $\text{E}\flat^{\text{maj}7}(\#11)$ D^7

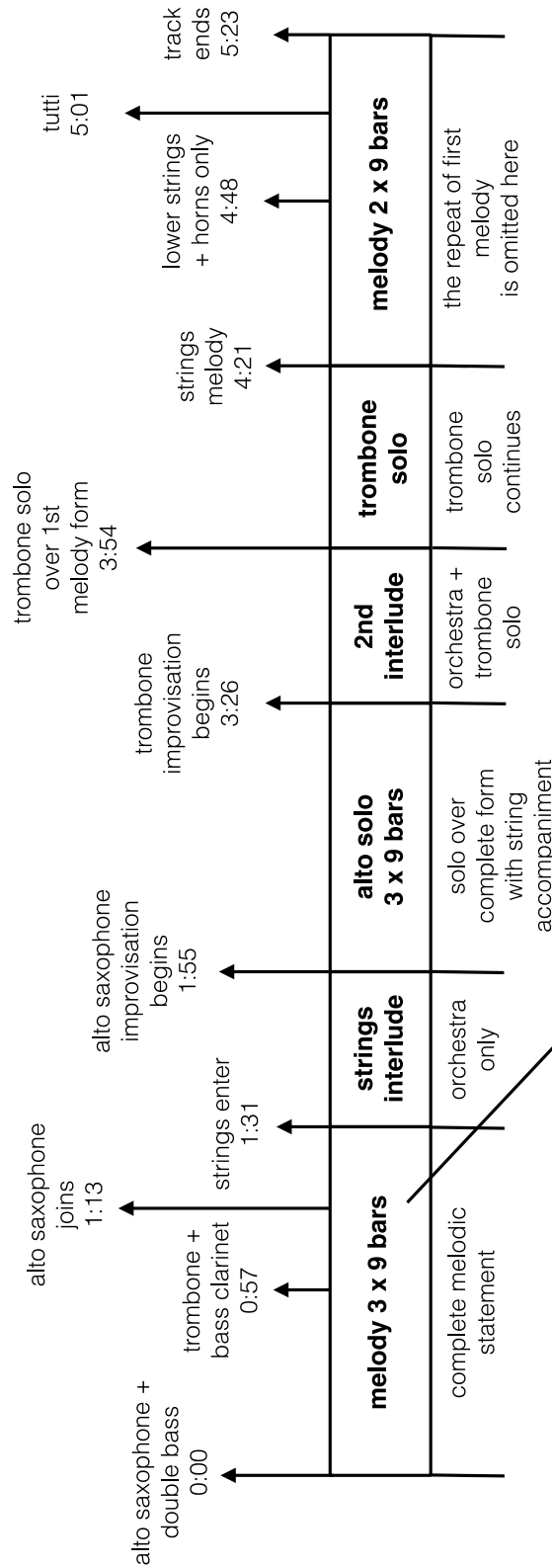
C 19 G/B C G/B C $\text{C}\#^{\circ}$ D^7 $\text{D}\#^{\circ}$

23 Em $\text{F}^{\text{maj}7}(\#11)$ C Am^7 D^7 G

Figure 6 Concert pitch lead sheet showing re-harmonisation on which the orchestration was subsequently based.

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

'My Pretty Little One' - timeline of Verbruggen Hall performance 19th Oct 2014



Detail of harmonic form

- 9 bars - 1st traditional melody with reharmonisation
- 9 bars - repeat 1st traditional melody with alternate reharmonisation
- 9 bars - 2nd traditional melody with reharmonisation

Figure 7 Timeline showing development of 'My Pretty Little One' as performed at the Sydney Conservatorium of Music on 19 October, 2014

1b 'Of All That Ever I See' (Robson)

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


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


Significantly, the arrangement of 'Of All That Ever I See' features a section of free improvisation by Paul Cutlan on bass clarinet and myself on alto saxophone (see Part III, letter F). This section occurs immediately prior to the re-introduction of the melody played tutti at letter G. The open section of free improvisation draws upon the musical language that Paul and I have developed over more than twenty years of working together in a number of musical contexts: first as members of The Original Otto Orchestra⁴⁴ during the early 1990s, and then through a decade-long tenure as the saxophone section of Mara!. Paul and I further developed our improvisational language in a duo setting and released the album *Simpatico* (Robson and Cutlan 2007), featuring eleven spontaneously composed pieces. The solo section in 'Of All That Ever I See' was a way of including this area of our work within a more formal framework.

⁴⁴ The Original Otto Orchestra was a Sydney-based saxophone quartet named after founding member Tim Otto. Prior to Otto's departure to New York the quartet released a self-titled LP in 1989 (Boyd and Gorman 1989) which featured Otto with Graeme Norris, Tony Gorman and Peter Boyd. The quartet subsequently reformed with Paul Cutlan and Andrew Robson. This new lineup released one recording, *A Recent Find on the Glebe Point Road* (Boyd et al. 1996).

2a 'Parson's Farewell' (traditional)

(6)

Parsons farewell For foure 



Meet all, feare slips to the left hand \smile . Back all, foure slips to the right hand \smile .	Men rise once, We. rise once, rise all foure times, turne each others Wo. \smile . We. rise once, men once, rise all foure times, turne each others woman \smile .
Meet all, leade each others Wo. a D. to the left hand \smile . Change hands, meet againe, take your owne We. and to your places \smile .	Men meet, crosse right hands, then left passe over, turne each others Wo. with your right hand, crosse to your place againe, and turne your owne \smile . We. as much with the Co. hands \smile .
Take your owne by both hands, and meet with fours slips, take the Co. We. foure slips to the left hand \smile . Meet againe, take your owne and to your places \smile .	Turne your own with your right hands, men crosse, and go all the S. Hey to the Co. side and turne your owne \smile . Turne your owne with the left hands, We. crosse, go the fingle Hey to your places, and turne your owne \smile .

Figure 8 Manuscript source: *The English Dancing Master* (Playford 1651)

'Parson's Farewell' is a well-known traditional English dance melody derived from John Playford's *The English Dancing Master* (1651, 6); in performance it is the opening piece of the *Touchstones* suite. My compositional response to this piece ('Playford's Contemplation', below) is placed last in the work. Compositionally, 'Parson's Farwell' introduces the entire suite but is also a self-contained musical journey.

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

After the canon section, the entire orchestra enters and the original melody is restated by the violins in octave unison, this time underpinned by sustained chords in the lower strings as a way of building towards the next section and handing over to the wind soloists. The strings give way to a brief duet between the descant recorder and bass clarinet, building to a trio following the introduction of the pocket trumpet, which plays a short lyrical fanfare supported by the bass clarinet and recorder. I was inspired

to implement these arrangement ideas after I heard Richard Gill and the Sydney Symphony Orchestra performing Britten's *Young Person's Guide to the Orchestra*;⁴⁵ it seemed appropriate to introduce the main voices of the ensemble to the listener at the commencement of the work.

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

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

⁴⁵ This concert took place in the concert hall of the Sydney Opera House on 13 May 2012. The program consisted of Benjamin Britten's *The Young Person's Guide to the Orchestra* and Francis Poulenc's *L'histoire de Babar, le petit éléphant* (narrated by Monica Trapaga).

significant since the piece itself is one of two bookends for the entire suite.

2b 'Playford's Contemplation' (Robson)

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

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

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

Significantly, 'Playford's Contemplation' features a section during which the orchestra is called upon to improvise as a group in a modal context. Each string player was provided with a single scale from which her or his notes were to be chosen (see Figure 9). The overall effect of this section on the music is one of unusual uncertainty, perhaps in part because one rarely hears a chamber orchestra play in this manner. The ambiguity of this section, however, accentuates the release that is achieved when the clarinet melody reappears. A double bass ostinato line underpins this passage of group improvisation, anchoring the ensemble. The dynamics and textures created by the

orchestra and wind soloists during the improvisation are also guided by the conductor, which allows the conductor to participate in the improvisatory process. This improvised section was particularly effective in performance as the audience could both see the conductor's gestures and hear them realised by the orchestra.

G Select and sustain any note from scale to create a chord within the orchestra. You may change your note at any time. Letter H will be on cue.

Figure 9 Excerpt from violin 1)

3a 'One Night As I Lay' (traditional)

ONE NIGHT AS I LAY ON MY BED

Sung by Mrs Russell, Upwey, Dorset (H.E.D.H. 1907)

Figure 10 Manuscript source: *The Penguin Book of English Folk Songs* under the full title of 'One Night As I Lay On My Bed', originally collected by H.E.D. Hammond from a Mrs Russell of Upwey, Dorset, in 1907 (Williams and Lloyd 1959, 79)

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

rubato and the string entries are cued by the conductor, who in turn has been cued by the soloist.

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

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

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

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

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

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

3b 'Beneath Her Window' (Robson)


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

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

4a 'We Be Soldiers Three' (traditional)

WE BE SOLDIERS THREE.

This is also one of the King Henry's Mirth or Freemen's Songs in *Deuteromelia*, 1609, and will be found as a song in *Wit and Mirth, or Pills to Purge Melancholy*, vol. i., 1698 and 1707.



We be sol-diers three, *Par-dona moy, je vous an pree,*

Lately come forth of the Low Country, With ne-ver a pen-ny of mo-ney.

Here, good fellow, I drink to thee,
Pardona moy, je vous an pree;^a
To all good fellows, wherever they be,
With never a penny of money.

And he that will not pledge me this,
Pardona moy, je vous an pree,
Pays for the shot whatever it is,
With never a penny of money.

Charge it again, boy, charge it again,
Pardona moy, je vous an pree;
As long as there is any ink in thy pen,
With never a penny of money.

Figure 11 Manuscript source: *Popular Music of the Olden Time* vol. 1 (Chappell 1855–1859, 77)

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

To extend the form and create a minor blues harmonic sequence (see the introduction to this section), I repeated the first four bars of the original melody. The statement of the traditional melody is followed by a nine bar contrasting interlude of newly composed material played by the orchestra, after which the traditional melody returns. The harmonic structure of a minor blues forms the basis for the solo section

that follows. This section required the entire ensemble to improvise; and, unlike the group improvisation in 'Playford's Contemplation', this solo section takes place over a repeated harmonic form, requiring every member of the ensemble to remain aware of where they are within the harmonic sequence.

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

85 **F** OPEN REPEAT FOR IMPROVISATION
Cm7

BAR. SAX. Cm7

TBN. Cm7

B. CL. Cm7

VLN. I PLAY BACKGROUNDS ON CUE ONLY

VLN. II PLAY BACKGROUNDS ON CUE ONLY

VLA. PLAY BACKGROUNDS ON CUE ONLY

VC. PLAY BACKGROUNDS ON CUE ONLY

DB. Cm7

Figure 12 Detail from score of orchestration from beginning of improvisation section letter F

VIOLIN I

SOLDIERS

MELODY FRAGMENTS FOR SOLO SECTION

TRADITIONAL ARR ANDREW ROBSON

①

②

③

④

①A

②A

③A

④A

⑤ C AEOLIAN (NATURAL MINOR)

The musical score consists of five numbered lines of music in 6/4 time. Line 1 (measures 1-4) contains fragments 1 and 2. Line 2 (measures 5-8) contains fragment 3. Line 3 (measures 7-10) contains fragment 4. Line 4 (measures 10-13) contains variations 1A and 2A. Line 5 (measures 14-17) contains variation 3A. Line 6 (measures 16-19) contains variation 4A. Line 7 (measures 19-22) contains fragment 5, which is identified as C Aeolian (Natural Minor). Brackets under measures 10-11, 14-15, 16-17, and 18-19 indicate 4:3 rhythmic patterns. The key signature has one flat (Bb).

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Figure 13 Suggested melody fragments for use during improvisation section (strings only)

4b 'Pardona Moy' (Robson)

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

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

⁴⁶ The expression, 'Dolphyesque', appears on the clarinet part at the beginning of the solo section.

A Day at the Fair

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

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

Compositional challenges

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

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

Background to the work

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

Serendipitously, the figure of Percy Grainger became a source of inspiration for this work. At the time of his death in 1961, the Australian pianist and composer left

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

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

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

Development of the work and the Grainger connections

While studying Grainger's work on English folk song, I discovered that he made phonograph recordings of the Lincolnshire folk singer, Joseph Taylor. Grainger wrote

at length about Taylor, whom he first encountered in 1905 at the spring music festival held in the village of Brigg in North Lincolnshire. In the program notes to 'Lincolnshire Posy', Grainger's suite of folk song arrangements, the composer includes the following information about Taylor:

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

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

The 1905 music festival in Brigg included a folk song section for the first time, with prize money awarded to first, second and third places. The participants were required to sing or whistle 'the best unpublished old Lincolnshire folk song or plough song' (Bird 1999, 117). Taylor was awarded first prize for his rendition of 'Creeping

Jane'⁴⁷(Bird 1999, 117), a cheerful, happy-sounding song with a bright feel. I have tried to capture this mood in my treatment of the song in *A Day at the Fair*.

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

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

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

⁴⁷ Taylor subsequently recorded 'Creeping Jane' in 1908 during his sessions for the London Gramophone Company. This piece appears in *A Day At The Fair*.

'Georgie'.⁴⁸ Taking the Grainger–Taylor recordings as my starting point, I was able to make decisions concerning key, tempo, phrasing and ornamentation, which of course is not possible when working solely from manuscripts.

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

A Day at the Fair: the individual pieces

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

1. 'Sprig o' Thyme' – traditional

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

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

⁴⁸ This phonograph recording is the same one that Grainger transcribed and included in his article *Collecting with the Phonograph* (1908, 191–192). A copy of all twelve Taylor recordings is included as part of this PaR study as 'CD 4 Supplementary material'.

In the first treatment of the tune—the cycle’s opening melodic statement—a solo alto saxophone plays the melody and adheres to the phrasing of Taylor’s original recording. The melody is repeated with the addition of a trombone playing a harmony line based around intervals of a third below the alto melody. The resulting sonorities bring to mind a church organ, foreshadowing the introduction of the harmonium in the following movement. Here I attempted to draw upon the musical language that I have developed with trombonist James Greening over many years.

2. *‘Died for Love’ – traditional*

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

3. *‘I Wish I Wish’ – original*

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

4. *‘Lord Bateman’ – traditional*

My treatment of this short traditional tune takes its inspiration from Joseph Taylor’s original phrasing. I based my arrangement on his strongly implied 2/2 feel. I added two newly composed sections to the tune’s original single section form, the first

of which functions as a melodic response to the main theme. This section is shorter than the traditional tune and, being quaver based, moves faster than the original melody which employs crotchets as its basic rhythmic subdivision. In addition to extending the form, this new theme contributes a sense of development and forward motion. After both of these sections have been repeated, the third (new) section is introduced (see Part III letter B). This section includes a slight crescendo as the harmony moves up a minor third from the tonic key of D minor to the relative major of F for one bar, after which the ensemble descends chromatically back to D minor. The piece is further extended by the addition of a vamp section at the beginning and also at the start of the solo sections.

5. *'Creeping Jane' – traditional*

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

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

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

6. *'The Murder of Maria Marten' – traditional*

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

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

7. *'Ballad of the Red Barn' – original*

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

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

widely known Charles Mingus composition, 'Goodbye Pork Pie Hat' (Mingus 1959), was an influence on the final structure and sound of this piece.

8. *'The Gypsy's Wedding Day' – traditional*

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

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

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

9. *'Rufford Park Poachers' – traditional*

Again beginning with Taylor's phrasing on his recording of the song, I transcribed the melody and notated it without the use of regular bar lines. Next, allowing the contours of the melody to dictate the placement of chords, I harmonised various cadence points. I attempted to convey the elasticity and fluidity of Taylor's performance in my arrangement by removing a regular pulse and allowing the melody to dictate the forward motion of the piece. I employed standard functional harmony, which is essentially diatonic except for a key change during the first phrase.

For contrast I added an additional sequence of chords made up of two four bar phrases based on the cycle of fifths. In this section the quintet is instructed to improvise as a group as I provided no melody. The harmonic sequence is based on a pattern very familiar to the musicians for whom I was writing, and this section proved a successful addition to the traditional tune. My arrangement was inspired by the music of Ornette Coleman, and my aim was to create an environment in which the ensemble was required to listen and respond to one another by following first the melodic line, then the harmonic progression.

10. 'Brigg Fair' – traditional

'Brigg Fair' is perhaps the best known of the twelve traditional songs in this suite. For this reason its arrangement and placement in the work presented one of the greatest challenges. The well known 'third hymn tune' by Thomas Tallis, an arrangement of which featured in my work *Bearing the Bell* (Robson 2008a), presented a similar challenge. 'Brigg Fair' is well known from arrangements by Percy Grainger and Frederick Delius, as well as from more traditional versions by such well known folk singers as Martin Carthy⁵⁰ (2013), A. L. Lloyd⁵¹ (1956) and Joseph Taylor's 1908 recording, the version on which this treatment is based. I purposely waited until I had completed the eighth arrangement sketch of the Taylor recordings before I approached 'Brigg Fair', by which time I felt that the work had developed a strong overall direction.

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

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

⁵¹ A.L. Lloyd released a version of 'Brigg Fair' on his 1956 LP *The Foggy Dew and Other Traditional English Love Songs*. This recording was re-mastered and released digitally in 2012.

a traditional blues form to fit this well known melody demonstrates how the divergent styles of English folk song and blues can be combined to create a 'third cultural identity' (Ibrahim 2009, 232).

Rhythmically, the arrangement makes reference to the playing of the renowned drummer Elvin Jones, and his contribution to the John Coltrane quartet of the early 1960s in particular. I had in mind Jones's relaxed Latin-based groove on the track 'Wise One', from the 1964 album *Crescent* (Coltrane 1964). Further influences evident in my treatment of 'Brigg Fair' include the playing of saxophonist David Liebman, particularly his work with the Elvin Jones quartet. Liebman's playing on the track 'Fancy Free' (Byrd 1972), from the album *Live at the Lighthouse*, has been a particular influence on my improvisatory conception and shaped my treatment of 'Brigg Fair'. The finished piece is in equal parts a setting of a traditional folk song and a new composition incorporating traditional material. Its integration of a modified blues form as the harmonic template demonstrates the malleability of the blues form and a further application of jazz-as-process.

Brigg Fair

Concert lead sheet

Traditional arr Robson

The musical score is written in 4/4 time with a tempo of 97. It consists of two main sections, A and B, separated by a double bar line. Section A (measures 1-17) is in the key of C minor (Cm) and features a traditional melody in blue ink. It includes two triplet markings. Section B (measures 18-34) contains newly composed material in red ink. It begins with a key signature change to F minor (Fm) and includes various chords such as Cm, Cm/Bb, A \flat maj7(#11), D 7 alt., E \flat maj7(#11), and G7(#5). The score concludes with a final Cm chord and a double bar line. The piece ends with a repeat sign.

Figure 14 'Brigg Fair' leadsheet showing the traditional melody in blue and the newly composed material in red.

Melodically, the form of my final version of 'Brigg Fair' is in three parts:

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

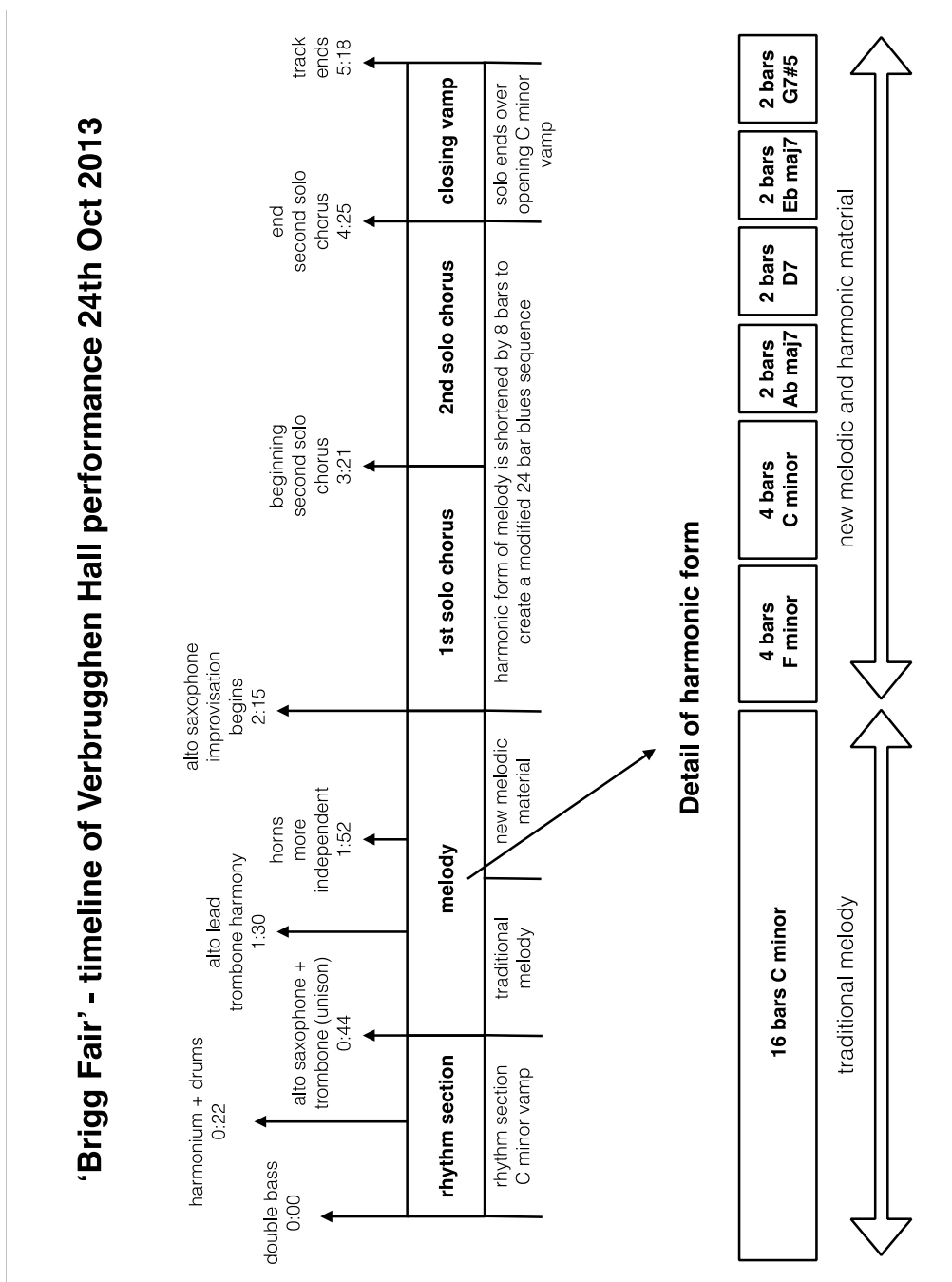


Figure 15 Timeline analysis of 'Brigg Fair' as performed on 24 October 2013

ELVIN LATHIN
BRIGG FAIR

Figure 16 Preliminary sketch for Brigg Fair. The melody over the IV minor chord (bar 18 on lead sheet see Figure 15) was a later addition made during the revision process

11. 'Bold William Taylor' – traditional

This traditional song consists of two four-bar melodic statements; in his recorded performance Taylor pauses slightly at the end of each of these. I incorporated this nuance by inserting a 2/4 bar at the end of each phrase. I also retained the rhythmic feel of Taylor's recorded version, but reduced the tempo from 120bpm to 75bpm. This brings a subdued, sombre feel to the piece and as a result it functions as a ballad in the

overall structure of the completed song cycle. The piece harmonically alternates between two major chords one tone apart (Cmaj7 – D6) before resolving to a minor tonality (E minor). This relatively static harmonic treatment of the traditional melodic material prompted me to compose a contrasting section with more harmonic movement to underpin a new melody, where I attempted to build upon the feeling of the original. I created further contrast within the arrangement by having the melody line played on the piano with the horns in a supporting role, which reversed the usual approach. The effect created a piano trio within the quintet, which brought additional variety to the sound and structure of the suite.

12. *'The White Hare' – traditional*

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

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

13. *'Georgie' – traditional*

'Georgie' is the only one of the twelve Taylor recordings listed in Grainger's footnote that was not re-issued on the album *Unto Brigg Fair* (Taylor 1972). Grainger took steps to preserve the recordings by having copies made and sent to a small number of institutions around the world.⁵² I was unable, however, to locate a copy of Taylor's 1908 London performance which Grainger referred to.

⁵² In 1932 Grainger expressed his dismay on being informed that a number of the master recordings left with the London Gramophone Company had been destroyed. The company explained that the recordings had been destroyed because '[by present-day standards the quality of recording and reproducing leaves much to be desired]'. Grainger responded: 'This is typical of Anglo-Saxon brutality towards art, treating art as subject to passing waves of fashion, & caring more for the material perfection of recording than for the deathless art recorded' (Grainger 1932).

The recording that I used was recorded on August 4 1906, and is a copy of the phonograph recording Grainger made of Joseph Taylor singing 'Georgie' to the syllable 'la', as he was unable to remember the lyrics (he apparently remembered the lyrics for the London sessions in 1908). This latter recording was subsequently transcribed by Grainger and published as an appendix to his article 'Collecting with the Phonograph' for the Folk Song Society (Grainger 1908).

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

I arranged 'Georgie' in AABA song form, which is typical of pieces from the standard jazz canon, including the iconic 'rhythm changes' form.⁵³ This meant I had to compose a B section or bridge, which served to build upon the traditional material and to develop scaffolding upon which to build the arrangement.

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



Figure 17 Repetition of the final A section melody phrase

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

⁵³ The term 'rhythm changes' applies to any melody or composition that conforms to the chord sequence that originally appeared as part of the composition 'I Got Rhythm' by George and Ira Gershwin. The song first appeared in the musical *Girl Crazy* in 1930 (Gioia 2012, 167).

unusual in that it is twelve bars long (rather than the more standard eight). This contrasts well with the longer duration of the A sections, and although the chordal movement of the B section is not a blues progression, the 12 bar sequence is again a deliberate, if opaque reference to the blues influence which is present throughout this PaR study.

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

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

Song structure	Length of sections in melody form	Length of sections in solo form
A section	21 bars	8 bars (tonic chord only)
A section	21 bars	8 bars (tonic chord only)
B section	12 bars	16 bars
A section	21 bars	16 bars (with additional harmony)

14. *'Worcester City' – traditional*

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

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

15. *'By Night and by Day' – original*

This original piece was inspired by the melodic line and harmonic implications of 'Sprig o' Thyme', although the only obvious connection is the descending bass

movement of the opening melody.

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

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

16. *'Sprig o' Thyme' (reprise) – traditional*

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

The Child Ballads

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

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

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

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

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

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

⁵⁴Child's collection contains vastly more than 305 ballads, as each number often contains numerous variants, many of which vary markedly from one another.

rebuilding of the original musical component was not possible, although in some cases the text does provide clues to the lost melodic treatment (see for example, 'Burd Ellen and Young Tamlane', Figure 19). Instead, my approach involved engaging with the text and composing music suitable for the particular group of musicians that I had invited to perform the work. Hence I drew on long established musical relationships in bringing *The Child Ballads* to fruition, just as I had with the two works that preceded it.

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

Compositional challenges

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

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

In some ways this last point posed the greatest challenge.

Working process

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

- language or dialect used.
3. Finally, I set eight texts for quartet, led by a vocalist. I completed the eight compositions prior to the first rehearsal,⁵⁵ but the arrangement of each piece was left open to enable further development and flexibility as the musicians gained familiarity with the new music.

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

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

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

Development of the work

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

⁵⁵ The first rehearsal of this work was held at the home of Llew and Mara Kiek on 10 December 2013. The author sang and played through each piece on the piano and suitable keys were chosen for Mara's vocal range. Instrumental and performance ideas were also discussed.

years, its creative evolution progressed rather quickly.⁵⁶ Compositional sketches for all eight pieces were completed over a three-month period between August and October 2013. The process of creative research combined with the relative novelty of working with ballad texts provided the project with a momentum and freshness that allowed ideas to flow. As with the previous two projects, initial sketches were made which led directly into the second stage of the compositional process. This involved setting out the form of each piece and reconciling details concerning tempo, instrumentation and so on. In contrast with the previous works, however, decisions concerning the key for each piece had to wait until the commencement of the rehearsals, which was undertaken in consultation with the singer, Mara Kiek. Llew Kiek's input was also important during this phase, as some of the pieces required non-standard guitar tunings.⁵⁷

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

⁵⁷ During rehearsals it was decided that seven of the pieces would be played on steel string acoustic guitar and the remaining piece ('The Coble o Cargill') would be played on bouzouki. Other possibilities, such as the use of slide guitar ('Burd Ellen and Young Tamlane') and 12-string guitar ('Lady Isabel') were also discussed but later discarded.

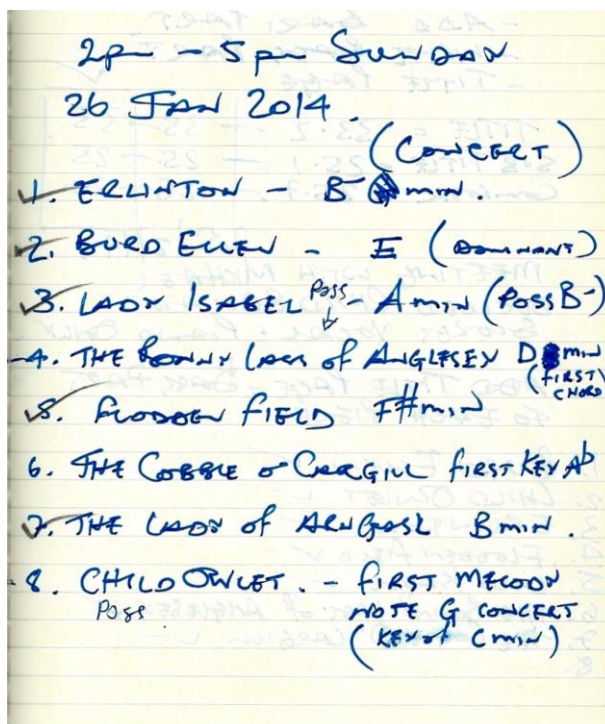


Figure 18 List of transpositions as recorded in my notes taken during the rehearsal on 26 January, 2014.

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

Ballad title	Original key of composition	Vocal transposition Undertaken at rehearsal 26/01/14 ⁵⁸	Vocal transposition Final keys
Erlinton	G minor/Bb minor	B minor	A minor/C minor
Burd Ellen and Young Tamlane	E major	E major	E major
Flodden Field	E minor	F# minor	F# minor
The Bonny Lass of Anglesey	G minor	D minor	D minor
The Lady of Arngosk	G minor	B minor	B minor
The Coble o Cargill	C7 (mixolydian)	Ab7/Bb7 (mixolydian)	Ab7/Bb7 (mixolydian)
Lady Isabel	C minor	A minor (poss B minor)	A minor
Child Owlet ⁵⁹	G minor	C minor	Bb minor

⁵⁸ See Figure 18.

⁵⁹ The key for 'Child Owlet' is somewhat ambiguous as the melody modulates from I (minor) to V (minor). The notebook excerpt clarifies this with the statement 'first melody note G concert (key of C minor)' (see Figure 18).

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



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

How to read The Child Ballad scores

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

The ballads

1. 'Burd Ellen and Young Tamlane' – Child 28

Synopsis

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

Compositional approach

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

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

Burd Ellen and Young Tamlane

Concert lead sheet

Child 28

traditional lyric
music by Andrew Robson

$\text{♩} = 130$

Verse 2 You-ng Tam-lane to the seas oh to the seas he's gone and a
 6 wo-mans c-urse in his comp ny's gone a-nd
 10 whiles she twists and whiles she twan and whiles her tears fell down a mang- till
 14 once cam by young Tam- lane an'
 18 if you will not rock him- oh you may let him rair for
 22 I have rockit my share and mair- with a
 26 no chord -----
 dou - ble lad - dy dou - ble and a for the dou - ble
 28 E7
 dow

Figure 20 'Burd Ellen and Young Tamlane' concert pitch lead sheet

'Burd Ellen and Young Tamlane' - timeline of track recorded 6th Feb 2015

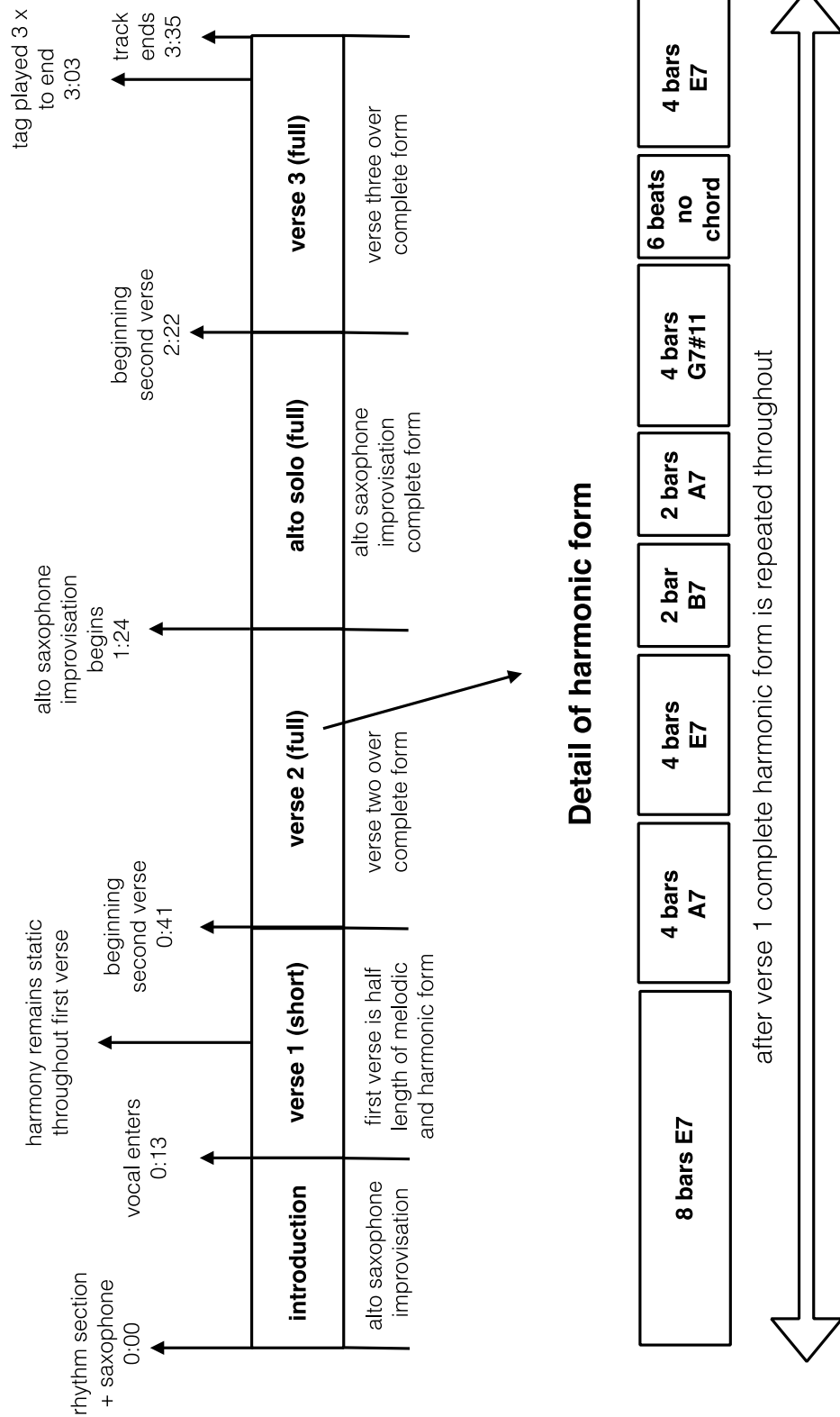


Figure 21 Timeline and harmonic analysis of 'Burd Ellen and Young Tamlane' as recorded on 6 February, 2015. An audio recording of this performance is included in part IV of this thesis

2. 'Lady Isabel' – Child 261

Synopsis

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

Compositional approach

- Two contrasting sections

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

3. 'The Coble o Cargill' – Child 242

Synopsis

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

Compositional approach

- A single section with two alternate endings

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

throughout the form, as is a composed instrumental melody that serves as the introduction, and appears as an interlude then again as a coda.

4. 'Flodden Field' – Child 168

Synopsis

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

Compositional approach

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

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

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

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

5. 'The Bonny Lass of Anglesey' – Child 220

Synopsis

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

Compositional approach

- Two contrasting sections

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

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

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

B GUITAR MELODY.

THE BONNY LASS OF ANGELSEY

MAJOR

C

POSSIBLE BLOWING SECTIONS FOR HORN + HARMONICA

MAJOR RESOLVES TO F- OPEN TUNING READY.

Figure 22 'The Bonny Lass of Angelsey' preliminary sketch

6. 'Erlinton' – Child 8

Synopsis

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

Compositional approach

- Diatonic melody in two contrasting sections.

'Erlinton' was the first text I set; my initial approach was to construct a simple diatonic melody that would be straightforward to sing. The ballad, however, is really two separate stories joined together. The first part deals with the elopement of the lovers, while the second tells of their encounter with the knights. I decided

subsequently to compose a contrasting melody and to sustain the long narrative through the introduction of additional melodic and harmonic movement.

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

7. *'The Lady of Arngosk'*⁶¹ – Child 224

Synopsis

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

Compositional approach

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

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

⁶¹ The parish of Arngask is located approximately 18 kilometres south of Perth in Scotland; 'Arngosk' is a misspelling of Arngask.

8. 'Child Owlet' – Child 291

Synopsis

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

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

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

Compositional approach

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

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

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

Child Owlet

Concert lead sheet

Child 291

traditional lyrics
music by Andrew Robson

Rubato **A** G Pedal

La - dy Ers - kine sits in her cham - ber shes sew - ing at her sil - ken seam A

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

B 10 *B^b* Pedal

it fell ance u - pon a day she un - to him did say ___ Ye must

14 *B^o* *Cm* *D⁷* *Gm*

cock - old Lo - rd Ron - ald for his lands and for his ley _____ O

C 19 *Cm* *A^bmaj⁷* *Dm⁷(b⁵)* *G⁷*

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

23 *Cm* *A^bmaj⁷* *Dm⁷(b⁵)* *G⁷*

would I cock - old Lord Ron - ald and me that is his sis - ters son? She's

D 27 *Fm* *Fm/E* *Fm/E^b* *B^o* *B^o/F* *Cm/G* *A^b6* *E^b/B^b* *Fm*

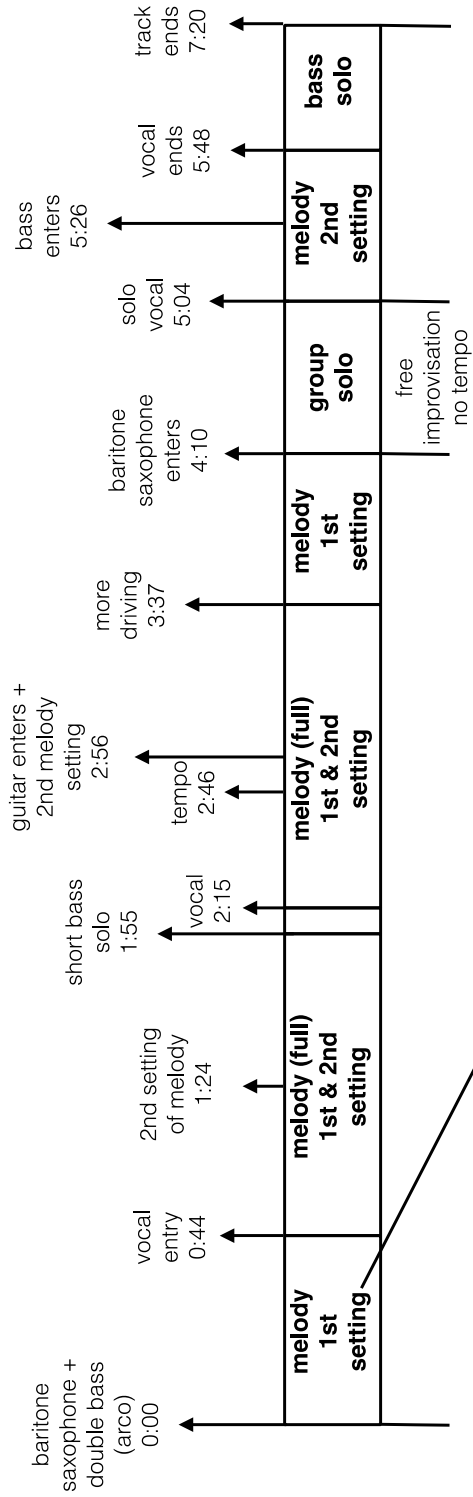
ta - ken out a li - ttle pen knife that lay be - low her bed and put it be -

31 *D^o* *B^o* *Cm* *D⁷(#⁵)* *Gm*

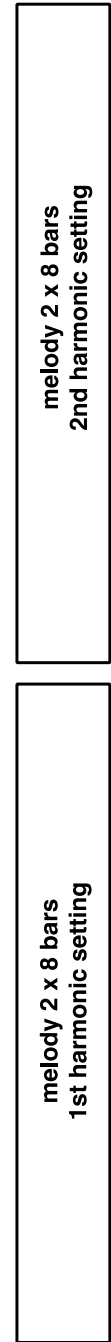
low her green stay's co - rd whi - ch made her bo - dy bleed _____

Figure 23 'Child Owlet' concert pitch lead sheet

‘Child Owllet’ - timeline of track recorded 9th Dec 2014



Detail of harmonic form



the vocal verses adhere to this form (setting 1 followed by setting 2) throughout



Figure 24 Timeline analysis of ‘Child Owllet’ in the version recorded on 9 December 2014

How to read the ballad texts

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

The ballad texts

'Erlinton' – Child 8 (version A)

Child text:

1. Erlinton had a fair daughter;
I wat he weird her in a great sin;
For he has built a bigly bower,
An a' to put that lady in.
2. An he has warnd her sisters six,
An sae he her brethren se'en,
Outher to watch her a' the night,
Or else to seek her morn an een.
3. She hadna been i that bigly bower
Na not a night but barely ane,
Till there was Willie, her ain true love,
Chappd at the door, cryin 'Peace within!'
4. 'O whae is this at my bower door,
That chaps sae late, nor kens the gin?'
'O it is Willie, your ain true love,
I pray you rise an let me in!'
5. 'But in my bower there is a wake,
An at the wake there is a wane;
But I'll come to the green-wood the morn,
Whar blooms the brier, by mornin dawn.'
6. Then she's gane to her bed again,
Where she has layen till the cock crew thrice,
Then she said to her sisters a',
'Maidens, 'tis time for us to rise.'
7. She pat on her back her silken gown,
An on her breast a siller pin,
An she's tane a sister in ilka hand,
An to the green-wood she is gane.
8. She hadna walkd in the green-wood
Na not a mile but barely ane,
Till there was Willie, her ain true love,
Whae frae her sister has her taen.
9. He took her sisters by the hand,
He kissd them baith, an sent them hame,

An he's taen his true love him behind,
And through the green-wood they are gane.

10. They hadna ridden in the bonnie green-wood
Na not a mile but barely ane,
When there came fifteen o the boldest knights
That ever bare flesh, blood, or bane.
11. The foremost was an aged knight,
He wore the grey hair on his chin:
Says, 'Yield to me thy lady bright,
An thou shalt walk the woods within.'
12. 'For me to yield my lady bright
To such an aged knight as thee,
People wad think I war gane mad,
Or a' the courage flown frae me.'
13. But up then spake the second knight,
I wat he spake right boustouslie:
'Yield me thy life, or thy lady bright,
Or here the tane of us shall die.'
14. 'My lady is my warld's meed;
My life I winna yield to nane;
But if ye be men of your manhead,
Ye'll only fight me ane by ane.'
15. He lighted aff his milk-white steed,
An gae his lady him by the head,
Sayn, 'See ye dinna change your cheer,
Untill ye see my body bleed.'
16. He set his back unto an aik,
He set his feet against a stane,
An he has fought these fifteen men,
An killd them a' but barely ane.
17.

For he has left that aged knight,
An a' to carry the tidings hame.
18. When he gaed to his lady fair,
I wat he kissd her tenderlie:
'Thou art mine ain love, I have thee bought;
Now we shall walk the green-wood free.'

'Erlinton' – Child 8

Revised text (in two parts)

Part 1.

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

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

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

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

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

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

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

Part 2.

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

11. The foremost was an aged knight,
He wore the grey hair on his chin:
Says, 'Yield to me thy lady bright,
An thou shalt walk the woods within.'
12. 'For me to yield my lady bright
To such an aged knight as thee,
People wad think I war gane mad,
Or a' the courage flown frae me.'
14. 'My lady is my warld's meed;
My life I winna yield to nane;
But if ye be men of your manhead,
Ye'll only fight me ane by ane.'
15. He lighted aff his milk-white steed,
An gae his lady him **by** the head,
Sayn, 'See ye dinna change your cheer,
Untill ye see my body bleed.'
16. He set his back unto an aik,
An' He set his feet against a stane,
An he has fought these fifteen men,
An killd them a' but barely ane.
18. When he gaed to his lady fair,
I wat he kissd her tenderlie:
'Thou art mine ain love, I have thee bought;
Now we shall walk the green-wood free.'

'Burd Ellen and Young Tamlane' – Child 28

(only version)

Child text:⁶²

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

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

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

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

* * * * *

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

⁶² Child's text does not include stanza numbers for 'Burd Ellen and Young Tamlane'.

⁶³ Child used a row of asterisks to indicate that he felt that stanzas might be missing. When a line of text was clearly incomplete Child indicated this with dots (. . .) (Heiman 2001–2011, vol. 1, ix).

'Burd Ellen and Young Tamlane' – Child 28

Revised text⁶⁴

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

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

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

⁶⁴I omitted from this arrangement the line 'With the double rose and the Machey', which appears as the fourth line in the first stanza of Child's text.

'Lady Isabel' – Child 261

(only version)

Child text:

1. 'T'WAS early on a May morning
Lady Isabel combd her hair;
But little kent she, or the morn
She woud never comb it mair.
2. 'Twas early on a May morning
Lady Isabel rang the keys;
But little kint she, or the morn
A fey woman she was.
3. Ben it came her step-mother,
As white's the lily flower:
'It's tauld me this day, Isabel,
You are your father's whore.'
4. 'O them that tauld you that, mother,
I wish they neer drink wine;
For if I be the same woman
My ain sell drees the pine.
5. 'And them that's tauld you that, mother,
I wish they neer drink ale;
For if I be the same woman
My ain sell drees the dail.'
6. 'It may be very well seen, Isabel,
It may be very well seen;
He buys to you the damask gowns,
To me the dowie green.'
7. 'Ye are of age and I am young,
And young amo my flowers;
The fairer that my claithing be,
The mair honour is yours.
8. 'I hae a love beyond the sea,
And far ayont the faem;
For ilka gown my father buys me,
My ain luv sends me ten.'
9. 'Come ben, come ben now, Lady Isabel,
And drink the wine wi me;
I hae twa jewels in ae coffer,
And ane o them I'll gie [ye].'

10. 'Stay still, stay still, my mother dear,
Stay still a little while,
Till I gang into Marykirk;
It's but a little mile.'
11. When she gaed on to Marykirk,
And into Mary's quire,
There she saw her ain mother
Sit in a gowden chair.
12. 'O will I leave the lands, mother?
Or shall I sail the sea?
Or shall I drink this dowie drink
That is prepar'd for me?'
13. 'Ye winna leave the lands, daughter,
Nor will ye sail the sea,
But ye will drink this dowie drink
This woman's prepar'd for thee.
14. 'Your bed is made in a better place
Than ever hers will be,
And ere ye're cauld into the room
Ye will be there wi me.'
15. 'Come in, come in now, Lady Isabel,
And drink the wine wi me;
I hae twa jewels in ae coffer,
And ane o them I'll gie [ye].'
16. 'Stay still, stay still, my mother dear,
Stay still a little wee,
Till I gang to yon garden green,
My Maries a' to see.'
17. To some she gae the broach, the broach,
To some she gae a ring;
But wae befa her step-mother!
To her she gae nae thing.
18. 'Come in, come in now, Lady Isabel,
And drink the wine wi me;
I hae twa jewels in ae coffer,
And ane o them I'll gie [ye].'
19. Slowly to the bower she came,
And slowly enterd in,

And being full o courtesie,
Says, Begin, mother, begin.

20. She put it till her cheek, her cheek,
Sae did she till her chin,
Sae did she till her fu fause lips,
But never a drap gaed in.
21. Lady Isabel put it till her cheek,
Sae did she till her chin,
Sae did she till her rosy lips,
And the rank poison gaed in.
22. 'O take this cup frae me, mother,
O take this cup frae me;
My bed is made in a better place
Than ever yours will be.
23. 'My bed is in the heavens high,
Amang the angels fine;
But yours is in the lowest hell,
To drie torment and pine.'
24. Nae moan was made for Lady Isabel
In bower where she lay dead,
But a' was for that ill woman,
In the fields mad she gaed.

'Lady Isabel' – Child 261

Revised text (underlined text sung by Isabel):

1. 'T'WAS early on a May morning
Lady Isabel combd her hair;
But little kent she, or the morn
She woud never comb it mair.
She woud never comb it mair.
3. Ben it came her step-mother,
As white's the lily flower:
'It's tauld me this day, Oh Isabel,
You are your father's whore.'
You are your father's whore.'
4. 'O them that tauld you that, mother,
I wish, I wish they neer drink wine;
For if I be the same, the same woman
My ain sell drees the pine.
5. 'And them that's tauld you that, mother,
I wish, I wish they neer drink ale;
For if I be the same, the same woman
My ain sell drees the dail.'
My ain sell drees the dail.'
6. 'It may be **very** well seen, Oh Isabel,
It may be very well seen;
He buys to you the damask gowns,
But to me the dowie green.'
To me the dowie green.'
7. 'Ye are of age and I am young,
And young amo my flowers;
The fairer that my claithing be,
The mair honour is yours.
8. 'I hae a love beyond the sea,
And far ayont, ayont the faem;
For ilka gown my father buys me,
My ain luv sends me ten.'
My ain luv sends me ten.'
18. 'Come in, come in now, **Lady** Isabel,
And drink the wine wi me;
I hae twa jewels in ae coffer,
And ane **o them** I'll gie to [ye].'
And ane o them I'll gie to [ye].'

21. Lady Isabel put it till her cheek,
Sae did she till her chin,
Sae did she till her rosy lips,
And the rank poison it gaed in.
And the rank poison it gaed in.
22. 'O take this cup a frae me, oh mother,
O take this cup a frae me;
My bed is made in a better place
Than ever yours will be.
23. 'My bed is in the heavens so high,
Amang the angels oh so fine;
But yours is in the lowest hell,
To drie torment and pine.'
To drie torment and pine.'
24. Nae moan was made for Lady Isabel
In bower where she lay dead,
But a' was for that ill woman,
In the fields oh mad she gaed.
In the fields mad she gaed.

'Flodden Field' – Child 168

(only version⁶⁵)

Child Text:

1. KING JAMIE hath made a vow,
 Keepe it well if he may!
 That he will be at lovely London
 Upon Saint James his day.
2. Upon Saint James his day at noone,
 'At faire London will I be,
 And all the lords in merrie Scotland,
 They shall dine there with me.'
3. Then bespake good Queene Margaret,
 The teares fell from her eye:
 'Leave off these warres, most noble king,
 Keepe your fidelitie.
4. 'The water runnes swift and wondrous deepe,
 From bottome unto the brimme;
 My brother Henry hath men good enough;
 England is hard to winne.'
5. 'Away,' quoth he, 'with this silly foole!
 In prison fast let her lie:
 For she is come of the English bloud,
 And for these words she shall dye.'
6. With that bespake Lord Thomas Howard,
 The queenes chamberlaine that day:
 'If that you put Queene Margaret to death,
 Scotland shall rue it alway.'
7. Then in a rage King Jamie did say,
 'Away with this foolish mome!
 He shall be hanged, and the other be burned,
 So soone as I come home.'
8. At Flodden Field the Scots came in,
 Which made our English men faine;

⁶⁵ A second version of 'Flodden Field' is provided in an appendix directly following Child 168. This alternate version is based on three manuscripts and comprises 121 stanzas (Child 2001–2011, vol. 3, 404–414).

At Bramstone Greene this battaile was seene,
There was King Jamie slaine.

9. Then presently the Scots did flie,
Their cannons they left behind;
Their ensignes gay were won all away,
Our souldiers did beate them blinde.
10. To tell you plaine, twelve thousand were slaine
That to the fight did stand,
And many prisoners tooke that day,
The best in all Scotland.
11. That day made many [a] fatherlesse child,
And many a widow poore,
And many a Scottish gay lady
Sate weeping in her bower.
12. Jack with a feather was lapt all in leather,
His boastings were all in vaine;
He had such a chance, with a new morrice-dance,
He never went home againe.

'Flodden Field' – Child 168

Revised text:

1. KING JAMIE hath made a vow,
Keepe it well if he may!
That he will be **at in** lovely London,
in lovely London
Upon Saint James his day.
2. 'Upon Saint James his day at noone,
At faire London will I be,
And all the lords in merrie Scotland,
in merrie Scotland
They shall dine there with me.'
4. Then bespake good Queene Margaret,
The teares fell from, fell from her eye:'
'Leave off these warres, most noble king,
and Keepe your fidelitie.'

Chorus:

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

Bridge:

5. 'The water runnes swift and wondrous deepe,
From bottome unto the brimme;
My brother Henry hath men good enough;
Oh England is hard to, England is hard to winne.'
8. At Flodden Field the Scots came in,
Which made our English men faine;
At Bramstone Greene this battaile was seene,
There was King Jamie slaine.
9. To tell you plaine, twelve thousand were slaine
That to the fight did stand,
And many prisoners tooke that day,
The best in all Scotland.

(repeat chorus)

'The Coble o Cargill' – Child 242

(only version)

Child text:

1. DAVID DRUMMONDRR'rrS destinie,
Gude man o appearance o Cargill;
I wat his blude rins in the flude,
Sae sair against his parents' will.
2. She was the lass o Balathy toun,
And he the butler o Stobhall,
And mony a time she wauked late
To bore the coble o Cargill.
3. His bed was made in Kercock ha,
Of gude clean sheets and of [the] hay;
He wudna rest ae nicht therein,
But on the prude waters he wud gae.
4. His bed was made in Balathy toun,
Of the clean sheets and of the strae;
But I wat it was far better made
Into the bottom o bonnie Tay.
5. She bored the coble in seven pairts,
I wat her heart might hae been fu sair;
For there she got the bonnie lad lost
Wi the curly locks and the yellow hair.
6. He put his foot into the boat,
He little thocht o ony ill;
But before that he was mid-waters,
The weary coble began to fill.
7. 'Woe be to the lass o Balathy toun,
I wat an ill death may she die!
For she bored the coble in seven pairts,
And let the waters perish me.
8. 'Oh, help, oh help, I can get nane,
Nae help o man can to me come!
This was about his dying words,
When he was choaked up to the chin.
9. 'Gae tell my father and my mother
It was naebody did me this ill;
I was a-going my ain errands,
Lost at the coble o bonnie Cargill.'

10. She bored the boat in seven pairts,
I wat she bored it wi gude will;
And there they got the bonnie lad's corpse,
In the kirk-shot o bonnie Cargill.
11. Oh a' the keys o bonnie Stobha
I wat they at his belt did hing;
But a' the keys of bonnie Stobha
They now ly low into the stream.
12. A braver page into his age
Neer set a foot upon the plain;
His father to his mother said,
'Oh, sae soon as we've wanted him!
13. 'I wat they had mair luve than this
When they were young and at the scule;
But for his sake she wauked late,
And bored the coble o bonnie Cargill.'
14. 'There's neer a clean sark gae on my back,
Nor yet a kame gae in my hair;
There's neither coal nor candle-licht
Shall shine in my bouir foe evir mair.
15. 'At kirk nor market I'se neer be at,
Nor yet a blythe blink in my ee;
There's neer a ane shall say to anither,
That's the lassie gard the young man die.
16. 'Between the yates o bonnie Stobha
And the kirk-style o bonnie Cargill,
There is mony a man and mother's son
That was at my love's burial.'

'The Coble o Cargill' – Child 242

Revised text:

1. T'was **DAVID DRUMMOND'S DRUMMONDRR'**rrS destinie,
Gude man o appearance o Cargill;
I wat his blude rins in the flude,
Sae sair against
Sae sair against
Sae sair against his parents' will.
2. She **was** the lass o Balathy toun,
And he **was** the butler o Stobhall,
And mony a time **that** she wauked late
Oh she wauked late
That she wauked late
To bore the coble o Cargill.
3. His **bed** was made in Kercock ha,
Of gude clean sheets and of [the] hay;
He wudna rest ae nicht therein,
ae nicht therein
ae nicht therein
But on the prude waters he wud gae.
4. His **bed** was made in Balathy toun,
Of the **clean** sheets and of the strae;
But I wat it was far better made
far better made
far better made
Into the bottom o bonnie **the bonnie** Tay.
5. She **bored** the coble in seven pairts,
I wat her heart might **hae** been fu sair;
For there she got the bonnie lad lost
Oh the lad was lost
The bonnie lad lost
Wi the curly locks and the yellow hair.
6. He **put** his foot into the boat,
He little thocht o ony ill;
But before that he was mid-waters,
was mid-waters
was mid-waters
The weary coble began to fill.
7. 'Woe **be** to the lass o Balathy toun,
I wat an ill death may she die!
For she **bored** the coble in seven pairts,

in seven pairts

in seven pairts

And let the waters perish me.

8. 'Oh, **help**, oh help, I can get nane,
Nae help o man can to me come!
This was about his dying words,
his dying words,
his dying words,
When he was choaked up to the chin.
9. 'Gae **tell** my father and my mother
It was naebody did me this ill;
I was a-going my ain errands,
my ain errands,
my ain errands,
Lost at the coble o bonnie Cargill.'
10. She **bored** the boat in seven pairts,
I wat she bored it wi gude will;
And there they got the bonnie lad's corpse,
The bonnie lad's corpse,
The bonnie lad's corpse,
In the kirk-shot o bonnie, **bonnie** Cargill.
12. A **braver** page into his age
Neer set a foot upon the plain;
His father to his mother said,
to his mother said,
to his mother said,
'Oh, sae **soon** as we've wanted him!
13. 'I **wat** they had mair luve than this
When they were young and at the scule;
But for his sake **oh** she wauked late,
oh she wauked late,
oh she wauked late,
And bored the coble o bonnie Cargill.'
14. 'There's **neer** a clean sark gae on my back,
Nor yet a kame gae in my hair;
There's neither a coal nor candle-licht,
nor candle-licht,
nor candle-licht,
Shall shine in my bouir foe evir mair.
15. 'At **kirk** nor market I'**se** neer be at,
Nor yet a blythe blink in my ee;

There's neer a ane shall say to anither,
That's the lassie gard
That's the lassie gard
That's the lassie gard the young man die.

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

'Child Owlet' – Child 291

(only version)

Child text:

1. LADY ERSKINE sits in her chamber,
Sewing at her silken seam,
A chain of gold for Childe Owlet,
As he goes out and in.
2. But it fell ance upon a day
She unto him did say,
Ye must cuckold Lord Ronald,
For a' his lands and ley.
3. 'O cease! forbid, madam,' he says,
'That this shoud eer be done!
How would I cuckold Lord Ronald,
And me his sister's son?'
4. Then she's ta'en out a little penknife,
That lay below her bed,
Put it below her green stay's cord,
Which made her body bleed.
5. Then in it came him Lord Ronald,
Hearing his lady's moan;
'What blood is this, my dear,' he says,
'That sparks on the fire-stone?'
6. 'Young Childe Owlet, your sister's son,
Is now gane frae my bower;
If I hadna been a good woman,
I'd been Childe Owlet's whore.'
7. Then he has taen him Childe Owlet,
Laid him in prison strong,
And all his men a council held
How they woud work him wrong.
8. Some said they woud Childe Owlet hang,
Some said they woud him burn;
Some said they woud have Childe Owlet
Bewteen wild horses torn.
9. There are horses in your stables stand
Can run right speedilie,
And ye will to your stable go,
And wile out four for me.'

10. They put a foal to ilka foot,
And ane to ilka hand,
And sent them down to Darling muir,
As fast as they coud gang.
11. There was not a kow in Darling muir,
Nor ae piece o a rind,
But drappit o Child Owlet's blude
And pieces o his skin.
12. There was not a kow in Darling muir,
Nor ae piece o a rash,
But drappit o Childe Owlet's blude
And pieces o his flesh.

'Child Owlet' – Child 291

Revised text:

1. LADY **ERSKINE** sits in her chamber,
Sewing at her silken seam,
A chain of gold for Childe Owlet,
As he goes out and **he goes** in.
2. But it fell ance upon a day
She unto him did say,
Ye must cuckold Lord Ronald,
For a' his lands and **for his** ley.
3. 'O **cease!** forbid, madam,' he says,
'That this shoud **ever** eer be done!
How would I cuckold Lord Ronald,
And me **that is** his sister's son?'
4. Then she's ta'en out a little penknife,
That lay below her bed,
and put it below her green stay's cord,
Which made her body bleed.
5. Then **in** it came him Lord Ronald,
On hearing his lady's moan;
'What blood is this, my dear,' he says,
'That sparks **on upon** the fire-stone?'
6. Young Childe Owlet, your sister's son,
Is now gane frae my bower;
If I hadna been a good woman,
I'd **have** been Childe Owlet's whore.'
7. Then **he** has taen him Childe Owlet,
and laid him in **the** prison strong,
And all his men a council held
How they woud work **would work** him wrong.
8. Some said they woud Childe Owlet hang,
Some said they woud him burn;
Some said they woud have Childe Owlet
Bewteen wild horses torn.
9. There are **horses** in your stables stand
Oh they can run right speedilie,
And ye will to your stable go,
And wile out four **out four** for me.'

10. They put a foal to ilka foot,
And ane to ilka hand,
And sent them down to Darling muir,
As fast as they could gang.
11. There was **not** a kow in Darling muir,
Nor was there ae piece o **a** rind,
But drappit o Child Owlet's blude
And pieces o, **o of** his skin.
12. **T'was There was not** a kow in Darling muir,
Nor ae **a** piece o **a** rash,
But drappit o Childe Owlet's blude
And **with** pieces o his flesh.

'The Lady of Arngosk' – Child 224

(only version)

Child text

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

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

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

'The Lady of Arngosk' – Child 224

Revised Text

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

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

Chorus

Lie lie la lie-----

Lie lie la lie-----

*They've stowen away the bonny lass,
The Lady of Arngosk.*

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

Chorus

Lie lie la lie-----

Lie lie la lie-----

*They've stowen away the bonny lass,
The Lady of Arngosk.*

'The Bonny Lass of Anglesey' – Child 220 (version A)

Original text:

1. Our king he has a secret to tell,
And ay well keepit it must be:
The English lords are coming down
To dance and win the victory.
2. Our king has cry'd a noble cry,
And ay well keepit it must be:
'Gar saddle ye, and bring to me
The bonny lass of Anglesey.'
3. Up she starts, as white as the milk,
Between him and his company:
'What is the thing I hae to ask,
If I sould win the victory?'
4. 'Fifteen ploughs but and a mill
I gie thee till the day thou die,
And the fairest knight in a' my court
To chuse thy husband for to be.'
5. She's taen the fifteen lord[s] by the hand,
Saying, 'Will ye come dance with me?'
But on the morn at ten o'clock
They gave it oer most shamefully.
6. Up then rais the fifteenth lord –
I wat an angry man was he –
Laid by frae him his belt and sword,
And to the floor gaed manfully.
7. He said, 'My feet shall be my dead
Before she win the victory;'
But before't was ten o'clock at night
He gaed it oer as shamefully.

'The Bonny Lass of Anglesey' – Child 220

Revised text:

1. Our king he has a secret to tell,
And ay well keepit it must be:
The English lords are coming down
To dance and win the victory.
win the victory.
2. Our king has cry'd a noble cry,
And ay well keepit it must be:
'Gar saddle ye, and bring to me
The bonny lass of Anglesey.'
lass of Anglesey.'
3. Up she starts, as white as the milk,
Between him and his company:
'What is the thing I hae to ask,
If I sould win the victory?'
4. 'Fifteen ploughs but and a mill
I gie thee till the day thou die,
And the fairest knight in a' my court
To chuse thy husband for to be.'
5. She's taen the fifteen lord[s] by the hand,
Saying, 'Will ye come *an'* dance with me?'
But on the morn at ten o'clock
They gave it oer most shamefully.
oer most shamefully.
6. *Then* up then rais the fifteenth lord –
I wat an angry man was he –
Laid by frae him his belt and sword,
And to the floor *he* gaed *most* manfully.
gaed most manfully.
7. He said, 'My feet shall be my dead
Before she win the victory;'
But before 'twas ten o'clock at night
He gaed it oer as shamefully.

(Refrain – to be sung over final repeat with instrumental)

Oh, Oh etc.

Concluding statement

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

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

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

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

Employing clear, project-specific methodologies, including 'situating myself in a lineage', to paraphrase Nelson (2013, 31), the creative works comprise an instance of the kinds of geocultural connection with which Austral jazz musicians have become involved over the past two decades. They constitute evidence that an aesthetically successful amalgamation of English and Scottish source material with jazz processes has been achieved. Such evidence of the success of the three works includes

performances of all of them in key Sydney and Melbourne venues. Future performances of all three works and a commercial release of *The Child Ballads* are planned.

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Appendix 1: Supplementary tables

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

Table 14 Previous collaborations on recordings featuring Robson as leader

	Scrum (1997)	Sunman (2000)	On (2002)	Radiola (2008)	Simpatico ⁶⁶ (2007)	Bearing the Bell (2008)	Songbook (2013)
Andrew Robson	✓	✓	✓	✓	✓	✓	✓
James Greening						✓	✓
Paul Cutlan				✓	✓		
Brett Hirst							
Alister Spence			✓				
Toby Hall							
Mara Kiek							
Llew Kiek							
Steve Elphick	✓	✓	✓	✓		✓	✓

⁶⁶ Robson and Cutlan are co-leaders on this recording.

Table 15 Previous collaborations between the musicians featured as part of this creative practice research study on recordings lead by others (i.e. not the author)

	No Job Too Small (Greening) (1999)	Way Back (Greening) (2002)	Lingua Franca (Greening/Robson) (2009)	Live In Europe (Mara) (2000)	Sorella (Mara) (2005)	Tra Parole e Silenzio (Mara) (2011)	Tam O Shanter Tales (Greening) (2014)
Andrew Robson	✓	✓	✓	✓	✓	✓	✓
James Greening	✓	✓	✓				✓
Paul Cutlan				✓	✓	✓	✓
Brett Hirst							✓
Alister Spence							
Toby Hall	✓	✓	✓				
Mara Kiek				✓	✓	✓	
Llew Kiek				✓	✓	✓	
Steve Elphick	✓	✓	✓	✓	✓	✓	

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

	<i>Alison's Wonderland</i> Allison O'Carroll (1994)	<i>A Recent Find on the Glebe Point Road</i> The Original Otto Orchestra (1996)	<i>Bravo Nino Rota</i> The Umbrellas (2001)	<i>Big Small Band Live</i> Mike Nock (2003)	<i>Family Lore</i> Jackie Orszaczky (1994)	<i>100 %</i> Jackie Orszaczky (1994)	<i>Deep Down and Out</i> Jackie Orszaczky (1997)	<i>The Bitter Suite</i> Paul Grabowsky (2014)	<i>Lounge Suite Tango</i> The Umbrellas (2014)
Andrew Robson	✓	✓	✓	✓	✓	✓	✓	✓	✓
James Greening			✓		✓	✓	✓	✓	✓
Paul Cutlan		✓							
Brett Hirst				✓					
Alister Spence	✓								
Toby Hall	✓		✓	✓					✓
Mara Kiek									
Llew Kiek									
Steve Elphick			✓						

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

Musicians (Robson projects)	Undergraduate qualification	Postgraduate qualification
Andrew Robson	Yes	Grad Dip, MMus, Ph.D. candidate
James Greening	Yes	No
Paul Cutlan	Yes	MMus
Brett Hirst	Yes	MMus
Alister Spence	Yes	Ph.D. candidate (2015)
Toby Hall	Yes	MMus
Mara Kiek	Yes	MMus
Llew Kiek	Yes	MMus candidate (2015)
Steve Elphick	No	No

Appendix 2: Performance Information

Touchstones (first season)

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

Conductor:

Prem Love

Soloists:

Andrew Robson – alto and baritone saxophones, descant recorder

Paul Cutlan – Bb clarinet, bass clarinet

James Greening – trombone, pocket trumpet

Brett Hirst – double bass

Bathurst Chamber Orchestra:

First violin: Doreen Cumming (soloist), Jane Cameron, Donna Delaney, Chloe McCormack

Second violin: Cindy Fox, Stephanie Baker, Terry Fish, Joan Cornett

Viola: Fiona Thompson, Kerrie Davies

Violincello: William Tu, Sybbi Georgiou

Double bass: Henry Bialowas

Touchstones (second season)

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

Conductor:

Richard Gill OAM

Soloists:

Andrew Robson – alto and baritone saxophones, descant recorder

Paul Cutlan – Bb clarinet, bass clarinet

James Greening – trombone, pocket trumpet

Brett Hirst – double bass

Mitchell Chamber Orchestra:

First violin: Andrew Baker (leader), Stephanie Baker, Eliza Kelly, Benjamin Tjoa

Second violin: Lauren Davis (principal), Cindy Fox, Kirsten Jones, Kay-Yin Teoh

Viola: Fiona Thompson, Kerrie Davies, Nathan Greentree

Violincello: Georg Mertens (principal), Ella Jamieson

Double bass: Paul Lazslo (principal)

A Day at the Fair

1. Sunday 20 October 2013, The Grainger Museum, Melbourne VIC

2. Thursday 24 October 2013, Verbrugghen Hall, Sydney NSW

The Sydney Conservatorium of Music

Performers:

Andrew Robson – alto and baritone saxophones, descant recorder

James Greening – trombone, pocket trumpet

Alister Spence – piano, harmonium

Brett Hirst – double bass

Toby Hall – drums

The Child Ballads

1. Saturday 30 August 2014, Presbyterian Hall, Springwood NSW

2. Sunday 23 August 2014, The Django Bar, Marrickville NSW

Performers:

Andrew Robson – alto and baritone saxophones

Mara Kiek – vocals, tapan

Llew Kiek – guitar, bouzouki

Steve Elphick – double bass

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

Part III

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Part III: Scores

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

Touchstones

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

Andrew Robson

Parson's Farewell

Moderato ♩=120

Traditional
Arr: Robson

Gavotte - in 4 with feeling of 2

Musical score for Parson's Farewell, measures 1-4. The score is in 4/4 time with a key signature of one flat (Bb). The tempo is Moderato (♩=120). The piece is a Gavotte in 4 with a feeling of 2. The instruments listed are D. Rec., B. Cl., Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The Vln. I part is marked 'solo' and 'mf'. The Vln. I part has a melodic line: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The other instruments have rests.



Musical score for Parson's Farewell, measures 5-8. The score is in 4/4 time with a key signature of one flat (Bb). The tempo is Moderato (♩=120). The piece is a Gavotte in 4 with a feeling of 2. The instruments listed are D. Rec., B. Cl., Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The Vln. I part is marked 'solo' and 'mf'. The Vln. I part has a melodic line: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The other instruments have rests.

A

9

D. Rec. B. Cl. Tpt. Vln. I Vln. II Vla. Vc. Db.

mf

This musical score block covers measures 9 through 12. It features eight staves: D. Rec., B. Cl., Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The key signature has one flat (B-flat). The time signature is 4/4. Measures 9 and 10 show the beginning of a melodic line in the Violin I part, with the Viola part playing a supporting line. The dynamic marking *mf* is present in the Viola part. Measures 11 and 12 continue the melodic development in the Violin I part.



13

D. Rec. B. Cl. Tpt. Vln. I Vln. II Vla. Vc. Db.

mf

This musical score block covers measures 13 through 16. It features the same eight staves as the previous block. The key signature remains one flat. Measures 13 and 14 continue the melodic line in the Violin I part. In measure 15, the Violin II part enters with a single note. The Viola part continues its line. The dynamic marking *mf* is present in the Viola part. Measure 16 concludes the section with a final note in the Violin I part.

B
17

D. Rec.
B. Cl.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.



21

D. Rec.
B. Cl.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

25

D. Rec.

B. Cl.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

This musical score block covers measures 25 through 28. It features eight staves: D. Rec., B. Cl., Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The key signature has one flat (Bb). Measures 25 and 26 show the strings (Vln. I, Vln. II, Vla., Vc.) playing a rhythmic pattern of quarter notes, while the woodwinds and brass (D. Rec., B. Cl., Tpt., Db.) are silent. Measures 27 and 28 continue this pattern, with the strings playing eighth-note figures. A dynamic marking of *mf* is present in the Vc. staff at the beginning of measure 25.



29

D. Rec.

B. Cl.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score block covers measures 29 through 32. It features the same eight staves as the previous block. Measures 29 and 30 show the strings (Vln. I, Vln. II, Vla., Vc.) playing a rhythmic pattern of quarter notes, while the woodwinds and brass (D. Rec., B. Cl., Tpt., Db.) are silent. Measures 31 and 32 continue this pattern, with the strings playing eighth-note figures. The Vln. I and Vln. II staves end with a fermata in measure 32.

C

33

Musical score for measures 33-36. The score includes staves for D. Rec., B. Cl., Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The key signature has one flat (Bb). Measures 33-36 show a rhythmic pattern in the strings (Vla. and Vc.) consisting of eighth and sixteenth notes, while the woodwinds and brass are mostly silent.



37

Musical score for measures 37-40. The score includes staves for D. Rec., B. Cl., Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The key signature has one flat (Bb). Measures 37-39 continue the string pattern. In measure 40, the strings play a half note, and the woodwinds and brass play a single note.

D

41

Musical score for measures 41-44. The score includes parts for D. Rec., B. Cl., Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The B. Cl. part is marked "with strings". The Db. part is marked "pizz". The strings play a rhythmic pattern of eighth notes in the first two measures, followed by a change in the third and fourth measures.



45

Musical score for measures 45-48. The score includes parts for D. Rec., B. Cl., Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The B. Cl. part has a melodic line starting in measure 45. The Vln. I and Vln. II parts have melodic lines. The Vla., Vc., and Db. parts have sustained notes with some melodic movement.

E

50

Musical score for measures 50-53. The score includes staves for D. Rec., B. Cl., Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The D. Rec. part features a melodic line with eighth and quarter notes. The B. Cl. part has a low register accompaniment with whole notes. The Tpt., Vln. I, Vln. II, Vla., and Vc. parts are marked with a flat sign and a dash, indicating they are silent. The Db. part has a low register accompaniment with whole notes.



54

Musical score for measures 54-57. The score includes staves for D. Rec., B. Cl., Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The D. Rec. part continues with a melodic line. The B. Cl. part has a low register accompaniment with whole notes and a fermata over the final note. The Tpt., Vln. I, Vln. II, Vla., and Vc. parts are marked with a flat sign and a dash, indicating they are silent. The Db. part has a low register accompaniment with whole notes.

58

D. Rec.

B. Cl.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.



62

D. Rec.

B. Cl.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

65

D. Rec.
B. Cl.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

This musical score covers measures 65 to 67. The D. Rec. and B. Cl. parts feature long, sustained notes with slurs. The Tpt. part has a similar sustained line with a dynamic marking of *mp*. The Vln. I, Vln. II, Vla., and Vc. parts play a rhythmic eighth-note pattern. The Db. part is silent.



68 **F** trumpet solo

D. Rec.
B. Cl.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

This musical score covers measures 68 to 71. It is marked as a trumpet solo. The D. Rec. and B. Cl. parts are silent. The Tpt. part has a rhythmic pattern of eighth notes with a dynamic marking of *mp* and a *Am⁹* chord. The Vln. I, Vln. II, Vla., and Vc. parts provide a background accompaniment with a dynamic marking of *mp*. The Db. part has a rhythmic pattern of eighth notes with a dynamic marking of *mp* and a *pizz Am⁹* chord.

72

D. Rec.

B. Cl.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.



76 **G**

D. Rec.

B. Cl.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

80

D. Rec.

B. Cl.

Tpt. Gm^9 / / / /

Vln. I

Vln. II

Vla.

Vc.

Db. Gm^9 / / / /



84

D. Rec.

B. Cl.

Tpt. $A\flat maj7(\sharp 11)$ / / / /

Vln. I

Vln. II

Vla.

Vc.

Db. $A\flat maj7(\sharp 11)$ / / / /

88

D. Rec.

B. Cl.

Tpt. Gm^9 / / /

Vln. I

Vln. II

Vla.

Vc.

Db. Gm^9 / / /



92

D. Rec.

B. Cl.

Tpt. $F\#maj7(\frac{11}{5})$ / / /

Vln. I

Vln. II

Vla.

Vc.

Db. $F\#maj7(\frac{11}{5})$ / / /

96

D. Rec.

B. Cl.

Tpt. F

Vln. I

Vln. II

Vla.

Vc.

Db. F



100

D. Rec.

B. Cl.

Tpt. Eb7(9#11)

Vln. I

Vln. II

Vla.

Vc.

Db. Eb7(9#11)

1.

104

D. Rec.

B. Cl.

Tpt. *D7* / / / /

Vln. I

Vln. II

Vla.

Vc.

Db. *D7* / / / /



2.

108

D. Rec.

B. Cl.

Tpt. *F7(sus4)* / / / /

Vln. I

Vln. II

Vla.

Vc.

Db. *F7(sus4)* / / / /

H

112

Musical score for measures 112-115. The score includes parts for D. Rec., B. Cl., Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The D. Rec. part features a melodic line with eighth and quarter notes. The B. Cl. part provides a harmonic accompaniment with chords and single notes. The other instruments (Tpt., Vln. I, Vln. II, Vla., Vc., Db.) are marked with a flat line, indicating they are silent during these measures.



116

Musical score for measures 116-119. The score includes parts for D. Rec., B. Cl., Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The D. Rec. part continues with a melodic line, including a phrase with a slur. The B. Cl. part features a more active line with eighth and sixteenth notes. The other instruments (Tpt., Vln. I, Vln. II, Vla., Vc., Db.) are marked with a flat line, indicating they are silent during these measures.

I strings

120

D. Rec.

B. Cl.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

strings

arco



125

D. Rec.

B. Cl.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

129 **J**

D. Rec.

B. Cl.

Tpt.

Vln. I *espress.*

Vln. II *espress.*

Vla. *espress.*

Vc. *espress.*

Db.



133

D. Rec.

B. Cl.

Tpt.

Vln. I *espress.*

Vln. II *espress.*

Vla. *espress.*

Vc. *espress.*

Db.

K

139

Musical score for measures 139-142. The score includes staves for D. Rec., B. Cl., Tpt., Vln. I (Solo), Vln. II, Vla., Vc., and Db. The Vln. I part features a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and finally quarter notes A4, G4, and F4. The other instruments are marked with rests.



143

Musical score for measures 143-146. The score includes staves for D. Rec., B. Cl., Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The Vln. I part continues the melodic line from the previous page, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and finally quarter notes A4, G4, and F4. The other instruments are marked with rests.

147

D. Rec.

B. Cl.

Tpt.

Solo continues add cello

Vln. I

Vln. II

Vla.

Vc. with violin

Db.



151

D. Rec.

B. Cl.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

Lead

155

D. Rec.
B. Cl.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db. pizz

This musical score covers measures 155 to 158. The instruments are D. Rec., B. Cl., Tpt., Vln. I, Vln. II, Vla., Vc., and Db. pizz. The key signature has one flat. The D. Rec. and Tpt. parts are mostly rests. The B. Cl. part has a low, sustained line. The Vln. I and II parts have a melodic line with eighth notes. The Vla., Vc., and Db. pizz parts have a low, sustained line with some movement in the later measures.



159

D. Rec.
B. Cl.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

This musical score covers measures 159 to 162. The instruments are D. Rec., B. Cl., Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The key signature has one flat. The D. Rec. and Tpt. parts are mostly rests. The B. Cl. part has a low, sustained line with some movement. The Vln. I and II parts have a melodic line with eighth notes. The Vla., Vc., and Db. parts have a low, sustained line with some movement in the later measures.

163 **L**

D. Rec.
B. Cl.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

This musical score block covers measures 163 to 166. It features a conductor's part (D. Rec.) and staves for B. Cl., Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The conductor's part has a dynamic marking of **L** (piano) and a hairpin crescendo starting at measure 163. The B. Cl. part plays a sustained low note (G2) with a hairpin crescendo. The other instruments (Tpt., Vln. I, Vln. II, Vla., Vc., Db.) are marked with a rest (z) throughout the four measures.



167

D. Rec.
B. Cl.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

This musical score block covers measures 167 to 170. It features a conductor's part (D. Rec.) and staves for B. Cl., Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The conductor's part has a dynamic marking of **L** (piano) and a hairpin crescendo starting at measure 167. The B. Cl. part plays a sustained low note (G2) with a hairpin crescendo. The other instruments (Tpt., Vln. I, Vln. II, Vla., Vc., Db.) are marked with a rest (z) throughout the four measures.

171

D. Rec.

B. Cl.

Tpt.

f

Vln. I

Vln. II

Vla.

Vc.

Db.



175

D. Rec.

B. Cl.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

179

D. Rec.
B. Cl.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

This musical score covers measures 179 to 181. The instruments are arranged in a standard orchestral layout. The woodwinds (D. Rec., B. Cl., Tpt.) and strings (Vln. I, Vln. II, Vla., Vc., Db.) are all playing. The woodwinds have melodic lines with some slurs, while the strings provide a steady accompaniment. The score is in a key with one flat and a common time signature.



182

D. Rec.
B. Cl.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

This musical score covers measures 182 to 184. The woodwinds (D. Rec., B. Cl., Tpt.) and strings (Vln. I, Vln. II, Vla., Vc., Db.) are all playing. The woodwinds have melodic lines with some slurs, while the strings provide a steady accompaniment. The score is in a key with one flat and a common time signature.

Pardona Moy

Music by Andrew Robson

Andante $\text{♩} = 85$

string trio until letter A

one viola only until letter C

one cello only until letter C

f

f

Detailed description: This block contains the musical score for string instruments. It features a grand staff with two systems. The first system includes a violin and a cello part, both starting with a forte (*f*) dynamic. The second system includes a viola part, also starting with a forte (*f*) dynamic. The music is in 4/4 time and consists of several measures of melodic and harmonic lines. The score is marked with performance instructions: 'string trio until letter A' and 'one viola only until letter C' and 'one cello only until letter C'. The first system ends with a double bar line.



7

Alto Sax.

B. Cl.

Tbn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This block contains the musical score for woodwind and string instruments. It features a grand staff with ten systems. The woodwind section includes Alto Saxophone, Bass Clarinet, and Trombone. The string section includes Violin, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time and consists of several measures of melodic and harmonic lines. The score is marked with performance instructions: '7' at the beginning of the first system, and '3' indicating triplets in the Violin and Viola parts. The first system ends with a double bar line.

14

Alto Sax.

B. Cl.

Tbn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

19

A

Fine

Rit (on D.C. only)

behind bass solo

mf

p

mf

p

Alto Sax.

B. Cl.

Tbn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

solo
Eb/G Fm7 Cm7 Fm D7/F#

26

Alto Sax.

B. Cl.

Tbn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

G⁷ Em/G Abm D⁷/F[#] D A⁹/C[#] end solo C[#]



B

33

Alto Sax.

B. Cl.

Tbn.

Vln. trio resumes

Vln. I

Vln. II

Vla. trio resumes

Vc. trio resumes

Db.

39 **C**

Alto Sax.

B. Cl.

Tbn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

full section in



45

Alto Sax.

B. Cl.

Tbn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

49

Alto Sax.

B. Cl.

Tbn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.



D

56

Alto Sax.

B. Cl.

Tbn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

Bass Clarinet solo - Dolphyesque
(strings play backgrounds)

59

Alto Sax.

B. Cl.

Tbn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.



62

E

Alto Sax.

B. Cl.

Tbn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

F

68

Alto Sax.

B. Cl.

Tbn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.



G

72

Conducted - no tempo

Alto Sax.

B. Cl.

Tbn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

H A tempo

76

Alto Sax. short pause

B. Cl. short pause

Tbn. short pause

Vln. Solo *espress.*

Vln. I *fff* short pause

Vln. II *fff* short pause

Vla. *fff* short pause

Vc. *fff* short pause

Db. *fff* short pause

Violin solo

Violin solo

Violin solo

Violin solo

Violin solo

Violin solo

fff

86

Alto Sax.

B. Cl.

Tbn.

Vln.

Vln. I

Vln. II

Vla. *espress.*

Vc.

Db.

93

Alto Sax.

B. Cl.

Tbn.

Vln.

Vln. I

Vln. II

Vla. *solo*

Vc.

Db.



101

Alto Sax.

B. Cl.

Tbn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

I

108

Alto Sax. *mf* *p*

B. Cl. *mf* *p*

Tbn. *mf* *p*

Vln. horns in

Vln. I horns in

Vln. II horns in

Vla. horns in

Vc. horns in

Db. solo Eb/G Fm⁷ Cm⁷ Fm D⁷/F[#] solo Eb/G Fm⁷ Cm⁷ Fm D⁷/F[#] G⁷ Em/G Abm



D.C. al Fine

117

Alto Sax.

B. Cl.

Tbn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db. D⁷/F[#] D A⁹/C[#] C[#] C end solo

Of All That Ever I See

music by Andrew Robson

♩ = 100

Andante

This system contains the piano accompaniment for the first system of the piece. It features a grand staff with treble and bass clefs, and a separate bass line. The tempo is marked 'Andante' and the time signature is 3/4. The music begins with a repeat sign. The piano part includes several melodic lines with phrasing slurs and dynamic markings. The bass line includes a 'Pizz' (pizzicato) instruction and a sequence of chords: C, Dm⁷, C, and Dm⁷. Performance instructions include 'play both times' and 'play second time only' for various parts of the score.



This system contains the orchestral score for the second system of the piece, starting at measure 5. It includes staves for Alto Sax., B. Cl., Tbn., Vln. I, Vln. II, Vla., Vc., and Db. The score is divided into two first endings (1. and 2.). The woodwinds and strings play melodic lines with phrasing slurs and accents. The double bass line includes a sequence of chords: C, Dm⁷, Em⁷, Am⁷, Dm, and G⁷. The time signature is 3/4.

A

11

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Cantabile *Lead*

f ³

4:3

C Dm C/E F Em⁷

16

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

p *mp*

3 *4:3*

A⁷ A^b E^b B^b7 E^b

22

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

4:3

4:3

A⁷

A^{b7}

G^{b7}(#11)



B

26

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

4:3

4:3

4:3

4:3

D^m

C

B^b

F

Em⁷(b5)

A⁷(b9)

30

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

4:3

4:3

3

3

Dm C Bm7(b5) E7



34

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

4:3

Ebm7 Ab7 Dbm7 Gb7

38

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

4:3

3

Gm7 C7 Bb F/A Gm F



42

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

3

3

3

Em7(b5) Eb D

C

46

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Lead

f

3

4:3

C

Dm

C/E

F



50

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Em⁷

A⁷

3

3

∕

53

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.



57

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

61 **D**

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla. *f* Melody

Vc. *f* Melody

Db. *f* Dm C Bb F Em^{7(b5)} A^{7(b9)}

4:3



65

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db. Dm C Bm^{7(b5)} E⁷

4:3 3 4:3 3

69

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Chord progression: Ebm7, Ab7, Dbm7, Gb7



73

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Chord progression: Gm7, C7, Bb, F/A, Gm, F, Em7(b5), A7(b9)

79 **E**

Alto Sax. _____

B. Cl. _____

Solo - gradual build up to letter F
Dm C Bbmaj7 A7

Tbn. / / / /

Vln. I play first time only _____

Vln. II play first time only _____

Vla. play second time only _____

Vc. _____

Db. play first time only _____



83

Alto Sax. _____

B. Cl. _____

Dm C Bbmaj7 A7

Tbn. / / / /

Vln. I _____

Vln. II _____

Vla. _____

Vc. _____

Db. _____

Repeat 4 times - play 3rd and 4th times only

87

Alto Sax. 4:3 3 4:3 4:3

B. Cl. 4:3 3 4:3

Tbn. Repeat 4 times

Vln. I Pizz Repeat 4 times

Vln. II Pizz Repeat 4 times

Vla. Repeat 4 times 3 3

Vc. Repeat 4 times

Db. Dm C Bbmaj7 A7



91

Alto Sax. 3 3 4:3 4:3

B. Cl. 3 4:3 4:3

Tbn. Repeat 4 times

Vln. I Repeat 4 times

Vln. II Repeat 4 times

Vla. Repeat 4 times 3 3

Vc. Repeat 4 times

Db. Dm C Bbmaj7 A7

F Open improvised duet - alto saxophone and bass clarinet

G

Musical score for measures 96-99. The Alto Saxophone and Bass Clarinet parts are active, with a 3-measure triplet in measure 97. Chords are C, Dm, and C/E. Other instruments (Tbn., Vln. I, Vln. II, Vla., Vc., Db.) are silent.

Musical score for measures 100-103. The Alto Saxophone and Bass Clarinet parts are active, with a 4:3 ratio in measure 100 and a 3-measure triplet in measure 103. Chords are F, Em7, and A7. Other instruments (Tbn., Vln. I, Vln. II, Vla., Vc., Db.) are silent.

104 A^b E^b B^b7 E^b

Alto Sax. A^b E^b B^b7 E^b

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.



108 A^7 A^b7 $G^b7(\#11)$ $G^b7(\#11)$ trill

Alto Sax. A^7 A^b7 $G^b7(\#11)$ $G^b7(\#11)$ trill

B. Cl. A^7 A^b7 $G^b7(\#11)$ $G^b7(\#11)$ trill

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

H

112

Alto Sax.

B. Cl.

Tbn. *Lead*

Vln. I *Arco f*

Vln. II *Arco mf*

Vla. *mf*

Vc. *mf*

Db. *Dm C Bb F Em7(b5) A7(b9)*



116

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db. *Dm C Bm7(b5) E7*

120

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

4:3

Ebm7 Ab7 Dbm7 Gb7



124

Molto Rall.

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

4:3

3

Gm7 C7 Bb F/A Gm F

128

Alto Sax.

B. Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Em^{7(b5)}

E^b

D

Beneath Her Window

music by Andrew Robson

rubato

The first system of the score consists of five staves. The top two staves are for the piano, with the instruction "play both times" above the first staff and "mp" below it. The bottom three staves are for the strings, with the instruction "tacet first time" above the first staff and "mp" below it. The music is in a key with two flats and a 4/4 time signature. The first staff has a fermata over the first measure. The second staff has a fermata over the first measure. The third staff has a fermata over the first measure. The fourth staff has a fermata over the first measure. The fifth staff has a fermata over the first measure. The music is in a 4/4 time signature. The first staff has a fermata over the first measure. The second staff has a fermata over the first measure. The third staff has a fermata over the first measure. The fourth staff has a fermata over the first measure. The fifth staff has a fermata over the first measure.



The second system of the score consists of eight staves. The top staff is for Clarinet (Cl.), the second for Alto Saxophone (Alto Sax.), the third for Trombone (Tbn.), the fourth for Violin I (Vln. I), the fifth for Violin II (Vln. II), the sixth for Viola (Vla.), the seventh for Violoncello (Vc.), and the eighth for Double Bass (Db.). The music is in a key with two flats and a 2/4 time signature. The first staff has a fermata over the first measure. The second staff has a fermata over the first measure. The third staff has a fermata over the first measure. The fourth staff has a fermata over the first measure. The fifth staff has a fermata over the first measure. The sixth staff has a fermata over the first measure. The seventh staff has a fermata over the first measure. The eighth staff has a fermata over the first measure. The music is in a 2/4 time signature. The first staff has a fermata over the first measure. The second staff has a fermata over the first measure. The third staff has a fermata over the first measure. The fourth staff has a fermata over the first measure. The fifth staff has a fermata over the first measure. The sixth staff has a fermata over the first measure. The seventh staff has a fermata over the first measure. The eighth staff has a fermata over the first measure.

A

12

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Chords: Bb, Cm7, Bb/D, Eb, Bb, Cm7, Bb/D, Eb



16

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Chords: Fm7, Gm7, Ab6, Bb7, G7/B, Fm7, Gm7, Ab6, Bb7, G7/B

20

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Cm F7 Fm7 Rall. G7 Cm



24 **B**

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

5

30

Cl.
Alto Sax.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.

35

C

Cl.
Alto Sax.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.

41

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.



D

46

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

B \flat Cm 7 B \flat /D E \flat B \flat Cm 7 B \flat /D E \flat Fm 7

51

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Gm⁷ Ab⁶ Bb⁷ G⁷/B Cm F⁷ Fm⁷ Rall. G⁷ Cm

Rall.

Rall.

Rall.

Rall.

58

Open Double Bass solo

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

E

Tutti - on cue - bass solo continues

Musical score for measures 59-60. The score is for a full orchestra and includes parts for Clarinet (Cl.), Alto Saxophone (Alto Sax.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is B-flat major (two flats). The tempo is marked 'Tutti' and the dynamics are 'p' (piano). The score is divided into two systems. The first system covers measures 59 and 60. The second system covers measures 61 and 62. The tempo changes to 'Rall' (Ritardando) at the beginning of measure 61. The dynamics remain 'p'. The score includes various musical notations such as notes, rests, and articulation marks.



Musical score for measures 61-62. The score is for a full orchestra and includes parts for Clarinet (Cl.), Alto Saxophone (Alto Sax.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is B-flat major (two flats). The tempo is marked 'A Tempo' and the dynamics are 'p' (piano). The score is divided into two systems. The first system covers measures 61 and 62. The second system covers measures 63 and 64. The tempo changes to 'Rall' (Ritardando) at the beginning of measure 63. The dynamics remain 'p'. The score includes various musical notations such as notes, rests, and articulation marks.

63 A Tempo Rall

Cl.
Alto Sax.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.

This musical score covers measures 63 to 65. It features seven staves: Clarinet (Cl.), Alto Saxophone (Alto Sax.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (Db.). The key signature is B-flat major (two flats). The tempo is marked 'A Tempo' at the beginning and 'Rall' (Ritardando) starting at measure 64. The time signature is 9/4. The music consists of eighth-note patterns in the woodwinds and strings, with some measures containing a '5' indicating a fifth interval. The score ends with a double bar line and repeat signs.



66 A Tempo Rall

Cl.
Alto Sax.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.

This musical score covers measures 66 to 68. It features the same seven staves as the previous system. The key signature remains B-flat major. The tempo is marked 'A Tempo' at the beginning and 'Rall' starting at measure 67. The time signature is 9/4. The music continues with eighth-note patterns and includes a '5' in some measures. The score concludes with a double bar line and repeat signs.

69 **F** ♩=92 trombone solo

Cl.

Alto Sax.

Tbn. Dm⁹

Vln. I Pizz behind trombone solo

Vln. II Pizz behind trombone solo

Vla. Pizz behind trombone solo

Vc.

Db. pizz Dm⁹



71

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

1.

73

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.



75

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

77

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

2.

pizz.

pizz.

pizz.



80

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

G

no chord or accomp

Dm⁹

gradual build until letter H

cresc.

cresc.

83

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco gradual build until letter H

gradual build until letter H arco

cresc.

cresc.

This musical score for measures 83-85 features a woodwind section (Cl., Alto Sax.) with rests. The Tbn. part has a rhythmic pattern of eighth notes with a slash. The string section (Vln. I, Vln. II, Vla., Vc., Db.) plays a melodic line with a 'gradual build until letter H' instruction. The Vln. II and Vla. parts include 'arco' and 'cresc.' markings.



86

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

gradual build until letter H

arco

cresc.

This musical score for measures 86-88 continues the string section's melodic line. The Vln. I part includes 'gradual build until letter H' and 'arco' markings. The Vln. II part has a 'cresc.' marking. The woodwind section remains at rest, and the Tbn. part continues with its rhythmic pattern.

89 **H** each note to be conducted
tacet-rhythmic cues only

Cl.

Alto Sax.

Tbn. solo continues
Bm⁹ Gm⁷ Abm⁹ Em¹¹ F#m⁹ Fm⁷ Dm(maj7) Bm⁹

Vln. I

Vln. II

Vla.

Vc.

Db. Arco



94 **I** rubato
trombone + alto

Cl.

Alto Sax. *mp*

Tbn. Bbm⁹ A7(#11) Abmaj7(#11)

Vln. I

Vln. II

Vla.

Vc.

Db.

99

Cl.
Alto Sax.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.



107

J

Cl.
Alto Sax.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.

111

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fm⁷ Gm⁷ Ab⁶ Bb⁷ G⁷/B

Fm⁷ Gm⁷ Ab⁶ Bb⁷ G⁷/B

Fm⁷ Gm⁷ Ab⁶ Bb⁷ G⁷/B

Fm⁷ Gm⁷ Ab⁶ Bb⁷ G⁷/B



115

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Cm F⁷ Fm⁷ Rall. G⁷ Cm

Cm F⁷ Fm⁷ Rall. G⁷ Cm

Cm F⁷ Fm⁷ Rall. G⁷ Cm

Cm F⁷ Fm⁷ Rall. G⁷ Cm

K

119

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.



124

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

128 Rall.

Cl.
Alto Sax.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.

My Pretty Little One

Largo ♩=56

Traditional Arr: Robson

A

Em⁷ Dmaj⁷ Em Am⁷/E G/D G/B

pizz Em⁷ Dmaj⁷ Em Am⁷/E G/D G/B



5

Alto Sax. Em⁷ D Cmaj⁷(#11) F#m⁷(b5) B⁷ D⁷

Em⁷ D Cmaj⁷(#11) F#m⁷(b5) B⁷ D⁷

B

10 Bm Cmaj7(#11) D7(sus4) B/D#

Alto Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bm Cmaj7(#11) D7(sus4) B/D#



14 Cmaj9 Bm Em Ebmaj7(#11) D7

Alto Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cmaj9 Bm Em Ebmaj7(#11) D7

mf

mf

C

19

Alto Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.



23

Alto Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

28

Alto Sax.

Tbn.

B. Cl.

Vln. I *maestoso*

Vln. II *maestoso*

Vla. *maestoso*

Vc. *maestoso*

Cb. *f* *arco*



Pick up to solo

32

Alto Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

37 **E** solo

Em⁷ D^{maj7} Em Am⁷/E G/D G/B

Alto Sax. / Tbn. / B. Cl. / Vln. I / Vln. II / Vla. / Vc. / Cb.

pizz Em⁷ mp D^{maj7} Em Am⁷/E G/D G/B



41 Em⁷ D C^{maj7}(#11) F^{#m7}(b5) B⁷ D⁷

Alto Sax. / Tbn. / B. Cl. / Vln. I / Vln. II / Vla. / Vc. / Cb.

Em⁷ D C^{maj7}(#11) F^{#m7}(b5) B⁷ D⁷

46 **F**

Bm Cmaj7(#11) D7(sus4) B/D#

Alto Sax. / Tbn. / B. Cl. / Vln. I *mp* / Vln. II *mp* / Vla. / Vc. / Cb.

Bm Cmaj7(#11) D7(sus4) B/D#



50 Cmaj9 Bm Em Ebmaj7(#11) D7

Alto Sax. / Tbn. / B. Cl. / Vln. I / Vln. II / Vla. / Vc. / Cb.

Cmaj9 Bm Em Ebmaj7(#11) D7

55 **G**

Alto Sax. G/B C G/B C C#° D7 D#°

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb. G/B C G/B C C#° D7 D#°

59 Em Fmaj7(#11) C Am7 D7 G(sus4) G

Alto Sax. Em Fmaj7(#11) C Am7 D7 G(sus4) G

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb. Em Fmaj7(#11) C Am7 D7 G(sus4) G

H

65

Alto Sax. *Solo*
8 bar interlude with strings

Tbn. *D7 C7 Bb7 Ab7 Gm9*

B. Cl.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*
arco

Cb.



69

Alto Sax.

Tbn. *Dbmaj7 B7 A7 G7 F#7 A7 C7 D7*

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I

74

Alto Sax. *solo continues*

Tbn. *Em⁷ D^{maj7} Em Am⁷/E G/D G/B*

B. Cl.

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Cb. *pizz Em⁷ D^{maj7} Em Am⁷/E G/D G/B*



78

Alto Sax.

Tbn. *Em⁷ D C^{maj7}(#11) F#m⁷(b5) B⁷ D⁷ end solo*

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb. *Em⁷ D C^{maj7}(#11) F#m⁷(b5) B⁷ D⁷*

J

83

Alto Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.



87

Alto Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

92

Alto Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.



Molto Rall

Alto Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

We Be Soldiers Three

Traditional arranged by Andrew Robson

Rubato

conducted

short baritone solo


Cm⁹ ◡

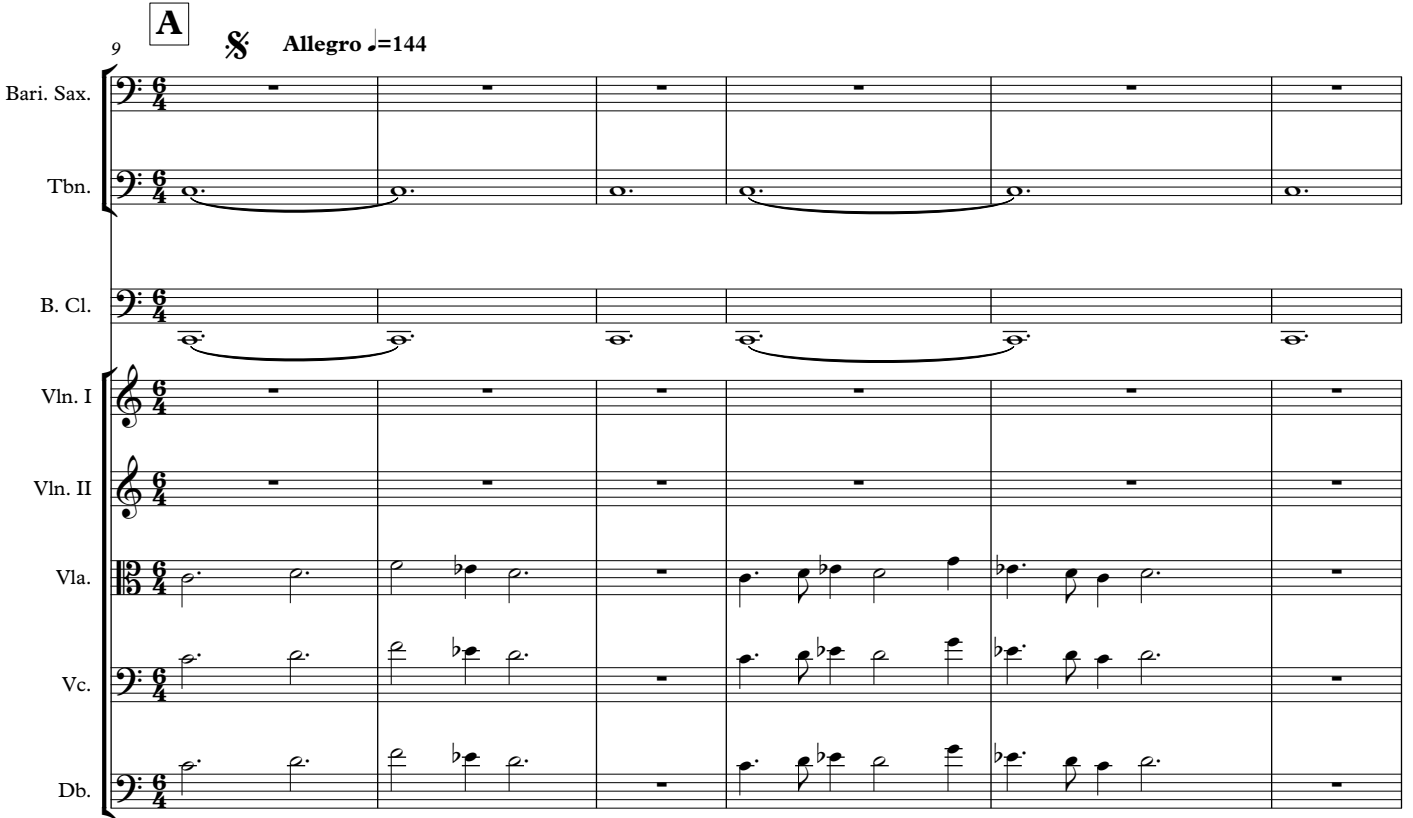
short trombone solo
Cm¹¹ ◡



6

short bass clarinet solo
Cm⁹ ◡

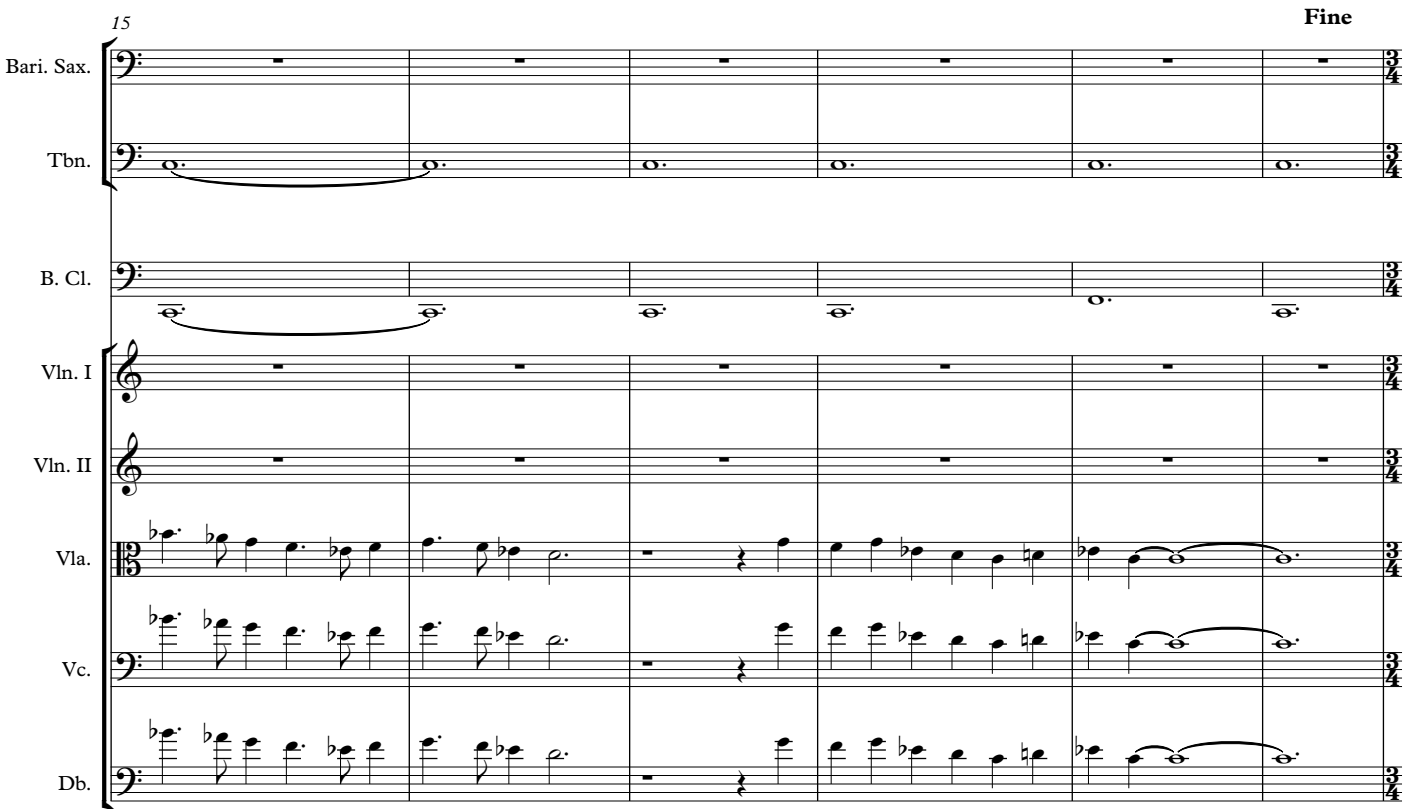
9 **A**  **Allegro** ♩=144



Bari. Sax.
Tbn.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Db.



15 Fine



Bari. Sax.
Tbn.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Db.

B

21

Bari. Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.



30

Bari. Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.

38

Bari. Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.



45

Bari. Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.

C

cresc.

f

4:3

51

Bari. Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.



55

Bari. Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.

D

with baritone

62

Bari. Sax. Tbn. B. Cl. Vln. I Vln. II Vla. Vc. Db.

This musical system covers measures 62 through 67. The instruments are Bari. Sax., Tbn., B. Cl., Vln. I, Vln. II, Vla., Vc., and Db. The Bari. Sax. and Tbn. parts feature eighth-note patterns with slurs. The B. Cl. part has a melodic line with slurs. The Vla. and Vc. parts play sustained notes with slurs. The Vln. I and Vln. II parts are silent. The Db. part is silent.



68

Bari. Sax. Tbn. B. Cl. Vln. I Vln. II Vla. Vc. Db.

This musical system covers measures 68 through 73. The instruments are Bari. Sax., Tbn., B. Cl., Vln. I, Vln. II, Vla., Vc., and Db. The Bari. Sax. part has a melodic line with slurs. The Tbn. part has a melodic line with slurs. The B. Cl. part has a melodic line with slurs. The Vla. and Vc. parts play sustained notes with slurs. The Vln. I and Vln. II parts are silent. The Db. part is silent.

72

Bari. Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.



76

E solo bass clarinet

Bari. Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.

79 add trombone and baritone

Musical score for measures 79-81. The score includes parts for Bari. Sax., Tbn., B. Cl., Vln. I, Vln. II, Vla., Vc., and Db. The Bari. Sax., Tbn., and B. Cl. parts are active, while the string parts (Vln. I, Vln. II, Vla., Vc., Db.) are silent. The key signature has two flats and the time signature is 6/4.



82

Musical score for measures 82-84. The score includes parts for Bari. Sax., Tbn., B. Cl., Vln. I, Vln. II, Vla., Vc., and Db. The Bari. Sax., Tbn., and B. Cl. parts are active, while the string parts (Vln. I, Vln. II, Vla., Vc., Db.) are silent. The key signature has two flats and the time signature is 6/4.

91 Cm7 / Abmaj7

Bari. Sax. / Tbn. / B. Cl. / Vln. I / Vln. II / Vla. / Vc. / Db.



94 Fm7 Dm7(b5) G7 D.S. al Fine

Bari. Sax. / Tbn. / B. Cl. / Vln. I / Vln. II / Vla. / Vc. / Db.

(We Be Soldiers Three)

melody fragments for solo section

traditional arr Andrew Robson

A

Musical score for section A, featuring three bass staves and five treble staves. The music is in 6/4 time and consists of a series of eighth and quarter notes across four measures.



B

C

Musical score for sections B and C, featuring a variety of instruments including Bari. Sax., Tbn., B. Cl., Vln., Vln. I, Vln. II, Vla., Vc., and Db. The music is in 6/4 time and consists of a series of eighth and quarter notes across four measures. Section B starts at measure 5. Section C begins with a rest in the first measure.

D **E** **F**

10

Bari. Sax.

Tbn.

B. Cl.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

G **E** C aeolian (natural minor)

15

Bari. Sax.

Tbn.

B. Cl.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.


One Night As I Lay

Traditional arr: Andrew Robson

Unaccompanied baritone saxophone solo - Letter A on cue

A musical score for an unaccompanied baritone saxophone solo. It consists of seven staves: a grand staff (treble and bass clefs), a bass clef staff, a grand staff (treble and bass clefs), a bass clef staff, a grand staff (treble and bass clefs), a bass clef staff, and a double bar line with a 4/4 time signature. The key signature is three flats (B-flat, E-flat, A-flat). The score is mostly empty, with a few small circles on the right side of the staves, likely indicating cues or breath marks.



A  strings conducted
Rubato

A musical score for strings and baritone saxophone. It features nine staves: Bari. Sax., Tbn., B. Cl., Vln. I, Vln. II, Vla., Vc., Db., and B. D. The key signature is three flats (B-flat, E-flat, A-flat). The score is marked with a '2' at the beginning of the Bari. Sax. staff. The Bari. Sax. staff has a melodic line starting with a quarter rest, followed by a series of notes. The Tbn. staff has a few notes. The B. Cl. staff is mostly empty. The Vln. I and Vln. II staves are mostly empty. The Vla., Vc., and Db. staves have long, sweeping lines with many notes, indicating a string section. The B. D. staff is mostly empty. The score is marked with 'Rubato' and 'strings conducted'.

9

Bari. Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.

B. D.

15

B

Bari. Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.

B. D.

espress.

f

21

Bari. Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.

B. D.



25

Bari. Sax.

Tbn.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.

B. D.

41 Cm7 Fm7 Cm7 Fm Cm7 Fm G+7 Cm

Bari. Sax. 

Tbn. 

B. Cl. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. Cm7 Fm7 Cm7 Fm Cm7 Fm G+7 Cm 

B. D. 



Playford's Contemplation

Music by Andrew Robson

♩=240

A 3+2+2

The first system of the score consists of six staves. The top staff is a treble clef with a 7/8 time signature, containing a melodic line with a *mf* dynamic. It features a triplet of eighth notes in the second measure. The second staff is a treble clef with a 7/8 time signature, containing a whole rest. The third staff is a bass clef with a 7/8 time signature, containing a whole rest. The fourth staff is a treble clef with a 7/8 time signature, containing a whole rest. The fifth staff is a bass clef with a 7/8 time signature, containing a half note with a slur and a *mp* dynamic. The sixth staff is a bass clef with a 7/8 time signature, containing a half note with a slur and a *mp* dynamic. The system spans four measures.



The second system of the score consists of eight staves. The top staff is a treble clef with a 7/8 time signature, containing a melodic line starting at measure 5. It features a triplet of eighth notes in the second measure and another triplet in the third measure. The second staff is a treble clef with a 7/8 time signature, containing a whole rest. The third staff is a bass clef with a 7/8 time signature, containing a whole rest. The fourth staff is a treble clef with a 7/8 time signature, containing a whole rest. The fifth staff is a treble clef with a 7/8 time signature, containing a whole rest. The sixth staff is a bass clef with a 7/8 time signature, containing a half note with a slur. The seventh staff is a bass clef with a 7/8 time signature, containing a half note with a slur. The eighth staff is a bass clef with a 7/8 time signature, containing a half note with a slur. The system spans four measures.

9

Cl. *mf*

Alto Sax.

Tbn.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Db.

Detailed description: This system of music covers measures 9 through 13. The Clarinet (Cl.) part begins with a melodic line in measure 9, marked *mf*. The Alto Saxophone (Alto Sax.) part is silent. The Trombone (Tbn.) part is silent. The Violin I (Vln. I) and Violin II (Vln. II) parts enter in measure 11 with a melodic line, also marked *mf*, featuring a triplet in measure 13. The Viola (Vla.) part is silent. The Violoncello (Vc.) and Double Bass (Db.) parts provide a harmonic foundation with a steady eighth-note pattern.



14

Cl. *mf*

Alto Sax. *mf*

Tbn.

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Db.

Detailed description: This system of music covers measures 14 through 17. The Clarinet (Cl.) and Alto Saxophone (Alto Sax.) parts play a melodic line in measure 14, marked *mf*, with a triplet in measure 15. The Trombone (Tbn.) part is silent. The Violin I (Vln. I) and Violin II (Vln. II) parts play a sustained note in measure 14, marked *mp*. The Viola (Vla.) part plays a melodic line. The Violoncello (Vc.) and Double Bass (Db.) parts provide a harmonic foundation with a steady eighth-note pattern.

18

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.



22

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

28

Cl.
Alto Sax.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.



34

Cl.
Alto Sax.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.

B *freudig*

39

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db. pizz F



43

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db. Dm F

47

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.



51

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Dm

F

C with trombone

55

Cl.

Alto Sax.

with clarinet

Tbn.

Vln. I

Vln. II

Vla.

Vc.

with clarinet and trombone

Db.

Em^{7(b5)} A⁷ Dm⁷ G⁷



59

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Gm⁷ C⁷ F D/F#

63



Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db. Gm^7 C^7 F $Bb\text{maj}7(\#11)$



67



Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db. $Em^7(b5)$ A^7 Dm $D/F\#$

D solo repeat 4 times

71

Cl. *Gm⁷ C⁷ Fmaj⁷ B^bmaj⁷*

Alto Sax.

Tbn.

Vln. I *play 3rd + 4th times only*

Vln. II *play 3rd + 4th times only*

Vla. *play 3rd + 4th times only*

Vc. *play 3rd + 4th times only*

Db. *Gm⁷ C⁷ Fmaj⁷ B^bmaj⁷*



1. 2. 3.

75

Cl. *Em⁷ A⁷ Dm D⁷/F[#]*

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db. *Em⁷ A⁷ Dm D⁷/F[#]*

4.

Em⁷ A⁷ / /

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Em⁷ A⁷ / /

Db.



F / / /

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

F / / /

Db.

Dm / F 1. / 2. /

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db. Dm / F / /



E

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

f
 arco

Musical score for measures 1-4. The instruments are Cl., Alto Sax., Tbn., Vln. I, Vln. II, Vla., Vc., and Db. The key signature changes from B-flat major to D-flat major between measures 2 and 3. The time signature changes from 7/8 to 6/8 between measures 3 and 4. The woodwinds and strings play sustained notes, while the violins and viola play a melodic line with triplets in measures 2 and 3.



Musical score for measures 5-8. The instruments are Cl., Alto Sax., Tbn., Vln. I, Vln. II, Vla., Vc., and Db. The key signature changes from D-flat major to B-flat major between measures 4 and 5. The time signature changes from 6/8 to 7/8 between measures 5 and 6. The woodwinds and strings play sustained notes, while the violins and viola play a melodic line with slurs in measures 5-8.

Musical score for measures 1-4 of section F. The instruments are Cl., Alto Sax., Tbn., Vln. I, Vln. II, Vla., Vc., and Db. The score shows various rhythmic patterns and rests for each instrument.



Musical score for measures 5-8 of section F. The instruments are Cl., Alto Sax., Tbn., Vln. I, Vln. II, Vla., Vc., and Db. The score shows various rhythmic patterns, including triplets, and rests for each instrument.

G

solo with horns and orchestra

Am

Cl.

Alto Sax.

Tbn.

Select and sustain any note from scale to create a chord within the orchestra.
You may change your note at any time. Letter H will be on cue.

Vln. I

Vln. II

Vla.

Vc.

Db.

Am pizz solo with horns & orchestra



H

Letter H on cue

Cl.

Alto Sax.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

F

Cl. 

Alto Sax. 

Tbn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 



Cl. 

Alto Sax. 

Tbn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

Cl. 

Alto Sax. 

Tbn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 



I

Cl. 

Alto Sax. 

Tbn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

Cl. 

Alto Sax. 

Tbn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

Cl. 

Alto Sax. 

Tbn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db.



J

Musical score for measures 115-120. The score includes parts for Clarinet (Cl.), Alto Saxophone (Alto Sax.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is B-flat major. The time signature changes from 9/8 to 6/8, then to 4/4, and finally to 7/8. The woodwinds and strings are marked with a forte (*f*) dynamic. The double bass part includes the instruction "arco".



Musical score for measures 121-126. The score includes parts for Clarinet (Cl.), Alto Saxophone (Alto Sax.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is B-flat major. The time signature changes from 9/8 to 6/8, then to 4/4, and finally to 10/8. The woodwinds and strings are marked with a forte (*f*) dynamic. The double bass part includes the instruction "arco". The score features first and second endings, indicated by "1." and "2." above the staff.

K

Musical score for measures 1-4 of a section marked 'K'. The score is for a woodwind and string ensemble. The woodwinds include Clarinet (Cl.), Alto Saxophone (Alto Sax.), and Trombone (Tbn.). The strings include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 7/8 time and B-flat major. The woodwinds play a melodic line with a triplet in measure 3. The strings provide a harmonic accompaniment with a triplet in measure 3.



Musical score for measures 5-8 of a section marked 'K'. The score is for a woodwind and string ensemble. The woodwinds include Clarinet (Cl.) and Alto Saxophone (Alto Sax.). The strings include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 7/8 time and B-flat major. The woodwinds play a melodic line with a triplet in measure 5. The strings provide a harmonic accompaniment with a triplet in measure 5.

A Day at the Fair

A song cycle for jazz quintet

Andrew Robson

5 D A/C# A F° F#m Bm7 A F#m Dmaj7

Alto Sax.

Tbn.

Harm.

Db.

Dr.

7 Bm7 E7 A E/G#

Alto Sax.

Tbn.

Harm.

Db.

Dr.

B

9 F#m E/G# A F#m7 D E7 A A/C#

Alto Sax.

Tbn.

Harm.

Db.

Dr.

B

11 D A/C# A F#m Bm7 E7 A/C#

Alto Sax.

Tbn.

Harm.

Db.

Dr.

13 D A/C# A F° F#m Bm7 A F#m Dmaj7

Alto Sax.

Tbn.

Harm.

Db.

Dr.

15 Bm7 E7 1. A E/G# 2. A

Alto Sax.

Tbn.

Harm.

Db.

Dr.

Died for Love

(part 1 - harmonium solo)

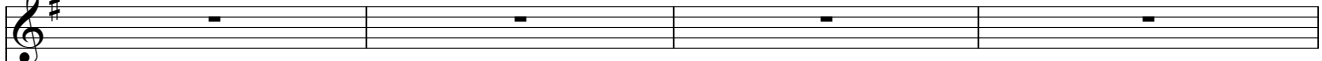
Traditional arranged by Andrew Robson

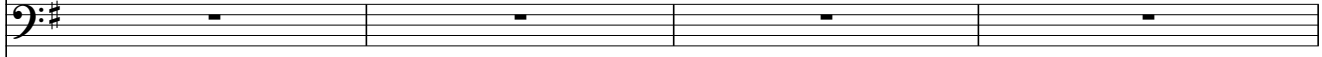
ballad - rubato


The first system of the score consists of five staves. The top two staves are for a vocal line, both containing rests. The third staff is for piano accompaniment, with a treble clef and a key signature of one sharp (F#). The bass line of the piano accompaniment is in the bass clef. Above the piano staff, the following chords are indicated: Em, Em/D#, Em/D, Em/C#, Cmaj7, and C/B. The piano accompaniment begins with a double bar line and a repeat sign, followed by a series of notes and rests. The bottom two staves are for other instruments, both containing rests.

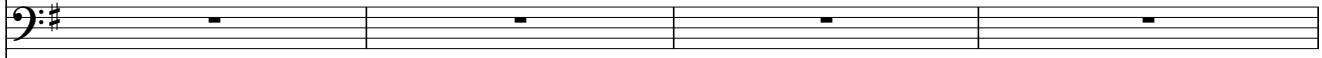
The second system of the score consists of five staves. The top two staves are for Alto Sax. and Tbn., both containing rests. The third staff is for the Harmonium (Harm.), with a treble clef and a key signature of one sharp (F#). The bass line of the harmonium is in the bass clef. Above the harmonium staff, the following chords are indicated: Am, Am/G, Am/F#, F7(#11), and a double bar line with a slash. The harmonium accompaniment begins with a double bar line and a repeat sign, followed by a series of notes and rests. The bottom two staves are for Db. and Dr., both containing rests.


11

Alto Sax. 

Tbn. 

Harm. 


Db. 

Dr. 

15

Alto Sax. 

Tbn. 

Harm. 

Db. 

Dr. 

I Wish I Wish

Died for Love - part 2

by Andrew Robson

A ♩ = 144
bright swing

Em Em/Eb Em/D Em/C# Em/C Em/B

Em Em/D# Em/D Em/C# Em/C Em/B

Em Em/Eb Em/D Em/C# Em/C Em/B

Em Em/Eb Em/D Em/C# Em/C Em/B

A ♩ = 144

3 3 3

5 Am⁷ Am/G Gbm⁷(b5) F7(#11)

Am⁷ Am/G F#m⁷(b5) F7(#11)

Am⁷ Am/G Gbm⁷(b5) F7(#11)

Am⁷ Am/G Gbm⁷(b5) F7(#11)

3 3 3

9 Em Em/Eb 3 Em/D Em/C#

Alto Sax.

Tbn.

Pno.

Db.

Dr.

13 F#m Gmaj7(#11) F#m Gmaj7(#11)

Alto Sax.

Tbn.

Pno.

Db.

Dr.

17 F#m Gmaj7(#11) B7(#5) Em

Alto Sax. 

Tbn. 


Pno. 

Db. 

Dr. 

B

22 D7 C7 Bm7 Am7

Alto Sax. 

Tbn. 

Pno. 

Db. 

B

Dr. 

26 Em Am Bm Em Am Bm 3

Alto Sax.

Tbn.

Pno.

Db.

Dr.

30 D7 C7 Bm7 Am7

Alto Sax.

Tbn.

Pno.

Db.

Dr.

34 Em Am Bm Em Am Bm

Alto Sax.

Tbn.

Pno.

Db.

Dr.

C

38 G7 C7 F7 Bb7

Alto Sax.

Tbn.

Pno.

Db.

Dr.

C

42 Eb7 Ab7 Bb7 G7 C7

Alto Sax.

Tbn.

Pno.

Db.

Dr.

47 F7 Bb7 Eb7 Ab Am7 B7alt.

Alto Sax.

Tbn.

Pno.

Db.

Dr.



CODA

vamp and fade

Em Am Bm Em Am Bm

Alto Sax.

Em Am Bm Em Am Bm

Tbn.

Em Am Bm Em Am Bm

Pno.

Em Am Bm Em Am Bm

Db.



CODA

Dr.

Lord Bateman

even 8th groove ♩=152

Traditional arranged by Andrew Robson

piano vamp till ready - letter a on cue

The piano accompaniment for the first system consists of five staves. The top two staves are treble clef and contain whole rests. The third staff is the right hand of the piano, with a Dm chord indicated above the first measure and slash marks above the second, third, and fourth measures. The bottom two staves are the left hand of the piano, with a 'pizz' (pizzicato) marking above the first measure. The bass line features a rhythmic pattern of eighth notes and rests, with a fermata over the final two measures.

The second system of musical notation includes parts for Alto Sax., Tpt., Harm., Db., and Dr. The Alto Sax. and Tpt. parts are in treble clef and feature a 'cue when ready' instruction above the final measure. The Harm. part is in bass clef and includes a Dm chord marking above the first measure and slash marks above the second, third, and fourth measures. The Db. part is in bass clef and follows a similar rhythmic pattern to the piano left hand. The Dr. part is in drum notation, showing a consistent eighth-note groove with accents.

A melody - horns

Dm

Alto Sax.

Tpt.

Harm.

Db.

Dr.

Alto Sax.

Tpt.

Harm.

Db.

Dr.

Alto Sax. Tpt. Harm. Db. Dr.

The first system of music features five staves. The Alto Saxophone staff has a first ending bracket over the final two measures. The Trumpet staff includes slurs and a fermata. The Harmonica staff is marked with slashes. The Double Bass staff has slurs and rests. The Drums staff features a first ending bracket and accents.

Alto Sax. Tpt. Harm. Db. Dr.

The second system of music features five staves. The Alto Saxophone and Trumpet staves are mostly empty. The Harmonica staff includes a Dm chord marking and a fermata. The Double Bass staff includes a Dm chord marking. The Drums staff features accents.

Alto Sax. 

Tpt. 

Harm. 
Dm

Db. 

Dr. 

Alto Sax. 
2.

Tpt. 
G⁷

Harm. 
Dm G⁷

Db. 
G⁷

Dr. 
2.

Alto Sax. Tpt. Harm. Db. Dr.

Chord progression: C Dm

Tempo: 2/4

Key signature: Bb

Rehearsal marks: /: /: /: /:

Alto Sax. Tpt. Harm. Db. Dr.

Chord progression: Dm

Tempo: 2/4

Key signature: Bb

Rehearsal marks: /: /: /: /:

Alto Sax. 3.

Tpt. G⁷

Harm. Dm G⁷

Db. Dm Dm G⁷

Dr. 3.

Alto Sax. Dm

Tpt. Dm

Harm. C Dm Dm

Db. C Dm Dm

Dr. 3.

B

Alto Sax. F E Eb Dm

Tpt. F E Eb Dm

Harm. F E Eb Dm

Db. / / / /

Dr. **B**

Alto Sax. F E Eb Dm

Tpt. F E Eb Dm

Harm. F E Eb Dm

Db. F E Eb Dm

Dr. > > >

Alto Sax. *Dm* / / /

Tpt. *Dm* / / /

Harm. *Dm* / / /

Db. *Dm* / / /

Dr. *Dm* / / /

C solo form


Alto Sax. *Dm* / / /


Tpt. *Dm* / / /

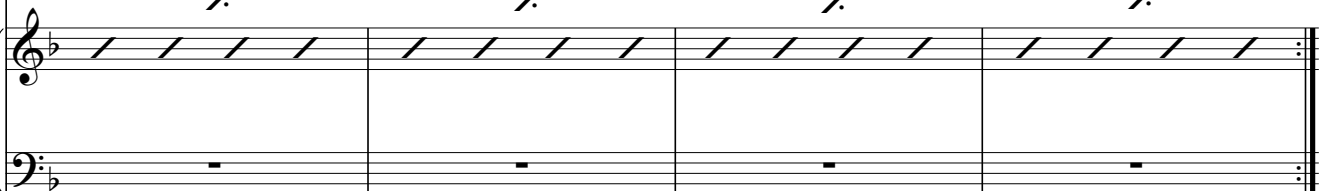
Harm. *Dm* / / /


Db. *Dm* / / /


Dr. *Dm* / / /

Alto Sax. 


Tpt. 


Harm. 


Db. 


Dr. 

D

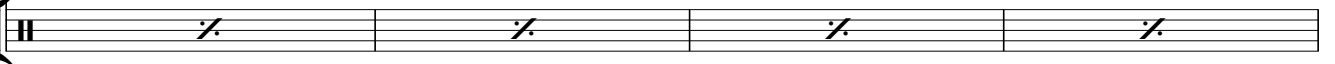
Alto Sax. 

Tpt. 


Harm. 

Db. 

D

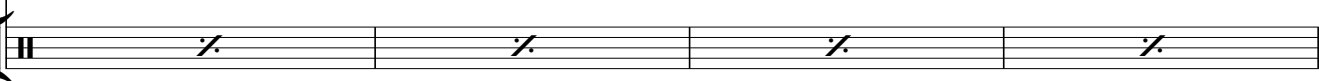
Dr. 

Alto Sax. 


Tpt. 


Harm. 

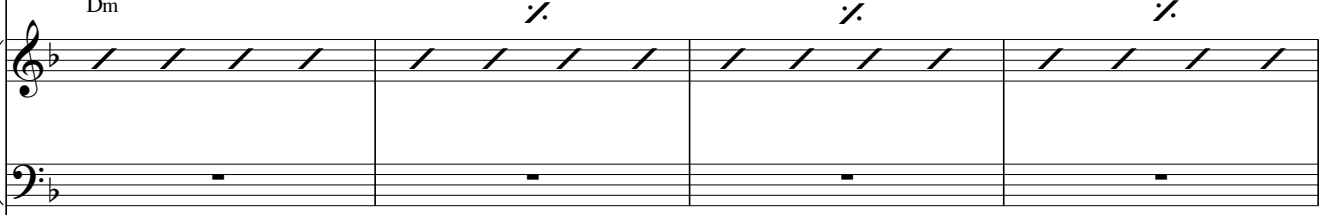
Db. 


Dr. 

E


Alto Sax.  Dm

Tpt.  Dm

Harm.  Dm

Db.  Dm

E

Dr. 

Alto Sax. 


Tpt. 

Harm. 

Db. 

Dr. 

F

Alto Sax. 

Tpt. 

Harm. 

Db. 

Dr. 

The musical score consists of five staves. The top staff is for Alto Saxophone, the second for Trumpet, the third for Horns (split into two staves), the fourth for Double Bass, and the fifth for Drums. The score is in 2/4 time and features a key signature of one flat. Chord markings 'Dm' are placed above the first and second measures of each staff. The Alto Sax, Tpt., and Dr. parts have dynamic markings of accents (>) in the first and second measures of each staff. The Horns part has a hatched area in the first measure of the second staff. The Double Bass part has a rest in the first measure of the second staff. The score concludes with a double bar line.

Creeping Jane

segue from lord bateman slightly slower

Traditional arranged by Andrew Robson

♩ = 138
C/E Vamp

C/E F F B \flat F F B \flat

♩ = 138

Alto Sax. melody

Tbn.

Pno. F F B \flat F F B \flat

Db. F F B \flat F F B \flat

Dr.

Dr. *

A

F

Alto Sax.

Tbn.

Pno.

Db.

A

Dr.

C⁷ F B^b Am Gm

Alto Sax.

Tbn.

Pno.

Db.

Dr.

Alto Sax. F C7 / / / F

Tbn. F C7 / / / F

Pno. F C7 / / / F

Db. F C7 / / / F

Dr. 2/4 / / / / /

Alto Sax. / Bb C7 C/E F C7 F / / C /

Tbn. / Bb C7 C/E F C7 F / / C /

Pno. / Bb C7 C/E F C7 F / / C /

Db. / Bb C7 C/E F C7 F / / C /

Dr. / / 2/4 / / / / /

The Murder of Maria Marten

part 1

Traditional arr Andrew Robson

A No tempo - play freely

Musical score for the first system, featuring piano accompaniment and a drum part. The piano part consists of four staves: two treble clefs and two bass clefs. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first two staves are marked with a box containing the letter 'A' and the text 'No tempo - play freely'. The piano accompaniment is marked with 'Cm7' and includes repeat signs and fermatas. The drum part is on a single staff with a key signature of three flats and a 4/4 time signature, marked with a box containing the letter 'A' and 'melody cue'.

Musical score for the second system, featuring saxophone, tuba, piano, bass, and drums. The saxophone part is on a single staff with a key signature of three flats and a 4/4 time signature, marked with a box containing the letter 'A'. The tuba part is on a single staff with a key signature of three flats and a 4/4 time signature. The piano part is on a single staff with a key signature of three flats and a 4/4 time signature. The bass part is on a single staff with a key signature of three flats and a 4/4 time signature. The drum part is on a single staff with a key signature of three flats and a 4/4 time signature, marked with 'melody cue'.

A. Sax. $D\flat\text{maj}7(\#\text{11})$ $F\text{m}^7$ 1.

Tbn. $D\flat\text{maj}7(\#\text{11})$ $F\text{m}^7$

Pno. $D\flat\text{maj}7(\#\text{11})$ $F\text{m}^7$

Bass $D\flat\text{maj}7(\#\text{11})$ $F\text{m}^7$

Dr. melody cue 1.

B Freely but with more intensity

A. Sax. 2. $F\text{m}^7$ $D\text{m}^7(\text{b}5)$ $D\flat\text{maj}7(\#\text{11})$ 3

Tbn. $F\text{m}^7$ $D\text{m}^7(\text{b}5)$ $D\flat\text{maj}7(\#\text{11})$ 3

Pno. $F\text{m}^7$ $D\text{m}^7(\text{b}5)$ $D\flat\text{maj}7(\#\text{11})$ 3

Bass $F\text{m}^7$ $D\text{m}^7(\text{b}5)$ $D\flat\text{maj}7(\#\text{11})$ 3

Dr. 2. melody cue **B**

A. Sax. $C^7\text{alt.}$ 1. Fm 2. Fm

Tbn. $C^7\text{alt.}$ Fm Fm

Pno. $C^7\text{alt.}$ Fm Fm

Bass $C^7\text{alt.}$ Fm Fm

Dr. 1. 2.

Detailed description: This is a page of a musical score for a jazz ensemble. It features five staves: Alto Saxophone (A. Sax.), Trombone (Tbn.), Piano (Pno.), Bass, and Drums (Dr.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 6, which include first and second endings. Chord markings are placed above the staves: $C^7\text{alt.}$ above the saxophone and piano staves, and Fm above the trombone and bass staves. The drum part is indicated by vertical lines on the drum set symbols. The first ending is marked with a '1.' and a repeat sign, and the second ending is marked with a '2.' and a repeat sign. The score concludes with a double bar line.

The Ballad of the Red Barn

The Murder of Maria Marten - part 2

music by Andrew Robson

♩ = 74

Slow even 8th notes

Musical score for the first system. It includes a piano part with chords and bass lines, and a mallet part with a steady eighth-note pattern. The piano part features a **Fm⁹(add13)** chord. The mallet part is marked **Mallets on toms and cymbals** and has a tempo of **♩ = 74**.

A Horns melody unison - relaxed

Musical score for the second system. It features a unison melody for **A. Sax.** and **Tpt.** with a **Fm⁹(add13)** chord. The piano part continues with the **Vamp continues under melody**. The **Db.** part also features the **Fm⁹(add13)** chord. The **Dr.** part includes a section marked **A** with measures 1 and 4.

A. Sax. 

Tpt. 

Pno. 

Db. 

Dr. 

8

A. Sax. 

Tpt. 

Pno. 

Db. 

Dr. 

12

A. Sax.

Tpt.

Pno.

Db.

Dr.

A. Sax.

Tpt.

Pno.

Db.

Dr.

16

18

B Maestoso

Em⁷ / / D/F# G A^bmaj7(#11)

A. Sax. 

Tpt. 

Pno. 


Em⁷ / / D/F# G A^bmaj7(#11)


Db. 

B 1

Dr. 

Am⁹ / / /

A. Sax. 

Tpt. 

Pno. 

Am⁹ / / /

Db. 

5

Dr. 

A. Sax. *Bbm7* *Fm/C* *Dbmaj7(#11)*

Tpt. *Bbm7* *Fm/C* *Dbmaj7(#11)*

Pno. *Bbm7* *Fm/C* *Dbmaj7(#11)*

Db. *Bbm7* *Fm/C* *Dbmaj7(#11)*

Dr. *Bbm7* *Fm/C* *Dbmaj7(#11)*

A. Sax. *Ab/C* *Dbmaj7(#11)* *Eb*

Tpt. *Ab/C* *Dbmaj7(#11)* *Eb*

Pno. *Ab/C* *Dbmaj7(#11)* *Eb*

Db. *Ab/C* *Dbmaj7(#11)* *Eb*

Dr. *Ab/C* *Dbmaj7(#11)* *Eb*

11

C opening vamp returns

A. Sax. $Fm7(add13)$ /

Tpt. $Fm7(add13)$ /

Pno. $Fm7(add13)$ /

Db. $Fm7(add13)$ /

Dr. **C** /

A. Sax. /

Tpt. /

Pno. /

Db. /

Dr. /

The Gypsy's Wedding Day

♩ = 200

Traditional arranged by Andrew Robson

2+2+3

A

solì - unison horns only

Musical score for unison horns and piano. The score consists of five staves. The top two staves are for unison horns in G major (one sharp) and 7/8 time. The piano accompaniment is on the bottom three staves (treble and bass clef for piano, and bass clef for tuba). The tempo is marked as ♩ = 200. A section marker 'A' is present at the beginning of the piano part.

Musical score for saxophone, trumpet, piano, bass, and drums. The score consists of six staves. The saxophone and trumpet parts are in G major (two sharps) and 7/8 time. The piano, bass, and drum parts are in the same key and time signature. The saxophone and trumpet parts have a melodic line with some grace notes. The piano, bass, and drum parts are mostly rests, indicating they are not playing in this section.

A. Sax. 

Tpt. 

Pno. 

Bass 

Dr. 

B

A. Sax. 

Tpt. 


Pno. 


Bass 

Dr. 

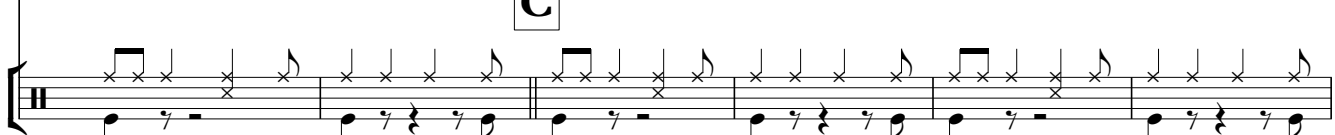
C

A. Sax. 

Tpt. 

Pno. 

Bass 

Dr. 

C

A. Sax. 

Tpt. 

Pno. 

Bass 

Dr. 

A. Sax. 

Tpt. 

Pno. 

Bass 

Dr. 

A. Sax. 

Tpt. 

Pno. 

Bass 

Dr. 

A. Sax. 

Tpt. 

Pno. 

Bass 

Dr. 

A. Sax. 

Tpt. 

Pno. 

Bass 

Dr. 

D solos open around concert e tonality cue to go on

A. Sax. E / / / . / / / . / / / . / / / .

Tpt. E / / / . / / / . / / / . / / / .

Pno. E / / / . / / / . / / / . / / / .

Bass E / / / . / / / . / / / . / / / .

Dr. **D** - - - -

A. Sax. / / / . / / / . / / / . / / / .

Tpt. / / / . / / / . / / / . / / / .

Pno. / / / . / / / . / / / . / / / .

Bass - - - -

Dr. - - - -

E cue when ready

A. Sax. **D** / / / / / / / / / / / / / / / /

Tpt. **D** / / / / / / / / / / / / / / / /

Pno. **D** / / / / / / / / / / / / / / / /

Bass **D** / / / / / / / / / / / / / / / /

Dr. **E** time

soloist to cue when ready to end solo

back to letter D for next solo	last time only
-----------------------------------	----------------

A. Sax. / / / / / / / / / / / / / / / /

Tpt. / / / / / / / / / / / / / / / /

Pno. / / / / / / / / / / / / / / / /

Bass / / / / / / / / / / / / / / / /

Dr. / / / / / / / / / / / / / / / /

F

A. Sax.

Tpt.

Pno.

Bass

F

Dr.

D/F#

D/F#

A. Sax.

Tpt.

Pno.

Bass

Dr.

D/E

D/E

A. Sax. 
Tpt. 
Pno. 
Bass 
Dr. 

A. Sax. 
Tpt. 
Pno. 
Bass 
Dr. 

A. Sax. 

Tpt. 

Pno. 

Bass 

Dr. 

G Vamp and fade

A. Sax. 

Tpt. 

Pno. 

Bass 

Dr. 

A. Sax.  $\frac{3}{4}$

Tpt.  $\frac{3}{4}$

Pno.  $\frac{3}{4}$

Bass  $\frac{3}{4}$

Dr.  $\frac{3}{4}$

Detailed description: This page contains a musical score for five instruments: Alto Saxophone (A. Sax.), Trumpet (Tpt.), Piano (Pno.), Bass, and Drums (Dr.). The score is in 3/4 time and the key signature has two sharps (F# and C#). The A. Sax. and Tpt. parts feature a melodic line with eighth and quarter notes, including rests. The Pno. part consists of two staves, both of which contain diagonal slash marks, indicating that the piano is not to be played. The Bass part has a simple bass line with quarter and eighth notes. The Dr. part consists of a single staff with diagonal slash marks, indicating that the drums are not to be played. Each staff concludes with a double bar line and the time signature 3/4.

Rufford Park Poachers

melody is played freely

A all harmonic movement follows melody
double barlines indicate new phrase - ignore single barlines

Traditional arranged by Andrew Robson

F⁷ B^b F⁷ D⁷ G G^b
 F⁷ B^b F⁷ D⁷ G G^b
 F⁷ B^b F⁷ D⁷ G G^b
 pizz F⁷ B^b F⁷ D⁷ G G^b

A Brushes
drums to read from melody part

F⁷ Dm⁹ Am⁷ C D⁷
 F⁷ Dm⁹ Am⁷ C D⁷
 F⁷ Dm⁹ Am⁷ C D⁷
 F⁷ Dm⁹ Am⁷ C D⁷

A. Sax.
Tbn.
Harm.
Db.
Dr.

A. Sax. G C/E Am⁷ D⁷

Tbn. G C/E Am⁷ D⁷

Harm. G C/E Am⁷ D⁷

Db. G C/E Am⁷ D⁷

Dr.

Detailed description: This system contains the first four measures of a musical piece. The key signature has two flats (Bb and Eb). The A. Sax. part features a melodic line with eighth and quarter notes. The Tbn. and Db. parts play a similar rhythmic pattern with eighth notes. The Harm. part provides harmonic support with chords. The Dr. part is marked with a double bar line and a dash, indicating it is silent.

A. Sax. G F D⁷ G

Tbn. G F D⁷ G

Harm. G F D⁷ G

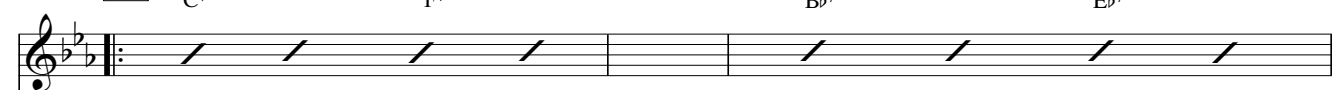
Db. G F D⁷ G

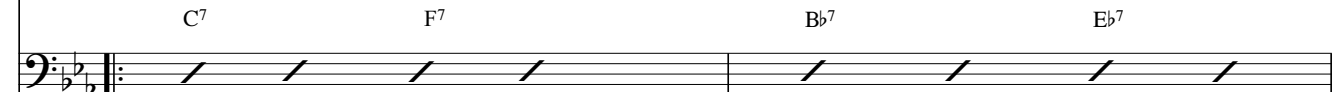
Dr.


Detailed description: This system contains the next four measures. The A. Sax. part begins with a rest in measure 5, followed by a melodic line. The Tbn. and Db. parts also start with a rest in measure 5. The Harm. part continues with harmonic support. The Dr. part remains silent, marked with a double bar line and a dash.


group soloing
continue harmonic movemnt as before


B


A. Sax. 


Tbn. 


Harm. 

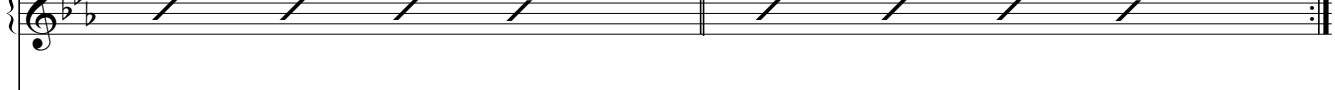
Db. 


Dr. 

A. Sax. 

Tbn. 

Harm. 

Db. 

Dr. 

2.

A. Sax. $B\flat$ F^7 $B\flat$ F^7

Tbn. $B\flat$ F^7 $B\flat$ F^7

Harm. $B\flat$ F^7 $B\flat$ F^7

Db. $B\flat$ F^7 $B\flat$ F^7

Dr. 2.

Brigg Fair

slow/med latin

Traditional arranged by Andrew Robson

♩ = 97 solo bass

harmonium + drums

Musical score for the first system, including solo bass and harmonium + drums parts. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a solo bass line and a harmonium + drums line. The tempo is marked as 97 beats per minute. The solo bass line is marked with 'solo bass' and the harmonium + drums line is marked with 'harmonium + drums'. The solo bass line has a 'Cm' chord marking above it. The harmonium + drums line has a '2nd x only' marking above it. The solo bass line has a 'Cm' chord marking above it. The tempo is marked as 97 beats per minute.

Musical score for the second system, including Alto Sax, Tbn, Harm., Db, and Dr. parts. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features five parts: Alto Sax, Tbn, Harm., Db, and Dr. The Alto Sax part has a first ending (1.) and a second ending (2.) with the label 'melody'. The Tbn part has a 'melody' label above it. The Harm. part has a 'melody' label above it. The Db part has a 'melody' label above it. The Dr. part has a first ending (1.) and a second ending (2.) with a 'melody' label above it. The tempo is marked as 97 beats per minute.

A

Alto Sax. 


Tbn. 

Harm. 

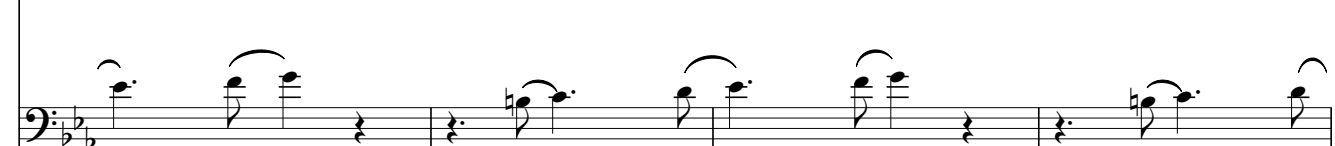
Db. 

Dr. 

Alto Sax. 

Tbn. 

Harm. 

Db. 

Dr. 

Alto Sax. 


Tbn. 

Harm. 

Db. 

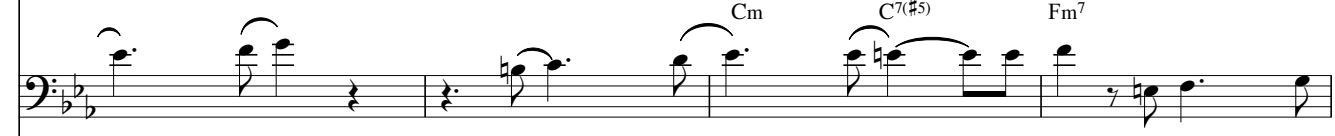
Dr. 

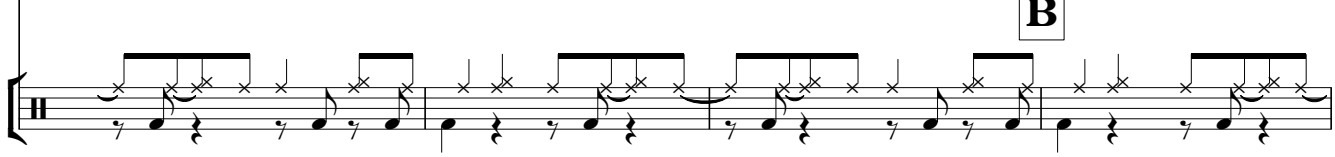
B

Alto Sax. 

Tbn. 

Harm. 

Db. 

Dr. 

Cm C7(#5) Fm7

B

Alto Sax. 

Tbn. 

Harm. 

Db. 

Dr. 

Alto Sax. 

Tbn. 

Harm. 

Db. 

Dr. 

Alto Sax. 

Tbn. 

Harm. 

Db. 

Dr. 

E_bmaj7

Alto Sax. 

Tbn. 

Harm. 

Db. 

Dr. 

G7(b₉)

C


Alto Sax. Cm 


Tbn. Cm 


Harm. Cm 


Db. Cm 

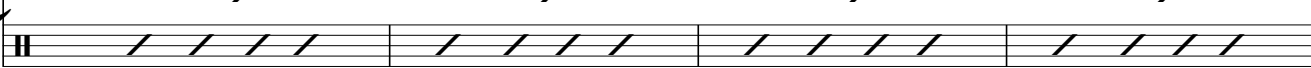
Dr. **C** 

Alto Sax. 

Tbn. 

Harm. 

Db. 

Dr. 

Alto Sax. Fm /: /: /:

Tbn. Fm /: /: /:

Harm. Fm /: /: /:

Db. Fm /: /: /:

Dr. /: /: /:

This musical score block covers measures 1 through 4. It features five staves: Alto Sax., Tbn., Harm., Db., and Dr. The Alto Sax., Tbn., and Db. staves are in the bass clef with a key signature of two flats (Bb, Eb). The Harm. staff is in a grand staff with a key signature of two flats. The Dr. staff is in a drum set notation. Each staff contains four measures of music. The first measure of each staff has a chord symbol 'Fm' above it. The second, third, and fourth measures of each staff have a slash '/' above them, indicating that the notes are not written out. The music consists of rhythmic patterns of eighth notes.

Alto Sax. Cm /: /: /:

Tbn. Cm /: /: /:

Harm. Cm /: /: /:

Db. Cm /: /: /:

Dr. /: /: /:

This musical score block covers measures 5 through 8. It features five staves: Alto Sax., Tbn., Harm., Db., and Dr. The Alto Sax., Tbn., and Db. staves are in the bass clef with a key signature of two flats (Bb, Eb). The Harm. staff is in a grand staff with a key signature of two flats. The Dr. staff is in a drum set notation. Each staff contains four measures of music. The first measure of each staff has a chord symbol 'Cm' above it. The second, third, and fourth measures of each staff have a slash '/' above them, indicating that the notes are not written out. The music consists of rhythmic patterns of eighth notes.

Alto Sax. $A\flat\text{maj}7(\#\text{11})$ $D^7\text{alt.}$

Tbn. $A\flat\text{maj}7(\#\text{11})$ $D^7\text{alt.}$

Harm. $A\flat\text{maj}7(\#\text{11})$ $D^7\text{alt.}$

Db. $A\flat\text{maj}7(\#\text{11})$ $D^7\text{alt.}$

Dr. X X X X

Alto Sax. $E\flat\text{maj}7(\#\text{11})$ $G^7(\#\text{5})$

Tbn. $E\flat\text{maj}7(\#\text{11})$ $G^7(\#\text{5})$

Harm. $E\flat\text{maj}7(\#\text{11})$ $G^7(\#\text{5})$

Db. $E\flat\text{maj}7(\#\text{11})$ $G^7(\#\text{5})$

Dr. X X X X

Bold William Taylor

Traditional arranged by Andrew Robson

A ♩ = 75
play 2nd x only

Score for guitar and bass drum. The guitar part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass drum part is in bass clef with a 4/4 time signature. The guitar part includes a dynamic marking of *p* and a 'play 2nd x only' instruction. The bass drum part includes a dynamic marking of *p* and a 'bass drum only' instruction. The score is divided into two systems. The first system has a tempo of ♩ = 75. The second system has a tempo of ♩ = 75. The guitar part includes a 'pizz' instruction. The bass drum part includes a 'bass drum only' instruction. The score is divided into two systems. The first system has a tempo of ♩ = 75. The second system has a tempo of ♩ = 75. The guitar part includes a 'pizz' instruction. The bass drum part includes a 'bass drum only' instruction.

Score for saxophone, trumpet, piano, double bass, and drums. The saxophone part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The trumpet part is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano part is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The double bass part is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The drums part is in bass clef with a 4/4 time signature. The score is divided into two systems. The first system has a tempo of ♩ = 75. The second system has a tempo of ♩ = 75. The saxophone part includes a 'melody - freely' instruction. The piano part includes a '3' instruction. The double bass part includes a '3' instruction. The drums part includes a 'to brushes' instruction. The score is divided into two systems. The first system has a tempo of ♩ = 75. The second system has a tempo of ♩ = 75. The saxophone part includes a 'melody - freely' instruction. The piano part includes a '3' instruction. The double bass part includes a '3' instruction. The drums part includes a 'to brushes' instruction.

B behind piano melody

A. Sax. *p*

Tbn. *p*

Pno. *p*

Am B7(#5) Em7 A7 Am7 B7

Am B7 Em7 A7 Am7 B7

Dr. *p*

B. D.

B brushes - ballad feel

A. Sax.

Tbn.

Pno.

Em7 Em/D Cmaj7 B7(#5) Em7

Em7 Em/D Cmaj7 B7 Em7

Dr.

B. D.

A. Sax. 

Tbn. 


Pno. 


Db. 


Dr. 

B. D. 

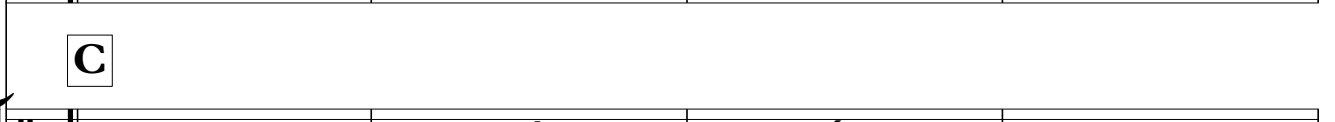
C open for solos

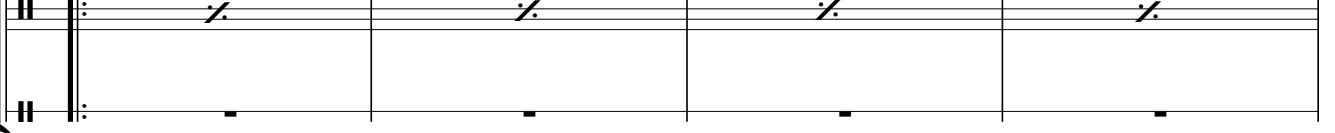
A. Sax. 

Tbn. 


Pno. 


Db. 

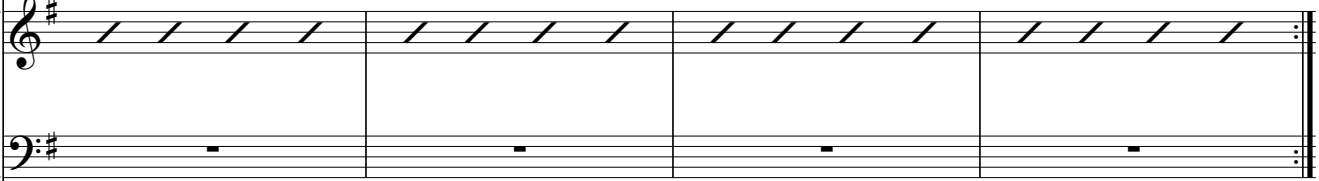
Dr. 


B. D. 


1. Cmaj7 D⁶ Cmaj7 D⁶


A. Sax. 

Tbn. 


Pno. 


Db. 


Dr. 


B. D. 

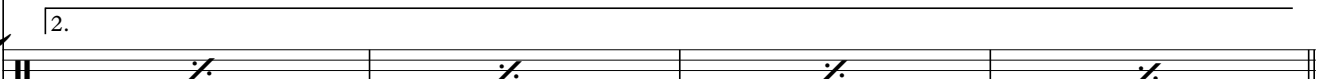
2. Cmaj7 B⁷ Em / / G#^o

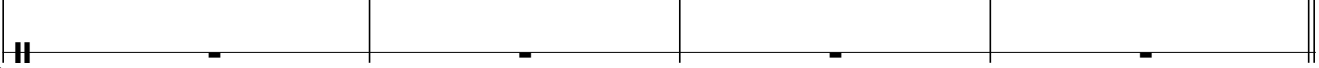
A. Sax. 

Tbn. 

Pno. 

Db. 

Dr. 

B. D. 

D

A. Sax. *Am⁷ B⁷ Em A⁷ Am⁷ B⁷*

Tbn. *Am⁷ B⁷ Em A⁷ Am⁷ B⁷*

Pno. *Am⁷ B⁷ Em A⁷ Am⁷ B⁷*

Db. *Am⁷ B⁷ Em A⁷ Am⁷ B⁷*

D

Dr. */ / / / / /*

B. D. *- - - - -*

A. Sax. *Em / / Em/D Cmaj⁷ B⁷ Em*

Tbn. *Em / / Em/D Cmaj⁷ B⁷ Em*

Pno. *Em / / Em/D Cmaj⁷ B⁷ Em*

Db. *Em / / Em/D Cmaj⁷ B⁷ Em*

Dr. */ / / / / /*

B. D. *- - - - -*

The White Hare

♩ = 100

Traditional arranged by Andrew Robson

sustained dissonant intervals/chords
can also suggest other time sigs

pizz

♩ = 100

This section contains a piano and drum score. The piano part is in 6/8 time with a key signature of one sharp (F#). The right hand has whole rests. The left hand plays a sequence of eighth notes: G4, A4, B4, C5, followed by sustained chords: D5, E5, F#5, G5. The drum part is in 6/8 time and consists of a steady eighth-note pattern marked with 'x'.

A. Sax.

Tbn.

Harm.

Db.

Dr.

This section contains a score for saxophone, trumpet, horn, double bass, and drums. The saxophone and trumpet parts have whole rests. The horn part has a triplet of eighth notes (G4, A4, B4) followed by sustained chords. The double bass part has a triplet of eighth notes (G4, A4, B4) followed by sustained chords. The drum part is in 6/8 time and consists of a steady eighth-note pattern marked with 'x'.

A ♩. = ♩

A. Sax. 

Tbn. 

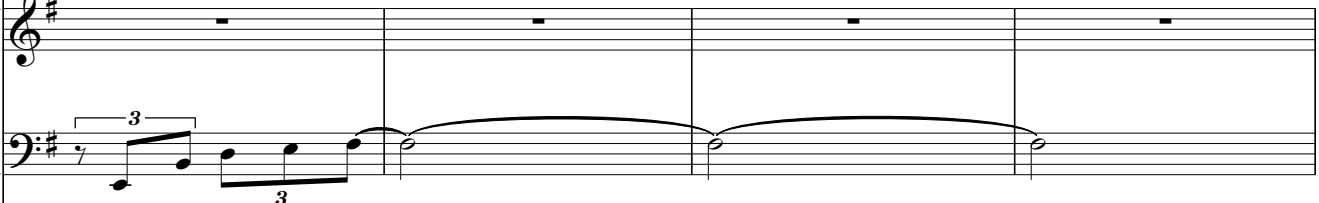
Harm. 

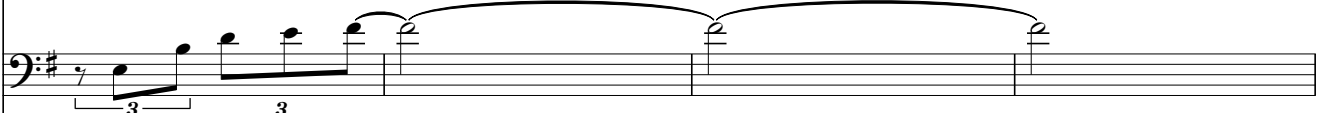
Db. 


Dr. 

A. Sax. 

Tbn. 

Harm. 

Db. 

Dr. 

A. Sax.  **3**

Tbn.  **3**

Harm.  **3**

Db.  **3**

Dr. 

B

A. Sax.  **3** Em

Tbn.  **3** Em

Harm.  Em

Db.  Em

Dr.  **B**

A. Sax. A^7 Em A^7 B^7

Tbn. A^7 Em A^7 B^7

Harm. A^7 Em A^7 B^7

Db. A^7 Em A^7 B^7

Dr.

$\text{♩} = \text{♩}.$

A. Sax. Em A^7 Em




Tbn. Em A^7 Em




Harm. Em A^7 Em

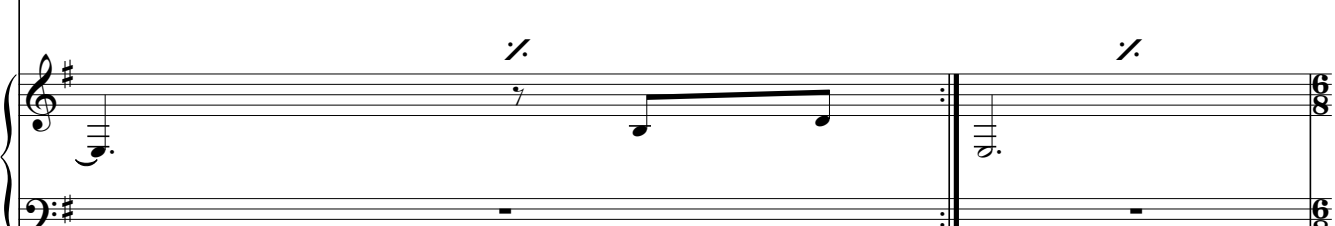


Db. Em A^7 Em

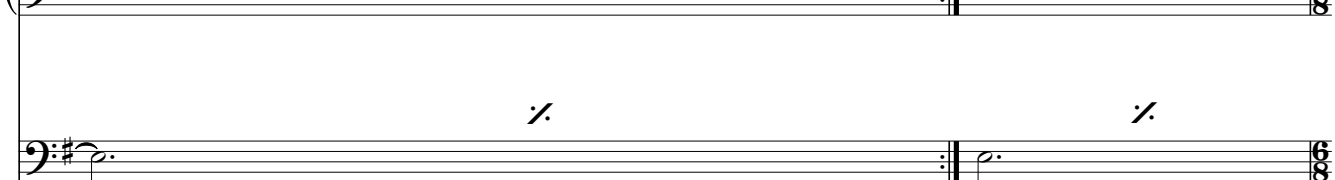


Dr.

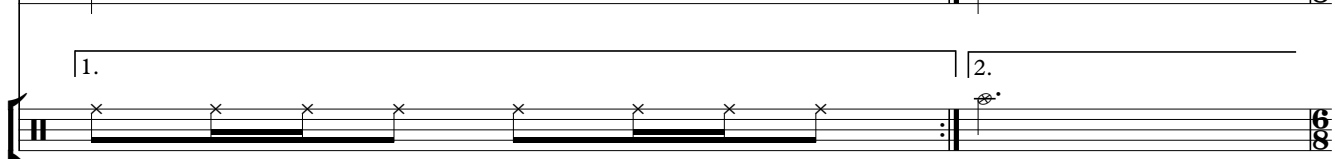


1. 2.

A. Sax.   




Tbn.   

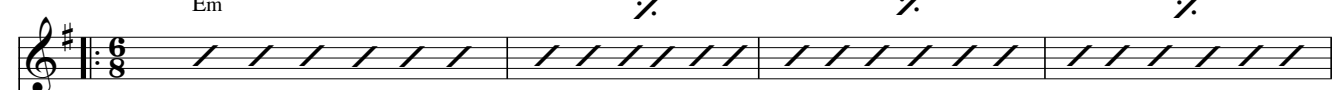


Harm.   

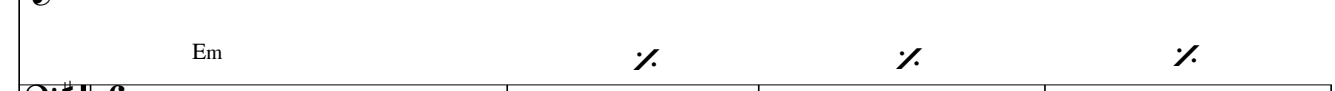



Db.   

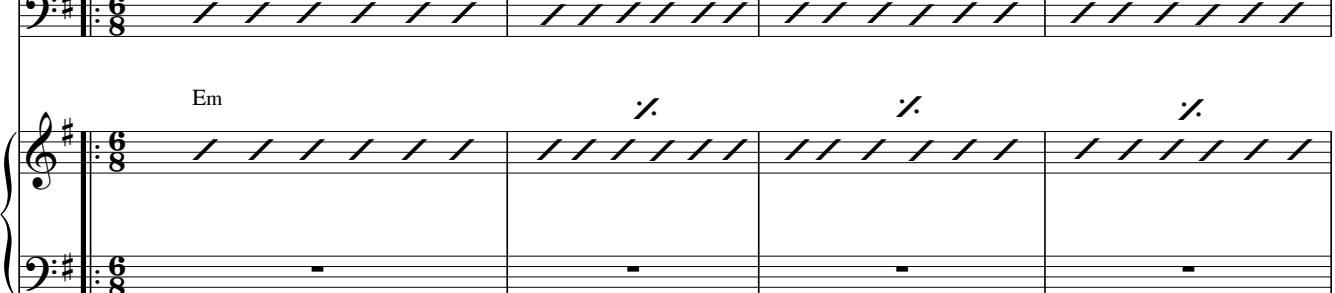



Dr.   

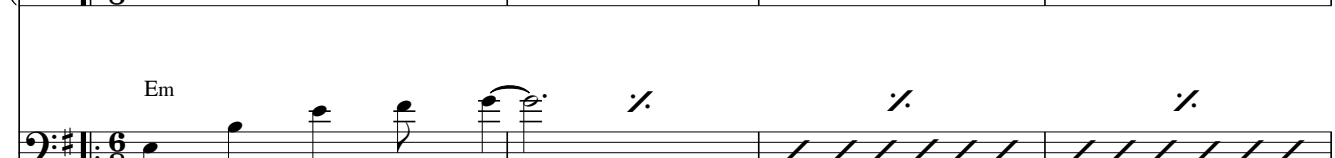



C solo form

Em   

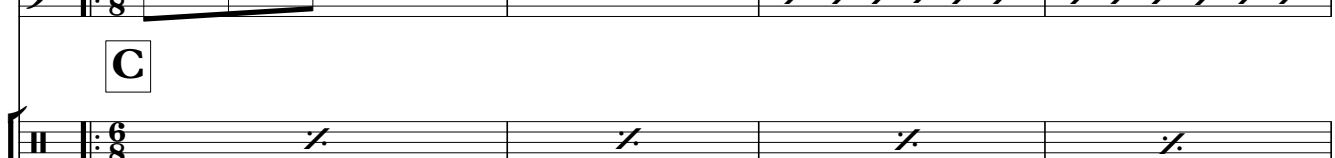



A. Sax.   

Tbn.    

Harm.    

Db.    

C

Dr.    

A. Sax. *Bm* */* */* */*

Tbn. *Bm* */* */* */*

Harm. *Bm* */* */* */*

Db. *Bm* */* */* */*

Dr. */* */* */*

A. Sax. *Em* */* */* */*

Tbn. *Em* */* */* */*

Harm. *Em* */* */* */*

Db. *Em* */* */* */*

Dr. */* */* */*

A. Sax. C⁷alt. D⁷alt. B⁷

Tbn. C⁷alt. D⁷alt. B⁷

Harm. C⁷alt. D⁷alt. B⁷

Db. C⁷alt. D⁷alt. B⁷

Dr. /: /: /: /:

The image shows a musical score for five instruments: A. Sax., Tbn., Harm., Db., and Dr. The score is organized into four measures. Above each staff, the chord changes are indicated: C⁷alt. in the first measure, D⁷alt. in the second, and B⁷ in the third and fourth. The A. Sax., Tbn., and Db. staves contain rhythmic notation consisting of diagonal slashes. The Harm. staff has a treble clef with diagonal slashes and a bass clef with a dash. The Dr. staff has a drum set icon and rhythmic markings consisting of a slash with a dot in each measure. The key signature is one sharp (F#).

Georgie

A

♩ = 180

Traditional arranged by Andrew Robson

1st x alto and drums only

drums

Musical score for 1st x alto and drums only. It consists of five staves. The top staff is a single treble clef staff with a key signature of two flats and a 4/4 time signature. It contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, and ending with a quarter rest. The four staves below are grand staves (treble and bass clefs) and are currently empty.

A

♩ = 180


time


drums

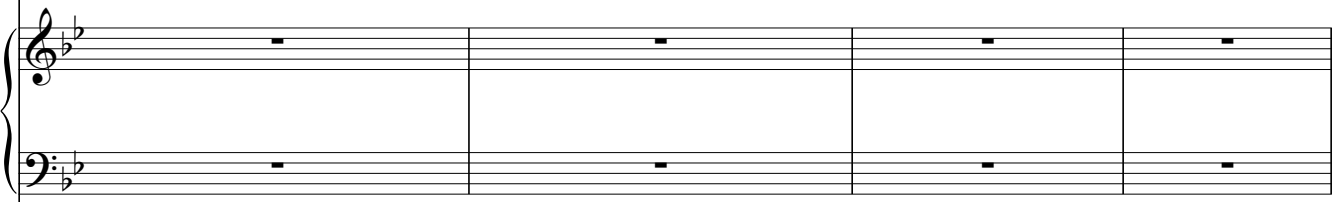
Drum notation for the first section. It is a single staff with a key signature of two flats and a 4/4 time signature. The notation consists of a series of eighth notes marked with an 'x', representing a steady drum pattern.

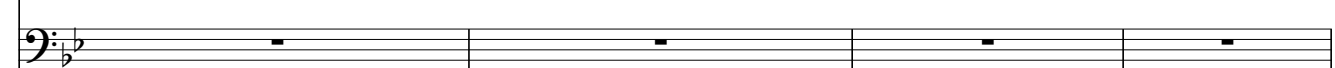
drums

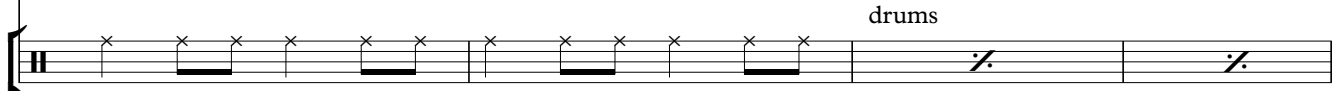
Musical score for A. Sax, Tbn, Pno, Db, and Dr. It consists of five staves. The top staff is for A. Sax (treble clef, two flats) and contains a melodic line starting with a quarter rest, followed by quarter notes Bb4, C5, D5, E5, F5, G5, and ending with a quarter rest. The Tbn staff (bass clef, two flats) is empty. The Pno staff (grand staff, two flats) is empty. The Db staff (bass clef, two flats) is empty. The Dr. staff (drum clef, two flats) contains a series of eighth notes marked with an 'x' for the first two measures, followed by two measures with a double slash (/) indicating a drum solo.


A. Sax.  drums

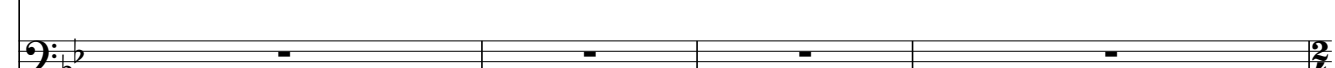
Tbn. 

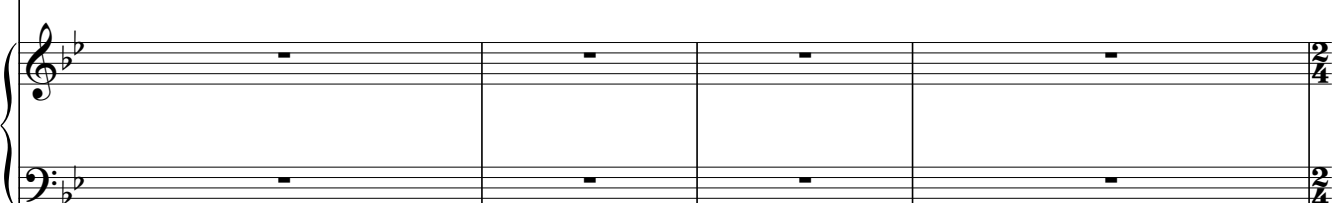
Pno. 

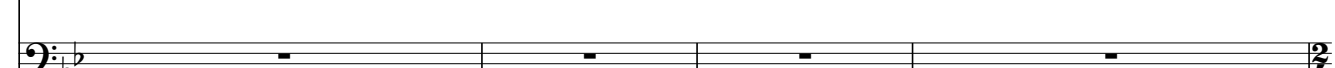
Db. 


Dr.  drums

A. Sax.  drums

Tbn. 

Pno. 

Db. 

Dr.  drums

drums

A. Sax.

Tbn.

Pno.

Db.

Dr.

pizz

B

drums

A. Sax.

Tbn.

Pno.

Db.

Dr.

Gm

Gm

B

drums

A. Sax. drums

Tbn.

Pno. D^7 D^7

Db. D^7 D^7

Dr. drums

A. Sax. drums

Tbn.

Pno. Gm Gm Gm

Db. Gm Gm Gm

Dr. drums

drums

A. Sax.

Tbn.

Pno.

Db.

Dr.

This system contains measures 1 through 4. The A. Sax. and Tbn. parts feature melodic lines with slurs. The Pno. part has a Cm chord in the first measure and slash marks in the second and third measures. The Db. part has a Cm chord in the first measure and slash marks in the second and third measures. The Dr. part shows a simple drum pattern with 'x' marks for notes and slash marks in the second and third measures. The time signature is 2/4.

drums

A. Sax.

Tbn.

Pno.

Db.

Dr.

This system contains measures 5 through 8. The A. Sax. and Tbn. parts feature melodic lines with slurs. The Pno. part has D7 and Gm chords in the first two measures and slash marks in the third and fourth measures. The Db. part has D7 and Gm chords in the first two measures and slash marks in the third and fourth measures. The Dr. part shows a drum pattern with 'x' marks for notes and slash marks in the third and fourth measures. The time signature is 2/4.

C §

A. Sax.

Tbn.

Pno.

Db.

C §

Dr.


A. Sax.

Tbn.

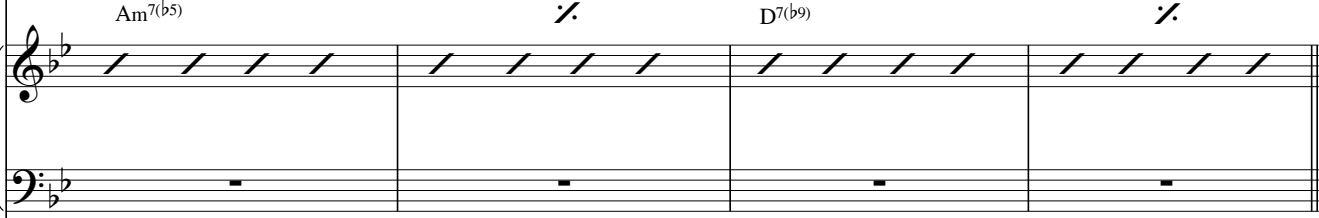
Pno.


Db.

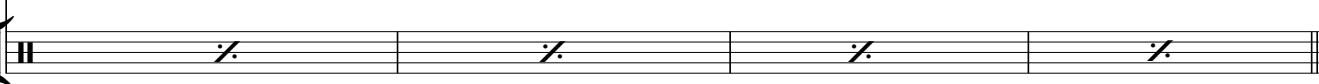
Dr.

A. Sax. 

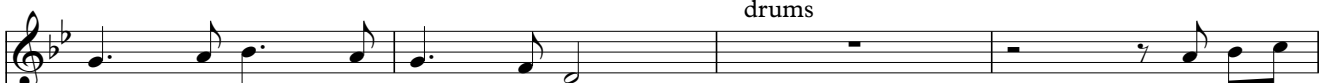
Tbn. 

Pno. 

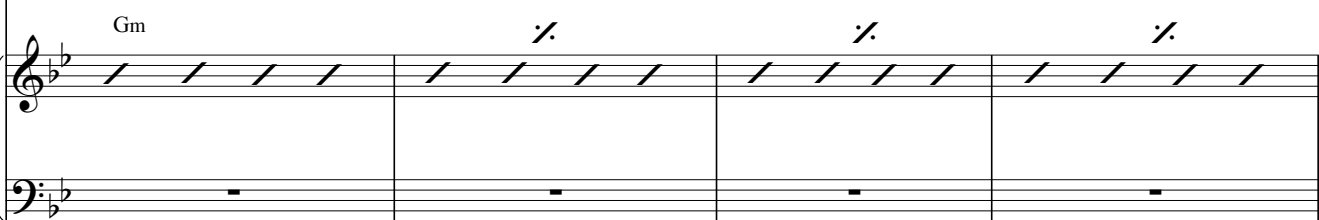
Db. 


Dr. 

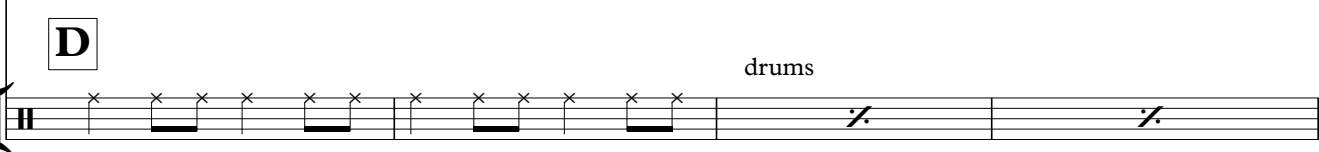
D with trombone

A. Sax.  drums

Tbn. 

Pno. 

Db. 

Dr. 

A. Sax. drums

Tbn.

Pno. Gm⁷/F

Db. Gm⁷/F

Dr. drums

Detailed description of the first system: This system contains measures 1 through 4. The A. Sax. part starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5 in the first measure, then quarter notes Bb4, A4, and G4 in the second measure, and a half note G4 in the third measure. The Tbn. part plays quarter notes G2, A2, Bb2, and C3 in the first measure, then quarter notes Bb2, A2, and G2 in the second measure, and a half note G2 in the third measure. The Pno. part has a Gm7/F chord indicated above the staff with slash marks. The Db. part plays quarter notes G2, A2, Bb2, and C3 in the first measure, then quarter notes Bb2, A2, and G2 in the second measure, and a half note G2 in the third measure. The Dr. part has a drum pattern with slash marks.

A. Sax. drums

Tbn.

Pno. Ebmaj7(#11)

Db. Ebmaj7(#11)

Dr. drums

Detailed description of the second system: This system contains measures 5 through 8. The A. Sax. part starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5 in the first measure, then quarter notes Bb4, A4, and G4 in the second measure, and a half note G4 in the third measure. The Tbn. part plays quarter notes G2, A2, Bb2, and C3 in the first measure, then quarter notes Bb2, A2, and G2 in the second measure, and a half note G2 in the third measure. The Pno. part has an Ebmaj7(#11) chord indicated above the staff with slash marks. The Db. part plays quarter notes G2, A2, Bb2, and C3 in the first measure, then quarter notes Bb2, A2, and G2 in the second measure, and a half note G2 in the third measure. The Dr. part has a drum pattern with slash marks.

drums

A. Sax.

Tbn.

Pno.

Db.

Dr.

Cm

D7

This system contains five staves. The top staff is for Alto Saxophone (A. Sax.) in treble clef. The second staff is for Trombone (Tbn.) in bass clef. The third and fourth staves are for Piano (Pno.) in grand staff. The fifth staff is for Double Bass (Db.) in bass clef. The bottom staff is for Drums (Dr.) in a drum set notation. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The Pno. part has a Cm chord and a D7 chord. The Dr. part has a 'drums' label and a slash through the staff.

FINE

A. Sax.

Tbn.

Pno.

Db.


Dr.


Gm


FINE


This system contains five staves. The top staff is for Alto Saxophone (A. Sax.) in treble clef. The second staff is for Trombone (Tbn.) in bass clef. The third and fourth staves are for Piano (Pno.) in grand staff. The fifth staff is for Double Bass (Db.) in bass clef. The bottom staff is for Drums (Dr.) in a drum set notation. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The Pno. part has a Gm chord. The Dr. part has a 'drums' label and a slash through the staff. The word 'FINE' appears at the end of the A. Sax. and Dr. staves.

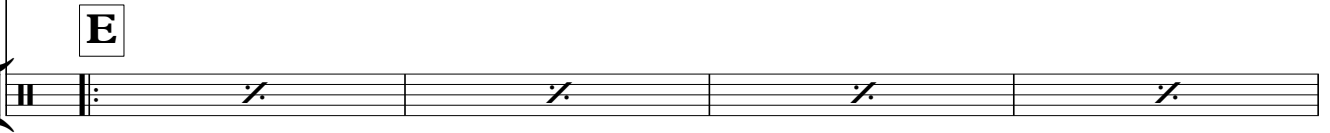
E letter E is soloist + drums only


A. Sax. 


Tbn. 


Pno. 


Db. 

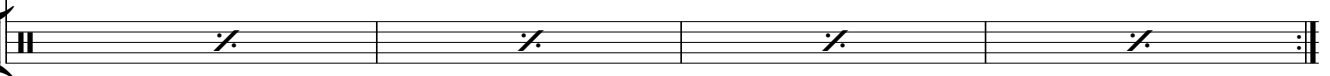
Dr. 

A. Sax. 


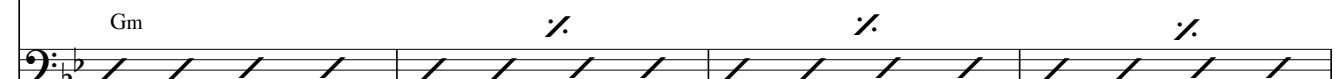
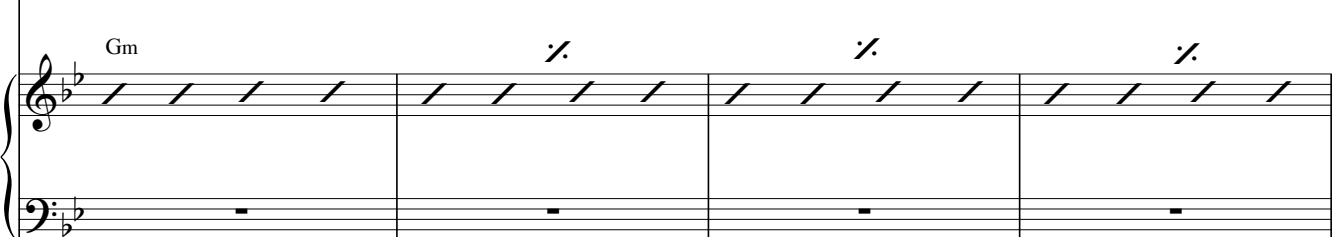


Tbn. 

Pno. 

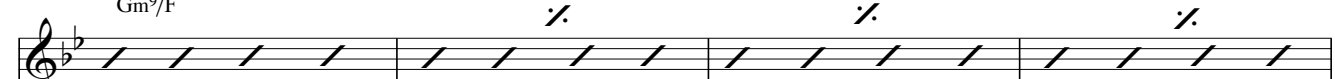
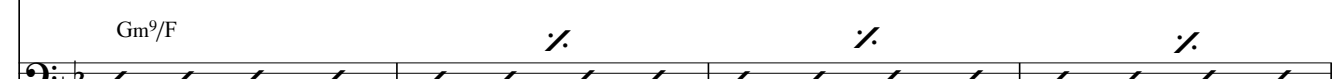



Db. 

Dr. 

G
Gm

A. Sax. 
Tbn. 
Pno. 
Db. 
G
Dr. 

Gm⁹/F

A. Sax. 
Tbn. 
Pno. 
Db. 
Dr. 

Worcester City

traditional arr Andrew Robson

A

double bass melody - colla voce

3+2+2+2

Musical score for double bass and piano accompaniment. The score consists of five staves. The top two staves are treble clef, the next two are grand staff (treble and bass clef), and the bottom staff is a double bass clef. The key signature is B-flat major (two flats). The time signature is 7/8, which changes to 3/4 in the second measure of each staff. The double bass part (bottom staff) features a melodic line with a 'pizz' (pizzicato) marking. The piano accompaniment (grand staff) provides harmonic support with chords and arpeggios. A box labeled 'A' is placed above the first measure of the double bass staff.

To Coda

Musical score for woodwinds and drums. The score consists of five staves. The top three staves are for A. Sax., Tpt., and Harm. (Horn), all in treble clef. The fourth staff is for Db. (Double Bass) in bass clef. The fifth staff is for Dr. (Drums) in a double bass clef. The key signature is B-flat major (two flats). The time signature is 2/4. The score includes first and second endings for the saxophone, trumpet, horn, and drums. A box labeled 'A' is placed above the first measure of the double bass staff.

1. | 2.

A. Sax.

Tpt.

Harm.

1st x Gm
2nd x C9

Db. Eb Gm

Dr. 1. | 2.

B ♩=142

1st x Gm
2nd x C9

3+2+2+2

A. Sax.

1st x Gm
2nd x C9

Tpt.

1st x Gm
2nd x C9

Harm.

1st x Gm
2nd x C9

Db.

B ♩=142

1st x Gm
2nd x C9

Dr.

To Coda

A. Sax. Tpt. Harm. Db. Dr.

1. 2.

C⁹ Gm

C⁹ Gm

To Coda

1. 2.

C

A. Sax. Tpt. Harm. Db. Dr.

1. 2.

E_b Gm

E_b Gm


E_b Gm


E_b Gm

C

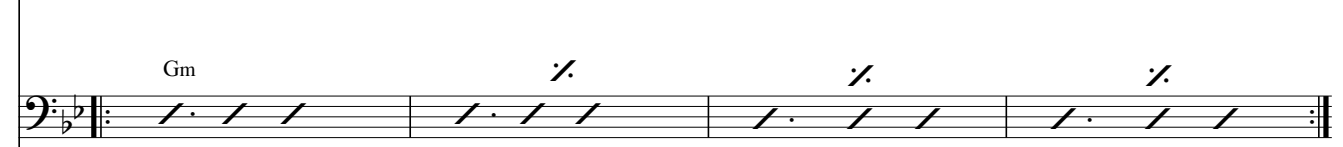
1. 2.


D open - cue to go on

A. Sax. 

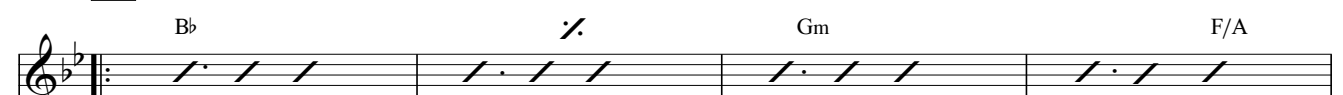
Tpt. 


Harm. 


Db. 

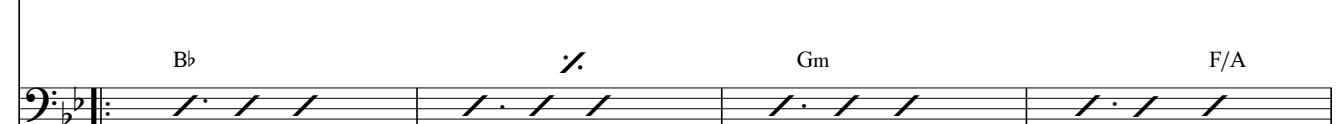
Dr. 

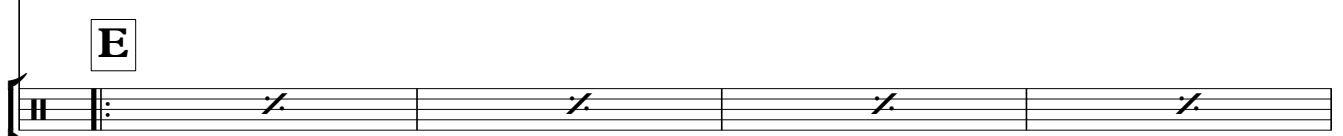
E

A. Sax. 

Tpt. 

Harm. 

Db. 

Dr. 

A. Sax. B \flat Gm B \flat /F

Tpt. B \flat Gm B \flat /F

Harm. B \flat Gm B \flat /F

Db. B \flat Gm B \flat /F

Dr.

A. Sax. E \flat maj7(#11) F 1. 2.

Tpt. E \flat maj7(#11) F 1. 2.

Harm. E \flat maj7(#11) F 1. 2.

Db. E \flat maj7(#11) F 1. 2.

Dr. 1. 2.

A. Sax. Gm

Tpt. Gm

Harm. Gm

Db. Gm

Dr.

after last solo

D.S. al Fine

A. Sax. Gm C⁹

Tpt. Gm C⁹

Harm. Gm C⁹

Db. Gm C⁹

Dr. D.S. al Fine

♠ CODA

rit.

A. Sax.

Tpt.

Harm.

Db.

F Eb

F Eb

♠ CODA

rit.

Dr.

x x x x x x

By Night and By Day

by Andrew Robson

A Slow, sparse gospel waltz

Musical score for the first system. It includes a bass line with notes and chords (Ab, Ab/G, Ab/F, Db, Eb, Eb/G, Ab, Ab/G, Ab/F), a piano accompaniment section with treble and bass staves, and a drum set part with a bass drum line. The key signature is three flats and the time signature is 3/4. A box labeled 'A' is placed above the piano accompaniment.

Musical score for the second system. It includes parts for Alto Sax, Tbn, Harm., Db, and Dr. The Alto Sax and Tbn parts have notes and chords (Db, Eb, Ab, Ab/G, Ab/F, Db). The Harm. part has treble and bass staves. The Db part has notes and chords (Db, Eb, Eb/G, Ab, Ab/G, Ab/F, Db). The Dr. part has a bass drum line. The key signature is three flats and the time signature is 3/4.

Alto Sax.

Tbn.

Harm.

Db.

Dr.

E \flat A \flat A \flat /G A \flat /F D \flat E \flat

5 3 3

B

Alto Sax.

Tbn.

Harm.

Db.

Dr.

C $7(\flat 9)$ /E Fm E $^{\circ}$ A \flat /E \flat

3 3 3

C $7(\flat 9)$ /E Fm E $^{\circ}$ A \flat /E \flat

B

Alto Sax. 

Tbn. 
D^o Db Cm Fm

Harm. 

Db. 
D^o Db Cm Fm

Dr. 

Alto Sax. 

Tbn. 
Bbm⁷ Ab/C Db E D/F# E⁷/G#

Harm. 
E D/F# E⁷/G#

Db. 
Bbm⁷ Ab/C Db E D/F# E⁷/G#

Dr. 

C

Alto Sax. A A/G# A/F# D E E/G#

Tbn. A A/G# A/F# D E E/G#

Harm. A A/G# A/F# D E D E/G#

Db. A A/G# A/F# D E E/G#

Dr. C

Alto Sax. A A/G# A/F# D E A A/G# A/F#

Tbn. A A/G# A/F# D E A A/G# A/F#

Harm. A A/G# A/F# D E A A/G# A/F#

Db. A A/G# A/F# D E A A/G# A/F#

Dr. C

Alto Sax. D E A A/G# A/F# D

Tbn. D E A A/G# A/F# D

Harm. D E A A/G# A/F# D

Db. D E A A/G# A/F# D

Dr. / / / /

D

Alto Sax. E Db7(b9)/F F#m F°

Tbn. E Db7(b9)/F F#m F°

Harm. E Db7(b9)/F F#m F°

Db. E Db7(b9)/F F#m F°

Dr. / / / /

D

Alto Sax. A/E Eb° D

Tbn. A/E Eb° D

Harm. A/E Eb° D

Db. A/E Eb° D

Dr. / / /

Rall last time only

TO CODA

Alto Sax. C#m F#m Bm7 A/C# D E D/F# E7/G#

Tbn. C#m F#m Bm7 A/C# D E D/F# E7/G#

Harm. C#m F#m Bm7 A/C# D E D/F# E7/G#

Db. C#m F#m Bm7 A/C# D E D/F# E7/G#

Dr. / / /

TO CODA

CODA

Trombone leads and plays short fills on pauses



Alto Sax. **Bm⁷** **A/C#** **D**

Tbn. **Bm⁷** **A/C#** **D** fill

Harm. **Bm⁷** **A/C#** **D**

Db. **Bm⁷** **A/C#** **D**

Dr. **CODA**

Alto Sax. **F#m⁷** **E/G#** **A**

Tbn. **F#m⁷** **E/G#** **A** fill

Harm. **F#m⁷** **E/G#** **A**

Db. **F#m⁷** **E/G#** **A**

Dr.

Alto Sax. Bm⁷ A/C# D E⁷

Tbn. Bm⁷ A/C# D E⁷ fill and cue

Harm. Bm⁷ A/C# D E⁷

Db. Bm⁷ A/C# D E⁷

Dr. x x x


A Sprig o' Thyme reprise

Traditional arranged by Andrew Robson

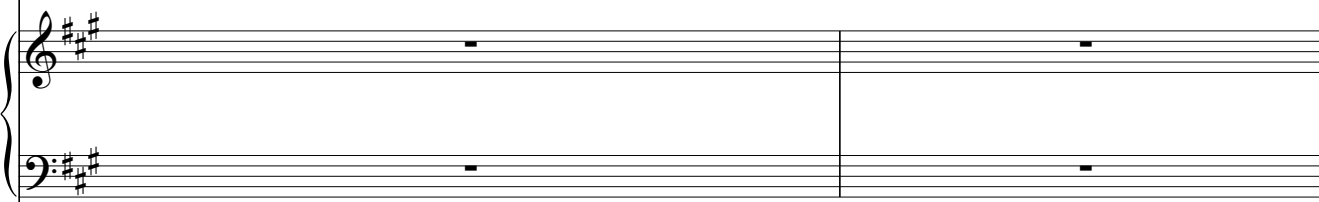
A Melody freely over concert A pedal

Musical score for piano and bass. The score is in 4/4 time and A major. The piano part consists of two staves (treble and bass clef) with a grand staff bracket. The bass line features a long, sustained note (pedal) in the bass clef, with a slur over it. The piano part is marked with a repeat sign and a first ending bracket. The bass line is marked with a repeat sign and a first ending bracket.

Musical score for Alto Sax, Tbn, Harm, Db, and Dr. The score is in 4/4 time and A major. The Alto Sax part consists of a single staff with a treble clef. The Tbn part consists of a single staff with a bass clef. The Harm. part consists of two staves (treble and bass clef) with a grand staff bracket. The Db. part consists of a single staff with a bass clef. The Dr. part consists of a single staff with a drum set symbol. The Alto Sax part is marked with a repeat sign and a first ending bracket. The Tbn part is marked with a repeat sign and a first ending bracket. The Harm. part is marked with a repeat sign and a first ending bracket. The Db. part is marked with a repeat sign and a first ending bracket. The Dr. part is marked with a repeat sign and a first ending bracket.

Alto Sax. 

Tbn. 

Harm. 

Db. 

Dr. 

Alto Sax. 

Tbn. 

Harm. 

Db. 

Dr. 

B

Alto Sax. F#m E/G# A F#m7 D E7 A A/C#

Tbn. F#m E/G# A F#m7 D E7 A A/C#

Harm. F#m E/G# A F#m7 D E7 A A/C#

Db. F#m E/G# A F#m7 D E7 A A/C#

Dr. **B**

Alto Sax. D A/C# A F#m Bm7 E7 A/C#

Tbn. D A/C# A F#m Bm7 E7 A/C#

Harm. D A/C# A F#m Bm7 E7 A/C#

Db. D A/C# A F#m Bm7 E7 A/C#

Dr.

Alto Sax. D A/C# A F° F#m Bm7 A F#m Dmaj7

Tbn. D A/C# A F° F#m Bm7 A F#m Dmaj7

Harm. D A/C# A F° F#m Bm7 A F#m Dmaj7

Db. D A/C# A F° F#m Bm7 A F#m Dmaj7

Dr. |-----|

Alto Sax. Bm7 E7 A

Tbn. Bm7 E7 A

Harm. Bm7 E7 A

Db. Bm7 E7 A

Dr. |-----|

The Child Ballads

A song cycle

Andrew Robson

Burd Ellen and Young Tamlane

traditional lyric
music by Andrew Robson

♩=130

Child 28

repeat till ready

E7

improvise freely until vocal

Bu-rd

A

6

E7

Ell - en sits in her bow er wi n - dow

A

E7

9

Twis-ting the red silk and the blue

13

A⁷ A⁷

a - nd whiles she twists and whiles she twan and whiles her tears fell down

17

E⁷ E⁷

a - mang till once cam by young

19

Tam lane You - ng

22 **B** E⁷

Tam-lane to the seas oh to the seas he's gone and a

26

wo-mans c_____urse in his comp ny's_____ gone

29

a - nd whiles she twists and whiles she twan

32

and whiles her tears fell down a - mang till

34

once cam by young Tam lane an'

38

if you will not rock him oh you may let him rair for

42 $G7(\#11)$ / / /

I have rockit my share and mair_ with a

46 no chord -----

no chord -----

no chord -----

dou - ble lad - dy dou - ble and a for the dou - ble

48 $E7$ / / to verse 2 for solos /

$E7$ / / to verse 2 for solos /

dow co-me

53

C E7

light oh light and rock your yo - ung son

C E7

56

for I have rocked him my share and mair

59

a - nd whiles she twists and

A7

A7

62

whiles she twan and whiles her tears fell down

64

a-mang till once cam by young Tam lane

67

an' if you will not

70

rock him_ oh you may let him rair for

A7

73

I have rockit my share and mair_

G7(#11)

76

no chord -----

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

no chord -----

79 E⁷ / / /

dow

E⁷ / / /

Lady Isabel

Child 261

music set to traditional lyric
by Andrew Robson

♩=120

A

Am

C

C/E

F

∕

Twas ear - ly on a May mor - ning La - dy
In came, in came her step moth - er As

♩=120

A

Am

C

C/E

F

∕

7 Am

Bb

C

∕

Is - a - bel the comb'd her hair But
white's the lil - y flower It's

Am

Bb

C

∕

11 Am

C

Dm

Am

∕

li - ttle kint she or the - morn She would
told me this day Oh Is - a - bel you

Am

C

Dm

Am

∕

16 C F E7

ne - ver comb - it more she would
are your fath - er's whore you

20 Bm7(b5) E7(#5) Am

ne - ver bomb - it more In
are your fath - er's whore

25 **B** Bb F

Oh them that told you tha t mo ther
Oh them that's told you tha t mo ther

30 B \flat F

I wish I wish they ne-ver dri-nk wine
I wish I wish they ne-ver dri-nk wine

B \flat F

35 B \flat F

for if I be the same the sa-me wo-man
for if I be the same the sa-me wo-man

B \flat F

40 B \flat C 7

my ain sell drees the pine
my ain sell drees the

B \flat C 7

44

2. \textbackslash \textbackslash F E7(#5)

4

dail my ain sell drees the dail It

48

C Am C C/E F \textbackslash

may be well seen Oh Is - a - bel It

C Am C C/E F \textbackslash

53

Am Bb C \textbackslash

may be ver - y well seen He

Am Bb C \textbackslash

57 Am C Dm Am \textbackslash

buy - s to you the da mask gowns but to

Am C Dm Am \textbackslash

62 C F E7 \textbackslash

me the dow - ie green to

C F E7 \textbackslash

66 Bm7(b5) E7(#5) Am \textbackslash

me the dow - ie green

Bm7(b5) E7(#5) Am \textbackslash

D

70 B \flat F

Ye are of age and I am young
I hae a love be - yon d the sea

B \flat F

75 B \flat F

and youn g a - mo my flowers
and far a - yont, a - yon t the faem

B \flat F

80 B \flat F

The fair er tha t my cloth - ing be
For il - ka gown my fa ther buy - s me

B \flat F

85 $B\flat$ C^7 $\frac{4}{4}$ 1. ‰

The mair hon - our is yours
My ain luv sends me

$B\flat$ C^7 ‰ 1. ‰

89 2. ‰ $\frac{4}{4}$ ‰ F $E^7(\#5)$

ten my ain luv sends me ten Come

2. ‰ ‰ F $E^7(\#5)$

93 **E** Instrumental solo Dm^7 Gm^7 $B\flat$ C^7 ‰

E Dm^7 Gm^7 $B\flat$ C^7 ‰

98 Dm Gm⁷ A⁷ /:

Dm Gm⁷ A⁷ /:

102 Dm⁷ Gm⁷ B^b C⁷ /:

Dm⁷ Gm⁷ B^b C⁷ /:

107 B^b A⁷ /:

B^b A⁷ /:

110 B \flat A 7 Dm 7 1. A 7 2. E 7 (#5) ‰

Come

F
Am C C/E F ‰

in come in now Is - a - bel _____ and
Is - a - bel put it to - her cheek _____ Sae

F
Am C C/E F ‰

Am B \flat C ‰

drink the wine wi me I
did she till her chin Sae

Am B \flat C ‰

Am C Dm Am

hae — twa jewels in ae coff - er — an - d
 di - d she till her ro - sy lips — and the

Am C Dm Am

C F E7

ane I'll give to ye and
 poi - son it gaed in the rank

C F E7

Bm7(b5) E7(#5) Am

ane I'll give to ye La - dy
 poi - son — it gaed in

Bm7(b5) E7(#5) Am

1. 2.

G

B \flat

F

/ 4

/ 4

/ 3



O take this cup a frae me mo ther
My bed is in the hea vens so hi gh

G

B \flat

F

/

/

/

B \flat

F

/ 4

/ 4

/



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

B \flat

F

/

/

/

B \flat

F

/ 4

/ 4

/ 4



My bed is made in a bet ter pla ce
but yours is in the low est he ll

B \flat

F

/

/

/



B \flat C 7 $\frac{3}{4}$ 1. $\frac{3}{4}$

Than yours will ev - er be
To drie tor - ment and

B \flat C 7 $\frac{3}{4}$ 1. $\frac{3}{4}$

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a 3/4 time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. A first ending bracket spans the final two measures, which contain a quarter note D4 and a quarter note C4. The piano accompaniment is in bass clef. The right hand has a whole rest in the first measure, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The left hand has a whole note B2 in the first measure, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The system concludes with a repeat sign.

2. $\frac{3}{4}$ $\frac{3}{4}$ F E7(#5)

pine To drie tor - ment and pine Nae

2. $\frac{3}{4}$ $\frac{3}{4}$ F E7(#5)

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a 3/4 time signature. It begins with a quarter note G4, a quarter note F4, and a quarter note E4. A first ending bracket spans the final two measures, which contain a quarter note D4 and a quarter note C4. The piano accompaniment is in bass clef. The right hand has a whole rest in the first measure, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The left hand has a whole note B2 in the first measure, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The system concludes with a repeat sign.

H Am C C/E F $\frac{3}{4}$

moan was made for Is - a - bel In

H Am C C/E F $\frac{3}{4}$

Detailed description: This system contains the third two staves of music. The top staff is a vocal line in treble clef with a 3/4 time signature. It begins with a quarter note G4, a quarter note F4, and a quarter note E4. A first ending bracket spans the final two measures, which contain a quarter note D4 and a quarter note C4. The piano accompaniment is in bass clef. The right hand has a whole rest in the first measure, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The left hand has a whole note B2 in the first measure, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The system concludes with a repeat sign.

Am Bb C

bower where she lay dead But

Am Bb C

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics 'bower where she lay dead But'. The bottom line is a piano accompaniment in grand staff (treble and bass clefs). Chords are indicated above the vocal line: Am, Bb, and C. The music consists of four measures, with a double bar line and repeat sign at the end.

Am C Dm Am

a was for that ill wo - man In the

Am C Dm Am

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics 'a was for that ill wo - man In the'. The bottom line is a piano accompaniment in grand staff. Chords are indicated above the vocal line: Am, C, Dm, and Am. The music consists of four measures, with a double bar line and repeat sign at the end.

C F E7

fields oh mad she gaed In the

C F E7

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in treble clef with lyrics 'fields oh mad she gaed In the'. The bottom line is a piano accompaniment in grand staff. Chords are indicated above the vocal line: C, F, and E7. The music consists of four measures, with a double bar line and repeat sign at the end.

Bm7(b5) E7(#5) Am

fields mad she gaed

Bm7(b5) E7(#5) Am

The Coble O Cargill

Child 242

Music by Andrew Robson
Lyrics Traditional

♩=144 Instrumental - melody
(may be used throughout as an interlude)

♩=144 $A\flat^7$


bass can continue with this idea under melody at A

p *f* *p* *f*

The first system of the score consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature, containing four measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. It begins with a tempo marking of ♩=144 and a chord symbol of $A\flat^7$. The melody in the treble clef starts with a quarter note $A\flat$, followed by eighth notes $G\flat$, F , and $E\flat$, then a quarter note $D\flat$, and continues with a descending eighth-note line. The bass clef part consists of quarter notes $A\flat$, $G\flat$, F , and $E\flat$. The final two measures of the system feature accents and dynamic markings: $\wedge >$ $\wedge >$ above the treble staff and $>$ $>$ above the bass staff, with dynamics *p* *f* *p* *f* below the treble staff.

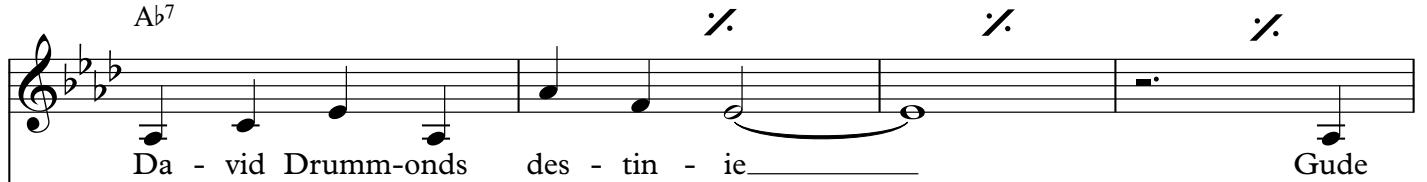
The second system of the score consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature, containing four measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. The melody in the treble clef continues from the first system, starting with a quarter note $A\flat$, followed by eighth notes $G\flat$, F , and $E\flat$, then a quarter note $D\flat$, and continues with a descending eighth-note line. The bass clef part consists of quarter notes $A\flat$, $G\flat$, F , and $E\flat$.

The third system of the score consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature, containing four measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. The melody in the treble clef continues from the first system, starting with a quarter note $A\flat$, followed by eighth notes $G\flat$, F , and $E\flat$, then a quarter note $D\flat$, and continues with a descending eighth-note line. The bass clef part consists of quarter notes $A\flat$, $G\flat$, F , and $E\flat$. The final measure of the system features a dynamic marking of *p* and the text "T'was" below the treble staff.

A  Vocal and double bass only

Ab⁷

Da - vid Drumm-onds des - tin - ie _____ Gude




A 

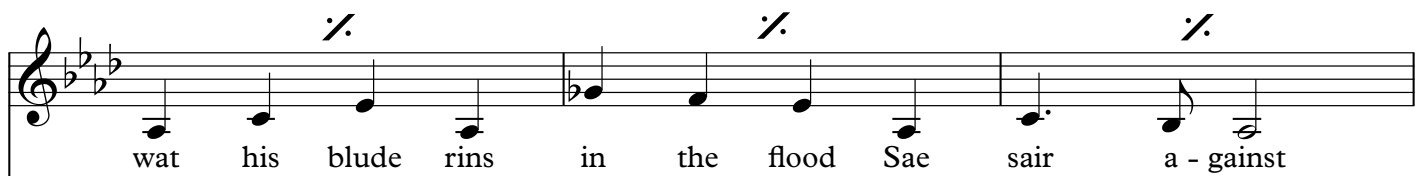
Ab⁷



man o a - ppear-ance o Car _____ gill I

wat his blude rins in the flood Sae sair a - gainst




sae sair a - gain ainst
sair a - gainst his par - ents

will She

B
was the lass of Bal - ath - y tow n

and he the but-ler of Sto hall And

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

she walked late to bore the co-ble

o Car - gill His

C
Bb7

bed was made in Ker - cock ha Of

C
Bb7

gude cle - an sheets and of the hay He

5

wud - na rest ae nicht ther - in ae nicht there - in

ae nicht there - in

But on prude wa - ters

Ab^7

/: Bb7 /:

he wud gae

/: Bb7 /:

D instrumental solo - improvised

Gb7 /: /: /:

Gb7 /: /: /:

D.S. al Fine

Ab7 /: /: /:

Ab7 /: /: /:

D.S. al Fine
/:

Flodden Field

Child 168

Music by Andrew Robson

Lyrics Traditional

Verse 1

A

Verse 2

Rubato F#m F#m/E C#m E7 C#7/E#

King Ja mie hath made a vow and
U - pon Saint James his day at noone At

Rubato F#m F#m/E C#m E7 C#7/E#

F#m F#m/E C#m E7 C#7/E#

keepe it we - ll if he may That
faire Lon - don will I be And

F#m F#m/E C#m E7 C#7/E#

F#m D A D

he will be in lov - ley Lo - n - don In
all the Lords in mer - rie Sco - t - land, In

F#m D A D

A D E C#7 F#m 1. 2.

lov - ley mer - rie Lon - don a - pon saint James his day U - Oh
Sco - t - land Shall dine with me

A D E C#7 F#m 1. 2.

B Verse 3

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

then be - spake good Queene Mar - garet The

B

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

F#m F#m/E D C#m Bm C#/E#

tears fell from, fell from her eye Leave

F#m F#m/E D C#m Bm C#/E#

F#m D A D
 off these warres most no ble king and

F#m D A D

A E A

keep your fi - del i tie

A E A

Tempo ♩=100

C

Chorus

Bm

F#m

Bm

F#m

∕

Ja mie Ja mie

C

Tempo ♩=100

Bm

F#m

Bm

F#m

∕

Bm F#m Bm F#m

Ja mie In Lon don will I be in

Bm F#m Bm F#m

D F#m

Lon don will I be The

D F#m

D Bridge Rubato - bass pedals freely

G7(#11)

wa ter runs swift an - d won - d - rous deepe fro - m

D G7(#11)

F#m

bo - ttome un - to the brimme My

F#m

G7(#11)

bro - ther Hen - ry ha - s men good e - nough oh___

G7(#11)

E7 C#7 F#m C#7

Eng - land is hard to winne Eng - land is hard to winne___ At

E7 C#7 F#m C#7

Verse 4

Rubato - as previous verses

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

Flo - dden Field the Scots came in Which

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

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

made our Eng - lish men faine At

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

F#m D A D

Bram - stone Greene this ba - ttaile wa - s seene There

F#m D A D

A C#7 F#m /

was King Ja - mie slaine To

A C#7 F#m /

Verse 5

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

tell you plaine, twelve thou - sand were slaine That

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

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

to the fi - - ght did stand and

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

F#m D A D

man - y - pri - son - ers to - ok tha - t day the

Detailed description: This system contains the first four measures of the piece. The vocal line (treble clef) has a key signature of three sharps (F#, C#, G#) and a common time signature. The notes are: M1: quarter notes G4, A4, B4; M2: quarter notes C5, B4, A4; M3: quarter notes G4, F#4, E4; M4: quarter notes D4, C4, B3. The piano accompaniment (grand staff) features a treble clef with notes G4, A4, B4 in the first measure, and a bass clef with notes G2, A2, B2 in the first measure. Chords are indicated above the staff: F#m, D, A, and D.

A C#7 F#m

best in all Scot - land

Detailed description: This system contains the final four measures of the piece. The vocal line (treble clef) has a key signature of three sharps (F#, C#, G#) and a common time signature. The notes are: M5: quarter notes G4, A4; M6: quarter notes B4, C5; M7: quarter notes B4, A4; M8: quarter notes G4, F#4. The piano accompaniment (grand staff) features a treble clef with notes G4, A4, B4 in the fifth measure, and a bass clef with notes G2, A2, B2 in the fifth measure. Chords are indicated above the staff: A, C#7, and F#m. The system ends with a double bar line and a repeat sign (double slash).

The Bonnie Lass of Anglesey

Child 220

Music by Andrew Robson
Lyrics traditional

$\text{♩} = 100$ Introduction

The first system of the musical score consists of three staves. The top staff is a vocal line in 4/4 time, starting with a whole rest for four measures. The middle staff is the right-hand piano accompaniment, starting with a quarter rest, followed by a melodic line in the first measure, and then a series of notes with repeat signs. The bottom staff is the left-hand piano accompaniment, starting with a whole rest, followed by a rhythmic pattern of eighth notes with repeat signs. A tempo marking of $\text{♩} = 100$ is placed above the piano part.

The second system of the musical score consists of three staves. The top staff is a vocal line with whole rests for four measures. The middle staff is the right-hand piano accompaniment, featuring a melodic line with repeat signs. The bottom staff is the left-hand piano accompaniment, featuring a rhythmic pattern of eighth notes with repeat signs.

The third system of the musical score consists of three staves. The top staff is a vocal line with whole rests for five measures, followed by a single note on the sixth measure. The middle staff is the right-hand piano accompaniment, starting with a melodic line in the first measure, followed by a series of notes with repeat signs, and ending with a single note on the sixth measure. The bottom staff is the left-hand piano accompaniment, featuring a rhythmic pattern of eighth notes with repeat signs. Chord markings A^7 and Dm are placed above the piano part. The word "Our" is written below the vocal line on the sixth measure.

A

Dm

∕

∕

∕

king he has a se-cret to tell and
king has cried a no-ble cry and

A

Dm

∕

∕

∕

∕

∕

∕

∕

ay well kept it must be The English
ay well kept it must be 'Gar sa-dle

∕

∕

∕

∕

∕

∕

∕

∕

lords are a com-ing down to
ye an-d bring to me th-e

∕

∕

∕

∕

dance an-d win the vic-tor - y
 bon - ny lass of An-gle - sey

win the vic - to - y
 lass of An - gle - sey

Our

B

Rubato espress.

Cm⁷

up she starts as white as (the) milk be -
fif - teen ploughs but and a mill I

B

Rubato espress.

Cm⁷

B^bmaj⁷

tween him and his com - pan - y what
gie thee till the day thou die and the

B^bmaj⁷

A^bmaj⁷(#11)

is the thing I hae to ask if
fair - est knight in a' my court To

A^bmaj⁷(#11)

will ye come and dance with me but on the
 wat an an - gry man was he Laid by frae

morn at te - n o' clock They
 him hi - s belt and sword and to the

gave it oer most sham - ful - ly
 floor he gaed most man - ful - ly

G⁷

oer most sham - ful - ly
 gaed most man - ful - ly

Dm

1. Then

2.

D Cm⁷ *Rubato espress.*

said "my feet shall be my dead be -
 Oh

D Cm⁷ *Rubato espress.*

B♭maj7

∕

fore she win the vic - to - ry But be -

B♭maj7

∕

A♭maj7(#11)

∕

fore "twas ten o' - clock at night, He

A♭maj7(#11)

∕

1.
G7(b13)

∕

gaed it oer as sham - ful - ly, Oh_____

1.
G7(b13)

∕

2. $G7(\flat 13)$ $A7(\flat 13)$ A Tempo

The first system of music consists of two staves. The top staff is a vocal line in G major with a key signature of one flat (F major). It begins with a second ending bracket over the first two measures. The notes are G4, A4, B4, C5, D5, E5, F5, G5. The bottom staff is a piano accompaniment. The right hand has the same melody as the vocal line. The left hand has a bass line with notes G3, F2, G2, A2, B2, C3, D3, E3. Chords $G7(\flat 13)$ and $A7(\flat 13)$ are indicated above the first two measures. A fermata is placed over the final note of the vocal line, and a repeat sign is placed after it. The tempo marking "A Tempo" is written above the second staff.

Dm

The second system of music consists of two staves. The top staff is a vocal line with a whole rest in each of the four measures. The bottom staff is a piano accompaniment. The right hand has a melody of quarter notes: D4, E4, F4, G4, A4, B4, C5, D5. The left hand has a bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. A Dm chord is indicated above the first measure. A fermata is placed over the final note of the vocal line, and a repeat sign is placed after it.

$B\flat$ maj7

The third system of music consists of two staves. The top staff is a vocal line with a whole rest in each of the four measures. The bottom staff is a piano accompaniment. The right hand has a melody of quarter notes: D4, E4, F4, G4, A4, B4, C5, D5. The left hand has a bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. A $B\flat$ maj7 chord is indicated above the first measure. A fermata is placed over the final note of the vocal line, and a repeat sign is placed after it.

Musical score for the first system. The top staff (treble clef) contains four measures of whole rests. The grand staff below (piano accompaniment) consists of a treble and bass clef. The treble clef part has a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, and a half note C5. The bass clef part has a rhythmic accompaniment of quarter notes G2, A2, B2, and C3. The first measure is labeled with the chord Gm^7 . The second, third, and fourth measures are marked with a double bar line and a slash, indicating repeat signs.

Musical score for the second system. The top staff (treble clef) contains four measures of whole rests. The grand staff below (piano accompaniment) consists of a treble and bass clef. The treble clef part has a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, and a half note C5. The bass clef part has a rhythmic accompaniment of quarter notes G2, A2, B2, and C3. The first measure is labeled with the chord A^7 , and the second measure is labeled with the chord Dm . The third, fourth, and fifth measures are marked with a double bar line and a slash, indicating repeat signs. The instruction "Vamp and fade" is written above the grand staff. The system concludes with a double bar line and repeat dots.

Erlinton

Child 8

traditional lyric
music by Andrew Robson

A

♩=65

Am F Am F Am F

Er - lin - ton had a fa - ir daugh - ter I wat he weird her
She had-na been i that big - ly bow - er Na not a night bu - t

A

♩=65

Am F Am F Am F

in a great sin fo - r he has built a big - ly bow - er an a
bare - ly ane Ti - ll there was Will - ie her ain true love Chappd

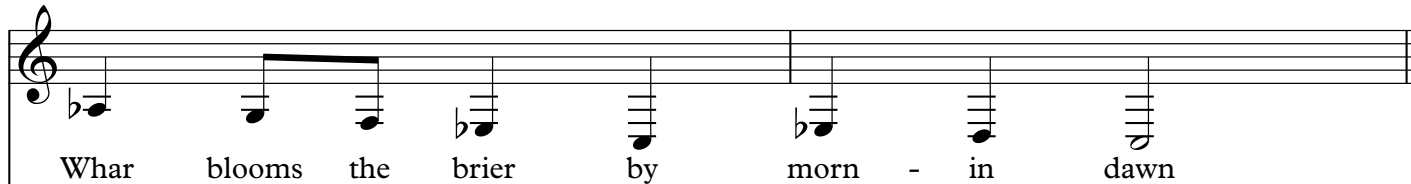
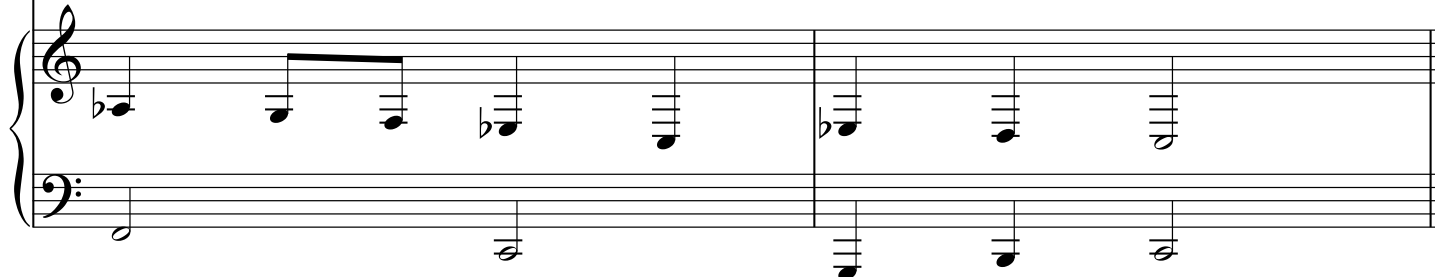
Am E7 Am F Am F6

Am E7 Am F Am F6

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

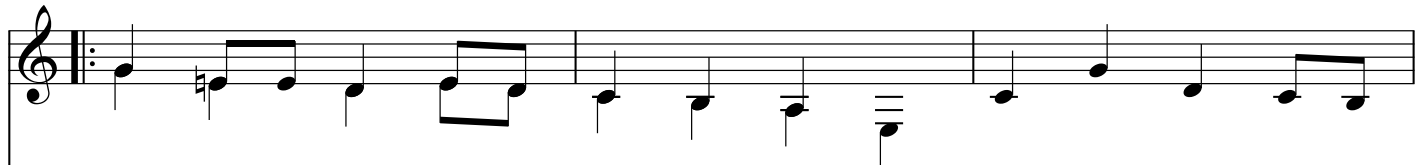
1. Am Dm E7 Am E7 2. Am Dm E7(sus4) E7 Am

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

BCm G⁷ Cm G⁷ Cm G⁷**B**Cm G⁷ Cm G⁷ Cm G⁷Cm G⁷ Fm Eb/G Ab Gm⁷Cm G⁷ Fm Eb/G Ab Gm⁷Fm Cm G⁷ CmFm Cm G⁷ Cm

C

Am F Am F Am F



Then she's gane to her bed a - gain, Where she has layen till the
 pat on her back her sil - ken gown, An on her breast a

C

Am F Am F Am F

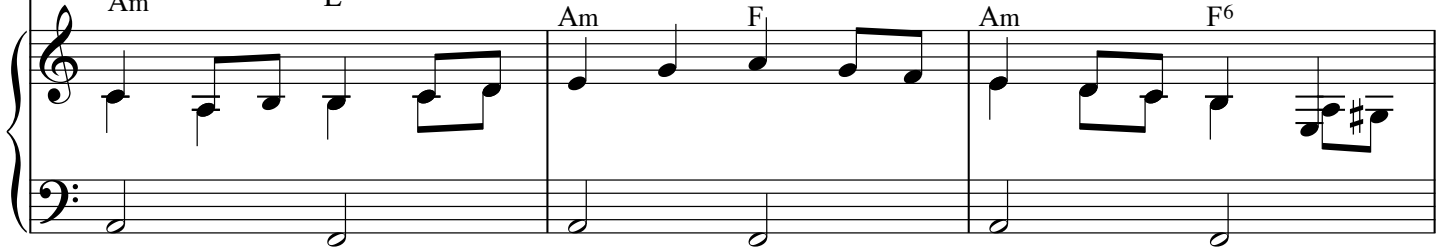


Am E7 Am F Am F6



cock crew thrice, then she sa - id to her sis - ter - s a' Mai - dens
 sill - ver pin An she's tane a sis - ter in il - ka hand an

Am E7 Am F Am F6



Am Dm

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



it is time for us to rise. She she is gane
 to the green wood

Am Dm

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



D

Cm G⁷ Cm G⁷ Cm G⁷

She had - na walkd in the gre - en wood Na not a ___ mile but

Cm G⁷ Cm G⁷ Cm G⁷

D

Cm G⁷ Cm G⁷ Cm G⁷

bare ___ ly ane, Till there was will ___ ie her ain ___ true ___ lo ___ ve, Whae

Cm G⁷ Fm Eb/G Ab Gm⁷

Cm G⁷ Fm Eb/G Ab Gm⁷

Fm Cm G⁷ Cm

frae her ___ sis - ter has her taen He

Fm Cm G⁷ Cm

E

Am F Am F Am F

took her sis - ters by the hand, He kissed them baith an - d

E

Am F Am F Am F

sent them hame, An he's taen his true lo - ve him be hind, And

Am E⁷ Am F Am F

sent them hame, An he's taen his true lo - ve him be hind, And

Am E⁷ Am F Am F

sent them hame, An he's taen his true lo - ve him be hind, And

Am Dm E⁷(sus4) E⁷ Am

through the green wood they are gane.

Am Dm E⁷(sus4) E⁷ Am

through the green wood they are gane.

F instrumental (improvised melody)

Cmaj7/G
Cmaj7(#11)/F#
Fmaj7(#11)
Em (phrygian)

Cmaj7/G
Cmaj7(#11)/F#
Fmaj7(#11)
Em (phrygian)

G/B
G6/F#
1.2. Fmaj7(#11)
Bbmaj7(#11)
B7(#5)

G/B
G6/F#
1.2. Fmaj7(#11)
Bbmaj7(#11)
B7(#5)

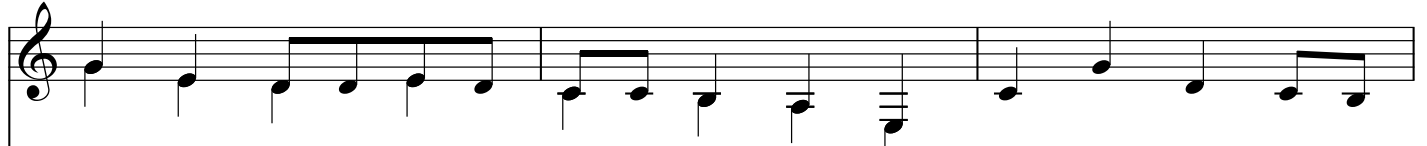
3. Fmaj7(#11)
E7
Am
F7(#11)
E7(#5)
Am

3. Fmaj7(#11)
E7
Am
F7(#11)
E7(#5)
Am

They

G

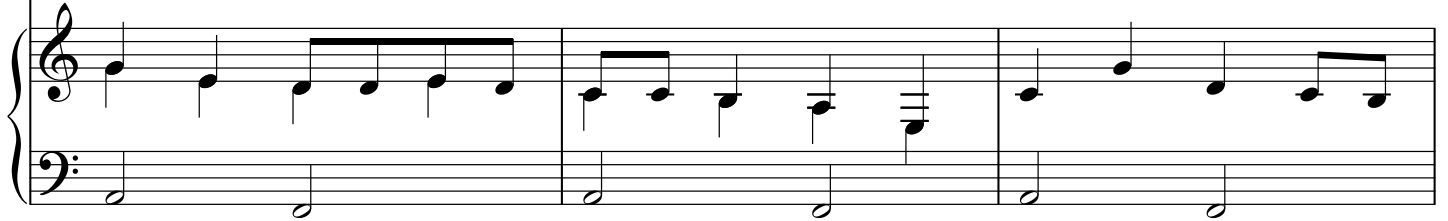
Am F Am F Am F



had - na ri - dden in the bonn - ie green wood Na not a mile bu - t
fore - most was__ an__ age - d knight, He wore the grey hair__

G

Am F Am F Am F



bare - ly__ ane, When there came fif - teen o the bold - est__ knights That
on his__ chin: Says__ yield to me thy__ la - dy__ bright, An

Am E7 Am F Am F6



Am E7 Am F Am F6



1. Am Dm E7 Am E7	2. Am Dm E7(sus4) E7 Am E7
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ev - er bare flesh, blood, or bane. The thou shalt walk the woods with - in

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

H Cm G⁷ Cm G⁷ Cm G⁷

For me to yield my la___ dy bright To such an___ age - d

H Cm G⁷ Cm G⁷ Cm G⁷

kni - ght as thee, Peo - ple would think I war___ ga___ ne ma___ d,

Cm G⁷ Fm Eb/G Ab Gm⁷

Or a' the cour - age flown frae me. My

Cm G⁷ Fm Eb/G Ab Gm⁷

Or a' the cour - age flown frae me. My

Fm Cm G⁷ Cm

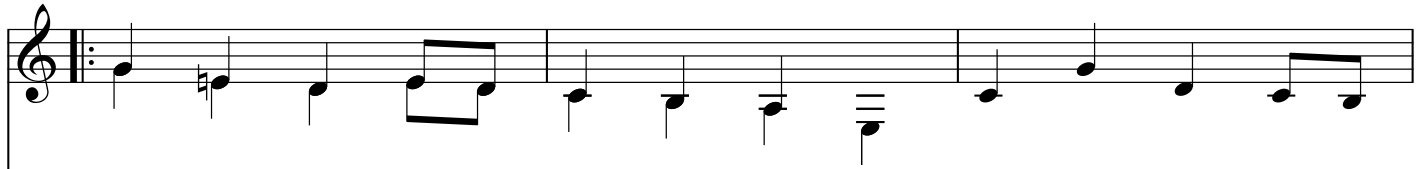
Or a' the cour - age flown frae me. My

Fm Cm G⁷ Cm

Or a' the cour - age flown frae me. My

I

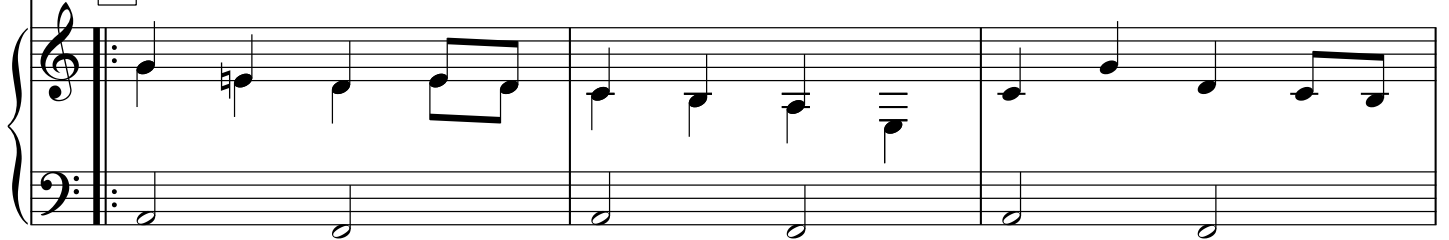
Am F Am F Am F



La - dy is my war - ld's meed; My life I wi - nna
Light - ed aff hi - s milk white steed, An gae his la - dy

I

Am F Am F Am F



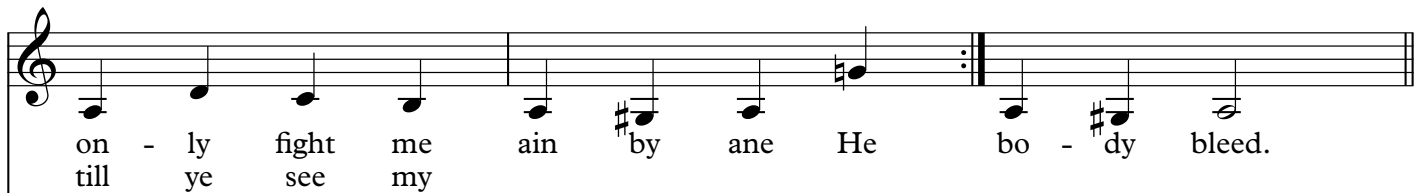
Am E7 Am F Am F6
yield him to the head, Say - in' see ye din - na change you - r cheer, Un -
nane; but if ye be men of your ma n head, Ye'll
the head, Say - in' see ye din - na change you - r cheer, Un -

Am E7 Am F Am F6



Am Dm

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



on - ly fight me ain by ane He bo - dy bleed.
till ye see my

Am Dm

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



J

Cm G7 Cm G7 Cm G7



He set his back un - to an aik, An' he set his feet a -

J

Cm G7 Cm G7 Cm G7



Cm G7 Fm Eb/G Ab Gm7

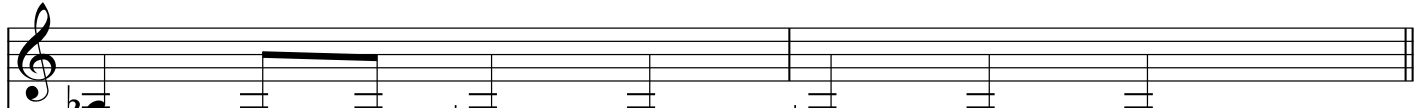


gai - nst a stane, An he ha - s fou - ght these fi - fteen me - n An

Cm G7 Fm Eb/G Ab Gm7



Fm Cm G7 Cm



killd the - m a' but bar - ley ane.

Fm Cm G7 Cm



K

Am F Am F Am F

When he gaed to his la - dy fair, I wat he kissd her___

K

Am F Am F Am F

ten - der - lie: "Thou art mine ain love, I___ have thee___ bought; Now

Am E7 Am F Am F

we shall walk the green wood free."

Am E7 Am F Am F

we shall walk the green wood free."

Am Dm E7(sus4) E7 Am

we shall walk the green wood free."

Am Dm E7(sus4) E7 Am

we shall walk the green wood free."

The Lady of Arngosk

Child 224

Music by Andrew Robson
Lyric Traditional

$\text{♩} = 164$ Verses 1&2

Pick-up phrase - solo vocal

A

Bm

/:

The High-land-men a' come down They've
hae put on her petti - coat Like -

 $\text{♩} = 164$

A

Bm

/:

co - me down al - most They've
wise her sil - ken gown The

stowen a - way the bo - nny lass The
High - land man he drew his sword

La - dy of Arn - gosk They said

fol - low me yes come said fol - low me yes come Oh

B Chorus

Lie lie la lie Lie lie lie They've

Bm/G Bm/G# D/A

stowen a - way the bon - ny lass the La - dy of Arn -

Bm/G Bm/G# D/A

F#/A# Em F#7 Bm

gosc the La - dy of Arn - gosc

F#/A# Em F#7 Bm

C Instrumental melody until letter D

Em Bm F#7 G(#11) F#7 Em

Em Bm F#7 G(#11) F#7 Em

C

Em Bm F#7 G(#11) F#7 Em

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is G major (one sharp). The time signature is 8/8. The piano part consists of a simple bass line. The vocal line has a melodic line with a slur over the first two measures and a fermata over the last two. The lyrics are not present in this system.

D

Verses 3

Musical score for the second system, featuring a vocal line and piano accompaniment. The key signature is G major. The time signature is 8/8. The piano part consists of a simple bass line. The vocal line has a melodic line with a slur over the first two measures and a fermata over the last two. The lyrics are "hind her back her hands(were) tied and".

Musical score for the third system, featuring a vocal line and piano accompaniment. The key signature is G major. The time signature is 6/8. The piano part consists of a simple bass line. The vocal line has a melodic line with a slur over the first two measures and a fermata over the last two. The lyrics are "then they set her on I".

Bm

winn - a gang wi you she said

'Nor an - y High - land loon

D.S. al Fine
A/C#

Bm

Nor an - y High - land loon oh

D.S. al Fine
A/C#

Child Owlet

Child 291

traditional lyrics
music by Andrew Robson

Rubato

A

F Pedal

La - dy Ers-kine sits in her cham-ber shes sew-ing at her sil-ken seam A

A

F Pedal

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

B

Ab Pedal

it fell ance u - pon a day she un - to him did say_ Ye must

A° Bbm C7 Fm

cock-old Lo - rd Ron-ald for his lands and for his ley O

C Bbm Gbmaj7 Cm7(b5) F7

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

Bbm Gbmaj7 Cm7(b5) F7

would I cock - old Lord Ron - ald and me that is his sis - ters son? She's

D

Ebm Ebm/D Ebm/D^b A^o A^o/Eb Bbm/F G^b6
 ta - ken out a li - ttle pen knife that lay be - low her

D
 Ebm Ebm/D Ebm/D^b A^o A^o/Eb Bbm/F G^b6

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G-flat major (three flats) with lyrics 'ta - ken out a li - ttle pen knife that lay be - low her'. The bottom staff is a piano accompaniment with a treble and bass clef. The piano part features a melody in the treble clef and a bass line in the bass clef. Chord symbols are placed above the vocal line and below the piano staff.

Db/A^b Ebm C^o A^o Bbm
 bed and put it be - low her green stay's co - rd whi - ch

Db/A^b Ebm C^o A^o Bbm

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics 'bed and put it be - low her green stay's co - rd whi - ch'. A triplet of eighth notes is marked with a '3' above it. The bottom staff is a piano accompaniment. Chord symbols are placed above the vocal line and below the piano staff.

C7(#5) Fm
 made her bo - dy bleed _____ Then

C7(#5) Fm

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics 'made her bo - dy bleed _____ Then'. A long note is held over the 'bleed' and 'Then' lyrics. The bottom staff is a piano accompaniment. Chord symbols are placed above the vocal line and below the piano staff.

E

F Pedal

in it came him Lord Ron - ald on hear - ing his La - dy's moan What

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. A dashed line above the piano part indicates a pedal point on the F note in the bass clef. The lyrics are: "in it came him Lord Ron - ald on hear - ing his La - dy's moan What".

E

F Pedal

blood is this my dear he says that sparks u - pon the fi - re stone 'ung

The second system continues the vocal line and piano accompaniment. The piano part continues with the F pedal point in the bass clef. The lyrics are: "blood is this my dear he says that sparks u - pon the fi - re stone 'ung".

A^b Pedal

Childe Ow - let your sis - ter's son is now gane frae my bower if I had -

The third system continues the vocal line and piano accompaniment. The piano part continues with the A-flat pedal point in the bass clef. The lyrics are: "Childe Ow - let your sis - ter's son is now gane frae my bower if I had -".

A^o B \flat m C⁷ Fm

na been a good wo-man I'd have been Childe Ow-let's Whore_____ Then

F

B \flat m G \flat maj7 Cm7(b5) F⁷

he has taen him Childe Ow - let and laid him in the pri - son strong and

F

B \flat m G \flat maj7 Cm7(b5) F⁷

B \flat m G \flat maj7 Cm7(b5) F⁷

all his men a coun - cil held how they woud work woud work him wrong Some

B \flat m G \flat maj7 Cm7(b5) F⁷

Ebm Ebm/D Ebm/Db A° A°/Eb Bbm/F Gb6 Db/Ab Ebm

said they woud Childe Ow - let hang Some said they woud him burn Some said they

Ebm Ebm/D Ebm/Db A° A°/Eb Bbm/F Gb6 Db/Ab Ebm

C° A° Bbm C7(#5) Fm

woud have Chi-ldes Ow - let be tween wild hors-es torn ere are

C° A° Bbm C7(#5) Fm

G

F Pedal

hor - ses in your sta - bles stand Oh they can run right spee - di - lie and

G F Pedal

we will to your sta - ble go and wile out four out four for me They

Ab Pedal

put a foal to il - ka foot and ane to il - ka hand and sent them

Ab Pedal

A° Bbm C7 Fm

down to Dar-ling mu - ir As fast as they coud gang There was

A° Bbm C7 Fm

Bbm \textbackslash Gbmaj7 Cm7(b5) F7

not a kow in Dar - ling muir Nor was there a piece o find, But

Bbm \textbackslash Gbmaj7 Cm7(b5) F7

drap - pit o Childe Ow - lets blude and pie - ces o, o of his skin T'was

Bbm \textbackslash Gbmaj7 Cm7(b5) F7

not a kow in Dar - ling muir Nor ae a piece o rash but drap - pit

Ebm Ebm/D Ebm/Db A° A°/Eb Bbm/F Gb6 Db/Ab Ebm

not a kow in Dar - ling muir Nor ae a piece o rash but drap - pit

C° A° Bbm C7(#5) Fm

o Childe Ow-let's blu-de and with pie-ces o his flesh

I F Open solo vamp (optional) - build gradually

I F Open solo vamp (optional) - build gradually

repeat for solos