

## COLLECTIVE CREATION IN MUSIC AND 'LINKED VERSE' COMPOSITION

The creative process of the composer has always been a private, isolated, individual act. For several years, instead, research has been directed to investigate the potential of collective creation in the fields of art and thought. The musical composition as a collective and inclusive act opens up large spaces of study and research in the strictly compositive sphere and in didactic, interpretative and sociological sectors (McAndrew, Everett, 2015).

This study investigates a new method of collective creation. A team of three composers from the Conservatory *Arrigo Boito* in Parma has developed a method of *chain composition (Linked Verse)* based on the writing rules of one of the oldest forms of collective poetry, the *renga* (Strong, 2007). The study will be presented including some audio and video excerpts about the final result of this project: the collective composition of "Die Zehnte", a work based on ten fragments chosen by Beethoven's *Skizzen* for a Tenth Symphony. This opera is composed for seven performers: four pianists for two pianos, one inside-piano performer and two percussionists. The composition is developed in eighteen verses (six per author) – as one of the oldest forms of *renga (hankasen)* – articulated on four parts: *omote* (introduction), *ura* (overturning and negation), *nagari no omote* (recapitulation of the beginning, nostalgia) and *nigari no ura* (recapitulation of overturning). The three composers alternate each other with a prefixed scheme in which the passage is circular and the duration of the parts composed by each author is fixed and expressed in seconds, by deriving the time's proportion from the number of syllables (297) and verses (45) of *renga*.

The result of this research shows all the normative aspects of work creation (form, duration, character and other) and of the internal organization of the composition process, based on the rules of *renga*. The aim is to provide a replicable model of collective composition, rigorous and flexible at the same time, open to a freely associative construction (Yoneyama, 2003) and able to shape new compositions by accepting different variables (number of authors involved, level of skills, basic musical materials): a new form of "net-composing" (networking composition).

*Keywords:* net-composing, creativity process, renga, linked verse composition.

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Carla Reborà (Genova, 1973). Composer, pianist, teacher and music analyst. Her music widens from theatrical to orchestral works. She won the *Stresa Musical Weeks contest* (RAI Orchestra) with *Karumi Kana*, and she was awarded the prestigious “Play It!”, assigned by the Tuscany Orchestra for *QUIMERAS* : “... sad and excellent, luminous and disenchanting, folded on itself and energetic, like Reborà’s music”(Lenzi). She has always dealt with the translation of poetic forms and collective creation in music. Her scores and recordings are distributed by major publishers. She is on the editorial board of *Quaderni del Boito* and the *SuonoSonda* review, member of *GATM* (Group Analysis and Music Theory), scholar and author of published articles. She spent the last ten years presenting many research studies in the fields of Analysis and Interpretation, Analysis and Composition. She is artistic director of the Music Association *ErrePomeriggi* and Analysis teacher at the Conservatory of Parma.

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