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Voiced syllables in the wind sound
Performance



**Topic: Generative Art,
Poetry and Music**

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Tenore SOS Emigrantes:
Marco Giobbo - Boche
Orgolesa (Orgosolo)
Maurizio Pittalis -
Boche Orunesa (Orune)
Istevne Pira - Bassu
(Nuoro)
Alessio Pireddu -
Contra (Bono)
Antonio Riviezzo –
Contra (Nuoro)
Giancarlo Lovicu -
Mesuboche (Oliena)
Sardinia

Abstract:

Light, 3 times and now

Il mio canto insegue un cuore di terra: / My song is running behind a ground heart:
Forte fragile fatto come di suono *leggero*, / Strong fragile, made as of *light* sound,
Vestito d'ombra, in pio splendore. / Dressed by shadow, in pious splendor.
Il mio canto è nel vento con ritmo *leggero*, / My song is in the wind with *light* rhythm,
Come sillabe in aperta soave ricerca, / As syllables in suave open research,
Intorno al senso eterno della vita umana, / Around the human life eternal sense,
Intenso e *leggero* come foglia di sole vestita, / Intense and *light* as sun dressed leaf,
Che il vento genera in continuo. / That the wind generates in continuum.
La cadenza del ritmo nel passo musicale/ The rhythm cadence in the musical step
Ritorna al suo luogo ancestrale di battito d'amore./ Returns to its ancestral site of love' bit.
Ora, sillabe di voce sagge come una parola di Dio, / *Now*, voiced syllables, wise as a word of God,
Voi seguite lo splendore dell'orizzonte, / You follow the shining of the horizon,
In un sottile chiarore diffuso di bellezza. / In a diffused tiny lighting, of beauty.
E' ora che viviamo; vedi, ora .../ It is now that we live, you see: now...

The idea to design this performance rises after our visiting the Giants exhibition in last summer at Museum of Cagliari and of Cabras. The recent new discover of a vast archaeological site in Cabras is real impressive and mysterious. The starting point of the performance is a poetic text by *Enrica Colabella* about the art of connection between voice and wind. The voiced text interacts with Nuraghes images of 3D models generated by *Celestino Soddu*, in unique and un-repeatable variations. Following *Tenore SOS Emigrantes* start in performing songs. The structure of this way of singing, in 4 parts, *Tenore, Bass, Contra, Falsetto*, is one of the most ancient over the entire world. It is declared by Unesco patrimony of humanity. Firstly, *Tenore* starts alone the song. In second time *Bass* starts by generating syllables as a sound that tries to imitate the power of wind slow and strong searching words. Third step is for *Contra* by following Bass in contra. The structure of the meeting is an open research toward harmony. When harmony is gained the fourth voice starts in *Falsetto* as a sound in contra the Tenore incipit. This is a moment of performing a very impressive circularity. These four parts are strongly identifiable and this tradition explains a deep relationship between man and Nature. In fact, the relations are not only between human voice and wind, but also with animals. In fact Bass and Contra imitates the sounds of animals and for this unique aspect in the world Unesco declared it humanity Patrimony. This is a polyphonic structure, in fact *mottetto* is often used in Tenores performances. It is a great pleasure to see that this unique structure of sound is still alive in Sardinia, where is an actual great rediscovering of this wandering tradition in young generation. This is like an *Arcadia* still alive.

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Keywords: Generative Art, Poetic Logic, Generative Design, Futuring Past, Nuraghes, Stone Age, Sardinia Tenores Music, Polifonia, Mottetto, Hendecasyllabic, interactive voices and generated images