

Derek Bailey and the Concept of Free Improvisation in Contemporary Music 52

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The article examines the work of Derek Bailey in the context of studying the evolution of the language of art, as well as new methods of shaping, established in the musical practice of the twentieth century and expressed in the emergence of new methods of artistic expression and, as a result, in the acquisition of new aesthetic properties of the work.

Free improvisation, as a way of making music, allows the performer to freely develop his musical thought, experiment with sound, and interact with the environment in real time-acting as a composer and performer at the same time.

The scientific understanding of free improvisation, the ideologue and pioneer of which was one of the most prominent representatives of the British improvisation scene, guitarist and leader of the «total improvisation» movement Derek Bailey, is still in the development stage: from understanding it as an established performance technique to understanding it as an independent phenomenon of Western music.

The growing interest in free improvisation, as well as the presence of diverse and sometimes contradictory assessments and interpretations of this phenomenon, indicates both the complexity of the phenomenon itself, and the need for further research from a musicological point of view.

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