Improvising Self-Expression in the Time of a Contingency that Has Eliminated Contingency

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Prologue: Music from the (Real and Virtual) Balconies

A few days after the sudden and unforeseeable lockdown due to the Covid-19 emergency, Italians felt the need to express their desire for the human contact which they had lost through live music. Unable to resort to the usual forms of sociality, they spontaneously chose to express themselves—in the sense of letting themselves out—from their homes to recreate community through music. From simple singing, sometimes accompanied by a guitar, to solo exhibitions and improvised music groups put together through "social distancing"—as has been erroneously called what is actually a form of physical, and not necessarily social, distancing—music from balconies and windows has been one of the primary forms of expressing the need for social aggregation, physical distancing notwithstanding.[1]

Musicians, and artists in general, are one of the social groups that have been hit the hardest economically by the effects of the pandemic. Generally poorly protected by the norms that are ordinarily in force in contemporary Italy, due to the pandemic artists have been suddenly deprived of the possibility of exercising their professions, performing in public, and giving lessons. With greater or lesser success, the Internet has certainly been able to replace, partly and in some cases, the possibility of performing music for an audience and of teaching music even though through the mediation of home computer screens. Indeed, my own experience with the

online piano and clarinet lessons my daughters were able to take advantage of during the lockdown months thanks to the generous availability of their teachers was truly rewarding. These weekly lessons restored an important vital rhythm to their lives—as well as to mine and my wife's. The everyday rhythm of our lives, both at work and at home, was completely disrupted due to the unexpected state of emergency. These lessons have been a way to provide organization to our time.

The possibilities offered by digital technology and, in particular, by the Internet have certainly constituted an *Ersatz*, a substitute also for some forms of musical performance as well as for other artistic forms, sometimes with unexpectedly positive results in terms of expressive effectiveness. Like in other areas of social life (academic webinars come to mind), the possibility of connecting with people located in different parts of the globe has favored forms of communication and interaction that had not been conceived of before the pandemic. The state of emergency has forced reactions capable of resolving some of the problems it has generated. And, in this way, it has forced us to be creative.

The University of Padua, in the persons of Marina Santi and Alessandro Fedrigo, organized *Pansodia* for the 2020 Unesco International Jazz Day (April 30th).[2] Not being able to bring together artists and the public in the city of Padua to celebrate jazz music through concerts, conferences, and workshops, as it had usually been done during the past seven or so years, the event organizers invited musicians and scholars from all over the world to produce short videos with performances and talks that were then post-produced and assembled. In this way, a collective performance lasting almost 9 hours was created, which was then broadcast during a 24 hour period on YouTube (where it is still available).[3] It has been a sort of (in some cases,

artistically very successful) "music from the balcony" on a global scale. I, too, participated in this event and, later, I will say some words about the performance I offered.

Musical Expressiveness, Rhythm, and Time

First, though, I would like to focus on two notions I have already mentioned in the prologue to this short chapter (which is indeed also a bit improvised, in order to cope somehow with its subject matter); namely, *expression* and *rhythm*. Expression and rhythm are two fundamental aspects of life. They are also two fundamental aspects of art, both as part of life and as a means of presentation and performative reflection on fundamental aspects of life. *Expression* concerns the possibility of putting the self in communication with the world, articulating the affective life in the sense of a mutual attunement between organism and environment. *Rhythm* is the articulation of the dynamic flow of biological and social life which, through the morphological configuration of the existent, produces forms of ontological and behavioral organization: a regularity open to change and variation which is the structural "physiological" basis, at the same time, of subjective and social habits and of the normativity that rules human practices.

Music stands out among the arts as being particularly capable of expressive and rhythmic creativity.[4] Music gives voice to affective life, is capable of exploring it in depth not only by "painting" emotions in sounds, but also by activating in the listener affects and emotions that can encourage the sharing of one's own intimate subjective experience on an intersubjective level. In this regard, among the many theories about musical expressiveness that are available within the contemporary philosophical debate, I consider the so called "Person Theory" particularly compelling because it accounts for the power of music to generate expressive interactions.[5] Person Theory explains the recognition of the specific expressiveness of a piece or musical

performance as based on attributing a personal character to music thanks to the way in which listeners respond affectively to the expressive affordances generated by sound articulations. Listening to music, understanding its expressiveness, means having a kind of personal relationship with and through music. This relationship allows us to explore the emotional life, often in an unconscious way; and this is one of the reasons why the listening experience is particularly rewarding, even when we experience sad or melancholic music. In addition, this also seems to be one of the reasons why the experience of musical expressiveness is often intensified in a qualitative sense by joint listening. In such cases, we share with other listeners the emotional interaction we have with music and this amplifies the role of empathy for the experience of musical expressiveness.

The intersubjective dimension of musical expressiveness is also made possible via the way in which music rhythmically organizes its sonic forms, thereby engaging listeners with each other by keeping them close to the groove traced by music and, in addition, also possibly organizing their cooperation in many kinds of daily activities (this phenomenon is called "entrainment" and nowadays is very much studied in psychology of music).[6]

The state of emergency due to Covid-19 has been a contingency that has eliminated ordinary possibilities of spontaneous interactions with contingency.[7] As such, it has suddenly both blocked the usual possibilities of expression and broken the rhythm of daily life, while also hindering artistic possibilities of expression and their impact on this rhythm. Therefore, the "music on the balconies" phenomenon can be explained, at least in part, with the need to restore, at a particularly hard time for individuals and communities, a public space for a joint expressiveness capable of offering a "common sense" to the crisis of sense provoked by the Covid-19-related state of emergency. "Music from the balconies" (but also some new forms of

musical creativity enabled by the Internet) has been a way to restore a bit (and a beat) of rhythm to existence thanks to a spontaneous outburst of musical expression. This could be understood as a confirmation of the fact that Nietzsche's idea that the world makes sense as an aesthetic phenomenon[8] must be interpreted not so much (or, at least, not only) as a form of aestheticism (the reduction of life to a rather meaningless art), but as a comprehension of the fact that art gives sense to life. The life-meaning activity performed by art is based on the different ways in which art creatively organizes our senses—with which we build our relationship with the world and with others—and offers human beings the possibility of performing forms of self-understanding.[9] Due to its ability to overcome physical distances through sounds (an ability which, as Kant argues, can also make it an element of disturbance, if used in inappropriate ways),[10] music is particularly capable of aggregating human beings who are otherwise forced to keep their distance from one another. The aggregative function takes place thanks to rhythm and expressiveness and by virtue of the power music has to stage the emotional life. This role seems to be particularly important at a time when the ordinary habits that shape the rhythm of our daily life— including the ability to produce and experience art—have been so profoundly altered.

In this respect, another specific feature of music seems to be particularly relevant: that is, the intrinsic relation music has with time. Indeed, in addition to the possibility of overcoming spatial distances, expressing emotions, and allowing for expressive interactions, music is not only articulated temporally, but it is also an articulation of temporality through sounds (and through structured, meaningful silences). In other words, music is able to structure and organize (our sense of) time. Music allows the self to experience the temporal articulation, shaped expressively, of its inner life.[11] Through the structural articulation of time by means of repetitions and variations as well as through the shaping of the listeners' memory, music may

overcome temporal distances, re-establishing and creating connections that offer ways of reconstructing the unity of subjective and intersubjective experience. This possibility is increased by technical reproduction, which enables us to bring past sounds into the present via recording and broadcasting.

Furthermore, music's ability to organize the temporality of experience also involves the thematization of a sense of the future through the configuration of a directionality that seems to acquire the dimension of a project to come. In other words, the temporal organization of experience, which reconstructs a link between past and present, also opens up the utopian "not-yet," thereby giving a sense, a direction to the present by pointing it towards an imaginative goal that organized sounds can make us portend. Evoking the utopianism of Ernst Bloch's philosophy of music seems particularly appropriate here.[12]

The forms of musical performance improvised during the Covid-19 lockdown through the creation of a distanced or virtual co-presence of performers and listeners have certainly had, from the very beginning, a bitter taste of nostalgia (in the sense of romantic *Sehnsucht*) for a lost reality. They have been the sign of an absence that aspired to be filled. What was previously a given has now become a utopia—the present utopia of recovering, in the future, a lost past, perhaps even in new or different ways.

Yet, more generally, in an interrupted time suspended between the regularity of a past that has been swept away by Covid-19 and an uncertain future that is more than ever unknown and not programmable, we have turned to music as to a possibility for recovering a sense of our disrupted experience, for reconnecting the present to our past—for example, thanks to songs that reactivate the memory, and the desire, of a social sharing—thus reconstructing a fabric of daily habits and offering possibilities for the future: for example, by showing that, despite everything,

the sense of reciprocal belonging of individuals, beyond their own balcony, beyond their own village, and beyond their own country has not vanished. The issue was and is that of re-thinking or, rather, re-performing a sense of the present as a possibility of a future.

Coping with the (Extra)-Ordinary: Improvisation as Human Practice

Music plays an important role in terms of structuring and restoring our subjective and intersubjective experience, and this role has emerged with particular force during the lockdown time. In light of these claims, I think that it could be particularly enlightening to address, even though within the limits of this short chapter, a specific musical and, more generally, artistic practice that is deeply rooted in our everyday practices: that is, the art of improvisation.

The role that improvisation has played, and continues to play, in this period of strong transformation imposed by dramatic, unforeseen events, has certainly exceeded the artistic sphere. Indeed, the Covid-19 pandemic has forced everyone to improvise in order to respond to the state of emergency. Never as within a context of this kind is the need so strong and urgent to react in situated, responsive, and adaptive ways. On a global scale, human beings have found themselves having to change rules and habits of behaviors and practices in order to react adaptively to an entirely unprecedented event that has interrupted their ordinary lives.

Behavioral and social norms and habits that regulate human practices are always effective if, and only if, they are capable of adapting themselves plastically to a reality in continuous, though often slow, transformation. Plastic adaptation implies self-transformation. Hence, the point is that the norms and habits of human practices are effective if they are able to transform themselves. Otherwise, they remain abstract patterns that are incapable of being effectively and efficaciously realized and are instead always useless and often harmful. In situations of state of

emergency such as the one we are experiencing in 2020, changes have been very rapid and have called, and still call, for equally rapid responses. This extraordinary situation requires that the rules of our practices adequately respond to such an unexpected event.

As argued in a recent article I have co-written with Georg Bertram from the Freie Universität Berlin,[13] a crucial aspect of the rationality of human practices is its ability to transform itself in relation to what happens in the natural and social environment, as happens paradigmatically in improvisation. This is not in the sense that human beings must continuously invent the modalities of their behavior *ex nihilo*. This is not how improvisation works. Improvisers do not invent everything on the spot. Rather, through repeated exercise, they acquire skills and competences of which they make use in their performances. This set of competences builds an embedded and embodied "know-how"[14] articulated in behavioral habits that are continually tested in different performance situations, thus shaping them and contributing to their continuous (trans)formation. In other words, not only is the improvisational performance made possible by competence, but competence is, in turn, generated through performance. Performers are compelled to be creative in order to respond to unforeseen concrete circumstances of the performance situations in which they are involved.

This idea applies in a very general sense to all human practices and has important implications for understanding the natural evolution of the human species. In fact, the ability to adapt plastically to a constantly changing world, reacting responsively to environmental affordances, is key to understanding the specificity of human beings' rationality. If, in ordinary situations, behavioral habits are sufficient to regulate the interaction with the environment, if they prove capable of modeling themselves plastically to the concreteness of the reality in which they are applied, in extraordinary situations one is forced to invent different behavioral rules and

to design new habits, new practical rules of action. This necessity can have unexpected creative implications.

Let us take as an example the case of schools and, in general, of teaching. As Eleonora Zorzi argues in her recent book *L'insegnante improvvisatore* (*The Improvising Instructor*),[15] a good school requires improvisation: not in the sense of a superficial, botched, insufficiently prepared teaching, but in the very different sense of a teaching intended as continuous formation (training) and *trans*formation, as the ability to intercept change and to negotiate in the situation, through interaction with all players involved, the most effective rules for acting and interacting within the dynamic and, in its concreteness, unpredictable context of school life.

Sometimes—as is happening in these months due to the Covid-19 emergency—this unpredictability is radical and dramatic. The emergency thus forces us to explore effective ways of behaving in the new situation. On the one hand, it requires attention to the specific nature of the situation. For instance, school homework must be sustainable, it must be adequate to the specific moment: it cannot demand excessive efforts from parents committed to coping with similar improvisations in the workplace. If homework is not suitable for the specific situation within which it is assigned, it is not feasible and it cannot achieve what it proposes, namely, contributing to the children's education. This has always been true; today, it is simply more evident.

On the other hand, the Covid-19 emergency forces choices regarding teaching media as well as methods of knowledge construction and dissemination. Today, at all levels of the educational system, from elementary schools to PhD programs, suddenly we find ourselves forced to review the practical rules of our profession as teachers and educators and to experiment with new solutions such as online teaching. We realize that human contact is fundamental, and

we want to come back soon to share physically the spaces of school and academy interaction. Yet we discover that some previously neglected technological possibilities can become important tools for teaching and researching because they are capable of building new ways of dialogue between teachers and learners, sometimes generating interesting forms of community. As good improvisers, we therefore try to seize this opportunity and creatively exploit even an unexpected dramatic event like the Covid-19 pandemic. The plastic adaptation of the habits that govern our practices to the unpredictable transformations of natural and social reality thus invites us inventively to explore new and good ways of (inter)action. Some of these ways will last even after the end of the emergency.

In short, in the extraordinary nature of an emergency that has affected schools as well as work and all aspects of everyday life, we can experientially understand what happens ordinarily in our everyday life: norms, skills, and habits may be effective if, in the specific situations of their application, they are able to intervene in a constantly changing reality. It is always the case that those who act in the contexts of everyday life interact with the participants in the situation and with the specific circumstances of their action: thus, action plans are not abstract schemes that must be "simply" realized. As Richard Sennett and Beth Preston have argued in different ways,[16] the work of human creative intelligence does not end with the preparation of action plans nor are action plans completely configured before action: creative intelligence is fundamental for the action itself in its concreteness. Concrete actions are not mere executions of predetermined instructions that are valid regardless of the contexts of their application, and plans are not simply abstract predetermined instructions or rules; rather, they are developed through their interpretation in the situated and responsive (inter)action with and within the environment.

So, an emergency like the one we are experiencing on a global scale because of Covid-19 qualitatively intensifies the role of improvisation for human practices because such an emergency calls for radical, profound, and sudden changes. By forcing us to improvise, subverting many of our habits that are altered by the unexpected situation, the emergency we are experiencing makes us understand the role of improvisation for our daily lives.

This holds true, I think, even though the Covid-19 emergency is a contingent situation that makes it impossible or, in any case, very difficult to interact with contingency, as usually happens in an improvisation. Indeed, in a sense, this is true: the margins of freedom for our interactions with contingencies in the months of the lockdown were so narrow and constrained that we could not improvise anymore. And precisely this impossibility has shown the importance of improvisation: "[…] by asking citizens to suspend all 'unnecessary' activities, the authorities have brought to light everything that intrinsically defines social relationships: chance encounters, unforeseen exchanges, exposure to the unexpected. By enjoining individuals to concentrate on 'the essential,' we are basically returning to what we are most familiar with, warding ourselves off from that part of contingency that is the leaven of all human relationships. The disappearance of shared public space also corresponds to a disappearance of surprise."[17] Thus, the contingent and unexpected event of Covid-19 has somehow deprived us of that possibility of meeting unexpected contingencies in the creative way that seems to be a crucial aspect of the improvisational nature of human practices. However, even though for a certain period our possibilities of meeting and performing the unexpected as we did before have been strongly reduced, this situation has let us experientially understand the key role of improvisation for our life. As a consequence, we have tried to meet and perform the unexpected in new ways, responding to the emergent situation. Thus, it is true that many of the ways in which we were

able to meet and perform the unexpected were, during the extremely constrained situation of the lockdown, very limited. But it is true as well that, by letting us see how important the encounter with, and the performance of, the unexpected is for our existence, this dramatically hard and unforeseen situation has forced us to experiment with *new* ways of creative interaction with the world. This may have, of course, positive and negative implications; but, for sure, it is an existential condition we have to deal with. Be as it may, the aspect I am interested in highlighting here is that, even in a context of general crisis for culture and artistic expression or, more radically, even in a time of repression and oppression of artistic creativity and aesthetic expressiveness, these have proved irreplaceable for human life.

Phenomena like the music from the balconies and other less ephemeral artistic inventions and performances have exhibited the ability of art—not only of professional "institutional" art, but rather of art as a particular way of making that, ensuing from everyday practices,[18] "invents the ways of making while making," according to Luigi Pareyson's compelling view.[19] In this way, art gives voice to that improvisational creativity that allows human beings to interact with the environment in both ordinary and extraordinary situations.

Performing Unexpected Interactions with Contingency
Let us now return to music as an art capable of articulating through sound the expression of our emotional life, thereby rhythmically organizing our temporal and social experience. Resuming the thread of considerations I carried out in the first part of this reflection, I can now cite, as an example of expressive musical improvisation in the time of the oppression of contingency, the performance that I offered for the aforementioned online event *Pansodia*, organized, as I already noted, by the University of Padua for the 2020 Unesco Jazz Day.[20]

As remarked above, *Pansodia* collected performance videos and short talks by musicians and scholars from different disciplines. I titled my contribution to the event "Improvisation on an Improvisation." The reason is this. In October 2018, I gave a presentation, interspersed with some musical performances, on the theme of "Improvising the Truth" as part of a series of lectures devoted to the philosophy of music and organized at the Ateneo Veneto in Venice by pianist and philosopher of music Letizia Michielon. One of the performances consisted in playing together with Mirio Cosottini the tune "Aurora Boreale" composed by Mirio Cosottini himself.[21] The piece consisted of a set of chords that I could play on the piano improvising their order, duration, dynamics, and voicing, while Mirio—a great musician and a great artist— improvised on the trumpet. The only additional rule we gave ourselves—and we gave it to ourselves at the very last moment, just as we were about to begin the performance—was that Mirio would play while walking slowly around the conference hall and the performance would end once he would return to the stage next to the piano. An intense and suspended atmosphere of musical participated contemplation was created in the magnificent sixteenth-seventeenth century Aula Magna of the Ateneo Veneto: what happened above all thanks to Mirio's creativity and his trumpet was a concrete example of how to "improvise the truth," and I always remember with pleasure the minutes of that musical interplay, in such a particular place.

When I was asked to contribute to *Pansodia*, after discarding some other performance possibilities I had been considering, I decided to recover the audio-video recording of that 2018 Venice performance and to interact, in the lockdown period, with a felicitous past in order to demonstrate that, despite the restriction of the possibilities for a creative confrontation with contingency, constraints and unexpected accidents can be exploited creatively. Playing this time the tenor sax (which has been my preferred instrument for a few years now), I performed

together with Mirio and with my past self, precisely improvising on that past improvisation. I videotaped this new performance with my Smartphone and included in the visual spectrum of the phone's camera also the PC screen broadcasting in streaming the recording of that Venice performance of "Aurora Boreale." I am certainly not an artist and my technical skills as a saxophonist are *very* limited. Moreover, although the audio quality of the recording was not too bad at the end of the day, the technical conditions of my performance were certainly not optimal. Yet, I must confess that, in the end, I was satisfied with the idea and also a little with the concrete result of the performance. And so were Mirio and the friends who watched the video. Not being able, due to the lockdown restrictions, to interact live with other people[22]—and I mean: not being able to do it not even from the balcony as my house is very isolated (certainly, in some ways, a significant advantage in that period)—I took advantage of the possibility of an artistic interaction across time that was offered to me by technology and made possible by Marina Santi's and Alessandro Fredrigo's great idea. For me, it was a way of signifying my gratitude to the people with whom I had the privilege of interacting in making musical and philosophical experiences, and it was also a way to express my sense of nostalgia for a happy past in a present that aspires to a better future.

Of course, this kind of musical time travel is certainly not a novelty. Quite notably, the remaining three members of the Beatles (at that time, as George Harrison also passed away some years later) put on a song together with the late John Lennon (who had died in 1980) on the occasion of the release of the documentary *Beatles Anthology* and the album *Anthology 1* (1995). Resuming a track recorded by John Lennon in 1977, they played with him, gathering the Beatles together again, even if only virtually. I do not want to compare myself to my favorite band, God forbid! And the two performances are very different. The Beatles' piece is a song, whereas my

performance was only an ephemeral improvisation on an ephemeral performance (even if it had been recorded). However, it was perhaps precisely that famous artistic operation that gave me, even if unconsciously, the ideas of weaving, through a kind of homemade improvised mash-up, a link between the past and the present and of exploring an unforeseen possibility of shaping a sense for the present, thereby offering a moment of expressive sharing in a period of restriction of the possibilities of spontaneous interaction with contingency.

In the end, the point is that the unexpected forced me to look for possibilities for creative expression. Italians are particularly renowned for their ability to devote themselves to the art of getting by.[23] It is not always a good sign. And, in this case, it certainly was not. The time of the Covid-19 emergency was and is dramatic for many people. But it has shown, once again, that the specificity of human beings' rationality is the creative ability to invent (the rules of their own) practices through their performances, and also to re-organize disrupted experiential orders and to shape possibilities for spontaneous self-expression in situations in which self-expression is radically limited. Certainly, the chances of the success of creativity cannot be taken for granted. But precisely this insecurity, which also qualifies the success of aesthetic formativity, shows the importance of art as improvisational practice of inventing the rules of its making while making, that is, of performing the unexpected.[24]

[1] See https://www.youtube.com/watch?v=EBByYjjvNzs.

[2] See https://www.unipd.it/news/pansodia-2020-international-jazz-day-2020.

[3] See https://www.youtube.com/watch?v=6cuwy8qAACM.

[4] Obviously, music is not only this, being capable of the most daring and sophisticated intellectual constructions. But these two aspects are those on which I will dwell in these brief reflections.

[5] See Jerrold Levinson, *The Pleasures of Aesthetics* (Ithaca, NY: Cornell University Press, 1996). Jerrold Levinson, *Contemplating Art* (Oxford-NY: Oxford University Press, 2006); Jenefer Robinson, *Deeper than Reason, Emotion and its Role in Literature, Music and Art* (Oxford: Clarendon Press, 2005). See also Alessandro Bertinetto, *Il pensiero dei suoni. Temi di filosofia della musica* (Milan: Bruno Mondadori, 2012) and "L'espressività nell'improvvisazione musicale," in *Grammatica della musica. Grammatica della percezione*, ed. D. Lentini and S. Oliva (Rome: il Glifo (ebook), 2016), 22-34.

[6] See, for instance, Léa A. S. Chauvigné and others, "The neural basis of audiomotor entrainment: An ALE meta-analysis," *Frontiers in Human Neuroscience* 8, 776, PMC, https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4179709.

[7] Emmanuel Alloa, "Coronavirus: A Contingency that Eliminates Contingency," *Critical Inquiry*, https://critinq.wordpress.com/2020/04/20/coronavirus-a-contingency-that-eliminates-contingency/.

[8] Friedrich Nietzsche, *The Joyful Wisdom*, in *The Collective Works*, ed. O. Levy (New York: Russell & Russell 1964), § 107, 145-147; Friedrich Nietzsche, *The Will to Power*, in *The Collective Works*, § 795, 239.

[9] This would indeed be a way of bringing Nietzsche significantly closer to Hegel in the field of the philosophy of art. This is a hermeneutic operation that I believe is quite plausible. However, I cannot elaborate on this here.

[10] Immanuel Kant, *Critique of the Power of Judgment*, ed. P. Guyer (Cambridge: Cambridge University Press, 2000), 207.

[11] In this regard, the chapter that Hegel dedicates to music in his *Lectures on Aesthetics* is still truly illuminating. See G. W. F. Hegel, *Lectures on Fine Arts*, trans. T. M. Knox (Oxford: Clarendon Press, 1975), vol. 2, 888-958.

[12] Ernst Bloch, *The Principle of Hope* (Cambridge: Cambridge University Press, 1986).

[13] Alessandro Bertinetto and Georg Bertram, "We Make Up the Rules as We Go Along: Improvisation as Essential Aspect of Human Practice?" *Open Philosophy* 3/1: 202-221. https://doi.org/10.1515/opphil-2020-0012.

[14] Gilbert Ryle, *The Concept of Mind* (London: Hutchinson's University Library, 1951), 25-61.

[15] Eleonora Zorzi, *L'insegnante improvvisatore* (Naples: Liguori, 2020).

[16] Richard Sennett, *The Craftsman* (New Haven: Yale University Press, 2008); B. Preston, *Philosophy of Material Culture* (London-New York: Routledge, 2013).

[17] Alloa, "Coronavirus: A Contingency that Eliminates Contingency."

[18] Michel De Certeau, *L'invention di quotidien. I. Arts de faire* (Paris: Gallimard, 1990). See also Alessandro Bertinatto, "The Birth of Art from the Spirit of Improvisation," *Quadranti*, 6/1: 119-147.

[19] Luigi Pareyson, *Estetica. Teoria della formatività* (Milan: Bompiani, 2010), 59.

[20] Pansodia (including Pansodia) is retrievable here: https://www.youtube.com/watch?v=6cuwy8qAACM.

[21] The performance, and the whole conference, is retrievable here:

https://www.youtube.com/watch?v=YGsWZg2qZ5s.

[22] Actually, sometimes I had however the pleasure to play duets with my ten-years-old daughter, performing some easy pieces, she on the clarinet and I on the piano.

[23] See Alfred Sohn-Rethel, *Das Ideal des Kaputten* (Frickingen: Seutter, 2009).

[24] I elaborated on the link between improvisation and Pareyson's notion of art as aesthetic formativity in Alessandro Bertinetto, "Improvvisazione e formatività," *Annuario filosofico* 25 (2009): 145-174 and Alessandro Bertinetto, "Formatività ricorsiva e costruzione della normatività nell'improvvisazione," in *Improvvisazione oggi*, ed. A. Sbordoni (Lucca: LIM, 2014), 15-28.