

Long Tones

Every player should practice **long tones** every day. The below exercises allow the player to concentrate on producing the *best possible tone* over a large pitch range from a soft through a loud dynamic.

As the student plays, he should focus on the following:

- Start as softly as comfortably possible and *crescendo* to a comfortable *forte* dynamic and uniformly return to *piano*.
- Focus on pure sound and accurate intonation through the *crescendo* and the *diminuendo*.
- Breathe between each note, and rest as needed.

Larghissimo

The first exercise consists of five staves of music in common time (C). The notes are: C4 (half note), C#4 (half note), B3 (half note), Bb3 (half note), and Bb3 (half note). The first three staves each contain three notes with dynamic markings *p* < *f* > *p*. The fourth staff contains one note with the marking *simile*. The fifth staff contains one note. The piece concludes with a double bar line.

Larghissimo

The second exercise consists of five staves of music in common time (C). The notes are: C4 (half note), B3 (half note), Bb3 (half note), Bb3 (half note), and Bb3 (half note). The first three staves each contain three notes with dynamic markings *p* < *f* > *p*. The fourth staff contains one note with the marking *simile*. The fifth staff contains one note. The piece concludes with a double bar line.