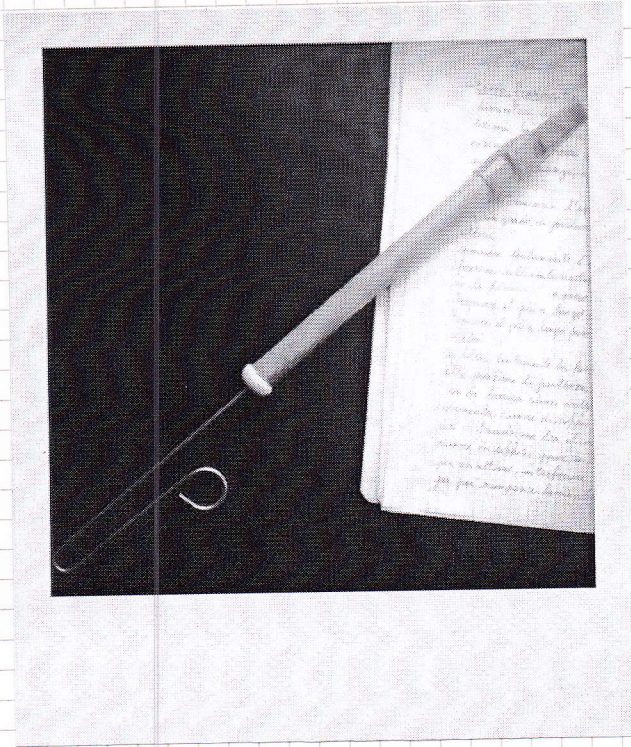


Edoardo Micheli

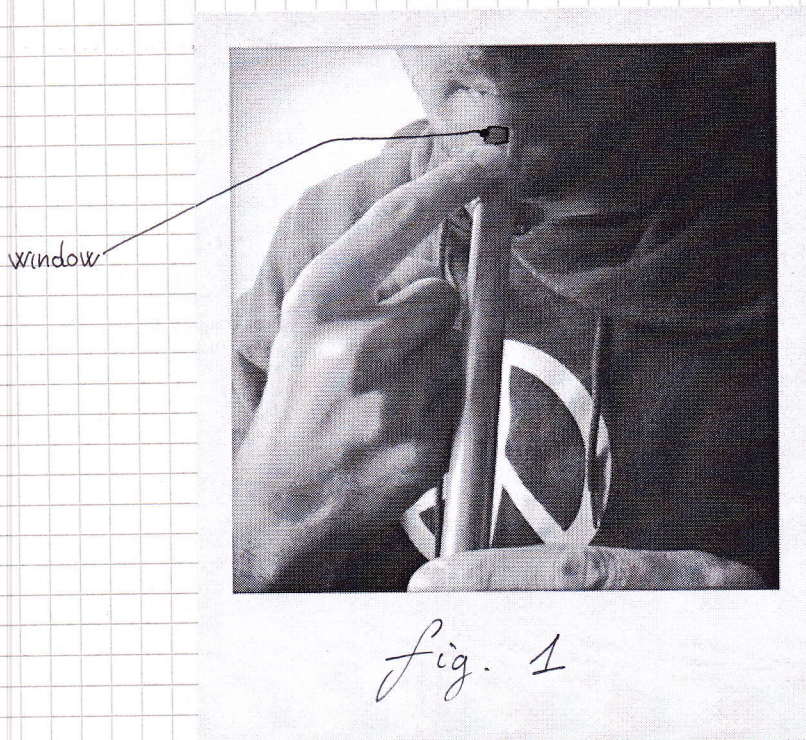
SUMMER 2013/III, 11

slide whistle



PRELIMINARY INSTRUCTIONS

The embouchure of the flute between the teeth, without tightening. The whole slide pulled out, in order to play the lowest sound possible. The forefinger of the right hand [RH] leaned on the mouthpiece, with the top of the fingertip placed at the edge of the little slope (labium) before the window (fig. 1).



Eight fragments to perform only once, in a free chosen order, without making breaks between one fragment and another, so to obtain a continuous flow.

It is required both to inhale and to exhale in the flute. A very soft, natural and regular breath is the starting point of each fragment. We will call it, from now on, "original breath" (inhalation: soft air noise in the tube; exhalation: a medium-low sound, soft, uncertain and unstable)⁽¹⁾.

First fragment

1- As gradually as possible, a little each repetition, increase the intensity of the original breath [that's to say, increase the amount of air]

until

you perceive the appearance, together with the sound of the original breath, of a second sound (higher, penetrating, very unstable).⁽²⁾

Second fragment

1- As gradually as possible, a little each repetition, increase the intensity of the original breath [that's to say, increase the amount of air].

A second sound appears, together with the original sound (higher, penetrating, very unstable).⁽²⁾ but do not stop!

2- Keep going to increase the intensity of the breath

until

the two previous sounds disappear and a new one (high, intense, more stable, brighter but inexpressive)⁽³⁾ takes their place.

Third fragment

1- As gradually as possible, a little each repetition, increase the intensity of the original breath [that's to say, increase the amount of air]

until

you perceive the appearance, together with the sound of the original breath, of a second sound (higher, penetrating, very unstable).⁽²⁾

At this very moment

2- hold the exhalation as long as possible

Fourth fragment

1- As gradually as possible, a little each repetition, increase the length of every inhalation and exhalation but without modifying the intensity (always the sound of the original breath).⁽¹⁾

As soon as

the longest exhalation achievable begins

2- move slowly the right forefinger towards the window on the mouth-piece

so to

close it almost completely when the exhalation is over.

Then

3- inhale as long as possible and

4- exhale one more time as long as possible

while

5- you bring the forefinger slowly back to the starting position (with the window almost completely closed: only air noise; during the transition phase a soft and high sound appears which interferes, for a moment, with the original sound).⁽⁴⁾

Fifth fragment

1- As gradually as possible, a little each repetition, increase the intensity of the original breath

until

to perceive the appearance of a second sound (higher, penetrating, very unstable), together with the original sound.

At that very moment

2- hold the exhalation as long as possible

while

3- the right forefinger moves towards the window on the mouthpiece and stops

at the point where the original sound disappears and you hear only the high sound described above.

Sixth fragment

- 1- Inhale (in the whistle) as long as possible
- 2- Exhale (in the whistle) as long as possible, softly enough to produce the original sound⁽¹⁾

while

- 3- the right forefinger moves towards the window on the mouth piece, looking for the point where a soft, high sound appears and interferes with the original sound, making it more uncertain and dirtier.⁽⁴⁾

As soon as you find this point

- 4- stop moving the forefinger.

- 5- Inhale as long as possible.

- 6- Exhale once more as long as possible, with the same amount of breath used in the first exhalation

while

- 7- the forefinger comes back to the initial position.

Seventh fragment

- 1- As gradually as possible increase, a little each repetition, the intensity of the original breath [that's to say, increase the amount of air],

while

- 2- shortening, a little each repetition, the length of each inhalation and exhalation

until

you reach the shorter, more intense and more frantic breath you can achieve.

- 3- Come back, as gradually as possible, to the original breath.

Eighth fragment

1-R.H. : the forefinger, quickly going up and down, closes and opens the window on the mouthpiece

while

2-breath: slowly increase, a little each repetition, the intensity of the original breath

until


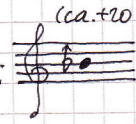
you perceive the appearance, together with the original sound, of a second sound (higher, penetrating, very unstable)⁽²⁾ but do not stop!

3- Keep going to increase the intensity of the breath

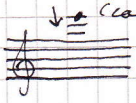
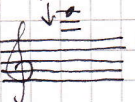
until

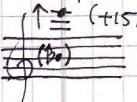
the two previous sounds disappear and a new one (high, intense, more stable, brighter but inexpressive)⁽³⁾ takes their place.


NOTES

(1) This sound is . Increasing the amount of air you can reach: 

(2) You produce the following dyad . The highest sound (fifth overtone), is rather unstable.

(3) This high partial: . Increasing the amount of air you can reach:  (Third harmonic).

(4) The high sound that appears in the transition between the fundamental (see point (1)) and the air sound with the window almost closed is: . Third harmonic, very unstable pitch.

(5) The fundamental at point (2) disappears, and remains only the fifth overtone: 

N.B.: the sounds mentioned above are produced with a whistle 16,6 cm long (only tube, without mouth piece), $\varnothing = 1,4$ cm.

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SUMMER 2013/III, 111

slide whistle and viola

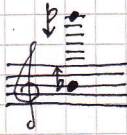
SLIDE WHISTLE

- The same actions as in "summer 2013/III, 11". With the whistle in the same position, play all of the eight fragments only once.
- Do not make any break between a fragment and another, except at the end of the first, second and fifth fragment. In this case, before to play the next chosen fragment, wait for the viola to finish its action.

VIOLA

- A professional performer is required
- Scordatura: "D" string one tone lower
- The viola plays in three different moments.

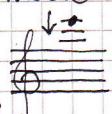
First moment

At the end of the fifth fragment of the whistle (see "summer 2013/III, 11"), as soon as you hear it producing the following multiphonic⁽¹⁾ note very unstable) that comes at the end of a crescendo and  is held by the whistle as long as possible, play




- open "D" (II) string
- bow MOLTO AL PONTICELLO (about 3/4 mm from the bridge)
- bow speed: the whole bow in the time of two bars in 4/4, ♩ = 60
- very little bow pressure
- produce the fifth overtone (fundamental not audible)
- hold the sound as long as possible within a single bowing (the overtone tends to disappear when the bow approaches the

Second moment

At the end of the second fragment of the whistle (see "summer 2013/III, 11") as soon as you hear it producing the following sound⁽²⁾  (brief sound, it appears at the end of a gradual crescendo) play the same as in the first moment.

Third moment

At the end of the first fragment (see "summer 2013 / III, 11"), as soon as you hear the whistle producing the following multiphonic  (high note very unstable, it comes at the end of a crescendo and it is a brief sound), play:



- open "D" (II) string
- bow **AL PONTICELLO** (about 1,5 cm from the bridge)
- maximum speed and softness (arco flautato)
- produce the tenth overtone, fundamental not audible
- let vibrate

N.B.: the order of the parts played by the viola depends on the fragments' order chosen by the whistle player.

NOTES

- (1) low note of the multiphonic about +20/25 cents, high note about -25/30 cents, in a whistle 16,6 cm long (only tube, without mouthpiece); $\phi = 1,4$ cm
- (2) about 30 cents lower, in a whistle with a tube 16,6 cm long; $\phi = 1,4$ cm