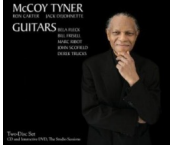


McCoy Tyner – Guitars (2008)

Written by bluesever

Monday, 01 November 2010 20:22 - Last Updated Monday, 02 February 2015 14:46

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01. *Improvisation 2 (with Marc Ribot)* 1:34
02. *Passion Dance (with Marc Ribot)* 6:10
03. *500 Miles (with Marc Ribot)* 6:22
04. *Mr. P.C. (with John Scofield)* 6:21
05. *Blues On The Corner (with John Scofield)* 6:07
06. *Improvisation 1 (with Marc Ribot)* 3:46
07. *Trade Winds (with Bela Fleck)* 6:35
08. *Amberjack (with Bela Fleck)* 4:36
09. *My Favorite Things (with Bela Fleck)* 7:01
10. *Slapback Blues (with Derek Trucks)* 3:46 [play](#)
11. *Greensleeves (with Derek Trucks)* 6:15
12. *Contemplation (with Bill Frisell)* 7:55
13. *Boubacar (with Bill Frisell)* 2:18 [play](#)
14. *Baba Drame (with Bill Frisell)* 5:21

Personnel

McCoy Tyner- Piano

Ron Carter Bass

Jack DeJohnette Drums

Marc Ribot- Guitar (tracks 1, 2, 3 & 6)

John Scofield- Guitar (tracks 4 & 5)

Béla Fleck- Banjo (tracks 7, 8 & 9)

Derek Trucks- Guitar (tracks 10 & 11)

Bill Frisell- Guitar (tracks 12, 13 & 14)

McCoy TYNER – Guitars 2008

Recorded at Clinton Studios, New York on September 7 (tracks 4-5 & 10-14)
and September 25 (tracks 1-3 & 6-9), 2006

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Guitars features piano legend McCoy Tyner in a series of aggressive and clamorous tracks with guitarists Marc Ribot, John Scofield, Derek Trucks, Bill Frisell, and banjoist Béla Fleck. The 70-year-old Tyner sounds as good as ever. His solos peer through the dense layers with innocent curiosity, climbing to intense peaks.

John Snyder, the producer of the album, suggests in his liner notes that in the presence of Tyner, a feeling of intimidation hovered above the otherwise fraternal collaboration. This could explain why tracks such as ‘Passion Dance’ and ‘Mr. P.C.’ which feature Marc Ribot and John Scofield, respectively, end up being so cacophonous; as if the jittery guitarists are trying too hard to prove themselves to a jazz giant.

More likely, however, the cause is that Tyner’s accompaniment isn’t tailored to best complement the guitar. Behind the solos of the guest artists, Tyner lays down a thick and constant foundation. A distinctive characteristic of his playing, this approach works well alongside saxophonists, but turns muddy alongside the guitar, whose timbre and attack is too similar to that of the piano.

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