

JOSÉ

VADEMECUM OF PIECES AND RECORDINGS

TRAVIESO

(last update: November 23, 2022)

NOTE #1:

Remarks about the 'Format' column:

- ✚ **LP:** It means "Long Play". I use it to refer to a conventional album, with a length between 35-75 minutes. The usual length is around 40-60 minutes.
- ✚ **EP:** It means "Extended Play". I use it to refer to a conventional mini-LP. So, the length usually is between 15-25 minutes. Most of the times all the tracks are unreleased music at the release date, not related to previous recordings.
- ✚ **Single:** A very short release, around 5-10 minutes of music most of the times. Usually one or two tracks (in conventional lengths). Unlike the EP, the music can be related to previous recordings, not necessarily unreleased.
- ✚ **Compilation:** A collection of tracks from previous releases, maybe with some unreleased music (but not much). Length around 40-75 minutes (similar to a LP).
- ✚ **Demo:** Demo versions preparing a future release. Short length and not conventional in my music (except for the first recordings of my metal project CAUTIVA (around 2006-2008), I have never recorded demos; I record directly the final tracks).
- ✚ **2-LP, 3-LP, 4-LP...:** It means twice, three times, four times... the length of a conventional LP. 2-LP is usually around 2 hours of music, 3-LP is around 3 hours, and so on. We can understand the number as number of discs too... On the other hand, I also use it for a compilation release. For example, "2-LP Compilation" means a compilation of 2 discs (around 2 hours of music).

NOTE #2:

On some occasions José Travieso's music has been used on TV spots, documentaries, short films, exhibitions and other media uses. Not all the uses are included here.

CHRONOLOGY OF PIECES: Present – Since 2022...

YEAR	MONTH	NAME OF THE PIECE	LENGTH	RELEASED FOR FIRST TIME ON...	FORMAT	YEAR
–	–	–	–	–	–	–
2022	April	I Am The Omega *	8:50	I Am *	Single	2022

* for the CAUTIVA project

CHRONOLOGY OF PIECES: The Electronic Years – 2014-2020

YEAR	MONTH	NAME OF THE PIECE	LENGTH	RELEASED FOR FIRST TIME ON...	FORMAT	YEAR
2020	December	Sleeping With Ghosts	7:52	The Electronic Years – 2016-2020	Compilat.	2022
2020	November	(untitled, unfinished and abandoned, 4)	–	–	–	–
2020	April	Flight, Ascension And Farewell (Memorial for COVID-19 victims)	6:33	The Dream	EP	2020
2019	November	Improvisation 2019.11.13: The Dream	15:42	The Dream	EP	2020
2019	April	Spiritualized	16:18	–	–	–
2019	April	Spirit	16:38	Spirit	EP	2019
2017	November	Study: Freezing The Life	18:59	Lost In Blue	LP	2017
2017	March	Orbiting TRAPPIST-1	4:50	Lost In Blue	LP	2017
2017	January	ReGenesis XXXI (March Of The New Titans)	7:20	Lost In Blue	LP	2017
2016	September	Passacaglia	5:02	Navigator	LP	2016
2016	September	Septem Verba Christi	4:22	–	–	–
2016	September	Singularity	2:15	Navigator	LP	2016
2016	August	Cosmic Dispersion Of Life	12:30	Navigator	LP	2016
2016	August	Study: A Living Sequence	6:05	Lost In Blue	LP	2017

YEAR	MONTH	NAME OF THE PIECE	LENGTH	RELEASED FOR FIRST TIME ON...	FORMAT	YEAR
2016	March	God's Ladder	6:43	Navigator	LP	2016
2016	February	Deus Ex Machina	3:35	Navigator	LP	2016
2016	February	Improvisation 2016.02.21: Through God's Core	8:14	Navigator	LP	2016
2016	February	Improvisation 2016.02.06: Analog Vibes	3:07	Lost In Blue	LP	2017
2016	January	Trapped In A Brief Childhood Memory	7:00	Navigator	LP	2016
2015	December	Navigator	6:01	Navigator	LP	2016
2015	October	Love On A Real Train (A Tangerine Dream Tribute)	7:39	Navigator	LP	2016
2015	June	(untitled, unfinished and abandoned, 3) *	–	–	–	–
2015	June	Freaks! *	5:16	The Archangel Of Omega *	EP	2015
2014	October	Me & You Until The End (unfinished and abandoned collaboration)	8:00	–	–	–
2014	October	A Story Of Life, Love And Death *	7:15	The Archangel Of Omega *	EP	2015

* for the CAUTIVA project

CHRONOLOGY OF PIECES: The Eclectic Years – 2009-2013

YEAR	MONTH	NAME OF THE PIECE	LENGTH	RELEASED FOR FIRST TIME ON...	FORMAT	YEAR
2013	August	Improvisation In An Old Style	2:22	Eclecticism – A 2008-2013 Retrospective	2-LP compilat.	2014
2012	August	(untitled, unfinished and abandoned, 2) (also known as «OBEY!!») *	[0:36]	Songs Of Love, Hate And Death *	Compilat.	2022
2012	February	Fusing Into Black	5:45	Eclecticism – A 2008-2013 Retrospective	2-LP compilat.	2014
2011	August	De Luces y de Sombras, Parte III: La Brecha	5:20	The Illusionist	LP	2011
2011	August	De Luces y de Sombras, Parte II: A lo Inalcanzable	3:30	The Illusionist	LP	2011
2011	July	Waltz & Nocturne In C# Minor (Chopin cover)	3:45	The Illusionist	LP	2011
2011	May	Ramifications Dans L'Escalier Du Diable (György Ligeti cover)	6:00	The Illusionist	LP	2011
2011	April	Shinigami's Dream, No. 7 (Born To Die Mix)	11:25	Eclecticism – A 2008-2013 Retrospective	2-LP compilat.	2014
2011	April	About Memories And Deceptions	3:20	Don't Kill The Vinyl	EP	2011
2011	March	Rotweiller	5:15	Don't Kill The Vinyl	EP	2011
2011	March	Mein Kampf (Twilight Of The Idols)	3:45	Don't Kill The Vinyl	EP	2011
2011	March	The Illusionist	12:15	The Illusionist	LP	2011
2011	February	The Monster Still Lives...	1:50	The Illusionist	LP	2011
2011	February	La Boîte Secrète	4:00	The Illusionist	LP	2011

YEAR	MONTH	NAME OF THE PIECE	LENGTH	RELEASED FOR FIRST TIME ON...	FORMAT	YEAR
2011	January	Louise Rencontre Le Shinigami	2:45	La Boîte	Single	2011
2011	January	Déconstruction	0:20	La Boîte	Single	2011
2011	January	La Boîte (closing)	0:45	La Boîte	Single	2011
2011	January	La Boîte	1:55	La Boîte	Single	2011
2011	January	La Boîte (opening)	0:25	La Boîte	Single	2011
2010	December	Variations On A Blue Waltz (based on a Bo Moonlight's piece)	3:45	The Illusionist	LP	2011
2010	November	The Red Room	10:25	Don't Kill The Vinyl	EP	2011
2010	November	Longing...	6:00	The Illusionist	LP	2011
2010	October	Tamarack Pines (George Winston cover)	4:45	The Illusionist	LP	2011
2010	September	Zombie Nation	3:55	Don't Kill The Vinyl	EP	2011
2010	September	Raymond Blue 2010	6:00	The Illusionist	LP	2011
2010 – 2011	Since June of 2010 to August of 2011	The «Improvisation For ...» Series	2:00 – 6:00 (each one)	<i>(To never be officially released)</i>	–	–
2010	March	The Dictatorship Of Modern Time	3:40	No More Faith	LP	2010
2010	February	The Seven Shinigami's Dreams	1:00 – 3:00 (each one)	No More Faith (partially)	LP	2010
2010	January	The Monster (Concerto For Flute In An Old Style, Movement I)	2:45	No More Faith	LP	2010
2009	December	Yersinia XIV	6:50	No More Faith	LP	2010

YEAR	MONTH	NAME OF THE PIECE	LENGTH	RELEASED FOR FIRST TIME ON...	FORMAT	YEAR
2009	September	A Tale For Our Wasted Years	7:20	No More Faith	LP	2010
2009	August	String Quartet «Tunguska», Movement III: Minuet For Planet, Asteroids & Comet	3:35	Tunguska	EP	2009
2009	August	String Quartet «Tunguska», Movement II: 12 Megatons	7:20	Tunguska	EP	2009
2009	July	String Quartet «Tunguska», Movement I: The Constant "Uncertainty"	3:55	Tunguska	EP	2009

**for the CAUTIVA project*

CHRONOLOGY OF PIECES: The Cautiva Years – 2006-2009

YEAR	MONTH	NAME OF THE PIECE	LENGTH	RELEASED FOR FIRST TIME ON...	FORMAT	YEAR
2009	May	The Great Old One *	4:20	Human *	LP	2009
2009	January	Human *	5:05	Human *	LP	2009
2008	December	ITABOT? (second and definitive version)	4:45	A Retrospective: The Early Years – 1994-2003	3-LP compilat.	2009
2008	December	Into The Pit (Testament cover) *	3:40	Human *	LP	2009
2008	October	Después de Todos estos Años, y te Encuentro (After All These Years...)	2:10	A Retrospective: The Early Years – 1994-2003	3-LP compilat.	2009
2008	October	My Own Hell *	5:00	Human *	LP	2009
2008	August	Swing Of Love *	8:15	Human *	LP	2009
2008	June	WAR *	3:00	Human *	LP	2009
2008	April	Two Worlds (second and definitive version) *	6:10	Human *	LP	2009
2008	February	Eat Your Tongue! (including «Part 2: Bastard Nations») *	5:30	Human *	LP	2009
2007	Autumn	Shadow Of A Lost Dream (Coroner cover) *	5:55	Fire, Walk With Me! *	EP/demo	2008
2007	Autumn	Love / Hate (Dream Of A Blackened Midnight) (second version) *	8:40	Fire, Walk With Me! *	EP/demo	2008
2007	Autumn	Take No Prisoners (Megadeth cover) *	3:30	Fire, Walk With Me! *	EP/demo	2008
2006	Winter	Love / Hate (first version) *	7:25	Cautiva *	Demo	2007

YEAR	MONTH	NAME OF THE PIECE	LENGTH	RELEASED FOR FIRST TIME ON...	FORMAT	YEAR
2006	Winter	<u>(untitled, unfinished and abandoned)</u> *	2:30 approx.	–	–	–
2006	Winter	<u>Fire, Walk With Me!</u> *	7:00	Fire, Walk With Me! *	EP/demo	2008
2005	Autumn	<u>Two Worlds (first version)</u> **	4:00 approx.	–	–	–

**for the CAUTIVA project*

***for the DESVIRGATOR band*

CHRONOLOGY OF PIECES: The Early Years – 1994-2003

YEAR	MONTH	NAME OF THE PIECE	LENGTH	RELEASED FOR FIRST TIME ON...	FORMAT	YEAR
2003	June	<u>Poema Romántico No. 5 (unfinished and abandoned)</u>	3:00 approx.	–	–	–
2003	June	<u>InSurGente (unfinished and abandoned)</u>	3:00 approx.	A Retrospective: The Early Years – 1994-2003 (fragment)	3-LP compilat.	2009
2003	April	<u>¿Alas Rotas? ¡Pues Camina!</u>	7:00	De Luces y de Sombras	LP	2003
2003	April	<u>Lo que Fue mi Humilde Sueño Andaluz</u>	5:45	De Luces y de Sombras	LP	2003
2003	April	<u>El Problema de la Ética</u>	6:40	De Luces y de Sombras	LP	2003
2003	March	<u>Recuerdos desde el Principio de los Tiempos</u>	4:30	De Luces y de Sombras	LP	2003
2003	March	<u>La Brecha</u>	7:55	De Luces y de Sombras	LP	2003
2003	March	<u>A lo Inalcanzable</u>	2:55	De Luces y de Sombras	LP	2003
2003	March	<u>Poema Romántico No. 4</u>	8:30 approx.	–	–	–
2002	Autumn	<u>Claro de Luna («Piano Sonata No. 14, First Movement: Adagio Sostenuto»)</u> <i>(written by Beethoven)</i>	6:50	A Retrospective: The Early Years – 1994-2003	3-LP compilat.	2009
2002	Summer	<u>Songs Without Words Op. 30, No. 6</u> <i>(written by Mendelssohn)</i>	4:00	A Retrospective: The Early Years – 1994-2003	3-LP compilat.	2009
2002	March	<u>Jazz en Clave Mínimo-Andalusí</u>	6:10	Tres Piezas para Oídos Distintos	EP	2002
2001	Autumn	<u>Tren a Ninguna Parte</u>	8:00 approx.	–	–	–

YEAR	MONTH	NAME OF THE PIECE	LENGTH	RELEASED FOR FIRST TIME ON...	FORMAT	YEAR
2001	Autumn	acilpeR *	4:30 approx.	–	–	–
2001	Autumn	Raíces y Misterios *	3:55	Música para una Guitarra sin Voz	EP	2001
2001	Autumn	Cool Swing 69 * (<i>written with José L. Cabeza</i>)	4:50	Música para una Guitarra sin Voz	EP	2001
2001	Summer	El Gato Negro *	2:45	Música para una Guitarra sin Voz	EP	2001
2001	Summer	El Valle de Atenea * (<i>written with José L. Cabeza</i>)	6:15	Música para una Guitarra sin Voz	EP	2001
2001	Summer	Angélica * (<i>written with José L. Cabeza</i>)	6:45	Música para una Guitarra sin Voz	EP	2001
2001	Winter	Gymnopédie No. 1 (<i>written by Erik Satie</i>)	3:30	A Retrospective: The Early Years – 1994-2003	3-LP compilat.	2009
2001		Miniaturas, No. 36 - 40 aprox.	0:30 – 2:30 (each one)	–	–	–
2000	December	Raymond Blue (Poema Romántico No. 3)	6:30	Tres Piezas para Oídos Distintos	EP	2002
2000	June	ITABOT? (<i>first version, miniature</i>)	2:00 approx.	–	–	–
2000	May	El Juego de las Atracciones (<i>miniature</i>)	1:50	Lluvia de Mayo	Single	2000
2000	May	Lluvia de Mayo (Poema Romántico No. 2) (<i>second and definitive version</i>)	6:05	Lluvia de Mayo	Single	2000
2000	April	Obertura (<i>miniature</i>)	1:00	A Retrospective: The Early Years – 1994-2003	3-LP compilat.	2009
2000	March	Música para 18 Pasos y 2 Pianos Desfasados	18:30	Tres Piezas para Oídos Distintos	EP	2002
2000	Winter	Las Cinco Construcciones de Babel	23:45	A Retrospective: The Early Years – 1994-2003	3-LP compilat.	2009
2000	Winter	Concierto para Dos Pianos Bien Acompañados (<i>unfinished and abandoned</i>)	Expected to 15:00 approx.	A Retrospective: The Early Years – 1994-2003 (<i>fragment</i>)	3-LP compilat.	2009

YEAR	MONTH	NAME OF THE PIECE	LENGTH	RELEASED FOR FIRST TIME ON...	FORMAT	YEAR
2000	Winter	Continuum	40:30 (Infinite)	A Retrospective: The Early Years – 1994-2003	3-LP compilat.	2009
2000		Miniaturas, No. 31 - 35 aprox.	0:30 – 2:30 (each one)	–	–	–
1999	December	Ensayos sobre Música Esporádica, No. 3: Dibujando Infinitos Ciclos que Van y Vienen en el Tiempo (Philip Glass cover)	10:20 (Infinite)	Ensayos sobre Música Esporádica	EP	2000
1999	December	Ensayo sobre Música Esporádica, No. 2: El Loco y la Niña	7:05	Ensayos sobre Música Esporádica	EP	2000
1999	December	Ensayo sobre Música Esporádica, No. 1: Esquizofrenia sobre un Vals Postmoderno	8:00	Ensayos sobre Música Esporádica	EP	2000
1999	Autumn	Reflejos (unfinished and abandoned)	Expected to 30:00 approx.	A Retrospective: The Early Years – 1994-2003 (fragment)	3-LP compilat.	2009
1999	Autumn	Concierto para Tuba y Varios Instrumentos Más (unfinished and abandoned)	Expected to 20:00 approx.	A Retrospective: The Early Years – 1994-2003 (fragment)	3-LP compilat.	2009
1999	Spring	Donde Todo Es Música	3:45	A Retrospective: The Early Years – 1994-2003	3-LP compilat.	2009
1999	Winter	Orgía Tonal en Partitura de Cristal, Movimiento III	5:00 approx.	–	–	–
1999		Miniaturas, No. 26 - 30 aprox.	0:30 – 2:30 (each one)	–	–	–
1998	July	Pequeño Paseo en Bici por la Ciudad y el Campo	3:00	A Retrospective: The Early Years – 1994-2003	3-LP compilat.	2009
1998	July	Estudio para Ballet y Variación	4:15	A Retrospective: The Early Years – 1994-2003	3-LP compilat.	2009
1998		Orgía Tonal en Partitura de Cristal, Movimiento II	10:00 approx.	–	–	–
1998		Miniaturas, No. 21 - 25 aprox.	0:30 – 2:30 (each one)	–	–	–
1997		Orgía Tonal en Partitura de Cristal, Movimiento I	4:00 approx.	–	–	–

YEAR	MONTH	NAME OF THE PIECE	LENGTH	RELEASED FOR FIRST TIME ON...	FORMAT	YEAR
1997		Miniaturas, No. 13 - 20 aprox.	0:30 – 2:30 (each one)	–	–	–
1996		Poema Romántico No. 1	2:45	A Retrospective: The Early Years – 1994-2003	3-LP compilat.	2009
1996		Miniaturas, No. 9 - 12 aprox.	0:30 – 2:30 (each one)	–	–	–
1995?	Summer?	Miniatura 3:2	1:00	A Retrospective: The Early Years – 1994-2003	3-LP compilat.	2009
1995	May	Lluvia de Mayo <i>(first version, unfinished)</i>	2:30 approx.	–	–	–
1995		Miniaturas, No. 5 - 8 aprox.	0:30 – 2:30 (each one)	–	–	–
1994		Miniaturas, No. 1 - 4 aprox.	0:30 – 2:30 (each one)	–	–	–

**for the HYPNOTICA project*

CHRONOLOGICAL LIST OF PIECES
(WITH DETAILS)

1994

Miniaturas, No. 1 – 40 aprox.

NAME OF THE PIECE:	✚ Miniaturas, No. 1 – 40 aprox. (<i>Miniatures, No. 1 – 40 approx.</i>)
LENGTH:	✚ From 0:30 to 2:30 approx. (each one)
STATUS:	<ul style="list-style-type: none"> ✚ Most of them finished. ✚ Some of them recorded (and a few lost). ✚ Some of them with score. ✚ A little quantity, used in other pieces or directly released. ✚ The rest, just forgotten (they weren't written or recorded).
DATE OF COMPOSITION:	✚ From 1994 to 2001 approx.
DATE OF RECORDING:	✚ From 1994 to 2001 approx.
GENRE:	<ul style="list-style-type: none"> ✚ Minimalism ✚ Post-minimalism ✚ Avant-garde ✚ Neo-classical ✚ Romanticism
INSTRUMENTS:	✚ Usually piano, but some miniatures were written for other instruments. For example: organ; piano and violin; trombone and clarinet; string quartet; chamber orchestra; etc.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ I use the concept of «<i>Miniature</i>» as a short piece, usually a study of one section working on some interesting musical aspects. ✚ Some of these miniatures were conceived originally like this, but some others were just good musical sections to work in a major piece that finally were rejected, so remaining as miniatures (ex. «<i>Obertura</i>»). ✚ I wrote around 40 miniatures from 1994 to 2001 approx. ✚ Usually they didn't have number or name, just called "miniatures" in the most.
ADDITIONAL NOTES:	✚ Examples of released miniatures are: « <i>Miniatura 3:2</i> », « <i>Obertura</i> », « <i>ITABOT?</i> », « <i>Después de Todos estos Años, y te Encuentro</i> », « <i>El Juego de las Atracciones</i> », etc.

[\(RETURN TO THE LIST – «Miniaturas, No. 01 - 04 aprox.»\)](#)

[\(RETURN TO THE LIST – «Miniaturas, No. 05 - 08 aprox.»\)](#)

[\(RETURN TO THE LIST – «Miniaturas, No. 09 - 12 aprox.»\)](#)

[\(RETURN TO THE LIST – «Miniaturas, No. 13 - 20 aprox.»\)](#)

[\(RETURN TO THE LIST – «Miniaturas, No. 21 - 25 aprox.»\)](#)

[\(RETURN TO THE LIST – «Miniaturas, No. 26 - 30 aprox.»\)](#)

[\(RETURN TO THE LIST – «*Miniaturas*, No. 31 - 35 aprox.»\)](#)

[\(RETURN TO THE LIST – «*Miniaturas*, No. 36 - 40 aprox.»\)](#)

1995

Lluvia de Mayo (Poema Romántico No. 2)

NAME OF THE PIECE:	<ul style="list-style-type: none">Lluvia de Mayo (<i>Rain Of May</i>)Poema Romántico No. 2 (<i>Romantic Poem No. 2</i>)
LENGTH:	<ul style="list-style-type: none">6:05
STATUS:	<ul style="list-style-type: none">Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">Lluvia de Mayo (<i>CD-S, 2000</i>)A Retrospective: The Early Years – 1994-2003 (3 <i>CD-Box compilation with rarities, 2009</i>)
DATE OF COMPOSITION:	<ul style="list-style-type: none">May 1995 (first version, unfinished)May 2000 (definitive and finished version)
DATE OF RECORDING:	<ul style="list-style-type: none">May 2000
GENRE:	<ul style="list-style-type: none">RomanticismPost-minimalism
INSTRUMENTS:	<ul style="list-style-type: none">Piano
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">This piece shows some of my earliest and elaborated ideas for piano chasing a romantic aesthetic.Part of this piece was written in May of 1995 (until the minute 2:18 in the recording of May of 2000), being its origin mainly improvisational. I didn't finish it then, losing interest in favor of other new projects... during years!Five years later, In May of 2000, I was in a very creative moment and I decided not to wait more and I finished the composition of the piece and I recorded it. So, after this 2:18 minute, I decided to write a musical development, using elements of «<i>sporadic music</i>» (influenced by the pieces recorded a few months ago, the «<i>Essays On Sporadic Music</i>»; I was then very interested in this concept).After this interesting musical development, the next calm and relaxing part was just a spontaneous improvisation, finishing with a simple coda written previous and specifically to finish the piece...
ADDITIONAL NOTES:	<ul style="list-style-type: none">The name of the piece, «Rain of May», isn't because a caprice. The structure of the piece is inspired by the typical Andalusian rain around the last month of spring, growing from zero and getting strong quickly. In the same way that it begins, later the rain and the music stop such strength, going to a period of calm and softness... until to disappear. Just as I remember the rains of that first May when I began to write this piece, or when I finished it a few years later... I try, with greater or lesser success, to describe many things through my music, and this was one of my first descriptive compositions.

[\(RETURN TO THE LIST – «Lluvia de Mayo» \(first and unfinished version\)\)](#)

Miniatura 3:2

NAME OF THE PIECE:	✚ Miniatura 3:2 (<i>Miniature 3:2</i>)
LENGTH:	✚ 1:00
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009)
DATE OF COMPOSITION:	✚ Summer? of 1995
DATE OF RECORDING:	✚ March 2009
GENRE:	✚ Minimalism
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ One of the first “miniaturas”, composed around summer of 1995.✚ This miniature is called “3:2” because all the composition is based in a “left hand=triplets vs. right hand=duplets” simultaneous relation (3 vs. 2).
ADDITIONAL NOTES:	✚ This piece was released as rarity in the 3 CD-Box compilation of 2009 «A Retrospective: The Early Years – 1994-2003».

[\(RETURN TO THE LIST\)](#)

1996

Poema Romántico No. 1

NAME OF THE PIECE:	✚ Poema Romántico No. 1 (<i>Romantic Poem No. 1</i>)
LENGTH:	✚ 2:45
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009)
DATE OF COMPOSITION:	✚ 1996 (final arrangements in December 1998)
DATE OF RECORDING:	✚ December 1998
GENRE:	✚ Romanticism ✚ Post-minimalism
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ This is the first piece that I finished for the collection « <i>Poemas Románticos</i> »; brief, fast and vibrating. ✚ Except for some « <i>miniatures</i> », it was really the first finished composition. Before this piece, part of « <i>Lluvia de Mayo</i> » was written, but not finished.
ADDITIONAL NOTES:	✚ This piece was released as rarity in the 3 CD-Box compilation of 2009 « <i>A Retrospective: The Early Years – 1994-2003</i> ».

[\(RETURN TO THE LIST\)](#)

1997

Orgía Tonal en Partitura de Cristal

NAME OF THE PIECE:	✚ Orgía Tonal en Partitura de Cristal (<i>Tonal Orgy In Glass Score</i>)
LENGTH:	✚ 19:00 approx.: ✚ First movement: 4:00 approx. ✚ Second movement: 10:00 approx. ✚ Third movement: 5:00 approx.
STATUS:	✚ Mainly finished, but never written, recorded or released. ✚ Unfortunately the most of the three movements were just forgotten.
RELEASED ON:	✚ Never released.
DATE OF COMPOSITION:	✚ First movement: 1997 approx. ✚ Second movement: 1998 approx. ✚ Third movement: winter of 1999
DATE OF RECORDING:	✚ The first movement was written and recorded partially in 1999, but the session recordings were postponed and later abandoned.
GENRE:	✚ First movement: post-minimalism, avant-garde. ✚ Second movement: minimalism. ✚ Third movement: post-minimalism, avant-garde.
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ I remember this music as a beautiful piece in three movements inspired by Philip Glass and dedicated to him. ✚ The first and third movement had a progressive and experimental touch, taking the third movement some elements from the first one. ✚ The second movement had a much more minimalist style, very repetitive and very “Glassian” and hypnotic. ✚ This piece in three movements was called “tonal orgy” because along the first and third movement the tonality and modality were constantly changing (the second movement was written mainly in B minor). I think this way of composing led me to conceive the “sporadic music” in 1999.
ADDITIONAL NOTES:	✚ It's a pity forgetting or not recording this music. I remember a few of bars of the first movement, but almost nothing about the rest.

[\(RETURN TO THE LIST – «Orgía Tonal en Partitura de Cristal, Movimiento I»\)](#)

[\(RETURN TO THE LIST – «Orgía Tonal en Partitura de Cristal, Movimiento II»\)](#)

[\(RETURN TO THE LIST – «Orgía Tonal en Partitura de Cristal, Movimiento III»\)](#)

1998

Estudio para Ballet y Variación

NAME OF THE PIECE:	✚ Estudio para Ballet y Variación (<i>Study For Ballet And Variation</i>)
LENGTH:	✚ 4:15
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009)
DATE OF COMPOSITION:	✚ First days of July 1998
DATE OF RECORDING:	✚ July 1998
GENRE:	✚ Neo-classical
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ Taking a musical theme of a Rimsky Korsakow's ballet, this is developed for a few of minutes, with variations, new themes and sections, different tempos and so on. ✚ It was one of my studies of that time.
ADDITIONAL NOTES:	✚ This piece was released as rarity in the 3 CD-Box compilation of 2009 «A Retrospective: The Early Years – 1994-2003».

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Pequeño Paseo en Bici por la Ciudad y el Campo

NAME OF THE PIECE:	✚ Pequeño Paseo en Bici por la Ciudad y el Campo (<i>Little Bike Ride Through The Town And The Field</i>)
LENGTH:	✚ 3:00
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009)
DATE OF COMPOSITION:	✚ A day of July of 1998
DATE OF RECORDING:	✚ July 1998
GENRE:	✚ Neo-classical ✚ Post-minimalism
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ Music for children; taking a totally stereotyped harmonic left-hand and a simple melody, the theme passes for a few of variations, always going towards the complexity.
ADDITIONAL NOTES:	✚ Just a study inspired by Mozart's piano bagatellas. ✚ This piece was released as rarity in the 3 CD-Box compilation of 2009 «A Retrospective: The Early Years – 1994-2003». ✚ In 2014 this piece was used in a promotional video of Yahoo Taiwan website.

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1999

Donde Todo Es Música

NAME OF THE PIECE:	✚ Donde Todo Es Música (<i>Where Everything Is Music</i>)
LENGTH:	✚ 3:45
STATUS:	✚ A keyboard demo was recorded and released.
RELEASED ON:	✚ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009) ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (4-LP compilation, 2022)
DATE OF COMPOSITION:	✚ Spring 1999
DATE OF RECORDING:	✚ Instrumental demo version recorded in spring of 1999, and remastered in January 2009.
GENRE:	✚ Post-minimalism
INSTRUMENTS:	✚ Piano, clarinet, cello, double bass, horn and 4 voices: soprano, alto, tenor and bass.
DESCRIPTION AND MAIN NOTES:	✚ Energetic, rhythmic and very melodic piece for a chamber group and 4 voices. ✚ Initially this piece was expected to be longer and inside a bigger project, but like « <i>Concierto para Tuba y Varios Instrumentos Más</i> » (from the same year, 1999), this project was left because there weren't future expectation to play with the real instruments. ✚ After this, the version released in 2009 was an instrumental adaptation created with all the original stuff from the demo of 1999.
ADDITIONAL NOTES:	✚ Other pieces connected with that abandoned major work with singers of 1999 are: a part from « <i>El Problema de la Ética</i> » (2003) and the miniature « <i>Obertura</i> » (2000). ✚ « <i>Donde Todo Es Música</i> » was released in 2009 as rarity (keyboard demo) in the 3 CD-Box compilation « <i>A Retrospective: The Early Years – 1994-2003</i> ». ✚ This track was remastered in 2022 for the « <i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i> » 4-LP compilation (2022).

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Concierto para Tuba y Varios Instrumentos Más

NAME OF THE PIECE:	<ul style="list-style-type: none">✚ Concierto para Tuba y Varios Instrumentos Más (<i>Concerto For Tuba and Several More Instruments</i>) (unfinished)
LENGTH:	<ul style="list-style-type: none">✚ Expected to 20:00 approx. (finally written: 12:00 approx.)
STATUS:	<ul style="list-style-type: none">✚ Unfinished✚ A keyboard demo for the first, second and third movement was partially recorded.
RELEASED ON:	<ul style="list-style-type: none">✚ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009)
DATE OF COMPOSITION:	<ul style="list-style-type: none">✚ Sporadically from autumn of 1999 to winter of 2000
DATE OF RECORDING:	<ul style="list-style-type: none">✚ –
GENRE:	<ul style="list-style-type: none">✚ Post-minimalism✚ Neo-classical✚ Avant-garde
INSTRUMENTS:	<ul style="list-style-type: none">✚ Piano, tuba, trombone, trumpet and clarinet
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ Major piece expected to 4 movements.✚ The first movement (a march) was written in the most. The second one (presto) was also written in the most, being a variation related and adapted of «<i>El Juego de las Atracciones</i>» (piece finished in a second version in May of 2000). In winter of 2000, the third movement (an adagio) was written partially, but the project was finally left because there weren't future expectations to play with the real instruments.✚ Some ideas were taken for the fourth movement, but because the project was abandoned, I never began to write this last movement and the rest left incomplete.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ Part of the first movement was released in 2009 as rarity (keyboard demo) in the 3 CD-Box compilation «<i>A Retrospective: The Early Years – 1994-2003</i>».✚ This released excerpt was used in 2012 and 2013 in the German live show «<i>Der Selbstmörder</i>».✚ The partial demos recorded for the movements 2 and 3 were lost in a hard-disk crash.

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Reflejos

NAME OF THE PIECE:	<ul style="list-style-type: none">✦ Reflejos (<i>Reflections</i>)✦ Also known as «<i>Música Refleja</i>»
LENGTH:	<ul style="list-style-type: none">✦ Expected to 30 minutes approx. (finally written: 10 minutes approx.)
STATUS:	<ul style="list-style-type: none">✦ Unfinished and left.✦ A fragment from the written stuff was released in 2009.
RELEASED ON:	<ul style="list-style-type: none">✦ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009)✦ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (4-LP compilation, 2022)
DATE OF COMPOSITION:	<ul style="list-style-type: none">✦ Autumn of 1999
DATE OF RECORDING:	<ul style="list-style-type: none">✦ Recorded partially in autumn of 1999 (10 minutes approx.)
GENRE:	<ul style="list-style-type: none">✦ Minimalism
INSTRUMENTS:	<ul style="list-style-type: none">✦ Organ
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✦ Radical study of «<i>reflected music</i>», term I used around 1999 to design music where the same fingers of each hand are used simultaneously –like the reflection in a mirror– but in the diatonic scale (for example, if I use the index finger of right hand, I must then use simultaneously the index finger of the left hand, but counting the keys through the diatonic scale; ring finger for ring finger; and so on).✦ The stuff written was fast, pulsing and using a limited rate of notes (the hands almost don't move of position), as much as the usual procedures of composition in the Minimalism of 1970s (reiterations, logical variations, adding and subtracting notes, backwards or retrograde expositions, etc.). The result was monotone and hard to listen, but with some interesting parts...
ADDITIONAL NOTES:	<ul style="list-style-type: none">✦ Just a few weeks later I conceived the «<i>sporadic music</i>», and being much more attractive and versatile in the creative procedure than the «<i>reflected music</i>», this project was postponed and later abandoned. By the way, the “reflected techniques” were integrated inside the “sporadic conceptions”.✦ Other old piece written using «<i>reflected music</i>» (but more softly) was «<i>Tren a Ninguna Parte</i>» (2001, never released).✦ A fragment from the written stuff of «<i>Reflejos</i>» was released as rarity in the 3 CD-Box compilation of 2009 «<i>A Retrospective: The Early Years – 1994-2003</i>».✦ This fragment was remastered in 2022 for the «<i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i>» 4-LP compilation (2022). It was subtitled «<i>Música Refleja</i>»

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Ensayo sobre Música Esporádica, No. 1: Esquizofrenia sobre un Vals Postmoderno

NAME OF THE PIECE:	✚ Ensayo sobre Música Esporádica, No. 1: Esquizofrenia sobre un Vals Postmoderno (<i>Essay On Sporadic Music, No. 1: Schizophrenia On A Postmodern Waltz</i>)
LENGTH:	✚ 8:00
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ Ensayos sobre Música Esporádica (<i>EP, 2000</i>) ✚ A Retrospective: The Early Years – 1994-2003 (3 <i>CD-Box compilation with rarities, 2009</i>)
DATE OF COMPOSITION:	✚ Last week of November and first days of December 1999
DATE OF RECORDING:	✚ December 1999
GENRE:	✚ Avant-garde ✚ Minimalism ✚ Expressionism ✚ Jazz ✚ Ambient Music
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ First study or essay on «<i>sporadic music</i>», term that I used to refer to an own procedure of composition (see in “additional notes” to know more about it). ✚ The result is an expressionist, reiterative and hypnotic piece, but full of surprising and unexpected changes... The “sporadic” ideas weren’t only used to work on usual musical elements (melody, metric and so on), but also on the own style of composition. So, the first section is minimalist, the second section is chromaticist, later expressionist, etc., finishing with ambient music. ✚ The last section previous to the ambient ending is one of the most interesting experiments with «<i>sporadic music</i>». For example in its beginning, where in each repetition of the phrase this is changed by just a note, transforming progressively a phrase to another one. Later the change is made each four repetitions and this is produced on the next basic element of the melody, the “<i>semi-motif</i>”... All these changes drive to the exact first phrase of the piece, beginning of everything in it... ✚ I really enjoyed a lot composing this, it was very inspiring.
ADDITIONAL NOTES:	✚ What is « <i>sporadic music</i> »??? « <i>Sporadic music</i> » was the global term that I used around 1999 and 2000 to refer to a range of techniques of composition that I had in mind for something like a “new language or aesthetic of making music”, borrowed from different musical context of avant-garde (mainly Minimalism and Expressionism) and of my own. The basic ideas was to use all these techniques as a



"composition map, geometry or arithmetic" by which one or more of the different musical elements (especially rhythm, melody, tonality, modality and structure) were affected by a continuous process of transmutation and instability, constantly changing by means of harmonic relations, games of additions and subtractions, retrograde expositions of previous schemes, logical transformations, sudden ruptures, and a few more crazy things like these... A very funny and creative way of composing music.

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Ensayo sobre Música Esporádica, No. 2: El Loco y la Niña

NAME OF THE PIECE:	<ul style="list-style-type: none"> ✚ Ensayo sobre Música Esporádica, No. 2: El Loco y la Niña (<i>Essay On Sporadic Music, No. 2: The Mad Man And The Little Girl</i>)
LENGTH:	<ul style="list-style-type: none"> ✚ 7:05
STATUS:	<ul style="list-style-type: none"> ✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none"> ✚ Ensayos sobre Música Esporádica (<i>EP, 2000</i>) ✚ A Retrospective: The Early Years – 1994-2003 (3 <i>CD-Box compilation with rarities, 2009</i>) ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>)
DATE OF COMPOSITION:	<ul style="list-style-type: none"> ✚ December 1999
DATE OF RECORDING:	<ul style="list-style-type: none"> ✚ December 1999
GENRE:	<ul style="list-style-type: none"> ✚ Avant-garde ✚ Minimalism ✚ Expressionism ✚ Jazz
INSTRUMENTS:	<ul style="list-style-type: none"> ✚ Piano
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ Second study or essay on «<i>sporadic music</i>», term that I used to refer to an own procedure of composition (see in “additional notes” to know more about it). ✚ In this case the ideas of sporadic composition ride along two each other dependent musical lines (the “<i>left hand – the mad man</i>” and the “<i>right hand – the little girl</i>”), being the sporadic speech based specially on the –sporadic– musical development of short motives and themes. «<i>El Loco y la Niña</i>» –based on movements of minor chords and with a really complex and interesting micro-structure– is a dramatic and hyperactive composition, mix of violence and very delicate care...
ADDITIONAL NOTES:	<ul style="list-style-type: none"> ✚ What is «<i>sporadic music</i>»??? «<i>Sporadic music</i>» was the global term that I used around 1999 and 2000 to refer to a range of techniques of composition that I had in mind for something like a “new language or aesthetic of making music”, borrowed from different musical context of avant-garde (mainly Minimalism and Expressionism) and of my own. The basic ideas was to use all these techniques as a “composition map, geometry or arithmetic” by which one or more of the different musical elements (especially rhythm, melody, tonality, modality and structure) were affected by a continuous process of transmutation and instability, constantly changing by means of harmonic relations, games of additions and subtractions, retrograde expositions of previous schemes, logical transformations, sudden


ruptures, and a few more crazy things like these... A very funny and creative way of composing music.

✚ This track was remastered in 2022 for the «*Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)*» 4-LP compilation (2022).

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Ensayo sobre Música Esporádica, No. 3: Dibujando Infinitos Ciclos que Van y Vienen en el Tiempo (Philip Glass cover)

NAME OF THE PIECE:	<ul style="list-style-type: none"> ✚ Ensayo sobre Música Esporádica, No. 3: Dibujando Infinitos Ciclos que Van y Vienen en el Tiempo (<i>Essay On Sporadic Music, No. 3: Drawing Infinite Cycles Going And Coming In Time</i>) (Philip Glass cover)
LENGTH:	<ul style="list-style-type: none"> ✚ 10:20 (Infinite)
STATUS:	<ul style="list-style-type: none"> ✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none"> ✚ Ensayos sobre Música Esporádica (<i>EP, 2000</i>) ✚ A Retrospective: The Early Years – 1994-2003 (3 <i>CD-Box compilation with rarities, 2009</i>)
DATE OF COMPOSITION:	<ul style="list-style-type: none"> ✚ December 28, 1999
DATE OF RECORDING:	<ul style="list-style-type: none"> ✚ December 28, 1999
GENRE:	<ul style="list-style-type: none"> ✚ Minimalism ✚ Avant-garde ✚ Jazz
INSTRUMENTS:	<ul style="list-style-type: none"> ✚ Piano
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ Third study or essay on «<i>sporadic music</i>», term that I used to refer to an own procedure of composition (see in “additional notes” to know more about it). ✚ This piece is a Philip Glass’ «<i>Modern Love Waltz</i>» (1978) cover track. Reconstructed and recorded on 28th of December of 1999, it’s a “sporadic, retrograde and infinite” version of Philip Glass’ composition. ✚ Why a retrograde and infinite version??? In the EP of January of 2000 you will listen first the piece “going” in direct or normal sense (adaptation of the main original exposition, until 2:30 minutes approx.); next you will listen to it “coming” in retrograde or inverse sense (backwards), returning so until the beginning of the musical speech... for starting and ending again and again forever! ✚ The track from the EP shows two complete expositions (going-coming and going-coming), but it’s possible to repeat it as much as you want in a loop, so approaching the original concept of the study.
ADDITIONAL NOTES:	<ul style="list-style-type: none"> ✚ What is «<i>sporadic music</i>»??? «<i>Sporadic music</i>» was the global term that I used around 1999 and 2000 to refer to a range of techniques of composition that I had in mind for something like a "new language or aesthetic of making music", borrowed from different musical context of avant-garde (mainly Minimalism and Expressionism) and of my own. The basic ideas was to use all these techniques as a "composition map, geometry or arithmetic" by which one or more of the different musical elements (especially rhythm, melody, tonality,



modality and structure) were affected by a continuous process of transmutation and instability, constantly changing by means of harmonic relations, games of additions and subtractions, retrograde expositions of previous schemes, logical transformations, sudden ruptures, and a few more crazy things like these... A very funny and creative way of composing music.

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2000

Continuum

NAME OF THE PIECE:	✚ Continuum
LENGTH:	✚ 40:30 (Infinite)
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009)
DATE OF COMPOSITION:	✚ Winter of 2000
DATE OF RECORDING:	✚ Winter of 2000 ✚ Mix in February 2009
GENRE:	✚ Avant-garde ✚ Ambient
INSTRUMENTS:	✚ Piano and computer
DESCRIPTION AND MAIN NOTES:	✚ Just a very complex piano chord prolonged infinitely with an extreme and artificial reverberation.
ADDITIONAL NOTES:	✚ In the remaster of 2008 for the « <i>Ensayos sobre Música Esporádica</i> » EP, an exposition of 2 minutes was used as coda for the piece « <i>Esquizofrenia sobre un Vals Postmoderno</i> ». ✚ An exposition of 40:30 minutes was released as rarity in the 3 CD-Box compilation of 2009 « <i>A Retrospective: The Early Years – 1994-2003</i> ».

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Concierto para Dos Pianos Bien Acompañados

NAME OF THE PIECE:	✚ Concierto para Dos Pianos Bien Acompañados (<i>Concerto For Two In Good Company Pianos</i>) (unfinished)
LENGTH:	✚ Expected to 15:00 approx. (finally written: 3:00 approx.)
STATUS:	✚ Unfinished ✚ A keyboard demo of the first movement was partially recorded.
RELEASED ON:	✚ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009)
DATE OF COMPOSITION:	✚ Winter of 2000
DATE OF RECORDING:	✚ –
GENRE:	✚ Post-minimalism ✚ Neo-classical ✚ Avant-garde
INSTRUMENTS:	✚ 2 pianos, 2 clarinets, violin, cello, alto saxophone and horn
DESCRIPTION AND MAIN NOTES:	✚ Major piece expected to 3 movements. ✚ The first movement was partially written, but like happened with « <i>Concierto para Tuba y Varios Instrumentos Más</i> » or « <i>Donde Todo Es Música</i> », I left this project because there weren't future expectations to play with the real instruments.
ADDITIONAL NOTES:	✚ The opening of the first movement was released in 2009 as rarity (keyboard demo) in the 3 CD-Box compilation « <i>A Retrospective: The Early Years – 1994-2003</i> ».

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Las Cinco Construcciones de Babel

NAME OF THE PIECE:	✚ Las Cinco Construcciones de Babel (<i>The Five Constructions Of Babel</i>)
LENGTH:	✚ 23:45
STATUS:	✚ Finished. ✚ Recorded for 8 keyboards and released.
RELEASED ON:	✚ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009) ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (4-LP compilation, 2022) (Part No. 5)
DATE OF COMPOSITION:	✚ Winter of 2000
DATE OF RECORDING:	✚ Winter of 2000
GENRE:	✚ Minimalism ✚ Avant-garde
INSTRUMENTS:	✚ 3 keyboards against 3 keyboards, and 2 saxophones (soprano and tenor) as 'hinge' to create a square among all the instruments.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ Major work in 5 movements that, taking the main motive of Philip Glass's «<i>Music In Similar Motion</i>» (2 seconds of music), shows a “sporadic and minimalist” development of more than 23 minutes based on the structure, the mathematical logic, the geometry and the timbre of the different instruments. ✚ In this composition there are two groups of instruments, one group against the other one: three keyboards at the left and one saxophone (soprano) in front of the center; three keyboards at the right and one saxophone (tenor) behind the center. All the instruments, the two groups, form a square. ✚ The music is turning around the formed square, playing mainly with mathematical logic and geometry. When the mathematical logic takes the musical speech to a dead end, a dissonant chord breaks and the next movement begins from the beginning, in order to make a new and more complex construction. ✚ The fifth and last movement begins to break all the rules from the previous movements, usual in the last section or period of the «<i>sporadic music</i>». ✚ «<i>Las Cinco Construcciones de Babel</i>» is, perhaps, one of my most interesting works of avant-garde and experimentation, but very hard to listen. ✚ The five parts are subtitled: <ul style="list-style-type: none"> ✚ Part No. 1 → Walking In The Edge Of A Square, And Later Stretch It! ✚ Part No. 2 → The Rotation Of The Vertexes, Just A Dead End ✚ Part No. 3 → Movements Of Translation To Nowhere ✚ Part No. 4 → Mutations And New Geometries ✚ Part No. 5 → No Rules!

ADDITIONAL NOTES:

- ✦ This piece was released in 2009 as rarity in the 3 CD-Box compilation «*A Retrospective: The Early Years – 1994-2003*».
- ✦ Go to someone of the «*Ensayos sobre Música Esporádica*» to know more about the «*sporadic music*».
- ✦ The part No. 5 was remastered in 2022 for the «*Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)*» 4-LP compilation (2022). This part was subtitled «*Through The Looking Glass*»

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Música para 18 Pasos y 2 Pianos Desfasados

NAME OF THE PIECE:	✚ Música para 18 Pasos y 2 Pianos Desfasados (<i>Music For 18 Steps And 2 Disphased Pianos</i>)
LENGTH:	✚ 18:30
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ Tres Piezas para Oídos Distintos (<i>EP</i> , 2002) ✚ A Retrospective: The Early Years – 1994-2003 (3 <i>CD-Box compilation with rarities</i> , 2009)
DATE OF COMPOSITION:	✚ Last week of March 2000
DATE OF RECORDING:	✚ Last week of March 2000
GENRE:	✚ Minimalism ✚ Avant-garde
INSTRUMENTS:	✚ 2 pianos
DESCRIPTION AND MAIN NOTES:	<p>✚ Very minimalist piece inspired by Steve Reich's techniques of composition, written for two pianos where all the music is constructed from a single musical motif made with complex chords along 18 steps of one only bar. Into a hyper-organized and rigid structure, this motive always appears in four forms (slow, fast, slow and retrograde, fast and retrograde). What about the instruments, a piano is playing a higher octave than the other one.</p> <p>✚ In the beginning of the piece the exposition of the unique motive appears like this:</p> <p style="padding-left: 40px;">1st piano → slow, normal octave 2nd piano → slow, higher octave 1st piano → slow, normal octave 2nd piano → slow and retrograde, higher octave</p> <p>✚ After the brief silence, the new (and main) structure is:</p>

**DESCRIPTION AND
MAIN NOTES:**

Bar	1 st piano	2 nd piano
1	Fast, normal octave	Fast, higher octave
2	Repeat	Repeat
3	Repeat	Repeat
4	Repeat	Repeat
5	Repeat	Repeat
6	Repeat	Repeat
7	Repeat	Repeat
8	Repeat	Repeat
9	Slow, normal octave	Repeat
10		Repeat
11	Repeat	Repeat
12		Repeat
13	Repeat	Slow, higher octave
14		
15	Repeat	Repeat
16		
17	Slow and retrograde, normal octave	Slow and retrograde, higher octave
18		
19	Repeat	Repeat
20		
21	Fast and retrograde, normal octave	Repeat
22		
23	Repeat	Repeat
24		
25	Repeat	Fast and retrograde, higher octave
26		
27	Repeat	Repeat
28		
29	Fast, normal octave	Fast, higher octave
30		
31	Repeat	Repeat
32	Repeat	Repeat
33	Repeat	Repeat
34	Repeat	Repeat
35	Repeat	Repeat
36	Repeat	Repeat

All this in no more than 90 seconds.

- ✚ Finished this cycle, a dissonant hit on the first piano moves its line a step forward in the 18 steps, and just then other dissonant hit –but on the second piano– puts its own line other step –but backward– in the 18 steps.
- ✚ So, a second cycle begins, and later a third, a fourth and so on, getting each piano more and more “out-of-phase” in the bar respect the other one.
- ✚ After 9 cycles, the pianos are again in the same phase, just the beginning of everything, and here the piece finishes with a coda or finale full of surprises! I think I lost the head a bit here!

ADDITIONAL NOTES:

- ✚ Piece inspired by Steve Reich and that I dedicated to his style.

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Obertura

NAME OF THE PIECE:	✚ Obertura (<i>Overture</i>)
LENGTH:	✚ 1:00
STATUS:	✚ An unfinished keyboard demo was recorded and released.
RELEASED ON:	✚ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009)
DATE OF COMPOSITION:	✚ Spring of 1999 ✚ April 2000
DATE OF RECORDING:	✚ April 2000
GENRE:	✚ Post-minimalism
INSTRUMENTS:	✚ Piano, clarinet, violin, double bass and horn.
DESCRIPTION AND MAIN NOTES:	✚ “Miniature” connected with the piece « <i>Donde Todo Es Música</i> ». ✚ Originally this overture was written in a first (and more extended) version during spring of 1999 to work with « <i>Donde Todo Es Música</i> » in a major project of a few of pieces including singers. Later this project was left, and the partially recorded demo for this overture was altered in April of 2000 to a « <i>Miniatura</i> » with a touch of « <i>sporadic music</i> ».
ADDITIONAL NOTES:	✚ The track released as rarity (keyboard demo) in the 3 CD-Box compilation « <i>A Retrospective: The Early Years – 1994-2003</i> » was a lightly modified version (January of 2009) on the original second version of April of 2000. ✚ By the way, other of the fragments written initially for that abandoned major vocal work (1999) was partially used in the fourth movement of « <i>De Luces y de Sombras</i> » album (2003): the minutes 0:37 to 1:32 of the track « <i>El Problema de la Ética</i> ». ✚ An extended version (1:40) was recorded in January of 2011 for the Portuguese TV documentary « <i>Fé Nos Burros</i> ».

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Lluvia de Mayo (Poema Romántico No. 2)

NAME OF THE PIECE:	<ul style="list-style-type: none"> + Lluvia de Mayo (<i>Rain Of May</i>) + Poema Romántico No. 2 (<i>Romantic Poem No. 2</i>)
LENGTH:	+ 6:05
STATUS:	+ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none"> + Lluvia de Mayo (<i>CD-S, 2000</i>) + A Retrospective: The Early Years – 1994-2003 (3 <i>CD-Box compilation with rarities, 2009</i>)
DATE OF COMPOSITION:	<ul style="list-style-type: none"> + May 1995 (first version, unfinished) + May 2000 (definitive and finished version)
DATE OF RECORDING:	+ May 2000
GENRE:	<ul style="list-style-type: none"> + Romanticism + Post-minimalism
INSTRUMENTS:	+ Piano
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> + This piece shows some of my earliest and elaborated ideas for piano chasing a romantic aesthetic. + Part of this piece was written in May of 1995 (until the minute 2:18 in the recording of May of 2000), being its origin mainly improvisational. I didn't finish it then, losing interest in favor of other new projects... during years! + Five years later, In May of 2000, I was in a very creative moment and I decided not to wait more and I finished the composition of the piece and I recorded it. So, after this 2:18 minute, I decided to write a musical development, using elements of «<i>sporadic music</i>» (influenced by the pieces recorded a few months ago, the «<i>Essays On Sporadic Music</i>»; I was then very interested in this concept). + After this interesting musical development, the next calm and relaxing part was just a spontaneous improvisation, finishing with a simple coda written previous and specifically to finish the piece...
ADDITIONAL NOTES:	+ The name of the piece, «Rain of May», isn't because a caprice. The structure of the piece is inspired by the typical Andalusian rain around the last month of spring, growing from zero and getting strong quickly. In the same way that it begins, later the rain and the music stop such strength, going to a period of calm and softness... until to disappear. Just as I remember the rains of that first May when I began to write this piece, or when I finished it a few years later... I try, with greater or lesser success, to describe many things through my music, and this was one of my first descriptive compositions.

[\(RETURN TO THE LIST – «Lluvia de Mayo» \(second and definitive version\)\)](#)

El Juego de las Atracciones

NAME OF THE PIECE:	✚ El Juego de las Atracciones (<i>The Game Of Attractions</i>)
LENGTH:	✚ 1:50 (definitive extended version)
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ Lluvia de Mayo (CD-S, 2000) ✚ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009)
DATE OF COMPOSITION:	✚ Summer of 1998 (first version, as a « <i>miniature</i> ») ✚ May 2000 (definitive extended version)
DATE OF RECORDING:	✚ May 2000
GENRE:	✚ Minimalism
INSTRUMENTS:	✚ 3 keyboards or 3 instruments (if the tessitura is right or can be adapted; one of them must be a keyboard)
DESCRIPTION AND MAIN NOTES:	✚ The first version of this piece was written during a hot night of summer of 1998 in which I couldn't sleep properly. That night I decided to kill the time writing a musical exercise based on some rules of composition previously defined. The result was a brief and minimalist (but progressive) piece of 50-60 seconds for three keyboards (one of them played with two hands, two of them played with one hand), energetic and based on tonal and modal attractions, with elements of « <i>sporadic</i> » (not yet defined) and « <i>retrograde</i> » (backwards) music, as much as a typical style for arpeggios... ✚ Later, in May of 2000, I made a more sporadic, long and complex revision, influenced by the previous « <i>sporadic essays</i> » of December of 1999. This revision was the final version of the piece, released in the « <i>Lluvia de Mayo</i> » CD-S (2000).
ADDITIONAL NOTES:	✚ So, « <i>El Juego de las Atracciones</i> » can be considered as a double « <i>Miniatura</i> » from 1998 and 2000. ✚ By the way, I was writing an alternative and more extended version for the second movement of the « <i>Concierto para Tuba y varios Instrumentos Más</i> » –unfinished major work from 1999/2000–, but it was left during the process.

[\(RETURN TO THE LIST\)](#)

ITABOT?

NAME OF THE PIECE:	✚ ITABOT?
LENGTH:	✚ First version (2000): around 2 minutes ✚ Definitive version (2008): 4:45
STATUS:	✚ Finished, recorded and released.
RELEASED ON:	✚ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009) – Definitive version of 2008
DATE OF COMPOSITION:	✚ June 2000 ✚ Revised and remixed in December 2008
DATE OF RECORDING:	✚ June 2000 (first version) ✚ December 2008 (definitive version)
GENRE:	✚ Minimalism ✚ Avant-garde ✚ Ambient ✚ Electronic
INSTRUMENTS:	✚ 4 keyboards and voice samples
DESCRIPTION AND MAIN NOTES:	✚ « <i>Miniatura</i> » originally from June of 2000 constructed with the constant repetition of an only musical motif. This motif is showed a few of times in the beginning before the development. And this development is made through 4 lines (keyboards) repeating the motif in out-of-step states along all the exposition, like a canon. As the most of the miniatures, just an experimental exercise. ✚ In December of 2008, I extended this piece and I recorded it with a more electronic character, including voice samples.
ADDITIONAL NOTES:	✚ This new version was released in 2009 as rarity in the 3 CD-Box compilation «A Retrospective: The Early Years – 1994-2003». ✚ The track title «ITABOT?» refers to the mythical title « <i>Is There AnyBody Out There?</i> » by Pink Floyd.

[\(RETURN TO THE LIST – «ITABOT?» \(first version, miniature\)\)](#)

Raymond Blue (Poema Romántico No. 3)

NAME OF THE PIECE:	<ul style="list-style-type: none"> ✚ Raymond Blue ✚ Poema Romántico No. 3 (<i>Romantic Poem No. 3</i>) ✚ Raymond Blue 2010 (<i>new version</i>)
LENGTH:	<ul style="list-style-type: none"> ✚ 6:30 (original version) ✚ 6:00 (2010 version)
STATUS:	<ul style="list-style-type: none"> ✚ Finished, recorded and released (both versions)
RELEASED ON:	<ul style="list-style-type: none"> ✚ Tres Piezas para Oídos Distintos (<i>EP, 2002</i>) – <i>The original version</i> ✚ A Retrospective: The Early Years – 1994-2003 (<i>3 CD-Box compilation with rarities, 2009</i>) – <i>The original version</i> ✚ The Illusionist (<i>LP, 2011</i>) – <i>The new 2010 version</i> ✚ Eclecticism – A 2008-2013 Retrospective (<i>2 CD-Box compilation with some rarities, 2014</i>) – <i>The new 2010 version</i> ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>) – <i>The new 2010 version</i>
DATE OF COMPOSITION:	<ul style="list-style-type: none"> ✚ Improvisations from the last days of December 2000 ✚ Reconstructed in February 2002 ✚ New parts and arrangements of the 2010 version added during the last week of August 2010
DATE OF RECORDING:	<ul style="list-style-type: none"> ✚ February 2002 (original version) ✚ August–September 2010 (2010 version)
GENRE:	<ul style="list-style-type: none"> ✚ Post-minimalism ✚ Romanticism
INSTRUMENTS:	<ul style="list-style-type: none"> ✚ Piano
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ Piece of romantic style constructed with different improvisations recorded during the last days of December of 2000 after the dead of a good friend of mine. ✚ This piece (the original version) is a not complicated or elaborated composition –without pretensions and with a stereotyped movement–, where different and brief passages walk through a romantic and delicate path... ✚ As curiosity, a fragment of three or four bars of one of the passages is directly connected (a tribute) to «<i>The Fosse</i>», piece for piano and voice written by Wim Mertens for the «<i>Maximizing The Audience</i>» album of 1985.
ADDITIONAL NOTES:	<ul style="list-style-type: none"> ✚ Dedicated to the memory of Fernando González Galera, friend of mine dead on 23rd of December of 2000. ✚ Due to its romantic sound and similar style to previous compositions, this piece was subtitled as «<i>Romantic Poem No. 3</i>». ✚ Inside the HYPNOTICA project from 2001, this piece was expected to be accompanied with several electric guitar solos by José Luis Cabeza, but this was never done. ✚ In 2010 and 2011 this piece was used in a promo campaign of the Italian wine firm «<i>La Fortezza</i>».

- ✚ At the end of August of 2010, I rewrote this piece in a more elaborated new version. This version was called «*Raymond Blue 2010*» and the wink-passage to «*The Fosse*» (Wim Mertens, 1985) was eliminated.
- ✚ The 2010 version was remastered in 2022 for the «*Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)*» 4-LP compilation (2022).

[\(RETURN TO THE LIST – «*Raymond Blue*»\)](#)

[\(RETURN TO THE LIST – «*Raymond Blue 2010*»\)](#)

2001

Gymnopédie No. 1

NAME OF THE PIECE:	✚ Gymnopédie No. 1 (written by Erik Satie)
LENGTH:	✚ 3:30
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009)
DATE OF COMPOSITION:	✚ –
DATE OF RECORDING:	✚ Winter of 2001
GENRE:	✚ Impressionism
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ Just a performance of the «<i>Gymnopédie No. 1</i>» written by Erik Satie.✚ The storm and rain effects in the release of 2009 were added in December of 2008.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ I recorded this piece –like two more– for an upcoming never released album around 2003 performing classical music for piano of different celebrated composers.✚ It was finally released as rarity in the 3 CD-Box compilation of 2009 «<i>A Retrospective: The Early Years – 1994-2003</i>».

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Angélica

NAME OF THE PIECE:	✚ Angélica (<i>Angelica</i>)
LENGTH:	✚ 6:45
STATUS:	✚ Finished, recorded and released (only the piano track). ✚ The original version for piano and electric guitar hasn't been recorded or released.
RELEASED ON:	✚ Música para una Guitarra sin Voz (<i>EP</i> , 2001) ✚ A Retrospective: The Early Years – 1994-2003 (3 <i>CD-Box compilation with rarities</i> , 2009)
DATE OF COMPOSITION:	✚ Summer of 2001
DATE OF RECORDING:	✚ Autumn of 2001
GENRE:	✚ Jazz-fusion ✚ Romanticism ✚ Post-minimalism
INSTRUMENTS:	✚ Piano and electric guitar.
DESCRIPTION AND MAIN NOTES:	✚ Romantic and calm piece written for <i>the HYPNOTICA project</i> with José L. Cabeza on electric guitar. ✚ This composition was written in two parts (« <i>Angélica</i> » and « <i>Angélica (ending)</i> ») to be broken by a digression-piece called « <i>El Gato Negro</i> ». We repeated this structure with other piece (« <i>El Valle de Atenea</i> »).
ADDITIONAL NOTES:	✚ Written with José L. Cabeza. ✚ The original version for piano and electric guitar was never recorded.

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El Valle De Atenea

NAME OF THE PIECE:	✚ El Valle De Atenea (<i>Athenea's Valley</i>)
LENGTH:	✚ 6:15
STATUS:	✚ Finished, recorded and released (only the piano track). ✚ The original version for piano and electric guitar hasn't been recorded or released.
RELEASED ON:	✚ Música para una Guitarra sin Voz (<i>EP, 2001</i>) ✚ A Retrospective: The Early Years – 1994-2003 (3 <i>CD-Box compilation with rarities, 2009</i>)
DATE OF COMPOSITION:	✚ Summer of 2001
DATE OF RECORDING:	✚ Autumn of 2001
GENRE:	✚ Jazz-fusion ✚ Romanticism
INSTRUMENTS:	✚ Piano and electric guitar
DESCRIPTION AND MAIN NOTES:	✚ First piece worked inside <i>the HYPNOTICA project</i> , with a romantic, calm and melancholic character. ✚ Alike the piece called « <i>Angélica</i> », this composition was divided in two parts (« <i>El Valle de Atenea</i> » and « <i>El Valle de Atenea (ending)</i> ») to be broken by a digression-piece called « <i>Raíces y Misterios</i> ».
ADDITIONAL NOTES:	✚ Written with José L. Cabeza. ✚ The original version for piano and electric guitar was never recorded.

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El Gato Negro

NAME OF THE PIECE:	✚ El Gato Negro (<i>The Black Cat</i>)
LENGTH:	✚ 2:45
STATUS:	<ul style="list-style-type: none">✚ Finished, recorded and released (only the piano track).✚ The final version for piano and electric guitar hasn't been recorded or released.
RELEASED ON:	<ul style="list-style-type: none">✚ Música para una Guitarra sin Voz (<i>EP, 2001</i>)✚ A Retrospective: The Early Years – 1994-2003 (3 <i>CD-Box compilation with rarities, 2009</i>)✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>)
DATE OF COMPOSITION:	✚ Summer and Autumn of 2001
DATE OF RECORDING:	✚ Autumn of 2001
GENRE:	<ul style="list-style-type: none">✚ Jazz-fusion✚ Bossa Nova✚ Rock
INSTRUMENTS:	✚ Piano and electric guitar
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ Frantic piece with interesting movements of chords and undulation melodies written as digression-medley inside the composition «Angélica» (from <i>the HYPNOTICA project</i>).✚ Originally this piece was written for piano, but later it was made an adaptation for piano and electric guitar (considered as definitive version). The arrangements for electric guitar were made by José L. Cabeza.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ The version for piano and electric guitar was never recorded.✚ In this final adaptation for piano and electric guitar, there was a section where the guitar played a charming melody taken from the «Charade» film. Unfortunately this can't be perceived in the recording for solo piano (from 1:54 to 2:28).✚ In 2011 «El Gato Negro» was used in a film studio project by <i>KreaTV</i> from Germany.✚ In 2012 this piece was used as main theme in a promo video for <i>SAE Italia</i>.✚ In 2013 this piece was used in the animated short film «Pomegranate», by Halszka Nazavczuk.✚ In 2015 this piece was used in a promo video for <i>ELO Digital Office</i>.✚ This track was remastered in 2022 for the «<i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i>» 4-LP compilation (2022).

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Cool Swing 69

NAME OF THE PIECE:	✚ Cool Swing 69
LENGTH:	✚ 4:50
STATUS:	✚ Finished, recorded and released (only the piano track). ✚ The original version for piano and electric guitar was recorded in a demo-tape, but only released privately.
RELEASED ON:	✚ Música para una Guitarra sin Voz (<i>EP</i> , 2001) ✚ A Retrospective: The Early Years – 1994-2003 (3 <i>CD-Box compilation with rarities</i> , 2009)
DATE OF COMPOSITION:	✚ Summer/Autumn of 2001
DATE OF RECORDING:	✚ Autumn of 2001
GENRE:	✚ Jazz-fusion ✚ Bossa nova
INSTRUMENTS:	✚ Piano and electric guitar
DESCRIPTION AND MAIN NOTES:	✚ Piece for <i>the HYPNOTICA project</i> mainly written by José L. Cabeza. My contribution was in all the arrangements for piano as well as the digression in the middle of the piece (from 2:52 to 3:52 approx.)
ADDITIONAL NOTES:	✚ The title of the piece, courtesy by José L. Cabeza, has evident sexual connotations :-).

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Raíces Y Misterios

NAME OF THE PIECE:	✚ Raíces Y Misterios (<i>Roots And Mysteries</i>)
LENGTH:	✚ 3:55
STATUS:	✚ Finished, recorded and released (only the piano track). ✚ The final version for piano and electric guitar hasn't been recorded or released.
RELEASED ON:	✚ Música para una Guitarra sin Voz (<i>EP, 2001</i>) ✚ A Retrospective: The Early Years – 1994-2003 (3 <i>CD-Box compilation with rarities, 2009</i>)
DATE OF COMPOSITION:	✚ Autumn of 2001
DATE OF RECORDING:	✚ Autumn of 2001
GENRE:	✚ Flamenco ✚ Post-minimalism ✚ Jazz-fusion
INSTRUMENTS:	✚ Piano and electric guitar
DESCRIPTION AND MAIN NOTES:	✚ A medley-digression (for <i>the HYPNOTICA project</i>) breaking the piece « <i>El Valle de Atenea</i> » in the same way that « <i>El Gato Negro</i> » does with « <i>Angélica</i> ». ✚ This piece was written for solo piano with some arrangements for guitar in the last section (these arrangements were sketched, but they weren't finally made).
ADDITIONAL NOTES:	✚ First piece where I use flamenco in my music (and one where this style is more evident). ✚ The final version for piano and electric guitar was never recorded. ✚ In 2015 this piece was used as soundtrack in the short animation « <i>Ronde de Papier</i> » by Marie Bouchet.

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acilpeR

NAME OF THE PIECE:	✚ acilpeR
LENGTH:	✚ 4:30 approx.
STATUS:	✚ Finished and recorded, but never released. ✚ Lost (destroyed).
RELEASED ON:	✚ Never released.
DATE OF COMPOSITION:	✚ Autumn of 2001
DATE OF RECORDING:	✚ Autumn of 2001
GENRE:	✚ Avant-garde ✚ Expressionism
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ Piece of <i>retrograde and sporadic music</i> , composed taking different midi piano parts of different themes from <i>the HYPNOTICA project</i> and using technics of in reverse order music, different tempos from the original ones, contrary intervals, superimposed mixes and so on... ✚ The final project was lost in a hard-disk crash.
ADDITIONAL NOTES:	✚ « <i>acilpeR</i> » means « <i>Replica</i> » backwards.

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Tren a Ninguna Parte

NAME OF THE PIECE:	✚ Tren a Ninguna Parte (<i>Train To Nowhere</i>)
LENGTH:	✚ 8:00 approx.
STATUS:	✚ Finished, but not recorded (only very partially) or released. ✚ Partially forgotten.
RELEASED ON:	✚ Never released.
DATE OF COMPOSITION:	✚ Autumn of 2001
DATE OF RECORDING:	✚ Autumn of 2001
GENRE:	✚ Minimalism
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ Piece giving a touch much more melodic and rhythmical to the « <i>reflected music</i> » (have a look at «Reflejos» , 1999). I liked more the result here than in « <i>Reflejos</i> ». ✚ The sustain pedal is pressed along the whole piece and the used keys are very high; fast, reiterative and atmospheric.
ADDITIONAL NOTES:	✚ The recording sessions were postponed and later abandoned.

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2002

Jazz en Clave Mínimo-Andalusí

NAME OF THE PIECE:	✚ Jazz en Clave Mínimo-Andalusí (<i>Jazz in Minimal-Andalusi Cleff</i>)
LENGTH:	✚ 6:10
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ Tres Piezas para Oídos Distintos (<i>EP, 2002</i>) ✚ A Retrospective: The Early Years – 1994-2003 (3 <i>CD-Box compilation with rarities, 2009</i>)
DATE OF COMPOSITION:	✚ Summer of 2000 ✚ March 2002
DATE OF RECORDING:	✚ March 2002
GENRE:	✚ Jazz ✚ Minimalism ✚ Flamenco ✚ Avant-garde
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ Experimental-fusion piece in which I try to reunite a collage of four different styles of music: jazz, minimalism, flamenco and « <i>sporadic music</i> »! ✚ Some parts (minimalist/jazz in the most) were written in a more primitive form as a « <i>Miniatura</i> » piece in summer of 2000. In March of 2002 the piece was re-constructed, extended and finished, adding new parts of flamenco and modifying the elements of the structure, melody and chords with the use of the “sporadic” concept.
ADDITIONAL NOTES:	✚ The old stuff of this piece was originally oriented for <i>the HYPNOTICA</i> project in summer of 2001, but finally it was left in favor of other works. ✚ The version released in the EP « <i>Tres Piezas para Oídos Distintos</i> » is recorded live in the own studio. ✚ In 2012 this piece was used in the Spanish documentary for TV « <i>Senderos de Mujer</i> ».

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Songs Without Words Op. 30, No. 6

NAME OF THE PIECE:	✚ Songs Without Words Op. 30, No. 6 (written by Felix Mendelssohn)
LENGTH:	✚ 4:00
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009)
DATE OF COMPOSITION:	✚ –
DATE OF RECORDING:	✚ Summer of 2002
GENRE:	✚ Romanticism ✚ Classical
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ Just a performance of this beautiful piece written by Felix Mendelssohn which I learnt to play in that time.
ADDITIONAL NOTES:	✚ I recorded this piece –like two more– for an upcoming never released album around 2003 performing classical music for piano of different celebrated composers. ✚ It was finally released as rarity in the 3 CD-Box compilation of 2009 «A Retrospective: The Early Years – 1994-2003». ✚ In 2016 this piece was used, together to «Lo que Fue mi Humilde Sueño Andaluz» (2003), as soundtrack for the Internet exhibition of photography and painting «Arte y Embrujo» (by Ginés Castellanos and Anabel Bayo).

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Claro de Luna

NAME OF THE PIECE:	<ul style="list-style-type: none">✦ Claro de Luna (<i>Moonlight</i>) (written by Ludwig van Beethoven)✦ Piano Sonata No. 14 , First Movement: Adagio Sostenuto (written by Ludwig van Beethoven)
LENGTH:	<ul style="list-style-type: none">✦ 6:50
STATUS:	<ul style="list-style-type: none">✦ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">✦ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009)
DATE OF COMPOSITION:	<ul style="list-style-type: none">✦ –
DATE OF RECORDING:	<ul style="list-style-type: none">✦ Autumn of 2002
GENRE:	<ul style="list-style-type: none">✦ Romanticism✦ Classical
INSTRUMENTS:	<ul style="list-style-type: none">✦ Piano
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✦ Just a performance of this famous piece written by Beethoven. I loved it from the childhood and I wanted to learn to play it.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✦ I recorded this piece –like two more– for an upcoming never released album around 2003 performing classical music for piano of different celebrated composers.✦ It was finally released as rarity in the 3 CD-Box compilation of 2009 «A Retrospective: The Early Years – 1994-2003».✦ This recording was used in 2012 in a short film made by Mat Barga.

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2003

Poema Romántico No. 4

NAME OF THE PIECE:	✚ Poema Romántico No. 4 (<i>Romantic Poem No. 4</i>)
LENGTH:	✚ 8:30 approx.
STATUS:	✚ Finished and recorded, but not released independently (part of the album « <i>De Luces y de Sombras</i> » derives from this piece)
RELEASED ON:	✚ Never released.
DATE OF COMPOSITION:	✚ March 2003
DATE OF RECORDING:	✚ March 2003
GENRE:	✚ Romanticism ✚ Post-minimalism
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ Previously to the composition of the major work « <i>De Luces y de Sombras</i> » I wrote this piece, being a shorter and joined version of the pieces « <i>A lo Inalcanzable</i> » and « <i>La Brecha</i> », second and third movement respectively of that major work. ✚ After the composition of the « <i>Poema Romántico No. 4</i> », I watched the potential of the recurrent theme and I decided to transform this romantic poem in all an album, adding new but connected movements and a more extended version of the main part.
ADDITIONAL NOTES:	✚ As « <i>A lo Inalcanzable</i> » as « <i>La Brecha</i> », these pieces have their origin in an inspired improvisation.

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A lo Inalcanzable

NAME OF THE PIECE:	<ul style="list-style-type: none"> ✚ A lo Inalcanzable (<i>To The Unattainable</i>) ✚ De Luces y de Sombras, Parte II: A lo Inalcanzable
LENGTH:	<ul style="list-style-type: none"> ✚ 2:55 ✚ 3:30 (version of 2011)
STATUS:	<ul style="list-style-type: none"> ✚ Finished, recorded and released (both versions)
RELEASED ON:	<ul style="list-style-type: none"> ✚ De Luces y de Sombras (<i>LP, 2003</i>) – <i>The original version</i> ✚ A Retrospective: The Early Years – 1994-2003 (<i>3 CD-Box compilation with rarities, 2009</i>) – <i>The original version</i> ✚ The Illusionist (<i>LP, 2011</i>) – <i>The new 2011 version</i> ✚ Eclecticism – A 2008-2013 Retrospective (<i>2 CD-Box compilation with some rarities, 2014</i>) – <i>The new 2011 version</i> ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>) – <i>The new 2011 version</i>
DATE OF COMPOSITION:	<ul style="list-style-type: none"> ✚ March 2003 ✚ August 2011 (new arrangements)
DATE OF RECORDING:	<ul style="list-style-type: none"> ✚ March 2003 ✚ August 2011 (re-recording)
GENRE:	<ul style="list-style-type: none"> ✚ Romanticism ✚ Post-minimalism
INSTRUMENTS:	<ul style="list-style-type: none"> ✚ Piano
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ Second movement of the major work in six parts «<i>De Luces y de Sombras</i>». ✚ This piece was the origin of the whole album. ✚ Calm, melancholic and progressive.
ADDITIONAL NOTES:	<ul style="list-style-type: none"> ✚ There was a first version (very close to the final composition) inside the «<i>Poema Romántico No. 4</i>», from the same month. ✚ The origin of this piece is an improvisation. ✚ In August of 2011 I recorded a new and longer version for the album «<i>The Illusionist</i>» (2011). This version was called «<i>De Luces y de Sombras, Parte II: A lo Inalcanzable</i>». ✚ In 2012 this piece (the version of 2011) was used, together to other José Travieso's recordings, in some promo videos of the Italian firm EDRA. ✚ The 2011 version was remastered in 2022 for the «<i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i>» 4-LP compilation (2022).

[\(RETURN TO THE LIST – «A lo Inalcanzable»\)](#)

[\(RETURN TO THE LIST – «De Luces y de Sombras, Parte II: A lo Inalcanzable»\)](#)

La Brecha

NAME OF THE PIECE:	<ul style="list-style-type: none"> ✚ La Brecha (<i>The Gash</i>) ✚ De Luces y de Sombras, Parte III: La Brecha
LENGTH:	<ul style="list-style-type: none"> ✚ 7:55 ✚ 5:20 (version of 2011)
STATUS:	<ul style="list-style-type: none"> ✚ Finished, recorded and released (both versions)
RELEASED ON:	<ul style="list-style-type: none"> ✚ De Luces y de Sombras (<i>LP, 2003</i>) – <i>The original version</i> ✚ A Retrospective: The Early Years – 1994-2003 (3 <i>CD-Box compilation with rarities, 2009</i>) – <i>The original version</i> ✚ The Illusionist (<i>LP, 2011</i>) – <i>The new 2011 version</i> ✚ Eclecticism – A 2008-2013 Retrospective (2 <i>CD-Box compilation with some rarities, 2014</i>) – <i>The new 2011 version</i> ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>) – <i>The new 2011 version</i>
DATE OF COMPOSITION:	<ul style="list-style-type: none"> ✚ March 2003 ✚ August 2011 (new arrangements)
DATE OF RECORDING:	<ul style="list-style-type: none"> ✚ March 2003 ✚ August 2011 (re-recording)
GENRE:	<ul style="list-style-type: none"> ✚ Romanticism ✚ Post-minimalism
INSTRUMENTS:	<ul style="list-style-type: none"> ✚ Piano
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ Third and main movement of the major work in six parts «<i>De Luces y de Sombras</i>». ✚ Melancholic and hypnotic piece, with a characteristic movement by arpeggios in the left-hand along all the bars.
ADDITIONAL NOTES:	<ul style="list-style-type: none"> ✚ There was a first version inside the «<i>Poema Romántico No. 4</i>», written in the same month. This first version was shorter and without the reiterative but progressive part ending the piece. ✚ The origin of this piece is an improvisation. ✚ In 2010 this piece was used, with «<i>¿Alas Rotas? ¡Pues Caminal!</i>», in Fernando Núñez's documentary «<i>Las Manos del Pintor</i>». ✚ Later, in the same year, this piece was used in a documentary about ships from a French TV. ✚ In August of 2011 I recorded a new and shorter version for the album «<i>The Illusionist</i>» (2011). This version was called «<i>De Luces y de Sombras, Parte III: La Brecha</i>». ✚ The 2011 version was remastered in 2022 for the «<i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i>» 4-LP compilation (2022).

[\(RETURN TO THE LIST – «La Brecha»\)](#)

[\(RETURN TO THE LIST – «De Luces y de Sombras, Parte III: La Brecha»\)](#)

Recuerdos desde el Principio de los Tiempos

NAME OF THE PIECE:	✚ Recuerdos desde el Principio de los Tiempos (<i>Memories From The Beginning Of Times</i>)
LENGTH:	✚ 4:30
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ De Luces y de Sombras (<i>LP, 2003</i>) ✚ A Retrospective: The Early Years – 1994-2003 (3 <i>CD-Box compilation with rarities, 2009</i>)
DATE OF COMPOSITION AND RECORDING:	✚ Improvisation from the last week of March 2003
GENRE:	✚ Romanticism ✚ Post-minimalism
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ First movement (overture) of the major work in six parts « <i>De Luces y de Sombras</i> ». ✚ Calm and fragile, but progressive and nervous. Silent.
ADDITIONAL NOTES:	✚ This piece is just an improvisation based on the main theme of « <i>De Luces y de Sombras</i> », created with the idea of opening the album. The piece finishes with this exact main theme.

[\(RETURN TO THE LIST\)](#)

El Problema de la Ética

NAME OF THE PIECE:	✚ El Problema de la Ética (<i>The Problem Of The Ethic</i>)
LENGTH:	✚ 6:40
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ De Luces y de Sombras (<i>LP, 2003</i>) ✚ A Retrospective: The Early Years – 1994-2003 (<i>3 CD-Box compilation with rarities, 2009</i>) ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>)
DATE OF COMPOSITION:	✚ April 2003
DATE OF RECORDING:	✚ April 2003
GENRE:	✚ Romanticism ✚ Post-minimalism
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ Fourth movement of the major work in six parts « <i>De Luces y de Sombras</i> ». ✚ Melancholic, meditative and progressive piece.
ADDITIONAL NOTES:	✚ I recorded this piece taking improvisations from the previous days as well as new parts for it. ✚ The minutes 0:37 to 1:32 were taken from a sketch partially written for a piece inside a major work with singers (later left) in spring of 1999 (other pieces connected with this major work were «Donde Todo Es Música» and the miniature «Obertura»). ✚ In 2012 this piece was used in a documentary for a French TV about the philosopher Rousseau. ✚ This track was remastered in 2022 for the « <i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i> » 4-LP compilation (2022).

[\(RETURN TO THE LIST\)](#)

Lo que Fue mi Humilde Sueño Andaluz

NAME OF THE PIECE:	✚ Lo que Fue mi Humilde Sueño Andaluz (<i>That Was My Humble Andalusian Dream</i>)
LENGTH:	✚ 5:45
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ De Luces y de Sombras (<i>LP, 2003</i>) ✚ A Retrospective: The Early Years – 1994-2003 (<i>3 CD-Box compilation with rarities, 2009</i>) ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>)
DATE OF COMPOSITION:	✚ April 2003
DATE OF RECORDING:	✚ April 2003
GENRE:	✚ Romanticism ✚ Post-minimalism ✚ Flamenco ✚ Impressionism
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ Fifth movement of the major work in six parts « <i>De Luces y de Sombras</i> ». ✚ I made this piece working during two or three days, no more. I used an interesting procedure for it: every fragment is made with a brief improvisation (maybe with a very schematic composition in some cases); recorded the first fragment/improvisation, the second one is recorded as a continuation, and later the third one, then the fourth one... and so on until the end of the piece. It was very nice to work in this way.
ADDITIONAL NOTES:	✚ In 2016 this piece was used, together to « <i>Songs Without Words Op. 30, No. 6</i> » (<i>written by Mendelssohn</i>) (2002), as soundtrack for the Internet exhibition of photography and painting « <i>Arte y Embrujo</i> » (by Ginés Castellanos and Anabel Bayo). ✚ This track was remastered in 2022 for the « <i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i> » 4-LP compilation (2022).

[\(RETURN TO THE LIST\)](#)

¿Alas Rotas? ¡Pues Camina!

NAME OF THE PIECE:	✚ ¿Alas Rotas? ¡Pues Camina! (<i>Broken Wings? Then Walk!</i>)
LENGTH:	✚ 7:00
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ De Luces y de Sombras (<i>LP, 2003</i>) ✚ A Retrospective: The Early Years – 1994-2003 (3 <i>CD-Box compilation with rarities, 2009</i>)
DATE OF COMPOSITION:	✚ April 2003
DATE OF RECORDING:	✚ April 2003
GENRE:	✚ Romanticism ✚ Post-minimalism
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ Sixth and last movement of the major work « <i>De Luces y de Sombras</i> ». ✚ After so much sadness and melancholy along all the previous movements, I wanted to finish with a touch of joy and hope.
ADDITIONAL NOTES:	✚ In 2010 this piece was used, with « <i>La Brecha</i> », in Fernando Núñez's documentary « <i>Las Manos del Pintor</i> ». ✚ In 2013 this piece was used in a Spanish TV spot about tourism.

[\(RETURN TO THE LIST\)](#)

InSurGente

NAME OF THE PIECE:	✚ InSurGente (<i>unfinished</i>)
LENGTH:	✚ 3:00 (composed) ✚ 2:00 (released)
STATUS:	✚ Unfinished ✚ Part of this composition was written, and later partially recorded and released.
RELEASED ON:	✚ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009)
DATE OF COMPOSITION:	✚ June 2003
DATE OF RECORDING:	✚ Recorded a fragment in February 2009
GENRE:	✚ Post-minimalism ✚ Romanticism ✚ Neo-classical
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ This piece was being written as a collection of different and rather fast passages for solo piano. ✚ Some fragments were made from old unused ideas.
ADDITIONAL NOTES:	✚ While I was writing this piece I decided to leave the piano and the music for a long time. So, this composition remained broken and unfinished. ✚ The fragment recorded in February of 2009 was released as rarity in the 3 CD-Box compilation «A Retrospective: The Early Years – 1994-2003». This exposition is slower than the original version.

[\(RETURN TO THE LIST\)](#)

Poema Romántico No. 5

NAME OF THE PIECE:	✚ Poema Romántico No. 5 (<i>Romantic Poem No. 5</i>)
LENGTH:	✚ 3:00 approx. (written)
STATUS:	✚ Unfinished. ✚ Partially used in the piece « <i>A Tale For Our Wasted Years</i> » (2009)
RELEASED ON:	✚ Never released.
DATE OF COMPOSITION:	✚ June 2003
DATE OF RECORDING:	✚ Never recorded.
GENRE:	✚ Romanticism
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ Piece for piano in the line of « <i>La Brecha</i> », third movement of the major work called « <i>De Luces y de Sombras</i> » (of the same year). ✚ Alike « <i>La Brecha</i> », the left-hand is moved mainly on arpeggios, having the right-hand a melody of continuous movement (from one note to the next note at left or right).
ADDITIONAL NOTES:	✚ While I was writing this piece I decided to leave the piano and the music for a long time. So, this composition remained broken and unfinished. ✚ In September of 2009 I used part of this composition in the piece « <i>A Tale For Our Wasted Years</i> ».

[\(RETURN TO THE LIST\)](#)

2004

NOTHING

2005

Two Worlds

NAME OF THE PIECE:	✚ Two Worlds
LENGTH:	✚ 4:00 (first version) ✚ 6:10 (second and definitive version)
STATUS:	✚ Finished, recorded and released.
RELEASED ON:	✚ Cautiva's album «Human» from 2009 (<i>just me signing with the pseudonym of Cautiva</i>)
DATE OF COMPOSITION:	✚ Autumn 2005 (first version, inside <i>the DESVIRGATOR project</i>). ✚ April–May 2008 (second and definitive version, for <i>the CAUTIVA project</i>).
DATE OF RECORDING:	✚ The first version was never recorded. ✚ The second version was recorded between April and May of 2008 (instruments and choirs) and April 2009 (main vocals and backing vocals).
GENRE:	✚ Heavy metal or something like this :-)
INSTRUMENTS:	✚ 2 guitars, bass, drums and vocals. ✚ I recorded all the instruments, backing vocals and choirs, and the main vocals were sang by Sergio Rubal (who sang too in the piece «Fire, Walk With Me!», released in 2008).
DESCRIPTION AND MAIN NOTES:	✚ In autumn of 2005 I founded with two friends (David Iglesias and Sergio Rubal) a metal band called <i>Desvirgator</i> . While we were looking for people to complete the formation, we composed this song (the first version). After a few of weeks we were disbanded and «Two Worlds» was abandoned. ✚ Almost three years later (April of 2008), I wanted to get back this song inside my project Cautiva and I decided to do a new version in the line of this new project. So, I took the original song (by memory, with some modifications) and I tried to make an extended and more technical and progressive revision, but preserving the main melodic lines and the original lyrics and vocals. This was the second and definitive version.

	<ul style="list-style-type: none">✦ The lyrics –written by Sergio Rubal– speak about the class struggle, the manipulation of the government and the status-quo of the society.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✦ The definitive version of this piece was composed and recorded for the CAUTIVA project, appearing as bonus track in the album «<i>Human</i>» (2009). As much as this song wasn't created in the same context and parameters than the rest of the pieces of this album, I didn't consider it a regular composition, just a bonus track.✦ This track was remastered in 2019 for a digital reissue of Cautiva's album «<i>Human</i>» (LP, 2009).


[\(RETURN TO THE LIST – «Two Worlds» \(first version\)\)](#)

[\(RETURN TO THE LIST – «Two Worlds» \(second and definitive version\)\)](#)

2006

Fire, Walk With Me!

NAME OF THE PIECE:	✚ Fire, Walk With Me!
LENGTH:	✚ 7:00
STATUS:	✚ Finished, recorded and released.
RELEASED ON:	<ul style="list-style-type: none">✚ An early version was released on Cautiva's demo «<i>Cautiva</i>» from 2007 (<i>me signing with the pseudonym of Cautiva</i>)✚ Cautiva's EP/demo «<i>Fire, Walk With Me!</i>» from 2008 (<i>me signing with the pseudonym of Cautiva</i>)✚ Cautiva's compilation «<i>Songs Of Love, Hate And Death</i>» from 2022 (<i>me signing with the pseudonym of Cautiva</i>) – <i>Remastered version with extended ending</i>✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>) – <i>Remastered version with extended ending</i>
DATE OF COMPOSITION:	✚ Between December 2005 and February 2006
DATE OF RECORDING:	<ul style="list-style-type: none">✚ Autumn 2006 (early demo version of 2007)✚ Autumn 2007 (additional recordings for EP/demo version of 2008)
GENRE:	✚ Technical and progressive thrash metal
INSTRUMENTS:	<ul style="list-style-type: none">✚ 2 guitars, bass, drums and vocals.✚ I recorded all the instruments and backing vocals, and the main vocals were sung by Sergio Rubal (who would sing later the song «<i>Two Worlds</i>», released in 2009).
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ This is the first composition that I made for my metal project <i>Cautiva</i>, establishing part of the most important features of this initiative.✚ The vocals still are melodic (later one of the main features of <i>the CAUTIVA project</i> would be the extreme screaming vocal performance).✚ Although this track was sung by Sergio Rubal, I wrote the lyrics. Sergio would write the lyrics of the other collaboration, «<i>Two Worlds</i>».✚ The lyrics speak about the frustration and wrath caused by the fall of the own idols and values.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ The lyrics were autobiographical. It was a bit dark time in my life.✚ The title «<i>Fire, Walk With Me!</i>» was taken from David Lynch's TV series «<i>Twin Peaks</i>», but the lyrics aren't connected directly with it (only partially).

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- ✦ José L. Cabeza (co-author of some pieces in the «*Música para una Guitarra sin Voz*» EP, 2001) collaborated in this song recording a guitar solo.
 - ✦ This track was remastered in 2020 and shared in my website. Since this track was badly recorded, mixed and mastered for the original release of 2008, I couldn't make much with the new remaster... Anyway, I could get a clearer and more balanced sound. The end of this new version includes the first seconds of the song «*Love / Hate*». This new remaster with extended ending was finally released in Cautiva's compilation «*Songs Of Love, Hate And Death*» (2022) and the «*Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)*» 4-LP compilation (2022).

[\(RETURN TO THE LIST\)](#)

(untitled, unfinished and abandoned)

NAME OF THE PIECE:	✚ –
LENGTH:	✚ 2:30 approx. (composed)
STATUS:	✚ Unfinished, and never recorded or released, just left.
RELEASED ON:	✚ Never released
DATE OF COMPOSITION:	✚ Winter of 2006
DATE OF RECORDING:	✚ Never recorded
GENRE:	✚ Progressive thrash metal
INSTRUMENTS:	✚ 2 guitars, bass, drums and vocals.
DESCRIPTION AND MAIN NOTES:	<p>✚ Unfinished composition left from the Cautiva's EP/demo «<i>Fire, Walk With Me!</i>» (2008) for the next album. When I began to write and record that new album for <i>the Cautiva project</i> («<i>Human</i>», 2009), this fragment was postponed and postponed from one to another song, and it was finally got out from all the stuff.</p> <p>✚ What about the music, almost the 2:30 minutes are instrumental, except for the last section. The piece begins with a very rock'n'roll riff and everything goes through different progressive passages and tempos until reaching a conventional fast thrash metal style, which would be the verse of the song. Nice stuff to play.</p>
ADDITIONAL NOTES:	✚ In its beginning, this part was conceived as an alternative overture for the track « <i>Fire, Walk With Me!</i> », but it was discard because the length.

[\(RETURN TO THE LIST\)](#)

Love / Hate (Dream Of A Blackened Midnight)

NAME OF THE PIECE:	<ul style="list-style-type: none">✦ Love / Hate✦ Love / Hate (Dream Of A Blackened Midnight)
LENGTH:	<ul style="list-style-type: none">✦ 7:20 (first version, demo of 2007)✦ 8:40 (second version, EP/demo of 2008)
STATUS:	<ul style="list-style-type: none">✦ Finished, recorded and released.
RELEASED ON:	<ul style="list-style-type: none">✦ First version: Cautiva's demo «<i>Cautiva</i>» from 2007 (<i>me signing with the pseudonym of Cautiva</i>)✦ Second version: Cautiva's EP/demo «<i>Fire, Walk With Me!</i>» from 2008 (<i>me signing with the pseudonym of Cautiva</i>)
DATE OF COMPOSITION:	<ul style="list-style-type: none">✦ Between spring and autumn of 2006.✦ Arrangements for the second version in December 2007.
DATE OF RECORDING:	<ul style="list-style-type: none">✦ Between autumn and winter of 2006 (first version, demo).✦ December 2007 to January 2008 (second version, EP/demo).
GENRE:	<ul style="list-style-type: none">✦ Technical and progressive thrash metal✦ Avant-garde
INSTRUMENTS:	<ul style="list-style-type: none">✦ 2 guitars, bass, drums and vocals.✦ José Travieso recorded all the instruments and vocals.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✦ Second composition for the thrash metal project called Cautiva, exploring such conception from more experimental and radical ideas.✦ The vocals still are melodic (later one of the main features of the CAUTIVA project would be the extreme screaming vocal performance).✦ The lyrics are rather surrealistic, but the main concept is the pain of a person who is suffering an insane love relationship.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✦ I sang this piece, but I was never happy with the final result of the recorded vocals and my own voice here. I wasn't a good singer and everything was poorly mixed too. Awful!✦ The experimental musical language of this piece is rather rich, but one of the most interesting things is the multiplicity of the instruments: 2 simultaneous main vocals with backing vocals, a section uses until 7 different guitars, etc. Another of the interesting aspects of this piece is that everything is constructed like two contrary and alternating episodes –“Love” (delicate, melodic) and “Hate” (violent, rhythmical)–, with a central climax (the “midnight”). Everything is very metaphorical in this song.

[\(RETURN TO THE LIST – «Love / Hate» \(first version\)\)](#)

[\(RETURN TO THE LIST – «Love / Hate \(Dream Of A Blackened Midnight\)» \(second version\)\)](#)

2007

Take No Prisoners (Megadeth cover)

NAME OF THE PIECE:	✚ Take No Prisoners
LENGTH:	✚ 3:30
STATUS:	✚ Finished, recorded and released.
RELEASED ON:	✚ Cautiva's EP/ demo « <i>Fire, Walk With Me!</i> » from 2008 (<i>me signing with the pseudonym of Cautiva</i>)
DATE OF COMPOSITION:	✚ This song was composed by Megadeth and released originally in the album « <i>Rust In Peace</i> », 1990. ✚ My arrangements, in autumn of 2007.
DATE OF RECORDING:	✚ Autumn of 2007
GENRE:	✚ Technical and progressive thrash metal
INSTRUMENTS:	✚ 2 guitars, bass, drums and vocals.
DESCRIPTION AND MAIN NOTES:	✚ First (of two) cover song in the EP/demo « <i>Fire, Walk With Me!</i> » (2008), just as an exercise of playing, recording and engineering facing this EP/demo. ✚ This piece is my first attempt singing in the characteristic extreme screaming vocal performance of Cautiva, but I could work better in my vocals and the production was very poor.
ADDITIONAL NOTES:	✚ It's a tribute to Dave Mustaine and Megadeth. ✚ This song was my first recording in the studio <i>Arm Alpha</i> (a provisional, itinerant and not treated studio for a few of months).

[\(RETURN TO THE LIST\)](#)

Shadow Of A Lost Dream (Coroner cover)

NAME OF THE PIECE:	✚ Shadow Of A Lost Dream
LENGTH:	✚ 5:55
STATUS:	✚ Finished, recorded and released.
RELEASED ON:	✚ Cautiva's EP/demo « <i>Fire, Walk With Me!</i> » from 2008 (<i>me signing with the pseudonym of Cautiva</i>)
DATE OF COMPOSITION:	✚ This song was composed by Coroner and released originally in the « <i>Punishment For Decadence</i> » album, 1988. ✚ My arrangements, in autumn of 2007.
DATE OF RECORDING:	✚ Autumn of 2007
GENRE:	✚ Technical and progressive thrash metal
INSTRUMENTS:	✚ 2 guitars, bass, drums and vocals
DESCRIPTION AND MAIN NOTES:	✚ Second (of two) cover song in the EP/demo « <i>Fire, Walk With Me!</i> » (2008), experimenting with different vocal styles along the piece.
ADDITIONAL NOTES:	✚ It's a tribute to the band Coroner. ✚ In the « <i>Fire, Walk With Me!</i> » EP/demo (2008) this piece has an ambient introduction which is a remix of the track « <i>Benways World</i> » by Coroner.

[\(RETURN TO THE LIST\)](#)

2008

Eat Your Tongue!

NAME OF THE PIECE:	✚ Eat Your Tongue! – including Part One & Part Two (<i>Bastard Nations</i>)
LENGTH:	✚ 5:10 (first version) ✚ 5:30 (second and definitive version)
STATUS:	✚ Finished, recorded and released.
RELEASED ON:	✚ Cautiva's album « <i>Human</i> » from 2009 (<i>me signing with the pseudonym of Cautiva</i>)
DATE OF COMPOSITION:	✚ February 2008 ✚ Arrangements of the second version in March 2009.
DATE OF RECORDING:	✚ First version (and instruments also of the second version) recorded between February and April of 2008. ✚ Vocals on the second version recorded in March 2009.
GENRE:	✚ Technical and progressive thrash metal
INSTRUMENTS:	✚ 2 guitars, bass, drums and vocals.
DESCRIPTION AND MAIN NOTES:	✚ First composition made for the Cautiva's album « <i>Human</i> » (2009), being this piece cut in two separate tracks: <ol style="list-style-type: none">1. Eat Your Tongue! – Part One2. Bastard Nations (Eat Your Tongue! – Part Two) ✚ The first version included melodic vocals along all the « <i>Bastard Nations</i> » part, but later (the second version) all the vocals were re-recorded and in this part such melodic vocals were changed for the usual extreme screaming vocal performance of Cautiva. ✚ By the way, the lyrics speak about a person who is trying to eat his own tongue because the extreme hunger. It's a criticism about the hunger in the world and the attitude of the rich nations about it.
ADDITIONAL NOTES:	✚ This song begins with a riff-variation taken from the piece « <i>Love / Hate</i> » and because of this the track opens with the scream of "love / hate!". ✚ In a first moment this piece was conceived as opening for the « <i>Human</i> » album, but I finally used the combination: « <i>After All These Years...</i> » + the song « <i>Human</i> ». ✚ The first version of this song was released in a Cautiva's promo CD called « <i>Promo – September 2008</i> ». The version recorded in the « <i>Human</i> » album is the second (and definitive) one. ✚ This track was remastered in 2019 for a digital reissue of Cautiva's album « <i>Human</i> » (LP, 2009).

[\(RETURN TO THE LIST\)](#)

WAR

NAME OF THE PIECE:	✚ WAR
LENGTH:	✚ 3:00
STATUS:	✚ Finished, recorded and released.
RELEASED ON:	<ul style="list-style-type: none">✚ Cautiva's album «<i>Human</i>» from 2009 (<i>me signing with the pseudonym of Cautiva</i>)✚ Eclecticism – A 2008-2013 Retrospective (<i>2 CD-Box compilation with some rarities, 2014</i>)✚ Cautiva's compilation «<i>Songs Of Love, Hate And Death</i>» from 2022 (<i>me signing with the pseudonym of Cautiva</i>)✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>)
DATE OF COMPOSITION:	✚ May–June, 2008
DATE OF RECORDING:	✚ May–June, 2008
GENRE:	✚ Technical and progressive thrash metal
INSTRUMENTS:	✚ 2 guitars, bass, drums and vocals.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ Short but intense composition for Cautiva's album «<i>Human</i>» (2009).✚ The second (and fast) part uses some sporadic techniques in the composition, in the way of the EP «<i>Ensayos sobre Música Esporádica</i>» (2000), but more softly (like the songs «<i>The Great Old One</i>» and «<i>My Own Hell</i>» from the same album).✚ The lyrics are a denunciation against the war and the use that the powerful men and countries do on it. I would write again against the war in the Cautiva's song «<i>A Story Of Life, Love And Death</i>» (released in «<i>The Time Of Omega</i>» EP, 2015).
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ This song was the last recording that I made in the studio <i>Arm Alpha</i> (a provisional, itinerant and not treated studio for a few of months). The next studio recording would be <i>Arm Beta</i>, a slightly treated, little and not very serious room.✚ In August of 2010 an instrumental version of this track was released as bonus track in a special edition of «<i>Human</i>». This version was just the original track, but without vocals. This instrumental bonus track appeared again on a 2019 re-release.✚ This track was remastered in 2019 for a digital reissue of Cautiva's album «<i>Human</i>» (LP, 2009).

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Swing Of Love

NAME OF THE PIECE:	✚ Swing Of Love
LENGTH:	✚ 8:15
STATUS:	✚ Finished, recorded and released.
RELEASED ON:	<ul style="list-style-type: none">✚ Cautiva's album «<i>Human</i>» from 2009 (<i>me signing with the pseudonym of Cautiva</i>)✚ Eclecticism – A 2008-2013 Retrospective (2 CD-Box compilation with some rarities, 2014)✚ Cautiva's compilation «<i>Songs Of Love, Hate And Death</i>» from 2022 (<i>me signing with the pseudonym of Cautiva</i>)✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (4-LP compilation, 2022)
DATE OF COMPOSITION:	✚ July–August 2008
DATE OF RECORDING:	✚ July–September 2008
GENRE:	✚ Technical and progressive thrash metal
INSTRUMENTS:	✚ 2 guitars, bass, drums and vocals.
DESCRIPTION AND MAIN NOTES:	✚ Descriptive and ambitious song which describes musical and lyrically the horror of a toxic relationship based on the violence and the domination until the coming of the death. Such kind of relationship is compared with a swing.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ Originally this song was going to be called «<i>Vile Attitude</i>».✚ This song was the first recording that I made in the studio <i>Arm Beta</i> (a slightly treated, little and not very serious studio during the period 2008 – 2012).✚ In August of 2010 an instrumental version of this track was released as bonus track in a special edition of «<i>Human</i>». This version was just the original track, but without vocals. This instrumental bonus track appeared again on a 2019 re-release.✚ This track was remastered in 2019 for a digital reissue of Cautiva's album «<i>Human</i>» (LP, 2009).

[\(RETURN TO THE LIST\)](#)

My Own Hell

NAME OF THE PIECE:	✚ My Own Hell
LENGTH:	✚ 5:00
STATUS:	✚ Finished, recorded and released.
RELEASED ON:	<ul style="list-style-type: none">✚ Cautiva's album «<i>Human</i>» from 2009 (<i>me signing with the pseudonym of Cautiva</i>)✚ Eclecticism – A 2008-2013 Retrospective (2 CD-Box compilation with some rarities, 2014)✚ Cautiva's compilation «<i>Songs Of Love, Hate And Death</i>» from 2022 (<i>me signing with the pseudonym of Cautiva</i>)✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (4-LP compilation, 2022)
DATE OF COMPOSITION:	✚ Between end of September and October of 2008
DATE OF RECORDING:	✚ Between October and first week of November of 2008
GENRE:	✚ Technical and progressive thrash metal
INSTRUMENTS:	✚ 2 guitars, bass, drums and vocals.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ Ballad in the extreme style of Cautiva and divided in two parts: a first part with vocals; and a second instrumental part with 8 guitar solos and a composition based on some aspects of the «<i>sporadic music</i>», in the way of the EP «<i>Ensayos sobre Música Esporádica</i>» (2000), but more softly (like the songs «<i>WAR</i>» and «<i>The Great Old One</i>» from the same album).✚ This song is connected in the musical language with my old romantic stuff, concretely with the album «<i>De Luces y de Sombras</i>» (2003): rhythm 3/4, themes based on movements by arpeggios, very melodic, etc.✚ The lyrics speak about the unconditional love leaded to the extreme.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ The beginning of this piece is a tribute to the band <i>Death</i>, making a variation on the opening of the song «<i>Spirit Crusher</i>» (1998).✚ This is not the only tribute. Part of the final section of 8 guitar solos is a tribute to the Muhammed Suiçmez's geniality as guitarist and composer, taking some fragments of his most celebrated guitar solos for the band Necrophagist:<ul style="list-style-type: none">✚ Solo #1 (from the Necrophagist song «<i>Ignominious & Pale</i>»).✚ Final of solo #3.✚ And solo #5 (from the Necrophagist song «<i>Stabwound</i>»).

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- ✦ Because of these tributes, this song had a bit of controversy, which I never understood.
 - ✦ In August of 2010 an instrumental version of this track was released as bonus track in a special edition of «*Human*». This version was just the original track, but without vocals. This instrumental bonus track appeared again on a 2019 re-release.
 - ✦ This track was remastered in 2019 for a digital reissue of Cautiva's album «*Human*» (LP, 2009).

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Después de Todos estos Años, y te Encuentro

NAME OF THE PIECE:	<ul style="list-style-type: none"> ✚ Después de Todos estos Años, y te Encuentro (<i>After All These Years, And I Find You</i>) ✚ After All These Years...
LENGTH:	<ul style="list-style-type: none"> ✚ 2:10
STATUS:	<ul style="list-style-type: none"> ✚ Finished, recorded and released.
RELEASED ON:	<ul style="list-style-type: none"> ✚ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009) ✚ Cautiva's album «Human» from 2009 (me signing with the pseudonym of Cautiva)
DATE OF COMPOSITION:	<ul style="list-style-type: none"> ✚ July 1998 (first unfinished version) ✚ October 2008 (second and definitive version)
DATE OF RECORDING:	<ul style="list-style-type: none"> ✚ October 2008
GENRE:	<ul style="list-style-type: none"> ✚ Post-minimalism
INSTRUMENTS:	<ul style="list-style-type: none"> ✚ Harp, trombone, vibraphone and clarinet
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ Pleasant «<i>Miniatura</i>» written in a first (but unfinished) version in July of 1998 and later reconstructed in October of 2008. ✚ I originally composed this piece for only two instruments (viola and cello) and its duration was just 30-40 seconds (it was one of my old «<i>miniatures</i>»), but the 26th of October of 2008, looking for unreleased stuff for an upcoming 3 CD-Box compilation, I decided to extend the composition, to change the instrumentation and to add two new instruments for new main melodies. It was a work of no more than 2 hours, and the result was very satisfactory.
ADDITIONAL NOTES:	<ul style="list-style-type: none"> ✚ This final version was released in 2009 as rarity in the 3 CD-Box compilation «<i>A Retrospective: The Early Years – 1994-2003</i>». ✚ I called it «<i>Después de Todos estos Años, y te Encuentro</i>» because that 26th of October of 2008 I wrote music in my old style by first time since June of 2003. It was an authentic meeting with a lot of nice things long time forgotten... I think this sensation led me to record the «<i>No More Faith</i>» LP (2010) and pay more attention to my neo-classical style during the next years. ✚ In 2009 this piece was used as opening for Cautiva's album «<i>Human</i>», my project of technical and progressive thrash metal. In this occasion, the piece was called «<i>After All These Years...</i>». ✚ In 2010 this piece was used in the documentary «<i>Lupe en Tránsito. Destino D. Juan Orol</i>» for a Spanish TV. ✚ In March of 2010 I rewrote this piece in a more extended and complex version for chamber ensemble. This new recording was released in the album «<i>No More Faith</i>» (2010) under the title of «<i>The Dictatorship of Modern Time</i>». ✚ This track was remastered in 2019 for a digital reissue of Cautiva's album «<i>Human</i>» (LP, 2009).

[\(RETURN TO THE LIST\)](#)

Into The Pit (Testament cover)

NAME OF THE PIECE:	✚ Into The Pit
LENGTH:	✚ 3:40
STATUS:	✚ Finished, recorded and released.
RELEASED ON:	✚ Cautiva's album « <i>Human</i> » from 2009 (<i>me signing with the pseudonym of Cautiva</i>)
DATE OF COMPOSITION:	✚ This song was composed by Testament and released originally in the album « <i>The New Order</i> » from 1988. ✚ My arrangements, November–December 2008.
DATE OF RECORDING:	✚ November–December 2008
GENRE:	✚ Technical thrash metal
INSTRUMENTS:	✚ 2 guitars, bass, drums and vocals.
DESCRIPTION AND MAIN NOTES:	✚ I wanted to make a new cover song for the Cautiva's album « <i>Human</i> » (2009). After watching a lot of options and leaving an initiated work with Slayer's « <i>The Antichrist</i> », I finally decided to record this excellent piece of Testament. ✚ This cover song includes a lot of own arrangements, including a new vocal part and a new guitar solo.
ADDITIONAL NOTES:	✚ This song is a tribute to Testament. ✚ The end of the piece is just the beginning of the song « <i>Bonded By Blood</i> », written by Exodus (1983). The track was recorded in such way as a little joke for old thrashers. With 10-13 years old I was listening to a lot of thrash metal coming from USA and I couldn't resist recording here some lines written by Exodus. I had the idea for a second and it was enough for me! ✚ In May of 2012 a new master was made for «Into The Pit». This version was subtitled «Ozone Remaster 2012». It wasn't a serious new master at all, just a test, but I liked it and I shared it for a time in my website. ✚ This track was remastered in 2019 for a digital reissue of Cautiva's album « <i>Human</i> » (LP, 2009).

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ITABOT?

NAME OF THE PIECE:	✚ ITABOT?
LENGTH:	✚ 4:45
STATUS:	✚ Finished, recorded and released.
RELEASED ON:	✚ A Retrospective: The Early Years – 1994-2003 (3 CD-Box compilation with rarities, 2009) ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (4-LP compilation, 2022)
DATE OF COMPOSITION:	✚ June 2000 ✚ Revised and remixed in December 2008
DATE OF RECORDING:	✚ June 2000 (first version) ✚ December 2008 (definitive version)
GENRE:	✚ Minimalism ✚ Avant-garde ✚ Ambient ✚ Electronic
INSTRUMENTS:	✚ 4 keyboards and voice samples
DESCRIPTION AND MAIN NOTES:	✚ « <i>Miniatura</i> » originally from June of 2000 constructed with the constant repetition of an only musical motif. This motif is showed a few of times in the beginning before the development. And this development is made through 4 lines (keyboards) repeating the motif in out-of-step states along all the exposition, like a canon. As the most of the miniatures, just an experimental exercise. ✚ In December of 2008, I extended this piece and I recorded it with a more electronic character, including voice samples.
ADDITIONAL NOTES:	✚ This new version was released in 2009 as rarity in the 3 CD-Box compilation « <i>A Retrospective: The Early Years – 1994-2003</i> ». ✚ The track title « <i>ITABOT?</i> » refers to the mythical title « <i>Is There AnyBody Out There?</i> » by Pink Floyd. ✚ This track was remastered in 2022 for the « <i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i> » 4-LP compilation (2022).

[\(RETURN TO THE LIST – «ITABOT?» \(second and definitive version\)\)](#)

2009

Human

NAME OF THE PIECE:	✚ Human
LENGTH:	✚ 5:05
STATUS:	✚ Finished, recorded and released.
RELEASED ON:	<ul style="list-style-type: none">✚ Cautiva's album «<i>Human</i>» from 2009 (<i>me signing with the pseudonym of Cautiva</i>)✚ Eclecticism – A 2008-2013 Retrospective (2 CD-Box compilation with some rarities, 2014)✚ Cautiva's compilation «<i>Songs Of Love, Hate And Death</i>» from 2022 (<i>me signing with the pseudonym of Cautiva</i>)✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (4-LP compilation, 2022)
DATE OF COMPOSITION:	✚ January 2009
DATE OF RECORDING:	✚ January–February 2009
GENRE:	✚ Technical and progressive thrash metal
INSTRUMENTS:	✚ 2 guitars, bass, drums and vocals.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ Main title for Cautiva's album «<i>Human</i>».✚ The lyrics are a denunciation against the human race as species which is destroying all the Nature.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ This track was released in 2010 on the Musikpiraten sampler «<i>Free! Music! Contest 2010</i>».✚ In August of 2010 an instrumental version of this track was released as bonus track in a special edition of «<i>Human</i>». This version was just the original track, but without vocals. This instrumental bonus track appeared again on a 2019 re-release.✚ This track was remastered in 2019 for a digital reissue of Cautiva's album «<i>Human</i>» (LP, 2009).

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The Great Old One

NAME OF THE PIECE:	✚ The Great Old One
LENGTH:	✚ 4:20
STATUS:	✚ Finished, recorded and released.
RELEASED ON:	<ul style="list-style-type: none">✚ Cautiva's album «<i>Human</i>» from 2009 (<i>me signing with the pseudonym of Cautiva</i>)✚ Eclecticism – A 2008-2013 Retrospective (2 CD-Box compilation with some rarities, 2014)✚ Cautiva's compilation «<i>Songs Of Love, Hate And Death</i>» from 2022 (<i>me signing with the pseudonym of Cautiva</i>)✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (4-LP compilation, 2022)
DATE OF COMPOSITION:	✚ April–May 2009
DATE OF RECORDING:	✚ April–May 2009
GENRE:	✚ Technical and progressive thrash metal
INSTRUMENTS:	✚ 2 guitars, bass, drums and vocals.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ Last composition and recording for Cautiva's album «<i>Human</i>».✚ The first section uses some sporadic techniques in the composition, in the way of the EP «<i>Ensayos sobre Música Esporádica</i>» (2000), but more softly (like the songs «<i>WAR</i>» and «<i>My Own Hell</i>» from the same album).✚ The lyrics are dedicated to Howard Phillips Lovecraft's horror universe.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ The long silence of a few of seconds at the end of the song is part of the composition.✚ In August of 2010 an instrumental version of this track was released as bonus track in a special edition of «<i>Human</i>». This version was just the original track, but without vocals. This instrumental bonus track appeared again on a 2019 re-release.✚ This track was remastered in 2019 for a digital reissue of Cautiva's album «<i>Human</i>» (LP, 2009).

[\(RETURN TO THE LIST\)](#)

String Quartet «Tunguska», Movement I: The Constant “Uncertainty”

NAME OF THE PIECE:	<ul style="list-style-type: none"> ✚ String Quartet «Tunguska», Movement I: The Constant “Uncertainty” (<i>La Constante “Incertidumbre”</i>)
LENGTH:	<ul style="list-style-type: none"> ✚ 3:55
STATUS:	<ul style="list-style-type: none"> ✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none"> ✚ Tunguska (<i>EP</i>, 2009) ✚ No More Faith (<i>LP</i>, 2010) ✚ Eclecticism – A 2008-2013 Retrospective (<i>2 CD-Box compilation with some rarities</i>, 2014) ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation</i>, 2022)
DATE OF COMPOSITION:	<ul style="list-style-type: none"> ✚ July 2009
DATE OF RECORDING:	<ul style="list-style-type: none"> ✚ July 2009
GENRE:	<ul style="list-style-type: none"> ✚ Post-minimalism
INSTRUMENTS:	<ul style="list-style-type: none"> ✚ Classical string quartet: 2 violins, viola and cello
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ First movement (of three) of the string quartet «<i>Tunguska</i>». ✚ The beginning (overture) is in <i>presto</i> tempo, but the most of the composition flows at <i>allegro vivace</i>. ✚ The piece presents different variations and developments of three alternating different passages.
ADDITIONAL NOTES:	<ul style="list-style-type: none"> ✚ This piece is inspired by «<i>the ‘Tunguska’ event</i>» of 1908. ✚ The fast and rude parts from the overture are variations of a passage from the CAUTIVA project’s song «<i>WAR</i>» (2008). ✚ In the <i>allegro vivace</i> part the different lines of the cello always have a reiterative note in the low. This note represents the “constant” appeared in the title. ✚ This piece was remixed and remastered in October of 2009 for the album «<i>No More Faith</i>» (2010). ✚ In 2010 this piece was used in an Italian TV spot. ✚ This track was remastered in 2022 for the «<i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i>» 4-LP compilation (2022).

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String Quartet «Tunguska», Movement II: 12 Megatons

NAME OF THE PIECE:	✚ String Quartet «Tunguska», Movement II: 12 Megatons
LENGTH:	✚ 7:20
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ Tunguska (EP, 2009) ✚ No More Faith (LP, 2010)
DATE OF COMPOSITION:	✚ Third week of August 2009
DATE OF RECORDING:	✚ Third week of August 2009
GENRE:	✚ Avant-garde ✚ Minimalism ✚ Ambient
INSTRUMENTS:	✚ Classical string quartet: 2 violins, viola and cello
DESCRIPTION AND MAIN NOTES:	✚ Second movement (of three) of the string quartet «Tunguska». ✚ The tempo is <i>adagio largo</i> . ✚ The instruments goes adding from the lowest one to the highest ones, and all the time they are using the <i>sustained ponticello</i> expression carried at the extreme, transmitting an apocalyptic and tense atmosphere. ✚ All the composition flows in an only long passage of long notes, going progressively from the lowest tones to the highest ones, reaching a final climax.
ADDITIONAL NOTES:	✚ This piece is inspired by «the 'Tunguska' event» of 1908. ✚ It was remixed and remastered in October of 2009 for the album «No More Faith» (2010). ✚ In 2012 this second movement of «Tunguska» was used in a documentary for a German TV about the Holocaust.

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String Quartet «Tunguska», Movement III: Minuet For Planet, Asteroids & Comet

NAME OF THE PIECE:	<ul style="list-style-type: none"> ✚ String Quartet «Tunguska», Movement III: Minuet For Planet, Asteroids & Comet
LENGTH:	<ul style="list-style-type: none"> ✚ 3:35
STATUS:	<ul style="list-style-type: none"> ✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none"> ✚ Tunguska (EP, 2009) ✚ No More Faith (LP, 2010) ✚ Eclecticism – A 2008-2013 Retrospective (2 CD-Box compilation with some rarities, 2014) ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (4-LP compilation, 2022)
DATE OF COMPOSITION:	<ul style="list-style-type: none"> ✚ Last week of August 2009
DATE OF RECORDING:	<ul style="list-style-type: none"> ✚ Last week of August and first days of September 2009
GENRE:	<ul style="list-style-type: none"> ✚ Post-minimalism ✚ Classical
INSTRUMENTS:	<ul style="list-style-type: none"> ✚ Classical string quartet: 2 violins, viola and cello
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ Third and last movement of the string quartet «Tunguska». ✚ The structure of this piece is a classical minuet with trio.
ADDITIONAL NOTES:	<ul style="list-style-type: none"> ✚ This piece is inspired by «the 'Tunguska' event» of 1908. ✚ The fast and rude coda is a variation of the overture of the string quartet, which is –at the same time- a variation of a passage from the CAUTIVA project's song «WAR» (2008). ✚ This piece was remixed and remastered in October of 2009 for the album «No More Faith» (2010). ✚ This track was remastered in 2022 for the «Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)» 4-LP compilation (2022).

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A Tale For Our Wasted Years

NAME OF THE PIECE:	✚ A Tale For Our Wasted Years
LENGTH:	✚ 7:20
STATUS:	✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none"> ✚ No More Faith (<i>LP, 2010</i>) ✚ Eclecticism – A 2008-2013 Retrospective (<i>2 CD-Box compilation with some rarities, 2014</i>) ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>)
DATE OF COMPOSITION:	<ul style="list-style-type: none"> ✚ June 2003 ✚ Last week of September 2009
DATE OF RECORDING:	✚ Last week of September and first days of October 2009
GENRE:	<ul style="list-style-type: none"> ✚ Post-minimalism ✚ Romanticism
INSTRUMENTS:	✚ Harp and flute
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ Piece in the line of «<i>La Brecha</i>», third movement of the major work called «<i>De Luces y de Sombras</i>» (2003). ✚ Alike «<i>La Brecha</i>», the melody is written by continuous movement (from one note to the next note at left or right) and the accompaniment (harp) moves mainly by arpeggios.
ADDITIONAL NOTES:	<ul style="list-style-type: none"> ✚ Part of the «<i>Poema Romántico No. 5</i>» (unfinished composition for piano, June of 2003) was recycled in this piece. ✚ In 2014 this piece was used as closing credits in the Russian short-film «<i>МОИ ПОМНЮ ВАС</i>». ✚ In 2017 this piece was used –together with «<i>The Monster</i>» (of the same album)– in the German short documentary about a homeless chess player «<i>Das Spiel Des Leben</i>» (The Game Of Life), by Yaroslav Dimont. ✚ This track was remastered in 2022 for the «<i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i>» 4-LP compilation (2022).

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Yersinia XIV

NAME OF THE PIECE:	✚ Yersinia XIV
LENGTH:	✚ 6:50
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ No More Faith (<i>LP</i> , 2010)
DATE OF COMPOSITION:	✚ 20 th and 26 th of December of 2009
DATE OF RECORDING:	✚ Third week of December 2009
GENRE:	✚ Minimalism ✚ Medieval ✚ Ambient
INSTRUMENTS:	✚ Harp (prepared)
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ Meditative, gloomy and reiterative piece for prepared harp (altered strings, sounding a predominance of harmonics).✚ All the composition is based on an only musical motif of four notes. This motif appears along a lot of melodic and harmonic variations.✚ The harmony and character of the piece is partially medieval (concretely ending this period).
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ The track title –«<i>Yersinia XIV</i>»– is taken from the union of “Yersinia pestis” and “XIV century”, referring to «<i>the Black Death</i>», one of the deadliest pandemics in human history and which devastated Europe during the XIVth century.✚ So, the medieval and funereal character that I tried in this piece isn't fortuitous.

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2010

The Monster (Concerto For Flute In An Old Style, Movement I)

NAME OF THE PIECE:	✚ Concerto For Flute In An Old Style, Movement I: The Monster
LENGTH:	✚ 2:45
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ No More Faith (<i>LP, 2010</i>) ✚ Eclecticism – A 2008-2013 Retrospective (<i>2 CD-Box compilation with some rarities, 2014</i>) ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>)
DATE OF COMPOSITION:	✚ January 2010
DATE OF RECORDING:	✚ January 2010
GENRE:	✚ Baroque ✚ Romanticism
INSTRUMENTS:	✚ Flute, cembalo and string ensemble (violins, viola, cello and double bass)
DESCRIPTION AND MAIN NOTES:	✚ Originally this piece was conceived as first movement –really a prelude– for a major work in two parts called « <i>Concerto For Flute In An Old Style</i> », inspired mainly by the Baroque music. Due to expected difficulties to record properly the second and main movement, I rejected its composition. I got to record a few of bars for this second part, but anyway they weren't very inspirising. ✚ So, this first movement finally remained as an independent track. ✚ The tempo of the composition is <i>largo</i> .
ADDITIONAL NOTES:	✚ The title « <i>The Monster</i> » has a personal meaning for me and my will of making music. "The Monster" is a mix of two things which sometimes lead me to a relationship of love and hate with my own music: the perfectionism and the obsession. ✚ In February of 2011 I recorded a short and very simplified solo piano version for the album « <i>The Illusionist</i> » (2011). This version was used as opening for the homonymous piece and it was called « <i>The Monster Still Lives...</i> ». ✚ In 2011 this piece was used in a History Channel documentary about the French Revolution. ✚ In 2017 this piece was used –together with « <i>A Tale For Our Wasted Years</i> » (of the same album)– in the German short documentary

about a homeless chess player «*Das Spiel Des Leben*» (The Game Of Life), by Yaroslav Dimont.

✚ This track was remastered in 2022 for the «*Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)*» 4-LP compilation (2022).

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The Seven Shinigami's Dreams (Shinigami's Dream, No. 1 – No. 7)

NAME OF THE PIECE:	<ul style="list-style-type: none"> ✚ Shinigami's Dream, No. 1 ✚ Shinigami's Dream, No. 2 ✚ Shinigami's Dream, No. 3 ✚ Shinigami's Dream, No. 4 ✚ Shinigami's Dream, No. 5 ✚ Shinigami's Dream, No. 6 ✚ Shinigami's Dream, No. 7
LENGTH:	✚ From 1:00 to 3:00 approx. (each one)
STATUS:	✚ Finished, partially recorded and partially released (No. 1, 2, 5 and 7)
RELEASED ON:	<ul style="list-style-type: none"> ✚ No More Faith (<i>LP, 2010</i>) (No. 1, 2, 5 and 7) ✚ Eclecticism – A 2008-2013 Retrospective (<i>2 CD-Box compilation with some rarities, 2014</i>) (No. 5) ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>) (No. 5)
DATE OF COMPOSITION:	✚ January–February 2010
DATE OF RECORDING:	✚ January–February 2010
GENRE:	<ul style="list-style-type: none"> ✚ Avant-garde ✚ Noise
INSTRUMENTS:	✚ It depends on the piece. Usually one or more giant tam-tams (prepared) and/or bass waterphones (prepared). Additionally some of these other exotic instruments: musical glasses, lithophone, waterphone, thunder sheet, spring drum, bass drum, synthesizer, samples...
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ Collection of seven studies exploring the noise made by strange instruments (the most of them) as source of musical content. ✚ All the pieces have an expressionist and descriptive character, experimenting with the extremes in the music (extreme low/high sounds, extreme pianissimo/fortissimo sounds, etc.). ✚ The most of the instruments are prepared, with a variety of implements, being the microphoning and equalization important part in the most of the compositions. ✚ In some of these compositions I used the technique of “tape looping” to create phasing patterns (in the way of the early Steve Reich), even forward-backward.
ADDITIONAL NOTES:	<ul style="list-style-type: none"> ✚ I used a part of the «<i>Shinigami's Dream, No. 6</i>» (unreleased) in the composition «<i>Louise Se Rencontre Avec Le Shinigami</i>» (released in the CD-S «<i>La Boîte</i>», 2011). ✚ In April of 2011 I made a remix from the «<i>Shinigami's Dream, No. 7</i>». This remix –very different to the original piece– was created for a Brenda Clews's video-poem and it was titled «<i>Shinigami's Dream, No. 7 (Born To Die Mix)</i>». Later this track was released as rarity on

the 2 CD-Box compilation «*Eclecticism – A 2008-2013 Retrospective*» (2014).

✚ «*Shinigami's Dream, No. 5*» was remastered in 2022 for the «*Elements - A Comprehensive Introduction To Jose Traviesso (1994-2022)*» 4-LP compilation (2022).

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The Dictatorship Of Modern Time

NAME OF THE PIECE:	<ul style="list-style-type: none">✦ The Dictatorship Of Modern Time✦ Tempus Fugit... Velut Umbra
LENGTH:	<ul style="list-style-type: none">✦ 3:40
STATUS:	<ul style="list-style-type: none">✦ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">✦ No More Faith (<i>LP, 2010</i>)✦ Eclecticism – A 2008-2013 Retrospective (<i>2 CD-Box compilation with some rarities, 2014</i>)✦ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>)
DATE OF COMPOSITION:	<ul style="list-style-type: none">✦ July 1998✦ Mainly, October 2008 and March 2010
DATE OF RECORDING:	<ul style="list-style-type: none">✦ March 2010
GENRE:	<ul style="list-style-type: none">✦ Post-minimalism✦ Neo-classical
INSTRUMENTS:	<ul style="list-style-type: none">✦ Harp, vibraphone, bass clarinet, cello, bass flute, 2 flutes and piccolo flute
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✦ An extended and more complex version of the piece «<i>Después de Todo este Tiempo, y te Encuentro</i>» (2008) for chamber ensemble.✦ The tempo is fixed to the real passing of a second time and the harp flows like a clock.✦ The contextual drama is our modern conception of controlling the passing of the time in order not “to waste” it, falling in the routines, the mechanical thing, the automatic man, the stress and so on.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✦ Originally this piece was going to be called «<i>Tempus Fugit... Velut Umbra</i>», but I finally changed the title to «<i>The Dictatorship Of Modern Time</i>».✦ In 2017 this track appeared on the neo-classical various artists compilation «<i>...Within A Dream</i>», dedicated to Edgar Allan Poe.✦ This track was remastered in 2022 for the «<i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i>» 4-LP compilation (2022).

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«Improvisation for ...» Series

NAME OF THE PIECES:	<ul style="list-style-type: none">✦ Improvisation for + (<i>a name or pseudonym</i>) <p>For Example: «Improvisation for Ilya Rogov», «Improvisation for Helen West», «Improvisation for Pablo García Gastar», etc.</p>
LENGTH:	<ul style="list-style-type: none">✦ From 2:00 to 6:00 approx. (each one)
STATUS:	<ul style="list-style-type: none">✦ Recorded and given in the most of the cases.✦ The project began in June of 2010 and finished in August of 2011.
RELEASED ON:	<ul style="list-style-type: none">✦ To never be officially released
DATE OF RECORDING:	<ul style="list-style-type: none">✦ Since June 2010 to August 2011
GENRE:	<ul style="list-style-type: none">✦ Romanticism✦ Post-Minimalism✦ Avant-garde
INSTRUMENTS:	<ul style="list-style-type: none">✦ Usually piano or electric piano, but some of these improvisations were recorded for other keyboard instruments, like harpsichord or pipe organ.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✦ Collection of improvisations personally recorded for all that people who made a money donation in the Official Website or Jamendo between June of 2010 and August of 2011, as a way to show gratitude.✦ The procedure was this: somebody makes a donation; then I record an improvisation, I mix and master it and, finally, send it in mp3 format by e-mail to the person who had made the donation (as a present).✦ Important rule of this project: «not to be officially released! Never!». Each piece was made exclusively for the person who had made the donation. I kept a digital copy of each recording for a time, but just as an archive of the project or waiting to receive contact from the person (I had problems with a couple of emails). Each track could be, for example, released or shared by that person, but I wasn't going to do anything more. It had to be a special thing!✦ This project began in June of 2010 for an undefined time with the idea of recording a few of improvisations. Finally I stopped in August of 2011.✦ I recorded 13 improvisations.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✦ Some of these improvisations were based on old known themes (for example, some idea from the «<i>De Luces y de Sombras</i>» album) and other pieces were based on some unreleased themes, but the most of these improvisations were completely spontaneous.

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Zombie Nation

NAME OF THE PIECE:	✚ Zombie Nation
LENGTH:	✚ 3:55
STATUS:	✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">✚ Don't Kill The Vinyl (<i>EP</i>, 2011)✚ Eclecticism – A 2008-2013 Retrospective (<i>2 CD-Box compilation with some rarities</i>, 2014)✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation</i>, 2022)
DATE OF COMPOSITION:	✚ Last week of September 2010
DATE OF RECORDING:	✚ Last week of September 2010
GENRE:	✚ Hip-hop
INSTRUMENTS:	✚ Electronic drums, drums, samples, synthesizers and scratches
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ My first hip-hop instrumental.✚ String ensemble samples taken from Arcangelo Corelli's «<i>Concerto Grosso No. 9 in F Major – Last Movement</i>».
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ My first hip-hop creative stuff dates from summer of 2005, a few months before of beginning <i>the CAUTIVA project</i>. In that occasion, I worked remixing some instrumental tracks of other (modern electronic) musicians and writing some rap rhymes for these remixes. I made then a rather primitive procedure and I didn't finish anything, but it was anyway a great moment of creativity and I enjoyed a lot. Unfortunately this project finished in nothing! I wasn't involved with music and the experience was just something for pleasure during part of the summer, no more.✚ Since then I had had in mind to record something for hip-hop (at least instrumental pieces, but interested too in rapping), but until September of 2010 I didn't do anything. With the decision then of recording some hip-hop instrumental tracks, «<i>Zombie Nation</i>» was my first result.✚ A few months later I would record a second track for hip-hop («<i>Rotweiller</i>»).✚ Tempo = 95 bps.✚ «<i>Zombie Nation</i>» was released in 2011 on the Musikpiraten sampler «<i>Free! Music! Contest 2011</i>».✚ In 2013 this piece was used as opening soundtrack for some porn videos rather experimental (with my permission). I believe they were French, but I don't remember exactly.✚ In 2015 this piece was used in a Russian TV documentary about pollution in big cities.

✚ This track was remastered in 2022 for the «*Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)*» 4-LP compilation (2022).

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Tamarack Pines (*George Winston cover*)

NAME OF THE PIECE:	✚ Tamarack Pines
LENGTH:	✚ 4:45
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ The Illusionist (<i>LP, 2011</i>)
DATE OF COMPOSITION:	✚ My Arrangements and new parts, October 2010
DATE OF RECORDING:	✚ October 2010
GENRE:	✚ Avant-garde ✚ Minimalism
INSTRUMENTS:	✚ Piano (a part is slightly microphone modified)
DESCRIPTION AND MAIN NOTES:	✚ Cover of the awesome George Winston's piece, with an alternative second section and ending.
ADDITIONAL NOTES:	✚ This recording is divided in two sections. The first one is very close to the original track, but the second section makes new developments and variations, taking George Winston's composition to a new perspective and ending. This alternative path was written based on my « <i>sporadic techniques</i> » of composition (in the way of the EP « <i>Ensayos sobre Música Esporádica</i> » from 2000).

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Longing...

NAME OF THE PIECE:	✚ Longing...
LENGTH:	✚ 6:00
STATUS:	✚ Finished, recorded and released.
RELEASED ON:	<ul style="list-style-type: none">✚ The Illusionist (<i>LP, 2011</i>)✚ Eclecticism – A 2008-2013 Retrospective (<i>2 CD-Box compilation with some rarities, 2014</i>)✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>)
DATE OF COMPOSITION:	✚ First half of November 2010
DATE OF RECORDING:	✚ First half of November 2010
GENRE:	<ul style="list-style-type: none">✚ Romanticism✚ Post-minimalism
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ Calm piece describing, through different episodes, the evolution of the nostalgia from the dramatic initial demand until the mute feeling of sadness when somebody remembers, after a long time, “what once it was...”.✚ This recording finishes evoking the main theme from the «<i>De Luces y de Sombras</i>» album (2003). This evocation has a personal meaning for me.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ The sustain pedal is pressed <i>ad infinitum</i> along the whole piece.✚ In 2012 this piece was used, along with others of my recordings, in some promo videos of the Italian firm EDRA.✚ In 2015 this piece was used in a promotional video of Blue Heron Academy (United States).✚ This track was remastered in 2022 for the «<i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i>» 4-LP compilation (2022).

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The Red Room

NAME OF THE PIECE:	✚ The Red Room
LENGTH:	✚ 10:25
STATUS:	✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">✚ Don't Kill The Vinyl (<i>EP</i>, 2011)✚ Eclecticism – A 2008-2013 Retrospective (<i>2 CD-Box compilation with some rarities</i>, 2014)✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation</i>, 2022)
DATE OF COMPOSITION:	✚ Second half of November 2010
DATE OF RECORDING:	✚ Second half of November 2010 and first days of December
GENRE:	<ul style="list-style-type: none">✚ Avant-garde✚ Minimalism✚ Ambient✚ Electronic
INSTRUMENTS:	✚ Piano, double bass, cello, baritone sax, drums, synthesizers, samples and sampled vocals.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ Experimental piece combining acoustic instruments, synthesizers and samples. The composition is partially constructed looping on the same recorded instruments and giving an important role to the reverse recordings.✚ Some samples of this piece were taken from a backwards recording of «<i>Sycamore Trees</i>» (song composed by Angelo Badalamenti and David Lynch for the film «<i>Twin Peaks: Fire Walk With Me</i>», 1992).✚ The title, «<i>The Red Room</i>», refers to the homonymous mysterious room in <i>the Twin Peaks universe</i>. The reverse recordings, the backwards female vocals, the fire at the end of the recording... All these elements have a descriptive character related to the film and the TV series.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ This is the second time that I connect one of my pieces to the Twin Peaks TV series. The first occasion was with the track «<i>Fire, Walk With Me!</i>» (Cautiva's EP «<i>Fire, Walk With Me!</i>», 2008).✚ When I began to work in this piece, I just wanted to create a hip-hop down-tempo instrumental using some samples from the original soundtrack of «<i>Twin Peaks</i>». The creative process turned quickly to this experimental composition where there is no hip-hop at all.✚ This track was remastered in 2022 for the «<i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i>» 4-LP compilation (2022).

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Variations On A Blue Waltz (based on a Bo Moonlight's piece)

NAME OF THE PIECE:	✚ Variations On A Blue Waltz
LENGTH:	✚ 3:45
STATUS:	✚ Finished, recorded and released.
RELEASED ON:	✚ The Illusionist (LP, 2011)
DATE OF COMPOSITION:	✚ Originally composed and recorded by Bo Moonlight (with the name of «Blue Waltz») in summer of 2009. ✚ My arrangements and new parts, December 15-20, 2010.
DATE OF RECORDING:	✚ End of December 2010 and first days of January 2011
GENRE:	✚ Neo-classical
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ Piece based on an original composition by Bo Moonlight called «Blue Waltz» and released in the CD-S of three tracks «Blue» (2009). ✚ My version is longer, with new parts and more complex arrangements. When I listened to the original «Blue Waltz» I was delighted with the piece and I contacted to Bo Moonlight to make my own recording. This version is based on different variations – gradually more complex– on the main theme of the original composition and a new main theme written by myself.
ADDITIONAL NOTES:	✚ Without additional notes.

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2011

La Boîte (opening)

NAME OF THE PIECE:	✚ La Boîte (opening)
LENGTH:	✚ 0:25
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ La Boîte (CD-S, 2011)
DATE OF COMPOSITION:	✚ 7 th of January of 2011
DATE OF RECORDING:	✚ 7 th of January of 2011
GENRE:	✚ Post-minimalism
INSTRUMENTS:	✚ Musical box
DESCRIPTION AND MAIN NOTES:	✚ Very short variation of the piece « <i>La Boîte</i> » recorded as opening for the homonymous animated short film created by Marie Bouchet.
ADDITIONAL NOTES:	✚ Finally in the short film this track was used as closing, and a shorter version was used as opening. ✚ Different versions were recorded for this track.

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La Boîte

NAME OF THE PIECE:	✚ La Boîte
LENGTH:	✚ 1:55
STATUS:	✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">✚ La Boîte (CD-S, 2011)✚ Eclecticism – A 2008-2013 Retrospective (2 CD-Box compilation with some rarities, 2014)✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (4-LP compilation, 2022)
DATE OF COMPOSITION:	✚ 7 th of January of 2011
DATE OF RECORDING:	✚ 7 th and 8 th of January of 2011
GENRE:	✚ Post-minimalism
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ Intimate piece for piano recorded as main theme for « <i>La Boîte</i> », an animated short film created by Marie Bouchet.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ Five different versions were recorded according different lengths. The version listed here (length of 1:55) is the longest one. Only one version (shorter) was used for the short film.✚ A month later, in February of 2011, I recorded an extended and more complex version for concerto solo piano. This version was called «<i>La Boîte Secrète</i>».✚ In 2012 this piece was used, along with others of my recordings, in some promo videos of the Italian firm EDRA.✚ In 2015 this piece was used in the Canadian documentary «<i>Between The Lines</i>». The documentary was about the production of Sylvain Emard's Le Grand Continental, an outdoor line-dancing spectacle that involved over 70 non-professional dancers.✚ This track was remastered in 2022 for the «<i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i>» 4-LP compilation (2022).

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La Boîte (closing)

NAME OF THE PIECE:	✚ La Boîte (opening)
LENGTH:	✚ 0:45
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ La Boîte (CD-S, 2011) ✚ Eclecticism – A 2008-2013 Retrospective (2 CD-Box compilation with some rarities, 2014)
DATE OF COMPOSITION:	✚ 7 th and 11 th of January of 2011
DATE OF RECORDING:	✚ 11 th of January of 2011
GENRE:	✚ Post-minimalism
INSTRUMENTS:	✚ Musical box
DESCRIPTION AND MAIN NOTES:	✚ Short variation of the piece « <i>La Boîte</i> » recorded as closing for the homonymous animated short film created by Marie Bouchet.
ADDITIONAL NOTES:	✚ Finally this piece couldn't be used in the short film.

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Déconstruction

NAME OF THE PIECE:	✚ Déconstruction
LENGTH:	✚ 0:20
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ La Boîte (CD-S, 2011)
DATE OF COMPOSITION:	✚ 13 th of January of 2011
DATE OF RECORDING:	✚ 13 th of January of 2011
GENRE:	✚ Expressionism
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ Improvisation recorded for a scene from « <i>La Boîte</i> », an animated short film created by Marie Bouchet.
ADDITIONAL NOTES:	✚ Without additional notes.

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Louise Rencontre Le Shinigami

NAME OF THE PIECE:	✚ Louise Rencontre Le Shinigami
LENGTH:	✚ 2:45
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ La Boîte (CD-S, 2011)
DATE OF COMPOSITION:	✚ January 16-21, 2011
DATE OF RECORDING:	✚ January 16-21, 2011
GENRE:	✚ Avant-garde ✚ Expressionism ✚ Noise
INSTRUMENTS:	✚ Piano, musical glasses, synthesizers, waterphone (prepared), lithophone (prepared), giant tam-tam (prepared), thunder sheet, spring drum, bass drum and samples.
DESCRIPTION AND MAIN NOTES:	<p>✚ Piece divided in two parts: the first part is an expressionist and short piece for solo piano (improvisation), and the second and main part is an experimental composition in the way of «<i>The Seven Shinigami's Dreams</i>» series (as the title refers and released partially on «<i>No More Faith</i>», 2010), but with more complex textures and musical development.</p> <p>✚ I used some samples from the studies «<i>Shinigami's Dream, No. 5</i>» and «<i>Shinigami's Dream, No. 6</i>» (unreleased) in the composition of the second and main part. By the way, part of «<i>Shinigami's Dream, No. 6</i>» was made looping cyclically forward and backward on «<i>Shinigami's Dream, No. 5</i>». An excerpt was taken for the beginning of this second part.</p> <p>✚ This piece was recorded for «<i>La Boîte</i>», an animated short film created by Marie Bouchet.</p>
ADDITIONAL NOTES:	✚ Louise is the main character in the animated short film.

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La Boîte Secrète

NAME OF THE PIECE:	✚ La Boîte Secrète
LENGTH:	✚ 4:00
STATUS:	✚ Finished, recorded and released.
RELEASED ON:	✚ The Illusionist (<i>LP</i> , 2011)
DATE OF COMPOSITION:	✚ 7 th of January of 2011 (original composition for « <i>La Boîte</i> ») ✚ January 30-31, 2011 (this new version)
DATE OF RECORDING:	✚ First week of February 2011
GENRE:	✚ Post-minimalism
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ Extended version for concerto solo piano constructed from the pieces « <i>La Boîte</i> » and « <i>La Boîte (opening)</i> », and including some new parts and more complex arrangements.
ADDITIONAL NOTES:	✚ The previous music in this piece was recorded originally for « <i>La Boîte</i> », an animated short film created by Marie Bouchet, and it was released on the homonymous CD-S (January, 2011). ✚ In 2014 this piece was used in an Italian short documentary about glass art.

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The Monster Still Lives...

NAME OF THE PIECE:	✚ The Monster Still Lives...
LENGTH:	✚ 1:50
STATUS:	✚ Finished, recorded and released.
RELEASED ON:	✚ The Illusionist (LP, 2011) ✚ Eclecticism – A 2008-2013 Retrospective (2 CD-Box compilation with some rarities, 2014)
DATE OF COMPOSITION:	✚ January 2010 (original composition for « <i>The Monster (Concerto For Flute In An Old Style, Movement I)</i> ») ✚ 9 th and 11 th of February, 2011 (arrangements for this version)
DATE OF RECORDING:	✚ 9 th , 11 th and 12 th of February, 2011
GENRE:	✚ Romanticism ✚ Post-minimalism
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ Short and very simplified solo piano variation of the piece « <i>The Monster</i> » (« <i>No More Faith</i> » LP, 2010). ✚ This variation was used as opening for the track « <i>The Illusionist</i> ».
ADDITIONAL NOTES:	✚ In 2012 this piece was used, along with others of my recordings, in some promo videos of the Italian firm EDRA.

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The Illusionist

NAME OF THE PIECE:	✚ The Illusionist
LENGTH:	✚ 12:15
STATUS:	✚ Finished, recorded and released.
RELEASED ON:	✚ The Illusionist (<i>LP, 2011</i>) ✚ Eclecticism – A 2008-2013 Retrospective (<i>2 CD-Box compilation with some rarities, 2014</i>)
DATE OF COMPOSITION:	✚ February or March 2010 (original improvisation) ✚ Second half of February 2011
DATE OF RECORDING:	✚ Second half of February 2011 and first days of March
GENRE:	✚ Minimalism
INSTRUMENTS:	✚ Piano
DESCRIPTION AND MAIN NOTES:	✚ The origin of this piece was an improvisation recorded in February or March of 2010 with a length of 3 or 4 minutes. ✚ Initially the main idea of this improvisation was supposed to be used in the album «No More Faith», but finally this was discarded. ✚ During February of 2011 I recorded a few of new improvisations playing on the main initial idea. This stuff was used in the composition of the actual final piece.
ADDITIONAL NOTES:	✚ In 2012 this piece was used, along with others of my recordings, in some promo videos of the Italian firm EDRA. ✚ In 2013 this piece was used in the French short film «Il N'y a Plus de Saison... Juste le Temps qui Passe». ✚ In 2014 this piece was used in a promotional video for a campaign of www.vimeo.com . ✚ In 2014 this piece was used in a German short documentary about Expressionism by the <i>Kunstmuseum Wolfsburg</i> society.

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Mein Kampf (Twilight Of The Idols)

NAME OF THE PIECE:	✚ Mein Kampf (Twilight Of The Idols)
LENGTH:	✚ 3:45
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ Don't Kill The Vinyl (EP, 2011) ✚ Eclecticism – A 2008-2013 Retrospective (2 CD-Box compilation with some rarities, 2014)
DATE OF COMPOSITION:	✚ A few days during March 2011
DATE OF RECORDING:	✚ A few days during March 2011
GENRE:	✚ Electronic ✚ Hip-hop
INSTRUMENTS:	✚ Synthesizers, electronic drums and vocal sample (speech)
DESCRIPTION AND MAIN NOTES:	✚ Mid-tempo electronic composition working as opening for the song «Rottweiler».
ADDITIONAL NOTES:	✚ The German speech in the beginning is taken from an important Hitler's speech to SS force. ✚ Originally this piece was to be called «Mein Kampf» only, but in order not to be confused as a pro-nazism stance, the track was subtitled «Twilight Of The Idols» (as Nietzsche's book). Anyway, some sensitive people from Germany accused me of pro-nazism when the EP was released (2011). Listening to the Spanish lyrics of the next track in the EP, «Rottweiler», is enough to understand my anti-nazism stance. This was an isolated case.

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Rottweiler

NAME OF THE PIECE:	✚ Rottweiler (Rottweiller)
LENGTH:	✚ 5:15
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ Don't Kill The Vinyl (EP, 2011)
DATE OF COMPOSITION:	✚ Second half of March 2011 (instrumental)
DATE OF RECORDING:	✚ Second half of March 2011 (instrumental)
GENRE:	✚ Hip-hop ✚ Electronic
INSTRUMENTS:	✚ Vocals, synthesizers, electronic drums, drums, samples, double bass and scratches
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ My second hip-hop track (the first one was the instrumental «<i>Zombie Nation</i>», recorded a few months before), with an electronic style and featuring Grossomodo and Aitor at the lyrics and vocals. The scratches at the end of the track were recorded by Grossomodo.✚ The lyrics are written in Spanish and are an anti-neo-Nazi manifesto.✚ The instrumental piece «<i>Mein Kampf</i>» (same EP, 2011) was recorded as introduction for this composition and they flow like an only piece divided in two parts.✚ There is an instrumental recording of this piece, released as bonus track on the same «<i>Don't Kill The Vinyl</i>» (EP, 2011).
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ My first hip-hop creative stuff dates from summer of 2005, a few months before of beginning <i>the CAUTIVA project</i>. In that occasion, I worked remixing some instrumental tracks of other (modern electronic) musicians and writing some rap rhymes for these remixes. I made then a rather primitive procedure and I didn't finish anything, but it was anyway a great moment of creativity and I enjoyed a lot. Unfortunately this project finished in nothing! I wasn't involved with music and the experience was just something for pleasure during part of the summer, no more.✚ Since then I had had in mind to record something for hip-hop (at least instrumental pieces, but interested too in rapping), but until September of 2010 I didn't do anything. With the decision then of recording some hip-hop music, «<i>Zombie Nation</i>» and «<i>Rotweiller</i>» were the result.✚ Tempo = 93 bps.

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About Memories And Deceptions

NAME OF THE PIECE:	✚ About Memories And Deceptions
LENGTH:	✚ 3:20
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ Don't Kill The Vinyl (EP, 2011)
DATE OF COMPOSITION:	✚ March 30, 2011 (original improvisation) ✚ April 5 & 6, 2011 (main composition)
DATE OF RECORDING:	✚ April 5-8, 2011
GENRE:	✚ Post-minimalism ✚ New Age
INSTRUMENTS:	✚ Electric piano
DESCRIPTION AND MAIN NOTES:	✚ Calm piece written on a previous improvisation recorded for the « Improvisation For... » series. ✚ In the line of my usual style (very improvisational) for romantic piano, but with a vintage character, especially because the Rhodes keyboard and a constant vinyl crackle along the track.
ADDITIONAL NOTES:	✚ There is a recording of this piece without vinyl crackles, only keyboard. This version was called « <i>About Memories And Deceptions (Kill The Vinyl Mix)</i> » and it was released as bonus track for the same EP (« <i>Don't Kill The Vinyl</i> », from 2011). ✚ The main melody in the second section was taken from Osvaldo Farrés's song « <i>Quizás, Quizás, Quizás</i> » (1947), which had a strong meaning in my life. ✚ In 2012 this piece was used in a documentary for a Spanish TV about drug problems.

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Shinigami's Dream, No. 7 (Born To Die Mix)

NAME OF THE PIECE:	✚ Shinigami's Dream, No. 7 (Born To Die Mix)
LENGTH:	✚ 11:30
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ Eclecticism – A 2008-2013 Retrospective (2 CD-Box compilation with some rarities, 2014) ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (4-LP compilation, 2022)
DATE OF COMPOSITION:	✚ January or February 2010 (original study No. 7) ✚ April 2011 (Born To Die Mix)
DATE OF RECORDING:	✚ January and February 2010 (original study No. 7) ✚ April 2011 (Born To Die Mix)
GENRE:	✚ Avant-garde ✚ Noise
INSTRUMENTS:	✚ Giant tam-tams (prepared), bass waterphones (prepared), musical glasses, synthesizers, samples and bass drum.
DESCRIPTION AND MAIN NOTES:	✚ Experimental, extremely oppressive and very long (more than 11 minutes) remix made for the « <i>Shinigami's Dream, No. 7</i> ». This remix –very different to the original piece– was created for a Brenda Clews' video-poem.
ADDITIONAL NOTES:	✚ More info about the original « <i>Shinigami's Dream, No. 7</i> » or the rest of « <i>The Seven Shinigami's Dreams</i> » here . ✚ This track was remastered in 2022 for the « <i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i> » 4-LP compilation (2022).

[\(RETURN TO THE LIST – «Shinigami's Dream, No. 7 \(Born To Die Mix\)»\)](#)

Ramifications Dans L'Escalier Du Diable (György Ligeti cover)

NAME OF THE PIECE:	<ul style="list-style-type: none">✚ Ramifications Dans L'Escalier Du Diable✚ Étude No. 13: L'Escalier Du Diable (<i>original piece</i>)
LENGTH:	<ul style="list-style-type: none">✚ 6:00
STATUS:	<ul style="list-style-type: none">✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">✚ The Illusionist (<i>LP, 2011</i>)
DATE OF COMPOSITION:	<ul style="list-style-type: none">✚ My arrangements and new parts, in May 2011
DATE OF RECORDING:	<ul style="list-style-type: none">✚ May 2011
GENRE:	<ul style="list-style-type: none">✚ Avant-garde
INSTRUMENTS:	<ul style="list-style-type: none">✚ Piano
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ Cover of the awesome György Ligeti's etude.✚ Some techniques of composition of "sporadic music" were used in the creation of the new parts and arrangements.✚ I worked this piece directly on the piano roll of the DAW, without bars and so on. Watching the sheet, I made a transcription, sometimes playing some parts/notes/etc. and other times putting the notes with the mouse, one by one, in the piano roll, always listening to the result. It was a crazy procedure considering this music and that I didn't follow a bar or real measure, but it worked.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ If you want to know more about the "sporadic techniques of music", go to some of the «<i>Ensayos sobre Música Esporádica</i>».

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Waltz & Nocturne In C# Minor (*Chopin cover*)

NAME OF THE PIECE:	<ul style="list-style-type: none">Waltz & Nocturne In C# MinorWaltz Op. 64, No. 2 & Nocturne Op. 72, No. 1 (<i>original pieces</i>)
LENGTH:	<ul style="list-style-type: none">3:45
STATUS:	<ul style="list-style-type: none">Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">The Illusionist (<i>LP, 2011</i>)
DATE OF COMPOSITION:	<ul style="list-style-type: none">My arrangements, in June–July 2011
DATE OF RECORDING:	<ul style="list-style-type: none">June–July 2011
GENRE:	<ul style="list-style-type: none">Romanticism
INSTRUMENTS:	<ul style="list-style-type: none">Piano
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">Combination of the famous Frédéric Chopin's «<i>Waltz Op. 64, No. 2</i>» with the awesome «<i>Nocturne Op. 72, No. 1</i>» working as interlude.As all my covers, this track is a tribute to the original musician.
ADDITIONAL NOTES:	<ul style="list-style-type: none">The arrangements for the waltz are not relevant (some notes changed in the left hand but in the same harmony; change of harmony in 2 bars during the fast part; and not much more). The most important is the elimination of the own interlude of the piece and the repetition of the beginning at the end of the original composition.What about the nocturne, my work is more significant here. The sheet is lowered 3 semitones and the tempo is rather slower and dramatic than usual. The left hand keeps the original style, rhythm and harmony (not always), but in some moments the notes are very changed. The melody in the right hand is almost the original one, but sometimes it suffers some minor changes.

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2012

Fusing Into Black

NAME OF THE PIECE:	✚ Fusing Into Black
LENGTH:	✚ 5:45
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ Eclecticism – A 2008-2013 Retrospective (2 CD-Box compilation with some rarities, 2014) ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (4-LP compilation, 2022)
DATE OF COMPOSITION:	✚ January–February, 2012
DATE OF RECORDING:	✚ January–February, 2012
GENRE:	✚ Fusion ✚ Electronic ✚ Jazz ✚ Metal ✚ Progressive rock ✚ Experimental
INSTRUMENTS:	✚ Modified rhodes, lithophone, African percussions, drums, electric bass, synthesizers, samples recorded from some of these instruments (modified rhodes, lithophone and African percussions).
DESCRIPTION AND MAIN NOTES:	✚ Complex composition trying to fuse different kinds of styles, like electronic music, jazz or even metal or progressive rock. ✚ The concept of this piece is trying to describe in music the meaning of the «black» color for me. It was like an experiment of fusion and sensations. ✚ The main theme and the first sequence are inspired by the first 2 or 3 bars of Juncorquesta's piece for several pianos «Oh Vaya» (originally composed and recorded in 2008, and that I mixed in January of 2011).
ADDITIONAL NOTES:	✚ As I said above, initially this piece began as a work of mixing for Juncorquesta's track «Oh Vaya» (originally composed and recorded in 2008), but quickly it moved on an own new composition inspired by a very short excerpt of the original piece (the first introductory seconds). I loved this excerpt and I wanted to do something with it. ✚ «Fusing Into Black» and «Oh Vaya» are recordings completely different except for sharing part of a melody and an instrumental sequence. ✚ This track was the last recording (finished) that I made in the studio <i>Arm Beta</i> (a slightly treated, little and not very serious studio during

the period 2008 – 2012). The next studio recording would be Arm Gamma, an experimental and little dead-room studio working during the period 2014 – 2016.

✚ This track was released in 2014 on the Musikpiraten sampler «*Free! Music! Contest 2014*».

✚ This track was remastered in 2022 for the «*Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)*» 4-LP compilation (2022).

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(untitled, unfinished and abandoned, 2)

NAME OF THE PIECE:	<ul style="list-style-type: none">–OBEY!! (See “Description and main notes” section for more details).
LENGTH:	<ul style="list-style-type: none">–
STATUS:	<ul style="list-style-type: none">Unfinished and never recorded, except for an excerpt of a demo recording. The most of this demo recording was released as rarity in my website for ten years. Later, in 2022, this excerpt was remastered and released in Cautiva’s compilation «<i>Songs Of Love, Hate And Death</i>».
RELEASED ON:	<ul style="list-style-type: none">Cautiva’s compilation «<i>Songs Of Love, Hate And Death</i>» from 2022 (<i>me signing with the pseudonym of Cautiva</i>)Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>)
DATE OF COMPOSITION:	<ul style="list-style-type: none">Summer of 2012
DATE OF RECORDING:	<ul style="list-style-type: none">Very partially recorded in August 2012 (demo recording)
GENRE:	<ul style="list-style-type: none">Technical thrash metal
INSTRUMENTS:	<ul style="list-style-type: none">2 guitars, bass, drums and vocals.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">In summer of 2012 I wanted to record new stuff for Cautiva, this being the first composition I began to make (unfinished, just a collection of ideas and riffs).The song began to be recorded in August of 2012, but after a few of days recording and making arrangements, I decided to stop of making music, so the project was completely abandoned.Around 60 seconds approx. were recorded (in a demo). I was, in spite of my decision, satisfied with the music. I left the music creation for a few of reasons, but I suppose that mainly I was tired of the previous years and all the previous tests of mixing and “looking for the sound” in June/July, so I needed a long rest (I felt burnt out for the intense activity of my previous years). I also wanted to get involved with other projects not connected with music for a time.In December of 2012 the most part of the unfinished demo recording was released in my official website, just as a curiosity and under the title of «OBEY!!» (it was expected in the lyrics that after the guitar riff into a strong scream says “obey!”, probably the title of the final track).The lyrics were expected to speak about the obedience of the masses to the representations of the power and the social habits. I wrote some lyrics, but not much.
ADDITIONAL NOTES:	<ul style="list-style-type: none">This is the second unfinished song for Cautiva. The first one was related to the «Fire, Walk With Me!» and «Human» period.After 10 years shared in my website as a rarity, I released officially the excerpt of the demo recording in Cautiva’s compilation «<i>Songs Of Love, Hate And Death</i>» (2022) as a hidden track at the end. I

repeated the idea in the «*Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)*» 4-LP compilation of the same year (concretely at the end of the third disc).

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2013

Improvisation In An Old Style

NAME OF THE PIECE:	<ul style="list-style-type: none">✚ Improvisation In An Old Style✚ Improvisation for Ruben Blancquaert
LENGTH:	<ul style="list-style-type: none">✚ 2:22
STATUS:	<ul style="list-style-type: none">✚ Recorded and released
RELEASED ON:	<ul style="list-style-type: none">✚ Eclecticism – A 2008-2013 Retrospective (2 CD-Box compilation with some rarities, 2014)✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (4-LP compilation, 2022)
DATE OF COMPOSITION:	<ul style="list-style-type: none">✚ 18th of August of 2013
DATE OF RECORDING:	<ul style="list-style-type: none">✚ 18th of August of 2013
GENRE:	<ul style="list-style-type: none">✚ Romanticism
INSTRUMENTS:	<ul style="list-style-type: none">✚ Electric piano
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ Improvisation for electric piano in my typical romantic style, intimate and melancholy.✚ It was the first time that I played my keyboard in a lot of months after of leaving indefinitely the music in August of 2012. It was very nice.✚ The sound of the electric piano, the long reverberation and the calm style of reiterative melodies on the right hand and some slow chords on the left hand remembered me to the Vangelis style of 70s for TV. This is the explication of the title.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ This piece was recorded as addition to the concept «Improvisation For...» series of 2011, but not following the rules of such project and being considered as a separated recording. The improvisation was recorded for Ruben Blancquaert -also a donor as in the «Improvisation For...» series- but, as well as that project was finished, this track was expected to be released, at least initially as independent track shared through Internet for the rest of fans (a few months later it was released on the «Eclecticism – A 2008-2013 Retrospective» 2 CD-Box compilation). I wanted to record a new improvisation in the “old style” of 2011 to have a deference of respect with Ruben Blancquaert.✚ So, this piece is also known as «Improvisation for Ruben Blancquaert».✚ In 2015 this piece was used in a short documentary of a public French TV about Alzheimer’s disease.

✚ This track was remastered in 2022 for the «*Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)*» 4-LP compilation (2022).

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2014

A Story Of Life, Love And Death

NAME OF THE PIECE:	✚ A Story Of Life, Love And Death
LENGTH:	✚ 7:15
STATUS:	✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">✚ Cautiva's EP «<i>The Archangel Of Omega</i>» from 2015 (<i>me signing with the pseudonym of Cautiva</i>)✚ Cautiva's compilation «<i>Songs Of Love, Hate And Death</i>» from 2022 (<i>me signing with the pseudonym of Cautiva</i>)✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>)
DATE OF COMPOSITION:	✚ August–October 2014
DATE OF RECORDING:	✚ September–November 2014
GENRE:	✚ Technical and progressive thrash metal
INSTRUMENTS:	✚ 2 guitars, bass, drums and vocals.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ Continuation of the CAUTIVA project after the album «<i>Human</i>» (June 2009) and an unsuccessful effort in summer of 2012 (see «OBEY!!» for more details) which led me to give up of recording music for two years (I then needed a long rest after so much activity during the previous years!).✚ When in 2014 I made the decision of returning to the music I thought that I had to start where it was left. So, I began again to work in the CAUTIVA project with the idea of writing and recording two or three new tracks, just as it was supposed to be in summer of 2012. In spite of finishing «<i>OBEY!!</i>», I decided to start a new track from zero (and maybe later I would finish the track of 2012). This piece –which I consider ambitious, complex and hard to record (three of the essences that I see in Cautiva)– was the result.✚ Finally, only two new songs were recorded, which would construct the EP «<i>The Archangel Of Omega</i>», released in July of 2015.✚ The lyrics tell the story –in a future world– about a man who kills his own newborn so that the baby doesn't suffer the horrors of the war. It's the second time in the CAUTIVA project in which I condemn the war. The first time was in the song «WAR».✚ Two versions of this song have been made: the original version (with vocals, a FX intro and a more elaborated outro) and an instrumental version (a bit shorter). Both versions appear in the EP «<i>The Archangel Of Omega</i>».

ADDITIONAL NOTES:

- ✦ This song was the first recording in the studio *Arm Gamma* (an experimental and little dead-room studio working during the period 2014 – 2016).
- ✦ The recording experience of this track was especially hard, because its complexity; being the first piece of the CAUTIVA period of 2014/15 and so having a lot of studio mix and work to do in order to “find the sound”; my strong perfectionism (one of my enemies and that I call “The monster”); issues with hardware and software; a throat infection just when I began the vocals sessions... The next song for Cautiva would need a lot of time too to be finished. Buff, they were awful to work with! Hahaha!
- ✦ This hard and slow recording experience supported my conviction of not continuing with *the CAUTIVA project* (because the titanic effort it needs) and just to record a few of new tracks as definitive farewell, at least for a long time*. Finally two tracks were enough!
- ✦ In the original version of the song –in the EP «*The Archangel Of Omega*»–, in the outro at the end you can hear a morse code repeating constantly with the same message. This morse code is real. The message says “the age of Omega has come”. Omega, last letter of the Greek alphabet, is used as a metaphor for the end of the things, particularly for the end of the CAUTIVA project.
- ✦ This song was released in 2016 in the compilation «*Iberian Metal Compilation Vol. 2*», featuring Spanish and Portuguese metal bands.
- ✦ This track was remastered in 2020 for a digital reissue of Cautiva’s «*The Archangel Of Omega*» (EP, 2015).

**In 2022 I released a final additional track, «I Am The Omega», and I closed definitely the project.*

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Me & You Until The End

(unfinished and abandoned collaboration)

NAME OF THE PIECE:	✚ Me & You Until The End
LENGTH:	✚ 8:00
STATUS:	✚ Unfinished and abandoned collaboration
RELEASED ON:	✚ Never released. The other artist –Vonda7– might have released the track on her own (version not related to me).
DATE OF COMPOSITION AND RECORDING:	✚ José Travieso part: last week of October 2014
GENRE:	✚ Electronic Dance Music (EDM)
INSTRUMENTS:	✚ Synthesizers, electronic drums and samples
DESCRIPTION AND MAIN NOTES:	✚ Unsuccessful collaboration with Sylwia van der Wonderland (also known as <i>Vonda7</i>). She wanted me to add some piano lines to an unfinished track of herself... I wanted to also make some modifications, to add some new stuff... The music was fine in both parts, but unfortunately, after 2-3 days of work on my part, we didn't come to terms and we left.
ADDITIONAL NOTES:	✚ There is a demo recording of part of the work.

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2015

Freaks!

NAME OF THE PIECE:	✚ Freaks!
LENGTH:	✚ 5:16
STATUS:	✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">✚ Cautiva's EP «<i>The Archangel Of Omega</i>» from 2015 (<i>me signing with the pseudonym of Cautiva</i>)✚ Cautiva's compilation «<i>Songs Of Love, Hate And Death</i>» from 2022 (<i>me signing with the pseudonym of Cautiva</i>)✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>)
DATE OF COMPOSITION AND RECORDING:	✚ From time to time during winter and spring of 2015
GENRE:	✚ Technical and progressive thrash metal
INSTRUMENTS:	✚ 2 guitars, bass, drums and vocals.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ Second and last song recorded for the CAUTIVA project in its resurgence of 2014 and 2015. After this piece I left the project indefinitely (a few years later I recorded some more stuff) and with the initial idea to start working on electronic music (the result would be the album «<i>Navigator</i>», of 2016).✚ The song is constructed as a speech going through different episodes, without chorus, with the idea of reaffirming the real-time context of the lyrics.✚ The lyrics are written as a monologue of a person who is trying to speak with other, but this is impossible because the second one is absorbed by his smartphone. The person who speaks tries to catch the attention in different ways during the speech: screaming, insulting, arguing... but always the second person doesn't speak, stops listening and returns to his phone. At the end of the song the speaker decides –exasperated– to desist from trying to have a normal communication, leaving the scene.✚ So, the lyrics are a criticism about the social abuse, so extended and accepted, of the smartphones.✚ Two versions of this song have been made: the original version and an instrumental version (without vocals and a bit shorter). Both versions appear in the EP «<i>The Archangel Of Omega</i>».
ADDITIONAL NOTES:	✚ As in the previous song –« <i>A Story Of Life, Love And Death</i> »–, the recording experience of this track was especially hard, due to its extreme complexity; the quantity of different sections; my strong perfectionism; my vocal problems (as a teacher, it's very hard for me

to record screaming vocals after giving lessons for hours); the work of mixing...

- ✚ This hard and slow recording experience supported my conviction of not continuing with *the CAUTIVA project* (because the titanic effort it needs). «*Freaks!*» was the second and last recording for CAUTIVA of this period (I recorded some more stuff a few years later). I then composed partially a third piece, but I didn't finish it.
- ✚ This track was remastered in 2020 for a digital reissue of Cautiva's «*The Archangel Of Omega*» (EP, 2015).

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(untitled, unfinished and abandoned, 3)

NAME OF THE PIECE:	✚ –
LENGTH:	✚ –
STATUS:	✚ Unfinished, and never recorded or released, just left.
RELEASED ON:	✚ Never released
DATE OF COMPOSITION:	✚ From time to time during winter and spring of 2015
DATE OF RECORDING:	✚ –
GENRE:	✚ Technical and progressive thrash metal
INSTRUMENTS:	✚ 2 guitars, bass, drums and vocals.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ Third song left from the CAUTIVA project.✚ The piece began slowly with a guitar melody a la <i>My Dying Bride</i>, not distorted, ambiental, next adding the rest of instruments. After this introduction the piece turned quickly in a technical style in the line and structure of typical tracks of Exodus, Testament and so on.✚ The structure of the song was being much more conventional than in «<i>A Story Of Life, Love And Death</i>» or «<i>Freaks!</i>» (both pieces from the same period), alternating verse and chorus.✚ Even though I finished to write the most of guitar riffs and a good part of sections, I decided to stop of working in this track and not to record it because the slow recording procedure of the previous two tracks and my desire to start as soon as I could the new project of electronic music that I had in mind (the result would be the album «<i>Navigator</i>» from 2016).
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ Some guitar demos of some parts were recorded.✚ A couple of riffs of this song were used in the fast part of the track «<i>I Am The Omega</i>» (final farewell song of Cautiva, released in 2022).✚ I didn't have any idea about the content of the lyrics or the song title.

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Love On A Real Train (Tangerine Dream tribute)

NAME OF THE PIECE:	<ul style="list-style-type: none"> ✚ Love On A Real Train ✚ Also known as «<i>E-Project #1</i>»
LENGTH:	<ul style="list-style-type: none"> ✚ 7:39 (this length is the real length of the original track, not the mixed version of the album)
STATUS:	<ul style="list-style-type: none"> ✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none"> ✚ Navigator (<i>LP</i>, 2016)
DATE OF COMPOSITION AND RECORDING:	<ul style="list-style-type: none"> ✚ Composed originally by Tangerine Dream and released in the soundtrack for the 1983 movie «Risky Business». ✚ My arrangements and stuff, between end of August and first week of October 2015.
GENRE:	<ul style="list-style-type: none"> ✚ Electronic
INSTRUMENTS:	<ul style="list-style-type: none"> ✚ Synthesizers, electric piano, drums, maracas and additional drums, samples and vocals.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ When Edgar Froese, founder of the electronic German band Tangerine Dream, passed away on January of 2015 I decided to make a tribute (probably a cover piece) in some moment in the near future. I was then working in the farewell EP for the CAUTIVA project and I had already made the decision to start in the future a new musical period in which the electronic music would have the most important role, so I just had to wait a bit to find the right moment to make my tribute to Mr. Froese. A few months later that opportunity arrived and this piece was the result, the first to be recorded in that new period. It was very nice to start with it! ✚ The piece is very different from the original version recorded by Tangerine Dream and I added a lot of new ideas, but, anyway, I wanted to keep the essence of the original track. My idea was to use this track as a first exercise of trying to make classic and conventional electronic music. ✚ The recording process was very slow because four reasons: 1) I changed my job destination and I had a lot to do with it, it was a year professionally very bad!; 2) the recordings were made while I was still making changes in my software and hardware equipment, and sometimes I had to stop for days; 3) I changed my usual DAW then (Sonar) to Cubase and I had to learn to work with it; 4) diverse problems with software and computer (I decided to update to Windows 10 and everything was perfect, except for Cubase, crashing constantly). Anyway, I enjoyed the experience :-)
ADDITIONAL NOTES:	<ul style="list-style-type: none"> ✚ With this piece I began to experiment with a composition based on sound layers and the concept of “wall of sound”. This way of work – more evident in piece as «God’s Ladder» or «Cosmic Dispersion Of Life»– would be the leitmotiv of the most of the electronic compositions that I would make during the next years...

- ✦ The two intertwined synth melodic lines since 3:20 represent the two parts of a couple wooing each other and, later, making love.
- ✦ In 2016 this piece was used in the English documentary «Filling In The Gaps» (as known as «Loulas»).

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Navigator

NAME OF THE PIECE:	<ul style="list-style-type: none"> ✚ Navigator ✚ Also known as «<i>E-Project #2</i>» ✚ Working title: «<i>E-Proj #2</i>»
LENGTH:	<ul style="list-style-type: none"> ✚ 6:01 (this length is the real length of the original track, not the mixed version of the album)
STATUS:	<ul style="list-style-type: none"> ✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none"> ✚ Navigator (<i>LP</i>, 2016) ✚ The Electronic Years – 2016-2020 (<i>compilation</i>, 2022) ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation</i>, 2022)
DATE OF COMPOSITION AND RECORDING:	<ul style="list-style-type: none"> ✚ November–December 2015
GENRE:	<ul style="list-style-type: none"> ✚ Electronic
INSTRUMENTS:	<ul style="list-style-type: none"> ✚ Synthesizers, samples, bass drum (prepared), tam-tam gong and voices (samples).
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ Second “electronic project” (the first one was the tribute to Edgar Froese and his band Tangerine Dream «<i>Love On A Real Train</i>» of the same year). ✚ I began to use the term “electronic project” since this piece, referring to independent pieces with a strong component of electronic music and a bigger complexity. It’s interesting to know that usually, in my music, the term “project” implies the existence of “some concrete creative objectives” (for example, “let’s record a long ambient piece using backward tracks”, or “let’s make a piece based on vintage electric piano, improvisations and with a long reverb in the old Vangelis style”, etc.). ✚ I suppose that I began to work with the “projects” term since 2008 (Cautiva’s «<i>Human</i>» period), always defining some previous objectives before to start to work in the most of my compositions. This has helped me to focus more clearly the path to follow in every composition. But I believe I began to use implicitly that approach much earlier, around the «<i>Ensayos sobre Música Esporádica</i>» period (1999). ✚ The “electronic projects” are numbered, while I’m working, as “e-proj #1”, “e-proj #2”, etc. So, «<i>Navigator</i>» is “e-proj #2”. ✚ The basis of this composition (the “creative objective”) was to repeat constantly a simple succession of arpeggios recorded with an Eminent 310 string synthesizer style and to make a development adding layers and more layers until a final climax. ✚ Conceptually, this piece is a tribute to the navigators, looking back at the story of the navigation. First, the first ships and the conquest of the seas; later, going to the sky and the aviation; finally, the stars and the exploration of the Space. If you pay attention, you will realize this piece is very descriptive. ✚ «<i>Navigator</i>» is the first track of the conceptual album of the same name (released in 2016). Here the navigation is proposed as

	<p>different periods of evolution and autonomy of the human being. With the final of the piece, the human being is making the first explorations of the Universe. That evolution of autonomy and ways to travel will continue with the next tracks in the album, arriving to find to God (the track «<i>Singularity</i>») and the understanding of all the mysteries of Universe («<i>Passacaglia</i>»).</p>
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ This piece is a very complex recording, having more than 40 tracks and busses and a lot of automations.✚ The voices you can hear at the end of the piece are real recordings of greetings taken from the Voyager Golden Record, traveling with the space probes Voyager I and Voyager II since 1977 and containing sounds and images selected to portray the diversity of life and culture on Earth (and are intended for any intelligent extraterrestrial life form). Used by NASA courtesy.✚ This track was remastered in 2022 for the «<i>The Electronic Years - 2016-2020</i>» compilation (2022) and the «<i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i>» 4-LP compilation (2022).

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2016

Trapped In A Brief Childhood Memory

NAME OF THE PIECE:	<ul style="list-style-type: none">✚ Trapped In A Brief Childhood Memory✚ Also known as «<i>E-Project #3</i>»✚ Working title: «<i>E-Proj #3</i>»
LENGTH:	<ul style="list-style-type: none">✚ 7:00 (this length is the real length of the original track, not the mixed version of the album)
STATUS:	<ul style="list-style-type: none">✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">✚ Navigator (<i>LP, 2016</i>)✚ The Electronic Years – 2016-2020 (<i>compilation, 2022</i>)
DATE OF COMPOSITION AND RECORDING:	<ul style="list-style-type: none">✚ Second half of January 2016
GENRE:	<ul style="list-style-type: none">✚ Mainly: Electronic✚ Ambient✚ Neo-classical
INSTRUMENTS:	<ul style="list-style-type: none">✚ Synthesizers, electronic drums, piano, samples (children in a park, birds, ice cube in a glass of water), musical glasses and triangle.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ Third “electronic project”. Emotional and evocative.✚ As in the previous one («<i>Navigator</i>»), there is an important descriptive component in the music.✚ Also, as in the previous one, this piece is a very complex recording, counting with more than 40 tracks, busses and groups.✚ Conceptually, this is the final of the story of the album. After meeting God, understanding all the meanings of Universe, Existence and Life, the travel of return finishes arriving to Planet Earth. But the travel has changed our soul and conscience. After the experience with God and the Reality of everything, we abandoned our physical existence. We transcended the human consciousness and what we were is finally trapped, for the eternity, in a brief memory of the childhood.✚ I thought that an abstract and surreal final for the story of the album was the most appropriate, because of its content so deep and spiritual.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ This project has the first modular synthesis recordings that I made (personalized eurorack system, then with a minimum equipment), but they weren't finally used (they were expected to be used in one of the main lines, but finally I used the original U-He ACE (soft-synth) track written previously as demo).✚ This track was remastered in 2022 for the «<i>The Electronic Years - 2016-2020</i>» compilation (2022) and the «<i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i>» 4-LP compilation (2022).

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Improvisation 2016.02.06: Analog Vibes

NAME OF THE PIECE:	✚ Improvisation 2016.02.06: Analog Vibes
LENGTH:	✚ 3:07
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ Lost In Blue (<i>LP</i> , 2017)
DATE OF RECORDING:	✚ 6 th of February of 2016
GENRE:	✚ Electronic
INSTRUMENTS:	✚ Synthesizers
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ First improvisation that I recorded in the electronic context started in August of 2015 and one of the few I made by then.✚ This recording was made two days after of receiving a knee surgery and with mobility problems. I had to play the keyboards in a strange posture! :-)
ADDITIONAL NOTES:	✚ Without additional notes.

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Improvisation 2016.02.21: Through God's Core

NAME OF THE PIECE:	<ul style="list-style-type: none">✚ Improvisation 2016.02.21: Through God's Core✚ Working title: «God's Hand»
LENGTH:	<ul style="list-style-type: none">✚ 8:14 (this length is the real length of the original track, not the mixed version of the album)
STATUS:	<ul style="list-style-type: none">✚ Recorded and released
RELEASED ON:	<ul style="list-style-type: none">✚ Navigator (LP, 2016)
DATE OF RECORDING:	<ul style="list-style-type: none">✚ 21st of February of 2016
GENRE:	<ul style="list-style-type: none">✚ Ambient✚ Experimental
INSTRUMENTS:	<ul style="list-style-type: none">✚ Synthesizers
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ Second improvisation that I recorded in the electronic context started in August of 2015 and one of the few I made by then.✚ This improvisation was recorded for the «E-Project #4», appearing a remixed excerpt in the overture («Deus Ex Machina»).✚ Concerning the conceptual album «Navigator» (2016), this track starts the second part of the LP, the return trip. After meeting God (the piece «Singularity») and reaching the glory and the understanding of all the mysteries of Universe and Existence (the piece «Passacaglia»), we start the return trip, going through the interior of God, which is like a “metaphysical technological singularity”...
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ This improvisation includes the first definitive recordings that I made from a modular synthesizer (eurorack system) for some of my tracks. Previously I recorded a synth line for the track «Trapped In A Brief Childhood Memory», but finally it wasn't used.✚ This track was remastered in 2019.

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Deus Ex Machina

NAME OF THE PIECE:	<ul style="list-style-type: none"> ✚ Deus Ex Machina ✚ Also known as «<i>E-Project #4 – Part One</i>» ✚ Working title: «<i>E-Proj #4</i>»
LENGTH:	✚ 3:35 (this length is the real length of the original track, not the mixed version of the album)
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ Navigator (LP, 2016)
DATE OF COMPOSITION AND RECORDING:	✚ A few days of February 2016
GENRE:	<ul style="list-style-type: none"> ✚ Electronic ✚ Ambient
INSTRUMENTS:	✚ Synthesizers and sample (real gravitational waves from the merger of two black holes received by LIGO observatory on the 14 th of September of 2015, first time in History).
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ This piece is the first part (of two) of the «<i>Electronic Project #4</i>». ✚ It works as an introduction to the second part («<i>God's Ladder</i>»), which is the main part of the project. ✚ As in previous projects, the «<i>E-Project #4</i>» has an important descriptive component and works as continuation of the piece «<i>Navigator</i>», continuing the “ascent” of the human being in the Universe, Evolution and Transcendence... until arriving to God, or something like that. ✚ The «<i>E-Project #4</i>» was the most complex recording that I made to date (March of 2016), counting with 60-65 tracks, busses, FX channels, groups... A few months later I would record the «<i>E-Project #6</i>», very complex too. ✚ At the end of «<i>Deus Ex Machina</i>» you can hear a loop of the real recording of gravitational waves created from the collapse of two black holes. This recording was captured by the LIGO observatory on the 14th of September of 2015 and assumed the empirical demonstration of the existence of gravitational waves predicted by Albert Einstein. ✚ Conceptually in the music, the origin of God is related to the fusion of black holes, the Gravitational singularity and the supermassive energies. ✚ A remixed excerpt of the «<i>Improvisation 2016.02.21: Through God's Core</i>» is used in this piece.
ADDITIONAL NOTES:	<ul style="list-style-type: none"> ✚ The «<i>Electronic Project #4</i>» was the last recording that I made in the studio <i>Arm Gamma</i> (an experimental and little dead-room studio working during the period 2014 – 2016). The next studio recording would be <i>Goj Alpha</i>, a more natural, not so controlled and with more reverb room that I prepared in a new house. This new location wouldn't last long but it would be one my favourite places to work... ✚ <i>Deus Ex Machina</i> is a Latin calque from Greek and means “god from the machine”.

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God's Ladder	
NAME OF THE PIECE:	<ul style="list-style-type: none"> ✚ God's Ladder ✚ Also known as «<i>E-Project #4 – Part Two</i>» ✚ Working title: «<i>E-Proj #4</i>»
LENGTH:	✚ 6:43 (this length is the real length of the original track, not the mixed version of the album)
STATUS:	✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none"> ✚ Navigator (<i>LP</i>, 2016) ✚ The Electronic Years – 2016-2020 (<i>compilation</i>, 2022) ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation</i>, 2022)
DATE OF COMPOSITION AND RECORDING:	✚ February–March 2016
GENRE:	<ul style="list-style-type: none"> ✚ Electronic ✚ Minimalism
INSTRUMENTS:	✚ Synthesizers and cymbals.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ This piece is the second part (of two) of the «<i>Electronic Project #4</i>», being the main part of the project. ✚ As in previous projects, the «<i>E-Project #4</i>» has an important descriptive component and works as continuation of the piece «<i>Navigator</i>», continuing the “ascent” of the human being in the Universe, Evolution and Trascendence... until arriving to God, or something like that. This happens at the end of «<i>God's Ladder</i>». ✚ The «<i>E-Project #4</i>» was the most complex recording that I made to date (March of 2016), counting with 60-65 tracks, busses, FX channels, groups... A few months later I would record the «<i>E-Project #6</i>», very complex too. ✚ At the end of the first part, «<i>Deus Ex Machina</i>», you can hear a loop of the real recording of gravitational waves created from the collapse of two black holes. This recording was captured by the LIGO observatory on the 14th of September of 2015 and assumed the empirical demonstration of the existence of gravitational waves predicted by Albert Einstein. ✚ Conceptually in the music, the origin of God is related to the fusion of black holes, the Gravitational singularity and the supermassive energies. ✚ Everything in «<i>God's Ladder</i>» turns around a monophonic sequence developing for all the piece. I composed this sequence development using some ideas from Minimalism and “sporadic music” (have a look to the three «<i>Ensayos sobre Música Esporádica</i>» pieces from 1999 to get an idea of what “sporadic music” is). ✚ I recorded this sequence development along 9 synthesizers (!), making later diverse music layers with them during the progress of the piece. At the end of the piece it's possible to listen to all the synthesizers working together.
ADDITIONAL NOTES:	✚ The « <i>Electronic Project #4</i> » was the last recording that I made in the studio <i>Arm Gamma</i> (an experimental and little dead-room studio

working during the period 2014 – 2016). The next studio recording would be *Goj Alpha*, a more natural, not so controlled and with more reverb room that I prepared in a new house. This new location wouldn't last long but it would be one my favourite places to work...

✚ This track was remastered in 2022 for the «*The Electronic Years - 2016-2020*» compilation (2022) and the «*Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)*» 4-LP compilation (2022).

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Study: A Living Sequence

NAME OF THE PIECE:	<ul style="list-style-type: none"> ✚ Study: A Living Sequence ✚ Working title: «E-Proj #5»
LENGTH:	✚ 6:05 (released)
STATUS:	✚ Finished, recorded and released
RELEASED ON:	✚ Lost In Blue (LP, 2017)
DATE OF COMPOSITION AND RECORDING:	✚ First days of August 2016
GENRE:	<ul style="list-style-type: none"> ✚ Electronic ✚ Ambient
INSTRUMENTS:	✚ Synthesizers.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ First study made since the beginning of the “electronic period”, which began in summer of 2015. Previously I recorded other electronic studies, as «Continuum» (2000) or «ITABOT?» (2008 version). Apart from the electronic context, I have written and recorded a lot of studies, especially in the early years (1994 - 2003). ✚ I use the word “study” to refer to a piece with, more or less, these characteristics: <ul style="list-style-type: none"> • Instrumental. • One or just a few instruments. • A very specific content. • The most important: studying/experimenting something in composition. ✚ In this piece I wanted to study two things: <ul style="list-style-type: none"> • The creation of an electronic sequence with random notes and which is programmed to be creating and modifying itself infinitely (self-generative music). • The Klaus Schulze style of recording a sequence and giving different delay feedbacks and rhythmic patterns to create space and movement. ✚ I created this study/sequence to be the spine of the E-Proj #5 (finally called «Cosmic Dispersion Of Life»). ✚ An extract of 6 minutes of this sequence (raw, without editions, all the channels working together) was released in my website as rarity. The complete study lasts around 30 minutes.
ADDITIONAL NOTES:	✚ This was the first recording in the studio <i>Goj Alpha</i> after moving to a new house and an interruption of a few months since the previous electronic projects. While <i>Arm Gamma</i> –the previous studio– was an experimental and little dead-room, <i>Goj Alpha</i> was a more natural, more reverberated and not so controlled room. I liked much the approach of this new studio and the frequency response was

naturally great, but it was only working for a few of months (it was provisional and I moved to another house and studio).

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Cosmic Dispersion Of Life

NAME OF THE PIECE:	<ul style="list-style-type: none"> ✚ Cosmic Dispersion Of Life ✚ Also known as «<i>E-Project #5</i>» ✚ Working title: «<i>E-Proj #5</i>»
LENGTH:	✚ 12:30 (this length is the real length of the original track, not the mixed version of the album)
STATUS:	✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none"> ✚ Navigator (<i>LP</i>, 2016) ✚ The Electronic Years – 2016-2020 (<i>compilation</i>, 2022) ✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation</i>, 2022)
DATE OF COMPOSITION AND RECORDING:	✚ First half of August 2016
GENRE:	<ul style="list-style-type: none"> ✚ Electronic ✚ Ambient
INSTRUMENTS:	✚ Synthesizers and electronic drums.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none"> ✚ «<i>Electronic Project #5</i>». ✚ I recorded this project to work as continuation of the track «<i>Improvisation 2016.02.21: Through God's Core</i>» in the album «<i>Navigator</i>» (2016). ✚ As in previous projects, this piece has an important descriptive component. It continues the “conceptual and metaphysical cosmic trip” of the other projects, but in this case the leitmotiv is the pansperm theory and the cosmic winds as dispersers of life in the Universe, so beginning to “descend” to a more “physical situation” after meeting God and understanding the meaning of Existence. ✚ Also as the previous projects, this piece is a very complex recording, counting with 50-55 tracks, busses, FX channels and groups. Some of these tracks weren't finally used (additional drums and FXs, nothing relevant). ✚ I constructed all this piece around an only electronic sequence treated with a lot of separate FX channels. This sequence flows mixing random notes from a group with previously programmed motives, creating and modifying itself along the time (following the idea of “creating and dispersing life” of this project). Part of the raw result of this interesting sequence was recorded as the track «Study: A Living Sequence».
ADDITIONAL NOTES:	✚ « <i>Cosmic Dispersion Of Life</i> » was my first recording in the studio <i>Goj Alpha</i> after moving to a new house and an interruption of a few months since the previous electronic projects. While <i>Arm Gamma</i> – the previous studio– was an experimental and little dead-room, <i>Goj Alpha</i> was a more natural, more reverberated and not so controlled room. I liked much the approach of this new studio and the frequency response was naturally great, but it was only working for a few of months (it was provisional and I moved to another house and studio).

✚ This track was remastered in 2022 for the «*The Electronic Years - 2016-2020*» compilation (2022) and the «*Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)*» 4-LP compilation (2022).

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Singularity

NAME OF THE PIECE:	<ul style="list-style-type: none">✦ Singularity✦ Also known as «<i>E-Project #6 – Part One</i>»✦ Working title: «<i>E-Proj #6</i>»
LENGTH:	<ul style="list-style-type: none">✦ 2:15 (this length is the real length of the original track, not the mixed version of the album)
STATUS:	<ul style="list-style-type: none">✦ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">✦ Navigator (<i>LP</i>, 2016)
DATE OF COMPOSITION AND RECORDING:	<ul style="list-style-type: none">✦ First days of September 2016
GENRE:	<ul style="list-style-type: none">✦ Experimental✦ Ambient
INSTRUMENTS:	<ul style="list-style-type: none">✦ Synthesizers and bass drum (prepared).
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✦ This piece is the first part (of two) of the «<i>Electronic Project #6</i>», the last recording for the album «<i>Navigator</i>» (2016).✦ I recorded the «<i>E-Project #6</i>» as a path between the tracks «<i>God's Ladder</i>» and «<i>Improvisation 2016.02.21: Through God's Core</i>».✦ Conceptually, in the story of the album, this track is the metaphysical meeting with God. Here, God is related with the concepts of Universal Singularity and Technological Singularity as two parts of a same thing. Very abstract, and I tried to describe all this with the music.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✦ It's interesting to know that the «<i>E-Project #6</i>» has been one of the most complex recording that I had made to date (September of 2016), counting with 60-65 tracks, busses, FX channels, groups and so on.

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Septem Verba Christi

NAME OF THE PIECE:	<ul style="list-style-type: none">✚ Septem Verba Christi✚ Working title: «E-Proj #6»
LENGTH:	<ul style="list-style-type: none">✚ 4:22
STATUS:	<ul style="list-style-type: none">✚ Finished, recorded and shared (only in the official website as an independent track)
RELEASED ON:	<ul style="list-style-type: none">✚ –
DATE OF COMPOSITION AND RECORDING:	<ul style="list-style-type: none">✚ September 2016
GENRE:	<ul style="list-style-type: none">✚ Baroque music
INSTRUMENTS:	<ul style="list-style-type: none">✚ Pipe organ.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ «<i>Septem Verba Christi</i>» is the naked pipe organ version of the piece «<i>Passacaglia</i>» (from the album «<i>Navigator</i>», 2016).✚ It's a real baroque passacaglia for organ.✚ For more information you can go to the original track, «Passacaglia».
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ <i>Septem Verba Christi</i> is a latin phrase and it means “The seven words of Christ”.

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Passacaglia

NAME OF THE PIECE:	<ul style="list-style-type: none">✚ Passacaglia✚ Also known as «<i>E-Project #6 – Part Two</i>»✚ Working title: «<i>E-Proj #6</i>»
LENGTH:	<ul style="list-style-type: none">✚ 5:02 (this length is the real length of the original track, not the mixed version of the album)
STATUS:	<ul style="list-style-type: none">✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">✚ Navigator (<i>LP, 2016</i>)✚ The Electronic Years – 2016-2020 (<i>compilation, 2022</i>)✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>)
DATE OF COMPOSITION AND RECORDING:	<ul style="list-style-type: none">✚ September 2016
GENRE:	<ul style="list-style-type: none">✚ Electronic✚ Baroque music
INSTRUMENTS:	<ul style="list-style-type: none">✚ Synthesizers, pipe organ, bass drum (prepared), tubular bells, tam-tam gong and cymbals.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ This piece is the second part (of two) of the «<i>Electronic Project #6</i>», the last recording for the album «<i>Navigator</i>» (2016).✚ I recorded the «<i>E-Project #6</i>» as a path between the tracks «<i>God's Ladder</i>» and «<i>Improvisation 2016.02.21: Through God's Core</i>».✚ Conceptually, in the story of the album, after the metaphysical meeting with God (the first part, «<i>Singularity</i>»), all the mysteries of the Universe and Existence are understood, and this understanding leads to the glory. The maximum state of evolution will be found.✚ The piece is a real baroque passacaglia, but including synthesizers and percussion instruments.✚ When I began to work with this project, I decided that the first part (the meeting with God) had to be something abstract and different to the rest of the album, because it was being a metaphysical experience; and for this second part I decided to mix baroque music, electronic music and percussion. I thought it would be a nice way of transmitting the sensation of glory, perfection and union with God.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ It's interesting to know that the «<i>E-Project #6</i>» has been one of the most complex recording that I had made to date (September of 2016), counting with 60-65 tracks, busses, FX channels, groups and so on.✚ This track was remastered in 2022 for the «<i>The Electronic Years - 2016-2020</i>» compilation (2022) and the «<i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i>» 4-LP compilation (2022).✚ There is a naked pipe organ version of this piece, called «Septem Verba Christi» (from 2016).

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2017

ReGenesis XXXI (March Of The New Titans)

NAME OF THE PIECE:	<ul style="list-style-type: none">✚ ReGenesis XXXI✚ Also known as «<i>March Of The New Titans</i>»✚ Also known as «<i>E-Project #7</i>»✚ Working title: «<i>E-Proj #7</i>»
LENGTH:	✚ 7:20
STATUS:	✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">✚ <i>Lost In Blue (LP, 2017)</i>✚ <i>The Electronic Years – 2016-2020 (compilation, 2022)</i>✚ <i>Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (4-LP compilation, 2022)</i>
DATE OF COMPOSITION AND RECORDING:	✚ Last days of December 2016 and first half of January 2017.
GENRE:	✚ Electronic
INSTRUMENTS:	✚ Synthesizers, electronic drums, drums and samples (big robot steps and some of the robot FXs)
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ First track recorded after finishing and releasing the «<i>Navigator</i>» album (2016).✚ When I began to work in this track, I wanted to forget some of the concepts worked during «<i>Navigator</i>» (to construct the music using a lot of layers, the 70s sound, big developments, descriptive character, etc.) and to make something more modern and conventional. However, during the composing/recording process, the style and focus of this piece derived to many of the ideas in «<i>Navigator</i>». The sound was more modern, but again I used a lot of sound layers, I concentrated more in the developments than the conventional structures, again conceptually I wanted to transmit ideas about future, evolution, robots, machines... Everything naturally flowed in that way and I suppose it was just my music personality at the moment.✚ The conceptual story behind this piece is a new Genesis in the XXXI century, in which the machines have led to the human race in the transcendental evolution in our planet and galaxy. I tried to express with the music the awake and growth of these “new titans” around the world. Technological singularity again, one of the main concepts in the «<i>Navigator</i>» album.
ADDITIONAL NOTES:	✚ Also as the previous projects for « <i>Navigator</i> », this piece is a very complex recording, counting with more than 40 tracks, busses, FX channels, groups and so on.

- ✦ Finally, this track was my last recording in the studio *Goj Alpha*, which was working only for a few of months. This studio was provisional, placed on a big living room and based on natural environment acoustics. The frequency response was really great and I enjoyed it much, but I had to change it because I moved to another house and studio.
- ✦ This track was remastered in 2022 for the «*The Electronic Years - 2016-2020*» compilation (2022) and the «*Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)*» 4-LP compilation (2022).

[\(RETURN TO THE LIST\)](#)

Orbiting TRAPPIST-1

NAME OF THE PIECE:	<ul style="list-style-type: none">✚ Orbiting TRAPPIST-1✚ Also known as «TRAPPIST-1»✚ Also known as «Trappist-1C»✚ Also known as «E-Project #8»✚ Working title: «Trappist-1»
LENGTH:	✚ 4:50
STATUS:	✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">✚ Trappist-1 (various artists compilation; LP, 2017)✚ Lost In Blue (LP, 2017)✚ Spirit (EP, 2019) – <i>The remixed version of 2019</i>✚ The Electronic Years – 2016-2020 (compilation, 2022) – <i>The remixed version of 2019</i>✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (4-LP compilation, 2022) – <i>The remixed version of 2019</i>
DATE OF COMPOSITION AND RECORDING:	✚ Three or four days in the middle of March 2017.
GENRE:	<ul style="list-style-type: none">✚ Electronic✚ Classical
INSTRUMENTS:	✚ Main instruments: synthesizers and string ensemble; Secondary instrument: cymbals
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ At the beginning of March 2017, after moving to a new and definitive house, I was invited to participate in the electronic various artists compilation «Trappist-1», <i>dedicated</i> to the recently discovered and peculiar planetary system. I accepted, but since I was too busy with the new house and other stuff, I didn't have much time and I had to work fast in the project, finishing it after three or four sessions, no more. Although later I thought about changing some aspects that didn't convince me –minor changes–, I finally decided to leave the piece as I originally composed and recorded it.✚ This was my «<i>Electronic Project #8</i>». I tried three things with this work:<ul style="list-style-type: none">• First, I wanted to mix electronic music and classical music, as I made with a previous piece, «<i>Passacaglia</i>» (baroque music in that case).• Second, I wanted to describe a travel around the Trappist-1 system, moving closer and further away from some planets, describing circles and orbits, expressing solar radiations, suggesting big spaces and distances, etc.• Finally, I wanted to experiment with long reverbs and delays as a way of evoking emptiness and long distances. <p>I enjoyed very much with the process and I was satisfied with the result.</p>

ADDITIONAL NOTES:

- ✚ This track was my first recording in *The Winter Lounge* studio, my new studio, located in the basement of what would be my new home. Anyway, everything was then provisional in that room and with a very chaotic situation: not acoustic treatment at all, bad emplacement then of my sound equipment, boxes and objects all around (I didn't finish my move when I recorded the track), some brushes and paint cans... It's funny remember it!
- ✚ During the next year, I would be making modifications to that room until its final form: change of walls, new flooring, a lot of acoustic panels, new furniture, change of emplacement of the equipment...
- ✚ After recording this track, apart from working in my studio, I barely dedicated time to my music for a long time.
- ✚ As a result of the context of work, this piece was poorly mixed and mastered for «*Lost In Blue*» (LP, 2017). In 2019 I could make a new mix and master. Not a perfect work, but much better (part of this work had to be a restauration). This version was released on «*Spirit*» (EP, 2019).
- ✚ This track (the remixed version of 2019) was remastered in 2022 for the «*The Electronic Years - 2016-2020*» compilation (2022) and the «*Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)*» 4-LP compilation (2022).

[\(RETURN TO THE LIST\)](#)

Study: Freezing The Life

NAME OF THE PIECE:	<ul style="list-style-type: none">✦ Study: Freezing The Life✦ Also known as «E-Project #9»
LENGTH:	<ul style="list-style-type: none">✦ 18:59
STATUS:	<ul style="list-style-type: none">✦ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">✦ Lost In Blue (LP, 2017)
DATE OF COMPOSITION AND RECORDING:	<ul style="list-style-type: none">✦ First weekend of November 2017
GENRE:	<ul style="list-style-type: none">✦ Ambient✦ Minimalism✦ Experimental
INSTRUMENTS:	<ul style="list-style-type: none">✦ Synthesizers and samples (heartbeat and whale sounds)
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✦ I had the concept of this track in my head for over a year. When I decided to release «<i>Lost In Blue</i>», I thought it would be a good moment to make real this idea (I needed material to finish the album and this piece would fit rather well). Then I was spending very little time (or zero time) to my own music, interested in other things, but making this track was rather nice.✦ «<i>Freezing The Life</i>» is based on an extreme remix of «<i>Orbiting TRAPPIST-1</i>», a previous recording and opening for «<i>Lost In Blue</i>». With this music I wanted to express what the title says.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✦ This was my second work in my –then- new studio, <i>The Winter Lounge</i>, which I was setting up for that time.

[\(RETURN TO THE LIST\)](#)

2018

NOTHING

2019

Spirit

NAME OF THE PIECE:	<ul style="list-style-type: none">✚ Spirit✚ Also known as «E-Project #10»✚ Working title: «E-Proj #10»
LENGTH:	<ul style="list-style-type: none">✚ 16:38
STATUS:	<ul style="list-style-type: none">✚ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">✚ Spirit (EP, 2019)✚ The Electronic Years – 2016-2020 (compilation, 2022)✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (4-LP compilation, 2022)
DATE OF COMPOSITION AND RECORDING:	<ul style="list-style-type: none">✚ Around 10 days between March and April 2019
GENRE:	<ul style="list-style-type: none">✚ Ambient✚ Electronic
INSTRUMENTS:	<ul style="list-style-type: none">✚ Synthesizers
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ This work began as a rather simple study of ambient music, but I saw potential to create an interesting and dramatic space atmosphere adding some layers of pads and strings, discrete melodies and some synth FXs. I was rather happy with the result and I thought it would be a good idea to release it as an EP.✚ Conceptual and sonically I wanted to base on the metaphysical ambients of my album «Navigator» (2016), with keywords like Cosmos, god, existence, life, transcendence and so on. Musically I wanted to base too, like «Navigator», in the composition based on layers and the concept “wall of sound”.✚ This was my first piece finished in a year and a half. For about two years different reasons made that I hardly spent time on my own music: initially the months that I spent designing and constructing a new home studio, but later lack of time because my full-time job, loss of interest in musical creation, some health problems... It was good and healthy to work in this piece and finish it.

ADDITIONAL NOTES:

- ✦ It exists a stem version of this track called [«Spiritualized»](#). It's the same recording, but without melodies, pads, strings and FXs, much more minimalist and very closed to the original study.
- ✦ This track was remastered in 2022 for the «*The Electronic Years - 2016-2020*» compilation (2022) and the «*Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)*» 4-LP compilation (2022).

[\(RETURN TO THE LIST\)](#)

Spiritualized

NAME OF THE PIECE:	<ul style="list-style-type: none">SpiritualizedWorking title: «E-Proj #10»
LENGTH:	<ul style="list-style-type: none">16:18
STATUS:	<ul style="list-style-type: none">Finished, recorded and shared (only in the official website as an independent track)
RELEASED ON:	<ul style="list-style-type: none">–
DATE OF COMPOSITION AND RECORDING:	<ul style="list-style-type: none">Around 10 days between March and April 2019 («Spirit», the original recording)
GENRE:	<ul style="list-style-type: none">AmbientMinimalism
INSTRUMENTS:	<ul style="list-style-type: none">Synthesizers
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">This track is a stem version of the piece «Spirit» («Spirit» EP, 2019). It's the same recording, but without melodies, pads, strings and FXs, much more minimalist and very closed to the original study from which I made that piece.
ADDITIONAL NOTES:	<ul style="list-style-type: none">I made initially this stem as a basis on which I could make improvisations in the future, but I discovered that it's nice and relaxing to listen to, so I decided to keep it as an independent recording.

[\(RETURN TO THE LIST\)](#)

Improvisation 2019.11.13: The Dream

NAME OF THE PIECE:	<ul style="list-style-type: none">✚ Improvisation 2019.11.13: The Dream✚ Also known as «E-Project #11»✚ Working title: «Improv #1»
LENGTH:	<ul style="list-style-type: none">✚ 15:42
STATUS:	<ul style="list-style-type: none">✚ Recorded and released
RELEASED ON:	<ul style="list-style-type: none">✚ The Dream (<i>EP</i>, 2020)✚ The Electronic Years – 2016-2020 (<i>compilation</i>, 2022)✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation</i>, 2022)
DATE OF COMPOSITION AND RECORDING:	<ul style="list-style-type: none">✚ 13th of November of 2019
GENRE:	<ul style="list-style-type: none">✚ Ambient
INSTRUMENTS:	<ul style="list-style-type: none">✚ Synthesizers
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ First improvisation made or recorded in a few of years (since 2016, the «Navigator» times). Considering my lack of practice with it and my little experience with ambient improvisations, I was very satisfied with the result.✚ Initially I wanted to orient this improvisation in a different way, leaving pushed keys with the help of sellotape. Initially everything was right, but when I wanted to leave pushed the first note of the bass (a note 'c'), I made a mistake manipulating the sellotape and I also pushed the note 'd', making an unexpected simple melodic motif. I was surprised then and I thought in the next seconds that I had ruined the recording, but anyway I liked the effect and I decided finally to continue in that way and to try to solve the improvisation. Finally, this accident was a happy coincidence, because I was very satisfied with the way things were flowing. So, what you can listen is just this first take. And you can listen the accidental 'c-d' melodic motif in the bass along all the piece, first time by accident, but next replicating it voluntary and periodically.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ When I began in 2015 to experiment with electronic music, I had in my mind the idea of making some improvisations from time to time, regularly, but finally all these improvisations were anecdotal and later I stopped definitely to make them. In November of 2019, and with this improvisation, I returned again to this idea of recording different improvisations from time to time and to experiment. I always enjoy them a lot!✚ This track was remastered in 2022 for the «<i>The Electronic Years - 2016-2020</i>» compilation (2022) and the «<i>Elements - A Comprehensive Introduction To Jose Travieso (1994-2022)</i>» 4-LP compilation (2022).

[\(RETURN TO THE LIST\)](#)

2020

Flight, Ascension And Farewell (Memorial for COVID-19 victims)

NAME OF THE PIECE:	<ul style="list-style-type: none">✦ Flight, Ascension And Farewell✦ Also known as «E-Project #12»✦ Working title: «Improv #2» (first); «COVID» (later)
LENGTH:	<ul style="list-style-type: none">✦ 6:33
STATUS:	<ul style="list-style-type: none">✦ Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">✦ The Dream (EP, 2020)
DATE OF COMPOSITION AND RECORDING:	<ul style="list-style-type: none">✦ January-April 2020 (from time to time, mainly March and April)
GENRE:	<ul style="list-style-type: none">✦ Electronic✦ Others: Classical
INSTRUMENTS:	<ul style="list-style-type: none">✦ Mainly: synthesizers and electric piano; other instruments (orchestral): tuba ensemble, horn ensemble, bass drum, and several tam-tams and cymbals.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✦ This project began in January 2020 as a study to make improvisations basing on the techniques that Vangelis uses in some of his performances in the documentary «L'Arbre de Vie» (1980).✦ So, I set myself the goal of studying such techniques, getting a little fluency using them and, finally, recording some improvisation based on my own melodies or building a track using the same strategy I used in the piece «Lo que Fue mi Humilde Sueño Andaluz» (from the LP «De Luces y de Sombras», 2003). I finally decided to take the path of this piece of 2003, but a bit later I had to stop the project because an evident lack of time (I was very busy at the time with my job as a teacher and I only spent 2 or 3 hours a week on my music). In this context, I could only work in my music from time to time and very awkwardly. I didn't feel comfortable, so I decided to stop and, perhaps, to continue at another time... In fact, about the first 80 seconds of this track were recorded in this period.✦ A month later, in the middle of March, Spain went into confinement due to COVID-19 crisis and I had to spend very long times at home for weeks. I had to do all my work from home and I was very busy still with it, but at least I had a bit more time and I decided to return to the project and to finish it. I was able to work then the most of the days for a little bit... But my perspective had changed and I decided to turn the semi-improvisation to an entire composition with more instruments and more complexity (in the beginning I expected to use electric piano and a bit of synthesizers, but not much more).

ADDITIONAL NOTES:

- ✚ The news in my country were then really depressing because of the situation we were going through and I decided to transform this project in a project dedicated to the victims of COVID-19 (we were having about 1000 deaths a day in those days).
 - ✚ So, finally, I wanted with this composition to make a memorial, and I decided to divide the piece in three parts: “flight”, “ascension” and “farewell”. Though I tried to make the music very descriptive with these words, in the deepest my real objective was to build a metaphor about life, growth and death. This was my tribute to all the victims of COVID-19 around the world.
 - ✚ I’m not a spiritual person, but for years I have shared the belief of the eternal return. I do believe that Universe and all existence is recurring forever and ever. That’s why my composition starts and ends exactly the same... It’s a farewell, and it’s sad, but we’ll see each other in the next return of the eternal. That is my tribute in this piece to all the COVID-19 victims... In the end there is hope and reunion.
-
- ✚ This was my last work of a long series experimenting with a sound composition based on layers and the concept “wall of sound”. I began this way of work with my tribute to Tangerine Dream in 2015 ([«Love On A Real Train»](#)) and it has been the leitmotiv of the most of the electronic compositions that I had made during the next years. So, with «Flight, Ascension And Farewell» I close a cycle.
 - ✚ I had a lot of problems to develop and finish this work: lack of time, problems with hardware and software, very dense mix and very difficult to catch the sound I wanted, my idea of not working with tempo in this project (I do it sometimes) which it was a complete disaster when I turned to a complex composition with a lot of instruments and details... It was awful to work with this piece the most of the time, really slow to develop. In fact, the project was so complex internally in layers, freezes, FX sends, mixes, sidechaining, mastering layers and so on that I had to use around 90-95 tracks to finish it! It was a complete madness...
 - ✚ With this piece I wanted also to introduce some new ideas that I had in mind concerning DAW recording and routes. Some of these ideas were a bad decision, but a few of them were a success and I was happy to experiment and to keep such ideas for the future.

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(untitled, unfinished and abandoned, 4)

NAME OF THE PIECE:	✚ <i>IMPORTANT NOTE:</i> This wasn't a track, but a project (a collaboration), which was abandoned in an early stage.
LENGTH:	✚ –
STATUS:	✚ Unfinished, and never recorded or released, just left.
RELEASED ON:	✚ Never released
DATE OF COMPOSITION:	✚ Some ideas were written in summer and autumn of 2020.
DATE OF RECORDING:	✚ Some guitar demos were recorded.
GENRE:	✚ Something between heavy metal and progressive thrash metal, inspired mostly by Mercyful Fate and early stuff of Megadeth, Annihilator and so on.
INSTRUMENTS:	✚ 2 guitars, bass, keyboards, drums and vocals.
DESCRIPTION AND MAIN NOTES:	<p>✚ This was a project that I started with my friend José Luis Cabeza (it wasn't our first collaboration) in summer of 2020. The idea was to compose and record in distance (both living in different places in Spain) metal music inspired by early 1980 and with thrash and progressive elements. Our references were the classical albums of Mercyful Fate, Megadeth and Annihilator.</p> <p>✚ I started centred mostly in production and José Luis in composition, with the objective to start to create seriously in some moment of autumn. The main stuff of production was finished with success and José Luis created some really cool riffs and ideas to start with.</p> <p>✚ Unfortunately, we decided to stop the project before to go more seriously due to lack of time from both sides, the difficulties of working in distance and a very slow progress. I think we made right.</p>
ADDITIONAL NOTES:	✚ –

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Sleeping With Ghosts

NAME OF THE PIECE:	<ul style="list-style-type: none">✚ Sleeping With Ghosts✚ Working title: «Ambient Instruccional»
LENGTH:	<ul style="list-style-type: none">✚ 7:52
STATUS:	<ul style="list-style-type: none">✚ Finished, recorded and shared (only in the official website as an independent track)
RELEASED ON:	<ul style="list-style-type: none">✚ The Electronic Years – 2016-2020 (<i>compilation, 2022</i>)✚ Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>)
DATE OF COMPOSITION AND RECORDING:	<ul style="list-style-type: none">✚ A few days of January 2019 (not much, just some ideas around the first minutes) and second half of December 2020 (the most of the work)
GENRE:	<ul style="list-style-type: none">✚ Experimental✚ Ambient
INSTRUMENTS:	<ul style="list-style-type: none">✚ Synthesizers, piano, electric piano and samples (vinyl crackle and voices)
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">✚ Experimental recording in which I wanted to explore the concepts of time, space and transmutation through the music and the auditive sensations.✚ The music is developed as the visit of a ghost while the “guest” is sleeping. The vinyl crackle and other sounds feature the presence of the ghost. It’s not so much like a visit, but a transmutation from the real world to the ghost world, a communion of both worlds during the sleep time.✚ With this music I tried to create a “liquid” sensation of the time and the space, as if these were a kind of fluid. More the music move forward, more the liquid sensation is there.✚ A relevant part of the music is recorded backwards and extremely slowed down.
ADDITIONAL NOTES:	<ul style="list-style-type: none">✚ I started this track (with a different concept) in January 2019, but after two or three days working I left it (not very interested in it). In December 2020, almost two years later, I decided to continue the unfinished recording and then I created the concept of the ghost visit and the idea of exploring time and space. The most of the work was made in this second period.✚ The voice of the ghost is a monologue in which a woman talks about the loss of her son. The ghost is, in reality, the painful memory of such a terrible moment.

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2021

NOTHING

2022

I Am The Omega

NAME OF THE PIECE:	<ul style="list-style-type: none">I Am The OmegaWorking title: «Al-Azif»
LENGTH:	<ul style="list-style-type: none">8:50
STATUS:	<ul style="list-style-type: none">Finished, recorded and released
RELEASED ON:	<ul style="list-style-type: none">Cautiva's single «<i>I Am</i>» from 2022 (<i>me signing with the pseudonym of Cautiva</i>)Cautiva's compilation «<i>Songs Of Love, Hate And Death</i>» from 2022 (<i>me signing with the pseudonym of Cautiva</i>)Elements – A Comprehensive Introduction To Jose Travieso (1994-2022) (<i>4-LP compilation, 2022</i>)
DATE OF COMPOSITION:	<ul style="list-style-type: none">From time to time, since autumn of 2018 until summer of 2019 (around 50%)Winter of 2022 (around 50%)
DATE OF RECORDING:	<ul style="list-style-type: none">From time to time, since autumn of 2018 until summer of 2019 (around 50%)Winter of 2022 (around 50%)
GENRE:	<ul style="list-style-type: none">Technical and progressive thrash metalDeath MetalExperimental
INSTRUMENTS:	<ul style="list-style-type: none">Main instruments: 2 guitars, bass, drums and vocals.Additional instruments: duduk, gongs, synthesizer and bass male voice choir.
DESCRIPTION AND MAIN NOTES:	<ul style="list-style-type: none">Last and final recording for Cautiva, my technical and progressive thrash metal project in which I was playing all the instruments (guitars, bass, drums programming and vocals), in the style of "one man band".In 2015 I released a farewell EP of two songs called «<i>The Archangel Of Omega</i>» in which I said goodbye to Cautiva for a long and indefinite period of time, maybe forever... However, years later, I decided to take up the project again and to create a final track. This song, «<i>I Am The Omega</i>», was the result and I finished definitely with Cautiva, closing not a period, but an era in my music. So, the title of the track is not incidental.

- ✚ Of all my projects, Cautiva has probably been my favorite one, so wild and technically excessive, but it's very very demanding in time and energy... And I was getting old! When I decided to record my semi-farewell EP of 2015 («*The Archangel Of Omega*»), it was very hard to deal with the project, especially due to a whole series of problems and bad luck, but I had the time and the energy to confront them. With «*I Am The Omega*», the effort of recording this final track was really titanic and the time and the energy were a deep problem to deal with. In the process of recording, I literally had to stop for months (or even more than a year) on several occasions for lack of time, familiar and personal problems, lack of motivation, lack of mental energy... With «*I Am The Omega*» I wanted to do my best, and, as a result, the complexity and perfectionism took me to a really hard and long work.
- ✚ What about the track itself, I started to work in it in 2018 as a different project to Cautiva, but weeks later I modified it to be part of what it was my usual metal "band". «*I Am The Omega*» connects with the rest of my work for Cautiva, but in some aspects opened new paths: a more oriented to death metal sound, dense and heavy mix, very low intonation (guitar in Bb), use of long reverbs (Cautiva was always very very dry in mix), atmospheric passages and unusual instruments, a lot of discrete details (Cautiva was very explicit in style and form)... I think it's a beautiful evolution of what Cautiva was.
- ✚ The lyrics of this track are related to Howard Phillips Lovecraft's universe. In fact, they are continuation of my old song of 2009 «*The Great Old One*» (from Cautiva's album «*Human*»). Explicitly, the lyrics are about the awakening of Azathoth, the mindless deity of deities, and the consequent destruction of the world... But the meaning of the song is deeper: Implicitly the lyrics are about the loss of the loved ones and the consequent pain. Even the music is describing that. For example, the meteorite that appears at the beginning of the track is symbol of the moment in which you lose somebody and the next minutes of music represent the devastation and emptiness in your life... All that is the real meaning of the song and it has a deep personal sense for me... All the track is a big metaphor.

ADDITIONAL NOTES:

- ✚ This song was released in two different mixes: the original version (with vocals) and a "naked" version (without vocals and without guitar solos). Both versions appear in the «*I Am*» single (2022).
- ✚ This was one of my most complex works and maybe the hardest of all them. A good end of what Cautiva was!

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