Nino Rota: La dolce vita
Sources of the Creative Process
Giada Viviani
La Dolce Vita (1960) was the sixth film to originate from the fruitful collaboration between Federico Fellini and Nino Rota, which lasted from 1952 to 1979. The soundtrack was nominated for the Grammy Awards in 1962. Based on her investigation of the rich collection of sources held at the Fondazione Giorgio Cini, Venice, Giada Viviani has reconstructed the most significant phases of the composition process of the soundtrack and has documented the close relationship between Rota and Fellini.

The book illustrates the standard compositional process of the audiovisual sequences, the genesis of the music for the introductory titles and final credits, the management of sound effects and improvised episodes, and the adoption of pre-existing material. The introductory essay presents the composer’s career, the context within which the creative process took place and early reviews, the film’s narrative structure and the role of the music in the overall drama.

The text is complemented by a wide selection of sources reproduced in facsimile.

Giada Viviani is an Italian musicologist. The focus of her research is in 20th Century classical Italian music, music philology and 17th - 19th Century Italian Opera. Her research has been supported by prestigious scholarships (Yale University, Swiss National Science Foundation, Paul Sacher Foundation) and her academic writings have been published in six different languages. She is currently Research Fellow at the Department of Musicology in Cremona (Italy) and a lecturer at the University of the Arts in Berlin.
The Composer’s Workshop series, is a project that was developed by the Institute of Music at the Fondazione Giorgio Cini in Venice. The series reflects the dual identity of the Institute which engages not only in the acquisition, processing and valorisation of the collections of Italian composers, but also in implementing research projects on various aspects of twentieth century music. There is a link between both activities: the safeguarding, description and study of archival sources are fundamental for the reconstruction and understanding of historical-cultural processes; by the same token an in-depth knowledge of the biographical, productive and receptive contexts plays a part in guiding and enriching philological inquiries and the archiving process itself.

The series’ volumes are divided into two parts. The opening essay concerns the work and all aspects of its production. The second part is devoted to documents that attest to the conception and the various stages of its elaboration: a significant selection of sources is reproduced in high quality facsimile with extensive commentaries.

The sources do not speak for themselves but require analysis and interpretation. If skilfully conducted by a critical mind, such an investigation is the starting point for a narration that will prove to be just as exciting as the mental horizon and network of relations from which the work has originated.

Series editor: Gianmario Borio

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**Table 3 - The music for la caged vie the monographic course**

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