



# Use of methodologies and techniques from non-idiomatic musical improvisation in multimodal performances

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# Object of research

Is it possible to perform contemporary musical improvisation with coherently integrated multimodal elements borrowed from other performing arts, especially contemporary music theatre?

If so, how?



## Key concepts

**Non-Idiomatic improvisation:** form of musical improvisation that starts emerging in the Sixties that explicitly does not refer to rules or structures of well established musical languages or styles.

**Multimodality:** coexistence of multiple literacies, or “modes”, that synergically contribute to deliver the content of a particular media (e.g. cinema/television, opera).



## Why focusing on musical theatre?

- Theatre is intrinsically a multimodal environment.
- Space for interdisciplinary performances (e.g. opera, music theatre, multimediality as a whole)
- Close relationship, both historical and contemporary, to improvisation.



# Why?

- Complexity leads to issues in semantic coherence.
- The concept of non-idiomaticity itself works as a language and could be further investigated and expanded.
- Historical documentation, either textual, audio or video, is sparse and fragmented.



## Expected results

- Presentation of interdisciplinary group performances where musical improvisation, scenography, direction integrate coherently and organically.
- Formalisation of a comprehensive pool of techniques for musical improvisation that are open to the inclusion of interdisciplinary elements that is highly applicable and accessible for performers that desire to pursue this approach to contemporary performing arts.



# Methodology

- First phase: in-depth historical survey on a national and international scale.
- Second phase: musical improvisation workshops; investigation on performing arts practices with focus on musical theatre. Results will be presented as an improvised music concert.
- Third phase: improvisation workshops with integration of theatrical and scenographic elements, with focus on semantic coherence of the performance. Results will be presented as an improvised music theatre performance and in the definition of a practical methodology to make this type of performances more accessible and effective.

**Thank you!**

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