

Question 4: Expressive qualities of different types of portamento (voice and violin)

Character	Dramatic	Sentimental	Nostalgic	Joyful/playful	Solemn	Other
Clive Brown	Fast, increasing pressure Sometimes, the portamento can be used in order to highlight dramatic arrival on a note (I am envisaging an ascending shift) – shift on the beginning finger to a harmonic, or a lunge shift either changing fingers or with anticipation note to a higher note can often work to good effect here. This depends entirely upon context. Top three maybe 3, 1, 2, 3, 12.	Slow, to moderately fast; very varied bow pressure Often, if I was playing an item of Franco-Belgian repertoire or music by Fritz Kreisler, or attempting to evoke the style of Jacques Thibaud, Eugene Vaspe, or Lionel Tertis, I might be tempted to use 3, but often the more aurally-complex – 1, or 2 combined with 8. It depends too much on context to simplify in this way!	Moderate to slow Here to much overlap with 'sentimental' I would have thought, and I am not entirely secure in what I think is the distinction. The term is one I would often apply to the music of Brahms in my own repertoire, so I would perhaps encourage types as used by Joachim – 1, 2, 4, principally. I would also apply these to the music of Elgar which, being based (it seems) upon a generally German School foundation (as evidenced by his pinned fingering!) I would say the same types. Ditto bow speeds, although sometimes a more 'harmonic' effect might argue for a slower bow speed as part of a 'nostalgic' feel. Maybe more of the shifts would be descending in this context – such as falling 4ths or 6ths?	Rapid, light Very, scarcely it might be said portamento as a device is best appreciated aurally in slower music and that this descriptor might be said to apply mainly to faster music. I would perhaps see that the emotion is best evoked via tempo, tempo flexibility, and articulation choices where available. It is likely to be of most effect for notes a significant distance apart approached quickly (9) and with increased pressure to make more aurally obvious (12), via types 1, 2, and 4 (especially 4, where available).	Rarely appropriate Aligning with advice to this effect by Charles de Bériot, for example, I would perhaps minimize any unnecessary portamento here (and indeed vibrato) Portamento would be more discreet, perhaps where needed – possibly therefore including 8, 10 or even 11 (but a distinction would need to be made between changes of position and portamento), as described implicitly by Spitta, and Joachim-Maszel.	Passionate – often intense bow pressure, sometimes increasing, sometimes decreasing in speed and bow pressure, sometimes combined with vibrato. An unanswerable question! I use portamento regularly in legato/cantabile playing, including in 20 th -century music, but the manner of execution depends upon musical, historical, and stylistic context. Certainly, I rarely use anticipatory shifts (say between a lower and a higher note between slurs) and reserve these artificial portamentos for special occasions, and very rarely use either the combination shifts so evident in Thibaud or Menuhin's playing, less still a slide on the destination finger. This is mainly because my repertoire of choice is from the classical German tradition, in which I have spent the most time as a scholarly performer (with Clive Brown, indeed, in many chamber projects we have undertaken together). It is also because, purposefully, my taste aligns with the Germanic tradition and its universal rejection of the device. In any performance, the result is only where I am satisfied myself as an artist – that is to say, I never execute any aspect of performance purely because of its historical precedent, although historical precedent is likely to colour (in some contexts) to a greater extent than others.
David Milson	Often multiple portament in a row. Heavy and audible portamenti, depending on the material can imagine using L (changing fingers on a repeated note) and C (slide with destination finger after bow change) types and plenty of rushing and slowing	Plenty of portamento here to convey this kind of character especially of the arrival finger	I'm not too sure I can define nostalgic vs. sentimental in musical terms with great accuracy – it feels to me like the two things have much in common while at the same time these are often ways we describe the portamento-laden singers and string players of the past – might also be well at odds with what was heard as perhaps just beautiful or standard practice in their day?	I can also imagine using plenty of portamento here – often indicates to me quicker music meaning slides that are nonetheless audible	For this category I could imagine more languid, draw-out slides lots of PL (same finger under a slur) types.	Again I have general trouble with making any kind of general connection between character and portamento without a context. I think you can use portamento in music of any character.
Emlyn Stam	Increasing bow speed, rather fast portamento (not always though), rushing before the climax, taking more time for the climax itself, guide fingerings	Steady bow speed, either light or dense bow, very slow portamento, portamento rather with one finger, or looking for a similar effect with two, lots of rubato	More or less like sentimental, but no light bow	Light, rather fast bowing, portamenti with one or two fingers, use of rubato	Less rubato than sentimental, rather dense bowing, slow portamenti but rather delicate	
Lella Schayegh	Increase tempo, increase bow speed and steady bow pressure - with audible guide or same finger	Increase or decrease tempo, steady bow speed and increase or decrease bow pressure - with audible guide or destination finger	Decrease tempo, decrease bow speed and decrease bow pressure - with less audible same or destination finger	Increase tempo, increase bow speed, decrease bow pressure - with audible same finger	Decrease or steady tempo, steady bow speed and steady bow pressure - with audible guide finger	
Rachael Beesley	The more extreme uses of portamento: very quick, "swooping" types, or very slow and dragging ones, often with a good amount of bow pressure	Increased frequency/prominence of portamento in smaller intervals (half steps to ca. a third); consecutive portamentos across several notes may also be used	Combination of light bow pressure and slow portamento may often be good	Combination of light bow pressure and quick portamento; or exaggeratedly slow ones for particularly funny/farical moments	Limited and well-chosen use of portamento and rubato	I would find rubato to be integral/essential in all categories except "solemn"
Shunske Sato	Slow beginning with increasing speed of bow and left hand towards the end, with guide finger before bow change	Not too much bow pressure, faster beginning and sometimes slowing down towards end. With guide finger, if to harmonic, with destination finger.	Decreasing bow speed and pressure,	Faster portamento, not releasing bow throughout, even increasing speed of shift and bow	Slow portamento, affecting tempo	Millions...
Kati Debrezani	Slow, increased air flow to mark a sinister phrase, fast dramatic air increase to surprise the audience in a dramatic phrase. – Think Erik König for eg.	Slow dreamy slide, with vowel change as late as possible steady airflow	Same as above (Sentimental)	Definite use of Corri's leaping grace due to its spring and surprising nature	Same as Nostralgic	
David Greco						