

sparklmami

in this body



slowly



Verve Records / Universal Music
LP 00199957417099 / Digital
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1. **no te vayas** 3:15

(Ariella Granados/Eddie Burns/William Corduroy)

2. **fajas** 3:04

(Ariella Granados/Eddie Burns/William Corduroy)

3. **vaga** 0:50

(Ariella Granados/Eddie Burns/William Corduroy)

4. **running** 2:43

(Ariella Granados/Eddie Burns/William Corduroy)

5. **quisiera** 4:14

(Ariella Granados/Eddie Burns/William
Corduroy/Kenneth Leftridge Jr)

6. **penso en voce** 2:37

(Ariella Granados/Eddie Burns/William
Corduroy/Kenneth Leftridge Jr)

7. **grounded** 2:56

(Ariella Granados/Eddie Burns/William Corduroy)

8. **it was 5am** 1:04

(Ariella Granados/Eddie Burns/William
Corduroy/Kenneth Leftridge Jr)

9. **in this body** 3:21

(Ariella Granados/Eddie Burns/William Corduroy)

Vocals, Synthesizer & Percussion: **Sparklmami** (aka Ariella Granados) / Keyboards & Synthesizers: **Eddie Burns, Josh Jessen** / Organ: **Eddie Burns** / Bass & Guitar: **William Corduroy** / Guitar: **Raphael Olivier** / Drums & Percussion: **Eddie Burns, Alec Trickett** / Additional Percussion: **William Corduroy, Alex Santilli** / Congas: **Alec Trickett** / Saxophone & Flute: **Kenneth Leftridge Jr** / Trumpets: **Adlai Reinhart, Nico Segall** / Trombone: **Chris Misch** / Produced by **Sparklmami, Eddie Burns & William Corduroy** / Additional production by **Josh Jessen**
Recorded at **teddybear recording studio Chicago, IL** / Engineer: **William Corduroy**

Mit den Worten *“You’re listening to Sparklmami radio”* eröffnet die Texanerin **Sparklmami** ihr Debütalbum **„in this body“** – und zieht sofort hinein in eine Welt jenseits klarer Genre Grenzen. Über neun Tracks verbindet die inzwischen in Chicago lebende Musikerin Neo- und Experimental Soul mit brasilianischer Jazz-Fusion, Funk, Mexican Bolero und House-Einflüssen. Nach den Singles *“running“* und *„fajas“* (2024) wird hier erstmals die ganze Tiefe ihrer künstlerischen Vision hörbar.

Sparklmami versteht Musik als Gesamtkunstwerk. Als *“World-Builderin“* erschafft sie ein eigenes Universum aus Klang, Bild und Ästhetik – geprägt von Vintage-Anmutung, surrealen, filmischen Bildern und markantem Styling. Die visuellen Elemente spiegeln sich auch musikalisch wider: **“in this body“** lebt von einer brodelnden Rhythmusgruppe, vielschichtigen Keyboard-Arrangements, warmen Bläsern und einer Stimme, die mühelos zwischen Gesang und Spoken Word wechselt. Vieles entsteht aus improvisierten Sessions heraus – man hört der Musik ihre Beweglichkeit und Offenheit an.

Sparklmamis Texte folgen diesem Prinzip: intuitiv, fragmentarisch, oft wie aus dem Unterbewusstsein geformt. Themen wie Identität, Herkunft und Selbstfindung werden nicht erklärt, sondern erfahrbar gemacht. Gerade darin liegt die besondere Kraft dieses Albums – verletzlich, eigenständig und mit einer künstlerischen Handschrift, die Aufmerksamkeit verdient.

Sparklmami über die Songs ihres Albums:

no te vayas is about being in a codependent relationship. It's the push and pull and the illusion of endearment and sweet talking as a way to make you feel guilty for when you try to leave.

fajas started off as a letter I was writing to my ex but ended up being about my biological father and meeting him. But I mean, it's all connected, so really what's the difference?

vaga is the feeling of my family thinking I was up to no good and directionless, a vagabond, but in reality, I just felt deeply misunderstood and unseen.

*running is about me feeling helpless, working for all these rich people, wondering ‘how the f*ck am I gonna make it as an artist starting from scratch?’ I think it was also the fear of being judged and perceived because the way I'm navigating my journey looks different and is ultimately gonna take me longer.*

quisiera is my letter to my mom. It was the first song that I wrote that birthed and implanted the seed for making this album. It's about, you know, grieving a complicated relationship and accepting the reality that sometimes our maternal figures can't be what we want them to be. And it's about missing someone who doesn't see you. But not holding that against them, you know? But more so naming the feeling.

penso en voce was just about the feeling. I remember watching videos of Diana Ross and Donna Summer, and just being in awe of how sensual they were and really explored that and conveyed that through performances. So that was just a feeling I was tapping into and thinking about when I was in the studio making this one.

grounded started off as a thought I was having. I thought it was funny that as adults we just wanna be grounded and are constantly looking for things that bring us back to ourselves. As a kid, I hated the idea of being grounded. So it was just kind of juxtaposing those two things, which inherently are all similar. It's like damn, I hated being grounded as a child, but as an adult it's all I strive for.

it was 5am is me recounting experiences I had as a child and pairing it with a surreal dream I had. I mean, you know, I think the song speaks for itself in the story.

in this body is a song to myself that for some reason I have a really hard time singing live because I'll just start crying. I remember when I made that song, I had just gotten rejected from an artist grant that I was really hoping I would get. I was down bad, freaking out, not knowing what I was gonna do and I went to the studio and this song was given to me and it was grounding, you know. It's simple, it's straightforward, and it's just a reminder to myself that in this body I am whole even when I'm not always feeling that way. Or even if, you know, in through my process of making art, it is me figuring out how to get back to myself and in my body.

INFO

"You're listening to Sparklmami radio," coos a theatrical accent buoyed by iridescent jazz riffs and cheering backing vocals. "Here, anything is possible. Your dreams come alive, and your fantasies too." Chicago-based musician Sparklmami opens her debut record, *In This Body*, by playfully inviting us into a lush world of reverie, nostalgia, and possibility. Across nine songs, we're immersed in a gorgeous pastiche of cascading vocal runs and breathy sighs, golden saxophone improvisations, and twinkling drum beats.

It's Sparklmami's imagination that really drives the record, especially when she revisits her early life equipped with the wisdom and perspective she has acquired in the years since. "I have all of these life experiences I'm trying to process," she says. "While writing the album, I asked myself, 'How do I do that in a way that's creative and that also feels like I'm taking control over the ones that aren't the most positive?'"

Singing in both Spanish and English, Sparklmami dives into the murky and wondrous world of her childhood memories. Whether she's recounting a surreal dream of a man hugging the house to the point of breaking it on "It Was 5 AM" or bearing witness to a loved one's pain on "Fajas," she conveys a sense of emotional turbulence and surreal childlike perception while also singing with the poise, understanding, and nuance of a grown woman. In the former song, she situates the anxiety she's expressing as a mirror of her mother's, realizing that finding balance in a relationship means understanding one another's burdens and being willing to carry them as your own. realization that everyone is dealing with their own shit, and that's what it means to find the balance in a relationship. I have my shit, you have your shit, and we carry each other's load sometimes. Across a gentle bass line, golden horn, and zipping synth notes, she sings: "You'd cry, I'd feel the pain and the fear and in turn, tears would flow from me too." On "Fajas," she realizes that her family members' joy and pain is interwoven with hers to this day. She ends the song acknowledging, "I also buried the witness. I am also the pain."

Sparklmami doesn't just pull from her own childhood while making *In This Body*. Sonically, she is inspired by the glimmering, verdant jazz made in 1970s Brazil, as well as the open-hearted Mexican boleros she grew up listening to at home. And in the opening track, "No Te

Vayas,” you also hear the whimsy of Indian singer Runa Laila, who similarly begins her iconic record *Superuna* by asking disco fans to buckle up as she takes them on a flight around the world. Sparklmami combines elements of these disparate sounds to establish a sense of expansiveness, an understanding that there are limitless sounds, places, and ways of being, and that she can access them at will as she looks towards her future.

Sparklmami also worked closely with her band [Eddie Burns (Executive Producer, Drums), William Corduroy (Executive Producer, Bass), Alec Trickett (Percussion), Josh Jessen (Keys, Synths) and Kenneth Leftridge Jr. (Saxophone)] to bring this record to fruition. She had been writing songs for a year when she was awarded an artist residency to create an experimental live graphic score. She and her band dressed up in wigs and masks and began to perform. As she painted live, her band converted her images into music. Two of the songs from the album (“It Was 5 AM” and “Vaga”) came from this improvisational session. It was a moment of pure intuition and cohesion for all of them, of thinking beyond artistic form or expectation, and of emphasizing creation through collaboration. From there, she spent a few years performing versions of the songs that would eventually go on the record and letting them take shape on stage before finalizing them in the studio.

It was a period that helped Sparklmami feel more confident returning to singing after many years away. “I think I was finding my voice,” she says of that time. “I hadn’t sung since I was part of my church choir ten years earlier, so I couldn’t fathom being on stage. But I realized that improvising is my gospel. That is my conviction. That is my truth in its rawest form, because it mirrors the way I’ve always had to navigate other hurdles in my life. I also got to really lock into my band at this time. We gave ourselves the opportunity to sit with the music and learn how to play it together.”

It was revelatory for Sparklmami to merge the freedom of improvisation with her love of visual art while working on the live graphic score. Prior to making music, she got her BFA at the University of Illinois at Chicago. As she developed her visual practice, which involved building dioramas of her childhood home and using a green screen to place herself within the telenovelas she watched as a child, she realized that her work needed more unpredictability. But as she has delved more and more into the spontaneity of live musical performance, she hasn’t left behind her art background - music videos like the one for “Running” use bright colors, playful animation, and surreal imagery to underscore the record’s sense of whimsy and otherworldliness.

Sparklmami’s love of improvisation made its way into her recording process too. She wrote her lyrics using a method she learned from studying John Giorno, a poet and ex-lover of Andy Warhol’s who used to go up on stage and start speaking off the cuff while someone transcribed what he wrote. Similarly, Sparklmami went into the studio and “spoke from the subconscious,” voicing whatever was on her mind and heart at the moment, and often using the first take on the record.

As a result, a feeling of openness and vulnerability permeates the music, the kind that comes from expressing yourself truly without overthinking, without worrying how your story will be perceived by anyone else. And that familiarity that she and her band established while improvising live imbues the music with a cohesive, symbiotic sound, as if each instrument is a petal on a flower in bloom.

In This Body is a record rooted in this connection, in deep a sense of love for your community, your family, and yourself, and in the wondrous realization that you can build

new worlds for them. But it's also one of undeniable loss. She conceptualized the record as a way to understand and recontextualize painful memories from her childhood. And, as she was working on it, she was also caring for her mother. "I really needed a place to let my emotions out," she says. "Stepping into the role of caretaker forced me to confront a lot of the complexities in human relationships." On tracks like "Qusiera," she croons, her voice like velvet, "Cuanto te extraño/ Como quisiera que me conocieras" (How much I miss you/How I wish you knew me).

She sings here and throughout the record with a sense of yearning, of confiding, and of purging that grounds the music, that makes it feel lived in and palpable. "When I made this album, I was figuring out so much on my own while still grieving my past," she says. "People with unresolved pain and grief can't help but pass it on. To love is to grieve, to grieve is to love."