

# G rard Grisey: time and process

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## Abstract

Since 1950, the role of time in music has been a key concern for many composers, who looked at it from different perspectives. Some authors, like Stockhausen, tried in their works to investigate the connections between frequencies and durations (*Zeitmasse*) or redefine the perception of time, expanding single moments (*Momente*). Some, like Donatoni in *Strophes*, tried to annihilate time replacing the old conception of development with sequences of panels. Some others, like Ligeti in *Atmosph res*, petrified time creating a *continuum* built on endless micro transformations.

G rard Grisey, co-founder of the group called *Itin raire* in the 1970s and "father" of the *Musique spectrale*, is another composer that, though not as celebrated as the ones mentioned above, considered the speculations about time and its perception the heart of his production.

This paper focuses on Grisey's theories and works, on how he explored the acoustical nature of the sound itself – also thanks to the possibility offered by electronics to decompose a single sound into a complex spectrum –, used these results as a starting point for composing and tried to examine how physical processes that constitute sounds can influence the perception of time by the listener.

By analyzing Grisey's conception of time and process in the scenery of the avant-gardes, the paper aims at shedding light on a musician whose ideas still offer alternative insights into the act of composing.

## CV

Nicola Davico (1977) graduated in Piano (1996) and in Composition (2004) at the Conservatorio "G. Verdi" in Turin (Italy). He graduated with honors in German Literature at the Universit  degli Studi di Torino (2004), he followed courses on conducting in Italy and in composition in Berlin at the *Universit t der K nste* (2005-2006). Winner of national and international piano and composition contests, he published several articles and gives conferences and seminars on classical music, especially on the contemporary production. He is the author of the essay *Oltre – Robert Schneider e l'esplorazione dell'incomprensibile* (2005) and translated from German the books *Arvo P rt allo specchio* (2004) and *Musiche dalla Corea* (2007). He was the assistant of Prof. Enzo Restagno, artistic director of the international festival MITO Settembre Musica, with which he cooperates as a Germanist and as a musicologist.