

Reimagining Galician Folk: Exploring Contemporary Pop Fusions through Electronic Soundscapes

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Abstract

This research investigates the fusion of traditional Galician folk music with contemporary pop genres through the creation of a six-song EP titled *Nada Para Marte*. The project explores both the creative process and the cultural significance of blending electronic pop with traditional Galician instruments, rhythms, and melodies, offering a fresh perspective on how heritage music can be revitalized and reinterpreted. Using the production of this EP as a primary case study, the research provides an in-depth analysis of the techniques and decisions involved in harmonizing contrasting musical traditions.

The thesis delves into the specifics of production, detailing how electronic sounds, experimental techniques, and studio tools were integrated with iconic Galician instruments such as the tambourine, bagpipes, and classical guitar. It further explores the role of Galician rhythms and melodies in constructing a unique sonic identity that bridges the traditional and the modern. Additionally, the study situates this musical fusion within the broader contexts of globalization, emigration, and cultural identity, examining how these factors influence the evolution of regional music.

By combining theoretical research with practical experimentation, this study underscores the potential of hybrid musical approaches to contribute to the ongoing transformation of Galician folk music, ensuring its relevance and vibrancy in an increasingly interconnected world.

This practical thesis project has significant practical outputs which should be listened to in conjunction with the written element.

Language: English

Key Words: Galician folk music, contemporary pop, musical fusion, cultural identity, music production.

EXAMENSARBETE

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Abstrakt

Denna forskning undersöker fusionen av traditionell galicisk folkmusik med samtida popgenrer genom skapandet av en sexlåtar EP med titeln *Nada Para Marte*. Projektet utforskar både den kreativa processen och den kulturella betydelsen av att blanda elektronisk pop med traditionella galiciska instrument, rytmer och melodier, och erbjuder ett nytt perspektiv på hur kulturarvsmusik kan revitaliseras och omtolkas. Genom att använda produktionen av denna EP som ett primärt fallstudie ger forskningen en djupgående analys av de tekniker och beslut som är involverade i att harmonisera kontrasterande musiktraditioner.

Avhandlingen dyker ner i produktionsspecifika detaljer och beskriver hur elektroniska ljud, experimentella tekniker och studiotekniker integrerades med ikoniska galiciska instrument som tamburin, säckpipa och klassisk gitarr. Den utforskar vidare rollen av galiciska rytmer och melodier för att skapa en unik ljudidentitet som förenar det traditionella och det moderna. Dessutom placeras denna musikaliska fusion inom de bredare kontexterna av globalisering, emigration och kulturell identitet, där forskningen undersöker hur dessa faktorer påverkar utvecklingen av regional musik.

Genom att kombinera teoretisk forskning med praktisk experimentering understryker denna studie potentialen i hybridmusikaliska metoder för att bidra till den pågående transformationen av galicisk folkmusik och säkerställa dess relevans och livskraft i en allt mer sammanlänkad värld. Detta praktiska examensarbete har betydande praktiska resultat som bör lyssnas på i samband med den skriftliga delen.

Språk: Engelska

Nyckelord: Galicisk folkmusik, samtida pop, musikalisk fusion, kulturell identitet, musikproduktion.

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Tiivistelmä

Tämä tutkimus tutkii perinteisen galicialaisen kansanmusiikin ja nykyaikaisten pop-musiikkigenrejen fuusiota luomalla kuuden kappaleen EP:n nimeltä *Nada Para Marte*. Projekti tutkii sekä luovaa prosessia että kulttuurista merkitystä yhdistettäessä elektronista poppia perinteisiin galicialaisiin instrumentteihin, rytmeihin ja melodioihin, tarjoten tuoreen näkökulman siihen, kuinka perinnesäveltäjä voidaan elvyttää ja tulkita uudelleen. Käyttäen tämän EP:n tuotantoa pääasiallisena tapaustutkimuksena, tutkimus tarjoaa syvällisen analyysin tekniikoista ja päätöksistä, jotka liittyvät erilaisten musiikkiperinteiden harmonisointiin.

Väitöskirja syventyy tuotannon yksityiskohtiin, selittäen kuinka elektroniset äänet, kokeelliset tekniikat ja studiotyökalut yhdistettiin ikonisten galicialaisten instrumenttien, kuten tamburiinin, säkkipillin ja klassisen kitaran, kanssa. Se tutkii myös galicialaisten rytmien ja melodioiden roolia ainutlaatuisen ääni-identiteetin rakentamisessa, joka yhdistää perinteiset ja modernit elementit. Lisäksi tutkimus sijoittaa tämän musiikillisen fuusion laajempiin globalisaation, maahanmuuton ja kulttuuri-identiteetin konteksteihin, tarkastellen, kuinka nämä tekijät vaikuttavat alueellisen musiikin kehitykseen.

Yhdistämällä teoreettista tutkimusta ja käytännön kokeiluja tämä tutkimus korostaa hybridimusiikillisten lähestymistapojen potentiaalia galicialaisen kansanmusiikin jatkuvassa muutoksessa ja varmistaa sen merkityksen ja elinvoimaisuuden yhä enemmän yhteydessä olevassa maailmassa.

Tällä käytännön opinnäytetyöllä on merkittäviä käytännön tuloksia, jotka tulisi kuunnella kirjallisen osion yhteydessä.

Kieli: Englanti

Avainsanat: Galicialainen kansanmusiikki, nykypoppi, musiikillinen fuusio, kulttuuri-identiteetti, musiikin tuotanto.

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1 Introduction

1.1 Background and Context

In recent years, there has been a noticeable increase in the appreciation of local music. Social media has played a crucial role in this shift, serving as a powerful tool for musicians and artists to showcase their work. The music industry has undergone significant changes, not only in terms of production but also in how we perceive and engage with music artists. Thanks to new technologies, artists now have more resources to create, distribute, and promote their music independently. Research on music streaming patterns indicates that, contrary to expectations, platforms like Spotify have encouraged a greater consumption of local music content even as global access to diverse genres has expanded (Way, Garcia-Gathright, & Cramer, 2020).

Living in a globalized world, where people have access to the same content from different parts of the globe, has ironically led to a greater appreciation of local cultures and music. As global influences become more widespread, many individuals are turning back to their roots, valuing their unique cultural and musical traditions.

As a Galician songwriter, my personal and professional experience has been deeply shaped by the musical traditions of Galicia. This artistic identity has influenced both my interest in exploring Galician music and the approach taken in this project, which combines a practical and academic perspective on traditional music and its contemporary evolution. This background is essential to understanding the creative and analytical choices that have shaped this thesis.

1.2 Objectives of the Study

This study aims to explore the fusion of traditional Galician folk music with contemporary pop genres, with a particular emphasis on integrating electronic soundscapes. Galicia, situated in the northwest of Spain, boasts a rich cultural tapestry, including a diverse musical heritage deeply ingrained in its history. The primary objective of this study is to

delve into how the distinctive elements of Galician folk music (such as melodies, rhythms, lyrical themes and songs structure) can be reimagined and innovatively fused with contemporary pop music and electronic music.

To achieve this goal, I was crafting between 6 original compositions, synthesizing the authenticity of traditional Galician instruments such as the bagpipe, tambourine, and others, with the contemporary allure of pop music. The process will involve meticulous attention to detail, from the intricacies of melody and rhythm to the thematic exploration of Galician folklore and its resonance in today's world.

This creative endeavor will be complemented by an in-depth study of Galician musical traditions, delving into the nuances of melodies, rhythms, and thematic motifs that characterize the region's musical landscape. Specific focus will be placed on iconic elements such as the muiñeira, whose rhythm echoes the cadence of ancient mills, and the evocative use of instruments like pandeireta, pandeiro (square tambourine), MIDI bagpipe and others.

Additionally, it's crucial to highlight the cultural importance of Galician music. Galicia's musical traditions have played a significant role in shaping the region's cultural identity. Throughout history, music has been an essential part of Galician life, serving as a means of expression, storytelling, and community bonding. The fusion of traditional Galician folk music with contemporary pop genres not only preserves these cultural roots but also allows for their evolution and adaptation to modern contexts.

Furthermore, a comprehensive review of relevant literature will underpin this research, drawing insights from seminal works alongside scholarly discourse on musicology, ethnomusicology, and cultural studies. These texts will provide a theoretical framework for understanding the cultural significance of Galician music and its evolution in contemporary contexts.

1.3 Scope and Limitations

One of the main limitations I encountered was the lack of access to certain traditional instruments for recording my songs. In many cases, I had to rely on MIDI versions of instruments like the bagpipe. While it did not perfectly replicate the sound of the Galician bagpipe, it provided a close approximation. The same applied to instruments such as the "pandeiro" or the "lata de pementón" (a pepper can) used in Galician traditional music. In these instances, I had to create my own sound, attempting to mimic the distinctive qualities of these instruments. For example, in my song *Breogán*, I recreated a similar sound by recording myself hitting the table in my studio.

Initially, I sought to collaborate with traditional artists, but due to scheduling conflicts and other obstacles, these collaborations did not materialize. As a result, I decided to take on the challenge of producing the sounds myself, which allowed me to develop unique textures. In hindsight, these challenges pushed me creatively and led to one of the most rewarding outcomes of my work.

Additionally, my knowledge of music production was limited when I started this project, which required me to dedicate significant time to learning new techniques. This process of learning as I worked was demanding, but ultimately, it helped me grow as both a musician and a producer.

One of the main challenges encountered during the music production process was related to mixing. Due to the absence of professional speakers, I relied on different playback devices, such as headphones and laptops, which led to inconsistencies in sound levels. This resulted in some tracks sounding different depending on the output device, making it difficult to achieve a balanced and consistent mix across all platforms. The lack of uniformity in sound monitoring highlighted the need for more precise tools to ensure better control over the final sound quality.

1.4 Definitions of Folk Music, Traditional Music, and Popular Music

The terms *folk*, *traditional*, and *popular music* are complex and often overlap, requiring careful definition for clarity. Historically, the term folk music (or Volkslied) was coined by Johann Gottfried Herder in the 18th century and later linked to nationalism. Early

definitions, like those by collector Cecil Sharp, emphasized oral transmission, anonymous authorship, and variation. The International Folk Music Council (IFMC) in 1955 expanded the concept, stating that folk music evolves through oral tradition, continuity, individual creativity, and community selection, without requiring anonymity of the composer. However, this definition does not fit all contexts globally.

Technological advances, such as radio and recording devices, transformed folk music transmission and reduced variation in song versions. The term broadened during the mid-20th century folk revivals, which led the IFMC to change its name to the International Council for Traditional Music (ICTM). The revival blurred the lines between folk and traditional music, with the latter term now holding similar meanings to folk before the revival.

The term *popular music* is also fluid. Initially, it referred to music accessible to the general public, requiring little theoretical knowledge, often performed in public venues and later enjoyed domestically. Over time, the spread of popular music through mechanical reproduction (like gramophones) distinguished it from folk music in terms of audience size and transmission methods. The rise of pop music further complicated distinctions. For this thesis, *traditional music* refers to music passed on orally or aurally, regardless of the author's anonymity, and to bands that perform this music, even if in modern settings. Folk music refers to recent compositions influenced by traditional styles, with known authors, and it also describes bands performing a blend of traditional, folk, and popular music. Lastly, popular music follows Sadie's definition, though distinctions from traditional and folk are based on the material's origin, not where it is performed today. In the Iberian context, popular can mean traditional or folk, depending on the language used.

1.4.1 Are These Terms Interchangeable Today?

Generally speaking, the distinction between *folk* and *traditional* has blurred, especially due to contemporary influences and the fusion of genres. In many modern contexts, *folk* music includes both traditional music and new compositions inspired by those styles.

However, some scholars and purists might argue that *folk* encompasses a broader range of interpretations, while *traditional* carries a more purist and conservative connotation.

For example:

- A group that performs folk songs exactly as they were passed down through generations might be described as **traditional**.
- A singer-songwriter who mixes elements of traditional music with modern instruments could be described as **folk**, though not necessarily **traditional**.

In summary, although the terms are often used interchangeably today, there is still a slight difference in terms of purity or innovation within each style.

2 Galician Music and Culture

2.1 Overview of Galician Folk Music

Galician folk music, deeply rooted in the region's history and traditions, plays a significant role in shaping the cultural identity of Galicia. Over the centuries, the music has evolved while maintaining connections to its rural origins, serving as both an expression of local life and a reflection of the broader societal changes within the region. The following sections will explore the origins, geographical influences, and cultural impact of Galician folk music, shedding light on how these elements continue to shape its distinctive sound today. By examining the historical and geographical contexts, we can better understand how Galician folk music has developed over time and the factors that have contributed to its current form.

2.1.1 Origins and Influences

We do not have enough complete and significant documentaries or elements of what Western music was like in the Middle Ages. Musical antiquity (in Western culture) goes from the first musical manifestations to the 6th century but it is not until the 11th century when a system of musical notation appears that has a close relationship with ecclesiastical music. This can be seen in paintings, historical accounts and literature but less is known about secular music. In the 9th century there began to be manuscripts that were actually musical but without music and it is not until the 10th century when musical manuscripts have musical notation. The first musical manuscript in Galicia is -O libro de horas de Fernando I- (M.P Alén, *História da música Galega*,1997).

Music in the west and northwest of the peninsula between the Paleolithic and the 2nd century BC, objects were found that could be considered instruments such as triangles, castanets, boomerangs or some wind instruments among others and that could lead us to the idea that they were used in mystical and ritual dances according to M.P. Alén and we

could hypothesize that music was related to festivities and acts of public life. But there is not enough evidence to know what these practices were like.

Until the Romanisation of Galicia we can say little about the relationship between music and its inhabitants, but according to the writings of Strabo III, the inhabitants of the Galician, Asturian, Cantabrian, Basque and Pyrenean villages had similar lives; they were simple, slept on the ground and ate sitting down, ordered by age and dignity, they danced in a circle to the sound of a flute and a bugle, also jumping and kneeling, in Bastetamia men and women danced together holding hands, but the writing concludes that these practices were the same for all the mentioned villages. This was the case until the Council of Braga in the year 512, although in Galicia these practices continued to occur for longer according to Caro Baroja. Silio Italico also refers to this subject when in his work *De bello Punico* he relates how a young Galician woman sang in her language on percussion instruments (pandeiros and shells) while dancing and stamping her feet on the ground. Some of the characteristics that many of the authors of that time agree on regarding music in the peninsula and especially in Gallaecia are the harshness with which music was made, including the roughness of the language, the melodies and the accent (M.P. Alén, 1997).

The centuries that followed were indeed influenced by the Catholic religion, and this impact is evident in important historical documents such as the *Codex Calixtinus* and the *Cantigas de Santa María*. While these works reflect a strong ecclesiastical perspective, they also shaped part of Galician musical and poetic tradition, using the Galician-Portuguese language. However, to fully understand the development of Galician folklore as it exists today, it is necessary to consider the cultural revival of the 19th century. This period, known as the *Rexurdimento*, marked a crucial moment in the rediscovery and revitalization of Galician identity, including its folk music, which built upon much older traditions.

In the 1980s, Galician music witnessed a shift with the emergence of punk-rock bands such as Os Resentidos, Radio Océano, and Siniestro Total. These bands offered an alternative style that merged various influences, including rock, punk, and power-pop, often translating or adapting famous songs into Galician, Spanish, or English. This period

also saw a form of post-colonial critique, as highlighted by Siniestro Total's "Miña terra galega" (1984), a satirical adaptation of Lynyrd Skynyrd's "Sweet Home Alabama." This song mocks the institutionalized notion of *galeguidade* while simultaneously engaging with it, creating a unique blend of irony and cultural commentary (Romero, 2017). As Xelís de Toro (2002) notes, this duality unsettles Galician listeners, who may struggle to determine whether they should feel nostalgic, patriotic, or simply amused by the pastiche.

2.1.2 Geographical Influence

Geography plays a crucial role in shaping the sound and style of Galician music. As noted in Miguel Anxo-Murado's book *Outra idea de Galicia* (2013), the geographical landscape of Galicia—characterized by its rugged coastlines and mountainous terrain—has influenced the development of its musical traditions. Similarly, Kevin Carr's video, "Connecting Irish and Galician Music" (2028), highlights the geographical similarities between Galicia and Ireland. Both regions have a history of seafaring and fishing, which facilitated cultural exchanges across the Atlantic. The shared experiences of coastal life and the use of similar housing structures, such as thatched round houses, fostered similarities in music and dance.

2.1.3 Influence of the Camino de Santiago

The Camino de Santiago has served as a significant cultural conduit, influencing Galician music through the influx of pilgrims and their diverse musical traditions. The pilgrimage route facilitated the spread of European cultural and musical influences, contributing to the development and transformation of Galician music (Franco Vázquez, p. 200). The interaction of pilgrims from various regions enriched the local musical landscape, illustrating how pilgrimage routes can act as cultural exchange pathways.

2.2 Major Genres and Cultural Significance

Galician folk music underwent extensive study during the cultural revival, particularly in the late 19th and early 20th centuries, as musicologists sought to identify the key elements that define its character. Three genres—**alborada**, **muñeira**, and **alalá**—were recognized as the most representative of Galician music during this period.

The **alborada** is a traditional bagpipe tune typically played in the mornings to commence festivals, characterized by its 2/4 time signature and a series of descending phrases. It is important to note that alboradas lack lyrics and are closely related to other instrumental forms like **pasarrúas** and **pasacorredoiras**. The **muñeira**, on the other hand, is distinguished by its lively 6/8 time, often associated with traditional dance and various regional variations, such as **carballeira** and **ribeirana**. The **alalá** is notable for its free rhythm, consisting of four-line octosyllabic verses that frequently conclude with repetitive "la la la" refrains. It is worth mentioning that the term "alalá" was assigned by scholars rather than originating from the singers themselves (Aldred, 2005, p. 93).

According to the **Aula Virtual do Sinde**, traditional Galician music was employed for various purposes, including expressing concerns, transmitting norms, celebrating vital events, and lightening hard moments. This versatility contributed to the emergence of diverse musical genres, deeply intertwined with local traditions, rituals, and popular knowledge, making it impossible to separate them.

In addition to the **alborada**, **muñeira**, and **alalá**, several other significant genres define Galician music:

- **Pandeirada**: Related to the **muñeira**, characterized by a 5/4 time signature, though sometimes performed in 6/8 or 4/4.
- **Marcha Procesional**: Slow marches in 4/4, 2/4, or 6/8, created to accompany religious processions.
- **Jota**: A widely spread rhythm in 6/8 (or sometimes in 3/4) found throughout the Iberian Peninsula, it is one of the most danced and sung rhythms in Galicia.

- **Foliada:** An upbeat song typically played during religious festivals, considered a variant of the jota but with a more relaxed tempo.
- **Cantos de Traballo:** Work songs linked to specific labor tasks, helping to coordinate movements and alleviate the solitude of work.
- **Cantos de Cego:** These songs serve as a bridge between oral and written traditions, often performed in public and sold as printed lyrics afterward.
- **Regueifas:** Improvised dialogues with unique melodies, often competitive in nature, traditionally sung at weddings and other celebrations.
- **Cancións Infantís:** Children's songs, including lullabies, which were used to soothe babies and often contained themes or stories.
- **Cantos de Entroido:** Songs performed during Carnival, used to critique and mock events of the past year.
- **Cantos de Nadal:** Religious songs associated with Christmas celebrations, performed in choirs and accompanied by percussion and bagpipes.

Musicologist Eduardo Tafall identified free rhythm and diatonic tonality as key features of Galician music, although these characteristics later became subjects of debate. Research conducted by Dorothe Schubarth revealed that Galician scales predate modern or medieval systems, typically employing only four or five notes and diverging from recognized modal systems. These findings challenge previous notions and highlight the ancient origins of Galician musical structures, which ethnomusicologist Béla Bartók referred to as "unnamed scales" (Aldred, 2005, p. 100).

In summary, the richness of Galician folk music lies not only in its diversity of genres but also in its deep connection to the cultural identity of the region, reflecting the social and historical context from which it emerged.

2.2.1 Rhythmic Similarities with Irish Folk Music

The rhythmic patterns in Galician music, such as the *muñeira*, closely resemble those found in Irish folk music. Kevin Carr points out that the triple rhythm in Irish music bears a strong resemblance to the *muñeira* rhythm in Galicia. This similarity underscores the

historical and cultural connections between the two regions, shaped by their common experiences and interactions.

2.3 Instrumentation

In Galicia, music has played a pivotal role in shaping cultural identity, not only through the preservation of traditional music but also through its reinvention. As Romero (2017) points out, Galician music has undergone a significant evolution, with bands like Milladoiro, Luar na Lubre, and artists such as Carlos Núñez and Susana Seivane not only maintaining tradition but also incorporating new sounds and techniques to create original music that transcends the traditional. This transformation is particularly evident in the popularity of the *gaita* (bagpipes), which, according to Xelís de Toro, has become a symbol of Galician identity, blurring the lines between rural Galicia and the mass market, making it "the quintessential contemporary Galician musical instrument" (Romero, 2017, p. 319).

The *gaita* (bagpipe) serves as a prime example of the cultural exchange between Galicia and other Celtic regions. Its use in both Galician and Irish music highlights a shared heritage and the ongoing influence of Celtic traditions on the music of Galicia. The bagpipe's prominence in Galician music reflects its role as a symbol of regional identity and its historical significance in both Galicia and Ireland. It is important to mention the drone which is a characteristic element of the bagpipe and is produced by one or more drone pipes, which are tubes usually mounted in parallel to the main pipe of the bagpipe (called the "chanter" or "melody pipe"). These drone pipes emit a continuous and low-pitched note that accompanies the main melody played on the chanter.

In Galician traditional music, various everyday objects, often not originally intended as instruments, are used as percussion. These items can range from household objects like pans, bells, spoons, or brass pepper cans, to farming tools like the mattock or using pine cones (I've seen bands like Xosé Lois Romero & Aliboria using pine cones as percussion instruments). The mattock, when struck with a stone, creates a unique percussive sound, a technique embraced in electronic folk music projects such as **Baiuca** or **Mercedes Peón**.

The use of these objects is divided into two main categories: those from the home and those from the field or work environment. Musical accompaniment with these tools varies depending on the space.

2.3.1 Percussion Instruments

Galician traditional music features a variety of percussion instruments that have evolved over time. The *bombo* is a large wooden drum with two animal skin membranes, played with a single mallet to provide the main rhythm, accompanying the *gaita* (bagpipes) without overpowering it. The *tamboril* is a smaller drum with a higher pitch, played with two sticks, and traditionally used in Galician music. Over time, it has been replaced by snare drums, but the wooden and skin *tambor* has made a comeback in the 20th century. The *pandeiro*, similar to the Portuguese *adufe*, is a square, double-sided frame drum with jingles inside, played with one hand while held by the other. The *pandeireta* (tambourine) is a traditionally female instrument with an open wooden frame and jingles, versatile enough to accompany other instruments or be played solo.

Additional percussion includes *cunchas de vieira* (scallop shells), scraped together for rhythm, and *tarrañolas*, which are wooden or slate clappers. The *charrasco*, a now rarely used instrument, features a long wooden handle with jingles and is struck and rubbed with a stick.

In relation to my project, I incorporated Galician tambourines (*pandeiretas*) into songs such as "Herbas" (which features a *muiñeira* rhythm), "Breogán" (also set to a *muiñeira* rhythm), and "A Carolina" (which follows a *polca* rhythm).



Figure 1. "Pandereteiras" (tambourine players) performing traditional Galician music. Image from the Consello da Cultura Galega.

2.3.2 String Instruments

For string instruments, Galicia has limited tradition beyond the *zanfona* (hurdy-gurdy) and violin, both associated with blind street musicians. The *zanfona* disappeared in the mid-20th century but was revived by musicians like Faustino Santalices. Violins, brought by pilgrims, were often played out of tune by ear, and the last prominent player was Florencio, the Blind Man of Vilares.

The harp, once used in medieval times, vanished for centuries but reappeared in the 1970s thanks to artists like Emilio Cao, inspired by Celtic harps from Ireland, Scotland, and Brittany. In recent decades, instruments like the Spanish guitar, bouzouki, and mandolin have also been incorporated into Galician folk music.

2.4 Role of Music in Galician Identity and Life

Galician music, deeply intertwined with the region's cultural identity and historical evolution, plays a significant role in the social and cultural fabric of Galicia. This section explores how traditional music reflects Galician identity, the impact of emigration, the contributions of blind fiddlers, the influence of the Camino de Santiago, and the evolution of musical instruments.

In analysing Galician music, scholars can be divided into two camps. One group, including Varela, Tafall, and Quintanilla, sought to validate Galicia's Celtic heritage and distinct identity, often attributing the *gaita* (bagpipe) to Celtic origins despite lacking clear evidence. A second group, represented by Ribera and Bal y Gay, focused more on the preservation and historical development of Galician music without being influenced by racial or nationalistic ideas. Their work, along with Schubarth's, aligned more with a desire to safeguard traditions rather than prove identity. This shift in focus from proving to celebrating Galicia's identity set the stage for a second cultural revival (*Recuperación*) following Franco's death in 1975, during which traditional music became a cornerstone of Galician cultural identity (Aldred, 2005, p. 109).

To fully understand the context of Galician folklore, it is essential to consider a sociocultural phenomenon termed "the layers of folklore" by Ricardo Casás. This concept suggests that Galician music exhibits a form of stratigraphy, where certain layers are more accessible than others, requiring extensive research to uncover the deeper strata. In traditional Galician music, especially given its peripheral location in Europe, examples of all these layers can be found across the entire region. The agents within this pyramid range from the oldest and least prestigious to the more modern and esteemed. At the pinnacle, we find dance orchestras, which are the most popular ensemble at local festivities throughout Galicia. Below them are music bands, followed by traditional music, with the accordion standing out as the most renowned instrument since its popularization in Central Europe during the 19th century, effectively replacing earlier instruments. My grandmother (1936-) often spoke about the festivities in the countryside of Morgadáns (Pontevedra), particularly those dedicated to lesser-known saints, from

around 1940 to 1960. She recalled that the typical setup on the *torreiro* (stage) included four musicians: one drummer, two bagpipers, and a tambourine player.

My father, however, provided a more detailed account based on his memories and what he has read. Festivities were usually held in honour of a patron saint of the Virgin Mary. They began with religious ceremonies, followed by secular events such as auctions, games, and celebrations. There were three types of musical performances: bagpipers, music bands, and from the 1950s onward, orchestras. Solo performers, often with an accordion or occasionally a bagpiper, played at smaller festivities or evening gatherings (*seráns*). Bagpipers typically performed on the ground among the crowd, either because they were considered less important or because they didn't need a stage. Stages, usually wooden, were primarily intended for music bands, although in places with a strong festival tradition, stone stages began to appear in the late 19th or early 20th century. By the mid-20th century, orchestras started to appear around the Miñor Valley, featuring percussion, clarinet, saxophone, trumpet, and vocals. The first one my father remembers was a local orchestra from Mañufe known as Marbella. Alongside these orchestras, *charangas* emerged—a mix between orchestras and bagpipers, with three to five members and less musical quality or ambition.

In early 20th-century Galician society, festive gatherings were central to community socialization, especially after workdays, where music and dance played a vital role. Women often provided the music in the absence of male bagpipers, taking turns playing tambourines or pandeiretas to allow everyone a chance to dance. These events, known as **foliadas**, were critical social moments, fostering interpersonal relationships and community bonds (Feixoo & Costa, 2017; Martínez Pérez, 2017). Interestingly, attending without participating in the dance was frowned upon, as reflected in the songs of the time. This collective interaction through music and dance can be likened to modern-day discotheques where music facilitates social interaction, albeit in a more structured way (Casa dos Espellos, 2021).

The cultural significance of Galician music is deeply rooted in its geographical, historical, and cultural context. The distinctive sound of Galician folk music is shaped by traditional instruments and rhythmic patterns that reflect a rich heritage of cultural exchange. By

examining the geographical influences and similarities with Irish music, we gain a deeper understanding of how Galician music embodies the region's cultural identity and historical connections.

The gaita (bagpipe) holds the highest reputation among native Galician instruments and serves as a symbol of the region's cultural identity. The pandeireta (a type of tambourine) accompanies vocal performances, occupying a less prestigious layer due to its loud sound and the fewer number of players needed. Finally, at the base of the pyramid lies the pandeiro, the quintessential accompaniment to voice, with roots extending over eight centuries, underscoring its enduring role in the region's musical tradition.

The importance of these instruments lies in their ability to encapsulate one of the less prestigious layers of folklore. The entire Galician landscape, from the rugged coastlines to the inland valleys, is rich with diverse musical expressions and traditions. This diversity, exemplified by the renowned bagpipers of the Mariñas de Betanzos region, reflects the broader cultural tapestry of Galicia (Casás, 2021).

In relation to my project, I incorporated Galician tambourines (pandeiretas) into songs such as "Herbas" (which features a muiñeira rhythm), "Breogán" (also set to a muiñeira rhythm), and "A Carolina" (which follows a polca rhythm).

2.5 Impact of Emigration and Globalization

The Galician diaspora, particularly the waves of emigration to Latin America, has had a significant impact on the evolution of Galician music. Emigrants who left Galicia during the late 19th and early 20th centuries and settled in countries like Argentina, Cuba, and Venezuela brought back with them new musical styles, such as *habaneras* and *rumbas*, which have since been integrated into traditional Galician music. Franco Vázquez notes that these transatlantic exchanges enriched Galician musical traditions by introducing fresh rhythms that complemented the existing folk framework (Franco Vázquez, p. 202). This interaction exemplifies how transnational experiences can transform local musical identities.

A clear example of this musical fusion is the Argentine-based group Os Furafoles, founded by descendants of Galician emigrants in 2000. Their music incorporates traditional Galician instruments, like the *gaita* and *pandereita*, alongside Latin American instruments, such as the *bongó* and *derbaque*. As Carina Fragoso, the group's leader, explains, the inclusion of these new instruments allows Galician music to blend with rhythms brought from other lands, particularly the *rumbas* of Cuba, making a significant contribution to Galician musical production (Señoráns, 2003). This highlights how emigrant communities have redefined Galician musical traditions through cross-cultural encounters, bringing new life to a music historically rooted in Celtic sounds.

The group Ialma, formed by five women from Brussels, is a clear example of how Galician music has been transformed by the diaspora. Although they perform traditional Galician music, they have adapted it to the multicultural contexts in which they find themselves, as demonstrated by their blend of Belgian arrangements with Galician melodies in albums like *Marmuladas* and *Era nova*. These works reflect not only the members' connection to their ancestral land but also their ability to adapt and engage with the music of other cultures. A prime example is their version of "Under the Bridge" by the Red Hot Chili Peppers, reinterpreted with bagpipes, accordion, violin, and African percussion. This emphasizes the process of musical transmigration, where Galician music incorporates foreign elements without losing its essence, instead enriching itself in the process (Rivero, 2006, p. 57).

Similarly, the group Faltriqueira stands out for integrating multicultural influences into their music, using traditional Galician instruments and harmonies alongside sounds and rhythms from other cultures, such as the Senegalese song "Fatuo yo" or the incorporation of Afro-Caribbean rhythms in their version of the traditional "A saia de Carolina." Like Ialma, Faltriqueira demonstrates how migratory connections and experiences enhance Galician music, offering new perspectives and forms of expression that transcend cultural and geographical boundaries (Faltriqueira, 2008).

These examples of contemporary diaspora groups illustrate that emigration has not only served as an external musical influence but has also enabled the creation of hybrid forms

that reflect Galician identity in the 21st century. In this context, music is not static but continuously evolves in dialogue with the wider world.

A crucial element in the new Galician music scene is the role of the Internet in facilitating access to music from various groups and musicians, allowing for its positioning as 'world music.' The availability of videos and mp3 downloads at accessible prices facilitates the distribution and dissemination of these productions. According to Appadurai (1996), this situation represents a dislocated condition of culture, where electronic media transform the relationships between information and mediation, placing music as a cultural manifestation in a postcolonial context (p. 189).

In this new musical landscape, Uxía Senlle (Uxía) exemplifies how musical boundaries are crossed. Her album *Eterno navegar* (2008) showcases her connection to Galician tradition while incorporating influences from "Portuguese, Brazilian, and African territories," maintaining her poetic and feminine style (Uxía, 2008, p. 4). Uxía aims to pay homage to the music of the Atlantic, blending different rhythms and cultures, an approach reflected in her music (Souto, 2017).

Similarly, other artists like Fran Pérez (Narf) and Xoán Curiel have contributed to this new wave of Galician music. Narf blends African, Brazilian, and Arabic rhythms in his work, representing a plural identity that resists localization (www.narf.org). His song "Galician Lullaby" is an example of this fusion of influences. On the other hand, Curiel, in his album *Nai* (2017), explores themes related to femininity and utilizes innovative musical elements, incorporating everyday utensils to create a distinctive sound (www.xoancuriel.com).

Contemporary Galician music, as demonstrated by Carlos Núñez and groups like Batuko Tabanka, also reflects the influence of the Galician diaspora and immigrant communities in shaping a multicultural identity. These artists break with traditional forms, illustrating that music can be a vehicle for cultural experience that transcends geographical and musical boundaries, contributing to the creation of a post-national and post-peripheral identity in a constantly changing world (Romero, 2017; Connell and Gibson, 2003).

2.5.1 The Role of the Celtic Tradition and Globalization in the 1990s

While the Celtic roots of Galician music persisted into the 1990s, groups like Luar na Lubre and Carlos Núñez began to integrate electronic instruments, such as keyboards and electric guitars, into their music. This fusion marked a new chapter for traditional Galician music, placing it on global folk music charts. Their music was not only multilingual, with lyrics in Galician, Spanish, Portuguese, and English, but also 'glocal,' combining local folk traditions with global influences (Romero, 2017). This shift reflects a broader trend of musical *glocalization* that emphasizes Galicia's evolving, transnational identity, largely influenced by the mobility of its people and their encounters with foreign cultures. Interestingly, while Celtic music became emblematic of Galicia's connection to broader European traditions, many emigrant groups distanced themselves from this association. Instead, they embraced Latin American rhythms that resonated more deeply with their experiences abroad. The incorporation of these rhythms and instruments by Galician descendants in Latin America demonstrates a *transmigratory* musical identity, one that transcends geographical and cultural borders.

2.5.2 Rock Bravú: A Fusion of Traditions and Modernity

In addition to Latin influences, the 1990s also saw the rise of *rock bravú*, a movement that blended traditional Galician folk music with modern rock sounds. As Xosé Colmeiro explains, *rock bravú* emerged as a convergence of two popular musical movements: one with urban roots and another deeply connected to village life. This new generation of bands successfully merged folk traditions with rock, appealing to both rural and urban audiences, and reflecting a new era of cultural hybridity in Galician music (Colmeiro, 2009).

These various influences, from the Latin American rhythms introduced by emigrants to the urban-rural fusion seen in *rock bravú*, underscore the dynamism of Galician music as it continuously adapts and evolves. Music not only serves as a medium for expressing Galician identity but also as a testament to the historical and cultural crossings that have shaped the region's soundscapes.

2.5.3 Revival of Folk Music

The revival of folk music in Galicia, particularly from the late 20th century onwards, represents a renewed interest in traditional musical forms. Franco Vázquez highlights how contemporary musicians have reinterpreted and revitalized traditional music, integrating modern elements while preserving historical roots (Franco Vázquez, p. 201). This revival not only ensures the continuity of traditional music but also adapts it to contemporary contexts, demonstrating its enduring relevance.

In my opinion, nowadays we have a “second revival” started with Baiuca and Tanxugueiras in the case of Galician electro folk music letting appear other projects with a similar characteristic and that come from similar backgrounds like Fillas de Cassandra, Berto, Mondra, Deninghures in between others which fusion galician folk music and contemporary music with electronic music elements.

In recent years, there has been a notable increase in the number of bands singing in Galician, reflecting a growing trend in contemporary music. This resurgence is evident in the words of Gabri, vocalist of the band Dakidarría, who noted in a recent *Diario do Támega* interview that 'five years ago it was unimaginable' to see so many musicians choosing to sing in Galician. According to Gabri, this shift reflects a newfound confidence among artists, who are now overcoming past barriers and embracing the language as a vital part of their expression. Today, Galician-language music can fill festival lineups and reach audiences both locally and internationally, demonstrating a powerful fusion of cultural identity with modern musical trends.

2.6 Overview of Galician Electronic Music

We should ask ourselves what electronic music is. “Electronic music is a genre that primarily involves the use of electronic devices and technology to create sound, such as synthesizers, computers, and sequencers. It originated in the mid-20th century and has evolved into various subgenres, including techno, house, trance, and dubstep” (Encyclopaedia Britannica, n.d.).

Am I creating electronic music in this project? I would say yes, but there are also organic sounds such as pandeiretas, vocals, guitar, and backing vocals, which, although they have been modified with effects and EQ, still retain a natural quality. Other instruments are MIDI-based, which clearly reflects the electronic aspect of the compositions. The interaction between these elements creates a unique fusion, combining traditional sounds with digital technology.

Electronic music arrived late in Galicia compared to other cultural centers, largely due to its peripheral location. However, in the mid-1990s, Galicia's geographical and cultural proximity to Portugal facilitated the creation of a "sonic Atlantic axis" linking Coruña, Vigo, Oporto, and Lisbon. At the time, Portugal was more advanced in the electronic music scene, serving as a model for Galicia. This connection helped foster the growth of clubs, artists, and promoters in Galicia, allowing them to explore electronic sounds beyond the region's traditionally dominant styles (Flores, cited in Becerra, 2020).

In my opinion, there is no techno culture in Galicia as there might be in other places in Spain such as 'la movida valenciana' at least as far as mainstream is concerned. Electronic music had its place but not in the foreground. However, after the artists that I will mention later, such as Rosalía and Tanxugueiras, there is one artist who can be said to have been the precursor of Folktronica in Spain, Baiuca, who has blended traditional Galician music with electronic elements, showcasing the potential of this genre in a contemporary context (Pérez-Borrajo & Matas de Íscar, 2021).

2.7 Fusion with Other Genres

I do not claim to be doing something entirely new with my musical proposal. Instead, my aim is to analyse the transformation of the music scene around 2017, a shift I find significant and which I will explore throughout this work.

Before this period, several artists were already merging folk with electronic music, which, within the context of this project, can also be considered urban music. Notable examples include Mercedes Peón, who Tanxugueiras referred to as creating 'timeless music' in an interview. Additionally, artists like Fuel Fandango have blended flamenco with electronic

sounds, producing music similar to what we are discussing. It is challenging to identify a specific moment when this fusion began, as musical evolution tends to be collaborative and ongoing. My insights are derived from personal experiences rather than a strictly chronological perspective.

In 2018, I participated in a Galician music competition organized by the Xunta de Galicia, where I won second place. At that time, Galician music had little presence in the mainstream and was more frequently associated with genres like punk and rap, often connected to revolutionary or minority movements. The competition sought to promote solo artists and bands performing in Galician, encouraging artistic creation among young musicians under 30.

The same year, in 2018 Rosalía was releasing the album that would bring her to fame, “El mal querer”. This album was as a part of her graduate thesis for her university studies at Barcelona's Catalunya College of Music, where studied flamenco. Jaime Altozano who is a well known Spanish youtuber was amazed about how innovative was that album “She was doing a conceptual album based in a book of the XIV called “Flamenca”, every song is a chapter of this book, she is fusing traditional flamenco, pop, trap and electronic music. In the first chapter (song) “malamente” the hi-hats from the trap become the flamenco palms. The melody in this first song are flamenco melodies thanks to the minor seconds of the vocals...”.

What I want to say here is that Rosalia is one of the pioneers of this kind of music which mixes traditional with contemporary pop music, also in production. Possibly some other artists were doing the same but Rosalía had a big impact bringing traditional music into the mainstream. It's obvious that she didn't do it alone and she was well accompanied with musicians and artists who raised her to a new level and made a new contribution in music in Spain and internationally. The album sounds flamenco but modern. This contribution and how it was expected was criticised by other artists of the flamenco genre: “(...) *Some flamenco purists have blasted her, with one critic commenting “she lacks almost everything” that a singer must have to practice the Spanish art form. Her videos have courted controversy. (Billboard. October 29, 2018)*”. This controversy came

with the success of the album and it was something unique in terms of production and musicality at least in modern times.

It's not surprising that after this success other bands started to have success. In the case of Galicia Tanxugueiras represented the same synthesis. They were originally a traditional music band, three voices and three pandeiretas. It wasn't until 2020, although the previous album in 2019 already had certain electronic features, when Tanxugueiras began to play with samples and give their music a character, if possible, more electronic with the singles "Telo", "Midas", "Coda" and "Figa". Little by little the band was gaining more popularity until in 2021 their song "Terra" which had a clear electronic sound was one of those selected for the final of the "Benidorm Fest", in this contest the winner would represent Spain in Eurovision. Tanxugueiras were the most voted by the public but not by the jury of the program and they weren't selected. Anyway It was remarkable that a traditional electronic band that sang in Galician reached the final with a good chance of representing Spain at Eurovision.

After highlighting these bands, it is worth mentioning C. Tangana, who rose to fame with Rosalía on their hit "Antes de Morirme" (2016). A Spanish rapper and trap artist, C. Tangana gained widespread recognition not only from this collaboration but also with his solo hit "Mala Mujer" (2017). His style is characterized by blending rap and trap, and in his latest album, *El Madrileño (La Sobremesa)* (2022), he merges his sound with traditional genres, collaborating with flamenco artists like El Niño de Elche and Antonio Carmona, as well as incorporating traditional Cuban influences with musicians like Eliades Ochoa.

Recently, C. Tangana composed "Oliveira dos Cen Anos" (2023), an anthem for the centenary of the Real Club Celta de Vigo, paying homage to his Galician roots—his father is from Vigo. For this project, he conducted extensive research into Galician culture and music. The anthem features interpretations by the Coral Casablanca, As Lagharteiras, Lilaina, and Cantó, along with Drexler, Quirante, and voices from the Tropas de Breogán fan club, making it a collective tribute to Galician musical heritage.

Since those bands and artists I mentioned, the scene started to change, at least in Galicia. In the competitions a lot of music with gifts to Galician folk music started to appear more

and more often, I would say, since the pandemic (2020). The taste in music started to change to a more local or traditional music keeping the electronic pop as a reference, this could be a consequence of the globalisation of our world where all music sounded similar in different parts of the planet.

The fusion of genres in Galician music has undergone a significant renewal in recent years, driven by a new generation of musicians blending folk traditions with electronic and popular sounds. In his article from February 2, 2022, Salgado highlights the work of artists like Fillas de Cassandra, Berto, and Grande Amore, who are at the forefront of this fusion. These artists not only incorporate elements of traditional Galician music but also recontextualize them within a contemporary framework by integrating electronic styles and using self-production technologies. This approach allows young musicians to push the boundaries of Galician music, creating a broad range of proposals that span genres like trap, synth-pop, and other digital styles, without being confined by traditional stylistic limitations. The accessibility of digital tools has democratized the creation process, enabling music to be produced and distributed from home settings, opening the door to new ways of reinterpreting Galician cultural roots in the context of globalization.

3 *Nada Para Marte (EP)*

3.1 Resources in This Music Production Project

In terms of resources needed, various technical and musical tools will be utilized. These include condenser microphones such as the Samson C03 and NT2-A, audio interfaces like the Line 6 UX2 and U-Phoria UM2, and music production software such as the AKAI MPK Mini keyboard controller, AKG K44 headphones, and Ableton Live Suite 12. As for acoustic instruments, a Lag Tramontane 170 dreadnought acoustic guitar, a Martin Junior Sitka acoustic guitar, a Yamaha GC 110A classical guitar, and a tambourine (pandeireta) from my sister will be used, though the brand of the tambourine is unknown. These resources will provide the necessary tools for effective research and musical production.



My studio is in the closet of my home.

3.2 Composition Process and Analysis

The first thing I thought about was how to approach the compositions of my songs. I am familiar with Galician folk music as I grew up in Galicia. I know how it sounds but my idea is to mix it with electronic music in my way, my idea is to imitate some aspects but it was not my intention at all to copy.

There are a lot of ways to compose music. I used to take my guitar and start to play some interesting (for me) progression then I was singing over, sometimes I used to make some instrumental on the DAW and create vocal melodies later. In most of the songs I was imagining a melody that sounds traditional for me and I started to build on the instrumental whether it's with guitar or the DAW Ableton suite 11. For a clear or "classic" structure it is easier to use an instrument but it is nice to experiment and follow the path that the songs follow. I was using my guitar in the process of two songs (Lelo and Hei) but the vocals were always composed first and I think that it is the best way. First because it sounds natural, you are more aware of the structure of the song and in the case of Galician folk music the "cantareiras" are a very important element. "Cantareiras" or "Pandeireteiras" makes reference to women (normally) who sang while they were doing work activities in the rural countryside.

On another hand I didn't want to cease to be myself in terms of music. I found inspiration on the Galician identity which is the case in *Breogán* lyrics, Galician popular songs like *A Carolina*, Galician society, current issues such as procrastination and social media in *Hei*, the night live in the case of *Herbas* or the mental health in the case of Lelo. The themes are in any case social and recurrent in our society today.

The title of the EP "*Nada para Marte*" (nothing to Mars) appears in two of my songs, and I chose it because it encapsulates both a literal and symbolic journey toward something distant and significant—Mars, which represents the unknown and the pursuit of greatness. In one phrase, "unha pedra nun camiño non é nada para Marte," the "stone on the path is an obstacle, but it becomes insignificant when compared to the grandeur of the final destination, Mars. This reflects the idea that minor setbacks are easily surmountable when striving for something much larger. In the second phrase, "Mil ideas

voan a través dun furacán, catro mil camiños que conducen cara a Marte," the mention of "a thousand ideas floating through a hurricane" and "four thousand paths leading to Mars" expresses the mental and emotional turbulence one faces when considering different possibilities, yet all paths eventually lead toward the same goal. This sense of chaos is part of the process, but like the first phrase, it ultimately points to Mars as a symbol of a distant, ambitious dream. Additionally, I like how the title can be interpreted with a double meaning, as "nada para Marte" (nothing to Mars) could also be heard as "nada para amarte," (nothing to love you) adding a layer of intimate emotion to the pursuit of something greater.

Mars is everything unknown, the future, our destiny.

3.2.1 'Nada para Marte'

This song talks about love in an easy way, a person or objective who is impossible to reach but with hope. It's a play on words where "nada para Marte" sounds like " nada para amarte". The song is divided in two parts. The first part is a kind of Intro and the second part is a welcome to the album.

Production Techniques: The song begins with an intro that features only vocals accompanied by a soft chorus pad (from LABS). For percussion, I experimented by recording sounds from various household objects, such as tapping a notebook on my thigh or hitting a cup with a spoon. Since I didn't have access to a full set of traditional percussion instruments, I improvised with these everyday items, which added a unique and realistic quality to the rhythm. For some sounds, like the spoon hitting the cup, I used Ableton's "Drum Rack" to organize and manipulate the samples. For others, such as tapping the notebook with my hand, I recorded them directly and used EQ to distribute each sound across different frequency ranges, creating a balanced and immersive percussive texture.

Lyrics

Unha pedra nun camiño non é nada para Marte (x2)
E se fico coas estrelas teño pouco para darche (x2)
Se souberas o que teño non me falarías nunca (x2)
Pero queres verme sempre ben saída a lúa (x2)

Second part (Nada para Marte) 1:34

Douche a vida enteira, douche a vida enteira,
cando miras dese xeito non teño condena (x2)

Unha pedra nun camiño non é nada para Marte (x2)
E se fico coas estrelas teño pouco para darche (x2)

Collo o touro polos cornos miro pra diante e a correr (x2)
Eu non teño toda a vida aínda que queira agardarte (x2)

(English)

A stone on a path is nothing for Mars (x2)
And if I keep the stars, I have little to give you (x2)
If you knew what I have, you would never talk to me (x2)
But you always want to see me well, the moon rising (x2)

Second part (Nothing for Mars) 1:34

I give you my whole life, I give you my whole life,
when you look at me that way, I have no condemnation (x2)

A stone on a path is nothing for Mars (x2)
And if I keep the stars, I have little to give you (x2)

I grab the bull by the horns, I look ahead and run (x2)
I don't have all my life even if I want to wait for you (x2)

The lyrics metaphorically compare an unreachable lover to an unreachable planet (Mars), blending everyday moments and celestial imagery. The repetition of the phrase “unha

pedra nun camiño non é nada para Marte” adds a rhythmic and hypnotic quality to the song.

The last part of the song conveys a deep sense of resilience and urgency. It reflects the idea that despite the desire to wait for someone or something—perhaps a dream or a relationship—the reality is that time is fleeting. The lines emphasize that life is limited, and waiting indefinitely is not an option.

This duality captures the tension between hope and the awareness of time passing quickly. It suggests that while the speaker values the connection or dream, there’s a recognition that life is too short to wait around. This theme of resilience in the face of time can resonate with many, as it speaks to the necessity of taking action and not letting precious moments slip away.

Structure

- **A (Refrain/Intro):**

"Unha pedra nun camiño non é nada para Marte..."

Second Part:

- **B (Verse 1):**

"Douche a vida enteira..."

- **A half (Chorus):**

"Unha pedra nun camiño non é nada para Marte..."

- **D (Outro):**

"Collo o touro polos cornos..."

Musical References

1. **Baiuca - Veneno:** In "Veneno," Baiuca combines traditional percussion with electronic textures, achieving an artisanal and authentic atmosphere. Inspired by this technique, I used household sounds like a notebook and a spoon to create a

raw and realistic rhythmic base. Following this approach, I EQ'd each sound to give it space in the spectrum, achieving a balanced and organic mix.

2. **Massive Attack – Inertia Creeps:** In "Inertia Creeps," Massive Attack creates an atmosphere of tension and mystery through slow, immersive percussion, blending electronic sounds with percussion influenced by Middle Eastern styles. Inspired by this aesthetic, I designed my rhythmic patterns to convey a sense of depth and ambiguity, adding layers of processed household sounds that contribute to the overall atmosphere of the song.
3. **Baiuca feat. Lilaina - Meigallo:** In "Meigallo," Baiuca incorporates traditional Galician vocals performed by the group of cantareiras Lilaina, creating a unique atmosphere where the ancient and the modern converge. The percussion has a hypnotic, organic quality, while the vocals add depth and authenticity. Inspired by this combination, I worked on my song with layers of homemade percussion that evoke a rustic feel, structuring the rhythm so that, like in "Meigallo," the rhythmic foundation is both hypnotic and evocative.

3.2.2 'Hei'

I started this song with a finger picking on my guitar, then I added a sub bass and vocals. The structure of this song is ABCABC. As in other songs I was adding new different parts. I thought it would be interesting to make a simple song also with a clear structure but adding new elements also.

Production Techniques: I used Auto-Tune on the guitar to create an effect that blends tradition and modernity, reflecting the dialogue between Galician folk and electronic music. While I didn't manipulate the pitch, the processed sound of Auto-Tune introduces a characteristic robotic feel, evoking the retrofuturistic aesthetic of vintage recordings. This treatment highlights the contrast between the organic nature of the instrument and its digital processing, reinforcing the connection between the ancestral and the contemporary.

Additionally, I panned the *palmas* (hand claps) to both sides, enhancing dynamics and creating a fuller stereo image for a more immersive, rhythmic experience.

The percussion is like the ones used in R&B music, there is a subbass and back vocals in the chorus and the verse singing unknown lyrics to give a casual feeling. There is sights and noises to give a more lo-fi feeling, and the guitar and mean vocal is always in the centre in the EQ spectrum. In the last chorus of the song I used orchestral midi instruments to fulfil and differentiate the last chorus.

Lyrics

*Hei! Como vai o día na romaría? seica tes moito que facer
Cómo vai o Celta e maila testa? e non me digas que perdeu*

*Viches as noticias? Xa cho dicía, o mundo vira do revés
Teño todo o día se me precisas, só se vive unha vez*

*Mil ideas voan a través dun furacán, non lle teño medo o que poida dicir a xente
Creo, que sei o que quero pero ás veces fico no ceo
Seino, que o teño ben preto pero por momentos esquezo
Creo, que sei o que quero pero ás veces caio no tempo
Pero, con pasos pequenos, coas mans no cemento e crescendo.*

*Hei! Como vai o feito no teu complexo cinguido de desexo e,
fóra das mentiras e doutras vidas que non teñen nada que ver*

*Cómo me dirías? durmes de día o mundo vira do revés
Como me dirías se me precisas, só se vive unha vez*

*Mil ideas boan a través dun furacán, catro mil camiños que conducen cara a Marte
Creo, que sei o que quero pero ás veces fico no ceo
Seino, que o teño ben preto pero por momentos esquezo
Creo, que sei o que quero pero ás veces caio no tempo
Pero, con pasos pequenos, coas mans no cemento e crescendo.*

(English)

*Hey! How is your day at the pilgrimage? I know you have a lot to do
How is Celta going? and your mental issues? and don't tell they lost*

*Did you see the news? I told you, the world turns upside down
I have all day if you need me, you only live once*

A thousand ideas fly through a hurricane, I'm not afraid of what people may say

*I think I know what I want but sometimes I'm in heaven
I know, I have it very close but sometimes I forget
I think, I know what I want but sometimes I fall in time
But, with small steps, with hands in cement and growing.*

*Hey! How is the fact in your complex girded with desire and,
out of lies and from other lives that have nothing to do with it*

*How would you tell me? you sleep during the day, the world turns upside down
How would you tell me if you need me, you only live once*

A thousand ideas flying through a hurricane, four thousand roads that lead to Mars

*I think I know what I want but sometimes I'm in heaven
I know, I have it very close but sometimes I forget
I think, I know what I want but sometimes I fall in time
But, with small steps, with hands in cement and growing.*

This song explores themes of procrastination and the impact of social media on daily life through a first-person narrative that includes conversational dialogue, rhetorical questions, and thematic shifts, reflecting the fragmented, introspective nature of modern distractions. The first verse opens with casual questions about everyday matters, mirroring the trivial, scattered interactions often found on social media. The pre-chorus introduces an introspective tone, where "ideas fly through a hurricane," symbolizing mental overload and the pull of public opinion. The chorus expresses self-doubt and uncertainty, as the speaker acknowledges their goals but admits to moments of forgetfulness or distraction. The repeated line, "Creo, que sei o que quero" ("I think I know what I want"), emphasizes the tension between clarity and confusion, while the phrase "con pasos pequenos, coas mans no cemento e crescendo" ("with small steps, hands on cement, and growing") conveys a desire to stay grounded and move forward steadily. In the second verse, the lyrics shift to more personal questions, exploring themes of desire and authenticity, contrasting with the lighter concerns of the first verse and emphasizing the scattered nature of online interactions. By repeating the pre chorus and chorus, the song reinforces the internal struggle between ambition and distraction, capturing the challenge of focus and self-discipline in an age of constant connectivity.

Structure

- **A (Verse 1)**

"Hei! Como vai o día na romaría? seica tes moito que facer..."

- **B (Prechorus)**

"Mil ideas voan a través dun furacán, non lle teño medo o que poida dicir a xente"

- **C (Chorus)**
"Creo, que sei o que quero pero as veces fico no ceo..."
- **A (Verse 2)**
"Hei! Como vai o feito no teu complexo cinguido de desexo..."
- **B (Prechorus)**
"Mil ideas boan a través dun furacán, catro mil camiños que conducen cara a Marte"
- **C (Chorus)**
"Creo, que sei o que quero pero as veces fico no ceo..."

Musical References

1. **¿Teo? - Uni2:** This artist had a significant influence on me, particularly in terms of the percussion and sub-bass used in this song. The track has an R&B vibe that really inspired the rhythmic feel of my own song. I also incorporated a guitar part in a similar style.
2. **¿Teo? - What's on Our Mind:** I found a lot of inspiration in this song as well, especially from ¿Teo? 's unique approach to rhythm and sound texture.
3. **¿Teo? - Don't Stare Too Long:** This song maintains an electronic kick with an R&B feel, which inspired my approach to rhythm in this track. It also features classic guitar alongside organic sounds, creating a warm, layered texture. I drew from this blend of electronic and organic elements to shape the percussive foundation and add depth to my own song.

3.2.3 'Herbas'

This song has a dark tone, intentionally reflecting the theme of drug abuse. The bagpipe and the arp at the beginning are MIDI-generated, while the guitar and the "pandeiretas" (Galician tambourine) are organic. The song evolves from acoustic elements to more electronic soundscapes. In the acoustic part, the song evokes church music, highlighting the significant role Catholicism has played in Galician culture, as referenced by Miguel Anxo Murado in *Outra Idea de Galicia*: "As historian Ramón Villares points out, although

the Church held great power throughout Europe, it would be difficult to find another region where society, culture, and landscape were so strongly shaped by ecclesiastical institutions." (Murado, 2022, p. 30, 31). This religious character of the acoustic part adds a sense of mysticism to the song.

'Herbas' seeks to describe the stages of a person under the influence of drugs, starting with cannabis and ending with ecstasy. The voice is dark and lamenting at the beginning, becoming more intense, almost hysterical, as the song progresses. In the final minute, the back vocals are artificial (they don't sound human), imitating a Galician "ailalá" but also suggesting something otherworldly. The kick drum is reminiscent of those heard at raves, with a steady rhythm, and the guitar strumming in quarter notes. I was inspired by the song "Venus in Furs" by The Velvet Underground and Nico, which shares a similar sense of rigidity in musical terms. The pandeiretas appear in the final part of the song with a *muiñeira* rhythm before the shout "Hei Carballeira," until everything collapses at the end. It is important to mention that the shout "Hei carballeira" is a call to party in Galician culture. A "carballeira" (oak grove in Galician) is where communities gather to celebrate and socialize, similar to the raves held in Scandinavian countries during the summer today.

Production Techniques: I used an electric bass, specifically the "Electric Bass Open" preset. The guitars are panned to both sides, creating a wider stereo effect. The vocals feature POD Farm reverb with the "Cavernous" effect for added depth. For the drums, I started with the "Coral Kit" and later introduced an intro combining syncopated folk rhythms with reggaeton influences.

I applied vocal chopping to the main vocal, adding an electronic melodic vibe to the track. There are also some vocal arrangements, such as the "ailalalailá" backing vocals, which are harmonized by adding a third to the main melody. I adjusted the pitch of the backing vocals using *tune waves*, giving them a unique texture while keeping them present in the mix.

Lyrics

*Ensíname, ensíname o que sabes.
Ensíname e librame dos males,
inspírame...*

*Espídeme e deixa que imaxine
a flor do mel dos ollos irascibles
ca luz...*

*Arríncame, esquéceme das formas
e quítate, devólveme as historias
de luz...*

*Querido xa sabes
que levo veneno e non
me digas que teño
que non me fai mal. (x2)*

*Cólleme da man e
déixame probar a
maxia que non sinto nada (x4)*

Alalalá...

*Querido xa sabes
que levo veneno e non
me digas que teño
que non me fai mal.*

*Hei carballeira!
Alalalá...*

(English)

*Teach me, teach me what you know.
Teach me and deliver me from evils,
inspire me...*

*Undress me and let me imagine
the flower of honey with irascible eyes
with light...*

*Tear me away, forget the forms
and get away, give me back the stories
of light...*

*Dear, you know that
I carry poison and don't
tell me that I have to,
it doesn't hurt me. (x2)*

*Take my hand and
let me taste the
magic because I feel nothing (x4)*

Alalalala...

*Dear, you know that
I carry poison and don't
tell me that I have to,
It doesn't hurt me.*

*Hi oak tree!
Alalalala...*

The lyrics mirror the emotional ups and downs of drug use, alternating between moments of euphoria and despair. The repeated plea, "Ensíname o que sabes," suggests a longing for escape or enlightenment, while the chorus's "Querido xa sabes que levo veneno" bluntly admits the presence of toxicity.

The first verse describes the effects of taking a substance and the altered state it induces. "Teach me what you know" and "deliver me from evils" suggest that the speaker believes the substance (likely a drug or "herbas") will fix their problems, offering relief from life's struggles. The "evils" represent those negative experiences or emotions that the person seeks to escape. The idea of being in a different state hints at the belief that this altered perception can help them forget about the bad things in life and perhaps even gain new insights. The phrase "undress me" suggests vulnerability and the stripping away of inhibitions under the influence of the drug. Additionally, the reference to "the flower of honey with irascible eyes" evokes the physical and psychological effects, like dilated pupils and sensitivity to light, common in drug experiences. "Forget the forms" reflects the confusion or dissolution of reality, as the formal structures of thought and perception break down. In this altered state, there is no longer a clear or formal way of being, leading to a distorted sense of reality.

The chorus highlights a strong contrast between "carrying poison" and the wish for connection and magic. The phrase "I carry poison" can symbolize emotional pain or problems that the narrator knows about but doesn't want them to define who they are. This shows a struggle between being vulnerable and feeling strong, as the narrator is aware of their difficulties but insists, they don't hurt them.

Also, when the narrator says they don't cause harm, it adds another layer to their message. This uncertainty might suggest a struggle with addiction, where the narrator

sees the negative side of their "poison" but downplays its effects on themselves and possibly on others. This conflict reflects the challenge of facing personal issues while wanting to connect with others.

The repeated line *"cólleme da man e deixame probar a maxia que non sinto nada"* (Take my hand and let me taste the magic because I feel nothing) reflects a yearning for escape and a desire for transcendence. The repetition enhances the emotional intensity, emphasizing a longing for an experience that can numb the pain or bring joy.

Structure

- **A (Verse 1)**

"Ensíname, ensíname o que sabes. Ensíname e líbrame dos males, inspírame... Espídeme e deixa que imaxine a flor do mel dos ollos irascibles ca luz... Arríncame, esqueceme das formas e quítate, devólveme as historias de luz..."

- **B (Chorus)**

"Querido xa sabes que levo veneno e non me digas que teño que non me fai mal."
(x2)

- **C (Bridge)**

"Cólleme da man e déixame probar a maxia que non sinto nada." (x4)

- **B (Chorus 2 - Electronic Variation)**

"Alalalá... Querido xa sabes que levo veneno e non me digas que teño que non me fai mal. Hei carballeira! Alalalá..."

Musical References

1. **The Velvet Underground & Nico - Venus In Furs:** I drew inspiration from this song for its dark atmosphere and heavy rhythm, which bring a unique intensity.

3.2.4 'Breogán'

I composed this song again on my guitar. Then I went to my computer, and I started to work on it. So first I started with the music and then the lyrics.

Named after a key figure in Galician mythology, "Breogán" is a song about Galician identity, emigration, and longing for home. The music builds gradually, combining acoustic and electronic elements. It starts with a piano MIDI and finger taps for percussion, eventually layering in electronic R&B percussion and sampled vocals. The percussion evokes the "pandeiro", connecting Galicia's traditional roots to its present-day culture.

This song is talking about emigration and the love I feel about Galicia. It makes references to Galician culture like the book "Longa noite de pedra" from Celso Emilio Ferreiro (writer and Galician nationalist) or "Breogán" which is an important character of the Galician national hymn. So, this song has a political content.

The song is supposed to grow up progressively and go down partially. For the production on the vocals, I used line 6 reverb plugin which gave a certain cave personality which I like personally.

Production techniques: I started to compose a piano midi with the LABS plugin (soft piano). I did a small percussion like a "pandeiro" hitting the table with my fingers and changing the pitch. As I wanted electronic vibes I added an R&B percussion and a piano sample which I, again, used changing the pitch (min 1:45).

When I was in Galicia, I took advantage of it and I asked my sister to record some "pandeiretas". I felt that it was a little bit too much to uncover the percussion part. This gave the effect of a ride or hi hat. The rhythm of these "pandeiretas" is a *muiñeira*.

Lyrics

Se non te sinto ben perto sinto que todo vai para mal (x2)
Se non te sinto ben perto... é todo lamento

Quixen probar cousas novas e sinto que todo foi para ben (x2)
Quixen probar cousas novas... ao fío do vento

E cando te sinto lonxe é cando máis che teño aprecio,
podo facer de min mesmo ou podo ser un estranxeiro
E cando te sinto lonxe... sítote preto (x2)

E chegada a primavera
e cando cantan os grilos a-
fóra daquela lareira
onde se escoitan veciños da
longa noite de pedra
á esmorga da terra do Breogán (eoa eoa) (x3)

(English)

If I don't feel you close by, I feel like everything's going wrong (x2)
If I don't feel you close by... it's all lament

I wanted to try new things, and I feel like everything turned out well (x2)
I wanted to try new things... flowing with the wind

And when I feel you far away, that's when I appreciate you most,
I can be myself, or I can be a stranger
And when I feel you far away... I feel you near (x2)

And when spring arrives
and when the crickets sing a-
outside that hearth
where neighbors can be heard on the
long stone night
to the revelry of the land of Breogán (eoa eoa) (x3)

This song is talking about emigration and the love I feel about Galicia. The lyrics explore several interconnected themes, primarily focusing on connection and distance, as the repetition of feeling someone close or distant captures the emotional tension inherent in relationships, reflecting how physical distance can amplify feelings of appreciation and longing. There's also a theme of change and growth, as the lines about trying new things suggest a journey of personal exploration and transformation, acknowledging that while change can be daunting, it often leads to positive outcomes. Additionally, the mention of spring and the sounds of crickets evokes a sense of renewal and warmth, contrasting with earlier feelings of lament and distance, as spring symbolizes new beginnings.

Additionally, the lyrics reference three significant elements of Galician culture: "**A Esmorga**," a novel by Eduardo Blanco Amor that explores themes of youth and rebellion; "**Breogán**," a symbol of Galician identity and pride; and "**A Longa Noite de Pedra**," a work by Celso Emilio Ferreiro that reflects the struggles of the Galician people during the Franco regime. These cultural references not only add depth to the lyrics but also establish a connection to the rich history and heritage of Galicia.

Together, these themes create a poignant narrative that resonates with listeners, capturing the complexity of human experiences related to connection, growth, and cultural identity. The intertextuality and cultural symbols present enrich the meaning of the lyrics, inviting listeners to reflect on their own relationship with identity and Galician experience.

Overall, these lyrics capture a beautiful blend of personal reflection, emotional complexity, and cultural resonance. They effectively communicate themes of connection, distance, and the beauty of change, making them poignant and engaging. The imagery is vivid, and the lyrical structure enhances the emotional journey, creating a compelling narrative that would resonate well with listeners.

Structure

- **A (Verse 1)**
"Se non te sinto ben perto sinto que todo vai para mal..."
- **B (Pre-Chorus)**
"E cando te sinto lonxe é cando máis che teño aprecio..."
- **C (Chorus)**
"E chegada a primavera e cando cantan os grilos a-fóra daquela lareira..."

Musical References

1. **Caamaño & Ameixeiras - Virar as tellas:** I got inspired in terms of the progression of the song, the songs develop in a progressive way.

2. **Xosé Lois Romero, Aliboria - Mangüeiro (Olvídame):** In terms of percussion, in this art work, Xosé Lois and Aliboria mix percussion with vocals. I wanted something simple like that and mostly with Galician instrumentation.
3. **Fillas de Cassandra - Eco:** I got inspirated in the acoustic version where they are playing the pandeireta also with a piano and vocals.

3.2.5 'Lelo'

I started the song singing it when I was having a shower, quickly I recorded the vocals on my mobile, then I tried in C and it worked, I quickly realized how the instrumental pre chorus and chorus would be. I wanted to make some variations on the guitar as the vocals were a simple melody and all the dynamics come from the instrumentation. I started to record my acoustic guitar with a noise and warm effect called. I recorded the whole guitar and I started to record the vocals, like a live performance, me and the guitar. Then I realized the guitar was kind of noisy but this gave more personality to the last tape, I left it like it is.

Production techniques: I was using an organic acoustic guitar and a MIDI synth. It is the most simple song of the album in terms of elements. The effect on the guitar is an effect I found in "gear box" and gives a feeling of low fi which I was looking for, it was recorded with this effect on. The song has a kind of a lot of reverb to give an intimate and melancholic vibes.

Lyrics

*Teño unha ialma na pena non me deixa respirare,
vai ao carón pegadiña como se soubera andare,
alalálalelo ai lalelo ailalalo*

*Veú paseniño e falaba como quen non quere nada
e desde aquela non marcha teñoa no peito cravada,
alalálalelo ai lalelo ailalalo*

*E cando marcha co vento penso en cousas delirantes,
fago por non terlle medo pero volta por instantes
alalálalelo ai lalelo ailalalo*

*E o tempo pasa voando e o ruído vai marchando,
dixo que xa voltaría alá polo mes de maio
alalálalelo ai lalelo ailalalo*

*E cando marcha co vento penso en cousas delirantes,
fago por non terlle medo pero volta por instantes
alalálalelo ai lalelo ailalalo*

*E se ficaba co vento eu sentíame baleiro
ía coas costas malladas e perdido en pensamentos
E se voltaba co vento eu sentíame baileiro
Marcha que xa non te quero e xa non che teño medo*

(English)

*I have a soul in sorrow, it won't let me breathe,
it stays close by, as if it knows the way to walk,
alalálalelo ai lalelo ailalalo*

*It came softly and spoke as if it wanted nothing,
and since then it hasn't left; I feel it lodged in my chest,
alalálalelo ai lalelo ailalalo*

*And when it leaves with the wind, I think of delirious things,
I try not to be afraid of it, but it returns in moments,
alalálalelo ai lalelo ailalalo*

*And time flies by, and the noise fades away,
it said it would come back around the month of May,
alalálalelo ai lalelo ailalalo*

*And when it leaves with the wind, I think of delirious things,
I try not to be afraid of it, but it returns in moments,
alalálalelo ai lalelo ailalalo*

*And if it stayed with the wind, I felt empty,
walking with my back sore and lost in thoughts
And if it came back with the wind, I felt like dancing
Go away, I no longer want you, and now I am not afraid*

'Lelo' talks about a worry or a pain in the soul that comes sometimes and goes through some unexpected moments and the feeling of emptiness when this feeling is gone, even missing it.

In Galician, the phenomenon where vowels are added at the beginning of a word, especially in popular music and certain dialectal variants, is called epenthesis. Epenthesis is a phonological process where an extra sound is inserted into a word.

For example, when "andar" becomes "andare" or "alma" becomes "ialma", a vowel is added to the beginning of the word. This kind of alteration can be influenced by rhythmic, melodic, or even dialectal factors, aiming to fit the song's meter or the particular style of the performance. Epenthesis can also reflect a specific dialectal variant within Galician, showcasing the richness and diversity of spoken forms of the language.

"Lelo" describes a recurring feeling of emotional heaviness, using epenthesis in Galician to stretch the words melodically. The repetitive structure emphasizes the cyclical nature of emotional pain, with the chorus reinforcing the idea of momentary relief followed by the return of anxiety.

Structure

- **A (Verse 1)**
"Teño unha ialma na pena non me deixa respirare..."
- **B (Pre Chorus)**
"uh"(no lyrics)
- **C (Chorus)**
"E cando marcha co vento penso en cousas delirantes..."
- **A (Verse 2)**
"E o tempo pasa voando e o ruído vai marchando..."
- **B (Prechorus)**
"uh"(no lyrics)
- **D (Outro)**
"E se ficaba co vento eu sentíame baleiro"

Musical References

1. **Rosalía de Castro - Unha vez tiven un cravo:** She is not actually a musician, she is probably the most famous poet in Galician history. In this poem (Unha vez tive un cravo) talks about the same topic I am talking and I got the inspiration from her.

3.2.6 'A Carolina'

This is a popular traditional Galician song with no author. Some of the lyrics are the originals but with some I was adding new ones changing the the rhythm of the song passing through organic sound to synthetic as differents styles like rap and traditional. My sister was collaborating with me in this song playing the “pandeiretas” (galician tambourine) in a *muiñeira* rhythm. The structure is unusual and the percussion is developing as the song progresses.

Production Techniques: This song has some MIDI bagpipes from labs, some percussive samples I found in ableton samples and an acoustic guitar and “pandeiretas” as organic elements. I was adding quite a lot of delay to the “pandeiretas” to fit in the sound landscape, editing them to be on time and panning them to give a more estereo feeling.

Lyrics

*A saia da Carolina ten un lagarto pintado,
cando a Carolina baila o lagarto dalle ao rabo*

*E non importa que vexa eh,
e non importa que non vexa eh! (x2)*

*Bailaches Carolina? bailei si señor,
dime con quen bailaches, bailei co meu amor
Bailei co meu amor, bailei co meu amor,
bailaches carolina? bailei si señor.*

Bailaches Carolina, bailaches Carolina, bailaches (x3)

*Non sei se te acordas ben pero bailaches conmigo,
non sei qué fixemos pero fixemos amigos,
baillamos pretiño e bebemos viño
non sei se te acordas pero déchesme un piquiño
A noite está boa pra ir muiñar
ao ritmo das ondas do mar
A noite está boa pra ir muiñar,
xa sei onde estás!*

*Bailaches Carolina? bailei si señor,
dime con quen bailaches, bailei co meu amor
Bailei co meu amor, bailei co meu amor,
bailaches carolina? bailei si señor.*

(English)

Carolina's skirt has a painted lizard,

when Carolina dances, the lizard wags its tail.

*And it doesn't matter if they see, eh,
and it doesn't matter if they don't see, eh... (x2)*

*Did you dance, Carolina? I did, yes sir.
Tell me who you danced with, I danced with my love.
I danced with my love, I danced with my love,
Did you dance, Carolina? I did, yes sir.*

Did you dance, Carolina, did you dance, Carolina, did you dance (x3)

*I don't know if you remember well, but you danced with me,
I don't know what we did, but we made friends,
we danced close, and we drank wine,
I don't know if you remember, but you gave me a little kiss.
The night is perfect to go milling to the rhythm of the ocean waves
The night is perfect to go milling, I know where you are!*

*Did you dance, Carolina? I did, yes sir.
Tell me who you danced with, I danced with my love.
I danced with my love, I danced with my love,
Did you dance, Carolina? I did, yes sir.*

This playful folk song revolves around a flirtatious dance between two lovers. The added verses reflect a light-hearted, communal spirit, blending humor with an acknowledgment of life's joys. The call-and-response structure and repetition of phrases like “bailaches Carolina?” capture the lively energy of Galician social dances. I was adding a rap to give more contemporary pop elements even it has already been contemporary enough. The verse one and the chorus are originally part of this popular song.

Structure

- **A (Verse 1)**

“A saia da Carolina ten un lagarto pintado, cando a Carolina baila o lagarto dalle ao rabo...”

- **B (Pre-Chorus)**

“E non importa que vexa eh, e non importa que non vexa eh, e non importa que vexa eh, e non importa que non vexa eh...”

- **C (Chorus)**
*“Bailaches Carolina? bailei si señor, dime con quen bailaches, bailei co meu amor.
 Bailei co meu amor, bailei co meu amor, bailaches Carolina? bailei si señor.”*
- **D (Verse 2)**
“Bailaches Carolina, bailaches Carolina, bailaches (x3).”
- **E (Pre chorus/Outro/Rap)**
*“Non sei se te acordas ben pero bailaches comigo,
 non sei qué fixemos pero fixemos amigos,
 baillamos pretiño e bebemos viño
 non sei se te acordas pero déchesme un piquiño.
 A noite está boa pra ir muiñar ao ritmo das ondas do mar.
 A noite está boa pra ir muiñar, xa sei onde estás!”*
- **C (Chorus)**
*“Bailaches Carolina? bailei si señor, dime con quen bailaches, bailei co meu amor.
 Bailei co meu amor, bailei co meu amor, bailaches Carolina? bailei si señor.”*

Musical References

1. **Baiuca, Carlos Núñez - Solstício:** I was imitating the bagpipes in this song, chopping them and making them more electronic.

3.3 Influences around the EP

This EP draws from a variety of influences, both from the Galician music scene and broader Western music. Key inspirations include artists like Massive Attack, Sen Senra, Baiuca, Fillas de Cassandra, The Velvet Underground, Hevia, Carlos Núñez, Milladoiro, Moby, Caribou, ¿Téo?, Ralphie Choo, C. Tangana, Gorillaz and Rosalía as other artists I was listening during my life and I probably forget. These artists shape the EP’s fusion of electronic and traditional elements, creating a distinctive sound that blends local roots with global musical textures.

3.4 Personal Evaluation of the EP

The songs in this project represent a fusion of my personal musical journey and my Galician heritage. Through experimentation with instruments, electronic production, and traditional sounds, I aimed to honor the spirit of Galician folk music while making it accessible and relevant to contemporary audiences. Each track reflects a unique aspect of Galician culture—from mythology and emigration to love and modern societal issues—while maintaining an organic and experimental feel.

In terms of themes, the songs in this EP explore a variety of topics drawn from my personal experience as a Galician and as an individual, while also referencing elements of Galician popular culture. In *Lelo*, for example, I draw inspiration from the work of Rosalía de Castro, addressing anxiety and existential dilemmas from a personal perspective, yet influenced by Galician cultural symbolism. *Herbas* begins with a religious concept but evolves throughout the song, reflecting on spirituality in a modern and personal way.

Breogán, on the other hand, deals with emigration and the love I feel for Galicia. It references Galician culture and the work of Celso Emilio Ferreiro, particularly his book *Longa noite de pedra*, as well as the character of Breogán, who appears in the Galician national hymn, adding a political and cultural layer. Finally, *A Carolina* is directly inspired by a traditional Galician song, maintaining its essence and paying tribute to our folk music. Thus, my approach is not just about interpreting traditional themes, but about personal reflection and self-expression, rooted in my cultural identity and the experiences that shape my daily life. These songs are a way to express my concerns, both individually and collectively, through a contemporary lens that doesn't forget its roots but reinterprets them in the context of today's reality.

I believe I've successfully achieved my goal of blending contemporary electronic pop with Galician folk music. I managed to merge electronic elements, like bass, with organic instruments such as tambourines and classical guitars, creating a sense of purity with subtle touches of electronic pop. The vocals play a prominent role, and I'm very pleased with the result. I'm also proud that this EP stands apart from other artists; it sounds unique, which was very important to me.

A key aspect for me is that my sister played the tambourine on three of the six tracks. I'm really satisfied with how it turned out, especially as she's a family member I admire deeply, even though she isn't a professional musician. The sounds are also unique because I recorded many of them using everyday objects. I'm happy with the themes of the songs as well, as I feel each one reflects my culture and my perspective on life. In conclusion, I'm proud to have added a personal contribution to my culture and to my own artistic essence.

4 Conclusion and Future Directions

4.1 Preservation and Evolution of Cultural Roots

The preservation and evolution of cultural roots often rely on the efforts of community organizations dedicated to safeguarding and promoting traditions. An illustrative case can be found in Galicia, where a rich cultural heritage has been maintained through oral transmission and, more recently, through cultural associations. These associations play a pivotal role in fostering local traditions by organizing activities such as music and dance classes, gastronomic events, and theatrical performances.

As noted by Seixas Seoane (2018), Galicia's cultural vitality owes much to these networks of associations, which are often integral to community life. By 2022, 29.7% of registered associations in Galicia were cultural, highlighting their prevalence and influence in the region (Xunta de Galicia, 2022). These organizations not only preserve traditional practices but also adapt to modern contexts by incorporating technologies and new performance techniques, demonstrating how cultural roots evolve over time while remaining connected to their origins.

This dynamic is further facilitated by the autonomy and democratic structures established in recent decades, which have enabled greater professionalization and legal recognition of cultural associations. These associations continue to be vital hubs for cultural preservation and innovation.

4.1.1 The New Wave of Galician Pop

On April 28, 2023, *eldiario.es* highlighted a “new wave” of Galician pop, characterized by a fusion of electronic and traditional styles, led by a creative youth working independently and connected through digital networks. Artists like Fillas de Cassandra, Berto, and Grande Amore stand at the forefront of this movement, recontextualizing elements of Galician folklore in a modern framework. This cultural evolution has transformed Galician

music production, with a strong focus on self-production and digital tools that encourage diverse genres, from trap to synth-pop, to flourish in a boundary-free creative environment. Many of these works are produced in home studios and distributed digitally, democratizing access to music production and broadening the reach of Galician sounds.

A significant cultural shift has also occurred in the perception of the Galician language as a medium for musical expression. Increasingly, young artists adopt Galician as a natural language for their art, seeing it not only as a tool for political expression but as an authentic vehicle for identity. This change reflects a broader embrace of cultural and linguistic diversity in Galicia, where music reaffirms Galician identity on a global scale. The preservation of Galician cultural roots, therefore, is not merely about replicating traditions; it's about adapting them to remain relevant. As Salgado noted in his February 2022 article, young artists such as Fillas de Cassandra and Grande Amore are breathing new life into Galician folklore by naturally incorporating the Galician language in their compositions. This reflects a shift in which Galician-language music is moving beyond its former political connotations, becoming a more inclusive and accessible expression of Galician identity.

4.1.2 The Role of Established and Emerging Artists in Cultural Evolution

The article "The Miracle of Traditional Galician Music" in *CE Noticias Financieras* (2023) reinforces this idea, tracing the current resurgence of Galician music to the early efforts of artists like Carlos Núñez, Mercedes Peón, and Berrogüetto, who brought Galician sounds to global audiences. Recent collaborations, such as those of C. Tangana with Lagharteiras and Rozalén with Tanxugueiras, further highlight the power of integrating traditional Galician sounds within popular music. This contemporary visibility has sparked a renewed interest in Galician music, as seen in Tanxugueiras' performance at the Benidorm Fest, which marked a turning point for Galician music on a national scale. As noted by Mercedes Peón and Xisco Feijoó, this cultural continuity has deep roots in grassroots initiatives dating back decades, including efforts to collect folk songs in rural areas and organize *seráns* and *foliadas* (traditional community gatherings for music and

dance). These events have regained popularity, connecting people across generations and showcasing Galician heritage in ways that resonate today. Feijoó emphasizes that this movement dates back to the 1970s, when community members worked tirelessly to preserve and transmit Galician music through local associations and cultural gatherings (CE Noticias Financieras, 2023).

Today, Galician music is evolving to remain relevant to younger generations while staying true to its cultural essence. Through digital tools and global platforms, contemporary artists preserve and adapt cultural roots, ensuring they remain vibrant and accessible. As Mondra, a Galician artist, reflects, the current visibility of Galician music is just the beginning of a much longer journey, with the potential for Galicia to develop a self-sufficient music industry that celebrates its unique cultural heritage (CE Noticias Financieras, 2023).

In conclusion, preserving Galician culture involves safeguarding traditional practices while embracing modern adaptations. The collective efforts of *Centros Culturales* (Cultural associations), grassroots movements, and innovative artists contribute to a living, evolving Galician identity that remains vital in a global context.

Indicative Listening and Reference Artists

Alboría – Latexo (Album): Xosé Lois Romero is a producer, singer/songwriter, and Alboría is the main artist group, a group of female singers. Most of the songs in this album are percussive with female vocals singing together. It's interesting how strong the music is, even knowing that it's so simple (not really about rhythms) but in melodies. It sounds ancestral. Other producers like "Baiuca" have worked with them on some songs.

[Link to album](#)

Baiuca - Olvídame: He is one of my favourites. He mixes electronic house music with traditional elements. The vocal music is really traditional, and he used to record traditional groups like in this song. He incorporates shells, flutes, bagpipes, tambourines, ocarinas... into his music.

[Link to song](#)

Berrogüetto - Alalá da noite: They are one of the most popular bands in Galician folk music. In "Alalá da noite" they blend elements of Galician traditional music with contemporary arrangements, creating a unique and evocative atmosphere. Berrogüetto is known for their ability to mix traditional instruments with modern sounds, and this song is an excellent example of their innovative approach.

The melody of "Alalá da noite" is captivating, with gentle and melancholic arpeggios that evoke the tranquility and mystery of the night. The instrumentation, including acoustic guitar, harp, violin, hurdy-gurdy, and percussion, adds layers of texture and depth to the piece. The emotive and expressive vocals perfectly complement the music, conveying the nostalgia and beauty of the Galician night.

The lyrics of the song, if any, likely reinforce the theme of the night, exploring its different facets: darkness, silence, introspection, or even celebration. The tradition of alalá in Galician music is often associated with lyrical improvisation and the expression of deep emotions, adding a poetic dimension to the composition.

[Link to song](#)

Carlos Núñez: This is probably the most international Galician folk music artist. The song is produced by Alejandro Guillán Castaño and played by Carlos Núñez and "Baiuca." The bagpipe is clearly chopped and manipulated. I like the production, as in other songs that I have been analysing. This production sounds modern, even though it's played by a

bagpipe; it sounds fresh and powerful. The percussion is very present, and with the “drone” of the bagpipe, it makes the music dark and cool from my point of view.

[Link to song](#)

Caamaño & Ameixeiras - Virar as tellas: The project consists of two people who play accordion and violin. The rhythm is so square, mystical, as I really love, in a loop, and some elements appear as the bars go by. The structure is so interesting for me. I really like the loop, the breakdown (or interlude), and the final part suggesting a new part that never happens.

[Link to song](#)

Deninghures: Personally, it’s a band that I really like. They started to make something more electronic in the last release "morena. It’s a band which incorporates traditional instruments mixed with electronics soundscapes.

[Link to song](#)

Fillas de Cassandra: They are doing really well. I saw them live last summer, and they are so talented even if the production doesn't do justice, in my opinion. [Link to album](#)
Analysing all the songs, the presence of other kinds of electronic and pop elements are common.

[Link to live concert](#)

Guadi Galego: She is a singer/songwriter who was part of the Berrogüetto band. She is a bagpipe player. This song, in particular, doesn’t seem to have folk elements, even though the lyrics are in Galician and the poetry references Galician culture. I like her particular way of singing and the production with an obvious slide acoustic guitar, which reminds me of North American folk music in some way. I really like her as a lyricist, doing it in a poetic way and not being explicit.

[Link to song](#)

Luar na lubre: This is one of the most important bands in Galician folk music. Some of the songs are mostly instrumental. In this song, we can hear two sweet voices with violins, acoustic guitar, and bagpipes. It’s a kind of melancholic song with references to the moon and the sea. I include them in this list because I think it is important to mention them as they are a reference in Galician folk music.

[Link to song](#)

Milladoiro: Another important band to mention. The lead in this particular song is the bagpipes in a muiñeira style. This song is so popular in Galicia and it has many covers.

[Link to song](#)

Rodrigo Cuevas - Cómo ye?!: He is the kind of music I want to make in some way. He sounds electronic but traditional at the same time. He incorporates instrumentation from Asturias and traditional melody voices from Asturias folk music (which is similar to Galician) but he mixes contemporary music in his compositions as well. In the case of this song, with a small contemporary rap or more rhythmic voice. He is from Asturias but (as I saw in some of his interviews) he studied Galician folk music, lived in Galicia (he speaks Galician), and you can see this influence in his songs. Not only in the form, but also in the topics. He tends to sing in Bable (dialect from Asturias).

[Link to song](#)

Tanxugueiras: In a lot of their songs they have a tambourine, Galician folk music vocal melodies, and prominent bass and bass drum. In their first albums they were more traditional in some of the songs just with tambourine and vocals.

[Link to song](#)

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