

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

The 10-track Recording I am submitting, 'Making other Arrangements', features myself as solo trumpet with a twenty-one-piece orchestra of rhythm section, woodwind and strings. It highlights I have submitted a number of transcriptions of my solos from this album to accompany the recording itself. Some of these happen in a thematic way, so that their structure is altered within the context of a single improvisation, and the development of the theme can be charted within the improvisation. The research is focuses on how to create tension within the jazz language using specifically-developed internalized musical devices that can be altered both harmonically and rhythmically, extended, shortened, or transformed into musical sequences that can be thematically generated. These improvisations are the result of a process of capturing musical ideas, interrogating them and learning how to grammatically employ them in the moment as a response to the musical environment created by the ensemble. The ideas are deployed in the same way as phrases in language, with the musical phrasing comprising stand-alone segments that combine into musical themes, with each element of musical tension resolved within the phrase. This resolution process is significant and as such methodologies for both had to be created which were worked up in the practice room so that pre-composed ideas with arranged alterations could be internalized in the style of the language construction of myself, the improviser. This process will result in different iterations for different players, hence the creation of an approach to deploying dissonance and resolving it that will be individual to individual players. In combination with articulations, tone and sound production, this methodology produces vocabulary and grammar ideas that can be used in real time. 'Making Other Arrangements' is the culmination of a year's work on my language.