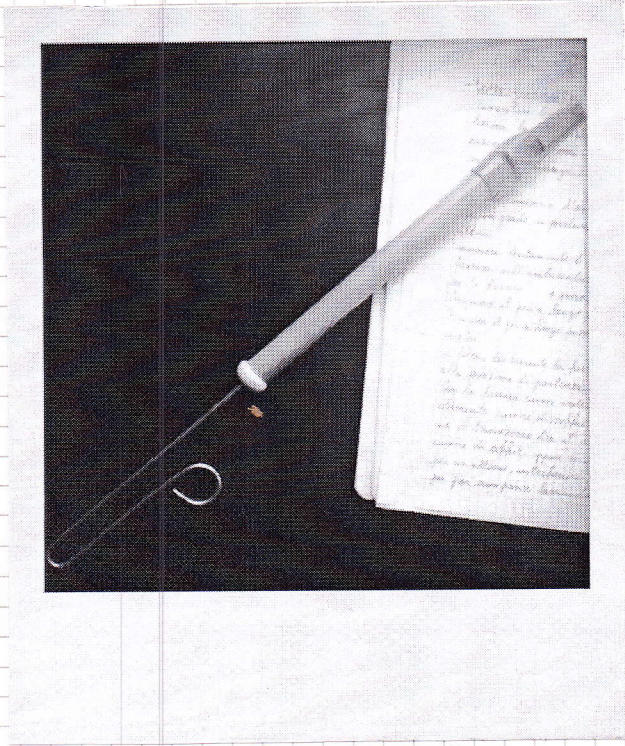


Edoardo e Micheli
SUMMER 2013/III, 12
slide whistle



PRELIMINARY INSTRUCTIONS

The embouchure of the whistle between the teeth, without tightening it. The whole slide pulled out, in order to play the lowest sound of the instrument.

Three fragments to perform only once, in a chosen order, without making pauses between them, so to obtain a continuous flow.

PERFORMANCE

First fragment

- 1- Inhale in the whistle as long as possible, with very little breath (air noise with, sometimes, a very soft halo of sound).
- 2- Exhale in the whistle as long as possible, with very little breath (very soft, unstable, trembling and uncertain medium-low sound).⁽¹⁾

Second fragment

- 1- Inhale in the whistle as long as possible, with very little breath (air noise with, sometimes, a very soft halo of sound).
- 2- Exhale in the whistle as long as possible, with very little breath, but at the beginning of the exhalation
- 3- increase gradually the amount of air until a second sound appears, together with the first one (an high, penetrating and unstable sound).⁽²⁾

At this very moment

- 4- stop increasing and hold the reached sound until the end of the exhalation (usually it disappears just a moment before the end of the exhalation).

Third fragment

- 1- Inhale in the whistle as long as possible, with very little breath (air noise with, sometimes, a very soft halo of sound).
- 2- Exhale in the whistle as long as possible, with very little breath but at the beginning of the exhalation
- 3- start gradually increasing the amount of air.

You hear a second sound (high, penetrating and unstable)⁽²⁾ appearing together with the first one, but

Keep going increasing!

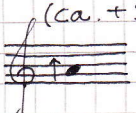
until

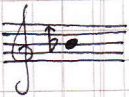
the two previous sounds disappear and a new one (high, intense, more stable, brighter but inexpressive)⁽³⁾ takes their place.

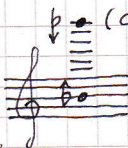
At this very moment

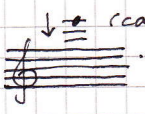
↳ stop increasing and hold the reached sound until the end of the exhalation (usually it disappears just a moment before the end of the exhalation).

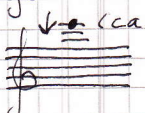
NOTES

(1) This sound is  (ca. +30 cents). Increasing the amount of air you can reach:

 (ca. +20 cents)

(2) You produce the following dyad  (ca. +20 cents). The highest sound is rather unstable (fifth harmonic)

(3) This high partial:  (ca. -80 cents) increasing the amount of air you can reach:

 (ca. -15 cents) (Third harmonic)

N.B.: the notes mentioned above are performed with a whistle long 16,6 cm (only tube, without mouthpiece), $\phi = 1,4$ cm.

Edoardo Micheli

summer 2013/III, 121

slide whistle and violin

SLIDE WHISTLE

- Same actions as in "summer / III, 12". With the whistle in the same position, play all of the fragments in any chosen order. The fragments No. 1 and No. 2 must be played only once, the fragment No. 3 must be played twice in succession. Do not make any break between the fragments.

VIOLIN

- A professional performer is required.
- Scordatura: "A" string a "large" semitone lower (to B flat - 30 cents)
- The violin plays only at the beginning of the second repetition of the third fragment (see "summer 2013 / III, 12"), in this way:

The image shows a handwritten musical score for violin and whistle. The violin part is on a treble clef staff with a key signature of one flat. It starts with an 'OPEN STRING' (A) and a 'ppp' dynamic. A bow movement is indicated from 'ALLA PUNTA SP' (Sul Ponticello) to 'MP' (Molto Al Ponticello) and back to 'SP'. The whistle part is on a treble clef staff with a key signature of one flat. It starts with an upward arrow and a 'p' dynamic, followed by a sequence of notes with an 'exhalation' mark below. The whistle part ends with a downward arrow and a 'p' dynamic.

- "A" string is open
- bow moves from SUL PONTICELLO (SP: exactly on the bridge; only hair noise) to MOLTO AL PONTICELLO (MP: about 3/4 mm from the bridge), then comes back to SUL PONTICELLO
- bow speed: the whole bow in the time of two bars in 4/4, $\dot{=} 60$
- very little bow pressure
- when the bow is MP, you should produce the fifth overtone (and no fundamental).

N.B.; a perfect synchronus between the two instruments is not strictly required.

NOTES

(1) with a whistle 16,6 cm long (tube without mouthpiece); $\phi = 1,4$ cm

Edoardo Micheli

SUMMER 2013/III, 122

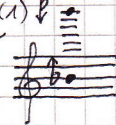
slide whistle and dobachi

SLIDE WHISTLE

- The same actions as in "summer 2013/III, 12." With the whistle in the same position play all of the fragments in any chosen order. Fragments No. 1 and 3 must be played only once, fragment No. 2 must be played twice in succession. Do not make any break between the fragments.

DOBACHI

- A professional player is required
- The dobachi must be approximately tuned D5 , and provided with its own beater

At the beginning of the second repetition of the whistle second fragment, as soon as you hear the whistle producing the following multiphonic⁽¹⁾  (very unstable high note, comes at the end of a crescendo and it's held throughout the whole exhalation.)

beat the dobachi with the beater (dynamic: *p*) and let vibrate.

NOTES

(1) with a slide whistle 16,6 cm long (only tube, without mouthpiece); $\phi = 1,6$ cm

Edoardo Micheli

SUMMER 2013/III, 123

slide whistle and soprano recorder


SLIDE WHISTLE

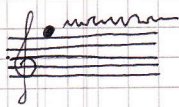
- The same actions as in "summer 2013/III, 12". With the whistle in the same position play all of the fragments in any chosen order. Fragments No. 1 and 2 must be played twice in succession, fragment No. 3 must be played only once. Do not make any break between a fragment and another.


SOPRANO RECORDER

- A professional player is required.
- The flute plays in two different moments.

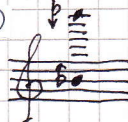
First moment

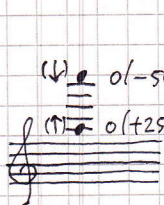
At the beginning of the second repetition of the whistle first fragment, as soon as you hear it producing the following sound⁽¹⁾  (very soft and to be held as long as possible), play:

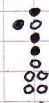


- fingering 
- very little breath
- very unstable sound, continuously fluctuating around the written pitch (one tone lower/higher)
- stop together with the whistle, or just a moment afterwards

Second moment

At the beginning of the second repetition of the whistle second fragment, as soon as you hear the whistle producing the following multiphonic⁽¹⁾  (to be held throughout the whole exhalation), play:



- fingering , to be played only with the left hand
- the right forefinger cover the window on the mouthpiece, leaving enough place to produce this sound; also the amount of breath (not too much nor too few) is important to produce the correct multiphonic.
- unstable pitches (high sound fluctuating between 0 and -50 cents, low sound between 0 and +25 cents)
- stop together with the whistle, or just a moment afterwards

NOTE

(1) with a slide whistle 16,6 cm long (only tube, without mouthpiece); $\phi = 1,6 \text{ cm}$

SUMMER 2013 / III, 124

slide whistle, violin, soprano recorder and dobachi

SLIDE WHISTLE

- The same actions as in "summer 2013/III, 12". With the whistle in the same position play all of the fragments, each twice in succession, and without any break between them.

VIOLIN

- The same settings as in "summer 2013/III, 121"
- Plays only at the beginning of the second repetition of the whistle third fragment, as described in "summer 2013/III, 121".

DOBACHI

- Same settings as in "summer 2013/III, 122"
- Plays only during the second repetition of the whistle second fragment, as described in "summer 2013/III, 122".

SOPRANO RECORDER

- Same settings as in "summer 2013/III, 123"
- Plays only during the second repetition of the whistle first e second fragment, as described in "summer 2013/III, 123"