

Jonne Taavitsainen Threedom Leap of Faith



Statistics of Night

Drummer Jonne Taavitsainen loves trios. At the same time, he strongly dislikes conformity. And so both his formations, Lithium and Threedom, are taking the classic jazz format to its outer-most borders. Threedom especially is an atmospheric, almost trance-like affair, in which every note is as carefully reflected upon as it is placed. The band's debut album *Leap of Faith* creates a deep journey from this rich and mesmerising sound, leading the listener into equally comforting and unsettling territory. This is right where Threedom feel most at home: After four years of intense songwriting and touring, the band have finally found where they belong.

It is only after a few listens and after one has penetrated through the soft outer shell of lush chords and dreamy moods, however, that plenty of unexpected new layers open up. Essential to the Threedom sound is the tight integration of two axes within the line-up: On the one hand, Joel Parvamo's guitar, which hints at the blues, paints glassy overtones and infuses the melodic arches with an almost cosmic dreaminess. On the other hand, the hypnotic rhythm section propelled forward by Taavitsainen himself and his congenial partner in crime, bassist Joonas Tuuri.

The fusion of these different influences on the album's ten tracks creates a distinct style, which sounds like slow acoustic drum'n'bass in the vein of early Erik Truffaz with a hint of ambient. The free floating, radically re-interpreted take on Sam Rivers's "Beatrice" is a statement of intent: Tuuri lays down a feverish ostinato, Taavitsainen drums in a hushed whisper yet with irresistible thrust, while Parvamo drips pensive harmonies and nervous, moody licks like molten wax from a burning candle. This is night music, mood music, music that doesn't clog up the sonic space with endless cascades of notes, but instead busts it wide open to the listener's imagination and invites darkness in like a good friend.

The credits mention the exact percentages of the individual musicians' contributions – "Moment 4", for example, adds up to: Joel Parvamo 29.33%, Jonne Taavitsainen 29.33% and Joonas Tuuri 29.33%. Elsewhere, the album also features pieces written 100% by Parvamo or Taavitsainen. The point behind the statistics is not to be pedantic or to boost the participants' egos, but to reflect the constantly changing constellations and fluid shifts in emphasis that make *Leap of Faith* such an exciting and excitingly different proposition: Even when you think you've heard everything in the trio setting, this album still offers plenty of surprises. Then of course, coming from one of the format's biggest admirers, who could be surprised about that?