

AUSTRALIAN JAZZ HISTORY: A BRIEF OVERVIEW

by Tony Gould*

[The following is the 'Jazz' entry in Warren Bebbington's Oxford Companion to Australian Music, published in 1997.]

1. History.
2. Audience, Institutions, Events.
3. Styles and Characteristics.

1. History. (i) Beginnings to 1929. The emergence of jazz in Australia as a clearly identifiable genre can be placed in the years immediately after World War I. Johnson (1987) calls this period 'the first wave', and historians cite several performances which can be regarded as significant markers, among them those by Belle Sylvia and Her Jazz Band in Sydney in 1918, publicised as 'Australia's first jazz band', and those by Frank Ellis and His Californians, who visited from the USA in 1923. Such events, with their impact on the broader community, together with the social interaction between Americans and the impressionable Australians during and after the war, and the increasing exposure to the new world of American entertainment generally, resulted in jazz soon becoming the principal popular music in the nation.

Although no recordings exist of the earliest attempts by Australians to play the 'hot' new music (which at first often included comic costumes and theatrical antics), it is likely that they were crude imitations of the American models. Historians suggest that the distinguishing features of jazz in Australia in the 1920s were its rhythmic aggressiveness and lack of subtlety, paralleling the new American dance crazes which quickly overtook the more refined styles from the old world. With only spasmodic visits by overseas performers and limited exposure to the music on recordings (from 1927 for a time a tariff on imported recordings limited their availability), the enthusiasm of musicians wanting to learn was, understandably, not yet matched by



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skill or knowledge of the idiom. Nonetheless early small-group jazz was infectious in its novelty and vitality and ideally suited the Australian tendency to 'have a go'.

The late 1920s were times of great change. With broadcast radio well established and the arrival of the 'talkies', the novelty and vitality of jazz was soon in competition with other new forms of entertainment, and the Great Depression which followed radically changed the character of popular music. The early 1930s was no time for joyous and raucous music; the majority turned to quieter, more calming forms. Sentimentality was the order of the day, and with it came the era of the American popular song. Again, what became fashionable in America quickly became so in Australia. In terms of popularity, jazz suffered a setback from which it never fully recovered.

(ii) The Swing Era, 1930–45. As the effects of the Depression diminished, the 1930s saw the emergence of swing, a term given to the dance music of the day but one which, like jazz itself; defies precise definition. It may best be described as a more refined, more widely appealing jazz idiom which contrasted with the earlier style of extrovert, collective improvisation: the label 'swing' suggested a new, modern genre to which the younger generation could relate. Despite arguments that it commercialised and sanitised the earlier Black American styles, the rise in popularity of the swing band did much to renew public interest in the essential character of jazz,



The Frank Coughlan Band in 1938... PHOTO COURTESY NATIONAL LIBRARY OF AUSTRALIA

the antithesis of the sentimental, saccharine popular song which had satisfied the needs of those who had lived through the Depression. Among the most notable Australian bands which fall comfortably into the category of swing were those led in the 1930s by Frank Coughlan and Jim Davidson. Such bands enjoyed immense popularity in the major dance venues of Melbourne and Sydney and through live radio broadcasts. Bisset (1979) writes colourfully of the period, describing the high energy and unfettered willingness of Australians to play both the earlier and the newer styles.



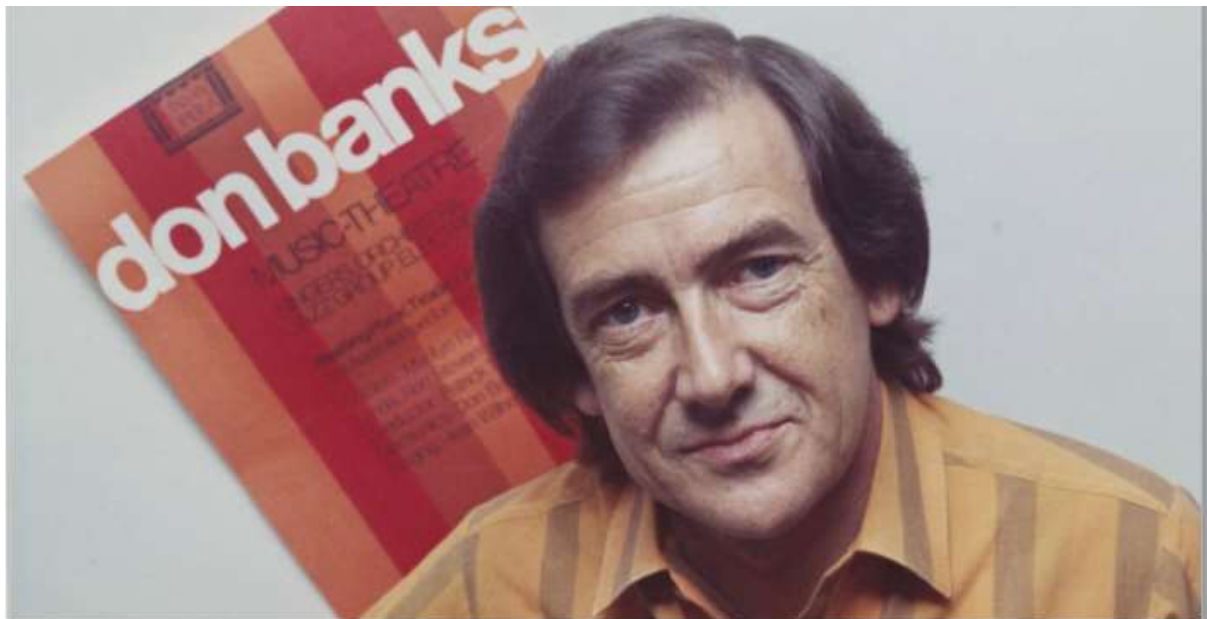
Frank Coughlan: in the 1930s the bands he led fall comfortably into the category of swing...

Another milestone in the changing face of jazz in Australia was a concert in 1941 of 'hot jazz' presented by the Contemporary Art Society in Melbourne featuring Graeme Bell's Band, Don Banks, and others in a jam session. The intention was to highlight the essence of jazz improvisation, and thus draw a clear distinction between jazz and other forms of popular, commercial music, including swing. Bell and Banks would become major figures in Australian music, the former in jazz and the latter in the classical music world; Banks's *Nexus* (1971) for jazz quintet and symphony orchestra remains one of the few major Australian works in the concert repertoire which successfully fuses the classical and jazz idioms. The World War II years saw the general public look mainly to sentimental music, as it had in the time of the Depression.

At the same time, the American armed forces visiting Australia wanted to hear the dance music and jazz sounds of their homeland. They had a strong influence,



Graeme Bell (above): he and Don Banks (below) would become major figures in Australian music. Banks's Nexus (1971) for jazz quintet and symphony orchestra remains one of the few major Australian works in the concert repertoire which successfully fuses the classical and jazz idioms...



especially amongst musicians, and many local musicians sat in with visiting American bands, resulting in a revitalisation of jazz and an improvement in the quality of performance.

(iii) After the War, 1945 to 1960. It was not long however before the schism between jazz and popular dance music widened. After the war, when the swing bands became less fashionable, those interested in music for its own sake rather than for its attachment to other forms of entertainment pursued jazz with a greater focus on its real essence, spontaneous improvisation. It is in this period that Australia produced

its first outstanding jazz musicians: alongside Bell and Banks were such names as Benny Featherstone, Ade Monsbourgh, Roger Bell, Tom Pickering and Jack Brokensha. Both the traditionalists and modernists among them helped to establish the country's future directions and identity in the idiom.



Roger Bell (above) and Jack Brokensha (below), two of Australia's first outstanding jazz musicians... BELL PHOTO COURTESY AUSTRALIAN JAZZ MUSEUM; BROKENSHA PHOTO COURTESY SYDNEY MORNING HERALD



The two main streams, traditional and modern, moved further away from the notion of popular music and into a more defined jazz environment. Traditional jazz in the late 1940s coexisted with the new bebop movement, whose musicians were driven by a desire to reject any hint of commercialism. There was a defiance in bebop which can be traced to black American musicians and its leading exponent Charlie Parker, who made a distinctive musical and social comment on the times. The music, with its generally fast, non-danceable tempos and new language, was an ideal way for

contemporary jazz players in Australia to distance themselves from both traditional jazz and popular music. Musicians at the forefront of the new jazz included Wally Norman (and his Be-Boppers), Splinter Reeves (and the Splintets), Banks (and his Boptet), Bruce Clarke and Charlie Blott.



Saxophonist Splinter Reeves: one of the musicians at the forefront of the new jazz (pictured here with Bruce Johnson holding flugelhorn)... PHOTO COURTESY AUSTRALIAN JAZZ MUSEUM

A good indication of the state and variety of jazz in Australia in the late 1940s and early 50s is the programs put together for what might be called the Era of the Jazz Concert. It was an era brought on mainly by the gradual decline of older—style large dance venues, where bands and repertoire had not kept pace with the times. These concerts, often held in town halls, featured both traditional and modern groups: it was not uncommon to hear on the same program Frank Johnson and his Fabulous Dixielanders and a quartet led by Alan Lee which played in the style of America's Modern Jazz Quartet. It was an era which did not survive beyond the mid-1950s; its demise can be attributed to the nature of the musical content—short, predictable formal structures, a repertoire in the older styles which barely changed, and a musical language and format which was losing its broad appeal. The new sounds of modern jazz alone could not attract large audiences.

The music now began to be heard in more intimate surroundings—jazz clubs and small dance venues which promoted either traditional or modern jazz, the latter now made up of combinations resembling the Benny Goodman/Lionel Hampton small



Frank Johnson's Fabulous Dixielanders, December, 1949, L-R, Warwick Dyer (trombone), Ken Evans (cornet), Johnson (trumpet), Jack Connelly (tuba), Geoff Kitchen (clarinet), Graham Fitzgibbon (banjo), Wes Brown (drums), Geoff Bland (piano)... PHOTO COURTESY AUSTRALIAN JAZZ MUSEUM. On the same program might be a group led by Alan Lee (below) playing in the style of the Modern Jazz Quartet...



ensembles loosely under the title swing, and more radical—sounding groups which took their inspiration from bebop. The large venue concerts became the domain of visiting jazz greats from abroad. These cannot be underestimated for their effect on the local scene: Louis Armstrong, Ella Fitzgerald, Gene Krupa, Stan Kenton, Buddy

Rich, Dave Brubeck, followed later by names such as Dizzy Gillespie, Thelonious Monk, Oscar Peterson. All were an inspiration to the local musicians, many of whom played as supporting acts in the concerts, at a time when the rest of the world was being swamped by the new force in popular music, rock and roll.



Ella Fitzgerald at The Embers, Melbourne in 1960. From left: Lou Levy (piano), Ella, Wilfred Middlebrooks (bass), Herb Ellis (guitar), Gus Johnson (drums)...
PHOTO COURTESY TED NETTELBECK

Notwithstanding the occasional, short-lived cross-over musics like fusion, and jazz's learning from rock's use of amplification and technology, it was rock and roll and the more commercially packaged pop which drove the most profound wedge between jazz and other non-classical genres. Jazz retreated into a world where there was less need for compromise. In this sense rock was a blessing in disguise for the creative, improvising musician, and may be one of the catalysts in the development of new styles and languages in jazz in the future. One consequence was the opening of several important jazz clubs, the El Rocco in Sydney, Jazz Centre 44 in Melbourne, the Cellar in Adelaide, where musicians such as Don Burrows, Frank Smith, John Sangster, Judy Bailey, Brian Brown and Stewie Speer presented the new jazz music of the time on a regular basis. It was in these and similar venues that the modern tradition born of the bebop movement moved into newer and more diverse areas.

(iv) 1960 to the Present. From the time these clubs began to promote more personal, modern styles of jazz there can be no simple outline of developments. The 1960s saw several changes occurring in the direction of contemporary jazz, the first in repertoire generally, brought about by jazz musicians' gradual disinclination to continue drawing so heavily on the standards of the 1930s, the music of Gershwin, Kern, Porter and others. A small but dedicated group were inspired by the new ideas and sounds of Miles Davis and John Coltrane. Modal jazz and extended forms, which



A small but dedicated group of Australians were inspired by the new ideas and sounds of Miles Davis (above left) and John Coltrane (above right)...Charlie Munro (below) was one of the older-generation modernists exploring new pathways...



for some would eventually lead to free jazz, were breaks from the stylised language of bebop. Others were taken with the music and styles of Dave Brubeck, Paul Desmond, George Shearing and the excursions of Stan Getz into bossa nova. Thus the 1960s was a period of great activity, with a new breed, among them Dave Levy, Bruce Cale, Roger Frampton and Bernie McGann, together with some of the older—generation modernists like Charlie Munro exploring new pathways.



Alto saxophonist Bernie McGann: one of the new breed, exploring new pathways....

Since the 1970s the various streams of jazz and improvised music have broadened further to embrace musical elements of many countries. Multicultural Australia has seen an ideal artistic environment for the continuous injection of new elements into the improvised world of jazz. The younger generation of musicians are now embracing the musical sounds and concepts of many countries, including those of Greek, Indian and Asian origin, well beyond the sambas and bossa novas of South America which musicians such as Burrows and George Golla have brought to jazz in Australia. This has inspired further the tendency since the 1960s for musicians to write and play their own compositions.



George Golla (left) and Don Burrows: they brought sambas and bossa novas of South America into Australian jazz... PHOTO COURTESY AUSTRALIAN JAZZ MUSEUM

Australian jazz is an excellent window through which to view a country which, while still paying excessive homage to overseas genres, is now looking more to the creative output of its own people. While history is not ignored - jazz in Australia still acknowledges the traditional and contemporary concepts of its African American source - the influence of the country's multiculturalism makes the idiom an ideal medium for the pursuit of an individual voice and style in music. At the same time it reflects the character and identity of the Australian culture.

2. Audience, Institutions, Events: (i) Jazz in Australian Society. Jazz is an essentially urban music, and consequently exists mainly in the capital cities of each state, in Sydney, Melbourne, Adelaide, and to a lesser extent in Brisbane, Perth and Hobart. To varying degrees most of the styles which have existed throughout the history of jazz are still played and listened to today. Some traditional players and audiences cling feverishly to the glorious past, others uphold the African American traditions of the modern varieties, still others choose to pay less attention to the past and pursue the notion of improvisation without the safety net of history or a heavy reliance on external influences.

The place of jazz in society can be identified by bodies of ardent fans who have as their main source recordings, the listening experience of which is enhanced by an ever-increasing number of festivals around the country, and a small number of jazz venues which cater for traditional or contemporary jazz. Few venues, especially those catering for contemporary styles, could be said to be secure in their dedication to the well-being of the music, for there is inevitably financial risk in presenting this type of music. Consequently there is a tendency, with few exceptions, for the music to 'move around' as the availability of performing spaces changes.

Jazz has a small public following in Australia compared to the popular music genres. It is less clear how it fares against classical music in terms of live performance, for some varieties of jazz can be heard live in the capital cities most nights, although in venues that are small compared to those used for concerts of established symphony orchestras and chamber music groups. Most musicians who play jazz are, by necessity, involved in other activities. They come from all walks of life, and especially in traditional jazz circles they indulge in their art on a casual, part-time basis. Jazz has the nature of a minority music which has now taken its place in society. Many of those involved in the contemporary idiom supplement their income by teaching. The two main styles of jazz, traditional and modern, are separated not only by musical language and time but also by their respective devotees, a division not dissimilar to that which can be found in the classical world between lovers of the traditional repertoire and those whose interest lies in contemporary music.

(ii) Radio, Journals, Conferences. Jazz broadcasts on radio are limited to the ABC and several smaller community radio stations which run by subscription. Jazz on television is limited to 'one off' events and occurs infrequently. Retail outlets for recorded music focus largely on popular and classical music, but usually have a jazz section, sometimes quite extensive. Outlets which cater for jazz exclusively are rare,

Sydney's store Birdland and Melbourne's Mainly Jazz being among the few that are well established. The print media pay comparatively little attention to jazz save for reviews of selected performances and recordings by casual contributors. Journals and periodicals on jazz have had a tenuous existence, although in more recent times small periodic publications and newsletters such as *Jazzchord*, produced in the government-funded offices of the national jazz co-ordinator have some permanency, as does the *Jazz Educators Journal* which emanates from America but includes occasional articles on Australian jazz.

JAZZCHORD

NEWS & INFORMATION FROM THE NEW SOUTH WALES JAZZ DEVELOPMENT OFFICE

Edition No. 64

ISSN 1039-7795

APR/MAY 2002

James Morrison's Overseas Success

by Eric Myers

Five years ago, I caught up with James Morrison over lunch. I had no idea of what he was then doing overseas, and was a little flabbergasted to find out. He was now performing at a level in international jazz that could be compared to, say, Dame Jonn Sutherland's appearing at the world's great opera houses, or indeed the current crop of Australian actors and directors dominating international film awards.

Yet, while phenomena such as the latter received generous publicity in the Australian media, James's exploits were virtually unknown in Australia outside of a coterie of jazz insiders. Five years on, they still are largely unknown to the general public.

In 1996, James was to perform the world premiere of the suite *Rhapsody For Bix* in Davenport, Ohio. This was written by the distinguished Argentinian composer Lalo Schifrin. James would be playing the cornet part, as a tribute to the legendary cornetist Bix Beiderbecke. This continued James's collaborations with Schifrin, the composer perhaps best-known to the layman for his film music. (Recently, I saw again the classic Clint Eastwood film *Dirty Harry*, and noticed that the film's haunting music was composed by Schifrin).

Rhapsody For Bix was commissioned by the Bix Beiderbecke Memorial Society and the Quad City Symphony Orchestra Association. It was also part of a documentary film that was the brainchild of Schifrin, Clint Eastwood (a jazz buff who produced and directed the film on Charlie Parker called *Bird*), and the Italian filmmaker Pupi Avati (who already had a film to his credit on Beiderbecke, called *Bix*).

At the time I thought it was extraordinary that James Morrison, a non-American, should be selected to perform the part of Bix Beiderbecke, who came to be regarded by many as the greatest jazz trumpeter of the 1920s outside of Louis Armstrong. But this simply indicated how far jazz has been internationalised in today's world.

Now, five years on, in the process of assisting him with his QANTAS in-flight program, I have once again caught up with James Morrison's exhaustive international career. It's no less impressive.

In July/August 2001 James toured for six weeks with the legendary American bassist Ray Brown in order to celebrate Brown's 75th birthday. The band included Hank Jones (piano), Phil Woods (alto sax), Steve Turre (trombone),



James Morrison on trumpet: performing overseas consistently at a level that approximates Dame Jonn, but there is little interest in the Australian media in James's international achievements...

Jeff Hamilton (drums) and Russell Malone (guitar). "Hank celebrated his 83rd birthday while we were on the road and is still playing like he always did - a true jazz legend", says James. "The couple of duet spots in these concerts

that we experienced led us to organise a recording, hopefully early in 2002".

Then, in November, James spent two weeks touring Germany with the West German Radio (WDR) Big Band, one of the full-time funded big bands that are such an important part of the jazz and radio scene in Germany (a far cry from our ABC, which disbanded such bands many years ago). Sold out concerts took place in Cologne, Dortmund and Leipzig. According to James, "Leipzig was especially interesting as it is considered the musical home of Bach. I was there as guest conductor and did all the arrangements and many of the compositions." James was able to choose the guest soloists, including the Australian guitarist Peter Zografakis, now so well-known in Germany that he is often requested as a guest soloist on many festivals. James also featured the Australian drum virtuoso David Jones and one non-Australian Simon Stockhausen on keyboards.

"The program included two compositions of Peter Zog's which I arranged for the band and a piece that I wrote as a tribute to Bach," says James. "This was an interesting choice, given the concert in Leipzig and we wondered how it would go down. The composition began with a very 'legit' sound - baroque trumpet and pipe organ (myself and Simon) and went through a few metamorphoses until arriving at one stage with Simon playing samples of Afghan preachers chanting. The idea was to take the inventiveness of Bach and see where it went, given the much broader canvas of sounds available to the modern keyboard player than Bach had. It was received with a standing ovation, due mainly to the amazing creativity of Simon Stockhausen".

"Elsewhere Peter Zog blew them away with phenomenal playing of both bebop and fusion," said James. "Peter is a complete guitarist if ever there was one. David Jones once again demonstrated that he is a master percussionist and stunned audiences with his virtuosity. The reputation of Australian jazz musicians overseas continues to grow".

James then went on to Birmingham, England, for a performance of the original Gil Evans/Miles Davis suite *Porgy & Bess*, with the BBC Big Band, with James as soloist performing the famous Miles Davis solo part. This was a celebration of Miles's 75th birthday. This took place in Symphony Hall, Birmingham, on November 29, and was recorded for subsequent broadcast across Europe.

James explains: "Joe Muccioli from New York is probably the world's leading authority on all things to do with Gil Evans. He has the library

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The final edition of Jazzchord, Apr/May, 2002: produced in the government-funded offices of the national jazz co-ordinator...

An annual conference on jazz, *Jazz Australia* takes place in Perth at Edith Cowan University's Academy of Performing Arts, bringing together musicians from around the country and overseas and is important as an ongoing source of information and in raising the profile and status of the idiom. The place of jazz in society and education is acknowledged by government bodies, state and federal. The latter's Australia Council disperses funds for the promotion of concerts, touring nationally and internationally, composition, recording projects and festivals. The Australian Music Centre in Sydney ensures that the works of Australian jazz musicians are well documented in print and on recordings.

(iii) Courses, Funding. Since Don Burrows instigated the first jazz studies course in Sydney's Conservatorium in the early 1970s, jazz studies programs have been established in many tertiary institutions around Australia. This has helped to create a new breed of musician who has either embraced the jazz idiom wholeheartedly or has taken some of the ingredients from the genre and set out on his/her own creative journey. Mainly through the development of these programs in an 'academic' environment, the number of women in jazz continues to grow, in what has long been a male-dominated world. Significant, too, is the increasing number of postgraduate theses on aspects of Australian jazz and related improvisatory musics being written in Australia's leading universities.



Don Burrows at age 50: since he instigated the first jazz studies course in Sydney's Conservatorium in the early 1970s, jazz studies programs have been established in many tertiary institutions around Australia...

Several important large groups have emerged in the last two decades which confirm the trend towards a more home-grown form of jazz and a more established place for it in society. Among them are the Sydney-based group Ten Part Invention led by John Pochée and Roger Frampton, the Australian Art Orchestra led by Paul Grabowsky and with a personnel drawn from various parts of the country, and various groups led by Melbourne's Brian Brown. With few exceptions all the music

played by these groups is composed by the performers. One of the best examples of this increased profile can be seen in the activities of the government—funded Australian Art Orchestra with its ongoing charter and commitment to produce Australian jazz and take it into new artistic territories, including dance and theatre. Although jazz remains firmly in the shadow of popular music, and is less well treated than classical music in terms of financial support, its place in Australian society is assured as long as the creative process in the arts continues to be regarded as fundamental to education and to the well-being and development of the culture.



Sydney-based group Ten Part Invention, L-R, Bob Bertles, John Pochée, Warwick Alder, Bernie McGann, Miroslav Bukovsky, Sandy Evans, Ken James, Roger Frampton, Steve Elphick... This group and the Australian Art Orchestra, led by Melbourne's Paul Grabowsky (below) confirm the trend towards a more home-grown form of jazz...





Brian Brown (right) pictured with two unidentified friends: his various groups also confirm the trend towards a more home-grown form of jazz...

3. Styles and Characteristics. By its very nature, traditional jazz has not changed significantly over the years. However, despite the close ties with the early American models in terms of instrumentation, formal structures and general mood, perceptive listeners may hear in Australian performers and groups qualities which reflect characteristics of the Australian culture, suggesting that Australians assimilate rather than imitate when embracing ideas and styles from elsewhere. It seems logical and reasonable to suspect that a borrowed musical genre, especially one so open to manipulation as jazz, will take on some of the unique qualities of its new home. It is not a flight of the imagination to suggest that Australian traditional jazz bands have a certain humour to them, and a freshness of approach, down-to-earth to be sure, but not weighted down by convention or history.



*Dick Hughes (above): his book *Daddy's Practising Again* will help to alleviate any doubts about the unique qualities of Australian jazz musicians... PHOTO COURTESY AUSTRALIAN JAZZ MUSEUM*



*John Sangster on vibes: his book *Seeing The Rafters* will also help to alleviate any doubts about the unique qualities of Australian jazz musicians... PHOTO CREDIT EDMOND THOMMEN*

If these characteristics are difficult to perceive aurally, then the writings of Graeme Bell (1988), Dick Hughes (1977) and John Sangster (1988) will help to alleviate any doubts about the unique qualities of Australian jazz musicians. The music of Dave Dallwitz, the Bells, Monsbourgh, Pickering, Bob and Len Barnard, while firmly



Len Barnard (left) with brother Bob Barnard, in 1993: their music has not only personal idiosyncrasies but also characteristics suggestive of the culture in which it was born...PHOTO COURTESY LORETTA BARNARD

entrenched in the traditional idioms of Dixieland, New Orleans and Chicago jazz, has not only personal idiosyncrasies but also characteristics suggestive of the culture in which it was born. They can best be described as having a somewhat carefree, open approach to performance and materials, tinged with a hint of friendly defiance of the original, 'authentic' style. This is true also in the music of John Sangster, and such newer groups as Clarion Fracture Zone, The Catholics and Musiikki-Oy. All have moved away to varying degrees from the African-American models of jazz. They also have a freshness and vitality not always apparent in the music of countries with longer artistic traditions. If one hears in this music aspects which suggest the flaunting of conventions from elsewhere, they should be seen above any other considerations as products of the culture.



Melbourne pianist Bob Sedergreen (fifth from left) with his group Art Attack: it exemplifies in the most obvious way the multicultural make-up of Australia...

The group Art Attack, formed by Bob Sedergreen in the 1980s, exemplifies in the most obvious way the multicultural make-up of Australia, with musicians from many different cultures, including one from Australia's indigenous Aboriginal culture. The musical content, although jazz-based, allows for each member of the group to infuse performances with musical elements of their own particular culture. The music and concepts of Brian Brown represent perhaps the most decisive move away from the American notions of jazz. While his music is still based on improvisatory and rhythmic elements traceable to the jazz tradition, his chord structures show a distinct departure from those of jazz and his melodies are gestural rather than tied to a pulse. In these respects it reflects more his Anglo-Saxon background than the influences of African American jazz. Other important contributors to the myriad of styles include Grabowsky, John Rodgers, and David Jones, who in language, formal structures, concepts, and technique in the broadest sense of the term, connect elements of

African American music with those of European classical music, European jazz and the music of non—Western cultures.

At the same time the trend towards original music in preference to jazz standards has not dulled enthusiasm for the post-1960s harmonic language. As evidenced in Pressing (1994), tonal and pan-tonal melodies and harmonic movements still abound, as does a predilection for short formal structures in keeping with the tradition. However, within these confines there often exists a freer, more asymmetrical approach to phrase structures and overall design. Such characteristics can be seen in the works of Mike Nock, Roger Frampton and Dale Barlow. While some of the works of Judy Bailey hark back to an earlier 1960s language, with their tonal, functional harmonic movement, the music of Sandy Evans, although



Sydney saxophonist Sandy Evans: looking with more complex time-signatures and absence of chord movements beyond the jazz tradition and into the music of other cultures... PHOTO CREDIT PETER SINCLAIR

maintaining the spirit and rhythmic energy of jazz seems to look with more complex time—signatures and absence of chord movements beyond the jazz tradition and into the music of other cultures. To varying degrees the young, emerging jazz—based musicians are embracing these styles and ideas, promoting constant change and diversification and at the same time, somewhat paradoxically, defining more clearly the character and identity of Australian jazz and its offshoots.

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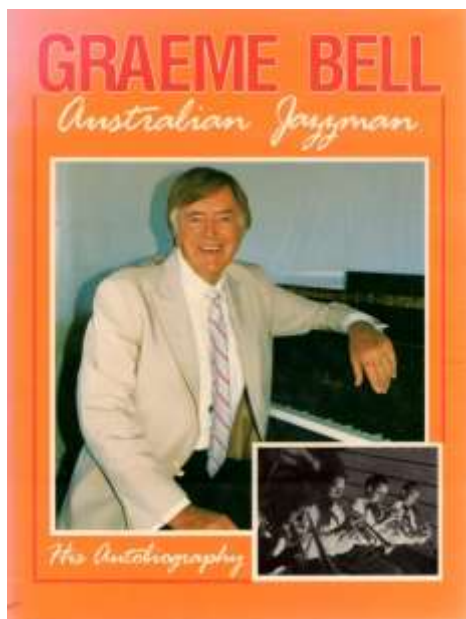
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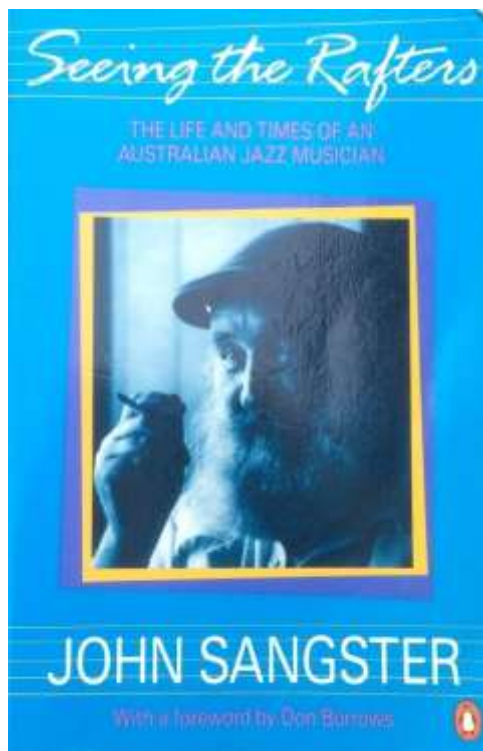
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