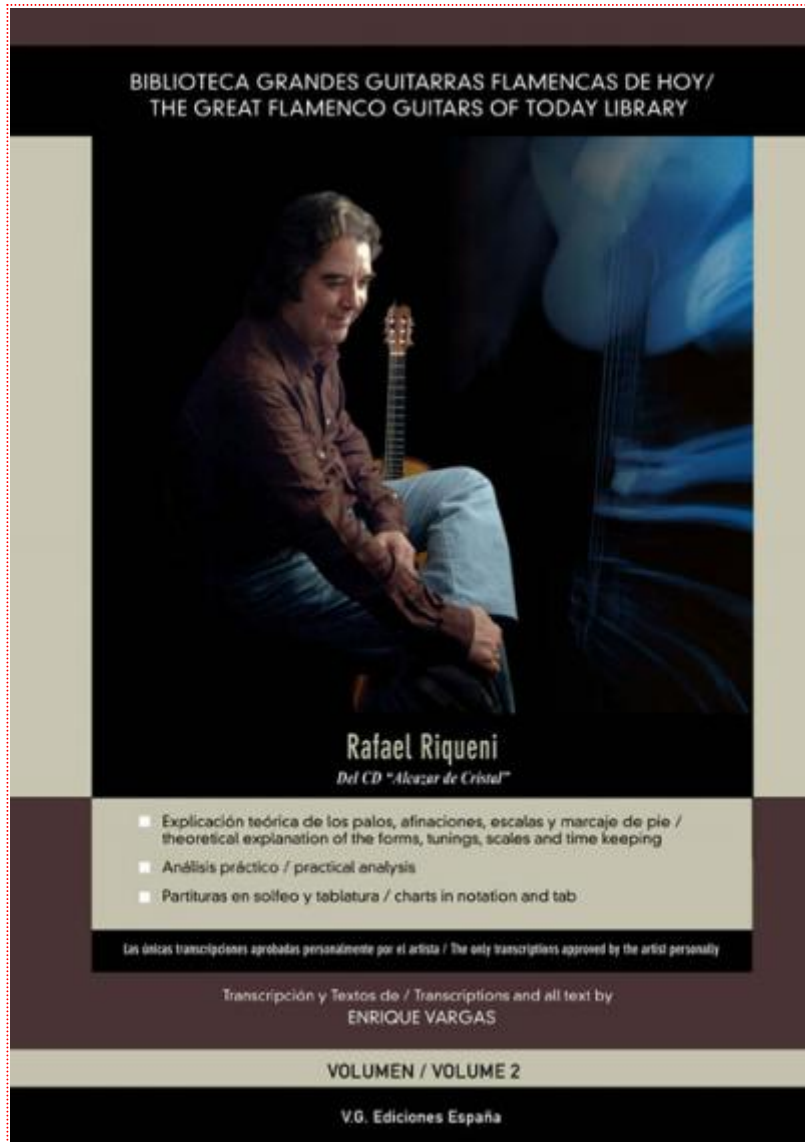




Rafael Riqueni Alcazar de cristal CD Score books Vol. 2



41.92 €
45.22 USD

The three books of the CD Alcázar de cristal are a new addition to Enrique Vargas's The Great Flamenco Guitarists of Today Library collection.

Son tres volúmenes, aunque se compran individualmente.

"Alcázar de cristal", the latest work by Rafael Riqueni, is extremely interesting for a variety of reasons:

- First, there is the wide palette of influences found in the work, from baroque to Spanish musical nationalism, and from jazz to nineteenth-century romanticism—all of which Rafael implements within an unmistakably flamenco musical idiom.

- Second, there is the complexity of the arrangements, which sometimes include three guitars, a string section, piano, etc...

Since there is practically no flamenco literature for more than one guitar, great effort has been made to include these arrangements in the transcriptions, which can be used in both professional settings and for didactic purposes. All the parts where there are more than one guitar have been transcribed in their entirety, making these scores ideal for duets or trios. This opens up some very interesting possibilities for professional flamenco groups or for students who prefer to play with another guitarist. For example, musicians who work in dance companies or who accompany singers can use various falsetas



from this album that are arranged for more than one guitar. Flamenco guitar students can also interpret these pieces to learn to play with other musicians.

This work includes a series of pieces that don't come from the world of pure flamenco, and therefore don't demand a deep knowledge of flamenco forms and techniques, which makes them accessible to guitarists of other styles—classical, jazz, Brazilian, etc.—interested in the flamenco guitar, making these pieces a sort of link between the flamenco guitar and other genres.

Each transcription includes the following:

1. A history of the form
2. Scales, chords, and flamenco tonalities
3. Compás , palmas and foot-tapping patterns, which, though indispensable for understanding flamenco rhythms, are rarely analyzed in publications about flamenco.
4. Analysis of the most difficult falsetas with explanations and suggestions on their technical execution.
5. A list of basic rasgueados
6. A glossary of flamenco terminology
7. The symbols used in flamenco writing

Score sample

Comments sample

Analysis sample

Since altogether this work is over 600 pages long, it is presented in three books in order to make it possible to use.

This is the habitual format for transcriptions in “ The Great Flamenco Guitarists of Today Library” series: - "Algo que decir" by "el Viejín", - "Alcazar de Cristal" by Rafael Riqueni,, since contemporary flamenco pieces are much longer than they used to be in the past and often include more than one guitar. Enrique Vargas transcribes all the additional guitars, which obviously makes the musical text much longer. In addition, the commentaries, suggestions, and analysis sections make each book a mini-manual of flamenco in general, and the style of each artist in particular.

In this bilingual English/Spanish edition, the sheet music is presented in staff and tablature formats with complete fingerings for both hands.

Volume 2

Edición bilingüe inglés/español.

A4 Format

173 Pages

- The rumba “Piel de toro”. This guitar duet is a master class in playing por rumba , both for the lead and accompanying guitarists. The commentary offers extensive explanations on playing por rumba and various ways of executing the rhythmic pattern of this palo , which is very difficult to play with an authentic feel.
- The alegrías “Tacita de plata”. This piece, a work of true beauty, amazes the listener with its musicality, reminiscent of the style of the great maestro Sabicas.
- The love song “Esta noche”. This piece doesn't come from the flamenco environment, and therefore can be of special interest to musicians of other genres. It's made up of three parts: a flute and guitar intro, in which the flute part can be played by a second guitarist; a free-rhythm part two, in which the second guitar can arpeggiate ad-lib the chords written with chord symbols above the first guitar part; and a part three, in which the second guitar enters, and is transcribed in its



entirety.

- “Reflexión”. This extremely short piece, which is just over a minute long, is a work of impressive emotional intensity reminiscent of the most beautiful passages of Turina or Debussy. It can be of interest both to classical and flamenco guitarists.

Artists

Rafael Riqueni

■ Product details:

