

Séminaire du GREAM

Misha - Salle Europe

Vendredi 29 novembre 2019

15h00 - 17h00

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Difference and Repetition in Spectral and Post-Spectral Music

If for a moment we put aside the new system of organization of pitches that characterize the spectral music, another important technique emerges. The spectral music has recovered in a particular way the concept of repetition. As a result of the meeting of stimuli from different fields such as information theory, linguistics, psychoacoustics and philosophy, the concept of repetition in its various implementations has represented relevant openings towards a new relationship between content and form. In this paper we will try to outline a framework of more frequent techniques used by Grisey and Murail, including an evaluation of the effects on the formal level. Further, we will present some examples chosen from the pieces of post-spectral composers such as Fausto Romitelli, in whose works this concept of repetition undergoes further transformations. As an example not directly belonging to this poetic horizon, we will introduce some works by Salvatore Sciarrino. It will allow specific spectral procedures to be observed through the comparative method with an external model, in order to better grasp the specificities of the concept of repetition.

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articles about the late 20th-century music with special attention to the spectral and post-spectral music, sound studies, improvisation, and sketch studies. She is a member of the Editorial Board of Archival Notes (Venice), member of GREAM (Strasbourg) and the Head of research group DALM (Cremona-Pavia).