

SOLCHI SPERIMENTALI ITALIA – ANTONELLO CRESTI

Solchi Sperimentali Italia is a book that our country definitely needed: a particularly rich photo album that presents all about experimental music, “other” music, that has been creating in Italy in the last fifty years in several directions: no matter if you’re a prog fan or if you want to know something more (or simply know the point of view of a connoisseur), if you’re always searching for articles and music analyses about **Battiato**’s works, if you’re fan of italian heavy metal, if you prefer industrial or minimal synth, or if you prefer chamber music, field recordings and so on. This book is designed for every music lover who wants to analyze in-depth his everyday listenings, and the author, **Antonello Cresti**, already author of the previous **Solchi Sperimentali** book (that faced experimental music on world scale), will guide you with great expertise and know-how throughout these ways.

From this, you can deduce that, even if the author affirmed that his goal wasn’t to create an Encyclopedia, at the end of the book you’ll be in any case able to very well understand what music of a certain type has been in Italy and, even more important, how that music will be in the future (even if experimentation is a more wider concept than simply music, but something that, starting from music, interconnects with and link with the other arts).

Solchi Sperimentali Italia isn’t a story, and the book doesn’t want to be conceived as this: rather, consider it as an Hypertext made by some main nodes, such as the so called “acousmatic music”, industrial, prog, the experimental song, and many more, nodes that are linked between themselves in an enormous Net that contains 300 artists talked about and 170 artists interviewed. The feeling, at the end of the reading, is an extreme satisfaction, and the reader has the feeling, although the enormous number of the artists talked about, the enormous number of the styles talked about, the enormous quantity of the things contained within, that there’s an order, not that of the pages of a story, but that of the Web, as it is the order of the hypertext links that, even if connected in a particular way / not encyclopedic, have their order, surely different, but the reader of news on the Web will surely have the right codecs to understand it.

Suspended between tradition and innovation, this is in particular visible if we think at the book-form used, that contains analyses written in perfect italian along with symbologies and QR codes, by means of which it’s possible to easily listen to the music talked about during the reading, **Solchi Sperimentali Italia** pays homage, on the one hand, to the italian strong literary tradition, presenting itself as a book rich of informations and analyses, while, on the other hand, embracing the more modern expressions of the Web medium, ensuring a strongly engaging reading / listening, not, therefore, being a stylistic exercise or the classic “History of...(add whatever word you like) History”.

The only fault of the book is the dimension of the character, sometimes too small, considering that, being captured in the reading (as who will read the book probably will be), you’ll read it in a very short time.

Instead, the greatest merit of the book is the fact of being a Web-oriented work, to be a book enjoyable from all, from the past generations, which musical background is maybe more linked to prog music, Rock In Opposition, and to chamber music, people that will read it from the beginning to end, as well as from younger people, maybe more interested in the so called more modern styles (industrial, ambient, minimal synth, etc...) that will use it as a website, choosing what to

read and what not according to their interests, without, for this reason, breaking the integrity of the reading and of the book.

Solchi Sperimentali Italia is, to cite the great **Umberto Eco**, an Opera Aperta, in a certain sense, as it is particularly rich of layers of interpretation, of understanding and of reading, and constantly subjected to further appendices and implementations. Any reader will face the book in a personal way, taking what he wants to take, reaching personal conclusions, reading or not the “Incroci”, sorts of insights in which the link with the Web becomes very strong, deciding to listen or not during the reading, reading or not the interviews, and why not, comparing the answers, as in plenty of cases, voluntarily, the questions asked have been the same, in order to stimulate wider thoughts and a wider understanding of the “musical phenomenons”.

Therefore, we invite you, while waiting to read a particularly rich interview with Antonello Cresti that will be published shortly, to read carefully this book, in which way you like to do it, and to think about following it, joining the book presentations, that isn't only a way to talk with the author, but also a way to experience particular live gigs and crossings of musicians that, who knows, maybe one day we could be able to listen in the same “solchi – sperimentali – italiani”. (italian experimental furrows).

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