

1.	Record Nr.	UNINA990001091120403321
	Autore	Mercier, B.
	Titolo	An Introduction to the Numerical Analysis of Spectral Methods / B. Mercier
	Pubbl/distr/stampa	Berlin [etc.] : Springer-Verlag, 1989
	Collana	Lecture notes in physics ; 318
	Disciplina	517.4-9
	Locazione	FI1
	Collocazione	16-127
	Lingua di pubblicazione	Inglese
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
2.	Record Nr.	UNINA9910417794503321
	Titolo	Free improvisation : history and perspectives / / editors, Alessandro Sbordonì, Antonio Rostagno ; collaborazione redazionale di Vera Vecchiarelli e Gianluca Chelini
	Pubbl/distr/stampa	LIM - Libreria Musicale Italiana
	Classificazione	MUS
	Soggetti	Improvisation (Music) Improvisation (Music) - History Musikalische Aufführungspraxis Musik Improvisation Conference papers and proceedings. History Konferenzschrift2017Rom
	Lingua di pubblicazione	Inglese
	Formato	Materiale a stampa

Sommario/riassunto

The book, on the initiative of Associazione Nuova Consonanza-Rome in collaboration with Sapienza-University of Rome, addresses two relevant aspects of the conceptual and practical field of improvisation in general, and of 'free improvisation' in particular, mainly in the 1960s and 1970s. On the one hand, some precise historical moments are investigated, documented and discussed; on the other hand, some theoretical and analytical criteria are brought into focus. The main objective is to clarify the historical context within which the activities of the Gruppo di Improvvisazione Nuova Consonanza (GINC) took place, introducing also other similar experiences such as the Chicago Art Ensemble, or other figures such Giacinto Scelsi, Giovanni Guaccero, Cornelius Cardew, Mario Bertoncini, Walter Branchi, Alvin Curran and other protagonists of the improvisational scene in Rome (and beyond) in those decades.

A second part is concerned with philosophical, analytical or theoretical aspects of improvisation, within and beyond the experience of GINC: musical improvisation as a form of interpersonal relationship, new ways of subjectivity, empathic intentions inside and outside European culture, new paradigms of musical practice (such as Sbordoni's idea of 'composing in dialogue'), renewed questions about the relationship between composition and improvisation in other levels of the musical world from the 1960s to the current practices. A final section of the book focuses on two important experiences in improvisation: the GINC, of course, and Giacinto Scelsi considered as an improviser (a very delicate subject), with presentation, analysis and discussion of new sources and transcriptions.