



Sergio Fabian Lavia

Flujos

The six compositions on this project are characterized by rhythmic continuity, a lack of obvious pulsation, and fairly stable dynamics. The pitches cover a wide range that go from simple and harmonic sounds to noise. This spectrum of frequencies is a continuum of specific, organized structures which can, at times, suggest cultural references.

The general objective was to obtain a type of musical aesthetic that would allow different levels of attention. If listened carefully, each of the pieces should offer interesting aspects and, at the same time, when listening less attentively, they should provide a sound

setting that invites reflection, pleasure and, why not, relaxation.

The compositions are based on a single recording taken as an improvisation. In some cases, editing was resorted to at a later stage.

Using the guitar or another sound generator, transformations were made in real time using a patch that I programmed in Max 8. The patch allows simultaneously managing the spatialization of the sound in a quadraphonic system, the dynamics, various transpositions and modulations, granular synthesis, loops, speed changes, filters, reverberations and delays, and other sound processing and transformation techniques, all of which create a polyphonic type flow.

Surrounded by the sound distributed in the environment, I give myself to the dialogue with total concentration and enormous pleasure. I enter an intense state that indicates the possibility that this moment could continue indefinitely. I am already inside the flow, which implies losing track of time, paradoxically while in the activity of composing music, which requires the specialist, the composer, to take care of organizing, precisely, that dimension.

It's all interaction, and I have only partial control of the sonic responses the patch generates. From a sound stimulus I create, the computer re-elaborates and launches new proposals and in this way chains of reactions are created. It is a journey within the sound, with the intention of giving shape to something that eludes us, that gives us new clues and takes us through territories that we would not have imagined in ourselves.

For this sound form, the beginning and the end become irrelevant. You can go in and out of each piece without major concerns because its nature is not narrative, at least not in the sense of traditional narration where we find a beginning, middle, climax and an end. The flow is of a different nature. It aims to continue, to continue forever.