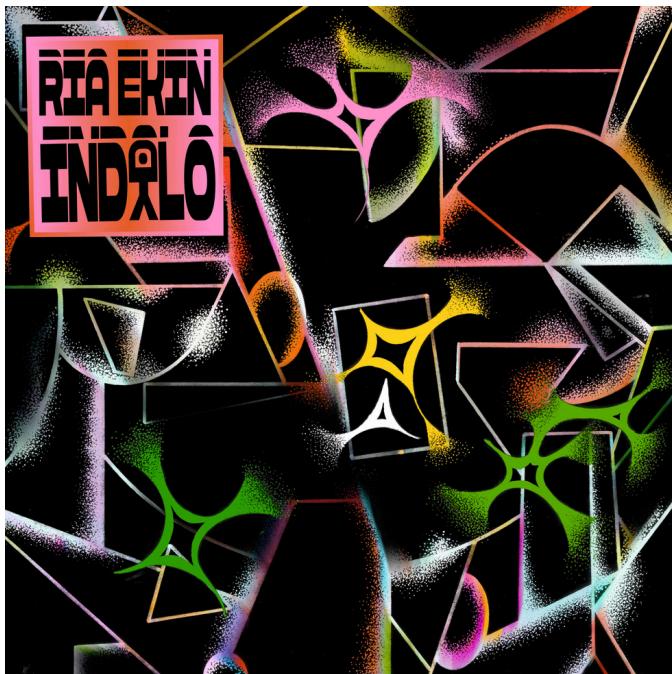




ALTOO2



RIA EKIN
INDALO

RELEASE DATE
Jan 2, 2026

INDALO is a footwork album by RIA EKIN, where footwork meets Spanish vernacular.

Produced: [RIA EKIN](#)

Label: [Alternatapes](#)

Reference: ALT002

Creative direction: Abigali Buchanan

Artwork: [Nick Pennell \(Freakbook\)](#)

ALT002 - INDALO — RIA EKIN (2026)

~32 minutes

| | |
|-----|----------------------------|
| 1. | Indalo — 3:07 |
| 2. | Lailo — 2:46 |
| 3. | Golondrina — 3:24 |
| 4. | Estoy Cansao — 3:28 |
| 5. | Rosa María — 3:14 |
| 6. | Tango Adagio — 3:05 |
| 7. | La Maroma — 3:18 |
| 8. | Olé José — 3:16 |
| 9. | Bergamota — 3:52 |
| 10. | Jondo Cante — 3:09 |

RIA EKIN explores the intersection of footwork, jungle, and tradition. Active since 2013, he has developed a unique language where accelerated rhythms, processed vocals, and Iberian gestures coexist within a cutting-edge digital aesthetic.

His work has been highlighted by Bandcamp Daily and DIS Magazine, and has been featured on radio stations and platforms such as Red Bull Radio, Berlin Community Radio, and Radio 3. With releases on labels like Iberian Juke, Prinzedom, and Pedicure Records, his sound has become a singular reference within experimental flamenco electronica.

Albert Zaragoza Gas, also known as **RIA EKIN**, is a producer working at the intersection of footwork, juke and processed flamenco material, projecting these elements into a Mediterranean digital aesthetic. Active since 2013, he has developed a distinctive language in which fragmented rhythms, transformed vocals and Iberian gestures coexist within a contemporary, post-internet framework.

His debut came in 2013 with a self-titled album released on **Interscape Records**, followed by a collaboration with visual artists **Carlos Sáez** and **Alan Schaeffer** for the piece Modified Branded Landscapes, published by **DIS Magazine** in 2014. This period also included his track “*Txalapartrap*” on a compilation by **Crash Symbols**, the project received attention from Tiny Mix Tapes, a key reference in the US underground press.

Between 2015 and 2016, RIA EKIN became part of **Iberian Juke**, contributing “*Benidorm Sexting*” and “*Google Earth*” to the collective’s foundational compilations. In 2016, he released **Nuevas Bulerías**, a pivotal EP blending flamenco samples with footwork structures influenced by the Chicago school. The project became a reference within the emerging flamenco-electronic movement and was later highlighted by **Bandcamp Daily** in 2024.

Following **Nuevas Bulerías**, he released a track for **Moveltraxx**’s *Street Banger Factory* series, once again incorporating flamenco elements into a global footwork context.

RIA EKIN

RIA EKIN continued with **La Pasión** (2016/17), an electronic reinterpretation of Semana Santa, and **Quicksilver** (Pedicure Records, 2019), where he adopted a more digital, post-internet-oriented sound. In 2020, he released **Alergia** on **Prinzedom Records**, exploring industrial influences, and contributed “*Sinnus Illicitanus*” to **Soulfeeder**’s EAPosting Vol. 4, connecting Mediterranean mythology with contemporary club production.

As a remixer, he reworked **DALILA**’s “*Cieguita*” (2022) into a hybrid track combining funk carioca rhythms with traditional Spanish vocals.

RIA EKIN has performed at **Festival SECO** (Barcelona) and toured China with **Iberian Juke**, with shows at **OIL Shenzhen** and **ALL Shanghai**. He also produced a radio programme for the Chinese platform **GNG Sounds**, further extending his international reach.

His music has been played by artists such as **SHERELLE** and **Karmelloz**, and he has appeared on compilations alongside figures including **jjjjacob**, **Oblinof**, **BSN Posse**, **Stayhigh**, **GAZZI** and **DJ Hristos**.



ALTOO2

INDALO

INDALO is an album that reinterprets flamenco from a contemporary perspective, where footwork, jungle and electronic music converge on the western edge of the Mediterranean. Across ten tracks, RIA EKIN incorporates fragments of tradition — zapateado, vocal breaks, *olés*, palmas, breath, and jaleos — into a digital language built around high-tempo club structures, fragmented percussion, mutated amen breaks and futuristic textures.

The album operates as a cohesive aesthetic continuum: iconic flamenco voices appear transformed, cut and reimagined, while guitars and handclaps become raw material for new rhythmic architectures. **INDALO** does not attempt to reproduce or modernise flamenco, but rather to filter it, distort it and project it into a hybrid space that connects Iberian expressiveness with contemporary club culture.

The result is a work with a strong cultural identity, where Mediterranean imagery coexists with an experimental approach rooted in post-club electronics. **INDALO** reinforces RIA EKIN's singular position within the landscape of contemporary electronic music.



INDALO

TRACKLIST

1. INDALO

“Indalo” opens the album by establishing its aesthetic axis: a convergence of Iberian geometry, Mediterranean spirituality and mutated footwork. A fragment of Bulerías de la Luna by Lole y Manuel is processed into a rhythmic mantra, dissolving into granular textures while the beat constructs a ritual space where tradition and electronic language coexist.

BPM: 156

Key: 6A

Elements: urban leads, electric bass, dirty sampled guitar phrases, flamenco quejío mantra.

Sample sources: Lole y Manuel — Bulerías de la Luna

2. Lailo

One of the most direct and rhythm-driven tracks on the album. “Lailo” fragments Laila al Padre Santo de Roma by Camarón into micro-units that are recombined through syncopated footwork patterns. Percussion, acid synths and modulation effects reduce the original voice to texture and rhythmic accent.

BPM: 80

Key: 8A

Elements: sharp synths, acid lines, chorus modulation, fragmented percussion, vocal as percussive element.

Sample sources: Camarón — Laila al Padre Santo de Roma

3. Golondrina

“Golondrina” takes a brief vocal phrase by Juanito Valderrama and embeds it within a fully electronic structure. The rhythmic core is built around reprogrammed Holy Week snare patterns, combined with cinematic synth layers. A luminous and melodic track where tradition appears as a digitally deformed echo.

BPM: 80

Key: 5A

Elements: ethereal melodies, processed copla vocal, martial snare rhythms, futuristic synths.

Sample sources: Juanito Valderrama — El Rey de la Carretera

4. Estoy Cansao

The track opens with zapateado interacting directly with the rhythm, transforming traditional footwork into a percussive counterpoint. The voice enters and exits as a breathing sample, building narrative tension. The composition expands into brass textures, while hyper-edited amen breaks push the track toward an almost industrial intensity.

BPM: 80

Key: 12A

Elements: percussive zapateado, organic bass, brass textures, frenetic amen breaks.

Sample sources: Duquende, Tomatito, Potito



5. Rosa María

One of the few tracks where the voice takes a central role. Camarón's unmistakable timbre remains recognisable, yet is recontextualised within high-speed percussion, melodic glitches and digital syncopation. A transformed homage where tradition and club energy share the same dancefloor.

BPM: 154

Key: 2A

Elements: lead vocal, accelerated instrumentation, melodic glitches.

Sample sources: Camarón de la Isla — Rosa María

6. Tango Adagio

A rhythm-focused track built from a brief guitar phrase that mutates into a percussive pattern. "Tango Adagio" plays with pulse, filtered synthetic layers, palmas and a sense of accelerated jaleo. The amen break acts as a structural backbone, making this one of the album's most mechanical and energetic cuts.

BPM: 82

Key: 10A

Elements: guitar transformed into rhythm, palmas, dominant amen break.

7. La Maroma

"La Maroma" begins with a guitar entrance transformed into a fast lead figure. During the drop-out, the same guitar returns as an interlude. The focus lies on syncopated percussion, negative space and digital call-and-response between layers, resulting in a minimal and architectural composition.

BPM: 79

Key: 11A

Elements: guitar lead in semiquavers, breakbeat percussion, resonant synthetic lead.

8. Ole José

A sharp and aggressive track. Percussion is punchy and relentless, while the vocal is treated as an electric accent. The combination of footwork structures and the almost punk attitude of the source material results in a direct, confrontational hybrid.

BPM: 80

Key: 5A

Elements: processed olé, dirty amen break, sharp percussion, dark hardstyle sections.

Sample sources: José "El Cabrero" — Los Locos Buscando Guerra

9. Bergamota

“Bergamota” is warm, expansive and hypnotic. The voice of La Macanita is transformed into a repeating motif supported by digital pads and fluid rhythms. The result is one of the album’s most immersive moments, balancing atmospheric juke with Mediterranean sensitivity.

BPM: 80

Key: 6A

Elements: La Macanita vocal, palmas and jaleos, extraterrestrial synths, warm atmosphere.

Sample source: Tomasa “La Macanita” — Bulería de la Mocita (A Palo Seco)

10. Jondo Cante

The closing track. Manuel Agujetas’ voice appears almost naked, surrounded by modulated pads and a minimal beat at 160 BPM. A restrained yet powerful ending that returns the album to its roots: a direct, unadorned homage to the raw intensity of flamenco.

BPM: 80

Key: 6B

Elements: Agujetas’ voice, modulated pads, minimal structure, ritual atmosphere.

Sample sources: Manuel Agujetas — Jondo Cante Fragüeño

Hashtags

#Indalo #RiaEkin #Footwork #Juke #Jungle #AmenBreak #ClubMusic
 #ExperimentalClub #HybridClub #DeconstructedClub #PostClub #LeftfieldClub
 #AvantClub #FutureClub #ElectronicMusic #ElectronicProducer #GlobalClub
 #IberianClub #MediterraneanElectronic #DigitalFolklore #160bpm #BassMusic
 #BreakbeatCulture #PercussiveClub #UndergroundElectronic

Discography

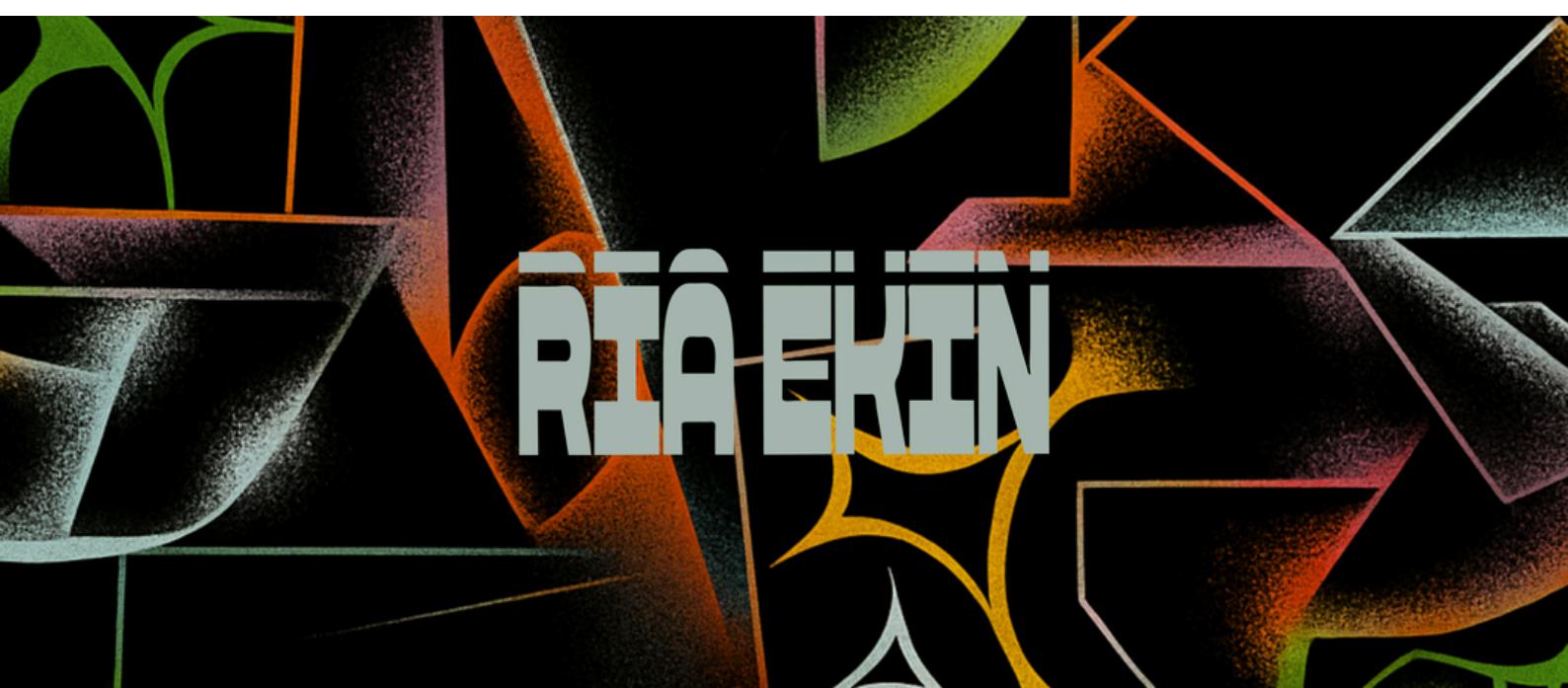
- [RIA EKIN \(Interscape, 2013\)](#)
- [Nuevas Bulerías \(Iberian Juke, 2016\)](#)
- [La Pasión \(Self-released, 2016/17\)](#)
- [Street Banger Factory 08 \(Movetraxx, 2018\)](#)
- [Quicksilver \(Pedicure Records, 2019\)](#)
- [Alergia \(Prinzedom Records, 2020\)](#)
- [Sinnus Ilicitanus \(Soulfeeder, 2020\)](#)
- [Cieguita Remixes \(Dalila, 2022\)](#)
- [INDALO \(Alternatapes, 2026\)](#)

Links

- [Web](#)
- [Soundcloud](#)
- [Bandcamp](#)
- [Spotify](#)

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RIA EKIN