

Germán Toro Pérez

Inventario I (1999/2003)

electroacoustic composition

Stereo, 8'30

First performance: Festival Synthèse Bourges, 1999

Inventario I (Inventory I) was commissioned by the IMEB, Institut International de Musique Electroacoustique, Bourges and is dedicated to Françoise Barrière and Christian Clozier. Further compositions for piano and tape (*Inventario II*), and ensemble and tape (*Inventario III*) belong to a group of pieces dealing from changing perspectives with the structure of time experience and aspects of syntax like repetition, bound of small sound fragments to bigger structures and contrast between discreteness and continuity.

Those kinds of syntax are present in different time-levels of musical organization: texture of sound material, rhythm, sound sequences, order of parts. The continuity results out of the succession of single fragmentary elements, like the pieces of a mosaic building a new image. The technique used, (mainly sampling), reflect this thought in a similar way to the tape piece *Estudio de ruidos y campanas* (1996).

An important formal idea for the whole cycle is the list, the succession of elements sharing a special format. They may be logical structured or formalized like the alphabet, the numbers or the books of a library or extreme heterogeneous like the arbitrary succession of show windows in a street, the items of a shopping note, the order and content of phone calls, etc. For our perception possibly means this interruption, jump, cut but also variation, remembrance, fast change between parallel processes.

The material consists of natural sounds, piano and bell sounds, synthetic sounds and sounds from objects of sculptor Susanne Kompast in Vienna. The piece was composed during a stay at IMEB in February 1999 and revised 2003 at my private studio.