

# TRIPLICATE *day & age*

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## ABOUT THE SONGS

### 1. HIT ON TWELVE

Win, lose, or draw, everyone gambles in different ways. Here, we join an edgy Middle Eastern mode and rhythm with a title referring to an ill-advised blackjack strategy to paint a musical picture from which you can draw your own conclusions.

### 2. ON GREEN DOLPHIN STREET

This dolphin swims from Bourbon Street in New Orleans to Bay Street in Nassau, Bahamas, as we frame the melody with “Poinciana-esque” Second Line rhythms from the Crescent City and an Afro-Caribbean soul-calypto pulse. Spice it up with a touch of jazz and the gumbo’s ready.

### 3. MOVE

The lightning-fast tempo is a hallmark of bebop as a style of jazz, stressing its emphasis on virtuosity. Here, we try our hand at this aptly titled composition by drummer Denzil Best. Guaranteed to get the blood flowing.

### 4. BLUE IN GREEN

A beautiful, haunting melody by Miles Davis, from his classic “Kind of Blue” recording, that some say was actually penned by pianist Bill Evans. We say kudos to both, as we simply enjoy the space it takes us to when we play it.

### 5. FOWL LANGUAGE

Kansas City alto saxophonist Charlie Parker arrived on the scene in a big way, adding new vocabulary to the language of jazz and moving music forward. In that spirit, this is our homage to the one they called “Bird.”

### 6. EPISTROPHY

[e.pis.tro.fi] n. 1. A turning or wheeling about. 2. Repetition of the same word at the end of several successive sentences. These concepts are definitive of the melody in this collaboration between Kenny Clarke and Thelonious Monk. We mix it up further by weaving the melody in and out of canon form and offering up the rhythmic equivalent of a slide show. Expect the unexpected.

### 7. SUPERIOR RISING

The Chippewa call Superior “Kitchi-gummi,” meaning “Great Water,” and that it is. By surface area, it is the largest body of fresh water in the world —so large it creates its own weather and so cold no one could survive in it for any length of time. This Great Lake’s power and the beauty found along its shores make it a favorite place for all of us, inspiring this musical reflection.

### 8. RITUAL

The slave trade brought African culture and music to the Americas and the Caribbean. The influence of Nigeria’s Yoruba culture spread through the “secret societies” of Cuban religious and folkloric music, as well as Haitian voodoo rites. And the drum, like jazz, has its own language and means of communication. We thread them all together here with honor and respect.

### 9. ALIOUNE

The Senegalese “M’Balax” style of contemporary West African music, popularized by Youssou N’Dour and Babba Maal, serves as the primary inspiration for this piece. We reverse a standard jazz form of one meter and a cycle of recurring chord changes into one with one modality and three recurring meters. Emphasis here is on melody and groove.

### 10. THE DANCE OF MAYA

Jazz/Rock fusion had no greater standard bearer than the Mahavishnu Orchestra, led by composer/guitarist John McLaughlin. The group had an uncanny ability to burn through technically challenging music and make it infectiously listenable. Here, we tackle a favorite polyrhythmic masterpiece, letting its darker, bluesy side flourish.