

Cubist is without doubt one of the finest records to arrive in early 2010. Fantastic!  
– **KIOS 91.5, The Last Call**

Smokin!  
– **Victor Mendoza**



*Jerry Leake*



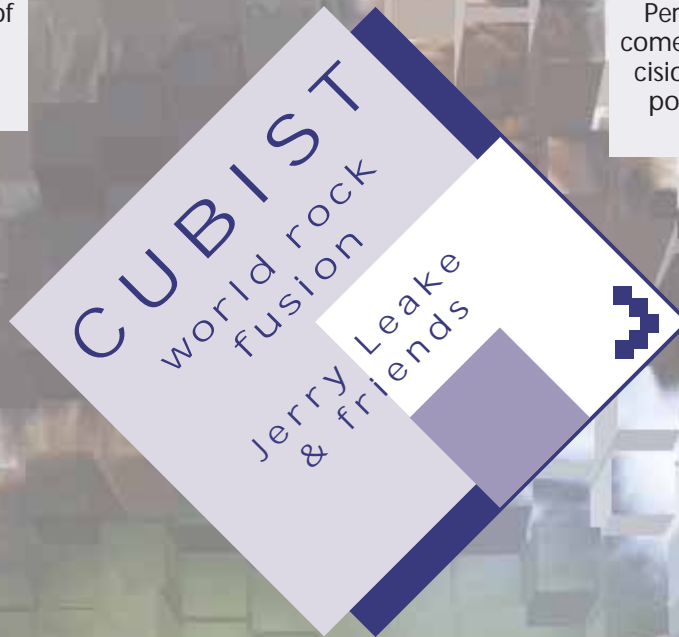
*Randy Roos*



*Steve Hunt*



*Stan Strickland*



Percussionist's Jerry Leake's CUBIST comes to life with mathematical precision and beauty where each composition resounds it's musical soul.  
– **Accent on Tampa Bay**

Cubist strives for excellence and reaches it.  
– **Phantom Toolboth**



*Ben Paulding*



*Brad Barrett*



*Lisa Leake*



*Marty Wirt*

**C**ubism was a brief but significant art movement lead by Pablo Picasso between 1907 and 1914. Cubists represent objects in a single plane, simultaneously opening the object in all its sides in relation to the observer.

Cubism in music also exists: sound and time can be perceived from various viewpoints and centers of gravity. Combinations of sound elements, culture and tradition, odd metric structures and unusual subdivisions can open music in all its sides for the listener. New angles in composition and arrangement unfold.

The Cubist band represents a break-through in world music by synthesizing "rock" and "fusion" elements with passion, drama, and poignancy. The music creates a pure emotional landscape without resorting to any sentimentality or gimmicks; the sound is mathematically pure and precise, and even at its lushest, is pared down to only what is necessary.

At the heart of each composition are deeply rooted, multi-layered grooves that are danceable, accessible, and highly crossbred, full of African and Indian colors, with traces of Indonesian, Turkish, and Orchestral soundscapes. Enter the Cube of "world-rock-fusion" and discover new music that is at once unique, complex, and beautiful. ■

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## CUBIST CD Release Concert @ Ryles Jazz Club

Jerry Leake's 2010 CD release ***Cubist: shapes of sound & time*** represents a groundbreaking direction in contemporary music, with intimately woven threads of ancient compositions driving modern applications of groove, ambient, rock, and jazz. The maiden voyage of the Cubist band at ***Ryles Jazz Club, Friday, April 23rd @ 9:00 PM***, features: national icons Jerry Leake on drums, percussion and vocals; Randy Roos on guitars; Steve Hunt on keyboards; Stan Strickland on sax, flute, vocals; and local artists Brad Barrett on electric bass, Lisa Leake on vocals, plus Ben Paulding and Marty Wirt on drums and percussion. Special guests include Noam Sender, Dave Harris, Russ Macklem, and Rohan Gregory.

What sets ***Cubist*** apart is the depth of dedication and commitment to all of the disciplines represented, not just by Leake himself, but by all of his co-conspirators on this project. A dedicated researcher and performer of African and Indian musical traditions, Leake—who studied with Godwin Agbeli, Alhaji Abubakari Lunna, Rajeev Devasthali, and Gary Burton (among others)—co-mingles West African, East Indian, and Classical traditions with riveting rock, hot (and cool) smoky jazz, scratch and rap, resulting in unpredictable compositions with deep rooted grooves. ***Cubist*** is not a simple mixing of diverse chemicals, but the emergence of an entirely new compound—something that will take repeated listening to grasp, representing the finest possibilities of “fusion” and “world” music.

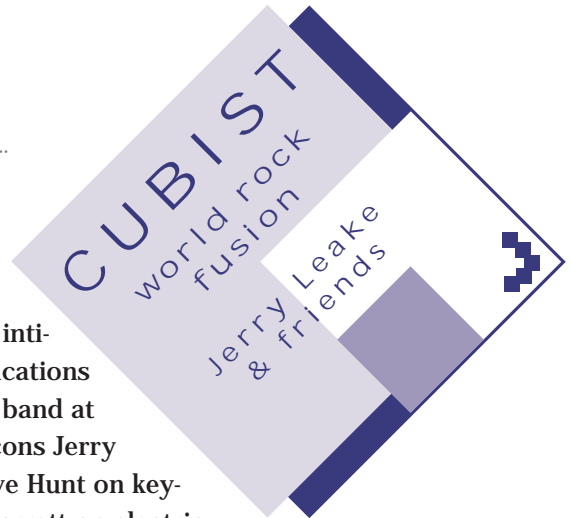
***Cubist***, with national review and radio play has been referred to as... “*sometimes mournful, sometimes joyous, sometimes funny, sometimes dark, but always a masterful kaleidoscope of colors, rhythms, creativity, vision and excellence.*” –***“Rakalam” Bob Moses.*** “*Unlike other percussion albums that focus on a single instrument, Cubist exposes a view of numerous instruments from all corners of the world... Cubist presents dazzling percussion interplay, infectious rhythms and mesmerizing musical pieces by one of the United States most interesting percussionists. A Mesmerizing Percussion Voyage!*” – ***ARomero, World Music Central***

The ***Cubist*** band grew out of the studio CD that features Randy Roos (guitars, engineer), Noam Sender (Turkish ney, zurna, vocals), Mister Rourke (turntables), Rohan Gregory (violin), Lisa Leake (vocals), and Ken Schaphorst horn arrangements, played by Stan Strickland (tenor sax), Dave Harris (trombone, tuba), Mike Peipman (trumpet), Brad Hatfield (keyboards), Mike (“Micro”) Rivard (electric bass), and Will Graefe (guitar). Visit **[cubistband.com](http://cubistband.com)** for artist biographies, a summary of national reviews and radio airplay, electronic press kit (EPK), a **FREE** music download, and purchase of individual tracks or the CD.

Jerry also plays with veteran bands *Natraj, Club d'Elf* and *Horn Bread*.

Cubist: what a beautiful brilliant and substantial concept! 5 Stars and congratulations.  
– ***Kenwood Denard***

Cubist is well informed on so many fronts that it is rather staggering... mastery on many levels. Only devotion and constant evolution in life and music could produce “Cubist.”  
– ***Jamey Haddad***



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# CUBIST

cd release  
concert

Jerry Leake  
& friends

**Cubist: a beautiful, brilliant and substantial concept! 5 Stars! – Kenwood Denard**

**Cubist is well informed on so many fronts that it is rather staggering... mastery on many levels. Only devotion and constant evolution in life and music could produce "Cubist."  
– Jamey Haddad**

**Cubist is a revelation of sound and color... a wondrous and inspiring tapestry, full of depth, breadth, and most importantly, maturity. – John Funkhouser**

**...sometimes mournful, sometimes joyous, sometimes funny, sometimes dark, but always masterful kaleidoscope of colors, rhythms, creativity, vision and excellence.  
– "Rakalam" Bob Moses**

• world-rock-fusion •

## Ryles Jazz Club

212 Hampshire St., Inman Square, Cambridge, MA

Friday, April 23, 2010 • 9:00 PM

All ages welcome. Validated parking. 617-876-9330 • [www.ryles.com](http://www.ryles.com)



**Randy Roos** • guitars, guitar cont. synth.  
**Steve Hunt** • keyboards, piano  
**Stan Strickland** • tenor, flute, vocals  
**Brad Barrett** • electric bass  
**Lisa Leake** • vocals  
**Ben Paulding** • drums & percussion  
**Marty Wirt** • drums & percussion  
**Jerry Leake** • drums & percussion



with special guests:

**Dave Harris** • trombone  
**Mike Peipman** • trumpet  
**Noam Sender** • zurna, ney, vocals

**Tickets  
\$10.00**



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**CUBIST**

Jerry Leake



Jerry Leake is co-founder of the acclaimed world-music ensemble Natraj, and has toured parts of Africa and India. He also performs with Club d'Elf, R.A.R.E, Horn Bread, and the Agbekor Society. Cubist is Jerry's fourth feature CD. On tabla he has accompanied Ali Akbar Khan, Steve Gorn, Sharafat Ali Khan, Chitravena Ravikiran among others. He graduated from Berklee College of Music where he studied vibraphone with Gary Burton and hand percussion with Pablo Landrum. Jerry studied tabla in Pune, India with Rajiv Devasthali, African Dagomba music with Dolsi-Naa Abubakari Luna, Ewe music with Godwin Agbeli and David Locke, and balafon with the Coulibaly family in Burkina Faso. Jerry has written eight texts on North Indian, West African, Latin American percussion, and rhythm theory. He is on the faculty of the New England Conservatory of Music and a regular lecturer at Berklee. He directs a 6-day rhythm seminar at NEC and presents percussion clinics and solo concerts throughout New England. Jerry is former president of the Massachusetts Chapter of the Percussive Arts Society and has been a composer and member of the Portland Symphony Kinder Konzert percussion ensemble since 1984.



Randy Roos was one of the original members of Orchestra Luna, a theatrical rock group with a fanatical following and an ill-fated record deal with Epic. Randy released an LP entitled Mistral on the Spoonfed label, a result of a band he had for about a year with guitarist Mike Stern. Years past, bands evolved and more recordings were made including Photogenic Memory (Agharta, Japan), two with George Jinda and World News (JVC), three on the Narada label, and others. He is currently working on two band and recording projects, Vertigo-Z and Van Gogh Shadowtree, and he often performs with world/jazz/jam band Club d'Elf. Randy began composing music for television in 1989, and has scored hundreds of shows, including the last twelve seasons of Scientific American Frontiers, a PBS science series hosted by Alan Alda, as well as several from the NOVA series. Randy is Associate Professor of Guitar and Music Synthesis at Berklee College of Music.



After recording and performing with top Boston jazz musicians in the early 80's such as Randy Roos and Tiger Okoshi, and leading his own jazz fusion band, Steve spent the next ten years on the road with several renowned jazz artists such as Billy Cobham, Stanley Clarke, Angela Bofill, Tom Brown, and Allan Holdsworth. During this time, Steve also served as musical director for the famous touring Jazz Explosion where he led the trio which headlined artists Freddy Hubbard, Gato Barbieri, Stanley Turrentine, Ramsey Lewis, violinist Noel Pointer, Kenny G, and the late Phyllis Hyman. Steve's desire towards challenging himself is no where more evident than with his long time association with Allan Holdsworth, whose more recent CD releases include Secrets, Wardencliff Tower, and Hard Hat Area, and include Steve's original tunes "Maid Marion," "Joshua," and "Dodgy Boat." Other noteworthy recording contributions include two of Stanley Clarke's CD releases If This Bass Could Only Talk and East River Drive. Steve reached a major milestone, producing his solo jazz CD From Your Heart and Your Soul (BMI). Steve also serves as an instructor at the renowned Berklee College of Music and runs his own recording studio, 'The Kitchen,' which has gained an outstanding reputation for its professional and technical capability.



Singer, saxophonist, flutist, actor Stan Strickland has performed throughout the world in venues from New York's Carnegie Hall to touring South Africa with The Village People. He has opened for jazz greats Miles Davis and Sonny Rollins and performed and collaborated with over a dozen choreographers including Alvin Ailey, Jose Limon, and Bill T. Jones. Stan is Co-Executive Director of "Express Yourself," a multidisciplinary team of professional artists, working in partnership with adolescents in public mental health residential facilities to produce multimedia performances that celebrate the restorative powers of serious art making.

# CUBIST



Ben Paulding is an eclectic musician with significant experience on traditional Ghanaian drums, drumset, concert percussion, steel drums, and an assortment of other percussion instruments from around the globe. Ben is a member of David Locke's Agbekor Drum and Dance Society and Marcus Santos' Bloco AfroBrazil, and has performed throughout New England at venues such as Ryles Jazz Club, the Zeiterion Theater, the New England Folk Festival, and the Nigerian Cultural Festival in Providence. As a member of the Vic Firth Education Team, Ben currently teaches at Zumix, Dennis-Yarmouth Regional High School, and the Waban Library Center. Ben graduated from UMASS Dartmouth with a music degree and the highest GPA in the College of Visual and Performing Arts. While at UMASS, Ben was sponsored to travel to Ghana, West Africa, three separate times to study traditional drumming, dancing, singing, and culture.



Brad Barrett likes to play the bass. For a long time he thought he might one day be a classical bass player in an orchestra. However, seeds of discontent in this plan were planted when he started playing electric bass in rock and funk bands growing up in Texas. Later at Michigan State University, his teacher Rodney Whitaker showed him that it is much more fun to play your own notes, as opposed to the notes written by some dude from the 19th century. After finishing his undergrad, Brad moved to Nashville, Tennessee and began a career as a session and touring musician. His days as a Nashville hired gun helped him become comfortable with pretty much any musical style that had a bass in it. After receiving a full-tuition scholarship from New England Conservatory, Brad moved to Boston in the fall of 2008. Brad is currently finishing his Masters in Jazz Performance at NEC - he has been fortunate enough to study with Danilo Perez, Cecil Mcbee, Oscar Stagnaro, Billy Hart, Jerry Leake, Charlie Banacos, and John McNeil. Brad recently performed at the Panama Jazz Festival and has also performed in Europe, Asia, Canada, and throughout the Caribbean.



Lisa Leake began singing in Europe during high school, and was awarded second place for vocals at the Berlin Music Festival. She earned her Master's Degree in Secondary Education and has taught in K-12 and colleges in New England, and is currently enrolled in the General Music program at New England Conservatory of Music. Among others, she has studied voice with nationally recognized teachers/performers, Stan Strickland and Mark Lee. Lisa is a member of the Agbekor Drum and Dance Society, directed by Professor David Locke and Tufts University, and is a member of Silimbo West African Dance Company. She has performed at jazz venues, community centers, colleges, and festivals.



Marty Wirt is a drummer and percussionist with diverse interests that include Chopin, jazz, hip-hop, and music from Indian and Afro-Cuban traditions. Having studied piano and Western Classical music as a child, he later developed an affinity for the drum set. He is currently pursuing an undergraduate degree in jazz performance from the prestigious New England Conservatory of Music, where he studies with Billy Hart and Jerry Leake. Past teachers include Bob Moses and Ari Hoenig.

# THE BOSTON PHOENIX

26 APRIL 22, 2010 | ENTERTAINMENT WEEKLY

MUSIC

## Giant Steps



CUBIST Leake's sound  
combines funk, rock, and  
heavy percussion with an  
edge of hip-hop funk.

## PARDON THE INTERRUPTION

QUARTET OF HAPPINESS, JERRY LEAKE, AND JAZZ WEEK

The jazz drummer Beaver Harris used to call it “the 360-degree music experience.” Percussionist Jerry Leake calls it **Cubist**—which also is the name of his new album (on his own Rhombus Publishing label), and which he celebrates at Ryles this Friday. These concepts take in the continuum of the jazz and ethnic-folklore traditions—not just sequential chronology, but also simultaneity: all traditions existing at once, side by side and on top of one another. To that, Leake would also add the varied perspectives of mathematics involved in his encyclopedic knowledge of world rhythms, and the density one associates with Cubist visual art. The album's subtitle is *Shapes of Sound and Time*.

That may all sound daunting, but *Cubist* is, above all, an album of body-moving grooves. Long a valued sideman in town, Leake is best known for his collaborations with Moroccan-dub jammers Club d'Elf and Indo-Afro-jazz fusionists Natraj. He pinpoints *Cubist* as being halfway between the loose, trippy jams of the former and the tightly composed formalism of the latter.

With its orchestral scope, crystalline transparency, and melodic focus, *Cubist* sounds like a band, but most tracks are no more than two or three people: Leake playing layers and layers of varied percussion, he and his wife, Lisa, overdubbing vocals, and Randy Roos—who was also Leake's production partner—playing a small arsenal of guitars.

As Leake describes it, he made repeated trips to Roos's home studio on Squam Lake in New Hampshire, loading up whatever percussion he'd need for a particular set of tracks—Indian tablas, African balafon, Indonesian gamelan—and adding a new layer with each visit. In many cases, he would mix the flavors of different traditions. “Na Yella Bo” matches a 12/8 African Dagomba rhythm with a 12-beat alegría flamenco cycle; it's played with, among other things, gung-gong bass drum, cajón, and handclaps.

On “Geo,” he shares credit with one of his mentors, the MIT Indian-music scholar George Ruckert, using several Ruckert ginti rhythmic patterns but bringing in turntablist (and fellow Club d'Elf) Mister Rourke rather than tablas. Leake also asked fellow New England Conservatory faculty member and head of the jazz department Ken Schaphorst to orchestrate the jazziest of the tunes here, “Smoke.”

One of the players from “Smoke,” revered reed-and-flute man Stan Strickland, will be part of the Ryles *Cubist* line-up, which will also include the Leakes, Roos, keyboardist Steve Hunt, bassist Brad Barrett, and drummer/percussionists Ben Paulding and Marty Wirt, with another guest from the album, Noam Sender, on ney and vocals.

— Jon Garelick, April 22, 2010

# CUBIST

Last Call presents a masterpiece of percussion from a master percussionist. Jerry Leake is back with a new disc filled with amazing musical gems. Cubist is without doubt one of the finest records to arrive in early 2010. Leake himself plays an arsenal of percussion, including dozens of African percussion instruments, Indian percussion instruments... The result is nothing less than a buffet of percussion. Listeners will find themselves encountering selections driven by rhythms originating from India, Tibet, Africa, and Interstellar Space. Tracks include the cosmic & meditative "Aldebaran", the Middle-Eastern flavored "Plan 9" and the Tabla driven "Chrysalis". Jerry Leake's Cubist is fantastic!

– **KIOS 91.5, *The Last Call***

Fascinating compositions featuring lots of Indian tabla, gongs, vibes, scat vocals, complex rhythms, etc. Creative and energetic with a world music flavor.

– **WRUV Reviews, *World International***

Say that you are a rock guitarist or jazz saxophonist, and people will get an idea of what your solo music might sound like. Say that you are a percussionist, and they will have little idea. Many might just skip over your music for that reason, but they would lose out if they missed Leake's fine new offering with its unique aural landscape. The nearest thing to it that I have come across is drummer Billy Cobham's Spectrum, in that it is largely instrumental (most of the few vocals here are wordless, working like instruments), with a range of funky or jazzy soundscapes, and it features plenty of percussion without being a series of drums solos. When I first heard selected tracks, I wanted to continue listening to each one as soon as it had finished, which is a great start with any collection. Percussion is a very flexible trade and Leake draws in a range of sounds with their own identities and which complement each other. Most are close to jazz or world (African or Indian). One of the highlights is opening track "Aldebaran," where Leake's percussion is multi-levelled and melodic. Over the top, Rohan Gregory's electric violin solos freely and unhurriedly. I could have done with even more of that. Another standout is the title track, where percussion has more of a Santana feel, Leake features the tuneful ring of vibraphone, and Randy Roos's guitar solos jazzily at different tempos with some percussive-sounding vocals. It is addictive, hypnotic, warm and danceable. The disc strives for excellence and frequently reaches it.

– **Derek Walker, *Phantom Toolboth***

Cubist is an album that extends the art movement of cubism to the realm of music. Just as Pablo Picasso opened an object in all its sides in relation to the viewer, so producer/percussionist/vocalist Jerry Leake attempts to perceive time and sound from various viewpoints. An interesting concept—and it works—revealing compositions in new ways.

– **Raphael Rothstein, "15 Minutes" magazine**

Cubist: Shapes of Sound and Time is a percussion album by Jerry Leake, whose creativity knows no bounds. Drawn from practically a lifetime of observing and discovering musical rhythms, traditions, and history around the world, Cubist breathes life into classic themes, and its rhythms call to the listener's entire body. A treasury for percussion fans, highly recommended.

– **Midwest Book & Music Review**

I LOVE Cubist! Would love to do an on-air interview.

– **The Louie b. Free Radio Show**

Percussionist's Jerry Leake's CUBIST comes to life with mathematical precision and beauty where each composition resounds it's musical soul.

– **Accent on Tampa Bay**

As a sometimes-percussionist myself, I have a soft spot for pure rhythm CDs when well executed. Jerry Leake's Cubist took a couple of listens to grab me, but grab me it does. While it's as much a jazz-fusion album as one focused on global rhythms, the creative orchestration of a broad array of instruments and beats makes for fascinating listening. In "Plan 9" the sound of an alien invasion of Morocco? Maybe. "Caldera" runs through several Latin folk and jazz motifs, "Chrysalis" and other tracks feature tabla and other Indian flavors, and Africa comes through on "Smoke" and several other tracks. For reasons I can't clearly articulate, however, I find one of the most compelling tracks to be the counting song "Geo" -- which sounds like a mashup of the Futurama theme, Balinese kecak, and an instructive Sesame Street tune. Boston-based Leake and his collaborators push the concept of world percussion and they push the listener into challenging and rewarding new musical realms.

– **Soundroots World Music & Global Culture**

If you like Steve Reich, you won't think this is an insiders album, but unless Timbaland gets his hands on this for a remix, it's isn't going to go mainstream. Opening the world lens imbedded in a work like "Music for 18 Musicians", Leake goes Reich one better by bringing the vibe into the present and imbuing it with sounds for contemporary ears fed by satellite and internet radio. A collageographic soundscape that was made to go with the shape shifting your Window Media Player does when you put it on 'now playing', this is a wild set for wild but ordered minds. Bet you'll dig it if you get the jokes on "Big Bang Theory". A sure top 40 bet for the out there set running to the left of the beaten path.

– **Midwest Record: Entertainment, News and Reviews**

The world of percussion has a new wonder named Jerry Leake. His latest album, *Cubist*, is an impressive voyage through the world of global percussion that crosses genres easily. Joined by a group of excellent musicians, Leake blends his masterful technique with fascinating pieces that include world beat as well as elements of jazz and rock. "You can almost feel the characters living inside some of these creations," Leake said of *Cubist*. Unlike other percussion albums that focus on a single instrument, *Cubist* exposes a view of numerous instruments from all corners of the world, including numerous types of bells, gongs, cymbals, balafon, congas, bongos, orchestral concert drums, udu, tabla and konakol (rhythmic vocal percussion from India). *Cubist* presents dazzling percussion interplay, infectious rhythms and mesmerizing musical pieces by one of the United States most interesting percussionists. A Mesmerizing Percussion Voyage!

– **ARomero, Word Music Central**

***Cubit: An excellent job combining elements of various traditions and styles to create something new and exciting!***

What Jerry Leake has done is reached out to the world's various traditions of music to explore what each has to offer and combine them on one recording. The title of the disc refers not to the structure of each song as much as it does to its content as it presents the many faces and sides of music from around the world. Everything from classical Indian to hip hop are performed using traditional as well as modern instruments. Whether its Leake himself on tabla and balafon, or Mister Rourke spinning turntables, it seems like they've attempted to integrate as many conceivable instruments as possible into this project.

While the nearly eighty minutes of music on the disc are divided up into sixteen tracks, I seemed to always end up listening to the disc as if it were one long composition. That's not to say that the individual tracks are not distinct onto themselves, but they also have enough in common the flow from one to the next is so natural that you barely notice any transition. Throughout the disc each track has one predominant theme, but underneath layers upon layers of percussion instruments from various places around the world are being played. While this could have become an unholy mess resulting in nothing more than noise, through careful engineering and skilful playing it ends up sounding as if the various percussion pieces are working like the voices in a barbershop quartet singing in perfect harmony.

By placing each instrument at a different point in the stereo spectrum during recording you hear each individual sound clearly. As a result you can almost visualize the instruments laid out in a line and "see" how they are working together in harmony. Even as one replaces the other, a shaker is removed and a gong is sounded, the tabla is a consistent sound in the centre of the line holding them all together. Much like a lead singer provides the melody for others to harmonize to, it provides the beat that every other instrument relates to.

Each of the disc's sixteen tracks not only allow the listener to experience the different ways in which rhythm and melody can be expressed, they also contribute to the overall "picture" the CD is creating of music. There's no way that one song could present all "sides" of music in the same way that a cubist painter is able to with his subject matter on canvass. The result would be a horrible cacophony. By creating a series of individual tracks that work together as a whole, Leake overcomes that obstacle and presents as true a vision of cubist music as I think possible.

*Cubist* is not only an interesting experiment, the music on the disc is well played and intelligent. Combining elements from various traditions and styles is not an easy task, but Leake and those he has chosen to work with on this disc have done an excellent job in finding interesting and exciting ways to do it. Not only have they found a way to ensure each style retains its own distinct qualities, but they have also found a way to ensure they work together in harmony.

– **Richard Marcus, Epic India Magazine**

# CUBIST

A “world” percussionist, Jerry Leake gathered a fun line-up of jazz, funk, and world musicians for Cubist. His writing is danceable, accessible, and highly crossbred, delivering jazz-funk full of African and Indian colours, with traces of Indonesia and Native America... among others! Guitarist Randy Roos is Leake's right-hand man, and his spirited solos steal the show a few times. The horn arrangements are strong and blend in well with the percussions. At some points, I could have thought I was into Mahavishnu Orchestra's Apocalypse. A strong record that came out of nowhere.

– **François Couture, music journalist & activist**

Just added Cubist by Jerry Leake to the playlist. By mixing rhythms from all around the world on both native and non-native instruments, Leake weaves thick musical webs throughout the entire album. Each track is a well-crafted composition, which even at its most complex moment can still be broken down to the fundamental theme if the listener knows what to focus on. Perhaps most unique, however, is how easily listeners who aren't as hip to world music will be able to relate to this album. This is definitely an album worth checking out.

– **Free Vermont Radio**

Complex percussion-based and jazz-influenced world fusion (whew!). There's an explanation of why the artist figures everything works so well together that would be a lot easier to understand if I were on acid, but sadly, I'm not—but I'm willing to forgive that bit of over-intellectualizing, because the music is really good, and really interesting.

– **Zookeeper, Online**



The success of some fusions depends on which part of the equation you favor. For instance, the same night that Natraj play Scullers, the bluegrass banjoist Jayme Stone comes to the Regattabar with a band based on his collaboration with kora player and griot Mansa Sissoko, Africa to Appalachia. This is a perfectly lovely release, but I tend to favor the Africa part, where Stone and his crew subordinate their bluegrass-honed improvisations to Sissoko's playing and singing. Rivard's Club d'Elf (which includes Leake) centers its jammy sensibility on Moroccan music and Jamaican dub. On his new *Cubist* (Rhombus Publishing), Leake, playing with various studio configurations rather than a working band, is happy to assemble a track-by-track mosaic (as implied by the album title), from jazz-rock guitar over Turkish music (with Randy Roos and Will Graef) to African drums with jazz horns (arranged by Ken Schaphorst).

# CUBIST

Percussionist Jerry Leake's *Cubist* evokes a musical version of art world's the Cubist movement, creating geometrical forms out of sound. He is quite methodical, but that doesn't mean the sound is sterile. On the contrary, the flow is natural. Leake merges global music into a fusion where Latin rhythms swirl around jazz and rock, Indian scats and percussion dance with Caribbean and African grooves. With an ear for rhythmic blending, evolved during his musical exploratory journeys to India, Africa and Latin America, Leake is a percussion virtuoso, meshing and weaving disparate techniques into a whole. Tablas are prominent in several tracks, along with African drums and vibes. The tracks include "Cubist," with Indian scats and a new age backdrop, "freehand," a vibes outing and some featuring vocal samples. Leake inhabits a musical universe where old meet new, traditional meets futuristic. Musically open ears and minds will soak in the experimentation and soundscapes.

– ***Creative Loafing***

This nearly 80-minute, 16-track rhythm and international sound sampler would be a cumbersome, disjointed exercise in the wrong hands, but master percussionist Jerry Leake and his assortment of tremendous musicians make his third disc as a leader a joyful, appealing and consistent presentation. While Leake displays his mastery on every conceivable drum imaginable, the idiomatic menu shifts from Eastern to Western, traditional to contemporary, vocal to instrumental. Even the configurations constantly change, with Leake heading combos or spearheading duets and trios while other players and singers, among them Leake's wife Lisa, supply electric and acoustic extras to his assortment of percussive layers and beats. Though it's ultimately a showcase for collective participation and response, "Cubist" proves an impressive showcase for Jerry Leake's percussive prowess.

– ***Nashville Scene***

Percussionist employing almost every instrument from around the world, graduated from Berklee, teaches at New England Conservatory and Tufts, has published eight books, released four records. This one marks a move towards assembling a band -- nominally an octet, but only guitarist-producer Randy Roos joins Leake on a majority of cuts. Some cuts develop an impressive African vibe; others add Turkish and Indian flavors.

– ***Tom Hull on the web***

In Jerry Leake's new CD release, *Cubist*, this master percussionist shows us is multifaceted art, from cool sweetness to hot driving power, from traditional African drum ensembles, to avant-garde combinations of guitars and brass, to influences from every corner of his huge percussion world. The mix of so many percussion instruments would be overwhelming were it not for Jerry's compositional imagination and the mixing skills of guitarist-engineer Randy Roos. An entire kaleidoscope of western and world percussion is laid out with amazing force, textural complexity, and lilting rhythms.

– ***George Ruckert***

I've been listening to *Cubist* over and over, which is saying a lot given the amount of music I have to listen to these days. I'm lucky if I can listen all the way through to most CDs, but I can't seem to get this one out of my player. The thing that strikes me most about it (what keeps me coming back again and again) is how organic it all sounds. Not any easy task to pull off when juggling all manners of different "world music" influences, but somehow Leake makes the music sound grooving and vital. At times recalling influences like The Diga Rhythm Band or Mahavishnu Orchestra it still manages to be its own thing, which is what it's all about. Using so-called "exotic" instruments and musical sources can often lead to contrived-sounding results, but Leake's deep understanding and passion for these sources contributes to the satisfying quality of the music. Kudos also go to Randy Roos, whose sonic imprint is all over this CD, and gets my vote for MVP. All of the players shine, but some of my favorite moments are Roos' guitar on *Zulugu*, Strickland's solo on *Smoke*, and of course Mister Rourke's inimitable "sparkle" on *Geo* and *Middle Ground*. Highly recommended!

– ***Mike "Micro" Rivard***

Jerry Leake's a busy cat... and he ain't slacking on this album! A 78-minute CD full of trance-inducing rhythms and tracks that clock in at over five minutes (many of which breeze by despite the length), *Cubist* features Leake playing what seems like a roomful of percussion on almost every cut. No shortage of collaborators—12 other people contribute to this album, but his main man here is co-producer/engineer Randy Roos. There's no denying the skills of Berklee cat Leake and company—these catchy rhythms are certainly bound to find its share of fans.

– ***Tony Mellor, The Noise***

# CUBIST

Cubist: what a beautiful brilliant and substantial concept! 5 Stars and congratulations :-)

– **Kenwood Dennard**

“Cubist: shapes of sound & time” by percussionist/vibist Jerry Leake is about as eclectic an album as you can make, but it does not tread lightly. Cubist is well informed on so many fronts that it is rather staggering. Many people attempt this kind of thing by virtue of sampling bits from various diverse musical traditions; not here, Jerry plays them all. I can relate at a certain level being an American who feels his duty is to follow his heart, but Jerry takes it a step further. Some tunes are purely in line with West Africa, some with north India and some with the Grateful Dead and more, but mostly the diverse musical ideas, forms and techniques in Mr. Leake’s head have become a very evolved and complex tasting stew. If you take the time to really check it out you will find mastery on many levels. Only devotion and constant evolution in life and music could produce “Cubist: shapes of sound & time”.

– **Jamey Haddad**

Jerry Leake's new release “Cubist” is a truly stunning recording! Beautiful soundscapes enfold Jerry's unique ability to merge African and Indian rhythms and instruments into a creative and original mix. Buy it!

– **Bruno Raberg**

Cubist is great! It's all over the globe in a good way. I can't help but envision a movie score. I get such strong visuals. You should be in Hollywood!

– **Jon Hazilla**

Smokin!

– **Victor Mendoza**

You really know your World traditions!

– **Mark Walker**

Deep rooted grooves, concepts and ideas from a truly versatile and powerful Master of World Percussion!

– **Tupac Mantilla**

Jerry Leake's new cd Cubist is an amazing journey in sound and groove. Landscapes unfold and galaxies are created. This cd is guaranteed to move your body and mind!!!

– **Steve Langone**

Percussion master Jerry Leake's new panoramic CD “Cubist” tells his life story (up to now). It is a sometimes mournful, sometimes joyous, sometimes funny, sometimes dark, but always masterful kaleidoscope of colors, rhythms, creativity, vision and excellence. Congratulations to Jerry and his wonderful crew for putting their love, light and full soul force into this great recording.”

– **“Rakalam” Bob Moses**

To say that Cubist is diverse would be the understatement of the year! Great musicians, great playing, and great ideas that all come together to make a host of worlds all revolving around the central body that is percussionist Jerry Leake!! I'll definitely be spinning it on my radio show.

– **Ken Field**

Very hip! Loved the CD. Some of my Percussion friends are listening to it now. Great playing!!

– **Emil Richards**

This is one of those collections where one could listen to each song several times, and hear something remarkable each time that you hadn't noticed before. Jerry Leake has created sonic landscapes that evoke emotions ranging from mankind's emergence from the ooze to his quest for the stars. A work of mastery by a master musician!

– **Rodney Mashia**

Jerry Leake's new CD Cubist is a revelation of sound and color. Jerry has mastered and displays on this CD a staggering amount of rhythmic material from a wide variety of musical traditions... he has them so well integrated in his subconscious that they emerge in the tracks as fully realized syntheses of multiple musical languages. Almost every track on the CD displays a subtly nuanced and carefully balanced mix of multiple rhythmic layers which emerge as beautiful orchestrations comparable to the great symphonic orchestrators and the great 48 track producers alike. Speaking as a pianist, I love Jerry's piano playing (his recorded piano debut, I believe!) on this record-it's fresh, brash, and outside the box of convention. The CD as a whole is a wondrous and inspiring tapestry, full of depth, breadth, and most importantly, maturity.

– **John Funkhouser**

# CUBIST

I listened to Cubist several times last week and thoroughly enjoyed it! Great grooves with cool percussion (of course), and a fascinating mix of moods, from haunting (Aldebaran) to delightful (Geo), to spy music (In From the Cold) to plain old rocking out (Zulugu). I think you really achieved your goal of creating a bridge between different cultures and their sounds... it all works together in a very satisfying way. I never feel like things are artificially superimposed, rather that they are naturally and easily flowing from a person who loves them all and feels them deeply as an integral part of his musical universe. Congrats on a great CD!

– **Tom Hall**

Cubist is really nice! It is very musical and listener friendly. Rhythmically very interesting.

– **Wayne Naus**

What can I say but what a great album. Jerry blends all traditions of music from very traditional African to traditional Indian to modern jazz to electronic funk/drum and bass. What a killing potpourri of composition and sound. This album is great, I highly recommend Cubist to anyone who wants to hear music to come. Talk about forward thinking.

– **Jared Steer**

Jerry Leake has a unique and extremely interesting way of interpreting rhythm and meter. The fabric he creates by layering parts and sounds together is at once lush and inviting then alternately fierce and angular. His music has depth in the composition, the production and the virtuosic performances.

– **Dean Johnston**

Beautiful compositions, luscious textures and exotic worlds are woven into a shimmering unified whole. Great playing, impressive... loved your solo vibes piece. You de man!

– **Simon Haggiag**

Master world percussionist, author, educator, composer Jerry Leake has crafted an amazing musical tapestry; 16 pieces showcasing his talents, mixing and matching rhythmic traditions from Africa, India, Cuba and more—with a taste of hip hop and jazz to complete this captivating multilayered adventure in sound. Much to listen here, great performances by equally talented musicians, all spearheaded by the brilliant vision of Mr. Leake. World music and percussion enthusiasts—don't miss this one!

– **David Maxwell**

I've had the privilege of studying tabla with Jerry years ago and I always knew that he had a vast knowledge of drumming traditions from around the world—but this CD really says, "his guy knows what he's doing"! Very musical and more than a typical "percussion" album, Cubist stretches across boundaries and borders, and takes you on a journey that you won't want to end. Highly recommended.

– **Matt Kilmer**

Cubist is fabulous! Seamless fusion.

– **Barry Michael Williams**

Great new CD! The playing and compositions are excellent. The music communicates to the listener movement and space in a most original way that is pleasing and yet challenging to the ear.

– **Bob McCarthy**

"Cubist" is an intellectual and accessible CD from start to finish showcasing Jerry Leake's incredible proficiency on a multitude of world percussion instruments. The diverse range of sounds flow seamlessly from track to track, and each song has a unique mixture of soul and instrumentation. Truly a masterpiece by an amazing and inspirational musician.

– **Tom Ulichny**

Cubist—a beautiful melting and smelting of a multitude of ideas, percussive and melodic concepts from various traditions ancient and modern. A thick but delicate rug of melody and rhythm woven by threads that start off with a unique identity but quickly grow out of it in the company of others blending and developing into surprising patterns that create for the cubist listener a third dimension. The soulful execution of such intricate design is testimony to the musical geniuses of all the artists involved in this project. The success of 'Cubist' lies in the fact that one cannot just listen to it once and put it away. Every song tells a story, and I have heard each of these stories several times to discover new characters and new stories within every time. In a river, one never steps into the same water a second time. Tradition is like a flowing river not a stagnant pond and every contribution to the flow broadens it, enriches it and widens the possibilities for times to come.

– **Rajeev Devasthali**

# CUBIST

Cubist is one of those rare albums that will bear new fruit with each listen. Jerry Leake has woven a tapestry of complex rhythms, jazz infused funk and soundscapes with exotic percussion as well as conventional instruments. From track to track, the listener is given a fresh menu of sounds, melodies, and grooves. His frequent use of vocals keeps the overall production rooted in the most basic of human music making, singing and rhythm. This release has spectacular playing from some of the best jazz and world music players on the scene, and you can tell they were really into making the music. This music is alive and breathing, and you can't help but get caught up in the spirit of it all. A great listen that won't disappoint, there is direction and freedom at the same time, a great combination!

– **Brad Hatfield**

Cubist is a dizzying array of grooves, textures, and melodies. Leake is an incredibly versatile composer and musician, and he calls upon some other talented folk, in particular, Randy Roos, who puts down some soulful shades of Santana guitar. Who could have imagined a horn section with that African rhythmic groove on "Smoke"? Turntable and tibetan bells on "Geo" and "Middle Ground"? Once you listen to these tunes, you may well question what it means to count.

– **Michael DhinDha Heyman**

I've never heard a record quite like Cubist. It's very ambitious, considering all of the combined ancient and modern influences. It seems to flow quite effortlessly, with beautiful melodies (played on instruments I've never even heard of until I read the liner notes), killer arrangements and countless epic musical moments. At times the music is dense and intricate (like on Gahudo), and others bare bones and atmospheric but it always grooves in a way that demonstrates the value of repetition but without the tedium I've heard on many other drum heavy records. Furthermore, the production and engineering on Cubist are impeccable. Randy sure knows how to make things sound crisp.

– **Mister Rourke**

The CD sounds great! I've listened to it through several times over the last few days, and love the mixture of sounds. Excellent progression of tunes through the length of the album, it's great to have such a wide range of sound, but blended together so well. It's rare to get one of those CD's where I can listen through the entire song list and enjoy all of them. And damn, you play a lot of instruments! Engineering and production is top notch, I think the concept of the album is well thought out and fitting to say the least. Well done Jerry, you've certainly outdone yourself.

– **Tom Hayden**

Really great job!! There is a ton of very inspiring music in there. Being a huge African music fan, I have to say my favorite is the high energy M'bira jams that are littered throughout. Overall, it was a refreshing musical experience to hear such diverse fusions of world music sounds.

– **Mike Raznick**

This is one great CD!

– **Bill Spoke**

The tracks sound absolutely incredible!

– **Massimo Sammi**

Cubist is awesome! Really ambitious with all the different styles and production. A really fun listen. And your kit playing is huge!

– **Russ Gold**

As a dancer, I see music and all of the shapes, lines, spaces and synergies within the moving music molecules. "Cubist" CD sparks combustible creative energy, the context of which changes every time I encounter it. My "invisible dancer" responds and anticipates, expands, contracts, releases, spirals up/down, falls and recovers...whirling cosmic images within a rich musical tapestry that just won't let her rest. "Cubist" will certainly inspire interesting and novel choreographies, the world round.

– **OnPoint**

By mixing rhythms from all around the world on both native and non-native instruments, Leake weaves thick musical webs throughout the entire album. Each track is a well-crafted composition, which even at its most complex moment can still be broken down to the fundamental theme if the listener knows what to focus on. Perhaps most unique, however, is how easily listeners who aren't as hip to world music will be able to relate to this album. This is definitely an album worth checking out.

– **Mike Gleichman**

# CUBIST

The soundtrack to the history of the human race! This is like a musical equivalent of Joseph's technicolor dream coat, a brilliant patchwork collage of sound from the entire history of humanity. It takes the best sounds of all cultures and epochs and synthesizes them with passion, drama and poignancy. I feel like this is the soundtrack to the God's secret film about the history of the human race, which had been kept in some secret cosmic vault until now. After listening to the album in its entirety, I feel like I've been on a completely absorbing, mind-altering sonic journey through time and space, with stops everywhere from Moses' lonely sojourn through Egypt, to the snow-capped Himalayas, to warm African villages with palm trees swaying, to smoky bars, Amsterdam discos and Balinese temples in moonlight. The sheer musical virtuosity could carry the album along on its own, but the music is so compelling that we don't even notice it; like a great fantasy author, Jerry Leake crafts an alternate reality of sound that draws the listener in so compellingly that we barely notice all the labor and skill involved in its creation. The music creates a pure emotional landscape without resorting to any sentimentality or gimmicks; the sound is mathematically pure and precise, and even at its lushest, is pared down to only what's necessary. This is one of those rare albums that I can't listen to simply as dinner music; I have to honor it in its entirety and with full attention, as the sacred journey that it is.

– **Sarah Noack**

Jerry, it's always great to hear what you are up to, your East/West mix continues to inspire. Brothers in the Art Army!!!!

– **Christopher Janney**

Colorful, Interesting, Fabulous CD! If you like world percussion, jazz, rock, classical, or ANY type of great music you will love this!

– **Juli Purcell Powers**

Jerry Leake's Cubist is something special. There's something for everyone here. Whether you're a student looking for some serious transcription material or a budding fan of world music, this is a must have. True to his personal style and desire to collaborate, Jerry features some of the finest young and seasoned musicians around. "In From the Cold" is one of my favorite tracks, blending traditional Indian and western styles like they were meant to be all along. The horn arrangements on "Smoke", tight and driving, compliment the African influence and vocals perfectly! From start to finish, this album is well produced, tight and a relief to my ears, wary of the status quo. Do yourself a favor and check this one out.

– **Mark Levy**

Wonderful CD!!! Excellent production, very inspiring.

– **Fernando Michelin**

Jerry Leake's CD "Cubist" is a sonic, tonal and rhythmic musical feast, with soundscapes and deep grooves distilled by a master who is inspired by music from around the world. He presents compositions ranging from introspective, simple beauty to multilayered, harmonically dense, complex arrangements.

– **Paul Schultheis**

This is an amazing CD that powerfully and creatively captures the essence of the Cubism movement in a musical context. Jerry Leake and his fellow players offer a unique soundscape in which their prodigious technique serves—but never overshadows—these engaging compositions. A wonderful disc from an innovative world percussionist!

– **David Kohn**

Each track is unique, complex, beautiful. Congratulations!

– **Derek Beckvold**

A great fusion of rhythm concepts from many parts of the globe. Layers of interlocking grooves seamlessly blend in and out of each other on tracks like Chrysalis, and the shifting meter creates a feeling of floating time. This album will certainly be of special interest to those who enjoy the sounds and rhythms and musical traditions of Africa and India, but is certainly accessible to anyone with an ear for well-arranged contemporary music.

– **Mike Doud**

I wish to congratulate you for creating the fabulous Cubist CD. ... you have produced an incredibly complex work artistically and with high-class engineering. Listening to the CD with the help of the sleeve notes, I started to get into the overall musical concept. You have some great musicians as your artistic partners, including Lisa.

– **Suresh Mathur**