

La vana aurora

(The useless dawn)

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Introduction.

"La vana aurora" is a composition based mainly on FM and additive synthesis, without the employment of any recorded material, written using Csound and other programs developed in the C language by the author.¹

The work is inspired by E. Abbott's short story "Flatland", a story centered on the new perspectives opened by the General Theory of Relativity. Abbott describes a world made of two dimensions, in which the geometric space can determine the freedom of people. One of the consequences of Einstein's theory is that geometry constrains movement, and so freedom: one can move only by following his/her *geodetics*, ie his/her geometric space. You are free only inside your geodetics.

In Abbott's story, moreover, there is a particular event that changes the perspectives on the world: the discovery of a new dimension. One of the characters, the narrator, prophesies the existence of a different world with more dimensions, no more a flat land.

The work "La vana aurora" follows, more or less, the same journey but the dimensional change occurs from a single dimension (a line, in which the possible movements are only right-left and viceversa) to two dimensions (a plane, where is discovered the acoustic space of sounds).

In this sense, the work is subdivided into two sections: a first, flat – one and a second in which different sound planes appear.

Three thematic elements have been used in the composition: a "dotted" one called POINTS, made with the simple FM, a "lined" one called LINES or WOMEN made with additive synthesis and a "surfaced" one called SURFACES or MEN made with both FM and additive synthesis.

Also three kind of "spaces" have been considered in the work: the *inner* space of the sound (ie its spectral content) the *outer* space (ie the place in which sound objects interact) and the *virtual* space (ie the simulated environment in which sound objects move, present only in the second section). Shortly, it's possible to say: the inner space is the *form* of a sound object, the outer space is the *relationship* with other objects and the virtual space is its *movement*.

Form, relationship, movement: on these is played the game.

The discovery of a new dimension happens thanks to a non-flat object called SPHERE which appears near the central climax: this object is made with the functional iterations described by A. Di Scipio. This new kind of objects will lead the second part of the work.

And what about the title of the work?

POINTS, LINES and SURFACES discovers a new dimension and, consequently, a new kind of freedom. For them this discovery is a sort of "new day", a new dawn.

This immediately leads to a new question: is there another new dimension? And another again? The answer is given at the end of the work: the new dimension is not a real change for us because we will never know where will finish our freedom. The new dawn will be, then, useless. The title is the translation of the first line of "Two english poems" by Jorge Luis Borges.

¹ The Csound script and the C sources of Fmask and Fmaskov can be requested to the author.