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## Farruca Sabicas Partitura Pdf 17 ((INSTALL))



in the 1930s & 40s this farruca was used in the instrumental guitar repertoire of Spain, more often than not as a structural, chromatic scale based on this mode, such as the bbajeb (listed in Sevilla's guitar by David del Piano). This tradition was of course continued and popularised by Paco Sevilla. At the very beginning of this album, you can hear the farruca from the CD *El Jardinero del Sol* by Ramn Montoya. In this piece, a soloist not only uses the farruca for solo improvisation, but also for a duet with an amazing record of rhythmic precision. The sounds are like the *estudia* of the Sefarad style, played with the same precision and with almost identical notes. Not only Ramn Montoya has used the farruca and they have been recorded together by different artists Maria Cortes Sanchez and Alberto Campora. Maria Cortes Sanchez recorded *Al Campo de los Toros* in her album *Al Campo de los Toros* (with the farruca) and *El Pueblo de los Toros* in her album *El Pueblo de los Toros*. Alberto Campora recorded the album *Puntas y Tacon* with *Joya de la Alhambra* (*Punta y Tacon* by Sabicas) and the album *Guajira Melodica* with Maria Cortes Sanchez. In order to further expand your repertoire you might add *Fandangos de Huelva*, *Farruca*, *Siguiriyas*, and *Taranto*. Dancers may also ask you to learn less common *palos* (for example *caa*, *miribrs*, or *bamberas*), but often these forms are variations of the *palos* listed above. In any case, most dancers will not hold it against you if you don't have less common forms at your fingertips.

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this piece was recorded by sabicas in 1967, but it was not released until 1968. the piece is an absolute favourite of his, and he often played it in all his concerts and recitals. the phrase around beat 3 is a bit tricky, but if you can play around the beat, it is quite an enjoyable piece of music. sabicas plays the piece both in the minor and major keys. the farrucas in this book were done in an amazing way: they are played as if they were two parts, the flamenco and the guitarra, which is a bit of a challenge, but is very popular. the guitarra is the part that makes it tricky, and you need to be very familiar with the (already tricky) technique of tremolo picking in order to play the whole piece. what really makes this piece so easy, is the way the flamenco is played. you move from the first platero to the platero of the second platero using the first platero as a sort of pasillo. this is a common technique, often used in moros y cristianos, where the platero plays the farruca for the first phrase and then the platero of the next phrase plays the guitarra (2nd platero). the favourite, by far, is the flamenco piece named amanecer arabe (invented by sabicas in the year 1883) which is played with a rapid tresillo (using the thumb and index finger), with a variation of rhythmic patterns and a special on the beat of the pulse. if you start to learn this song, do it slowly. also the tresillo (if you can play it) is easier than the barrera (its commonest form). in the barra the player plays the notes with the first finger on the beat of the pulse, the second finger on the 3 first beats, the third finger on the 2 second beats, and so on. in the tresillo the notes must be played one first and one second beat after the starting beat. 5ec8ef588b

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