

The **short crann** is comprised of three notes: two sixteenth notes and an eighth note. All three notes are cut. Note that when you remove the first note of a long crann a short crann remains.

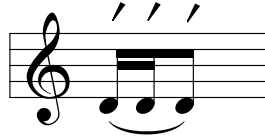


Figure 16-7. A short crann on D, shown in exploded view.

The short crann is quite tricky to play in context, just like the short roll, because there is no preparation note before the first cut. It shares all the challenges of the short roll, described in Chapter 11. The long crann on the other hand, like the long roll, does start with a preparation note, making its first cut the easiest kind, the cut between notes of the same pitch.

Sometimes you will hear players leave out the first cut of the short crann. This results in a simpler, softer crann with less attack. I encourage you to learn to play the short crann with all three cuts. You may then choose to omit the first cut as a matter of musical expression, not one of technical limitation. You will find that it is sometimes easier to execute the full three-cut short crann when you articulate it with tonguing or throating.

A NEW SYMBOL

I notate a short crann as shown below.

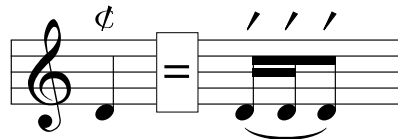


Figure 16-8. The symbol for a short crann on D, and what it means.

The symbol is that of the long crann with a slash through it. This shows that the short crann is a shortened or truncated form of the long crann. The slash, being the symbol for the cut, also draws attention to the fact that a cut note initiates the short crann. Note well that the symbol appears above a quarter note. The short crann is only two eighth-note beats in duration, the same duration as a quarter note.

TRY SHORT CRANNS ON D AND E

As usual, set your metronome for a comfortable tempo around 60 beats per minute. You are going to play along with the metronome in a cycle (or meter) of three beats, each beat representing an eighth note. Count out the three-beat pattern until you are comfortable with it. Then, on beat one, cut a low D with B2 at the same moment that you tongue or throat it. (Remember, your cutting finger should be in the air at the moment you tongue or throat. If you cut slightly after you tongue or throat you will hear the cut an instant late.) Still playing, without interrupting the air flow, cut the D again with B1 *exactly* halfway between beats one and two. Then, right on beat two cut the D again with B2. On beat three, stop and take a breath if you wish. Try this short crann a few more times.

Experiment as you wish and once you are ready, start again, and keep the pattern going, as shown on the next page in Exercise 16-3.