

## ISMA2007 Opening address:

Ladies and gentlemen

It is my pleasure to welcome all of you to the 2007 edition of the International Symposium on Musical Acoustics, a meeting that brings together, every three years, the international community working in this field. As in past ISMA meetings, the main objective is to promote interdisciplinary communication between researchers.

The central theme we have chosen, *Scientific design of musical instruments: a tool to preserve and improve our musical heritage*, emphasises the last step in musical acoustics research –that of applying what we have learnt–. It can be understood somehow as an homage to the musical heritage that we have received, which is so rich and fascinating.

My group contacted the international musical acoustics community for the first time thirty years ago at the ICA1977 in Madrid. There, we were welcomed by Arthur Benade, one of the pioneers in this field, who showed a deep interest for the *tenora*, the instrument to which we have devoted most of our research. Since then we have kept in contact with this community and have followed the advances in musical acoustics through many ISMA meetings.

We gratefully acknowledge the Institut d'Estudis Catalans –the National Academy of Catalunya– for giving us the chance to use this beautiful historic building as the venue for the symposium. It was the convalescence house of the first public hospital in Barcelona, the Saint Cross Hospital, located in the beautiful gothic building neighbouring this one, which is now the site of the Catalan Library. We are convinced that its atmosphere is particularly suitable for hosting a meeting like ISMA. The cloister offers an excellent meeting place where we expect many interesting discussions will be held. I must say that at this very moment we share the building with the preparation of the exhibition associated with the Centenary of the Institute, that will be inaugurated next Wednesday. We hope that this will not be a major inconvenience.

Furthermore, the building is placed in the very heart of Barcelona. It is very close to La Rambla, the city's most emblematic street, very close to the beautiful "Boqueria" market, and not far from the gothic quarter. We are sure that you will enjoy walking around –but please keep an eye on your belongings: there are many pickpockets in this area; it is a pity, but it is a fact–.

Most importantly, this institution, the Institut d'Estudis Catalans, has itself become involved in Musical Acoustics. The Institute's main goal is the promotion of scientific research on anything that is related to Catalan culture. Our research programme on the *tenora* fits in well with this, and thus the proposal for a three year project to design an improved *tenora* caught the Institute's interest from the very beginning.

It has been an honour for us to be invited to organise this meeting in Barcelona. We are grateful for the confidence that has been bestowed upon us, and the enthusiastic support we have received from many of you. Without it, it would have been absolutely impossible to go through all the stages leading up to this moment.

This ISMA edition gathers together over one hundred people from 25 countries to discuss 109 works involving 214 researchers. The proceedings brings together 95 papers of the highest quality, of which 51 correspond to the oral presentation and 44 to the posters. And now lets move on to the programme. Our preference was to avoid simultaneous sessions. A single series of sessions, as widely agreed by the International Scientific Advisory Board, enhances communication between all participants. This has led to a balanced distribution between oral and poster presentations. The only difference between them is the presentation format, as the posters full text have been included in the proceedings, according to the author's request. We hope that you will enjoy reading and discussing these papers and find ideas and suggestions to address yet more challenges.

As you know, ISMA is a satellite symposium of the ICA –the International Congress on Acoustics– which has just been held in Madrid organised by the Spanish Acoustical Society. I want to thank its President, Antonio Pérez López, for making the effort to come here, at this extremely busy time for him, to join us in this Opening Address. The General Secretary of the Spanish Acoustical Society, Antonio Calvo Manzano, planned to come but a family problem has prevented him from joining us.

We also have with us the President of the *Institut d'Estudis Catalans*, Salvador Giner, to whom I am most indebted for his enthusiastic support by hosting ISMA at the Institute.

Thank you very much for your attention. And, once again, welcome to the Barcelona ISMA!