

Tarantos Explained Course Materials

Welcome to Tarantos 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!).

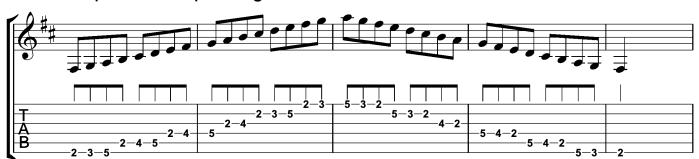
If this course is your first time playing either Palo, then it's really up to you whether you want to start with Tarantas or Tarantos. My suggestion is to go with whichever happens to inspire you more, though I'll also point out that the Tarantas course is more advanced than the Tarantos course, which 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."

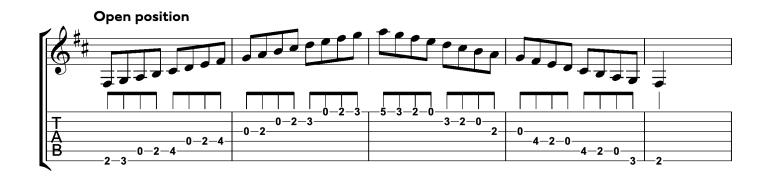
Voicings and Scale

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.

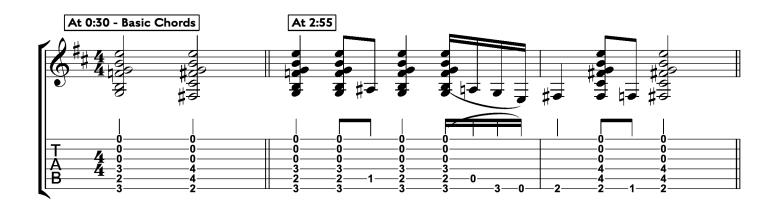


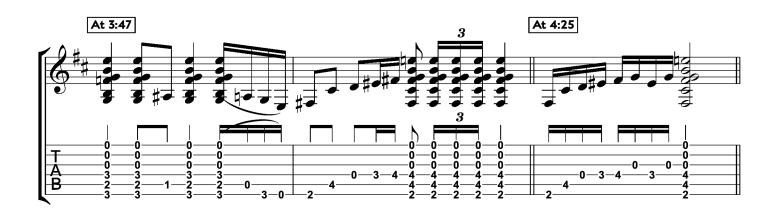
2nd position - No open strings

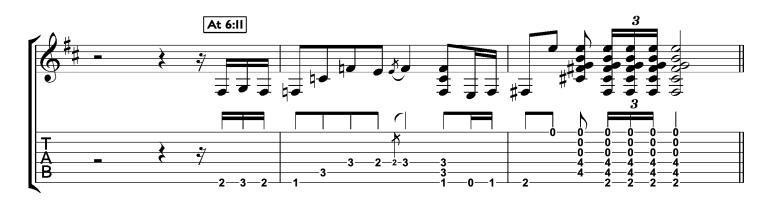


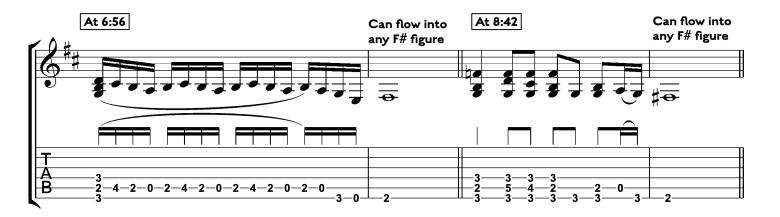
Basic Compás

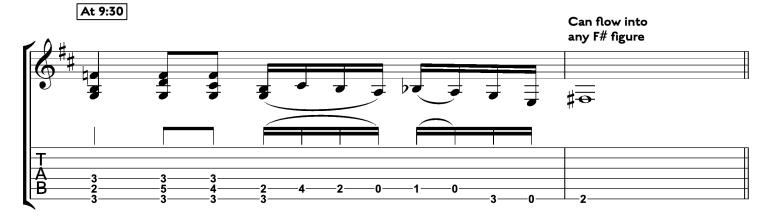
As usual, I will notate the bare minimum for the compás lesson, and I will not notate right-hand patterns, as I believe that this is not helpful for learning to actually play flamenco. Once I have notated an element, I try not to write it out again, so that students learn the individual elements and how to connect them, rather than the specific passaged that I play in the videos.

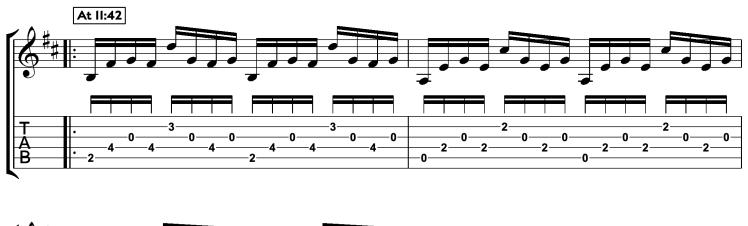








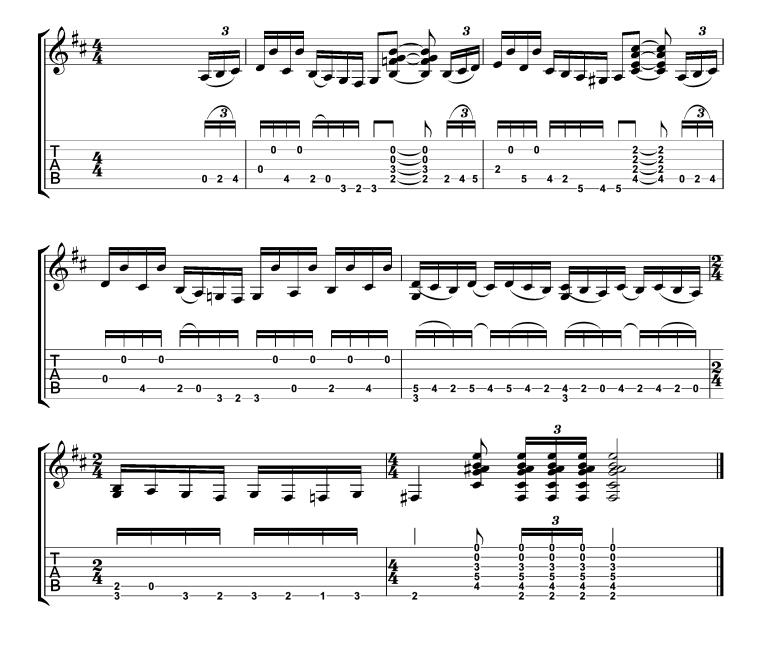






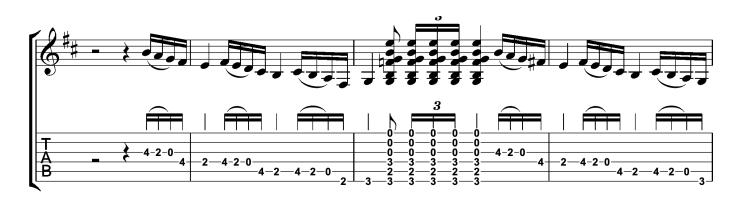
Traditional Tarantos Thumb Falseta

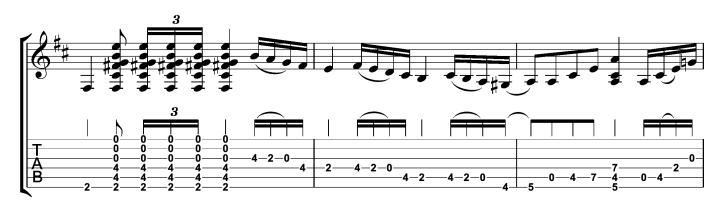
Inspired by Paco de Lucia's "Tarantos Populares" recording, this is a simple Tarantos falseta that employs standard thumb technique as well as some thumb/index alternation. Don't pay too much attention to the measure of 2/4 - it's simply an example of some of the weirdness that can happen in Tarantos (and the choice of which bar to write as 2/4 was all but arbitrary).

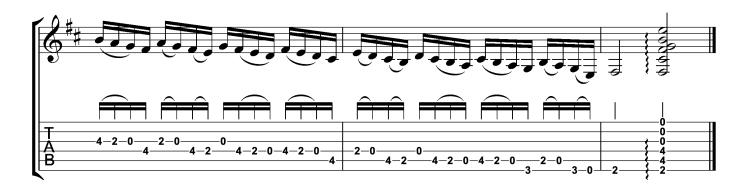


Traditional Tarantos Escobilla Version I

This is one version of a very traditional Escobilla for Tarantos. As I explain in the video, there are many (sometimes weird) ways of playing this falseta for dance, but the essential melody remains the same, and you can use any variation for solo guitar.

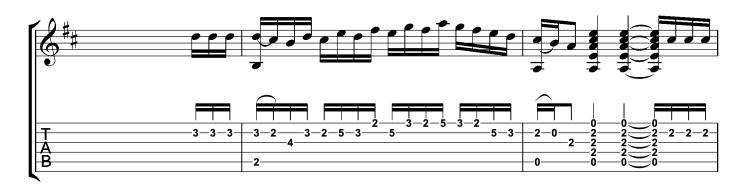


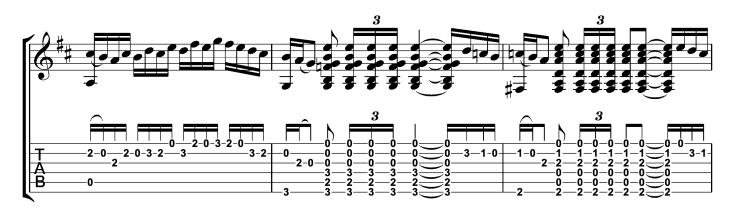


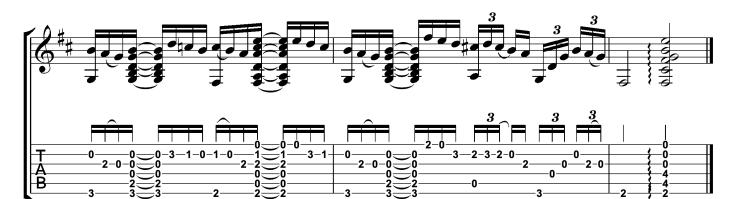


Traditional Tarantos Escobilla Version 2

Another traditional Escobilla falseta for Tarantos, more or less as played by Paco de Lucia on his "Tarantos Populares," this one involves quite a bit of picado and some quick changes from picado to thumb.

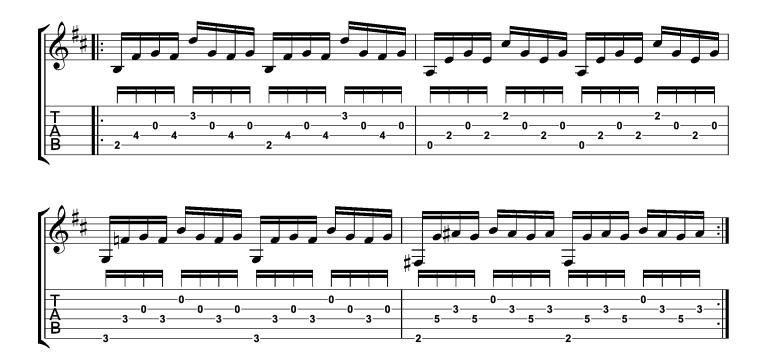






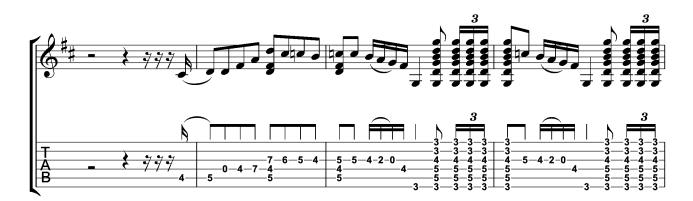
Modern Tarantos Escobilla Idea

A more modern approach to the Tarantos Escobilla, you can think of this chord progression and arpeggio pattern as a jumping-off point for all sorts of Tarantos Escobilla material, or you can play it as-is. It's also a very pretty progression to solo over if you're playing with other musicians.

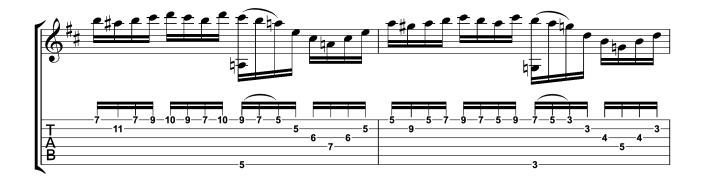


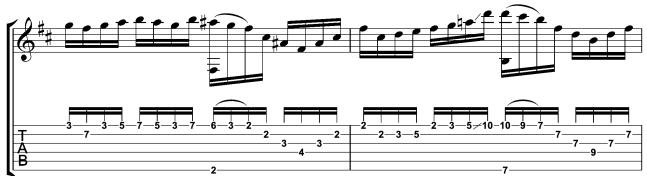
Traditional Tarantos Falseta as played by Paco De Lucia

A great and challenging falseta, again inspired by Paco de Lucia's "Tarantos Populares," this one features some left-hand stretches and quite a bit of Picado. I recommend making sure you understand the time element and the chords you're playing before putting it all together, as the melody is mostly derived from arpeggios and scales associated with the chords.

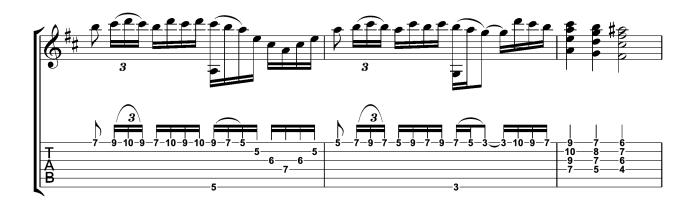


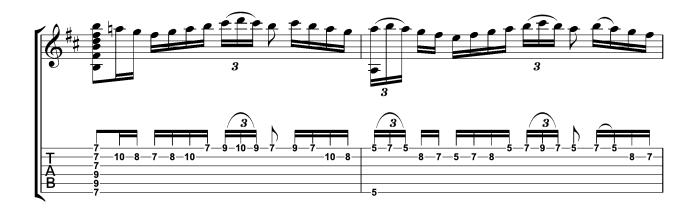


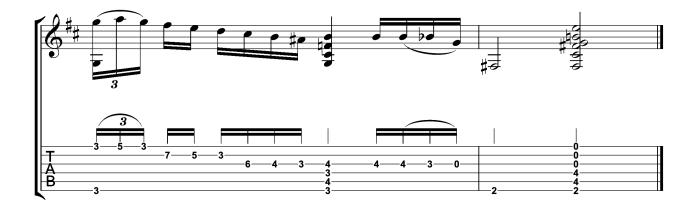




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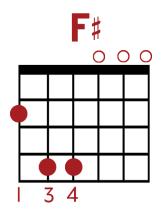


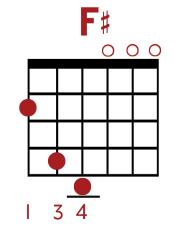


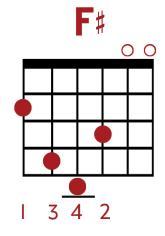


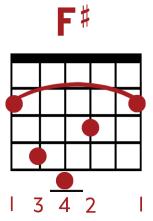
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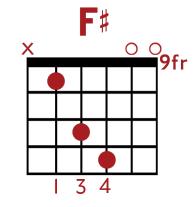
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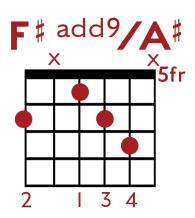


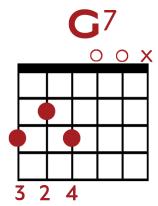


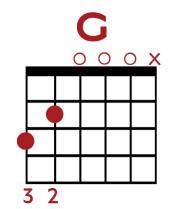


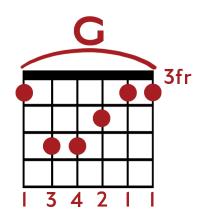


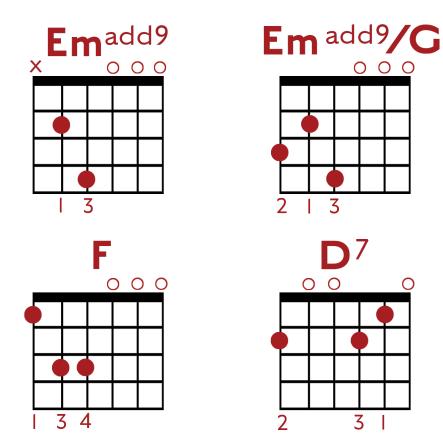




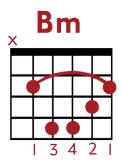


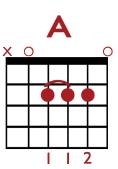


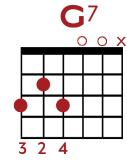


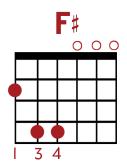


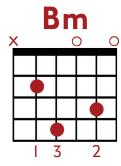
Chord Progressions

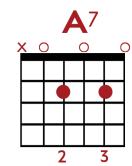


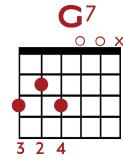


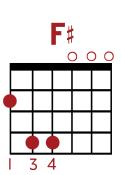




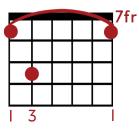


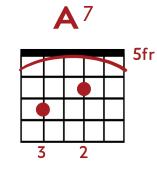


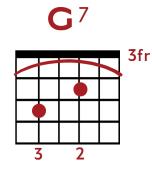


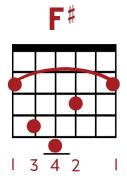


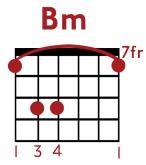


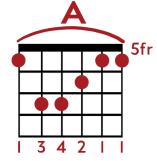


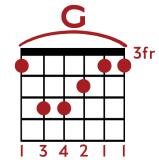


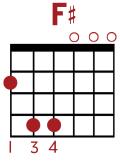


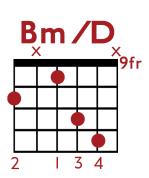


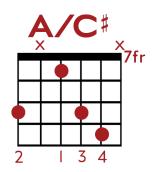


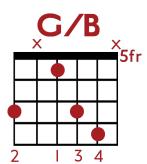


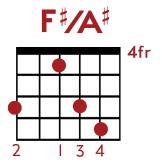




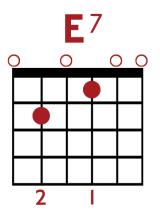


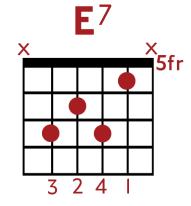


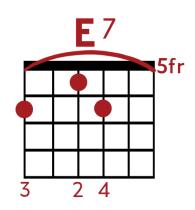


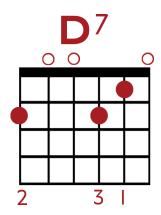


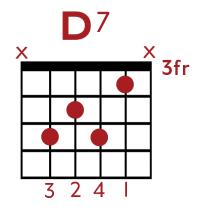
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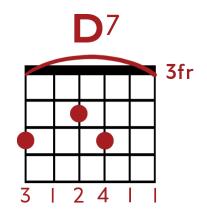












Miscellaneous

