

ARTICULATION LENGTHS

INSTRUCTIONS:

End all articulations in these exercises by returning the tongue to the *corner* of the reed tip. Style and consistency of note lengths are achieved solely by the particular speed and strength with which the tongue returns to the reed tip. Neither breath, throat nor embouchure is used to stop the notes. Breath support should be constant whether tongue is on the reed or not.

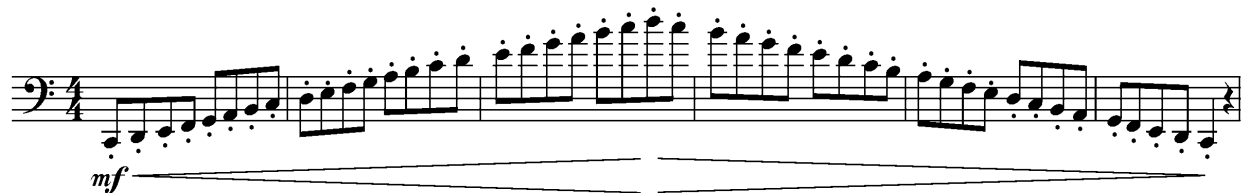
1. LEGATO TONGUE

This articulation is indicated by tenuto marks over or under the note heads. The notes should sound nearly slurred. Tongue on corner of reed, least amount of time on reed. Articulation merely “dents” the airstream, not separating at all. Say “dah”.



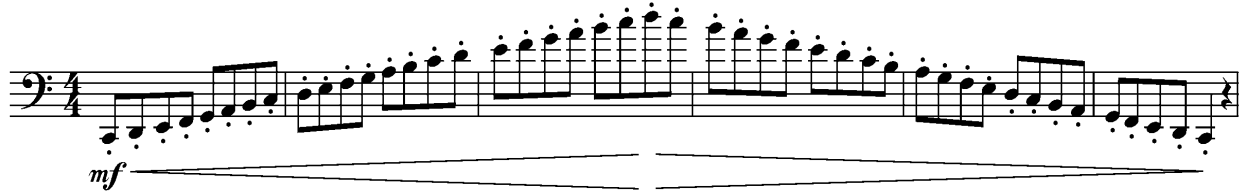
2. “PIZZICATO” ARTICULATION

This articulation mimics the length and decay of a string pizzicato. The tongue returns to the corner of the reed tip with a “cushioning” pressure just before the start of the next note. This is a bouncy, tapered articulation. Use this articulation for unslurred passages that are not marked with dots and for matching string pizzicato, e.g., Beethoven 5th, III mvt. Say “done”.



3. TRUE STACCATO

This is the “normal” staccato used for 18th and 19th and some 20th century repertoire. The tongue spends half of the time of the note on the reed and half off. Say “*dur*”.



4. STRAVINSKY STACCATO

This is the type of staccato desired by many 20th century composers, especially Stravinsky, Prokofiev, Dukas and Shostakovich. The articulation should be as short as possible. Sometimes indicated with wedge staccatos, sometimes regular staccato markings. A satirical or rough style is often indicated. The tongue returns to the reed tip as quickly as possible. For rougher staccato, touch the center of the tip instead of the corner of the reed. Say “*Di*”.

