



TDJ Special Projects Application Form

1. Identification

Applicant name: **Brownman**

Mailing address:

3097 Dundas St. West, Toronto, Ontario, Canada

M6P 1Z9

Home phone: **416-767-9446** Cell phone: **416-738-9449**

I prefer: home phone cell phone

Email: **brownman@brownman.com**

Website: **Artist site: Brownman.com * specific to app -> monster.brownman.com**

2. Special Project Information

Project name: **CRUZAO GRUPO MONSTRUOSO - concert & workshop**

Brief description (use only the space provided): _____

Proposed project date(s): **Sat, April 21, 2012**

Note: only projects proposed for the months of February, March, April

Proposed project venue (include full postal address; postal code must begin with M):

MOD CLUB, 722 College Street, Toronto, Ontario M6G 1C4

Proposed admission charge: **\$20.00**

This will be a free event. *Note: if your event is to be free, justification for the free admission must be included in your project description.*

Audio/Video Track 1

Track title: Perdido En La Cuevas Azul
Composer: Music by Brownman, Lyrics by Alex Naar
Performers: Brownman & CRUZAO GRUPO MONSTRUOSO

Date recorded: May 27, 2006 - Live at the Distillery Jazz Fest - live board mix

Type of recording: Professional or Archival **Because this is a live recording the mix is pretty bad. Please forgive.**
 Studio or **X** Live
 Edited or X Unedited

Media format: CD DVD **X** MP3 Track number: 01

Tell us briefly why you chose this track as support material for your application:

This track synthesizes large ensemble writing with Salsa rhythms and singing, against urban basslines. It is the least urban of the submitted tracks and does not use the rappers but I feel the ethic of the 3 converging styles of music are still ever present.

Audio/Video Track 2

Track title: Mediodia Del Mediovo / Knight Music
Composer: Music by Brownman, Lyrics by Enlight & Eliana Cuevas
Performers: Brownman & CRUZAO GRUPO MONSTRUOSO

Date recorded: June 20, 2007 - Harbourfront - live board mix

Type of recording: Professional or Archival **Because this is a live recording the mix is pretty bad. Please forgive.**
 Studio or **X** Live
 Edited or X Unedited

Media format: CD DVD **X** MP3 Track number: 02

Tell us briefly why you chose this track as support material for your application:

This track moves back and forth between overtly written hip-hop grooves that feature the rappers & pure Cuban rhythms (that feature the latin vocalists and the horn section singing the choruses), and I feel aptly embodies the spirit of that co-existence of musical forms, and then splits into a short improvised 2 brother dialog, before launching into Knight Music

Audio Track 3

Track title: Perdon

Composer: Brownman

Performers: Brownman & CRUZAO GRUPO MONSTRUOSO

Date recorded: June 20, 2007 - Harbourfront - live board mix

Type of recording: Professional or Archival
 Studio or Live
 Edited or Unedited

Media format: CD DVD MP3 Track number: 03

Tell us briefly why you chose this track as support material for your application:

This tune is an interesting look at how the vocalists end up interacting - Latin singer and rapper all synergetic living together, with more large ensemble writing.

6. Declaration

In signing this application I certify that:

- I have read and agree to all of the regulations, terms and conditions outlined in the application guidelines.
- To the best of my knowledge, the information provided on this application form and in the attachments is accurate and complete.
- If this application is successful, I accept responsibility for ensuring that the Special Project is completed in the manner described in the application.

Name: Brownman

Signature: 

Date: Tues, November 27, 2011

3. Biographical Information

The Toronto Star writes:

CRUZAO GRUPO MONSTRUOSO is a unique 15-man Latin-Jazz-Urban Orchestra featuring 6 jazz horns, 3 latin percussionists, 2 hip-hop rappers, 2 latin vocalists, 2 funk bassists & all an all original repertoire from 2002 National Jazz Award winner for Composer of the Year - Brownman.

Normally CRUZAO - my award-winning latin-jazz outfit - is a 5-man group. This special large permutation of the group was conceived in 2004 for 4 feature performances at the Distillery Jazz Festival in Toronto. I wrote intricate 15-man large ensemble orchestrations for this MONSTROUSO unit (affectionately referred to by it's members as "The Monster"). The group is a unique collective of musicians - all specialists in one of 3 genres of music - a 6 piece horn section comprised of some of the most award-winning jazz musicians in the country; 2 bass players, one a latin specialist, one an urban music specialist; 2 acclaimed latin vocalists; 2 latin percussionists; 1 monstrous drummer & 2 of Canada's finest freestyle rappers. And like the original CRUZAO - still technically in a chordless latin-jazz setting - with no piano and no guitar.

Brownman - trumpet / electric trumpet / flugelhorn / compositions (*Trinidad*)

That's me. I've attached my bio to save me talking about myself here, but the important thing to note is that my career to date has been built on exploring the sonic traits and textures in 3 forms of music - Latin, Jazz & Urban music. I am honoured to be both award-winning in each of these 3 fields and have gratefully garnered acclaim in all 3 genres.

Jason Logue - lead trumpet / flugelhorn (*Canada*)

One of the most in demand lead trumpet players in the nation, Jason has been the backbone of large ensembles such as NOJO, Rob McConnell's Boss Brass, Nimmons 'n' Nine, Paul Read Orchestra, Dave McMurdo Orchestra, John Chessman Jazz Orchestra and many many more. He has also spent much of his career working in Salsa ensembles and urban music outfits, such as David Clayton-Thomas's group (of Blood, Sweat & Tears), making him aptly suited for the lead chair in Cruzao Grupo Monstruoso.

Marcus Ali - alto sax / flute / bass clarinet / soprano sax (*Trinidad*)

Brownman's equally recognizable younger brother, often right-hand man in his older sibling's ensembles (Cruzao, Marron Matizado, Ali Bros, Grupo Montruoso) is also a highly in demand section player & soloist found in a wide range of musical projects such as Matt Dusk's Big Band (jazz), Mr. Something Something (afro-beat), Jason Wilson's Tabarruk (reggae) & Ricky Frano's P-Crew Orquesta (salsa). His versatility and informed playing makes him the perfect choice for the alto chair in Grupo Montruoso, but it's that DNA driven uncanny musical synergy, described as "an almost telepathic bond he has with his brother" that makes that coupling so exciting.

Jeff King - tenor sax / soprano sax (*Canada*)

This Juno award winning Toronto-based saxophonist has performed all over Canada, the U.S., and internationally in a wide range of musical styles. Along with running his own band, he has performed and recorded with the likes of Paquito D'Rivera, Paul Shaffer, Tony Bennett, Randy Brecker, Paul Anka, Lonnie Smith, Horacio "El Negro" Hernandez, Jeff Healey, Lorne Lofsky, Hilario Duran, David Braid, Joel Haynes, Keiran Overs, Rich Brown, Alexis Baro, Robi Botos, Archie Alleyne...and many more.

Josh Brown - trombone (*New York*)

With a warm dark sound and effortless sense of swing, Canadian-born Josh Brown has become one of the leading young trombonists in New York City. Josh has performed with some of jazz's leading figures, including Charlie Persip, Jimmy Cobb, Grant Stewart, Joe Cohn, William Ash, Ari Roland, Pat LaBarbera, Don Thompson and Jake Wilkinson among others. Currently, Josh spends most of his

time as a member of Grammy winning Warner artist Michael Buble's band, and is featured on the Michael Buble DVD, 'Caught in the Act'. Josh has enjoyed a steady and diverse musical career, having played with non-jazz artists such as Merl Saunders, The Philosopher Kings, Jann Arden, and as an orchestra member in the Broadway musical Fame. When home in New York, Josh leads his own Trio and Quartet and was a Thelonious Monk Competition Finalist.

Rich Underhill - baritone sax

(Canada)

Richard Underhill's warm alto sound, great writing and arranging skills and in-from-the-outside soloing make him one of Canada's most distinctive jazz performers. Richard was awarded the Roy Thomson Hall Award of Recognition in 2008 for his contribution to Toronto musical and artistic community; a 2003 Juno Award for his jazz debut 'Tales from the Blue Lounge' and was nominated for the Prix du Jazz at the 2003 Montreal Jazz Festival. His debut video 'The Old Guys' climbed to No.1 on the Bravo! video chart and won a 2004 SOCAN Number 1 award. His latest album 'Kensington Suite' has garnered significant critical acclaim and was nominated for a 2008 Juno Award and his 2nd album 'Moment in Time' was also nominated for a Juno Award in 2007. He also took home 2nd place in the International Songwriting Competition in 2008.

Paco Luviano - 5 & 6 string electric basses

(Mexico)

One of the most in demand latin bassists in the country, his unique sound and approach is why Cruzao's sound is especially defined by Paco's presence. A group like CRUZAO (the 5 man group) - one without chords - is ultimately dependent of the strength of the bassist... Paco Luviano is a bassist of ultimate strength - in both Latin and urban music contexts. He won the Montreal Jazz Festival's prestigious "Prix du Jazz" award in 2001 (as a member of CRUZAO) and was nominated numerous times at the National Jazz Awards for Electric Jazz Group of the year. He has performed with such internationally renowned artists as Randy Brecker, John Scofield, Steve Morse, Al Di Meola and Leona Boyd, amongst others. Paco currently serves on faculty at Humber College in the Jazz Department. He has written and recorded music for projects ranging from the Oakville Symphony Orchestra, music for the film "Devil's Tail" to his collaborative project with vocalist, Hannah Burgé.

Marc Rogers - 6 & 7 string electric basses

(Canada)

This Toronto-based bassist is active in a wide variety of musical styles and projects. Known for both his electric and acoustic bass playing, he has performed and/or recorded with a diverse group of artists including Norah Jones, The Philosopher Kings, Kreesha Turner, Fefe Dobson, Anjulie, Gruvasylum, Susan Tedeschi, Kate Schutt, Sunshine State, Joe Lovano, Mike Stern, Kenny Wheeler, Lewis Nash, Terri-Lynn Carrington, Kelly Jefferson, K'naan, Rahzel, Bowfire, Karen Kosowski, Holly Cole, and many others. He has recorded and written music for film and TV including Journey to the Center of the Earth, Highlander, Zoe Busiek: Wild Card, the L Word, Lie With Me, and Saint Ralph, as well as ads for Samsung, Visa, Sears, and Advil. Marc endorses Yamaha basses and Acoustic Image amplifiers and is an occasional contributor to the bass column in Canadian Musician magazine. He currently maintains a busy touring and recording schedule.

Mark Kelso - drumset / timbales

(Canada)

Mark's ability to play a wide variety of musical styles has helped him become one of Canada's most sought after drummers. An all around player, Mark has worked with Gino Vannelli, Pete Townsend, Holly Cole, Peter Murphy (Bauhaus) Amanda Marshall, Amy Sky, Randy Brecker, Michael Brecker, Donny Osmond, Shirley Eikhard, Hilario Duran, Paquito D'Rivera, Michel Cusson, The Montuno Police, Brian Hughes, Jane Bunnnett, Soul Stew, Carol Welsman, Gordie Sampson, Mary Jane Lamond, Joe Sealy, John-Allen Cameron, Marc Jordan, Bruce Guthro, Jane Siberry and Shania Twain. Aside from playing many TV and radio jingles and movie soundtracks Mark has also been featured in "Drums, ETC" "Canadian Musician" and "Modern Drummer" magazines. Mark has also been a featured clinician at the Montreal Drumfest and Cape Breton Drum Festival.

Luisito Orbegoso - congas / additional perc

(Peru)

Luis Orbegoso (known in the latin recording industry as "Luisito") was born in Lima, Perú in 1971 and moved to Canada in 1972. A 1994 graduate of the Humber College music program in 1994 and has been a member of the Toronto Musicians Association since 1993. Luisito was a student of Memo Acevedo (professor of percussion at New York University) and jump-started his career as a

professional conga player with Memo's ground breaking salsa band "Banda Brava" in 1993. He is now considered the most in demand conguero in the country and has performed and/or recorded with Luis Mario Ochoa & Cimarrón, Dominicanada, Jerry Gonzalez, Hilton Ruiz, Oscar de León, Hilario Durán, Brownman Ali, Jane Bunnett, Diego Marulanda & Pacande, Chucho Valdéz, Los Muñequitos de Matanzas, Changuito, Giovanni Hidalgo, Ralph Irizarry, Nelly Furtado, Kenwood Dennard and far too many more to list here.

Ruben "Beny" Esguerra - bongos / campana / additional perc. (**Colombia**)

This Colombian born percussionist, in his youth, was a protégé to Luisito Orbegoso for many years, often subbing for him in the myriad of musical activities Luis was often contracted for. Beny would grow into a percussionist of substantial stature while continuing his education at York University. He now holds a Masters in Ethnomusicology from York as well as being an active percussionist with: Diego Marulanda and Pacandé, New Cuban Generation, Marron Matizado, Cruzao, Cruzao Grupo Monstruoso, Proyecto Charanguero, Pueblo Unido, Dimension Vallenata, Sacha Williamson, Gruvoria, AlucinArte & Pantiki Sound System. Beny also leads his own acclaimed latin-jazz group called Chiva.

Ricky Franco - latin vocalist

(**Mexico**)

Songwriter, producer & arranger Ricky Franco, is a multi-talented Latin musician of proud Mexican descent. Having mastered several instruments over the years (Guitar, Bass, Piano, Percussion & all Mariachi guitars) Ricky's musical aptitude and vocal prowess prove to resonate not only on stage, but also in a studio. His distinguished sultry R&B tone sets him apart from other Latin performers in the country, as he dominates every genre of music he dabs into: Salsa, Merengue, Bachata, Boleros, Mariachi, Cumbia, Ballads and R&B. Ricky has lent his voice in collaboration with many national and international artists, along with his comprehensive experience in the art of writing, arranging and producing songs. For close to a decade his voice was the driving force behind Juno winning Merengue group DOMINICANADA, and then Brownman's own salsa group MARRON MATIZADO. He currently leads the P-CREW ORQUESTA - one of the most popular salsa bands in Canada.

Eliana Cuevas - latin vocalist

(**Venezuela**)

The explosion of jazz and world music in Canada in the last decade has given audiences access to a rich variety of great music from many countries and cultures. One of the things lacking has been a really stellar singer from Latin America. That position now looks like it has been filled by Venezuelan born Eliana Cuevas. Singing in Spanish, Portuguese and English, Eliana has stepped out from her years as merely a great singer to make her mark as bandleader and songwriter. A student of music in Venezuela, Eliana came to Canada to study history at the University of Toronto. She continued her musical studies here and sang with a variety of pop, Latin-jazz, reggae, salsa, Brazilian and flamenco ensembles, and now leads her own group - the Eliana Cuevas Sextet, and is often called "Canada's Latin music queen" by media.

Enlight - freestyle rapper

(**Trinidad**)

Few rappers in the nation are considered "conscious". Even fewer have the skills to be conscious on the mic while "freestyling" (improvising), and fewer still are able to survive amidst some of the top jazz musicians in the nation. Enlightenment is exactly that kind of rapper. The thought-provoking voice behind GRUVASYLUM, he has been called "the most innovative freestyle rapper living in Canada" by NOW magazine and often appears as a featured guest in several of Brownman's projects, including appearing on CRUZAO's 1st recording, with Marron Matizado, is a regular with Grupo Monstruoso and is always the featured rapper in Week 5 of FIVE WEEKS FOR MILES - Toronto's Miles Davis Tribute, held annually at the Trane Studio.

Phatt AI - freestyle rapper

(**Jamaica**)

Best known for his work with Juno nominated funk band GOD MADE ME FUNKY, Phatt AI is also renowned as one of the great freestyle rappers in the nation. His depth of skill and breadth of abilities has had him appearing on records from Len to Raggadeath to July Black to the Philosopher Kings to Pocket Dwellers to R'n'B songstress Dana-Jean Phoenix and is a frequent guest with eclectic Juno winning jazz big band NOJO. He is the perfect foil to Enlightenment and the 2 of them produce an unstoppable team and the foundation of the urban vocal elements in Grupo Monstruoso.



Browntasaurus Records recording artist

BROWNMAN

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"Brownman... one of the next great voices in the new generation of jazz improvisers."

-- Randy Brecker, multiple Grammy winning jazz trumpet legend & long-time mentor to Brownman

Called "**Canada's preeminent jazz trumpeter**" by NYC's Village Voice and considered one of the most acclaimed improvisers residing in Canada, **Brownman**, born on the small Caribbean island of Trinidad, is the multiple award winning NYC-schooled protégé to his teacher - Grammy-winning trumpet legend **Randy Brecker**. In the spirit of supreme trumpet genre-crossing visionaries such as **Brecker** and **Miles Davis**, he tirelessly leads and composes actively for no less than 6 ensembles of his own. He is also a musical director and/or featured soloist in countless other groups; testament to his unparalleled diversity of musical vision and skills making him one of Canada's most decorated jazz artists and a highly in demand session call for both **Universal** and **Sony/BMG** recording studios in forms of music ranging from be-bop to hip-hop. As a featured soloist he has appeared with Canada's leading Latin, urban, hip-hop, reggae, island and DJ artists in addition to his foundational jazz milieu. With just under **300** recording credits to his name - many of these albums having won or been nominated for Junos (Canada's Grammy) - he is considered to be one of the most unique and provocative improvising trumpet players on the scene today. He is widely regarded as a vanguard for the evolution of jazz in Canada.



As a leader, he is best known for his work with his multi-award winning latin-jazz-urban ensemble **CRUZAO**. They have toured Canada's jazz festival and club circuit extensively, winning the 2001 Montreal Jazz Fest's coveted "**Grand Prix du Jazz Award**" leading to his being signed to the prestigious **Justin Time Records** label, simultaneous to Brownman winning a CBC-Galaxie "**Rising Star**" award. The subsequent 2002 release of "**Shades Of Brown**" would rocket to #1 on Canada's jazz charts and remain there for 3 months as **CRUZAO** toured internationally. Brownman would be awarded a **National Jazz Award** for "**Composer of the Year**" for the tunes he composed on that same recording. Europe welcomed the **BROWNMAN ACOUSTIC TRIO** in 2002 & 2003 and the **BROWNMAN ELECTRYC TRIO** in 2004 as the groups toured that continent and recorded 2 records released on European labels. 2005 would see extensive Canadian touring in early months of the year and the later with a South American tour beginning in Cuba. At the personal invitation of legendary pianist **Chucho Valdes**, he would represent Canada at the **Havana Jazz Festival**; leading **CRUZAO HAVANA** comprised of an all-Cuban rhythm section featuring members of the essential Afro-Cuban ensemble **IRAKERE** performing original Brownman compositions as recorded by **CRUZAO**. This performance marked the beginning of a two month extensive tour of South and Central America concluding with a gig with jazz saxophone legend **GARY BARTZ** in Belize and a recording session in Cuba with the luminous timba group **CHISPA Y LOS COMPLICES**. 2006 was a busy year and included 7 national and international tours, a multitude of recording sessions and appearances with such legends as legendary rapper **GURU**, pop superstar **NELLY FURTADO** & NYC Brazilian harmonica icon **HENDRIK MEURKENS**.

From 2006 to 2010, Brownman was the featured soloist with the legendary New York City jazz-hip-hop artist **GURU** (of Gangstarr fame) for his **JAZZMATAZZ** ensemble (replacing Donald Byrd in that group), catalyzing his appearing on the cover of **CODA** magazine, Canada's most acclaimed jazz publication. In Dec 2009, Brownman would launch his own independent record label **Browntasaurus Records**, with the **BROWNMAN ELECTRYC TRIO** (2007 National Jazz Award winners for "Electric Group of the Year") debut recording *Juggernaut* as it's flagship release, along with re-issues of his entire back-catalog from other groups he leads.

Since returning to Canada from NYC, Brownman has been on the cutting edge of modern music in the nation for the last decade, winning multiple awards nationally, achieving international recognition while touring the globe.

Brownman also holds a degree in physics, a minor in philosophy, writes the brass column for Canadian Musician Magazine and is an often called upon international lecturer and clinician on such topics as "*advanced jazz harmony*", "*hip-hop and the modern jazz improviser*" & "*latin rhythms for the jazz improviser*".

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With just under 300 recording appearances & over 4000 live performances to his name, he has performed or recorded with the likes of **Wayne Shorter, Randy Brecker, John Scofield, Charlie Hunter, Gary Bartz, Gary Thomas, Soulive, Fertile Ground, Kenny Wheeler, Hugh Fraser, Don Thompson, Kirk Macdonald, Pat Labarbera, Dave Restivo, Dave Young, Stich Wynston, Kelly**



Jefferson, Quincin Nachoff, Heather Bambrick, Philosopher Kings, Guru, Jazzmatazz, KRS-1, Big Daddy Kane, K-OS, Kyprios, Rikoshay, Pocket Dwellers, Nelly Furtado, Dave Matthews Band, Moses Mayes, God Made Me Funky, Ashanti, Divine Brown, Grüvoria, One Step Beyond, Kush, Jason Wilson, Tabarruk, D'bi Young, Dub Trinity, Kobo Town, Irakere, NG La Banda, Chucho Valdes, Danilo Perez, Hilario Duran, Horacio Hernandez, Energia Latina, Chiva, Bestial, Cimarron, Ricky Franco, Fito Blanco, Eliana Cuevas, Plan C, Macondo, Pacande, Banda Bella, Dominicanada & far too many more to list here...



AS A LEADER :

Brownman currently leads and composes actively for 6 groups of his own, all of which have garnered critical acclaim in their own diverse idioms:

CRUZAO

– highly acclaimed multiple award-winning latin-jazz-urbania quintet

CRUZAO GRUPO MONSTRUOSO

– 15-man latin-jazz-urban orchestra permutation of CRUZAO

GRUVASYLUM

– hip-hop, drum'n'bass and breakbeats... with a jazz ideology

BROWNMEN ELECTRYC TRIO

– electrified trio in the spirit of Miles Davis' electric years

BROWNMEN AKAUSTIC TRIO/QUARTET/QUINTET

– mainstream hard-swinging NYC-style jazz

MARRÓN MATIZADO

– 11-man highly energized Salsa powerhouse



AWARDS & ACCOLADES :

2010 Brownman Electryc Trio - Independent Music Award nominee - "**Jazz Group of the Year**"
 2010 Brownman Electryc Trio - Artvoice Magazine nominee for "**Jazz Act of the Year**"
 2009 Brownman - named "**favorite touring soloist**" (w/ Jazzmatazz) by London, UK's Jazz After Dark
 2008 Brownman Electryc Trio - Independent Music Award nominee - "**Jazz Group of the Year**"
 2008 Brownman Electryc Trio - National Jazz Award nominee - "**Electric Jazz Group of the Year**"
 2007 Brownman - NOW Magazine's "**Toronto Jazz Trumpet Player of the Year**"
 2007 Brownman Electryc Trio - National Jazz Award winner - "**Electric Jazz Group of the Year**"
 2007 Brownman - National Jazz Award nominee - "**Musician of the Year**"
 2007 Brownman - National Jazz Award nominee - "**Latin-jazz artist of the Year**"
 2007 Brownman - SOCAN National Jazz Award nominee - "**Composer of the Year**"
 2007 Brownman - National Jazz Award nominee - "**Instrumentalist of the Year**" (flugelhorn)
 2006 Brownman - National Jazz Award nominee - "**Latin-jazz artist of the Year**"
 2005 Brownman - NOW Magazine's "**Toronto Jazz Artist of the Year**".
 2004 Brownman & CRUZAO - Independent Music Award nominee - "**Jazz Group of the Year**"
 2003 MARRON MATIZADO - "**Best Toronto Salsa Band**" (SalsaSPOT)
 2002 Brownman - National Jazz Award winner - "**Jazz Composer of the Year**"
 2002 Brownman - National Jazz Award nominee - "**Jazz Trumpet Player of the Year**"
 2001 Brownman & CRUZAO - winner of the Montreal Jazz Fest's "**Grand Prix Du Jazz Award**"
 2001 Brownman & CRUZAO - winner of the CBC Galaxie "**Rising Star Award**"
 Brownman - 3 time nominee for "**Jazz Trumpet Player of the Year**" (NJA).
 Brownman & CRUZAO - 4 time nominee for "**Electric Group of the Year**" (NJA).

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QUOTES :

"... one of the next great voices in the new generation of jazz improvisers"

-- Randy Brecker, Grammy award winning trumpeter

"... a great writer, energized trumpeter and thoughtful evolved soloist"

-- John Scofield, legendary jazz guitarist

"... uniquely creative and fearless... like a young Miles Davis"

- Guru, legendary hip-hop icon from Gangstarr/Jazzmatazz fame

"... extraordinarily talented... a modernist for sure... a truly gifted improviser with an original creative voice"

-- Gary Bartz, saxophonist to Miles Davis in the 70's

"... Canada's preeminent jazz trumpeter"

-- Village Voice, New York City

"... energy is never in short supply in Brownman's world. This Toronto/Trinidadian trumpeter loves skipping from style to style almost as much as he digs mixing it up with the jazz elite"

-- NOW magazine, Toronto (cover story)

"...deliciously quirky & invigorating... seethes with energy... "

-- Toronto Star

"... the most versatile hornman in Canada"

-- Chicago Tribune

"... virtuostic, energized and in the spirit of Miles Davis"

-- National Post

"... a warm, personable soloist displaying an engaging mix of quirks and lyricism."

-- Globe and Mail

"Brownman Ali's powerful electrified trio captures the essence of the later years in Miles Davis' life, his electric period, without imitation."

-- JazzOnline.com

"Brownman Electryc Trio plays with fire and intensity ... every track executed with skill and feeling ... it's visceral and edgy... it recalls the music Miles Davis made in the early '70s."

-- Errol Nazareth, The Toronto Sun

"It's incredible the energy output these three men can generate... with only three of them on stage my ears would swear they were hearing a whole electrified orchestra".

-- Toronto's NOW Magazine (concert review)

"Guru's Jazzmatazz trumpet player brings virtuosity and panache in jazz together in his Electryc Trio"

-- CBC Radio Canada

"Brownman's Electryc Trio is lively, entertaining and hip ... the atmosphere is seriously funky ... the music's muscular and quick, much of it thrilling..."

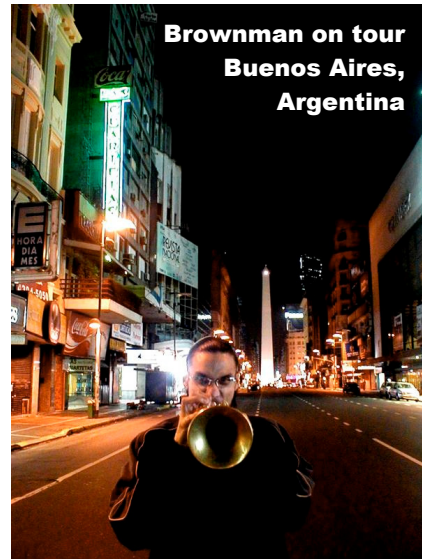
-- Whole Note Magazine

"It's hard to imagine this trio being more in the pocket, more energetic."

-- Peter Hum, The Ottawa Citizen

"Brownman... Ali... Marrón... this young trumpet player has as many names as he has skills"

-- Canada Picante Xpress Latin Magazine



4. Special Project Description

This band was created as an attempt to find common ground between 3 distinct genres of music - Latin, Jazz & Urban. Latin elements are represented mainly in the rhythm applications... Jazz in the harmonic structures and the orchestration techniques... and Urban in the use of rappers and cross-pollinating hip-hop & funk grooves. What's most interesting for me as a composer and bandleader, is that in order to get each element to work together, there needs to be compromise. There needs to be a give and take between each element - and the ironic part of all that - is that the music then becomes an allegory of how we live in a multi-cultural city. We get along best when there are concessions made for each other - acceptance of each other. And when I was building this ensemble back in 2004 - the different cultural backgrounds of everyone in the band also came to the fore. Rappers and Jazz Trombonists... Latin vocalists and Funk bass players... everyone had to respect each other and get along. And thus, I find this ensemble a shining example of the best in Toronto - not just musically (and it really is a cross section of some of the finest players in the city in the 3 realms of Jazz, Latin & Urban), but CULTURALLY.

What I'd like to do - beyond simply giving a concert - is to construct a series of lectures to be held in the day, or in the hours before the concert that deal with each of the 3 genres of music - but more importantly - how each musician and artist has to bend in order to integrate - the lesson being bigger than music. The lesson being that mutual respect and appreciation for divergent ANYTHING (be it culture or music) can lead to a whole that's greater than the sum of its parts. Just as Toronto is. Just as Cruzao Grupo Monstruoso is.

Vocal Workshop:

Enlight (rapper) and Eliana (Latin vocalist) will speak on how each has to change their pure styles (one being hip-hop rapping, the other being South American singing) in order to find a compromise that fits the music. Is it comfortable? Is it still fun? How much of yourself do you change? I will act as "host" and essentially interview each of them. Also hip-hop will be discussed and its close relationship to jazz demonstrated.

Rhythm Workshop:

Often the grooves in The Monster move between funkified backbeat driven grooves, to pure Cuban rhythm. Drummer Mark Kelso and Percussionist Luisito Orbegoso will speak on finding that middle ground between both. Luisito and I will talk about the difference between how "Latin" eighth notes are conceived, and how "funk" eighth are, and lastly how "jazz" eighth notes are thought of. Each are different and this rhythm section had to learn to gear-switch between them often. All 3 of us will discuss this - myself from a composer's standpoint, and the percussionists from a rhythmic execution vantage point.

Bass / Harmony Workshop:

Many of my groups do not have an overt chordal instrument (Cruzao, Cruzao Grupo Monstruoso, Brownman Electric & Akoustic Trios, Gruvasylum), and I am fascinated with the idea of trying to deliver harmonic information without a guitarist or piano player necessarily being there to telegraph it. This group is unique in that though it's technically "chordless" - there are 2 bass players. Both bassists will speak on their roles in the band & how each of them conceives their duties. I'll speak on the 3 ways I utilize the bass players compositionally (layered, counterpoint, or chordally), and they will discuss how they find player together, and their ways of extrapolating what I give them into a 2-bass entity that often acts as one.

Horn Workshop:

I'll quickly discuss some of the writing techniques I use for the 6 voice horn section and my brother Marcus will talk about playing them, and how best to view your parts as a member of this 6 man section. I like all 6 horns present for this, and the 6 horns will play some of the passages so the audience can hear what they sound like isolated from the rest of the band.

All workshops/lectures are not to be too "technical" in nature, in order that the non-musician and regular citizen can still be interested.

Artistic Goals:

To present my large ensemble - standing at the cross-roads of 3 distinct genres of music - to the masses as an allegory to life in the city. To demonstrate the mechanisms (via workshops) by which this synergy is achieved.

Market & Audience I wish to reach:

Everyone. The point of this concert is to demonstrate how effectively 3 distinct forms of music can work together and still be entertaining. The goal would be to fill the club with humans of all walks of life, regardless of color, creed, race, or personal musical preference. A sampling of the diversity that is Toronto - that's the market I'm after.

Additional Information:

The application states *"any other information that you feel is relevant to the description of the proposed project."* I wanted to include a concert review from 2006 that appeared in the Live Music Report. It sums up the ensemble well:

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A BROWN NEW HEAVY

Brownman Ali & GRUPO CRUZAO MONSTRUOSO

May 27, 2006 – Distillery Jazz Festival, Toronto
Jazz FM Theatre Fermenting Cellar Stage

By Sebastian Cook

A 160-year old stone building with 30-foot plus ceilings and still-dusty rafters is a pretty good place to put your stage if you're looking for a barnburning latin-jazz show. Thus, the Jazz FM Theatre at the Distillery Jazz Festival was the perfect setting for Trinidadian-Canadian trumpet virtuoso Nick "Brownman" Ali & GRUPO CRUZAO MONSTRUOSO to deliver on the promise of their much-anticipated Friday night double headliner.

"The Monster", as it's not-so-secretly called by its members, brought together a 15-man all-star ensemble of jazz, Latin and urban musicians, vocalists and freestyle MCs. Fresh off a tour of South America with players from Chucho Valdez's legendary Afro-Cuban large ensemble IKARERE, Ali led this unique 15 man group through 2 separate packed-house seatings (8 and 10pm) of a blistering 10-song set of energized orchestrations of music originally written for the award-winning 5-man version of CRUZAO; the world's first official chordless Latin jazz quintet (according to NYU professor Memo Acevedo). Put together especially for the Festival, the band did not miss the opportunity to break even more musical ground in front of a curious and enthusiastic crowd of over 600 festival fans per show (the 10pm performance being recorded for later release).

The show got started with the original 5-member CRUZAO playing *Current Con Clave* to remind the crowd of the original crew's sound; with the lead horns trading off a series of funky, up-tempo solos on Ali's Cuban adaptation of a jazz-funk groove he originally wrote as a walk-on for noted vocalist Rita di Ghent. Ali then proudly delivered lengthy introductions about each member of the 15-man all-star CRUZAO GRUPO MONSTRUOSO, highlighted by light banter between members and its leader, Ali at one point introducing the small Colombian conga player Ruben "Bennie" Esguerra as having been "recently freed from Gargamel's castle".

Perdido En La Cueva Azul gave the crowd its first taste of Alex Naar, the Panamanian born vocalist from MARRON MATIZADO who dazzled the crowd from his first words with vocal improvisational ability amidst a 6-horn backdrop. Beginning melancholically, serenely, the tune slowly ramped its way up into latin-jazz, almost salsa-like ferocity, where Jamie Stager, Marcus Ali and Brownman would all make their ample improvised statements; ending with Ali's flugelhorn gently floating on top a bedding of horns and 2 bass player riffs.

As difficult as it is to pick out the night's top highlight in terms of pure playing skills, the dueling basses of Canadian Marc Rogers and Mexican Paco Luviano on Ali's Brazilian jaunt *El Hermitano* might have been the one – Roger's technical prowess reminiscent of Victor Wooten against Luviano's almost Jaco-like bass vocabulary. Before the fireworks began with the 2 bass players going head to head, Brown explained the tune's title – which translated means "the hermit" – was derived from an experience of being trapped in his basement apartment during the blizzard of 2001, resulting in his eating every can of tuna in his house over the 8 days of entrapment – and the writing of this composition. The groove itself is 12 Partido Alto and 12 Samba – two Brazilian feels that audience had never heard so funkified. After each bassist had his say across the tunes' complex harmonic structure, Ali himself delivered a show-stopping solo as the rhythm section seamlessly slid into a drum'n'bass vibe, giving support to the frenetic lines pounding from his electrified horn (that's literally electrified – Ali runs his trumpet through an effects rig that had his former teacher and mentor from New York City, Randy Brecker, calling to say, "I heard you on the radio recently man - exactly what are you using these days?")

The room, filled with mainly pure jazz lovers and appearing anything but "street" were about to be captivated by the hip-hop art form that – for them – has either new or has negative connotations. *Sao Jrel* became a demonstration of Ali's remarkable ability to engage an audience by simply speaking of the creative common ground and expressive similarities shared by jazz and hip-hop. This might come as a surprise to anyone familiar with his willingness to invite controversy by drawing these correlations in the past, especially in the local print media. But there they were, heads of gray hair bouncing and nodding to freestyle and jungle rhymes over the funky bossa nova beat, while the mighty Enlight (of Gruvasylum fame) – mounting the stage for the first time - wove complex rhyming sentence structures into deeply conscious messages about the world in which we live. Enlight's freestyled line "Live the life of love, so you can love the life you live" had his bandleader nodding in solemn agreement. Phatt Al (of God Made Me Funky) would join Enlight and the two would trade chorus after chorus of freestyled wisdom with Phatt spitting a final chorus of particularly jaw-dropping lyricism before the group switched gears into a break-down this crowd had never seen before -- 6 horns, suddenly all playing counterpoint lines, bobbing in and out of each other while Enlight and Phatt Al beatboxed under it all. The multi-horn beatbox madness swelled to a peak with Juno winner and Shuffle Demons founder Rich Underhill bursting out with a weighty bari sax solo, before bassist Paco Luviano brought to band back to earth with some simultaneous bass & chord fretwork that had fellow 6-stringer Marc Rogers literally watching Luviano' fretboard with a knowing smile, which, given Rogers' stellar performance fresh off an all-night recording session and red-eye from L.A., represented a well-earned rest from this 2-bass driven ensemble.

Staying in a Brazilian mode, Ali's popular samba *Two Clear Nights* followed; fans know this tune well as it is played by several of his outfits in various idioms and by musicians from around Canada and Europe—most recently appearing on Latvian jazz saxophonist Dennis Pashkovic's latest release. What's extraordinary about this Ali orchestration is how different is it from the original. The original was a lilting bouncy melody against an almost too-happy samba – but this re-orchestration for the Monster was a dark journey into the mind of madness. Densely stacked chords reminiscent of Gil Evans were complemented by the dual bass powers of Luviano and Rogers until, Jeff King swung in like Michael Brecker on lithium for an astoundingly burning tenor solo. Leading the way on flugelhorn back through the melody, and playing a second-set solo that must have come from beyond after almost four hours of intense blowing, Brownman would pass the solo spotlight to Peruvian born Luisito Orbegoso. Luisito would do things to those congas only a South American native could do as the band of monsters built to a climatic Jason Logue-led moment of sheer horn power (as Brownman introduced Jason earlier in the evening, relating the story of them getting kicked out of jazz camp as teenagers, it was all this writer could do not to crack up thinking of the American Pie line "this one

time, at band camp”). The tune wrapped up with younger sibling Marcus Ali leading the horn section on soprano sax through some gymnastics that 6 horns, in accordance with the laws of modern physics, should NOT be able to do. Just when you thought it was over – one last Afro-Cuban blast before the whole band barrels to the end – the tiny Ruben Esguerra getting his one moment to shine alone on triangle before Logue et al punctuated this 22 minute odyssey’s closing moment with a note only dogs should be able to hear. While the crowd thundered their applause, Ali took time to go around and shake everyone’s hands in congratulations for a job well done and this most difficult composition. Those guys deserved it, as the sheet music accordianed out from each player’s music stand reaching right to the floor. At one point trombonist Jamie Stager held his chart for Two Clear Nights up by one end next to Rich Underhill – the 8 page tune, lengthwise now shown to be comparable in height to Underhill’s 6 foot 4 stature. Odyssey indeed!

Having concluded his business with Brazil, it was back to Cuba for a taste of rumba clave meets funk as the freestyle wizardry continued through Ali’s *Mediodia Del Medioevo*, Brownman going electric once again for this one. Enlight and Phatt Al faced off at centre stage, 2 of this country’s top ciphers exchanging vocalized poignancy while the double bass threat and monster percussionists wailed behind them. The tune itself (the title means “Mid-day of the Middle Ages) was Brownman’s attempt to encapsulate the atrocities of mankind that had occurred in the dark ages of humanity – such as hangings in the public square, mass slaughterings under the guise of religious cleansing. Each rapper would take his turn discussing this kind of world, Enlight particularly shining brightly with wisdom in his verbiage, until the horns would herald the coming of Alex Naar once again. The band would shift gears into powerhouse Salsa mode and Naar would sing about humanity’s greatness and the hope for men amidst a now bouyant and almost joyous Cuban vibe. All the distillery needed was palm trees that evening. Running to the end would bring one last incredibly tight horn section blast of blistering bebop writing before the Ali Brothers would be left alone sonically to do what only those two brothers can do. Both eyes closed, the siblings would exchange line after line at each other, idea after idea, sound after sound, each taking the last’s idea and extending it... adding to it... building upon it. Those in attendance would bear witness to musical mindreading and synergy only two brothers could have. This family showcase would continue until 2-man machine gun fire from the bells of each brother’s horns would ensue, THEN emulated seemingly magically by the rhythm section. Astonishing lock and tightness of crazily placed shots would finally signal the rest of the band to come swinging in like Spiderman on his web as the final number for the evening *Knight Music* began. The superheros would continue elevating the energy level through the melody, then the bridge until younger sibling Marcus Ali would come screaming out of this orchestration into one of his best solos for the night. Taking chorus after chorus of brimming altoisms one couldn’t help but wonder if this isn’t what Kenny Garret might have sounded like were he born in Cuba. Marcus, ending his solo on a high note, passes the solo hat to older brother Brown who, not to be outdone by the younger sibling’s rousing blow, goes electric one last time for his last solo of the concert bringing the crowd to it’s feet before Daniel Barnes and Luisito begin a series of incredible drum-conga exchanges. Daniel Barnes – a Canadian and nationally acclaimed jazz drummer was NOT about to look bad in a battle with one of the country’s most sought after Latin conga players and unpacked all his best chops to rise to the occasion. One last taste of the *Knight Music* melody, which this writer *finally* recognized as a play on the jazz standard *You and the Night and the Music* (originally written in 1934 by Howard Dietz & Arthur Schwartz) and it was end-of-concert bound for CRUZAO GRUPO MONSTRUOSO who would slide into home safely with Ali navigating the horns through some tricky rhythmical displacement to conclude the tune with an explosion.

But this audience would not be so easily appeased and left to their feet to demand - and extract - an encore.

Appropriately to cap a night of latin-jazz-urban magic, the Monster encored with *Mago Malpensado* – “The Evil Magician.” This is Ali’s musical interpretation of Goethe’s *Faust*, in which the magician Mephisto attempts to lure the protagonist’s soul into hell with promises of the powers of darkness. Starting with a heavy bass intro, building into a gentle crescendo of horns and finally infused by MC Enlight’s deep freestyle, the song did justice to the theme . “I took the power of the devil and I used it against him” was the call of freestyle poignancy, repeated and joined on mic by Brownman himself. Each and everyone in the Monster would get their chance to say one last musical statement, the horns

all exchanging short solos, bassists slapping their hearts out, drummers and percussionists alike all showcased over this 21 minute encore performance which concluded this astonishing 97 minute concert (the second one for evening) with an enormous bang. Anyone who can bring Goethe, Latin jazz and freestyle together in a way that makes the kind of people you'd picture talking about hip-hop as being a tool of the devil clamour to get their hands on hip-hop recordings clearly has some magic. I watched fascinated as grey haired women asked softly from the merch guy "um – which one is the hip-hop record?" and was equally transfixed to see just as many CRUZAO CDs selling as GRUVASLYUM. Yeah – Brownman's got some kinda magic for sure. "I went down to the crossroads, saw soccer moms with their headphones on, head's bobbing..."

Brownman - trumpet/flugel/electric trumpet/conductor TRINIDAD
Jason Logue - lead trumpet CANADA - FROM THE BOSS BRASS
Marcus Ali - alto sax / bass clarinet / flute TRINIDAD - FROM CRUZAO
Jamie Stager - trombone CANADIAN - FROM CACHE
Ryan Oliver - tenor sax CANADA - FROM EVARISTO MACHADO
Kenny Kirkwood - bari sax ZAMBIA - FROM ZAMCAB
Tyler Emond - 6-string electric bass CANADA - FROM ELECTRYC TRIO
Paco Luviano - 6-string electric bass MEXICO - FROM CRUZAO
Paul DeLong - drumset / timbales CANADA - FROM DAVID CLAYTON THOMAS
Luisito Orbegoso - congas PERU - CANADIAN NATIONAL JAZZ AWARD NOMINEE
Ruben "Bennie" Esguerra - bongos / compana COLOMBIA - FROM CHIVA
Yani Borrell - vocals CUBA - FROM MARRON MATIZADO
Eliana Cuevas - vocals VENEZUELA - FROM MARRON MATIZADO
Enlight - freestyle rapper TRINIDAD - FROM GRUVASYLUM
Professor D - freestyle rapper JAMAICA - FROM DOPE POETS SOCIETY

6 horns
2 bassists
2 latin vocalists
2 rappers
3 percussionists

LATIN JAZZ ORCHESTRA

CRUZAO

GRUPO MONSTRUOSO



CRUZAO
 TRUMPETER NICK
 "BROWNMEN" ALI'S
 AWARD-WINNING
 LATIN-JAZZ OUTFIT
 IS NORMALLY A
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