

SYLVAIN COSSETTE, ANOTHER STEP, JODO 2.

Another Step / Contrepoint #2 / "Incidence Majeur" / Reverie Mineure / Mystic Bossa III / "9 a 4 / Valse Pour Marie / Speedy Dialogue / Yardbird Suite / Berceuse Gitane. 67:20.

Cossette, el g, ac g; Bruno Lamarche, ts, cl; Marc Lalonde, ac b; Ugo Divito, d; *Remi Bolduc, as; 5 & 8/06, Canada.

Sylvain Cossette, along with his sidemen on this CD, have been "bubbling under" on the Canadian Jazz scene for a while. Based on the evidence of this CD, they are ready for greater recognition on the international scale. Cossette plays a very musical version of today's Fusion. He has clearly been influenced by Metheny, Holdsworth, Abercrombie and the like, and his writing helps further refine the presentation, as the pieces are effective vehicles and form contrasting backdrops that do more than just function. There is a larger portion of the Jazz side of Fusion than the Rock per se, and a high level of sophistication.

The opener "Another Step," not surprisingly, is melodically related to "Giant Steps." As a moderately fast neo-Bossa, it features tenor man Lamarche's stylish solo against a cushion of Cossette's chorus-drenched comping on a pivotal multichord pendulum. Cossette's solo toys interestingly with a hip chromatic/minor mode, with a nice feel and rhythmic drive. "Contrepoint #2" begins with a mysterious walking line on bass and guitar. Drums come in rather freely, soloing over this. Lamarche's tenor plays a counter-melody on top of all that, creating a complex sound. Cossette's solo evinces a little Abercrombie hipness—pedal chords, chorus-echo, and lines of interesting architecture. Lamarche's tenor on this one puts him in a post-Shorter camp. "Mystic Bossa III" has a rhythmically displaced head in harmonic motion. Bassist Lalonde takes a nice Miroslav-rooted solo on top of the Bossa thing, then it's time for the tenor—a little reminiscent of Getz in moments but then that's combined with the contemporary post-Lovano school in an interesting way. Cossette follows with a rhythmically involved, modally-chromatically hip solo, one of his best on the disk. An Ornette-like, rather wacky rhythm tenor/guitar line opens "Speedy Dialogue," with an interlude in seven. The

rhythm section cooks as tenor Lamarche comes in inventive and burning. Cossette in his solo doesn't sound completely comfortable with the uptempo rush but he nonetheless weaves some musical lines. Is there one for the tradition? Yes, the "Yardbird Suite," in a radical rearrangement. It starts with a solo guitar intro with a pedal point and harmonic movement, and then the familiar line comes in with such a reharmonization/modalization it is as if it's the first time you are hearing the tune. Then on the bridge the rhythm section comes in and the harmonies go conventional for a little, with remnants of the pedal point and quiet outness. Then it's Cossette quite in his own idiom; the pedal remnant coming in for a suggestion in every A section. It is a surprise and very appealing. For the closer, "Berceuse Gitane," Cossette switches to nylon-stringed guitar and Lamarche weaves exotically Mediterranean clarinet for a very refreshing change of pace. Cossette effectively sounds like Django meets the guitarists of Spain—in a very moving way. The clarinet solo has traces of Klezmer, Greek, and Benny Goodman all rolled into one. Lalonde's upright bass has a spot too and it has a minor key Mediterranean meets Steve Swallow pluckiness to it. A fabulous ending to a very interesting satisfying outing. I look forward to Mr. Cossette's next step.

Grego Applegate Edwards

Corrections & Additions

3/07: Martin Davidson tells us that Psi 6.07 (p.31) reissues 5 tracks from the LP plus 3 previously unissued tracks. On Emanem 4131 (p.120), Sheila Jordan is the vocalist on tracks 2 and 3; Jordan Steckel plays bata drums on track 8; and Enrico Rava does not play on tracks 5-8.

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SGS 112 From Memphis To Orlando & Back (blues & Jazz)

Coming soon:
"Now's the Time for Love (remastered & with additional cuts)
"Blues and More" (by April 2007)

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