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Consecutio



[Pietro Ciancaglini](#)

Label: [GleAM Records](#)

Released: 2023

Duration: 00:48:55

Views: 46

Tracks

Consecutio; 7.45 AM; Free Frigio; Shades Of East; Two Wings; Big Souls; Umore Dominante; Deep; Things That Change; Unspoken Words

Personnel



Pietro Ciancaglini

bass



Pietro Lussu

keyboards



**Armando
Sciommeri**



**Maria Chiara
Orlando**

Album Description

"Abandoned - only for the moment! - the beloved double bass, Pietro Ciancaglini holds the electric bass to sign one of the most interesting records of the early twenties. A surprising work, mature, stylistically fluid and fascinating; above all, an exemplary record for ideation, arrangements, execution. And perspective. Yes, because Pietro's album alludes - at last - to an idea of jazz inevitably vast, wide, varied, without borders, declined with extreme elegance, having very clear the goal, and the ways to achieve it. Supported by a band of excellent musicians (the long-time sodale Pietro Lussu, piano and Fender Rhodes; Armando Sciommeri, virtuoso "polyglot" drummer, and the intense and beautiful voice of Chiara Orlando, used as an instrumental resource), the Roman musician sets up ten caskets of precious ideas, starting from the phenomenal Consecutio, which opens the disc and gives the listener the key to interpret the compositional paradigm of the work, or the search for an Esperanto jazz who knows how to mix the new black American jazz with the most modern hard-bop shot, through free improvisation, without forgetting the search for "cantabile" melodies. The bassist Ciancaglini, for his part, doubles, interpreting both the rhythmic and the melodic-solo. And it is in this duplicity that our unfolds a wealth of almost infinite means of interpretation, and an improvisational language that, at this precise moment, has few equals." Vincenzo Martorella "Words are essentially sound and represent at best only the rational aspect of an idea. Only the sound and the concatenation of the sounds, with the different tonal nuances, of heights and intensity, can arouse in the listener images that spring directly from the deepest and subconscious sphere evoking strong memories and emotions; the sound exists before the word. This work is the journey that passes through a part of an artist's life and that contains all his experiences lived in its duration; a necessary passage for the inner evolution that never ends.

completely expressible on a rational level, because it is constituted in essence by sound and the Sound is Truth that directly touches the "Heart". Pietro Ciancaglini This last work of the Italian bassist and composer, entirely made up of his own original songs, represents the realization and completion of the long work of introspection and research from his previous album as leader "Second Phase" to date, in which he has perfected and refined his instrumental, compositional and arrangement approach, experimenting with different sounds through the use of particular instrumental combinations, together with musicians with whom he has shared the most important and fundamental stages since the beginning of his musical career. What emerges from this work, in addition to the great depth of the compositions and arrangements, is the refined eclecticism of Pietro Ciancaglini in assuming the double role of double bass player and electric bass player, where the use of the electric bass is used by him simultaneously as an accompanying instrument and as a solo instrument, aiming to create ever-changing situations: from melodies articulated on original and unconventional harmonic-rhythmic structures, to moments of strong lyricism, to others of total improvisation. The electric and acoustic sounds penetrate each other creating a unique "sound". Important is the role of the voice, used as an instrument to create specific sound colours. The album opens with the title track Consecutio that expresses the achievement of a result, or the natural consequence of a process of human and artistic inner evolution (the crystallization of a conscious and subconscious state of development). Follows 7.45 am, track inspired by the memories of the author shared with an important figure of his life. "The hour of my entry into this world; a memory of my beloved mother and one of the many topics of conversation with her." The third track of the album is Free Frigio, a moment of impromptu creativity and sharing of mental energy driven by a rational idea. Shades of East is a tribute to the Orient, its philosophy and teachings, the beauty of its sounds and colors. After the thematic exposition, improvisations develop on a modal structure with wide meshes in which musicians let emerge their profound relation with postbop legacy. The first part of the album Two Wings closes, a song characterized by a theme of great songability supported by a bossa mood at medium slow time. "The two wings of wisdom and compassion, the two main elements that can lead us to the understanding of the essence of all that exists." Big Souls is a theme that has in itself the circularity of a dance. Built on 5 metric and an Afro mood, it is, together with the title track, the song that best summarizes the instances of the composer's research and where the training expresses a great rhythmic and improvisational energy. "A tribute to the great souls who have appeared in this world and who have helped people out of the darkness at all times." The seventh track of the album, Umore Dominante, is another moment of pure creativity and free interaction projected in a certain direction. The descending

unison with the bass. His mood even 8th again on odd metric emphasizes the sense of deep research within an intimate dimension. "The inner world of every existence, unique and unrepeatable, but at the same time closely connected with what is other by itself." Things that Change, with his latin inflection at fast tempo, presents itself with small melodic cells with a strong rhythmic charge and an ascending development in the A section and a descending one in the B section. Section C by contrast is expressed with more agile and time-shifting motifs. This articulation reflects the author's intention to represent the things and events of life that change and pass continuously, expressions of a world-reflection of an infinite reality. Unspoken Words closes the album, a Jazz waltz with clear colors and theme that moves his sentences on large narrative arcs. The author thus tries to describe all the sensations and vital states of living beings that cannot be contained in a specific phoneme.
