



EUSKAL KANTAGINTZA: POP, ROCK, FOLK
BASQUE SONGWRITING: POP, ROCK, FOLK

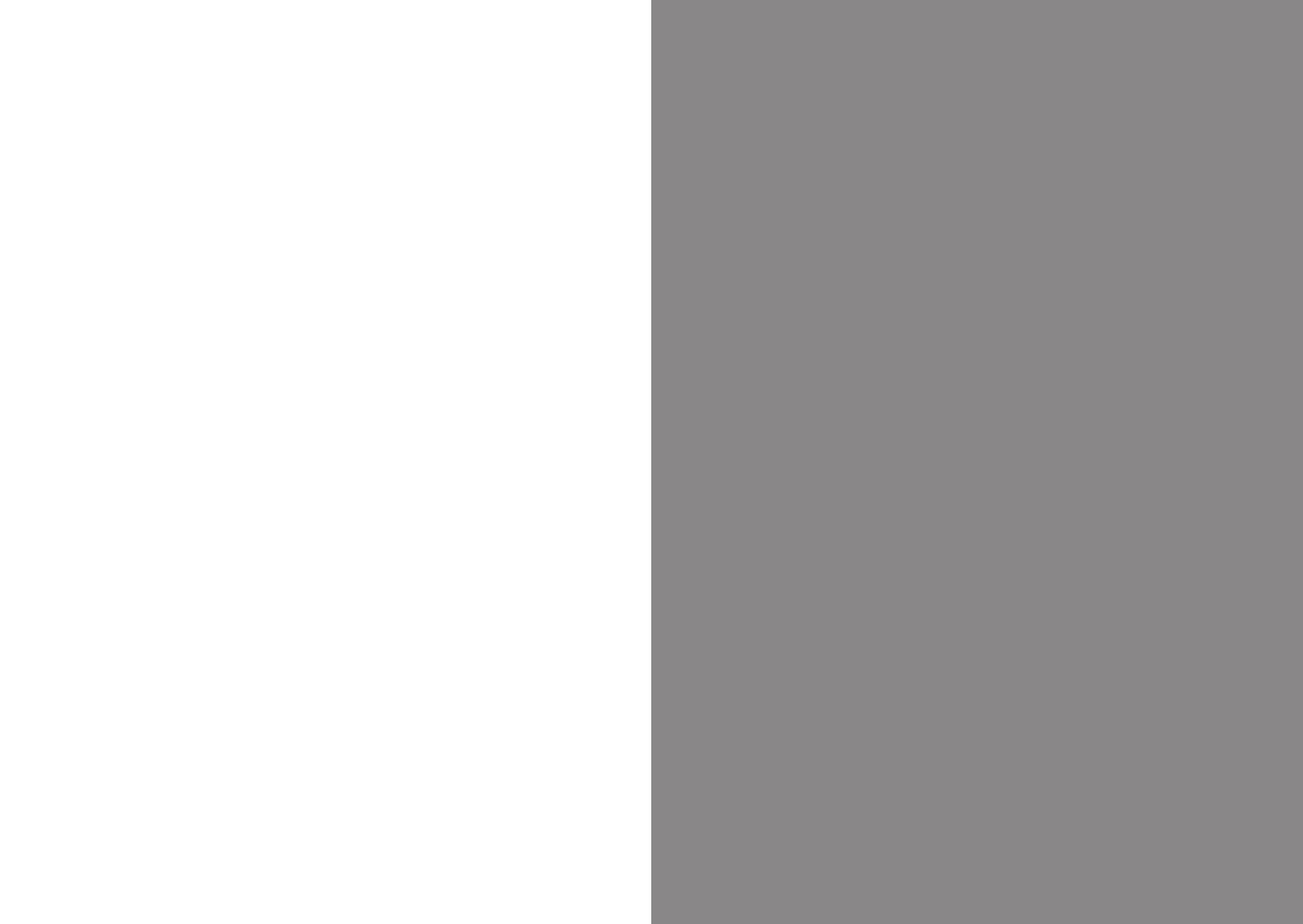
04

Jon Eskisabel Urtuzaga

BASQUE.



ETXEPARE
EUSKAL
INSTITUTUA



EUSKAL KANTAGINTZA: POP, ROCK, FOLK
BASQUE SONGWRITING: POP, ROCK, FOLK

04

BASQUE.

01
Euskara
The Basque Language

02
Literatura
Literature

03
Musika klasikoa
Classical Music

04
Euskal kantagintza: pop, rock, folk
Basque Songwriting: Pop, Rock, Folk

05
Artea
Art

06
Zinema
Cinema

07
Arkitektura eta diseinua
Architecture and Design

08
Euskal dantza
Basque Dance

09
Bertsolaritza
Bertsolaritza

10
Tradizioak
Traditions

11
Sukaldaritza
Cuisine

12
Antzerkia
Theatre

Etxepare Euskal Institutuak sortutako bilduma honek hamabi kultura-adierazpide bildu ditu. Guztiak kate bakarraren katebegiak dira, hizkuntza berak, lurralde komunak eta denbora-mugarri berberak zeharkatzen dituztelako. Kulturaren eskutik, euskararen lurraldean tradizioa eta abangoardia nola uztartu diren jasoko duzu. Kulturaren leihotik, bertakoaren eta kanpokoaren topalekua erakutsiko dizugu. Kulturaren taupadatik, nondik gatozen, non gauden eta nora goazen jakiteko aukera izango duzu. Liburu sorta hau abiapuntu bat da, zugar jakin-mina eragin eta euskal kultura sakonago ezagutzeko gogoia piztea du helburu.

This collection created by the Etxepare Basque Institute brings together twelve cultural disciplines, all of them intertwined as they share language, land and history. Hand in hand with our culture, we invite you to witness the fusion of tradition and innovation, the melding of local and foreign. In short, we invite you to learn where we come from, where we are now and where we're heading. This set of books is a launchpad intended to spark your curiosity.

EUSKAL KANTAGINTZA: POP, ROCK, FOLK **BASQUE SONGWRITING: POP, ROCK, FOLK**

Jon Eskisabel Urtuzaga

10 **Sarrera**

14 **Ibilbide historikoa**

Hastapenak

Kantautoreak, gizartearen ahots

Lehen folk eta rock taldeak

Rock erradikalaren hamarkada

«Euskalduna naiz eta harro nago!»

Atomizazioa eta autoekoizpena

Post-gatazka aroa

34 **Biografia hautatuak**

66 **Bibliografia**

Introduction

The Historical Trajectory

The Beginnings

Singer-Songwriters: Voices of Society

The First Folk and Rock Groups

The Radical Rock Decade

"I'm a Basque-speaker and I'm Proud!"

Atomization and Self-Production

The Post-Conflict Period

Select Biographies

Bibliography



BASQUECULTURE.EUS
THE GATEWAY
TO BASQUE CREATIVITY
AND CULTURE

Nola lortu du Mendebaleko Europako berezko hizkuntzen artean indoeuroparra ez den bakarrak bere lekua hartzea XXI. mendean? Zertan datza euskal kultura gaur egun eta zertan bereizten da besteengandik? Zer presentzia merezi du nazioartean?

Liburu hauen bidez, Etxepare Euskal Institutuak erantzun batzuk proposatu nahi ditu, beste kultura eta identitate batzuei eskua luzatzeko asmoz. Elkar ezagutzea baita elkar estimatzeko eta ulertzeko modu bakarra. Ongi etorri.

How has the only indigenous language of Western Europe that is not of Indo-European origin achieved its own place in the 21st century? What is Basque culture and what sets it apart from others? What international presence does it deserve?

Through the books that make up this collection, the Etxepare Basque Institute would like to offer a series of responses to reach out to other cultures and identities. The better we know each other, the more we appreciate each other. Ongi etorri.



Sarrera

Euskal kulturak oro har, baina liburugintzak eta diskogintzak bereziki, Durangoko Azokan izaten dute urteko hitzordurik garrantzitsuena. 1965. urtean lehen aldiz antolatu zenetik, bi arlo horietan euskaraz egindako sorkuntzaren erakusleho nagusia da azoka, eta berau da gaur egun Euskal Herrian egiten den kultura-ekitaldirik jendetsuenetakoa ere bai. Abenduko lehen egunetan, Bizkaiko herri horretan, ekoizpen berria zein aurreko urteetakoa bildu, ordenatu eta salmahaietara eramaten dute diskoetxeek, argitaletxeek eta, gero eta kopuru handiagoan, norbere lana editatzea erabakitzen duten sortzaileek, aurretik etenik gabe igarotzen diren milaka bisitarien eskura jartzeko. Urte osoko salmentaren ehuneko handi bat egun gutxi horietan gauzatzen dute batzuek zein besteek. Baina Durangoko Azokaren garrantzia ez dagokio alderdi ekonomikoari bakarrik; sortzaileen eta hartzaileen topagunea ere bada, batzuen eta besteen arteko aurrez aurreko harremana eta elkar ezagutza ere ahalbidetzen du, are gehiago liburu eta disko berrien zuzeneko aurkezpenetarako Ahotsenea izeneko gunea sortu zenetik. Urteko sorkuntzaren ikuspegi orokorra hartzeko talaia egokia izaten da. Horrek denak euskal kulturaren festa bilakatzen du Durangoko Azoka.

Euskal kulturaren sektorerik dinamikoenetarikoa da kantagintza. Etengabe ari dira talde berriak sortzen, diskoak grabatzen eta plataforma digitaletan zintzilikatzen, etengabe ari dira kontzertuak antolatzen Euskal

1. Durangoko Azoka.

1. Durango Book and Music Fair (Biscay).

Introduction

The most important annual date for Basque culture in general, and book and music publishing in particular, is the Durango Book and Music Fair. Since it was first held in 1965, the fair has served as the principal shop window for Basque-language creative production in these two areas, and is today among the most popular cultural events in the Basque Country. Held in early December in this Biscayan town, record labels and publishing houses set up stalls to sell their new releases and publications, as well as their back catalogue, to thousands of visitors. Many of these record labels, publishing houses and, in growing numbers, artists who self-publish achieve a high percentage of their yearly sales in these few days. But the Durango Book and Music Fair is not just important in a financial sense; it is also a meeting point for artists and the public. It allows both to get to know each other face-to-face, and even more since the Ahotsenea site was established within the fair for artists to present their new books and records. The fair is therefore an appropriate moment to gauge the extent of creative activity during the previous year. All of this, then, makes the Durango Book and Music Fair a festival of Basque culture as a whole.

Songwriting is one of the most dynamic sectors in Basque culture. New groups are formed, records made, and posted online constantly, and concerts held non-stop in the music venues, cultural centres, youth centres and bars of the Basque Country... According to the data collected by the *Badok.eus* website, which is dedicated to a detailed monitoring of Basque songwriting, around two hundred works are brought out in Basque every year, in physical as well as digital supports. The most popular format is the CD, but there has been a growth in LPs in recent years, and also in shorter published forms (EPs, vinyl singles, and so on). In other words, whilst the consequences of the crisis that has shaken and transformed the music industry in the global marketplace have also affected our record industry, songs are still being created, recorded and published in significant numbers. Changes in the production, dissemination and consumption of music have also led to a decline in the traditional business model in the Basque Country, and as conventional record labels publish less than before, self-production has grown stronger. That is, in fact, the most notable phenomenon in the field of popular music in the twenty-first century.

One of the main features of Basque songwriting has been its diversity, so that now one can listen to just about any kind of music in the language, and from a technical point of view, better records are being produced. Beside the veteran musicians and singers who have learnt the trade through experience, generations of people who have learnt skills in music schools and conservatories have gained public prominence. On the other hand, studios furnished with state-of-the-art technology have been opened (Elkar, Garate, IZ, Katarain Lorentzo Records and so on), consisting of smaller studios that make the most of the resources provided by new technologies; in this area, a large group of new names (Jose Lastra, Haritz Harreguy, Karlos Osinaga, Eñaut Gaztañaga, Víctor Sánchez, Martxel Mariskal, Paxkal Etxepare, Axular Arizmendi, Iñigo Irazoki...) has also been added to the pioneering sound technician group under the charge of widely experienced professional technicians (Jean Phocas, Kaki Arkarazo, Angel Katarain, Aitor Ariño, Cesar

Herriko areto, kultur etxe, gaztetxe edo tabernetan... Euskal kantagintzaren jarraipen zehatza egiteaz arduratzen den *Badok.eus* atariak bildutako datuen arabera, euskaraz 200 lan inguru argitaratzen dira urtean, euskarri fisikoan zein digitalean. CDa da formaturik hautatuena, baina LPak gorantz egin du azken urteetan, eta baita iraupen laburreko argitalpenek ere (EPak, biniloizko singleak...). Alegia, merkatu globalean musikaren industria astindu eta eraldatu duen krisiaren ondorioak gure diskogintzak ere pairatu dituen arren, kantuak sortzen, grabatzen eta editatzen dira kopuru nabarmenean oraindik ere. Musika ekoizteko, zabaltzeko eta kontsumitzeko moduen aldaketak negozio-eredu tradizionalaren gainbehera ekarri du Euskal Herrira ere, eta diskoetxe konbentzionalek lehen baino gutxiago argitaratzen duten heinean, autoekoizpenak gero eta indar handiagoa hartu du. Hori da, hain zuzen ere, herri-musikaren alorrean gertatu den fenomenorik aipagarriena XXI. mende honetan.

Askotarikoa izatea da euskal kantagintzaren ezaugarri nagusietako bat, ia edozein estilo euskaraz entzuteko aukera baitago, eta kalitate teknikoaren aldetik gero eta disko hobek argitaratzen dira. Esperientziaren bidez ofiziala ikasi duten musikari eta kantari beterranoen ondoan, musika eskola eta kontserbatorioetan trebaturiko belaunaldiak plazaratu dira. Bestetik, grabazio-estudio sare zabala dugu, puntako tresneriaz hornituriko estudio historikoez (Elkar, Garate, Katarain, Lorentzo Records...) zein teknologia berriek ematen dituzten baliabideei etekin handia ateratzen dieten estudio txikiagoez osatua; arlo honetan ere ibilbide luzeko soinu-teknikari aitzindarien multzoari (Jean Phocas, Kaki Arkarazo, Angel Katarain, Aitor Ariño, Cesar Ibarretxe...), izen berrien talde zabal bat gehitu zaio (Jose Lastra, Haritz Harreguy, Karlos Osinaga, Eñaut Gaztañaga, Victor Sanchez, Martxel Mariskal, Paxkal Etxepare, Axular Arizmendi, Iñigo Irazoki...). Garai batean ohitura zen Euskal Herritik kanpora joatea grabatzera, baina gaur egun alderantziz gertatzen da: kanpoko taldeak eta abeslariak dira maiz gurera etortzen direnak.

Egoera horretara iristeko bidea luzea izan da. «Izan direlako, gara», dio esaera zaharrak. Sei hamarkada igaro dira euskal kantagintza modernoak lehen urratsak egin zituenetik. Geroztik katea ez da eten, belaunaldi bakoitzak emandako fruituak hurrengoek jaso, barneratu, garaian garaiko molde eta eraginetara egokitu eta itzuli egin dizkiote gizarteari, eta mugak gainditu dituzte kasu askotan, hala hizkuntzazkoak nola geografikoak.

Gure folk, pop eta rock musikak ia denetarako balio izan du: lirikarako zein aldarrikapen sozial eta politikoetarako, olgetarako zein engaiamendurako, tradizio zaharren berreskurapenerako zein berrien sorrerarako. Euskal nortasuna osatzen, gaurkotzen eta munduko egiten betekizun garrantzitsua jokatu du kantagintzak, beste hainbat kulturatan bezala. Tresna indartsuak baitira hitza (hizkuntza) eta musika.

Euskal Herriak kantari eta musikari ugari eta onak eman ditu, eta emango ditu etorkizunean ere. Gure kantagintzak izan duen bilakaera eta berau eragin duten sortzaile esanguratsuenetako batzuen ibilbidea azaltzea da liburuxka honen asmoa.

Ibarretxe and so forth). At one time, it was customary to record outside the Basque Country but nowadays the opposite is the case: foreign groups and singers often come here to record.

It has taken a long time to reach this situation. An old Basque refrain says that “we are what we are because of those who came before”. It has been six decades since the first steps were taken in modern Basque songwriting. Since that moment an unbroken chain has been developed with successive generations building on the work of their predecessors, learning from it, adapting it to the times, adjusting it according to new tendencies, and giving it back to society, and in many cases this broke new boundaries, both linguistic and geographical.

Our folk, pop and rock music has served as a platform for almost everything: lyrical as well as social and political statements, fun as well as different kinds of commitment, recovering old traditions as well as creating new ones, and so on. As in many other cultures, songwriting has played an important role in creating and renewing Basque identity, and projecting it internationally; because words (language) and music form a powerful instrument.

The Basque Country has provided a wealth of great singers and musicians, and it will continue to do so in the future. The goal of this book is to explain the evolution of our songwriting and recall the careers of certain significant artists who have been especially influential.

Ibilbide historikoa



2. Mixel Labeguerie.

HASTAPENAK

Mixel Labegueriek (1921-1982) magnetofono batean grabaturiko kantuak argitaratu ziren unea jotzen da euskal kantagintza modernoaren abiapuntutzat.

1961. urtean izan zen, Baionan. Aurretik edo garai berean egin zituzten kantagintzari aire berriak ekartzeko beste saiakera batzuk, Bilboko Soroak taldearena esaterako, ahantzi gabe Nemesio Etxaniz apaizak hainbat doinu moldatzeko eta euskaratzeko egindako lana, baina gerora izandako eraginarengatik Labeguerieri aitortzen zaio lehen kantari modernoa izatea.

Lanbidez medikua zen Labeguerie, baina gazterik euskararen eta euskal kulturaren aldeko hainbat ekimenetan eta erakundetan parte hartu zuen, eta engaiamendu horren barruko beste alderdi bat kantagintza zen. Geroago politikagintzari eskaini zion denbora gehien, Kanbo herriko alkateaz gain, Parisen diputatua izateraino. Labeguerieren berritasunetako bat, garai hartan askori eskandalagarria iruditu zitzaiena, gitarra espainola edo klasikoaren erabilera izan zen –ordura arte, a *cappella* abesten zen, abesbatzetan eta zortzikoteetan–; beste aldaketa nagusia hitzei zegokien, euskal nortasunaren ukazioaren aurkako protesta-kanta ekarri zuelako nolabait. Hirugarrenik, Labegueriek berak sortuak ziren kantu guztiak, hitz eta doinu. Zortzi abesti baino ez zituen grabatu, Baionako Goiztiri zigiluak bi disko txikitik argitaratu zituenak, baina kantu haiek (*Astoa balaan*, *Gazteri berria*, *Aurtxo aurtxo*, *Primaderako liliak*, *Gazte eskualdunaren kantua*..)

The Historical Trajectory

THE BEGINNINGS

The first songs recorded by Mixel Labeguerie (1921–1982) with a guitar and magnetophon tape recorder mark the starting point of modern Basque-language music.

The year was 1961, and the place Bayonne (Labourd/Lapurdi). Previously and at the same time there had been several other attempts at breathing some new life into Basque songwriting: the group Soroak, for example, from Bilbao, and not forgetting the efforts of the priest Nemesio Etxaniz to adapt several tunes and translate them into Basque. However, Labeguerie's later work has seen him recognized as the first modern singer in Euskara.

By profession, Labeguerie was a doctor, but from an early age he had been involved in numerous initiatives and organizations promoting Euskara and Basque culture in general. And another facet of this more general commitment was songwriting. Later, he came to dedicate most of his life to politics, becoming both the mayor of Kanbo (Lapurdi) and a deputy in the French National Assembly in Paris. One of Labeguerie's novelties, and one that at the time caused a great stir for a lot of people, was his use of the Spanish or classical guitar; because until that time music had been sung a cappella in Euskara, whether in choirs or octets. Another innovation concerned his lyrics, which were the basis of (to some extent) protest songs against rejecting Basque identity. Finally, Labeguerie also stood out in that he composed both all his own music and all his own lyrics. He only recorded eight songs for two short records published by the Goiztiri label in Bayonne, but these songs—among them, “Astoa balaan” (Balaam the donkey), “Gazteri berria” (New youth), “Aurtxo aurtxo” (Little baby), “Primaderako liliak” (The flowers of spring), “Gazte eskualdunaren kantua” (Song for a young Basque)—were distributed throughout the Basque Country. They were even heard in the towns of Hegoalde (Southern Basque Country), where at that time people lived under Franco's dictatorship in Spain, and they became hymns for young Basque nationalists in the years that followed. Only a few years later the Ez Dok Amairu group acknowledged Labeguerie's importance. In Xabier Lete's words, “Labeguerie's records, especially the early ones, were enormously important in transforming the style of popular Basque songs: they were songs aided by a simple guitar, sung in a simple, natural and singular way, and not at all like those sophisticated and affected commercial styles” (*Jakin* 4/1977). The path that Labeguerie forged was taken up and expanded by Ez Dok Amairu. More than a group, this was a collective because besides singers and musicians, its members were also writers, artists and dancers. Because of this, Ez Dok Amairu did not play typical concerts but, instead, their performances (*Ikilimikiliklik*, *Baga biga higa*, and so forth) were comprised of various different arts: song, dance, the *txalaparta* (a percussion instrument), poetry, and so on.

2. Mixel Labeguerie.

Euskal Herri osora zabaldu ziren, baita Francoren Espainiako diktadurapean zeuden hegoaldeko herrialdeetara sasia iritsi ere, eta gazte abertzaleen hurrengo urteetako ereserki bilakatu ziren. Urte gutxi batzuk geroago, Ez Dok Amairu taldeak Labeguerieren garrantzia aitortuko zuen. Xabier Leteren hitzetan, «Labeguerieren diskoek, batez ere lehenak, izugarritzko garrantzia izan zuten euskal kanta herrikoiares estilo aldaketan: gitarra soilaz lagunduriko kantak baitziren, ahots partikular bezain apal eta arruntaz kantaturikoak, molde komertzialei zegozkien amaneramendu eta sofistikazio guztietatik urruti» (*Jakin aldizkaria*, 4/1977). Labegueriek hasitako bidea Ez Dok Amairuk zabaldu eta sendotu egin zuen. Talde bat baino gehiago kolektibo bat izan zen, kantariez eta musikariez gain, idazleak, artistak eta dantzariak ere hartu baitzituen bere baitan. Hori dela eta, ez zituen ohiko kontzertuak eskaintzen, baizik eta hainbat arte diziplina batzen ziren Ez Dok Amairuren ikuskizunetan (*Jkilimikiliklik*, *Baga biga higa...*): kantua, dantza, txalaparta (perkusio-tresna), poesia...

3. Ez Dok Amairu.

Hala ere, euskal kantagintzari modernotasuna ekartzeko asmoarekin sortu zuten 1965ean, Kataluniako *nova canço*-ren oinarriak ezarri zituen Els Setze Jutges taldearen espiluan begiratuta. Herri-kantutegi tradizionala gaurkotzea eta kanpoko eraginetatik –Frantziako *chanson*-etik, AEBetako protesta kantatik, Hego Amerikako kantagintzatik...– edanez kantu berriak sortzea ziren bi helburu nagusiak. Gerora ibilbide luze eta emankorra egin duten sortzaileak bildu ziren Ez Dok Amairun, hala kantariak (Mikel Laboa, Benito Lertxundi, Lourdes Iriondo, Xabier Leter, Julen Lekuona, Oskarbi taldea...) nola idazleak (Joxean Artze, Jose Angel Irigaray...). Jorge Oteiza eskultoreak jarri zion izena taldeari Resurrección María Azkuek jasotako herri-ipuina batean oinarrituta: 13 zenbakiaren ukoak euskal kulturaren aurkako malefizioa deuseztatuko zuen. Eta lortu zuen, nolabait. Iraun zuen bitartean, 1972ra arte, taldeak inarrotea eragin zuen gizartean, eta lehen aldiz, zentsurak oztopoak jarri arren, modernitatearen adierazpen kultural batek interesa piztea eta jendetza erakartzea lortu zuen. Taldearen sorkuntza kolektiboak ekarritako lanik gorena *Baga biga higa* ikuskizuna izan zen, 1970ean.

Ez Dok Amairuren agerpena ez zen gertakizun isolatu bat izan, 1960ko hamarkadan euskal kulturak bizi zuen pizkundearen ondorio baizik. Garai bertsuan sortu ziren, esaterako, Jarrai antzerki taldea eta Argia dantza taldea; euskal literaturari modernitatearen ateak zabaldu zizkieten lehen eleberriak plazaratu ziren –*Leturiaren egunkari ezkutua* eta *Elsa Scheelen*, biak Jose Luis Alvarez Enparantza *Txillardeg*i idazlearenak, Ramon Saizarbitoria *Egunero hasten delako*...– eta arte plastikoetan zeresan handia emango zuen belaunaldi berri bat agertu zen: Jorge Oteiza, Eduardo Chillida, Nestor Basterretxea, Jose Luis Zumeta, Remigio Mendiburu eta beste hainbat... Diktadurak ezarritako giro gris, hits eta itogarrian kultura-adierazpide berrien beharra zuen euskal gizartearen egarria ase zuten.

KANTAUTOREAK, GIZARTEAREN AHOTS

Ez dok Amairuko abeslariak, besteak beste, kanturako zaletasuna piztu zuten gizartean. Nonahi agertu ziren gitarra soil baten laguntzaz agertokietara igotzeko prest zeuden gazteak. Batzuek, Nemesio Etxaniz apaizak bultzaturik, euskal kantu zaharrak modu arinean emateko edo nazioarteko kantu arrakastatsuek euskaratzeko bidea hartu zuten. Asmo horrekin sortu ziren Urretxindorrek, Ameslariak, Argoitia neba-arrebak eta beste zenbait talde eta bakarlari: Xabier Madina, Euskaros, Naikari, Donato, Daikiris, Jose Antonio

That said, Ez Dok Amairu was formed in 1965 with the purpose of modernizing Basque songwriting, and was influenced by the foundations for the *nova canço* (new song) established by Els Setze Jutges in Catalonia. In particular, they sought to create new songs by pursuing two main objectives: updating the traditional Basque songbook and drawing on external influences (especially the French *chanson*, protest songs from the United States and Latin American songwriting). Later, the founders of Ez Dok Amairu went on to have long and productive solo careers, both as singers (Mikel Laboa, Benito Lertxundi, Lourdes Iriondo, Xabier Leter, Julen Lekuona, and the Oskarbi group) and as writers (JosAnton Artze and Jose Angel Irigaray). The sculptor Jorge Oteiza named the group Ez Dok Amairu (There aren't thirteen) after a short story by Resurrección María Azkue, because as he saw it, a denial of the number thirteen would serve to destroy the curse on Basque culture. And with this, he achieved the goal, to some extent. Whilst the group remained together, until about 1972, it caused a stir in society at large and for the first time, although there were obstacles because of the censorship in place at the time, a modern Basque cultural expression managed to spark people's interest and attract the public. The group's most important collective work was the *Baga biga higa* performance in 1970. The emergence of Ez Dok Amairu was not an isolated event. Instead, one must place it within the context of the Basque cultural renaissance of the 1960s. At the same time, for example, the Jarrai theatre group and the Argia dance group were formed; the first modern novels in Euskara—*Leturiaren egunkari ezkutua* (Leturia's hidden newspaper) and *Elsa Scheelen* were published by Jose Luis Alvarez Enparantza, *Txillardeg*i, Ramon Saizarbitoria's *Egunero hasten delako* (Because It Starts Every Day), and so on—and in sculpture and painting, a new generation of artists who would achieve major distinction stood out (Jorge Oteiza, Eduardo Chillida, Nestor Basterretxea, José Luis Zumeta, Remigio Mendiburu, and many more). Basque society needed new cultural expressions to counteract the stiflingly grey and subdued environment created by the dictatorship.

3. Ez Dok Amairu.



Villar, Luis Amilibia, Yon Libarona... Euskarazko pop edo ye-ye musikaren aitzindariak izan ziren, urte luzez ahantzita egon badira ere.

Izan ere, 1970eko hamarkadaren hasieran beste joera bat nagusitu zen. Ordurako 40 urteko frankismo garaia azkenetan zegoen, eta diktaduraren amaierarekin aldaketa politikoak (demokrazia, preso politikoen amnistia, euskararen legeztatzea...) berehala etorriko ziren esperantzak erroak egin zituen jendartean. Testuinguru horretan, Pantxoa eta Peio, Gorka Knorr, Imanol Larzabal, Urko, Manex Pagola, Maite Idirin, Gontzal Mendibil eta Xeberri, Etxamendi eta Larralde, Guk taldea, Iokin eta Iosu, Hibai Rekondo eta beste hainbat kantari irrika eta amets guztien bozeramaile bihurtu ziren, eta herritarrek atzetik jarraitu zieten herrietako frontoiak eta plazak betez asteburuero.

Ordura arteko jaialdietan ezagutu gabeko osagai berri bat agertu zen: entzuleen parte-hartzea. Ez dira hartzaile hutsak. Emozioa, ilusioa eta aldaketetan parte izateko gogoia adierazi beharra sentitzen dute, eta jaialdietan aurkituko dute kantarien eskutik barruko zirrara lau haizeetara zabaltzeko abagunea. Donostiako Belodromoan 1976ko martxoaren 27an egindako 24 ordu euskaraz jaialdia mugarri izan zen kantaldien aro honetan.

Ez da harritzekoa, beraz, garai horietako hainbat kantuk arrasto ezabaezina utzi izana herriaren oroimen kolektiboaren soinu-bandan: *Batasuna*, *Azken dantza*, *Urtxintxa* (Pantxoa eta Peio), *Araba*, *Azken agurraren negarra* (Gorka Knorr), *Guk euskaraz*, *Irabazi dugu* (Urko), *Bagare* (Gontzal Mendibil eta Xeberri) eta beste hainbat eta hainbat. Abesti haiek kantaldietatik denon etxeetara iritsi zitezten bi diskoetxe garrantzitsu sortu ziren herri-ekimenari esker: Elkar eta IZ. Biek diskogintzaren lehen zimenduak jarri zituzten, Ez Dok Amairuren inguruan sortutako Herri Gogoarekin batera. Ezin da aipatu gabe utzi, hala ere, lehen disko laburrak, askotan frankismoak ezarritako debekuei itzuri eginez, argitaratu zituen Cinsa zigilua.

Bakarlari guztiek ez zuten kantua mezu politikorako erabili. Antton Valverde, esaterako, bertso zaharrak eta olerkiak musikatzeko hautua

4. Txomin Artola.



SINGER-SONGWRITERS: VOICES OF SOCIETY

The singers in Ez Dok Amairu played an especially important role in encouraging a new interest in songwriting within Basque society as a whole. Young people were now ready to take to the stage anywhere with just a guitar in hand. Some, encouraged by the priest Nemesio Etxaniz, decided to perform traditional Basque songs in a more entertaining way or sing Basque-language versions of successful international songs. This was the path taken by Urretxindorak, Ameslariak, Argoitia nebarrebak (The brother and sister Argotia) and several other groups and solo artists: amongst others, Xabier Madina, Euskaros, Naikari, Donato, Daikiris, Jose Antonio Villar, Luis Amilibia and Yon Libarona. They were the pioneers of Basque pop or ye-ye music, although they have been forgotten about for many years.

In fact, by the 1970s another tendency came to dominate. By the time, the near forty-year Franco dictatorship came to an end and the hopes associated with a number of concomitant political changes (democracy, an amnesty for political prisoners and the legalization of Euskara) resonated through Basque society. In this context, Pantxoa and Peio, Gorka Knorr, Imanol Larzabal, Urko, Manex Pagola, Maite Idirin, Gontzal Mendibil and Xeberri, Etxamendi and Larralde, the group Guk, Iokin and Iosu, Hibai Rekondo and many other singers became the spokespeople for everyone's dreams and expectations, and the public followed them week in, week out, filling town squares and handball courts across the Basque Country.

During this time a previously unheard of new element appeared during festivals: audience participation. In short, the public was no longer a passive recipient. Instead, people felt the need to express their emotions, their joy and their desire to take part in these events, and festivals and concerts became an opportunity for everyone, via the singers' performance, to express their inner emotions publicly. In this regard, the "Twenty-Four Hours in Basque" festival, held in the San Sebastian velodrome on 27 March, 1976, was a watershed moment for these musical performances.

This was hardly surprising because by that time, several successful songs had made an indelible mark on the soundtrack of Basque society's collective consciousness: "Batasuna" (Unity), "Azken dantza" (The last dance) and "Urtxintxa" (The squirrel) by Pantxoa and Peio; "Araba" and "Azken agurraren negarra" (Tears of the last goodbye) by Gorka Knorr; "Guk euskaraz" (We [speak] in Basque) and "Irabazi dugu" (We've won) by Urko; and "Bagare" (We are) by Gontzal Mendibil and Xeberri, among many others. These songs were not just performed live, but reached everyone's homes thanks to the creation of two important record labels established by popular initiative: Elkar and IZ. They both laid the foundations of the recording industry in the Basque Country, together with the label Herri Gogoia that had been founded with Ez dok Amairu. One must not forget to mention, however, the first short records, often escaping the prohibitions imposed by the Franco regime, released by the Cinsa label.

Not all solo artists included a political message in their repertoire. Antton Valverde, for example, opted to sing old *bertsoak* (originally improvised verses) and set poetry to music, using the work of both poets from before the 1936 Spanish Civil War (Lizardi and Lauaxeta

egin zuen, 1936ko gerra aurreko poetenak (Lizardi, Lauaxeta...) zein poeta garaikideenak (Lete, Artze...); antzeko bidea hartu zuen Imanol Larzabalek 1980ko hamarkadan; Txomin Artolak folk ingeles eta amerikarrerako zaletasuna euskal kantu tradizionalarekin uztartu zuen, Haizea taldearekin lehenengo eta bakarka ondoren, eta Walt Whitman (Belar hostoak, 1978) eta Gotzon Aleman (*Ttakun ttakun*, 1979) poetak musikatu zituen; Iñaki Eizmendik kantautore urbanoaren estetika hartu zuen bi diskotan: *Gureak ez diren kale ixilen bi milagarren samiña* (1977) eta *Zaldi erratu hatsa* (1980); Estitxuk AEBetako folk kantuak euskarara ekarri zituen... Bestalde, taldea desegin ondoren Ez Dok Amairuko kide gehienek bakarka jarraitu zuten, bereziki Laboak, Lertxundik eta Letek.

LEHEN FOLK ETA ROCK TALDEAK

Kantaldien sukarrak ez zuen luze iraun eta euforia hura apaltzen hasi zen 1970eko hamarkadaren amaieran. Garai berean, diktaduraren amaierak ekarritako irekiduraren ondorioz, nazioarteko musika gehiago iristen hasi zen disko denda apurretara, irratiaren ere maiztasun handiagoz entzun zitezkeen munduko azken nobedadeak, bereziki Erresuma Batuko zein AEBetako rock eta folk kantuak, eta doinu haiekin hazitako eta hezitako gazteek instrumentuak hartu zituzten. Batzuk lehenagotik ari ziren, Niko Etxart kantaria eta Errobi taldea, kasu. Euskal rockaren sorrera izen horiekin lotuta dago. Ez da kasualitatea biak Ipar Euskal Herrikoak izatea, Frantziaren administrazioa lurralde horretan eskuragarriago baitzuten nazioarteko musika.

Hala ere, Hego Euskal Herrian ere aldaketa interesgarria ari zen gertatzen. Kantautoreen ordez lehen taldeak ari ziren sortzen: Itoiz, Izukaitz, Haizea, Enbor, Lisker, Koska, Sakre... Kasuan-kasuan, rock sinfonikoaren (Genesis, Pink Floyd, Jethro Tull...) eta folk ingelesaren (Pentagle, Steeleye Span, Fairport Convention...) eragina hartzen zuten, eta doinu tradizionalekin nahasten zuten. Gehienek ibilbide laburra izan zuten baina lan berritzaileak utzi zituzten, bereziki folkaren alorrean. Halakoak dira Haizearen bi diskoak (*Haizea*, 1977; *Hontz gaua*, 1989) –talde horretan eman zen ezagutzera Amaia Zubiria, euskal ahotsik ederrenetakoa duen abeslaria–, Izukaitzenak (*Izukaitz*, 1978; *Otsoa dantzan*, 1980), edota Ipar Euskal Herrian, Beñat Achiary abeslari eta perkusio-jotzailearen inguruan, eratu zen Urria taldearenak (*Argi tirrintan*, 1978; *Bruma altxatzean*, 1980). Lan hauek argia ikusi zutenerako nabarmentzen hasia zen gure folk talderik enblematiko eta iraunkorrena: Oskorri.



Taldeok XX. mende amaierarako euskal herri-musika berria sortzeko lehen urratsak egin zituzten. Bakarlari gutxi sortu zen frankismoaren ondorengo lehen urte haietan, baina horien artean esanguratsuena Ruper Ordorika da. Hamarkada amaitzearekin batera, bere lehen diskoa kaleratu zuen, *Hautsi da amphora* (1980), lan atipikoa bere garaian, baina denborarekin iraganaren eta etorkizunaren arteko zubi bihurtu zena.

for example) as well as contemporary figures (such as Lete and Artze). Imanol Larzabal chose a similar path in the 1980s, while Txomin Artola blended a fondness for English and American folk with traditional Basque songs, first with the group Haizea and later as a solo artist, and he also set the poetry of Walt Whitman (*Belar hostoak*, 1978, a translation of “Leaves of Grass”) and Gotzon Aleman (*Ttakun ttakun*, 1979) to music. Alternatively, Iñaki Eizmendi adopted the style of an urban singer-songwriter on two records: *Gureak ez diren kale ixileen bi milagarren samiña* (The two thousandth pain of the silent streets that are not ours, 1977) and *Zaldi erratu hatsa* (The breath of the mistaken horse, 1980). And Estitxu sung folk songs from the United States in Euskara. Moreover, after Ez dok Amairu disbanded most of its members went on to pursue solo careers, especially Laboak, Lertxundi and Lete.

THE FIRST FOLK AND ROCK GROUPS

The impact of these kinds of songs did not last long, however, and their importance began to wane towards the end of the 1970s. At the same time, as a result of the opening up of society after the end of the dictatorship, more and more international music was available in certain record shops and the latest global releases were heard more often on the radio, especially rock and folk songs from the United Kingdom and the United States. As a result, young people began to pick up instruments and imitate these tunes. Some began earlier than others, as was the case with the singer Niko Etxart and the group Errobi. Indeed, the beginnings of Basque rock are inextricably linked to these two names, and it is no coincidence they were both from the Northern Basque Country because international music was more accessible in that part of the land under French administration.

That said, interesting changes were also taking place in the Southern Basque Country. In place of singer-songwriters the first groups were being formed: Itoiz, Izukaitz, Haizea, Enbor, Lisker, Koska, and Sakre, for example. Depending on the group, they took their influences from symphonic rock (like Genesis, Pink Floyd and Jethro Tull) or English folk rock (for example, Pentagle, Steeleye Span and Fairport Convention) and blended these sounds with traditional tunes. Most of them were only short-lived, but they left behind some innovative work, and mostly in the field of folk. For example, one could mention the two albums by Haizea, *Haizea* (The wind, 1977) and *Hontz gaua* (Owl-night, 1989)—which introduced one of the best voices in Basque music through Amaia Zubiria—those of Izukaitz, *Izukaitz* (Fearless, 1978) and *Otsoa dantzan* (Dancing wolf, 1980), and, in the Northern Basque Country, the group Urria (*Argi tirrintan*, 1978; *Bruma altxatzean*, 1980) around the singer and percussionist Beñat Achiary.

By the time these records were released, our most emblematic and lasting folk group had already been performing for some years: Oskorri. Together, these three groups laid the foundations for the new Basque music that would emerge at the close of the twentieth century. Few solo artists emerged in the immediate aftermath of the end of the Franco regime, but among them was one of the most significant, Ruper Ordorika. He released his first album to coincide with the end of the 1970s, *Hautsi da amphora* (The amphora has cracked, 1980). It was an atypical work for the era yet in time, it became the bridge between past and future in Basque music.

ROCK ERRADIKALAREN HAMARKADA

Hain zuzen, hurrengo urteetan erotik aldatu zen eszena musikala, gizartea nola. Langabeziaren hazkundera, drogen kontsumoaren zabalkundera eta sistemaren aurkako jarrera inkonformistan oinarritutako borroka alternatiboaren ugaltzea (ekologismoa, antimilitarismoa, eraikin hutsen okupazioa, feminismoa...), bazka izan ziren Londresen urte batzuk lehenago gertatutako punk mugimenduaren leherketaren uhinek indar ikaragarria har zezaten Euskal Herrian. *Do it yourself* (zuk zeuk egin) leloa praktikara eramaten zuten hainbat talde jaio ziren, gehienbat hiriburu eta herri industrialetan, eta estilo bateratasunik ez zegoen arren –punk, ska, reggae, hardcore, heavy edota rock taldeak zeuden haien artean–, etiketa baten abaroan batu zituzten: Rock Radikal Vasco (RRV). 1980ko hamarkadan Euskal Herrian sortutako kultur-fenomenorik indartsuena izan zen.

Bi aldaketa nagusi ekarri zituen RRVk. Batetik, gaztelania bilakatu zen hizkuntza nagusi, ingurune erdaldunetan sorturikoak baitziren talde gehienak (La Polla Records, Agurainen; Barricada, Iruñean; Eskorbuto, Santurtzin). Salbuespen gutxi batzuk egon ziren, baina horien artean bi oso esanguratsuak eta garrantzitsuak: Hertzainak eta Zarama. Bi taldeak gune erdaldunetan sortu ziren, Gasteizen eta Santurtzin (Bizkaia) hurrenez hurren, baina euskaraz abesteko hautua egin zuten, taldekideetako batzuek hizkuntza ikasi ondoren. Erabaki horrekin beren burua bereizi zuten bi taldeok, ordura arteko euskal kantagintzarekiko zein RRVko beste taldeekiko. Geroago, Kortatuk antzeko erabakia hartu zuen, gaztelaniatik euskarara aldatuz.

Bestetik, bere burua elikatzeke gai zen sare oso bat ehundu zen mugimendu haren inguruan: diskoetxeak (Soñua, Oihuka, Discos Suicidas...), irrati libreak, fanzineak, gazteek kontzertuak antolatzeke okupatutako etxe autogestionatuak... Aldi berean, gaur egungo azpiegituraren zutabeetako asko RRVren urteetan sendotu ziren: diskoetxeek grabazio-estudio berriak eraiki zituzten, eta soinu-teknikariek hobeto trebatzeke aukera izan zuten; lehen *management* agentziak sortu ziren; komunikabideen hauspoa jaso zuten taldeek... Horrek berehalako ondorioak ekarri zituen, katean: disko-ekoizpena izugarri hazi zen 1984tik aurrera, salmentek ere gora egin zuten ordura arte euskal musikak sekula lortu gabeko kopuruetaraino, eta horrekin batera kontzertuak nonahi antolatzen hasi ziren... Euskal Herriko rockaren historiako disko entzutetsuenetako batzuk argitaratu ziren urte zorabiagarri haietan: *Hertzainak* (Hertzainak, 1984), *Salve* (La Polla Records, 1984), *Indarrez* (Zarama, 1984), *Kortatu* (Kortatu, 1985) *Barrio conflictivo* (Barricada, 1985), *Anti-todo* (Eskorbuto, 1985), *No te muevas* (RIP, 1987), *Inadaptados* (Cicatriz, 1986), *Lur azpian bukatuko duzue* (Baldin Bada, 1986), *Ikusi eta ikasi* (Delirium Tremens, 1989)...

RRVren ildo nagusitik kanpo, Itoiz, Jotakie edota M-ak azpimarratzekoak dira euskaraz aritzen zirenen artean. Azken talde hori Xabier Montoia kantari eta idazleak eta Kaki Arkarazo musikari eta soinu-teknikariak sortu zuten, Angel Katarainekin. Musika beltza eta esperimentalak jorratu zuen, oso garaikidea eta sofistikatua, eta horregatik gutxiengo batengana iritsi zen. Bost disko argitaratu zituen –horien artean *Barkatu, ama* (IZ, 1989) eta *Gor* (IZ, 1990) nabarmendu daitezke– eta gaur egun asko dira M-aken ekarpena aldarrikatzen dutenak.

1980ko hamarkadan ere ernatu ziren folk loreak. Ganbara taldeak luzukaitzen eta Haizearen bide berritzailean sakondu bazuen ere,

THE RADICAL ROCK DECADE

Specifically, in the years that followed the Basque music scene changed dramatically, as did Basque society. Growing unemployment, more widespread drug use and a multifaceted alternative protest movement (environmentalism, anti-military service, squatters' rights, feminism, and so on) based on anti-system positions were all factors in making the Basque Country a willing recipient of the shockwaves caused by the first explosion of the punk movement in London some years earlier. Several groups were formed that put into practice punk's "do it yourself" philosophy, mostly in cities and industrial towns, and although there was no simultaneous movement—with punk, ska, reggae, hardcore, heavy metal and rock groups among them—they were all classified under the same term: *Rock Radikal Vasco* (RRV, Radical Basque Rock). This was one of the strongest cultural phenomena to emerge in the Basque Country in the 1980s.

RRV introduced two major changes: Firstly, Spanish became the main language of transmission because most groups came from a Spanish-speaking environment (La Polla Records, in Agurain, Araba; Barricada, in Pamplona, Navarre; Eskorbuto, in Santurtzi, Biscay). There were a few exceptions to this, and among them two very significant and important ones: Hertzainak and Zarama. Both

groups were formed in predominantly Spanish-speaking areas, Vitoria-Gasteiz (Araba) and Santurtzi respectively, yet they both chose to sing in Basque even though some band members could not speak the language. With this decision, then, the two groups distinguished themselves from both the groups that had performed in Euskara to that date, and from the other RRV bands that were singing in Spanish. Later, Kortatu took a similar decision, changing from Spanish to Basque.

Secondly, a whole self-sustaining network arose intimately connected to this movement: record labels (Soñua, Oihuka, Discos Suicidas), free or pirate radio stations, fanzines, concerts organized by young people in self-governing squats, and so on. Simultaneously, during the RRV years the foundations of the present-day infrastructure were strengthened significantly: record labels built new recording studios and sound technicians were better placed to get used to new technology; the first management agencies were established; and media published news and information about the groups. All of this had immediate results in the chain: record production increased enormously after 1984 and record sales also grew to a level hitherto unknown in Basque music, and together with that more and more concerts were organized. These years witnessed the release of some of the biggest selling records in Basque rock history: for example, *Hertzainak* (by Hertzainak, 1984), *Salve* (by La Polla Records, 1984), *Indarrez* (By force, by Zarama), *Kortatu* (by Kortatu, 1985), *Barrio conflictivo* (Conflictive neighbourhood, by Barricada, 1985), *Anti-todo* (Anti-everything, by Eskorbuto, 1985), *No te muevas* (Don't move, by RIP, 1987), *Inadaptados* (Misfits, by Cicatriz, 1986), *Lur azpian bukatuko duzue* (You'll end up ten-feet-under, by Baldin Bada, 1986) and *Ikusi eta ikasi* (Look and learn, by Delirium Tremens, 1989).





hamarkada honetako taldeen joera nagusia (Azala, Txanbela, Kazkabarra...) euskal herri-musikaren berreskuratzea izan zen. Lan horrek gidari nagusi bat izan zuen, eta du: Juan Mari Beltran musikari eta ikertzailea.

«EUSKALDUNA NAIZ ETA HARRO NAGO!»

Ez da erraza zehaztea noiz amaitu zen RRVren garaia, baina hamarkada aldaketarekin batera mugimendu haren talde ikono batzuk desagertu ziren (Kortatuk 1988an esan zuen agur, zuzeneko disko historiko batekin; Delirium Tremens 1991n banandu zen; eta Hertzainak 1992ra arte iraun zuen), eta beste batzuek galdu egin zuten garai bateko indarra (Zarama edota Baldin Bada, euskaldunak aipatzearen). Aldi berean, proposamen berriak azaleratu ziren oso indartsu, eta bat nabarmendu zen bereziki: Negu Gorriak.

Iñigo eta Fermin Muguruza anaiek (Kortatu) eta Kaki Arkarazok (M-ak) sortu zuten hip hop kultura (kantua, dantza, estetika...) euskarara ekarri zuen lehen taldea, eta harekin batera Esan Ozenki diskoetxea jarri zuten abian, taldeen autogestioan eta independentzia artistikoan oinarriturik. Negu Gorriak eta Esan Ozenkiren agerpenak irudikatzen du, ezerk baino hobeto, garai berria eta RRVren zaharkitzea. Negu Gorriaken inpaktua itzela izan zen, ez musikaren aldetik bakarrik, baita taldeen lan egiteko moduan ideia berriak ekarri zituelako ere. Horrez gain, Esan Ozenkik euskara jarri zuen berriz ere sorkuntzaren erdigunean –«euskalduna naiz eta harro nago!» leloa zabaltu zuen, James Brownen *I'm black and I'm proud!* hura gogoan– eta estilo garaikideen eraginak barneratzen zituzten talde berrien aldeko apustua egin zuen.

Lehen aldiz aniztasuna heldu zen eszenara. Hona hemen 1990eko hamarkadako talde eta estiloen lagin bat: Ama Say (noise pop), Bap!! (hardcore) Beti Mugan (rock amerikarra), Lin Ton Taun (triki-rap), Dut (post-hardcore), Betagarri (ska), Anestesia (thrash metal), Balerdi Balerdi (power pop), Deabruak Teilatuetan (rock-hardcore), Bizkar Hezurra (rap-metal), Exkixu (rock-folk), Hemendik At! (eurodance), Lau Behi (blues), King Mafrundi (afro-reggae), Sorotan Bele (folk-pop), Julio Kageta (punk-rock), Kashbad (rock), Txakun (folk-rock), Joxe Ripiau (ska-raggamuffin), Selektah Kolektiboa (rap), Zazpi Eskale (bertso-folk)...

Aniztasun horren barruan, bi joera berrik indar handia hartu zuten. Batetik, heavy eta metal musikak. Su Ta Gar aitzindaria izan zen heavy klasikoa euskaraz jorratzen, eta eskola sortu zuen: Latzen, Urtz, Idi Bihotz, Ehun Kilo, Asgarth... haren itzalean sortu ziren. Metal musikaren beste adar batzuetatik (thrash metal, black metal, nu metal, death metal...) joko zuten beste hainbat taldek P.I.L.T., Erasol, OST, Berri Txarrak, Ekon, Soziedad Alkoholika, Jousilouli, Numen... Bolada luze batean gazteen erreferenteetako izan den joera horrek oihartzuna galdu du urteekin, baina ez ditu ordezkariak faltan: Elbereth, Mendeku Itxua, Aiumeen Basoa, Sentimen Beltza, Auritz, Numen, Bullets of Misery, Conflict Noise, Floxbin, Hilotz, Muted, Huts, Hortzdun...

Beste iraultza nagusia trikitiarena izan zen, akordeoi diatonikoarekin egindako musikarena, alegia. Kasu honetan, Joseba Tapia eta Kepa Junkera soinu jotzaileak izan ziren bide urratzaileak, ildo tradizionalari uko egin gabe, harmonia eta erritmo berriak lantzen hasi zirenak. *Infernuko hauspoa* (Elkar,

Apart from RRV, among the groups that sang in Euskara, Itoiz, Jotakie and M-ak stood out. The latter was formed by the singer and writer Xabier Montoia and the musician and sound technician Kaki Arkarazo, together with Angel Katarain. The group played with dark experimental music that was very contemporary and sophisticated. Therefore they didn't reach a wide audience, although they did release five albums—among which *Barkatu, ama* (Sorry, mum, 1985) and *Gor* (Deaf, 1990) stand out—and today a lot of people acknowledge their contribution.

Folk also developed in the 1980s. Although the group Ganbara developed the trend that the bands Izukaitz and Haizea began, the main tendency of groups in this period (such as Azala, Txanbela and Kazkabarra) was to return to the traditional popular music of the Basque Country. This movement had, and still has, a driving individual force: the musician and researcher Juan Mari Beltran.

“I'M A BASQUE-SPEAKER AND I'M PROUD!”

One can't say precisely when RRV came to an end, but with the change of decade, some of the iconic groups associated with the movement disbanded (Kortatu bid farewell in 1988 with a historic live album; Delirium Tremens broke up in 1991; and Hertzainak carried on until 1992), and others lost the momentum they had previously enjoyed (Zarama and Baldin Bada, to cite two Basque-language examples). At the same time, there were some potent new groups emerging, among which one stood out: Negu Gorriak. Formed by the brothers Iñigo and Fermin Muguruza (Kortatu) and Kaki Arkarazo (M-ak), this was the first group to bring hip hop culture (music, dance and fashion) to the Basque language, and at the same time they also started up the Esan Ozenki record label in order to manage their own affairs and maintain their artistic freedom. The emergence of Negu Gorriak and Esan Ozenki represents, perhaps better than anything else, the dawn of a new era and RRV falling out of fashion. Negu Gorriak had a huge impact, not just in terms of music but also because they introduced new ideas about how a band should be run. Moreover, Esan Ozenki placed Euskara once more at the centre of artistic creativity—recalling James Brown's words “I'm black and I'm proud!” it spread the slogan “*Euskalduna naiz eta harro nago!*” (“I'm a Basque-speaker and I'm proud!”)—and encouraged new groups that embraced modern sounds.

For the first time there was real diversity in the Basque music scene. Here are just a few of the groups and styles that emerged in the 1990s: Ama Say (noise pop), Bap!! (hardcore) Beti Mugan (American rock), Lin Ton Taun (*triki rap*, a blend of traditional Basque music played on a diatonic accordion and rap), Dut (post-hardcore), Betagarri (ska), Anestesia (thrash metal), Balerdi Balerdi (power pop), Deabruak Teilatuetan (hardcore-rock), Bizkar Hezurra (rap metal), Exkixu (folk rock), Hemendik At! (Eurodance), Lau Behi (blues), King Mafrundi (Afro-reggae), Sorotan Bele (folk-pop), Julio Kageta (punk rock), Kashbad (rock), Txakun (folk rock), Joxe Ripiau (ska-ragga), Selektah Kolektiboa (rap), and Zazpi Eskale (*bertso folk*, a blend of *bertsolaritza* or Basque improvised oral poetry and folk).

Within all this diversity, two new tendencies assumed special importance. Firstly, there was heavy metal. The forerunners in playing classic heavy rock in Basque were Su Ta Gar, and they developed their own school: the bands Latzen, Urtz, Idi Bihotz, Ehun Kilo and Asgarth were all influenced

1987) eta *Jo ta hautsi* (Elkar, 1987) diskoetan suma zitekeen aldaketa zetorrela, baina hurrengo lanek –Junkeraren *Triki up* (Elkar, 1990) eta Tapia eta Leturia bikotearen *Juergasmoan* (Elkar, 1990)– eman zuten aldaketaren neurria. Trikitiaren molde tradizionala bikotean jotzea da (soinu txikia eta panderoa), baina belaunaldi berriek rock taldearen formatua hartu zuten (bateria, baxua eta gitarra gehituz). Hortaz, dantzarako euskal doinu tradizionalaz gain, bestelakoak ere bere egin zituzten (pasodoble, cumbia, tex-mex, ballenato, rock, pop, rap...), eta formula berriak sekulako arrakasta izan zuen Tapia eta Leturia Band, Gozategi, Imuntzo eta Beloki, Alaitz eta Maider, Maixa eta Ixiar, M-n Ezten eta Etzakit bezalakoek esker. Gerora behera egin badu ere, soinu horren ordezkari berriak sortu dira: Huntza –*Aldapan gora* abestiak milioika entzunaldi izan ditu Youtuben–, Iñorkiñak, Garilak 26... Eta trikititik abiatuz, bestelako proiektuak jaio dira. Esaterako, soinu txikia eta musika elektronikoa uztartu zituen Gose hirukoteak, eta Esne Beltzak soinu-mestizajearen alde egin du trikitia, popa, reggaea, ska eta hip hopa nahasiz koktel dantzagarri eta alai batean.

5. Huntza.

Folk musikak ere beste loraldi txiki bat ezagutu zuen 1990eko hamarraldian. Oskorrik 25 urte betetzearekin batera, bi talde oso interesgarri sortu ziren. Batetik, Hiru Truku. Ruper Ordorikak, Joseba Tapiak eta Bixente Martinezek osatu zuten, kantu zaharrak berreskuratu eta molde berriak emateko. Hiru disko baino ez zituzten argitaratu, baina ekarpen handia egin zioten euskal kantutegiaren eraberritzeari. Alboka da beste taldea. Txomin Artola, Joxean Goikoetxea, Alan Griffin eta Joxean Martin Zarcok sortu zuten, dantza-musika era instrumental eta akustikoan eskaintzeko.

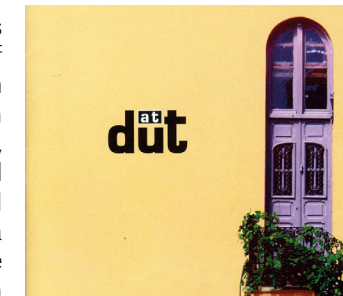
Azkenik, 1980ko hamarkadan erreferentzia izandako hainbat taldetako kideek bakarkako bide oparoari ekin zioten: Gari (Hertzainak), Juan Carlos Perez (Itoiz), Fermin Muguruza (Kortatu, Negu Gorriak), Anje Duhalde (Errobi) edota Xabier Montoiaren (M-ak) kasua da. Haiei bakarlarrien multzo emankor eta oso interesgarria batu zitzaizen: Jabier Muguruza, Anari, Mikel Markez, Mikel Urdangarin, Petti, Txuma Murugarren, Sorkun, Rafa Rueda, Xabaltx, Peio Serbielle, Mikel Errazkin, Morau, Markos Untzeta, Jexuxmai Lopetegui...

ATOMIZAZIOA ETA AUTOEKOIZPENEA

Nazioartean bezala, Euskal Herrian ere musika-industriaren krisiak markatu du mende hasiera. Internetek eta teknologia berrien garapenak musika zabaltzeko eta kontsumitzeko ohitura berriak ekarri dituzte, negozio-eredua egokitu behar izan da gurean ere, eta diskogintzaren alorra nabarmen eraldatu da. Atomizazioa iritsi da: diskoetxe klasikoek egituraz ahuldu eta sektorean eragiteko ahalmena galdu dute, eta autoedizioak indarra hartu du ia ekoizpen osoa monopolizatzeraino. Horrek ere ekarri du taldeek elkar laguntzera jotzea eta esperientzia kolektiboak sortzea autogestioaren arloan. Bidehuts izan da aitzindaria horretan eta antzeko filosofia duten beste ekimen batzuk sortu dira ondoren: Taupaka (Bilbo), Erraia (Gasteiz), Almehuna (Oñati), Mukuru (Urretxu-Zumarraga)...

Atomizazioa arlo estilistikora ere iritsi da. Ez dago garbi nabarmentzen den joerarik, ez dago eszena homogeen edo nagusi bat, eszena txiki ugari baizik. Horietako bat, azken boladan indar gehien hartu duena, rap eta musika urbanoarena da. Nazioartean gazteen gogokoena den estiloa erreferentzialtasuna hartzen ari da Euskal Herrian ere. Glaukoma, 2zio, Aneguria, La Basu, Nizuri Tazuneri, La Furia, Gorpuzkingz, Arrano Pertxa eta Lengu Iluna, Dupla, Gatom, Maisha MC, Manugaitz, Xatiro, XSakara, Zesura, Zitada & Rlantz, G.A.Z Limbo, Kai Nakai... egungo aniztasun eta kalitatearen

by Su Ta Gar. Meanwhile, other groups were formed that played other kinds of heavy metal-inspired music (such as thrash metal, black metal, nu metal and death metal): P.I.L.T., Eraso!, OST, Berri Txarrak, Ekon, Soziedad Alkoholika, Jousilouli and Numen, for example. Although that trend was a benchmark for young people for a long time, down the years it has lost some of its popularity, although there are still a number of contemporary bands following in these steps: Elbereth, Mendeku Itxua, Aiumeen Basoa, Sentimen Beltza, Auritz, Numen, Bullets of Misery, Conflict Noise, Floxbin, Hiloz, Muted, Huts and Hortzdun.



The other main development was associated with the increasing use of the *trikiti* (a diatonic accordion) in popular music. Specifically, the accordionists Joseba Tapia and Kepa Junkera were the first to pioneer new harmonies and rhythms without relinquishing traditional airs. Some change was already evident on the albums *Infernuko hauspoa* (Hell's bellows, a metaphor for the diachronic accordion, 1987) and *Jo ta hautsi* (Beat it up and break it down, 1987), but the follow-up records—Junkera's *Triki up* (1990) and *Juergasmoan* (Let's party, 1990) by the pair, Tapia eta Leturia (Tapia and Leturia – the traditional way of naming the two *trikiti* players)—definitely heralded a transformation. Traditional *trikiti* music is performed by two musicians (playing the diachronic accordion and tambourine respectively, and named in that order), but this new generation took on the shape of a rock group (incorporating drums, bass and guitars). That way, besides traditional Basque tunes to dance to, they also performed other kinds of music (the Pasodoble, Cumbia, Tex-Mex, Vallenato, rock, pop, rap, and so on), and this new format led to unparalleled success for the likes of the Tapia eta Leturia Band, Gozategi, Imuntzo eta Beloki, Alaitz eta Maider, Maixa eta Ixiar, M-n



ordezkariak dira: batzuek rap klasikoa jorratzen dute, beste batzuek elektronikarekin, reggaearekin, rockarekin edota reggaetoiarekin nahasten dute, bada trapa egiten duenik ere... Gorakada hori euskarari loturik etorri da, euskaraz abestean duen garrantziaz kontzientziazio lan handia egin baitute rap sortzaileek. Ikuspegi soziolinguistiko batetik, gazteak izanik gehienbat musika mota hori entzuten dutenak, berebizikoa da horrek hizkuntzaren normalizazioan joka dezakeen rola.

Bestalde, hainbat musikaririk berritasuna ekarri diote kantugilearen figura tradizionalari. Hainbat ezaugarri komun dituen bakarlari multzo berria agertu da plazan, ortodoxiari ihesi egiten diona. Formazio akademikoa izanik, sorkuntzan jarrera esperimentalak, apurtzailea, arrisku zalea eta jolastia erakusteak lotzen ditu Mursego, Amorante, Joseba Irazoki, Maite Larburu edota Ibon RG.

Euskal gizartean mugimendu feministak hartu duen indarra ere islatu da musikan. Emakumeen parte-hartzea eta ikusgarritasuna sustatzeko diskurtsoak eta ekintzek emaitzak ekarri dituzte: gero eta gehiago dira agertokietara abestera edo instrumentu bat jotzera igotzen diren emakumeak, neska gazteak musikaren bidez ahalduzko ekimen ugari jarri dira martxan (tailerrak, jaialdiak...), eta emakume erreferenteetan zegoen hutsunea betetzen hasi da. Anari, Aiora Renteria (Zea Mays), Maite Arroitauregi Mursego, Miren Narbaiza (Napoka Iria, MICE), Zuriñe Hidalgo (Hesian), Ines Osinaga (Gose), Olatz Salvador, Sara Zozaya, Maite Larburu, Birkit, Estitxu Pinatxo, Olatz Zugasti, Anne Etchegoyen edota Izaro dira adibideetako batzuk.

Aurrerapausoak eman diren beste esparru bat musika elektronikoa eta dantzaren kulturarena izan da. Disko jartzaileen presentzia normalizatzen ari da gaztetxe, jaietako txosna edota euskararen aldeko jaietan -Telmo Trenor, Las Tea Party, Baltza, El Txef A edota Makala dira halako lekuetan zein klub eta dantzalekuan gehien aritzen direnetako batzuk-, eta elektronikak eskaintzen dituen baliabideen erabilera (sintetizadoreak, ordenagailuak, sanplerrak, eritmo kutxak...) guztiz integratu da euskarazko pop-rock garaikidean. Musika elektronikoa erdigunean edo bazterretan jarduten dute, besteak beste, Lumi, Sega Sound Killers, Delorean, Koban, Garazi Gorostiaga, Onki Xin, Aitor Etxebarria, OLOR, Anita Parker, Revolta Permanent, Testura, Skakeitan edota Zetak taldeek.

Hala ere, gitarra elektrikoekin egindako musikak eremu zabalena hartzen jarraitzen du, eta erreferente garbi bat izan du: Berri Txarrak. Norbere ezaugarriekin rockaren bide ugariak jorratzen dituzten taldeen zerrenda amaiezina da: Gatibu, Zea Mays, Lisabö, Willis Drummond, Inoren Ero Ni, Governors, Borrokan, Atom Rhumba, Niña Coyote eta Chico Tornado, Kaskezur, Akauzazte, Sharon Stoner, Jupiter Jon, Orbel, Rodeo, Pelax, Unidad Alavesa, Madeleine, Liher, Joseba B. Lenoir, Eskean Kristö... Pop-ak eta pop-rockak ere osasun ona du, besteak beste izen hauei esker: Ken Zazpi eta Eñaut Elorrieta, Bide Ertzean,

6. Amaia Zubiria.



6. Amaia Zubiria.

Etzen and Etsakit. Although this sound declined in popularity thereafter somewhat, new representatives still emerged: for example, Huntza, whose song "Aldapan gora" (Uphill) had millions of hits on YouTube, Iñorkiñak and Garilak 26. And other kinds of projects emerged that were based on *trikiti*. For example, the three-piece Gose combined the *trikiti* sound with electronic music, and Esne Beltza have created a *mestizo* sound that blends *trikiti*, pop, reggae, ska and hip hop in one joyful danceable cocktail.

Folk music also had another minor offshoot in the 1990s. Coinciding with the twenty-fifth anniversary of Oskorri, two interesting new groups emerged: Hiru Truku was formed by Ruper Ordorika, Joseba Tapia and Bixente Martinez, who recovered old songs and gave them a new lease of life. They only released three albums but made a huge contribution to the revamped Basque songbook. Alboka is another group. It was founded by Txomin Artola, Joxean Goikoetxea, Alan Griffin and Joxean Martin Zarco in order to offer dance music instrumentally and acoustically.

Finally, numerous members of emblematic 1980s bands went solo in the 1990s: Gari (Hertzainak), Juan Carlos Pérez (Itoiz), Fermin Muguruza (Kortatu and Negu Gorriak), Anje Duhalde (Errobi) and Xabier Montoia (M-ak). To this interesting and productive line-up one might add several other solo artists: for example, Jabier Muguruza, Anari, Mikel Markez, Mikel Urdangarin, Petti, Txuma Murugarren, Sorkun, Rafa Rueda, Xabaltx, Peio Serbielle, Mikel Errazkin, Morau, Markos Untzeta and Jexuxmai Lopetegi.

ATOMIZATION AND SELF-PRODUCTION

As was the case globally, the beginning of the century also saw a crisis in the music industry in the Basque Country. The Internet and new technologies changed the way music was distributed and consumed, the business model had to be adapted in the Basque Country too, and the recording industry has been transformed significantly. Atomization has arrived: the classic record labels have been weakened structurally and their impact on the sector has declined, and self-production has become more important to the point of monopolizing almost all production. Bidehuts was a pioneer in this path and some other initiatives emerged thereafter with a similar philosophy, such as Taupaka (Bilbao), Erraia (Vitoria-Gasteiz), Almehuna (Oñati, Gipuzkoa) and Mukuru (Urretxu-Zumarraga, Gipuzkoa).

A form of stylistic atomization has also emerged in recent times. It is unclear what the dominant stylistic tendency is, there is no homogenous or principal scene, but, rather, numerous small scenes. One of those which has become increasingly popular in recent times is rap and urban music. This style, the most popular amongst the global youth, is also becoming a point of reference in the Basque Country. Glaukoma, 2zio, Aneguria, La Basu, Nizuri Tazuneri, La Furia, Gorpuzkingz, Arrano Pertxa eta Lengu Iluna, Dupla, Gatom, Maisha MC, Manugaitz, Xatiro, XSakara, Zesura, Ziztada & Rlantz, G.A.Z Limbo and Kai Nakai are representatives of the diversity and quality nowadays: some do classic rap, others combine it with techno, reggae, rock or reggaeton, and others do trap. This rise has been linked to Basque, as the rap artists have made a lot of effort to raise awareness about the importance of singing in Euskara. From a sociolinguistic point of view, because this type of music appeals mostly to young people, it is appropriate that it should play a role in normalising the language.

Meanwhile, several musicians have brought new ideas to traditional figure of the singer-songwriter. A new group of solo artists that shared

Rafa Rueda, Seiurte, Belako, Don Inorrez, Izaki Gardenak, Iker Lauroba, Xabi Bandini, Sua, Nøgen, Aguxtin Alkhat, Grises, Keu Agirretxea, Zazkel...

Bestalde, Jamaika eta Karibeko doinu dantzagarriak euskal gazteen gogokenetariakoak izan dira eta horrek talde ugaritasunean izan du isla. Ska aldera jo dutenak izan dira maiz arrakastatsuenak (Skalariak, Skunk, Betagarri, Ze Esatek!, En Tol Sarmiento, Vendetta...) baina reggae eszena ere sendotzen ari da bere txikitasunean -Bad Sound, Xiberoots, Suaia eta Ama Rebel, Skabidean, Mad Muasel, MG Banda...-.

Folka ere hamarkadaz hamarkada eraberritzen ari da. Oreka TX bikoteak nazioartera atera du txalaparta eta munduko beste perkusio tresna batzuekin fusionatu du; Korrontzi taldeak Kepa Junkeraren ikasle aurreratua dela erakutsi du, eta hor ditugu Ibon Koteron albokaria, Mixel Etxekopar txirularia, Xabi Aburruzaga trikitilaria, Juanjo Otxandorena bouzouki-jotzailea, Thierry Biscary abeslari eta perkusio-jotzailea edota Kalakan, Bidaia, Amak eta Kherau taldeak. Ahantzi gabe Ipar Euskal Herriko kantaera tradizionalaren ordezkari finak: Erramun Martikorena, Jean Bordaxar, Jean Mixel Bedaxagar, Amaren Alabak, Maddi Oihenart, Pier Paul Berzaitz, Aire Ahizpak, Unama, Seitan...

POST-GATAZKA AROA

Garai bakoitzak izan du bere soinu-banda, eta Euskal Herrian aro historiko berria bizi dugu ETAk borroka armatua behin betiko uzteko hartutako erabakiaz geroztik. Euskal gizartea aldatzen ari den heinean, musika eszenan ere islatzen hasi da fase berria, formak eta edukiak ere aldatzen ari baitira.

Azken bi hamarkadetan hizkuntza (euskara), estilo (punka, rocka, metala, ska) eta mezuaren (aldarrikapen politikoa) arteko identifikazioa hegemonikoa izan da euskal kantagintzan. Hiru adar horien uztartzeak definitu izan du urte luzez korrante nagusia, eta haren inguruan eraiki dira musikaren bidez nortasun indibidual eta kolektiboak. Baina sistema trinko horretan arrakalak azaldu dira. Batetik, hizkuntzarekiko jarrera aldatu egin da. Euskaraz gain beste hizkuntza batzuetan ere egiteko joera -gaztelania eta ingelesa batez ere- zabaldu egin da, eta entzule euskaldunak lehen baino malgutasun handiagoz hartzen du hautu hori. Ion Andoni del Amo EHUKo irakasleak gaia aztertu du *Party & Borroka. Jóvenes, músicas y conflictos en Euskal Herria* (Txalaparta, 2016) liburuan, eta ondorioztatu du sortzaile gazteen artean euskal nortasunaren eta hizkuntzaren defentsa ez dela lehen bezain modu dramatikoan bizi, neurri batean ziurtzat ematen dutelako euskarak iraungo duela. Horrez gain, hizkuntzarekiko pertzepzioa ere badago horren atzean: euskara tradizioz gai sakon eta transzendentalekin eta hizkera poetikoarekin lotzen dute maiz.

Bestetik, edukietan ere haize berriak sumatzen dira. Aurrekoen zama bizkarrean ez duen belaunaldi bat iritsi da kantagintzara eta ez da gatazka garaiko estetika eta edukiekin identifikatzen. Hala bada, kritika soziala edo salaketako mezuak nabarmen gutxitu dira azken aldian argitaratutako diskoetan -emakumeen kontrako indarkeria eta immigrazioaren drama dira salbuespena- eta estetika eta mezu gogorretatik ihes egiten duten proposamenek hartu dute plazako erdigunea.

Ondorioz, badirudi kontzientziak astintzeko, nortasun indartsuak eraikitzeko, eraldaketa pertsonal eta kolektiboak ahalbidetzeko edota

many common features began performing in public, a group that escaped the orthodox style. Having been trained academically, Mursego, Amorante, Joseba Irazoki, Maite Larburu and Ibon RG combine displays of risk-taking and playfulness in their ground-breaking experimental music.

The strength of the feminist movement in Basque society has also been reflected in music. The discourse and activity stemming from a greater participation by and visibility of women has led to results: there are more and more women who appear on stage singing or playing instruments, numerous initiatives have been launched to empower young girls through music (workshops, festivals, and so forth), and the lack of women as points of reference is being addressed. Some examples include Anari, Aiora Renteria (Zea Mays), Maite Arroitauregi *Mursego*, Miren Narbaiza (Napoka Iria, MICE), Zuriñe Hidalgo (Hesian), Ines Osinaga (Gose), Olatz Salvador, Sara Zozaya, Maite Larburu, Birkit, Estitxu Pinatxo, Olatz Zugasti, Anne Etchegoyen and Izaro.

Another area in which breakthroughs have taken place has been that of electronic music and dance culture. It is increasingly common to see disc jockeys in youth centres, local festivals and pro-Basque language festivals—Telmo Trenor, Las Tea Party, Baltza, El Txef_A and Makala are some of the most popular ones in such places—and the use of electronic resources (synthesizers, computers, sound boxes, rhythm boxes, and so on) has been fully integrated into contemporary Basque pop-rock. Amongst others, the groups Lumi, Sega Sound Killers, Delorean, Koban, Garazi Gorostiaga, Onki Xin, Aitor Etxebarria, OLOR, Anita Parker, Revolva Permanent, Testura, Skakeitan and Zetak operate either at the centre or the boundaries of electronic music.

Nevertheless, electric guitar-based music is still the most widely performed variety in the Basque Country and, until recently, has had one standout exponent: Berri Txarrak. There is a never-ending list of bands that play a wide variety of styles with their own characteristics: Gatibu, Zea Mays, Lisabö, Willis Drummond, Inoren Ero Ni, Governors, Borrokan, Atom Rhumba, Niña Coyote eta Chico Tornado, Kaskezur, Akauzazte, Sharon Stoner, Jupiter Jon, Orbel, Rodeo, Pelax, Unidad Alavesa, Madeleine, Liher, Joseba B. Lenoir, Eskean Kristö, and so on. Pop and pop-rock are also in a healthy state, thanks to the following, amongst others: Ken Zazpi and Eñaut Elorrieta, Bide Ertzean, Rafa Rueda, Seiurte, Belako, Don Inorrez, Izaki Gardenak, Iker Lauroba, Xabi Bandini, Sua, Nøgen, Aguxtin Alkhat, Grises, Keu Agirretxea and Zazkel.

Moreover, Jamaican and Caribbean dance rhythms are amongst the most popular forms amongst young Basques, and that has been reflected in the formation of many groups: the most successful have been those favouring ska (like Skalariak, Skunk, Betagarri, Ze Esatek!, En Tol Sarmiento and Vendetta), yet there has also been a consolidation of the reggae scene in its own small way (for example, Bad Sound, Xiberoots, Suaia eta Ama Rebel, Skabidean, Bad Sound, Mad Muasel and MG Banda).

Folk has also been revamped through the decades. The Oreka TX duo have introduced the world to the sound of the *txalaparta* (a Basque wooden percussion instrument), creating fusion music with other kinds of percussion instruments from around the world. The group Korrontzi have shown themselves to be good students of Kepa Junkera, and others include the *albokari* (player of the Basque double-piped hornpipe or *alboka*) Ibon Koteron, the *txirulari* (Basque flute player) Mixel Etxekopar, the *trikitilari* (*trikiti* player) Xabi Aburruzaga, the bouzouki player Juanjo

nazio-identitatea sortzeko garai batean euskal musikak zuen ahalmena apaldu dela. Garapen teknologikoek ekarritako ohitura berriekin eta testuinguru soziopolitikoaren aldaketarekin, aisialdiari lotutako kontsumogai bilakatu da batez ere, maila globaleko aukera zabalaren barruan beste bat. Seguruenik inoiz baino euskal musika gehiago entzuten da garai hauetan, inoiz baino eskuragarriago baitago, baina ifrentzuan galdu du garai batean gizartean zuen eragina eta pisua.

Otxandorena, the singer and percussionist Thierry Biscary, as well as the groups Kalakan, Bidaia, Amak and Kherau. Moreover, the Northern Basque Country has continued to produce its famed singers: Erramun Martikorena, Jean Bordaxar, Jean Mixel Bedaxagar, Amaren Alabak, Maddi Oihenart, Pier Paul Berzaitz, Aire Ahizpak, Unama, Seitan, and so on.

THE POST-CONFLICT PERIOD

Every period has had its own soundtrack, and in the Basque Country we have been experiencing a new historical era since ETA's decision to abandon its armed struggle permanently. As Basque society is changing, so the new era is being reflected in the music scene, since its forms and content are changing.

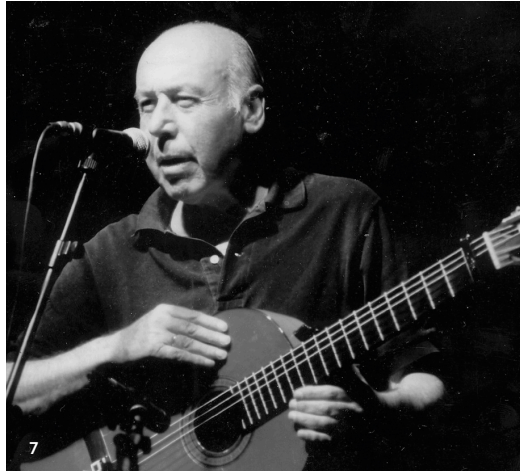
For the last two decades, there has been a hegemonic identification between language (Basque), style (punk, rock, metal, ska) and message (political statement) in Basque songwriting. The combination of these three elements has defined the mainstream for many years, and individual and collective identities have been built around them. Yet cracks have appeared in this compact system. On the one hand, the attitude towards language has changed. As well as Basque, there is a greater tendency to use other languages, especially Spanish and English, and Basque-speakers have accepted that choice more flexibly than before. The University of the Basque Country lecturer Ion Andoni del Amo has examined this subject in his book *Party & Borroka. Jóvenes, músicas y conflictos en Euskal Herria* (Txalaparta, 2016). He concludes that, young artists do not experience defending the Basque identity and language as dramatically as before, in part because they are sure that Basque will survive. Additionally, there is also a perception of language behind all this: they often associate Basque with deep and transcendental issues and poetic language.

Moreover, new themes can also be noted in the content. A generation has come to songwriting without the aforementioned burden and does not identify with contemporary conflict aesthetics and content. If that is the case, social criticism or messages of denunciation have been much less prominent in recently released records—with the exception of the topics of violence against women and the drama of immigration—and subjects that shy away from harsh aesthetics and messages have taken centre stage.

Consequently, it seems that the force that Basque music once had in an era raising awareness, building strong personalities, enabling personal and collective transformations, and even creating a national identity has diminished. With the new habits brought about by technological developments and the changing socio-political context, leisure has become a commodity, especially within the broad range of global opportunities. In all likelihood, people listen to more Basque music now because it is more accessible than ever, but on the flipside, it has lost the influence and significance it once had in society.

BIOGRAFIA HAUTATUAK

MIKEL LABOA
(Donostia, 1934-2008)



- *Bat-Hiru* (Herri Gogoa-Elkar, 1974)
- *Lau-Bost* (Xoxoa-Elkar, 1980)
- *12* (Elkar, 1989)
- *14* (Elkar, 1994)
- *Xoriek 17* (Elkar, 2005)

<http://www.ehu.eus/mikellaboa/home>

BENITO LERTXUNDI
(Orio, Gipuzkoa, 1942)

Ez Dok Amairuren sortzaileetako bat izan zen; Mikel Laboa, Xabier Lete, Lourdes Iriondo eta beste hainbatekin herri-kantutegia berreskuratzen lagundu du Benito Lertxundik, eta bereziki azpimarragarria da Zuberoako kantu tradizionalak zabaltzeko 1970eko hamarraldian egin zuen lana, baita artean ezohikoak ziren instrumentuak (kornamusa,

Euskal kantagintzaren berritzaile nagusietako bat izan da Mikel Laboa. Medikuntza ikasketek Bartzelonara eraman zuten eta han *nova canço* mugimendua ezagutu zuen. Horrek bultzatu zuen beste kantari batzuekin Ez Dok Amairu taldea sortzera 1960ko hamarkadan. Ondoren ibilbide luze eta emankorra egin zuen, sorkuntza lana hiru arlotara zuzendurik. Bagan, hainbat herri-kantu berreskuratu zituen (*Txinaurria*, *Haika mutil*, *Ituringo arotza...*); Bigan, euskal poeta garaikideen olerkiak musikatu zituen (Gabriel Aresti, Joxean Artze, Xabier Lete, Bernardo Atxaga, Joseba Sarrionandia...), baita kanpotarrenak ere (Bertolt Brecht, Salvador Espriu, Ungaretti...); Higan, *Lekeitioak* deituriko arlo esperimentalak garatu zuen, antzerkiaren adierazkortasunean, hitzen sonoritatean eta ahotsaren lanketan oinarritutako pieza luze eta askeak. Ahots zirrargarria zuen Mikel Laboak, hunkigarritasun handikoa. *Txoria txori*, *Izarren hautsa*, *Baga biga higa*, *Gure bazterrak* eta beste hainbat kantu herriaren oroimen kolektiboan gorde dira.

musukitarra, xanbela...) berreskuratzeko nahia ere. Halaber, euskal poeten hitzak (Xabier Lizardi, Xabier Lete, Joxean Artze, Jose Angel Irigarai) eta kanpotarrenak (Fernando Pessoa) musikatu ditu maiz. Irlandako eta Britainiako doinu zeltek eragin handia izan dute Lertxundiren konposizioetan, baina Leonard Cohen edota Pete Seeger bezalako kantarien

SELECT BIOGRAPHIES

MIKEL LABOA
(San Sebastian, 1934-2008)

Mikel Laboa was one of the main trendsetters in modern Basque music. He studied medicine in Barcelona and there heard the Catalan *nova canço*. This encouraged him, together with others, to form Ez dok Amairu in the 1960s. Thereafter, he enjoyed a long and productive career and was active in three main fields: firstly, he recovered many traditional songs such as "Txinaurria" (The ant), "Haika mutil" (Stand up boy), "Ituringo arotza" (The carpenter of Ituren); secondly, he also set many contemporary poets' work to music, both those from the Basque Country (Gabriel Aresti, JosAnton Artze, Xabier Lete, Bernardo Atxaga and Joseba Sarrionandia) and abroad (Bertolt Brecht, Salvador Espriu, Giuseppe Ungaretti, and so forth); and thirdly, he developed a series of experimental works known as *lekeitioak* (literally "lekeitos" after the

town of Lekeitio in Biscay)—lengthy free pieces combining theatrical expression, word sonority and voice cultivation. Mikel Laboa had a poignant and emotionally charged voice. His songs "Txoria txori" (The bird which is a bird), "Izarren hautsa" (The dust of stars), "Baga biga higa" (One, two, three), "Gure bazterrak" (Our little corners), together with others, have entered the collective consciousness of Basques.

- *Bat-Hiru* (Herri Gogoa-Elkar, 1974)
- *Lau-Bost* (Xoxoa-Elkar, 1980)
- *12* (Elkar, 1989)
- *14* (Elkar, 1994)
- *Xoriek 17* (Elkar, 2005)

<http://www.ehu.eus/mikellaboa/home>

BENITO LERTXUNDI
(Orio, Gipuzkoa, 1942)



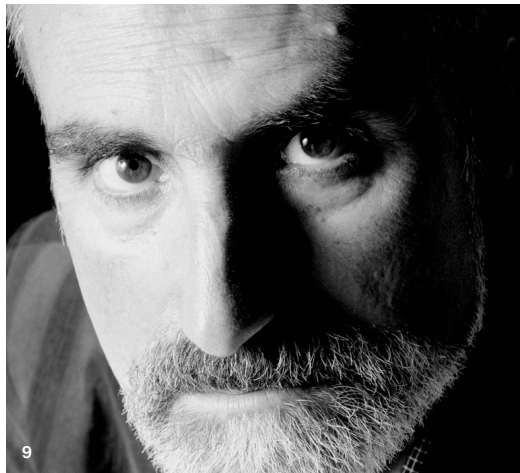
He was a founding member of Ez Dok Amairu, together with Mikel Laboa, Xabier Lete, Lourdes Iriondo and several others. Like most members of that group, Benito Lertxundi helped recover the traditional Basque songbook. Of special note, in 1970s he was responsible for transmitting traditional songs from Zuberoa to a wider public, as well as recovering the use of unusual instruments (for example, the cornamuse, Jew's harp and *xanbela*, a smaller *dultzaina* or kind of shawm from Zuberoa). Likewise, he set the words of several Basque (Xabier Lizardi, Xabier Lete, JosAnton Artze and Jose Angel Irigaray) and international (Fernando Pessoa) poets to music. Musically speaking, the Celtic airs of Ireland and Brittany played a major part in Lertxundi's compositions,

arrastoak ere badaude haren kantagintzan. Ahots sakoneko abeslaria dugu Lertxundi, epikotasunerako zein intimismorako egoki baliatzen asmatu duena. *Bizkaia maite*, *Baldorba*, *Nere herriko neskatxa maite*, *Maria Solt* eta *Kastero edota Baliaren bertsoak* ale dirdiratsuenetako batzuk dira bere ibilbide luze eta jorian.

- *Zuberoa / Askatasunaren semeei* (Artezi-Elkar, 1977)
- *Altabizkar / Itzaltzuko bardoari* (Elkar, 1981)
- *Hitaz oroit* (Elkar, 1996)
- *Itsas ulu zolia* (Elkar, 2008)
- *Ospakizun gauean* (Kantaita Enea, 2018)

www.benitolertxundi.com

XABIER LETE (Oiartzun, Gipuzkoa, 1944-2010)



- *Xabier Lete* (Artezi-Elkar, 1974)
- *Kantatzera noazu* (Artezi-Elkar, 1976)
- *Lore bat, zauri bat* (Herri Gogoa-Elkar, 1978)
- *Eskeintza* (Elkar, 1991)

Xabier Lete kantaria eta poeta euskal herri-kulturaren XX. mendeko erreferente nagusietako bat da. Ez dok Amairu taldeko partaidea izan zen 1960ko hamarkadan, eta geroago hainbat disko grabatu zituen bakarka zein Lourdes Iriondo emaztearekin; kasu gehienetan Antton Valverde pianista eta kantariak lagunduta. Ahots lakar eta indartsua zuen, eta abesteko maneran zein taula gaineko jokaeran Frantziako *chanson*-aren abeslariak zituen eredu: Jacques Brel, George Brassens... Hala ere, ekarpenik handiena hitzetan egin zuen Letek; barnetasun sakonetik idatzitako letra sozial eta existentzialistetan, gizakion sentimendu, kezka eta galderen aurrean paratzen zuen entzulea edo irakurlea. Bertsolaritzak ere eragin handia izan zuen Leterengan, eta horren arrastoa nabaria da hainbat kanturen ukitu umoretsuan. Euskal idazlerik musikatuenetakoa da Lete, eta berak sortutako hainbat kantu herriarenak dira gaur egun: *Ni naiz*, *Ez nau izutzen negu hurbilak*, *Haizea dator ifarraldetik* eta, bereziki, *Xalbadorren heriotzean*, edozein otordu edo festa ondoko kantu-saioetan huts egiten ez duen abestia. Laboaren kasuan bezala, Leteren heriotzak samin handia eragin zuen herritarren artean.

yet there are also traces of singers like Leonard Cohen and Pete Seeger in his songwriting. Lertxundi is a deep-voiced singer, and his voice is equally suitable for both epic and more intimate tunes. “Bizkaia maite” (Beloved Biscay), “Baldorba”, “Nere herriko neskatxa maite” (My beloved little hometown girl), “Maria Solt eta Kastero” (Maria Solt and Kastero) and “Baliaren bertsoak” (Verses of the whale) are some of his most brilliant songs in a still productive long career.

- *Zuberoa / Askatasunaren semeei* (Artezi-Elkar, 1977)
- *Altabizkar / Itzaltzuko bardoari* (Elkar, 1981)
- *Hitaz oroit* (Elkar, 1996)
- *Itsas ulu zolia* (Elkar, 2008)
- *Ospakizun gauean* (Kantaita Enea, 2018)

www.benitolertxundi.com

XABIER LETE (Oiartzun, Gipuzkoa, 1944-2010)

The poet and singer Xabier Lete is one of the principal reference points in twentieth-century Basque culture. He was a member of Ez Dok Amairu in the 1960s, and thereafter he made several solo records, as well as recording together with his wife, Lourdes Iriondo. In most cases, he also recorded with Antton Valverde on the piano and accompanying vocals. He had a strong abrasive voice and took as his performance model, both in terms of singing and performance style, the main exponents of the French *chanson*: Jacques Brel and Georges Brassens. However, Lete’s greatest contribution was to lyrics: In his deeply felt social and existentialist lyrics, he forced the listener or reader to confront human emotions, concerns and questions. He was also greatly influenced by *bertsolaritza*, and traces of this are clearly visible in many of his songs with a humorous touch. Lete was one of the most musical Basque writers, and his songs remain among the most widely known today. Songs like “Ni naiz” (I am), “Ez nau izutzen negu hurbilak” (I’m not afraid of the coming winter), “Haizea dator ifarraldetik” (A wind is blowing in from the

north) and, especially, “Xalbadorren heriotzean” (On Xalbador’s death) are commonly sung in post-prandial or post-festival moments. As in the case of Laboa, there was widespread mourning in Basque society when Lete died.

- *Xabier Lete* (Artezi-Elkar, 1974)
- *Kantatzera noazu* (Artezi-Elkar, 1976)
- *Lore bat, zauri bat* (Herri Gogoa-Elkar, 1978)
- *Eskeintza* (Elkar, 1991)

IMANOL (Donostia, 1947–2004)

1970eko hamarkadan agertu ziren kantarien belaunaldikoa da Imanol Larzabal, nahiz eta bere lehen kantuak 1969an grabatu zituen, Michel Etxegaray goitizenez, frankismoa zela medio. Hain zuzen, herriaren eskubideak zapaltzen zituen diktaduraren aurkako kontzientzia pizteko erabaki zuen kantuan hastea. Hortaz, haren lehen diskoek eduki politiko handia dute hitzetan. Parisko erbestean Paco Ibáñez, Gwendal eta beste hainbat musikari ezagutu zituen, Frantziako *chanson*-ak erakarri zuen, eta 1979tik aurrera bestelako kantagintzan murgildu zen, poesiari lotutakoa, eta jazzaren eta rockaren estetika erantsiz 1980ko hamarraldiko lehen diskoetan. Gehienetan besteen hitzak erabili zituen abestietarako (Mikel Arregi, Koldo Izagirre, Xabier Lete, Alfonsina Storni, Gabriel Celaya, Pablo Neruda...), baina beste askok bezala, euskal kantutegi tradizionalera ere jo zuen hainbat aldiz. Euskaraz ez ezik, gaztelaniazko zenbait disko argitaratu zituen. Sentikortasun handiko kantuak sortu zituen Imanol Larzabalek (*Mendian gora*, *Zure tristura*, *Nire euskaltasuna*, *Oroimeneko portua*, besteak beste), bere ahots sakonaren ederrak lagunduta.

- *Lau haizetara* (CBS, 1977)
- *Iratze okre geldiak* (IZ, 1982)
- *Mea kulparik ez* (Elkar, 1986)

NIKO ETXART (Altzürükü, Zuberoa, 1953)



Rock kantaria, Zuberoako kantatzeko manera tradizionalaren transmisorea eta pastoraletako musika-sortzailea dugu Niko Etxart. Gaztaroa Parisen eman zuen eta Rolling Stones, Jimi Hendrix edota Eric Claptonen musika ezagutu ostean, jaioterrira itzuli eta rock zaletasuna ama hizkuntzarekin lotzea erabaki zuen. Etxarten lehen kantuetako bat, *Euskal rock n' roll* arrakastatsua, euskal rock&rollaren sorrerarekin lotzen da. Minxoriak plaza taldean hainbat urte eman zituen, herrietan dantzaldiak eskainiz, baina gaur egun Hapa-Hapa taldea du lagun, bluesaren eragin handia duen rock klasikoa egiteko. Horrekin batera, Zuberoako kanta tradizionala

IMANOL (San Sebastian, 1947–2004)



- *Lau haizetara* (CBS, 1977)
- *Iratze okre geldiak* (IZ, 1982)
- *Mea kulparik ez* (Elkar, 1986)

Imanol Larzabal was part of the generation of singers and musicians that emerged in the 1970s, even though he made his first recordings in 1969, going by the moniker Michel Etxegaray because of the censorship of the Franco regime. Indeed, initially this singer made a conscious decision to raise awareness about the dictatorship's restriction of civil rights and his first albums were therefore very political in nature. In exile in Paris, he met Paco Ibáñez, the Breton group Gwendal and several other musicians. He was also influenced by the French *chanson* tradition when he returned to the Basque Country. From 1979 onwards, he immersed himself in another kind of music that was closely connected to poetry; yet he also embraced jazz and rock aesthetics in his records during the early 1980s. For the most part, he sang other people's lyrics—by the likes of Mikel Arregi, Koldo Izagirre, Xabier Lete, Alfonsina Storni, Gabriel Celaya and Pablo Neruda—yet, like many others, he also drew on the traditional Basque songbook on several occasions. Imanol Larzabal wrote highly sentimental songs—such as “Mendian gora” (Up the mountain), “Zure tristura” (Your sadness), “Nire euskaltasuna” (My Basqueness), “Oroimeneko portua” (The port of memory)—aided by his fine deep voice.

NIKO ETXART (Altzürükü, Zuberoa, 1953)

Niko Etxart is a rock singer, a transmitter of the traditional way of singing in Zuberoa and a composer of *pastorale* (popular and participative open-air rural theatre performances in Zuberoa, involving whole communities) music. As a young man living in Paris he discovered the music of the Rolling Stones, Jimi Hendrix and Eric Clapton, returning home with the idea of fusing his love of rock with his mother tongue. And one of Etxart's first songs, the successful “Euskal rock 'n' roll” (Basque rock 'n' roll) celebrates this ambition. For many years he was a member of the group Minxoriak that typically played outdoors at town festivals. Nowadays, he's a member of Hapa-Hapa, a band that plays

blues-driven classic rock. Together with this, he has also recorded traditional songs from Zuberoa with his father, Dominika Etxart, and brother-in-law, Robert Larrandaburu. That aside, he has also composed the music for two *pastorale* performances—*Zumalakarregi* and *Agota*—and written the text for another: *Ürrüti jauregiko peirot* (Peirot of the Urruti Palace).

- *Tumatxa* (Elkar, 1983)
- *Gili-gilikatzen haüt* (Zohardi, 1996)
- *Eperra* (Elkar, 2004)
- *Minuette* (Elkar, 2005)

ere landu du Etxartek, Dominika Etxart aitarekin eta Robert Larrandabururekin. Halaber, bi pastoraletarako musika sortu du, *Zumalakarregi* eta *Agota*, eta pastoral bat ere idatzi du, *Ürrüti jauregiko peirot*.

- *Tumatxa* (Elkar, 1983)
- *Gili-gilikatzen haüt* (Zohardi, 1996)
- *Eperra* (Elkar, 2004) Minuette (Elkar, 2005)

ERROBI

Anje Duhaldek eta Mixel Ducauk sortu zuten Errobi, 1973. urte inguruan. Niko Etxartekin batera, euskal rockaren historiari lehen esaldiak idatzi zizkion talde honek, nazioarteko garaiko eraginak (Bob Dylan, The Kinks, The Animals, rock sinfonikoa, jazz-rocka...) asimilatuz eta Euskal Herriaren problematika sozial eta politikoaz mintzo ziren leterekin uztartuz. Horretan, hitzetan, ezinbesteko lagun bat izan zuten: Daniel Landart idazlea. Hiruren artean sortu zituzten *Errobi* (1975) eta *Gure lekukotasuna* (1977) lehen bi disko gogoangarrietan bildutako kantuak, horietako batzuk jada mitiko bilakatu direnak: *Aitarik ez dut*, *Perttoli*, *Zuretzat*, *Gure lekukotasuna*, *Nora goaz?* eta beste. Errobiren lanik anbiziotsuena eta gorapatuena ordea,

Amentsaren bidea (1979) da. Taldea bere onenean zegoenean banandu egin zen, baina urte batzuk geroago berriz elkartu zen, azken diskoa grabatzeko: *Agur t'erdí* (1985). Geroztik Duhaldek zein Ducauk musika egiten jarraitu dute: bakarka lehenengoak; Zaldibobo eta Bidaia taldeetan bigarrenak.

- *Errobi* (Elkar, 1975)
- *Gure lekukotasuna* (Elkar, 1977)
- *Amentsaren bidea* (Xoxoa-Elkar, 1979)

ITOIZ



Itoiz taldearen izena ezinbestean *Lau teilatu* kantuari loturik dago, ez baita alferrik euskal abestirik ezagunenetako eta moldatuenetako bat. Hala ere, Itoizen ibilbidea askoz emankorragoa izan zen. Gutxi dira Euskal Herrian halako bilakaera musikala izan duten taldeak. Indar Trabes izeneko plaza taldea izatetik folk-rock sinfonikoko taldea izatera pasa zen, Juan Carlos Perez abeslari, gitarrista eta konpositorea buru zelarik. Hiru disko grabatu ostean, horien artean *Itoiz* (1978) eta *Ezekiel* (1980), Jean-Marie Ecay gitarristak estilo-aldaketa handia ekarri zion taldeari, nazioarteko pop-rockera lerratuz (The Police, Psychedelic Furs...). Itoizen arorik arrakastatsuen heldu zen *Musikaz blai* (1983)

ERROBI



Anje Duhalde and Mixel Ducau founded the group Errobi around 1973. This band, which alongside Niko Etxart was responsible for writing some of the first Basque rock songs, was influenced by foreign artists such as Bob Dylan, the Kinks and the Animals, and styles like symphonic rock and jazz rock. And they sang about the major social political issues of the day in the Basque Country. For their lyrics they were crucially aided by the writer Daniel Landart. The three of them were responsible for *Errobi* (1975) and *Gure lekukotasuna* (Our evidence, 1977), with memorable and by now almost mythical songs like: "Aitarik ez dut" (I have no father), "Perttoli", "Zuretzat" (For you), "Gure lekukotasuna," "Nora goaz?" (Where are we going?). Errobi's most ambitious and acclaimed work was *Amentsaren bidea* (The dream road, 1979). The group then disbanded while at their peak, but reformed a few years later to record one final album: *Agur t'erdí* (Goodbye and farewell, 1985). Thereafter Duhalde and Ducau continued in the music business: the former as a solo artist; the latter with the groups Zaldibobo and Bidaia.

- *Errobi* (Elkar, 1975)
- *Gure lekukotasuna* (Elkar, 1977)
- *Amentsaren bidea* (Xoxoa-Elkar, 1979)

ITOIZ

The name Itoiz is inextricably linked to the song "Lau teilatu" (Four roofs), and this is not surprising because it is one of the best-known and most covered Basque songs ever. Yet Itoiz produced so much more during their lifespan. Indeed, there are few Basque groups to have paralleled their musical development. They started out as a band by the name of Indar Trabes playing outdoors at festivals and went on as Itoiz to perform more symphonic and folk rock, with Juan Carlos Pérez as lead singer, guitarist and songwriter. After recording three albums, among them *Itoiz* (1978) and *Ezekiel* (1980), a new guitarist—Jean-Marie Ecay—brought a new sound to the group, more along the lines of international pop rock like the

music of the Police or the Psychedelic Furs. The most successful period for Itoiz coincided with the release of *Musikaz blai* (Drenched in music, 1983) and *Espaloian* (On the pavement, 1985); the latter of which included the collaboration of the writer Bernardo Atxaga in composing the lyrics. The group disbanded in 1988 after recording a live album in front of thousands of people. Later, Juan Carlos Pérez enjoyed a twofold solo career as a pop rock singer and a contemporary music composer.

- *Itoiz* (Xoxoa-Elkar, 1978)
- *Ezekiel* (Xoxoa-Elkar, 1980)
- *Musikaz blai* (Elkar, 1983)
- *Espaloian* (Elkar, 1985)

eta *Espaloian* (1985) diskoekin. Azken lan horretan Bernardo Atxaga idazleak kolaboratu zuen hitzetan. Taldea 1988an desegin zen, milaka lagunaren aurrean zuzeneko disko bat grabatu ondoren. Geroztik, Juan Carlos Perezek bakarkako bi bide paralelo jorratu ditu, pop-rock abeslariarena batetik eta musika garaikideko konpositorearena bestetik.

- *Itoiz* (Xoxoa-Elkar, 1978)
- *Ezekiel* (Xoxoa-Elkar, 1980)
- *Musikaz blai* (Elkar, 1983)
- *Espaloian* (Elkar, 1985)

BEÑAT ACHIARY (Donapaleu, Nafarroa Beherea, 1947)

1970eko hamarkadan Urria taldea sortu eta gero, kantu zahar herrikoien berreskurapena, poeta garaikideen musikatzea eta inprobisazio askea landu ditu Beñat Achiary abeslari eta perkusio-jotzaileak Euskal Herriko zein nazioarteko musikari anitzekin grabatu dituen disko bilduma zabalean. Hainbat musika-tradizio izan ditu langai: Zuberoako kantutegia, jazz edo rock talde abangoardisten esperimentazioa, flamenkoa,

Marokoko *gnawa* kultura... Horrek Euskal Herriko kantarien artean aparteko lekua eman dio. Ahots miresgarri baten jabe, Europako free-jazz zirkuituan aitortutako ospea du Achiaryk.

- *Ene kantu ferde eta urdinak* (Elkar, 1989)
- *Leitza larrea* (Agorila, 2000)
- *Larrosa salbaiak* (Agorila, 2009)
- *Bas(h)oan* (Elkar, 2017)

OSKORRI



Euskal folk talderik enblematiko, oparo eta iraunkorrena izan da Oskorri. Natxo de Felipek, Anton Latxak eta Bixente Martinezek osatu zuten taldearen bizkarrezurra, baina bertatik beste hainbat musikari trebe igaro ziren (Fran Lasuen, Kepa Junkera, Iker Goenaga, Txarli de Pablo...). Sorkuntzan oinarritu zuen Bilboko taldeak bere nortasun musikala, zeina horrela laburbildu zitekeen: balada gozoak zein dantzarako kantu arinak egiteko gaitasuna, ironia eta umorearen erabilera kritikoa, folkloreak irakurketa berritzailea eta musikarien teknika bikainean oinarritutako sonoritate propioa. *Furra, furra, Aita semeak, Euskal He-rrian euskaraz, Violetaren martxa* eta beste hainbat kantu

BEÑAT ACHIARY (Donapaleu, Lower Navarre, 1947)



After forming the group Urria in the 1970s, the singer and percussionist Beñat Achiary has worked in areas such as recovering old traditional songs, setting modern poetry to music and free improvisation in an extensive discography recorded with many Basque and international musicians. He has worked on several musical traditions: the Souletine songbook, jazz and avant-garde rock group experimentation, flamenco, Gnawa music from Morocco, and so on. This has given him a singular place amongst singers in the Basque Country. On account of his marvellous voice, Achiary is renowned on the European free jazz circuit.

- *Ene kantu ferde eta urdinak* (Elkar, 1989)
- *Leitza larrea* (Agorila, 2000)
- *Larrosa salbaiak* (Agorila, 2009)
- *Bas(h)oan* (Elkar, 2017)

OSKORRI

Oskorri were the most emblematic, productive and enduring Basque folk group. Natxo de Felipe, Anton Latxa and Bixente Martinez formed the group's backbone, but they were accompanied by many skilled musicians (like Fran Lasuen, Kepa Junkera, Iker Goenaga and Txarli de Pablo). This Bilbao group's musical identity was evident at its birth and could be summarized thus: an aptitude for composing both soft ballads and faster dance tracks, the critical use of irony and humour, a new interpretation of folk and their own sonority, based on excellent musical technique. Examples of all this are to be found in the songs "Furra, furra", "Aita semeak" (Father and son), "Euskal Herrian euskaraz" ([Speak] Basque in the Basque Country), "Violetaren martxa" (Violeta's march) among others. Yet apart from all this, Oskorri were also extremely important in recovering the

traditional Basque songbook in their The Pub Ibiltari (Travelling pub) sessions on record. Moreover, they also recorded records for children (*Marijane kanta zan!*, *Doktor Do Re Mi* eta *Benedizebra, Katuen testamentua*), music for plays *Harrizko Aresti hau*, (This Aresti in stone) and *Ekidazu* (Do it to me), and monographs on the famous nineteenth-century Basque bard Iparragirre and the twentieth-century poet Gabriel Aresti. The group retired in 2015, after a forty-five year career.

- *Gabriel Arestiren oroimenez* (CBS, 1976)
- *Oskorri* (Xoxoa-Elkar, 1979)
- *In fragranti* (Elkar, 1986)
- *Badok hamahiru* (Elkar, 1992)
- *Desertore* (Elkar, 2003)
- *Hauxe da despedidia* (Elkar, 2016)

dira horren erakusgarri. Baina horrez gain, kantutegi tradizionala berreskuratzen lan itzela egindakoa da Oskorri, The Pub Ibiltaria saileko diskoetan. Halaber, haurrentzako diskoak grabatu zituen (*Marijane kanta zan!, Doktor Do Re Mi eta Benedizebra, Katuen testamentua...*), antzezlanetarako musika sortu (*Harrizko Aresti hau, Ekidazu...*), eta Iparragirre eta Gabriel Arestiri buruzko lan monografikoak osatu.

RUPER ORDORIKA (Oñati, Gipuzkoa, 1956)

Lau hamarkada baino gehiago joan dira Ruper Ordorikak *Hautsi da anphora* (1980) lehen diskoa grabatu zuenetik. Lan mugarrizko izan zen Bernardo Atxagaren *Etiopia* poema liburuko olerkiez osatutako hura, batetik poesia modernoa ekarri zuelako euskal kantagintzara, eta bestetik, planteamendu musikaren ausardia eta originaltasunagatik. Lau hamarkada hauetan, herri-musikaren eta rockaren arteko zubi sendoa eraiki du Ordorikak, soinu pertsonal baten xerkan mundura irekia –1990eko hamarkadaz gerotik, New Yorkeko jazz musikariekin grabatu ditu diskoak: Ben Monder, Kenny Wollesen, Fernando Saunders, Skuli Sverrisson...–, baina euskal nortasunean

Taldeak 2015ean esan zuen agur, 45 urteko ibilbidearen ostean.

- *Gabriel Arestiren oroimenez* (CBS, 1976)
- *Oskorri* (Xoxoa-Elkar, 1979)
- *In fraganti* (Elkar, 1986)
- *Badok hamahiru* (Elkar, 1992)
- *Desertore* (Elkar, 2003)
- *Hauze da despedidia* (Elkar, 2016)

sustraitua. 1980ko hamarraldian Pott literatura taldeko partaide izan zen Ordorika, eta hango bi kideren hitzak musikatu ditu maiz: Bernardo Atxaga eta Joseba Sarrionandiarenak. Horrez gain, Hiru Truku folk hirukote akustikoa osatu zuen Joseba Tapia eta Bixente Martinezekin, Bizkaiko eta Nafarroako kantutegi tradizionala berrikusteko.

- *Hautsi da anphora* (Xoxoa-Elkar, 1980)
- *Ez da posible* (Gasa-Metak, 1990)
- *So' ik so'* (Nuevos Medios, 1995)
- *Dabilen harria* (Nuevos Medios, 1998)
- *Haizea Garizumakoa* (Elkar, 2009)
- *Bakarka* (Elkar, 2018)

HERTZAINAK



1980ko hamarkadan Euskal Herriko kale eta tabernak astindu zituen Rock Radikal Vasco izeneko mugimenduaren ordezkari gorenetakoa izan zen Hertzainak, goren ez bada. Gasteizen sortutako taldeak erabateko haustura ekarri zuen euskaraz ordura arte egindako musikarekin. Hala zioen taldearen izen bereko kantua: *Ixilik nola ez, hobe da abestu, gure musika mundu zaharra deuseztu*. Inguru sozial eta musikar erdaldun batean euskaraz abesteko hautua egiteak ere itzal handia eman zion. Erresuma Batuko punkaren izpiritua eta The Clash bezalako taldeen ekarpena bere egin zituen, eta rock&roll, ska eta folk musikaren arteko uztarketa alai eta erreibindikatzailea egiteko baliatu

RUPER ORDORIKA (Oñati, Gipuzkoa, 1956)



It has been four decades since Ruper Ordorika recorded his first album, *Hautsi da anphora* (1980). This was a landmark record, incorporating the poetry of Bernardo Atxaga from his book *Etiopia*; not just because he introduced modern poetry into Basque songwriting but also because of his musical daring and originality. During these four decades, Ordorika has constructed a solid bridge between traditional and rock music. He has been a personal sound in search of an open world. For example, from the 1990s onwards, he recorded several records with New York jazz musicians like Ben Monder, Kenny Wollesen, Fernando Saunders and Skuli Sverrisson – but never forgot his Basque roots. Ordorika was a member of the Pott literary group in the 1980s, together with Bernardo Atxaga and Joseba Sarrionandia. Further, he was also a member of the Hiru Truku acoustic folk trio, together with Joseba Tapia and Bixente Martinez, recovering the traditional songbook of Biscay and Navarre.

- *Hautsi da anphora* (Xoxoa-Elkar, 1980)
- *Ez da posible* (Gasa-Metak, 1990)
- *So' ik so'* (Nuevos Medios, 1995)
- *Dabilen harria* (Nuevos Medios, 1998)
- *Haizea Garizumakoa* (Elkar, 2009)
- *Bakarka* (Elkar, 2018)

www.ruperordorika.com

HERTZAINAK

Hertzainak were one of the most emblematic—if not *the* most emblematic—representatives of the *Rock Radikal Vasco* movement that so dominated the streets and bars of the Basque Country in the 1980s. The band from Vitoria-Gasteiz introduced a complete break with what had, until that time, been music performed in Euskara. Indeed, this is what the lyrics to one of their songs said: “Quiet, no way, it’s better to sing, so our music can render the old world useless”. Their decision to sing in Basque in a social and musical context dominated by Spanish also enhanced their reputation. Inspired by British punk, they played a role similar to that of the Clash, with their happy mix of rock ‘n’ roll, ska and folk and a political message in the lyrics. The group’s first album, *Hertzainak* (1984), was very successful and

included some of their most catchy and danceable tracks: for example, “Ta zer ez da berdin” (And what’s not the same), “Pakean utzi arte” (Until we’re left alone in peace), “Kamarada” (Comrade) and “Si vis pacem, parabellum”. A few years later they repeated this success with the love song “Aitormena”. Several musicians who have been some of the important figures in Basque songwriting were part of Hertzainak at one time or another: Josu Zabala (Zazpi Eskale, Gu ta Gutarrak), the singers Gari and Xabier Montoia (M-ak) and the songwriter Bingen Mendizabal.

- *Hertzainak* (Soñua-Oihuka, 1984)
- *Salda badago* (Elkar, 1988)
- *Amets prefabrikatuak* (Oihuka, 1989)

zuen. Taldearen lehen diskoak, *Hertzainak* (1984), arrakasta itzela izan zuen, eta bertan daude Hertzainaken kantu abestu eta dantzatuenetako batzuk: *Ta zer ez da berdin*, *Pakean utzi arte*, *Kamarada*, *Si vis pacem, parabellum...* Urte batzuk geroago arrakasta errepikatu zuten *Aitormena* kantuarekin. Euskal kantagintzan ibilbide garrantzitsua egin duten

JUAN MARI BELTRAN (Etxarri Arantx, Nafarroa, 1947)

Herri-musikaren sen handiko ikertzailea da Juan Mari Beltran, hainbat tresnatan aditua eta musikaria izateaz gain. Besteak beste, txalaparta, txistua, dultzaina, alboka, musugitarra eta arrabita jotzen ditu. Berak dioen moduan, kontserbatorioan jasotako musika heziketa eta *sukaldeko kultura* uztartu ditu 40 urteko ibilbidean. 1960ko hamarkadan hasi zen lehen ikerketak eta landa-grabazioak egiten, Euskal Folklorearen Laborategiko partaide gisa, eta 1980ko hamarkadan Azala eta Txanbela folk taldeak sortu zituen, euskal herri-musika berreskuratzeko eta zabaltzeko. Garai berekoa da *Euskal Herriko soinu tresnak* disko eta dokumentala, euskal etnomusikologiaren lan preziatua. Ondoren, Joxan Goikoetxea akordeoi-jotzailearekin esperimentazioaren bidea landu

zenbait musikari aritu ziren Hertzainaken: Josu Zabala (Zazpi Eskale, Gu ta Gutarrak), Gari eta Xabier Montoia (M-ak) abeslariak edota Bingen Mendizabal konpositorea.

- *Hertzainak* (Soñua-Oihuka, 1984)
- *Salda badago* (Elkar, 1988)
- *Amets prefabrikatuak* (Oihuka, 1989)

zuen pare bat diskotan, *Egurraren orpotik dator...* (1993) eta *Beti ttun-ttun* (1999); musika berrietan aditua den Suso Saiz ekoizlearekin grabatu zituen biak. Azken diskoetan, azken mendeetako herri-musikaren aberastasuna (kantuak, dantzak...) erakusteari ekin dio berriz, hainbat musikariz lagunduta. Soinuenea Herri Musikaren Txokoa museo eta interpretazio-zentroa sortu du Oiartzunen, mundu osoan zehar bildutako instrumentuekin.

- *Egurraren orpotik dator...* (NO-CD Rekords, 1993)
- *Arditurri* (Elkar, 2002)
- *Orhiko xoria* (Elkar, 2006)
- *Soinu-tresnak Euskal Herri Musikan 1985-2010* (Elkar, 2017)

NEGU GORRIAK



1990eko hamarkadako talderik esanguratsuenaren izan zen, ekarpen eta eragin musikalarengatik ez ezik, eszenaren dinamizatzailer nagusia ere izan zelako Esan Ozenki diskoetxearen eskutik. Kortatu desegin eta berehala sortu zuten Fermin eta Iñigo Muguruzak, Kaki Arkarazo M-ak taldeko kide eta soinu teknikariarekin. Kortaturen sorreran The Clash izan zena bezain funtsezkoa izan zen Public Enemy, Negu Gorriak sortu zedin. Hip hop kulturarekin bat egin zuen hirukoteak, musika, estetika (irudiaren garrantzia) eta lan egiteko modua bere eginez. Hainbat arau hautsi zituen taldeak. Esaterako, kontzerturik eskaini aurretik grabatu eta argitaratu zuen lehen diskoa. Geroago boskote bilakatu zen, Mikel Abrego (Bap!!) eta Mikel Kazalisekin (Anestesia), eta beste estilo

JUAN MARI BELTRAN (Etxarri Arantx, Navarre, 1947)



Juan Mari Beltran is a meticulous researcher of traditional popular music, as well as being an expert on musical instruments and a musician himself. Amongst other things, he plays the *txalaparta*, *txistua* (Basque three-hole pipe), *dultzaina*, *alboka*, Jew's harp and rebec. As he himself says, in his forty-year career he has blended the musical conservatory education with a more popular "kitchen culture". He began his initial research and making his first recordings in the 1960s as a member of the Basque Folklore Laboratory; and in the 1980s he founded the folk groups Azala and Txanbela to recover and diffuse traditional Basque music. The highly praised record and documentary *Euskal Herriko soinu tresnak* (Musical instruments of the Basque Country) also dates from this time. Later, together with the accordionist Joxan Goikoetxea, he took a more experimental turn on a couple of records: *Egurraren orpotik dator...* (It comes from a wooden base, 1993) and *Beti ttun-ttun* (Psaltery forever, 1999), both recorded with the producer Suso Saiz, an expert in new music. In his latest albums, and aided but several other musicians, he has returned to offering the best traditional music (in songs and dance) from the last century. He also founded a museum and interpretative centre, the Soinuenea Herri Musikaren Txokoa (Soinuenea Folk Music Centre), in Oiartzun (Gipuzkoa), housing instruments from all over the world.

- *Egurraren orpotik dator...* (NO-CD Rekords, 1993)
- *Arditurri* (Elkar, 2002)
- *Orhiko xoria* (Elkar, 2006)
- *Soinu-tresnak Euskal Herri Musikan 1985-2010* (Elkar, 2017)

NEGU GORRIAK

They were the most significant Basque group of the 1990s, not just because of their musical contribution and impact, but also because they were the driving force of the music scene as a whole thanks to their record label Esan Ozenki. Immediately after Kortatu disbanded, the brothers Fermin and Iñigo Muguruza, together with Kaki Arkarazo from M-ak and a major sound technician, founded the group. Just as the Clash were crucial to the formation of Kortatu, so Public Enemy were the overriding influence in establishing Negu Gorriak. The trio embraced the hip hop culture, from the music to the aesthetic (underscoring the importance of image) and the way of working. The band also broke several norms: for example, they recorded and released an album before they had performed live. Later, they added two more members—Mikel Abrego from Bap!

and Mikel Kazalis from Anestesia—and embraced and blended different musical styles into their repertoire such as salsa, ska, reggae and hardcore. Their concerts in the Basque Country became "happenings" and attracted large audiences, but they were also successful abroad, with their records selling throughout Europe, South America and the United States. Moreover, they shared the stage with several major bands: Los Fabulosos Cadillacs, Body Count, Fugazi and Mano Negra, for example.

- *Negu Gorriak* (Oihuka-Esan Ozenki, 1990)
- *Gure jarrera* (Esan Ozenki, 1991)
- *Borreroak baditu milaka aurpegi* (Esan Ozenki, 1993)
- *Idea zabaldu* (Esan Ozenki, 1995)

www.negugorriak.net

batzuk barneratu edo fusionatu zituen bere musikan: salsa, ska, reggaea, hardcorea... Euskal Herriko kontzertu bakoitza gertakizun bat zen eta jendetza biltzen zuen, baina nazioartean ere oihartzun handia lortu zuen, taldearen diskoak Europan, Hego Amerikan eta AEBetan ere banatu baitira. Talde handiekin partekatu zuen agertokia: Los Fabulosos Cadillacs, Body Count, Fugazi, Mano Negra...

- *Negu Gorriak* (Oihuka-Esan Ozenki, 1990)
- *Gure jarrera* (Esan Ozenki, 1991)
- *Borreroak baditu milaka aurpegi* (Esan Ozenki, 1993)
- *Ideia zabaldu* (Esan Ozenki, 1995)

www.negugorriak.net

FERMIN MUGURUZA (Irun, Gipuzkoa, 1963)

Euskal kantagintzak eman duen sortzaile eta eragilerik funtsezkoenetakoa da Fermin Muguruza. Lehenik Kortatu eta Negu Gorriak taldeekin eta ondoren bakarlarri gisa, autogestioan eta independentzia artistikoa oinarritutako ibilbidea egin du, planteamendu musikal gaurkotua erakutsiz betiere (Kortaturen ska-punketik Negu Gorriak hip hopera jauzi eginez, eta gerora reggae eta haren aldaeretan murgildurik, baita elektronikaren ere), hala kanpora zabaltzeko nola kanpoko gurera ekartzeko bideak jorratuz. Konplizitate-sare zabala osatu du antzeko kezka eta jarrera dituzten sortzaileekin eta horrek eraman du ia mundu osoa zeharkatzera, zuzeneko emanaldiak eskaintzeko, diskoak grabatzeko edota bestelako

kolaborazioak egiteko. Musikari gisa ez ezik, zinemagile ere aritu da: *Checkpoint Rock* (2009) Palestinako musikari buruzko film dokumentala, *Next Music Station* herrialde arabiarretako musikari buruzko dokumental sorta eta fikziozko bi film –*Zuloak* eta *Black is Beltza*– zuzendu ditu.

- *Brigadistak Sound System* (Esan Ozenki, 1999)
- *In-komunikazioa* (Metak-Kontrakalea, 2002)
- *Euskal Herria Jamaika Clash* (Talka, 2006)
- *Asthmatic Lion Sound Systema* (Talka, 2008)
- *B-Map 1917-2017* (Talka Records & Films / El Segell, 2017)

www.muguruzafm.eus

SU TA GAR



Hogeita hamar urtetik gorako ibilbidea du euskarazko heavy talde aitzindariak. Haren agerpen indartsua, 1990eko hamarkadan jaio berria zela, sekulako ezustea izan zen eta musika eszenaren hurrengo urteetako eraberritzea iragarri zuen. Eibarren (Gipuzkoa) sortutako laukoteak oso gogor jo zuen lehen diskotik, *Jaiotza basatia* (1991). *Jo ta ke*, *Mari* eta beste hainbat kanturen bidez heavy zaleak ez ziren entzuleengana ere iristea lortu zuen. Su Ta Garren arrakastak estilo bereko beste hainbat talderen sorrera eragin zuen. Taldeak hainbat oztopo aurkitu ditu bidean –istripuak, taldekide aldaketak...– baina kemenez gainditu ditu, hamabi diskoz eta ehunka kontzertuz

FERMIN MUGURUZA (Irun, Gipuzkoa, 1963)



Fermin Muguruza is one of the key Basque musical artists and figures. First as a member of Kortatu and Negu Gorriak and then as a solo artist, he developed a career based on self-management and artistic independence, always evincing an ear for the latest developments in music (switching from the ska-punk of Kortatu to the hip hop of Negu Gorriak, and then embracing reggae and its variants, as well as techno too), thereby both having an impact abroad and bringing external influences to the Basque Country. He developed a collaborative network between like-minded artists on a number of issues and this led him to travel all over the world offering live performances, recording albums and undertaking other forms of collaboration. As well as being a musician he has also developed a career as a filmmaker. He made the documentary *Checkpoint Rock* (2009) about Palestinian music, a documentary, *Next Music Station*, on Arab music and directed two fictional films, *Zuloak* and *Black is Beltza*.

- *Brigadistak Sound System* (Esan Ozenki, 1999)
- *In-komunikazioa* (Metak-Kontrakalea, 2002)
- *Euskal Herria Jamaika Clash* (Talka, 2006)
- *Asthmatic Lion Sound Systema* (Talka, 2008)
- *B-Map 1917-2017* (Talka Records & Films / El Segell, 2017)

www.muguruzafm.eus

SU TA GAR

This veteran Basque heavy rock group has enjoyed a career of more than thirty years. Their striking debut in the early 1990s was a major surprise and heralded a major overhaul of the Basque music scene. The four-piece from Eibar (Gipuzkoa) debuted with a fast and loud album, *Jaiotza basatia* (Wild birth, 1991). With songs such as “Jo ta ke” ((Working) up a storm) and “Mari” they reached a wider audience than just fans of heavy rock, and their success led to the emergence of many similar bands. Yet Su Ta Gar also had to endure a number of obstacles to their career along the way, such as band members suffering both serious accidents

and leaving. Yet they bravely overcame these problems, recording twelve albums and performing hundreds of concerts through their consistently strong career.

- *Jaiotze basatia* (IZ, 1991)
- *Sentimenak jarraituz* (Esan Ozenki, 1996)
- *Homo sapiens?* (Gor, 1999)
- *Jainko hilen uharteak* (Jo Ta Ke, 2006)
- *Bizirik gaude* (Jo Ta Ke, 2013)

www.sutagar.com

osaturiko ibilbide sendo eta koherentea osatzeraino.

- *Jaiotze basatia* (IZ, 1991)
- *Sentimenak jarraituz* (Esan Ozenki, 1996)

- *Homo sapiens?* (Gor, 1999)
- *Jainko hilen uharteak* (Jo Ta Ke, 2006)
- *Bizirik gaude* (Jo Ta Ke, 2013)

www.sutagar.com

BERRI TXARRAK

Hogeita bost urteko ibilbidean mugarik gabeko eternaldi bat egiteko taldearen azken kontzertu-bira 2019ko kultur-gertakizunik jendetsuenetakoa izan zen Euskal Herrian. Mende honetako euskal rockaren erreferente nagusia izan da Berri Txarrak milaka gazterentzat, hainbat arrazoi medio. Batetik, metal, stoner, emo edota pop musikaren osagaiekin proposamen indartsua osatzeko gaitasuna erakutsi du diskoz disko; bestetik, egoera pertsonalak islatu ez ezik, mezu politiko edo sozialen bidez gauzak ezbaian jartzen dituzten letrekin jendearengana iristea lortu du; azkenik, Gorka Urbizu abeslari eta gitarristaren karismak eta musikarekiko

pasioak ez diote mugarik jarri taldearen garapenari. Horrela, nazioartean ospetsuak diren ekoizleekin lan egin du hainbat diskotan (Steve Albini, Ross Robinson, Bill Stevenson...) eta birak egin ditu European, Asian eta Ipar eta Hego Amerikan.

- *Libre* (Gor, 2003)
- *Jaio.Musika.Hil* (Gor, 2005)
- *Payola* (Roadrunner, 2009)
- *Haria* (Kaiowas Records, 2011)
- *Denbora da poligrafo bakarra* (Only in Dreams, 2014)

www.berritxarrak.net

JOSEBA TAPIA (Lasarte-Oria, Gipuzkoa, 1964)



Trikiti edo soinu txikiaren berritzaile nagusietako bat da Joseba Tapia. Xabier Berasaluze *Leturia* pandero-jotzailearekin trikitia jotzeko molde berri bat ekarri zuen, tradizioaren ezagutza sakonetik abiatuz. Soinu txikia baserri girotik herrietako kale eta plazetara eraman izana eta beste musika estilo batzuekin nahasten asmatu izana da Tapia eta Leturiaren ekarpen nagusia. *Juergasmoan* (1990) diskoa mugarrria izan zen, geroago beste hainbat bikotek bide horretatik joko baitzuten. 1990eko hamarkadaren erdialdean bakarkako bidea egiten hasi zen Joseba Tapia, Leturiarekin egindako dantzamuskatik kantua formatura jauzi eginez. Aro horretan hitzari garrantzia handiagoa eman dio Tapiak, kaleratu duen disko bakoitzaren ardatza

BERRI TXARRAK



- *Libre* (Gor, 2003)
- *Jaio.Musika.Hil* (Gor, 2005)
- *Payola* (Roadrunner, 2009)
- *Haria* (Kaiowas Records, 2011)
- *Denbora da poligrafo bakarra* (Only in Dreams, 2014)

www.berritxarrak.net

JOSEBA TAPIA (Lasarte-Oria, Gipuzkoa, 1964)

Joseba Tapia is one of the principal innovative figures in the world of *trikitixa* or diatonic accordion music. Together with the *panderoa* (tambourine player), Xabier Berasaluze or "Leturia" (and known as "Tapia eta Leturia") he introduced a new way of playing this music, rooted in his intimate knowledge of tradition. Tapia and Leturia's main contribution was to take this kind of accordion music out of its traditional rural environment into the wider urban public setting, and to blend it with other musical styles. Their album *Juergasmoan* (1990) was a milestone in this regard, establishing the way for several other duos to follow in their path. In the mid-1990s Joseba Tapia began a solo career, switching from the traditional dance music he had played with Leturia to the song format. During this time Tapia placed special emphasis

The band's last concert tour for an uninterrupted twenty-five year career was one of the most popular cultural events in the Basque Country in 2019. Berri Txarrak have been the main reference point for Basque rock this century for thousands of young people, for various reasons. On the one hand, they demonstrated an ability to create powerful music with elements of metal, stoner, emo and pop; on the other, they managed to reach people not only by reflecting on their personal circumstances, but also through their political and social messages; lastly, the charisma and musical passion of guitarist and lead singer Gorka Urbizu did not place any limits on the band's development. They thus worked with well-known international producers (like Steve Albini, Ross Robinson and Bill Stevenson) on many of their records, and they toured Europe, Asia, North and South America.

on the lyric, with words become the focal point of every record he released. He translated pro-independence songs from Quebec into Euskara, released recordings of Basque songs from the Spanish Civil War, set the words of writers he adored (such as Koldo Izagirre, Bertolt Brecht, Gabriel Aresti and Bitoriano Gandiaga) to music.

- *Juergasmoan* (Elkar, 1990)
- *Tapia eta Leturia Band* (Elkar, 1995)
- *Apoaren edertasuna* (Gaztelupeko Hotsak, 1998)
- *Agur Intxorta maite* (Gaztelupeko Hotsak, 2001)
- *Real Politik* (Zakurraren Biolina, 2006)
- *Eta tira eta tunba* (Zakurraren Biolina, 2010)

www.josebatapia.eus

izateraino. Quebeceko kantu independentistak ekarri ditu euskarara, gerrako kantuez osaturiko diskoak argitaratu ditu eta maite dituen idazleak –Koldo Izagirre, Bertold Brecht, Gabriel Aresti, Bitoriano Gandiaga...– musikatu ditu.

- *Juergasmoan* (Elkar, 1990)
- *Tapia eta Leturia Band* (Elkar, 1995)
- *Apoaren edertasuna* (Gaztelupeko Hotsak, 1998)
- *Agur Intxorta maite* (Gaztelupeko Hotsak, 2001)
- *Real Politik* (Zakurraren Biolina, 2006)
- *Eta tira eta tunba* (Zakurraren Biolina, 2010)

www.josebatapia.eus

KEPA JUNKERA (Bilbo, 1965)

Joseba Tapiarekin batera soinu txikiak edo trikitiak azken bi hamarkadetan ezagutu duen iraultzaren eragileetako bat da Kepa Junkera, nazioartean proiektio gehien duen euskal musikarietako bat izateaz gain. Hain zuzen, beste musikariek kolaboratzeko eta trikitiaren soinua beste herri-musiketako tresnekin nahasteko grina berezia erakutsi du Junkerak, eta horrek eraman du mundu osoko jendearekin lan egitera: John Kirkpatrick, La Bottine Souriante, Julio Pereira, Justin Vali, Phil Cunningham... Maila tekniko bikaineko musikari honek Oskorri eman zituen lehen urratsak, bakarkako ibilbidean nabarmendu aurretik. Bere diskoen artean, *Bilbao 00:00h*

(1998) azpimarratzekoa da, laudorio ugari ekarri baitzizkion bertatik zein kanpotik. Euskal kantu tradizionalak atzerriko kantari eta musikariek grabatu zituen trilogia batean –*Etxea* (2007), *Kalea* (2009) eta *Herria* (2010)– eta Galizia eta Herrialde Katalanetako herri-musikari eskainitako disko monografikoak argitaratu ditu.

- *Kalejira al buk* (Elkar, 1994)
- *Bilbao 00:00h* (Resistencia, 1998)
- *Maren* (EMI, 2001)
- *Hiri* (Elkar, 2006)
- *Kepa Junkera & Sorginak* (FOL Musica, 2014)

www.kepajunkera.com

JABIER MUGURUZA (Irun, Gipuzkoa, 1960)



Jabier Muguruza akordeoi-jotzaile eta abeslaria da. Xabier Lete, Imanol Larzabal, Antton Valverde eta beste askoren diskoetan parte hartu du, Les Mecaniciens eta Joxe Ripiau taldeetako kidea izan da, baina bakarlari gisa oso bestelako bidea jorratu du. Intimismoa da, beharbada, Muruguzaren kantagintzari ondoen egokitzen zaion hitza. Batetik, jazz kutsuko sonoritatean biltzen ditu bere kantuak, oso instrumentazio murrizta erabiliz –pianoa, akordeoia, baxua, gitarra akustikoa...–, eta estetika musikal horrekin bat egiten dute egunerokotasunaren poetika islatzen duten hitzek. Langintza horretan beste idazleen testuak musikatzera jo du gehienetan: Iñaki Irazu, Bernardo Atxaga,

KEPA JUNKERA (Bilbao, 1965)



Together with Joseba Tapia, Kepa Junkera has been the most innovative force in the world of *trikiti* or diatonic accordion music during the past twenty years, as well as being the most internationally acclaimed contemporary Basque musician. Specifically, Junkera has demonstrated an ability to collaborate successfully with other musicians and mix the diatonic accordion with other instruments, and this has allowed him to work with musicians from all over the world: for example, John Kirkpatrick, La Bottine Souriante, Julio Pereira, Justin Vali and Phil Cunningham. This technically gifted musician took his first musical steps with Oskorri, before setting out on an impressive solo career. Among his many records, *Bilbao 00:00h* (1998) stands out since it won so many awards, both here and internationally. He recorded traditional Basque songs with international singers and musicians in a trilogy of records—*Etxea* (Home, 2007), *Kalea* (The street, 2009) and *Herria* (The people or homeland, 2010)—and released monograph records offered to the Catalan Countries and Galicia.

- *Kalejira al buk* (Elkar, 1994)
- *Bilbao 00:00h* (Resistencia, 1998)
- *Maren* (EMI, 2001)
- *Hiri* (Elkar, 2006)
- *Kepa Junkera & Sorginak* (FOL Musica, 2014)

www.kepajunkera.com

JABIER MUGURUZA (Irun, Gipuzkoa, 1960)

Jabier Muguruza is an accordionist and singer. He has appeared on records by Xabier Lete, Imanol Larzabal, Antton Valverde and many others, and been a member of the groups Les Mecaniciens and Joxe Ripiau. However, as a solo artist, he has had quite a distinctive career. The word “intimist” should perhaps accompany all Muguruza’s songwriting. On the one hand, his songs reveal a jazz-infused sonority employing a highly scaled-down instrumentation—a piano, accordion, bass and acoustic guitar. And linked to this music, his lyrics reflect a contemporary poetic sensibility. In these endeavours he mostly puts other writers’ words to music, such as Iñaki Irazu, Bernardo Atxaga, Harkaitz Cano, Kirmen Uribe and Jose Luis Padron. Muguruza is closely connected to the world of literature since he has written

several books for both adults and children and offered musical and poetry recitals together with Bernardo Atxaga and Patxi Zubizarreta. Moreover, he has appeared on records celebrating the work of Jackson Browne and Leonard Cohen, as well as taking part in both theatrical and cinematographic work.

- *Boza barruan* (Elkar, 1994)
- *Aise* (Elkar, 1997)
- *Fiordoan* (Esan Ozenki, 1999)
- *Taxirik ez* (Resistencia, 2009)
- *Tonetti anaia* (Resistencia, 2015)
- *Leiho bat zabalik* (Mara Mara, 2017)

www.jabiermuguruza.net

Harkaitz Cano, Kirmen Uribe, Jose Luis Padron... Literaturarekin harreman zuzena du Muguruzak, haur eta helduentzako zenbait liburu idatzi baititu eta musika eta poesia errezitaldiak eskaini ditu Bernardo Atxaga eta Patxi Zubizarretarekin. Halaber, Jackson Browne eta Leonard Cohenen omenezko diskoetan parte hartu du, antzerkian eta zineman aritzeaz gain.

- *Boza barruan* (Elkar, 1994)
- *Aise* (Elkar, 1997)
- *Fiordoan* (Esan Ozenki, 1999)
- *Taxirik ez* (Resistencia, 2009)
- *Tonetti anaiak* (Resistencia, 2015)
- *Leiho bat zabalik* (Mara Mara, 2017)

www.jabiermuguruza.net

ANARI (Azkoitia, Gipuzkoa, 1970)

Azken bi hamarkadetan plazaratu eta gehien nabarmendu den rock bakararietako bat da Anari Alberdi. Tentsio eta indar emozional handiko kantuak sortzen ditu, geldoak, malenkoniatsuak, tarteka leunak eta marteka gordinak, Nick Cave, Tindersticks edota Thalia Zedek-en eraginekin. Hala ere, musikarengatik bezainbat letren kalitatearengatik ezberdintzen da Anariren kantagintza, barne-sentimenduez hitz egiteko eta naturaren erreferentziak erabiltzeko moduarengatik bereziki. Biolontxeloak pisu

handia hartu zuen lehen bi diskoetan –*Anari* (1996) eta *Habiak* (2000)–, baina ondorengo lanetan rock talde finko bat osatu du eta soinu elektrikoago batera jo du.

- *Anari* (Esan Ozenki, 1996)
- *Zebra* (Metak, 2005)
- *Irla izan* (Bidehuts, 2009)
- *Zure aurrekari penalak* (Bidehuts, 2015)

www.anari.eus

MIKEL URDANGARIN (Zornotza, Bizkaia, 1971)



Bertsolaritzatik kantagintzara jauzi egindakoa da Mikel Urdangarin. Herri-tradizioarekin (Benito Lertxundi, musika zelta, bertsolaritza...) lotutako kantagintza jorratu zuen hastapenetan, entzulearengan gertutasuna, sosegua eta konfiantza sortzen dituen ahots xuxurlaria lagun, eta berehala aurkitu zuen bere kantuetarako entzule multzo zabal bat. *Badira hiru aste* (1998) da ezagutzera eman zuen diskoa, eta *Espilue* (2000) eta *Heldu artean-ek* (2002) puntako kantautoreen artean jarri zuten. Urteak pasa ahala eta pixkana-pixkana, bere kantuei pop eta rockaren sonoritate elektrikoa eta bestelako giroak erantsi dizkie Urdangarinnek, Rafa

ANARI (Azkoitia, Gipuzkoa, 1970)



Anari Alberdi has been one of the most prominent rock solo artists of the last two decades. She composes tense and emotionally laden songs that are measured, melancholic, sometimes tender and other times raw, along the lines of Nick Cave, Tindersticks or Thalia Zedek. However, Anari's songwriting stands out as much for the quality of its lyrics as it does for its music, especially her style of employing natural references to express her inner feelings. The cello played a central role in her first two albums—*Anari* (1996) and *Habiak* (Nests, 2000)—but later she formed a steady rock band and now plays in a more electric style.

- *Anari* (Esan Ozenki, 1996)
- *Zebra* (Metak, 2005)
- *Irla izan* (Bidehuts, 2009)
- *Zure aurrekari penalak* (Bidehuts, 2015)

www.anari.eus

MIKEL URDANGARIN (Zornotza, Biscay, 1971)

Mikel Urdangarin came to songwriting from *bertsolaritza*. His initial style relied on traditional popular airs (Benito Lertxundi, Celtic music and *bertsolaritza*, for example), aided by a soothing voice that helped him establish a calm, trusting and close connection with his listening public; and he immediately discovered a wide audience for his songs. He became known via the record *Badira hiru aste* (It's been three weeks, 1998) and a major singer-songwriter with the albums *Espilue* (The mirror, 2000) and *Heldu artean* (Until we get there, 2002). With time, Urdangarin has added a more pop and rock-inspired electronic sonority and other new elements to his songs, helped by the guitarist Rafa Rueda.

As well as his solo career, he has been involved in several projects combining poetry, music and video, with Rueda, the writer Kirmen Uribe, and the illustrator Mikel Valverde: for example, *Bar Puerto* (The Puerto bar) and *Zaharregia, txikiegia agian* (Too old, too small maybe).

- *Badira hiru aste* (Gaztelupeko Hotsak, 1998)
- *Espilue* (Gaztelupeko Hotsak, 2000)
- *Heldu artean* (Gaztelupeko Hotsak, 2002)
- *Zubia* (Baga Biga, 2009)
- *Margolaria* (Elkar, 2017)

www.mikelurdangarin.eus

Rueda gitarristaren laguntzaz. Bakarkako ibilbideaz gain, poesia, musika eta bideogintza uztartzen dituzten zenbait proiektutan aritu da, Rafa Ruedarekin, Kirmen Uribe idazlearekin eta Mikel Valverde ilustratzailearekin: *Bar Puerto* eta *Zaharregia, txikiegia agian*.

- *Badira hiru aste* (Gaztelupeko Hotsak, 1998)
- *Espilue* (Gaztelupeko Hotsak, 2000)
- *Heldu artean* (Gaztelupeko Hotsak, 2002)
- *Zubia* (Baga Biga, 2009)
- *Margolaria* (Elkar, 2017)

www.mikelurdangarin.eus

GLAUKOMA

Glaukoma rap-reggae talde bat da, bi estilo hauek inguratzen dituzten musika-estilo beltz ezberdinetatik edaten duena –roots reggae gozoenetik jungle gogorrenera, raparen gordintasunetik eta raggamuffin melodikoenetik igarota–, baina rock formatua duena: ahotsa, bi gitarra, baxua eta bateria. Glaukomaren musika primeran ezkontzen da Juantxo Arakama abeslariak

hainbat gai sozialen inguruko mezu eta hausnarketa kritikoak zabaltzeko idazten dituen hitzekin.

- *Vol.1* (Bonberenea Ekintzak, 2012)
- *Vol. 2* (Bonberenea Ekintzak, 2013)
- *Kalima* (Bonberenea Ekintzak, 2017)

www.glaukomaband.com

MURSEGO

(Elgoibar, Gipuzkoa, 1977)



- *Bat* (Bidehuts, 2009)
- *Bi* (Bidehuts, 2010)
- *Hiru* (Bidehuts, 2013)
- *100% Oion* (Bidehuts, 2017)

www.mursego.bandcamp.com

Maite Arroitajauregi musikariaren izen artistikoa da Mursego. Musika tradizionaletik abiatuz (Euskal Herrikoa, Latinoamerikakoa zein Europa ekialdekoa), erabat garaikidea den etiketarik gabeko unibertso propioa sortu du Mursegok, zeinean espermentazioa, jolasa, umorea eta irudimena osagai garrantzitsuak diren. Biolontxelo-jotzailea da Mursego, baina konposizioak osatzeko bestelako tresnak gehitzen ditu *looper* gailua erabiliz –teklatuak, ukelelea, txirula, ahotsa, txaloak...–. Mursegoren jarduna ez da bere diskoetara mugatzen; musika sortu du idazleekin, artista plastikoekin eta dantzariekin egindako ikuskizunetarako zein filmetarako (*Emak Bakia*, *Amama* eta *Akelarre*).

GLAUKOMA



Glaukoma are a rap-reggae band which are influenced by the different black styles that surround these two musical forms—from the sweetest roots reggae to the hardest jungle, from the rawness of rap to the most melodic raggamuffin—but shaped by rock: vocals, two guitars, one bass and drums. Glaukoma's music pairs well with singer Juantxo Arakama's lyrics intended to spread several social messages and critical reflections.

- *Vol.1* (Bonberenea Ekintzak, 2012)
- *Vol. 2* (Bonberenea Ekintzak, 2013)
- *Kalima* (Bonberenea Ekintzak, 2017)

www.glaukomaband.com

MURSEGO

(Elgoibar, Gipuzkoa, 1977)

The artistic name of musician Maite Arroitajauregi is Mursego. On the basis of traditional music (from the Basque Country, Latin America and Eastern Europe), Mursego has created her own completely modern universe that cannot be pigeonholed and in which the most important elements are experimentation, playfulness, humour and imagination. Mursego is a cellist, but through her use of a lopper, she adds other instruments—keyboard, ukulele, flute, voice, claps, and so forth—in order to finish her compositions. Mursego's work does not stop at records; she has created music with writers, artists and dancers for shows and films (*Emak Bakia*, *Amama*).

- *Bat* (Bidehuts, 2009)
- *Bi* (Bidehuts, 2010)
- *Hiru* (Bidehuts, 2013)
- *100% Oion* (Bidehuts, 2017)

www.mursego.bandcamp.com

IZARO (Mallabia, Bizkaia, 1993)

Youtubera igotako kantu baten bidez ezagutu genuen Izaro Andres Zelaieta, 2015ean. Geroztik gertatutakoak ez du aurrekaririk euskal kantagintzan, hain denbora laburrean horren arrakasta handia lortu duen kantari gazte baten beste kasurik ez baitago. Lau urtean hiru disko grabatu ditu eta Euskal Herriko agertoki handiak bete ditu, baita gure mugetatik kanpo zabalpena lortu ere. Hiru

hizkuntzatan –euskaraz, gaztelaniaz eta ingelesez– abesten ditu Izarok bere pop melodia gardenak, entzuleari laztan egiten dion ahots leun eta eder baten bidez.

- *Om* (Egilea editore, 2016)
- *Eason* (Egilea editore, 2018)
- *Limones en invierno* (Egilea editore, 2020)

www.izaromusic.com

GATIBU



Gatibu 2000. urtean sortu zen Gernikan (Bizkaia). Taldekideetako bat, Alex Sardui abeslaria, 1990eko hamarkadan arrakasta itzela lortu zuen talde bateko partaide izan zen: Exkixu taldekoa. Haren ondoan, Haima Arejitak (gitarra), Mikel Caballerok (baxua) eta Gaizka Salazarrek (bateria) osatzen dute taldea. Gatiburen berezitasunetako bat, taldeari jarraitzaile asko ekarri dizkiona, bizkaieraren erabilera da. Rock&roll kantu freskoak eskaintzen ditu Gatibuk, zuzenak eta itsaskorak, gauaz eta sexuaz mintzo direnak gehienbat. *Zoramena* lehen diskoak (2002) ezohiko salmenta kopuruak lortu zituen, eta *Musturrek sartunde* kantuak harrera itzela izan zuen. Diskoz disko eutsi egin dio zaleen onarpenari.

- *Zoramena* (Oihuka, 2002)
- *Disko Infernu* (Oihuka, 2005)
- *Laino guztien gainetik, sasi guztien azpitik* (Baga Biga, 2008)
- *Euritan dantzan* (Egilea editore, 2014)

www.gatibu.eus

IZARO (Mallabia, Biscay, 1993)



In 2015, Izaro Andres Zelaieta shot to fame via a song she uploaded on YouTube. What has happened since then is unprecedented in Basque songwriting, as there are no other cases of a young singer who has achieved such great success in such a short time. In four years, she has recorded three albums and has performed in large venues throughout the Basque Country, as well as travelling beyond its borders too. Izaro sings her clear melodic pop in three languages—Basque, Spanish and English— through a soft, beautiful voice that caresses the listener.

- *Om* (Egilea editore, 2016)
- *Eason* (Egilea editore, 2018)
- *Limones en invierno* (Egilea editore, 2020)

www.izaromusic.com

GATIBU

Gatibu were formed in Gernika (Bizkaia) in 2000. One of their founders, the singer Alex Sardui, had been a member of one of the most successful bands of the 1990s: Exkixu. Next to him, the band is composed of Haimar Arejita (guitar), Mikel Caballero (bass) and Gaizka Salazar (drums). Gatibu are distinct in that they sing in the Bizkaian dialect of Euskara, a feature which has attracted a loyal following. They play bright, direct and catchy rock 'n' roll, mostly concerning nightlife and sex. Their first album, *Zoramena* (Happiness, 2002) achieved unusually large sales, and the song "Musturrek sartunde" (Sticking the snout in) was a big hit. From one record to another

they have maintained their following and their sweetest moment was their twentieth anniversary.

- *Zoramena* (Oihuka, 2002)
- *Disko Infernu* (Oihuka, 2005)
- *Laino guztien gainetik, sasi guztien azpitik* (Baga Biga, 2008)
- *Euritan dantzan* (Egilea editore, 2014)

www.gatibu.eus

ZEA MAYS

Denbora aurrera joan ahala, Zea Mays taldea itzulerarik gabeko heldutasun puntu batera heldu da. Aiora Renteria abeslariaren ahotsa da oraindik ere taldearen nortasunaren oinarria, baina gauza asko aldatu dira 1997tik, Bilboko lau musikariok lehenengo aldiz bildu zirenetik. Sendotasuna eta energia dira rock arima duen talde honen ezaugarri nagusiak. Hainbat disko argitaratu ditu ia 25 urteko ibilbidean, eta mende honetako euskal abestirik arrakastatsuenetakoa bat utzi du: *Negua joan da ta*.

- *Elektrizitatea* (Gor, 2000)
- *Sortuz, grabitatearen aurka*, (Oihuka, 2005)
- *Era* (Bonberenea Ekintzak, 2010)
- *Atera* (Garden Records, 2019)

www.zea-mays.com

WILLIS DRUMMOND



2004an sortua, taldekide aldaketek ez dute Baionako talde honen lan erritmo bizia geldiarazi. Hastapenetan 1970eko hamarkadako hard-rockaren eta Fugazi bezalako hardcore taldeen uztarketa gisa definitua izan zen bere musika, baina urteak igaro ahala giro eta ertz berriek eman diote forma taldearen nortasunari. Zuzenekoak dira Willis Drummond musika gozatzeko testuingururik aproposena, bertan kanporatzen baitu bere indar eta energia guztia.

- *Willis Drummond* (Bidehuts, 2008)
- *Istanteak* (Bidehuts, 2011)
- *A ala B* (Bidehuts, 2012)
- *Zugzwang* (Tabula rasa, 2019)

www.willisdrummond.net

ZEA MAYS



As time went on, so the band Zea Mays reached a point of maturity never to return. The foundation of the group is still the voice of singer Aiora Renteria, but a lot has changed since 1997, when the four musicians from Bilbao first got together. The chief features of this group with a rock soul are power and energy. They have released several records in their almost twenty-five-year career, and they have one of the most successful Basque songs this century to their credit: "Negua joan da ta" (Because winter's gone).

- *Elektrizitatea* (Gor, 2000)
- *Sortuz, grabitatearen aurka* (Oihuka, 2005)
- *Era* (Bonberenea Ekintzak, 2010)
- *Atera* (Garden Records, 2019)

www.zea-mays.com

WILLIS DRUMMOND

Formed in 2004, changes in their line-up have not slowed the pace of work of this Bayonne group. Initially, their music was defined as a combination of hardcore rock bands from the 1970s and Fugazi, but over the years new vibes and airs have given shape to the band's personality. The best way to enjoy Willis Drummond's music is in a live setting, because that's where their strength and energy is best expressed.

- *Willis Drummond* (Bidehuts, 2008)
- *Istanteak* (Bidehuts, 2011)
- *A ala B* (Bidehuts, 2012)
- *Zugzwang* (Tabula rasa, 2019)

www.willisdrummond.net

KEN ZAZPI

Itoiz taldeaz geroztik ez da Euskal Herrian halako harrera komertzial onik izan duen beste pop-rock talderik izan. Ken Zazpi belaunaldi ezberdinetako entzuleengana iritsi da, nerabeengandik gurasoenganaino, kutsu epikoko melodia gardenen bidez eta sentimenduez zein engaiamendu politikoaz mintzo diren hitz poetikoak erabiliz. Horretarako, Joseba Sarrionandia idazlearen poemak musikatu ditu zenbaitetan. Gernikan (Bizkaia) sortu zen taldea, eta lehen diskoarekin, *Atzo da bihar* (2001), ezohiko harrera ona izan zuen, baina *Bidean* diskoak (2003) zabaldu zuen Ken Zazpiren izena lau haizeetara, *Haizea* eta *Ilargia* kantuek

izandako arrakasta itzelari esker. Geroztik seikoteak bere estiloa finkatu eta findu egin du, entzuleak hunkitzen dituzten kantu ugari sortu ditu (*Zapalduen olerkia*, *Noizbait*, *Ez nau izutzen*, *Gernikan...*) eta Euskal Herriko aretoak eta antzokiak bete ditu. Taldeko abeslari Eñaut Elorrieta ere nabarmendu da bakarlari gisa, harrera oneko bi disko kaleratuta: *Deserriko kantak* (2013) eta *Irteera argiak* (2019).

- *Bidean* (Gor, 2003)
- *Argiak* (Oihuka, 2007)
- *Ortizemugak begietan* (Elkar-Argiak, 2010)
- *Phoenicoperus* (Elkar-Argiak, 2015)

BIDE ERTZEAN



- *Zure minari* (Gaztelupeko Hotsak, 1999)
- *Non dira* (Gaztelupeko Hotsak, 2006)
- *Don Inorrez* (Gaztelupeko Hotsak, 2010)
- *77* (Gaztelupeko Hotsak, 2013)

www.bidertzean.com

KEN ZAZPI



- *Bidean* (Gor, 2003)
- *Argiak* (Oihuka, 2007)
- *Ortizemugak begietan* (Elkar-Argiak, 2010)
- *Phoenicoperus* (Elkar-Argiak, 2015)

BIDE ERTZEAN

The main contribution of Bide Ertzean has been to blend contemporary Basque poetry with a pop sensibility. The group from Tolosa (Gipuzkoa) have put to music the poetry of, amongst others, Jose Luis Otamendi, Kirmen Uribe, Mikel Ibarburen, Iñigo Aranbarri and Juanra Madariaga. Therefore we are referring to a group for whom words are extremely important. The band was formed by the brothers Imanol and Joni Ubeda (Deabruak Teilatuan) and Karlos Aranzegi in 1998, but Fran Iturbe and Joserra Senpere was also very important in the group's development. Bide

There has not been a more commercially successful pop-rock band in the Basque Country since Itoiz. Ken Zazpi have an appeal that reaches out across the generations, from adolescents to their parents, via a clearly epic touch and employing poetic lyrics to express both feelings and a political sensibility. In order to do this, they have often set Basque writer Joseba Sarrionandia's poems to music. The band hail from Gernika (Biscay) and achieved an unusual level of success with their first album, *Atzo da bihar* (Yesterday and tomorrow, 2001). However, they became especially renowned after their second album, *Bidean* (On the way, 2003), thanks mainly to the success of songs like "Haizea" (The wind) and "Ilargia" (The moon). Thereafter, the six-piece refined and established their style, with songs that make a deep impression on their fans—"Zapalduen olerkia" (Poetry of the oppressed), "Noizbait" (Someday), "Ez nau izutzen" (It doesn't scare me), and "Gernikan" (In Gernika)—as well as enabling them to fill out the theatres and concert halls of the Basque Country. The band's singer, Eñaut Elorrieta, has also had a successful solo career, releasing two albums: *Deserriko kantak* (Sings of exile, 2013) and *Irteera argiak* (Exit lights, 2019).

Ertzean play an American style of polished classic rock (along the lines of the Jayhawks, Wilco, Big Star or Neil Young) that pays special attention to melody and arrangement. Ten albums make up Bide Ertzean's output. Singer Imanol Ubeda founded his on solo project, by the name of Don Inorrez.

- *Zure minari* (Gaztelupeko Hotsak, 1999)
- *Non dira* (Gaztelupeko Hotsak, 2006)
- *Don Inorrez* (Gaztelupeko Hotsak, 2010)
- *77* (Gaztelupeko Hotsak, 2013)

MADDI OIHENART
 (Barkoxe, Zuberoa, 1956)

Kantari berantiarra dugu Maddi Oihenart, ekoizpen-diskografiari dagokionez bederen. Abesteko zaletasuna eremu pribatuan gorde izan du urte luzez, harik eta kantu txapelketa baten harira kontzertuak ematen hasi zen arte. Haren ahotsaren edertasuna ez zen oharkabea pasa entzuleentzat. Zuberoan a *cappella* kantatzeko duten modu tradizionala eta gaur egungoa uztartzen dira Oihenarteren abestigintzan, jazz kantari handienak (Billie Holiday, Ella Fitzgerald...) gogora ekartzen dituen naturaltasun eta sentiberatasun

apartaz. Ez da harritzekoa, beraz, jazz musikarien alboan (Josetxo Goia-Arribere, Jantxo Zeberio...) topatu izana Oihenartek bere kantu askerako eremu egokia. Hala ere, Juan Mari Beltran, Kepa Junkera eta Pello Serbielleren diskoetan ere parte hartu du, besteak beste.

- *Ilhargi-min* (Metak, 2005)
- *Hari biru* (Elkar, 2007)
- *Baldi* (No-CD Rekords, 2010)
- *Doi* (Reseda Diskak, 2015)

MADDI OIHENART
 (Barkoxe, Zuberoa, 1956)


- *Ilhargi-min* (Metak, 2005)
- *Hari biru* (Elkar, 2007)
- *Baldi* (No CD, 2010)
- *Doi* (Reseda Diskak, 2015)

Maddi Oihenart is a comparative latecomer to the music business, at least as regards making records is concerned. She kept her hobby of singing a secret for many years, until she began taking part in singing competitions and performing concerts. However, her beautiful voice did not pass by unnoticed among the public. Her singing blends the traditional a *cappella* style of Zuberoa with a more contemporary approach reminiscent of the natural qualities and feelings expressed by the great Jazz singers like Billie Holliday and Ella Fitzgerald. It is hardly surprising, therefore, that Oihenart's songs have mostly been interpreted with the help of jazz musicians like Josetxo Goia-Arribere and Xabier Zeberio. That said, she has also recorded with, amongst others, Juan Mari Beltran, Kepa Junkera and Pello Serbielle.

Bibliografia

Bibliography

- Aristi, Pako (2020): *Euskal kantagintza berria. 1961-1985*. Donostia: Erein.
- Arrieta, Ibai; Iturriaga, Eider; Cano, Harkaitz (2019): *Berri Txarrak. Berba eta irudia*. Iruñea: Only in Dreams.
- Barandiaran, Gotzon (2018): *Hitzen ahairea*. Zarautz: Susa.
- Bastida, Mari Sol (2014): *Memoriak. Mikel Laboaren biografia bat*. Donostia: Elkar.
- Berasaluze Leturia, Xabier (2019): *Tarrapatan. Pandero baten ibilbidea*. Donostia: Elkar.
- Biosca, Marc (2009): *Haiek zergatik deitzen diote Euskal Herria eta guk Ithaka?* Irun: Alberdania.
- Borda, Xabi (2006): *Jotakie, Urolan pop*. Soraluze: Paper Hotsak.
- Del Amo, Ion Andoni (2016): *Party & Borroka. Jóvenes, músicas y conflictos en Euskal Herria*. Iruñea: Txalaparta.
- Eskisabel, Jon (2005): *Itoiz, hari xingle bat*. Soraluze: Paper Hotsak.
- (2016): *Bide Ertzean, zutaz kantatzeko*. Soraluze: Gaztelupeko Hotsak.
- Feito, Alvaro (2006): *Benito Lertxundi, Orioko bardoa*. Madril: La Voz del Folk.
- Gorostidi, Juan (2011): *Lau kantari: Beñat Achiary, Mikel Laboa, Imanol Larzabal eta Ruper Ordorika*. Iruñea: Pamiela.
- Herreros, Roberto; LOPEZ, Isidro (2013): *El estado de las cosas de Kortatu. Lucha, fiesta y guerra sucia*. Madrid: Lengua de Trapo.
- Irazu, Alberto (2017): *Rocka puntua!*. Iruñea: Pamiela.
- Itzaina, Mixel (2000). *Mixel Labéguerie, kantu berritzaile eta politika gizona*. Baiona: Elkar.
- Larraburu, Colette; Etxeberry-Aintxart, Peio (2001): *Euskal rock'n'rolla. Histoire du rock basque*. Miarritze: Atlantica.
- Larrinaga, Josu (2016): *Euskal musika kosmikoak*. Mungia: Baga-Biga Musika Ideiak.
- Lopez Agirre, Elena; Espinosa, Pedro (2013): *Hertzainak, la confesión radical*. Pepitas de Calabaza & Aianai.
- Lopez Agirre, Elena (1996): *Del txistu a la telecaster. Crónica del rock vasco*. Gasteiz: Aianai.

2011): *Historia del rock vasco*. Gasteiz: Aianai.

(2015): *Neskatxa maite. 25 mujeres que la música vasca no debería olvidar*. Gasteiz: Aianai.

- Mariezkurrena Fernandez, Igone (2017): *Aho bete doinu #3. Musika eta generoa*. Iruñea: Komunikazioa Eragin.
- Moso, Roberto (2004): *Loreak Zaraman. Rock erradikal egunak*. Santurtzi: Hilargi.
- Oronoz, Belen (2000): *Gazteri berria, kantagintza berria*. Donostia: Erein.
- Oskorri (1990): *Oskorri, ehun ta hamaikatxo kantu*. Donostia: Elkar.
- Pascual, Jakue (2015): *Movimiento de resistencia. Años 80 en Euskal Herria. Contexto, crisis y punk*. Iruñea: Txalaparta.
- Salgado Mendez, Pablo (2019): *Dut*. Portugalete: Banizu Nizuke.
- Ubeda, Garbiñe (1995): *Negu Gorriak. Ideia Zabaldu Tour '95*. Zarautz: Susa.
- Ubeda, Joxi (2006): *Bap!!, bai ederki*. Sorluze: Paper Hotsak.
- Zabala, Juan Luis (2003): *Jesus Mari Artze, ttakunaren esku isila*. Usurbil: Zumarte.

• Zenbaiten artean / Various Authors (2000): *Aho bete doinu. Euskal musikagintzaren iragana, oraina eta geroari buruzko elkarrizketak*. Iruñea: Komunikazioa Eragin.

• Zenbaiten artean / Various Authors (2016): *Aho bete doinu #2. Euskal musikagintzaren iragana, oraina eta geroari buruzko elkarrizketak*. Iruñea: Komunikazioa Eragin.

• Zenbaiten artean / Various Authors (2011): *Azaletik sustraietara. Euskal musikaren azalak 1960-2010*. Bilbo: Emankor Sarea.

• Zenbaiten artean / Various Authors (1994): *Mikel Laboa, azti ahotsa*. Donostia: Elkar-AEK.

• Zenbaiten artean / Various Authors (2000): *Kepa Junkera, trikitixa*. Bilbo: BBK Fundazioa.

SAREAN / WEBSITES

- www.badok.eus
- musikabulegoa.eus
- www.musikazuzenean.com
- www.entzun.eus



Jon Eskisabel Urtuzaga (Lasarte-Oria, Gipuzkoa, 1969)

Kazetaria, euskal kantagintzari buruzko *Badok.eus* atariaren arduraduna da. Aurretik *Euskaldunon Egunkaria* eta *Berria* egunkarietan lan egin zuen hainbat urtez. *Itoiz, hari xingle bat* (Paper Hotsak, 2005) eta *Bide Ertzean. Zutaz kantatzeko* (Gaztelupeko Hotsak, 2016) liburuak idatzi ditu. Halaber, *Aho bete doinu. Euskal kantagintzaren iragana, oraina eta geroari buruzko elkarrizketak* (Komunikazioa Eragin, 2000) liburuaren egileetako bat da eta Mikel Laboa eta Itoizi buruzko ikus-entzunezko lanetan parte hartu du.

A journalist, he runs the *Badok.eus* website. Previously, he worked for the newspapers *Euskaldunon Egunkaria* and *Berria* for many years. His books include *Itoiz, hari xingle bat* (Paper Hotsak, 2005) and *Bide Ertzean. Zutaz kantatzeko* (Gaztelupeko Hotsak, 2016). Moreover, he is one of the authors of *Aho bete doinu. Euskal kantagintzaren iragana, oraina eta geroari buruzko elkarrizketak* (Komunikazioa Eragin, 2000) and he has taken part in audio-visual works on Mikel Laboa and Itoiz.

KREDITUAK / CREDITS

Euskal Kultura sailaren edizioa

A publication in the Basque Culture series

Etxepare Euskal Institutua

Testua / Text

Jon Eskisabel Urtuzaga CC BY-NC-ND

Ingelesezko itzulpena

Translation into English

Cameron Watson

Edizioa / Edition

Miriam Luki Albisua

Maketazioa / Layout

Infotres

Diseinua / Design

Mito.eus

Azaleko argazkia / Cover Photo

Zea Mays. Txelu Angoitia – Gerediaga Elkarte /

Asociación Gerediaga.

Argitalpen urtea / Publication Year

2021

Argazkiak / Photos

1. Txelu Angoitia – Gerediaga Elkarte / Gerediaga Association.
2. www.eke.eus
3. Badok.info. CC BY 3.0
4. Mertxe Ezeiza & Txomin Artola.
5. Etxepare Euskal Institutua / Etxepare Basque Institute.
6. Conny Beyreyther.
7. ©Elkar Argitaletxeak SL / Elkar publishing house.
8. Rubén Plaza.
9. © Elkar Argitaletxeak SL / Elkar publishing house.
10. www.eke.eus
11. © Elkar Argitaletxeak SL / Elkar publishing house.
12. © Elkar Argitaletxeak SL / Elkar publishing house.
13. © Elkar Argitaletxeak SL / Elkar publishing house.
14. Mikel Alonso. © Elkar Argitaletxeak SL / Elkar publishing house.
15. Ramon M. Zabalegi. © Elkar Argitaletxeak SL / Elkar publishing house.
16. © Elkar Argitaletxeak SL / Elkar publishing house.
17. Anjel Katarain. © Elkar Argitaletxeak SL / Elkar publishing house.
18. Susana Prieto. © Elkar Argitaletxeak SL / Elkar publishing house.
19. Ander Gillenea. © Elkar Argitaletxeak SL / Elkar publishing house.
20. Galder Izagirre.
21. Alex Rademakers.
22. Galder Izagirre. Gaztelupeko Hotsak.
23. Ibai Arrieta.
24. David Sagasta.
25. Aitor Ortiz. © Elkar Argitaletxeak SL / Elkar publishing house.
26. Josu Izarra. © Elkar Argitaletxeak SL / Elkar publishing house.
27. Juan de Andrés.
28. Etxepare Euskal Institutua / Etxepare Basque Institute.
29. Josetxo Perez.
30. Txelu Angoitia – Gerediaga Elkarte / Gerediaga Association.
31. Helena de Wind.
32. Jon Iraundegi.
33. Josetxo Perez.
34. Joseba Barrenetxea. Gaztelupeko Hotsak.
35. Lander Garro. © Elkar Argitaletxeak SL / Elkar publishing house.
36. Bob Edme.

Etxepare Euskal Institutua

Etxepare Euskal Institutua erakunde publiko bat da. Gure helburua nazioartean euskara, euskal kultura eta sorkuntza sustatzea eta ezagutzera ematea da, eta, horien eskutik, beste herrialdeekin eta kulturekin harreman iraunkorrak eraikitzea. Horretarako kalitatezko jarduera artistikoak sustatzen ditugu, eta sortzaile, artista nahiz kultura-sektoreetako profesionalen mugikortasuna errazten dugu, baita euskararen eta euskal kulturaren irakaskuntza ere. Halaber, nazioarteko eragile kulturalekin eta akademikoekin elkarlana bultzatzen dugu. Zeregin horietan guztietan Euskadiko kanpo ordezkariak gertuko bidelagun ditugu.

Etxepare Basque Institute

The Etxepare Basque Institute is a public agency dedicated to promoting Basque language, culture and creative talent internationally, and to building lasting relationships with other countries and cultures in these areas. To this end, we foster quality artistic activities and support the mobility of artists and cultural industry professionals, as well as teaching Basque language and culture. We also encourage collaboration with international stakeholders in both the cultural and academic fields, working closely with the official Basque delegations abroad.





BASQUECULTURE.EUS
THE GATEWAY
TO BASQUE CREATIVITY
AND CULTURE

BASQUE.

Europarrok kultura-ondare oparoa partekatzen dugu, mendeetan zehar izan ditugun trukeen eta migrazio-fluxuen ondorioa dena. Hala, bertako hizkuntzen eta kulturen aniztasuna, berezi egiten gaituen horri esker guztiok jorituria, Europak duen balio handienetakoa bat da. **BASQUE.** lurralde baten isla da (euskararen lurraldearena), historia baten isla, mundua ulertzeko modu batena, gurea. Bere sustraiez harro dagoen kultura baten adierazpidea da, ikuspegi berri bat eskaintzeko tradizioa eta abangoardia uztartzen jakin duen kultura batena. **BASQUE.** euskal kultura eta sorkuntza garaikideari begiratzeko leihoa da. Musikaren, dantzaren, antzerkiaren, zinemaren, literaturaren, artearen eta beste adierazpide batzuen bidez euskal kultura eta euskara ezagutzera emateko leihoa. Eta, era berean, sormenari zabalik dagoen leku bat da, partekatzeko, zubiak eraikitzeko eta solaserako, kulturen artean elkar aditzen lagunduko diguten elkarrizketa berriei bide emateko.

Europeans share a rich cultural heritage from centuries of trade and migration. Linguistic and cultural diversity is one of Europe's main assets, each of us contributing with our uniqueness. **BASQUE.** is a window into a land (the land of the Basque language, Euskara), a history, a way of seeing the world. It is the expression of a culture proud of its heritage, a people that have learned to embrace difference to create a new vision for tomorrow. **BASQUE.** opens a new door to Basque culture and contemporary creation through music, dance, theatre, cinema, literature, art... and the Basque language. It is a place open to creativity, to sharing ideas, building bridges, sparking new conversation, and fostering dialogue between cultures.

EUSKADI
BASQUE COUNTRY



EUSKO JAURLARITZA
GOBIERNO VASCO



ETXEPARE
EUSKAL
INSTITUTUA