

Belinda Sykes' unusual-instrument ranges

Shawms:

Alto shawm in F (sounds octave lower - I prefer it written in this octave)



Alto shawm in G (sounds octave lower - I prefer it written in this octave)



Soprano shawm in C



The historical shawms above can only use the chromatic notes if they are not in rapid succession - they require such an enormous embouchure change that rapid consecutive semitones won't sound.

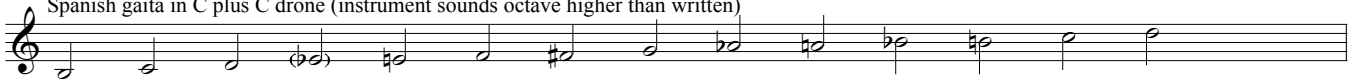
North African/Spanish shawm (very loud, brutal)



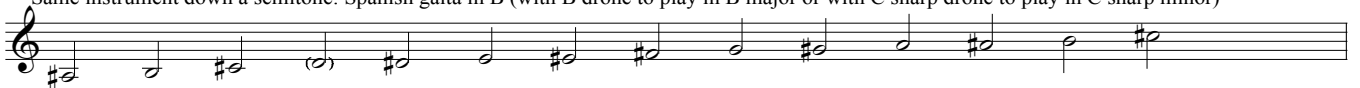
Turkish zurna and Macedonian zurla - very wild. Best use is for bad imitations of John Coltrane solos, or to have written part where the pitches can be approximate (rising and falling) and the rhythm will be accurate...

Bagpipes:

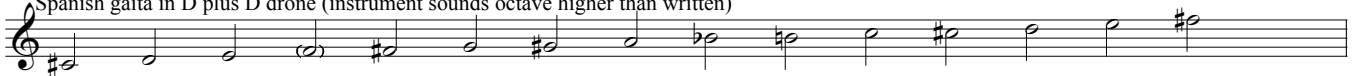
Spanish gaita in C plus C drone (instrument sounds octave higher than written)



Same instrument down a semitone: Spanish gaita in B (with B drone to play in B major or with C sharp drone to play in C sharp minor)



Spanish gaita in D plus D drone (instrument sounds octave higher than written)



Simple bagpipes in G (with G drone or C drone)



Single-reed balkan bagpipe plus drone in D

