

TRES TARANTAS TRES

BY MATTHEW MONTFORT

1st Release from GUITAR TREK: A Trip Around the World Via the Guitar

Ancient-Future.Com Records AF-20800. UPC: 825336208001. Sales Date: February 13, 2026. Preorder Date: Friday, November 14, 2025. Tarantas Alap Instant Grats Date: December 12, 2025. Formats: Double Single, Audio Download with Digital Liner Notes, Streaming. Radio Add Date: TBA by February 10, 2026.

Tres Tarantas Tres Double Single Pre-Save: <https://orcd.co/3tarantas3>



TRACK LIST (1 1:12 TOTAL)

1. TARANTAS ALAP (6:40)

Genres: World Music, Flamenco, Hindustani Classical. ISRC: US-N9P-25-20801. This improvisatory introduction to "Tres Tarantas Tres" combines the flamenco tarantas form with Indian alap.

2. TRES TARANTAS TRES (4:32)

Genres: World Music, Flamenco, Classical. ISRC: US-N9P-25-20802. Based on the tarantas and tarantos forms but with a compás of three groups of three, it combines flamenco, Indian raga, and impressionism.

Radio Add Date: Tuesday, February 17, 2026, on the CMJ New World, Earshot International, and WMCE charts. To sign up to receive digital files, send the music librarian contact info to press@ancient-future.com. Put "Digital Promo Request" in the subject.

Tres Tarantas Tres is the first EP release from Matthew Montfort's upcoming third solo project, *Guitar Trek*, a trip around the world via the guitar. "Tarantas Alap" is Matthew Montfort's improvised intro to his composition "Tres Tarantas Tres," which was initially recorded in hi-res audio in 2015 for the fan-funded *Archive of Future Ancient Recordings*.

TARANTAS ALAP BY MATTHEW MONTFORT

Ancient-Future.Com Records AF-20801. UPC: 825336208018. Sales Date: Friday, December 12, 2025. Preorder Date: November 14, 2025. Tarantas Alap Instant Grats Date: December 12, 2025.

Tarantas Alap Single Pre-Save: <https://orcd.co/tarantasalap>



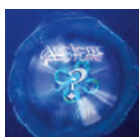
TRACK LIST

1. TARANTAS ALAP (6:40)

Genres: World Music, Flamenco, Hindustani Classical. ISRC: US-N9P-25-20801. This introduction to "Tres Tarantas Tres" is available as an Instant Grats, a track that can be downloaded before an album's release on iTunes and Amazon, and count on Internet music charts on the release date.



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Tres Tarantas Tres by Matthew Montfort (AF 20800)

SCORE VIDEO

The guitar score flows across the screen in sync with rubato and in tempo passages.

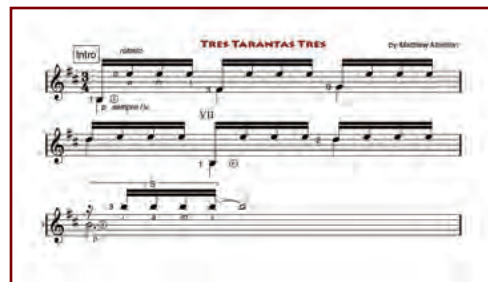
BIOGRAPHY

MATTHEW MONTFORT (flamenco guitar)

Official artist website: www.matthewmontfort.com



Matthew Montfort is the leader of the world fusion group Ancient Future and a pioneer of the *scalloped fretboard guitar*, an instrument combining qualities of the South Indian vina and guitar, on which he has two solo releases: *Seven Serenades for Scalloped Fretboard Guitar* and *Sympathetic Serenade*. He is recognized as one of the world's 100 Greatest Acoustic Guitarists by *DigitalDreamDoor.com*, joining luminaries such as Michael Hedges, Leo Kottke, and Merle Travis. Many tracks featuring him on flamenco guitar have been released, including "Frogorian Trance" and "Frog Orient Chance" on *Natural Rhythms*; "Mountain Song," "Hillside View," "Candlelight," "Charukeshi," and "Quiet Fire" on *Quiet Fire*; "April Air" and "Gopi Song" on *World Without Walls*; "The Trader" and "Sunda Straits" on *Asian Fusion*; and "Semara" on *Planet Passion*. He is also known for his work on electric guitar, sitar, ukulele, charango, mandolin, gamelan, and *glissentar*, an 11-string fretless guitar he acquired via an artist deal with Godin Guitars. The December 2009 commemorative Les Paul issue of *Guitar Player Magazine* includes a feature with a photo of Matthew superimposed over artwork portraying Jimi Hendrix and an interview linked to a *GuitarPlayer.com* lesson entitled "The Music of Jimi Hendrix Applied to Indian Raga" with a video of Matthew playing glissentar.



MATTHEW MONTFORT ON THE PROCESS OF CREATING TRES TARANTAS TRES

When I entered 7th grade at Baseline Jr. High in Boulder, Colo., in 1970, I decided to study jazz and classical music with the goal of combining them with rock. Soon thereafter, progressive rock and jazz-rock fusion emerged on the scene, and I thought why not include the music from the whole earth? Thus began my path in world fusion music. One day in 1974 a fellow student cornered me in the hall at Boulder High, introduced himself as David Easley, and requested guitar lessons, starting with the flamenco-esque "Mood for a Day" by Steve Howe. David couldn't play the first chord, which is a barre chord, so I tried to dissuade him. But he asked me to just show him that first chord. He soon mastered it, and came to me every day in the hall learn the next section. Within a month, he could play the entire piece! Over time, David became an accomplished guitarist, and began to perform with me at local acoustic music venues. We were both very interested in flamenco. There wasn't much opportunity to study it in Colorado then, but we were able to go to the few flamenco events that came to town and to play along with recordings.

David's mother passed away from ALS and he used his inheritance to travel to Spain for six months to study flamenco. When he returned, he provided me with valuable insight into the flamenco tradition, including the fact that many of the techniques we were using were less than ideal. Tarantas was one of the main flamenco forms that David and I worked on after he returned from Spain. It's *toque libre*, a free form expression that lacks *compás* (rhythmic cycle) and a regular beat, so it could be characterized as rubato. Tarantos is a related *palo* (form or style) in duple meter that is danceable. They share the F# Phrygian modality and the harmonic progression Bm-A7-G-F#. Both palos include dissonances that result from the use of the guitar's first three open strings in combination with harmonies and melodies in the F# Phrygian mode.

"Tres Tarantas Tres" was inspired by tarantas and tarantos. It was also influenced by Indian classical music, and uses some slide techniques from South Indian vina music. As the name implies, the piece features three series of phrases of three beats. It even makes a foray into impressionism à la *Gymnopédies* by Erik Satie. There's some similarity between flamenco palos and Indian ragas. Flamenco music is perhaps a product of the cross-cultural exchange that resulted from the Calé people migrating from India to Andalusia. The *toque libre* tarantas has similarities to the alap section of an Indian raga where the mood of the raga is thoroughly explored without tempo before the tabla enters. "Tarantas Alap" is an improvisatory alap style introduction to "Tres Tarantas Tres."

Available for interviews, station ID's, & radio/TV performances.

Contact Ancient-Future.Com Records: promo@ancient-future.com • 415-459-1892 (landline, no texts)