



TRACKLIST

1. **Como lobos** (6'20")
2. **La espera** (4'22")
3. **Frío** (2'43")
4. **Déjalo** (7'05")
5. **La isla (hasta quebrar)** (4'00")
6. **Aunque pierda** (3'46")
7. **No ha sido ni es** (2'14")
8. **Témpano** (6'03")
9. **Aquellos** (3'58")
10. **Agota** (16'33")

AINARA LEGARDON

(Self-published, 2017)

Ainara LeGardón: guitars, vocals, additional sounds.

Xabier Erkizia: production, vocals, additional sounds.

Rubén Martínez: bass.

Héctor Bardisa: drums, vocals.

Hannot Mintegia: guitar on "Aquellos", vocals.

Ramon M. Zabalegi: artwork.

Recorded at Mik Estudioa (Bera) in 2017 by Xabier Erkizia, with the help of Maikel and Luca Rullo. Mastered by Iñigo Irazoki at Atala Estudioa (Bera) and Mamia Mastering Estudioa (Azkarate) in September 2017.

This is the sixth album by Ainara LeGardón as a solo artist. Available from October 2017 in a limited and numbered CD + poster edition.



“I leave the studio singing in a different language, two speakers down, a couple of the guitars recovered and a map built on echoes. I only need to find a title. Or perhaps not.”

(AINARA LEGARDÓN)

The old Framus Sorella starts to rumble. Xabi and I start smiling. “Just play”, he says. Two hours go by. I end up breaking one of the speakers and I’m not even bothered by it. The first song that will start shaping this album, “Déjalo”, arises from this improvisation.

I arrived at the studio with five amps, at least four guitars and no songs whatsoever. However, Xabier Erkizia was there to dare me extract from those instruments every possible sound I’d been unable to try out until now for lack of time, place or the company of someone egging me on.

That’s the main reason why this album was able to come into existence, doing so in this way and not in any other: finding the person who not only gets excited trying out new sounds and experimenting with all the tools at hand, like me, but who encourages (even challenges) me to take every idea, every movement one step further, not repairing what is broken but making the most of its beauty and singularity.

“Now some velvety feedback”, “fewer notes”, “make it sparser”, “repeat that last part but only once”, Xabi kept requesting. The fur-

ther we go, the further the original idea mutates until it becomes another song: “Frío”.

The final version appearing on the album doesn’t include the Sorella or the irregular waltz-shaped arpeggio that gave rise to “Déjalo”. In that song, as in others, the original idea that gave structure to the song ends up being discarded. This is essentially how this album has been built: twisting a primitive idea until it mutates to become something else, another idea that will also evolve and whose essence will later be discarded. The songs speak of each other. They start to communicate among themselves in their own language. They invite me to change my own and find the way of bringing together the different musical landscapes I travel.

And eight months go by. On the way I break another speaker; again, I’m not bothered by it.

Héctor Bardisa and Rubén Martínez accompany us on three different sessions, several months apart. Xabi asks Hector to hit the skins as if this was the last kit he’d ever play, leaving only a faint pulse in the end. With his bass line, Rubén leads the de-



cision to do without the vocals in one of the choruses. Hannot Mintegia joins us on the last evening. He records some screams and a distorted guitar, uneasy with my presence, sitting at his feet as I hit the body of his old Klira.

Later, among badly injured instruments and lost ideas, Ramon M. Zabalegi finds the prints and trails of the events that take place over the 57 minutes of this album. He arranges them on an impossibly-scaled map projected through different densities of blue.

We played archaeologists, experts in processing remains, cartographers and engineers opening roads over the tree tops. No ideas cut short. Some of them can't be heard, they're not even there but they give shade.

I leave the studio singing in a different language, two speakers down, a couple of the guitars recovered and a map built on echoes. I only need to find a title. Or perhaps not.

Ainara LeGardon

Note: No sketchwoods were deforested in preparing this album.

