

Paco De Lucia - Dos Guitarras Flamencas En stereo (1964)

Written by bluelover

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1. *Jerez En Fiestas*
2. *En La Alcazaba*
3. *Gaditanas*
4. *Tientos Del Amanecer*
5. *Guajira Flamenca*
6. *Real De La Feria*
7. *Taconero Gitano*
8. *Sortilegio*
9. *Seguiriya Tradicional*
10. *Entre Arrayanes*
11. *Fuente De Carmona*
12. *Caleta*

Paco de Lucía – gitar

Ricardo Modrego - guitar

Flamenco is a form of folk music and dance. Far more than just rapid-fire guitar playing with handclaps, Flamenco has influences from Hindu and Arabic music. Flamenco singing tends to stretch out the vowels. The rhythms are extremely complex. All of this can seem chaotic and grating to the untrained ear. But the small amount of Flamenco that I've heard I've found to be quite beautiful. Repeated exposure has allowed me to find patterns in the music, and I've discovered that I wanted to know more.

One of the first albums of Flamenco music I've listened to is *Dos guitarras flamencas en stereo*: "Two flamenco guitars in stereo". My previous attempt at listening to Flamenco—the groundbreaking and genre-changing *La Leyenda Del Tiempo*—had been somewhat successful,

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but my opinions were mixed. Flamenco singing, with its tendency to stretch out vowels at seemingly random times, is somewhat challenging for an American raised on classic rock to appreciate. As a guitarist, I was attracted to the simplicity of Dos guitarras: I would hear two guitar players and nothing else. Surely this would show me Flamenco music at its simplest, and most accessible. I was right and wrong about that.

I was right about one thing: It's easier to hear the melodies, the rhythms, when they are presented by two instruments. It's harder to hear the differences between the songs at first, but different they are. The elements of fast, melodic Picado runs played against descending Phrygian chords are common throughout the album. The melodies are complex, skillfully played, but never sensationalistic.

An album with the same instrumentation on every song is always a challenge to appreciate. It doesn't help that there isn't much space in between the songs! But repeated listening is only now bringing out the differences between the various songs on Dos guitarras. The halting, stuttering Tientos Del Amanecer; the happy, bright Taconeo Gitano; the tension-filled yet hopeful finale, La Caleta. All are distinct and bring a different flavor to the album.

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