













Conceptually I intended to restrict the material to explore to the biggest extent their possibilities.

Here I explore the internal space of the voices through extreme time stretching.

The words *Gone, gone, gone beyond, gone altogether beyond* were recorded with different intonations: screams, spoken voice, whisper, as well as with transitions between these main kinds of intonation.

The character of this section changes gradually: starting from very intense – the voices expressing fear, despair, affliction – through quieter states, finish





BATSTONE, P. (1969) Musical Analysis as Phenomenology. *Perceptual Neuroscience Music*, 7(2), pp. 94-110.

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