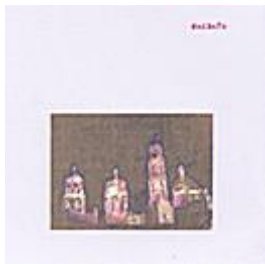


Mp3 Jeff Pike Barlow - Encanto



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Guitar music in the spirit of classical, Spanish classical, and gipsy flamenco. 11 MP3 Songs CLASSICAL: Traditional, EASY LISTENING: Mood Music Details: About the Songs Love Liberte - is a Gipsy Kings song, from the album of the same name (1994). The Gipsy Kings, from the Camargue region in southern France, started out as "Los Reyes" when brothers Nicolas and Andre Reyes, the sons of renowned flamenco artist Jose Reyes, teamed up with their cousins Jacques, Maurice and Tonino Baliardo, whose father is Manitas de Plata. Back in the 60s and 70s, Jose Reyes and Manitas de Plata had been very popular playing together in Europe. Encanto - is an original composition, played in the flamenco form of solea. This form is certainly one of the most important forms in flamenco. The name is derived from "soledad" (solitude), which is reflective of the form's solemn mood. Each measure in solea has 12 beats, with accents on the 3rd, 6th, 8th, 10th, and 12th. This accent pattern makes solea a "hemiola" rhythm, a particular kind of syncopation in which the meter seems to shift temporarily from duple to triple or vice versa. Solea is traditionally played in either the E phrygian or A phrygian mode. This one is in E phrygian. Cavatina - This evocative piece was written by British composer Stanley Myers. It started out as a piano piece, but was later developed (at the request of classical guitarist John Williams) into a guitar piece. In 1978, it was used as the theme for the Academy Award winning movie "The Deer Hunter". Romance - is one of the most popular classical guitar pieces of all time. There is still much debate regarding who wrote the piece, so for now the author remains unknown. Recuerdos de la Alhambra - is another standard in the world of classical guitar. It was written by Francisco Tarrega in 1899, inspired by a trip to Granada where he visited the Alhambra, the last palace of the Caliphs. Taranta - is an original composition, and is named after the flamenco form which it represents, taranta. This variation of fandango evolved from coalminer's songs in the province of Almeria, Spain. It's a "free form" style, meaning it has no particular "compas"

(rhythm), so it lends itself well to artist improvisation. This song is also on my Christmas cd, Adornos, as a prelude to Pachelbel's Canon in D. Gipsy Dance - is an original composition. It is played in the flamenco form of buleria, another of the most important forms in flamenco. It is also a "hemiola" rhythm, as explained in Encanto above. I chose the name Gipsy Dance because gypsies are often said to be the founding fathers of flamenco, and because bulerias are very upbeat and lively, making them favorite flamenco dances for many. Bulerias are commonly played in the A phrygian mode, as is this one.

Standchen (Serenade) - was written by Franz Peter Schubert (1797-1828). Though he died when he was just 31, Schubert produced a wealth of symphonies, operas, masses, chamber music pieces, and piano sonatas, most of which are considered standard repertoire. He wrote more than 100 songs, in addition to numerous symphonic, operatic, and chamber music scores, before he was 20 years old. As a student at the Stadtkonvikt in Vienna, he met Antonio Salieri, who was very impressed by him: "He must be taught by God himself", Salieri said. Schubert once said, "I am in the world only for the purpose of composing. What I feel in my heart, I give to the world."

Madrigal - was written by Mahlon Lucas, from his cd entitled "Spanish Fantasie". Mahlon studied with the Romeros, the famous family of guitarists from Spain. He studied classical from Celedonio Romero, and flamenco from Pepe Romero. In 1988, Celedonio requested three of Mahlon's compositions for his own use. Nocturne # 2 in E Flat - was written by Frederic Chopin (1810-1849). Chopin is often said to be the greatest of all composers for the piano. His works include some 50 mazurkas, 25 preludes, 24 etudes, 21 nocturnes, 17 waltzes, 11 polonaises, 4 ballades and 3 sonatas. Solea - is an original composition, and is named after the flamenco form which it represents, solea. As explained in track #2 (Encanto), this form is one of the most important forms in flamenco. The name is derived from "soledad" (solitude), which is reflective of the form's solemn mood. Each measure in solea has 12 beats, with accents on the 3rd, 6th, 8th, 10th, and 12th. This accent pattern makes solea a "hemiola" rhythm, a particular kind of syncopation in which the meter seems to shift temporarily from duple to triple or vice versa. Solea is traditionally played in either the E phrygian or A phrygian mode. Unlike track #2, this one is played in the A phrygian mode.

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