

Interdisciplinarity and practice of improvisation in ensemble

Which kind of interaction is possible between different ways of improvisation? How teachers can involve students more actively in learning process through the practice of improvisation?

Improvisation in music and performing arts is creating or performing something spontaneously and offhanded without specific or scripted preparation. The skills of improvisation can apply to many different faculties, not only artistic but also social, physical and cognitive.

If we think to improvisation, we will immediately associate it for example to jazz (or improvised music, aleatoric music...) but improvisation can also be a starting point for practising, composing music and a different way to approach instrumental technique. Nevertheless, it is a form of dialogue and in this sense, we can use it as basic principle for developing communication skills in an ensemble. This will be also a sort of exchange of knowledges and competences, between musicians who are coming from many different musical disciplines.

For a performer improvisation is a fundamental topic in artistic research: his logical structure is linked with social faculties; sound's research and experimentation with or without ordinary instruments; interactive skills between group members and/or with public; interdisciplinarity; versatility of the performers and many more.

In 2018 Angelo Tatone directed an artistic research project at the JAM MUSIC LAB which ended with two performances in EYE2018 at the European parliament in Strasbourg. In Angelo's project, there was a group of performers (musicians, singers, dancers and actors) who worked and practiced improvisation.

In Irene's project, there is a group of teachers and pedagogy students who are experimenting improvisation (with instruments/objects) in order to use it as a teaching's tool.

One of the intents of these research projects is furthermore to analyse the improvisation outside of a specific stylistical musical context, in order to learn how to improvise just with one or more musical elements (just one sound, one motif, rhythmical patterns, different ways of using your instrument and much more) in different artistic contexts.

Through analytical, explorative (historical context), dialogue and discovery methods the group members worked all together as well each one individually.



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Angelo Tatone graduated with a bachelor degree in jazz music (improvising, composing and arranging) and with a master degree in jazz guitar, both with Honour. Furthermore he graduated with both artistic and pedagogical diplomas in jazz & pop guitar. During his studies he took part in the Erasmus program and in the WWM (Working With Music). He is currently based in Vienna where he

teaches guitar in many schools. He also plays in many ensembles and orchestras. At JAM MUSIC LAB Private University he is lecturer and study coordinator of the conservatory department. He created Variando Musica together with Irene Malizia and is active as musician, composer and arranger all around Europe. His projects have already been presented in many European Platforms like EPARM 2018 (Porto), HARP 2018 (Manchester), EYE 2018 at the European Parliament (Strasbourg), CEMPE 2018 (Oslo), in form of presentations and/or workshops.



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Musician with Italian origin, Irene Malizia works in Vienna as violinist, composer and teacher. She got the Master's Degree in Violin, in Composition, in Instrumental didactic and pedagogy, the Postgraduate in electroacoustic composition and the diploma for the Orff-Schulwerk-Method. She plays as soloist, in ensembles and in symphony orchestras. As composer she has a lot of performances and she works for the Doblinger publishing house. She is study coordinator of Jam Music Lab Private University and Conservatory, where she is also lecturer for harmony, music theory and violin. She founded, together with the guitarist Angelo Tatone, the musical brand "*Variando musica*". She is very involved with educational projects for violin and composition with children and students, as well in musical and didactic research. Her projects have already been presented in many European Platforms like EPARM (Porto), HARP (Manchester), ESTA (Neckarsulm), CEMPE (Oslo), in form of presentations and/or workshops.