

Mp3 Kerry Kean - Guitarism



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Original fingerstyle guitar solos with a strong sense of melody and humor, in styles ranging from ragtime to country to neo-romantic polkabop - if you like New Age flatline music, don't bother. 10 MP3 Songs

FOLK: Modern Folk, FOLK: Traditional Folk Details: Kerry Kean writes songs, dreams of mountains, sings and plays guitar, and tunes pianos in Kent, Ohio. He has performed for years in local and touring groups of all shapes and sizes, and currently plays in a bluegrass band and a swing trio as well as a solo act. This wide variety of musical influences and experience has contributed to his songwriting, as well as forming the basis of the high level of musicianship evident in his playing. Kerry's fingerstyle guitar album, "Guitarism", has been re-released this year on CD. This record features mostly original tunes in a variety of styles from folk to ragtime to a melodic kind of music that has been described as "neo-romantic polka-bop". More information is available at KerryKeanonline. Song Notes: 1. Guitar and Feathers This tune, like most of the originals on this album, came together out of musical bits and pieces that I have carried around and played for years, until they formed themselves into a more or less homogeneous composition. I hope the glue joints don't show. 2. Seneca Rag One of the nice things about writing instrumental music is that you can name it anything you want, and until it's published, change the name as often as you like. This rag has had numerous titles over the years, including "What, This Old Rag? I've Been Playing It For Years", and others, even less dignified. The current name comes from Seneca Rocks in West Virginia, where the rock is as ragged as the rhythm. Really. 3. Spanish Eyes One of my favorite melodies of all time, played in (what else?) Spanish tuning, also one of my favorites. The low E and A strings are dropped a whole step, to give that nice I-V combination that's so easy to play over because you can just set it in motion and forget about it. 4. Deer Tracks This is the first instrumental I ever wrote, and like most things, has changed quite a bit over the years. The name came from a poem, although the

title and the poet are long forgotten. It seems to me it had to do with being out in the woods with your sweetheart, under the pretext of looking at nature... 5. Hot Springs Sojourn Another tune long played and frequently titled. This name came from a back-packing trip to New Mexico, where the trails may be long, hot and dusty, but the sights and sounds of the trip make it all worthwhile. May you feel the same way when you're done listening. 6. Deep Blue Shuffle What can I say? This is a blues, and in the tradition of the blues, shamelessly stolen from those who went before me. It goes on longer than it should, just because I don't know when enough is enough. 7. Everybody Knows the Trouble I've Been Contrary to the title, this one pretty much wrote itself, and hasn't changed much since. It sort of lopes along, following its own path, and I haven't had any reason to argue with it so far. It was one of the easiest to record, too, requiring only a couple of takes. Adding to the contradiction, the title was the first one that came to mind. Hmm... 8. Greensleeves An ancient tune, with impeccable credentials. This wasn't even supposed to be on the album; I played it as a warm-up, and liked the way it came out. Probably the only Christmas song that's appropriate anytime. 9. Triggerfingers I always have fun with this one, but if I play it too fast, I get thrown off. I believe I was in Philly when I wrote the main part of this; the mayor liked it, but it would behoove you not to trot it out too often. 10. Nimbus Parts of this tune drifted around my head for years before it began to take shape. I probably worked harder composing this than on any other song on the album, but now when I play it, it just seems to float by, hence the name. If it makes you think of lying in the grass, looking up at the sky and being lazy, it will have been worth the effort.

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