

Kali Uchis

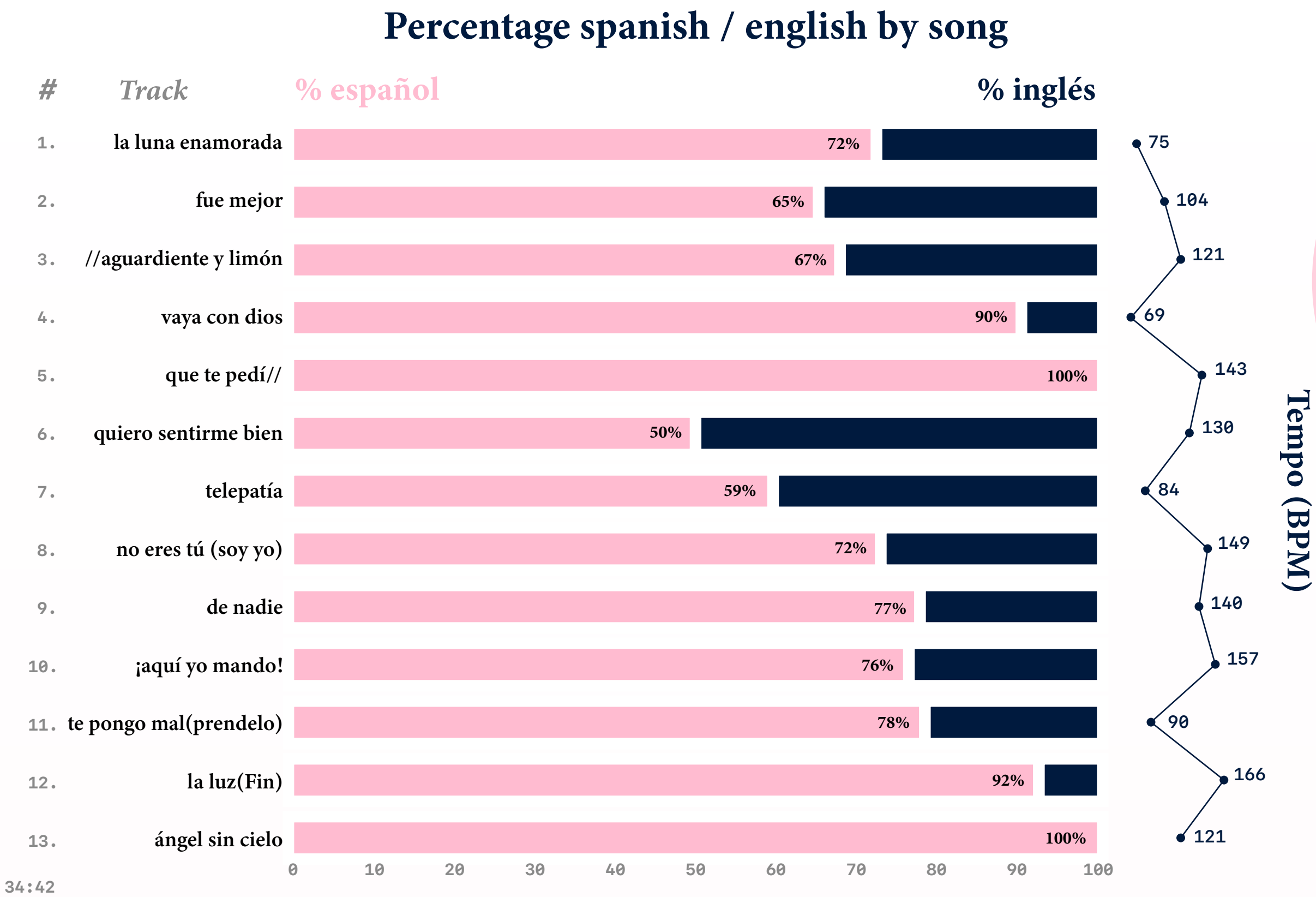
Sin Miedo (del amor y otros demonios)

 @jesi_rgb

Kali Uchis’ “*Sin Miedo*” is her third album, in which she narrates a sensual and exotic journey that evolves very gradually as you progress. Starting with lush, soft textures, everything is calm and ethereal, feeling like floating in a pink-ish world. Long synths and highly processed vocals fly by creating an immersive atmosphere.

As we go on, the rhythm starts to build up, transitioning to a more boom-bap-cumbia-reggaetón like vibe. This happens subtly. Along the whole album, lots of small elements and very detailed harmony appear before your ears, showcasing a tasteful and rich composition.

Language switching



In this album, Kali very gracefully interchanges languages, jumping back and forth between english and spanish. This fact resonated with me since I have lots of trouble trying to communicate something in only one language.

All the songs were analyzed using Natural Language Processing to determine how many senteces were written in spanish and english, and made proportions based on that. The *language-switching* is more nuanced than that, since there are verses that present both languages, but it can at least orient on how each song looks like from this point of view.

The songs are layed out in the original order, allowing us to quickly see how the tempo changes as you progress through the album.

Keys and harmony

The graph here presented is called an alluvial diagram. It presents relationships between diferent categories.

Here, we can see de different songs and the keys that they belong to. For example, A minor maps to “*de nadie*”, “*que te pedí*” and “*vaya con dios*”, revealing that those songs are in the same key.

The determination for a specific key can be tricky in some situations, where modulations and other harmonic artifacts are used to give depth to the track. That is the case, for example with “*aguardiente y limón*”, that uses a rather jazzy and ambiguous progression, or “*ángel sin cielo*”, which modulates towards the end in a pitch-bendy effect.

Overall, this makes for a very pleasant and rich experience to listen to.

