

# ECOSPHERE

STEFANO JEFF BLUES

The Architecture of the Void

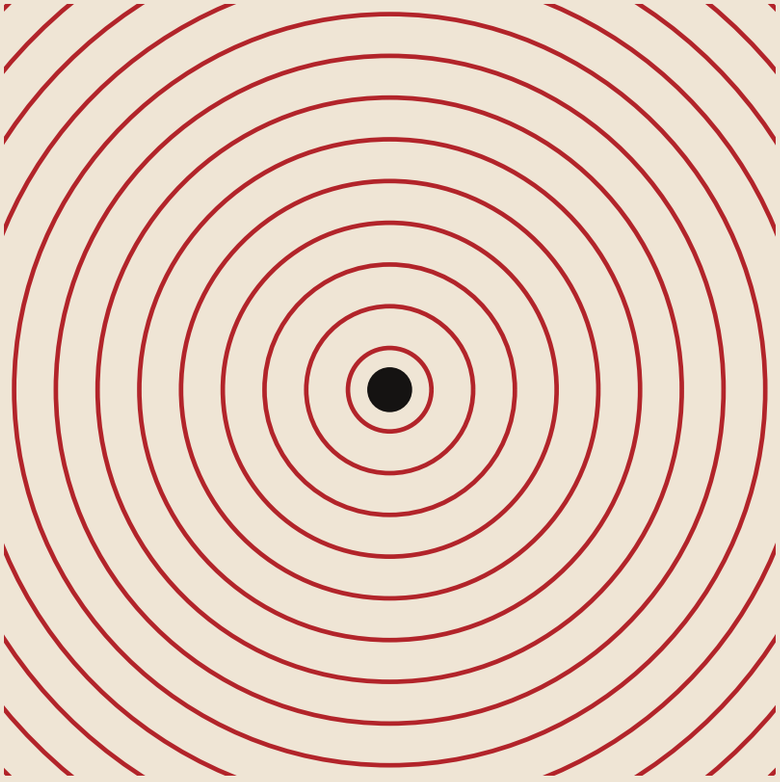
ELECTROACOUSTIC · 3D BINAURAL

MANIFESTO

# Silence as matter.

**ECOSPHERE: The Architecture of the Void** belongs to the lineage of electroacoustic and acousmatic research inspired by the structural thinking of Karlheinz Stockhausen. The album does not treat silence as the absence of sound, but as tangible, vibrating architectural matter, endowed with form, resonance and volume.
Through a spectral exploration that fuses pure synthetic sources (sine-wave generators at 0Hz/sub-bass), granular synthesis and real-world field recordings, the work sculpts an immersive three-dimensional space.

The sonic journey guides the listener from a point-like cosmic origin to the final spatial implosion and gravitational collapse.



# 01

ORIGIN & SUB-BASS

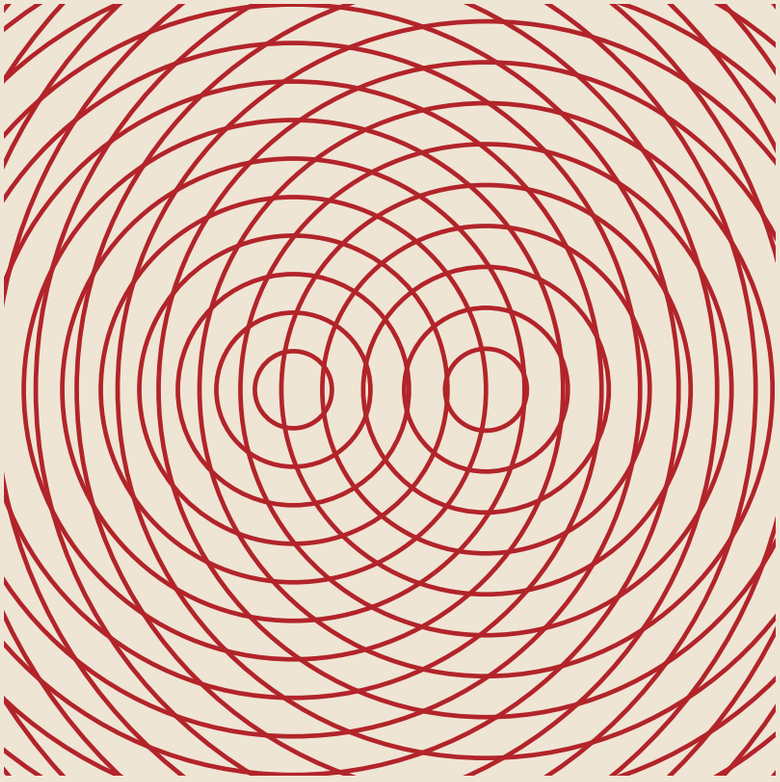
*“The zero point of the sonic universe: a deep rumble and a stationary sine wave from which the first acoustic glimmers emerge.”*

## Singularity (0Hz)

**Audio generation**
Test Generator (pure sine wave, 35–45Hz) and sub-bass synthesis, rendered with Bounce in Place.

**Applied techniques**
Manual granulation of glass resonances and metallic elements; micro-fades (10–20ms) to prevent clicks.

**Spatial dynamics**
Automated low-pass opening (from 60Hz to 200Hz) on a track processed with Binaural Pan.



# 02

BEATING & INTERFERENCE

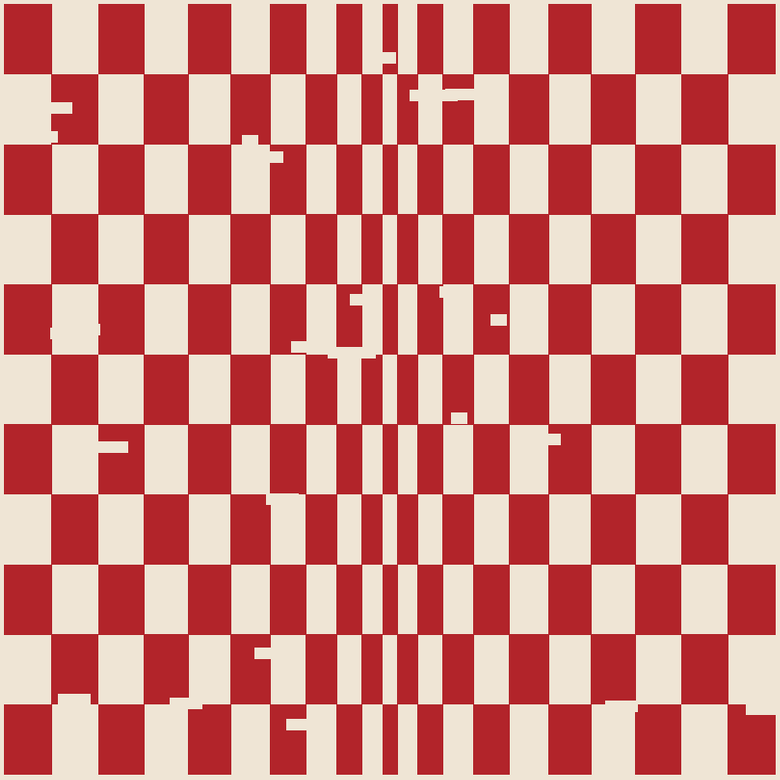
*"The interplay of invisible forces: closely spaced microtonal frequencies generate oscillations and physical vibrations within the listening field."*

## Magnetic Resonance

**Microtonal beating**
Surgical detuning (+3/+4 cents) between two sine/metallic tracks to create natural phase interference.

**Ring Modulation & EQ**
Ringshifter plugin at 0.5–2Hz and narrow-Q notch EQ to remove harsh, static resonances.

**Filter modulation**
Slowly automated low-pass AutoFilter simulating the oscillation of a magnetic field.



# 03

FRAGMENTATION & SIDECHAIN

*“The controlled disorder of acoustic matter: micro-cuts, granular droplets and the breaking of temporal continuity.”*

## Timbral Entropy

**Audio processing**
Micro-fades on metallic fragments to prevent digital clicks; unconventional rhythmic sidechain gating.

**Texture**
Field recordings high-passed at 100Hz and combed to blend into the granular rain.

**Mastering prep**
Strict transient control to prevent overs on upper-midrange peaks.



# 04

BINAURAL 3D & GHOST SOUNDS

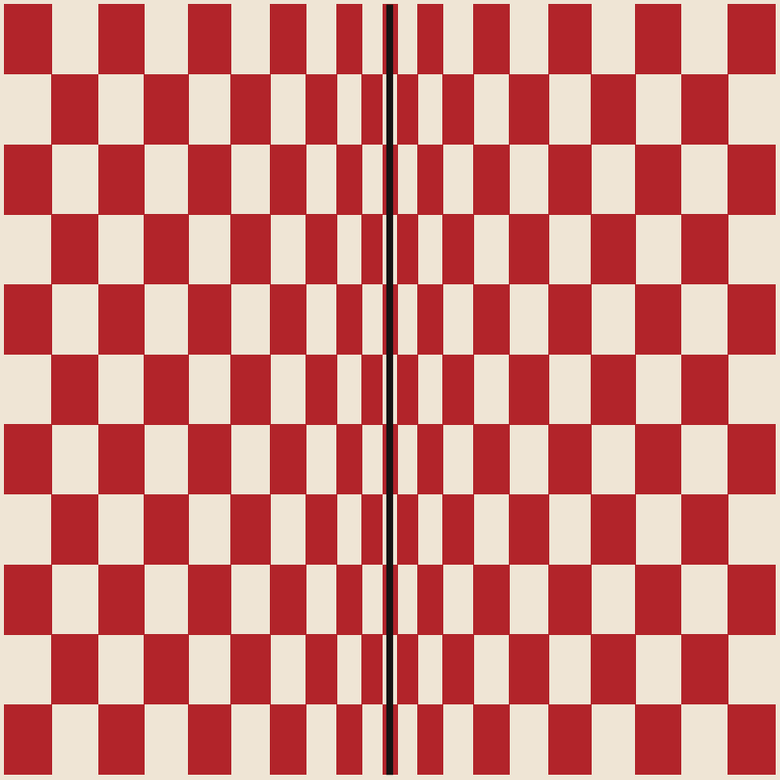
*“Building a three-dimensional acoustic cathedral where the direct sound disappears, leaving only the echo to resonate.”*

## Architecture of the Void

**Ghost sound (pre-fader)**
Single metallic hits sent to Space Designer on a dedicated bus, with the main fader at −∞ dB.

**3D spatialization**
Angle (0°–360°) and distance automated via Binaural Panner to create orbital trajectories.

**Active ambience**
A controlled, filtered noise floor that gives silence its tangibility.



# 05

INVERSION & MONO COLLAPSE

*“The point of no return: the album's entire universe is drawn in, slowed down and compressed into the final zero point.”*

## Event Horizon

**Gravitational inversion**
Audio processed in Reverse.

**Temporal slowdown**
Pitch Shifter and Varispeed descending progressively (–12 / –24 semitones) at the track's climax.

**Spatial contraction**
The three-dimensional field gradually closes in until it fully converges on the Mono center before absolute silence.



# Technical notes

| | SESSION | MASTER CD |
|---|---|---|
| DAW / System | Logic Pro / Apple Silicon M1 | Burn App (gapless / 0 s) |
| Sample rate | 48 kHz | 44.1 kHz (SRC) |
| Bit depth | 24-bit uncompressed | 16-bit Red Book |
| Dithering | — | POW-r #3 Noise Shaping |
| True peak | Adaptive Limiter −1.0 dB | No inter-sample clipping |

Composed, produced and mastered by **Stefano Jeff Blues** in Logic Pro (Apple Silicon M1).
℗ & © 2026 Stefano Jeff Blues. All rights reserved. Physical format: Red Book Audio CD.