

Example 4. From upbeat to fortepiano: multimodal demonstration and stylistic framing

01 C <<f> **s'il vous PLAÎT!** (0.3) **eu::hm::**

please

02 & (0.7) (0.5) **pour les- (.) pour les VENTS!**>

for the

woodwinds

&points at WW with LH-->

03 (0.3) **à DEUX& *s'il vous plaît CH:::***

at two

please

shh

//////& *extends arms *

04 °h::: <<voc> ~!PA! (.) !PA! DI::~>



~beats time with RH in precision grip~

05 *c'est possible 1- le ↑levÉ (.) plus ACTIF!

is it

possible (to play)

the

upbeat

more

active

*.....holds BH in precision grip in front of mouth-->

06 °h::: <<voc> !PA! * ~H (.) !PA! H~ %X↑!DI:::!X%>



--->* ~moves RH upwd~

%moves RH fwd, opens fingers%

Hholds LH in precision grip in front of mouthH

Xopens fingers in LHX

07 euh (0.2) **et euh et (.) ~TOUS~ *fortepiano* stravinsky**

and

all

fortepiano

stravinsky

~beating gesture RH~

places RH on LH

08 <<voc> !TA! ~#8 (.) !TA!~ <<fp> %#9↑!DI:::!%>>



~moves RH upwd~

%moves RH fwd and dwd%

09 *°H <<voc> !TA! (.) !TA!* <<fp> Φ↑DI:::Φ>>



.....moves BH fwd~

Φmoves BH bwdΦ

10 ~°h: ah: <<voc> ↑di:: ↓da ↓da ↓da:: ↑ja ↓da <<dim> ↓di:::m~>>



~.....moves RH outwards in a circle

////////~

11 (.) (oui?) (0.2) **encore!**

yes?

once again



#fig.8



#fig.9