

DYNAMICS

The key to a good performance are the dynamics you install. They reflect *your* intentions; never leave this important choice to the performers. Dynamic levels need to reflect the importance or subordinate role of a given part.

ARTICULATION CHART (Roger Rickson)

Ex. 1-7



ACCENT - USUALLY FULL VALUE



MARKED ACCENT WITH SEPARATION



STACCATO - LESS THAN FULL VALUE



LEGATO TONGUE OR



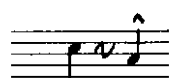
SMOOTHLY WITH FULL VALUE



SHAKE - SHAKING THE MOUTHPIECE SO AS TO CAUSE A WIDE-INTERVAL LIP TRILL (NO VALVES)



FLIP UP FROM SOUNDED PITCH AND DROP DOWN TO NEXT PITCH



TURN



DOIT (PRONOUNCED "DOUGH-EAT") - AN UPWARD GLISS, USUALLY $\frac{1}{2}$ -VALVE FOR BRASS, SOFTENING AS THE TONE RISES



LONG GLISS UP TO NOTE



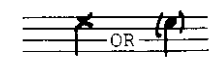
SHORT GLISS - AS ABOVE, BUT SHORTER SLIDE INTO NOTE



SHORT AND LONG FALL OFFS - GLISS DOWNWARD AND DIMINUENDO



PLOP - QUICK SLIDE INTO PITCH FROM ABOVE



GHOST NOTE - A SWALLOWED SOUND; PITCH MAY BE IMPLIED