

Many multiphonics can metamorphose into and out of a single tone with subtle changes of embouchure or air pressure. Here are a few of my most reliable favorites:

Category 1. Most notes above the C₆ can easily transform into a multiphonic with a simple change in lip pressure or reed position.

Category 2. Many beating multiphonics can emerge from the lowest pitch if the oboist plays on the extreme tip of the reed with light air pressure. Note that as the multiphonic emerges, the player can control the speed of the beating.

Category 3. This is just a sample of many possibilities. Included are fingerings that flexibly transform from a low pitch to the multiphonic and then into a high pitch. One could also play from the higher pitch to the lower pitch. Players are encouraged to experiment with lip pressures and reed positions to find other fingerings that work for their setup.

Figure 3-23 provides fingering charts for metamorphic multiphonics.

Category 1

Category 2

The figure displays six examples of metamorphic multiphonics, each consisting of a musical staff and a corresponding fingering chart. Examples 1, 2, 3, and 4 are categorized under 'Category 1', while examples 5 and 6 are under 'Category 2'. Each example shows a sequence of notes on a staff, with arrows indicating transitions between them. Below each staff is a fingering chart consisting of circles and triangles, representing fingerings for the notes. Example 1 shows a transition from a single note to a multiphonic and back. Example 2 shows a similar transition with different fingerings. Example 3 shows a transition from a low note to a multiphonic. Example 4 shows a transition from a multiphonic to a high note. Example 5 shows a transition from a low note to a multiphonic. Example 6 shows a transition from a multiphonic to a high note. The fingering charts use circles for fingers and triangles for the reed position, with some circles containing letters like 'C', 'B', 'A', 'E', and 'c'.

Figure 3-23 Metamorphic multiphonics