Who Do You Think I Am?

Music description

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00:00 - 01:00

The piece opens with a bed of ethereal sound. A bass plays two long notes that resonate like ripples spreading out from two drops landing in a calm lake — quiet, cinematic, expectant.

A soft, percussive piano starts to build a melody with arpeggiated notes. Motion is suggested and a quiet sense of courage gathers itself. A second pattern, on plucked violins, is added; It feels like a musical conversation.

A lone trumpet, with a melancholic but hopeful tone is heard from afar, with a subtle reverb. This has the taste of late-night jazz.

This introduction feels like the beginning of a journey: both hopeful and uncertain, like meeting someone for the first time — equal parts trepidation and possibility.

01:00 - 03:10

A short drum pattern is introduced and quickly settles into a steady beat that the performer moves with. The bass, playing a riff with a modern tango flavour, adds on to this active, yet contained rhythm. At the same time, the piano and trumpet continue to build their conversational melody, filling each other's gaps and answering each other's propositions.

The feeling of motion continues, as this soundscape has a strong suggestion of travel, like city landscapes passing by outside a plane, train or car window. It evokes curiosity, unknown possibilities and an unspoken narrative of new encounters.

03:10 - 04:03

We are seamlessly introduced to a new soundscape: electronic music. A steady electronic drumbeat is presented, from which a groovy bass line, very distinct from the previous one, builds-on the intensity of the music. A synth adds a short loop of funky notes to this already playful foundation. To round up this musical construction, there is a short, repeated, high pitch synth note which is briefly added to the already rich music a couple of times.

This creates an effect like waves washing in and out, each rising before the next one takes over, as high and low notes appear to be having their own syncopated conversation. Although different, we can feel this soundscape builds on from the ripples created by the bass at the very start of the piece.

04:03 - 04:45

The music grows, but the synths have now stopped their loops. The trumpet takes their place as the main melody over the same active and steady electronic drumbeat, playing a longer tune that is repeated a couple of times with breathing space in between. This melody is familiar, but this is no longer a melancholy lone trumpet, but rather a glorious, daring and celebratory one, like a small triumph.

04:45 - 05:47

All melody stops, and we are left with only the sound of a set of metallic sounding drums. Sometimes building up with added electronic drums, sometimes by itself, these waves of intensity further add to a feeling of anticipation and uncertainty. At times, a metallic sounding synth iterates a very short provocation, like something is about to break through.

05:47- 07:00

The percussion continues, and the trumpet returns, playing long notes, its sounds having space to resonate and breathe between each iteration. The modern-tango flavoured bass is back again, and, together with the percussion, creates an active, yet introspective sound.

The mood is swiftly shifting: the trumpet is less glorious now and feels more like a layer of the music, more internal looking, turning inward. A guitar that was discreetly strumming chords in the middle of all the musical texture is left by itself in the final beats, slowly phasing and easing the music into a new state.

07:00 – 08:00

A single, high pitch electronic sound wave hangs the soundscape by a thread. Everything stops.

The ambience shifts toward introspection, and we are surrounded by waves of long, resonant and ethereal sounds. A sense of wonder slowly creeps in; This is a new state of consciousness, inward facing yet not closed off.

08:00 - 09:30

A bass note invites the piano to hint at a new beginning over the ethereal sounds. The piano plays a simple melody, which starts to become familiar as it repeats and grows. Occasionally, plucked strings double the piano’s melody for very small moments. The long notes of the bass synth support all the structure. The soundscape is airy, in the clouds.

After a while, an electric snare and kick add some energy to the soundscape, like air moving through narrow gaps, but the subtlety is not lost. This is an open and delicate sound.

09:30- 10:50

A distant ocarina playing a long, calling note, shifts the tone, with a flute responding with bird-like, vibrating sounds. The air resonates with meaning.

We have been transported to a new landscape, contrasting with everything so far, with this section bringing in pre-Hispanic instruments such as flutes, ocarinas, various drums, and rattles made from conch shells.

Drums and rattles add rhythm underneath, at times sounding like animals, birds, or snakes. The whole section feels like a ritual: communal, transcendental. The flute and ocarina's lightness feel like smoke rising toward something higher, while the drums and rattles stay tethered to the earth, like the beat of life itself.

10:50 – 11:27

The drum drops out entirely, leaving the ocarina and rattle to engage in a dialogue. We are at the heart of the ritual; Here sound is more sparse, leaving some silences. Time appears to slow down or even completely halt.

11:27- 15:00

A Cumbia beat starts in the background, gradually becoming more powerful, as if one was walking towards it. The pre-Hispanic instruments are no longer present, and different sounds, such as the accordion and the bass have now taken their place. The sandy sound of the guiro Cubano is very present and sets the speed of the groove. Occasionally we can hear hints of a requinto guitar full of added effects such as reverb, playing syncopated melodies or a slow, trilling sound.

A male singer's pitched-down, slowed vocals weave through the texture, giving the soundscape a warped, hypnotic, "underwater" quality. He sings, at different times:

- “Aah” “eeeh”
- Sonidero, sonidero
- Bailele candela hey!
- Desde Puebla para el mundo
- Bailele candela hey!
- Venga!

The rhythm of the music is also that of a slow walk and the atmosphere has the energy of a street party. Colourful sounds with echo, reverb and dub-style effects add on to the organic invitation to move; This is a groove that pulls you in and invites you to dance.

(Context: Cumbia is a music and dance style that began in Colombia and was later adopted by communities in Mexico. One of its best-known variants, "Cumbia Rebajada," began in Monterrey — it echoes the classic rhythm and instrumentation of Colombian cumbia (percussion, bass, trumpets) and vallenato (caja, guacharaca, accordion), but played at a slower tempo.)