

**ABC 2009**

# Bob's Whine List

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# Articulation Marks

# Staccato Dots

- Not always (just) short
- Sometimes better as “separated”
- Sometimes means “light”

# 3 Accent Types

# Line accent



- Today, usually treated as *tenuto* or legato tongue
- Originally a type of (mild) accent

# “Sideways” accent



- Medium-level accent

# “Tent” accent



- Often played short
- Technically, only short in jazz
- In classical, still relatively long
- Context will usually tell

# Blend vs. Balance

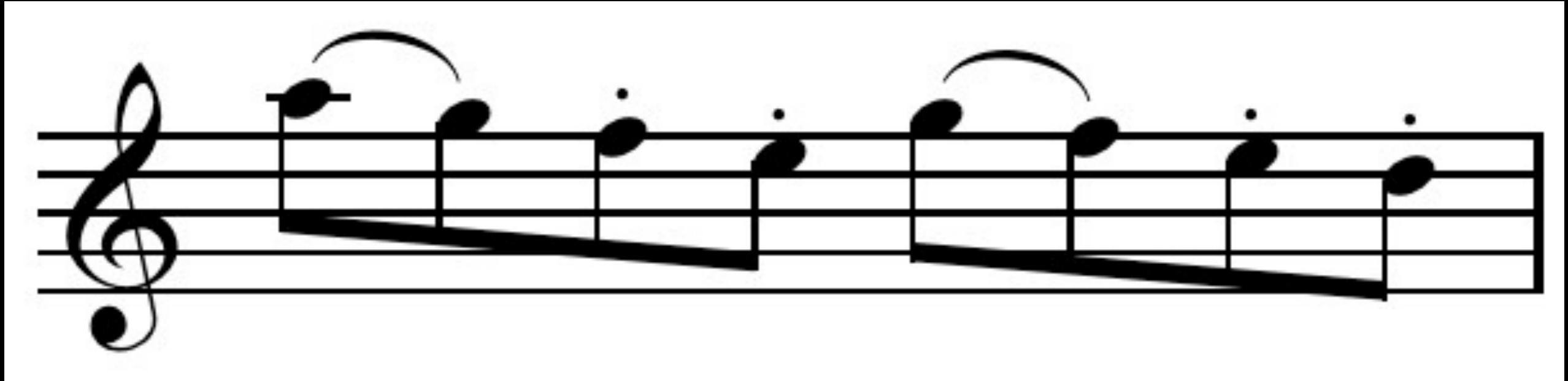
# Blend

- Is how you “mix” the sound, often different instruments on similar lines
- Dictates the tone color of a certain line
- Involves experimentation with different “leading” and “following” — or equal — voices

# Balance

- Is the relative weighting of different lines, e.g., soprano/alto/tenor/bass or melody/accompaniment
- It “layers” the voices in space — gives three dimensions to the music (foreground, middle-ground, background)

**Alternating slur/tongue  
combinations with wind  
instruments**



- Generally, do NOT shorten note after slur
- First note after last slurred note is legato-tongued
- Last slurred note and first tongued note should “touch”
- Shorten last slurred note only when it is clearly the best musical solution!

# Typical End-of-phrase problems

# 8th-note after tie does not always = release

- In some music, it suggests lengthening the note a bit
- Sometimes, it is a signal that other voices will change notes (usually under a slur) while you stay on the same note

# In slow music, full-beat breath often too long

- Teach breathing on half-beats
- Teach “catch” breaths

# Breaths do not have to force clipped phrases

- Consider “adding” time to phrase  
(Not all music has to be metronomical)
- If tempo cannot be flexed, hold note as long as possible and then take “catch” breath
- Be sensitive to suspensions and other moving vs. static note situations

# Suspensions

# “Lean” on dissonant chord but...

- Don't just play louder note, followed by softer note
- Taper dissonant chord into resolution

“Symmetrical” phrase  
shapes should rarely be  
symmetrical

# Height of phrase should be sustained

- $4 + 4 = 4 + 1 + 3$

- $8 + 8 = 8 + 1 + 7$

Conducting: Releases

There are two standard  
release types:

- Circular
- Downbeat

# “Circular” release

- Best for gentle or lightly tapered releases
- It “brushes” the ictus
- Not good for strong releases
- Used far too much
- Really lousy for strong releases at end of piece!!!

# “Downbeat” release

- Best for strong release (“attack of silence”)
- It clearly defines the ictus
- Should be used at least as much as circular release

# Conducting: The Chicken Wing Problem

# The Chicken Wing is cause by:

- Constantly using the elbow hinge for both horizontal and vertical movement
- Underusing the wrist
- Not taking advantage of the baton

# The Chicken Wing can be helped by:

- Facing the inside of the elbows towards each other
- Conducting the patterns primarily in the wrist
- Using the wrist and baton for most of vertical motion
- Using elbows to extend lateral motion

# Conducting: Two Accent Prep Styles

# For “squared” attack:

- Move quickly to “up” position
- STOP
- Move quickly to next beat

# For “rounded” attack:

- Prep moves continuously to next beat  
(don't stop)
- Smooth rebound  
(don't pop up from ictus)