Applying the Linear Concept of contemporary drumming: 
a portfolio of recorded performances and exegesis.

By

Holly Ellen Thomas
a1147998

Submitted in fulfilment of the requirements for the degree of

Master of Philosophy (Music)

November 2013
# Table of Contents

Abstract.................................................................................................................p.3  
Declaration...........................................................................................................p.4  
Acknowledgements..............................................................................................p.5  
List of Music Examples.......................................................................................p.6  
List of Audio Examples......................................................................................p.8  

Introduction..........................................................................................................p.9  

**Part A    Recorded Performances**  
A.1 DVD 1 (Recital 1)..........................................................................................p.12  
A.2 DVD 2 (Recital 2)..........................................................................................p.14  

**Part B    Exegesis**  
B.1 Linear Concept.............................................................................................p.18  
B.2 Commentary on DVD 1................................................................................p.24  
B.3 Commentary on DVD 2................................................................................p.29  

Conclusion............................................................................................................p.34  

List of Sources.....................................................................................................p.38  

Appendices  
Appendix A: ‘A Slippery Slope’ (H.Thomas)...................................................p.41  
Appendix B: ‘Luigi’s Lament’ (H.Thomas)..........................................................p.43
Abstract

This submission for the degree of MPhil in Musical Performance at the Elder Conservatorium of Music, University of Adelaide, is the outcome of a performance-based research project that aims to identify, explore and apply the Linear Concept of contemporary drumming. The investigative approach has been one of analysis followed by synthesis. The initial stage had a focus on aural analysis of existing sound recordings. The creative synthesis was achieved through new performances, in a contemporary jazz setting. The significance of the project is in the creation of performances that develop this interesting but hitherto underdeveloped rhythmic principle. The direct outcomes are presented through the medium of two, 60-minute audio-visual DVD recordings, supported by an explanatory 5,000-word exegesis.
Declaration

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval if the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree.

I give consent to this copy of my thesis, when deposited in the University Library, being made available for loan and photocopying, subject to the provisions of the Copyright Act 1968.

I also give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library Search and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

Signed: .............................................

Date: ..................................................
Acknowledgements

The candidate wishes to acknowledge the many people who contributed to this project.

The Musicians:
Jason McMahon on saxophones, Alex Wignall on keyboard/piano, Sam Leske on electric guitar and Marty Holoubek on electric/double bass. Without these musicians and their outstanding efforts, this project would have been impossible to complete.

Family and friends:
Thank you for all of your support over the past two years, in particular thanks must go to Sam Leske and Andrew and Linda Thomas for encouraging me to continue and complete this project.

Principal supervisor, Professor Charles Bodman-Rae:
Thank you for all of your wonderful advice, encouragement and knowledge.

Head, Postgraduate Programs in Music, Kimi Coaldrake:
Thank you for all of your assistance over the past two years.

Secondary supervisor, Dr. Christopher Martin:
Thank you for your advice and guidance.

Drum tutors:
Thank you to Kelvin Sugars, Laurie Kennedy and in particular Gordon Rytmeister for all of your advice, support and encouragement over the last few years. Your wisdom and knowledge has been invaluable.
# List of Music Examples

| B.1.1 | Linear example extract from Garibaldi, D 1996:10 | p.15 |
| B.1.2 | Layered example extract from Garibaldi, D 1996:11 | p.15 |
| B.1.3 | Transcribed example from ‘Actual Proof’ *Thrust*, Hancock, H. 1974 | p.18 |
| B.1.4 | Transcribed example from ‘Actual Proof’ *Flood*, Hancock, H. 1975 | p.19 |
| B.1.5 | Transcribed example from ‘Spider Man’ *The Funk Stops Here*, Clark, M. 1992 | p.19 |
| B.1.6 | Transcribed example from ‘Four String Drive’ *The Funk Stops Here*, Clark, M. 1992 | p.19 |
| B.1.7 | Transcribed example from ‘Squib Cakes’ *Back To Oakland*, Tower of Power. 1974 | p.20 |
| B.1.8 | Transcribed example from ‘Ebony Jam’ *In The Slot*, Tower of Power. 1975 | p.21 |
| B.1.9 | Transcribed example from ‘You Got To Funkifize’ *Soul Vaccination Live*, Tower of Power. 1998 | p.21 |
| B.1.10 | Transcribed example from ‘50 Ways To Leave Your Lover’ *Still Crazy After All These Years*. Simon, P. 1976 | p.22 |
| B.1.11 | Transcribed example from ‘Lenore’ *The Leprechaun*, Corea, C. 1976 | p.22 |
| B.2.5 | Example created by Thomas, H. | p.27 |
| B.3.3 | Example extract from Payne, J 2010:2 | p.30 |
List of Audio/Visual Examples

B.1.3 Hancock, H. 1974 ‘Actual Proof’ *Thrust* p.19
B.1.4 Hancock, H. 1975 ‘Actual Proof’ *Flood* p.20
B.1.5 Clark, M. 1992 ‘Spider Man’ *The Funk Stops Here* p.20
B.1.6 Clark, M. 1992 ‘Four String Drive’ *The Funk Stops Here* p.20
B.1.7 Tower of Power. 1974 ‘Squib Cakes’ *Back To Oakland* p.22
B.1.8 Tower of Power. 1975 ‘Ebony Jam’ *In The Slot* p.22
B.1.9 Tower of Power. 1998 ‘You Got To Funkifize’ *Soul Vaccination Live These Years* p.22
B.1.10 Simon, P. 1976 ’50 Ways To Leave Your Lover’ *Still Crazy After All These Years* p.23

B.1.11 Corea, C. 1976 ‘Lenore’ *The Leprechaun* p.23
B.2.1 Hancock, H. 1974 ‘Actual Proof’ *Thrust* p.24
B.2.1 Thomas, H. 2012 ‘Actual Proof’ *Masters Recital 1* p.24
B.2.2 Corea, C. 1976 ‘Lenore’ *The Leprachaun* p.25
B.2.2 Thomas, H. 2012 ‘Lenore’ *Masters Recital 1* p.25
B.2.3 Clark, M. 1993 ‘Four String Drive’ *The Funk Stops Here* p.25
B.2.3 Thomas, H. 2012 ‘Four String Drive’ *Masters Recital 1* p.25
B.2.4 Redman, J. 2002 ‘Jazz Crimes’ *Elastic* p.26
B.2.4 Thomas, H. 2012 ‘Jazz Crimes’ *Masters Recital 1* p.26
B.2.5 Cohen, A. 2008 ‘Pinzin Kinzin’ *Gently Disturbed* p.26
B.2.5 Thomas, H. 2012 ‘Pinzin Kinzin’ *Masters Recital 1* p.27
B.2.6 Clark, M. 1993 ‘Slinky’ *The Funk Stops Here* p.27
B.2.6 Thomas, H. 2012 ‘Slinky’ *Masters Recital 1* p.27
B.2.7 Moore, S. 1998 ‘Common Ground’ *All Kooked Out* p.28
B.2.7 Thomas, H. 2012 ‘Common Ground’ *Masters Recital 1* p.28
B.2.8 Wilkenfeld, T. 2008 ‘Oatmeal Bandage’ *Transformation* p.28
B.2.8 Thomas, H. 2012 ‘Oatmeal Bandage’ *Masters Recital 1* p.28
B.3.1 Potter, C. 2007 ‘Train’ *Follow The Red Line: Live At The Village Vanguard* p.29
B.3.1 Thomas, H. 2012 ‘Train’ *Masters Recital 2* p.29
B.3.2 Uehara, H. 2008 ‘Softly As In A Morning Sunrise’ *Hiromi’s Sonicboom: Beyond Standard* p.29
B.3.2 Thomas, H. 2012 ‘Softly As In A Morning Sunrise’ *Masters Recital 2* p.29
B.3.3 Thomas, H. 2012 ‘A Slippery Slope’ *Masters Recital 2* p.30
B.3.3 Steely Dan, 1977 ‘Home At Last’ *Aja* p.30
B.3.4 Redman, J. 1996 ‘Streams Of Consciousness’ *Freedom Of The Groove* p.31
| B.3.4 | Thomas, H. 2012 ‘Steams Of Consciousness’ *Masters Recital 2* | p.31 |
| B.3.5 | Led Zeppelin, 1973 ‘The Crunge’ *D’yer Mak’er* | p.31 |
| B.3.5 | Redman, J. 2005 ‘The Crunge’ *Momentum* | p.31 |
| B.3.5 | Thomas, H. 2012 ‘The Crunge’ *Masters Recital 2* | p.32 |
| B.3.6 | Thomas, H. 2012 ‘Luigi’s Lament’ *Masters Recital 2* | p.32 |
| B.3.7 | Potter, C. 2006 ‘The Wheel’ *Underground* | p.33 |
| B.3.7 | Thomas, H. 2012 ‘The Wheel’ *Masters Recital 2* | p.33 |
| B.3.8 | O’Halloran, T. 2005 ‘London’ *VOID* | p.33 |
| B.3.8 | Thomas, H. 2012 ‘London’ *Masters Recital 2* | p.33 |