

Old Is New

International Conference – Lisbon 24-26 November 2016

Ferraz, Silvio

ABSTRACT:

“Rewriting”: tradition and heterogenesis

In a certain way dialogues always cross arts. Dialogues between traditions, stories, techniques, people. In the XX Century music, Luciano Berio is supposed to be one of the composers most concerned with a music writing, which is crossed by several traditions, either European music or music from traditional cultures. In a short text about two Berio's pieces *Voci* and *Naturale*, Jürg Stenzl indicates the three forms of rewriting that Luciano Berio employs in his compositions. The first one consists of the identification between the rewriting and its original model: there exists an “affective” aspect that connects the composer with a specific sonority, which is taken by the composer as reference and is simply repeated it in his composition. In the second form, as commented by Stenzl, the chosen sonority is used to be developed in an open field of experimentations, considering that each results needs to maintain a sonic familiarity with the original sonority. In the last form the composer can rewrite the sonority exceeding the limits of identity and deforming the original sonority until an unrecognizable situation.

According to these three formulas of Berio, the rewriting opens the possibility of working simultaneously with these three forms, in which the third form allows one to think composition in a heterogenetic field. The musical writing is, therefore, crossed by a large set of music traditions, which can be used according to a “molécularization” process. Trough the molécularization process, a concept we can borrow from French philosophers as Gilles Deleuze, Félix Guattari and Gilbert Simondon, the original sonority is fragmented until an unrecognizable point, but still keeping an hidden identity with the original.

Molécularization process is closely related to the “allagmatic” concept developed by Gilbert Simondon in his Doctoral Thesis, “L'individuation a la lumière des notions de forme et d'information”. And it is the core of the Ritornelo “machine”, proposed by Deleuze and Guattari as a formalized thought about the time-space constitution in any living system: as we can have when listening to music. The importance of this concept to the rewriting strategy concerns the fact that when working with small fragments, on the edge of its recognition, each one of them can be freely recombined (without loosing) any empathic and listenable aspects. It allows one to compose mixing in one sole musical structure fragments from different traditions, as classical European music and Brazilian traditional music.

BIO: Compositeur et musicologue, Silvio Ferraz est professeur de composition à l'Université de São Paulo (Brésil). Docteur en sémiotique par l'Université Catholique de São Paulo (1997), et habilitation (Livre Docência) en composition musicale à l'université de Campinas (2008), est chercheur à la FAPESP

(Fondation d'aide à la recherche de l'état de São Paulo) et au CNPQ (Centre National de Recherche du Brésil) avec des recherches autour du concept de temps musicale et réécriture. Directeur du Festival International d'Hiver de Campos de Jordão et de l'École de Musique de l'Etat de São Paulo, en 2009 et 2010. Ses compositions sont régulièrement jouées aux principales festivals de musique contemporaine au Brésil et Amérique Latine. Auteur de *Musique et répétition : le question de la différence dans la musique du XXème siècle* et *Livre des Sonorités* (publiés en portugais).

CONDIVIDI:



Be the first to like this.

