

Masterclass **PHYSIOBOE** *Physiological Oboe Playing*

The aim of *Physioboe* is effortlessness in oboe playing. The basic requirement for this is to examine the connection between body and oboe thoroughly in order to understand the connections and effects of physical factors on playing technique and sound quality. To achieve this goal, the oboe technique with all its facets is examined step by step under physiological aspects. With the inclusion of functional anatomy, biomechanics, applied music physiology and body perception training, the first step is to develop a basic understanding of a well-functioning *musculoskeletal system while playing and moving*. Posture, moving- and playing analyzes sharpen the view and work out the ideal playing position. All components of the *breathing and sound system* are then initially considered individually in order to ultimately work together economically and create an ideal "body-instrument connection". There is space for medical musical education as well as for individual questions to be taken into account in the context of individual coaching.

contents

musculoskeletal system in playing and moving

Biomechanical analyses, as they are also used in sports, help to detect postural errors, to find an ideal playing position and to find a balanced level of body tension in order to create an optimal, reproducible playing feeling:

- **static analysis and posture studies** (orthopedic-physiotherapeutic)
- **typical problems of oboists** and reasons; muscular imbalances
- **Balancing the body:** ideal sitting and standing (*physiocoaching*)
- **Playing position:** balance points and blowing angles; physiological arm elevation and joint position of hand, fingers and thumb; the thumb is not a „holding hook“
- **Kinesthetic finger method:** Neuromuscular activation instead of strength
- **Body Metronome:** Tool to optimize playing feel
- **Reproducibility of a good playing feel**

breathing and sound system

A good interaction of the thematic groups breathing, support, neck, oral cavity, tongue and embouchure is necessary in order to achieve the greatest possible homogeneity and modulation ability of the sound over the entire register and to be able to implement musical ideas and concepts flexibly and multifaceted. Therefore, a knowledge of the cause and effect of all factors of sound is crucial:

- **Breathing:** A balanced playing position as a prerequisite for ideal utilization of the breathing space, optimal breathing mechanics (unhindered action of the diaphragm) and the free flow of air
- **Support:** The diaphragm does not "support": Why it cannot support and which muscles do
- **Regulation of the air speed:** A combination of muscular support of the core (pelvic floor, abdominal and back muscles) as well as the position of the larynx and the tongue dorsum jet
- **Vibrato:** Vibrato as a product of physical permeability and the initiators core and larynx
- **Sound:** Vocalization and the use of resonance spaces and the diaphragm oris
- **Embouchure:** Sensitive connecting link: The embouchure with the aspects of lip pads, facial muscles, temporomandibular joint, reed position and blowing angle
- **Tongue:** The tongue does not attack: The complex and versatile tongue muscle and its connection to the cervical diaphragm

Biography Susanne Schlusnus

- born in Wiesbaden in 1974, **Oboist** (Diploma 1997), **State-certified Physiotherapist** (2007) and **Alternative Practitioner for psychotherapy** (licence 2015), and **Author** (e.g. *PHYSIOBOE*, 2022)
 - studied with Heinz Holliger in Freiburg and Stefan Schilli & Francois Leleux in Munich
- Prize winner of international music competitions (1995 Isle of Wight – 3rd prize, 1998 Rome – 1st prize)
 - Solo recital at the *Rheingau Music Festival*, soloist with the *Silesian Philharmonic Orchestra Opole*
- CD recording with chamber music song cycle *Die ferne Flöte* by Kurt Brüggenmann (ARTS Music/BR 2000)
 - member of the orchestra-academy of the *Bavarian Radio Symphony Orchestra* and the *Bavarian State Opera*; Trial as deputy principal oboist in the *National Symphony Orchestra of Ireland*; **two-year contract as principal oboist of the *Real Orquesta Sinfonica de Sevilla***; since 1990 substitute in all positions in over 20 professional orchestras; currently a member of the *Bach Collegium Munich*
- **2011-2019 Lecturer at the *Mozarteum University Salzburg* and the *Rostock University of Music and Drama*, Coach at the Academy of the *Bavarian Radio Symphony Orchestra* and physiotherapist of the *South Korean National ski jumping team in the World Cup***
- since 2010 courses and workshops (*PHYSIOBOE* and *Physio- and Mentalcoaching for musicians*) at the *ZHdK* (Switzerland), *Wiesbaden Music Academy* and the *Leopold Mozart Centre* of the University of Augsburg, the Music Schools of Salzburg, Carinthia, Upper Austria, Styria and South Tyrol (Austria & Italy) as well as at the State Association of Music Schools of Baden-Württemberg
- own *PHYSIOBOE* - courses 2023/2024 at the Schlosshotel Villa Westerberge (Aschersleben), *Reeds 'n stuff* (Frankfurt a. M.), Woodwind house Stephan Pieger (Munich) and Musik Spiri (Winterthur, Switzerland)
- since 2024 common master classes together with Stefan Schilli at the *Wolfgang-Sawallisch Academy in Grassau am Chiemsee*

