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**RHYTHMIC DEVICES WITHIN THE
IMPROVISATION OF SCOTT TINKLER**

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A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Music Performance (by Research)

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Abstract

This thesis is an analysis of the rhythmic dynamism within the improvised performances of Australian trumpet soloist Scott Tinkler. Over his career Tinkler has consistently demonstrated the execution of complex musical concepts on the instrument. He has developed a vocabulary for improvisation that has influenced generations of jazz and improvising trumpeters and continues to influence not just trumpet players but improvisers throughout the Australian music community.


This thesis explores Tinkler's main mentors and influences and the development of his improvising style. I have chosen the Scott Tinkler Trio and one composition from each commercially released record for analysis. Through transcription of these compositions and Tinkler's improvised trumpet solos and a step-by-step analysis of the rhythmic devices within three Tinkler compositions, I will provide evidence of Tinkler's awareness of complex subdivision and his intuitive application of complex rhythmic concepts in an improvised setting.

Declaration:

This is to certify that:

1. The thesis comprises only my original work towards the Master of Music Performance (by research) degree;
2. Due acknowledgement has been made in the text to all other material used;
3. The thesis is 14,240 words in length, inclusive of footnotes, but exclusive of tables, maps, bibliographies and appendices.

Signed:



Name:

Andrew Fiddes

Date:

22 March 2016

Acknowledgements:

To Scott Tinkler, for being tireless in his pursuit of the extremes of the trumpet;

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Chapter One

Introduction

The personal reason for a deeper understanding of rhythm

Odd groupings, uneven metre and implied metre are an integral part of the rhythmic vocabulary of jazz improvisation. Throughout my undergraduate studies and personal study of several influential twentieth century jazz trumpeters, I have found that complex rhythmic concepts and the execution of ‘odd’ groupings were often considered of less importance than harmonic development and syncopation. Beyond experimentation, sourcing methods for internalising complicated rhythm for single voice instruments is difficult: the material I have found is focused towards drums and percussion such as the Ari Hoenig rhythm series or the Magadini guide to polyrhythms. This left a gap in the role a complex rhythmic knowledge could contribute to extending the improvising vocabulary of the single voice instrument. This is the main reason for this study, although this subject has been explored somewhat in modern jazz institutions, compositions and arrangements. I believe modern jazz musicians, since the metric modulations of the Miles Davis Quintet of the 1960s and the drumming of Tony Williams during that time¹, have taken more responsibility to study complex musical structures. The contemporary jazz vocabulary has developed accordingly.

Australian trumpeter and composer Scott Tinkler presents an example of an improvising musician with an advanced rhythmic concept that draws on jazz and non-

¹ Davis, Miles. *The Complete Concert 1964 My Funny Valentine + Four & More*. Columbia, 1964. CD.

jazz music. Since first seeing him with his trio at the Side-On jazz club in the late 1990s I have been in awe of his technical mastery, advanced rhythmic demonstrations and his diligence in pushing the limits of the instrument. From the experience of seeing live performances, examination of the Scott Tinkler Trio recordings and postgraduate study with Tinkler's longstanding collaborator Dr. Simon Barker, I have concluded that these two improvisers (Tinkler and Barker) have a complex rhythmic language that requires further study.

As a reference for studying these complex rhythms, I found the theories presented by Henry Cowell in his work *New Musical Resources*, particularly the first two parts of the 'Rhythm' chapter², to be an effective text to define occurrences regarding time and meter. Dick Higgins' introduction states that Cowell has had a profound effect on modern composition, and provided a catalyst for a much deeper exploration of the complexities of rhythm in twentieth century music³. This I believe can be compared to the deep exploration, understanding and execution of rhythm expressed in Tinkler's compositions and improvisations. Prior to becoming aware of Cowell's work, I had already used several rhythmic devices in composition that are concepts introduced in *New Musical Resources*.

The need for this study

The bulk of literature on jazz and improvised music focuses on American traditions and history from an American perspective. The term 'jazz music' can apply to many different types of performance and the definition of jazz is constantly debated.

Australia has a rich tradition "[without] the history and expectations of jazz hanging

² Cowell, Henry. *New Music Resources*. Cambridge: University of Cambridge, 1996: 49-81.

³ Cowell, Henry. *Essential Cowell: Selected Writings on Music*. Edited by Dick Higgins: McPherson & Company, 2001: 7.

over [it's] head"⁴ which has created strong individual voices like Tinkler, alto saxophonist Bernie McGann, pianist Paul Grabowsky and trumpeter Phil Slater. This study adds to the growing depth of study of Australia and it's contribution to jazz and improvising music.

This study attempts to analyse the relationships between complex subdivisions so as to make it usable not only in a jazz context, but as an intuitive part of contemporary improvisation. The literature on the use of polymetre and the use of imposed metres, especially as defined by twentieth century music, and its application in jazz improvisation exists, but the primary focus is imposing hemiola of three over two, there is very little on five and seven note groups in swing 4/4 time⁵. Works by trumpeter and composer Don Ellis demonstrate use of uneven metre and uncommon subdivisions⁶.

Roger Dean states that "until the mid-1960s jazz pulse was nearly always organised into regular metres"⁷. From then, the jazz musician began exploring irregular pulses and metres, coinciding with the development of free jazz. This has resulted in the improviser using more complex rhythmic constructs and what I will call 'phrase grouping'⁸. Tinkler's trio provides three rhythmic voices, creating a layering of rhythm and extended use of phrase grouping that will be explored as part of this study. Derek Bailey states "vocabulary...has to provide everything needed to sustain

⁴ Vantrikt, Ludwig. "Scott Tinkler: Trumpet Down Under.". *All About Jazz* (2009). Published electronically August 4.

⁵ Dean, Roger T. *New Structures in Jazz and Improvised Music since 1960*. Buckingham: Open University Press, 1992: 20.

⁶ Ellis, Don. *Live in 3 2/3 /4 Time*. Pacific Jazz CD23996, Rec. 1966. Reissue 2000. CD.

⁷ Dean, Roger T. *New Structures in Jazz and Improvised Music since 1960*. Buckingham: Open University Press, 1992: 19

⁸ phrase grouping is a defined number of notes accented into sets that equal the total note count as defined in Chapter Two

continuity and impetus in the musical performance”⁹, and we will discover some of what Scott Tinkler uses to create his unique voice.

I have chosen Scott Tinkler as the individual under analysis for this study because his improvising vocabulary reflects a deep understanding of rhythm and its applications within numerous musical environments beyond jazz, including contemporary improvisation. Apart from biographical information, liner notes, recording reviews and several interviews, there is very little written about this influential Australian trumpet player and improvising musician, especially his rhythmic devices. Personally, I believe he deserves greater recognition.

Methodology

For this research I have employed three methods of investigation:

1. Review of existing literature:

- Exploration of existing literature regarding Scott Tinkler and his rhythmic devices for improvisation.
- Exploration and examination of existing literature regarding rhythmic devices in improvisation.

2. The transcription and analysis of three separate performances by the Scott Tinkler Trio between 1996 and 1999, each demonstrating a particular rhythmic device and its development in an improvised setting.

3. Analysis of jazz vocabulary for use of imposed meter, polymetrics and complex

⁹ Bailey, Derek. *Improvisation: Its Nature and Practice in Music*. New York: Da Capo Press, 1993: 106.

rhythmic subdivisions and groupings applied to three improvisations of Scott Tinkler from the three separate trio recordings.

Review of Literature

This thesis primarily deals with the analysis of improvised solos by Scott Tinkler and his interaction with the rhythm section within the Scott Tinkler Trio. Numerous texts and articles were read to create the depth of information needed to validate this study, although most dealt with classical repertoire and rhythm concepts not applicable to the nature of improvisation, especially the freedom afforded by a small group with an open harmonic setting. This revealed a hole in the literature regarding the use of complex rhythmic structures in contemporary jazz and improvisation that is currently in vogue¹⁰. As a result, I turned to texts on the nature of improvising and the vocabulary an improviser develops over time.

Henry Cowell's original treatise, *New Music Resources*, published in 1930, primarily discusses the idea of harmonic rhythm; where each note of a chord and its pitch and range has its own subdivision relative to the frequency ratio of the notes¹¹. In addition, *Part II: Rhythm*¹² suggests a reworking of the established traditions of musical notation to accommodate the move towards more complex subdivision, shifting metre and explorations of atonality, polytonality, polyrhythms, and non-Western modes employed by composers of the early twentieth century such as Henry Cowell, Edgard Varese and Charles Ives. Tinkler uses combinations of subdivision and employs

¹⁰ New York jazz performers such as Fabian Almazan, Ari Hoenig, Ambrose Akinmusire, Linda Oh and Aaron Parks are a small example.

¹¹ Cowell's theory explains that each interval from the root of a chord along the overtone series contains vibrations that coincide with a subdivision: Octave=2, Fifth above = 3, etc. Page 8 of *New Musical Resources* contains a graph up to the 8th partial.

¹² Cowell, Henry. *New Music Resources*. Cambridge: University of Cambridge, 1996: 45

polyrhythmic ideas to his composition and improvisation. Cowell's work has also provided a framework and definitions for some of the analysis in this study, particularly the concepts of metre and the definitions regarding time, metre and pulse.

Polyrhythms: The Musician's Guide by Peter Magadini provided the primary source to practically apply complex rhythm to the instrument and it provided familiarity with rhythms used in the transcriptions for this study. Magadini's book presents a series of exercises to develop polyrhythmic patterns (polyrhythms being "two or more rhythms played simultaneously, or against each other"¹³) in three against two, three against four and five against four. The rhythm method books by Ari Hoenig and Johannes Weidenmueller provide a similar set of exercises, with *Volume 1: Intro to Polyrhythms* providing exercises on triplets and imposed metre using dotted crotchets. Jeremy Brown's article¹⁴ also proved useful in developing the ability to use polyrhythmic ideas. I found study of these books was necessary to develop the rhythmic awareness to understand Tinkler's use of rhythm whilst improvising and, more importantly for this study, to be able to recognise and notate complex rhythms in the transcriptions.

Roger T. Dean's *New Structures in Jazz and Improvised Music since 1960* presents a detailed study of the evolution of improvisation after the hard bop movement¹⁵. He looks at new rhythmic techniques, evolution in the use of pitch and texture, new compositional structures and assesses free jazz and its development and impact on jazz based improvisation. This book provides many examples of complex rhythm

¹³ Magadini, Peter. *Polyrhythms: The Musician's Guide*. Milwaukee: Hal Leonard Corporation, 1993. From the section "About the Book"

¹⁴ Brown, Jeremy. "Jazz Drummer's Workshop: Style & Analysis - Tony Williams: Part 2 - Metric Modulation." *Modern Drummer*, 2006, 118-19

¹⁵ Hard Bop is the next era of jazz after Bebop, spanning from the mid-1950s to early 1960s.

based concepts like metric modulation and varying pulse and super-imposed metre in fixed metres.

Berliner explores in depth the nature of improvisation in *Thinking in Jazz*. Chapters four, five and six in particular contain useful theories on techniques to develop ideas for convincing and cohesive improvisation. He explains: the need to develop a vocabulary and treat improvising like a language; harmony; roles of instruments in jazz; imitating and learning from established experts (jazz masters); appropriateness of phrases; articulation; time; rhythmic vocabulary and respect to tradition. He refers to and quotes many of the American greats and their methods for learning and gaining inspiration to maintain interest in solos. Berliner's view on developing an idea in a solo is applicable to Tinkler's improvisation: "await the appearance of figures that especially influence [him], then explore their implications"¹⁶

Derek Bailey's *Improvisation* interviews numerous musicians from a variety of genres about how they improvise. Bailey is concerned with how the musician learns improvisation; there is also some discussion of techniques used in improvisation and how improvisation affects the performer and listener. This book provided some insight into comments made by Tinkler in the Vantrikt interview, particularly about communicating within group improvisations and developing outside of American jazz lineage.

Andrew Gioia's Honours Thesis, *Phil Slater and Scott Tinkler: Innovators in Australian Jazz Trumpet*, was completed during the course of my research and

¹⁶ Berliner, Paul F. *Thinking in Jazz: The Infinite Art of Improvisation* Chicago: University of Chicago Press, Ltd., 1994: 195.

provided information on Tinkler regarding particular rhythmic elements in his playing. Gioia's work presents a brief biography of Tinkler, chapters on the use of quintuplets and a systematic method for assimilation of complex subdivision into an improvising vocabulary gleaned from Tinkler via interview. This provided an excellent supplement for my analysis in Chapter Six of 'Positively Glowing'.

Jazz: The Australian Accent by John Shand contains an interview with Tinkler from 2007 and coupled with interviews by Adrian Jackson¹⁷ (*Extempore*) and Ludwig Vantrikt¹⁸ (*All About Jazz*) provided the necessary biographical information on Tinkler.

Brian Levy argues that there are three main categories of rhythm: "on the time, against the time [and] over the time"¹⁹. This study does not dispute this theory and I have used Levy's definitions of on the time – "articulating recognisable rhythms in relation to the pulse" – and against the time – "syncopation, polyrhythm, implied meter, odd groupings and hemiola" – as a large factor of Tinkler's improvisational style. Over the time is defined as "rhythms that have no recognisable reference to the underlying pulse". McKinney and Moelants²⁰ suggest that jazz creates several perceived tempi in a performance, being a genre where "there [is] a significant effect... on the [perception of the] mean primary tempo" and where tempo and metre ambiguity exists.

¹⁷ Jackson, Adrian. "In Conversation: Scott Tinkler with Adrian Jackson." *Extempore* 1, no. 2 (May 2009): 16-28

¹⁸ Vantrikt, Ludwig. "Scott Tinkler: Trumpet Down Under." In, *All About Jazz* (2009). Published electronically August 4

¹⁹ Levy, Brian. "Polyrhythmic Superimposition in Jazz Hemiola and Implied Meters before 1965." *Sonus - A Journal of investigations into Global Musical Possibilities*. 27, no. 1 (2006): 52-69

²⁰ McKinney, Martin F. and Dirk Moelants. "Ambiguity in Tempo Perception: What Draws Listeners to Different Metrical Levels?". *Music Perception* 24, no. 2 (August 31 2006): 155-66.

In the complex subdivisions within this study and using Levy's "against the time" definition, I suggest that it is the improviser's (Tinkler's) intent to imply new metre and tempo by imposing different subdivisions during performance, creating ambiguity of the primary pulse, but always keeping the primary pulse as reference through the development of a rhythmically focused vocabulary for improvisation.

Chapter Summary

Chapter Two examines the definitions of time and terms relating to time. Within these definitions we look at traditional concepts for time, as well as time as described in the first two parts of Henry Cowell's chapter on rhythm ('Time' and 'Metre')²¹ in *New Musical Resources*. The aim is to provide a definition of terms and a framework of analysis for the rhythmic properties in Tinkler's improvisations. Involved within this discussion will be the defining concepts of 'odd' or 'exotic' time signatures and beat grouping, use/awareness of concurrent metres, metric modulation, metric transposition, phrase grouping and the use of triplets.

Chapter Three is a biography of Scott Tinkler.

Chapters Four, Five and Six provide examples of Tinkler's compositions with analysis. Transcriptions of three improvisations from three trio albums give us a chronological documentation of his development and the development of a rhythmic language that the group uses.

²¹ Cowell, Henry. *New Music Resources*. Cambridge: University of Cambridge, 1996: 49-81

Chapter Two

Overview/Introduction of Rhythmic Concepts

Definition of terms

For the analysis of complex musical ideas and structures within this thesis a precise language for description for occurrences pertaining to rhythm, tempo, pulse, time and metre is required. To further refine this I have taken some concepts from Henry Cowell's *New Music Resources*: namely, his definitions for rhythm, tempo, time and metre. Cowell's concept presenting the vibrations of frequency in chords as the basis of subdivision and polyrhythm is beyond this study.

The *Oxford Dictionary of Music* defines rhythm as "everything pertaining to the *time* aspect of music as distinct from the aspect of pitch, i.e. it incl. the effects of beats, accents, measures, grouping of notes into beats, grouping of beats into measures, grouping of measures into phrases"²². Cowell uses rhythm as a generic term "covering all instances of musical phenomena unidentifiable as sound: sound and rhythm being considered as the two primary elements of music"²³. These definitions are not precise. Playing rhythmically does not necessarily dictate a lack of pitch. For rhythm to exist one must create a sound, therefore a pitch is produced. For this analysis, I will use the term rhythm to define any phrase or part of a phrase greater than one note that contains pitch or silence of any time value.

Tempo as defined by the *Oxford Dictionary of Music* is "the speed at which music is performed". More specifically, Henry Cowell defines tempo as "the rate of speed at

²² "Rhythm." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e8496> (accessed August 12, 2012).

²³ Cowell, Henry. *New Music Resources*. Cambridge: University of Cambridge, 1996: 45

which tones move”²⁴. These two definitions correlate and are followed in this thesis. Tempo is measured in beats per minute (BPM).

Time refers to the duration of each pitch. Units of time placed together, whether pitch or silence, create rhythm within the tempo of a piece of music. Cowell defines time in the same regard as “subdivisions of rhythm... or duration of tones”²⁵

Metre in music generally refers to the time signature, but more specifically we can use London’s description from *Grove Music Online*: “the temporal hierarchy of subdivisions, beats and bars that is maintained by performers and inferred by listeners which functions as a dynamic temporal framework for the production and comprehension of musical durations”²⁶. Metre is gauged as the occurrence of rhythm between two bar-lines. Time dictates the denominator of the metre, as each bar requires subdivision. This definition provides an insight into how metre is not just a part of musical composition, but an integral part of the listener’s experience.

Pulse has a direct relationship to metre: within tempo; measured in beats per minute, beats are given strong and weak accent as defined by *Grove Music Online*: a “necessary condition for musical metre, as it forms the temporal anchor for higher levels of metric structure (measures or bars marked by downbeats) as well as smaller levels of metric subdivision”²⁷. To clarify, pulse is the accenting within rhythm that provides a regular anchor in musical performance and creates the framework for

²⁴ *ibid.* 45

²⁵ *ibid.* 45

²⁶ London, Justin. "Pulse." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45964> (accessed August 12, 2012).

²⁷ *ibid.*

metre and an accurate measurement of time within the tempo. Dean defines pulse as “repeated occurrence of accented sounds at virtually fixed intervals in time”²⁸.

Beat grouping refers to how each beat is subdivided, or the metric structure of each bar. Commonly, each beat is subdivided evenly: in 2/4 each beat is subdivided into two even quavers, or four semi-quavers. In 6/8 a beat is divided into three quavers or six semi-quavers. In unusual time signatures, beat groupings can vary depending on the repeated rhythm within each bar. For example, a 5/8 bar may be grouped with the first beat on the first quaver and the second beat on the third or the fourth quaver, depending on how the composer wishes the strong and weak accents to occur. To simplify, in uneven time signatures the beats are also subdivided unevenly: beat one, two quavers; beat two, three quavers.

Rhythmic Concepts

1. Uneven Time Signatures

Commonly used time signatures within Western art music revolve around subdivision that can be divided by two or three, i.e. 2, 4, 8, 16 or 3, 6, 9 or 12. From twentieth century music onwards, more ‘uneven’ subdivision became a part of the standard repertoire.

Cowell propagated the use of ratio time signatures that reflected the relationship between subdivisions of metre²⁹. A more accurate term I have devised for this is a ‘compound complex signature’, where pulse is relative but subdivision becomes more complex. For example, in its simplest form a 6/4 bar contains 12 eighth notes (or

²⁸ Dean, Roger T. *New Structures in Jazz and Improvised Music since 1960*. Buckingham: Open University Press, 1992: 9

²⁹ Cowell, Henry. *New Music Resources*. Cambridge: University of Cambridge, 1996: 85-89

quavers) per bar, with three pulses per bar, a strong on one and a weaker pulse on quavers five and nine. If the subsequent bar contained 21 septuplets in the same time space (where seven septuplets exist in the same time as four quavers) the time signature can be a direct reflection of the ratio of notes. That is, the new time signature could be written 21/14, where 21 is the amount of septuplets and 14 is the value of each beat: a quaver septuplet, as opposed to a crotchet septuplet which would then give a seven denominator. Each time signature gives a 3/2 ratio (Figure 2.1).

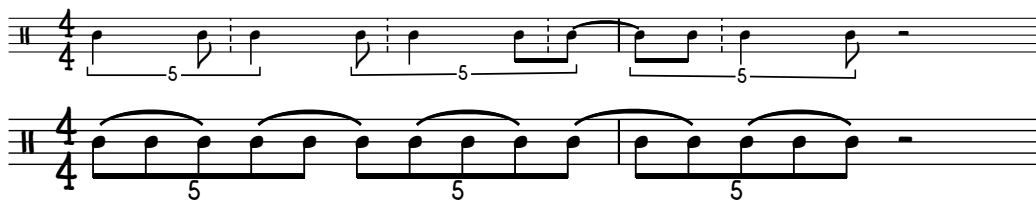
Figure 2.1. Modulating from 4 to 7, even pulse length.



2. Phrase groupings

A new feeling of pulse can be implied or imposed by accenting or grouping notes. In this study, any imposed pulse through accents shall be referred to as phrase groupings. For example, quintuplets can be grouped in three to impose a ‘triplet’ feel (Figure 2.2).

Figure 2.2. Quintuplets grouped in threes.



3. Metric modulation

Metric modulation is the shift from one metre to another, whether composed or imposed through improvisation. The result is a change of pulse. Numerous examples of metric modulation are provided by Dean³⁰.

Figure 2.3. An example of metric modulation applied to Tinkler's improvised melody from 'Fragments' bars 143 to 149.



4. Metric Transposition

Metric transposition refers to the moving of one phrase or motif and its derivatives through a series of metric frameworks. An example of this would be an improviser creating a quaver phrase in 4/4 swing-time then moving it to another subdivision such as quaver quintuplets, as shown in Figure 2.4.

Figure 2.4. Metric transposition via subdivision.



Another example of metric transposition would moving the phrase through different metres, so the accenting of the phrase varies as shown in figure 2.5.

³⁰ Dean, Roger T. *New Structures in Jazz and Improvised Music since 1960*. Buckingham: Open University Press, 1992: 27-45

Figure 2.5. Metric transposition via changing metre.



5. Nestled Tuplets

Nestled tuplets occur when tuplets are inserted into a phrase already altered by a tuplet subdivision. For example, if three triplet crotchets have a quaver quintuplet over the first two triplet crotchets, or quintuplet quavers were further subdivide into triplets (Figure 2.6).

Figure 2.6. Quaver quintuplets inside crotchet triplets and quintuplet quaver triplets.



Chapter Three

Scott Tinkler

Biography

Scott Tinkler was born in Melbourne in 1965 and lived in country Victoria, studying classical trumpet from age 10. Upon moving to Tasmania in 1978, he began to receive more jazz-oriented tuition from music teacher Gordon Scott, who exposed him to Clifford Brown and chord and scale theory. He also studied jazz with Monty Mumford at Launceston TAFE. Upon leaving secondary school, he was admitted into the Victorian College of Arts but found the institutional nature of jazz study stifling, and left to pursue performance and tour.

Tinkler spent time touring, lived in Hobart and Bathurst, then moved back to Melbourne in 1988. He then joined Wilbur Wilde and Miss Dorothy And His Fools In Love, a group that kept him playing four to five nights a week. In 1990 he quit the band to pursue a serious career in jazz, attending jam sessions throughout Melbourne and meeting the two musicians that would push him to extend his ability as an improviser, pianist Paul Grabowsky and saxophonist Mark Simmonds. Through Simmonds, he would form a creative relationship with drummer Simon Barker that would spawn several projects spearheading the avante garde of Australian jazz.

Scott Tinkler rose to prominence as an improviser initially by way of Mark Simmonds Freeboppers, a group he joined in 1991. He joined the band with a solid foundation in basic rhythm and under Simmonds' tutelage his improvisational style developed more complex musical concepts, including applications of the George Coleman harmonic

approach, a focus on triplets grouped in two or more³¹ and rhythm cycles³². He would workshop ideas for hours with Simmonds and was exposed to the idea that knowledge was only useful if one is able to apply ideas intuitively: “Everything about improvising is application, actually being able to perform an idea”³³. He remained committed to the Freeboppers even after Simmonds moved to Sydney, until the band folded after touring in 1996.

Whilst living in Melbourne, his regular attendance at jam sessions resulted in him being approached by pianist and composer Paul Grabowsky. This led to a collaboration that is still current, including being a founding member of the Australian Art Orchestra formed by Grabowsky in 1994. This association produced Tinkler’s first two albums leading a quartet formed in 1993 with Grabowsky, bassist Phillip Rex and drummer Scott Lambie: *Back of my Head*³⁴ in 1994 and *Hop to the Cow*³⁵ in 1995. Through the Australian Art Orchestra, Tinkler was exposed to the rhythmic complexity of Indian Carnatic³⁶ drumming, and from 1995 developed a longstanding artistic relationship with drummer Kaaraikkudi Mani. These early albums demonstrate explorations in complex rhythmic and harmonic concepts.

During his time with the Freeboppers, Scott formed a close creative bond with the band’s drummer Simon Barker, with whom he would practice and discuss ideas based on rhythm exercises introduced by Simmonds. From this initial collaboration, Tinkler and Barker have gone on to create an extensive discography of contemporary jazz and

³¹ Gioia, Andrew. *Phil Slater and Scott Tinkler: Innovators in Australian Jazz Trumpet*. Edith Cowan University, 2012: 14.

³² Rhythm cycles are the long phrases used in Indian classical music comprising a particular order of phrase groupings and their subdivisions.

³³ Jackson, Adrian. "In Conversation: Scott Tinkler with Adrian Jackson." *Extempore 2*, no. 1 (May 2009): 19.

³⁴ Tinkler, Scott. *Back of my Head*. Sydney: Origin OR105, 1994. CD.

³⁵ Tinkler, Scott. *Hop to the Cow*. Sydney: Origin OR013, 1995. CD.

³⁶ Carnatic drumming refers to the drumming tradition from South India.

improvisation, including the *Scott Tinkler Trio*, *Chiri* and the *Scott Tinkler and Simon Barker Duo*.

In 1995 Tinkler moved to Sydney to pursue performance and to continue his collaboration with drummer Simon Barker. It was here that the Scott Tinkler Trio was formed featuring Tinkler, Adam Armstrong on bass and Barker on the drums. The band's first recording, *Dance of Delulian* from 1996, represents a maturation of the rhythmic and harmonic ideas introduced and workshopped with Simmonds, demonstrating complex rhythmic devices and a unique improvising vocabulary. In 1996 Scott won the National Jazz Awards at Wangaratta and the following year he toured Europe and the US with the trio, culminating in the recording of the album *Sofa King* in 1997 at New York's Knitting Factory. Tinkler spent the next year in Europe, and returned to Australia in 1998 to record the album *Shrike Like* (released 1999). Scott also was a part of the ARIA award-winning quartet with Ian Chaplin, David Rex and Scott Lambie that recorded the album *The Future in Today* (1998), as well as recording the album *Passion* (released 1999) with the Australian Art Orchestra.

The Trio in this form disbanded in 1999, with Armstrong moving to New York and Tinkler moving to Byron Bay in New South Wales. During this transition, his work with the Australian Art Orchestra resulted in the album *Into the Fire* (1999), collaborating with the Kaaraikkudi Mani's Sruthi Laya drum ensemble. Armstrong was briefly replaced by Sydney based bassist Brett Hirst, but it was collaborations with Freeboppers alumnus Greg Sheehan, bass guitarist Thierry Fosmale and alto saxophonist David Ades as the band F.A.T.S. (Fosmale, Ades, Tinkler, Sheehan), that produced the next two small ensemble records: *FATS* (2000) and *Juicy Shoots* (2002).

During this time he also taught trumpet and ensemble classes at Lismore Conservatorium of Music. Through playing with Sheehan he was exposed to further rhythmic complexities in the form of number diamonds: a form of phrase grouping derived from rhythm cycles in the Carnatic drumming tradition³⁷ and a similar phrasing concept using magic squares³⁸. Whilst in Byron Bay Tinkler began collaborating with drummer Ken Edie and violinist John Rogers and would often travel to Brisbane to perform and rehearse.

In 2003 Tinkler travelled to New York with Grabowsky to record with Joe Lovano, Branford Marsalis, Ed Schuller and Jeff ‘Tain’ Watts for the Paul Grabowsky album *Tales of Time and Space*. Upon returning to Melbourne, Tinkler produced another small ensemble record with Grabowsky and released the album *Tinkler, Eadie, Grabowsky, Rex LIVE* (2006), that contained some of the Trio’s repertoire in quartet form and some new rhythmically complex compositions. In 2006 he performed with the Wagilak group as part of the Garma Festival celebrating the cultural heritage of the Yolngu People, indigenous Australians of North East Arnhem Land, as part of his work with the Australian Art Orchestra.

In 2007 Tinkler released the solo trumpet album *Backwards*. This album was in part a result of an Australian Arts Council grant received in 2007 to study extended techniques for the trumpet. During this time Tinkler was approached by pianist Marc

³⁷ A simplified description of the Carnatic rhythm cycles (Tala) is described on the website page www.shotham.org/globaltala-workshop/the-south-indian-tala-system

³⁸ Magic Squares are a series of numbers arranged in a square grid, where the numbers in each row, and in each column, and the numbers in the forward and backward main diagonals, all add up to the same number. More can be found on magic squares through the book by Seymour S. Block and Santiago Tavares *Before Sudoku: the world of magic squares*.

Hannaford and “immediately recognised something in his playing and writing”³⁹. He subsequently performed on Hannaford’s album *The Garden of Forking Paths* (2007). The collaboration with Hannaford began experimentation with contemporary improvisation and studying the works of composer Elliot Carter⁴⁰. He has recorded two more albums with Hannaford, *Ordinary Madness* (2012) and *Faceless Dullard* (2013).

Extreme Records owner/manager Roger Richards’ project The Antripodean Collective brought together Tinkler, Paul Grabowsky, John Rogers, Philip Rex and Ken Edie to record the improvised album *Massacre of the Egos* (2008). The Antripodean Collective has released two more albums without Rex and Hannaford replacing Grabowsky on the records *Funcall* (2008) and *NTRPDN* (2010). *NTRPDN* is an improvised record based on the rhythmic and intervallic concepts of Elliot Carter.

In 2008 Tinkler was invited to travel to New York to participate in the Festival of New Trumpet, an international festival celebrating innovation in trumpet performance curated by trumpeter and composer Dave Douglas. He performed on two occasions, with Ken Edie and Carl Dewhurst as the Antripodean Collective. and as a duo with New York based bassist Mark Helias.

In 2010 Tinkler featured as a soloist with the London Sinfonietta, premiering the John Rogers composition *Glass* at the Adelaide International Festival. 2010 also saw him

³⁹ Jackson, Adrian. "In Conversation: Scott Tinkler with Adrian Jackson." *Extempore* 2, no. 1 (May 2009): 24.

⁴⁰ More on this can be found in the thesis by Marc Hannaford: "Elliot Carter's Rhythmic Language: A Framework for Improvisation." University of Melbourne, 2012.

begin a new collaboration with Simon Barker and Korean pansori singer Bae Il Dong, resulting in the albums *Chiri* (2010) and *The Return of Spring* (2012).

Currently, Tinkler is spending much of his time composing and performing with his Trio as well as in various Australian new music ensembles including Elision, Hydromus Krysogast, the Australian Art Orchestra and the Jazzgroove Mothership Orchestra. He continues to cultivate a creative relationship with Marc Hannaford, including as yet unreleased solo recordings and sessions with Tom Rainey, Hannaford, and Ellery Eskelin. Scott also lectures at the Victorian College of the Arts and Monash University and has held masterclasses throughout Australia.

Chapter Four

Examples in jazz performance

Compositions for the Scott Tinkler Trio

I have chosen three Tinkler compositions, one from each of the existing commercially available Scott Tinkler Trio recordings, as examples of studies in classes of subdivision and a documentation of some of the rhythmic devices that he uses in composition and improvisation. This chapter will investigate these questions: Does Tinkler use his rhythmic devices in a conscious and cohesive manner? Does the composition provide material for the development of ideas for improvising? Does he display mastery of the subdivision and a constant awareness of the pulse?

Each of the following chapters is a study of a transcription from the following recordings: 'Fragments' from the 1996 release *Dance of Delulian*; 'Mirror, Mirror' from the 1997 record release *Sofa King*; and 'Positively Glowing' from the 1999 record *Shrike Like*. These transcriptions have been made to the best of my perception and the use of a computer program to slow down the audio to gain better accuracy. Harmonic movement and imposed harmonic content is not a factor in these transcriptions and beyond the scope of this study; only the rhythmic content is provided for analysis. Any discrepancies are a result of my aural inadequacies.

Fragments

'Fragments' contains a device common in rhythm within jazz convention: the grouping of quavers in 4/4 time into threes, accenting each fourth quaver to impose a separate metre of 2/4 against three crotchets from the initial pulse (Figure 4.1). This

rhythmic practice is known as metric modulation. Dean mentions its prevalence in the work of the Miles Davis Quintet of the 1960s⁴¹ and it is the topic of many studies of the drummer Tony Williams. It is an example in the execution of subdividing the dotted crotchet. The analysis of *Fragments* will focus on groupings of three and dotted note values.

Figure 4.1. Quavers grouped in three



The composition contains a bass ostinato (Figure 4.2) that uses this dotted crotchet figure and the trumpet embellishes the subdivision. The only anomaly is the crotchet triplets in the second bar of the ostinato. This phrase grouping creates a feeling of 3/8 over a four-crotchet pulse of 4/4 metre.

Figure 4.2. 'Fragments': bass ostinato 1



The bass also has an ostinato that occurs at the end of the melody and during solos that contains the same rhythmic motif (Figure 4.3). This example does not contain the triplet anomaly, allowing the rhythm to resolve after the dotted crotchet phrase reaches the next first beat at the beginning of the fourth bar. This is punctuated by three crotchets on the first, second and third beats of the fourth bar that reinforces the 4/4 metre.

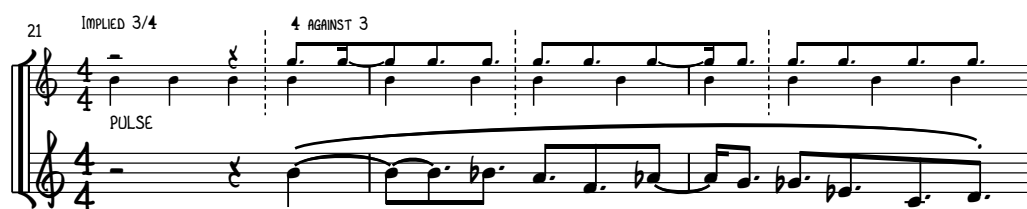
⁴¹ Davis, Miles. *The Complete Concert 1964 My Funny Valentine + Four & More*. Columbia, 1964. CD.

Figure 4.3. 'Fragments': bass ostinato 2



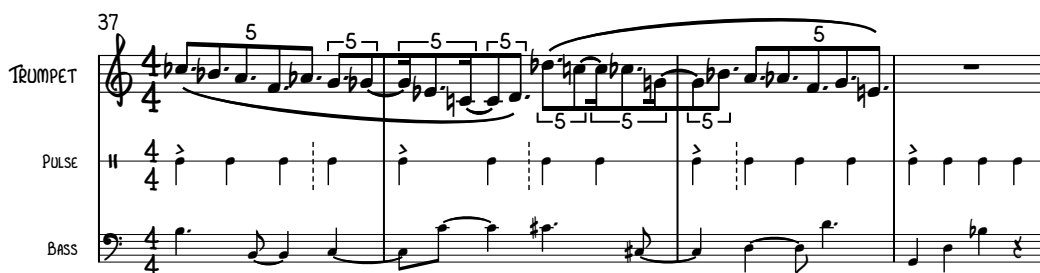
Beyond this section, bars 21 to 32 contain examples of beat grouping in dotted quavers executed by the trumpet (Figure 4.4). As well as being a dotted quaver figure, the melody uses four-note phrase groupings resulting in four notes occurring simultaneously within the same time space of three crotchets. This melodic line subdivides each dotted crotchet into dotted quavers.

Figure 4.4. 'Fragments': dotted quavers grouped in four: four against three



The second section of the bridge (bars 37-44: Figure 4.5) comprises dotted quaver quintuplets phrased in four-note groups, achieved by accenting the fifth, ninth, thirteenth note and so on. The trumpet is playing quintuplets against dotted crotchets, which presents a note value ratio of 5:2:3 or five against two *against* the three pulse of the metre within the same time space.

Figure 4.5. 'Fragments': quintuplets against dotted crotchets against standard crotchets



Improvisations

From bar 49, Tinkler begins to improvise. Looking at the solo as a whole, it contains a form of sorts: an indefinite number of bars of swing, followed by bars interpreting the composition at bars 21 to 33, followed by a number of bars with the dotted quaver pulse ostinato shown in Figure 4.3 resolving after a non-defined number of cycles⁴². These sections will be referred to as section A, B and C respectively. Section A is generally 16 bars long, Section B is 12 bars long and Section C is 16 bars long. From this, we can ascertain the solo is over six times through the form. Of forms in general, Tinkler states “the improvisation will take us away from the structure into an interpretation of the form”⁴³.

The first A-section contains a great deal of space punctuated by two phrases: Bar 53-54, a ‘call’ and ‘answer’, and bar 61 through 64: a setup into the B section.

In the first instance of this B-section the group subdivides the crotchet pulse in two using dotted quavers. This can be seen as a metric modulation to crotchet equalling the dotted crotchet in the old tempo, or from 240 BPM to 160 BPM. Barker is adding an offbeat hi-hat in the new tempo that implies a double time feel: I believe he is accenting the subdivision of the new pulse. Tinkler’s entry reinforces this by improvising melodies on the dotted quaver over the next six bars. His phrasing shows that six crotchet beats have become four ‘new’ crotchet beats; the first phrase in bar 72 beginning on the new second beat, the second phrase in bar 73 beginning beat one of the next new bar (which occurs on beat three of bar 73). Figure 4.6 shows the metric modulation.

⁴² Dotted quaver cycles in 4/4 resolve to the first beat after three complete bars as shown in Figure 4.1 and 4.5

⁴³ Vantrikt, Ludwig. "Scott Tinkler: Trumpet Down Under." In, *All About Jazz* (2009). Published electronically August 4.

Figure 4.6. 'Fragments': the first instance of metric modulation in improvising

The musical score for Figure 4.6 consists of three staves. The top staff, labeled 'NEW PULSE', is in 4/4 time with a tempo marking of 160. It contains a melody line. The middle staff, labeled 'TRUMPET', is also in 4/4 time with a tempo marking of 240. It contains a trumpet line with various articulations and phrasing. The bottom staff, labeled 'RHYTHM & OLD PULSE', is in 4/4 time and contains a rhythm line with various note values and rests. A vertical dashed line is present in the middle of the score, indicating a change in the pulse.

The C-section is as follows: bars 79-93 feature Tinkler's first phrase punctuating the three crotchets from the rhythm section marking a return to the original pulse. His next two phrases follow the dotted crotchet pulse, giving a distinct feeling of 3/2 with the pick up into a six beat phrase from bar 83 and another six beat phrase beginning on the third beat of bar 84. Bar 90 is phrased grouped in a strong 4/4 and in bar 91 Tinkler returns to the dotted crotchet pulse by phrasing the quavers in groups of three.

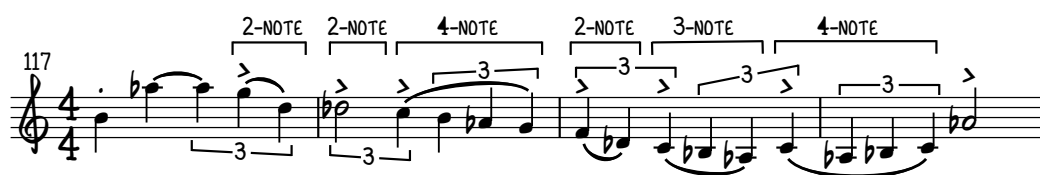
Bar 94 sets up the 4/4 swing feel for the second A-section, where the subdivision is based on quavers. Bar 94 and 95 contain a statement that strongly accents the first beat of each bar. Bars 98 to 102 contain quavers that continue accenting the four-crotchet pulse. In bar 103 Tinkler uses phrase grouping to vary the rhythm. From the third beat of bar 103 he plays a six-note phrase followed by two heavily accented three note phrases as shown in Figure 4.7. Bars 105 to 109 contain quavers following the original four-crotchet pulse.

Figure 4.7. 'Fragments': phrase grouping bars 103 to 104

The musical score for Figure 4.7 shows a single staff starting at bar 103. The staff is in 4/4 time. It begins with a 'PICK UP NOTE' (a quarter note). This is followed by a '6-NOTE PHRASE' (a sixteenth note followed by five eighth notes). This is followed by two '3-NOTE' phrases (each consisting of a quarter note followed by two eighth notes). The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

The second B-section demonstrates grouping crotchet triplets in twos and threes. An imposed triplet pulse is introduced by the bass in bar 111 and Armstrong plays minim triplets emphasising triplet crotchets grouped in twos. Tinkler's first phrase contains a structure of 2-2-2-4 (where each number is the amount of notes per group). Phrase grouping continues through bars 114 and 115 with a sustained note in bar 114 and a grouping structure of 1-2-3 in bar 115. In bar 116, the phrase is stretched to become a crotchet quintuplet, followed by two crotchets in the original tempo in bar 117. From beat three in bar 117 we see Tinkler grouping the triplets in a variety of ways: from a structural analysis from beat three in bar 117 to bar 120, the groupings are 2-2-4-2-3-4 (as shown in Figure 4.8).

Figure 4.8. 'Fragments': bars 117 to 120



In the second C-section, Tinkler once again punctuates the three crotchets at the resolution of the first dotted crotchet cycle. There follows some half valve long notes that glissandos to an accented A (concert pitch), splitting bars 126 through 137 exactly in half. He uses the three-crotchet resolution in bar 133 to propel the phrase (grouped 1-2-2-2) into bar 134.

The third chorus (from bar 138) begins with three beats rest and a trumpet figure that resolves on the third beat of bar 139 (a three beat phrase). Bars 140 through to bar 150 contain numerous phrase groupings based on quavers. From bar 140 a numerical analysis would look thus: 2-2-4-4-4-4-6-2-3-2-3-3-6-3-4-4-4-4-3-3-2-4-3. I cannot ascertain that this phrase comes from the magic square, but from analysis we can

conclude it contains the considerable rhythmic complexity that this kind of phrase concept can generate.

The B-section in this chorus becomes a metric modulation from crotchet equals 240 to crotchet equals 160, with the new quavers affecting a heavy swing feel – almost triplets. Tinkler’s entrance on the second beat of bar 154 emphasises the feel with his phrasing indicating four bars of four beats at the new tempo (Figure 4.9).

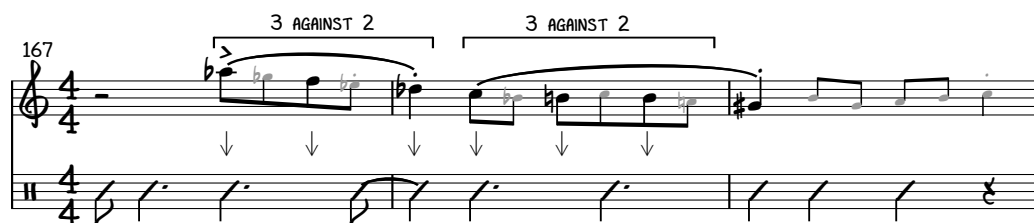
Figure 4.9. ‘Fragments’: metric modulation in bars 154 to 159

From bar 160 to bar 166 Tinkler reverts to the original tempo and uses phrase grouping based on quavers, apart from a quadruplet in bar 165. Numerically, the groupings from 160 to 164 look like: 1-3-3-3-2-3-4-2-1-6-4-3-3.

The third C-section begins to show a divergence from the quaver subdivision. Bars 167 to 170 contain phrase groupings based on quaver subdivision and bar 167 to bar 168 is accented as three crotchets subdivided against bass line containing two dotted crotchets resolving on the first beat of bar 169 (Figure 4.10). By playing over the

original pulse and the rhythm section playing the dotted pulse, this polyrhythm occurs.

Figure 4.10. 'Fragments': three against two in the dotted crotchet pulse, bar 167-169



Tinkler then plays a sextuplet grouped 4-2, on the third beat of bar 171, followed by a quaver quintuplet (five quavers in the space of four) grouped 2-3 and four evenly accented quavers in bar 172. There follows a sustained D flat and a sextuplet phrase beginning on the second sextuplet after the third beat of bar 173. These sextuplets are grouped in fours (the first note being part of the tied over D flat), outlining a minim triplet across the bar from the third beat of bar 174. The next six beats are quaver lines accenting the 4/4 feel. Bar 176 contains two groups of crotchet triplets grouped in threes to accent the first and third beat of the bar. The following bars from 177 to 179 contain various phrase groupings in crotchet triplets. From the first beat of bar 176 to the third beat of bar 179, the phrase grouping is 3-3-2-3-3-2-2-3.

The fourth A-section is a drum solo. The following B-section begins with drum hits on the first and third beats of bars 184 and 185, and Tinkler enters with a syncopated trumpet phrase that resolves with minim triplets. This minim triplet pulse is emphasised by the drum pattern that begins in bar 186, shown in Figure 4.11.

Figure 4.11. 'Fragments': drums in bar 186 and 187

The image shows two staves of music. The top staff is labeled 'NEW PULSE' and the bottom staff is labeled 'DRUMS'. Both are in 4/4 time. Bar 186 shows a triplet of eighth notes in the 'NEW PULSE' staff and a rhythmic pattern of eighth notes and quarter notes in the 'DRUMS' staff. Bar 187 shows another triplet of eighth notes in the 'NEW PULSE' staff and a similar rhythmic pattern in the 'DRUMS' staff. Triplet markings are present over the eighth notes in both staves for both bars.

Tinkler's phrases throughout this B-section continue on the minim triplet, including accenting during an extended glissando over three bars.

The next C-section varies in that the rhythm section is playing dotted minims instead of dotted crotchets. The phrase continues to resolve after three bars each time, the same way as previous C-sections. Tinkler's improvisation in bars 196 to 202 follows the accents of the rhythm section by playing phrases based on groups of six quavers. In bar 199 he emphasises the rhythm section's three crotchets by playing a phrase accenting the first and third beats. Bar 203, however, contains a phrase group of three quavers, which continues the dotted phrase grouping as opposed to accenting the three crotchets. In bars 205 to 210 Tinkler plays phrases based on crotchet triplets with various phrase groupings, primarily in twos until bar 209 where the phrase grouping becomes a 2-3-3-2 structure. His phrase in bar 207 accents the first and third beats with the rhythm section.

The fifth A-section reinforces the swing feel with quaver-based phrases. In bar 219 and 220 Tinkler uses quavers phrase-grouped 1-2-4-3-4-1. This is followed by quaver phrases accenting the swing until bar 225 where he plays a bar of crotchet triplets grouped in twos.

The following B-section opens with crotchet triplets grouped in twos and a re-occurrence of the drum figure from bar 186, accenting minim triplets in groups of two. Bar 232 uses crotchet triplets grouped in fives (Figure 4.12). This is followed by a quaver and crotchet passage beginning on beat three of bar 235 phrase-grouped 2-5-5-4. The phrase leading into the next C-section (starting the third beat of bar 238) is comprised of quavers grouped 2-2-3-3. The quavers grouped 3-3 occur in the first bar of the C-section (bar 239) and emphasises the dotted quavers of the rhythm section.

Figure 4.12. 'Fragments': triplet crotchets grouped in fives, bars 232 to 234



The next C-section consists of phrases primarily punctuating the crotchet hits at the end of each dotted crotchet cycle. Tinkler's last phrase in this C-section is a quaver passage phrased-grouped 2-2-3 with two crotchets ending the dotted cycle.

A-section number six consists of a number of phrases based on the dotted crotchet. Tinkler's first entry in bar 261 is dotted crotchets and the next phrase in bars 265 to 266 contains quavers grouped in threes.

In the next B-section Tinkler sustains the notes, echoing the bass-line from the B-section in the melody. The C-section contains quaver phrases grouped in sixes, using the three-against-two polyrhythm that Tinkler previously used in the third C-section. At each dotted crotchet cycle resolution, he changes the phrase grouping to align with the accents from the rhythm section; in bar 186 he plays four crotchets, in bar 289 the

last group is a five-note quaver grouping starting on the last dotted crotchet of the cycle (with the next quaver phrase being a six-note grouping making the phrasing land strongly on the first beat of the next dotted cycle), and bar 294 is two four-note groupings emphasising the first and third beats.

The final A-section strongly accents swing in 4/4 time, with the phrases following quaver subdivision with bars 299 to 301 accenting the first and third beats. Bar 302 contains a crotchet triplet on the first half of the bar and quavers on the second half, still accenting the first and third beats. 303 to 305 continue with quaver passages accenting the first and third beats. Bars 306 to 310 emphasise the second and fourth beat, with a change of accent occurring as a result of staccato articulation on the two quavers of the third beat of bar 306 then accenting the fourth beat. Each consecutive accent occurs on the second, then fourth, then second, then the fourth of the following bar (bar 309) and the second of bar 310 (Figure 4.13).

Figure 4.13. 'Fragments': shifting accents through articulation bar 306 to 310



The last B-section also consists of quaver phrases following the 4/4 swing, for the most part emphasising the first and third beats, apart from some phrase grouping in bars 319 and 320 using quavers grouped in threes.

When Tinkler's phrase lands on the first beat of the C-section (bar 328) he immediately employs accenting on each beat of the original pulse to emphasise the three-against-two feel on the dotted crotchets in the cycle. The phrases in bars 332 to

335 accent the crotchet pulse, although they are not articulated as aggressively. Bars 336 to 343 contain a chromatically ascending phrase where Tinkler accents the fourth beat of 336, then second beat of 337 (this is identical in bars 340 and 341) and shifts the accents by stretching the phrase: in bar 338 the phrase begins on the first beat with a quaver's value added to the first note. This results in the next phrase being shifted a quaver later to begin on the third offbeat. In bar 341, the phrase begins on the fourth offbeat, shifting the phrase one full quaver early (Figure 4.14), but without adding value to any notes. This makes the phrase conclude strongly on the first beat of the end of the dotted cycle.

Figure 4.14. 'Fragments': shifting the phrase in time bar 336 to 343



Summary

The rhythmic ideas presented in the melody give the improviser a great deal of material to work with. There is extended use of imposed metre (primarily 3/4) with subdivisions of 2, 3, 4 and 5 applied to the regular and imposed metre. There is use of accenting various subdivisions into two, three or four note groups such as bars 24 to 32 or 41 to 48.

As shown in all figures apart from 4.8, 4.11, 4.12, 4.13 and 4.14, there is extended use of accenting the dotted crotchet and imposing this as the primary pulse in both melody and improvisation. There are also extended sections where a 3/4 pulse is

imposed over the swing 4/4, such as bars 103 and 104 and every recurring C Section. Tinkler also shows the ability to accent triplet passages in various groupings of two, three and four. The B and C sections of improvising modulate to either triplet pulses or dotted crotchet pulses, to which Tinkler phrases accordingly.

From this analysis we can conclude Tinkler has a thorough understanding of imposing dotted crotchet as a pulse and its relevant subdivisions, imposing triplets in any form (minim, crotchet or quaver) as pulse with relevant subdivision, as well as the ability to subdivide aforementioned pulses into anything up to five notes (quintuplets). His improvising fits into the Levy definitions of 'on the time' and 'against the time'.

Chapter Five

Examples in jazz performance

Mirror Mirror

‘Mirror Mirror’ utilises triplets and shifting accents, using phrase grouping based on sextuplets within the composition. The section that becomes rhythmically complex is bar 25 through to bar 31, where accenting the first of every four sextuplets creates a metric modulation and the minim triplet becomes the dominant pulse. The bass plays crotchet triplets concurrently, turning this phrase into three bars of 4/4 in the new pulse. Of the three pieces chosen for study, ‘Mirror Mirror’ demonstrates the devices introduced by Mark Simmonds, being the grouping of triplets into two or more⁴⁴.

Figure 5.1. ‘Mirror Mirror’: sextuplets grouped into fours, bars 25 and 26

The musical score for 'Mirror Mirror' (bars 25 and 26) is presented in three staves. The top staff, labeled 'PULSE', shows a 4/4 time signature with a sequence of eighth notes grouped into two sextuplets (indicated by a '6' and a brace) in each bar. The middle staff, labeled 'TRUMPET', features a melodic line with accents and sextuplet markings (indicated by a '6' and a brace) over the eighth notes. The bottom staff, labeled 'ACOUSTIC BASS', shows a bass line with crotchet triplets (indicated by a '3' and a brace) under the eighth notes. The key signature has one flat (B-flat).

Improvisations

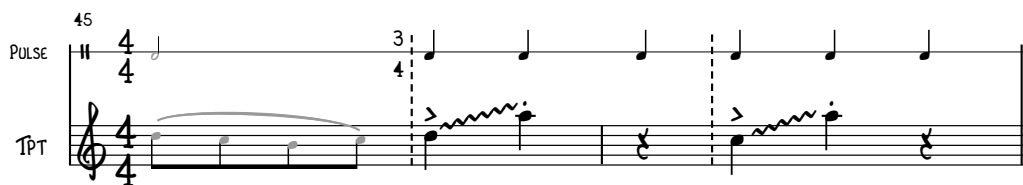
The solo section is essentially free improvisation⁴⁵, while following Tinkler’s previously mentioned interpretation of the form. This is shown by sections of swing followed by sections of sextuplets, which I will call sections A and B respectively: namely, A followed by B occurring twice then an A section that tapers to the bass solo. Neither section contains a set amount of bars.

⁴⁴ Gioia, Andrew. *Phil Slater and Scott Tinkler: Innovators in Australian Jazz Trumpet*. Edith Cowan University, 2012: 14.

⁴⁵ Free improvisation in this context refers to not maintaining a definite form for soloing and the development of ideas over time as opposed to playing a strict form and having the ideas restricted by a strict harmonic framework.

The first A section begins with a one-bar trumpet solo break in bar 32, three minims over bar 33 and 34, followed in bars 35 and 36 by a laid back crotchet phrase where the first and third beats are legato and the second and fourth beats are articulated staccato. The next phrase contains phrase grouping based on quavers beginning on the offbeat of beat four in bar 40, resolving on beat three in bar 44, and grouped by accents thus: 2-1-2-4-4-3-1-6-4. From the third beat of bar 45, the end of the phrase begins a three-crotchet beat pattern that Tinkler accents to impose a 3/4 for two 3/4 bars (Figure 5.2).

Figure 5.2. 'Mirror Mirror': 3/4 imposed by trumpet bars 45 to 46



Bars 49 through 60 contain rests punctuated by trumpet phrases emphasising the 4/4 swing. From bar 50, the accents occur on the fourth, first, then third beats, allowing the rhythm section to accent the second and fourth beats in bar 51. Bar 54-57 develops the phrase from 50-51 with a similar accent pattern on the beats: fourth, second, fourth, first, second third, fourth then first. In bar 61, Tinkler uses phrase grouping based on quavers, grouped 6-4-1-2-3-5. The crotchets in bars 64 and 65 are staccato legato to emphasise the second and fourth beats of each bar. He also uses alternate fingering to apply microtonal pitch to the phrase. This phrase continues into triplets in bar 67, phrase-grouped 2-2-2-3-4-2-3 (Figure 5.3) ending with a strong accent on the second beat in bar 69.

Figure 5.3. 'Mirror Mirror': triplets with phrase grouping, bars 67 to 69

Bars 73 to 78 use phrase grouping in quavers, grouped 2-4-4-5 in bars 73 to 74. Bars 76 to 78 groups in 4-4-2-6, followed by a crotchet hit and four dotted quavers. The dotted quavers produce a polyrhythm of 4-against-3 beginning on the fourth beat of bar 78.

The pattern Tinkler plays in bar 81 shifts in the time similar to the last phrases in 'Fragments'. Here he plays a five-beat phrase three times (Figure 5.4) imposing 5/4 bars in the 4/4 time.

Figure 5.4. 'Mirror Mirror': imposed 5/4, bars 81 to 83

Bar 85 uses the dotted quaver 4-against-3 polyrhythm beginning on beat three, followed by alternating legato and staccato crotchets. In bar 89 Tinkler plays triplets clearly accented in twos as shown in Figure 5.5.

Figure 5.5. 'Mirror Mirror': triplets grouped in twos, bar 89

Bar 92 through 98 uses swing quavers, including strongly accenting back tonguing⁴⁶ in bars 95 and 96, followed by legato and staccato crotchets to reinforce the 4/4 swing feel. In bar 100 Tinkler uses staccato articulation combined with phrase grouping through accents to generate rhythmic variety. This phrasing implies a 3/4 metre over six beats, resolving with a 4/4 phrase on the first beat of bar 106. Figure 5.6 shows bars 100 to 106 and the numerous devices applied.

Figure 5.6. 'Mirror Mirror': rhythmic variety and implied 3/4 in bars 100 to 106

The musical score for Figure 5.6 consists of three staves: PULSE, TPT (Trumpet), and PERC (Percussion). The PULSE staff shows a series of quarter notes with accents. The TPT staff features a complex rhythmic line with slurs and accents, illustrating the implied 3/4 metre over six beats. The PERC staff shows a rhythmic pattern with a 3/4 time signature indicated by a bracket and the number 3.

In bar 108, Tinkler performs a phrase implying changing metres. His use of quaver grouping and articulation sees the phrase accenting the shifting bars of 3/4 and 2/4: he is grouping the beats as an underlying pulse under the syncopation contained in the quaver line (Figure 5.7)

Figure 5.7. 'Mirror Mirror': implied 3/4 and 2/4, bars 108 to 111

The musical score for Figure 5.7 consists of two staves: PULSE and TPT. The PULSE staff shows a sequence of quaver groups with time signatures 3/4 and 2/4 indicated, labeled 'STRAIGHT QUAVERS' and 'SWING'. The TPT staff shows a complex rhythmic line with slurs and accents, illustrating the implied 3/4 and 2/4 metres.

⁴⁶ The term 'back tonguing' refers to the technique of accenting the offbeat quavers.

Bar 116 is the first B section. Tinkler enters in bar 118 with quaver sextuplets grouped in fours, creating a metric modulation that speeds the pulse up by one-third, resulting in crotchets at 290 BPM. In bar 122, he accents the sextuplets in groups of two. This accenting continues until bar 124 where the triplets are played in groups of three, emphasising the original pulse. Bar 125 moves back to accenting in twos until bar 128 where Tinkler groups the first two beats in three and plays a set of five crotchet quintuplets from the third beat (five against four crotchets).

The second A section begins at bar 134 with a figure that reinforces a 4/4 swing feel: Tinkler plays crotchets on and accenting each second and fourth beat. Bar 140 is quavers grouped in twos for the second and third beats followed by a phrase over five beats that leads to a sustained high D. The resolution of the phrase accents the second and fourth beats of bar 143. Bars 146 to bar 149 contain a ‘call’ (bar 146) ending with a crotchet triplet from the third beat and an ‘answer’ (bars 147-149) using semiquavers and a crotchet triplet starting on beat four of bar 147 and resolving on the second beat of bar 149.

From bar 150, Tinkler performs a phrase where the pulse is shifted to the second and fourth beat for two bars. With two quavers landing on the third beat of bar 152, the pulse returns to one and three (Figure 5.8).

Figure 5.8. ‘Mirror Mirror’: shifting pulse, bars 150 to 153

The image shows musical notation for Figure 5.8, titled 'Mirror Mirror: shifting pulse, bars 150 to 153'. It consists of two staves. The top staff is labeled 'PULSE' and shows a 4/4 time signature. The pulse starts on the first beat of bar 150, shifts to the second and fourth beats for bars 151 and 152, and returns to the first and third beats for bar 153. The bottom staff is labeled 'TP T' and shows the corresponding musical notation for a trumpet part. It includes various musical symbols such as accents (^), slurs, and articulation marks (>).

From bar 155, the phrasing begins to reflect a six-quaver group. Bar 156 and 157 are grouped 6-6-4. Bars 158 to 165 accent the first and third beats of each bar, which leads to the next B section at bar 166.

In the B section beginning bar 166, the phrasing moves to triplets grouped in twos. This grouping continues until bar 171 where Tinkler plays a crotchet, three quaver triplets grouped in three, a crotchet and three quaver triplets grouped in three. The remaining triplets are all grouped in twos. Bar 177 begins a repeated phrase that occurs three times; the third occurrence on bar 181 shifts the accent of the two-note triplet grouping later by one full quaver triplet (Figure 5.9).

Figure 5.9. 'Mirror Mirror': shifting the triplet accents, bars 179 to 181

The musical score for Figure 5.9 consists of two staves: Pulse (snare drum) and TPT (trumpet). The time signature is 4/4. The score covers bars 179, 180, and 181. In bar 179, the TPT part plays a sequence of notes with accents and slurs, including a sixteenth-note triplet and a sixteenth-note group of six. The Pulse part has a similar rhythmic pattern. In bar 180, the TPT part continues with a crotchet note followed by a triplet of eighth notes, and then another triplet of eighth notes. The Pulse part has a 'SNARE' label above the staff. In bar 181, the TPT part plays a triplet of eighth notes with an accent, followed by another triplet of eighth notes with an accent. The Pulse part continues with a similar rhythmic pattern.

The solo ends with an A section with a cycling figure that contains fragments of the melody. The phrase repeats over seven crotchet beats and cycles eight times before the bass begins a solo at bar 201.

Figure 5.10. 'Mirror Mirror': phrase over seven beats, bars 194 to 200

The image displays two systems of musical notation. Each system consists of two staves. The top staff in each system is labeled 'PULSE' and has a 7/4 time signature. The bottom staff is labeled 'TPT' and is in 4/4 time. The notation includes various rhythmic values, accents, and slurs, illustrating the complex rhythmic structure of the piece.

Summary

The composition 'Mirror Mirror' contains two main rhythmic elements: Section A, a swing 4/4 pulse, and Section B, based on crotchet triplets with sextuplet quavers as subdivision phrased in two-note groups. In association with staccato and legato accenting to break up four-note grouping of quaver phrases and imposed metre, these two elements form the core rhythmic constructs for Tinkler's improvisation. The open sections in the improvisation, based loosely on the form, demonstrate a shift from swing 4/4 and the use of imposing metres 3/4, 5/4 and 7/4 to passages of quaver triplets and quaver sextuplets accented in two, three and four-note groups. Tinkler predominantly uses sextuplets accented in two-note groups, in a similar manner to the melody.

From this analysis, it has been shown that Tinkler demonstrates the ability to improvise fast swing passages using shifting accents and imposed metre, and uses quaver sextuplets with shifting accents and a variety of note groupings.

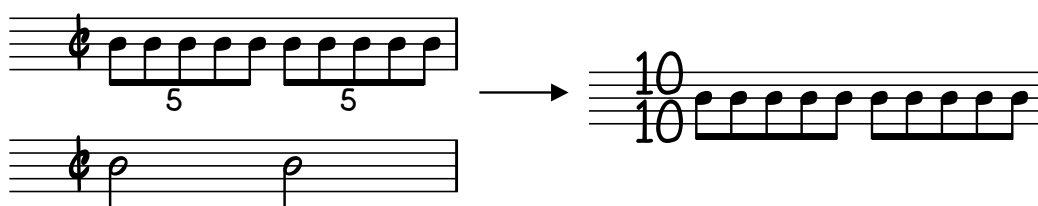
Chapter Six

Examples in jazz performance

Positively Glowing

The third composition I have chosen is a study in five. ‘Positively Glowing’ involves a melody written in five and a rhythm section ‘interlude’ in 4/4 with each bar occupying the same amount of time. The melody and improvisation is based on two pulses, with each pulse subdivided into five, or quintuplets. These two pulses also continue into the rhythm interlude, with each pulse divided into four (quavers). This can be represented with Cowell’s ratio time signatures (Figure 6.1).

Figure 6.1. An example of the Cowell ratio-style time signature



Quaver grouping, or structure of the beat in five, can occur at three basic levels:

Figure 6.2. Beat grouping in a subdivision of five



From my transcription, the opening melodic statement contains numerous devices that impose accents through phrase grouping over the underlying and constant two-minim pulse. The first three bars of melody provide the three basic beat groupings that establish the minim pulse. In Appendix 3, we can see the shifting beat grouping present. Layered within this, a 5/4 pulse is also applicable. McKinney and Moelants

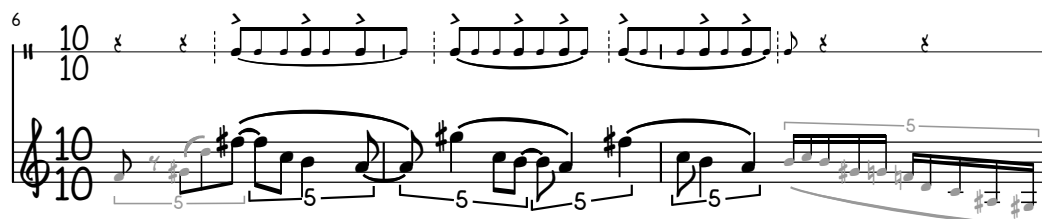
comment that ambiguity in the perception of the beat lies within the structure of the sequences, especially the ratio between two components in a polyrhythm⁴⁷. This is certainly applicable here, and can be seen in Figure 6.3.

Figure 6.3. 'Positively Glowing': possible pulses interpreted through listening



From bar 6, an imposed seven pattern is present (as shown in Figure 6.4). The rhythm has been placed to resolve at the second beat of bar 8 – the first semiquaver.

Figure 6.4. 'Positively Glowing': quintuplets phrase-grouped in sevens, bar 6 to 8

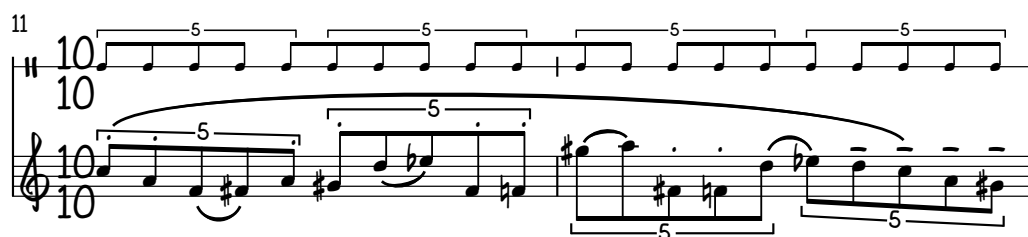


Gioia presents the idea of grouping quintuplets in fours⁴⁸ and extended exercises on quintuplets as one of Tinkler's defining rhythmic devices. Bar 11 demonstrates a phrase grouping of fours applied to the quintuplets, as shown in Figure 6.5.

⁴⁷ McKinney, Martin F. and Dirk Moelants. "Ambiguity in Tempo Perception: What Draws Listeners to Different Metrical Levels?". *Music Perception* 24, no. 2 (August 31 2006): 155.

⁴⁸ Gioia, Andrew. "Phil Slater and Scott Tinkler: Innovators in Australian Jazz Trumpet." Edith Cowan University, 2012: 16 and Appendix B.

Figure 6.5. 'Positively Glowing': quintuplets phrase-grouped in fours, bar 11

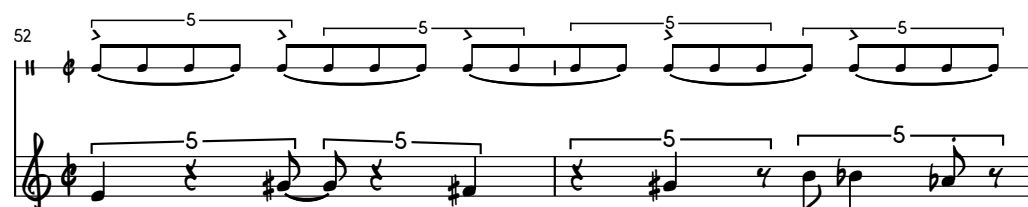


Improvisations

Tinkler's improvisation begins with a section of unaccompanied trumpet. From the outset there is no discernable form for improvisation, although the majority of harmonic content is based in an augmented (ie 1, M3, #5) context.

The first trumpet entry in bar 49 is a phrase in cut common time, with strong accents on the second and fourth beat using quaver subdivision. Bar 50 contains subdivision in quaver quintuplets, beginning on the third crotchet beat. Tinkler has accented this first quintuplet group using staccato and legato articulation, and employs triplet quaver quintuplets⁴⁹ in bar 51. This is followed by a group of three quintuplet quavers, comprising two dotted quintuplet quavers, resolving in bar 52 with a quintuplet crotchet. This quintuplet crotchet in bar 52 marks the beginning of a set of quintuplet quavers phase grouped in fours as shown in Figure 6.6.

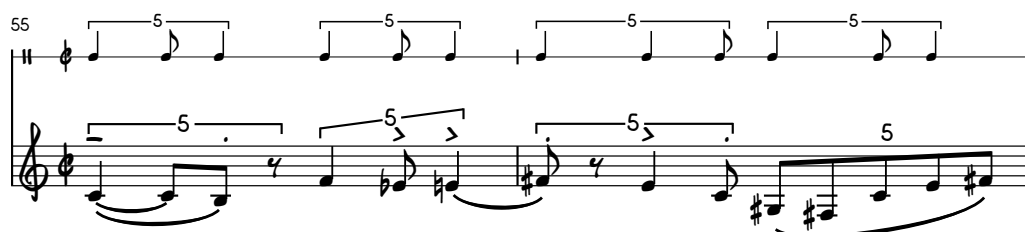
Figure 6.6. 'Positively Glowing': quintuplets phrased-grouped in fours, bars 52 to 53



⁴⁹ Three quaver quintuplets in the time of two quaver quintuplets

Bar 54 is a phrase using the cut common pulse and uses quaver subdivision. Bars 55 and 56 make use of the quintuplet quaver subdivision and are accented by the following phrase grouping: 3-2-3-2-2-3-3-2. This follows two of the basic beat structures introduced in Figure 6.2, namely numbers 1 and 2. Figure 6.7 shows the analysis, and the phrase resolves on the first beat of bar 57.

Figure 6.7. 'Positively Glowing': phrase following the basic five beat structures, bars 55 to 56



A quintuplet quaver pick-up into the next phrase is another demonstration of quintuplets grouped in fours, continuing though bar 59. Bars 60 and 61 use quintuplet quavers grouped 3-3-2-2-2. These can be seen in Figure 6.8.

Figure 6.8. 'Positively Glowing': analysis of phrase grouping, bars 58 to 61

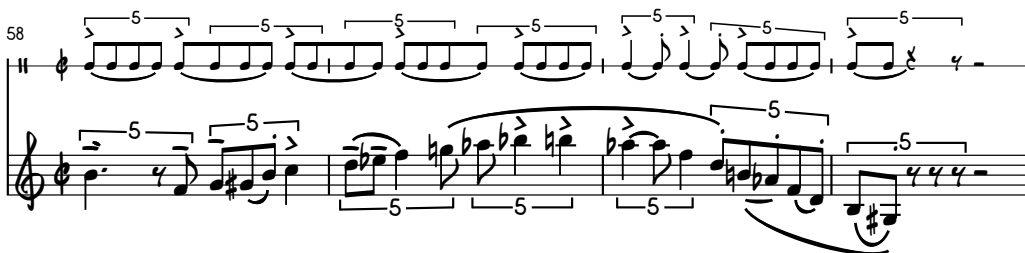
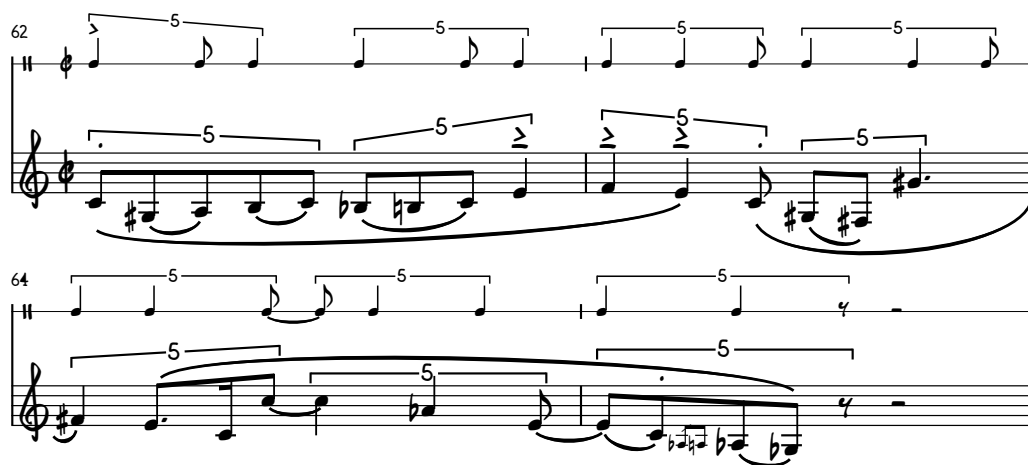


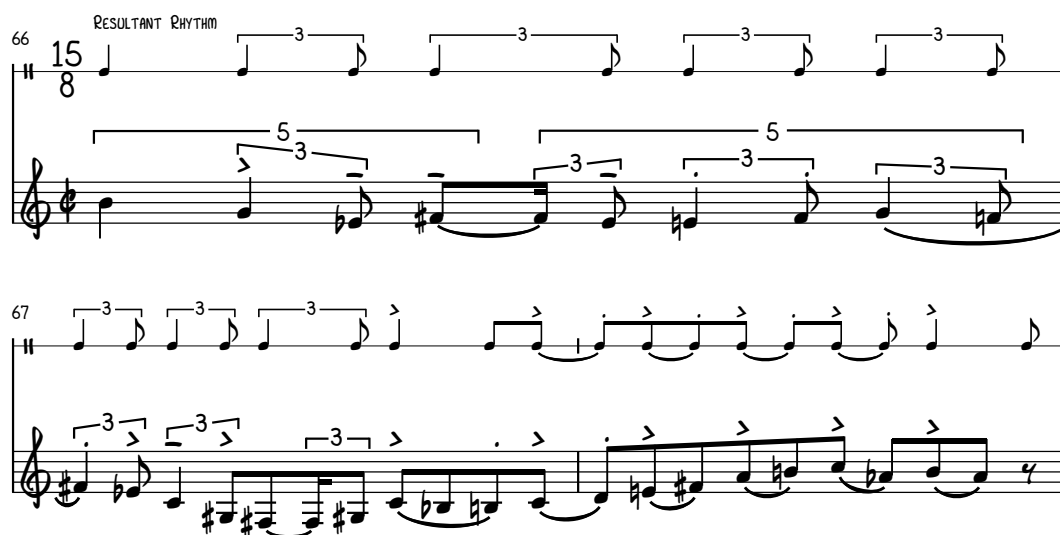
Figure 6.9 shows bar 62, Tinkler uses articulation to emphasise the basic rhythmic groups of five defined above. From bar 62 he uses quaver quintuplets grouped 3-2-3-2-2-3-2-3 (the same combination used in bars 55 and 56), then from bar 64 accents the quintuplet crotchets through to bar 65., Tinkler plays off-beats against the pulse in the second half of bar 65, resolving on the second quintuplet crotchet of bar 65.

Figure 6.9. 'Positively Glowing': phrase grouping, bars 62 to 64.



From bar 66, Tinkler demonstrates a set of nested tuplets as shown in Figure 6.10. Each crotchet quintuplet is divided into triplets, creating a compound feel within the quintuplet subdivision. This triplet feel continues into bar 67, when the phrase is completed by accents of groups of four quintuplets.

Figure 6.10. 'Positively Glowing': quintuplet triplets, bars 66 to 68



Bar 70 follows quaver subdivision in 4/4 time. Tinkler introduces an idea on the fourth beat that develops into semiquaver quintuplets, either finishing on an F sharp (E concert pitch) or B (A concert pitch). The extension of this idea from the third beat of bar 74, and resolution from beat three of bar 77, develop the chromatic ideas

introduced in bar 71. From bar 71, the phrase grouping follows the quintuplet quavers introduced in Figure 6.1. This can be seen in Figure 6.11.

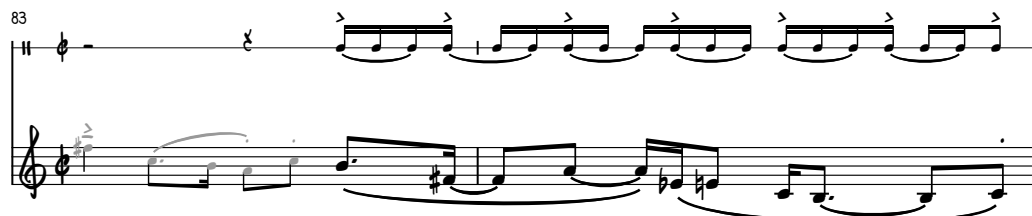
Figure 6.11. 'Positively Glowing': quaver phrase grouping behind quintuplet semiquavers, bars 71 to 76

The phrase from bar 77 through 81 uses a variety of subdivisions. In bar 77 and 78 Tinkler uses the subdivision of four, as is common in 4/4 time. On the first two beats of bar 79, he uses subdivision in three. This is followed by subdivision on five on beats three and four. The last two beats of 79 and the first two beats of 80 use quaver quintuplet triplets, with the remainder of the phrase using quintuplet quaver subdivision accented (from the quintuplet quaver before the third beat of 80) 3-3-3-3-4.

From bar 82, the phrase begins with two sustained dotted crotchets punctuating the first and third beats. Bar 83 contains a three-beat phrase beginning on the fourth beat

– a phrase based on semiquavers grouped in threes. This phrase continues into bar 84 as shown in Figure 6.12.

Figure 6.12. 'Positively Glowing': semiquavers grouped in threes, bars 83 to 84



In bar 85 Tinkler uses quintuplet semiquavers over a varying quintuplet quaver grouping pulse (shown in Figure 6.13). This quintuplet quaver grouping continues until beat three of bar 88, where the pulse becomes quintuplet crotchets, crossing the bar-line and obscuring beat one, resolving on beat three of bar 91.

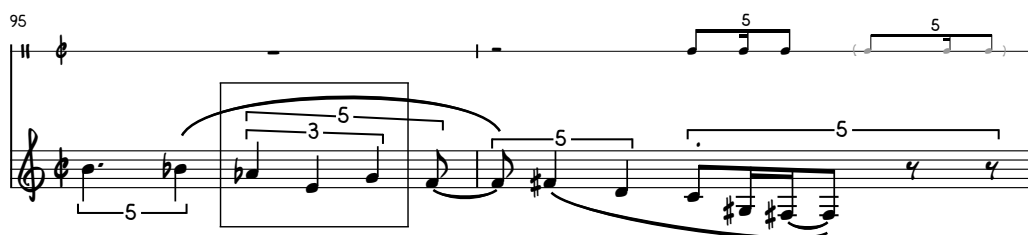
Figure 6.13. 'Positively Glowing': quintuplet quaver and crotchet pulses, bars 85 to 91



A varied quaver pulse continues through to the third beat of bar 96, using the basic quaver groupings introduced in Figure 6.2. In bar 95, Tinkler plays a quintuplet

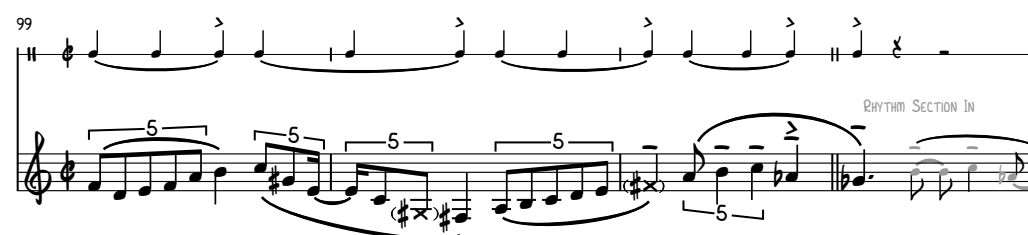
crotchet triplet (a nested tuplet where three quintuplet crotchets occur in the time of two quintuplet crotchets) marking the beginning of five quintuplet crotchets as the pulse. This phrase resolves with a double time figure on the third beat of bar 96, doubling Example 1 from Figure 6.2 (Figure 6.14).

Figure 6.14. 'Positively Glowing': quintuplet crotchet triplet and double time, bar 95 to 96



In bar 97, the crotchet pulse begins on the first beat of the bar and continues for two bars. Bars 99 to 101 set up the time strongly for the rhythm section, with four groups of quintuplet quavers plus one whole crotchet with each group resolving on beat three of bar 99, beat 2 of bar 100, beat one of bar 101, and beat four of bar 101 respectively. The phrase resolves on beat one of bar 102 (Figure 6.14).

Figure 6.15. 'Positively Glowing': three beat pattern, bar 99 to 101

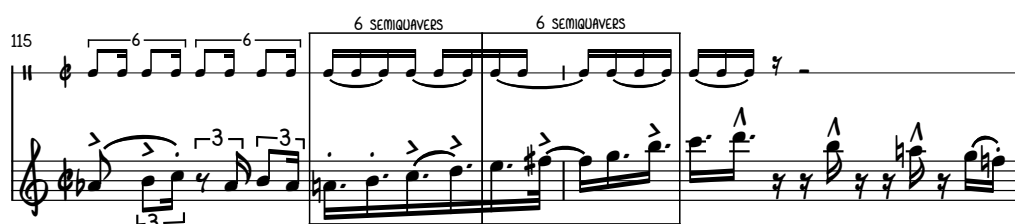


Tinkler's first entry with the rhythm section is three offbeat crotchets in bar 102. In bars 104 to 106 he plays a figure based on a quintuplet crotchet pulse, with the quintuplet quavers being grouped in twos. Following a sustained F sharp (E concert pitch) through bars 106 and 107, the phrase employs standard quavers and semi quavers, paraphrasing the melodic motif from bars 6, 7 and 8 that continues until bar

111. In bar 11, Tinkler uses triplets, quavers and semiquavers to provide rhythmic variety. He also employs several tonguing techniques throughout bars 108 to 113, especially staccatos and slurs to shift the accents and emphasise grouping.

In bar 115, Tinkler plays the first two beats subdivided into semiquaver sextuplets (six semiquavers in the time of four) and beats three and four in dotted semiquavers (four dotted semiquavers in the time of six semiquavers). The dotted semiquaver passage finishes one semiquaver before the third beat of bar 116; the remainder of the phrase uses syncopated semiquaver and quaver subdivision (Figure 6.16). Tinkler articulates the phrase with slurring and staccato to emphasise grouping, giving the dotted semiquavers a definite grouping of four notes per (implied) pulse.

Figure 6.16. 'Positively Glowing': dotted semiquavers and quavers, bar 115 to 116



From the half valve smear in bar 118, the phrasing uses quaver triplets and staccato to accent the crotchet pulse. The repeated G flat (E concert pitch) sets up a triplet feel that continues into bar 123, where beats one, two, three and four are emphasised by the articulation Tinkler uses: tenuto on beats one and two, staccato on beats three and four.

The triplets in bar 123 begin a new phrase, with bar 124 to 125 containing quavers and semiquavers building on a syncopated idea introduced on beats one to three in bar 124. Bar 126 uses triplets and sextuplets in two note phrase groupings. The phrase is completed with a dotted quaver and semiquaver on the first beat of bar 127.

A quaver quintuplet pattern (with quavers grouped 2-1-2) played by the drums begins on beat three of bar 127. Tinkler follows by playing a quintuplet phrase in bar 128 with the quaver grouping 1-2-2-2-1. Bars 129 to 131 use semiquavers and quavers with bar 129 accenting each on and off beat, and 130 to 131 moving from ‘on the beat’ to ‘off the beat’.

From bar 132 to bar 135 Tinkler plays over a quintuplet crotchet or 5/4 pulse (Figure 6.17).

Figure 6.17. ‘Positively Glowing’: 5/4 pulse, bars 132 to 135

From bar 136 the quaver quintuplets use more variety in note groupings. From the third quintuplet beat of bar 136 the phrase follows a quintuplet crotchet pulse until bar 138, where we see Tinkler playing quintuplet quaver phrases with the quaver groupings 1-4-1-2-2-2-2-3-2-2-2. At this point he plays four standard quavers on the third beat of bar 140. In bar 141 Tinkler plays quintuplet quavers accented evenly but melodically grouped in a 2-3-2 then on the eighth quaver, he performs a passage of dotted semiquaver quintuplets grouped in twos. Accented with slurs and staccato.

The descending chromatic passage completing this phrase is performed in more of a gestural manner, but is accurately subdivided into quintuplet semiquavers.

Bar 146 uses a series of semiquaver quintuplets and the cut common pulse is re-enforced. The semiquavers are lightly accented in twos until bar 148 where two repeated G sharps (concert F sharp) are strongly tongued a semiquaver either side of beat three. The phrase then lands strongly on beat one of bar 149 and the drums play an accented snare hit on beat three. In bar 150 Tinkler employs phrase grouping to the semiquaver quintuplets with the grouping 2-3-3-2-followed by three groups of quintuplet quavers with an emphasis on the offbeat semiquavers, notated with tenuto (Figure 6.18).

Figure 6.18. 'Positively Glowing': Semiquaver quintuplet grouping, bars 150 to 151.

The image displays musical notation for two bars, 150 and 151, from the piece 'Positively Glowing'. Each bar is represented by two staves: a top staff with a treble clef and a bottom staff with a bass clef. Bar 150 begins with a treble clef staff containing a quintuplet of eighth notes, followed by a quarter note and another quintuplet of eighth notes. The bass clef staff contains a series of eighth notes, with a quintuplet of eighth notes marked with a '5' and a tenuto line. Bar 151 continues with a treble clef staff containing a quintuplet of eighth notes, followed by a quarter note and another quintuplet of eighth notes. The bass clef staff contains a series of eighth notes, with a quintuplet of eighth notes marked with a '5' and a tenuto line. The notation includes various rhythmic markings such as accents (>) and tenuto lines.

The phrasing in bar 152 begins with one staccato quaver on the second beat and four separated quintuplet dotted semiquavers from the third beat, notated with a tenuto and staccato (Figure 6.19). The remainder of the bar uses quintuplet semiquavers and the rhythm resolves with crotchets and quavers in bar 153.

Figure 6.19. 'Positively Glowing': articulation and dotted semiquavers, bar 152

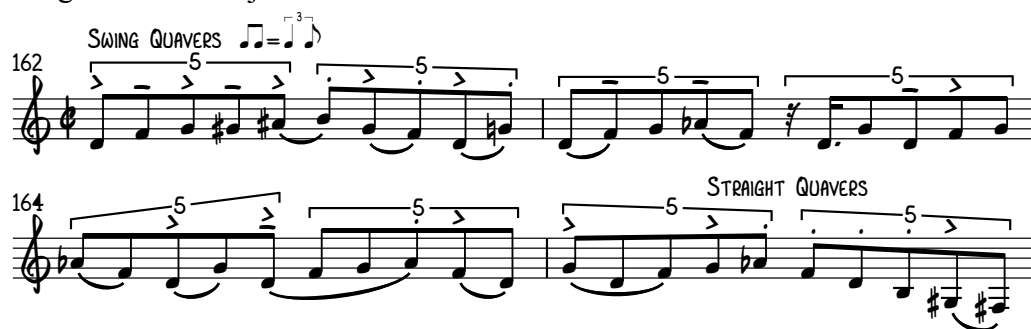


From bar 154 to bar 160, Tinkler uses semiquaver and quaver subdivision. Bars 154 and 155 place the accent on each beat of the bar and the glissando from a high C (Bb concert pitch) is cut off before the first beat of bar 157. The phrase beginning on the offbeat of beat four in bar 157 is phrase grouped in fours, with no discernable accenting apart from the second semiquaver of beat one in bar 158 and the fourth semiquaver of beat two in bar 159. Beat four in bar 159 to beat two in bar 160 also uses the unaccented semiquaver.

Tinkler performs an extended phrase of quaver quintuplets beginning bar 161. The first three bars are accented following a crotchet quintuplet pulse using slurring and staccato articulation. From bar 164 he creates rhythmic variety with accented phrase grouping 2-2-3-1-2-3-5-2-1-2-2-3-2-2-3-3. Bar 168 to 169 uses the crotchet quintuplet quaver pulse and the phrase finishes with a nestled tuplet (a quintuplet quaver triplet) in bar 170. An unusual feature of this phrase is that the quintuplet quavers are swung in bars 162 to 165 until the accented G on the fourth quaver. Following standard jazz notation I have written the notes as quavers but indicated swing or straight feels through text above the phrase (Figure 6.20).

Figure 6.20. 'Positively Glowing': swing and straight quaver quintuplets, bars 162 to 166

Using standardised jazz notation:



Changing the notation to represent more accurately what is heard:



The phrase in bar 172 to 175 is comprised completely of semiquavers. Tinkler uses accents and slurring to create phrase grouping and rhythmic variety, with the semiquaver groupings over the four bars 4-4-3-3-3-3-2-3-2-2-2-4-4-3-4-2-2-2-4-4.

The phrase in bar 177 uses the extreme upper range of the instrument⁵⁰ with a syncopated semiquaver phrase.

Bar 178 is set up by two bass crotchets, and the trumpet enters with two quavers on beat three. Tinkler plays a semiquaver pickup into bar 179; the phrase is a set based on semiquavers grouped (including rests) 3-2-2-3-2-6-6-4-3-5-5-3-4-4-4. Bar 183 is a development of the melody from bar 6, modified to fit a semiquaver subdivision and transposed in pitch down a minor third. The phrase sits within a 3-quaver pulse (or a dotted crotchet pulse) apart from returning to crotchet pulse at the beginning of beat 2 of bar 185; finishing after beat four, with the cycle finishing in bar 187 (Figure 6.21).

⁵⁰Standard range for professional jazz trumpet (in concert pitch) is E3 to Eb6.

Figure 6.21. 'Positively Glowing': three-quaver pulse, bars 183 to 187



From bar 188, the rhythm uses semiquavers and quintuplet semiquavers. The phrase from 188 to 190 consists of three groups of four semiquavers and a beat of quintuplet semiquavers grouped 2-3. Beats one and two of bar 189 is four semiquavers and five quintuplet semiquavers, grouped 3-3-4, with beats three and four being semiquavers grouped 3-5. In bar 190 Tinkler plays three semiquaver passages that strongly punctuate each beat.

Bar 191 uses repeated quintuplet semiquavers, with the phrase beginning within beat two identical to that on beat four. This leads into an extended semiquaver passage based on the pitches D, F, G and Ab. Bar 192 to bar 197 uses combined semiquavers and quintuplet semiquavers grouped 2-3-3-3-2-4-4-3-4-4-4-3-4-3-4-2-3-4-3-3-4-4-4-3-2-4. The phrase is finished with a descending trill on C and B (Bb and A concert pitch) using alternate fingerings over seven beats, crescendoing to an accented F sharp crotchet (E concert). This begins a series of phrases based on the tri-tone between C and F sharp in various ranges.

From bar 204, Tinkler plays a glissando from a high G to a mid range F sharp. This F sharp begins a passage of quaver quintuplets grouped 2-3-2-3-2-3 that finishes with the pitches C-D-E-F sharp (the whole tone scale from C to F sharp), continuing the tri-tone idea from bar 198. Bars 208 to 209 use quaver triplets following the C whole tone scale to F sharp, metrically transposing the last four notes of bar 207 from quintuplets to sextuplets (Figure 6.22).

Figure 6.22. 'Positively Glowing': metric transposition, bars 207 to 208



Tinkler plays this triplet phrase four times, landing on beat one of bar 210: from the transcription it seems there is a beat missing and Tinkler musically cues a strong first beat. He then plays four crotchets on beat three, one, three and one of the following bars. On beat three of bar 212, he begins a passage of two groups of five quintuplet quavers and a group of six-quaver sextuplets grouped 1-2-2-1-2-2-2-2-2. Tinkler finishes the solo with accented first and third beats in bars 214 to 216 and a glissando accented as quaver triplets between high C and F sharp above high C.

Summary

'Positively Glowing' provides the most complex rhythmic palette amongst the three transcriptions, with the extended use of five beat pulses. The melody presents subdivisions and shifting accents, phrases of four and seven-note groups through accents and articulation, and co-existing 5/4, 5/8 and 10/10 (cut common with each two pulse subdivided into five) and cut-common pulses.

During improvisation, Tinkler uses the ideas introduced in the melody and more. He demonstrates an awareness of the co-existing pulses with quintuplet phrase grouping accented with the 5/8 pulse and the 5/4 pulse (and displacing the 5/4 pulse to go over the bar-line – Figure 6.13). The semiquaver phrases are accented to 5/8 pulses (Figures 6.11, 6.13, 6.17 and 6.18). He nestles triplets to impose a shuffle feel by using quintuplet quaver triplets (Figure 6.10). When improvising in simple time (cut common) he performs phrases on the dotted crotchet (Figure 6.16 and 6.21) and dotted quaver (Figure 6.12).

It is apparent that Tinkler is aware of the depth of rhythmic choices when subdividing in a five pulse. In ‘Positively Glowing’ there is no point at which Tinkler plays ‘over the time’ as defined by Levy⁵¹: all phrases have a reference to the two-beat-per-bar pulse, even when there is imposed metre and use of other triplets. Tinkler’s solo is melodically strong and rhythmically cohesive, utilising the melodic and rhythmic ideas introduced in the melody.

⁵¹ Levy, Brian. "Polyrhythmic Superimposition in Jazz Hemiola and Implied Meters before 1965." *Sonus - A Journal of investigations into Global Musical Possibilities*. 27, no. 1 (2006): 53.

Chapter Seven

Conclusion

From the analysis of the three transcriptions within this document, it is apparent that Scott Tinkler has mastery of a number of advanced rhythmic concepts on the trumpet and the ability to use these ideas within the context of improvisation.

Tinkler's compositions are a study in the devices he employs in each solo.

'Fragments' uses dotted crotchets, dotted quavers and dotted quintuplets as the prevalent rhythmic device and his solo employs these rhythmic ideas. 'Mirror Mirror' has triplets and sextuplets as a core rhythm. Tinkler's solo explores and develops this rhythmic idea. 'Positively Glowing' uses the subdivision of five, whether it is five crotchets, five or ten quavers or ten semiquavers. Tinkler explores most, if not all possibilities within the construct of 5/4 as well as referencing an underlying minim pulse (or 10/10 as defined in this thesis) during improvisation.

Tinkler develops ideas throughout his improvisations that use the pulse as reference, from the triplet exercises introduced by Mark Simmonds to demonstrating complex subdivision in a five pulse. Being able to repeat the rhythmic idea as part of the development of a solo indicates a comprehensive rhythmic vocabulary for improvisation that is beyond the standard jazz rhythmic vocabulary of swing quavers, semiquavers, triplets and accents on and off the beat.

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Appendices

APPENDIX 1 - Fragments

TRANSPOSING SCORE

Scott Tinkler's Solo From
FRAGMENTS
As Played on the Scott Tinkler Trio Album
'Dance of Delulian'

Scott Tinkler

♩=240 SOLO TRUMPET

TPT

5 RHYTHM SECTION ENTERS 4x

BSS

9

TPT

BSS

13

TPT

BSS

17

TPT

BSS

21

TPT

BSS

Detailed description: This is a transposing score for a trumpet solo. The music is in 4/4 time with a tempo of 240 beats per minute. The key signature has one flat (B-flat). The score is divided into systems, each with a measure number on the left. The first system (measures 1-4) features a trumpet line with a sixteenth-note triplet and a bass line. The second system (measures 5-8) shows the rhythm section entering with a bass line. The third system (measures 9-12) continues the trumpet and bass lines. The fourth system (measures 13-16) shows the trumpet playing a whole note rest while the bass line continues. The fifth system (measures 17-20) resumes the trumpet and bass lines. The sixth system (measures 21-24) shows the trumpet playing a half note rest while the bass line continues. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fragments Page 2

24

TPT

BSS

27

TPT

BSS

30

TPT

BSS

33

TPT

BSS

37

TPT

BSS

41

TPT

BSS

45

TPT

BSS

49

TPT

BSS

A1 53 TRUMPET SOLO

TPT

57

TPT

61

TPT

65

TPT

B1 69

TPT

RHY

HI HAT

DMS

72

TPT

RHY

DMS

75

TPT

RHY

DMS

C1 79

TPT

RHY

83

TPT

RHY

87

TPT

RHY

91

TPT

Vib.

A2 94

TPT

98

TPT

102

TPT

106

TPT

VIB

B2 110

TPT

(BASS)

BSS

(SNARE)

DMS

ff

113

TPT

BSS

116

TPT

BSS

119

TPT

BSS

C2 122

TPT

RHY

126

1/2 VALVE

TPT

RHY

130

VIB

TPT

RHY

134

VIB

TPT

RHY

A3 138

TPT

141

TPT

145

TPT

149

TPT

B3 153

TPT

RHY

157

TPT

RHY

160

TPT

RHY

163

TPT

RHY

C3 166

TPT

RHY

170

TPT

RHY

174

TPT

RHY

178

TPT

A4 181 3'09" 3'22"

TPT

Dms

B4 184

TPT

Dms

187

TPT

Dms

190

TPT

Dms

193

TPT

Dms

C4 196

TPT

RHY

200

TPT

RHY

204

TPT

RHY

208

TPT

RHY

A5 212

TPT

216

TPT

220

TPT

224

TPT

B5 228

TPT

Dms

232

TPT

DMS

236

TPT

C5 239

TPT

RHY

243

TPT

RHY

1/2 VALVE

247

TPT

RHY

251

TPT

RHY

A6 255

TPT

259

TPT

Dms

263

TPT

267

TPT

Vib

B6 271

TPT

p

Vib

275

TPT

Vib

279

TPT

C6 283

TPT

RHY

287

TPT

RHY

291

TPT

RHY

295

TRPT

RHY

A7 299

TRPT

303

TRPT

307

TRPT

311

TRPT

B7 315

TRPT

319

TRPT

323

TRPT

C7 328

TRPT

RHY

332

TPT

RHY

334

TPT

RHY

336

TPT

RHY

340

TPT

RHY

5'37"

END SOLO

The image shows a musical score for Trombone (TPT) and Rhythm (RHY) instruments, spanning measures 332 to 340. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The TPT part is written on a single staff with a treble clef. The RHY part is written on a single staff with a double bar line and a common time signature. The score includes a 3-measure triplet in measure 332 and an 'END SOLO' instruction in measure 340. The time signature 5'37" is indicated at the end of measure 340.

APPENDIX 2 - Mirror Mirror

TRANSPOSING SCORE

Scott Tinkler's Solo from
MIRROR MIRROR
As played on the Scott Tinkler Trio Album
'Sofa King'

Scott Tinkler

SWING ♩=218

DRUM SOLO

1 (A) TRUMPET

BASS

5

9

13

Mirror Mirror Page 2

17

TRUMPET

BASS

21

TRUMPET

25

(B)

TRUMPET

BASS

27

TRUMPET

BASS

29

TRUMPET

BASS

31

TRUMPET SOLO

TRUMPET

BASS

33
TPT

Musical notation for measures 33-36. Measure 33 starts with a whole rest, followed by a half note B-flat. Measures 34-36 contain a melodic line with eighth notes and a slur.

37
TPT

Musical notation for measures 37-40. Measures 37-39 are whole rests. Measure 40 contains a quarter note G and a quarter note F, both with accents.

41
TPT

Musical notation for measures 41-44. Measure 41 has a quarter rest. Measures 42-44 contain eighth notes with slurs and accents.

45
TPT

Musical notation for measures 45-48. Measure 45 has eighth notes with slurs and accents. Measure 46 has a quarter rest. Measure 47 has eighth notes with slurs and accents. Measure 48 is a whole rest.

49
TPT

Musical notation for measures 49-52. Measures 49-50 are whole rests. Measure 51 has quarter notes with slurs and accents. Measure 52 has a quarter note with an accent.

53
TPT

Musical notation for measures 53-56. Measures 53-54 are whole rests. Measure 55 has quarter notes with slurs and accents. Measure 56 has eighth notes with slurs and accents.

57
TPT

Musical notation for measures 57-60. Measure 57 has a quarter note B-flat with an accent. Measure 58 has a quarter note A with an accent. Measures 59-60 are whole rests.

(ALTERNATE FINGERINGS)

61
TPT

Musical notation for measures 61-64. Measure 61 has a quarter rest. Measures 62-64 contain eighth notes with slurs and accents.

65
TPT

Musical notation for measures 65-68. Measure 65 has eighth notes with slurs and accents, and fingerings 2/3 and 1/3. Measures 66-68 contain eighth notes with slurs, accents, and triplets.

69
TPT

Musical staff for measure 69, featuring a treble clef and a key signature of one flat. The staff contains a single note with an accent (^) and a whole rest for the remainder of the measure.

73
TPT

Musical staff for measure 73, featuring a treble clef and a key signature of one flat. The staff contains a complex melodic line with slurs and a triplet of eighth notes.

77
TPT

Musical staff for measure 77, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with slurs and accents (^) over several notes.

81
TPT

Musical staff for measure 81, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with slurs and accents (^) over several notes.

85
TPT

Musical staff for measure 85, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with slurs, accents (>), and a triplet of eighth notes.

89
TPT

Musical staff for measure 89, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with slurs, accents (>), and triplets of eighth notes.

93
TPT

Musical staff for measure 93, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with slurs and accents (>) over several notes.

97
TPT

Musical staff for measure 97, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with slurs and accents (>) over several notes.

100
TPT

Musical staff for measure 100, featuring a treble clef and a key signature of one flat. The staff contains a complex melodic line with slurs, accents (>), and various rhythmic patterns.

104
TPT

108 STRAIGHT QUAVERS SWING
TPT

112
TPT

116
TPT

119
TPT

122
TPT

125
TPT

128
TPT

131
TPT

Mirror Mirror Page 6

134

TPT

138

TPT

142

TPT

146

TPT

150

TPT

154

TPT

158

TPT

162

TPT

166

TPT

168 TPT

171 TPT

174 TPT

177 TPT

180 TPT

183 TPT

187 TPT

190 TPT

193 TPT

Mirror Mirror Page 8

196

TPT

Musical notation for trumpet part 196-198. The staff is in treble clef with a key signature of one flat. It contains three measures of music. The first measure has a slur over a quarter note G4 and a quarter note A4, with an accent (^) over the A4. The second measure has a slur over a quarter note B4, a quarter note C5, and a quarter note B4, with an accent (^) over the B4. The third measure has a slur over a quarter note A4, a quarter note G4, and a quarter note F4, with an accent (^) over the A4. There are also some smaller slurs and accents over the notes.

199

TPT

Musical notation for trumpet part 199-200. The staff is in treble clef with a key signature of one flat. It contains two measures of music. The first measure has a slur over a quarter note G4, a quarter note A4, and a quarter note B4, with an accent (^) over the B4. The second measure has a slur over a quarter note C5, a quarter note B4, and a quarter note A4, with an accent (^) over the C5.

201

(BASS SOLO BEGINS)

TPT

4'33"

END SOLO

p *pp*

Musical notation for trumpet part 201-202. The staff is in treble clef with a key signature of one flat. It contains two measures of music. The first measure has a slur over a quarter note G4, a quarter note A4, and a quarter note B4, with a dynamic marking of *p* below the staff. The second measure has a slur over a quarter note C5, a quarter note B4, and a quarter note A4, with a dynamic marking of *pp* below the staff. The piece ends with a double bar line and the text "END SOLO". A circled "C" is above the first measure, and "4'33\"" is written above the second measure.

APPENDIX 3 - Positively Glowing: Phrase Grouping

Beat Grouping

POSITIVELY GLOWING

As played on the Scott Tinkler Trio Album
'Shrike Like'

Scott Tinkler

The musical score is presented in two systems, each with two staves. The top staff of each system is labeled 'PHRASE GROUPING' and the bottom staff is labeled 'SOLO TRUMPET'. The score begins with a circled letter 'A' above the first measure. The key signature is one sharp (F#) and the time signature is 10/10. The 'PHRASE GROUPING' part consists of a series of eighth notes with stems pointing up, grouped by beams and marked with a '5' above each group. The 'SOLO TRUMPET' part features a more complex melodic line with slurs, ties, and various accidentals (sharps, naturals, and flats). The score is divided into measures numbered 1 through 15. The first system covers measures 1-8, and the second system covers measures 9-15. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

APPENDIX 4 - Positively Glowing

TRANSPOSED SCORE

Scott Tinkler's Solo from

POSITIVELY GLOWING

As played on the Scott Tinkler Trio Album

'Shrike Like'

Scott Tinkler

(A) SOLO TRUMPET

3

5

7

9

11

13

15

(B) RHYTHM SECTION

17

BASS

21

25

29

33 **C** BAND UNISON

35

37

39

41

43

45

47

49 TRUMPET SOLO

51

53

55

57

59

61

63

65

67

Detailed description: This page contains a trumpet solo for measures 49 through 67. The music is written in a single staff with a treble clef and a key signature of one flat (B-flat). The tempo and dynamics are indicated as 'Positively Glowing'. The solo features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. It includes several technical challenges such as slurs, ties, and fingerings (indicated by numbers 3 and 5 above notes). The piece concludes with a final flourish in measure 67.

Musical score for 'Positively Glowing' page 4, measures 69-85. The score is written in treble clef with a key signature of one sharp (F#). The time signature is 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above notes. Slurs and accents are used to group notes and emphasize specific sounds. Measure 69 starts with a whole rest, followed by a series of eighth notes. Measure 71 features a triplet of eighth notes. Measure 73 contains several groups of eighth notes with fingerings. Measure 75 is a continuous eighth-note line. Measure 76 has a long slur over a sequence of eighth notes. Measure 77 has a half note followed by eighth notes. Measure 79 includes a group of seven eighth notes and several triplets. Measure 81 has a half note with a slur and an accent. Measure 83 has a half note with a slur and an accent. Measure 85 features eighth notes with fingerings and an accent.

87

89

91

93

95

97

99

RHYTHM SECTION IN

102

104

106

108 Drums

110

112

114 BASS CUE
15th.....

116

118 1/2 VALVE

122

124

126

128

Detailed description: This page of a musical score contains ten staves of music, numbered 108 to 128. The music is written in treble clef with a key signature of one sharp (F#). It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Several measures contain triplets, indicated by a '3' over a bracket. Measure 114 includes a 'BASS CUE' section with a dotted line and the number '15th'. Measure 118 is marked '1/2 VALVE'. Measure 126 contains a complex passage with sextuplets (marked '6') and a quintuplet (marked '5'). Measure 128 features a quintuplet (marked '5'). The word 'Drums' is written above the first staff. The notation includes slurs, accents, and dynamic markings.

Musical score for 'Positively Glowing' page 7, measures 130-149. The score is written in treble clef with a key signature of one flat (Bb). It features a series of melodic lines with various rhythmic patterns and fingering indications. Measures 130-131 show a melodic phrase with a slur and a fermata. Measures 132-133 introduce a five-finger pattern (marked '5') with accents. Measures 134-135 continue this pattern with slurs and accents. Measures 136-137 show a similar pattern with a fermata. Measures 138-139 feature a more complex melodic line with slurs and accents. Measures 140-141 continue the five-finger pattern with slurs and accents. Measures 142-143 show a highly rhythmic and melodic passage with slurs and accents. Measures 144-145 feature a complex melodic line with slurs and accents, including a fermata. Measures 146-147 continue the five-finger pattern with slurs and accents. Measures 148-149 show a final melodic phrase with slurs and accents.

151

153

155

158

160

162 **SWING QUAVERS**

164 **STRAIGHT QUAVERS**

166

168

170

Detailed description: This page of sheet music contains ten staves of music, numbered 151 through 170. The music is written in treble clef with a key signature of one sharp (F#). It features a variety of rhythmic patterns and techniques. Measures 151-152 include complex sixteenth-note runs with five-fingered patterns. Measures 153-154 show a mix of quarter and eighth notes with slurs. Measure 155 consists of a continuous sixteenth-note pattern. Measures 158-161 feature eighth-note runs with slurs and accents. Measures 162-163 are labeled 'SWING QUAVERS' and feature eighth-note patterns with slurs and accents. Measures 164-165 are labeled 'STRAIGHT QUAVERS' and feature eighth-note patterns with slurs and accents. Measures 166-167 continue with eighth-note patterns and slurs. Measures 168-169 show eighth-note patterns with slurs and accents. Measure 170 concludes with eighth-note patterns and slurs.

172

174

176

178 BASS CUE

15^{me}-----|

180

182

184

186

188

190

192

194

196

198

200

202

204

207


209

211

Detailed description of the musical score: The score is written in treble clef with a key signature of one sharp (F#). It consists of ten staves of music. Measures 192-195 feature a continuous eighth-note pattern with slurs and accents, including a five-finger exercise. Measures 196-197 continue this pattern with slurs and accents, and include fingerings (2, 2, 1, 2) and a trill. Measure 198 has a tremolo on the first staff and a single note on the second staff with an accent. Measures 199-201 feature tremolos on the first staff and notes on the second staff with accents. Measure 202 has a long slur over the first staff and a note with an accent on the second staff. Measure 203 has a tremolo on the first staff and notes on the second staff with accents. Measure 204 has a tremolo on the first staff and notes on the second staff with accents and a five-finger exercise. Measures 205-206 have notes on the first staff with accents and slurs, and notes on the second staff with accents and slurs. Measure 207 has notes on the first staff with accents and slurs, and notes on the second staff with accents and slurs. Measure 208 has notes on the first staff with accents and slurs, and notes on the second staff with accents and slurs. Measure 209 has notes on the first staff with accents and slurs, and notes on the second staff with accents and slurs. Measure 210 has notes on the first staff with accents and slurs, and notes on the second staff with accents and slurs. Measure 211 has notes on the first staff with accents and slurs, and notes on the second staff with accents and slurs.

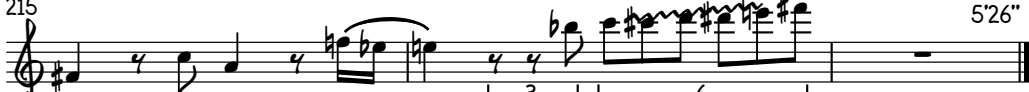
Positively Glowing Page 11

213



5 6

215



3 6 5'26"

END SOLO

Detailed description: The image shows two staves of musical notation. The first staff, labeled '213', contains two measures. The first measure has a five-measure rest indicated by a bracket and the number '5'. The second measure has a six-measure rest indicated by a bracket and the number '6'. The second staff, labeled '215', contains two measures. The first measure has a three-measure rest indicated by a bracket and the number '3'. The second measure has a six-measure rest indicated by a bracket and the number '6'. The staff ends with a double bar line and the text '5'26"' and 'END SOLO' below it.