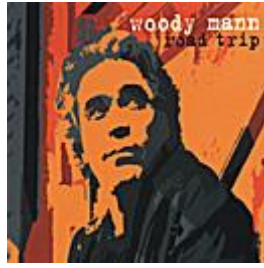


Mp3 Woody Mann - Road Trip



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Acoustic Guitar - original - blues- jazz - folk 15 MP3 Songs

WORLD: World Traditions, BLUES: Acoustic Blues Details: This set of fifteen acoustic guitar instrumentals from New York based Mann is one of his most adventurous and creative outings to date, where all but one track are original compositions. This is a very impressive and beautifully arranged set and he has surrounded himself with some sympathetic and highly skilled fellow performers. Mann is a hugely gifted musician, as well as being a writer, producer and teacher, he is a seasoned performer with a guitar touch and tone that is distinctly his own. He is versed in a wide range of musical styles, including jazz and classical, having studied with the likes of Lennie Tristano, and the legendary Rev Gary Davis. Mann spent a number of years during the late sixties taking lessons from Rev. Davis and three titles pay homage to that great guitar maestro. With Have Mercy Mann inventively interprets the passionate Davis classic Death Dont Have No Mercy creating a haunting melody backed by some evocative piano playing from Dave Keyes. There is some subtle percussion from Danny Mallon on The Revs Music where Mann combines two of Daviss most popular songs Let Us Get Together and Going To Sit Down On The Bank of The River into one of the finest moments of this highly recommended set where Mann takes the tunes off into a uniquely inventive world of his own. There are undertones of the infectious guitar playing of Lonnie Johnson on Through The Alley while the delicate picking on Backwoods performed on a resonator guitar have a timeless quality, but sadly they are two of the shortest titles being barely two minutes long! The longest title however is Warbasse Junction where Mann is joined by sax player Charlie Krachy to create an evocate atmosphere reminding me of the captivating late fifties sax style of Jimmy Giuffre. The blues guitar riff throughout this highly inventive title is truly engaging making this one of the very finest moments of this thoughtfully produced set. There is some sparkling mandolin from Larry Wexer on Poor Providence and the Portuguese guitar playing from

Mann on Closing Time adds an atmospheric and eerie quality. The bass playing from Brian Glassman and the drumming from Jeffrey Meyer are controlled and subtle throughout this session adding greatly to the enjoyment. There is no doubting that Mann is a consummate guitar player who is in a class all of his own. He has a vast knowledge, particularly of early blues and jazz styles, but he is very much a man of the moment who is willing to experiment and take chances as this set clearly illustrates. Mann is a regular visitor to Europe and recent tours have included Japan and Brazil

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