

## **Dr. Linley Hamilton – Making Other Arrangements – Demonstration of the development of a Jazz Language using vertically applied tension devices within a structured improvisation**

In summary to my own career, I have been a part of the Irish music scene for over thirty years and since then he has juggled a career as a trumpet player with being a BBC Jazz Broadcaster and an educator. In 2008 I started research into phrase construction for a Masters at DIT Dublin, research for which earned me the 'Student Academic Medal' and a 1<sup>st</sup>. I further developed the research during a PhD at Ulster University, where I tightened the focus of my research into the segments that make up a phrase and how these segments can be altered rhythmically or harmonically by extension, reduction, inversion, or by specific methods of alteration which can be presented in different ways, hence personalizing the improvisatory approach of the individual player. This research prevailed with three albums, 'The Music Within Me', 'Taylor Made' and 'In Transition', which I recorded with my Quintet, as well as a series of BBC Broadcasts. The solos I performed were transcribed and the language I used dissected in terms of harmonic choices and rhythmic construction. The segments which made up the sub-phrases were then deconstructed into individual ideas which could be developed through planned and practiced alteration, and a methodology derived to allow not just myself, but any musician, to construct their own jazz language through personal study and convert it into a reflexive discourse in real time that produces significant and individual improvisations with the control to thematically develop ideas and enhance the musical palette and language constituents as a result.

This current project, 'Linley Hamilton: Making Other Arrangements', has been recorded and is due for release in March 2018. It features me as the Soloist with a 21-piece band – full rhythm section, woodwind and a 12-piece String section. Arrangements were by Cian Boylan with tracks including 'Here's to Life', 'After the Love Has Gone' and 'What are You Doing the Rest of Your Life'. The improvisatory language I use has come about as a result of enhanced research of the ideas I investigated for my Doctorate study, and the reworking of those ideas into complex development of them both in isolation, but also in combination through their thematic deployment in real time.

For the purposes of this research, I have transcribed all my solos on the album to demonstrate new approaches to thematic improvisation based on the vertical placement of tension devices as part of a horizontally improvised jazz language. These devices have been practiced as individual entities, partly compositional and developed through extension, inversion, elongation, and harmonic alteration of musical segments which can be constructed to assemble musical phrases. In turn, they have been transferred into my vocabulary so that I can use them and their variations reflexively within my playing as a natural consequence of my personal study and practice within this field. The procedure for the development of this reflexively produced vocabulary can be personalised and a methodology attained by individuals who want to create their own sound and approach to jazz improvisation.

Specifically, I have been investigating how harmonic and rhythmic devices can be used within the approach area to a target note to create tension which in turn will be resolved. This entails identifying methods of resolution including encapsulation of chord tones,

narrowing interval width close to the target note, the use of inside harmony of the vertical scale options for the presiding chords, and methods of melodic reference which highlight the return to 'home'. The 'Tension Devices' then that precede the resolution can be made up of harmonic and rhythmic material, such as alliterative patterns, the superimposition of rhythmic structures, consecutive notes with wide intervallic change, or the use of sequences which can be rhythmically transformed, repeated and developed into more thematic messages within a solo. The tension devices may also be made up of harmonic material deriving from altered harmony substitutions, or the use of specific note choices or rhythmic approaches during my improvisations. The focus of my research also investigates the tension created by Harmonic anticipation, in which the soloist disguises the harmonic transfer by the rhythm section by remaining with the previous harmony after a harmonic transfer has taken place, thus delaying the harmonic release, creating tension in the process. Key to my research is the impact that harmonic anticipation and delay has on phrase construction and phrase length and how a solo over a tune can equate to a paragraph within a chapter, and how musical sentences can be sculpted with good grammar.

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The methods I have developed for creating original improvisational devices and understanding how they can be deployed can be taught, and as a result, used to help develop jazz performers' individual styles. This provides rich opportunities for generating far-reaching, significant impact, which I have done through international performances, my role as a BBC broadcaster, and as tutor at international festivals such as Montreux. The last ten years has seen a concerted effort to reroute himself back to Jazz, and in 2009 he graduated from DIT Dublin with a 1st Class Masters in Jazz Performance and the celebrated Student Academic Medal. Since then he has completed his PhD in Jazz Performance at Ulster University Magee, and is now as such, 'Dr Jazz!' My Radio Show enters its tenth year on Friday nights at 10pm on BBC Radio Ulster, 'Jazz World with Linley Hamilton', which has been shortlisted twice for the Irish Radio Awards.

## **Making Other Arrangements**

Producer Cian Boylan Conor Brady  
Engineer Conor Brady  
Assistant Engineer Dan Howes  
Studio Manager Jack Power  
Mixed by Cian Boylan and Conor Brady  
Mastered by Ruadh r  Cushman  
Arranger Cian Boylan  
Recorded Camden Recording Studios, Dublin

#### Band

Trumpet Linley Hamilton  
Piano, Fender Rhodes, Hammond Organ Cian Boylan  
Guitar Nigel Clarke  
Bass David Redmond  
Drums Guy Rickarby  
Woodwinds and Saxes Brendan Doyle, Ben Castle  
Vocal Dana Masters  
Strings:  
Violin 1 Kenneth Rice Lynda O'Connor David O'Doherty Jane Hackett  
Violin 2 Paul O'Hanlon Louis Roden Denice Doyle  
Violas Karla Vedres Nathan Sherman Karen Dervan  
Cellos Gerald Peregrine Paula Hughes  
Manager Dominic Reilly  
Label Teddy D Records  
Video Jamie McBrien  
Photography Calum Hutchinson

#### Track Listing

Here's to Life - Artie Butler

Brigitte - Freddie Hubbard  
Don't Let me be Lonely- James Taylor

After the Love Has Gone - David Foster, Jay Graydon and Bill Champlin

Con Alma - Dizzy Gillespie

Joan Capetown Flower - Abdullah Ibrahim  
Love Dance - Ivan Lins  
Louisiana Sunday Afternoon - Franne Golde  
What are you doing the Rest of your Life - Michel Legrande  
Carmel - Maggie Doyle Cian Boylan

The solos from this album are the completion of a year's work into the dissemination of 'vertical tension devices' and developing a reflexive approach to using them. I shall demonstrate their use in practice, through analysis of transcribed material and explanation of the approaches through which the tension is released within individual phrases.

### **Motivic alteration and repetition**

Creating motifs has been something I have always done naturally in my playing, but I decided in this program to focus on developing methods of repeating and/or altering motifs to increase their significance so that they may become thematic and can be further enhanced and redeployed in the solo within the context of the character of the tune. I designed periods of 'block training' and developed an exercise which I refer to as 'motivic alteration pulse'. For this exercise, I picked a key, chose a tempo and played a phrase comprising between 4 and 7 notes. I then took a rest of the same duration and repeated the phrase with minor alterations which were preordained to be harmonic or rhythmic, rested again the same duration before applying minor alterations to that altered phrase, and so on. There was no time limit on the exercise but I would continue to work on development of one phrase at a time.

Each performance of the exercise would last approximately ten minutes, but the exercise would then be repeated starting with a different 4 to 7 note phrase, which was similar in shape to the initial phrase of the previous exercise. This gave me a method to memorise and redeploy phrases or altered phrases. These alterations came in the form of shape repetition, extension or diminution, feel change, moving the emphasis from downbeat to offbeat, employing accents, articulations or slurs, changing octave, side-slipping or by intervallic change. I would then restart the exercise in a different key, and continue the process for around a half an hour at a time.

I still recreate a number of these exercises every day, setting different starting keys and different tempos but focusing entirely on phrase development using minor alteration and applying these at a pre-ordained tempo, resting between ideas. The improvisational concepts and devices in which I invested time on developing are often clearly harmonic, rhythmic or timbral, however, as I will illustrate, they often cross these boundaries combining features from each.

Each different concept and device has been prepared, examined, understood, practised, transcribed, modified by extension or diminution, clumsily used at every opportunity at the expense of musical taste until it became a reflexive part of my playing. Concepts and devices that were considered include the following:

Varying articulation to segments which approach target notes

**Harmonic anticipation** of the upcoming chord by using note choices which anticipate the upcoming harmony, thereby creating harmonic tension which is only released by the rhythm section sounding the new harmony in the sequence of the form

Chord tones sounding on the downbeats or anticipated downbeats, and hence primary chord tone resolution

Use of **intervallic patterns** to create dissonance

**Motivic development** through vertical harmonic change and rhythmic alteration

Changing motifs by **extension** or **diminution** through the harmonic changes

Utilising post-bop, chromatic, blues and pentatonic material

Utilising material from upper tensions and triad pairs

Strengthening the impact of chord tones placed on strong beats by **encapsulation** of the target note

**Using target tensions** such as a Lydian substitute for the 11 in the major scale or create patterns using the 11 over a minor

**Transferring rhythmic patterns** from the melody to the solo

**Altered dominant note choices** as applied to dominant harmonic chords

**Sequence** – repetition of the same melodic pattern at a different pitch or a continuation of a shape or series of contours

**Melodic sequence** – can exhibit phrase development: a developed phrase slightly different from the original phrase

**Augmentation** – same phrase but stretched over more bars by way of lengthening the note values, i.e. quavers to crotchets or crotchet triplets

**Diminution** – same phrase but shortened over fewer bars by way of shortening the note values, i.e. quavers to semiquavers

**Contrary linear motion** – if playing a phrase that moves downwards, playing a similar group of intervals and rhythms in contrary linear motion is an excellent way of developing that melodic cell into a longer phrase

**Change of mode** – playing the same rhythmic phrase but slightly reworking the harmony to retain the shape and content of the line through different harmonies

**Change of rhythm** – related to augmentation and diminution – slightly changing the rhythm of the original phrase leaving the odd note out or even changing the odd harmony note

**Melodic reference** – when the notes of the improvised line form a similar rhythmic or harmonic function as the original melody at the point in the form

**Radical articulation** – when a glissando, slur, bend, lip or tongue action significantly contributes to the delivery of the line and the effect of which may be deemed more significant than the harmonic choice or phrasing

**Phrase redeployment** – when an identical phrase to one played earlier in the improvisation appears in the same part of the form later in the improvisation, or a phrase of similar length and contour for which a case for its relationship to its previous use can be made

**Resolution to the downbeat** – when the notes of an improvised line are placed on off beats as part of a pattern and do not get placed on a downbeat until later in the phrase, on most occasions that downbeat being beat 1

**Alliteration** – as in language, repetition of a note or maintenance of a pattern in which the same note occurs regularly in the phrase.

Other tension and release ideas including deliberate deployment of major 3rd over a minor and immediate resolution to the minor. Introduction of specific personalised traits to end a phrase such as ending with a rising 2-quaver pattern.

These concepts and devices have become reflexive in my playing within phrases which occur in the lyrical musical sentences that I construct in real time improvisational situations. They can be introduced through vertical deployment, and a decision to use them in a solo can happen instantaneously. Once the decision has been made to deploy them, they can be used to approach a target note and can be thematically redeployed within a solo as a statement that defines the solo at that point and as a larger entity. A detailed description of how I have worked many of these concepts and devices into my vocabulary is given through analysis of transcribed examples as they appeared naturally in my improvisations.

## **Research in Practice using Vertical Deployment**

Because of the fluency I have managed to build a capacity for and the reflexive nature that I reproduce my improvisatory ideas in combination with the internalization of the individual tension devices and the alterations I have pre-composed, I am able to thematically produce these devices in combination so that the motifs appear in the context of a personalised jazz language, examples of which I characterize below.

Fig.1 Louisiana Sunday Afternoon bars 1 -11

This particular solo is part of an improvisation which follows a vocal melody and as such there was a deliberate approach to make the segments which construct into phrases more melodic and less chromatic in nature, nonetheless, key vertically applied tension devices have been applied and resolved.

Considering the improvisation as a paragraph made up of musical sentences which are comprised of segments, motifs and extended jazz language, then the solo itself starts with an anticipation of the harmony EbMaj9...the 9 7 9 with an alliterative pattern on the 9, reinforced by the accented long note on beat 1.

The entity itself is separated by a 3 beat and 1 crotchet triplet rest, before the next bar which is an example of an elongated Harmonic Anticipation, in which the EbMaj9 harmony is ignored and a full-bar harmonic anticipation of the Bmin9 takes place. This phrase starts with a Contrary Motion augmentation of a semiquaver triplet to a quaver triplet pattern comprising the descending 5 11 b3 9 of the Bmin9, rising to the b3 before augmentation occurs to the rising quaver triplet pattern 5 b7 9 of the Bmin9. The rhythm section and arranged woodwind and strings are still implying the harmony of the EbMaj9, and so a harmonic tension is introduced which is only resolved in the next bar when the arrangement changes to the Bmin9. In this bar then, on downbeat 1, the phrase from the improvisation continues from the previous bar to the quaver triplet pattern on target note 11 over the minor extending through the bar. So the personalized 11 over the minor, one of my signature harmonic devices is reinforced by the continuation of the quaver pattern, itself an augmentation of the commencing semiquaver triplet contrary motion pattern. Further augmentation takes place within the bar as the quaver triplet pattern gives rise to a crotchet triplet pattern which echoes the contour, 5 1 5 intervallic but inside harmonic device which leads to the pivot target note of the phrase on downbeat 1 of bar 5, the b7 of the Bmin9, then transitioning on to the b3 5 target note, again exhibiting inside harmony.

The last quaver of the bar tied to the next bar downbeat 1 then is a single quaver harmonic anticipation on the strong 9 of the Ebmaj9, and then the phrase ending with inside harmonic note choices. Overviewing this section further, the thematic development within the improvisation, and focus on melodic approaches rather than chromatic ones, is highlighted by the repetition of the idea in bar 3 so that reappears in bar 7 leading once again to the same target note emphasis on the downbeat of the next bar, the 11 of the Bmin9.

In the next example, from the introduction of the improvisation in 'Love Dance', it was my intention to extend the rhythmic and harmonic tension in advance of the resolution at the start of the form.

Fig. 2 Introductory Improvisation to the start of the Solo in 'Love Dance'

Bars 1 and 2 represent the end of the last melodic fragment before the improvisation commences in bar 3. The Solo form commences in bar 6, so the fill lasts for three bars with a delayed resolution in bar 6. For this particular solo, the trumpet is the main melodic instrument and so there is more freedom for the ethic of the solo to be dissonant, with incidents of chromaticism and complex, non-melodic function.

Looking at the overall rhythmic structure, the downbeats have been disguised with no 'stationary' resting notes falling on the downbeats, and the first significant target segment of this whole phrase being the tied two-semiquaver to quaver pattern on beat 3 of bar 6, the end of the first bar if the firm proper. As in most of my improvising, this target segment will be a resolution involving chord tones...and so the semiquaver G to A then onto the tied E quaver being the b7 1 5 of the A7#5.

Going back to the tension-creating introductory phrase, there are complex rhythmic structures which are interrupted with tied notes resulting in a 'dissipation' of the bar lines culminating in extended, non-uniform phrasing, with instances of melodic sequence such as the 1 b7 9 13 of G6/F semiquavers rising a 5<sup>th</sup> to the 13<sup>th</sup> E on beat 2 of bar 4, that leads to a similar melodic sequence, with the b5 11 13 of the Bbm7/F leading up a 4<sup>th</sup> to the 9 of the chord.

There are similar sequence pairs in the second bar of the form proper, bar 7 over the Dmin7 add 11 and Dmin7 chords in that bar, with strong inside harmony being used to reinforce the move from extended tension to release. Here, the dotted semiquaver to demisemiquaver falling pattern is mimicked from on beat 1 the add11 to b3 of the minor and the 9 to 1 of the same chord. Immediately then, this gives rise to a new sequence of motifs which are a redeployment of the motif that ends the previous phrase, the two demisemiquavers to quaver, this time two demisemiquavers to dotted quaver, and then again to crochet triplet completing the 4 melodic sequence.

Harmonically then there are chromatic sequences in bar 5 on beat 2 which is repeated exactly down the octave on the next beat. These patterns elongate into 6-note patterns later on the bar which are rhythmic repetitions.

The image shows a musical score for a solo in 'Love Dance'. It consists of three staves of music in a 4/4 time signature, with a key signature of one flat (B-flat major or D minor). The first staff, labeled 'SOLO' and starting at measure 6, contains the following chords: Em7(b5), A7(#5), Dm7(add11), and Dm7/C. The melody in this staff features a complex rhythmic pattern with many sixteenth notes and a triplet of eighth notes at the end. The second staff, starting at measure 8, contains the chords Bm7 (with '(add11b5)' written in red above it) and E7alt. The melody continues with a similar rhythmic complexity. The third staff, starting at measure 9, contains the chord Amaj7. The melody concludes with a triplet of eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fig. 3 Solo in 'Love Dance'

Looking at bar 6, the first bar of the form proper, there is a delay before the rhythmic resolution with the phrase extended from the previous bar, but as it is the last bar of the extended phrase which was clearly dissonant with chromatic approaches, the phrase in bar 6 is entirely inside harmony starting with the b3 11 b13 5 of the Emin7b5, and continuing with the b5 on the incremental subdivision b13 b7 1 of the same chord, the b13 11 b5 b13 11 resolving to the closing segment b7 1 target note 5 of the A7#5- an extended resolution.

The rhythmic contour of bar 6 and the second half of bar 7 are a sequential pair, and the target notes that end the sub-phrases in bar 8 and 9 are the target 11 over the minor in bar 8 and the 5 of AMaj7, both inside harmony. The idea was announced at the end of the phrase in beat 3 of bar 6, and the idea then thematically developed into the phrase in bar 7, with the pattern moved around the subdivisions of the bar to change rhythmic orientation of the pattern, but again thematically the target note of the 11 over the minor

at the end of the phrase in bar 8 being a consistent harmonic theme in this part of the improvisation.

The phrase on beats 3 and 4 of bar 8 is rhythmically altered only slightly to the phrase on beats 3 and 4 of bar 9, again a melodic sequence thematically placed, with bebop chromaticism central to each phrase.



Fig. 4 Excerpt for improvisation on 'What are you doing the Rest of your Life'.

In Fig. 4, there are several tension devices in use. The previous phrase which opened the solo was a melodic reference with entirely inside harmony, and so this phrase was used to launch the solo into a more 'active' state. Contrary Motion took the phrase in bar to one octave and back down with a slightly more intervallic approach when rising, using all the chord tones and the tension identified in the chord, the 3 5 13 1 and target note 3 of the EbMaj9. The falling line then to the 9 sees the introduction of a segmented motif, two demisemiquavers to a dotted quaver, which is thematically developed to the end of the phrase proper on beat 2 of bar 4; the 9 1 7, to the 13 5 then extended to the 13 7 and down to the starting note of the melodic contour, the 3. Specifically, then in bar 4, the phrase-end just referred to, is mimicked and developed; at the start of the bar the 13 7 to 3 idea is reinforced to the 9 5 3, which in turn is an encapsulation of the chord tone 3.



Fig. 5 Bars 6 – 8 of improvisation on 'What are you doing the Rest of your Life'

This development of the improvisation idea of closing the solos with strong inside harmony in conjunction with the hard release of tension devices can be demonstrated here with the ending solo section in bars 6-8.