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Reviewed by: Lee Prosser

Logic? is a new group out of the Australian jazz scene, and its debut CD collection, LOGIC? is worth your listening time. These men can play and play well indeed, and you will be caught up in the powerful performances they share with the listening audience.

The CD collection has 9 intriguing songs, and each one revealing different aspects of excellent solo and group work by the musicians. The songs include "Signs and Symbols," "It's Getting Dark," "Norwegian Wood," "Farewell," "The 3rd Degree," "Small Green Room," "Signal Station," "Caught Short," and "Giant Steps." Their rendition of The Beatles song "Norwegian Wood" is one of the best around in contemporary jazz. "Farewell" and "Small Green Room" are worthy of much airplay time.

LOGIC? is a fine debut collection, and these performances are all topnotch. Solid, enjoyable jazz from a group whose performers will be around for a long time to come.

EER MUSIC [USA]

http://eer-music.com/EER_MUSIC_REVIEWS_03/Logic.html

Reviewed by: Christopher Ruel

Logic ? is a straight ahead jazz effort that is centered around the guitar work of Glen Cannon and the sax soloing of Tim Wilson. The group explores some tasteful jazz tonality with Cannon's chordal harmonization and Wilson's saxophone exposition. The arrangements strike a compelling balance between tonal exploration and accessibility. The composition is solidly rooted in thematic development of tangible yet complex musical motifs. The tones utilized are for the most part pure and the overall soundscape is that of classic sax-centric jazz, reminiscent of the late Bob Berg's works with the many jazz and fusion guitarists he played with. Craig Newman on bass and Darryn Farrugia on drums provide a seamless rhythm section that keep beat to some involved rhythms and time signatures. Newman's bass lines capture the spirit of classic upbeat jazz with their wandering exploration and homeseeking resolution.

Glen Cannon runs through some very interesting progressions that involve some very provocative chordal harmonies that make a significant contribution to the effort. Though the voicing of chords on these guitar parts is somewhat subdued because of the style of classic jazz that is the format for the music, the contrast of the different chords, the rhythms, meters, and harmonization is quite impressionable. Tim Wilson's sax soloing that follows these complex progressions is equally impressive with his demonstration of his capability to follow and improvise coherently over them. And, Cannon has some nice, clean-toned, speedy runs and well-placed contrapuntal phrasings with savory harmonization for his solos that demonstrate his capabilities on lead guitar.

The quartet covers two notable compositions, "Norwegian Wood" from the Beatles and "Giant Steps" from John Coltrane, that bring to light their style by contrast to the originals. The variation on the themes that they devise and the adaptation of the themes to their musical vision clearly demonstrates their tasty angle on jazz, as well as their firm grasp on jazz. The remainder of the tracks are original compositions by Cannon and Wilson that exhibit their strong compositional skills.

Though some of the liner notes indicate an element of fusion in this CD, the music seems more closely oriented to progressive jazz than fusion, as voiced by the clean tones and subdued nature rather than the aggression that is more commonly found with fusion. Meaning that there is more of a jazz influence than a rock influence, and the music is the better for it in this case!

Overall, I was pleased with this CD. It has an agreeable balance of provocative chordal arrangements and tactful soloing. The tonality also has an agreeable balance between tonal exploration, melodic themery, harmonization, and resolution. And, the group mixed up the rhythms and time signatures with good effect to keep it interesting. Fans of progressive jazz that like their jazz served up with intricate complexity and clean tones should check this one out!

Jazzlive Magazine, Josef Muska - July 2002 GERMANY "...tasteful original compositions.....excellent solos...."

Jazz Dimensions (Germany), Carina Prange, July 2002 'This album is simply beautiful'

Cadence Magazine, New York, Jan 2003 "The musicians are accomplished, and Glenn Cannon's bell like guitar tone meshes tightly with Tim Wilson's tenor to create a smooth unified sound....."