



LOS Sinve:ψ:güenzas

Venezuelan Contemporary Music



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BIO

Winners of the Pepsi Music Award on their album “Sinvergüensuranzas” as the best traditional instrumental music album of the year 2013, this group from Mérida has managed to conjugate the creation and the performance of the most representative genres of our musical patrimony. This versatile ensemble has eventually transformed into the inheritors of the musical tradition that institutions such as “El Cuarteto” and “Raíces de Venezuela” imposed, adding a hint of Jazz, a bit of fusion and dressing it with a fair touch of humor which always turns us into accomplices for good taste and good music..

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Since 1999, the year where the group was founded, Los Sinvergüenzas have been always very clear on what they wanted to achieve in the genre of venezuelan instrumental music. What began as a musical experiment in the city of Mérida (Venezuela), performing a repertoire including the most renowned pieces of our musical patrimony, they have adventured since then, in the composition of a very strict repertoire with traditional roots combined with jazz influences and contemporary music that each of their members handles with great expertise thanks to their years of training as academic musicians.

The youth of their members is an asset to their constant evolution and the

strong conviction that with their music they will contribute to the development of public conscience, offering competitiveness to a national artistic expression next to other acclaimed musical expressions from foreign countries.

Los Sinvergüenzas have offered concerts in the most important halls of Venezuela, and they have represented their country in many important international festivals, being welcomed with the enthusiasm and the affection from those who enjoy good music. In the last three years, they have been invited to participate and collaborate in concerts and recordings with the most renowned groups and singers.

ensemble counts with
four CDs

- **Bichoneando (2000)**
- **Desde otro Lugar (2007)**
- **Sinvergüensuranzas (2012)**
- **Raíces (2013)**

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Heriberto Rojas

Doublebass player, arranger and composer. He plays regularly as a member of the following ensembles Antonio Mazzei Trio, Prisca Dávila and Onkora. Studied jazz in Mérida, New York and Caracas

Raimundo Pineda

Flutist, arranger, composer and conductor. Assistant to the principal flute of the Simon Bolivar Symphony Orchestra of Venezuela. Teaches at the Flute Latin American Academy and Simon Bolivar Conservatory of Music.



Edwin Arellano

Guitar, mandolin, mandola, arranger and composer. Recognized as a music producer having to his credit a Grammy as a performer and co-producer. Conductor of Multifonía Ensemble, has a degree in Mandolin and Jazz Guitar from Experimental University of the Arts (UNEARTE). Currently, he teaches at the Simon Bolivar Conservatory of Music and UNEARTE

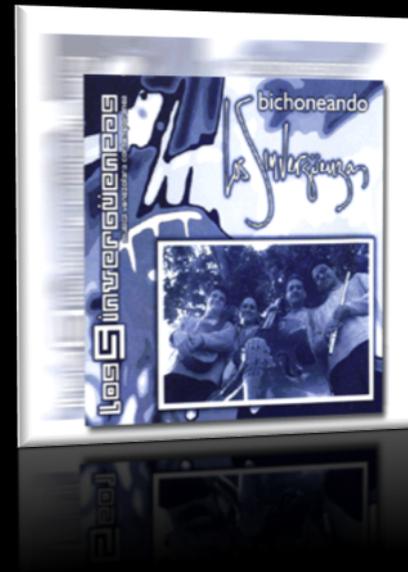
Héctor Molina

Cuatro player, arranger and composer. Has a degree in Music Composition from UNEARTE. Musical Producer, member of C4 Trio, Pomarrosa, Arcano and Eddy Marcano's acoustic quartet. He is a very well recognized accompanist playing with various singers and performing as special guest on countless recordings

DISCOGRAPHY

Bichoneando, Mérida, 2000

Bichonear (Onda Nueva) Edwin Arellano
Misintá (Vals) Antonio Picón
Recuerdo centenario (Danza Zuliana) Pablo Camacaro
Miel de amor (Pasaje y seis) Leonardo Rodríguez
Mi negra (Merengue) Héctor Molina
Seis Entreverá'o (Seis) Folklore
La casa azul (Vals) Aquiles Báez
El Malmanda'o (Merengue) Daniel Atilano
Sin Embargo joropo (Joropo) Pedro Colombet
Pasaje del olvido (Pasaje) Simón Díaz



Desde Otro Lugar, Caracas, 2007

El Inquieto (Joropo) Máximo Berríos
Mariajosé (Merengue) Raimundo Pineda
Amalgamados (Onda Nueva) Héctor Molina
Lágrimas de Bebé (Vals) Héctor Molina
Buscando un Rumor (Merengue) Heriberto Rojas
Desde otro Lugar (Merengue) Heriberto Rojas
Sin Embargo Joropo (Joropo) Pedro Colombet
María (Bambuco) Javier Rosales
Niña de Hilos Rojos (Merengue) Edwin Arellano
Satisfacción (Choro) Pablo Camacaro
Mi Flor de Mayo (Vals) Edwin Arellano
Seis Entreverá'o (Joropo) Folklore



DISCOGRAFIA

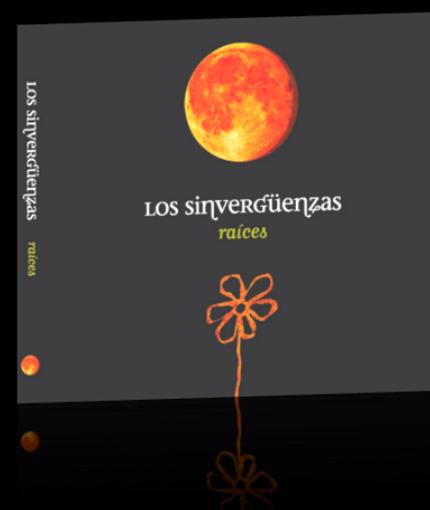
Sinvergüensuranzas , Caracas, 2012

Afíname ese pote (Merengue) Héctor Molina
María Isabella (Canción de cuna) Edwin Arellano
De Cotiza a Legazpi (Onda Nueva) Héctor Molina
La Casona de la Abuela (Vals) Raimundo Pineda
El silencio de las sirenas (Danza) Edwin Arellano
Sinvergüensuranzas (Joropo)) Héctor Molina
En la cercanía de tu ausencia (Bambuco) Heriberto Rojas
El estira'ó (Merengue) Raimundo Pineda
Mi flor de mayo (Vals) Edwin Arellano
El regreso (Tonada-Pasaje) Raimundo Pineda
Caramelito Papelón (Gaita de tambora) Edwin Arellano
Amanecer de luna clara al borde del barranco
(Tonada-Joropo) Heriberto Rojas



Raíces , Caracas, 2013

El mocho (Onda nueva) Domingo Moret
Canción para Flor (Vals) Héctor Valero
El atormentado (Joropo) Pablo Camacaro
Patatín-patatán (Merengue) Pablo Camacaro
Pequeña venecia (Danza) Pablo Camacaro
Señorial (Contradanza) Pablo Camacaro
El parrillero (Pasaje) Héctor Valero
Impresiones (Vals) Domingo Moret
La Totuviola (Joropo) Pablo Camacaro
Tonada al atardecer (Tonada) Héctor Valero
Ojos color de dátil (Danza) Pablo Camacaro
Pasaje indio (pasaje) Domingo Moret
Cuando duerme Caracas (Vals) Domingo Moret
Diálogo (Vals) Domingo Moret
El tristón (Merengue) Pablo Camacaro
La negra cachumba (merengue) Pablo Camacaro
Capricho llanero (Joropo) Pablo Camacaro



REVIEWS

“Everything has just the right proportions; there isn’t an excessive dose of any element whatsoever and you can appreciate the love and the professionalism while mixing the ingredients, the texture, the color and the variety of flavours, succeeding to delight the most exquisite palates (or ears).”

Raúl Delgado Estévez, El Cuarteto. Caracas, 2006

“In a sonorous setting where listening to the same pieces over and over again in a thousand different versions, becomes monotonous, the important contribution from Los Sinvergüenzas gives a breath of fresh air to the traditional instrumental venezuelan music environment.”

César Alejandro Carrillo, Conductor of the Orfeón Universitario UCV. Caracas, 2010



“... I can assure that they have risen as the inheritors of a generation of instrumental venezuelan music groups, that from a long time ago, have been pointing the road to follow among popular art.”

Orlando Moret, Raíces de Venezuela group. Mérida, 2000

“... To listen to Los Sinvergüenzas is always gratifying; In their hands, traditional music impregnates with humor and transforms, without a doubt, into modernity.”

Papel Literario, El Nacional. Caracas, 2009

“...A production firmly transiting towards the rejuvenation of a musical characterization in Venezuela: what these people do will transcend, without any sort of obstacles, as the melodic trademark of this era, a sonorous contrast against the lyrics of the “vintage and caraqueña East Republic”. You are truly blessed, Sinvergüenzas with a capital “S”, because the Avant-Garde kingdom, is also yours!”

Marcos Valverde, Diario Correo del Caroní, Caracas 2012

“...In Mérida, not everything is about riots and pollution, no. Fortunately, we also have phenomenons like four “Sinvergüenzas” making music, four Sinvergüenzas building dignity by the use of musical notes.”

Pedro Maldonado, Diario Frontera. Mérida, 2001

“The 36th edition of the Festival de Plectro en la Rioja”, will close the event with the performance of the venezuelan group “Los Sinvergüenzas”, a name that depicts the crazy but unique and natural way in which they play, to the rhythm of a venezuelan cuatro, a doublebass, a flute and a mandoline.”

Diario “La Rioja”. España, 2002

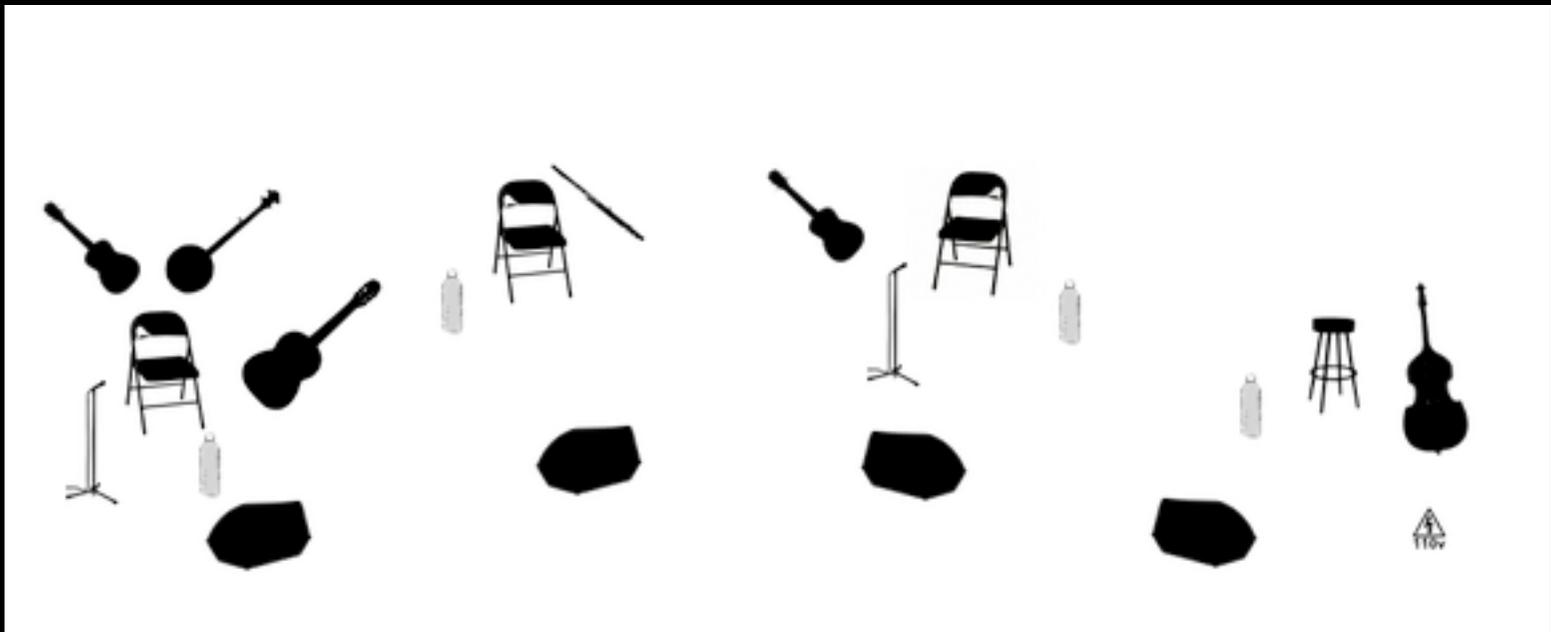
“...They perfectly handle the concept of the arrangement and most importantly, I repeat: The most important thing is the legacy that they’re leaving behind them.”

Orlando Gámez, conductor of the Estudiantina Universitaria UCV. Caracas, 2010

SOUND REQUIREMENTS

Stage plot and Technical Rider

- Professional equipment conected in stereo according to the venue's dimension
- 2 reverberation units
- 4 monitors with grafic Equalizer
- 3 chairs without armrest and 1 high stool (for the doublebass player)
- 2 microphone stands with boom (placed from behind the musician)



Lista de Canales

	Instrumento	Nombre	Micrófono	Efectos/Dinámica	Comentarios
1	Banjo (Mandola)	Mandola	Shure SM57		
2	Ukelele (Mandolina)	Mandolina	DI - Línea		
3	Guitarra flamenco (Guitarra)	Guitarra	DI - Línea		
4	Flauta Travesera	Flauta	DI - Línea		
5	Ukelele (Cuatro)	Cuatro	DI - Línea		
6	Contrabajo	Contrabajo	DI - Línea		
7	Voz	Voz	Shure SM58		
8	Voz	Voz	Shure SM58		

CONTACT

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