My first experiences using Synthesizers goes back to 1976 when my brother and I bought a Roland SH3 analogue synthesizer. I remember also, using 2 decks of cassettes bouncing different tracks of improvised original sounds created with this SH3. Once I was playing some of these tracks to a close friend who in the mid of one piece he layed his head down to his crossed arms like trying to listen with eyes closed. At first I though he was concentrating and enjoying the music and probably tripping with images and flying with his imagination to remote places. Once the piece ended he stood up and I noticed his face was pale and kind of green, even more he told me he was disturbed physically and felt high rate of heartbeats. This was my first contact for real with the fact that is possible to influence and alter the body with music and sounds. When I decided to embrace Electronic music and Composition as a career one of my main interest was trying to understand how Music and Sounds work and why it is so important in most process of our lives.

After finishing school in USA and back to Venezuela by 1984 I composed and produce my first electronic music album untitled Gran Sabana. The concept of this album related to a story I created about how this zone of the country where Tepuyes and most of the mineral resources are located. Gran Sabana located south east of Venezuela is a very fragile and delicate Ecological zone and has a lot of wealth in minerals. By 1984 my proposal related to the importance of the energetic balance of the planet due to this reserves. I had the idea that the exploitation of these minerals in many ways generated real effects on the local energy also creating ripples of distorted waves affecting the planet and the human psychic matrix. Changing the Noosphere.

My interest in this case, was that it was possible using music and art one could cancel these distortions. Lately I have got to the idea that is possible by means of some kind of neo-ritualistic events to generate a codex text consisting of metaphors and artistically presented narrative through a combination of art and technology. These procedures that I have called Electroshamanism and recently Algorithmic Shamanism are intended to serve as a counter code (kind of antivirus routine) that attenuates the effect of the corrupted codex generated by greed and uncontrolled mining; this could be an analogy of the healing or defensive rituals of the Shaman. For this, I have considered in the past and present using procedures based on concepts such as Soundscape (sound landscape) and eco-acoustics, proposed by Raymond Murray Schafer, with the intention of creating a form of image of the memory of the sound originating from the forests and those generated by cultures of the local ethnic groups before undergoing the process of invasion, destruction and

contamination by the noises or sounds of mining machinery (sounds sometimes also to be included as narrative elements in some pieces). These sound landscapes will also be intervened with the sounds of the music created by instruments of the ethnic groups that inhabit those spaces, which would be done virtually, once the referred instruments are processed and generated by digital means on a computer (the appointment of the virtual appointment.)

The first series of concerts on this trend of Electroshamanism were the ones involving the conceptual approach of the possibility of creating artificial consciousness or to be able to insert our conscious into a digital network. The first work on this was Spectra a performance piece presented in 1987 at a local collective art Exhibit in Valencia Venezuela. The piece was about a character who replicated himself into this digital network by means of sampling holographically his own being using fractal compression. The result of course was a double existing being totally confused since he was not able to differentiate the original from the copy.

It wasn't until 2003 that I began using the term Electroshamanism in live electronic music concerts. I refer to this on a series of performances works I named "In Real Time". This series did propose that it was a fact the existence in a virtual digital world. The music and Images from this series involved mostly landscapes of this new worlds.