TARANTAS EXPLAINED

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Tarantas Explained Course Materials

Welcome to Tarantas Explained! Because of the unique relationship between Tarantas and Tarantos, You'll want to be clear about the difference between Tarantas and Tarantos before diving in to one course or the other. Taranta is Libre, which means that there is no compás underlying the structure. Taranta is sung and played as a guitar solo, but is not danced. Tarantos have almost everything in common with Tarantas, but are in 4/4 time, with a compás very much like that of Tientos, and can be sung and played and also danced (thanks to the great Carmen Amaya!).

If this course is your first time playing either Palo, then it's really up to you whether you want to start with Tarantas or Tarantos. My suggestion is to go with whichever happens to inspire you more, though I'll also point out that the Tarantas course is more advanced than the Tarantos course, which may help make up your mind. I recommend doing both Tarantas and Tarantos eventually, but there is in fact no need to tackle both at the same time.

The intros and outros of each falseta are simply what I chose to play in the moment and not necessarily part of the falseta. You can learn them as they are played here, but you'll also want to learn to use different ins and outs for each falseta. This will not only help you learn how to use the 'connective tissue,' but it will also make each falseta more versatile as you'll learn many different ways to connect the material and flow. Listen for where in the falseta you feel you have resolved, and this will be the place where you start to vary the "connective tissue."

A note on the Tarantas notation

Because of the lack of compás / time signature, the Tarantas notation is a little different than what you might be used to. If you gave the notation to a pianist (or the GuitarPro app, for that matter) what you''d get would not sound as it's supposed to. I chose to eschew time signature and bar-lines, but I did write phrases subdivided in the way that felt right to me. In other words, phrases that feel like 16th notes are written as 16th notes, I tried to write arpeggios as I would if they were in compás, and for phrases that feel like they have downbeats I often write pickups to those downbeats. No time signature doesn't mean that there's no time element at all - it's just all much more free (Libre). Reading the Tarantas notation as if there were a constant tempo, however, makes the material sound very odd indeed.

Voicings and Scale

Tarantas and Tarantos are both played in the key that without a capo is F# Phrygian. Unlike many Palos where you might use any set of voicings (or 'key') you want, this set of voicings is so distinctive to the Taranta/Taranto sound that it's hard to imagine using any other voicings. (A possible exception would be when accompanying, in which case the Cante would very much determine that you were playing a Taranta or Taranto and other voicings could conceivably be used). The open G, B and E strings over the F# chord are what give these Palos their distinctive sound, so while you can of course use many voicings within a falseta or a piece, returning to these traditional voicings will always feel and sound right.

For starters here's is the F# Phrygian scale - the one we use for Tarantas and Tarantos - in 2nd position, without any opens strings, and in open position using all of the open strings. You'll find the most commonly used chord voicings in our Chord Voicings video.

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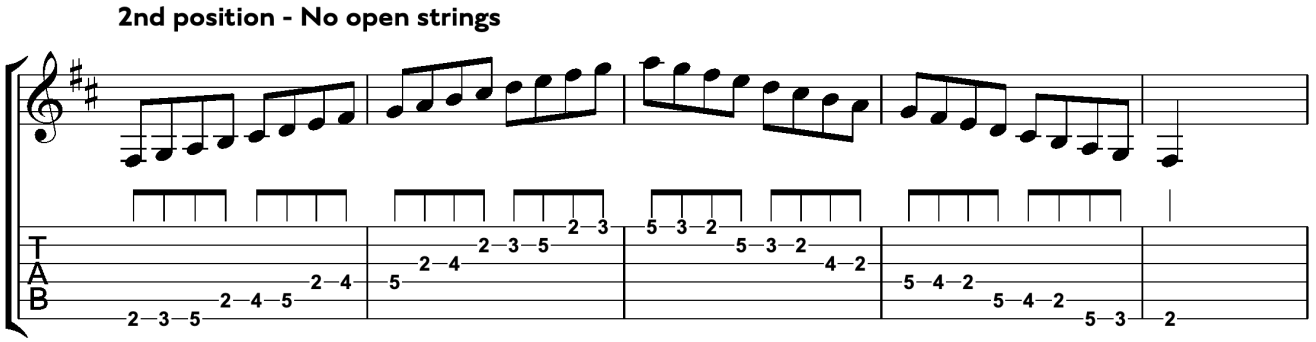
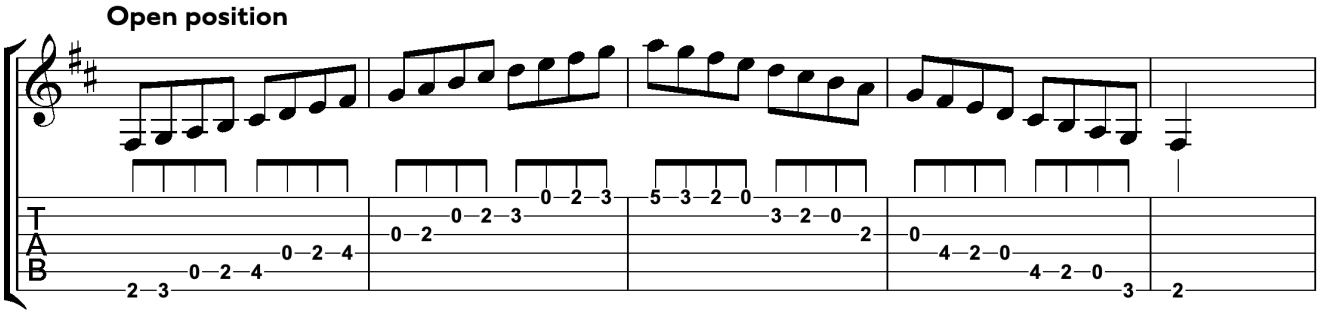
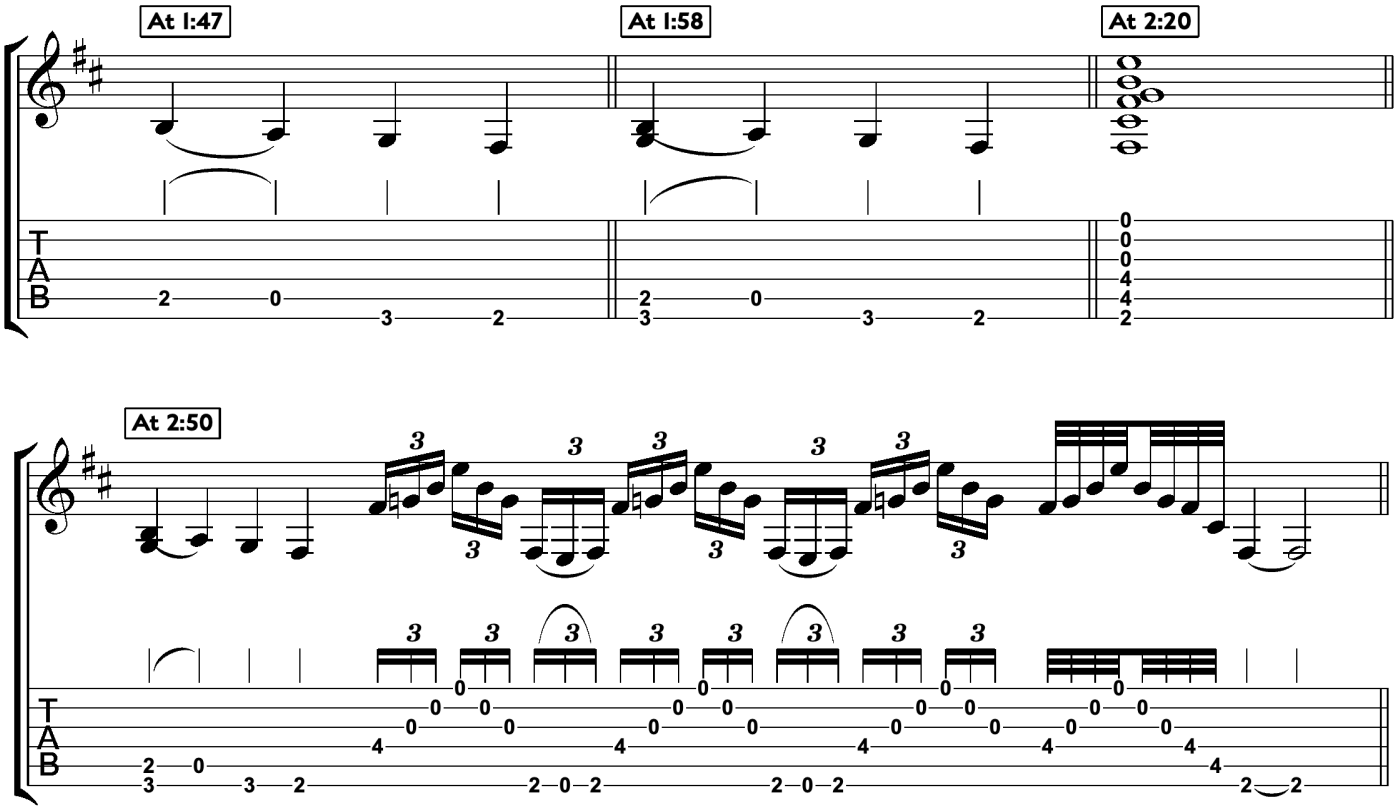




Connective Tissue

This video is really the heart of the Tarantas Explained course, and you'll probably want to spend a good amount of time here before moving on to the falsetas. That said, you don't have to learn everything here at once, or every single variation shown here. As you learn to weave them together



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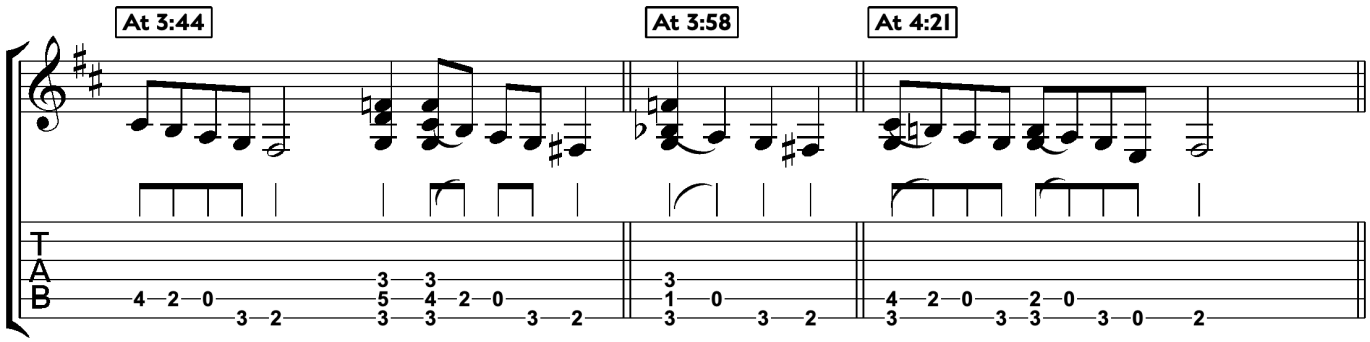

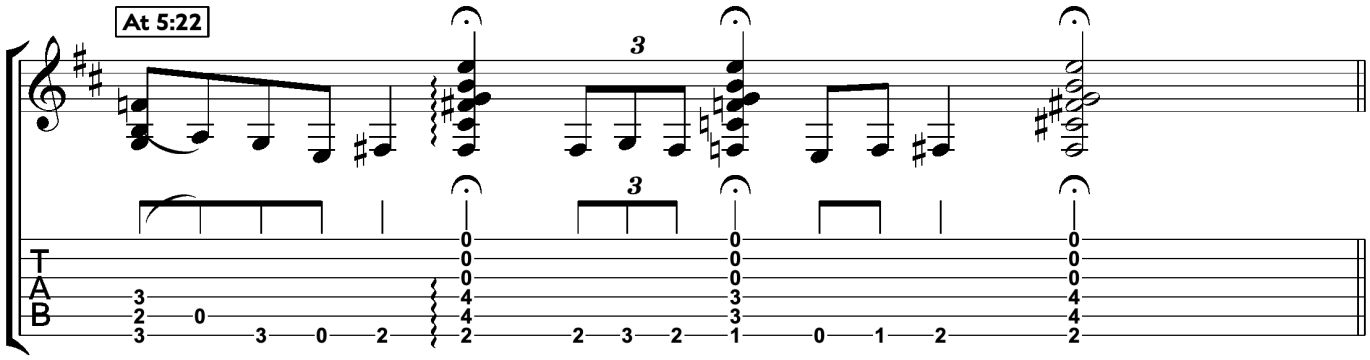

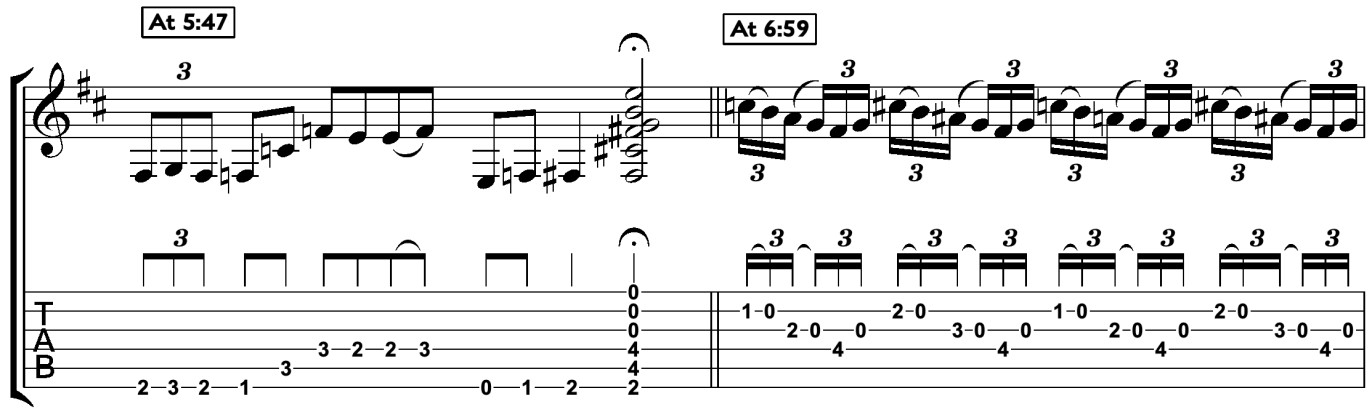

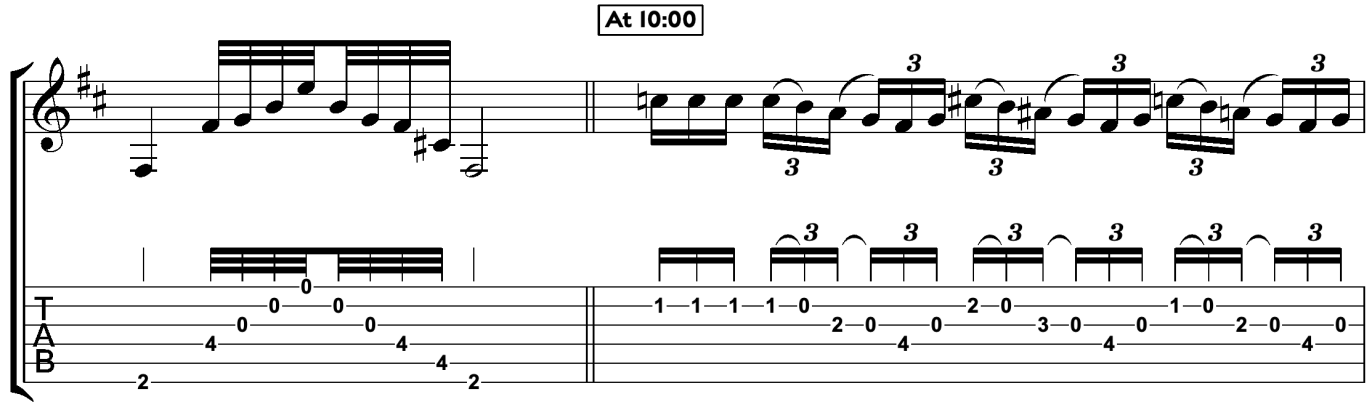

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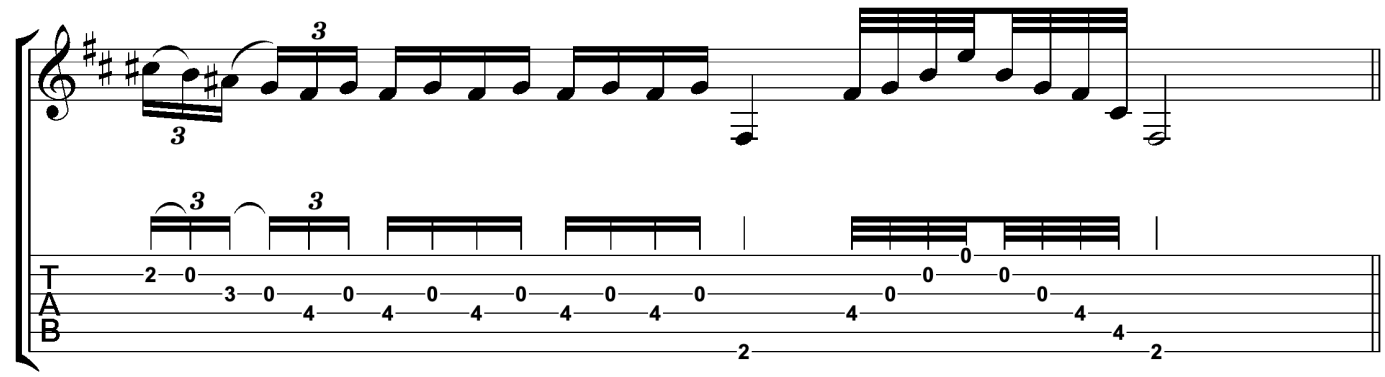

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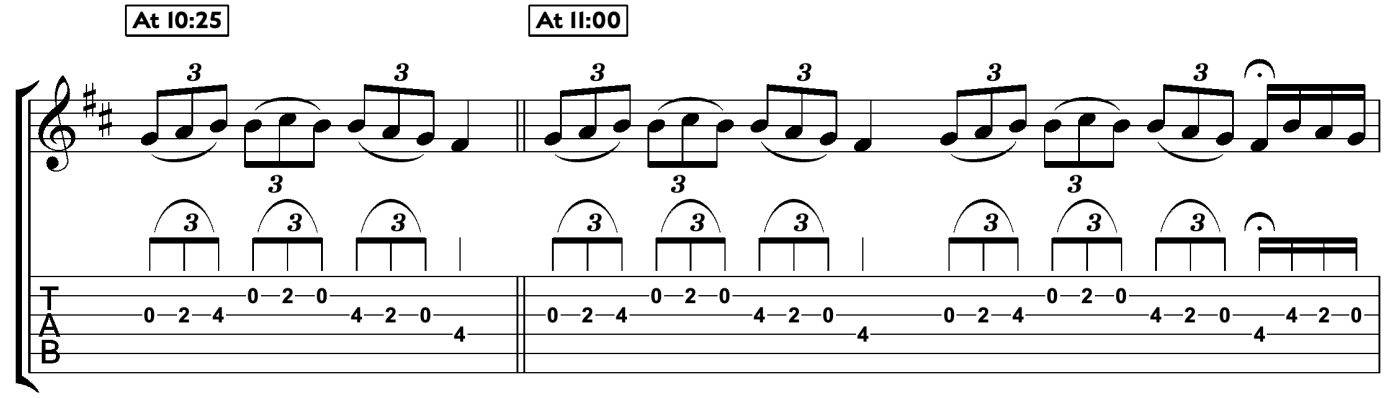

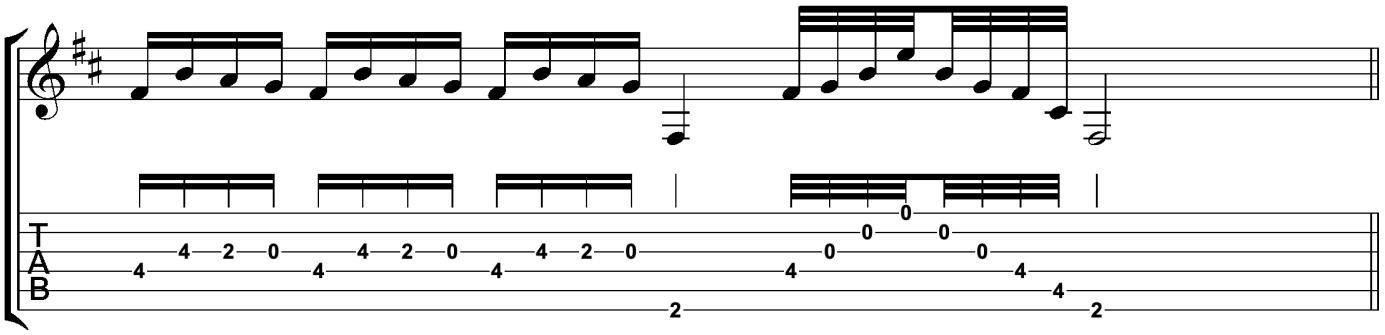

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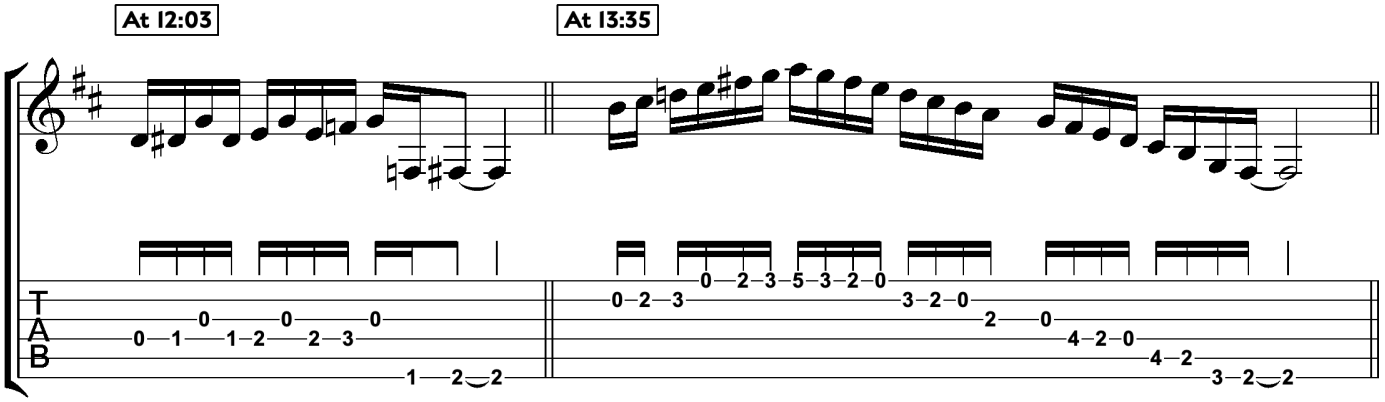

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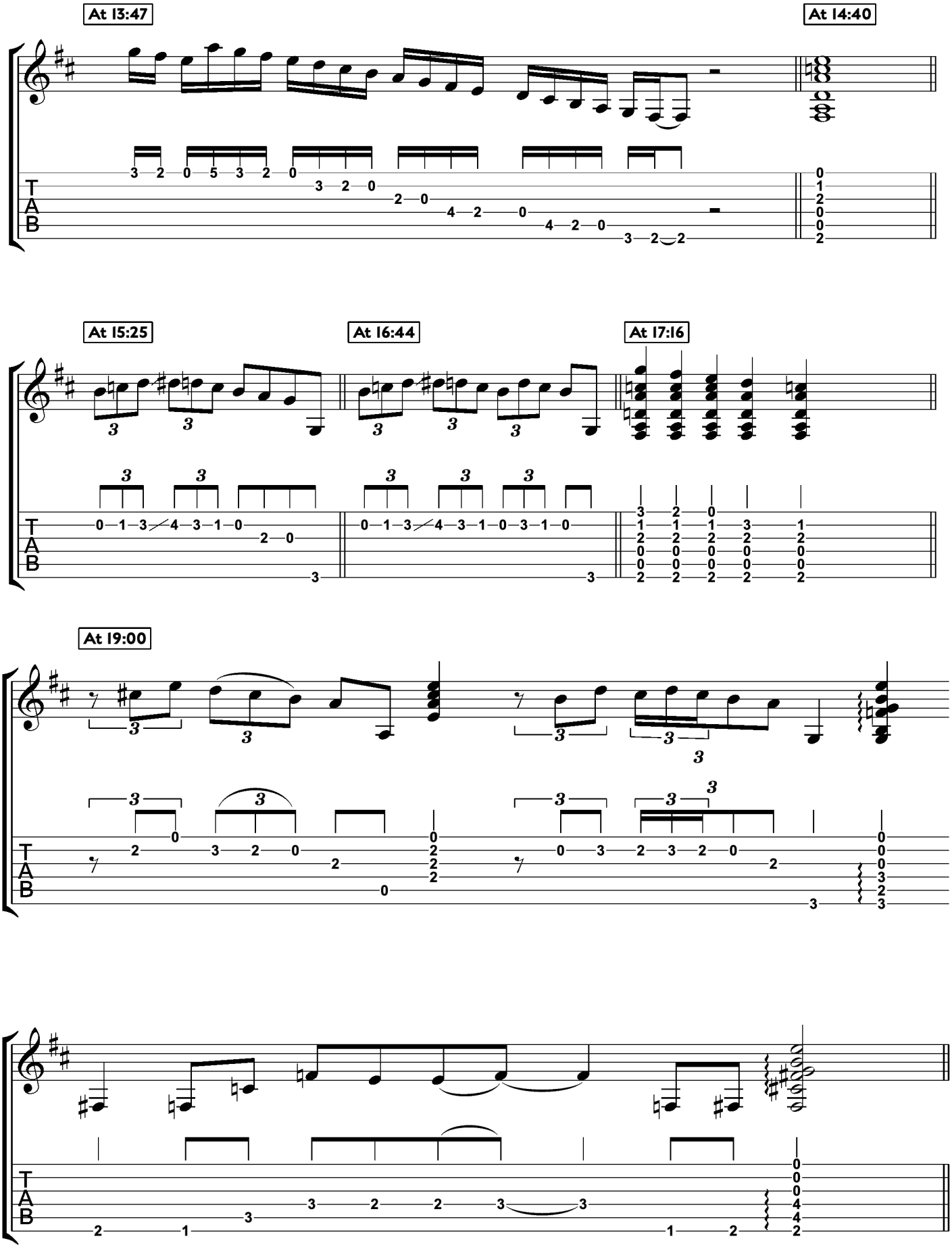

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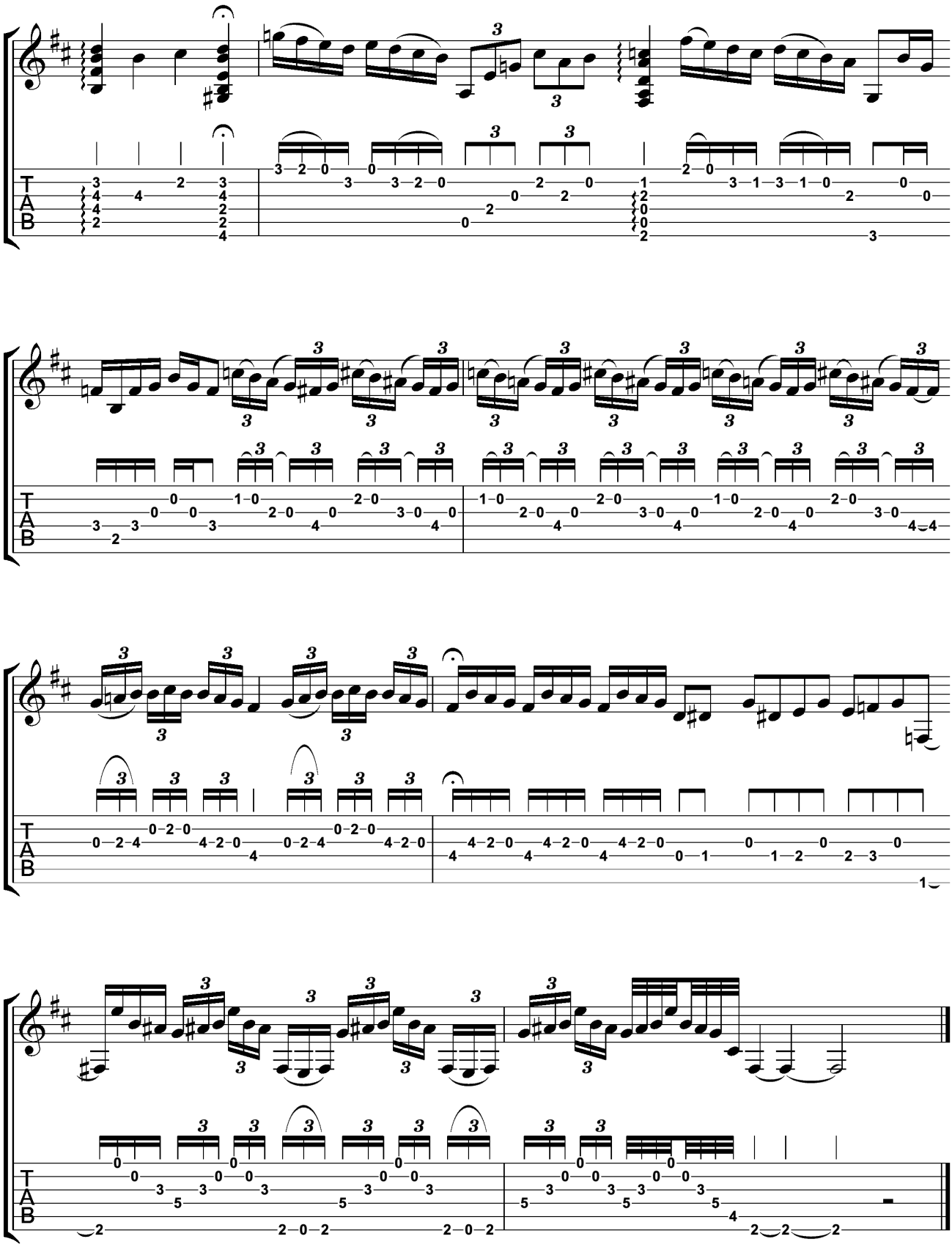
Traditional Taranta Intro Falseta

A simple but very effective intro for Tarantas that features a lot of the “connective tissue” ideas at the end, this one is also taken from Paco’s ‘Tarantos Populares,’ but is played as Taranta and not in strict Tarantos time.



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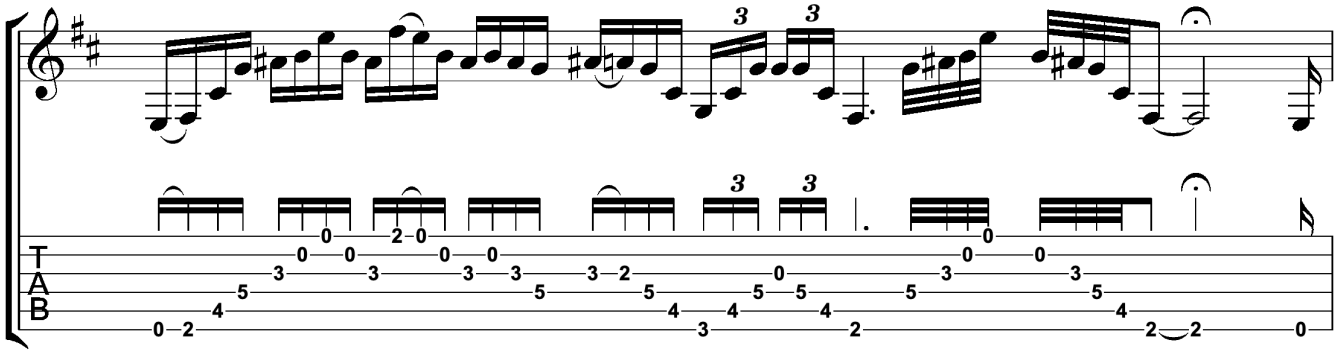
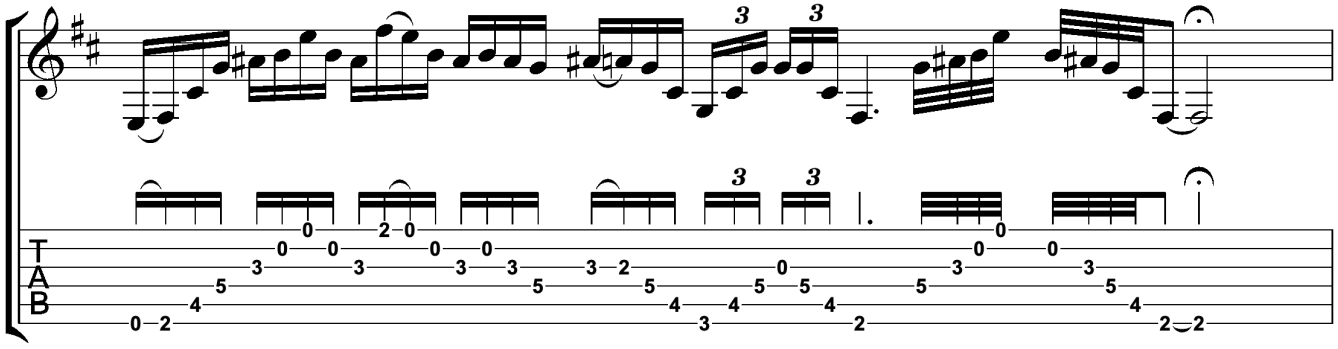
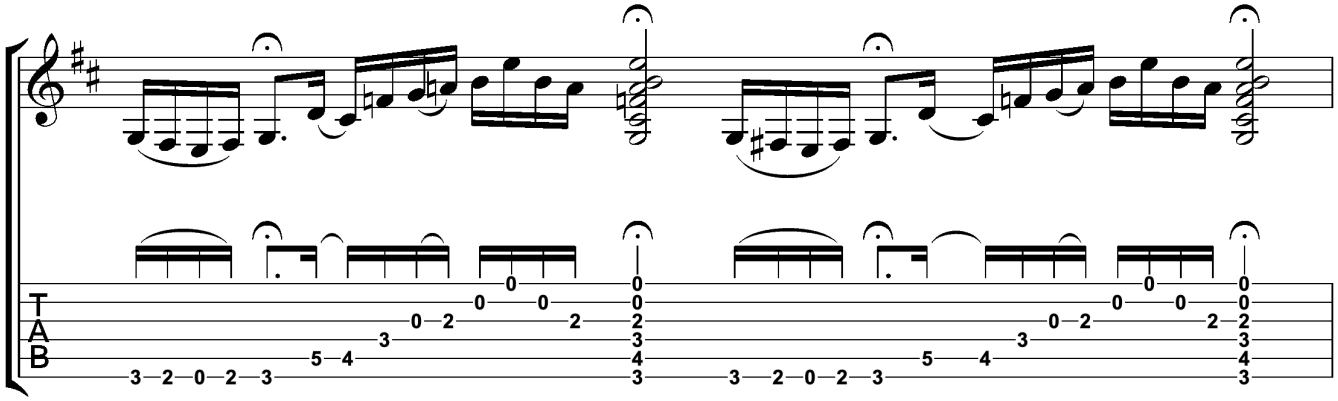
Kai Narezo Taranta Intro Falseta

One of my falsetas that I use as an intro, this one features some advanced arpeggio patterns and a bit of alzapua and thumb at the end. It's really two falsetas joined together, but since I almost always play them as one I thought I'd present them that way here. I recommend learning the arpeggio patterns one at a time until they become comfortable and then putting them together.







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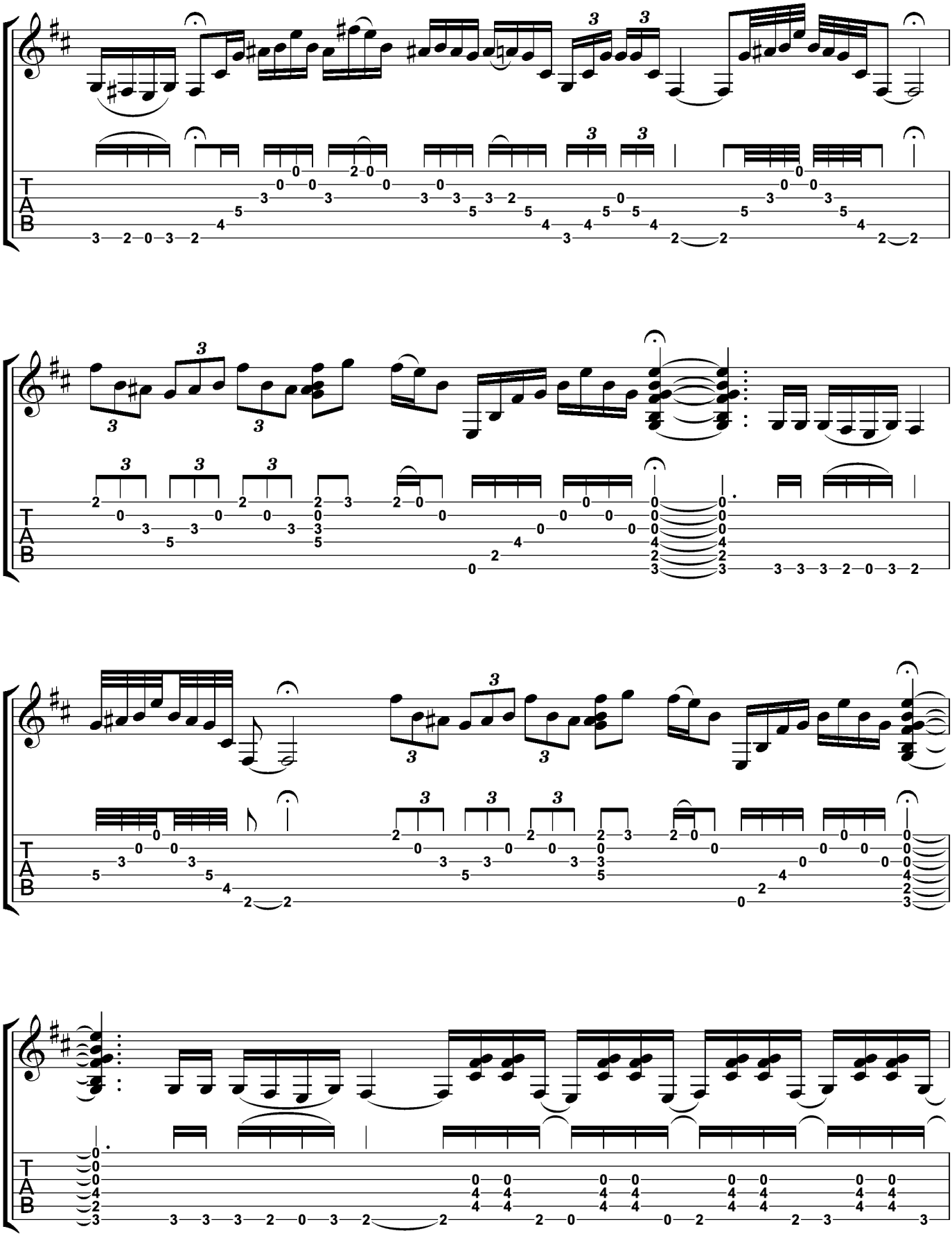

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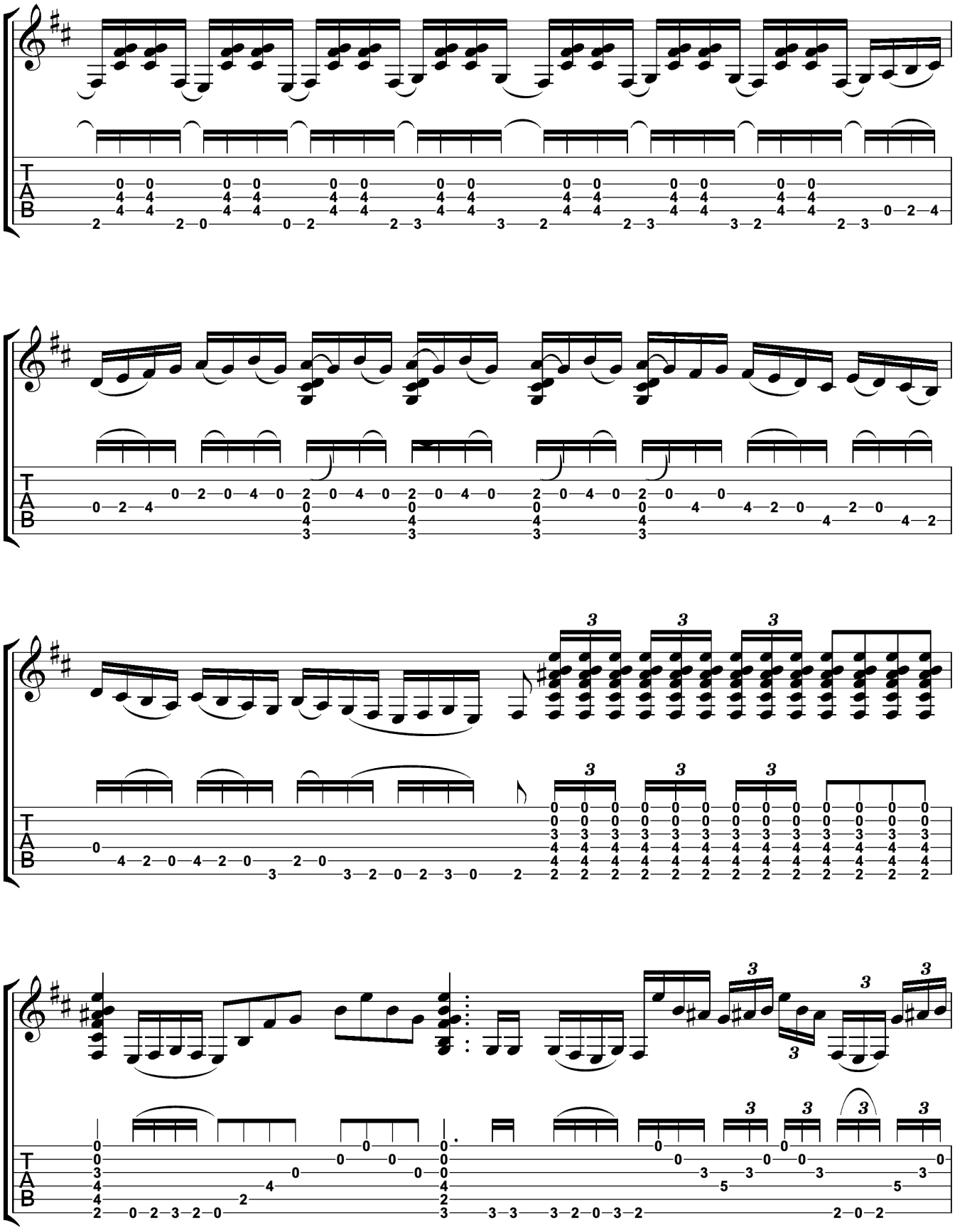

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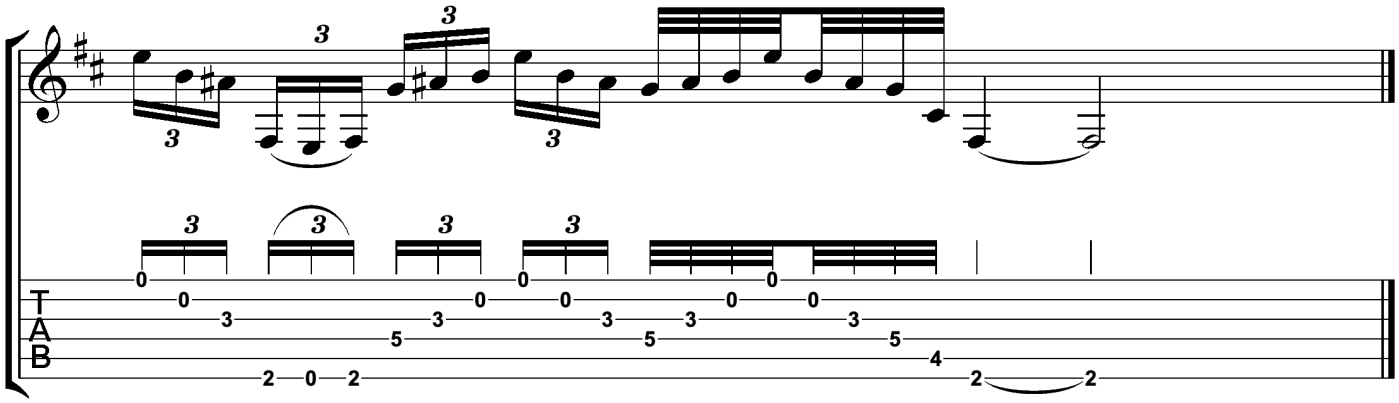
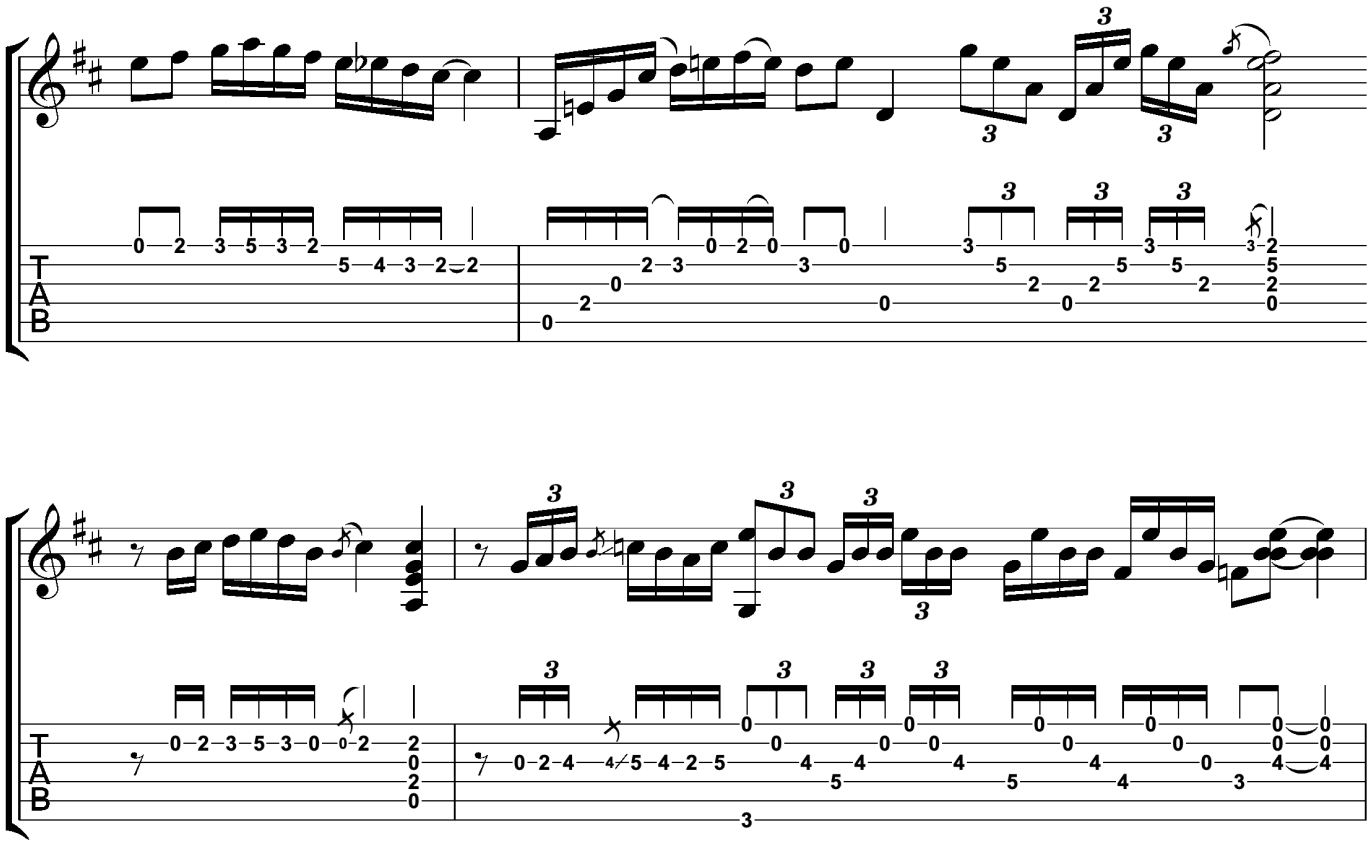


Kai Narezo Taranta Picado Falseta I

A fun picado falseta of mine that ends with some tricky coordination between the two hands that sound quite powerful when you get the hang of it.



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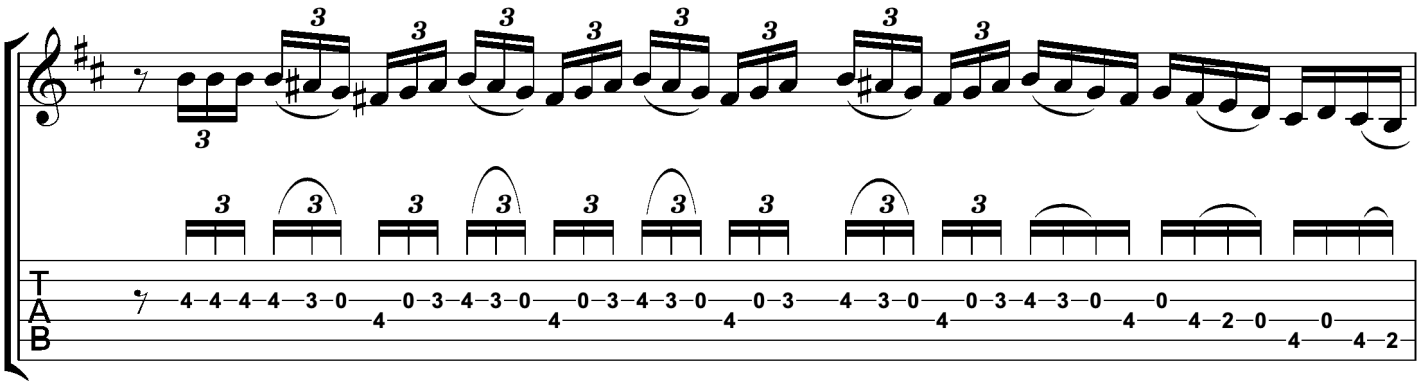

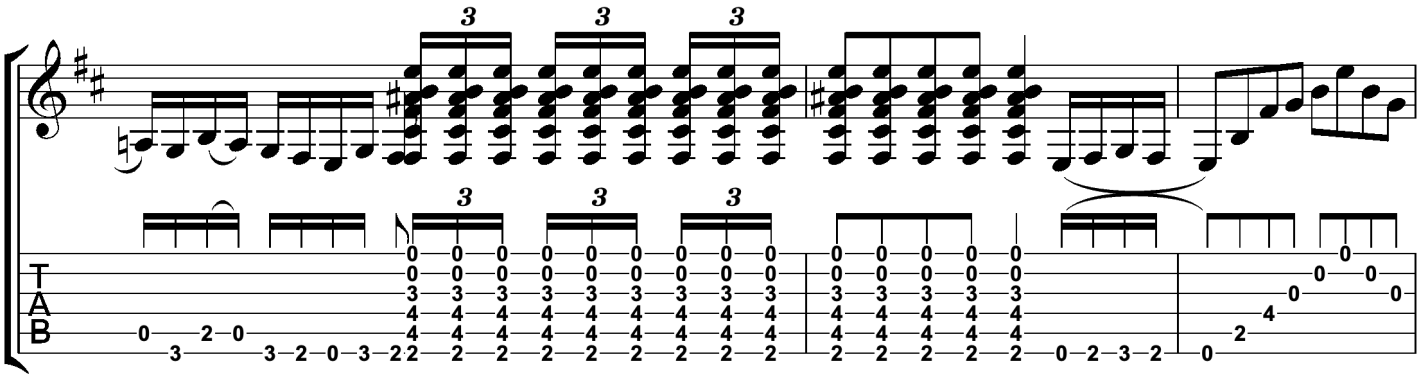

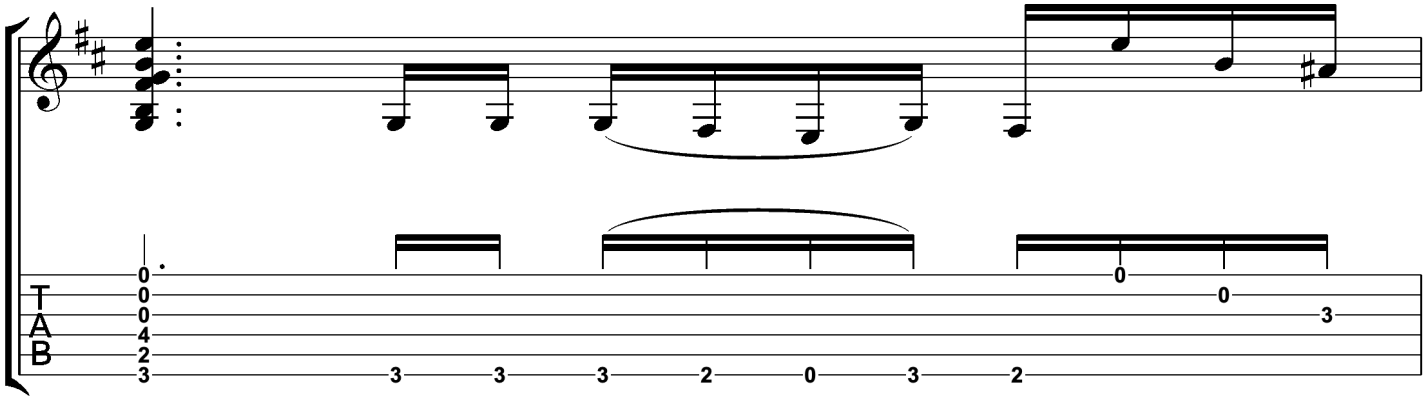

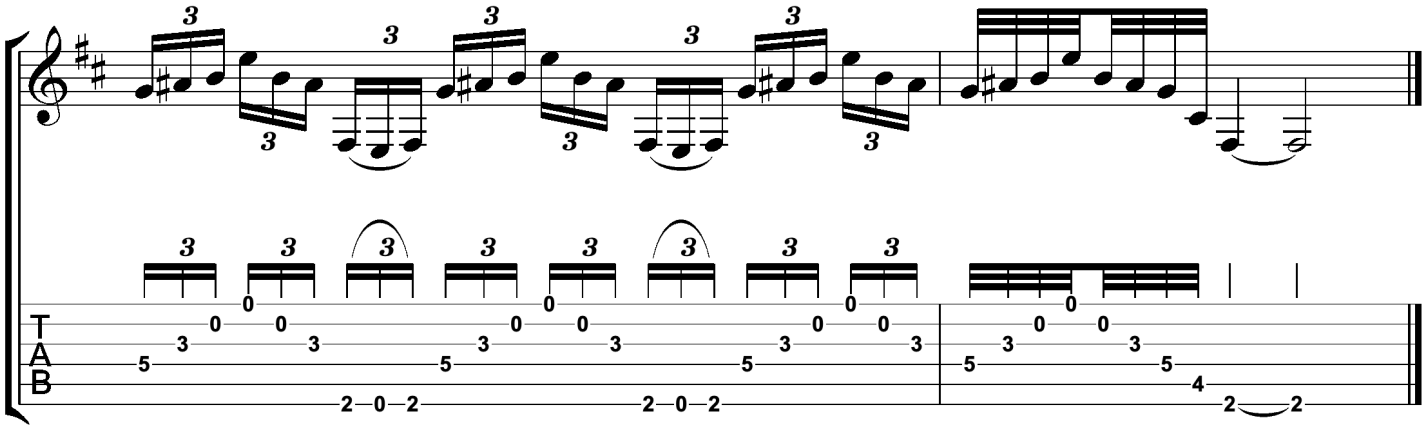

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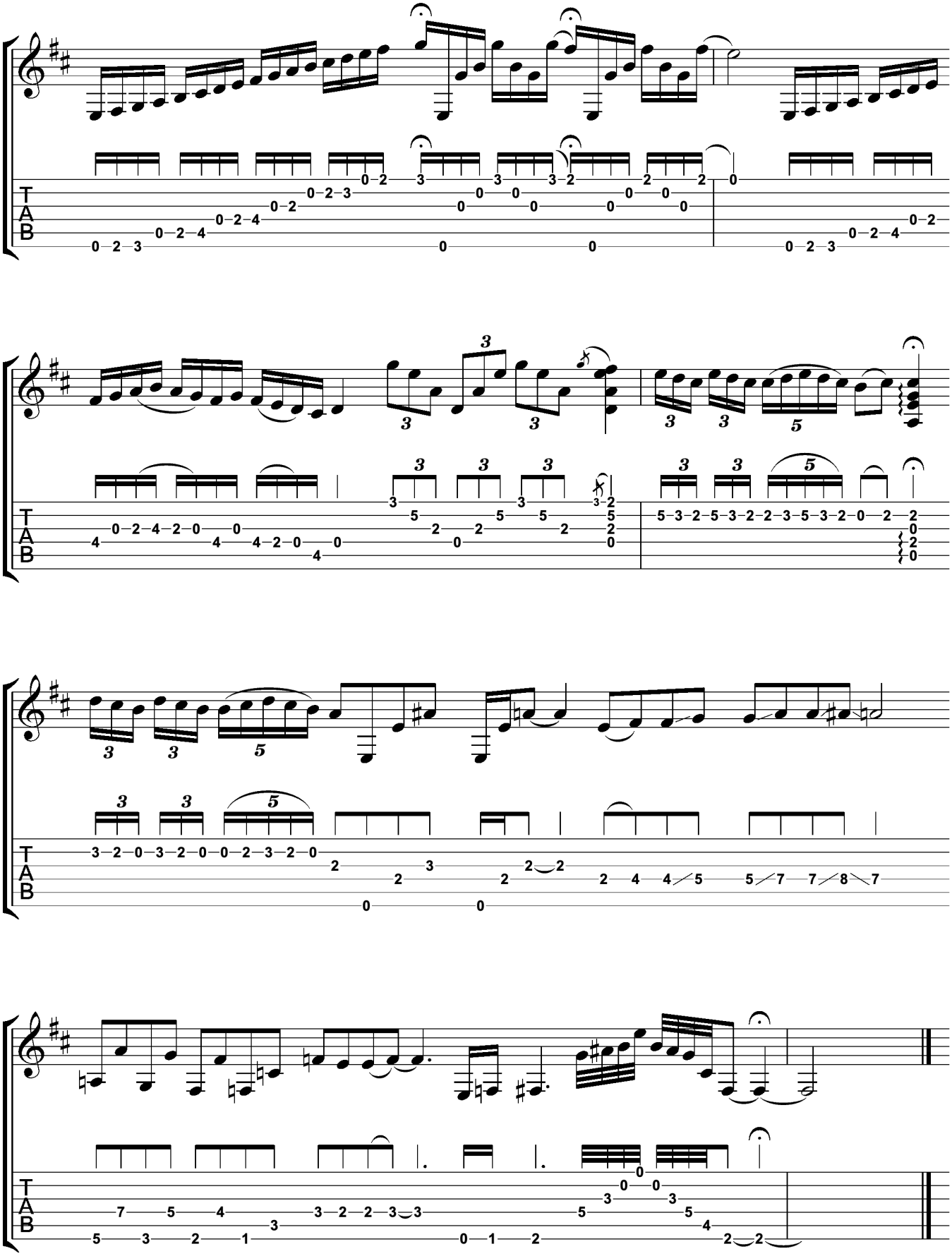
Kai Narezo Taranta Picado Falseta 2

A picado falseta of mine that features some long runs at the beginning and a bit of thumb towards the end.



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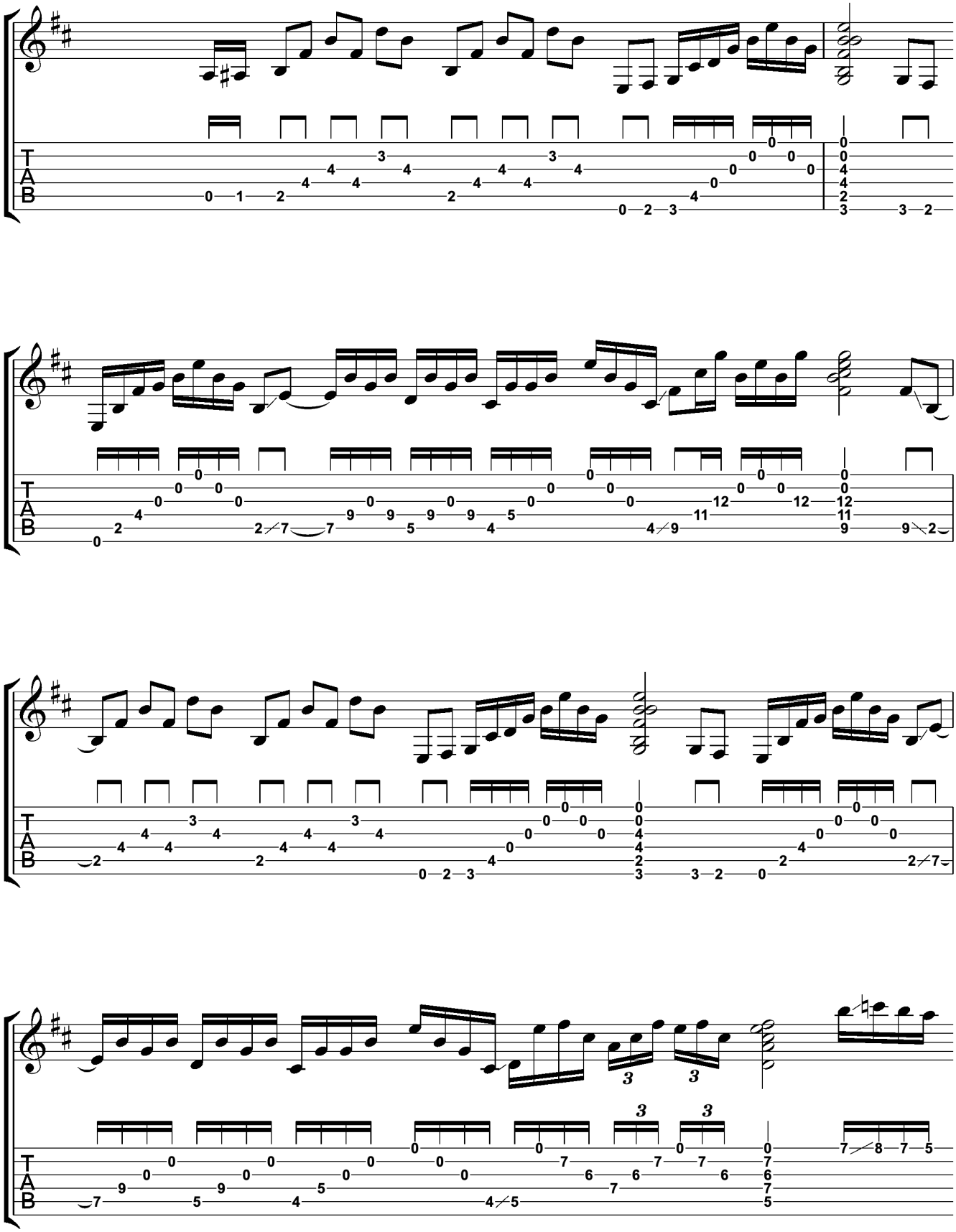
Kai Narezo Longer Taranta Falseta

A longer and more lyrical Falseta of mine that features a couple of left-hand stretches and quite a bit left/right hand coordination. Remember not to take the time notation here too literally.



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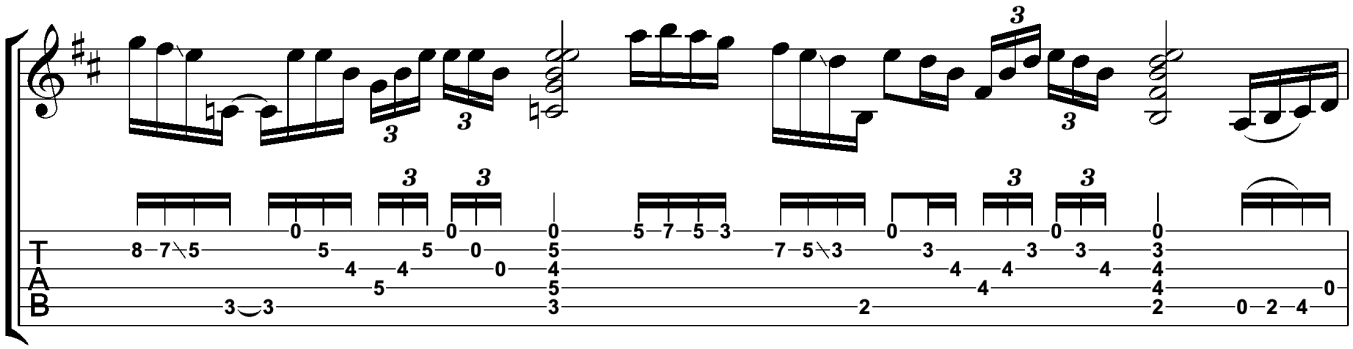

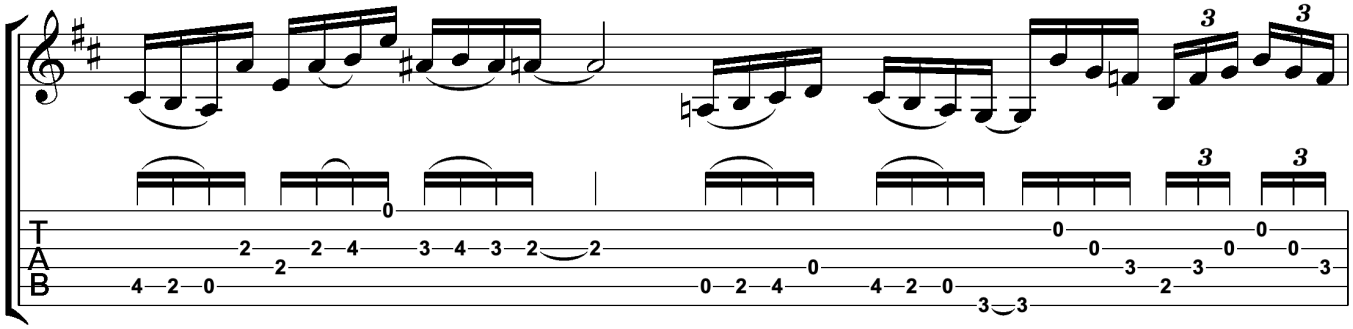

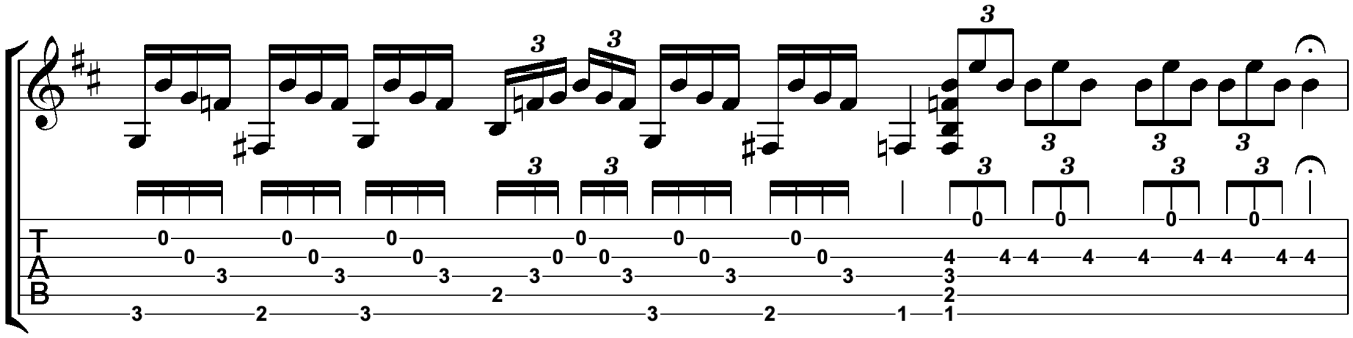

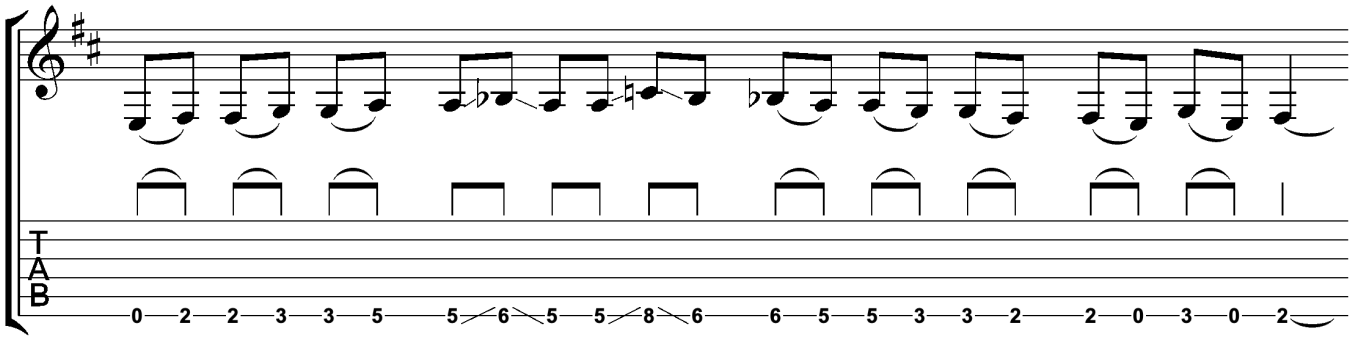

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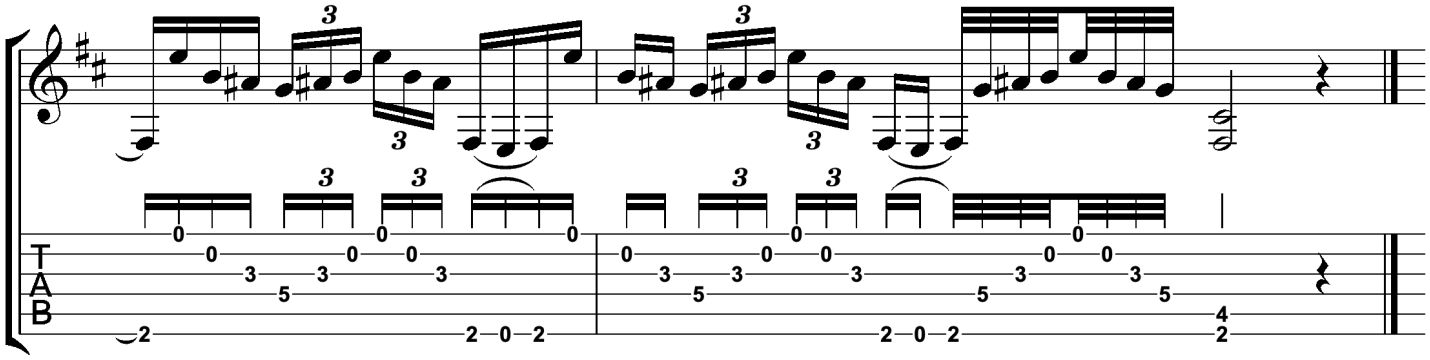

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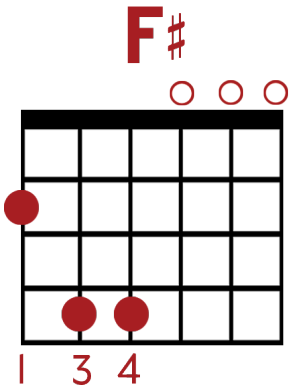
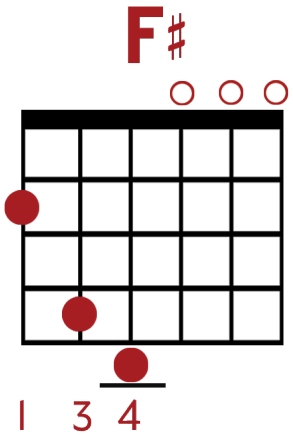
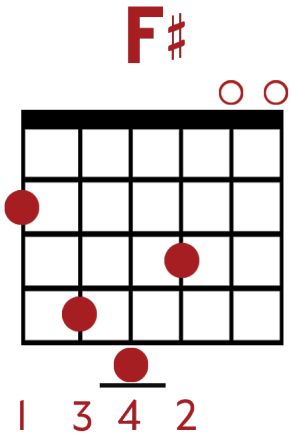
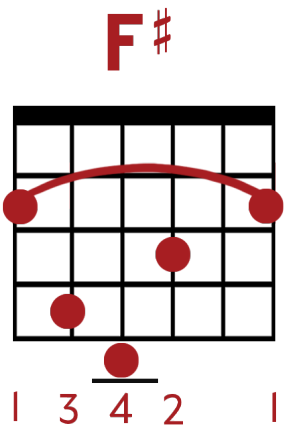
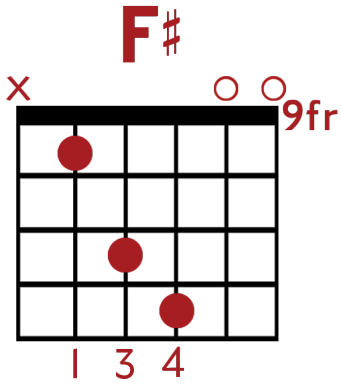
TARANT@S EXPLAINED
Voicings

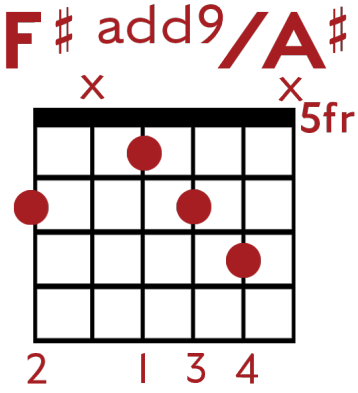


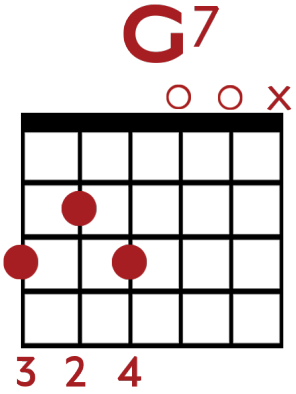


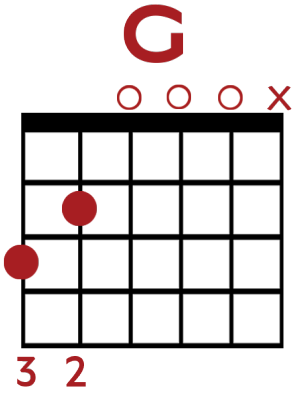


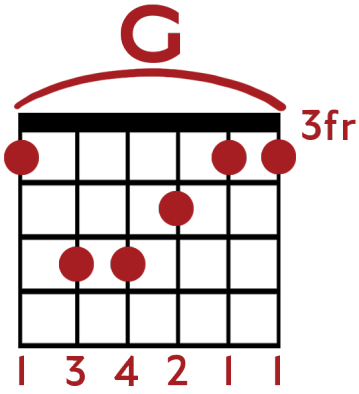












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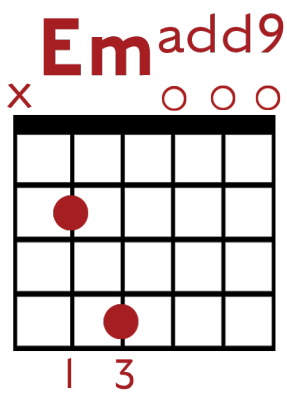
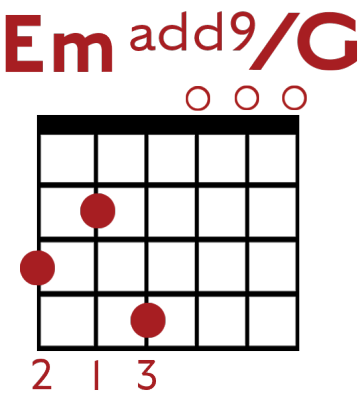
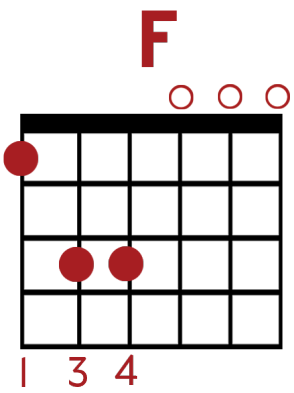
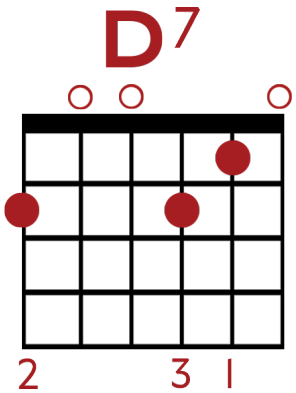
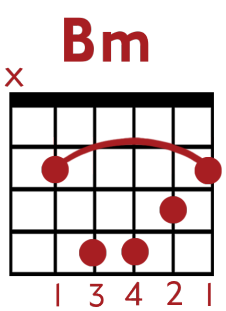


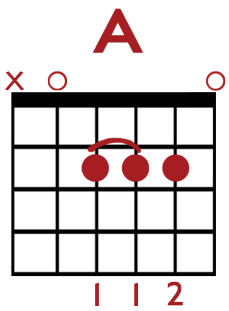


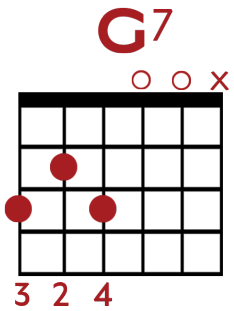


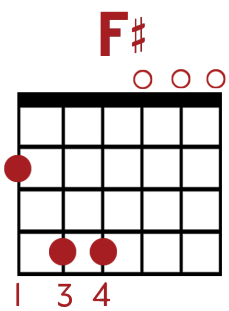


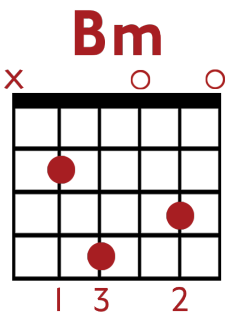
Chord Progressions

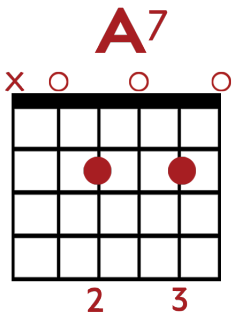


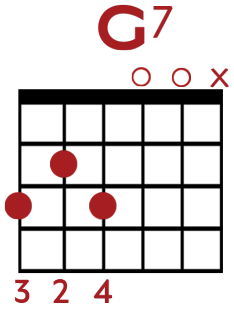


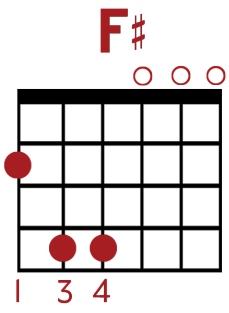












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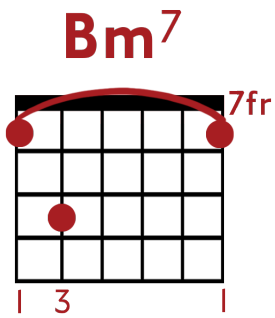

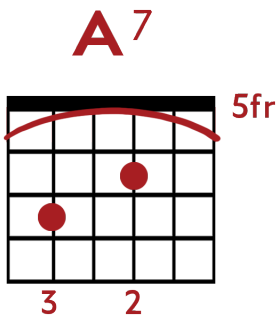

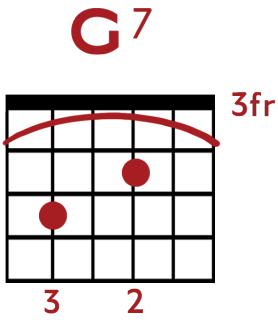

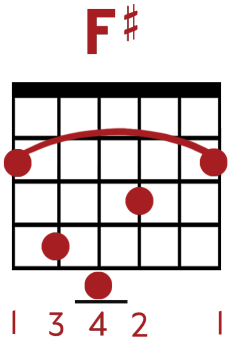

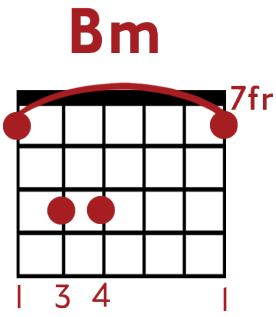

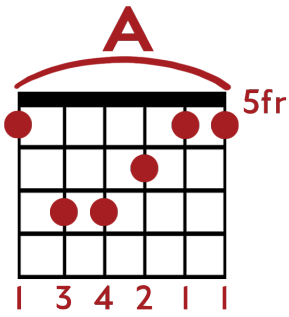

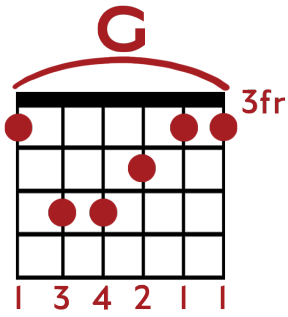

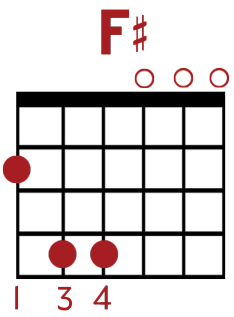

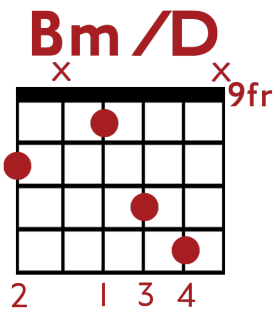

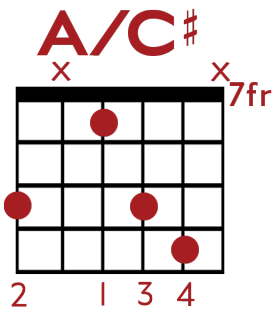

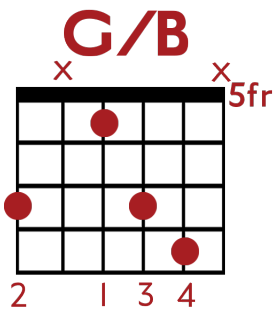

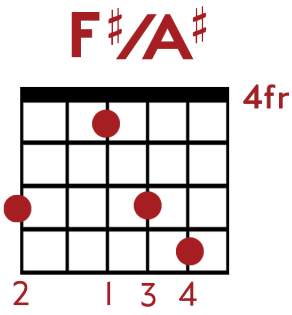

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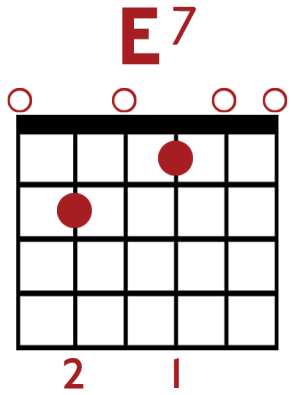
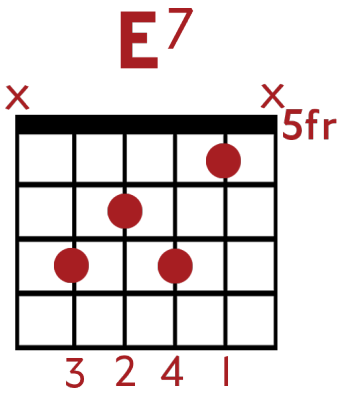
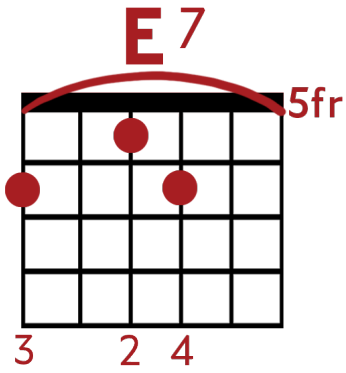
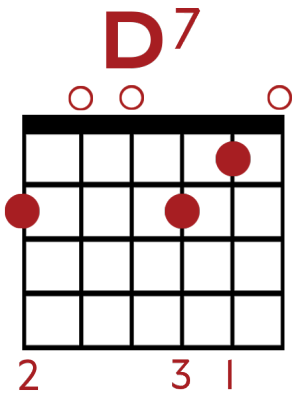
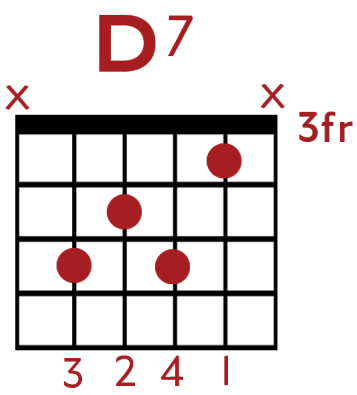
Dominants

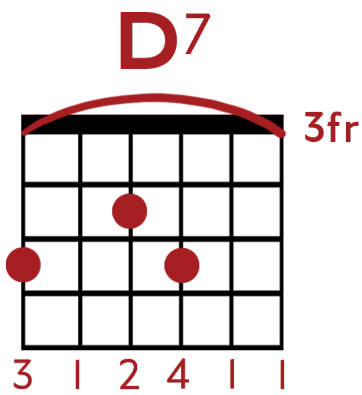




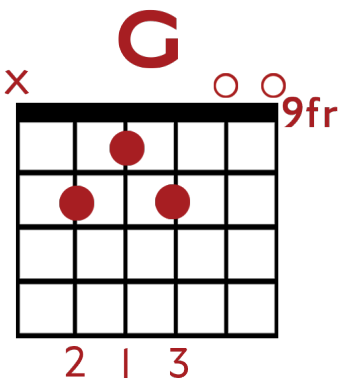


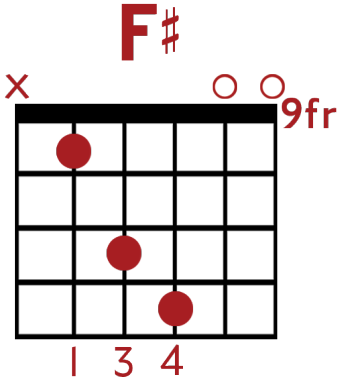






Miscellaneous





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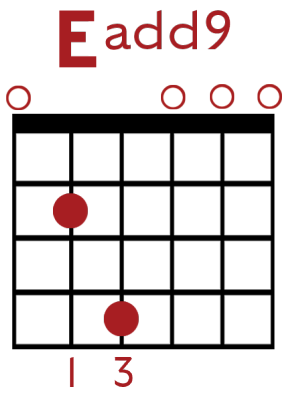

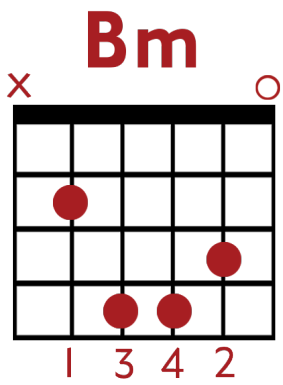

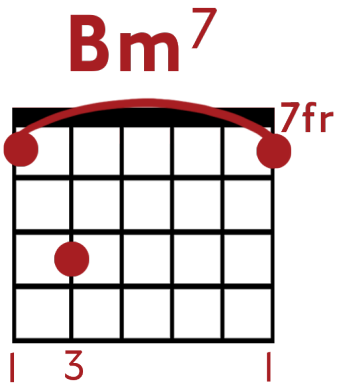

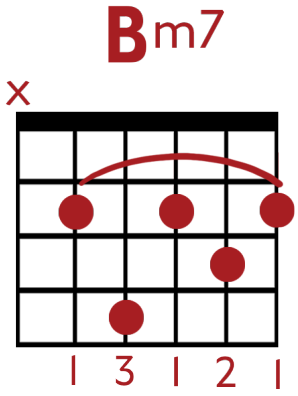

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