



# NERO IPOGEO

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“Nero ipogeo” is the third of my acousmatic cycle of compositions dedicated to the colour “nero” (the first one “Nero metropolitano” [2014] and the second “Nero siderale” [2015] are published on a CD edited by “Taukay Edizioni Musicali”). The sources of “Nero ipogeo” are audio gestures of high frequencies (not dissimilar to the whistle) and underground sounds on the verge of audibility or inaudibility. The principle of the compositional fragmentation and of the compositional reduction is taken to the absolute extreme. I sculpted a kind of sub-atomic composition that picks up the sounds from the crevices between one quantum event and the next one. The intention is to lead the listener to the most attentive and perceptive kind of listening.

It is mainly designed with the open source software supercollider. The techniques used are different, the sound material is partially the result of elaborations of samples and partially the result of synthesis techniques as well. In “Nero siderale”, the problem of perception bounces immediately back to itself: if it represents the attempt to attest our primordial and original openness to the world, this attestation is however never complete, it is never completely expressed or expressible. Something indeed remains. This constitutive openness of the perception, which helps it establish its paradoxical character, is well expressed by Merleau-Ponty in *In Praise of Philosophy* where, in the pages dedicated to the philosopher Henri Bergson, is stated that reaching the core of perception would be the same as seizing the meaning of the world, but which, however, remains and cannot but remain a scrap in the expression of this seizing.

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