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# Revisiting the early format of the big band: So you want to be a band leader?

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# Revisiting the early format of the big band.
## "So you want to be a band leader?"

by

Amanda L Jones

A Thesis Submitted in Partial Fulfilment of the

Requirements for the Award of

**Master of Arts (Creative Arts)**

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# USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.

# ABSTRACT

The aims of this research are to set up a large contemporary ensemble that plays varied repertoire in different performance contexts and may generate at the same time, a vehicle for my composition and arranging. Involved within the research are strategies to increase the musical and performance skills of the musicians, to break down barriers between the audience and performers, to look at ways to include / promote/ increase/ audience participation, to work with the community, and find opportunities for paid employment for big band situations. Aspects of New Orleans brass bands, the Duke Ellington's and Count Basie's Orchestra's will be investigated to determine if and how the concepts of their styles can be adapted to my own music to create something valid for today's situation in a city like Perth, Western Australia.

# DECLARATION

I certify that this thesis does not, to the best of my knowledge and belief:

(i)     incorporate without acknowledgement any material previously submitted for a degree or diploma in any institution of higher education;

(ii)    contain any material previously published or written by another person except where due reference is made in the text; or

(iii)   contain any defamatory material.

Signature_

Date   22.08.03

# ACKNOWLEDGMENTS

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# INTRODUCTION

> I have the fear of writing something and not being able to hear it right away. In fact, if the band hadn't always been there for me to try my pieces on, I doubt if I'd gotten nearly as much writing done as I have. The business of just being a composer, in my case, isn't easy. Look at the hundreds of good composers who come out of conservatories each year, write hundreds of symphonies and never hear them played. No, I prefer being sure my music will be played and will be heard, and the best insurance is having one's own band all the time to play it (*A Duke Ellington quotation from* Rattenbury, 1990, p. 22).

## THE BACKGROUND TO THIS STUDY

In my teenage years I was heavily involved in an Adelaide youth theatre group, "The Saturday Company", and this is where I discovered the saxophone. The playing of a musical instrument coincided with adolescence and my wish not to be noticed. Hence I thought that music would be very suitable as I could hide in the theatre pit. Little did I know that my musical life was not to be spent in orchestra pits and that, indeed, every time I walked on stage I was a performer.

I was first introduced to jazz and large jazz ensembles whilst studying classical music at the South Australian College of Arts and Education. The college "stage" or "big" band played post 1950s repertoire and performed concerts. Moving to Sydney, I was introduced to "dance" or "swing" band formations and played in clubs, dance halls, at corporate functions and the circus over a period of ten years. I was also a participant in many of the rehearsal big bands during that time.

> Just about every jazz musician has played in a big band at some point. And inevitably, they'll return, be it a Monday-night rehearsal gig at the corner tavern ... Something about the big band draws them in: the sound of the large ensemble, the challenge of the charts, the sense of community, the memories of the lab bands of their youth (Enright, 1997, p. 6).

Throughout the 1980s I played primarily alto and baritone saxophone, clarinet and flute and to a lesser degree, soprano and tenor saxophone. As well as playing with big bands, I was also involved in rock bands and in providing music for stage shows. In 1988 (through to 1992), I started working in the cabaret band, "Mic Conway's Whoppee Band", where I discovered that the job description was for a comic performer, not just a musician. I was required to perform as Tinkerbell, and sing "Blue Heaven" in character and with props. One positive aspect I noticed was

that after performing as Tinkerbell, I was less stressed for myself as a musician as I could not possibly do anything more embarrassing.

My six years of instrumental teaching in two primary schools (1993 - 1998) in Sydney have also greatly influenced this project. I had to devise many ways of teaching music to children without relying 100% on written music as I had been taught in the 1970s. An after-school band was set up in a parent's house where the young musicians were joined by the sixty-year-old next door neighbour playing snare drum and cymbal or vibraphone at rehearsals while a high school-aged friend played trombone. The program for the afternoon was eating afternoon tea, playing music followed by a multitude of outdoor games before their parents picked them up. The band existed, with changing personnel, for three years and performed regularly at street markets, malls and school shows.

I composed and arranged my first big band chart in 1994 and have continued to write for large ensembles since then. From 1996 to 1999, I spent sixteen months in New York City where I attended big band and improvising orchestras' performances and rehearsals. I attended the Broadcasting Music, Inc. (BMI) Jazz Composers Workshop that had a reading session for student big band charts once a month. I audited various styles of performance from the introvertedness of the Maria Schneider Orchestra versus the extrovert presentation of the Monday Night Big Band at Sweet Basil's (February 1996). Another influence on performance styles (but in a small group setting) was an alto saxophone-led quintet/sextet that played regularly in the East Village in 1998/99. The bandleader was very successful at making the audience feel part of the performance. His whole demeanor was friendly and inviting, encouraging people to clap the musicians or to stand up and dance. Often, Arnie would have vocalists, musicians or tap dancers as guests.

I was fortunate to work for, attend rehearsals, performances and have discussions with composer/bandleader, Lawrence 'Butch' Morris, for eight months over 1996/97. Morris has devised a system that he calls 'Conduction' that uses hand signals, a conductor's baton and gestures to guide ensemble improvisation. The musicians choose the notes but Morris controls the architecture. Conduction for Morris is "a means by which a conductor may (re)orchestrate, (re)arrange, and sculpt with notated and non-notated music" (Morris, 1995, p. 10). I also attended performances of the Walter Thompson Orchestra that also made use of hand signals. Their large ensemble improvisations were wedged between notated sections. The hand signals that Thompson used were akin to the signs that catchers make to pitchers in baseball games.

Although there is little well paid work in big bands for musicians and composers/arrangers in New York and Sydney (and no doubt elsewhere), musicians continue to be drawn to the large jazz ensemble. The problem a big band faces is that jazz is a minority compared to rock and pop music and in the current economic parameter, running a big band costs a lot of money. "So the arranger is driven by love, not money" (McDonough, 1996, p. 26). When asked "What do you think the future holds in store for the big bands" Ellington answered "Transportation costs and high salaries make them impossible from the business point of view" (Ellington, 1973, p. 471).

This thesis is an investigation of opportunities for performance of the large jazz ensemble and suggests that jazz musicians can be dynamic contributors to the society, given a flexibility to respond to various community needs in a small city like Perth, Western Australia.

My aims to make the band more employable are based on beliefs that:

• When musicians come on stage, they are also performers.

• Jazz music does not have to be played to a jazz audience.

• The band should have the capacity to improvise tunes on the spot.

• Big bands can be presented in other ways than in the concert hall.

• Big bands can be part of the community, wherein the band goes to the community rather than the audiences come to the band.

• Big bands should be as much fun to watch and listen to, as they are to play in.

Questions

• What was the size and instrumentation of early big bands?

• Why did they enlarge?

• Can a big band memorize charts?

• Can a big band make up charts on the spot during a gig?

• Is the audience allowed to dance?

• How do you get an audience?

• Can jazz music relate to a younger audience by inserting in signposts to guide them?

- Can a band put shows together for different communities/audiences?

- Can a band get involved in other art forms?

## PRACTICAL PROJECT

The bands involved in this project are the improvising orchestras Ensembleu #1 & #2 and a thirteen piece big band, NoiseXchange, playing original compositions and arrangements. NoiseXchange and Ensembleu comprise of musicians primarily drawn from the Western Australian Academy of Performing Arts (WAAPA@ECU) Jazz course majoring in performing or arranging and composition. The thesis both records the experiences of these ensembles while revisiting specific periods in the development of jazz to address the beliefs and questions stated above.

### NOISEXCHANGE

NoiseXchange is a thirteen piece ensemble consisting of a combination of brass and saxophones with a three piece rhythm set of guitar, bass and drums. The band plays a combination of original compositions, primarily by Amanda Jones, and head arrangements. Fortunately I was at a university and people gave up their free time to contribute to the band. In 2000, the Jazz course's Big Band extended their rehearsal time to play my compositions. This band had one performance that was a heat of the National Campus Band competition 2000. It was not until February 2001 that the new large ensemble, NoiseXchange, first rehearsed and performed. NoiseXchange comprised of WAAPA jazz undergraduates and alumni. The band rehearsed for two hours a week in 2001, except during exam periods and the summer holidays, as many of the musicians lived interstate and returned home when the semester ended. In 2002, the band rehearsed one and a half hours with no break. In the latter part of 2002, NoiseXchange withdrew from certain projects as they interfered with the player's recitals and examinations and my commitment to this thesis.

My aim was to play for non-jazz audiences such as illustrated by this quotation,

> How many jazz fans have had the experience of a friend or colleague claiming not to like jazz, then spinning some jazz (without labeling it as such) and saying, "I like that." And upon learning that music heard was jazz, then exclaiming "That's jazz? Oh, I like that. I didn't know that was jazz (Jenkins, 1999, p. 355).

NoiseXchange performed a total of twenty three performances in non-jazz venues between 2000 and 2002.

## ENSEMBLEU

Ensembleu is the name of two improvising orchestras, with minor overlapping of personnel, which ran concurrently in 2000 and 2001. Ensembleu #1 began in September 2000 and Ensembleu #2 began in March 2001. Both Ensembleu's were improvising orchestras with membership open to any interested instrumentalists/vocalists. Ensembleu #1 and #2 did not exist in 2002, as NoiseXchange became my priority.

Ensembleu #1 played improvised music using various parameters where the conductor is the architect of the music. Ensembleu used Morris' vocabulary of gestures 'Conduction', as a particular focus for the improvising ensemble as well as techniques from other performing arts disciplines. The ensemble was directed by use of gestures and vocal cues to create pieces ranging from soundscapes to jazz orientated tunes. Ensembleu #1 has collaborated with interactive art and video projects and dancers. The number of musicians in Ensembleu ranged from five to eight players.

Ensembleu #2 attracted younger and less experienced musicians and, consequently, acquisition of basic music skills was the focus of the exercise. The training program included playing with time signatures and cross rhythms, pitch games, conduction and drama games. Aims were to make the musicians more aware of their bodies, to speed up reaction time, to energise the ensemble, to promote trust in each other, to increase listening skills and non-verbal communication and to create instantaneous improvised music.

Ensembleu #1 and #2 involved a total of eighteen musicians of which eight played in NoiseXchange. Some of the ideas used in Ensembleu were transferred to NoiseXchange. For example, the arrangement of Duke Ellington's "It Don't mean a Thing" incorporated conduction.

## CHAPTER ONE

Musical practices and concepts of New Orleans in the 1880s to the early 1900s are investigated to determine if those traditions may have potential relevance to the situation in Perth some hundred years or later. New Orleans' music was an integral part of community life and the climate suited many outdoor performances from parades, to picnics and outdoor advertising. With a similar climate and current day

acknowledgement of the necessity to develop greater local community affiliations, perhaps these practices can be adapted to enhance jazz as a popular idiom today.

## CHAPTER TWO

This chapter focuses on the different functions of the Duke Ellington Orchestra in a variety of contexts where they share the stage with a myriad of performers. I research the years at the Cotton Club, examining show times, the performance presentation of the band and the wide range of musical colours that Ellington had the opportunity to incorporate in his writing. Duke Ellington and his Orchestra are discussed in regard to changes occurring in the swing era of 1935 to 1946. Once again, the primary concern is to test the viability of these aspects of Ellington's experience within the contemporary conditions of Perth.

## CHAPTER THREE

While concentrating on the 'head' arrangements and 'riff' style of the Count Basie Orchestra, the venues of the Reno Club (Kansas City) and the Famous Door (New York) are investigated in regard to repertoire, instrumentation and adapting a big band to a small venue. Observations were adopted for experimentation with NoiseXchange.

# CHAPTER ONE

## New Orleans

### PART ONE

New Orleans "brass bands have retained a multifunctional significance and are an important component of community-based events and traditional celebrations" (Smith, 1990, p. 5).

The people who live in Perth, Western Australia, have the opportunity to enjoy "an informal, relaxed, outdoor lifestyle" (Glass & Scott, 1999, p. 4) which is due largely to the city's Mediterranean climate. There is an abundance of local parks and festivals as well as numerous sidewalk cafes. "Every locality, no matter how small or insignificant, is endowed with communal land devoted to the recreation of the people who visit or live in the area" (Living in Perth, n.d., p. 11). Whilst there is a great interest in sport, there is also a healthy interest in the arts and many local councils sponsor free public entertainment and festivals.

It is in this context of the facilities and climate conductive to outdoor performances and events that I concentrate on the musical practices of brass bands in New Orleans from 1830s to the early 1900s. In relationship to bands for dancing, I investigate string bands, dance orchestras and brass bands. This summary of New Orleans will present models of performance that can aid NoiseXchange to fulfil different functions and create something valid for performances in Perth, Western Australia.

### Initial History of Creole Bands

New Orleans, settled in 1718, is situated between the Mississippi River and Lake Pontchartrain. It has a unique history of being both a French and a Spanish colony before the United States bought New Orleans in the Louisiana Purchase of 1803. The city is important for its port that is situated near the mouth of the Mississippi, the river that provided the main trading route north. This was a very good reason why the United States sought to get control of New Orleans.

The second French governor of New Orleans (1743 -1753), Marquis de Vandreuil, brought musicians with him to recreate the French social life in New Orleans. These musicians played at "fashionable dances, masquerade balls, State dinners and lavish parties, all done in the approved French aristocratic manner and with the prescribed etiquette" (Collins, 1996, p. 55). Music was also pertinent to "the

Latin Catholic custom of holding a series of balls, banquets, and parades in the weeks leading up to Lent" (Lichtenstein, 1993, p. 16). Throughout De Vandreuil's ten year rule, the idea of music at social occasions permeated New Orleans' society.

De Vandeuil's musicians' income would have been supplemented by teaching. As music was perceived as a skill rather than an art, the students of these musicians would not be the whites or the slaves but the "Free People of Colour". The "Free People of Colour" were either the offspring from slaves and free people (known as Creoles), or slaves who had been freed. The definition of Creole is; "a new race of people indigenous to the region but of mixed racial descent" (Collins, 1996, p. 44). In Louisiana, this term relates to people who have a combined American Indian or African, with Spanish or French ancestry. Having a darker skin did not hinder their acceptance at various social occasions.

The first generation of Creole musicians played all styles of music rather than specialising in one. New Orleans followed French fashion where dancing as a pastime had become very popular. The repertoire consisted of "Allemandes, Courentes, Gavottes, Gigues, Minuets, Sarabandes and various other styles of dance movements" (Collins, 1996, p. 56). Most of these ensembles were string bands utilising the smaller instruments of the string family. If there was sufficient space on the stage, the larger instruments such as the bass fiddle, cello or piano were also used. Drums and banjos were not used with these string bands (Ibid, p. 93).

In 1762 France gave Louisiana, and therefore New Orleans, to Spain, as a result of the "French and Indian War". The population of New Orleans did not want to be a colony of Spain and rebelled. The Spanish returned with thousands of soldiers and eventually the "inhabitants of New Orleans enjoyed peace and a growing prosperity under Spanish law" (New Orleans, 1994) for thirty-eight years.

The Creole musicians provided music at social gatherings of the Spanish colonists. In 1791, there was a large influx of wealthy Spanish refugees, who would have provided more employment for the Creole musicians. The New Orleans musicians performed and adapted their music for the Spanish but music practices set up by the French, such as concerts, opera and balls, continued to exist. Collins suggests this "is the period in which the Latin beat or 'Spanish Tinge' entered into New Orleans music" (Collins, 1996, p. 61).

When the Spanish returned New Orleans to the French in 1800, there were several grand affairs put on both by the French and Spanish to officially celebrate the

occasion. The balls started at 8.00pm with the serving of supper. A concert followed succeeded by several hours of dancing. Another supper was served at 3.00 am followed by more dancing with the whole event ending twelve hours after it started (Collins, 1996, p. 62). The repertoire was Waltzes, Gallopes, Minuets, Quadrilles, Gavottes, Reels and Mazurkas and "for the Spanish there were Boleros and Fandangos" (Ibid).

In 1803, the Creoles, well-educated and skilled, artisans of the city, suddenly found themselves deprived of voting and education rights, as well as forbidden to hold any government positions. After eighty-five years of European rule, the United States took acquisition of Louisiana. By 1808 the Creoles had to carry identification proving they were free, and if none were forth coming, they could be sold into slavery. Americans began to flood into New Orleans. The white Creoles assimilated with white French society and tended to remain in the downtown area along with the darker skinned Creoles. The Americans moved uptown and began building the business district. While continuing to supply music to the white population of New Orleans, the Creoles were now not allowed to be part of the audience.

The Creoles retreated within their own cultural environment and began to form their own schools and social clubs and built meeting halls, which often doubled as dance halls (Collins, 1996, p. 66). These clubs gave their members social and economic support. These local social organisations were known as "Social Aid and Pleasure" societies (Ibid, p. 117). Social clubs were in existence before and were formed around the members' "trade or profession, their nationality, language or immigrant status" (Ibid).

As superior brass instruments became available in the 1820s and 1830s, New Orleans' stringed instrument musicians began to play brass instruments or double in brass (Collins, 1996, p. 110). "Playing music outdoors required a volume of sound beyond its [the string bands] capability" (Ibid, p. 121) and therefore the "brass band became as indispensable to the enthusiastic dancing population of New Orleans as the string bands had been in earlier times" (Ibid). The string band was not entirely replaced and "both types of bands co-existed peacefully in the city" (Ibid).

Brass bands not only played for outdoor dancing but indoors as well. While most of the halls were equipped to fit a string band, only the biggest dance halls could accommodate brass bands. Hope's Hall was the largest of these halls and the stage was specifically designed for large brass bands. The bands' performance area was "a cross between a platform, a balcony and a stage" (Collins, 1996, p. 105).

Again many clubs used dances as fundraisers and the brass band would parade around the neighbourhood to advertise the evening's entertainment. At some dance halls they were able to play on the balcony to advertise the dance. The Crescent Skating Rink building had an "outdoor balcony for the band to serenade the quiet, garden filled neighborhood before the dancing began" (Charters, 1958, p. 2).

## Funerals

The practice of marching for funerals in New Orleans was first recorded in 1819 and the 1830s newspapers report that it was a common event. Numerous bands would play as it was common to belong to several social clubs and a band at the funeral would represent each club.

> the crowd moves sedately and solemnly as the funeral dirges are played. As soon as the band switches to lively jazz marching tunes, the group following them pick up their marching tempo - strutting, shuffling and prancing in perfect time to the music, sometimes playing their own makeshift instruments (Clayton & Gammond, 1986, pp. 213 & 216).

## Social-Aid and Pleasure Clubs

Brass Bands performed "in various ceremonial functions connected with social clubs" (Schafer, 1977, p. 26). They included playing at officer elections and annual marching excursions. The president of the social-aid and pleasure club was the grand marshall for the parade. He would lead the parade in all his finery but had "nothing to do with setting tempos or conducting the band" (Ibid, p. 53). Following the grand marshall would be the band in loose formation, then the club members and finally the second liners.

The second liners followed all the big parades around New Orleans. They would "make their own parade with broomsticks, kerchiefs, tin pans, any old damn' thing" (Bechet, 1978, p. 62). When Sidney Bechet was a young boy, he "used to get in on a lot of those second lines, singing, dancing, hollering" (Ibid). Sometimes the followers of one band would get into fights with fans of another band. Joining the second liners was the beginning of Louis Armstrong's (cornet, trumpet, vocal) interest in music. When he was around five years of age, he would join a second line and listen "carefully to the different instruments, noticing the things they played and how they played them" (Armstrong, 1954, p. 24). In other words, joining the second liners was the beginning of Armstrong's musical education.

Schafer claims that the "climate made outdoor events possible almost every day of the year" (Schafer, 1977, p. 10) and by "1838 the Daily Picayune remarked

that the city's love of brass bands amounted to a 'real mania'" (Joyce, 1986, p. 342). Brass bands played at funerals, parades, picnics, dancing, carnivals, athletic contests, church functions, barbecues, circuses, boat excursions, and at political rallies. Unfortunately due to deprivation of rights and continual harassment, due to racial persecution after the USA takeover, the Creole population halved in the ten years between 1830 and 1840 (Collins, 1996, p. 51).

## Picnics

Brass bands often paraded through town on the way to picnic grounds. These picnics were often fundraising events for Social Aid and Pleasure society's or sports associations. Reported "in the New Orleans *Picayune*, August 15, 1881: 'The Pickwick Base Ball Club gave the pic-nic (sic), which was attended by nearly two thousand persons'" (Schafer, 1977, p. 26). No "picnic would be considered a success without dancing" (Collins, 1996, p. 118). The band provided dance music but there is no information if a dance floor was provided or if the band changed location around the park. Music and refreshments were available for a donation.

## Creole and African American Band History

The Union captured New Orleans' in the second year of the Civil War (1861 - 1865) which exposed the musicians to military bands. Military bands visited or were stationed in New Orleans. The standard Civil War band comprised of "four comets, three altos, three baritones, three basses (horns not saxes), three snare drums and a bass drum" (Clayton & Gammond, 1986, p. 174), therefore seventeen players. In 1864, the military band led by the famous bandleader Patrick S. Gilmore gave a concert in New Orleans with 500 musicians (Joyce, 1986, p. 343). This band was made up of brass, woodwind and percussion instruments and, along with Sousa, influenced bands to adopt woodwind in the latter part of the nineteenth century.

Ramsey observes that in the country surrounding New Orleans, African Americans started playing in brass bands after Emancipation (1863) or after surrender (1865). These bands were connected to plantations or belonging to the local parish. The repertoire these bands played included "spirituals and reels, ballads, and blues" (Ramsey, 1955, p. 3). Also at the end of the civil war in 1865, a mass movement of people, particularly now freed slaves, moved into New Orleans or migrated North. There was social dishevelment in the Southern States and these former slave states were still determined not to give the freedmen equal rights. In 1863, Congress passed a bill that gave all men voting rights, but by the end of 1865 "the former slave states were [still] determined to deny freed-men the rights of free citizens" (Wilder, Ludlum & Brown, 1970, p. 412). People of colour found it very

difficult to own property, get employment or, acquire an education. Congress stepped in and oversaw the reconstruction policy. Northern Union soldiers were stationed in New Orleans from 1862 until 1877, when all southern states were admitted into the Union. The last soldiers were withdrawn from the southern states at this time.

As part of the reconstruction policy, several meeting halls were built in uptown New Orleans for the freed African Americans' educational and social recreational needs (Collins, 1996, p. 146). Black Reconstruction governor, P.B.S. PinchBack, also instigated numerous benevolent societies (Joyce, McPeek, Kmen, Baron, & Robinson, 1998, p. 343). At the turn of the century, historian Claude Jacobs estimates that "four-fifths of the local (black) population belonged to benevolent societies ... more than any other types of voluntary associations except churches" (Smith, 1990, p.7). Many "of the younger men in the uptown neighborhoods bought the best instruments they could afford and studied with the downtown Creoles" (Charters, 1958, p. 3).

In the late 1800s, the Creoles would have been performing in "dance orchestras, string trios and brass bands of the downtown district. Often they played in the homes of the rich American families across Canal Street" (Charters, 1958, p. 2). The dance repertoire included the "two step, the slow two-step- (sic) the 'slow drag,' the ragtime one step, and, finally the foxtrot" (Ibid, p. 18). The instrumentation of the dance orchestras, also known as Tin Bands, was two violins, two cornets, one trombone, bass fiddle, clarinet and drums. In the same manner as the brass bands, the array of instruments used "could be changed, augmented or decreased as the occasion demanded" (Collins, 1996, p. 246). Drums were added in the late 1890s. A technical invention in either 1894 or 1895 by Creole musician, Dee Dee Chandler, was

> a crude wooden pedal for a bass drum so that he might play it with his foot while playing a trap drum with sticks in his hands. His invention proved to be a sensation and was widely imitated (Tirro, 1998, p. 119).

Collins (1996) suggests that the dance orchestras became popular because they were cheaper to hire, louder than string bands, took up less room than brass bands and were able to play in dance halls with small stages. He also suggests that this type of band "in the due course of its development, would eventually become known as a Jazz Band" (Collins, 1996, p. 171). Eventually the strings were dropped from the instrumentation and so three horns and three rhythm section players were left.

New Orleans brass band instrumentation in the 1880s was smaller compared with the rest of America (Charters, 1983, p. 2). Most groups stayed between eight and twelve pieces and enlarged that number whenever there was a need. From Charters' information we find that the average instrumentation was one clarinet, two cornets, two trombones, one alto horn and one baritone horn, bass drum, snare drum. Charters suggests that the small size of the bands in New Orleans was because musicians were in such high demand by the numerous social clubs. The repertoire from 1885 to 1899 included marches, dance music and dirges (Ibid). Zutty Singleton states that there were so many bands in New Orleans that most of the musicians had day jobs. "They were bricklayers and carpenters and cigar makers and plasterers...They *had* to work at other trades 'cause there were so many musicians, so many bands. It was just about the most musical town in the country" (Shapiro & Hentoff, 1966, p. 17).

The Excelsior Brass Band (1885-1931) was a band of Creole musicians and contained 10 to 12 pieces. The Onward brass band (1889 -1925) was about the same size but would enlarge if required. During the Mardi Gras season the "light-skinned musicians from the Onward and the Excelsior [brass bands] played night parades with all of the white brass bands" (Charters, 1958, p. 2a). In the late 1880s, the resort/amusement area called West End (north of the city, on Lake Pontchartrain) was opened to People of Colour and was a platform for band music through the summer months. "The Onward Brass Band was hired to play concerts in the band shell on Sunday afternoons and Wednesday evenings" (Ibid p. 15). The band was enlarged to thirty for these concerts and in 1889 "a recruiting officer came up on the stand and enlisted most of the band for the Spanish-American War" (Ibid, p. 12).

In 1894 the enactment of legislative code No. 111, a restrictive racial segregation code, included the Creoles among those to be segregated. "The proud, volatile Creoles found themselves forced into the uptown neighborhoods" (Charters, 1958, p. 3). The Creole musicians prided themselves on their soft, delicate tone whereas the Uptown musicians reacted by playing as loudly as possible (Tirro, 1998, p. 117). The African Americans influenced the succeeding generation of Creole musicians.

> By the end of the nineteenth century, the cultural control of the *ancien regime* was waning, evident in the decline of the Creole *patois* in the household and the refusal of such Creoles such as Ferdinand Joseph LaMothe, Freddie Keppard, and Sidney Bechet to study music in the traditional way, which was formally as written (Raeburn, 2000, p. C2).

Schafer reports that "around the turn of the century, there were more musicians who learned head arrangements by listening to the band and memorizing" (Schafer, 1977, p. 3).

Collins suggests that the social "activity of both the Creoles and the colored uptown residents centered around balls during winter and picnics in the summer months" (Collins, 1996, p. 166). Brass bands also supplied music for concerts in parks. These were "given from the band stand, located in the center of the park. Numerous settees [were] scattered about the stand and throughout the grounds underneath the trees, for the comfort of visitors" (Schafer, 1977, p. 26).

> Beginning about 1900 such concerts were increasingly popular. This bought brass bands squarely into the mainstream of popular music, removing them from a specialized category of concert or holiday/ceremonial music (Schafer, 1977, p. 19).

In 1906, T.P Brooke offered a Sunday evening programme at the Brooke Winter Garden of "current Broadway musicals and fashionable sentimental music" and ragtime. From 1900 to 1906 the band presented many concerts in New Orleans and on tour across United States. Bands often played concerts in parks whilst alternating sets "with moving pictures" (Schafer, 1977, p. 19). In 1911 a local New Orleans band, G.B. Mars concert band, performed primarily "Tin Pan Alley versions of ragtime" (Ibid) at New Orleans' City Park.

It was still possible to hear traditional Creole brass band music in the late 1950s.

> The local brass bands of New Orleans were able to retain the ancient music traditions of the city considerably longer than the dance bands because they continued to receive support from the neighborhood societies and were not subjected to exploitive commercial pressures (Collins, 1996, p. 130).

There has been a resurgence of interest in brass bands during the 1970s and 1980s with bands such as the Dirty Dozen Brass Band and the Rebirth Brass Band. "The music continues to evolve in response to changes in popular music and community and audience context" (Smith, 1990, p. 5).

# CHAPTER ONE
## PART TWO

Researching New Orleans has opened up numerous opportunities in employment and new roles that NoiseXchange can fulfil in the Perth environment. Parades, playing in parks, popularity of dancing, and relating these activities to community are the main themes that have come out of the research.

**What does community mean to NoiseXchange?**

Community refers to "a body of persons in the same locality" as well as "a body of people leading a common life" (Chambers 20th Century Dictionary, 1983, p. 255). Edith Cowan University, Mount Lawley Campus, is my immediate community. One aim on this campus was to promote live jazz and improvised music by providing musicians for established and new events on campus. The campus community also provided a testing ground for experiments in performance with NoiseXchange and Ensembleu.

Edith Cowan University (ECU), Mount Lawley Campus, was a provider of teacher education in Western Australia and evolved into being "the second largest university in Western Australia" (ECU Undergraduate Handbook, 2000, p. 5). International students make up nearly 10 per cent of the student body and there are three metropolitan campuses and one regional campus. In 2002 there were 6,996 students that attended the Mount Lawley campus (2002 Pocket Statistics) and accommodation on campus for 166 students is available for overseas, interstate and country WA students.

The Western Australian Performing Arts Academy (WAAPA@ECU) is situated at this campus and offers art, music, dance, theatre and other arts related courses with an enrolment of 1,175 students. The majority of the other ECU students study in communication, education, and Information Technology courses. There is a feeling of two schools on the on campus. As both of these communities have separate cafeterias they do not have many opportunities to engage socially with one another. The Tavern situated on the ECU side of campus, and the student village are probably the only places this happens.

> Edith Cowan University is not considered a 'social' university, unlike the three other major Western Australian universities; UWA, Murdoch and particularly Curtin, which are considered to be socially active (Ghandour, Hine, Morrissey, & Willott, 2001).

While WAAPA@ECU produce a multitude of productions each year on their side of campus, I decided to put on performances elsewhere on campus. I presented jazz and improvised music, fortnightly in the Tavern, from the latter part of 2000 through to April 2002. While neither NoiseXchange nor Ensembleu performed at these sessions, the aim was to publicise music to non-jazz afficiadoes and in doing so advertise other jazz affiliated events around Perth, including those of NoiseXchange.

In 2001 the audience regularly numbered between 65 - 85 people in a twelve to one o'clock timeslot. There is no set lunchtime for ECU students and each year the time of the performances changed. Rock was presented on a different day and had smaller audiences than the jazz due to the selection of timeslot and bands cancelling. Quite frequently the bar would take more revenue from the jazz lunchtime concert than all other days of the working week. The repertoire or personnel in the bands was not dictated to. The pay for the musicians was a food voucher and free soft drinks. With the change of legislation regarding student guilds, playing in campus taverns could become more financially rewarding in the future.

Research on the Tavern by ECU marketing students gave their recommendations to improve advertising.

> Advertising material needs to be given life and communicate a higher image to the students. Not only is the issue for more advertising, but also for more clearly visible advertising, such as attention grabbing fliers, advertising around campus (on toilet doors, ATMs, Cafe notice boards, stairways, particularly backs and fronts of doors and campus entranceways) (Ghandour, Hine, Morrissey, Willott, 2001).

Previously the bar staff and myself had organised publicity with no funds except our own. We used handbills, word of mouth and 'A' frames. I attempted to put performances on at the same time each week thereby cutting down on the need for publicity.

NoiseXchange did not perform during these sessions, as there were class timetable clashes but I did use the performances to advertise upcoming NoiseXchange events. NoiseXchange also performed in the Tavern four times: two heats for the National Campus Bands Competition, at the end of year guild bash and fourthly, a party organised by myself. NoiseXchange also performed for the student guild at four student orientation events over the three ECU metropolitan campuses.

Not only is there a division between WAAPA and ECU but within WAAPA itself. Many of the courses have a heavy time demand on the students and therefore each course often stays within their own group even when out of class. NoiseXchange performed for the WAAPA@ECU community in the Jazz Studio, the amphitheater, the School of Visual Arts, and at fundraisers for dance students and for the Friends of the Academy.

The Friends of the Academy is made up of interested arts supporters from the outside community and is an active non-profit organisation who operate a number of services to help WAAPA@ECU students. They conduct numerous fundraising activities in which the jazz students rarely participate due to their lack of knowledge about the role of this society. Some of these performances have included students from up to seven different performance and production departments from WAAPA@ECU but with no jazz student involvement.

In 2001 I asked one of the jazz department's first year student ensembles to perform, as I had heard them playing as part of their jazz assessment. Playing in the benefit enabled the band to perform to a wider audience. Musicians from the jazz course also stayed to watch other department's performances and meet technical crew. NoiseXchange performed in 2002 and used the performance as a first showing of a forty-minute set of newly arranged and memorised music. NoiseXchange also participated in a vaudeville style performance at the Hyde Park Hotel for the dance department, where NoiseXchange was responded to as a dance band.

In 2000 the School of Visual Arts held regular exhibitions at the on-campus S.E.A. gallery. These openings were generally at 5.00 p m on a Friday and jazz duos and trios were supplied for these events. This led to jazz bands being asked to perform at the end of year exhibition opening party, which attracted up to 500 audience members, in December 2000 and 2001. NoiseXchange were never available to play at these gigs as the event is at the very end of university semester and band members had already left for their homes interstate.

As a result of supplying musicians for S.E.A. gallery openings, I was asked to find a group of musicians that the art students could draw while the musicians were playing. The improvising orchestra, Ensembleu, played for a class and then was asked to collaborate and supply a sound track to videos made by art students. This involved musicians attending drawing classes and playing to images projected on to a wall, and eventually going to a sound studio on campus and recording music. The project included art, jazz, dance and sound students. Having musicians around the

art department influenced a drawing teacher to send their class to draw the band at the lunchtime Jazz concert featuring NoiseXchange (March 14, 2001, Jazz Studio).

Ensembleu also played for visiting-artists exhibitions and the end of year students painting exhibition. These were not public performances but painters discussed their work with the musicians. The aim was for the musicians to open their minds through outside stimuli. The art department projects covered semester two 2000, and semester one 2001, and approximately fifteen musicians participated.

Ensembleu improvising musicians were also involved in dance projects. Musicians attended workshops with first year dancers, dance improvisation classes, were involved in a Masters dance project led by Jo Pollitt, worked v  ι visiting NY improvisation dancer, Jennifer Monson (2000), and participated in a research project led by Jo Pollitt and myself.

## Parading

Using New Orleans' marching bands as a model, NoiseXchange marched in six performances out of the thirteen on ECU campuses. Three parades were used to advertise the performance, three parades were used to facilitate getting on and off stage, and four of the parades could be identified as adding to the spectacle of the event. A conclusion reached concerning outdoor parades used for advertising is that a person should accompany them either with a sandwich board, handing out pamphlets or being a spruiker. The audience doesn't know to follow the musicians, and the musicians all have something in their mouths, so a non-player would be good to fill such roles.

The marching order for a New Orleans band around 1920 consisted of two trombones and bass in the front row followed by clarinet, alto and tenor saxophone and three trumpets in front of the last line of percussion consisting of bass and snare drums. The Eureka Band often marched with the trumpets behind the drums, to put the rhythm in the middle and steady the band's beat (Schafer, 1977, p. 52). Another variation places the trumpets out front so that the audience hears the melody first instead of the accompanying oom-pahs of the trombones. Graeme Lyall (renowned Australian arranger/composer and saxophonist) recalls this formation being used by the Drum and Bugle Corp of the US Marines while performing in a parade in Melbourne (personal communication, February 16, 2001).

Every time that NoiseXchange paraded on ECU campus, the band paraded in a single uneven file, with the melodic person first in line. Instrumentation changed

Figure 1    NoiseXchange parading in a single file.
            ECU Mount Lawley.
            June 3, 2002.
            Photo by Chris Murdock



Figure 2    NoiseXchange performing with dancers.
            WAAPA@ECU amphitheatre.
            June 3, 2002.
            Photo by Chris Murdock

from gig to gig but primarily consisted of three trumpets, one to two trombones, and three saxophones with the baritone saxophone playing the role of the bass. This latter decision was due to the tuba player not having a harness. The percussion section was occasionally a tambourine player. The remaining rhythm section players of drum kit and stringed bass were placed on stage and joined in the music when they heard the marching band. There are plans to get a snare and bass drum with harnesses.

Parading was also used at gigs not connected with ECU. Single file parading was successful in getting the band to the stage through an audience of four hundred at the Finals of the Band wif (sic) the Loudest Fans Competition 2002, Leederville Hotel. Single file was safer protection of the brass/sax player's embouchure and teeth. Marching to aid the spectacle of the event was used when NoiseXchange was a guest at the International Association of Jazz Educators (IAJE) schools big band concert, taking place in an indoor venue with two aisles. The band split in two and paraded down the aisles and around the stage.

**Outside ECU**

While continuing to perform on the ECU campus, I investigated performance possibilities for local councils, parks, schools, indoor venues, festival events, and community groups within a two kilometre radius around the Mt Lawley campus. Community newspapers were scrutinised for established events.

Local Councils are established to support and represent the local community. Part of their service is to run community based events that introduce new cultural activity or support existing cultural activity (Cultural Development Seeding Grants, 2002, http://www.vincent.wa.gov.au/eservice/navigation.jsp). The three councils I concentrated on were the City of Perth, Town of Vincent and City of Stirling councils. ECU Mount Lawley lies within the City of Stirling boundary. Each of these councils offers free or cheap events in local parks. While not listing them all here, they include community fairs and street parties, children's concerts, multicultural family festivals and swing and jazz festivals as well as Australia day celebrations and family days. Having developed ideas on the ECU campus, the aim is to design performances specifically for individual events. Whilst not being involved in any of these projects in 2001 or 2002, NoiseXchange was asked to participate in the next local council organised Subiaco outdoor concert series that we later turned down due to personnel commitments.

As well as providing activities, various councils provide cultural development grants from between $500 and $3,000. Individuals or groups can make applications once a year and once successful, NoiseXchange would have to find an incorporated body to manage the funds. If unsuccessful it is still possible to hire certain parks at a low fee for community events.

One such park, in the Town of Vincent, is Hyde Park and contains three playgrounds including a water playground, barbecues, two lakes and a powered stage. The community hire fee of Hyde Park in 2001 was $20 per hour with maximum charge for the day of $90. If the council deemed my activity light commercial use then the cost rises to $231 for the first two hours (per hour) with a maximum charge of $762.00 for the day. A bond of $500 is required and if I require power it will cost $10.

> Upon acceptance of hiring, the hirer undertakes to hold the Town of Vincent indemnified against all claims which may be made against them for damages or otherwise, in respect of any loss, damage, death or injury caused by or arising out of the hiring of the venue, the property of the Town of Vincent during all periods when such a venue is on hire to the hirer (Town of Vincent. Local Law, 2002).

Public liability with personal insurance will cost me between $600 and $1,000 per year. The insurance will not cover me if I am a street performer, have any direct audience involvement or play in rock concerts, nightclubs or discos. Some community groups have cancelled events. "Traditional street parties may be a thing of the past in the City of Stirling because of public liability insurance" (Street party hits insurance crisis, 2002, p. 11). The council had given the residents permission to close their street but stated the group would have to organise their own insurance.

However there is another organisation that helps people organise street parties. The Streets Alive project, funded by the Lotteries commission, is a community building initiative that is now two years old. "It encourages neighbours to meet once a year in a low-key, low fuss street gathering" (Fisher, 2002, p. 4). The first street party in spring is usually a bigger affair than most. The three hour party took place in Maylands in the City of Stirling and activities included a free sausage sizzle, live music, skateboards, balloons, street soccer and cricket, relays and tugs of war (Fisher, 2002, p. 4).

I also identified pre schools, kindergartens, primary and high schools in the area to see how NoiseXchange could relate to them. After visiting the ECU Mt Lawley Child Care Centre I was offered an opportunity to take a six week series of

music classes and the brass band visit on the last day. Unfortunately due to previous injuries, sustained teaching with children under four years of age is not suitable for me to undertake.

I did get involved in the local high school by attending workshops at the school, and inviting the band to perform at one of the Civic Hotel gigs. These gigs came about by my search of venues within the two kilometre radius of ECU that were suitable for adults, young adults and children. Through the New Orleans' research certain points emerged in relation to young people: (1) brass bands influencing potential players; (2) children imitate more experienced players; and (3) spectators made their own makeshift instruments. Together with these observations, my experience of teaching woodwind in primary schools and directing a children's busking band in Sydney (age group being seven to twelve years of age), I arrived at the following conclusions.

1. Not all children can sit still
2. Children want to have fun
3. Less talking and more doing
4. Instead of asking a child to practice their instrument, arrange a performance
5. There are not enough venues for children and adults to go to listen to jazz that cater to both audiences.

The Rock Garden venue at the Civic Hotel was chosen as

1. It had an outdoor area that was cordoned off so if children went out there they would be safe;
2. There was not the stink of alcohol
3. It could be non-smoking as there were other places to smoke in the hotel
4. It had some basic lighting equipment
5. It would only cost me money if I did not have 60 or more punters.

As a test case two performances were organised for the 12th and 26th of May from 1.00pm to 4.00pm. Sunday was chosen, as it would not interfere with children's and young adults' sports activities, which are usually programmed for Saturdays. The aims were

1. *for the venue to present a bright atmosphere.*

Helium balloons, balloons and streamers, provided this.

2. *that children would have various forms of entertainment.*

A child carer was provided and a kid's corner was set up. Activities included were a toy box, balls, bubbles, modeling balloons, and an opportunity to make their own percussion instrument (shaker).

3. *NoiseXchange would endeavour to include the audience in the performance.*

This was achieved by pre-making shakers but also by having other percussion instruments available such as clave sticks and handing them out during the beginning of the second set. The tune "It's Alright Now" was the vehicle to get the audience involved, as it is a predominately a percussion tune and the band sing and play percussion. During the Latin tune, "Latino Ass", the band went into the audience as a conga line and in both performances some of the audience joined this line.

4. *A school band performs the first set.*

As a school band was not available for the 12th of May a young group from the Jazz course at WAAPA@ECU played the first set. On the 26th May the Mount Lawley Senior High School (MLSHS) Blues Band played. Most of the band members from MLSHS left after their set as they had an exam the next day. Also they had a lot of equipment and it would have been advisable for NoiseXchange to provide a drum kit, bass and guitar amps and music stands. Then the school would only need to bring their own keyboard and amp. This would facilitate quicker and easier change over between bands.

The 12th May gig was attended by 52 paying customers and the 26th May were a total of 62 paying customers. The audience was a mix of people from ECU and people who had seen the ad in the Parents Paper, members of a community big band, plus parents and friends of the bands. The door price was kept low with discounts for family groups. A questionnaire was given out for the second performance At the Civic Hotel. When asked, "What did you most like about the party/performance?" replies included:

The music and the fact that you can bring kids - the balloons and the bubbles

music, enthusiasm of the performers. The venue. Laid-back, child friendly atmosphere (Audience survey, 2002).

There were some negative comments concerning the sound levels that children (4 to 6 years of age) found too loud and parents commented that they could not hold a conversation while the band was playing. The second gig was much louder than the first due to the absence of a big sound absorbing black curtain that had been positioned across the windows behind the band.

Conclusions

1. Other suitable venues for these performances could be halls owned by local councils. They generally have a theatre stage and kitchen area by which the band could add to its income by selling food.

2. When designing a show for three to six year old children, design a performance that lasts for forty minutes and involve the children more.

3. Make an overlay map of all high school big bands and organise venues central to a group of schools. Perform once a month and advertise this also to primary schools in the area that have school bands. This project could be funded by ArtsWA, Youth Grants WA and/or local councils. The funds given by Youth Grants Applicants to groups need to be incorporated or be under the auspices of an incorporated body.

4. Instead of having a school big band perform get the schools smaller jazz groups involved.

Festivals

The Pride and Artrage Festivals are based in Northbridge, 1.6 kms from ECU. Artrage 2002 was a festival of work in the field of hybrid arts, performance, music, theatre, art, dance and circus. NoiseXchange put in a submission for the 2002 festival and was awarded a grant to offer a four night season in the MOON GARDEN project on Russell Square. The venue was a tent and again the performers are asked to supply their own insurance. The band was also asked to perform at the closing ceremony performances on the final Saturday as a wandering band. Unfortunately these performances clashed with band members university commitments, being right at recital time so the project did not eventuate.

The Pride Festival is a month long festival that celebrates Gay and Lesbians. NoiseXchange performed in 2001 at the Court Hotel for the launch of the Pride Festival guide. In 2002 the band was asked to perform at the Fremantle venue, Kulcha, but again the band declined due to university commitments.

Coming under the umbrella of festivals helps with the cost of publicity and they often supply a venue, lights, and general support. Often there is a registration fee and festivals can take 10 - 30% of the door takings.

**Outdoor movies**

Outdoor movies are very popular in Perth over the summer months from November through to March. At Kings Park in the City of Perth, there is the Sunset cinema series. On certain evenings the films were preceded by jazz in the 2000/2001 season and groups of up to a sextet were used. A small surcharge is charged when there is live music. Bandleader, Libby Hammer, has performed regularly with a trio. The band had to learn new repertoire to link themes with the film. Hammer, who also runs Hip Mo' Toast Big Band, states that there is no room on the stage for a big band (Libby Hammer, personal communication, December 10, 2001).

**Picnics**

Whilst not getting involved with any picnics in Perth, investigations uncovered three organisations that organise music and picnics in the summer months. Dave Way organises picnics and music in Stirk Park, Kalamunda, on consecutive Thursday nights over the months of February and March. The performers are three bands under the banner of the Kalamunda Youth Swing Band. The park is large, with a playground and a powered stage with a roof. Fundraising is done by the parents who run a barbeque and sell soft drinks (David Rattigan, personal communication, March 28, 2002).

The second is monthly Sunday picnics in the Jade Dodd Park organised by the Jazz Club of WA (JCWA), in conjunction with the City of Mosman Park. There are free barbeques on site and plenty of shade for the audience. As the performances are monthly, the number of bands involved usually get to perform only once a year. The concrete stage is powered and the bands generally play three sets from 12.30 - 4.00pm. Musicians are paid through fund raising and door sales at the regular JCWA Tuesday night performances at the Hyde Park Hotel and fundraising at the picnics. Fundraising includes raffles and money boards where for $2, an audience member chooses a number and when the fifty numbers are sold the winner receives $50 and

the organisation receives $50 profit. (Djion Summers, personal communication, February 16, 2003).

The City of Subiaco run weekly concerts in their summer program, Sundays at Subi, in various parks in their local area. A stage, as well as lights and sound equipment with sound engineer are provided. The audience brings rugs, chairs and food and are asked to fill a response form giving feedback about the performance.

## Busking

One of the opportunities for performing outdoors in Perth is busking. The main busking performances occur in the city centre and in Fremantle. The city centre is under the jurisdiction of the City of Perth and they stipulate that each band member must pay a licence fee. The first person pays $20, then each person after that pays $5 (Busking Guide, 2001). NoiseXchange, playing with all acoustic instruments, would cost $70. The main aim in busking for NoiseXchange would to advertise upcoming performances, thereby attracting new audiences. Instead of busking, the council suggested that I apply for funding through their arts and cultural sponsorship (requests up to $3,000). The aim of any funded performance for the council "is to stimulate inner city cultural development" (City of Perth. Arts and Cultural Sponsorship July 2002 - June 2003, 2002).

## When is it sensible to be involved in outdoor events in Perth?

The best working months for outdoor entertainment in Perth are the driest months of October through to April, although October and November cannot be trusted because of very cool evenings. December is the optimal month. The summer months of January and February are the hottest with temperatures frequently reaching the mid to high 30s (Celsius), where there should be careful consideration of selecting performance times. Perhaps the skin cancer campaign, "Slip, Slop and Slap", should sponsor us?

In the summer months, hot weather can create tuning problems for the band as brass instruments go flat and woodwind instruments go sharp. An additional problem for the woodwind instruments is that the reed can dry out, resulting in an unmusical squawk. Sunlight and heat are also not appreciated by players whose instruments are made of wood, such as guitars and double basses. Heat can create cracks in the body of the instrument and at one back garden gig in Sydney, I was required to hold an umbrella over the double bass when not playing myself. Sidney Bechet commented that anyone who has been to New Orleans in the summer time understands why any one would want cover from the sun. The sun and high

# Orientation Week ECU 2002
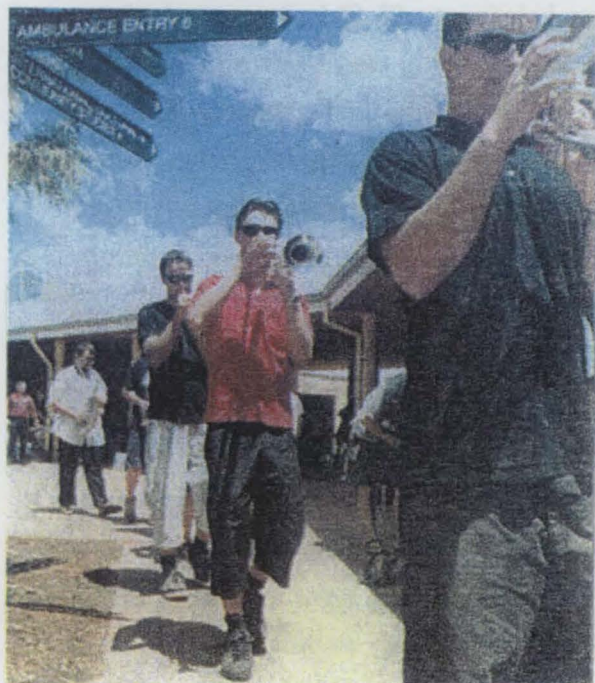
humidity could be unbearable and take its toll on anyone (Koenig, 1987, p. 90). Tents offer protection for the musicians to the sun and sudden downpours but can become uncomfortable temperature wise. Enclosures also enable the musicians to hear one another "better since the sounds are amplified by the acoustical enclosure and reflected back to [the musicians] ears" (Beranek, 1962, p. 19).

Solutions for NoiseXchange have included the playing of short sets, to wear hats, and have access to plenty of liquid and, in the hottest months, the performances to be scheduled for the early evening. A solution to the heat initiated by the New Orleans musicians whilst performing in parades was to have frequent rest stops. The bands would parade up and down streets of the district all afternoon and would halt "at pre-arranged rest stops along the route. Convenient barrooms and restaurants serving as oases where the thirsty paraders and second liners could purchase refreshments...increasing the volume of trade for those sponsoring businesses" (Collins, 1996, p. 118). As parading is not always suitable in Perth, "Why not follow the idea of 'stopping off' - e.g. outdoor restaurants around Mt Lawley - or wherever? Or playing 20 mins at each venue with a small fee from each or a general overall fee for the band" (M. Phillips, personal communication, July 19, 2002). This idea could be incorporated into the City of Stirling Cafe Culture series where bands, primarily duos and trios, are booked and paid for by the council to play in local coffee shops.

Wind creates some interesting problems for the performing musician such as turbulence, which distorts the sound (Beranek, 1962, p. 17). The band should always be at the bottom of a hill. The music is louder downwind than upwind. Music stands can be blown over, unless anchored with sandbags or gaffa tape, and sheet music can be blown across the park. The New Orleans musicians often used lyres, which is a small music stand attached to their instrument. The instruments used by NoiseXchange members do not have an attachment for the lyre, so the band has used a combination of techniques for securing music on outdoor stationary gigs.

One solution trialed, which was successful, was making a bound book of the charts, rather than loose pages. Fewer pegs were needed to secure the music and the wind did not catch the paper and send it across the park. A disadvantage I encountered was whenever the song order changed reorganisation of the book was necessary, which is a time consuming chore. The bound books were not made for the rhythm section, as these players generally are required to play throughout the whole chart and do not have a spare hand to turn the page. Some of these players bought a large piece of perspex to secure the manuscript paper on the music stand. I see that

the main solution to this problem is that the band memorises the music. In 2002, the band has memorised two thirty minute sets. The only downside of this approach is if a player cannot attend the gig, then the deputising musician would require music and a stand.

## Conclusion

The investigation of New Orleans has been very profitable particularly in regard to the various uses of parading applicable to big band performances in Perth contexts, as there was very positive audience feedback on each occasion that this element was trialed. The idea of researching my neighbourhood community was particularly valuable and in the future I can use this method when I move to another city.

# CHAPTER TWO
## Duke Ellington
### PART ONE

"How do you rate composition, arrangement and performance in importance?" Ellington replies "All are interdependent on each other. Composition depends a great deal on the subsequent arrangement, but neither should burden the performers, for if the performance fails all is lost" (Ellington, 1973, p. 457).

Duke Ellington (1899-1974) had an unusually long career as a bandleader. While the "big band" had its heyday from the mid 1930s to the mid 1940s, Ellington ran a big band from 1926 to the year of his death in 1974. Not only in this chapter do I investigate how this was possible, but I also examine the different functions of his large ensemble in a variety of venues, sharing the stage with a myriad of performers. While focusing on Duke Ellington's early years in New York, I will explore his venues, rehearsal and composition and performance techniques, instrumentation, business management all which contributed to his ability to reach a wide audience. I want to know where the band performed, with whom they performed and how this can help my program today.

### Arriving in New York

Duke Ellington arrived in New York in 1923. It was his second attempt to live in New York and this time he was successful in finding various engagements as a pianist. He performed at some of the top nightspots in Harlem, had his first radio broadcast, cut a record with Elmer Snowden's five-piece novelty orchestra, acted as rehearsal pianist for revues and began collaborating with lyricist Jo Trent.

Duke Ellington became a bandleader of Elmer Snowden's Orchestra when Snowden left in 1924 and the band was renamed the Washingtonians. The band had a residency at the Hollywood Club (capacity 130 customers) where a fire broke out in early 1925, and later reopened as the Club Kentucky. The band started off with a six-month contract in 1923, but stayed at the same venue for four years. They played music for dancing from 9.00 or 10.00pm till midnight, then accompanied comedy sketches, female singers and dancers till around 2.00am. After this time, Ellington, playing on a small piano with wheels, would work as a duo with drummer Sonny Greer and "'work the floor' for tips" (Hasse, 1993, p. 79). During this tenure the band grew from five to ten musicians by beginning of 1927.

While at the Kentucky Club, Ellington and the Washingtonians

> avoided 'stock' orchestrations and instead worked out their own arrangements in advance, with a lot of give-and-take among Ellington and his individual players. To some extent, the arrangements were collectively arrived at. They were generally worked out orally and aurally: the band would talk them through, play them, listen, and make adjustments. This 'communal spirit' would make much of the work of the Ellington orchestra in coming years (Hasse, 1993, p. 81).

In 1926 Club Kentucky closed down, probably because of liquor law violations and the band went on tour for a month around New England. They then returned to the club until the contract ran out in April 1927.

## Business management

It was in 1926 that Ellington met his future manager and ally, Irving Mills. Ellington's long "association with the agent, publisher, and sometime songwriter Irving Mills" (Shipton, 2001, p. 260) continued till 1939. Irving Mills, along with his brother Jack, "specialized in publishing music by African-Americans, and were to build their business largely on the music of Ellington (and a number of comparably high-profile figures including Fats Waller)" (Ibid, p. 263). After becoming Ellington's management, Irving Mills encouraged Ellington "to record more of his own music and fewer pieces by other composers" (Ibid, p. 264). This way, Irving Mills' income would increase through the sales of Ellington's sheet music.

The business agreement between Irving Mills and Duke Ellington allocated each with a 45% share of the corporation, with the remaining 10% going to Mills' lawyer (Hasse, 1993, p. 90). "For Mills there was evidently no contradiction in both chiseling royalties and pressing for employment, publicity, and dignity for his artists. It was all part of business" (Ibid, p. 129). Though the share of Irving Mills was large at anytime (then and present day), Ellington never spoke against him, even after buying Mills out in 1939. In Music is My Mistress, Ellington states that Irving Mills, had big fights with record companies to get the black artist into hitherto all-white catalogs; arranged interstate tours of the South and Texas in the band's own Pullman cars; triumphantly secured Ellington's entrance into ASCAP [American Society of Composers and Publishers], and took the band to Europe in 1933 (Ellington, 1973, p. 77).

## The Cotton Club

The band grew from ten to twelve during the next residency at the Cotton Club in Harlem, NY. This tenure lasted for just over three years, December 1927 to

Feb 1931. While most large groups were on the road doing one night stands and short residencies, Ellington had the benefit of being in one place. This long residency enabled Ellington to keep a stable band, develop his writing, and expose his music to an audience outside the club through radio broadcasts and records. The club policy aimed for whites as customers and coloured people as entertainers but whatever "Ellington felt about it, he must have decided that the advantages of working there outweighed the disadvantages" (Hasse, 1993, p.100). Many of the venues such as the ballrooms situated in New York hotels did not allow African-American bands to play.

The Cotton Club opened in Harlem, New York, in 1923. The ingredients of the club's success were the availability of liquor, a good show and a well-behaved crowd who did not attract the attention of the police. "By 1925 whites began making the trek north in large numbers, partly for the wider opportunities for alcohol and partly because of the aura of exotic release surrounding the area and blacks" (Erenberg, 1981, p. 255). While vaudeville was family entertainment and not overtly sexual, the revue was definitely designed for adults. The "revues presented light-skinned women who could appeal to white concepts of beauty, but had a touch of darker exoticism and hence animality" (Ibid, p. 257).

Even though bribery would have been used for officials to turn a blind eye to the alcohol being consumed, in June 1925, the Cotton Club was padlocked until "pending resolution of charges that the clubs had violated Prohibition laws' (Haskins, 1977, pp. 38-39). A substantial fine was placed upon the club and after three months they went back to business along with a new of producer of the shows.

The Cotton Club usually opened at 10.00pm and closed at 3.00am, seven days a week, with two shows being performed each evening. The first show was at midnight, the second being at 2.00am. The shows were "well-produced, fast-paced string of acts, unusual music, original songs, sexy dancers, a racy song or two, a professional announcer, in a place to be seen in, with exotic decor, that served illegal (and expensive) booze in Prohibition America" (Hasse, 1993, p. 103).

Two new shows a year were written by Jimmy McHugh (music), and Dorothy Fields (lyrics) from 1927 to 1929. In March 1930, the band's sixth revue opened, written by Ellington and Mills. In the fall of 1930, Harold Arlen (composer) and Ted Koehler (lyricist) took over the role of writing the shows. Ellington and his band played in seven revues from 1927 to 1930. They returned to the Cotton Club in spring 1937 and again in the spring of 1938. For the 1938 show, Ellington was asked

to write the whole score, in conjunction with various lyricists. The show was two hours in length (Haskins, 1977, p. 129).

The first ever Cotton Club show that Ellington played for opened on December 4, 1927 and contained fifteen acts. The band "usually led off with a show piece and played two or three numbers during the revue" (Haskins, 1977, p. 47). Between the two shows, Ellington and the band would provide dance music. During Ellington's tenure, he and the band were required to provide music in various styles "for dancing, jungle-style and production numbers, popular songs, 'blue' or 'mood' pieces, as well as 'pure' instrumental jazz compositions" (Hodeir & Schuller, 1988, p. 331).

The late night showtimes "were designed specifically to attract a high-spending after-theatre crowd" (Hasse, 1993, p. 102). Show-business performers also regularly visited the club and their "presence, in turn, attracted non-show-business patrons" (Haskins, 1977, p. 37). As time went on, the club attracted tourists who had heard radio broadcasts from the Cotton Club and while in town would include a visit to the club on their itinerary. Money was made at the club through the sale of food, with the menu designed to cater to a variety of tastes, and alcohol, plus tips that the customers gave the waiting staff and entertainers. The club's prices were kept high to keep out undesirable customers (Ibid, p.36).

Between 500 and 700 customers could be accommodated at the Cotton Club. The audience would be "seated at tables on two tiers by the dance floor and booths at the perimeter" (Hasse, 1993, p. 102). The band was placed on the same level as the performers and not in a pit as happened in theatres. The dance floor doubled as the stage. The format of cabaret and revues "also modified the formal boundaries that existed between audience and performers in the theatre. The floor, according to *Variety*, had to be located in the center of the room, to give 'a good view to everyone in the place'" (Erenberg, 1981, p. 124). "The closeness of the floor to the tables...placed patrons in the middle of the action rather than separating them from it" (Ibid, pp. 124-125). The audience danced where the performers had danced and so became performers themselves.

> Impeccable behaviour was demanded in the room while the show was going on. If someone was talking loud while Leitha Hill, for example, was singing, the waiter would come and touch him on the shoulder. If that didn't do it, the captain would come over and admonish him politely. Then the headwaiter would remind him that he had been cautioned. After that, if the loud talker still continued, somebody would come up and throw him out (Ellington, 1973, p. 80).

The "Cotton Club became probably the first nightclub to feature actual miniature stage sets and elaborate lighting as well as spectacular costumes" (Haskins, 1977, p. 41).

> The club was refurbished to cater to the white downtowners' taste for the primitive. It was a 'jungle decor,' with numerous artificial palm trees. Draperies, tablecloths, fixtures were elegant. The idea ... was to create a plush late-night supper club, and to charge prices befitting such luxury (Haskins, 1977, p. 33).

The experience at the Cotton Club influenced Ellington throughout his career as "he expected exacting scrim and lighting for his shows" (Hasse, 1993, p. 208). Stewart recalls that after a dress rehearsal for a show Ellington changed the lights. "Jack, tell those people on the light board that this lighting will murder our entire color picture" (Stewart, 1991, p. 169). Obviously if he couldn't get the lights changed, he would change the costumes, even going to the extreme of having new costumes made at short notice.

## The performance presentation

Irving Mills aided Ellington's band when they moved to the Cotton Club. He "made a point of ensuring that Ellington's men wore expensive band uniforms, and briefly...underwrote the salaries of additional musicians as the band was expanded" (Shipton, 2001, p. 265). Correct attire had been important to the band since the Hollywood Club, and it had been mainly the trumpet player, Whetsol, who would admonish the offending musicians. Ellington stated that

> if any one of us came i.. dressed improperly Whetsol would flick his cigarette ash in a certain way, or pull down the lower lip of his right eye with his foref~ _ ~ and stare at the offending party. Whetsol was our first unoffic ﾞ dis. ﾞlinarian (Ellington, 1973, p. 70).

Like most other musicia is .. the time, the band wore suits. During "stage show engagements [Ellington] insisted the band change wardrobe several times a day" (Hasse, 1993, p. 208). Ellington's awareness about image had been with him in Washington. He outdid other musicians in wearing "a shimmy back herringbone suit" and "was considered the epitome of elegance from then on" (Ibid, p. 51). Ellington also "knew full well that the audience will see you before they will hear you" (Stewart, 1991, p. 164).

> When we appeared on stage the audience gasped and applauded. We wore white mess jackets, boiled tuxedo suits with winged collars, white bow ties above crimson trousers and crimson shoes...And of

course the Duke personified elegance and contrast in his somber midnight tails (Ibid, p. 177).

Sonny Greer's "incredible battery of percussion equipment" (Haskins, 1977, p. 50) added to the spectacle. Musicians used to come to the Cotton Club just to see it, and eventually the drummers with the Calloway and Lunceford bands acquired similar equipment. Greer claims he was "the first in the world to put his leader's name and his own monogram on the bass drum" (Jewell, 1977, p. 42).

To add to the presentation, 'featured' musicians would step forward into the spotlight. "His music had a theatrical dimension, soloists being deployed rather like characters in a play, their comings and goings planned and orchestrated" (Harrison, Fox, & Thacker, p. 191). Music stands were not used for stage shows. Ellington commented upon this in an interview in 1956. In the old days,

> you know, when you played on stage, you just never brought music on the stage, you just didn't ... because that wasn't very theatrical, to see ... all 15 guys up there blowin' into some music. You just didn't do that ... And so I found out that guys memorize things that they heard much more quickly and much more easily than they did if they read it. And what I would do is hold a rehearsal at night, after the theater, and give them notes to play (Hasse, 1993, p. 160).

There were many different personalities in the band with stage behaviour ranging from introvert to extrovert. Johnny Hodges being an example of the former and Ray Nance of the latter.

> "On stage or stand, Hodges customarily wears a cold, immobile countenance...Sardonic comments, issued from the side of his mouth, are obviously not for the audience...When it is his turn for solos, he advances on the microphone with seeming reluctance, sometimes casting reproachful glances in the direction of the pianist (Dance, 1970, pp. 92-93).

But Harry Carney states that

> He was basically a shy person...and people often misinterpreted his shyness. Even after he got to play a lot of horn, he wouldn't want to out to the microphone, but would prefer to take his solo sitting down (Dance, 1970, pp. 101-102).

Two extroverted trumpeters were Freddie Jenkins, who joined Ellington in 1928, and his successor, Ray Nance, joining in 1943.

'It wasn't until years later, after joining the Duke, that I started playing trumpet with my left hand. With Duke, you were in show business, and show business meant just that. You're there to perform, and nothing must interfere with the enjoyment of your patrons. You must try to hide any deformity you have which might divert their attention from what you are doing. You don't want them feeling sorry for you. You want them to enjoy your music' (McCarthy, 1983, p. 329).

Jenkins' "extroverted stage presence brought him the nickname 'Posey,' as in posing for audiences" (Hasse, 1993, p. 115), while Nance became known as "Floorshow". Nance not only played trumpet and violin but also sang and danced.

Ellington "hated to hurry or be hurried, [and] was often late to rehearsals and performances" (Hasse, 1993, p. 255). His recording sessions frequently suffered in the same way and "the music and score [were] seldom ready" (Stewart, 1972, p. 91). When asked, "How important is discipline?" Ellington answered "I'm the world's worst disciplinarian. There's too much responsibility in being a *Leader!* You have to have the dignity and authority of a leader, and that's all so heavy" (Ellington, 1973, p. 462).

At the Palladium in 1933, dress was immaculate, instruments polished, and the curtain rose on a band already positioned to play. The semblance of order crumbled progressively until in later years the musicians used to drift on to the stage at concerts one by one, an air of genteel scruffiness about them, with Johnny Hodges, probably the highest-paid member of all, usually the last to arrive and the most casual (Jewell, 1977, p. 53).

Rex Stewart reports

although Ellington seemed to be oblivious that the men had a way of wandering on and off the stage, anyone really observing what was happening would note how seldom any of the fellows were absent (Stewart, 1991, p. 117).

Ellington was careful to make it appear that he was unconcerned about the chaos around him. He was always far more in control of the situation than it appeared (Collier, 1987, p. 52).

## Band formation

There was a wide range of musical colours to use in the compositions and arrangements for the band. The Cotton Club band had a stable membership by the beginning of 1929 with twelve musicians. Between 1932-1942 the band equaled

fourteen players consisting of six brass, four reeds, and four rhythm. The band eventually grew to eighteen members in 1946 (Hodeir & Schuller, 1988, p. 330).

The 1929 band included three reed players, three trumpets, two trombones and a four-piece rhythm section. The three reed players were Otto Hardwick on alto saxophone, clarinet, and bass saxophone, Barney Bigard on clarinet and tenor saxophone, and Harry Carney playing alto and baritone saxophone, clarinet and bass clarinet. In 1928, Johnny Hodges, clarinet, soprano and alto saxophone, replaced Otto Hardwick. Hardwick returned to the band in April 1932, which enlarged the saxophone section to four musicians who played a total of seven different instruments.

The three trumpet players exploited mutes. Bubber Miley "used the straight mute and plunger mute in conjunction to produce a vocalised growling sound" (Shipton, 2001, p. 270). Miley had to leave the band in January 1929 due to ill health and was replaced by Cootie Williams "who assimilated Miley's muted and growling effects into what was already a formidably accomplished open-trumpet style" (Ibid, p. 271). In June 1928 Artie Whetsol joined Duke Ellington as lead trumpeter, replacing Louis Metcalf. Whetsol had worked previously with Ellington in Washington. Freddie Jenkins joined the band in October 1928 and his arrival enlarged the brass section to four, three trumpets and one trombone.

The Cotton Club orchestra at first featured one trombone, increasing to two in 1929 and three in 1932. Hiring Lawrence Brown in 1932, made the Ellington band the "first to acquire a permanent trombone trio" (Schuller, 1989, p. 47). These three musicians had very distinctive colours that Ellington exploited. Joe "Tricky Sam " Nanton growled while playing and used the plunger mute. Puerto Rican, Juan Tizol, played valve trombone and had more dexterity than the slide trombone, so he was able to blend well with the trumpets and saxophones, and Ellington used Brown for his lyrical and legato playing.

Tuba had been the original bass in the Ellington band of 1926 but was replaced by double bass player, Wellman Braud, in 1927. While Ellington utilised the fact that Braud also played tuba, the bass role given to the double bass happened in Ellington's band three years before the practice became widespread.

> 1930 was the watershed; the moment that several large orchestras in the big urban centers of Chicago and New York more or less simultaneously threw out their tubas and replaced them with double basses, just as they

progressively replaced the percussive clang of the banjo with the smoother sound of the guitar (Shipton, 2001, p. 248).

"In competition with the rest of the big band the sound of the double bass was difficult to hear, and the use of slap-bass technique to produce greater volume became prevalent" (Shipton, 1988, p. 302). Shipton mentions other solutions to this problem such as Wellman Braud's use of primitive electric amplification (1988, p. 302).

Not only had Ellington's band been at the forefront with the use of double bass but also in 1934 when he hired a second bass player, Billy Taylor. No "orchestra that I'd ever known carried two bass players" stated Rex Stewart (Stewart, 1991, p. 159). Stewart was concerned about how the two bass players would get along. But Braud, now about forty-three years of age, took both Taylor and Stewart (both in their late 20s) "under his wing and was as helpful as anybody could possibly be" (ibid). It has been suggested that Ellington hired Taylor as a hint for Braud to leave the band. However he must have liked what he heard as when Braud did leave in 1935, he was replaced with another bass player, Hayes Alvis, and therefore still having two in the band. Taylor would at times play tuba.

In total, the Ellington band had two bass players from 1934 till 1939, finally coming back to one when Taylor left in 1939, leaving the virtuostic player Jimmy Blanton. Blanton revolutionised bass playing. He expanded the instrument's melodic role as accompanist and in solos. He had great pitch, agility in his technique, swung and his "amazing talent sparked the whole band" (Stewart, 1991, p. 196).

Freddie Guy, guitarist and banjoist played with Ellington from 1923. The guitar, was becoming more popular, as was the double bass, as these instruments "were capable of producing a sharper attack and a brighter sound, and could also be played more rapidly" (Collier, 1988, p. 60). Collier believes that Freddie Guy did not add very much. Guy "seems to me to be playing along with the band rather than supplying a rhythmic platform for the band to dance on" (Collier, 1987, p. 172). Guy was not replaced when he left in 1949.

Sonny Greer stayed with Duke Ellington for a total of thirty-one years. He was a percussionist who was a colourist rather than a hard driving drummer, common in swing bands. His instruments included tom-toms, snares, kettle drums, timpani, chimes, and vibraphone (Haskins, 1977. p. 50). Greer states "Of course, I

used all this extra equipment for concerts, theatres, and week-stands, not on one-nighters and dances" (Dance, 1970, p. 67).

## Composition techniques

Ellington composed for individual players while most "orchestral composers-whether classical or jazz-wrote for sections of players-trumpets, trombones, etc." (Hasse, 1993, p. 109). Ellington wrote with the players abilities and natural tendencies in mind and gave them certain entrances and exits and background stuff where they would do their best (Berliner, 1994, p. 305). As players left and were replaced, he would introduce new material centered around the new players. One of Ellington's working methods was to experiment with voicings in band rehearsals. Trumpeter, Freddie Jenkins, recalls that Ellington

> used to set us on the stand and would pay us union scale, maybe for five hours, just to help him formulate chords. He'd assign different notes to every instrument in the band and say -"Play that, B-a-a-m!"- and it might produce a big C-13th, what we call a Christmas Chord. Then he'd take those same notes and switch them to different instruments and while you'd have a big C-13th, it would sure sound a lot different (McCarthy, 1983, p. 330).

In an interview in 1937, Ellington stated that some of his numbers "were composed almost by unanimous inspiration while the orchestra was gathered together for a practice session. New ideas are merged at each meeting, and each man contributes to the offerings of the other.... The name 'Duke Ellington' is synonymous with 'The Duke Ellington Orchestra'" (Hasse, 1993, p. 215).

Ellington would use music that he heard around him for compositions. Barney Bigard commented in 1969: "When I played a solo, or Johnny Hodges played a solo, he'd be listening, and if you made a passage that he liked, he'd write it down and build a tune on it (Dance, 1970, p. 84). Some players did not like Ellington's use of players' melodic ideas, especially Johnny Hodges.

> Every time Duke would take a few notes that were Johnny's.... Johnny would clear his throat and give him one of his looks out of the side of his eye, and Duke knew that Johnny figured this was a hundred dollars (Hasse, 1993, p. 215).

Hodges felt that Ellington "was making a lot of money on tunes that Hodges felt he had in the main, written" (Collier, 1987, p. 258). When Bigard discussed joining the band in 1927, he recalls "I noticed he [Ellington] kept talking in the plural . . . . 'Our band'. 'We can stay there,' and I liked that from the start about him. He

thought of a band as a unit and I dug him" (Ibid, pp. 81-82). However in by 1932, when Otto Hardwick rejoined the band, (after a three year absence), Hardwick commented that "it was just like I'd never left. Except this way, maybe. It wasn't *our* thing any longer. It had become Ellington's alone. This was inevitable, I guess. Ten years ago it was *'We* do it this way,' and 'We wrote that.' Now, the we was *royal*. It seemed more inspiring, maybe more inspired, too, the other way, but I guess it had to come to this" (Dance, 1970, p. 60).

Irving Mills, Billy Strayhorn and Duke's son Mercer Ellington were also contributors to the bands 'book'. Mills would propose repertoire for the band to play. He was a music publisher so he "often suggested to Duke the sorts of tunes he thought would sell" (Collier, 1987, p. 69). At times he "arranged for words to be put to Duke's songs, sometimes suggesting titles and themes" (Ibid, p. 68). Mercer Ellington started writing for the band in 1940 but was drafted in 1943. Strayhorn began working with Ellington in 1939 that continued into a twenty-three year collaboration. So close was their musical association that it is difficult to tell where one person's writing ends and the other begins. In 1941 Ellington relied on new compositions from Billy Strayhorn, Mercer Ellington and band member, Juan Tizol, to get radio airplay. This was a result of the American Society of Composers and Publishers (ASCAP) raising the fees for use of compositions on the radio. In retaliation, the radio stations banned all ASCAP material. In 1939 the radio networks set up a rival publishing company, Broadcast Music, Inc., (BMI). The dispute between the radio networks and ASCAP "became to be known as the 'ASCAP/BMI war'" (Batchelor, 1997, p. 173). As Ellington was a member of ASCAP, any compositions written by him were banned from the radio, hence, his reliance on the work of his colleagues.

## Versatility of band activities

As the first show at the Cotton Club started at midnight, the Ellington orchestra engaged in other musical endeavours such as recordings, theatrical shows, movies and in dance halls. Studio bookings were made frequently by Mills, and the Ellington "orchestra recorded using a number of different names so that it could work for a number of different record companies at the same time" (Batchelor, 1997, p. 71). This was common practice at the time.

Many "of the recordings were achieved by cooperative endeavour in the studio, and that if the results were good, Ellington would later write down the score from the record, sometimes adding or revising passages for use at dances or concerts" (McCarthy, 1983, p. 330). "Bands recorded directly on either wax or

acetate discs" (Simon, 1976, p. 51). Eventually when "microphones and other equipment were improved, records took on ever-greater fidelity. However, most of this took place after the end of the big band era" (Ibid). The recordings were often the first time that band's played a particular tune together. The tune would consequently change from the numerous playings of it on the bandstand. Often the tempo increased and musicians would contribute and alter parts.

These recordings let African Americans, who were barred from the Cotton Club, hear the band, as well as attracting an audience that lived across America and outside America. While most of the live to air broadcasts were restricted to white bands, Ellington had been in the fortunate position of broadcasting regularly from the Kentucky Club and the Cotton Club. The broadcasts were either at the dinner hour "between 6.00 and 6.30 p.m., or from midnight to 1 a.m." (Shipton, 2001, p. 266).

Theatrical projects outside the Cotton Club included being on-stage as a ten-piece band for Zeigfeld's Show Girl (for which Gershwin wrote the score), running from July to the beginning of October in 1929. The band was required to work "with the three boys in the cabaret scene, also playing on the top layer of the minstrel platform, as 45 girls in minstrel costume sat beneath them" (Hasse, 1993, p. 122). Ziegfeld hired Ellington's band in addition to the pit orchestra.

In 1930, there was a two-week run at the Fulton Street Theatre. Ellington's band, with dancers, featured in the first fifty minutes set and then accompanied the famous French star, Maurice Chevalier. The performance at the Fulton Street Theatre was one of Ellington's first times of being master of ceremonies (M.C.). At the Cotton Club, there was a M.C. to keep things moving. No one at the Fulton Street Theatre fulfilled this role until Ellington stepped in.

> 'I didn't know the first thing about how to M.C.,' he confessed, 'and the thought of it scared me half to death. Then, when we were on the stage and I opened my mouth and nothing came out' (Hasse, 1993, p. 126).

It was only gradually that he developed his smooth speaking manner before an audience, which duties at times he shared with Sonny Greer. When introducing tunes, Ellington would often tell the story of how they came about and what they had been influenced by. Collier claims that even though "Ellington always made a point of appearing confident, self-assured, and completely in control of things when in public, but, in fact, even late in life, radio and television interviews made him nervous" (1987, p. 98).

Other theatre engagements included one week at Harlem's Lafayette Theatre in a show produced by Cotton Club, choreographer, Clarence Robinson. The performance was repeated at the Savoy Ballroom with the addition of dance music. The band also performed for two weeks for vaudeville at the Palace Theatre.

Irving Mills also arranged a tour of the East Coast of America for the Ellington band and a replacement band was found for the Cotton Club. This role was taken on by The Missourians, fronted by Cab Calloway, and which became the house band when Ellington left the Cotton Club in the following year. The East Coast tour was a mix of theatre and dance engagements. The vaudeville industry was waning and movies had been introduced in these theatres as part of the entertainment. The audience came to expect "a vaudeville show, with singers and dancers and acts, plus a movie" (Hasse, 1993, p. 283).

Ellington took the revue into dance halls. Advertising stated that the "Roseland presented the revue 'exactly as presented at the Famous Cotton Club'" (Hasse, 1993, p. 132). Ellington 's band would have also provided dance sets. The most celebrated halls in New York were the Roseland and Savoy, and in "the coming years Ellington would play nearly all of [the] ballrooms" in New York and all over America (Ibid, p. 86).

Ellington's countered the views of critics/players that dance music lacked artistic value.

> 'But there's certainly nothing demeaning to my mind in playing music
> for dancing. Isn't music supposed to have begun as an accompaniment
> for dancing?' (Dance, 1970, p. 16).

During a five hour dance gig, the Ellington band played "35 to 45 tunes, many of them in extended versions" (Batchelor, 1997, p. 74). This differed from the practice of other bands, such as Benny Goodman's, who would keep the tunes in their live performances the same length as "would fit on a 7-inch, 78 rpm shellac record" (Ibid, p. 306).

Mills organised the band go to Hollywood and appear in the film, Check and Double Check in 1930 (Haskins, 1977, p. 62). Due to the racial discrimination of the times, the lighter skinned band members, such as Tizol and Bigard, "were forced to put on black makeup so they would appear to be Negro" (Hasse, 1993, p. 129).

The movie industry first utilized the talents of Duke Ellington in 1929, and from then on, he made dozens of film appearances, typically with his entire orchestra and mostly in short subjects. Hollywood rarely asked Ellington to write soundtrack scores: mostly it wanted Ellington and his orchestra as performers (Hasse, 1993, p. 456).

The advent of sound films was around the time Ellington went into the Cotton Club and movie producers wanted bands (Collier, 1987, p. 98). Later on Hollywood cashed in on the popularity of big bands so they were more interested in the Ellington Orchestra rather than Ellington, the composer. Ellington finally got the opportunity to write a film score in 1959 with the film, Anatomy of a Murder. The Columbia soundtrack album earned three Grammy Awards, and the following year Ellington was asked to score another film, Paris Blues. In 1966 he again had the opportunity to write a film score and this was for the film, Assault on a Queen.

Figure 4    Overview of performances of the Duke Ellington Orchestra 1927 – 1930

| Date | | Medium | Venue | Show | Composer/lyricist/producer |
|---|---|---|---|---|---|
| 1927 | Dec-04 | Revue | Cotton Club | | McHugh/Fields |
| 1928 | Apr-01 | Revue | Cotton Club | Cotton Club Show Boat | McHugh/Fields |
| 1928 | Oct-07 | Revue | Cotton Club | Hot Chocolate | McHugh/Fields |
| 1929 | Mar-31 | Revue | Cotton Club | Spring Birds | McHugh/Fields |
| 1929 | Summer | Film | New York | Black and Tan | |
| 1929 | Jul-02 | On-stage band | Zeigfeld Follies | Show Girl | Zeigfeld |
| 1929 | Sep-29 | Revue | Cotton Club | Blackberries | |
| 1930 | Mar-02 | Revue | Cotton Club | Blackberries of 1930 | Ellington/ Mills |
| 1930 | Mar | Concert/accomp | Fulton Street Theatre | Maurice Chevalier | |
| 1930 | May-30 | Radio | Cotton Club | | |
| 1930 | June | Tour | East Coast USA | | |
| 1930 | Sep-28 | Revue | Cotton Club | Brown Sugar: Sweet but Refined | Arlen/ Koehler |
| 1930 | Oct-16 | Revue/dance | Roseland | | |
| 1930 | | Revue | Lafayette Theatre | Pepper Pot Revue | Prod. Clarence Robinson |
| 1930 | Spring | Revue/dance | Savoy Ballroom | Pepper Pot Revue | Prod. Clarence Robinson |
| 1930 | | Vaudeville | Palace Theatre | | |
| 1930 | | Film | Hollywood | Check and Double Check | |

## Leaving the Cotton Club

After leaving the Cotton Club in February 1931, Ellington and his band toured continuously for four years. When they left the club they were already well known to millions of Americans through the radio broadcasts and the films in which they had performed, particularly Check and Double Check (Collier, 1987, p. 124). British and Europeans also knew them due to "over 150 recordings made during 64 recording sessions" (Shipton, 2001, p. 266) that Mills helped orchestrate in the period from

1928 to 1931. Ellington was in a secure position. The band's personnel had been stable since late 1928 and could play a varied repertoire. With Mills' organisational skills they toured France and Britain in 1933.

In 1932 Duke Ellington added vocalist, Ivie Anderson, to his stable. At the Cotton Club, the Ellington band did not need their own vocalist, as they accompanied many singers at the Club, but once on the road Ellington felt a feature vocalist was an important addition to the band. Previously Greer and Cootie Williams had taken care of vocal duties. Greer continued singing and also performed with Anderson in "serio-comedy duets" (Stewart, 1991, p. 177). Anderson remained with the band for eleven years.

## The Swing Era

> The Duke Ellington orchestra predated the swing craze by a decade,
> helped in fact to foster it, poularized its catch phrase [It don't mean a
> thing of it ain't got that swing], and provided its highest benchmarks
> of originality (Hasse, 1993, p. 202).

Benny Goodman led the onslaught of white big bands who "bridged the gap between creative jazz and the popular taste of [white] America" (Batchelor, 1997, p. 157). This period became known as the Swing Era, lasting from 1935 to 1946. White bands were given more public exposure and had the opportunity to play in more places, were given more time on radio, and often had a commercially sponsored series. The Ellington band "did not quite fit the model" (Collier, 1987, p. 169) of a swing band. The music was less dependent on the interplay of brass and reed sections that other big bands used and Ellington used other techniques such as counterpoint. The band had a richer tonal palette and made use of more dissonant harmonies than the swing bands (Ibid).

Although Ellington did not play as many commercial songs as dance bands and swing bands, as his repertoire was mainly based around his own compositions, but when accused of not being commercial he replied

> I am commercial because I've got to be. The support of the ordinary masses
> for the music from me, which they like, alone enables me to cater for the
> minority of jazz cognoscenti, who certainly, on their own, couldn't enable me
> to keep my big and expensive organisation going (Hasse, 1993, p. 238).

Ellington and his band found more acceptance and success in England where in 1937 the band won the *Melody Maker* poll, "while in the United States, Benny Goodman

and Artie Shaw and others continued to top him" (Simon, 1976, p. 188). Ellington and his band did not start winning the American jazz magazine, Down Beat, polls until 1946.

In "December of 1946, eight leaders decided to break up their bands: Woody Herman, Benny Goodman, Les Brown, Jack Teagarden, Benny Carter, Ina Ray Hutton, and Tommy Dorsey" (Megill & Tanner, 1995, p. 217). The combination of "inflated salaries, high overheads generally, and less public demand" (Batchelor, 1997, p. 293) saw the demise of the swing era. Musicians during wartime had been able to command high salaries, but with the returning musicians, supply exceeded demand, thereby eventually bringing down wages. These wages were not sufficient as an incentive for musicians to go on the road. They could work instead as session musicians for radio, recording and film. "The large audience that the swing had enjoyed now fractured into smaller parts: the masses wanted the vocalists, and the avant-garde wanted bebop, while rhythm-and-blues became popular amongst blacks" (Ibid, p. 292). Big bands also had other competition such as the television that had entered the lives and homes of people.

Harry Sweets Edison or Dickie Wells, from the Count Basie band tells us what was happening with the Ellington band at that time.

> All the big bands were collapsing. Only Duke's ASCAP rating kept his going, and he was paying good salaries even when other bands were in trouble. Johnny Hodges was making five or six hundred dollars a week when we were getting fifteen dollars a night (Dance, 1980, p. 107).

Duke Ellington was not even considering breaking up his band. Even though two key players left, being Rex Stewart and Toby Hardwick, the band members numbered eighteen. His many projects at this time included his presentation of the fifth of his Carnegie hall concerts in Nov 1946. Ellington presented concerts from 1943 to 1948 and the music presented were full-scale works written specifically for the occasion (Hasse, 1993, pp. 286 -288). Ellington was "the first jazzman to write concert jazz in extended forms" (Southern, 1983, p. 382). The concert format became popular for big bands in the late 1940s.

Duke Ellington's career encompassed playing for dancers, in vaudeville shows, performing for stage shows, playing on stages between movies, playing at concerts and in churches. His later performances were still heavily influenced by the theatrical productions from his early years in the entertainment business.

# CHAPTER TWO

## PART TWO

Australia's small population should be borne in mind when making comparisons with the United States .... Even today. Australia's total population is less than that of Greater New York City (Bisset, 1987, p. 7).

Part two deals with how the many different situations in and through which Duke Ellington and his band played, have influenced the development of NoiseXchange. How are the contexts of NoiseXchange, in relation to Ellington's band of the 1920s to 1940s, the same or different and how can ideas from Ellington's experience be adapted to the scene in Perth in the twenty first century?

To begin with, I wish to examine the Ellington's revue format that arose in the Cotton Club years and ask if aspects of the format might apply to the situation in Perth. While understanding that there are huge geographical, population and cultural differences between New York and Perth, there are some basic elements, which can be gleaned from Ellington's approach that may assist in developing NoiseXchange's viability.

### When to start the show?

As noted previously, the Cotton Club shows commenced at 12.00pm and 2.00am and were designed to attract the downtown after-theatre crowd and performers. Can these time slots be successful in Perth? WA Jazz coordinator, Alan Corbet experimented with this after-theatre timeslot in 2001. He organised a late jazz club at a downstairs venue at Her Majesty's Theatre. These performances, sponsored by the Curtin University Business School, were presented on Friday and Saturday nights after a cabaret show which encompassed "anything from opera to musicals to motown to blues, and correspondingly attract[ed] a varied (generally) non-jazz audience" (Corbet, 2001, p. 13). The cabaret had already run for two successful seasons.

It was hoped that part of the cabaret audience would stay on to hear the jazz (at no extra cost), as well as the jazz attracting their own audience, paying $10 for entry. Although these concerts met with some success in the early months, this interest did not continue and the project stopped at the end of the 2001. The venue did not succeed as a late night jazz club because the starting time was too late, the cost was prohibitive for a student/young audience, and the setting was too formal

with "inappropriate/confusing/insufficient publicity" (Corbet, 2001, http://www. jazzwa.com). Although the late night jazz was cancelled, the venue has invited JazzWA to present jazz as apart of their next Cabaret Soiree series. This is a venue that NoiseXchange could investigate at a later date, taking into consideration appropriate timeslots in relation to the Cabaret series. Subsequently NoiseXchange was approached to participate in the 2003 season.

A student survey (2002 October), as well as a survey of various venues in Perth suggest that a suitable timeslot for attending performances is from 9pm to 12pm. As well as going out on weekends the mid-week night of Wednesday is popular with students as many venues offer cheap alcohol specifically to attract the student market.

**Who is the audience?**

Apart from the performances at the Civic Hotel, the audience for NoiseXchange has primarily comprised of students aged between eighteen and twenty-five years old. This audience listen predominantly to pop, rock and dance music. The only exposure to jazz some students have is from techno and electronic music artists who take jazz riffs and cut and mix them with completely synthetic sounds (Dwatts, 2001, http://www.jazztimes.com). They also do not understand jazz audience protocol, particularly clapping after improvised solos. You do not find this behaviour at rock or folk performances. NoiseXchange attracted a mix of audience types and to the jazz fans, I say you don't <u>have</u> to clap every solo.

The closest revue style performances in which NoiseXchange have been involved are the dance department's benefit (November, 2001) and the Friends of the Academy benefit (April 16, 2002). NoiseXchange did not, as in the case of the Ellington band, accompany other performers. The roles played by NoiseXchange were as a dance band for the first benefit and as specialty act for the latter. Due to technology, these days acts use pre-recorde· nusic rather than live musicians.

**What was the essence of a revue?**

The timing and pace of the revue was a focal point at the Cotton Club. The essence of revue style entertainment is speed. At times at the Cotton Club, there was barely enough time to applaud before the next tune or singer started. Whilst not supporting other acts, I acknowledge the benefits of a smooth flowing set. This is also a technique that the rock audience can read and expects. As an announcer and 'counter-in-er of tunes, I have sometimes hindered the flow of the set. Instead of

immediately going into the next tune, I would disrupt the pace by working out the tempo in my head and then finally count in the band.

Finding a solution for correct tempos and creating a smooth flowing set with no gaps, were aims of NoiseXchange performances in the WAAPA@ECU amphitheater (June 3, 2002) and in the Dance Studio 1 performance (August 4, 2002). To facilitate this idea, various band members were given the responsibility to start the tune, whether from a bass line of the tuba or double bass, or a riff from a brass player. The removal of the bandleader from the stage was also another aim. The bandleader, instead, sat in the audience and gave cues. Problems with this tactic included misreading of cues by the band. In "Moanin", while I was cueing the band to play quieter, certain members took it as a cue to go to the bridge of the tune. As this was sixteen bars too early, I was fortunate to be able to cue the band to play the bridge again and therefore stay in the correct form for the dancers. Solutions to this problem could be that the drummer cues from onstage, either by verbal or musical cues, as the drummer is closer to the other band members.

### How to generate a sense of performance?

While not having the luxury of a stable venue, large and expensive sets are not an option for NoiseXchange. In agreeance with Ellington, Seashore states that

> music is more than sound. It must have atmosphere; it ordinarily involves some degree of dramatic action; it is modified by the character of the audience, the personal appearance, manners and mannerisms of the performer, the total situation of which the performer is a part. In other words, music is essentially tied up with a large setting in which it plays a leading role (Seashore, 1967, pp. 13-14).

So my 'atmospherics' have been built around a party theme. For performances at the ECU Tavern (August 9, 2001) and the Civic Hotel gigs (May, 2002), I made a conscious effort to create an atmosphere to which both the audience and band would respond. The theme was party and fun. Streamers, balloons, bubbles and percussion instruments were provided to the audience. The message was "we are going to have fun" not "please be behaved and quiet as a performance is about to start". As the result of these investigations, I came to the conclusion that, where limited to minimal props, the best way to signify a party is by using helium balloons. By the August 21, 2002 party, the only props I used were percussion instruments and balloons.

I am aware of the need for good lighting. In most venues, I had no control over the rigging or operator as in the Globe Theatre at the finals of the National band

competition where the lighting technician did not light the whole stage. For performances that I mounted, either I organised lights and an operator with whom I would discuss the project, or I attempted to negotiate basic floodlights for the venue. Several times the venues "forgot" my requirements and my crew, manager of bar and myself had to improvise. Simple things like not putting up the backdrop curtains can affect the performance detrimentally. Comments from the Civic Hotel included "cover up the windows behind the band" (Audience survey, 2002). The venue's failure to mask the window affected the audience in two ways: the music was louder as the curtain acted as a dampener and the light in the room was glaring.

NoiseXchange's use of music stands at rock venues was not appreciated. This is demonstrated by the comments made by the judges.

> reading music is very distracting and detracts from their presence - especially when they have to flip over music sheets.
>
> It's hard with a big band as most people have their heads buried in their music stands (National Campus Band Competition, 2001).

I have also observed that musicians hide, hunched behind their stands, staring at the music stand even if they are not required to play for another sixteen bars. Observing their bodies, when not playing detracted from the sense of enjoyment that I strove to project at the Civic Hotel. Instead of acknowledging the audience when a tune finished, musicians start shuffling music on their stands. In dance big bands this behaviour is passable but the common complaint about jazz musicians is that they ignore their audiences. In the relative short life of NoiseXchange this observation has proven to be true. Why is this so? This is my belief. Students are taught about their instrument but not how it connects to their body nor anything else about their body. The aim in 2002 was to perform with no music stands, which I achieved with NoiseXchange in nine performances out of the twelve. The set lengths did vary and some gigs were a combination of stands and no stands (Civic Hotel #1 & #2).

Stage presence is clearly lacking in NoiseXchange's performance at the WAAPA@ECU Lunchtime concert (March 14, 2001) [See video]. This lack of performance quality, in my experience, has predominated swing and big bands in the 1980s and 90s.

> There is a serious attention to the inner mechanics of the jazz and not what it is communicating. Your musicians hide behind the music which is permissible if only they would allow us access. We are subtly held back

from fully enjoying it because they are so withheld themselves. Actually being there with us in the audience is essential. They clearly don't know how this is reading and have come to accept this "cool" disembodiment as a means of not fully owning what they do (L. Scott-Murphy, personnel communication, March 21, 2001).

I think some of this cool attitude could be attributed to nerves. The "'prime concern of the popular musician is that he [she] will not be able to play to the best of his [her] ability'" (Frith, 1996, p. 52). Other stresses could include fears that the instrument won't work properly or the feeling that the pieces are under-rehearsed .

The band had other visitors to rehearsals to work on performance awareness. Dancer/choreographer, Jo Pollitt, visited in March 2002. Quite a few of the musicians in NoiseXchange were defensive mainly due to the fear that I would want them to become circus clowns and make them swing their instruments around. Instead my aim was to encourage the musicians be in the "now", listening and responding to the music that is happening around them, rather than project an attitude that "I've finished my bit". I like the philosophy behind the Daly and Ed Wilson Big Band of counteracting "the seriousness and gloom in the jazz world. They encouraged the players to be positive and extroverted. 'If you like what the other guy plays, yell it out', Daly told them" (Myers, 1985, p. 6).

In an endeavor to make the band relax on stage, an initial idea trialed was to have a group warm up before the gigs. My aims with the warm up are: to have fun with the band and that this will transfer to the bandstand; to increase non-verbal communication amongst the musicians; and to aid co-operation with and listening to one another. Performing arts such as music theatre, dance and theatre have group warm-ups before the performance. Often the warm up for a dance or big band is leaning against the bar. With NoiseXchange, I attempted to group all the musicians together and play drama exercises or vocal games before proceeding to tune up, play a blues, then tune up again.

Various reasons have hindered the warm up for the band. Firstly, my adoption of the character, Esmeralda, meant having to get into costume. I often found myself sticking my head around the dressing room door (the women's toilets) and yelling out instructions to the band. One solution is for Esmeralda to perform later in the evening and/or share the directing of the warm up with the lead trumpet player. Secondly, it is difficult to play drama games if musicians have instruments in their hands. Thirdly, there is often no warm up room and the musicians have to unpack next to the stage. It was easier to play games with Ensembleu as there were

not the performance deadlines expected of NoiseXchange. Generally Ensembleu rehearsals began with games.

Because the musicians and myself found it hard to look at the audience, I instigated that the members acknowledge the audience at the end of a tune, instead of immediately reaching for the next manuscript paper. Musicians also were requested to stand up for improvised solos and acknowledge the audience when finished.

In the Finals (September 21, 2001), judges commented on stage presentation. Although the band had greatly improved, the comments were

> The conductor paid attention to the audience, as did Mr. Underwear, the rest mostly paid attention to each other.

> Apart from the groover + saxophonist making love to his instrument there wasn't a lot happening but with so many members there's not much space to do so. Everyone was moving about though as much as they could (National Campus Band Competition, 2001).

The feedback we received from a dance lecturer after the dance performance on June 3, 2002, was that the band were responding more to the dancers than vice versa and that the musicians looked comfortable on stage. A suggestion to aid the musicians is to show regularly by way of video what they look like on stage as well as finding a theatre director who has previously worked with musicians to develop a presentation style with NoiseXchange.

### What is my role in the performance?

When the Ellington band played outside the Cotton Club, Ellington himself had to become the MC as well as fulfill the roles as conductor and musician in the band. Unlike myself with NoiseXchange, Ellington is a musician in the band. Ellington did not "stand in front of the band waving a baton. He was "in there, a part of it, contributing, prompting, suggesting, a playing member" (Dance, 1979, p. 7).

What did non-instrumental bandleaders do in the 1930s? Several of them "were energetic dancers, like Tiny Bradshaw or Bardu Ali (who fronted Chick Webb's band)" (Shipton, 2001, p. 282). "Some, like Lucky Milliunder, despite no musical training, waved a baton with considerable conducting skill, combined with energetic and athletic movements around the stage" (Shipton, 2001, p. 282). Jimmie

Lunceford and Cab Calloway also waved an absurdly large baton around and used them when they weren't needed musically.

Conducting a big band is quite different to the role of conductor in an orchestra. In the orchestral situation, the conductor is required to conduct on a podium throughout the performance and is not required to speak directly to the audience. In the big band set up, there is minimal conducting required as once the tempo is set, the band can keep on playing. The conductor is not a metronome. "The rhythm section keeps the time, and the band gets the beat from them" (Berry, 1990, p. 18-6).

At times I use a baton when in front of NoiseXchange for the stage show as well as for its functionality. I conduct with the baton when I am using signals for group improvisation. I use my hands to conduct difficult passages that the band has to negotiate and for cuing entries. In the early stages of NoiseXchange, I had to count for the band and cue each new section. But as time went on, the band learnt the tunes and the need for conducting was diminished. Some cues I left in purposely to aid the presentation. In the trumpet solo in "Its Second on the Left", I unnecessarily cue in the background lines but it does put me in the right place to conduct the next more involved section.

As the conductor, I found reading scores on stage became problematic. I was constantly lending my music stand to a musician in the band (it's amazing how many musicians do not have a music stand!) and had to hold the score in one hand while conducting with the other. I decided to do some homework and learn the scores. Even though I composed or arranged the music, I had to learn the scores as if I had never written them.

The character Esmeralda was invented in early in 2001 for the role of MC and conductor. The first feedback I received pointed out a major flaw in my performance. "You look so potentially playful in the little black dress and hat but never look at the audience? (sic)" (L. Scott-Murphy, personnel communication, March 21, 2001). The character developed, as did the wardrobe, and the September 2001 review of NoiseXchange at a heat of the National Campus Band Competition stated that NoiseXchange is

> fronted by conductor/singer/songwriter/extraordinaire, Esmeralda ... maniacal dance routines which involved audience members being picked out and brought to the stage.... The music seemed to take back seat in all of this (Laverty, 2001, p. 13).

Questions arise from this comment. If the music is taking a back seat, how do I bring it forward to where it belongs? How do I share the audience focus between Esmeralda and the band? How do different audiences react to a MC such as Esmeralda? Judges, from various heats of the National Campus Band Competitions, commented; "But what was with the kooky chick who just danced?" and "The stage clown lady is an odd one - maybe she could sing?" (National Campus Band Competition, 2001). In this competition, the audience and judges have a rock aesthetic sensibility. When is there ever an extra person on stage who does not sing or play an instrument? And to have a conductor out the front is unheard of unless there is an orchestra playing behind a rock band.

The character Esmeralda was created to be outrageous so that the band would be relaxed and be more extrovert. My influence for the character was through my tenure (1988 till 1992) with Mic Conway's Whoppee band. As a member of this cabaret band, I was required to perform as Tinkerbell, with wings and a plastic fish as props. I sang "Blue Heaven" in a funny voice and in character. I noticed in an evening's performance that, after performing as Tinkerbell, I was relaxed about my playing for rest of the evening. The character Esmeralda was also designed to be a link between the band and the audience since she is free to wander from the stage to the audience and back again. This is more in the style of NY restaurant cabarets of the 1920s and 30s rather than the revue style.

There were positive comments from the rock judges. These were: "Esmeralda did a good job as front person"; "The 'conductor' paid attention to the audience"; "Funky 'dancing lady' out the front" (National Campus Band Competition, 2001). They also pointed out that only Esmeralda and the baritone saxophone player were paying attention to the audience whereas the rest of the band only paid attention to each other. The aim was to incorporate an activity for Esmeralda in every tune, such as dancing with an audience member, handing out and playing percussion, conducting with a baton, or leading a conga line. This experiment took place in a performance at the Civic Hotel (May 12, 2002).

I did not want to be Esmeralda for every NoiseXchange performance and I think the future for this character is as an "act" as part of the performance. At the Band wif the Loudest Fans competitions, I played the role of "I Wanna be a Rock Star" complete with a artificial red wig, and I played a percussion shaker made from six beer cans with the brand being the same as that of the company sponsoring the competition. For the final performance of NoiseXchange in 2002, I again changed my costume and character. At the Velvet Lounge (August 21, 2002), I felt I was the most

successful as an actual MC. I believe that I smoothed over the rough spots in the evening and "kept the entertainment moving along at a fast clip, enhanced audience participation, and, most of all, kept alive a sense of audience sociability and friendliness (Erenberg, 1981, p. 247). My costume was black trousers and a large red jacket and I felt like a ringleader in a circus.

When Ellington is not required to announce or conduct, he can sit at the piano and play. What do I do in the large periods of time when I am not needed? According to The Jazz Ensemble Directors Handbook published in 1990, the conductor should "get away from the front of the band as often as possible. This pulls the focus where it should be - on the players" (Berry, 1990, p. 18-7). Berry believes when not cueing, the conductor can wander around the stage, which allows for more direct contact with specific players or sections, or to stand off to the side of the stage (Berry, 1990, p. 18-7).

I have wandered over the stage, wandered into the audience, stood next to the trumpet section and still felt uncomfortable. I tried dancing on the dance floor with the audience and running up on stage to cue the next entry. It was quite dramatic really. Solutions for rock and alternative music venues would be if a band member took on the role as announcer (as did Sonny Greer with Duke Ellington). The guitarist in NoiseXchange has only shared MC skills when the need has arisen for introducing Esmeralda. Another solution is for the conductor to be in the audience rather than on stage. This worked at the orientation in the Tavern at ECU Churchlands (Feb 15, 2002) and at the performance at the WAAPA@ECU amphitheater (June 3, 2002) and in the Dance Studio 1 performance (August 4, 2002).

**How should the band present itself?**

NoiseXchange has experimented with its style of dress. In the 2000 National Campus Competition, the dress of the band was casual clothes a la rock band. The band did not end up with a unified look. Most "pop fans quickly realize that the most casual clothes are carefully chosen" (Frith, 1996, p. 219). However ours certainly were not. I felt that dressy suits such as the Ellington band wore are not suitable for NoiseXchange due to the informality of our venues and audience. Keeping in mind that we've "got to dress better than the audience" (McLeod, 1994, p. 72), I did not want identical uniforms. I wanted to be somewhere along the fine line between the notion of dignity and professionalism given by dress suits and ties and "an image of naturalness" (Berliner, 1994, p. 460) projected by casual dress.

While I want congruity in the dress, I still want the musicians to reflect their diverse personal values and individual tastes. In the 1940s, rebels of all kinds wore black but the widespread adoption of wearing all black today has changed the meaning to "cool and intellectual". However, it was not because of the meanings of the colour that the band came to wear black clothes. Wearing all black is traditional musicians clothes for working in a pit orchestra, while black and white is the traditional onstage costume. I was therefore assured that the musicians had some black clothes already, at no extra cost.

So often big bands wear all black, and sit in front of a black backdrop, behind black stands. "The mood of a crowd, as well as that of an individual, can often be read in the colors of clothing" (Lurie, 1992, p. 204). Keeping this in mind, I wanted to add a splash of colour to suggest excitement and activity. Red was decided upon. Red can signify "Heat, danger, blood, anger, excitement, activity, Christmas, nightclubs and prostitution" (Wilson, 1994, p. 108). The musicians were asked to add a piece of red clothing to the basic black. Red items added were red shirts, ties, socks and boxer shorts. Comments such as "Love the baritone saxaphones (sic) shorts (Boxer)" and "Love the Boxers on the Baritone Saxophone player! " were stated by judges at the National Band Comp when Barnsey wore his underpants on the outside, like Superman (National Campus Band Competition, 2001). However there were also oranges and purples worn by the band or, at one gig, only one band member wore any red items of clothing. For this scenario I had a collection of red folders I could put on the music stand, and also a red wig, which various members of the band would wear, as well as the band bringing other wigs. Jazz and hats have had a history together and we just had a different slant on it. I did not think the colours red and black were appropriate when performing outdoors. For the ECU guild gigs, Feb 2002, white was another colour added and the band were asked to wear a mixture of red, white and black with the option of wearing shorts. Again I received many different interpretations of what the colour white is!

A solution to the lack of funds to support tailor-made costumes would be in seeking sponsorship from a clothing company. Perth-based four-piece outfit, Bordello, secured sponsorship from clothing labels, Reef and Rip Curl in early 2001. "Rip curl will hold a special fashion parade on the night of our CD launch at the Grosvenor...They will also use one of our songs in their advertising campaign in Asia" ("Bordello", May 8, 2001).

**How many people in the band and what instrumentation?**

NoiseXchange contains four saxophones, three trumpets, two trombones or replacements, one tuba, and a three-person rhythm section of guitar, double or electric bass and drum kit.

The NoiseXchange saxophone section consists of two alto saxophones, one tenor and one baritone saxophone, which is the same as the 1932 version of the Ellington band but without the doubling of other woodwind instruments. I could have chosen a saxophone section that contained two tenor saxophones instead of two altos, as this would give the section a warmer sound. I opted for two alto saxophones, giving me a brighter sound to correspond to the general atmosphere of fun that I wish to promote as the band's image.

I am composing for young players who generally are still grappling with their principal instrument, so in the compositions and arrangements, only the lead alto player is required to double on soprano saxophone. Unlike most young Australian musicians, Harry Carney was seventeen years of age when he joined Duke Ellington and already doubled on several woodwind instruments. It was at Ellington's suggestion that Carney took up the baritone saxophone, and it is on this instrument that Carney gained great renown. I do not have stable personnel as Ellington did, and if I write doubling parts for a particular chair, the next player in the band might not double on that instrument. Currently the baritone saxophone player in NoiseXchange plays clarinet and I plan to use this instrument when performing in smaller ensembles, i.e. in a band-within-a-band formation.

NoiseXchange has three trumpet players chosen for the possibly of three part close harmony as well as for the fatigue factor in the high register. While one player is resting, I have two others who play. Access to a flugelhorn was not so successful and a feature melody recorded for the demo CD had to be overdubbed with flugel, which was annoying. For a large percentage of my original tunes, there is not much call for mutes, whereas the head arrangements make fuller use of trumpet mutes. As mutes quieten the instrument, I have to be aware of circumstances in which the tune is played and decide whether amplification is needed.

Finding and keeping trombone players in NoiseXchange was difficult. I knew from my Sydney experiences of putting bands together that finding sufficient trombone players could prove difficult. Trombone players are in the minority in the jazz course at the Western Australian Academy of Performing Arts (WAAPA@ECU) but there are numerous saxophone players. Therefore I had to find

substitute instruments to fill the empty trombone chairs. Jazz ensemble method books suggest that a "baritone or euphonium or a valve trombone" (Berry, 1990, pp. 2-9 - 2-10) or a French Horn in Eb, or baritone saxophone could replace a trombone (Fisher, 1984, p. 58).

The trombone section at the start of 2001 in NoiseXchange was one trombone and one baritone saxophone player. When the trombonist left the band, he was replaced with a tenor saxophone. As I did not have the instruments available as Berry and Fisher suggest, I decided to use an instrument from another family that plays in the same range. In 2002, two trombones joined the band until August when one player left for overseas and was replaced by a French Horn.

Tuba is not in the standard big band instrumentation as its role as bass in the band was taken over by double bass. It was not until the 1940s and1950s that the tuba rejoined the band, particularly in unorthodox big band instrumentations such as those of Claude Thornhill and Miles Davis. Stan Kenton observes that the tuba "left the rhythm section and joined the brass section" (Bevan, 1988, p. 559). In NoiseXchange, the tuba is used more as a bass instrument and this proved fortunate at the Band wif the Loudest Fans heat when the double bass player had other commitments. In 1934 Ellington hired a second bass player, Billy Taylor, who would often play tuba. Because I used the tuba as a bass instrument I ran into trouble with the duplication of the bass line by double bass. Solutions I used were alternate playing by both instruments. I need further investigation of the two players in Ellington's band as well as making the decision if the line up is going to change in the reincarnation of NoiseXchange or use different instruments on different gigs.

NoiseXchange uses a three-person rhythm section and does not use piano as in the Ellington band.

> The double bass and the drums are essential for the band's rhythm section ... Piano and/or guitar, though extremely important, can be omitted while neither of the other two instruments can (Ferguson, 1976, p. 111).

One of the reasons that the piano is omitted is due to the small stages where NoiseXchange performs. The audiences I want to attract are well versed with rock music and can identify with an electric guitar perhaps better than with a piano. We do not use an acoustic guitar, as with amplification, the volume of the electric guitar can equal any other instrument in the band. This is important as the guitarist's role in NoiseXchange also encompasses soloing, unlike the guitarist in the Ellington band.

The NoiseXchange repertoire can accommodate either an amplified acoustic double bass or an electric bass guitar. So far the only tune to which the electric bass is not well suited is the Charles Mingus tune, "Moanin". For totally acoustic gigs, the aim was for the tuba to replace the bass. As has been demonstrated, the baritone saxophone is also quite capable of this role. It has been recommended by a band member to choose only a few band members to play percussion and to supply them with good percussion instruments. The band would then have a stronger rhythmic sense when playing with an audience that plays out of time.

**How to set up the band on stage**

Figure 5        Bandstand plan of Duke Ellington and the Cotton Club Orchestra (Haskins, 1985, p. 47)
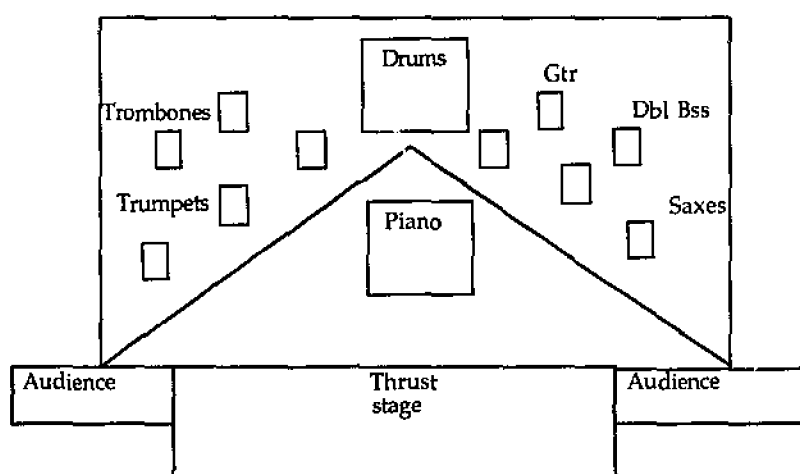


This set up is commonly referred to as an "angled wing" formation and was also used at the Fulton Theatre in 1930 (Ellington, 1973, p. 132). The drums and percussion instruments have center stage with the saxophones, guitar and bass on stage left and the brass on the right. The band is on a rostrum or stage, with Ellington seated at the piano immediately on the floor in front of the drums. One disadvantage of the angled wings is the distance between the brass and the saxophones. Players could have difficulty in hearing the other sections that can result in problems with ensemble precision and intonation. However, angled set up allows the band members to hear the other players easier than in the set up at the London Palladium (see below) which has the musicians fully facing the audience.

Figure 6    Duke Ellington and Orchestra at the London Palladium, 1933.
            (McCarthy, p. 126).
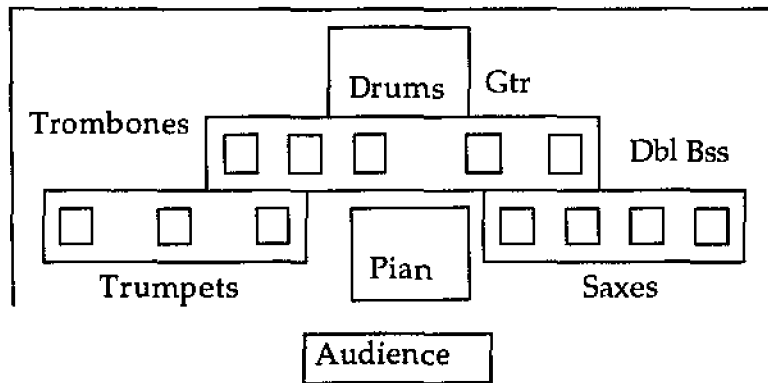


A positive side to the set ups at the Cotton Club and the London Palladium
is that the saxophone players do not have the brass "assaulting their ears" (Berry,
1990, p.2-2). The entire band is seated in these configurations except for the double
bass player, and no one uses music stands. Both the set ups require a wide stage.

> Very wide or very deep stages have serious disadvantages. When the
> stage is wide, a listener seated on either side of the hall hears the
> instruments near him before he hears the sound from the other side of the
> stage.... When the stage is very deep, the sound from the instruments at
> the back of the stage will arrive at the listener's ears a detectable instant
> after the sound from the front of the stage, with similar adverse effects
> (Beranek, 1962, p. 497).

One solution to a deep stage would be to have a plywood backdrop and
wings to reflect the sound back to the band and audience. NoiseXchange mainly
played on narrow stages which did not afford the set up as in Ellington's Orchestra
but could be used in the future when a suitable situation arises.

Figure 7    Side view of the Duke Ellington and Orchestra at the London
            Palladium
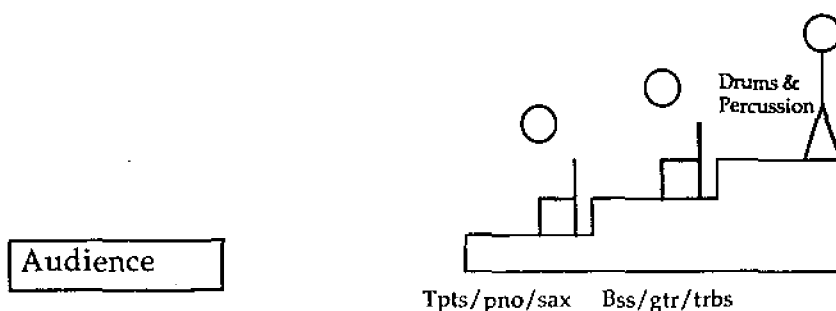
Figure 8    Side view of NoiseXchange @ the National Campus Band Competition 2001, Grosvenor Hotel.



Audience

Saxophones    Trombones    Trumpets
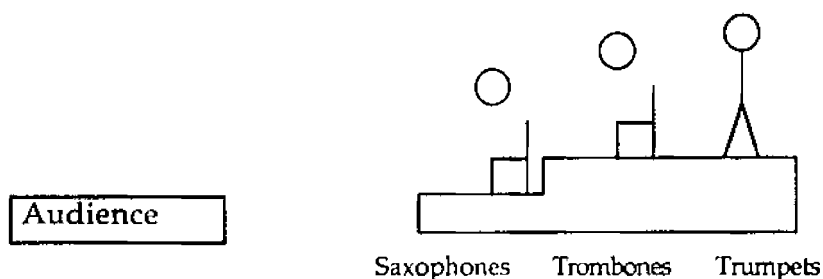
The Grosvenor Hotel was the only venue that had several levels of staging and this can be useful, as the audience is able to see all the musicians' faces, i.e. visual interest. The Cotton Club and the London Palladium venues have a clearly defined stage that is different to my experience in Perth. "In some theatres [performance spaces] there is no defined stage at all" (Condee, 1995, p. 130) which happened in a total of six performances. To define the stage area I used music stands, chairs, and stage lights. As there was no stage riser in these performances, the first rows of the audience are at eye level.

In theatre, the height of the audience compared to the actor is ideally placed with half below the actor's eye line and half above.

> If the audience looks down upon the audience, the audience will be contemplating the performer critically but if the audience is looking up, the performer has more control, can elicit responses and can manage the audience because they are in the dominant position (Condee, 1995, p. 130).

Therefore performances held in an amphitheater meant that the audience would be dominant. As most of the venues were not set up with several levels of staging, (or any staging at all) I decided to acquire two rostrum. Rostrum was used at the Civic Hotel #1 and #2 where there was no stage provided.

Figure 9

Rostrum was used as an add-on to the stage at the finals of the Band wif the Loudest Fans. The bass and guitar players stood on each side cf the drums with the horns in front. I must remember that in rock stage set ups, the bass player is generally positioned stage left of the drummer.

Figure 10
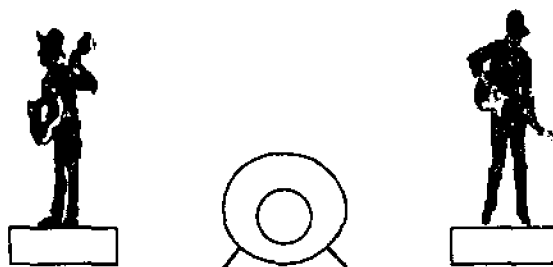


## How have players contribute to repertoire?

In 2001, the tunes played by NoiseXchange were composed and/or arranged by me. In 2002, two band members started to contribute with suggestions for repertoire, lead sheets and Michael Wallace's original works, "Latino Ass" and "Funk Suite". NoiseXchange was conceived so that my compositions could be played more than once. The future of NoiseXchange is in co-writers and contributors, as the band library needs to be large and varied to respond to performance opportunities.

## How did the venue make money?

The problem with rock venues in Perth is that if you decide to hold a performance in a pub you pay a bond, which gets returned if the bar is over a certain amount or the amount of customers is sufficient. The Civic Hotel wanted $500 bond if the total count did not amount to sixty customers. The Velvet Lounge wanted $200 bond in case the bar take didn't reach $800. So the band gets no percentage of the bar no matter if the bar take is $1200.

If a band is booked by the publican, they are often paid on the percentage of the bar. For example if a band is paid $500, the pub expects takings from the bar of $2000. They pay the band twenty-five percent of the takings. At one venue in Perth, the band was given a $100 bar tab instead of a wage. Some venues work on door charges that the band keeps and the venue keeps the bar.

So how did the Cotton Club make money? Primarily on food and beverages and it would be advantageous for NoiseXchange to have total control over a performance including the alcohol and food. It is possible to apply for an Occasional

Liquor License that covers a 'function' which to the licensing board means "*a gathering, occasion or event, including a sporting contest show, exhibition, trade or other fair or reception*" (Occasional Liquor License, 2003, http://www.orgl.wa.gov.au/liquor/kits.php). Ways to make money without involving alcohol can include supplying food, a door charge and perhaps a lottery or other games. All these ideas depend on the proposed venue and would involve hiring other staff than the members of NoiseXchange.

**What is the role today of radio and technology?**

Ellington and the band reached an audience outside the Cotton Club through radio broadcasts and records. NoiseXchange's recording viability deemed by three judges of the Campus Bands Competition was low.

> if they had a singer maybe they would have recording viability

> I don't know if there is a great market for the style of music played, especially being an instrumental outfit

> Not just yet.

> Not much at all. Sorry!

> Great backing music but I don't think it will sell. Although Jazz-ee music has its own following so you never know? (National Campus Band Competition, 2001).

Nine of the judges stated that NoiseXchange had the potential to record.

> World class brass! I'd love to have an album.

> definitely recordable, good songs worthy of airplay.

> good structure and potential.

> Absolutely could do a lot with a recording (National Campus Band Competition, 2001).

Not foreseeing a recording contract in the near future, how can I use twenty first century technology to the band's advantage? It is possible to record the band by DAT and then transfer the recording to computer, edit and burn it to CD. It is also possible to design and print the artwork as well as make business cards, invoices and letterheads with computers. Utilising the worldwide web NoiseXchange could have a website advertising upcoming gigs and information concerning the band. "The internet is ideal for jazz distribution and best way to reach young users.' ... 'It is clear that the high school and college-aged kids are very attuned to the Internet'"

(Graybow, 2000, pp. 64). Websites get out of date quickly so joining an existing website such as the JazzWA website can be a solution to get support at an inexpensive cost.

Rather than going the mainstream way with recording and radio, what alternatives are there? There are several local community radio stations and one community television station (Access 31) in Perth. Various community radio stations want WA bands' sample CDs as this helps build a library with less cost. Various radio stations have an announcement of 'what's on' each evening, which is a free service to performers. Also many programs are interested in having live guests. There are various ways to be on the television station, Access 31. The venue Kulcha airs footage of performance videoed at the venue. Wax Lyrical, as part of the Western Australian Music Industry association (WAMI) organise three venues weekly and footage from these performances get presented on Channel 31. Bands can also purchase a copy for publicity purposes. Another way is to get involved with film students who at times make documentaries or music film clips.

A three track promotional CD was compiled by September 2001. A scholarship and donation of time covered the cost of the project carried out by WAAPA@ECU students and staff. As the band is not well known and does not have a CD in stores, the demo CD can be used to introduce new audience members to the band.

> Most artists do not think creatively when promoting their next show. They make the mistake of handing out flyers instead of sample tapes or sample CDs, or spending hundreds of dollars on a newspaper or magazine advertisements, that no one can hear their music through (Sweeney, 2001, http://www.cdbaby.org/stories/01/04/26/1669870. html).

Sweeney suggests targeting areas around the venue where potential fans hang out and shop and hand out 200-300 tapes or CDs and this will aid the generation of new fans(Ibid). NoiseXchange CDs were handed out to school kids in big bands and outside the jazz venue, Hyde Park Hotel, after a very popular performance by two visiting American jazz musicians. The CDs handed out at the Hyde Park were not given out indiscriminately but given to people in the fifteen to twenty-five year age group. Responses back from school kids suggested that they listened to it every night before they went to bed. Advertising to audiences at other venues is a good idea. We could have stood outside and handed out handbills/flyers but it would not match the great reaction when you give away a free CD to publicize some of the jazz activities that occur in Perth.

Unfortunately to time limitations and extenuating circumstances the above mentioned promotional techniques were not carried through and therefore their effectiveness was not able to be demonstrated.

## Conclusion

NoiseXchange playing for a non-jazz audience proved successful, and the future aims would be to continue to perform without music stands in a band costume that at the same time shows the players' individuality. Through this experience, I would like to perform as Esmeralda at select performances and for only a section of the evening (preferably not at rock venues).

For shows designed for university students, a nine o'clock start with a venue that allows for talking and offers cheap beer is the most suitable. The band would play for two sets and a jam session could eventuate at the end of the night. Setting up a party atmosphere with the use of helium balloons has proven successful. NoiseXchange needs more assistance with presentation and in the future will investigate and seek clothing sponsors.

I originally wanted the band to be the "Amanda Jones Band" playing my compositions and arrangements but I believe the future of NoiseXchange is in co-writers and contributors, as the band library needs to be large and varied to respond to performance opportunities.

# CHAPTER THREE

## Count Basie

### PART ONE

> Ellington was a source of inspiration rather than an influence, evolving creatively out of himself, ... Basie reflects change more because, unlike Ellington's, his repertoire has consisted of the compositions and arrangements of many different writers (Dance, 1980, p. 7).

The Count Basie Orchestra was the "best known and longest lasting big band to emerge from Kansas City" (Pearson, 1988, p. 135). William "Count" Basie, (1904 - 1984), maintained a big band for over forty years. He led a big band from 1936 until April 1950, when he worked with a small group until he reformed a big band in 1951.

### The Reno Club

Originally from Red Bank, New Jersey, Basie toured "extensively on the KEITH and TOBA vaudeville circuits as a solo pianist, accompanist, and musical director for blues singers, dancers, and comedians" (Robinson, 1988, p. 78) and as accompanist to silent movies. In 1928, he joined Walter Page's Blue Devils and in 1929 joined Bennie Moten's Kansas City Orchestra. It was not until 1935 that Basie led a band that was the basis of his future success as a bandleader. At the Club Reno in Kansas City, he substituted for the piano player, but upon the pianist's arrival back at the club, Basie had stolen his gig. The manager also gave him the go-ahead to take the band over. This entitled Basie to a pay increase and the choice of musicians on the bandstand. Basie started replacing musicians at the Reno Club with members from the now-defunct band of Bennie Moten.

> The Reno was not one of those big fancy places where you go in and go downstairs and all that. It was like a club off the street. But once you got inside, it was a cabaret, with a little bandstand and a little space for a floor show, and with a bar up front, and there was also a little balcony in there. There were also girls available as dancing partners (Basie, 1987, p. 202).

The band at the Reno Club was required to play four floor shows and music for dancing from 9pm through to 5am, seven days as week. The floorshow contained approximately five acts and the total show would run for about an hour. Trumpeter 'Hot' Lips Page took on the role as emcee (Basie, 1987, p. 209). During the night the band only had ten minutes off each hour. On Basie's suggestion, the venue added to this workload a Sunday morning breakfast dance and jam session (Ibid, p. 208). The

band played long hours and received low pay, but "no one complained and no one resigned" (Russell, 1971, p. 135).

Basie had a good relationship with the manager who agreed to fund additional musicians and builds an elevated band shell. It "showed the band off very nicely, but it was pretty crowded up there, too, because they also brought a baby grand in there" (Basie, 1987, p. 211). The tuba player had to place his instrument inside and play it by leaning through the window. However when playing "bass fiddle, he was inside, right next to the piano" (Ibid, p. 122).

### Head Arrangements: Reno Club

The nine piece Reno band included three saxophones, three trumpets and three in the rhythm section. Basie states that there was no trombone as "I couldn't afford one at that time" (Basie, 1987, p. 205). Basie declares that while at the Reno Club,

> I don't think we had over four or five sheets of music up there at that time. But we had our own thing, and we could always play some more blues and call it something, and we did our thing on the old standards and the current pops (Basie, 1987, p. 211).

The signature tune of Count Basie, "One O'Clock Jump", was put together while resident at the Reno Club. Basie reports that if the band ran out of repertoire at a gig, he

> would just start playing. We might be on the air playing for an hour and a half and run out of tunes, and when the announcer used to say what are you going to play next, I'd just start off something and pick any kind of title. We did that a lot of times. We worked up one of our all-time standards like that. [One O'clock Jump] (Basie, 1987, p. 208).

The creation of the tune was not as spontaneous as Basie describes. Russell states that the key phrase of "One O'Clock Jump" originated from pianist Fats Waller. It was then reworked by arranger Don Redman, named "Six or Seven Times", and performed in Chocolate Dandies in 1929. It first came into Basie's band, by Buster Smith (saxophone) who used it as the opening phrase over a blues, that became known as "Blue Ball(s)", hardly a name you could say on radio and so the name was changed. The whole arrangement was not written out until Buck Clayton transcribed it from the recording (Russell, 1971, pp. 136-137).

Eddie Durnham claims that the tune "was worked up by Buster Smith, Oran 'Hot Lips' Page and himself who sketched in the parts for saxes, trumpets and

trombones respectively" (McCarthy, 1983, p 203). Buster Smith was not happy about not getting credit for the final tune. He reports, "After I left the band to go with Claude [Hopkins] the first thing they recorded was that tune.... And Basie put his name on it.... [Later on] he said, 'Don't sue me, it's a long story. I'll treat you right.' He sweet-talked me there" (Pearson, 1988, p. 140). The sheet music credits Count Basie with the composition and Buck Clayton the arrangement.

"One O'Clock Jump" is a medium swing tune based on the blues in the key of F and Db and recorded in 1937 at crotchet equals 172. Basie and the rhythm section set up the tempo with an eight bar introduction and two choruses of the blues in F. The key change to Db coincides with Herschel Evans' tenor saxophone solo, with brass riffing in the background. After one chorus the trombone soloist, George Hunt, enters backed by saxophones, followed by the tenor sax player, Lester Young, with brass backing. Trumpeter, Buck Clayton, enters with saxophone backing and is followed by the rhythm section for one chorus with sparse playing by Basie. The band then all play for three choruses with each section playing different riffs and supported by the rhythm section. The music constantly builds throughout this end section.

"One O'Clock Jump" was also one of the tunes for which Basie did not receive royalties after he recorded it in New York in July 1937. In Kansas City Basie signed a contract with Decca for "a cash total of $750 for a dozen sides" (Shipton, 2001, p. 309). John Hammond had hoped to sign him to Columbia records but a Decca representative beat him to Kansas City to negotiate a record deal. Hammond could not get the band out of the unfair contract but did manage to get the musicians' rates increased. The positive side for Basie was that Decca did have a "wide distribution and quick release policy" (Russell, 1971, p. 142).

> The nine-piece Reno Club band was heard on evening radio broadcasts over an experimental short-wave radio, W9XBY, beginning late in 1935. In March 1936, record producer John Hammond heard one of these broadcasts and was drawn to K.C. to hear this remarkable band (Pearson, 1988, p. 135).

### Entrepreneur: John Hammond

Jazz enthusiast, producer and talent scout, John Hammond (1910 - 1987) had a private income and so could indulge his obsession for jazz. He "has been described as the most influential person in the swing industry" (Batchelor, 1997, p. 183) and played an important part in the careers of "Benny Goodman, Count Basie, Billie Holiday, Harry James, Teddy Wilson, and the boogie-woogie pianists" (Ibid). In the

later years, he "helped to start the careers of Bruce Springsteen and Bob Dylan" (Ibid).

Hammond hooked Count Basie up with an "astute" manager, Willard Alexander, who remained Basie's manager for most of his career.

> Alexander proved that the role of the manager was a vital one at the height of the swing era, as Benny Goodman - also a client of Alexander's - discovered to his cost when he failed to follow him to the Morris agency and found himself without a mentor at MCA, losing work and profile as a result (Shipton, 2001, p. 314).

In many other ways, Hammond supported Basie. He "engineered the enlargement of Basie's band to full big-band scale and booked them on a tour leading toward New York" (Pearson, 1988, p.135). He instigated recording sessions for the Basie band and had a hand in introducing guitarist Freddie Green, and vocalists, Billie Holiday and Helen Humes, to Basie. He produced the 1938 concert at Carnegie Hall that featured the Count Basie Orchestra along with numerous other African-American bands and musicians.

### New York

Hammond bought the band to New York hoping to have the band meet with financial success and recognition. The band had been enlarged "to compete with rival bands and to impress listeners in large theatres and ballrooms" (Russell, 1971, p. 145). Five new players had been added since the residency at the Reno Club. The band, while not strong on sightreading had many fine soloists "The riff style bands depended more heavily on the solo strengths of the players" (Megill & Tanner, 1995, p. 181).

Upon arriving in New York via Chicago, the band did not receive good press and were commented upon as having serious intonation problems (Basie, 1987, p. 236). The band also played a different style that was unfamiliar to New York audiences. Basie's band was less melodically orientated, instead using short repeated riffs. Adding to this the band did not have the necessary repertoire for dance halls in New York or sightreading skills for shows. Bandleader, Fletcher Henderson, generously lent the band suitable dance charts and, finally in late 1937 the Basie band "was more comfortable in playing for variety" (Shipton, 2001, p. 314).

**Head Arrangements: New York**

When arriving in New York they spent a lot of time practicing in the basement of the hotel in which they were staying. The Woodside Hotel was up on 140th street in Harlem and "was later immortalised in the tune 'Jumpin' At The Woodside'" (Batchelor, 1997, p. 185).

> We got together down there [in the basement] at least three times a week, and we made some great head arrangements down there during those sessions, and those guys in each section remembered everything. I don't know how the hell they did it, but they really did. So by the time we got through with a tune, it was an arrangement. People thought it was written out (Basie, 1987, pp. 253-254).

The band also rehearsed at the Roseland ballroom. Often Basie would take charge of creating a chart by getting on the piano and dictating notes to the band.

> 'Saxophones, you all play this.' And the saxophones would get that riff together and get their four parts. And he said, 'Brass, you all play this.' He'd play this by head and put that together.... That's the way some of the best arrangements we had [were put together] (Pearson, 1988, p. 145).

During the first year in the east, Basie began to exploit his tenor players, and used Clayton and Durnham to turn "rough-and-ready head arrangements of the Kansas days into far more thoroughly worked-through charts" (Shipton, 2001, p. 315).

Whilst not achieving immediate overwhelming success, the band did perform regularly. In January 1938, the band was given a month long residency at the Savoy. They found success at the Savoy, as the management did not dictate what repertoire was to be played. In February 1938, while not winning the battle against Chick Webb's band, Basie's band found favourable publicity. In a typical dance evening

> Basie would avoid playing really fast numbers during the course of the half-hour sets. 'He only played numbers like "Jumpin' At The Woodside" right at the end, and then the dancers would exhaust themselves, so that when the band sat down, the dancers would want to sit down and rest too. Afterwards they would start again at a walking tempo, playing that kind of rhythm, until the end of the next set, and then we would do another fast number (Batchelor, 1997, p. 306).

**The Famous Door**

Willard wanted to turn Basie's band from a "working band into a name band" (Shaw, 1977, pp. 126 - 127) and one way of doing this was to get a residency with a radio wire. Willard coments that

'By the summer of 1938 there seemed no place for Basie to go. Then I got the idea of putting him on 52d (sic) St. It was crazy. The clubs couldn't accommodate a big band on their stands, and they were so small, fourteen men would blow the walls out' (Shaw, 1977, p. 127).

Famous Door was a very small venue and only small bands had played there previously. Hammond saw it as having potential, even to the point of procuring a loan through the Music Corporation of America (MCA) for the purpose of providing the club with air conditioning (Shaw, 1977, p. 127). Hammond and Williard then "arranged to bring in a CBS-radio-network wire so that we would be getting airtime out of there several nights a week" (Basie, 1987, p. 276). Trumpeter Buck Clayton states that the "place was small and we sat close together, and the low ceilings made the band sound beautiful, and it was a rocking place" (Dance, 1980, p. 42).

The write-up in Billboard in the first week of the residency comments that while Basie was the main attraction the surrounding entertainment was good as well. This consisted of a half-hour floorshow headed by female vocalist, Jerry Kruger, vocalist Jimmy Rushing, tap dancer Jerry Wither and mimic, Shavo Sherman. The write-up also comments that adding

> to the place's virtues is a cooling system which really cooks, making it one of the most pleasant oases around town despite its box-like dimension and over-crowded atmosphere (Basie, 1987, p. 277).

For the radio broadcasts

> the entire audience had to get up and stand outside the club for the thirty minutes. Since it was summertime, it was no real problem. But that was the procedure throughout the engagement. Come broadcast time and the audience was asked to nurse their drinks on the sidewalk (Shaw, 1977, pp. 128-129).

After the bandstand was enlarged, the Famous Door seated about 75, plus about 25 at the bar. The initial six-week engagement at the Famous Door was extended to three months. The Count Basie Orchestra played throughout the summer months from 11 July up till November 12 and then went out of town touring. Their second residency at the Famous Door was in the following year from July 11 till September 3, 1939. After Basie's residency at the Famous Door the venue went on to "inadequately house[.] many of the famous big bands of the period" (Clayton & Gammond, 1986, p. 93). "A *New Yorker* critic observed that he was 'half blown out of the place by the brass section'" (Shaw, 1977, p. 130). Many "bands clamoured to get into the Door. And it became a lucky room for a number of bands-Charlie Barnet's, Woody Herman" (Ibid).

## Repertoire at the Famous Door

While Basie was at the Famous Door, as he was a lazy songwriter he would leave the completion of an idea for a song, or scoring of a piece, to others such as trombonist/arranger, Eddie Durham. Basie had worked together with Durnham in a similar fashion in the Bennie Moten band. Basie would play the main ideas and Durnham would transcribe and "voice each section just how" (Basie, 1987, p. 218) Basie liked it. But no matter who arranged or wrote for the band, ever since he began to put a band together at the Reno Club, Basie claims that

> I already had some pretty clear ideas about how I wanted a band to sound like. I knew how I wanted each section to sound.... and all of our arrangers know what I like to hear and how I like to do things (Basie, 1987, p. 218).

After Durnham left the band in 1937, Basie began to buy arrangements from outside, but, as he had done in the past, he would greatly alter them. Dicky Wells states that

> Basie is always listening, and he's the one who gives the band its character. Like if I had a band, and he and I bought the same arrangement, and rehearsed it with different bands, when we came to play it most people wouldn't know it was the same arrangement. He'd have whittled it down, maybe only kept the introduction, though he'd have paid good money for it. So it was Basie music! (Dance, 1980, p. 90).

Billie Holiday, who started work with the Basie band in 1937 comments that "Everything that happened, happened by ear. For the two years I was with the band we had a book of a hundred songs, and every one of us carried every last damn note of them in our heads" (Berliner, 1994, p. 305). Trumpeter Harry "Sweets" Edison, who joined in 1938, states that the band's "head arrangements sounded good, because we had them so well together, but as musicians were added to the band we had to have written music" (Dance, 1980, p. 107). Acknowledging the increased reliance on written music, Basie said of his band in the 1960s "that if the lights go out on this band, the music will stop!" (McCarthy, 1983, p. 207).

The arrangers and composers, from the late 1930s to 1950, include band members and alumni such as Buck Clayton, Eddie Durnham, Dicky Wells, Tab Smith and Buster 'Prof' Smith. Outside composers and arrangers include Buster Harding, Jimmy Mundy and Don Redman. Harry "Sweets" Edison reports that in "the late forties, ... Benny Goodman gave Basie some of Fletcher Henderson's arrangements" (Dance, 1980, p. 107). Also after Lester Young left in 1940, Basie tended towards booking musicians that could read and blend in with the sections better.

**Instrumentation at the Famous Door**

The band at the Famous Door in 1938 consisted of four saxophones, three trumpets, three trombones and a four-piece rhythm section. Dicky Wells reports that the band spent time at the club practising and each "section used to iron out its own problems" (Dance, 1980, p. 91). The four-piece saxophone section included Earle Warren on lead alto, Jack Washington on alto and baritone saxophone and Herschel Evans and Lester Young on tenor saxophones. The stage set up was tenor, 1st alto, 2nd alto/baritone saxophone, and tenor saxophone. All

> the bands used to put the two tenors and the two altos together, but all of a sudden they began putting one tenor on each end of the saxes. It began with Lester Young who couldn't sit beside Herschel, because he didn't like that vibrato in Herschel's tone. That's what started everyone doing it, even though they didn't know why they were doing it (Dance, 1980. p. 68).

But Basie states that he did it for other reasons. He was aware of his audience and appreciated what dueling would add to the excitement of the music.

> I used to dictate the arrangements to Eddie Durnham, and we would fix things so people really thought there was a feud going on between them, and after awhile there was. And I used to do things to keep them fired up. I used to tell Herschel that Lester had said something about his solo, and then Lester that Herschel had said something like 'You know, that cat really thinks he really got me on that last go-round.' And it was on. They would both be just raring to go (Basie, 1987, p. 249).

The tenor players had very different styles that Basie exploited in arrangements.

> After certain modulations and certain breaks, I knew exactly which one I wanted to come in, and sometimes it would be one and sometimes the other. Because each one had his own thing. But it was not really in my mind to battle them. Not at first. It was just a matter of using two different styles to the best advantage of the band (Basie, 1987, p. 219).

Basie believed that Lester Young and Herschel Evans were good for one another "because they made each other play better all the time" (Basie, 1987, p. 250). The lead alto saxophonist, Earle Warren, also became the deputy leader of the band and was "responsible for much of the organization and rehearsing so necessary.... On his shoulders were also heaped many of the worries of transport, accommodation, band discipline, and so on" (Horricks, 1971, p. 174).

The three trumpets were Ed Lewis, Buck Clayton and Shad Collins. Ed Lewis was a very good lead player as well as soloist. Harry "Sweets" Edison joined the

trumpets late in 1938 and Buck Clayton and his "contrasting styles were [...] played off against each other" (Shipton, 2001, p. 314). The three trombone players at the Famous Door were Dicky Wells, Dan Minor and Benny Morton. Dicky Wells was the main soloist and the longest lasting trombone, staying with the band for eleven years.

The rhythm section that "set the standard for the swing era" (Shipton, 2001, p. 312) consisted of Freddie Green on guitar, Basie on piano, Walter Page on bass and Jo Jones on drums. Freddie Green joined the Basie band in February 1937 and was the only original member, apart from Basie, to play in the post 1952 band. He never played electric guitar even though the beginning of the 1940s "saw virtually every jazz guitar soloist changeover from acoustic to electric guitar" (Summerfield, 1993, p. 17). Green's role in the band was to play rhythm and he only improvised solos when in a small group recording session.

> Green's presence seemed to lift the rhythm section, and one obvious element of it that propelled the band forward, without actually pushing at the tempo itself, was his technique of changing the inversion of a chord on almost every beat, so that even if the same harmony was being held for an entire measure or series of measures, he played a different configuration of the chord (Shipton, 2001, p. 313).

Basie was a good pianist with an uncanny rhythmic sense. Edison states that Basie

> was and is the greatest for stomping off the tempo. He noodles around on the piano until he gets it just right...Freddie Green and Jo Jones would follow him until he hit the right tempo, and when he started it they *kept* it. They knew where he was going at all times, but if the tempo was too fast he would bring it down gradually, not abruptly, so nobody would ever know. And if it was too slow, he would bring it up until it was *just* right (Dance, 1980, p. 103).

Walter Page's powerfully percussive string bass playing along with Basie's subtle piano accents, and blended with Jones and Green "created the bedrock for the band to pile on a superstructure of exciting riffs, for the sections to play across each other, and for soloists to play all over of that" (Shipton, 2001, p. 313). Basie stressed the importance of the drummer. "You may think you're the boss,.... but that drummer is *really* the head man. When he's not feeling right, nothing is going to sound good" (Simon, 1974, p. 85). Jo Jones was a former tap dancer and pianist whom as a drummer "'lightened' the swing beat considerably by accenting primarily with cymbals instead of the bass [foot] drum (Pearson, 1988, p. 146).

In an interview for Downbeat in 1939, Basie states that

> I want my 15-piece band today to work together just like those nine pieces (at the Reno) did. I want 15 men to think and play the same way. I want those four trumpets and three trombones to bite with real guts. BUT, I want that bite to be just as tasty and subtle as if it were the three brass I used to use. In fact, the only reason I enlarged the brass was to get a richer harmonic structure (Sheridan, 1986, p. 81).

Buck Clayton agreed with him. "I always preferred the small nine-piece band as it was easier for us to swing with nine, and when we did get fourteen pieces I found that it slowed us down a bit" (Clayton, 1986, p. 93).

## The Concert Format

Concerts had been the setting for the band since the late 1940s, unlike the dance halls of old. "To appeal to the new, seated audiences in concert halls, Basie began in the late 1940s to include in his repertoire some frantic flag-wavers at tempos his earlier band would have despised" (Basie, 1982, p. 27). In 1948, Basie disbanded due to falling bookings but continued to work with groups of six to nine pieces for the following two years. In 1951, he reformed the big band and performed a short season at the Apollo Theatre and also a three month tour to California, but it was in 1952 when Basie formed a permanent big band.

The new band of the 1950s played with well-drilled precision and tighter sound. The saxophone section was under leadership of Marshall Royal who "rehearsed the band meticulously" (Crowther & Pinfold, 1988, p. 114). "The second Basie band was the work of arrangers, with Basie serving as editor-in-chief" (Stewart, 1972, p. 205). By the late 1950s, the Count Basie Orchestra had a full library of Nat Pierce, Neal Hefti, Frank Foster, Ernie Wilkins, Quincy Jones and Thad Jones arrangements. Having written arrangements meant that new players could come and go without affecting the sound of the band as much. The sound of Count Basie's orchestra had far reaching effects. From the mid 1950s onwards, big bands in Britain began to take on a distinctly Basie-inspired sound (Crowther & Pinfold, 1988, p. 112).

Through the 1960s and into the eighties, the Basie band recorded and toured internationally. Later arrangers included Sammy Nestico, Johnny Mandel, Bill Holman" (Crowther & Pinfold, 1988, p. 114), and Manny Albam. After Basie's death in 1984, the band continued under the leadership of Thad Jones, 1985-86, and finally under Frank Foster in 1986.

# CHAPTER THREE
## PART TWO

The significant points that come out of the research on the Count Basie Orchestra include the use of riff -based blues and 'head' arrangements, the ensemble versus soloist approach, larger venues versus smaller venues and what ingredients make a good venue.

## Head Arrangements

My experience of big bands is that everything is written out. In my training, for instance, I was never required to memorise a chart. Jazz musicians playing in small groups are required to memorise a large number of tunes but the same cannot be said for big bands. Reasons include the often long involved arrangements; the infrequency of playing for the bands today compared with the working patterns of the Ellington or Basie bands and, at times, the transitory nature of the band membership. However memorization of the music can aid the musical performance.

> Memorisation is the difference between performing a solo with the mind and ears totally focused upon the flow and expressive qualities of the music versus the eyes and fingers being consumed with a note to note response or other technicalities of notation (Lisk, 1996, p. 63).

Basie's trumpeter Harry 'Sweets' Edison comments,

> Because you're looking at the music when you're playing, you don't have the freedom you had when everything was head. Therefore you lose a little of your feeling. Yet when you've got your own notes and *know* what you're playing, you are more at ease (Dance, 1980, p. 107).

It was with this in mind that NoiseXchange worked out head arrangements in rehearsal. Ours were not worked out totally aurally as in Basie's case and we only had one band member who learnt the head arrangements aurally. Generally the band was given a concert pitch lead sheet. This lead sheet was one to two pages compared to a big band chart that can be three to six pages in length. Head arrangements were made up from the libraries of Eddie Harris and John Scofield with the addition of one tune by Joe Zawinul. A total of seven tunes were worked on. From the library of NoiseXchange a further six tunes were memorised bringing the total of tunes able to be played without written music to thirteen. Positive feedback from the band members included the feeling that they were more part of the band as they had connected to the chart. Utilising 'head' arrangements was also a quicker way to get a library together than writing new charts.

The band played eight performances using no written music. The performances include the Friends of the Academy benefit, the Civic Hotel gigs, The Band Wif the Loudest Fans heat and finals, two performances at ECU with dancers, and the birthday party at the Velvet Lounge. One problem encountered was that players occasionally came in at the wrong time. Another difficulty occurred when players deputised in NoiseXchange for resident members who were offered better-paid engagements.

> Musicians normally pursue simultaneous affiliations with different groups, trying to cobble together a living from the mix of opportunities while hoping that steady work eventually arises for a favored group, thereby enabling them to drop less satisfactory associations (Berliner, 1994, p. 432).

This situation meant that while the rest of the band played without music stands, the deputies maintained them. This was not totally satisfactory from a presentation viewpoint. Also the difference between less and more experienced players was noticeable. At one of the Civic Hotel gigs, one trumpet player did not play on two tunes even though he had the lead sheets in front of him. The opposite behaviour occurred at the Velvet Lounge where an experienced player sat in with the band and played the same music without the aid of written notation.

**Riff-based tunes**

NoiseXchange have used riff-based tunes in three ways. Two of these ways used a blues chord progression as the basis. The riff based blues were used to 'pad' out the set and also as a vehicle for introducing the band. The third way was as a starting point for compositions. Rehearsals were recorded and materials could then be transcribed and arranged at a later date.

I included a riff-based blues to 'pad' the set in the program for the orientation day performances at three of the campuses of ECU in February 2002. Problems the band encountered concerned who in the saxophone section would start the riff? Does one player sing the riff to the others and then the section start at one time? Or does one player start and the others join in? Singing a phrase to the other players is not appropriate at times, as this creates a delay. Is it up to the leader of the section to start the riff, or should it be left to the strongest player in the section? One player should be nominated to start a riff. This would avoid the problem of two people starting different riffs at the same time from opposite ends of the section. Another problem encountered was that different sections might use the same space and therefore not end up with complementary phrases but instead sound messy. How to

end the chart? This was always interesting. My aim was that the lead trumpet would take the lead role and be followed by the band. If he missed the appropriate exit point, the band played another chorus and then could exit.

When the band played a riff based blues to introduce individual band members, the ending was decided upon in rehearsal. We agreed to use a 'standard' ending to evade the problem of not being able to end the tune cleanly. The coda from Billy Strayhorn's tune, "Take the A-Train" was used. I chose the nice safe key of F and introduced each member individually. Berry suggests that you "will probably find it best to introduce a whole section and then have the audience applaud" (1990, p. 18-8) but I wanted the audience to get to know the individual players. After introducing the musicians in the band, the tune finished with two choruses of riffs [see video].

The composition, "Riff City", is an example of using a jam session as starting point for composition. Initially the drummer was requested to play his favourite drum feel. The saxophones were then signaled to start a riff which, when settled, was joined by the brass who entered with their own riff. I then signaled the band to stop and scatted for four bars. The band re-entered playing two choruses of the original riffs with a slight variation. I did not suggest a chord progression and the band ended up playing over one chord. I transcribed the main ideas of the tune from a recording and used that for the basis of the written composition. The imput of the band did not stop when it had been written out. They added an intro to the arrangement, incorporated lyrics and changed its name. I would like the individual sections to make up background riffs in the 'A' sections of the improvised solo section and I'm sure the band would like me to write a melody for the first eight bars after the introduction.

## Who owns the tunes?

The use of the described 'riff' devices introduces problems with copyright. How do you copyright co-composed tunes, particularly when the session contains fourteen musicians? If a NoiseXchange jam session is recorded and I later transcribe lines, harmonise them and add sections, how is the copyright split? In a court case between two collaborators, the judge decreed that "'one writer clearly had the first ideas for the music, the judge found these were only 'embryonic' and that the other writer 'made a major creative contribution to these embryonic ideas" (Copyright. Working with co-writers. http://www.apra.com.au/Copy/CpyCoWrt.htm, 2002) and the works in question were in fact works of joint authorship. For both writers, this case may have been avoided if a written agreement had been negotiated. The

protocol with NoiseXchange that I would like to follow is to discuss the issue with the band, formulate an agreement, sign it and review the negotiation at various intervals.

If I write a tune but use 6 - 8 bars of transcribed music recorded at rehearsal what percentage of copyright do they get? This again would be deemed as working with a co-writer and I am advised to have a "clear agreement between collaborators and business partners in the music industry, preferably written down" (Copyright. Working with co-writers, 2002, http://www.apra.com.au/Copy/CpyCoWrt.htm). Again a verbal discussion with the musicians should ensue. If the tune was 265 bars long what percentage of the material is not mine? Two of the band members and myself should become members of Australia's collecting agency, the Australasian Performing Right Association (APRA) and complete the annual 'Live Performance Return' which APRA use to help determine the amount of royalties to give to writers.

The other major issue I have when using other people's tunes is whether I am allowed to write out a piece of music by memory or by ear -listening to a recording? If it is in copyright, I would need prior permission from the copyright owner of the musical work even if the work was not available in print music form. How do I obtain permission to arrange a piece of copyright music? I contact the music publisher for permission. If it is unpublished then the composer should be asked. "If permission is granted by the music publisher, they may charge an upfront fee for making the arrangement" (Practical Copyright Guide, 1999, p. 8).

## Improvised Solos

The band is based in an educational environment so the question arises, do the best soloists always get the solos or do the less experienced players have the opportunity to play as well? Only one of the judges of the National Campus Bands competition mentioned the subject of improvisation. Commenting on the performance at the semi-final at the Grosvenor Hotel, he states that the improvised solos "were accessible to non-musicians and musicians alike. Non-wanky virtuosity!!" (National Campus Band Competition, 2001). Arrangements can be manipulated to the amount of soloists playing and also to the length of the solo. Berliner comments that short sporadic solos would suit unsophisticated audiences while a more knowledgeable audience would be more suited to longer solos (Berliner, 1994, p. 459).

Harry "Sweets" Edison states that "If you didn't swing, Basie would take the solo away from you and give it to someone else. Prez had a bell he would ring, and that was the cue that the solo was not for you" (Dance, 1980, p. 103). Dicky Wells

goes on to say; "If Prez was blowing and goofed, somebody would reach over and ring his bell on him... They'd ring a bell on Basie, too" (Dance, 1980, p. 93). In NoiseXchange, solos were moved around the band and often the band would inform me who should have one. With the written charts, the trumpet players amongst themselves would decide who was soloing and where solos would occur. Sometimes it was quite a surprise for me out the front. Fortunately unless I have practised the announcing in a rehearsal, I do not announce the name of the soloist(s). There was a trombone solo in "The Ism Song" until the player left and another claimed it. Upon the trombone player's return to the band, they did not get the solo given back to them as it was now "claimed" by another.

During "It's Alright Now" at the first Civic Hotel performance, the baritone player had an extraordinarily long solo. This was due primarily to my failure to cue another soloist to join in or to take over because I was busy playing percussion in a conga line. Some of the tunes played have open solo sections and the decision of when to bring in the background lines was given to the band. Sometimes I thought they waited too long and so I would cue them in anyway. There was an increase in lengths of solos when 'head' arrangements entered the library of NoiseXchange. Do I have total responsibility about when people play or can a player signal to another to take over, or can someone else start a background line or riff? At one performance, (the finals of the Band wif the Loudest Fans competition), NoiseXchange musicians made up their own backing lines.

## Vocalists

I realise that some of the population find it difficult to listen to purely instrumental music. Observing my non-jazz friends through the 1980s, I found the term 'good music' has a different meaning for each one of us. Others often relate the musical quality to the lyrics of the piece, while I relate it to the instrumental accompaniment. The judges at the National Campus Bands Competition brought up the topic. Three judges stated that NoiseXchange had no recording viability at all, while nine stated the band had the potential to record. Comments such as follows reinforced my theories.

if they had a singer maybe they would have recording viability

I don't know if there is a great market for the style of music played, especially being an instrumental outfit (National Campus Band Competition, 2001).

But what did this mean to NoiseXchange? I had realised this and had already sought strategies so that the band would sing! The saxophone section is required to sing "Listen Here" over eight bars in the tune of the same words. All of the band members get to sing in "It's Alright Now". Problems with pitch in this number occurred at the second Civic Hotel performance. The trouble for the band is that the bandleader, who has to initiate the sing-a-long, let the band down on pitch! This tune offers an aural break from the sound of brass for the audience and has, at times, ended in a percussion conga line. There is no future plan to get a vocalist, but in the future I would like Esmeralda to sing/speak two or three songs.

## Dancing

The music that Count Basie and Duke Ellington wrote and played is still used for social dancing. An American revival of swing music and dancing was experienced in the West Coast of America in the late 1990s. Television advertisements, e.g. Gap, and the films, Swingers and Swing Kids, helped generate this fad. The American ensembles range from eight musicians up to guitarist, Brian Seltzer's, seventeen-piece big band. Perth was affected by the American revival with the establishment of a "swing" dance school that also worked as a network for publicity for bands that played a suitable repertoire.

In Perth there are currently four or more bands that supply this sort of music and I do not wish to duplicate this repertoire. In 2002, the Western Australian Youth Jazz Orchestra (WAYJO) organised dance nights at the Hyde Park Hotel. They play the music of Duke Ellington, Count Basie, Bob Crosby, Glen Miller and Stan Kenton. Musical director, Graeme Lyall, believes there is an audience for this music, while at the same time introducing a young generation of musicians to the music.

Perth band Hip Mo' Toast Big Band, is a fourteen piece ensemble led by vocalist Libby Hammer. The band plays many styles from swing to Latin to rock and the repertoire is made up of charts that bandleader, Libby Hammer, brought back from America and transcribed recordings. While not playing regularly at the moment, the big band has had residencies at the Greenwich, which lasted about five months and at the Varga lounge for fifteen months on Friday nights. The Varga Lounge is a nightclub in the entertainment district of Northbridge. The music at this club definitely is for dancing and there is dance floor available for a floorshow. The swing dancers gave a visual floorshow but they complained that there was not enough room. To work at the Varga Lounge, NoiseXchange requires a larger and more varied dance repertoire.

One view of jazz in the latter part of the twentieth century is "i<sup>f</sup> you can dance to it, the music can't be taken seriously" (www.allaboutjazz.com.articles/down0600.htm) but in seeking a way to expand the audience if "people danced to music would that be bad?" (Megill, 1995, p. 343). The modern day ballroom is the nightclub and pubs, dominated by DJ's, electronic music and cover bands. NoiseXchange's experiences of dance venues are at five venues, using the definition that at a dance venue there is a dance floor provided. NoiseXchange was not designed as a dance band per se but music played by NoiseXchange was danced to at six performances.

## Rehearsals

I trialed rehearsal techniques suggested to me from attending conducting classes at WAAPA@ECU taken by Dr Alan Lourens and the Western Australian branch of the Australian Band and Orchestra Directors Association (ABODA). These workshops were with visiting USA conductors, Prof. Allan McMurrey and Robert E. Smith. Information was gained by watching rehearsals and having discussions with visiting conductors and musicians such as Graham Collier (Eng), Bruce Pearson (USA) and John Hoffman (Aus) and the guests of the Western Australia Essentially Ellington competition, Terrell Stafford and Ronald Carter (USA). The rehearsal schedule for NoiseXchange changed markedly from year to year. 2001 involved more intensive warm ups and working on individual sections of tunes whereas 2002 was spent putting head arrangements together and running sets as a dress rehearsal for gigs. This meant covering a high number of tunes in one rehearsal because the charts were to be played at performances without the aid of written music.

Various techniques were used to aid the memorization of music such as the musicians alternating between reading and not reading the parts. At other rehearsals, no written music would be used for the whole first half of the practice session.

## How to amplify the band

The issues concerning sound are important to the musicians as well as the audience.

> It's the total sound that turns you on or turns you off. If the acoustics are strange and the sound is not right and musicians can't hear one another well, it creates great problems (Berliner, 1994, p. 450).

John Hammond engineered the enlargement of Basie's band to cope with playing acoustically in larger dance halls and theatres that were the main stable

venues for employment. The introduction of the microphone in the mid 1920s "revolutionized the practice of popular singing, allowing singers to explore a much broader range of dynamic variation than had previously been possible" (Feather, & Kernfeld, 1988 p. 456), but did not extend to the amplification of instruments. Over time, as the big band moved to a more formal performance venue, it became common practice to amplify all the instruments in the band. In the 1970s, rock sound engineers amplified

> big bands to physically painful levels. Sheer loudness became a mystique but all it did was make audiences' ears ring. Continuously high volume impedes dynamic contrast more than no amplification at all (Bisset, 1987, p. 95).

However, most experienced big band sound engineers endeavour to give the band an acoustic feeling when using amplification. Minimum sound equipment can be used to amplify a big band such as the "soloists, acoustic piano, and possibly the saxophone section" (Lawn, 1981, p. 53). If the saxophones are amplified and are situated in front of the brass, sound leakage can be a problem. "It is impossible in a concert situation to completely isolate the sax mikes from brass leakage particularly in the block formation set-up" (Lawn, 1981, p. 53). A solution suggested by Graeme Lyall is to put the amplified saxophones in the back row and the acoustic brass in the front row(s). The Australian Art Orchestra currently also use this formation.

Instead of each saxophone having one microphone each, it is possible for two saxophones to share one microphone. A complaint concerning saxophonists arises when they stick the microphone down the bell of the saxophone. However,

> Microphones should be placed as close as is comfortably possible and should favor the right side of the bell, not be placed directly inside it (Lawn, 1981,p. 53).

Another solution to amplifying soloists is to place a microphone at the front of the band near the rhythm section and at the appropriate time the soloist can make their way to the microphone. On small stages this is difficult, as there is no clear pathway to get to the microphone.

NoiseXchange amplifies the soloists in the band, including the lead alto and the baritone saxophone players, the tenor player in the second row and, depending on the venue, perhaps one microphone in the trumpet section, situated between the second and first trumpet players. There is also a vocal microphone positioned at the front but at the side of the band used by the guitarist and myself. It is advisable

when not using the solo microphones that they are turned off. Leaving them on can cause the sound to be unbalanced as whoever is closest to the microphone will be heard louder than anyone else. However, if the sound engineer does not know the repertoire then knowing when to turn the microphone on and off involves a delayed reaction. Berry suggests that the sound engineer attends key rehearsals and the bandleader supply them with "written information on the performance: the list of tunes, the soloists to amplify (in the correct order), and any special instructions" (Berry, 1990, p. 19-3). This strategy incurs additional costs for the band, unless the sound engineer volunteers his or her time.

Why does the big band need to be amplified if the instrumentation evolved, as in Basie's case, in order to fill large venues acoustically? For vocalists and MCs I see the need for amplification but, for big bands, I think it depends on the size of the venue and audience expectation. NoiseXchange performed 52% of the time without instrumental amplification.

**Accommodating the big band to small venues**

The majority of NoiseXchange performances were performed in small venues with the audience capacity of less than 200 (62.5%). These venues consisted of an amphitheatre, outdoors in a tent, pubs and a lounge. The following discussion concerns small indoor venues such as pubs and lounges. Daniel Okrent suggests that the small venue (nightclub) has the best potential for jazz performances. Close "enough to one another to hear well and close enough to the audience to feel the energy going out and coming back" (Berliner, 1994, p. 452). This encourages the musicians. The distance of the seats in the venue can be a factor in creating intimacy. Basie's 1950s lead alto player, Marshall Royal states that people

> like to feel all cluttered up. You don't believe it, you get a little restaurant and fine food, just a few stools and only five or six tables, and people will come and stand in line to get in there. When the manager renovates the place, enlarges it so they can have all the room they want, then they'll stay away-in droves (Dance, 1980, p. 171).

Long "rooms are inferior to wide rooms; the latter allow better viewing angles, more tables close to the music, and a heightened sense of intimacy" (Okrent, 2000, p. 354). Being too loud can be a factor in smaller venues. Feedback from the respondents to the Civic Hotel questionnaire (Audience survey, 2002) indicates that for the second performance the band was too loud (previously mentioned in chapter one). One complaint was that some audience members couldn't carry on a conversation while the musicians were playing.

Excessive reverberation results from either an enclosed volume that is too large-frequently the ceiling is too high-or one whose total absorption is too small. Ceilings can be lowered and absorbing materials can be added to the surfaces. Carpets, draperies, and upholstered seats are all options for consideration (Rigden, 1985, p. 229).

"An audience increases the total absorption and therefore decreases the reverberation time" (Rigden, 1985, p. 223), especially if they are wearing winter coats. If NoiseXchange had a banner (advertising the band and sponsors) it could have been placed behind the band at the Civic Hotel and perhaps alleviated the problem.

One of the problems with various venues is the extraneous noise such as the sound of the hotel phone, cash register, and glasses clashing together with the occasional siren outside. Keep "the bar distant from the musicians. Bars make unwanted noise. Music doesn't like unwanted noise. And while we're on odious stuff in the atmosphere, music doesn't like smoke either, despite the nicotine-soaked trail of jazz history" (Okrent, 2000, p. 452). The smokers at the Velvet Lounge performance generally went out into the tent area to smoke leaving the small indoor space breathable. There are quite a few venues in Perth where the owners do not provide sufficient air conditioning and even I as a smoker, find it really unpleasant.

Figure 11      Velvet Lounge, Perth.
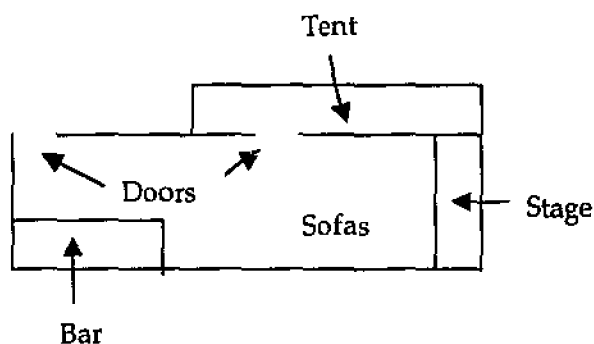


If using amplification in a long thin venue do not put the speakers half way down the room so that the audience at the bar can clearly hear the band. The audience seated in the middle of the room then experience "the strange sensation of hearing the sound from the musicians right in front of them and simultaneously from the speakers right behind them" (Okrent, 2000, p. 452).

**How to set up the band?**

Figure 12      Count Basie and his Orchestra, at the Apollo Theatre, NYC, 1939 or 1940 (Shadwick, 1991, p. 50) (Sheridan, 1986, n.p.).
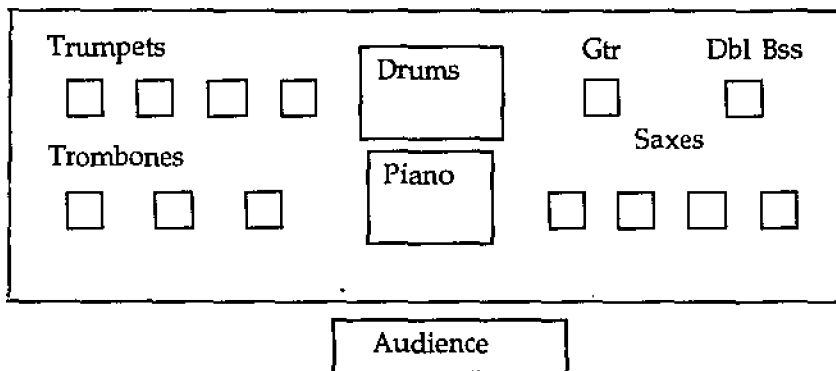


The band is in a "straight wing" formation. This is very similar to the "angled" wings (refer to chapter two, figure 1) and has similar advantages and disadvantages although musicians would be able to hear each other a little better in the angled wings format (Berry, 1990, p. 2-4). The drums are on a podium and there is a fair distance between drums and the guitar and bass. Both of Ellington and Basie's rhythm sections have quite a bit of separation that is due to the piano being positioned at the front of the band rather than at the rear. The rhythm "section should be set up as closely as possible allowing for good aural and visual communication between the players (Lawn, 1981, p. 23). Splitting up the rhythm section creates "insurmountable time problems" (Lawn, 1981, p. 23). Also with these bands the guitarist is positioned nearer to the drums than the double bass player whereas Berry (1990) and Lawn (1981) suggest that the guitarist be positioned on one side of the drums and the bass player on the other. In NoiseXchange I chose to put the guitarist out in front with the saxophones, for audience recognition and the player's dual role as announcer.

Instead of having two wings, NoiseXchange's set up only used one. This configuration was used five out of twenty two performances and primarily when there was a trombone or tuba player absent.

Figure 13        NoiseXchange at the WAAPA@ECU amphitheater, June 3, 2002.
                 (See also figure 2)
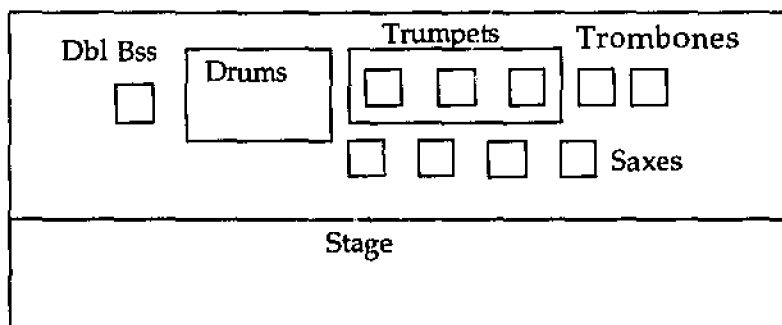


Figure 14        Count Basie Band at the Famous Door in New York in 1938.
                 (Fordham, 1993, p. 108) (Keepnews, 1968, p. 159) (Robinson, 1988,
                 p. 78) (McCarthy, 1974, p. 126).
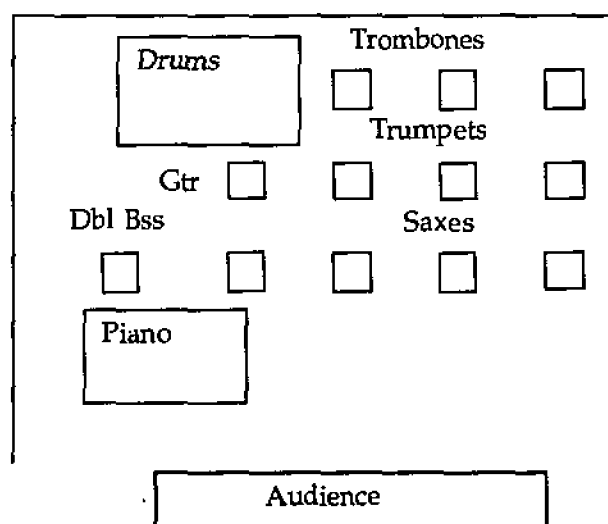


This "block setup is highly popular, primarily because other setups separate the sections from each other and remove the close contact needed for ensemble tightness" (Berry, 1990, p. 2-3). The advantages of a block formation are that the horns are closer together, which "aims the band's cohesive sound toward 'audience center'" (Berry, 1990, p. 2-2). It is suggested by Lawn that the bass and drums should be angled slightly into the band "so that the sound will cut across the band" (Lawn, 1981, p. 23). Interaction of the trumpets with the saxophones is not so successful as the trumpets would rarely hear the saxophones due to the position of their bells. The saxophones must interact and follow the brass. This was illustrated in performances of my original composition "Second on the left". The soprano sax originally led the improvisation but, as the trumpet and trombone players had

difficulties in hearing the saxophone, the lead soloist role was given to the trumpet. The block saxophone and brass sections can also be angled towards the rhythm section. This design was used so that the sound engineer could have clear access to the sound system.

Figure 15



Saxophones    Trombones    Trumpets
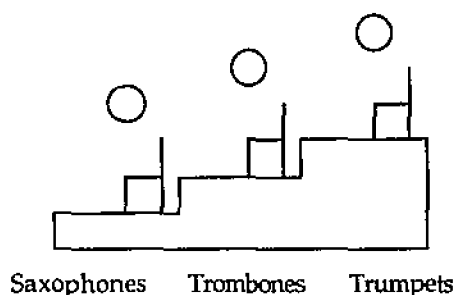
Lawn also suggests that "the trumpets must always be kept one level above the trombones if the sections are set in parallel rows" (Lawn, 1981, p. 28). In figure 4 the trombones are positioned behind the trumpets. The Cotton Club (Haskins, 1985, p. 47) shows the trombones are positioned so that their bells can aim between the trumpet players and not get muffled. As trumpets are capable of producing a louder sound than trombones, one would expect the trumpets to be at the rear. This is in fact what most band manuals recommend. The trumpets in the rear, trombones in the middle and saxophones at the front (see figure 4).    Trombones were positioned behind the trumpets perhaps because in orchestral groups it is common to place lower pitch instruments behind higher pitched ones. NoiseXchange did not perform with the trumpets in front of the trombones although if performing at the Paddington Alehouse again this set up could be a consideration.

Figure 16    NoiseXchange at the Paddington Alehouse. October 18, 2001.
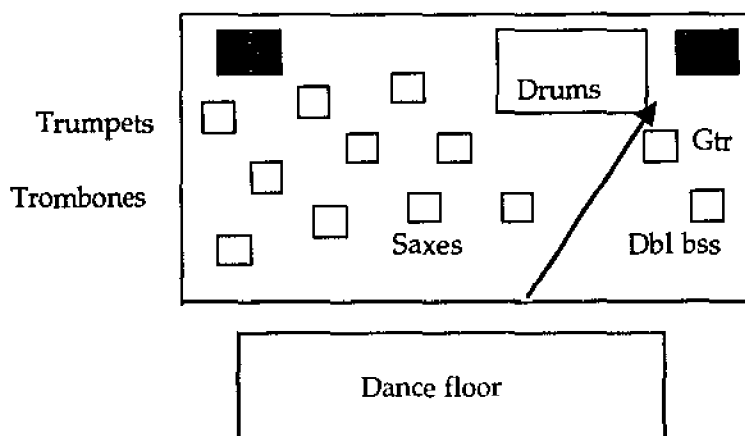
The 'block' set up requires less space than the straight or angled wings and was the most common set up for NoiseXchange. It would be easier time wise if NoiseXchange used the main bands guitar and bass amplifier and drum kit.

## Conclusion

Using head arrangements certainly makes the process of putting a repertoire together very fast. However the band started requesting that a shout chorus be added to certain tunes as they were getting bored with the head, solos, head arrangements. (A shout chorus is written by the arranger and is generally a section that is loud and driving while showing off the band). However this entails the musicians knowing their parts more intimately. More involved arrangements are harder to memorise as a band, due to our irregular and spasmodic playing.

The riff based tune "Riff City", although musically basic, works successfully as a piece and with more rehearsal time the band could be involved again in the composition process from the beginning. If a riff based tune was used in the future for introducing band members, I would use another feel under the band, rather than swing, so as to fit in with the feel of the rest of the set.

I like the idea of an acoustic sounding band as that was what big bands were invented for. I realise that I cannot get totally away from amplification, as the announcer of tunes needs a microphone.

# CONCLUSION

Being a bandleader is multi-tasking and I have tried to use this time devoted to study to educate myself in many areas. As well as attending a small business course and workshops in conducting and rehearsal techniques, I also researched Australia's jazz history and jazz politics, and how large ensembles have survived in Australia. Concentrating on large ensembles from the 1980s, I looked at the Daly Wilson Big Band, Ten Part Invention, Australian Art Orchestra (AAO) and Perth based bands, the Western Australian Youth Jazz Orchestra (WAYJO) and Hip Mo' Toast. None of these bands employ musicians on a full time basis. Except for Hip Mo' Toast, the bands are funded and/or sponsored. When starting this project my initial aim was to pay the band at least basic musician union rates. But as this expectation is fraught with difficulties, the investigation of diversification of repertoire and positioning has been invaluable in attaining some form of meaningful compensation for the members.

As the music played by NoiseXchange was categorised as "an interesting place somewhere between jazz and funk" (National Campus Band Competition, 2001), I also investigated funk bands in Perth to see whether their audiences and venues were suitable for NoiseXchange. While not finding much work, except for supporting 'Thrust' at the Paddington Alehouse, we were included in a feature article about funk bands in the local music newspaper, Xpress, so with more concentrated effort on future ventures such as blurring band types may prove viable.

The capacity to be flexible ties in with Chapter One's concentration on community. Being accepted by any community takes time, and I need to keep this in mind when I next run a project full time, in a different state in Australia. It took me eight to ten months to be accepted by the community at Edith Cowan University, including musicians, room booking staff and security guards. The musicians accepted me when I organised the Jazz Department big band to perform at the National Campus Bands Competition 2000. I fed the musicians at the student village and we competed against several loud four-piece rock bands. We came second in the competition and this experience illustrated that I was not only talk but followed through with ideas. After that one and only performance with that configuration, Ensembleu #1 came into being. This was a project that is less stressful than running a big band. Within a couple of weeks playing together we got asked to play at Club Zho which resulted in a video being made and broadcast on Access 31. As Ensembleu's instrumentation and membership was open to all musicians, there was

also less stress about "is everyone going to turn up?" Core players in Ensembleu #1 became the basis of NoiseXchange.

I came to study at Edith Cowan University as I needed to work with a large group of people and universities have became the "natural heirs to the dance bands as training grounds for musicians. ... but long after American schools began teaching jazz" (Bisset, 1987, p. 158). Perth musician, Gary Lee comments,

> I know that there will always be a debate concerning the role of jazz education, but in Perth our program has provided a jazz environment (Clare, Brennan, 1995, p. 209).

The idea of researching my neighbourhood community was particularly valuable and in the future I can use this method when I move to another city, whilst keeping in mind,

> Go to the people. The music must be performed where people can enjoy it. Rather than expect people to come to the music ... bring the music to the people (Ho, 1995, p. 283).

**Chapter Two's** focus on presentation and performance has been a discussion point in the jazz community (here and overseas) in recent years. For some musicians, pleasing the crowd is a secondary consideration. New York based musician, Tim Berne won't shift his sound toward the market place (Macnie, 1992, p. ]10) Irwin Mayfield and and Jason Marsalis from the new Orleans based band, Los Hombres Calientes, state that "First and foremost ... this band is about creating music on their own terms, breaking down stylistic barriers and challenging themselves to explore new territory" (Tabak, 2000, p. 44). But as trombonist Curtis Fuller points out, the audience is "what it's all about. If I wasn't concerned with the audience, I might as well stay in a room alone and practise" (Berliner, 1994, p. 458). Vibraphonist John Sangster agrees:

> If you don't communicate with the audience, you might as well stay home, because that's all that music is - communication by the composer through the performer - to the audience. Without any of the three you are ratshit (Williams, 1981, p. 57).

How much of jazz is art and how much is entertainment? Delfeayo Marsalis comments that "music has to have a purpose and entertainment is that purpose, and, as we all know, there are different degrees" (McLeod, 1994, p. 151). But as Chuck Israels notes

> If you stifle your creativity in order to try to appeal to a mass audience, and you get involved with pandering, you run the danger of not knowing the difference between what you're doing for yourself and what you're doing in order to please the audience. To me an artist is somebody who is deeply concerned with communicating (Berliner, 1994, p. 465).

Duke Ellington catered to many audiences, realizing that a more commercial endeavour can often support a non-commercial venture. This is my intention with the many different projects of NoiseXchange, such as the children's concerts partially funding other performances/projects.

While continuing in the future playing for a non-jazz audience, another performance outcome resulting from this study could be a show designed for an arts festival involving many of the components discussed in Chapter One and Two.

While having investigated an audience from 18 to 25 years of age, perhaps in the future I should investigate the 25 to 35 year age group as a new market is opening up with people who are buying houses and having children at a later age. This group also has disposable income unlike the majority of university students.

**Chapter Three** states that the future of NoiseXchange is in fact working with a range of band members who are also co-writers and contributors, as the band library needs to be large and varied. A lot was achieved even with NoiseXchange's spasmodic timetable and, at times, the lack of availability of musicians. There is also the cold hard fact that I lost musicians to better paying performances and with an income this situation would possibly not happen. This spasmodic playing meant that the more involved arrangements took longer to memorise as a band, and were the first to be omitted if there were deputies in the band.

In the past two years whenever I was looking for work for NoiseXchange I found some paid work for small groups that I would pass on to various NoiseXchange musicians. The future is also based upon these smaller groups with me being a participant or the booker of gigs. However, looking into this concept in the business course, it became clear that it is advisable to start a non-musical business, make money then eventually do what I want. But will I take this advice? – No!

I prefer an acoustic sounding band but know that in some situations I will have little or no control about some of the sound aspects. I now have three basic stage plans, each using a different amplification set up.

**Cultural background**

The 2000 report of Saatchi and Saatchi found that "49% of Australians personally placed a high or fairly high value on the arts, while the remaining 51% placed a low or fairly low value on the arts" (Costantoura, 2000, p. 35).

> Generally, better educated people placed more value on the arts. However, irrespective of education levels, there was a strong belief that arts activities help bring people together in local communities (Cultural trends in Australia: A statistical overview, 1994, p. 59).

While this fact is positive, it does not change the fact that people, including publicans, due to a personnel view point or budget restraints, act like musicians should play for free or at low cost.

When visiting Perth in 1999, I was very excited and surprised to find that 'the most isolated capital city in the world' topped the Australian list for performing and visual arts attendance. "In 1999 the Sweeney report's cultural index, an average measure of attendance at performing and visual arts, had Perth topping the list from Canberra, Melbourne and Sydney" (Miller, 2001, p. 28). However two years later the headlines in 2001 were "Big Perth Backflip in patronage of the arts." Perth had moved "from being Australia's most culturally active to one of being least involved" and the reasons cited were "the goods and services tax for cutting into discretionary spending" (Ibid). So there are economic reasons to stay at home, competition live music has with technology and other factors such as random breath testing.

> Actuality is the reason that people flock to live performances, and again this is a transcultural fact. ... the excitement of actually witnessing performance seems to be at the sharp end of musical practice, the authentic medium for informed intensity, and unlikely to disappear. This excitement surely lies to some extent in the stimulus to be found in any communal activity, there being something that touches our primeval sensibility in the 'buzz' of a crowd of people. ...It is only in live performance, offering 'real' sound and a balance of the expected with the unexpected, that the capacity for plenitude in human musical experience can be fully satisfied (Dunsby, 1995, http://www.grovemusic.com).

To fund, or not to fund jazz? It appears that a portion of the jazz community would like to be funded to the same extent as other Australian arts organisations and artists have been. Jazz historian and

> music sociologist, Richard Peterson, noted that jazz was relentlessly moving towards the norms of classical music. 'It takes place in concert halls, academic workshops, and recording studios,' he wrote in 1972. 'The audience is expected to make an intellectual response rather than to be physically involved in the music ... Rather than depending on a mass

market for financial support, there is increasing dependence on patronage from universities, the government and foundation (Marquis, 1988, p. 117).

However Ellington disagrees with the concept of subsidy.

> Do you think jazz should be subsidized? A. I don't think so. The minute you start subsidizing it, you are going to get a bastard product. It started as a competitive thing, and if you take away the competition, where a guy must fight to eat, it's going to become something else. Of course, if people *want to* take care of people-crazy! (Ellington, 1973, p. 471).

Peter Garrett, lead singer of Midnight Oil, takes a different view to arts funding.

> If artists have no financial support and no means to get themselves heard, society is effectively blocking people with something to offer. Artists need encouragement and that should be the function of the government ... We have government institutions [there] that support artists, especially artists that aren't mainstream, with no suggestion that they toe the line politically. If there were any suggestion of that there would be an artist revolution (Hayward, 1992, p. 67).

Peter Rechniewski, president of the Sydney Improvised Music Association (SIMA), believes that the "government's money is as good – maybe better – than anyone's. With state funding, the jazz community retains better control over its product and its practices, rather than corporate sponsors or some other entity" (Rechniewski, 1998, http://www.magna.com.au/~georgeh/ojwwjc01.html#1011). Economics professor William Baumol believes that the government assistance to the arts should continue. When asked if "arts should stand on their own much the way any commodity or service stands on its own in the market place?" he replied

> that in most of the world, including the United States, according to surveys that have been done of the general public, there is some feeling that a nation is judged in terms of its cultural accomplishments as well as its economic, military, and other achievements. The question then is how does one provide cultural achievement? (Baumol, 1995, p. 52).

And the economist would say the nation could only provide effective cultural achievement only with assistance from the public sector.

My conclusion is to have a combination of self-supporting performances along with sponsors (in kind or financial) and funding bodies. These funding bodies would include federal and state government funding under youth, contemporary music, and jazz and hybrid arts categories. Local councils grants, under the umbrella of cultural development, would also be sought. Any one's money is good, but money

from the government could get even tighter in the future if the uncertain Post-Cold War international situation continues. There will be less money for health, education and the arts.

> 'How does the artist keep control and avoid manipulation by agents, managers, and business people?' A. 'The artist is either a better businessman or a better artist' (Ellington, 1973, p. 454).

**Chapter Two and Three** both focused on business management and entrepreneurs. A manager needs a good backing in accountancy, marketing and administration and generally receives 15-20% of the nett (not gross) profit. They generally give the book keeping to an accountant whose fee is 5%. The booking agents fee is generally 10% so when combining these figures running a big band does not look appealing. However at the present time, like so many other groups, the band itself has to personally take care of business.

Since 1994, the Australian federal and state governments have "adopted a stance that the arts industry must become more business-focused in order to survive and thrive" (Marketing the Arts, 1997, p. 1). The Australia Council "established arts marketing audience development as priority areas in order to create both a higher level of demand from consumers and to develop new audiences for Australian work" (Ibid). "The potential for the arts industry to become strong and viable has been thought to be dependant upon a combination of attracting increased sponsorship, offering artistically appealing 'product', sound financial practices and effective marketing strategies" (Ibid).

However a government study in 1997, of marketing practices by arts managers, found that 42% of the respondents were wary about marketing and "that is for commercial and not arts organisations" (Marketing the Arts, 1997, p. 82). When marketing cultural enterprises, K. Diggles (1986) places the artist in the foreground with the idea to bring as many people as possible into contact with the artist's work. The ultimate aim is artistic rather than financial. "Unlike the commercial sector, which creates a product according to consumer needs, artistic concerns create a product and then try it find the appropriate clientele" (Colbert, 2001, p. 13).

Ellington tried to provide the music that he thought suitable for different audiences. In Great Britain in 1933, he misjudged his audience by providing dance music when they were interested in his concert music. Commenting in the 1960s on the future of big bands, Basie states, "if there's going to be hope for the big bands,

they're going to have to play a little different music. Maybe you can still play your style, but it's got to bend toward their way-meet them halfway, at least-give it a little of their flavor" (Simon, 1974, p. 523). I found marketing a very beneficial activity as it made me come face to face with my audience and elicit their point of view, aiding me in re-evaluating or designing performances. As Ellington had several repertoires so can I to cater to different audiences.

Grassroots involvement needs to be continually demonstrated before the economic rationalists will take any notice of such a non-profit orientated activity as the various NoiseXchange projects. I think the mission is to enhance the 'value' of culture in the Australian population. That valuing needs to begin with government commitment and infiltrating the community at grass roots. It will be interesting to see where public opinion and government funding is in two years time when I start another fulltime project again. Meanwhile I will continue to write music and develop ideas that have come out of this study.

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# INDEX OF APPENDICES

TIMELINE #1

OVERVIEW OF HISTORY OF NEW ORLEANS AND SIGNIFICANCE IN TERMS OF BANDS.

| | |
|---|---|
| 1718 | New Orleans settled by the French. |
| 1743 - 1753 | Second Govenor De Vandreril. Musical traditions imported from France. Creoles adopt and adapt traditions. |
| 1763 | New Orleans under Spanish rule. |
| 1800 | New Orleans returned to French rule |
| 1803 | Purchase of Louisiana by the United States. Demographic change. |
| 1808 | Creoles have to carry ID cards. |
| 1810 | New Orleans fifth largest city in the United States |
| 1810 | Keyed bugle patented. |
| 1812 | First steam boat. |
| 1812 – 1815 | War with English. |
| 1815 | Gradual movement towards all brass bands, with the introduction of the keyed bugle. |
| 1815 - 1855 | 40 years New Orleans was a great cotton port. |
| 1819 | First newspaper report of burial parades. |
| late 1820s | A valved brass wind instrument of contralto or soprano pitch developed. |
| 1826 | The valve trumpet was introduced into France. |
| around 1830 | Bb cornet which was invented. |
| 1830 - 1840 | New Orleans population halved. |
| 1832 | US infantry: ten privates and a chief musician. All brass instrumentation. |
| 1834 | Cornets introduced to the general public in Britain. |
| 1835 | Brass band era – all-brass bands established. |
| 1840 | Lower brass ophicleide was replaced by valved instruments |
| 1840 | New Orleans was rated the fourth largest port in the world |
| 1845 | US infantry bands increase to sixteen musicians |

Around 1850, especially in France, England and the USA, brass-instrument making
began to convert to modern industrial methods of manufacture

1853        Epidemic of yellow fever.

1861-1865   American Civil War.

1862 April. New Orleans captured by the Union fleet of Adm. David Farragut.

1864        New Orleans visited by Patrick S. Gilmore who gave a concert with 500
            musicians.

1865 - 1877 During the period of Reconstruction racial tensions ran high.

1894/5      invention of bass drum pedal by Dee Dee Chandler.

early 20th century the river steamboats, unable to compete with railroads,
            disappeared.

1911        First book written about New Orleans Creoles. Published in Montreal and
            written by Rodolphe L. Desdunes

1945        First New Orleans brass band to be recorded was Bunk's Brass band.

TIMELINE #2

OVERVIEW OF HISTORY OF AMERICAN ENTERTAINMENT.

| | |
|---|---|
| 1845 - 1900 | Minstrel Period, which generated a demand for black entertainers performing in blackface. |
| 1881 | Vaudeville first in New York. |
| 1887 | Edison patented the phonograph. |
| 1899 | Edward 'Duke' Ellington born, Washington, D.C. |
| 1904 | William "Count" Basie born, Red Band, New Jersey. |
| 1907 | Florenz Ziegfeld presented the first revue in America (Erenberg, 1981, p. 207). |
| 1910s | Theatre Owners' Booking Agency (TOBA) originally had a circuit of 30 to 35 theatres in the South and Midwest owned by whites but operated by blacks seated 1,200 to 1,500 people some had small section for white people companies touring TOBA typically had 35 entertainers except for headliners, pay was low |
| 1910 | Jazz entrepreneur John Hammond born |
| 1911 | A typical New York vaudeville house held approx. 1400 people whereas "no cabaret held more than 800 people in one room" (Erenberg, 1981, p. 130). Cabarets were more intimate than vaudeville. |
| 1912 | The "cabarets went a step further and fed the demand for public places to dance new-style ragtime dances from black culture" (Erenberg, 1981, p. 76). |
| | "After 1912 social dancing changed dramatically. Several commentators estimated that 'over one hundred new dances found their way, in and out of our fashionable ballrooms' from 1912 to 1914" (Erenberg, 1981, p. 150). |
| 1913 | 2,973 vaudeville theatres |
| 1914 | American Society of Composers and Publishers (ASCAP) "organized to collect fees for the use of published music" (Clayton & Gammond, 1986, p. 352). |
| 1915 | Two-sided gramophone discs became available |
| | Ziegfeld "inaugurated the first modern cabaret revue in the Midnight Frolic atop the New Amsterdam Theater". (Erenberg, 1981, p. 207). |
| 1914-1918 | WWI. USA joined in 1917 |
| 1918 | Record sales boomed in the first years following World War I |
| 1920 | 5,000 theatres and a typical vaudeville act did only 2 or 3 different numbers. |

| | |
|---|---|
| 1920s | "The 1920s became known as the 'radio decade' " (Batchelor, 1997, p. 61). "In and around the cities in the twenties, early radio hooked up nightclubs and played dance music into people's homes (Erenberg, 1981, p. 242). |
| | The change of the "image of the Negro entertainer underwent a subtle shift at the same time that white cultures perception of what was respectable for themselves also changed" (Erenberg, 1981, p. 256). |
| | A number of clubs catering for whites only and featuring black stage shows. In the 1920s young people made up a large portion that attended the nightclubs. Spurred on by the dance craze in the 1910s, the well-to-do visited the cafes and "in the 1920s, several clubs catered specifically to them, playing the favorite music of a college crowd"(Erenberg, 1981, p. 242). |
| | "In the mid-1920s the introduction of the microphone revolutionized the practise if popular singing" (Feather & Kernfeld, 1988, p. 456) |
| 1923 | The Cotton Club opened in Harlem, New York. |
| | Ellington performing with band at the Hollywood Club. |
| 1925 | Ellington and band at the Kentucky Club. |
| | Vaudeville circuits, run by B.F. Keith and E.F. Albee, include 350 theatres employed estimated 20,000 performers. In white vaudeville, black entertainers had to perform as duos. |
| 1926 | Ellington met his future manager and ally, Irving Mills. |
| 1927 | December. Ellington and the band open at the Cotton Club. |
| 1928 | "Gene Krupa was one of the first to bring a full drum kit into the studios when working with Red Nichols in 1928. Before that drummers had been forced to rely on cymbals" (Batchelor, 1997, p. 61). |
| 1929 | Basie joined Bennie Moten's Kansas City Orchestra. |
| 1929 | Wall Street Crash. |
| 1930 - 1935 | USA the great depression. |
| 1930 | Decline of Vaudeville as most theaters operate as cinemas. |
| | Mills organised Ellington and the band to go to Hollywood and appear in the film, Check and Double Check. |
| 1930s | Radio took over as the "leading family source of entertainment" (Clayton & Gammond, 1986, p. 359). |
| | Several "large orchestras in the big urban centers of Chicago and New York more or less simultaneously threw out their tubas and replaced them with double basses" (Shipton, 2001, p. 248). |

| | |
|---|---|
| 1931 | January, Ellington and orchestra leave the Cotton Club. |
| | 80 theatres in circuit. |
| 1933 | Duke Ellington and Orchestra travel to Britain and France. |
| 1936 | Electric instruments became readily available with the introduction of Gibson's ES150 electric guitar archetype (Bacon & Furguson, 1988, p. 60). |
| 1936 to 1946 | The Swing Era. |
| 1937 | Count Basie and band arrive in NYC. |
| 1938 | Count Basie Orchestra at the Famous Door, NYC. |
| 1939 | WWII starts. |
| 1941 | America enters WWII. |
| | ASCAP/Broadcast Music Inc. (BMI) war. |
| 1942-1944 | American Federation of Musicians (AFM) recording ban. |
| 1943 to 1948 | Ellington presented music that was full-scale works written specifically for the occasion. |
| 1945 | WWII ends. |
| 1946 | December, eight big band leaders decided to break up their bands. |
| 1948 | Basie disbands his orchestra. |
| 1952 | Basie reforms big band. |
| 1974 | Duke Ellington dies. |
| 1984 | Count Basie dies. |

| Key | |
|---|---|
| arr | arranger |
| as | alto saxophone |
| b. trb | bass trombone |
| bs | baritone saxophone |
| bss | double bass |
| bss cl | bass clarinet |
| bsss | bss saxophone |
| cl | clarinet |
| comp | composer |
| drm | drum kit |
| fl | flute |
| fr horn | french horn |
| gtr | guitar |
| orch | orchestrator |
| ss | soprano saxophone |
| tpt | trumpet |
| trb | trombone |
| ts | tenor saxophone |
| vcl | vocal |

# Major personnel with Duke Ellington  1920 - 1946

| INSTRUMENT(S) | NAME | ORIGIN | 1920-1922 | 1923 | 1924 | 1925 | 1926 | 1927 | 1928 | 1929 | 1930 | 1931 | 1932 | 1933 | 1934 | 1935 | 1936 | 1937 | 1938 | 1939 | 1940 | 1941 | 1942 | 1943 | 1944 | 1945 | 1946 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| cl/as/bs/bsss | Otto Hardwick | Washington | | | | | | | Spring | | | | Spring | | | | | | | | | | | | | | May |
| cl/as/ss | Sidney Bechet | New Orleans | | | | | | | | | | | | | | | | | | | | | | | | | |
| cl/ss/as | Johnny Hodges | Massachusetts | | | | | | | May | | | | | | | | | | | | | | | | | | |
| as/cl | Russell Procope | NYC | | | | | | | | | | | | | | | | | | | | | | | | | Spring |
| cl/ts | Rudy Jackson | Indiana | | | | | | June to Dec | | | | | | | | | | | | | | | | | | | |
| cl/ts | Barney Bigard | New Orleans | | | | | | Dec | | | | | | | | | | | | | | | June | | | | |
| ten sax | Ben Webster | Kansas City | | | | | | | | | | | | | | | | | | | | | | | | | |
| cl/sax | Chauncey Haughton | Maryland | | | | | | | | | | | | | | | | | | | summer | | | April | | | |
| cl/ts/arr | Jimmy Hamilton | South Carolina | | | | | | | | | | | | | | | | | | | | | | May | | | |
| ten sax | Al Sears | Illinois | | | | | | | | | | | | | | | | | | | | | | | May | | |
| cl/bcl/as/bs | Harry Carney | Boston | | | | | | June | | | | | | | | | | | | | | | | | | | |
| Trumpet | Arthur Whetsol | Florida/Washington | | | | | | | early | | | | | | | | Oct | | | | | | | | | | |
| Trumpet | "Bubber" Miley | South Caroline/NYC | | | | | | | | Jan | | | | | | | | | | | | | | | | | |
| Trumpet | Louis Metcalf | St Louis | | | | | Fall | | Spring | | | | | | | | | | | | | | | | | | |
| Trumpet | Freddie Jenkins | NYC | | | | | | | Oct | | | | | | late | | | Mar | May | | | | | | | | |
| Trumpet | Cootie Williams | Alabama | | | | | | | | | | | | | | | | | | | Nov | | | | | | |
| Trumpet | Rex Stewart | Pennsylvania/NYC | | | | | | | | | | | | | Dec | | | | | | | | | | | | |
| Trumpet | Ray Nance | Chicago, Illinois | | | | | | | | | | | | | | | | | | | Nov | | | | Left | Late | |
| Trumpet | Taft Jordan | South Carolina | | | | | | | | | | | | | | | | | | | | | May | | | | |
| Trombone | Charlie Irvis | NYC | | | | | | | | | | | | | | | | | | | | | | | | | |
| Trombone | Joe Nanton | NYC/West Indian | | | | | | | | | | | | | | | | | | | | | | | | | |
| Valve trb/arr/comp | Juan Tizol | Chicage, Illinois | | | | | | | | Aug | | | | | | | | | | | | | | | April | | |
| Trombone | Lawrence Brown | Kansas | | | | | | | | | | | | | | | | | | | | | | | | | |
| Valve trb | Claude Jones | Oklahoma | | | | | | | | | | | | | | | | | | | | | | | Spring | | |
| Banjo/Gtr | Elmer Snowden | Baltimore | | | | | | | | | | | | | | | | | | | | | | | | | |
| Banjo/Gtr | Fred Guy | Georgia | | | | | | | | | | | | | | | | | | | | | | | | | |
| Piano | Edward Ellington | Washington | | | | | | | | | | | | | | | | | | | | | | | | | |
| Tuba | Henry Edwards | Georgia | | | | | Spring | | | | | | | | | | | | | | | | | | | | |
| Tuba | Mack Shaw | | | | | | Spring | | | | | | | | | | | | | | | | | | | | |
| Bass/tuba | William Braud | New Orleans | | | | | | | | | | | | | | Mar | | | | | | | | | | | |
| Bass | Billy Taylor | Washington | | | | | | | | | | | | | Nov | | | | | | Jan | | | | | | |
| Bass | Hayes Alvis | Chicago | | | | | | | | | | | | | | May | | | Spring | | | | | | | | |
| Bass | Jimmie Blanton | Tennessee | | | | | | | | | | | | | | | | | | autumn | | late | | | | | |
| Bass | Junior Raglin | Omaha, Nebraska | | | | | | | | | | | | | | | | | | | | late | | | | Nov | |
| Bass | Oscar Pettiford | Okmulgee | | | | | | | | | | | | | | | | | | | | | | | | | |
| Drums | Sonny Greer | New Jersey | | | | | | | | | | | | | | | | | | | | | | | | | |
| Comp/orch | Billy Strayhorn | Ohio | | | | | | | | | | | | | | | | | | Dec | | | | | | | |
| Comp/orch | Mercer Ellington | NYC | | | | | | | | | | | | | | | | | | | | | | | | | |
| Vocalist | Ivie Anderson | California | | | | | | | | | | Feb | | | | | | | | | | | Aug | | | | |

# Major personnel of the Count Basie Orchestra 1935 - 1946

| INSTRUMENT | NAME | 1935 | 1936 | 1937 | 1938 | 1939 | 1940 | 1941 | 1942 | 1943 | 1944 | 1945 | 1946 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| cl/as/fl/gtr/arr | Buster Smith | | | | | | | | | | | | |
| as | Caughy Roberts | | | April | | | | | | | | | |
| cl/as/vcl | Earle Warren | | | April | | | | | | | | May | |
| as | Tab" Smith | | | | | | | | | | | | |
| cl/as/fl | Jimmie Powell | | | | | | | | | summer | | | early |
| as | Preston Love | | | | | | | | | | | | |
| ts/cl | Herschel Evans | | | | | | | | | | | | |
| ts/cl | Lester Young | | | | | | Dec | | | | | | |
| ts | Chu Berry | | | | | | | | | | | | |
| cl/ts | Buddy Tate | | | | | Herschel replcement | | | | | | | |
| ts | Don Byas | | | | | | | Young left | | Nov | | | |
| ts/cl | Lucky Thompson | | | | | | | | | | | | |
| ts | Illinois Jacquet | | | | | | | | | | | | |
| ts | Paul Gonslaves | | | | | | | | | | | | |
| bs/as/cl | Jack Washington | | | | | | | | | | | Spring | |
| bs/cl | Rudy Rutherford | | | | | | | | | | | | alto cl |
| Trumpet/vcl | Lips Page | | | | | | | | | | | | |
| Trumpet | Carl 'Tatti' Smith | | | early | | | | | | | | | |
| Trumpet/arr | Buck Clayton | | autumn | | | | | | | Nov | | | |
| Trumpet | Joe Keyes | | late | | | | | | | | | | |
| Trumpet | Bobby Moore | | | | | | | | | | | | |
| Trumpet | Ed Lewis | | | Feb | | | | | | | | | |
| Trumpet | Harry Edison | | | | June | | | | | | | | |
| Trumpet | Shad Collins | | | | Dec | Jan | | | | | | | |
| Trumpet | Al Killian | | | | | Jan | | | | | | | |
| Trumpet | Joe Newman | | | | | | | | | intermittent | | | |
| Trumpet | Snooky Young | | | | | | | | | June | | March | |
| Trumpet | Carl George | | | | | | | | | | | Spring | |
| Trumpet | Emmett Berry | | | | | | | | | | | Oct | |
| Trombone | George Hunt | | | | | | | | | | | | |
| Trombone | Dan Minor | | | | | | | July | | | | | |
| Trb/gtr/arr | Eddie Durnham | | | | July | | | | | | | | |
| Trombone | Benny Morton | | | Sept/Oct | | | Jan | | | | | | |
| Trb/vcl/arr/comp | Dicky Wells | | | | July | | | | | | | | early |
| Trb/vcl | Vic Dickenson | | | | | | Jan | | | | | | |
| Trombone | Eli Robinson | | | | | | | | July | | | | |
| Trombone | Ted Donnelly | | | | | | | | | Dec | | | |
| Trombone | Jay Jay Johnson | | | | | | | | | | | May | |
| Trombone | George Matthews | | | | | | | | | | | | early |
| Guitar | Clifford McIntrye | | | | | | | | | | | | |
| Guitar | Claude Williams | | | Mar | | | | | | | | | |
| Guitar | Freddie Green | | | | | | | | | | | | |
| Piano | Count Basie | | | | | | | | | | | | |
| Bass | Walter Page | | | | | | | | Sept | | | | summer |
| Drums | Jo Jones | | | | | | | | | | | | |
| Drums | Jesse Price | | | | | | | | | | Oct-Nov | | |
| Drums | Shadow Wilson | | | | | | | | | | | | |
| Vocals | Jimmy Rushing | | | | | | | | | | | | |
| Vocals | Billie Holiday | | | Mar | Feb | | | | | | | | |
| Vocals | Helen Humes | | | | July | | Spring | | | | | | |

# NoiseXchange 2000-2002

| INSTRUMENT | MUSICIAN | Comp 1 | Guild 2 | Concert 3 | Party 4 | Comp 5 | Comp 6 | Court 7 | Comp 8 | Paddo 9 | Ending 10 | Hyde 11 | Guild 12 | Guild 13 | Guild 14 | IAJE 15 | Friends 16 | Civic #1 17 | Leeder 18 | Civic #2 19 | Leeder 20 | Amp 21 | DS1 22 | Party 23 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| sop/as | Rebecca Carroll | | | | | | | | | | | | | | | | | | | | | | | |
| sop/as | Ben Collins | | | 1 | 1 | | | | | | | | | | | 1 | | | | | | | | |
| as | Rachael | | | | | | | | | | | | | | | | | | | | | | | |
| as | Ben Carter | | | 2 | | | | | | | | | | | | | | | | | | | | |
| as | James McMahon | | | | 2 | | | | | | | | | | | | | | | | | | | |
| as/ts | Tristan Hall | | | | 3 | | | | | | | | | | | 2 | | | | | | | | |
| ts | Michael Wallace | | | 3 | 4 | | | | | | | | | | | 3 | | | | | | | | |
| ts | Andrew Jamesion | | | | | | | | | | | | | | | | | | | | | | | |
| bs/ bss cl | Michael Barnes | | | 4 | 5 | | | | | | | | | | | 4 | | | | | | | | |
| bs | Claire Purse | | | | 6 | | | | | | | | | | | | | | | | | | | |
| Trumpet | Burke Turner | | | | | | | | | | | | | | | 1 | | | 1 | | | | | 1 |
| Trumpet | Ricki Malet | | | | | | | | | | | | | | | 2 | | | 2 | | | | | 2 |
| Trumpet | Adam Hall | | | | | | | | | | | | | | | | | | | | | | | |
| Trumpet | Matt Jodrell | | | | | | | | | | | | | | | | | | | | | | | 3 |
| Trumpet | Simon O'Neill | | | | | | | | | | | | | | | | | | | | | | | |
| Trumpet | Regan Kelly | | | | | | | | | | | | | | | 3 | | | 3 | 3 | | | | |
| Trumpet | Marty Pavan | | | | | | | | | | | | | | | | | | | 1 | | | | |
| Trumpet | Aaron Spiers | | | | | | | | | | | | | | | | | | | 2 | | | | |
| Trumpet | Vanessa Perica | | | | | | | | | | | | | | | | | | | | | | | 4 |
| Trombone | Catherine Noblet | | | | | | | | | | | | | | | | | | | | | | | |
| Trombone | James Landers | | | | | | | | | | | | | | | 1 | | | | | | | | |
| Trombone | Peter Yunkin | | | | | | | | | | | | | | | 2 | | | | | | | | |
| Fr Horn | Anna Goodall | | | | | | | | | | | | | | | | | | | | | | | |
| Tuba | Claire McGowan | | | | | | | | | | | | | | | | | | | | | | | |
| Guitar | Mace Francis | | | | | | | | | | | | | | | 1 | | | | | | | | |
| Guitar | Elisa Ribiero | | | | | | | | | | | | | | | | | | | | | | | |
| Guitar | Andrew Weir | | | | | | | | | | | | | | | | | | | | | | | |
| Bass | Sam Anning | | | | | | | | | | | | | | | 2 | | | | | | | | |
| Bass | Shane Kelly | | | | | | | | | | | | | | | | | | | | | | | |
| Bass | Dane Alderson | | | | | | | | | | | | | | | | | | | | | | | |
| Bass | Des White | | | | | | | | | | | | | | | | | | | | | | | |
| Drums | Michael Perkins | | | | | | | | | | | | | | | | | | | | | | | |
| Drums | Con Mitskas | | | | | | | | | | | | | | | | | | | | | | | |
| Drums | Ben Vander Wal | | | | | | | | | | | | | | | 3 | | | | | | | | |
| Drums | Danny Susinjar | | | | | | | | | | | | | | | | | | | | | | | |
| Drums | Toby Anning | | | | | | | | | | | | | | | | | | | | | | | |

# NoiseXchange Performances 2000 - 2002

| | PERFORMANCE | DATE | VENUE | Musicians | Deps | Capacity | Music stands | Stage | Lights | Microphones |
|---|---|---|---|---|---|---|---|---|---|---|
| 1 | National Campus Band Competition 2000 Heat | August 17, 2000 | ECU Mt Lawley Tavern | 14 | | 170 | Yes | No | No | No |
| 2 | ECU Guild Orientation Day | February 16, 2001 | Outdoors, tent | 13 | | 100 | Yes | Yes | Daytime | 1 vcl/3 soloists |
| 3 | WAAPA@ECU Lunchtime Concert | March 14, 2001 | Jazz Studio. WAAPA@ECU | 13 | | 65 | Yes | Yes | Yes | 1 vocal |
| 4 | Tavern Jazz Party | August 9, 2001 | ECU Mt Lawley Tavern | 13 | 1 | 170 | Yes | No | Yes | all miked |
| 5 | National Campus Band Competition 2001 Heat | August 29, 2001 | ECU Mt Lawley Tavern | 12 | | 170 | Yes | No | No | 1 vocal |
| 6 | National Campus Band Competition 2001Semi-final | September 8, 2001 | Grovensor Hotel - Backroom | 13 | 2 | 300 | Yes | Yes | Yes | 1 vcl/3 soloists |
| 7 | Court Hotel | September 21, 2001 | Outdoor, courtyard | 13 | 1 | 300 | Yes | No | Yes | 1 vcl/3 soloists |
| 8 | National Campus Band Competition 2001 Final | September 21, 2001 | The Globe Nightclub | 13 | 1 | 750 | Yes | Yes | Yes | 1 vcl/sax share 2/tuba/trb/drm |
| 9 | Paddington Alehouse | October 18, 2001 | Pub | 13 | | 150 | Yes | Yes | Yes | 1 vcl/4 soloists |
| 10 | Ultimate Ending II | October 25, 2001 | ECU Mt Lawley Tavern | 13 | | 170 | Yes | No | No | 1 vocal mic |
| 11 | WAAPA@ECU Dance Dept Fundraiser | November, 2001 | Hyde Park Hotel | 12 | | 250 (430) | Yes | No | Yes | 1 vocal mic |
| 12 | ECU Guild Joondalup | February 13, 2002 | Outdoors, tent | 12 | 1 | 200 | Yes | Yes | Daytime | 1 vcl/2 sax |
| 13 | ECU Guild Mt Lawley | February 14, 2002 | Outdoors, tent | 12 | 1 | 250 | Yes | Yes | Daytime | 1 vcl/2 soloists |
| 14 | ECU Guild Churchlands | February 15, 2002 | ECU Churchlands Tavern | 12 | 1 | 100 | Yes | Yes | Daytime | 1 vcl/2 soloists |
| 15 | IAJE Concert | April 12, 2002 | WAAPA@ECU Music Auditorium | 12 | | 200 | No | sunken | Yes | 1 vocal mic |
| 16 | Friends of the Academy | April 26, 2002 | Outdoor, amphitheatre | 13:12 | 1 | 200/300 | No | sunken | Yes | 1 vocal mic |
| 17 | Civic Hotel #1 | May 12, 2002 | Pub | 13 | 3 | 150 | Yes 1 / No 3 | supplied own | Wash | 1 vocal mic |
| 18 | Band wif the Loudest Fans Competiton Heat | May 19, 2002 | Leederville Hotel, Covered outdoor | 12 | | 550 | No | Yes | Yes | 1 vcl/1 front solo/tuba |
| 19 | Civic Hotel #2 | May 26, 2002 | Pub | 13:12 | 4 | 150 | 3 tunes/2sets | supplied own | Wash | 1 vocal mic |
| 20 | Band wif the Loudest Fans Competiton Final | June 2, 2002 | Leederville Hotel, Covered outdoor | 13 | | 550 | No | Yes + own | Yes | front solo mic/ drms/tuba |
| 21 | WAAPA@ECU Amphitheatre | June 3, 2002 | Outdoor, amphitheatre | 12 | | 100 | No | sunken | outdoors | No |
| 22 | WAAPA@ECU Open Day | August 4, 2002 | Dance rehearsal space | 13:12 | | 30 | No | No | No | No |
| 23 | Birthday Party | August 21, 2002 | Pub, lounge | 13:12 | 1 | 200 | No | Yes | Wash | 1 vocal mic |

# REPERTOIRE

| | |
|---|---|
| **Blues in F** | Comp by NoiseXchange |
| **Bud and Bird** | Comp and arr by Gil Evans |
| **Cold Duck Time** | Comp by Eddie Harris<br>Arr by Michael Barnes |
| **Don't give it up**<br>based on "It Don't Mean a Thing if it Ain't<br>Got That Swing" | Comp by Duke Ellington and Irving<br>Mills Arr by Amanda Jones |
| **Hopelessly lost but making good time** | Comp and arr  Amanda Jones |
| Hottentot | Comp by John Scofield |
| **Hummin'** | Comp by Nat Adderley<br>Arr by Amanda Jones |
| **I'll Take Les** | Comp by John Scofield |
| **It's Alright Now** | Arr by Amanda Jones |
| **It's Second on the Left** | Comp and arr  by Amanda Jones<br>Arr by Amanda Jones |
| **Latino Ass** | Comp and arr  by Michael Wallace |
| **Listen Here** | Comp by Eddie Harris<br>Arr  by Amanda Jones |
| **Listen Here**<br>**(re arranged to suit a high school band)** | Comp by Eddie Harris<br>Arr  by Amanda Jones |
| **Mamacita (not performed)** | Comp by Joe Henderson |
| **Mercy, Mercy, Mercy** | Comp by Josef Zawinul<br>Comp and arr  Amanda Jones |
| **Moanin'** | Comp by Charles Mingus |
| **Myocum Dreaming** | Comp and arr  Amanda Jones |
| **Outro** | Comp and arr  Amanda Jones |
| **Peculiar** | Comp by John Scofield<br>Arr by Michael Barnes |
| **Precious Lord Hold My Hand** | Traditional American |
| **Riff City** | Comp by NoiseXchange |
| | Arr by Amanda Jones |
| **The Ism Song** | Comp and arr by Amanda Jones |

**The Mack Suite (not performed)**      Comp and arr  Michael Wallace

**Theme One**      Comp and arr by Amanda Jones

# Campus Bands 2001

By Paul J. Laverty

music feature

And so, last but not least, it was all down to the Mount Lawley campus for the finale to decide who would be the last ECU challenger selected for the finals. Marie Dywer got things underway armed with a Les Paul and a gorgeous, almost folk-like repertoire. Being the first act was hard on her as much of the audience was still streaming in or playing pool but she battled on making the most of the situation. Despite not having a backup band she managed to strum out intricate delicacies such as 'In The Pocket' along with other lo-fi ear catchers. It all helped to conjure up images of a young Carole King. Perhaps.

Infidelity were next to bombard the stage, an act which was of a polar opposite to the previous one. With catchy punk tunes about, in the singer's own words 'pubs, parties and orgies', their Living End sound did manage to lift the crowd, many of whom were associates of the band and wore Infidelity t-shirts. Overall, a rousing performance with all the baseball cap-clad members of the audience clearly taking a liking to them.

After a brief acoustic interlude performed by Andrew from local band Karnivool and Grant from Heavyweight Champ it was now time for something really special. And on hand to provide it was a 13-piece, predominantly, brass band fronted by conductor/singer/songwriter/ extraordinaire, Esmeralda. There were no bells, however, instead maniacal dance routines which involved audience members being picked out and brought to the stage. It was all good fun with the two bubble blowers at each side of the stage adding to the special atmosphere. The music seemed to take a back seat in all this but, at it's best, the big brass band hovered somewhere around Radiohead's National Anthem.

Due to their drummer suffering a damaged eardrum a one man show was provided by Acetate with singer/guitarist Joel carrying the load. Clearly hindered by the absence of his bandmates Joel battled through the acoustic set with precision and managed to sound almost Live like in the process. A fine effort in spite of the circumstances.

And the winner is: Noise Exchange for sheer ingenuity.
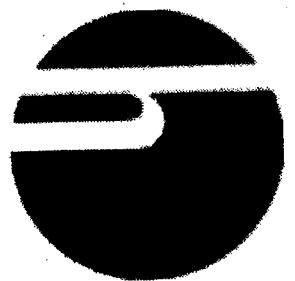
# MA (Creative Arts) Practical Project Documented on CD.

Demo CD recorded in April 2001 (CD states it was August 2001).
Length 14′ 49″.

Recorded on an eight channel desk
Sound engineer: Julian Hewitt
Producer: Amanda Jones
Photographer: Nat Brunovs
Design: Brad Ward.

1   **Don't Give It Up** (4′49″)
    based on It don't mean a thing if it ain't got that swing
    by Duke Ellington and Irving Mills c. 1960 Mills Music Inc.

    |   | |
    |---|---|
    | | Arranged by Amanda Jones |
    | Soloists | Mace Francis – guitar |
    | | Ricki Malet –trumpet |
    | | Michael Wallace- ten sax |

2   **Myocum Dreaming** (5′20″)
    Soloists

    | | |
    |---|---|
    | | Arr & comp Amanda Jones |
    | | Burke Turner - flugelhorn |
    | | Michael Wallace – tenor sax |

3   **The Ism Song** (4′39″)
    Soloists

    | | |
    |---|---|
    | | Arr & comp Amanda Jones |
    | | Michael Barnes - bari sax |
    | | Dane Alderson - electric bass |
    | | Ricki Malet - trumpet |

## Band Members

| | |
|---|---|
| Conductor/Composer/Arranger | Amanda Jones |
| Alto/Soprano Sax | Ben Collins |
| Alto Sax | Ben Carter |
| Tenor Sax | Michael Wallace |
| Baritone Sax | Michael Barnes |
| Trumpet/Flugelhorn | Burke Turner |
| Trumpet | Ricki Malet |
| Trumpet | Regan Kelly |
| Tenor Sax | Tristan Hall |
| Baritone Sax | Claire Purse |
| Tuba | Claire McGowan |
| Guitar | Mace Francis |
| Bass | Dane Alderson |
| Drums | Con Mitskas |

# MA (Creative Arts) Practical project documented on video.
## Length 37 minutes.

Video compilation and production by Anastasia Bradley

1. **Precious Lord Hold My Hand**              Traditional American
   WAAPA@ECU Lunchtime Concert
   March 14, 2001
   Video operator                              Scot van den Driesen

2. **Myocum Dreaming**                         Arr and comp Amanda
   WAAPA@ECU Lunchtime Concert                             Jones
   March 14, 2001
   Soloist:                                    Michael Wallace tenor sax
   Video operator                              Scot van den Driesen

3  **Hopelessly lost but making good time**    Arr and comp Amanda
   National Campus Band Competition 2000 Heat             Jones
   August 17, 2000
   Video operator                              John Strano

4  **Blues in F**                              Comp by NoiseXchange
   Tavern Jazz Party
   August 9, 2001
   Video                                       Jo Pollitt and Tony Lane
   Lights                                      Alex Dick and Cameron
                                               Menzies
   Live sound                                  Chris Salkeld

5  **Don't give it up**
   based on It don't mean a thing if it ain't got that swing
   by Duke Ellington and Irving Mills          Arr by Amanda Jones
   Court Hotel
   September 21, 2001
   Soloists                                    Mace Francis - guitar
                                               Regan Kelly - trumpet
                                               Michael Barnes - bari sax
   Video operator                              Lana Meyer Ronning

6  **It's Second on the Left**                 Arr and comp Amanda
   National Campus Band Competition 2001 Semi-final        Jones
   September 8, 2001
   Soloists                                    Matt Jodrell - trumpet
                                               Michael Wallace - ten sax
   Video operator:                             Lana Meyer Ronning

7  **Riff City**                               Comp by NoiseXchange
   National Campus Band Competition 2001 Final Arr by Amanda Jones
   September 21, 2001
   Soloists                                    Dane Alderson – elec bass
                                               Michael Wallace - ten sax
   Video operator                              Lana Meyer Ronning

| 8 | **Outro**<br>National Campus Band Competition 2001 Final<br>September 21, 2001<br>Soloist<br>Video operator | Arr and comp Amanda<br>Jones<br><br>Ricki Malet - trumpet<br>Lana Meyer Ronning |
| --- | --- | --- |
| 9 | **The Ism Song**<br>Tavern Jazz Party<br>August 9, 2001<br>Soloists<br><br><br>Video operator<br>Lights<br><br>Live sound<br>Promotional video editing | Arr and comp Amanda<br>Jones<br><br>Michael Barnes - bari sax<br>Shane Kelly - electric bass<br>Simon O'Neill - trumpet<br>Jo Pollitt and Tony Lane<br>Alex Dick &<br>Cameron Menzies<br>Chris Salkeld<br>Dave Carson |
| 10: | **Moanin'**<br>WAAPA@ECU Amphitheatre<br>June 3, 2002<br>Soloist:<br>Cheographer/dancer<br>Dancers<br><br><br><br><br><br>Video operator | Comp by Charles Mingus<br><br><br>Michael Barnes - bari sax<br>Jenna Fanning<br>Cheryl Campbell<br>Tina Evans<br>Kate Jeffrey<br>Belinda Lee<br>Gemma White<br>Andy King |
| 11. | **Listen Here**<br>Tavern Jazz Party<br>August 9, 2001 | Comp by Eddie Harris<br>Arr by Amanda Jones |

# COMPOSITION/ARRANGEMENT #1

THE ISM SONG        2000
Composed and arranged by Amanda Jones
This composition is dedicated to ECU Mt Lawley lecturer, Dr. Christopher Crouch, and
all words ending with 'ism'.

"The Ism Song" is documented on track 3 of the CD and track 9 on the video. The
piece was originally written for the WAAPA@ECU big band but the documentations are
of NoiseXchange with saxophones replacing the two tenor trombones, and tuba
replacing the bass trombone.

"The Ism Song", along with two compositions written before this tune ("Theme
One" and "Hopelessly Lost but Making Good Time") were written for big band
instrumentation without piano or guitar. This is for the reason that at that stage I wanted
the band to be able to play in situations without power. "The Ism Song" can be
performed with or without amplified bass. While these three tunes are part of
NoiseXchange's repertoire they were never memorised due to the intricacy of the charts,
lack of rehearsal time and the necessity for substitute musicians. The band members of
NoiseXchange influenced me to get a guitarist and the tunes written/ arranged at a later
date have guitar parts.

One of the reasons why NoiseXchange became known as a funk band was that
two of the tunes (this one included) that were played at the National Campus Band
Competitions were based on second line drumming.

> Second Line Rhythms are often referred to as 'street beats'. In other words,
> rhythms played while marching and/or dancing in the streets. They all have
> a round, rolling and infectious quality not unlike some contemporary funk
> rhythms (Burns & Farris, 1990, p. 1).

"The Ism Song" is a transposed score and the key to abbreviations of instrumentation is
found on page 113.

The Ism Song — Transposed score, med tempo, comp + arr A Jones

125

THE ISM SONG

THE ISM SONG

THE ISM SONG

THE ISM SONG

THE ISM SONG

THE ISM SONG

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THE ISM SONG.

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THE ISM SONG

THE ISM SONG

THE ISM SONG

THE ISM SONG

140

THE ISM SONG

154

THE ISM SONG

THE ISM SONG

143

THE ISM SONG

THE ISM SONG

# COMPOSITION/ARRANGEMENT #2

DON'T GIVE IT UP            2001
Based on "It Don't Mean A Thing If It Ain't Got That Swing".
Composed by Duke Ellington and Irving Mills c. 1960 Mills Music Inc
Arranged by Amanda Jones


"Don't give It Up" is documented on track 1 of the CD and track 5 on the video.


This composition did not start out consciously as the Ellington tune, "It Don't Mean a Thing" but after a while I was unable to ignore the resemblance. This composition utilises 'conduction' (bars 9 - 10 and bars 91 – 93, which are treated as open sections). The rhythm section was also able to choose their won chord progression at repeated bars 91-93, however this challenge was only taken up once. These open sections also gave me freedom to choose the number of soloists and whether I wanted background figures accompanying them. I also used improvising soloists for short amounts of time such as instead of the melody in bars 123 – 127 and I requested the tenor saxophone player to fill in the last three beats in bars 142 and 146.


"Don't Give It Up" is a transposed score and the key to abbreviations of instrumentation is found on page 113.

# Don't Give It Up

arr by A Jones

DON'T GIVE IT UP

147

Don't give it up

148

DONT GIVE IT UP

149

DON'T GIVE IT UP

150

Don't Give It Up

153

DON'T GIVE IT UP

154

DONT GIVE IT UP    155

DONT GIVE IT UP

156

CONDUCTION

make up own chord progression

tacet

PLAY when cued.

GRAD CRESC

ON cue

choose own notes

DON'T GIVE IT UP

DON'T GIVE IT UP

DON'T GIVE IT UP

159

Don't Give It Up

DONT GIVE IT UP

DON'T GIVE IT UP

291

DON'T GIVE IT UP

163

DON'T GIVE IT UP

FINE

DON'T GIVE IT UP

RIFF CITY

arr by A Jones

TRANSPOSED SCORE

RIFF CITY

RIFF CITY

RIFF CITY

RIFF CITY

RIFF CITY

IF ANOTHER SOLOIST RPT FROM 40

RIFF CITY

RIFF CITY

RIEF CITY

175

RIFF CITY    fine