

OF RESPIRATION OR BREATHING.

Respiration consists of two actions: namely, *aspiration*, which is the inhaling or introduction of air into the chest, and *expiration*, the expulsion of the air from the chest. In these two movements the lungs are like bellows. Considered in relation to the art of playing the Clarinet, respiration consists in accomplishing the two acts of aspiration and expiration without taking the mouthpiece out of the mouth.

Demi-respiration consists in scarcely half-opening the two corners of the mouth, in order to renew the power of continuing the execution.

Never respire at the end of a bar, unless it is the termination of the phrase.

To respire completely, you must await a rest, a finish of a phrase, or a cadence.

Demi-respiration is effected most frequently upon detached notes, or after having taken the first note of a bar.

It is a very great fault to respire at each rest, particularly in broken time

When you commence playing, you must not hasten to take breath; it must be done slowly and imperceptibly, because such apparent efforts are as fatiguing for the player as they are disagreeable to those who listen.

(Demi-respiration denoted by a comma.)



You can respire on the beat of the bar, when the sense of the phrase terminates with the bar.



Demi-respiration, considered as a pleasing effect, in taking a little slower certain notes to which one wishes to give a particular shade or expression.



It is by the shadings we put into sounds that we produce the most beautiful effects in music; they are to melody what the various colors are to a painting. It is impossible to recommend too strongly the observance of shadings with scrupulous exactness. To become an adept in shading, you must give great attention to the practice of prolonged sounds. This forms quality of tone, gives broadness to the playing, and in a word, everything necessary for causing the fingers to obey the impressions that we feel.