

COOK BINAURAL

- DIMENSION
 - DIRECTION
 - DEPTH PERCEPTION
- BN

COOK / SOUNDS OF OUR TIMES

VOL. 1

long play 1028

montoya

FOR
WITH THE
1-11 16"
STANDARD
COOK SYSTEM

PLAYBACK
OUTSIDE
TRACK
— 12 DB
@ 10 KC

PLAYBACK
INSIDE TRACK
— FLAT

500 CYCLE
CROSSOVER
BOTH TRACKS

also available in BINAURAL EDITION

patterns in flamenco
by Carlos Montoya



MONTOYA

10289



The Montoya Legend

IT is safe to say that the Spanish gypsy family of **Montoya** provides for lovers of flamenco a legend. If not yet generally so understood, it will certainly be so in time to come.

Carlo's famous uncle Ramon was by all odds the foremost flamenco guitarist of his generation. Over a decade ago at the age of 80, he was still vigorously giving performances, making records. Ramon's last playing of those years was characterized by a dreamy, almost songlike quality; as though he had given up trying discreetly to hide from his Western listeners the unbelievable romanticism of the Andalucias.

A mark of the true master is his lack of statism. The flow of his expression is tintured by the times. Thus was Ramon, and so now is Carlos Montoya. It must be said of Carlos that he started with extraordinary handicaps. Not only was his uncle not interested in teaching him, preferring another member of the new generation, but later on Carlos would have been much better off with some other name, — any other name, for he had to beat his way along in the face of a Montoya reputation which would inevitably cause it to be said that Ramon was "the greatest", — no other Montoya could possibly compare.

The cruel idiocy of such a situation no doubt left its mark on Carlos' playing, — but not for long; to flamenco, Carlos came involuntarily. The gypsy flamenco insistence that this unwritten music, this tradition can not be acquired but is only in the blood has for support the Montoyas, these two independently great players.

The **Montoya** playing here is subtly different from the same **Montoya** of a few years past. His fire burns more warmly, and occasionally the amazing plectoral staccatos give way to a forgotten note or phrase reaching up from Spain of long ago. **Carlos Montoya** is a constantly changing panorama, for also to him came the master hand that plays **flamenco**.

"BULERIAS you know about from the **Fiesta Flamenca** (1027). It is a jam session. Carlos has made at least 10 records of Bulerias, always improvising new "falsetas" or phrases. He is truly the King of Bulerias.

The RONDENA — is a Cante de Levante, meaning song from the East. It is played in a Gypsy tone scale different from the conventional one used for most Spanish music. Its origins are lost in the Gypsy migrations, and though far less known than the popular flamenco dances, it is the "real flamenco".

JOTA ARAGONESA is not gypsy, but peasant from the province of Aragon. It has an ingenuousness which the gypsy never has. You could call attention to the fireworks at the ending. This is a rough and lusty dance.

FANDANGUILLO is a most popular flamenco song from Andalucia, characterized by long "Tercio's" or phrases stretched out at the will of the singer who pours his heart out. Some famous old-time flamenco singers were: CHACON, SILVERLO, CEPERO, etc. . . .

GUAJIRAS, dates back to the time of the Spanish colonization of Cuba. Most of the New World music shows the Spanish influence. This particular piece is rather reversed, as the Spaniards brought back the syncopation and rhythm of the Antilles from Cuba and played it in Spain in "flamenco" style.

ZAMBRA — There has been a great deal said about the Moorish influence in Spanish and Flamenco music. I sometimes think it is exaggerated, but here we have a characteristic example, with the Moorish melodies and the imitation on the guitar of the Moorish dancing girls' tambourines. They still hold ZAMBRAS in Granada, parties where several dancers get together and vie with each other. Often the dancing goes on all night.

SEGURIYA — From the frivolous to the sublime — the Seguriya is the deepest, you might almost say the most sacred of the flamenco music. This is the real "Cante Jondo". The rhythm is nigh impossible to analyze for the layman; it is a composite of two measures, on which the Gypsies improvise and pour out their hearts.

SAETA — The Saeta, is the story of the Holy Week procession in Sevilla. A Saeta is a characteristic song heard at that time. It is never played on the Guitar, and is sung completely un-accompanied. The word SAETA means arrow; it is supposed to represent a piercing arrow of song. As the procession goes by, a Flamenco singer will appear on a Balcony and pour forth this song to the Holy Image which is being carried through the streets. This original arrangement by Montoya describes first the Military Band with drums and cornets. Then the unaccompanied song melody, then the procession moving off down the street, and fading into the distance."

PETENERA is a characteristic flamenco song. It is elusive like most, and has an essentially tragic quality. It was made famous by "la Nina de los Peines", greatest of all the gypsy singers.

Tanguillo RUMBEAO (not *Rumbero* but *Rumbeao* which is the way the Andalusian gypsies pronounce *Rumbeado*). The *Tanguillo* is their characteristic song and dance form in which they are much given to improvisation. With their phenomenal rhythm it was a *natural* that they should catch on to the syncopation of the *Rumba* and make it their own with a flamenco version at which Montoya is certainly a past master.

CANTE MINERO Some of the deepest and purest of the flamenco songs come from the mining region of Linares in the province of Jaen. This is very ancient and is unfortunately being lost in Spain except by a few artists such as Carlos Montoya.

VARIACIONES POR TANGO This is a very early version of the *Tango Flamenco*, the forerunner of the present day *Tanguillode Cadiz*. One can almost see an old-time gypsy dancer marking the rhythm, answering Montoya's improvisation with an improvised step.

GRANADA Here is the ultimate poetic quality of flamenco song. This is no dance rhythm and the length of the song phrases is governed only by the feeling of the singer in his recollection of the Alhambra and all its history and romance. (*Sounds pretty corny, but Spain is so romantic that anything you say sounds exaggerated unless you have lived under the sun of Andalucia.*)

Regiones de Espana This medley takes us on a tour of Spain's Mediterranean provinces each with its characteristic *Jota* or folk dance and song. First the *Sardana* of *Catalina* which dates back to the Phoenicians, then the *Valenciana*, more gay and sunny with girls carrying baskets of oranges and flowers, then the *Jota Aragonesa* the best-loved folk-dance of all Spain, and finally a seldom heard *Folia* from the Canary Islands.

Sally (McLean) Montoya is her husband's principal pipeline of communication with the English speaking world. From her come our notes on the music in this record, and we are fortunate indeed to find her with such a capable, sympathetic and lively approach to the subject.

10289

another SOUNDS OF OUR TIMES recording by
COOK LABORATORIES
STAMFORD, CONN.

A completely new method of manufacture . . . exact reproduction:
marking a radical improvement in audio quality



TRADEMARK

the process

Records from direct fusion of vinyl powder
(the first time you mold it is the last good time)
Electrically molded — no steam, no stamper stretch
Micro-accuracy of molding

the results

Vanished surface noise — far lower than tapes
Unyielding groove walls — bright highs, long wear
Unprecedented purity — 99.7% virgin vinyl resin
Lower selling price — lower manufacturing cost

PRINTED IN U.S.A.