Tamara Murphy

double bass/electric bass/composition

Tamara Murphy is a renowned bassist on the Australian music scene. Playing in the jazz, indie and pop music industries, she is very versatile and appears on many varied recordings. She is known for her strong groove-based playing style and her lyrical soloing ability.

Tamara Murphy has been running her own ensemble, Murphy’s Law for 14 years. During this time, the group released four albums. Her compositional style has developed throughout this period, during which she also composed for the trio Keller-Murphy-Browne (which ran for over 10 years), releasing two albums.

In 2011 she was awarded the inaugural Young Elder of Jazz Commission, for the creation and presentation of a new work: *Big Creatures & Little Creatures*. This work was premiered at the 2012 Melbourne International Jazz Festival. In 2012 *Big Creatures & Little Creatures* was recorded and released.

Aside from her composition and band leading, Murphy is a sought after side-person. She is a regular member of *ATM15*, the *James Macaulay Quartet*, *Stoneflower* (with Stephen Magnusson), *Donut*, *Tiggy*, *Bird’s Basement Big Band*, Andrea Keller’s *Transitions*, *Wendy* and *Inconsolable*.

Her performance and recording credits include: Allan Browne, Andrea Keller, Stephen Magnusson, George Coleman Jr., Grace Knight, Bernie McGann, Joe Chindamo, Martin Martini, Lanie Lane, Lady Rizo (US), Ben Caplan (CA), Casey Donovan, Christine Anu, Gil Askey, Julien Wilson, Sandy Evans, Jamie Oehlers, Nina Ferro, Kate Cebrano, Harry Angus, The Choir of Hard Knocks and The Australian Pops Orchestra along with many others. She has performed in New York, the UK, Europe and Asia.

Murphy holds B.Mus and M.Mus(research) degrees, and currently teaches at Monash University and The Victorian College of the Arts. She has also received numerous grants to Study overseas and release recordings.

Press for Murphy’s Law

*"...an exploration of timbres and textures in a way that was tonally and percussively rich – even luxuriant at times."*

**Roger Mitchell, AusJazzBlog, (3 June 2012)**

*"...truly dream-like sequences"*

**John McBeath, The Weekend Australian (Oct 4th 2008**