

UNIVERSITY OF SYDNEY

UNIVERSITY OF SYDNEY

Con Music
Rare Book

Q
X22
THE
1
Thesis

David Hugh Theak

Candidate for Master of Music (Jazz Performance)

SIDe 099672

X22
THE 1
sc.



Australian Jazz Saxophone

a folio of transcriptions

sc. + cassette

UNIVERSITY OF SYDNEY LIBRARY



0000000609738148

Introduction

As an improvising musician, one of the most intriguing aspects of the music we call 'Jazz' is the process of regeneration that is constantly taking place. Jazz has always drawn from a wide variety of genres for its inspiration, yet has remained faithful to its own developing history at the same time. This juxtaposition of reproduction, research, and resourcefulness has left the music with two paths to follow.

Firstly, a path similar to today's mainstream classical music, ie a constant refinement of technique and historical research to faithfully reproduce a genre from the past or secondly to strive for originality and creativity in composition and performance of jazz today.

The first option, that of re-creation, has always been evident in jazz and subsequently a major part of a jazz musicians education is the thorough study of past repertoire, harmonic devices and melodic vocabulary. Understanding the 'tradition' by transcribing great soloists and composers from the past is a factor that gives jazz music cohesion, and referring to these influences in ones own improvisations and writing pays homage and shows respect for the jazz tradition.

Historically exploratory and creative improvisations become essential study to help the improvising musician create their own voice using the vocabulary of the jazz. Jazz has been likened to language, with the interaction between musicians during improvisation being compared to conversation, and the studying of the history of the music being equated with learning vocabulary so the above mentioned musical conversation (jazz) can take place and be understood by all the participants.

Within this framework, however, there has always been a need to include ones own personality and this is what makes Jazz improvisation so individual and unique. Each persons study of jazz vocabulary and tradition takes a different path, and two players may have studied identical sources and still sound totally

different. The improviser's study therefore results in an interesting potpourri of research and individual organisation of musical ideas coupled with some original thought.

Much has been said and written regarding the influence of Americans John Coltrane, Wayne Shorter, Sonny Rollins, Charlie Parker and many of their peers on the stylistic development of the saxophone within the jazz genre, yet Australia (and for the purposes of this folio, Sydney in particular) has a rich, yet sparsely documented jazz vocabulary of its own.

This folio is an attempt to contribute to an Australian tradition of traditional jazz vocabulary. The aim of this project is to augment the limited information available on the Australian jazz scene and to provide some written evidence of some of the music that occurred. This folio of transcriptions is not intended as a definitive or hierarchical list of Australian saxophone improvisations, but simply intends to illustrate a cross section of what has occurred so that the Australian jazz vocabulary continues to evolve.

Sandy Evans

Instruments: tenor and soprano saxophones, flute

Biography

After starting her musical career as a flautist, Sandy took up saxophone in 1981. Educated at the N.S.W. Conservatorium's Jazz program Sandy Evans is now recognised as one of the leading performers and composers in the Australian contemporary jazz scene. As a bandleader she has led her own groups 'Women and Children first', 'The Sandy Evans trio' and is currently co-leader of the internationally acclaimed 'Clarion Fracture Zone'.

Some of the groups Sandy Evans has played with include many of the seminal groups of Australian jazz ie Ten Part Invention, The Catholics, australYSIS, The Australian Art Orchestra (AAO), MARA!, the KMA Orchestra (Keys music association), The Bruce Cale orchestra, the Gai Bryant Quartet, the Bernie McGann trio and with pianists Judy Bailey and Bobby Gebert.

As guest soloist Evans has appeared with touring American artists including Horace Tapscott, Odean Pope, Andrew Hill, Mark Helias and Andrew Cyrille as well as pianist Nikki Iles (UK) and Indra Lesmana (Indonesia). As a member of the AAO she has collaborated with Pål Mikelborg and Karaikudi R. Mani, the South Indian percussion virtuoso.

International highlights include performances at North Sea Jazz Festival, WOMAD, the Brecon Festival, Edinburgh Festival, Montreal , Vancouver, Toronto, Quebec, Winnipeg, Edmonton and Saskatoon Jazz Festivals, the knitting factory (NY City), Jazz Yatra (india). She has also toured Russia, Estonia, Lithuania, Denmark, Holland, Italy, Germany, Singapore, Taiwan, South Korea, Hong Kong and China. Australian Festival appearances include the Wangaratta Jazz Festival,

Manly Jazz Festival, Sydney and Melbourne Jazz festivals, The Brisbane Biennial, the Adelaide festival

Evans has been featured on several television programs for ABC and Scottish Television and appears in the award winning documentary 'Beyond El Rocco' and 'Dr. Jazz' which looks at the jazz scene in Sydney in the late 1990's.

As a composer, Evans has been commissioned to write music for Ten Part Invention, The Catholics, australYSIS, the Australian Art Orchestra, the Martenitsa Choir, and the Seymour group. She has recently completed 'Testimony' a 90 minute music theatre for ABC radio drama about the life and music of Charlie Parker. The text is by the Pulitzer Prize winning poet Yusef Komunyakaa.

Tenor Saxophone

Sandy Evans improvisation on

Purple Dress

Evans, S. *Testimony*. (1999) unreleased

by S Evans
trans. D Theak

♩ = 40

4:42

F7sus/C

C7sus

F7sus/C

C7sus

Bb7(#11)

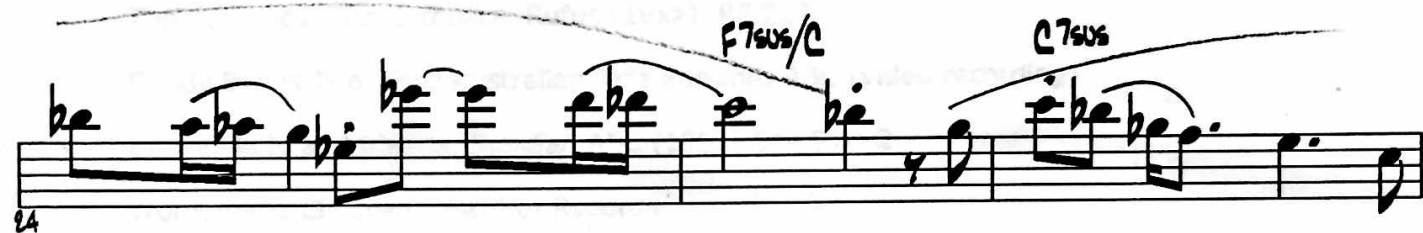
F9

Bb7(#11)

F9

G7(b9)

G7(b9)/C#



Personnel:

Sandy Evans - Tenor Saxophone

Jeremy Sawkins - Guitar

Jonathan Zwartz - Double Bass

Hamish Stuart - Drums

Kristen Cornwell - vocals

Transcribed from

Evans, Sandy. *Testimony*. (1999) unreleased

Selected discography

Clarion Fracture Zone. *Less Stable Elements*. Rufus (1996). RF 020

Clarion Fracture Zone. *What this love can do*. Rufus (1994). RF 010

Clarion Fracture Zone. *Zones on Parade*. Rufus (19xx). RF 001

Clarion Fracture Zone. *Blue Shift*. Rufus (1989). RF 040

McGann, B. *Playground*. Rufus (1997). RF 023

Ten Part Invention. *Tall Stories*. Rufus (1994). RF 006

Ten Part Invention. *Ten Part Invention*. ABC records. 846 729-2

AustralYSIS electroband. *Present tense*. Tall Poppies (19--). TP 109

AustralYSIS electroband. *The next room*. Tall Poppies (19--). TP 050

AustralYSIS electroband. *Moving the landscapes*. Tall Poppies (19--x) TP 007

The Catholics. *The Catholics*. Rufus (19xx). RF 027

Sandy Evans Trio. *Esso Australian Jazz Summit*. ABC (video recording)

Bailey, Judy and friends. *Sundial*. ABC (1993) 514 978-2

Women and Children First. *Hot Records*

Women and Children First. *Missin'*. Hot Records

Appendix A - chord symbol definitions

