Toward a pedagogy of extended techniques for horn derived from Vincent Persichetti's Parable for solo horn, opus 120

Abstract
Extended techniques are unfamiliar, unusual, unconventional, nontraditional, novel effects and extra musical sounds occurring in contemporary music beginning in approximately 1970. Douglas Hill categorizes the following extended techniques for horn in his book, Extended Techniques for Horn: range, mutes, hand muting, tonguing/articulations, trills and tremolos, glissandos, half-valved effects, varied timbral potentials, vibrato, quarter-tones, vocalizations, air sounds, mouthpiece effects, miscellaneous, and combinations. An investigation into the area of pedagogy of extended techniques for horn proved a strong need for research and pedagogy since the number of extended techniques in the horn literature far exceeds the amount of supportive pedagogical material. To address this deficiency, the author used Vincent Persichetti: Parable for Solo Horn, Op. 120, one of the most widely performed horn solos with extended techniques, as a vehicle for developing pedagogy of extended techniques for horn. This dissertation identifies and categorizes each extended technique in the Parable, describes the physical production of each technique, and provides original etudes and transcriptions toward the development, mastery, and performance of each technique. The goals of this dissertation are: 1. To increase awareness of extended techniques in 20th and 21st century horn literature 2. To fill the lacuna in the literature between occurrences of extended techniques and parallel pedagogy 3. To improve levels of teaching extended techniques 4. To improve levels of performing extended techniques. As a result of this dissertation, there has come to be additional pedagogy of extended techniques in Vincent Persichetti's Parable for Solo Horn, Op. 120. This pedagogy can easily be transferred and adapted for use in many other contemporary works for horn, thereby contributing to filling a tremendous lacuna in the area of horn pedagogy.

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In Basler’s own words, these works were composed to “fill a void in the horn literature for quality arrangements of some of the world’s finest melodies.” These short melodies range from simple to moderate difficulty, and although none feature advanced technical demands, all contain soloistic and musical elements that showcase the horn’s unique qualities. These seven Bozza includes many extended techniques such as stopped horn, glissandi, and fast multiple tonguing. The D section is long and ends with a fast upward line and a trill on high G. Deats, Carol Jean, Toward a Pedagogy of Extended Techniques for Horn Derived from Vincent Persichetti’s Parable for Solo Horn, Opus 120. PhD Texas Tech University, 2001, 100 p. Falvey, Joseph T., An Equipment Guide to Performing Baroque Horn Music, DMA University of Miami, 2011, 88 p. Garrett, Joshua, Brahms’ Horn Trio: Background and Analysis for Performers, DMA Juilliard, 1998. Greene, Gary, Richard Strauss: The Two Concertos for Horn and Orchestra, MM Butler University, 1978, 60 p. Hart, Hilary Kay, Dedications for Dennis Brain: A Musical Exploration of his Additions to the Repertoire of the French Horn, DMA, University of Maryland, 2007. Hart, Leslie, Improvisation in the Collegiate Horn Studio. DMA, Eastman School of Music, 2011, 201. p.