

For anyone who would like to continue tutorials beyond those I created specifically for the Moog Theremini, here are all of the other original tutorials (created beginning in 2011) that you can apply to the Moog Theremini. Just type in Kip Rosser and the Lesson number, for example:

Kip Rosser Lesson 17

and the lesson will appear.

Note: You'll notice that there are lessons missing in the numerical sequence: 0, 12, 42, 43, 49, 50, 51, 52, 53, 54, 55, 56, 57, 63, 64. This is because they are lessons that either a) are inapplicable to the Theremini and/or b) are beyond the Theremini's capabilities as an instrument.

THE FUNDAMENTALS

Hand and Body Positions

Lesson 01: Theremin and Body Positions

Lesson 02: Pitch Hand Positions

Working with Pitch

Basic Pitch Fingering:

Lesson 03: Part 1 – Natural Hand and Finger Configurations

Lesson 04: Part 2A – Introduction

Lesson 04: Part 2B – Basic Pitch Fingering

Lesson 05: Part 3 – Isolated Wrist and Finger Technique

Lesson 06: Finding the Center of the Pitch

Basic Pitch Matching:

Lesson 07: Part 1 – Matching While Allowing the “Slide”

Lesson 08: Part 2 – Matching Random Sequence Without the “Slide”

Lesson 09: Part 3 – Matching Scales, Intervals and Intricate Sequences

Lesson 10: Part 4 – Matching Game: Call and Response

Volume Hand Technique

Lesson 11: Part 1 – Two Basic Movements

Moving Toward Free Flow

Lesson 13: Part 1 – The Concept of Playing without Trying

Lesson 14: Part 2 – Integrating Melody During Free Flow

An Approach to Playing Any Song

Lesson 15: Part 1 – Isolation Technique

Lesson 16: Part 2 – Pitch Location, Scales and Melding Melody

Lesson 17: Part 3 – Engaging the Body More Fully

Lesson 18: Part 4 – Using an Extension of Yourself

Lesson 19: Part 5 – An Ambidextrous Approach

Mechanics of Vibrato

Lesson 20: Three Basic Hand and Arm Positions

THE ESSENTIALS

What Does a Theremin Sound Like?

Lesson 21: Part 1 – The Attack

Lesson 22: Part 2 – The Sustain

Lesson 23: Part 3 – The Decay

Lesson 24: Part 4 – Attack/Decay Combinations

Lesson 25: Part 5 – Using Combinations to Lend Character to Melody

Mechanics of Vibrato, Continued

Lesson 26: Part 1 – (See Lesson 20, above)

Lesson 27: Part 2 – Single Pitch – Static to Rapid

Lesson 28: Part 3 – Single Pitch – Wide/Narrow/Wide and Narrow/Wide/Narrow

Lesson 29: Part 4 – Single Pitch – Your Choice – Create Vibrato

Lesson 30: Part 5 – Toward Vibrato as a Means of Expression

Toward A New Pitch and Articulation Mindset

Introduction

Lesson 31: Part 1 – Dissolving Inhibition

Part 2 – Embracing Imperfection

Lesson 32: Chapter 1 – Rethinking Vibrato

Lesson 33: Chapter 2 – Rethinking Vibrato, Continued

Lesson 34: Chapter 3 – Exploiting the “Slide”

Lesson 35: Chapter 4 – Exploiting the “Slide,” Continued

Lesson 36: Chapter 5 – Let’s Go “Pitch Fishing”

Lesson 37: Part 3 – Inviting the Impossible

Lesson 38: Part 4 – Taking New Control

Lesson 39: Part 5 – Working with Yourself

Getting Out of Your Own Way

These two are already covered in the Theremini tutorials, but they bear repeating.

Lesson 40: Part 1

Lesson 41: Part 2

THE XTREMES

Xtreme Pitch Jumping

Lesson 44: Part 1 – Pitch Placement

Lesson 45: Part 2 – The Volume Hand and Pitch Memory

Lesson 46: Part 3 – Feeling, Intuition and Muscle Memory

Lesson 47: Part 4 – Pitch Groupings, Jumping with “Slide”

Lesson 48: Part 5 – Jumping without Sliding

Xtreme Articulation

Lesson 53: Part 5 – Articulation and the Pitch Hand

Xtreme Self-Expression

Moving Toward Free Flow – Emotional Exploration:

Part 1 – (See Lesson 13)

Part 2 – (See Lesson 14)

Lesson 58: Part 3

Lesson 59: Part 4

Expression and the Pitch Hand:

Lesson 60: Part 1

Lesson 61: Part 2

Lesson 62: Part 3