

IULIA-MAGDALENA TOMA (ROMANIA)

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Iulia Toma has graduated “Sabin Drăgoi” Highschool of Music, Arad and Music Academy “Gheorghe Dima”, Cluj Napoca as valedictorian at musical interpretation - piano. She finished her master degree at Faculty of Music and Theater, Timișoara, where she is in her Phd studies, scientific coordination by teacher Luminița Burcă. From her piano education background, she studied with pianists like Daniel Goiți, Adriana Bera and Sorin Dogariu. From her concert activity, the most recent concert was with Philharmonic of Pitești, Grieg piano concerto, Op. 16 and concerts in the framework of International Summer Academy of the University of Music and Performing Arts Vienna, Austria. She is research assistant at Faculty of Music and Theater, West University Timișoara and she studies also general medicine at University of medicine and pharmacy “Victor Babeș”, Timișoara.

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Case-study: Electromyography investigation of a Romanian pianist’s finger and arm techniques, of extensor digitorum, abductor digiti minimi, and bilateral abductor pollicis brevis, as playing Scarlatti’s baroque sonata K.1.

The changes in muscular activity can not only increase the risk for musculoskeletal disorders but also the performance task itself. Fingers technique and arm technique were studied, in a professional Romanian pianist playing Scarlatti’s baroque sonata K.1. The electromyogram (EMG) recorded muscular activity of bilateral: *extensor digitorum*, *abductor digiti minimi* and *abductor pollicis brevis*. Compared results of fingers technique and arm technique reveal lower amplitude potentials in all of the muscles investigated, except in the left extensor muscle, where amplitude will increase. Also, the frequency of the potentials will decrease in all of the muscles investigated, except in left abductor pollicis brevis where such potentials remain constant. The investigation aim is to increase the awareness, in piano education and educators, of the benefit in applying a complex mix of pianistic techniques, rather than a single playing technique.

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