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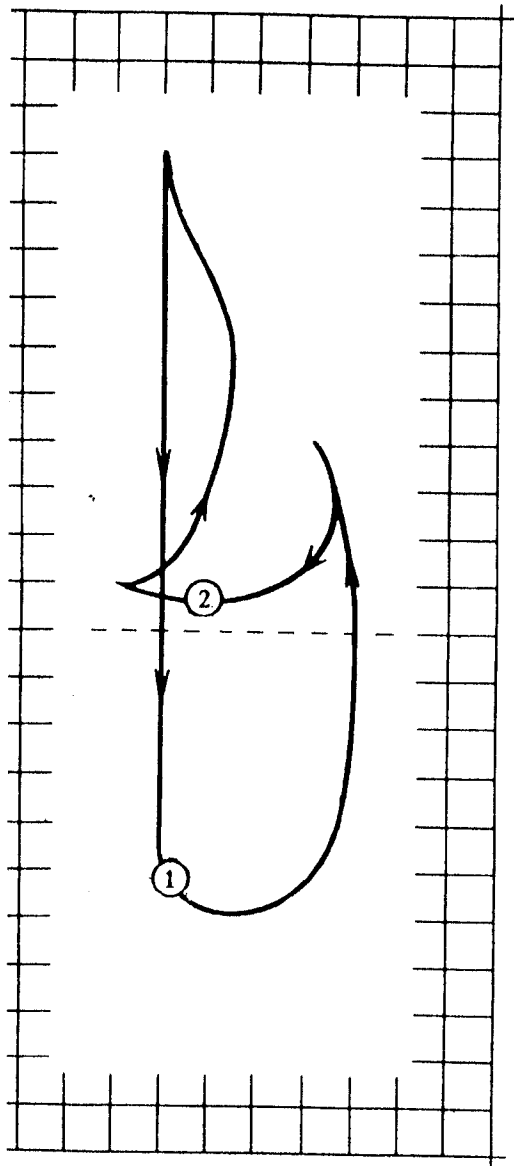


Diagram 23. 2-beat; espressivo-legato

✓

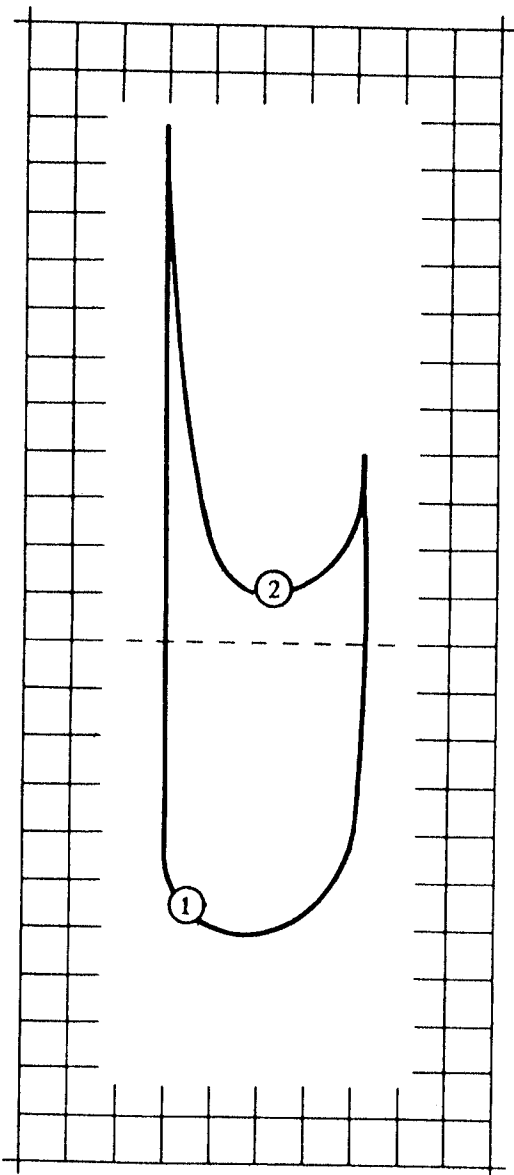


Diagram 23a. 2-beat; espressivo-legato (alternate style)

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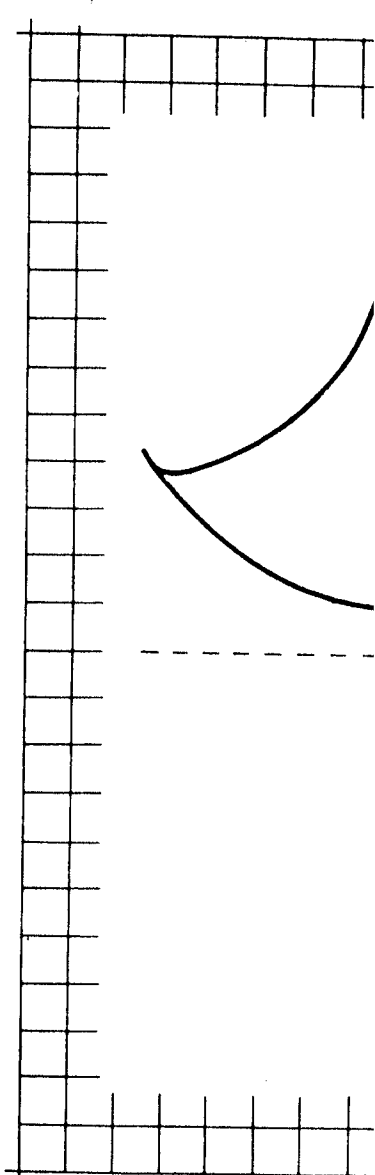


Diagram 23b. 2-beat; espre

4

Ex. 97 (first three bars only): Start on the 2nd count; use a very intense *espressivo* gesture.

Andantino, (♩ = 72) PUCCINI, *La Bohème*

Ex. 97

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## LIGHT-STACCATO AND FULL-STACCATO

Diagrams 25 and 26 show the patterns for staccato. Use Ex. 98 for practising light-staccato and full-staccato. Ex. 99 starts on the 2nd count. On the preliminary beat (Diagram 27), lift the forearm swiftly with the hand turned downward at the lower **STOP**. Thus the baton points down and gives more impetus to the *f* attack. For light-staccato the size is smaller.

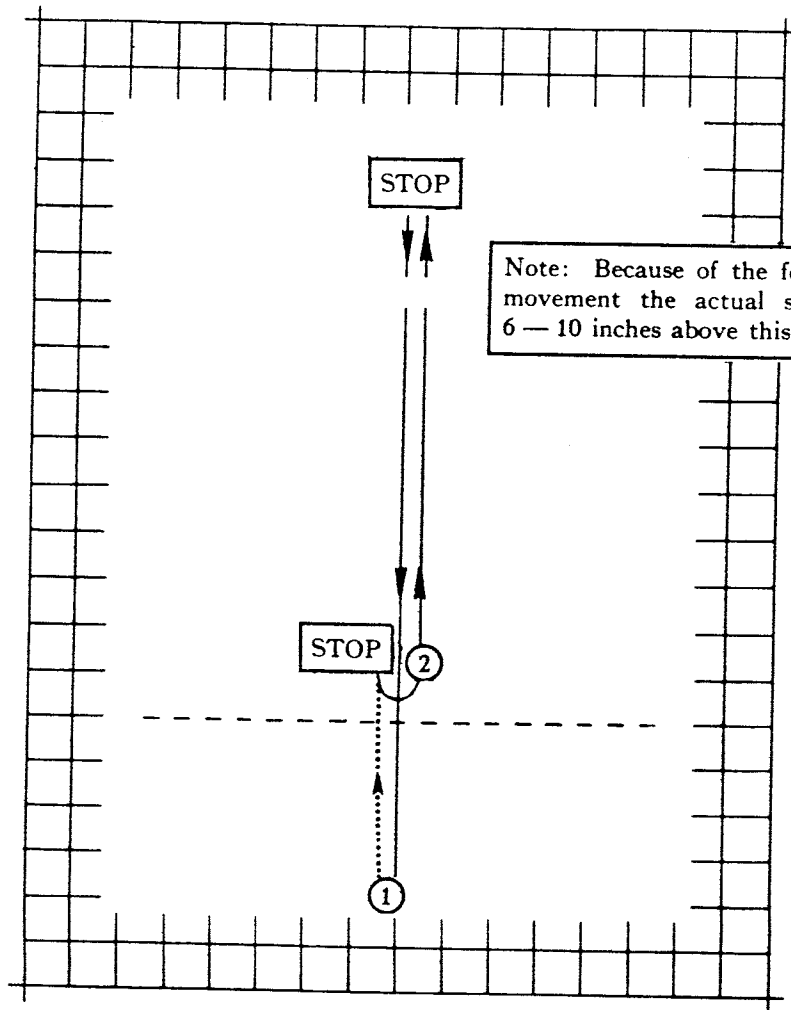
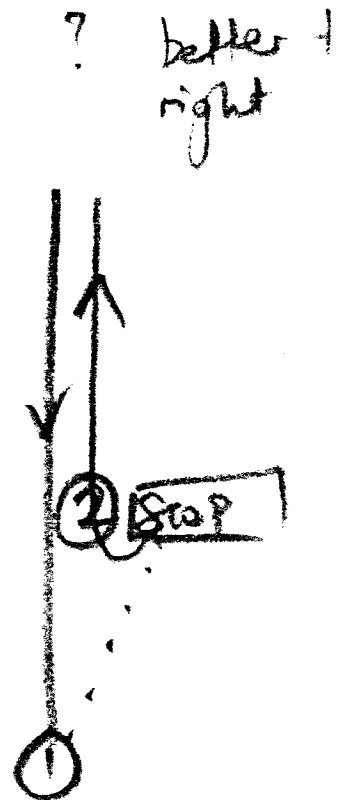


Diagram 26. 2-beat; full-staccato



Ex. 96: *Espressivo-legato*. Click on the counts to maintain a definite rhythm for the triplets played by the winds.

Andantino, ( $\text{♩} = 69-76$ )

TCHAIKOVSKY, *Symphony No. 4*

Ex.  
96

The musical score consists of two systems, each with a treble and bass staff. The first system begins with a forte (*ff*) dynamic marking. The bass staff features a triplet of eighth notes. The music is in 4/4 time and includes various rhythmic patterns and dynamics.

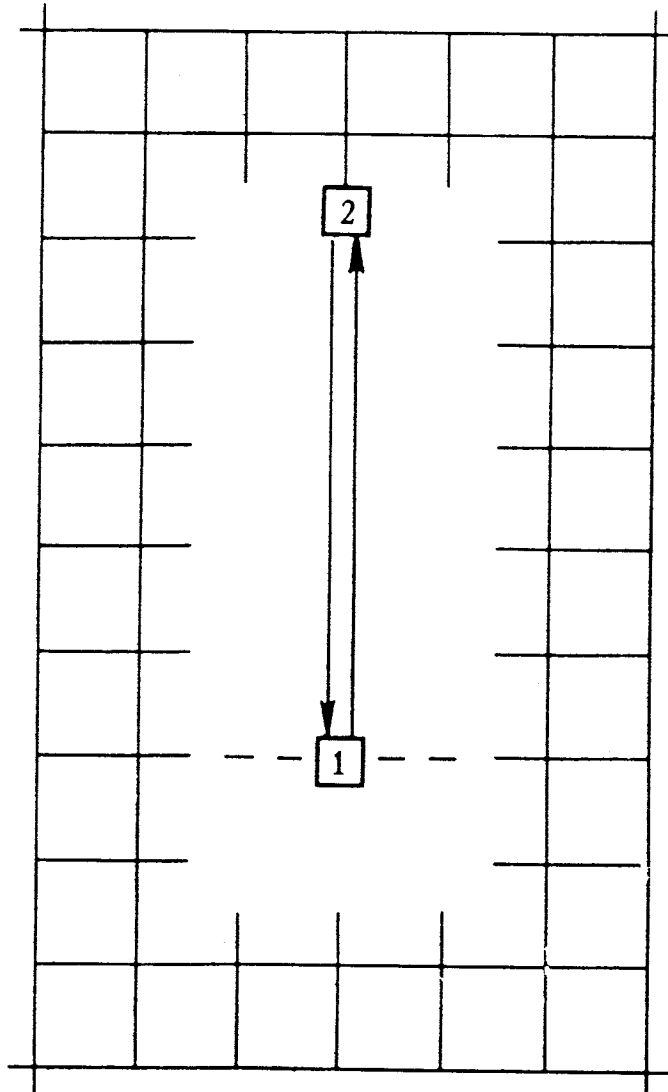


Diagram 25. 2-beat; light-staccato