

SUBMITTED WORK

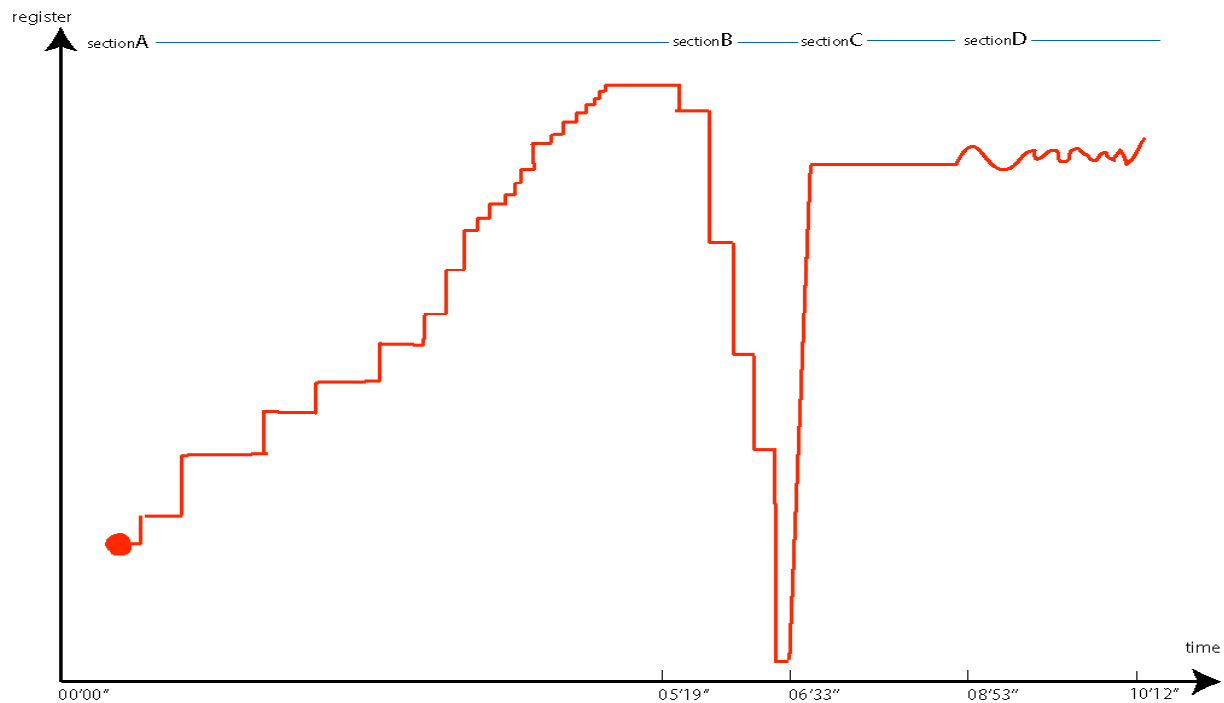
Physiological Mechanics Fantasy (2008) 10'12'' for electronic device stereo or 5.0

A very simple idea

A nucleus or core wrought with quasi-sinusoidal sounds is established as a metaphor or representation of the *world as an expression of will* and lasts throughout the piece. This nucleus interacts with different elements generating friction, reaction and tension and changing its own appearance but always keeping its basic original properties.

Structure

The form of the piece is conceived as a single block. However four sections can be defined. The following graph shows the nucleus behaviour in an **illustrative** and **approximate** way, frequencies as a function of time, and the sections in which they are contained.



The nucleus goes in a continuous line through all these frequencies. As we can see, the sections are closely linked to the behaviour of the represented curve

The result is a work in which, contrary to what often happens in the electroacoustic world, frequencies stand as one of the founding variables of the piece. In a way, the line drawn by them is an explicit formulation of what in many works may be considered as the “implicit hearing axis”, that is, the centre of gravity of perception.

Three Main axes for constructing the piece:

1 Mechanical physiology metaphor as an expression of today's society

All through the piece there is a constant counterpoint between the physiological world (that of living organisms) and the metal mechanical world.

This is the metaphor that will permeate the whole work. On one hand there is an energy core as an expression of the essence of life and on the other, there are many objects that are working as truly artificial mechanisms. Life undergoes minute perturbations and alterations as it progresses through different steps, phases or mechanical universes, which finally amounts to reaching a new condition.

2- Acoustic space saturation and its antithesis; magnet analogy

Additionally this piece makes use of the spectrum as a means to create a dialectic between saturation and vacuum, which will be in permanent conflict with one another.

In fact, saturation and vacuum are treated in principle as two magnets whose like poles try to approach but inevitably reject each other.

The drama is all about forcing them to coexist, thus establishing a structural tension. However the last section of the piece overcomes this conflict and saturation and vacuum identifies with each other. The opposites ultimately prove to be equal. That is to say that the magnet rejection is eventually solved and magnets are able to reach an equilibrium point through the union of north and south poles. Identification is then attained through difference.

Saturated electronic sounds are mainly generated with timbre alterations obtained not only through spectrum manipulations but also by means of simple changes in sample quality and by time stretching and compression.

The result is in some cases a quasi-synthetic sound and always takes up a large portion of acoustic space.

Saturation of this space has for its antagonist not silence but sounds related to the realm of the luminous, the fleeting and the intangible.

3- Extremely subjective interpretation of the “mainstream”

Certain sonorities, that I subjectively associate with thoughts, tastes or preferences widely accepted in a given society, are tangentially developed and reinterpreted (only at timbre level). This search is expressed in a strongly personal way not explicitly but permeating the work as an almost subliminal tint.