

MIRADORES 2.003 (VIEWPOINTS)



MIRADORES 2003 it was the debut album in the compositional career as berekekê.

It is an eclectic album, in which different musical styles converge, typical of the early years of searching.

Created entirely with the Korg T1 workstation.

With this album (translations sometimes don't reflect the meaning), I set out to open a door to different worlds. It is the idea not only of the one who looks, but also of the one who is looked at, in a feedback in which each one finds their own answers.

Like all initial works, multiple influences acquired in the past stand out from different perspectives: classical academic training, popular music, etc.

The album is composed of nine pieces, including the BONUS Track. Which are the following.

1. La piedra ínclita

(Monolit)

It is a composition of minimalist style, dense. It represents a visual image of a monolith, an allegory of the passage of time, more evident in living beings than in inert materials. The leitmotiv itself is essentially the repetition of spiral life cycles. We contemplate the stone and we contemplate ourselves as a reference of what remains and what changes.

Musically, the glockenspiel and the piano carry this motif. A very dense piano loaded with sustain. The last bars, very marked, reveal the unyielding and rigorous character of time.

2. Natalia

During those younger years, I corresponded with a Russian friend. That productive friendship allowed the exchange of popular music that enriched my vision as a composer. It is a look at traditional Russian music in particular and, therefore, at the rest that are related to them.

The piece has the dancing character of Balkan popular melodies and leaves an ending in which the closing "is signed" with a certain Spanish air.

3. Las sonámbulas

(Sleepwalkers)

The years of youth were also of spiritual or philosophical experiences. The Sleepwalkers is a short story by the writer Khalil Gibran in which hypocrisy is mainly revealed. From the musical point of view, it is a composition that also drinks from the sources of traditional music, including his personal stamp.

It has the air of popular music from the Middle East, with its own musical connotations both in melodies, harmonies, etc. There is no direct relationship between Gibran's text and this composition, except in character.

4. Niebla

(Fog)

Continuing with the literary inspiration, Niebla arises as a consequence of the novel by Don Miguel de Unamuno with the same title, although not necessarily in accordance with the spirit of the writer. In this composition, also minimalist, the focus is placed on the metaphor of the fog as the blindness of men and peoples. The snare drum in ostinato in a dense space of mattress sounds (pads). The snare recreates the passage of time, while the pads represent the suffocating and blinding fog. The strings say: - but don't you see it? Where are you going?

5. Hórreo

Another look at traditional music is Hórreo (a typical construction from the North of Spain used mainly as a granary). The bagpipes and drums provide the popular touch while the piano draws a very personal melody. The composition is a look at and a defense of tradition, especially of popular music close to its disappearance.

6. Shalom

And continuing with traditional music, Shalom is a wish for peace (in fact, in the 2019 Deluxe edition it is retitled Shalom-Salam). and that Human Rights are fulfilled in Palestine. Musically, it drinks from the source of both cultures, being impregnated in this ethnic-style composition. To highlight the octave strings with that oriental style in a background loaded with percussion and with the personality of the piano in front.

7. Etéreos

(Etherals)

Etéreos it is a composition that departs from the rest of the album, putting a greater emphasis on the influences of the time as a music arranger for rock and pop bands. Also the undeniable passion for soundtracks and film music. Sensitiveness is the keynote of this piece in which the world of the invisible is drawn musically in a fictional or theatrical tone. The whole piece is full of nuances ready to represent the dimension of the invisible from the tubular bells, to the cluster of the piano, the strings in pizzicato or the appearances of human voices.

8. Chamán

(Shaman)

Of a more epic nature is Chamán, a composition that reflects the strong influence of religions and the spiritual in his youth. It is a look at the inner world, the dreamlike and the fantastic.

Musically it is loaded with the strength offered by the percussion from the beginning, going through the dreamlike nuances of the sampled flutes or the epic character of the violins simulating erhus.

9. Canción para un niño maltratado BONUS TRACK

(song for a battered child)

The composition that closes this album is improvised. Song for a mistreated child is presented as music that should never be written but needs to move the consciences of human beings. The piano plays a piacere a short melody full of emotional intensity.

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From my beginnings, I never considered a professional career, this allowed me total freedom when it came to composing, except for my own censorship. They were pieces that were born at different times and that were consolidated in this debut album.

In 2019 I did a review that included Deluxe, which we will talk about in another special guide and which involves a review of this album.

They were years of little impact and popularity. The album was released on CD, keeping a large number of them given the low diffusion and interest aroused at that time. They can be purchased on the official website.

Distribution came much later with access to streaming platforms, which today I disown so much for their miserable forms of payment.

Since then, he had chosen a path: somewhat eclectic instrumental music, which would gradually consolidate and acquire the conceptual character three years later, with the appearance of Siete piezas chinas, 2006. Even so, we could consider MIRA-DORES as a concept album in the sense that it has a backbone on which the nine ga-

zes are observed, but stylistically it offers greater musical diversity.

In relation to the cover (also in my own hand), I wanted to use a viewpoint but also something that reflected my origin, as a way of marking an identity stamp, after all it was the first relevant creative work. For this, I took a photo of the balustrade of La Alameda Apodaca in Cádiz, Spain.

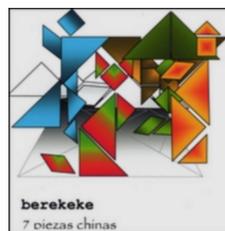
HOW TO ACQUIRE THIS ALBUM?

Editions in wav or mp3 formats;

Bandcamp: <https://berekeke.bandcamp.com/>

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SIETE PIEZAS CHINAS 2.006 (Seven chinese pieces)



Three years have passed since the publication of the first album. Siete piezas chinas 2006 was inspired by the tangram (traditional Chinese art/game) when I was teaching art education classes with primary school students.

The title refers to the seven pieces that make up the tangram as well as the number of compositions (bearing in mind that the latter is a version of the former).

From this album begins a more personal style based on the conceptual, which I would not part with throughout my recording career.

This work is inspired by traditional Chinese music, seen from the perspective of a westerner and adding personality to it. It was created entirely on Korg's T1 workstation. Oriental instrumentation is very present, as well as the scales typical of these cultures.

1. El cuadrilatero (apertura) (The quadrilateral- opening)

The game, the creation or whatever you want to call it, begins with the initial arrangement of the pieces forming a quadrilateral.

Musically, the glockenspiel puts that character of play, magical, childish supported by the pizzicato of the strings. The piano is drawing the melody supported by this background and with interventions of the bowed string by way of repetition or response. The first bars have that character of surprise, of what is going to happen.

2. El danzarín (The dancer)

One of the figures that are usually popular is that of the dancer. Musically, the tempos alternate as if it were a dance. More Asian instruments appear, such as the Chinese Gu Zheng or Japanese Koto or the Chinese sanxian or Japanese shamisen, joining the classical orchestra.

3. La lámpara (The lamp)

The lamp is a lesser known figure, I wanted to recreate a dramatized scene of a suicide by lamplight.

It is a composition with a marked component of stage music. The first bars, in which the pads or gimmicky and synthesized sounds dominate, symbolize a pond next to the house on a calm night. The continuous ostinato of the piano with an oriental descending cadence, represents the passage of time, action, etc. Some interruptions portend a tense situation that is about to occur and that is resolved with a reverse plate. The Chinese flute defines the sad outcome. The piano sounds again symbolizing that everything around continues its course.

4. El gato

(Cat)

The cat is also one of the popular tangram figures.

Here, a devilish cat is depicted in frenzy of action.

Musically, the rattles reaffirm the presence of the animal whose calm is broken upon hearing the doorbell. The piano carries the necessary dynamism and rhythm, supported mainly by the strings.

5. Montañas

(Mountains)

Another of the little-known figures is that of Montañas, which with its serenity and majesty opposes the carefree tone of El gato.

The composition is basically piano with some sound effects to magnify the visual image to be represented. The rope makes a little inroad.

6. Mariposas

(Butterflies)

Butterflies is not a well-known figure in the tangram.

Musically, the glockenspiel is taken up again to give it that playful, magical character of the fluttering of these colorful and attractive insects. The piano continues to play an important role, but it is the string, imitating the erhu, that symbolizes movement as if drawing figures in the air.

7. El monje

(The monk)

The last figure that ends the pieces (except for the return to the starting position) is the monk. This philosophical spirit of Buddhism rooted in the years of youth is revived here.

The composition was more elaborate, samplers of bells, horns and Tibetan

bows were made. The structure of the piece must be understood as a mantra, with a repeated pattern of the piano together with other percussion instruments. The aforementioned instruments will be incorporated as contextual references. Finally, the strings, in pure Chinese orchestra style, will present the melody charged with intensity and oriental flavor.

8. El cuadrilatero (cierre)

(The quadrilateral- closing)

And so the figures return to their original position. The Closing Quadrangle is a cover of the first track on this album. In it, the character of the life cycle is emphasized. Every beginning has an end.

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The album went as unnoticed as the previous one. I remained anonymous and given the sales results, I gave up making copies in physical format. I was still looking for where to put this music when streaming platforms had not yet revolutionized the music market so disastrously.

The album was also later revised under the Deluxe label, which we will cover in another tutorial.

The cover, also of my own creation, turned out to be somewhat elaborate, made with those tools that some computer editing programs offered us at that time. It had a back cover, which today is barely relevant in most of the albums that are published and which contained a square with the titles of the album.

Although this work had no repercussions, I was still moved by the pure interest in art for art's sake, without professional aspirations. As I often say, the word "professional" has a somewhat elitist connotation. Many artists who are considered dilettantes have high quality works despite not making a living from them.

At the same time, that same year *Plateroideología*, 2006, was being forged, which was at the musical antipodes of the latter, except in its conceptual nature.

We would still have to wait a couple more years for the dissemination of those albums to have some global impact with the sadly disappeared Windows Live

Space. That possibility offered by Microsoft would open the way to later platforms that in a more humiliating way offended artists. It is true that gratuity contributed or laid the foundations for the future, in which many considered that art does not have to be paid for. That Windows Space was the first global window for my albums, of which it offered some demos of those early works.

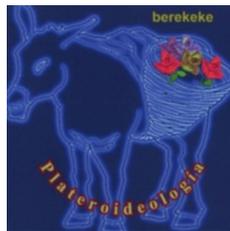
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Bandcamp: <https://berekeke.bandcamp.com/album/siete-piezas-chinas-seven-chinese-pieces>

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PLATEROIDEOLOGÍA 2.006 (Plateroideology)



The year two thousand and six was productive. In addition to the publication of Siete Piezas Chinas, I worked together on the compositions for this album.

As we have already commented, the conceptual format was to be maintained throughout the compositional trajectory.

Parallel to Siete piezas chinas, the album arises after some readings and artistic activities for my Primary students, from the work Platero y yo, by the writer Juan Ramón Jiménez.

Sensitized with animals, Plateroideología is a way of claiming the nature of being, without impostures, authenticity. . The docility, gracefulness and charm of a donkey serve as a platform to explain how human beings should behave according to their nature. Today, Rousseau's famous phrase is somewhat utopian: man is good by nature... and I mistrust good intentions.

Some titles coincide with the work of the distinguished Andalusian writer, others are recreations of some chapters.

Like the previous albums, it was composed on Korg's T1 workstation.

1. Platero

Undoubtedly, the protagonist of this novel is Platero, a donkey who brightens the lives of the inhabitants of Moguer, a town in Huelva in southern Spain and the writer's birthplace.

For these compositions, I look for a leitmotif that represents the donkey with its clumsy, slow, choppy gait, etc. Telemann's Don Quixote served as inspiration, a work for which I feel great admiration.

The violin becomes the representative of Platero and we can hear it here in its clumsy walk along with the piano accompaniment that ends the piece with an Andalusian cadence in fandango style. Later that Andalusian spirit is prolonged in arpeggios with some violin incursions.

2. Requiem por un canario (requiem for a canary)

In "requiem por un canario", one of the chapters is described in which some children bury this bird. The brilliant writer makes an allegory of life and death, waiting for a beautiful flower to emerge from that inert being.

Musically, those first bars are dedicated with the interpretation of a processional march played by a child drum that represents the funeral ritual of the canary. The piano brings gravity to the moment, including an arabesque that repositions the action.

The first bars are followed by the entry of the string in a hopeful, clear, optimistic tone, it is an invocation to see the positive and reconciling side with the final moment of our lives.

The last bars reveal this rebirth to a new form, a dimension closely related to the thought of Juan Ramón Jiménez.

3. Al trote (trotting)

Al trote is a song that brings us back to the donkey and its clumsy gait, this time represented by the piano in a repeated rhythmic pattern with modulations. The string and woodwind accompany Platero's journey in this trot. The castanets and the very character of the piece serve to describe the gracefulness of these animals.

4. Moguer

Juan Ramón Jiménez was born in Moguer, and is one of the representatives of the so-called Generation of '98 in Spanish literature. A few years later, the need and the opportunity arose to visit that town in Huelva, walking through its streets and immersing ourselves in the adventure of Platero y yo.

Moguer is a very Andalusian composition, taking the Huelva fandango as a reference and inspiring me in the great works that Isaac Albéniz composed.

5. Rosas, rosas, rosas... (Roses, roses, roses...)

This piece, *Rosas, rosas, rosas...* corresponds to one of the chapters of the novel. The rose has an essential importance in all the poetic and prose works of Juan Ramón Jiménez, often symbolizing purity.

The theme begins in a bucolic mod with a harp and some birds that are followed by strummed guitar and a sinuous melody in a happy tone.

This first section is followed by the piano accompanied by the glockenspiel and the brass wind. The second theme in this section is a rhythmic pattern on the piano that leads to the appearance of Platero on the violin.

6. Concierto de los grillos (Crickets' concert)

There is no chapter or reference to crickets as such. However, a retrospective is made to the childhood years in which the crickets accompanied the summer nights and that today with great difficulty can be appreciated.

The piano imitates the cri-crie of these insects that give way to the concert, in which the strings perform a kind of melancholic serenade.

The piano reappears outlining the sparkling sound of crickets in the background of the serenade.

The solo piano is recreated in arabesques to end with Andalusian rhythms.

7. La arrulladora (the cooing girl)

La arrulladora It is one of the most sensitive and intense chapters of Platero y yo. In it, Juan Ramón draws the poverty of the charcoal burner's daughter with her lullaby.

Here we can see the need to give shape to that dramatic situation of someone who has nothing in a composition in which the piano acquires a special role together with the drama of the strings.

The Andalusian spirit is presented again in that style of composition inspired by Andalusian music where arabesques play a fundamental role.

The piece is resolved with the appearance of Platero represented by the rhythmic character and drowsy by the lullaby.

8. Angelus

Ángelus is another of the essential compositions of the Andalusian tradition. The religious festivity that made the small towns of Spain happy with the merriment of their bells, flutes, etc.

This is how it begins, with a ringing of bells, cow bells and piccolos that represent the pilgrimage festivities.

The piano takes the time imitating the bells and outlining the Andalusian feeling with arabesques, cadences and trills.

In the second section, the piano gives way to a religious-festive melody in the style of a sailor's song that resolves in an Andalusian cadence.

9. Plateroideología (Plateroideology)

The piece that gives this album its title stands out from the stylistic context of the rest.

It is composed in a more jazzy key, precisely because it is not a chapter in the novel and because it reflects the paths followed by the fusion of music.

It has influence from those years of Andalusian rock. By breaking with the character of the rest of the album, it is as if a recess were taking place, an intermission, in which one leaves the fictional story to "explain" the reason for this album.

10. Platero de cartón (Carboard Platero)

This *Platero de cartón* puts an end to the literary-musical journey of the work of berekekê-Juan Ramón Jiménez

The meaning of this piece must be understood as those souvenir figures that are sold to tourists. It is the image of Platero, but it is not him.

Thus, this piece is structured as something mechanical, robotized, in which the Andalusian has lost its warmth due to the lack of reality, the lack of the original. Some sounds serve to highlight that presence of the unreal, of the fantastic, sometimes, of the grotesque.

In the highly emotional string section, the original tries to prevail, but is absorbed by the supplanter, the one taken away by tourists.

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Plateroideología is a work that delves into the popular music of Andalusia, hand in hand with the literary work of the brilliant writer Juan Ramón Jiménez and his magisterial nature lesson.

The album followed the line of the previous ones: little impact, there was no production in physical format and I was still waiting for some way to make my work known. With the same spirit that I started, without aspirations, and with the freedom to do what I really wanted, I felt that my work was wasted in anonymity but I never considered dedicating myself to it professionally.

The cover, also my own, was a simple drawing to which I added the flowers in the cerones and placed them in negative, giving that psychedelic, artificial aspect of the donkey but in which the flowers stood out. The back cover, which also existed, was an enlargement of the cerones where the titles of the music were placed.

Two years later an album would be born that was to break again due to its treatment with what had previously been done: Así en la Tierra... 2008, of which, however, the conceptual model begun with Siete piezas chinas, 2006, would continue to prevail.

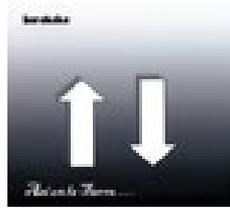
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ASÍ EN LA TIERRA... 2.008 (So on Earth...)



The year two thousand and seven served to give shape to the album Asi en la Tierra... 2008.

It is a work in which the traditional classical orchestra is abandoned for a more pop or popular sound. However, and rejecting any label of pop, trance or rock music as a figure out there, it continues to maintain an elitism more typical of cultured music.

The title of this album references two different sources. On the one hand, the Catholic Our Father; and on the other, the laws of Hermes Trimesgisto of "as above, so below".

No reference is taken from the first source, that is, the strictly religious is not present in this work except in the title, which in a certain way converges with the hermetic laws.

Following the conceptual line, it delves into characters from classical Greek and Roman mythology. The relationship with the title fits the somewhat "fantastic" effects of the relationship between the macrocosm and the microcosm.

Sound effects and their symbolism abound in this album, which will be explained below.

1. Altea

Due to an information error, Altea was confused with the divinity of Alternative Medicine. This is important to understand that this composition has that magical character. The piano has a marked role in the first bars, presenting the theme, passing into the background by the melody played by the flute. This flute melody is a fragment of a youthful arrangement for the pop-rock band.

2. Afrodita (Aphrodite)

For Afrodita, sê uses various sample sounds and gives it an oriental touch with some instruments and melodic twists. It is a rhythmic theme in which the piano again acquires a certain role. The shehnai and the sitar contextualize the piece that unfolds in a continuum.

They wanted to represent this divinity of physical, banal love; the sensuality and character of the aspects that revolve around the exotic of a dance for the occasion.

3. Hermes

The messenger god opposes the sensuality of Afrodita, in a composition in which the harp, the piano and a rhythmic base roughly configure the structure. The overlapping of fourths and fifths in the modal harmony and melody serve to bring us closer to that world of classical Greece and Rome, where the principles of Western and Eastern music are consolidated.

4. Marte (Mars)

And from the intelligent Hermes, to the violent and warrior Mars. This is a very soundtrack-style composition. Very effective and full of symbolism to visualize a battlefield.

It is a piece full of strength, vital energy and the fury of this god of war.

Let's put ourselves in a situation: a Roman legion walking or riding on a day of torrential rain accompanied by the beating of drums (symphonic timpani).

A metallic sound representing the clash of the swords and a fanfare of metals that prevails and gives background to the noise of the battle.

The piano, from which it is still not detached as an instrument of the compositions, marks a rhythmic scheme with harmonies of fourths and fifths. Some synthesized choirs that give that character of divinity or worship.

5. Caronte (charon)

But if Mars overflows with symbolism, the ferryman from Hades is not far behind either. The composition also acquires a scenic dimension that we detail below.

The first bars put us in a situation, a continuous pad rhythm that will be maintained until the end and represents navigation, the journey. Next, two metallic sounds of bells are added that symbolize each of the strokes of Charon's oar in the water.

The piano presents a theme that has not yet been consolidated and that takes place in that mist and darkness typical of our image of the journey to the afterlife. This can be observed in that confusion represented by the arabesques of the piano and some dark pads.

The oar speeds up the initial tempo close to its end in which a major chord is imposed, representing the joy of death, in contrast to the Christian vision of suffering and pain.

6. Meusa

From the initiation journey that will indisputably take us to another form, dimension, each one in their own philosophy of what comes next, to one of the gorgons of Greek mythology.

This monstrous being from whose head snakes are born is represented here in this fantastic context.

It is a gimmicky composition, with sounds of samples, glissandi and harp arpeggios, as well as other effects that make up a fast-paced theme in which the piano once again demonstrates its leading role, in a repeated melody. The string instruments bring that hellish and horrible spirit of Medusa.

The theme is resolved in the explosion of the head in an ascending modulation of the theme.

7. Dionisio

In this composition we delve into the gourmet of the god of pleasures.

Musically, they want to represent a banquet or bacchanalia in which music accompanies in its solemnity the most mundane desires of the human being. It has that character of daydreaming, drunkenness and sensuality together with the majesty of the kettledrums that represent the god.

8. Musas (Muses)

In Musas, homage is paid to those naive and elusive daughters of Zeus who are a source of inspiration for the arts and wisdom.

The composition is a unique theme in the form of a sequence, which moves elastically like these beings through the forests of Olympus with its grace and magic with sounds of harps, pads, bells, etc.

9. Amazonas (Amazon)

The warrior women, who cut off their breasts to facilitate their skill with the bow, is a composition that also metaphorically takes us to the Amazon jungle and Afro-Brazilian rhythms, for which I feel great admiration. A very rhythmic and repetitive theme.

10. Calipso (Calypso)

From the Amazon warriors to the whispering and magnetic Calypso, who wanted to take Odysseus and keep him in the confines of his island.

In this composition, a calypso is used, that is, a musical genre typical of Trinidad and Tobago. On this musical basis, that enchanting vine of Calypso unfolds in his capture for the love of Odysseus.

The first bars introduce us to the epic character of The Odyssey, giving way to the piano to interpret its melody in scales that come and go like temptations of the art of loving conquest, against a background of sinuous and ambiguous pads.

11. Eco (Echo)

In Eco we can observe that character of repetition to which this oreade nymph was condemned. The composition has a very rhythmic character of Spanish music and more specifically of flamenco.

12. Momo

Momo, this grotesque, mocking being, who mocks everything, is represented here with his bells, his sarcastic character and deformity, in a medieval-style composition in instrumentation and character. It is intended to draw that comic profile of a loved and hated character at the same time.

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Así en la Tierra.... It already belongs to another generation of workstation: that of the Korg Triton Extreme with which a large part of the compositions will be made until the 20s of this decade.

The album, in essence, outlines a drawing of one's own human virtues and weaknesses, as corresponds to the hermetic law. It was a different vision of approaching composition fleeing from the classical training used in previous works and fascinated by the possibilities of the Korg workstation.

The cover, also by me, was quite simple, because in reality they wanted to present the hermetic law with a degradation of whites and blacks and the two arrows pointing in opposite directions.

Almost in parallel, El águila robada, 2008, published a few months later, will be taking shape, which represents a new break, a new musical experience within the conceptual model that has characterized me in these years.

So on Earth... it went unnoticed even more than the previous works, but by then Windos Space had come to light and gave me the opportunity to spread this and previous works.

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EL ÁGUILA ROBADA 2.008 (Stolen eagle)



Two thousand and eight was also a fruitful year in compositions. Together with Asi en la Tierra..., El águila robada was forged, an album that pays tribute to the native tribes of North America.

It is a job in which I immersed myself for months to learn about the culture of these peoples and their customs. Musically, you can perceive this great load of tradition that surrounds the entire album.

The compositions were made on Korg's Triton Extreme workstation.

The title of this work must be understood with a double meaning. On the one hand, the eagle is an icon of the Empires. It is present in most of their flags or official symbols, but the eagle is above all a spiritual being in many of the indigenous traditions. One of the most respected birds that connects with the other dimensions. Secondly, it refers to the loss suffered by the Indian tribes in most of their territories after the arrival of the white man. Deported, exiled, confined to reservations, they lost their identity, their customs, they were victims of alcohol and marginalization, etc.

It is not intended with this album to open old wounds. The past is hardly modified, so the intention is to recognize the value of these peoples, their culture, their customs and their way of life.

Like the previous ones, it is a concept album.

1. Caballo comanche

(Comanche horse)

The album opens with a Comanche horse. Undoubtedly, the horse was one of the great traveling companions in the life of the Indian peoples.

In this composition, a powerful piano draws a melody with incursions of the flute.

2. Señales de humo

(smoke signals)

Faced with the mistaken idea that the tribes were savage peoples, smoke signals invites us to this reflection. The Indians were able to create a communication system based on these codes.

The composition is built by maintaining reference elements such as the piano or the flute along with others such as pads and percussion.

3. Tipi

Another of the characteristics that define these American tribes were their homes, called tipis.

Drums in the form of dance the pads introduce us to this theme. The piano starts a rhythmic melody in modal style. The percussion continues to make some important appearances in moments of loud intensity.

4. Pipa de paz

(peace pipe)

Treaties were signed with the peace pipe. In this piece, the flute recreates us in a modal melody.

5. Winnemuca

On most occasions, the role of women was relegated to other tasks, but Winnemuca managed to serve as an interpreter between the white man and his people.

The composition continues to preserve that spirit of dance and songs, of the festive, with the simplicity of the percussion, the flute and the piano. A pattern serves to structure the composition. The stringed instruments make some forays to reinforce or enrich the melody.

6. El águila robada (Stolen eagle)

The title piece for this album has been explained above.

Musically, imperial eagle samples were used, sound effects that appear in the brief introduction interrupted by the powerful piano in its ostinato and that gives way to different passages that do not materialize in any melody and accompanied by percussion, flute and string instruments, also in modal form.

The main theme is postponed to the last bars, backed by the rest of the instruments and in which we hear the eagle again, which puts an end to it.

7. Trail's tears

The exodus of the Indian people is known as Trail of tears (Trails of tears), but also, and as a consequence of the sad fact, trail's tear (tears of the trail). As we have already commented, they were reduced to reservations, marginalization and the vices of the white man.

Musically, it is supported by the drums again in a more lilting, sad theme, in which the flute and the piano once again share space together. The French horn and string instruments form the background of this painful journey.

8. Búfalo blanco (white buffalo)

We have previously talked about the importance that animals and their symbolism had for the natives of North America. The buffalo, a species that was on the verge of extinction and that today is trying to recover in the vast prairies of the American continent, is another essential element in the life of the tribes.

It recalls those traces that the film *The White Buffalo* 1977 left in my memory, when I was barely eleven years old in a summer cinema, in a town in Spain.

The composition has that character of a soundtrack. In the first bars we feel the labored breathing next to a piano creating a controlled tension.

Next, the strings start the rhythmic pattern followed by the powerful piano and percussion. Development is a climate of continuous tension. The horns provide that epic touch, while the string and brass instruments reinforce the whole of a very heavy piece.

9. Hermano indio (indian brother)

The wounds heal but do not disappear. We live in times in which the white man has recognized many of his mistakes of the past, but still many indigenous tribes continue to live in the shadows and under the designs of a race.

In this piece, the Indian brother is shaken by the hand, respecting his culture, his customs, his ideals and his way of life.

A long introduction opens this piece in which the sounds of the night appear, the magic of the bells, the pads and a sample of a fragment of music for an Indian dance. All these components place us in an Indian town on those full moon nights.

The theme opens with the flute against a powerful background of percussion, piano and sound effects. The piano starts a new song and gives way to the flute with which it shares the limelight.

The string instruments recover, together with the piano, the theme that undergoes variations in its development.

10. Rostro pálido

(pale face)

As we have said, it is useless to enter into sterile debates. However, the presence of the pale face significantly altered the life of these peoples.

In this composition an indigenous style melody is introduced along with the sound of Irish folk tunes until the two come to merge. Sometimes the theme is more intimate and other times more symphonic.

As we have been able to observe, the piano continues to be an essential element in the compositions. The album is distinguished by that style typical of indigenous popular music, by hardness, power, brute force and also sensitivity. The drums and flutes are also defining components of this work and that essentially brings us closer to the nature of their music and cultural traditions.

- 0 -

In those years I was still a complete stranger and without the possibility of placing my music in any medium. At that time there were some web pages that collected certain minority music. In one of them, whose name I don't remember, they reviewed the albums that the artists sent them. It seems that they liked the album although they found it "very dry". I understood at that moment that that wasn't the way either and I kept publishing my albums on Windows Space, which was still in its splendor.

As an anecdote, I got in contact with a Navajo tribe asking them for some information about their music, without much success. What was better was a double flute that a Navajo Indian made especially for me, although I didn't use it for the album at the time.

The cover was also created by me, in a simple style, an eagle and an Indian chief clearly explained the message. As a back cover there was a teepee with the titles of the album.

After *El águila robada*, 2008, there is a reunion with Spanish music and a re-

view of the novel by Juan Ramón Jiménez.

HOW TO ACQUIRE THIS ALBUM?

In wav or mp3 format

Contact us: berekeke@hotmail.com

Asnografía 2.009

(Donkeygraphy)



Asnografía, is an album that makes a new musical reading of the work of Juan Ramón Jiménez, Platero y yo.

The Andalusian writer says about the term: "And I have put on the margin of the book: ASNOGRAFÍA, figurative sense: It must be said, with irony, of course!, by description of the imbecile man who writes Dictionaries." (J.R.J. Platero and me) alluding to the offensiveness of calling a man a donkey.

This work is conceived from a different perspective. The donkey is no longer the protagonist, but rather the secondary ones, the landscapes, in short, what revolves around him. It is a new claim to avoid comparisons. Therefore, it should not be understood as a second part of Plateroideología 2006.

Musically, it is a new conceptual work, with a different perspective of Andalusian popular music. In Asnografía we find a broader field of exploration in the instrumental and in the very way of conceiving the composition. The piano continues to be an essential instrument in this work.

The album was created using technology from Korg's Triton Extreme workstation.

1. Nocturno (nocturne)

Pianistic composition in which those summer nights are described in which a piano entertains an evening. It has a marked melancholic tone with the impulses typical of Andalusian culture.

2. La tísica (the consumptive girl)

The writer dedicates a chapter to a consumptive girl, the rope is used to represent the disease and the character of the work for childhood.

After the first bars, the piano takes over in a more extensive development of the idea. After that, the woodwind reappears for the end.

We have to say that previously we expressed that this is a "less Spanish" album in terms of music. This interpretation must be made from the point of view of composition and structure. Of course, the melodies and characters of Andalusian popular music continue to play, but in a less direct way.

3. Granadilla

This is another exclusively piano theme that takes as a reference some Aleg-rías de Cádiz, in relation to the character that Juan Ramón Jiménez describes in the novel.

4. Asnografía (Donkeygraphy)

As he did with Plateroideología (track), the piano is omitted for a woodwind trio composition. In it, a dialogue of the deaf, in which each instrument wants to impose its own melody. It has that grotesque character of the "transcendental" conversations of scholars, of intellectuals and reflects the Juan Ramón spirit that gives this album its title and the writer's explanation of it.

5. La fantasma (Her is a ghost)

In *la fantasma*, the piano presents a motif that invites the mysterious, supported by the string in pizzicato and later with a bow. That spirit of Andalusian music continues to be outlined.

6. Toros (Bulls)

The writer from Huelva describes a field scene with bulls, an image closely linked to the Spanish landscape.

It is used here to criticize the so-called National Holiday. The first few bars we hear a "distorted" Spanish pasodoble, ridiculed.

In the second theme we move to the countryside, to the natural environment of this brave animal in an exclusive interpretation of the piano. The composition ends with a reinforcement of string instruments that speak of freedom.

7. Sarito

In Sarito we find a reference to Latin American music, in relation to the character that the novel describes.

The piano begins the song giving way to the string instruments and later to the Caribbean-type percussion and the flute in a kind of "Cuban danzón". The piano takes up the main theme with variations and supported in the last bars by string instruments.

8. Corona de laurel (Laurel wreath)

In the novel, the children start a race and Platero joins it and they crown him with laurel.

It can be seen in this composition how the donkey continues to be in the background as far as composition is concerned, here an event is described with sketches of Andalusian music. In the last bars we see the donkey reach the finish line exhausted.

9. Paisaje grana (scarlet landscape)

Paisaje grana is another piano piece of a melancholic and emotional type, with Andalusian arabesques. It has that character of decay that happens when the Sun begins its sunset.

10. Almirante

A theme that contrasts with the previous one is Almirante, the sailor horse. It is a piece full of orchestral type energy.

11. Variaciones del Conde Olinos

(Count Olinos Variations)

Some variations of a classic Spanish romance are incorporated into this album: El Conde Olinos, although the writer does not make direct reference to this romance but to others typical of the time.

The musical theme is a well-known popular melody that served for this album as variations of it.

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As we have been able to verify, the compositions continue to have a piano reference, that is, they revolve around this instrument, with the exception of the one that gives the album its title.

We repeat that this work should not be understood as a continuation of *Plateroideología 2006*, since it is far from it in many musical aspects, even though they have the same source of literary inspiration.

Perhaps it is one of the most impressive covers I have made. It was a work of composition inserting the head of a donkey into a human body and giving it a certain artistic touch. The back cover represents a children's notebook with his own calligraphy as the titles of this work appear.

As we have seen, a literary work can be the source of vast material for a musical composition. Literature has always been a great source of inspiration in my music.

If my memory serves me correctly, this album began my journey with CD Baby, a platform that worked for others, distributing and spreading music and artists. All the previous albums were published on CD Baby and the ones after until my breakup after being abused of my works, which were poorly paid by the big streaming platforms.

That marriage was not at all advantageous, nor have I achieved recognition or received a gain comparable to the effort. In other words, a fraud and a disappointment.

It seemed strange to me that in six years and with six albums nobody was ever interested in interviewing me or dedicating an article to me. My music was still as anonymous as in two thousand and three.

Some might think that it was money that really interested me, but from the beginning I acquired a social and altruistic commitment in favor of those who needed it more than me. It was unfair that in those years and in those that followed, no one was really interested in the same way that I did, for others. An awareness of "it is free" had been generated in society and art, with music in particular and at the forefront, was ready for its decapitation.

I was moved by a restless, creative spirit, the search for new sounds, new forms, I felt like a "Stranger in a strange land" by Heinlein. And speaking of foreigners, another one hundred and eighty degree turn will take place with "O último tucunaré" published in 2010.

HOW TO ACQUIRE THIS ALBUM?

In wav or mp3 digital format

Contact us: berekeke@hotmail.com

O último tucunaré 2.010

(The last tucunaré)



O último tucunaré It is an album that connects again with popular music, this time, from Brazil.

Due to a typographical error, this work was published as O último tucumaré. Due to the difficulties of modifying said title, it was preferred to keep it even though it has been corrected in those possible cases.

A musical tour of the country-continent is made, indicating at all times that it is not a work of MPB (Brazilian Popular Music) but a personal vision of it. Therefore, comparisons with the gross domestic product of a vast culture rich in nuance, variety, and quality are useless.

There is a great passion for Brazil, described in numerous trips that I made almost exclusively to Recife in the State of Pernambuco, in the northeast of the country. This passion, however, goes back to his youth and his admiration for Chico Mendes and his effort to save the Amazon from indiscriminate logging and from the political drifts that have put the indigenous populations that live there in check.

However, it would be wrong to consider that this is an album exclusively vindictive of this cause, O último tucunaré is a cultural journey through that immense country.

The piano continues to play a leading role, but a certain fatigue with this instrument is becoming more and more evident and they begin to experiment with others. Even so, it continues to be here a unifying element of ideas that converge especially with Afro-Brazilian instruments.

The album was composed with Korg's Triton Extreme workstation.

1. Ordem e progresso
(order and progress)

The album begins with this minimalist overture taking the Comte quote that we can find on the Brazilian flag.

2. Marchinha doida
(Crazy march)

This *marcihinha doida* recovers the spirit before samba. Those songs that forged one of the most important carnivals on the planet.

The theme begins with a simulation of the tuning of the orchestra and the piano calling to order. The march begins at a frenetic tempo. As we have said, the piano continues to carry the weight of the composition wrapped up by brass instruments, string instruments and percussion.

3. Achorado
(choro shaped)

Achorado it is essentially a piano theme. As its name indicates, it is a composition inspired by the choro, a style that runs through Brazil in all its latitudes. As we anticipate, it is not intended to make or imitate the music of Brazil, but to offer a personal perspective of it.

4. O baião de Lucas
(Lucas's baião)

Of a more local, northeastern type, is this baião de Lucas. Instruments very typical of the baião appear in this piece, such as the accordion. We see the piano once again dominating, wrapped up by the string instruments but sharing space with them. The theme closes with Asa branca by the master par excellence of northeastern music: Luiz Gonzaga.

5. Três mães d'água (three mothers of water)

In three mães d'água we immerse ourselves in Afro-Brazilian religious rites. The divinities in this style as a samba de roda. The piano continues to play the dominant role, accompanied by string instruments and percussion. The repetitive rhythm of the piano is followed by the violin imposing a melody together with the cello and the pads and the brass wind.

The piano returns to recover its space in a new interpretation of the initial motif. The last bars are reserved for that mixture that supposes the African invocations together with the Christian rite in the form of loa.

6. Chorinho a compasso (choro in measure)

Chorinho a compasso It is another vision of the choro with the predominance of the piano that is enriched and transformed in the last bars together with the string instruments, the flute and the percussion.

7. Ana Lúcia

The main idea for Ana Lúcia was to compose a ciranda, she had great admiration for Egberto Gismonti and a predilection for his theme Palhaço.

Piano and clarinet form a perfect duet in which the melody plays a fundamental role. emotionally charged.

8. Você é bossa (You are bossa)

Boosa-nova became one of the most important and interactional genres of Brazilian music.

The piano continues to play the leading role in this song along with the string instruments and the xylophone. They assume a certain role relegating the piano to the accompaniment.

9. O último tucunaré (The last tucunaré)

In *o último tucunaré*, track that gives title to the album, the right of indigenous peoples to live in accordance with their laws and customs is claimed. The danger that lurks in the Amazon condemns the planet to lose one of the essential lungs for the perfect functioning of global ecosystems.

Also in bossa-nova form, it is a less "Brazilian" theme with a certain epic character, with percussion and clarinet as protagonists in the shadow of the piano and backed by string instruments.

10. Rei Borghetti (King Borghetti)

On one of the visits to Recife, while in a hotel room, they offered a program in which Renato Borghetti appeared with his band. I was amazed and amazed at this unknown music from the south of Brazil.

In recognition, this gaúcho corrido is dedicated in which piano and accordion make up the entire arsenal in a display of ideas that try to bring us closer to the spirit of Borghetti's music.

11. Macunaíma

In the years that I was studying History and Music Sciences at the University of La Rioja, I did a job on certain authors and cultures, among which was the nationalism of Mario de Andrade.

Andrade's figure is fundamental to understanding Brazil today, his leading work is *Macunaíma*, an interpretation of the influence of the three dominant cultures in the country.

In this composition, he immerses himself in the sounds of the Amazon jungle through the cuica, the xylophone, the flutes, the rhythmic patterns of the piano and strings, the ago-go, and the berimbaou.

It has that epic character of the soundtracks in the adventures of the Brazilian hero.

12. Uma só bandeira: Amazonia
(A single flag: Amazonia)

Uma só bandeira: Amazonia it's a BONUS TRACK. It is an acknowledgment and a warning of the need to fight for environmental values and the defense of the peoples that occupy the Amazon basin.

More than an epic theme, it is an ode, a hymn to hope and the magnificence of a unique landscape on the planet due to its diversity.

The piano conducts accompanied by sound effects and choirs.

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In summary, a musical itinerary is made in which the ecological message is very present. The piano continues to reign but gives more and more space to other instruments in the compositions.

The album was reviewed by the Cultural Agenda of Recife, a document that can be found on the Official Website.

On this cover, also created by me, we can see three large fish on the shore of a beach that carry three important icons in the construction of Brazil: the Portuguese cross, the African berimbau and the crown worn by the chiefs of the indigenous tribes.

It is essential to understand that this is not an album of Brazilian music, nor is *Seven Chinese Pieces* or *The Stolen Eagle* from their respective centers of representation essentially. They are hardly interpretations that evoke those cultures.

Although the album had a little more visibility thanks to the Recife Cultural Agenda, it continued to remain in the trunk of the forgotten like its predecessors. Distribution with CD Baby continued, oblivious to what the future would hold for me.

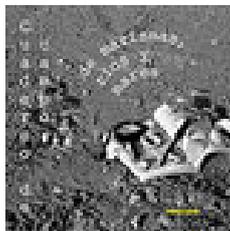
Another new twist would take place with *Caderno de campo. of marshes, rivers and seas*, 2011.

HOW TO ACQUIRE THIS ALBUM?

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Contact us: berekeke@hotmail.com

CUADERBI DE CAMPO: DE MARISMAS, RÍOS Y MARES 2.011 (Field notebook: marshes, rivers and seas)



1. Equilibrios de un mirlo acuático (balances of a dipper)
2. Tejedora en agua (weaver in water)
3. Historia de creta (history of crete)
4. La roca y el grano de arena (the rock and the grain of sand)
5. Salicornias
6. La canción de un caracol de río (the song of a river snail)
7. Acrobacias de gaviota (seagull stunts)
8. Caballito del diablo (damselfly)
9. Capricho lunar: mareas (lunar whim: tides)
10. Fingal's cave
11. Sombras de helecho (fern shades)
12. Nutria busca casa (otter looking for home)
13. Diálogos del viento y el mar (dialogues of the wind and the sea)
14. Alfombra marismeña (marsh carpet)

In 2011, Field Notebook: marshes, rivers and seas 2011 was presented. In this album, the orchestral plan is abandoned for a trio formation. The piano begins to lose the prominence that until then it had been having and that gradually, due to fatigue, was relegated to a less decisive role.

However, the conceptual model continues to predominate, this time the inspiration comes from one of the walks through the Toruños Natural Park in which different species of flora and fauna can be observed in a predominantly marsh area.

As if he were a 19th century researcher, he describes different aspects of Nature (not exclusively the Toruños Natural Park).

This trio formation inherits two instruments to which he had given prominence in the album *O último tucunaré 2010*: the clarinet and the accordion that, together with the piano, form the instrumental machinery of this work.

A strict relationship between title and music should not be considered. In fact, the first ones arose after the compositions, although in some cases it is possible to appreciate a specific approach.

We believe that it does not contribute anything to make a breakdown of each track on this album, it is enough to let yourself be carried away by the music itself and enjoy it without a more exhaustive analysis of it.

Note that "history of chalk" refers to the rock and its formation process and not to the island that bears its name.

To indicate only that the distribution of the three instruments that make up this album is equitable, sometimes it is probable that some instrument stands out for its melodic line, but the objective is to give equal importance to each of them. Also add that the album was created entirely on Korg's Triton Extreme workstation.

It was an ambitious album, trying to concentrate a whole musical idea in just three instruments. Not even this reduced line-up album set foot in a concert hall. He followed the path of oblivion like his predecessors. The relationship with CD Baby continued and by then, deluded me, I was confident that recognition would come.

Another self-produced cover with a composition of some objects that could take us back to the Naturalism of the s. XIX: The back cover also included some marine details together with the titles of the works.

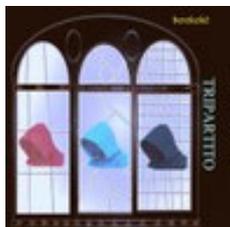
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Tripartito2011

(tripartite)



Two thousand and eleven was also a prolific year in terms of composition. In addition to "Cuaderno de campo: de marshes, ríos y mares", this titanic album of three blocks was also published. Hence its title.

Cuentos en blancas y negras

(stories in black and white)

1. Abuelita (Caperucita roja) / Grammy (Little Red Riding Hood)
2. Viajes de un soldado (El soldadito de plomo) / A Soldier's Journey (The Tin Soldier)
3. Duerme... (Bella durmiente) / Sleep... (Sleeping Beauty)
4. ¡Que lámpara maravillosa! (Aladino) / what a wonderful lamp! (Aladin)
5. Constancia (La liebre y la tortuga) / Constance (the hare and the Tortoise)
6. Vals de la escoba (Cenicienta) / broom waltz (Cinderella)
7. Marcha de los enanitos (Blancanieves y los 7 enanitos) / March of the Dwarfs (Snow White and the 7 Dwarfs)
8. Ser diferente (Patito feo) / be different (the ugly duckling)
9. Transparencias (El traje del empeerador) / transparencies (The emperor's suit)
10. Guardar la ropa (El gato con botas) / put away clothes (puss in boots)
11. El gigante me persigue (Pulgarcito) / the giant is chasing me (Thumbnail)

Cuentos en blancas y negras corresponds to the first block of Tripartite. These are compositions for two pianos that arose after publishing a book of didactic scores of the same name for teaching the piano in childhood.

They are a group of eleven pieces inspired by classic children's stories, a way closer to children to start in the arduous piano technique.

In each composition we find a parallelism between the story and the musical composition. For example, in *Constancia* (The Tortoise and the Hare), we can observe the change of tempo for each character or, in *Duerme...* (Sleeping Beauty), the lilting rhythm of the melody.

Invernal

(wintry)

12. Noel
13. Espíritu de Navidad (Christmas spirit)
14. Din don 1
15. Variaciones Ya viene los Reyes (variations the Kings are coming)
16. Din don 2
17. Muñeco de nieve (Snowman)
18. El saco de sueños (the bag of dreams)

In *Invernal*, second block of Tripartite, we find specific music for this time of year. Although curiously in some parts of the planet the seasons are in opposition, an attempt is made to avoid the religious character of Christmas, although the album breathes this symbolism.

The structure is more of an orchestral type and the piano still has a great weight, although to a lesser extent than in other previous works. Some of the compositions recover elements or cover themselves as in *Din don*, *Noel* or in "*Ya viene los Reyes*", the latter, a variation of a popular Spanish Christmas carol.

Ecce Mater

19. Irmã Dulce
20. Juana Jugán: la luz de un asilo / Juana Jugan: the light of an asylum
21. Sor Inmaculada Fernández: misión en Madagascar./ Sor Inmaculada Fernández: mission in Madagascar
22. Madre Teresa de Calcuta
23. Madre María de la Purísima: las cuevas de Villanueva del Río. / Madre María de la Purísima: the caves of Villanueva del Río
24. Amatissima.

The third block is made up of these six pieces dedicated to women who provide solidarity work from a religious congregation. The last piece, Amatissima, is more generic, taking the role of Maria as a representative of all of them. Once again, the religious character is fled, it is a social recognition of a human labor independent of the religious connotations that may be derived.

Musically, it is a block of orchestral character with less predominance of the piano and sometimes with pieces of an epic profile as in Juana Jugan: la luz de un asilo.

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As we have already commented on another occasion, the covers themselves are also designed. In this particular one there are three stained glass windows and in each of them three hoods that symbolize the three blocks. The first, Little Red Riding Hood as a representative of these stories set to music. In the second, the Virgin Mary and in the last one the hoods typical of the nuns.

A Deluxe mini album was made with these six pieces in this year 2021, mainly correcting and remastering the original version .

Another album that passed in indifference. He seemed to be living in a bubble where no one knew he existed. Looking into the distance, I think that Tripartito was the highlight of my musical career. It was not only this album but it had been born parallel to «Cuaderno de campo. de marismas, ríos y mares”. It was an unbeatable year of creative talent.

The distribution was still in the hands of CD Baby and although I never gave up hope of seeing my works in concert halls, that possibility was getting further and further away.

In 2012 another turn was given with "El mundo de Hojyo Takashi"

HOW TO ACQUIRE THIS ALBUM?

In wav or mp3 digital format

Contact us: berekeke@hotmail.com

EL MUNDO DE HOJYO TAKASHI 2012
(The world of Hojyo Takashi)



After the epic of two albums such as Cuaderno de campo: de marshes, ríos y mares and Tripartito, a musical journey through Japanese tradition began.

The inspiration came from learning about El mundo de Hojyoo Takashi, a Japanese origami master.

It was an in-depth research effort on Japanese music, instruments, and culture. The eight compositions in El mundo de Hojyo Takashi are inspired by eight figures by the master of origami.

Musically, traditional instruments are combined with the classical western orchestra. The piano is relegated to the background in favor of other sounds.

The cover acquired an American silent film type character although the original had a red background that was rejected by the distributor. By then, I stopped making back covers.

1. Bruja sobre dragón (witch on dragon)
2. Violinista (Violinist)
3. Pegasus
4. Practicante de kendo (kendo practitioner)
5. Acuario (Aquarius)
6. Catura
7. Pez león (Lion fish)
8. Arcángel Gabriel (Archangel Gabriel)

The album was created on Korg's Triton Extreme workstation.

In "Bruja sobre dragón" we find that epic style of Japanese tales, loaded with percussion and sounds that contrast between windy and more serene. The character of the melodies and solos, very typical of oriental music, is of special relevance.

Violinista It is also a traditional piece where, as is predictable, the violin is the protagonist.

With a less local character, «Pegasus» is a more lyrical piece although it has moments of a certain epic, especially in the modulating scales.

"Practicante de kendor" once again recovers the Japanese tradition itself, with references to theater and its relationship with music. Very transcendental its structure and instrumentation.

With another more general character, «Acuario» is situated among the orchestral pieces of oriental style.

Returning to the symbolism and epic character we find "Catura" where reference is made to the choirs of Japan.

Another generalist piece is "Pez león" and closing the album "Arcángel Gabriel" with clear traditional-type melodies and with the harp as its greatest exponent.

El mundo de Hojyo Takashi led me to a deep research work on the traditional and classical music of Japan. As we have already commented, it is not an album of traditional Japanese music, but a personal perspective paying tribute to Takashi and his art.

CD Baby was still distributing and I didn't expect much from this album, in the sense of recognition, since neither had had it. I am satisfied with the result, although I understood that it contained a certain difficulty to compose on this music so far removed from my personal experiences. I don't even know if the origami artist heard it at least once.

Another new twist would also take place that same year: «Los cuartetos berekekê ».

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In wav or mp3 format

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