

## Adam Rapa "Life on the Road"

**Calypso** is a party, an invitation to leave your worries behind and prepare for a journey into the unexpected. From the powerful big-band horn section to Nate Edgar's agile bass playing to the world-class Latin percussion of Equis Castrillo, this fun and lighthearted tune welcomes you to get up and dance!

**A Freaky Night in Tunisia** is a tribute to several of my favorite Jazz musicians: Dizzy Gillespie, who wrote "A Night in Tunisia" over fifty years ago and re-arranged it many times to fit with the ever-changing 'modern' sound; and Miles Davis, who (among many great contributions) pioneered the use of electronic instruments in Jazz and the use of effects processors and guitar pedals with his trumpet, paving the way for future generations of Jazz musicians who infuse cutting edge technology into their music. "A Freaky Night in Tunisia" is dedicated to Dizzy and Miles in the hopes of continuing where they left off and exploring new territory within the world of Jazz.

**Blue in Green** was arranged in collaboration with my best friend, Benjamin Paille. The piece is book-ended with lush chorales for brass choir, which are reminiscent of Bill Evans' classic piano playing from the original recording. Mike Tucker's outstanding solo is of special note here. Ever since we were teenagers, sharing the stage (or recording studio) with Mike has always been an inspiring and humbling experience.

**Once Upon a Time** is a song that I wrote back in 1996 and hadn't touched for almost a decade. Jordan Orvosh, a piano player I'm grateful to have known for more than a decade already, finished it by adding a beautiful new section during the recording session. It feels great to hear new life given to a tune that's been in my head for so long. Also worth mentioning is the phenomenal drum set playing delivered by 23 year-old Joey Oakley. His creative and tasteful approach to this song gave it a whole new identity.

**Ode to Joy** was the first melody I learned to play on the trumpet. This particular treatment is dedicated to my mom, Sandra, who endured listening to me quite a lot before I started to sound good, and made many sacrifices to help get me there. Jordan Orvosh shares with us his inner beauty through an exquisite meditation on the piano to start us off.

**Dissent** began when I wrote the main melody a few months before the recording session. With the help of everyone in the rhythm section, the rest of the tune was created and recorded in just a couple of hours. In the end, we had incorporated elements of Rock, Latin and Reggae, thanks to our diverse backgrounds. "Dissent" gave me the opportunity to use effects processors with my trumpet in a new and very fun way. This track is dedicated to my brother, Joshua, who has no interest in music without crunchy electric guitar.

**50 Pumps** showcases the rhythm section in a very interesting way. On one of the recording session days, I walked into the studio in the late morning with Joey Oakley. Nate Edgar walked in a few minutes later with his bass and we were just hanging out, waiting for Jordan to arrive. Joey sat down at the drums and started playing a simple and outrageously funky groove. Nate joined in and the two of them were just enjoying the vibe for a minute or two. Jordan walks into the studio while this is going on, heads straight over to the piano and starts playing without a word.

What happened over the next few minutes was just awesome - group improvisation at its most natural. No dialogue took place whatsoever. There was nothing said of where this "song" would go, how it would develop or when it would end. We the listeners get to witness a journey made by three highly creative musicians playing their first notes of the day, who didn't even know they were being recorded! I wish that I had known what was happening sooner, so that I could have captured the beginning on tape as well.

I enjoy hearing this track very much for its raw, jam-band quality, for the unexpected musical choices that were made and for the humor behind those choices. "50 Pumps" really captures the true nature of these three very fun people.

**Poopy-Pants Blues** was created in just a few hours, with only a concept in mind and no preconceived musical ideas. After a little improvisation, experimentation and multi-tracking, I was done. Everything you hear on this track is just plain trumpet - no effects. This song is dedicated to everyone I know who can become quite grumpy on matinee show-days after a long night on the town.... and also my two-year-old niece, Maria, who's currently experiencing her own poopy-pants blues.

**Goldmine** is one of my favorite songs from the incredible vocal group, Take 6. This arrangement comes from my good friend, Eric Bamberg, who introduced me to their music many years ago and inspired me to transcribe a lot of it as well, for a great education in Jazz harmony. If you love the sound of a big band horn section, this chart's for you!

**Song for Jozak** is what I call a finale. Joey Oakley is known to some as Jozak, and I've had the pleasure of touring with him since 2003. While I was writing this song I kept thinking, "Joey's really going to love playing over this!" We share the same love for playing high octane Latin music, and this song provides us with an opportunity to do just that. All hands are on deck here for the album's climactic ending.

[www.adamrapa.com](http://www.adamrapa.com)