

Mp3 Phil Herschel - Grand Entrance



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Contemporary instrumentals with a little funk, a dash of jazz, a teaspoonful of new age music, a smidgen of ambient and EM, and a healthy dose of snappy, catchy accessible melodies and rhythms. 12 MP3 Songs ELECTRONIC: Virtual Orchestra, ELECTRONIC: Industrial Details: Like a mix between Yanni, and Patrick O'Hearn. Phil Herschel's 2nd album 'Grand Entrance' is a powerful blend of instrumentals set to the sound of uplifting beats, and tunes. These 12 compositions use a catchy mix of electric guitars, fanfare-like instrumentals, and percussive textures. Phil Herschel has been entertaining for over 15 years, on the electronic keyboard, with a style of play often compared to Yanni, and Patrick O'Hearn. Visit Phil Herschel on the web for more information, todaysmusic.com "Good Times" - street-corner funk swaying down the avenue amidst synth horns, wah-wah guitar, and kinetic beats and oh-so-heavy bassy synth notes. "Power Pulse" - opens with various echoed minor key synths accompanied by piano chords. The song is a blend of power and mystery as a snaky keyboard takes up the lead melody and then yields to a strident horn patch. "Grand Entrance" - The title cut dials up the drama several more notches, with thundering tom toms and soaring synth strings, along with other percussive textures. The song has a certain instrumental prog rock feeling to it, mostly due to the rhythm section. "One Day" - like a blend of Patrick O'Hearn and Kudzu. "One Day" unites arrhythmic ethnic percussion with keyboard washes to paint a primal/tribal soundscape. "Western Drums" - has some Native American textures courtesy of the hand drum opening. "Victory" - triumphant fanfare-like instrumentals start powerfully, get a tad subdued, and then begin revving up again. "Uncharted" - an appropriately eerie EM number, a little like the music from Robyn Miller's 'Riven' soundtrack, but less shadowy. "Carry Away" - begins as the "spaciest" and most overt EM track on the CD, full of twinkling synths, soaring washes of keyboards, and a sense of cruising the bywaters of the cosmos, but morphs into a new age treatise on flute and guitar. "Water

"Dance" - is another high-energy blast of EM, including some background Berlin school textures with the cascading synth keyboard running flit over the percussion. "Until Then" - closes the album with a somber, low-key, and somewhat reflective piece combining a mixture of minor key synths, quasi-tribal rhythms, and haunting melodies. -by Bill Binkelman

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