

300-word REF statement - 'Linley Hamilton - Making other Arrangements' 260620

'Making other Arrangements' is an investigation into the technique of target-tone improvisation, Toiviainen (1995), McKiernan K., Kaufman, J (2003), but within the context of the application of the tenets of musicality in conjunction with dynamic contouring, adding weight to resolving phrases and sonorities. The work of Dreyfus, H.L. and Sudnow, D. (2001), on skill development, informed the timeline for practice methodologies and areas of focus, and aided analyses approaches to the transcriptions of the improvisations. Restrictive practice techniques have been devised to enable development within isolated areas of focus, seeking the cumulative effect of combined personal growth by harvesting marginal gains in targeted improvement across a range of musical language applications, generating individual technical characteristics, Syed, M (2010), with arrangements and musicians chosen to demonstrate the enactment of these processes in real time.

The album features a 19-piece ensemble including strings, that cultivates space for the soloist to exploit investigation of melodic improvisatory approaches, opportunities for impacts from dynamic contouring and application of complex harmonic and rhythmic constructions in combination.

The work of Bjerstedt (2014) and Sawyer (2009) regarding narrative techniques in jazz improvisation construction, helped inform zones of study, and Torrance and Schuman's work on improvisation and cognitive science (2018), guided the analysis of transcriptions in terms of reflexive performance from internalized procedure, Alterhaug, B. (2004), and Vacca, S. (2013).

A key area of originality focused on a strategy for dynamic contouring informed by conversations with my colleague Dr. S Ryan, (2017) Ulster University,) and further developed by myself, which is a number system used to plan dynamics across the narrative of a musical line, but then to express that dynamic in terms of the wider application of narrative of the full improvisation. Numbers are applied to pre-composed elements from 1-10, pp-ff, to detail musical ideas on dynamic change note by note within a musical line, and through practice and dissemination developing into an internalised musical approach that adds weight to the intent of the improvisatory statements performed. The model involved pre-determining dynamic contours of composed musical fragments, and further developing the process so that dynamic contouring could be applied in real time, enhancing the effect of other improvisatory strategies regarding tension and release, Jarvinen, T. (1999), and Campbell, J.M. (2015). The 'Numbers' system is unique in both its application to practice and its combination with other musical processes; evidence of its effect clear in the improvisations of *After the Love has Gone*, *Brigitte* and *Here's to Life*. In my solo on *Here's to Life*,

for example, starting at 2 minutes, the opening statement climbs from 2-3, A to F, then rising to an 8, the G quaver bar 2 over the C13, and falling to a 3 on the C minim at the start of bar 4, the target note 9 and end note of the phrase on the Bbmaj7.

The work of Schogler, B. (1999) on temporal coordination in jazz, led to specific dynamic contouring approaches involving articulation and the weighting of individual notes within musical sentences. The transcribed and audio recordings of the improvisations confirm the cumulative effect of targeted restrictive practice approaches within linear improvisatory statements, which resolve to target tones with an internalised dynamic contour which reinforces the intent of tension and release, creating improvements across a range of pre-planned harmonic and rhythmic procedures resulting in a personalised approach to narrative.

Sven Bjerstedt (2014) *Storytelling in Jazz Improvisation: Implications of a Rich Intermedial Metaphor* Lund University

Sudnow, D. & Dreyfus, H.L. (2001) *Ways of the Hand; A Rewritten Account* MIT Press

Krin Gabbard 1995 *Introduction: The Jazz Canon and its Consequences* Duke University Press

Sawyer, K. (2009) *Improvisational creativity: An analysis of jazz performance* Creativity Research Journal

Syed, M. (2015) *Black Box Thinking* John Murray UK

Torrance, S and Frank Schumann *The Spur of the Moment: what jazz improvisation tells the cognitive science* 2018

Toiviainen, P. *Music Perception* (1995), 12 (4):399-413 *Modelling the Target-Note technique of Bebop-Style Jazz Improvisation: An Artificial Neural Network Approach*