EXTENDED PLAYING TECHNIQUES: THE NEXT FRONTIER IN MUSICAL INSTRUMENT RECOGNITION

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ABSTRACT

1. INTRODUCTION

The progressive diversification of the timbral palette in Western classical music at the turn of the 20th century is reflected in four concurrent trends: the addition of new instruments to the Western symphonic instrumentarium, either by technological inventions (e.g. theremin) or importation from non-Western musical cultures (e.g. marimba) ; the resort to novel instrumental associations, as epitomized by *Klangfarbenmelodie* ; the temporary alteration of and a more systematic usage of extended instrumental techniques, such as snap pizzicato, col legno batutto, or flutter tonguing. The first of these trends has now stalled: to this day, most Western composers rely on an acoustic instrumentarium that is only marginally different from the one that was available in the Late Romantic period. Nevertheless, the latter two approaches to timbral diversification, namely polyphonic mixtures and extended instrumental techniques, were massively adopted into post-war contemporary music.

Far from being exclusive to Western classical music, extended playing techniques are also commonly found in the oral tradition. In some cases, they even stand out as a distinctive component of musical style. Five well-known examples are: the snap pizzicato ("slap") in upright bass, the growling tenor saxophone in rock'n'roll, the shuffle stroke in Irish fiddle, and the clarinet glissando in Klezmer music.

Visipedia: [**?**] Scattering transforms in musical instrument recognition: [**?**].