

Metodo



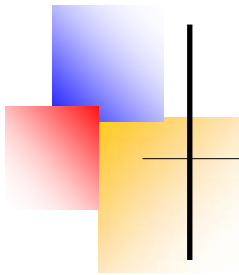
Raimar

per

Friscalettu

Raimondo Catania - Marcello Schembri

English Text



Il “**Friscalettu**” (flauto di canna), tipico strumento a fiato siciliano di origine popolare affine al Flauto Dritto (dolce) ma dal timbro più robusto e brillante, è costituito da un cilindro di canna recante in tutto 9 fori (7 anteriori e due posteriori).

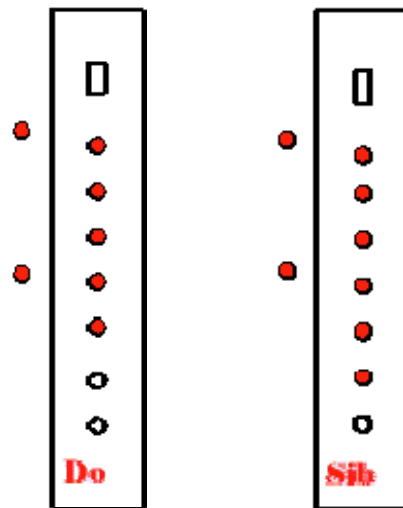
Strumento principe dei complessi folklorici, viene costruito solitamente nelle tonalità di Do La e Sol. Il suo nome varia da luogo a luogo, per cui si può incontrarlo anche come Friscaliattu, Frischiettu, Friscaliettu, Friscarettu, Frischittu, Friscaloru etc...

I “**Friscaletti**” sono strumenti traspositori, e le principali caratteristiche sono due:

1) La tonalità dello strumento si determina non ocludendo tutti i fori (come ad esempio avviene per il Flauto Dolce) ma lasciando invece aperti i primi due.

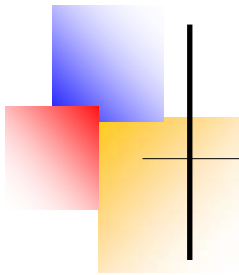
2) Secondo la scala naturale dei suoni, lasciando aperto il I° foro (del Friscalettu in Do) si dovrebbe ottenere il **Si** naturale invece si ottiene il **SIB**

I cerchi **rossi** indicano i fori oclusi dalle dita.
I cerchi **bianchi** indicano i fori aperti



Posizione di **Do** che determina la tonalità

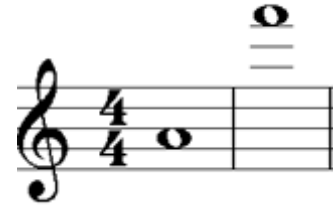
Posizione di **Sib**



Estensione dello strumento

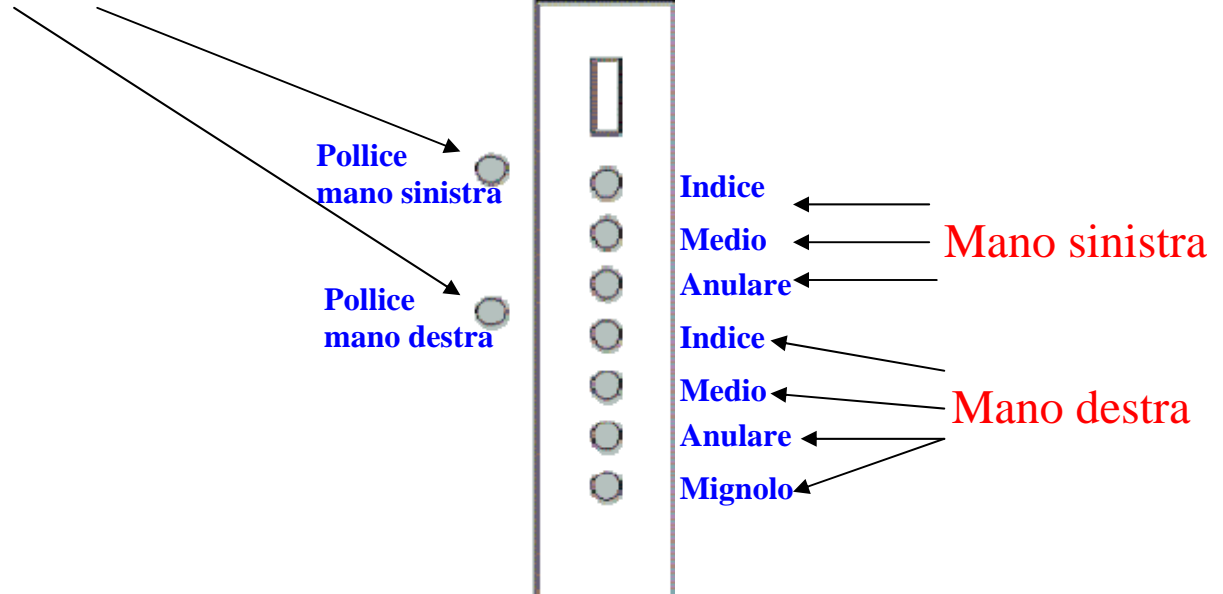


Per facilitare la lettura delle note, la notazione viene abbassata di un'ottava risultando così:

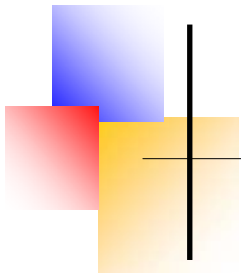


Posizione delle dita

Fori Posteriori



Le dita vanno poggiate naturalmente—leggermente arcuate—sui fori fino ad occluderli completamente.



Posizione dello strumento

Il “**Friscalettu**” va tenuto in posizione orizzontale leggermente inclinato verso il basso.

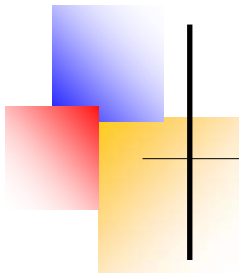
Suono ed emissione del fiato

Il suono si ottiene imboccando il becco dello strumento e soffiandovi dentro in modo tale da ottenere, col movimento della lingua, la sillaba **TU**.

L’emissione del fiato deve aumentare—poco e gradatamente—a mano a mano che le note diventano più acute.

Inizialmente si consiglia di confrontare le note del “**Friscalettu**” con quelle di altri strumenti (Pianoforte, fisarmonica) controllando continuamente se i buchi sono ben otturati, e ciò per abituarsi alla corretta emissione del fiato poiché una errata emissione porterebbe ad uno sfasamento delle note emesse





The <<Friscalettu>> (Whistle) is a typical sicilian wind instrument, of country origin, very similar to the recorder but with a stronger, brighter timbre. It is made of a hollow cylinder of reed and has 9 holes (7 in front and 2 behind).

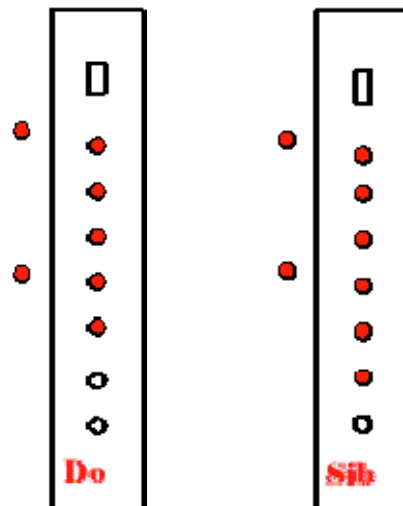
It is the principal instrument used in sicilian folk groups and is only made in the tonalità of C, A and G.

Sicilian <<Friscaletti>> are instruments that transpose, and there are two main characteristic:

- 1) The tonalità of the instrument is determined not by covering all the holes (as with the recorder) but by leaving open the first two.
- 2) According to the natural scale of sounds,leaving open the first hole (using a <<Friscalettu>> in C) one would obtain a normal B : instead one gets a B flat.

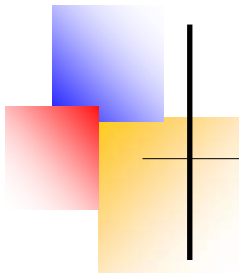
The red circles indicate holes covered by the fingers.

The white circles indicate the holes left open



Position in **C** that determines the tonality

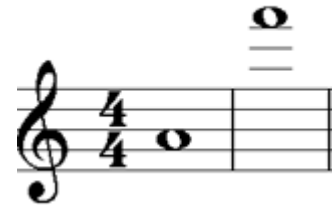
Position in **B flat**



Range of the instrument



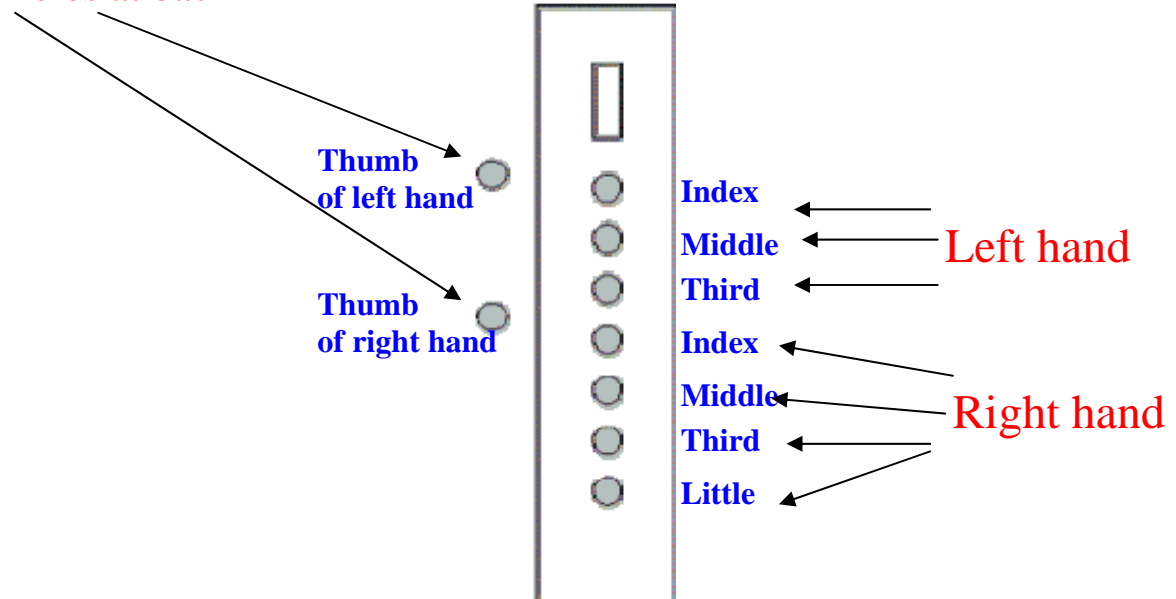
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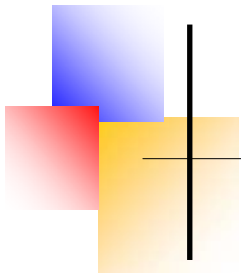
To make reading the notes easier they are brought down an octave, as illustrated below.

Position of fingers

Holes at back



The fingers are placed naturally - lightly bended - on the holes until they are covered completely.



Position of the instrument

The <<**Friscalettu**>> is held in a horizontal position, lightly lowered at the end.

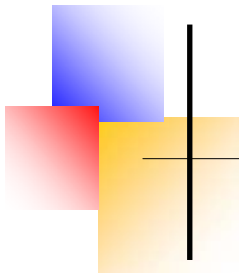
Playing the <<**Friscalettu**>>

The sound is obtained by putting the mouthpiece in one's mouth and blowing into the <<Friscalettu>> in the same way that one would, with movement of the tongue, obtain the syllable **TO**.

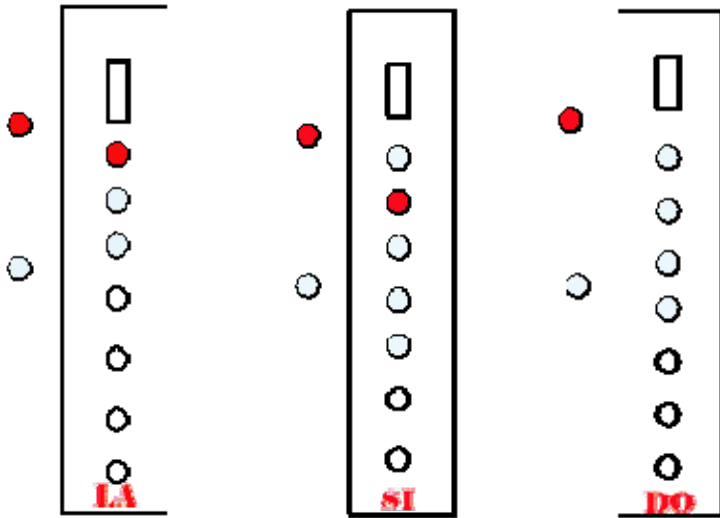
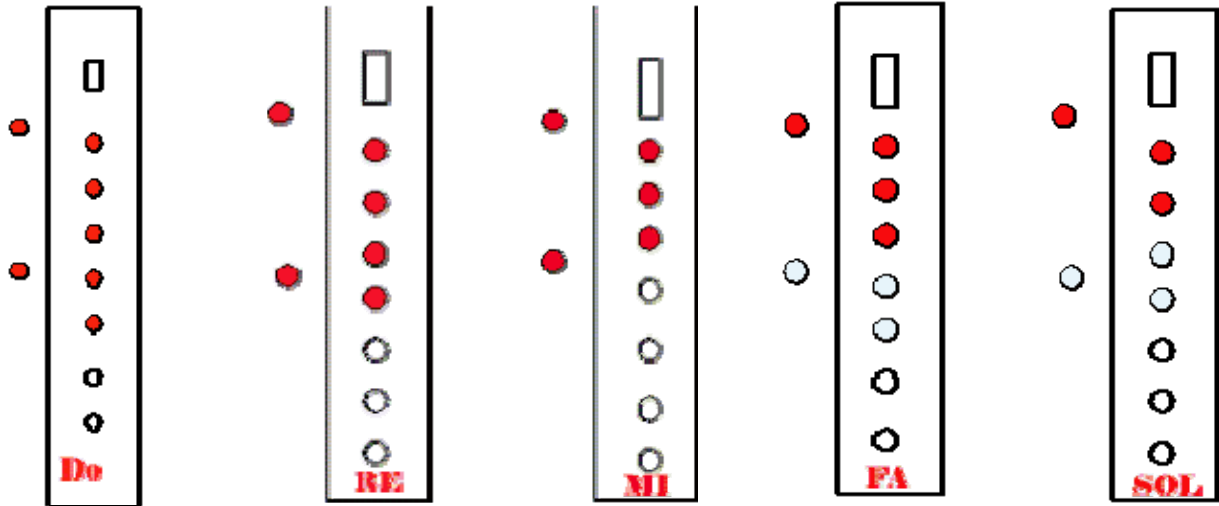
The sound from the << Friscalettu>> must increase, slowly and gradually, until the notes become more acute.

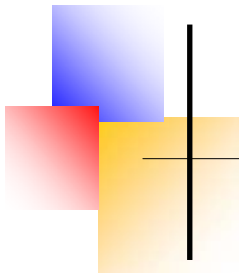
To begin with we advise that one checks the notes of the <<Friscalettu>> against those of other instruments(piano,harmonica) always making sure that the holes are well covered, and then to get used to the correct strength of the sound of the << Friscalettu>> since an erratic strength will bring about a distortion of the note.





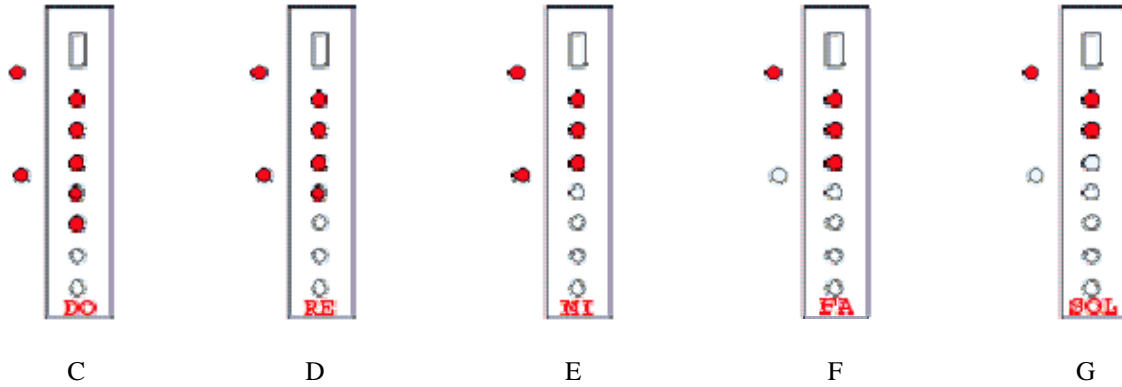
Posizione della scala naturale di DO
Position of the natural scale of C





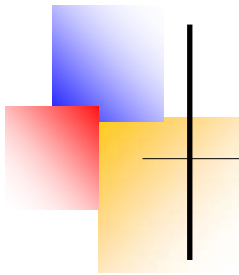
I° Lezione

The first lesson



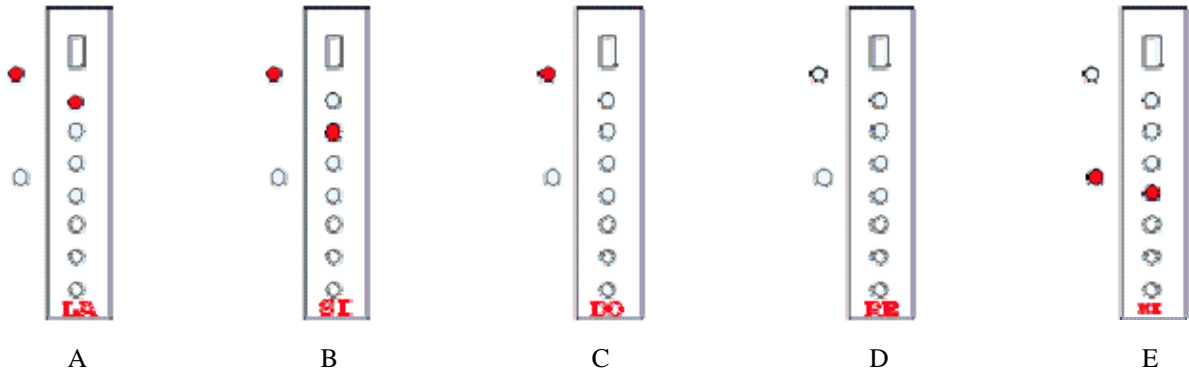
Esercizio con le note Do-Re-Mi-Fa-Sol
Exercise with C-D-E-F-G





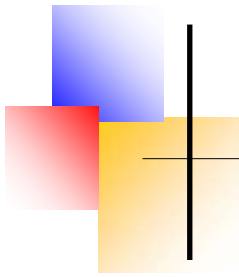
2° Lezione

The second lesson



Esercizio con le note La-Si-Do-Re-Mi
Exercise with A-B-C-D-E





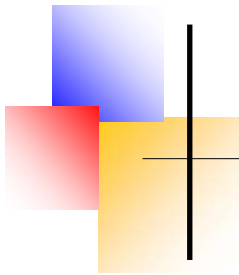
3° Lezione

The third lesson

A Bb Db-(Do#) Eb-(Re#) F#-(Solb)

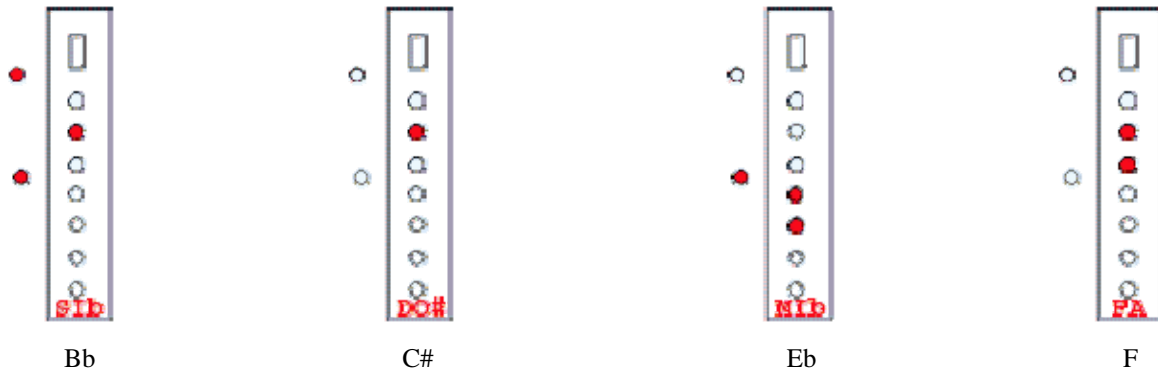
Esercizio con le note La-Sib-Reb-Mib-Fa#

Exercise with A-Bb-Db-Eb-F#



IV° Lezione

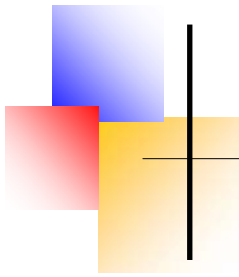
The fourth lesson



Esercizio con le note Sib-DO#-Mib-Fa

Exercise with Bb-C#-Eb-F





V° Lezione

The fifth lesson

L'emissione del fiato deve aumentare , poco e gradatamente , a mano a mano che le note divengono più acute.

The musical score consists of ten staves of music. The first nine staves are in treble clef with a 4/4 time signature. The first staff begins with a key signature of one sharp (F#). The second staff changes to two sharps (F#, C#). The third staff changes to one flat (Bb). The fourth staff changes to two flats (Bb, F). The fifth staff changes to three flats (Bb, F, C). The sixth staff changes to two flats (Bb, F). The seventh staff changes to one flat (Bb). The eighth staff changes to no sharps or flats (C major). The ninth staff changes to two flats (Bb, F). The tenth staff is in treble clef with a 2/4 time signature and no sharps or flats. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

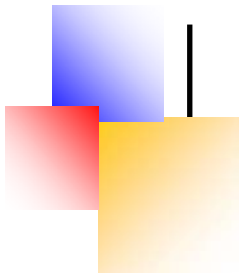
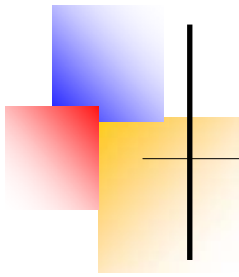


Tavola cromatica delle posizioni
Chromatic position table

A	Bb	B	C	Db	D	Eb
E	F	F#	G	Ab	A	Bb
B	C	C#	D	Eb	E	F

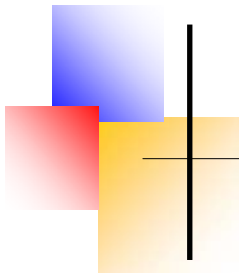




Esercizio Tecnico

Exercise

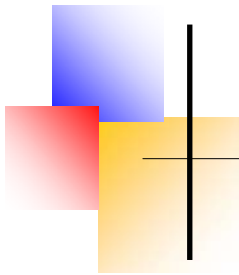
L'emissione del fiato deve aumentare , poco e gradatamente , a mano a mano che le note divengono più acute.



Esercizio Tecnico II

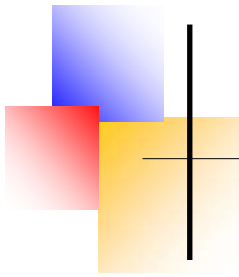
Exercise II

L'emissione del fiato deve aumentare , poco e gradatamente , a mano a mano che le note divengono più acute.



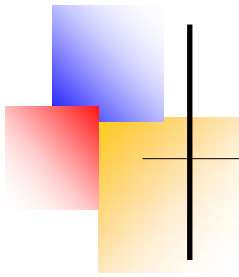
Esercizio Tecnico III

Exercise III



Si maritau Rosa

Rose got married



Vitti 'na crozza

I saw a skull

