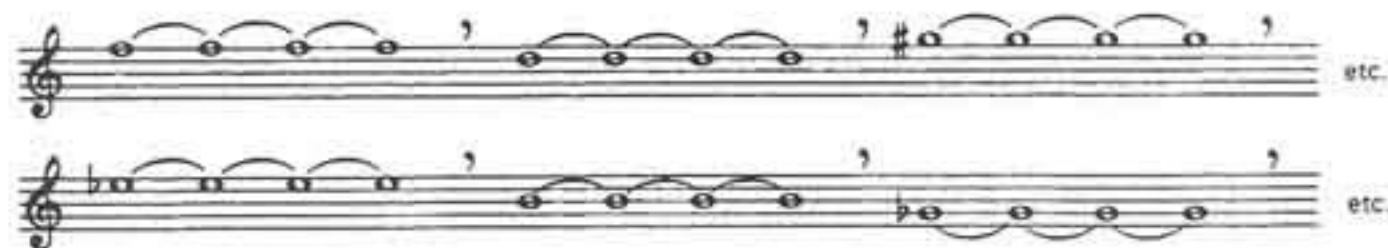


Sustained Tones

Sustain the following notes without vibrato. The tone should be absolutely steady, without any *crescendo* or *decrescendo* at the beginning or the end. Play all tones with the same degree of strength. All shades from *ppp* to *fff* must be practiced throughout the range, including low B \flat and top F. (This is, of course, relative because low B \flat cannot be played as softly as, for example, middle F).

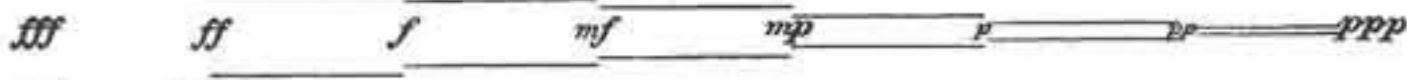


"Terrace" Dynamics

In this exercise there should be no connecting *crescendo* or *decrescendo* between the tones. Each tone should be started according to the dynamic markings, kept "in level," and cut off sharply at its end. Nevertheless, a start in *ff* should never sound like a blast. It is important to practice all tones in all degrees, from *ppp* to *fff*.



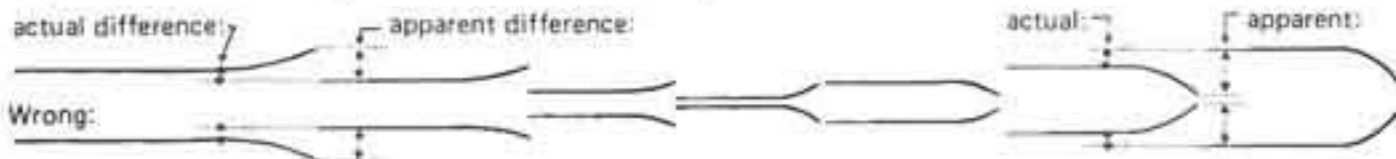
A clear distinction should be drawn between "tongue attack" and "air-stream attack." Both must be exactly on time. In practice, the tongue releases the reed for the production of a *ff* tone, whereas the air stream alone may be used in *pp* to set the reed in motion. The student should try to combine both methods for *mf*. Severe control of the actual strength of each tone is essential in order to avoid even the slightest *crescendo* or *decrescendo* at its end. Lack of this control would distort the dynamic proportion of the following tone. Graphically it looks thus:



Wrong:



Note here the actual and apparent difference when ending a tone with *crescendo* or *decrescendo*:



This does not interfere with the usual study of sustained tones with *crescendo* and *decrescendo*. Also practice *decrescendo* and *crescendo* as follows:



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