

# Your Sound Envelope

There are four Descriptors of Sound. The descriptors are how we choose to describe the shape of sound.

Wavelength: How we perceive pitch.

Amplitude: How we perceive volume.

Timbre: How we perceive tone color.

Sound Envelope: How we perceive note shape over time.

This exercise will focus on one specific descriptor — The Sound Envelope, which consists of four different, distinct parts:

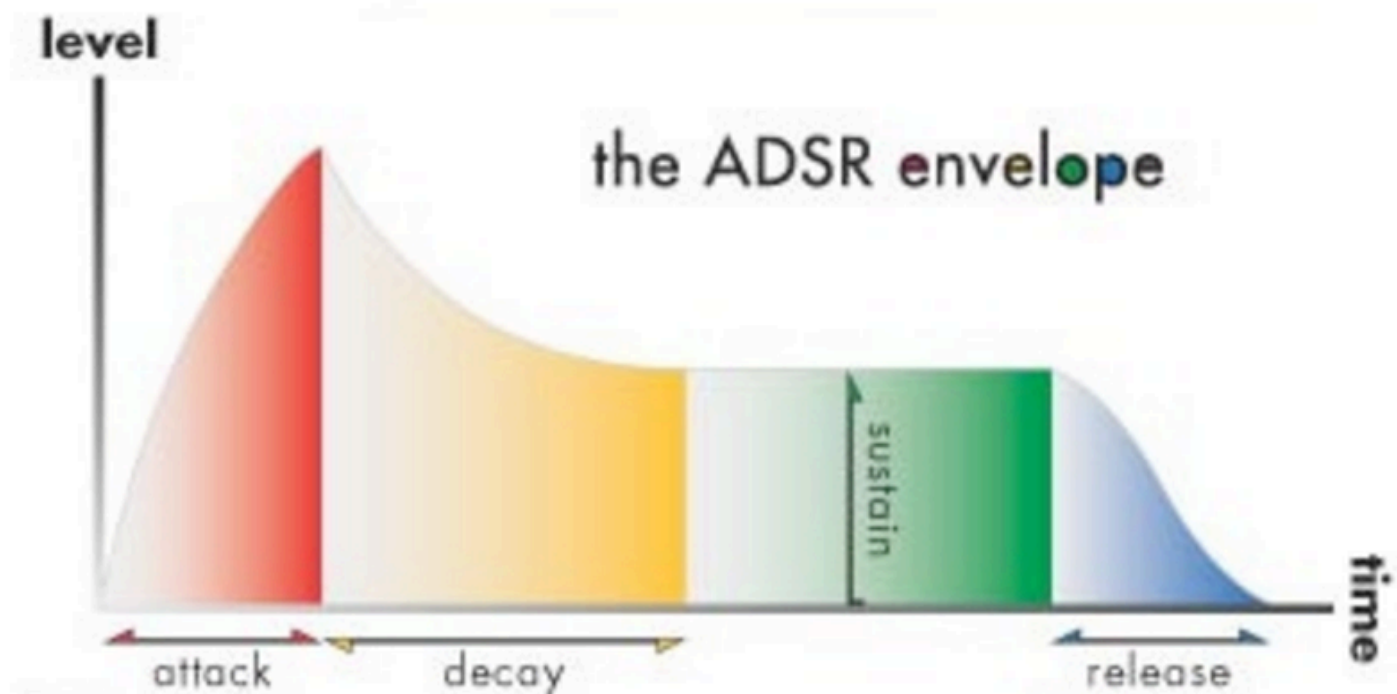
Attack: The front of the note

Decay: The development of Timbre

Sustain: The length of the core of the note

Release: The ending of the note.

Sound is a temporarily based phenomenon. Time can be measured in absolute units. The Sound Envelope encompasses the changes that occur over the course of a single sound — a tone (or group of tones). The graphic below concisely depicts the proper sound envelope that should be uniformly demonstrated. The following exercise is a body of sound study. It is the player's responsibility to keep this image in mind during practice. A key concept to be portrayed is concentration and use of imagery associates with the word, "buoyancy." Is each note buoyant? Is it a brick? Is it an explosion? Does it have a burr on the front? Is the entirety of the note in tune? Be buoyant!



## Your Sound Envelope

This exercise was originally influenced by the "Pre-Warmup" written by *Philip Farkas*, it is designed to instill the consistency of a clear articulation and timbre. The entirety of this version of the exercise is based on a simple arpeggiated pattern within a specific key - both F major and F minor in this example. When it comes to working on a specific task it is best to eliminate as many variables as possible. There are several ways to approach this exercise, four are described and notated below:

- (1) Legato and connected: Keep mouthpiece in contact with the lips on each arpeggiated pattern
- (2) Legato and Separated: Play the notes long with the swiftest mouthpiece removal between notes
- (3) True quarter note: Mouthpiece removed during beats 2 and 4
- (4) Staccato 8th note: Mouthpiece removed from lips as long as possible

**USE THE ANALYSIS PART OF TONAL ENERGY! You will be able to see your Sound Envelope in action!**

Version #1: Legato and Connected (still articulated)



Version #2: Legato and Separated



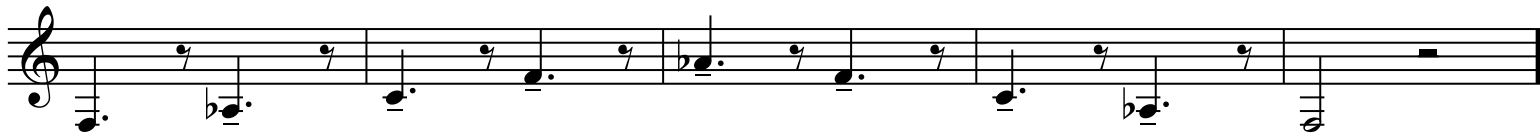
Version #3: True Quarter Note



Version #4: Staccato 8th Note



Continue the exercise using the particular version you find most beneficial. Version #2 is displayed.



The image displays a musical exercise titled "Your Sound Envelope" on page 3. It consists of 12 staves of music, each containing a sequence of notes. The notes are primarily eighth and quarter notes, with some beamed sixteenth notes. The notes are mostly in the lower register of the treble clef, with some notes marked with a bar line above them. The exercise is designed to be played as high as possible, pushing the sound envelope.

\*Continue this exercise as high as you can play, one note past your comfort zone. Always continue to "push the envelope!"