

## Javier Alejandro Garavaglia

### Pathétique for multi-track Tape (2006/7)

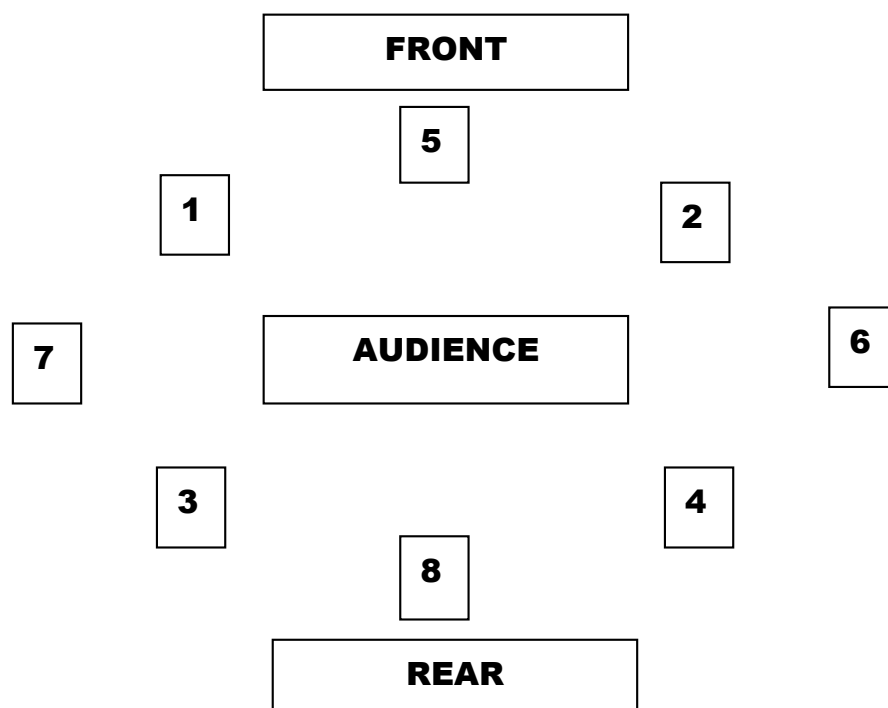
The piece works with mainly materials extracted from the first three main chords of the Introduction (Grave) from the 1<sup>st</sup> Movement of Beethoven's Sonata Op. 13 in C minor, "Pathétique". These chords are C Minor, its Subdominant (diminished 7<sup>th</sup> chord, as a  $\forall\text{H}_z$  of C minor's Dominant) and the  $\forall\text{H}_z$  of C Minor (again a diminished 7<sup>th</sup> chord).

The positions, which Beethoven used for these chords make the sound of the piano for these samples very rich in harmonics. This piece explores the richness of their spectra and transforms them accordingly. It can be viewed as an exploration of the listener "into" the sound. This journey has a double aspect, as it refers not only to the new spectral results overall, but also to the distribution of the sound in space (spazialisation).

The processes for this piece have been very varied, using many tools like C-Sound, Lisp programming, Audiosculpt, GRM tools, SoundHack, Peak, etc. The processes involve mainly time stretching and transposition using Phase Vocoding, Granulation, Filtering, Phase shifting, etc.

#### Indications for the Performance:

The piece exists in a stereo version, which can be diffused from a CD into any kind of loudspeaker configuration (Quadro, Octophonic, etc.). Moreover, the author has developed a patch programmed in MAX-MSP for automatic multi-track diffusion, which works with a 5.1 set or an octophonic one. The octophonic set should have the following channel distribution:



The MAX-MSP Patch (Version 4.5) needs, besides computer (G4 processor or higher or similar) and a 5.1 or octophonic set (this last preferably with a Subwoofer) an Audio Interface with 8 channels like the MOTU 828 mkII or similar.