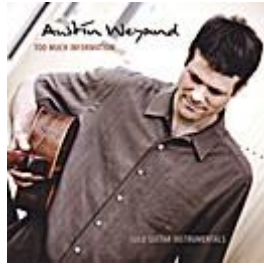


# Mp3 Austin Weyand - Too Much Information



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Solo acoustic guitar instrumentals. One man one guitar 11 MP3 Songs FOLK: Fingerstyle, ROCK:

Acoustic Details: Austin Weyand is a fingerstyle guitarist, composer, and educator whose influences and training have spanned the styles of classical, jazz, traditional, and rock. He currently holds a masters degree in jazz studies from Northern Illinois University where he studied intensively with eclectic classical, jazz, and jam band recording artist Fareed Haque. For undergraduate studies, Austin received a baccalaureate degree in guitar performance from Utah State University studying with Michael Christiansen. At USU he received many awards including: Utah State University Outstanding Guitarist Award; Outstanding Senior Award for the College of Humanities, Arts, and Social Sciences; and two time winner of the USU concerto competition where he performed guitar concertos with the Utah State Symphony Orchestra. National U.S. fingerstyle guitar champion Chris Proctor says of Austin, "Austin Weyand plays imaginative, original pieces and arrangements for solo guitar with a fine technique and excellent tone. If you like solo acoustic guitar, my guess is that you'll find his music right up your alley". Austin complements his fingerstyle skills by performing with other experienced musicians. He delves into celtic, bluegrass, swing, classical, and original composition with the Austin Weyand and Aaron Ashton Duo and In One Ear. He was also guitarist for the Crestmark Orchestra where he performed extensively for dances, concerts, and shows, including the CBS television show Touched by an Angel. Austin's newest release, "Too Much Information" for solo guitar, includes 11 powerful instrumentals, 9 of which are Austin's own compositions and arrangements. The following is Austin's description of his music and latest recording: Fingerstyle guitar music for me is a representation or collage of the many experiences and influences that have had an impact on my development as a musician and as a person. This collage is showcased through the medium of solo guitar instrumentals. Various guitar styles have become part of

my pieces. These include classical, jazz, Travis style, traditional, and rock. More artists than I can mention have inspired me to compose, arrange, and develop my music. House of Chuckles was originally inspired by the Beatles classic In My Life from the Rubber Soul album. After fooling around with the harmonies of that song, the composition developed further by listening to Chet Atkins, Tuck Andress, Jeremy Nivison, John Coltrane, and Thelonius Monk. The title is taken from a drawing with the same name that my brother Larkin did for my mom. Behind Blue Eyes for me has always been a masterpiece in the area of classic rock. I was first exposed to the song by my brothers when we were growing up. They also loved it and used to play it over and over again, along with other Who classics, on our old Zenith TV/record player. After attending a Tim Reynolds concert, I was motivated to compose a guitar piece with an open tuning. I had used standard tuning almost exclusively in the past. After experimenting I decided on D suspended (DGDGAD) and ended up with what I call Too Much Information. In college, my wife Kassie (who wasnt even my girlfriend at the time) got her wisdom teeth out. I wrote the piece Kassies Wisdom to give solace in her time of blood, pain, and gauze. Of course, I guess I had other motives, too. E minor Ooze, Mueca, and Postscript were all pieces that I composed or co-composed (Mueca was co-composed with Aaron Ashton) when I was a member of the original In One Ear band. E minor Ooze and Mueca developed further in my solo guitar arrangements, but Postscript remains the simple pretty melody it always has been. The traditional Irish Reel Gravel Walk was an adventure to arrange. The harmony stays simple, but my composed addition of a jig based on that same harmony gives the piece a new life and energy than when you just hear the reel alone. It was never intended that I would put Jerry Reeds The Claw on my album. I didnt compose or arrange it, but hey, its just way too much fun to play! This arrangement was done on his 1967 LP The Unbelievable Guitar and Voice of Jerry Reed. When my first daughter Ashlynn started to crawl I began composing a new piece. I entitled it Crawling, but didnt actually finish it until she was walking and running. Fuoco is the third movement of the Libra Sonatine by classical guitarist Roland Dyens. I first heard it at a Ricardo Cobo concert in the early 90s. Ever since then it has been a piece that Ive wanted to play. I think it fits great on the steel string. [austinweyand.com](http://austinweyand.com) People who are interested in Don Ross Tommy Emmanuel Chris Proctor should consider this download.

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