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IN THE MIDDLE OF A DREAM
THE CRAFT AND PHENOMENOLOGY OF
SONGWRITING.

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Submitted in partial fulfilment of the requirements
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'by research'

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DECLARATION

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Signed

James Wakeling

9 April 2019

Research Question.

Are songs dreamed in to existence?

Sub Questions

- How are songs made?
- Do they happen miraculously or serendipitously?
- How, when and where do the ideas arise?
- Is songwriting creative problem solving or genuine invention?
- Can songwriting be taught or learnt?
- What is the process of self-evaluation?

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In the Middle of a Dream¹

Abstract (The count in)

*One two three FOUR!*²

The notion of 'song' is ubiquitous in Western culture but not much is known about songwriting which is odd considering how many songs have been written. At a formal level, songs and the way in which they are made are discussed infrequently.

“While scholars and institutions have for some time studied and taught popular music from a socio-cultural perspective, a review of songwriting-process literature (C. Harrison, 2012d) reveals that popular, contemporary songwriting practice has not been widely researched academically...”³

How are the ideas generated? Do they arrive fully formed as if channelled from a higher place or are they conceived, written and assembled like other forms of creative endeavour? In fact, on a fundamental level are popular songs even actually written like the Lieder of Schumann or made from bits and pieces jammed in a recording studio?

This project is a study of my practice as a songwriter. It has been pursued through the writing of a suite of songs and documented in a folio of notes, lead sheets and recordings, a live performance and accompanying dissertation. However, the recordings and performance are only to establish the fact that the writing took place for it is the writing of songs I have examined and not the making of records. In this regard I have diverged from the emerging scholarly discipline of the art of record

¹ Lennon, John. *Oh Yoko*, (Song). Lenono Music. 1971

² Lennon, John & Paul McCartney. *I Saw Her Standing There*, (Song). Northern Songs. 1962

³ Harrison, Clive Maxwell. *A Songwriter's Journey from little-c to Pro-C Creativity An Applied Analytical Autoethnography*, University of Newcastle, 2016, 45

production to focus primarily on the creation of the performable or recordable artefact. The recordings provided an end point to the writing process as well as documenting the finished works. References to the recording sessions note where changes to the compositions resulted and how the research was impacted. The songs were written with the sole intention of determining how they were written and not to create a stylistically or thematically unified whole. On the contrary my aim was to write as varied a selection of material as I could. It did not matter if the songs were any good or not. It didn't matter if the recordings or the performances captured there on were proficient. Even studying the writing of a dreadful song would reveal a process worth avoiding. And the making of many a bad record has resulted in the occasional hit. In his book *Song Writers on Song Writing*⁴ Paul Zollo refers to three stages in the creation of a popular song, the writing, arranging and recording. I have focused solely on the first stage and from a songwriter's 'insider' perspective. That being said there did develop a phenomenological and self-referential narrative as the writing proceeded and the study of the creative process tended to feedback into itself. At times this self-referencing considered the author's autobiographical significance, the influence of the research on the research and interactions with participants. A reflective journal documenting the predetermined and accidental methods involved relates back to relevant popular and academic expositions.

The following people have supported and helped me along the way and for that I thank them, Dr Robert Vincs for direction, advice and tastefully appropriate playing and Dr Tim Nikolsky for encouragement, organisation and great time.

⁴ Zollo, Paul. (2003). *Song Writers on Song Writing*. Cincinnati, Ohio. De Capo Press.

Gratitude also to the musicians who played on the recordings, Serge de Lucio, Margot Leighton, Anthony Barnhill and Daniel Berry and to Rohan Wallis for a finely tuned aesthetic. Particular appreciation for Niko Schäuble's input, he played on a couple, engineered some, mixed most and mastered all of the tracks with skill, generosity and good humour.

Intro (Introduction)

*"Please allow me to introduce myself
I'm a man of wealth and taste."*⁵

*"When he'd awoken, the melody was so complete in his head that he could play it almost instantaneously on his cabaret piano".*⁶ The 'he' in this quote is Paul McCartney and the melody is 'Yesterday'.⁷ McCartney was apparently so unnerved by this miraculous event that he at first thought it must be someone else's song that he had unwittingly remembered. He played it to friends and colleagues in an effort to discover if it were original or not. *"It was like handing it in to the police", he would recall. "If no one claims it, I can have it"*.⁸ There were no words yet, they would come later in Portugal, but the melody for a song that would win a Novello Award for best song of 1965, go on to be *"the most recorded song ever, hundreds of artists having performed it over the decades – an estimated 2,200 cover versions had been done by 2013"*,⁹ was conceived in a dream. It's unclear whether McCartney

⁵ Jager, Mick & Keith Richards. *Sympathy for the Devil*, (song) Mirage Music. 1968

⁶ Norman, Philip. Paul McCartney, The Biography. London, Weidenfeld & Nicolson, 2016. 212

⁷ Lennon, John and Paul McCartney. *Yesterday*, (Song) Northern Songs 1965

⁸ Norman. 212

⁹ Davies, Hunter. I Read The News Today, The Beatles Lyrics. London, Weidenfeld & Nicholson, 2014. 108

remembered the whole tune including the bridge, or if he made any changes to the melody subsequently because although the tune was ‘complete’ the song wasn’t yet finished.

“During the filming of Help!, he’d exasperated his fellow Beatles, not to mention their director, Richard Lester, by calling for a piano and continually tinkering with a little melody he said he’d dreamed one night in his single unshared bed in the attic of 57 Wimpole Street”.¹⁰

What was he doing tinkering if the tune were complete? Is it possible that as a songwriter in the midst of a highly creative period and partnership that he’d merely had an idea, a fragment that would be developed into something greater? We don’t know because the legend of the dream has prevailed.

And it is not the only one. For Steve Kipner who wrote the song ‘Physical’ the experience was, *“I actually dreamed that chorus; it came to me in the middle of the night, I woke up and there it was”.¹¹*

McCartney says it was his mother Mary who spoke the ‘words of wisdom’.

““I saw my mum” he would recall. “It was so wonderful for me, and she was very reassuring. In the dream, she said, “It’ll be all right.” I’m not sure if she used the words “let it be” but that was the gist.””¹²

What if the ‘gist’ were the ‘gift’? The dream was the idea, the inspiration, and the writing flowed from it. For Daniel Johns of silverchair and the Dissociatives,

“A lot of the time if I’ve had an amazing dream I instantly get up and start playing guitar and start playing piano, ‘cause I know it’s still fresh”.¹³

¹⁰ Norman. 212

¹¹ Kruger, Debbie. Songwriters Speak: Conversations about creating music. Balmain, Limelight Press, 2005. 355

¹² Norman. 410

¹³ Kruger. 541

But dreams are not the only medium through which songs, or at least the ideas for songs are delivered. The Australian music producer John Farrar says, *“There are just times in writing where you feel like you’re connected to something”*.¹⁴ *“But sometimes I get the feeling it comes through you. From the other side of you,”*¹⁵ is the opinion of Cold Chisel’s Don Walker’s. And for Casey Chambers, *“I think the songs are just out there and they’re using me to surface”*.¹⁶ The surfacing is occasionally from within and it can take a while, *“Sometimes it’s a very internal journey, the waiting for songs,”*¹⁷ as far as Tim Finn is concerned. This sounds very much like *“what has been described as autotelic, or self directed, experience, an experience more commonly referred to as flow (Csikszentmihalyi & Csikszentmihalyi, 1988).”*¹⁸ Dreamed, delivered, found or caught, for Crowded House front person Neil Finn *“It’s a deeply mysterious thing: it’s just as mysterious now as it ever was”*.¹⁹ In fact *“It’s very mundane and it’s very mysterious at the same time”*,²⁰ in the eyes of Paul Kelly. It is these mundane and mysterious processes I want to demystify with this research project.

Whether McCartney dreamed a completed ‘Yesterday’ seems unclear. On the other hand, for Graeham Goble of The Little River Band it was explicit, *“I need to write a song called “Praise”; this is what I’ve been asked to do. Two days later I woke up in the morning and had this complete song called “Praise”*.²¹ For Don Walker, (*“It’s*

¹⁴ Kruger. 171

¹⁵ Kruger. 286

¹⁶ Kruger. 576

¹⁷ Kruger. 250

¹⁸ McIntyre. 49

¹⁹ Kruger. 375

²⁰ Kruger. 495

²¹ Kruger. 205

happened from time to time over the years. It's the very best thing, and often they're the very best songs,"²²) Mental as Anything's Martin Plaza, (*"Still, the songs that popped into my head almost complete were always the best ones,"*²³) and James Reyne of Australian Crawl, (*"That line just fell out. I never even thought about it. I think if they're good ones they probably fall out,"*²⁴) the experience of a song appearing in their minds without really trying has also occurred. And then for some like Carol King it's simply unknown, *"King said she had no idea where it 'You've Got a Friend' came from."*²⁵

*"Although this state may be the result of particular neurochemical processes at work (Marr, 2006)—rather than the various mystical, metaphysical, religious, or other phenomenological bases that have been ascribed to it—the phenomena does, nonetheless, exist. This hyperaware and highly focused state was reported widely within the creative activity of these contemporary Western popular music songwriters and may be a significant motivator, in and of itself, for this activity."*²⁶

Then for others the idea is the thing that materialises before the song writing starts.

*"For Paul Simon and James Taylor, there is a burst of much appreciated inspiration, but then hard work 'to beat the mystical protoplasm into shape'."*²⁷

²² Kruger. 274

²³ Kruger. 323

²⁴ Kruger. 342

²⁵ Hepworth, David. 1971 *Never A Dull Moment*. London, Penguin, 2016. 39

²⁶ McIntyre, Phillip. *Creativity and Cultural Production: A Study of Contemporary Western Popular Music Songwriting*, CREATIVITY RESEARCH JOURNAL, 20(1), 40–52, 2008 Taylor & Francis Group, LLC. 41

²⁷Blom, Diana and Kim Poole. The Role of Song Writing in the Lives of Tertiary Music Students [online]. In: Stanberg, Andrea (Editor); McIntosh, Jonathon (Editor); Faulkner, Robert (Editor). *Celebrating Musical Communities: Proceedings of the 40th Anniversary National Conference, Perth 6th-8th July 2007*. Nedlands, W.A.: Australian Society for Music Education, 2007: 59-63. Availability: <<http://search.informit.com.au.ezp.lib.unimelb.edu.au/documentSummary;dn=094034326963166;res=IELHSS>> ISBN: 9780980379204. [cited 11 May 16] Flanagan, B. (1986/87). *Written in my soul: Conversations with rock's great songwriters*. Chicago: Contemporary Books, Inc. (p. xii).

The Beach Boy's Brian Wilson describes it thusly, "*You have to do your job and help songs come into existence*".²⁸

If a song appears fully or partially formed from some other realm it can hardly claim to have been written because the term songwriting is somewhat euphemistic.

Sometimes not a lot of writing takes place in any case. Joe Bennett states

"that it is common for practitioners to complete (at least part of) the song first and then to develop the performance and track in response to the song's own creative stimulus".²⁹

Using the studio as part of the creative process has been going on at least since The Beatles recorded '*Rubber Soul*'³⁰. Talking Head's vocalist David Byrne acknowledges that, "*...succeeding half the time meant that this was indeed a feasible working method*".³¹ He further states, "*Eno observed at the time, the recording studio was now a compositional tool*".³² With contemporary recording technology it is entirely possible to record an original song without writing anything down what so ever, although simplified scores, most commonly lyrics and chord symbols are useful for,

"...specific production tasks respectively, to brief a session band and to remind a singer of the lyrics during a vocal take. They are not meant to communicate the entire work, as an orchestral score does so thoroughly when combined with performance practice traditions; no score can ever achieve this fully for a popular song".³³

²⁸ Wilson, Brian w/ Ben Greenman. *I am Brian Wilson, a memoir*. Coronet, London. 2016. 66

²⁹ Bennett, Joe. *Constraint, Creativity, Copyright and Collaboration in Popular Songwriting Teams*, School of Arts University of Surrey. June 2014. 2

³⁰ The Beatles. *Rubber Soul*, (LP) Produced by George Martin, Parlophone. 1965

³¹ Byrne, David. *How Music Works*. San Francisco, McSweeney's, 2012. 151

³² Byrne. 154

³³ Bennett. 16

Whether songs are composed, made up, assembled or intuited their creation is rarely detailed. Mike Jones believes the continued mystification of songwriting “*is because it is posited on the notion that creativity is sui generis: creativity is ineffable because it is ‘instinctive’, it is ‘intuitive’, it is the product of ‘inspiration’*”.³⁴ But he goes on to say, “*None of these conditions is demonstrable and, therefore, they can never be accessed either from without or, seemingly, from within*”.³⁵

According to McIntyre (2008) there are two views of creativity in contemporary Western Popular music, the inspirational and romantic view. The former suggesting an undisciplined, almost mad artist waiting for Divine inspiration and the later, a more ambiguous notion revolving around the idea of the genius blessed with innate gifts and intuitive talent. Harrison references McIntyre’s view,

*“If it were true that the creative ability and knowledge to write songs was held only by the divinely inspired or the extraordinarily gifted, then one could not presume to teach it to the non-gifted; ‘one would either possess creativity or not...’ (McIntyre, 2011a, p. 196).”*³⁶

For some there is a fear that a close examination of the creative process will somehow break the writing spell. In Neil Youngs view,

*“Now is not the time for interrogation or analysis. Now is the time to get to know the song, not change it before you even know it. It is like a wild animal, a living thing. Be careful not to scare it away. That’s my method, or one of my methods at least.”*³⁷

This view is common across the creative arts.

³⁴ Jones, Mike. *Writing For Your Supper – Creative Work and the Contexts of Popular Songwriting*. Liverpool Music Symposium, 3: Words and Music. Liverpool University Press. 2005. 225

³⁵ Jones. 225

³⁶ Harrison. 15

³⁷ Fifield, Will. "Comes a Time: Neil Young Riffs on His Music and His Muse," *The Costco Connection*. Nov. 2012. 51

“Creative practitioners have sometimes argued that theorisation or documentation of the creative process risks subduing the creative fire or reducing the range of responses to their work”.³⁸

The proliferation of research in the creative arts would seem to debunk this argument. A quick search of peer reviewed dissertations and theses on ‘Creative Arts Research’ in the University of Melbourne Discovery database returned 438 papers. Notions that such study might demystify or de-romanticise ideas about the spontaneity of the creative process would seem to not have deterred these artists from examining their own or others’ practices. However, when filtered for ‘Song Writing Research’ only 33 papers appeared. And of those barely three were about the process of writing songs. Harrison makes the point,

“Whilst popularist songwriting books abound (usually containing a few tips and some anecdotal information about process), and some tutorial literature is available to those enrolled in tertiary studies, little has been written of an academic nature regarding songwriting practice. As exceptions, McIntyre (2008a) and Bennett (2010a) have provided peer reviewed research material in the past two decades (discussed in chapter 3.7), from creativity and cultural production (McIntyre, 2011a) and collaborative process (J. Bennett, 2013) perspectives.”³⁹

Is it possible that songwriters have been reluctant to divest themselves of “*such mystification because it shored up the idea of the creative genius*”?⁴⁰ The work of McIntyre (2008) to analyse, compare and deconstruct various theories of creativity and suggest Csikszentmihalyi’s *Flow Theory* as a likely model to sustain songwriting provided a framework in which to operate as paraphrased by Harrison,

“For creative [songwriting] to occur, a set of rules and practices must be understood by the [songwriter], who then produces a novel variation in the

³⁸ Smith, Hazel & Roger T. Dean. *Practice-Led Research, Research-Led Practice in the Creative Arts*. Edinburgh, Edinburgh University Press, 2009. 25

³⁹ Harrison. 47

⁴⁰ Smith & Dean. 25

context of the [songwriting] domain. To be deemed 'creative' the 'field must select the [song] for inclusion in the [songwriting] domain. (Csikszentmihalyi, 1997, p. 315)"⁴¹

Before I can undertake a study of the craft and phenomenology of songwriting, there is a primary and pressing issue that needs to be addressed. And one that sounds odd for that matter. What is a song? They've likely been around as long as people. I imagine, (no one can be sure), that vocal music was the first kind made by early humans. From folk song to art song there has always been singing. As far as this study is concerned, song will be popular song. A combination of words and music with intros and outros, verses and choruses, bridges and solos, that use western harmonic, melodic and rhythmic conventions and are between three and five minutes long. This is the category by and large into which my songs fall. But Pop Music is not just songs. I suggest that there is a notion held by those with an interest in the business of popular music, that songs are more product than works of art and that the act of creating songs is the first step in a process, the end result being that the songs are recorded and transformed into physical or virtual products to be traded. This production line of cultural artefacts is not concerned with artistic merit because like any business what matters is the bottom line. But for the purposes of this study I will assume the position that songs exist independently from recordings and that they are not products.

"Following Western cultural norms, the intuitive, incubative, creative moments I deemed art and the labour-intensive song development and editing, performance, recording, mixing and final production aspects I deemed craft."⁴²

⁴¹ Harrison. 15

⁴² Harrison. 116

Whereas Zollo believes the song, arrangement and track are mutually inclusive for this researcher they are not. It was the songs of Robert Johnson having been lost for years that resonated with the British blues players not the rudimentary recordings. Of course, his vocal delivery and instrumental skill captured therein informed the listeners, but it was those listeners interpretations of Johnson's material that brought it to a new audience. This view means that the field element of *Field Theory* has little influence in my songwriting, for I am not a songwriter, pop musician or record producer of significant standing. The field cannot decide whether my songs are worthy of inclusion because they are unknown. But I am researching how I write songs not how I make records. So, for this study songs are works of art, words and music that work together to form something greater than the sum of two parts. At this interface something extraordinary happens. Songwriter Jimmy Webb suggests, "... *that not all great poetry is lyrical but that all great lyrics are poetic.*"⁴³ Whatever 'great' means is hard to say and once again I suggest that the market is not necessarily the best judge although I acknowledge "*A number-one record is not necessarily a number-one song*",⁴⁴ it is entirely possible that there are any numbers of examples of successful songs that are not particularly artful, and conversely perhaps there exist any number that are. What makes one example more artistic than another is a matter of conjecture to be sure and as a consequence, judging a song's effectiveness by collating the number of units sold (or downloaded) is as good an indicator as any? But to suggest that a song's quality is not a reflection of its popularity with the market is somehow sacrilegious because in a market economy the market is the final arbiter of value.

⁴³ Webb, Jimmy. *Tunesmith: inside the art of songwriting*. New York, Hyperion, 1998. 12

⁴⁴ Davis, Sheila. *The Craft of Lyric Writing*, Cincinnati, Writer's Digest Books, 1985. Introduction, vii.

That being said it is not within the scope of this investigation to examine the political economy of music or to deconstruct the method of music production and distribution. Even determining whether or not a song is, in the contemporary academic vernacular, effective or ineffective is not part of my research. It is the purpose of this study to determine how songs get written, specifically mine. Questions explored as part of this study include: how the initial idea is generated? What determines the musical setting, style or genre, the tempo, modality, form, harmonic structure and melodic range? How are the words chosen, what determines the rhyming scheme, line and stanza length, when are they finished and that inherent conundrum, which comes first the words or the music?

Joe Bennett believes “*that songs can only exist when there is an additional listener to hear them*”.⁴⁵ Without getting into the whole if a tree falls in the forest argument, a phenomenological approach embraces an internalized view of knowing. “*What appears in consciousness is an absolute reality while what appears in the world is a product of learning*”.⁴⁶

Songs are written all the time by all sorts of people and regardless of whether the songs are good or bad, revered or reviled, hits or flops; they’re written one way or another by songwriters. Whether or not the writer generates a living or in fact any income from their writing is not the concern of my research. As a songwriter I’m

⁴⁵ Bennett. Abstract

⁴⁶ Moustakas, Clarke E. Phenomenological Research Methods. Thousand Oaks, Sage, 1994. 27

interested in what happens at the actual moments of writing, the nature of the creativity and the different processes involved. As Harrison states,

*“While there exists ample scholarly analysis of record albums to date, the insider perspective of the songwriters themselves at the coal-face of songwriting is missing from the literature.”*⁴⁷

It is my intention to shine a light on this process and reveal one aspect of a creative mind in doing so, because a creative mind, one that finds solutions, resolves problems and searches for innovations could be the kind of mind that writes songs. In Tim Newman’s opinion, *“Evolution has fostered and rewarded creativity. Creativity is as human as conversation”*⁴⁸ The idea that creativity is like joining the dots of previous experience in an attempt generate a new outcome sounds familiar, like standing on the shoulders of giants. Part of the systems model. The mystique of creativity is evident in the mysteries surrounding the creation of songs. The first and perhaps most misleading is that they are dreamt into existence, as in McCartney’s ‘Yesterday’ or Richards’ riff from ‘Satisfaction’⁴⁹. Perhaps it’s possible that an initial idea may just pop into existence in a quantum kind of way, but can an entire song manifest like this? Whether it’s a turn of phrase overheard, a groove that moves your feet or a personal experience that requires expression the initial idea may sneak up on you while you’re not looking. Through this practice –led research project I will endeavour to look and keep looking until I find what happens to spark those songwriting ideas and how they come to be made into songs.

⁴⁷ Harrison. 164

⁴⁸Newman, Tim. The Neuroscience of Creativity, Medical Newsworthy Today. 2016
www.medicalnewsworthytoday.com

⁴⁹ Jagger, Mick & Keith Richards. *Satisfaction*, (Song) Mirage Music. 1965

Verse 1 (Epoch)

*“Wrote a song for everyone
Wrote a song for truth”.⁵⁰*

*“Look, it's very simple — say what you mean, make it rhyme and put a backbeat to it”.*⁵¹ This advice about songwriting, given to David Bowie by John Lennon suggests that song writing is an easy thing to do. At least that it was for Lennon. Of course, John Lennon was an avid reader. He was already writing nonsense poems and satirical verse whilst still at school. And his was a teenager at arguably the coolest of times to be one at the birth of Rock & Roll and the rise of Elvis Presley remarking *“Before Elvis there was nothing”*⁵². And then in one of those moments of historical serendipity he met a fellow about his age that had received an informal but broad musical education from his dance band-playing dad. The rest is history and the success of the Beatles led people who had something to say, could make a rhyme and find the backbeat to start writing songs. That had a substantial effect on me, even if what I had to say was unsophisticated, the rhymes naïve and the backbeat around the wrong way.

I can't recall much of the first song I wrote, the name, what it was about or the tune. But I can still see an image of the words written in blue ballpoint pen and the chord symbols (it was in G), in red above each line. I was fourteen at the time but what led me to write that first song I don't know. According to Garth Porter's recollection on writing his first song, *“I think it was an instinctive thing. You know, you just made up*

⁵⁰ Fogerty, John. *Wrote a Song for Everyone*, (Song) Fantasy Records. 1969

⁵¹ Loder, Kurt. *David Bowie: Straight Time*. Rolling Stone, May 1983

⁵² Riley, Tim. Lennon. London, Virgin Books (Random House), 2011. 51

songs. As early as I can remember, I was doing that".⁵³ What Joy McKean calls '*a gift*'.⁵⁴ Perhaps that is what happened to me.

Like my elder siblings I started learning piano at age eight and received praise for the progress I made. It felt good to be admired for my efforts ensuring that I continued. A short time later I followed my brother's transition from piano to guitar and a world of songs beckoned. From traditional folk ballads to the latest on the hit parade, learning them meant either buying the sheet music or transcribing the recordings. In conjunction with my formal music tuition, this is where I started my informal study of songwriting, form, harmony, phrasing and lyrics along with how to provide an effective accompaniment. The informal study led to that first song with others to follow.

None of those early attempts survive but I do have a book dating from the mid 70's with the lyrics to 35 songs written therein. Playing in various bands with friends during my school years always involved playing my own songs to a lesser or greater extent. And because I could read and write music, and because I was used to seeing songs in sheet music form my song writing often involved actually writing them down.

There was a time when the band I played in, which performed predominantly original material in venues around Brisbane had an opportunity to tour as a support for a more established act. It was also a time when I had to choose a career and whereas life as a

⁵³ Kruger. 26

⁵⁴ Kruger. 217

rock musician seemed exciting, I decided on the more conservative path of a music teacher. I pursued the teacher training and spent a couple of years teaching high-school music during which time I conceived and wrote the lyrics and music, including all the orchestrations for a Broadway style musical for the school at which I taught. Ultimately the school decided not to put *Private Eye*⁵⁵ on but with boundless enthusiasm and glorious naivety a group of friends and I managed to stage it regardless. At least one of those songs, the *Sandshoe Shuffle*,⁵⁶ still gets an airing at appropriate venues these days.

I left teaching at the end of 1985 and from 1986 to 1989, firstly in one duo in Brisbane, then another duo working initially in Sydney but ultimately in Melbourne, I eked, with the support of some tutoring, a moderate but comfortable living playing covers of pop songs in pubs and clubs. My life ambition of being a professional musician realised and it's fair to say my illusions well and truly shattered.

Nevertheless, for four years I was deeply immersed in the world of the popular music of the day. Armed with an Ibanez® Midi Guitar, a Yamaha® RX7, an Akai® sampler and a Roland® MC-500, I transcribed and programmed, one command at a time, accurate covers of the current hits as well as arrangements of standards and classics. It's fair to say that this immersion in *Field Theory's domain* taught me a great deal about songwriting. And even though I was playing covers of other writer's songs most nights of the week, my sister Margot Leighton and my duo Snakes & Ladders managed to slip a hand full of my songs in to each set even performing the mini rock

⁵⁵ Marriott, Paul and James Wakeling. *Private Eye*, (musical) unpublished, 1985

⁵⁶ Wakeling, James. *The Sandshoe Shuffle*, (song) Jamesongs, 1985

opera *Sometime Somewhere*⁵⁷ on the Sydney Opera House forecourt in 1988 and as part of the Melbourne Spoleto Fringe Festival the following year.

When all my equipment was stolen at toward the end of 1989, I took the opportunity to reflect and change musical direction via undergraduate study in improvisation whilst maintaining an active performance schedule in my developing career as a jazz musician. Although I haven't pursued the tenuous life of a professional musician, I have continued to play and record and importantly write songs since then, becoming a full writing member of APRA and even having a song in the finals of a major song writing competition, but it's only recently that I've come to considered myself a songwriter.

The life of many creative artists is riddled with self-doubt and mine certainly has been. The notion that songwriting was inconsequential compared to other musical activities I'd pursued such as classical guitar and improvisation impacted me. It was the stuff of Tin Pan Alley after all, not serious music. I would write more 'substantial' material, orchestral pieces, jazz tunes and theatrical works but through it all my songs kept coming. With the encouragement of colleagues, I eventually started to include more and more of my songs into performance opportunities until the point where I could fill complete programs with them.

Today aspiring songwriters can go to university to learn what Lennon and McCartney and all the others discovered in their spare time. This idea that songwriting could be taught fascinated me. If I could determine what the writing process entailed, I

⁵⁷ Wakeling, James. *Sometime Somewhere*, (musical) Jamesongs, 1988

believed I could make a significant contribution to an emerging field of study. It is this belief that has led to this particular research endeavour.

Today I am many things. Son, brother, partner, teacher and musician amongst them but the one that most excites and engages me, and of which I am most proud is songwriter. I've written literally hundreds of songs, but the next batch, the ones as yet unwritten afford me the opportunity to explore the craft of songwriting, of learning it's how's and whys and perhaps develop my songwriting craft in the learning.

Chorus, (Methodology).

"The thirteen-question method is the one to use".⁵⁸

In early 2001 the song *'Reminiscing'*⁵⁹ won an award for achieving over four million airplays in the USA. Although this dissertation is not concerned with the quality of specific songs or indeed the relative value of hit parades; record sales or radio playlists suffice to say, that's quite an achievement. So how did it come to be written?

"I hear everything at once-melody, lyrics, it just comes in. You get the feeling, a sense of something. And it's like I'm taken over or someone's trying to contact me, because I really believe very much that I'm in some ways channelling this thing. But for the most part it comes to me and I can hear the whole thing finished with harmonies and everything".⁶⁰

This quote from the song's composer, Graeham Gobel supports what I suggest is a myth about the act of songwriting, that they arrive from some other realm, complete.

It is a theme that reoccurs. Like Gobel, when Neil Young writes he says the song

⁵⁸ Berry, Chuck. *Thirteen Question Method*, (Song) Chess. 1961

⁵⁹ Goble, Graeham. *Reminiscing*, (Song) Warner/Chappell Music. 1978

⁶⁰ Kruger. 205

comes as a gift. *"When I write a song, it starts with a feeling. I can hear something in my head or feel it in my heart"*.⁶¹ Of Paul McCartney, Hunter Davies says in reference to 'Yesterday', *"Paul woke up one morning.... with a melody in his head that he couldn't erase"*.⁶² Keith Richards says, *"I wrote 'Satisfaction' in my sleep"*.⁶³ Discussing her song 'Kelly's Offsider' ⁶⁴Joy McKean reveals *"I know I woke up at two in the morning and I had the first verse or the first two verses and the tune in my head"*.⁶⁵ Harrison describes his Hypnogenic Reverie experience like so,

*"Often, sometimes two or three times weekly, in the hours between 2am and 5:30am, I become aware that I have been wrestling with a challenge for many minutes, and a solution is imminent. I begin to become more awake as the insight evolves slowly, then I try to find the critical language that concisely describes the insight. Once arrived at, I burst from the bed and move quickly upstairs to my studio to record the idea, lyric, thought, pattern recognition or concept in either words or music. The following blog was written for songwriting students bemused by the arrival of ideas at inconvenient times through the night. By understanding the phenomena, it can be gainfully utilised as a useful tool for capturing the ephemeral ideas that flit by the threshold of consciousness....."*⁶⁶

So perhaps there is something to be said for creativity whilst asleep, or falling in or out of it, somewhere between conscious and sub-conscious. *"(1982, p. 341), Bastick describes the state just below consciousness as preconscious"*.⁶⁷ The idea of being creative whilst you're distracted, or deliberately placing the conscious mind out of the way is something I will explore in this paper, but I would point out that in the case of McKean, like Harrison, her slumbering inspiration might have been *"Because I'd been thinking about it for a long time. And it generally is that I'm thinking about*

⁶¹ Fifield. 51

⁶² Davies, Hunter. 105

⁶³ Richards, Keith. *Life*. London, Phoenix, 2011. 195

⁶⁴ McKean, Joy. *Kelly's Offsider*, (Song) EMI. 1972

⁶⁵ Kruger. 17

⁶⁶ Harrison. 233

⁶⁷ Harrison. 233

things for a while".⁶⁸ The notion that songs are dreamed into existence is romantic but un-revealing. Even if 'Yesterday' arrived magically in McCartney's mind it still took time for him to write a lyric worthy of its scope. And 'Satisfaction' was a three-note riff played into a cassette recorder in the middle of the night by a barley awake guitar player. As Richards explains, "*There was just the bare bones of the song*".⁶⁹ But what happened to those bare bones is not explained. Perhaps because for Richards it is intuitive and mysterious, "*You lead me, brother, I'll follow behind and we'll sort the bits out later.*"⁷⁰ But it doesn't always come so easily. Harry Vanda says 'Friday On My Mind'⁷¹ "*...was a hard one. It was agony, that one.*"⁷² In the Seeker's Bruce Woodley's view "*...most songwriters I know really labour over lyrics*".⁷³

It seems obvious with songwriting as with other creative pursuits that it starts with an idea or a feeling. Dorothy Fields said '*The idea makes the song... the idea, and the enterprise and courage to present that idea in fresh, beautiful, eloquent words*'.⁷⁴ It's possible 'that' is the actual moment of creativity and the 'bits' is just the working out, the creative problem solving. From where the idea arises may not be particularly interesting, "*There is no sense, then, that the image emerged from my tortured soul after solitary reflection, instead it was collected from the discursive flux of daily life, ...*"⁷⁵ Stimuli for creative activity surround us waiting simply to be observed and responded to. In the writer of '*What's Love Got to do With it*,' Terry Britten's opinion "*I think that initial spark that you get is nothing to do with you whatsoever. You're*

⁶⁸ Kruger. 17

⁶⁹ Richards. 195

⁷⁰ Richards. 570

⁷¹ Vander, Harry & George Young. *Friday on my Mind*, (Song) Alberts. 1967

⁷² Kruger. 62

⁷³ Kruger. 47

⁷⁴ Davis, Sheila. *The Craft of Lyric Writing*. 11

⁷⁵ Jones. 238

just in a frame of mind, you can be up, down, and you're just vacant",⁷⁶ again alluding to the notion of 'getting out of the way of yourself' and letting the subconscious thought come through. He goes on to explain "*Then you employ all your knowledge and know-how in order to get that into a three- or four-minute idea that works*".⁷⁷ It's the working out that interests me and it's this part of the process that is largely unexplored. Jimmy Webb acknowledges the effort required to negotiate this, "*In reality, however, songwriting is hell on earth. If it isn't, then you're doing it wrong.*"⁷⁸ He believes "*Song ideas are the most intense longings of the soul and it's deepest regrets*".⁷⁹ For Harry Vanda's partner George Young "*Songs come from using your imagination and drawing on your own experiences of life*".⁸⁰ But subsequent to the initial inspiration is the development of the idea "*between the idea and the reality, between the motion and the act, falls the shadow.*"⁸¹ David Byrne says, "*We don't make the music – the music makes us.*"⁸² But there is still making to be done and the making is what my research will endeavour to uncover.

According to Mike Jones, ... "*there remains a dearth of studies which attempt to account for what happens in the making of music by musicians...*"⁸³ Jones believes the music industry, the popular song part of it at least has an interest in maintaining this mystique because, "*it would break the spell that promises the magical fascination that drove the music's creation.*"⁸⁴

⁷⁶ Kruger. 79

⁷⁷ Kruger. 79

⁷⁸ Webb. 2

⁷⁹ Webb. 3

⁸⁰ Kruger. 75

⁸¹ T S Elliot, *The Hollow Men*, Public domain 1925

⁸² Byrne. 162

⁸³ Jones. 240

⁸⁴ Jones. 247

How does one go about examining a creative process? Fortunately, for this researcher considering the limited space available in this thesis, creativity is a well-researched topic as this passage from McIntyre attests.

“The rational and empirical approach has accumulated a considerable research legacy to this point (e.g., Amabile, 1983; Bailin, 1988; Becker, 1982; Boden, 2004; Bourdieu, 1993; Csikszentmihalyi, 1988; Gardner, 1993a, 1993b; Gruber, 1981; Hellige, 2001; Howe, 1999; Jausovec, 1999; Kavolis, 1972; Martindale, 1999; Negus & Pickering, 2004; Pope, 2005; Rothenberg, 1979; Runco & Pritzker, 1999; Sawyer, 2006; Simonton, 2004; Stein, 1953, 1974; Sternberg, 2004; Weisberg, 1993; Wolff, 1993; Zolberg, 1990).”⁸⁵

As previously mentioned, McIntyre goes on to make a compelling argument for adopting Csikszentmihalyi’s⁸⁶ systems model in conjunction with the recent cultural production work of Bourdieu⁸⁷ as a *Field Theory* of creativity in relation to songwriting described here by Harrison.

“Creativity results from the interaction of a system composed of three elements: a culture that contains symbolic rules, a person who brings novelty into the domain, and a field of experts who recognise and validate the innovation. (Csikszentmihalyi, 1997, p. 6)”⁸⁸

However as outlined above, research into actual songwriting is rare. Researching how songwriters work in this system appears obvious and an approach I will employ along with other reading. However, the songwriter I have most access to and insight of is myself, so an auto-ethnographic approach seems the most logical one. As Harrison observes,

⁸⁵ McIntyre. 41

⁸⁶ Csikszentmihalyi, M. Implications of a systems perspective for the study of creativity. In R. Sternberg (Ed.), *Handbook of creativity*, 1999.

⁸⁷ Bourdieu, P. *Field of cultural production* (R. Johnson, ed). New York: Columbia University Press, 1993.

⁸⁸ Harrison. 61

“All of these approaches have been applied previously, however the type of data we lack academically is that derived from a largely unexplored research methodology (autoethnography) where an expert songwriter has the capacity to provide an academic perspective (make ‘insider’ generalisations about highly creative songwriting). This specifically is the approach applied herein.”⁸⁹

For this reason, the most important tool in my methodological bag will be my journal. There in real time will be recorded the data of an insider’s thoughts and actions as the songs are actually being written. An authentically auto-ethnographic method.

Joe Bennett believes that although this technique (auto-ethnography) is the most exhaustive *“it is inherently subjective and its creative outputs are not guaranteed (sic) to achieve value (whether culturally or economically defined)”*.⁹⁰ I would argue that a practice-led research project *“...can only be successfully managed if the researcher develops a heightened sense of reflexivity”*.⁹¹ Moreover Bennett’s criteria for judging value are largely based on commercial results i.e.: how many units a song sells. I on the other hand am not concerned with how popular a song is, only how it came to be. Releasing myself from concerns about the economic or artistic value of my songwriting will I hope free me to simply observe and reflect on the way I go about my songwriting. I would be fascinated to know what actually went on inside McCartney’s head when he was writing ‘Yesterday’, but if it happened accidentally or magically and that is all he can reveal about it I can’t possibly hope to know. I can on the other hand disclose and provide insight in to what happens for me in this process, and if by chance something serendipitous or dreamlike occurs I will be able to document it here.

⁸⁹ Harrison. 24

⁹⁰ Bennett. 1

⁹¹ Smith & Dean 219

Academic research is undertaken “*in order to increase the stock of knowledge*”⁹². To reveal new ways of knowing and understanding. But methodologies challenging established quantitative paradigms have arisen over the past decades. According to Heidegger’s concept, “*We come to know the world theoretically only after we have come to understand it through handling*”.⁹³ Barbara Bolt suggests, “*There can arise out of creative practice ‘a very specific sort of knowing, a knowing that arises through handling materials in practice’*”.⁹⁴ But for this knowing to be useful it must be documented. “*Practice-led research is about practice leading to research insights*”.⁹⁵ For Bolt creative practice as research must involve recording processes and findings because, “*particular situated and emergent knowledge has the potential to be generalised so that it enters into dialogue with existing practical and theoretical paradigms*”.⁹⁶

Findings can be expressed symbolically through the art itself where the research becomes the art. This is the view of Brad Haseman in what he conceptualised as performative research.⁹⁷ Whereas elements of my research may be reflected in my songs with some being about studying or songs and songwriting itself, I am more interested in “*the role of self-generated commentary*”⁹⁸ than I am in the artefacts because this project is concerned with the creation of the songs more than the songs themselves. It may transpire at the conclusion of this project that the songs disclose as yet unknown unknowns about the human condition, specifically mine, but that could

⁹² Smith & Dean. 3

⁹³ Smith & Dean. 30

⁹⁴ Smith & Dean. 27-34.

⁹⁵ Smith & Dean. 5

⁹⁶ Smith & Dean. 7

⁹⁷ Smith & Dean. 6 (Brad Haseman. A manifesto for performative research, Media International Australia incorporating Culture and Policy. <mailto:www.emsah.uq.au/mia/issues/miacpl18.htm>. 2006)

⁹⁸ Smith & Dean. 6

form the basis for future study.

Joe Bennett's solution to the perceived narcissism of studying yourself is collaboration, the idea being that a witness to the events will support the veracity of the account.

*“Thirdly, collaborations provide evidence through process: by necessity, creative ideas must be communicated to the other collaborator, thus becoming manifest in the physical world in some musical or verbal form—and therefore becoming observable. This has the added benefit of limiting any potential pollution of the creative process due to the observation effect”.*⁹⁹

However, Bennett is primarily concerned with the efficacy of the process and the viability of the end product. I argue that a collaborator may in fact compromise the pieces artistic integrity, and any piece of art whether high or low could be judged on more than its market success or commercial value alone.

I suggest that the emerging area of practice-led research and all its permutations is a dynamic and evolving one. And so, this study will employ an element of 'bringing together' as it's methodological premise by borrowing from auto-ethnographic, qualitative, (data collected through participant observations and interviews), quantitative, (perhaps there will be opportunities to measure and compare how, when and where ideas are generated or a particular songs details will be revelatory,) and conceptual, (understanding dream like creative states) approaches. Where and how they intersect and inform each other is often dependant on the task at hand and indicates that the development and application of a research methodology may in itself be a creative activity. As Smith & Dean argue,

⁹⁹ Bennett. 22-23

*“...the unique combination of creative practice and research can sometimes result in distinctive methodological approaches, as well as exhilarating findings and artworks”.*¹⁰⁰

These approaches all fall under the umbrella of transcendental phenomenology. My previous experience as an improvising musician has been rooted in a

phenomenological approach with self-reflection, revisiting and evaluation a deeply embedded part of my practice, further qualifying me to employ this methodology.

*“The phenomenal experience becomes increasingly clarified and expanded in meaning as the phenomenon is considered and reconsidered in reflective processes.”*¹⁰¹ By collecting data through a *“continuing perceiving of and reflecting on acts,”*¹⁰² and an *“informal, interactive process”* of *“open ended comments and questions”*¹⁰³ I can compare and contextualise my creative practise with other songwriters, and endeavour to reveal a epistemology of the act of making songs.

Verse 2 (Literature Review)

*“Wop bop a loo mop a lop bam boom!
Tutti frutti, oh rutti”*¹⁰⁴

One could argue that popular song and literature are strange bedfellows. In fact, when Bob Dylan won the Nobel Prize for literature some people did. Nevertheless, as a significant cultural phenomenon popular song has been the subject of cultural studies for some time now. And like other forms of popular music such as jazz, the study of pop songs has found its way into educational institutions. I knew my research would

¹⁰⁰ Smith & Dean. 5

¹⁰¹ Moustakas. 50-51

¹⁰² Moustakas. 52

¹⁰³ Moustakas. 114

¹⁰⁴ Richard, Little & Dorothy LaBostrie. *Tutti Frutti*, (song) Specialty, 1955.

explore songwriting but at first I wasn't sure how. Preliminary searches for sources revealed a lot of books about songwriters, many of who just happened to be celebrities but few about actual songwriting whether analytical or instructional. Then there was the matter of an appropriate methodology, so the what, and the how were of utmost importance.

The methodology was always going to be Phenomenological in approach and in this regard the writing of Clarke E. Moustakas was critical. *Phenomenological Research Methods* is relatively old and more interested in social sciences than creative arts, however Moustakas' reflective meditation on Transcendental Phenomenology including how Edmund Husserl's philosophic system rooted in subjective openness makes clear how a researcher can place him or herself at the centre of a project armed with perception and intuition. Despite initial concerns that my project might be too self-referential it was this methodological concept that gave me the first inkling this inquiry could be worthwhile. This inkling became stronger as I delved further in to the field of Practice-led research. *Practice-Led Research, Research-Led Practice in the Creative Arts* contains a series of chapters commissioned by the authors from a number of contributors. There are various ideas presented, some more relevant than others but the *introduction* gave an informative overview of methodologies and proposed the idea that the research itself can influence the very evolution of the research. Chapter 11, wherein Haseman and Mafe state "...it is only when the practice is done, and possibly in the final phases of candidature, that the final research

problem will be decided”,¹⁰⁵ was particularly significant in focusing my efforts on a study of my own songwriting process.

The methodology more or less settled, the subject matter was still illusive. My searching had so far uncovered little that had the appropriate academic rigour. Peter Farnan’s¹⁰⁶ Masters thesis was the first paper I encountered that was in the same area of study. Farnan’s objective in this paper is to explore how an approach attuned to the conventions of recorded popular song can result in an expressive realisation of the form: what he calls an “*ineffable essence*”. Farnan is a songwriter and record producer, whose creative process is geared to these two activities, trying to make what he describes as an effective record. Although Farnan is concerned with the sound of a recorded object, “*Sometimes ‘the tone of the voice is more important...than the actual articulation of particular lyrics’. A sung lyric is not just language embodying meaning but an intoned sound object*”,¹⁰⁷ his dissertation provided an initial framework for a robust examination of songwriting. However, it wasn’t until I read Mike Jones’ paper¹⁰⁸ that I gained the first genuine research foothold. Ultimately this dissertation explores the role played by songwriters in the production of popular music and the manner in which they are controlled by capital. However, his assertion that the lack of data on the act of writing, due in part to a continued campaign of mystification by publishers, helped confirm a premise that an academic study of songwriting was warranted. Joe Bennett¹⁰⁹ and Greg Arnold’s¹¹⁰ doctoral theses both

¹⁰⁵ Smith & Dean. Chapter 11, Brad Haseman and Daniel Mafe *Acquiring Know-How: Research Training for Practice-Led Researchers* (214)

¹⁰⁶ Farnan, Peter. “*Distilling an essence: The structuring of the recorded pop/rock song form*”. Master of Sound Design, University of Melbourne, 2014

¹⁰⁷ Farnan. 31

¹⁰⁸ Jones.

¹⁰⁹ Bennett.

¹¹⁰ Arnold, Greg. *Writing Songs and Writing a Record: Inside the Composition of an Acoustic Pop Album*. Doctor of Philosophy. University of Tasmania. 2013

made a contribution to my study. The former in making explicit to me that, songs have a life of their own separate from the recorded versions. Although Bennett maintains there is a separation between writing, performing and recording songs, he sees the writing as an integral part of the same triptych continuum as Zollo (2003). Arnold too researched songwriting as part of a production process but the methodology he used was more textural in the way he describes in vary degrees of detail the creation of each of the songs that were written for a recording. Although there are a number of references to practiced and intuitive process that are not fully explored, the influence on him of other writers, extant songs and the manner in which different instruments generate different creative stimulus were very interesting, nevertheless.

Perhaps because the institution at which I was undertaking this research has no songwriting curriculum and no lectures or tutors on staff, it took time and fortune to find existing relevant research. Late in the enterprise, very late in fact, I was introduced the work of Phillip McIntyre and Clive Harrison and many of the missing pieces fell into place. The formers article, *Creativity and Cultural Production*¹¹¹ placed songwriting firmly in an academic sphere, outlined a workable systems model of songwriting and made clear how important research into songwriting is. Harrison's doctoral thesis whilst not a real time study of writing songs was an expert songwriter, educator and academic's examination of a professional practice over a long period. It included a thorough analysis and comparison of creative theories which helped to place my work in a system that was at once new and familiar. Importantly definitions of hypnogogic reverie and descriptions of his own hypnogogic reverie experiences

¹¹¹ McIntyre.

went right to the very core of my research. Diary and blog entries along with interviews and observations helped drive this study to more considered outcomes. It also confirmed that a practice lead study detailing the writing of as yet unwritten songs was novel and perhaps overdue.

“an expert in the songwriting field who also happens to be a scholar with the capacity to place songwriting research within the academic research literature. Regarding whether this research is ‘simply not interesting enough to be worthy’, I would argue that songs and their creation are a valuable topic for discussion culturally, creatively and from a cognitive point of view, and any discussion regarding degrees of creative magnitude, creativity, and the production of creative artefacts, is a worthy pursuit indeed.”¹¹²

Interviews with songwriters were an invaluable resource and two such books were critical to my research. *‘Song Writers on Song Writing’¹¹³* has an extraordinary list of interviewees from various genres and although the author tends to propagate the mystery of songwriting there are nevertheless thoughtful answers that go the very heart of my investigation. *‘Songwriters Speak’* is similar except the songwriters are Australian or at least spent part of their writing careers in Australia. Again, the relevance of the material depends on the quality of the questions and answers. Importantly one of the less than revealing statements helped me settle on the direction my study would take.

Biographies and other interviews from music journals have been useful for sourcing quotes despite generally being more concerned with celebrity than creative process. On the other hand, books by songwriters about songwriting are specific. Jimmy Webb’s book *‘Tunesmith’* describes his process and how one might employ it. Written

¹¹² Harrison. 41

¹¹³ Zollo, Paul. *Song Writers on Song Writing*. Cincinnati, Ohio. De Capo Press. 2003

for aspiring songwriters the ideas and information presented here pertain to my research through a self-reflective approach. Although in due course, the exercises proved to be geared toward individuals attempting to write their one great piece and not an experienced writer in the midst of a more expansive undertaking, his musings on the relationship between words and music, and his notion that if lyrics are not poetry they must at the very least be, poetic helped focus my gaze on the importance of a lyrical aesthetic.

You never know where your research will lead you, but the *Costco Connection* wasn't high on my list of possibilities. I stumbled on a quote from Neil Young taken from this article that I subsequently tracked down online. It's a brief conversation with the author that tends to cover more of Young's writing process than you might imagine in what is basically a supermarket magazine. Although it is more celebrity interview than academic inquiry it nonetheless supports the notion of songwriting as a mystery. This helped to define the parameters of my thesis.

'How Music Works' introduced the notion that the music makes us instead of us making the music. I found this circuitous ambiguity puzzling but because it also hinted at the alchemy of music making, I wondered if my research would provide any clarification. David Byrne is considered part of rock music's intelligentsia and his acumen is clearly on display here as are his thoughts on creativity which are a sometimes revelatory.

"Sometimes it seems that writing a group of songs is like getting groceries or doing the laundry – banal things I do more or less on a day-to-day basis. We deal with issues involved in our mundane activities as they come up, and

songwriting might be viewed similarly, as the response to specific and even pedestrian needs."¹¹⁴

Byrne has written songs in various ways from sole authorship to dual and multiple collaborations including writing lyrics over completed musical accompaniments and constructing pieces out of found fragments. The concept of manifold approaches to songwriting certainly influenced this study.

One area that is not short of literary material in this field is self-help, tuition and reference books on the craft of songwriting. It occurred to me that if songs are written mysteriously, then what possibly could these books contain? Professor Pat Pattison's book '*Songwriting: Essential Guide to Lyric Form and Structure*'¹¹⁵ starts with the smallest song components, that is words, then builds through phrases, rhyming patterns, song sections and structure offering examples of and exercises in manipulating text to strategically manage the timing and placement of the most important ideas. In '*Writing Better Lyrics*'¹¹⁶ however it is his likening the creative writing process to that of a diver swimming down to discover the pearl that was waiting on the sea bed all along that resonated more with me suggesting that an irritating idea might need to be polished in order to reveal its full potential.

Until this study I had never really 'worked' at writing lyrics, but Sheila Davis' books '*The Craft of Lyric Writing*' and '*The Songwriters Idea Book*',¹¹⁷ encouraged me to explore new approaches that yielded worthwhile outcomes. Davis is a lecturer like

¹¹⁴ Byrne. 184

¹¹⁵ Pattison, Pat. *Songwriting: Essential Guide to Lyric Form and Structure*, Boston, Berklee Press, 1991.

¹¹⁶ Pattison, Pat. *Writing Better Lyrics*. Cincinnati, Writer's Digest Books, 1995.

¹¹⁷ Davis, Sheila. *The Songwriters Idea Book*. Cincinnati, Readers Digest Books, 1992.

Pattison, but her books are more literary in their style. Thoughtful, philosophical and thoroughly well researched they helped to shape my research with their assertion that a well-crafted song lyric requires reviewing, revising and fine tuning. And I'm interested in the notion that this is all done through the prism of what she calls "Whole-Brain Writing", meaning the right-brain creativity is structured by the left-brain thinking.

In *'Shortcuts to Hit Songwriting'*,¹¹⁸ the author states *"The only talent you really need as a songwriter is the ability to recognise emotional truth. If you can do that one thing, you can learn the rest."* Although the book is blatantly commercially oriented and somewhat prosaic, it too proceeds from the premise that songs are written, crafted, edited and reworked, not dreamed into existence.

Despite the fact that I am an untrained composer, my education as a musician thus far, particularly an improvising one means that I have been thoroughly stepped in the theory of functional harmony, melodic invention and compositional form. It is an area with which most books on songwriting never really grapple. *'The Songwriting Source Book'*¹¹⁹ however does this exclusively but with a pop music sensibility. Although often florid linguistically, Robin's evocation of one songwriting process was familiar to me when he wrote in the introduction,

*"Soon the chords are settled enough in their sequence and character for the songwriter to start humming, trying out notes for a melody. Thus, from the cloud of unformed grace, emotion, and recollected experience which is inspiration, a song comes into being".*¹²⁰

¹¹⁸ Fredrick, Robin. *Shortcuts to Hit Songwriting*, Los Angeles, Taxi Music Books, 2008.

¹¹⁹ Rooksby, Rikky. *The Songwriting Source Book*. Milwaukee, Backbeat Books, 2003.

¹²⁰ Rooksby. 4

During the research, individual songs that I thought would help illustrate one point or another occurred to me. ‘*Yesterday*’, ‘*Satisfaction*’, ‘*American Pie*’,¹²¹ and ‘*Transmission*’¹²² to name but four. Paul Simon’s ‘*Still Crazy After All These Years*’¹²³ with its sensory lyrics, harmonic richness, modulations and shifting key centres, melodic breadth and changes of metre, in particular formed an approximate template for my song ‘*Happy Anniversary*’.

Those famous songs plus many more were often discussed in varying degrees of detail in the memoirs and biographies of songwriters. The story about McCartney dreaming ‘*Yesterday*’ is well known but the inspirations for and writings of other songs were revealed as well in Phillip Norman’s biography. It wouldn’t be fair and balanced if I had neglected McCartney’s writing partner. ‘*Lennon*’, like the other biographies and memoirs I’ve read has occasional snippets about creative processes which I have used in my research. And then there was ‘*The Beatles Lyrics*’ which had facts about every song in the Beatles catalogue. Brian Wilson and Keith Richards provided important insight too. And the writings, lyrics and poetry of Paul Kelly¹²⁴¹²⁵ and Leonard Cohen¹²⁶ were at once informative and inspirational. The latter provides annotations for poems written 30 years prior. Explanations, comments and often, new poems and prose in response to the originals. My intention was to use Cohen’s writing style or approach as a launching place to explore new ways of expressing myself literally.

¹²¹ McLean, Don. *Mayday Music and Yahweh Tunes*, New York 1972

¹²² Curtis, Ian, Peter Hook, Stephen Morris & Bernard Sumner. *Transmission*, (Song). Universal Music. 1979

¹²³ Simon, Paul. *Still Crazy After All These Years* (song.) Produced by Paul Simon and Phil Ramone, Columbia, 1975.

¹²⁴ Kelly, Paul. *How To Make Gravy*. Camberwell, VIC. Hamish Hamilton, 2011.

¹²⁵ Kelly, Paul. *Don’t Start Me Talking*. Allen & Unwin, Crows Nest. 2004

¹²⁶ Cohen, Leonard. *Death Of A Ladies Man*. London, Andre Deutsch, 2010.

Greil Marcus'¹²⁷ book was a revelation, a scholarly, articulate and absorbing examination of why Rock and Roll songs at their best embody reckless abandon and manifest consequences. It's a conversation about Rock and Roll amongst those who perform it and those who listen to it. He explores the nexus that exists between the creation of a song and the performance that imbues it with meaning hitherto unrealised. The language is at once academic and poetic which is a balance I am trying to find in my work here. And he deeply influenced the writing of my song '*Feeding Time*'.

Another of the songs I wrote came directly from '*The Last Fifty Miles*',¹²⁸ a history of Australia's involvement in the Great War. The stories contained therein, and the author's narrative style instigated the notion that I could make a lyric from it.

Pattison suggests creative writing early everyday as a way of waking up your writer's mind. Julia Cameron¹²⁹ encourages readers to do the same. Moreover, it seems to me that Cameron's book is set firmly in a phenomenological methodology. The philosophy is significantly spiritual (some challengingly so,) and transcendent with self-reflective exercises designed to observe and unlock one's dormant creativity. This book didn't assist me in establishing the central thrust of my argument but Cameron's use of the free writing 'morning pages' alone warranted further exploration. Whereas her book is written for individuals with creative blocks, I adapted much of the material to discover previously undiscovered elements of my

¹²⁷ Marcus, Greil. *The History of Rock "N" Roll in Ten Songs*. New Haven Connecticut, Yale University Press, 2014.

¹²⁸ Wakeling, Adam. *The Last Fifty Miles*. Sydney, Penguin, 2016.

¹²⁹ Cameron, Julia. *The Artist's Way*. London, Pan, 1995.

creative process.

Books and essays about semiotics have been interesting, chiefly the writing of Roland Barthes.^{130 131} Because songs are where language and music meet and co-exist, they employ the semiotic cornerstones of the signifier and the signified sub-textually and musicologically. Although I ultimately decided semiotics was not relevant to my objectives, I believe a deeper understanding of language has enriched my project and creativity.

Sheila Davis' "Whole-Brain Writing" lead me to explore, if only briefly, the neurological side of music, language and creativity. Tim Newman and Steven Brown et al¹³² presented fascinating insights into the nature of creativity, which warrant further study but in due course, I decided it was not relevant to this enquiry.

What I read influenced my research and vice versa, a journey through pop music via academia. From the ridiculous of Little Richard to the sublime of Leonard Cohen, and all the while *'paying my rent in the tower of song'*.¹³³

Solo (Analysis of research materials)

*"Ah, it took me years to write it, they were the best years of my life"*¹³⁴

¹³⁰ Barthes, Roland. *The Grain of the Voice*. Toronto, Collins Publishing, 1985.

¹³¹ Barthes, Roland: translated by Stephen Heath. *Image-Music-Text. The Grain of the Voice*, Glasgow, Fontana/Collins, 1977.

¹³² Brown, Steven, Michael J. Martinez and Lawrence M. Parsons. *Music and language side by side in the brain: a PET study of the generation of melodies and sentences*. *European Journal of Neuroscience*, Volume 23, Issue 10, pages 2791–2803, May 2006

¹³³ Cohen, Leonard. *Tower of Song*. (Song) Sony/ATV. 1988

¹³⁴ Joel, Billy. *The Entertainer*, (song) Joelsongs. 1974

In ‘*American Pie*’ the chorus concludes “*Singing this ’ll be the day that I die.*”¹³⁵ Although Don McLean has famously never revealed how his epic song came to be or what it actually means except supposedly to glibly observe that it meant he never had to work again it is generally accepted that it’s a gently oblique reference to Buddy Holly’s song ‘*That’ll Be The Day*’¹³⁶. McLean has however said of the song “*The best thing I can say is I sort of died and was born again in that song...*”¹³⁷ I wasn’t born again in that song but having analysed it at 15 or 16 years of age I realised that songs could be more than mere trivialities. At this age I knew songs such as ‘*Eleanor Rigby*’¹³⁸ and ‘*Blowing in the Wind*’¹³⁹ contained elements of sophistication, but the metaphor, symbolism and allegory in ‘*American Pie*’ thrilled and inspired me to improve my songwriting.

*“Domain immersion in musical, bodily, spatial and even personal symbol systems is an essential part of acquiring the necessary adeptus for expert creativity as a songwriter.”*¹⁴⁰

The conventional wisdom is that songwriting is only part of a production line.

*“The popular music creative production chain has remained broadly the same since the advent of commercially available pop recordings; the song is written, produced and performed, and committed to a recorded medium”.*¹⁴¹

Zak, like Zollo and Bennett refers to “*three distinct compositional layers: the song, the musical arrangement and the track*”.¹⁴² Whilst any number of changes and edits

¹³⁵ McLean.

¹³⁶ Allison, Jerry, Buddy Holly & Norman Petty. *That’ll Be The Day*, (Song). BMG. 1956

¹³⁷ McLean, Don. *The Songs Of Don McLean*, Mayday Music, New York. 1972 6

¹³⁸ Lennon, John & Paul McCartney. *Eleanor Rigby* (Song) Northern Songs 1966

¹³⁹ Dylan, Bob. *Blowin’ in the Wind*, (Song) Warner Bros. 1962.

¹⁴⁰ Harrison. 100

¹⁴¹ Bennett. 4

¹⁴² Zak, Albin. *The poetics of rock: Cutting tracks and making records*. London, UK: University of California Press Ltd. (2001) 24 From: Arnold. 36

may happen in the process of making a recording, “Songs can pre-exist in a very full form before a recording session, and they can be written entirely in the session itself”,¹⁴³ and all stops in between.

*“Nonetheless, it is usual practice for songwriters, bands, producers and artists to write songs before recording them, even though additional creative decisions may take place at any stage in the production process”.*¹⁴⁴

As I have previously stated, I argue that songs have a life of their own independent of a recording. The people that play them could be professionals, amateurs, enthusiasts or students. Often times the goal is to recreate the recorded version but not always. Countless drunken renditions of ‘American Pie’ can surely attest to that. Whether the various stakeholders like it or not songs belong to us to do with, as we will.

I have recorded some of my songs for commercial release and although I play gigs and am a full writing member of APRA, I don’t have a publishing deal or recording contract. However, I do have a catalogue of songs numbering well over one hundred. I write 100% of my songs so no one else has an interest in the copyright. I am not interested in how the authorship of one of my songs would be impacted by someone recording an altered version of it. They would need my permission to make changes and unless the song was going to be enhanced, I’d be reluctant to give it.

There is a tendency with recorded songs to hear only how the song sounds and not the primary element, namely the song itself. “Zak has cautioned against the distraction of examining the literary meaning at the expense of the entire recording...”¹⁴⁵ (I have a theory that the quality of the song is inversely proportional to the quality of the production, but I stress it’s only an unsubstantiated theory). Bad production can get in

¹⁴³ Arnold. 35

¹⁴⁴ Bennett. 4

¹⁴⁵ Arnold. 36

the way of a song too but for Bruce Woodley, *“The strength of a lot of those songs, even though we listen to them and hear all the dud technology from the day, you can’t hide a good song”*.¹⁴⁶

*“Given that songwriters do not seek a single ‘correct’ solution to the question ‘what is my next song?’, then the notion of convergence upon a single solution is insufficient. Fluency is required to provide multiple possibilities for potential solutions to the songwriting challenge.”*¹⁴⁷

So, for the purposes of this project the songs I wrote are varied and stylistically diverse. I have not tried to write a record, or with a specific market or audience in mind. And although I have recorded them all as demos and masters (I emphasise that although I have endeavoured to make the recordings and performances as professional as possible it is the writing of the songs I have examined), the intention was to write them before that process took place. In all but one case that’s what happened notwithstanding that some editing occurred as I auditioned the other songs too. I felt justified in doing this, as even Broadway musicals have off Broadway tryouts. The idea was to get them to lead sheet form. That’s words, melody and chord symbols. Sometimes more information was needed but the bare minimum was a lead sheet. That way other performers can bring their experience and artistry to the songs. I have imagined myself as one of those songwriters from days gone by in Tin Pan Alley or the Brill Building pumping out songs for anyone who needs them.

Despite the fact that I wasn’t writing an album, I wanted to write an album’s worth of songs keeping in mind that I had to present them as a recorded artefact and live performance as part of my assessment criteria. I wrote 12 songs between 17 February

¹⁴⁶ Kruger. 45

¹⁴⁷ Harrison. 84

and 1 December 2016. On that day I wrote in my journal, “*I suspect this burst of song writing might be at an end. Between 2 August and now I’ve written, or re-written 8 new songs*”.¹⁴⁸ As can be seen the second half of the process was twice as productive as the first. I think because the first semester of the Masters course involved learning how to research it caused me to divert attention away from a creative headspace and focus on songwriting, to instead query what it was that I was doing, re-think my research question and get deflected from my end goal which was to write songs. Nevertheless, I started writing, in fits and starts at first and then more prolifically as the year went on. My research so far had revealed much about songwriters and songwriting but almost always retrospectively,

*“Still missing from this knowledge, then, is what tacit knowing is being utilised in the songwriter’s mind as the artefact is being created, and that important lacuna is what may be redressed through reflexive/reflective autoethnographic research.”*¹⁴⁹

The songs I wrote are (and it is in this order that I will describe the writing),

- Feeding Time
- Happy Anniversary
- School Reunion
- Fade Away
- The Song is Everything
- That’s Why the Wind Blows
- Baby Won’t You Please Come Home

¹⁴⁸ Wakeling, James. Masters Songwriting Journal, Unpublished. 2016

¹⁴⁹ Harrison. 37

- Don't Panic
- (I Got To) Love You Like Now
- It's Hot Today
- In Loving Memory of my Dear Son Jim
- The Afterglow

Because I was writing for this project, but before I was sure what the project was, the methods for documenting my creative process tended to evolve and improve as I went along. I hadn't really ever observed my songwriting process before, so it took some time to develop a technique for recording it appropriately. Fortunately, a journal was the first procedure I employed.

Wednesday 17 Feb 2016.

"I have enrolled in a Master of Music at the VCA. My research is about songwriting although it's not quite clear exactly what that means yet. However, part of the study involves keeping a journal in which I will record my creative processes. I'll also put in relevant observations, thoughts and ideas".¹⁵⁰

When does the writing of a song begin and end? For the first song in this project it was as follows.

Feeding Time

"Insight occurs when a solution or idea suddenly makes itself known and is manifest as the 'aha' or 'eureka' moment or a succession of smaller contributory aha moments, that propel the song idea forward."¹⁵¹

¹⁵⁰ Wakeling. Digital Journal.

¹⁵¹ Harrison. 232

According to the rest of my journal notes for Wednesday 17 Feb. 2016 I'd been looking up venues for gigs. One place had a band called The Jensens listed so I listened to one their songs.

"I can't tell you what it's about because it didn't interest me and I couldn't understand the lyrics anyway. Of course, that nagging voice in my head asked why this song, why this band, why do they have gigs and not me? But the song started with a simple repeated motif centred around the mediant going down to the supertonic and up to the dominant. It was in my head immediately and almost as quickly the line "I got a song in my head and I can't get it out," which followed the rhythm of the opening line of 'Shark Thunder'¹⁵²".¹⁵³

It looked like it was going to be a song about songs, and for a research project about songwriting it seemed like the perfect place to start.

"Sometimes after the initial idea is revealed the text can come quickly and a number of lines did follow right away. Over the years I've learnt not to judge what I come up with. I just write it all down and when the ideas stop I walk away and think about something else. By the end of the day I had about two and a half stanzas and a melodic and harmonic structure for the verses".¹⁵⁴

Harrison refers to this walking away as incubation describing it *"as a time for exploring possibilities, constructing strategies, taking time off from the problem, play, and concept searching."*¹⁵⁵

The next day I continued to ruminate about the nature of pop music.

"The thing that any good pop song needs is a hook. The element that gets it stuck inside your head in the first place. And of course a hook is an implement with which you catch fish. What my song needed was a chorus that would crystallise this theme. ... In the chorus of my song the song buying public become the food source on which the pop music industry feed".¹⁵⁶

¹⁵² Kendall, Nathan & Joe White. *Shark Thunder*, (Song) Self-published. 2013

¹⁵³ Wakeling. Digital Journal. 17 Feb 2016

¹⁵⁴ Wakeling. Digital Journal. 17 Feb 2016

¹⁵⁵ Harrison. 74

¹⁵⁶ Wakeling. Digital Journal. 18 Feb 2016

At the time I was reading Greil Marcus' book, *'The history of rock 'n' roll in ten songs'*, more for pleasure than research. The chapter called 'Transmission', discusses in part the song of the same name by the band 'Joy Division'. *'Transmission'* is a song about radio disseminating vacuous pop. I can't be sure whether the idea for *'Feeding Time'* came from the Marcus book or the Jensens song or if it was a fortuitous combination of the two, but the second wave punk vibe gave me a musical context with which to work.

*"To me that means a fastish tempo (130 bpm,) minimal chord changes and a repetitive and limited melodic range (almost recitative.)"*¹⁵⁷

I employed the melodic contour of *'Shark Thunder'* but transposed it up a third and used a natural minor mode. The changes being a thrashy i, vii, vi and v.

"I was using the Foo Fighters (which is not a band I know much about,) as my sonic template so I used power chords for the most part with full voicings in the chorus to blues it up a bit".¹⁵⁸

As it was a song about songs, the lyrics became quotes from and references to songs from *'American Pie'* to *'Smells Like Teen Spirit'*¹⁵⁹.

Because this was early in the project, I hadn't yet determined to write a chart for the song as the initial end point. In the case of *'Feeding Time'* I recorded a demo at this point even though I knew it wasn't finished.

"After I'd demoed it I realised the thrust of the message needed more focus, so

¹⁵⁷ Wakeling. Digital Journal. 19 Feb 2016

¹⁵⁸ Wakeling. Digital Journal. 19 Feb 2016

¹⁵⁹ Cobain, Kurt, Dave Grohl & Krist Novoselic. *Smells Like Teen Spirit*, (Song). EMI Virgin Songs. 1991

*I started to re-write lines and move them around. And I thought it could use a bridge but nothing was obvious just yet”.*¹⁶⁰

The more I thought about the common ground between ‘*Transmission*’ and ‘*Feeding Time*’, the more I was convinced I should reference it.

“Transmission has a line “Dance, dance, dance, to the radio,” that is repeated as a chant. It suggests that the radio will induce a zombie like stupor the manifests itself in dance.

*I figured that Feeding Time would benefit from a similar chant but since my song was not about the radio but the songs themselves, and because I had already referenced a number of other songs I took the opening line of the first verse of Transmission, “Listen to the silence, let it ring on,” as my chant”.*¹⁶¹

By the time I recorded the second demo I was starting to get my research skills more proficient and my journal entries are therefore more focused.

*“As a result of the research and mental inquiry I’ve been doing I am very conscious of wasted or pointless words. Consequently, whilst I was singing I kept reviewing the lyric”.*¹⁶²

And research was becoming part of my writing too.

*“Verse 4 starts by naming the Leonard Cohen song Tower of Song¹⁶³ followed by the Don McLean epic American Pie. Coincidentally I’d been reading about Buddy Holly shortly before and as American Pie is mostly about Holly I played with the idea of incorporating That’ll Be the Day in to the text. In the end because I mention Hank Williams as Cohen does in Tower of Song, I used the title of his song I’ll Never Get Out of This World Alive,¹⁶⁴ as the third line”.*¹⁶⁵

Including these quotes and references as other people have done previously adds to

¹⁶⁰ Wakeling. Digital Journal. 19 Feb. 2016

¹⁶¹ Wakeling. Digital Journal. 22 Feb. 2016

¹⁶² Wakeling. Digital Journal. 8 March 2016

¹⁶³ Cohen.

¹⁶⁴ Rose, Fred, Hank Williams. *I’ll Never Get Out of This World Alive*, (Song) Acuff-Rose Music, Nashville. 1952

¹⁶⁵ Wakeling. Digital Journal. 8 March 2016

the authentic nature of this work and progresses the continuum of this compositional tool.

'Feeding Time' was finished. It had form, a beginning, middle and end. It's always possible that a word or two will change but the writing was done. It's a bona fide rock song, which is not something I often write or play. In common with many punk songs it has elements of self-knowing and loathing, which I found interesting and challenging to assemble.

The song was recorded on 6 & 7 July 2017 and on the night before I noted,

"However, at some point they need to be made into artefacts that can be listened to. I have tried to make all the compositional and arrangement decisions beforehand, but some things are bound to change when I actually hear what they sound like with real people playing them".¹⁶⁶

And then two days later,

"At yesterday's session there were no writing choices made and so the process was more about the performances. Getting the feels write, playing in time and singing in tune, achieving authentic sounds plus some arrangement decisions".¹⁶⁷

The song was as I had conceived it so by the time the tracking was finished, and the mixing began it was a matter of trying to make it sound like a song with appropriate production elements, as you would hear on a Foo Fighters album. At this point it was the performer in me that was most engaged.

¹⁶⁶ Wakeling. Digital Journal. 5 July 2017

¹⁶⁷ Wakeling. Digital Journal. 7 July 2017

*“As a songwriter it doesn’t affect me but as a performer it is actually staggering to hear a recording take its first breath and then get up walk, sometimes swagger around the room”.*¹⁶⁸

Happy Anniversary

*“It was a kind of exercise I did, which was to try and get every note from a twelve-tone scale into the song. So what would happen is that I would cover most of the notes in the song and there would be maybe three notes that you couldn’t get into the scale of the key you were using. And those three notes were really the key to the bridge. Usually it would be a tri-tone away...”*¹⁶⁹

This interview with Paul Simon got me wondering the same thing. He’s talking about his song ‘*Still Crazy After All These Years*’. The study of composition and improvisation both value the analysis of extant pieces so it seemed like a good idea to determine what might be revealed if I did just that with ‘*Still Crazy*’. In my journal I note, *“It’s quite complex harmonically and rhythmically with a wide melodic range”*.¹⁷⁰

“As I often do, I started thinking how I would go about writing a song with lots of chords and melody notes. I’ve tried over the last few years to simplify my writing, to strip it back to an essence”.¹⁷¹

Using another song as a starting point is not unusual for me but it’s important to not copy it too closely. *“Songs may be based on the idea that we like some other songs, and wish to accept or extend those song ideas.”*¹⁷²

“Crazy is a pop/jazz waltz so I figured that was a good place to start. In the past when I’ve written a piece inspired by or based on another song the risk of being too derivative is generally avoided by virtue of the fact that by the time the song has come together via my creative process it’s moved sufficiently far

¹⁶⁸ Wakeling. Digital Journal. 8 July 2017

¹⁶⁹ Zollo, Paul. Song Writers on Song Writing. Cincinnati, Ohio. De Capo Press, 2003. 103

¹⁷⁰ Wakeling. Digital Journal. 16 March 2016

¹⁷¹ Wakeling. Digital Journal. 16 March 2016

¹⁷² Harrison. 282

*enough away from the template so as not to resemble it”.*¹⁷³

Simon often writes about journeys, both literal and figurative. I had a musical concept, but no journey yet. Fortunately,

*“I have a back catalogue of lyrics that have not as yet been satisfyingly set to music so I often turn to them when a musical notion takes hold. The beauty of using my own old lyrics is that I can change them as necessary”.*¹⁷⁴

I chose a song called ‘Anniversary’¹⁷⁵, which I wrote some years ago. It had a Simonesque quality being that it’s the story of one man’s emotional turmoil over the end of a long-term relationship but told in the third person. I had tried unsuccessfully to set it to music twice before.

*“Anniversary has four- line stanzas with an AAAA structure. Each third stanza whilst not a chorus had a common last line that acts as a summative focal point”.*¹⁷⁶

It’s a long lyric with lots of verses and in the past the repetition of the same musical material has become monotonous.

*“Instead of writing the same changes for the verses and different ones for the chorus. I determined to write three sets of changes for each stanza meaning more chords and richer progressions”.*¹⁷⁷

The harmony needed to be more complex than the average pop song but still functional. As someone who has played much of the standard jazz repertoire, I have a thorough understanding of functional harmony. One method of introducing more and increasingly remote tonalities is through use of ii v’s in different keys. I determined to

¹⁷³ Wakeling. Digital Journal. 16 March 2016

¹⁷⁴ Wakeling. Digital Journal. 16 March 2016

¹⁷⁵ Wakeling, James. *Anniversary*, (Song) Jamesongs. 2007

¹⁷⁶ Wakeling. Digital Journal 16 March 2016.

¹⁷⁷ Wakeling. Digital Journal 16 March 2016.

explore this technique with *'Happy Anniversary'* to see if this generated the desired effect.

The lyric *"less of a narrative and more a series of connected scenes and images"*,¹⁷⁸ needed a little editing. *"The titular line in Crazy comes at the end of each verse and is repeated as a tag line"*.¹⁷⁹ I wanted to use a similar device but *"The strict rhyming scheme in Anniversary meant it was impossible to use the same idea"*.¹⁸⁰

"I decided to abandon the rhyming scheme for the final line, truncate it and set up a rhyme for 'anniversary' because the word didn't actually appear in the text yet".¹⁸¹

That meant including a two-syllable word, *"to comfortably scan across two bars and one beat"*.¹⁸² 'anniversary' became 'happy anniversary'.

The bridge proved to be problematic. Like *'Still Crazy'* I wanted it *"to move away from the tonic and be the most harmonically dynamic section"*.¹⁸³ And I still had a couple of notes to tick off my twelve-tone scale. The key shifts up a tone to D major, but the first melody note is only a semitone higher than the preceding note which makes it easier to pitch. From there it's a series of ii, v, i's back to the tonic, which becomes a dominant 7 for the solo section in the sub-dominant F major. Then back to the verse and tag.

As mentioned above the lyrics didn't need much changing, all except for the bridge

¹⁷⁸ Wakeling. Digital Journal 17 March 2016.

¹⁷⁹ Wakeling. Digital Journal 17 March 2016.

¹⁸⁰ Wakeling. Digital Journal 17 March 2016.

¹⁸¹ Wakeling. Digital Journal 17 March 2016.

¹⁸² Wakeling. Digital Journal 17 March 2016.

¹⁸³ Wakeling. Digital Journal 18 March 2016.

that is. Having written a different melody and changes I needed a lyric that stood apart from the rest of the song too.

*“It needs to break away from the established rhyming scheme and offer a different perspective. The change I desire is to bring the two protagonists directly into the story for an attempt (unsuccessful ultimately,) at a resolution”.*¹⁸⁴

Originally,

*‘A bottle of whisky and a bottle of tears.
It takes lots of spirit to face up to your fears.
They settled accounts and paid up arrears.
That’s what you get after ten or so years’.*¹⁸⁵

Subsequently,

*‘A bottle of whisky a bottle of tears.
A bottle of memories to have and hold.
It takes lots of spirit to challenge your fears.
And they just forgot if the truth be told’.*

‘Happy Anniversary’ is a long, harmonically rich form. A 52 bar verse and 16 bar bridge. The melodic range is wide and not easily conceived by singing along to the accompaniment. There were numerous issues that needed resolving from note choices and phrase shape, to word choices and rhyming schemes. Getting the text to sit in a jazz waltz involved singing the words a lot and transcribing the most appropriate phrasing. It certainly wasn’t a song that wrote itself.

The few times I’d play it on gigs I was satisfied that the song was finished but trying to squeeze it into the jazz waltz didn’t feel right. When it came time to record, I had

¹⁸⁴ Wakeling. Digital Journal 18 March 2016.

¹⁸⁵ Wakeling,

decided on a piano driven gospel 6/8 groove. Moreover, the melody was far too demanding for a singer of my ability, so I engaged a more able one in the form of my sister Margot Leighton. Again, none of these decisions would affect the songwriting but I hoped present the song in its best light.

Although I played a little rhythm guitar on this track the experience of observing other people play and record my song was empowering.

*“There was a moment when recording ‘Happy Anniversary’ when I was not playing but listening to the band, that a sense of being the songwriter was very strong. And that what was being recorded was a genuine capture of a real event”.*¹⁸⁶

School Reunion

Like *Feeding Time*, this song was suggested by the actual research.

*“I was thinking about the name of the cycle of songs I’m going to write as part of my research and the Masters Race came to mind. It could also be a song so I tried a free writing exercise (not something I’ve tried before,) as an experiment”.*¹⁸⁷

By this time, I was doing a creative writing exercise most mornings as part of my research. Sometimes it was extemporaneous and at others directed. Julia Cameron encourages this activity as a path to uncovering ideas lodged in your subconscious. Upon reflection I thought that ‘master race’ had sinister overtones and I was attending a ‘master class’ after all. So a new stream of consciousness exercise led me to a classroom where I was the student who couldn’t learn. Pat Pattison outlines a number

¹⁸⁶ Wakeling, Digital Journal, 7 July 2017

¹⁸⁷ Wakeling, Digital Journal, 22 March 2016

of other creative writing exercises that I employed too. I have included them in the appendix.

*“One of the approaches suggested by Pat Pattison in Writing Better Lyrics is to generate metaphors combining two words. So I got definitions and synonyms of master class, master and class, separated them into nouns, verbs and adjectives, created a matrix and then made different combinations. With the adjective/noun and noun/verb combinations I wrote a sentence or two about what image or idea that came to mind. In addition I’d combine two nouns in phrases with one qualifying the other”.*¹⁸⁸

This generated a vast amount of possible combinations. *“Initially I worked through the matrix methodically but ultimately my intuitive writer took over and I selected the more promising candidates”.*¹⁸⁹ The result created a number of images and alliterations upon which I reflected over the next couple of days.

*“The phrase frailing spellers which was not one of my matrix elements but arose as a response to the matrix exercise was in my mind as I was running this morning. It resonates because my poor spelling is indicative of my relationship with formal education, experience of discrimination and fear of judgement. The line ‘For frailing spellers and sea salt sellers,’ followed. Not sure who the sea salt sellers are but I like the alliteration”.*¹⁹⁰

I sourced some more material from an online thesaurus *“letting my experience and sense memory be drawn to those words that had the most potential”.*¹⁹¹ And then selected the most likely lyric ideas. From there I wrote a first draft. Although many songs of mine have been subject to editing in the past, this is probably the first time I knew that the lyric I was writing would not resemble the finished version, but I needed something to set to music so that I could start to get a feel for the cadence of the text which,

¹⁸⁸ Wakeling, Digital Journal, 19 April 2016

¹⁸⁹ Wakeling, Digital Journal, 19 April 2016

¹⁹⁰ Wakeling, Digital Journal, 20 April 2016

¹⁹¹ Wakeling, Digital Journal, 20 April 2016

“...reminded me of The Jungle Line¹⁹² by Joni Mitchell. Leonard Cohen and Herbie Hancock recorded a kind of beatnik rap version of that song so that is the sound I worked with”.¹⁹³

I listened to Hancock and Cohen’s version of ‘*The Jungle Line*’ and some African drumming examples looking for a groove that compliments the text. In the end I used a drum loop from the computer music program Logic® that was nothing like I originally intended but it gave me a rhythmic framework to work with. From there I improvised a melody, a two-bar arch rising and then falling a step.

“Now that I have a tune to hang the words from it’s that part of my song writing process where I continually run the song through in my mind to find it’s rhythm. How the words feel in context, whether the form and structure are robust. I suspect it’s a stanza short, so I’ve written a new one about school”.¹⁹⁴

“He or she must evaluate, test, self-criticise, observe outcomes, try alternatives, distil, select the best ideas, judge outcomes, reflect critically, and verify a promising song solution from among the candidate possibilities.”¹⁹⁵

At this point in my research I was still learning about Phenomenology and I wondered if the process of mentally editing a song was phenomenological. Keeping the song (object) in my mind (consciousness) and looking at and listening to it again and again from different perspectives. Searching for the most aesthetically pleasing combination. I did discover that it was a good thing to do whilst running when I was away from other distractions and my creative brain could roam free. This was not an occurrence I had anticipated but it did emerge from time to time in various circumstances as the project proceeded becoming part of my creative practice and

¹⁹² Mitchell, Joni. *The Jungle Line*, (Song) Crazy Crow Music. 1975

¹⁹³ Wakeling, Digital Journal, 20 April 2016

¹⁹⁴ Wakeling, Digital Journal, 21 April 2016

¹⁹⁵ Harrison. 238

research, “that is, the ‘bed, bus and bath’ of Boden’s conception (1991, p. 25).”¹⁹⁶ To which I would include *bound*.

When I had what I thought was a viable lyric I transcribed the melody and wrote a chart. After the demo was done I realised that the melody I’d sung was different to the one I’d written. When I’m improvising a tune there can be a tendency to sing repeated notes or simply regurgitate figures that I’ve used before. Notating the tune affords me the opportunity analyse the material and then shape it in less obvious and more challenging ways.

This version of the demo had a “*My Life in the Bush of Ghosts*¹⁹⁷¹⁹⁸ *vibe with an incessant rhythm track and some effected guitar*”.¹⁹⁹ Although it was finished, I knew it wasn’t complete. It felt forced and restless.

The way an audience reacts can have a profound impact on the creation of my art.

*“For songwriters it ‘goes with the territory’. The results of their labour are always likely to be subject to criticism. Some criticism is justified; some un-called for, or even deliberately provocative;”*²⁰⁰

After I played the demo as part of my presentation in class, I lost complete confidence in it. “*Although I think there’s something useful there and I like some of the language a lot it doesn’t engage me*”.²⁰¹ I thought it needed to be more personal, and I wanted to create a contrary movement between the melody and harmony and

¹⁹⁶ Harrison. 228

¹⁹⁷ Tutuola, Amos, Grove Press. *My Life in the Bush of Ghosts*, New York. 1954

¹⁹⁸ Eno, Brian & David Byrne, *My Life in the Bush of Ghosts*, Nonesuch Records. New York 2006

¹⁹⁹ Wakeling, Digital Journal, 23 April 2016

²⁰⁰ Harrison. 155

²⁰¹ Wakeling, Digital Journal, 14 June 2016

write a chorus with a different texture. I shifted a lot of text around, deleted some and added others and then re-wrote the harmony, changed the key from c to g minor and sped it up.

It got darker and darker in mood and I wanted the recording to capture that. Using a sonic reference point is often useful and, in this case, it was Leonard Cohen's last album.²⁰²

Ironically considering the focus of this dissertation, the finished song had a dream like quality albeit one where the images are recollected but not entirely understood. The memory of a child evoked through an adult's imagination.

School Reunion really benefited from being played by people instead of a machine and unlike my approach to the vocal on *Happy Anniversary*, I decided to “*embrace the glorious imperfection of my modest vocal abilities.*”²⁰³

Fade Away

*“There is no sense, then, that the image emerged from my tortured soul after solitary reflection, instead it was collected from the discursive flux of daily life, ...”*²⁰⁴

Sometimes stuff that's happening in your life becomes the subject of your songs, and family is one of the constants. *'Fade Away'* is the result of an episode that involved my mother. Over the past year or so she seemed to be succumbing to dementia, which

²⁰² Cohen, Leonard, *You Want it Darker*, (Album) Columbia. 2016

²⁰³ Harrison. 202

²⁰⁴ Jones. 238

is not uncommon in her family. Her mother died from it and her condition seemed to be heading that way.

I started this song on 30 May 2016 and as it transpired it was the one that took the longest to write. I was still revising it only days before recording the master on 13 November 2018. The title, generated from the sense that Mum was going to fade away like an old photo came easily and then a concept soon followed, a song about familial relationships, her mother, husband and children, and ultimately the relationship with herself. Clearly a highly personal subject, I determined initially to write “*about love, fear, loss and compassion*”,²⁰⁵ and be more general in nature. “*It’s almost automatic to use a slow tempo with long melody notes when there’s an element of grief in the lyric*”.²⁰⁶ I also wanted to embrace the humour that is part of dealing with people who suffer from dementia.

I created a matrix of nouns, adjectives and adverbs from a list of definitions and synonyms as I had previously and set about creating images from my experiences with dementia and other similar conditions. I used the sounds from fade and way and their subsequent rhymes as long sounds in the chorus, so I wanted the verse to be a contrast. Using Mike Jones’ idea that it’s effective to work on a lyric with a melody in mind I started with ‘*Crazy woman at the back fence, screaming at the sky*’ which for me had more bounce to it.

The attempt to make it less personal wasn’t working. “*Fade Away is more about a relationship between a son and his mother*”.²⁰⁷ And it was saying the same thing

²⁰⁵ Wakeling, Digital Journal, 30 May 2016

²⁰⁶ Wakeling, Digital Journal, 30 May 2016

²⁰⁷ Wakeling, Digital Journal, 3 June 2016

again and again.

*“It’s turning into one of those songs that develop the theme through each verse, reiterating ideas, almost riffing on them. The matrix is actually quite useful in this regard, I refer to it regularly to find a different word to say the same thing”.*²⁰⁸

The other thing the matrix did was provide words I wouldn’t consider myself making the vocabulary richer and the rhymes potentially more interesting.

There is, from time to time a risk that strophic forms can become predictable and repetitive. To avoid that in this song *“I wanted to make the verse more expansive. My solution in this case is a change of key and wider melodic range”.*²⁰⁹ As was the case the with *‘Happy Anniversary’* it was a matter of a couple of ii, v, i’s in slightly remote keys, a rising harmonic passage and a tritone break to the dominant 7.

During the writing of *‘Fade Away’* Mum’s health improved so the person in the song became a composite character and the events drawn from my Grandmother’s and Mother’s experiences plus my imagination. And it’s the relationships between the people in the song that define the story.

I would come back to this song regularly and tweak it a little. The following journal entry written after it was recorded best outlines my experience.

“The last song recorded was Fade Away which may be because it was, along with That’s Why the Wind Blows, very challenging to write. I was never really satisfied or comfortable with the musical settings or one or two of the lines.

²⁰⁸ Wakeling, Digital Journal, 3 June 2016

²⁰⁹ Wakeling, Digital Journal, 5 June 2016

As far as the latter is concerned the last line of the first verse, 'The insanity that comes to speak the lie' or the alternate rhymes 'take your life' & 'help you die', always felt too over wrought. I wrote a new line on 2 April 2018. 'And the villainy that comes to cast the die', which was ok and the final one, 'And the villainy that offers up the lie', five days later.

Considering the former, as a slow emotionally transparent song in 4/4 it was tending towards an early 80's power ballad for which I lack the voice or taste. I was looking for something swampier. Moreover, there were some chord changes (ii, v, is in various keys) that worked from an interest point of view but didn't yet sound liked they belonged.

I did what I often do (and had done already during this project), I turned to a master, in this instance Tom Waits. His song 'A Little Rain',²¹⁰ is definitely swampy and slow a waltz.

I ran the song through in my head in 3/4 and then tried it with instrumental accompaniment and was pleased with the result. Now there was one change a bar except where the clever ii, v, i's occurred in which case the v chord was on the weak 3rd beat and felt less imposing as a result.

As I worked through the new arrangement, I decided at a slower tempo the song was too long, so I discarded the initial chorus and went straight to the 1st verse. The opening line of the verse was 'Crazy women at the back fence which kind of scanned across four beats notwithstanding that it started on the & of 1. However, I couldn't get it to fit in a bar of three. Instinctively I substituted 'There's a woman at the back fence' with the first two words creating an anacrusis and what I realised was it now sounded like the beginning of a story which is how all good swampy Tom Waits songs start. Incidentally I changed back fence to 'front gate' because that gave the song a sense of movement from the front of a house, to the phone inside and the porch out back.

I made some other changes to the lyric too. I wanted to avoid any reference to 'mother' until the end so 'sister's mother' became 'uncle's sister' in the 3rd verse and some of the lines I discarded early on were included in the tag plus a final line I wrote to give the song a personal focus and its emotional punch, 'One day she will be free, one day that could be me.'

I thought I really had something now and I really wanted to capture the songs rawness and vulnerability by recording it live in one take. Fade Away went from a tune that wasn't working to a very effective song and one of my favourites."

²¹⁰ Waits, Tom. *A Little Rain*, (Song) Warner Chappell Music. 1992

I wanted the recorded performance to present the song simply, tastefully and intimately as if it were being played on the back porch by a family relating a story and the result is authentic and honest.

The Song is Everything

About half way through the year, thinking about and researching songwriting started to permeate my songwriting more and more. And I was becoming more and more convinced that a song and a recording of a song were different artefacts. The more I thought about the songs that inspired me the more I wondered how I would go about writing songs like them.

*“Subsequently I was listening to a live recording of ‘Caravan’²¹¹ by Van Morrison from 1973 which is a joyous recollection of music on the radio. The new song is a reminiscence about the music I listened to when I was a kid”.*²¹²

Morrison’s song is a three-chord groove with a shout out horn line so mine would be too. A catalogue of songs I remember from my childhood with *“a sing along type refrain based on the horn line that separates the stanzas”*.²¹³ The refrain came as I sang ideas to myself during exercise. It was about this time that I started thinking about creating whilst I’m distracted doing something else like running, driving or showering. Quite a lot of this song was written in my head along with themes and concepts that developed as I went about other activities. It’s a process I’ve probably used before but hadn’t been cognisant of until now.

*“Perhaps it’s being outside, the increased blood flow to my brain or the distraction of external stimuli. Whatever it’s a significant vein of creativity to explore”.*²¹⁴

²¹¹ Morrison, Van. *Caravan*, (Song) Warner Bros. 1970

²¹² Wakeling, Digital Journal, 2 August 2016

²¹³ Wakeling, Digital Journal, 7 August 2016

²¹⁴ Wakeling, Digital Journal, 13 August 2016

Like *'Feeding Time'* this song was going to reference other songs, but it was more joyous this time. As a history of popular American music through the 50's and 60's, *'American Pie'* was fertile ground for this song again although it spoke more of the artists and the times. McLean's "*A long, long time ago*"²¹⁵ became my "*Long ago in the dim dark past*". In the same way that McLean set his story up with a romantic reminiscence I did by evoking the spirit of a young boy listening to records. From there, with a lopping lilt, primary harmonies and a repetitive melody that was unresolved for the odd lines and resolved for the evens, I had to work some classic and favourite songs plus the occasional performer into a lyric. I wanted to explore the notion of the manner in which songs have been devalued through oversupply, so it got a bit darker toward the end but returned to a spiritually uplifting conclusion. The trickiest part was all the 'its' and 'thes'. Sometimes you need them for rhythmic flow and sometimes you don't.

It came together quickly. The feel was always going to be a New Orleans 3-2 clave 2nd Line kind of thing and the recording had to be as joyous and celebratory as I could make it. The ease with which it was written spilled into the playing possibly being the most fun I had recording for this project.

However, the notion that songs may never actually be finished came up when some time later I realised the line *'and Jonnie played like he was ringing a bell'*, should have been, *'Jonnie be good like he was ringing a bell.'* Regrets, I've had a few.

²¹⁵ McLean.

That's Why the Wind Blows

By the beginning of August, I was in to a writing groove. It's a mind-set where almost everything and anything can be stimulus for a song. In the case of *'That's Why the Wind Blows'* it was a bossa nova version of *'Rebel Rebel'*²¹⁶ that got me thinking about riffs. In my formative year's guitar riffs were a staple of songwriting but not something I have used much in the past. *'That's Why the Wind Blows'* started as an exercise in basing a song around a riff as well as a very different song.

Because I heard *'Rebel Rebel'* in my car I started writing a riff in my head. The one I came up with sounded too much like *'Day Tripper'*.²¹⁷ *"Trying to generate a musical object mentally is hard because my internal hearing isn't great. I can do the math ok but I really got to hear it to know how it sounds"*.²¹⁸ When I got to a guitar I started revising it. I wanted to start with an octave jump but avoid the flat 7 chord that is indicative of *'Rebel Rebel'*. *"The two I came up with (in E by the way) ended up more 1, 4 & 5 changes with a decidedly country vibe. I'll wait and see what develops"*.²¹⁹

I wanted to audition both riffs to hear which one was more effective, so I recorded them with a basic rhythm section accompaniment, more a case of work shopping with a band than using the studio to write with although the process is far more convenient. Having chosen the second riff I wrote a melody without text on a score-writing program that I judged to be too busy to follow the riff. *"A second melody with a two note pick up and a stop after beat 1 followed by a response ending on the 4 chord has*

²¹⁶ Bowie, David. *Rebel Rebel*, (Song) Nipple Music. 1974

²¹⁷ Lennon, John & Paul McCartney. *Day Tripper*, (Song) Northern Songs. 1965

²¹⁸ Wakeling, Digital Journal, 8 September 2016

²¹⁹ Wakeling, Digital Journal, 8 September 2016

more impact".²²⁰ This tune was conceived using a line of lyric that informed it's rhythmic structure, *'Well alright, you got me running around.'* *"The point is writing (words) to a melody without text and improvising a melody based on text lead to different outcomes"*,²²¹ at least in this instance.

Because this song started as a musical exercise there was no compelling extra-musical theme or story driving it and I was searching for a narrative to write about. Based on an idea I'd had after hearing a snippet of *'Hotel California'*²²² through a café door, *"Forgetting to remember and choosing to forget is what I'm focusing on and I'm just riffing on this idea at present"*.²²³ A country rock song doesn't need a lot of chords as a general rule but I thought it could use a different section, maybe a chorus, where they occurred in a different order.

*"Finishing the verse on the dominant and then a chorus of varied harmonic rhythm is a possibility. Something along the lines of a 'Saturday Night's Alright for Fighting'*²²⁴ *is what occurred to me in the car. In this case I heard the changes in my head and then realised it sounded like Elton John"*.²²⁵

The lyric was still playing hard to get although I had a sense of what it might be.

"I want the lyric to be lighter, more pop like. Probably about a relationship but maybe one that is in trouble. It may start in the middle of the story, but like an episode of Doctor Who it has to engage you from the get go".²²⁶

I wrote some one-page stories about love and memory, but I didn't want it to be about me personally. By avoiding the first person it developed into a story about someone

²²⁰ Wakeling, Digital Journal, 8 September 2016

²²¹ Wakeling, Digital Journal, 8 September 2016

²²² Felder, Don, Don Henley & Glen Frey. *Hotel California*, (Song) Universal Music. 1977

²²³ Wakeling, Digital Journal, 11 September 2016

²²⁴ John, Elton & Bernie Taupin. *Saturday Nights Alright for Fighting*, (Song) Dick James Music. 1973

²²⁵ Wakeling, Digital Journal, 16 September 2016

²²⁶ Wakeling, Digital Journal, 16 September 2016

counselling a friend through a relationship problem. The whole memory thing started to head off into another direction and song. I waxed and waned between the first and second person for quite a while.

*“I’m going to write this country song in the first person and then adapt it to the second, I think. A second verse about advising someone that they’ll survive worked in the 2nd person, I think”.*²²⁷

I abandoned a word matrix after a couple of entries and instead used a rhyming dictionary for hurt, getting reassert and divert, and for bleed, getting accede. The rhyming scheme is interesting. A, A, B, A with A and B having internal rhymes and the groove is fun to play but the chorus is weak and it’s possibly the song which is the least effective.

This song, which started out called ‘*Maybe Your Love Will Last*’ was proving elusive. There are 11 separate entries in my journal about it, the most of any. Because it started without a story idea or lyrics, I was struggling to come up with words that gripped me. When I went to prepare the chart for it I,

*“discovered I hadn’t written all the lyrics in. So I went to the word document and realised I hadn’t finalised a final draft. There were lines where I had options and I was unsure of which I thought were best”.*²²⁸

It was seven months before I came back to it. *“The one song that isn’t working for me is Maybe Your Love Will Last. I think the tune and the jingly jangly guitar riff and changes are fine, but the lyric was weak”*²²⁹. I improvised a new chorus based for no

²²⁷ Wakeling, Digital Journal, 8 October 2016

²²⁸ Wakeling, Digital Journal, 3 November 2016

²²⁹ Wakeling, Digital Journal, 14 June 2017

particular reason on *'Alice's Adventures in Wonderland'*.²³⁰ That led to an exploration of the descent into madness. The notion of a conversation still seemed worth pursuing. *"Finally, the idea that the voice could be the one inside someone's schizophrenic head occurred to me"*²³¹. As it turned out not so much a conversation more critical observation. I did some research on schizophrenia, got some phrases and terms and borrowed some images from *'Alice'* about rabbit holes and the like. As long as this song remained unrecorded it remained unfinished (although as noted above perhaps they never really are), and so I kept on revising the words. Having demos of earlier drafts also gave me a chance to reflect on the potency of the lyric. After re-reading my journal notes I realised that although I had used flying as an image I hadn't directly referenced *'One Flew Over the Cuckoo's Nest'*,²³² which gave the last verse some clarity and tied in nicely with the blowing wind.

This song was recorded along with another three as part of the final sessions on 12 & 13 November 2018

*"I wanted to capture all these songs in as complete a performance as possible, so all the rhythm section were parts were recorded together with limited overdubs for extra parts and vocals."*²³³

There's an energy and bounce in the playing that speaks to the country style but also creates an intriguing juxtaposition with the more sinister and manipulative text. And fittingly as it started life in a car it's a great song to listen to whilst driving.

²³⁰ Carroll, Lewis. *Alice's Adventures in Wonderland*. Macmillan, London. 1865

²³¹ Wakeling, Digital Journal, 14 June 2017

²³² The nursery rhyme not the book.

²³³ Wakeling, Digital Journal, 17 November 2018

Baby Won't You Please Come Home

This song was ignited from the kindling I had laid for another. The phrase that had instigated *Fade Away*, 'Forgetting to remember or choosing to forget' started me thinking about forgetting to tend to a relationship. Whilst listening to Randy Newman in the car, again, I switched off the CD, turned on the voice recorder on my phone and sang. I started with the lines I already had, 'I forgot to remember or I chose to forget', followed by some extemporization, "sometimes I feel so alone. If there are answers to find I've haven't found them yet, there's gotta be an app for my phone". More busking and riffing revealed other new ideas. I sometimes improvise words to a guitar accompaniment but generally not a Capella like this. Because I was relying on my ear for the melody it was simple harmonically. The "app for my phone" line was fun but not really what the song was about so I switched it for "Baby won't you please come home". That reminded me of 'Bill Bailey Won't You Please Come Home'²³⁴ and a New Orleans feel was the next step. The structure of the verse would become "I forgot to remember or I chose to forget, sometimes I feel so alone. If there are answers to find I've haven't found them yet, Baby won't you please come home", with the second and fourth lines repeating each time. From there I simply needed witty and or pithy statements for the odd lines.

"The image of trying to stay warm by a fire that's gone out came to me as an example of watching as something fades away and not doing anything about it. In this instance I had a closing line that I needed to write an opening for. The rhyme I chose was doubt but I abandoned it for drought and keeping a garden alive through difficult times".²³⁵

It happened quickly from there auditioning lines to see if they amused or moved me. I

²³⁴ Cannon, Hughie. *Bill Baily Wont You Please Come Home*, (Song) Howley, Haviland & Dresser. 1902

²³⁵ Wakeling, Digital Journal, 28 September 2016

still wanted to include the image of the phone in the lyric, so I used it as a symbol of disposability and convenience in the chorus, “*I’m gonna change my life the way you change your phone. Baby won’t you please come home*”.

But songs aren’t always completed when I think they are. Whenever I returned to this one it seemed like unfinished business. It kept rattling around in my brain until eventually,

“In preparing to record the next batch of songs I realised I wasn’t entirely settled on the lyrics for Baby Won’t You Please Come Home. I’d been running through the song as I was going about my other usual business with certain disquiet because it seemed to me that the song hadn’t decided what it was about. (I wonder if this is what David Byrne was alluding to). Loneliness and the pursuit of happiness seemed to be the strongest themes, so I started to explore them more deliberately. What I wanted to do with this song was ‘crystallise a big thought in very few words’.²³⁶ That according to Bruce Woodley is ‘the essence of songwriting’. Lines about religion, mindfulness and exploiting the environment all bounced around until they solidified. A verse about driving along a highway to a peaceful place came to me as I was driving along a highway on my way to a quiet place to camp. And a nice verse about homelessness inspired by a line from a Tom Waits song seemed appropriate.

Because this song was built around two repeated lines and a simple harmonic and melodic structure, I determined that the lyrics had to be more compelling. The sort that stick in your memory and you ponder later. It took some time but ultimately, I got to that luxurious point where I had surplus lyrics I could leave out. Like Tim Finn says, ‘It’s when the words are right that you’ve got it’.²³⁷”²³⁸

In the spirit of Dixieland, I wanted this recording to sound rough around the edges with a sense of informality as if it were a group friends jamming on a porch (sounds familiar). So I manifest that feeling of style and fun by making my recording debut on banjo.

²³⁶ Kruger. 51

²³⁷ Kruger. 260

²³⁸ Wakeling, Digital Journal, 7 July 2018

Don't Panic

After a couple of simple harmonic, melodic and rhythmic songs I had a mind to write something more challenging. Something closer to the pieces I write as improvisational vehicles. I have a back catalogue of tunes that have been abandoned or forgotten so I went through them to find a likely candidate and came upon a tune from 1992-1994 called 'Don't Panic'. *"It's an example of the kind of pieces I write from time to time, mostly instrumental, that stretch my harmonic language as an improviser"*.²³⁹ The chords were interesting enough, but it was in common time, the first thing I changed was the meter to 7/4. I had no lyric in mind so I started to adapt the original melody as if I was composing an instrumental tune that is *"more chromatic and has a wider range as if I were writing for a horn player"*.²⁴⁰ Because the harmony was more challenging, I couldn't busk a vocal over it. Instead I used a score-writing app to audition the piece as I went. The complexity of 'Don't Panic' didn't just apply to the changes and tune. The concept was for more intricate ensemble parts too. Once the harmony and melody sounded settled, I started scoring a bass part to drive the groove along followed by drums and guitar parts. This song would come fully written like an arrangement or composition, which impacted on the songwriting too.

"Because the arrangement is full and busy, and the harmonic rhythm is fast and complicated I've added a section where the groove opens up with only two chords. A kind of modal vamp that could be for soloing or vocal chant".²⁴¹

²³⁹ Wakeling, Digital Journal, 30 September 2016

²⁴⁰ Wakeling, Digital Journal, 30 September 2016

²⁴¹ Wakeling, Digital Journal, 1 October 2016

The song had an AABA form like a proper jazz standard with a more open C section for solos, parts for a rhythm section, a melody and a working title but no words. It's common when setting a lyric to music to massage the melody to accommodate the syllables but in this case, I wanted to maintain the integrity of the composed melody.

*“Setting words to this more instrumental melody will be challenging because I’ve got to match the number of sounds to the pre-existing rhythm and make it poetic. I’ve written a first stanza of lyric about being prepared and not panicking. Not too sure how it will work out but I’m trying to write without fear or judgment”.*²⁴²

And so I wrote a lyric about being prepared and not panicking by preparing well and staying calm. It actually happened quicker than I anticipated as I indicate at the end of the same day.

*“In the end this song happened quickly. When I’m excited and interested in a piece it occupies a more active part of my creative mind and I regularly think about it and have ideas. The lyric is not great, I think. The restrictions of the melody mean the text is less narrative or poetic, but I enjoyed the challenge and the fact that it addresses some of my own personal fears about playing complicated music. I may yet edit some of the words but I for now I feel comfortable with the result”.*²⁴³

It's almost as if I were riffing on a theme like an improviser might do. One of those edits was the title. When it came time to sing, “*don't panic*”, the closed sound of *on* and *ic* didn't work, particularly the latter as a sound to finish a phrase. But the *a* in “*panic*” and the *o* in “*not*” did so the closing refrain of each verse became ‘*panic not*’. However, I didn't like it as a title, so I decided to just keep the name ‘*Don't Panic.*’

Perhaps the jazziest, definitely the most complex of the songs, in the end the

²⁴² Wakeling, Digital Journal, 1 October 2016

²⁴³ Wakeling, Digital Journal, 1 October 2016

recording was straight forward with excellent playing and my sister again providing the vocal. There is only so much glorious imperfection one can tolerate.

There is quite a lengthy journal entry outlining the reasons for the changes I made to the original 'Don't Panic' along with an original hand written chart in the appendix.

(I Got to) Love You Like Now

For the next song I gave myself a specific brief about which I was most anxious. I was always intending to write an overtly commercial pop song. This was the moment that I would engage more fully in field theory where,

*“creativity is a productive activity where objects, processes and ideas are generated from antecedent conditions through the agency of someone, whose knowledge to do so comes from somewhere and the resultant novel variation is seen as a valued addition to the store of knowledge in at least one social setting. (McIntyre, 2008b)”*²⁴⁴

Contemporary pop songs are all about the production or the track if you prefer, and like the difference between a painting and a billboard need to be easily and quickly comprehended. In addition,

“They are generally danceable, repetitive and inane. How hard can it be? I've got a Police style riff (more an ostinato) to build a groove around. This time I think I'll record the backing and work from there”.²⁴⁵

I knew this song had to be written as an aural artefact. That is, I imagined it as a finished product being played on the radio (or similar platform) as I wrote it. So listening to the song as it was assembled seemed logical. I wanted to get sounds

²⁴⁴ Harrison. 62

²⁴⁵ Wakeling. Digital Journal 8 October 2016

recorded to judge their effectiveness. More production aesthetic than playing or ensemble. The ostinato has three notes, do, re and me played in this order, do, me, re, me, do and re, repeated with a different bass note to signify the harmonic rhythm, one chord progression for the verse, I, I/b, IV, & V and VI, IV, I, V for the intro and chorus. It was conceived in D major on guitar but because I didn't want it to sound too rock band, I programmed a keyboard sound on the track. I started everything on the and of four to give it a sense of forward motion. At 140 BPM and with an electronic drum loop I started to improvise a melody and words over the recording. The verse I came up with, "*There's a light, in the night, shining out the top of my head*", was certainly inane and didn't get used but the phrase structure and melody did. Re me me, re me me, so so so so so fa me do with the two three note phrases rhyming and the longer eight note phrases setting up a rhyme for the next couplet. The chorus melody paralleled the bass line using longer notes and a lyrical sweep to counterbalance the recitative of the verse, and lyrics, "*Days, slipping' away, nothing to say, I'm on my way. Into the night, drink in the sight, feeling alright, holding on tight, thinking of you*", that again I abandoned. I kept the melody however as a synth line and used one repeated line of text leaving the vocal part mostly open.

When it came time to write a lyric, I was for the first time in this research project thinking of a target audience, namely those persons who consume popular music, adolescents. For whom it seems the most common subject is sex, a song about a young person wanting to have sex with another young person written by a middle-aged person. What could possibly go wrong? The language needed to be direct and explicit without being crude and graphic. But it required innocence and naiveté reduced to something primal and urgent. I started with "*Got an itch*", hardly profound

but clearly expressing an urge that must be satisfied. From there

*“the lyric could possibly be a series of euphemisms for sexual congress. A case of saying the same thing over and over again... sewing seeds, shedding skins, little deaths, analogies for sex are numerous”.*²⁴⁶

What I wrote was altogether too literary and oblique, it had to be *“more juvenile, more direct, more dirty”*.²⁴⁷ I wanted the statements to be short and sharp like a boxer’s jabs and not too many words. The final lyric used 191 words in three verses, pre-choruses, choruses and a bridge, and ignoring repeats only 123. (I knew there’d be a quantitative element to the methodology.)

*“This process is quite different. I audition a lot of ideas as I go. Changes to the main figure to make it more or less syncopated, various harmonies, (but not too many), instrumental and percussion parts and importantly melodic and lyric elements. This tune is a much more aural object than the other songs I’ve written for the research so far and the way the whole thing sounds is as, if not more important than the song itself. It’s not composition as much as mixing the paints on the pallet, brushing them on the canvas and deciding if the image gives the required effect. I’ve got to let my own aesthetic not interfere and focus on what sounds commercial. (Or do I?)”*²⁴⁸

Although it was a challenge to create a commercial sounding song I wasn’t as invested artistically. The song needed a hook for instance, which is immediately memorable but not necessarily beautiful. The riff I had composed was stuck in my head, but I’d listened to it many times in the process. I did make one aesthetic decision. I decided it could use a bridge to release the consistent D major tonality and a chance to crystallise the theme lyrically. *“The harmony and texture change here, C+9/G and G6/A so that the tune moves away from all the F#’s”*.²⁴⁹ Ultimately I got rid of the C#’s and modulated to the sub-dominant ending up on a dominant 7

²⁴⁶ Wakeling. Digital Journal 16 October 2016

²⁴⁷ Wakeling. Digital Journal 18 October 2016

²⁴⁸ Wakeling, James. Digital Journal 20 October 2016

²⁴⁹ Wakeling, James. Digital Journal 21 October 2016

suspended 4-chord leading back to D major. With all the components written, give or take a word or two it was time to put the demo recording together.

*“It’s hard to know if this part of the process is actually songwriting or not. Creating the recorded object, even a demo isn’t it seems to me creative as such. It’s like trying clothes on to see how they fit, look and feel. The person or persons who designed the cloths has performed the creative bit and then it’s a matter of putting together an effective ensemble. I do change a bit here or cut a bit there but the concept, and its formulation have already taken place”.*²⁵⁰

It’s true I stated that my songwriting research wouldn’t focus on production aesthetic, but the research here revealed that in so far as a deliberately commercial song is concerned, the poetry or narrative, or the melody or harmony are not as important as the groove or sound of the recording. I had to fit the song to a formula that sounded effective to my ear. *“Each song was refined by up to six recorded demos, and at each iteration, minor changes to every aspect of lyric, melody, harmony, rhythm,”*²⁵¹

I didn’t demo it six times, but it was multiple times with constant changes.

With all this in mind I thought it prudent to enlist the help of someone with more technical and production experience than me.

*“Recorded vocal takes for ‘(I Got To) Love You Like Now’ today. On advice from Rohan Wallis who mixed the four tracks I recorded last year we used my existing demo and he simply did new vox parts. Close miced and compressed with lots of other stuff too. Multiple takes of each line with harmonies and then edited the best bits together. The intention is to make it as poppy as possible and this is apparently how it gets done”.*²⁵²

The vocal was fine now but to my ear the recording still sounded like a demo, particularly the drum samples. So with Rohan’s expertise we found some less

²⁵⁰ Wakeling. Digital Journal 22 October 2016

²⁵¹ Harrison. 199

²⁵² Wakeling, James. Digital Journal 13 July 2018

machine like, more human sounding drum samples and then remixed the entire session. This also gave me an opportunity to shorten the track by reducing the introduction and get to the text sooner, increasing the urgency in so doing. Of course, the ultimate test would be to send it into the field for an authentic assessment and again perhaps this is an opportunity for further research.

It's Hot Today

“One never knows when the initial idea comes whether it will result in a worthwhile song. I reckon it's important not to worry about that and just see where the piece wants to go first. Yesterday whilst driving I was listening to Ry Cooder live. His version of ‘Vigilante Man’²⁵³ by Woody Guthrie came on. It's a slow bluesy feel with New Orleans march changes, the perfect combination. I've used the chord progression before as part of ‘The Murder on Vulture Street’.²⁵⁴ Guthrie's song is a political satire and I started to consider some issues that I too could satirise. I've written a number of satirical songs because it's less preachy to satirise than critique in my opinion”.²⁵⁵

Over the past decade or so I've used the blues as a means to strip back my songwriting to the bare bones. Three chords and some rhyming couplets make me focus on what's essential. I do however like to use more forms than the standard 12 bar. For *‘It's Hot Today’* I used a 32 bar form reminiscent of a New Orleans marching song with the following harmonic progression,

I, V, I, I,

I, I, V, V

I, Ib7, IV, #IVdim,

I, V, I, I.

²⁵³ Guthrie, Woody. *Vigilante Man*, (Song) Woody Guthrie Publications Inc. 1940

²⁵⁴ Wakeling, James.. *The Murder on Vulture Street*, (Song) Jamesongs. 2015

²⁵⁵ Wakeling. Digital Journal 28 October 2016

The rhyming couplet is organised thus, A, A, B, A. The A lines, bars 1-4, 5-8 & 13-16 are 9 beats long as a blues should be but the B line, bars 9-12 is 13 beats long. In keeping with the Woody Guthrie's tradition of social commentary I chose four topics to write about. Verse 1, climate change, verse 2, jobs market, verse 3, euthanasia and verse 4, religion. I could have written more, or less, or about something else but these were the ideas that generated the lyrics I responded to. *"The lyrics were realized in various inspirational locations conducive to the hypnagogic reverie of slight preoccupation",*²⁵⁶ mostly in the car as I drove from place to place with the exception of verse 3 which I wrote easily as part of a journal entry.

"So far there's a verse about climate change, economics and religion but I need one more, maybe euthanasia.

*I want to die today
But I ain't sick enough
I want to die today
But I ain't sick enough
Some people say I should let go
Others say well that's just tough
I want to die today
But I ain't sick enough*

*And that's how I do it".*²⁵⁷

The word 'hot' needed to be placed on the down beat leaving 'it's' as an eight-note anacrusis. My initial demo revealed that unfortunately one quaver wasn't enough to get the phrase swinging so after much trial and error the first line became 'Feels like it's hot today' with the last two syllables syncopated across beats 1 & 2. That set the groove up effectively.

²⁵⁶ Harrison. 197

²⁵⁷ Wakeling, Digital Journal 28 October 2016

As for the recording, this song was always going to be stripped back with an energy derived from the increasing intensity of the playing. It needed to build from the lethargy of the hot summer afternoon to the chaos of a heated debate on the virtues of religious idealism. It was very important that it grooved in a lazy manner.

*“Once again it was a straight forward session because the music is pretty simple, the players are strong, the studio well organised and familiar and importantly the songs are finished, and I have a clear idea about how they should sound”.*²⁵⁸

A couple of run throughs and then a take that really captured the vibe and shape I was after. An overdubbed slide guitar to give it space and a shimmering heat haze and it was done.

In Loving Memory of my Dear Son Jim

Some song ideas had offered themselves to me, and others I had deliberately instigated. *‘In Loving Memory of my Dear Son Jim’* was somewhere in between. The offering came in the form of a book. My brother Adam Wakeling has written a book about Australia’s involvement in the First World War. Although I have an interest in history, *‘The Last Fifty Miles’* is a book I wouldn’t typically read not being a fan of war.

*“I am however a big fan of Eric Bogel’s ‘And the Band Played Waltzing Matilda’,²⁵⁹ and I thought a song about one of the people in Adam’s book would be a challenge”.*²⁶⁰

²⁵⁸ Wakeling, Digital Journal 12 July 2018

²⁵⁹ Bogel, Eric. *And the Band Played Waltzing Matilda*, (Song) Larrikin Music. 1971

²⁶⁰ Wakeling, Digital Journal 29 October 2016

Bogel's song is a critical exploration of the ANZAC story with a strong anti-war theme. I wanted my song to be more personally tragic and not particularly for or against military conflict. It needed to be about one person's story amidst the vastness of the events. Adam suggested Captain James Sullivan "*who fought at a number of battles including Gallipoli and was killed on the Western Front toward the end of the war*".²⁶¹ On the last day of Australia's involvement as fate would have it. With '*And the Band*'²⁶² in mind I decided the lyric should be in the ballad tradition, full of sacrifice, courage and tragedy but not maudlin. "*I have written some songs about sad stories, 'The Murder on Vulture Street' and 'Distant Shore',²⁶³ that I think are quite effective*".²⁶⁴ Although the lyric would be balladlike I wasn't yet sure how to set it to music.

I was telling Sullivan's story but only in the context of his involvement in the war, a potted history. All the information I required was in Adam's book, (augmented by the occasional email). Still, like any story it needed a beginning, middle and end, "*and trying to squeeze it into a handful of 8-line stanzas without dishonouring those involved*".²⁶⁵ I started in the first person with his name, where he was from, his age, occupation, familial relationships and the year. I then wrote more generally about the campaigns and battles in which Sullivan was involved. The last verse refers to a memorial notice placed in the paper by Sullivan's mother on the second anniversary of his death. The final line and the song's title are a direct quote. I did do something I never expected to in a song and that was to reference Winston Churchill²⁶⁶.

²⁶¹ Wakeling, Digital Journal 29 October 2016

²⁶² Bogel.

²⁶³ Wakeling, James. *Disatnt Shore*, (Song) Jamesongs. 2010

²⁶⁴ Wakeling, Digital Journal 29 October 2016

²⁶⁵ Wakeling, Digital Journal 31 October 2016

²⁶⁶ Wakeling, Adam. 5

It moves back and forth between the first and second person like a voice over in a film, the eight-line stanzas sounding increasingly like a very traditional ballad. I waxed and waned on whether it should be a folk style and ultimately that seemed the most honest thing to do in that a more unusual and complex setting might detract from the emotion. *“More a literary piece than musical but still a song”*.²⁶⁷

And then as if to undermine the very premise of this research project I woke one night with an idea. No words or music but an idea. World War One is referred to as the Great War and my idea was that no war’s a great war. I mulled that over for a while and in the morning wrote the chorus that I thought the song needed to unite the themes. With the words pretty much done I set about writing the music.

“The verses are in A Aeolian to give it an authentic sound but the harmony changes every half a bar so I think it sounds less traditional. (The only proper dominant 7 chord is in bar 6 of the chorus.) Same chords for the 1st and 2nd line, goes to the v & iv chord for the middle lines and back to the first bit for the last line. The chorus is in C major, (I actually borrowed the changes and melody from Famous Blue Raincoat²⁶⁸ for this bit), and it even goes into 6/8 (minim = dotted crotchet) to give it more of a lilt”.²⁶⁹

This song’s effectiveness depends more on its ability to move a listener through the text than the music but something mysterious happens when an emotionally charged lyric is married to a simple folksy tune. When I performed this song alone in my studio I cried as I sang the final line. On the occasions I’ve played this song live, the emotional response of the audience is consistently palpable.

²⁶⁷ Wakeling, Digital Journal 1 November 2016

²⁶⁸ Cohen, Leonard. *Famous Blue Raincoat*, (Song) Leonard Cohen Stranger Music. 1971

²⁶⁹ Wakeling, Digital Journal 2 November 2016

The recording was simplicity itself, guitar, voice and one very beautiful microphone. Two takes with one cut and paste to make the best performance. I did mess up one line in the seventh verse which annoyed me but that's show bizz. Although production aesthetic is not central to this study, the purity and modesty of this recording helped reinforce the honesty of the songwriting whilst acknowledging a domain established by tradition.

The Afterglow

I thought the creative part of this project was over but on 1 December I wrote one more song. This time it was a case of *"how would I write a song like that"*? I had been listening to Neil Finn perform *'Throw Your Arms Around Me'*²⁷⁰ which is a song I don't particularly admire, *"I think some of it is lazy, but it is honest, transparent and direct and has a great chorus. I wondered how I would go about writing a song that had those qualities"*.²⁷¹ A great chorus is a beautiful thing but what makes it so? Amongst the important skills for effective songwriting, and one which is enhanced by immersion in the repertoire, is the ability to recognise patterns. Those elements that imbue a song, or cohort of songs with a certain efficacy. In Harrison's words

*"my own emphasis upon discriminant pattern recognition in the definition of adeptus, that is, the combined expertise and tacit acquired knowledge that are the attributes of an expert or master."*²⁷²

I hadn't written a love song as part of this project and I liked the challenge of writing *"A song about a person telling their partner in simple and direct words what the*

²⁷⁰ Seymore, Mark, Doug Falconer, John Archer, Michael Waters, John Howard, Geoff Crosby & Robert Miles. *Throw Your Arms Around Me*, (Song) Sasha Music. 1984

²⁷¹ Wakeling, Digital Journal 1 December 2016

²⁷² Harrison. 77

partner meant to them".²⁷³ It's important to identify the 'problem' you are trying to solve.

*"Identifying a 'good problem' might take on a very different meaning from that of the natural scientist. For example, in my own songwriting practice, a 'good problem' may be couched in terms like, 'how can I write a lyric that expresses the idea of ennui, but in relevant, contemporary language?', or, 'I'm feeling unconnected, angry, violent, frustrated, disconnected, and unloved. How can I scream my self-loathing from the rooftops?'"*²⁷⁴

To make explicit that the song was about a 'real' relationship the first line I came up with was, *'I wanted to say something real'*. However the song became an account of the struggle to maintain an open and honest dialogue between two people. For that reason, I changed the real in the first line to *'true'*. That change was the result of

"what I have come to recognise as my preferred method of songwriting. Get a line and a melodic fragment and then try to conceive of words, poetry and lyrics that express the idea".²⁷⁵

The chorus, the part heard the most tends to distil the theme of the song and be the high point. It started *'I will hold you tight'*, but I wanted to express the courage required to ask for love so it became, *'Will you hold me tight'?* I was in the midst of writing this song when Leonard Cohen died. I couldn't help thinking what he would write. It did give rise to the line in the chorus that crystallised the subject, *'With the best of will and sleight of hand, I will love you the best that I can'*. The obvious way to create a high point is to put it on the highest note in the melody. That happens in the middle of the chorus.

²⁷³ Wakeling, Digital Journal 1 December 2016

²⁷⁴ Harrison. 217

²⁷⁵ Wakeling, Digital Journal 1 December 2016

Again, I felt uneasy about this song. The repeated use of *'best'* in the chorus troubled me. But it's not always the words that are holding a song back. With *'The Afterglow'* it was the anthemic nature of the song that was a problem, so I went about folkling it up. I slowed it down which meant that the long phrases in the chorus were far too stretched out. I took out the rests and cut the chorus in half which made the song more concise and less in need of a big voice. The troublesome *'best'* became, *'With a strength of will, and sleight of hand I will love you the best that I can'*. The idea that a relationship is a balance between discipline and laziness was the core of the song as it turned out.

With a gentle rolling groove and slide guitar for colour *'The Afterglow'* was done.

It's possible, likely in fact that some or all of these songs are as yet unfinished.

Perhaps through the passage of time whilst recording or performing them a different word or line will occur. Maybe via the vehicle of failing memory or Darwinian intervention a melodic phrase will evolve or due to intellectual self-indulgence a chord will get substituted. The point is despite the Mount Rushmore like appearance of recorded music, songs are not set in stone. I'd be thrilled to have these songs take on a life of their own, to be played by other performers and cherished by audiences. Playing them live gives me and the songs a chance to mature and grow. They are for all seasons and can change with the weather. But for now, the creative part, the at the coal-face part, the studying the writing of music at the actual time of writing part of my research was done.

Bridge (Creative work)

“But the sun’s been quite kind while I wrote this song.”²⁷⁶

Following are the song lead sheets that were used in the recording sessions. I discussed feels and form with the musicians and then they determined what they would play, but by and large no changes were made to compositions in the studio. An exception is *Don’t Panic* for which I wrote guitar, bass and drum parts that are included in the appendix. However, in so far as my drum writing is rudimentary, particularly in complex metres, I encouraged the drummer to exercise some expertise in this instance.

The melody and phrasing can vary from verse to verse depending on lyrics and interpretation, but these artistic permutations are not reflected in the scores.

²⁷⁶ John, Elton & Bernie Taupin. *Your Song*, (Song) Dick James Music. 1970

FEEDING TIME

JAMES WAKELING

ROCK ♩ = 130

D⁵

THERE'S A SONG IN MY HEAD AND I CAN'T GET IT OUT. IT'S ALL MIR-DRS AND SMOKE AND AS LOUD
 MAN WITH AN EGG SAT ON TOP OF A WALL. AND A RYE CAT-CHER WAIT-ING IN CASE

C⁵

— AS A SHOUT. IT GOES ROUND AND A ROUND AND A ROUND AND A-BOUT.
 — HE SHOULD FALL. TO M - MY GEN-ER A - TION IT'S A CLA-RI-ON CALL. A

B^{b5} **A⁵** **D⁵**

WAY BE-YOND SENSE AND BE - YOND AN - Y DOUBT. THERE'S A CRY OUT FOR HELP FULL OF AN -
 DAY IN THE LIFE IT MEANS NO - THING AT ALL. THERE'S A TOW-ER OF SONG REACH-ING UP
 SONG IN MY HEAD AND I CAN'T

C⁵ **B^{b5}**

- GUSH AND PAIN. AND A CAKE THAT WAS BAKED AND THEN LEFT IN THE RAIN. THERE ARE
 — TO THE SKY. AND THE PEO-PEL IN SIDE EAT A-MER - I-CAN PIE. I WILL
 — MAKE IT STOP. IT MUST BE A HIT 'CAUSE IT SOUNDS LIKE A FLOR. IF I

C⁵ **B^{b5}**

RED TA - IL LIGHTS THAT ARE HEAD - ING FOR SPAIN. AND THE SMELL OF TEEN SPI - RIT'S HERE TO
 NE - VER MAKE IT OUT OF THIS WORLD A - LIVE. BE-CAUSE E - VEN HANK WIL - LIAMS COULD FIND
 JUST SING IT OUT ON MY WAY TO THE SHOP. I CAN PICK UP A - NO - THER SNAP CRAC

A⁵ **B^{b7}** **A⁷**

— EN-TER TAIN. WELL IT'S JUST BAIT ON A HOOK, TO GET YOU ON A LINE.
 — TIME TO DIE. WELL HE WAS
 — KLE AND POP.

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20 D_m $Bb7$ $A7$ D^5

NOW I'M REEL-ING YOU IN, 'CAUSE IT'S FEED-ING TIME

25 Bb^5 C^5

THERE'S A LIST-EN TO THE SIL - ENCE, LET IT RING OUT... THERE'S A

28 D^5 D.S.

SONG IN MY HEAD AND I CAN'T GET IT OUT. (THERE'S A)

2
37 G7 F G G#o7 Am C7

TEN OR SO YEARS A - GO NOW. SO LIKE A TIMETRAVE-LER I'LL REACH BACK A-CROSS.
BEG-GAR FOR THE COIN THAT WAS TOSSED NOW THINK YOUR WAYTHROUGH IT YOU'LL KNOW WHAT TO FEEL.
TIME_ TO_ BE ASKED TO DANCE. SO GO AND_ ASK JE - SUS OR GO AND ASK ZEN.

44 F Am7 Dm7 G7 C C7 F

HAND PICK_ THE DAYS THAT WERE SPE - CIAL BE CAUSE. LIFE WAS NO MORE THAN A WIN OR_ A STRIP BACK THE LAY - ERS THE WOUNDS TO_ RE-VEAL. POUR ON SOME OINT-MENT THE SCARS_ TO CUT OUT_ THIS TU - MOR WITH BROKE OF_ YOREN. THE JOUR-NEY IS LONG NOW IT WAS MUCH LONG-ER.

51 Bb6 G G#o7 Am7 D9 C/G G7 Fm

LOSS, HE USED TO BE HAP-PY YOU SEE. HAP - PY AN - NI - VER - SA - RY.
HEAL, THEN.

Dmaj7 G6 F#m7 B7 E

A BOT-TLE OF WHIS-KY A BOT-TLE OF TEARS. BOT-TLE OF MEM-DRIES TO HAVE AND HOLD. IT

68 Em7 A7 D G Dm7

TAKES LOTS_ OF SPI - RIT TO CHAL-LENGE YOUR FEARS SO THEY JUST_ FOR-

73 G7 C C7 F SOLOS Bb/F D.S. AL CODA

GOT IF THE TRUTH BE TOLD. AND SO

80 C/G G7 G#o7 Am D7(SUS4) D7 C/G G7 C

HAP - PY AN - NI - VER - SA - RY, OH_ HAP - PY AN - NI - VER - SA - RY.

SCHOOL REUNION

JAMES WARELING

♩ = 120 Eb Dm

THE MAS - TER CLASS_ A TISK A TASK,_ A STRONG FA - MIL - IAR LESS -
 TO CLIMB THE STAIRS AND PLOT__ THE CHARTS. AND WEIGH MY MAKE_ IN STOPS

4 Gm F/A Bb Cm
 ONED GRASP. THAT HELD ME FIRM_ AND HELD ME FAST, A - DEPT DO MAIN_ AND GUI -
 _ AND STARTS. AS - SEM - BL - ING_ AND TOOK_ A - PART, THE PIE - CES OF_ THESE WORKS

8 Dm Gm Eb
 DING SPARSE. THE BELL THAT RANG_ WITH HAND
 _ OF ART._ THEY SEM - I - NARED AND SERM

14 Dm Gm F/A
 HELD CLASP_ IT WHIS - PERED LOW_ A QUES - TIONED ASKED, TO AMP - LI - FY_ THE DAMPS
 - ON - IZED,_ THE GEN - US FROM THE I - TE - MIZE_ AND IN MY PLACE AND FROM

18 Bb Cm Dm Gm
 AND DARKS, AND CLASS - I - FY_ THE CLANG - ING BRASS.
 _ WHICH SIDE,_ THE GAZED A - CROSS THE ACE_ DE - VIDE_

24 Cm F
 RING THE BELLS AND LOCK_ THE DOORS. ADD THE MARKS AND TAL -
 AT RYTH - MY HANDS AND FLAILING_ SPEL - LERS, FOR SE - CRET SOUNDS AND SEA_

28 Gm
 - LY SCORES. THERE'S A JUDG - MENT COM - ING_ A TEST TO PASS.
 _ SALT SELL - ARS.

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FADE AWAY

SLOW WALTZ ♩ = 86

JAMES WARELING

C_m Eb Ab Eb Ab

THERE'S A WO-MAN AT THE FRONT GATE... SHE'S SCREAM-ING AT THE SKY. (WHERE HAVE ALL MY
THERE'S A WO-MAN ON THE TELE PHONE... IN TROU-BLE AND IN STRIFE. SOUNDS FAINT-LY FA-
THERE'S A WO-MAN ON THE BACK PORCH... SHE'S STAR-ING IN TO SPACE. (MEM - OR - IES DIS -

6 Eb Ab Bb Abm Db7 Gb Ebm Ab7

FAM-ILY GONE AND WHO AM I LEFT ON MY OWN. SHE WAS MY NA-NA'S DAUGH TER, THE A-PPLE OF HER
MIL-I-AR... IF NOT A BIT DIS-SIM-I-LAR... (MAY-BE SHE RE-MEM BERS, SHE WAS MY FA-THERS
OR-GA ISED... AND CHIL-DREN NOW UN-REC-OG-NISED. SHE WAS MY UN-CLES SIS- TER, THE SMILE ON HIS

12 Db Ebm Fm Gb Ab

EYE. NOW THERE'S TEAR-FUL CON-FUS-ION AND FEAR-FUL DISS-A-LUS-ION. AND THE
WIFE. NOW HER VOICE IS TINGED WITH HESI-TENCE AND SHA-RING WITH UN CERTAIN-NESS. PUT
FACE. NOW SHE'S FUN-NY AND RE-DIC-ULOUS... DIS-LO-CATE AND TIM-ROUS. THIS

17 Cb Gb Fm7(b5) Bb7 Eb Ab Bb Eb

VIL-LA-NY... THAT OF-FERS UP THE LIE... FADE A - WAY, FADE A - WAY.
DOWN THE PHONE AND RUN RUN FOR YOUR LIFE...
WO-MAN COME TO TAKE MY MO-THERS PLACE.

25 Ab Bb Ab Bb Eb Ab G7

GONE FOR GOOD, LOST HER WAY. DARK - NESS COME TO STEAL THE DAY...

32 C_m Ab Bb Eb

— SO I KISSED HER AND WATCHED HER FADE A - WAY.

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THE SONG IS EVERYTHING

JAMES WARELING

♩ = 140

Chords: Eb Bb F7 Bb

LONG A - GO IN THE DEEP DARK PAST, THE SONG WAS EVE - RY - THING.
 CLOCK WOULD ROCK UN-TIL THE KING SHOOK UP, AND BROKE HIS HEART IN A HOTEL
 SPIN A - ROUND LIKE A CAR - ROU - SEL, ON A HORSE WITH-OUT A NAME.
 LONG A - GO I CAN STILL RE - CALL, HOW THE MUS - IC MADE ME SMILE.

5 SIMILIE

WORD FOR WORD AND FIRST TO LAST, THAT WAS THE SONG WE'D SING.
 SER-GEANTS PLAYED WHILE THE ME-TER MADE, AND JONNIE PLAYED LIKE HE WAS RINGING A BELL.
 COMES A TIME WHEN YOUR SPI-RITS CLIMB, AND THE SONG RE-MAINS THE SAME.
 8 If I CRIED ON THE DAY IT DIED, WELL MAY - BE FOR A WHILE.

WE PLAY OUR RE-CORDS TILL THE GROOVES WORE OUT, AND THEN WE'D PLAY SOME MORE.
 LONG DAYS IN A PUR - PLE HAZE, THIR - TY THREE TO FORTY FIVE.
 SWEET AS A GYP - SY QUEEN, ON A COUN-TRY RADI - O.
 12 SONGS ARE TORN UP AND THROWN A-ROUND, LEFT BLOW-IN' IN THE WIND.

TURN THE RAD-I - O UP NICE AND LOUD, AND OUT THE MU-SIC POURED.
 GIRLS AND BOYS ALL FEEL THE NOISE, AND GET SLAYED A - LIVE.
 PARK THE VAN IN THE MOR - RI - SAN, HEY WHERE DID WE GO.
 A SEC-RET CHORD CAN STILL PLEASE THE LORD, HALL - E - LU-JAH LETS JOIN IN.

16 1. HORN LINE

25 2.

SING IT OUT SING IT OUT SING IT OUT, NOW EVE-RY-BO-DY SING.

30

SING IT OUT SING IT OUT SING IT OUT, THE SONG IS EVE-RY-THING.

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THAT'S WHY THE WIND BLOWS

COUNTRY ROCK ♩ = 140

JAMES WARELING

E B A 1. G E

5 2.3. G E

WELL HOLD ON, 'CAUSE I'VE GOT SOME-THING TO SAY.
 REAL, THE VOICE THAT'S IN - SIDE YOUR HEAD.
 LOW, EVE - RY - THING LOOKS REAL - LY SMALL.

9 G E E B A

WON'T BE LONG, I'M ON - LY MIN-UTES A - WAY.
 WHAT'S THE DEAL, JUST HOL - DING ON BY A THREAD.
 TO AND FRO, AND WAT - CHING BUGS AS THEY CRAWL.

13 G E B A

YOU BEEN RUN - NING IN CIR - CLES LIKE A WATCH WOUND UP TIGHT. A FIRE
 EVE - RY-THING SOUNDS, SO OB-LIQUE AND AB - SURD,
 I THINK YOU THOUGHT YOU HAD IT UN - DER CON TROL... NOW YOU'RE SLIP
 I'M AN AN - GEL AT YOUR TA - BLE TELL-ING YOU TO GO CLEAR. AND A DE -

16 B A E

— THAT'S BUR - NING OR A CAT TAK - EN FRIGHT. NO - THING'S WRONG,
 SER - VING UP IN A SA - LAD OF WORDS. HOW D'YA FEEL,
 - PING AND SLID - ING DOWN, THE RAB - BIT HOLE, SO LET GO,
 - VIL ON YOUR SHOUL - DER WHIS - PER - ING IN YOUR HEAR.

19 B A 1. G E 2.3. G B7

MAY - BE A GAME THAT WE PLAY. - If I'm
 BET - TER OFF STAY - ING IN BED.
 IT NE - VER HURTS AS YOU FALL.

23 A E E B A E

FOL - LOW ME DOWN WHY DON'T YOU FOL - LOW ME DOWN. DEEP UN - DER GROUND. THAT'S WHERE THR

2
26 E B A E E B A

GRASS GROWS. LIS-TEN TO ME_ WHY DON'T YOU LIS-TEN TO ME_ BUT WHATCH OUT._

30 G E

THAT'S WHY THE WIND BLOWS.

32 B A G E

FLY-ING

BABY WON'T YOU PLEASE COME HOME

GOSPEL SHUFFLE ♩ = 100

JAMES WARELING

1 I'VE BEEN LOOK-ING OV-ER HERE AND I BEEN LOOK-ING OV-ER THERE. SOME-TIME I FEEL SO A-
GOT TO RE-MEM-BER OR I CHOSE TO FOR-GET.

4 LONE. THEN A FRIEND OF MINE TOLD ME IT WAS EVE - RY- WHERE.
IF THERE ARE AN-SWERS TO FIND I HAVE-N'T FOUND THEM YET.

7 BA-BY WON'T YOU PLEASE COME HOME. I FOR - BA-BY WON'T YOU PLEASE COME HOME.

11 I'M FEEL-ING ALL A- LONE. I'M GON-NA CHANGE MY LIFE THE WAY YOU

15 CHANGE YOUR PHONE. BA - BY WON'T YOU PLEASE COME HOME.

I BEEN WAITING IN THE CHAPEL WITH THE LAME AND BLIND
SOMETIMES I FEEL SO ALONE
BUT YOU CAN'T CATCH HAPPINESS BY CREEPING UP BEHIND
BABY WON'T YOU PLEASE COME HOME

BECAUSE EVERYONE IS YOUNG AND EVERYONE IS FREE
SOMETIMES I FEEL SO ALONE
AND TREATY'S NOT REPLACED BY AN APPOLOGY
BABY WONT YOU PLEASE COME HOME.

THERE'S A DIAMOND SLEEPING ROUGH ON THE STREET TONIGHT
SOMETIMES I FEEL SO ALONE
COOLED BY THE SHOWER OF A MEAN STREET LIGHT
BABY WON'T YOU PLEASE COME HOME

HOW COME THERE ARE PEOPLE WHO JUST SHOP 'TILL THEY'RE SORE?
SOMETIMES I FEEL SO ALONE
TRYING TO BUY THEIR LOVE IN A DEPARTMENT STORE
BABY WON'T YOU PLEASE COME HOME

AND THE PEOPLE WHO PRETEND THAT HISTORY WON'T LAST
SOMETIMES I FEEL SO ALONE
ARE CONDEMED TO REPEAT ALL THE SINS OF THE PAST
BABY WONT YOU PLEASE COME HOME

YOU CAN WATER YOUR GARDEN THROUGH THE LONG HOT DROUGHT
SOMETIMES I FEEL SO ALONE
BUT YOU CAN'T KEEP WARM WHEN THE FIRE'S GONE OUT
BABY WON'T YOU PLEASE COME HOME

DON'T PANIC

LEAD VOCALS

JAMES WARELING

♩ = 140

(A)

4

1-4

Fm Db7 Cm7 B7

TAKE CARE, OF THE CHANG-ING TIMES. BE-WARE, ALL THE PAR - A-DIGMS.
HOLD ON TO THE PLANS YOU MADE. MOVE ON, FROM THE BAR - RI-CADE.

7

E^{ma}7 A^{ma}7 A^{bma}7 D^{bma}7 E^b7

PRE - PARE, FOR A CHANCE TO SHINE BUT PAN - IC NOT.
YOUR SONG, WAIT - ING TO BE PLAYED SO PAN - IC NOT.

(B)

9

E^{ma}7 E^{ma}9 C+7 C7(b5) Fm7 Bb7

LEARN TO BREATH, AND BE - LIEVE. SONGS ARE JUST FOR SING - ING,

12

E^m7 A7 D^{ma}7 E^m7 C#7/E# G^{bma}7 G^{bma}9 D+7 D7(b5)

JOY IS THE BE - GINN-ING. PAN - IC NOT. HERE AND NOW, MAY - BE HOW.

16

G^m7 C7 F#m7 B7 D^{bma}7 F^m7 C7/E

YOU WILL FIND THE MEAN - ING, SOME-WHERE IN - BE - TWEEN - ING. PAN - IC NOT.

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2

(C)

19 *Fm* *Db7* *Cm7* *B7*

SEEK OUT, EVE - RY HARM - ON - Y. FLAT OUT IN TO DON - NA LEE.

21 *E^{major}7* *A^{major}7* *A^bmajor7* *D^bmajor7* *E^b7*

NO DOUBT, AN - THRO - POL - O - GY AND PAN - IC NOT.

(D)

23 *B^bm7/F* *B^bm* *E^b7* *B^bm*

SAX SOLO UNDER VOICE FOR 16 BARS THEN CONTINUE OVER THE A SECTION

HEART IS THUMP-ING. BLOOD IS PUMP-ING.

25 *B^bm7/F* *B^bm* *E^b7* *B^bm* x4

NERVES AND SIN - EWS. GRACE CON - TIN - UES.

DANCE/POP ♩ = 140

(I GOT TO) LOVE YOU LIKE NOW

JAMES WARELING

B_m11 G_{major}13 D(ADD9) A₆(SUS4)

GOT AN ITCH

5 D(ADD9) D(ADD9)/F# G_{major}13 A₆(SUS4)

NEED TO SCRATCH, TWIST A TWITCH, SNITCH A SNATCH. LAY A FIRE,
COME AND SEE. I SEE YOU, AND TEE. SO SHARE YOUR,
SOOTH AN ACHE, HAND RE-LIEF, FOR GOD'S SAKE. LOOSE AND WIN,

9 D(ADD9) D(ADD9)/F# G_{major}13 A₆(SUS4)

STRIKE A MATCH, CRACK A DOOR, LIFT A LATCH. FIND A WAY,
FALL - A - CY, WITH MY OWN, MYS-TER - Y.
GIVE AND TAKE. OV-EN'S HOT, TIME TO BARE.

13 D(ADD9) D(ADD9)/F# G_{major}13 A₆(SUS4)

— SHOW YOU HOW. — LINE TO LAY, — CAT'S ME-OW. — NOT A DAY,

17 D(ADD9) D(ADD9)/F# G_{major}13 A₆(SUS4)

— OR AN HOUR. — SO I SAY, — I GOT TO LOVE YOU LIKE NOW.

21 B_m11 G_{major}13 D(ADD9) A₆(SUS4) B_m11

I GOT TO LOVE YOU LIKE NOW.

26 TO CODA 

G_{major}13 D(ADD9) 1. A₆(SUS4) 2. A₆(SUS4)

YOU COME TOO, I GOT TO LOVE YOU LIKE

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2
30 $G^{13}(SUS4)$ $A^9(SUS4)$ Bm^9 $A^9(SUS4)$

NOw.

34 $G^{13}(SUS4)$ $A^9(SUS4)$ Bm^9 $A^9(SUS4)$

DON'T WANT A PART-NER, DON'T WANT A FRIEND. SOME-ONE TO HOLD ME TO THE VE-RY END.

38 $G^{13}(SUS4)$ $A^6(SUS4)$

DON'T WANT COM - PLE - TING, DON'T FILL MY GAPS.

40 Bm^9 $A^6(SUS4)$ D.S. AL CODA

WANT YOU TO LOVE ME 'TILL MY BACK BONE SNAPS. STRECH A SEAM,

43 $A^6(SUS4)$ Bm^{11}

I GOT TO LOVE YOU LIKE *NOw.*

IT'S HOT TODAY

SLOW STRAIGHT BLUES

JAMES WARELING

A E7 A

FEELS LIKE IT'S HOT TO- DAY..
I WANT TO WORK TO- DAY..
I WANT TO DIE TO- DAY..
IF THERE'S A GOD TO- DAY..

IT'S AS HOT AS HELL...
BUT THERE AIN'T NO WORK AROUND.
BUT I'M NOT SICK E- NOUGH.
WHY ARE THINGS DOWN HERE SO BAD.

4 A E7

I SAID IT'S HOT TO- DAY..
I WANT TO WORK TO- DAY..
I WANT TO DIE TO- DAY..
IF THERE'S A GOD TO- DAY..

IT'S AS HOT AS HELL...
BUT THERE AIN'T NO WORK AROUND.
BUT I'M NOT SICK E- NOUGH.
WHY ARE THINGS DOWN HERE SO BAD.

9 A A7/C# D7

SOME PEO- PLE SAY, THE WEA- THERS ON THE CHANGE.
SOME PEO- PLE SAY, THE JOBS ALL LEFT.
SOME PEO- PLE SAY, I SHOULD JUST LET GO.
SOME PEO- PLE SAY, THERE GOD'S THE BEST.

OTH-ERS SAY YOU JUST CAN'T
OTH-ERS THEY WENT ON- DER
OTH-ERS SAY WELL HEY THAT'S
OTH-ER PEO- PLE JUST GET

12 D#o7 A

TELL. BUT STILL IT'S HOT TO - DAY,____
GROUND. I WANT TO WORK TO - DAY,____
TOUGH. I WANT TO DIE TO - DAY,____
MAD. IF THERE'S A GOD TO DAY,____

14 E7 A E7

IT'S AS HOT AS HELL...
BUT THERE AIN'T NO WORK AROUND.
BUT I'M NOT SICK ENOUGH...
WHY ARE THINGS DOWN HERE SO BAD.

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IN LOVING MEMORY OF MY DEAR SON JIM

JAMES WARELING

BALLAD ♩ = 80

Am G/B C F

1 MY NAME IS JAMES SULL-I-VAN AND FROM EAST GEE-LONG I HAIL. A
FIRST PORT WAS IN CAI-RO AND THE HOT SAH-A-RA SANDS. IT'S

3 Em Dm G Am G/B

6 C F Em Dm Am

9 Em Dm Am

11 Em Dm Am G Am G/B

14 C F Em Dm Am G Am G

18 C=♩ G Am G

22 C G E7(b9)

24 Am G F=♩ G

MA - NY STILL LAY WHERE THEY FELL. WHEN

The musical score is written in treble clef with a 4/4 time signature. It consists of 24 measures of music. The melody is simple and ballad-like. Chords are indicated above the staff. The lyrics are written below the staff, with some words hyphenated across lines. The score ends with a double bar line and repeat dots.

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In Loving Memory of my Dear Son Jim

My name is James Sullivan and from East Geelong I hail
A young man with a life still left to live
Who in 1915 on an army ship set sail
To sacrifice all that he had to give
I left my legal practice and I left my family
My broken-hearted mother standing crying on the quay
To fight a war in Europe and of that here is my tale
I trust my loving mother will forgive

Our first port was in Cairo and the hot Sahara sands
Where we were taught the art of war
Then sent off to Turkey for reasons no one understands
And a beach few had as yet heard of before
For months and months we toiled to take the hills of Dardanelle
Nine months lived and dying in a living dying hell
From Lone Pine to the Nek and all across those foreign lands
And then we left that bloodied ANZAC shore.

*We answered the calling
The standing the fallen
Like school children answering a bell
No war's a great war
We were lambs to the slaughter
And many still lay where they fell*

We then rolled into Picardy like a fog upon the Somme
Gathered round the town of Pozieres
Through a night so black and dewy we tried hard to hang on
Waiting for the moment we all feared
Like a hand across a piano, run from high to low
Shells rained down red flames leapt up blow after deafening
blow
And 30,000 men were dead or dying, lost or gone
After all the fog and smoke had cleared

Along the western front we ranged, the mud was deep and thick
Friends and comrades side by side
Fletcher and Mahoney, Stanley Bennie and Hardwick
For a commonwealth we were allied
Bullecourt, Broodseinde, Passchendaele, Hamel and Amiens
Battle after battle fought with loses and with wins
Till we stood atop Mount Saint-Quentin to play our final trick
And honour all the diggers who had died

*We answered the calling
The standing the fallen
Like school children answering a bell
No war's a great war
We were lambs to the slaughter
And many still lay where they fell*

October 1918 through a dark and frosty morn
We marched upon the town of Montbrehain
With gas masks and with rifles and our threadbare uniforms
We readied there to stake our one last claim
Before the fighting started as the night turned into day
A shell fell close beside and it blew my life away
One score year and seven since the day that I was born
A forgotten town in France is where I'm slain

Then my broken-hearted mother, her grief still raw and strong
The sparkle in her eyes now softly dim
On the second anniversary of an act that felt so wrong
A notice for the Argus placed there in
She mentioned Stanley Bennie and William Hardwick too
How both were killed in action she bade them fond adieu
And of Captain Sullivan she wrote from East Geelong
In loving memory of my dear son Jim

THE AFTERGLOW

JAMES WARELING

BALLAD

I WANT-ED TO SAY
SAY
ARMS
LAUGH
SAY

SOME-THING TRUE.
I RE-SIDE.
IN MY EARS.
SOME-THING REAL.

I WANT-ED TO PROVE
LIKE WATCH-ING A BIRD
THE TASTE OF THE SALT
I WANT-ED TO PROVE

IT TO YOU.
FROM A HIDE.
FROM YOUR TEARS.
HOW I FEEL.

I WANT-ED TO KNOW
WAT-ERED AND FEED
THE SWEEP OF YOUR KNECK
I WANT-ED TO KNOW

SOME - THING REAL.
WRAPT UP IN WARM.
THE FALL OF YOUR HAIR.
SOME - THING TRUE.

I WANT-ED TO SAY
IN TO THE CALM
THE HEAT OF YOUR GAZE
I WANT-ED TO SAY

HOW I FEEL.
AFTER THE STORM.
LAYS ME BARE.
I LOVE YOU.

SAFE IN YOUR
WILL YOU

HOLD ME TIGHT
NE-VER LET ME GO.
THROUGH THE STILL DARK
NIGHT AND THE

AF - TER GLOW
WITH A STRENGTH OF WILL
AND SLIGHT OF

HAND.
I WILL LOVE YOU
THE BEST
THAT I CAN.
THE SOUND OF YOUR
I WANT-ED TO

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Encore (Conclusion)

*"I listen to the wind, to the wind of my soul
I let my music take me where my heart wants to go."²⁷⁷*

Any new knowledge is important, and it is beholden on researchers to contribute to it. Through a life spent, playing, teaching and writing music, songwriting has been a constant. So, did I, during the course of this investigation, write a song 'In the Middle of a Dream' whilst asleep? No. Nor have I in the past. And I surmise, on the balance of the data collected here, am I likely to in the future.

Although on Wednesday 3 October 2017 I wrote in my journal,

"Last night I dreamed a song. Well there was a song in my dream at least. Generally I don't remember much about my dreams and that's the case here but at some point in the dream, (or not long after,) I realised it contained a song that I didn't recognise. I saw myself playing it, felt my hands on the guitar and heard the tune and thinking it wasn't all that good. Perhaps if it had been, I may have got out of bed and attempted to transcribe it immediately. I don't recall much else except it had something to do with using up natural resources and was in Gb. I had played a few tunes at a local open mic night in the evening (I hadn't played out for quite sometime,) and then watched something on tele about coal mining so my best guess is those two activities coalesced in my subconscious into the dream. My observation is that not only would I need to be skilled at remembering dreams, my aural acuity would need to be heightened to the point where I could remember an entire tune on one hearing when I wasn't aware I needed to until about halfway through. So it seems it's possible to dream songs but at least in my case it's hard to remember them afterwards"²⁷⁸

Graeham Gobel said he wakes up in the morning and a complete song is in his head.

He also said, "Every word in my song had thought put in to it."²⁷⁹ According to Ross

²⁷⁷ Stevens, Cat. *The Wind*, (Song) Freshwater Music LTD. 1971

²⁷⁸ Wakeling, James. Digital Journal. 3 October 2017

²⁷⁹ Kruger, Debbie. *Songwriters Speak*, Limelight Press, Balmain 2005 209

Wilson you're always on the job, "*Cause all the time your subconscious is working on new stuff.*"²⁸⁰ Brian Cadd is somewhere in the middle,

*"You really have to give yourself and your subconscious some room to develop and build these ideas as opposed to just being in a room until you finish a song."*²⁸¹

I have tried during this project to make the subconscious conscious. To open up the windows and let the wind blow through those dreams and see what came out.

Before Paul McCartney started 'dreaming' songs he would sit opposite John Lennon in John's Aunt Mimi's glass-panelled porch, "*There was a good acoustic there, like a bathroom acoustic*",²⁸² There after school, sometimes instead of school they would play, bounce ideas off each other and learn how to write songs. From Jack O'Hagan to Sia, they've all written songs that resonate with us still. But how did they do it? How does one get to know how creativity works or what it looks like? Is writing the songs that make the whole world sing mysterious or open? Is it alchemy or a job like any other? Where do all these songs come from? Stephen Cummings is unsure "*I have no idea. I was just doing them*".²⁸³ Or in the words of Rob Hurst, '*the songwriting thing comes from somewhere else*'.²⁸⁴ But where is the somewhere?

The belief that creativity is unknowable endures,

"... because it is posited on the notion that creativity is sui generis: creativity is ineffable because it is 'instinctive', it is 'intuitive', it is the product of

²⁸⁰ Kruger. *Songwriters Speak*. 129

²⁸¹ Kruger. *Songwriters Speak*. 103

²⁸² Riley, Tim. *Lennon*. Virgin Books (2012) 66 (from Robert Spitz, *The Beatles: A Biography*. New York; Little, Brown, 2005 110)

²⁸³ Kruger. *Songwriters Speak* 295

²⁸⁴ Kruger. *Songwriters Speak* 303

*'inspiration'. None of these conditions is demonstrable and, therefore, they can never be accessed either from without or, seemingly, from within. Consequently, whether the creative effort is directed at writing Northanger Abbey, designing the Tay Bridge, or painting Guernica we cannot know that effort, only it's results".*²⁸⁵

There are books that reveal how to write songs from generating lyrics to conceiving a tune and constructing a chord progression with techniques, exercises and shortcuts for the aspiring songwriter. And today people can go to university to learn what Lennon and McCartney and all the others discovered in their spare time. Rob Hurst believes however that it's impossible to learn. Commenting about his writing he observes,

*"They were gifts of melody, of rhythm, and a way with words, which is not something you can teach people or study. It's there".*²⁸⁶

Songwriter and university lecturer Clive Harrison has a different view.

*"While I appreciate that songwriting may seem magical, subjective, mysterious and ephemeral for the uninitiated, for me it is perfectly logical, fascinating, engaging and an endless source of curiosity. I would be professionally negligent if I did not pass on what I have learned thus far; I consider the act of dismissing as mysterious (and therefore unteachable) any aspect of songwriting unforgivable, and in Philip Tagg's words 'tantamount to intellectual treachery' (2012, p. 16)"*²⁸⁷

There are books that recall when and where songs came to be, their historical and social relevance and on occasion their meaning, as well as memoirs and biographies by and about songwriters reminiscing about this too. But, *'there has been so little dedicated work on identifying how music is made at the time of its making'*.²⁸⁸ Clive Harrison states,

²⁸⁵ Jones, Mike. *Writing For Your Supper*. 225

²⁸⁶ Kruger. *Songwriters Speak* 303

²⁸⁷ Harrison. 136

²⁸⁸ Jones, Mike. *Writing For Your Supper*. 231

“All of these approaches have been applied previously, however the type of data we lack academically is that derived from a largely unexplored research methodology (autoethnography) where an expert songwriter has the capacity to provide an academic perspective (make ‘insider’ generalisations about highly creative songwriting). This specifically is the approach applied herein.”²⁸⁹

Robin Fredrick noted, *“The only talent you really need as a song writer is the ability to recognise emotional truth. If you can do that one thing, you can learn the rest.”²⁹⁰*

By examining closely my creative process, keeping records, compiling and analysing data and comparing my findings with other songwriters I wondered what I could reveal about songwriting. If I could determine what the writing process entailed, I believed I could make a significant contribution to an emerging field of study. It is this belief that led to the research endeavour.

Apart from the unrecognised and unremembered song in my dream mentioned above I did have moments of Hypnagogic Reverie that if not surprising were always delightful. I imagined the well-known alternate name for the first world war as the summative focus for a chorus in the shadowy place between waking and sleeping. And I had numerous ideas for and about songs whilst engaged in non-songwriting activities like exercising and driving. Often with the former it was because I had gone running in search of solution and the latter when I was listening to something that elicited a question, generated an idea.

For the song writing part of this project I had a deadline, (of sorts), but I didn’t have a brief. I had to write but it could be what I wanted. Moreover. because I was

²⁸⁹ Harrison. A Songwriter’s Journey. 24

²⁹⁰ Fredrick, Robin. Shortcuts to Hit Songwriting, Taxi Music Books, Los Angeles. 2008

researching how I write songs it didn't matter if they were fair, or good or great. Although I was trying not to write rubbish to be sure. "*I formulated the idea that my goal was not to achieve commercial success, but to leave a legacy of music of which I could be proud*".²⁹¹ It also didn't matter what anyone thought of my songs. Whether they were accepted or rejected by the field because again this has been a songwriter's exploration of the practice of songwriting from an insider's perspective. The recordings were just that, records of what took place. I was only going as far as the first step on Zollo's triptych. That being said I have used eight of the 12 songs for an album of original material which in due course will be released into the domain for the field to choose, reject or simply ignore perhaps providing opportunity for more research. Nevertheless, despite the fact that for much of the time I was tutoring at a tertiary music institution and teaching school part time I organised my time to write songs. I diarised the process and compared it to other's and in doing so I developed the following recommendations.

- Listen to a lot of songs in various styles by great songwriters.
- Transcribe and analyse your favourite songs to determine what makes them so good. Practise recognising the patterns of effective songs.
- Listen to other sorts of music especially stuff that is unfamiliar.
- Read as much creative writing, novels and poetry as possible.
- Maintain a regular routine of creative activities in manageable blocks of time with rest in between. (Mornings work best for me) 90 – 120 minutes is good although a brief break every 25 minutes is helpful when working very intensely.
- Utilise free writing exercises to wake up your writer's mind. 20 minutes a day is good first thing.

²⁹¹ Harrison 191

- Any method for enriching your vocabulary by using a rhyming dictionary and thesaurus to create a matrix of candidate words and then combining them in various sentences is time consuming but surprisingly fruitful.
- Keep notes of everything and archive them. Titles, lines of lyric, melodies, grooves, chord progressions, things people say and songs you hear that might provide some inspiration.
- Exercise, it's amazing how many ideas you have when your blood is flowing and your mind freewheeling. They can also come in the shower, as you drift to or from sleep and when you're driving so be prepared to record them as soon as you are able.
- Don't judge your work too soon, take your time, write until the song is more or less finished and then review it, contemplate it and work out what needs to change. Sometimes two average ideas can become one better than average song. And sometimes one average song can become two better than average ones.
- Sometimes the writing will come easily so make the most of them. Other times it will be a struggle, but this doesn't mean the outcomes will be more or less effective. For me it's when I'm excited about an idea that it comes easily but not always.
- Set some daily goals like completing a verse or working the chords out for a bridge.
- Conceive a question to answer or problem to solve. Can I organise an eleven bar blues, compose a melody that uses all twelve chromatic tones or write a five line lyric where the 4th and 5th lines are the same as the 2nd and 1st? It doesn't mean it will prove fruitful, but it may get you writing.
- Try jamming on a new or different instrument. They can sometimes offer up surprising gifts. In fact, any new approach might work, Brian Eno's Oblique Strategies for instance.
- At some point you must finish the song, leave it alone, walk away and decide what to do with it. But, in truth some songs may never be finished. In the way a film director may recut a film you can change your song. Weeks, months and years of reflection and regular performance may suggest a different word here, a substituted chord there or an inverted melody somewhere else. Maybe even a complete reharmonisation. Your publisher or record company will probably appreciate being able to release new versions of well-known songs.
- It helps to have support, colleagues yes but more importantly people who believe in you and that you trust.
- Eat well and rest.

“I believe that creative songwriters do not need to wait for inspiration from some external source, that they can be ordinary people (anybody with the songwriter’s tool-kit and an idea), and that creative songwriters can improve their skills through further observation, immersion, study and practice.”²⁹²

You see it’s all about the idea. The process is simply work. But there is something miraculous about an idea. Particularly if you can come up with an original one. And even better when you’re not trying as Terry Britten observed, *That’s the lovely thing about it, you’re not thinking.*²⁹³ One winters Tuesday I was sitting on Cave Hill in Mt Cole State Park looking westward over the Middle Creek valley towards Mt Langi Ghiran and the Grampians in the distance. It was a bright, cold, clear, still day and the wind farms to the north and south were idyllic. A line came to me, *‘the windmills were standing silent for the wind was standing still,’* and for an instant I thought there might be a song in there somewhere. I abandoned the idea as quickly as it came because it didn’t take me anywhere. Perhaps Banjo Patterson may have started a bush ballad or Herman Hesse a traveling story, but I was more interested in why and from where the idea arose for it seems largely unpredictable. Psychological, physical and environmental circumstances have an impact and putting yourself in a situation where you’ve had productive ideas in the past may prove productive again. Especially if you learnt to recognise the signs. But how, when and from where the ideas arise appears to be as much through luck as design. Nevertheless, it is an important part of the songwriters toolkit. In the opinion of Clive Harrison,

“Success in using hypnogogic reverie as a songwriting tool is not the simply that one has interesting thoughts at 3a.m., but rather based on establishing a routine of capturing, describing and utilising those thoughts on a consistent basis through a confluence of convergent and divergent thinking.

²⁹² Harrison. 125

²⁹³ Kruger. Songwriters Speak. 79

Although some songwriting creative ideas come through hypnogogic reverie, those ideas may represent only a small but valued aspect of song generation. While these 'aha' moments are necessary, they are not sufficient, and the hypnogogic reverie state is useful only in the incubation and insight phases of the creative process. In order to manage the rest of the songwriting process, focus, persistence, expertise and procedural knowledge is vital to the preparation, evaluation and validation stages. During the next stage of songwriting process, there is a great deal of theorizing, observation, pattern recognition, idea generation, imagination, cross-fertilisation, synthesis, and hybridization of those candidate stimulus materials into one or more promising song artefacts.”²⁹⁴

The job then is to use all your experience, knowledge, skill, judgement and resilience, in terms of field theory your domain, to craft those ideas into songs, because the eye of a creative artist, in this case a songwriter, is drawn to the possibility of exploration in any circumstance and that could be a phrase, groove, story or view from a hill. It occurred to me that the ideas for songs like other creative notions may, to quote Bob Dylan, be ‘Blowing in the Wind’ and you simply have to be ready to catch them as they sail past. But that day on Cave Hill there was no song because there was no wind.

Paul McCartney, the man who dreamed one of the greatest of pop songs said,

“I always tell my students, “Look, I don't really know how to write a song. There's no set way. What I do know is how to work on and finish a song.” All I can say is ‘Let's hear what you've got.’”²⁹⁵ 807

It really is difficult to know where the ideas come from but once arrived you must be willing to mould them into something novel, make the words rhyme and give it a backbeat.

²⁹⁴ Harrison. 235

²⁹⁵ Norman. 807

I used to wonder if all the songs that could be written had been written but it never occurred to me to wonder how it happened in the first place or in fact how I did it. I would sit with my guitar, play some chords, improvise a tune and make up some words to fit. Now I know, I was listening for the wind. And when it blows, if I'm quick, I catch the idea and then work it. I work it until I have something that pleases me or makes me laugh or cry and then I keep on working until it's done. If I could do it my sleep, I would. Maybe one day I will but for now I'll keep on listening and working.

Outro (Appendix)

"This is the end, my only friend the end".²⁹⁶

Track Listings and credits

Songs by James Wakeling. Produced by James Wakeling and Tim Nikolsky. Engineered by Niko Schäuble except for 1, 2, 3, 5 (Tim Nikolsky) & 9 (Tim Nikolsky & Rohan Wallis).

Mixed by Niko Schäuble except for 9 (Rohan Wallis & James Wakeling).

Mastered by Niko Schäuble

1 Feeding Time. Vox & guitar; James Wakeling, Keyboard; Anthony Barnhill, bass guitar; Tim Nikolsky, drums; Serge de Lucio.

2 Happy Anniversary. Vox; Margot Leighton, tenor saxophone, Rob Vincs, piano; Anthony Barnhill, contra bass; Tim Nikolsky, guitar; James Wakeling, drums; Serge de Lucio.

3 School Reunion. Vox, guitar & keyboard; James Wakeling, backing vox; Margot Leighton, tenor saxophone; Rob Vincs, bass guitar; Tim Nikolsky, drums; Serge de Lucio.

4 Fade Away. Vox & guitar; James Wakeling, Tenor Saxophone; Rob Vincs, contra bass; Tim Nikolsky, bodhran; Serge de Lucio.

5. The Song is Everything. Vox, guitars & handclaps; James Wakeling, tenor saxophone; Rob Vincs, bass guitar; Tim Nikolsky, drums, Cajun & handclaps; Serge de Lucio, handclaps; Margot Leighton.

6 That's Why the Wind Blows. Vox, backing vox & guitars; James Wakeling, bass and acoustic guitars, Tim Nikolsky, drums; Daniel Berry.

²⁹⁶ Densmore, John, Robby Krieger, Ray Manzarek, Jim Morrison. *The end* (song) Elektra. 1967

7 Baby Wont You Please Come Home. Vox, guitar & banjo; James Wakeling, backing vox; Margot Leighton, contra bass and acoustic guitar; Tim Nikolsky, drums; Niko Schäuble.

8 Don't Panic. Vox; Margot Leighton, saxello; Rob Vincs, guitar; James Wakeling, bass guitar; Tim Nikolsky, drums; Serge de Lucio.

9 (I Got To) Love You Like Now. Vox, guitar, bass guitar & programming; James Wakeling, programming; Rohan Wallis.

10 It's Hot Today. Vox, guitar & slide guitar; James Wakeling, bass guitar; Tim Nikolsky, drums; Niko Schäuble.

11 In Loving Memory of my Dear Son Jim. Vox & guitar; James Wakeling

12 The Afterglow. Vox, guitar and slide guitar; James Wakeling, bass guitar; Tim Nikolsky, drums; Daniel Berry

Additional demo tracks performed and produced by James Wakeling

1 Feeding Time, 2 Happy Anniversary, 3 The Master Class, 4 School Reunion, 5 Fade Away, 6 Fade Away (Alt), 7 Long Ago in the Deep Dark Past, 8 Maybe Your Love Will Last, 9 That's Why the Wind Blows, 10 Baby Wont You Please Come Home, 11 (I Got To) Love You Like Now, 12 It's Hot Today, 13 The Ballad of Captain James Sullivan, 14 The Afterglow, 15 The Afterglow (Alt)

Notes on School Reunion

The Master Race.

The master race, superior, interior, are cheerier. Above beyond know how and why and how to fly above the sky. Omnipotent and heaven sent, hell and bent mother knows best and let the rest be gone. The master race will fill the space lead the race, fly in the face of right and wrong. They hold us down and watch us drown move through the town with faces drawn. Steal the children when you look away and fashion night out brilliant day. The master race are here and now, know and how tree and bough. It's common place its dis and grace and more and more the master race.

Ace, base, brace, case, face, grace, lace, place, apace, backspace, database, displace, deface, embrace, in case, misplace, showcase, staircase, straight face, workplace.

The Master Class

Stream of consciousness exercise.

The master class will face the farce, and laugh and laugh then kick your arse. Together in the tall green grass we till the soil and cross the path. Before the day is come and gone lets assemble and then take apart the pieces from these works of arts and if we fail then why not pass around the hat to catch the rain that's dripping down the shattered glass. In overtime and underneath where beats the ever straining hearts to rise above beyond surpass the locked door of the master class. We can't reside, abide, decide to move across if we trespass on sacred ground we must bypass this

little war before it starts to climb the charts I've made my marks and worn your masks
there is but left for me contrast to try and join the master class.

Rhymes for class.

Brass, glass, last, pass, bypass, contrast. Mask, trespass, surpass, sparse, hearts, charts,
clasp, parts, ask.

Object writing exercises.

#1

The Master Class are them what have. They wield the power and keep me from
getting exactly where I want to be, amplifying the tangible almost visceral sense of
inadequacy that shrouds me in mist. I can feel it's clammy touch on my skin. The
smell of a winters evening as the sun slides away and a damp, dank dark cold fills the
air. Thicker and heavier it gathers as the shadow of night creeps across the sky until I
am lost and afraid. Unsure of where to go, frightened to call out for help else some
stranger with ill intent should hear me and pad quietly closer until their breath is upon
my neck, and a low whisper of malice invades my ear.

#2

The bell rang and it was time for school. The slightly arrhythmic clang of a hand held
bell struggling to find it's time, building quickly to crescendo and then ending in a
dull thud as the clanger was held fast against the bell's inner wall. The day was hot
already, the wet stifling heat of summer that sent you searching for a breeze on which
to sail to a cool change. By mid afternoon the change would arrive in the shape of a
thunderstorm, the big fat drops falling heavy on the hot asphalt, the ineffable smell
rising as steam above the black top. But for now it was time to line outside the
classroom. Two lines divided by gender filing in to sit quiet and acquiescent at
wooden desks, listening, watching, understanding, waiting and desperate to answer.
But if there was writing to be done it was another story for writing meant spelling,
and spelling meant being wrong and being wrong meant looking and feeling dumb.
No matter how bright you were it was spelling that kept you apart.
The Master Class, they invite you in only to deny you membership.

The bell that rang with hand held brass
It whispered low a question asked
To amplify the damp dark clasp
And classify the gathering task.

I can't reside, abide decide,
To move across if I trespass,
On scared ground I must bypass,
This little war before it starts.

On sacred ground I must trespass
To move across by first and last
Decide, confide, abide, bypass

This endless race before it starts.

To climb the stairs and plot the charts,
And weigh my make in stops and starts,
There is but left for me contrast,
To try and join the Master Class.

The Master Class will face the farce,
Then turn around and kick my arse,
Together in the tall green grass,
I till the soil and cross the path.

Unhide the mask and face the farce,
Then turn around and kick my arse,
Together in the tall green grass,
I till the soil and cross the path.

Master Class definition
Class given by an expert

Master Definitions

Chief
Controller
Teacher
Expert
Grasp
Conquer

Synonyms

Principal
Main
Leading
Dominant
Controlling
Major
Adept
Experienced
Skilled
Skillful
Ace
Crack
Crackerjack
Proficient
Padrone
Sirdar (a person of high rank)
Sachem (Algonquian chief)
Arch

Class Definitions

Lesson
Refinement
Division
Group
Schoolroom

Synonyms

Lesson
Period
Gathering
Lecture
Seminar
Course
Tutorial
Discussion
Chic\Dashing
Fine
Fly
Sharp
Genus
Domain
Species

Adjectives	Nouns	Verbs
Principal	Chief	Controlling
Main	Controller	Teaching
Leading	Teacher	Grasping
Dominant	Expert	Conquering
Controlling	Grasp	Directing
Directing	Conqueror	Lessoning
Major	Lesson	Dominating
Divisional	Refinement	Improving
Lessoned	Division (Divide)	Dissecting
Lectured	Group	Classify
Seminised, Sermonized	Schoolroom	Catalogue
Coursing	Lecture	Experiment
Tutored	Period	Warning
Discussing	Session	Gathering
Group	Course	Course
Adept	Crack	Dashing
Experienced	Chic	Fine
Skilled/skillful	Genus	Itemize
Ace	Domain	Guiding

Write a sentence or two about an adjective and noun together.

The **principal division** is that between the moneyed and poor, the powerful and the powerless, the withs and with outs, the spellers and the flailers.

A sense of **dominant refinement** descended upon the group. They felt strangely unwashed, their skin an ash grey, the stale smell of exhaustion rising in a cloud above their heads.

I turned and tried to run but a **controlling grasp** held me fast.

The mob gathered and stood as one. An army of discontent united by revenge. The **divisional conqueror** new what must be done for it had all been done before, again and again.

I had my own mistakes to make if I were to become the **lessoned teacher** I believed I could be.

It was a strong, familiar **lessoned grasp** that held me safe.

Unsure of which path to take I looked down to determine which was the **lessoned course**, over which many feet had trod.

And between the squalor and beauty flowed a stream of **coursing refinement**.

We knew which was our place and on which side of the **tutored divide** we stood.

Adept domian

Two qualifying nouns.

The chief is controller. Controller of the chief. Chief's controller.

The chief is teacher. Teacher of the chief. Chief's teacher.

The chief is expert. Expert of the chief. Chief's expert.

The chief will grasp. Grasp of the chief. Chief's grasp.

The chief is conqueror. Conqueror of the chief. Chief's conqueror.

Chief is the lesson. Lesson of the chief. Chief's lesson.

The chief is refinement. Refinement of the chief. Chief's refinement.

Chief is the division. Division of the chief. Chief's division.

The chief is the group. Group of the chief. Chief's group.

Chief is the schoolroom. Schoolroom of the chief. Chief's schoolroom.

Chief is the lecture. Lecture of the chief. Chief's Lecture.

The chief is period. Period of the chief. Chief's period.

Chief is the session. Session of the chief. Chief's session.

Chief is the course. Course of the chief. Chief's course.

Refinement is a grasp. Grasp of the refinement. Refinement's grasp.

The grasp is refinement. Refinement of the grasp. Grasps refinement.

The conqueror is grasp. Grasp of the conqueror. Conqueror's grasp.

Grasp is the conqueror. Conqueror of the grasp. Grasps Conqueror.

The conqueror is the division. Division of the conqueror. Conqueror's division.

Division is conqueror. Conqueror of the division. Division's conqueror.

Write a sentence or two about a noun and a verb together.

The **controller** was overwhelmed, **grasping** at one lever after another with little hope of bringing the situation to a halt.

The **controller** simply wanted to take charge, there was never any thought of **conquering** them.

What we require is a **controller**, some way of **directing** the flow.

By **lessoning** the ignorant, the **controller** hoped to lead them to understanding.

Dominating the circumstances, **controller** let it's will be done.

Any **controller** understood that **improving** the plight of those suffering was the right thing to do.

They were confident that by **dissecting** the device, its **controller** would be disabled.

In order to **classify** it the **controller** must first understand it.

The **catalogue** was accurate but it failed to explain the behaviour of the **controller**.

What **controller** wouldn't be swayed by the results of the **experiment**?

I have been **warning** the **controller** about this likelihood but it has simply fallen on deaf ears.

Gathering in the pre-dawn light, they knew they must act now lest the **controller** strike mercilessly.

Like a bad **teacher grasping** at half remembered lessons.

We needed a **teacher**, not a crazed emperor **conquering**.

The **teacher** stood at the front of the class, lazily **lessoning** the bored students.

And then without **warning**, the **teacher** distributed the exam papers.

Although clearly an **expert**, the **experiment** had nearly expired.

And within my **grasp** the elements were **gathering** into a storm to be unleashed.

What had begun as a method of **improving** my technique had ultimately become a **refinement**.

The **division** was established but nothing could put a stop to the **gathering**.

Random ideas

For flailing (failing) spellers and sea salt sellers (cellars). (20/04/16)

They seminised and sermonized the genus from the itemize, I knew my place and from which side I gazed across the ace divide.

Chief amongst teachers is the principal. The controlling principal is chief.

The master class will face the farce, and laugh and laugh then kick your arse. Together in the tall green grass we till the soil and cross the path. Before the day is come and gone lets assemble and then take apart the pieces from these works of arts and if we fail then why not pass around the hat to catch the rain that's dripping down the shattered glass. In overtime and underneath where beats the ever straining hearts to rise above beyond surpass the locked door of the master class. We can't reside, abide, decide to move across if we trespass on sacred ground we must bypass this little war before it starts to climb the charts I've made my marks and worn your masks there is but left for me contrast to try and join the master class. They seminised and sermonized the genus from the itemize, and in my place and from which side they gazed across the **ace divide** at flailing spellers and sea salt sellers for school was out and die was cast whilst seasoning the Master Class.

The master class, the master class a strong, familiar **lessoned grasp** that held me firm and held me fast.

The Master Class (first draft)

The Master Class, a tisk a task,
A strong, familiar **lessoned grasp**
That held me firm and held me fast.
Adept domain and **guiding** sparse.

The bell that rang with hand held clasp
It whispered low a question asked
To amplify the damps and darks
And classify the clanging brass.

In overtime and under laugh,
Where beats the ever straining hearts,
To rise above, beyond, surpass,
The locked door of the Master Class.

Unhide the mask and face the farce,
Then turn around and kick my arse,
Together in the tall green grass,
I till the soil and cross the path.

Assembling and took apart,
The pieces of these works of art,
And if I fail then why not pass,
The pain that's drips from shattered glass.

To climb the stairs and plot the charts,
And weigh my make in stops and starts,
To catalogue and cleave apart

Or seam and join the Master Class.

On sacred ground I must trespass
To move across by first and last
Decide, confide, abide, bypass
This gathering race before it starts.

They **seminared** and **sermonized**,
The genus from the itemize,
And in my place and from which side,
They gazed across the **ace divide**.

At rythmy hands and flailing spellers,
Secret sounds and sea salt sellers,
For school was out and die is cast,
Whilst seasoning the Master Class.

Rig the bells and lock the doors
Add the marks and tally scores
There's a judgment coming
A test to pass

Just a face lost in the crowd
And back to fronters ain't allowed
To reside within
The master class

The Master Class (second draft)

The Master Class, a tisk a task,
A strong, familiar **lessoned grasp**
That held me firm and held me fast.
Adept domain and **guiding** sparse.

The bell that rang with hand held clasp
It whispered low a question asked
To amplify the damps and darks
And classify the clanging brass.

Ring the bells and lock the doors
Add the marks and tally scores
There's a judgment coming
A test to pass

Just a face lost in the crowd
And back to fronters ain't allowed
There's a judgment coming
A test to pass

They **seminared** and **sermonized**,

The genus from the itemize
And in my place and from which side,
They gazed across the **ace divide**.

Assembling and took apart,
The pieces of these works of art,
To climb the stairs and plot the charts,
And weigh my make in stops and starts,

At rythmy hands and flailing spellers,
Secret sounds and sea salt sellers,
There's a judgment coming
A test to pass

For school was out and die is cast,
Whilst seasoning the Master Class.
There's a judgment coming
A test to pass

School Reunion (final draft)

The Master Class, a tisk a task,
A strong, familiar **lessoned grasp**
That held me firm and held me fast.
Adept domain and **guiding** sparse.

The bell that rang with hand held clasp
It whispered low a question asked
To amplify the damp and darks
And classify the clanging brass.

Ring the bells and lock the doors
Add the marks and tally scores
There's a judgment coming
A test to pass

Just a face lost in the crowd
And back to fronters ain't allowed
There's a judgment coming
A test to pass

To climb the stairs and plot the charts,
And weigh my make in stops and starts,
Assembling and took apart,
The pieces of these works of art,
They **seminared** and **sermonized**,
The genus from the itemize
And in my place and from which side,
They gazed across the **ace divide**.

At rhythmy hands and flailing spellers,
Secret sounds and sea salt sellers,
There's a judgment coming
A test to pass

For school was out and die is cast,
Whilst seasoning the Master Class.
There's a judgment coming
A test to pass

SCHOOL REUNION

JAMES WARELING

♩ = 120 Eb

THE MAS-TER CLASS A TASK A TASK... A STRONG FA MIL - IAR LESS - ONED GRASP... THAT
TO CLIMB THE STAIRS AND PLOT... THE CHARTS. AND WEIGH MY MAKE IN STOPS... AND STARTS. AS-

5 HELD ME FIRM. AND HELD ME FAST, A - DEPT DO MAIN. AND GUI - DING SPARSE.
SEM - BL ING... AND TOOK... A PART, THE PIE - CES OF... THESE WORKS... OF ART...

9 THE
THEY

13 BELL THAT RANG WITH HAND HELD CLASP... IT WHIS - PERED LOW... A QUES - TIONED ASKED, TO
SEM - I NARED AND SERM - ON - IZED... THE GEN - US FROM THE I - TE - MIZE... AND

17 AMP - LI - FY... THE DAMPS AND DARKS, AND CLASS - I - FY... THE CLANG - ING BRASS.
IN MY PLACE AND FROM... WHICH SIDE... THE GAZED A CROSS THE ACE... DE - VIDE...

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Notes for Fade Away

Fade Away

Dementia; Cognitive and intellectual deterioration. a chronic or persistent disorder of the mental processes caused by brain disease or injury and marked by memory disorders, personality changes, and impaired reasoning.

Synonym: Mental illness, madness, insanity, derangement, lunacy, senile,
There are no synonyms for it.

Loosing your marbles.

Going crazy, silly, mad or stupid.

Forgetting your family and friends, forgetting yourself.

Feeling scared and alone, unsure and unclear.

Crazy: Foolish, unwise, senseless, irrational, ridiculous, bizarre, peculiar, weird, daft, idiotic.

Forgetting: Overlooking, disregarding, disremembering, leave something behind, stop worrying about something.

Scared: Frightened, afraid, terrified, petrified, alarmed, anxious, timorous.

Alone: Unaided.

Unsure: Hesitant, uncertain, shy, unconfident, irresolute.

Unclear: Indistinct, undecided, blurred, vague, imprecise, doubtful, hazy, indeterminate. vague, empty, almost hollow. A withered a twisted body were once a loving and feisty woman used to reside.

MAD: Major Affective Disorder.

Adjectives	Nouns	Verbs
Crazy	Loser	Forget
Silly	Confusedness	Overlooking
Mad	Alone	Disregarding
Stupid	Irrational	Disremembering
Scared	Hesitance	Frighten
Foolish	Uncertainness	Terrified
Unwise	Shy (sudden move)	Petrified
Senseless	Irresolution	Alarm
Ridiculous	Undecided	Derange
Bizarre	Blur	Upset
Peculiar	Imprecision	Unbalance
Weird	In-determination	Disrupt
Daft	Illness	Disturb
Idiotic	Disease	Disorganise
Afraid	Sickness	Unrecognise
Anxious	Complaint	Dislocate
Timorous	Ailment	Derail
Unsure	Disorder	Disorder
Unclear	Malady	Muddle
Indistinct	Affliction	Confuse
Vague	Syndrome	Mistake
Doubtful	Madness	Unsettle
Hazy	Insanity	Derail

BALLAD

FADE AWAY

JAMES WARELING

(A)

Bb Eb F Bb Eb F Eb F Bb Eb

FADE A-WAY FADE A WAY. GONE FOR GOOD, LOST HER WAY. DARK-NESS COME TO

6 D7 Gm Eb F Bb

STEAL THE DAY. SO I KISSED HER AND WATCHED HER FADE A -WAY.

(B)

9 Gm Bb Eb F Bb

CRA - ZY WO - MAN AT THE BACK FENCE, SCREA - MING AT THE SKY. _____
 CRA - ZY WO - MAN ON THE TELE - PHONE, IN TROU - BLE AND IN STRIFE.
 CRAZ - ZY WO - MAN ON THE BACK PORCH, STAR - ING IN - TO SPACE.

11 Eb Bb Eb F Ebm7 Ab7 Db

WHERE HAVE ALL MY FAMI - LY GONE AND WHO I'M I LEFT ON MY OWN. SHE WAS MY NA - NA'S DAUGH TER, THE
 SOUNDS FAINT - LY FAM - IL - IAR. _____ IF NOT A BIT DIS - SIM - I - LAR. MAY - BE SHE RE - MEM - BERS, SHE
 HER MEM - OR - IES DIS - ORG - AN ISE. _____ FA - CES NOW UN - REC - OG NISE. SHE WAS MY BRO - THERS MOTH - ER, _____ THE

14 Bbm7 Eb7 Ab Bbm7 Cm7

APP - LE OF HER EYE. _____ NOW THERE'S TEAR - FUL CON - FUSS - ION _____ AND
 WAS MY FA - THERS WIFE. _____ NOW HER VOICE IS TINGED WITH HES - I - TENCE AND
 SMILE A - PON HER FACE. _____ NOW SHE'S FUN - NY AND RI - DIC - U - LOUS.

16 Db Eb Gb Db Cm7(b5) F7

FEAR - FUL DIS - A LUS - ION. _____ AND THE VILL - A - NY _____ THAT COMES TO SPEAK THE LIE. _____
 SHAK - ING WITH UN - CERT - TAIN - NESS. PUT _____ DOWN THE PHONE AND RUN, RUN. FOR _____ LIFE. _____
 DIS - LO - CATE AND TIM - OR - OUS. THIS _____ WO - MAN COME TO TAKE MY MOTH - ERS PLACE. _____

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Original lyric for That's Why the Wind Blows

Maybe Your Love Will Last (Country Rock Riff)

Well hold on
I'm only minutes away
Won't be long
(And I know just what to say) You must have something to say
When you kissed her this morning on your way to the train
Were eyes filled with tears camouflaged by the rain?
If she's gone
I'm sure it will be OK.

Time comes, time goes.
Where to, who knows
Stay strong, hold fast.
And then maybe your love will last.

Some people think that when a relationship ends, everything else ends too. The 'end of the world' as you knew it. It's not the case because people recover from broken relationships all the time, in some cases poorer but stronger than before. Nevertheless at the time life is for intents and purposes coming to an end.

Well hold on,
You must have something to say
Won't be long,
I'm only minutes away
When you (I) kissed her (you) this morning on your (my) way to the train
Were her (you're) eye's filled with tears camouflaged by the rain
If she's (you're) gone,
Do you (I) survive the next day?

Does it hurt?
It's true the pain is quite real
Reassert,
Maybe when you know the deal
Searching for answers can be bad for your health/Ready and waiting when you ask for my help
Worst that can happen is that you find yourself
Don't divert
It's only something you feel

Time comes, time goes.
Where to, who knows
Stay strong, hold fast.
And then maybe your love will last.

Will you mend?
When to her wish you accede

COUNTRY ROCK RIFF

JAMES WARELING

COUNTRY ROCK ♩ = 140

E B A G E

5 E B A G E

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Alternate lyrics for Baby Won't You Please Come Home

BABY WON'T YOU PLEASE COME HOME

JAMES WARELING

GOSPEL SHUFFLE ♩ = 100

Ab Eb Ab Bb Eb Cm
I'VE BEEN LOOK-ING OV-ER HERE AND I BEEN LOOK-ING OV-ER THERE. SOME-TIME I FEEL SO A-
GOT TO RE-MEM-BER OR I CHOSE TO FOR-GET.

4 Bb Eb7 Ab Eb Ab Bb
LONE. THEN A FRIEND OF MINE TOLD ME IT WAS EVE - RY- WHERE.
IF THERE ARE AN-SWERS TO FIND I HAVE-N'T FOUND THEM YET.

7 Eb Abmaj7 Bb7 Eb Eb Eb Abmaj7 Bb7
BA-BY WON'T YOU PLEASE COME HOME. BA-BY WON'T YOU PLEASE COME HOME.

11 Eb Eb Cm7 Bb7 Ab Eb
I FOR - I'M FEEL-ING ALL A- LONE. I'M GON-NA CHANGE MY LIFE THE WAY YOU

15 Ab Bb7 Eb Ab Bb Eb
CHANGE YOUR PHONE. BA - BY WON'T YOU PLEASE COME HOME.

THERE'S A DIAMOND SLEEPING ROUGH ON THE STREET TONIGHT STARING THROUGH THE WINDSCREEN AT A BROKEN LINE
SOMETIMES I FEEL SO ALONE
COOLED BY THE SHOWER OF A MEAN STREET LIGHT FOLLOWING THE HIGHWAY TO SOME PEACE OF MIND
BABY WON'T YOU PLEASE COME HOME BABY WONT YOU PLEASE COME HOME

WAITING IN THE CHAPEL WITH THE LAME AND BLIND YOU CAN WATER YOUR GARDEN THROUGH THE LONG HOT DROUGHT
SOMETIMES I FEEL SO ALONE
BUT YOU CAN'T CATCH HAPPINESS BY CREEPING UP BEHIND BUT YOU CAN'T KEEP WARM WHEN THE FIRE'S GONE OUT
BABY WON'T YOU PLEASE COME HOME BABY WON'T YOU PLEASE COME HOME

MINING DE-CONSTRUCTION OF ECOLOGY HOW COME THERE ARE PEOPLE WHO JUST SHOP 'TILL THEY'RE SORRY
SOMETIMES I FEEL SO ALONE
DEFINING CONTENTMENT THROUGH TECHNOLOGY TRYING TO BUY THEIR LOVE IN A DEPARTMENT STORE
BABY WON'T YOU PLEASE COME HOME BABY WON'T YOU PLEASE COME HOME

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(I heard a snippet of Hotel California from a café this morning whilst exercising).
(31/8/16)

I been looking over here
And I been looking over there
Sometimes I feel so alone
Then a friend of mine told it was everywhere
Baby won't you please come home? (There's gotta be an app for my phone)

I forgot to remember or chose to forget
Sometimes I feel so alone
If there are answers to find I haven't found them yet.
Baby won't you please come home? (There's gotta be an app for my phone)

Baby won't you please come home?
I'm feeling so alone.
I'm change my life the way you change your phone
Baby won't you please come home?

People who pretend that history won't last
Sometimes I feel so alone
They're condemned to repeat all the sins of the past.
Baby won't you please come home? (There's gotta be an app for my phone)

Everyone is young and everyone is free
Sometimes I feel so alone
Living in an ancient land that's girt by sea (And Treaty's not replaced by an apology)
Baby won't you please come home

There are people who keep saying that it's all in your mind (Waiting in the chapel with
the lame and blind
Sometimes I feel so alone
But you can't find (catch) happiness by creeping up behind
Baby won't you please come home? (There's gotta be an app for my phone)

Maybe it's a matter of psychology (Whispers of redundant escapology) Mining de-
construction of ecology
Sometimes I feel so alone
But joy is an extension of technology (Searching for {defining} contentment through
technology)
Baby won't you please come home

Staring through the windscreen at a broken line
Following the highway to some peace of mind

You can water your garden through the longest drought
Sometimes I feel so alone
But you can't keep warm when the fire's gone out

Original hand written chart for Don't Panic

DON'T PANIC

Journal notes about Don't Panic

Friday 6 April 2018

The objective with 'Don't Panic' was to take a song that was dense lyrically, rich harmonically, chromatic melodically and counter intuitive rhythmically and make it sound like a regular song. Like it wasn't trying to be clever. I think that we managed to achieve this end yesterday.

Conscious that this tune was likely the most difficult to play I determined to work solely on it during today's session. The groove had to sound relaxed and not as if the band was struggling. The vocal required a delivery reminiscent of an average pop song and the soloing had to sail over the slippery changes as if on a summer breeze. The studio space was relaxed and the sound in our cans easy so after a couple of run throughs and due in no small part to the quality of the players we got a usable rhythm section track that required only a little editing.

The vocal part is the most challenging with 11 of the 12 chromatic notes in the first 4 bars plus the uneasiness of phrasing naturally across the 7/4 metre. The song was new to Margot but again for reasons stated above she recorded two or three takes that we could edit into an effective final performance.

I had only contacted Rob the day before initially thinking that we wouldn't have time to record a solo. So the tune was completely unfamiliar to him and to add insult to injury I asked to play it on his less favourable soprano sax. Nevertheless after a sound check and a couple of rehearsals he recorded a take that was good followed by one that was outstanding.

At the conclusion of the session everyone was happy (Serge even called later to talk about it which he rarely does) which is a good sign. I had to leave early so I didn't say for the mixing so I haven't heard the finished song yet.

First draft of Don't Panic Lyric

Panic Not (Don't Panic)

Take care of the changing times
Beware all (of) the paradigms
Prepare for a chance to shine but (don't panic) panic not

Hold on to the plans you made
Move on from the barricade
Your song waiting to be played so panic not

Learn to breath
And believe (When to leave)
Songs are just for singing
Joy is the beginning (just for giving) (Life is just for living)
Panic not
Here and now
Maybe (This is) how
You will find the meaning
Somewhere in betweening

Seek out every harmony
Flat out into Donna Lee (Leave out any irony)
No doubt Anthropology so panic not

Heart is thumping
Blood is pumping
Nerves and sinews
Grace continues

Score of Don't Panic

DON'T PANIC

JAMES WARELING

♩ = 140

The musical score is arranged in two systems. The first system includes parts for Lead Vocals, Backing Vocals, Lead Guitar, Jazz Guitar, Bass Guitar, and Drum Set. The second system includes parts for Lead Vocals (LD. VOX.), Backing Vocals (BK. VOX.), Lead Guitar (L. GTR.), Bass Guitar (BASS), and Drum Set (DR.).

The score is in 7/4 time and the key signature has four flats (B-flat major or D-flat minor). The tempo is marked as ♩ = 140. The first system shows the beginning of the piece with a 7-measure phrase. The second system shows a 3-measure phrase.

Chord progressions for the Jazz Guitar part are as follows:

- System 1, Measure 1: Bbm7/F
- System 1, Measure 2: Bbm
- System 1, Measure 3: Eb7
- System 1, Measure 4: Bbm

The drum set part features a consistent rhythmic pattern of eighth notes and rests throughout both systems.

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6

L.D. VOX. BE - WARE, ALL THE PAR - A - DIGMS.
MOVE ON, FROM THE BAR - RI - CADE.

BR. VOX.

LEAD

J. GTR. Cm7 B7

BASS

DR.

7

L.D. VOX. PRE - PARE, FOR A CHANCE TO SHINE BUT
YOUR SONG, WAIT - ING TO BE PLAYED SO

BR. VOX.

LEAD

J. GTR. Emaj7 Amaj7

BASS

DR.

4

8

L.D. VOX. PAN - IC NOT. LEARN TO BREATH,
PAN - IC NOT.

BR. VOX.

LEAD

J. GTR. Abmaj7 Dbmaj7 Eb7 Emaj7 Emaj9

BASS

DR.

10

L.D. VOX. AND BE - LIEVE. SONGS ARE JUST FOR SING - ING,

BR. VOX.

LEAD

J. GTR. C+7 C7(b9) Fm7 Bb7

BASS

DR.

12

L.D. VOX. JOY IS THE BE - GINN - ING. PAN - IC NOT.

BR. VOX.

LEAD

J. GTR. Em7 A7 Dmaj7 Em7 C#7/E#

BASS

DR.

14

L.D. VOX. HERE AND NOW MAY - BE HOW

BR. VOX.

LEAD

J. GTR. Gbmaj7 Gbmaj9 D+7 D7(b9)

BASS

DR.

6

16

L.D. VOX. YOU WILL FIND THE MEAN - ING,

BR. VOX.

LEAD

J. GTR. Gm7 Bb7

BASS

DR.

17

L.D. VOX. SOME - WHERE IN - BE - TWEEN - ING. PAN - IC NOT.

BR. VOX.

LEAD

J. GTR. F#m7 B7 Dbmaj7 Ebm7 C7/E

BASS

DR.

19

L.D. VOX. 

BR. VOX. 

LEAD 

J. GTR. 

BASS 

DR. 

20

L.D. VOX. 

BR. VOX. 

LEAD 

J. GTR. 

BASS 

DR. 

21

L.D. VOX. NO DOUBT, AN-THRO POL-O-GY AND PAN - IC NOT.

BR. VOX.

LEAD

J. GTR. *Ema7* *Ama7* *Abm7* *Dbma7* *Eb7*

BASS

DR.

23

L.D. VOX. HEART IS THUMP-ING. BLOOD IS PUMP-ING.

BR. VOX.

LEAD

J. GTR. *Bbm7/F* *Bbm* *Eb7* *Bbm*

BASS

DR.

25

L.D. VOX. *NERVES AND SIN-EWS. GRACE CON-TIN-UES.*

BR. VOX.

LEAD

J. GTR. *Bbm7/F Bbm Eb7 Bbm*

BASS

DR.

First draft of (I Got To) Love You Like Now

Pop Song Project

Rhymes for itch: bitch, ditch, glitch, hitch, pitch, rich, snitch, stitch, switch, twitch, which

Rhymes for scratch: catch, batch, hatch, match, patch, snatch, attach

Got an itch
Need to scratch
Open up and undo the latch
Twist a twitch
On your back
Cast a line and I'll land the catch
Time a stitch
Pick a batch
Please to meet you, you met my match
Now the pitch
I attach
Please don't come 'til I snitch the snatch

Got a thought
In my head
Seeds to sew in your garden bed
Lesson taught
All is said
Snake skins are sheathed and then shed
Fight is fought
Couples wed
Prisoners are murdered or fled
Comes to naught
Beast is bleed
Dreaming through the sleep of the dead

I like you like now

Got an itch, need to scratch
Twitchy twitch, snitch a snatch
Lay a fire strike a match
Push a door lift a latch

Find a way show you how
Line to lay, cats meow
Not a day, or an hour
So I say, I got to love you like now

You (I'll) come too, come and see (to me)
I see you, and tee
So share your fallacy (mystery)
With my own mystery (fallacy)

First draft of It's Hot Today

It's Hot Today

Well it's hot today
It's hot as hell
Yes it's hot today
It's as hot as hell
Some people say the climates on the change
Some say you just can't tell
But it's hot today
Oh it's as hot as hell.

I want to find a job
But there's no work to be found
I want to find a job
But there's no work to be found
Some people say the jobs all left
Others say there underground
I want to find a job
But there's no work to be found

If there's a God up there
Why are things down here so bad?
If there's a God up there
Why are things down here so bad?
Some people say that their god's right
Other people just get mad
If there's a God up there
Why are things down here so bad?

I want to die today
But I ain't sick enough
I want to die today
But I ain't sick enough
Some people say I should let go
Others say well that's just tough
I want to die today
But I ain't sick enough

First Draft of In Loving Memory of my Dear Son Jim

Private Someone

My name is Private Someone
And from somewhere I do hail
A young man with a life still left to plan
Who in 1917 on an army ship set sail
To fight a war in distant foreign lands

Oh my name is James Sullivan and from East Geelong I (do) hail
A young man with a life still left to (plan) live
Who in 1914 on an army ship set sail
To sacrifice all that he had to give (To fight a war in distant foreign lands)
I left my legal practice and I left my family
My broken-hearted mother standing crying on the quay
To fight a war in Europe and of that here is my tale
I trust my loving mother will forgive

Our first port was in Cairo and the hot Sahara sands
Where we were trained in the art of war
Then they sent off to Turkey for reasons no one understands
And a beach no one had yet heard of before
For nine months we all toiled to take the straits of Dardanelle
Nine months lived and dying in a living dying hell
From Lone Pine to the Nek and all across those foreign lands
And then we left that bloodied ANZAC shore.

*We answered the calling
The standing the fallen
Like school children answering a bell
No war's a great war
We were lambs to the slaughter
And many still lay where they fell*

We then rolled into Picardy like a fog upon the Somme
Gathered round the town of Pozieres
Through a night so black (dark) and dewy we tried hard to hang on
Waiting for the moment we all feared
Like a hand across a piano, run from high to low
Shells rained down red flames leapt up blow after deafening blow
And 30,000 men were dead or dying, lost or gone
After all the fog and smoke had cleared

Original chart for the Afterglow

THE AFTERGLOW JAMES WINKLING

BALLAD F#m A E F#m

I WANT-ED TO SAY SOMETHING TRUE. I WANT-ED TO PROVE
 APOOS I BE-SIDE. LIKE WATCH-ING A BIRD
 LAUGH IN MY EARS. THE TASTE OF THE SALT
 SAY SOMETHING REAL. I WANT-ED TO PROVE

A E G#m A B7

IT TO YOU. I WANT-ED TO ENNOI SOMETHING REAL.
 FROM A HIDE. WANT-ERED AND FEED WANT UP IN WANT.
 FROM YOUR TEARS. THE CURVE OF YOUR BREAST THE FALL OF YOUR HAIR.
 HOW I FEEL. I WANT-ED TO ENNOI SOMETHING TRUE.

F#m A F#m E

I WANT-ED TO SAY HOW I FEEL SAFE IN YOUR WILL YOU
 IN TO THE CALM AFTER THE STORM.
 THE HEAT OF YOUR GAZE LAYS ME BARE.
 I WANT-ED TO SAY I LOVE YOU.

E A E B E A

HOLD ME TIGHT, AND NE-VER LET ME GO. THROUGH THE STILL DARK NIGHT AND THE

E/B B7 E A E

AFTER GLOW WITH THE BEST OF ALL AND SLIGHT OF

B7 F# B7(9/11) E D.S.

AND. I WILL LOVE YOU THE BEST THAT I CAN. THE SOUND OF YOUR
 I WANT-ED TO

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