

New brass playing - New sound for composing -

The focus of my research is built on three aspects: a) the creation of a new pedagogical way for the brasses based on extended techniques and interdisciplinarity; b) the classification of new sounds according to three well-defined principles; c) the use of the classified material for the composition. A new didactics for brass based on the practice of playing-experimenting with the purpose of exploring and making awareness in the student about everything related to the instrument: the body posture, the mouth setting, the physics of the instrument, the different types of writing used in the last century, the spectral analysis of sounds, the perception etc ... The pedagogical path goes through the technique of playing from the 19th century to the last experimentations.

With the purpose of maximizing the use of the results obtained, the research is focused on three very specific categories-questions about the act of playing:

- how do you do it? In which way the instrumentalist can have the information about how to study and then how to play that sound.

- how is it done? To show, by the spectral analysis, the intrinsic nature of sound.

- How is it perceived? Following specific tests, the research creates a perceptual description of the sound.

The practice of playing it will be available to composers and instrumentalists through a multimedia schedule with audio-video recording and all the information related to the new sounds treated. The focus of my artistic research project is to use all this pedagogical material, to be developed, in order to create new compositions. The link between didactic research and artistic research is in the triple description of the act of playing, that will be found in the descriptive schedule that, in turn, provide all the material necessary for the composition. In this context, studying new ways of playing the instrument through this interdisciplinary methodology also means having new sound material, from which you can start to organize the compositional thinking.

My pedagogical research wants to promote the awareness of playing.

Each way of sound is considered in its own specific characteristic, so it's impossible that exists a "right" or a "wrong" way to play, but only a "different" way of playing.

The teacher makes experiments and obtains results always characterized by the diversity of each student.

The student and the practice of play-experimentation are at the core of this double research; and then, all the results, will increase the material that will be reused to create new compositions. The sounds, the playing and their descriptions, should generate a "form" and much more in the field of compositional artistic research.



Raffaele Marsicano
Conservatorio Giuseppe Verdi di Milano, Italy
raffaelemarsicano@gmail.com

He is graduated in Trombone, Orchestration for Wind Orchestra and Composition. His compositions span various genres, from wind orchestra, where he has won prizes in various competitions, to contemporary music, where lately he is interested in the experimentation of new sounds for brass applied to composition (developing project in partnership with Conservatory of Milan, Florence and the Orpheus Institute of Ghent). In addition to the interest about composition, he works as a trombone teacher in music high schools for two years. In 2017, in collaboration with the brass department of the Milan Conservatory, he carried out a research about the “brass’ new didactics” with the tutor Giorgio Tedde, that concern the creation of pedagogical ways using extended techniques. He is currently attending the two-year composition course at the Milan Conservatory with maestro Gabriele Manca, carrying out his compositional and pedagogical research projects.