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NOEL DESMOND STOCKTON
(born 1930)
ARRANGER, COMPOSER AND PEDAGOGUE

Johannes Joubert Potgieter
(Student number: 1992 046 522)

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Promoter: Dr. G.J. L. Heunis

BLOEMFONTEIN
December 2000



Noel Desmond Stockton

(1930-)

I hereby declare that this is my own work and that this dissertation has not been presented at any time before for any qualifications.

Johannes Joubert Potgieter
Bloemfontein, South Africa
December 2000

This study is dedicated to

Noel Desmond Stockton,

who is not only a remarkable musician, but also an outstanding person to know.

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"Music is the shorthand of emotion. Emotions which let themselves be described in words with such difficulty, are directly conveyed in music, and in that is its power and significance."

LEO TOLSTOY (1828-1910)

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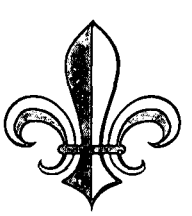
My parents who have been a constant source of motivation and inspiration through all my life. Thank you for believing in me.

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CONTENTS:

CHAPTER 1: FOUNDATIONS OF THE STUDY

1.1 Aims of the study....2

1.2 Necessity of the study....2

1.3 Research problem....3

1.4 Research methodology....4

1.5 Particulars of the preliminary study....4

1.6 Limitations of the study....5

1.7 Additional supportive sound and visual documentation....5

1.8 Value of the research....6

CHAPTER 2: BIOGRAPHY

2.1 Introduction....7

2.2 Childhood and education....7

2.3 Professional piano playing and recording....12

2.4 South African Airforce Military Band, Pretoria....18

2.5 Prisons Band, Kroonstad....22

2.6 Lecturer, Orchestra player and band leader, Bloemfontein....27

Photo series (unnumbered pages)

CHAPTER 3: NOEL STOCKTON AS PEDAGOGUE

3.1 Introduction..... 35

3.2 Arranging..... 37

3.2.1 Problems regarding the teaching of arranging..... 38

3.2.2 Suggestions regarding teaching of arranging..... 39

3.2.3 Stockton's own experience..... 41

3.3 Orchestration..... 42

3.3.1 Problems regarding the teaching of orchestration..... 42

3.3.2 Suggestions regarding the teaching of orchestration..... 43

3.4 Improvisation..... 45

3.4.1 Problems regarding the teaching of improvisation..... 45

3.4.2 Suggestions regarding the teaching of improvisation..... 46

3.5 Jazz music history..... 48

3.5.1 Problems regarding the teaching of jazz music history..... 48

3.5.2 Suggestions regarding the teaching of jazz music history..... 49

3.6 The teaching of practical jazz with regard to piano..... 50

3.6.1 Problems regarding the teaching of practical jazz..... 50

3.6.2 Suggestions regarding the teaching of practical jazz..... 51

3.7 The teaching of Jazz Ensemble..... 53

3.8 The teaching of Music Technology..... 53

3.9 The creation of a Jazz Course on tertiary level..... 54

3.9.1 On creating a degree course in Jazz Music..... 55

3.9.2 An outline plan of a four year course..... 55

3.9.3 Suggestions on the course compilation..... 58

3.10 Jazz tuition and style..... 60

CHAPTER 4: DISCUSSIONS ON WORKS

4.1 Introduction..... 62

4.2 Concerto for Stage Band..... 63

4.3 Adagio for Strings..... 77

4.4 Mangaung Suite for Symphonic Wind Band..... 81

4.5 Conversation Piece..... 85

4.6 Sol y Sombra Suite..... 93

4.7 South African Folksong Rhapsody No. 2..... 100

4.8 Peer Gynt in Jeans..... 103

4.9 The Unforgettable Nat 'King' Cole..... 106

CHAPTER 5: CONCLUSION AND RECOMMENDATION

5.1 Conclusion..... 107

5.2 Recommendation..... 109

Bibliography..... 110

Discography..... 122

Appendixes A, B & C..... 123

Abstract

CHAPTER 1:

FOUNDATIONS OF THE STUDY

1.1 AIMS OF THE STUDY

The aim of the study is to highlight the contribution of Noel Desmond Stockton (1930) to music, with specific reference to Jazz. The unveiling of these contributions will be undertaken from four different viewpoints.

Firstly he will be biographically identified and his contribution to the South African music scene chronologically documented.

Secondly the study will highlight his approach regarding the teaching of Jazz.

Thirdly the study will focus on his contributions as performing artist and arranger/composer, and

fourthly there will be a description of his five serious compositions as well as a selection of his arrangements by means of a systematical profile-analysis procedure.

1.2 NECESSITY OF THE STUDY

As an introduction it must be mentioned that from time to time musicians appear on the music scene who capture the imagination of their peers. In reference to this

people like Joyce Mary-Ann Loots (Heyns, 1980), Peter Klatzow (Van Zyl, 1982), Jacques Pierre Malan (Krugel, 1980) and Gabriel Gideon Cilliers (Erasmus, 1999) can be mentioned and their contributions to the South African music scene have been subsequently documented. These musicians have made notable contributions to either Western Art Music, Church music or Folk music. These genres, regarding the South African music history writing, have been identified as areas of research priorities up to until the last three decades of the previous century. Jazz, an internationally acknowledged twentieth-century phenomenon has in this regard been greatly ignored. It is through the dedication of musicians like Noel Stockton and others that Jazz tuition with accompanied music technology and research gained its rightful place in the academy. Jazz as academic study terrain is currently an acknowledged field of study at the University of the Orange Free State (through Noel Stockton's initiative).

The research is furthermore deemed necessary not only because of the fact that it will become part of the musicology biographical literature, but also because it will take affirmative action towards filling the gap regarding South African Jazz tuition and research.

1.3 RESEARCH PROBLEM

The research problem has been identified as worthy of research. The conclusion is that there is no formal, classified record on Noel Stockton's development and his contributions as performing artist, arranger/composer and pedagogue. This absence can have the result that his notable influence and contribution to especially the Free State music scene can go unnoticed.

1.4 RESEARCH METHODOLOGY

The study reasons from the viewpoint that the subject is actual, and the research methodology will comply with the principles of scientific validity. The research comprises four phases of which the most important methods are:

- *Structured interviews* with Noel Stockton, colleagues and students, *literature study* of relevant articles and critics (dating from 1956 to the present), as well as *Internet searches* in the Naspers archives for the biographical data collection (Phase 1).

- A review of Stockton's observations around Jazz tuition (Phase 2).

- A *descriptive analytical procedure* (profile analysis) to discuss the selection of arrangements (taken from a total of more than 500) as well as the five serious compositions (Phase 3). Discussed and controlled by Stockton himself.

- *A Classification of Stockton's arrangements and compositions,* backed by electronic sound documentation (Phase 4).

1.5 PARTICULARS OF THE PRELIMINARY STUDY

Until a few years ago Jazz has been an unknown factor on the music pedagogical terrain. After the appointment of Stockton at the Department of Music, UOFS, Jazz gradually gained more ground in the mentioned institution. This interest in Jazz has furthermore been backed by regular recitals by staff and students at the department.

Subsequently during this study tentative reconnaissance research was undertaken which started with informal discussions and later structured interviews with students, friends, colleagues and Stockton himself. For this study all the possibilities of data capturing have been utilized, ranging from critiques, concert programmes and articles. As the data collection grew, the importance and actuality of the subject became worthy of formal research. Work on the study started in March 1999 and the research methodology was activated.

1.6 LIMITATIONS OF THE STUDY

The limitations of this research project are mainly threefold.

In the first instance Stockton wrote a vast amount of arrangements during his life ranging from elementary to professional. For the purpose of this study it would be ideal to supply all of these arrangements, but due to the large quantity of scores involved it falls outside the boundaries of this research report.

In the second instance it must be admitted that the compact disc recordings (see 1.7) which support the documentation are not of a very high standard, the reason for this being purely the financial implications involved. Furthermore the recordings were made from previous recitals of these works which also influenced the quality of the sound documentation.

1.7 ADDITIONAL SUPPORTIVE SOUND AND VISUAL DOCUMENTATION

This research report is supported by additional sound documentation.

The discs were cut by Eddie Goldberg Recording Studios and the artists involved are indicated on the CD inlays. The first CD deals with Stockton's serious compositions and the second with a selection of arrangements / own compositions of light music. It can be mentioned here that these recordings have special historical value in that they are the only recordings of the five original compositions by Stockton. In a didactical sense they can be used meaningfully in the teaching of composition. In the last instance they are evidential of the fact that Stockton is not only an arranger and pedagogue *par excellence*, but also a classical and light music composer in own right. At the end of the biography (chapter 2) a selection of relevant photographs is included on unnumbered pages.

1.8 VALUE OF THE RESEARCH

The value of the study is situated in the fact that the study provides, on a classified basis, knowledge and insight on the pedagogical and artistic contributions of Noel Stockton on the South African music scene. Especially with reference to Jazz tuition, this study opens a new awareness regarding skills, techniques and methods with which the upcoming Jazz educator can approach his task. Apart from the fact that the study identifies Stockton as person, artist and pedagogue, it also reveals the influences that the society and education systems have on the creations of the artist.

The study will be especially valuable to students studying: Jazz, Music Technology, South African Music History, Music Education, Music Sociology, Systematic Music Study and Composition.

CHAPTER 2:

BIOGRAPHY

2.1 INTRODUCTION

This chapter provides a biography on Noel Stockton with special reference to his:

- childhood and education
- professional piano playing and recording
- involvement with the South African Airforce Military Band, Pretoria
- involvement with the Prisons Band, Kroonstad
- contributions as lecturer, orchestra player and band leader, Bloemfontein, and
- a series of relevant photographs.

2.2 CHILDHOOD AND EDUCATION

Noel Desmond Stockton was born on 16 December 1930 in Benoni, in the area then known as the East Rand. His grandmother on his father's side was a descendant of the 1820 Settlers who arrived from England on board the *Belle Alliance*. The family settled in the area of Bathurst in the Eastern Cape. Stockton's paternal grandmother traveled by buckwagon (a big, solid wagon with strong beams for heavy loads) to the

Transvaal in the late nineteenth century. Noel's paternal grandfather was Thomas Stockton, a blacksmith employed on the gold mines. He was born in 1867 in Cheshire, England and died in Witfield, in the Boksburg/Germiston area. Stockton's mother was born under the family name of Morgan. His grandfather on his mother's side, Tom Morgan being Welsh, was quite fond of singing and sang in the Cardiff Male Voice Choir in Wales. He was brought to South Africa by what was then known as the British South African Railways, which later became the South African Railways & Harbours, now known as Transnet. At various times, from 1903 onwards, he was stationmaster at respectively the Klerksdorp and Springs railway stations. *(The Springs and Brakpan Advertiser*, Friday, 10 August 1973). He retired at Jeffrey's Bay at a time when there was little development there. Tom Morgan kept up his singing career until late in his life. His repertoire consisting of especially war-related poems set to music, such as *The Menin Gate* as well as English romantic songs, such as *The Cornish Floral Dance,* etc. as well as many others which were popular at the time.

Stockton's mother, Violet Mara "Peggy" (born in England under the maiden name of Morgan), was the one who encouraged musical entertainment at home. Although having had little tuition she played the piano and was musically literate. Peggy inherited her father's musical abilities. She played the piano in the early days of Springs at the town's first silent bioscope, the *Lyric* in Geduld. (*The Springs and Brakpan Advertiser*, Friday, 10 August 1973). His father, William James Stockton, was born in Knights, in the district of Germiston and later became a carpenter employed on the gold mines in the East Rand area. Although he was very fond of music and encouraged musical pursuits, he had no specific music training. Peggy Stockton died in 1997 in Pretoria.

Stockton was born during a difficult time in South Africa when the effects of the depression were being felt by all. Jobs were hard to find and this was a serious a problem for Stockton's father, as it was for many artisans. Before Stockton's birth, his parents lived in Johannesburg and it is said that his father traveled from Johannesburg to Brakpan on foot searching for work. Eventually he was employed as an underground carpenter on the gold mines. During an underground collapse in 1933 he was trapped and very badly injured. He spent nine months in hospital, after which he spent almost five months on crutches and only after fourteen months went back to work. During counseling in later years it surfaced that this incident had a major psychological influence on Stockton's life and created feelings of insecurity for many years. After his serious accident William James returned to the mines, but being physically too weak to continue as a tradesman, he was transferred to the engineering department as a draftsman.

The family was not well-off and raising two children in the years that followed the depression was not an easy task. Stockton's sister, Natalie, was born in 1936. She became a nurse, and later made such a contribution to the nursing profession that she held the position director of family planning, and later of preventive medicine. Natalie was the Chair of the East Rand branch of the Nurses' Trust Fund and on the organizing committee of the concert held in aid of the Trust Fund in 1973. For this event Noel Stockton conducted the Prison Service's Band in Springs. (*The Springs and Brakpan Advertiser*, Friday, 10 August, 1973). She was also involved in the Prevention of AIDS programme in South Africa, and up to the present some of her innovative ideas are still employed in the prevention of this disease. Natalie died suddenly in 1999.

As a child, Stockton remembers hearing a lot of light music at home. Public concerts in those days were not a common phenomenon. People provided their own entertainment by hosting house concerts. This was commonplace in the Stockton household. His mother played the piano and everyone would sing. Thus, interest in music was established at a very young age. He started playing the piano at the age of seven with help from his mother. Formal piano lessons started at the age of ten. He took his first lessons from **Edith Kushlik**, a Jewish lady who's sister-in-law, Taubie Kushlik, became famous in theatre circles. Edith Kushlik's husband was a science teacher at the Benoni High School, the school that Stockton attended. Stockton was also in his class and remembers that he was able to speak, read and write *Esperanto* (an attempt towards a universal European language during the 1930's and 1940's). He later became a lecturer in Physics at the University of the Witwatersrand.

After two and a half years of lessons with Edith Kushlik, Stockton's father warned him that if he did not practice, music lessons would have to be terminated. This eventually led to the discontinuation of piano lessons at the age of twelve. However, he kept on listening to radio programs and especially those that featured Jazz music. One of these that fascinated him to an extent was **Alan Mandell's** Jazz Program on the South African Broadcasting Corporation (SABC) station. Mandell later moved to Canada and furthered his broadcasting career there. According To Stockton, this early exposure to the art of Jazz had a big influence on his later music career.

At the age of thirteen he again took up music lessons. This time with **Dockey Friedlander** in Benoni, who had a positive influence on Stockton. It was also at this stage that his parents moved to the Government Gold mining Areas (GGA) outside

Brakpan. Stockton used to ride his bicycle from Brakpan to Benoni for school, a daily ride of almost twenty miles.

At the age of fifteen he started playing with dance bands in the Johannesburg and East Rand areas and gained valuable experience in the performance of light music. At the age of sixteen he returned to serious piano lessons with a music teacher in Brakpan, named **Nora Levy**. Private music tuition was a common practice during these years as little music tuition took place in schools. At this time he was also a member of **Dockey's Masterkeys**, which was a music company specializing in providing band music for any occasion. They did four to five functions a week which was of great financial help to Stockton. Stockton was the star of the band because of his youthfulness.

Stockton finished his high school education at the Benoni High School and soon afterwards took up a six-year apprenticeship at the Bothners Company in Johannesburg as piano repairer and tuner. At the time, it seemed a good idea. As time went by Stockton became increasingly curious regarding the theory and composition of music. The questions in this regard were not satisfactorily answered by his music teacher. He was referred to **Marie Duggan**, a music teacher in Johannesburg. Every Saturday he would take the train from Brakpan to Johannesburg to take lessons and music theory classes from Duggan. Soon she came to the conclusion that she could not answer his questions. Eventually she referred him to **Richard Cherry**, a well known theory teacher, bassoonist and member of the SABC orchestra – but lessons with Cherry would begin later.

2.3 PROFESSIONAL PIANO PLAYING AND RECORDING

After two years, on his request, Bothners agreed to free him of his contract and he moved to Margate on the south coast in 1948 (in what was then known as Natal) to begin a professional career in music. The two years at Bothners provided him with a sound understanding of the working and mechanism of the piano. The first place of professional employment was at the Lucien Hotel in Margate, where music was provided every evening for visitors and guests. Other musicians in that band were **Johnny Marshall** (drums) and **Tommy Coetzee** (tenor saxophone). This appointment turned out to be very brief, but stimulated his interest in this type of work. He returned home but after a difference of opinion with his father, who felt that the music profession was too insecure, he returned to Durban in Natal and again sought work as a pianist.

On hearing that a pianist was required to join a band which would be employed in East London, arrangements were made for an audition with this band in the **Durban Playhouse**. One of the requirements for this job was that a member of the band should play the guitar, as well as the violin. This presented a problem as such players were always in short supply. The enterprising band leader, **Victor Hansen**, solved the problem by persuading Durban guitarist and violinist, **Gerrie de Vos**, to play the audition together with his own pianist. The audition was successful and the following day Hansen, Stockton and another guitarist, **Bill Flemming**, proceeded to East London where they performed with great success. The subterfuge was only discovered six months later when the manager (Jack Stodel) of the restaurant in East

London reviewed the band's contract and asked why he had never heard the violin played and was told that it fell overboard during the boat trip to East London.

After six months in East London he successfully auditioned to join a band in Port Elizabeth. It was during the time in East London that he met a young lady, named Jessie Tarr who would later become his wife. The band in Port Elizabeth was known as the *Modernaires.* This was the first band that Stockton played with, that actually read music and was under contract to the Marine Hotel and performed in the reputable *Sky Roof* restaurant. After six months with this band he returned to Durban where he joined well known band leader **Basil Metaxis** in the Orchid Room of the Butterworth Hotel. These were the early days of Springbok Radio and numerous programs were recorded for commercial radio. As a point of interest it should be mentioned that their were no tape recording machines in those years, and recordings were made directly on acetate discs and broadcast from Johannesburg or Durban studios. Recording on these discs was quite nerve wracking, as three items were recorded on one disc and should a mistake occur in the second or third item all would have to be re-recorded.

This engagement lasted only four months as the nature of the music was far too commercial for Stockton, who being young was interested in more Jazz orientated music. The opportunity to play in a more Jazz orientated band was provided by Scottish trumpet player and band leader, **Jimmy Lonie**, who asked Stockton to join his newly-formed band at the Faerie Glen Hotel in Margate. Others in this band were **Don Wepner** (professional name Don Wayne) (singer), **Dennis Coomer** (drums) and **Johnny van Staden** (bass). During this engagement Stockton married Jessie Tarr and after six months returned once more to Port Elizabeth as resident pianist in the

Marine Hotel. This engagement lasted one year during which time Stockton also taught the piano in Port Elizabeth and appeared with a number of bands in the hotel. During this period his eldest daughter, Noeleen, was born.

After one year Stockton moved back to Durban where the well known Durban tenor saxophonist **Phil Harbour** was forming a band to perform at the Hawthorne Hotel and to replace organist well known **Barry Snow**. During the 1940's and 1950's it was common for hotels to employ professional bands to entertain guests. The work was interesting, though somewhat insecure. Shortly after Stockton had joined the Phil Harbour band a dispute arose between the band leader and the management and Stockton was forced to take over the leadership. The singer **Herman Wertheim** was a well known artist in Durban at the time.

It was during his stay in Durban that he began recording for the SABC (South African Broadcasting Corporation). Recording was done in their Durban studios. The programs were produced by **Wilf Louw** and presented by **Kim Shippey**, who was head of English at the SABC in Durban and later became a well-known sports broadcaster. A most important Jazz program, broadcast by the SABC, was entitled *Artistry in Jazz*. This program provided the opportunity for Stockton to experiment with Jazz composition which drew wide attention. After leaving the Hawthorne Hotel six months later Stockton joined the band of **Boris Cohen** who, together with **Bobby Chalker** and **Ray Hann** (clarinet), were also featured on the *Artistry in Jazz* program. During Stockton's two years with the Boris Cohen band, his son Gerald Lee was born.

In 1953 Stockton received a telegram from **Dan Hill**, popular Johannesburg bandleader, who later became the music director of Gallo Music, offering him work in Johannesburg as pianist with his well-known band and this marked a turning point in his life. By this time Stockton was a married man with a son, Gerald Lee, and daughter, Noeleen Karen. Stockton's reputation had reached Hill and a replacement was needed for Leon Cohen, Hill's pianist. Stockton moved to Johannesburg and started work at the *Diamond Horse-Shoe Night Club.* This was a hectic time in Stockton's life as working hours from Monday to Saturday were from nine o'clock in the evenings until four in the morning. Stockton started recording and broadcasting very intensely, taking part in many different radio programmes which were produced in this period. It was also at this time that the long playing record (LP's) made their appearance. Stockton was involved in numerous recordings for Gallo, Trutone Studios, CBS (Columbia Broadcasting Studios, an American Label) and EMI, etc. Different recordings and broadcasts with big bands were also made from the Commissioner Street Studios of the SABC. Artists with whom Stockton worked in these years include **Nico Carstens**, **Hennie van Loggerenberg**, **Bez Martin**, **Roy Martin**, **Jos Kleber**, **Art Heatlie**, **Johnny Fourie**, **Andy Johnson**, **Bob Hill**, **Teddy Hockin**, **Julia Mann**, **Charlie Sayers**, **Charlie McClaren**, **Roy Hanger**, **Allan Hayes Maureen Donne**, **Hymie Baleson** and **Anita Zucker**.

An advertisement for a concert organized by the *Jazz Society of the Medical School* of the University of the Witwatersrand (c. 1953/1954), stated the following and emphasized Stockton's popularity:

> *"The Medical School Jazz-Society are presenting a concert which will without doubt be the greatest ever to be held during a lunch hour at Wits. The artists appearing are all well known figures,* ***foremost of whom is Noel Stockton, widely acclaimed as South Africa's most prolific pianist, many regarding***

> ***him on a par with the famous Dave Lee, now in Britain. Noel is best known as the pianist from the SABC's "Artistry in Rhythm".*** *Leading the group is the fabulous Dan Hill. A fine musician and a leader of one of the largest bands in Africa. Many have heard Dan and his compositions and arrangements on radio and at clubs. Danny Lewis and Derek [Tony] Gunning will form a fine rhythm section on bass and drums. Be at Medical School on Friday at 1pm for the concert of the year."*

During his stay with Dan Hill, Stockton received a phone call from a young man who had heard broadcasts made from the Durban studios. The young man was **Harry Talas**. Stockton subsequently met Talas and proceeded with lessons and their association grew into a lifelong friendship. At present Talas sings with the well known Big Band in Johannesburg, known as *Fat Sound*. This band performs a number of Stockton's arrangements and most of them are sung by the same Harry Talas. This lifelong friendship has to be mentioned as Talas is often been an inspiration to Stockton. Harry Talas is currently in great demand in Johannesburg as a singer and also as a bass player.

During Stockton's stay in Port Elizabeth he had met the wife of one of the saxophone players, (Johnny Lee), named **Virginia Lee**. While Stockton was a member of the Dan Hill Band he introduced Virginia, who was on a visit to Johannesburg, to Hill. At that time Hill's singer, Julia Mann, was leaving the band and Virginia was invited to audition for her post. She had a clear voice, passed the audition with ease and began performing and recording with Dan Hill. This is but one of the many artists who became known through their connection with Stockton.

Noel Stockton was involved in many radio programs, presented by well-known broadcasters such as **Clark Mackay**, **Johnny Walker** and **Adrian Steed**. Included amongst these were *This is It!* (for South African Motor Manufacturers and Distributors), the *Dennis Hale Show* (for which Stockton was required to write

numerous arrangements), *Light up and laugh!,* which featured **Ann Ziegler** and **Webster Booth** and *You write the tune!*, which was a program presented by **Bob Courtney** inviting the public to compose their own tunes for competitive evaluation. The best were then selected, arranged, recorded and broadcast. One of the tunes that became a hit was Tommy Roering's song *Fanagalo.* Other artists with whom he worked were **Gordon Mulholland**, **Peter Lotus**, **Eve Boswell** and Maureen Donne.

During the years 1954 to 1955 Stockton was also involved in an early morning program where he played solo piano. The show was hosted by **Eric Egan**. Stockton shared this program with a few other pianists, some very well known, such as **Gertrude Walsh** and **Ralph Baleson**. Later he was also involved in similar programs, such as *Vra vir Fanus,* hosted by well-known South African broadcaster **Fanus Rautenbach**. Interestingly at this time the SABC adopted a new policy towards radio programs requiring that they contain at least 40% South African music. Stockton wrote many tunes and this new policy gave him the opportunity to broadcast his own music.

In 1957 the famous American Jazz clarinetist, **Tony Scott**, toured South Africa. Scott (his real name is Anthony Sciacca) was of Sicilian parentage and born in Morristown, New Jersey. By virtue of his outstanding training and musicianship Scott had brought the clarinet to the fore as an instrument expressing contemporary musical thoughts, and was considered the "new Jazz king of clarinet". A list of some of the leaders he played with includes **Buddy Rich, Ben Webster, Charlie Ventura, Claude Thornhill, Tommy Dorsey and Duke Ellington**. He also worked for **Harry Belafonte** as Musical Director and his brilliant arrangements of folk songs were instrumental in bringing Belafonte to the fore. At the time, Stockton was playing with

a big band, led **by Art Heatlie** and **Carl Shafter**, on Sunday nights in the Old 400 Club in Johannesburg. Scott attended one of these concerts and was impressed by Stockton's playing and asked him to join the group which was to accompany him on his South African tour. Rehearsals began immediately after the Sunday night concert, mentioned above, and continued until six in the morning. Scott was a perfectionist and Stockton states that the seventeen concerts they did together in South Africa were a turning point in his life. A review on one of these concerts, held in Durban, stated that especially two of the items on the programme deserved specific mentioning. They were Scott's own composition, "*Blues for Charlie Parker*" and a scintillating piano solo by Noel Stockton. *"Indeed Stockton's piano provided brilliant support for the clarinetist."* (1957, Rand Daily Mail, p. 19 – see appendix)

2.4 SOUTH AFRICAN AIRFORCE MILITARY BAND, PRETORIA

In 1957 family responsibilities brought the realization of the necessity for a change in lifestyle. Stockton realized that the type of work he was doing was not suitable for a married man with two children. Together with a few other notable musicians, such as **Bez Martin**, **Flippie van Vuuren** (accordion), **Hymie Baleson** (trumpet), **Gene Latimer** (drums), **Roy Forsyth** (saxophone) and **Gene Petersen** (trumpet), he started looking for a job that could offer more security and steady employment. In the same month that Stockton accompanied Scott on his South African tour, he auditioned and was accepted into the South African Airforce Military Band in Pretoria as bassoonist. (Sports Car Club of South Africa - Goldfields Branch, program of the Variety Orchestral Concert by the Prisons Service Band, 1969). Director of Music at

the Airforce Military Band at that time, **Koops van't Jagt**, kindly allowed Stockton to do the tour with Scott. Writing music for wind band, making transcriptions for wind band from large scale orchestral works and arranging light music were his job and he was required to play the bassoon and saxophone. Most importantly this new job provided the vehicle for composition and arranging experiments. Stockton was still taking lessons in composition and arranging under guidance of **Richard Cherry**. Stockton states that Cherry had a profound influence on his music career. Cherry was a man of formidable memory and knowledge of orchestral repertoire, as well as being an extremely proficient teacher of harmony and counterpoint. Cherry himself wrote quite a few works for orchestra. Stockton states that much of what he learned about orchestration (one of his favorite music-career activities) was learnt by copying orchestral parts for Cherry. Of course at that time the only way of copying was by hand.

In 1960, after three years in the Airforce Military Band, Stockton resigned to start a private piano-teaching practice. For six months he taught the piano in Pretoria, but realized that it would not pay financially. In 1961 he went back to the Airforce Military Band. During this second period in the Airforce Band, he was also appointed music director for Alpha Films. Alpha Films produced mostly advertisements for movie theatres and these advertisements were marketed under the name of Alexander Films. The company was owned by an English businessman, Bill Boxer. During Stockton's time with Alpha Films, he produced music for companies such as Coca-Cola, Guinness Stout, Lucky Star Pilchards, Nestlé Smarties, Smirnoff Vodka, OK Bazaars and many others. In those days there were two recording methods, namely pre-sync and post-sync. Pre-sync meant watching the movie in silence, while the highlights were measured by stopwatch and then the music was written accordingly.

As this meant recording the music separately from the movie, the recording had to be done very carefully and precisely. Post-sync, also meant watching the movie in silence and writing the music accordingly, although the recording was done in a different manner. The studio was divided in two separate sound-proof rooms by an opaque glass window. Sound-proofing of the rooms was essential as the projectors were very noisy. The movie was then projected onto the opaque glass window from the one room, and in the other room was the orchestra. The conductor faced the glass and tried to synchronize the music with the action as it unfolded on the opaque glass window.

During this time Stockton was also approached by another filmmaker, to write music for full-length films to be produced for SATOUR. Stockton was offered a full-time post, but that meant moving to England and he turned it down. Nevertheless, Stockton wrote the music for a SATOUR film, entitled *Introducing South Africa,* which was shown all over the world. The music was recorded by the SABC Orchestra, which at the time included such well-known musicians as **Braam Verhoef** (leader), **Jos de Groen (jr.)** and **Andy Johnson**. This commission provided valuable experience in composing for full orchestra. The music was matched to the film in England where the technical facilities, in those days, were much more advanced than in South Africa. The music was favorably received and Stockton was offered the opportunity to write film music as a career, but responsibility towards his own family prohibited the idea.

Orchestration and composition studies under Richard Cherry continued, as well as harmony and counterpoint studies with **Rosita Gooch**, well-known Pretoria music teacher. Catherina Struthers, formerly a piano lecturer at the University of

Stellenbosch, was also one of her students. Gooch was a very strict teacher and expected a high standard of work from her students. Miss Gooch was (according to news clipping) recognized as one of the best music teachers in the world, and a leading teacher in South Africa. In her forty years of teaching, she trained more than three hundred music teachers (*Obituary, Pretoria News*, c. 1965). In this time Stockton also played the Grade 8 UNISA bassoon examination. Although being in the airforce he performed and recorded regularly. During this time Stockton made a recording under the RIDGE label, called *Meet Noel Stockton,* with Stockton at the piano, **Johhny Fourie** and **Boet Pretorius** on guitar, **Harry Talas** on bass, and **Gene Latimore** and **Bobby Geen** on drums. A small biography on Noel Stockton by Gilbert Gibson already portrays Stockton's major successes in the music business as well as gives a little insight regarding his style and some of the influences on his style. This appeared on the back of the LP cover and states the following:

> *"My mother used to play a kind of honky-tonk piano and this moved me to tackle the piano myself. I was ten years old at the time and a piano was the only musical instrument we had in the home. I guess I would have tried any other instrument for that matter..."* ***these are the words of one of South Africa's most promising young Jazz pianists, handsome, lean, brown-eyed Noel Stockton.*** *Six years later – at the tender age of sixteen – Noel made professional appearances with orchestras like those of Basil Metaxis, Boris Cohen and Dan Hill. Today he leads his own group which will come into its own when Noel leaves the South African Airforce soon. (Dressed in a natty blue uniform, Noel played the bassoon in an Air Force Band!) But the piano is his main interest, followed by orchestration and the studio he plans to open in Pretoria very soon. Born in Benoni, Noel toured the country as a pianist with the famed American Poll Winner, Tony Scott, back in 1957. "Tony seemed to like my style", this young man admits with characteristic modesty.*
>
> *And Noel's musical style is as unique as they come. After his mother's early influence via her "honky-tonk piano", Noel could not escape the artistry of well-known American singer, Nat "King" Cole – but this time it was not Cole the singer, but Cole the Jazz pianist. This lesser known side of Nat "King" Cole gave Noel his love for modern piano Jazz as played on this excellent long-player; Jazz, light and breezy as champagne, background music with an irresistible lilt, tastefully underscored by a rhythm section. Evergreen numbers like "String of Pearls", "I could write a book", "Don't be that way" and "It ain't necessarily so", are featured and Noel Stockton's easy way with the keyboard*

makes this recording eminently suitable for cocktail parties and for pleasant listening during the wee small hours of the morning...
Noel – who is happily married and the father of two children – does not drink or smoke. His one weakness is the piano stylings of Bud Powell and a feeling of frustration shared by many other local musicians of exceptional talent. "We are frustrated on the artistic side", he says. "As a rule nightclubs don't approve of Jazz and every real Jazz musician relishes the thought of being able to play Jazz for an audience." While Noel relished the chance of making this recording, we feel sure that the wide audiences this recording so richly deserves, will enjoy his talent even more! Just turn on the nearest turntable...and see – and hear. (Gilbert Gibson: Meet Noel Stockton, LP cover, RIDGE TMG 5006)

He kept on writing music for films and advertisements and did many arrangements for military bands, as well as transcriptions for wind band from orchestral music (these manuscripts were available in the Airforce Library & SABC Library). The director of music for the Airforce Band at that time was **Koops van't Jagt** who later became disenchanted with the Air Force and was approached by the Department of Prisons to create a wind band in the same manner that bands had been created for the Army, Airforce, Navy and Police. The Prisons Department was concerned about their public image and creating a band was part of their plan to upgrade and raise the public concept of their department. Van't Jagt finally accepted their offer and resigned from the Airforce, joining the Prisons Department in Kroonstad where a new band was brought into being. The air force band was taken over by **Willie de Beer**, who had been a trumpet player in the Army Band.

2.5 PRISONS BAND, KROONSTAD

Six months later Van't Jagt asked Stockton if he would be prepared to join him in Kroonstad in 1965 as a full-time arranger for the Prison's band. Stockton accepted

the post which he still regards as probably one of the best jobs he ever had. He kept on recording and broadcasting in Johannesburg, but of course on a lesser scale. Apart from his job at the Kroonstad Prisons Department, he was also required to write numerous arrangements for choir festivals, cultural meetings, etc. and through people like **Dirkie de Villiers**, **Tersteegen van Huyssteen**, **Chris Heyns** and others he did much work for the FAK, ATKV and other cultural organizations. Among the works written, was the *South African folksong Rhapsody No. 2* for wind band, which was performed regularly by most of the South African military bands in South Africa.

Stockton's work in Kroonstad involved writing arrangements tailored to suit a growing band of young musicians with little or no musical experience. Being situated in the Free State made it difficult to recruit experienced players, as opportunities were not as favorable as in the Transvaal. Sheet music was hard to find and in most cases not available, therefore it was highly beneficial to have an arranger and composer like Stockton on the team. The style and type of arrangements, regarding difficulty and instrumentation, grew as the band grew in order to suit the band in different stages of progress. Music was always adjusted to the level of band-development.

In 1973 the band of the Prisons Department made history by becoming the first professional military band of its kind to approve the establishment of posts for women musicians. The repertoire of the band ranged from Bach up to modern day composers and even pop music. The wide range in repertoire was because of the intensive training in both practical and theoretical aspects of music, under the guidance of Stockton. (*The Springs and Brakpan Advertiser*, Friday, 13 July 1973). In 1973 the band had already toured the country and played for audiences in many

towns, where they have been loudly acclaimed. (*The Springs and Brakpan Advertiser,* Friday 10 August 1973).

Initially the treble clef was used for the whole band, in the manner of British brass bands. Gradually the bass clef was introduced and as the band grew, Stockton was able to get more experienced players. At first the senior band members were Stockton, **Fritz Kraut** (a well known musician from Pretoria) and **Dennis Wells** (an English trombonist who emigrated to South Africa). Later Wells developed and directed a band for the South African Railway Police, who went under the name of the South African Railway Police Band. The band of the Kroonstad Prisons Department became after five years the most publicized band in South Africa, and toured the whole country.

During this period Stockton met a young man by the name of **Giovanni Schoeman** who had served a lengthy jail term but achieved great success in England and America as an artist. In England he won an award for the best ceramic jewelry designs in the United Kingdom. At a later stage he informed Stockton of a new process he had developed in which metals of various kinds could be combined in a cold casting process to produce art pieces. This occurrence would have some significance in the future (Refer p. 25).

After approximately five years Koops van't Jagt, who was also a clarinetist, became unhappy with the situation in Kroonstad. This unhappiness was largely due to the reluctance on the part of the prisons department authority to move the band to a situation in the Transvaal. [1]He decided to leave the Prisons Department and on the

[1] Van't Jagt's father who had been the conductor of a band in Bloemfontein at a time when there were two major bands in the area. These were the South African Army Band and the SA Railway Band.

strength of this decision, **Dirkie de Villiers** (at the time Chief Inspector of School music in the Orange Free State) created a post for a general wind teacher. This post was advertised, but in fact it was intended for Koops van't Jagt. At the last minute Van't Jagt changed his mind and stayed in Kroonstad. The wind teacher post was given to **Toon van Dongen**, who had been a well known principal oboe player with the South African Broadcasting Company's orchestra. This appointment was the beginning of the instrumental music program in the Orange Free State, which later became the Musicon.

Van't Jagt started suffering form chronic arthritis, and was transferred to Pretoria. Stockton was asked to take over the directorship of the band. He directed the band for five years. It was an extremely hard occupation and meant much more work than was the case when Van't Jagt was still there. He had to organize rehearsals, write the arrangements and conduct as well as take care of all the administration of the band.

In the interim two more bands were created in the Prisons Department. One in Baviaanspoort (outside Pretoria) which consisted of black members, and one at the Pollsmoor Prison in Cape Town, which consisted of coloured members. Stockton had to administrate all three bands. Besides gaining valuable experience in administration, he also attended numerous courses on personnel management and training. He states that he also gained insight into the sociological side of prison life. Although not working directly with prisoners, except those doing the copying of music scores and those involved in the music department, having the rank of Captain and soon afterwards Major, he was able to move freely and meet prisoners, and listen to their stories.

One of the young men that was trained in the Kroonstad band, was **Nico Hoogendoorn**. Hoogendoorn is currently Artistic Head of the Musicon in Bloemfontein and also a part-time trombone lecturer at the University of the Orange Free State.

Besides directing and composing, Stockton continued broadcasting and wrote numerous arrangements which were recorded by the SABC. Many of them became part of the SABC library. For these recordings Stockton frequently used some of the prison's band members. Most of the recordings for the SABC were still done in Johannesburg, but some were also done in Bloemfontein. During his appointment with the Prisons Department he worked with well known Free State musicians such as **Olga Rademan**, **Dougie Yazbek** and **Noleen Mitchell**. He continued writing and broadcasting. One of the popular SABC programs in which he was regularly featured was *Piano Playtime.* He also continued to accept private commissions, such as arrangements for the Natal Male Voice Choir, etc.

After five years of conducting and directing the Prisons Band, he left the Prisons Department to start his own art business. Being of a creative nature, the bureaucratic military environment made him increasingly unhappy.

Stockton had stayed in contact with the aforementioned Giovanni Schoeman, who by this time had established a reputation as an artist in England. The process mentioned above in which metals could be fused in a cold casting process had attracted a great deal of attention and within a short space of time factories to produce the art pieces were built in Spain, England and America. He offered

Stockton the rights to manufacture art works from this new process. Stockton was offered the rights for South Africa, as well as Australia and New Zealand. Unfortunately, because of technical problems, the business was not that successful, and after a year of manufacturing Stockton started losing money and had to return to music as an occupation. Fortunately he was contacted by **Bill Fairly**, a well known conductor of musicals, who needed a pianist for the PACT (Performing Arts Council of Transvaal) production of *Joseph and his amazing Technicolor Dream Coat.* Stockton joined the orchestra in which his son, Gerald, was also a member and stayed for three months. Gerald Stockton left South Africa at the age of twenty three to further his music studies in the United States of America. He was a student of the North Texas State University in Denton, and became the first South African to obtain the B.Mus. (Jazz Ed) degree there. He was also the first South African to be a member of the well known *One o'clock Lab Band.* (The Friend, c. 1977).

2.6 LECTURER, ORCHESTRA PLAYER AND BAND LEADER, BLOEMFONTEIN

In 1975 Stockton was contacted by the SADF (South African Defence Force) and was offered a senior rank to take over the directorship of the Entertainment Corps. Simultaneously Dirkie De Villiers offered him a woodwind teaching post in the instrumental teaching program in the Orange Free State. The instrumental teaching program was established to draw professional musicians to Bloemfontein and for them to contribute their expertise on three levels, namely: teaching for the Department of Education, teaching at the University of the Orange Free State and to

perform with the PACOFS (Performing Arts Council of the Orange Free State) orchestra. Having had enough of the uniformed life, Stockton decided to accept the offer of Dirkie de Villiers and joined the Free State Education Department in 1976. It can be mentioned here that the PACOFS orchestra started as a private organization and had been taken over by PACOFS shortly before Stockton accepted the teaching post from De Villiers. At the time numerous highly experienced musicians were already attracted to the scheme. These included **Leonard Lemmer** (flute), **Heinrich Armer** (clarinet), **Ernest Osman** (trombone), **Charles Howell** (bassoon), **Brian Heritage** (percussion), **Bambi Conradie** (oboe), **Chuck Few** (trumpet player from the USA), **Clem de Boeck** (violin), **Anna van Niekerk** (viola), **Michael Haller** (violoncello), **Gerald Feinsinger** (violin and viola), **Richard Reid** (violin), **Mitsu Szigeti** (violoncello), **Bunny Ashley-Botha** (double bass).

The driving force behind the development of the orchestra and the instrumental teaching programme, was **Sean Kierman**. Kierman came from the USA and was a French horn player. After negotiations with the administrator of the Orange Free State, Sand du Plessis, Dirkie de Villiers was able to negotiate a privileged position for Kierman, giving him special privileges to continue the development of the orchestra and the teaching programme. The resident conductor of the orchestra was **Pierre de Groot** who also taught at the University of the Orange Free State. All of these people made great contributions to the development of music in the Free State.

Initially all the concerts of the PACOFS orchestra took place in the Odeion (the music auditorium on the campus of the University of the Orange Free State), and rehearsals were undertaken in the old chapel of the St Michael's School (at that stage situated in Bloemfontein where the Sand du Plessis and PACOFS building is

presently located). Teaching took place at the St Michael's School, but lecturers were also required to travel to other schools during the day, in order to teach. At the time Stockton was teaching clarinet, saxophone and bassoon. This was a difficult time, as he had not played the bassoon for ten years and was subject to a great deal of stress. All the musicians under contract were then on the payroll of the Bloemfontein College of Education.

Great strides were made in instrumental tuition and the Free State was regarded as the most advanced province in this regard in South Africa. The instrument development programme was brought about as a result of the awareness of the fact that historically music education in South Africa centered on piano, singing and violin, with a result that the orchestras were largely filled with foreign musicians, especially in the woodwind and brass sections. As mentioned before this teaching programme placed the Free State ahead of the other provinces. Later the Cape Province, Natal and Transvaal would create the same type of programmes.

Stockton states that playing in the PACOFS orchestra gave him greater insight into orchestration and composition. During this time he also continued producing arrangements and compositions for different kinds of ensembles and featured as musical director for numerous productions during the seventeen years he spent in the orchestra.

Large productions were staged in the Civic Theatre, such as *Turandot, Tosca, Land of Smiles, Il Travatore,* and others. Operettas included *The Bartered Bride, Student Prince,* and many others. During these years the productions were subsequently

staged in Welkom, Kroonstad and Sasolburg and musicians in Bloemfontein were kept very busy.

During Stockton's years with the orchestra, he formed a big band (sometimes known as a stage band). Some of the original members included **Willem Edeling** (saxophone), **Vincent Saffy** (saxophone), Chuck Few (trumpet), Sean Kierman (French horn), **Johan Pretorius** (trumpet) and **Ernest Osman** (trombone). Later another big band saw the light under the guidance of Stockton. This band gave performances in the city hall and were called *The Noel Stockton Big Band Concerts* and were promoted by PACOFS. Another interesting production produced by Stockton in 1987 was, *Here's 2 Jazz,* in collaboration with the Jazz Art Dance Group of Cape Town, under directorship of Alfred Hinkel. Stockton wrote the compositions and arrangements for the twelve piece Jazz group which performed with the dance group. In an article in *Die Volksblad* of 13 February 1987 Stockton stated that all his compositions for this concert were light and in the style of Dave Grusin and Bob James – the type of music that audiences enjoy, with none of the elements that usually annoy people who do not like Jazz. The band consisted of some of South Africa's best Jazz musicians, including **Tony Moore** (percussion), **Johnny Fourie** (guitar), **Nippy Kripwell** (bass), **John Davies** (trombone), **Kevin Davidson** (saxophone) and **Ian Smith** (trumpet). Later this same show was staged in the Oude Libertas Open Air Theatre in Stellenbosch. Cape Town musicians used included **Willie Haubrich** (principle trombone player of the Cape Town orchestra), **Cecil Ricca** (drums), **Moe Robinson** (bass) and **Daryl Walters** (saxophone and clarinet).

In Bloemfontein Stockton continued his recording and broadcasting for the SABC. The programs *Vra vir Fanus* and *Piano Playtime* were recorded in the original SABC

studios in Bloemfontein, which at that time were in an old house altered for broadcasting purposes. These recording studios were not very soundproof, consequently when it rained, recording could not take place. One of the senior personnel at the SABC Bloemfontein studios during that time was Morné Pretorius.

Stockton started doing concerts using the PACOFS orchestra with extra musicians flown in from Cape Town and Johannesburg. The first of these shows was called *PACOFS GOES POP,* and tickets were sold out two weeks in advance. This show, with added saxophones and brass, **Noel Klinkhamer** on piano and Cecil Ricca on drums, was a great success. Stockton subsequently directed the music for a large production for the "Year of the Disabled", which took the form of a gala concert and featured some of South Africa's best known artists such as **Margaret Singana** (vocalist), **Gé Korsten**, **Evelyn Dalberg**, **Amanda Strydom** and was directed by **John Badenhorst.** This show was televised and also attended by the state president, Pieter Willem Botha.

When television was launched in South Africa, Noel Stockton was one of the first people to record for this medium. He was commissioned to put together a big band for recording a television performance. Others that were similarly invited were **Bez Martin** for small combo and **Flippie van Vuuren** for *Boeremusiek.* The recording techniques at the time were still far from perfect and still in the developmental stage. Sound and visuals were being recorded simultaneously and presented many problems. Later the recording of sound took place on its own and the visuals were mimed by the performers and musicians. This method of television recording continued for many years, but today sound and visuals can be recorded together.

Stockton spent seventeen years teaching at the Musicon, and also seventeen years in the PACOFS Orchestra. These years afforded the opportunity to continue studying and enlarging his knowledge of woodwind and brass music, as well as teaching method and repertoire. He learned a great deal from his colleagues most of whom had his greatest respect. Names which can be mentioned in this regard include the late **Leonard Lemmer** (flute), **Heinrich Armer** (clarinet) **Dieter Morshal** (bassoon) and **Dieter Mobert** (trumpet).

In the early nineties Stockton was approached by **Gerrit Bonn**, the well-known oboe player, who had become the head of music at the Natal University in Durban. He informed Stockton that they had decided to create a Jazz studies department there and asked him to make application for the post of lecturer to head this department and assured Stockton of his support. Stockton duly made application and attended the required interviews, however the post had been obviously earmarked for **Darius Brubeck** of the USA who was duly appointed. Stockton was to learn that this decision was greatly influenced by **Prof. C. Ballantine**, a senior academic with strong political sentiments. It became obvious later that the encouragement to apply for the post had been purely for window-dressing reasons. This incident made Stockton aware, once again, of the role that politics plays in the arts and education. Sometime later Gerrit Bonn moved to the College of Music at the University of Cape Town where he was installed as Professor, Dean of the College of Music and Ballet School, a much sought-after and highly regarded post within music education in South Africa. Bonn immediately set up plans to create a Jazz department at UCT and invited Darius Brubeck to transfer for Durban to Cape Town for this purpose. Fortunately Brubeck decided not to move from Durban and **Mike Campbell** was appointed to develop the Jazz department – a job which he has performed extremely

well. Mike Campbell completed his studies at the North Texas State University, one of the most highly regarded music schools in America, situated in Denton, Texas. He studied alongside Stockton's son, Gerald, both of whom hold degrees from the above mentioned college. Currently Mike Campbell is associate-professor and head of the Jazz department at UCT.

After seventeen years Stockton decided to leave the Musicon. Subsequently he was approached in 1993 by **Prof. Johan Potgieter**, Head of the Department of Music at the University of the Orange Free State, who was interested in establishing university courses in Jazz and light music. The idea at this time was to attract more students to the department. It was felt that with the changing socio-political situation in South Africa, these courses might also attract students from other cultural groups. This however failed to produce the expected results and with the tightened economic conditions that developed at the universities it was decided to integrate the Jazz courses into the B.A (Music) and B.Mus. degrees as ancillary subjects. Resulting from the continuous deduction of staff, Stockton was drawn into the theory department, teaching orchestration, composition, arranging, history of Jazz, score study, form and Jazz fundamentals. The years at the university proved to be rewarding and highly productive. Stockton states that working with highly qualified and experienced musicians has been most stimulating. Stockton was appointed external examiner for the Jazz Department of the University of Cape Town, as well as external examiner for the Defence Force Music Department, he has also been appointed examiner at the Potchefstroom University (PU for CHE) and he has also served on the bursary committee of SAMRO (South African Music Rights Organization).

Against this background, Noel Stockton's contribution to music in South Africa can not be omitted in the music history writing of this country. In the chapter to follow his approach towards the courses he lectures and the degree he designed for Jazz students at the University of the Orange Free State, will be discussed. Some general problems and suggestions regarding the subjects he teaches will be highlighted.

(The following photographs have been selected in order to visually depict certain highlights in the career of Noel Stockton.)



During a rehearsal
(The Outspan: 'Jazz is sweeping South Africa', 1954)



Concert: Prisons Band, 1969
Durban City Hall (Conductor: Noel Stockton)



On tour with Tony Scott (American Clarinetist) 1957
Max Runge (bass), Alan Hayes (drums), Tony Scott (clarinet) & Noel Stockton (piano).



Here's 2 Jazz (PACOFS Concert) 1987
Front: Kevin Davidson, Ian Smith & Ben Theunissen.
Back: Jonathan Cripwell, John Davis, Nol Klinkhamer, Tony Moore, Noel Stockton, Andries Mostert & Johnny Fourie.
(Volksblad, 13 February 1987)



Noel Stockton teaching at the Musicon (Bloemfontein) 1990
(Volksblad 8 August 1990)



Airforce Ball Voortrekkerhoogte (formerly Roberts Heights) 1960
Fritz Kraut (saxophone), Johnny Maritz (drums), Johnny Staden (bass),
Chris du Toit (guitar) & Noel Stockton (piano).

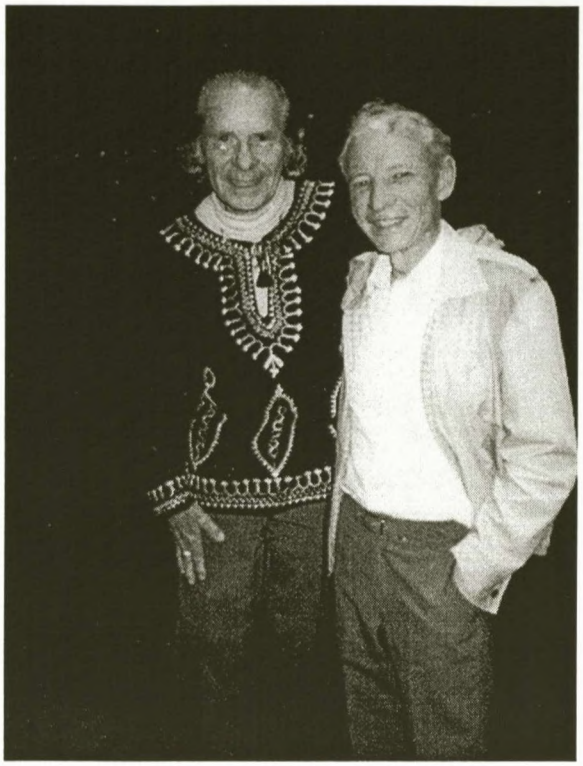


Lunch Hour Concert (PACOFS)

Charles 'Ossie' Osman (trombone), Jasmine Antonie (castanets), Alex Young (flute), Ronnie Laing (drums), Brian Heritage (vibraphone), Noel Stockton (piano) & Francis 'Ponkey' Reilly.



Major Noel Desmond Stockton



Dr Frederick Fenell (World Famous conductor & recording artist) with Stockton



Doug Masek (saxophone & clarinet virtuoso), Jasmine Antonie, Noel Stockton & Dr Nicol Viljoen (lecturer in Music Theory at the UOFS).



Noel Stockton Big Band Show (City Hall, Bloemfontein) c. 1960



Round Table Halloween Dance (Bloemfontein) 1985
Noel Stockton Big Band



Murray Campbell, British trumpet virtuoso (Bloemfontein) c. 1950
Seen playing with Noel Stockton Big Band.



Top Brass (created by Noel Stockton in Bloemfontein) December 2000.
Back: Hendri Liebenberg, Roger de Smet, Gerhard de Jager, Anthony Duffin, Marco D'Angelo & Dave Houghton.
Front: Andries Mostert, Seth Winkler, Ettiene van Rooyen & Noel Stockton.



The Sound of Music (Sand du Plessis Theatre, Bloemfontein) 1998
Chris de Wet, John Smit, Mia Zeelie, Pieter de Wet, Noel Stockton & David Houghton.



The Wiz (Sand du Plessis Theatre, Bloemfontein) 1997
Yvette Schoeman, Noel Stockton, Chris de Wet, David Houghton,
Pieter de Villiers, & Pieter de Wet.



POSTER 1969 (SA Prisons Band Concert) Durban



POSTER 1984 (Noel Stockton Big Band) Bloemfontein



Jasmine Elizabeth Stockton (nee Antonie)
Choreographer and Dance Teacher
Seen during rehearsals for the premiere of Alan Stephenson's
Toccata Symphonica for strings and castanets.



Gerald Lee Stockton (Dallas Texas USA)
Seen during enrollment at North Texas University in Denton, Texas.

CHAPTER 3:

STOCKTON AS PEDAGOGUE

3.1 INTRODUCTION

The enormous contribution that Noel Stockton made as pedagogue, is mirrored in his commitment towards teaching. He is a dedicated lecturer who also takes interest in his students as individuals. His support has led many a student to perform to the full extent of their abilities and his influence on students proves this fact. At this stage of the investigation it could be valuable to view Stockton through the eyes of his students.

David Houghton, a former student of Stockton, writes:

> *"Noel Stockton's teaching is comprehensive and thoroughly up to date. My year and a half with Noel were invaluable to my musical development. Although Noel has not had many students, he has had a profound influence on all of their musical lives."*

Mia Zeelie, another former student, writes:

> *"I have the greatest appreciation for the work that Stockton does. He is a perfectionist with high ideals for his students. He works in close relation to his students and will on many occasions not spare his own time to help them. It is of great importance to him to offer his students performance opportunities, which on the other hand encourage them to work harder. He has a great sense of humour and an outstanding personality. His presentation of the Jazz Music History course can be considered the best there is. He has done a great deal towards the development of Jazz in South Africa, and his name is very well known in Jazz circles countrywide".*

Seth Winkler, also a student of Stockton, writes the following:

> *"Mr. Stockton introduced me to a realm of music that without him I would never had experienced. I believe that that if it had not been for his perseverance, dedication, passion and love for Jazz, Jazz would never have made any impact on the Bloemfontein community. I personally believe that Stockton is the most competent Jazz-instructor this country has ever produced, and it has been a great honour to be one of his students".*

Hendri Liebenberg, currently a B.Mus. student at the University of the Orange Free State, states the following:

> *"Stockton has an enormous knowledge of his subject field and is able to present this knowledge to his students in a clear and understandable way. He is a leading figure in Jazz in South Africa and I would rank him amongst the top people in this field in the world. He has affected my life and studies in countless ways and I can say without a doubt that he has been the greatest influence in my musical development up to date. I think he is one of the greatest assets to the University of the Orange Free State!".*

The Jazz course currently presented at the University of the Orange Free State was initiated, designed and implemented by Noel Stockton in 1992-1993. The B.Mus. Jazz degree consists of courses in:

- Arranging
- Orchestration
- Jazz improvisation
- Composition
- Jazz score study
- Jazz music history
- Jazz basics
- Jazz practical tuition, and
- Contemporary music practice.

Hence these aspects will be discussed separately regarding the problems and suggestions in the teaching thereof, based on Stockton's own approach and experience. (Books mentioned in these discussions, although not used as study material, are listed in the bibliography.)

3.2 ARRANGING

Stockton sees arranging as the subject in which he achieved the most success in his life as a musician. According to him a comparison between arranging and orchestration is interesting and, in the case of students, most important. Both activities require talent, experience, discipline, imagination and hard work in order to achieve success. Although they have much in common there are important differences which should be made clear. These differences are similar to those that exist between classical and Jazz performance. In the former the artist tries to deliver a rendition of a work which adheres as close as possible to the composer's written intentions, and personal ideas of expression are somewhat restricted by tradition and prevailing stylistic concepts. The Jazz musician, on the other hand, is both composer and performer at the same time, and strives to produce a highly personal performance in every respect.

The orchestrator, while able to exercise much imagination is nevertheless restricted by matters of ethics, taste and style, and has less chance of revealing a personal identity than the arranger, who may express his own ideas much more freely.

Stockton states the following as the main problem areas regarding the teaching of arranging, as well as some suggestions on the approach towards the successful teaching of this subject.

3.2.1 Problems regarding the teaching of arranging

According to Stockton the following are main problem areas, namely that:

- Most textbooks on arranging seem to assume that the student has acquired considerable experience in both tonal and sectional harmony. The examples they contain (usually drawn from the authors own work) are presented in various ways including tape or compact disc recordings and provide all the required information regarding transposition, range of instruments and others. Unfortunately most students, at the end of it all, are still unable to write a reasonable arrangement for combo, Big Band, small orchestra, vocal group or any other combination of these.

- Most students – and especially those with a strong piano background – have very little understanding of articulation with regard to wind instruments and bowing in regard to the strings. The importance of these should be stressed in all exercises from the outset.

- Students with a so-called established background have difficulty with sectional harmonization, a rather different concept of harmony (compared to the more legitimate classical approach) which relates to an understanding of chord nomenclature and chord voicing. It often takes quite some time for students who are not experienced in Jazz to become familiar with this style of harmonization.

- Idiomatic writing is usually a mystery to students. Again students with a piano background are greater culprits in this regard and need to be made aware of the differences that exist in the style of lines written for the different instruments. For instance, a typical figure written for brass would sound 'un-idiomatic' when written for strings.

- Notation skills are in most cases lacking, and should be attended to from the outset with continuing concentration thereon.

- All of the above-mentioned problems are compounded when a student has no keyboard skill at all. Students whose background has been shaped by single-note participation in music (trumpet, saxophone, violin, etc.) need to be aided in their aural development in regard to chords, voice leading, bass lines and harmony.

Of course the inculcation of interest in creative writing is the most important aspect of this work and unfortunately those with an aptitude for arranging only comprise a small percentage of music students.

3.2.2 Suggestions regarding the teaching of arranging

Understandably not all students are imbued with great musical imagination and creative ability and drive, but arranging and orchestration (to be discussed hereafter) are skills in the first instance and become an art in the hands of the gifted. Therefore all attempts by students at arranging should be encouraged. The following are some of the useful suggestions:

- Students must be encouraged to listen with 'analytical' ears, to as many varied arrangements by successful arrangers as possible, as well as to the works of selected twentieth century composers.

- Articulation and/or bowing indications should be required in all exercises and should be given much attention in teaching arranging (as well as orchestration and composition).

- Sectional harmony – in two, three, four and five parts – must be stressed at an early stage in any arranging course. The importance of functional harmony must also be accentuated and students should be encouraged to study this.

- Chord names, structure and voicing require constant attention.

- Exercises in idiomatic writing should be given regularly.

- Neat and correct notation should also be dealt with early in an arranging course, and always insisted upon.

- Keyboard lessons should naturally be a requirement.

- Today the computer has become the main tool in most undertakings and music is no exception. A great deal of arranging is done presently with the use of advanced programs. Sequencing is a most useful tool and can be used to give students an idea of how their work sounds when a live performance is not possible. The importance of a music technology course (discussed later in this

chapter) either within the arranging course or at least running concurrently with it can not be overemphasized.

3.2.3 Stocton's own experience

Although having arranged and composed numerous pieces for various small bands – called combos in Jazz parlance – his first opportunity to write for a large band came in 1950 when he was asked to write an arrangement for a Big Band lead jointly by Nolan Ranger and Boris Cohen. The music was to be broadcast from the Durban studios of the SABC. He completed the work at six o'clock the morning, having worked through the night. The piece he chose was *'Thou Swell'* , a well-known composition by Richard Rogers and Larry Hart. Later that same morning he left home in a somewhat terrified state, in fear of exposing his ineptitude in front of musicians he respected and looked up to. For all endeavours however, there has to be a first time and remembering that old adage *'Feint heart never won fair lady'*, he handed out the parts to the musicians and sat waiting for the sounds of his own creation. The piece was a success and he received the princely fee of three pounds and five shillings. The effect of this experience was that he got hooked on arranging and it became part of his life.

After moving to Johannesburg he was provided ample opportunity to continue arranging as a member of Dan Hill's band, which did a good deal of broadcasting. Later, as a member of the Airforce band in Pretoria, he was in the ideal situation of having to produce scores for a large wind band. According to Stockton, wind bands provide the ideal training ground for young arrangers. In this area the work of Clare Grundman stands out and he recommends his example to any student of arranging.

3.3 ORCHESTRATION

According to his own experience, orchestration is one of the more difficult subjects to teach, and – as is the case with arranging and composition – is a skill and a science, becoming an art in the hands of the experienced and talented musicians.

3.3.1 Problems regarding the teaching of orchestration

According to Stockton the following are the main problem areas when teaching orchestration:

- The orchestrator is most often required to transcribe music form one medium (usually the piano) to another (usually an instrumental ensemble of some nature or other). It goes without saying that the homogenous sounds produced at the piano have little in common with these when transferred to orchestral instruments.

- There is also the old problem surrounding the sustaining pedal of the piano, which must be taken into account when transcribing from this medium. There are various ways of doing this, but the most important of these is the inclusion of sustained tones in the musical texture where possible.

- Orchestration is a time-consuming exercise and most undergraduate students just do not have enough time to undertake lengthy orchestration exercises. Most orchestration exercises therefore tend to be rather brief. It is important for the lecturer to present assignments during the course of the semester which are

longer in nature and which in the course of completion can have lecturer input and advice.

- Students studying orchestration and arranging are faced with the same problem, that of having their work performed, providing the opportunity to hear what they have written. The computer, as mentioned before, can provide quite a good solution to this problem through the use of sequencing programs.

3.3.2 Suggestions regarding the teaching of orchestration

Stockton states that students must understand the style of music to be orchestrated. Historical knowledge relating to period and composer is an important issue. For instance one needs to have some idea of (a) when clarinets and trombones were introduced into the orchestra, (b) when valves were added to brass instruments and how the older (without valves) brass instruments were used by composers, (c) when and how the percussion section was enlarged and how this section is used in our time. These are only a few of the considerations that the orchestrator must attend to. Therefore in designing a course the historical development must be taken into account.

- Knowledge of the practical issues of range, timbre, balance and blend, bowing, articulation and attack, and dynamics are of the utmost importance for students in order to learn orchestrating successfully. These are learned from the various textbooks, as well as the study of selected scores.

- The orchestrator also has to be aware of the ethical responsibility when working with someone else's creations. Alterations to a composer's harmony for instance should not be made without a really good reason. Orchestrations should reflect the style and technique of the composer.

- A wealth of information is available in the standard texts of Forsyth, Piston, J. Wagner, G. White (which is devoted to arranging as well), and R. Liebowitz, as well as many others. Although it must always be kept in mind that the skill is learned in the 'doing' aided by the 'reading', but most of all by studying the scores of great and successful composers.

- Lecturers should design courses that do not progress too quickly, and whenever possible these should integrate with the theory and history studies.

- Non-string players, in particular, need time to absorb the subtleties surrounding the use of these instruments that make up the largest compliment of the orchestra.

- Short exercises should be chosen from the so-called 'common practice period'.

- The usual procedure is to deal with the string section first, adding horns, woodwind, brass and percussion as we move from the classic period to the contemporary.

- The importance of listening to selected recordings along the way cannot be overstated.

3.4 IMPROVISATION

Improvisation (or Extemporization) in classical terms is concerned with the spontaneous creation of music with the accent being on motivic or thematic development, as well as harmonic variation. The Jazz conception of the term relates to the spontaneous creation of a melodic line over a pre-conceived harmonic scheme. This harmonic sequence is often borrowed from a "standard"[2]. Of course the element of improvisation has always been present in music. A simple instance, for example, would be the "colourization" of melodic material by means of ornamentation – as in the Baroque, Gallant; and to some extent, later periods. Many of the great composers (Bach, Handel, Mozart, Beethoven, Liszt, Franck, Bruckner, et al) were outstanding improvisers, and many of today's organists are required to display this ability. An interesting phenomonon in regard to this topic exists in Jazz and is referred to as "Collective improvisation". This was the main feature of the style of Jazz known as "New Orleans Style" – and later "Chicago Style" – and, as its name implies, describes the music created by two or more players improvising simultaneously.

3.4.1 Problems regarding the teaching of improvisation

Stockton sees the following as the main problem areas with regard to the successful teaching of improvisation, namely that:

[2] Standard: term used to describe popular compositions, often drawn from Broadway musical productions such as those of Gershwin, Cole Porter, Rogers and Hart, etc., which have been used consistently by Jazz musicians as vehicles for improvisation – that is the harmonic basis for improvisation.

- Learning to improvise in any style can be extremely difficult for most students, especially for those playing non-keyboard instruments which do not provide the visual contact that is available on the keyboard. The structure of the piano keyboard provides easy visual images of chords for instance. In other words a student looking at the keyboard can see the notes of a chord simultaneously, where as a saxophone or trumpet players produces notes from his instrument by means of mechanical manipulation of valves and keys which lie haphazardly on the instrument to some extent.

- Jazz requires specific stylistic idioms which can only be acquired by constant listening. It must be remembered that Jazz music is an "aural" art and has traditionally been passed on by word of mouth, so to speak, from one generation to the next.

Regarding these problematic issues, Stockton gives the following suggestions.

3.4.2 Suggestions regarding the teaching of improvisation

Stockton is of the opinion that:

- A good deal of listening is required as is a thorough knowledge of chords and a fairly developed technique. Chords generate scales outside of the usual scales generally taught in legitimate situations (often limited to only the major scale and the two forms of minor scales) and these chord/scales are associated in teaching Jazz improvisation.

- Jazz musicians must be familiar with symmetrical scales such as the whole-tone, heptatonic and augmented as well as those based on the modes of the major scale (Dorian, Phrygian, Lydian, etc.) and alterations of these. They must also be able to use the modes of the ascending melodic and harmonic minor, pentatonic and "Blues" scale, etc. These scales and their attendant chords are associated in the mind of the performer who adjusts them to accommodate any harmonic variation (chord substitution).

- A very sensitive sense of time and rhythm is of the utmost importance. Jazz depends for its success largely on the so-called 'swing feel' which is dealt with in 3.5.

- Jazz improvisation should only be considered by students who have a serious interest in this form of expression. The study requires much time for practise and listening, and can be a frustrating experience for the average student.

- Courses differ in their presentation from institution to institution, but it is important for students to complete a course in Jazz theory before commencing improvisation study – or, at least, concurrently with this.

- During the 70's and on into the 90's overemphasis on the use of modal concepts has led to improvisations which are highly repetitious, un-musical and often plain boring. These often sound like nothing more than exhibitions of "patternistic" exercises. These patternistic exercises are based upon patterns that are motives or phrases practiced by Jazz musicians in all keys (pitch levels) with various modifications to fit the various chords. These provide the student with an armoury

of motives which he can then modify to his own liking. They are very helpful in the development of technical flexibility and style.

- Publications on Jazz improvisation (Baker, Hearle, Mehegan, Bergonzy, etc.) abound and new ones are continually appearing. Lecturers should at all times be aware of what is going on in their field of expertise.

3.5 JAZZ MUSIC HISTORY

History is an important aspect of any academic discipline and in regard to Jazz some particular problems can be identified.

3.5.1 Problems regarding the teaching of Jazz music history

Stockton sees the following as the main problem areas in teaching Jazz music history, namely that:

- In recent years the approach to teaching Jazz music history has been influenced by the work of Mark Gridley, whose book Jazz History has had a significant influence. This approach places the emphasis on recognition of performers and their styles, chronologically. According to Stockton here is a great deal to be said for this approach, because the nature of Jazz and the art therein lies in improvisation – in other words, instant composition. This means that performances can only be evaluated instantly, or subsequently by recordings, in

comparison to classical music where the score (music score) is usually available. Of course the classical performance and interpretation thereof must also be evaluated in like manner. The essential difference being that there is no music available for a Jazz performance, and performances of the same piece can be radically different.

- Essentially Jazz is preserved through the use of recordings. Unfortunately the most earliest Jazz performers (prior to 1925) and their work could not be recorded (due to the lack of recording machines) and the knowledge we have of their work has been passed on only by word of mouth.

In the above regard Stockton's own views are significant.

3.5.2 Suggestions regarding the teaching of Jazz music history

With regard to the successful teaching of this subject, Stockton suggests the following:

- According to Stockton, the approach mentioned above lays less emphasis on the socio-economic background to the creation of Jazz music. Stockton's own approach is more in keeping with that of the accepted academic approach to general (classical) music history, in which the socio-economical factors play an important role.

- Jazz musicians need to have a sound concept of how Jazz music evolved and this requires beginning the study from the fifteenth century (its pre-history) and includes the slave trade and colonization of the New World. Much debate takes place in regard to Jazz history and the teaching thereof. Like Wynton Marsalis (world famous trumpet virtuoso and Jazz educator in America), Stockton believes that a true Jazz enthusiast and lover, should be aware of the 'spirit' prevailing at times in this history.

- Because the history of Jazz as an art form is much shorter than that of classical music, Stockton suggests and adopts a chronological approach.

3.6 THE TEACHING OF PRACTICAL JAZZ WITH REGARD TO PIANO

With his vast experience Stockton notes certain crucial problems with regard to the teaching of practical Jazz.

3.6.1 Problems regarding the teaching of practical Jazz

Stockton states that naturally the more technically proficient a student is, the better. A standard of not less than UNISA Grade 6 or 7 is advisable (University of South Africa, practical music examination), as less than a grade 6 presents problems. However, the situation in South Africa is more problematic than elsewhere with would-be Jazz performers from the so-called underprivileged groups, applying for admission and having very little practical skills. In such cases a preparatory course

of at least two years is necessary, devoted largely to technical and sight-reading skills. The subtleties of Jazz performance (Individual code, ecstatic function, swing feeling and improvisation) are often very difficult to grasp by classically trained musicians. These subtleties are largely connected to time and style. Unless the student is able to embrace the concept of 'swing' as understood in Jazz parlance, there is little hope that they will ever produce a creditable performance. This is an extremely difficult area to explain and in many instances is never really understood.

Stockton has valuable insight with regard to the above problematic areas.

3.6.2 Suggestions regarding the teaching of practical Jazz and Stockton's own approach

- Stockton spent a lot of time on inculcating a good understanding of phrasing in relation to a steady metrical beat. This is his primary concern in beginner-stage. A Jazz student requires a thorough understanding of vertical structures (chords) and must be able to reproduce any collection of notes from chord-symbols instantly. This process of 'chord-voicing' takes much time and in his approach much time is devoted to it in the early stages of the course. He uses numerous drills to aid this, some by himself and others published.

- The second step is to present the numerous modes and scales, as well as their associated chords, which would provide a basis for a freer approach to performance. It will be realized that there is a degree of improvisation involved and overlapping with it.

- Stockton uses mostly his own arrangements of standard pieces, graded to gradually develop the skills and stylistic 'Jazzizisms'[3]. A lot of published transcriptions are used to back this up. As studies progress he encourages re-harmonization of melodic material and continually demonstrates this as well as reference to published arrangements.

- Teaching solo Jazz piano involves the aspect of what is known as 'stride piano'.[4] This is one of the most difficult performance styles requiring strong technique, especially regarding the left hand, which provides both rhythmic and harmonic accompaniment for the right hand extemporization. From this point on the main considerations are continued technical development, sight-reading skills and development of a personal style.

- Added to the above-mentioned is an understanding of the requirements for ensemble work and performance, which incorporates the instantaneous creation of accompaniment, known as "comping".

Stockton has set views concerning the very important aspect of ensemble work in Jazz.

[3] 'Jazzizisms' is the term Stockton uses in his own arrangements in the teaching of practical Jazz. These exercises each concentrate on a certain skill or style.

[4] "Stride piano" is that style of playing which arose in what is known as the *ragtime*-period. Ragtime piano playing however although performed mainly by black musicians reflected largely European concepts. Later (c.1920's and early 1930's) this style of piano playing was changed in the work of pianists like Jellyroll Morton, James P. Johnson, Thomas "Fats" Waller and others, until it became known as stride piano style, reaching its epogee in the work of Art Tatum. Stride piano is principally a solo type of performance.

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3.7 THE TEACHING OF JAZZ ENSEMBLE

The creation of suitable Jazz ensembles within the student corps can sometimes present problems. Most Jazz ensembles require at least a two-man rhythm section (bass and drums) and so the instrumental make up of ensembles is dependant on the instrumental diversity among the student body as well as their varied level of skill.

However, this constitutes the most important part of the course and can never be omitted. Jazz educators have to devise ways and means of creating the necessary ensembles by constituting ensembles which have some semblance of the Jazz combo (rhythm section plus front line players). All lecturers involved in practical teaching should also be involved.

For pianists the development of good "comping" skills is a must in terms of ensemble playing. (See The teaching of Practical Jazz with regard to Piano, refer 3.5)

Not withstanding the above, Stockton realizes the importance of music technology in the teaching contemporary Jazz.

3.8 THE TEACHING OF MUSIC TECHNOLOGY

The computer has become a necessity in all walks of life and certainly not less so in music. The use of the computer and music software is commonplace in the music

industry. Notation and sequencing programs are continually appearing of being updated and more and more commercial music is produced by means of this technology.

The inclusion of courses dealing with this area of expertise has become a *sine qua non* which most institutions have introduced. The establishment of a working technological unit is expensive however and requires a large financial outlay. The largest proportion of recorded music one hears today involves some use of music technology. Courses in this subject could also include the creation of electronic music *per se*.

Courses in the creation of advertising material for television, film and radio (jingles) are obviously also part of this area of education.

Nevertheless Stockton argues that the lifeline of Jazz is its academic recognition on tertiary level.

3.9 THE CREATION OF A JAZZ COURSE ON TERTIARY LEVEL

To realise his ideal of the recognition of Jazz on tertiary level, Noel Stockton was influential and the motivating factor in the designing of the Jazz course for the Department of Music at the University of the Orange Free State in 1992. He states that the following can be seen as an example of how such a course should look and what should be incorporated in it.

3.9.1 On creating a degree course in Jazz music

According to Stockton the following is a list of subjects which he believes are necessary inclusions in such a course:

- Theory (usually referred to as Jazz Theory or Theory of Jazz)
- History of Jazz
- Jazz Ensemble
- Improvisation
- Arranging and Composition
- Music Technology
- First practical instrument
- Second practical instrument

To these a number of ancillary subjects can be added, such as:

- Courses dealing with the Business and Commercial aspects of a professional career in music (Business administration, Music publishing, etc.)
- Music education

3.9.2 An outline plan of a four year course

YEAR ONE (Two semesters)

- First instrument
- Second instrument

- Theory of Jazz
- History of Jazz
- Ear training (this is sometimes presented as part of the Theory of Jazz course)
- A general music course which might include Calligraphy, an introduction to Orchestration or Jazz Ensemble, History of Western Art Music, Ethnic Music, etc.

YEAR TWO (Two semesters)

- First instrument
- Second instrument
- Theory (including ear training)
- History of Jazz
- Jazz Ensemble
- Improvisation
- Introduction to Arranging and Composition

(To the above, electives may be added.)

At this point it is advisable to allow a split in direction so that students can choose between performance related music or music education.

YEAR THREE: PERFORMANCE (Two semesters)

- First instrument
- Second instrument
- Theory and Ear training

- History of Jazz (This could be discontinued)
- Jazz Ensemble
- Improvisation
- Music Technology

YEAR THREE: EDUCATION (Two semesters)

- First instrument
- Theory and Ear training
- History of Jazz (This may be discontinued)
- Jazz Ensemble
- Arranging and Composition
- Methodology of first instrument
- Music technology
- Music education

YEAR FOUR: PERFORMANCE (Two semesters)

- First instrument
- Improvisation
- Jazz Ensemble
- Arranging and Composition

Second instrument may be continued and electives included.

YEAR FOUR: EDUCATION (Two semesters)

- First instrument
- Theory and Ear training (This may be discontinued)
- Methodology of first instrument
- Music technology
- Music education

Electives may be included.

3.9.3 Suggestions on the course compilation

Any instrument should be offered as a first instrument, except the oboe, bassoon or French horn. These instruments do not lend themselves to Jazz music easily, but are satisfactory for second instruments. Preferable instruments are the trumpet, trombone, saxophone, clarinet, piano, bass and guitar. In the case of when a student chooses a non-keyboard instrument as a first instrument study, a keyboard instrument should then be required as a second instrument. In the case of saxophone students, a possible inclusion of the clarinet and or flute as extra subjects is recommended.

The presentation of courses in Jazz music history differs somewhat between various institutions and lecturers. A current much favoured approach places more emphasis on the aural recognition of important artists and styles, with less attention to the socio-economic background factors. Jazz, being by nature an oral (aural) art, seems to lend itself to this type of approach and it is certainly acceptable in most situations.

However, this approach leaves some concern for those students who's interest in the Jazz art form might be more academic than practical, or less serious, but who want to gain insight into this music. Stockton's personal belief is that students should have a good grasp of the many factors including the socio-economic, which led to the creation of this vibrant music and which shaped its progress to the point where it has today become an international 'language'. He therefore tries to present the history course in a way that gives equal importance to both style and performer recognition and historical background. In general a two year course in history of Jazz presents the student with enough knowledge in this field, but if felt necessary, the subject could be continued into the third year.

Improvisation and arranging should not be introduced until such time as students have gained a good understanding of Jazz theory. Consequently Stockton believes that they should be introduced in the second year of study. Basic theory includes the following:

- the understanding and use of the system of chord symbols used in Jazz, together with their associated scales,
- chord voicing, function and resolution of chords (functional harmony),
- chord substitution and elementary re-harmonization, and
- understanding and use of the numerous scales (pentatonic, blues, heptatonic, octatonic, synthetic, etc.).

It is also every important that the student be introduced to the subtleties in Jazz styles, including phrasing, interpretation and notation of Jazz music and be well trained in these before attempting to improvise or arrange.

3.10 JAZZ TUITION AND STYLE

The extreme commercialization of all forms of music has become a matter of great concern and Jazz music has suffered the most. The overwhelming propagation of sub-standard music by the recording and broadcasting industry has left a large audience totally unable to exercise discernment in relation to artistic endeavor. Stockton states that he has recently became aware that there is a greater following of Jazz as an art form in Europe and the Far-East than in the United States of America. Unfortunately in South Africa the term 'Jazz' has taken on politico-national significance. Resulting in an hybrid form sometimes associated with the term 'township'. Unfortunately the so-called South African Jazz often boils down to monotonous repetitions of extremely simple harmony (I, IV, V), combined with lengthy repetitions of melodic material. To Stockton the concept of national styles within Jazz music, such as South African Jazz, Italian Jazz, German Jazz, Japanese Jazz, etc., is rather silly – *"Jazz is Jazz is Jazz! Jazz was born in America and the great names in this art are still largely American."* (On this issue Stockton is adamant).

Personally Stockton feels that he would have art without political influence, although not opposed to a degree of nationalism – as long as the result can be termed artistic.

Stockton feels that the serious study of Jazz music would benefit all music students, whatever their musical leanings and if taught correctly can be extremely beneficial to our future musicians. Evidence seems to suggest that tertiary level Jazz education will increase and become part of music education in general.

Seen against this background Noel Stockton did formidable work at the University of the Orange Free State, which made him one of South Africa's leading Jazz lecturers. Among his colleagues he is known as a man with high standards when it comes to teaching and the high standard he sets for himself is reflected in the work of his students. His knowledge of Jazz, in both an academic and performing category, made him well known on and off stage. As an arranger he reached great heights and wrote vast amounts of arrangements for almost any type of ensemble or orchestra.

The next chapter will deal with his serious compositions as well as a selection of his most important arrangements.

CHAPTER 4:

DISCUSSIONS ON OWN WORKS AND A SELECTION OF ARRANGEMENTS

4.1 INTRODUCTION

Stockton wrote five serious compositions at a later stage of his life. They are the:

- *Concerto for Stage Band,*
- *Adagio for Strings,*
- *Mangaung Suite,*
- *Conversation Piece,* and
- *Sol y Sombra Suite.*

These five serious compositions reflect musical maturity as well as his ability to incorporate extra-musical ideas in his creative composing. Stockton sees himself as firstly an arranger and then as composer. He wrote a vast amount of arrangements during his life. For the purpose of this study three of the biggest arrangements were identified and will be discussed. They are:

- *South African Folksong Rhapsody No. 2,*
- *Peer Gynt in Jeans,* and
- *The Unforgettable Nat 'King' Cole.*

The above-mentioned works will now be discussed through a procedure of descriptive profile-analysis.

4.2 CONCERTO FOR STAGE BAND

The idea for an extended work for stage band originated during the discussions between Noel Stockton and Mike Campbell, associate-professor at the University of Cape Town in 1990. The Cape Jazz Orchestra had been formed under Campbell's direction, consisting of the best possible players in the Cape Town area. After a certain amount of discussion the work was commissioned by the South African Music Rights Organization (SAMRO) and the score was completed on the 23 March 1992. The first performance took place in the Baxter Theatre in Cape Town in 1992.

The standard instrumentation for a stage band was used, consisting of four trumpets, five saxophones, four trombones, piano, guitar, electric bass, drum kit and extra percussion. The work is in three movements, marked *Allegro, Adagio-Vivace-Adagio, Fanfare & Allegro.*

FIRST MOVEMENT

Exposition

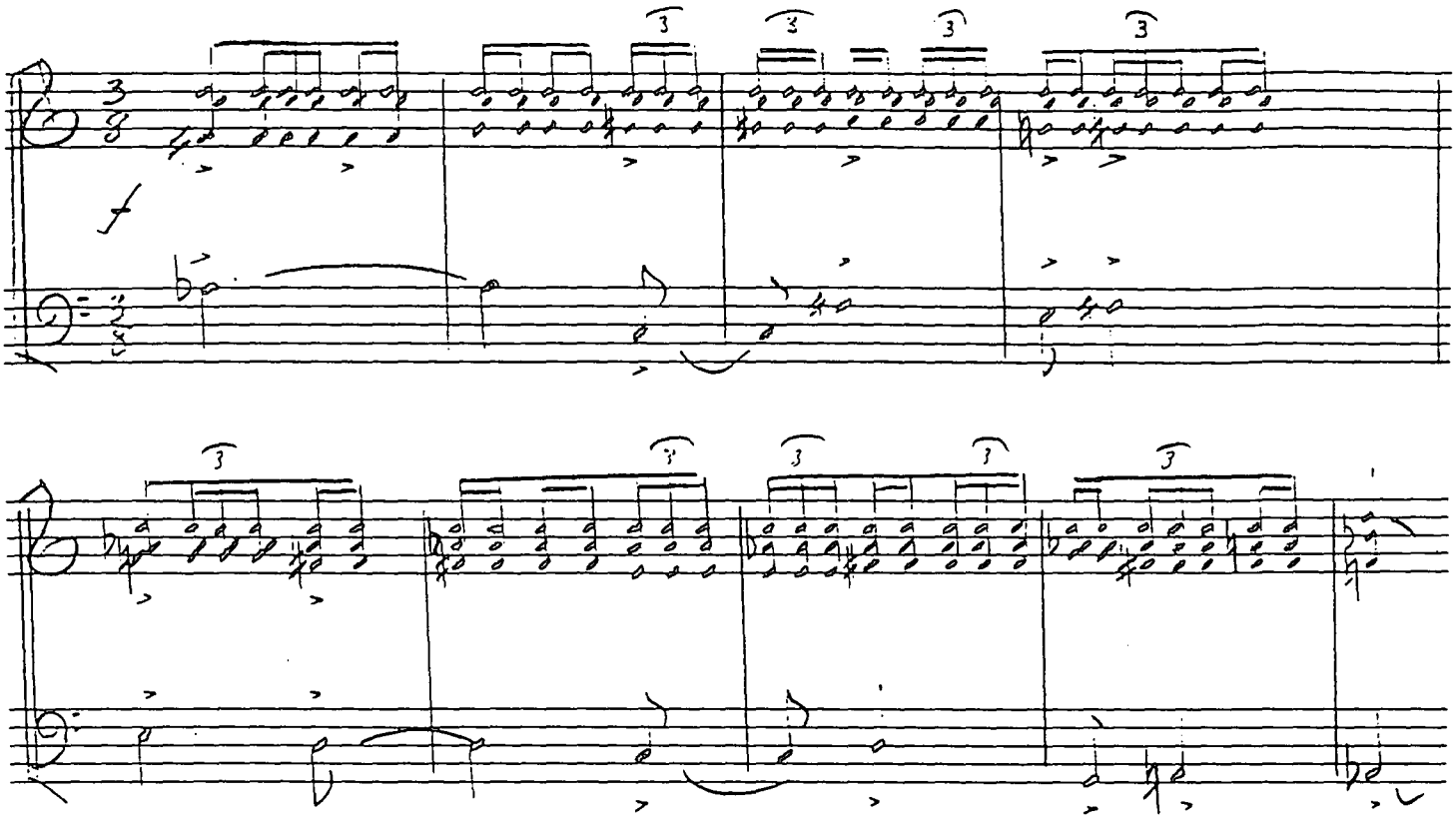
The first movement is in modified sonata form and begins with a repeated A-flat on piano and xylophone (or vibraphone) in 3/8 time, indicated as vibrant and energetic on the original score. This repeated A-flat continues under the opening theme presented in unison by the trombones, accompanied by a complex rhythmic fanfare-like figure in the trumpets (bars 1 to 13).



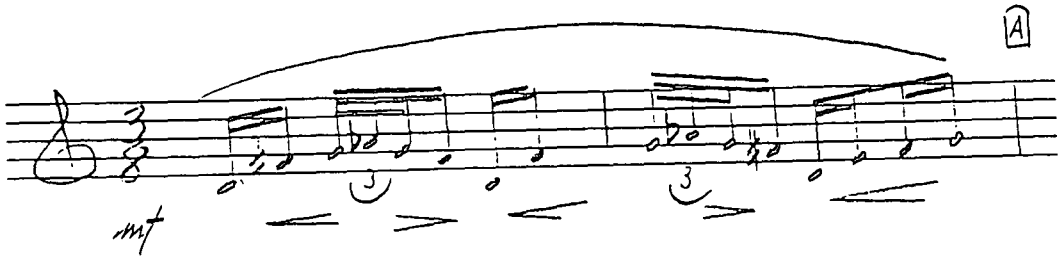
(Introductory figure)

While the xylophone and piano continue, the saxophones introduce a staccato figure leading to a repetition of the main subject played by them, supported this time by the trombones playing the same rhythmic figure, previously heard in the trumpets (bars 14 to 28). A short (two-bar) figure heard in the saxophones (bars 19 and 20) is now heard in the piano and xylophone, repeated immediately by the trumpets, and then in the saxophones (bars 29 to 34).

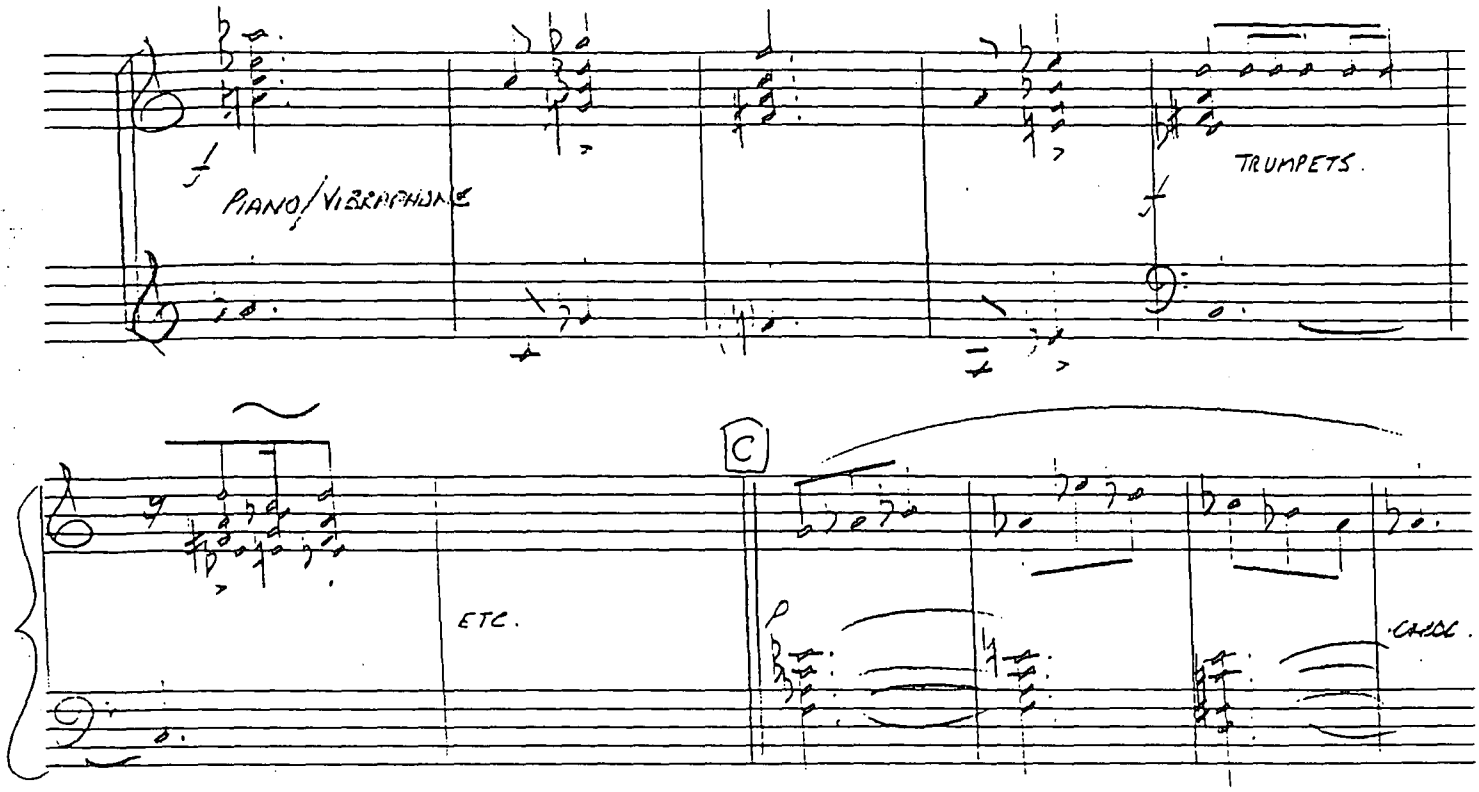
The first subject is heard once more in unison with alto-saxophone and trumpets, supported by a duplet counter-melody in the tenor-saxophones and first trombone (bars 35 to 42). A bridge passage ensues up to bar 64, consisting of previously heard material.



(First subject and accompaniment figure)



(Subsidiary linking theme)



(Bridge passage)

The second subject begins in bar 65 indicated by the letter D on the original score and features the saxophone section in close sectional harmony with the fourth trumpet (Flugel horn). The time signature is now 4/4 and the style strongly swing. This section lasts up to bar 76. At bar 77 the swing style is dispensed with and subsidiary theme is introduced by saxophones and first trumpet, rising in intensity and pitch to bar 83. A very brief codetta in the third trombone and electric bass prepares the development section starting at bar 89, indicated by the letter E on the original score.

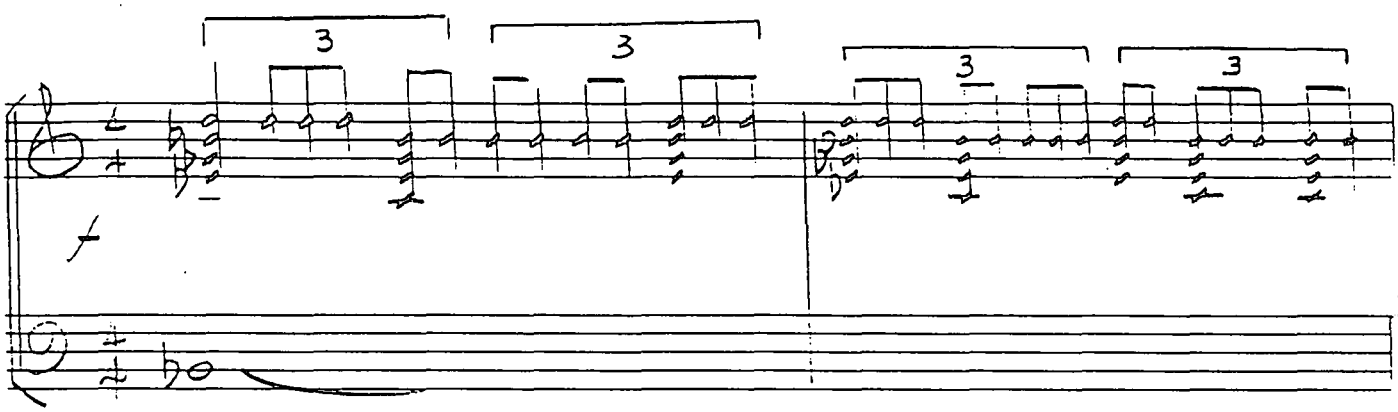


(Second subject and subsidiary material)

Development

In the development free improvisation takes the place of the normal development as experienced in Western Art music and begins with free improvisation by the fourth trumpet player, often traditionally the main brass soloist in stage bands. This improvisation occurs over a four bar section which is repeated four times with varying background figures. At bar 93 a complex build-up of volume, texture and density, leading to bar 101, indicated by the letter F. Here a short bass solo is introduced,

followed by a unison figure (bar 106 to 109) by trombones and electric bass. At bar 110 a further complex fanfare-like figure is again introduced by the trumpets and leads to bar 117 indicated by letter G, at which point a free improvisation for first or second alto-saxophones follows. This continues to bar 135 with various accompanying figures.



(Trumpeting Fanfare figure)

A short build-up follows that leads to bar 141, indicated by the letter H, at which the time signature changes to C (cut-common) which effectively doubles the tempo and allows for an intense build-up of sound in which the original first subject is referred to reaching a high point at bar 159, indicated by the letter I and the introduction of the 3/4 time signature. The next section from bar 159 to 175 reduces all activity and sound to an absolute minimum, finishing with only the sound of cymbals, followed by a solo piano *(ad lib)* cadenza. At bar 177 the xylophone introduces the repeated A-flat, bringing us to the recapitulation.

Recapitulation

The recapitulation starts out exactly as in the exposition, but the second subject group now reverses the roles of the brass and saxophones. A coda, starting at bar 199, with a time signature of 6/4, featuring the first subject and trumpeting theme, brings the piece to a powerful *allargando* ending in 3/4 time.

SECOND MOVEMENT

The second movement is in Latin American style and has the subtitle *Song for Drummers Past*. This in memory of a number of drummers with whom Stockton worked over many years. Stockton used ternary form. The movement starts with an introduction, shared by piano and clarinet (or soprano saxophone) and is marked *Freely, molto rubato.* This ends with a fermata after which an interesting rhythmic figure is introduced by the rhythm section in 6+2/8 time.



(Accompaniment figure)



(Main theme and subsidiary theme)

A cantabile theme is introduced at letter A on the original score, supported by the continuing rhythm. This theme is presented by the solo soprano saxophone the timbre of which enhances its Spanish flavour. This theme lasts for fourteen bars. At the letter B this theme is repeated with slight variation, accompanied by trombones and baritone saxophone, fifteen bars in length. A sudden intense build-up of sound follows for two bars and at the letter C a subsidiary extremely forceful theme is

introduced in the brass with a very high tessitura, lasting for fourteen bars. At letter D on the original score, the solo trombone returns to a decorated version of the original subject and the section is brought to a gentle close on an extended f minor ninth chord.

The next section is marked *Mambo/Salsa* in 2/2 time and is introduced by the Latin American instruments and drum kit. This lasts for an indefinite period after which a typically robust salsa passage is introduced on cue. After four bars the key signature of E-flat is introduced.



(Salsa introduction and Trumpets)

Latin instruments featured here is timbales, cow-bell and various hand drums. This passage lasts for twenty bars and includes interesting bell-tone effects in the saxophones as well as some interesting polyphonic effects in the trumpets. At letter F on the original score a sixteen bar passage which is repeated as required is designated for improvised solos, after which and on cue a short passage of bell-tone effects reduces the tempo to the introduction of a linking passage in 4/4 time, returning us to the original themes which then proceed to a short ad lib coda and a very gentle ending.

THIRD MOVEMENT

Fanfare and allegro

The third movement opens with a fanfare, constructed from Jazz themes which are well known to serious Jazz musicians, taken from the music of Clifford Brown, Joe Zawinul, Charlie Parker, Thelonious Monk and Duke Ellington.



(Fanfare themes and their original composers)



(Fanfare themes and their original composers contd.)

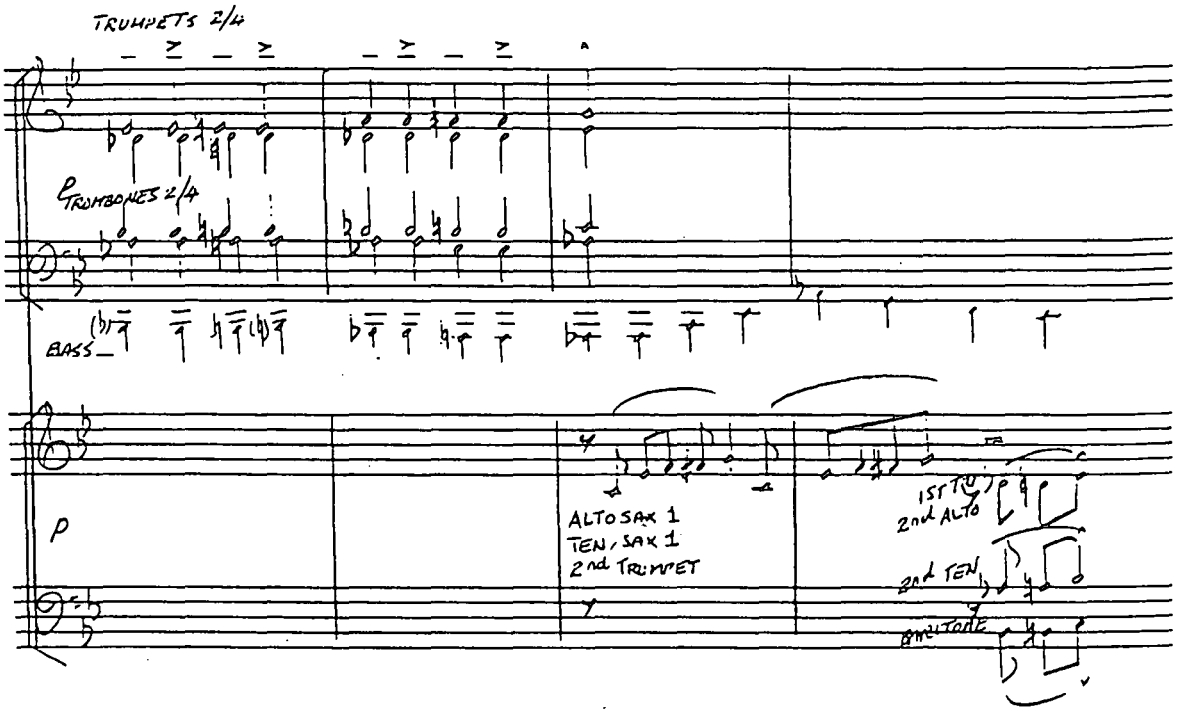
The allegro begins with an extended free drum solo of undetermined length, after which the drummer sets the tempo with four bars of hi-hat rhythm. The form of the allegro is polyphonic like that of a Bach Invention. The subject is introduced by tenor saxophone and first trombone with a counter-melody supplied by the alto saxophone and first trumpet. At letter A on the original score the subject re-enters, played by alto saxophone and first trumpet, while the counter-melody is given to tenor saxophones and trombone. At the letter B the subject re-enters again in the key of d minor on alto saxophones and first trumpet and the counter subject on tenor

saxophones and first trombone, while the remaining trumpet and trombones supplies a rhythmic background. This section builds in intensity up to letter C at which point the g minor tonality is re-introduced and a linking section of twelve bars prepares for the entry of free improvised solos for piano or solo guitar or vibraphone. Again this solo section can be indeterminate in length, depending on circumstances.



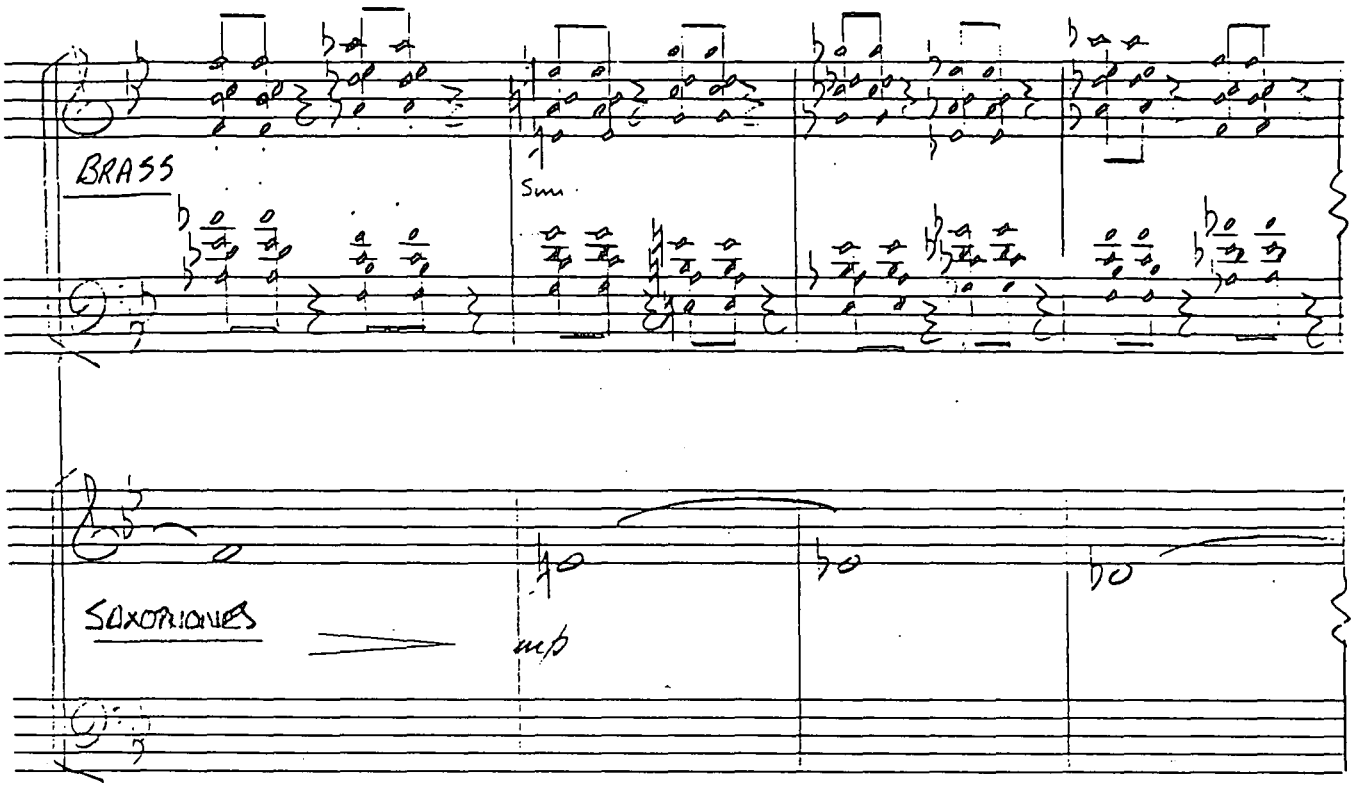
(Elaboration at C)

A bridging passage in 3/4 time is introduced between solos and is based on the main thematic material. At letter E, after the solos, new material is introduced, increasing in intensity and texture as well as density, leading to further free improvised solos for tenor saxophone or trumpet.



(Subsidiary material at E)

After these solos a link, consisting of new as well as previously used material brings the work back to a reference of the original subject at letter D on the original score, this time in the key of f minor and modulating to the key of c minor at letter H, where the original subject is re-introduced, although differently orchestrated. The piece is brought to a strident end with material heard 8 bars before letter F on the original score.



(Subsidiary material, 8 bars before F, also used as concluding material)

As far as Stockton knows this is the only work of this kind ever produced by a South African composer. It already had three successful performances and he sees is as one of his best compositional achievements.

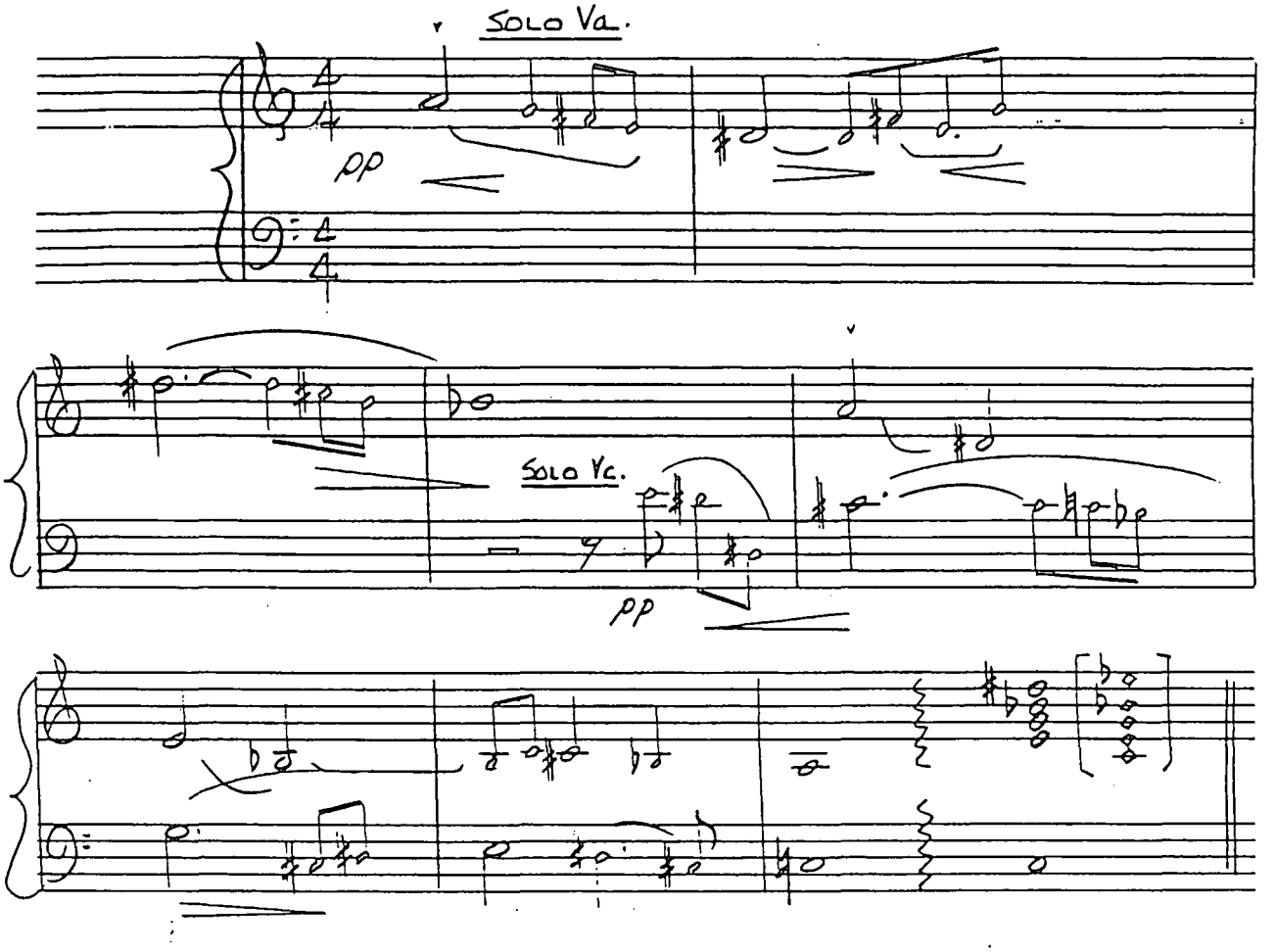
To follow is a discussion on the Adagio for Strings.

4.3 ADAGIO FOR STRINGS

The Adagio for Strings was completed on the 18th of May, 1990 and had its first performance on the 9th of November 1990. It was performed by the Consortium Musicum of the University of the Orange Free State, under the direction of Derek Ochse. It was written after the tragic death of a friend and benefactor, who had subsidized major symphony concerts in Bloemfontein and Natal, as well as concerts by the Noel Stockton Big Band. He spent a great deal of his own wealth in the promotion of both classical and Jazz music. The Adagio expresses Stockton's grief at his sudden demise. It is intended to express this sadness to the fullest and he hopes that it captures these feelings adequately.

The work incidentally is the same length as Samuel Barber's famous piece (Adagio for Strings), but Stockton would certainly not attempt any further comparisons between these two works. The work is seventy-two bars in length and takes approximately seven minutes to perform, and is scored for a full string section.

The bulk of the piece exists around two main themes. The opening theme is introduced by the solo viola, but is completed from bar five onwards by the solo violoncello. This opening theme embodies the vertical structure of so-called Gershwin-chord [(C-E-G-B^{b}-$D^{\#}$ (E^{b}) symbolized as C^{7} (#9)], containing both a major and minor thirds in itself, potentially a bittersweet characteristic. This theme is fragmentized and eventually interrupted by the second important theme.



(Main theme)

The second theme can be recognized as being derived from the famous Jazz piece, Basin Street Blues (originally written by Spencer Williams), given a grotesque character by modification. Obviously this piece was a favorite of the person mentioned above, but is presented in a distorted form. The work ends as it began with the main theme presented by the solo viola and solo violoncello.

To follow is a discussion on the Mangaung Suite.



(Second theme. First fragmentary appearance in bar 35 and second fragmentary appearance in bars 49 to 51)



(Third appearance of the Basin Street theme in bars 61 and 62)

4.4 MANGAUNG SUITE FOR SYMPHONIC WIND BAND

During 1987 an organization came into existence with the aim of promoting and expanding interest in Wind Bands, as well as coordinating these efforts on a national level. The organization was named SAASBE (South African Association of Bands & Ensembles) and was largely the creation of Brendon le Page – a brass teacher at the Musicon. At this time Stockton was given a commission by SAMRO to produce a small piece for symphonic wind band. A three movement work was intended which would contain elements of traditional African music. These plans were thrown awry when it was suddenly learned that Bloemfontein would have the honour of a week long visit by world authority on wind bands and foremost conductor, Dr. Frederick Fennell, who would take part in the first National Wind Band Festival organized by the SAASBE. This led to a request from the organization to present Stockton's then unfinished composition at a Gala Concert in the Sand du Plessis Theater in Bloemfontein on the 9th of April 1988, to be conducted by Fennell. This left little time for the completion of the three movements and so the work was presented as a two movement suite.

FIRST MOVEMENT

The Hill

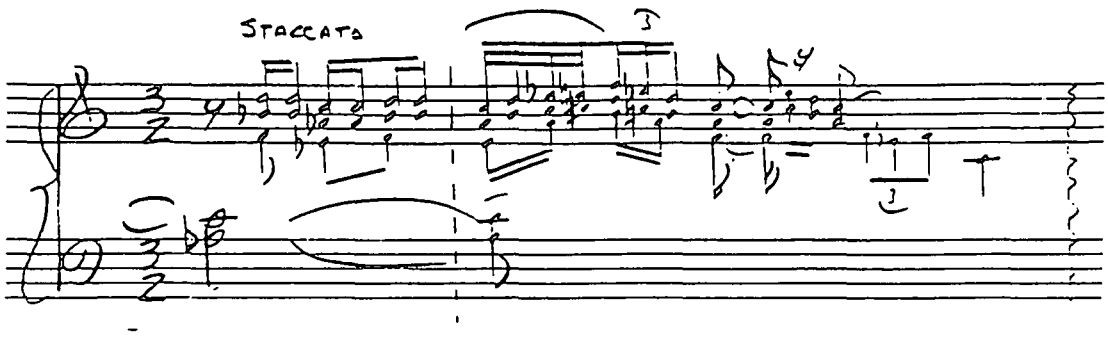
The title and inspiration of the first movement *The Hill* resulted from walks Stockton would take up a 'koppie' close to his home, where he could 'escape' from the rush of everyday life. Sitting on the top of this hill he would look to the mountains in the distance (the mountains of Thaba Nchu, a town situated about eighty kilometers from Bloemfontein) and admire the changing colors as the sun descended. However,

when he lowered his gaze he would be instantly brought back to the comparative ugliness of the city. The music is intended to portray this discrepancy in a rather simple way.

An opening modal theme stated by die soprano saxophone is supported by an accompaniment which expands from a single note to a major ninth chord and then contracts. This accompaniment material is heard at intervals throughout. The Zephyr motif appears, followed by the solo trumpet which introduces a more somber theme over subsidiary polymodal and isometric figures. After a climax these elements will again grow 'relentlessly' in force, ending in an octave statement by the low brass. From this point on a gradual return to the opening material and a final statement from the soprano saxophone.



(Opening theme, first movement)



(Zephyr [Breeze] motif)

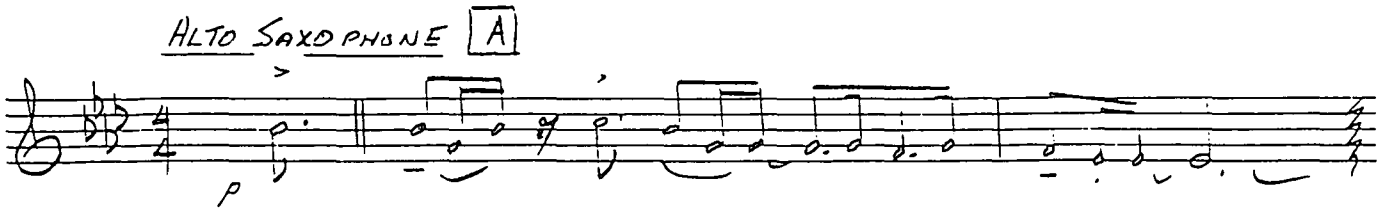
SECOND MOVEMENT

Corn Grinding Song and Knee Dance

The second movement, entitled *Corn Grinding Song and Knee Dance,* resulted from an attempt to introduce an African element into the genre. Stockton listened to numerous recordings of African music supplied by the International Library of African Music (headed by Andrew Tracy at Rhodes University) and finally settled on the two main themes. The two main themes were recorded at the Maseru and Tebang districts of Lesotho. There have been numerous attempts to introduce elements of African music into symphonic Western Art Music. So far it is Stockton's personal feeling, that most of these attempts have not been very successful.

The pastorale setting is suggested by percussion instruments and this leads to the chant of the lead singer. A descending bass figure adds interest entering at irregular intervals. The answering phrase (repeated continuously by the rest of the working group) gives rise to a major seventh chord which, in inversion will feature strongly as

the music progresses. A grinding effect is also heard in the clarinets, tenor saxophones, muted trombones and percussion.



(Corn Grinding Song)

After a transition the knee dance theme can be heard, which is sung to a 3+3+2 over 8 going to a 3/4 rhythm. A 'fugato' treatment and episode, in which the major and minor seventh features strongly leads to a trumpet cadenza, suggestive of the 'wail' ('ululation') of the lead singer. The *Knee Dance* chant is re-established and continues to the end when reference is once again made to the *Corn Grinding Song.*



(Knee Dance)

The next discussion will be on the Conversation Piece.

4.5 CONVERSATION PIECE

The piece resulted from discussions which Stockton had with Derek Ochse in 1996 when Ochse inquired if Stockton would be interested in writing a piece in light vain for the Odeion String Quartet (resident quartet of the University of the Orange Free State, Bloemfontein). Stockton decided on a suite, because that meant that the different sections could be short and in different styles. They mentioned their intentions regarding this work to SAMRO who agreed to commission the work. Later Stockton decided to include the clarinet with the string quartet and indeed the clarinet became more important as he sketched the work. Stockton wrote the work with Heinrich Armer, a colleague and clarinet virtuoso, in mind and the work is dedicated to him. The first performance took place in the Civic Theater in Bloemfontein on the 7th of February 1997. The piece was well received.

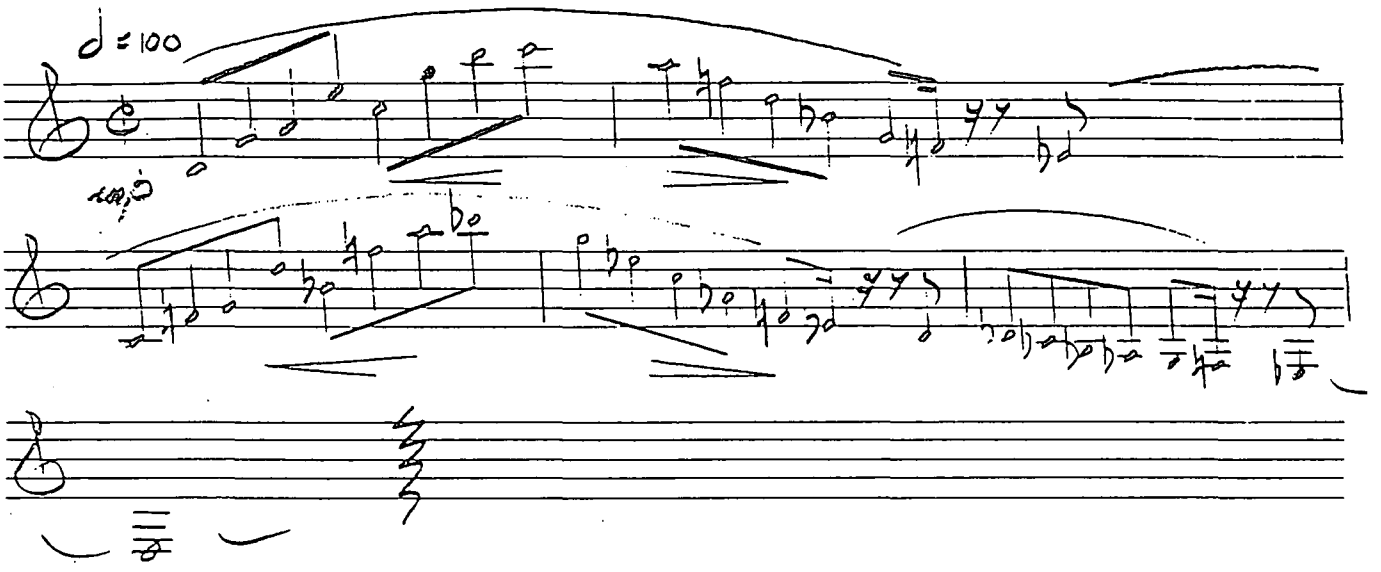
The suite is in three movements, the first is a Samba, the second a Shuffle and the third has the title Streak, with the intention of giving a humorous twist to the piece itself. The three movements are connected by short interludes which are called 'Conversation 1' and 'Conversation 2'.

FIRST MOVEMENT

Samba

Stockton made use of harmonic extension in the string parts and as its title suggests it is an attempt to create a Samba-like rhythm throughout which is also the most important feature. The clarinet part is fairly florid and rhythmically interesting. The brief 'Conversation' which links the first movement with the second, is in 3+2+3 over

8 metre and is rather polyphonic in its nature with the string players having to negotiate some tricky work moving from arco to pizzicato at times very rapidly.



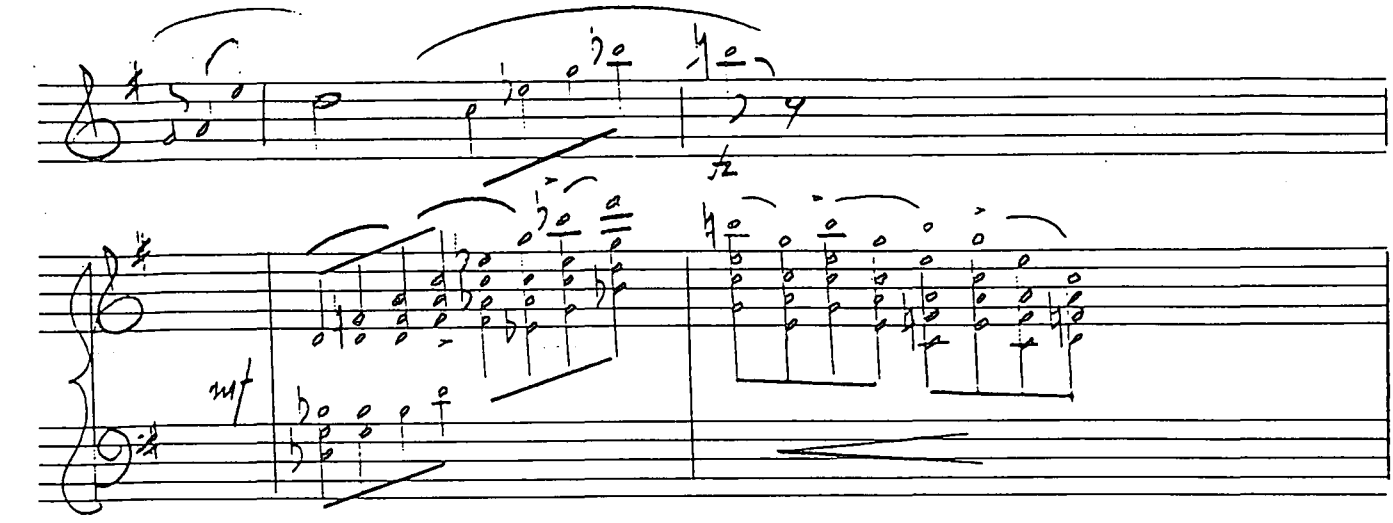
(Clarinet opening theme)

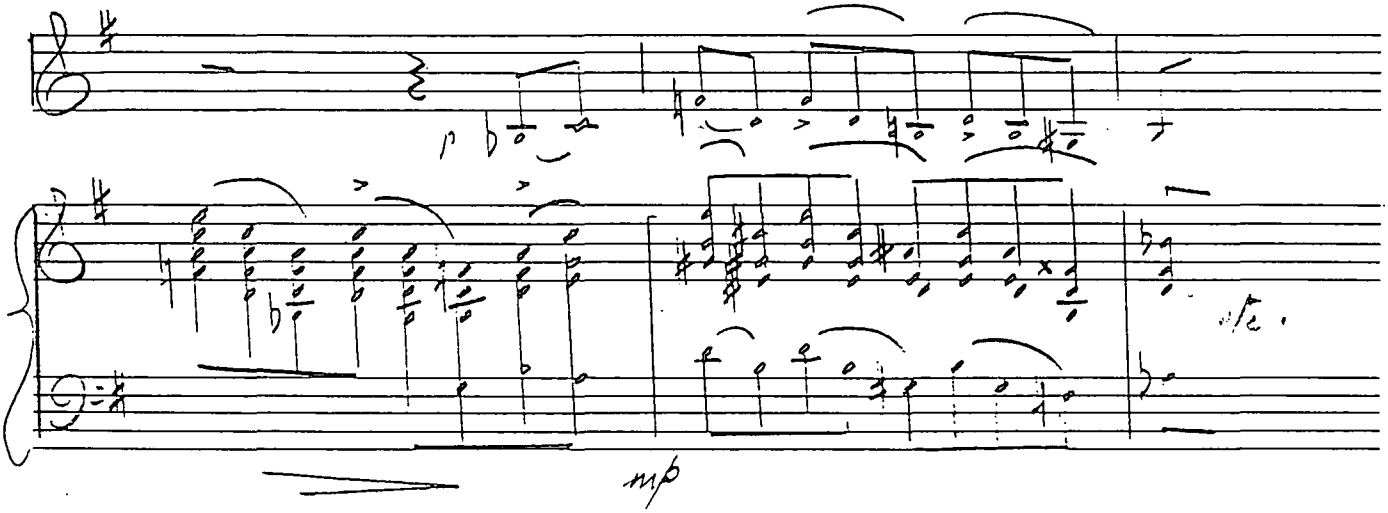


(Material at 'B')

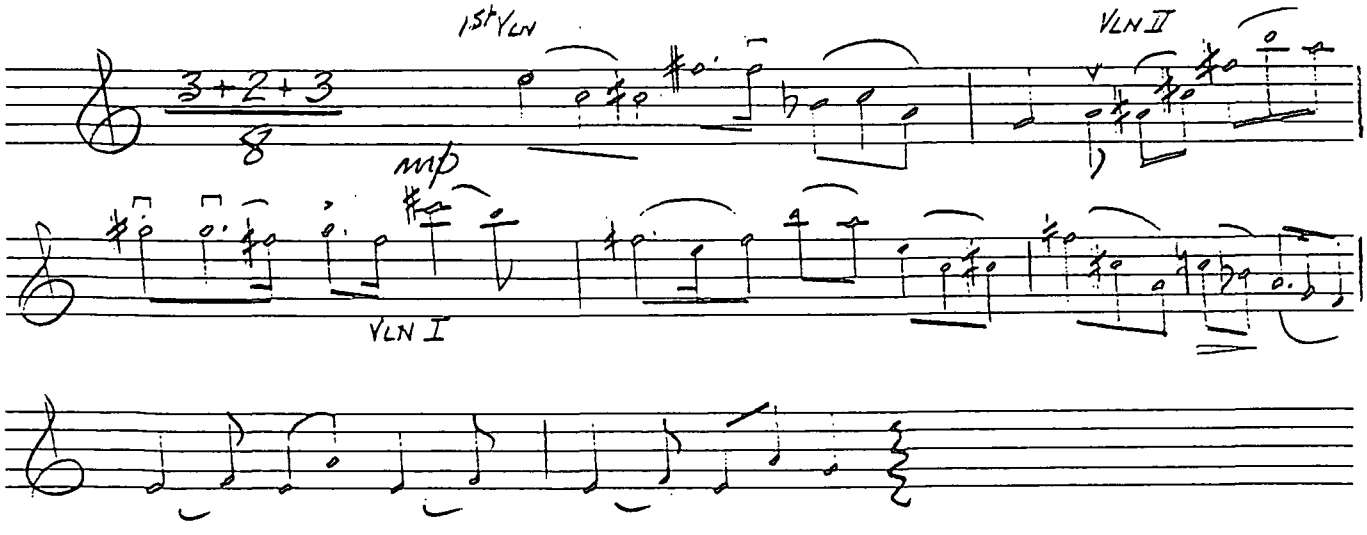


(Theme at 'D')





(Tutti at bar 13)

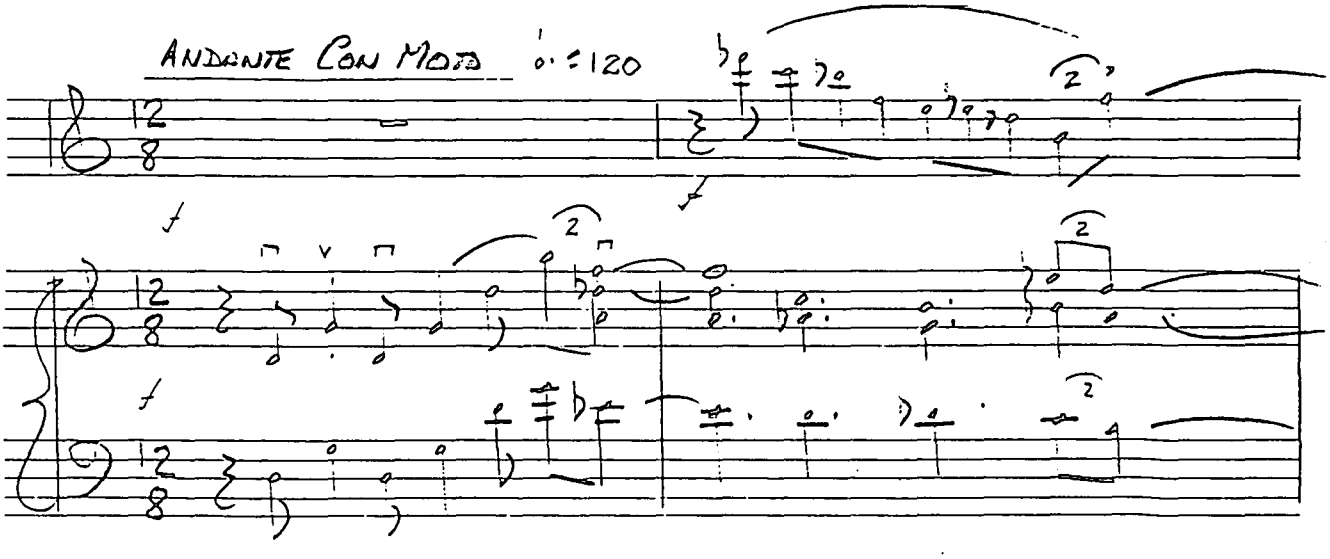


(Theme of 'Conversation No. 1')

SECOND MOVEMENT

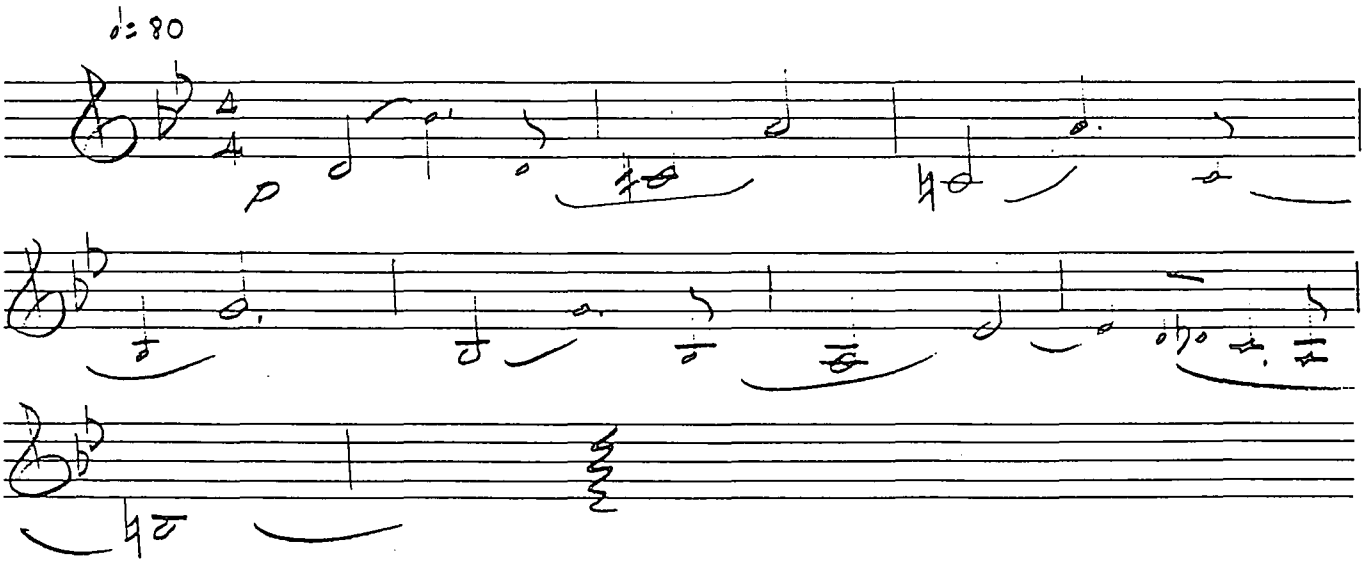
Shuffle

This movement as its name implies is an attempt to create a shuffle rhythm which is similar to what can be described as a boogie-woogie rhythm. It is always quite difficult for classical players to re-create so is written in 12/8 in order to get what Jazz players call the 'swing' feel. The clarinet has a number of answering phrases which are intended to create a feeling of an improvised line. Interest lies mainly in the rhythmic side of things and not so much in the melodic.



(Opening bars of second movement 'Shuffle' as indication of style)

'Conversation 2' which links the second and third movements is based on a typical Jazz-like harmonic sequence, starting with the solo cello announcing an eight bar theme which actually becomes a counter subject to the main theme which is introduced by the clarinet in bar 10, at which point the counter subject is taken up by the first violin while the cello supplies a base line. All of the instruments produce the counter subject or the main theme at some stage or other. At letter B Stockton introduces the clarinet playing a very florid line closely resembling a improvised Jazz solo over the aforementioned theme and counter subject. This second 'Conversation' is rather slow and in a minor tonality which provides contrast with the third movement.



(Main theme of 'Conversation No. 2')



(Counter theme of 'Conversation No. 2')

THIRD MOVEMENT

Allegro con brio

The third movement is entitled 'Streak'. It is written in 2/4 metre intended to be played as fast as possible and presents the string players with considerable difficulty. The tempo is dependant largely on how the players can cope with these technical difficulties. The piece is bright in nature and brings the suite to a happy conclusion.



(Third movement, Allegro con brio, theme at 'A')



(Third movement, Clarinet theme at 'D')

The next discussion is on the Sol y Sombra Suite.

4.6 SOL Y SOMBRA SUITE

Stockton states that one of the most pleasant experiences in his life occurred when Cobus Rossouw and his wife Sandra approach him to write the music for a production of *Die Goue Kring.* This brought him in contact with the author Uys Krige, an exceptional South African, as well as the renowned Anna Neethling Pohl. In 1999 when Stockton received another commission for a work he decided to create a work with Spanish influences and this provided an opportunity to honour the name of Uys Krige and was written in memory of him. The work bears the title *Sol y Sombra Suite* which is of course the title of one of Uys Krige's well known collection of poems and articles written during his sojourn in Spain. With this piece he took the opportunity to create a composition for a long time friend, American virtuoso saxophonist, Douglas Masek as well as his wife Jasmine Antonie, an expert in Spanish dance.

The suite is in three movements with a prologue. The movements are *Paso Doble, Canto Jondo* and *Bulerias.*

The suite begins with a rather somber Prologue, which exposes some of the themes which will be heard later in the course of the piece. The Prologue is short, merely intended to set the Spanish tone of the whole piece.

The Prologue is followed by a bright, stylized *Paso Doble,* which is 'almost' in rondo form and the main theme introduced by the clarinet is 'almost' a twelve tone row. This *Paso Doble* is of course a type of march, associated with bull-fighting and is in 2/4. The second violin and viola have a certain amount of difficulty in the opening passages, because of the rather intricate double stopping required. Towards the end

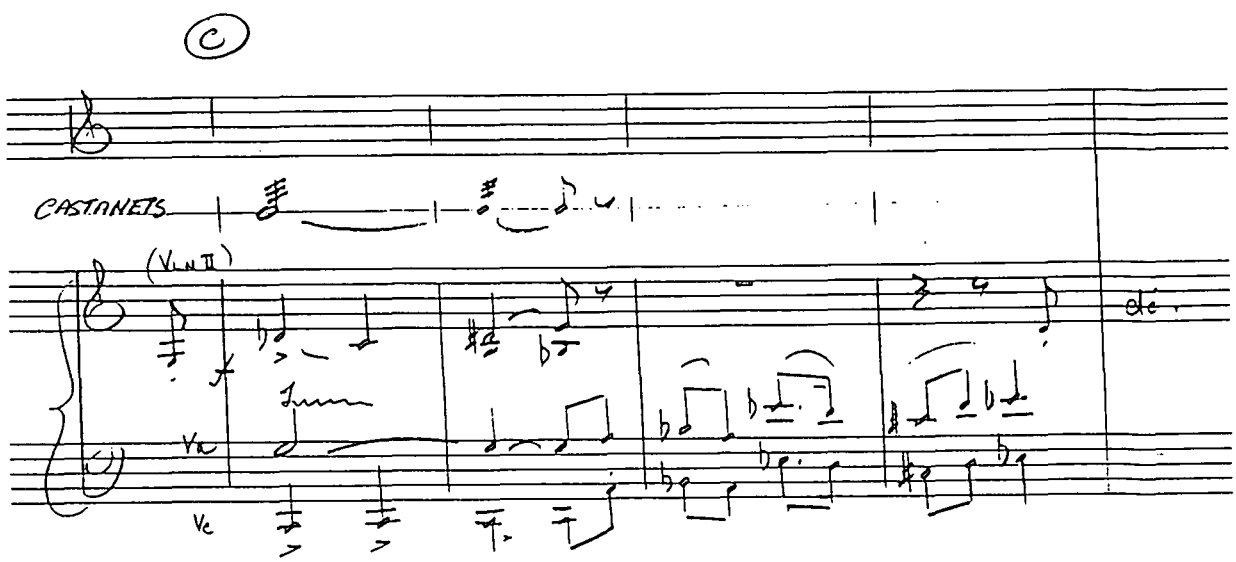
the increases in tempo and volume and brings this part to an abrupt and sudden end, which contrast greatly the second movement, which is a *Canto Jondo.*



(Theme of the Paso Doble)

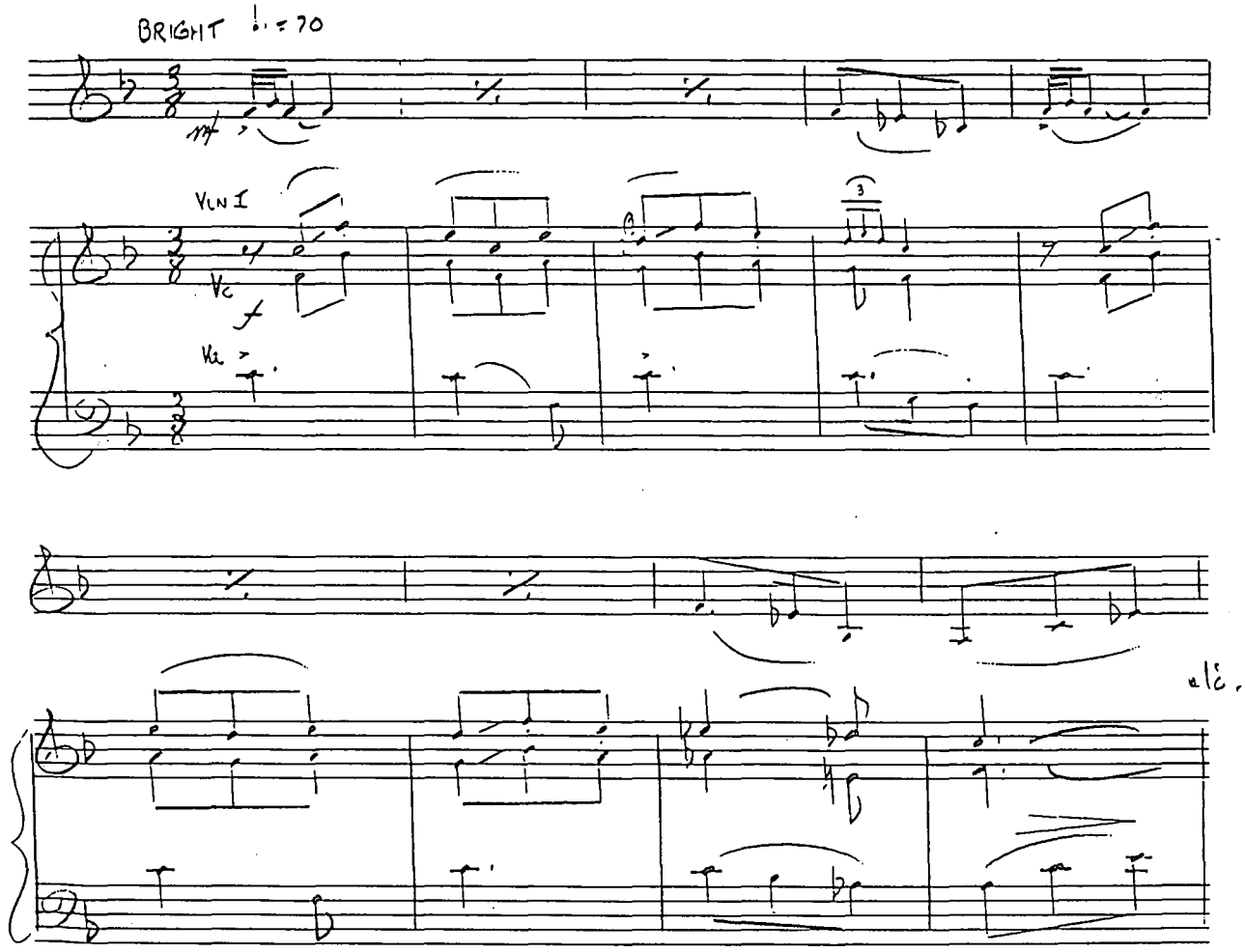


(First episode of the Paso Doble)



(Second episode of the Paso Doble)

The slow, langerous melody of the *Canto Jondo* is actually borrowed to some extent from the theme Stockton used in the Concerto for Stage Band's slow movement (Refer p. 70) and is also couched in the same metre, which is 3+3+2 over 8. The fast section of the suite is a *Bulerias*.



(Middle B section of the Canto Jondo)

The *Bulerias* is well known to Spanish dancers. It is a 12/8 rhythm capturing the effect common to many Spanish dancers in which a compass of twelve beats is used, however in Spanish flamenco music this compass of twelve beats becomes a little complex because of these placement of accents. The rhythm is written is such a way that the accents fall on one, four, seven, nine and eleven, in other words three beats, followed by three beats, then two beats, two beats, two beats and grouped in that manner. A bright tempo and progressive introduction set the tone for the clarinet cadenza which follows. After the cadenza a conversation between the clarinet and castanets sets the tempo over four bars at which point the strings enter with a rhythmic harmonic background for two bars and continue with this as the solo instrument (soprano saxophone or clarinet) introduces the first melodic material consequential to the piece. The melody is complex, both rhythmically and melodically, stretching over five bars in 12/8 time.

Secondary material is introduced at letter B, the metre fluctuating between 12/8 and 6/8. At letter C the first violin enters with the melody again, which the clarinet introduced earlier. The clarinet is integrated into the texture with free sounding answering passages. At letter D to E Stockton allowed room for free improvisation on the castanets, which also helps to add spontaneity to the piece. After restatement of much of the material the piece is brought to a very strong, virile ending, typical of flamenco music. In this *Bulerias* Stockton tried to integrate the castanets in such a manner that they become part of the group and not heard as a separate or solo instrument. The same applies to the clarinet.



(Opening statement theme of the Bulerias: showing rhythm and melodic material which has importance throughout)



(Subsidiary theme of the Bulerias)

The following discussion is on the South African Folksong Rhapsody No. 2. The first of the three big arrangements to be discussed.

4.7 SOUTH AFRICAN FOLKSONG RHAPSODY NO. 2

Stockton had written a Folksong Rhapsody No. 1 with which he was not pleased with and had subsequently lost the score and parts. Folksong Rhapsody No. 2 was written for symphonic wind band and was completed in June 1979. It is constructed along the lines of similar works by Clare Grundman who wrote a number of pieces in this genre (American Folksong Rhapsody, Irish Folksong Rhapsody, etc.). The folksongs Stockton used in this works are taken from the FAK Song Collection and reflect the situation in musical terms that existed in the seventies before the change of government. Numerous folksongs would have a political connotation to many people today, but Stockton saw them purely as songs with historical significance and a number of the melodies were originally American, German or English in origin, songs such as *Uitspan vanaand,* which is actually a piece which was popular during the American civil war and was called Tenting Tonight. A number of the melodies are derived from overseas sources.

The piece was played by most of the military bands in South Africa on many occasions and indeed was quite popular with the musicians, however it is doubtful if this piece would ever be played again because of the socio-political situation that exist today and the fact it contains no African music as such. It remains however valuable for everyone wishing to look at arranging and orchestrating for symphonic wind band, so from an educational point of view it might be of some value to students.

The introduction, which is 17 bars long, still contains reference to five pieces which will feature in the body of the work. These are in short order, the *Transvaalse*

Volkslied, the *Vrystaatse Volkslied, Saam met die wa, Santjie van Soendal* and *Uit die chaos van die eeue,* all taken from the FAK Song Collection. The main body of the piece starts with the *Vrystaatse Volkslied* at letter A on the original score, the melody carried in the woodwinds with a sparse rhythmic brass accompaniment, which carries the piece right through to a fermata, just before letter B. At letter B the key changes from four flats to the key of C and the tempo also changes as well as the time signature, which becomes 2/4. At this point the melody of *Saam met die wa* is introduced and Stockton have used a typical 'Western' accompaniment, suggestive of a wagon. The piece reaches a climax where the instruments are used in tutti, ending on a fermata followed by a sizura which gives it the dramatic effect and finishes with the last part of *Saam met die wa* in a very gentle way.

The next piece is introduced at letter F on the original score in D-flat and is the well known *Sarie Marais.* It is scored for oboe and alto saxophone in octaves with a very gentle accompaniment. It is a short section followed at letter G by a broader version of the *Transvaalse Volkslied,* scored more heavily, giving it a more pronounced and stronger effect. At the end of this section the necessary reduction in texture and style is needed for the approach to letter H, which introduces the lovely, simple melody of *Santjie van Soendal.* This is scored for a solo trumpet with a nice accompaniment by the horns and lower woodwinds. As the tune progresses instruments are added and the texture becomes larger and forces gather to bring the piece to letter I in the key of three flats, which is the *Ou Karooland.* This is dealt with very strongly, brass carrying the melody aided by the clarinets. Along a transition commences at J, which is designed to set the tone for *Uit die chaos van die eeue.* This piece is presented very solidly and trumpets and cornets in unison states the melody against an iso-rhythm over five beats accompaniment in the low brass. The purpose of this is of course to

suggest the chaos because the iso-rhythm occurring over five beats against the melody which occurs over four beats create that effect. The melody is presented by various sections, but gradually builds to a climax where the brass is introduced again and a big build up to a loud tutti with an almost fanfare-like ending. Right in the last few bars Stockton introduced the last few praises of the South African anthem at that stage, *Die Stem van Suid-Afrika,* which contain the words, *Ons sal lewe, ons sal sterwe, ons vir jou Suid-Afrika* and when translated directly to English means: We shall live, we shall die, we for you South Africa.

The next discussion is on the Peer Gynt in Jeans, based on the Peer Gynt Suite by Edvard Grieg.

4.8 PEER GYNT IN JEANS

During his career as an arranger he had the opportunity to write numerous pieces for symphony orchestra in lighter vein. Many of these arrangements would be in the form of medleys which reflect the popular works of a particular artist, or particular groups. For instance his tributes to the Carpenters and Henry Mancini He also wrote an overture of Broadway melodies which was very successful, however the following tune arrangements are offered as merely examples of the type of work which occupied a great deal of his life.

This piece bears the title, *Peer Gynt in Jeans* which is a 'jazzed-up' version of the Edvard Grieg, Peer Gynt Suite No. 1. Before discussing this arrangement Stockton points out that it is very seldom that he consider plagiarizing or interfering with serious music from the standard classical repertoire. However, the temptation to do something with the Peer Gynt Suite was irresistible, so he used parts of the work to create a rather entertaining arrangement in a more modern vein. The work is in two parts and the first part contains three sections of Grieg's work, which are *Morning,* renamed by Stockton *'The Morning after', Hall of the mountain kings,* renamed *'The King's Swing'* and the third *Anitra's Dance,* which has been renamed *'Anitra Jives'.* The second part contains Grieg's *The death of Ase,* renamed *'Ase's demise discussed'* and conludes with a return to the morning theme as *'Morning again'.* The arrangement is orchestrated for large orchestra plus additional saxophones, guitar, bass, piano and drums. Double woodwinds are used as well as two alto saxophones, one tenor saxophone (doubles baritone), four horns, four trumpets, three trombones and tuba, harp and strings.

PART ONE

The Morning after

The opening of this section is similar to the original orchestration, but larger in texture and instrumentation. The well known theme is pitched in the key of two sharps and modulates to six flats after nine bars, where it is taken up by the trumpets in unison. After some treatment of the theme a key change to C major brings us to letter B on the original score, at which point the cor anglais presents the theme as a solo. After eight bars a fusion style (rock) rhythm is introduced. This rhythm leads to four bars of strong tremolo effect in the strings which brings us to *The King's Swing.*

The King's Swing

Here the well known theme is presented, as expected, by the trombones in unison over a strong quasi rock rhythm and builds gradually to an intense climax at which ad lib improvised solo is featured by the keyboard/piano. After a dal segno much of the material is heard again, leading to a coda which prepares for the key of g minor and the time signature 3/4 for the third movement, *Anitra Jives.*

Anitra Jives

The melody is presented by the piano and piccolo, while the second clarinet changes to bass clarinet. The syncopated answering phrase is presented by piccolo, piano and xylophone, answered by solo bass clarinet. The romantic theme at letter H is treated very much like the original orchestration and eventually at letter J the piece

returns to the opening melody, again as a piano solo. The ending features the piccolo and bass clarinet.

PART TWO

Ase's demise discussed

Here Stockton have stayed as closely as possible to the original string orchestration. This provides the background for the discussion takes place between the solo trumpet (ad lib) and the solo alto saxophone (ad lib), alternating.

Morning again

In order to bring the whole arrangement to a suitable conclusion, Stockton had to achieve a very strong, forceful and broad climax from letter C onwards, which allows for a short restatement of the morning theme at letter D. The work concludes with four bars in 6/4 metre, marked maestoso and at the dynamic indication fortissimo.

The following and last discussion is on the Unforgettable Nat 'King' Cole. A tribute to this well-known singer and pianist.

4.9 THE UNFORGETTABLE NAT 'KING' COLE

This arrangement is scored for large orchestra, consisting of double woodwinds, three saxophones, four horns, four trumpets, three trombones and tuba, timpani and percussion, harp, bass, drums, piano, guitar, strings sections and male voice.

This arrangement was written for a Symphonic Pops Concert in 1987 and were performed in the Sand du Plessis Theatre by the PACOFS Symphony Orchestra and singer Harry Talas.

Songs featured in this selection are *Mona Lisa, Sweet Lorraine, Too young, Paper moon, Ramblin' Rose, Nature boy, Orange coloured sky, Unforgettable* and *Walking my baby back home.* The arrangement is presented as one piece, where the songs are connected by means of transitions/modulations, and are placed in an order which provides for contrast of tempo and style.

CHAPTER 5:

CONCLUSION AND RECOMMENDATION

5.1 CONCLUSION

A close inspection on the life and work of Noel Desmond Stockton (1930) brings a new realisation on his influence on the music scene in South Africa. Apart from his close relations with the establishment of Jazz as an recognized and valued art form, he also made an enormous contribution as arranger, orchestrator, pedagogue and composer.

Stockton's own aspirations led him from a less happy childhood to one of South Africa's foremost and highly regarded arrangers. This road was often not an easy one and demanded effort and personal input on his side. His success is partly a result from his willingness to accept new challenges which often went along with big changes in his personal life. Gradually moving from a pianist in a band to the airforce band in Pretoria, to the prisons band in Kroonstad, to the Musicon in Bloemfontein and finally to the University of the Orange Free State, he clearly left his mark at all these institutions. His personal driving force and dedication led to him being appointed director of the prisons band of not only Kroonstad, but also of the prisons band of Baviaanspoort. A task he performed exceptionally well, also gaining qualifications in personnel management. During his life he also did more than his part for community service, like the gala concerts, arrangements for the ATKV and the FAK, as well as help and advice to school bands.

When Stockton was appointed bassoon teacher at the Musicon in Bloemfontein, he met the challenge head-on and this eventually led to him being today one of South Africa's leading Jazz educators. As highly successful bassoon teacher he also became part of the PACOFS Symphony Orchestra of which he was a member for sixteen years. A remarkable stance for someone who was willing to take up the bassoon as instrument at the age of twenty-six in order to qualify for an appointment.

An active performer during his whole life, it was especially in Bloemfontein where Stockton promoted Jazz concerts progressively. The Noel Stockton Big Band concerts he did for PACOFS is evidence of this driving force towards establishing Jazz as a recognized and valued art form. Stockton's highly acclaimed expertise in this field led to him being appointed as Jazz lecturer at the University of the Orange Free State (UOFS). It can be said without a doubt that his outstanding personality, punctiliousness and dedication towards what he believes in, makes him to this day one of the biggest assets to the UOFS. He handles his large lecturing demands with integrity and ease. He takes a keen interest in students, not only as students, but also as individuals and that makes him a beloved lecturer at the Department of Music.

As a team Noel Stockton and Jasmine Antonie worked together on many PACOFS productions where she was choreographer and he directed the music. In Jazz parlance his expertise is rated very high and he is also external moderator for the Jazz school of the University of Cape Town (UCT).

Stockton's biggest and most important contribution is probably on the terrain of arranging. The long list or arrangements given clearly indicates his superiority in this

field. Having done recording since a very early age and having worked with some of South Africa's most foremost artists makes him a sought-after exponent in the field of arranging, composing and recording.

As lecturer and pedagogue he likes to be up to date with Jazz tuition internationally and takes interest in what is going on in this regard world wide. It is a pleasure to see someone of his age with still such a living interest in his field of work. He can be regarded as a more than only competent lecturer, also actively involved in teaching programmes for the under privileged.

Stockton states that his life has not been an easy one always. Personal crises left their marks, but as far as it concerns his life as musician, he can certainly look back on a life that has been a major success. His five serious compositions, which came at a later stage of his life, speak of musical maturity and a higher understanding of what is relevant in composition these days. This led to the fact that all these works have been accepted very well by critics, colleagues and audiences.

5.2 RECOMMENDATION FOR FURTHER RESEARCH

Documenting the contribution of someone like Noel Stockton gives one the realisation that there have probably been many omissions in the history writing of music, regarding people who have made enormous contributions as lecturers, performing artists and composers. History students should be encouraged to take on studies in this regard and so ensure that these contributions do not go by unnoticed.

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- Other diverse sources
- Discography

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APPENDIXES

The appendix is divided in three sections, namely:

- Work list **(appendix A)**

  (Serious compositions and arrangements)

- Scores of serious compositions and a selection of arrangements discussed in chapter 4 **(appendix B1-8)**

  (Concerto for Stage Band, Adagio for Strings, Mangaung Suite, Conversation Piece, Sol y Sombra, South African Folksong Rhapsody No. 2, Peer Gynt in Jeans and The Unforgettable Nat 'King' Cole)

- Compact discs 1 & 2 **(appendix C1-2)**

  Disc 1: *Concerto for Stage Band, Adagio for Strings, Mangaung Suite, Conversation Piece* and *Sol y Sombra*

  Disc 2: *Sixteen going on Seventeen, On the Atchison Topeka and Santa-Fe, Blue Champagne, Thou Swell, Daybreak, Masquerade, Linger a while, Everytime we say goodbye, We, Waar die wilgers groei, Debbie, Ek sing, In September, Ek verlang, Joubert Park, String of Pearls, Don't be that way, Rough Ridin', Saterdagaand, Waar viole speel* en *My lied vertel.*

See compact disc inlays for further detail on recordings.

APPENDIX A

WORK LIST

Serious compositions: i
Arrangements (Prisons Band, Kroonstad): i – x
Other arrangements (done for SABC transcription): x – xi
Arrangements for *Meet Noel Stockton,* RIDGE TMG 5006: xi – xii
Arrangements for symphony orchestra: xii – xiii
Arrangements for Gé Korsten: xiii
Arrangements for Amanda Strydom: xiii
Arrangements for Evelyn Dalberg: xiii
Arrangement for Margaret Singana: xiv

Serious compositions:

Concerto for Stage Band

Conversation Piece

Adagio for Strings

Mangaung Suite

Sol-y-Sombra

Arrangements (Prisons Department, Kroonstad):

Aandsinjaal

Advance in review order

Afrikaanse Rhapsody No. 2

Afrikaners is plesierig – Jan Pierewiet

Afrikaners Landgenote

Afrikaners Landgenote (Duitse Volkslied) & Fanfare

Alabama / Vanaand gaan die volkies

All in the April evening

Also sprach Zarathustra (Openingsfanfare – Taptoe)

Also sprach Zarathustra (Zarathustra's Prologue)

Amazing Grace (Van Huyssteen) (Choir)

Andalusia I & II

Artes 1984 (Selection)

As ek saans met my maats

Ash grove, The (Choir)

Awendkoor (Koor)

Beautiful Isle of Somewhere (Choir)

Birth of the Blues

Bluesette

Bobbejaan klim die berg & Ou Tante Koba

Boerekos Mars

Boereorkes (Sequence 3 from Artes 1984 Selection)

Boodskap van die Ossewa

Bootjie na Kammaland

Bravo Bugle

Brigadier Fourie Mars (Hou die Blinkkant bo)

Bummellied

Burgers ontwaak

Chariots of Fire

Congratulations

Cool Water

Daar kom Tant Alie (Van Huyssteen)

Daar onder in die Kaap

Daar's 'n wind wat waai

Dankbaar word ons stem verhef (Halleluja 87)

Dierbaar Suid-Afrika

Dominique

Dominique (Choir)

Duitser Kapell (Sequence II from Artes 1984 Selection)

Een en twintig kanon saluut – Zarathustra / Finlandia / F & S for Band

Eewge Rots (Gesang 77)

Ek buig voor U o Ewig Liefde (Charitas Aeterna)

Ek sing van die wind (FAK 252)

End of a perfect day, The ('n Goue dag)

Erika

Europa

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Galop Vos

Generale Saluut

Gesang 12 / 40

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Gesang 7

Gimnastiekfanfares I & II

Glory Hallelujah

God seën die Vaderland

Goeie kameraad, Die

Goeie ou tyd

Goeie ou tyd & Kom nou kêrels

Good, the bad and the ugly. The

Grand Prix & Fanfare 1970

Groen koringlande

Grote God ons loof U naam

Guantanamera

Handel's Largo

Handhaaf en bou

Happy together

Heart of oak

Heer is my Herder, Die (F major)

Heer is my Herder, Die (G-flat major) with piano

Heide weelde

Heidelied, Die

Henrietta's Wedding

Here is my Herder, Die

Hey, look us over

Hiep, Ha Heidi

Hoe groot is U

Hoe ry die Boere

Hoor die hemelinge sing (Piano)

Hymn of all nations / Song of joy

I can't stop loving you

Intog van die Lente

Jan Pierewiet en Afrikaners is plesierig (FAK 338, 332)

Kap'it uit

Kenwysie

Kenwysie (Swing version)

Kom nou kêrels – Goeie ou tyd

L.O. Musiek (Series 1, 2)

L.O. Musiek (Series 3a, 3b)

Land van ons Vaders

Lank sal hy lewe

Lappop, Die

Lara's Theme – Puppet on a string

Lara's Theme (from Dr. Zhiwago)

Last rose of summer, The

Lei vriend'lik Lig

Lentebries

Lied van jong Suid-Afrika, Die

Little drops of water (Little grains of sand)

Loch Lomond

Loof die Heer (Halleluja 363) – Loof o my siel

Loof God, loof Sy Naam alom (Psalm 150)

Looky looky

Maar in Amerika

Magic Trumpets

Magtige Jehova, lei ons

Mama Tembu's Wedding

Mamy blue (Knock three times)

Marianina (Choir)

March of the men of Harlech

Massas' in de cold cold ground

By Bonnie lies over the ocean

My land Suid-Afrika

Nabucco (Slow march in 3/8)

Nearer my God to Thee

N'kosi sikeleli Africa

Noel's March

O Divine Redeemer (Anthem)

O God of Bethal (Pipes)

O Vader wat woon in die Hemel (choir)

Ob-la-di-ob-la-da

Oh Susanna

Oktobermaand

Oliekolonie

Ons dank U Heer vir 50 jaar

Onse Vader

Oranje Blanje Blou

Ou Galiema

Ou Kalahari

Ou Karooland

Ou Tante Koba

Oukraalliedjie (Wandelliedjie, Trekliedjie, Oukraalliedjie)

Pale toe (from Artes 1984)

Pale toe (Selection)

Parafrase op 'n Suid-Afrikaanse volkswysie

Poinciana (alto Saxophone solo)

Psalm 100

Psalm 118 (Gesang 2)

Psalm 146 (Prys die Heer)

Psalm 33

Psalm 68 (Die Heer sal opstaan tot die stryd)

Psalm 84 (Halleluja 122)

Puppet on a string

Puppet on a string (with choir)

Republiekfeesmars 1971

Republikeinse Marslied

Rock around the clock

Rock of Ages

Rookie Squad (Hy lyk vir my so baie na Tant Koek se hoenderhaan)

Rothmans

S Clow

SA Republiek ons groet u (Choir)

SA Folksong Rhapsody No. 2

Saam met die wa

Saantjie van Soendal

Segelied (Choir)

Selection Band Show

Signature Tune

Skemeraand

Skoollied Kroonheuwel Volkskool

Slaap rustig dapper helde

Slawekoor (from Nabucco)

Slow march

Soft Shoes – Medley

Spanish Gypsy Dance

Spirit of Youth

Spring Carol

St. Anthony

Stem, Die (South African Anthem)

Stille Nag (C-major)

Sugar Sugar

Suid-Afrika

Supercali

Sy Kollie

Television Themes (A-team, Airwolf & Fame)

This land is your land

This treasured land

Those where the days

Timpathy (Timpani solo)

Trekliedjie (FAK 50)

Trekliedjie (from Keurspel)

Trumpet Voluntary – Disco Beat

Uit die chaos van die eeue

Vanaand gaan die volkies – Alabama

Ver in die wêreld Kitty (Mondfluitjie solo)

Verheerlik die Heer

Vlaglied

Vlam hoog

Voorwaarts christen stryders (E-flat major)

Waar Tafelberg begin (Concert arrangement)

Waar Tafelberg begin (Swing arrangement)

Waar Tafelberg begin (Choir)

Waltzing Mathilda

Wandelliedjie-Trekliedjie-Oukraalliedjie

Waterjaarlied, Die

Willemien (Choir)

Wind wat waai

Wooden Heart

Worship the King

Zilvervloot, De

Zorba's Dance

Zulu Warrior

Other arrangements (done for SABC transcription):

Debbie

Wiegelied vir Sue (also composed by Stockton)

My rosies

Ek sing (also composed by Stockton)

Twinkle Toe (also composed by Stockton)

Rita van oom Faan

Waar die wilgers groei

In September (also composed by Stockton)

Ek verlang na jou

Joubertpark (also composed by Stockton)

Laura

Wonder why

Die swerwer

Daar by die waterstroom

Jy gaan nog so spyt wees

Waar viole speel (also composed by Stockton)

My lied vertel (also composed by Stockton)

Gedagteprente

Saterdagaand

Kan jy nog onthou?

Beloftes

'n Aand volmaak soos dié

Riaan

Everytime we say goodbye

We

Girl talk

Fred

Mr. Lucky

Softly as I leave you

Sunny

Masquerade

Squeeze me

Linger a while

Them there eyes

I want to be happy

Thou swell

Close your eyes

Opus one

Amani

Daybreak

Boom-Boom

Arrangements for *Meet Noel Stockton,* RIDGE TMG 5006:

A string of pearls

Whatever Lola wants Lola gets

I could write a book

Spring will be a little late this year

Don't be that way

Cuban love song

Rough Ridin'

It ain't necessarily so

Settle down (also composed by Stockton)

It might as well be Spring

You'd be so nice to come home to

Sentimental journey

Arrangements for symphony orchestra:

Peer Gynt in Jeans

Salute to Henry Mancini

The unforgettable Nat "King" Cole

Cornucopia (also composed by Stockton)

Coleoptera (The Beatles Medley)

Tribute to The Carpenters

The Greatest Love of All

A touch of Gershwin

Tribute to Ray Conniff (orchestra and choir)

Learn (own composition for the Year of the Disabled)

From the movies: theme from Out of Africa and Say you say me (from White Nights)

Szardas (for the Free State Youth Orchestra)

Zipididooda

Deep in heart of Texas

Auf Wiedersehen

From the movies

Broadway Melodie (Maim, I am what I am and One)

Overture (Medley of Broadway tunes: Strike up the band, If they could see me now, Hey look me over, Give my regards to Broadway, Come to the Cabaret and There's no business like show business.)

Barcelona

Old favorites (Do you know what it means to leave New Orleans, Bluesette and Take Five)

Arrangements for Gé Korsten:

Funiculi Funicula

The Holy City

Arrangements for Amanda Strydom:

New York New York

Dans Salome

Vra nie waarom

Arrangements for Evelyn Dalberg:

They can't take that away from me

Embraceble you

Arrangement for Margaret Singana:

Mama Tembu's Wedding

APPENDIX B (1)

CONCERTO FOR STAGE BAND

First movement *(Allegro molto)*: 1 – 39
Second movement *(Song for Drummers Past)*: 1 – 26
Third movement *(Fanfare & Allegro)*: 1 – 35

CONCERTO FOR STAGEBAND

NOEL STOCKTON

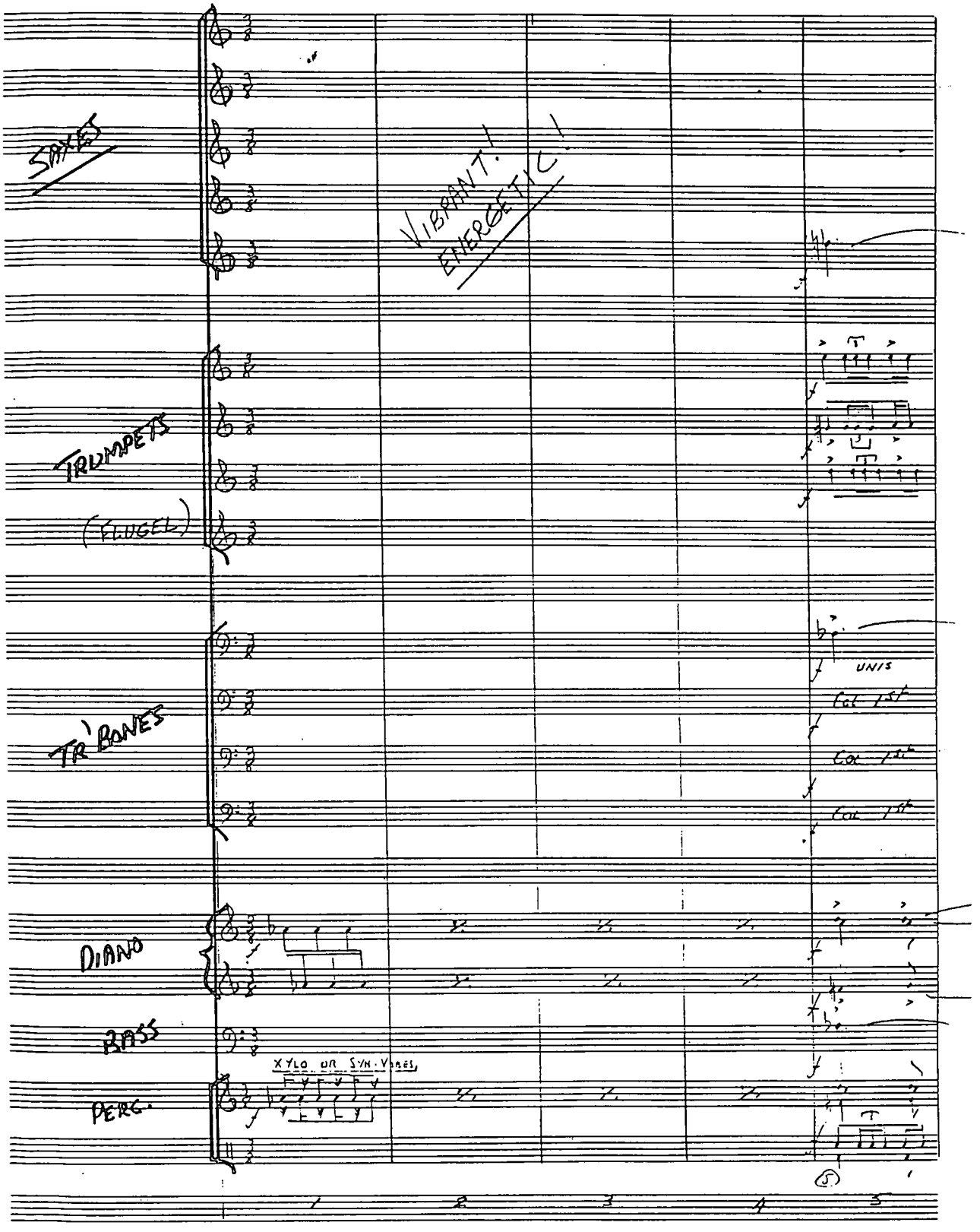
1st MOVEMENT (ALL. MOLTO)

REG. WITH. SAMRO.

± 7' 20"

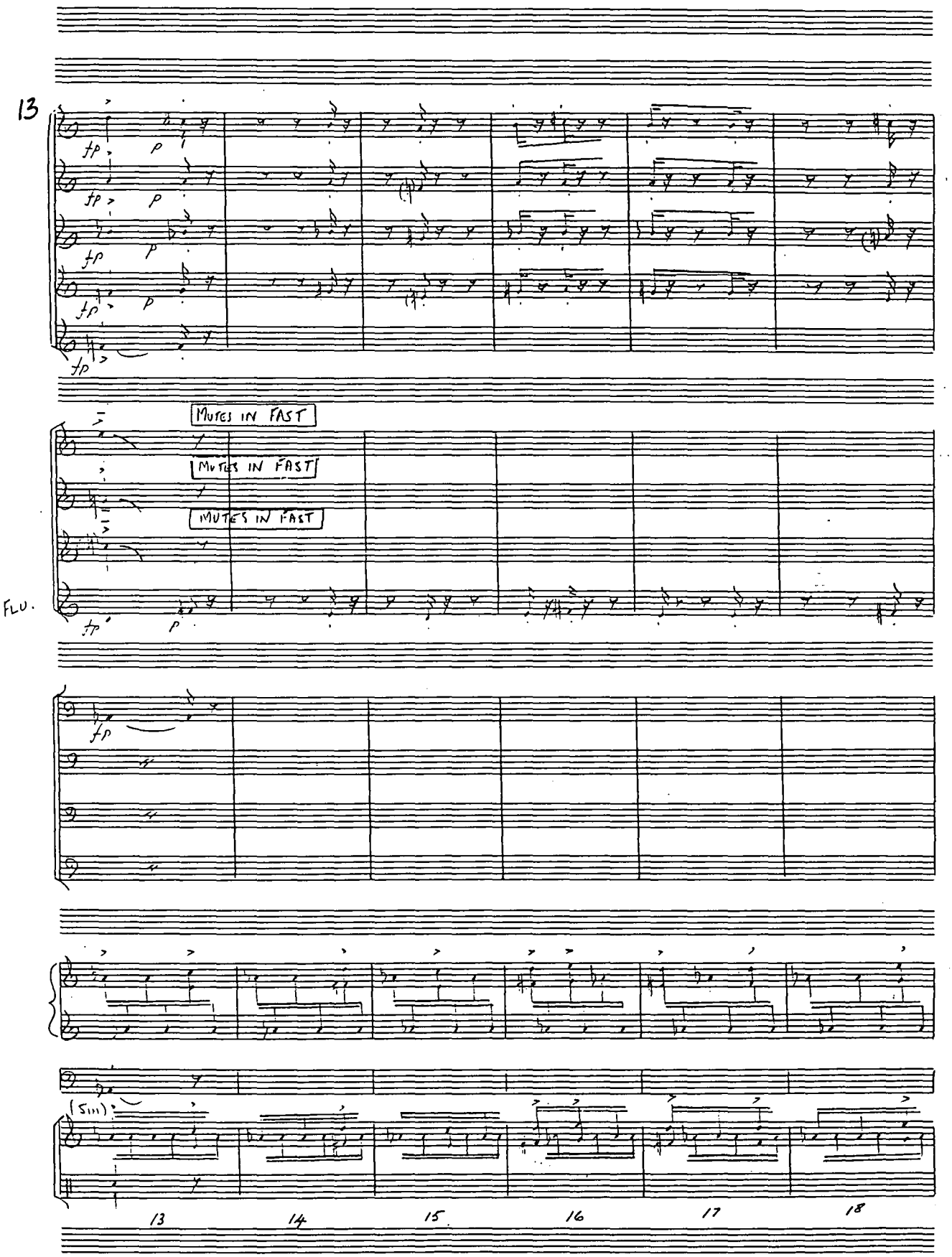
FAIRLY FAST – SUITED TO TRUMPETS ♩. = 76-72.

1 IN A BAR




6
7
8
9
10
11
12
REC. PREVIOUS

3.


13
fp
p
MUTES IN FAST
MUTES IN FAST
MUTES IN FAST
FLU.
(sim)
13
14
15
16
17
18


A
TRPT
PERC
FLUTES
19
mf
Col 1st
Col 1st TENOR
(BLEND WITH SAXES)
(20)
19
20
21
22
23
24

5.




START RELAXING TEMPO
31
ff
Col 1st
f
Col 1st TEN
f.c. ad lib.
sub. mp.
fp
mf
Col 1st
Sub mp
colla T. sax
p


B
37

(BRIDGE)

43

OPEN

OPEN

OPEN

(SOLI)

VIBES

pp


Horn
C
50
Col 1st
mf
p
f
pp


56
Col 1st
mf
ff
56
57
58
59
60
61

2nd Group (A)

± 1'00"

♩= ± 60 (♩=120)



11.


67
68
69
70
71

13.

ARTICULATION AS FOR 1ST ALTO.

SECOND SOPRANO (B)

72



72 73 74 74


EVEN
75
cres.
[EVEN]
76
77

15.




82
SLOW
COL 1ST
(COLLH TABS)
(SWING)
FILL
(FILL)
(CLOSED HAT)
83
84
85
86

17

(DEVELOPMENT)

E

PLAY 4 TIMES

87

NO VIB.

ONLY PLAY 3rd x

1st x ONLY

SAXES 3rd x

BRASS 4th x.

SOLO AD LIB

Gm(♭7)

D9(5+)

Gm(♭7)

BRASS PLAY ONLY 4th X

FREE (QUINTS)

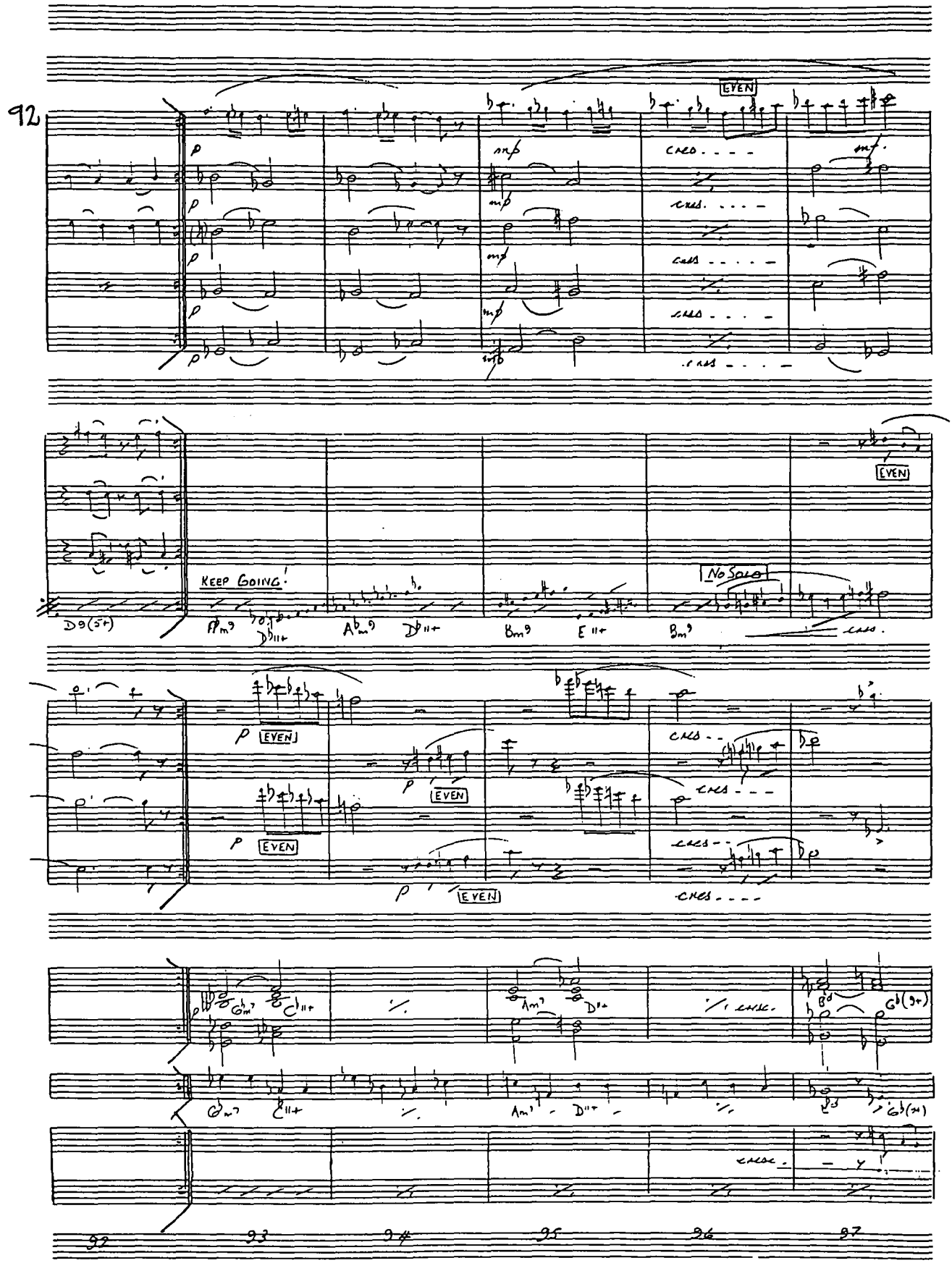
Fm(♭7)

C9(5+)

(SWING)

4th TRP. SOLO

87 88 89 90 91


92
EVEN
cres.
KEEP GOING!
No Solo
93
94
95
96
97

19.




IN 2
103
COL 1ST TRB
COL 1ST TRB
COL TROMBONES
Dm9
Eb9
(Sol.)
104
105
106
107

21.


CONDUCT IN 2 FROM 1
HERE
108
EVEN (EIGHTH)
(LOCO)
CRESCM
108
109
110
111


112
5/4
Am"/D
[ADD SOLO FILLS]
R/S
112
113
114
115
116

23.


* Solo For 1st or 2nd Alto
G
Solo Ad Lib *
117
Em(97)
A9(114)
Em(97)
pp
pp
pp
[Comp. Ad Lib]
Gm(97)
C9(114)
Gm(97)
C9(114)
Gm(97)
(Alto Solo)
More Cym's
117
118
119
120
121
122
123
124
125

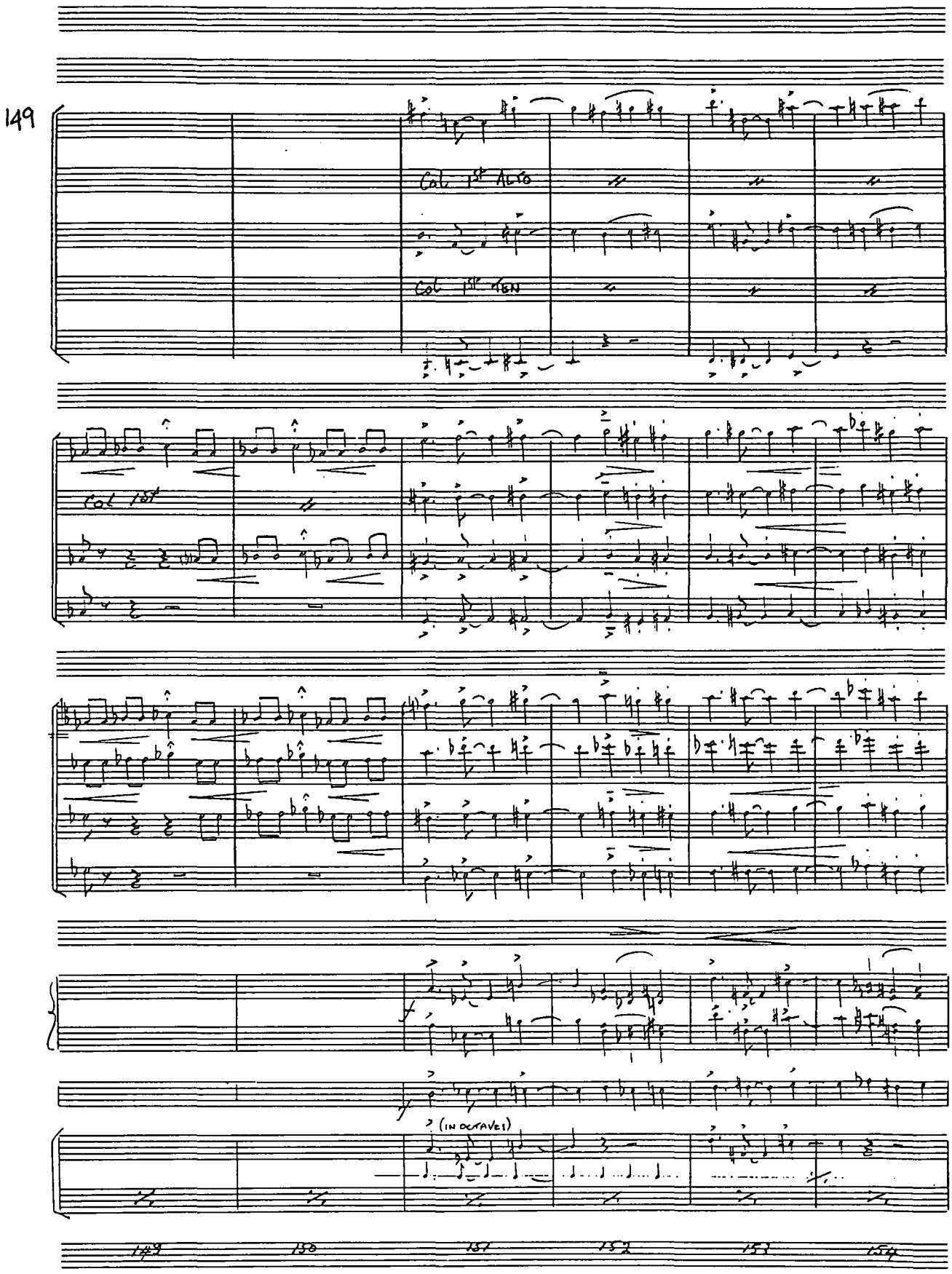

126
A9(11+)
Em(13)
Col 2nd
Col 2nd
pp
Col 2nd
Col 2nd
C 9(11+)
G7(13)
INCREASE IN TENSION.
126
127
128
129
130
131


No Solo
(Solo Cont.)
(ENDING!)
132
A13(11+)
F9
F9+
F#9
F#9+
G9
G9+
Col 1st Trp
Col 1st Trp
Col 2nd Trp
Ab9
Ab9+
A9
A9+
Bb9
Bb9+
B9
C9
C9+
cres.
cres.
cres.
132
133
134
135
136
137


H
DOUBLE THE SPEED (TEMPO)
138
Col. 2nd 18va
SPARSE FILLS
138
139
140
141
142

27.


143
mf
Col 1st Bass
mf
Col 1st Tenor
f
f
f
f
f
f
f
143
144
145
146
147
148


149
Col 1st Alto
Col 1st Ten
Col 1st
(in octaves)
149
150
151
152
153
154

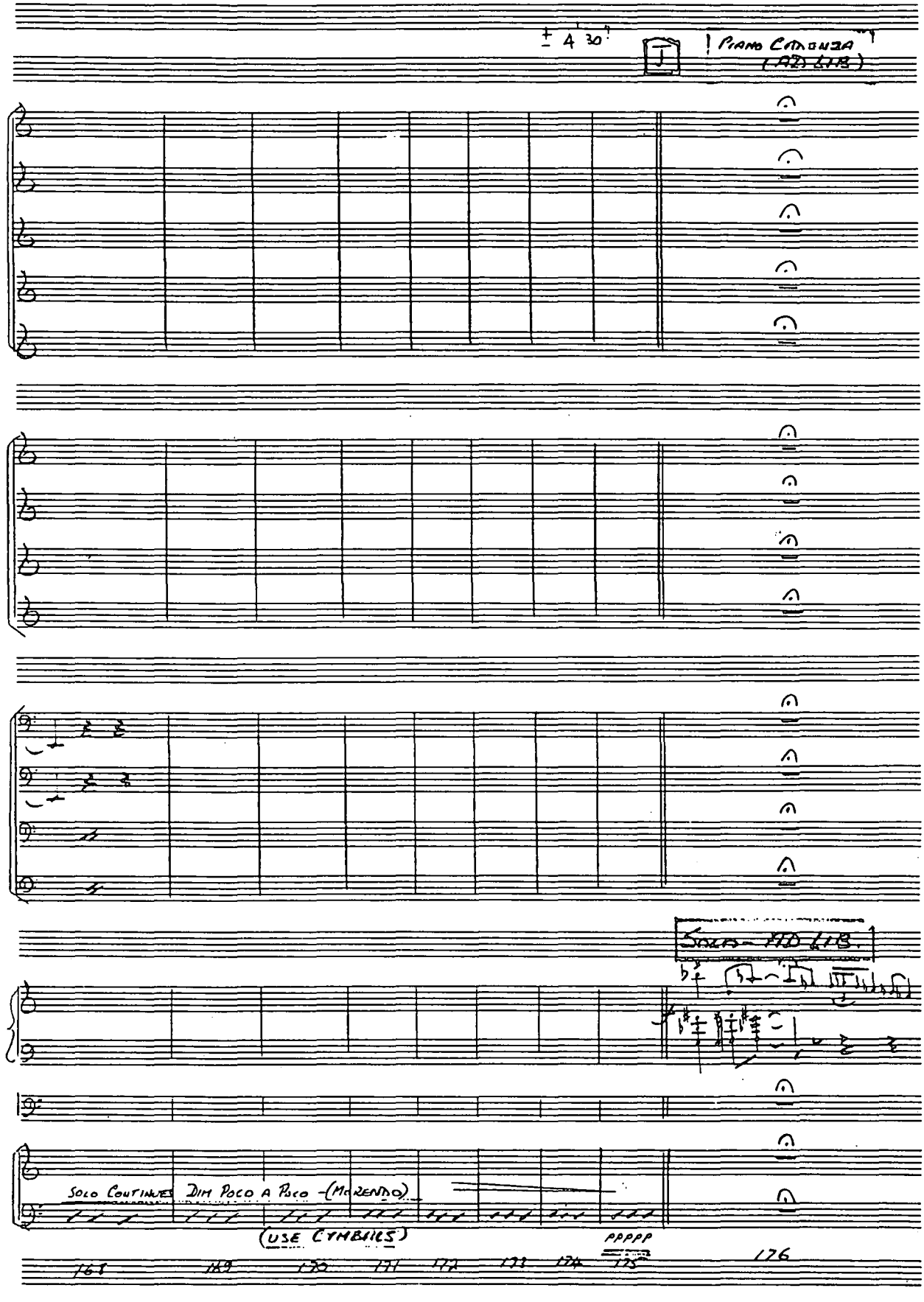
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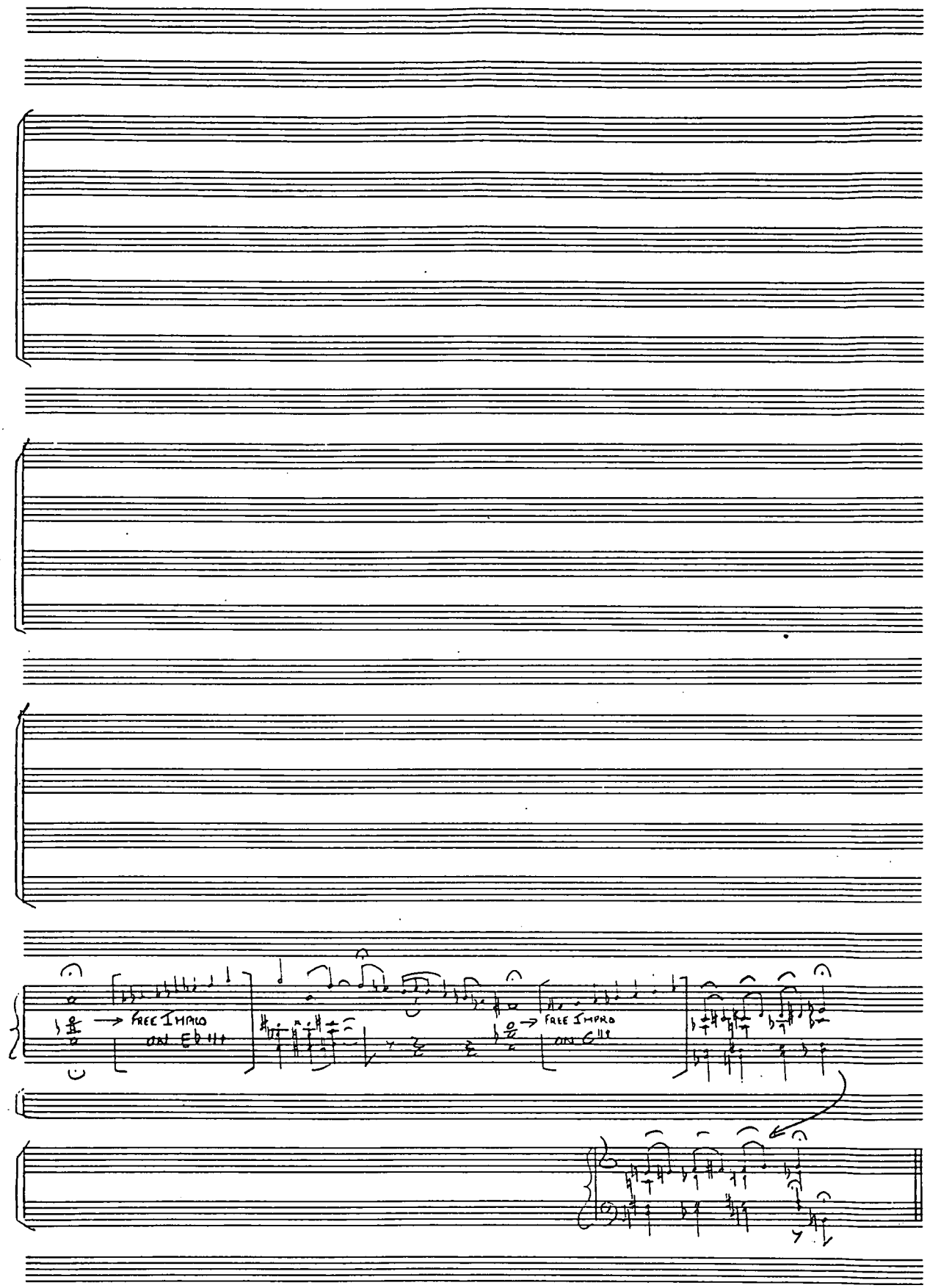

I
1 IN BAR
L'ISTESSO
155
cresc.
LONG FALL
LONG
LONG
LONG
sim.
155
156
157
158
159
160


161
dim
dim
dim
dim
dim
Cor 2nd
dim
Ceb 2nd
dim
f
dim
mf
SOLO IN SAME STYLE - USE CYMBALS etc
161
162
163
164
165
166
167

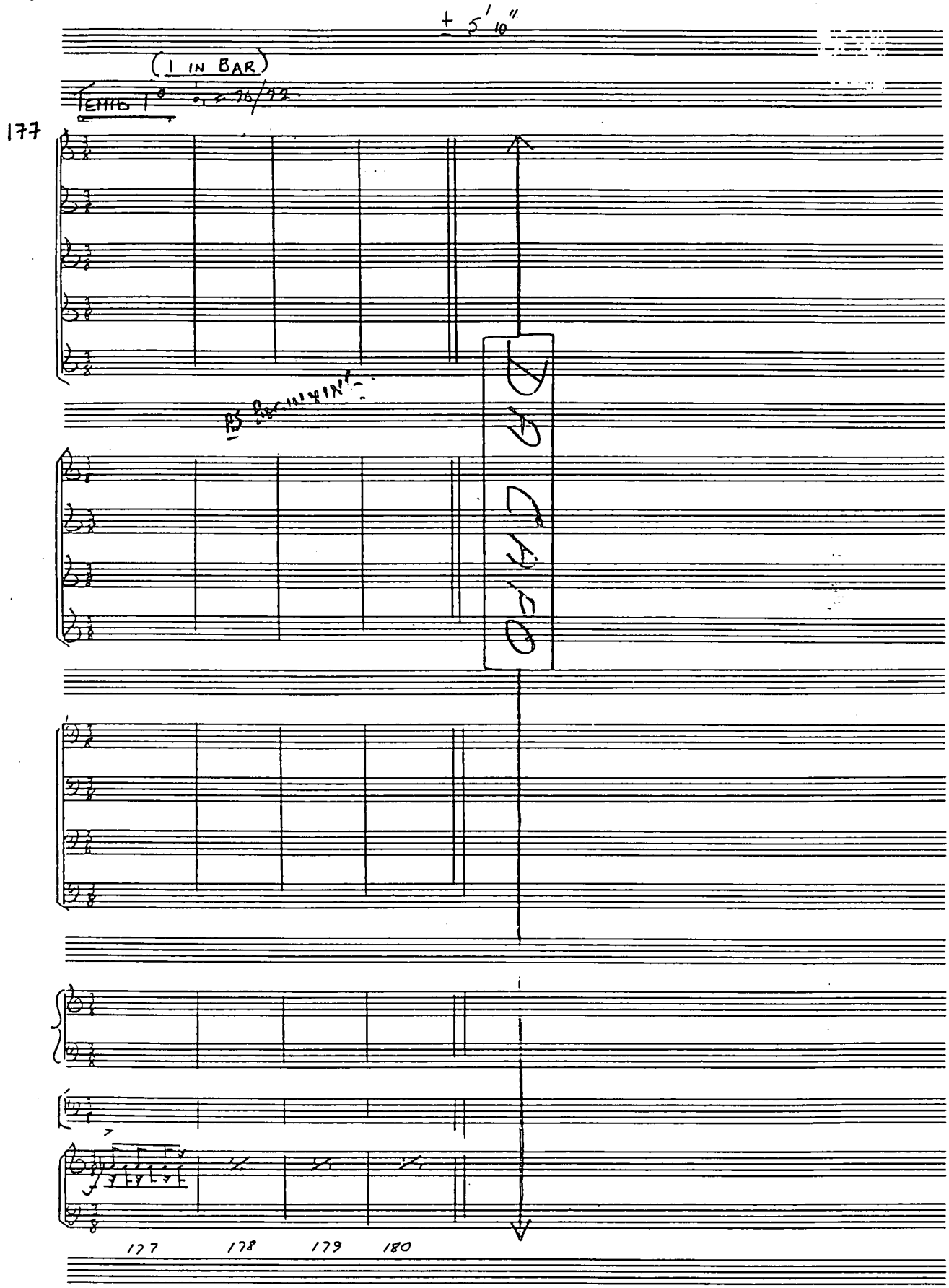
31

168


± 4 30
! PIANO CADENZA (AD LIB)
SOLO - AD LIB.
SOLO CONTINUES DIM POCO A POCO - (MORENDO)
(USE CYMBALS)
PPPPP
168
169
170
171
172
173
174
175
176


FREE IMPRO
ON Eb 11+
FREE IMPRO
ON C 11

33.




CODA
JAZZ FEEL
181
Col 1st
Col 1st
Col 1st
Col 1st
Col 1st. TEN.
181
182
183
184
185

35.




191
EVEN
Col 1st
Col 1st
EVEN
EVEN
191
192
193
* VIBES OPTIONAL AT THIS POINT!

37.




ALLARGANDO
200
Col 1st
Col 1st Ten
Col 1st
Col 1st
ALLARGANDO
R.D.
200
201
202
203
204
205

39.



CONCERTO FOR STAGE BAND

(~~NOEL STOCKTON~~)

SONG FOR DRUMMERS LAST

2nd MOVEMENT-

(LATIN) ADAGIO - VIVACE - ADAGIO

± 10' 37"

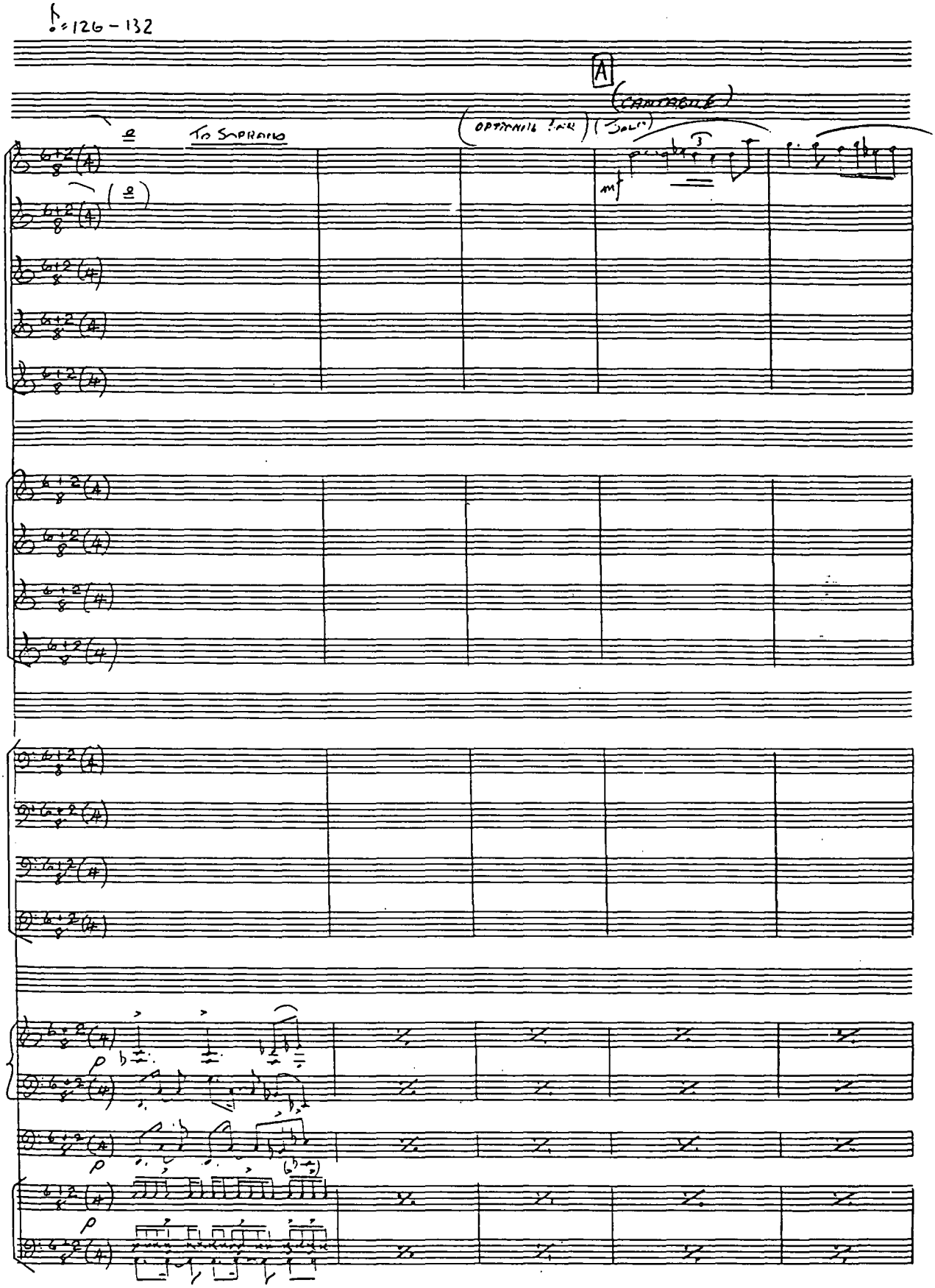
LOVE FOR SALE (BRITISH). 2ND MOVEMENT.

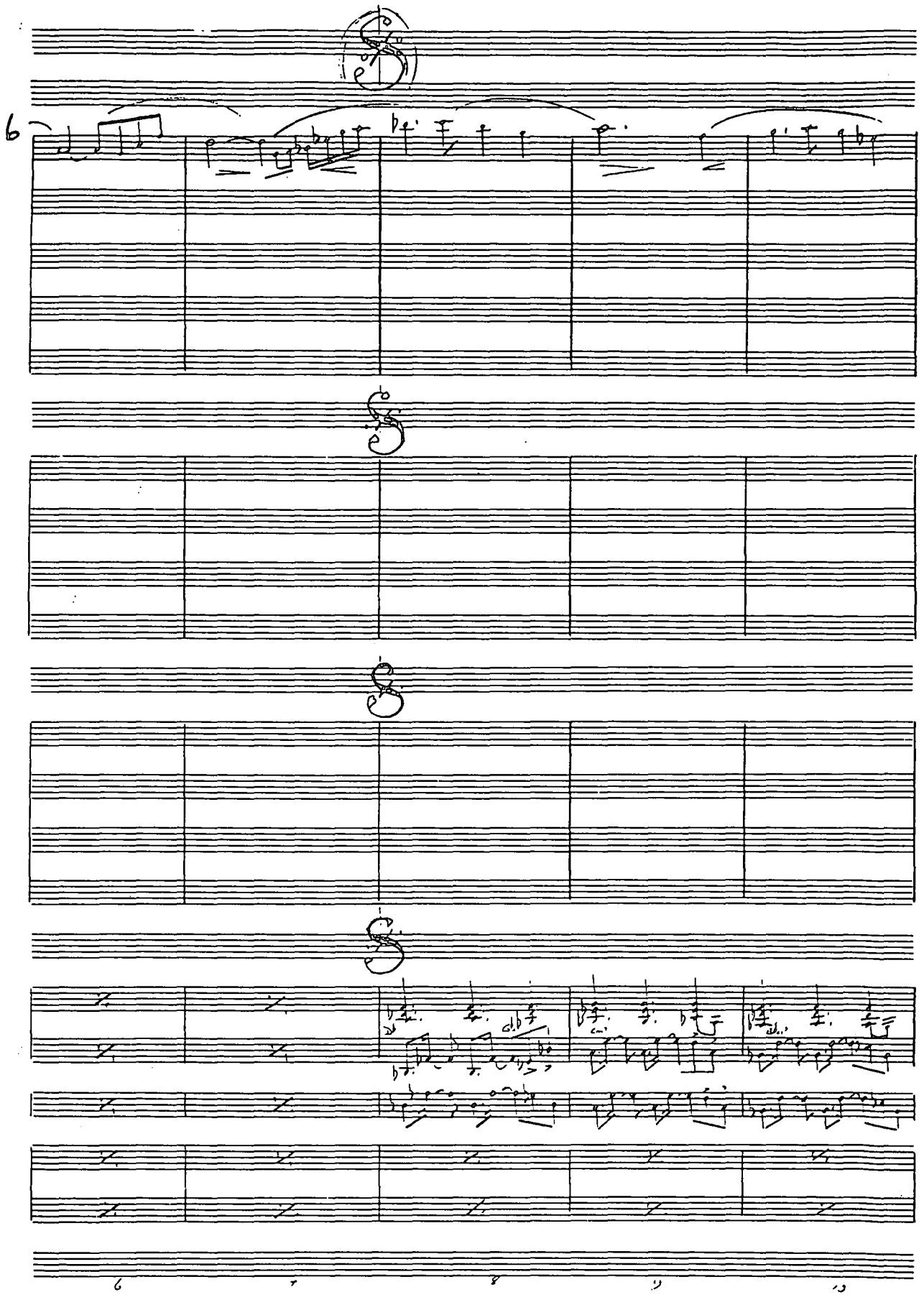
± ♩= 52




(DUET) ♩=60 (TEMPO)
mf
(AD LIB)
(OSSIA FOR SOP)
poco accel e cresc
OSSIA
poco lento
To Next Page
± 1'36"

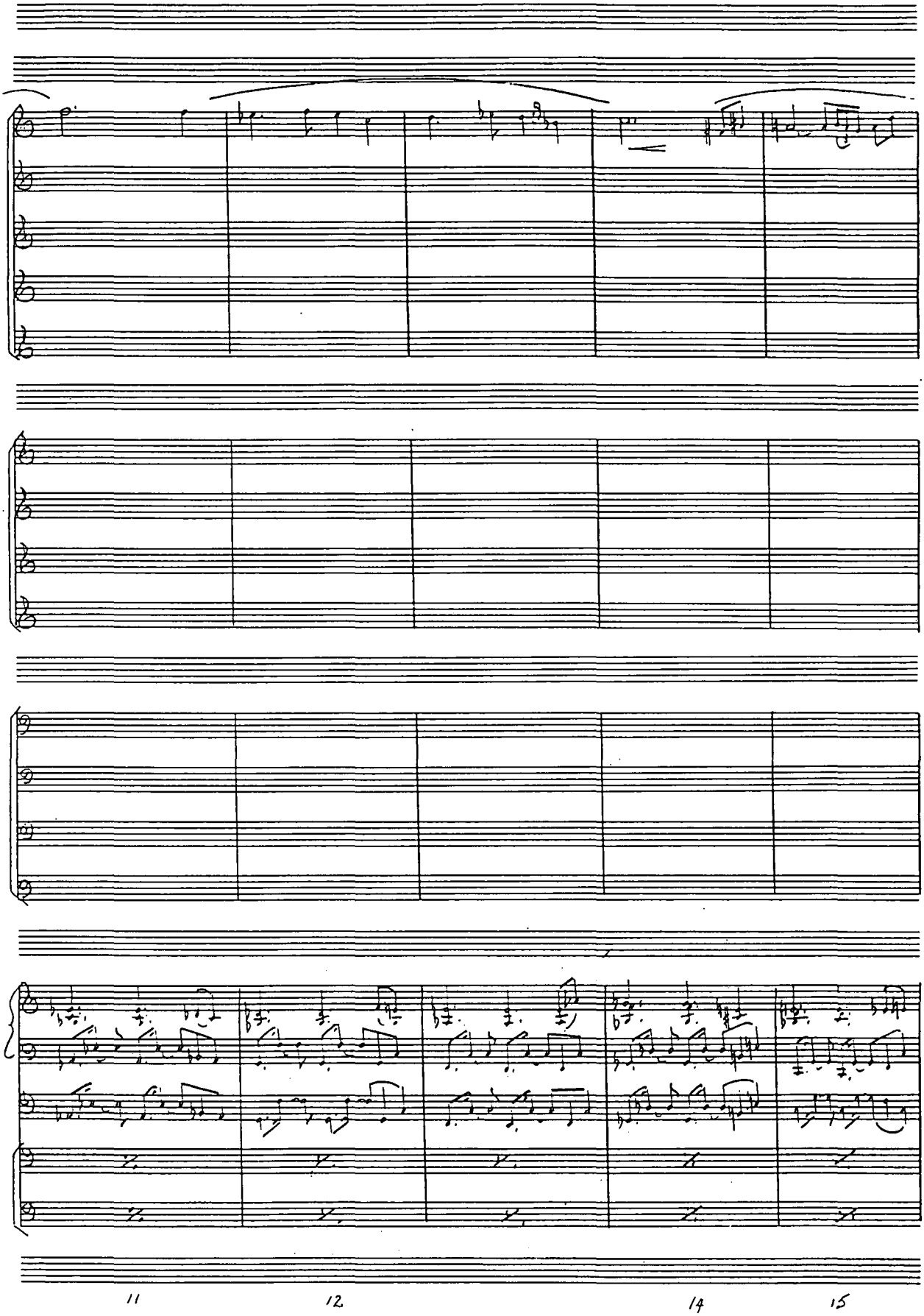
3.




6
6
7
8
9
13

5

11



11 12 14 15


To CODA
16
8
mf
pp
pp
pp
pp
pp
f


21
sempre
loco
21
22
23
24
25


26
26
27
29
30

9.


C
31
(No Vib)(unis).
(No Vib)
mf (unis)
mf
Col 1st Tenors
mf
Col 2nd Tbe.
mf
mf
ff
Comp Free
Db B
Cue molto


37
G♭Δ
F♯m7/B
B♮
EΔ

11.


43
(UNIS)
(UNIS)
(UNIS)
Col 1st TENOR
(SOLO)
(FILL)
Em
Eb9
D
Db
C
± 1'48"
43
44
45
46
47
48


D
49.
HARMON MUTES
(SOLO) LEGATO
mf
mf
mf
fff
f
p
p
p
p

13.




59
Col 1st
Col 1st
BASS TRB
(FLUTE)
= 5'53"
59
60
62
63

15.

MAMBO/SALSA ♩=112/116

THIS SHOULD START DURING THE FERMATA

NB ADD LATIN INSTRUMENTS AS AVAILABLE

E

ON CUE

(A

TO ALTO

OPEN

Col 3rd

(ON CUE)

COWBELL/TIMBALES

ff (FREE)

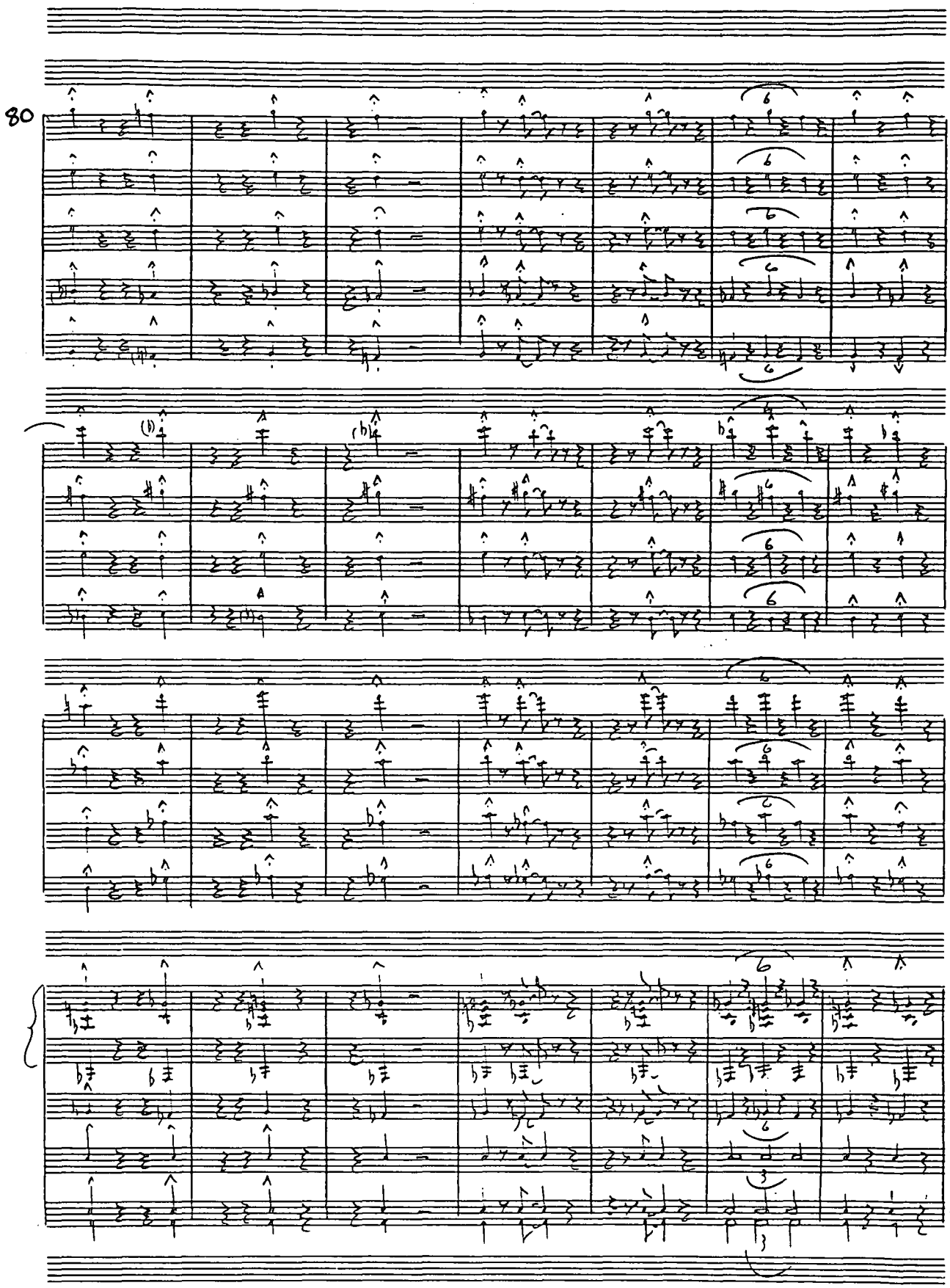
FREE SOLI AD LIB)

FREE MAMBO RHYTHM (SOLI)

Col Trumpets


70
Col 1st
Col 3rd

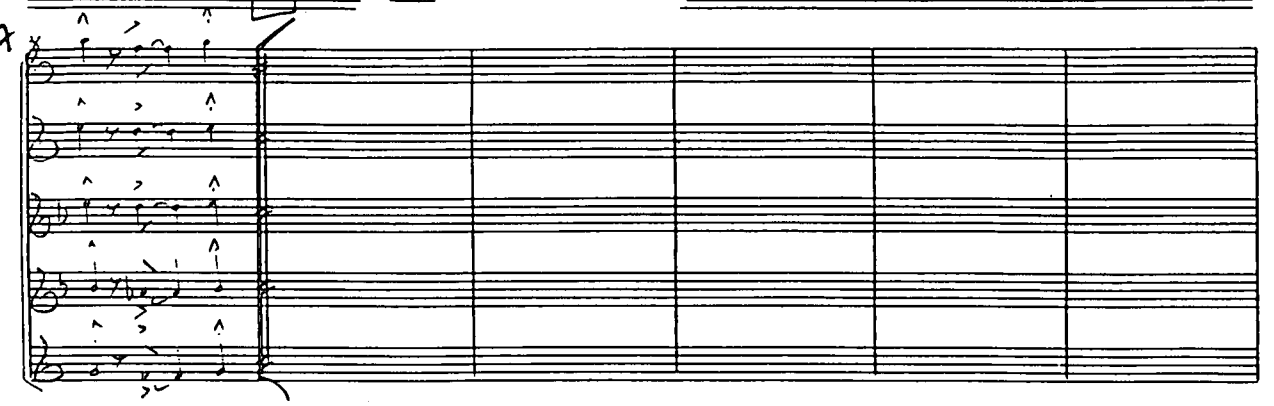

75
sub p
D9
C9
B9

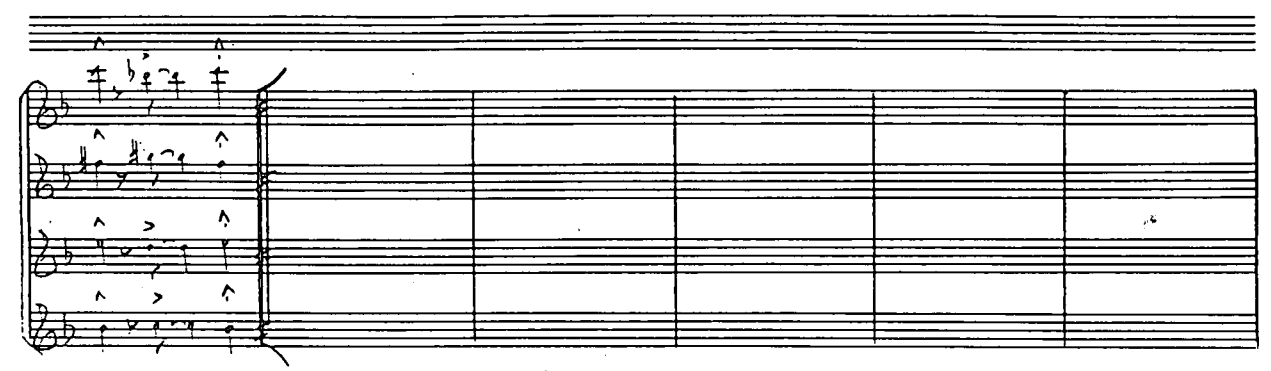

80

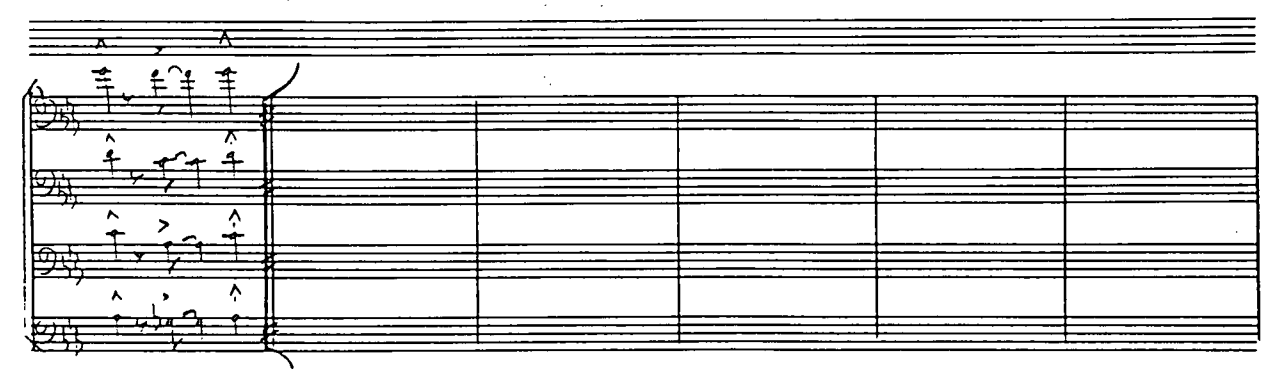
19

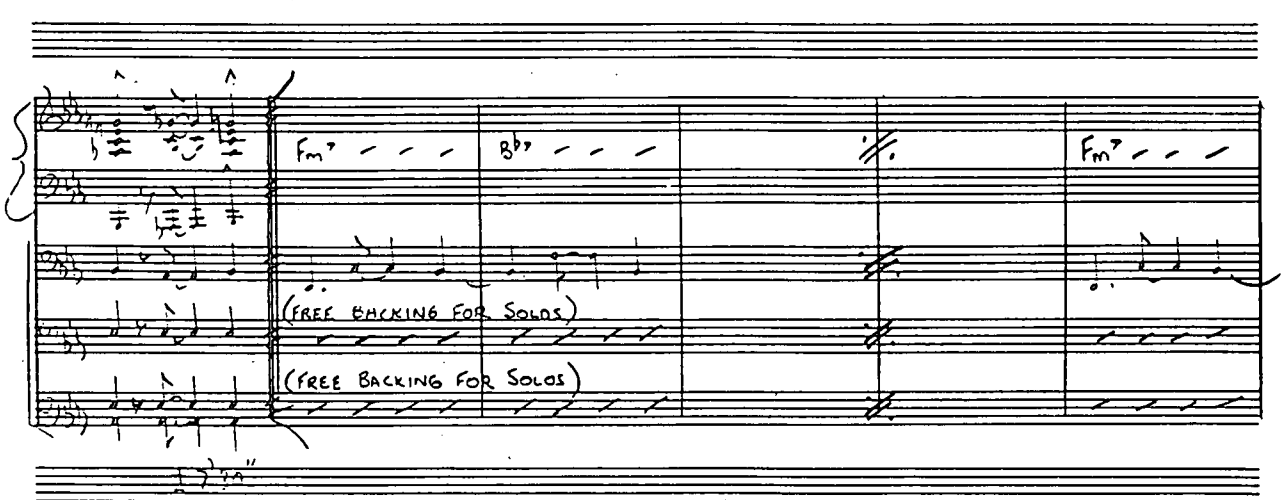
87

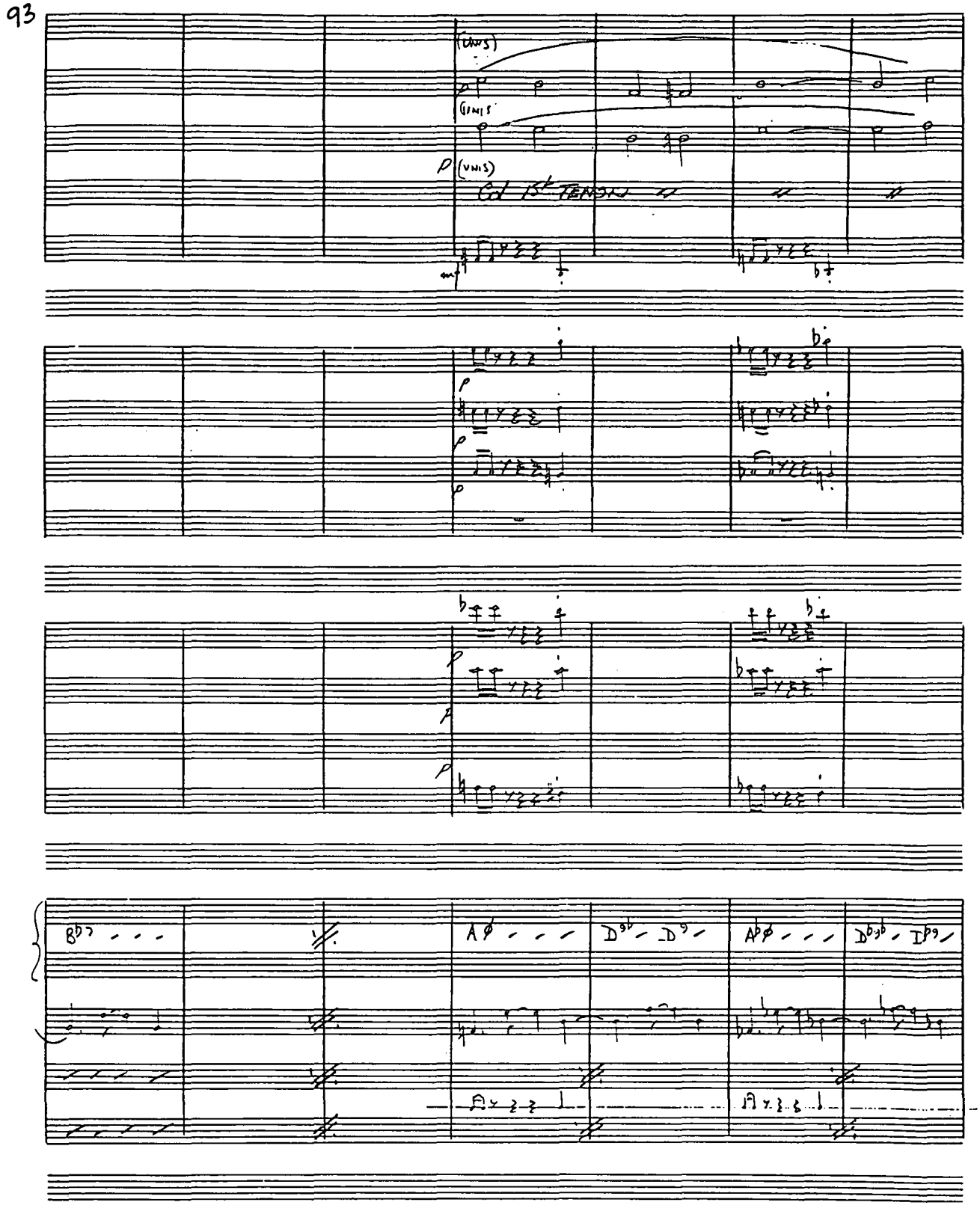
DESIGNATED SOLOS — REPEAT AS REQUIRED










93
(VNS)
(VNS)
p
(VNS)
Col 1st TEMPO
mf
p
p
p
p
f
p
p
B♭7
A♭
D♭
D♭
A♭♭
D♭♭
D♭♭

21

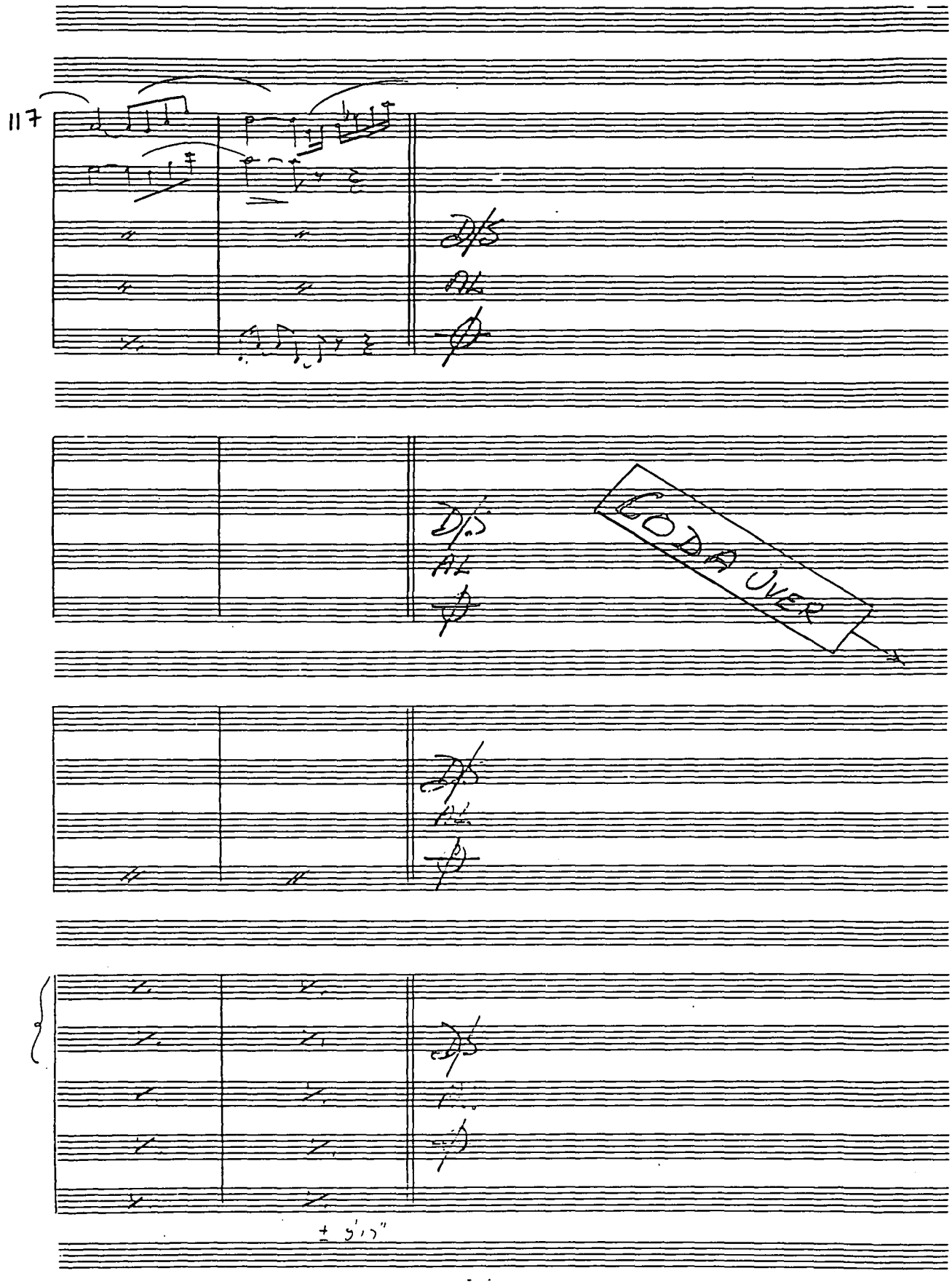



106
poco rit. . . .
poco rit. . . .
poco rit. . .
poco rit. . .
fp
FALL
FALL
FALL
poco rit
poco rit
poco rit
poco rit.
fp
R.H.
(CYM)

23

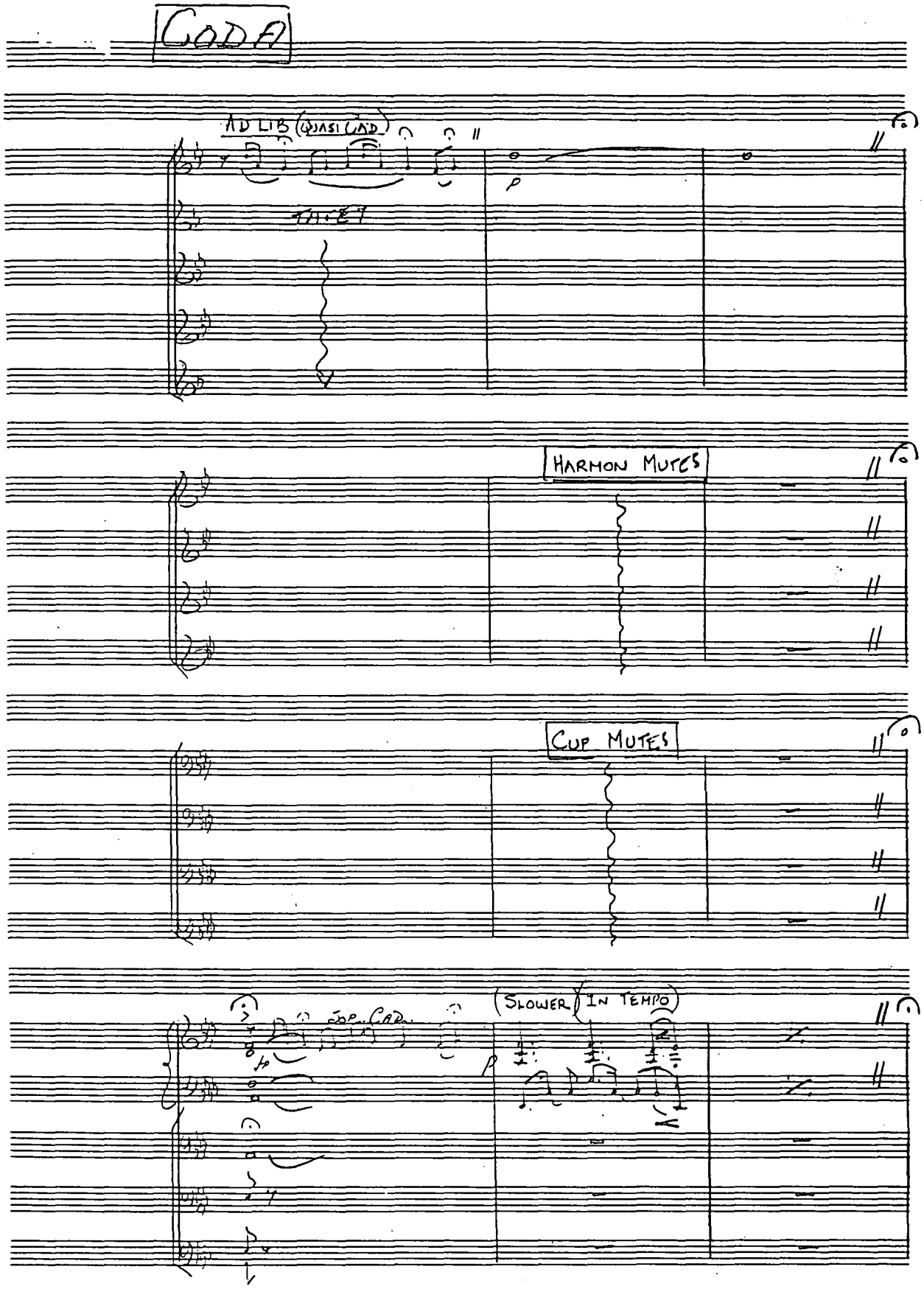
112


TEMPO I°
H
NO VIB.
SOPRANO
SAXES AS SOFT AS THIS!
UNIS
Col Soprano
Col Soprano
Col Baritone Sax
(SOLO)
(CHANGE TO ORIG. INST.)
(SOLI)
(SAX, SOLI)
(AS BEGINNING)
(DIE AWAY)
(AS BEGINNING)


117
CODA OVER

25

CODA


AD LIB (QUASI CAD.)
TACET
HARMON MUTES
CUP MUTES
(SLOWER) (IN TEMPO)

(*) ON BRASS ENDURANCE !

(*)

FREE
IMPRO ON G MEL. MIN

pp

pp

pp

FINE

pp

pp

pp

pp

± 10'37"

VIBES

RH LH

pp

CONCERTO FOR STAGE BANDS

3RD MOVEMENT

FANFARE AND ALLEGRO

NOEL STOCKTON.

+ 6'00"

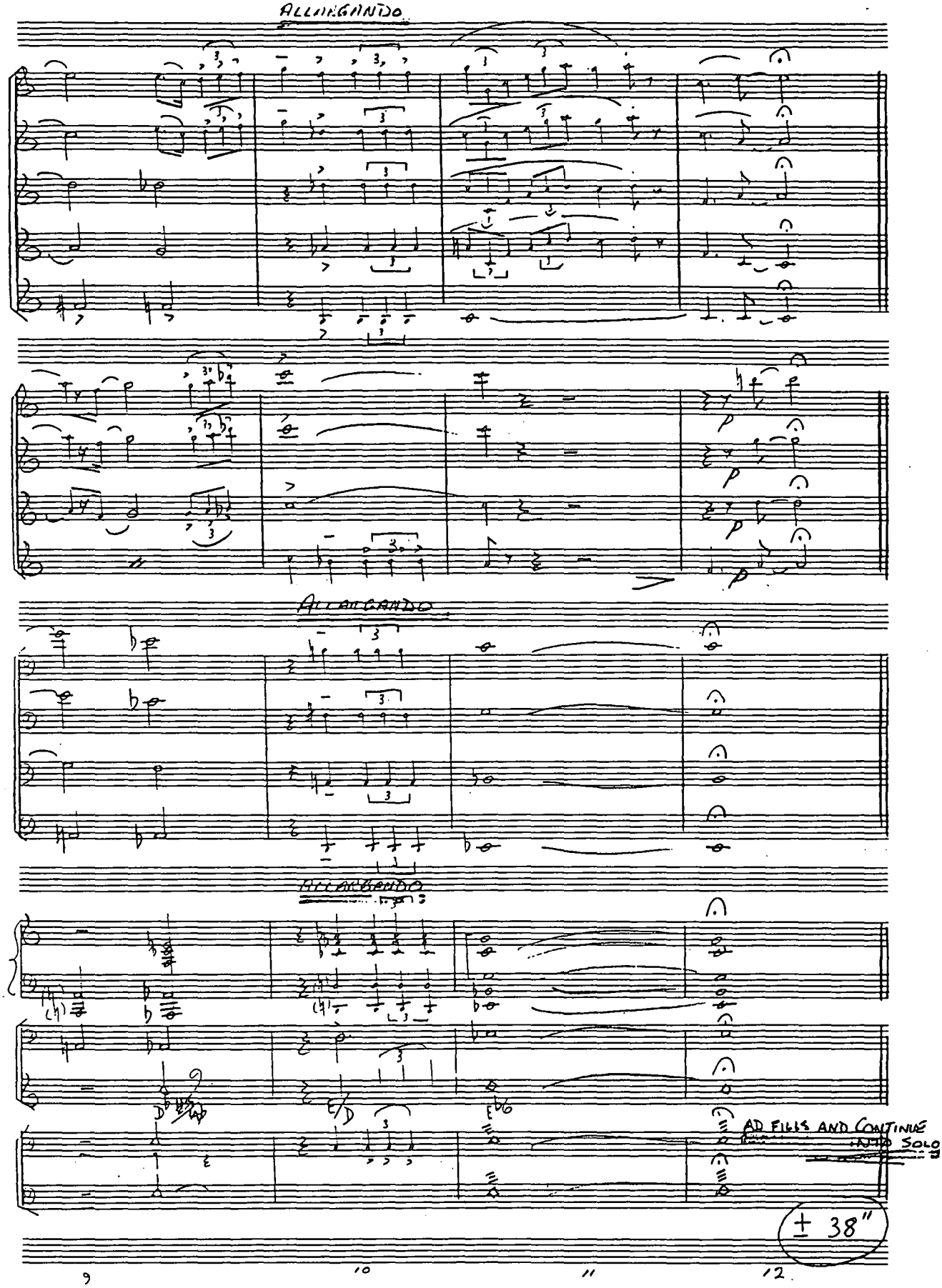
1.

FANFARE + ALLEGRO.




poco rit
4
EVEN
poco rit
EVEN
Col 3rd Rep
Poco rit
Poco rit
A
B♭
Cm7
4
5
6
7
F

3.


ALLARGANDO
9
ALLARGANDO
ACCELERANDO
AD FILLS AND CONTINUE INTO SOLO
± 38"
9
10
11
12

ALLEGRO ♩= 116-120.

13

(SOLI)

Col 1st TENOR

(SOLI)

SOLO

FREE DR. SOLO CONTINUES OUT OF FANFARE.

SET TEMPO!

(± 1'00")

5.




A
25
f
mf
f
mf
[LIGHT COMP.]
Gm6
A7
D7
Gm6
D7
G7
Gm6
A7
D7
Gm6
D7
G7
(MORE INTENSE)

7.




37
Eø A7
D7
Gm - D7
Eb7 Cm7
Eø A7
Dm6
Eø A7
D7
Gm D7
Eb7 Cm7
Eø A7
Dm6
Eø A7
D7
Gm D7
Eb7 Cm7
Eø A7
Dm6

9.



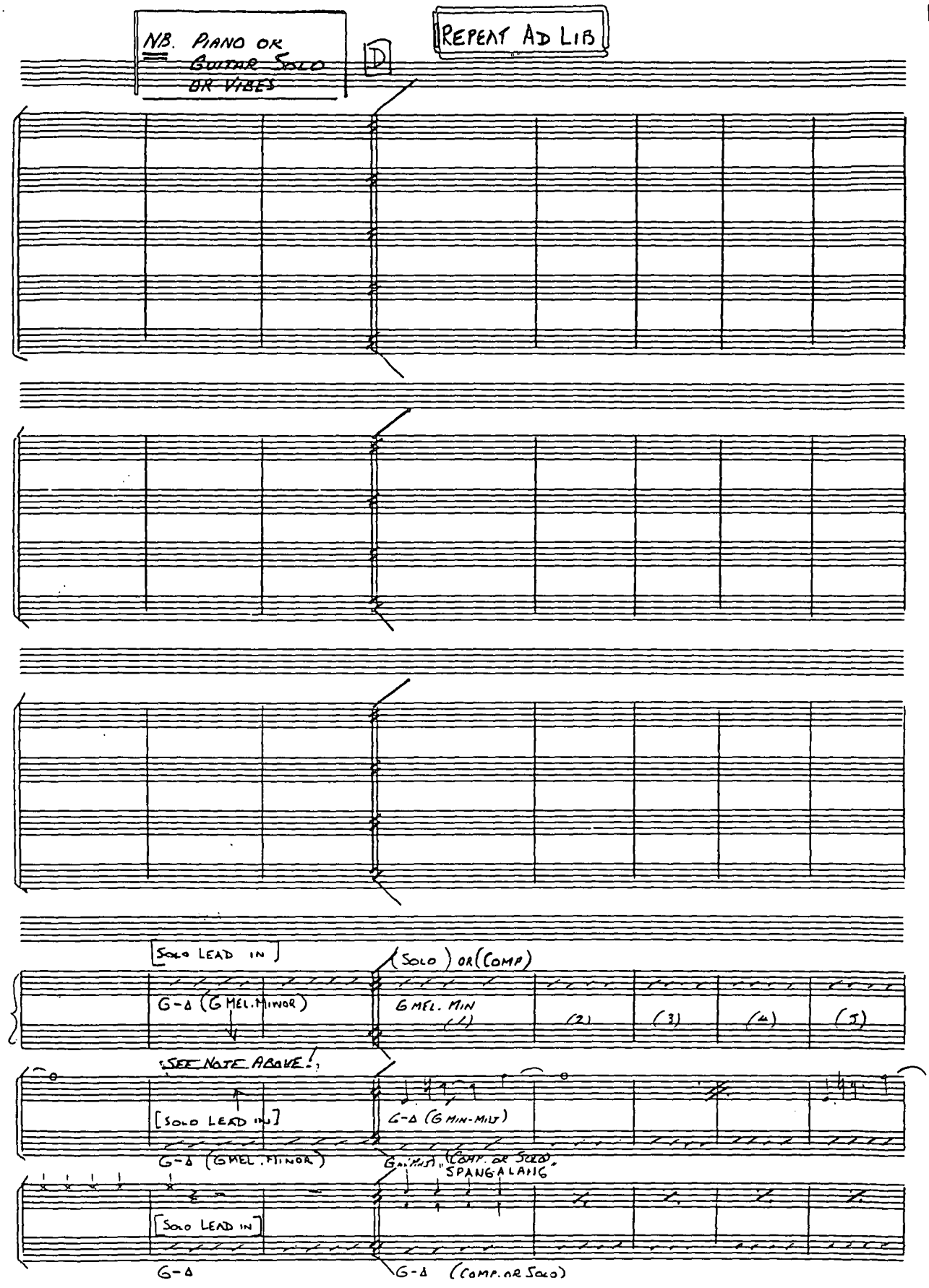
C

49



II.




NB. PIANO OR GUITAR SOLO OR VIBES
D
REPEAT AD LIB
61
[SOLO LEAD IN]
(SOLO) OR (COMP)
G-Δ (G MEL. MINOR)
G MEL. MIN
(1)
(2)
(3)
(4)
(5)
SEE NOTE ABOVE!
[SOLO LEAD IN]
G-Δ (G MIN-MIN)
G-Δ (G MEL. MINOR)
(COMP. OR SOLO)
"SPANGALANG"
[SOLO LEAD IN]
G-Δ
G-Δ (COMP. OR SOLO)

13.



77


Cm7 (DORIAN)
F13(b9)11/W
B♭Δ
E♭ (LYDIAN)
Cm7
F13(b9)
B♭Δ
E♭Δ
Cm7 (DOR)
F13(b9) H/W
B♭Δ
E♭ (LYDIAN)

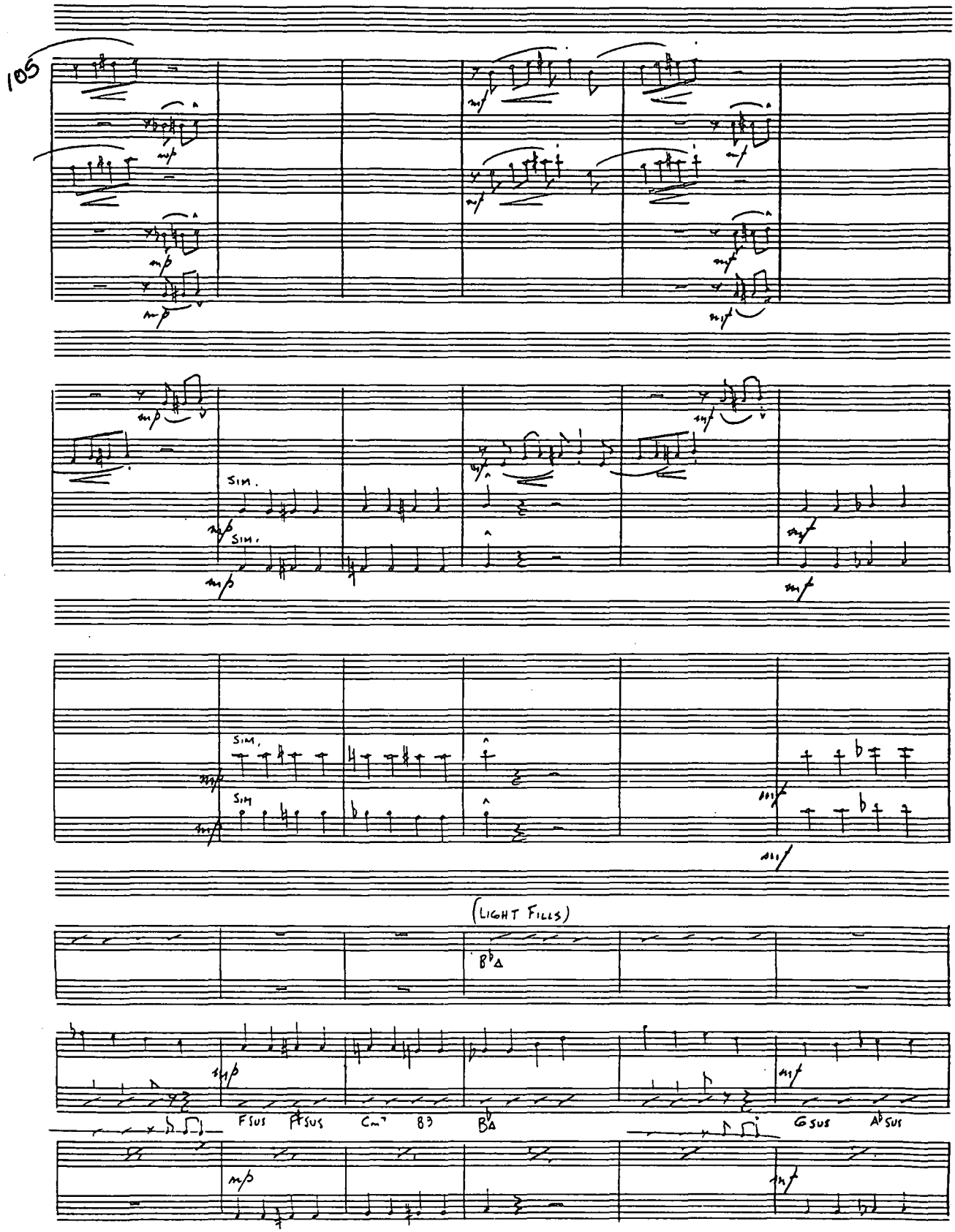
15


8va
mf
mf
f
f
A♯ (LOCRIAN)
D♯5/9 (S. LOCRIAN)
G-Δ
A♯
D♯5/9
G-Δ
A♯
D♯5/9
G-Δ
C9(♯11)
A♯ (LOCRIAN)
D♯5/9 (S. LOC)
G-Δ


II
LEAD IN FOR SOLOISTS
91
Col legno
(CYM)

17.


E
98
mf
mp
(1)
ff
p
(LIGHT FILLS)
A♭Δ
EXACT
E♭ø
E♭SUS
ESUS
ESUS
Bm7
A9
A♭Δ
(BRUSHES)


105
mp
mf
SIM.
(LIGHT FILLS)
B♭Δ
F SUS
F♯SUS
C-7
B♭Δ
G SUS
A♭SUS


111
Col 1st ALTO
Col 1st TENORI
CA
Dm7
Db9
CA
(STICKS)


116
Gø(11)
C+(b9)
C(h)
Gø(11)
C+(b9)
Fø(11)
B+(b9)
Cm/9

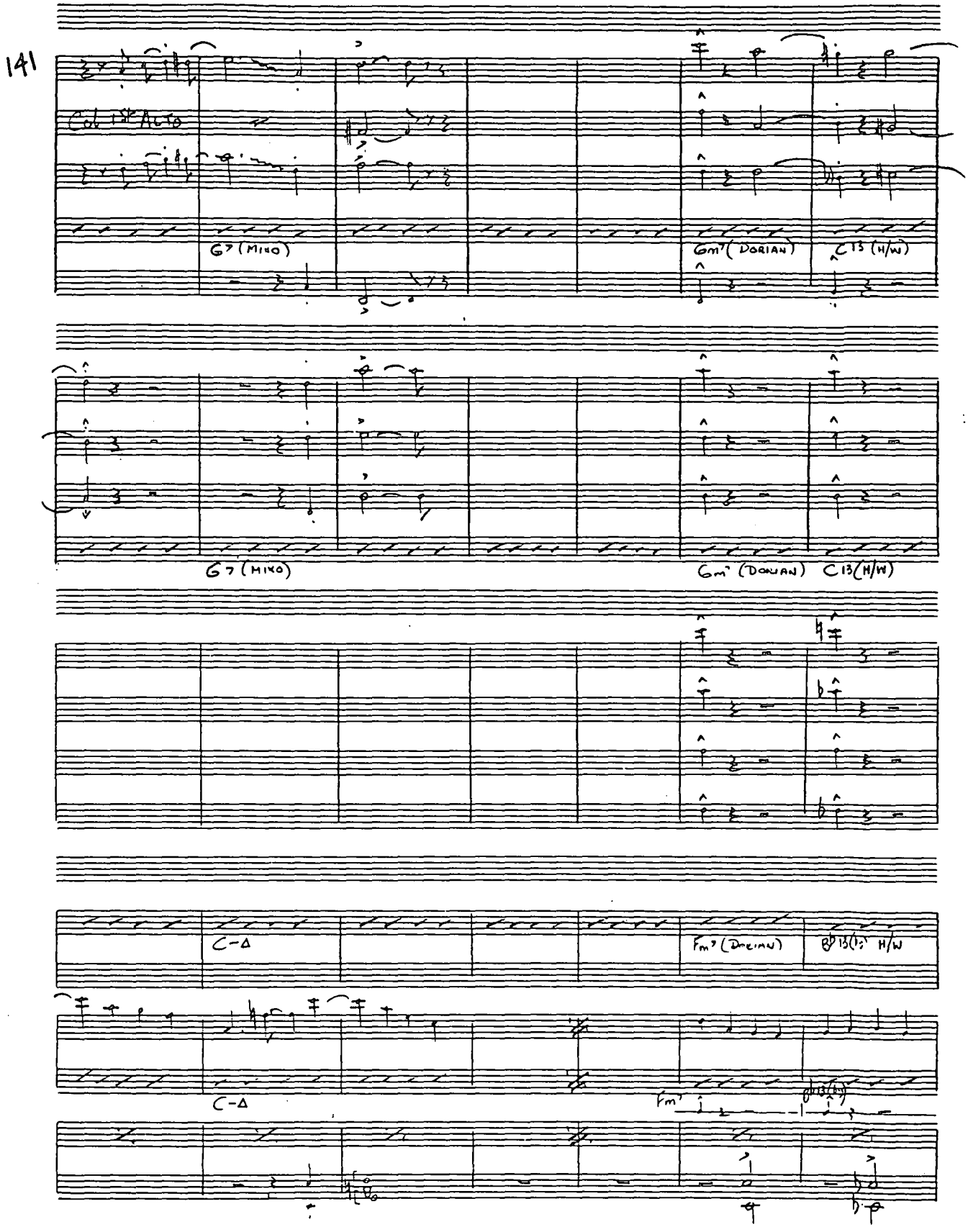
21




* DESIGNATED SOLOS - SUGGEST 2nd TENOR AND/OR 4th TRUMPET.
127
F
AD LIB SOLO LEAD IN *
Dm 6/9 (D MEL. MIN)
AD LIB SOLO LEAD IN *
Dm 6/9 (D MEL. MIN.)
(COMP.)
Cm 6/9
Cm (6/9)
Cm 6/9

23.

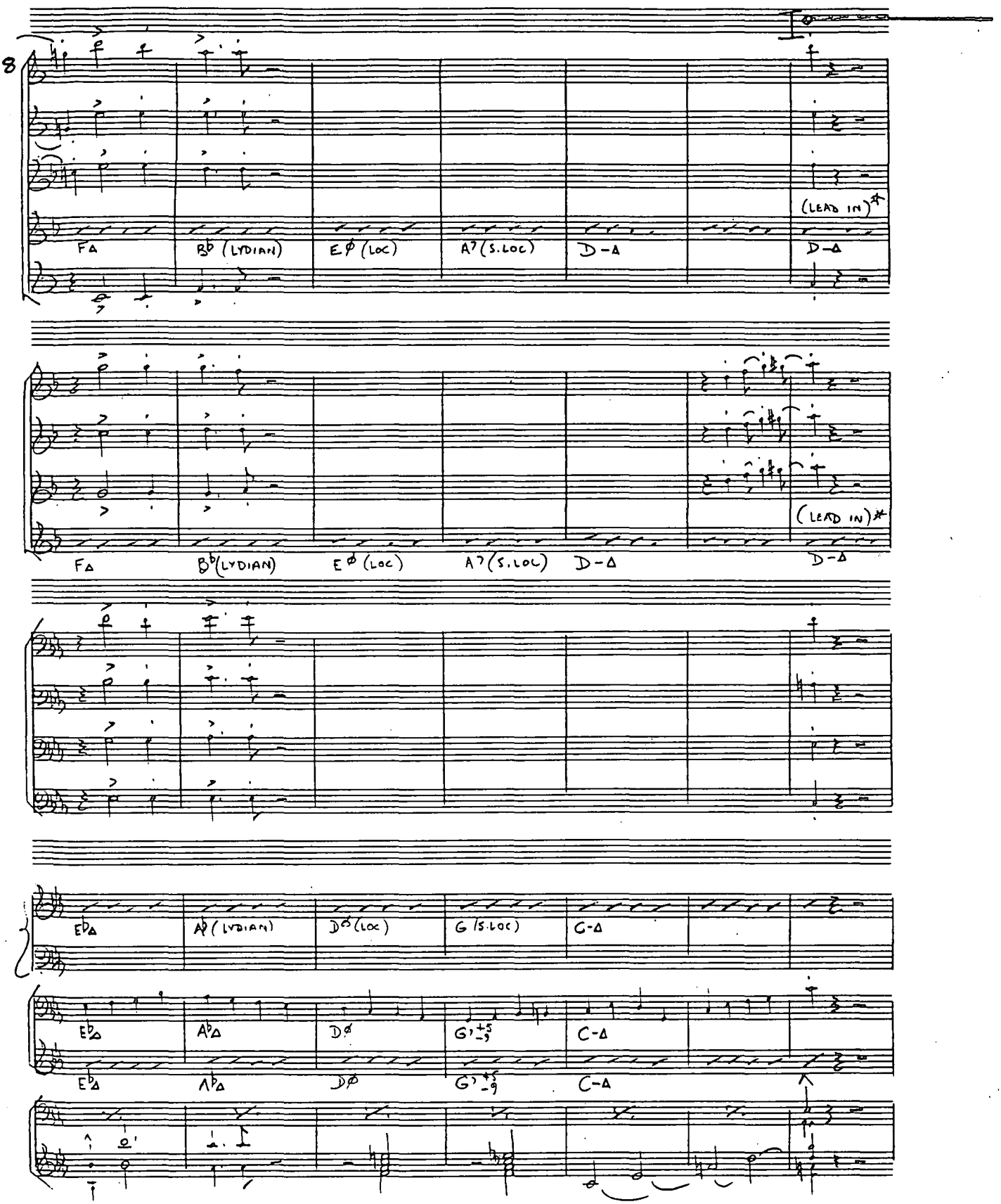

134
Col 1st Bsn.
(8)
B♭/D (DAEOLIAN)
p
Col 1st Trp
Col 1st Trb
(8)
B♭/D (DAEOLIAN)
A♭/C
A♭/C


141
Col 1st Alto
G7 (MIXO)
Gm7 (DORIAN)
C13 (H/W)
G7 (MIXO)
Gm7 (DORIAN)
C13(H/W)
C-Δ
Fm7 (DRIAN)
C-Δ
Fm7

25.

(* "LEAD IN" DEPENDING

148



ING ON DESIGNATED SOLOIST)

155



27


161
Col 1st Alto
Col 1st Ten.
Col 1st Tbs
Col 1st Tbs
Ab 13(11)
Ab(b9) Db/Ab
Db△9 Ab
Fm7 Ebm7 Fm7 Db
Fm7 Ebm7 Fm7 Db
T/T

G

167



29.




179
mp
mp
p
mf
ff
f
mp
mp
p
f
Col 1st Tbs.
Col 1st Tbs.
(LIGHT CONTR.)
Cm
pp
Cm
Cm

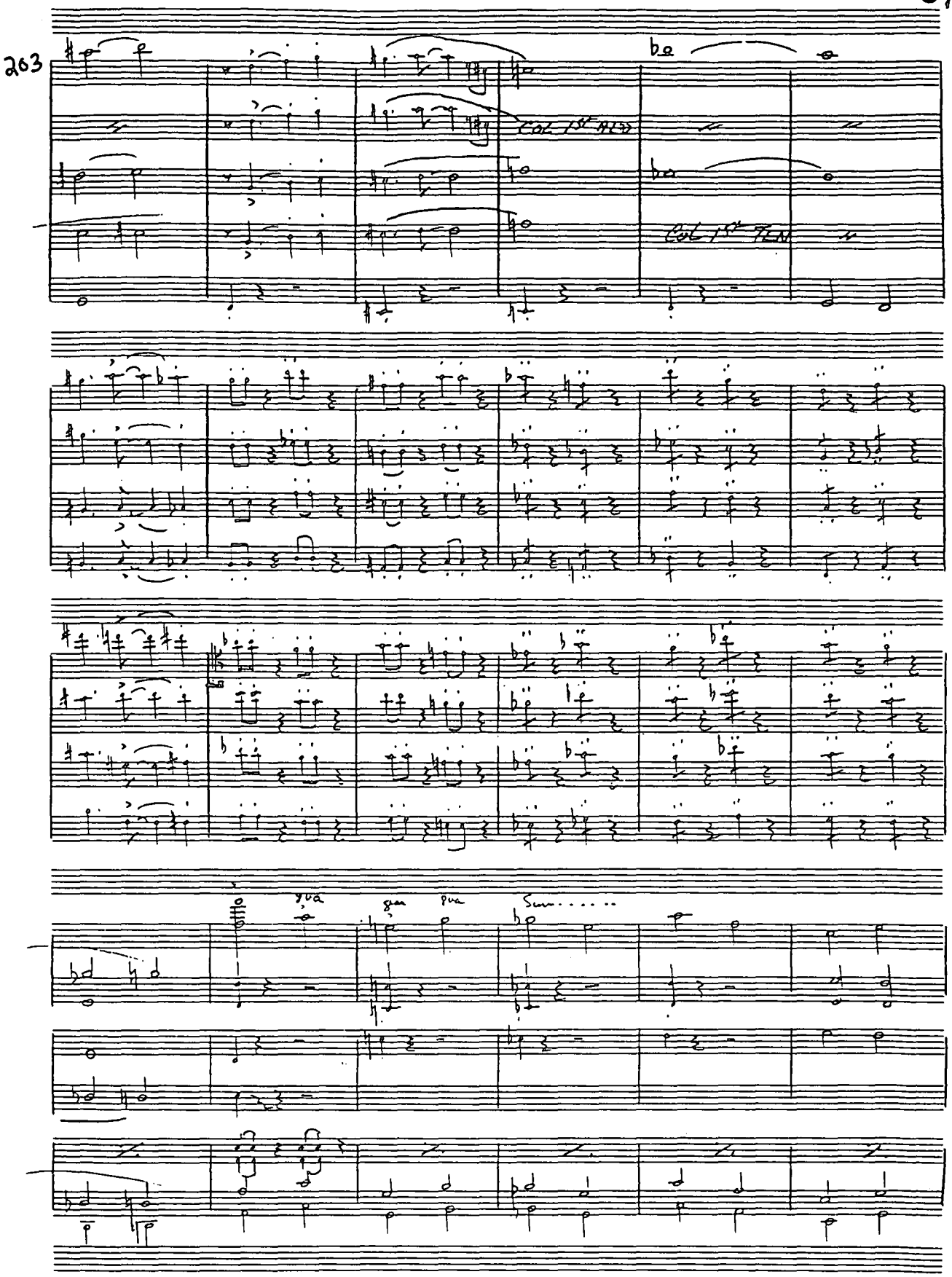
31

185

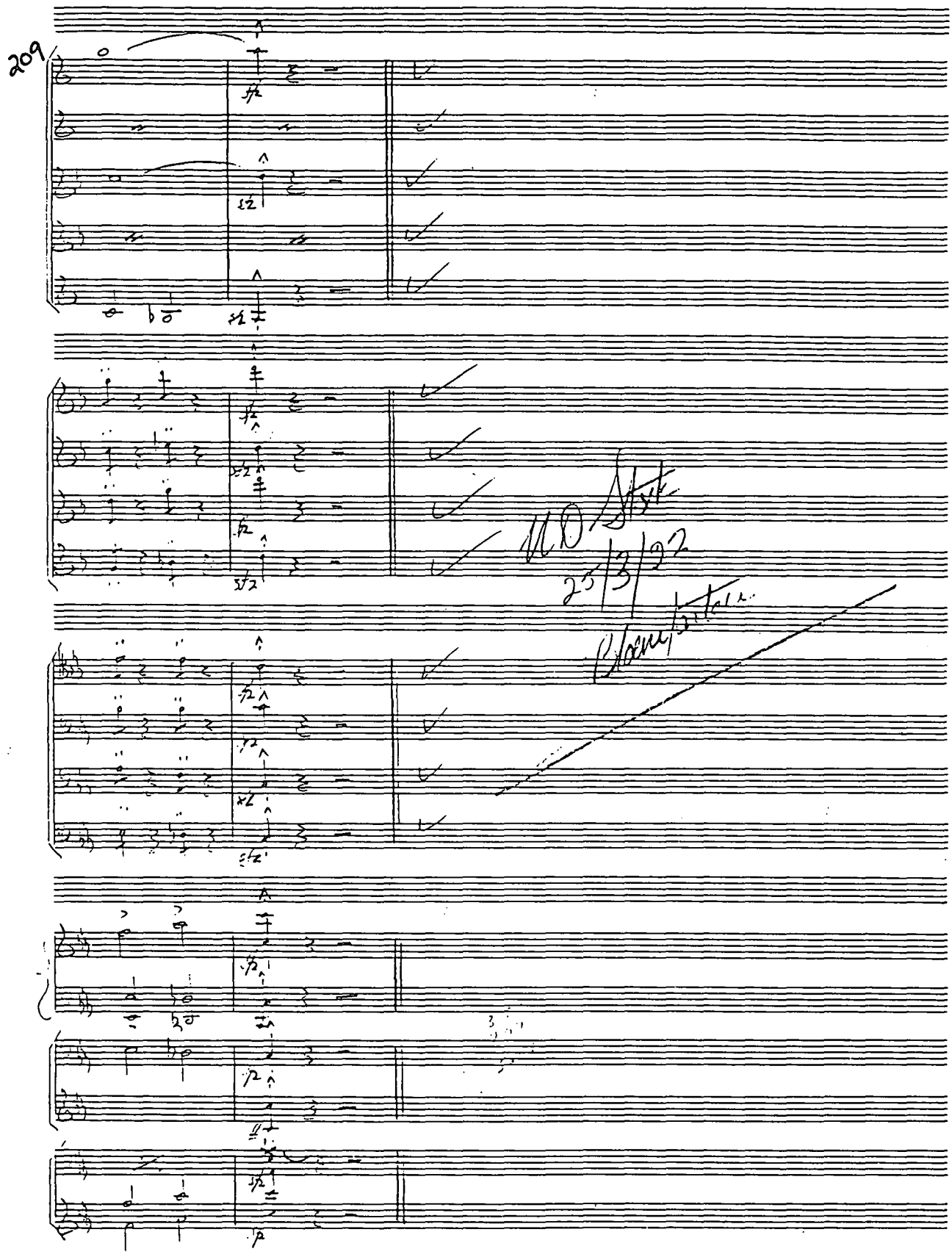

Col legno
Col legno
D7 G7 Eb Cm G7 C7 Fm7 Db7
D7 G7 Eb Cm G7 C7 Fm7 Db7


191
Col 1st Tbn.
Col 1st Tbn.
Dø G7 Cm Cm7 Ab7 G7 Cm Cm/Eb Dø G7 Gm7/C C9
Dø G7 Cm Cm7 Ab7 G7 Cm Cm/Eb Dø G7 Gm7/C C9


197
Col 1st Alto
Col 1st Ten
Col 1st Bar
Col 2nd Alto
Col 2nd Ten
Col 2nd Bar
mp


203
8a
Col 1st Vln
8a
Col 1st Vln
gua
gua
pua
Sun.....

35



APPENDIX B (2)

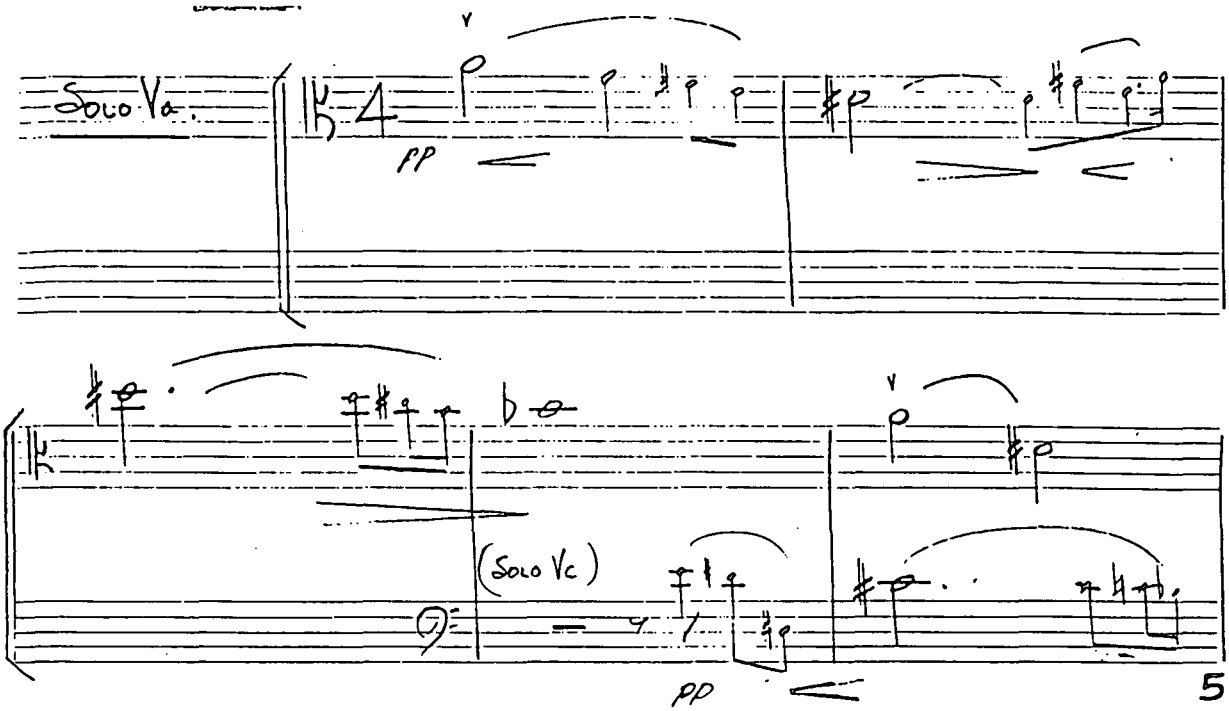
ADAGIO FOR STRINGS

Adagio: 1 - 11

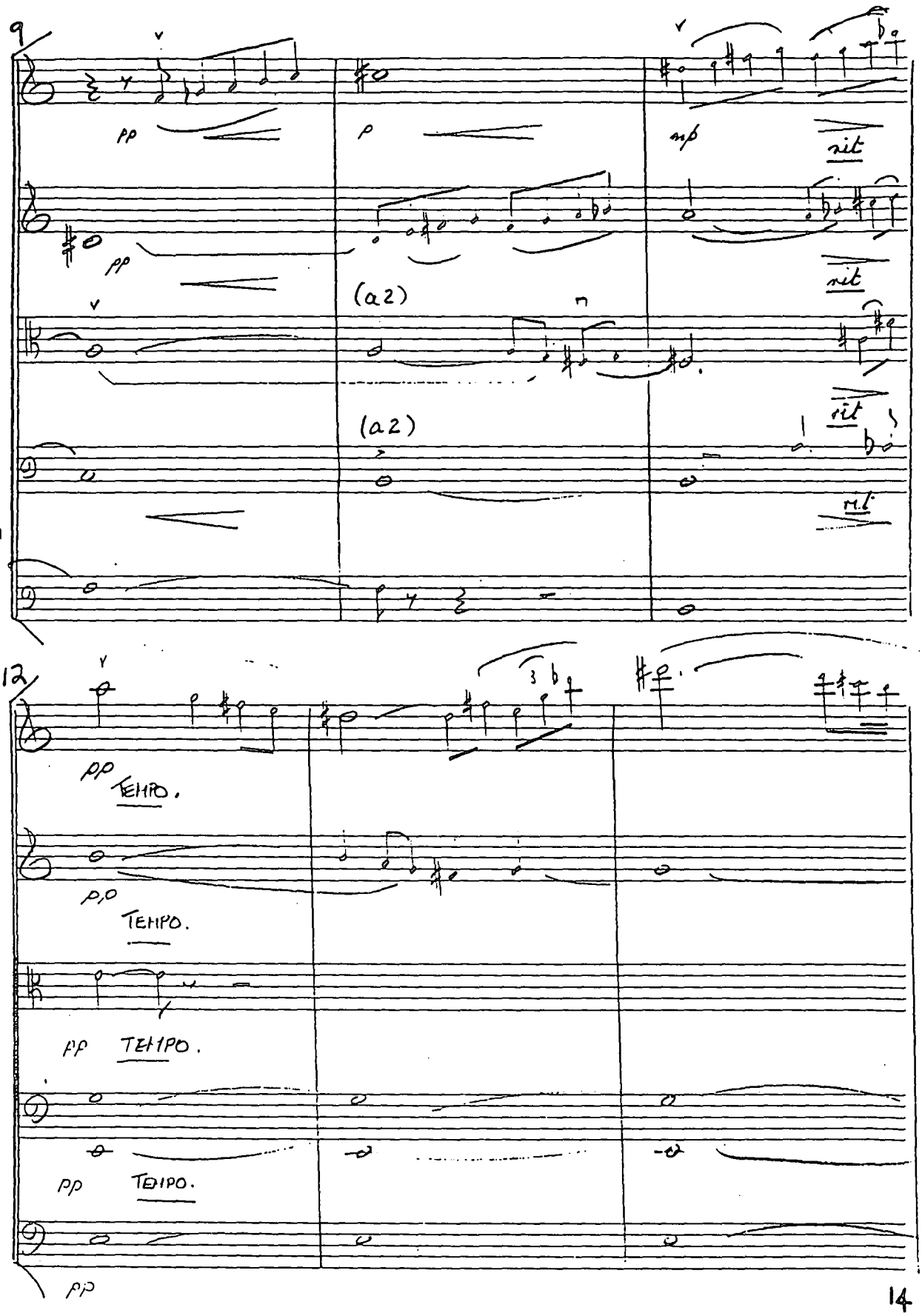
♪ = ± 88.

~~ADIKIA~~

GENTLY

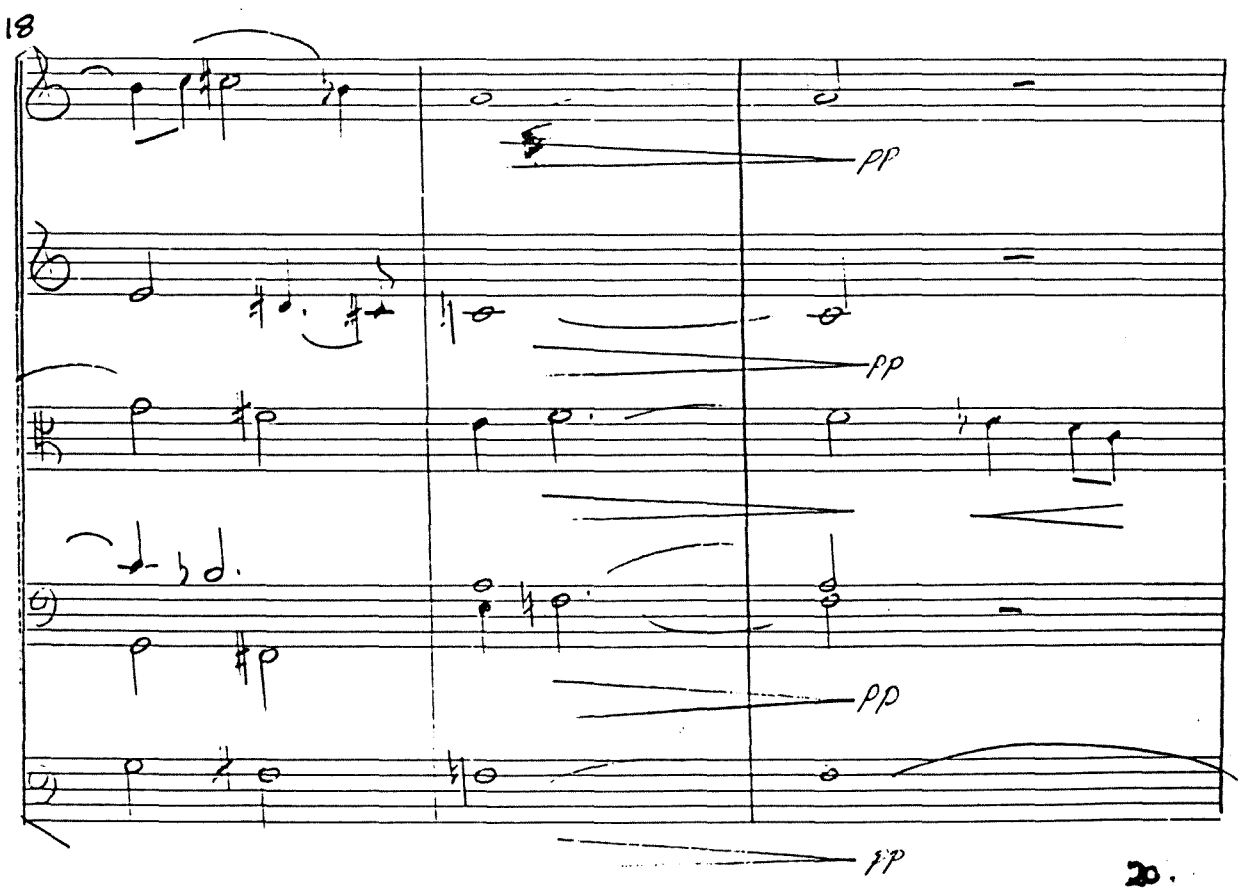





9
pp
p
mp
rit
pp
rit
(a2)
rit
(a2)
rit
12
pp TEMPO.
pp
TEMPO.
pp TEMPO.
pp TEMPO.
pp

3.






21
mf
mf
mf
24
ppp
pp
pp
mf
mf
mf
mf


28
poco stringendo e cresc.
poco string. e cresc.
poco string. e cresc.
poco string. e cresc.
31
f
p
f
p
f
p
f
mp


33
meno.
(ONLY)
poco rit.
meno
ARCO
meno
poco rit.
meno
pp
poco rit.
36
TEMPO.
(a2)
mf
mf
mf
mf
p
p
p
p
p
p

7.




47
poco più accel.
p
poco più accel.
p
poco più accel.
pizz
poco più accel.
pizz.
pp LAZY TEMPO.
p
48
49
ARCO
pizz
pp sul ponticello
ICE
ARCO
pizz.
pp sul ponticello
mf
51


(Solo)
52
modo ordinario
f
Subb pp
"WARM"
pp
Subb. pp
p
Subb. pp
naf
pp
ARCO
pp
55
ARCO
pp


58
Col 1st Vln


61
(SADNESS)
(SOLO)
mf
pp


65
(Solo)
p
69
(Solo) a piacere
p
morendo.
a2
pp
Pizz. (A piacere.)

APPENDIX B (3)

MANGAUNG SUITE

First movement *(The Hill)*: 1 – 19
Second movement *(Corn Grinding Song & Knee Dance)*: 1 – 26

SUITE FOR BAND

[THE HILL]

NOEL D. STOCKTON

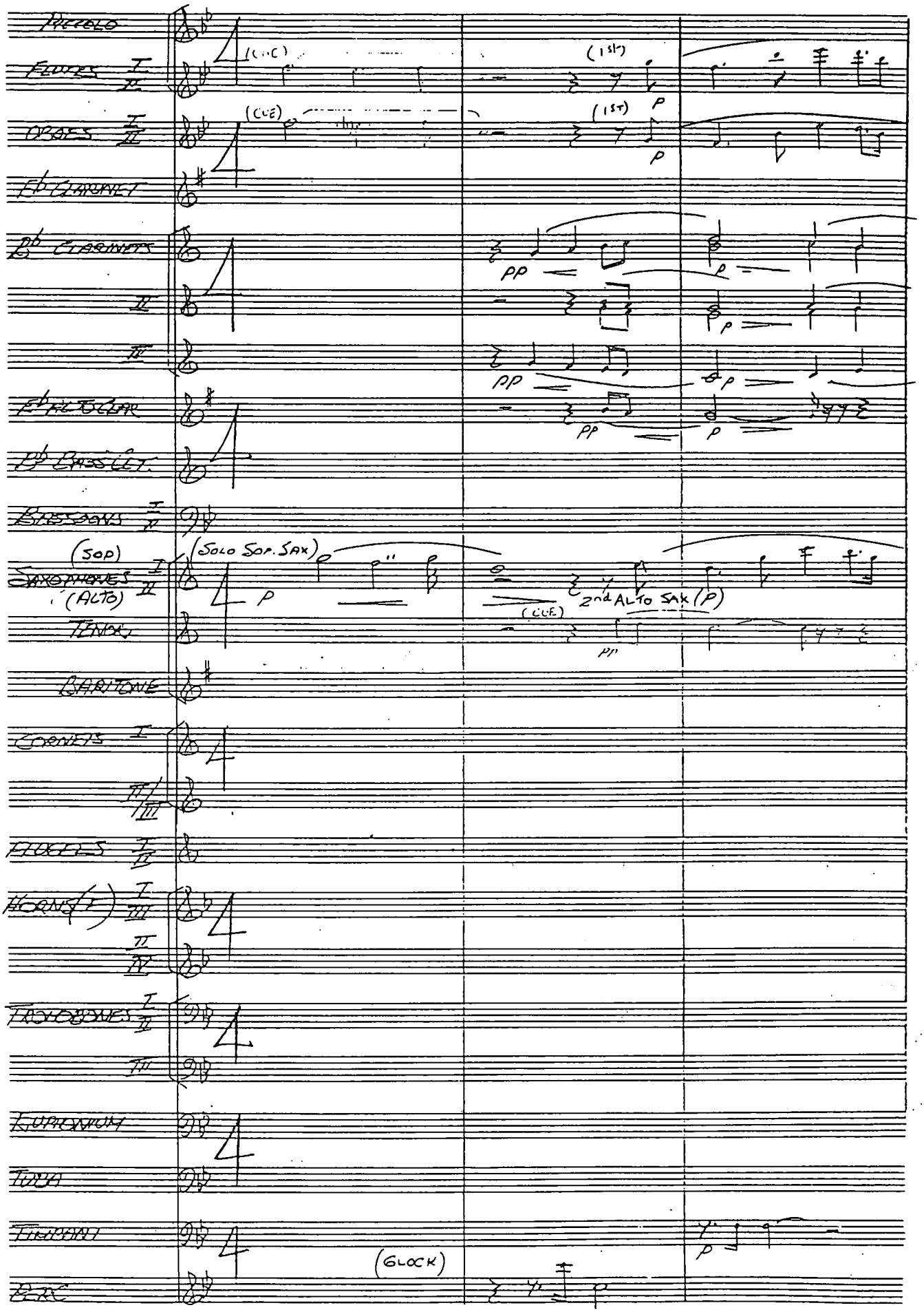
P.O. Box 3578
BLOEMFONTEIN 9300
RSA

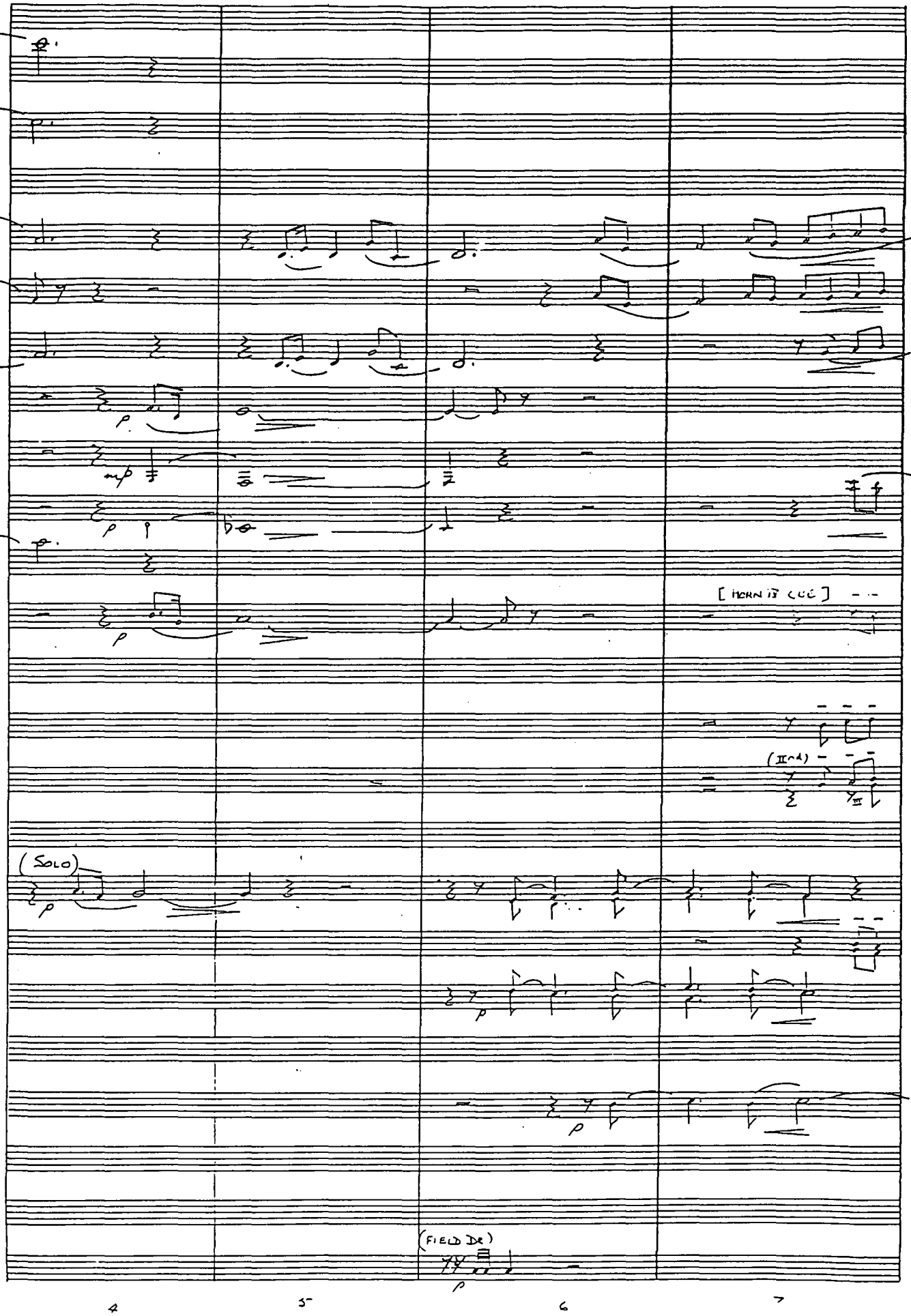
With best wishes and
Warmest personal regards to
Noel Stockton - composer.
The Wits Band's Festival has
always been in the hearts
and hands of composers and
These pages are your belief
in that manifestation.

Frederick Fennell
8 April 1988
Bloemfontein

noelstockton

SLOW - ♩= 58 (PASTORALE)




[HORN IN C.C.]
(II nd)
(SOLO)
(FIELD DR)
4
5
6
7


3.
(IN A) ♩ = ♩
(A GENTLE WIND)
[NB FLUTES 8va]
Rit.
Picc
Fl
[CUE]
OB
E♭Cl
I
II
III
E♭ H.Clt
B♭ B.Clt
BSNS
Sop
Alto
TEN.
BARI
I
CORN.
II
III
FL.
HNS I II
III IV
TRBS I II III
EUPH
TUBA
TIMPS
PERC
(VIBES)
(NO VIB)
[MUTES]
GLOCK (OR CELESTE)


* THIS IS WRITTEN FOR ALTO SAX
TRANSPOSE FOR SOPRANO AS WELL
(1st) pp
pp
mp
p
(COPY FOR SOP SAX)
(SAX)
mp
(UNIS)
mp
(UNIS)
pp
[VIBES]
pp
11
12
14
15

A A LITTLE FASTER.
♩ = 69

Acc
Fl
OB
Eb CLT
I
II
III
A.CLT
B.CLT
BSNS
Sop. ALTO.
TEN.
BARI.
I
II
III
Fl.
I
III
HNS
II
IV
I
II
TRBS
III
EUPH
TUBA
TIMPS
PERC

(LEGATO)
pp
(LEGATO)
pp
(LEGATO)
pp
p
1st TO ALTO
(SINGLY WITH FEELING)
SOLO
mf
p
p

16
1
3
4


(LEGATO)
(ALTO)
[MUTES]


Picc
Fl
Ob
Eb Clt
I
II
III
A. Clt
B. Clt
Bsns
Altos
Ten
Bari
I
Cornett
II
III
Fl.
I
III
Hns
II
IV
I
Trbs
II
III
Euph
Tuba
Timps
Perc
(Vibes) (Vib)
S.D.
B.D.
9
10
12
13

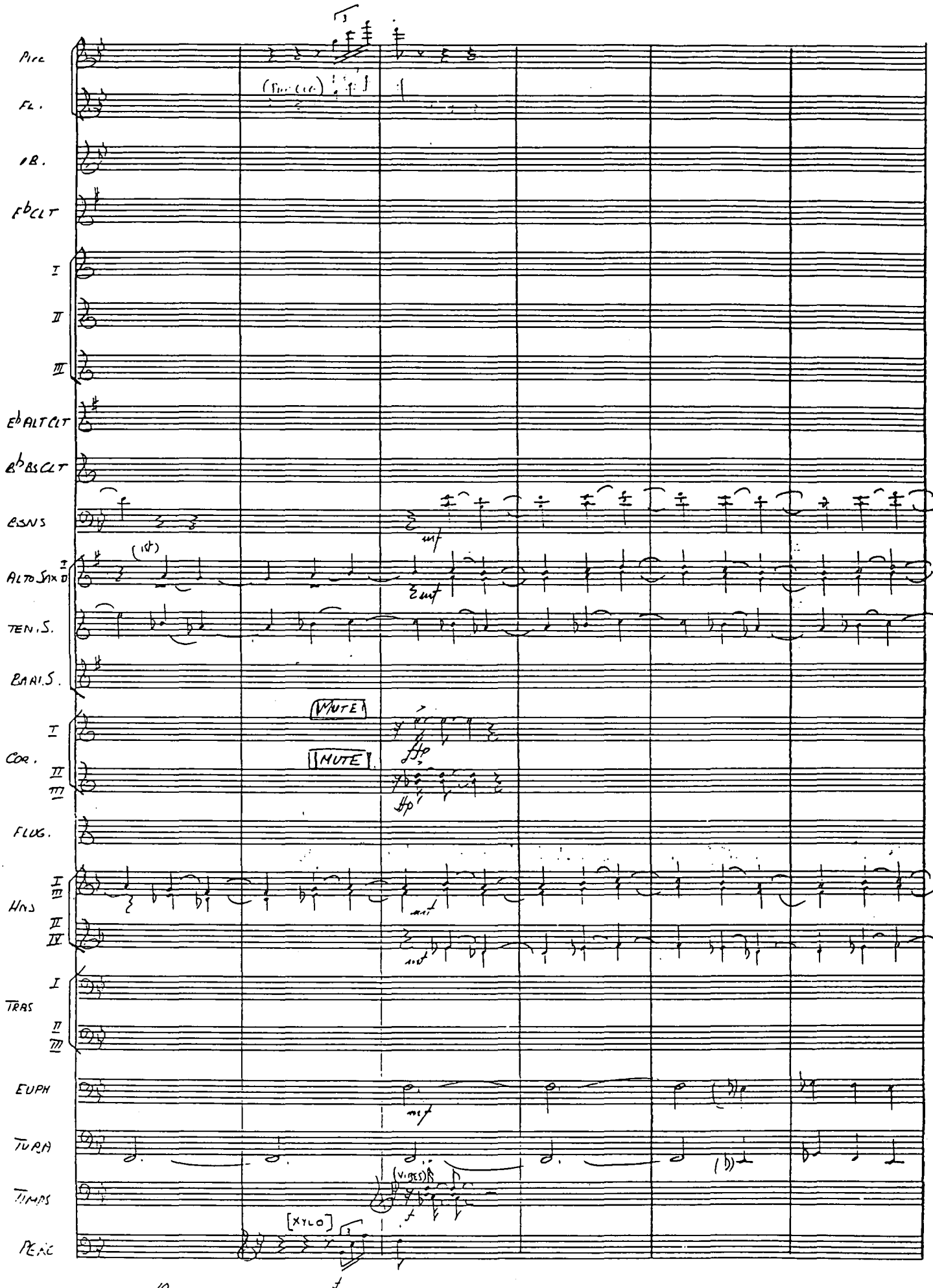

(SCHERZANDO)
(AGITATO)
Accel
Accel.
accel.
cresc molto
14
15
17
S.D.
SUSP CYM.


B
(TEMPO PRIMO)
PICC
FL
OB.
E♭CLT
I
II
III
E♭ALTCLT
B♭BSCLT
BSNS
H. SAX
T. SAX
B. SAX
I
COR. II
III
FL
I
II
HNS
III
IV
TRB. I
II
III
EUPH
TUBA
TIMP
PERC
(UNIS.)
p
mf
BSN.CLTS.
poco più mosso
p
più mosso.
1
2
3
19

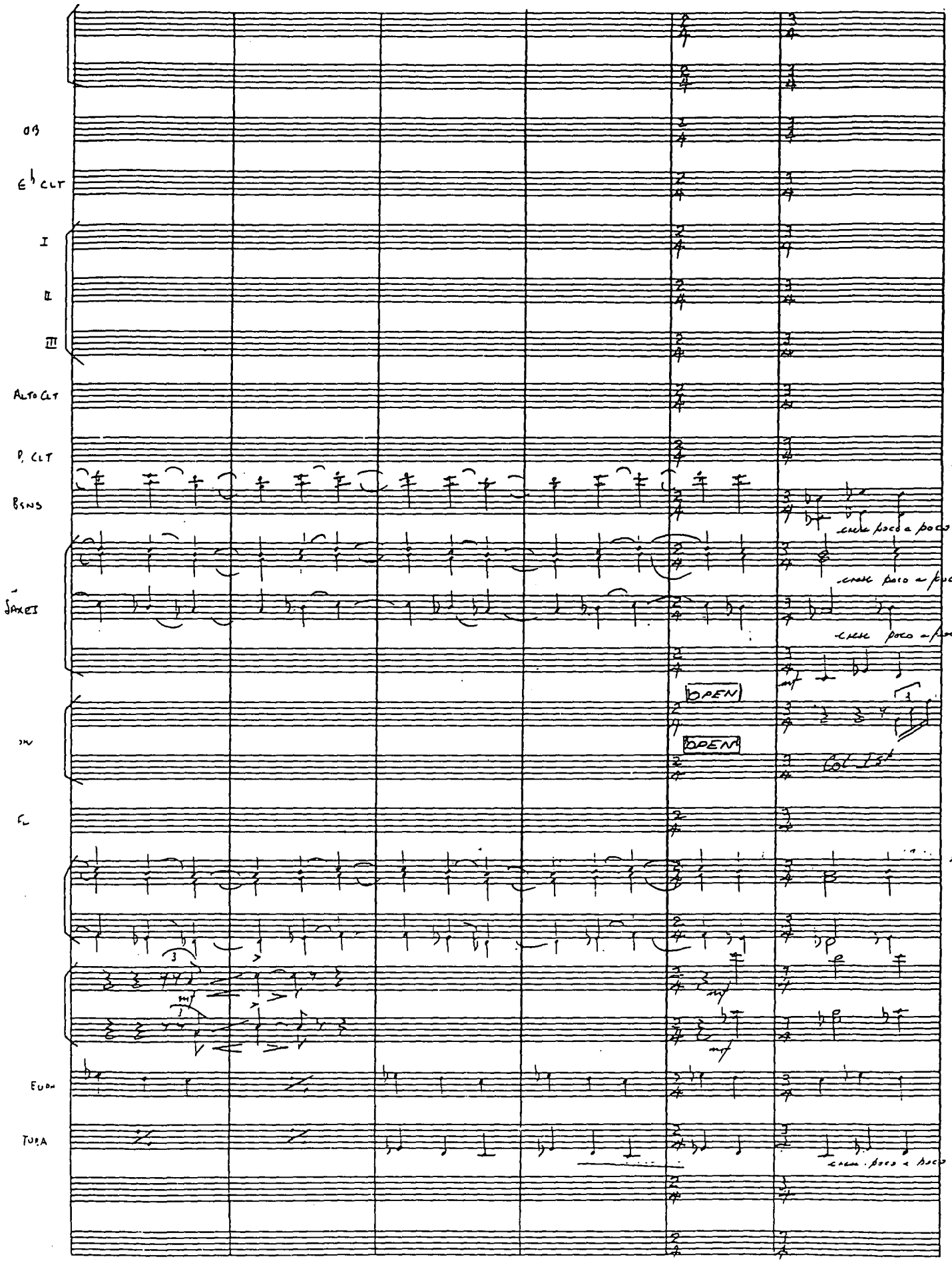
♩= 72



11.

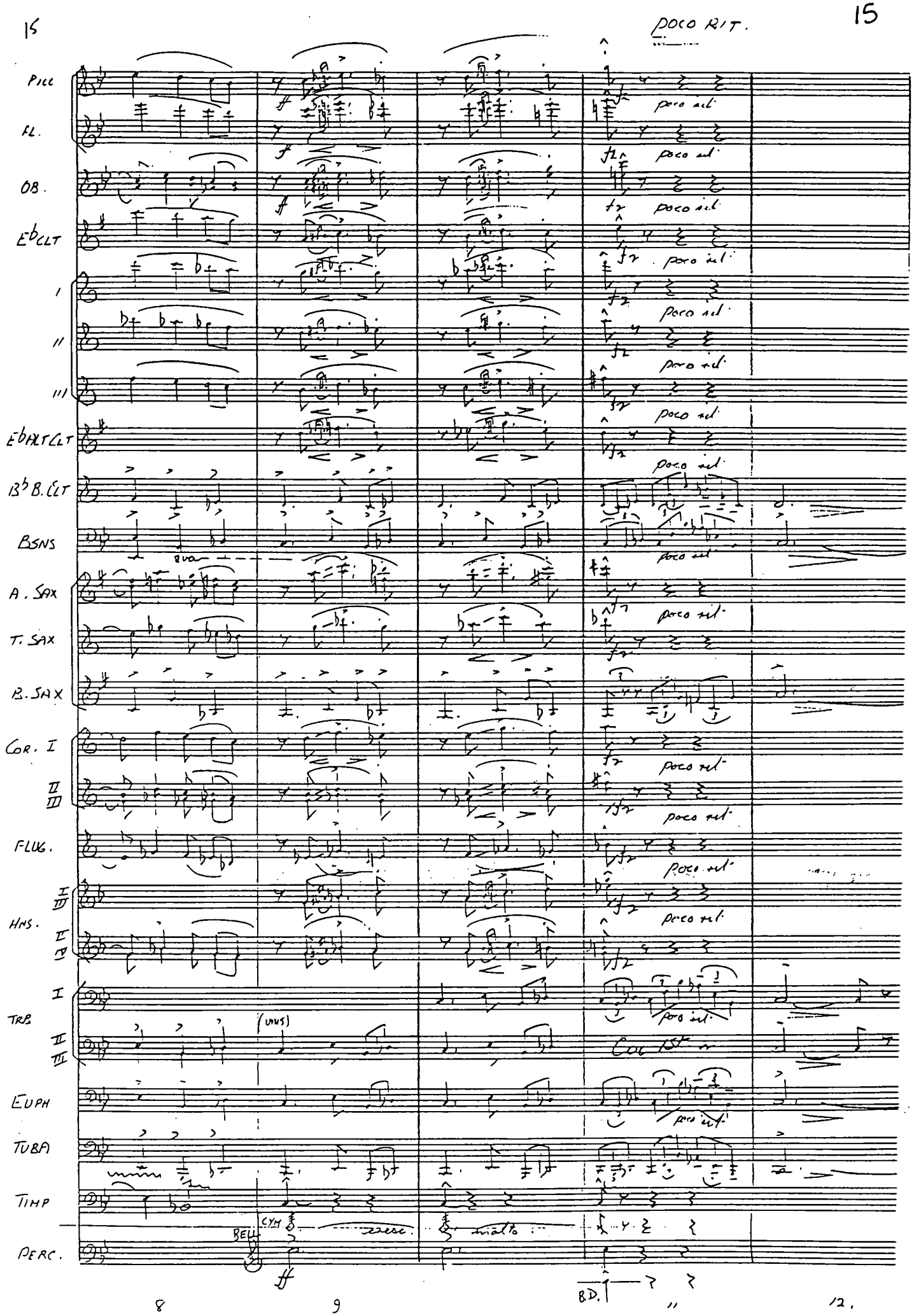

Picc
Fl.
Ob.
Eb Clt
I
II
III
Eb Alt Clt
Bb Bs Clt
Bsns
Alto Sax I II
Ten. S.
Bari. S.
I
Cor.
II III
Flug.
I III
Hns
II IV
I
Trbs
II III
Euph
Tuba
Timps
Perc
(8va)
mf
Emf
MUTE
MUTE
fp
fp
mf
mf
mf
(vibes)
[xylo]
f
10
11
13
14
15

"RELENTLESS 1"




13.
(3/8)
(3/4)
C
(3/8)
(3/4)
Picc
Fl
Ob.
Eb Clt.
I
II
III
Eb Alt Clt
Bb Bs. Clt
Bsns
Altos I II
T. Sax
B. Sax
Cor I
II III
Fl
Hns I III
II IV
Trbs I
II III
Euph.
Tuba
Timps
Perc.
mute
S.D.
B.D.
22
23
25


[OPEN]
CON FORZA
BELLS (OR VIBES)
3
4
6


poco RIT.
15
Picc
Fl.
Ob.
Eb Clt
I
II
III
Eb Alt Clt
Bb B. Clt
Bsns
A. Sax
T. Sax
B. Sax
Cor. I
II
III
Flug.
I
III
Hns.
II
IV
I
Trb
II
III
Euph
Tuba
Timp
Perc.
poco rit
(unis)
Bell
Cym
arco
Bd.
8
9
11
12.


(CALMING)
D
mf
mf
mf
mp
mp
p
p
p
p
p
(p)
(pp)
B♭ CLARINET
VIBES
GLOCK
p
13

NB. FLUTES 8va.

(DELICATELY)

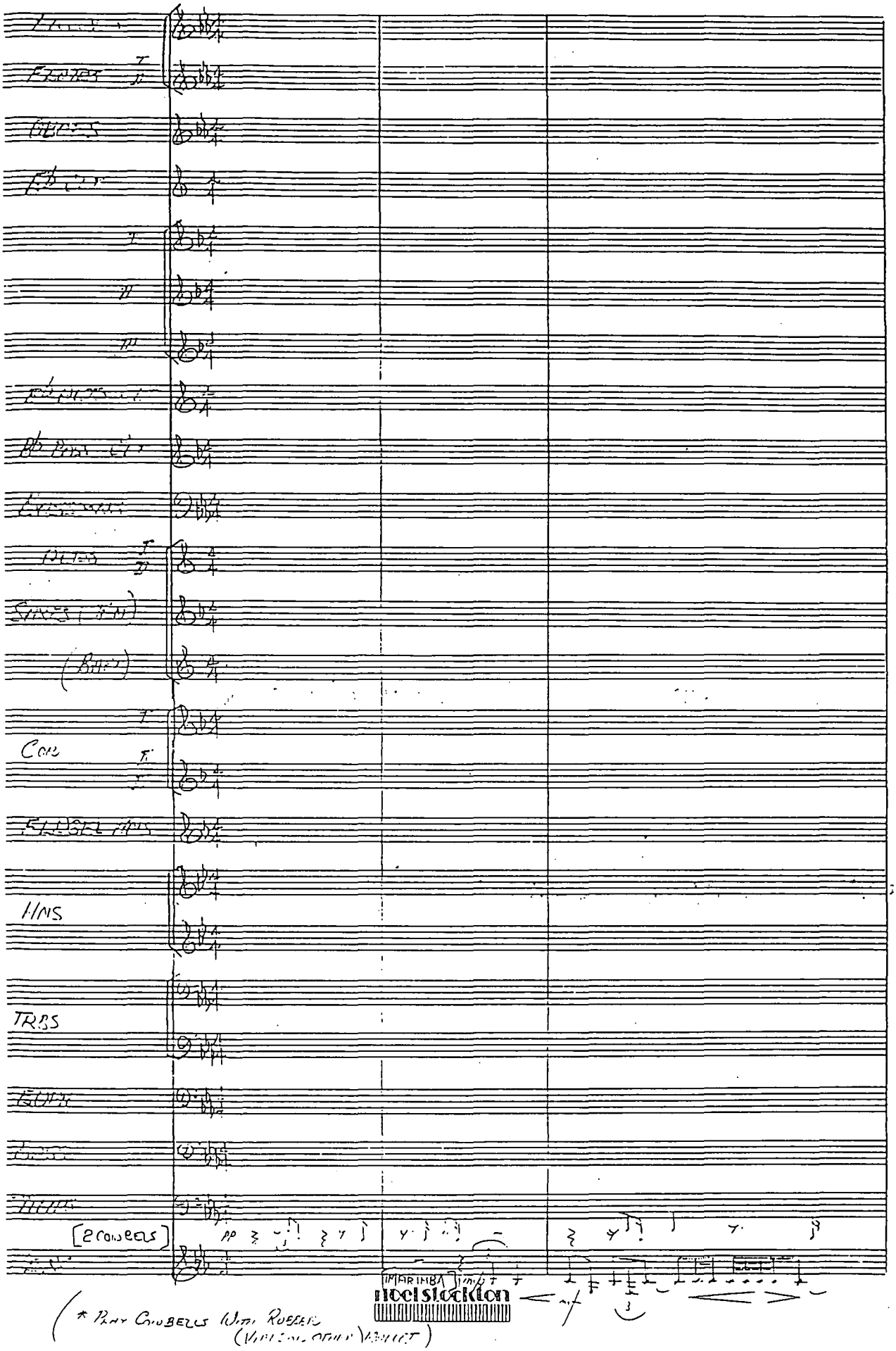


* ND, SOP SAX + ALTO ON SAME STAVE

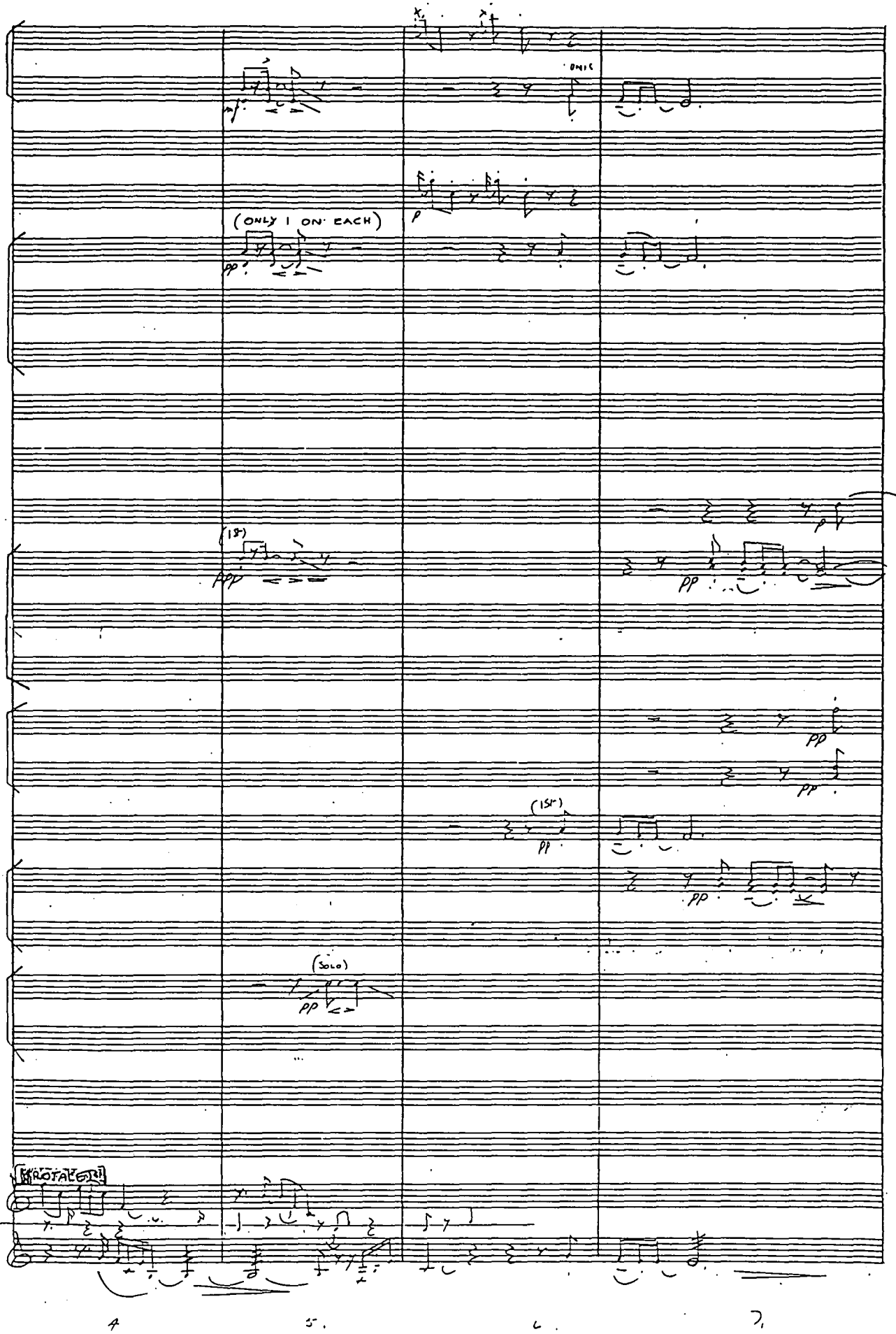



(MUTE)
(solo)
(soli)
VIBES
pp
ppp
14
15
17
18
19

1. ♩ = (±) 80



(* Play Cowbells with Rubber (Yarn) Mallet)


ONE'S
(ONLY 1 ON EACH)
(8va)
(15ma)
(SOLO)
[CROTALES]


(FLUTE)
1st).
mf
mf
p
p
p
pp
(IN STAND)
pp
(AUG. FLUGEL HAS HERE)
(IN STAND)
pp
pp
pp
pp
pp
pp
TIMPS
(STONE GRINDING SOUND)
pp
ppp
8
9
11
12
(TEMPLE BLOCK ON BEAT)

A



1 2 GUISS 3


mf
mf
(MBA)


B
SIMILE
SIMILE
SIMILE
(MUTE)
(MUTE)
LAKE TEMPLE BLOCK

7.



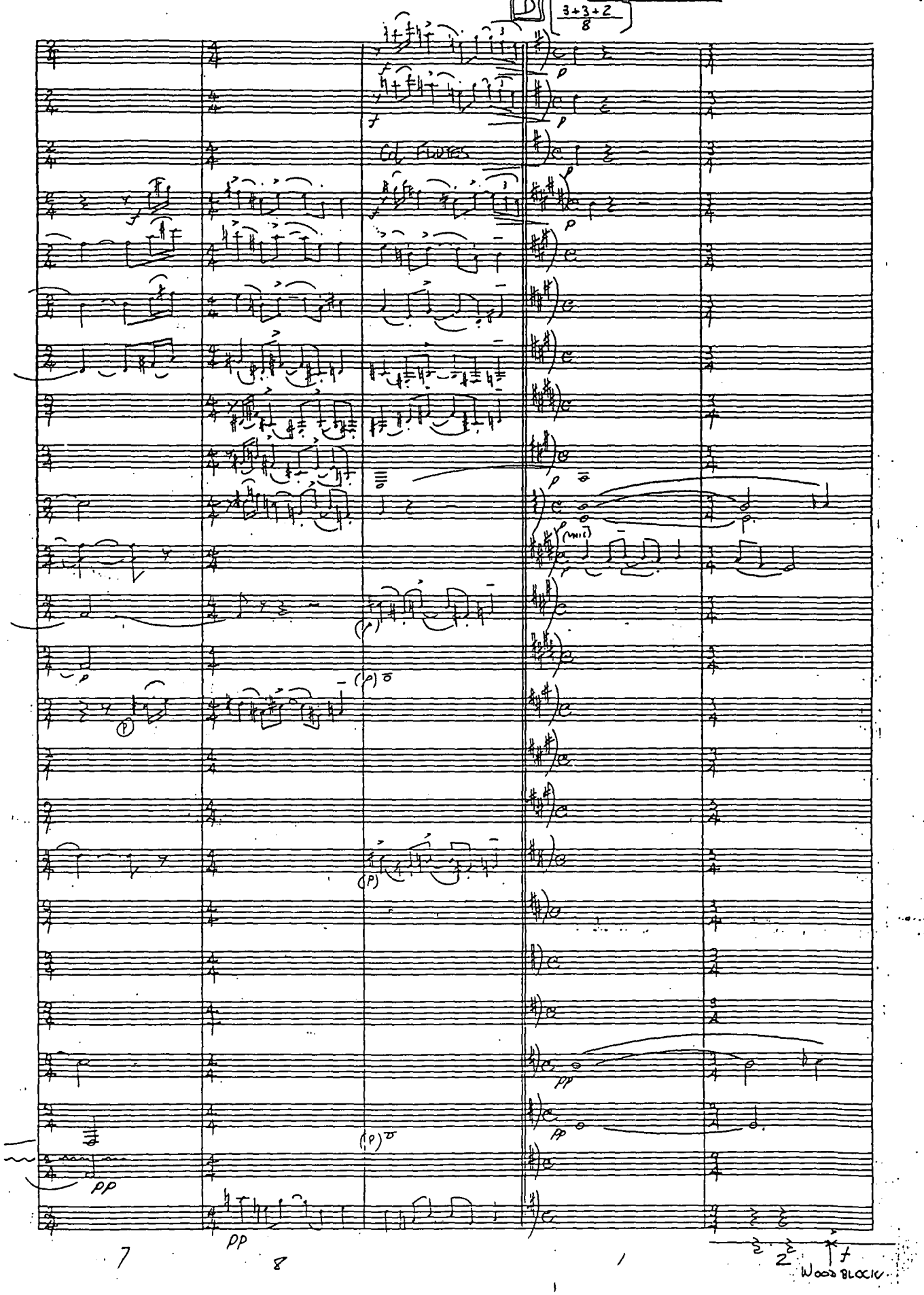

2
C
4
MUTE
MUTE
OPEN
OPEN
(UNIS)
OPEN
OPEN
TUNE A♭
mf-p


Picc.
Fl.
Ob
E♭ Clt
I
II
III
A. Clt
B. Clt
Bsns
A. Sax
T. Sax
Bari
Tpt I
II
III
Flgh.
Hns
I
Trbs
II
III
Euph
Tuba
Timps
Perc.
(unis)
(1 only)
(1st)
(Glock)
2
3
5
6

KNEE DANCE.

D

3+3+2 / 8



7 8 1

11.


Picc.
Fl.
OB.
E♭Cl
I
II
III
A. Clt
B. Clt
Bsns
A. Sax
T. Sax
B. Sax
Cor I
II
III
Flug.
I
III
Hns
II
IV
I
Trbs
II
III
Euph.
Tuba
Timps
Perc.
(Sim)
(Unis)
p
f
3
4
7

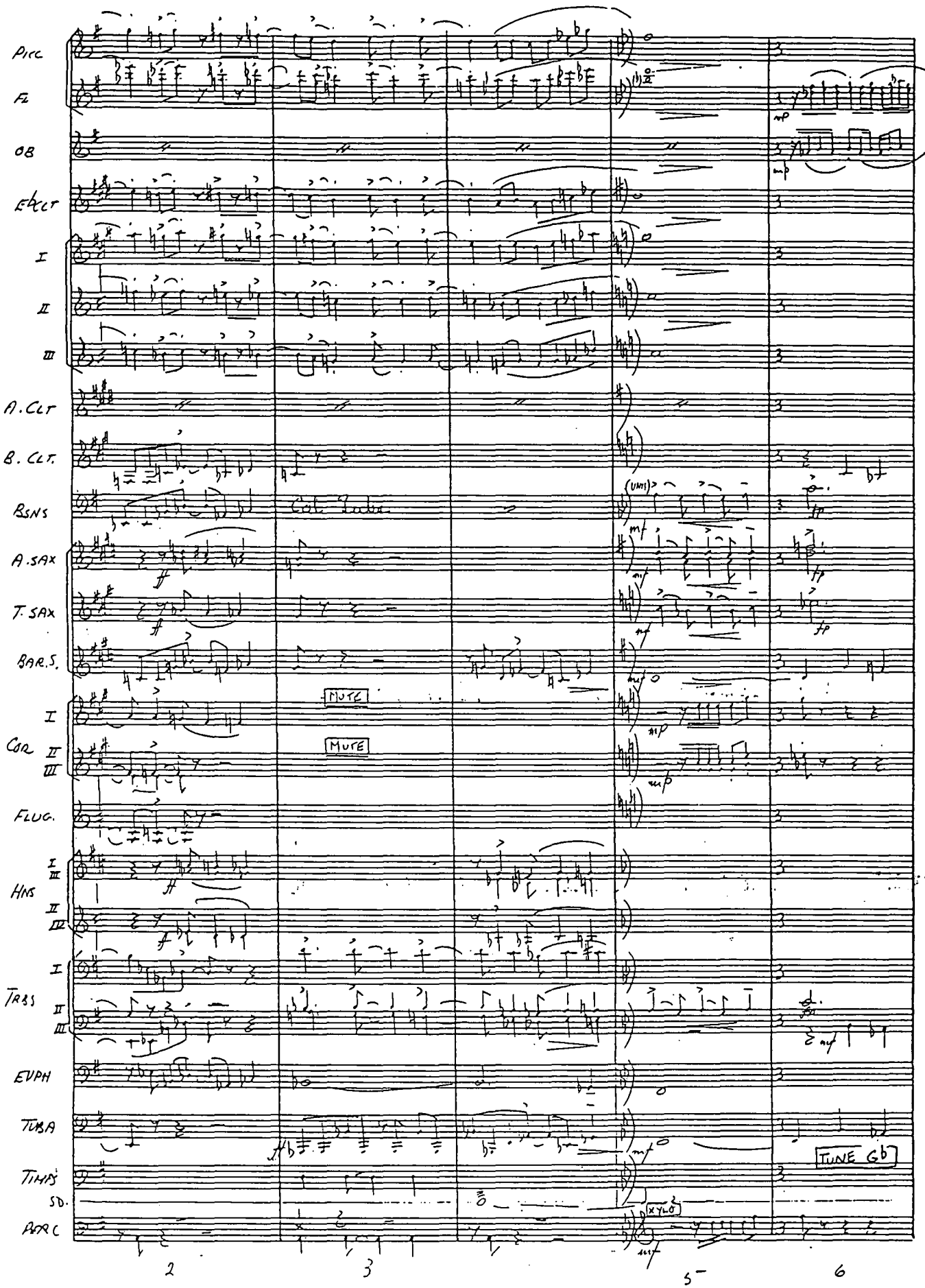


8 9 11 12 13

13.


Picc
Fl
Ob
Eb Cl
I
II
III
A. Cl
B. Cl
Bsns
A. Sax
T. Sax
B. Sax
Cor
I
II
III
Flug.
Hns
I
III
II
IV
Tbn
I
II
III
Euph
Tuba
Timps
Perc
Col Flutes
Col Flutes
(unis)
mf
f
p
(unis)
(unis)
G - D - C
S.D.
TRI
14
15
17
18


E
Col Oboe
Col
Col
Col Piccolo
Col Eb Clarinet
(II)
(CUE)
19
20
22
1


15
Picc
Fl
Ob
Eh/Clt
I
II
III
A. Clt
B. Clt.
Bsns
A. Sax
T. Sax
Bar. S.
I
Cor
II
III
Flug.
I
III
Hns
II
III
I
Trbs
II
III
Euph
Tuba
Timp
Sd.
Perc
Col Tuba
(Unis)
mf
MUTE
MUTE
mp
mp
mf
mf
mf


mf
mf
mf
fp
fp
fp
fp
fp
ff
ff
ff
p
cresc.
7
8
10
11

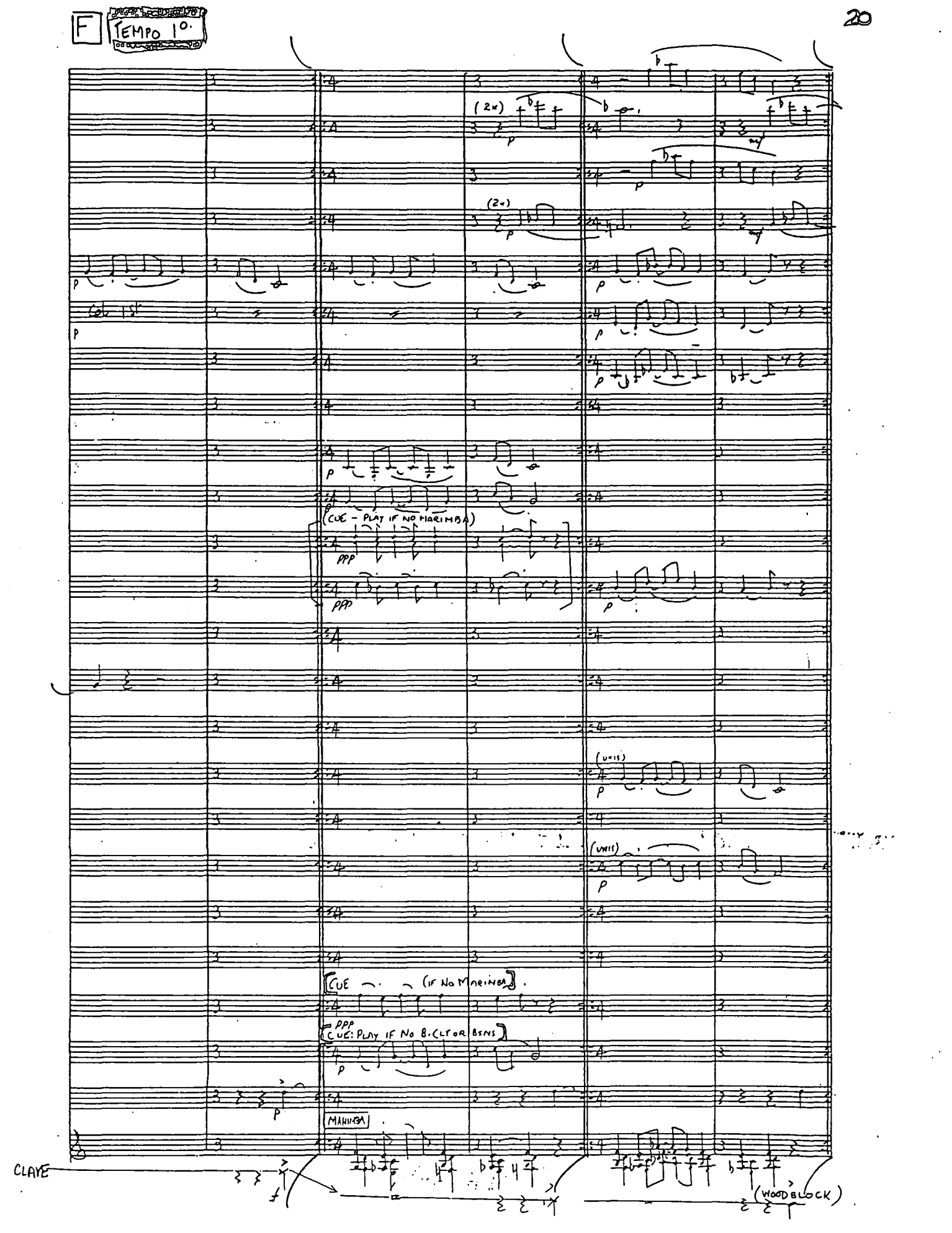
17

Poco rez e accell.




TEMPO 1°
pp
pp
pp
pp
(ALTERNATE 0-1)
#(0-1)
[SOLO QUASI CADENZA]
TROMPET CADENZA
TRUMPET
pp
pp
[TUNE F Bb C]


Picc
Fl.
OB.
Eb CLT
I
II
II
A. CLT
B. CLT
BSN
A. SAX
T. SAX
B. SAX
I
COR
II
III
FLUG
I
III
HNS
II
IV
I
TRB.
II
III
EUPH.
TUBA
TIMPS
PER
p
23
24
26
27


F
TEMPO 1°.
(2x)
(2x)
(CUE - PLAY IF NO MARIMBA)
(unis)
(VIII)
[CUE (IF NO MARIMBA)]
PPP
[CUE: PLAY IF NO B.CLT OR BSNS]
MARIMBA
CLAVE
(WOODBLOCK)


Picc
Fl
Ob
E♭Clt
I
II
III
A.Clt
B.Clt
Bsns
A.Sax
T.Sax
B.Sax
Cor
I
II
III
Flug
Hns
I
III
II
IV
Trb
I
II
III
Euph
Tuba
Timps
Perc
(VNI)
Col Piccolo
Col 1st
Col 1st
(VNI)
To S.D.
(VIBRASLAP)
7
8
9
10
11
12


G
Col Piccolo
Col Piccolo
Col
MUTE
MUTES
MUTES
MUTES
XYLO

23


PERC
FL
OB
Eb CLT
I
II
III
A. CLT
B. CLT
BSNS
A. SAX
T. SAX
B. SAX
COR
I
II
III
FLUG.
HNS
I
III
II
IV
TRS
I
II
III
EUPH
TUBA
TIMPS
PERC
OPEN
OPEN
OPEN
Col I - III
N
G D C
5
6
18
9
10

CODA



(UNIS)

OPEN

25.


(To FLUTE)
PICC
FL
OB
Eb CLT
I
II
III
A. CLT
B. CLT
BSNS
A. SAX
T. SAX
B. SAX
I
COR II
III
FLUG.
I
HNS II
III
I
TRB II
III
EUPH
TUBA
TIMPS
PERC
p
mf


pp
pp
[Solo]
mf
p
pp
pp
ppp
ppp
pp
ppp
(MARIMBA)
p
ppp
8
9
11
12
13

APPENDIX B (4)

CONVERSATION PIECE 1 & 2

First movement *(Samba)*: 1 – 23
Conversation No 1: 1 – 4
Second movement *(Shuffle)*: 1 – 16
Conversation No 2: 1 – 9
Third movement *(Streak)*: 1 – 14

"CONVERSATION PIECE"

N.D. STOCKTON.

1. (BOSSA NOVA) "SAMBA"

CLARINET




8
(Hn TR.)
mp
mp
mp
(Hn TR)

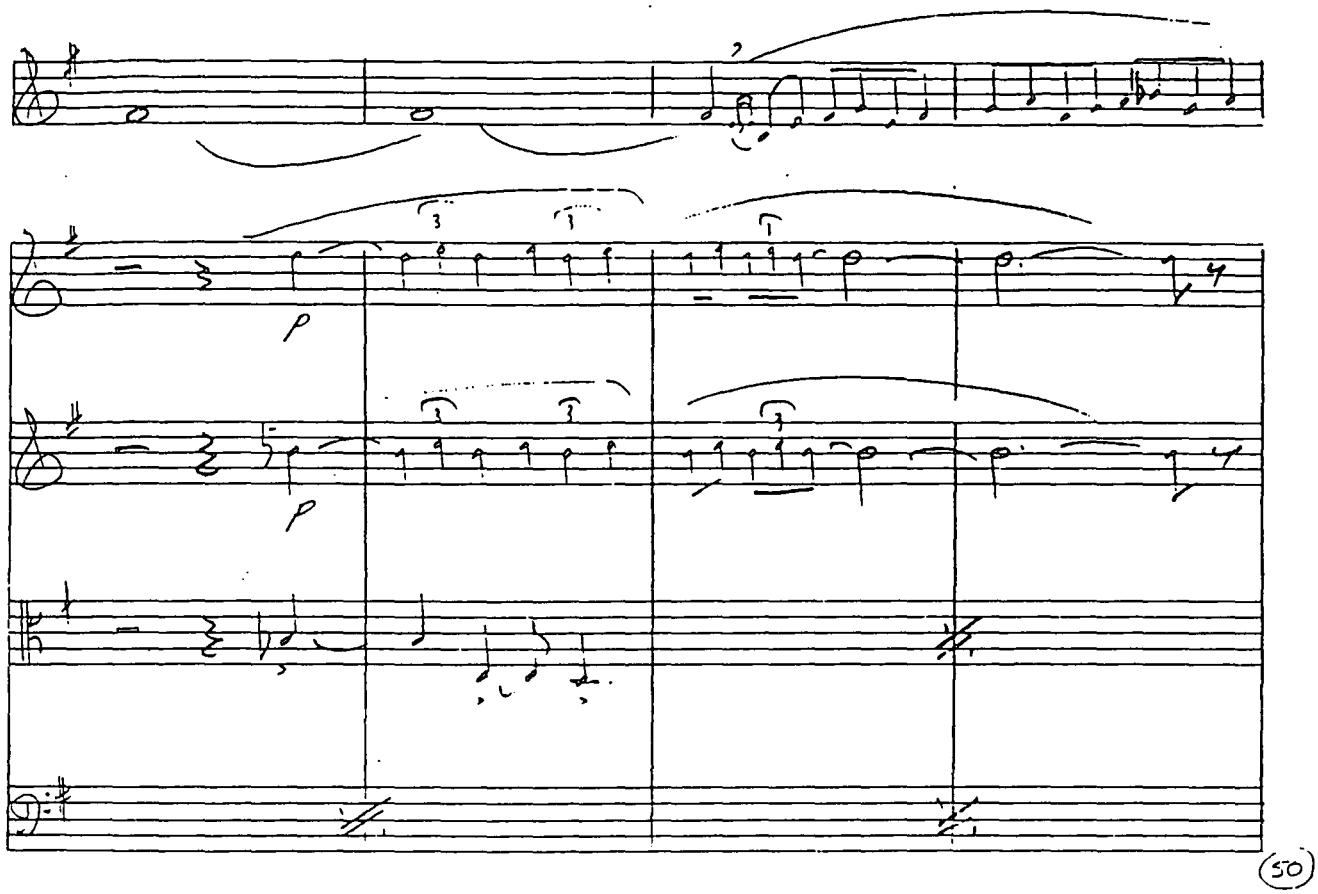

mf
mf
mf
Arco
mf
p
mp
mp
mp


fp
fp
fp
fp
p
p
p
f


mf
p
Pizz.
f2
Pizz.
f2
(fp)
fp
Arco




ppp
sul
sul
sul
(42)
A
mf
mf


p
p
(50)


Fl.2
fff
Pic.2
fff


f
f
f
f
ARCO
(5.3)
B
(Pizz.)
ARCO
Pizz.
ARCO
(Pizz.)
ARCO
Pizz.
ARCO
Pizz.
ARCO
Pizz.
ARCO
Pizz.
ARCO

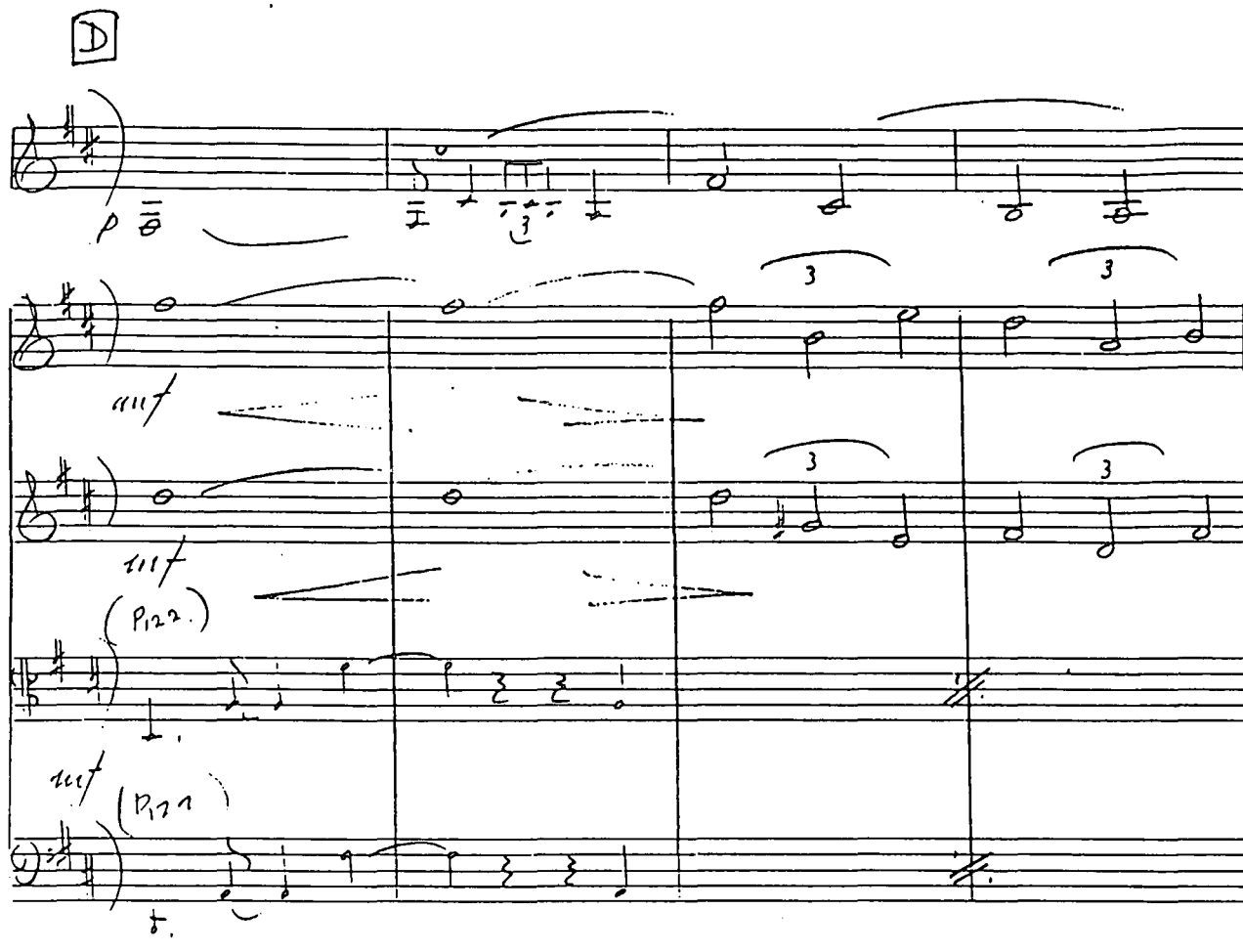

f
f
f
f
(66)


fp
fp
fp
fp cresc.
fp
fp
fp
fp

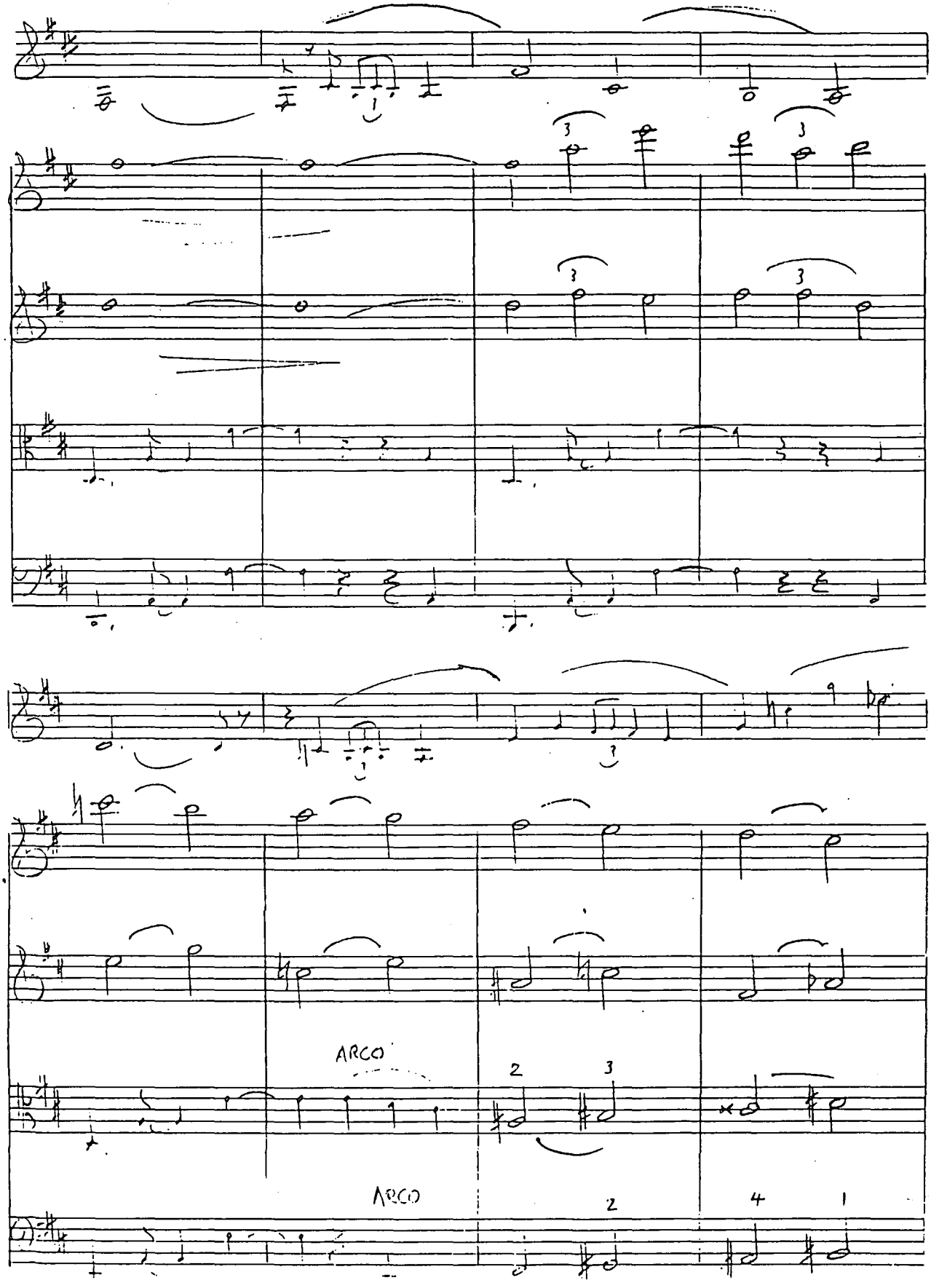

fp
fp
fp
fp
fp
fp


C
fp
p
(14)


pp
pp
pp
pp
(Repeat)
f
f
f
f
Pizz
Pizz.

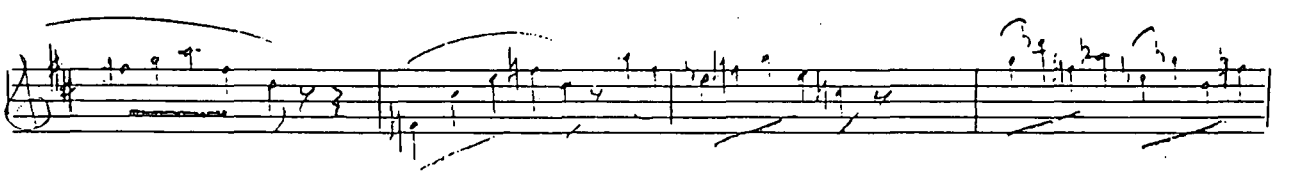

D
p
3
3
3
3
3
tutt
tutt
(P122.)
tutt
(P171)
94

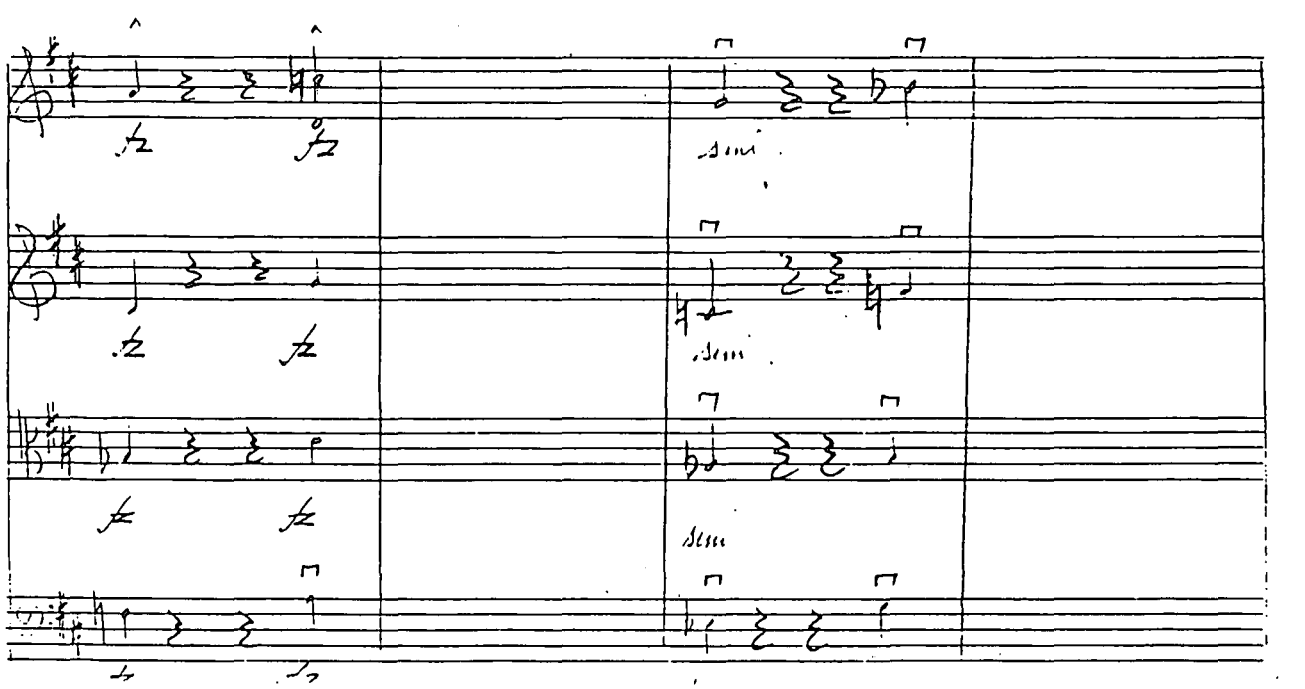

3
3
100


102
ARCO
ARCO


E
f
V
110


116





11.3

11.6


Poco Rit
Poco Rit
Poco Rit
Poco Rit

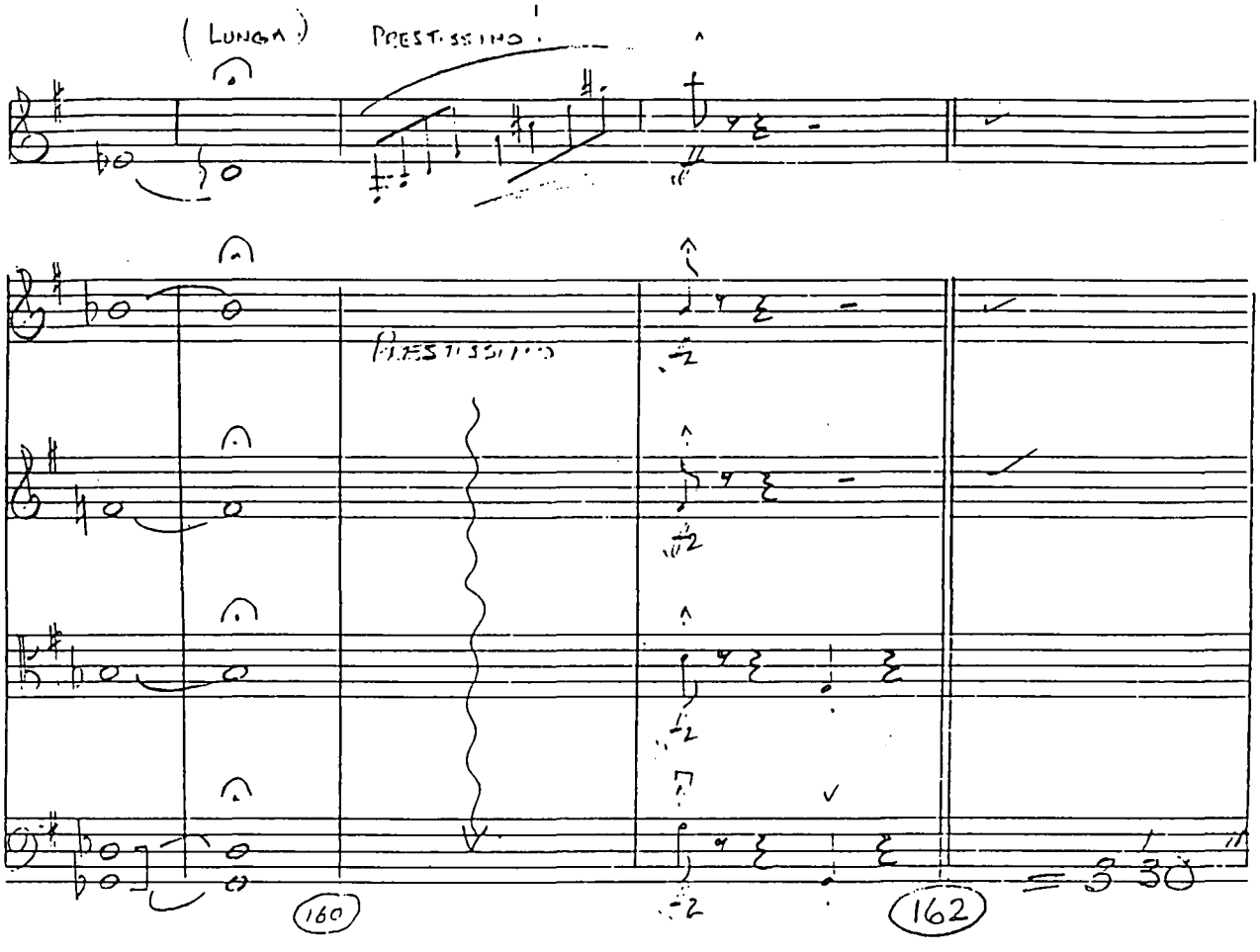
180


F
TO
(LEGATO)
fff
TO
TO
TO
TO
Ped.




ARCO


Tempo
(Molto Rit.)
Tempo
(Molto Rit.)
Tempo
(Molto Rit.)
Tempo
(Molto Rit.)


(LUNGA)
PRESTISSIMO
PRESTISSIMO
160
162

CONVERSATION No. 1.

♪ = ± 120.

CALM CONVERSATION-LIKE






ARCO
Pizz.
ARC


Pizz
ARCO
ARCO
p
f
f
f


mf
p
ppp
mf
p
mf
p
A22.
Piano
mf
p
p
± 1' 15"

"CONVERSATION PIECE"

"SHUFFLE"

♩. = ± 120.

N.D. STOCKTON.

ANDTE (CON MOTO)

CLARINET




7
10
PIZZ.
ARCO


A
13
16


19
23
Pizz.
arco
Pizz.
Pizz.
Pizz.
Pizz.
arco


B
26
mp
ARCO
mp
ARCO
mp
ARCO
mp
mp
29
f
3
4
5


32
35
Pizz.
Pizz.


38
42
ARCO
ARCO
ARCO
ARCO.

C poco meno (Rapidly)

45



48



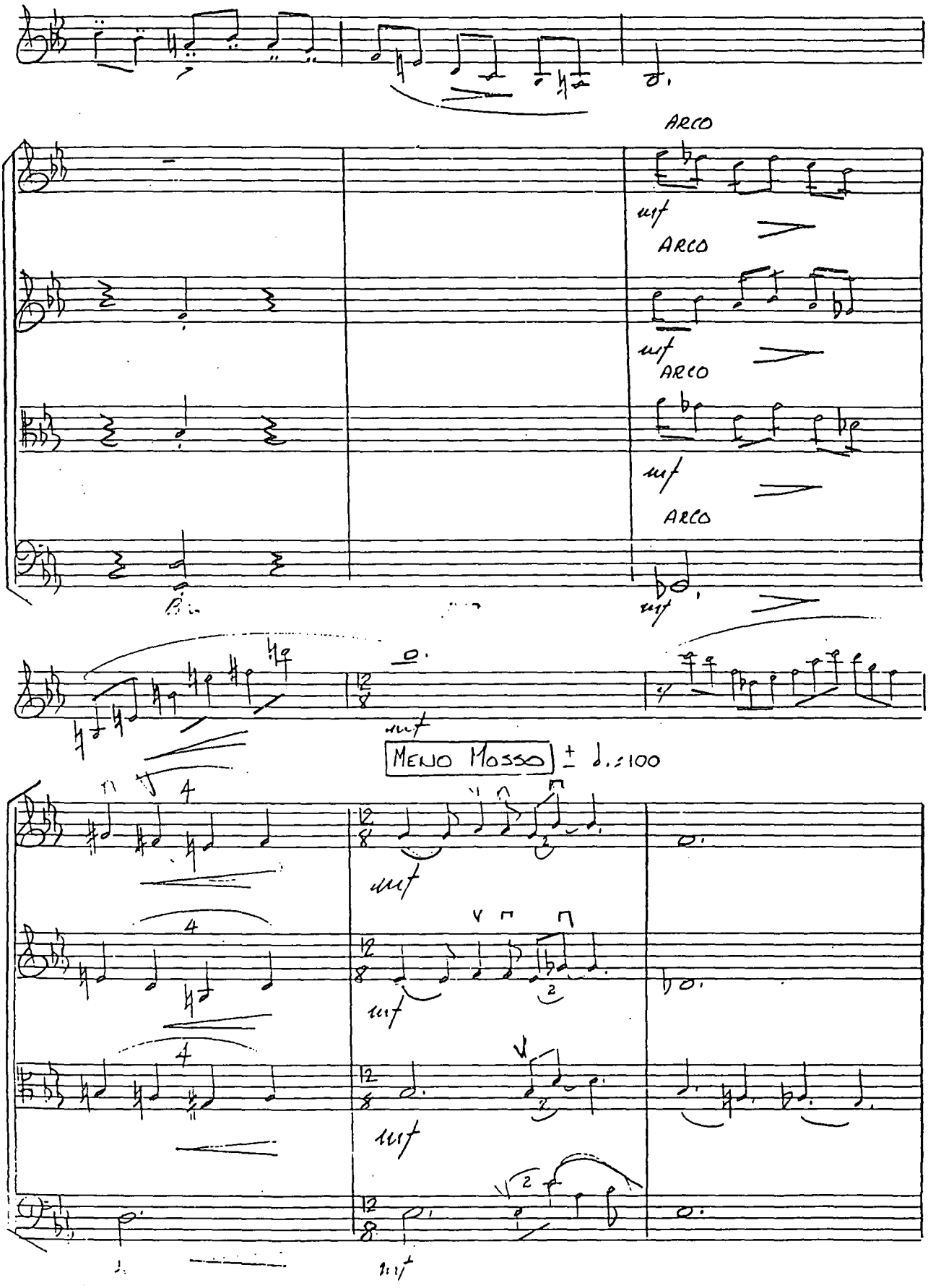

51
I
I
Pizz
ARCO
Pizz
ARCO
54
II
II
Pizz
Pizz
Pizz


57
ARCO
ARCO
ARCO
60
mf
mf
mf
mf
mf


63
Poco Accel
A
D
mp
mp
mp
Arco
mf




Pizz.
mf
Pizz.
mf
Pizz.
mf
8 va
p
Pizz
Pizz
ARCO
Pizz


ARCO
mf
ARCO
mf
ARCO
mf
ARCO
mf
MENO MOSSO ♩. = 100
mf
mf
mf
mf


MENO


ppp
pp
pp
pp
3·30 To 3·45
pp

CONVERSATION No. 2.

V'CELLO SOLO (LEISURELY) ♩. = 80/86.




16
D7
G7
(18)
A
19
A7
D7
E7
Pizz.
(21)

22





Cl Solo




34
G7
C7
Ab
G7
(36)
Cm
(39)

40

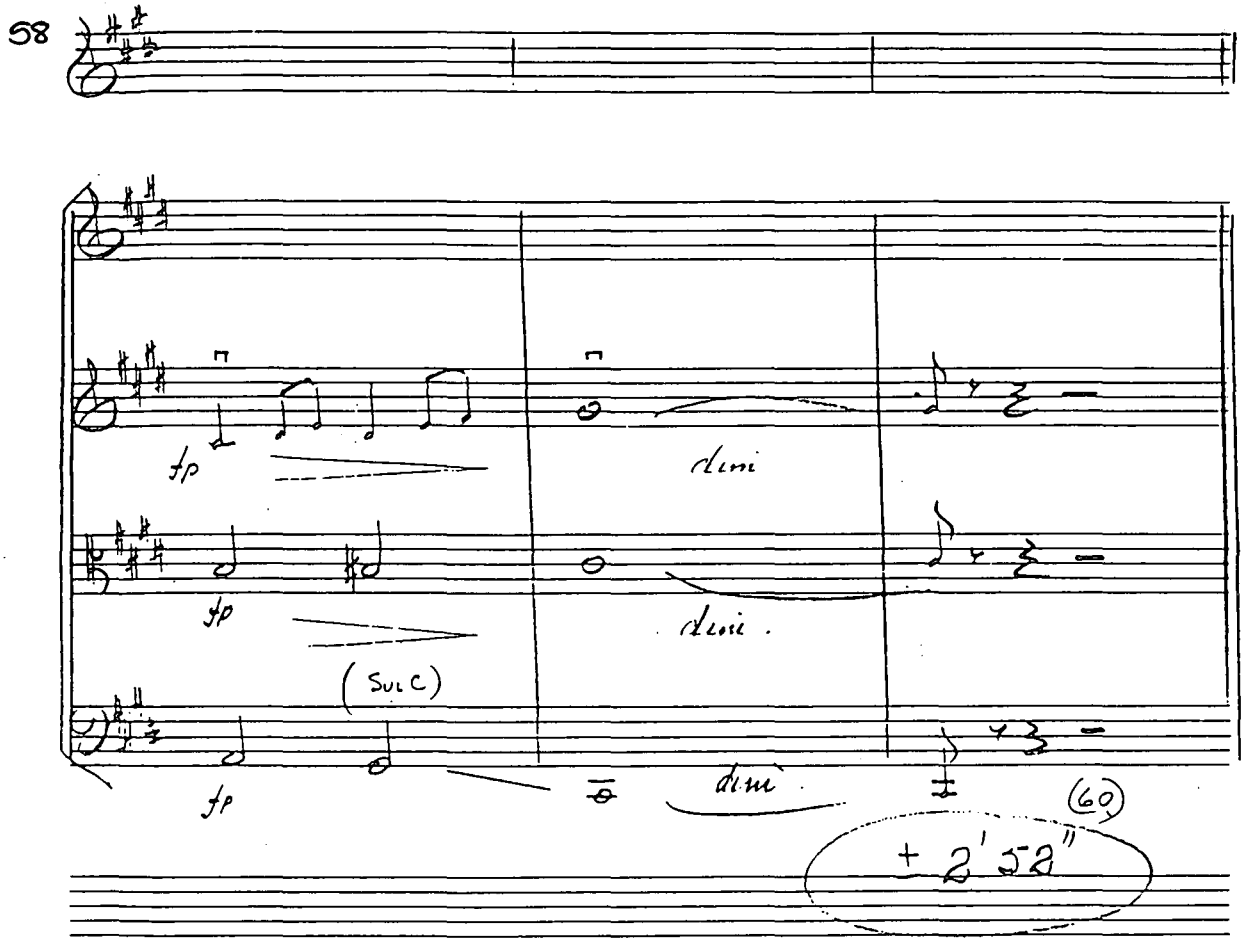



4b
Poco rit. To.
Poco rit To
Poco rit --- To.
poco rit:.. To
(48)
C
(57)

52






58
fp
dim
fp
dim.
(sul C)
fp
dim
(60)
+ 2'52"

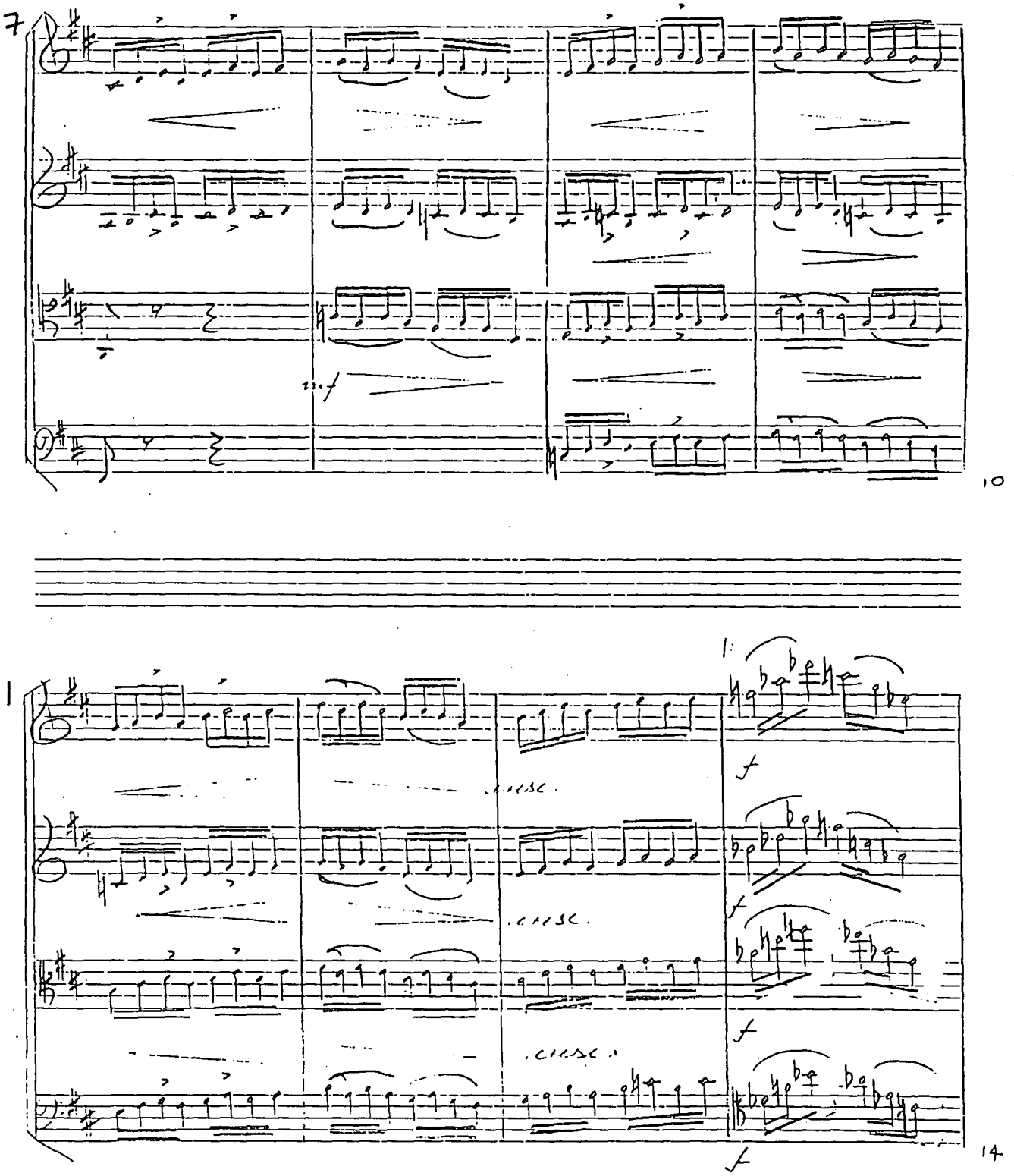
CONVERSATION PIECE

3RD MVE

"STREAK"

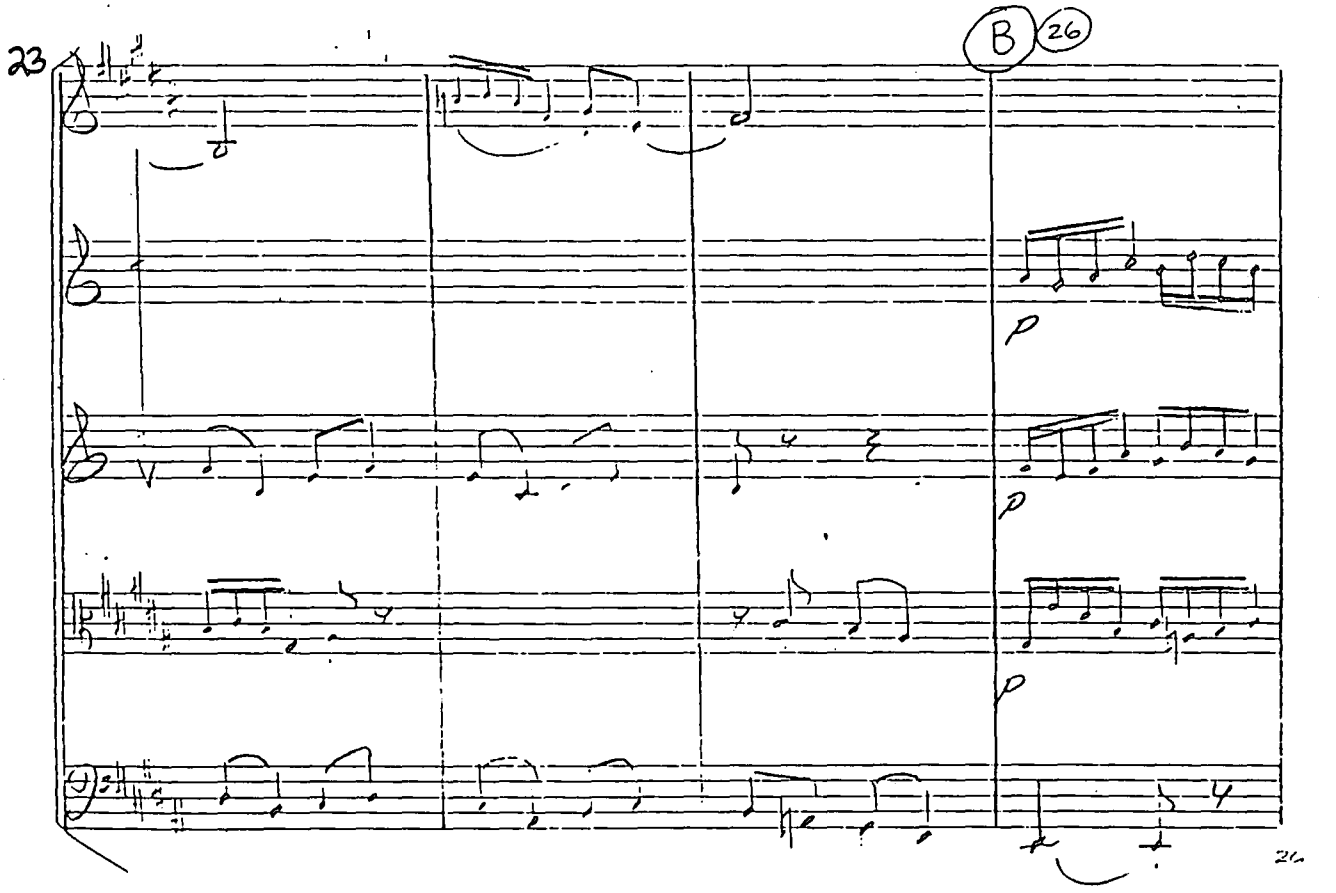
ALLEGRO (CON BRIO) (FIRST)




7
10
11
14


15
A
16
PIANO
mf
(16)
12
12


20
Pizz
Pizz
Pizz
Pizz
ARCO
ARCO
ARCO


23
B
26


27
23
30
p
33

(C)

34

37

38

41

F LYD DOM.

(D) (44)

42

mp

p

p

p

43

46




50
54


58
(A)
2/4
Pizz
Pizz
Pizz
Pizz
62
E (64)
f
ARC
sfz
ARC
sfz
ARC
sfz
ARC
sfz
sfz.

(F) (68)

66

p

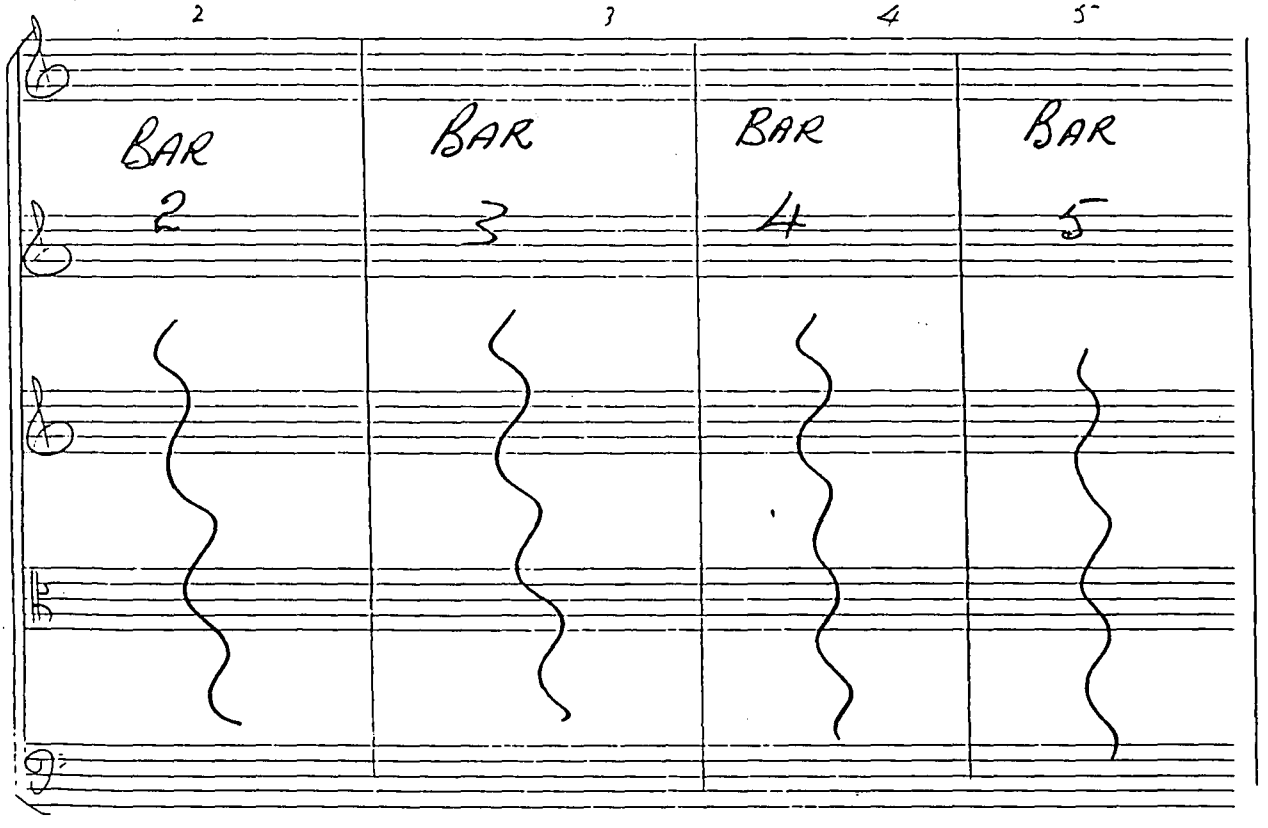
p

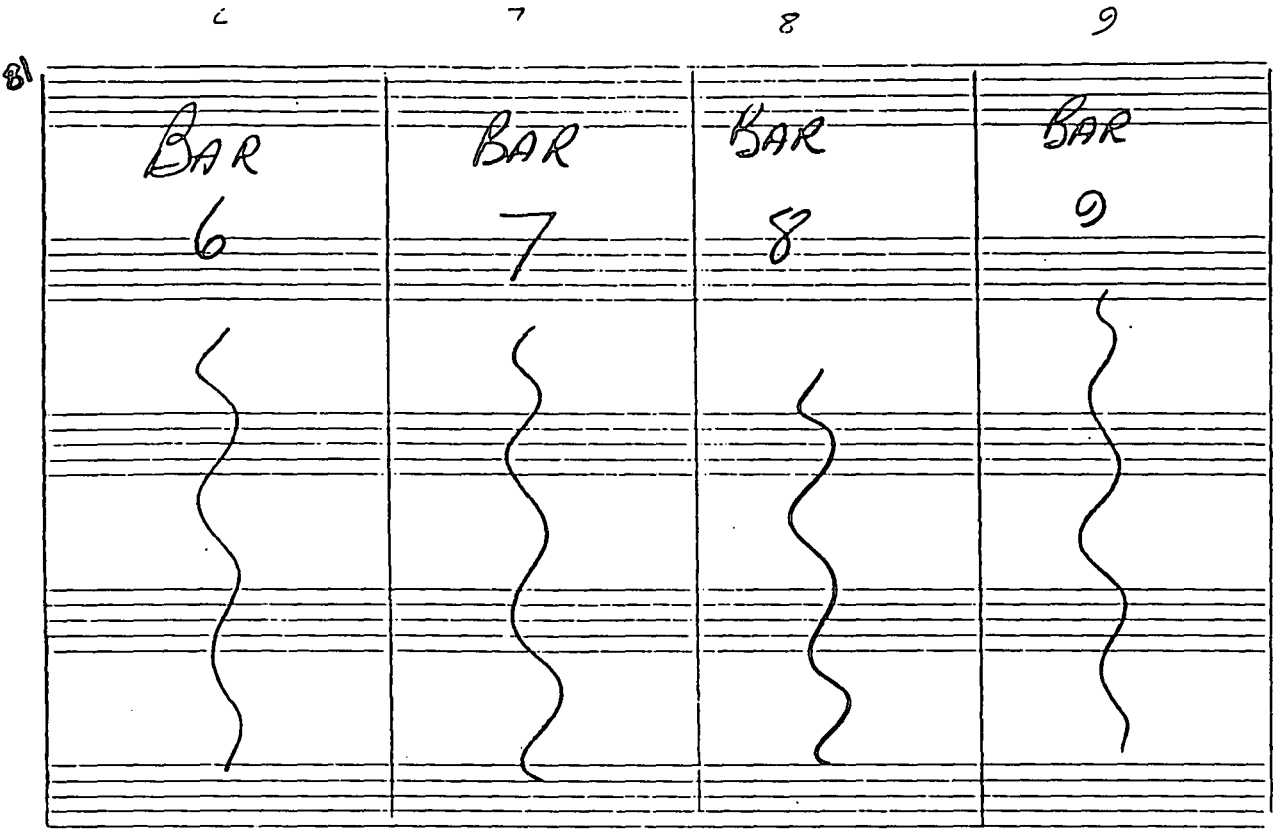
p

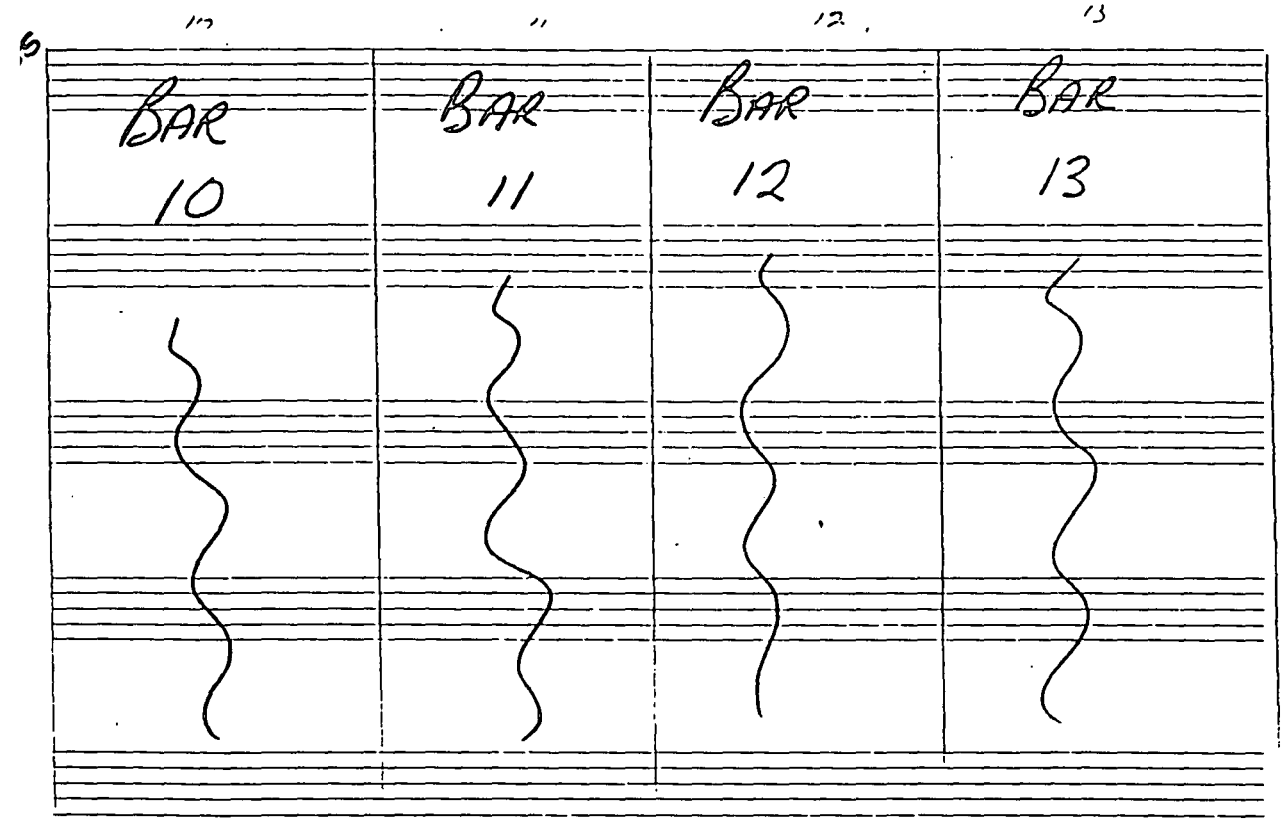
70

74





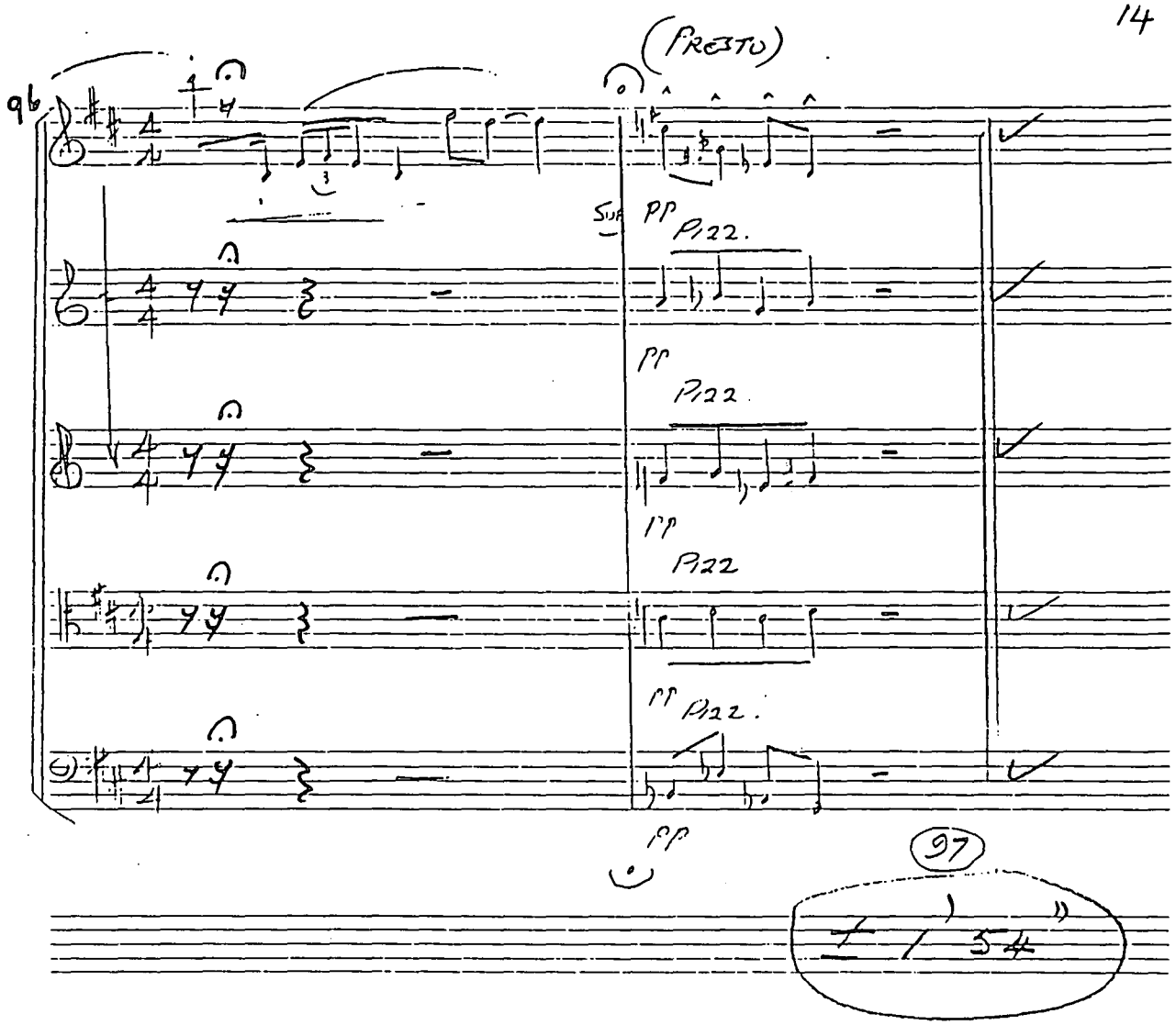

6
7
8
9
BAR 6
BAR 7
BAR 8
BAR 9


10
11
12
13
BAR 10
BAR 11
BAR 12
BAR 13

(11) (91)

89

93


(PRESTO)
96
PP Pizz.
PP
Pizz.
PP
Pizz
PP Pizz.
PP
97
1' 54"

APPENDIX B (5)

SOL Y SOMBRA SUITE

I *Prologue*: 1 – 3
II *Paso Doble*: 1 – 8
III *Cante Jondo*: 1 – 7
IV *Bulerias*: 1 – 7

I

PROLOGUE

'SOL Y SOMBRA' SUITE

The piece is dedicated to the memory of UYS KRIGE, and this will explain the title, taken from his collection of poems of the same name. My wife and I had the great pleasure of meeting him while working together on his play "Die Goue Kring", for which I composed the incidental music. His love and fascination for Spain and Spanish culture was unusual in a 'down to earth' South African, and his unassuming 'worldly' nature was both charming and inspirational.

The work begins with a sombre exposition or 'PROLOGUE' of some of the main themes which appear later.

This is followed by a bright stylised 'PASO DOBLE' in 'almost' rondo form, and the main theme introduced by the clarinet is 'almost' a twelve-tone row.

The third movement 'CANTE JONDO' features a languorous, expansive melody, over a syncopated $\frac{3+3+2}{8}$ rhythm. This melody heard on clarinet and 1st violin is interrupted briefly by a bright Spanish dance in 3/8 metre, after which it returns to the sombre melody it began with.

The Suite concludes with a 'BULERIAS' - a quick Flamenco dance in compound quadruple time.

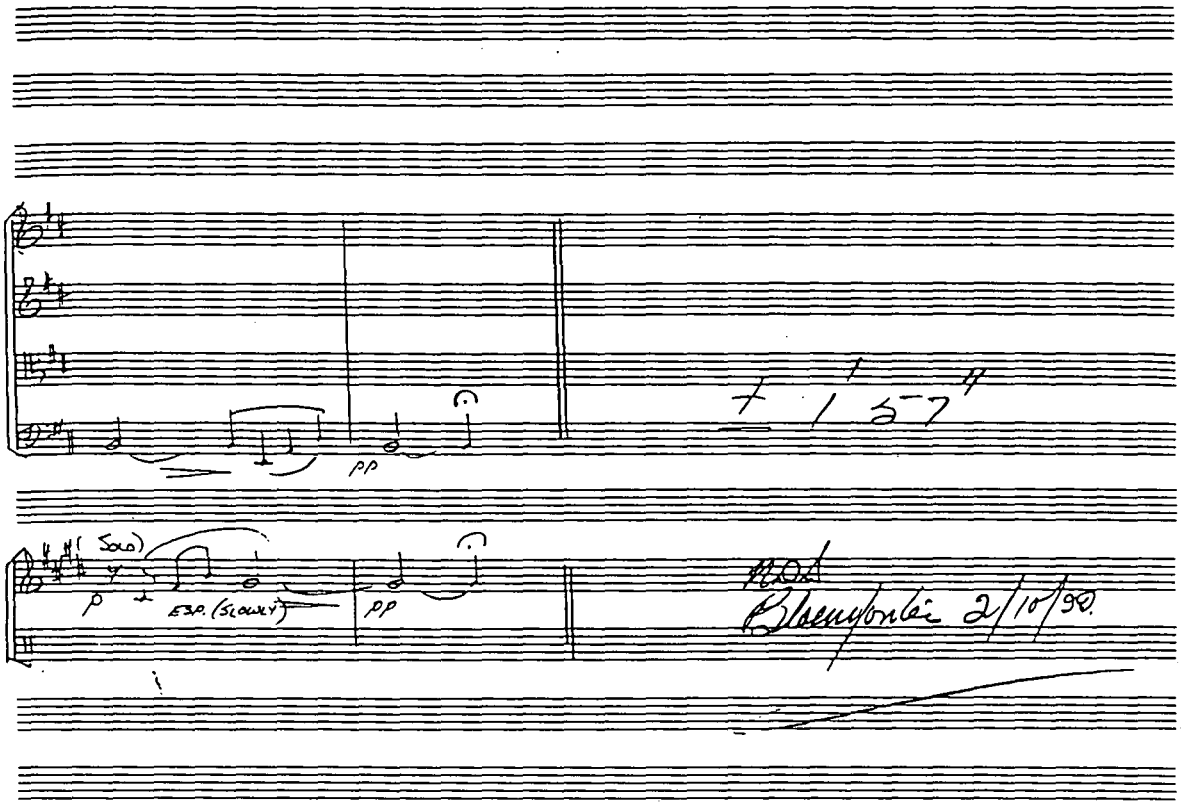
The music is extremely complex both rhythmically and melodically, and places great strain on all the players.

1.

PROLOGUE


SLOWLY (SOMBRE) AD LIB.
TEMPO ♩ = 65
[LISTESSO]
(QUASI CAD.)
TEMPO
TEMPO ♩ = 60
(SOLO)
PIZZ.
PIZZ.
PIZZ.
PIZZ.


TEMPO.
poco a poco
poco a poco
poco a poco
poco a poco
TEMPO
Tremolo
Col Legno
Solo
(Col Legno)


pp
(Solo)
p
Ego (slowly)
pp
Bloomington 2/10/90.

II
PASO DOBLE

1.




Pizz
Pizz
Pizz.
Pizz
p
ARC.
HEL
ARC
I.
2
3
4
5
6

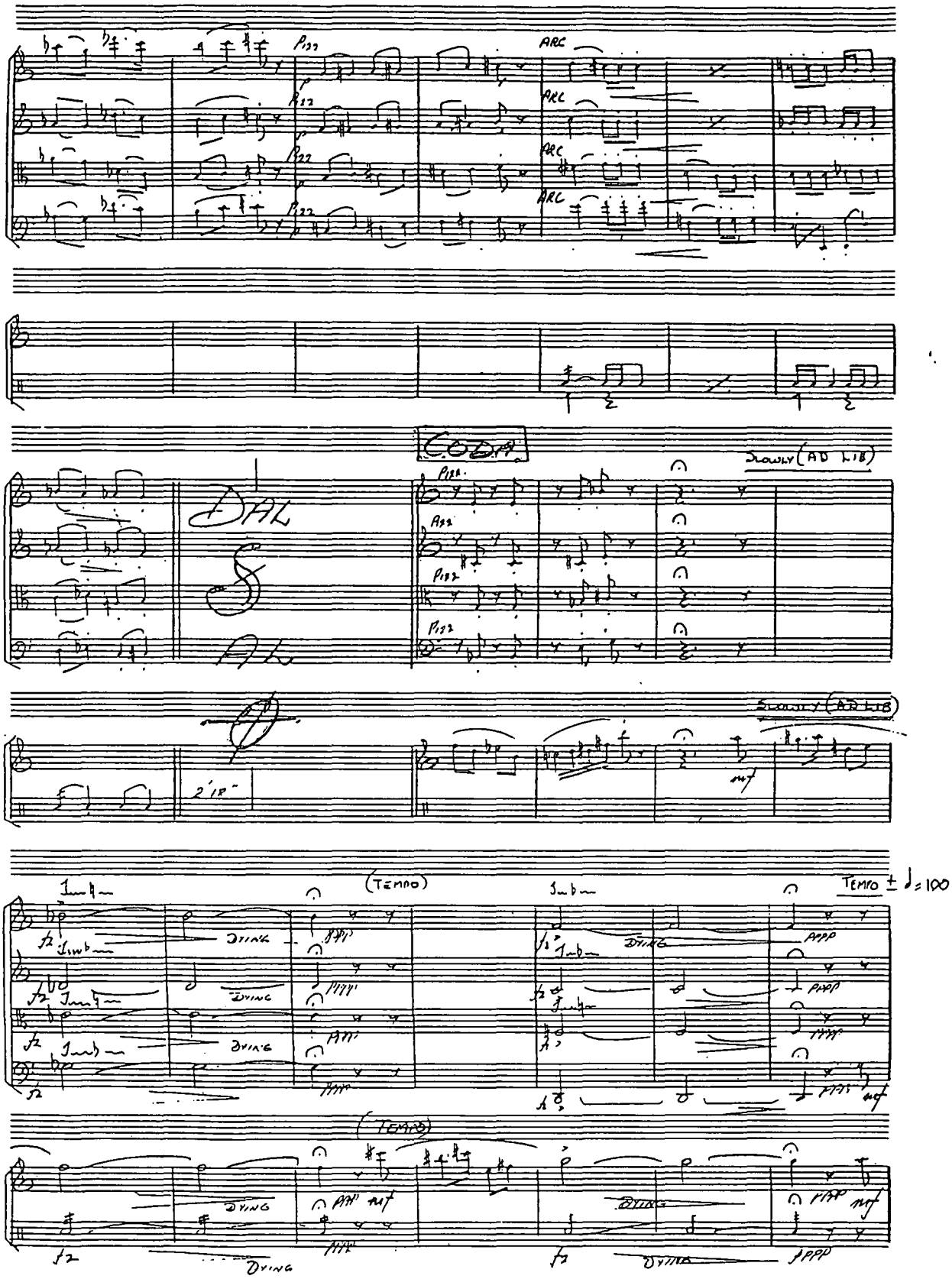
3.




Pizz ?
Pizz
ARC
TEMPO
B

5.




ARC
ARC
ARC
ARC
CODA
SLOWLY (AD LIB)
DAL
2'IP"
SLOWLY (AD LIB)
(TEMPO)
TEMPO ± ♩= 100
DYING
(TEMPO)
DYING

7.




arc
arc

III
CANTE JONDO

1.

Slow ♩= (Ritenuto)





3.




BRIGHT TEMPO
PIZZ
ARCO
(LIGHTLY)
3'33"
3'46"

5.




TEMPO I
Bar A
Bar 1
2
inf
TACET TO END.
3
4
5
6
7
8
9
10

7.


11
12
dimi
dimi
dimi
dimi
dimi
pp
pp
pp
ppp
ppp
ppp
ppp
pp
Blonyablé
1996/99
5-147"

IV
BULERIAS

♩. = ± 65

FIRM - PRECISE



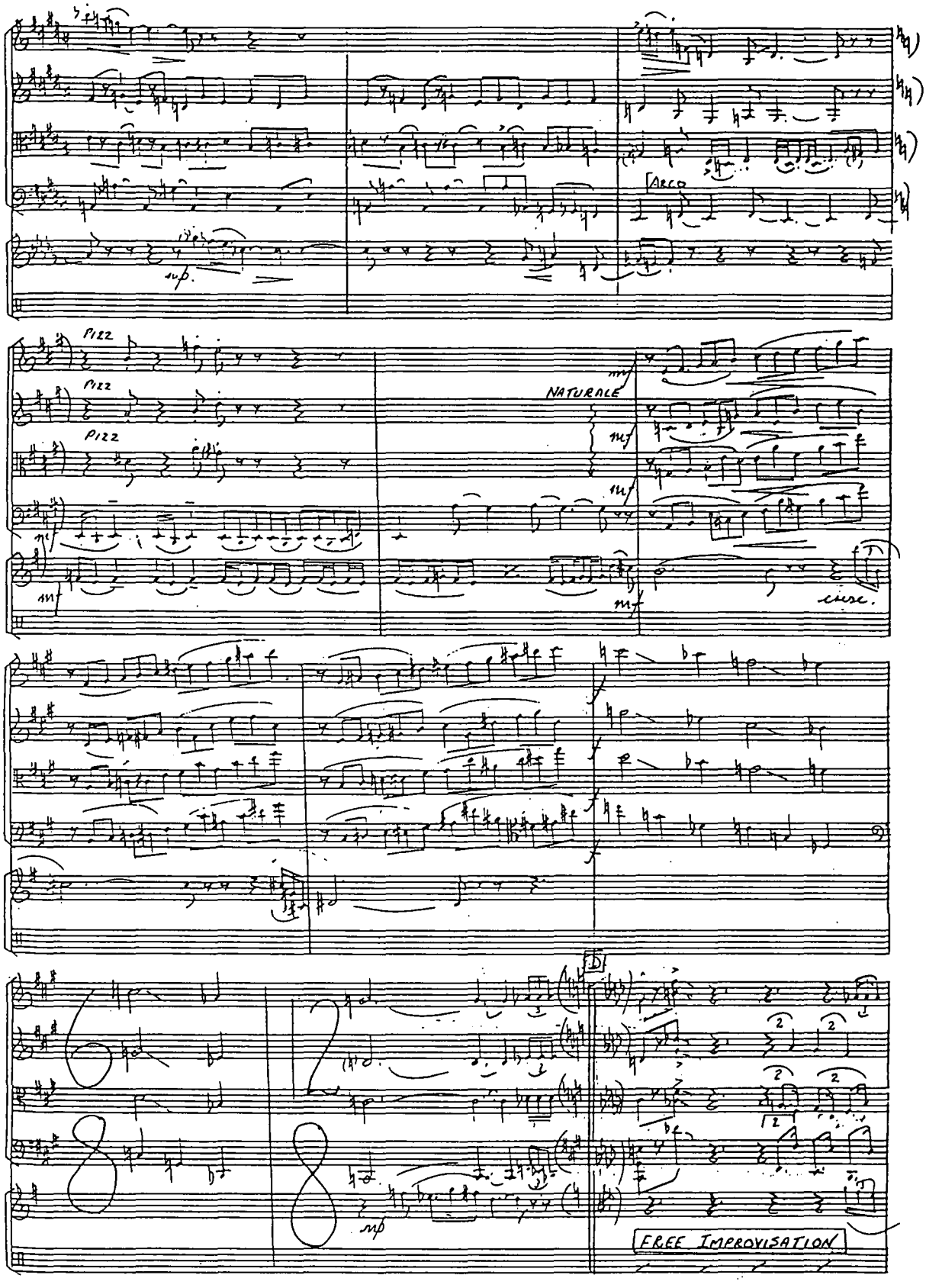

SLOWING
QUICKER -
SLOW
ACCEL.
SLOW
A
TEMPO

3.




C
SOLO
sul Tasto
sul Tasto
pizz
pp
ppp
mp
f
mf

5.




E

7 F


PIZZ.
ARCO
cresc molto
cresc molto
cresc molto
cresc molto
Blanc.
23/7/99.
5'05"

APPENDIX B (6)

SOUTH AFRICAN FOLKSONG RHAPSODY

1 – 40

1. MARCH (MAJESTOSO) ♩= 104 1.



* CONTRABASS CLT / STRING BASS INDICATED ON LOW INSTRUMENTS

5

♩ = 112

RIT.

GLOCK

(CUE)

TRIANGLE

poco rit

3.

9

Pic.
Fl.
Ob.
E♭
1st
2nd
3rd
E Alt
Bass
Bsns
Alto
Ten
Bar.
Cors.
Trps
I
II
Hns
III
IV
I
II
Trb
III
Euph
Tuba
Timp.
S.D.
Cym.
Per.

(1 & 2)

(into Stand)

(1st)

Triangle


(IF ONE PLAY TOP NOTES)
A
14
Col Picc.
Col Picc.
(1st + 2nd)
(1st)
Gb F
S.D.
cym

Ⓐ MODERATO ♩ = 100.

5.

18



23

Più Mosso



28 (BROADEN)

(EASE OFF) ♩ = 84



33

RALL.

(B) ♩ = 116 (ALLEGRETTO)

rall.

rall.

pp

pp

rall.

rall.

rall.

rall.

pp

pp

TUNE F C G

TUNE F C G

fz

ff

(BRIGHTLY – BOUNCY)

37



43



11.

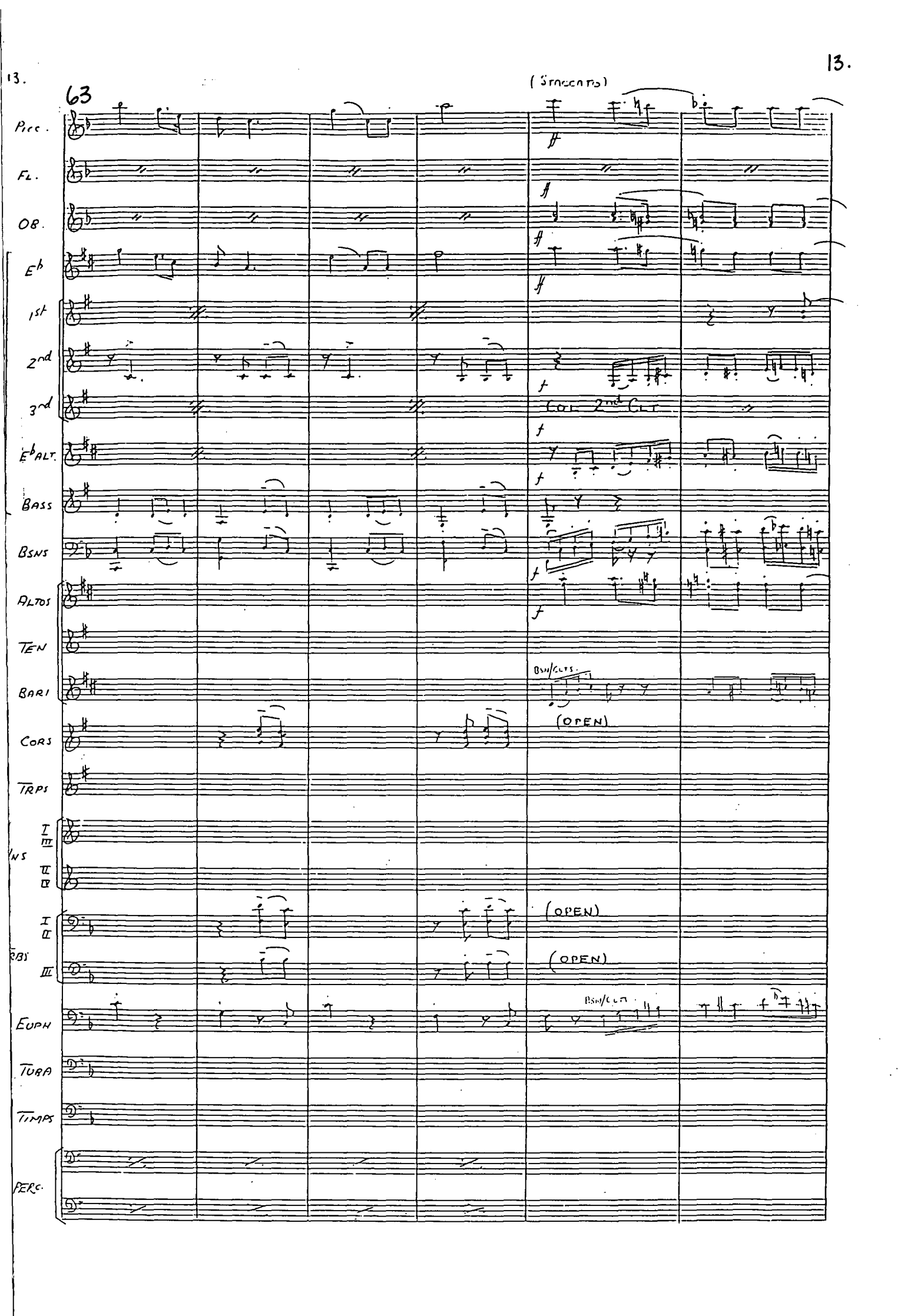
(C)

50


Picc
Fl.
Ob
Eb
1st
2nd
3rd
Eb Alt
Bass
Bsns
Altos
Ten
Bari
Cors
Trps
I
II
Hns
III
IV
I
II
Tbns
III
Euph
Tuba
Timps
Perc
mp
(MUTES)
(1)
(MUTES)
(MUTE)
Bsn/Bari
TEMPLE BLOCKS
TAMBOURINE

56




13.
63
(Staccato)
Picc.
Fl.
Ob.
Eb
1st
2nd
3rd
Eb Alt.
Bass
Bsns
Altos
Ten
Bari
Cors
Trps
Vns
I
II
III
IV
Tbns
I
II
III
Euph
Tuba
Timps
Perc.
Col 2nd Clt
Bsn/Cors
(OPEN)
(OPEN)
(OPEN)
Bsn/Clt

69




75
D
Picc
Fl.
Ob.
Eb
1st
2nd
3rd
Col 2nd Clts
Eb Alt.
Bass
Bsns
Altos
Ten.
Bari
Col. Tuba
Cors
ff
Trps
I
III
II
IV
a2
a2
mf
mf
mf
I
II
III
Hns
p
p
Col 1st. Hns
Tbn
Tba
Timps
Perc.


Tempo
(Tempo)
(1) (Tempo)
(1)
(1)
(1

89

(E) ♩ = 80 (SLOWER)

Picc

Fl.

Ob.

Cor. Flute

Eb

1st

2nd

3rd

Eb Alt

Bass

Bsn

Altos

Ten

Bar

Cors

Trps.

(Mute)

Vns I III

Vns II IV

Vla

Euph

Tuba

Timps

Perc.

Xylo/Glock

96

(F) (SOSTENUTO) ♩= 72
(A LITTLE SLOWER)



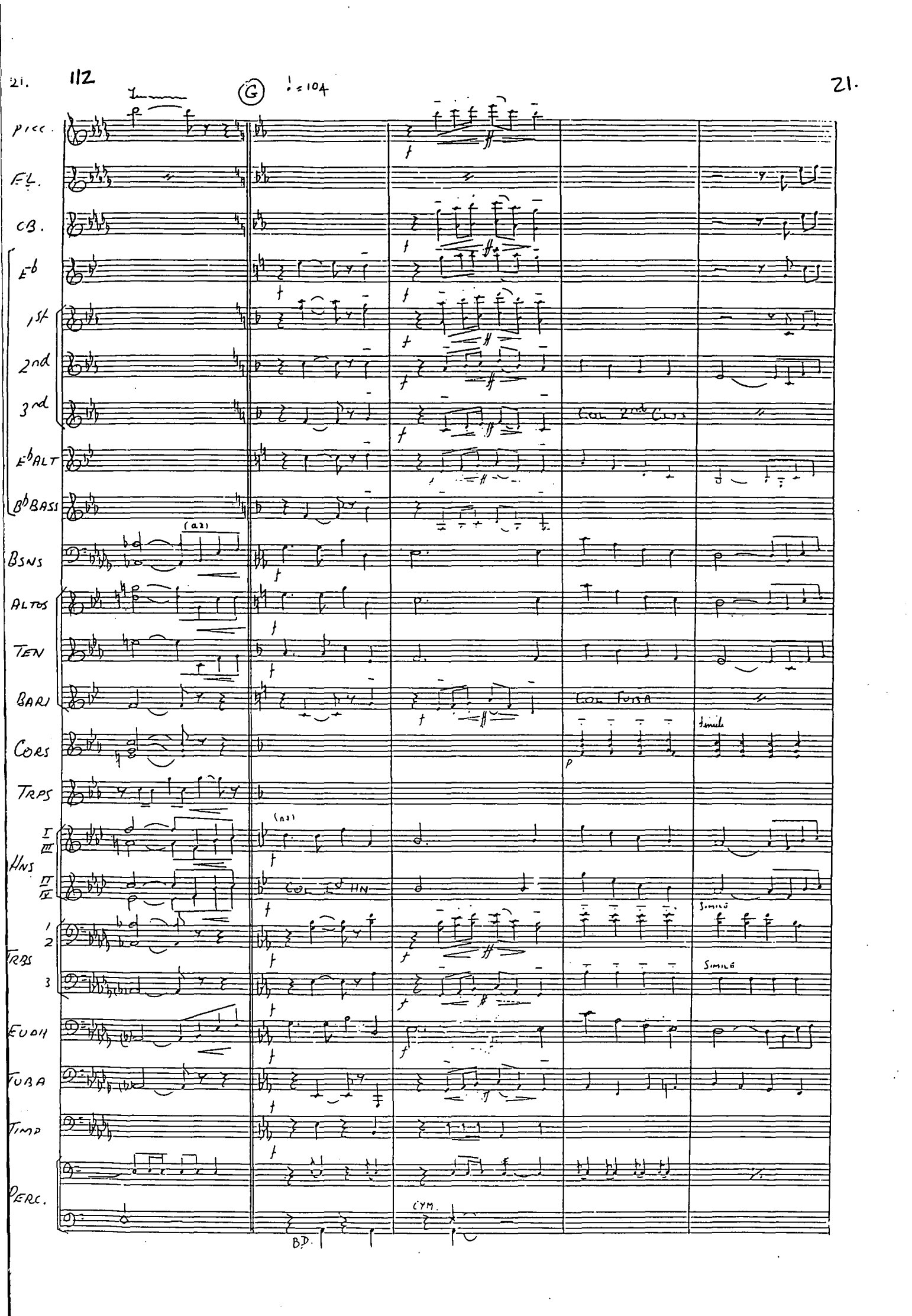
102


Picc
Fl.
Ob.
Eb
1st
2nd
3rd
Alt
B♭ Bass
Bsns
Altos
Ten
Bari
Cors
Tpts
Hns
I II
III IV
Trbs
I II
III
Euph
Tuba
Timps
Per
(Tpts)
GLOCK

poco a poco. p. e molto

107




(G)
♩=104
Picc.
Fl.
Cb.
E♭
1st
2nd
3rd
E♭ Alt
B♭ Bass
(a2)
Bsns
Altos
Ten
Bari
Cors
Trps
I III
II IV
Hns
1 2
3
Trbs
Euph
Tuba
Timp
Perc.
Col 2nd Cors
Col Tuba
Simile
(a2)
Col 2nd Hn
B.D.
CYM.

117



123


PICC
FL.
OB.
E♭
1st
2nd
3rd
ALT.
BASS
BSNS
ALTOS
TEN
BARI
CORS
TRPS
I
III
II
IV
1
2
3
TUBA
TUBA
TIMP
PERC

128



RIT. (MENO)


Picc
Fl.
Ob
Eb
1st
2nd
3rd
Alto
Bass
Bsn
Altos
Ten
Bari
Cors
Trps
Hns
Euph.
Tuba
Timps
Perc.
RIT.
(Euph)
OPEN
(Solo)
(Soft Mallet)

(H) 138 ♩= 100 (GENTLY)




44
Picc
Fl.
Cor Picc
Ob.
Eb
1st
2nd
3rd
Alt.
Bass
Bsns
Altos
Ten.
Bari
Cors.
Trps.
Hns
Trbs
Euph
Tuba
Timps.
Perc.
RIT.
(a2)
(a1)
(SOLO)
(SOLO CORNET)

150



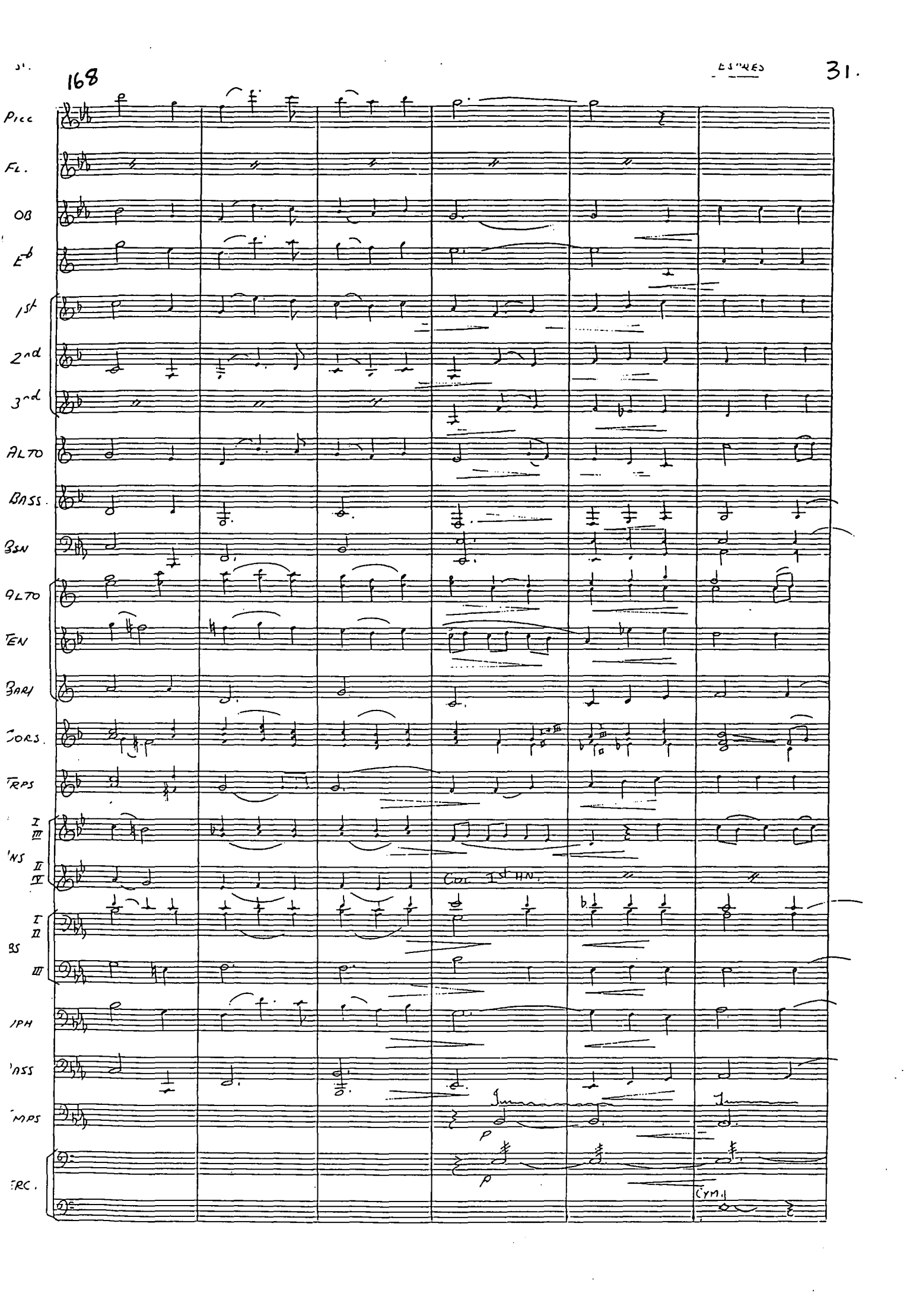
156

(I) PIU MOSSO ♩=112.



161



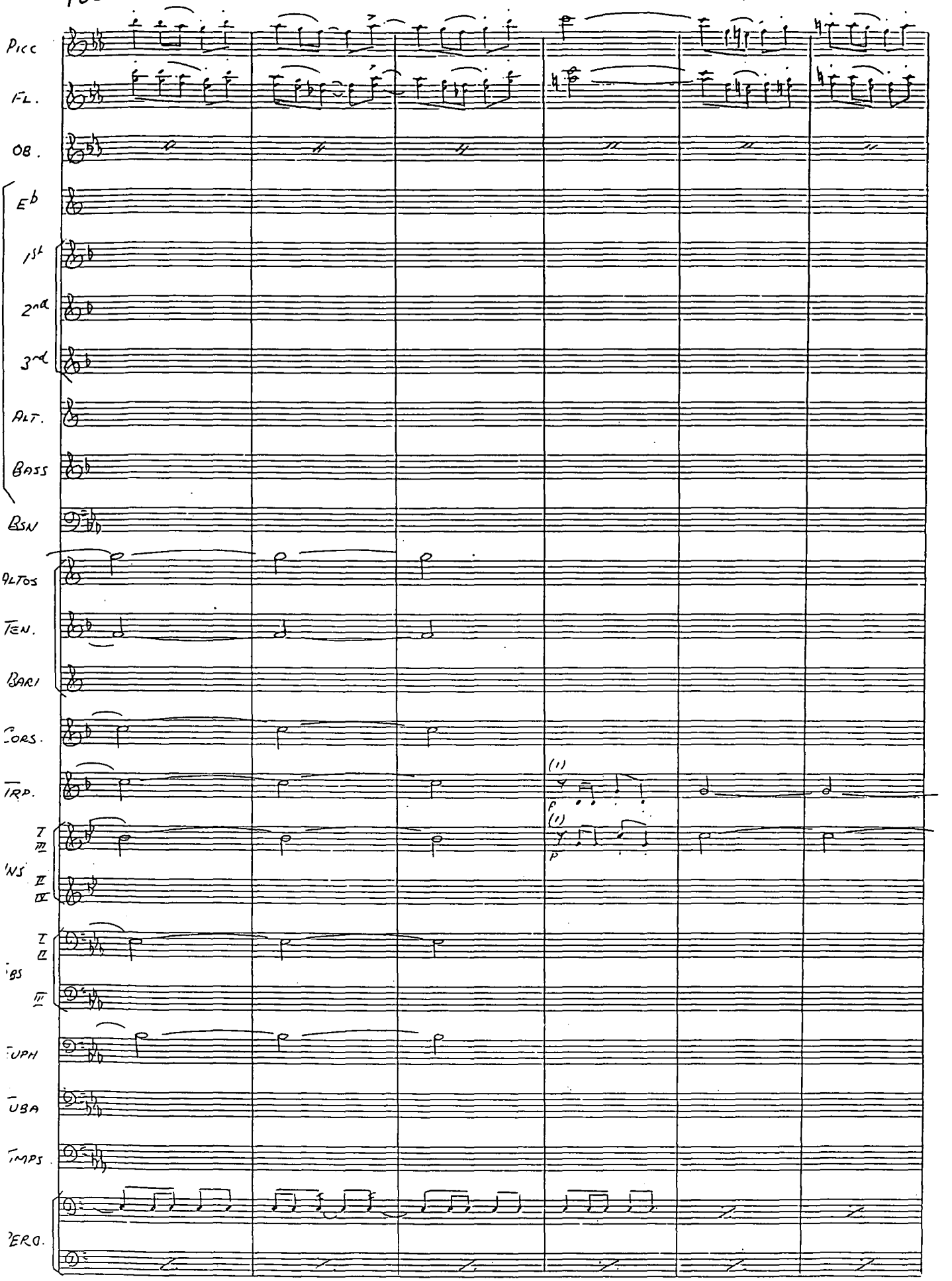

Picc
Fl.
Ob
E♭
1st
2nd
3rd
Alto
Bass
Bsn
Alto
Ten
Bari
Cors.
Trps
I
III
Vns
II
IV
Col 1st Vn.
I
II
Bs
III
Tph
Tbss
Timps
Perc.
Cym.

(poco meno) Rit.

(J) MARCH ♩ = 104 - 108



ss. 180


Picc
Fl.
Ob.
Eb
1st
2nd
3rd
Alt.
Bass
Bsn
Altos
Ten.
Bari
Cors.
Trp.
Vns
Bs
Tuph
Tuba
Timps
Perc.
(1)
f
(1)
p

* IF ONE PLAYER

CRESC. MOLTO

(K)

Picc.
Fl.
Ob.
Eb
1st
2nd
3rd
Alt.
Bass
Bsn
Altos
Ten.
Bari
Cors
Trps.
Ins
I II
III
Euph
Tuba
Timps
Perc.

(Solo)

SMILE

Col Cors

(Trbs)

mp
mp.
mp.

203

37.

(ESPRESSIVO / LEGATO)



208



213


Picc
Fl.
Ob.
Eb
1st
2nd
3rd
Alt
Bass
Bsn
Altos
Ten
Bari
Cors
Trps
I III
II IV
I II
III
Euph
Tuba
Timps
Perc.
f

218

MOLTO RIT.

MOLTO RIT.

MOLTO RIT.

APPENDIX B (7)

PEER GYNT IN JEANS

Part I *(Morning After, The Kings Swing & Anitra Jives)*: 1 – 29
Part II *(Ase's Demise Discussed & Morning Again)*: 1 – 10

Peer Gynt Suite No. 1

= SAXES

= TRUMPETS

PEER GYNT IN JEANS

PART I

ARR. N. STOCKTON

1. MORNING AFTER
2. THE KINGS SWING
3. ANITRA JIVES.

NB. COR SOLO AT [B].

CTS Page 9 (Bar 8)
Vcls " 10 (Bar 9)

TENOR SAX MAY
ALL PARTS


1.
♩= 126
1.
(SIM)
FLUTES
OBOES
CLTS
BSNS
SAXES
(BARITONE)
HORNS
Col 1st
TRPS
(UNIS)
(SIM)
TBNS
TUBA
TIMP
PERCUSSION
CYM
HARP
D♭ C B E F G A♭
VLNS I
VLNS II
VLA
VC
DIV
PIANO/BASS/GTR
D
C
B♭m7
DRUMS
SIM.
1
2
3
4
5


6
Vc possible here
A
(UNIS).
T/T (TIMP HALLETS)
T/T.
B♭+(♮)
D
Db
Gb


12.
Fl.
Ob.
Cls
Bssns
Sax
Hns
Trps
Tres
Tmps
Perc
Harp
Vl 1
Vl 2
Vla
Vc
CB
Pno
Dr
(Timp)
Div
Div
(unis)
(Bb7)
Bb(9+)
A13
12
13
14
15
16
17

18.



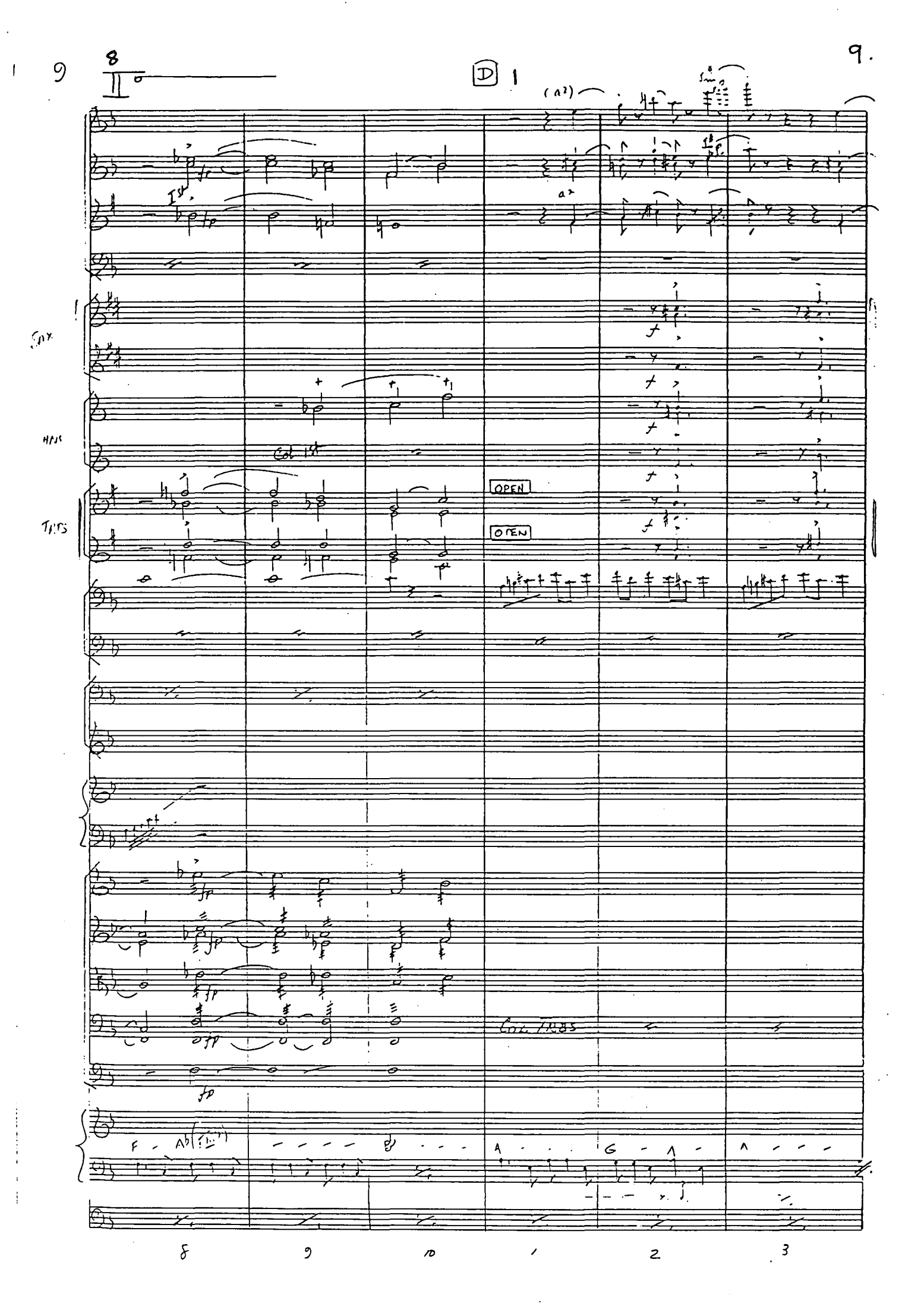
18 19 20 21 22 23


B
(End To Piccolo)
(Cor Solo)
cresc.
1st.
mp
p
mf
(2nd)
p
p
Cym
p
Gsus4
C7
A7
Bb7
C7
A7
S
H
TR.
TB.
24
1
2
3
4
5

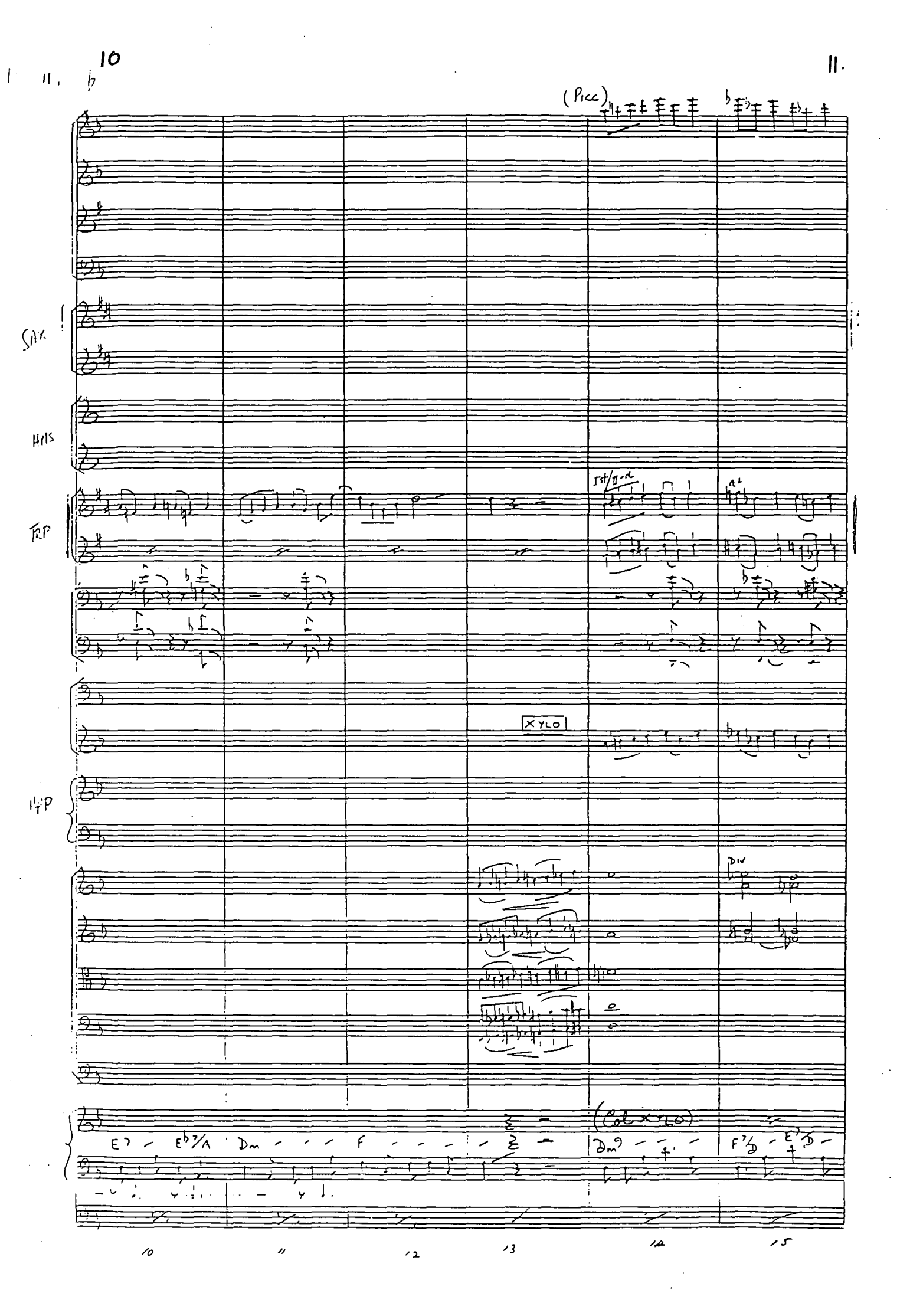

(CRESC e poco a poco)
♩=104
6.
(a2)
(? i.e.)
Col Horns
(a2)
(a2)
Col 1st Hn
V
V
div.
(WOW PED)
(ROCK FILL)


12
2nd to cb.
S
H
TO.
DICH BEEH FIG AH
(AD LIB.)(GLISS.)
Dm
12
13
14
15
16
17


C
1
Col TROMBONES
Col 1st HN
(HAR. MUTES)
(HAR. MUTES)
(TRBS IN UNIS)
Col 1ST TRB
(TUBA TACET)
(TAMBOURINE)
Dm
E♭
Dm
F♯
Dm
E♭
A♭


8
D
1
(a²)
a²
OPEN
OPEN
Col Tubs
F - Ab
A - G - A
8
9
10
1
2
3


4
8
(1st)
(a2)
(a2)
(1st TACET)
Cbs. 2nd Tuba
p 22 (Div.)
p 22
G - A - A - - - G - A - A - - - G - A - Dm - - -


(Picc)
SAX
HRS
TRP
1st/2nd
a2
XYLO
TIMP
(Col xylo)
E7 - Eb7/A Dm - - - F - - - - Dm7 - - - F7b - E7b -
10
11
12
13
14
15


16
E
(a2)
a2
a2
(a2)
(2nd)
(1st PICCT)
(2nd)
(1st PICCT)
8va
(ux.)
Cor Va
Dm
FA
Ab F - E∅
16
17
18
19
20

13. 22


Sax
Hns
Trp
Hrp
a2
(a2)
2nd
(1st)
cresc.
A - G - F7 - E7 - Cm - G7 - Eb - F - Bbm - A7(5b)
2
3
4
5
6
7

8 X 4 = 16 BARS REST FOR TUTTI (EXCEPT PNO + RHYTHM)

D.S. (TRUMPETS UNIS)

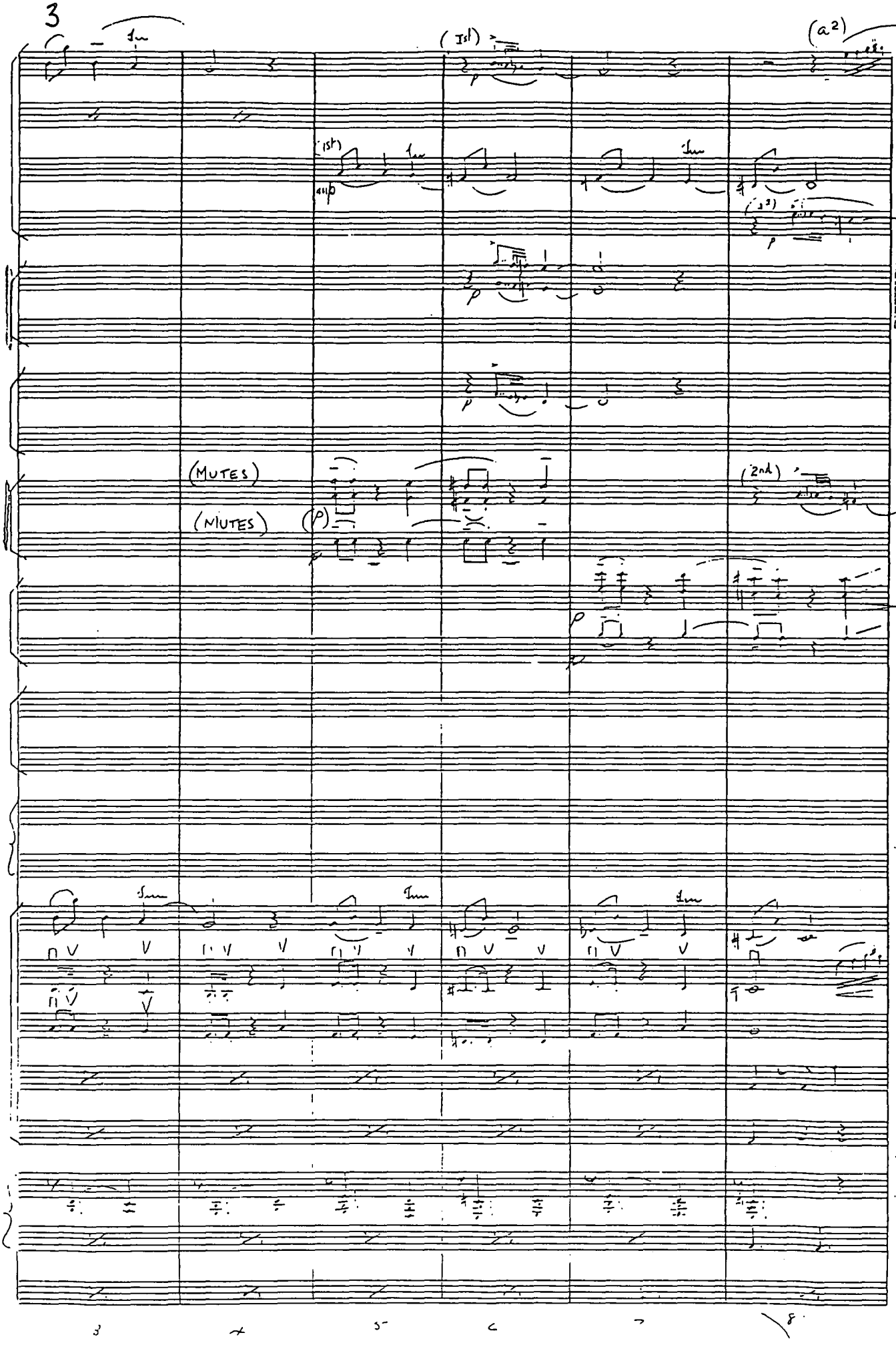
(CODA →

(SOLO AD LIB) (OVER 1 CL. 2)

Dm E♭7 E♭7 Dm G A7


CODA
F
(Gminor) (JAZZ WALTZ) (ANOTHER DANCE)
(IN 1)
(1st)
mp
(1st)
Cor Anglais
(2nd To BASS CLT)
(a2)
(a2)
(a1)
(To XYLO)
mp
Pizz
Pizz
PIANO
(FILL)
JAZZ WALTZ

3



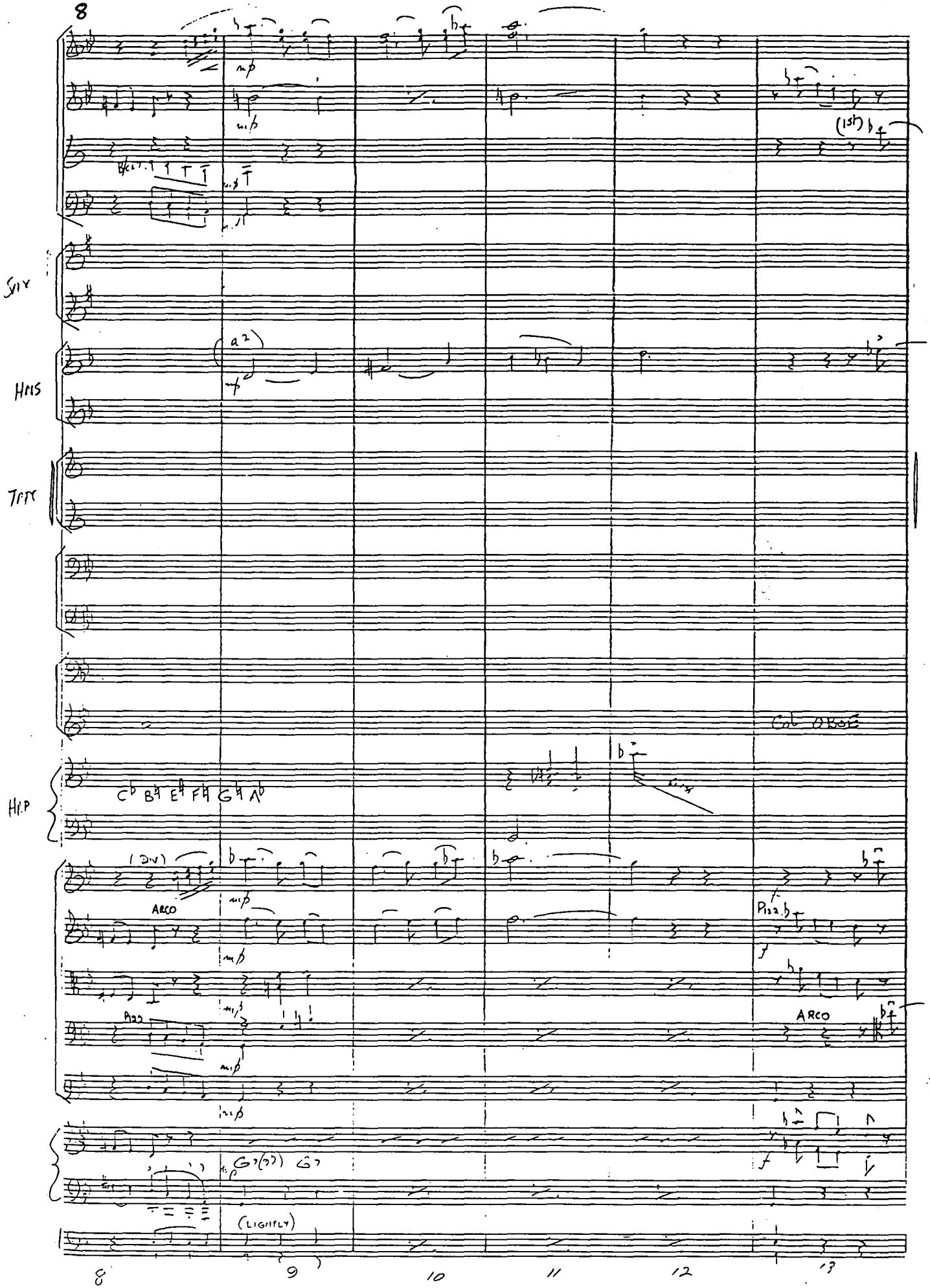

9
(B♭Clr)
(Solo B♭clr 8va Lower)
CUE
SAX
HNS
TRPT
(XYLO)
Cel FLUTE
Cel FLUTE
Cel FLUTE
div.


I°
G
15
ARCO
(SOLO FREELY)
Gm
F
Gm
F
Gm
F
Gm
(SOLO LIKE)
16


5
II
SAX
HRNS
TRPTS
HARP
Pizz
Pizz
Pizz
Pizz
Pizz
ARCO
(LIGHTLY)
5
6
7
8
9
1


A2
(1ST)
(XYLO)
Cor. OBOE
Eb F# G
f
sfzz
P122
ARCO
2
3
4
5
6
7

21.


8
Synt
Hns
Trpt
Hrp
(DIV)
ARCO
Bass
(LIGHTLY)
Cor Anglais
Pizz.
ARCO
8
9
10
11
12
13

I

14




(UNIS)
(OPEN)
(OPEN) (1st)
Cm7 D°
Cm7 F E♭


10
Col TROMBONES
Col 1st
Col OBOE
V
Pizz
arco


Sax
Hrn
Tbns
Hrp
Col legno
(15th)
(Hrns)
Eb
Pizz.
Cm/D
Db
17
18
19
20
21


22
J
Copy
7
Bass
Bf
G
Piano
(Solo)
Piano Solo (Saxes
22
23
24
25
26
1 - 7


Sax
Tpts
Harp
(end)
2nd
(XYLO)
Col Flute
Div
Piz.
Div
Piz.
p
p


(PICC ONLY)(1ST TACET)
(1st
(a2)
(a2)
a2
Pizz
Pizz
ARCO
ARCO
14
15
16
17
18
19


29
(Picc)
SIX
HNS
TRPS
CRESS AD LIB
ARCO
ARCO
ARCO
ARCO
CYM.
29
30
31
32
33

PEER GYNT IN JEANS

PART II

ANN N. STOCKTON

1. ASE'S DEMISE DISCUSSED

2. MORNING AGAIN.

1 (TRUMPET + SAX. DISCUSS ASES DEMISE)

(SLOW) ♩= 50-60

A (SLOW FUNK)




2
(SOLO AD LIB)
E
(SOLO)
E
A
Dm
A
Dm
Em7
Gm
F
EØ
F
G
Cm
Dm7
F
Eb
Db
Eb
2
3
4
5
6
7

3. (Eb)


8
(Solo)
Am
F(11+)
Bm
Am
(Solo)
(Solo)
A
A7
(Bb 11+)
Bb11+
Bb
Gb
Ab
G
G7
Cm
Ab11+
Dm7
Cm
8
9
10
11
12
13


B
14
E D7 Dm E7 Am
A
(OPEN)
(SOLO)
Gm
D
D C B E F G A
Dm
DIV
DIV
DIV
G F7 Fm6 Eb G7 Cm
Fm
C
14
15
16
1
2
3
4


5.
(1st)
(2nd)
Dm
B♭11+
(UNIS)
Gm
Am7
Cm7
B♭
A♭
B♭
C
D
F
F1
Div
Fm
Gm7
(CONT. IN STYLE)
G♭
A♭
B♭
C
Fm
D♭11+
5
6
7
8
9
10


11
(a2)
a2
mf
Gmi7
Fm
B♭7
C
B♭7
B♭o
A♭7
C7
Fm
11
12
13
14
15
16

7. C

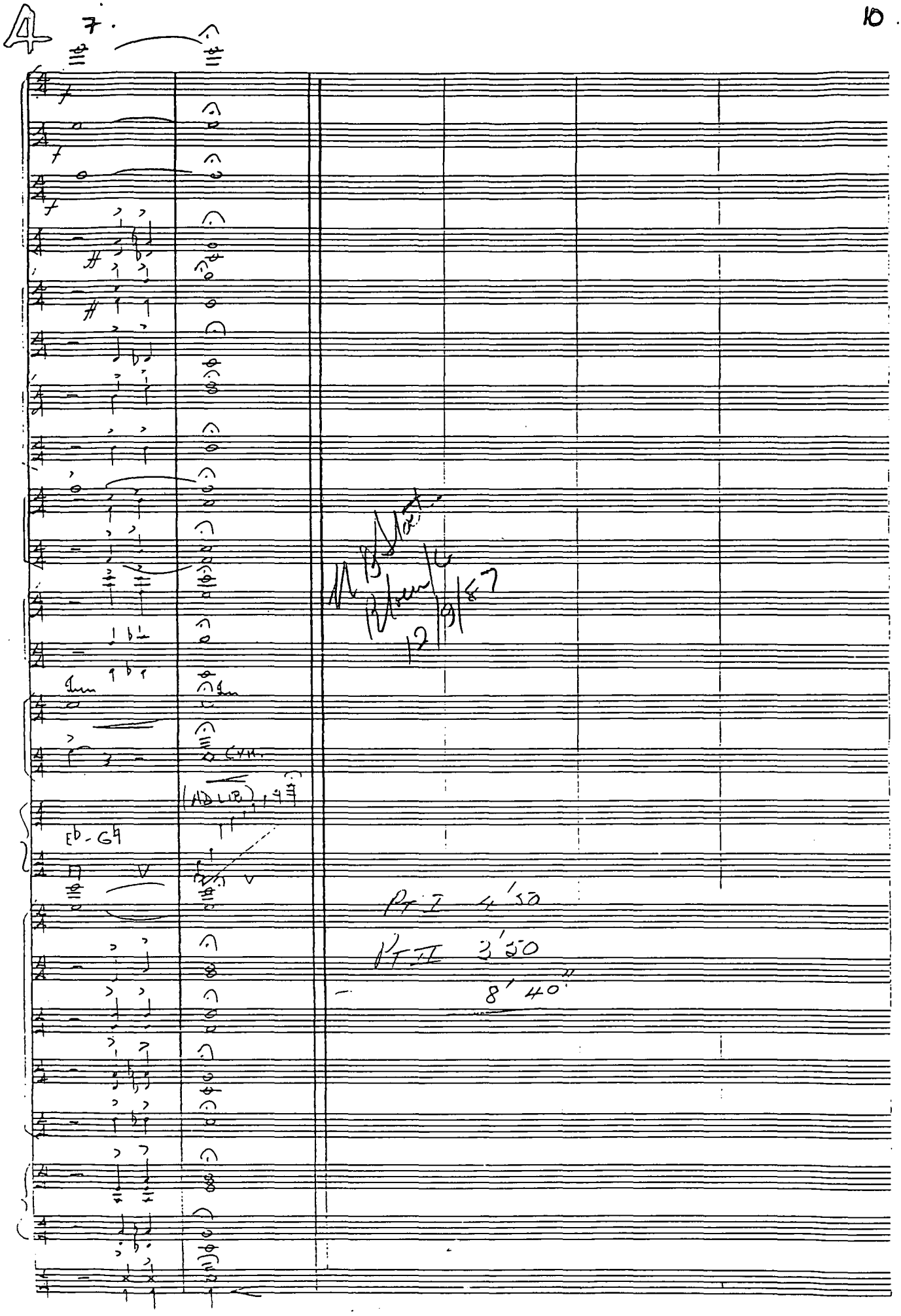

(CYM)
Fb - Ab9
8va
Div
Div
(SIM)
E11+
C13
F9
C13
F9
C6 - Db E7
F - Eb7 Eb6
(HARMONICS)
(1ST. TRIPLET)



7 8 9 10 11 12

9


D
(MAESTOSO)(ALLARG)
(UNIS)
(a 2)
(2nd)
(VIBES)
Gb – Ab
GLISS
Eb
E11+/8b
Eb
Db11–/Gb
Eb
E11+


7.
CYM.
(AD LIB)
Eb - Gb
Pt I 4'50
Pt II 3'50
8'40"

APPENDIX B (8)

THE UNFORGETTABLE NAT 'KING' COLE

(Mona Lisa, Sweet Lorraine, Too young, Paper Moon Ramblin' Rose, Nature Boy, Orange Coloured Sky, Unforgettable & Walking my Baby): 1 – 41

NB — = SAXES

— = TRUMPETS

THE UNFORGETTABLE

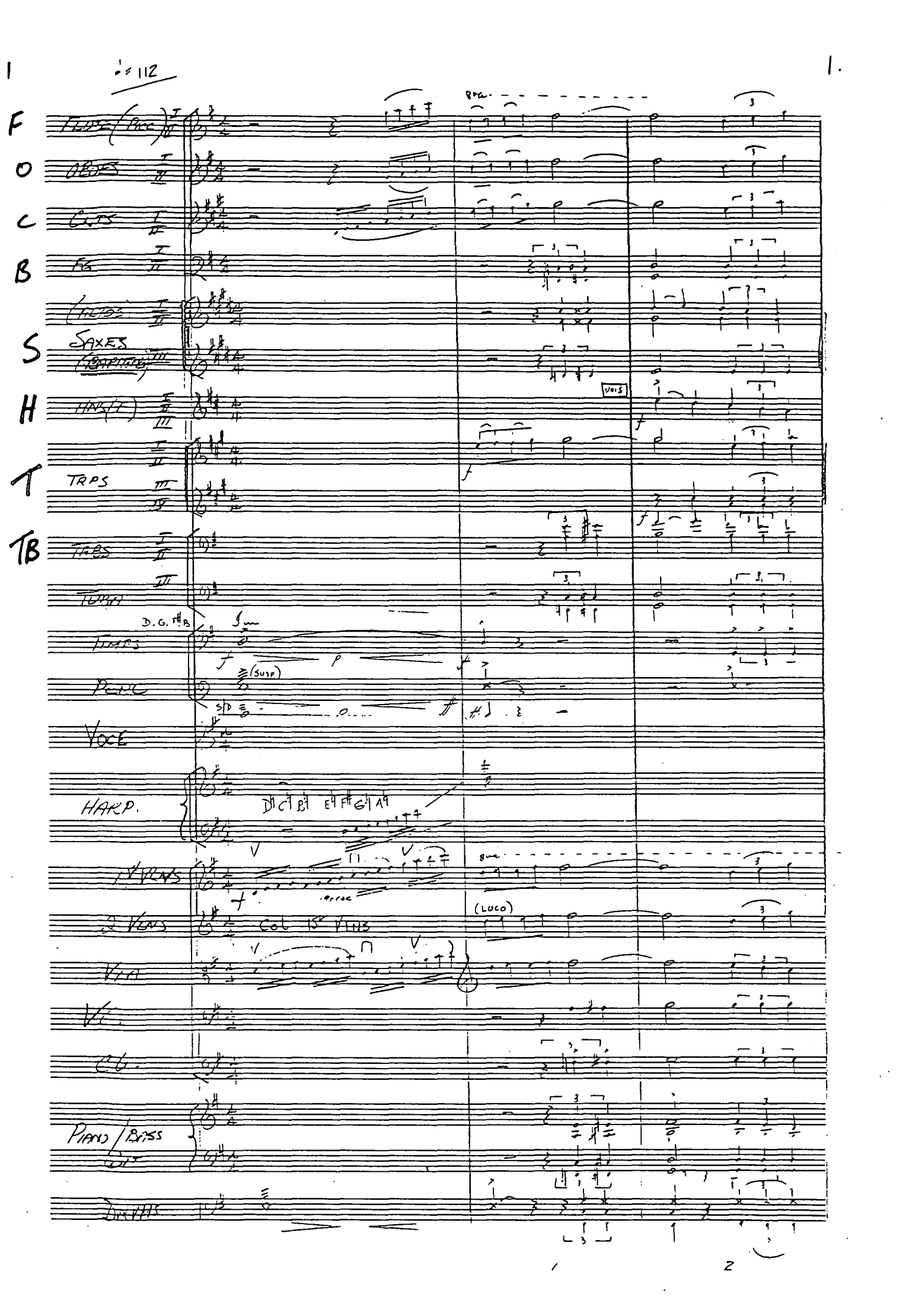
NAT "KING" COLE (B. 1917 D. [illegible])

ORCH + MALE VOCALIST

1. MONA LISA [illegible] — CHAPPELL
2. SWEET LORRAINE BURWELL/LEWIS — EMI
3. TOO YOUNG LIPPMAN/DEE — EMI
4. PAPER MOON ROSE/[illegible]/ARLEN — CHAPPELL
5. RAMBLIN' ROSE [illegible] — REVEILLE
6. NATURE BOY AHBEZ — ED. MORRIS
7. ORANGE COLOURED SKY DELUGG/STEIN — CHAPPELL
8. UNFORGETTABLE — GORDON — MCPS
9. WALKING MY BABY AHLERT/TURK/[illegible] — CHAPPELL

ARR BY N. STOCKTON

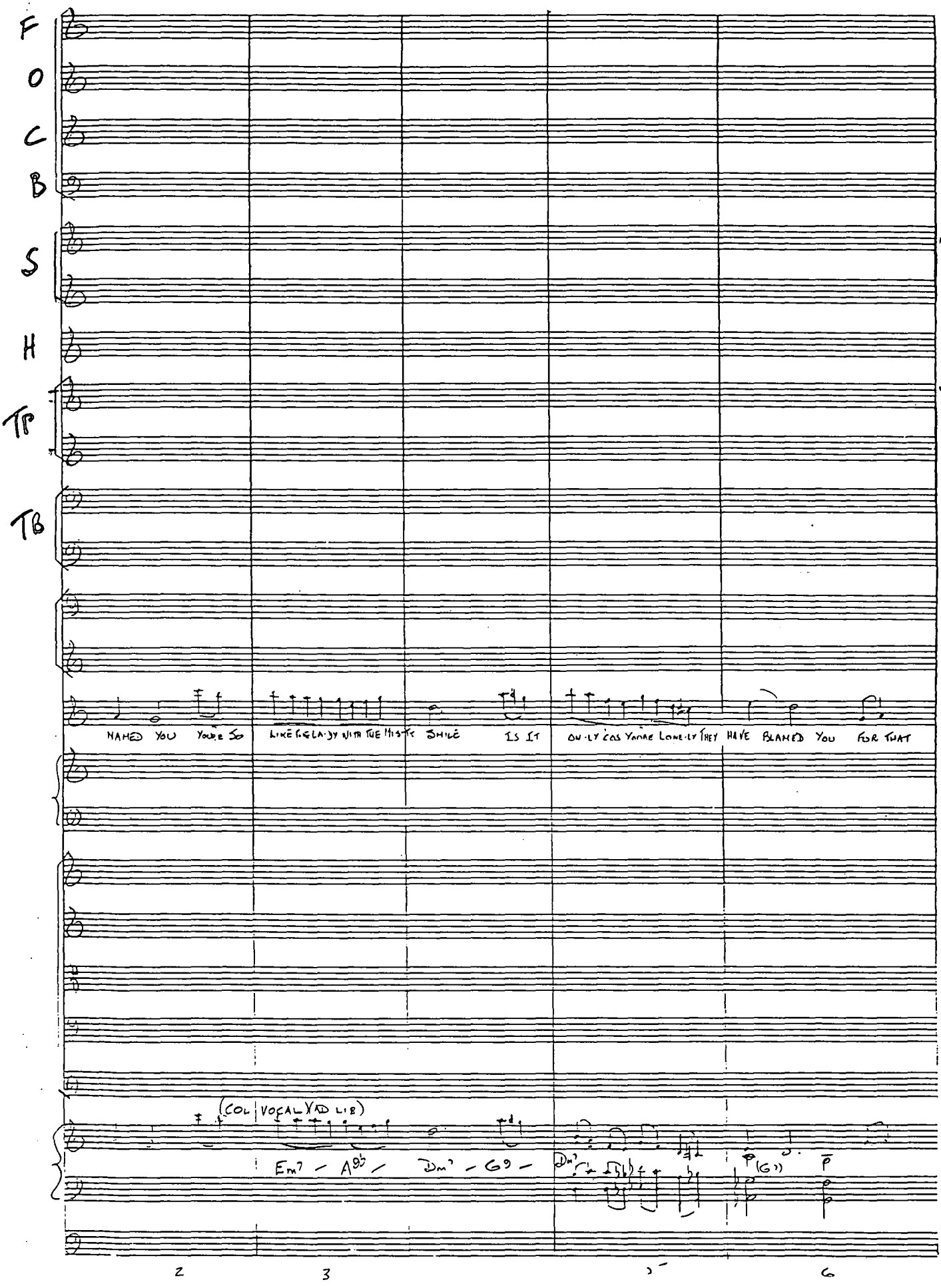
noel stockton


1
♩= 112
1.
FOCBS
SAXES
TRPS
TRBS
TUBA
TIMPS
PERC
VOCE
HARP.
VLNS I
VLNS II
VLA
VC.
CB.
PIANO / BASS
DRUMS
D.G. #B
(SUSP)
SD
(LOCO)
8va
UNIS
1
2

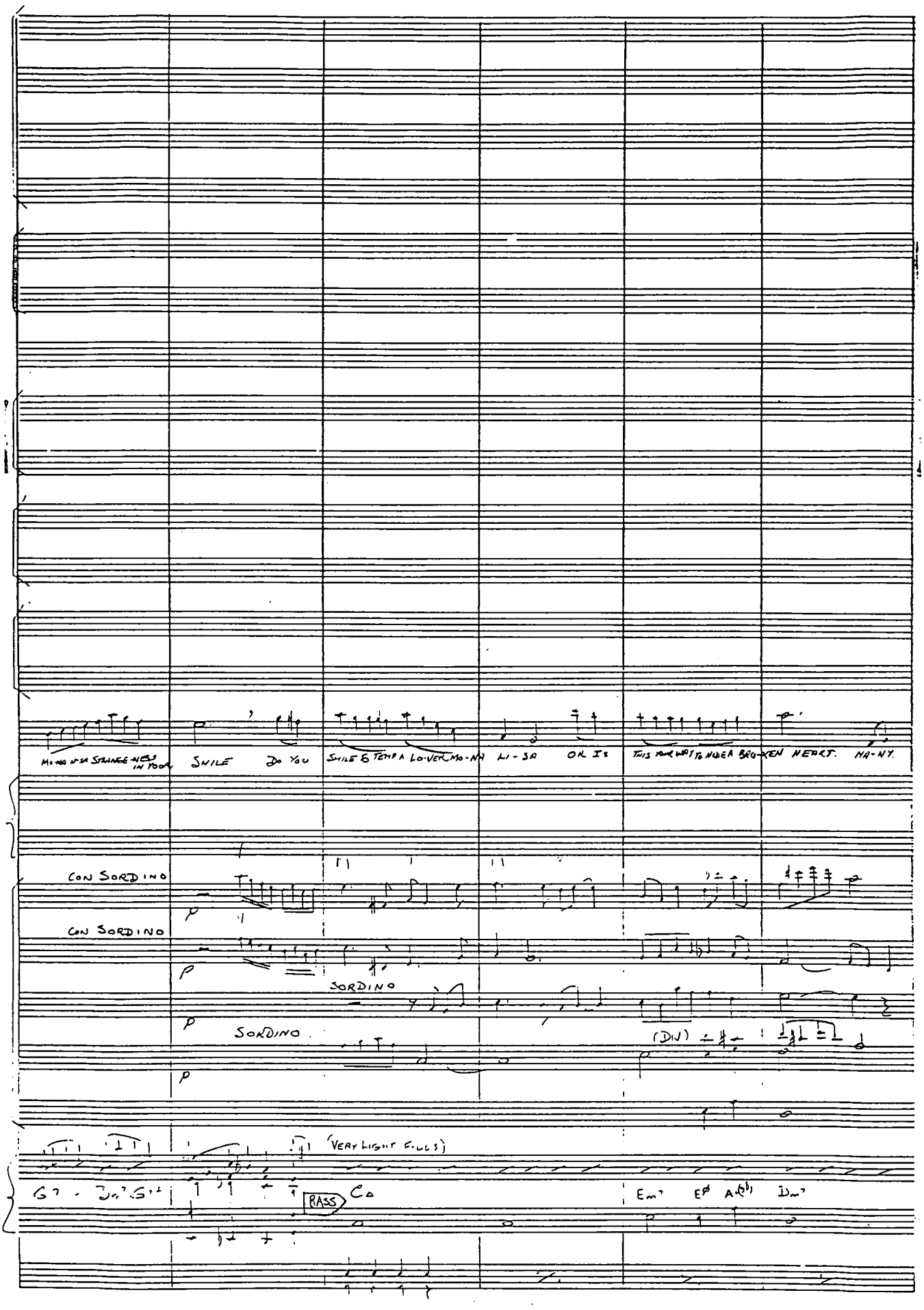

(UNIS)
B♭ F♭
DIV.


F
O
C
B
S
H
TP
TB
mf
mp
2nd
8
9
11
12


A "MONA LISA"
Lpoco rubato
1st
mp
pp
(Solo)
VIBES
MO-NA
LI-SA LIO-NA LI-SA MEN HAVE
D♯ B♮ F♮
D♯ C B♮ E♯ F G A
BRUSHES.


F
O
C
B
S
H
TP
TB
NAMED YOU YOU'RE SO
LIKE FIELA-BY WITH THE MISTY SMILE
IS IT
ON-LY 'CAS YANNE LONE-LY THEY HAVE BLAMED YOU FOR THAT
(COL VOCAL YAD LIB)
Em7 - A♭9 - Dm7 - G9 -
(G7)
2
3
5
6

TEMPO



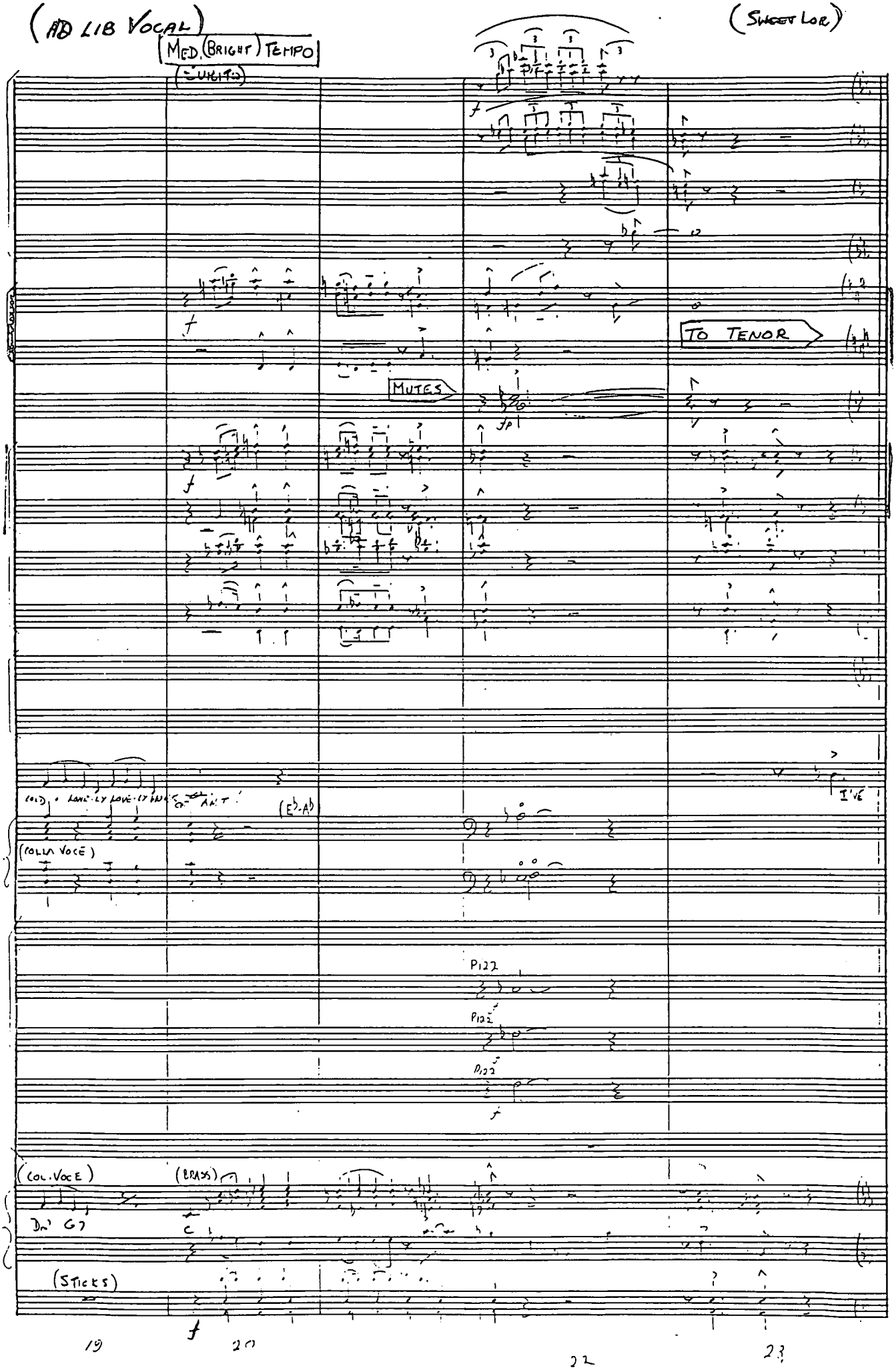
7 8 10 11


Solo
p dolce.
(1st)
pp
(Solo)
(Sul G)
DEMS HATE PEOPLE PRESENT TO YOUR DAMP GOD THEY JUST LIE TO THEMSELVES
16
17
18

(AD LIB VOCAL)

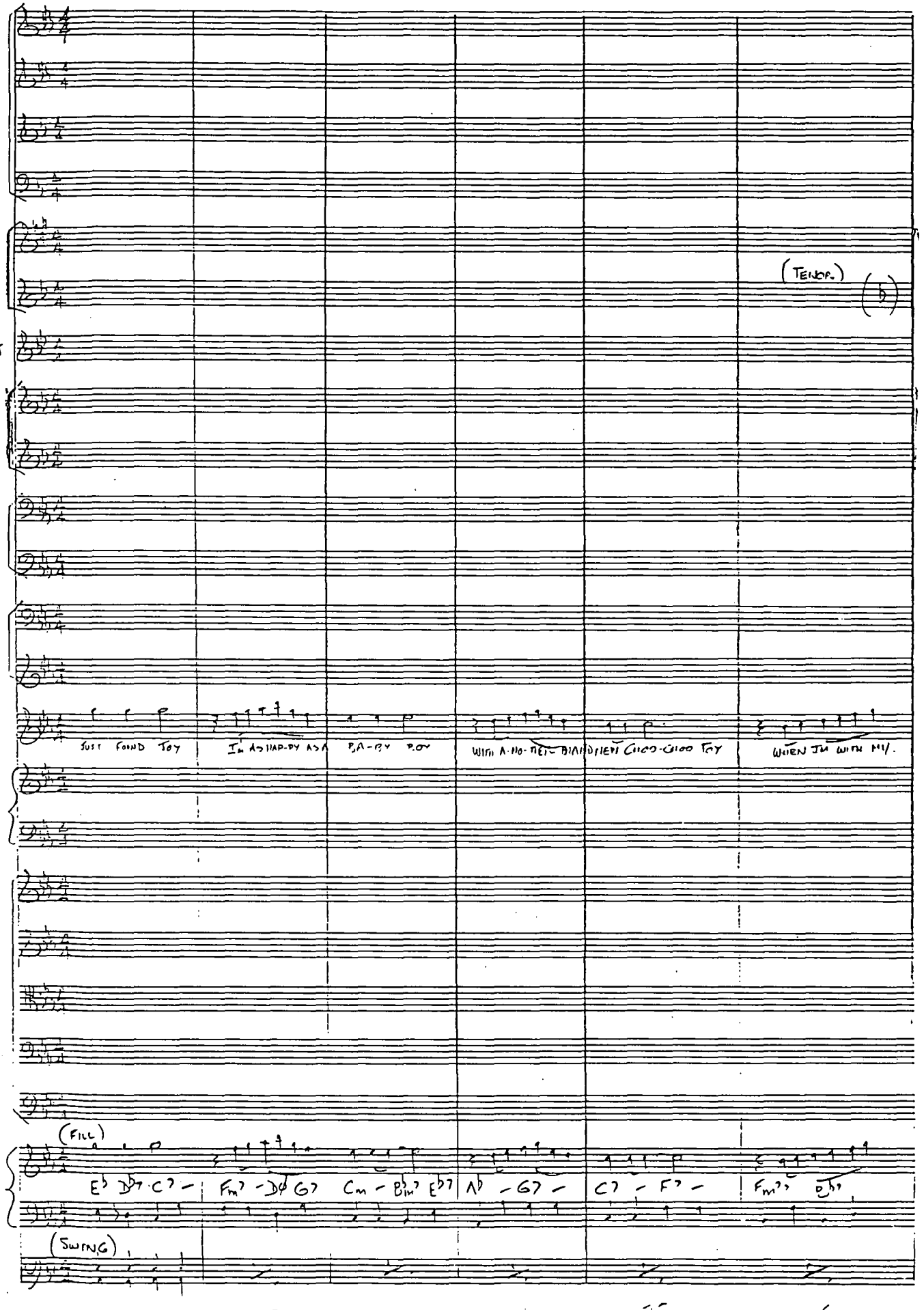
MED. (BRIGHT) TEMPO

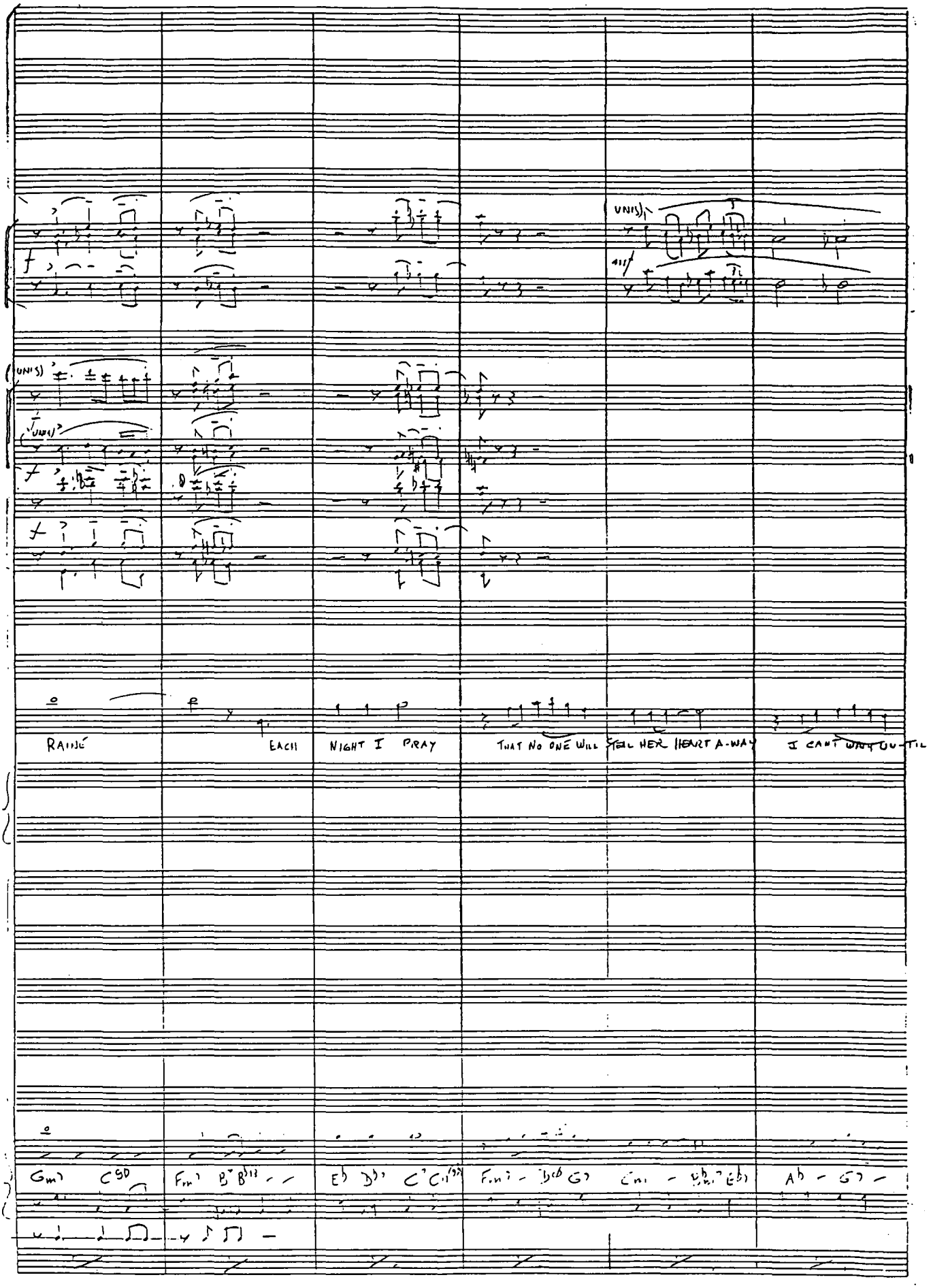
(SWEET LOR)



19 20 22 23

9) B "SWEET LORRAINE"




UNIS)
RAISE
EACH
NIGHT I PRAY
THAT NO ONE WILL
HER HEART A-WAY
I CANT
Gm7 C9D
Fm7 B♭ B♭11
E♭ D♭7 C♭ C♭7(♭5)
Fm7 B♭9 G♭7
Cm7 E♭7
A♭ G♭7


(1st)
MOLTO RALL
(SOLO)
MOLTO RALL
MOLTO RALL
GLOCK.
LUCKY DAY
WHEN I HAPPY . . . U. RAINE
MOLTO RALL
SENZA SORD
MOLTO RALL
C7 - F7 - Fm7 - Db - Eb
13
14
16
17
18

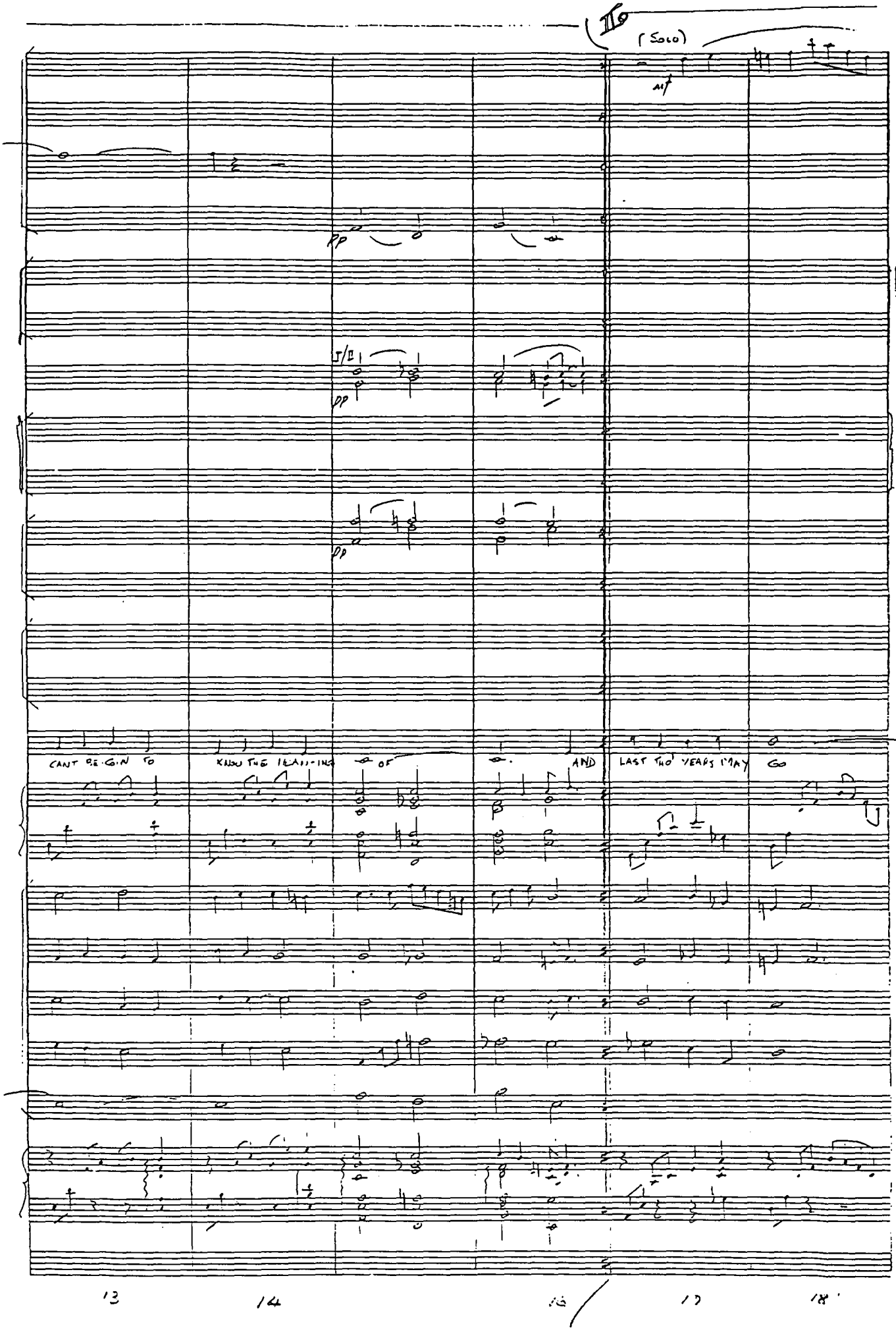
C "TOO YOUNG"
SLOW (POCO RUBATO)

I°

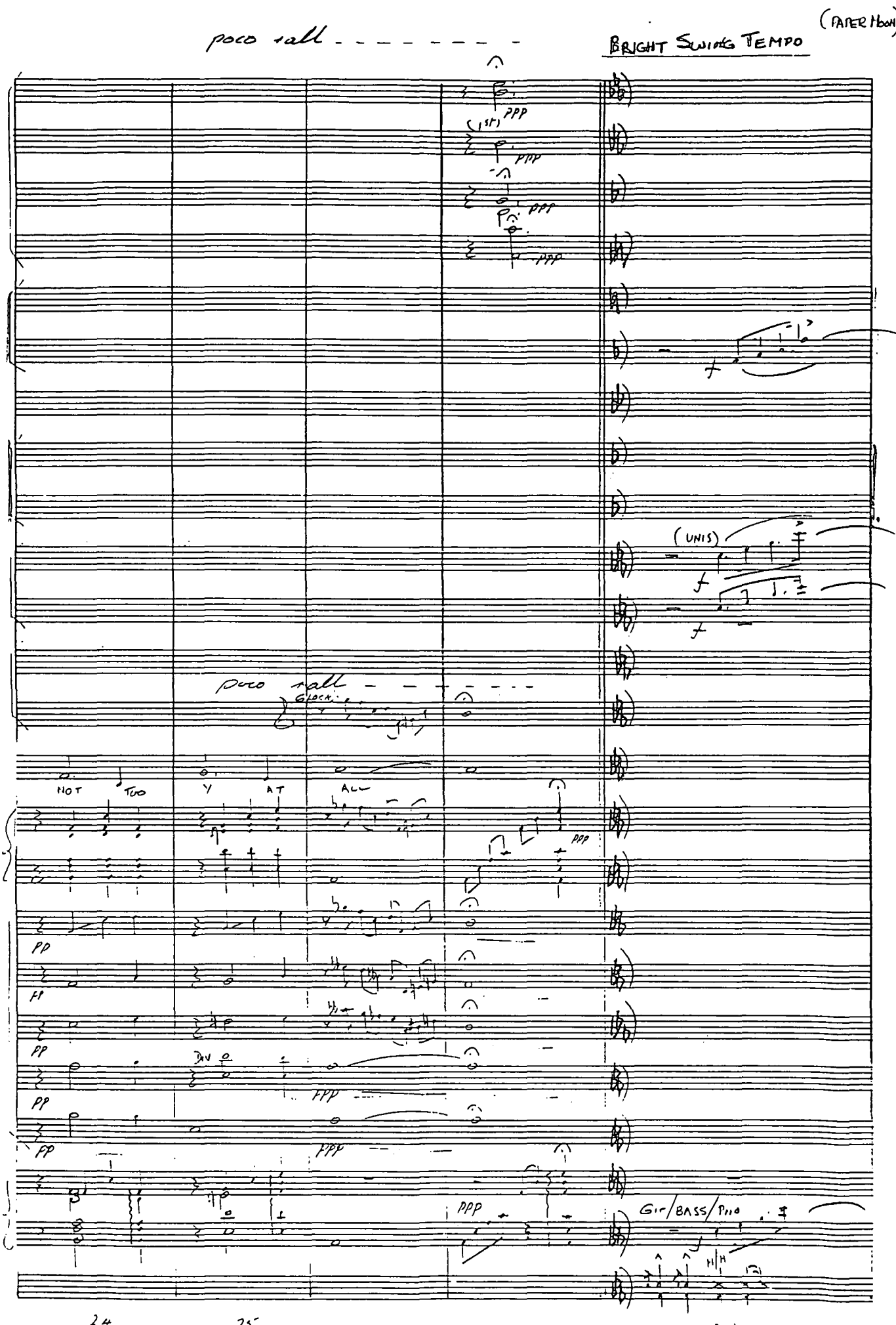


13.


(Soo)
S
H
TRP
LOVE
THEY
SAY THAT LOVES A
WORD
A
WORD NEVER HEARD
dp

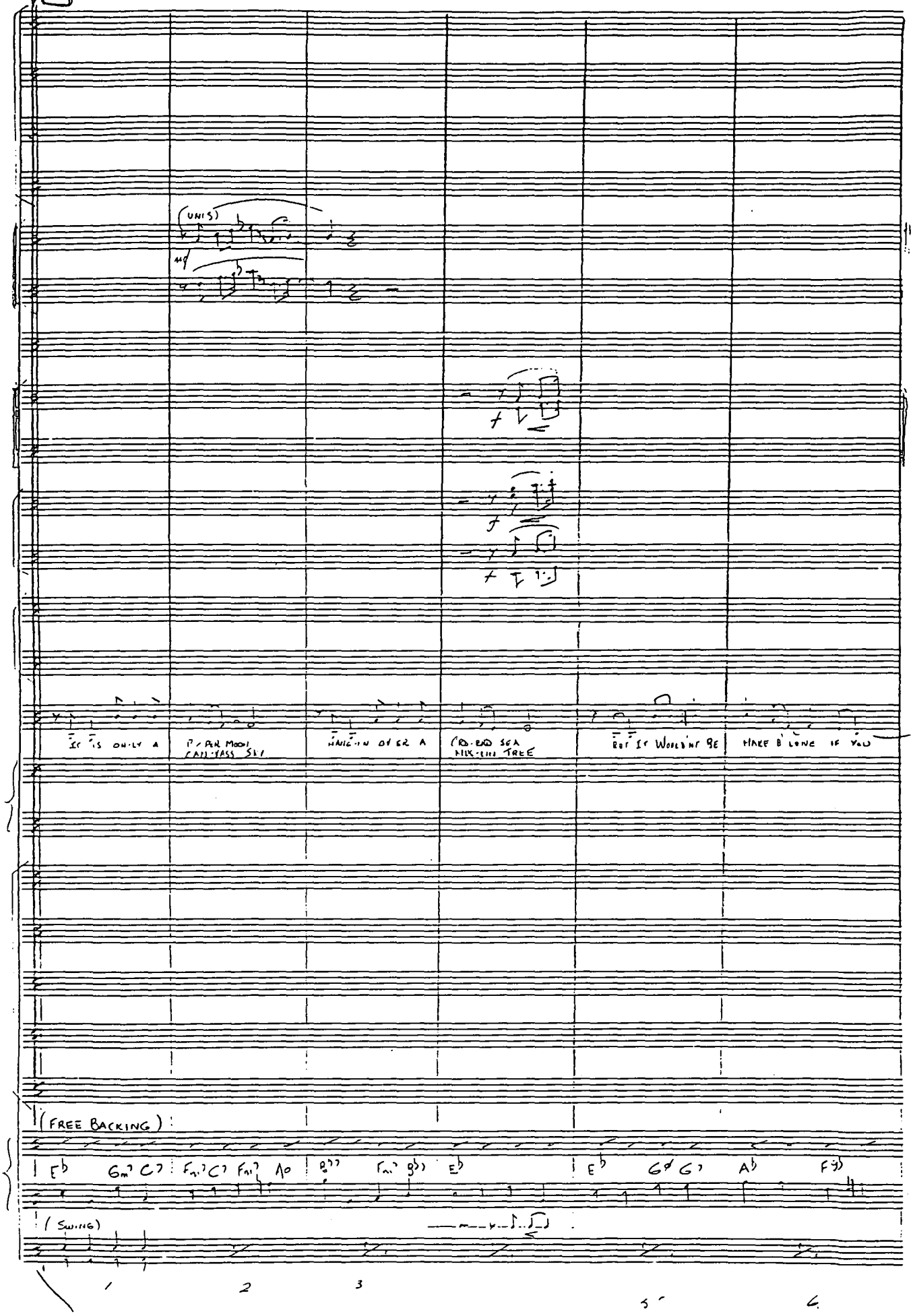

(SOLO)
mf
pp
pp
pp
CANT BE·GIN TO
KNOW THE FEELI-ING
OF
AND
LAST THO' YEARS MAY
GO
13
14
15
16
17
18


(SUS. CYM)
AND
THEN
SOME
DAY THEY MAY RE - CALL
WE WERE
DV
(LUIS)


poco rall
BRIGHT SWING TEMPO
(LATER MOVT) 16
(1ST)
(UNIS)
poco rall
GLOCK.
NOT TOO Y AT ALL
Gtr/BASS/Pno
24
25
26


S
H
TRP
(UNIS)
I/II
(SOLO)
(GIT/PNO/BASS)
29
30
33

D "PAPER MOON"


(UNIS)
mf
f
IT IS ONLY A PAPER MOON
HANGING OVER A
(RED SEA
MIX-UP TREE
BUT IT WOULDN'T BE
MAKE BELIEVE IF YOU
(FREE BACKING)
Eb Gm7 C7 Fm7 C7 Fm7 Ao Bbb7 Fm7 Gb7 Eb
Eb G7 G7 Ab Fb
(SWING)
1 2 3 5 6


I.
II.
1st mf
(same)
mf
f
fz
CLOCK
YOU
IN ME
RAH - BLIN
Pizz
E♭
Gb
7
8

E "RAMBLIN' ROSE"



21.


(vlns)
mp.
(1st)
mp
(1st)
p
S
H
TRP
(1st)
p
Knows
Thats Hard
Yao
With can
ARCO
ARCO
Bbm7
Eb7
Ab7
Db
Do
Ab
Cø
F7
7
8
12


(MENO)
(NATURAL LIV)
(SOLO)
(QUASI AD LIB.)
CLING TO A RAH-FIIII ROSE' (MEANO)
B♭ G♭
fpp
fpp
fpp
fpp
B♭m7
E♭7
AD
13
14
15
16
17
18

23.

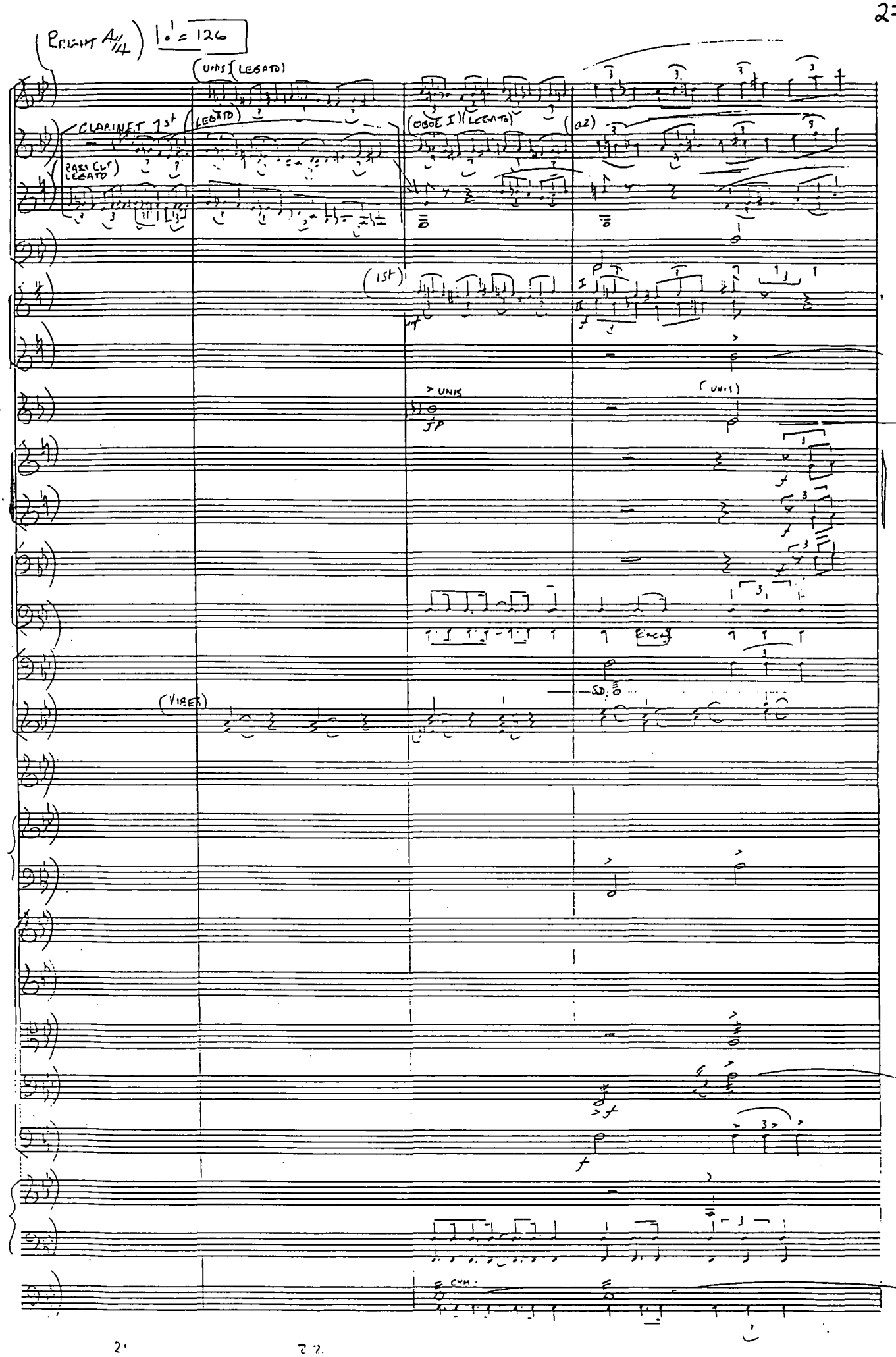
"NATURE BOY" F




Bm E Bm Bm Bm(b7) Bm7 E Em Bm C#ø C#m7 F#7
mp
CHAN-TED BOY
THEY SAW BOY . . . .
VERY FAR
VERY FAR
OVER LAND
SEA
(SOLO/ARCO)
Dm Dm(b7) Dm7 G Gm Dm Eø Em7 A7


25
I
(UNIS)
(NO SOLO)
S
H
RP.
(3rd) MUTE
(SOLO)
DIV
E∅
A♭9
Dm
E(♭9)
E7
9
10
13
14


RALL
II
2nd to Picc.
(Solo)
rall.
(Solo)
(VIBES)
AND
MY BELOVED
RE
TURN
G♯
DIV
ARCO
A7+
E9b5
A9b5
A7+
A7
Dm(11)
CYM
15
16


(BRIGHT A/H) ♩ = 126
(UNIS) (LEGATO)
CLARINET 1st
(LEGATO)
(BASS CLR) LEGATO
(OBOE I) (LEGATO)
a2
(1st)
> UNIS
(UNIS)
(VIBES)
SD.
CYM.


G "ORANGE COL. SKY"
(2nd TO Bb SOP. CLT)
(UNIS)
I WAS
WALKIN' ALONG
ALL ALONE IN MY ROCKER WHEN
(ON REPEAT)
DOLCE
(ON REPEAT)
(DOLCE)
(FILLS)
Bb
Bo
Cm7
(SWITCH TO STICKS)


1o
IIo
Bb7
Cm7
F13
F7
Gb7(#11)
Cm7
F7
Bb/D
G7


UNIS
mp
mf
O. RANGE COLORADO
PURPLE STRIPES
THIRTY GREAT POEMS BUT SKY
F. B
A-L-E-X-A-N-N
Pizz
ARCO
C9
G9
Cm7
Cm7

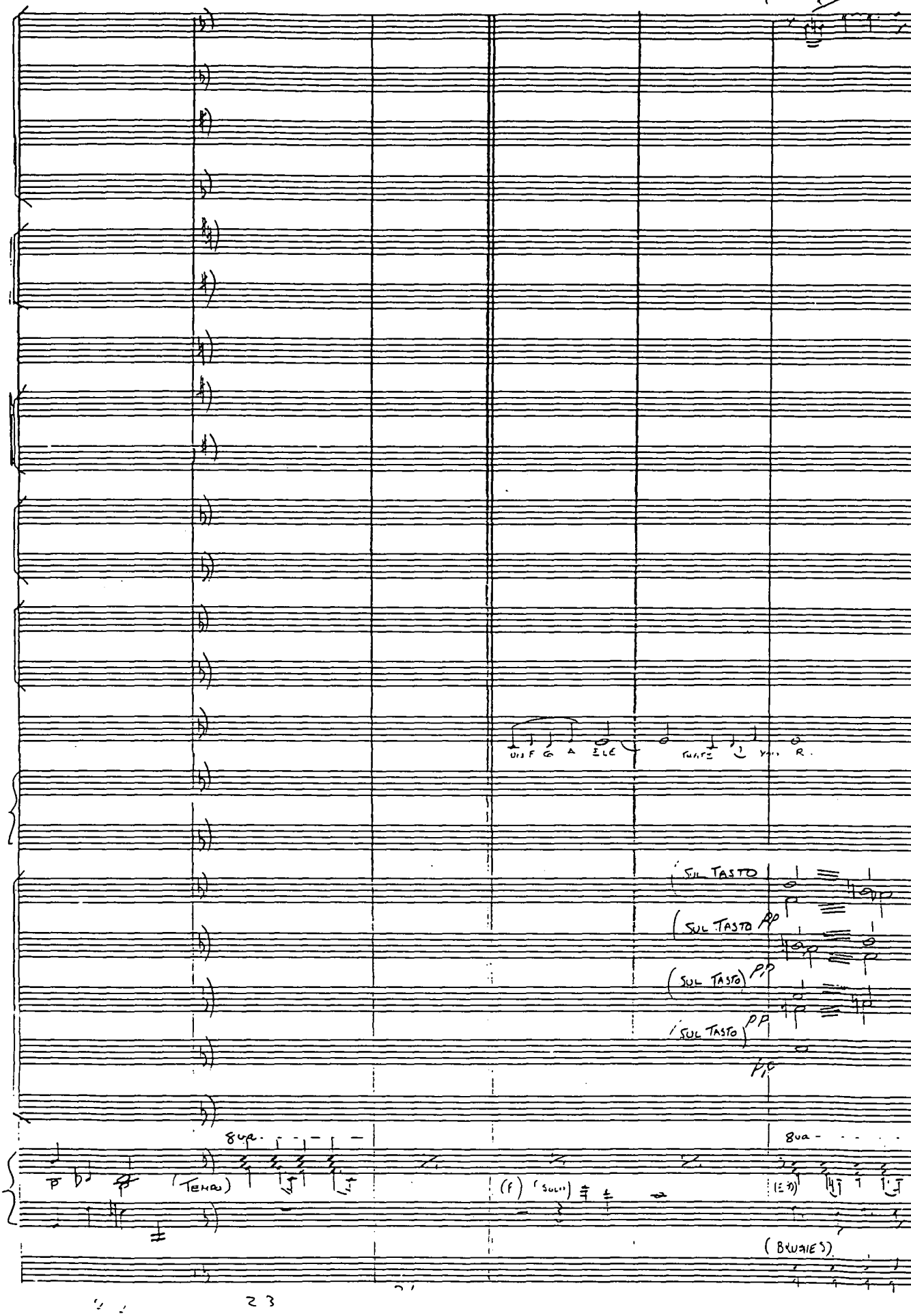
31.


Col Altos
UNIS
S
H
TRP.
DIV
PIANO SOLO AD LIB OVER SHEETH.
16
17
19
20
21

TEMPO (SLOW)

H "UNFORGETTABLE"

(SOLO) (1ST X ONLY)



33.

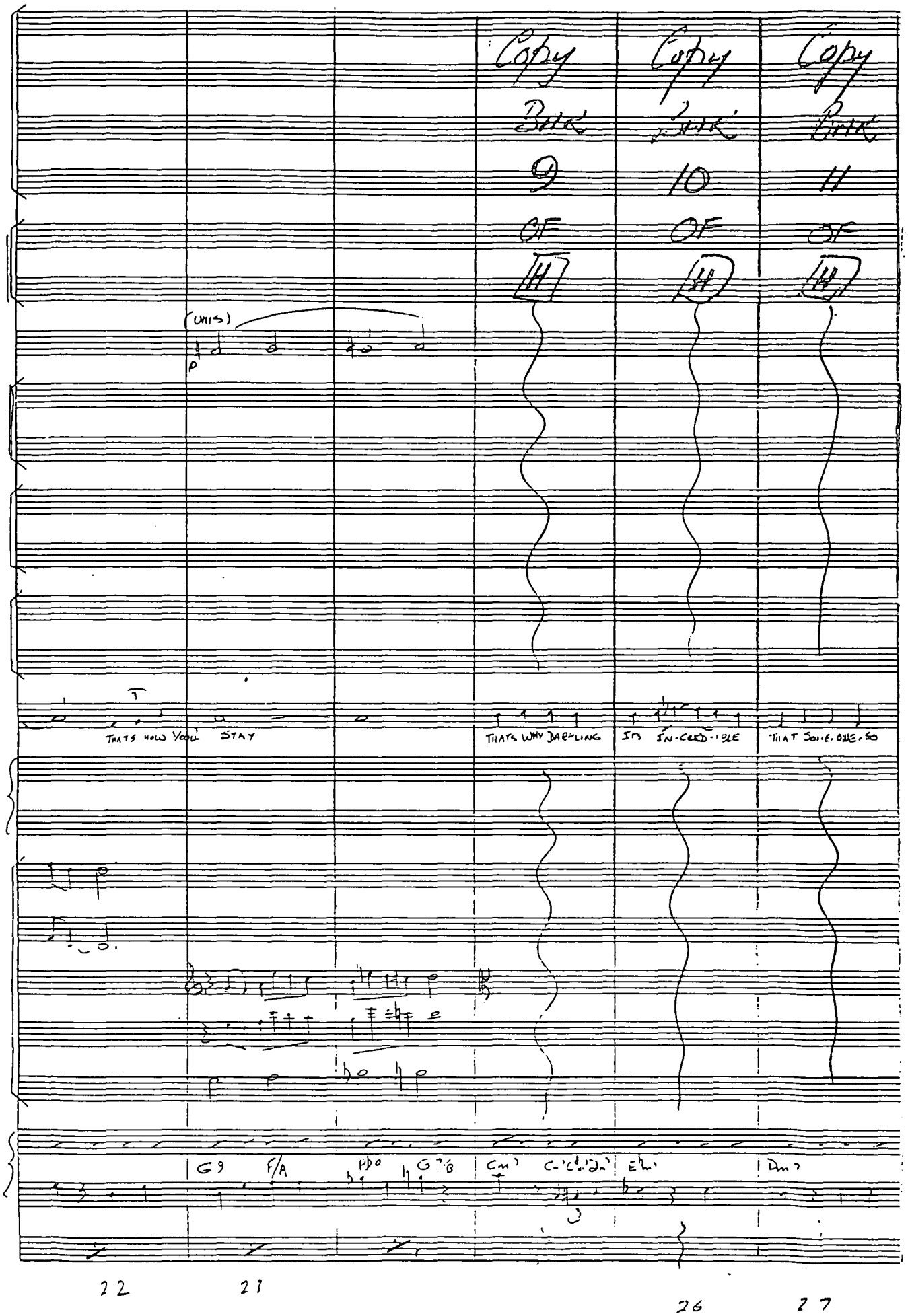

S
H
RP.
(Solo)
mp
p
pp
pp
ppp
U F O A - VIE
TWO INDIAN - FAR
LIKE A SONG OF
(M.ORD)
(M.ORD)
(M.ORD)
(M.ORD)
P.M.
(LIGHT FILLS)
Gm7
Dm7
G9
Cm7
Cm7


LOVE THAT LIVES
HOLD THE TWILIGHT OF
YOU WHISPER THINGS TO ME
ME-MO-RI-ES
SOME-ONE BEEN UNTRUE
D.I.
D.V.
P 12a
ARCO
(110 FILLS)
Em7
Dm
Dm7/6
G7
C9
C13 Db9
C13 C9
10
11
13
14
15

34

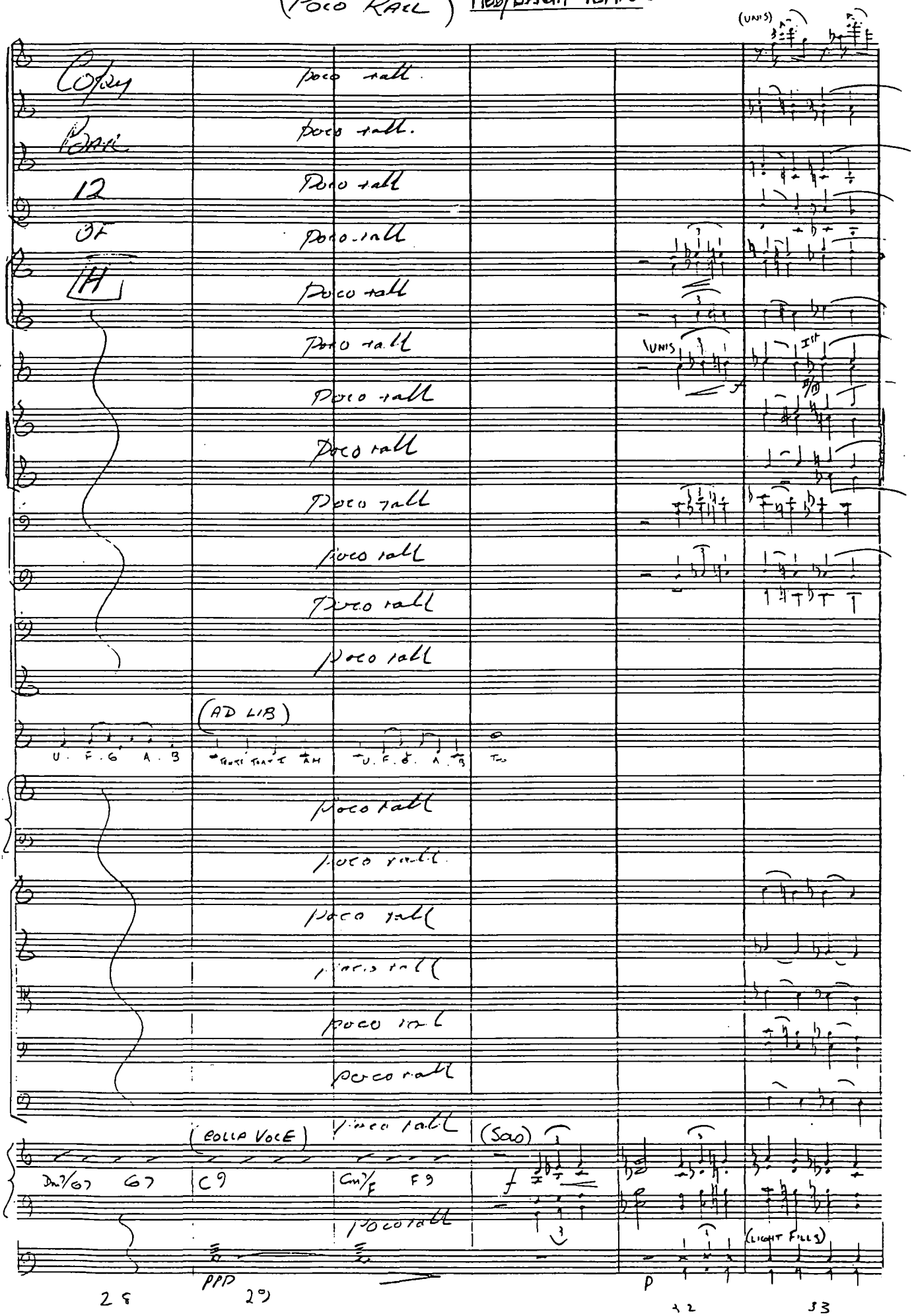

S
H
TRP.
I/II
O. F. G. A. BLE
IN EV. RY
WAY
AND FOR-EVER MORE
(LIGHT FILLS)
F
E♭/F
Gm⁷

16 17 20 21


Copy
Bar
9
OF
III
Copy
Bar
10
OF
III
Copy
Bar
11
OF
III
(UNIS)
p
THAT'S HOW YOU'LL STAY
THAT'S WHY DARLING
IT'S IN-CRED-IBLE
THAT SOME. ONE. SO
G9
F/A
G7/B
Cm7
C-C#dim7
Ebm7
Dm7
22
23
26
27

26

(Poco Rall) SUB. MED/BRIGHT TEMPO (♩=126)



I WALKIN' MY BABY (BACK HOME)

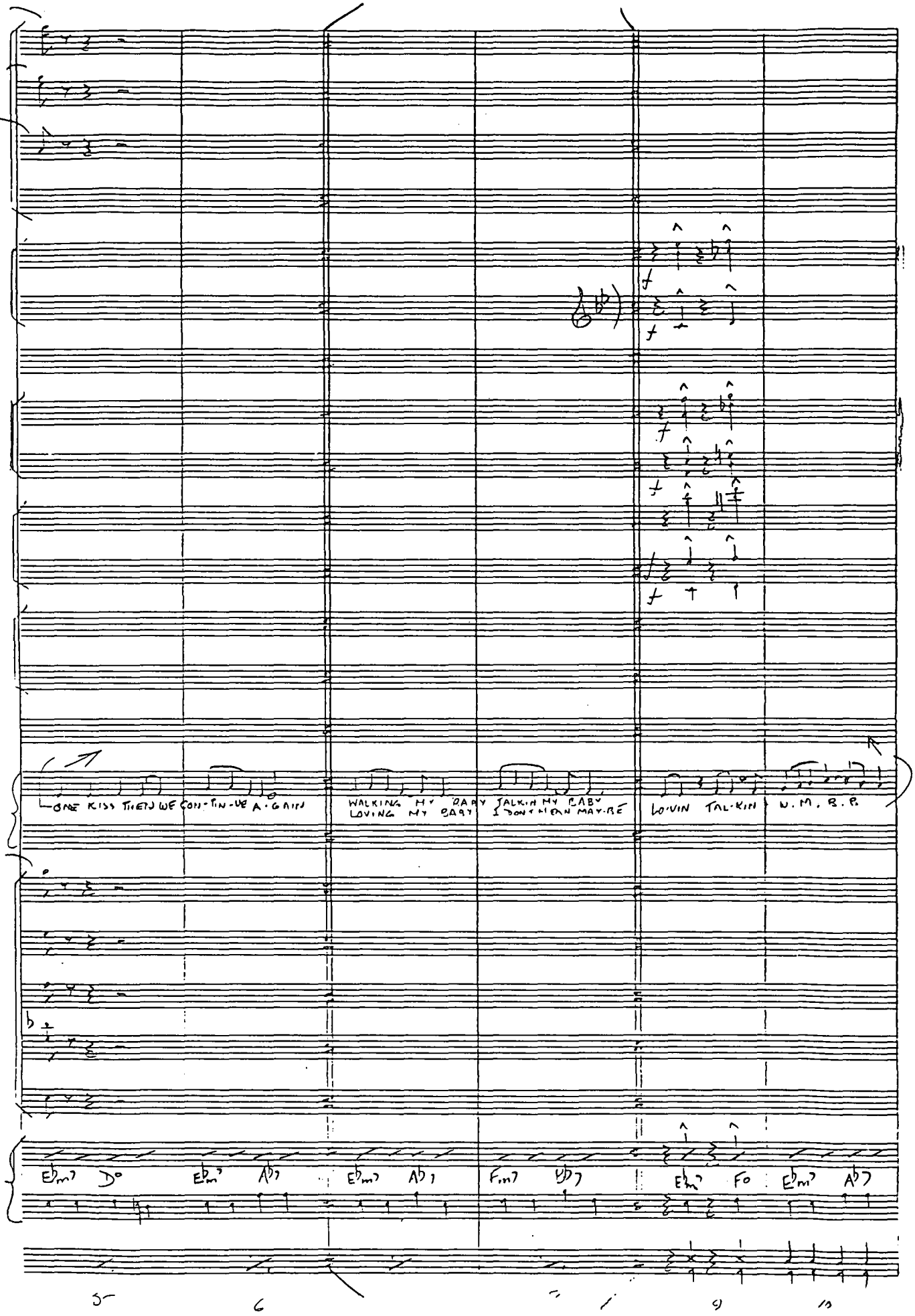



37(6)
I
II
S
H
TRP.
GIVE ME THE EYE
Dm7 G7 Dm7 G7 Em7 Eb7 Dm7 Db7 Dm7 G7 Dm7 G7 C F∅ B♭7

[J]


UNIS
UNIS
(XYLO)
STOP FOR A WHILE SHE GOES INTO A SMILE AND JANGLES HER WAY TO MY CHEST WE START IN-TO PET + THAT WHEN I GET
P22
P122 (DIV)
P127
P122
Em
Em7
C
F#o
B
F#o
C9
B9
Em
B+/E
Em7
A9
1
2
5
6


K
(1st)
(UNIS)
TO BARITONE
HER POINTED ALL OVER IT WAS
AFTER I KIND-A STRAIGHTEN MY TIE SHE HAS TO BORROW MY COMB
D C B E F G A
D♯ F♯
ARC
ARC PP
ARC PP
ARC DIV
ARC PP
(RU)
(UFF.)


ONE KISS THEN WE CON-TIN-UE A-GAIN
WALKING MY BABY
LOVING MY BABY
TALKIN MY BABY
I DON'T MEAN MAY-BE
LOVIN TAL-KIN U. M. B. P.
Eb m7 D° Eb m7 Ab 7 Eb m7 Ab 7 Fm7 Bb 7 Eb m7 Fo Eb m7 Ab 7
5 6 7 9 11

41.



ABSTRACT

NOEL DESMOND STOCKTON
(born 1930)
ARRANGER, COMPOSER AND PEDAGOGUE

J.J. POTGIETER
UNIVERSITY OF THE ORANGE FREE STATE

The idea of a study on this subject was born out of the realisation that in recording the history of music, many omissions occur in regard to musicians and pedagogues who made important contributions to the music profession. After some informal investigation in the form of interviews, formal research on this dissertation commenced in 1999 and the study was completed in December 2000. The main aim of the study was to highlight Stockton's contribution to music in South Africa, as one of the country's foremost Jazz artists, as well as a highly prolific arranger, composer and pedagogue.

The study is divided into the following sub-sections:

Chapter 1
This introductory chapter deals with the research design and research methodology. It also states the aims of the study as well as the necessity thereof.

Chapter 2
A biographical study on his life and activities, from professional pianist as a sixteen year old to lecturer in Jazz at the University of the Orange Free State. Insight regarding his development as an artist and pedagogue is the main thread throughout this section. After chapter two the text is supported by visual documentation in the form of photographs.

Chapter 3
Here Stockton is dealt with as lecturer. His approach towards Jazz tuition, the problems he came across during his years of teaching these and his suggestions on the teaching of various courses are presented in a concise, but meaningful way. Former students' views on his tuition support this chapter. The chapter also deals with the compilation of a Jazz course on tertiary level. This section ends with a general discussion of Jazz tuition and Jazz style, constructed on Stockton's own views on these issues.

Chapter 4
This chapter commences with discussions of Stockton's five serious compositions and concludes with discussions on a selection of the bigger arrangements for full symphony orchestra. Seen against the background that Stockton wrote hundreds of arrangements, discussions on the complete repertoire of these was not feasible. The analysis have been performed in a systematic annotated way.

Chapter 5
This chapter contains the conclusions of the study as well as a recommendation on the importance of music history writing on contemporary, lesser known composers and musicians who made enormous contributions to the music scene.

In the **appendixes** (a) a work list is provided, as well as the (b) scores of the eight compositions/arrangements discussed in chapter four. The study concludes with (c) sound documentation of the serious compositions on the first compact disc and a selection of arrangements by Stockton on the second.

U.O.V.S. BIBLIOTEEK