



the contemporary CONtrABASS

BERTRAM turetzky

The Contemporary Contrabass

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The Contemporary Contrabass:

The Contemporary Contrabass Bertram Turetzky, 2024-08-16 Now in its second edition the acclaimed volume is more than a book about the contrabass but an introduction to string playing at a time in the history of Western music when timbre has finally ascended to its rightful role among musical parameters It articulates the real musical image and potential of the contrabass and introduces new concepts aesthetics and techniques This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1989 *The Contemporary Contrabass* B. Turetzky, 1974

The Contemporary Violin Patricia Strange, Allen Strange, 2003-01-21 Written by a composer and a musician *The Contemporary Violin* offers a unique menu of avant garde musical possibilities that both performers and composers will enjoy exploring Allen and Patricia Strange's comprehensive study critically examines extended performance techniques found in the violin literature of the latter half of the twentieth century Drawing from both published and private manuscripts the authors present extended performance options for the acoustic modified electric and MIDI violin with signal processing and computer related techniques and include more than 400 notated examples The authors begin with bowing techniques and proceed systematically through other aspects of string playing including MIDI technologies Their correspondence and research with many performers and composers the book's extensive score and text bibliography and the discography of more than 130 recordings make *The Contemporary Violin* a valuable contemporary music reference and guide An additional benefit is its listing of Internet resources that will keep the reader up to date with recent developments in contemporary performance and composition First published by UC Press 2001 *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 Contemporary Guitar John Schneider, 1985 *Guide to the Contemporary Etudes for Contrabass* Roger Ruggeri, 1985* *The Contemporary Arranger* Don Sebesky, 1975 An authoritative easy to understand text covering all aspects of arranging **Acoustic and MIDI Orchestration for the Contemporary Composer** Andrea Pejrolo, Richard DeRosa, 2009-10-27 Unites traditional orchestration and MIDI sequencing skills to provide the appropriate skills required in today's commercial music world

Contemporary Orchestration R.J. Miller, 2014-12-17 *Contemporary Orchestration A Practical Guide to Instruments Ensembles and Musicians* teaches students how to orchestrate for a wide variety of instruments ensembles and genres while preparing them for various real world professional settings ranging from the concert hall to the recording studio Unlike most orchestration texts it includes coverage of contemporary instruments and ensembles alongside traditional orchestra and chamber ensembles Features Practical considerations Practical suggestions for choosing a work to orchestrate and what to avoid when writing for each instrument Pedagogical features In the Profession Professional courtesies considerations and expectations Building the Score Step by step construction of an orchestration Scoring Examples Multiple scoring examples for each instrument Exercises Analyzing problem solving and creating orchestration solutions Critical Thinking Alternate approaches and solutions

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The 21st-Century Voice Michael Edward Edgerton, 2015-04-16 In *The 21st Century Voice* Contemporary and Traditional Extra Normal Voice Michael Edward Edgerton considers contemporary vocal techniques within an acoustic and anatomical framework Throughout he proposes new directions for vocal exploration Much more than a historical treatise on 20th century masterworks or vocal science *The 21st Century Voice* explores experimental methods of sound production offering a systematic series of approaches and methods for assessing engaging and in some instances overcoming the assumed limits of vocal singing Appearing a decade after the publication of the first edition this second edition draws on and advances our current understandings of voice production Divided into four parts air flow source resonance articulation and heightened potentials Edgerton considers crucial matters affecting vocal production such as Registral challenges Filtering Airflow modification Combinatorial multiphonic principles Extreme voice possibilities Multidimensional vocal issues With more than 250 illustrations 150 associated audio tracks an extended appendix on voice science a glossary of key terms and lists of representative compositions *The 21st Century Voice* will appeal to composers and performers interested in exploring the ever broadening range of vocal possibilities Its engagement with the complexities of vocal production should also be relevant to students and scholars of voice science acoustics linguistics computer modeling and more

All Aspects of ROCK & JAZZ /2, The Electrical Bass , 2000 *The Ashgate Research Companion to Experimental Music* James Saunders, 2017-02-03 The recent resurgence of experimental music has given rise to a more divergent range of practices than has previously been the case *The Ashgate Research Companion to Experimental Music* reflects these recent developments by providing examples of current thinking and presenting detailed case studies that document the work of contemporary figures The book examines fourteen current practitioners by interrogating their artistic practices through annotated interviews contextualized by nine authored chapters which explore central issues that emerge from and inform these discussions Whilst focusing on composition the book also encompasses related aspects of performance improvisation and sonic art The interviews all explore how the selected artists work focusing on the processes involved in developing their recent projects set against more general

aesthetic concerns They aim to shed light on the disparate nature of current work whilst seeking to find possible points of contact Many of the practitioners are active in areas that span disciplines such as composition and improvisation and the book explores the interaction of these activities in the context of their work The other chapters consider a range of issues pertinent to recent developments in the genre including definitions of experimentalism and its relationship with a broader avant garde experimentalism and cultural change notation and its effect on composition realising open scores issues of notation and interpretation in live electronic music performing experimental music improvisation and technology improvisation and social meaning instrumentalizing objects visual artists relationships to experimental music working across interdisciplinary boundaries listening and the soundscape working methods techniques and aesthetics of recent experimental music

All Things Strings Jo Nardolillo, 2014-03-14 String players face a bewildering array of terms related to their instruments Because string playing is a living art form passed directly from master to student the words used to convey complex concepts such as bow techniques and fingering systems have developed into an extensive vocabulary that can be complicated vague and even contradictory Many of these terms are derived from French Italian or German yet few appear in any standard music dictionary Moreover the gulf separating classical playing from fiddle bluegrass jazz and other genres has generated style specific terms rarely codified into any reference work *All Things Strings An Illustrated Dictionary* bridges this gap serving as the only comprehensive resource for the terminology used by the modern string family of instruments All of the terms pertaining to violin viola cello and double bass inclusive of all genres and playing styles are defined explained and illustrated in a single text Entries include techniques from shifting to fingerboard mapping to thumb position the entire gamut of bowstrokes terms found in orchestral parts instrument structure and repair accessories and equipment ornaments including those used in jazz and bluegrass explanations of various bow holds conventions of orchestral playing and types of strings as well as information on a select number of famous luthiers influential pedagogues and legendary performers *All Thing Strings* is expertly illustrated with original drawings by T M Larsen and musical examples from the standard literature Appendixes include an extensive bibliography of recommended reading for string players and a detailed chart of bowstrokes showing notation and explaining execution As the single best source for understanding string instruments and referencing all necessary terminology *All Things Strings* is an essential tool for performers private teachers college professors and students at all levels It is also an invaluable addition to the libraries of orchestra directors and composers wishing to better understand the complexities of string playing With the inclusion of terms relevant to all four modern string instruments played in all genres from jazz to bluegrass to historically informed performance this resource serves the needs of every string musician

Performing the Remembered Present Pil Hansen, Bettina Bläsing, 2017-12-28 This international collection brings together scientists scholars and artist researchers to explore the cognition of memory through the performing arts and examine artistic strategies that target cognitive processes of memory The strongly embodied and highly trained memory

systems of performing artists render artistic practice a rich context for understanding how memory is formed utilized and adapted through interaction with others instruments and environments Using experimental interpretive and Practice as Research methods that bridge disciplines the authors provide overview chapters and case studies of subjects such as collectively and environmentally distributed memory in the performing arts autobiographical memory triggers in performance creation and reception the journey from learning to memory in performance training the relationship between memory awareness and creative spontaneity and memorization and embodied or structural analysis of scores and scripts This volume provides an unprecedented resource for scientists scholars artists teachers and students looking for insight into the cognition of memory in the arts strategies of learning and performance and interdisciplinary research methodology

Anatomy of the Orchestra Norman Del Mar,1981 Before his death in 1994 Norman Del Mar was acknowledged as one of the world s foremost authorities on the orchestra *Anatomy of the Orchestra* is written not only for fellow conductors players students and professional musicians but also for everyone interested in the performance of orchestral music *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 *Technology and the Stylistic Evolution of the Jazz Bass* Peter Dowdall,2017-07-20 *Technology and the Stylistic Evolution of the Jazz Bass* traces the stylistic evolution of jazz from the bass player s perspective Historical works to date have tended to pursue a top down reading one that emphasizes the influence of the treble instruments on the melodic and harmonic trajectory of jazz This book augments that reading by

examining the music's development from the bottom up. It re-contextualizes the bass and its role in the evolution of jazz and by extension popular music in general by situating it alongside emerging music technologies. The bass and its technological mediation are shown to have driven changes in jazz language and musical style and even transformed creative hierarchies in ways that have been largely overlooked. The book's narrative is also informed by investigations into more commercial musical styles such as blues and rock in order to assess how and the degree to which technological advances first deployed in these areas gradually became incorporated into general jazz praxis. Technology and the Jazz Bass reconciles technology more thoroughly into jazz historiography by detailing and evaluating those that are intrinsic to the instrument including its eventual electrification and those extrinsic to it most notably evolving recording and digital technologies. The author illustrates how the implementation of these technologies has transformed the role of the bass in jazz and with that jazz music as an art form.

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.

Teaching Violin, Viola, Cello, and Double Bass Dijana Ihas, Miranda Wilson, Gaelen McCormick, 2023-11-23. Teaching Violin, Viola, Cello, and Double Bass summarizes three centuries of string pedagogy treatises to create a comprehensive resource on methods and approaches to teaching all four bowed string instruments. Co-written by three performance and pedagogy experts, each specializing in different string instruments, this book is applicable to all levels of instruction. Essays on historical pedagogues are clearly structured to allow for easy comprehension of their philosophies, pedagogical practices, and unique contributions. This book concludes with a section on application through comparative analysis of the historical methods and approaches. With coverage from the eighteenth century to the present, this book will be invaluable for teachers and students of string pedagogy and general readers who wish to learn more about string pedagogy's

rich history diverse content and modern developments

This book delves into The Contemporary Contrabass. The Contemporary Contrabass is a crucial topic that needs to be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into The Contemporary Contrabass, encompassing both the fundamentals and more intricate discussions.

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