

2009

Looking back looking forward : a folio of contemporary original songs within the Australian bush ballad tradition, drawing on the analysis of selected songs

Robert Kenneth Richard Brock
Southern Cross University

Publication details

Brock R 2009, 'Looking back looking forward : a folio of contemporary original songs within the Australian bush ballad tradition, drawing on the analysis of selected songs', MA thesis, Southern Cross University, Lismore, NSW.
Copyright R Brock 2009

ePublications@SCU is an electronic repository administered by Southern Cross University Library. Its goal is to capture and preserve the intellectual output of Southern Cross University authors and researchers, and to increase visibility and impact through open access to researchers around the world. For further information please contact epubs@scu.edu.au.

Southern Cross University MA Submission

Candidate: Robert Kenneth Richard Brock

Supervisor: Associate Professor Jon Fitzgerald

Thesis Title

LOOKING BACK, LOOKING FORWARD

**A folio of contemporary original songs within the Australian bush ballad
tradition, drawing on the analysis of selected songs**

A thesis presented to the

School of Arts and Social Sciences,

Southern Cross University, Lismore

in fulfillment of the requirements for the degree of

Master of Arts by research

March, 2009

Declaration

I certify that the CD and exegesis presented as this thesis, to the best of my knowledge and belief is original work, except as acknowledged in the text, and that the material has not been submitted, either in whole or in part, for a degree at this or any other university.

I acknowledge that I have read and understood the University's rules, requirements, procedures and policies relating to my higher degree research award and to my thesis. I certify that I have complied with the rules, requirements, procedures and policies of the University (as they may be from time to time).

Southern Cross University encourages post-graduate students to publish written and creative work generated during the development of their research projects. The following commercial CD release has emanated from the present study:

Brock, Rob. 2009. *Moving Through The Vineyard*. Elevenpm Records AC-01

Abstract

This thesis is a practice-based project that combines a creative folio (in the form of a complete album of original music - *Moving Through the Vineyard*) with a written exegesis that documents the creative processes and decisions that underscore the creation of the album. The thesis is inspired by songwriters and poets (both past and present) associated with the Australian bush ballad tradition – artists whose work resonates with my own. I examine the history of Australian bush music and how selected artists have created original material within this tradition, and draw on the results of my examinations in writing and recording a contemporary album with a strong bush music flavour. I also incorporate influences from other musical genres that have intersected with bush music over time - especially country and rock music – and the album represents a natural evolution in terms of my ongoing activity as an Australian songwriter and recording artist.

Acknowledgements

This project would not have been completed without input from a wonderful group of creative people, including producers Jon Fitzgerald and Stuart Roberts, session musicians Phil Emmanuel, Peter Keown, Stuart Roberts, Eloise Brock, Connor Fitzgerald, Adrian Ross, Jon Fitzgerald and Narelle Brock, sound engineers Charlie Macneil and Steve Law, and mastering engineer, Michael Worthington.

I acknowledge the members of SWAG (Song Writers Action Group) including Narelle Brock, Eloise Brock, Eamon Gallagher, Stuart Roberts, Paul Foran, Peter Keown, John Bromell, Henry Glover and Mick McGinty, who painstakingly reviewed my various drafts of lyrics, listened to my many demos, and provided me with feedback that helped me improve my songs.

I thank Southern Cross University (Lismore NSW) and Sunshine Coast Institute of TAFE (Nambour Queensland) for their vision in supporting tertiary studies in contemporary popular music, and for the invaluable assistance they both provided.

The Southern Cross University contemporary music program gave me the opportunity to study my MA and to record my CD in well-equipped studios. I was given the full support of academic and technical staff. D block technical support staff members Troy Schmidt and Jon Pinkerton 'dropped everything' to solve a technical problem that threatened to derail a particularly critical studio session.

Many thanks also to Sunshine Coast Institute of TAFE, School of Creative Industries, Music Department for the opportunity to record some demos. I needed to experiment with live drums before the real recording happened in Lismore. Listening back to these Sunshine Coast TAFE demos with live drums allowed me to gain a different perspective on how the songs could work - when compared to the sound from my home studio, which was limited by the rigidity of manufactured monotonous electronic drum loops.

Special thanks go to my gifted friends Phil Emmanuel, Peter Keown, Stuart Roberts and Charlie Macneil, who tirelessly worked with me (at times against the odds) to make my CD of original songs a reality, and to Peter Townson, owner/manager of Elevenpm Records (Rosemount Queensland), for releasing my CD in the new Adult Contemporary division of his label. Thanks for the use of his Elevenpm Recording Studios and for organising digital downloads of the album from the label website.

My supervisor Associate Professor Jon Fitzgerald deserves the highest praise. He is a visionary academic and an inspiring and encouraging mentor, who

guided me from beginning to end in every way. I am forever in his debt for his empathetic assistance. He calmed my fears as an adult learner returning to higher degree study, and showed me how the completion of a series of small, achievable tasks would eventually lead to the completion of the project.

Special thanks also to my original academic mentors, the late Professor Clive Pascoe (SAE/SCU) and Professor Michael Bridger (Middlesex University London), who were my academic referees for my MA application, and always encouraged me to better myself through study. Warm thanks also go to visual artist Kelle Tremble (jewel tray drawing) and Peter Keown (graphic designer)

My extended family and friends and especially the wonderful women in my life - my wife Narelle Brock, daughter Eloise Brock, sister Maree Brock and mother Rome Brock - have been unfailingly supportive of my study since I enrolled in the MA qualifying course in January 2005. Their support has kept me motivated throughout and I thank them from the bottom of my heart for keeping the faith in me.

Finally, I dedicate this thesis to my father the late Ken Brock (1925 – 2006), whose photograph (cut from a scratchy 8mm film) appears on the CD cover - moving through the vineyard with me and my big sister Maree Brock in 1957 at Main Road, Wellington Point in the Redlands district of South East Queensland.

The vineyard was bulldozed many years ago to make way for housing projects, but eternal memories still live on in the song – the title track of the album

LOOKING BACK LOOKING FORWARD: A folio of contemporary original songs within the Australian bush ballad tradition, drawing on the analysis of selected songs

Table of Contents

Page 1: Chapter 1 Introduction

Page 1: Introduction

Page 1: Personal and Musical Background

Page 6: Purpose of The Present Study

Page 8: Organisation of the Exegesis

Page 10: Chapter 2 Literature Relating to This Project

Page 10: The Development of Australian Bush Music: A Brief Overview

Page 18: Bush Music, Country Music and Bush Poetry: Collections and Written Sources

Page 23: Internet Resources

Page 26: Recorded Resources

Page 30: Miscellaneous Sources

Page 32: Artistic Practice as Research

Page 36: Chapter 3: Methods

Page 37: "Analysis of background literature which positions the artist in a particular artistic field"

Page 38: "Analysis and/or critique of art works to inform technique, content or aesthetic"

Page 39: "Reflection on creative processes, on production processes, on collaboration"

Page 40: "The investigation of...new ways of organizing materials"

Page 41: Composing and Recording the Album

Page 43: Chapter Four: The Creation of the Original Song Portfolio

Page 43: General Background

Page 44: Creative Responses to the Bush Music Tradition

Page 49: Musical Hybrids

Page 50: Song Themes

Page 52: Recording Process: From Bed Tracks to Mastering

Page 55: Track-by-Track Analysis

Page 55: Track 1: "Love and Sunshine"

Page 57: Track 2: "Beautiful Beach"

Page 59: Track 3: "Lavender Light"

Page 60: Track 4: "Spirit of Australia"

Page 62: Track 5: "Daughter Girl"

Page 64: Track 6: "Moving Through The Vineyard"

Page 66: Track 7: "Fifteen Years"

Page 67: Track 8: "Garrawongera"

Page 71: Track 9: "Angel of Pacific Highway"

Page 73: Track 10: "You Were There"

Page 74: Track 11: "Thankyou Germaine"

Page 76: Track 12: "Garrawongera – remix"

Page 77: Final Version of CD: Title and Track Order

Page 79: Chapter Five: Conclusions

Page 81: Challenges

Page 82: Final Statement

Page 83: Appendix: Song lyrics and chords

Page 99: Bibliography

Page 105: Websites

Page 106: Discography

Chapter 1: Introduction

This thesis is a practice-based project that combines a creative folio (in the form of a complete album of original music) with a written exegesis that documents the creative processes and decisions that underscore the creation of the album. Since my musical background provides an important backdrop to the nature and direction of the album project, I commence this chapter with a brief overview of my musical 'journey' – up to the commencement of the MA project. The chapter then describes the nature and aims of the current project, and provides a brief overview of the structure of this written exegesis.

Personal and Musical Background

I was raised close to my father's family (Cornish Immigrants 1850s) in Wellington Point, a small fruit and vegetable farming community in the Redlands District of South East Queensland. I lived in a musical household, where my mother and sister sang and played piano. My mother's family members (Irish immigrants 1860s) played a variety of instruments, and lived in Toowoomba, the Darling Downs, and as far west as Quilpie. When they visited us at Wellington Point the usual activity after dinner was a sing-song. Everybody was expected to be capable of entertaining – in part as a way of dealing with the privations of bush life. It was one's responsibility to sing songs, play tunes, or recite bush ballads. Spoons, bones, and the musical saw were used as ensemble instruments.

My first vivid musical memory was when I was around two years old in 1955. I was clapping and marching along with my cousins, while my maternal grandmother Rebecca was singing “Farewell Johnny’s Coming Home” and happily playing a toy drum leading our band of fun-lovers. From early to middle childhood, I was taught (informally) to sing and play music by my mother, Rome, who is a gifted ‘ear’ piano player, singer and accompanist. Rome’s skills were passed down to her from her mother Rebecca (1894 - 1956). I learned to appreciate a variety of both religious and secular music from this early age. I sang formal hymns and folk songs in church on Sundays, but for the rest of the week I was exposed to family ‘hits’ - a selection of popular (parlour) songs from the pre-World War One years through to the Great Depression and World War Two.

Radio was the dominant medium during the 1950s and 1960s, and we listened to favourite serials such as *Dad and Dave*, *Blue Hills* and the Russ Tyson ABC *Breakfast Program* - that featured Smokey Dawson and other regulars. The radio (or wireless as it was then known) gave the listener a close link to the people who made the music and, looking back, I realise that was why I found radio so exciting. The music-makers had, in a sense, come into in our lounge rooms and exposed us to other music genres. My mother Rome also had a repertoire of “old bush songs” as she called them, which she had learnt from her mother Rebecca. An old-fashioned sing-song around the piano, where my mother led the singing, was the way we entertained ourselves and celebrated social occasions with friends and relations in gatherings at our family home.

I'm grateful to my mother for organising piano and ukulele lessons for me in 1960 when I was seven years old. I enjoyed playing piano, but it was not my instrument of choice at the time. I was keen on learning the ukulele as I saw it as an apprenticeship for the instrument that I really wanted to learn, but did not yet have hands big enough to play - the guitar. I had become fascinated and obsessed with its unique sound since I first heard it being strummed and picked by Slim Dusty and Smokey Dawson in 'Sideshow Alley' tent shows at the Brisbane Exhibition in 1958. A little later on, I became a big fan of Elvis Presley as well, and developed a further love for the guitar after seeing him playing it in his early movies.

My first music teacher, Mrs Mahon, started me performing at church celebratory events in Cleveland in 1961. I sang and played piano and ukulele, but I really couldn't identify with the music as it centred on formal study of Italian music and other European Folk Songs. In 1965, with heavy hearts, we moved away from our quiet family farm in Wellington Point to Rockhampton in central Queensland. In that tough cattle town of "Sin, Sweat and Sorrow" (a common characterisation of Rockhampton), I was taught to play rudimentary guitar by two girls next door. In 1967 I began performing at church dances in my first rock band, Sidewalk Conspiracy, covering songs by groups such as the Monkees and Rolling Stones.

From 1968 - 1969 I received formal guitar lessons from Stan Ottaway, the best all-round player in town. I continued to play guitar and sing in a series of rock bands including Felix Randall, One Shade Lighter, Stovepipe, Transgression, Rag, and History until 1977. However, I could never identify totally with rock music, as it originated in the USA, a foreign country. I always felt that when playing rock music I

was a foreigner, an outsider performing what I believed to be pale imitations of the USA masters.

I felt a need to sing songs that were more in tune with who I was as a person, so I decided to sing and write songs more associated with my own culture and heritage, to return to my musical 'roots'. By 1978 the new 'bush music revival' saw this type of music gaining popularity in pub rock venues and in folk clubs. I was excited to learn that there were like-minded souls in Australia - a new breed of bush balladeers - and I very quickly identified with them. I felt as though I had found my people again, for they too were fascinated by the history, art, literature, and music of the Australian people.

The Bushwackers, Rolf Harris, Lionel Long, The Cobbers, Alex Hood, The Larrikins, and other artists associated with Larrikin Records (such as Gary Shearston) were a huge influence on me at the time. It felt much more natural for me to sing the songs of my homeland than the songs of the USA. I decided I would continue working in this genre, as it suited my voice and accent, and had a 'spiritual' connection with aspects of the Australian character – such as humour in the face of adversity. I rediscovered old bush songs that told the stories of my homeland and heritage. I felt now more in control of my musical focus and direction. I could play guitar, the instrument of my choice to the necessary standard. I had finally found a genre of music with which I could completely identify.

The challenge for me was to now make a contribution myself, to write new songs within the Australian bush ballad tradition about the people and land. In my initial

song-writing attempts I believe that I was influenced by songs inspired by the Australian bush ballad tradition - with melodies Lloyd (1970) argues originated in Ireland. The songs I decided to write, then, attempted to be true to the tradition of the Australian bush ballad stamped with the 'thumb print' of Ireland. I decided to learn as much as I could about the nature of bush music and to learn how to play it live, write it, and record it. I experimented with songwriting for over five years and eventually wrote enough material to approach the (then) owner and Managing Director of Larrikin Records, Warren Fahey.

On the strength of my demo recordings I was signed to Larrikin Records (now owned by Festival) in 1983 and released three albums featuring my original songs. The first release was *Burning Sleepers* (1984 LRF149) - with all tracks recorded with my bush band Shearer's Nightmare. The second album *On the Blooming Queensland Side* (1988 LRF195) was again inspired by the bush ballad tradition. I spent four years writing and arranging the songs for it.

In 1987 I was working as a solo artist overseas, and recorded all tracks in Dunkeld, Scotland with Dougie Maclean, the great Scottish fiddle player, acting as session player and producer.

In 1992, I received a BASF Queensland Professional Recording Industry Association Sunnie Award for Best Album (Adult Contemporary) for *Jigsaw Days and Sunday Dinners* (LRF 250). Songs from my albums have been played live in many venues, and have been featured on various commercial and community radio stations and on local and national ABC radio (e.g. *The Music Deli, Australia All Over*) and television (e.g. John Derrum's *That's Australia*). Since 1999, I've worked collaboratively on

soundtracks for corporate DVDs and on a documentary film soundtrack for National Geographic International *Elliot, the Dinosaur Story* (2003) - aired in Australia on the ABC and SBS as well as on the Discovery channel in over 300 countries.

My love of music has kept me passionately performing my own songs and traditional bush ballads (solo and in various ensembles) at pubs, clubs, dances, and festivals – in venues ranging from bush hay sheds and open-cut mines to the Sanctuary Cove and the Hyatt Regency Coolumb. This live work is satisfying, but songwriting is what I wanted to explore further. This Masters project has given me the opportunity to undertake the next stage in my development as an Australian songwriter.

Purpose of The Present Study

(Throughout this exegesis I use the term 'bush ballad' to refer to an Australian narrative poem, and the term 'bush song' to include both words and music. 'Bush music' may include both songs and instrumentals).

This thesis aims to look back on the Australian bush music tradition, examine how older and more recent Australian songwriters have created original material within this tradition, and then to draw on the results of this examination to write and record a contemporary album with a strong bush music flavour. The thesis is based on the 'creative practice plus exegesis model', which is now well-accepted within the Australian tertiary sector (Hannan 2004: 191). This written exegesis accompanies an audio CD containing eleven original songs. The thesis aims to demonstrate that the bush song tradition is a 'living' force, and that an album that draws on this tradition can have contemporary relevance and resonance.

The thesis examines how bush music can be seen to be the music of the 'ordinary' man/woman, and the album of original songs is meant to be voice of one ordinary contemporary Australian. Australian bush music grew out of earlier Irish (and other) music traditions, which began to arrive in Australia from the early 1800s. The seeds of Australian bush music "were sown among the lower orders" – who could not relate to the "drawing room insularity" (Watson 2004: 5) of the upper classes. England was staggering under the impact of the Industrial Revolution, and the culture of the lower orders from which the convicts chiefly sprang consisted mainly of the music hall and the broadsheet. Many Irish convicts were political prisoners, and treasonous songs of political revolt were rife in Ireland and ripe for transportation to provide a little comfort against the oppressors here. It is likely that the convicts, and the ticket-of-leavers later sang protest songs "behind the backs of the gaolers, to bolster failing morale" (Watson, 2004: 5). Bush music subsequently developed a long and rich history, and has proven to be an influential force within Australian music (as outlined in Chapter 2).

This thesis finds inspiration in bush music traditions, and as an artist I strongly connect with what I see as the 'purity' and timelessness of traditional bush music. However, I acknowledge that music is a living art form, and that elements of bush music have fed into diverse musical styles – such as music hall, American folk, hillbilly, western, and even rock music. Bush music has also had a very close connection with Australian country music, particularly after the hillbilly music 'invasion' of the 1920s and 1930s (see Chapter 2).

An important part of the creative journey involved in this project, then, is to explore the historical trajectory of bush music and bush songs, so that I can effectively locate my own contemporary creative work within this tradition. I aim to uncover elements that give bush music its beauty and timeless quality, so that I might consciously and unconsciously incorporate these elements in my own songs. I also aim to explore how traditional bush music elements have spread into other musical genres and hybrid forms over time. By undertaking both of these tasks, I hope to make 'informed' creative decisions about how, and to what extent, my own work will be 'pure' and how, and to what extent, it might embrace the notion of hybridisation.

This thesis aims to create a high-quality, coherent album that draws on the study of a range of materials (eg written sources, recordings, live performances and workshops, personal conversations), as well as on deep personal reflection about the nature and direction of the creative project. The album aims at a professional commercial-release standard - in terms of the quality of songwriting, studio performance, song arrangement and studio production.

Organisation of the Exegesis

In Chapter 2 I examine the literature (written and recorded) surrounding the history of the bush music tradition - from the historical landmarks of the gold rushes to the Great War, Great Depression on through World War II to more recent times. I focus on certain recognised authoritative texts and key writers on bush music and poetry include a range of websites relevant to my research, and discuss the idea of practice-based research.

Chapter 3 is the methodology chapter. My album is intentionally positioned within the bush music tradition but also aims to draw on other influences. In positioning my work, I employ an interpretative approach within a naturalist paradigm. I aim to describe how the recorded album (representing the major outcome of this practiced-based project) is conceived and realised. The methodology includes the identification of, and analysis of, influential songs and recordings, and discussion of how I have incorporated musical and lyrical influences into my work.

In Chapter 4 I outline the specific processes that lie behind the creation of the album. I discuss the album in general in terms of musical inspiration, influences from other songwriters, and the overall concept and organisation of the album. I go on to describe the recording process, and then provide a detailed track by track description - discussing aspects such as specific inspiration, musical genre(s), the song writing process, musical/lyrical elements, and the song arrangement. In Chapter 5, I reflect on the outcomes of the project

My Masters program has given me the opportunity to further develop my song writing skills, and my research into written and recorded literature has assisted me in defining the direction of my creative project. I pay respect and tribute to Slim Dusty who, I believe, was the keeper of the bush music flame - in both the bush and the town. Slim has 'passed the torch' into the hands of writers such as Joy McKean, John Williamson, Gary Shearston, Sara Storer, Alex Hood, and Shane Howard – artists who are capable of carrying the bush music tradition well into the future.

Chapter Two: Literature Relating to This Project

This chapter examines a range of literature pertinent to my project. It begins with a brief overview of the development of Australian bush music (citing the work of important authors) before examining collections of Australian music and poetry, written sources, internet sites, relevant recorded music, and other miscellaneous sources. The chapter ends with consideration of some recent literature dealing with the idea of creative practice as research.

The Development of Australian Bush Music: A Brief Overview

There is general agreement among music historians that the emergence of Australian bush music was associated with British and Irish settler culture of the late 1800s and early 1900s. Respected English folklorist A. L. Lloyd and bush music collector J. S. Manifold identify Irish music in particular as being at the core of bush music. Lloyd (1970), Manifold (1962), and Watson (2004) observe that the Irish in Australia were more determined than any other early ethnic group to hold on to, and to celebrate, their musical culture. In contrast, Londoners appear to have been more inclined to pine for their professional entertainers back home, rather than pro-actively preserve and develop their own music in the new environment. Manifold (1962) notes:

The first white men to settle Australia were London pickpockets, Irish rick-burners, and poachers from the Midlands, already the inheritors of a long tradition of folk music. With the Londoners, this tradition was overlaid by professionalism: missing the comforts of the gin-palace and

the entertainers of Vauxhall and the Cremorne, the townsmen were at a loss. But the boys from the country found colonial conditions little harder than those they had left behind, and were prepared to go on singing in their ancestral ways.

The Irish seem to have taken the lead. United by more than their chains, they sang in a whisper the old songs of Ireland. At the risk of flogging or hanging they sang the rebel songs too. The authorities called any criticism of the system 'treason', and punished it as such. But this never quite stopped the Irish from singing, and it never stopped them from making up new, local verses to old tunes. From mouth to ear and from ear to mouth, not always of the same nationality, both kinds of song spread through the convict settlements; and no amount of floggings could stop them. (<http://convict.server101.com/culture/music.htm> accessed 29/12/08)

As evident from the quote above, in early days of white settlement in Australia Irish convicts treasured their music, and were known to sing their songs regardless of the cost to life or limb. Irish traditional music was the main root of the Australian bush music tradition. Of course, given the various origins of early settlers, bush music was influenced by other music. For example, Scottish songs and instrumental tunes were well-known, while English parlour songs and folk songs also formed part of the repertoire. Songs sung by touring professional entertainers during the gold rushes were picked up and distributed by itinerant bush workers – using the oral tradition as well as in written forms such as the ‘broadsheet’¹ (broadside) and the ‘songster’.

¹ A paper-based lyric sheet, which sometimes also displayed a hand etched melody.

Watson (2004:5) notes the appearance of songs “concerned with bushrangers and bolters” and “the gulf between the oppressors and the oppressed” (this type of cultural divide was firmly entrenched in Australian attitudes until the 1914-1918 war when different ‘classes’ united for survival). The Australian landscape also had an effect on the local population and music. Mirroring the basic life and untamed landscape were simple unadorned melodies, while the dry climate (and other hardships) can be seen to resonate with another important element in the new bush music fusion – the dryly humorous, laconic quality of many poems and song lyrics². Fahey argues that that the isolation of communities also changed the nature and features of bush music over time, as traditional music was:

‘reduced’ to match the remoteness of the landscape. Songs that came over from Britain and Ireland tended to have their musical ornamentation knocked out of them....Longer songs were also shortened. These unconscious actions reflected the rough and tumble nature of pioneer life in the ‘outback’, where ‘prettiness’ seemed inappropriate.

(<http://www.warrenfahey.com/articles/oz-trad-music-10.html> accessed 4/11/08)

Regrettably, much early music has been lost, for a range of reasons – such as, for example, the charge of treason (and resultant death penalty) for being in possession of Irish rebel songs or songs that glorified bolters (escaped convicts) like Bold Jack Donahue. The new bush songs were written and performed around campfires, in pubs, on horseback behind a mob of cattle, on the shearing floor, and on verandas

² <http://www.warrenfahey.com/articles/oz-trad-music-10.html> (accessed 4/11/08)

across the nation. Bush music survived as it was embraced by the common everyday working people of Australia.

Songs were transmitted by word of mouth, through broadsheets, and tiny lyric booklets that could fit in workers' back pockets. Later, pianola rolls and the gramophone added more options, as people gathered in sitting rooms or in hotel parlours. The earlier verses of myriad anonymous rhymers influenced the later poems of iconic balladeers Banjo Paterson and Henry Lawson, who were published in the bushman's 'bible' - *The Bulletin*. Lawson's and Paterson's poems were in turn adapted by a range of (mostly anonymous) artists who added melodies to them. Paterson's "A Bushman's Song" (aka "Travelling Down The Castlereagh") is an example of how a poem published in a magazine was set to a tune and continued its journey as an orally-circulated song³. Eventually, collections in the form of song books began to appear (such as Paterson's *Old Bush Songs* - 1905), and once again the process of adaptation continued - as it has done to the present day. Bush music was sung, adapted and created from these sources, and other less-known sources – from convicts, pastoralists, gold miners, shearers, and drovers to professional entertainers such as Englishman Charles Thatcher (known as the 'Goldfields Minstrel'). Bush music became the popular music of the day and was especially prominent between 1825 and 1925.

The radio (or wireless) 'revolution' began to take hold in Australia around the early 1920s⁴. This technological advance changed Australians' association with bush music. From 1930, bush music was rapidly replaced (on the airwaves at least) by the

³ <http://warrenfahey.com/songsters.htm> (accessed 01/06/2008)

⁴ http://www.radio.adelaide.edu.au/intro/history_OZ-radio.pdf (accessed 06/06/2008).

new music from America - hillbilly music. Fitzgerald and Hayward (2003) note how, during 1942-1945: "hillbilly music continued to enjoy a high profile on Australian radio, buoyed by the success of touring rodeo shows such as Barton's" (32). The availability of U.S. hillbilly recordings assisted greatly in establishing the dominance of the music on Australian radio. In the 1920s Ralph Peer and Frank Walker recognised the commercial potential of this music, and recorded U.S. hillbilly music in the field. Recordings helped U.S. hillbilly-influenced country artists such as Jimmie Rodgers become major pop stars. Peer, working for the Victor Talking Machine Company, first recorded Rodgers in 1927. Subsequent recordings (including the famous "Blue Yodel") made in the Victor studios in Camden, New Jersey helped make Rodgers famous in the U.S and Australia.

Watson (2004:7) laments the fact that no similar recording undertaking was attempted at this time in Australia, and that much of our musical heritage was lost as a result. Australian bush music, the music of the dispossessed, was overlooked by recording entrepreneurs, while members of the 'establishment' continued to prefer classical and chamber music. As Watson (2004: 6) points out, since the first fleet there had been a gulf between "the establishment and the dispossessed," and this was brought into much clearer focus during the depression days of the early 1930s. Unemployed people were "roaming the country in the thousands...making up songs to express their feelings or lift their morale," but this music was not ever likely to appear in recorded form or on radio.

Eventually, Australian songwriters did begin to find a place on records and radio. Iconic Australian musician, Slim Dusty, made his first commercial recording ("When

the Rain Tumbles Down in July”) in 1946, for the Regal Zonophone label. The impact of U.S. country/hillbilly can be seen in producer, Arch Kerr’s insistence that Dusty include a yodel (Fitzgerald and Hayward 2003: 32). The song also provides an excellent illustration of the new Australian hybrid – country music that drew on both the bush ballad tradition and contemporary hillbilly (ibid.).

Meanwhile, in the 1940s, bush ballads, bush songs, and bush music lived on in the more isolated communities of Australia, where radio had not yet reached. This type of situation continued for many years in parts of Australia. For example, it was not until 1977 that Croydon in North West Queensland celebrated the “Turn on the Lights Ball” where people came from far and wide around the Gulf of Carpentaria to hear the radio, and to see television for the first time.

Sydney also played a major part in helping to preserve songs with its many bush music clubs of the 1950s during the folk music revival of that era. Fahey (2008) illustrates the involvement of the key folk revival figures of this period and also notes they shared leftist political leanings.

Australia's folk revival was certainly influenced by singers and organisers who came from the left of politics and the Eureka Youth League and similar socialist groups were active in using folk song as a rallying point. Most of our leading pioneer folklore collectors and observers, like John Meredith, Norm O'Connor, John Manifold, Wendy Lowenstein, Shirley Andrews, and Russell Ward had definite socialist histories. Many singers

too, including Gary Shearston, Alex Hood, Chris Kempster, Don Henderson, Declan Affley and Marion Henderson were proudly political. ... I would make the point that all of the above and many of today's brigade were passionate about Australian music; above all other music streams. In most cases their interest was specifically in Australian 'bush' music.

<http://warrenfahey.com/observations.htm> accessed 30/12/08)

Fahey reinforces the argument that bush music resonates within on the dispossessed – in this case the ‘working classes’.

In 1974, Larrikin Records was founded by Warren Fahey in Paddington, Sydney. This independent, predominately bush music label made an enormous contribution, as it allowed dispossessed bush music singers, musicians and songwriters a chance for their music to be heard. Until that time, bush musicians had to go cap in hand to the major record labels (part of the contemporary ‘establishment’) as their only chance of having radio airplay. However, there was slim hope of being signed by a major label. Landing a recording deal in those days was virtually impossible unless one followed U.S. musical trends. The proudly Australian Larrikin label’s slogan at the time was: “real music in a sea of shit”. Larrikin took up the struggle to preserve bush music and to encourage dispossessed musicians to write new songs and tunes. Warren Fahey (then owner/managing director) was a true independent maverick. He distributed this stock nationally and internationally, and also handled publishing arrangements in Australia and overseas. Larrikin Records eventually became a label respected by the established major record companies (in 1995, Larrikin was bought out by Festival Records). The label was an incubator for so

many of Australia's greats, some of whom include the Bushwackers, Kev Carmody, Redgum, Sirocco, Phyl Lobl, Flying Emus, Eric Bogle, Deborah Conway, Robyn Archer, Margret RoadKnight, and Danny Spooner.

In the late period of the 1970s:

the movement found its own political ground and contemporary singer-songwriters such as Eric Bogle, and....Phyl Lobl provided a bridge between traditional and contemporary song.

<http://warrenfahey.com/observations.htm> accessed 30/12/08)

Eric Bogle, in my opinion, is a man of principle, who provides consistent, if sometimes unpopular, messages in his songs. I played support for him at a folk club some years ago and got to know him as a guest of the Ard Tac Folk Club in Rockhampton. I have spoken to him on a few occasions (most recently in 2005). From the personal contact I have had with him I am sure that he is, as he says, "bloody well Australian through and through". He has modernised the bush song while looking back to his Scottish roots for melodic inspiration – his melodies appear to be more 'adorned' than other bush songs. He knows he could make a better living by writing love songs rather than anti-war protest songs and the like, but he continues to write the latter and to represent the underdog.

The 1960s and 1970s folk clubs were socially accessible places where people could have close contact with artists. Club members usually hosted touring artists in their own homes where music sessions and post gig sing-songs were held, and much

was learnt by locals and performers in this way. The situation began to change in the 1980s.

The need for folk clubs diminished in the 1980s as the festival movement strengthened. Interest in performing Australian music grew alongside interest in bush dancing and its accompanying music. Music from other cultures also entered festival programs and then the remaining folk clubs - there are still more than 100. (<http://warrenfahey.com/folkclubs.htm> accessed 30/12/08)

Since 1970, bush pop/country artist John Williamson has brought considerable 'mainstream' exposure to the Aussie bush music tradition through his uniquely Australian snapshots of ordinary Australian life and culture. Some examples include: "True Blue" (1986), "Cootamundra Wattle" (1986), "Galleries of Pink Galahs" (1986), "Raining on the Rock" (1986), "Mallee Boy" (1986), "A Bushman Can't Survive" (1991), and "Cydi" (2008).

Bush Music, Country Music and Bush Poetry: Collections and Written Sources

As already noted, A. B. Paterson's *Old Bush Songs* (words only) was published in 1905. This publication assisted in preserving a great many bush ballads – although Paterson only used half those which were sent to him, for reasons unknown to bush music historians. Watson (2004) identifies other important early collectors of bush music, including Will Lawson and Vance Palmer. In the early 1950s real fieldwork began through the activities of collectors such as John Manifold, Edgar Waters, Alan Scott, John Merideth, Peter Hamilton and Ron Edwards.

A. L. Lloyd was an English visitor in the 1920's, 1930s and the 1940s who wrote extensively on aspects of Australian music. As an 'outsider', but also a person who stayed and worked in Australia for a considerable period of time, Lloyd was able to provide something of an objective view on the distinctive aspects of Australian music. Lloyd witnessed first-hand the competition bush music faced from hillbilly music, as it permeated the most technologically advanced media of the day: the wireless. Live wild west shows synchronised with wireless broadcasts to give music from the USA maximum coverage and remuneration through copyright royalties.

Eric Watson is Australia's foremost authority on Australian country music. *Country Music in Australia: Combined Edition Volumes 1 and 2* (Watson 2004) is recognised as the definitive text in this area. Watson traces the birth and development of bush music, and he goes on to explain how bush music began to merge with hillbilly and cowboy western music in the 1920s and 1930s, to form Australian country music.

Warren Fahey and Graham Seal have made significant contributions to the collection and documentation of Australian bush music. Seal is a highly respected collector, performer and researcher who writes about folklore in Australia. He has authored a number of books, and continues to work as Professor of Folklore at Curtin University of Technology in Western Australia. Fahey set up the Australian Folklore Unit in the 1970s in the back of his Kombi van, since there were no folklore courses of study on offer in those days to guide him. He made his way up and down the east coast collecting music as he went, using primitive recording equipment. He describes his activities as follows:

I eventually graduated in folklore studies at the School of Hard Knocks and then obtained a Master's Degree at the Dingo University. In truth I did most of my study in 'the field' (<http://warrenfahey.com/folklore-unit.htm> accessed 29/12/08)

Fahey's early tapes are housed in the National Library of Australia and Macquarie University Library. There were also several tapes in the Larrikin master tape file held at Festival records - now in the National Film and Sound Archive in Canberra (<http://www.warrenfahey.com>). As a folklorist for many years, Fahey has collected bush songs and found forgotten verses to old songs along the way. His song collection and reporting work provides considerable insights into how the songs were recited and sung in the bush. The Australian Folklore Unit has now moved from the Kombi into cyberspace, so Fahey's work continues to be relevant. He maintains an active internet presence, providing authoritative information upon request. In 2005, Fahey and Seal edited a new centenary version of Paterson's *Old Bush Songs*, with an enlightening introduction and commentary on the songs and their place in time.

Recent years have seen the emergence of some edited collections of scholarly publications on aspects of Australian bush music and country music. *Outback and Urban: Australian Country Music Volume 1* (Hayward 2003) is a collection of papers from the first academic conference on Australian country music, organised by the Gympie-based Australian Institute of Country Music AICM. The book (published by AICM) "addresses one of the AICM's aims, which is to promote research in the field of country music" (Walden, cited in Hayward 2003: i). Chapters range from an

overview of Slim Dusty's work (Fitzgerald and Hayward) to Australian Aboriginal country music (Ryan).

The second volume in the AICM series *Roots and Crossovers: Australian Country Music Volume 2* (Hayward and Walden 2004) "complements the first volume in this series by providing case studies of the local development of country music⁵". Once again the AICM has put together a useful reference for those wishing to gain an insight into the development of country music in Australia with the influence of the U.S. being in sharp focus in the volume.

The third volume *Markets and Margins: Australian Country Music Volume 3* (Evans and Walden 2005) is "particularly concerned with the machinations of the country music industry in Australia⁶". This publication is in a sense the most eclectic in the series in that it covers a diverse range of topics and issues surrounding country music - from sponsorship and branding to gender politics.

Tucker (2006:88) describes the three-volume series as "the only systematic academic research into Australian country music to date" and she identifies the chapter "Wrangling the Figures: Marketing an Industry at the Margins" (Evans and Crowdy) as a significant contribution in that it tells the real story of the challenges facing a 'marginal' music such as Australian country. Tucker laments the fact that Sony's artist list suggests their interest in Australian music is limited to pop, and that the company's mission is to sell mainstream American music.

⁵ AICM website www.aicm.org.au/Roots&crossovers.html (accessed 12/11/08)

⁶ AICM website www.aicm.org.au/Markets&margins.html (accessed 12/11/08)

This reinforces a recurring theme - it is difficult for an Australian artist to break into a mainstream music world dominated by US influences.

There is little by way of Australian postgraduate research relating to my project. One Australian MA thesis, *The Nature of Folk Song In Australia: Origins and Transmission* (Dodsworth 2000) does intersect to some extent with my work, and also offers considerable research and discussion around a definition of folk song.

Bush poetry is also of relevance to this project. Words have always been the most important feature of the bush song tradition, and bush song lyrics have reflected shared experiences of Australian life. Numerous Australian poets influence my creative work and the work of other Australian writers of verse and song. These poets made critical contributions to the bush song genre through their attempts to write serious, publishable work about Australian experiences. I include colonial poets such as William Charles Wentworth, Charles Harpur, Adam Lindsay Gordon, Robert Lowe, William Forster, Henry Kendall, Ada Cambridge, and Mary Hannay Foott. From the mid-1800 gold rushes come poems and songs of C R Thatcher, while the 'literary' bush balladeers include Henry Lawson, A. B. Paterson, T. E. Spencer, Barcroft Boake, Edward Dyson, P. J. Hartigan, Edward Harrington, E. J. Brady, Wil Ogilvie, and C. J. Dennis. Early twentieth century poets include John Shaw Neilson, Mary Gilmore, Louis Esson, Hugh McCrae, Dorothea Mackellar, Leon Gellert, James Devaney, and Vance Palmer, while more modern poets who continued Australian themes include Judith Wright, Kenneth Slessor, and Nancy Keesing – complemented by the prose of Steele Rudd and Norman Lindsay.

These highly influential Australian poets are to be found in various anthologies including (to name a few) *The Call of the Gums* (Hansen 1963), *From the Ballads to Brennan* (Moore 1971), *The Poet's Voice* (Southwell 1967), *Living Verse* (Thomson 1968), and *Off Down the Track* (Paterson's 1986). As Moore (1971: 21) puts it in his introduction about the uniqueness of the Australian bush ballad:

what we have listed above are poets who have written poems which have the distinction of producing not only a collection of rough yet racy folk songs and ballads but also a considerable school of bush balladists for which there is no exact parallel in English, American or Canadian Literatures.

Internet Resources

Bush music collections (from the convict times to the present day), and other relevant material, are accessible today on the internet. In some cases, resources are only available on the internet, since original texts may be out of print and/or unavailable in libraries. The following section provides a brief description of websites relevant to my project.

<http://warrenfahey.com/master-song-index.htm>

Warren Fahey (OAM) is Australia's foremost bush music folklorist. During the 1960s, 1970s and 1980s he spent three months a year (for almost twenty years) orally collecting songs from singers of bush music. He worked with a reel-to-reel tape recorder and a rather cumbersome microphone. Warren's passion is the preservation of the old bush songs: "because they tell our Australian story like no

other medium. They are emotional time capsules that have been handed down from singer to singer and, in the traditional process, given the occasional polish or even straightening out" (<http://www.warrenfahey.com/bush-cd.html> accessed 29/12/08)

<http://www.warrenfahey.com/articles/oz-trad-music-10.html>

This is where Warren Fahey comments on how "Click Go The Shears" - perhaps the most widely-known shearing song - was popularised by the American singer Burl Ives, who recorded a version collected (and probably arranged) by Dr Percy Jones. This version appeared in the *Burl Ives Folio of Australian Folksongs* (1953). The best-known melody for this song is said to be based on "Ring the Bell, Watchman", composed by the American Henry Clay Work in 1865.

<http://www.unionsong.com/muse/songnet/reviews/lloyd/>

This web site has writings by respected English folklorist A. L. Lloyd who worked in Australia in the 1920s and 1930s and collected many songs. Lloyd provides a first-hand account from a keen and 'objective' outsider.

<http://unionsong.com/muse/songnet/index.html>

This site provides a comprehensive listing of songbooks and folklore relevant to the Australian bush music genre.

<http://www.garyshearston.com/index.html>

This is Gary Shearston's official website. Gary is a highly-respected interpreter of bush music and he has been involved in the area since the folk revival of the late 1950s. Gary has written some songs that are of interest for my research.

http://www.uq.edu.au/~mlwham/banjo/old_bush_songs/introduction.html

This site has an online version of the original Banjo Paterson's collection of *Old Bush Songs*, first published in 1905. It provides access to a first-hand collection made by this erudite man, who was also a literary bush balladeer and wrote the words to 'Waltzing Matilda' - Australia's unofficial national anthem.

<http://simplyaustralia.net/>

This is Australia's online folklore journal. This website provides the meaning of many Australian vernacular terms.

<http://www.bushballadeers.com.au/membership.htm>

This site is dedicated to the Australian bush balladeer. This site allows bush balladeers to join and to be part of the organisation's discourse. The organisation also hosts awards to recognise the efforts of those working in the genre

<http://www.thebushwackers.com.au/>

The Bushwackers' official website provides discography details about one of the leading Australian bush bands. The Bushwackers are still working, and are important to scholars since they were one of the original bands formed during the 1970s bush music revival.

<http://www.tradandnow.com/>

Australia's national folk magazine keeps Australian 'folkies' in touch with one another. I have become a subscriber to this publication - thereby making useful

social/ musical contacts. It could be argued that this site is today's *Bulletin*, as it keeps bush music fans and practitioners in touch with what is being published, and where the music is being played and sold around the country. This magazine assists bush music musicians and writers to get their product to a target market.

<http://www.folkrag.org/>

This is the site for an independent monthly local folk newsletter produced for the Brisbane metropolitan community and surrounding areas. The publication has kept me in touch with what is happening to the bush ballad tradition in the present day on my own doorstep - where and when bands are performing and what and where they are recording in my local area

Recorded Resources

A number of Australian songwriters influenced by bush music hold particular appeal for me and, accordingly, certain recordings by these artists represent important 'literature' for my project. I can analyse these sources, learn from them, and also receive generalised, indirect influences from exposure to the material.

I feel that the writers mentioned below write songs that flow from their open hearts. As a listener I'm drawn in to, and feel connected with their narratives and the lyric pictures they paint. These writers engage the senses with strong but simple melodies and harmonies, and lay down a groove that empathises with a song's theme and mood. Importantly, most of these influential song writers are still alive, so I can communicate with them directly. Below, I identify a few examples of influential songs and songwriters and briefly describe why they have relevance for me as a

creative artist. Further discussion of relevant recordings appears in Chapter 4 – where I document the process of developing my original album.

Early bush songs following Irish traditions represent a core source for this project. Songs such as “Van Dieman’s Land”, “Black Velvet Band”, “Ten Thousand Miles Away”, “The Streets of Forbes”, “The Lachlan Tigers”, and “On the Blooming Queensland Side” help form the nucleus of my songs. In some cases when songwriting I have consciously drawn upon a particular melodic idea or a chord pattern fragment from one of these songs to form my songs. In other cases, in keeping with the bush music tradition, I have placed the lyrical message at a higher level of importance than the melody, and have drawn from these songs in telling a story about real people, an ‘emotional time capsule’ reflected in my own songs. (See Chapter 4 for specific song-by-song accounts)

Joy McKean’s “The Indian Pacific” displays all the elements of bush music referred to in the beginning of this section. The rhythm of the song evokes the train racing along the Nullabor. Every time I hear the song I take a mental journey on that train, because the lyrics are so well crafted, that I can see all the happenings along the way.

Slim Dusty always remained true to the Australian bush ballad tradition, and early songs such as “The Rain Tumbles Down in July” exemplified Australian settler culture. However, Slim, like many Australian songwriters, was also affected by the rise of hillbilly music. He was first exposed to hillbilly in the 1930s when the American Wild West Shows were broadcast on radio, as they toured Australia bringing both

hillbilly (later known as country music) and western music, which was steeped in Spanish guitar traditions - moderated through Mexico. The Spanish guitar strummed and picked its way towards a new sound - Cowboy Western music - which also used wailing vocals and harmonica to depict the vast and often lonely western environment. As already noted, "The Rain Tumbles Down in July" has a Jimmy Rodgers-style yodel, and the song also uses a western guitar strum.

Since the First Fleet sailed into Sydney Harbour there have been society 'underdogs'. The convicts were clearly in this category. The most enduring underdog status, however, is associated with the first Australians, the Indigenous community. From convict times to the present day they have been regularly dispossessed. When Archie Roach's "Down City Streets" was written, Indigenous people were still waiting for a formal apology from the Australian government for their maltreatment. Even though an apology has recently been forthcoming the song remains relevant. Indigenous people are still living on our streets and suffering from the results of over two centuries of poor treatment by the establishment. Archie spoke directly to me in his song about how it feels to be homeless - allowing me to feel empathy with the unspeakably poor living conditions of our fellow Australians.

Shane Howard's "Razor's Edge" also brings the dispossessed into community focus - as Shane talks directly to us about the painful emotional experiences of the people, who are finding it hard to survive in Australia. This song also displays the effectiveness of the rock music/bush music hybrid.

John Williamson's "Boomerang Café" was written for his wife in an unashamed Australian accent, and displays the emotion of the singer with a typical 'authentic' dry vocal delivery. The tribute is obviously genuine and the simplicity of the catchy melody is highly evocative of "the Boomerang Cafe where I first met you my darling".

Jim Jarvis's *Outskirts of Town* had an effect on me when I first heard it, as Jim's acoustic guitar sound was recorded the way I would want my guitar to sound on record. The finesse displayed in his finger picking and his chunky strumming are evident. His emphatic lyrics particularly of his song "Balmain" really placed me right there "where the wind it blows so hard you fairly grip the railing".

The *Morning of the Earth* album by David Elfick and Albe Falzon (produced by G. Wayne Thomas) was, to me, the ultimate Australian surf album of the 1970s. In 1971, Thomas produced the soundtrack of *Morning of the Earth* for which he wrote the title track. Thomas wrote and performed three of the songs for the album which was released in 1972). *Wish You Were Here* by Pink Floyd (with tracks written by Roger Waters, Richard Wright and David Gilmour) made a big impression on me in terms of the overall mood of the song.

Big Name No Blankets (Warumpi Band - 1983) and *Spirit of Place* (Goanna - 1982) were highly influential albums for me as they included didgeridu which I have since put on all my solo albums as a tribute to the Indigenous people of Australia and to help keep the issues of this dispossessed group in focus.

Miscellaneous Sources

I have attended countless performances over a long period of time. I have seen gigs by artists such as Nelson Eddy, Winifred Atwell, Frank Sinatra, Johnny O'Keefe, Slim Dusty, The Easybeats, Dinah Lee, Lonnie Lee, John Farnham, Tony Worsley, Billy Thorpe and the Aztecs, The Coloured Balls, Doug Parkinson In Focus, The Mixtures, Sherbert, Skyhooks, The Avengers, The Cast, The Cherished Unknown, Madder Lake, Bonnie Rait, Renee Geyer, Bob Dylan, Paul Simon, Eric Clapton, Leo Sayer, Julian Lennon, Mick Jagger, Don McLean, Dougie MacLean, Tommy and Phil Emmanuel, Smoky Dawson, Tex Morton, Archie Roach, Ruby Hunter, Shane Howard, Bernard Bolan, Sara Storer, Mondo Rock, Midnight Oil, Crowded House, Kids in the Kitchen, Electric Hippies, Hoodoo Gurus, Goanna, Masters Apprentices, Chain, John Williamson, Kevin Johnson, Judith Durham, Mother Hubbard, The Waifs, The Audreys, The Flood, Lee Kernighan, Dire Straits, and Leonard Cohen – to name a few.

I have also attended numerous workshops – arts events that include specific discussion of songwriting approaches and techniques - the earliest of which was when I was in year 11 on a high school excursion in 1970 when Judith Wright made a visit to present a literary lecture at the local hall in Rockhampton. I recall that she discussed her work with the particular focus being on “precision in poetry”. She emphasised that the poet must get the meaning across in a few carefully chosen words and phrases. She taught me to strive for precision and made me appreciate that one could write passionately into old age.

Nancy Keesing's workshop was the next one I attended in 1984 at the local library (North Rockhampton Public Library). Nancy was quite elderly at this time, and I asked for some personal time with her as I needed expert advice on a bush ballad that I had been writing. There was a rhyme problem that I could not sort out, and so I referred this problem to Nancy as I was deferring to her proven expertise in this field. She read what I had written and advised me re-express the particular couplet and to end each line with a word which is easy to rhyme.

I didn't really want to change what I had written as I had become attached to it. I was arrogant about my own creation as I had judged it to be of high quality, so I reasoned that it was too good to be thrown out as it were. Nancy said as I recall: "One can't be too precious about one's writing you know. If a rhyme's not working reverse the line or change the line completely. One must write and rewrite many times and change things again after some time has elapsed before one's work starts to stand out." This was valuable advice that I have put into practice ever since especially in constantly redrafting lyrics for my CD project.

I attended a Mike McClellan songwriting workshop at the Maleny Folk Festival in 1988. Mike's main message was to try one's songs out on audiences, rather than fellow musicians, to gain instant feedback on whether the songs have any commercial appeal. If the song is met unenthusiastically by an audience, it either needs reworking or shelving. Another great piece of advice I received from Mike was to always rehearse one's original songs to a very polished level of performance. He advised that "being on auto pilot" was a sure way to ensure that one would not be

nervous when performing songs. Mike's advice has proven invaluable to me. I test songs out on audiences and I over rehearse my original material before I perform it.

The final workshop that merits special mention was by Shane Howard at the Woodford Folk Festival in 1998. Shane had no advice for songwriters other than to "let your heart speak in your songs". When Shane was asked how he did that, he said he didn't know. It was an important lesson to me however, as songs from the heart are genuine and I wanted to write genuine songs about genuine people which I attempted to do on the CD project.

I have also had personal conversations with many professional colleagues over the years including songwriters and composers such as: Archie Roach, Ruby Hunter, Peter Garrett, Rob Hirst, Mike McClellan, Bernard Bolan, Garry Frost, Warren Fahey, Eric Watson, Shane Howard, The Bushwackers, Penny Davies, Roger Ilott, Phil Emmanuel, Bullamakanka, Kevin Stanton, Kasey Chambers, Troy Casser Daley, Sara Storer, Joy McKean, John Bromell, Peter Koppes, Robin Smith and Professor Clive Pascoe.

All of the above potentially influence my work, and can be seen as miscellaneous source material.

Artistic Practice as Research

As already indicated, this thesis is based around my artistic practice, and is presented in the form of an album of bush songs, plus written exegesis. Candy (2006: 3) describes "practice-based" research as research where "a creative artifact

is the basis of the contribution to knowledge,” while Hannan (2004: 191) notes the broad acceptance of the ‘creative’ thesis within Australian universities:

a position has been reached in most universities whereby creative work and performance are accepted as research. The catch is that invariably the creative submission or performance must be accompanied by a written component...

The recent publication of *Practice as Research: Approaches to Creative Arts Enquiry* (Barrett and Bolt 2007) provides further evidence of the contemporary currency of creative research. Design, film, creative writing, painting, and dance as arts disciplines are discussed in the various chapters - demonstrating ways in which artists have employed practice-based research in their relevant academic projects. Barrett in Barrett and Bolt’s (2007: 1) ‘Introduction’ emphasises the importance of “the dialogic relationship between the exegesis or research paper and studio practice”, and argues further that “practice as research not only produces knowledge that may be applied in multiple contexts, but also has the capacity to promote a more profound understanding of how knowledge is revealed, acquired and expressed.”

Hannan (2004) provides an informative analysis of some parallels (and differences) between creative practice and ‘traditional’ research – through a case study of his own artistic work as composer for a large-scale, community-based music theatre work (*The Flood 2004*). He outlines (195) a number of research strategies employed during *The Flood* project.

Specifically I have covered the following:

1. *analysis of background literature which positions the artist in a particular artistic field or provides a theoretical framework for the artist*
2. *analysis and/or critique of art works to inform technique, content or aesthetic*
3. *reflection on creative processes, on production processes, on collaboration, and on the reception of the art works*
4. *ethnographic fieldwork with other practitioners or persons involved in the subject matter of the work*
5. *the investigation of new materials and new ways of organizing materials*
6. *writing that is meant to be an adjunct to experiencing the work (artists' statements, articles written by the artist about the process of making art).*

The National Association of Tertiary Music Schools' (NACTMUS)

1995 definition of research (cited in Strand 1998: 33) echoes Hannan (point 3 above) by highlighting the importance of 'reflection' in creative research:

Research involves reflective and reflexive activity which probes both the process and product, and is directed towards the advancement of scholarship and creativity.

Burnard (2006: 9) also stresses the importance of self-reflection in relation to artistic practice:

For the artist, self-reflection is the means by which they simultaneously analyze situations, make judgements, and determine how successfully they handle the challenges through the transforming participation involved with art making.

Finally, Parr (cited in Strand, 1998: 49) suggests that an 'investigative' element is required in order for artistic practice to be defined as 'research': "If the methodologies you employ in your practice are investigatory in their intent, then it can be called research."

In Chapter 3, I describe how my creative research project incorporates many of the elements described above.

Chapter 3: Methods

This is a creative research project, and follows the now-established procedure (Hannan 2004: 191) of developing a creative submission accompanied by a written exegesis.

The primary research product is a “creative artifact” (Candy 2006: 3) in the form of a recorded album of original songs. The aim is to create a coherent, full-length album at a professional, commercial-release standard - in terms of the quality of songwriting, studio performance, song arrangement and studio production. The project also aims to include a number of ‘radio-friendly’ tracks suitable for airplay on Australian country-oriented radio stations and programs such as *Australia All Over* (ABC Radio).

My overall approach to the development of the album is ‘interpretative’, in that I have to find my way through the creative project using knowledge and understanding gained from interpreting a range of varying situations. As my research continues it further informs my creative practice. Interpretations are made to find meaning in what I discover and to give meaning to what I put into practice creatively. This type of approach has been described as ‘Naturalistic’ (e.g. Lincoln and Guba 1985).

An (anti-positivist) Naturalistic approach also allows me to interpret and give meaning to my creative work as I progress through the project. It allows me to interpret the necessary meaningful social relationships, which need to be developed and rekindled, as I make my ‘world’. I want to construct my view of the world and my album by observing selected elements, which include my feelings, the feelings of

other songwriters, and the people they wrote about. The approach also allows me to reflect on other elements that may influence my creative work. For example, perhaps in my subconscious the Beatles or the host of others I have listened to in my lifetime may have a part to play in the process. I feel it is quite likely that these songwriters and performers have some type of subliminal effect on my work. When I sit down to write a song I unconsciously lose connection with the literature, and my own lyrical and melodic inspiration seems to be coming from somewhere else - which can not be explained 'scientifically'.

In creating the album and the written exegesis, I utilise a number of specific methods that parallel the approaches documented by Hannan (2004). The section headers in quotations below are adapted from Hannan (2004: 195).

“Analysis of background literature which positions the artist in a particular artistic field”

I “identify the research niche” (NACTMUS, cited in Strand 1998: 33) as contemporary Australian bush music, and the album aims to draw on this tradition. Bush music resonates within me, being the genre of my ancestors. The album aims to capture a sense of the spirit of the land and its people through references to my own family, friends, acquaintances and experiences - mirroring the approach of iconic Australian storyteller Henry Lawson in bush ballads such as "Andy's Gone With Cattle" and "Scots of the Riverine". My project embodies the 'investigative' element identified by Parr (cited in Strand 1998: 49) as integral to creative 'research'.

My study of the literature involves an investigation of the broadsides, songsters, and

bush song book collections and various anthologies of bush ballads still remaining in print, or preserved in electronic form on the internet. It also involves seeking the view of historians and folklorists to ascertain a clearer perspective of how these songs were written, adapted, transmitted, influenced and performed - and by whom. This investigation would not be complete without listening to some of the extremely popular bush bands which emerged in the 1970s and 1980s, who were trying to recreate and/or modify the way the old bush songs, tunes and recited bush ballads were originally performed. Some of the well-known bush bands of that ilk during that period were The Bushwackers, The Cobbers, The Screaming Cockatoos, Mulga Bill's Bicycle Band, Rantan, The Champion Moreton Bay Band, and The Royal Bounty Bush Band.

“Analysis and/or critique of art works to inform technique, content or aesthetic”

As indicated in Chapter 2, a number of Australian songwriters influenced by bush music hold special appeal for me and certain recordings by these artists impact on my project. My range of methods therefore includes the analysis of some existing songs and albums, so that I can draw on previous songwriting techniques and/or receive generalised, indirect influences from exposure to the material.

The selection of songs and albums is personal, and based on their appeal to me and relevance to the current project. I do not aim to attempt a comprehensive lyrical and/or musicological analysis of the songs; instead I aim to identify why particular songs have special appeal to me. This may mean, in different cases, examining a particular melody, lyric concept or poetic device, chord progression etc.

My approach to song analysis is based on popular music analysis techniques rather than classical musicology. In 1996 Fitzgerald noted that classical musicology is inadequate for describing many aspects of popular songs, and surveyed musicology that focussed on areas of particular relevance to popular music (such as riff structures, timbral elements etc). My approach is to always discuss aspects popular songs 'on their own terms'. For example I use contemporary chord chart nomenclature (e.g. Gm, D7); song form concepts such as verse, chorus, bridge; recording studio terminology (e.g. guide tracks, EQ, mix).

'Art works' may be seen to include live performances. As noted in Chapter 2, I have attended countless of these over a long period of time, and I have also attended numerous workshops – 'art events' that include specific discussion of songwriting approaches and techniques. I have also been an avid radio listener for many years and have taken in a great deal of music through this medium.

All of these art works and art events can be seen as potential influences on my own work, and my method includes reflection on how particular examples of my creative work are, or may be, influenced by these experiences.

“Reflection on creative processes, on production processes, on collaboration”

I include discussion of how ongoing personal reflection affects my creative journey, and how I develop a sense of direction for the project – so that it can resonate with my identity as an Australian citizen, a member of an extended family, a member of various artistic and other communities, and a contemporary artist.

I also include detailed description and discussion of the specific creative processes that lie behind the creation of the album – from lyrical and songwriting elements to arranging and studio production. The aim here is to highlight significant elements, rather than describe every aspect of a given song.

Where relevant, I also include discussion of collaborative processes. Cohen (1993) emphasises that popular music analysis should focus on individuals and their social relationships, especially with other musicians. Cohen sees music as a social practice and a social process, and notes that musicians must develop relationships in order to create a musical product. Part of my method is to analyse and document my working relationships with producers, engineers and session musicians. As Martin (1995: 168) suggests "social life must be understood in terms of actual interactional processes and practices." How people work together is integral to how the music turns out".

I consider, and where appropriate document, the impact of personal conversations with professional 'colleagues'.

"The investigation of...new ways of organizing materials"

By examining existing bush music-influenced (and other) albums, I aim to develop a successful and original way of organising my material. This involves considering aspects such as:

- the nature, range and coherency of lyric topics
(proposed lyrics will include topics about friends, family and the Australian environment and I will investigate ways of grouping/alternating/contrasting lyric topics)
- the range of keys and tempos
- the amount of 'pure' versus 'hybrid' genre material
(I envisage that much of the album will contain strong links to the Irish tradition and Australian bush song tradition, but I also plan to explore potential intersections with other genres - such as rock and roll)
- the inclusion of 'bonus' material (e.g. a 'remix')
(in recent years CDs have often included bonus tracks, as these seem to provide added value to listeners/consumers and potentially attract interest from a broader audience. I anticipate that I will have access to a remix engineer and hope that he will create a dance remix for one of my tracks).
- the optimum track order – considering all of the above

Composing and Recording the Album

The specific processes involved in composing and recording are:

- writing songs which draw on bush music (and other) models (as described in Chapter 2). The songs are initially written using vocals and acoustic guitar for melody and chord pattern experimentation.
- creating rough demos, in order to listen back to the song and identify its strong and weak points. ProTools version 6.9 running on an Apple G4 laptop

with an AKG AU414 microphone is the primary home recording device for the demos.

- obtaining feedback from academic supervisor and others to obtain some objective advice as to what is and isn't working in the songs.
- altering songs in response to feedback. One can become very attached to one's own songs, and be impervious to excellent advice. I aim to resist the temptation to be 'precious' about my songs, and to alter songs when necessary.
- deciding on 'final' list of potential inclusions on the album. This requires consideration of elements such as lyric content, keys, tempo, genre, traditional versus hybrid material, overall 'feel'.
- recording bed and guide tracks - live drums, rhythm guitar and guide vocal recorded simultaneously in the recording studio, thereby laying the foundation for the lead vocals and other sweetening tracks.
- recording lead vocals and the backup harmony vocals in the recording studio.
- refining the instrumental arrangement to leave 'space' for the vocals, and to also add more musical colour and texture into the mix when necessary.
- mixing to balance the instruments with the vocals and to both highlight and mute certain instruments at certain points in the songs.
- mastering to ensure the songs are broadcast quality. This is necessary if songs are to have any a chance of being featured on radio - which still holds a great deal of influence over the commercial success or failure.

Chapter Four: The Creation of the Original Song Portfolio

General Background

The aim of the creative component of this project was the creation of an album of contemporary, original songs drawing on the Australian bush music tradition. Bush music resonates within me, being the genre of my ancestors. The *Moving Through the Vineyard* album aims to capture a sense of the spirit of the land and its people through references to my own family, friends, acquaintances and experiences – mirroring the approach of iconic Australian storyteller Henry Lawson in Bush Ballads such as “Andy’s Gone With Cattle” and “Scots of the Riverine”.

Bush music still has relevance and appeal as a vibrant form of contemporary Australian musical expression. For example, John Williamson’s latest album *Hillbilly Road* (2008) offers numerous skilfully-written contemporary bush songs such as “Cydi”. I attended recent concerts by Williamson (Tweed Heads November 2008, Woodford Folk Festival January 2009) that were patronised by a diverse range of people, most of whom love to sing along (in traditional sing-song style) with this ironically Australian troubadour. Bush music is also alive and well at large music festivals such as the Port Fairy Folk Festival, the Tamworth Country Music Festival, and the Gympie Country Music Muster, and there are numerous smaller festivals throughout Australia (e.g. Henry Lawson Festival in Mudgee). The Folk Australia website lists some of the folk festivals held annually, and includes sixteen for New South Wales, thirteen for Victoria and seven for Queensland⁷. In recent years there

⁷ http://folkaustralia.com/?page_id=94%22 (accessed 07/01/09)

has been a renewed interest in Australian 'acoustic folk' music as evidenced by the success of artists such as The Waifs and the Audreys,

There has also been a recent wave of interest in Australian history and culture. For example, many Australians, young and old, have made the 'pilgrimage' to Gallipoli on ANZAC Day, while (the late) Steve Irwin and Australia Zoo have become Australian icons - famous locally and internationally. The recent Baz Luhrmann-produced film *Australia*, starring Nicole Kidman and Hugh Jackman, has drawn widespread attention to the Australian outback and its citizens' independent spirit.

Creative Responses to the Bush Music Tradition

When I first conceived the album project, my desire was to preserve the purity of bush music while expressing timeless, universal themes about human experience (e.g. love, loss, joy, spirituality) from the perspective of a contemporary Australian citizen. I initially imagined an album 'untainted' by North American genres such as blues, jazz, rock, country, or western music⁸. However, given the fact that (as noted in Chapter 2) Australian bush music has absorbed numerous U.S. (and other) influences at various stages of its evolution, I soon realised that any attempt to achieve supposed purity would ultimately prove counter-productive and limiting, and I therefore introduced a range of musical influences into the overall album.

Nonetheless, I did want the album to draw strongly on bush music traditions and have a clear overall sense that it is a modern bush music album, rather than a rock or country album. For songwriting inspiration and guidance I initially investigated a

⁸ This was not driven by any dislike for U.S music. In fact I have performed most of these genres during my career.

selection of Irish music and Australian bush music with connections to Irish music traditions.

Some influential Irish songs, such as “Mountains of Mourne” and “Muirsheen Durkin”, deserve special mention. These (often self-deprecating) songs were crafted to engage the listener, and the author/singer grants a level of responsibility to the listener, who is expected to interpret the deeper meaning beyond the literal message of the lyrics. The “Mountains of Mourne” lyrics take the form of a letter home to the singer’s true love (Mary), who lives on the west coast of Ireland. The singer recounts his exciting experiences in the industrial city of London, but an outside observer (i.e. a person who listens to the song) can readily interpret that he is deluding himself in his naivety – since he is in fact being treated as an object of derision by the townsfolk of London and would be better off at home with Mary, where “the Mountains of Mourne sweep down to the sea”. Similarly, in “Muirsheen Durkin”, the listener readily understands that the singer/narrator, by giving up his Killarney factory job in hard economic times and racing to California (where he is expecting to pick up lumps of gold), is more likely to find a pathway to poverty than riches.

The alternative approach to lyrics - where the listener is a passive receiver of a story – is also in evidence within the Irish tradition, but was not a big influence on my work in this album. In “Mountains of Mourne”, and “Muirsheen Durkin” the listener is not lectured to, but rather hears the story unfold and is then able to draw his/her conclusions about the situation described. The subtext of the seemingly innocent narration allows the listener to make judgements which lead to different

interpretations than that contained in the literal message of the lyrics. My song “Thankyou Germaine” follows this approach.

“Mountains of Mourne”, and “Muirsheen Durkin” were far less popular in Australia than songs that refer to the Australian convict experience, such as “Van Dieman’s Land”, and “Black Velvet Band”. In the mid to late 19th century, songs like “The Streets of Forbes”, “The Lachlan Tigers”, and “On the Blooming Queensland Side” use Irish-influenced melodies and chord patterns together with unadorned lyrics typical of early Australian bush balladeers. Regular themes include laughing in the face of personal hardship, a fair day’s work for a fair day’s pay, sympathy for the underdog, resourcefulness, and an adventurous attitude manifested through ‘having a go’ – some aspects of the ‘spirit of Australia’ that I identify with.

Reedy River was Australia’s first folk musical, and premiered at Melbourne New Theatre on 11 March 1953⁹. The musical was inspired by Australian traditional and folk music acquired by collectors such as by John Meredith, George Farwell, Vance Palmer, Margaret Sutherland and John Gray. The song “Reedy River” (based on a poem by Henry Lawson) was composed by sixteen-year-old Chris Kempster (a member of Australia’s first commercially recorded bush band, The Bushwhackers, as was John Meredith). The musical was revived on December 5, 1953 with the original small orchestra replaced by the Bushwhackers - playing improvised bush instruments including tea-chest bass, lagerphone, button or bush accordion, mouth organ and tin whistle. The later manifestation of the Bushwhackers (1970s to the

⁹ <http://nla.gov.au/nla.cs-ma-ANL%3AMA~Converted-ruth-11> (accessed 14/11/08).

present) led the bush music revival and also influenced me strongly - through the addition of banjo, guitar, mandolin, and drums to the bush music line-up.

Peggy Seeger was also an 'unlikely' influence. She laid down the original chord patterns on the first LP recordings by A L Lloyd - *Banks of the Condamine* (1957) and *Across the Western Plains* (1958). Seeger has noted¹⁰ that in those early bush song recordings she was used as the instrumentalist due to a lack of home-grown bush song session players. Her playing was relaxed and rhythmic, and I incorporated aspects of her technique by listening to her work and many others who later mimicked her approach.

In terms of my original songs, the creative process began with the composition of a body of songs based on Irish musical traditions and with distinctly Australian themes and images. These include "Moving Through the Vineyard", "Spirit of Australia", "Garrawongera", "Thankyou Germaine", "Love and Sunshine", and "Angel of Pacific Highway". These songs intentionally observe certain musical conventions associated with Irish music. Chord progressions are very simple. Some songs are based on the modal I bVII sequence, while others use only simple diatonic progressions. Slurred notes and 'blue' notes are avoided in vocal and instrumental parts, while vocal harmonies are close-form and favour the interval of a third. Acoustic instruments (e.g. mandolin, guitar, fiddle, percussion) are emphasised (along with evocative electric guitar parts – see later discussion of Phil Emmanuel's contribution to the album), and melodies tend to move in stepwise fashion or by small intervals. More

¹⁰ Seeger – interviewed by Mark Gregory at the 2008 National Folk Festival.

detail about the traditional aspects of these musical arrangements is described in the track-by-track analysis provided later in this chapter.

I also aligned my work with bush music traditions by making a conscious effort to avoid over-sentimentality in all of the songs – both the more traditional arrangements and the various musical hybrids (discussed in the next section). Lloyd (1970), discussing his visits to Australia in the 1930s and 1940s, observed that North American songs composed by lumberjacks and cowboys were much more sentimental than the bush music songs of Australia - which he asserts were more sardonic or ironic in nature. I am in complete agreement with this, and find numerous examples of this understated approach in the bush poem and song literature. For example, in the lyrics of the anonymous 19th century bush song “The Old Bark Hut”, Bob the swagman demonstrates a typically ‘matter-of-fact’ approach to both his good and bad fortune:

Beside the fire I make me bed and there I lay me down

And think meself as happy as a king that wears a crown

But just as I goes off to sleep a flea will wake me up

It makes me curse the vermin in the old bark hut

In line with this, even though I deal with strong human emotions, I aim to present themes in a simple and direct way, rather than attempting to manipulate the listener’s emotions through the use of highly emotive language. My preferred lyrical

approach¹¹ is to use of mainly plain and direct language interspersed with occasional metaphor and simile.

Musical Hybrids

As already noted, as the project evolved I gave up the idea of musical purity and began to compose songs that also drew on other musical traditions. This was in part a response to the realisation that purity was unattainable, but the idea of broadening my writing to incorporate other genres also appealed to me as a way of modernising my work. In addition, I have considerable experience with rock and country music, and I felt that a hybrid approach might assist my music in crossing over to country and rock audiences.

I therefore decided to embrace the idea of blending songs that drew on older traditions with songs that were more linked to U.S. popular music genres, and I composed a set of songs (“Lavender Light”, “Beautiful Beach”, “Daughter Girl”, “Time Is Moving On”, and “You Were There”) that incorporate elements from rock, country and cowboy western music. These songs use pop and rock grooves in the rhythm section and different chord patterns from the earlier ones. For example, the chord pattern in “Lavender Light” connects to 1960s pop by following a pattern in the Bee Gees hit song “To Love Somebody”. “Time is Movin’ On” uses a U.S. country-rock groove in which the electric guitar alternates between finger-picking notes and

¹¹ Although I note my avoidance of North American-style sentimentality, I should acknowledge the influence of contemporary U.S. songwriter Kristina Olsen on my approach to lyric writing. Olsen’s internet site (<http://www.kristinaolsen.net/music.htm>) includes songwriting and performing tips that she has compiled – also drawing on colleagues in her songwriting group. Olsen advises songwriters to allow the listener the chance to interpret the lyrical content as an emotional experience. Olsen believes, and I agree, that the songwriter must unfold the material in a way that lets the listener see, smell, hear, touch and taste the song. I adjusted my writing accordingly – trying to engage the senses of the listener. I expressed how I felt, and tried to make the lyrics paint a scene and/or experience, rather than over-explaining things (as I felt I had done in many songs I’d written in the past).

broken chords, while “You Were There” incorporates several diverse influences - a Leonard Cohen mood, aspects of the bush song “Streets of Forbes”, and a progressive rock combination of acoustic guitar and Dave Gilmour-style electric guitar (with clean but highly sustained guitar licks in the spaces left by the lyrics).

As the project took on its hybrid character, I also decided to use leading Australian guitarist Phil Emmanuel as a session musician. Phil came to the project with an ideal musical background - combining experiences in bush music, rock, country and western, and folk styles. He has performed with artists such as the Bushwackers, Tommy Emmanuel and Chet Atkins, as well as a host of rock and blues bands over the last fifty years, and he appears every year at the Tamworth Country Music Festival. I was confident he could create the synthesis of elements I was looking for - while maintaining the overall integrity of the contemporary bush music focus of the album. I also have a long personal friendship with Phil, and this meant that he was an enthusiastic and committed contributor, as well as allowing me to communicate effectively with him in the studio. Phil’s involvement also provided the opportunity to make the album more noticeable to radio programmers, the media, record labels and music publishing companies.

Song Themes

Songs are directed primarily to listeners either born and raised in Australia, or to those who have come from overseas and now call Australia home - but I also hope to connect with listeners of any nationality, ethnic or religious group who might be able to relate to the stories of family and friends and depictions of Australian cultural values like mateship (e.g. “Angel of Pacific Highway”).

I reasoned that my audience would have experienced a range of places, events and emotions similar to those I had experienced, and song themes were developed accordingly. For example, themes include summer holidays at an Australian Beach (“Beautiful Beach”), the magic of a home-town sunset (“Lavender Light”), childhood memories (“Moving Through the Vineyard”), unexpected help from a stranger (“Angel of Pacific Highway”), love for a partner (“You Were There”), pride in children (“Daughter Girl”), the sudden loss of a loved one (“Time is Movin’ On”).

Additionally, although bush music is typically associated with white culture from 1788 (and with a white settler perspective) I felt a strong personal need to pay tribute to Australia’s original inhabitants. Indigenous Australians wrote and performed music about life in the Australian bush thousands of years before settler culture spawned the bush music genre. “Garrawongera” is based on personal experience and aims to evoke the spirit of an ancient people and their connection to the Australian land. The background to the inclusion of this song (and the issue of appropriation) is discussed as part of the track-by-track analyses presented later in this chapter.

As Watson (2005: 5) points out, bush music began with protest songs (such as “Moreton Bay”) that drew on British and Irish examples:

The first [songwriting] attempts [in Australia] were mainly localisations of British and Irish protest songs, but as the tradition grew the songs became more specific and more creative.

Accordingly, I set out to include a 'protest' song, but encountered some problems approaching this area. I wanted the album to deal with timeless themes, whereas protest songs usually have a specific time reference and therefore a limited lifespan of relevance to the listener. Examples include songs from the Great Depression such as "Give that Tuppence Back Charlie Dear" and "Steps of the Dole Office Door". I also wanted to avoid overtly political songs in favour of songs that express ordinary human emotions. My decision was to include a humorous protest song. "Thankyou Germaine" is a light-hearted, satirical offering that aims to speak on behalf of many Australian women I have met who question some of the outcomes of the feminist movement. The tongue-in-cheek tone of "Thankyou Germaine" was also designed as a deliberate counterbalance to the otherwise serious nature of many of the songs on the album.

Recording Process: From Bed Tracks to Mastering

I had discussions with the recording team: engineers, Charlie Macneil and Steve Law, producers Stuart Roberts and Jon Fitzgerald, and session drummer Peter Keown. It was decided that the recording process would involve the songs being built 'from the ground up' - using acoustic guitar and drums as bed tracks. A guide vocal was recorded with guitar to allow the drummer to negotiate the song form. My singing and guitar playing in the control room caused no spill to the drums, as they were isolated in the recording. Headphone monitor mixes were sent between the two rooms to me and to Peter, allowing us to hear and to talk to each other. When our individual headphone mixes were right, Peter played live acoustic drums to my acoustic guitar and vocals. We expected that there would be spill from my vocal into my guitar microphone, and vice versa, so we knew that these parts would need to be

re-recorded on new and separate tracks to create the main acoustic guitar and the lead vocals.

From this point on in the recording process the instrumental tracks were laid down one instrument at a time. The first to go down was bass. All 11 tracks were completed in 3 x 3 hour sessions with an additional 2 hour session bringing the process to completion. Stuart Roberts saved the original bed tracks as digital data files and then took them back to his own Pro Tools home studio, where he added the bass parts followed by the mandolin, fiddle and acoustic and electric guitar parts.

The next tracks to be recorded were the Indigenous vocals and didjeridu. This session was completed in one hour. Adrian Ross had little difficulty in realising an excellent performance in the studio at 'Elevenpm' in Rosemount Queensland, since he had heard a demo of the song before Charlie Macneil recorded him in the studio.

Following Adrian was Phil Emmanuel, who had been given a listening copy of the songs two weeks prior to his entering the studio. Phil was responsible for all the guitar solos – apart from the lead guitar played in "Moving Through the Vineyard" (played 'Chris Issac'- style by Stuart Roberts in his Pro Tools home studio). I feel that Phil's guitar work really made "Lavender Light" and "Love and Sunshine" come alive with the intensity of his acoustic playing. In all other songs Phil played electric guitar fills and solos on a Levinson Blade guitar and a Fender Telecaster US Standard using a Roland GP8 guitar processor to achieve both country and 'David Gilmore' feels where appropriate (as explained in more detail in the track by track analyses).

After Charlie finished recording Phil Emmanuel's parts, the data files were saved and taken to Lismore, New South Wales, where I stayed for a week in July 2008 recording at the Southern Cross University (SCU) music program's recording studio facilities. Connor Fitzgerald added keyboard parts to several tracks at SCU - recorded by Steve Law.

Next to be recorded at SCU (by Steve Law, with supervisor Jon Fitzgerald as producer) were my lead vocals and harmony vocals (over 3 x 8 hour days). Narelle Brock then recorded lead vocals on "Thankyou Germaine", and back-up vocals for "Spirit of Australia". Eloise Brock and Jon Fitzgerald also added a number of harmony vocals.

Steve Law created some rough audio mixes of all tracks for me and the recording team to listen to back in Queensland, before the final mixdown sessions in September 2008 at Southern Cross University - with Charlie Macneil as editing and mixing engineer. Before the mixdown sessions Charlie re-recorded all my acoustic guitar parts at Elevenpm Recording Studios, Rosemount, replacing my original acoustic guitar guides as we went. I played these on an acoustic guitar (Ovation Legend 1987 Collectors Series). Charlie and I returned to Lismore with the data files for the final mixdown sessions in September 2008 at Southern Cross University.

The final Mastering of the album tracks was conducted in October 2008 over 2 x 9 hour days at Soundworthy Studios, Goonellabah, New South Wales, with Michael Worthington as mastering engineer. Michael made sure that all songs were at equal volume levels and added tonal equalisation across the tracks. His final task was to

add an extra audio 'sheen' over all tracks to ensure that they were of broadcast quality standard.

I asked Peter Keown (my drummer and also a graphic designer) to conceptualise and design an album cover. Peter and I had a meeting with visual artist Kellee Tremble who had been given a copy of the mastered CD three weeks prior. Kellee had been inspired to come up with a suitable drawing for the jewel tray - judged by Peter Keown to be eminently suitable. Peter completed the remainder of the graphic design work for the CD cover, inside jacket, and jewel tray and CD face on his Apple-iMac computer and provided the final product to the record label, 'Elevenpm' for printing, sampling and distribution purposes.

Track-by-Track Analysis

Track 1: "Love and Sunshine"

Inspiration

"Love and Sunshine" was inspired by the human need to search for love in its many forms. The sunshine that is usually present in a wide, blue, Australian sky is a metaphor for the warmth of this feeling.

Genre and Influences

The song has a notable Irish musical influence, and deliberately applies the typical modal I bVII pattern. Lyrically the song mirrors the traditional song "My Lovely Rose of Clare" in the sense that there is no 'sunshine' without love:

You are the sunshine of my life

So beautiful and fair,

And I will always love you

My lovely Rose of Clare.

Dark moods can disappear in the sunshine, allowing the light of hope to prevail (“There will be love, there will be sunshine”). I aim to lure the listener into finding out how the story ends – with the narrator “calling out for the sunshine”. Jim Jervis’ *Outskirts of Town* paints impressionistic images of Australian places and people, and also influenced my lyrical approach in this song.

There is a 1960s British pop-rock influence in the groove from The Hollies “Dear Eloise” - where the same chord pattern is employed and reinforced by a ‘backbeat’ with the snare drum being struck on the 2nd and 4th beat of each bar, and the bass drum in synchronisation with the bass guitar chordal root note on the 1st and 3rd beats of the 4-beat bar. There are some simple but effective acoustic guitar licks in this song, creating a little tension over the calm assurance of the fiddle notes.

Writing Process and Musical/Lyrical Elements

The D - C progression is used as a foundation, and lyric phrases are allowed plenty of space so they can be absorbed by the listener. They are repeated in the verses to create lyrical reinforcement. The melodies, heard on fiddle, piano or lead vocals, are haunting but not mournful. The slow, slurred notes of the vocal melody contrasts with the busy, intense patterns of the instruments.

Recording / Arrangement

The musical spaces in the song are filled by mandolin and fiddle throughout. Phil Emmanuel's acoustic guitar enters in the chorus to add a new dimension as the strings fade down. Session musician Connor Fitzgerald plays a feature piano riff and then takes the main solo as the mandolin is dropped back in the mix. The solo is simple and economical and uses a sound and style reminiscent of the hotel parlour piano players of the 19th century

Track 2: "Beautiful Beach"

Inspiration

The beach has iconic status in the Australian psyche. Like me, many Australians have had the pleasure of holidaying at the beach since early childhood, and have a favourite beach they regard as the most beautiful of all. My album would not be complete without paying homage to the beach holiday.

Genre and Influences

The *Morning of the Earth* album by David Elfick and Albe Falzon (produced by G Wayne Thomas) was, to me, the ultimate Australian surf album of the 1970s. Thomas wrote and performed three of the songs for the album, and the title track captures the feel of freedom in the waves. I wanted to create something with similar power, and at the same time something that was true to the overall concept of the album. My solution was a musical hybrid that incorporated a combination of Celtic and rock elements.

Writing Process and Musical/Lyrical Elements

I used a similar chord pattern in the first two lines of the verse to that used in “Morning of the Earth” (D C G D). I wanted to create a sense of wonder and awe at the beauty of the beach environment, so the verse melody is slow and spacious while the lyrics present a series of images associated with the beach environment. The chorus enters with a high-set melodic hook and a surprise move to the II chord (E). The slightly quirky chordal sequence continues with the use of the bVI chord (Bb) toward the end of the chorus. The chorus hook consists of the minimal, alliterative two-word “beautiful beach” lyric. Originally I included a lyric tag line at the end of the chorus (over the C Bb D progression) but I later decided that this detracted from the power of the simple chorus idea.

Recording / Arrangement

The mandolin, fiddle and bass were recorded by Stuart Roberts and added to the bed tracks. Phil Emmanuel played electric guitar in the instrumental. His series of clean sustained notes (aided by his Roland GP8 guitar processor) in the instrumental entrance to the third and final verse of the song sounds weirdly orchestral, as it accessed frequencies of sound that the guitar is usually unable to produce.

Backing vocals are used to reinforce the idea that other people also think the beach is a beautiful place. The use of both male and female vocalists is also designed to reinforce the idea of the collective appeal of the beach. Stuart Roberts plays some distorted electric guitar at low volume which helps lift the song by creating more textural interest. The addition of synthesised keyboard and additional ethereal

electric guitar sounds in the final verse adds to the intentionally colourful, 'epic' nature of the arrangement.

Track 3: "Lavender Light"

Inspiration

I wanted to provide a contrasting musical 'opinion' to Henry Lawson in his short story "The Union Buries Its Dead" (from *While the Billy Boils* Vol 1) when he refers to "the sad Australian sunset". I believe that, on the contrary, sundown is a great time to relax and debrief, and I wanted to write a song that celebrates the beautiful Australian sunset and the love of one's home town environment.

Genre and Influences

The song is intentionally universal and non genre-specific. The album takes a deliberate step away from traditional Irish influences – with the groove and chords more reminiscent of radio-friendly 'adult contemporary' music. Once again I aimed to imitate the impressionistic approach of Jim Jervis' *Outskirts of Town*.

Writing Process and Musical/Lyrical Elements

I deliberately avoided any specific references to my own home town (Wellington Point) so that listeners could imagine their own preferred location. Lyrics are meant to be evocative in a general way. The guitar strum used on the acoustic is influenced by the band America on their self titled album (1971) and has the feel of the songs

“Three Roses” and “Riverside”. The use of the major seventh chord (for the first time on the album) is also influenced by this band. The extensive melisma (with backing vocal harmony) on the word “high” is designed to emphasise the lyric and act as a distinctive hook.

Recording / Arrangement

In keeping with this more contemporary, pop-influenced sound, I asked Phil Emmanuel to play acoustic guitar and to create an acoustic solo inspired by the band America. The original drums in the bed track were played with brushes, so the sound was later reinforced with more snare to create a rock groove - particularly at the end of verses 2 and 3. The song began to sound a little too serious (for a supposedly happy track) so it was lightened by me whistling a melody (as in the bush music tradition) with Phil Emmanuel playing responding phrases on guitar.

Track 4: “Spirit of Australia”

Inspiration

I wanted this to be a feature song on the album. This song aims to show my connection, from birth to eternity, with the land of my birth - through “every living thing” and all the elements. Australia is more than just sand, sea and the beautiful inland - it has unique plants, animals and peoples, a notable spirit of unity binding its people to each other and the land and the stars, and a spirit of egalitarianism and the famous ‘fair go’.

Genre and influences

There is Irish influence in the melody and chord pattern, and inspiration also came from bush music songs such as John Williamson's "Cootamundra Wattle" and Jim Jarvis's "Balmain". Nancy Sinatra's music with Lee Hazelwood on the album *Movin' With Nancy* (1967) was also influential – especially the cowboy western feel on "Some Velvet Morning". The relaxed strummed Spanish guitar seems to provide a sense of the immensity of the prairies.

Writing Process and Musical/Lyrical Elements

I started by writing the chorus. The little melodic hook was discovered while I was trying out some chords and singing along. The chords in the chorus provide relief for the listener by moving to the subdominant (IV) after the repetitive I V I of the verse. The melody rises abruptly to create a hook at the start of the chorus. Since the verse lyrics need to be understood I deliberately kept the verse melody simple and low-set - so as not to distract the listener. I also purposely left breathing space between lyrical phrases, so the listener would have time to process the lyrics before the next phrase appears. Writers such as John Williamson, Jarvis and Shane Howard use this technique very effectively. I was particularly influenced by the spaces in Howard's song "The Razor's Edge".

Recording / Arrangement

Electric and acoustic guitars are featured again, and vocal harmonies are used to support the inclusive lyrics of the chorus. The chorus also uses a low octave melody double – mixed so that it is an almost subliminal element but nevertheless provides a

sense of support and strength. Phil adds some 'epic' soloing to match the lyrics – using a clean, volume-swell, David Gilmore-feel combined with flavours of blues/western slides. The song has a long outro section – intended as a type of musical metaphor for the eternal nature of the country and its spirit. The ending sees instruments drop out in turn to reveal the simple strummed guitar parts.

Track 5: “Daughter Girl”

Inspiration

“Daughter girl” is a term of endearment used by the people of Woorabinda, where I taught school in 1977. I’ve heard them use it particularly when they were feeling affectionate towards their daughters. My own daughter Eloise was born in 1979, and she has heard stories about those days many times. I also realised that, like all children, she has learned many things on her way to adulthood and that I, as her father, should acknowledge this. I felt it was time for me to pay tribute to Eloise in this song and to really make sure I now listened carefully to what she had to say.

Genre and influences

This song was inspired by Slim Dusty singing Joy McKean’s “The Indian Pacific.” My song draws on the energy demonstrated in the “The Indian Pacific”. Slim’s rendition moves along like it is being driven by a country music locomotive. The images are flashing by while the rhythm section drives relentlessly towards the chorus. Every time I hear McKean’s train journey song I feel as though I’m on that train “as the Indian Pacific spans the land” – truly inspirational. I wanted to re-create this feel,

modernising it with a rock focus in the chorus. Joy's song, by presenting a series of images that engage the senses and emotions, allows the listener to experience the journey. The listener is meant to experience Eloise's life journey and its real and metaphorical associations with various musical forms.

Writing Process and Musical/Lyrical Elements

The song was put together after hours of playing I V IV in the key of D - when the little riff hook finally came to me. The lyrics and melody and chord pattern were written very quickly once I had the original riff. Referring to my daughter Eloise metaphorically as musical genres allowed me a range of lyric options in the chorus. I picked out Eloise's favourite musical genres and the songs she had long treasured, and wove them into the lyrics. The verses were written to pay tribute to her keen sense of independence and grown-up self-sufficiency. In this song, the focus is equally on three elements: melody, lyrics, and chord pattern.

Recording / Arrangement

Mandolin and fiddle and bass were added to the song and Stuart played some distorted guitar at low volume again. After the success we'd had with this sound earlier, we decided to continue with this approach. Phil plays a featured electric guitar solo, and triadic backing harmonies are added in the chorus. The song features a solid, unapologetic rock groove.

Track 6 “Moving Through the Vineyard”

Inspiration

The inspiration for this song came from my desire to write my father his own song before he passed away (29th May 2006). While he was slowly dying in his hospital bed, I sang this song to him. It was my way of showing my gratitude to him and to let him see that he would not be forgotten when he died. I know this song of tribute left no doubt in his mind as to the level of respect and love I held for him as a dad and a true mate.

My father, Kenneth Brock, with his father Richard, planted the grape vines from cuttings originally brought from France when he was fourteen in 1939.

He is the one referred to in the song moving now, through that eternal vineyard. The lyrics pay tribute to this remarkable man, the tenderer of the vine, with “the knotted hands that held us high” (Mary Gilmore “Old Botany Bay”) and tended the vineyard of our lives. As the lyrics in the chorus suggest he truly was a man for all seasons. In my memory I can still see him back in our vineyard near the tin shed, over fifty years ago, cultivating with draught horses and sinking wells by hand in the Redlands District, Queensland (Wellington Point).

Genre and Influences

The Irish tradition has many songs based on a two-chord progression, and this was the original inspiration for the progression in “Moving Through the Vineyard”. The melody was also Irish-influenced. The main theme is intentionally underlined by the repetitive I bVli (D C) progression - as traditional Irish songs such as “She Moved

Through the Fair”, and the melody in the verse is heavily influenced by “The Gypsy Rover” which was one of my father’s favourite songs, and one that we sang on long road trip holidays through the 1950s and 1960s.

Writing Process and Musical/Lyrical Elements

I began writing the melody of the instrumental introduction using variations of the melody of “The Gypsy Rover” until I settled on the final melody. This melody was further varied and developed to create the melody for the verses with their underpinning two-chord changes. There is a melodic hook in both the verse and the chorus, and a distinct difference between verse and chorus – with the chorus melody rising and the chord progression taking on a more contemporary feel. However, I was careful to try to create a seamless connection between verse and chorus. Lyrics are intentionally evocative, and occasional simile is used (“the purple grapes are shining like stars across the bay”).

Recording / Arrangement

Since this was an Irish style of song I included acoustic guitar and fiddle as a foundation of the sound, but I then flavoured it with some grungy guitar from Stuart Roberts combined with some evocative ‘volume swell’ soloing from Phil Emmanuel in the style of David Gilmore (Pink Floyd). I wanted to create an ethereal mood with some blues/western slides to add some distinctive colours. Phil also adds some literal pictorial effects, such as the harmonics used to evoke the sense of the purple grapes “shining like stars”. Some low note drives are also added, and various types of vocal harmonies are also employed to support the lead and provide points of interest within a highly repetitive form. There is a strong build up into each chorus.

Track 7: “Fifteen Years”

Inspiration

On an earlier bush music recording (*Jigsaw Days and Sunday Dinners*, Larrikin Records 1992) I had included the song “See You in the Morning”. This song referred to my son, Waylon, who had died suddenly when a teenager in 1991. I wrote a song for him then which basically said “I’ll see you in Heaven” – that is in the “morning”. The problem was that I continued at times to feel his presence beside me, even though it had now been fifteen years since his death. This new song acknowledges and, in a way, sanctions that bond between us which even death itself failed to break.

Genre and Influences

Waylon was a rocker, so this song draws directly on rock music.

Writing Process and Musical/Lyrical Elements

The song was not easy to write. I probably rewrote the lyrics more than ten times before I had it to a point where I could record a demo to see how it sounded. The melody was hard to write also, as I originally had an almost mono-tonal melody over the solid rock rhythm section. I knew that things had to be improved so I continued working on the melody to make it work a little more so it had some appeal in its own right.

Recording / Arrangement

I left the mandolin and fiddle off this track and just added bass, acoustic and electric guitar to keep the rock feel authentic. I feel that Phil plays some remarkable lead guitar and that he was 'channelling' from elsewhere. The lead and backing vocals respond to the energy and vibrancy of the bed drum track and the opening idea.

Track 8: "Garrawongera"

Inspiration

While on a visit to Frazer Island in 1994 my wife Narelle and I decided to drive our Landcruiser inland from the east coast (off the beaten track) to see some freshwater lakes. Others have observed how "Each of the lakes has its own particular character. Mysterious, moody and beautiful"¹². We travelled over some rough four-wheel drive tracks until we came to a beautiful lake (Lake Garrawongera) at about 11.00 am. I got out of the vehicle, and began to make my way to the calm and misty lake, when suddenly I was stopped in my tracks as I heard a strange and mysterious voice singing from across the lake. It gave me a chill down the spine, as it sounded eerie and ancient, like the voices I'd heard of traditional aboriginal singing (at Woorabinda where I lived and worked in 1977 and on recordings at various times before and since). My Aboriginal musician friend Midnight (aka Leslie O' Chin), former lead guitarist with Tribal Link, advised me some time later that I had heard the sound of the "Old People" - the ancestors of the tribe. Some research revealed that Garrawongera was an ancient Aboriginal warrior of the district, after whom this lake

¹² (<http://www.koalanet.com.au/fraser-island-lakes.html>) (accessed 03/06/08).

was named. Since he had sung to me, I felt it was important for me to sing back to him to pay my respects to him.

Genre and influences

“Garrawongera” was developed from the sound and melody of the spirit voice I heard coming from the lake. I kept singing this melody over and over, so that I would remember it and use it for the melodic theme for the song that I wanted to write and sing in reply. In the Irish music tradition streams and creeks often come alive to sing melodies, so it seemed appropriate for me to also include a repetitive two-chord Irish-style pattern in minor (F#mi E).

Big Name No Blankets (Warumpi Band 1983) and *Spirit of Place* (Goanna 1982) were highly influential albums for me as they included didjeridu - which I have since put on all my solo albums as a tribute to the Indigenous people of Australia and to help keep the issues of this dispossessed group in focus. “Garrawongera” has influences from Warumpi and Goanna.

Writing Process and Musical/Lyrical Elements

With the sound of the spirit voice in my head, I kept on singing it over and over until I knew it was etched in my mind. Once I arrived back at camp I found the chords (a repetitive Am – G) on my guitar, which harmonised with the melody. When I returned home I wanted to see if didjeridu would work with it. The didjeridu was pitched in F#, so I transposed the song from the key of Am into the key of F#m, so the chord pattern became F#m – E. The original melody I heard at the lake then became my

main musical theme and the basis for the chorus melody. The melody of the verse is marginally varied from that of the chorus and employs the same main chord pattern.

Recording / Arrangement

Drummer Peter Keown played some lively beats and rhythms in the bed track, which helped lift the feel of the song (had I allowed him to, he would have led the song into a dance feel). I decided not to use bass on the track even though we had recorded it. This allowed the didgeridu to fulfil the bass function. I invited an Indigenous mate, Adrian Ross (renowned Aboriginal dancer and didgeridu player) to play on the track. Adrian added didgeridu, clap sticks, and some traditional Aboriginal “lingo” (as he called it) to further colour the track with some Indigenous elements. Phil Emmanuel added some guitar licks which reinforced the eerie sound I was trying to create. Peter Keown then returned to add more percussion to build the song towards conclusion and the slow fade planned for the mix down.

Consideration of Appropriation and Other Issues

My general idea in including the Indigenous song was to pay tribute to the Indigenous peoples of Australia and show my own respect for how the ‘old people’ managed to survive so long and so well before the arrival of white man. I realise that use of recently deceased people’s names can sometimes be considered to be taboo by some tribes. However Neil Murray’s song “Eddie Mabo” was never problematic as Murray is well known to indigenous people. Garrawongera (of Fraser Island) was a warrior who lived in the days of the old people, and therefore the ‘taboo’ did not apply. In fact, direct Indigenous descendants of the Fraser Island Dalungbara people, Ken and Sam Jones, support the song so strongly they want to include it on

the indigenous CD that they are currently putting together, entitled *Songs of Fraser Island*.

In 1977 I lived and worked at Woorabinda, an Indigenous community in central western Queensland teaching music to children by day and adult guitar lessons in the evening. I made life-long friends there. I socialised freely with the community, and played music with them at church, at events such as the Woorabinda Golden Jubilee 1927–1977 celebrations, at various dances, and at the legendary ‘canteen’ (open in those days only from 5.00 – 8.00 pm).

I went back to Woorabinda in 1995 to set up a TAFE/Skillshare music-training program and met again as adults many of my former students, some of who had formed an original Indigenous band Tribal Link. The band invited me to become their personal manager (a position I filled for three years). I had great confidence in their songs so I contacted John Bromell (then managing director of Warner Chappell Publishing) and he came to see the band and signed them immediately. They became the Triple J “Unearthed” winners in 1996. I accompanied them on successful tours with Midnight Oil and Skunkhour in 1997, as well as performances at various festivals including Oyster Cove in Tasmania and Woodford Folk Festival in Queensland. I became and remain close friends with the band members.

The apology to indigenous Australians made by the prime minister of Australia, Kevin Rudd in February 2008 means so much for our unity as a nation. It’s like we are all ‘unshackled’ for the first time. Australians can now begin to cast off the guilt, the hurt, and the shackles of the past as we move forward to a brighter future of our

own making. As Tribal Link lead singer, Andrew Beckett wrote in his song “Let’s Unite”: “Let’s unite, let’s bring this world together now...let’s unite black and white”. I believe that It is possible if we follow the lead of Beckett, and the Prime Minister Kevin Rudd in his ‘Sorry Speech’ to parliament:

We today take this first step by acknowledging the past and laying claim to a future that embraces all Australians. A future where this parliament resolves that the injustices of the past must never, never happen again¹³.

Track 9: “Angel of Pacific Highway”

I was once left stranded for quite some time, on foot, by the side of the road on the Pacific Highway during mid-winter (one of the coldest on record). Nobody was willing to give me a lift to the next town and I was beginning to despair as darkness descended and cold rain started to fall. Then out of nowhere (it seemed) came a man driving a ‘beat-up’ Kombi. Like the proverbial ‘Good Samaritan’, he gave me food, drink and a lift a few hundred kilometres north before he headed off again up the Pacific Highway. He was the happiest, friendliest, most well-adjusted person I’d ever met. He had an unkempt appearance and unconventional clothes and he introduced himself as ‘Scruffy’ and told me not to worry - things would turn out all right. I never found out his true identity. I wanted to repay him for his kindness, but in the end had to settle for writing him a song in tribute to my Pacific Highway ‘angel’.

¹³ As reported in the Sydney Morning Herald 13 February 2008.
<http://www.smh.com.au/news/national/kevin-rudds-sorry-speech/2008/02/13/.html?page=fullpage>
(accessed 08/01/09)

Genre and Influences

The traditional bush song “Billy of Tea” was a major influence on this song. It is in 3/4 waltz time to give it a rolling, relaxed feel that mirrors Scruffy’s laid-back approach to life. Slim Dusty’s “Angel Of Goulburn Hill” (written by Joy McKean) also seems to me a fascinating, enchanting (even mysterious) song, and I wanted to create something similar – where the listener had to follow a quirky narrative.

Writing Process and Musical/Lyrical Elements

The verse is in minor (Bm) and somewhat serious, and is designed to move the story forward. The chorus is designed to be happy and uplifting. It moves to D major to describe how Scruffy “catches our dreams as they fall by the way” and makes things good again. In the chorus the chord progression is a typical bush music standard formula - D A G. In the verse though I introduce a new chord pattern – Bm D A Bm A Bm A Bm Em7 F#m7 Em7 F#m7 A A Bm A G which has chord progression elements from the convict song “Jim Jones at Botany Bay” and also Leonard Cohen’s “One Of Us Cannot Be Wrong”.

Recording / Arrangement

The production is designed to provide a laid back bush band feel highlighting mandolin and fiddle. Phil Emmanuel’s electric guitar provides an ethereal element, since I wanted the listener to feel (as I did) that Scruffy might not have been of this earth – almost too good to be true. The vocal harmonies capture the feel of a live

pub performance, so I decided to leave them that way rather than re-record and 'perfect' them.

Track 10: "You Were There"

Inspiration

This song refers to the bush song "Zig Zag Lady" which I wrote for my wife Narelle in 1986 and released on *On the Blooming Queensland Side* (Larrikin Records 1988).

"You Were There" was written twenty years later as song of gratitude to my Zig Zag Lady for really being there for me in every situation over that time. Narelle is wonderful inspiration for my creativity, and she has also been referred by other published songwriters as being inspirational.

Genre and Influences

I've been told by people who have listened to the recording that the track has elements of Leonard Cohen and Pink Floyd and, looking back on the writing of the song now, I would tend to agree – although this was not a conscious choice at the time. I ultimately came to see the song as a hybrid of bush music and progressive rock, and it has elements of Pink Floyd's "Shine On You Crazy Diamond" particularly in the first line of each verse. The melody has elements of the melody that accompanies the Pink Floyd lyrics "remember when you were young, you shone like the sun". I asked Phil Emmanuel to add something reminiscent of David Gilmour's guitar sound on Pink Floyd's *Wish You Were Here* (1975).

Writing Process and Musical/Lyrical Elements

Like “Daughter Girl” (and unlike other songs that I laboured on without result for months) this song was produced in an intense period of inspiration. I composed the lyrics, chord pattern and melody simultaneously. In my first tribute to Narelle (“Zig Zag Lady”) I used minor chords in the verses and changed to major chords in the chorus to provide some release of tension. I employ the same technique in “You Were There”. The chorus tag “You were there Zig Zag lady you were there” extends the major/relative minor ambiguity before finally ending in D minor. The melody is deliberately unadorned and simple to avoid any over sentimentality.

Recording / Arrangement

Once again the fiddle and mandolin are omitted and the sound is a ‘stripped back’ rock feel with drums, bass, acoustic and electric guitar. The electric guitar has a David Gilmour feel plus a touch of western/blues slide via the glass bottleneck. The vocal harmonies add richness and a softening of the lead vocal melody. The chorus has been mixed so as to appear as a duet rather than just as lead and backing vocals. The form ends with a featured guitar solo from Phil.

Track 11: “Thankyou Germaine”

Inspiration

This song was inspired by listening to women around my own age (55) complaining at social gatherings about they feel let down today, because the promise of a better life has not been forthcoming. These women had followed the ‘teachings’ of Germaine Greer, because they believed that she was trying to change society so

that women would be better off socially and financially. The song asks if the Women's Liberation Movement has made them better off, and if Germaine should really be thanked for her leadership in this area. This song is one of those cheeky, satirical songs, which in bush music usually pokes fun at politicians or those in authority. "Travelling Down the Castlereagh" (also known as "A Bushman's Song") by Banjo Paterson is a good example of this type of rebellious, larrikin element in Australian poetry.

Genre and influences

The genre is Irish-influenced. It has a simple chord pattern and a very simple (even ingenuous) melody that is slightly influenced by "D Towards the Head" by Joy McKean. McKean designed her songs with the lyrics as the main focus, with melody and harmony supporting the lyrics.

Writing Process and Musical/Lyrical Elements

This is a simple, lyric-driven song. Musically, the song has a childlike quality, with simple melody and harmony and a square, un-syncopated rhythmic feel. The music reflects the childlike gullibility of the singer, and the childish way of blaming an authority figure for one's situation.

Recording / Arrangement

Although I performed all of the other songs on the album, it made sense to use a female singer for this song since it was expressed from a women's perspective. I

invited my wife, Narelle Brock, to perform the lead vocals. She had lived through the changes, and could deliver the lead vocal with a mature, 'everywoman' female voice. My daughter Eloise also provided some high range back up vocals in support. The production initially intended to use some quirky instruments to enhance the comic aspects. Tuba was envisaged to add a German band feel. German bands (usually brass) were very popular in the Australian bush in the 19th and early 20th centuries, and bush music was performed at dances by German bands throughout Australia. However, this idea was abandoned when Phil Emmanuel's guitar parts led the arrangement in a more country-style direction. The idea of including church-style organ came up during discussions about a possible film clip for the song (where a group of mature age women on their knees sing their thanks and praise to Germaine to add to the comic value of the lyrics).

Track 12: "Garrawongera" – remix

The dance remix was suggested to me by a music colleague, Henry Glover from Sunshine Beats based on the Sunshine Coast in Queensland. Henry is a remix engineer in his own creative practice. He asked me if he could experiment with creating a dance feel for the song. I immediately agreed as I knew that he was capable of creating something new but inspired by the past.

Henry removed the didjeridu, lead, acoustic guitars and drums from the data files and added his own parts - including programmed electronic drums, synthesised keyboards which simulated female vocals, and Indigenous vocal samples from Adrian's contribution to the original recording. When I heard his first attempt I made suggestions for some minor changes (which he incorporated). I was happy for Henry to do the remix, as we had both been inspired in 1991 by the Filthy Lucre

remix of Yothu Yindi's "Treaty" (a bonus track on the *Tribal Voice* album) and hoped to create a track that might potentially appeal to the dance market.

Final Version of CD: Title and Track Order

The CD title *Moving Through the Vineyard* is taken from track 6 of the album. As noted earlier, my album aims to capture a sense of the spirit of the land and its people through references to my own family, friends, acquaintances and experiences, and "moving through the vineyard" can be taken as a metaphor for moving through life – with its changing 'seasons'. The song, a tribute to my father, also reflects my belief in the importance of one's relationship with family, friends, and the land.

Initially, track order considerations were based on the notion that I should possibly include the acoustic tracks first - thereby highlighting the 'purity' of sound I was trying to preserve. The idea was that the album could then move on to the more hybridised songs, reflecting a type of natural historical progression.

This approach proved problematic. A particular issue was that it led to too many songs in D major being in close proximity, which the listener would potentially hear as monotonous. It also had inherent problems in terms of track tempo variety.

Ultimately, I decided that "Love and Sunshine" should start the album. The song has an acoustic orientation, Irish-style modal chord progression, a lively tempo and positive message. Other tracks were then assigned places on the album based on considerations of mood, key and tempo. I also decided that "Thankyou Germaine"

(with Narelle on lead vocals) should be placed as a bonus track, along with the dance remix of “Garrawongera”.

I was pleased to end the album with the “Garrawongera” remix, as it is lively and contemporary. It is intended as an uplifting tribute to the continuing adaptability and survival (despite the odds) of the Indigenous peoples of Australia, who have finally received a long overdue apology, and in 2009 enter an era of new hope.

I feel that the album finishes as it began, on a positive note, as Australian bush music turns into a dance club celebration of the Indigenous culture of our nation, and this new era of our Australian nationhood.

Chapter Five: Conclusions

This thesis aimed to look back on the Australian bush music tradition, examine how older and more recent Australian songwriters have created original material within this tradition, and then to draw on the results of this examination to write and record a contemporary album with a strong bush music flavour. I feel that I achieved this broad aim by undertaking a thorough examination of various forms of literature surrounding the Australian bush music tradition, and then finding ways for my own creative work to intersect with this tradition. I believe the project did result in an album with a strong bush music flavour, despite the fact that I decided to also incorporate influences from a variety of other musical genres. I do not regret abandoning my initial quest for 'purity', and the album represents a natural evolution in terms of my artistic development as a songwriter, performer, arranger, and studio artist. Above all, the lyrics and music come from the heart, and express real experiences and emotions – ones that I hope can connect in a direct way with my listeners.

As part of my creative journey, I aimed to uncover elements that give bush music its beauty and timeless quality, so that I could consciously and unconsciously incorporate these elements in my own songs. I did this by examining the history of bush music as well as some specific approaches to writing lyrics and music. I discovered that the tradition had provided a voice for society's 'underdogs' and ordinary people, and that bush poets and musicians had typically been stoic in managing difficult situations and were able to find beauty in the world around them. In turn, my album focuses on ordinary Australian people and situations, and tries to provide a sense of a collective Australian spirit. I aimed for a positive tone, even

when dealing with difficult situations, and I wanted to provide a sense of the beauty of the Australian environment and its people. In line with the understated, matter-of-fact tone of much Australian bush poetry and song, I made a conscious effort to state things in a direct and simple manner, rather than use overly emotional language.

Irish music had a profound effect on the development of Australian bush music, and the Irish song tradition holds great personal appeal for me. Accordingly, I regularly used typical Irish musical elements in my own songs. These elements include simple chord progressions (with regular use of the modal I bVII sequence), melodies that move in stepwise fashion or by small intervals, simple close-form vocal harmonies, emphasis on acoustic stringed instruments, avoidance of 'blue' notes etc. I also explored how traditional bush music elements spread into other musical genres and hybrid forms over time – and vice-versa. This exploration identified connections between bush music and many other types of music – from Irish, Scottish and English instrumental music and song through to twentieth and twenty-first century genres such as hillbilly, country and western, folk and rock. Therefore, as well as incorporating older musical elements into my songs, I decided to embrace the notion of bush music as a living, constantly-changing form by incorporating elements from other genres – especially country and rock music – into my own songs. Session contributions from guitarist Phil Emmanuel led me to further embrace the idea of taking the album in a hybrid direction, and I was able to use Phil's contributions as an integrating element across the overall album.

This thesis aimed to create a high-quality, coherent album at a professional commercial-release standard - in terms of the quality of songwriting, studio

performance, song arrangement and studio production. Endorsement of the professional standard of the album can be found in the form of a commercial release by Elevenpm Records (www.elevenpm.com). The album will be available through traditional retail outlets and through digital distribution, and the company will engage in a typical marketing campaign, sending sample CDs to all relevant radio stations and to various country and folk publications, as well as to major newspapers for review purposes. I feel the album did achieve an inherent coherency through its focus on stories and depictions that come from my direct experience of the land and its people, and that it communicates my love of my country, family and friends.

Challenges

I faced relatively few challenges, since there was such a great spirit of co-operation in creating the CD, and I was fortunate as an MA student to be able to access Southern Cross University's high-quality recording facilities. The main challenges were logistical. The main one was co-ordinating ways of accessing facilities in Lismore, New South Wales from my home base on the Sunshine Coast, Queensland - 400 km north. It was decided therefore to record the session musicians in studios on the Sunshine Coast (where they lived), and to transfer data files to Pro Tools in Lismore for SCU recording sessions. I also had support from my label Elevenpm Records at Elevenpm Recording Studios (Rosemount), and various home studios. For example, Stuart Roberts recorded most of his sessions in his home-based Pro Tools studio.

Another challenge was to create a sense of an integrated album, given that it came together in a 'piecemeal' fashion over a long period of time. Many recording takes

were done in a variety of studios, recording in the track-by-track approach. There were technical challenges in this approach as well as artistic ones. It was a challenge, for example, to play session acoustic guitar tracks (to a headphone mix) alone in a studio late at night and still capture a sense of a live band performance. I was not always able to establish a clear view of what had been recorded in the various session takes until we experimented with a variety of mixes at the main base studio at SCU. The subsequent challenge was to find the best material for the final mix.

Overall, the greatest challenge that I faced was controlling my anxiety about various facets of the project – from songwriting and recording to the written exegesis – and maintaining my belief that I could see the project to fruition.

Final Statement

I was able to overcome the logistical and artistic challenges referred to above by drawing upon previous experience gained in earlier album recording sessions, and (assisted by my supervisor) finding ways of dividing the project into a series of logical step-by-step tasks. The project has modernised my approach to songwriting and recording and has greatly enhanced my understanding of Australian bush music. My belief is that Australian bush music will continue as a living tradition, and I hope that my album *Moving Through The Vineyard* will play some small part in maintaining the contemporary currency of the genre.

Appendix

Song lyrics and chord charts are as per CD track order. All compositions copyright

Robert Brock.

Love and Sunshine

Verse 1

D C D C
I see the girls in their summer clothes
D C D
Tell me where is the sunshine
D C D C
I hear bells on a wedding day
D C D
Tell me where is love

Chorus

D C
Where is love
 D
Where is sunshine

V2

D C D C
I see some shoes beggin' to be worn
D C D
Tell me where will they go
D C D C
I hear the march of time coming down the line
 D G A7 D
And the sunshine is blinded by love that is dying X2

Ch x 2

 C
There will be love
 D
There will be sunshine

V3

D C D C
I tell you what I do in darkness black and blue
 D C D
I call out, call out for sunshine

Lavender Light

Verse 1

F
It's that time of day
 Gm7
In my home town
F
Work day's done
 Gm7
Friends drop around
 Am
Between day and night
 Bb
In lavender light
 C - Bb
In lavender light
 F
While the sun goes down

Chorus

 C - Bb
In lavender light

Bb F
While the sun goes down

V2

It's that time of day
In my home town
There's harmony
As the sun goes down
With the rising moon
Getting' back in tune
In lavender light
While the sun goes down

V3

It's that time of day
As the world turns round
When everyone
Just wants to chill on down
Watchin' colours run
From the setting sun
In lavender light while the sun goes down

Spirit of Australia

Verse one

D A7 D
River of Life – running all around
D A7 D
Lift me up and wash me down
D A7 D
Cleanse my soul and carry me home
D A7 D
Don't let me drown – driftin' all alone

Chorus

G
Every living thing
D
All the stars and the sand and sea
A7
Out there in the desert free
G D
Spirit of Australia
G
Every living thing
D
Come on everybody sing
A7
Won't you stay with me
G D
Spirit of Australia

V2

Spirit of Australia – you are our father
Mother - sister and brother
Singing songs we all understand
Sunburnt country – southern land

Ch

V3

Spirit of Australia play Matilda's waltzing tune
As I journey on with a swagman's song under sun and moon
When I roll up my swag and cross the Great Divide
I hope you're there to meet me on the other side

Ch x 2

Movin' Through the Vineyard

(Capo fret 2 – sounding key is F)

Verse 1

D
Misty mornin' - in the vineyard
C D
And the grapes - are on the vine

Bluejays come a calling
C D
So you're movin' down the line
G D
I follow in your footsteps
G D
You still show me the way
D D C D
Movin' through the vineyard – down Redlands way

Chorus

Am D
In the summer sun
Am D
Or in the blindin' rain
Bm F#m
Steady as you go with your chipping hoe
A A7
Movin' through the vineyard again

V2

At midday in the vineyard
You hear the whistle blow
There's laughter 'round the table
In the tin shed we call home
And the purple grapes are shining
From break till close of day
Movin' through the vineyard - down Redlands way

V3

You go walking every evening
On your little farm far from town
You find your way by moonlight
Barefoot, on red earth ground
With the purple grapes still shining
Like stars across the bay
Movin' through the vineyard - down Redlands way

15 Years

Verse 1

D A7
You travel with me in time and space
G A7
And we're climbing up the mountain to your favourite place
D A7
Travelling in my dreams when I'm sleeping in my bed
G A7
Travelling down the line for many miles ahead

V2

Remember young fella when we had that race?
When we ran up Uluru in our thongs that day?
Arm in arm singing songs
We thought the music would continue on

Chorus

G A7
Time is moving on
D Bm
And I know that you are gone
G A7 D
But I still feel you near
G A7
Travelling down the line
D Bm
You're with me all the time
G A7 D
And it's been that way for fifteen years

V3

For 15 years son you've been gone
But we're travelling together yeah we're movin' on
Loadin' up the diesel – packin' up the gear
And it's been that way for 15 years

Chorus

G A7
Time is moving on
 D Bm
And I know that you are gone
 G A7 D
But I still feel you near
G A7
Travelling down the line
 D Bm
You're with me all the time
 Em A7 D
And it's been that way for fifteen years

Final Chorus

They say you passed away
But I talked to you today
Right where I'm standing here
And travelling down the line
You're with me all the time
And it's been that way for 15 years

Garrawongera

F#m E F#m
Chorus: Ah
(repeat x 6 in intro and x 4 second 2 choruses)

Verse 1

E F#m
Who is that callin'
E F#m
So late in the morning?
E F#m
I hear a voice singin'
E F#m
From the lake in the morning

Ch x 4

V2

Grey owl is watching
Kangaroo dancing
Emu is creeping
Black snake is shinin'

Ch x 4

V3

White clouds are falling
Blue sky is melting
The lakeside is singing
So late in the morning

Angel of Pacific Highway

Verse 1

Bm D
Out on Pacific Highway
A Bm
I was hitchin' a while ago
A Bm
I needed somebody to save me
A Bm
From the cold and lonesome road
Em7 F#m
Then out of that bitter sunset
Em7 F#m
You rocked and rolled along
A
You said "Do ya wanna be free, Ill show ya you'll see"
Bm A G
And your Kombi started hummin' a song

V2

"By the way mate, me name's Scruffy"
You said with a welcoming smile
"Come travel a while in me Kombi
And leave all your worries behind"
He lived up to his name I reckon
He sure was wild and free
I was blinded by life, full of hard times and strife
But somehow he helped me to see

Chorus

D A
Scruffy road angel keep travellin' on
G D
Keep that old Kombi roaring and rattling along
G
Keep catchin' our dreams when they fall by the way
D A D
Roll on angel of Pacific Highway

V3

If you hitch on Pacific Highway
I have to tell you now
You're bound to bump into Scruffy
When you need him he'll find you somehow
He'll cruise along in his Kombi
And drive all your troubles away
True to the end
Scruffy old friend
Angel of Pacific Highway

Chorus and then Alternative Chorus:

Some day St Peter
Will call you back home
And out on that hard road
We'll be all alone
But you'll send down a sunbeam and show us the way
For you are the angel of Pacific Highway

Chorus (original) repeat

You Were There

Verse 1

Dm Am
You were there that Summer
Dm Am
When everything was new
Dm Am
And then you kept me warm that Winter
Bb C
When that lonely south westerly blew
Dm Am
You were there in the darkness
Dm Am
You were there in the sun
Dm Am
Always prayed some day I'd find you
Bb
For I knew in my heart
C
You'd be my only one

Chorus

F C7
Angel eyes and golden hair
Bb C7
Honey, look my way
F C7
Smile at me and take my hand
Bb C7
Together we will stay
Bb C
I'm part of you and you're part of me
Bb C
It seems to be our destiny
Bb C
I gave you my life
Dm
And you were there
F
You were there
C7
You were there
Dm
Zigzag lady you were there

V2

You went with me on adventure
To the edge of the world
By harbour lights and desert nights
I showered you in diamonds and pearls
There were tulips in the garden
In the streets of Amsterdam
And in a space cake high I touched the sky
You held on to me - helped me find my ground

V3

You were there in the good times
My darlin' and my pride
You helped me mend my broken heart
And gave me back, gave me back my life
I see you in the mirror
I watch you every day
You're still the fairest of them all
You're my Winter sun – you are my Summer rain

Ch

Thankyou Germaine

Verse 1

I've been out there working for a wage
And I really feel my age
Through my burnin' bra
I still bear the scars
Do you think I ought to thankyou Germaine?

V2

G D G
When I was only 23
 D G
You touched me philosophically
C D G Em
I studied in your school so I wouldn't feel a fool
 Am D G
Do you think I ought to thankyou Germaine?

Chorus

G D G
Thankyou, Germaine
 C D G D
But don't you think that it's rather a shame?
 C D G C
That my lifelong dedication to women's liberation
 Am D G
Has left me just a little insane

V3

I had three kids with bottled donor sperm
It's better that they never know the germ
Kids cost a lot to keep, and they run me off my feet
Do you think I ought to thankyou Germaine?

V4

As I'm cooking cleaning washing late at night
I wonder what a man is really like
But do I need a war 'bout
Who'll open that car door?
Do you think I ought to thankyou Germaine?

Ch

V5

I wonder if you really were so bright
You set us up and sent us in to fight
But we wound up imitatin'
All those men that you were hatin'
Do you think I ought to thankyou Germaine?

Ch

Bibliography

- Atcheson, I. 1997. *A Study of Australian A Cappella Music*. Unpublished MA Dissertation, Southern Cross University
- Bailey, O. 2002. *Empire of the Song: Victorian Songs and Music*. London: Caxton
- Barrett, E. and Bolt, B. 2007. *Practice as Research: Approaches to Creative Arts Enquiry*. London: I.B.Tauris
- Brackett, D. 1999. "Music" in Horner, B. and Swiss, T. *Key Terms in Popular Music and Culture*. Blackwell: Maiden
- Brady, P. 1998. "Personal Background" and "Research Activities" in *New Orleans Influences: A Personal Journey*. Unpublished Honours Dissertation, Southern Cross University
- Brown, R. n.d. "How to Prepare a Literature Review" in *Contemporary Music Research Methods Book of Readings 1A*. Lismore: Southern Cross University Press
- Burnard, P. 2006. "Rethinking the Imperatives for Reflective Practices in Arts Education" in Burnard, P. and Hennessy, S. *Reflective Practices in Arts Education*. Dordrecht, The Netherlands: Springer
- Candy, L. 2006. *Practice Based Research: A Guide (CCS Report)*. Sydney: University of Technology

Carthew, N. 2002. *Voices From The Trenches: Letters To Home*. Sydney: New Holland Publishers

Clarke, H.V. 1983. *The Broke And The Broken: Life in the Great Depression*. Brisbane: Boolarong Publications

Cohen, S. 1993. "Ethnography and Popular Music Studies", *Popular Music* 12 (2): 123 – 137

Dobson, R. (ed.) 1967. *Songs For All Seasons*. Sydney: Angus and Robertson

Dodsworth, G. H. 2000. *The Nature of Folk Song In Australia: Origins and Transmission*. Unpublished MA Dissertation. Monash University

Dwyer, L. B. n.d. *Six Scottish Folk Songs*. Paris: The Lyrebird Press

Edwards, R. (ed.) 1976. *The Big Book Of Australian Folk Song*. Brisbane: Rigby

Evans, M. and Crowdy, D. 2005. "Wrangling the Figures: Marketing and Industry at the Margins" in Evans, M. and Walden, G. (eds). *Markets and Margins: Australian Country Music Volume 3*. Gympie: Australian Institute of Country Music Press

Evans M, and Walden, G. (eds). 2005. *Markets and Margins: Australian Country Music Volume 3*. Gympie: Australian Institute of Country Music Press

Fahey, W. 1977. *Pint Pot and Billy*. Sydney: William Collins Publishers

Fahey, W. and Seal, G. 2005. *Old Bush Songs*. Sydney: ABC Books

Fitzgerald, J. 1996 "Down Into the Fire": A Case Study of a Popular Music Recording Session", *Perfect Beat* 2(4): 63-77

Fitzgerald, J. 1996. *Popular Songwriting 1963 – 1966: Stylistic Comparisons and Trends Within the US Top Forty*. Unpublished PhD Dissertation, Southern Cross University, Lismore

Fitzgerald, J. and Hayward, P. 2003. "At The Confluence: Slim Dusty and Australian Country Music" in Hayward, P. (ed). *Outback and Urban Australian Country Music*. Gympie: Australian Institute of Country Music Press

Hope, A. D. 1977. *Collected Poems 1930 – 1970*. Sydney: Angus and Robertson

Hannan, M. 2004. "Creative Arts Practice as Research: A Case Study of *The Flood*" in *Proceedings of the XXVIth Annual AARME Conference*. Melbourne: Australian Association for Research into Music Education

Hannan, M. 2004. "Studio Enquiry as Research" in *Contemporary Music Research Methods*. Lismore: Southern Cross University Press

Hansen, I.V. (ed.) 1963, *The Call of the Gums*. London: Edward Arnold

Hayward, P. 1998. "Analysing Music" in *Music at the Borders: Not Drowning, Waving and Their Engagement With Papua New Guinean Culture (1986 – 1996)*. Sydney: John Libbey

Hayward, P. 2000. "Riding the Rhythm: A Short Survey and Critique of Australian Popular Music Studies and its Relationship to Mainstream Australian Ethno-/musicology", *Musicology Australia* 23:176 – 186

Hayward, P. (ed.) 2003. *Outback and Urban: Australian Country Music Volume 1*.
Gympie: Australian Institute of Country Music Press

Hayward, P. and Walden, G. (eds.) 2004. *Roots and Crossovers: Australian Country Music Volume 2*. Gympie: Australian Institute of Country Music Press

Hollinrake, H. n.d. *The Dominion Song Book Number 4: Classical and Two Part Songs*. Sydney: Whitcombe and Tombs

Jennings, L. n.d. "Researching in the Social Sciences in Contemporary Music" in *Research Methods Book of Readings 1A*. Lismore: Southern Cross University Press

Jordan, E. 1979. *Whistle And Sing – Songs, Airs and Dance Music of Ireland*.
Portadown: Whistle and Sing

Keesing, N. 1988. *The Nature Of Folk Song in Australia: Origins and Transmission*.
Unpublished MA Dissertation, Monash University

Lawson, H. "The Union Buries Its Dead" from *While the Billy Boils* Vol 1.
http://www.telelib.com/words/authors/L/LawsonHenry/prose/billyboils_1/index.html

Lincoln, Y. and Guba, E. 1985. *Naturalistic Inquiry*. New York: Sage

Lloyd, A. L. 1970. Interview in *Overland* by Mark Gregory 2005
<http://www.unionsong.com/muse/songnet/reviews/lloyd/>

Manifold, J.S.1962. "1788 – 1950 Bush Music"
(<http://convict.server101.com/culture/music.htm>)

- Martin, P. 1995. "Music as Social Action" in *Sounds and Society*. Manchester: Manchester University Press
- Matthews, C. 1995. *The Celtic Tradition*. Brisbane: Element
- Moore, T. E. (ed.) 1971. *Poetry In Australia Volume 1: From the Ballads to Brennan*. Sydney: Angus and Robertson
- Paterson, A. B. 1986. *Off Down the Track: Racing and Other Yarns*. Sydney: Angus and Robertson
- Powell, T.G. 1989. *The Celts*. London: Thames and Hudson
- Roderick, C. 1999, *Henry Lawson: A Life*. Sydney: Harper Collins
- Smith, G. 2005 *Singing Australian: A History of Folk and Country Music*, North Melbourne: Pluto Press
- Southwell, E. A. (ed.) 1967. *The Poet's Voice: An Anthology of English and Australian Poetry*. Croydon: Longmans
- Strand, D. 1998. *Research in the Creative Arts*. Canberra: Australian Government, Department of Employment, Education, Training and Youth Affairs
- Thomson, A.K. (ed.) 1968. *Living Verse*. Milton: Jacaranda Press

Tucker, S. 2006. "Review of Evans, M. and Walden, G. (eds) (2005) *Markets and Margins: Australian Country Music*, Volume 3, Gympie (Queensland): AICM Press", *Perfect Beat* 8(1):88 - 89

Walden, G. 2003. "Introduction" in Hayward, P. (ed). *Outback and Urban Australian Country Music*. Gympie: Australian Institute of Country Music Press

Waller, M. 2000. *The Invocation*. Unpublished Honours Dissertation, Southern Cross University

Watson, E. 2004. *Country Music In Australia Combined Edition*. North Richmond: Shining Press

Wheeler, B. 2005. *Music Therapy Research: Second Edition*. Gilsum, NH: Barcelona Publishers. Reviewed by Rudy Garred, Ph.D. Bergen University, Norway.
http://www.njmt.no/bookreview_2006072.html

Whiteoak, J. 2003. "Two Frontiers – Early Cowboy Music and Australian Popular Culture" in Hayward, P. (ed). *Outback and Urban Australian Country Music*. Gympie: Australian Institute of Country Music Press

Williams, R. V. and Lloyd, A. L. 1969. *The Penguin Book of English Folksongs*. London: Penguin Books

Willems, Edwin P. and Raush, Harold, L. 1969. *Naturalistic Viewpoints In Psychological Research*. New York: Holt, Rinehart and Winston

Websites

<http://www.bushballadeers.com.au/membership.htm>

<http://www.bushwackers.com.au/>

<http://folkaustralia.com/>

<http://www.folkrag.org/>

<http://www.garyshearston.com/index.html>

<http://simplyaustralia.net/>

<http://www.tradandnow.com/>

<http://unionsong.com/muse/songnet/index.html>

http://www.uq.edu.au/~mlwham/banjo/old_bush_songs/introduction.html

<http://www.unionsong.com/muse/songnet/reviews/lloyd/>

<http://www.warrenfahey.com/articles/oz-trad-music-10.html>

<http://warrenfahey.com/master-song-index.htm>

<http://warrenfahey.com/observations.htm>

Discography

America "Three Roses" and "Riverside" from *America* 1971

Leonard Cohen "One Of Us Cannot Be Wrong" from *Songs Of Leonard Cohen* 1967

Slim Dusty "Angel Of Goulburn Hill" from *Angel Of Goulburn Hill* 1977

Slim Dusty "D Towards the Head" from *Walk A Country Mile* 1979

Slim Dusty "The Indian Pacific" from *On The Move* 1977

Slim Dusty "The Rain Tumbles Down in July" from *The Entertainer* 1978

David Elfick and Albe Falzon *The Morning Of The Earth* 1972

Filthy Lucre remix of Yothu Yindi's "Treaty" bonus track from *Tribal Voice* 1991

Goanna "Razor's Edge" from *Spirit Of Place* 1982

Jim Jarvis "Balmain" from *Outskirts Of Town* 1977

Pink Floyd "Shine On You Crazy Diamond" from *Wish You Were Here* 1975

Archie Roach "Down City Streets" from *Charcoal Lane* 1999

Warumpi Band "*Blackfella Whitefella*" from *Big Name No Blankets* 1983

John Williamson *Cootamundra Wattle* 1986

John Williamson "True Blue" (1986)

John Williamson "Galleries of Pink Galahs" (1986)

John Williamson "Raining on the Rock" (1986)

John Williamson "Mallee Boy"(1986)

John Williamson "Boomerang Cafe" from *Boomerang Cafe* 1988

John Williamson "A Bushman Can't Survive"(1991)

John Williamson "Cydi"(2008) from the *Hillbilly Road* 2008

