

The coexistence of different musical languages in free-improvisation contexts – intended as a form of non-idiomatic instant composition with no predefined stylistical connotation – leads to issues of semantical coherence hard to balance in performances. Their handling, albeit well supported by a number of mostly shared methodologies, is still often left implicit and difficult. These issues are even more prominent when improvisation is contextualised in musical theatre and elements of movement, text and scenography contribute to a more articulated complexity. From a performer's standpoint, as a bassoonist and electronic musician, I ask myself: is it possible to organically integrate techniques from free improvisation in musical theater performances? To answer the question, collective improvisation sessions will be recorded and analysed. Different strategies and techniques will be used – i.e. conduction, graphical scores; starting from purely musical sessions, theatrical elements will be gradually added. The results of the analysis will be used to define a possible method to approach improvisational musical theater performances in an organic way. The research will finally offer some insight to further the discourse on the role and value of musical improvisation as an interdisciplinary activity.