

divisione ricerca e sviluppo

research fridays 2012 – 2013

programme

12 October 2012

14.30
room 110

Bryony Buck

University of Glasgow, Glasgow (UK)

Can body movement be a communicative tool for effective performance? A neuropsychological perspective.

Researcher Bryony Buck (UK) will deliver a neuropsychological perspective to the topic by presenting an introduction to the role of behavioural and cognitive psychology within music research, and providing a fascinating discussion on the communicative value of performance movements and their relation to how music is processed and understood within the brain.

02 November 2012

14.30
room 110

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's seminar 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.

23 November 2012

14.30
isolotto

Andreas Lehmann

Hochschule für Musik Würzburg, Würzburg (DE)

Pianists' memorizing abilities and strategies

Memorizing music has always been a challenging but necessary by-product of professional music-making, especially for opera singers and pianists. Do people differ in their ability to memorize music? Are such abilities influenced by memorizing strategies? Are the abilities linked to relevant practice in the musicians' biographies? Prof. Andreas Lehmann will present some findings from a controlled laboratory study with nineteen pianists who all memorized the same piece of music and will also discuss what can be learned from such studies for the everyday routines of musicians.

22 February 2013

14.30
isolotto

Emanuele Senici

Università La Sapienza, Rome (IT)

Categorie vocali e voci: Verdi e i suoi cantanti negli anni 1840

Il seminario intende esplorare alcuni aspetti del rapporto tra categorie vocali e singoli cantanti nella prima decade della carriera operistica di Giuseppe Verdi. Nella prima parte l'attenzione sarà focalizzata sulle categorie vocali di più recente conio, potenzialmente più problematiche e quindi più interessanti, ossia il mezzosoprano e il baritono. La seconda parte si concentrerà invece sulla relazione tra Verdi e singoli cantanti attraverso un esempio poco noto ma particolarmente ricco di suggestioni, quello delle tre versioni della romanza di Foresto (tenore) nel terzo atto di Atilia (1846).

22 March 2013

14.30
isolotto

Erica Bisesi

University of Graz, Graz (AT)

Expression, emotion and imagery in music performance

We explore what structural features characterize individual performers' styles. By extracting similarities in the segmentation and emphasis on local events (phrases' climaxes and accents, i.e. local musical events that attract a listener's attention), we group performances by cluster analysis, and consider each cluster as an interpretative style. Furthermore, we investigate the relationship between expression and emotion in piano performance, and its consequences for musical meaning (imagery, associations, metaphors, archetypes). We also discuss how musicians cognitively organize their words in descriptions of performances (concerning expression, emotion, and imagery).

divisione ricerca e sviluppo
palazzina DR

via canevascini 5, CH-6900 Lugano
info: hernando.florez@conservatorio.ch | +41 91 960 3046