Performance Notes

1. A sharp of flat persists until the end of the bar unless cancelled by a natural sign. Courtesy accidentals have been used extensively.
2. A note or chord tied over a barline retains its accidentals in the new bar unless indicated otherwise.
3. ♯ = sharp 1/4 tone
4. 𝄲 = sharp 3/4 tone
5. 𝄳 = flat 1/4 tone
6. 𝄬 = flat 3/4 tone
7. Most of the fingering positions and many of the symbols found in this set of compositions were obtained from The Techniques of Oboe Playing by Peter Veale & Claus-Steffen Mahnkopf, Bärenreiter, 1994.
8. The fingering positions provided are suggestions. Performers may choose to use alternate fingering so long as the desired effect is preserved. If a performer should be unable to reproduce any of the multiphonics that appear in the score, reference should be made to the recording that accompanies The Techniques of Oboe Playing in order to find suitable alternatives.
9. Where a fingering instruction has been supplied, it applies only to the note appearing directly below it and to the note(s) tied to the note that contains the instruction unless indicated otherwise.
10.  = implied phrase
11. l.g = lip glissando (The performer may choose to finger the glissando if this is easier and results in a similar effect.)
12. fltz. = fluttertongue
13. Z = teeth note or teeth multiphonic
14. The symbols □ ◧ ◧ ◨ ■ represent gradations in air pressure. The range, going left to right, is from very weak to very strong pressure. (◧ = normal air pressure)
15. ▭ = strong lip pressure
16. A picture of the reed () with horizontal bands across it is used to indicate approximately how much reed should be used to produce the required effect. ( = normal reed position) In the case of teeth notes/multiphonics, the bands indicate the approximate position of the teeth.
17. The symbols ⊕ ⓪ ① ② ③ ④ ⑤ are used to indicate gradations in timbre. "0" indicates the timbre produced by the standard fingering. "+" indicates a brighter than normal timbre. "1" to "5" indicates a gradual reduction in the brightness as well as an increased diffuseness of the pitch. Fingering for these gradations only occasionally appears in the score. However, these fingerings are only suggestions.
18.  = harmonic
19. Ⓜ = multiphonic (In the case of double harmonics, two small circles appear above the note.)
20. S  = smorzato (This effect involves the oscillation of volume and timbre (not pitch) via movement of the jaw.)
21. T  = timbre trill

22.  = double trill
23. ⟶ = gradually move from the current performance instructions to the instructions indicated at the end of the arrow head.
24.  = wide vibrato
25.  = gradually go from a wide vibrato to no vibrato (The reverse instruction also appears in the score, ie, from no vibrato to wide vibrato.)
26. A horizontal dash (-) placed above or below a note head indicates that the note is to be played with a slight accent.
27. The technique of circular breathing might be required in *Invention No.8*.
28. The approximate durations for each movement are as follows:
    Invention Nos. 1, 3, 5, 7, 9, 11, 13, 15 - 1 minute
    Invention Nos. 2, 6, 10, 14 - 2 minutes
    Invention Nos. 4, 12 - 4.5 to 5 minutes
    Invention No.8 - 9 minutes
29. Should the prospective performer or interested listener wish to know more about this composition, I can be contacted via e-mail at: music@calogeropanvino.com

Program Note

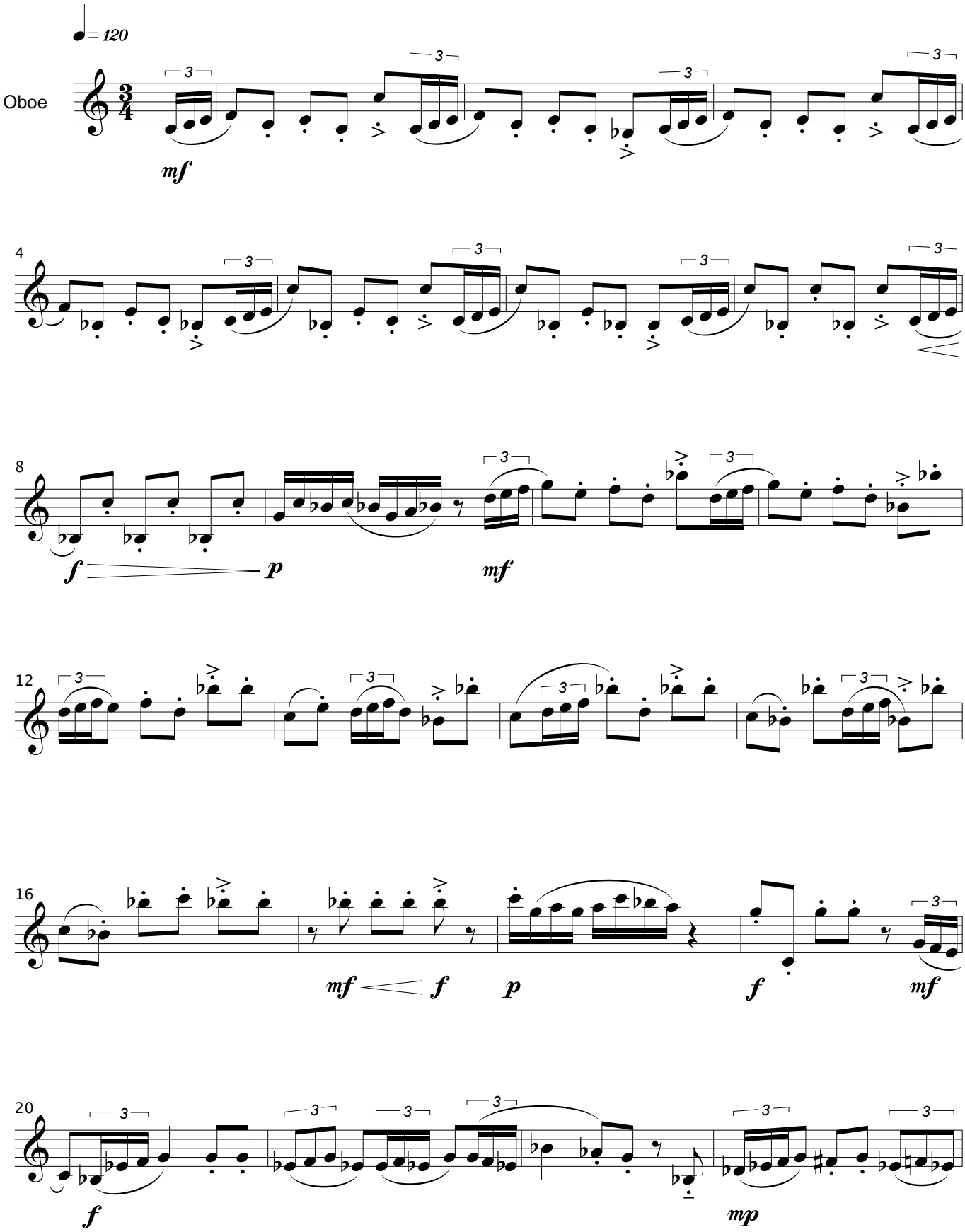
15 Inventions for Solo Oboe owes much to the *Two-* and *Three-Part Inventions* for keyboard by J.S.Bach. Like the keyboard compositions, the oboe pieces in this collection emerged from a desire to create complete works of pedagogical value from musical fragments. In this instance the 'fragments' are taken from the corresponding *Two-* and *Three-Part Inventions*, and an effort has been made to gradually expose the perspective performer to difficulties associated with some of the more contemporary aspects of oboe technique.

I would like to thank Alexandre Oguey, principal cor anglais player for the Sydney Symphony Orchestra and member of the Sydney Wind Quintet, for his invaluable suggestions, generosity and patience.

15 Inventions for Solo Oboe was written for the oboist Shefali Pryor. The first performance of the set of pieces was given by Diana Doherty, Alexandre Oguey and Shefali Pryor on the 6th November 2006 at St Andrew's Cathedral in Sydney.

Invention No.1

Calogero Mario Panvino



ISMN: 979-0-9009635-3-6