

# Mp3 Alan Goodman - Romance Revenge Redemption



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Straight from the heart to the hands, this is solo guitar at its purest: deep blunt tragical hopeful...human 11

MP3 Songs NEW AGE: New Age, Global Flamenco Romance Revenge Redemption Songs Details:

"There aren't many guitarists with the guts...or more importantly the talent...to release an album of solo guitar recorded live with no editing or overdubs. But independent artist Alan Goodman did just that...and by doing so...has created a wonderfully entertaining album. Goodman's tunes are, for the most part, inspired by flamenco. His playing is fluid and mature...and his ability to communicate thoughts, feelings, and ideas with his guitar playing...is most impressive. To put it more bluntly, this man can play the hell out of a guitar. One tune ("Don Ramon") is an original arrangement of traditional falsetas...the remaining ten were written by Goodman himself. Alan seems like a regular guy...who just happens to be an extraordinary talent. A beautiful album that comes straight from the heart. Splendid material from start to finish." (Rating: 5++) Babysue lmnop.com/ May 2003 Reviews "The liner notes of Alan Goodman's new disc "Romance, Revenge, Redemption" list inspirational thanks to Paco de Lucia (famed flamenco artist) and Kurt Cobain (Nirvana) as well as others. The musical influence of these musicians is heard in the original compositions included on this recording. The melancholy mood of "La Ultima" reflects the tonality of contemporary pop music. This is contrasted by the fiery performance of both "Don Ramon" and "Taming the Golem" which reflect the more traditional Spanish flamenco sound. Tonally, works like Can Coll share much with the compositional style of contemporary Latin jazz. The recording quality is clear and warm. The overall level of the performance is high. I recommend this disc for any who enjoy the many sides of contemporary flamenco guitar music." Philip Hemmo Minor 7th "Reviewing the best in non-mainstream acoustic guitar music" minor7th.com/ May June Short Takes

\*\*\*\*\* There is nothing phony or forced on this record-every song

was recorded live with no edits or overdubs. "...we recorded it over a series of sweltering Monday nights in April, and each night was different in terms of temperature, feel and temperament. The guitar told me what to record, what mood it felt, and I just hoped I could rise to the challenge..." Even though this is an original solo guitar album, and the music is tricky, Goodman approached each track as a 'song' rather than a 'piece of music'. A subtle yet important distinction, as this is an instrumental album that sings with the voice of the guitar. The playing is superb, sublime and lyrical, but what he is playing is what catches your ear: gorgeous melodies woven through a sturdy rhythmic cloth. This is music that almost makes you forget about the virtuoso playing required to deliver it...almost, but not quite. Years ago, Guitar Player magazine said of Goodman: ".powerful solo pieces full of jarring yet musical textures...clean, precise rhythmic delivery...impeccable technique...ingenious." That technique and delivery are present in spades on this recording, and then some. Goodman has a unique style, one that blends the fingerings and feelings of flamenco with just about anything else under the sun. He is the first to admit that he is influenced by almost everything he hears: "I'm not only a musician, but I'm also a fan of music. I'm a sucker for a good melody and I'm continually amazed by the fact that a seemingly random alignment of notes can define an emotion, an event, a time, hell, a generation. ... honesty is the fine thread that all real music hangs from, and that's the thread I'm trying to hang from. " Goodman's honesty thread is hanging all over this disc: both the 'songs' and the playing are true as well as beautiful, and in a strange way he manages to connect the dots between Kurt Cobain and Camaron de la Isla, both of whom he acknowledges as influences in the liner notes of romance, revenge, redemption. The distance between those dots is sometimes substantial and it is fun to listen to Goodman take the leaps and land on his feet, though one suspects that he may be having just as much fun playing this stuff as we are listening to it.

Fair enough. Travis Paine White Plains, N.Y. January, 2003

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