

SOUNDS FROM THE CORNER:

AUSTRALIAN CONTEMPORARY JAZZ ON CD

BY ROGER T. DEAN





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PUBLISHED AND DISTRIBUTED BY

AUSTRALIAN MUSIC CENTRE

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National Library of Australia
Cataloguing-in-Publication entry:

Dean, Roger T.

Sounds from the corner :
Australian contemporary jazz on CD.

Bibliography.

Includes index.

ISBN 0 909168 59 8.

1. Jazz - Australia - Discography.
I. Title.

781.650994

DESIGNED BY: Philippa Horn

COVER PHOTOGRAPHS:

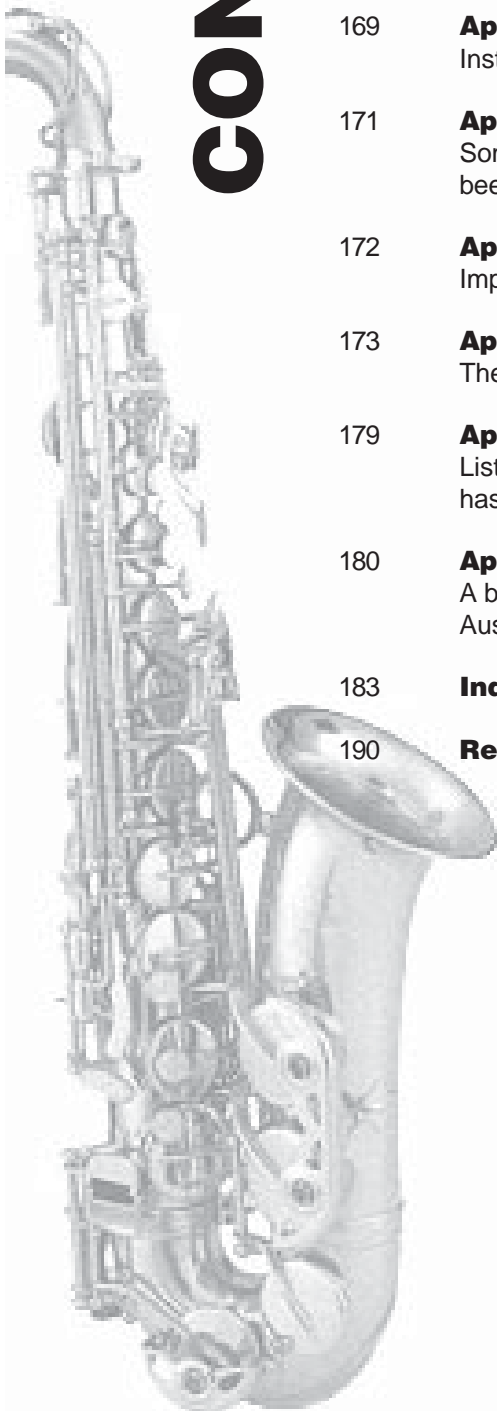
Jane March

COVER PHOTOS: L to R: Mike Nock,
David Addes, Carl Dewhurst, Fiona
Burnett, Phillip Rex

FIRST PRINTED IN 2005 BY:
Australian Music Centre

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PREFACE

Australian jazz creation and performance is flourishing stylistically and energetically in 2005, even though it generates very modest income for most of its practitioners, and is actively appreciated by only a small audience. The purpose of this book is to describe the diversity of this creative endeavour, in so far as it has been represented on CD. Happily, Australia also has a 'recording culture', as particularly noted by UK critics and commentators such as John Walters (Unknown Public) and Tony Haynes (Grand Union). In comparison with the UK, the proportion of jazz artists and jazz creation which is represented on CD in Australia seems encouragingly high (see below). The book takes advantage of this, and seeks to represent the range of the musical endeavour in Australian modern jazz and improvisation since 1973, more than just the recurrent features of the published CDs.

Nevertheless, the extent of publication of an individual's work is taken into account here: musicians are rarely represented as 'leader', and so by an individual entry in the body of the text, unless they have released at least 2 LPs or CDs as leader, work which is now available as CD. The precise form of release ('commercial', 'not for profit', 'artist owned label') is not considered important: few artists release on labels belonging to major multinational companies, especially in the last decade in Australia. Furthermore the releases of the Australian Broadcasting Corporation (the national, publicly funded broadcaster) or the 'independent' labels are mostly non-profitable, and usually overtly or indirectly subsidised by national or state grants, from the federal Australia Council for the Arts and or from the arts organisations of the states of Australia. The releases are also virtually always subsidised by the musicians themselves, directly or indirectly. Unfortunately, the larger organisations, commercial and public, have no coherent policy of maintaining CDs in their catalogues; happily the specialist labels, such as Origin, Rufus, Tall Poppies (in Sydney), JazzHead, Move Records, Newmarket (in Melbourne), mostly do maintain their

back catalogues, and the newer JazzGroove (Sydney) seems likely to do so too. They have variable extents of web presence, but can at least be traced.

Thus the CDs listed provide a broad view of the stylistic diversity of Australian modern jazz, and related improvisation, particularly in the music made since 1973; and, with effort, are mostly accessible, especially through the small number of specialist shops in the major cities, many of whom deal by mail, and via the internet. 1973 is chosen as starting point because it was the year in which the first jazz course in Australia was introduced at the New South Wales State Conservatorium of Music (now the Sydney Conservatorium and part of Sydney University), and this fostered the endeavours of the *Jazz Co-op*. Don Banks, important Australian composer and bebop and 3rd stream jazz musician, was a key figure at the Conservatorium in the period leading up to the commencement of the course. The period around 1973 was also that of gestation of the first released recording of Australian 'free jazz' improvisation (Free Kata's first album from 1974, under the leadership of Serge Ermoll, pianist-improviser), though readers of this book will note a free music recording by Australian pianist/composer Bryce Rohde made in 1967 in the US. This choice of starting year also provides a roughly 30-year window of perception for the book, and for the reader-listener, and happens to correspond closely to the period in which the author has been a professional jazz musician and improviser, having left university in 1973. A fair representation of the released recordings from this period is now available on CD, another factor in choosing the chronological limits. Earlier Australian jazz, especially from Melbourne, is often re-released on CD by Cumquat Records there, and they have classic bebop by Don Banks, and many recordings of Bruce Clarke.

I have decided that representing my own direct interactions with many of the musicians and musics discussed here may provide an additional layer of sympathy and perhaps understanding, and so I provide a few such comments throughout, and at the end of the book I list most of the jazz and improvising musicians I have performed with in Australia (I have also worked with many hundreds of other jazz and improvising musicians, well known and poorly known, from Europe and the US/Canada, as well as several improvisers from Asia).

I thank the following people (not all of whom are improvisers) for their special contributions to the book, some of which are documented directly later in the text: Marie-Louise Ayres, Tony Buck, Anna Cerneaz, John Davis, Sandy Evans, Robyn Holmes, Phil Slater, Hazel Smith, Greg White.

Roger Dean, *austraLYSIS*, Sydney, and *Sonic Communications Research Group*, University of Canberra.

OVERVIEW

The purpose of this book is to provide an accessible path to the recorded literature of Australian modern jazz and improvisation, a burgeoning field which is increasingly recognised internationally, but which lacks documentation. This purpose is aimed towards eliciting international interest in the music, which is decidedly deserved, but also decidedly lacking unless Australian musicians choose and are able to take their music to the rest of the world in festivals and other performing frameworks. In the near future such travel, financial, sociocultural, or commodification restrictions need not limit our appreciation of the world of music. The book was conceived to comprise a listing and analysis of not more than 250 excellent CDs which are as stylistically diverse as possible, together with a brief descriptive and analytical framework. It focuses on modern jazz (the musical styles first heard in the work of post-bebop musicians in the 1950s and '60s USA), and its more contemporary derivatives, including aspects of improvised music. The book does not cover traditional and mainstream jazz in Australia, even if performed since 1973: this has been expertly and sympathetically documented by Bruce Johnson and others.

There is an important complementary source on recordings of Australian jazz: *Australian Jazz* (also published by the Australian Music Centre). This publication includes 4 cassette tapes of

work up to 1992, and useful commentary; it is addressed to secondary schools, but is useful much more broadly (Frampton 1992).

The listing and analysis of CDs here seeks to represent the full stylistic range of Australian contemporary work, and to provide several levels of comment thereon. On one level, the listings are like those of a Penguin Jazz on CDs volume, but representing Australia properly and specifically. On another, the book (and a few of the individual entries) goes further, by providing additional musical and socio-cultural comment. The casual reader will hopefully find the listings helpful and enthusiastic introductions to the available recorded literature. The music aficionado or intellectual will hopefully enjoy these aspects also, but may find further interest in the musicological/cultural studies comments. The book is not a discography, but it does provide sufficient detail of all documented items to facilitate the reader obtaining them.

The final section of the book consists of an essay on Australian contemporary jazz and improvisation, which addresses some music-structural aspects of Australian jazz, but mainly some comparative aspects of Australian, European and US jazz cultures, and some cultural studies approaches to it. Complementing this is material presented as appendices. One appendix summarises some Australian jazz and improvising musicians' responses to a questionnaire about their own work and their perceptions of Australian jazz and its context, and there are other informative appendices.

THE CDS

The target of this, the main section of the book, was to present not more than 250 CDs with annotations: comprising anthologies; and not more than 2 CDs from each leader and/or group, chosen partly on the basis of the questionnaire. (It was agreed with the publisher in advance of the contracting of the book that work by the author would be included.) The overall purpose is to represent the stylistic breadth of the available work, and hence, as far as possible, of what has been presented in performance by Australian musicians. A few more than 200 CDs are discussed, some without their own individual entries. The list is not an 'up to 250 best': elements of competition and quality preference that such lists imply are not relevant here, nor intended to be. While few of the musicians represented will be surprised to be included, some may be surprised by my choice as to which recordings to list; suggestions on this were invited from the questionnaire recipients, but these were not dominant in the choices I have made, though usually they coincided closely with my views. Sometimes, my wish to cover as broad a stylistic range as possible of Australian jazz as a whole does not coincide with providing the extremes of style of a particular individual or group, as that might have required far more than 2 CDs from some individual groups or leaders. CDs appear under the ensemble in question either because the ensemble is significantly collaborative in putting together the album, or is a collective; or because its contribution demands recognition separate from that of the leader (i.e. more than 2 CDs in total represent that leader in many cases). In some cases ensembles and leaders are given a joint entry. The CDs have also been chosen to include the widest range of instrumental timbres (such as bassoon and didgeridu, representing two extremes of cultural background) used in Australian jazz. It is probably not mere coincidence that of the several jazz musicians who affiliated with Australia, rather than having been born there, the book represents a considerable majority; but this in turn contributes to the representation of diversity and difference I seek, and is

discussed in the analytical essay. If anything, I have selected against recordings made outside Australia, or with specially 'imported' musicians involved in brief collaborations. Some further information about such activities is given in the final chapter of the book, in a brief section related to the itinerant international jazz musician. There are inevitably many arbitrary features and choices; and the inclusion of a relatively wide range of anthologies is intended to diminish this impact.

Exclusions: It is important to reiterate that this book does not address Traditional or Mainstream jazz in Australia; these topics are covered well elsewhere, notably in Bruce Johnson's Dictionary (Johnson 1987). In some of the anthologies discussed, nevertheless, there are works from these styles, for example in the set of music by Keith Hounslow. Two ABC anthologies *Jazzology* 1 and 2 (ABC 77243 8 55877 2 6; 7243 4969082 6) from 1997 and 1998, are excluded, because they are simply samplers from ABC released CDs, for promotional purposes, and all the key components are represented independently within the selection in this book. They are nevertheless good purchases at the likely discount or second-hand prices at which they will still very occasionally be found. The book also does not seek to address world musics in which improvisation may be just as important as in jazz and free improvisation; in addition some remarkable groups with rhythmic groove but limited improvised components are excluded from substantive coverage (e.g. Coco's Lunch, an a cappella group of five female vocalists, who also provide percussion and clapping on their elegant album *A Whole New Way of Getting Dressed*: released 2002; Newmarket NEW 3097).

Organisation of each entry:

CD data including the name of the leader when appropriate, list of key performers and instruments played, date ranges for the recordings. When anthologies include many works from before 1973 these are not detailed. When dates are specified on the CD sleeve, these are used; in some cases where there is no such information, those given by Mitchell (Mitchell 1988; Mitchell 1998) have been quoted.

The description of a CD may include a Commentary, and/or a section entitled Differentiations:

'Commentary': This comprises simple musical descriptions including comments on stylistic antecedents in Australia or elsewhere, if any, and I attempt to express this in lay language. Note that I have provided comparisons with American musicians for the benefit of those readers not already familiar with Australian jazz, to provide crude

groundings, and to encourage their first-hand interest in our music. These references are not intended to apply any pejorative sense of ‘derivativeness’; though several subjects in the book have noted their need to emerge from the influences of the music as it is in the US or elsewhere, to make their own, and/or our own Australian, music. I discuss this general issue in the final chapter: it applies to everyone, American, Australian or from some other background.

There are a few technical or genre terms whose usage should be clarified. I have elsewhere developed a detailed theoretical framework for the analysis and understanding of improvisation as process (Smith and Dean 1997). This takes improvisation, in brief, to be the production of an artistic object at the same time as it is displayed to an audience. This does not exclude the use of ‘referents’, preformed structures, as the basis for improvisation. In jazz these referents are usually the popular standard theme or jazz tune whose harmonic and rhythmic structure is followed, or the composition produced by one or more of the performers. These are used to influence the direction of the improvisation. In the case of free improvisation, there may be no or little referent material. Indeed, certain free improvisers, particularly in the European tradition (such as Derek Bailey, Evan Parker, and, to a lesser degree, Willem Breuker) sometimes avowedly seek to perform ‘anti-idiomatic’ music, meaning that they do not want to associate what they do with recognisable pre-existing genres. The idea of forming a unique and new genre during or for a piece is a complementary idea, shared with many contemporary composers. These modes of improvisation may be termed ‘pure’ improvisation, to delineate the fact that they are presented to an audience simultaneously with being effected (Smith and Dean 1997). In contradistinction, the term ‘applied improvisation’ is used to refer to improvisation in private, or in rehearsal, which is a preparation for specific ideas to be used later in public performance. Occasionally in this book I point out cases where applied improvisation seems to have been employed. Needless to say, these terms are not absolutes, but rather represent points on continua of variation. The free improvisers’ sound-check, when preparing the amplification in a performance venue, and their previous experience, are referents and often are also examples of applied improvisation (i.e. part of the preparation for public performance). The term ‘comprovisation’ is a US usage, implying using a compositional (and hence, referent) structure of any kind, as the basis for extensive improvisation, and referring to the product performance more than to the composed component. Sometimes ‘comprovisation’ is used to indicate the existence of some kind of score (verbal, graphic, visual, or in conventional musical notation) of the composed parts.

The main referents in modern jazz from hard bop onwards have been the tonal chord sequence (meaning that the chords refer to a particular pitch as centre, and use Western diatonic harmony, even if elaborated chromatically), and the use of fixed pulses, and most commonly meter fixed as 4/4, or less often 3/4 and 6/4. These time signatures indicate the number of pulses per repeating unit of musical space, the bar. I do not consider Traditional or Mainstream jazz in this book (except in so far as it is represented in some of the anthologies listed). So I refer to jazz as being in the ‘mainstream’ (with a small ‘m’), when most of these conventional referents are retained. They may still be moulded to particular styles and genres, as in the cases of jazz rock (in which 4/4 became 8/8 and some more irregular accentuations within the bar were introduced), or funk (with many similar rhythmic features, and particular emphasis on blues phraseology). Latin jazz focuses likewise on rhythmic patterns from Cuba, or elsewhere.

In another of my studies, I have detailed some of the gradual elaborations of rhythm and harmony in jazz since 1960 (Dean 1992), notably the use of multiple simultaneous pulses, and the transition between different pulse speeds and/or meters. A classic example is in the successive released recordings of Miles Davis’s *All Blues*, in which 4/4 becomes 6/4 with an unchanged bar length (so that the pulse goes 1 1/2 times as fast), and sometimes even then is converted back to 4/4 either at the original pulse rate or at a new one. Elaborations of this by Circle, Don Ellis, and others eventually lead to methods such as we adopted with my own LYSIS in Europe, in which multiple pulse and meters could be arrived at by improvised progression from a shared core, and then would be in competition before a resolution back to one of them occurred. These processes are akin to the complex ‘metrical modulation’ developed by American composer Elliott Carter, and to some of the exciting piano roll music of Conlon Nancarrow in an earlier period. I refer to them here when they occur in the CDs under discussion, using the term metrical modulation relatively loosely.

When the music gradually breaks away from these mainstream components of harmony and fixed pulse it becomes more related to the so called ‘free jazz’ of the 1960s, in which John Coltrane, Ornette Coleman, Cecil Taylor and others broke down all the conventions, though usually only a few at a time. For example, Coltrane’s *Ascension* involves sections of rhythmic pulse juxtaposed with rhythmically unpulsed playing. I will note some of these ruptures, deconstructions if you will, as they occur. While the first free improvising is normally attributed to Lenny Tristano around 1950, it only became recurrent in jazz with Coltrane, Coleman et al. Particularly after 1967, it was very important also in Europe, and somewhat distinct (Dean 1992).

I have used an approach based on improvising freely with individual musical parameters as the basis of a book (and sound materials) on developing improvising capacities (Dean 1989), and noted its relevance to improvisation in jazz and a wide range of other contexts. In Australia, the first properly documented free improvising is that of Serge Ermoll, on *Free Kata* (3 LPs recorded 1973-4). This is one of the key documents of Australian jazz yet to be released on CD (see final chapter).

‘Differentiations’: where appropriate these note the degree to which stylistic conventions of the mainstream of jazz, composition, or the instrument in question, are developed or eroded.

Abbreviations, Instruments played: ‘bass’ refers to acoustic bass, and is normally distinguished from ‘electric bass’ (bass guitar). A few musicians, such as David Tolley, play specially modified basses which are like acoustic basses but with inbuilt pickups, with or without the full body of the acoustic bass; these instruments are usually listed simply as bass, and are detailed when of particular relevance. Piano refers to acoustic piano, and any electronic instrument used primarily as an electric piano is so described; ‘keyboards’ refers to the use of a synthesiser or sampler for projecting a wider range of sounds (commercial or personal). Organ refers to Hammonds and other keyboards used primarily to present organ sounds. Percussion is not usually detailed. Sometimes not every track has been rechecked for the purpose of listing instruments played and there may be omissions consequent on an incomplete sleeve listing.

A description of the remaining sections of the book:

Discussion Chapter on Australian Jazz: Some of the pragmatic and cultural aspects of Australian jazz and its environment which complement the idea of a guide to CDs, have been singled out for discussion in this chapter. The chapter makes no pretence of comprehensiveness; and is and will be complemented by other articles by the author.

Appendices: There are a series of Appendices providing useful information, including advice as to how to find and obtain these and more recordings, and related discussion. One appendix deals with a research questionnaire developed as part of this project, and the responses it elicited, interpreted in the context of the discussion chapter. One provides a listing of the key source written literature on Australian jazz, and some videos.

Index: The index of musicians appearing in the CD listings (near the end of the book) is an important component of the book. For example, the entry in the body of the book on the Australian Art Orchestra indicates that Paul Grabowsky is its leader; the

index allows one to establish not only that he has his own entry under G, but also the range of other albums to which he has contributed and which are chosen for inclusion in this book. The index can be used to locate the entries on musicians noted in relation to the unusual instruments (see late sections of the book). The text of this book will be made available online, and such documents are also readily searched for key terms, such as musicians’ names.

References: The final part of the book is a list of the references cited in the CD annotations and the discussion chapter and appendices.

Anthology (Released 1990)

Recorded: Date not specified, but c. 1989. ABC Records

Album name: **Jim McLeod's Piano Jazztracks, Vol.2**

Musicians: Solo pianists: Kenny Powell, Ted Nettlebeck, Mike Nock, Andy Vance and Roger Frampton

Commentary

This album and its predecessor are great introductions to the diversity of Australian jazz piano. While Roger Frampton and Mike Nock are well documented elsewhere on CD and in this book, the same is not true for all the pianists here. Particularly so for Kenny Powell, who is a master of stride and most forms of mainstream, but has modernist ears and ideas also. Ted Nettlebeck is a modernist of long standing, and an excellent player and composer. Most of the tunes are standards, but Frampton and Nock, as might be expected, walk out with their own compositions or improvising referents (particularly in Frampton's case).



Anthology (Released 1993)

Recorded c.1991. VAST017-2

Album name: **Beyond El Rocco**

Musicians: *The Necks*: Chris Abrahams (piano), Tony Buck (drums), Bernie McGann (alto saxophone), Lloyd Swanton (bass), John Pochee (drums); *Dale Barlow Quartet*: Dale Barlow (tenor saxophone), Mike Nock (piano), Jonathan Zwartz (bass), Alan Turnbull (drums); *Paul Grabowsky Music*: Paul Grabowsky (piano), Ian Chaplin (soprano saxophone), Gary Costello (bass), Allan Browne (drums), Shelley Scown (vocals); *Bernie McGann Quartet*: Bernie McGann (alto saxophone), Bobby Gebert (piano), Jonathan Zwartz (bass), John Pochee (drums); *Ted Vining Trio*: Ted Vining (drums), Tony Gould (piano), Barry Buckley (bass); *Mark Simmonds' Freeboppers*: Mark Simmonds (tenor saxophone), Miroslav Bukovsky (trumpet), Steve Elphick (bass), Greg Sheehan (drums); *Feeling <— > Thought*: Phil Treloar (drums), David Addes (alto saxophone), Mark Simmonds (tenor saxophone), Steve Elphick (bass)

Commentary

This is the most important anthology of the Australian jazz period which is the subject of this book, and it is a total delight. It is part of the series of live recordings which were made in conjunction with the film of the same name, focused around Bernie McGann as an archetype of the jazz life, and personified as 'Zoot Finster' in the film (which is available commercially). All the groups here are represented elsewhere in the book.

Differentiations

It is impossible to resist commenting on the elegant light vibrato and tone of Dale Barlow; the bright high pizzicato harmonics played by Jonathan Zwartz on Barlow's track. It is also fascinating to be able to compare the new version of McGann's *Spirit Song* here, with the 1967 first recording (on another anthology listed here), and also with the *Ten Part Invention* version (available on the cassettes to Roger Frampton's Australian Music Centre volume for schools: see appendix on source materials). Bobby Gebert's presence playing bluesy and rhythmically punchy piano pushes it towards one of its essences as a triplet swing-oriented piece of hard bop; but nothing can hold McGann into such a mould for long. As the sleeve note writer says, *Feeling < — > Thought* provide 'real multicultural music' on their track *Shades of Bhairau* (see again the Australian Music Centre volume): not only because of its use of a motif from Indian music, but also because of the flexibility of role accorded to each musician in the referent pre-conceived structure for the piece.

Anthology (Released 1995)

Recorded 1950-1994. ABC Music EMI 4798282 2 CDs

Album name: **Bodgie Dada and the Cult of Cool: A History of Australian Jazz Since 1945**

Musicians: Bryce Rohde (piano), Bruce Cale (bass); Charlie Munro (saxophones, cello) and group; *Jazz Co-op*: Howie Smith (tenor saxophone), Roger Frampton (piano), Jack Thorncraft (bass), Phil Treloar (drums); *Clarion Fracture Zone*: Sandy Evans (tenor saxophone), Tony Gorman (alto saxophone), Alister Spence (keyboards), Steve Elphick (bass), Andrew Dickeson (drums); Paul Grabowsky (piano), Shelley Scown (vocal), Ian Chaplin (soprano saxophone), Gary Costello (bass), Allan Browne (drums); *The Last Straw*: Bernie McGann (alto saxophone), Ken James (tenor saxophone), Tony Esterman (piano), Lloyd Swanton (bass), John Pochee (drums); *Australian Art Orchestra*: including Stephen Grant (cornet), Niko Schauble (drums), Adrian Sherriff (trombone), Stephen Magnusson (guitar), Scott Tinkler (trumpet), John Rodgers (violin); *The Catholics*: Lloyd Swanton (bass), Sandy Evans (tenor saxophone), James Greening (trombone), Dave Brewer (guitar), Michael Rose (pedal steel guitar), Fabian Hevia (percussion), Toby Hall (drums); *Wanderlust*: Miroslav (Mike) Bukovsky (trumpet), James Greening (trombone), Carl Orr (guitar), Alister Spence (keyboards), Adam Armstrong (bass), Fabian Hevia (drums), Greg Sheehan (percussion); *Mark Simmonds' Free Boppers*: Mark Simmonds (tenor saxophone), Scott Tinkler (trumpet), Steve Elphick (bass), Simon Barker (drums); *Ten Part Invention*: including John Pochee (drums), Warwick Alder (trumpet); *Artisan's Workshop*: Elliott Dalglish (alto saxophone), John Rodgers (violin), Jonathan Dimond (electric bass), Ken Edie (drums); Bernie McGann (alto saxophone), Lloyd Swanton (bass), John Pochee (drums); Bobby Gebert (piano), Jonathan Zwartz (bass), Andrew Dickeson (drums)

Commentary

This anthology is most useful for its coverage of key musicians preceding the arbitrary 1973 'commencement' date for this book. Traditional jazz heroes such as Graeme Bell (including a classic performance with Rex Stewart) and Ray Price are featured on the first CD. In addition, the cool of Don Burrows in 1954 and his 1965 quartet, the modern work of Brian Brown (1958) and Mike Nock's 3-Out Trio (1960) appear. Bryce Rohde's *Windows of Arquez* was for many years the signature tune for the Australian Broadcasting Corporation's main jazz programme, *Jim McLeod's JazzTrack* (see McLeod 1994), and is an elegant and restrained modal composition for piano and bass only.

The CDs accompany the most important book on Australian modern jazz (Clare/Brennan, 1995), by the perceptive, supportive and idiosyncratic writer and critic John Clare (also known under his writing pseudonym of Gail Brennan).

Differentiations

Although representing the '60s, Charles Munro's *Islamic Suite* and *Arch's Groove* must be mentioned. Multi-ethnic stylistic influences are present in the compositions, and Munro plays highly individual saxophones, not to mention a cello solo. The work of Roger Frampton and the Jazz Co-Op, with American Howie Smith playing tenor saxophone, is an important example of a flexible form for improvising, complementing that by the Co-Op on the cassettes with Frampton's own *Australian Jazz* schools kit (Frampton 1992), and that on the video listed in the sources appendix to this book. The other post-1973 groups and leaders represented on these CDs are addressed in other individual entries, but it is interesting to note the track by the Yarra Yarra Reunion Band (recorded in 1994), and that by Ricky May (vocals), and Bob Barnard (trumpet and vocals).

Anthology (Released 1996)

Recorded 1925-1989. Sound Heritage Association AHD 05 2CDs

Album name: **History of Jazz in Australia**

Musicians: *Galapagos Duck*: Greg Foster (harmonica), Bob Egger (piano), John Conley (electric bass), Len Barnard (drums); *Don Burrows Quintet*: Andrew Firth (clarinet), Don Burrows (saxophones), Julian Lee (piano), Craig Scott (bass), Alan Turnbull (drums), James Morrison (trumpet); *George Golla Orchestra*: George Golla (guitar), John Hoffman (flugelhorn), Bob McIvor, James Morrison, George Brodbeck (trombones), Craig Scott or Chris Qua (bass), Tom Sparkes (cor anglais), Bryan Baynes (French horn), string section; *The Morrison Brothers Big Bad Band*: James Morrison, Peter Cross, Warwick Alder (trumpets), Bob Johnson (trombone), Glen Henrich (vibes), Kevin Hunt (piano), Steve Brian (guitar), Craig Scott (bass), John Morrison (drums), with James Morrison (trombone) and Don Burrows (clarinet and tenor saxophone on one piece)

Commentary

An anthology compiled by Ron Wills, “a key figure in the Australian recording industry for half a century. He began listening to jazz in 1923...” to quote the CD booklet. While this anthology is valuable, it does not deserve its title, since almost none of the innovations in Australian jazz after 1960 are represented at all: indeed, the series of which it is a part, ‘Soundabout Australia’, “is intended to be a comprehensive set of authoritative surveys of the ... musical sound heritage” of Australia. Several of the recordings made since 1973 and included on this CD are highly re-creative of mainstream and traditional jazz of earlier periods. This is perhaps consistent with Wills’s concluding remarks: “Australian jazz musicians are able to compete on equal terms with other musicians from all parts of the world. Whether one agrees with what some of them do is another matter.” This book aims to promote the whole diversity of ‘what some of them do’.

The technical brilliance of James Morrison (trumpet), and his comparable capacity on the trombone are well displayed. Don Burrows is represented as a big band soloist (on *Stompin’ at the Savoy*, recorded 1984, on which he sounds remarkably like Zoot Sims), in several 1950s small groups, and with his ‘modern’ quintet playing bebop in 1986 (Charlie Parker’s *Now’s the Time*). Galapagos Duck (q.v.), one of the most successful and long-lasting (still functioning at the time of writing) Australian groups, are represented in a 1985 track in which they pastiche the piano rag style, and convert it into a modern jazz derivative. Their expert capacity to adapt the music to appeal to those with little experience of or commitment to it is well illustrated. George Golla’s Orchestra presents a performance redolent of the Creed Taylor Commercial sessions, with lush and restrained orchestration, and simple melodic playing and solos.

The earlier recordings are probably more representative, and there are some interesting features amongst them: such as the inclusion of the internationally renowned Australian composer Don Banks, as pianist with Don Roberts Wolf Gang (recorded 1943). Banks later spearheaded BeBop in Australia, and also some extensions of it not unlike the early work of George Russell (such as Billy the Kid).

Of the work since 1960 included on the CDs, the track by the 3-Out Trio lead by Mike Nock is notable; and Bernie McGann’s highly individual *Spirit Song* is included in its first (1967) recording, with Dave MacRae (piano) and John Pochee (drums).

Anthology (Released 1997).

Recorded 1996-7. Head 003

Album name: **Javabubbaboogaloo**

Musicians: *Dodge*: Rob Burke (tenor saxophone), Russell Smith (trumpet), Nick Haywood (bass); Paul Williamson (tenor saxophone), John McAll (piano), Philip Rex (bass), Michael Jordan (drums); *Decoy*: Ian Chaplin (alto saxophone), James Sherlock (guitar), Philip Rex (bass), Andy Fitzgibbon (drums); Tim Neal (organ, saxophone), Andrew Cutting (percussion), Michael Jordan (drums); *James Sherlock Trio*: James Sherlock (guitar), Howard Cairns (bass), Andy Fitzgibbon (drums), with Mark Fitzgibbon (piano); *The Feeling Groovies*: Jeff Faglus (trumpet), Bruce Hames (keyboards), Tom Roberts (guitar), Andy Price (bass), Doug Kelly (drums and percussion); *Populex*: Joe Camilleri (tenor saxophone), Ian Chaplin (alto saxophone), Rob Burke (tenor saxophone), Anthony Norris (trumpet), Wayne Burt (guitar), James Black (piano), Nick Haywood (bass), Tony Floyd (drums)

Commentary

Consistent with the retrospective view of the title, towards a funk rhythmic pattern, the boogaloo beat, this album, by seven Melbourne groups, is perfused with historical jazz standard tunes (by guitar hero Wes Montgomery, Bobby Timmons and Eddie Harris, with his single well-known tune *Freedom Jazz Dance*, familiarised by Miles Davis). The originals by the musicians themselves generally take on the same stylistic aura. It is an album of enjoyable high quality performances, in familiar, largely derivative styles.

Differentiations

There is some delightful flutter tonguing by Williamson on his track *Zamisdat*; and extra low bass notes from Cairns, notably on the Sherlock Trio's *What Theme*.

Anthology (Released 1998)

Recorded 1998. JazzSoc Recordings JSR001

Album name: **From the Corner. Jazz for the Future**

Musicians: *Matt McMahon Trio*: Matt McMahon (piano), Lloyd Swanton (bass), Simon Barker (drums); *Chelate Compound*: Michele Morgan (vocals), Steve Elphick (bass), Simon Barker (drums); Sandy Evans (tenor and soprano saxophones), Satsuki Odamura (koto and bass koto); *James Muller Trio*: James Muller (guitar), Cameron Undy (bass), Craig Naughton (drums); *Mr Sinister*: Matthew Ottignon (tenor saxophone), David Symes (bass), Tony Hayden (trombone), Stuart Hunter (piano), Cameron Gregory (drums); *Theaktet*: David Theak (tenor saxophone), Ashley Sewell (trumpet), Greg Coffin (piano), Phil Stack (bass), Dave Goodman (drums); *Sousaphonic*: Danny Egger (alto saxophone), Matthew Ottignon (tenor saxophone), Tony Hayden (trombone), Sam Golding (sousaphone), Ian Jones (drums)

Commentary

This album was recorded at Sydney University, as an initiative of its Jazz Society, and in conjunction with a community radio program they curated, *On the Corner*, and is more unorthodox, individualistic than the other anthologies listed.

Differentiations

Chelate Compound, created by writer and vocalist Michele Morgan, is an under-recorded group. The track here shows the personality of the writer, the vocal variety and transformation she can achieve, and the subtle rhythmic shifts and juxtapositions in the compositions for the trio formation. Sandy Evans appears frequently elsewhere in this volume, but these two tracks are rare representations of one aspect of her work in multi-ethnic improvising, seeking to respond in an unconstrained way to (un)shared conventions of different musical traditions: in this case that of the koto. Evans and Satsuki Odamura (a long-term Sydney resident) have performed together many times, in small groups like this, and in larger ensembles. Sousaphonic, as its name implies, features delightful bass-line playing on the sousaphone, reminiscent of much more ancient marching band and traditional jazz styles. The tune is reminiscent of the '60s jazz 'worksong' style.

What is Music? Special Edition Anthology (Released c.1998)

Recorded c. 1997. Kitchen Sink Number unspecified

Album name: **What is Music?**

Musicians: Individual tracks (without further details) by : *Machine for Making Sense*; Lampe/Williamson/
Tony Buck Trio; Louis Burdett; Jon Rose; Jim Denley; *ear-rational music*; *d.j.smallcock*; Hirsch/
Abrahams/Sheridan/Buck; Rik Rue; *Edouard Bronson Quartet*; *explosion of memory .i* (Max
Lyandvert); Roger Dean; Ambarchi/ Avenaim/ Denley/ Rue; Veron Grigorov/ Max Lyandvert; *explosion
of memory .ii* (Max Lyandvert); *noddingturd fan*; *Greg Kingston Big Band*

Differentiations

The *What is Music? Festival* evolved from the mid '90s into the biggest and most variegated underground music festival in Australia, and, starting in Sydney, spread to Melbourne, Brisbane, and occasionally Canberra. This sampler represents a part of the range of activity, focused particularly, but not solely, on Australian musicians. Improvised music lives alongside a range of other underground rock/punk which is far less improvised, but this CD focuses on the improvisers, and includes a few overseas contributors such as Shelley Hirsch. It presents a fascinating kaleidoscope, with performance and instrumental technologies in flux. Louis Burdett, for example, has didjeridu sounds pulsing through his piece, and irrational pulse changes and instrumental variety. Jon Rose sounds more like a small orchestra, though his ably scraped violin soon comes to the fore. *Explosion of Memory* presents segments of a Lyandvert composition with a variety of improvisers contributing.

Anthology (Released 2001)

Recorded 2000-2001. Jazzhead HEAD020 2 CDs

Album name: **The Pulse! Soundtrack to the ABC TV series**

Musicians: *Barney McAll Unit*: Barney McAll (piano), Jonathan Zwartz (bass), James Muller (guitar), Jeremy Borthwick (trombone), Andrew Robson (saxophone), Reuben Derrick (saxophone), Fabian Hevia (percussion), Hamish Stuart (drums); Darren Paul (vocals), Paul McNamara (piano); *Tim Neal's Big Organ Band*: Tim Neal (organ), Jordan Murray (trombone), Ben Gillespie (trombone), Eugene Ball (trumpet), Greg Spence (trumpet), Alisha Brooks (saxophone), Paul Williamson (saxophone), Mark Spencer (saxophone), Ian Whitehurst (saxophone), Bruce Sandell (saxophone), Len Ramoskis (drums), Elvis Aljus (percussion), Andy Baylor (guitar); *Alister Spence Trio*: Alister Spence (piano), Toby Hall (drums), Steve Elphick (bass); *Cathy Harley Trio*: Cathy Harley (piano), Jay Miller (bass), Adam Pache (drums); Scott Tinkler (trumpet), Thierry Fossemalle (electric bass), David Addes (alto saxophone), Simon Barker (drums); *James Sherlock Trio*: James Sherlock (guitar), Howard Cairns (bass), Tony Floyd (drums); *Michelle Nicolle Quartet*: Michelle Nicolle (vocals), Ronny Ferella (drums), Geoff Hughes (guitar), Howard Cairns (bass); *Mike Nock's Big Small Band*: Mike Nock (piano), Brett Hirst (bass), Felix Bloxsom (drums), Carl Dewhurst (guitar), Matthew Ottignon (saxophone), Roger Manins (saxophone), Jacam Marricks (saxophone), Simon Sweeney (trumpet), Dave Panichi (trombone), Sam Golding (tuba); *Theak-tet*: David Theak (saxophone), Craig Scott (bass), Dave Goodman (drums), James Muller (guitar), Matt McMahon (piano); *Aron Ottignon Quartet*: Aron Ottignon (electric piano), David Symes (bass), Roger Manins (saxophone), Craig Simon (drums); *Bernie McGann Trio*: Bernie McGann (saxophone), John Pochee (drums), Lloyd Swanton (bass), with guests James Greening (trombone), Sandy Evans (saxophone); *Lily Dior Quartet*: Lily Dior (vocals), Gerard Masters (piano), Carl Dewhurst (guitar), Phil Stack (bass), Nick McBride (drums); *Blowfish*: Jamie Oehlers (saxophone), Mark Fitzgibbon (piano), Matt Clohesy (bass), Scott Lambie (drums), Jordan Murray (trombone), Damien Maughan (trumpet), David Rex (saxophone); *Joe Chindamo Trio*: Joe Chindamo (piano), Ben Robertson (bass), David Beck (drums); *Band of Five Names*: Phil Slater (trumpet), Matt McMahon (piano), Jonathan Brown (bass), Simon Barker (drums); *Nichaud Fitzgibbon Quartet*: Nichaud Fitzgibbon (vocals), Mark Fitzgibbon (piano), Matt Clohesy (bass), Andrew Gander (drums), David Rex (saxophone); *Elliott Dalglish Quartet*: Elliott Dalglish (sopranino and alto saxophone), Eugene Romaniuk (bass), Scott Tinkler (trumpet), Simon Barker (drums); *Decoy*: Ian Chaplin (saxophone), Philip Rex (bass), Javier Fredes (percussion), Murray Kameson (synthesisers)

Commentary

These CDs, produced by bassist Jonathan Zwartz, who also co-produced the TV series, represent Australian jazz in action in some of the key venues in Sydney and Melbourne. In Sydney, they were recorded and filmed at the Starfish Club (a venue largely created by Zwartz), the Side-On Café (home of Sydney Improvised Music Association until 2004), The Basement, and the late-lamented Harbourside Brasserie (now redeveloped). In Melbourne, Bennetts Lane Jazz Club, the Night Cat, and Chapel Off Chapel are the counterparts. Most of the leaders/groups are represented elsewhere in this book, but the highly infectious and very blues-oriented Big Organ Band is not. Aron Ottignon offers a massively funky non-stop shuffle beat on his *No Kai Blues*, with correspondingly strong saxophone by Roger Manins. Decoy use a techno beat, with heavy, repetitive bass patterns, with synthesised bass drum, implying several different pulses with relatively simple metrical relationships (2:3 is dominant), textural synthesised sounds, and hard-biting saxophone from Ian Chaplin (moving in and out of the acoustic space).

Anthology (Released c.2002)

Recorded c.2000-2001 (dates not provided). JazzGroove JGR12 2 CDs

Album name: **JazzGroove**

Musicians: Gerard Masters (piano), Mark Lau (bass), Craig Simon (drums); *Willow Neilson Quartet*: Willow Neilson (tenor saxophone); Gerard Masters (piano), Brendan Clarke (bass), Craig Simon (drums); *James Muller Trio*: James Muller (guitar), Brett Hirst (bass), Simon Barker (drums); *Band of Five Names*: Simon Barker (drums), Matt McMahon (piano), Phil Slater (trumpet); *Selah*: Mike Kenny (trumpet), Melissa Kenny (vocals), Spike Mason (alto saxophone), Richard Maegraith (tenor saxophone and flute), Alan Webb (baritone saxophone), Steve Grey (trombone), Luke-Henri Pelpman (piano), Steve Crain (guitar), Mark Lau (bass), Andrew Massey (drums); *Theak-tet*: David Theak (tenor saxophone), Matt McMahon (piano), James Muller (guitar), Phil Stack (bass), Dave Goodman (drums); *The First Unit of Attack*: Murray Jackson (alto saxophone), David Theak (tenor saxophone), Ashley Sewell (trumpet), Cathy Harley (piano), Craig Simon (drums), Mark Lau (bass); Paul McNamara (piano), James Muller (guitar), Justine Bradley (vocals); Richard Maegraith (tenor saxophone), Daryl Pratt (vibes), Luke-Henri Pelpman (piano), Mark Lau (bass), Dave Goodman (drums); Matthew Ottignon (tenor saxophone), Clayton Thomas (bass); Matt Keegan (tenor saxophone), Darrin Archer (piano), Cameron Deyell (guitar), Kaspar Vadsholt (bass), Martin Anderson (drums); *Carl Dewhurst Quartet*: Carl Dewhurst (guitar), Stuart Hunter (electric piano), Cameron Undy (bass), Warren Trout (drums); *The Very Interactive Band*: Phil Slater ('faux piano'), Simon Barker (drums), Carl Dewhurst (guitar), Brett Hirst (bass), Alex Hewetson (electric bass); Steve Crain (guitar), Spike Mason (alto saxophone), Peter Kohlhoff (bass), Andrew Massey (drums); *Peter Schaefer Ensemble*: Peter Schaefer (sitar/synthesiser), Guy Strazzullo (guitar), Keith Manning (tabla), Greg White (electric guitar), Melissa Curran (vocals); *Sean Wayland*: Sean Wayland (Fender Rhodes piano, synthesiser), James Muller (guitar), Brett Hirst (bass), Nick McBride (drums); Caroline Lynn (vocals), Rick Robertson (soprano saxophone), Matt McMahon (piano), Steve Elphick (bass), John Bartram (drums), Tony Lewis (percussion); *Rectangle*: Nick McBride (drums), Madou Dembele (percussion), Djelykodjan Diabate (kora), Andrew Rathbun (soprano saxophone), Matt Penman (bass); *New Music Congress*: Cameron Deyell (guitar), Brett Hirst (bass), Dave Goodman (drums), Sean Wayland (electric piano), Sam Lipman (tenor saxophone); *Heavy Weather*: Gary Daley (piano, keyboards), Dieter Kleeman (guitar), Craig Walters (saxophone), Adam Armstrong (bass), Mitch Farmer (drums); *Mr Sinister*: Matthew Ottignon (tenor saxophone), Stuart Hunter (piano), Dave Symes (bass), Cameron Gregory (drums); *Baecastuff*: Rick Robertson (soprano saxophone), Phil Slater (trumpet), Matt McMahon (electric piano, piano, synthesiser), Alex Hewetson (bass), Simon Barker (drums), Aykho Akhrif (percussion)

Commentary

The JazzGroove Association is based in Sydney, and has promoted many events and a record label, with very positive impact (see final chapter of this book). Most of the leaders/groups are discussed further in the book.

Differentiations

The emphasis on 'groove' in the Association's assumed name is in general paralleled by the emphasis they place on strongly rhythmic music in the mainstream of modern jazz. Nevertheless, some wide-ranging and adventurous practitioners are included here (such as the members of the Very Interactive Band). Diversity of style is achieved within the groove setting by the inclusion of the early Australian innovators of Indian-influenced jazz the Peter Schaefer Ensemble, and later African instruments and rhythmic impacts are reflected in Nick McBride's Rectangle.

Anthology (Released 2002)

Recorded 1991–1999. Jazzhead HEAD 017 2CDs

Album name: **Wangaratta Live**

Musicians: *Barney McAll Unit* (1999): Barney McAll (piano), Phil Slater (trumpet), Jonathan Zwartz (bass), Hamish Stuart (drums), with guest Vincent Herring (alto saxophone); *Los Cabrones* (1999): Sam Keevers (piano), Greg Spence and Paul Williamson (trumpets), Jordan Murray (trombone), Ian Chaplin (alto saxophone), Kate McKibbin (tenor saxophone), Mark Spencer (baritone saxophone), James Sherlock (guitar), Matt Clohesy (bass), Scott Lambie (drums), Javier Fredes, Elvis Aljus, Christian Salvo, Leo Salvo (percussion); Vince Jones (vocals) (1995), Tim Hopkins (tenor saxophone), Barney McAll (piano), Jonathan Zwartz (bass), Hamish Stuart (drums); Elliott Dalglish (alto saxophone) (1995), John Pochee (drums); *Mr Sinister* (1999): Matthew Ottignon (tenor saxophone), Stuart Hunter (piano), David Symes (bass), Cameron Gregory (drums); Shelley Scown (vocals) (1996), Tim Stevens (piano), Nick Haywood (bass), Allan Browne (drums); *Mike Nock Trio* (1995): Mike Nock (piano), Lloyd Swanton (bass), Hamish Stuart (drums); *Ted Vining Trio* (1999): Ted Vining (drums), Bob Sedergreen (piano), Barry Buckley (bass); *Gordon Brisker* (1998): Gordon Brisker (tenor saxophone), Cathy Harley (piano), Craig Scott (bass), Danny Fischer (drums); *Karl Hird* (1997): Karl Hird (clarinet), Andy Baylor (guitar), Stephen Grant (piano), Howard Cairns (bass), Allan Browne (drums); *Bernie McGann Trio* (1993): Bernie McGann (alto saxophone), Lloyd Swanton (bass), John Pochee (drums); *The World According to James* (1999): James Greening (trombone); Andrew Robson (alto saxophone), Steve Elphick (bass), Toby Hall (drums); *Papa Carlo* (1996): Niko Schauble (drums, percussion), Stephen Grant (trumpet), Stephen Magnusson (guitar), Chris Bekker (electric bass)

Commentary

Wangaratta is the home to Australia's one and only contemporary and international jazz festival which has had more than a fleeting existence; and certainly the only festival in which traditional, mainstream, modern, contemporary and avant-garde movements are represented with any coherence. The *What is Music? Festival* will probably never cover some of the mainstream of jazz because it is not perceived to ask the predetermined question (one may ask why some of the rock included in this festival is so perceived). Similarly, Wangaratta hesitates with the edges of free improvisation, and has not featured Derek Bailey, Evan Parker, Alex von Schlippenbach and some of their comparators in Australia and the US. However, it is a highly catholic festival (Dutch free jazz humour is well accepted for example), and a crucial endeavour for the promotion of Australian creative music, which it places in an equitable juxtaposition and often interaction with European and American music. This double CD set gives a good representation of the range of music presented, and also the many ad hoc (or rather, unique) interactions established on the Wangaratta stage. Not least of which is the duo between then youngish newcomer to the Australian forefront, Elliott Dalglish, and the mature highly experienced drummer John Pochee, who met on the (virtually) shared shore of John Coltrane's *Sunship*. Perhaps Dalglish's image of the luminescent intensity of Coltrane's piece was not fully shared by Pochee, who sounds initially somewhat discontinuous and not multi-layered to the degree one might expect; the rhythmic development of the piece into a fast swing, is coherent; its subsidence to the conclusion, less so. Not featured elsewhere in this book are Los Cabrones, a totally infectious Latin band of excellent Melbourne musicians. Bob Sedergreen, more often heard as sideman than leader, is infectious, humorous and flexible in his virtuoso pianistic rendering of Thelonious Monk's *Bright Mississippi* (and other intentionally irrelevant quotations) with the Ted Vining Trio, Sedergreen probably got to the ironic rapid cluster flourishes before Don Pullen, and here he also offers some whole tone scalar passages. Gordon Brisker, US expatriate recruited to the Sydney Conservatorium of Music, leads his own Australian group playing a mainstream modern style reminiscent of '50s Coltrane, and again with some irrelevant, perhaps disjunct, thematic quotations.

Anthology (Released 2002)

Recorded c. 2001. JazzHead Head 030

Album name: **Jazzhead 2002**

Musicians: *Dodge*: Rob Burke (tenor and soprano saxophone); Russell Smith (trumpet and valve trombone), Nick Haywood (acoustic bass); Tony Floyd (drums and percussion); *Ian Chaplin Quartet*: Ian Chaplin (alto and soprano saxophone), Mark Fitzgibbon (piano), Philip Rex (bass), Scott Lambie (drums); *Festa*: Julien Wilson (tenor saxophone), Tim Neal (organ), Novak Conrad (guitar), Will Guthrie (drums); Dale Barlow (saxophone and flute), Mark Fitzgibbon (piano), Matt Clohesy (bass), Dave Beck (drums); *David Rex Quintet*: David Rex (alto saxophone), Barney McAll (piano), Matt Clohesy (bass), Danny Fischer (drums), Toby Mak (trumpet); *James Sherlock Quintet*: James Sherlock (guitar), Ben Grayson (organ), Howard Cairns (bass), Tony Floyd (drums); Tim Stevens (piano), Nick Haywood (bass), Allan Browne (drums); *Snag*: Stephen Magnusson (guitars), Julien Wilson (tenor saxophone), Bjorn Meyer (bass and percussion), Sergio Beresovsky (drums and percussion); Ian Chaplin (saxophone), Scott Tinkler (trumpet), Philip Rex (bass), Scott Lambie (drums); *Feeling Groovies*: Jeff Raglus (trumpet, vocals and percussion), Bruce Haymes (keyboards, vocals), Tom Roberts (guitar), Andy Price (bass, electric bass), Doug Kelly (drums and percussion); *Allan Browne's New Rascals*: Eugene Ball (trumpet), Chris Tanner (clarinet and vocals), John Scurry (guitar), Howard Cairns (bass), Allan Browne ('20s drums')

Commentary

The album is an anthology from the JazzHead label, included here because it does include some tracks and groups not otherwise represented in the book. Personnel listings are incomplete, and do reflect some performances from albums which are not otherwise included in this anthology. The music comes from Melbourne (in Snag's case via Switzerland), and it is notable that these musicians have a much stronger tendency to record jazz standards or classics, such as Herbie Hancock's *The Bird* (*Dodge*), or material reminiscent of them (such as on this album Gross Rexman, by the David Rex Quintet, or *Mingus for Now* by Snag), than do their Sydney counterparts. Nevertheless, musicians in both cities have, perhaps of economic necessity, learnt a very wide range of performing styles: for example, Allan Browne (drums), has performed in and lead traditional groups throughout his career, but is at the same time one of the most subtle drummers for piano trio formats, and a master of contemporary styles. His New Rascals on this recording, includes (post) modernist trumpeter Eugene Ball.

Differentiations

Tim Stevens's track on this anthology is the only one which breaks away significantly from conventions, and yet it is still a romantic classic piano trio. Stevens's generally consonant harmonic sense is subtle and individual, and well displayed here. Snag's brilliant drummer and bassist show multi-layered flair, in their construction of rhythmic and melodic strands respectively, while Julien Wilson is spacious and strong.

Anthology: The Now Now 2003 (Released 2003)

Recorded: 2003. The Now Now CD 004 (2 CDs)

Album Name: **The Now Now 2003**

Musicians: CD1: Anthony Pateras/Robin Fox/Martin Ng (electronics); Chris Abrahams (piano); Jon Rose (violins), Cor Fuhler (prepared piano), Clare Cooper (harp), Peter Blamey (mixing desk); Jim Denley (woodwinds); *Ortez Funeral Directors*: Jeff Henderson (alto and baritone saxophone), Maree Thom (accordion and cello), Jonny Marks (ems synthi), Tom Callwood (bass), Anthony Donaldson (drums); Phil Slater (trumpet), Adrian Klumpes (piano), Richard Pike (guitar), Brett Hirst (bass); Brendan Wallis (accordion), Scott Horscroft (electronics), Rizlii (voice); *Martin Ng Turntable Orchestra* (Cor Fuhler/Chris Abrahams/Anthony Pateras/Lucas Abela/Robin Fox/Clayton Thomas/Michael Graeves/Oren Ombarchi: turntables); Ben Gerard (piano), Chris Burke (tenor saxophone), Clayton Thomas (bass); Scott Horscroft (electronics), Oren Ambarchi (guitar), Clayton Thomas (bass), Dave Aston (drums), Chris Abrahams (piano); Michael Sheridan (guitar), Mike Cooper (dobro), Greg Kingston (guitar), Gary Butler (guitar); Matt McMahon (piano); Torben Tilly (electronics), Oren Ambarchi (guitar and electronics), Robbie Avenaim (table top percussion, electronics)

CD2: *The Splinter Orchestra* (musicians from the above list, with removals and additions)

Commentary

This is a free improvisation festival's recorded anthology, on 2 CDs, and an extremely welcome contribution. Most of the activity is also documented in other CDs included here, bar the New Zealand contribution from Jeff Henderson and colleagues. Both Chris Abrahams and Matt McMahon are impelled to more dissonant improvising than is their norm, but within their normal structural approaches. While the small group improvisations are all interesting, though well within the cultural norms of international (particular European) free improvising since 1970, the Splinter Orchestra is a little disappointing, as it was when I heard it myself in 2004. It is creditable to be able to avoid the efflorescent excesses of some of the 1969 BYG free improvising classics such as the Dave Burrell large group, or the 'controlled' excesses of the first London Jazz Composers' orchestra performances and recordings from 1971. But this (self)-control needs to go beyond re-creating the ambience of the period performances of Stockhausen's intuitive music, from the '60s and '70s (such as those by the London Sinfonietta, a brilliant performing ensemble not filled with experienced creative improvisers), and not many passages of the Splinter Orchestra do, even though they use different instrumental and sonic sources.

Anthology: 8fold (Released 2004)

Recorded c. 2002-4. JazzGroove JGR012

Album name: **8fold**

Musicians: *Kid Zen*: Cameron Undy (bass, synthesiser, programming), Gerard Masters (electric piano, keyboards); Gerard Masters with Darrin Archer (piano), Matt Keegan (saxophone), Cameron Deyell (guitar), Kaspar Vadsholt (bass), Martin Anderson (drums); Cameron Deyell (guitar and programming); *Ends and Means* with Cameron Deyell (guitar), Matt Keegan (saxophone, saxophone synth), Jasper Leak (electric bass, piano), Jan Mussington (drums), Felix Bloxsom (percussion), Gerard Masters (electric piano), Hyjak (vocals); *Richard Pike; Triosk*: Laurence Pike (drums), Adrian Klumpes (piano), Ben Waples (bass); Nick McBride (drums, programming), with Gerard Masters (keyboards); Gerard Masters with Nick McBride (percussion), Brett Hirst (bass); *Lucknow* with Phil Slater (trumpet), Matt McMahon (electric piano), Simon Barker (drums), Alex Hewetson (bass)

Differentiations

This highly enjoyable anthology proclaims that it “is a snapshot of some of the great electronic music that has been emerging from the JazzGroove community over the last few years”. Gerard Masters quotes a friend as saying a couple of years before the release of the album that “the best way to create a following for your band was to have a laptop computer on stage (regardless of whether it was switched on or off!)”. There are many ironies here, one being that the earlier work in computer-interactive improvisation in Australia, such as our own with *austraLYSIS Electroband* (first placing a computer on stage in our performances in 1995, and ever thereafter) had no effect on audience numbers. Another is the fact that this anthology mostly uses ‘programming’ rather than real-time computer interaction in performance, and uses it to create exciting rhythmic loops, which are rhythmically repetitive, and effective. However, the essence of computers is their real-time capacity to produce complex variations, and randomised timings, which are hardly exploited here. None of which is to undermine the delectable variety on this album, and the extra range of sonority which the programming is used to produce from very small groups, even though most sonorities are instrumental.

CDS — INDIVIDUAL LEADERS AND GROUPS

Chris Abrahams (Released c. 2000-1)

Recorded c. 2000. Vegetable Records VEGE001

Album name: **Glow**

Musicians: Chris Abrahams (piano)

Commentary

Chris Abrahams has been making solo piano recordings since 1984, the date of an early LP on the Hot Label. They mostly focus on repetitive melodic patterns, gradually evolving. The style is related to minimalist music, as championed by Steve Reich, but, especially in Abrahams's solo recordings, less focused on transparent rhythmic pulses, or on those pulses phasing in and out. His work with The Necks (q.v) has more of this rhythmic emphasis. On *Glow*, the pieces are often based on modal scalar structures (as at the opening of *From a Tower, Lost as Heat*), and their progressive evolution as the piece emerges are often coherent with the mode, and related to the post-minimal ideas of American composer/improviser William Duckworth, who runs the *Cathedral* website and the Cathedral Band. These ideas in turn relate to computer algorithmic evolution of motives that I have employed with *austraLYSIS* (q.v.). But while *Tower* is full of pauses, eventually occupied by simple chords, *River of Hammers* is more consistently rhythmic: but the core is the constant shortest note duration (seeming like a semiquaver), and not their grouping in any fixed number of semiquavers. The home centre of the mode used often delineates the semiquaver groupings, but there can be almost any number of semiquavers between those delineations, yet all proceeding at almost constant speed. *Diving Board Harmonic* has a low bass riff which is gradually transformed, and produces some enjoyable harmonic overtones, probably through a degree of hand-stopping of the strings and possibly some modest 'preparation' of the piano. This diversity is the flexibility of the solo performer, an opportunity not so effective within the trio cohesion of The Necks, and hence less often attempted there. Abrahams also perceives and exploits the sonorities of the piano, again in a way which is less transparent in group contexts.

Differentiations

Abrahams is Australia's most long-standing solo piano improviser, and he shows remarkable focus. Some of his solo pieces show signs of atonality (and particularly that on the *Now Now* anthology CD, q.v.), rather than modality, but virtually all focus on melodic repetition and evolution. Sometimes, as on *Natural Selector* (a self-aware title, implying the evolutionary overtones I have described) on this album, this repetition also embodies a chordal (or motivic, as on *Smoke and Magnets*) structure which refers to jazz traditions. Indeed, Abrahams emerged from these traditions, working with the Benders in the '80s in Sydney. *Self Taught Bouncer*, and several others of Abrahams's recorded pieces, remind one of the Middle-Eastern and Hungarian musics of the cymbalom and other percussively sounded strings: and, of course, this is what the piano is – but rather than some kind of stick wielded by hand, the player normally uses the keys indirectly to wield the stick.

Chris Abrahams (Released 2003)

Recorded 2003. Vegetable Records VEGE 002 2CD

Album name: **Steaming**

Musicians: Chris Abrahams (piano)

Commentary

This double album complements *Glow*, for example by the emphasis on long structures (the main piece on each CD is 28-31 minutes). If anything, and certainly on *Christmas Island*, the extra space is correlated with a decreased rate and overall extent of deviation from the original material, giving a less time-oriented effect than on *Glow*.

David Addes (Released 1991)

Recorded 1990. rooArt Jazz 84811

Album name: **Bird on a Head**

Musicians: David Addes (soprano and alto saxophone), Chris Abrahams (organ), Tony Buck (drums, sampled percussion), Wayne Freer (trombone, tuba), Carl Orr (guitar), Jackie Orszaczky (electric bass), Sammila Sithole (percussion), Penny Pavlakis, Toni Mott, Christopher Taplin (vocals), Miroslav Bukovsky (trumpet)

Commentary

An idiosyncratic album of jazz-rock and funk, with subtly composed structures, harmonisations (Chris Abrahams playing chordal organ) and orchestrations. Electric bass (by the brilliant funk musician, Jackie Orszaczky, hero of many popular music groups in Sydney) and tuba intermingle in the bass lines, but maintain effective differentiation, usually by occupying different pitch registers. Tuba doubles alto on parts of the melodic line of *You Gave me my Wings*, to strong effect: the piece is a single melodic flight, without rhythmic support. The track *M Dewey D* (signifying Miles Davis) indicates the sympathy of David Addes for the electric music of Miles from the 1980s in particular. His soloing is powerful, often ably and yet discretely underpinned by Carl Orr's efflorescent guitar (a feature of careful mixing, apparently overseen by Orszaczky).

Differentiations

As with the group Sousaphonics, there is quite a feature here in tuba bass lines, which make a fascinating contrast to conventional bass or electric bass lines. The full sustaining capacity of the wind instrument gives additional continuity and depth to the combination. Freer has a demonstrative solo on *Turn Left*, as well as pushing the bass lines ahead of the beat to good effect. Tony Buck's sampled drums (for example the rapid repeated notes on the 3rd sounded beat of *Turn Left*) add a new level of irony and commentary.

Oren Ambarchi and Robbie Avenaim (Released 1999)

Recorded 1998. Tzadik TZ7131

Album name: **The Alter Rebbe's Nigun**

Musicians: Oren Ambarchi (guitar, samples, miscellaneous objects), Robbie Avenaim (percussion, samples, miscellaneous objects)

Commentary

The sleeve note informs us that Rabbi Schneur Zalman of Lidai (1745-1813: known as Alter Rebbe) was a direct descendant of King David, and founder of the Chabad philosophical system, a major part of the spiritual heritage of the Jewish people. He composed ten nigunim, “the most profoundly moving and mystical being ... known as the Alter Rebbe’s *nigun*”. John Zorn’s Tzadik released this album under its “radical Jewish Culture” banner, noting that the artists are formerly “orthodox Hasidic students of Talmud and Tanya”, as well as being the members of “the Australian punk unit Phlegm”. Rabbi Yankel Lieder provides text. Although substantially constructed in the studio (an example of applied improvisation, as well as composition), this CD reveals coherently all the core individualistic features these two musicians have developed over a long period of improvising experience. Oren Ambarchi has also engaged in many solo guitar performances, and lead various improvising ensembles, some performing Zorn’s *Cobra*. Avenaim has played percussion and samples in many contexts. An example of Phlegm is the eponymous CD on Jerker (un-numbered; available from Synaesthesia, Melbourne). The Jewish connection is important in the background of Ambarchi and Avenaim, since they were supported and mentored by Edouard Bronson (q.v.).

Differentiations

This is a unique album, in conception and fine realisation. Opening with a microtuned guitar duet, with sampled vibes, it soon splashes into dense percussion and rock chords and riffs, with free time, and some incantatory melodic lines. After a pause at six minutes, the first track, *Asiyah* (action), continues with distorted and processed guitar (and, maybe, samples) and more dramatic and dense percussion, through the remainder of its nine minutes; a heavy metal ‘power chord’ is stated at eight minutes and underpins the last segment. The variety and frame-like organisation of this piece are typical of the whole album, which moves through a great variety of timbral and textural fields, with organ-like and bell-like sounds, noise, and a wide range of processed sounds. The album eschews most jazz conventions, with the exception of the concept of improvising soloist; but most commonly the soloist is one of several, differentiated from layers of accompaniment, and often achieved by studio overdubbing.

Oren Ambarchi and Martin Ng (Released 2000)

Recorded 2000. Staubgold 15

Album name: **Reconnaissance**

Musicians: Oren Ambarchi, Martin Ng: instruments unspecified, but probably guitar and processing, certainly computers.

Commentary

This album comprises three relatively homogeneous tracks (one of 26 min.), complementing Oren Ambarchi's solo recordings from 1998 and 1999 of eleven very short tracks released on *Touch T33.16* (including some duos with Matthew Thomas). That earlier album states explicitly "all tracks = guitar"; the present makes no statement about sound sources. However, we hear slowing evolving tones, often quite pure synthesis (beating FM sine-like tones for example), some bell-like (though timbrally simpler) together with some intended acoustic glitches. The glitches include 'clicks', reminiscent of the now long-standing glitch music genres in which they may either be constructed or the result of error or destruction, and a variety of other sounds abruptly disjunct to their surroundings. This music is not pure improvisation in microsound, that music of 'sonic dust' and Gilles Deleuze's 'ice', because the timbres are simpler. But it is evocative and potentially immersive nonetheless. The album is probably the result of applied improvisation (Smith and Dean 1997), together with studio editing. Martin Ng is also heard improvising computer-generated noise music on the *Now Now* anthology (q.v.), and with the author on the CD with *Hyperimprovisation* (Dean 2003), which discusses such styles, a component within the work of the austraLYSIS Electroband (q.v.).

Artisans Workshop (Released 1993)

Recorded 1992. Tall Poppies TP028

Album name: **Artisans Workshop**

Musicians: Elliott Dalglish (alto and soprano saxophones), Jonathan Dimond (electric bass, trombone), John Rodgers (violin), Ken Edie (drums, percussion)

Commentary

This is the only available album by a technically and musically astounding ensemble, with which I had the pleasure of performing as guest on several occasions in the early '90s. Most of the pieces are rhythmic, but with very complex compositional structures, usually followed through comprehensively in the improvisations, as I can attest, as a hard-working score-reader when joining their performances. Most notable is the flexible and frequent use of irregular time signatures (7/16s in the middle of 4/4, to give an arbitrary example), and the application of Elliott Carter's principle of metrical modulation, where the speed of the pulse (or a superpulse) of one bar bears a complex mathematical relationship to the preceding. For example, Miles Davis's *All Blues* is a famous prototype in which, as I have documented (Dean 1992), the normal 4/4 might become 6/4 or 3/2 (crotchet pulse rates 3:2 times as fast as those in the starting 4/4 bar), and in which later recordings involve more complex relationships of pulse speed, developed by later groups such as Circle, and my own. They achieve considerable multilayering of such rhythmic structures. Harmonically, the group is also sophisticated, ranging from tonal to atonal, with controlled chromaticism, whole tone structures and other devices between. One track seems to be a free improvisation. There is technically brilliant playing from every musician, and Jonathan Dimond (electric bass) and John Rodgers (violin), in particular, are unusually virtuosic (and demonstrative) on their instruments, by any standards. Very much an acoustic instrumental group, though there are some samples used as part of the rhythmic patterning (for example on *Tumble Dryer*). The group continued only a few years, before the individuals' involvement in a range of other groups took over: the Australian Art Orchestra (Dalglish, Rodgers), Loops (Dimond, and initially Edie).

Differentiations

This album challenges just about every jazz convention, but also re-asserts the conventions in many ways. There are many overt references to tradition, such as Dalglish's *Screaming with Eric and Ornette*. Dimond uses a graphic score for some pieces (such as *Fusion of Elements*), reflecting his and the ensemble's ongoing relationship with other musics, in this case Western contemporary classical post-Cageian traditions, such as the scores of John Cage, Morton Feldman, and the Dutch '60s composers. Indian and other ethnic musics have a comparable influence.

Australian Art Orchestra/Paul Grabowsky (Released 1994)

Recorded Not specified; c. 1993. Origin 008

Album name: **Ringing Backwards**

Musicians: Bob Coassin and Scott Tinkler (trumpet, flugelhorn), Stephen Grant (cornet, accordion), Simon Kent (trombone); Adrian Sherriff (bass trombone, didgeridu), Philip Rex (tuba), Ian Chaplin (alto and soprano saxophones), Peter Harper (alto saxophone, flute, bass clarinet), Tim Hopkins (tenor saxophone, flute, piccolo), Jim Glasson (clarinet), Elliott Dalglish (baritone saxophone), John Rodgers (violin), Stephen Magnusson (guitar), Alex Pertout (percussion), Paul Grabowsky and Stuart Campbell (piano, synthesisers, samplers), Gary Costello (bass), Niko Schauble (drums), Jacqueline Grenfell (sampling), Scott Lambie (additional drums), Philip Rex (additional bass), Stephen Grant and Shane O'Mara (additional guitar)

Commentary

This album was the birth of the Australian Art Orchestra, which has since created works by many Australian jazz composers, such as John Rodgers and Sandy Evans. The pieces were composed by Paul Grabowsky, its founder and leader, on the basis of European popular standard tunes, and as a result of a commission by the German orchestra Die Konferenz. A diverse set of compositional styles, mostly retaining some pulse and metre, but with subtle orchestration, evocative samples, and sophisticated editing and processing of the recordings.

Differentiations

This is harmonically more intense and diverse than any other big band recordings from Australia. It breaks out from any natural positioning in the world spectrum of jazz orchestras, but veers closer to the jazz tradition than the Jazz Composers' Orchestra or the London Jazz Composers' Orchestra, notably to diatonic harmony. The music of Graham Collier's large groups (such as New Conditions, from 1976) is related, though generally more dissonant. The performers' individualities are well released, and the album has less of the self-destructive quirkiness which characterises some Vienna Art Orchestra recordings.

Australian Art Orchestra and the Sruthi Laya Ensemble (Released 2000)

Recorded 1999. ABC465 705-2

Album name: **Into the Fire**

Musicians: Karikudi R. Mani (mridangam, vocals), T.V. Vasam (Ghatam), Srirangam S. Kannan (morsing), Thiruvallaputhur Kalliamurthi (thavil, vocals); Bob Coassin, Scott Tinkler, Phil Slater (trumpets); Philip Rex (tuba, bass); James Greening (trombone); Adrian Sherriff (bass trombone, shakuhachi, didjeridu); Lachlan Davidson (alto saxophone, whistles), Sandy Evans (soprano and tenor saxophones), Paul Cutlan (alto saxophone, clarinet, bass clarinet), Julien Wilson (tenor saxophone), Elliott Dalglish (sopranino and baritone saxophones, bass clarinet), John Rodgers (violin), Doug de Vries (guitar), Paul Grabowsky (piano), Alister Spence (piano, synthesiser), Gary Costello (bass), Niko Schauble (drums), Alex Pertout (berimbau, tympani, congas, glockenspiel), Daryl Pratt (cow bells, vibraphone)

Commentary

The Australian Art Orchestra was relatively well established by the time of this recording, with significant public funding. The funding was significant compared with that received by peer organisations in Australia, but certainly not a significant amount in comparison with recipients overseas, or in any absolute sense. As Paul Grabowsky says, here they “approached the challenge of playing music involving two different cultural attitudes, from three different directions ...” (liner notes). The two different “cultural attitudes” are those of Australia or, more precisely, Australian jazz musicians, and those of India (which are of course infinitely diverse). The three approaches are those of Karikudi R. Mani and Adrian Sherriff (who collaborated to compose all the material for *Into the Fire*); John Rodgers and Mani (who produced *Moras*, with Rodgers responsible for material for the Orchestra, and Mani for Sruthi Laya); and thirdly, Niko Schauble, in his piece *The Ferryman*. Sruthi Laya, is a ‘unique percussion ensemble’ in the South Indian Karnatic tradition. Mani is an international teacher in this tradition. The works are cohesively performed, and comprise stimulating improvisations as well as elaborate composition structures taking advantage of the cultural overlaps. The general tenor is of rhythmic pulse-based music, and modal/rag-like motivic materials, often sounding more like the themes of the Javanese gamelan than one might expect, probably because of the orchestration and brassy sounds. These themes are often converted into what sound shockingly like conventional 11th chords of diatonic contemporary jazz.

Differentiations

This is unlike historic pioneering efforts in ‘indo-jazz fusion’, such as those of Joe Harriott and John Mayer, in that the materials and styles for improvisation are much more homogeneously shared, more akin to Shakti, though in a large orchestrated context.

austraLYSIS (Released 1994)

Recorded: 1992. Tall Poppies TP050

Album Name: **the next room: extending improvisations**

Musicians: Roger Dean (piano, synthesiser, samples), Sandy Evans (soprano and tenor saxophones, voice), Tony Buck (percussion, samples, voice)

austraLYSIS Electroband (Released 1997)

Recorded: 1995-6. Tall Poppies TP109

Album Name: **present tense**

Musicians: Roger Dean (piano, keyboards, computer interaction and programming), Sandy Evans (soprano and tenor saxophones, wind controller), Greg White (sound manipulation, computer interaction and programming)

Differentiations

I have selected these two of our albums from my work in Australia since 1989, primarily for reasons of diversity. *the next room* is a double CD, each CD comprising a single long free improvisation, moving through a range of approaches and materials. austraLYSIS had since its outset normally been a trio without bass, because the approach to rhythmic drive was not a conventional one, while yet important. An earlier Tall Poppies CD, *Moving the Landscapes* (TP007) revealed many of those approaches. By the time of *the next room*, we had been cultivating a style in which each set was a single freely improvised piece, from 60-75 minutes in length, as a particular improvising challenge. Two successful improvisations of this kind, recorded on a single day, are on the album. As I wrote in the sleeve notes, the piece entitled “*the next room* is perhaps the modernist layer, with purist and internally developed discourses; while *Solid as an Age* [the 2nd CD] is perhaps a more postmodern counterpoint with rockshaped ostinati and quotation.” I recommended quadraphonic listening to both albums simultaneously. In keeping with this multilayering idea, a short part of *Solid as an Age* is incorporated in a studio-constructed track on the second album listed here, together with newly improvised material. The Electroband is the first, and probably still the only, multi-computer, networking and interactive jazz and improvisation ensemble in Australia, and one of very few in the world, developing from earlier ideas of the (non-jazz) improvising network band the Hub, from San Francisco. The interactive computer layers are used to process Evans’s sound and that of the grand piano, and to drive both short-term and long-term structural events. In addition, certain micro-details (clouds of pitches, rhythmic ostinati with randomised or systematic variation) are generated by the computers, under the performers’ continuous control. I was particularly happy with the way we generated novel structures through this approach, but also with our efforts to integrate the sound world of computer microsonics with those of the acoustic instruments. In some later work we have also performed extending improvisations around one hour with the Electroband, and one is in production for release in 2005. See my recent book *Hyperimprovisation* (Dean 2003) for a detailed discussion of the achievements and potential of computers in jazz and improvisation (and also my brief summary in the *Grove Dictionary of Jazz*, 2nd Edition).

Babamadu Released c. 1996

Recorded 1995. Enja CD 9093

Album name: **Bitama**

Musicians: Robert di Gioia (piano, electric piano, percussion, saxophone, vocals), Biboul Darouiche (percussion, kalimba, African harp, vocals), Adrian Mears (trombone, didjeridu, percussion, electronics, vocals)

Differentiations

This album, of a group based in Munich, is chosen to feature Australian musician Adrian Mears, who was also heard on an early RooArt hard bop CD with his own Australian group, as well as on an earlier Enja CD with his own European group. As Biboul Darouiche says of this album, “there is some serious Voodoo happening”: it features a special amalgam of jazz, African music influences and the outback sound of the didjeridu. Bitama is the name of Darouiche’s mother, and apparently the word means ‘let’s see now’. Mears plays some brilliant trombone, including multiphonics which he credits to the ‘Albert Mangelsdorff technique’ (referring to the eminent German jazz trombonist and composer), and the funky rhythmic and harmonic ambiances are effectively moulded. All compositions are credited to the three musicians, but some are freely improvised, and several are largely the effort of one. Mears’s *Intuition Explored* uses hexatonic scales, and deploys the trombone as accompanist and soloist with keyboards. *Dance of the Primitive Instinct* displays Mears’s solo didjeridu playing: as he says, “when you play it for twenty minutes, you’re in another world”. On *Concrete Jungle*, Mears uses the didjeridu to provide rapid rhythmic patterns in the low pitch zone of the instrument, in an unusual but effective way.

Lynda Bacon and the Eggs (Released c.2000)

Recorded: Date not specified

Album name: **New Directions**

Musicians: Lynda Bacon (trumpet, flugelhorn), Matt McMahon (piano, electric piano), Brett Hirst (bass, electric bass), Nick McBride (drums), Ed Schutz (tenor saxophone), Glenda Walsh and Mark Worrall (vocals)

Commentary

Lynda Bacon is one of very few female trumpeters in Australia, and this is a high quality album of jazz in the funk and jazz-rock mainstream. Bacon makes nice use of a delay line, and reveals in this and many other features the powerful influence of Miles Davis, Freddie Hubbard and the '70s on the music. The straightforward and appealing compositions are mainly by Bacon and Matt McMahon.

Baecastuff (Released 2000)

Recorded 2000. Naxos Jazz 83063-2

Album name: **Out of this World**

Musicians: Rick Robertson (soprano and tenor saxophone, flute), Phil Slater (trumpet), Simon Barker (drums), Matt McMahon (piano, electric piano), Alex Hewetson (bass, electric bass), Aykho Akhrif (percussion)

Commentary

The electric Fender piano and the largely rhythmic continuity of this album relate it to the electric Miles Davis, as do some of the slow melodies, which move in a different time scale to the rhythm section. McMahon plays delectable and sophisticated accompanying harmonies, for example on *Dolphins Swim Through Bushfires*, an evocative piece by Robertson, who formed the group. Compositions are mainly by Robertson and Slater.

Differentiations

While lightly groove-oriented, this music has much more sophistication harmonically and rhythmically than most such music. Slater's *Nabayadal* is based on an indigenous Aboriginal melody, and his *Several Points* is an evocative tribute to Lester Bowie, free of pulse, and with distorted instrumental vocalese, and sliding tones.

Judy Bailey (Released 2001)

Recorded 1998. Tall Poppies TP159

Album name: **The Spritely Ones**

Musicians: Judy Bailey (piano)

Judy Bailey (Released 1993)

Recorded: 1992. ABC 514978

Album Name: **Sundial**

Musicians: Judy Bailey (piano), Craig Scott (bass), Simon Barker (drums), James Morrison (trombone), Sandy Evans (tenor saxophone), Paul Williams (tenor saxophone), Graeme Lyall (alto saxophone), Erana Clark (vocals)

Commentary

Judy Bailey is inadequately represented on CD, and it is worth mentioning that several of her students at the Sydney Conservatorium have taken advantage of her playing and arranging talents to assist their work. Notable is her soloing (for example on *My Foolish Heart*, and Jobim's *Corcovado*) and arranging on vocalist Joe Diaz's *Colours of Jazz* (JD001, recorded 2001). She has been a key figure in early Australian modern jazz, as well as in her role as educationalist. Her solo piano album reveals the strong influence of Bill Evans, more obviously than it is heard in any other Australian pianist (though it is strong in the work of most, from Joe Chindamo, Paul Grabowsky and Mark Isaacs, to myself). The album is very well played and recorded, nicely varied, and even includes an improvised pastiche of a classical piece in a hybrid of the styles of Bach, Beethoven and other overt referents. Her quintet appears on Don Banks's *Nexus* (q.v.), and on her important ensemble album *Sundial*, involving a range of collaborations from 1992, with musicians from several generations and stylistic backgrounds. In a way, this album reflects the fact that she is just as open to influence, as generous in offering it.

Band of Five Names (Released 2003)

Recorded 2002. Newmarket 3115.2

Album name: **Severance**

Musicians: Matt McMahon (piano, keyboards), Phil Slater (trumpet, laptop), Simon Barker (drums, electronics)

Commentary

This is the second album by this group, the first (eponymous) having spacious acoustic compositions of Matt McMahon, and a conventional instrumental line-up including bass. This second album adds electronics, laptop, and, like the many earlier formations of austraLYSIS, excludes bass. The pieces are attributed to all members, and show perhaps most influence of Phil Slater (q.v.). They show complete control, with little conventional rhythm section playing, yet both harmonic and timbral/textural space, and time and drive. There are relatively few events, relatively few overlapping streams, most pieces are internally relatively homogeneous in components and mood, but the work is powerful. The thematic material may originate from, or be expressed by, any of the musicians: for example, *Tenth Mountain* seems to flow from the opening repetitive brushes sound of Simon Barker, while the following, *Child and Machine*, flows from the very simple piano theme at the outset, though later distorted via sampling/processing, probably on the laptop.

Don Banks (Released c. 1991)

Recorded 1987-8. Vox Australis VAST006-2

Album name: **Nexus, Nocturnes**

Musicians: Don Banks's *Nexus* is performed by the Sydney Symphony Orchestra, Conductor Stuart Challender with the Judy Bailey Quintet: Judy Bailey (piano), Don Burrows (saxophone, flute), Ron Lemke (drums), Ed Gaston (bass), John Hoffman (trumpet)

Differentiations

Don Banks, one of Australia's most eminent contemporary classical composers, died in 1980. In the '50s he was an important figure in Australian bebop as pianist (see his recordings re-released by Cumquat Records under the aegis of Bruce Clarke), and he later retained an interest as a composer (and to lesser extent player) in 'third stream' jazz. Like Matyas Seiber, John Dankworth, Gunther Schuller and others involved in this idea, he was interested in using large-scale compositional structures akin to those he used in his purely composed music, but providing frameworks for improvisation within them, and integrating the jazz oriented sections with the others. *Nexus* was composed in 1971, but happily the recording is within our period, and also represents the brilliant mainstream jazz playing of Don Burrows (saxophone, flute) with the Judy Bailey Quintet. Burrows (q.v.) was possibly the most famous Australian modern jazz musician world-wide until the advent of James Morrison, but his substantial body of work on LP has not been adequately represented on CD, so this album is an important component of his available work. *Nexus* has thematic material shared between composition and improvisation, but generally the jazz sections use conventional diatonic harmony, while the compositional parts are broader in palette. The last movement is mostly a walking bass rhythmic piece, and has an angular thematic structure even though the harmonies for improvisation remain constrained. There are excellent improvised solos by each member of the quintet. The album is also interesting in that it contains Keith Humble's *Arcade V*, a completely composed work which belongs to a series of smaller works using improvisation; it is as if the series were applied improvisations leading to the final composition. Again, this piece was written before the period covered by this book, but it is excellent to be able to include it, and to note Humble as an important leader of the use of improvisation beyond jazz contexts in Australia.

Dale Barlow (Released 1990)

Recorded: Date not specified, c.1989-1990. Spiral Scratch 003

Album name: **Horn**

Musicians: Dale Barlow (tenor saxophone), Mike Nock (piano), Lloyd Swanton (bass), Alan Turnbull (drums), Peter O'Mara (guitar), Joes Marquez (percussion), James Greening (trombone)

Commentary

A conventional album of high quality modern jazz, mostly in a hard-swinging late hard bop style, but taking advantage of the modal developments of the '60s; one in particular with funky bass riff-oriented tunes (Barlow's *The*). Dale Barlow is a strong soloist and brilliant instrumentalist, consistent with his standing in international travelling modern jazz (working with Art Blakey, Cedar Walton, key musicians in London, etc.). Attractive tunes, mostly by Barlow, one each by Lloyd Swanton and Mike Nock, and a couple of jazz standards, all given succinct renderings (consistent with the LP format originally released).

Differentiations

Barlow is heard in much freer surroundings on *Made by Mates* (Victor de Boo, with Barlow on tenor and alto saxophones and Scott Tinkler on trumpet, Diskus DP 012, recorded and released 1998), and reveals an unforced free improvisation mastery, not often directly expressed elsewhere, though harking back to his 1980 recording with Bruce Cale (q.v.).

Blow (Released 2002)

Recorded 2001. Newmarket NEW3100.2

Album name: **Blow Live at Bennett's Lane**

Musicians: Peter Harper (alto saxophone), Simon Kent (trumpet, trombone), Adrian Sherriff (bass trombone, shakuhachi, keyboards, didjeridu), Nick Haywood (bass), Ted Vining (drums), Emma Lee (vocals), Tany McCarthy (text performer)

Commentary

Compositions by Blow members, together with John Coltrane's *The Wise One*, played in an aware outward-looking but yet conventional modernist style. There is some delectable didjeridu by Adrian Sherriff (on Ted Vining's *Oy Angle*, which remains resolutely and effectively free of pulse), and a variety of other introductions and cadenzas which break up those conventions, while the core remains rooted. In *Lotus Flower* (Don Harper), the vocal/trumpet line floats relatively freely above fast swing from the band. The group is appositely named, because of the energy of the 'blow' (an open improvisation session). That the musicians 'blow' on simple or complex materials, in each case with the possibility of simple or complex outcomes, seems a central ethos. Tany McCarthy's text energises the band into *Knobs* (seemingly a free improvisation, and credited to Blow as a whole), referring to the development of pulse and its relevance to the birth of the earth and its peoples, close to the tradition of poetry and jazz from *Logue to Rexroth*; Sherriff plays some particularly effective swirling clusters on synthesiser; Ted Vining is never far from pulse, driving and effective, but eschewing the flexibility and irregularity of the free jazz drumming tradition from Sonny Murray to Tony Oxley, Paul Lytton, and Louis Burdett (q.v.).

Gordon Brisker (Released 2004)

Recorded 2001. JazzGroove JGR0202

Album name: **Child's Play**

Musicians: Gordon Brisker (tenor saxophone), John Wheatley (guitar), Marshall Wood (bass), Marty Richards (drums)

Commentary

American Gordon Brisker spent the last few years of his life working in Sydney, at the Conservatorium of Music, continuing the tradition of US influence on its pedagogy commenced by Howie Smith. Brisker died in 2004, and this is a tribute album released posthumously, in which he is heard performing with a hard bop US group in 2001. Brisker is a master of the idiom; some of his other recordings reveal his fine compositional and arranging talents, exploited by Woody Herman and others.

Eddie Bronson (Released c.1998)

Recorded 1997. Kitchen Sink 001

Album name: **Night Spirit**

Musicians: Edouard Bronson (tenor and soprano saxophone), Max Lyandvert (piano), Cameron Undy (bass), Robbie Avenaim (drums)

Commentary

Edouard Bronson was the saxophonist on the pioneering recordings of free improvisation in Australia, *Free Kata*, lead by Serge Ermoll. Bronson was born in Russia, and left there in 1972. Like the Ganelin Trio, he brings a strange nostalgic narrative structure to much of his work. His playing exploits harmonics and timbral modification of the tenor in particular, related to the traditions of late John Coltrane, and Europeans such as Evan Parker. Here he works with a bassist who has been involved with the freer end of jazz as well as the rhythmic centre, and with two musicians with whom he is closely associated, as mentor and friend, Avenaim and Lyandvert. Lyandvert demonstrates a forceful, percussive and cluster-oriented approach to playing, with an open approach to rhythm; at times, as on *Microcosm*, he provides sparse atonal lines. The rhythmic feel of the group is not always unified, as at the beginning of *Night Song*; and the swing of *Swing 770* is a tongue-in-cheek pastiche; but the album is a powerful and rare example of Australian jazz in the '60s free jazz tradition; a tribute 'enforced' upon the 'reticent' Bronson by his younger friends and colleagues.

Differentiations

Besides the younger Tim O'Dwyer, Bronson is one of extremely few players focusing largely on non-pulsed saxophone streams, with continuous timbral and sometimes continuous pitch fluxes. Cameron Undy plays some interesting bowed bass on *Invocation*, and his acoustic tone is subtle and well controlled; whereas Bronson uses extensive microtuning on other tracks, he and Undy use essentially diatonic mean-tempered tuning on this mostly duet track. Undy is one of the very few Australian bassists to exploit the extended instrument techniques of David Izenzon, Barry Guy, and Barre Phillips.

Brian Brown (Released 1990)

Recorded 1990. Move MD 3085

Album name: **Spirit of the Rainbow**

Musicians: Brian Brown (soprano saxophone, alto flute, pan pipes, bells), Tony Gould (piano)

Brian Brown (Released 1997)

Recorded 1997. Newmarket 3014

Album name: **Flight**

Musicians: Brian Brown (soprano saxophone, pan flute, gongs, bowhorn), Sue Johnson (piano, electric piano, synthesisers, vocals), Scott Dunbabin (sd-1 5-string bass), Alex Pertout (percussion)

Commentary

Brian Brown is a pioneer in Australian jazz, and made major contributions to the development of hard bop and modern jazz here from the '50s onwards, long before the period covered by this book. Some of these contributions are included on the Australian Music Centre cassettes (ed. by Roger Frampton, and referenced in the appendix on source materials), and on anthologies listed here. Like another major figure, Don Burrows, Brown, and particularly his earlier work, is now only modestly represented on CD, at least, relative to his contributions. This duo album is an exception, comprising compositions and free improvisations by the two musicians, who have played together for many years, and also collaborated in the teaching of jazz and improvised music at the Victorian College of the Arts. The quartet album, like another (*Jupiter Moon* NEW3087), is lyrical, softly harmonised, resonant. Some strong rhythmic drive focuses some pieces, but mostly they remain relaxed and spacious. Most of the compositions are by Brown, though the others contribute also.

Differentiations

Brian Brown and Tony Gould are musicians who understand fully the distinctions between jazz and improvised music I summarised in the introduction to this book, and who can operate strongly throughout this range. They generally choose here the more pastoral, controlled, harmonically centred component of this range, and elegant instrumental sonorities: the pan pipes are an unusual vehicle for jazz improvisation, but Brown has great control, vibrato, and pitch flux, and makes it striking. The pieces are all harmonically distinctive, but *Little Dancer*, for example, contains much freer improvising, and evolves over its 11 minutes from the pastoral and harmonic, to dense disjunction of piano clusters, damped strings, massive bass glissandi, and disturbed yet controlled soprano sonorities, returning to its *Dance* to conclude. Gould's playing easily generates rhythmic drive, for example by his continuous quaver figurations of the harmonies of his own piece, *Music for Two Players*.

Allan Browne (Released c.2001)

Recorded 1962-2000. Newmarket 3112.2 2CDs

Album name: **Allan Browne: Collected Works**

Musicians: Allan Browne (drums) with most of the groups in which he has been involved in the long term.

CD1 contains traditional and mainstream jazz by his *Red Onions*, Steve Grant's *Hot New Orleans Five*, and the appropriately named *Genre Jumping Jazz* (1989). CD 2 contains contemporary jazz: including the *Paul Grabowsky Trio*: Paul Grabowsky (piano); Gary Costello (bass); Browne's own *Onaje*: Richard Miller (saxophone), Bob Sedergreen (piano), Geoff Kluke (bass); *Browne's Quartet*: David Rex (alto saxophone); Scott Griffiths (piano); Howard Cairns (piano); a group with Ben Robertson (bass), Geoff Hughes (guitar), Lachlan Davidson (alto saxophone, flute), Toby Mak (trumpet), Jordan Murray (trombone); *Barry Duggan's Trio*: Barry Duggan (alto saxophone), Gary Costello (bass); and the *Browne-Haywood-Stevens Trio*: with Tim Stevens (piano), Nick Haywood (bass)

Commentary

Allan Browne plays every variety of jazz and improvised music, and it is a delight that this double CD of recordings represents the whole range from traditional to contemporary. The traditional and mainstream tracks range from 1962 to 1997, but the modern jazz tracks only represent 1988 to 2000. Similarly, hardly any work by Browne from before 1988 is on other anthologies listed in this volume. Several of the groups here are discussed elsewhere (Grabowsky, Stevens), but it is good to have additional Onaje material here, since its availability is limited: the piece is a conventional modern jazz tune, but the group is very wide-ranging. Barry Duggan's Trio gives a succinct and impassioned performance of Miles Davis's *E.S.P.* from its 1997 CD *L'Étranger* (q.v.), enhanced by some very polyrhythmic drumming by Browne.

Browne-Haywood-Stevens (Released c.1995)

Recorded c.1995. Newmarket 20052

Album name: **king, dude and dunce**

Musicians: Allan Browne (drums), Nick Haywood (bass), Tim Stevens (piano)

Browne-Haywood-Stevens (Released 1998)

Recorded 1998. ABC 7243 4978632.5

Album name: **Sudden in a Shaft of Sunlight**

Musicians: Tim Stevens (piano), Nick Haywood (bass), Allan Browne (drums)

Commentary

As illustrated elsewhere in this book, Allan Browne is involved in every aspect of jazz. This collective trio is one of two piano trios with which he has both recorded and performed frequently (the other being with Paul Grabowsky). On *king, dude and dunce*, all but two tunes are by Stevens, and this is a classic piano trio album, veering towards the restrained side of the Bill Evans tradition. What makes it special is the quite personal harmonic sense of Stevens, mostly remaining very close to diatonic harmony, yet sparkling away from convention. He also has a keen sense of touch, and uses the whole sonorous range of a grand piano (with the possible exception of the 3rd, selective sustain pedal, which permits co-existence of sustained tones with two separate staccato lines played at distant parts of the piano). There is no showy virtuosity here, but excellent playing of great clarity. In the second album, the harmonic confluence with Brad Mehldau, including voicings, is the more apparent. Again there are just three non-Stevens tunes.

Gai Bryant (Released 1998)

Recorded 1997. Rufus RF037

Album name: **High Jinx**

Musicians: Gai Bryant (soprano and alto saxophones), Sandy Evans (tenor saxophone), Lloyd Swanton (bass), Martin Highland (drums)

Gai Bryant (Released 2002)

Recorded 2002. GB001

Album name: Music: **Gai Bryant Quartet with Warwick Alder and Paul McNamara**

Musicians: Gai Bryant (soprano and alto saxophones), Sandy Evans (tenor saxophone), Warwick Alder (trumpet), Paul McNamara (piano), Craig Scott (bass), Martin Highland (drums)

Commentary

Gai Bryant is composer of most of the material (Sandy Evans provides one composition on each album), and a strong contemporary player in the mainstream. The later album is notable for excellent pianism by Paul McNamara, who keeps the harmonic fields very close in. *A Drink With Friends* is a very controlled 5/4 piece, with blues harmonies, and a flowing melodic line. Most pieces are rhythmic and swinging, though with a variety of feels. *Bilateral Conversations* is a derivative of *Maiden Voyage*, with more complex harmonies, and featuring Warwick Alder and a harmonically sophisticated piano solo, also very much influenced by Herbie Hancock. The influence of Chick Corea is apparent on *Three Channels* (Evans) in the harmonies, and McNamara takes full advantage of this. This piece, in particular, emphasises the characteristic bareness of the quartet itself (on the earlier album), which does sometimes lack harmonic direction or assertiveness, though occasionally replacing this by polyphonic invention.

Tony Buck (Released c.1994)

Recorded 1994. Wright Records 003

Album name: **Tony Buck Solo Live**

Musicians: Tony Buck ('solo'; samplers and percussion)

Tony Buck (Released 2001)

Recorded c.2001. TESTESCD0102

Album name: **self_contained_underwater_breathing_apparatus**

Musicians: Tony Buck ('solo drums and percussion')

Commentary

The first of these recordings makes it obvious that Tony Buck is a virtuoso one-person band: he does not need the rest of Peril. His early sampler recordings, with Peril and others, used an EPS sampler performed directly on the EPS manual interface. But like Bob Ostertag, he later developed other more visually exciting interfaces, often allowing greater efficiency of activation of multiple streams of sounds and samples, using multiple MIDI-channels. On some of this recording he uses such a device developed at STEIM (sound art centre in the Netherlands), with a video interactive system based on the software Big Eye (and the track *Very Nervous System* makes reference to an older and similar competitive technology). One of the tracks makes melodic reference to John Coltrane's *Giant Steps*, while containing an aggressive sub-text about deceit, and is based on an earlier piece commissioned for Buck to perform with austraLYSIS.

Differentiations

The unusual feature of both these albums is that they are solo work, one of hugely diverse timbre (samples), the other of subtly varying acoustic sounds (drums and percussion). The first album may be unique; the second is differentiated from most of its fellow solo drums/percussion improvisation albums by its relative restraint and slow progression (and, equally, differentiated from most of Buck's other work).

Bucketrider (Released c.1998)

Recorded 1996. Dr Jim 24

Album name: **the adoration of the lamb**

Musicians: Tim O'Dwyer (alto saxophone, vocals), David Brown (guitar, vocals), Sean Baxter (drums, vocals).

Bucketrider (Release date not specified)

Recorded: date not specified, but c. early 2000s. Dr Jim 35

Album name: **l'événements**

Musicians: Sean Baxter (drums, junk percussion), David Brown (acoustic and microtonal guitars), Tim O'Dwyer (alto and soprano saxophones, toy piano), Adam Simmons (tenor and baritone saxophones, piccolo), James Wilkinson (trombones), plus on one track Judi Mitchell (oboe), and Philip Samartzis (aks synthesisers)

Differentiations

The trio album is of strong and noisy free improvising, with highly diverse brief pieces (some just one sonic event, around ten seconds long), much live sound processing and probably sample-playing and manipulation. Bucketrider has been an important relatively long-lasting group, particularly active on the Melbourne scene. They have several other albums on Dr Jim's and other labels. On *the adoration of the lamb*, Tim O'Dwyer is finding a voice akin to Trevor Watts, and, distantly, Albert Ayler (or as one track title references, Pharoah Sanders). The titles convey some political and intellectual satire, while the album often exudes a punky exuberance. As the album nears its close, there are more meditative sections, and the last track has a burst of quiet before the final energy pulses. *L'événements* is a seemingly later album, with a larger group, and marching band compositions, reflecting the focus on France and the events of May–June 1968. The compositions are by David Brown and Tim O'Dwyer. The band textures on this album are sometimes reminiscent of the Mike Westbrook Orchestra of the 1970s, though with fiercer soloists and collective improvising. There are again some very brief sound-bite tracks, and some very spacious pieces, including *Gamelan* and other ethnic music influences. Several tracks have heavy and consistent rocky pulses. This is a very diverse and appealing album, and a substantial contrast to much of the freer improvising of Bucketrider.

Errol Buddle (Released 2002)

Recorded 1963-1993. La Brava LB0045

Album name: **Best of Buddle's Doubles**

Musicians: Errol Buddle (sometimes overdubbed on several instruments including soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone, bassoon, flute, piccolo, oboe, clarinet,) with variously: Judy Bailey (piano, organ), Len Young (drums), Lyn(ford) Christie (bass), Terry Wilkinson (piano), Warren Daly (drums), Jack Thorncraft (bass), Tony Ansell (piano), Alan Turnbull (drums), Chuck Yates (piano), George Golla (guitar), Phil Scorgie (bass), Len Barnard (drums, percussion), Jack Brokensha (vibraphone), Col Loughnan (flute), Laurie Kennedy (drums), Bryce Rohde (piano), Ed Gaston (bass), Bruce Hancock (piano)

Commentary

Errol Buddle was co-founder of the Australian Jazz Quartet/Quintet which in the late 1950s was a headline group in the US. He is an exceptional multi-instrumentalist, as the AJQ performances and recordings reveal. This compilation CD includes performances from his original El Rocco club 'house band' (see information on the video on *El Rocco*, herein), a fount of modern jazz in Sydney, and Australia at large. These recordings, of the mainstream of modern jazz, with a cool emphasis, showcase brilliant instrumental playing by Buddle, often with multiple overdubs on different instruments or for different parts. They also feature important early Australian jazz pioneers, such as pianists Judy Bailey and Chuck Yates (who takes a strong solo on Strayhorn's *Intimacy of the Blues*), and Lyn Christie (bass, who migrated to the US not long after and has been active there since). There is material from a reunion session of the Australian Jazz Quintet in Adelaide in 1993, as well as recordings from 1978 and 1992. Buddle manages wonderful blue notes on the oboe, even competitive with those of Yusef Lateef, and also on bassoon, where there has been little competition until the era of free jazz. All the tunes are standards or jazz standards, though the arrangements are distinctive (some by Buddle and Bailey), especially from the point of view of instrumentation.

Differentiations

While Buddle is an excellent soloist in the mainstream, it is perhaps his multi-instrumental mastery, and his ability to bring convincing jazz overtones to instruments such as bassoon and oboe that are the most remarkable.

David Bullock (Released 1997)

Recorded c. 1997. Kong Long CD 005

Album name: **The Affirmation**

Musicians: David Bullock (very assorted percussion, miscellaneous metallics)

Commentary

This a companion and complement to Tony Buck's solo album, exploiting spacious slow motion by different means.

Differentiations

It is an unusual solo album, with a huge diversity of percussion instruments of multi-ethnic origins, exploited to create sustained multiple streams. Many of the gongs have naturally long reverberations, but others are made to sound continuous by repeated attacks, which largely avoid the impression of rhythmic pulse. The whole sequence of 14 tracks gives the feeling of being constructed as a sonic ritual. Some tracks, such as *Demon Chasing*, show clear signs of the influence of Balinese percussion, but mostly such influences are submerged in the sonic fields.

Fiona Burnett (Released 2000)

Recorded 2000. Newmarket NEW3065.2

Album name: **Racer**

Musicians: Fiona Burnett (soprano saxophone), Mark Fitzgibbon (piano), Matt Clohesy (bass), Darryn Farrugia (drums)

Commentary

Fiona Burnett is quite a virtuosic player on soprano saxophone, on which she specialises: there are touches of the John Coltrane of *My Favourite Things*, and occasional signs of the sloping tonal and genre slippage of Steve Lacy or Lol Coxhill. She is matched by technically brilliant instrumental playing in her group here, notably by Mark Fitzgibbon and Matt Clohesy. Most compositions are by Burnett (from 1992–2000), and they are sandwiched by Wayne Shorter and Duke Ellington. *Racer* is a typical example, in the mainstream, with triplet-based cross-rhythms forming a riff, and McCoy Tyner-like harmonies. She opens calmly in her solo, becoming more vociferous, but remaining inside. It is perhaps a pity that Burnett remains so controlled and idiomatic, since she has the imagination and technique to exploit a wider stylistic range.

Don Burrows (Released 1999)

Recorded: 1990. Morrison Records MR005

Album Name: **Whenever: The Don Burrows Quintet with Orchestra**

Musicians: Don Burrows (clarinet, alto and baritone saxophones, flute, alto flute, bass flute), George Golla (guitar), Julian Lee (piano), Craig Scott (bass), David Jones (drums), with an orchestra of 21 strings and two winds

Commentary

Don Burrows is certainly the most well-known jazz musician in Australia, partly as a result of a long-running television series in the 1980s, and a one-time Sydney Club under his name and aegis. He is a brilliant multi-instrumentalist, born of the mainstream and hard bop eras, with experience of more modern styles, and of commercial music. This album is one of a long-'lost' three-CD set, which included his quintet, a CD of duos, and the present work with orchestra. There are several Burrows pieces, and a majority of standards, played in an accessible modern jazz idiom, often with lush but not distracting orchestrations (by Julian Lee). I hope Morrison Records can release the companion pair of CDs.

Bruce Cale (Released 2004)

Recorded 1980. Tall Poppies TP175

Album name: **Bruce Cale Quartet Live**

Musicians: Bruce Cale (bass), Dale Barlow (flute, soprano and tenor saxophone), Roger Frampton (piano), Phil Treloar (drums)

Differentiations

This is one of the important Australian recordings involving freer improvisation. The key piece from that point of view is the eighteen-minute version of *Bells*, edited from a thirty-minute performance. It commences with Bruce Cale's composition, and moves into open improvising, often of high intensity. There is brilliant piano playing from Roger Frampton, including some amusing classical quotations, which are often abruptly transformed into dissonant counterparts. To this is joined highly responsive work by a young Dale Barlow (nineteen at the time), who foregrounds timbral improvisation and angular melodic lines in a way not heard much in recent years (but c.f. his album with Victor de Boo discussed under Barlow's own entry). Barlow is also eloquent here when playing the flute, which he also has done rarely in more recent periods. The band coheres, and moves easily in and out of pulse, but pulse is never far away; nor in the other Cale compositions are George Russell-influenced harmonic progressions far away. Phil Treloar later became progressively more intent on spacious meditative free improvising and composition, and many signs of this are exploited here. Cale was on one of the earliest recordings of the Spontaneous Music Ensemble in late '60s Britain, and there is direct continuity between the ideas of that group and this, though harmonic structure is probably rather more important for Cale than it was for SME. Cale, as composer and leader, formed an important jazz orchestra which made several recordings in the '80s, currently largely inaccessible. His *Rolling Thunder* album, with Ernie Watts as guest soloist, is sometimes available on VISTA CDs (VRJ 1001 and 1002).

The catholics (Released 1992)

Recorded 1991. Spiral Scratch 0011

Album name: **The catholics**

Musicians: Lloyd Swanton (bass), Tony Buck (drums), Sandy Evans (saxophone), James Greening (trombone), Sammilla Sithole (percussion), Waldo Fabian (electric bass), Dave Brewer (guitar)

The catholics (Released 1994)

Recorded: Date not specified, c. 1994. Rufus RF 009

Album name: **simple**

Musicians: Lloyd Swanton (bass, electric bass), Dave Brewer (guitar, guira), Sandy Evans (saxophones), James Greening (trombone), Toby Hall (drums), Michael Rose (pedal steel guitar), Sammilla Sithole (percussion)

Commentary

The catholics is lead by Lloyd Swanton, and plays mainly his compositions. The intent of the group, which has been consistently expressed, seems to be to create a diverse, multi-ethnic 'goodtime' music, depending particularly on the jazz, blues and improvising expertise of the musicians. It is certainly very good humoured, usually gentle, music. Essentially all the pieces have snappy repeating rhythmic patterns. The eponymous album was the debut construction. *simple* is probably a statement of an objective of the group to keep things that way, and hence perhaps maximise accessibility. Certainly the group has built a strong relaxed following, around the world.

Differentiations

The pedal steel guitar playing of Michael Rose has graced several of The catholics albums. Several of the tracks on The catholics refer to historical Australian events, while *simple* is dedicated to the struggle for 'self-determination' of the people of East Timor (an important political issue for many Australians, and unresolved at the time of recording). *Good Morning, Freedom Fighter*, in particular, has a trombone feature, more avuncular than aggressive, but with what gives the air of an East Timorese tune played freely against the later sections of the continuing rhythmic pattern of the opening tune. A rasta-like piece, *Brothers and Sisters*, is brought to bear on the same feeling of solidarity.

Chaplin–Tinkler–Rex–Lambie (Released 1997)

Recorded c.1997. JazzHead MUSH33082.2

Album name: **The Future in Today**

Musicians: Ian Chaplin (alto saxophone), Scott Tinkler (trumpet), Philip Rex (bass), Scott Lambie (drums)

Commentary

The opening seconds are redolent of the Eric Dolphy-Booker Little alto-trumpet groups, but this is a record of powerful mainstream contemporary jazz, nearly all swing driven, well played by excellent instrumentalists. All compositions are by group members (though there are none by Lambie). Largely unison fast 4/4 or 3/4 melodies are the norm, but Chaplin's *Noazark* shows greater rhythmic flexibility,

Joe Chindamo (Released 1997).

Recorded 1996. Larrikin LRF499

Album name: **Anyone who had a heart.** The music of Burt Bacharach.

Musicians: Joe Chindamo (piano; accordion), Ben Robertson (bass), Tony Floyd (drums, percussion), Alex Pertout (percussion), Christine Sullivan (vocals on one track)

Commentary

Joe Chindamo is an elegant pianist, with broad experience, mostly in the mainstream of modern jazz. It was difficult to choose amongst his several CDs (including some as sideman with Billy Cobham and others). This album illustrates his continuing penchant for popular music themes, and his capacity to make them his own, and make them belong to the mainstream of jazz. Harmonically they are quite simple and diatonic, but they extend Bacharach's skeletal harmonies in a sophisticated way, highly reminiscent of Bill Evans. There is an equally elegant bass solo intro by Ben Robertson to *Alfie*.

Clarion Fracture Zone (Released 1990)

Recorded 1990. ABC Records 846 221-2; now available on Rufus

Album name: **Blue Shift**

Musicians: Sandy Evans (tenor and soprano saxophone), Tony Gorman (alto and tenor saxophone, clarinet and percussion), Alister Spence (piano and synthesiser), Steve Elphick (bass), Andrew Dickeson (drums)

Clarion Fracture Zone (Released 1993)

Recorded 1992. Rufus RF 001

Album name: **Zones on Parade**

Musicians: Sandy Evans (soprano and tenor saxophone), Tony Gorman (alto and tenor saxophone, clarinet), Alister Spence (piano, keyboards), Steve Elphick (bass, tuba), Louis Burdett (drums); with Tony Buck (drums), Lucien Boiteaux (drums) additionally on one track each.

Commentary

The name of the group (co-lead by the first three named musicians) is taken from a zone of the Pacific sea bed. Sandy Evans grew up near a northern Sydney beach, and retains a particular concern for the sea. The track *Eternal Frost*, the longest piece on *Zones on Parade*, reflects this concern very directly, as do other tracks less obviously. The group plays atmospheric music, all compositions by the leaders, within a stylistic range close to the mainstream of contemporary rhythmic jazz. Though there are some dissonant themes, the fundamental harmonic aura remains that of tonality. Marching music and the Returned Services League (an Australian institution) have their influence, and the arrangements use bowed bass, and diverse wind combinations, controlled soft and/or windy saxophone playing, to good textural effect. Alister Spence adds some interesting sampled timbres, particularly on the second album. The solos of Evans and Tony Gorman (especially on clarinet), in particular, express great individuality and diversity within this framework. The group became quite well travelled internationally, and attracted a significant following in Australia, without any compromises. Two generations of it are represented by these two CDs, marked particularly by changing drummers: Andrew Dickeson has been a mainstay of conventional modern jazz in Sydney, while the excellent Louis Burdett is better known for his pioneering free jazz work with Serge Ermoll and *Free Kata*, and for being incendiary (literally) at the slightest opportunity. He is (almost) tamed here. The third generation of CFZ had Toby Hall as drummer, and he is heard on the Sandy Evans Trio album (q.v.).

Differentiations

CFZ was clearly a carefully chosen direction for Sandy Evans. It assembled a less extreme, more calmly controlled set of timbres and structures as well as instrumental improvisation, than was the case with her 1989 Quartet recording of her piece *Nudibranch* (a sea creature); or than was the case with some earlier Women and Children First recordings made in 1985 after their major national tour: both documented on the *Jamie Fielding Anthology* CDs (q.v.). *austraLYSIS* again brought her into fierce and atonal, microtonal, textural settings, sometimes requesting also continuous multiphonicity, at the same time as she was building CFZ: her diversity was always expressed.

Bruce Clarke Quintet (Released 2000)

Recorded: 1974. Cumquat CQCD 2714

Album Name: **Stratusphunk Original Australian Jazz-Fusion Classic** (circa 1974)

Musicians: Bruce Clarke (guitar, Moog synthesiser), Ted White (electric saxophones, electric flute, woodwind), Keith Stirling (electric trumpet, trumpet, flugelhorn), Ian Grattidge (electric bass), Ron Sandilands (drums and percussion), Bruce Barber (conga drum)

Differentiations

These recordings are amongst the earliest discussed in this book, and they are pioneering Australian work of high quality. While all the arrangements are by Bruce Clarke, the pieces are also by George Russell (as the album title indicates), Ornette Coleman, Jaki Byard, Oliver Nelson, and Gabriel Fauré, as well as by Clarke. 'Fusion' is thus used in more than the sense of the fusion of jazz and rock. It also refers to the role of third stream compositional ideas such as those of Russell, and the role of freer improvising, such as that of Coleman. While these influences are all well absorbed, and the music is strong, perhaps equally notable is the role of Clarke in introducing the Moog synthesiser to Australia, and integrating it well within everything he did. There is little of the later Bruce Clarke work available (an exception being *Soft Winds* on ABC 846 224 from the '80s), but the Cumquat label is re-releasing classic Australian bebop, and a variety of subsequent work, hopefully including further Clarke recordings.

Clare Cooper (Released 2003)

Recorded: 2003. The Now Now CD 003

Album Name: **Gut, 7 improvisations on harp and guzheng**

Musicians: Clare Cooper (harp, guzheng)

Differentiations

This is the only Australian solo harp and guzheng improvisation album. Furthermore, as the sleeve notes indicate, it comprises “7 explorations of grit, texture and time on an otherwise melodious, free and glorious beast”. Accordingly, much of the music involves bowing, scraping, tapping an instrument which is usually plucked more ‘sensitively’: a classic approach to extended techniques on the instrument, as pioneered in some scores of Berio. Most of the scraped sounds are indeed ‘gritty’, but a few have the mellifluousness of Stephen Scott’s bowed piano ensemble, mentioned in other contexts in this book. The harp is mainly associated in jazz with Alice Coltrane and Dorothy Ashby, and, appropriately, the last track on this album is a harmonically unchallenging piece of minimalist repetition, forming a delightful contrast. The guzheng is a Chinese table harp, and to the majority of listeners, including the author, it is very difficult to tell exactly what is done on what instrument. This is a very strong debut album by this artist.

Elliott Dalglish (Released 2003)

Recorded c.2003. Black Rhino Records BR001971251

Album name: **Chevalier Pierrot Oliphant Queens Esq**

Musicians: *Chevalier Queens Esq*: Elliott Dalglish (sopranino and alto saxophone, bass clarinet), Scott Tinkler (trumpet), Simon Barker (drums), Tom Vincent (piano), Steve Elphick (bass), Simone de Haan (trombone)

Elliott (Bushranger Bill) Dalglish (Released 2004)

Recorded c.2003-4. Black Rhino Records BRR002971251

Album name: **Bushranger Bill Rides his Dark Horse**

Musicians: Elliott Dalglish (sopranino and alto saxophone), Tom Vincent (jackaroo: piano), Simon Barker (sherriff: drums), Steve Elphick (blacksmith: bass), Scott Tinkler (farmhand: trumpet)

Commentary

Elliott Dalglish is noted elsewhere in the book as a co-founder of Artisans Workshop, and member of the Australian Art Orchestra. In 2003 he embarked on a remarkable series of CDs “each with a different imaginary arts figure chosen for the promotion of each album”. *Chevalier* is the first, and contains a huge diversity of pieces, in the form of three interspersed suites. It is difficult to gauge the degree of compositional input to the pieces, but they are varied, mostly short duo or trio aphorisms, though *Duet for Cunts and Dolphy* is a fifteen-minute piece. The *Chevalier*, besides being president of the *Joseph Beuys Foundation* has the “still to be realised ... dream [of] a symbiotic coexistence between Art and Man.” The album is dedicated to Roger Frampton.

Bushranger concerns a legendary Australian figure, substantially an invention of Dalglish, who “is believed to have used other aliases from time to time, whilst on the run ... Bushranger Bill continues to evade capture.” This invention is related to the symbolic, yet real, Australian historical figure, the bandit Ned Kelly. Appropriately the album is one of intertextual music, with pastiche/paraphrased/parodied tunes from Eric Dolphy, Duke Ellington, Mal Waldron, Keith Jarrett and Thelonious Monk, and 5 tracks re-released from the *Chevalier* album, and renamed, somewhat more informatively than they were originally.

The third of the series, *Star Chamber: Cast out the devils*, released in 2004, is a solo album by One and Indivisible (Dalglish). This intersperses standards and jazz standards, with overdubbed original tracks, in which ‘aliens’ often challenge One and Indivisible. Dalglish plays every saxophone, three clarinets, flute, and a range of percussion and junk, as well as providing verbal exhortations.

Differentiations

Dalglish has become an unusual specialist on the sopranino saxophone, and makes an extended instrument of it, even in the higher registers, akin to some of Evan Parker’s work. Stopped and flutter tonguing on bass clarinet are also very effective. The unusual thematic process of impersonation, and, on later CDs, exorcism, is fascinating. Some characteristic Asian (probably Korean) percussion sounds, with changing pitches, are employed by Simon Barker; some delicate inside and outside piano sounds are on *Fat Controller*, and some atonal swing piano on *Do you have a limited shelf life?*, as well as some deft quotation directly or indirectly from the Misha Mengelberg of *Dolphy’s Last Date* (on *Bushranger*). Some delicious multiphonics from Simone de Haan encourage more timbral approaches from Scott Tinkler than is habitual for him. In several tracks, the *Chevalier* ensemble displays strong textural improvising, induced in all players. *Star Chamber* is in conception unlike any other jazz album known to the author; it is quite distinct from Anthony Braxton’s solo albums, for example.

Roger Dean (Released 1991)

Recorded: 1983, 1985, 1990. Soma 784

Album Name: **Roger Dean's LYSIS: The Wings of the Whale**

Musicians: Roger Dean (piano, synthesiser), Mark Lockheart (saxophones), Ashley Brown (percussion), Mick Hutton (bass)

Differentiations

This is probably the only album in the book which includes systematic microtonality: the two *Tuning the Tempers* are microtonal keyboard improvisations, with both rhythmic and textural overlays created in solo performance on the Yamaha DX7 synthesiser. LYSIS was the European antecedent to my Australian *austraLYSIS*, but this album represents some early Australian influences (I first performed in Australia in 1984, and moved here in 1988). Notably, *You Yangs* is based on a Fred Williams landscape painting, and has slow-moving hilly ascents and descents, with a pause/restart/pause/acceleration mechanism, and lush harmonies. LYSIS's previous extensive interests in multiple simultaneous and competitive metrical modulations are displayed in some pieces, as they were briefly in the first *austraLYSIS* (q.v.) album made in Australia (*Moving the Landscapes*, Tall Poppies TP007, with Sandy Evans and Tony Buck). All compositions are by Roger Dean.

Jim Denley (Released 1992)

Recorded 1991. Tall Poppies TP008

Album name: **dark matter. real-time compositions for solo flute and other instruments**

Musicians: Jim Denley (solo flute, alto saxophone, flax, percussion)

Jim Denley and The Random Module Twins (Released 1997).

Recorded c.1996-7. Split Records 003

Album name: **Sonic Hieroglyphs from the night-continent**

Musicians: Jim Denley (wind instruments, vocals and electronics), Rik Rue and Shane Fahey (digital and analogue tape manipulations, on track 11, the longest). The Random Module Twins are mini disc players using silent indexes and composed modules.

Commentary

Dark matter is a unique album from the Australian improvising tradition, but Jim Denley has worked in every possible context, from jazz ensemble, to world-music ensemble, such as Mara!, to free improvisation. In his trans-national endeavours (oscillating between Australia and the UK in particular), he has focused on free improvisation, and collaborates with many groups, acoustic and electronic. It was difficult to choose a second album, focused on the acoustic-electronic interface, and it is important to note also the early album *Time of Non Duration* (1989; Split 002) with Kimmo Vennonen (electronic manipulation and samplings). Denley has long been interested in using text, speaking himself, manipulating voices, and performing with writer/speaker text artists, as in *Machine for Making Sense*.

Differentiations

The solo album reflects the whole range of possible instrumental sonorities under Denley's control at the time; while already remarkable, he never ceases to find new possibilities as he explores his instruments in improvisation in public, and in applied improvisation. The flax, 'constructed' from flute and saxophone mouthparts, is a concrete example, in the long-standing tradition of such instrumental hybrids mainly generated by instrument technicians rather than improvisers. Extended-techniques improvisers from the 1960s have more often pulled their instruments to pieces and played with the bits, rather than constructed new hybrids.

Sonic Hieroglyphs contains some environmental samples, as well as many improvised acoustic responses and recreations of the environment: as Denley says, "this music is an offering to the Budawang Mountains, south of Sydney."

DIG Directions in Groove (Released 1994)

Recorded 1993. Phonogram 5186092

Album name: **deeper**

Musicians: Scott Saunders (organ, piano and electric piano, keyboards, words, raps), Tim Rollinson (guitar), Rick Robertson (tenor and soprano saxophones, flute), Terepai Richmond (drums, percussion), Cameron Undy (bass, electric bass), Alex Hewetson (bass, electric bass); with guests Tim Hopkins (bass clarinet), James Greening (trombone), Miroslav Bukovsky (trumpet), Toni Mott (vocals), Wayne Kraus (didjeridu)

Commentary

DIG does what it says, powerfully and enjoyably, and the directions are sometimes unusual for a groove band. On the first track here there is not only rap, on the subject of the 40,000 years 'dreamtime on a songline' heritage of the Australian Aborigine, prefaced by some environmental sound, but also the Aborigines' emblematic instrument, the didjeridu is co-opted to rap along in its own way. As Scott Saunders raps, "welcome to the alien nation ... the society based on invasion ... where we don't know soul from a hole in the ground ... 200 years of beating round the bush ... digging money up boom or bust ... millions of shares in a live-in hell ... you're going to have to dig a little bit deeper ... you pay with your dreams ... so wake up sleeper". The album is dedicated to Jamie Fielding (q.v.), symbolising his eminence in groove and rock, as well as his musical distinctiveness and originality in improvising contexts. The album is well produced, with strong studio effects (laterally oscillating electric piano, for example). *Gil* refers to the harmonic style of some Gil Evans recordings, confirming the many layers of jazz inspiration built into this album.

Differentiations

This is one of the few overtly political albums in Australian jazz and groove music. For those not familiar with the broader panoply of Australian popular music, it is worth noting that there is a massive indigenous rock movement, with some very well and subtly articulated political agendas to the fore (see for example Hayward 1992).

Jonathan Dimond and Loops Contemporary Ensemble (Released 1999)

Recorded 1998. JD01

Album name: **recursion**

Musicians: Jonathan Dimond (6 string electric bass, fretless electric bass, tal bells), Jamie Clark (guitar), Ken Edie (drums); with guests John Rodgers (violin), Andre Duthoit (cello)

Jonathan Dimond and *Loops Contemporary Ensemble* (Released 2001)

Recorded 2001. JDR02 2CD

Album name: **Improvisations and Compositions/EK!**

Musicians: Jonathan Dimond (electric bass, tabla, vocals), Jamie Clark (guitars), John Parker (drums, percussion), Kate Noonan, Melinda Laurance-Ceresoli, Amy Cutler (vocals), Louise Denson (piano)

Commentary

As the sleeve note says, this is a “documentation of recordings of improvisatory compositions” by Jonathan Dimond and Jamie Clark, written between 1993 and 1999. “To call LOOPS a ‘jazz’ band may be convenient but fails to recognise the active interest the members have in such musics as Indian classical music, rock, fusion and the Western classical music tradition. Indeed, we just love music.” On the other hand, this music could not be performed cohesively, let alone convincingly, by musicians lacking considerable experience of jazz rhythms; some pieces are close to the jazz tradition (Dimond’s *Worry*, for example, though this still moves through and maintains several rhythmic layers). This album is technically brilliant, a logical continuation of the Artisans Workshop album, and its only limitation is the self-imposed relatively small timbral and textural range.

Differentiations

The rhythmic sophistication of the (mainly composed) structures on these albums is impressive, the precision and power of performance even more so. Dimond refers self-deprecatingly on the notes to *EK* to Loops’ number-crunching period, but the integration of the rhythmic juxtapositions goes far beyond number crunching. It is a brilliant peak to the trend from Miles Davis, *Circle*, through the early mainstream jazz efforts of LYSIS, Paul Williamson, and Wynton Marsalis (on *Standard Time*, for example). Dimond’s *Spare Change* (on *recursion*) expresses the “musicality of the spoken voice”, even if those of “homeless people on the streets of Boston in 1994-5”. Electronic and acoustic sounds are fused effectively. *Sitcom*, by John Parker (on *EK*) is a rare entity: a computer decomposition and reconstruction (in the studio, by Parker) of previously performed and recorded improvisation and composition, with a humorous object. Dimond, like Trilok Gurtu and John McLaughlin, has studied Indian music sufficiently to perform convincing syllabic rhythmic vocalisations in that tradition (as on *G.S.T.* on *EK*).

Dorian Mode (Released 2002)

Recorded 2001. La Brava LB0046

Album name: **A Café in Venice**

Musicians: Dorian Mode (piano, vocals), David Pudney (bass), Nick Cecire (drums), Don Rader (trumpet, flugelhorn), Jason Morphett (soprano and tenor saxophone), Anthony Kable (trombone), Glen Henrich (alto flute, piccolo), Joe Lane and Nicky Crayson (guest vocalists), with string quartet

Commentary

Dorian Mode is author as well as singer, pianist and composer. All his talents are revealed here: a thematic album, even though of compositions by Prince, Van Heusen, Young/Lewis, as well as eight of his own (generally modal) compositions with mostly his own lyrics. The album is really a celebration of Sydney and the Central Coast, New South Wales, beach culture, rather than the waters of Venice, but the connection is appealing and quite appropriate. Mode plays neat piano, a little as does Blossom Dearie, and the album is well produced and performed. A touching set of interactions with Australian bebop legend Joe Lane is included: first Lane recounts the night he “met the Ghost of Charlie Parker” (who told him to be ‘cool’). Then Lane provides backing vocals on one track. Dorian recites a segment of his humorous novel of the same name as the album, with piano and tenor saxophone: *Alas, that was the Winter of my Discount Tent*, again referring to ‘Joe’. The string quartet arrangements, on several tracks, are tasteful and quite distinctive. Joe Lane concludes the album with a pithy remark on how we may “find reality”.

Barry Duggan (Release date unspecified)

Recorded 1997. Newmarket 300002

Album name: **L'étranger**

Musicians: Barry Duggan (alto saxophone), Gary Costello (bass), Allan Browne (drums)

Differentiations

Barry Duggan is one of the most powerful alto players of Australian hard bop and post bop. He is revealed in fullness in the trio setting, with sympathetic partners. There are six compositions by group members, and some jazz standards by Thelonious Monk and Miles Davis. Costello plays some sonorous high register arco bass, and throbbing double stops, and textured timbral distortions, on *Algeria* (a group composition, with words by Allan Browne, and the largest work on the album), and Duggan responds with some near multiphonics, and gentle microtonal pitches complementing Gary Costello's. This is a highly controlled and paced structure, eventually moving into a rhythmic riff on the bass on which Duggan solos in an oriental microtonal manner. This is followed by textural improvising from Costello and Duggan, while Browne speaks his text. This is a fine and diverse album.

Sandy Evans and Sandy Evans Trio (Released 2002)

Recorded 2002. Newmarket New3107.2

Album name: **not in the mood**

Musicians: Sandy Evans (soprano and tenor saxophone), Brendan Clarke (bass), Toby Hall (drums)

Commentary

Sandy Evans's first group was Women and Children First, from the early '80s (some tracks are on the Jamie Fielding CDs discussed herein). Clarion Fracture Zone, of which she is a co-leader, has its own entries in this book, and this entry represents some of her other activities as leader. The limited instrumental forces are used very cunningly, with solo introductions, unison thematic statements, duo and trio organisations, and Evans plays some subtle microtonal soprano and multiphonic tenor (in part developed through her work with austraLYSIS, q.v.). The pieces are all her compositions, bar her arrangement of a Korean chant (which emerges like a John Coltrane piece from c.1961), and a real Coltrane piece, played with great conviction as a solo. Some pieces ape tradition very strongly, such as *Pole Position*; others remove themselves somewhat, such as *Free Play*.

Differentiations

Evans has acquired a huge range of instrumental techniques for improvising, and instilled a variety of rhythmic approaches in her group. The harmonic structures are somewhat open, because of the use of only two pitched instruments, and this is exploited to the full. There are few, if any, other trio albums like this in Australian recorded history.

Jamie Fielding Anthology (Released 1982)

Recorded 1981-1992. Australian Independent Jazz AIJA 006-008 3 CDs

Album name: **Notes from the Underground**

Musicians: Jamie Fielding (piano, synthesiser, tapes, drum machine, percussion) with *Odwala*: variously Martin Jackson (soprano and tenor saxophone), Barry Buckley (bass), Barry Deenick (electric bass), Allan Browne (drums), Keith Pereira (drums), Ted Vining (drums), Phil Henderson (drums), Steve Miller (trombone), Keith Hounslow (flugelhorn), Andrew Brown (tenor saxophone); *The Green Man Trio*: Stephen Hadley (bass), Peter Jones (drums), Rob Burke (tenor saxophone), Leo Dale (soprano saxophone); *Mark Simmonds' Space Society Orchestra*: Mark Simmonds (tenor saxophone), Michael Sheridan (guitar), Geoff Kluge (bass), Peter Jones (drums), Alex Pertout (percussion); *Giveaway*: Di Spence (tenor saxophone), Karl Fritzlaff (tuba), Stephen Hadley (bass), Peter Jones (drums); *Women and Children First*: Sandy Evans (tenor and soprano saxophones), Claes Pierce (violin), Steve Elphick (bass), Greg Sheehan (drums), Sherre DeLys (vocals); *Indra Lesmana-Jamie Fielding Duo*: Indra Lesmana (piano and percussion), Jamie Fielding (sampler, electronics); *Sandy Evans Quartet*: Sandy Evans (tenor and soprano saxophone), Lloyd Swanton (bass), Andrew Dickeson (drums); *TransWaste/RecentTheft*: Michael Sheridan (guitar, vocals), Gavan Dunn (baritone saxophone, percussion), James Boddington (electric bass), Peter Jones (drums); *Smoke Machine*: John Gillies (drums), samples; *Tenebrae*: Tom Fielding (tenor saxophone), David Brown (guitar)

Jamie Fielding (Released 1996)

Recorded 1991. Dr Jim 13

Album name: **extinct**

Musicians: Jamie Fielding (synthesiser; trombone; sampler), Guy Maddison (bass, trombone), Sybilla (vocals), Peter Hartley (drums), Jon Evans (tapes, ARP), Michael Sheridan (guitar), John Murphy (AKS synthesiser), Shane Fahey (electronics)

Commentary

James Fielding died at 32 in a Sydney train accident; his career till then had influenced many musicians (several of whom subsequently dedicated albums to him). It had been divided between a Melbourne period, mainly playing modern and free jazz piano, with the harmonic and rhythmic flexibility of Don Pullen, and sometimes the clustering intensity of Cecil Taylor; and a subsequent Sydney 'underground' period, involved with rock, experimental improvisation, and samples and loops. I played a duo keyboards set with him in the early '90s, and can attest directly to the openness and brilliance of his improvising, totally supported by his technical facility.

This album is an important one for the documentation on CD of several other groups and performers, indicating the breadth of Jamie's influence: Sandy Evans and Women and Children First, Mark Simmonds, Mind/Body/Split, Rob Burke, Di Spence (strong tenor saxophonist, apparently no longer active).

Differentiations

An abruptly halted talent, perhaps Jamie's innovative potential is most revealed in the work by Mind/Body/Split and the underground groups on the third CD (together with his *Extinct*, released posthumously by Dr Jim's Records). But note the brilliant rhythmic and loop-based duo performances with Indra Lesmana (piano and percussion; 6 tracks in all, from 1984). Jamie was one of the few really percussive pianists in Australia, influenced not only by Cecil Taylor, but also a short period of study with Serge Ermoll; he also presents some interesting real-time manipulation of the piano interior, mainly to transform the impact of playing on the keys. Sherre DeLys gives a succinct and perceptive description of his work (from the liner notes): "Rhythmically complex, texturally rich, and often dark in colour, his music is dense and very personal. His later music puts me all at once inside several great machines, each humming at a different frequency, the cogs and wheels churning at different rates".

Roger Frampton (Released 1992)

Recorded 1989. Tall Poppies TP005

Album name: **totally prepared (prepared piano)**

Musicians: Roger Frampton (prepared piano)

Roger Frampton (Released 1992)

Recorded 1989. Tall Poppies TP006

Album name: **two pianos one mind**

Musicians: Roger Frampton (piano and prepared piano)

Roger Frampton (Released 1992)

Recorded 1989-1990. Tall Poppies TP019

Album name: **pure piano**

Musicians: Roger Frampton (piano)

Commentary

It is necessary to break the rule on which this book is based (not more than 2 CDs per group or leader); all good rules have this fate. The three CDs represent one major batch of work by Roger Frampton, and reveal his improvising flair as solo pianist, performer (and preparer) of prepared piano, and solo performer of two-piano duets.

Differentiations

These are unique in the recorded history of Australian jazz, and possibly in much broader horizons. Manipulated piano (interfering with the strings, even with external objects as well as beaters or fingers) has been used by many performers, including the author (since his first recording in 1974), and Jamie Fielding (q.v.). But prepared piano, the creation of John Cage, has hardly had a voice in jazz, unless we include the sensuous harp-like sounds of Stephen Scott's group of performers activating piano strings directly with tapes scraped along them. On the first CD, Frampton prepared the piano totally (no string left unchanged), whereas more often composers have specified preparation of some, but not all, strings. The intrinsic imprecision of pitch from the strings is hugely magnified by preparation, as is usually also the percussiveness of the sound, and hence the pure and prepared pianos form powerful contrasts. These contrasts were enlarged further in some cases by creative studio reverberation adjustments. However, all the recordings are first takes (pure improvisation as well as pure piano), and were unedited before release, so that as Frampton conceived it, the recording became the 'notation' and the (Deleuzian) freezing of the sounds.

Tom Fryer (Released Date unspecified)

Recorded 1996. Tom Fryer number unspecified

Album name: **The Path with the Heart**

Musicians: Tom Fryer (guitar and sampler)

Differentiations

This album displays Tom Fryer's live improvising, with guitar and processing (as much as sampler). As the sleeve says, "Crank it up", because the sonic variety is considerable, and the low level or at least secondary sonic results of a particular guitar action are as interesting as the initial event. And, as one of the piece titles (*don't tell the jazz police*) also suggests, there are everywhere proselytising orthodoxies, as well as open-minded musicians and listeners. This is a strong album, which is representative of a range of activity by Fryer, and several collaborators.

Galapagos Duck (Released 1984)

Recorded: 1983. ABC 512380

Album Name: **Voyage of the Beagle**

Musicians: Tom Hare (trumpet, flugelhorn, soprano saxophone, alto saxophone, tenor saxophone, drums), Greg Foster (trombone, harmonica, didjeridu, ocarina, vocals), Bob Egger (keyboards), John Conley (guitar, bass), Len Barnard (drums, washboard, vocals), Nicky Crayson (vocals)

Commentary

Galapagos Duck are probably the Australian jazz group with the longest track record, being formed c. 1970. While they have undergone several personnel changes, they are still active, first lead by Tom Hare, currently by Greg Foster. As Warren Bebbington's dictionary (see the appendix on source materials) states: "they became Australia's best known jazz-based band". Their website video and sound files show that their performances are an eclectic mix of music and entertainment, which may explain their relatively wide popularity (but see the discussion chapter for an analysis of how relatively little this means in terms of performance frequency and financial returns). This album is a thematic one, showing their multi-instrumental talent, and using the didjeridu to claim Southern Hemisphere affiliations. The music is easy and accessible, and well performed. Their albums, bar a very recent self-production, are very difficult to obtain, and the website complains of the policy of local major labels of deleting albums early in their potential life, as discussed elsewhere in the book: it is particularly ironic as well as unfortunate, that this should happen to such an accessible and relatively popular group of jazz musicians.

Bobby Gebert (Released 1997)

Recorded 1997. Label Unspecified

Album name: **The Australia 2000 Suite**

Musicians: Bobby Gebert (piano), Jonathan Zwartz (bass), Andrew Dickeson (drums)

Commentary

An eleven-part suite, about Australian heroes, by a relatively unsung older hero of Australian jazz. Bobby Gebert reveals powerful flights of most aspects of jazz piano, and is ably supported by his trio, including a powerful solo bass track, *Passage*. The suite anticipates and celebrates Australian emancipation towards multiculturalism and reconciliation with indigenous people, with some focus on the then anticipated 2000 Olympics.

Tony Gorman (Released 2003)

Recorded: Date not specified on CD; since 1998. TGCD01.2

Album name: **Songs of Hope**

Musicians: Tony Gorman (A, Bb and alto clarinets), Alister Spence (drones), Llew Kiek (bowed bass baglama, track 7)

Commentary

This album concerns *Songs of Hope*, and to some degree, of mourning a loss. Tony Gorman sought to express musically his feelings on suddenly being diagnosed with Multiple Sclerosis. “There’s a particular type of solo I’ve been developing for many years – an improvised synthesis using my classical training, jazz sensibilities, Indian and Eastern European folk music – in fact, an amalgam of all and any of the fascinating musical avenues I’ve found myself exploring over the years. I play an elegiac melody over a drone. I’ve taken what was initially a short intro to a faster piece a little further each time, until they’ve become substantial solo show-pieces. The aim is to capture the essence of the moment with as little intervention from ‘conscious me’ as possible. My guiding spiritual image for these pieces is inspired by a style of Eastern calligraphy whereby the entire image is executed within one continuous brush stroke ... If you pause to think, the moment is lost. I look inwards, take a deep breath and play continuous thought until it is finished. There are no edits or retakes of any kind ...” (Gorman on the liner notes). The result is powerful, and unusual. “I think these pieces are a bit like ... choosing where to add just one drop of water to a perfectly still pool” (notes).

Differentiations

As Gorman notes, he does “play several notes simultaneously”, and in a controlled and structurally significant way. His clarinet playing, as noted elsewhere, is highly individual.

Tony Gould, Ben Robertson and Steve Heather (Released c.1994)

Recorded 1993. Newmarket NEW1035

Album name: **Lirik**

Musicians: Tony Gould (piano), Ben Robertson (bass), Steve Heather (objects of percussion)

Tony Gould (Released 1998)

Recorded: Date unspecified. Move Records MD 3178

Album Name: **The Tony Gould Quartet, Featuring Graeme Lyall: Live In Concert**

Musicians: Tony Gould (piano), Graeme Lyall (alto saxophone), Ben Robertson (bass), George Polyhronakis (drums)

Commentary

Tony Gould has a long association with Move Records in Melbourne, and has recorded with many musicians, being a partner with Brian Brown in the '60s and '70s development of jazz and improvised music in Melbourne. Their duo album (see Brown entry) is an excellent representation of his subtle pianism, and breadth of ideas. Several other albums with younger musicians reflect his influence and sympathy: for example *River Story*, with guitarist Peter Petrucci (MD3221, 1999), but, by focusing on jazz standards, these albums do not necessarily reveal his full range. The *Tony Gould Quartet* album is described by the leader as intended to “document the playing of one of the great jazz saxophonists”. Gould goes on to compare Graeme Lyall with Paul Desmond, and this is quite apposite, though Lyall is more forceful in approach and tone. The album features standards, elegantly and intensively performed, in the mainstream.

Differentiations

Lirik, on the other hand, seems to be entirely free flowing improvisation, all four pieces jointly credited to the three performers, involving lyrical use of tonal harmonic textures, and open as well as pulse-based rhythms. There is excellent playing by all musicians, and great responsiveness. *Evocation*, the first, 22-minute, track moves into a modal vamp on a single pitch centre, but (r)evolves around it subtly. Ben Robertson is adept in the Scott LaFaro, Eddie Gomez tradition, but also plays attractive bowed bass. Steve Heather does indeed find ‘objects of percussion’, and obviously interprets this to imply that many physical objects are worth percussing, and can be controlled in their resultant sonifications. A freely improvised trio album within tonal environments: an unusual achievement, particularly amongst Australian recordings.

Paul Grabowsky (Released 1989)

Recorded 1988. Spiral Scratch 0001

Album name: **6x3**

Musicians: Paul Grabowsky (piano, harmonicon/mouth organ), Gary Costello (bass), Allan Browne (drums)

Paul Grabowsky (Released 1990)

Recorded c.1989. Warner WEA171142-2

Album name: **The Moon + You**

Musicians: Paul Grabowsky (piano), with: Shelley Scown (vocals), Ian Chaplin (alto and soprano saxophone), Gary Costello (bass), Allan Browne (drums); or with Dewey Redman (tenor saxophone), Marty Cook (trombone), Ed Schuller (bass), Paul Motian (drums)

Commentary

6x3 is the first album by the Grabowsky Trio (two others are on Origin). All compositions are by Paul Grabowsky, and they fall elegantly into the romantic piano trio tradition of Sandy Evans, Keith Jarrett (and now Brad Mehldau). But they burst from this in every direction: Grabowsky is a brilliant pianist and a totally flexible improviser. *The Moon + You* illustrates his extensive work with singers, who are totally integrated into his efforts, as well as seeking his services as accompanist. As one would expect from the leader of the Australian Art Orchestra, the instrumental arrangements and voicings, even with relatively small groups, are expansive. *The Moon* is one of a series of albums on which Grabowsky has collaborated with US musicians (the most recent being *Tales of Time and Space* (2004)).

Differentiations

Grabowsky is one of the few Australian pianists besides myself to exploit, develop and yet reveal the harmonic influence of fellow pianist Paul Bley (notably here in the introductory segment of *Three Myths*). He also uses some subtle inside piano sounds, largely to textural and supportive rather than aggressive effect.

James Greening (Released 2002)

Recorded: Date not specified. Heads Up HU001

Album name: **WayBack, The World According to James**

Musicians: James Greening (trombone, pocket trumpet, tuba, valve trombone), Andrew Robson (alto saxophone, c melody saxophone), Steve Elphick (bass), Toby Hall (drums), Matthew Doyle (didjeridu), Jackie Orszaczky (piccolo bass and vocals)

Commentary

James Greening has a humour and spirit rarely projected by jazz, and his group The World According to James is a core vehicle (together with his work in The Catholics). His music outlooks the whole world, as revealed on this album by the inclusion of an arrangement by (and sung by) Jackie Orszaczky of a traditional piece with a Hungarian title, another piece entitled *Kalimba* (in which Elphick's bass paraphrases a kalimba pattern), the inclusion of the didjeridu, and many other allusions, including a variety of martial overtones. The compositions are mainly by Greening and Robson, though everyone from the core quartet contributes. Doyle adds some delightful multiphonics on *The Bird*. It is a relaxed but enlivening album of rhythmic music. As Greening says on the sleeve notes: "opportunities to share ideas are some of the most wonderful aspects of playing with musicians from varying backgrounds. Without noticing, your musical vocabulary increases with every contact."

Trevor Griffin (Released 1998)

Recorded 1997. Rufus RF042

Album name: **Trevor Griffin Sextet: Blown Away**

Musicians: Trevor Griffin (alto saxophone), Craig Walters (tenor saxophone), Phil Slater (trumpet, flugelhorn), Kevin Hunt (piano, synthesiser), Craig Scott (bass), Ron Lemke (drums)

Commentary

Britain had its Bebop Preservation Society, a performing group devoted largely to bebop tunes, supplemented by a few more in the idiom written by its members. Australia has its own hard bop preservation society, the hard blowing Trevor Griffin Sextet, with just a touch of funk (and electric sound from Kevin Hunt) in one track on this album. It is strong and well-organised material, all composed by Griffin; many of the musicians are diverse talents who appear in many other contexts and perform in many other ways.

Will Guthrie (Released c.2004).

Recorded Unspecified. antboy 04

Album name: **Building Blocks**

Musicians: Will Guthrie (percussion, electronics)

Differentiations

The opening 19-minute track reveals a sustained evolving tone, like a performance of Stockhausen's intuitive piece *Set Sail for the Sun*: Will Guthrie plays percussion in a variety of contexts, but in his electronic set-up follows the lead of Tony Oxley and others in converting rapidly decaying percussion sounds electronically into sustained textures. There are few other percussionists in Australia operating in this area. There are no sleeve notes, and it is otherwise impossible to judge what role the mixing and mastering by fellow musician James Wilkinson has played. The short track *Eleven* has many more discrete percussive events, occurring at a fairly rapid rate, but still in a processed continuum, while the third 20-minute track seems a hybrid of the two preceding ones, so much so that on a first listening one wonders whether there are quotations. There is no doubt that this is improvised music of high intensity and quality; whatever other processes may have been brought to bear.

Cathy Harley (Released 1997)

Recorded 1995. Rufus RF028

Album name: **tuesday's tune**

Musicians: Cathy Harley (piano), Bernie McGann (alto saxophone), Warwick Alder (trumpet), Craig Scott (bass), Alan Turnbull (drums)

Commentary

All the compositions on this album, in the mainstream of harmonic and metrical modern jazz, are by Cathy Harley. She shows facility and individuality as a pianist, and the group has brilliant soloing from Bernie McGann, and cohesive rhythm section and ensemble playing.

Tim Hopkins (Released 1994)

Recorded 1994. ABC Records 4797642

Album name: **Pandora's Box**

Musicians: Tim Hopkins (tenor saxophone), Mark Isaacs (piano), Cameron Undy (bass), Andrew Gander (drums), Peter Dasent (accordion), Tim Rollinson (guitar), Rita van Ooi (vocals)

Tim Hopkins (Released 1996)

Recorded 1996. ABC Records 7243 8 54460 2 3

Album name: **Upon my Camel**

Musicians: Tim Hopkins (tenor saxophone, bass clarinet, percussion, rap), Sean Wayland (piano, electric piano), Adam Armstrong (bass), Hamish Stuart (drums), Scott Leishman (guitars), Fabian Hevia (percussion), Nick McBride (percussion), Joe Lane (vocals), Lily Dior (vocals), John Napier (cello), Andrew Robson (alto saxophone)

Commentary

These two albums represent a flowering of Tim Hopkins's personal compositional and leaderly talents, after his first album, *Good Heavens!*, which was a tribute to '50s styles, and included a Bobby Jasper tune. The group on *Pandora's Box* is of high quality (though there are rhythmic instabilities), and the compositions are attractive and interesting, largely within the harmonic and rhythmic modern jazz tradition.

Differentiations

Upon my Camel displays Hopkins quirkiness, and his propensity for rapping forcefully and interestingly. This style continues from a trio he lead in the early '90s (with Tony Buck and Lloyd Swanton), which played a very free amalgam of music, including free improvisation but also rap. That group does not seem to have been released on CD. *Inner City Mythology* (on Pandora) shows some of the urban spirit also (with funky guitar from Tim Rollinson).

Keith Hounslow: an Anthology (Released 1999)

Recorded 1947-1990s. Self-released

Album name: **50 years of playing jazz in Australia. 6 CDs**

Musicians: Keith Hounslow (trumpet, pocket trumpet, flugelhorn) with: *McJad* (Tony Gould, piano), David Tolley (synthesiser, vocals), *Brian Brown Quintet*: Brian Brown (soprano saxophone), Bob Sedergreen (piano), Jeremy Alsop (bass), David Jones (drums), John Sangster (vibes, percussion), Ian Bloxsom (percussion), Len Barnard (drums), and others; *Ted Vining Trio*: Ted Vining (drums), Bob Sedergreen (piano), Ian Chaplin (alto saxophone), Barry Buckley (bass); *Hounslow's Jazz Makers*: Grahame Conlon (guitar), Dieter Vogt (bass), Jimmy Shaw (drums). This is a selective listing, not substantially covering the traditional and mainstream jazz on the CDs.

Commentary

Keith Hounslow has performed every kind of jazz, bar the freest improvisation. He was a peer amongst the latter part of the Bell and Barnard brothers' activities. He also played in Brian Brown's early 1950s modern quintet (and this is well represented on this anthology, together with two examples from the '70s). His more open duo work with Tony Gould is exceptional, and as I heard in person in 1989, his occasional duo performances with Roger Frampton (a sample is on CD 2) were also a remarkable meld of styles and openness, to good effect. Similarly here in his work with David Tolley (q.v.; name mis-spelled on the CD notes).

Differentiations

The most remarkable thing about this set, besides its visionary historical coverage, is the fact of Hounslow's truly creative contribution to such a wide range of jazz and improvising styles, independent of the duration of this contribution. The range is almost as great as Miles Davis's, though this is not to suggest that Hounslow originated so many different styles.

Kevin Hunt (Released 1998)

Recorded c.1997. ABC 11212

Album name: **Kevin Hunt Plays JS Bach**

Musicians: Kevin Hunt (piano, bells), Gary Holgate (bass), Lawrie Thompson (drums)

Commentary

Kevin Hunt has played with many key mainstream modern jazz musicians in Australia, notably with various groups of Don Burrows and the Morrison brothers. He struck out in his own J.S. Bach idiom around 1997, and has made a series of excellently recorded and produced albums in this vein. They are less stilted, more rhythmically alive, than the prototypic Jacques Loussier Trio, and also flow further from the harmonic and polyphonic conventions of the baroque, and from the blues-oriented '60s jazz which seem to limit Loussier. Hunt is not overawed by the standing of the Bach pieces he paraphrases, for example giving a strong fast tempo jazz version of components of *Jesus Joy of Man's Desiring*, before playing it smoothly and elegantly at the original speed but with disruptive and elevating polyrhythmic drumming. *Everyman's Bells* (a short interlude track in the middle of the album) seems to be a synthesised bell sound on a keyboard (played by Hunt), producing a range of complex timbres, especially in the low sounds, which make a fascinating contrast to the clear piano sound of the majority of the recording. Hunt is heard on several other albums listed in this book, particularly of hard bop, and has worked extensively with Don Burrows and in the mainstream of jazz: in this group he achieves another order of individual vision. It is a brilliant album, with invention to counterbalance the powerful and iconic originals.

Differentiations

It is interesting to note the classic of jazz baroque in Australia, Simplicius Cheong's The Baroque Jazz Ensemble, which recorded versions of Bach, and also works by Cheong, and jazz standards in versions in homage to Bach shortly after its formation in 1965 (released in 1966; re-released on CD, 2002, as SC 002). This group had Cheong playing piano, together with flute, vibes, bass and drums. Polyphony rules, even in Cheong's *Blue Bach*, perhaps more so than in Hunt's further transmutation (and smaller ensemble).

Steve Hunter (Released 1994)

Recorded 1994. Tall Poppies TP059

Album name: **Night People: solo bass guitar**

Musicians: Steve Hunter (5-string electric bass; and some overdubbing)

Steve Hunter (Released 2000)

Recorded 1999. ABC 527522

Album name: **Nine Lives**

Musicians: Steve Hunter (electric bass), Phil Slater (trumpet), Paul Cutlan (tenor saxophone, bass clarinet), Ken James (soprano saxophone, flute), David Theak (soprano saxophone), Matt McMahon (piano, electric piano, melodica), Steve McKenna (guitar), Carolyn Johns (tuba), Lucain McGuinness (trombone), Toby Hall (drums), Fabian Hevia (percussion)

Commentary

The solo album is cunningly arranged, with some freer improvisations. Most compositions are by Steve Hunter, though originals by Chick Corea, Dave Holland, Charles Macpherson and Chris Abrahams are also included. As Corea is quoted on the cover: “a wonderful album of solo bass – very artful and melodic”. Hunter is well known internationally for his brilliant performing work overseas with Corea, Billy Cobham and others. *Nine Lives* shows his compositional and arranging skills in leading a larger group, in a post-Miles Davis but spacious idiom. Some harmonies and electric sounds are open, redolent of the stasis of *In A Silent Way*, and sometimes the energy of Weather Report, though the soloing is sometimes more fierce, and Slater in particular is devious and inventive. Hunter is himself well featured (*Bianca Rosa* is a short solo piece, with some lovely harmonics), and pivotal to the drive of the pieces.

Differentiations

Night People is the only Australian solo electric bass album. Little of the brasher frenetic virtuosity Hunter displays in jazz rock contexts is used here, which may be in part why he believes “it contains his best playing and most personal music on disc to date”. But this music could only be composed and improvised by a master of the instrument.

Hustas-Keller (Released 2000)

Recorded 2000. Newmarket NEW 3070.2

Album name: **Icedreaming**

Musicians: Andrea Keller (piano, accordion), Anita Hustas (bass), Danny Fischer (drums, 4 tracks)

Commentary

Anita Hustas and Andrea Keller are Melbourne-based musicians who share a “passion for blending the structures, concepts, and languages of jazz and contemporary classical music” (to quote the CD notes). They do so with tasteful sound and subtle, mainly gentle, playing.

Differentiations

Anita Hustas strikes out on the first track: artificial harmonics, then controlled arco high register melodic playing, with the bass top string sounding tuned up a tone (in the manner of classical bass soloists). A nice 2+3+2 tune follows, with bitonal harmony. And so it continues, with contemporary classical music referring mainly to early 20th century styles, rather than the music of John Cage or complexity, though Keller makes some appealing inside-the-piano sounds, and Fischer some timbral percussion.

Mark Isaacs (Released 1993)

Recorded 1993. ABC 518 397-2

Album name: **For Sure**

Musicians: Mark Isaacs (piano), Adam Armstrong (bass), Andrew Gander (drums)

Mark Isaacs, Dave Holland and Roy Haynes (Released 1990)

Recorded 1988. ABC 4797852

Album name: **Encounters**

Musicians: Mark Isaacs (piano), Dave Holland (bass), Roy Haynes (drums)

Commentary

Mark Isaacs provides only one of the compositions on *For Sure* (with material by Pat Metheny, John Coltrane, Gil Evans and others), and on it seems to be following closely in Keith Jarrett's trio footsteps (singing the improvised simple melodic lines, adopting similar harmonic devices). He even plays *Heyoke Pt 1*, a Kenny Wheeler tune first recorded on ECM with Jarrett, and quotes some Jarrett phrases, as well as playing a Jarrett composition. An appealing piano sound and voicings result. It is interesting that, like the author, he has also recorded with Wheeler (*The Elders Suite*, Grace 001), but the results are dramatically different. This reflects Wheeler's immense range: from pioneer of free improvisation in the UK, with the *Spontaneous Music Ensemble* in 1968, and with Tony Oxley, Evan Parker, Barry Guy and Derek Bailey, to harmonically adroit contemporary mainstream musician, with the John Taylor Sextet and his own groups, amongst many. *For Sure* is probably intended as a tribute album, though there are no sleeve notes to confirm this conjecture. Isaacs is a noted classical and jazz composer, and a musician of great diversity. He has made a series of solo piano albums, of which *Water* is particularly impressionistic, and subtly played, and on which most of the music is clearly intended to be relaxed and unthreatening.

Differentiations

In spite of my stated preference to select if anything against recordings in which Australians juxtapose themselves by design with overseas musicians for one-off interactions, it is Isaacs's *Encounters*, such a brief meeting with Dave Holland and Roy Haynes, which probably shows his jazz and improvising potential to the best. As he says on the sleeve-note of the reissued version of this album, he met his fellow musicians for the first time 30 minutes before the session. They had not previously played with each other (which is surprising), nor with him. "I had no written music, no list of familiar songs. No 'concepts' or 'modes' over which we would improvise. I was determined that we would document three people meeting each other musically for the first time, with no advance decisions being made before or during the session about anything that would be played." This would not be unusual for a group of free improvisers, but for a group of musicians in the mainstream of contemporary jazz, normally focused strongly on rhythmic music, and bar Holland's period with Circle and late '60s Miles Davis, focused also on diatonic harmonic structures, this was unusual. The results, including a very well-recorded piano sound, are strong and interesting, mostly revolving around tonal harmony, occasionally springing from rhapsodic motivic playing into rhythmic energy; the second track quotes modally from John Coltrane's *Impressions*, and *Rumours* has a gentle gallop. There is a piano solo track, and, perhaps in an attempt to create a balance of inputs between Haynes (who is often unusually quiet, or reserved, on this album) and the other musicians, there is an Isaacs/Haynes duet. Isaacs plays with even more technical felicity in this open context than he does in many of the composed-jazz ensemble contexts in which he has also recorded.

ishish (Released 2002)

Recorded 2002. Newmarket NEW3110

Album name: **waiting for it**

Musicians: Ronny Ferella (drums, leader), Eugene Ball (trumpet), Jordan Murray (trombone), Julien Wilson (tenor saxophone), Mark Shepherd (bass)

Commentary

ishish is a flexible group that has played together for many years, and features Ronny Ferella's compositions. Most pieces are rhythmic and propulsive, but the group can break out, and, like Paul Williamson's groups, has rehearsed and evolved smooth rhythmic transitions, and layering. Several of the soloists can play over repeating riffs with complete freedom of timing, coalescing at the end of their efforts: this is eased by the use of simple brief repeating structures as much as large harmonic patterns over long time periods, and by the use of free floating accompanying chorales on a couple of the winds while another solos. *Welcome to the Free World* is a good example of this flexible approach, moulding extensive preformed episodic referent material with open improvising in a ten-minute piece, emerging into a cantering swing.

The Java Quartet (Released 1997)

Recorded 1996. Rufus RF026

Album name: **Glow**

Musicians: Jason Cooney (tenor saxophone), Michael Galeazzi (bass), Greg Coffin (piano), Mike Quigley (drums)

Commentary

Compositions here are mainly by Jason Cooney and Michael Galeazzi, and are in the mainstream of contemporary jazz. Greg Coffin and Cooney, in particular, display individuality, and the group has developed further recordings, generally maintaining a modest stylistic range, with bass riffs often forming the harmonic and/or motivic basis for tunes.

Graham Jesse (Released 2000)

Recorded 1999. La Brava LB00011

Album name: **in the flow**

Musicians: Graham Jesse (soprano and tenor saxophones, alto flute), Matt McMahon (piano, electric piano), James Muller (guitar), Adam Armstrong (bass), Andrew Gander (drums); alternates on some tracks: Mark Isaacs (piano), Alan Turnbull (drums)

Commentary

Graham Jesse declares his admiration for Roger Frampton in the opening, relatively angular and disquieting piece *rf 021273*, and, apart from one John Coltrane tune, otherwise plays his own compositions. They are in the mainstream, with some technically brilliant drumming by Andrew Gander, and highly proficient and musical performances throughout. Jesse shows control on the alto flute, and includes some effective flutter tonguing.

Richard Johnson and Caterina De Re (Released: Date Unspecified)

Recorded: 1999-2000. Vortex Records (Australia) VRCD01

Album Name: **out there somewhere: dialogues and solos**

Musicians: Richard Johnson (soprano saxophone, clarinet, alto and bass clarinet, gourdophone), Caterina De Re (vocals)

Differentiations

This is an unusual album of freely improvised duos and solos, with tributes to the European and Australian traditions of Evan Parker and Jim Denley, and with individual vocalising. There are a few words, but mostly the vocalising, and the pieces at large, reflect and respond to the Australian landscape and metaphorical environment, and the spiritual beliefs and approaches of the musicians. The gourdophone is a phallic construct of Johnson's, with a sound range between the leather instruments of Gary Greenwood, and the didjeridu.

David Jones and Atmosphere (Released 1993)

Recorded: 1992-3. Tall Poppies TP038

Album Name: **flying**

Musicians: David Jones (drums, percussion), Daryl Pratt (vibraphone, MIDI-vibraphone, percussion), Adam Armstrong (bass, electric bass), Carmen Warrington (vocals, percussion); with guests Don Burrows (flute), Mike Nock (piano)

Commentary

David Jones is one of the most brilliant technicians of drumming internationally, and also a perceptive and imaginative leader. His Atmosphere focuses on spacious, sometimes meditative and celestially oriented, soft rock improvising. This album has brilliant playing by Daryl Pratt on vibes (though the MIDI-vibes sometimes has less sustained or clear timbres than the native instrument, but this is often made up for by marimba-like sounds), and soft vocalising by Carmen Warrington, and is fairly representative of the idealistic and yearning approach, with simple text declamation and vocalisation. Music of the *Speed of Breath* evokes its title well, and shows the importance to the group of concepts of bodily time, as well as rhythmic energy: Pratt plays subtle vibraphone bowed harmonics. Several pieces are smoothly rendered asymmetric meters, such as 5/4 and 5/8 on *Ascending*, and include some multilayering of rhythmic feels. Compositions are well organised, and credited often to several members of the group.

Vince Jones (Released 2003)

Recorded: Date not specified; c. 2003. Vince Jones VJ 356J

Album name: **Future Girl**

Musicians: Vince Jones (vocals, trumpet), Barney McAll (piano), Dale Barlow (tenor saxophone), Andrew Gander (drums), Lloyd Swanton (bass), Ray Pereira (percussion), Doug de Vries (guitar)

Vince Jones (Released 2003)

Recorded 1984-1996. Vince Jones VJ356K

Album name: **Virtue: the best of Vince Jones**

Musicians: Vince Jones (vocals, trumpet) with variously: Carl Allen (drums), Dale Barlow (tenor saxophone), Allan Browne (drums), Ian Chaplin (alto saxophone), Joe Chindamo (piano), Gary Costello (bass), Doug de Vries (guitar), Tony Floyd (drums), Andrew Gander (drums), Paul Grabowsky (piano), Benny Green (piano), Stephen Hadley (bass), Peter Jones (piano), Barney McAll (piano), Charnett Moffatt (bass), Ray Pereira (percussion), Bruce Sandell (tenor saxophone, flute), Russell Smith (trombone), Lloyd Swanton (bass), Wilbur Wilde (tenor saxophone), Peter Whitford (drums), Paul Williamson (tenor and baritone saxophone), Jonathan Zwartz (bass)

Commentary

Vince Jones is reputedly one of the most successful Australian jazz artists in Australia, from a commercial perspective. He certainly has a good following, and performs a polished mainstream music, with excellent collaborators. *Future Girl* contains what seem to be his verbal settings to several jazz tunes written by or with his performing collaborators, notably Barney McAll. His occasional trumpet playing is simply tasteful, and quite soulful, sometimes with remembrances of Chet Baker. One of Tony Buck's albums contains a touching Vince Jones sample, reflecting their association, but in an ambivalent way. *Virtue* is an anthology of many Jones recordings.

Pamela Knowles (Released 2000)

Recorded 1999. PK 4291126

Album name: **Thirteen Kinds of Desire**

Musicians: Pamela Knowles (vocals) with variously: Matt McMahon, Alister Spence, Jann Rutherford (piano), Adam Armstrong (bass), Simon Barker (drums), Fabian Hevia (percussion), Warwick Alder (trumpet, flugelhorn), James Greening (tuba, trombone, pocket trumpet)

Commentary

American vocalist Pamela Knowles lived in Australia for several years, and worked locally. An innovative project she undertook was to record settings of texts by Yusef Komunyakaa as a whole CD. She received compositions from a range of improvising musicians, and chose a mainstream but highly enjoyable selection, from the pianists appearing on the album. Perhaps the settings do not fully reflect the range of the texts, but that is not an obligation: the results are strong.

Jim Kelly (Released 1993)

Recorded: 1992. Larrikin LRJ-281

Album Name: **More than Meets the Ear**

Musicians: Jim Kelly (guitar), Jack Thorncraft (bass), Steve Hopes (drums)

Commentary

Jim Kelly is a brilliant guitarist, famed from his early jazz-rock and fusion work with his '70s group Crossfire, and later with the Jim Kelly Connexion. Some exciting work from Crossfire is included in the cassettes included with Roger Frampton's *Australian jazz* volume (see Appendix). This chosen album was the first under his own name, and, because of its sparse instrumentation, reveals the breadth of Kelly's playing, from lyrical to intense, but always with strong rhythmic and harmonic bases, even though they may be very temporarily challenged from time to time.

Last Straw and John Pochee (Leader: Released c.2001)

Recorded c.2001. Spiral Scratch 005

Album name: **The Last Straw**

Musicians: John Pochee (drums), Bernie McGann (alto saxophone), Lloyd Swanton (bass), Ken James (tenor saxophone), Tony Esterman (piano)

Commentary

This is a seminal group in Australian jazz, with the young and the older musicians fully represented. It depends on the drumming of John Pochee, core to much Australian modern jazz, and the saxophone of Bernie McGann, celebrated in many of these pages. It is highly enjoyable, in the mainstream of modern jazz, and with outstanding solos from the highly individualistic McGann.

Machine for Making Sense (Released 1994)

Recorded 1994. Tall Poppies TP034

Album name: **On second thoughts**

Musicians: Jim Denley (flutes, saxophone, vocals), Chris Mann (speaking and text), Rik Rue (tapes, samples), Amanda Stewart (speaking, vocals and text), Stevie Wishart (violin, electronics, hurdy-gurdy and vocals)

Machine for Making Sense (Released 1998)

Recorded 1997-8. Split Records 6

Album name: **Dissecting the Body**

Musicians: Jim Denley (wind instruments, vocals), Rik Rue (tapes, samples), Stevie Wishart (violin, hurdy-gurdy, electronics), Amanda Stewart (voice and text), with Satsuki Odamura (koto), Trey Spruance (synthesiser), Jamie Ludbrook (vocals)

Differentiations

Machine for Making Sense is a unique ensemble, exposing text performers, with various degrees of performing freedom, to sonic improvisers. The ensemble has performed widely, and complements other Australian activity such as the older sound poets, and the contemporaneous Unamunos Quorum. While many texts are undoubtedly pre-composed, the overall aura is of an improvising ensemble, quite outside the jazz tradition, but well inside that of improvised music and sound. The sleeve of *On Second Thoughts* reprints much of the spoken text, but it bears a completely different imprint in sound. *Dissecting the Body* has less emphasis on text, and more of a sonic continuity. Both albums (and the other MFMS releases) are challenging contributions.

Mara! (Released 1990)

Recorded 1990. Sandstock Music SSM 042CD

Album name: **Don't Even Think**

Musicians: Mara Kiek (vocals, tapan, bass drum, zil), Llew Kiek (bouzouki, guitar), Jim Denley (alto saxophone, flute piccolo, darrabukka, dalreh), Sandy Evans (tenor and soprano saxophones, recorder), Steve Elphick (bass)

Commentary

Mara! is a group focused on Eastern European and other 'world music' sources, but improvisation is an important component, and Mara Kiek has usually chosen strong jazz musicians amongst her group. This particular incarnation had Jim Denley, Sandy Evans and Steve Elphick, and more recent ones have included Andrew Robson.

Differentiations

Because the material often originates from or is modelled on Eastern European and Turkish music, many asymmetric additive metres (metres like 2+3+3+3, not chosen on the basis of any of the pieces here) are regularly included, and certain harmonic patterns also deviate substantially from the norms of the mainstream of jazz. Thus it is particularly interesting to hear the jazz musicians adapting to this challenge, as these do with aplomb.

Gerard Masters (Released 2002)

Recorded 2001. JazzGroove Association JGR004

Album name: **gerard.masters.trio .palindrome**

Musicians: Gerard Masters (piano), Brett Hirst (bass), Nick McBride (drums)

Gerard Masters (Released 2004)

Recorded 2003. JazzGroove Association JGR013

Album name: **Island Life**

Musicians: Gerard Masters (piano), Cameron Undy (bass), Nick McBride (drums)

Commentary

The first album is largely of compositions by Gerard Masters, the second has also three Undy themes.

Differentiations

Masters shows elegant touch and voicings, but also, particularly in the first album, reveals some broader influences, such as inside the piano playing and free rhythmic and harmonic structures on *Palindrome*. He also uses different parts of the piano as independent strands, in ways I myself also use frequently. Like Jamie Fielding and I, Masters reveals regard for the harmonic approach of Paul Bley, though his *Song for Paul Bley* hardly uses it. *Changes Rhythm* (on *Island Life*) does exactly that, in a simple and appealing way.

Zeek's Beek and Barney McAll (Released 1997)

Recorded; Date not specified; c.1996/7. ABC Records 7243 8 55579 2 7

Album name: **Zeek's Beek**

Musicians: Hamish Stuart (drums), Barney McAll (piano, keyboards), Jonathan Zwartz (bass); with guests Dale Barlow (tenor saxophone), Scott Tinkler (trumpet), Tim Rollinson (guitar), Graham Law (bagpipes), Andrew Gander (additional drums)

Barney McAll (Released 1998)

Recorded 1998. Australian Independent Jazz Artists 009

Album name: **Widening Circles**

Musicians: Barney McAll (piano), Billy Harper (tenor saxophone), Josh Roseman (trombone), Jeff Ballard (drums), Ben Street (bass), Vincent Herring (alto saxophone, flute), Ben Monder (guitar)

Commentary

Barney McAll is a brilliant Australian pianist, absolutely engrossed in the mainstream of modern jazz. The albums comprise strongly rhythmic music, tasteful harmonic structures and arrangements, mostly by McAll. McAll has been working with Gary Bartz and other US conventional jazz mainstream groups, and his forcefulness is apposite; but the environment may not conspire to produce his greatest innovative potential, rather his strongest virtuosity. One might hesitate to note that the earlier album is more powerful and diverse, but one shouldn't. The declamatory bass overdubbed track *Ezekiel* (by Jonathan Zwartz) is just one example of the more individual influences bearing on the high level struck in that album. Well-known US jazz figures such as Billy Harper and Vincent Herring support rather than develop McAll's conception in the other.

Nick McBride (Released 1999)

Recorded 1994-1998. Seed 003

Album name: **Bandika**

Musicians: Nick McBride (drums, djembe, chapuo drum, sequencer), with variously: James Muller (guitar), Sean Wayland (electric piano, keyboards), Brett Hirst (bass), Tim Hopkins (saxophone), Phil Slater (trumpet), Carl Dewhurst (guitar), Deva Permana (kendang), Sam Lipman (tenor saxophone), Matt Penman (bass), Diana Herold (vibraphone), Andrew Rathbun (soprano saxophone), Madou Dembele (djembe), Djelykedjan Diabate (kora), Bandika Ngao (Sendenya drums), Hjeni and Pola Ngaoa (vocals)

Nick McBride and Rectangle (Released 2002)

Recorded 1999-2001. JazzGroove JGR002

Album name: **Rectangle**

Musicians: Nick McBride (drums); with variously, Carl Dewhurst (guitar), Gerard Masters (electric piano, keyboards), Michael Bartolomei (piano, keyboards), Brett Hirst (bass), Epizo Bangoura (djembe), Deva Permana (kendang), Willow Neilson (tenor saxophone, vocals), Javier Fredes (percussion)

Commentary

Nick McBride travelled in Kenya, as reflected on his first album, *Bandika*, and absorbed many world music influences from his fellow musicians in Australia (such as Epizo Bangoura, and Indonesian percussionist Permana). His eventual regular group Rectangle well represents the range of funky rhythmic and lushly harmonic approaches in which he delights.

Bernie McGann (Released 1991)

Recorded 1991. Spiral Scratch 0010 (re-released on Rufus RF038)

Album name: **Ugly Beauty**

Musicians: Bernie McGann (alto saxophone), Lloyd Swanton (bass), John Pochee (drums)

Bernie McGann (Released 1995)

Recorded 1994. Rufus RF011

Album name: **McGann McGann**

Musicians: Bernie McGann (alto saxophone), James Greening (trombone), Lloyd Swanton (bass), John Pochee (drums)

Bernie McGann (Released 2000)

Recorded 2000. Rufus RF053

Album name: **Bundeena**

Musicians: Bernie McGann (alto saxophone), Lloyd Swanton (bass), John Pochee (drums)

Comentary

One has to break any rule for Bernie McGann, certainly one of the most distinctive and emotive saxophonists from Australian modern jazz of the '60s and '70s who has continued into the present day: the chosen three are just scratching the range of his five currently available on Rufus, and others elsewhere. Only quite recently has he received much international attention; and been the primary subject of the *After El Rocco* film (see Appendix). But the two recordings of his *Spirit Song* on the Australian Music Centre's teaching kit/cassettes already reveal his intensity and individuality. Fundamentally an improviser, he is happy playing standards, or the adventurous tunes of anyone else (see the Cathy Harley entry, and see the tribute tunes by many musicians on *Bundeena*, where there are only two out of nine tunes by McGann). It was only on *McGann McGann* that he was persuaded to provide most of the tunes. The trio is a cohesive, experienced format, and presents McGann in the predominant role he deserves, but tends to avoid. It requires less self-effacing colleagues, such as Lloyd Swanton, to persuade him to present in some contexts, and to record. *McGann McGann* has the additional advantage of the highly idiosyncratic James Greening providing some challenge and buffer to McGann, and this album is very special.

Differentiations

McGann is an Australian jazz icon; if that permits differentiation to be retained.

McJad (Tony Gould and Keith Hounslow) (Released 2003)

Recorded: 1978, 1980, 2000. Move Records MD 3271 (2CDs)

Album Name: **McJad goes Organic**

Musicians: Tony Gould (piano and organ), Keith Hounslow (cornet, flugelhorn and pocket trumpet)

Differentiations

First formed around 1978, McJad was a freely improvising duo formed by two musicians with traditional/mainstream jazz and modern jazz backgrounds, but total freedom of outlook. The 2000 material, trumpet and (church/large) organ, is melodious, diatonic, and meditative. The earlier material, re-released from early LPs, presents more energetic sparks, and is diverse and stimulating trumpet and piano. The pieces mostly have tonal and modal bases, and usually rhythmic ones, but far more flexibility than this implies. This is not free jazz, as enunciated in the 1960s, but free improvising which chooses to recreate harmonic and rhythmic referents. Other entries in this book reveal the broad sympathy each musician has for a range of jazz encompassing far more than their own life-spans and their own direct experiences.

Paul McNamara (Released 1999)

Recorded 1999. Rufus RF051

Album name: **DuoLogic: An Adventure in Duo Performance**

Musicians: Paul McNamara (piano), Sandy Evans (soprano and tenor saxophones), Craig Scott (bass), Jim Piesse (drums), Alan Turnbull (drums)

Differentiations

‘A free improvisation’ in *DuoLogic*: a series of duos presented (and presumably largely performed) continuously. The pieces are tonally oriented, but mostly flexible rhythmically. Paul McNamara is an elegant modern pianist in the mainstream, as revealed more on some of his other albums included in this book, but in this one he challenges himself and his colleagues. There is a continuous stream to the piece, regardless of exactly how it was recorded, and it sounds like mainstream musicians trying to stretch, rather than musicians familiar with anti-idiomatic improvising in action. Sandy Evans in particular has broad experience, and McNamara has a broad conception, and, while exploiting this (sometimes with cluster thrusts like those of Don Pullen), the music keeps reasserting the mainstream. And the musicians are enjoying themselves in meeting this challenge... as symbolised by the recorded laughter at the conclusion.

Modern Jazz Duo (Don Rader and Roger Frampton) (Released 1998)

Recorded: 1998. Tall Poppies TP130

Album Name: **off the beaten track**

Musicians: Don Rader (flugelhorn, trumpet, pocket trumpet), Roger Frampton (piano, sopranino saxophone, tenor recorder)

Commentary

Don Rader is a well-known American player, a past member of big bands of Woody Herman, Maynard Ferguson, Count Basie, and of many smaller groups. Since 1994 he has been based in Sydney, and his quintet there included Roger Frampton, with whom he regularly played duos in quintet gigs. From these evolved this album, of standards, jazz standards, and compositions by the two, besides some free improvisations. Most of the seventeen short pieces stay in a modal and diatonic harmonic context, often quite rhythmic, but with the extra flexibility and freedom resulting from the lack of a rhythm section. Frampton plays sopranino on the appropriately named *High Jinks*, with some sharp dissonant phrases. Rader makes elegant soft tones on trumpet and flugel, and has great range. This is a highly sophisticated and appealing album.

Michele Morgan and Chelate Compound (Released 1998)

Recorded 1998. MM001

Album name: **this cut-glass moment**

Musicians: Michele Morgan (text, vocals), Steve Elphick (bass), Simon Barker (drums)

Commentary

Michele Morgan writes subtle and effective texts, particularly for her vocal performances. These are usually directly or metaphorically narrative; she also writes for the page. The group has strong integration, and is cunning in its use of modest resources. Compositions are not credited on the notes, but are mainly or solely by Morgan.

Differentiations

On the CD, Morgan is the most extended of the musicians, revealing great vocal flexibility, and powerful evasions of conventional text delivery, and of normal jazz rhythms and accentuation, even though these are appropriately asserted by the group as a whole. Amongst vocalists choosing to apply their sound largely within rhythmic jazz contexts, her techniques are rare; some are more apparent amongst those in the free improvisation scene.

James Morrison (Released 2001)

Recorded 1998. Morrison Recordings JAM001 3CDs

Album name: **Three Minds**

Musicians: James Morrison (trumpet, piccolo trumpet, flugelhorn, trombone, euphonium, soprano alto and tenor saxophone, piano), John Morrison (drums), Nat Morrison (bass, tuba), Peter Zografakis (guitar, banjo), Emma Pask, Darren Paul (vocals), Jonathan Zwartz (bass), Ed Wilson (trombone, vocals), Paul Williams (saxophone, clarinet), Glen Henrich (vibes)

Commentary

Two of the three CDs in this set were recorded by James Morrison in his own studios, while the third (*Hot, A tribute to Louis Armstrong*) was recorded live. They represent what Morrison sees essentially as the full range of his mindsets about jazz: the first two CDs are entitled *Swing*, and *Cool* respectively, and they are respectively redolent of '50s and '60s swing, and '60s-'80s Cool (with a strong touch of Latin). Most of the themes are standards, but Morrison contributes some compositions, for example *Fugue* (derived from a standard with the superimposition of fugal scalar patterns), and *Emtage* (with some similar but cooler features, more closely related to the Modern Jazz Quartet). Morrison displays extreme virtuosity on all the brass instruments (including the unusual euphonium), and brilliance on piano, particularly on the second album, where he plays in an Oscar Peterson vein (tangled with strong doses of Errol Garner), with hardly less technical exuberance, and quite equal precision and drive. James is an incredibly gifted instrumentalist, and has had major success internationally as co-equal with major figures in the mainstream of modern jazz. One can only perhaps regret that he does not choose to pursue an individual path, but, as symbolised by these highly enjoyable CDs, prefers a large element of recreative playing (this remains true with his lively and humorous *Scream Machine* band (MR010) which adds strong elements of funk, and trumpet delay lines, and on which his trumpet playing sounds like a cross between Miles Davis, and Don Ellis in his commercial large band mode). The sleeve notes to *Three Minds* leave some doubts as to whether any other keyboardist is involved (in CD three), but none as to James' powerful pianism (on several tracks he moves between the brass and piano, just as Gerry Mulligan and Bob Brookmeyer moved between their respective winds and piano). But James plays far more brilliant piano than either of his well-known competitors. Several tracks are by piano trio, or groups without brass. Few musicians currently active can play so convincingly in traditional, mainstream and early modern styles as Morrison. An amazing performer, and a highly enjoyable and widely appealing set of CDs.

James Muller and James Muller Quartet (Released 2002)

Recorded 2001. ABC 12242

Album name: **Thrum**

Musicians: James Muller (guitar), Roger Manins (tenor saxophone), Brett Hirst (bass), Simon Barker (drums)

Commentary

James Muller's brilliant guitar playing is heard on several other albums listed in this book. *Thrum* features seven of his own compositions, and one by Brett Hirst. Tonal harmonic sophistication and rhythmic persistence are core. When writing for particular instruments, or playing them, it is obvious that technical features of the instruments transmute any particular compositional approach: this is particularly appealing here in the specific and individual way that Muller voices harmonies for guitar.

Musiiki-Oy (Released c.1991)

Recorded 1990. Spiral Scratch 0006

Album name: **The Cone Centre**

Musicians: Ted Vining (drums, triangle, stanley screwdriver), Peter Harper (alto saxophone, flute), Greg Rosser (tenor saxophone), Ian Dixon (trumpet, flugelhorn), Tony Paye (bass, French horn), Thierry Fossemalle (bass, electric bass)

Commentary

Compositions here are by band members, and, granted the lack of a 'harmony instrument', are particularly focused on motivic and rhythmic structure, providing relatively simple improvising frameworks. This is a high-energy band, and it bursts out from time to time into exciting collective improvisation.

Differentiations

The frequent use of two basses (whether acoustic or electric) often playing registrally overlapping rhythmic patterns (rather than highly differentiated roles as in John Coltrane's *Ascension* or Ornette Coleman's *Free Jazz*) provides an interesting underpinning. *Oy Angle 2* (by Ted Vining) provides some spacious textural improvising, for example, with the combination flute, triangle, acoustic bass, still retaining modal centres. It sounds as if the screwdriver may be used to play the triangle, but this is not revealed; Vining usually prefers to push towards repeating rhythmic patterns (as on this track), rather than drumming freely in the tradition of Sunny Murray, Tony Oxley and others.

The Necks (Released 1989)

Recorded c. 1989. Spiral Scratch 0002

Album name: **Sex**

Musicians: Chris Abrahams (piano), Tony Buck (drums and percussion), Lloyd Swanton (bass)

The Necks (Released 1999)

Recorded 1996/1999. Fish of Milk (FOM 0006)

Album name: **Hanging Gardens**

Musicians: Chris Abrahams (piano, organ, keyboards), Tony Buck (drums, percussion, samples), Lloyd Swanton (acoustic and electric bass)

Commentary

The Necks are essentially a piano trio, but with major differences. They have gradually released more than half a dozen albums, with many retained features. *Sex* set what has become a cult stereotype: heavily repetitive rhythms, very simple harmonic and melodic patterns, which evolve extremely slowly as each piece progresses, often over a period of around an hour (or a whole performing set). One album, in contrast, does contain a set of shorter pieces. The playing is remarkable: Chris Abrahams's clarity and tone production; Tony Buck's subtle multilayered coherence and consistency, with highly economic use and dynamic control of selected parts of the kit, and occasional percussion, or, as on *Hanging Gardens*, samples, which may sometimes be of patterns played earlier by the others; and Lloyd Swanton's amazing stamina on bass, again with precision and subtle change.

Differentiations

Sex was a unique album in Australian music; the subsequent ones have amplified and extended this character. There were of course many antecedents, in the composed music of Steve Reich, the improvised music of Terry Riley, and elsewhere. But these were not familiar, nor are there many antecedents overtly using jazz rhythms and patterns as The Necks do. The selected pair of albums reveal some of the range of the group, from the purely acoustic, quite bare *Sex*; to the more decorated layered *Hanging Gardens*, with samples used to create repetitive layers additional to the acoustic ones. I always admire and enjoy their work; as I do when working with them in other contexts.

Mike Nock and The Mike Nock Quartet (Released 1990)

Recorded 1990. ABC 846 873-2

Album name: **Dark and Curious**

Musicians: Mike Nock (piano), Tim Hopkins (tenor saxophone, recorder, speech), Cameron Undy (bass), Andrew Dickeson (drums)

Mike Nock and Mike Nock's Bigsmallband (Released 2003)

Recorded 2002. ABC 981 567-6

Album name: **Live**

Musicians: Andrew Robson (alto saxophone), Roger Manins (tenor saxophone, bass clarinet), Matthew Ottignon (tenor saxophone, flute), Simon Sweeney (trumpet), Dave Panichi (trombone), David Basden (tuba), Cameron Deyell (guitar), Toby Hall (drums), Brett Hirst (bass), Mike Nock (electric piano)

Commentary

Mike Nock is one of the 'Australian' jazz musicians best known internationally, thanks to his Fourth Way group, work as sideman with many other US groups, and his studies at Berklee. A New Zealander by birth, Nock has spent most of the last 20 years based in Australia, as well as significant periods at other stages of his career. The albums chosen reveal his commitment to younger Australian musicians (also shown in his teaching work at the Sydney Conservatorium). Nock has made many albums, including trio recordings in New Zealand with Roger Sellers and Paul Dyne (for example *Beautiful Friendship*), and many are more widely known internationally than those chosen here. The quartet shows Nock's brilliant pianism, and interesting compositions, and his capacity to marshall diverse talents. The Bigsmallband has powerful arrangements and solos, and is an exceptional 10-piece recording.

Differentiation

Poetry and Jazz, in the '60s sense of Kenneth Rexroth and Christopher Logue, had lesser application in Australia, and more complex, sometimes more subtle, integration of speech and improvisation has been sought by others represented in this book such as Amanda Stewart, Chris Mann (*Machine for Making Sense*), and Hazel Smith and I. But it is very interesting that on *Dark and Curious* the title track has a text by and spoken by Tim Hopkins: quite raw, but yet almost a refined softening of his contemporaneous efforts in rap.

Graeme Norris (Released 1995)

Recorded 1995. Rufus RF012

Album name: **Pentatonic**

Musicians: Graeme Norris (alto saxophone), Jann Rutherford (piano), Rod Mayhew (trumpet, flugelhorn), Nicki Parrott (bass), Alan Turnbull (drums), Ron Jackson (guitar on one track)

Commentary

Pentatonic is a strong album in the mainstream with compositions mainly by Graeme Norris, Nicki Parrott and Jann Rutherford, and notably also for highly fluent playing by Rod Mayhew (who is referenced elsewhere in this book as one of the few self-identified Australian indigenous musicians who have taken a strong interest in jazz). Norris shows his allegiance to the alto tradition in his rendering of *Strayhorn's Bloodcount*.

Nude (Released 1994)

Recorded 1993. Newmarket Music New1054.2

Album name: **side of clues**

Musicians: Lisa Parrott (alto saxophone), Carl Dewhurst (guitar), Cameron Undy (electric bass), Louis Burdett (drums)

Commentary

This was a 'chance meeting' of four Sydney musicians in New York, and the result of a single recording session; but the musicians were all very familiar with each other. The material is mainly rhythmic and based on looping motivic patterns which are overlayed, and show the influence of Steve Coleman's efforts (as well as Ornette Coleman's sound and phraseology). This is another example of Louis Burdett's capacity for conventional jazz playing (as distinct from his pyrotechnic free improvising talents), and includes his conception *As If Though, Yeah*, rhythmic but open.

Tim O'Dwyer (Released 1999)

Recorded 1996/7. Australian Music Centre VAST024-2

Album name: **Solo Sax Show**

Musicians: Tim O'Dwyer (alto saxophone, bass clarinet), Michael Hewes (processing)

Commentary

A former student of Evan Parker, Timothy O'Dwyer is one of the few Australians to show such European free saxophone influence so strongly, though he is equally imbued with the music of Eric Dolphy, Jimmy Lyons and Anthony Braxton, on the one hand, and Richard Barrett, Chris Dench, Brian Ferneyhough, and Iannis Xenakis, on the other.

Differentiations

This is an unusual album in that the multiphonic multistream saxophone (and bass clarinet) playing, joining a longstanding tradition of respondees to Evan Parker and others, is further processed (with a Yamaha SPX 900 and a Max interactive interface on computer, derived by Hewes). The variety of sound and structure here is impressive, and goes a long way to merging or even synergising the worlds of improvisation and composed new complexity. The approach is one shared with Evan Parker and Lawrence Casserley (in duo format), and with the australYSIS Electroband (particularly in ensemble format).

Jamie Oehlers (Released 2004)

Recorded 2004. JazzHead Head045

Album name: **The Assemblers**

Musicians: Jamie Oehlers (tenor saxophone), Paul Williamson (trumpet), Sam Keever (piano), Rodrigo Avena (bass), Danny Fischer (drums)

Commentary

Jamie Oehlers, a powerful tenor saxophonist, presents his compositions and group. Sam Keever is an elegant pianist, with broad harmonic imagination, and strong pulse, so that the group drives hard; and Paul Williamson (whose own albums are included in the book) is another brilliant soloist. The sleeve refers to the pieces ranging from “drum and bass to bolero to free blowing – Ornette style”; but, as is often the case, this bears little relation to the contents, which are sophisticated harmonic and rhythmic jazz in the mainstream, though with soloists of broad capacity.

The Original Otto Orchestra (Released 1996)

Recorded 1995. Rufus RF019

Album name: **a recent find near the Glebe Point Road**

Musicians: Andrew Robson ('medium high and soprano saxophones'), Tony Gorman ('medium low and medium high saxophones'), Paul Cutlan ('very low, medium low and medium high saxophones'), Peter Boyd ('lowest and very low saxophones'). 'NB at different times we all play very high notes indeed'

Commentary

This album has compositions by Tony Gorman and Peter Boyd, and it displays quirky humour throughout the production: humour is apparent in the notes, comments, cover sculpture by Alison Clouston, and right through the music. The tunes range from a Cubist Boogie-Woogie, to a Bulgarian 11/8 dance, and the *Blattnerphone Memorial Waltz*. The Ottos break most of the conventions of the classical and of the jazz saxophone quartet; for example, of the division of labour in the pitch spectrum and between foreground and accompaniment. Glebe Point Road is a trendy and artistic area of Sydney, with a decent bookshop (or two, if we are lucky).

Carl Orr (Released 1993/4)

Recorded 1993. Spiral Scratch 0016

Album name: **mean it**

Musicians: Carl Orr (guitar), Martyn Love (synthesiser, organ), Adam Armstrong (electric bass), Andrew Gander (drums), Philippe Lincy (percussion), Miroslav Bukovsky (trumpet, flugelhorn), Dale Barlow (tenor saxophone), Kristen Cornwell (vocals)

Commentary

Carl Orr is well known for his work with Billy Cobham and others, and has lived outside Australia for considerable periods. For this, his third CD, he provided all the compositions, and clear direction: as he says, he sought “a style featuring funk rhythms, electric and electronic instruments and plenty of improvisation”. The album is redolent of the Miles Davis *Tutu* period and later electric bands (and two tune titles refer to Miles and Gil Evans). Dale Barlow provides his most appealing tone and control on several tracks, to add crucial timbral contrast. The rhythms are tight (and funky), and Orr notes that a click track was used throughout, reflecting the influence of the studio players’ experience, but to very good effect.

Nicki Parrott and Lisa Parrott (Released 2001)

Recorded 2001. Monkey Pants MPD3031

Album name: **The Awabakal Suite**

Musicians: Nicki Parrott (bass), Lisa Parrott (alto and baritone saxophone), Kevin Hays (piano), Dion Parson (drums), Café de Silva (percussion)

Commentary

The compositions here are largely by Australians Nicki and Lisa Parrott, performing with their New York colleagues. *The Awabakal Suite* is related to a group of Australian indigenous people, though through tangential musical associations, such as Sawari, based on an Indian raga, and a traditional Australian song, *Bound for South Australia*. These are individualistic compositions, within tonal and modal harmonic approaches. Influences of Thelonious Monk and Eric Dolphy are respectfully but creatively digested, for example in an arrangement of *Evidence* in 5/4, but with several overlayings. An arrangement of Fats Waller's *Jitterbug Waltz* for bass and baritone is particularly effective.

Anthony Pateras and Robin Fox (Released c.2002)

Recorded: Date not specified. Synaesthesia SYN 007

Album Name: **coagulate**

Musicians: Anthony Pateras (voice, aks synthesiser, discarded piano, electronics, objects), Robin Fox (computer, aks synthesiser, electronics, objects)

Anthony Pateras, Sean Baxter and David Brown (Released c.2004)

Recorded: 2002-3. Synaesthesia SYN 009

Album Name: **ataxia**

Musicians: Sean Baxter (percussion), David Brown (prepared guitar), Anthony Pateras (prepared piano)

Commentary

Anthony Pateras is a powerful improviser on piano, and on vocals and electronics, notably in conjunction with real time computer processing by Robin Fox. His *Tzadik* album ('Mutant Theatre TZ7095, 2004) contains examples of these sound worlds, but in the form of compositions or realisations of graphic scores. Most pertinent to this book is *ataxia*, since the dense sound world of percussion and acoustic sounds is closer to that of jazz, and notably the improvising tradition of AMM.

Differentiations

Pateras is a hyperactive vocalist, and on *coagulate* his voice is often also hyper-actively computer processed by Robin Fox, showing brilliant and rapid control of MAX/MSP software patches he has designed. Pateras is also a fine pianist, and *ataxia* exploits prepared piano and guitar, together with percussion. The pieces are again mostly hyperactive, and it is notable that few sounds are long resonating sounds (or are allowed to resonate for long), so that dense slowly evolving textures are often built up by a rapid procession of myriad events. *st/chi* provides contrast, by opening sparsely, with only intermittent sound. Prepared piano and guitar (in contrast to discarded pianos in which the dampers are no longer working) do have less sustained sounds, because of the physical restrictions on string vibrations caused by the preparation. The prepared instrument work here is akin to that of Roger Frampton, Keith Rowe, and the tradition of John Cage, but individual and effective.

Peril (Released 1993)

Recorded: Date Not specified on CD; c.1992-3. Dr Jim's Dr Jim 7

Album name: **Peril**

Musicians: Tony Buck (drums, samples, machines), Kato Hideri (bass, voice), Otomo Yoshihide (turntables, guitar, tapes), Michael Sheridan (guitar)

Peril (Released c.1993)

Recorded; Date Not specified on CD; c.1992-3. Sound Factor SFCD 15

Album name: **Multiverse**

Musicians: Tony Buck (drums, samples, machines, vocal), Otomo Yoshihide (turntables, guitar), Michael Sheridan (guitar), Thierry Fossemlle (electric bass)

Commentary

Peril is heavily rhythmic, but erratically so, with brilliant use of rhythmic samples, performed in real time by producer/leader Tony Buck using a sampler at the same time as drumming (and with perhaps some studio editing assistance). The aura is of heavy rock, but with rhythmic sophistication. There is an immense variety of sampled materials presented rhythmically (such as Japanese statements, complete or incomplete); and of processed electronic sound (revealing the crudity of sampling in some cases, with low bit resolution and low sample rate being part of the technical field of the time, and adapted into the aesthetic). Buck also has a penchant for classical music quotation, never simply ironic nor sympathetic. This is a unique group, lead by a unique musician.

Differentiations

The use of machine performance of an elaborately prepared set of samples was a time-bounded technique, now often more efficiently done by computer techniques (and with samples of higher sonic quality), but taken to the highest levels of technical performance expertise and efficiency in this work. It generated an intensity and sonic spaciousness which is still remarkable, especially in view of the source materials, and of the accompanying loud and noisy idioms of turntable and high-energy rock guitar. At times the played samples of piano sound almost like Conlon Nancarrow, and that is both an achievement and a compliment.

Michael Pignéguy Sextet (Released 2000)

Recorded 1998/1999. MPS CD 002

Album name: **Pure**

Musicians: Michael Pignéguy (drums, leader), Russell Holmes (piano, electric piano), Peter Jeavons (bass), Carl Mackey (tenor and alto saxophones), David McGregor (trumpet, flugelhorn), Chris Greive (trombone), Dale Barlow (alto saxophone)

Commentary

Pure is an album of jazz in the mainstream, from Perth, and representing a long period of activity by this group and its members. Compositions are mainly by members, interspersed with jazz standards from Yusef Lateef, Eddie Harris, and Art Blakey. Dale Barlow is shown on the sleeve looking distinctly like Lester Young, which may explain some of his softer tonal varieties. He focuses nevertheless on alto on this recording, on which he is guest artist. As with Brisbane, if not more so, there are difficulties in musical exchange and communication between Perth and the rest of Australia (it is around 2000 km from Sydney).

Pipeline (Released 1996)

Recorded 1991. Tall Poppies TP096

Album Name: **in the pipeline**

Musicians: Simone de Haan (trombone), Daryl Pratt (percussion), Phil Treloar (percussion)

Differentiations

Pipeline, formed in 1987, disbanded mid-1990s, was a group focused “on the exploration of the relationship between improvised and composed musics” (to quote Simone de Haan from the CD sleeve), like my own LYSIS/austraLYSIS. Two of the musicians, Daryl Pratt and Phil Treloar, are or were (respectively) very active within more mainline streams of jazz, but all have a breadth of musical interest and understanding beyond the norm. One of the pieces (*Autumn Collage* by de Haan) uses a pre-recorded tape; all use devices to place improvisers in changing conditions, requiring rapid response, response to the ‘piping’ of a piece just recorded, or requiring moulding to another ongoing process. De Haan extracts a very wide range of sonorities from his trombone, including multiphonics, and instrumental decomposition, and the tape contains related sound (and also some from a conch shell). Daryl Pratt’s piece *Sock Bop-a-Dop* was devised for “the contemporary jazz ensemble *Feeling to Thought*, and particular performers (Phil and me)”. It was for two percussion only, and was developed by applied improvisation into the piece we hear, which contains perhaps the most overt jazz components on the CD, though these are still quite distant paraphrases of jazz rhythms and pulses, including some brilliant keyed percussion playing (presumably by Pratt). Similarly, the two pieces labeled *Blues* are plaintive evocations of a blues feeling, rather than conventional rhythmic and harmonic blues patterns.

Playdiem (Released 1994)

Recorded 1993. Larrikin LRJ329

Album name: **Playdiem**

Musicians: Guy le Claire (guitar), Steve Hunter (electric bass), David Jones (drums and percussion), John Foreman (piano and keyboards)

Commentary

This album is of fairly conventional jazz-rock, funk and fusion, but displaying remarkable instrumental facility particularly on the part of Steve Hunter and David Jones. Dense keyboard backings, and quite complex harmonies, akin to Herbie Hancock's funk compositions, subtle spacious introductions, and many other felicities, make this a highly attractive and high quality album.

Daryl Pratt (Released 2004)

Recorded 1999-2004. Tall Poppies TP170

Album name: **Pratt's Alchemy**

Musicians: Daryl Pratt (vibraphone); Dale Barlow (tenor saxophone), Mike Nock (piano), Chad Wackerman (drums); Michael Askill, Tim Constable, Alison Eddington and Phil South of *Synergy Percussion*

Differentiations

This is an album containing three compositions, and two improvisations, which seamlessly bind composition and improvisation; all these works are by Daryl Pratt. The two latter are our focus here. *Villa Montezuma* is performed as solo vibraphone, but with a variety of beating implements and sound modifiers (temporarily 'preparing' the vibraphone). As Pratt says: "I'm especially attracted to the marginal sounds (eg. claves rolling across the vibraphone, melodies created by guiros stroking and the hand bells activating the vibraphone) around the edges of foreground sonorities". The piece is highly effective, and a most original way of playing the vibraphone. *Alchemy* is for Dale Barlow, Mike Nock, Chad Wackerman and Synergy, and has an elaborate structure, excellent jazz drumming by Wackerman, masterly soloing by Barlow, on harmonic patterns, a freer piano solo aptly described by Pratt as "quirky", and improvised and composed rhythmic percussion from Synergy: an effective and unusual work.

Jeff Pressing and World Rhythm Band (Released 1983; re-released 1998)

Recorded 1981. Move Records MCD 101

Album name: **World Rhythm Band**

Musicians: Jeff Pressing (piano, electric piano, synthesiser, dumbek, gankogui, rattles), Jeremy Alsop (bass), Peter Blick (drums, agogos, slit log drum, wood-bricks), Alex Pertout (percussion), John Barrett (soprano saxophone, tenor saxophone, flute, alto flute, Eb flute, piccolo)

Commentary

The late Jeff Pressing was an important influence on music scholarship and studies, music psychology, and improvisation, working mainly in Melbourne. He provided all the compositions bar a traditional Turkish piece.

Differentiations

The band seeks what its name implies, and particularly seeks to join rhythmic traditions: providing “a set of compositions and improvisations that take the general principles of West African music [which Pressing studied musically and academically] and map them into unexpected meters and styles”. The album is performed with considerable technical aplomb, and Pressing was a highly gifted keyboard player. *Flight*, for example, has a 12/8 section that “fits Japanese melody to African syncopation”. This is a most unusual album, because of the level of transformation of the influences which is achieved.

David Rex (Released 2001)

Recorded: Date not specified. c2000. ABC 12062

Album name: **The Dark Side of the Street**

Musicians: David Rex (alto saxophone), Mark Fitzgibbon (piano), Ben Robertson (bass), Danny Fischer (drums)

Commentary

A strong Melbourne group, who open up the album sounding like free jazz but rapidly move into walking bass, and strong soloing on straightforward harmonies. Five tunes are by David Rex, five are jazz standards, from the mainstream (Bill Evans, McCoy Tyner, Billy Strayhorn etc.).

Andrew Robson (Released 2000)

Recorded 1999. Rufus RF062

Album name: **sunman: Andrew Robson Trio**

Musicians: Andrew Robson (soprano and alto saxophones), Steve Elphick (bass), Hamish Stuart (drums)

Commentary

Highly disciplined compositions by Andrew Robson, performed with commitment. Robson is a flexible individualist, in the mainstream, but using some subtle rhythmic and metrical devices in the compositions as well as displaying the capacity to extend his instruments in his soloing. The trio calculates on changing the roles of individual players and instruments for different pieces, and using solo and duo combinations, in an appealing way. On alto, Robson's tone sometimes suggests Ornette Coleman, but he generally eschews his angularity. This album is less fierce than a preceding powerful album (*Scrum*, Rufus RF031), which is perhaps Robson's own favourite.

Bryce Rohde (Released 2003)

Recorded 1967. MIV 288 (Music in the Vines)

Album name: **Woolloomooloo: The Adventurous Side of the Bryce Rohde Trio**

Musicians: Bryce Rohde (piano, tennis balls, mallets, 7 inch reel boxes), Tom Beeson or Kelly Bryan (bass), Lee Charlton (drums, percussion), Ron Dewar (tenor saxophone, bass clarinet, mouthpiece, ocarina)

Bryce Rohde (Released: Date not specified)

Recorded 1981, 1994. MIV (Sonoma Jazz)

Album name: **Always Come Back Here**

Musicians: Bryce Rohde (piano), Bruce Cale (bass)

Commentary

Australian Bryce Rohde was a member of the internationally famous Australian Jazz Quartet of the '50s which toured the US as high-lining group. He has mostly lived in the US since 1965, but maintains his Australian connections. As a devotee of the harmonic/scalar theories of George Russell (a devotion shared with Bruce Cale), he was influential on the development of Australian jazz, particularly in the '60s through his work with Charlie Munro. The duo album here includes Rohde's *Windows of Arquez*, a romantic modal piece which was for many years the signature tune of ABC radio's only jazz programme, produced by Jim McLeod (Arquez shipyard was the home of Pacific High Recording studios in the US). Harmonically, this album is restrained, but there is a particularly effective Australian reminiscence in Rohde's *Blue Mountain* (sic). (The Blue Mountains are canyon-containing landscapes not far from Sydney). Another album of the Rohde Trio (with Bruce Cale, and Lee Charlton, recorded 1977; *Turn Right at New South Wales*, MIV303, released 2000), is a compendium of Rohde compositions, mostly mellifluous but focused on George Russell's harmonic approaches; this album has another performance of *Blue Mountain*, and considerable free-flowing out-of-time passages, mostly remaining tonally centred, at least in Russell's modified sense; and some multilayering where bass and drums take independent and non-obvious roles. Cale shows strong signs of Scott La Faro's bass playing, making a very strong contribution.

Differentiations

The group album (recorded in the US and with Americans, two years after Rohde commenced residing there) is mostly free improvising structured around themes/materials that can be used at will. Rohde uses a variety of implements inside the piano, in the revered tradition of Henry Cowell, with which I have always engaged also. Woolloomooloo, a shore-side district of Sydney, is also a word meaning 'whirling around', and, as Rohde points out, boomerangs do this, and may return to their point of origin (if expertly driven). Dewar employs extended instrumental techniques, emerging in the '60s, and deconstructed instrument parts (mouthpiece), and shows a fluency and range that also reflect his involvement in the contemporary classical music of the time. Segments of the pieces reflect the late modal intensity of non-pulsed improvising by John Coltrane. This album was probably not familiar to Serge Ermoll when he did his pioneering Free Kata recordings in 1973-4, but it shows an influence that probably eventually permeated through the Australian jazz and improvised music scene, besides those of the important recordings of Ornette Coleman, Cecil Taylor, and John Coltrane. The album is a key along the development of Australian free improvising, even though made with American musicians.

Jon Rose (Anthology) (Released 1998)

Recorded 1977-1985. Entropy ESR 006-1 2CDs

Album name: **fringe benefits**

Musicians: Jon Rose (violin, 'relative violin', electronics, 19 string cello), Martin Wesley-Smith (Fairlight CMI), Jim Denley (flaxophone), Luc Houtkamp (saxophone), Marcel Cuypers (piano), Roger Turner (percussion), Maggie Nichols (vocals), Richard Ratajczak (bass), Rik Rue (tapes, recording, sampling), Michael Sheridan (bass), John Gillies (drums), Tony Hobbs (tenor saxophone), Simone de Haan (trombone), Dave Ellis (bass), Serge Ermoll (piano), Louis Burdett (trumpet), Greg Kingston (guitar), Peter Kelly (vibes, marimba), Torsten Muller (bass), Richard Vella (piano), Jeff Wagner (drums), Jamie Fielding (organ)

Jon Rose and Miya Masaoka (Released 1998)

Recorded 1998. Noise Asia NAIM 02

Album name: **sliding**

Musicians: Miya Masaoka (prepared koto, bowed and amplified koto, percussion), Jon Rose ('interactive midi bow, amplified bow, samples')

Differentiations

Jon Rose is probably the most diverse pioneering figure in Australian freely improvised music, as well as a frequently recorded producer of radio works, and creator of the reputation and reality of Doc Rosenberg, international legend of the violin. He has created many 'relative violins' (physically altered), and rapidly adopts all forms of electronics, analogue and digital, to permit and inform his 'virtual violin'. His recordings are prolific, and widely distributed. He was one of the earliest activists for improvised music in Australia, creating *Fringe Benefits* for promotion as well as recording. The first CD here is a highly selective anthology of the efforts he released on the Fringe Benefits label 1977-85 (although somewhat randomly so, of necessity, because of the physical state or non-existence of LPs and tapes). Very brief pieces and excerpts serve to illustrate the wildness, humour and vast range of his work and his collaborators. Other key early and continuing figures such as Jim Denley, Serge Ermoll, Louis Burdett (who 'normally' plays drums, but certainly does not wish to play them normally) make appropriate appearances. *Sliding* is chosen, rather than a set of the radio pieces, for its directly improvised nature, its interactive sympathy (and yet irony), and the unorthodoxy of the koto playing.

Jann Rutherford (Released 2003)

Recorded 2003. Tall Poppies TP163

Album name: **The Scented Garden**

Musicians: Jann Rutherford (piano), Paul Cutlan (alto and soprano saxophones), Roger Manins (tenor saxophone), Craig Scott (bass), Dave Goodman (drums)

Jann Rutherford (Released 1998)

Recorded 1998. Tall Poppies TP125

Album name: **discovery**

Musicians: Jann Rutherford (piano)

Commentary

New Zealand-born, but long active in Australia, Jann Rutherford (who died in 2003) was an elegant and sophisticated pianist. Her solo album is sonically attractive, and tastefully performed in the harmonic mainstream. The ensemble album is rhythmically uplifting, again in the mainstream, but with interesting harmonic and melodic compositions by Rutherford. This album also contains several interesting duo pieces: *Keep Following Me* (piano and drums) shows the influence of Chick Corea of the *Now He Sings* and *Circle* periods, while being freely improvised. *The Scented Garden* is an interpretation of a long composition for soprano saxophone and piano, highlighting one of the senses other than that in which she was poorly endowed (vision).

John Sangster (Released 1975; re-released 2002)

Recorded 1974. Move Records MD3251

Album name: **The Lord of the Rings Volume 1 (2CDs).**

Also contains a performance video from 1982

Musicians: Bob Barnard (trumpet), Alan Nash (trumpet and flugelhorn), Bob McIvor (trombone), Ken Herron (trombone), Bill Motzing (trombone), Arthur Hubbard (tuba), John McCarthy (clarinet), Graeme Lyall (soprano and tenor saxophones), Errol Buddle (oboe, flute, alto and tenor saxophones), Tony Buchanan (clarinet, bass clarinet, tenor and baritone saxophones), Col Evans (piccolo), Len Barnard (drums and percussion, vocals, stride piano), George Thompson (bass and electric bass), Col Nolan (piano and electric piano, electric harpsichord), Ian Bloxsom (percussion, marimba), John Sangster (percussion, junk, vibraphone, marimba, vocals), Martin Goring Bengie (vocals), String Quartet including Nathan Waks (cello, and improvising on cello)

John Sangster (Released 1976; re-released 2004)

Recorded: 1976. Move Records MD3252 (2CDs)

Album Name: **The Lord of the Rings Volume 2**

Includes CD-rom interview tracks.

Musicians: Bob Barnard (trumpet and flugelhorn), Alan Nash (trumpet and flugelhorn), Bob McIvor (trombone), Ken Herron (trombone), Arthur Hubbard (bass trombone, tuba), John McCarthy (clarinet), Graeme Lyall (soprano and tenor saxophones), Errol Buddle (soprano, alto and tenor saxophones, recorder, oboe), Tony Buchanan (tenor and baritone saxophones, clarinet and bass clarinet), Col Nolan (keyboards), Tony Ansell (keyboards), John Sangster (percussion, keyboards), Ian Bloxsom (percussion), George Thompson (bass), D'arcey Wright (bass), Len Barnard (drums, percussion, keyboards)

John Sangster (as composer) (Released 2002)

Recorded 2001. Move Records MD3255

Album name: **The last will and testament of John Sangster**

Musicians: Tony Gould (piano), Chris Qua (bass), Len Barnard (drums), Ian Bloxsom (vibes), Tom Baker (trumpet, saxophone), Graeme Lyall (soprano saxophone), Bob Barnard (trumpet)

Commentary

John Sangster (born 1928, died in 1995) was a great individualist of Australian mainstream and early modern jazz, recording little since the CD era. He was before that a key drummer in traditional jazz, for example on the second British and European tour of Graeme Bell's band (see final chapter for further comment on its influence). Move Records have begun a very welcome program to re-release his key recordings, and the key issues so far are the two listed. The tribute album is a realisation of a batch of his compositions which were left unrecorded when he died. The *Lord of the Rings* series completely documents his so-named series of compositions, which occupied four LPs when released originally in the 70s. They are compositions of subtlety and humour, and, while rooted firmly in mainstream jazz, they are not bounded by any conventions. There are even segments of free improvising, and substantial Oriental influences, but based on the thematic referents chosen by Sangster from the *Lord of the Rings* narratives. The sleeve notes quote Sangster himself: "If you want a musical autobiography, it's all there in the *Lord of the Rings* albums. A crazed montage of all the jazz (and other) idioms I've been involved with during my life. All the musics I love are in there; some plainly stated, some distorted and disguised a little bit the way memories sometimes go." *The Rings* was a unique project, realised sympathetically by a key group of Sangster's peers: his nickname was Sango (or sometimes, Sangs), with obvious overtones of respect.

Niko Schauble and Tibetan Dixie (Released 1992)

Recorded 1989/1992. Larrikin LRJ261

Album name: **Nothing too serious**

Musicians: Niko Schauble (drums, percussion, keyboards, programming); Chris Skepper and Anthony Norris (trumpets); Simon Kent (trombone); Tony Hicks (soprano and tenor saxophones); Greg Rosser (tenor saxophone); Paul Williamson (baritone saxophone); Stephen Magnusson (guitar, banjo); Tony Paye (bass), Thierry Fossemalle (electric bass); Chris Bekker (electric bass); Ray Pereira (percussion); Gebhard Ullman (saxophones and flute), Christof Griesse (saxophones and flute); Joachim Litty (alto and baritone saxophones, clarinet); Martin Lilluch (electric bass); Rainer Brennecke, Soren Fischer, Gert Muller (brass)

Niko Schauble (Released 1997)

Recorded 1997. Naxos 86011-2

Album name: **On the Other Hand**

Musicians: Niko Schauble (drums, percussion), Paul Grabowsky (piano), Stephen Grant (cornet, flugelhorn), Chris Bekker (electric bass), Ren Walters (guitar)

Commentary

Nothing too serious comprises a variety of rhythmic approaches by two different large-ish bands, with compositions by the leader. As the sleeve note writer says, they are “at times creating virtual landslips across the rhythm”, but mostly the pulse and meter are very accessible. Harmonically the pieces on this album are straightforward, but appealing, and lively. There are two sessions, the earlier, more rhythmically jagged, from Germany and featuring the clarinet quite strongly, the later from Melbourne.

The compositions for *On the Other Hand* are attributed to all the first four musicians, Ren Walters being a ‘guest’ on the session. The pieces seem indeed mostly like simple riff/harmony constructions made by private playing (applied improvisation), and then by slightly refining and sometimes fixing those simple structures for further use. Most are tonal. They may, on the other hand, be freely improvised (‘play whatever you like’, said the ABC fee-payer, Jim McLeod). Several pieces have rapidly changing harmonies which are clearly not shared in advance, somewhat in the manner of Miles Davis’s *Circle* or the *Paul Bley Trio*; disjunctions result, mostly pleasing, or as with *At Home*, pitched/unpitched duos. An amusing track (*Why do we want to know?*) parodies the expenditure on the European Space Agency Mars programme, almost as if it were a commodity like Mars bars; most band members speak text; the music almost becomes triumphal. The album sleeve notes a phenomenon not unusual in Australian jazz: only Ren Walters amongst the five was born in Australia, consistent with the comments about ‘Australian’ I offer in the introductory sections and the final chapter.

Differentiations

Both Stephen Grant and Ren Walters have highly individual ways of playing their instruments, both using some electronic processing on this album. Grant in particular likes abrupt disconnected notes or timbres, particularly timbral patterns, and uses them effectively. Walters, as appropriately on *Elvis*, plays layers of evolving sound, using his processing facilities. Chris Bekker’s approach to electric bass on this album is also unusual, and appropriate: rather than clarity of pitch-bearing walking lines, he often seeks rumbling timbres, or patterned alternating notes which sustain, and hence generate overall greater continuity of sound. *So What if?* is a very clever and amusing parody of *So What*, with the electric bass riff seriously perverted from the original, but piano harmonies faithfully developing its spirit, and several layers of rhythmic pulse, including approximately 20 notes from the trumpet, over a roughly four-second period, out of a total track length of 95 seconds.

Ken Schroder (Released c. 1989)

Recorded: 1989. Mesmeric 03

Album Name: **Afternoon in Libya, The Ken Schroder Sextet**

Musicians: Ken Schroder (alto and baritone saxophones), Rob Glaesemann (tenor saxophone), Ian Hellings (trumpet), Doug de Vries (guitar), Thierry Fossemalle (bass), Tony Floyd (drums)

Commentary

This is a hard-swinging album of modern jazz. All compositions are by Ken Schroder, mostly in the bebop and hard-bop idioms, as symbolised by the piece entitled *Blues for Bird and Prez*, which also calls up earlier jazz references. Some of the pieces, such as *Hope*, extend the harmonic range a little, but remain very tonal, for example Gil Evans-influenced. Others, such as *Springsteen can really hang you up the most*, push the group to precise performance of rhythmically irregular arrangements, and somewhat more angular solos (for example by Schroder himself on that piece). The CD is infectious and enjoyable, and has excellent soloing.

Bob Sedergreen (Released 1992)

Recorded 1989-1991. Larrikin CD LRF253

Album name: **Bobbing and Weaving**

Musicians: Bob Sedergreen (piano, keyboards, vocals), with: *The December Dance Band*: Mal Sedergreen (soprano saxophone), Stephen Sargeant (French horn), Rachel Burke, Emma Black (oboe); Alex Pertout, Peter Gretch (percussion), Virgil Donati (drums), John Buckley (bass trombone), John Mackey (tenor saxophone); *Art Attack Ensemble*: Bridget Allen (vocals), Joe Geia (didjeridu, clapstick), Takis Dimitriu (bouzouki), John Halliday, Sonja Horbelt, Mark Grunden (drums on different tracks), Mal Sedergreen, Colin Dods (bagpipes); John Mackey (tenor saxophone); Brian Brown (alto flute), John Buckley (bass trombone); Mal Sedergreen (alto saxophone); *Blues on the Boil*: Paul Wookey (guitar and vocals), Mal Sedergreen (tenor saxophone); *Wilbur Wilde's Blowout*: Wilbur Wilde (tenor saxophone and vocals), Darryn Farrugia (drums), Craig Newman (electric bass), Leon de Bruin (trumpet); *Ted Vining Trio*: Ted Vining (drums), Barry Buckley (bass)

Commentary

Bob Sedergreen is one of the most brilliant and adaptable modern jazz pianists: “as good a piano player as I would find anywhere” according to Nat Adderley. He loves blues, dance music, groove, and swing, and can switch instantly, as well as push the harmonic tension, exploit rapid clusters, playing inside the piano – (“mean and ugly piano” as he says on the notes, of his *Bobbing and Weaving*) – he has the breadth of Don Pullen. The selection of groups and pieces here, representing a three-year period of his activities, illustrate this breadth, particularly at the dance and blues end. Most compositions are by Sedergreen (one together with Malcolm, one of his sons); *Impressions* receives a rousing performance also, and a brilliant Sedergreen solo (frustratingly faded out in mid-stream as on some other tracks, and recommenced just before the tenor solo). *Trio Jazz Hit* material is the final track with the Ted Vining Trio, and as everywhere, Sedergreen shows his great humour, and capacity for sympathetic parody and re-enlivening of quoted styles and phrases, and to break out as far as he wants from this (nice inside piano harmonics juxtaposed with dense chords).

Differentiations

Why? (Is it so wrong) and *Living and Surviving* reveal the political side to Sedergreen, and have a not uncommon Australian focus on the environment, and its preservation. Particularly at the time of these recordings, there was sufficient Australian environment in good state that a fight for preservation was appropriate, and much more active than, for example, in the US or UK. There is not much sign of real success. The use of bagpipes and didjeridu amplified the cross-cultural impact of the sections concerned with racial discrimination and the environment.

Michael Sheridan (Released 1996)

Recorded 1996. Black Hole, Hole 018

Album name: **Digital Jamming. sheridan solo project**

Musicians: Michael Sheridan (guitar, digital impros and cut ups), Jim Denley (alto saxophone), Jon Rose (violin and vocals)

Differentiations

One of the relatively few albums largely focused on free improvisation, including a track for Derek Bailey (godfather of free), so called *Blues for Derek*, one of the most relaxed and reserved tracks, and certainly with more good-humoured quotation from jazz conventions. Michael Sheridan plays more overtly electric guitar than does Bailey, and provides three types of performed track whose descriptions are informative of method: "CD scud impros with added guitar", "fixed digital edits with added guitar and violin or sax", and "free improvisations". Jim Denley does focus on the alto saxophone, and stays closer to a high-energy tradition than is his wont, responding to the forceful electronic and guitar sonic environment. The last track is a kind of requiem for Jamie Fielding (q.v.), composed digitally by Brooke Shelley, and has long sustained pads, choral sounds, and, seemingly, quotations from other instruments (piano). The track is reported on the sleeve as 8'14" but there is actually a 'hidden' additional five minutes of Denley and Sheridan after 13 minutes of black hole silence, making a total track of about 26 minutes. This is a very strong album by expert and highly individual improvisers.

Adam Simmons (Released c.2003)

Recorded: 2002. Dr Jim 032

Album Name: **Happy Jacket: Adam Simmons Toy Band**

Musicians: Adam Simmons (sopranino, soprano, alto, baritone and bass saxophones, bass clarinet, shakuhachi), Ben Carr (soprano and tenor saxophones), Phil Bywater (alto and tenor saxophones), Nadjé Noordhuis (trumpet), Eamon McNelis (trumpet), Kynan Robinson (trombone), Anita Hustas (bass), Joe Talia (drums), everyone (toys)

Commentary

A playful yet highly organised and disciplined album, and a highly committed group. Most of the compositions move into the mainstream of rhythmic territory, relatively monodic or polyphonic, granted the lack of a harmonic instrument in the ensemble. Several pieces use game components, such as 'rubber chicken and duck', bubbles, telephone, stuffed trombone.

Differentiations

Wake me with a sledgehammer contains a rare example of a bass saxophone solo (c.f. the *Otto Orchestra*), with dexterity and wide pitch range. Humour abounds on the album and in the conceptions, in an unusual way.

Mark Simmonds and Mark Simmonds' Freeboppers (Released c.1997)

Recorded: Date not specified. c.1997. Birdland Records BL002 2CDs

Album name: **Fire**

Musicians: Mark Simmonds (tenor saxophone), Scott Tinkler (trumpet), Steve Elphick (bass), Simon Barker (drums)

Commentary

Mark Simmonds has some of the strength of Albert Ayler, and this appears intermittently on these CDs, as well as in his other work. Most of these pieces (compositions by Simmonds) are rhythmic and driving, often with polyphonic trumpet and saxophone, and simple harmonic bases implied by Steve Elphick's bass. Some are more rhapsodic and flexible. While full of fire, these two CDs do not do full justice to Simmonds's strength; some brief bursts on The Umbrellas' (q.v.) recordings give a complementary impression, but recordings as yet are incomplete in this respect.

Phil Slater (Released 2003)

Recorded 2001. Newmarket 3116.2

Album name: **Stobe Coma Virgo**

Musicians: Phil Slater (trumpet, laptop), Carl Dewhurst (guitar), Matt McMahon (piano), Brett Hirst (acoustic bass), Alex Hewetson (electric bass), Simon Barker (drums)

Commentary

This is strangely like an orchestrated version of the Band of Five Names, and comes between the two recordings of that group (q.v.). Phil Slater is responsible for all compositions here, though the first is described as a derivative of a Peter Sculthorpe piece. The laptop is used particularly to provide digitally 'glitching' (discontinuous/disrupted) reminiscences of recent phrases, and links between the acoustic sounds and the electric guitar. There are some more rhythmic pieces than on *Severance* (such as *Pemunguku*, arranged by Slater from another composer) but the overall character remains similar (the propulsion plus suspension of free time). Slater penetrates the depth of his notes and instruments, and perseveres with the resulting sounds in an unusual and convincing way and degree. Whereas on the eponymous Band of Five Names album Slater remains close to the conventions of Kenny Wheeler, he breaks completely free on the later recordings. The referenced influence of The Necks is probably reflected in the degree to which rhythmic patterns are retained throughout whole pieces, often with little change to the instrumental voicing used (for example the main drum pattern of *The Chance*).

Hazel Smith (Released 1994)

Recorded 1991-1993. Rufus RF005

Album Name: **Poet Without Language: Hazel Smith with australYSIS**

Musicians: Hazel Smith (texts, violin); Roger Dean (synthesisers, samples, percussion), Sandy Evans (saxophones)

Differentiations

This is mainly included in the book because of the piece *Silent Waves* (twelve minutes), and to a lesser degree because of *Poet Without Language* itself (16 minutes). These are both compositions for improvisers by Hazel Smith and Roger Dean, with spoken text and music. *Silent Waves* in particular refers to Miles Davis's *Shh/Peaceful* on the *In a Silent Way* album, using the repeated A/D bass riff, with the D occupying the first beat of the bar, and anchoring the harmony on a D7/extended. There are frequent bursts of semiquaver hi-hat percussion in groups of 4, 8, and multiple beats, like those pulses which are essentially continuous in *Shh/Peaceful*. But the differentiation is the context of multi-tracked (and separately, multi-voiced) text performance, and the harmonically adventurous improvising by Sandy Evans and Dean, making an unusual, yet quite jazz-sounding work. Evans plays many defined melodic lines, around the D7 harmonies, but with microtonal and dissonant extensions. Vocal text samples at all pitch ranges appear, besides the spoken text performance. As a result the piece is an unusual approach to text in a jazz context, freed from the conventions of most 'poetry and jazz' (which had been important in the US and UK in the '60s and beyond). *Poet without Language* has complex timbral and textural improvising with sounds, and equally, often with verbal samples. It also has more complex layering, partly compositionally conceived. The remainder of the CD is solo text performance (much notated musically as well as verbally), and an aleatoric work related to John Cage, but also involving improvisation and sample manipulation in performance. There is a later companion CD, *Nuraghic Echoes*, also on Rufus, but with few remaining jazz or improvisation-specific overtones.

Snag (Released 1998)

Recorded 1997. JazzHead Mush 33193.2

Album name: **Hey, Guess What**

Musicians: Stephen Magnusson (guitar), Julien Wilson (tenor saxophone), Bjorn Meyer (bass and percussion), Sergio Beresovsky (drums, percussion)

Commentary

Julien Wilson is the key Australian here, though Stephen Magnusson has lived in Melbourne for significant periods. Snag is communally credited with the compositions; which show Nordic and free jazz influences. The saxophone playing is elegant, with a tone reminiscent of Bobby Wellins (hero of Stan Tracey's classic *Under Milk Wood* recording), but with greater variety and timbral range. Most tunes are rhythmic, harmonically restrained; *Rosti Graben* uses impulsive free time, and has well-coordinated theme playing on top. Some of the rhythmic improvising uses modest overlaying of pulses.

Sonic Fiction (Released 1996)

Recorded 1994. Tall Poppies TP099

Album name: **Powerful Medicine**

Musicians: Daryl Pratt (MIDI-vibes, percussion), Andrew Gander (drums, percussion), Adam Armstrong (bass and electric bass), Carl Orr or Steve McKenna (guitar on different tracks)

Sonic Fiction (Released 1999)

Recorded 1997. Naxos 86034-2

Album name: **Changing with the Times**

Musicians: Daryl Pratt (vibes, MIDI-vibes, noah bells), James Muller (guitar), Adam Armstrong (bass, electric bass), Andrew Gander (drums), Phil South (marimba, acoustic and electronic percussion)

Commentary

Daryl Pratt formed Sonic Fiction in 1993, and, not surprisingly for a percussionist's group, it has particularly explored rhythmic devices, as the title of the second album emphasises. On that album, composed metrical modulations are used effectively, as well as unorthodox or asymmetric time signatures. On the first album, some of the compositions and the improvisations thereon use additive rhythmic development, where, for example, a series of three chords may be played over progressively increasing numbers of quavers. Most compositions are by Pratt, though Carl Orr contributes to *Powerful Medicine*. The rhythmic ideas of over-layering different streams were developed in part in workshop by Andrew Gander and James Muller (hear the track *Tower*), and they reach a strong cohesion. This is a good example of the benefits of applied improvisation (see introductory comments). The overall sound of the band, and its recognised influences, is that of jazz, and Miles Davis's influence is apparent, though the electronic components are in register rather than dominant. Pratt is a technically brilliant performer. It is not clear that the MIDI-vibes add hugely to the sound range or impact of his work.

Alister Spence (Released 2000)

Recorded 2000. Rufus RF055

Album name: **Three is a Circle**

Musicians: Alister Spence (piano, samples), Lloyd Swanton (bass), Toby Hall (drums)

Commentary

These are compositions by Alister Spence, pianist of many important groups such as Clarion Fracture Zone (of which he was a co-leader). They are very much in the mainstream, and convincingly performed: there are some notably slow, controlled and effective tempi (such as that on *Three is a Circle*, using an Elvin Jones's triplet feel). Spence's pianism has developed strongly and is well illustrated here. Some nice sound effects from samples are added, and *Black Wattle* is a sombre elegy, a multilayered tribute to pianist/composer Roger Frampton, who died in 2000, the year it was recorded, and whose influence is reflected widely on this album.

Guy Strazzullo and Guy Strazzullo Quartet (Released 1999)

Recorded 1999. ABC 7243 520731 2

Album name: **Blue Phoenix**

Musicians: Guy Strazzullo (guitar), Steve Hunter (electric bass), Andrew Gander (drums), Matt McMahon (piano)

Commentary

Blue Phoenix is a mainstream harmonic and rhythmic album, with exceptional virtuosic playing from the leader. Themes are mainly by Guy Strazzullo, with one by Steve Hunter, and some jazz standards.

Rolf Stübe (Released 1997)

Recorded: 1995. La Brava LB9712

Album Name: **Rolf Stübe and the Jazz Police**

Musicians: Rolf Stübe (bass), John Harkins (piano), Warwick Alder (trumpet), Alan Turnbull (drums), Jason Morphett (tenor saxophone)

Commentary

An album released after the death of the leader, and seeming to represent his ideals in jazz. The pieces are mainly standards or jazz standards, but there are pieces by Jason Morphett, Warwick Alder and John Harkins. All are in the mainstream of modern jazz, and swing driven. Hard-bop tributes abound, and ironically Bix's *Blues* (by Alder, which seems to refer to Bix Beiderbecke), is one of the slightly dissonant pieces, at least in the trumpet solo. The album was recorded with only a stereo pair of microphones, so that a real acoustic sound is obtained, though it seems as if Rolf Stübe's bass was independently amplified in the normal way: in any case, the resultant sound is tasteful and a little unusual. No doubt the players had to adjust their mutual volumes and modes of playing quite noticeably for this format; such disciplines can be salutary.

Tabas (Released c.1997)

Recorded 1997. ABC 7243 8230552

Album name: **Tabas with Scott Tinkler**

Musicians: Scott Tinkler (trumpet), Sam Keever (piano), Tony Paye (bass), Scott Lambie (drums)

Commentary

Scott Tinkler has made several albums in quartet formation with keyboard. This one is chosen because of Sam Keever's presence and brilliant playing; he also provides two of the straighter compositions, and some of the more complex improvising as well as the more mainstream, and Scott Tinkler and Tony Paye each provide two of the more unusual compositions.

Differentiations

The compositions feature some composed metrical modulation, in the mode of Wynton Marsalis's *Standard Time*, though they are hardly pursued in the improvised sections, nor used as a multi-layering device. Tinkler has extreme endurance capacities, and plays prolonged solo introductions, as well as intense solos on individual pieces. There is some free improvising, and there are some textural forms, notably on Paye's well-conceived structure, *Ballade*, which also has some subtle arco bass.

Ten Part Invention (Released 1994)

Recorded 1993. Rufus RF006

Album name: **tall stories**

Musicians: John Pochee (drums, leader), Roger Frampton (piano, soprano saxophone), Steve Elphick (bass), Miroslav Bukovsky (trumpet, flugelhorn, percussion), Warwick Alder (trumpet, flugelhorn), James Greening (trombone), Bernie McGann (alto saxophone), Bob Bertles (alto and baritone saxophones, clarinet), Sandy Evans (soprano and tenor saxophones, flute), Ken James (soprano and tenor saxophones, flute)

Commentary

Ten Part Invention is the premiere large ensemble in Sydney jazz, and features diverse compositions in the mainstream of jazz by Roger Frampton, Sandy Evans, Mike Bukovsky, Mike Nock and others. It has some exceptional soloists, in Frampton, McGann and Evans, and excellent cohesion and drive. Frampton's *Jazznost suite* is the core of this album, and results from his experiences in Russia.

Differentiations

There is some of Frampton's strong soprano saxophone soloing on Nock's *Isospin*: an instrument not widely used.

Theak-tet (Released 2002)

Recorded 2001. Jazzhead Head 036

Album name: **Gamla Stan**

Musicians: David Theak (tenor saxophone), James Muller (guitar), Phil Stack (bass), Craig Simon (drums)

Commentary

The album sleeve states that Theak-tet was “founded in 1997 to provide a platform for improvised music compositions”, but the opening hard bop track, with excellent John Coltrane-focused saxophone, reveals that this is the Australian usage of the term discussed elsewhere in the book (and not the European usage); the album is a highly proficient, propulsive and enjoyable set of compositions in the mainstream of jazz, mainly by David Theak and James Muller. *Phil’s Song* contains a melodic pizzicato bass solo by Phil Stack, with judicious use of harmonics, and double stops.

Scott Tinkler (Released 1996)

Recorded 1996. Origin 028

Album name: **dance of delulian**

Musicians: Simon Barker (drums), Adam Armstrong (bass), Elliott Dalglish (bass clarinet), Scott Tinkler (trumpet)

Scott Tinkler Trio (Released 1999)

Recorded 1997. Origin 046

Album name: **Sofa King**

Musicians: Scott Tinkler (trumpet), Adam Armstrong (bass), Simon Barker (drums)

Differentiations

As on some other recordings, on *dance of delulian* Scott Tinkler uses some simple metrical modulation devices in his compositions, to good effect, and also melodic patterns cycling over a number of pulses that does not coincide with the metre. On some tracks Elliott Dalglish contributes overtly Eric Dolphy-esque bass clarinet, but with restraint and individuality. The group is cohesive in all it does, through considerable exposure and experience, and effectively sustains several streams of rhythm at some points. *Sofa King* presents a visual image of Tinkler as a black person, and brings to mind Miles Davis's reverence for boxer Jack Johnson, and also Miles's image on *Tutu*. Scott has a degree of that forcefulness, persistence and endurance. Accordingly, an emphasis on marathon or martial prowess, or at the least physical endurance, is raised by respondents to the questionnaire for this book, as being broadly significant amongst wind instrument improvisers. This work exemplifies the role and impact. Tinkler and Dalglish are both often-time residents of the Byron Bay coastal vicinity of northern New South Wales, and participate in marine sports.

David Tolley and That (Released 1996)

Recorded 1995 (rear slick incorrectly asserts 1996). Origin 023

Album name: **That, Volume 1**

Musicians: David Tolley (bass, electronics, samples and vocals), Dur-é Dara (percussion), Ren Walters (guitar, vocals), James Clayden (vocals), Peter Harper (alto saxophone), Graeme Leak (percussion), Graeme Perry (drums), Ted Vining (drums)

David Tolley (Released 1997)

Recorded 1997. That Performance Project TPP028

Album name: **This That The Other, Compilation 1**

Musicians: David Tolley (bass, violin, electronics, samples, vocals), Brigid Burke (clarinet, vocals), Carolyn Connors (objects, vocals), Gary Costello (bass), Dur-é Dara (percussion), Will Guthrie (drums, percussion), Tim O'Dwyer (alto saxophone, bass clarinet, vocals), Roger Pell (guitar), Ren Walters (guitar, samples, vocals)

Differentiations

After many roles in the mainstream of jazz, David Tolley has for many years focused on free improvising, electronics, and performance structures and situations, rather than individual compositions. His motto on the first of these is 'SPONTANEOUSLY PERFORMED INTERACTIVE COMPOSITION' (capitals used in the original). That Volume 1 is a series of miniatures, none longer than 3'18", most around 1'. On some there is text improvisation also. Ted Vining and Peter Harper appear on one track only. This album is available on an independent label, but, in addition, the second listed is one from a large number of limited edition CDs Tolley has released himself, representing all his current ensembles, including This, That and The Other. Tolley, Dur-é Dara and Ren Walters are the core players throughout, but many other, including much younger, musicians have collaborated and are heard in representative examples (the Compilation selects from at least eight other Tolley releases). Tolley's bass is normally a six-stringed semi-acoustic instrument custom built by bassist and instrument maker/repairer Neville Whitehead. Perhaps the most notable feature of this music is its diversity, and its dry humour (especially in some of the spoken and improvised texts). Tolley is a great individualist.

Triosk (Released 2003)

Recorded 2002/3. ~scape 20CD

Album name: **Triosk meets jan jelinek '1+3+1'**

Musicians: Jan Jelinek (digitals, crackles), Laurence Pike (drums, vibes, piano), Adrian Klumpes (piano, electric piano, vibes), Ben Waples (bass)

Triosk (Released 2004)

Recorded c. 2003-4. Leaf BAY 39

Album name: **Moment Returns**

Musicians: Laurence Pike (drums, vibes, loops), Adrian Klumpes (piano, electric piano, synthesiser, vibes, loops), Ben Waples (bass, electric bass, loops)

Differentiations

Triosk meets ... is a restrained and tasteful album of repetitive music, using glitches, electronics to provide the rhythm lines for simple harmonic cycles (often in five beats, as the album title may be intended to imply). The music is a derivative of drum and bass, but with sophisticated jazz harmonies, and the electronic distortion overtones. *On the Lake*, and other tracks, also shows very strong harmonic and timbral influence from Steve Reich. On this first album there are three Sydney musicians collaborating with a well-known European electronica figure. The compositions are attributed to the whole ensemble, with one piece by Pike/Jelinek. The sleeve does not inform us about the process, but it seems to be a studio applied improvisation and overdub process (Ben Waples plays nice arco and pizzicato bass simultaneously at one point, on essentially the same pitches, which is beyond the capabilities even of a Fernando Grillo or a Barry Guy: to good effect), possibly with transworld file exchanges between sessions. The album, like the first The Necks recording, breaks out of a set of pre-existent moulds into a new and potentially popularly appealing idiom, which offers no worrying cognitive disjunction and challenge, but rather seems relaxed and, ironically, familiar.

Moment Returns is a successor album, and, as the attributed performance 'instruments' list on the sleeve implies, is heavily focused on looped samples which provide simple rhythmic structure, and appealing electronica sounds, again including cracks, amongst others. In true samplers/electronica fashion, the second album uses several samples from earlier Jelinek recordings, though he is not a participant on the album.

Jo Truman (Released 1999)

Recorded 1990-1992. Jo Truman

Album name: **sdreams. the voice is an instrument**

Musicians: Jo Truman (vocals, piano, didjeridu) with, variously: Jean Schwarz (delay and electronics), Bart Fermie (percussion), Hans Stibbe (electronics)

Differentiations

sdreams is an album unique amongst Australian improvisation, truly focusing on the voice (rather than the speaking voice, as do Amanda Stewart, Hazel Smith, Chris Mann and others, though Jo Truman does also speak some verbal texts), together with the breath, and the didjeridu. Studio overlaying, and electronics by the collaborators are used to make polyphonic texts. The most powerful piece is the 30-minute radio work *sdreamings*, originally commissioned by WDR, Germany. Most of the sounds are the result of applied improvisation, though clearly many segments are improvised directly to the final piece. The influence of Truman's experience of extended living in the outback, in indigenous communities, and studying the didjeridu with a master, is reflected in many of the ideas and emotions, as well as in the instrumental delivery.

The Umbrellas (Released 1990)

Recorded 1986-1988. SOM 1002

Album name: **Age of Elegance**

Musicians: Peter Dasent (piano, organ, accordion, composer, leader), Jonathan Zwartz (bass), Andrew Wilkie (vibes, marimba, gong), Liz Hayles, John Armstrong, Joyce Clifton-Everest (oboe on different tracks), Lucinda Cran, Malcolm Haylock (bassoon on different tracks), Nigel Westlake (clarinet), Peter Boyd (bass clarinet), Mark Simmonds (tenor saxophone), James Greening (trombone), David Basden (tuba), Martin Highland (drums), Amanda Brown, George Washingmachine (violin on different tracks), Tony Backhouse (bogus Tibetan choir)

Commentary

This is music often reminiscent of Ennio Morricone and Federico Fellini, and overtly referring to the film and romantic music tradition. Whereas John Harle's Berliner Band in the UK (with which I often played bass) specialised in paraphrasing, parodying and extending the German '20s and onwards music of Kurt Weill, Hanns Eisler, together with French popular Chanson, Dasent's Italian emphasis is clear. In a book about jazz and improvisation it is difficult to know where to 'cut off' in listings, and one might argue that improvisation in some 'world music' ensembles (Monsieur Camembert, for example) is stronger than here. However, this group is included because of the routine presence of jazz musicians (notably Mark Simmonds here, taking significant solos on several tracks), the jazz voicings of Peter Dasent on the piano, and his use of jazz harmonies in some of the compositions, complementing the more chromatic romantic Italianate harmonies. The album is also a total delight, soulful, piquant, parodistic (on *The Dream* alternately so in bursts of a few seconds), and excellently played.

Unamunos Quorum (Released 1999)

Recorded 1998. Foot 002

Album name: **recoding**

Musicians: Edgar Loutit, Mark Lewis, Lily Bancovich, Sjaak de Jong, Julie Drysdale (vocals); with Harry Williamson (synthesiser), Robert Calvert (saxophone), Rob George (percussion). Other voices: Yasmine Shoobridge, Liu Ponomarew

Differentiations

This is one of a series of CDs by an improvising ensemble which focuses on vocalisation. There is a significant element of the drone sound, from the accompanying instruments, and from some of the singing. Against this is juxtaposed a wide range of vocal techniques, significantly influenced by John Stevens and the SME in Britain. Unlike *Machine for Making Sense*, whose music is jitteringly broken up, a sense of textural continuity over long periods is one of the frequent achievements of this sound work. A most interesting album, transforming the classic 1960s approach of sound poetry into improvised sound for the 1990s and beyond (see our book on improvisation in all the arts for a broader survey of improvised speech, poetry, and its translation into sound improvisation (Smith and Dean 1997)).

Jeff Usher (Released : Date Unspecified)

Recorded: 1995-6. UJ 5003

Album Name: **From Leaps to Bounds: the Jeff Usher Quartet**

Musicians: Jeff Usher (piano), Martin Kay (alto saxophone), Andrew Shaw (bass), Tim Davies or Peter Skelton (drums)

Commentary

All compositions here are by Jeff Usher, with strong overtones of John Coltrane and modal jazz, and McCoy Tyner's piano style, voicings and compositions. Several pieces have spiritual overtones, also consistent with Coltrane's influence. Usher has mainly lived in Brisbane, and, as a consequence, he is not as widely heard in Australia as he might be.

Andy Vance and Andy Sugg (Released 2002)

Recorded: 2001. Newmarket NEW3095 (2CDs)

Album Name: **Digital Flicks**

Musicians: Andy Vance (piano); Andy Sugg (tenor saxophone)

Commentary

This comprises one album of duets, and one of solo piano. All compositions are by Andy Vance, many in a hard bop idiom, and some are harmonically romantic, played with elegance and restraint. Several pieces are rhythmically driving, and most have jazz pulse implied at some level, though tango rhythms are also evident. Vance shows the influence of Bill Evans most obviously. These two musicians have played with each other for a long time, and the relaxation of their interaction tells.

Chad Wackerman (Released 2003)

Recorded 2003. CWCD -4

Album name: **legs eleven**

Musicians: Chad Wackerman (drums, percussion), James Muller (guitar), Daryl Pratt (vibraphone, marimba, synthesisers), Leon Gaer (bass)

Commentary

Chad Wackerman, a longstanding collaborator of Frank Zappa and others, has contributed extensively to the Australian scene, mainly with a group of similar line-up to the present one. The compositions are all by him, and are tightly executed jazz-rock in a contemporary idiom, with brilliant soloists. A variety of rhythmic devices, meters (7, 11 and others), and pulses are used, effectively. Wackerman is an excellent drummer, and he allows his rock experience to permeate the jazz styles at internal rather than superficial levels, hence sounding quite individualistic as a player.

Ren Walters (Released 1994)

Recorded: c. 1993. Newmarket NEW 1016

Album Name: **Start**

Musicians: Ren Walters (guitar, words, vocals, programming) with variously: Steve Heather (percussion), Anthony Norris (trumpet), Chris Bekker (electric bass), Stuart Campbell (keyboards), Andrew Gander (drums), a String Quartet, Paul Grabowsky (keyboards), Tim O'Dwyer (alto saxophone), Niko Schauble (drums), a Trombone trio: (Simon Kent, Ben Gillespie, Adrian Sherriff), Philip Rex (bass, tuba), Nicola Eveleigh (flute), Amelia Barden (oboe), Amanda Testro (vocals), Eric Gradman (words)

Commentary

Ren Walters is an original free improviser, but represented here primarily as a diverse and sophisticated composer. Mostly rhythmic and lush harmonically, the pieces often have several layers, rhythmically and/or melodically, and are well projected. The use of the string quartet is unexceptional, but the complementary idea of the trombone trio is exploited both as a group of background or foreground improvisers, as a source of sustained harmonic accompaniment, and in other subtle ways.

Wanderlust (Released 1993)

Recorded 1993. ABC 518 650-2

Album name: **wanderlust**

Musicians: Miroslav Bukovsky (trumpet, leader), James Greening (trombone), Carl Orr (guitar), Alister Spence (piano, keyboards), Adam Armstrong (bass), Fabian Hevia (drums, percussion), Greg Sheehan (vocals, percussion), Tony Gorman (saxophone, clarinet), Alan Dargin (didjeridu)

Wanderlust (Released 2000)

Recorded 2000. Miro Records MR001

Album name: **Full Bronte**

Musicians: Miroslav Bukovsky (trumpet, flugelhorn), James Greening (trombone, didjeridu), Alister Spence (piano, keyboards), Jeremy Sawkins (guitar), Adam Armstrong (bass), Fabian Hevia (drums, percussion)

Commentary

The leader, Miroslav (Mike) Bukovsky provides most of the compositions, supplemented by Alister Spence and Fabian Hevia. They make reference to many parts of the world (such as Bronte, a Sydney beach suburb, West Africa, Bosnia, Iraq, South Africa), many political issues, including those of indigenous Australia, and many diasporic music styles. They individualise the mainstream of the music, harmonically, and rhythmically, without fundamentally challenging those structures. The textures and playing are subtle and diverse. Bukovsky has both an Eastern European and Australian background. He is an individualist on trumpet, though paying tribute to Miles Davis on one particular track, and more broadly, but perhaps his greatest focus is the group as a whole, as several commentators have noted. As Tim Dunn (executive producer of the first album, and President of Rufus Records) says: the record “does not make me a better person ... But it does encourage me to risk packing my bags” [to pursue the wanderlust of travel].

Differentiations

Alan Dargin is a virtuoso didjeridu player, and his feature (*Only Connect* on *Wanderlust*) is a very unusual and soulful attempt at connecting different worlds within a single continent. Bukovsky’s melody, introducing this piece with doubling on bass, provides an appropriate lament for lost opportunities, and the commencement of the drive of the clapsticks impels us towards more positive possibilities.

Sean Wayland (Released 1996)

Recorded 1996. SEED 001

Album name: **Fangin'**

Musicians: Sean Wayland (piano), Nick McBride (drums), Adam Armstrong (bass)

Commentary

This is a piano trio of young musicians, in the mainstream, performing compositions by the leader, and one by Nick McBride. Sean Wayland shows a particular, and affective, fondness for the highest register of the piano; harmonic clusters, like those of the left hand of Bill Evans, are often foregrounded. There is plenty of blues phraseology, and McCoy Tyner-derived quartal harmonies pervade, in which chords are constructed around a series of perfect fourth intervals. But the aura is one of a sophisticated overlaying. The album is melodic, cohesive, controlled and well performed. The album is also framed by two elegant piano solos.

West End Composers' Collective (Released 2004)

Recorded 2003. West End Composers Collective (unnumbered)

Album name: **downstream**

Musicians: Laura Kahle (composer, flugelhorn, producer), Kristin Beradi (vocals), Shannon Marshall (trumpet, flugelhorn), Shane Hooton (trumpet), Mikael Strand (trombone), Sam Denning (trombone), Phil Noy (alto saxophone), Isaac Hurren (tenor saxophone), Graeme Norris (baritone saxophone), Steve Newcomb (piano), James Sherlock (guitar), Eugene Romaniuk (bass), Joe Marchisella (drums)

Commentary

It is hard for musicians outside Sydney and Melbourne yet within the vast continent of Australia to get full exposure around the country. This album is an example of the developing work in Brisbane, produced by Laura Kahle on behalf of an array of musicians there (West End is a lively suburb). The album is neat, totally focused on the mainstream, and most of it is well arranged for an ensemble of around 10; a few Stravinskian harmonies creep in (on *smalls*, for example) to an idiom which is otherwise closer to Bernstein. There is some technically brilliant guitar playing by James Sherlock.

Paul Williamson Quintet (Released 2001)

Recorded 2001. Newmarket 3086.2

Album name: **non-consensual head compression**

Musicians: Paul Williamson (trumpet), Anton Delecca (tenor saxophone), Jordan Murray (trombone), Matt Clohesy (bass), Danny Fischer (drums)

Paul Williamson Quintet (Released 2002)

Recorded 2002. Newmarket 3101.2

Album name: **talk it up!**

Musicians: Paul Williamson (trumpet), Jordan Murray (trombone), Anton Delecca (tenor and soprano saxophone, clarinet), Philip Rex (bass), Danny Fischer (drums)

Commentary

All compositions on these albums are by Paul Williamson, who shows in them a nice penchant for metrical modulation (usually in 3:2 ratios), or asymmetric rhythmic patterns (5:4, 5:3). Most of the improvising is solidly rhythmic, in straight swing, sometimes in 6/4 or other meters, rather than 4/4, with the composed interjections of modulation. There is sometimes a martial tone to the composed rhythmic patterns (indeed Williamson has worked in the armed forces): each phrase usually consists of notes of equal length, and the harmonies are conventional. There are also chorale thematic and backing sections, and even brief fugato sections (e.g. *Tent People* on the first CD) and so, while the solos are fairly conventional, the overall effect is unusual. The group plays with precision (thanks particularly to Fischer), and cohesion. There is some particularly interesting bass-playing from Matt Clohesy, for example when he is called on to double the trumpet themes. Williamson has a great control over the high register of his instrument.

Stevie Wishart (Released 1993)

Recorded 1992. Tall Poppies TP027

Album name: **wish**

Musicians: Stevie Wishart (violin, hurdy-gurdy, vocals), Jim Denley (bass flute, flute, flax, saxophone), Julian Knowles (samplers, keyboards), Rik Rue (tape manipulations), Shane Fahey (acoustic treatments)

Commentary

Stevie Wishart is both a medieval music interpreter (leader of Synfonie, for example), and a composer/improviser (working with Chris Burn, Machine for Making Sense and others).

Differentiations

Wishart is unusual in contributing the ancient sounds of the hurdy-gurdy, with a technique of seeming unorthodoxy (at least as viewed from the perspective of a non-practitioner of the instrument). The sleeve notes describe the techniques in some detail, and conclude: "These new (or re-invented?) melodic techniques are enhanced by employing a very fast wheel (bowing) speed, and non-metrical uses of the trompette [part of the instrument]." Stevie is also a vocalist, and used to collaborating with a wide range of electronic sound sources and manipulations. There are some familiar slowed and disarrayed speaking voices, used effectively. The whole range of such things is represented on this album, from composition to improvisation, from solo violin or solo hurdy-gurdy to ensemble dominated by electronic sound.

Joy Yates (Released 1994)

Recorded: 1994. Mistyville MCD-101

Album Name: **Midnight Blue**

Musicians: Joy Yates (vocals), Graeme Lyall (alto saxophone), Dave MacRae (keyboards), Gary Holgate (bass), Andrew Gander (drums), Ian Bloxsom (percussion)

Commentary

Joy Yates and her partner Dave MacRae were eminent in the UK jazz scene, for example in MacRae's case with Nucleus, Mike Westbrook and many others, and together as Pacific Eardrum (which, somewhat like Nucleus, was oriented towards jazz-rock). Few CDs represent their 'return' Australian period in the '90s and since, but this is representative, though closer to the mainstream than is some of their work.

Lisa Young (Released 1999)

Recorded: 1999. Newmarket NEW3048

Album Name: **Speak: the Lisa Young Quartet**

Musicians: Lisa Young (vocals, aslatuas, tambura), Colin Hopkins (piano), Ben Robertson (bass), Dave Beck or Darryn Farrugia (drums)

Commentary

This is a strong album, with beautiful meditative singing and piano playing, often devotional in intent (and with Indian overtones). There are segments of Indian vocal percussion, well executed, and rhythmically supple. Colin Hopkins indulges in some almost synchronous vocalising during some of his solos. The pieces are all by Lisa Young, often with Ben Robertson, and members of the group.

Australia and Contemporary Jazz and Improvisation:

Some economic, cultural, political and formalist aspects

In this essay I discuss some selected aspects of Australian jazz in more detail, to link the CD descriptions with the life of jazz in Australia. The chapter complements the summarised responses to the questionnaire I circulated to a range of Australian musicians and critics, which are presented as a separate Appendix. I will first discuss what jazz is, and how it operates in Australia, in the broader context of improvised music at large. I suggest that while most famous jazz musicians have cultivated an individual sound (as well as style), sonic variety and its control is perhaps particularly important in Australian improvisation.

In the second section I analyse the statistics of jazz in Australia, from the perspectives of both consumers (the audience) and producers (the musicians), revealing a relatively low level of response to jazz currently, in common apparently with most countries. Jazz musicians make little money from jazz, and have other forms of work to supplement this. The audience on the other hand, is generally more interested in pop music, light music and, to a lesser degree, rock. I discuss the theory that involvement in jazz as consumer is determined by two interacting ‘pyramids’ of social pressure: one in which jazz is a ‘medium-brow’ activity, compared with high-brow classical music, and low-brow popular music; and the other in which individuals gain social influence by being more omnivorous (broad), in their cultural tastes than the more frequent univore, who only takes an interest in a few aspects of culture.

Finally, I consider some of the contributions and impacts of jazz and improvisation in Australia, which well may be more extensive and profound than simple statistics imply. Indigenous Australia does not participate much in jazz, but Australian jazz and improvised music seems to make considerable efforts to represent the importance of the Australian land, including the outback from which indigenous people derive, in our culture.

1) What is Jazz, and what is it in Australia? The role of sonic improvisation.

‘Jazz is the spirit of improvisation’ (Elliott Dalgleish, talking on the ABC TV jazz series *The Pulse*).

Krin Gabbard takes six enjoyable pages (a whole chapter of a companion to jazz, (Cooke and Horn, 2002) to evade defining the word jazz, commencing by admitting that ‘jazz is a construct’ (p. 1.) and continuing by providing a history of usage

(Gabbard, 2002). As he says, “Part of the stance of the hipster jazz artist has almost always been to ‘signify’ on dominant discourses rather than contribute to them” (p. 2). This embraces “assertions that jazz [is] a legitimate art form” (p. 5). Before concluding his perambulation, Gabbard also states that the 1980s music “that mixed jazz improvisation with New Age elements was attacked as the latest force that was destroying jazz” (p.5). Gabbard thereby conflated jazz and improvisation: does he wish to imply that jazz is a subcategory of improvisation, or merely that jazz can contain improvisation? There is no doubt that jazz as a category is itself evolving, and hence evasive. I find it most useful to consider it as a subset of improvisation, with no hard and fast boundaries, and it is on this basis that the CDs listed range from genre-specific jazz to genre-evading ‘free’ improvisation.

In earlier writings I have discussed improvisation across all the arts, indicating some convenient and conventional limitations on what might be described as ‘improvisation’: “A very simple definition of artistic improvising is that it is the simultaneous conception and performance of a work. But it can be an important objective of improvisation to break prior constraints, including definitions” (Smith and Dean, 1997, p. 3). In our own even longer perambulation around the idea of definition (pp. 25-46) we point out that “the idea of improvisation is related to that of creativity as working process” (p. 33), and that it “challeng[es] the notion of the creator as sole and immediate focus of meaning” (p. 35), through collaboration and the “projection of multiple selves”. In sum “improvisation is intrinsically anti-hegemonic” (p. 38). Thus the tangential evasions of some jazz are themselves challenges to personal, social and political conventions and structures.

The musical conventions of jazz at the time of the iconoclastic emergence of free jazz in the 1960s included: “the reliance on formulaic referent structures (the 32 bar popular song for example); the reliance on continuously expressed and unchanging pulse and meter; and the avoidance of harmonic complexity, substantial modulation from one key to another, or atonality” (Smith and Dean, 1997, p. 13). But it is reasonable to argue, as above, that there is no “underlying organic essence uniting all jazz” and hence it is not appropriate to construct a “unitary narrative” or a simple concept of tradition (Horn, 2002, p. 9). Nevertheless, Horn comments later: “What emerges as a constant identifier of jazz

in its approach to performance is not so much the single, primary importance of improvisation ... but the fact that jazz performance constantly challenges ideas of set relationships between piece and performance, and between preparation and realisation ... the initiative is always with the performer ..." (p. 19). Correspondingly, in a detailed analysis of new structures in jazz and improvised music since 1960, I also studiously avoid a restrictive definition of jazz (Dean, 1992).

So improvisation is an important component of jazz, and 'free improvisation' can be seen as that which has largely evaded any of the prior conventions of jazz, even perhaps establishing its own conventions within the duration of an improvisation itself. The majority of Western musicians active in free improvisation have experience of jazz, and many work in it at the same time as in free improvisation. For this reason, the present book represents aspects of improvisation in Australia beyond the conventionally conceived limits of jazz. Ironically, the leading presenter of Australian jazz in Sydney is named the Sydney Improvised Music Association Inc. (SIMA) (Rechniewski, 2002). When I visited and lived in Australia in the 1980s I initially assumed that 'improvised music' meant here what it did at the time in the UK: music which resists the jazz tradition. This was not the case, though until about 2000 SIMA did regularly present improvised music in that sense, as a minor portion of its programming. The corresponding Melbourne organisation, Melbourne Improvisers Association is somewhat more focused on improvising outside jazz.

Sonic improvisation, meaning the exploitation of timbral complexity and continuity, is core to much creative music in Australia, and hence to this book, yet whole improvisatory genres, such as much solo laptop music, are hardly included here. I focus on music with detectable continuities with jazz, even if this is sometimes largely in the experiential background of the musician in question (for example, as in the case of Jon Rose). The virtual exclusion of traditional and mainstream jazz from the book is also an assertion that it is in more contemporary forms that Australian musicians have most personalised their work, though I will not elaborate and defend this assertion fully. I also suggest that it is in contemporary forms that the music which discourses with our society in a bi-directional way is most located. By this I mean that the music may influence personal and social thought and behaviour, and in turn be influenced by those processes; and these are issues for brief discussion in the later parts of this chapter.

2) Who uses and who makes Australian jazz?

I will approach these questions from several points of view. First, through the national and international

book coverage of Australian jazz; then by a statistical analysis of its economics; and finally by a discussion of how preference for jazz relates to the development of cultural taste in Australia more broadly.

The Coverage of Australian Jazz in the Jazz Literature

The published literature on jazz generally makes a poor showing in its coverage of Australia. For example, consider the perspective of the *Cambridge Companion to Jazz* (Cooke and Horn, 2002) in its 'brief chronology of jazz' (pp. xiii-xxii). Being a fundamentally European production (with the two editors originating from the UK), it is not surprising that there are 29 references to jazz events in Europe (the first from 1919 when the Original Dixieland Jazz Band created "a sensation in London"). Interestingly, there are also just two references to jazz in Australia: the 1946 formation of the Australian Jazz Convention, and the 1953 formation of the Sydney Jazz Club. There is no reference to Australian activities from the period addressed by the present book. This omission is symbolic of a limitation in diffusion of knowledge about Australian modern jazz which I sought to reduce through my longstanding efforts up to 2002 as Australian 'editor' for the 2nd edition of the *Grove Dictionary of Jazz*. While the first edition contained less than 40 entries about Australian jazz musicians, the 2nd contains more than 80 (while updating all the original entries).

The coverage of Australian jazz in most jazz dictionaries is modest, and tends to represent only those musicians who originated in other countries, or spent significant periods of their life working there. In the more detailed literature on jazz there are a few specific foci on Australian jazz. For example, Jeff Pressing takes Jon Rose as one of his case histories representing the period since 1975 (Pressing 2002, pp. 212-213), together with Evan Parker and John Zorn. In one of my books on jazz and improvised music I also quote some Australian examples, but on the smaller scale, because I had only lived in Australia briefly by the time it was written (Dean, 1992).

Part of the reason for the limited coverage of Australia in the jazz literature must be the major difficulty which remains in the distribution of jazz recordings, especially if originating outside the US. Correspondingly, a recent edition of *The Penguin Guide to Jazz on CD* (Cook and Morton, 2002) represents a few Australians as leaders or as groups (such as Baecastuff, Bob Barnard, Bob Bertles, Gai Bryant, Clarion Fracture Zone, Paul Grabowsky, Bernie McGann, Paul McNamara, Mike Nock, Niko Schauble, Wanderlust). But it does so somewhat erratically: for example, key figures such as Don Burrows, James Morrison, Charlie Munro,

are lacking as leaders with their own entries, though Morrison is listed as sideman in several entries. Some other Australian appearances in the guide reflect the work of the musicians done outside Australia; for example, Dale Barlow's work with Art Blakey and Cedar Walton, Gordon Brisker with his US groups, Joe Chindamo and Carl Orr's work with Billy Cobham, Dave MacRae with British groups such as Nucleus, and those of Mike Westbrook, and my own entry with Graham Collier as leader.

The present book reflects an important complementary aspect of the Australian music scene: several musicians from New Zealand (such as Judy Bailey, Mike Nock, Gerard Masters, to focus on pianists) are resident in Australia, having an automatic right to work there, and many migrate from other countries such as England. The criterion for inclusion in this book is thus not citizenship or country of birth, but contribution to jazz performed in Australia over at least a few years. The Australian Music Centre (AMC) represents notated-music composers resident in Australia on a similar, but peer-reviewed basis; it also seeks increasingly to support electronic composers and improvisers. However, the practical difficulties of this can only be overcome readily with respect to CDs and their physical availability (and hence the present book, published by the Centre), but not with distributing performable materials, in contrast to the case with notated music. Of the approximately 440 composers represented by the Centre at the time of writing, around 15 would be likely to self-identify as a jazz composer.

Income and usage for Australian Jazz: Statistics

I show in this section that there are very few Australians who make their living largely from jazz, and that jazz musicians are not affluent. Indeed it is important to be aware that very few Australian groups would have more than one public performance per month on average. For example, the highly accessible, long-standing, and well-known group Galapagos Duck at the time of writing had almost exactly that number for 2005, and had reported a similar number for 2004, as stated on its website, viewed from time to time. More stylistically adventurous groups would almost certainly have fewer. Fees for a performance at Sydney Improvised Music Association (SIMA), which is supported in part by an Australia Council grant which obliges them to pay fees 'at industry norm' levels, are a little more than 100 dollars per person. So it is obvious that even to make the modest incomes I now report, musicians would work in many different groups, as well as undertaking other music-related and unrelated work. The comparative data I quote, and my own experience in the UK, show that this situation is by no means unique to Australia. It is

notable that there has been, both in Australia and the UK, a drastic reduction in the amount of performance work available for jazz and other small music ensembles. For example, the Graham Collier Music datebook in 1973 in the UK, the year before I joined, contained one or more dates every week, rather than the current maximum of about one per month experienced in Australia or the UK.

The Australian Bureau of Statistics (ABS) is an in-depth source of relevant economic information, and I discuss here its April 2004 incomes data (available on its web site, in particular AusStats 6281.0 "Work in Selected Culture and Leisure Activities, Australia"). This notes that most people working in the cultural industries do so part-time. It reports 83,800 persons with paid involvement in music, but "around half of them (43,000) received an annual income from this activity of less than \$5,000". ABS compares this with the 23,500 (70% of those involved) persons "who received an annual income of \$5,000 or more from their paid involvement in libraries and archives" revealing how generally unfavourable are the conditions of culture creators, as compared with culture mediators and distributors.

Similarly, a survey of 1063 artists in 2002 commissioned by the Australia Council for the Arts (Throsby and Hollister, 2003) was wryly published as *Don't give up your day job*. It showed that in 2000-2001 the mean annual 'creative income' of musicians was 17,700 Australian dollars (abbreviated AUD). The corresponding figure for these musicians' 'total arts income' was AUD 27,600, roughly 2/3 of their complete income of AUD 41,100. The corresponding 'average weekly earnings' for the Australian population in September 2001 was c. AUD 33,300 p.a. The corresponding median figures (corresponding to the person who is at the mid-point of the list of reported incomes) were AUD 10,500 (creative), AUD 20,000 (total arts) and AUD 35,800 (complete income). 'Composers' had substantially lower 'creative incomes' than 'musicians' at large. Only 8% of 'musicians' earned more than AUD 50,000.

Significant numbers of jazz musicians were included in this survey (for example of the musicians, 38% indicated some involvement professionally with jazz, and 18% stated it was their primary musical activity). My own questionnaire results also clearly support the view that jazz musicians receive a modest portion of their income from creative and performance work per se, and that exceedingly few earn their livelihoods largely from jazz.

This poor Australian situation seems no worse than elsewhere, however. For 2000, the earnings of AUD 20,000 (the median for total arts income) correspond to 11600 US dollars (1.7173 AUD= 1 USD for 2000 in simple exchange rate). This figure would be only slightly different if calculated on the basis of purchasing power parity and is quite similar to those

determined in a survey of 220 New York jazz musicians at roughly the same time (Heckathorn and Jeffri, 2003): for example, less than 21% of these musicians had an 'income from music' greater than USD 20,000. This parameter probably corresponds most closely with the Australian 'total arts income' figures. From the data presented it can be estimated that the median value for this NY parameter must be c. USD 9500 (not dissimilar to the USD 11,600 median value for Australians' 'total arts income'). The survey again suggests that income from music is probably around half the total income.

The relevant comparative international literature has been well reviewed (Shaw, 2004). In most countries, including Australia, jazz musicians sometimes have the opportunity to become professional educationalists: for example, some of the jazz musicians employed at the Sydney Conservatorium of Music (who usually number only about five full-time equivalents) probably earn more than the average jazz musician, and have relative flexibility and security underpinning their creative work. This is no doubt part of the reason for the presence (and hence influence) of American educationalists such as saxophonist Howie Smith (a founding member of the NSW Conservatorium course), pianist Mike Nelson (who has worked at conservatoria in Perth and Canberra) and saxophonist Gordon Brisker (on the staff of Sydney Conservatorium for the years preceding his death in 2004) within jazz education in Australia (see also comments below).

The data of Throsby and Hollister (Throsby and Hollister, 2003) also permit estimates of the numbers of professional jazz musicians in Australia. They estimate the total number of professional musicians in 2001 to be c. 12,500, while there are c. 1,500 composers. (The Australian population in 2001 was c. 19 million.) It seems that composers were not sub-categorised in such a way that they could identify also as jazz musicians, yet it is well demonstrated that most artists have very diverse activities: at least 4 of the jazz musicians discussed in this book are also identified as classical music composers (Banks, Dean, Isaacs, Pratt). Nevertheless if 18% of Australian musicians view jazz as their core activity, this gives an upper estimate of 2,250 jazz musicians. This number is compatible with the estimates of musicians known to questionnaire respondents in this book. It is also quite compatible with the list of musicians in the index to the most recent discography of Australian jazz, focused on the period 1981-1996 (Mitchell, 1998): this list includes many performers and composers on albums who are not primarily Australian jazz musicians, and includes about 2,600 entries. This would suggest that most Australian jazz musicians, who number around 2,000, may well make their way on to some form of distributed recording, in agreement with the view already expressed that we have a strong 'recording

culture'. The index to the present book lists close to 1,000 musicians, and so it has probably surveyed a significant portion of Australian jazz activity in terms of people, as well as in terms of style, the intended objective.

The poor financial returns to jazz musicians, and the relatively small numbers of professionals involved (c. 0.01% of the population) seem to be a mirror of the relatively modest interest in consuming jazz. My sometimes musical colleague, violinist and innovative administrator Christopher Latham has discussed the same issues more broadly in relation to the Australian creative arts, particularly sonic, with similar conclusions (Latham, 2004). Limited figures are available on jazz financing and economic returns to record companies in Australia itself, and are difficult to interpret, but I will shortly discuss a detailed research project on the wide issue of Australian taste and arts consumption (*Accounting for Tastes*, (Bennett, Emmison & Frow, 1999)). However, a recent study of UK music consumption is also informative (North, Hargreaves et al., 2004). The 346 participants studied were 75.2% 'White-British', from the East Midlands, and had a mean age of 25.96 years (SD 12.31 years). They were asked by mobile phone message at randomised times to fill in a questionnaire concerning their music listening. Of reported incidences of listening to music, 38% were 'chart pop', 3% were of classical music, and only 0.8% were jazz. Country/folk also corresponded to 0.8% of incidences, and the only lower value was 0.3% for blues. There is no estimate of the relative duration of listening to the different kinds of music (nor is there direct confirmation that the respondents' identifications of musical genres were 'correct'). The authors conclude from a mass of responses, unsurprisingly but positively, that "people do indeed consciously and actively use music in different interpersonal and social contexts in order to produce different psychological states, that the resulting musical experiences occur on a variety of different levels of engagement, and that the value placed on the music is dependent on these contexts" (p. 75). The data on responses to jazz are not sufficient to imply any special uses of or relationships with jazz, but I will in the next section discuss work on the relevance of this issue in Australia. In spite of all this, Michael Pusey's documentation of the 'dark side' of 'economic reform' in Australia, seems all too pertinent to the worsening economic condition of the jazz musician, as much as to society as a whole (Pusey, 2003).

The other source of finances for jazz musicians is of course public subsidy. This has been at a very low level. Australian academic and musician Bruce Johnson made an analysis of 1995-6 funding by the Australia Council for the Arts (the federal agency concerned with support for creative arts and performance (Johnson, 2000, p. 171). He found that

'jazz received 15% of the money disbursed to music. ... [this] remains a low figure as a measure of the official recognition of a music employing numbers of musicians equally to classical music in general, for around 2.4 times the audiences' (see also Johnson, 1995 for more information). As detailed below, Johnson is probably substantially amplifying the active audience for jazz (and there are a series of explicit but questionable assumptions behind his calculation), but the lack of financial support is objective. On the same line, he has argued (Johnson 1997, p. 146; Johnson 1995): "In a group surveyed in 1991 regarding leisure patterns, only 2% (the smallest category) attended classical music concerts during the relevant period ... Among various categories of 'cultural venues', the lowest national participation rate was for classical music concerts ... while the third highest ... was for popular music concerts." Johnson implies that the relevant statistic for jazz is that of the popular music concerts. But here we face the problem of a conflation of jazz with 'popular music', and also the fact that a significant (possibly dominant) proportion of any real 'jazz' participants reflected in these data attended traditional jazz performances in pubs, while paying for their drinks, rather than modern or contemporary performances. My conclusion is that the Australian audience for jazz is small, and is not that of popular music. The further discussion of this issue in the next section confirms this conclusion. However, I concur with Johnson that public funding for jazz has been relatively poor. This is partly attributable to the relatively low frequency with which jazz musicians have made well-prepared applications for funding, and also to the general lack of professional high quality administrative support for the music, since such professionals write most of the applications of the larger classical music companies which are more successful in obtaining funding, even if they do not obtain correspondingly more audience.

Australian Jazz: Popularity and Taste

As just implied, academic and musician Bruce Johnson, who has particular knowledge of Australian traditional and mainstream jazz, has often argued that jazz is a 'popular music'. But I surmise that his fundamental concerns are two fold: to separate himself from the discourse of classical musicology, a readily understandable objective; and to align his discourse on jazz with that ongoing on popular music. He has also argued that newspapers give jazz the lowest possible priority, distorting what otherwise might have been a greater interest (Johnson 1995, p. 11). I will illustrate some of the range of his thought in four quotations on 'jazz' and 'popular' music:

'jazz' is a genre having some objective existence in a field also occupied by other genres from which it is distinguishable : classical, rock, folk, country

and western, liturgical, world music, pop and its proliferating and fusing sub-categories like rap, hiphop, techno, metal, trance and so on ... cultural value is at least as much ... a function of politics as aesthetics. (Johnson, 2000, p. 173-4).

Since jazz emerged from its geographical origins it has travelled back and forth across the disputed terrain between high and low culture, variously located as folk, popular, art music and permutations (Johnson, 2002, p. 96).

The meaning of 'popular' in relation to culture in general and music in particular has itself been a major debate in the literature. There seems to be no satisfactory way of defining the term that corresponds to the powerful but inchoate understanding that drives its study; clearly there is such an understanding, or its various definitions would not be so vigorously debated. 'Popular' as 'liked by many' does not work. (Johnson, 2002, p. 109-110).

It is equally clear that ['popular'] cannot be identified simply in the formal properties of a product. It possesses the characteristics of a process, of signifying practices, or negotiating space, of means of dissemination and consumption ... by any definition... the history and practices of jazz are substantially (if not wholly) case-studies in 'popular music'. (Johnson, 2002, p. 110).

In summary, it seems that Johnson probably now accepts that jazz is not statistically popular (in spite of previous ambivalence on this), but nevertheless wishes to align research, conversations and perceptions about jazz with those about popular music, consistent with the resounding statement of Simon Frith which appears in the preface to one of Johnson's books : "jazz ... has ... a good claim to be the most important popular music of the twentieth century" (Johnson, 2000, p. vi). But even most popular music studies focus more on text and formalism than on any real effort to survey the socio-political impact and hence negotiations of popular music: "the focus of [popular music] research has tended to be almost entirely on the organization of the music industry or the analysis of music texts: particular genres, performers and music videos" (Bennett, Emmison et al., 1999, p. 172). Probably concordant with this is the statement by Connell and Gibson (Connell and Gibson, 2003, p. 5) that "there can be no formal definition of popular music"; their stimulating book also does not consider the possibility that there are formal aspects of music which might be virtually independent of 'geography', in their focused sense of cultural geography.

Some detailed study of the socio-political impact of music in Australia has been undertaken (Bennett, Emmison et al., 1999) ; see in particular chapter 7, pp. 170-200). These authors note that "contrasts between 'high' or 'elite' and 'popular' or

'commercial' are of less use in accounting for participation in the realm of music than the categories 'inclusive' and 'restricted'" (p. 170). They (Bennett, Emmison et al., 1999, p. 174) confirm that jazz is not statistically 'popular'. Only 1.3% of their large survey group of Australians in the mid-1990s nominated 'modern jazz' as their first musical preference, a number similar to that nominating traditional jazz (1.0%); in comparison, classical music attracted 7.8% (and light classical an additional 7%). When combined preference lists (as opposed to solely first preferences) were analysed this relativity was little changed; and in any analysis of the data it was found that 'opera' attracted very low preference. They went on to assess whether the classifications proposed were meaningful, revealing they were, yet they displayed "a considerable degree of permeability between the boundaries of [the] categories" (Bennett, Emmison et al., 1999, p. 175). An analysis of the way that likes and dislikes cluster (Bennett, Emmison et al., 1999) by the statistical technique called factor analysis, confirms that preferences for 'big band', 'modern jazz' and 'traditional jazz' overlap vastly, again showing that subjects had a reasonably consistent, if 'permeable' capacity to identify the genres. The top three preference categories in both analyses (first and total preferences) were 'easy listening', 'rock' and 'top 40 pop'. North et al. (North, Hargreaves et al., 2004) in their study of East Midlanders in the UK did not seem to undertake a triangulation in order to ascertain the mutual consistency in understanding the genre terminology, nevertheless their results are concordant.

Bennett et al. found significant gender differences in musical preference in Australia. Men show more first preference choice of modern jazz, and of classical music, than women. However, a more detailed statistical analysis of all preferences supports no overall gender difference in this respect, while heavy metal, rock, blues, techno and country and western remain male stamped, opera and light classical remain female stamped (Bennett, Emmison et al., 1999, p. 175-6). Bennett et al. have a sufficiently broad and numerous survey to permit analysis of preference by age. As might be anticipated, preference for 'classical' music rises almost continuously from 1.6% in the 18-25 age group, to 12.4 and 11.3 respectively in the 46-59 and 60+ groups. Modern jazz displays no trend, though preference for traditional jazz rises with age. Conversely, only the 18-25 group have techno as first preference. Further detailed analysis, including focus group data, suggests to the authors "that the tastes acquired in the formative years of a cohort persist into later life" (p.180). In further analyses of genre preferences by level of education Bennett, Emmison et al. show that classical music "is rated most favourably by those who have completed tertiary music education, and they are almost twice

as likely to choose this genre as the next-highest group, those with some secondary education". Again, "migrants from northern and southern Europe, as well as those from the UK, are significantly more likely to favour classical and light classical music ... than the Australian-born, and ... those in the professional occupations are over-represented amongst the UK born" (p 182). Unfortunately, their analysis of educational and migration relationships does not provide data on the preference for jazz, presumably for statistical reasons.

Largely developing from the stance of Pierre Bourdieu, Bennett et al. (Bennett, Emmison et al., 1999) point to the helpfulness of Richard Peterson's

suggestion that the taste cultures of contemporary societies have witnessed a historical shift from an elite-to-mass scale to one which is more adequately theorised in terms of a contrast between 'omnivorous' and 'univorous' cultural consumption. Peterson and his colleagues argue that high-status people no longer confine their cultural tastes and practices to the traditional or elite arts forms [as Bourdieu might have anticipated], but rather have a much wider repertoire of cultural interest, and in part, gain their prestige by knowing about and participating in a variety of cultural practices (p.187).

Rather than a single hierarchy of taste genres, it may be that

the taste structure has one elite genre (classical) at the top, and then an increasing number of alternative music forms having more or less taste value moving down the pyramid towards the base. ... 'folk', 'jazz', 'middle-of-the-road', and 'big band' music are located about the middle of the pyramid, with 'rock', 'religious music', 'soul' and 'country and western music' near the base. (p. 188).

As Bennett et al. then discuss, this pyramid of taste is accompanied by an "inverted pyramid ... [in which] there is at the top the omnivore who commands status by displaying any one of a range of tastes as the situation may require, and at the bottom is the univore who can display just one particular taste" (quoted from Peterson by (Bennett, Emmison et al. 1999, p. 189). Bennett et al. hypothesise, consistent with Peterson, that omnivores would be more present amongst professionals. However their data do not support this: "with the exception of manual workers, professionals contain the lowest number of ideal type omnivores" (p. 193). Their solution to this apparent inconsistency is to distinguish 'preference' from 'knowledge', arguing that these categories are elided in Peterson's work. Professionals are clearly most knowledgeable about both 'high culture' and 'popular culture' music. Bennett et al conclude (p.199):

‘Omnivorousness’ ... should best be understood in terms of a knowledge base rather than of any deep affinity for a range of music genres ... inclusive music taste – the ideal type omnivore – is not to be found among those closest to the apex of the taste hierarchy ... univorous tastes are more likely to be found among those nearer the base of the socio-economic order, but we have also found this to be a characteristic of professionals’ musical tastes...

It is interesting that the professional with ‘omnivorous knowledge’ might well be a causal component and a corollary of the delineation of the American ‘creative class’, developed recently by Richard Florida. In the Australian edition of his book (Florida, 2003), an analysis of Australian cities in terms of the key parameters of the ‘creative class’ paradigm as revealed amongst inhabitants of American cities is added: the State of the Regions Report, 2002. ‘Global Sydney’ and ‘Melbourne Inner’ rank reasonably well on this survey, comparably with US positions 6 and 7. The introduction to the Australian book by Terry Cutler summarises this analysis as demonstrating a correlation between ‘bohemianism and diversity and the location of high tech firms’. The data support the US analysis, and imply, as observed readily in Australia, that knowledge and taste for jazz will probably only be found amongst the cities which foster the creative class.

Bennett et al. have a final throw-away line on music taste (p. 200): “It may carry just as much kudos at a dinner party to show that you know the current line-up of the Spice Girls as to know the name of Philip Glass’s latest composition”. Unfortunately for jazz, because it falls in the middle of the taste pyramid, and is of low preference ranking, the cultural capital it can muster for the predictable future, at least in Australia, is probably much more limited than that associated with either the Spice Girls or Philip Glass.

3) Australian jazz: contributions and impacts

I want to discuss here some of the aspirations and impacts of Australian jazz, complementing some of the responses in the questionnaire. Few musicians emphasise the idea of national characteristics as being important in Australian jazz, but there may nevertheless be some distinctive features. A ‘national’ jazz characteristic would be one unique to a country, and which projects the national identity. Jazz, a highly international music, is not a good vehicle for such an approach, but rather a genre which can be ‘made-over’ in order to avoid a ‘take-over’ from outside (to quote Craig McGregor in (Hayward, 1992, p. 95). The same can be said of free improvisation, whether or not it is striving to be anti-idiomatic.

Jazz as freedom.... Or at least, larrikin creativity and openness?

It has commonly been argued that jazz is a music of particular bodily engagement, but also one which more than most has been tuned to socio-political objectives in spite of being a deeply individualistic music (where personal sound and idiom are paramount). The music of bebop led by Charlie Parker and Dizzy Gillespie was a stylistic revolution taken by some analysts to symbolise social revolt on the part of African-Americans, as was the birth of free jazz in the work of Ornette Coleman, John Coltrane, Cecil Taylor and others. Such relationships were espoused by some musicians, disregarded by others, but all inevitably depend on the continual renegotiations of social discourse. On the other hand, Sun Ra, an extremist and unique figure, projected an unworldly or other-worldly view of the place of his jazz in American society. He focused on avant-garde cultural separation from the majority of the community. As reflected in the way Ra organised, trained, rehearsed, disciplined, and even marshalled (martialled?) his musicians in a largely self-enclosed community. He was perhaps trying to place the onus on the rest of society to negotiate with him, rather than offering it an open discourse.

Are there distinct features at work in the Australian part of the jazz diaspora? Clearly jazz arrived in Australia through a small number of dispersed events (see for example Whiteoak, 1999; Johnson, 2000; Johnson, 2002). Sydney’s early jazz contacts were dependent on shipping (Johnson, 2002); ‘Australians could buy a wide range of predominantly white US jazz performances from the early 1920s and, with the inauguration of such projects as Parlophone’s ‘rhythm style’ series in 1930, they could hear a growing sample of black jazz musicians” (p. 37). The influence of remoteness was important in the development of jazz, and is still lamented by respondents to the questionnaire, for while transport is now efficient, many musicians lack the financial resource necessary to take advantage of it. As Johnson has noted : “In Australia, the distinctive function of Anglo-Celtic traditions in a ‘remote’ outpost of civilisation, the schematic social stratification institutionalised in a penal settlement, the particular balance between English, Scottish and Irish influences, the bush-city binary, and related gender issues – all these contributed to the formation of a local jazz movement” (Johnson, 2002, p. 39).

Early Australian jazz was also re-exported internationally and successfully by our heroes of traditional jazz such as the Bell family. For example, it is arguable that the traditional jazz movement in Czechoslovakia was initiated by Graeme Bell (Johnson, 2002, p. 51; Johnson, 1995). Australian jazz may also have helped women to take a ‘decisive role’ in Australia’s ‘transition to

modernity', according to Johnson (Johnson, 2002) p.46). But particularly in the period that concerns this book, since the mid-1970s, there has been increasing diversification of jazz in Australia, coupled with an overall acceptance of that diversity, somewhat in parallel with the generally favourable political response in Australia to its overt development of a multicultural society in that same period. The archetype/stereotype of the Australian 'larrikin', is a person who is idiosyncratic, adaptable and even unpredictable, supportive, and humorous, but also has a healthy disrespect for authority and convention. The antics of such a stereotype do not undermine the coherent commitment it can project, as was confirmed by some of the more detailed and thoughtful responses to the questionnaire for this book. Liberating and controlling this dichotomy between unpredictability and continuity is an Australian feature that has encouraged artistic breadth and development, granted the small population. Even artists on the 'avant-garde' edges of their fields in Australia are not likely to work in the communal separation arranged and encouraged by Sun Ra, and espoused by theorists of the avant-garde, and by socio-political arts groups such as the Association of the Advancement of Creative Musicians, the promotional and development organisation formed by African-American musicians in Chicago in the 1960s. Bob Sedergreen's bagpipes are accepted with humour rather than concern. They also may be viewed as a symbol of the improviser's "readiness to yield control" (Johnson, 2000, p. 177).

Correspondingly, it can be argued that jazz has at times had a cultural influence beyond its popularity. As Johnson has claimed of jazz before the period of this book: "Jazz has been the primary musical signpost of the advent of Australian modernity. In the first half of the century it musically channelled progressive developments in matters of gender, the arts, technological innovation, and was prominent in projecting a distinctive Australian presence internationally. When we turn to discussions of Australia's transition into the modern era, however, we find that jazz is virtually inaudible" (Johnson 2000, p. 169). I would equally assert that as we have moved into the era since 1973, jazz has again become highly influential in the development of Australian music, however 'inaudible' it has remained.

In the '80s and '90s, organisations promoting jazz were generally run by administrators, and were concerned as much for the maintenance of the very modest funding as for performance-related criteria of success; and often most of the funds went to the administrators rather than the events. It is interesting that some of the most recent organisations promoting jazz, such as the Sydney JazzGroove Association, have been originated and more closely controlled by jazz musicians themselves, but to a degree they run the risk of ageist domination by a clique of young musicians who promote largely their (age-related)

peers, with a consequent narrow genre base. In contrast, the What is Music? and NowNow Festival protagonists, again relatively young musicians at the time they created the organisations, have overtly focused on inclusively, involving the older alumni of their tradition, as well as their contemporaries.

The bush, and Indigenous roles in Australian jazz

I have commented in the questionnaire analysis below that, whereas the Maori in New Zealand are strong participants in jazz, Aboriginal musicians have rarely involved themselves in Australian jazz. Correspondingly, Bennett et al. show that rather than choosing jazz, "Aboriginal people are ... over twice as likely to choose country music as their first preferences (20.8%) compared with non-Aboriginals, and to favour blues (8.3%) and alternative rock (8.4%) disproportionately to about the same level" (Bennett, Emmison et al., 1999, p. 183). Similarly, Dunbar-Hall and Gibson (Dunbar-Hall and Gibson, 2004) discuss "Aboriginality and transnational black culture" in a complete chapter of their book: and subtitle the chapter "hip-hop and R&B". They note the increasing affinities between Aboriginal Australians and black Americans since the early 1990s (p. 121), and mention the "influence on Aboriginal performers of black jazz musicians stationed in Far North Queensland during World War II". However, they summarise resoundingly that "jazz, blues and funk have rarely surfaced in Aboriginal communities" (p. 131), while R&B has penetrated substantially in recent times. They mention as "notable exceptions ... jazz vocalists Georgia Lee [very successful in the 1960s] and Liz Cavanagh". To this might be added Lois Olney, but few others as yet. "Rather than mere absorption of American culture, or loss of Aboriginality, hip-hop and R&B have become Indigenous musical languages in their own right" (p. 132). The authors do not speculate significantly on why jazz has not been adopted, but their conclusion resonates with the fact that only one self-identifying Aboriginal musician, trumpeter Rod Mayhew, seems to be included on the CDs listed in this book, besides the didgeridu players. Georgia Lee is heard on some material re-released on CD by Cumquat Records. Aboriginal musicians have a powerful role in Australian rock, if not in jazz, and there are several useful books addressing the socio-political impacts of Aboriginal rock and popular music (e.g. Hayward, 1992).

There is an increasing recognition of the dangers as well as the temptations of Anglo-Celtic artists using ('appropriating') indigenous instruments, such as the didgeridu, or styles. On the other hand, there is also a continuing affiliation with the importance of the bush, or the 'land', to Australians, indigenous and immigrant, and a desire to represent this, and

historicise it. A classic of Australian composed music is immigrant Fritz Hart's *The Bush* (included in the anthology of Australian Music series of the Canberra School of Music, see Dean, 2004). But it reflects totally the styles of the English pastoral compositional tradition, and to my ears shows little Australian overtone. Conversely, the use of the didgeridu in some of the works mentioned in this book, or Elliott Dalglish's *Bushranger Bill* (q.v.), show in depth sympathy with, and sometimes comparable understanding of, the image of the land and the bush which is at the core of the psyche of Australia's indigenous people.

For example, Jim Denley, in the sleeve note of his *Dark Matter* album, writes: "The Illawarra (where I grew up) makes its mark [on the sounds; the Illawarra is not far south of Sydney]. In that country, the sky, sea, land and mountains are all dramatically juxtaposed (especially when a southerly stirs dusty foul air from Port Kembla [steel production]) and the bush is prickly, everchanging, infinitely detailed and dense. But mostly any thoughts and references come after the recording and the music is essentially about throwing yourself into the unknown, improvising." And again, on the sleeve note to his *Sonic Hieroglyphs*, an "offering to the Budawang Mountains": "They appeared to me once as the lair of the night-continent. The mist descended and I wandered lost through dank bush, down labyrinthine wallaby tracks where, in a state of heightened awareness, I met a mountain crab." With the same sympathies, my collaborator, Sandy Evans (on the sleeve to the Jamie Fielding anthology CD) notes, at the time of a Women and Children First tour around Australia for 7 months in 1985: "Such a tour in the outback gives you a great deal of honesty in the music. We've been wanting to synthesise all the different elements in the band to come up with our own music, and lately we felt like we've finally come to that point. We have also absorbed a lot of what this country is really like, and I feel like we're starting to play music that is our own, and not based purely on the influences of another culture". Phil Slater's *Nabayadal* on a Baecastuff album, and Ian Chaplin's *Tjapangati* are examples of pieces that resonate with indigenous musical ideas; even if sometimes those resonances are derived from Anglo-Celtic transcriptions of the themes, rather than necessarily from direct exposure to them, as performed by Aboriginal musicians. Jo Truman, vocalist and didgeridu player as well as improviser and composer, has spent considerable time living in indigenous communities, partly in order to better understand and reflect those concerns with the land, and the nature of indigenous spirituality, which are well illustrated on her CD. On the other hand, some musicians have used direct collaboration in performance and recording with indigenous musicians as a means to honour and reflect their roles, as for example with *Only*

Connect, Mike Bukovsky's *Concerto for didgeridu* on one of the Wanderlust albums.

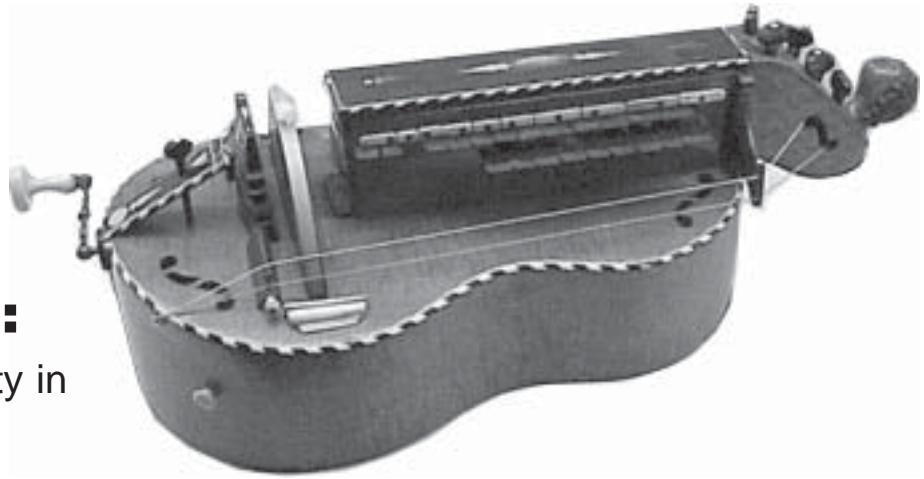
The multinational jazz musician

The text above has made clear that several US and UK musicians have played major roles in Australian jazz by spending periods of their life in Australia (for example Americans Howie Smith, Gordon Brisker, Daryl Pratt and Don Rader; Britons Roger Frampton and Danny Moss). In agreement with this, Throsby noted that 13% and 3% of 'artists' in Australia 2001, as judged by Australian Bureau of Statistics Census data, came from UK and Ireland, and the Americas, respectively; corresponding figures for the total labour force are 6% and 1% (Throsby and Hollister, 2003, p. 23). Thus Britons are disproportionately represented amongst Australian artists. Conversely, many New Zealand and Australian musicians have international practices, or have spent substantial periods living in the UK or US (for example, Dave MacRae; Dale Barlow, who has worked with the Jazz Messengers and many other international groups; Joe Chindamo, Carl Orr, who have both worked with Billy Cobham; Tony Buck, now based in Berlin, and working with many European improvisers as well as maintaining his roots in Australia; Jim Denley, a perpetual itinerant; and Steve Hunter, who has worked with Chick Corea amongst others).

There is a continuing tradition of Australians spending time in the US, often with study grants, and sometimes in the earlier phases of their careers. Some of these then became more or less permanent US residents. Historically, an exemplar was Lyn Christie who indeed became a permanent US resident, as did Bryce Rohde. More recently Nicki and Lisa Parrott, Peter O'Mara, Adrian Mears are examples of such long-term migration. Others such as Paul Grabowsky and Mark Isaacs have made a point of recording with US musicians, even if sometimes in completely untried combinations, and at their own considerable expense. Phil Treloar has long based himself in Japan.

4) Closing Comments

Australia's involvement with the jazz diaspora thus permeates its whole, and conversely the whole diaspora is felt in Australia. The diversity of music discussed in this book shows that the responses and contributions go far beyond what would be expected of a small country, in quality and range. From a period of largely imitative modern jazz, we have emerged with a vibrant heterodoxy which can compete with that of any country or region. Its only problems are those of exposure, travel, distance, and 'free trade'. I hope this book may make a small constructive impact on those problems, and encourage increasing national and international awareness of our jazz and improvised musics.



Appendix 1: Instrumental Variety in Australian Jazz

Australians have had important roles in developing at least two instruments within jazz: the European instrument the bassoon, and the indigenous Australian instrument the didgeridu (see Neuenfeldt 1997). The bassoon was pioneered in Australian jazz and more widely by the Australian Jazz Quartet. For example, the AJQ's eponymous first release in the late 1950s on Bethlehem BCP-1031 (TOCD-62097 in its Japanese CD re-release decades later in 2001) was performed by Australians Errol Buddle (bassoon, tenor saxophone), Bryce Rohde (piano), and Jack Brokensha (vibes), with American collaborators. As the sleeve note proudly comments, the Quartet musicians play eleven different instruments. The arrangements feature 'cool' combinations of flute, bassoon, vibraphone, piano and clarinet, aping classical music orchestrations and polyphony, somewhat as did the Modern Jazz Quartet. The work of Erroll Buddle, an exceptional multi-instrumentalist, is discussed further in the body of the book. The didgeridu, not surprisingly, is often used to seek an aura of the land, the vastness of the outback of Australia; it also tends to bring more complex socio-political overtones.

I provide a listing of unusual instruments or instrumental combinations, with a few brief comments. Album details are usually given if they are not covered in the body of the book.

Wind instruments: Oboe is played by Rachel Burke with Bob Sedergreen's December Dance Band, and bagpipes with Art Attack.

Flutes plus flax, his special constructed instrument (hybrid of flute and saxophone), are amongst the vehicles for Jim Denley's work.

Pan Pipes: see Brian Brown

Conch shell: Trombonist Jeremy Borthwick (on *Smokin' da bone*, *Exposed Bone Volume 1*, JazzGroove JGR016 recorded 2004) makes simple small pitch range melodies, while Simone de Haan on Pipeline is more complex.

The Bowhorn: 'A leather sounding sculpture

made by Garry Greenwood in 1994 is heard on Brian Brown's recordings. His *Last Day on Earth : The Solo Collection* (Newmarket 3050) contains a solo bowhorn track (on which Brown plays some didgeridu like multiphonics and rhythmic patterns), and one with tape. On his *Flight* (q.v.), the track *Bowhorn in Space* features the instrument, whose timbre is like a cross between John Gilmore blowing out with Sun Ra and the massive Tibetan wooden trumpets which summon the community to social and ceremonial events.

Gourdophone: Richard Johnson (q.v.).

Didgeridu: Note the work of Alan Dargin, Mark Atkins, Adrian Mears (some discussed above, some below in the introductory list of other albums of improvised music).

The shakuhachi has considerable influence on Australian music at large, and Adrian Sherriff in particular uses it in jazz-related contexts (q.v.), while Riley Lee is an elegant exponent of it in his own meditative recordings, largely based on traditional styles, though strongly improvised (see listing below).

Brass instruments: James Morrison can seemingly play any brass instrument extremely well, and hence in the present context is notable as a euphonium player.

Cello and other European string instruments: the cello was already in common use by Chico Hamilton in his groups before it was performed adroitly by Australian pioneer Charlie Munro, whose work preceded the period of this book (see one of the anthology CDs listed above). Subsequent improvising cellists of note mentioned in this book include John Napier, and Nathan Waks improvises on the cello with John Sangster. Jon Rose is a pioneer of violin, and violin with gesture sensors or midi sensors, but also the constructor of an array of unusual instruments based on string instrument prototypes. A special electric double bass (with a body) the sd-1 5 string bass, is used by Scott Dunbabin; while David Tolley also sometimes plays a related instrument.

Other string instruments: The koto is played by Miya Masaoka (q.v.), while Satsuki Odamura (q.v.) is a resident in Australia who often plays koto in both traditional and contemporary improvised music contexts.

Hurdy-gurdy: an unusual instrument from a mechanical point of view, which does use strings, is widely used by Stevie Wishart (medieval music performer as well as free improviser and member of Machine for Making Sense).

The **harp** and the **Chinese table-harp, the guzheng** (a relative of the koto in conception), are played by Clare Cooper.

Keyboard instruments: There are few available albums by two pianists playing together, a notable exception being *Unanminity* (Tony Gould plus Bob Sedergreen plays standards and jazz standards), an album which is quirkily humorous but sophisticated and brilliant (Move Records MD 3155, recorded 1993-4). Roger Frampton has recorded duet albums by overdubbing, and also used prepared piano, as has Anthony Pateras (see their entries).

Real-time manipulation of the piano strings has probably been exploited most intensively by the author of the book, particularly in the early '70s.

Similarly, Daryl Pratt sometimes uses real-time modification of the vibraphone, or prepared vibes.

The Church organ is played powerfully by Tony Gould on the McJad albums.

Percussion: A huge range of percussion is routine in jazz, but notable here is the tabla and tal bells playing of Jonathan Dimond, used to create certain continuities with Indian music.

Computers: Roger Dean, Greg White (in *austraLYSIS* since c. 1994), and Robin Fox (mainly with Anthony Pateras, and more recently) are amongst the key practioners using computers in both jazz and related improvised music. Since about 1998 laptop performance and computer microsonics have become widespread amongst other improvisers.

Sound projection ('acoustic treatments'): as key performance components, Shane Fahey and Greg White are the main contributors.

Appendix 2:

Some important leaders, groups and works (since 1973) which have not been adequately released on CD

The Benders

Bruce Cale (notably his recordings with his jazz orchestra)

Sandy Evans's work *Testimony*

Roger Frampton's *Intersection*

Serge Ermoll's *Free Kata*

The Jazz Co Op (Howie Smith and Roger Frampton: but see the video listing in the appendices)

Keys Music Association

Dave MacRae

Charlie Munro

Onaje

Pipeline

Teletopa

Phil Treloar

Women and Children First

APPENDICES

Appendix 3:

Improvisation and the experimental and world music scenes in Australia

It is difficult on the basis of CDs alone to determine how much is improvised amongst the recordings of experimental musicians; in addition, it is rarely the case that these recordings make much overt reference to jazz, even though jazz may inform the backgrounds of the musicians, and their 'spirit'. Increasingly, the advent of computer-interactive improvisation and soundsmithing is avoiding the need for musicians to perform instruments, or to work live with other musicians: these are factors which tend to diminish the importance of the experience of live improvising which has been essential to jazz.

World music is also dynamic in Australia, and usually (unlike Western art music) is predominantly improvised. Especially in Australia, the involved performers are often also jazz musicians (as revealed by the sociological data discussed elsewhere in this book, as well as the musicians listings on the CDs discussed). Similarly, soul and funk musicians are often jazz musicians, and whether to include their albums in the body of this book has been an arbitrary decision: for example, Jackie Orszaczky, brilliant vocalist and electric bassist, with a substantial audience following, has been represented on some CDs above, but is a key leader in the soul world.

The following are a limited selection of Australian experimental, digital, world and soul music which may be useful to the listener interested in penetrating the area. Some of the albums also include fully or largely composed music. (Approximate) release dates only are given, and recording dates solely when there is no specified release date on the CD.

Anthologies:

Austral Voices, for telegraph wires, tuning forks, computer-driven piano, psaltery, whirly, cello, synthesiser and ruined piano, by Alan Lamb, Alistair Riddell, Sarah Hopkins, Warren Burt, Ros Bandt, Jeff Pressing and Ross Bolleter (New Albion NA028, 1990).

Canberra School of Music Anthology series of Australian Music. This includes *Soundscapes*, Jim Denley, Dave MacRae, and others.

The Sound of The Earth (by Steve Roach, David Hudson, Sarah Hopkins; Fortuna Records 17071, 1990).

The Undertow. Undercurrents of Australian Experimental Music, compiled 2003-4, Shame File Music SHAM 026. This includes *Exhale*, applied improvisation by Lawrence English; processed guitar

by Clinton Green (taking up some of the sound fields also ploughed by Keith Rowe and Oren Ambarchi); together with a great diversity of other music whose detailed mode of production is not obvious.

Individual Groups and Musicians:

Mark Atkins: *Didjeridu Concerto* (Larrikin LRF338, 1994). An epic piece of circular breathing on didjeridu, lasting 51 minutes. Microsonics abound.

Mark Atkins plays *Didjeridu* (Enrec EN 134, 1991)

David Brown: *Candlesnuffer* (Dr Jim 034, c. 2003)

Tim Catlin: *Slow Twitch* (Dr Jim 34, c. 2003)

Alan Dargin with Michael Atherton: *Bloodwood*, the art of the didjeridu (Natural Symphonies NS 331, 1991)

Alan Dargin, David Hudson, Matthew Doyle, Mark Atkins: *The Sound of Gondwana* (Black Sun 15026, 1997)

Délire: diaspora (Synaesthesia Syn005, 2003)

Dumb and the Ugly (Michael Sheridan, David Brown, John Murphy): *Atmospheres of Metal* (Dr Jim 6, 1992)

Tina Harrod: *Shacked up in Paradise* (Black Yak Records, 2CD BYOA32, 2003)

Ju-Jul Space Jazz: *Shloop* (Matsuri MP CD 11, 1998)

Riley Lee: *The Eagle and the Ocean* (Tall Poppies, TP014, 1992)

Tony Lewis: *Passage* (Move Records MD3103, 1990)

Rasmus B. Lunding and Philip Samartzis: *Fluorescent* (Dr Jim 30, 2002)

Jackie Orszaczky and The Grand Masters: *Family Lore* (Wright Records 002, 1994)

Linsey Pollak: *Knocking on Kevin's Door* (MAR002, 1997)

Southern Crossing: *Track* (Spiral Scratch 0007, 1999)

Mat Thomas: *_remodulation* (Dorobo 0015, recorded 1996-7)

Watt 98: *Send Watts to your senses* (Watt 98, 1998)

Watt: *Watt ever* (Tall Poppies TP074, 2CD, 1996)

Western Grey (Sean Baxter, David Brown, Philip Samartzis, Kaffe Mathews): *Glacial Erratic* (Dr Jim33, 2003)

Mitchell Whitelaw: *Folder | invalidObject Series* (else), with Michael Bentley, Shannon O'Neill and Danny Wyatt (Falt F.0014.008, 2000)

Appendix 4:

The Questionnaire and the Responses it Generated

What follows is the text which was circulated by email to about 100 Australian fellow musicians, in attempting to obtain information for this book. About a dozen critics and promoters also received a slightly modified circular questionnaire. About 15 complete, and a few partial responses were obtained; my close collaborators were informally interviewed on the issues. I well appreciate that the design of such questionnaires is a complex matter, and that, inevitably, the responses depend on the questions and the way they are put, and in some cases, the order in which they are presented. An attempt was made in designing this questionnaire to build up from open, generalist, non-prescriptive questions, towards more specific and hence possibly more closed or directing questions. The reader may care to review the questionnaire from their own perspective, in order to assess the possible impact of its structure on the responses, before reading my synopsis of the responses. Each musician was asked to nominate two CDs representing their own 'range' and another two as their 'most important' (which might or might not differ from those chosen for 'range'). They were also asked to make comparable recommendations from the work of others, and to answer the structured and sequenced questions.

In the next section of the book I present some information from the responses. Happily my own work and that of *australYSIS* was mentioned by a significant number of respondents, even though that may have been a polite response. Only two musicians indicated any interest in being interviewed (which I offered), and hence I decided to undertake no formal interviews for this project (unlike some previous ones). My own response to the questionnaire has not been included, of course, but is strongly coherent with the consensus of responses as I have summarised them. Any conclusions from what is presented must be tentative, but in some cases the responses confirm the larger-scale sociological data discussed in the analytical chapter of the book.

From : Roger Dean, University of Canberra, ACT 2601, Australia

Email: roger.dean@canberra.edu.au

Questionnaire from Roger Dean, Leader and Artistic Director, *australYSIS*, and Co-Leader, Sonic Communications Research Group, University of Canberra: in relation to a book in preparation on Australian Jazz on CD, for the Australian Music Centre and the National Library. roger.dean@canberra.edu.au; for information about our activities see www.australysis.com; and www.canberra.edu.au/vc-forum/SCRG/index.htm

2004.06.

Dear Colleagues,

I would be very grateful for your responses to what follows. Please fill out either the email itself, or the rich text file (rtf) attachment, and return the result to me in the same form (please keep the rtf format if you use the attachment). To ensure that your comments are useful for the book, I need your response before 1 September 2004; thanks a lot! As you may know, I am a fellow jazz and improvising musician. In Oz I have worked particularly with Tony Buck, Sandy Evans and Phil Slater, in Europe with Harry Beckett, Graham Collier, Tomas Stanko, Ken Wheeler and many free improvisers such as Derek Bailey, Evan Parker, and others, but also with musicians from around 30 countries. I have also researched on improvisation previously, and published four books in the field.

The questionnaire is part of my work in preparing a new book for the Australian Music Centre (AMC) and the National Library on *Contemporary Australian Jazz* on CD (since c. 1970). The book will also address aspects of improvisation which about jazz; it will aim primarily to represent the range of the music, as well as its qualities. It will not prioritise the most popular or renowned. The most likely format for the publication is as an e-book, on CD-rom, and eventually also available on the web (for a modest fee). There will be a 'just-in-time' on demand digital printed hard copy version. There may also be some otherwise unavailable sound recordings released with the e-book, both on the CD-rom and on the web. At least in the first instance, no royalty will be available for these contributions (because they will represent a small portion of total effort involved in producing the book, and the publication will not make significant profits). However, the AMC is interested in establishing a 'pay for use' web service for sound works in the future, and those works made available with this book would be included in such a future service, if and when it comes into being. At that point a very modest royalty might become payable.

The information provided in the body of the questionnaire will not be used in any way which reveals your identity. However, there is an open-ended section at the end of the survey in which you may care to add comments that you would be happy to have attributed to you.

Whenever appropriate, please interpret the questions as referring both to contemporary jazz and other aspects of improvisation in Oz. If you believe the question/answer must distinguish these two (or more) fields of endeavour, please indicate so.

Your name in full:

Your contact details (which will not be published):

Email: Phone:

Your sex: Your date of birth: Your place of birth:

Your nationality(ies): please specify year in which you acquired any secondary citizenship.

If relevant: when did you migrate to Australia?

Non-attributable questions

(answers will be used in aggregate analyses only):

Do you like to appear on CD?

Do you or have you lead a group?

Do you like to appear as band-leader on CD?

Do you think Oz jazz is well represented on CD?

Do you think Oz contemporary improvisation is well represented on CD?

How well developed is

- a) the major international or national label scene in Australian jazz and improvisation;
- b) the independent label scene in Australian jazz and improvisation?

Do you consider that labels falling under this category

- a) have commitment to and understanding of Australian jazz?

Or Oz improvisation?

On how many CDs which have been made available commercially (independent or individual distribution, as well as by more conventional 'commercial' labels and distributors) do you appear?

How many as leader?

Which do you think are your two most important CDs?

And your two which you like most?

And the two which best represent the musical range of your endeavours? (These answers may of course be identical, overlap, or be totally different).

Please specify up to 20 jazz/improvising musicians working in Australia some of whose recordings you think should be included in the book.

Please specify up to 20 individual CD recordings from Australia you think particularly important to be included in the book.

Do you have suggestions of important Australian

recorded work since 1970 which is not currently available on CD, but might be accessible in suitable form and quality? (It may be possible to release some such material: see my introductory comments.)

Do you have such material yourself, small parts of which (c. 5min pieces) you would be interested in seeing made available?

How many people do you know personally in Australia who seem to make the majority of their income from jazz/improvisation (include yourself in this statistic if appropriate)?

Of these: approximate % males % females

Do you know of any others in Australia (while not knowing them personally) who seem to fit that description?

How many?

Of these: approximate % males % females

Is Australian jazz well-represented on Radio? On TV?

In giving your view are you making any implicit comparison with its representation in any other country: please detail if so?

Do you think it is important to perform overseas?

Have you done so, and if so how often: as group member? As group leader?

How many jazz/improvising musicians do you know of in Oz, roughly?

How many women do you know of in Oz who are jazz/improvising musicians?

Please name up to 10.

Amongst your friends and acquaintances, how many are sufficiently interested in jazz to attend gigs and buy Australian jazz CDs, regularly?

What % of these are women?

How many buy CDs but don't attend gigs?

What % of these are women?

Do you think these people buy Australian CDs proportionally as much as they buy overseas ones?

Do you buy Australian jazz CDs?

Roughly how many do you have?

Roughly how many jazz CDs from elsewhere do you have?

Do you think that overseas jazz/improvisation is accessible enough in Australia?

a) through broadcasts

b) through CD

c) through live performance

Do you think Australian jazz has distinctive features?

Do you think Nationality is of importance in influencing your jazz/improvisation, or that of some of your key collaborators?

If so, in what way?

Are ethnicity, religion or gender significant influences on your jazz/improvisation or that of some of your key collaborators?

If so, on whom and in what way do they exert influence?

Have you worked with any indigenous Australian jazz musicians/improvisers (please specify names)?

How many do you know besides these (please specify names)?

Do you count yourself as a jazz composer as well as performer?

If so, have your compositions ever been recorded by an ensemble of which you were not part?

Please point to any of your compositions you think particularly important, and indicate whether they are available on CD (or have been).

Are there any other major comments you would care to offer? (You can confirm non-attributability here if you wish. See below for attributable comments.)

Attributable comments:

Do you wish to write anything on the topics above which you are happy to have quoted in the book? Please attach below...

Are you interested in musical structure, as viewed either from a musicologist's or a cognitive psychologist's perspective?

Do you control musical structure consciously in your compositions? In your improvisations? Do you have any views about how your structural inputs interact with those of a composer whose tune or larger work you play?

Have you used computers in performance? If so, how and why?

Have you used other digital or analogue recorded material in performance?

Would you like to do an interview with me on any of these topics? Is there some particular interest for you amongst the topics which would be worth more elaborate discussion? (I do not plan to interview musicians unless they have a particular reason and wish to be interviewed.)

Many thanks! Let me repeat that I need your comments by 1 SEPTEMBER 2004 to ensure they are used.... PLEASE DO IT NOW or VERY SOON, if you are going to do it at all!! We all understand the problems of deadlines.... Please reply to me by email, at roger.dean@canberra.edu.au. My snail mailing address is below, just in case you need it, together with my phone details.

Best wishes,
Roger Dean

Summarised and selected attributed individual responses to the Questionnaire

Questions to which no useful summary responses can be given are deleted from the list below.

Non-attributable questions

(answers will be used in aggregate analyses only):

Do you like to appear on CD?

There was a uniform positive answer to this question from the musicians.

Do you or have you lead a group?

Most respondents had.

Do you like to appear as band-leader on CD?

Only one musician indicated a lack of interest in being a leader, preferring to work in communal enterprises, or in solo endeavours. "I lead myself very capably" was the epigram.

Do you think Oz jazz is well represented on CD?

There was general agreement that it is, certainly in the last decade.

Do you think Oz contemporary improvisation is well represented on CD?

Broader improvisers tended to be less confident of this than genre-focused jazz musicians.

How well developed is

- the major international or national label scene in Australian jazz and improvisation;
- the independent label scene in Australian jazz and improvisation?

Do you consider that labels falling under this category

- have commitment to and understanding of Australian jazz?

Or Oz improvisation?

There was a uniform lament about this. The international labels are essentially non-functional in Australia as far as representing Australian music; and they are very poor at representing overseas jazz artists. Australian 'major' labels (such as the Australian Broadcasting Corporation, ABC) have no coherent policy on or understanding of jazz, and do not release improvised music; they provide very low dollar deals for Oz artists, and very poor distribution of Oz recordings overseas. They do not maintain their back catalogues. Local music is difficult to obtain other than via the internet. Nevertheless, local musicians appreciate even the inconsistent support from the ABC. They are much more appreciative of the continuous support of the local independent labels such as

Move Records, Jazz Head, Tall Poppies, Rufus, and improvisers in particular are appreciative of Dr Jim's label and Synaesthesia. More recently musician collectives such as the JazzGroove Association in Sydney have begun to make a major contribution also.

On how many CDs which have been made available commercially (independent or individual distribution, as well as by more conventional 'commercial' labels and distributors) do you appear?

Most individual musicians varied between 3 and 15, but data on the albums in this book show that many musicians appear on more CDs than this.

Please specify up to 20 jazz/improvising musicians working in Australia, some of whose recordings you think should be included in the book.

The list of names provided included many of the musicians represented in the book. The following are those mentioned who do not appear in the index of this book, and interested readers may wish to follow up some of these. This list includes some improvisers not focused on jazz. It also includes some new additions to the jazz scene (such as Aaron Choulai) or to Australia, who have not made enough recordings to qualify, but who undoubtedly would appear in a future edition of a book such as this. It was also very obvious that most respondents listed mainly musicians active in their own city, and often few or none from others. This confirms that there remains a significant lack of information flow as well as performance exchange between the different cities.

Aaron Choulai; Andrew McNaughton;
Joe Musgrove; Scott Sinclair; Brad Upton.

How many people do you know personally in Australia who seem to make the majority of their income from jazz/improvisation (include yourself in this statistic if appropriate)? What % of these are male?

The numerical ranges for jazz musicians' and critics' responses to this question were 5–200, with an average value of 80, and they reported that 80–99% of these people were male (weighted average about 90%). It was notable that the minority of respondents who are improvisers outside the jazz tradition reported smaller numbers (3–20), and at least as great a preponderance of males.

Do you know of any others in Australia (while not knowing them personally) who seem to fit that description?

How many?

Of these: approximate % males?

The answers here ranged from 10–300, and averaged 100, %male ranging from 80–95, with weighted average again about 90%.

Is Australian jazz well-represented on Radio?

There was a uniform negative response to this, though several musicians pointed out the value of the community radio in Australia (funded by subscribers on a non-commercial basis, as distinct from the ABC, the national broadcaster funded by government subvention). Many community channels have a regular avant-garde jazz and improvisation programme, and several programmes representing the core of jazz, often presented by musicians themselves.

On TV?

This question was viewed as no more than a joke, since representation on TV is almost non-existent.

In giving your view are you making any implicit comparison with its representation in any other country: please detail if so?

It was pointed out that USA radio and cable TV covers jazz more; though the author's view would be that this is highly focused on the conventional (sometimes only the commercial) mainstream. France and Germany are considered to represent jazz much better, but one person pointed out that TV is not a particularly good medium in which to represent jazz anyway.

Do you think it is important to perform overseas?

There was agreement that it is.

Exposure to overseas musicians in Oz?

Most viewed it as desirable that such exposure be enhanced.

How many jazz/improvising musicians do you know of in Oz, roughly?

This produced responses ranging from 50–1000, with improvisers tending again to give lower numbers. The average was 240. It is interesting that these numbers are significantly lower than the estimate of 2000 jazz musicians I establish in the discussion chapter. Probably this disparity is another reflection of the lack of knowledge of musicians in one city of the diversity of work in another, granted that little of it will be well represented on radio, and that most musicians possess (and probably can afford) only small numbers of CDs (see below).

How many women do you know of in Oz who are jazz/improvising musicians?

Range: 10–30, average 21.

Please name up to 10.

Virtually all the women included in the index of the book were listed, but in addition the following were mentioned: Natasha Anderson (recorders), Justine Bradley (vocals), Boo Chapple (sound artist), Radha Claridge (saxophones), Rosie Dennis (vocals), Monique di Mattina (piano), Jenny Game

(saxophones), Clare Hanson (piano), Zoe Hauptmann (bass), Cat Hope (bass, noise), Deanna Juric (piano), Christina Abdul Karim (vocals), Tamara Murphy (bass), Michelle Nicole (vocalist), Gail Priest (laptop), Helen Russell (bass), Vanessa Tomlinson (percussion), Ai Yamamoto (computers/videos).

Amongst your friends and acquaintances, how many are sufficiently interested in jazz to attend gigs and buy Australian jazz CDs, regularly?

What % of these are women?

Only a portion of respondents gave an answer to this, and the numbers ranged from 0–50, or from 20–50% of acquaintances. Of these, 10–35% were reported as female.

How many buy CDs but don't attend gigs?

What % of these are women?

This was again reported sparsely, but from 10–500, 1–40% female.

The male dominance in these consumption statistics concurs with the analysis of Bennett et al. detailed in the discussion chapter.

Do you think these people buy Australian CDs proportionally as much as they buy overseas ones?

There was a clear majority opinion that Australian CDs were less favoured than international ones.

Do you buy Australian jazz CDs?

Roughly how many do you have?

This number ranged from 15–500 (which latter is close to the size of my own collection of Australian jazz CDs). The average was 123.

Roughly how many jazz CDs from elsewhere do you have?

This ranged from 20–1000, with the non-jazz improvisers tending to have smaller numbers. The average was 518.

It is difficult to interpret a ratio of 123:518 (which corresponds to 23% Australian), but it is notable that the Australian population is about 2% of world population, and in the *Grove Dictionary of Jazz* (current edition), even though Australian entries were doubled from the first edition, they correspond to less than 2% of the total. American entries, not surprisingly, correspond to a greater % than they contribute to world population. My own assembly of CDs (neglecting a previous massive collection of vinyl), contains far more Australian CDs than are covered in this book, and they constitute about 8% of my total collection. But clearly I am a hyper-enthusiastic listener and buyer, with at least the necessary finances to follow this through.

Do you think that overseas jazz/improvisation is accessible enough in Australia?

- a) through broadcasts
- b) through CD
- c) through live performance

The answer to this was uniformly negative, though it was noted that international jazz broadcasts are increasingly available on the internet (for example most of the jazz broadcasts by BBC Radio, live and delayed), and are gradually being more systematically accessed.

Do you think Australian jazz has distinctive features?

Answers to this were reserved or negative. One critic noted that it can be proudly imitative, and that educational institutions seem to be encouraging this. I would tend to agree with this, but note that this is probably at least as much a feature of American jazz and educational institutions since 1970.

Do you think Nationality is of importance in influencing your jazz/improvisation, or that of some of your key collaborators?

Just a few responded to this question positively, and pointed to the Australian stereotypic trait of Larrikinism (a kind of systematic humorous avoidance of apparent seriousness) and 'piss-taking', reflected in irreverence to establishments and traditions. This can be observed sometimes in educational process, and can be maintained by Australian isolation from the overseas community. It was pointed out that this (decreasing) isolation may be behind our willingness to use our immigrant traditions to consider combining and synthesising elements from across traditions and technologies.

Are ethnicity, religion or gender significant influences on your jazz/improvisation or that of some of your key collaborators? If so, on whom and in what way do they exert influence?

As is obvious from the body of this book, several people responded positively to this question. Explicit examples mentioned were dance music of Eastern Europe and the Anglo-Celtic folk traditions.

One thoughtful comment concerned the physical power and stamina of (Australian) male improvisers, and the impact this has on wind instrument performance in terms of sound, tone production, tonal projection and dynamic resonance. Sandy Evans was noted as the possible exception to the rule. It was pointed out that a male who is 6'3 to 6'8 and 100kg + has a completely different musical physiology from an individual who is not built like this. The exemplar

was given of the John Coltrane group, mostly powerful very big, solidly built African-American men who played as if it was a long distance race, in complete contrast to the approach of Lee Konitz or Steve Lacy. I would add to this that the European contribution to free improvisation such as from Willem Breuker and Evan Parker (marathon circular breathing performances, for example), who are relatively substantially physical beings, has changed this comparison between African-American and white. But it does not argue against the point about physical stature, strength, volume, made by the respondent, who also went on to suggest that ethnicity is reflected in different mouth, neck and lung shapes, with corresponding influence on wind-players' performances. The comment was also made by one respondent that wind-playing can be a meditative, yogic practice, and that many wind players have 'coincidentally' been seriously involved in martial arts (as I note was and perhaps still is pianist Serge Ermoll).

One of the female respondents, noting the lack of female improvisers in Australia in general, and particularly from non-Anglo-Celtic backgrounds, observed that much jazz and improvising music is structured around the solo and that non-conventional approaches to gender are unlikely to come out of such a posture.

Three respondents noted they had used religious roots in some of their pieces, and also that others had used Aboriginal materials.

Have you worked with any indigenous Australian jazz musicians/improvisers (please specify names)?

A very few musicians were mentioned: notably Tom E. Lewis (didjeridu) of the Lewis and Young Quartet (heard on *Homeland* SBS-0014 CD, entitled *Australian Jazz Experience 95*, recorded 1992). And amongst those in the body of the book: Matthew Doyle (didjeridu), Rod Mayhew (trumpet).

How many do you know besides these (please specify names)?

These were two sympathetic rock and popular musicians Ruby Hunter and Archie Roach, and the didjeridu player William Barton. The free improvisers who responded to the questionnaire did not name any musicians, and one of the critics pointed to Carol Fraser.

I comment that one of the points of this question was that while Australian indigenous musicians have been very powerful in rock, and popular musics, and to some degree in other rhythmic Westernised music, they have taken relatively little interest in jazz and related improvisation. In contrast, Maori have had a much more substantial role, seemingly, in jazz and related improvisation in New Zealand. This is covered further in the discussion chapter.

Attributable comments:

Do you control musical structure consciously in your compositions?

Jim Denley: "I thought that's what creating music was all about..."

Do you have any views about how your structural inputs interact with those of a composer whose tune or larger work you play?

Paul McNamara: "Whatever the composer directs I still strive to sound like me. At other times, I'll attempt to sound like me from the word go."

Have you used computers in performance? If so, how and why?

A very few people responded yes to this.

Are you interested in musical structure, as viewed either from a musicologist's or a cognitive psychologist's perspective?

Michele Morgan: "I think about [musical structure] in relation to concepts of both literary structure, from Aristotle's description of narrative trajectory, and compositional structure in the visual arts, from Pythagorean and subsequent fascination with the golden section. It seems to me that Western culture has actually diverged very little from these underlying concepts through the last two and a half millennia. Devices such as symmetry and repetition are generally used in a very limited number of ways to develop structure. Even a small variation in the way these devices are applied or the way proportions are generally constructed, can be of interest in compositional procedure and can shift the ground in performance. And of course, structural principles from other cultures, concentric or cyclical structures, are on one hand a blessed relief to work with, in contrast with the interminable development climax denouement structures, and can have their own challenges, as, for instance, you might find that you re-project a development climax denouement structure onto something not designed to function that way."

Appendix 5:



List of (most of) the Australian improvising musicians with whom the author has played and background information on him...

This information is given partly to amplify the point made in the discussion chapter, that most musicians work in a large variety of contexts, since most groups have only infrequent and erratic work. It also makes the consequent point that the membership of any individual group is usually a movable and evolving set of people.

In Duo events (e.g. 2 keyboards, 2 computers):

Chris Abrahams; Stuart Campbell; Jim Denley; Serge Ermoll; Sandy Evans; Gary France; Jamie Fielding; Roger Frampton; Tom Fryer; Julian Knowles; Michele Morgan; Martin Ng; Mike Nock; Colin Offord; Hazel Smith; Greg White.

In *austraLYSIS* ensemble performances:

Robbie Avenaim; Linda Bacon; Simon Barker; Tony Buck; Louis Burdett; Ken Edie; Sandy Evans; Riley Lee; Nick McBride; Daryl Pratt; Ian Shanahan; Phil Slater; Hazel Smith; Lloyd Swanton; Greg White; Andrew Wilkie.

In other Australian ensembles (e.g. Oren Ambarchi's Cobra group, The Sydney Improvisers' Orchestra, What is Music? Ad hoc ensembles, Etc):

Oren Ambarchi; Eddie Bronson; David Brown; David Bullock; Anthony Burrell; Rod Cooper; Elliott Dalglish; Simone de Haan; Jon Dimond; Lily Dior; Steve Elphick; Wayne Freer; Veron Gregorov; Cameron Gregory; Arnie Hanna; Tina Harrod; Stuart Hunter; Richard Johnson; Ryko Kalinko; Somaya Langley; Max Lyandvert; Martin Ng; Chris Nylstoch; Jackie Orszaczky; Alistair Riddell; John

Rodgers; Jon Rose; Rik Rue; Amanda Stewart; Ren Walters; Mitchell Whitelaw; Stevie Wishart.

The author:

Roger Dean is a leading Australian (and European) improviser, active in the core of jazz, for example with Graham Collier Music in the UK and internationally, as well as the extremes of improvisation. He is founder and leader of the international sound and intermedia creative ensemble *austraLYSIS*, and appears on more than 30 CDs and other releases. Together only with Don Banks amongst Australians, he appears as a subject in both the current editions of the *Grove Dictionary of Music*, and that of *Jazz*. He is also one of the few academics concerned with improvisation, and has made the most extensive contribution of any individual internationally to this field, comprising 4 books (1989–2003; one in collaboration), published by Open University Press UK (2), Harwood Academic (1) and A-R Editions (US, 2003) as well as many articles. Between 1996 and 2002 he was the Australian regional Editor for the *Grove Dictionary of Jazz 2nd Edition* (published 2002), and achieved a doubling of entries about Australian musicians to >80. This dual background, as internationally recognised improviser and academic, together with his very specific and detailed knowledge of Australian jazz, gives him a unique position from which to present the book. Roger is currently also the Vice-Chancellor and President of the University of Canberra, Australia.

Appendix 6:

A brief annotated survey of key books, articles, videos and sources on Australian jazz and improvised music since 1973

(Note that several more detailed or specific references used in the essay chapter are given in the Reference list at the end of the book.)

Books and Journal Issues:

- A. Bisset (1979). *Black Roots: White Flowers. A history of jazz in Australia*. Sydney: ABC Enterprises. This is an enthusiastic volume, with an afterword by Bruce Johnson (1987), and presents a fair panorama as viewed at the time.
- J. Clare (also known as Brennan, G) (1995). *Bodgie Dada and the Cult of Cool*. Sydney: University of New South Wales Press. This is simply the most important book on the majority of the period discussed by the present book. It has empathy, enthusiasm, perception, and writing and symbolic skills beyond most of us. (I am delighted by the supportive stance John took towards my work and that of australYSIS when I moved to Australia, nicely covered in this book and its photos.)
- J. Clare (1999). *Why Wangaratta? The Phenomenon of the Wangaratta Festival of Jazz*. Wangaratta, Vic.: Wangaratta Festival of Jazz, Inc. Another sympathetic book about the evolution of Australian jazz, particularly contemporary, as reflected in this particular festival, the most interesting in Australia. I have fond memories of several performances here, as well as visiting specifically to hear overseas artists who I might otherwise have missed elsewhere in Australia. This is currently the only key festival, and John Clare gives it appropriate support and comment.
- R.T. Dean, Ed. (1992). Eleven Views of Music Improvisation. *Sounds Australian*, Vol 32. Sydney: Australian Music Centre.
- R. Frampton (1992). *Australian Jazz*. Sydney: Australian Music Centre. Book, for students, with 2 cassettes. These cassettes include many important traditional and mainstream Australian recordings, as well as important representations of Australian contemporary jazz, including Brian Brown, Bryce Rohde, Roger Frampton himself with the Jazz Coop, Jim Kelly and Crossfire, Sandy Evans with Women and Children First, Paul Grabowsky, Bernie McGann, Phil Treloar, and Ten Part Invention.
- J. Jenkins (1988). *22 Contemporary Australian Composers*. Melbourne: NMA Publications. This book is not focused on improvisation, but, appropriately, a significant portion of the 'composers' covered (such as Ernie Althoff, Ros Bandt, Ross Bolliter, Gerard Brophy, Warren Burt, Eric Clayton, Jim Denley, Sarah Hopkins, Colin Offord, Rik Rue and others) are committed improvisers, whatever else they may do.
- B. Johnson (1987). *The Oxford Companion to Australian Jazz*. Melbourne: Oxford University Press. The most important book on Australian jazz until its publication date, emphasising traditional and mainstream contributions.
- B. Johnson, Ed. (1996). The Improvisatory Process. *Sounds Australian*, Vol 14. Sydney: Australian Music Centre.
- B. Johnson (2000). *The Inaudible Music. Jazz, Gender and Australian Modernity*. Sydney: Currency Press. An important cultural study, mainly focused on the period preceding that of this book.
- J. Mcleod (1994). *Jim McLeod's Jazz Track*. Sydney: Australian Broadcasting Corporation. A book of interviews, which includes interesting and sympathetic interviews with musicians active in Australia (Judy Bailey, Dale Barlow, Bob Bertles, Jack Brokensha, Don Burrows, Kate Dunbar, Paul Grabowsky, Mike Nock) as well as others visiting (from Artie Shaw to McCoy Tyner and Delfeayo Marsalis).
- G. Page (1997). *Bernie McGann: a life in jazz*. Armidale: Kardoorair Press. An enthusiast poet's supportive book, well worth reading, particularly for the diversity of opinion quoted from fellow musicians.
- J. Sangster (1988). *Seeing the Rafters: The life and times of an Australian Jazz musician*. Melbourne: Penguin Books. An autobiography crucial to the transition between modern and contemporary jazz in Australia, and from one of the key musicians of the '60s-'70s.

J. Whiteoak (1999). *Playing ad lib: Improvisatory music in Australia 1836-1970*. Sydney: Currency Press. The key book on the broadest aspects of improvisation in Australia in the specified period, with exceptional coverage of activities in Melbourne, such as those of Bruce Clarke, and free improviser and artist, Robert Rooney. The book also analyses early roles of Don Banks (particularly bebop activities), Keith Humble, Charlie Munro, and other musicians pre-dating the present book.

M. Williams (1981). *The Australian Jazz Explosion*. Sydney: Angus and Robertson. An important early history of Australian jazz.

Dictionaries:

W. Bebbington, Ed. (1997). *The Oxford Companion to Australian Music*. Oxford: Oxford University Press.

B. Kernfeld, Ed. (2000). *The New Grove Dictionary of Jazz* (2 volumes), (2nd Edition). London: Macmillan.

J. Whiteoak and A. Scott-Maxwell (2003). *Currency Companion to Music and Dance in Australia*. Sydney: Currency House.

Discographies:

Mitchell, J. (1988). *Australian Jazz on Record 1925-1980*. Canberra: Australian Government Publishing Service.

Mitchell, J. (1998). *More Australian Jazz on Record*. Canberra: National Film and Sound Archive. (This covers some of the period since 1980, including many of the CDs discussed in this book)

Articles:

Johnson, B. (2002). The jazz diaspora, in *The Cambridge Companion to Jazz*. M. Cooke and D. Horn. Cambridge, UK: Cambridge University Press, 33-54.

Notated Music Scores:

Pressing, J., Ed. (1994). *Compositions for Improvisers: An Australian Perspective*. Melbourne: La Trobe University Press. A key volume of scores, including contributions by many musicians represented in this book.

Videos:

Beyond El Rocco, Directed by Kevin Lucas (Ronin Films, 1991). This is discussed in this book in so far as the music is represented on CD; the video contains additional music (70 musicians), and footage from early modern jazz in Melbourne.

Dr Jazz, Directed by David Perry (Sydney: Jotz Productions; released c. 1997). A video about music at The Strawberry Hills pub, Sydney, the home for much of the '90s to Sydney Improvised Music Association.

Southern Crossing, Directed by Robert Guillemot (Sydney: Richard Bradley Productions). A record of the 1st Sydney International Jazz Festival, 1980, including performances by an Australian All Star big band, the Judy Bailey Quintet and John Sangster, Howie Smith and the Jazz Co-Op.

Sources:

Bruce Johnson's online database [Bibliography of Australian Popular Music](http://www.libraryofaustralianpopularmusic.com.au/) at the University of New South Wales website. This lists and sometimes annotates much of the literature on Australian jazz, particularly that of mainstream and traditional jazz, in the context of broader pointers to popular music and Pacific music. URL: <http://english.arts.unsw.edu.au/downloads/staffpgs/ozpop.pdf>

[The Australian Sound Design](http://www.sounddesign.unimelb.edu.au/site/index.html) project on the University of Melbourne website features many creators of sound installations, some done by improvisation. It is highly relevant to experimental music, moderately so to improvisation, but of limited relevance to jazz. URL: www.sounddesign.unimelb.edu.au/site/index.html

[The Ab Lib](http://www.ablib.org.au/) website at the Australian Broadcasting Corporation is the vestige of a bold project to focus on the diversity of Australian improvisation, and maintain a database of it. There are many sound examples, many of improvisers, including Serge Ermoll, Jon Rose. It does not focus specifically on jazz.

[National Film and Sound Archive](http://www.screen-sound.gov.au/), the national archive of film and sound, has much information available on line and moderate collections of jazz recordings. There is also an archive of interviews with jazz musicians, mainly of the mainstream and older generations. URL: www.screen-sound.gov.au

The National Library of Australia also has music holdings, though much less extensive in the case of recorded music. It remains a very useful information site, and also has a developing and ongoing archive of Australian web sites of cultural relevance, which documents the history of such sites (the *Pandora* archive). As Australian jazz musicians increasingly have their own web sites, this archive will become very useful as a historical source. Indeed, *Pandora* at the NLA is a database continually archiving Australian websites, including some artistic ones, and making them available. URL: www.nla.gov.au

La Trobe University has a collection of musical documents from its former Department of Music, including considerable sound documentation of improvisation, and the influence of Keith Humble, mentioned elsewhere in this book.

How to Obtain CDs and out of print recordings:

As musicians comment in the questionnaire response section of this book, there is only a handful of specialist jazz/improvised music record shops in Australia. More useful for purchasing is the online approach, since most enduring labels now have their own sites, from which one can order directly; and many sites also point to the most useful online retailers.



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