



divisione ricerca e sviluppo

# Research Fridays 2013/2014

4 October 2013

14.30

Palazzina DR, room 8

Benjamin Ramirez

RMI Instrumentalwissenschaft, Köln (DE)

## **Learning from the masters**

Dr. Ramirez, violinist and researcher, will present his idea on Instrumental Science by providing a conceptual overview, and its applications in the expressive and technical aspects of musical performance. He will be demonstrating the techniques he uses in the analysis of video recordings of great musicians of the XX century.

15 November 2013

14.30

Palazzina DR, room 8

**Dr. John Macfarlane**

(r)Medical centre for dancers and musicians, The Hague (NL)

## **The prevention of physical complaints in musicians**

The experience acquired by Dr. John Macfarlane in 20 years of seeing musicians at the Medisch Centrum voor Dansers & Musici in the Hague, enables him to formulate some ideas on the prevention of physical complaints in performers. The discourse will orbit around two of the three categories of prevention: the secondary (preventing injury worsening) and the tertiary (learning from injury), and will suggest study/practice strategies for a sustainable and long lasting career.

7 February 2014

14.30

Palazzina DR, room 8

Richard Wistreich

Royal Northern College of Music, Manchester (UK)

## **Geographical and social migrations of Italian noble singing technique: fragments of a social history**

Prof. Richard Wistreich, Dean of Research and Enterprise at the Royal Northern College of Music, will examine the ways in which Italy, the "land of song", dominated the international vocal scene from the end of the XVI century well into the XX century. He will focus the attention right down onto the physical minutiae of one critical element of the 'Italienischen Manier', indeed of the 'bel canto myth' itself: throat articulation (cantar alla gorgia) and its manifestation in the talismanic trillo. The almost magical execution of the trillo exemplifies a wider discourse of vocality which locates the singing larynx at the meeting point of virtù and virtuosity: he will trace its history as both 'technique' and perennial marker of 'noble' singing.

25 April 2014

14.30

Palazzina DR, room 8

Andrew McPherson

Queen Mary University, London (UK)

## **Augmenting the keyboard: new sensor techniques and hybrid acoustic-electronic piano**

Dr. Andrew McPherson, researcher at Queen University London, will present new techniques for enhancing the expressive capabilities of the traditional piano. Two new instruments will be presented: the magnetic resonator piano (MRP) and the TouchKeys. The MRP uses electromagnets to create vibrations in the strings of a grand piano, producing infinite sustain, crescendos, harmonics, pitch bends and new timbres, all created acoustically by the strings and soundboard. The TouchKeys add touch sensing to the surface of the keyboard, allowing the player to control the pitch and timbre of each note by moving the fingers on the key surfaces. The talk will also present results from a summer 2013 study at CSI by Jennifer MacRitchie and Andrew McPherson, using the TouchKeys and high-speed video to investigate expressive movement and key touch in performance.

9 May 2014

14.30

Palazzina DR, room 8

Mine Dogantan-Dack

Middlesex University, London (UK)

## **The Singing Hand: Aesthetics of Piano Performance**

Traditionally, the aesthetic essence of high-quality piano performance has been located in the ability of the pianist to make the piano sing. In the words of the late Hungarian pianist György Sándor, "to say that a pianist 'sings' as he plays is the supreme compliment". But what exactly does it mean to 'sing' on the piano? Dr. Mine Dogantan-Dack, senior research fellow at Middlesex University London, will survey the history, theory and practice of pianistic singing by exploring scientific and pedagogical discourses on pianistic 'touch' and the nature of normative cantabile practice on the piano.