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Guitarist Pete McCann is one of the crop of young guitarists like, say, Ben Monder and others, who can seemingly play any style and possess incredible technical skill without necessarily feeling that they need to overplay or wow with pyrotechnical displays. Hey, take one look at his discography and its depth plays this out. For *Most Folks*, McCann's third record as a leader, he assembles a stellar cast for a record that touches on McCann's varied persona. This broad-themed record allows mccann to cover a broad range of material from vigorous fusion-soaked material, sensitive balladry and jagged acoustic realm, all allowing McCann that chance to mutate his tone to fit each piece's needs. This flexibility allows crystal clear fluidity to sound right at home beside crunching metallurgy.

Several tracks stand out due to their knotty rhythmic structures that would sound right at home on one of John O'Gallagher's own records, such as "Most Folks" with McCann utilizing a clean tone. While some might complain that these shifting melodic and tempo structures might be deemed "too cerebral," those that have a penchant for the challenge will likely enjoy the flow of "About Face" and the staggered lines of "Split Decision." McCann and his crew are at their most unruly, though, when they turn up the heat on several cuts, which is really not too surprising given the obvious influence of rock and fusion players. Tracks like the overdriven, hard-hitting swing "Rack 'Em Up," the funky, odd-meter flow of "Yes, My Friend" with McCann's nastiest playing of the record (yes, in a good way) and his ode to John McLaughlin, "JM" thrills due to its serpentine lines that emerge from the Mahavishnu sanctum. Yes, dear, you may turn these cuts up to twelve.

McCann is happy to show his sensitive side, though, as the acoustic realms of both "Las Tias" and "Third Wheel" represent a pleasant change of pace. While McCann demonstrates that he can express himself with both fire and silk, arguably the most memorable and fully-formed pieces are the emotionally dense journeys, such as the tender "Hunter Gatherer" and the dedication to Allan Holdsworth, the pensive "Worth."

While McCann might be criticized for this release as trying to do too much on one record, with the range of styles affecting the overall flow, this is as memorable a record as any for McCann's rank among his peers. It does make one wonder, though, what will he think of next?