

Oboe Unbound

Contemporary Techniques



Libby Van Cleve

Oboe Unbound Contemporary Techniques

Kent Kennan, Donald Grantham



Oboe Unbound Contemporary Techniques:

Oboe Unbound Libby Van Cleve, 2014-10-16 After decades of experimentation musicians have begun to utilize a strikingly colorful palette of sounds on woodwind instruments Flute clarinet and saxophone players in many different musical settings regularly use sounds that were unheard of in the middle of the twentieth century Oboists in comparison have lagged somewhat behind their more adventurous colleagues In writing *Oboe Unbound Contemporary Techniques* author Libby Van Cleve opens up the tradition bound assumptions of the instrument's capabilities Not only does she include descriptions of the instrument's standard technique from range and reeds to the use of vibrato but she also discusses recent techniques such as multiphonics microtones altered timbres and extended range to name a few Van Cleve bolsters this book with numerous music examples and professionally tested fingering charts and concludes with basic information about the use of electronics for amplification recording and sound enhancement The book's appendixes include a substantial bibliography of music and literature and a discography including jazz non western and art music recordings The revised edition incorporates new information about resources now available through the internet and marks the launch of a website that includes examples of all the contemporary sounds as well as audio and video recordings of unreleased compositions

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Contemporary Techniques: Contemporary Techniques Libby Van Cleve, 2004-01-01 After decades of experimentation musicians have begun to utilize a strikingly colorful palette of sounds on woodwind instruments Flute clarinet and saxophone players both in jazz and in contemporary settings regularly use sounds that were unheard of in the middle of the twentieth century Oboists forever obsessing over reeds and the demands of their finicky instrument have lagged somewhat behind their more adventurous colleagues *Oboe Unbound* seeks to open up the tradition bound assumptions of that instrument's capabilities

Oboe Unbound Libby Van Cleve, 2014-10-16 After decades of experimentation musicians have begun to utilize a strikingly colorful palette of sounds on woodwind instruments Flute clarinet and saxophone players in many different musical settings regularly use sounds that were unheard of in the middle of the twentieth century Oboists in comparison have lagged somewhat behind their more adventurous colleagues In writing *Oboe Unbound Contemporary Techniques* author Libby Van Cleve opens up the tradition bound assumptions of the instrument's capabilities Not only does she include descriptions of the instrument's standard technique from range and reeds to the use of vibrato but she also discusses recent techniques such as multiphonics microtones altered timbres and extended range to name a few Van Cleve bolsters this book with numerous music examples and professionally tested fingering charts and concludes with basic information about the use of electronics for amplification recording and sound enhancement The book's appendixes include a substantial bibliography of music and literature and a discography including jazz non western and art music recordings The revised edition incorporates new information about resources now available through the internet and marks the launch of a website that includes examples of all the contemporary sounds as well as audio and video recordings of unreleased compositions

Oboe Art and Method Martin Schuring, 2009-10-22 In *Oboe Art and Method* veteran oboe performer and instructor Martin Schuring describes in detail all of the basic techniques of oboe playing including breathing embouchure finger technique articulation and phrasing and reed making with expert tips and step by step instructions for how best to perform each of these tasks with grace and technical efficiency

The Technique of Orchestration Kent Kennan, Donald Grantham, 2024-06-20 *The Technique of Orchestration* Seventh Edition is the definitive textbook on the study of orchestration offering a concise straight to the point approach that prepares students to score their own compositions with confidence Updated to reflect developments in instruments and orchestral best practices this seventh edition features Copious musical examples spanning the history of the orchestra Detailed descriptions of instruments and their distinctive characteristics Explanations of how to score chords and transcribe piano idioms Discussions on specialized ensembles and scoring techniques New musical examples have been added throughout and listening lists have been revised to include more music by women and composers of color representing a diverse musical catalogue Supported by an accompanying workbook of scores and scoring exercises available separately as well as a robust listening program keyed to the textbook *The Technique of Orchestration* Seventh Edition is an accessible essential all in one resource for the student of orchestration

Oboe Secrets Jacqueline Leclair, 2013-10-03 Modeled on the brilliant approach first formulated by distinguished professor of music and master clarinetist Michele Gingras in *Clarinet Secrets* and *More Clarinet Secrets* both available from Scarecrow Press *Music Secrets for the Advanced Musician* A Scarecrow Press Music Series is designed for instrumentalists singers conductors composers and other instructors and professionals seeking a quick set of pointers to improve their work as performers and producers of music Easy to use and intended for the advanced musician contributions to the *Music Secrets* series fill a niche for those who have moved beyond what beginners and intermediate practitioners need In *Oboe Secrets* 75 Performance Strategies for the Advanced Oboist and English Horn Player Jacqueline Leclair tackles the oboe's reputation as an especially difficult instrument and illustrates how oboists and English horn players can overcome common challenges Leclair draws on her experience as a performer and instructor offering practical tips and sometimes revolutionary ideas for rethinking oboe pedagogy Leclair also looks at performance strategies in the areas of equipment maintenance and management physical health and performance technique Her secrets focus on such matters as how to optimize practice sessions build endurance improve use of the body when playing work with reeds and apply extended techniques *Oboe Secrets* provides oboists and English horn players a quick and efficient path to significant improvement both technically and musically in their playing It is the perfect resource for advanced high school oboists professional performers music instructors and avid amateur musicians

The Contemporary Piano Alan Shockley, 2018-06-05 With *Contemporary Piano* A Performer and Composer's Guide to Techniques and Resources Alan Shockley provides a comprehensive resource for composers writing music that uses extended techniques for the piano and for pianists interested in playing repertoire that

makes use of techniques and or implements unfamiliar to them Shockley explains dozens of ways to prepare a piano without damaging the instrument how to notate every standard technique and many many obscure ones and the specific geographies of every common concert hall piano This will be the standard reference for pianists touring and playing inside the piano repertoire and for composers at all levels of familiarity with the piano hoping to understand the mechanical miracle that is the modern piano The Cambridge Companion to Composition Toby Young,2024-05-30 This wide ranging guide offers

insights for musicians and students on how to be a composer Rethinking the Musical Instrument Mine Doğantan-Dack,2022-01-25 This volume brings together scholars and artist researchers to explore the nature and function of musical instruments in creative practices and their role in musical culture Through historical theoretical critical practical artistic perspectives and case studies the contributors here examine identities and affordances of acoustical electronic and digital musical instruments the kinds of relationships that composers and performers establish with them and the crucial role they play in the emergence of musical experiences and meanings Artistic Practice as Research in Music: Theory, Criticism, Practice Mine Dogantan-Dack,2016-03-03 Artistic Practice as Research in Music Theory Criticism Practice brings together internationally renowned scholars and practitioners to explore the cultural institutional theoretical methodological epistemological ethical and practical aspects and implications of the rapidly evolving area of artistic research in music Through various theoretical positions and case studies and by establishing robust connections between theoretical debates and concrete examples of artistic research projects the authors discuss the conditions under which artistic practice becomes a research activity how practice led research is understood in conservatoire settings issues of assessment in relation to musical performance as research methodological possibilities open to music practitioners entering academic environments as researchers the role of technology in processes of musical composition as research the role and value of performerly knowledge in music analytical enquiry issues in relation to live performance as a research method artistic collaboration and improvisation as research tools interdisciplinary concerns of the artist researcher and the relationship between the affordances of a musical instrument and artistic research in musical performance Readers will come away from the book with fresh insights about the theoretical critical and practical work being done by experts in this exciting new field of enquiry

The Teaching of Instrumental Music Richard Colwell,Michael Hewitt,Mark Fonder,2017-10-12 The Teaching of Instrumental Music Fifth Edition introduces music education majors to basic instrumental pedagogy for the instruments and ensembles commonly found in the elementary and secondary curricula It focuses on the core competencies required for teacher certification in instrumental music with the pervasive philosophy to assist teachers as they develop an instrumental music program based on understanding and respecting all types of music Parts I and II focus on essential issues for a successful instrumental program presenting first the history and foundations followed by effective strategies in administrative tasks and classroom teaching Parts III IV and V are devoted to the skills and techniques of woodwind brass

and percussion and string instruments In all The Teaching of Instrumental Music is the complete reference for the beginning instrumental teacher commonly retained in a student s professional library for its unique and comprehensive coverage NEW TO THIS EDITION Revision and updating of curriculum developments such as coordinating State Department of Education student learning objectives with the recent Every Student Succeeds Act ESSA New discussion of the NAfME National Standards as they relate to the teaching of instrumental music Revamping of rehearsing instrumental ensembles chapters including new or expanded sections on programming choosing quality music and applying successful rehearsal techniques Updates on references plus new discussion questions and websites and internet links A chapter devoted to classroom guitar Updates on the use of technology for teaching and learning music More on healthy performance practice marching band and jazz band Online materials located in the eResources section on the Routledge website

The Teaching of Instrumental Music Richard J. Colwell, Michael P. Hewitt, 2024-11-14 The Teaching of Instrumental Music Sixth Edition introduces music education majors to basic instrumental pedagogy for the instruments and ensembles commonly found in the elementary and secondary curricula It focuses on the core competencies required for teacher certification in instrumental music with the pervasive philosophy to assist teachers as they develop an instrumental music program based on understanding and respecting all types of music Parts I and II focus on essential issues for a successful instrumental program presenting first the history and foundations followed by effective strategies in administrative tasks and classroom teaching Parts III IV and V are devoted to the skills and techniques of woodwind brass and percussion and string instruments In all The Teaching of Instrumental Music is the complete reference for the beginning instrumental teacher commonly retained in a student s professional library for its unique and comprehensive coverage This Sixth Edition includes Streamlined language and improved layout throughout making this edition more concise and accessible to students Updated content throughout including insights from current research for curriculum development coverage of current law and policy changes that impact the classroom contemporary motivational strategies and more information on the history of African American and all female music ensembles Updated references photos lists of artists and online resources

Experimental Encounters in Music and Beyond Kathleen Coessens, 2017-12-04 Multidisciplinary analysis of experimentalism in music and the wider arts today Experimental Encounters in Music and Beyond opens a necessary dialogue on experimental practices in the arts and negotiates their place in contemporary society Going beyond the music historical usage of the term experimental this book reimagines experimentation as an open working definition encompassing multiple forms of artistic attitudes and processes The texts images and sounds offer multiple traces faces and spaces revealing what experimentalism in music and the wider arts entails today With perspectives from a range of disciplines from choreography through composition to philosophy and beyond the different experiences and artistic projects documented and discussed explore the complexity of experimentation in a way that is all the richer for being never ending Contributors Richard Barrett Institute of Sonology The Hague Sebastian

Berweck pianist and performer Kathleen Coessens Orpheus Institute Ghent Frederik Croene pianist and composer Belgium Chaya Czernowin Harvard University Cambridge Anne Douglas Grays School of Art Robert Gordon University Aberdeen Bob Gilmore Orpheus Institute Ghent Valentin Gloor Orpheus Institute Ghent David Gorton Royal Academy of Music University of London David Horne Royal Northern College of Music Manchester Efva Lilja Dansehallerne Copenhagen Svetlana Mara independent music professional Radio Belgrade Electronic Studio Melinda Maxwell Royal Northern College of Music Manchester Christopher Redgate Royal Academy of Music University of London Jan C Schacher Royal Conservatoire Artesis Plantijn University College Antwerp and Zurich University of the Arts Reto Stadelmann composer and musician Germany Steve Tromans Middlesex University UK Penelope Turner singer musician and performer UK and Belgium **New**

Directions for Clarinet Phillip Rehfeldt, 1994-01-01 Phillip Rehfeldt has assembled here techniques of dealing with clarinet performances as they have evolved since 1950 He catalogs contemporary practices that differ from those formerly standardized provides perspective on performance capabilities and limitations and includes suggestions for performance based on his own experience The new edition has been completely rewritten corrected where necessary and updated Rehfeldt has added the complete list of William O Smith s clarinet compositions and recordings to the previous listing of his early multiphonic fingerings The new edition also includes an appendix containing Eric Mandat s quarter tone fingerings a second extensive music bibliography the International Update and an updated and annotated bibliography of music literature

Notes for Oboists Nora Anderson Lewis, 2025 *Notes for Oboists A Guide to the Repertoire* is an essential resource for professional amateur and student oboists that collects the important historical and analytical information for thirty five of the best known pieces composed for the instrument These works span the eighteenth through the twenty first century and include sonatas concertos chamber music and works for solo oboe by a wide range of composers Chapters will cover compositions such as Alessandro Marcello s Concerto in D Minor Robert Schumann s Three Romances Op 94 Francis Poulenc s Sonata for Oboe and Piano Isang Yun s Piri for Oboe Solo Reena Esmail s Jhula Jhule for Oboe and Piano and thirty other treasures of the oboe repertoire Writing in engaging and accessible prose supported by fact filled analytical charts Nora A Lewis offers rich biographical information on individual composers historical context for compositions such as the circumstances for its development as well as clear structural analyses to help oboists gain a deeper understanding of well known repertoire In offering both historical biographical as well as musicological insight *Notes for Oboists* connects performance studies with scholarship allowing readers to build a more complete picture of the music and encourage them to approach other compositions in a similarly analytical manner **The Double Reed**, 2008 **Investigación musical:**

diferentes contextos y niveles educativos Ana M. Vernia Carrasco, 2024-03-20 AN LISIS DE LAS COMPETENCIAS DEL PROFESORADO DE M SICA DESDE LA PERSPECTIVA CR TICA Y DIAL GICA DEL ESTUDIANTE DE M STER EN PROFESORADO DE EDUCACI N SECUNDARIAEL VALOR DEL TEATRO MUSICAL PARA EL DESARROLLO DE LAS

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The British National Bibliography Arthur James Wells, 2006 **American Book Publishing Record** , 2005 **Forthcoming Books** Rose Arny, 2004

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