Article Summary

*Performance (1)*

**Citation**: Redgate, Christopher, *Re-inventing the Oboe.* Contemporary Music Review, Apr 2007, Vol 26, Issue n2, pp 179-188.

**Article Title**: *Re-inventing the Oboe*

**Author**: Christopher Redgate

**INSTRUMENT**: Oboe

**Magazine or Journal Title**: Contemporary Music Review

**Summary:**

1. Introduction
   1. This article offers a comparison of the oboe’s available repertoire from the mid-1950s to some of the late twentieth century and early twenty-first century.
   2. Oboe is seen as a melodic and lyrical instrument
   3. The development of new sounds has allowed for many unique sounds and has led to a change in performance technique
   4. Some new developments on the instrument include:
      1. Multiphonics
      2. Range of harmonics and alternative fingerings
      3. Extension of the range
      4. Use of double, triple, and flutter tonguing
      5. Circular breathing
2. Repertoire list that offers these new developments
   1. Michael Finnissy – *Runnin’ Wild*
   2. Roger Regate – *Ausgangspunkte* and *Oboe Quintet*
   3. Aaron Cassidy – *the green is or*
   4. David Gorton – *Erinnerungsspiel* for Oboe and Laptop
   5. Musical examples are provided for each
3. Fingering the oboe
   1. There is a new idea of fingering that will result in unpredictable pitches
4. Circular breathing
   1. This is only currently for single tonging
   2. The author hopes this will be further developed to include double tonguing
5. Extended range
   1. Any pitch above Bb6 will require a significant change in the technique of production
6. Harmonics
   1. The use of harmonics and alternative fingerings for a wide variety of pitches has great expressive potential and opens up the possibility of making some areas of fingering easier
7. Instrument development
   1. The instrument itself has not changed substantially since its beginning
8. Notation issues
   1. The current notation for some contemporary techniques are not ideal for quick reading for the performer