

# Strani insetti

## (Strange insects)

### for synthesized sounds

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#### Introduction.

The central concept around which the work has been developed is the **rhythmic pattern**. The whole work is a sort of complex *variation* of the rhythm written in the image below (1):



Fig. 1

Each element, each *voice*, each event present in the work has been derived from that pattern. Rhythmical *augmentation* and *diminution*, overlapping, varied repetitions, are all techniques used to bring the material to life, to build a coherent framework in the composition.

The pattern of *Strani insetti* changes, becoming something new, but it's always linked to the original form creating in this way a *pulse* of the composition. It's always difficult, in computer music, to create a *breath* of the composition; synthesized sounds can assume every possible morphology, also not linked to the physical behaviour of any real instrument and thus escaping from a musical logic.

Using the rhythmical pattern transformation techniques instead, it is possible to give a specific *physical-like morphology* and a specific *breath* to the music.

*Strani insetti* has been created thinking to an imaginary ballet: under these circumstances it is compulsory to use a rhythmic pulse to help the dancers.

Technically the whole work has been created with Csound using any external post-production or sequencing device. The synthesis used are the *additive* synthesis and the *frequency-modulation* synthesis; in some particular configuration the frequency-modulation synthesis assumes the sound of granular synthesis on prototypes (sinus, etc.).

The author himself wrote a programming language called *Evolve* to manage the rhythmic evolution of the original pattern; this language, after compilation, produces a score for Csound implementing rhythmic variations.