



**JANNE TUOMI:**  
**RESONANCE**  
(FMRCD266-0908)

Janne Tuomi (percussion)

**TRACKLISTINGS**

1. Havu 4.19
2. Aeroe 0.51
3. Hiuski 6.45
4. Kunlun I 6.18
5. Jumi 8.07
6. Vis 1.40
7. Forget and Remember 7.13
8. Kunlun II 4.55
9. Tyven 8.27

**Total Time 48.29**

Excellent new percussion release by the talented percussionist Janne Tuomi. Here he talks to Trevor Taylor about his debut release for FMR, while below the percussionist takes us through 'Resonance' track by track.

**1. Why the Church you chose to record?**

The Church was chosen because of the great acoustics, I was recording another project there and drums sounded so good in there I wanted to record solos there. Fortunately my friend, Kusti Vuorinen lives in Kuhlmalhti which is located about 60km from Tampere and he knew the local Church people.

**2. How did you consider the instruments you chose, was it a regular set up?**

I have been playing that kind of drum-set in various line-ups, basically it is Slingerland set from early 70's, (18" 14" 12") augmented with an old 28" bass drum and some percussion. I like the "rumbling" of two open-sounding bass-drums, when there is no bassist.

**3. Was there any compositions or was it all completely improvised?**

The structure, mood and instruments of the tracks were composed (or thought beforehand), and the details were improvised. This is the method I have used in my previous solo-cd's and concerts also. This way I felt I could use the acoustics and remain sensitive to the improvisation to have a fresh feeling while having a path, or direction in my playing and getting the structure of the whole CD hopefully interesting. Classical music has helped me a lot to understand longer time-periods in my playing, the lack of meaningful structure sometimes decreases the attraction of the music.

**4. Give us a run down of the thinking behind each track.**

**1. Havu:** Twig. This track sort of introduces many of the musical themes that are developed in the following tracks.

**2. Aeroe:** An island in Denmark, also the name written that way reminds me of air. The place itself doesn't have anything with the composition, just the idea of sea, island and air and wind. And as with all the names, I try to come up with a good-sounding word which also means something, so that the onomatopoeic substance is important too.

**3. Hiuski:** A word from my daughter, then 3-years old, doesn't mean anything but reminds me of a sort of fast action, (swift maybe?). Also onomatopoeic.

**4. Kunlun I:** Kunlun is a mountain system of southern Central Asia. One of the most remarkable mythical mountains in Taoist mythology. I also saw a very impressive Gongshi (or Chinese Scholar's Stone) titled Kunlun in a museum just before the recordings. This is sort of my impression of those. I have never been in those mountains.

**5. Jumi:** Jumi or jumissa means literally jammed, this track is quite minimalistic and static. Jumi is also a very old word meaning panteistic spirit from pre-Christian era. Jumala is God in Finnish and Jumi might be the original word for God. Jumi is also common name to some beetle-species living in wood.

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6. **Vis:** Doesn't mean anything, reminds me of Swedish word 'visa' which means "to show" or a song. Onomatopoeitic once again.

7. **Forget and Remember:** I keep forgetting everything, sometimes I remember something. But behind this is an old idea that to fully learn something you have to first spend 7 years of learning, then 14 years of forgetting it. Then you have internalized the thing. Also the feeling of suddenly remembering something you have never known before, it just comes from somewhere, like sometimes in improvisation when it is just coming thru, something I haven't played or being able to play before. This track has quite a lot of the musical ideas first shown in Havu, (track 1) so this remembering is also from there.

8. **Kunlun II:** Part two of Kunlun. Both Kunlun tracks are played with 22" Wuhan China cymbal I've had for 15 years. It is a fabulous cymbal.

9. **Tyven:** Tyven means calm, used especially to describe lakes or the sea. Describes the mood of the piece, and is chosen because it sounds good to my ears.

5. **Can you say a few words about your previous recordings.**

"Approaching" was my first solo-cd, recorded in 2003 at my home a few days before my daughter was born. I just woke up one morning and had the pieces (almost) ready in my head. I don't know what had happened during the night, but I just recorded the tracks and after few weeks played them to Jussi Lehtisalo from Ekstro Records who is an old friend of mine and he decided to release it. It has tracks with only percussion and tracks with almost the same kind of drumset used in "Resonance".

Elg was the second, originally asked in 2005 by another finnish record company to form one side of a split-LP, later changed to one half of split-cd, then full lenght-cd and then after a years wait he decided to discontinue the label. Then I tried to get it released but it took quite a long time. One guy from San Francisco is releasing it. It is recorded in the studio and contains quite a lot of multi-tracking and effects so it is kind of elektro-acoustic. Same kind of drum-set as is in the other solo-CD's, tam-tams, tuned gongs and lots of percussio and two synthesizer-solos. Two long pieces, "elg" and "suo".

I'm on about 30 albums from symphony orchestras and contemporary chamber music to traditional finnish dance-music to avant-rock to dark ambient to reggae/ska to modern jazz to noise.

Recorded by Jussi Saivo  
at the church of Kuhmalahti  
Composed & performed by Janne Tuomi  
Artwork by Elias & Jani Toivola  
Produced for FMR by Trevor Taylor

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