

Los cuartetos berekekê 2012
(The berekekê quartets 2012)



In addition to *El mundo de Hojyo Takashi*, what would be the break with the piano as the omnipotent instrument of compositions was carried out.

At that time he had bought a violin and in a self-taught way he started me practicing it.

However, the album was created and recorded entirely on Korg's Triton Extreme workstation with the limitations that these sound banks had in those years. Subsequently, the VSTs or virtual sound libraries allow the proper sound characteristics of string instruments with greater veracity.

These four quartets that make up the album consist of three movements.

Quartet number four is perhaps the most significant for its Asian character, the solo violin sometimes "imitates" the erhu.

There is not much more to say about these quartets without a more exhaustive analysis that is not in the intentions of these guides. The berekekê quatrains suggested a single installment, which would later be expanded to another.

The need was felt to try new shapes and ensembles to broaden the creative spectrum.

Another cover of his own authorship that was later reused as a unifying element of Los cuartetos vol. 2.

The distribution was still being carried out by CD Baby, which referred them to the streaming platforms, which continued to pay ridiculously and miserably. It would have been unthinkable to pursue this as a profession.

By then, I think Windows Space had closed its doors and that further limited the possibility of bringing music to a large majority. The quartets, even though they are a plausible formation to take to a concert hall, did not have a greater reach than the rest of the works.

The arrival of 2013 meant ten years dedicated to composition and that resulted in *Recapitulando: 10 años de música*.

HOW TO ACQUIRE THIS ALBUM?

In wasv or mp3 format

Contact us: berekeke@hotmail.com

Recapitulando: 10 años de música 2013

(Summing up: 10 years of music 2013)



1. Desde un mirador 2.
Arte oriental en papel 3.
De un burro andaluz 4.
Un águila mística 5.
Paralelos herméticos
6. Saudades dum
tucunaré 7. Notas
naturales 8. Que suene el
cuento!

Summing up (which should be understood as going back, revision, etc.) is an album that commemorates ten years dedicated to composition.

This work should not be understood as a revival. It is a work of original compositions inspired by these ten years of career.

The musical approach is also very different from the honored music from the previous albums.

1. Desde un mirador (from a viewpoint)

With this piece of music, tribute is paid to the debut album MIRADORES 2.003.

Musically, the piano has lost the prominence of the past and shares space with string instruments and some contributions from woodwind. The structure begins to distance itself from the main melodies, without a specific definition.

2. Arte oriental en papel (oriental art on paper)

In "arte oriental en papel" the oriental sounds of two albums are recovered: SIETE PIEZAS CHINAS 2.006 and El mundo de Hojyo Takashi 2.012.

As in the previous track, the piano has an organizing role where there is no defined melody either. Traditional instruments, whether woodwind, percussion or string instruments, play an important role in the conception of this composition.

3. De un burro andaluz (of an Andalusian donkey)

"De un burro andaluz" brings us closer to the albums *Plateroideología* 2.006 and *Asnografía* 2.009.

The Andalusian character of this composition is unquestionable, in which the piano does take the reins accompanied by woodwinds and string instruments. It follows a similar structure to the previous ones, that is, without a defined melody.

4. Un águila mística (A mistic eagle)

El águila robada 2.008 has its reflection in this track. The epic dance character continues to prevail, with a more defined melody than in the previous compositions and with a less decisive role for the piano. The percussion takes an essential value together with the rest of the orchestra.

5. Paralelos herméticos (Hermetic parallels)

Paralelos herméticos has its reference in "*Así en la Tierra...*" 2.008.

The timpani, the piano, the pads and the rest of the orchestra, including the harp, are the foundations on which this composition is built without a defined melody and that breathes all of it the spirit of mythological characters who wanted to be represented in the aforementioned album.

6. Saudades dum tucunaré

(nostalgia for a tucunaré)

Saudades dum tucunaré responds to that spirit and attraction with Brazil, a country that used to frequent often. This track has as reference "O último tucnaré" 2.010. It is a composition inspired almost entirely by Ana Lúcia from the aforementioned album, with a more melancholic tone.

7. Notas naturales

(Natural notes)

This composition leads us to the album "Cuaderno de campo: de marismas, ríos y mares" 2.011.

The piano once again takes the role of common thread, without a predefined melody. Woodwinds and string instruments conglomerate in a more upbeat style than the previous track.

8. ¡Que suene el cuento!

(Let the story sound!)

The album concludes with ¡Que suene el cuento!, a composition in reference to Tripartito 2011 and more specifically to the block "Cuentos en blancas y negras".

A piano that continues to play the role of conductor together with the rest of the classical orchestra in a composition without a specific theme, playful, childish.

conclusion

Here begins an important transformation and maturity in the composition model. The orchestral plane predominates, the piano is no longer an essential instrument, it flees from fixed melodies and uses a collage-type resource in which ideas follow one another guided by the nexus of tonality, which undergoes continuous modifications, thus enriching the set of parts.

All these aspects treated here make this work a new conceptual model based mainly on the configuration of the orchestra and the connection and union of the themes that compose it.

We must add a curious cover in which a suit has been placed on a hanger in a negative photo. I never had the opportunity to premiere any of the compositions in an auditorium with an audience and real instruments (the album was created on Korg's Triton Extreme workstation like the previous ones). This symbolism is on the cover, a suit that waits for the moment to materialize a wish.

In those years, I was studying orchestration for film at Thinkspace Education, a British online academy directed by Guy Michelmore. Although this album was composed and arranged before my training as an orchestrator, there is a tendency towards more sophisticated arrangements than on previous albums. The Thinkspace teachers and experts helped me to have a broader vision of the orchestra and its sound possibilities. Some of these teachers had the opportunity to access some of my creations, including this album, the review of which can be read on my website. Jordan's words were prophetic: "nobody knows in these times what can happen with a creation, something really good in these times."

The album followed the paths of the previous ones, with little impact. CD Baby continued in these years with the work of digital distribution, the only communication channel supported by streaming platforms.

Ten years had passed, with an important process of maturity and academic training that can be consulted on the Web. He had the feeling that he was "the invisible man." Nobody at that time had bothered to contact me to find out about my work, and in a way, that made me uncomfortable.

The years of ruptures were followed by a certain continuity with «Los Panza y sus Baratarias: suite a la estupidez humana, 2013»

HOW TO ACQUIRE THIS ALBUM?

In wav or mp3 digital format

Contact us: berekeke@hotmail.com

Los Panza y sus Baratarias: suite para la
estupidez humana 2013

(The Panza and their Baratarias: suite to human stupidity 2.013)



Two thousand and thirteen gave for the creation of two albums: Recapitulando and Los Panza y sus Baratarias.

The latter is configured in the form of a suite by a set of pieces in which an ironic critique of nationalisms is made. In an increasingly globalized planet, it is an anachronism to claim territories and divide more, with the creation of new borders. However, it is not opposed to the identities and idiosyncrasies of each place, which are, ultimately, those that enrich the cultural diversity of each place. For this, a chapter of Don Quixote by Cervantes is taken in which he appoints Sancho Panza governor of the island of Barataria. The ignorance and lack of experience of the squire make him the joke of those who visit him because of his ineptitude of government.

The cover, my own creation, could not be more explicit: crowns suspended from a skeleton-coat rack that represents the outdated and stale of these new nationalisms.

1. Concibiendo un reino (conceiving a kingdom)
2. La coartada histórica (the historical alibi)
3. Un himno para una patria (a hymn for a homeland)
4. ¿Dónde están mis aliados? (where are my allies?)
5. ¡Se hace saber! var. tema popular (It is made known!) var. popular theme
6. Tombeau o el sacrificio numantino (Tombeay or numantina sacrifice)

The six pieces that make up this conceptual work are planned for orchestra with a sound unit that defines them. In them, the own moments in the construction of a kingdom are shelled in a sarcastic way. Track five corresponds to some variations of a popular theme: La farola de palacio and the last one, music for a funeral either due to surrender or collective suicide.

It is an album that works with more complex harmonies, in which key changes and modulations take place. From the orchestral point of view, there is also an important role played by the instruments in the characterization of this bizarre story drawn from the work of Cervantes.

It has been made clear on numerous occasions that it is not an attack on the Monarchy, an institution that I deeply respect.

Distribution was still in charge of CD Baby and its satellite platforms. With this work, a period of creative crisis began in which he had experimented with numerous compositional resources from the Baroque to the twentieth century. The level of self-demand and a certain pessimism about the interest of my work left an important mark.

The album was created entirely on korg's Triton Extreme workstation.

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LOS CUARTETOS VOL. 2 - 2.014 (Quartets vol. 2 - 2014)



Los cuartetos vol. 2 (2.014) it was a need to expand the repertoire for this type of formation. At first, there was no desire for continuity, calling the one published in 2012, *Los cuartetos berekekê*.

There are also other reasons that led to retaking this repertoire. During those years he got closer to Portuguese music, especially fado, also following the contributions of Amadeu Magalhaes on the Portuguese cavaco and José Lúcio Ribero de Almeida on the Portuguese guitar. This interest in fado that dates back to more distant times, is translated into the fado quartet, corresponding to the fifth in the series.

The other big influence comes from further back as well: his passion for Brazilian music. The sixth of his quartets is called *sertanejas*, a term used to define popular music born in the *sertão*, and which we could translate as a desert, arid area with extreme weather.

In these three movements we find musical references to pilgrimages, loas and perspective itself.

Quartet number eight incorporates a polonaise and a berceuse.

These quartets were recorded. like the previous ones, with the Korg Triton Extreme workstation. No musicians were found to carry out a recording with real instruments.

On the cover, as if it were a cycle, the design is maintained by changing the background color.

With Recapitulatando, 2.013, there was a failed attempt to create a group to commemorate these ten years of composition. Conversations and contacts were held with some musicians, including bowed string musicians, to interpret *Los cuartetos berekekê*, 2.012. The project was a resounding failure due to the impossibility of carrying it out due to various incompatibilities.

This second series of quartets are more elaborate and somewhat more complex than the first four. An attempt is made to combine the tradition of the pieces with compositional novelties.

CD Baby continues to assume the role of distribution, but utter disappointment in its results and miserable payouts is beginning to emerge. The derisory amounts that his statement of accounts produced would have led the most optimistic of artists to abandon, but selfishly, it was the only dissemination tool still available. On several occasions there was an approach to social networks, with little success and with some rejection of the harsh policies they imposed. The creation of a solid web began to nurture a way and a means of being more independent and of continuing to maintain contact with the public. Blogs had also been working relatively well until the dependence on mobile devices and their demands on browsers. In addition, in these blogs I dedicated a broader spectrum to deal with various issues, some of which undoubtedly hurt me because of my positions and opinions. These posts did not even serve to receive a thank you from so many artists whom I deludedly praised in those years.

HOW TO ACQUIRE THIS ALBUM?

In wav or jmp3 format

Contact us: berekeke@hotmail.com

KONG 2.015



As we have already commented in other previous guides, the piano composition will be abandoned in favor of a more orchestral work.

In those years, as we have already mentioned, he had studied orchestration for film at the Thinkspace Education online. There is no doubt that those teachings, and his own conception of musical composition, can be glimpsed in this album.

1. Petrox explorer
2. Sirena del mar (Sea Mermaid)
3. La perla oceánica (Ocean pearl)
4. Una ofrenda a Kong (an offering to kong)
5. Cascadas (waterfalls)
6. En un bunker hacia el sueño americano (in a bunker towards the american dream)
7. King Kong Circus
8. Iracundia (ire)
9. El rey ha muerto (the king is dead)

Kong arises from a personal admiration for the 1976 film King Kong and two of its prominent composers: Max Steiner and John Barry. It is from the latter, as I have confessed, that you get your influences for this curious soundtrack that runs chronologically through some of the scenes from the aforementioned film.

In addition to this, there is a deep defense of the culture of native peoples and their customs, of the strong hand against poaching and the indiscriminate sale of animals and also of Diane Fossey's novel "Gorillas in the fog".

It returns to the eternal conceptual model with a line of action, this time, based on the King Kong script.

In this work, recording methods begin to diversify between Korg's Trion Extreme workstation and sound libraries, which will gradually replace Korg's technological legend.

Unlike a soundtrack, a leitmotiv is not presented, but instead displays a range of ideas depending on the scene to be developed, with a descriptive nature, as much as the music allows. However, references can be observed in Un bunker towards the American dream, of other pieces that somehow connect the musical script. In addition, the dense, serious sounds, such as the tuba and certain pads, reflect the character of the character, while others place us in the paradisiacal landscapes of the film or the contextualization with reed

instruments of the Pacific areas where the action begins.

It was quite logical at this point that Kong, 2015 would have a worse reception if we analyze the sales of the distributor. By then, it had already restricted the rights to a series of streaming platforms. Some, like Spotify, were still legally in breach of copyright and use covers, titles and even violate privacy rights. I say that it was logical, because the album was a soundtrack to use, with music sometimes of short duration or relatively little interest. For example, the one mentioned above, in which the giant gorilla hits his head (timpani) in his prison inside the oil tanker that takes him to the North American country. Lacking a representative melody, it can be somewhat discouraging to listen to the piece if it is not understood. The combination of instruments foreign to the traditional orchestra is resumed and there is even an "orgasm" included in Cascadas, the most erotic piece and scene.

As there was a certain weariness and pessimism about the results of CD Baby and its satellite platforms, a campaign was carried out in MUSIC-SUBMIT that also included a review that can be found on the Web (in english). The results of the campaign were not as expected either.

On the cover, another of my own collection, we find the features of the gigantic gorilla

The creative exhaustion and the crisis of ideas continue after this album. There was an urgent need to explore other resources, but how to do it and materialize it was missing.

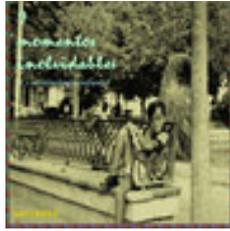
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9 momentos inolvidables +1 sentimiento infantil 2016

(9 unforgettable moments + 1 childhood feeling 2.016)



In 9 momentos inolvidables + 1 sentimiento infantil 2.016, it involves a retrospective or balance of my childhood and adolescence years. It is, without a doubt, the most personal and intimate work.

It takes the trio format again: piano, clarinet and accordion, which had already been put into practice with the album Cuaderno de campo: de marimas, ríos y mares 2.011.

On the cover, also of his own creation, a personal photo from when he was a child is included.

1.Volando en bici

(Flying on a bike)

In "volando en bici", one of the moments of happiness of the childhood stage is recreated. That experience contrasts with track number three.

2.Libros y garabatos

(books and scribbles)

He adored reading and devoured books, even reading inappropriate ones such as La Celestina or El Conde Lucanor. Childhood was spent leading a home life unlike children my age who spent a lot on the street playing ball or other children's games. The other great hobby was drawing. The characters of series or cartoons and even imaginary ones were recreated in pocket caricatures. "Libros y Libros y garabatos" collects these experiences.

3. Clases de gimnasia (gym classes)

As we have already anticipated, "clases de gimnasia" was the antithesis of "Volando en bici". Due to a congenital disease, I had to remain convalescing and away from physical exercise until I was almost fourteen years old. Gym classes were a torment, watching my classmates practice sports while I was entrusted with picking up sports equipment. Fortunately, Physical Education has changed in Spain and today children with some type of disability can carry out activities according to their difficulties and limitations. The piece denotes that sadness and experience of those moments.

4. Bendita bandurria (blessed bandurria)

I found, or rather my parents, an alternative in music. In the school rondalla where I did my primary studies, he learned to play the bandurria thanks to an amateur musician, Don Pedro Álvarez Hidalgo. That experience served to make the leap to the Manuel de Falla Royal Conservatory in Cádiz, where he would study piano for years. The bandurria, a traditional stringed instrument from Spain, opened the door to the great calling of my life.

5. Recuerdos de un pequeño pueblo (Memories from an small town)

Puerto Real, a town in the province of Cádiz, was the place where I was born. In "memories of a small town", one feels nostalgic for that town from his childhood and adolescence, of which today only a reflection remains, without personality and submerged in nothingness.

6. Aquellos días de recreo (those school recess days)

In "aquellos días de recreo", I go back to the school years with the De La Salle brothers.

It was a time of rejoicing, revelry in the face of the hard day of study books.

7. Son gigantes, Sancho

(They are giants: Sancho)

Track seven "Son gigantes: Sancho" corresponds to the + 1 childish feeling to which this album gives its title. I always considered myself a dreamer, a romantic, idealist, naive; these feelings that lasted well past adolescence when many walls began to collapse. To do this, I turn to the universal book by Cervantes, Don Quixote de la Mancha in the chapter that narrates his fight against the windmills.

8. Pero Dios... no existe

(But God... doesn't exist)

In my teenage years, when I was in high school, I asked the drawing teacher if he believed in the existence of God. The exhaustive answer and that NOT convinced, led me to a state of despondency, since, without the justification of a God, what was the meaning of life? As almost in the majority of those of my generation, there was a concern for philosophies, religions and the meaning of human existence. Only with the years and maturity, that phrase thrown like someone who throws a stone from a sling, served to reach the same conclusion.

For all these reasons, it is a somewhat pessimistic piece, loaded with sorrow and doubts.

9. Qué haremos sin él

(What will we do without him?)

The loss of my father was a severe setback already towards the end of my adolescence. I owe him my musical vocation among many other things.

Musically, that nervousness emerges from the unexpected and tragic outcome.

10. Amores negados

(Denied love)

As we have said, he was a romantic, an idealist. The disappointment and the continuous failures and attempts at romantic relationships plunged me into a great depression. It was in those years when the ghosts of suicide began to appear.

- 0 -

This is one of the most personal albums, in a trio format to find that intimacy of those unforgettable moments that we keep from our first stages of life. After "9 unforgettable moments + 1 childish feeling" will come an already obvious exhaustion of ideas and composition.

As we have already mentioned, some rights had been restricted to the streaming platforms. By now, any claim to recognition as a composer had disappeared. The creative crisis was added to this pessimism and it was precisely this year that relations with CD Baby were broken, the last work in the hands of the distributor. During those years all predictions had been confirmed. The distributor began to demand certain documentation to receive payments and a series of demands that it was not willing to allow. It was, in other words, giving away my work at a miserable price that I hoped to be able to contribute to some charitable cause. The Web had gained weight against these smoke sellers.

It kept surprising me that after so many years no one had taken an interest in my work: not a single interview, a contact, nothing. It was, as I have stated on another occasion, as if it did not exist. On the other hand, I was aware of what the general public was following and that it was far from my own lines of creation.

With this album a three-year hiatus opens from the point of view of composition. I had reached the ceiling in my possibilities so far and I decided to expand my academic training to approach new resources. Those were months in which I studied Contemporary Music at Berklee College online with the composer and professor Gabrielle Vanoni. Unfortunately, I didn't find much inspiration, contemporary music followed other guidelines that I didn't share.

HOW TO ACQUIRE THIS ALBUM?

In wav or mp3 format

Contact us: berekeke@hotmail.com

MIRADORES Deluxe 2.019 (Viewpoints Deluxe 2019)



The last original album published was 9 momentos inolvidables + 1 sentimiento infantil 2.016. I began to suffer a creative crisis and an exhaustion of ideas. Three years later I decided to do a review of my first works. The covers with the denomination Deluxe will be maintained.

The reasons for these revisions are several:

- Improved interpretation of some of the tracks.
- Sound quality improvements
- Incorporate acoustic instruments
- Sound library improvements.
- Arrangements of some tracks.

After 9 momentos inolvidables + 1 sentimiento infantil 2.016 I disconnect from the traditional sales and distribution platforms, considering that I had done myself a disservice by putting them at their service for miserable and paltry profits.

The best way to combat this creative crisis, this laziness and this lack of a suitable place to compose, was to review these albums that could be improved.

The Mastering Techniques classes received by Eastmann, a technician who was from well-known bands such as U2, Depeche Mode, among

others, at Berklee College online, were masterful. Although I wasn't really interested in production, it was a reality that for a freelancer like me, it was essential to carry out a series of improvements and invest in resources for recording and mastering my work. With this intention these Deluxe editions were born.

After the break with CD Baby, he began an inhospitable and uncertain solo journey, counting on the Official Website as the only communication platform and trying to recover the audience of a blog that had fewer and fewer visits. I had assumed that not even altruistic work would serve to raise funds for the benefit of solidarity projects, something that really bothered me and meant a disaffection with the general public.

I had invested in a home studio, in academic training, in audio enhancement software and had put into practice my skills with acoustic instruments that I had been acquiring years before and that were now combined with sound libraries. The legendary Korg triton extreme had given over to the sound libraries (VST) that were beginning to proliferate in the music market.

The official website had also improved, with certain open music cycles about my work, the control of my work and some recipes that still have not borne fruit to attract followers willing to invest in solidarity programs.

HOW TO ACQUIRE THIS ALBUM?

In wav or mp3 format

Contact us: berekeke@hotmail.com

SIETE PIEZAS CHINAS Deluxe 2.019
(Seven chinese pieces Deluxe 2019)



The same indications that MIRADORES Deluxe followed Siete piezas chinas Deluxe 2.019 (see MIRADORES Deluxe)

Especially, for an album of these characteristics, a vast field of possibilities was found in the sound libraries to improve an album with a great debt to the oriental tradition.

Siete piezas chinas Deluxe, it helped me to continue connected to music in some way, arranging and mastering the original album of two thousand and six. Some pieces of this album improved considerably with the retouching of samples and new sounds.

These are years in which nothing was aspired to anymore, or rather, very few results were expected, but I considered that my work was good enough to be on a website and to continue making it known even if it went against the current.

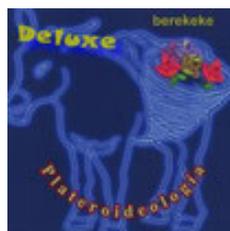
As in the previous album, the cover with the denomination Deluxe is maintained.

HOW TO ACQUIRE THIS ALBUM?

In wav or mp3 format

Contact us: berekeke@hotmail.com

Plateroideología Deluxe 2.020
(Plateroideology Deluxe 2020)



For the same reasons as «MIRADORES Deluxe» and «Siete piezas chinas Deluxe» (see MIRADORES Deluxe), the revision of «Plateroideología» 2.006 was undertaken.

The sound libraries allowed a greater realism of some instruments involved in the original version and, in addition, it was necessary to carry out some quantization work on some instruments that lacked precision in that version.

The original cover is maintained with the denomination Deluxe.

This will be the last album in these series, although improvements were made to others such as the Deluxe edition of one of the Tripartito blocks, 2011, and specific improvements to other albums that were included in the online catalog, discarding the original editions, such as the case of "El mundo de Hojyo Takashi", 2.012.

HOW TO ACQUIRE THIS ALBUM?

In wav or mp3 format

Contact us: berekeke@hotmail.com

El correo del zar 2020
(The Tsar's courier 2020)



Although it may seem otherwise, El correo del zar 2.020 is an album that belongs to the compositional past stylistically speaking. It is a work that was born years before and that was consolidated in two thousand and twenty.

Literature is used again to link it with his love for traditional music. Inspired by Jules Verne's novel "Michael Strogoff", a journey through Tsarist Russia is made in the form of a soundtrack. It is not an album that contributes much from the creative point of view, but it is the compendium of achievements in terms of orchestration, structure, editing, etc.

At this time, the need is felt to incorporate acoustic instruments and merge them with sound libraries.

1. El correo del zar (The Tsar's courier)

It is a song with a certain martial touch in which metal wind instruments predominate.

2. 5.200 verstas

It follows the line of the previous one but with a more epic character and a hymn-like ending.

3. Strogoff

In Strogoff, acoustic accordion, domra and balalika are added to the sound libraries creating an atmosphere of traditional Caucasian music.

4. hermano y hermana (brother and sister)

It is a very soundtrack-type theme that ends with choirs typical of popular music.

5. camino de Tomsk

(Tomsk road)

In "camino del Tomsk" acoustic domras and balalaikas are incorporated back into the orchestral background.

6. cabalgando en la estepa

(riding in the steppe)

It is a theme for two pianos.

7. zíngaros

(Gypsies)

The circus, bohemian and mysterious character of the life of the gypsies is recreated in this piece.

8. Marfa o la patria rusa

(Marfa or the russian homeland)

It is a pinistic piece inspired the traditional music.

9. Ojos para ver

(Eyes to see)

A theme for piano, accordion and clarinet. It must be remembered that this album was conceived in the years when I was working on 9 momentos inolvidables + 1 sentimiento infantil 2.016, which had that trio formation. The piece has that characteristic character of traditional music.

10. El traidor Ogareff

(The traitor Ogasreff)

It has the "brother and sister" structure with the mysteriousness of the character in Verne's novel.

11. Un deber inexcusable

(an inexcusable duty)

For this piece, the Ruan (Chinese guitar) is mixed with synthesized sounds and some sound effects. The tuning of these instruments is not exactly conventional due mainly to "bending".

12. Disputa telegráfica

(telegraphic dispute)

It is a fun subject in which the two journalists who intervene in Verne's novel are represented in the middle of the war. The telegraph on the glockenspiel, the violin for the French journalist and the cello for the Englishman.

13. Serenata siberiana

(Siberian serenade)

I have great admiration for the Morin Khur, a traditional Mongolian instrument. The Siberian serenade unfortunately could not be interpreted with this instrument although it breathes its character on the cello next to the piano.

14. Marfa o la patria rusa (orquestal)

(Marfa or the russian homeland- orchestral)

It was felt that it was possible to make an orchestral version of Marfa o la patria rusa corresponding to track eight of this album. In this version, the domra and the acoustic balalaika are recovered.

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There was some doubt at times about releasing this album, I considered it to be a bygone stage and I made frequent arrangements of some of the tracks until I was satisfied with the result. From this album, acoustic instruments began to be given prominence and voice, combining them with sound libraries.

As we have commented, El correp del zar is a work that belongs to a period that has already been overcome from the compositional point of view and in which the role of orchestrator and musician predominates.

We live in difficult times in which it is common to confuse politics with culture. It would be a huge mistake to miss out on this album simply because of current events that have nothing to do with art.

The cover is a composition that took me a long time. I was obsessed with somehow printing the Kokoshnik, and ended up buying the rights to one of his photographs from a Russian photographer. In addition, it was important to include the tartana and the main character, all in a design that was related to the world of comics, or illustrated novels.

The creative crisis, pessimism and a need to find other formulas for composition continued to be accused. The album cycles a few years after it closed.

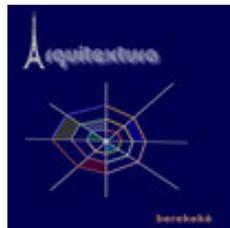
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Arquitextura 2020

(Architexture 2020)



Arquitextura 2.020 It is an album that breaks diametrically with the compositional trajectory followed up to now. Abandoning the tonal format, he delves into the world of textures in laborious and complex work.

The album title is, how could it be otherwise, a fusion of the terms architecture and texture.

Inspired by certain now human and now natural constructions, work is being done on this new concept after the exhaustion of the previous cycle.

However, the album still presents traces of the past strongly rooted in tonality and modality. In addition, there is an interest in the works of Murray Schaffer on the soundscape.

The sound libraries have completely replaced Korg's legendary Triton Extreme from previous works and further incorporate acoustic instruments or natural sound elements into these compositions.

The conceptual model continues to be opted for, at least from an extra-musical point of view, in which both artificial and natural constructions manage to assemble and appear as a whole.

1. Torre Eiffel

(Eiffel tower)

The great iron mass that rests on the banks of the Seine and which I had the opportunity to visit, undoubtedly required a very "metallic" material, dense, heavy, creaky and gigantic. When selecting the sound components, I was certain that this piece should have a close relationship with the material, the static and sharp of its structure.

The piece runs over four parts that are assembled and superimposed in such a way that, like a certain architecture, the first elements always remain there. For this reason, the base is based on its four pillars which, being thicker, are also related to the deepest and longest sounds, as well as a slower tempo. On this base are "the foundations" of the others that make up the whole. For this, the resource of parts of the fugue with subjects, responses and counter-subjects that give a perception of rise in tempo with variations in pitch and using the decrease is sought.

In turn, like El bolero de Ravel, it is a recurring model altered by the aforementioned sound qualities of tempo, height and duration. We could even say timbre, as they get brighter as the peak is reached.

It consists of a total of four cycles: the base or presentation of the theme, the development itself, a long coda and a short conclusion that coincides with the highest point of the Eiffel Tower. At the base, the four pillars that support them

are easily identifiable (in total they would add up to about 60 4/4 bars equally divided by four). As we approach the confluence of the parts, these, in turn, also blur. We can say that the time needed to surround the tower would be to scale. .

In relation to the soundscape mentioned above, a "supposed" voice of Eiffel on the phonograph and some phrases in French from the speech he gave at the inauguration among others.

2. Casa de chocolate

(Chocolat house)

Casa de chocolate it is a shorter piece that combines various elements. It is structured in the following parts:

- The forest: when we imagine a house of these characteristics one intuitively moves to a bucolic, dreamlike or imaginary landscape.
- First transition. The sounds of the forest are altered, giving rise to sound effects starring the transformations, the synthesized piston flutes, etc.
- Childhood: in this section the rhythm of the percussion, the naturalness of a baby, take us back to the world of memories associated with chocolate.
- The liquid substance. A series of dense liquid components are started that make up the manufacturing process with an artistic touch.
- Solidification: Finally, the transitions of the synthesized scales promote solidification in an exponentially increased sound effect.

The great challenge was not to fall into the temptation of conceiving a soundtrack, even though there are elements or certain rhythms that do not end up being configured as motifs or phrases in that direction.

3. Cuevas de Nerja

(Nerja's cave)

The famous caves of stalactites and stalagmites of Nerja in Andalusia is a whole dish served to the senses. They were visited in childhood with a vague

memory (certainly not audible), as any child I was impressed by those formations that were erected with their peculiar and capricious forms.

For a composer it is a delight to work with that type of sound fields where everything blurs. For that reason, I have tried to give "clarity and cleanliness" to the sounds and effects that are undoubtedly subject to the considerations of the sound space and time of the place.

The piece is distributed in the following parts.

- Access to the place, in which Schaffer's own soundscape predominates, with hardly any alterations.
- Access to the cave: with a transition in which the sound field is changed, typical of small rooms.
- Access to the galleries, where the first sound elements of the drops and the liquid element can be appreciated, acquiring more depth and volume due to the reverberation effect.
- Cataclysm Room: it is a peculiar room in which some of the rock formations collapsed, giving the place a truly gloomy aspect. The volume has progressively reached its maximum dimension, where reverberation and echo mix together with bass sounds and chromatic intervals. It is the densest part.
- Sala de la Cascada: concerts and shows have been offered in this room since it almost opened. It is the most artistic part where a truce is given for the benefit of more melodic elements.
- End of the trip: progressive recovery of the natural sound field.

4. Templo

(Temple)

Templo It is a piece that must be understood from the spiritual, that is, the temple of the soul or whatever you want to call it, it is the construction that sustains human principles, values and that is above the mundane.

The piece is divided into three parts:

- The campanologists and/or curtains enter the scene. In this first musical scene I have intentionally wanted to force you to sharpen your ear. We have become accustomed to a very high sound threshold and have neglected many timbres and sonorities that are below the current standard. These soun-

ds appear without any added spatial effect.

- The section of the cymbals, gongs and heavy percussion that come together in a somewhat more chamber sound space.
- The canon prayer of the monks, which is the most representative part of the piece.

5. Catedral

(Cathedral)

Unlike the previous piece, Catedral is a work that, although it is located within the treatment of the world of the spiritual, also represents an entire civilization. The religious symbolism of the West at its best. Therefore, we are not only talking about spiritual architecture, which is also spiritual, but also adhered to its mundane connection. A cathedral represents an achievement of the human in front of the materials and in front of itself.

The piece consists of three parts.

- Introduction: in which it is intended to find the relationship between the luminosity of the stained glass windows or the windows, the density of the space and the context in the liturgical song.
- Gargoyles: starting from the etymology of the word, we find here the dark and demonic depth of these figures that were part of the iconography of cathedrals, especially Gothic, in which they are animated with their heavy and large "night flights". dramatic content.
- Miserere: the architecture of the cathedrals was accompanied not exclusively by the greatness of its paintings and sculptures, but also by its musical compositions that created jewels, some moving ones that are imbricated in the same genesis that surrounds these stone masses and their meanings. The miserere is built on the alto voices reinforced by tenors and basses (Rex) and fading into the white voices, acquiring another tonality and character with the sopranos.

6. Cuerpo

(Body)

Cuerpo it was a great difficulty. Without a doubt, the body is the most complex machinery ever produced ranging from its microstructures to its entirety. It is impossible to recreate something so immense. For this reason, I decided that

it was better to limit the possibilities so that, without renouncing the architectural concept of it, it would be affordable and with a certain coherence. Circadian rhythms allowed me to find a way to organize the elements and give balance and symmetry to the result.

Structure of the work. A continuum that is articulated in the different circadian rhythms. The ticking of the clock marks the observance of invariable time throughout the piece. A series of textures headed by long-lasting sounds that correspond to different functions of the organism follow one another: temperature, heartbeat, internal fluids and later, intestinal and hormonal mechanisms. We must also add the presence of "real sounds" that at certain times are oversized by means of synthesized sound.

Logically, as we have already said, it is not possible to build a work with the infinity of components that intervene in this great architecture that is the body of an organism, in our specific case, the human. There is also no exact or synchronous correlation of the different moments in which circadian rhythms make their appearance, but granting it an artistic license within a relative time frieze.

7. Colmenas

(hives)

Colmenas It is a short piece where the elements are very concentrated. Some interesting documentaries helped me better understand this fabulous world of bee architecture.

The work is structured on a six-tone scale (imitating the shape of six vertices in each cell) in successive descending repetitions (the beehive is built from top to bottom). It follows a delay pattern of the scales similar to composer Steve Reich's technique. These overlaps form the main structure of the piece, the rest are additional elements that enrich the sound material.

8. Tao Zhu Yin Yuan

For this Taiwanese architectural work, it was very important to combine textures and natural elements with urban ones. In this way there was a "fight" between one and the other, or the attempt of the first to survive over the second,

which was its natural domain.

For this, the following elements are distinguished:

- Central tower. With a surround sound that represents its circular shape and by a constant rhythm as a "vital heart".
- Helical towers. They are the ones that give it its characteristic appearance and it is based on a theme with variations in pentatonic scales of Do and Sol respectively.
- Noise from the street that fades as we "go up" through the towers.
- Endemic birds: that follow the inverse progression to the previous one, being more "clean" as we advance in the piece.
- Instruments of Chinese tradition: that imitate the song of the previous birds.

9. Tetramelaceae

Nature is full of unusual, great and exotic things. These plants are just a sample of all of them.

It is a short piece inspired by the remains of the Khmer empire of Angkor (Cambodia) in which the tetramelaceae have taken the place of the architecture built by that civilization.

It consists of a single sequence in which an attempt is made to combine and symbolize an inhospitable place where thousands of onlookers come and where, except for the macaca fascicularis species and some birds, there is no other sound of life that is at least audible to humans. The rhythmic rhythm shows the events of a slow time in those places. Powerful sounds are combined that represent on the one hand the new dominator (tetramelaceae) and the old dominated (temple). Some reverse sound effects invite the growth of long roots and branches that cover as much space as possible.

10. Pamukale

The famous cotton castles in the region of Turkey are presented here as a piece of unique structure inspired by local sounds and of short duration. Water becomes the essential element.

11. Cañón del antílope

(antelope canyon)

Located in the Arizona desert, Antelope Canyon is one of Nature's extraordinary beauties.

The piece is composed in a single structure, using contextual elements, such as the double-mouthed flute of indigenous origin. The melodic texture conforms to those typical undulations of the canyon rocks using the pitch bender or chromatic scales. It is a work that seeks simplicity to which some very localized percussion effects are added.

12. Krzywy Domek

Small piece in which the pads are "twisted" set to traditional Polish music.

13. GADU

GADU (Great architect of the Universe) in the world of some initiation congregations a God creator of the Universe is conceived.

It was intended to be a more ambitious project, in reality, it was very difficult to synthesize in a short time everything that a creation of colossal dimensions represents. I opted for a suite of four small pieces concretized in the four elements. To follow:

- Overture: although it is not in the beliefs of Freemasonry, some argue that our civilization is the result of other, more advanced civilizations. In this overture a minor god is presented who prepares or organizes the path of our planet.
- Ritornello
- Water: dolphins accompany this presentation on the animal side. It is followed by the coming and going of the waves of the sea accompanied by woodwind instruments.
- Ritornello
- Air: the seagulls serve as a link between this episode and the previous one.

On the human side, a memory of Hiroshima with the march of the brass winds.

- Ritornello
- Earth: the howl of the wolf symbolizes the terrestrial world. The human facet is represented by machines (inventions of the little god) accompanied by percussion.
- Ritornello
- Fire: a match is enough to destroy all of the above, fire is not a human invention, but it has contributed to deforestation, the extinction of species and the chaos of the ecosystem that had found its balance. The strings dramatically accompany this devastating effect of the fires.

14. Glecier skywalk.

(Glacier skywalk)

Glacier skywalk: one of the most spectacular viewpoints on the planet is in Canada.

For such an event an aura of romanticism could not be missing. The piece is set up in several scenes.

- the wind and the birds
- fanfare that represents the majesty and dimension of a grandiose space
- where the echo reigns
- theme touching the sky
- an angel sings
- closing theme (orchestral version of the previous one)

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The gap of almost four years served for the compilation and definition of new ideas. In 2020 he had also published "El courier del tsar", a work that belongs more to the past than to the present.

Arquitextura 2020 is an album of new searches in composition and in the way of facing and developing different ideas to those currently carried out.

The cover is minimalist, quite simple, but it served to make a parallelism between the colors of the web that the spider weaves in its masterful construction.

HOW TO ACQUIRE THIS ALBUM?

In wav or mp3 format

Contact us: berekeke@hotmail.com

POEMARIOS DE FONÉTICA MUSICAL 1.0 -2.021 (music phonetics poems 1.0) 2021



In 2021, "Poemario de fonética musical 1.0" was published.

The work on making these compositions dates back to May 2021 and arose as an initiative from the acquisition of Dexed, the software for the legendary Yamaha DX7.

Remembering the years as a student in electroacoustics, I decided to carry out a project that included, from FM synthesis, phoneme editing. With Dexed I had the opportunity to create formants within the Spanish language, to be more exact, Castilian.

The edition of these formants is modeled on the research by Manuel Esgueva and Margarita Cantarero (1983) in Phonetic Studies (Higher Council for Scientific Research, Miguel de Cervantes Institute), collected on the website of Domingo Román Montes de Oca on the website of the Phonetics Laboratory (University of Santiago de Chile).

Esgueva and Cantarero have two formants for the vowels, establishing a difference between men and women.

It is evident that the human voice is a complex set of elements in which other factors intervene and that it is difficult to reproduce with FM synthesis. This was a starting dimension that simplifies the work and gave a basic result (hence 1.0 of the title of this album). The edition was not only limited to the vowels, but also to their relationship with the consonants or phonemes of Spanish. It was a laborious process that included recovering the fundamentals of FM synthesis and how it worked on the Yamaha DX7 or in his case on Dexed. 17 letters were necessary, a priori, with more or less reliable or exact results.

The second part of the project consisted of how these sound banks could be applied in an experimental musical composition.

Rereading some poems I found the inspiration to transfer and put into practice the catalog of letters created in Dexed.

Given the simplicity or, if you like, the regularity of poetic structures and language, it was necessary to open up a spectrum of poems that included a minimum variety of forms and styles, mainly in terms of rhythm and metrics. Even so, the first results were disappointing and dissuasive from abandoning the project. Not even adding effect to the banks, without altering the fundamental content, was enough to address an ambitious composition. It was then necessary to look for other factors that would contribute something artistic and compensate for the simplicity.

To call it somehow, the sound decoration was enriched with other elements based on the intrinsic of each poem. We could call the "affektenlehre" or theory of affects, in addition to other factors related to sound qualities such as dynamics, regulators, etc.

In a certain way I left the phonetic in a secondary plane, although in essence, it is the base on which the musical composition is based.

The anonymity of the origin of each poem is justified to avoid meaningless relationships. The poem is just a platform or instrument that allows the structures, although they serve in turn the transcendental importance of its content arranged in the theory of affects. In this way, the temptation to "go reading" the composition is avoided, something really inadequate to understand this work.

1. Viejo final, nuevo comienzo (Old end, new beginning)

Sonnet form. The composition belongs to one of the poems of the poets of the Spanish Renaissance. In it, an emotional situation and the necessary transition in the so-called "renew or die" are described. Most of the poem is the description of a state of existential anguish that is resolved in the last verses or musical bars. Follow a cadential process marked by the verses themselves.

2. Amistades silvestres (wild loves)

It belongs to a children's style poem that tells the story of two animals and their accidental friendship. There is a recreation of characters and situations that can be seen in the instrumentation. The style of the poem allowed to give rhythm to the composition and a somewhat more casual tone.

3. Kinestecimosis

In free verse, this poem deals with the sensation that colors produce in the emotions, a motif that is expanded and that speaks, in short, of the determining factors of established norms learned as a child. The composition lends itself to its own texture offered by colors and their mixtures, as well as the use of certain recordings that have to do with the text itself.

4. Baleleando

Poem inspired by the stanza-chorus form. The theme revolves around the culture of African origin and hence the use of percussion and ethnic elements. The rhythm is marked by alternate verse-chorus sequences.

5. Languidez de un tedio (languor of ennui)

Poem that uses as a resource the alteration of words in the verse in its arrangement. It essentially deals with laziness and how to deal with it. This arrangement is used to create a stereophonic sensation, with a rhythm that is also very cadential.

6. Con amor desde Hiroshima
(With love from Hiroshima)

The poem deals, in the form of a song, about the atomic bomb, approached from a sarcastic point of view. It is a composition that lends itself to musical sensationalism. The introduction defines the context before giving way to the poem itself. The rhythm is marked by the very structure of the poem.

7. Agonía sempiterna en forma de lluvia
(everlasting agony in the form of rain)

In this free verse poem, the author recounts different situations of suffering in the form of tears in an analogy with the rain. Essentially, it is a hymn to despair before a hidden and impassive God. The composition uses this analogy of the rain with the pizzicato of violins and later with the tremolo of the same.

8. Concatenado de negritud
(concatenated of blackness)

Another poem of a cultural and racial nature. Based on concatenation, that is, the last verse is the first of the next.

Unlike the Baleleando composition, the structure is marked by this sequence of elements in which repetition takes on a special meaning. There is a lot of symbolism that is related to the poem itself, which is a hymn to the heritage of the black man after the American colonizations.

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Like much of experimental music, its reception is unpredictable. It has the value as such and offer a different proposal so far.

The cover, also self-authored, places the graphic representation of the sound waves on a staff in a framework typical of poetic illustrations.

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In wav or mp3 format

Contact Us. berekeke@hotmail.com

DE VUELTA A CASA 2.022 (back home 2022)



Just on the last day of the year I decided to publish this album. There were several reasons for doing so:

1. All the pieces were composed in this year
2. I didn't want it to be a new year album.

It is a work without intention, that is, there was no previous decision to compose an album. It was something that came up spontaneously and for this reason it doesn't have the conceptual character that most of my previous albums have.

The chosen title is symbolic, it is not a physical return, it is a return to the past when I started learning the bandurria (traditional Spanish plucked string instrument) thanks to the immeasurable work of the maestro Don Pedro Álvarez Hidalgo.

It is a return, if not as much as "9 unforgettable moments + 1 childhood feeling", to childhood, rather to the beginning of my musical life.

The idea of conceiving an album is, as we have said, something spontaneous that arises in the month of December, with favorable conditions for the creation and that has its starting point in the track "Bandurria: no chore", a posthumous tribute to Rocío Hermida Gil (bandurria performer in Carnival choirs). It is this piece that gives a traditionalist character to the album with music inspired by the tanguillos of Cádiz typical of the Cadiz Carnival, and which will be completed with other pieces designed for plucked or plucked string instruments (with the exception of the latter of «Guardanapos madeirense»).

«Asas de criança»! corresponds to the year 2021. The first two tracks correspond to the month of September-October, while the rest came one after the other (taking advantage of the inspiring moment) in the month of December.

They are short pieces and maintain the instrumental nature of my previous compositions.

It was recorded and mastered using the latest sound libraries and mastering programs on the market to ensure listening as true to reality as possible.

make up this work.

1. Bandurria: no chore (Bandurria, don't cry)

As we have anticipated, this is a composition tribute to Rocío Hermida Gil, a bandurria performer in groups of the Cádiz carnival and whose death moved the city due to her youth.

Here the Portuguese term "chore" is used since the composition is a fusion between the tanguillos of Cádiz and the Brazilian choro.

2. Con Fina, miento

This is a piece that has no translation into other languages since it is a play on words between the unforgettable years we lived in confinement and to which they wanted to give a touch typical of South American music.

3. Guardanapos madeirense (Madeiran napkin)

The Portuguese cavaco is an instrument that sadly tends to disappear. It is generally used for the accompaniment of traditional music, but I was inspired by Amadeus Magalhaes for this composition, a virtuoso cavaquista from whom I learned a lot with his online videos.

The guardanapos is a typical Portuguese dessert, it gets its name from its napkin shape.

The composition has that character of traditional Portuguese music.

4. Domingo de piñata (pinata sunday)

Last official day of Carnival, Piñata Sunday is a composition inspired by the tanguillos of Cádiz for plucked strings and orchestra.

5. Mi querida Soledad (my dear loneliness)

Loneliness can become your friend or your enemy or both at the same time. This composition was born on December 24, a date called Christmas Eve in Spain that precedes Christmas Day.

It has that sad character, but it is not necessarily tragic and it is dedicated to all those who feel alone.

6. El millonario (The millionaire)

«El millonario» It was a well-known shop for mainly Carnival items located in Cádiz and that was well-loved and well-known by the people of Cádiz. The crisis, the lack of generational relief led to its closure. Composed in the form of tanguillos from Cádiz.

7. Asas de criança (childhood wings)

«Asas de criança» or childhood wings, is a piece that comes from behind and that I wanted to recover for this album. It is composed in the form of a Brazilian waltz.

8. Dedocracia (Fingercracy)

It is a term that was coined by the Carnival choir and later by its carnivalesque peña "Los dedócratas" in the middle of the process of the Spanish transition. With this piece he wanted to honor the fruitful years of both the rock and the groups that participated from there in the carnivals of Cádiz. In the form of tanguillos from Cádiz.

9. Llegó la murga (the murga arrived)

The murgas are no longer popular in the Cadiz carnival, but they were in the past as they still are in other parts of the planet.

It is composed in the form of a march.

The cover. Also of his own creation, it reflects the symbolism of that return home, to his musical origins.

CONCLUSION:

"De vuelta a casa" is not a planned album, but rather the result of a series of pieces that were ideal to make up an album and that break with the conceptual nature of previous compositions.

It is a recovery of an instrument (the bandurria) that started me in my musical life.

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Contact us: berekeke@hotmail.com

CUATRO INTERPRETACIONES DE UN CARDIOGRAMA MINERAL 2.023 (Four performance from mineral cardiogram 2023)



1. barita síntesis (baryte synthesis)
2. barita orquestal (Baryte orchestral)
3. barita percusión (baryte percussion)
4. barita voces (baryte voices)
5. cuarzo síntesis (quartz synthesis)
6. cuarzo orquestal (quartz orchestral)
7. cuarzo percusión (quartz percussion)
8. cuarzo voces (quartz voices)
9. fluorita síntesis (fluorite synthesis)
10. fluorita orquestal (fluorite orchestral)
11. fluorita percusión (fluorite percussion)
12. fluorita voces (fluorite voices)
13. pirita síntesis (pyrite synthesis)
14. pirita orquestal (pyrite orchestral)
15. pirita percusión (pyrite percussion)
16. pirita voces (pyrite voices)
17. turmalina síntesis (turmalline synthesis)
18. turmalina orquestal (turmeline orchedstral)

19. turmalina percusión (turmaline percussion)

20. turmalina voces (turmaline voices)

The idea of transferring the x-ray diffraction processes of minerals to sounds is something that comes from a long way off. Either the creative crisis, or the way to carry it out, or other factors, I postponed this task with the hope of taking it up again when the circumstances arose.

X-ray diffraction is a technique that plots the intensity points of each mineral on a diagram. It's something fantastic, like a human cardiogram (hence the title of this album). A photographic beat of something we consider inert.

Mineralogy has fascinated me for many years and somehow I wanted to find a communication channel between music and it. The diffraction readings offered me the opportunity to do so, but there were even four interpretation possibilities that could fall under the category of art.

Most of the pieces have a duration of 3 minutes and 5 minerals with different characteristics have been chosen at random. The procedure involves converting the sequence of 90 in the diffraction table into seconds, applying a fixed quarter note tempo value equal to eighty (approximately the beat of a normal human heart). The calculations are approximate and since no more information is provided than the intensity and a certain length, a certain arbitrariness has been chosen for the benefit of the artistic. ATTENTION: listen to these pieces at a low volume

EL SONIDO PURO Y DURO

(The sound pure and simple)

The first of the interpretations is based on sound synthesis. A low intensity base sound is projected throughout the three minutes to which is added the modifications of each mineral according to the diffraction table. These first five works have a base sound or background noise to which the peaks of the diffraction diagram are added.

LA ORQUESTA AL SERVICIO DE

(Orchestral serving to)

In this interpretation we substitute the synthesized sounds for a real orchestra, taking advantage of the timbres and characteristics of the instruments.

In FLUORITE ORQ. each instrument of the woodwind family, at its peak, takes over from the next.

For QUARTZ ORCH. the celli are used in tremolo and the pizzicati on the part of the string for the base. These pizzicati alternate different interval positions except for the first violins. For its part, the rest of the chord in chords of the different types of augmented sixth, in spicatrtri makes the different peaks corresponding to this mineral in the x-ray diffraction diagram.

BARYTE ORCH. It is designed for three trumpets, 2 trombones + 1 bass and tuba. It is composed by decrease and the peaks are marked by the trumpet trill.

In PYRITA ORQ. we have used two harps and the beaks are camouflaged, in such a way that they are integrated into the development itself.

The entire orchestra is at the service of TURMALINE. On the well-known mystical chord or Scriabin's Prometheus of the ninth, a funnel symmetry is performed (from the chord to the cluster and from the cluster to the chord). Due to the long notes, the alternation of instruments is necessary, in such a way that half an orchestra alternates with the other to be able to execute the sequence. In the peaks the resting instruments accentuate the key moments with second chords.

LA VOZ AL SERVICIO DE

(The voice serving to)

In FLUORITA VOCES we find a more or less free canon for soprano, alto and tenor and the bass performing the peaks. By decrease.

For PIRITA VOCES we have used different vocal cultural manifestations from some parts of the world in the peaks. Sopranos in diminished chords mainly with the bass line and tenors and altos playing with the voices for the base or minimum frequency of diffraction.

CUARZO VOCES is a piece also by decrease with two asynchronous "clocks" and hissing peaks.

TURMALINE VOICES recreates a mental sanatorium. Not all the peaks have a manifestation of madness to avoid a certain hearing fatigue, for this reason the choir of men who to a certain extent represent the group of mental patients is maintained.

An elephant cemetery works for BARITA VOCES with the sound of synthesized pachyderms together with a chorus of voices in small chromatic scales and a somewhat epic rhythmic background.

PERCUSIÓN (Percussion)

Using percussion or noises we have recreated these readings from a more "rhythmic" point of view.

In TOURMALINE PERCUSSION we find a rhythmic pattern that inverts as it suffers a peak.

QUARTZ PERCUSSION, however, is a composition by augmentation (double) in which acoustic percussion instruments predominate.

In BARITA PERCUSIÓN, a synthesized rhythmic base of bass and noise stands out with certain synthesized sounds in the peaks. In diffraction, the baryte presents a wide base that is making sinusoidal waves.

FLUORITE PERCUSSION for its part, is a random rhythmic sequence of sheet instruments that make up the peaks.

The berimbau, the timpani and the sound of the waves serve as the basis for this piece in which the peaks are formed by bell-shaped sounds.

CONCLUSION.

Due to the Loudness requirements of many platforms with the "normalization" relationship, a large part of the effect that prevails between the base of the diffraction and its peaks is lost, which was the objective of this work. For this reason, it is convenient to listen to the pieces at a low volume so that the contrast is more significant. Probably, the pieces gain in timbral "quality" and "clarity" to the detriment of what was previously said, which would lead to a more "musical" vision of the work than its original intention.

This is a work that would fall within the field of the purely experimental and it is very likely that it may disconcert some.

It was an easy-to-make album, as all the work was conditioned by the diffraction diagrams, as well as the musical discourse. The emphasis and the merely creative remained in associating elements and offering a variety to something that a priori did not seem to have it.

These are times in which one flees from any motivation outside of one's own art and the pleasure of doing what one wants without thinking about results or a certain type of audience, interests or benefits.

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