'Vibrante, luminoso!'
Signs, Language, Sound Research and Musical Invention in Fausto Romitelli's *Solare* for Classical Guitar

Elena Casoli
Hochschule der Künste Bern

THE CLASSICAL GUITAR IN FAUSTO ROMITELLI'S EARLY WORKS

Solare is a work for classical guitar composed by Fausto Romitelli in 1984, when he was 21 years old. At that time the classical guitar seems to be a beloved instrument for him. In fact, between 1984 and 1988, Romitelli composed several works for solo guitar such as *Étude pour Bilitis* (1983), *Highway to Hell* (May 1984), *Solare* (Summer 1984), *Coralli* (1987), and chamber music works including classical guitar such as *Ariel Song* (1987) for voice and guitar and *Simmetria d'oggetti* (1987–1988) for soprano recorder and guitar. Moreover, in the following years, he wrote *Have your Trip* for mandolin, guitar and harp (1988–1989), *La Lune et les Eaux* (May 1991) for two guitars and *Ein Lichtspiel, schwarz-weiß-grau* (1997) music for the film by László Moholy-Nagy for doublebass recorder (Petzhold), accordeon, piano, guitar and percussions.

Looking at this list of works, we find confirmation that the classical guitar was important in the first period of his creative path, just as the electric guitar later became a fundamental instrument not only for his iconic solo work *Trash TV Trance* (2002) but also in several of his ensemble works such as *Professor Bad*

Trip I, *II* and *III* (1998–2000), *Dead City Radio: Audiodrome* (2003) and in his video-opera *An Index of Metals*, as a leading instrument in several moments and particularly in the *Cadenza*.

> The work ends with the *Cadenza* for electric bass and electric guitar. It concludes its journey – started with the rock but clear sonority of the Pink Floyd sampler and always maintained in a delicate balance in between a refined articulation peculiar to the chamber music and the overflowing overwhelming energy of the electric sounds – with extreme distortion and entropic saturation.[1]

These compositions undoubtedly became more well-known and had a greater chance to be heard in important contemporary music festivals (such as Ars Musica Bruxelles, Festival Présence Paris, Festival Musica Strasbourg) than those written earlier like *Solare*. While his later works often involve the use of electronics in different ways, we might think that Romitelli's deep intensive research on sound, sonorities and instrumentation started when he moved to Paris in 1991.[2] As soon as Fausto Romitelli became a researcher at IRCAM, he had far more opportunities to involve live electronics and electric instruments, such as the electric guitar, in his compositions. But, as Ingrid Pustijanac sustains, 'right from the start, Romitelli's research was oriented towards a world of complex sounds in which, even before electronics, the fundamental role is occupied by electrical instruments. A constant concern in Romitelli's works is the tendency to unify traditional instrumental ensembles with electrical devices such as electric guitar or keyboard [...]'.[3] I would like to enlarge this perspective in Romitelli's creative path at least with regard to the classical guitar. One might consider that he first started to use this style of composition for guitar in 1983, with *Étude pour Bilitis*, since in his early approach to this instrument Romitelli revealed a strong need to significantly re-work and transform the traditional acoustic sound even without and before the use of electronics. An example may be seen in *Dimensioni* (1984) for 16 instruments, in which he employed both classical and electric guitar for the first time, with fragments from both *Highway to Hell* and *Solare* appearing in the guitar part.

A LETTER FROM FAUSTO ROMITELLI

I got the chance to meet Fausto Romitelli and work with him, while we both grew as musicians in Milan, the town to which he moved from Gorizia in 1982 to continue his studies at the Conservatorio "Giuseppe Verdi" with Umberto Rotondi. In the meantime, Romitelli kept in contact with Giulio Chiandetti, a guitarist living in Gorizia, to whom he dedicated his *Highway to Hell*. It was presumably

in Rotondi's class that he met Patrizia Rebizzi, a talented and passionate guitarist who was also active in Milan. She was also studying composition and, in those years, devoted her energies to performing experimental new music like *Solare*, of which she was the first interpreter.

In the following years an Austrian guitarist, Gunther Schneider, also began a long and intense collaboration with Romitelli. As Rebizzi performed *Solare* in Italy, Schneider performed it in Austria and Germany; he also provided him with the commissions for *Ariel Song* and *La Lune et les Eaux*.[4] In 1995 I received an envelope from Romitelli containing the score of *Solare*. This was the first time I saw the piece. It came with two pages of instructions and a letter in which the author describes the work, also announcing the piece for two guitars written in 1991 and suggesting that I might consider the possibility of dedicating my energies to *Solare* (**FIGURE 1**).

FIGURE 1. Letter from Fausto Romitelli to Elena Casoli. Elena Casoli's private archive.
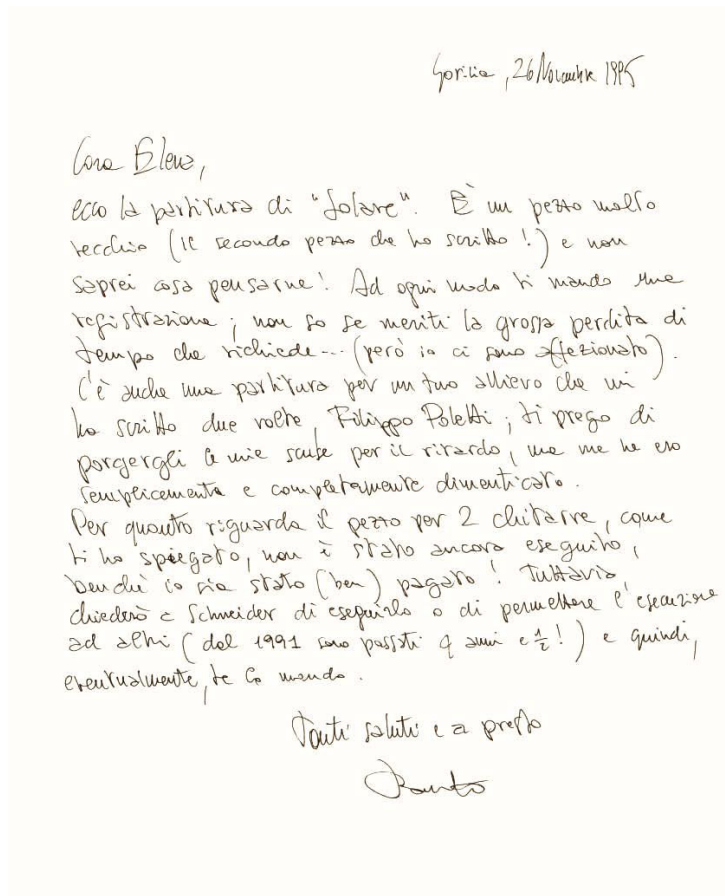
Then in 1997 I had the opportunity to collaborate with him, taking part in a project for ensembles. The project was conceived and organised by Paolo Pachini, who involved several Italian authors in composing new music for a selection of Bauhaus artists' experimental films. Romitelli composed a piece to be used as the soundtrack for *Ein Lichtspiel, schwarz-weiß-grau* by László Moholy-Nagy.

In autumn 2009 I performed with Jürgen Ruck *La Lune et les Eaux* for two guitars at Dampfzentrale in Bern and on 10 February 2010 I finally gave the first performance of *Solare* (in Milan, Palazzina Liberty) within the Divertimento Ensemble's concert season; to my great pleasure I saw Patrizia Rebizzi in the audience.[5]

FROM SCORE TO PERFORMER: MUSICAL NOTATION AND INTERPRETATION

To explore in detail how Romitelli uses the six string techniques and sonorities, we will feature some peculiar constructive aspects of this work and their particular role in the instrumental language that he developed on the guitar. My goal is to establish connections between the musical text and the practical issue of interpretation, thus creating the conditions for understanding and explaining the performative process. First, I will investigate some issues concerning 'performance analysis', from both a guitaristic and acoustic, but finally interpretative perspective.

> In my opinion, the distinction to be made today is between a written music and an unwritten music. Of course, the distinction between classical music and current music exists, but it is marginal and calls for becoming more and more anachronistic. The center of the problem is in writing [...]. For me, in fact, written music is the one in which the eye controls the ear. I believe there is written music where there is an explicit formalization of the musical will.[6]

The score of *Solare* clearly shows that Romitelli, although he was not an advanced guitarist, developed a deep practical knowledge of the fretboard while writing for guitar. Therefore, one might think that he wrote as a non-guitarist composer who had throughly researched the instrument's sound possibilities and technique. All his indications about strings and fingers – employed to implement complex synchronous actions between right and left hand (RH and LH) – are useful and essential to the performance. Furthermore, the score of *Solare* is introduced by two pages of symbols and explanations, which contain detailed instructions that are crucial for determining the kind of action a certain finger should do on a string or on the soundboard and the corresponding symbol in the score (FIGURES 2 and 3).

FIGURE 2. Fausto Romitelli, *Solare,* autograph manuscript: symbols explanation, p. 1. Fondazione Giorgio Cini (Venezia), Fondo Fausto Romitelli.
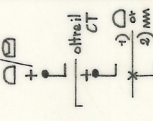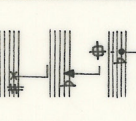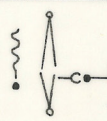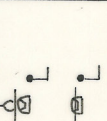
FIGURE 3. Fausto Romitelli, *Solare,* autograph manuscript: symbols explanation, p. 2. Fondazione Giorgio Cini (Venezia), Fondo Fausto Romitelli.

Despite the highly developed guitar technique that his language asks for, most of the complex sound objects are playable just following the instructions. So, what makes the score so demanding? I think three aspects: the high-density into which these techniques are crowded, the continuous fluency that is asked for and the urgent lyricism as an implicit mainspring of his language.

MULTI-LAYERED TEXTURES

In *Solare*, Romitelli produces multi-layered textures through melodic lines, counterpoint, chords and percussive sounds. We observe a kind of new polyphonic structure, in which two or three parallel lines and musical thoughs proceed simultaneusly. At certain moments the stave is so crowded that it could almost be possible to orchestrate the piece for ensemble or, vice versa, the guitar becomes a small ensemble, a site for compositional and constructive experimentation. There are very few moments where Romitelli decides to use multiple staves to indicate percussive actions on the soundboard (**FIGURE 4**).

FIGURE 4. Fausto Romitelli, *Solare,* p. 3 (fragment). © 2012, by Ricordi, Milano, 14082000.
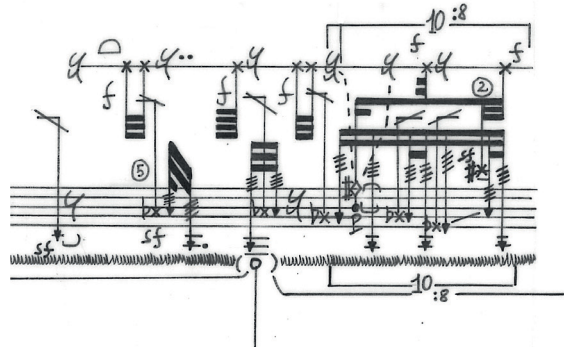
While the composer brings different modes of RH's and LH's timbral production into mutual conflict and reinforces the sense of density, he does not seem at all interested in using multiple staves to lend clarity to the independence of the lines. In a text written for the audience, Romitelli describes *Solare* with these words:

> Sounds as an echo of expressions. *Solare* is based on the continual development of multi-layered figures which have the tendency to make the material more and more dense and to destroy its inner articulation. They compress these articulations and crystallise them into a particular series of instrumental expressions. The structure

becomes lost in a sort of graphic overall sound and a frenzy of feelings. Particular and carefully considered material becomes alienated and empty when combined with an irrational and sensual desire for sound, gesture and noise.[7]

It is important to point out the presence of multi-layered structures in *Solare*, considering that in the following years, in works like *Trash TV Trance* and *Professor Bad Trip I*, *II* and *III*, these kinds of structures and the overlapping technique become idiomatic in his language until the magmatic extreme density of *An Index of Metal*. Already on page 1, Romitelli organises three lines and actions at the same time: the first and leading layer is a continuo percussive *tremolo* produced by the right index nail's external side on the first string **(FIGURE 5)**. The resulting sound is a fast repeated bi-tone pitch, which in some way sounds like a *continuo jeté tremolo* on a bowed instrument. Moreover, he asks for a slow progressive RH movement along the string from the bridge to the sound-hole, exploring the sound spectrum through the bi-tone sounds' transformation. To make these sounds perceivable, the composer introduces amplification as a compulsory element, so that the microphones can pick up inner extremely soft sound vibrations and their melodic singing quality can always be audible.

FIGURE 5. Fausto Romitelli, *Solare,* p. 1 (fragment). © 2012, by Ricordi, Milano, 14082000.

In the second layer a percussive hammer-on on the fretboard by a LH finger produces a tuned repetitive pitch similar to an intermittent Morse signal. Finally, the third layer is a percussive action on the soundboard with the ball of the RH finger. It is evident that here Romitelli constructs polyphony by differentiating individual lines on the basis of timbre.

This first page is already representative of a very unusual amalgam of repetitive high-density percussive actions and a melodic line, emphasised by glissandi and changes of colours along the string from the bridge to the sound hole, one of the important features of this piece. A practicing strategy, as in classical polyphonic repertoire, can be to learn to play each line separately, to identify and work deeper into the timbre of each material and the technical control of string vibration. In this way the performer can primarily focus on sound quality more than on action or coordination. Furthermore, he/she has to find a RH position allowing the best control of parallel actions, to memorise each line and finally to play them together. Then he/she can phrase and sing the fragile melodic line that emerges from these three combined actions, animated or disturbed by the percussion on the soundboard.

Immersed in the score of *Solare,* we can observe the situation in which those events, which we can call lines or voices, become denser and in some way extremely crowded on the guitar fretboard. Romitelli achives this result by balancing dynamics and interweawing continuous lines with open strings, tapping, percussive actions or harmonic sounds. On page 3, the performer has to organise a texture through three actions at the same time, while balancing dynamics and sonorities (FIGURE 6). The inner line with triangle-head notes is the lyrical melodic line produced by the RH index nail's external side brushing the fifth string while the LH finger realises a *glissando* from one note to the next along the string. Below this line a percussive *tremolo* on the sixth string plays the role of a *bordone*. Over these two lines, other notes are perfectly planned along the fretboard following the melodic line's glissando and intercepting those pitches with tapping, glissandi and harmonics. In this way Romitelli creates a sort of counterpoint giving a thicker perspective to the harmony. The resultant colour is rich, alive and kaleidoscopic, with an inner unquiet life animated by the LH fingers' energetic gestures.

FIGURE 6. Fausto Romitelli, *Solare,* p. 3 (fragment). © 2012, by Ricordi, Milano, 14082000.

While this kind of transformation elongates or shortens the polyphonic web, the process of commutation varies the density and, in the meantime, preserves the space between lines in the overall structural framework. Romitelli transforms the guitar sound through a combination of actions and additions.

FIGURE 7. Fausto Romitelli, *Solare,* p. 5 (stave 2). © 2012, by Ricordi, Milano, 14082000.

In this last polyphonic texture on page 5 (**FIGURE 7**) we come across a problem: the parallel synchronous actions on the six strings seem to be beyond the technical possibilities of the player. In the first stave one line in the *bordone* should be produced through a perpendicular movement beating the fifth string against the wood of the fretboard. The other continuous *bordone* should be produced through a longitudinal scratching of the fourth string and, in the second stave, of both the fourth and the six string, while continuing to keep the perpendicular beating on the fifth string. These actions are in conflict with each other and inconsistent in themselves. Moreover, a melodic line animated by harmonics, bending and *glissandi*, flows above them. The first time I practiced this passage, after many fruitless attemps, I decided to consult Patrizia Rebizzi. She generously helped me, explaining and demonstrating on her guitar how she worked this passage with Romitelli, transforming all the *bordones* into perpendicular actions. Unfortunately, this revised version has never reached a printed version. In my experience, her suggestions achieve the main goal of realising a continuous pulsing harmonic ground on which the melody can emerge and be sung as lyrically as possible in a big *crescendo* direction.

I consider this problem still open to possible future solutions: when Romitelli talks in the explanations about the 'rim', this could mean the upper side of the fretboard wood. If we bend the sixth string up to that side, we could brush the

string on it with a perpendicular movement (A) which can be combined with other actions (B and C). It might thus be possible to scratch the sixth string above the fretboard wood close to the soundhole, although the control of the extra-tensed bent string can be problematic when syncronised with other actions. This passage is still in need of a better possible practical solution and application in next future performances.

SOUND COMPLEXITY

Although he is still a young composer in 1984, Romitelli not only uses some of the unconventional sounds that had already been employed by other composers in their guitar works (two examples can be *Tellur* by Tristan Murail and *Salut für Caudwell* by Helmut Lachenmann, both written in 1977), but his creative sound imagination suddenly tranforms and personalises those sounds through the combination of multiple synchronous actions on the strings. A 'clear awareness is the visceral part also of Romitelli's music, which mixes and stratifies sounds tenaciously sought within the instrument. In this sense, his guitar (first acoustic, then electric) had a truly liberating role, as it is able to provide answers to the aesthetic and existential problems from which it came'.[8]

Situation 1: strong attack+resonance

Romitelli uses an ordinary strong attack plucked note, immediately damped while pressing without plucking an octave higher note on another string to produce a resonance (ghost sound), 'it serves of resonance (echo) of lower sound'.[9] Then he elaborates this sound object through other actions before and/or after it (**FIGURE 8**):

a) a percussive bi-tone grace note as an *acciaccatura* before the strong attack;

b) bending on the resonance string to produce a de-tuning after the strong attack;

c) a tapping grace note before the strong attack, immediately transforming it into harmonic sound with no attack, then bending of the resonance note during the harmonic resonance;

d) a percussive bi-tone grace-note triplet, then the strong attack and *glissando* of the resonance note.

Using these actions Romitelli simulates electronic transformations through acoustic strategies.

FIGURE 8. Fausto Romitelli, *Solare,* **p. 3 (stave 1). © 2012, by Ricordi, Milano, 14082000.**

It goes without saying that it was extremely important for the composer to explore several possibilities around this already particular tone production. From the interpreter's point of view this lends a continuous physiological variety to the music material, as a spoken language which can never be the same in order to become as *espressivo* as human talking.

Situation 2: Bartók pizzicato

In *Solare* Romitelli often uses the *Bartók pizzicato* and elaborates it from its more conventional way of being played on the guitar – that is producing a metallic explosive sound, pulling-off and sudden releasing a string that slaps back onto the fretboard – to more complex forms, combining it with new peculiar guitaristic techniques.

a) As Romitelli explains in the instruction symbols 'put the nail (LH finger) under the string, lift the string with two fingers (RH) and let it beat the nail'. The string hits the nail instead of the fretboard, producing a more muffled sound, in a position corresponding to a natural harmonic. As a result, we have an explosive muffled sound with resonance (**FIGURE 9**), a percussive attack with a delicate singing echo afterwards, which gives a surprising light quality to this *Bartók pizzicato*.
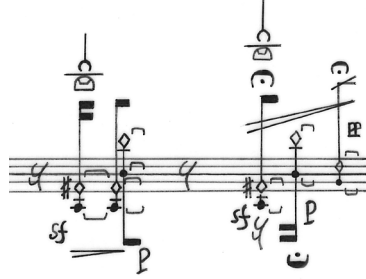
b) An ordinary *Bartók pizzicato* transformed immediately into attackless harmonic sound. In this transformation the *Bartók pizzicato* acquires a sudden melodic transformation in its ringing resonance, without losing its violent quality.

c) On the contrary, the composer reinforces the aggressivity of the *Bartók pizzicato* with a glissando in the big crescendo on page 5 at the end of the piece. This becomes a full energy action, vigorous and close to electric guitar expressivity: the RH bends and makes the metal wound strings smash against the metal frets to exert a strong percussive effect while the LH fingers slide along the string, enriching the harmonic spectrum.

Situation 3: tremolos, brushing, beating and buzzing the strings

A way to produce bi-tones on the guitar is by tapping a fingernail on the string. As I described above in the multi-layered structures, the first and leading layer at the beginning of *Solare* is a continuo percussive *tremolo* produced by the external side of the RH index nail on the first string.

a) This technique comes later, no longer as a tremolo, but in the form of an arpeggio. In this way Romitelli uses bi-tone sounds – which are soft but audible thanks to the amplification – in combination with open string resonances and chord harmony. Although the dynamic indication is 'forte', this kind of tapping – as fast as possible and with a very small sound projection – creates an extremely fragile atmosphere, a ghost-like cloud of sounds, because of the delicacy with which this action needs to be executed (FIGURE 10).

FIGURE 10. Fausto Romitelli, *Solare,* p. 2 (stave 2). © 2012, by Ricordi, Milano, 14082000.

b) Instead of tapping, another possibility employed by Romitelli is to brush fast and continuously a metal wound string with the external side of the RH index nail. Through this particular fast tremolo and glissando, a sinuous line comes to life, as an intimate unquiet melody (**FIGURE 11**).

FIGURE 11. Fausto Romitelli, *Solare,* p. 3 (stave 2). © 2012, by Ricordi, Milano, 14082000.

c) Close to the end of the piece, in a section indicated as 'molto ampio e sonoro', Romitelli introduces another technique: once an open low string plucked in a *forte* is vibrating, a buzzing effect must be produced by repeatedly touching the string with the LH index nail. Considering the powerful sonorous context, we can interpret this noise as a type of distortion, which anticipates the idiomatic electric guitar distortion in his music. The need to distort and dirty the sound becomes more and more urgent in the last two staves on page 5, with the request to 'push the string beyond the rim of *tasto*' (as indicated in the explanation of symbols, page 2). What makes his style personal and surprising is not the use of unconventional

sounds, but the way he modifies and combines them, as in this section with *Bartók pizzicato*, buzzing, glissandi and loud ordinary plucked chords, creating another high-density musical material.

MELODIC ELEMENTS

A strong melodic feeling supported by a wise use of open strings and harmonic sounds characterises *Solare.* The guitar projects a huge variety of textures through melodic strands, chords and counterpoint. Melodic fragments emerge from the polyphonic textures or appear as a consequence of them, both in ordinary sound or in natural harmonics, introduced or followed by arpeggio figures, which emphasise resonances, fluency and legato phrasing, as on page 4 first stave. The composer elegantly interweaves melodic lines and open strings with stopped notes or chords. As Seth Josel and Ming Tsao wrote, 'Much of the music that best elicits the resonant qualities of the guitar is work that judiciously and creatively integrates the instrument's open strings'.[10]

While open strings enable the guitar to resonate generously, Romitelli constructs his melodic polyphony by differentiating individual lines on the basis of timbre, dynamics or quality of sound production. He employs traditional expressive markings that can suggest subtle differences in tone production and emphasises the expressive potential of melodic lines through extreme dynamic contrasts (**FIGURE 12**).

FIGURE 12. Fausto Romitelli, *Solare,* **p. 4 (stave 2). © 2012, by Ricordi, Milano, 14082000.**
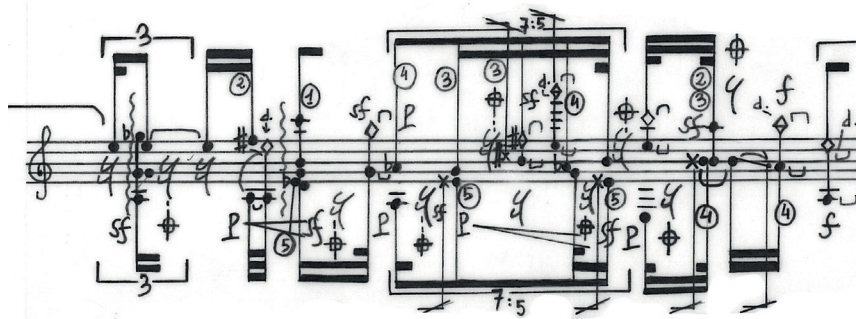
It should also be noted that Romitelli creates sound actions simulating electronic effects like the echo, detuner and wah-wah used by electric guitarists in rock music. In *Solare* the classical guitar becomes a first acoustic space as a vital territory of exploration.[11]

We can suppose that, since his early works, Romitelli's musical instinct had absorbed and integrated his knowledge of rock music.[12] *Highway to Hell* seems to borrow its title from AC/DC's well-known song and shares many elements with *Solare* in terms of figures and gestures. Romitelli writes for classical guitar employing electric guitar gestures and techniques: 'String bending involves pushing or pulling a stopped string in a direction parallel to the frets and perpendicular to the string itself. Although the technique does not appear in the early literature for the classical guitar, one encounters it frequently in music for more vernacular genres such as folk and blues'.[13]

In *Solare* we can also find an almost literal quote from *Shine on you crazy diamond* by Pink Floyd (**FIGURE 13**). Introduced in the middle of the work, the quote appears as an illuminated or ghost-like anticipation of the more well-known quote of the same melody in *Trash TV Trance* in an otherwise lyrical situation (**FIGURE 14**).

FIGURE 13. Fausto Romitelli, *Solare,* **p. 4 (stave 1). © 2012, by Ricordi, Milano, 14082000.**

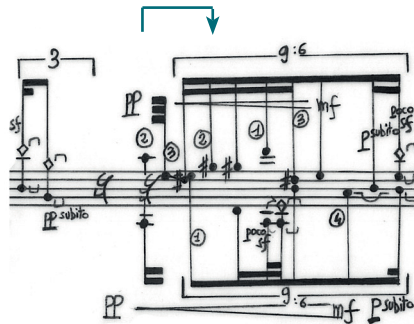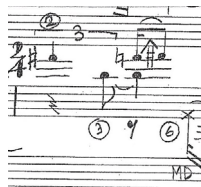**FIGURE 14. Fausto Romitelli,** *Trash TV Trance,* **p. 5 (stave 4). © 2012, by Ricordi, Milano, 13945700.**

Romitelli's own search for a closeness to rock language is even more evident on page 5 of *Solare*. Here the structure, the use of harmonies, unisons, glissandi, octaves and bending technique is perhaps as revolutionary for the classical guitar repertoire as it was for the electric guitar in *Trash TV Trance* in 2002.

What has always interested me in rock music, and today in techno, is the treatment of sound material. Let's take the case of Jimi Hendrix as an example: in his music we listen to a modulation of the thickness, of the grain, of the sound space, realized in a completely intuitive and yet very fine, energetic way. All this could not fail to interest me, considering how much I care for the Debussy-Ligeti-Grisey filiation, that is, the idea of composing the sound, rather than composing with sounds.[14]

Solare, in that sense, holds a special and unique place in the whole repertoire of twentieth century experimental guitar music. Romitelli's rendition of rock guitar idioms, although still dressed up in 'classical experimental clothing' in his early works,[15] is raw and closer to the expression of the rock guitarists' gestures and techniques. Indeed, at the end of *Solare* an unexpected lyrical suprise is prepared. All the unquiet energy and gestures mutated from rock music come to a sense of catharsis: Romitelli divested the score of complex signs and crowded staves. Just a few natural harmonics and the performer's voice singing a simple melody with the mouth closed is what finally remains. Pureness, a new simplicity, the terse sound of a melody and the airy diamond-like plucked harmonics resonating in the concert hall. That is how *Solare* reaches the end of its journey.[16]

Notes

1   Stefano Lombardi Vallauri, 'La construction de la tension temporelle dans l'expérience audiovisuelle de *An Index of Metals*', in: *Anamorphoses. Études sur l'œuvre de Fausto Romitelli*, sous la direction d'Alessandro Arbo, Paris: Hermann, 2015, pp. 295–308: 305.

2   The information is taken from *Oltre le periferie dell'impero – Omaggio a Fausto Romitelli,* a cura di Alessandro Arbo, Torino: Trauben, 2014, p. 117.

3   Ingrid Pustijanac, 'Spectral Morphology and Space in Fausto Romitelli's *Natura morta con Fiamme*', *Archival Notes. Sources and Research from the Institute of Music*, III, 2018, pp. 119–135: 119.

4   Letter from Gunther Schneider to Fausto Romitelli, n.d. (Fondazione Giorgio Cini, Venice, Fondo Fausto Romitelli).

5   For further information regarding this concert, see http://www.divertimentoensemble.it/wpcontent/uploads/2015/04/2010_Rondo2010_manifesto.pdf.

6   Eric Denut's interview with Fausto Romitelli, 'Produrre uno scarto: low-fi e scrittura', in: *Il corpo elettrico. Viaggio nel suono di Fausto Romitelli*, a cura di Alessandro Arbo, Monfalcone: Teatro Comunale, 2003, pp. 85–88: 85.

7   'Klang als Nachhall der Gebärden. "Solare" basiert auf der ständigen Entwicklung von vielschichtigen Figuren, die dazu neigen, das Stoffliche mehr und mehr zu verdichten und ihre innere Artikulation zu zerstören. Dabei komprimieren sie sie und kristallizieren sich in einer bestimmten Anordnung von instrumentalen Gebärden. Die Stuktur verliert sich

in einer Art von graphischem Vielklang und einem Taumel von Gefühlen. Bestimmtes und wohlüberlegtes Material wird verfremdet und leer im Zusammenklang mit einem irrationalen und sinnlichen Wunsch nach Klang, Gestik und Schall'. Fausto Romitelli, Programme Notes, *IGNM Weltmusiktage 1987*, Freitag den 30. Oktober, Alte Oper Frankfurt.

8   Michele Coralli, CD booklet *Solare*, Milano: Stradivarius STR 37099, 2018, pp. 1–23: 12.

9   Fausto Romitelli, *Solare* for guitar, Milano: Ricordi, 2012, Symbols p. 2.

10 Seth Josel and Ming Tsao, *The Techniques of Guitar Playing*, Kassel: Bärenreiter-Verlag, 2014, p. 40.

11 This concept is well explained by Eric Maestri talking about a metaphorically electronic sonority in spectral music. See *Anamorphosis*, p. 85, footnote 7.

12 The Fondo Fausto Romitelli in the Fondazione Giorgio Cini contains several audio cassettes which belonged to the composer. These include music by Pink Floyd: *Wish you were here* (1975), *Us and then* (1973), *Atom Heart Mother* (1970).

13 Josel–Tsao, *The Techniques of Guitar Playing*, pp. 57–58.

14 Eric Denut's interview with Fausto Romitelli, 'Produrre uno scarto: low-fi e scrittura', p. 87.

15 This definition is quoted from Josel–Tsao, *The Techniques of Guitar Playing*, p. 58.

16 The Istituto per la Musica at the Fondazione Giorgio Cini gave me the opportunity to carry out enthralling and helpful research, studying Fausto Romitelli's manuscripts and consulting documents and books about his music. I would like to express my particular thanks to Dr. Francisco Rocca who assisted me during the research.