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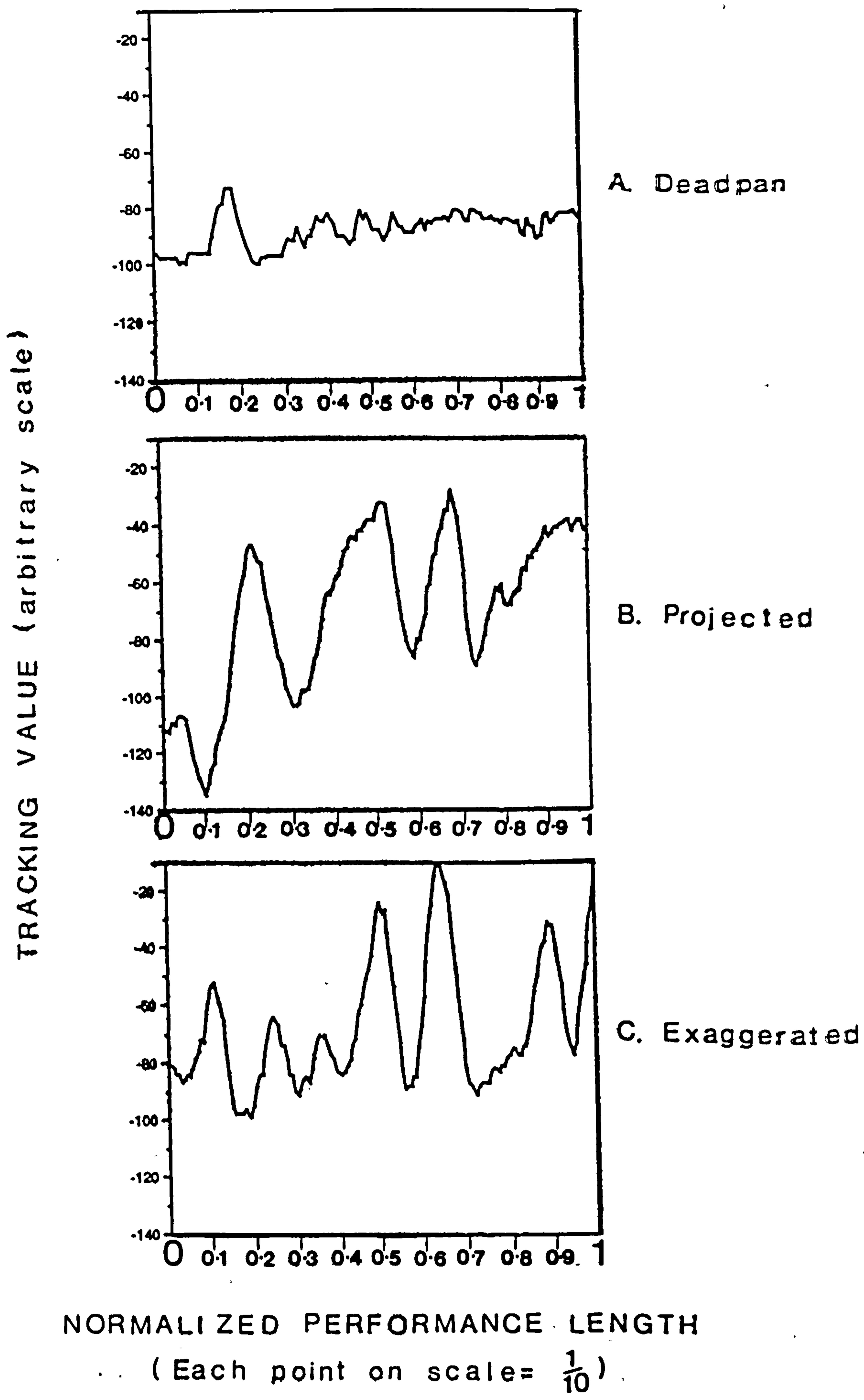
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SUPPLEMENTARY BOOKLET 1

Figure sb1.1: Deadpan, projected and exaggerated tracks for the first half of the Beethoven Bagatelle No.11, op. 119 for the head x axis.



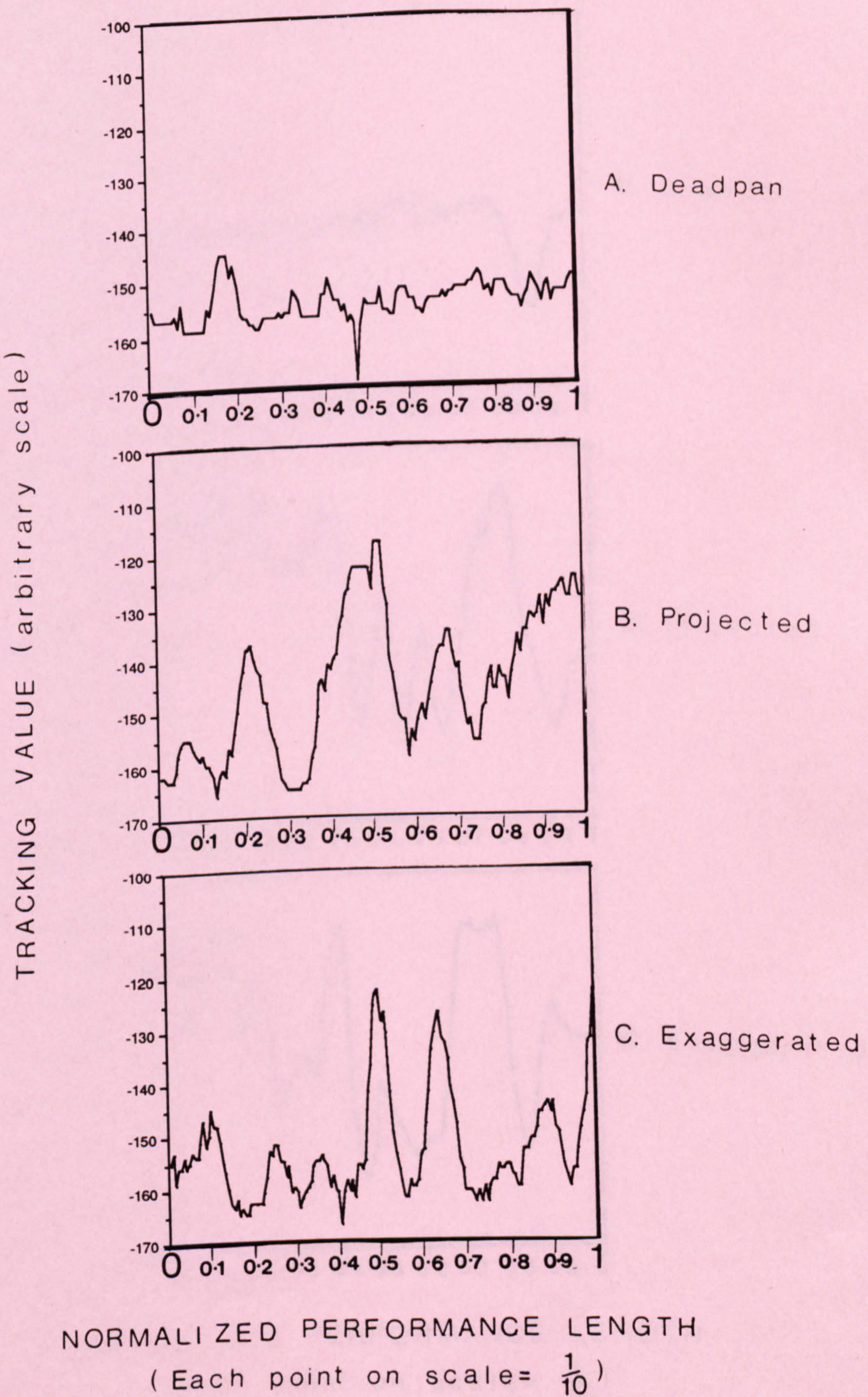
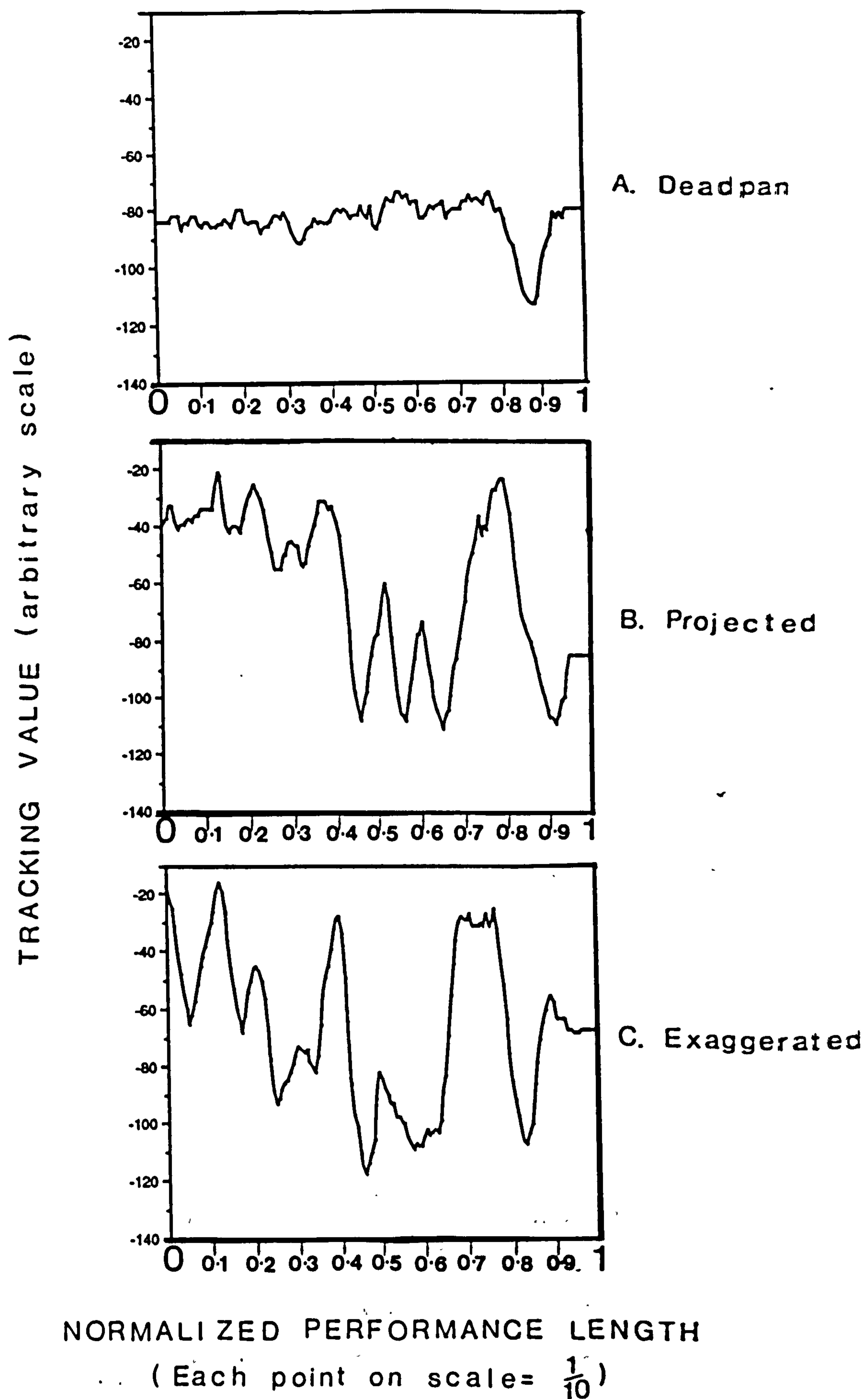


Figure sb1.2: Deadpan, projected and exaggerated tracks for the first half of the Beethoven Bagatelle No.11, op. 119 for the head y axis.

Figure sb1.3: Deadpan, projected and exaggerated tracks for the second half of the Beethoven Bagatelle No.11, op. 119 for the head x axis.



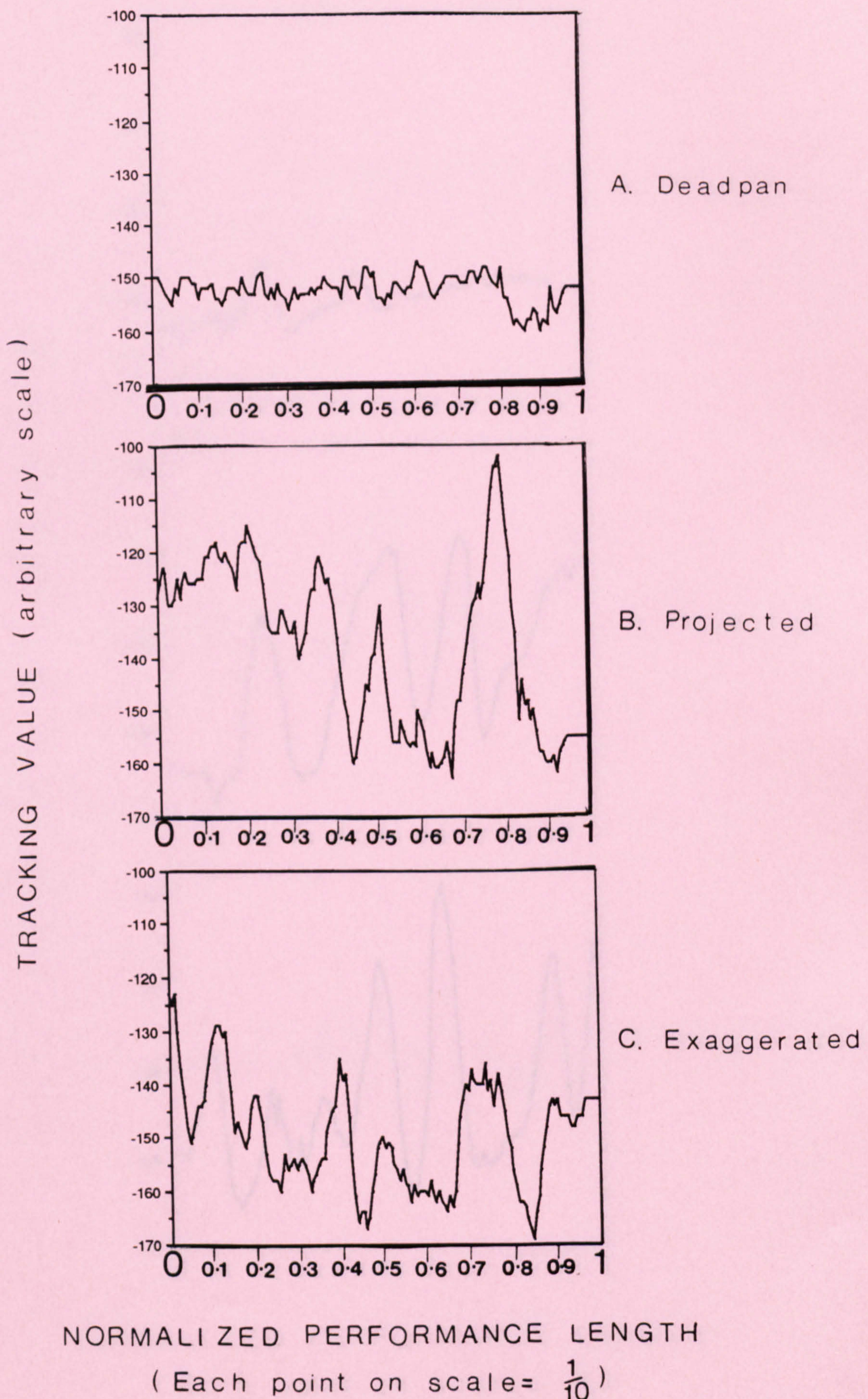
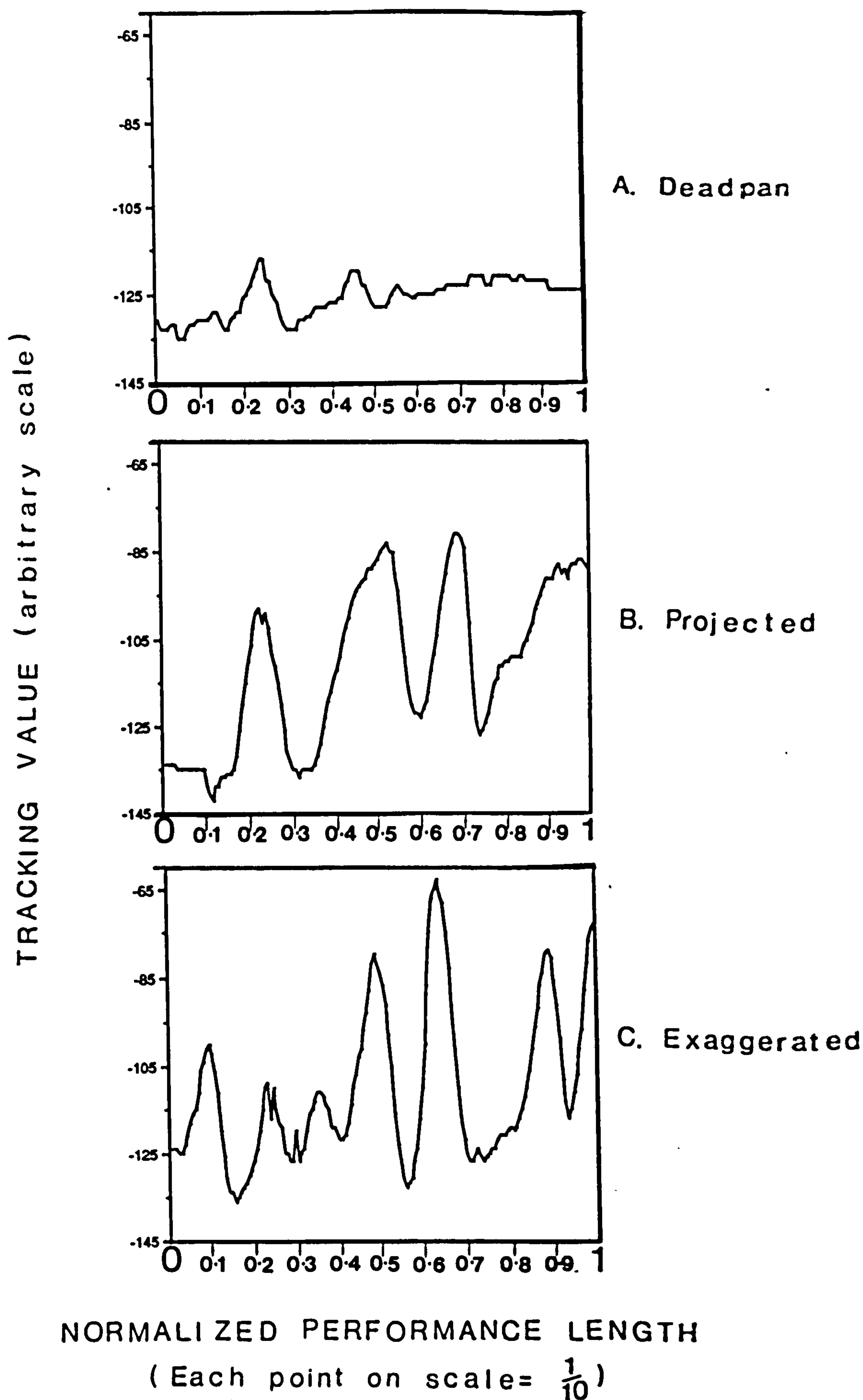
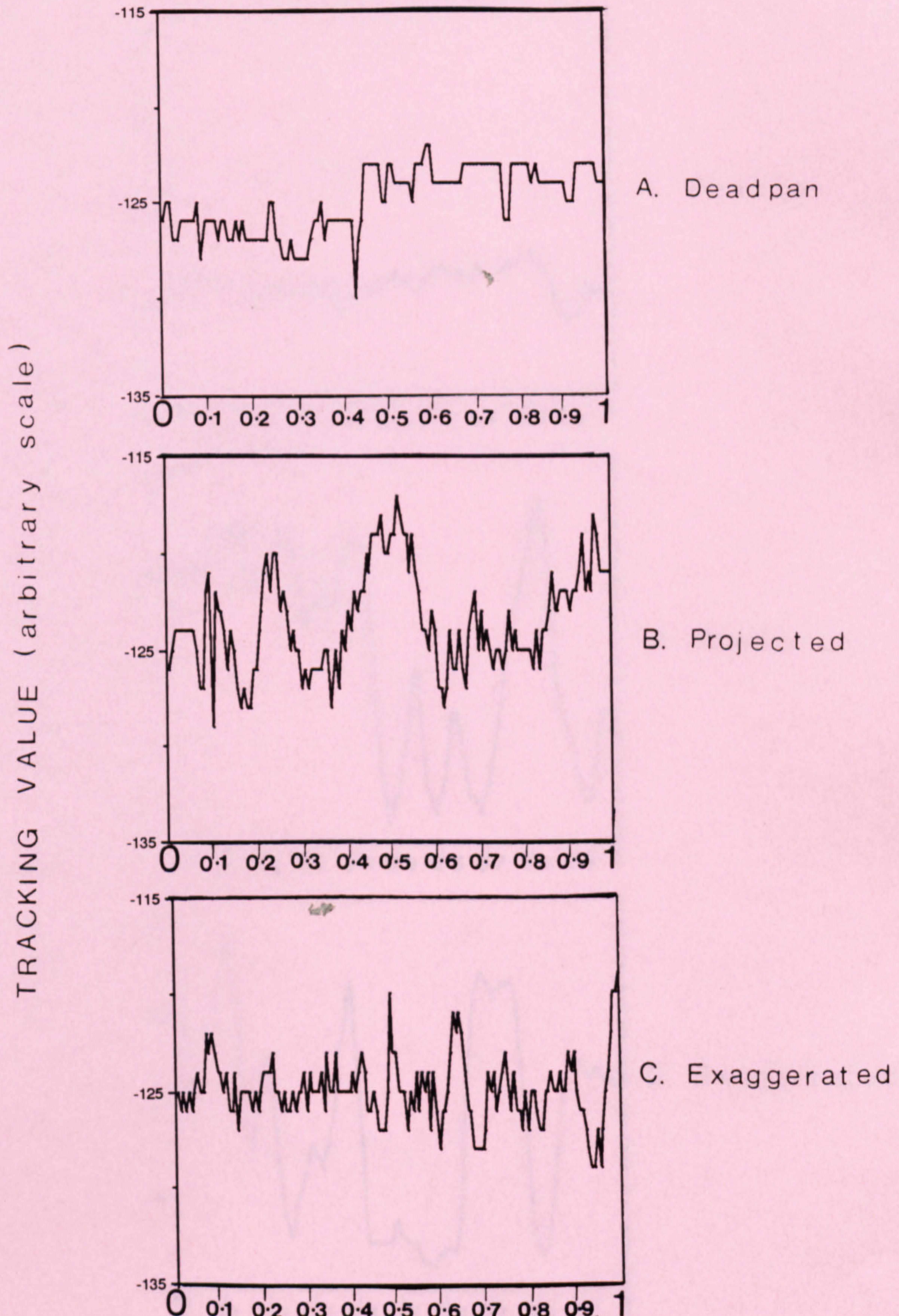


Figure sb1.4: Deadpan, projected and exaggerated tracks for the second half of the Beethoven Bagatelle No.11, op. 119 for the head y axis.

Figure sb1.5: Deadpan, projected and exaggerated tracks for the first half of the Beethoven Bagatelle No.11, op. 119 for the neck x axis.

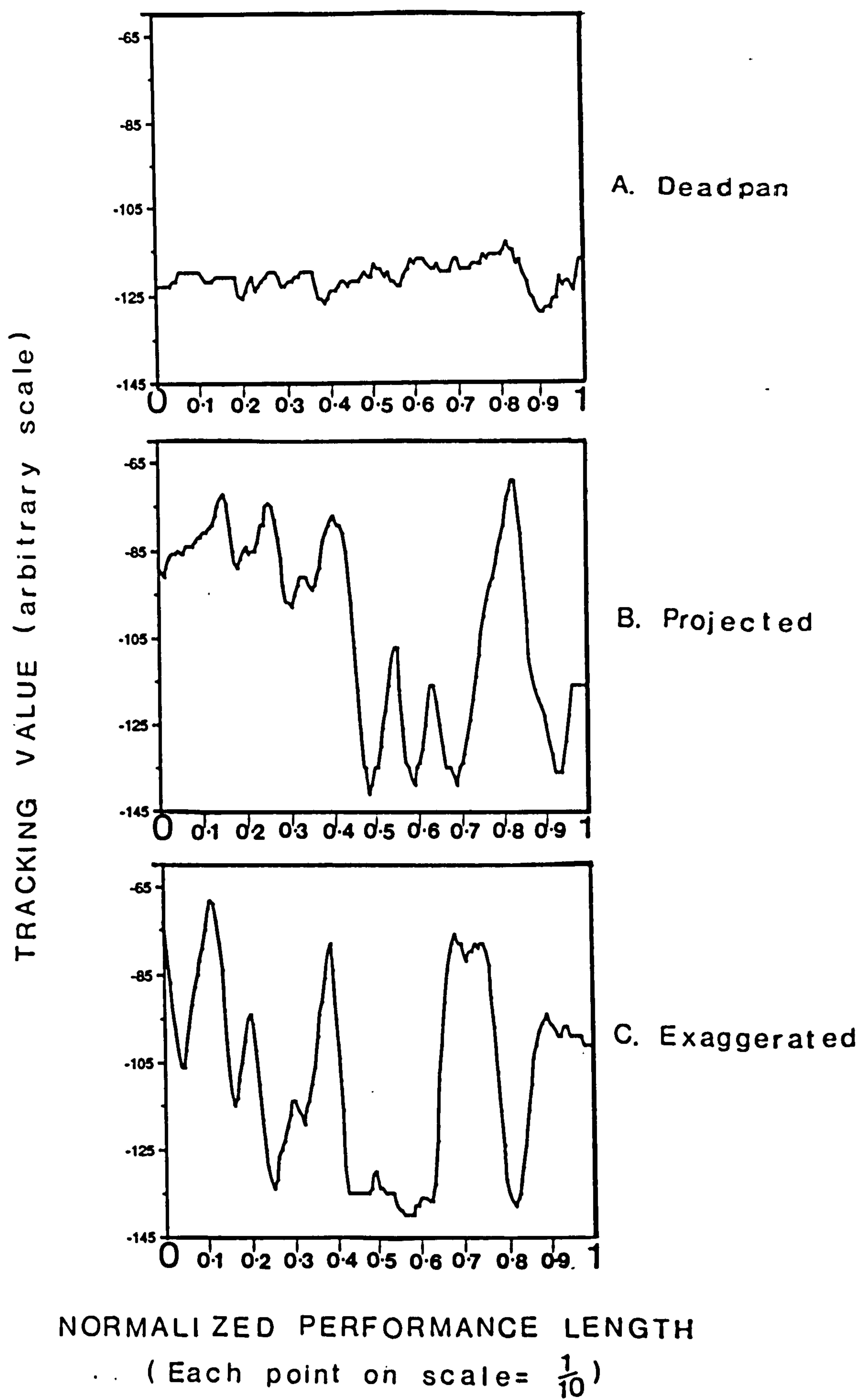




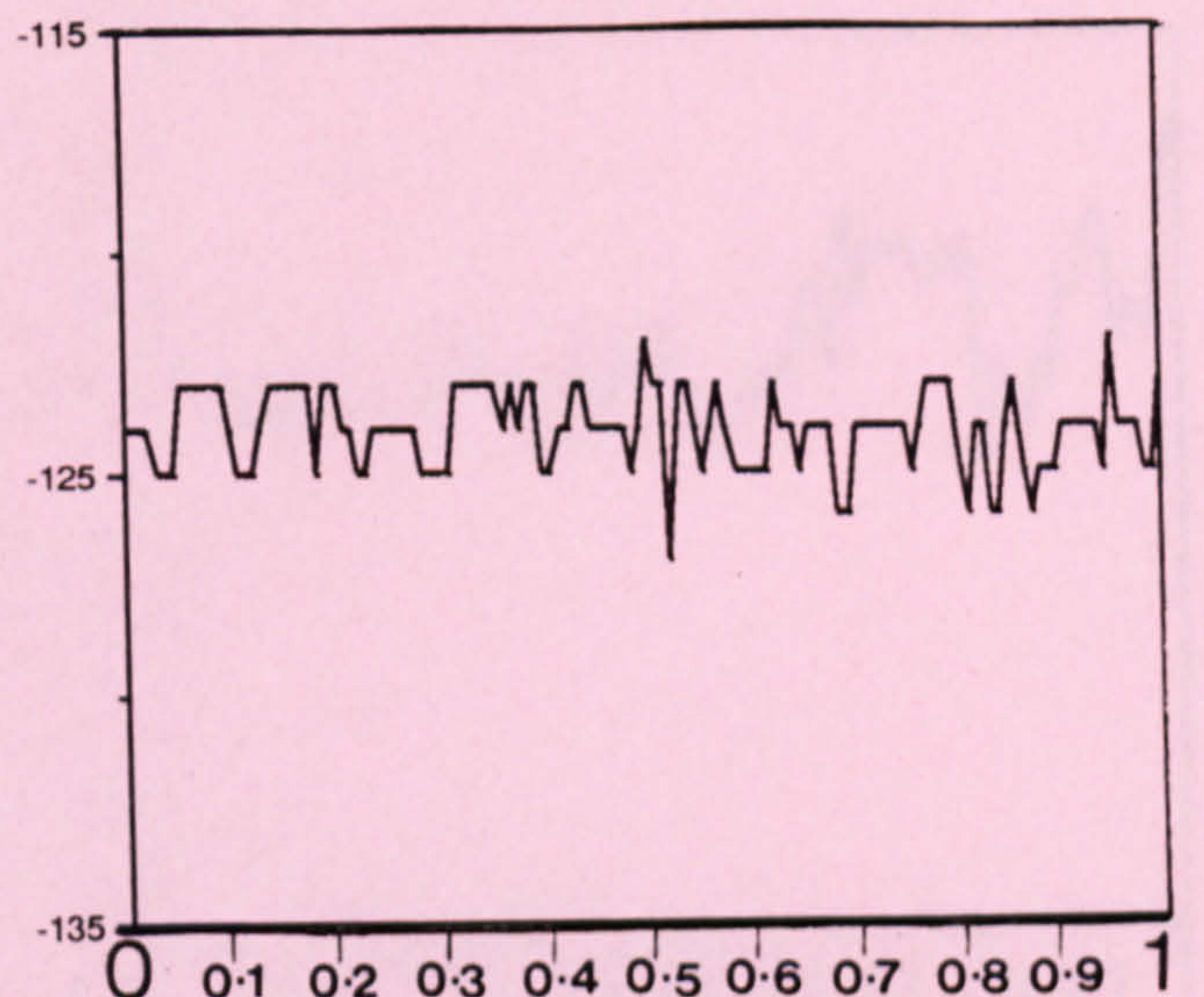
NORMALIZED PERFORMANCE LENGTH
(Each point on scale = $\frac{1}{10}$)

Figure sb1.6: Deadpan, projected and exaggerated tracks for the first half of the Beethoven Bagatelle No.11, op. 119 for the neck y axis.

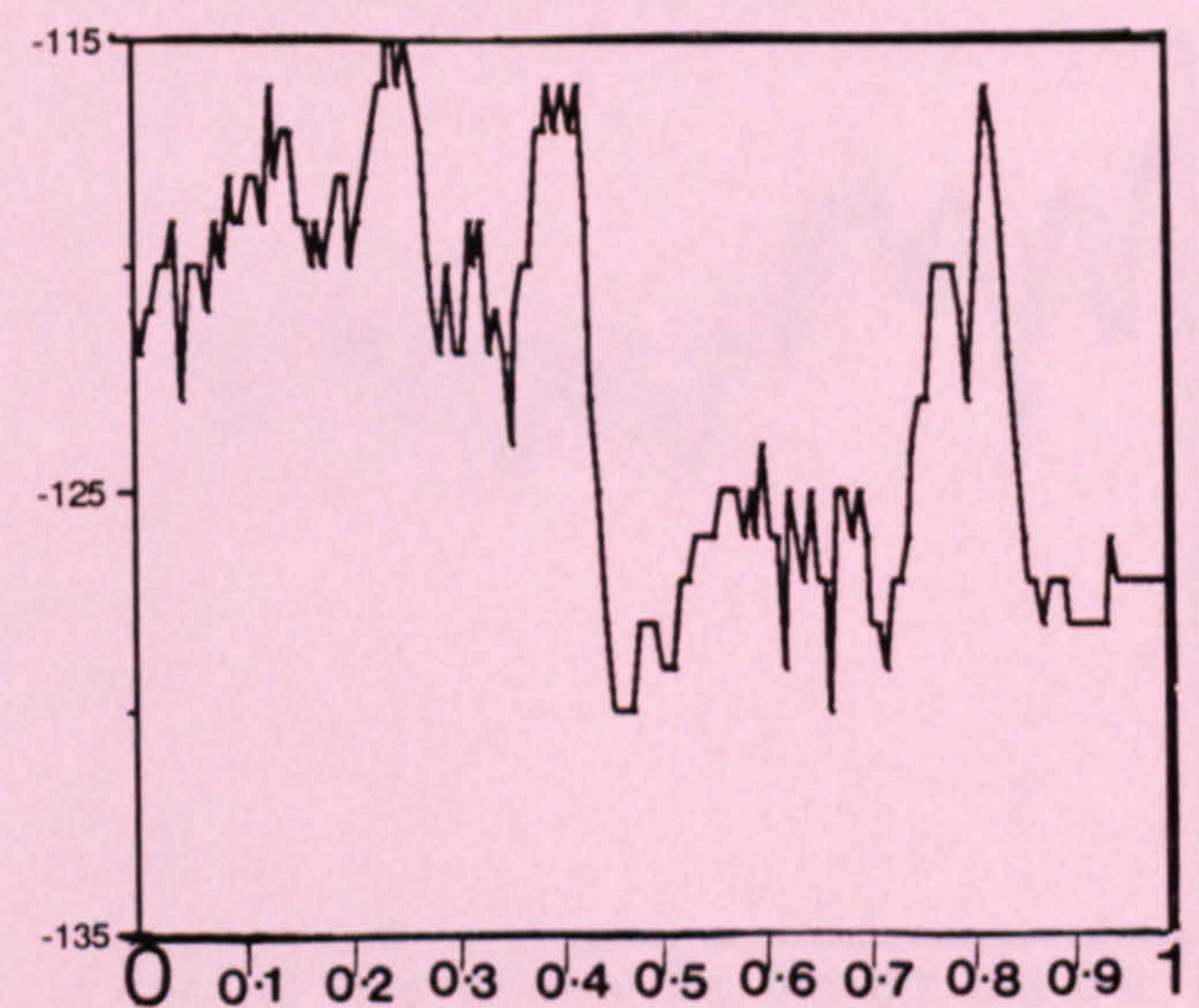
Figure sb1.7: Deadpan, projected and exaggerated tracks for the second half of the Beethoven Bagatelle No.11, op. 119 for the neck x axis.



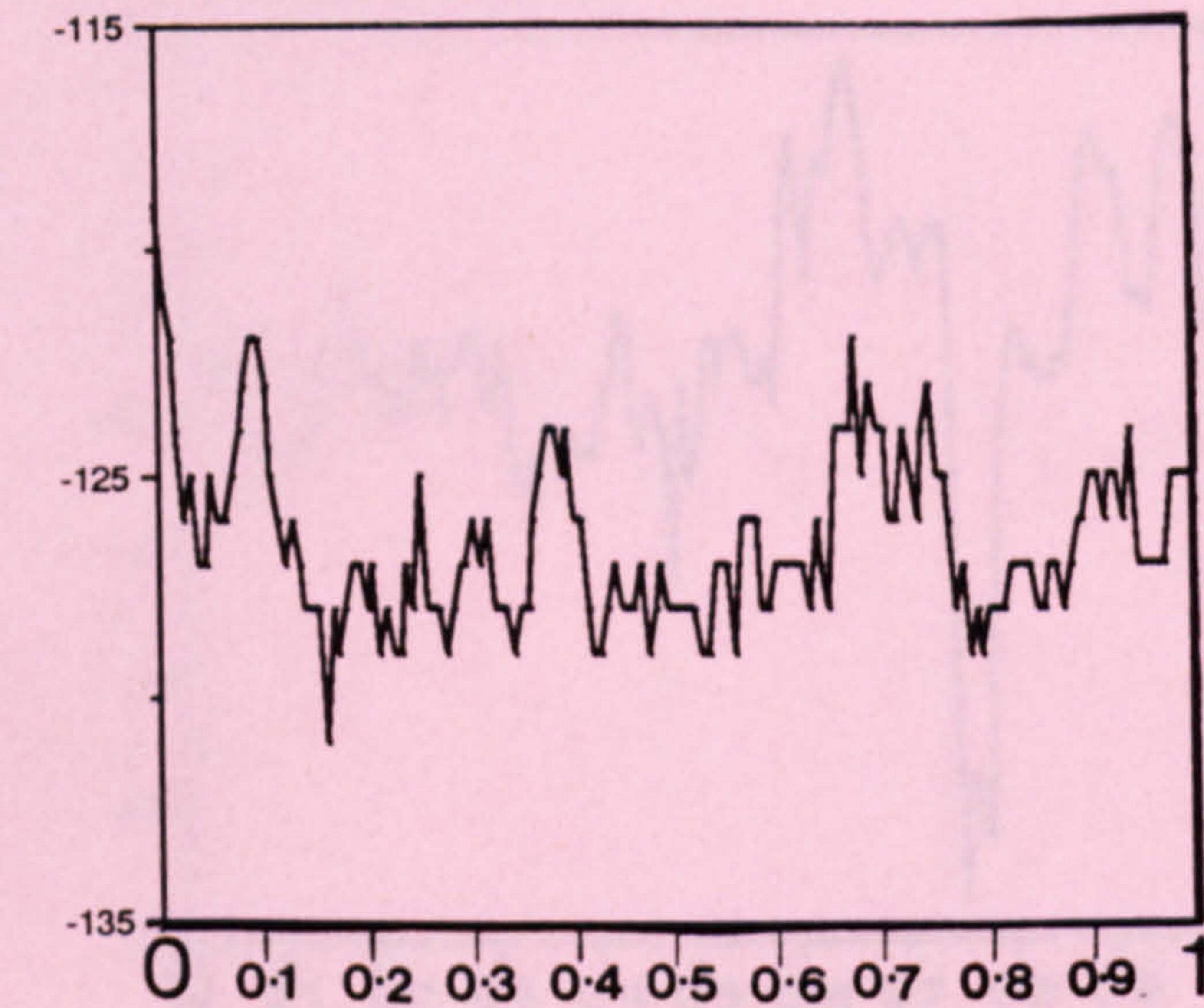
TRACKING VALUE (arbitrary scale)



A. Deadpan



B. Projected



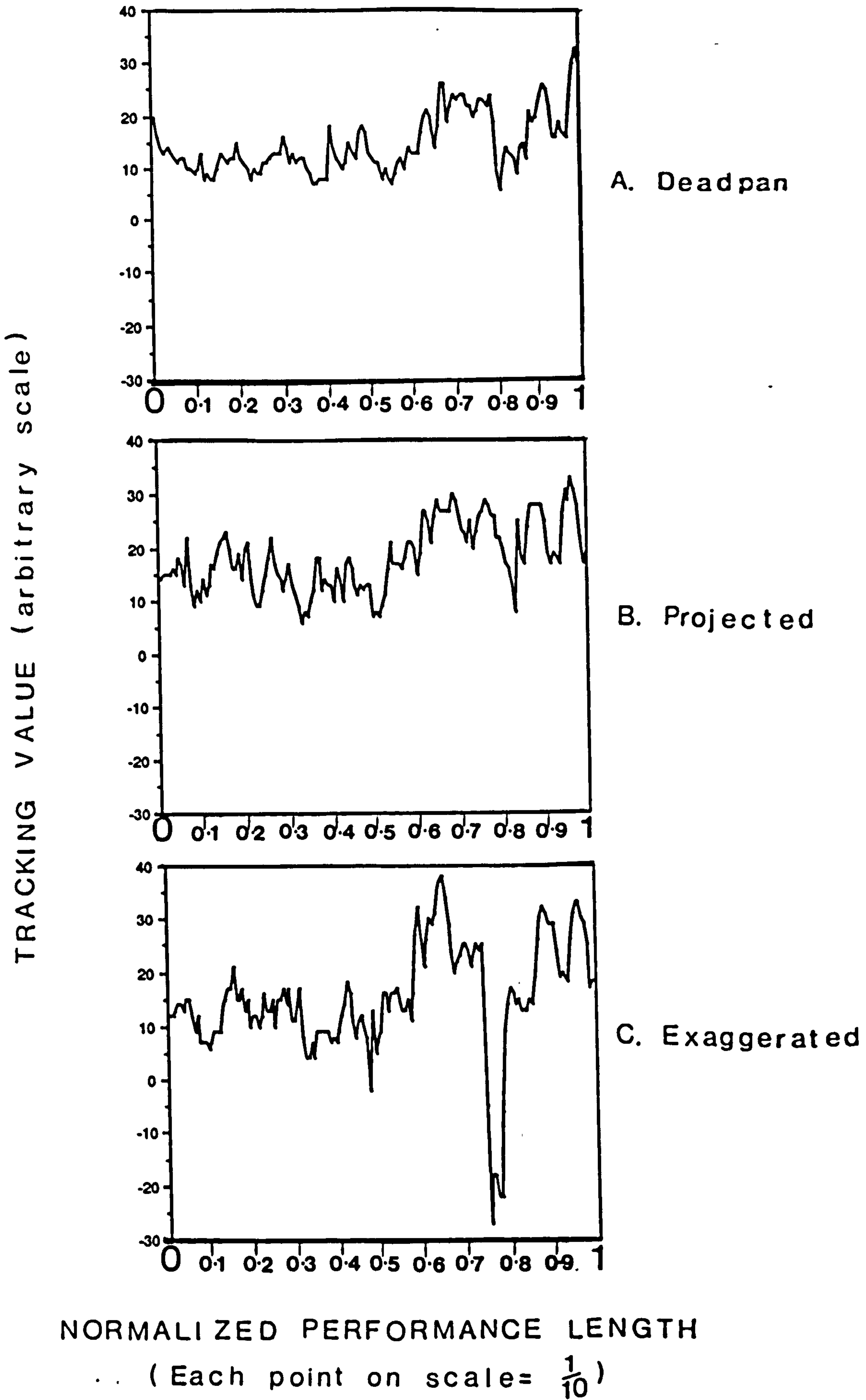
C. Exaggerated

NORMALIZED PERFORMANCE LENGTH

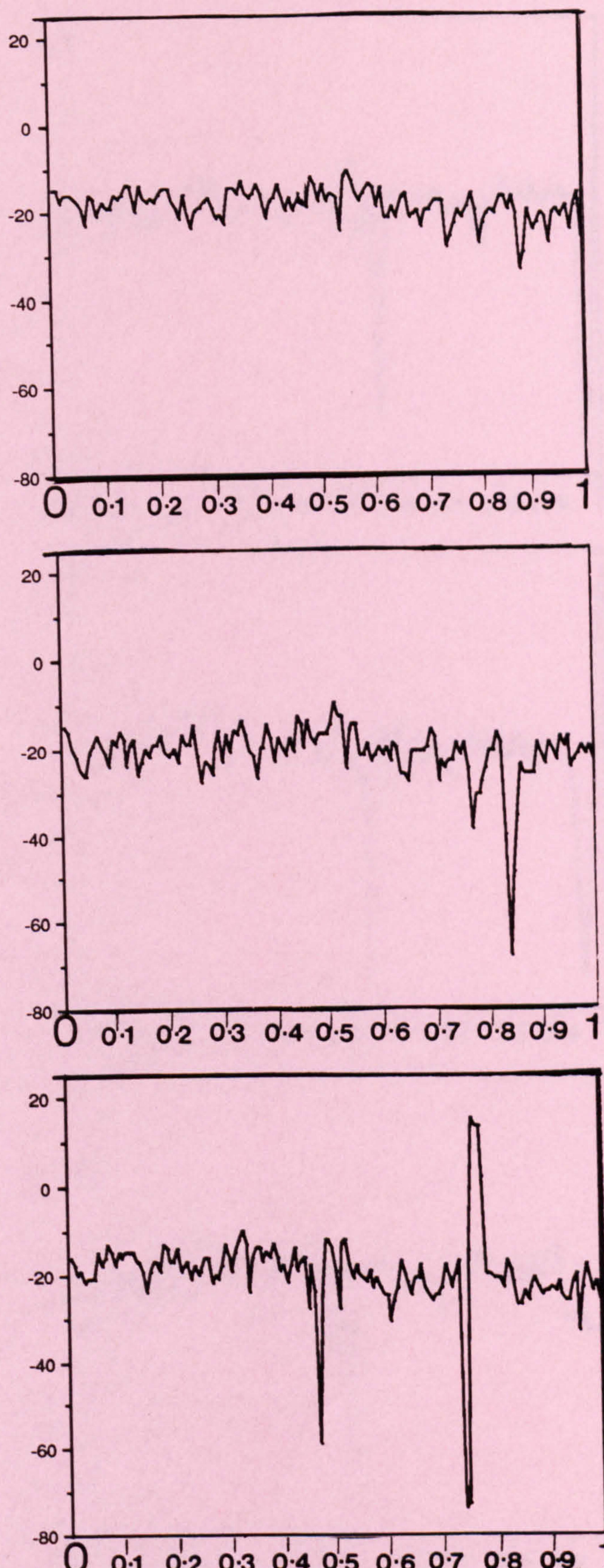
(Each point on scale = $\frac{1}{10}$)

Figure sb1.8: Deadpan, projected and exaggerated tracks for the second half of the Beethoven Bagatelle No.11, op. 119 for the neck y axis.

Figure sb1.9: Deadpan, projected and exaggerated tracks for the first half of the Beethoven Bagatelle No.11, op. 119 for the left hand x axis.



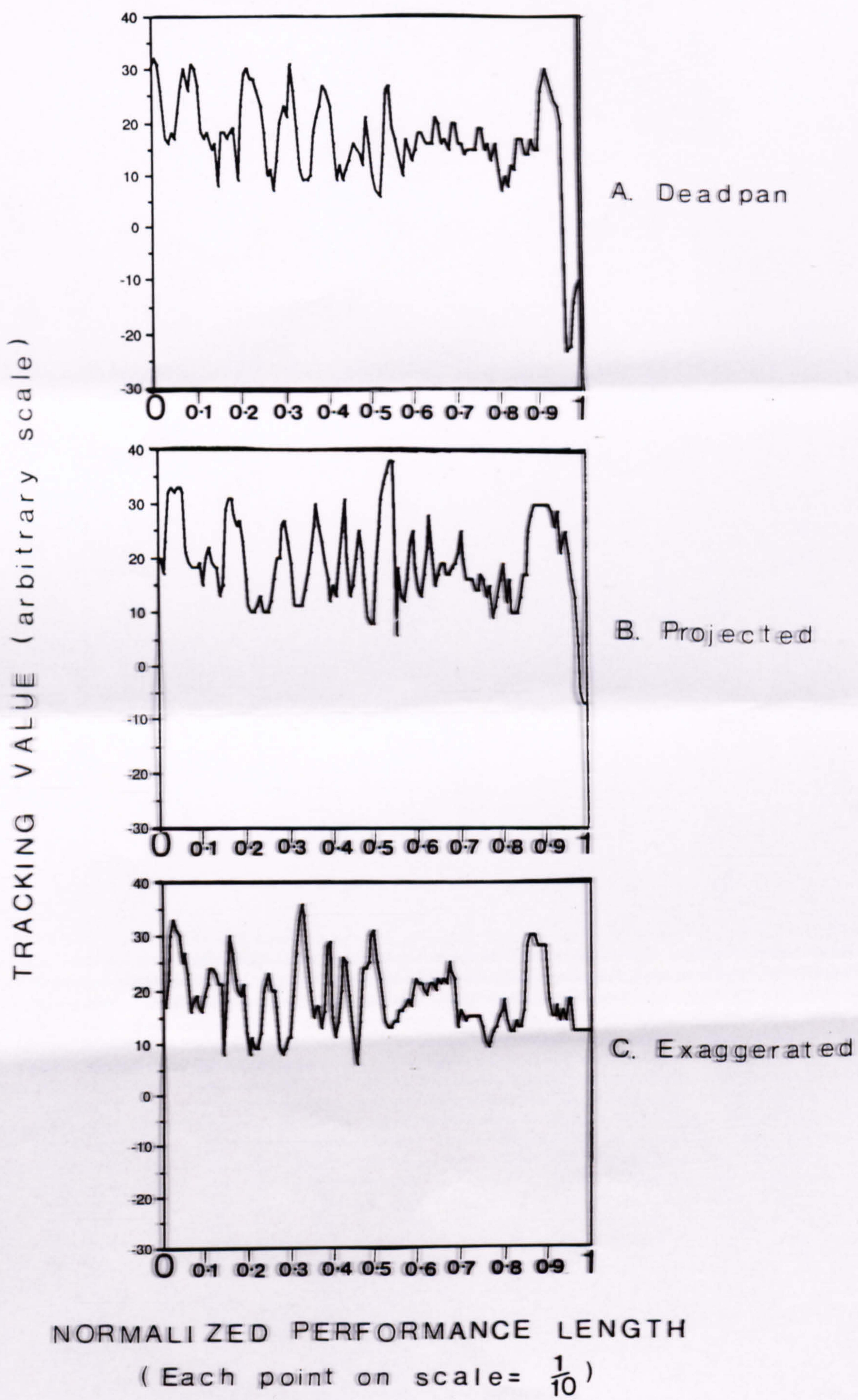
TRACKING VALUE (arbitrary scale)



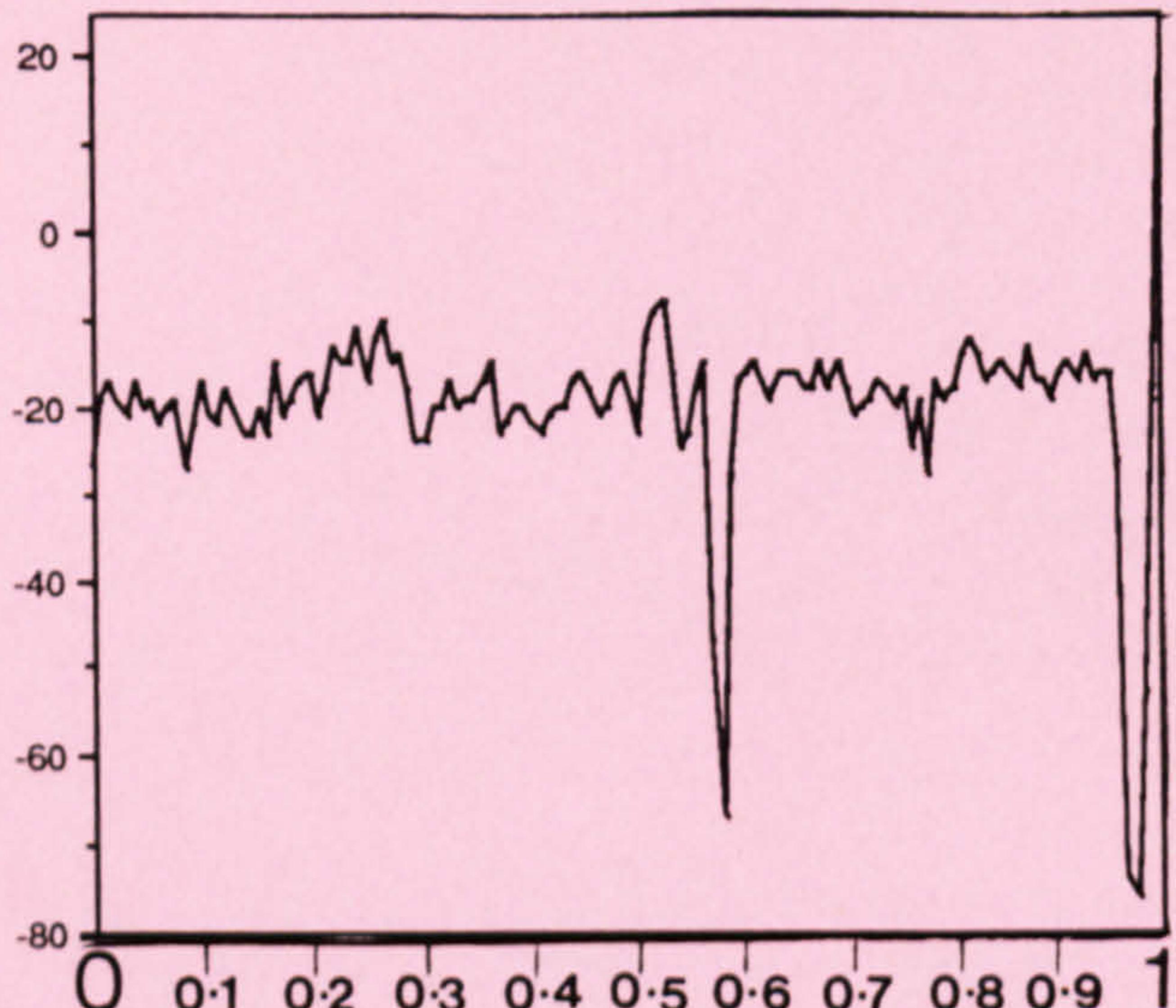
NORMALIZED PERFORMANCE LENGTH
(Each point on scale = $\frac{1}{10}$)

Figure sb1.10: Deadpan, projected and exaggerated tracks for the first half of the Beethoven Bagatelle No.11, op. 119 for the left hand y axis.

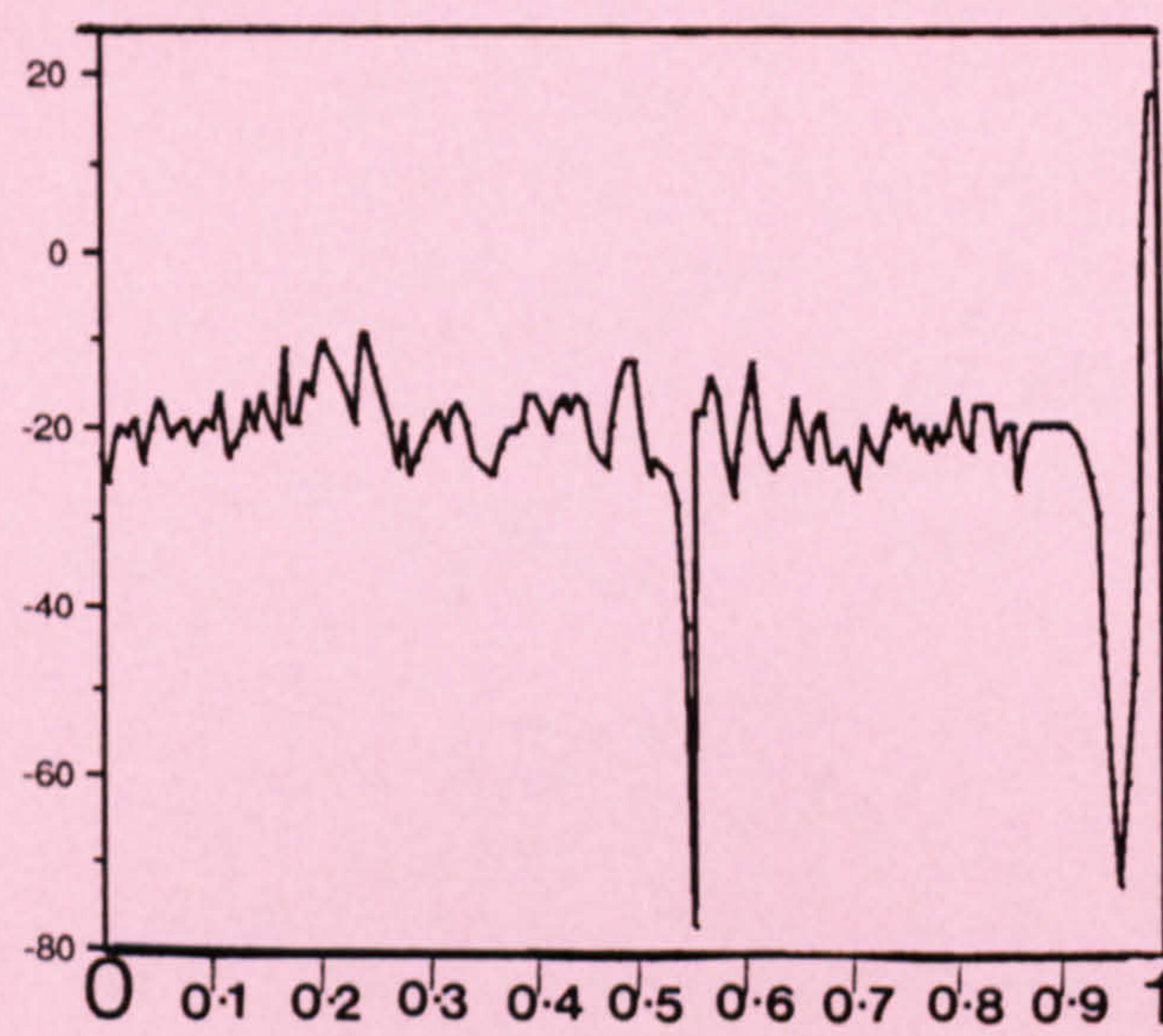
Figure sb1.11: Deadpan, projected and exaggerated tracks for the second half of the Beethoven Bagatelle No.11, op. 119 for the left hand x axis.



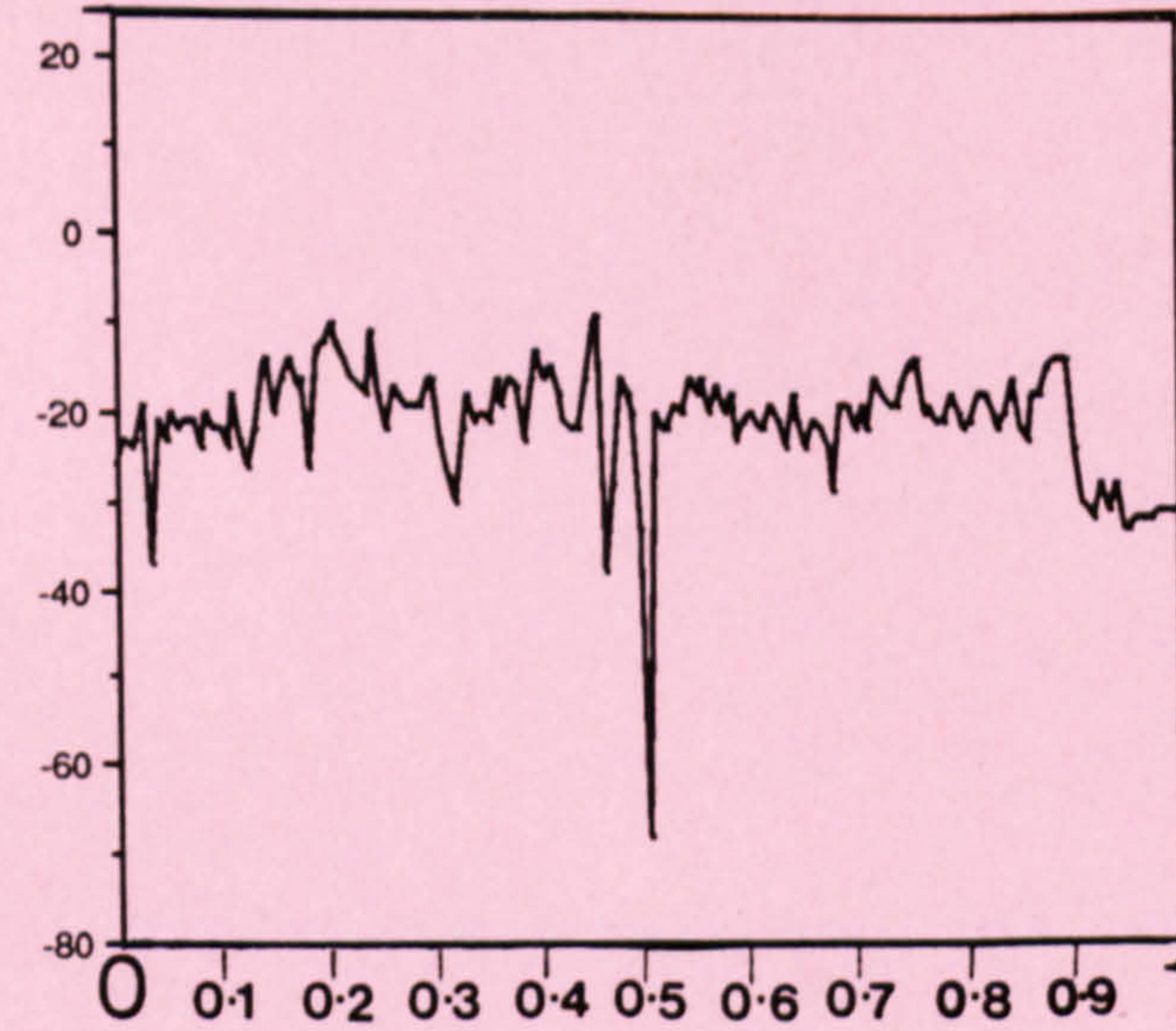
TRACKING VALUE (arbitrary scale)



A. Deadpan



B. Projected



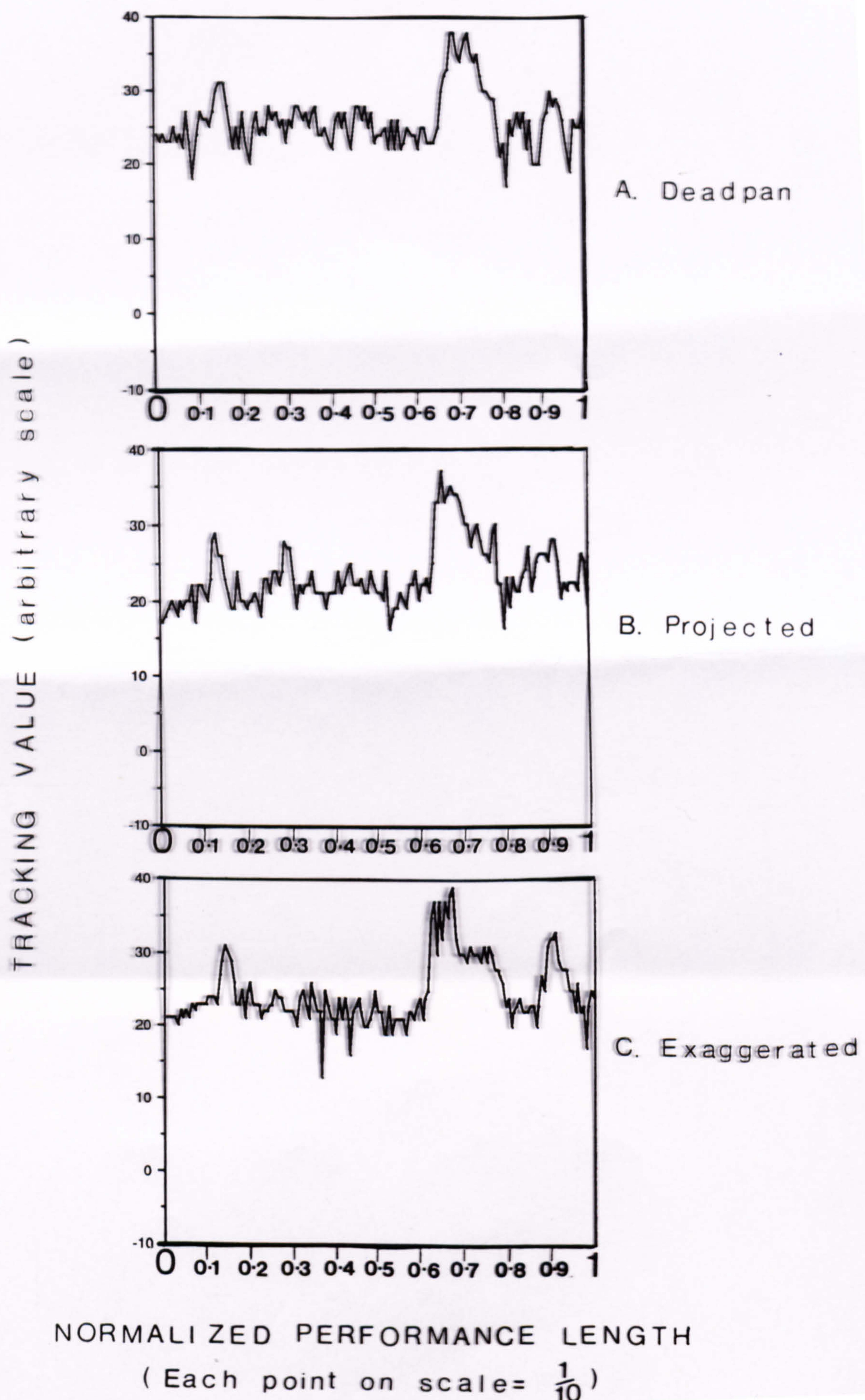
C. Exaggerated

NORMALIZED PERFORMANCE LENGTH

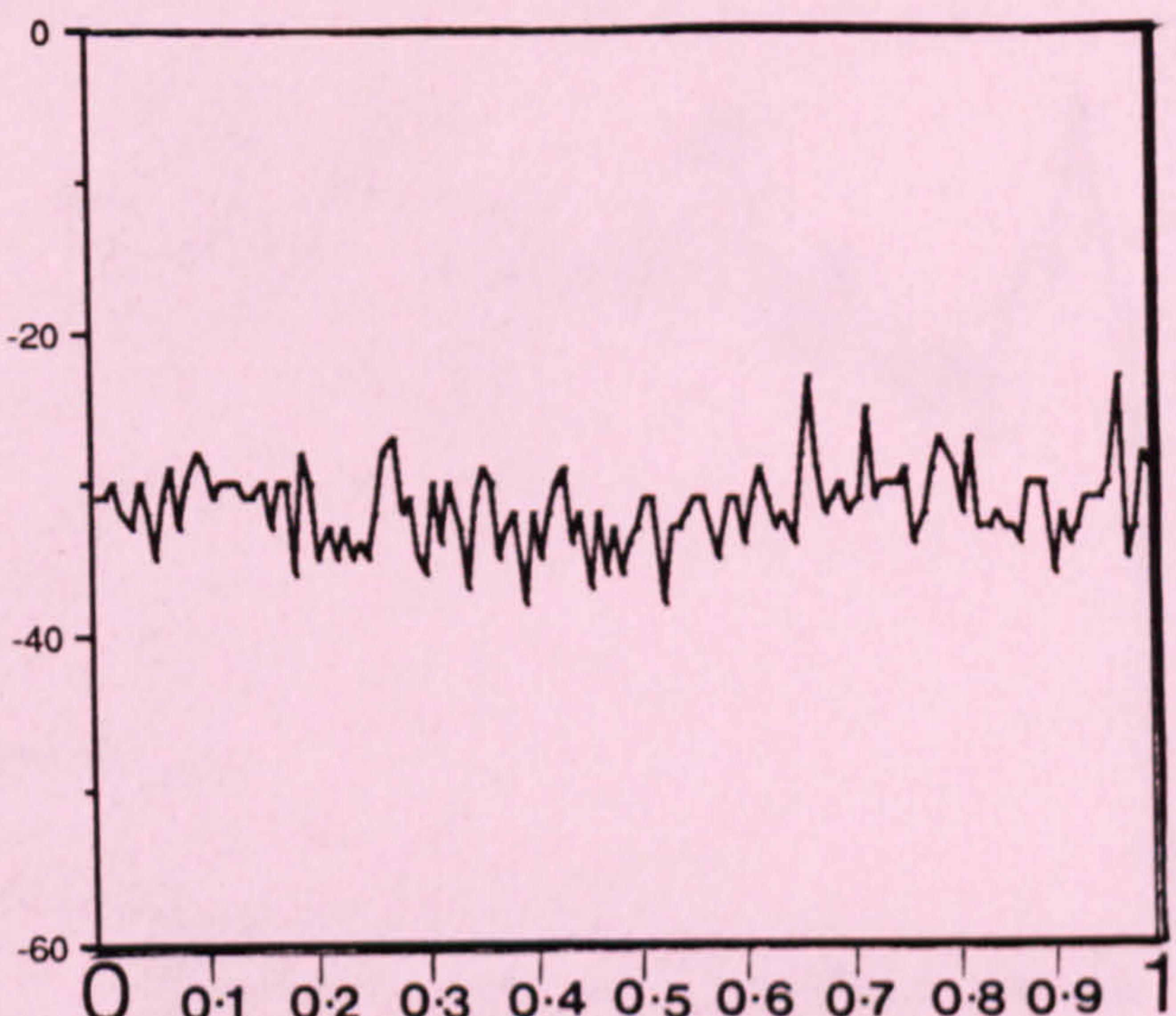
(Each point on scale = $\frac{1}{10}$)

Figure sb1.12: Deadpan, projected and exaggerated tracks for the second half of the Beethoven Bagatelle No.11, op. 119 for the left hand y axis.

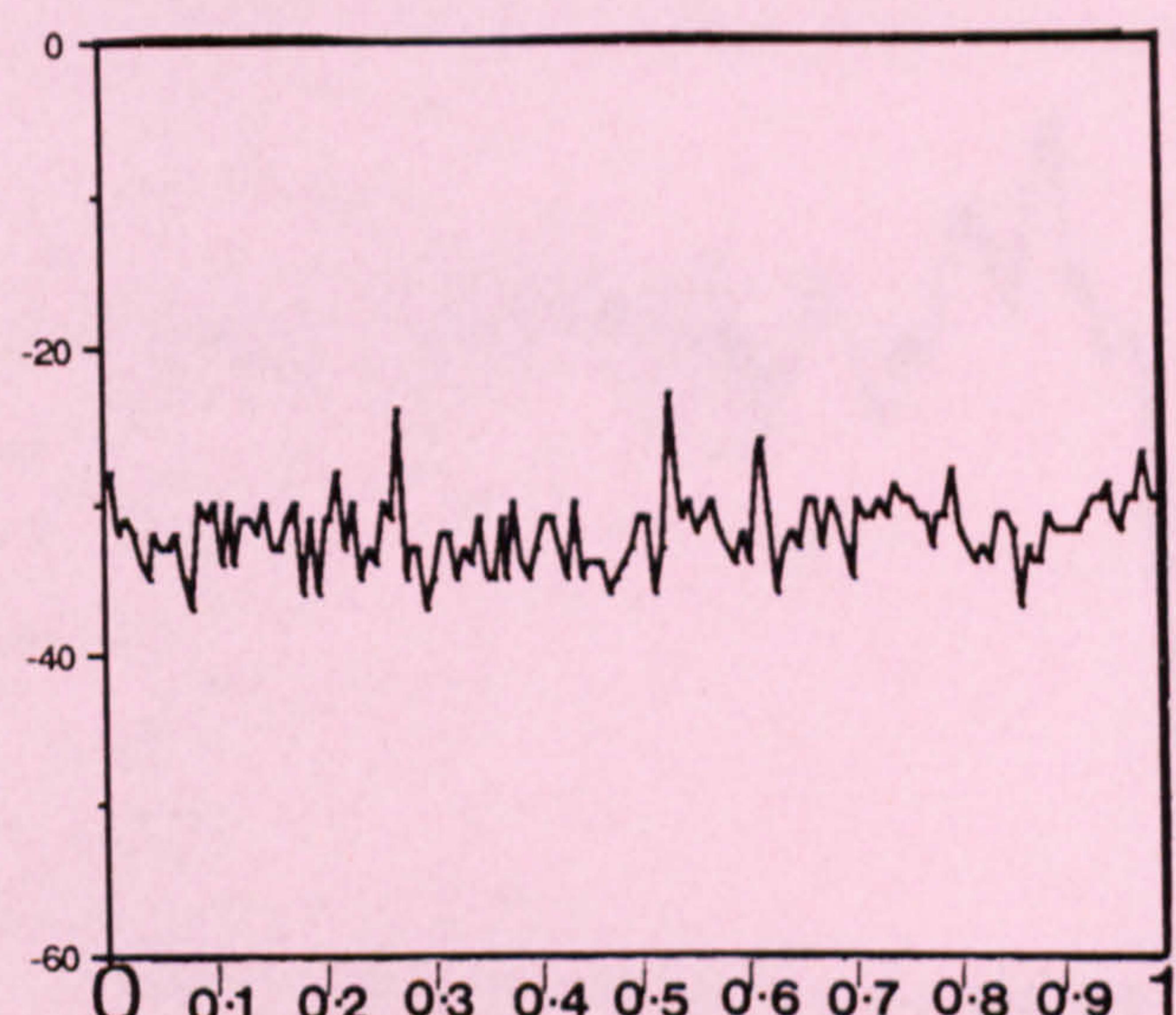
Figure sb1.13: Deadpan, projected and exaggerated tracks for the first half of the Beethoven Bagatelle No.11, op. 119 for the right hand x axis.



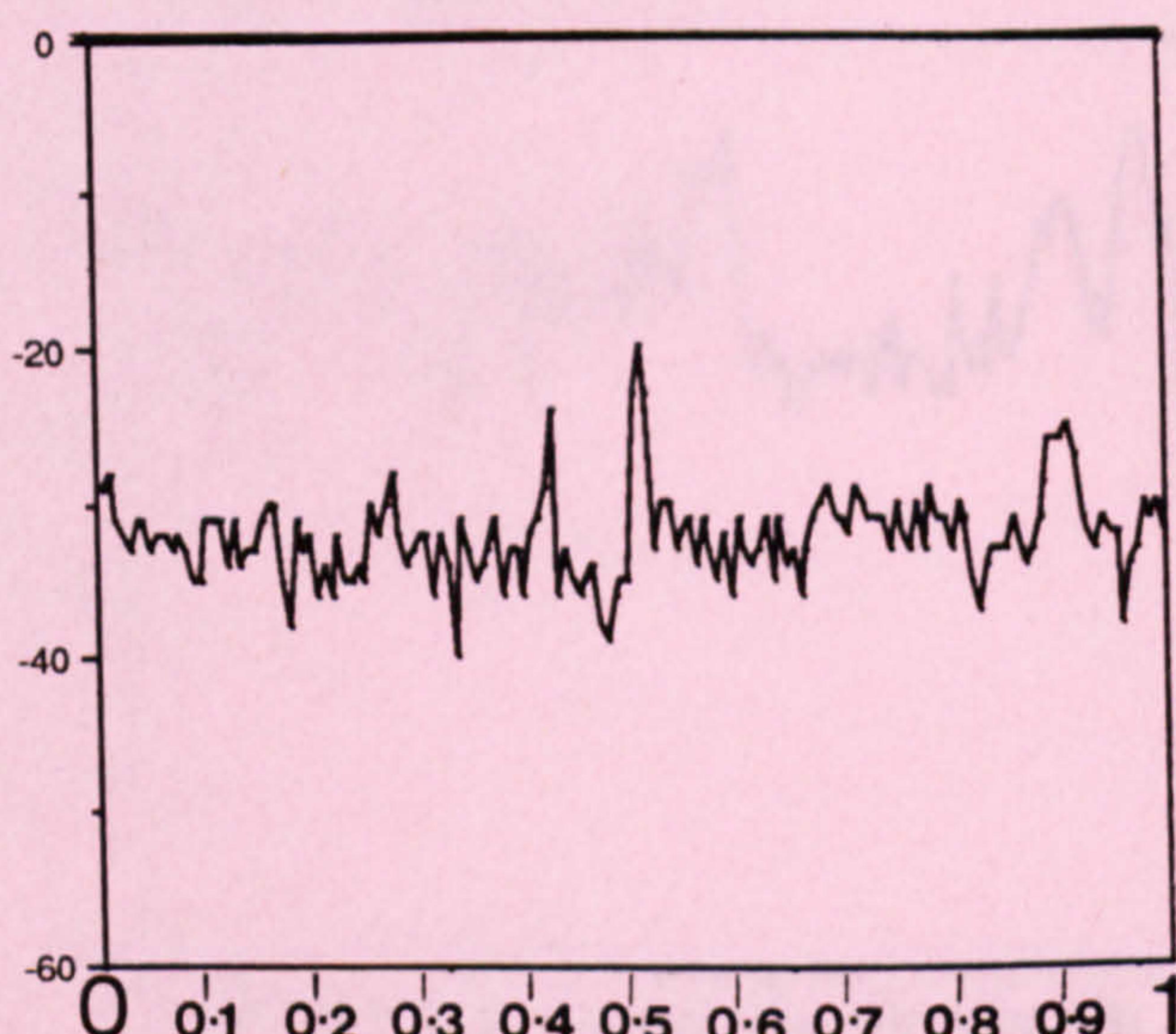
TRACKING VALUE (arbitrary scale)



A. Deadpan



B. Projected



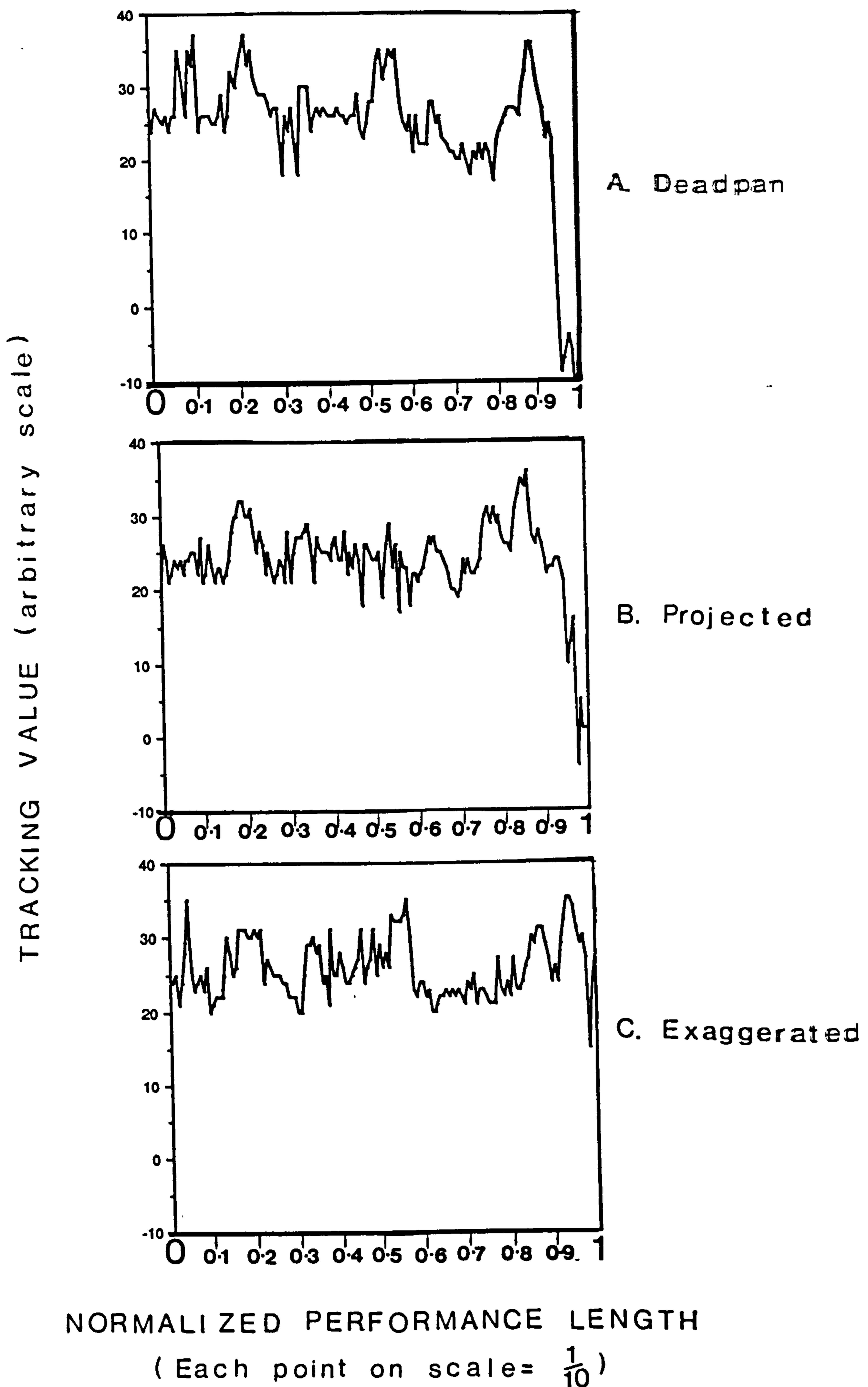
C. Exaggerated

NORMALIZED PERFORMANCE LENGTH

(Each point on scale = $\frac{1}{10}$)

Figure sb1.14: Deadpan, projected and exaggerated tracks for the first half of the Beethoven Bagatelle No.11, op. 119 for the right hand y axis.

Figure sb1.15: Deadpan, projected and exaggerated tracks for the second half of the Beethoven Bagatelle No.11, op. 119 for the right hand x axis.



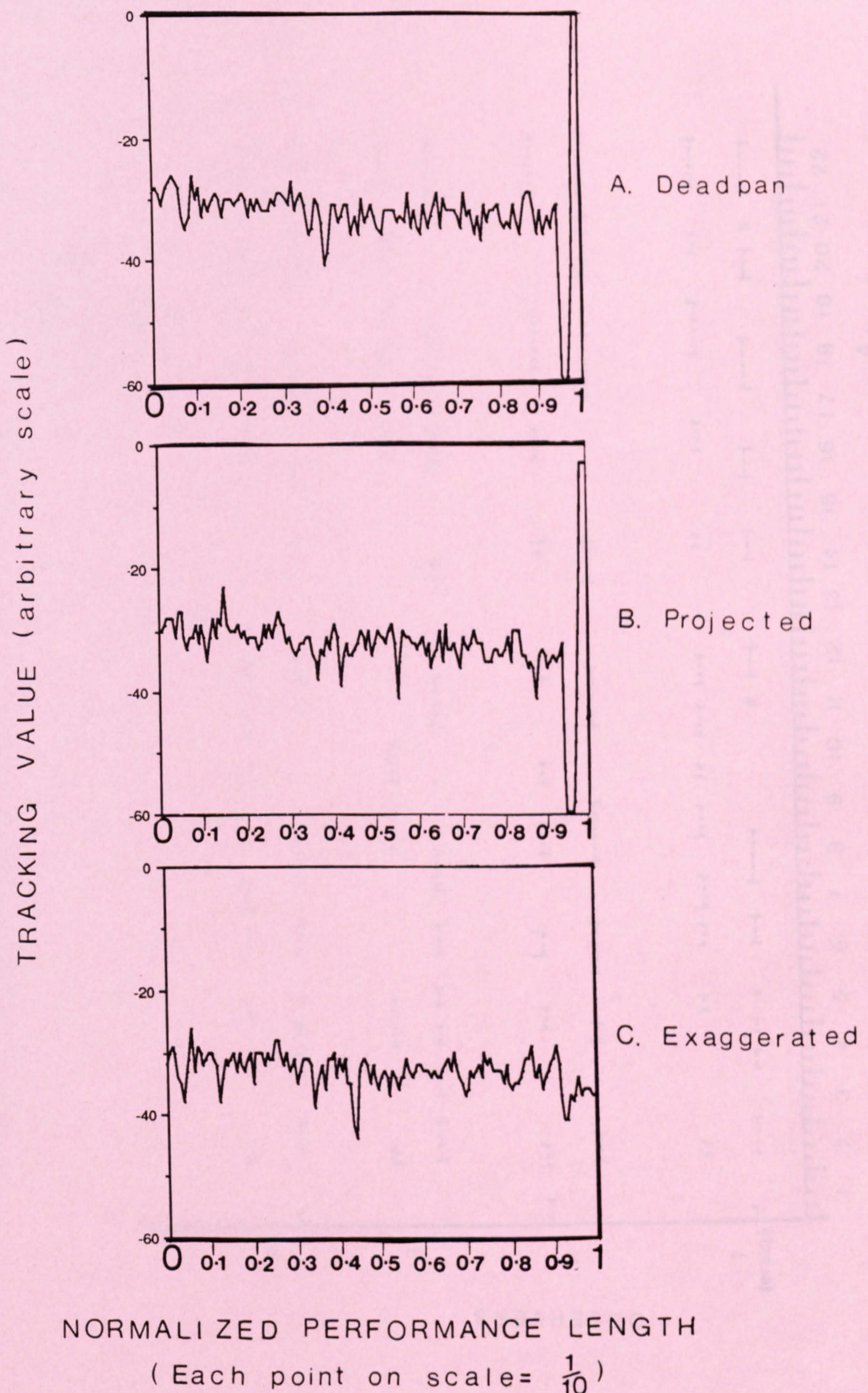


Figure sb1.16: Deadpan, projected and exaggerated tracks for the second half of the Beethoven Bagatelle No.11, op. 119 for the right hand y axis.

Figure sb1.17a showing expressive locations for the deadpan manner performance of the Beethoven Bagatelle made by a group and three individual observers.

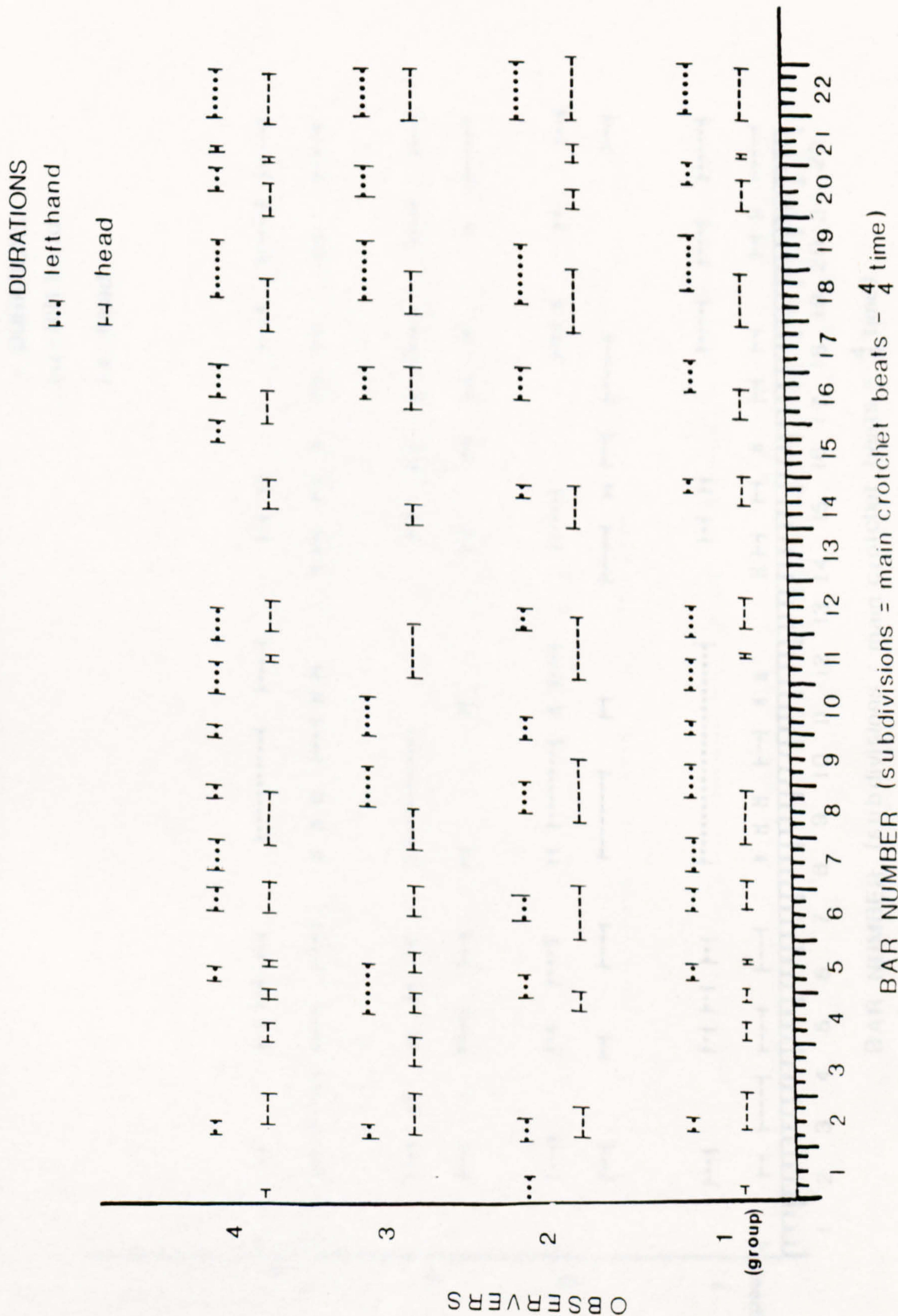


Figure sb1.17b showing expressive locations for the projected manner performance of the Beethoven Bagatelle made by a group and three individual observers.

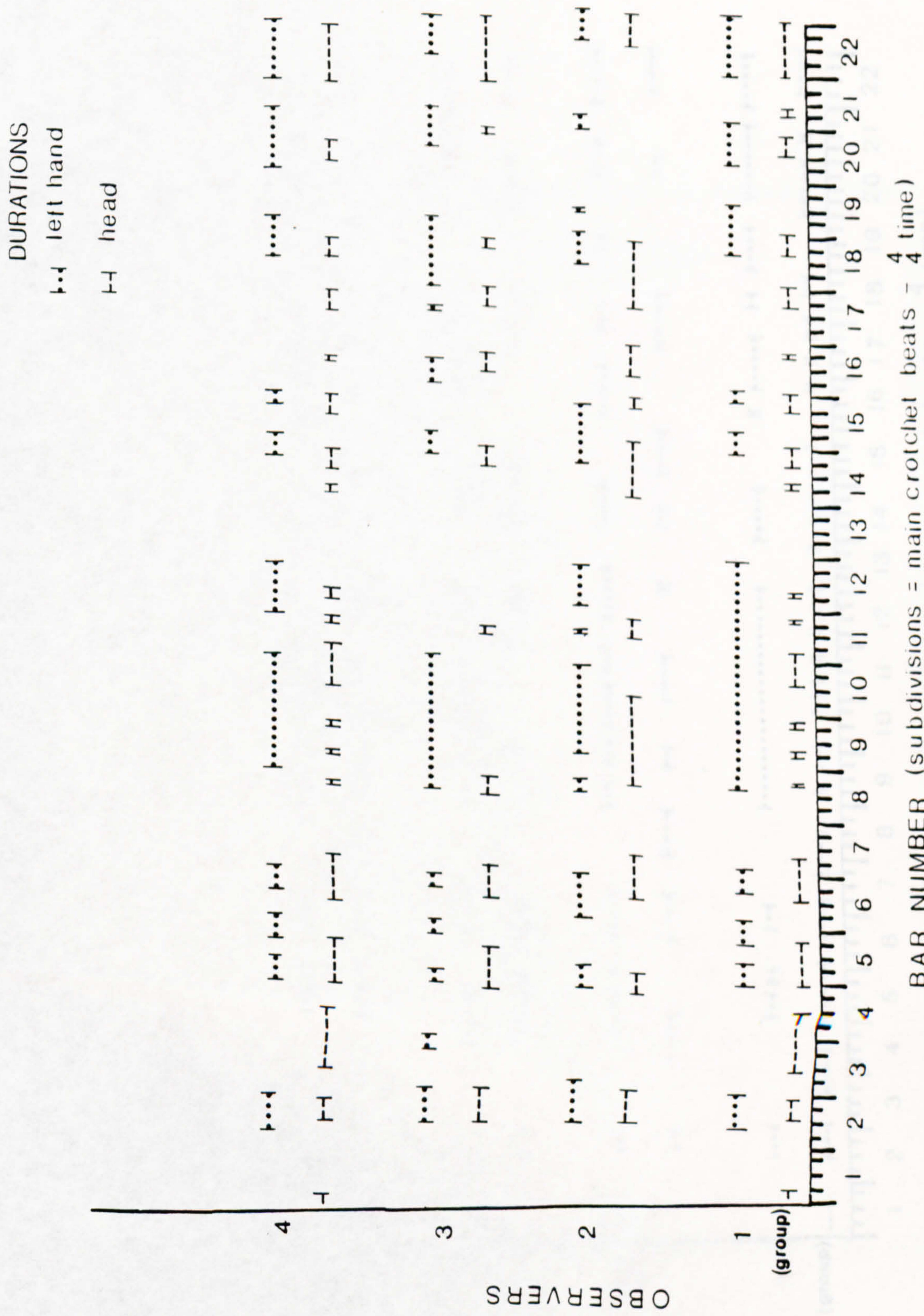


Figure sb1.17c showing expressive locations for the exaggerated manner performance of the Beethoven Bagatelle made by a group and three individual observers.

DURATIONS

•• left hand

— head

4

3

2

1

OBSEVERS

(group)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

BAR NUMBER (subdivisions = main crotchet beats - $\frac{4}{4}$ time)

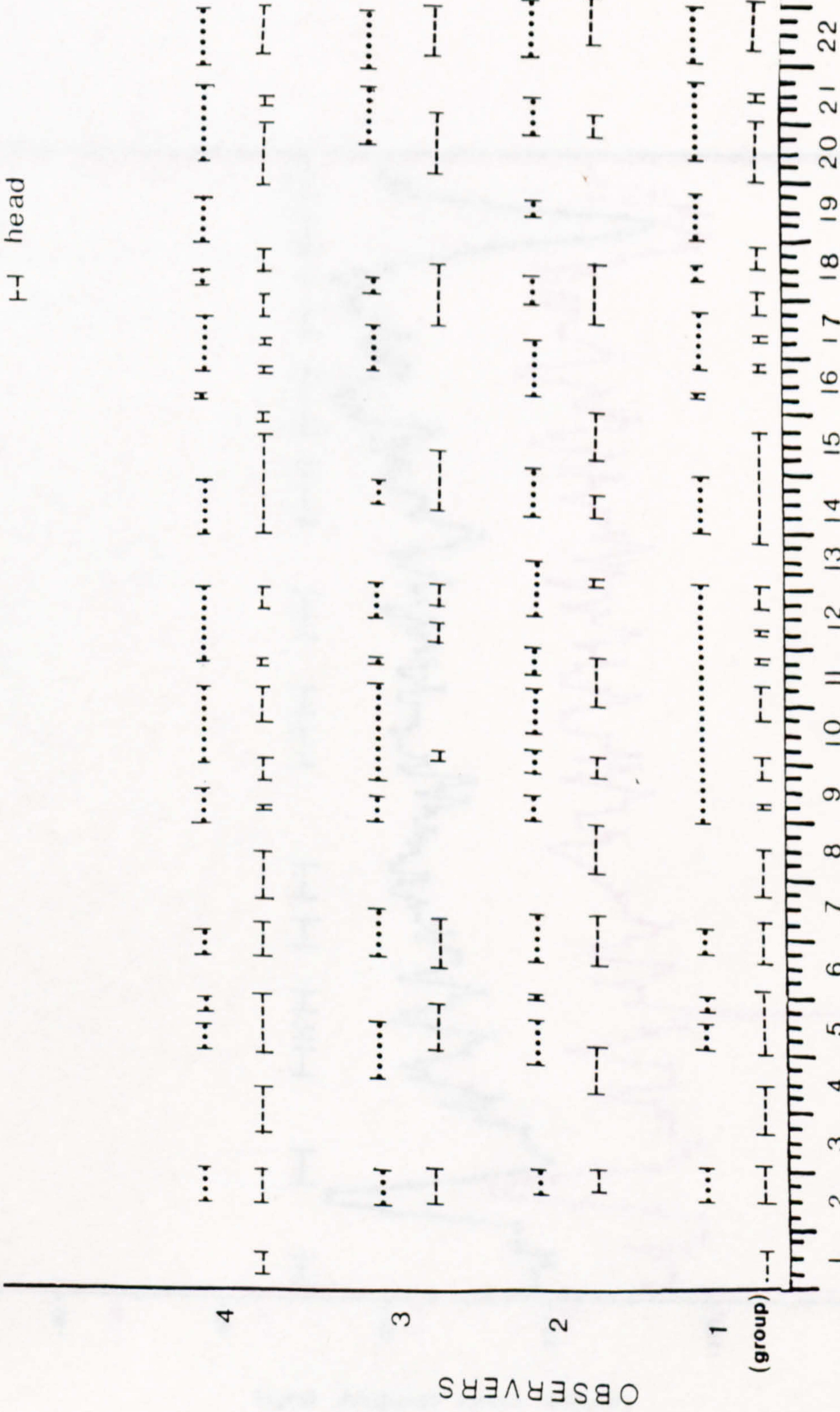


Figure sb1.18

tracking data for deadpan head [x axis (transparency) y axis (beneath)] with expressive moments observations indicated by broken lines.

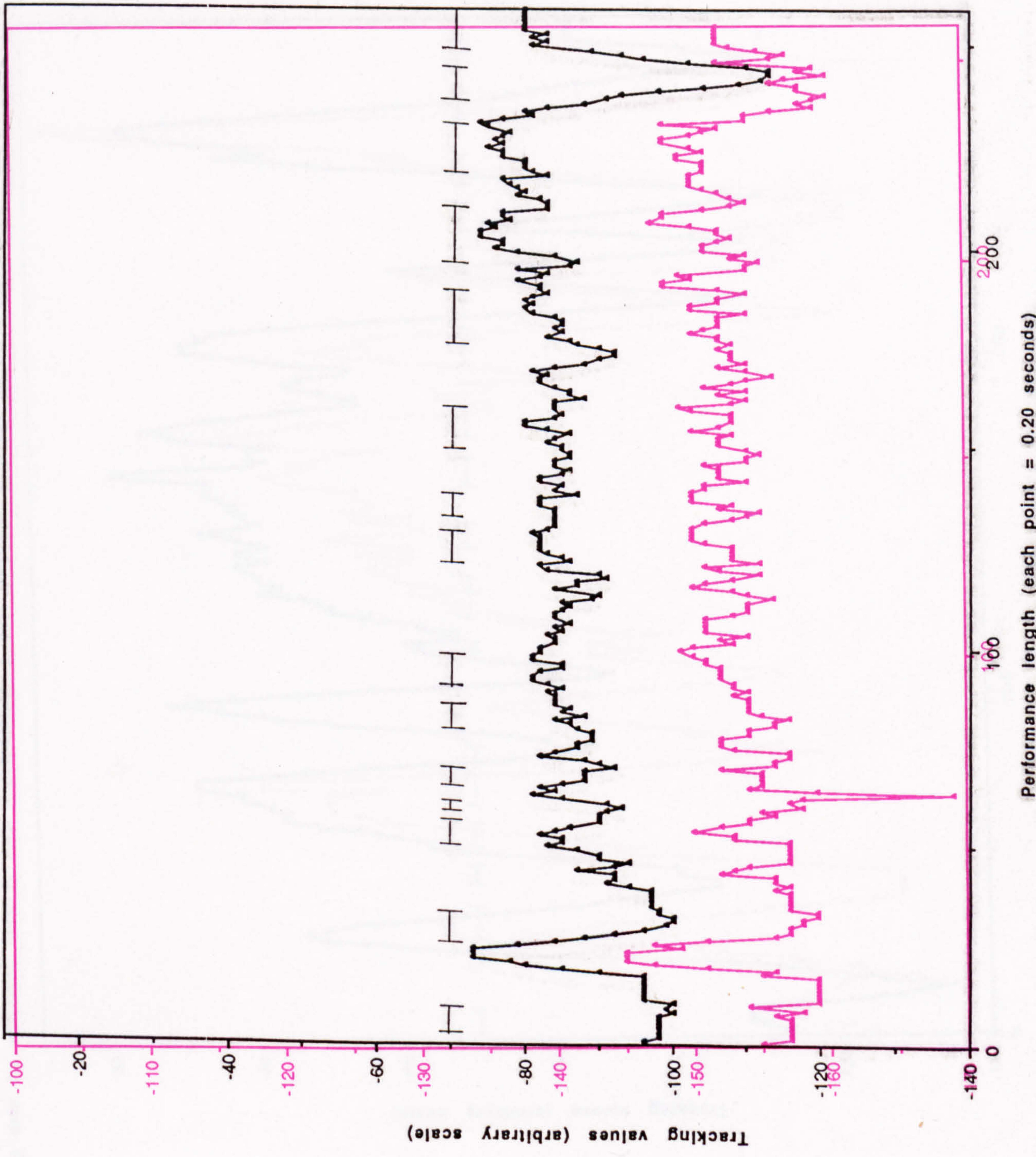


Figure sb1.19

tracking data for projected head [x axis (transparency) y axis (beneath)] with expressive moment observations indicated by broken lines.

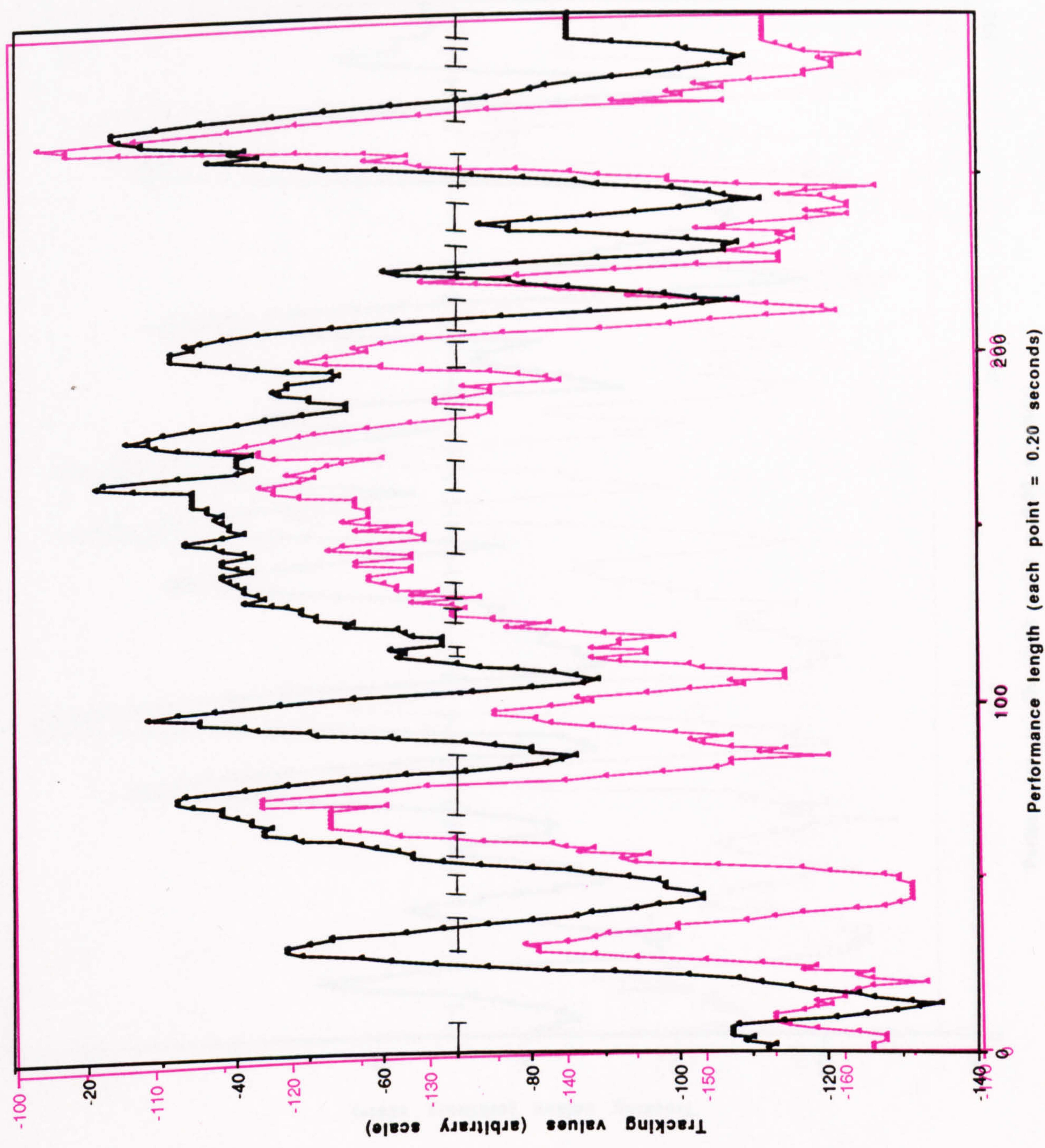


Figure sb1.20
tracking data for exaggerated head [x axis (transparency) y axis (beneath)] with expressive moment observations indicated by broken lines.

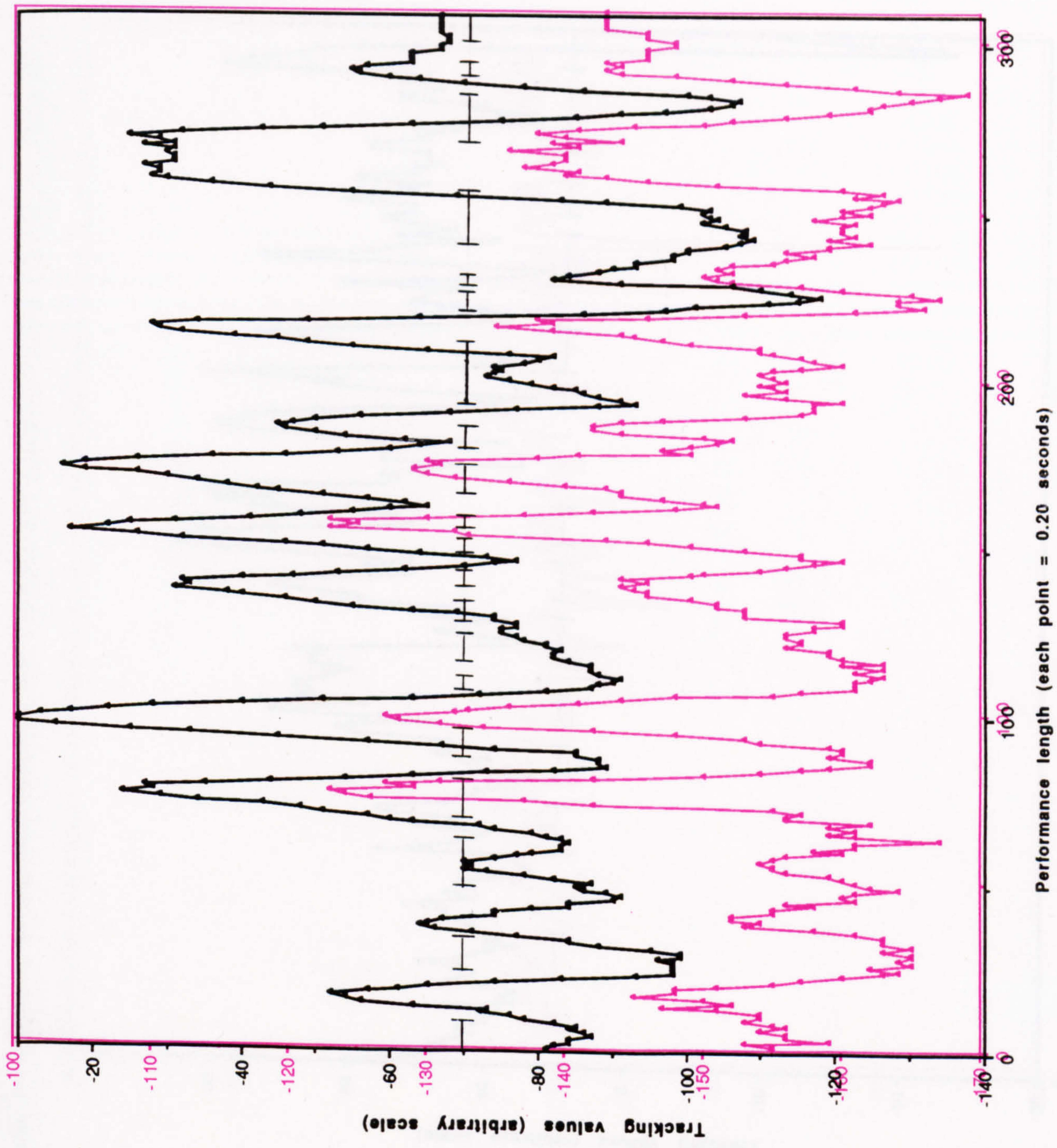


Figure sb1.21

tracking data for deadpan lh [x axis (transparency) y axis (beneath)] with expressive moment observations indicated by broken lines.

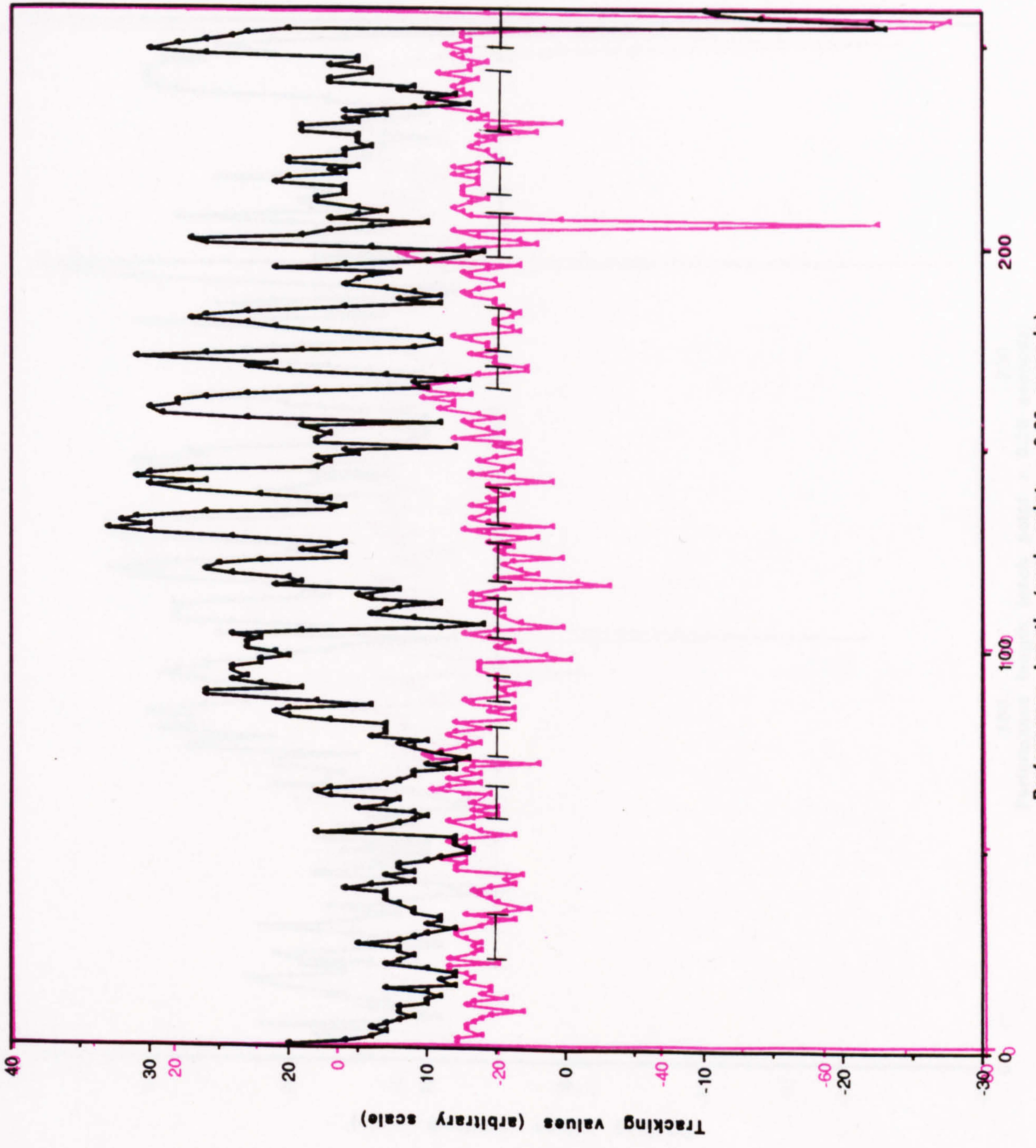


Figure sb1.22
Tracking data for projected lh [x axis (transparency) y axis (beneath)] with expressive moment observations indicated by broken lines.

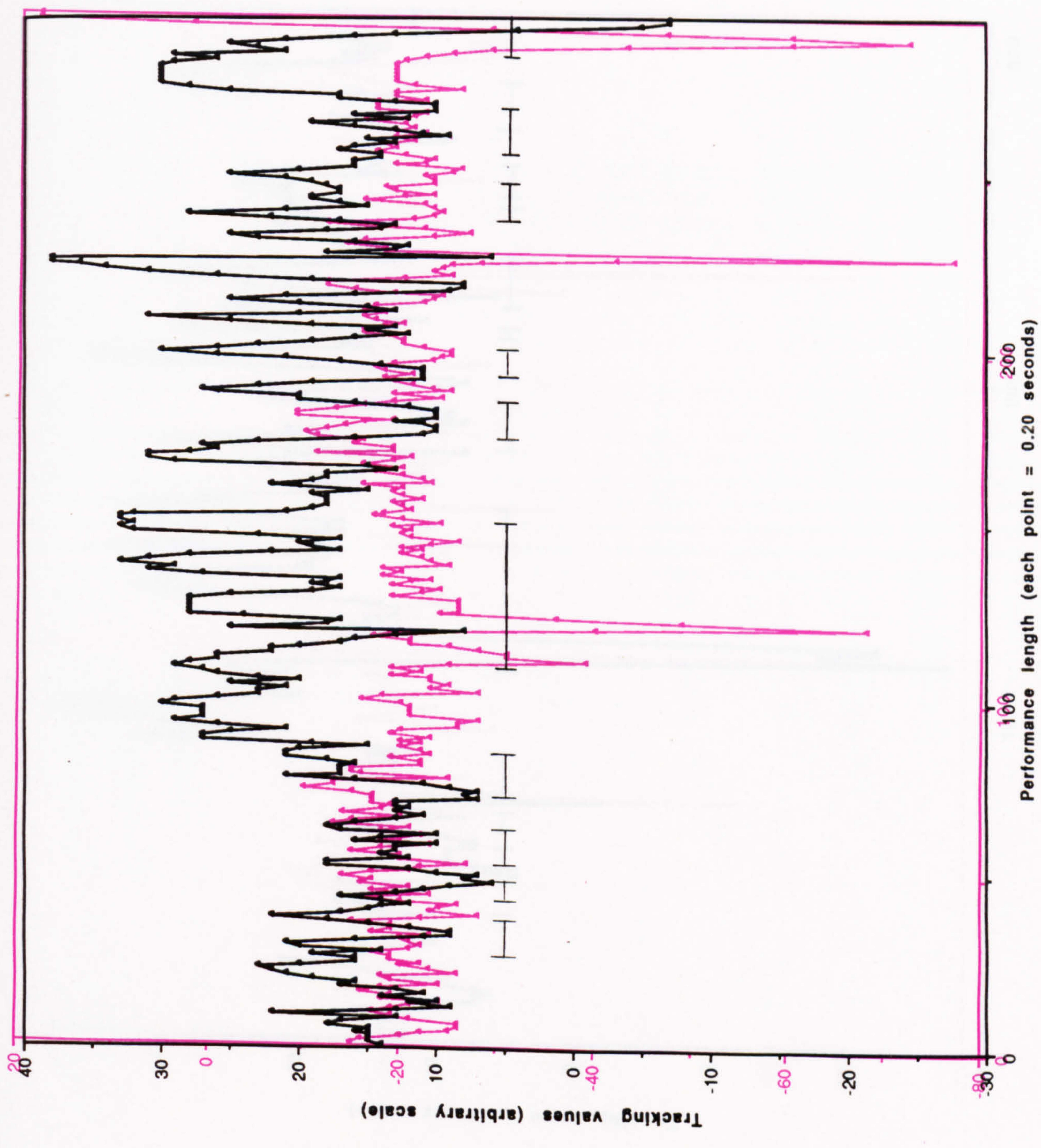
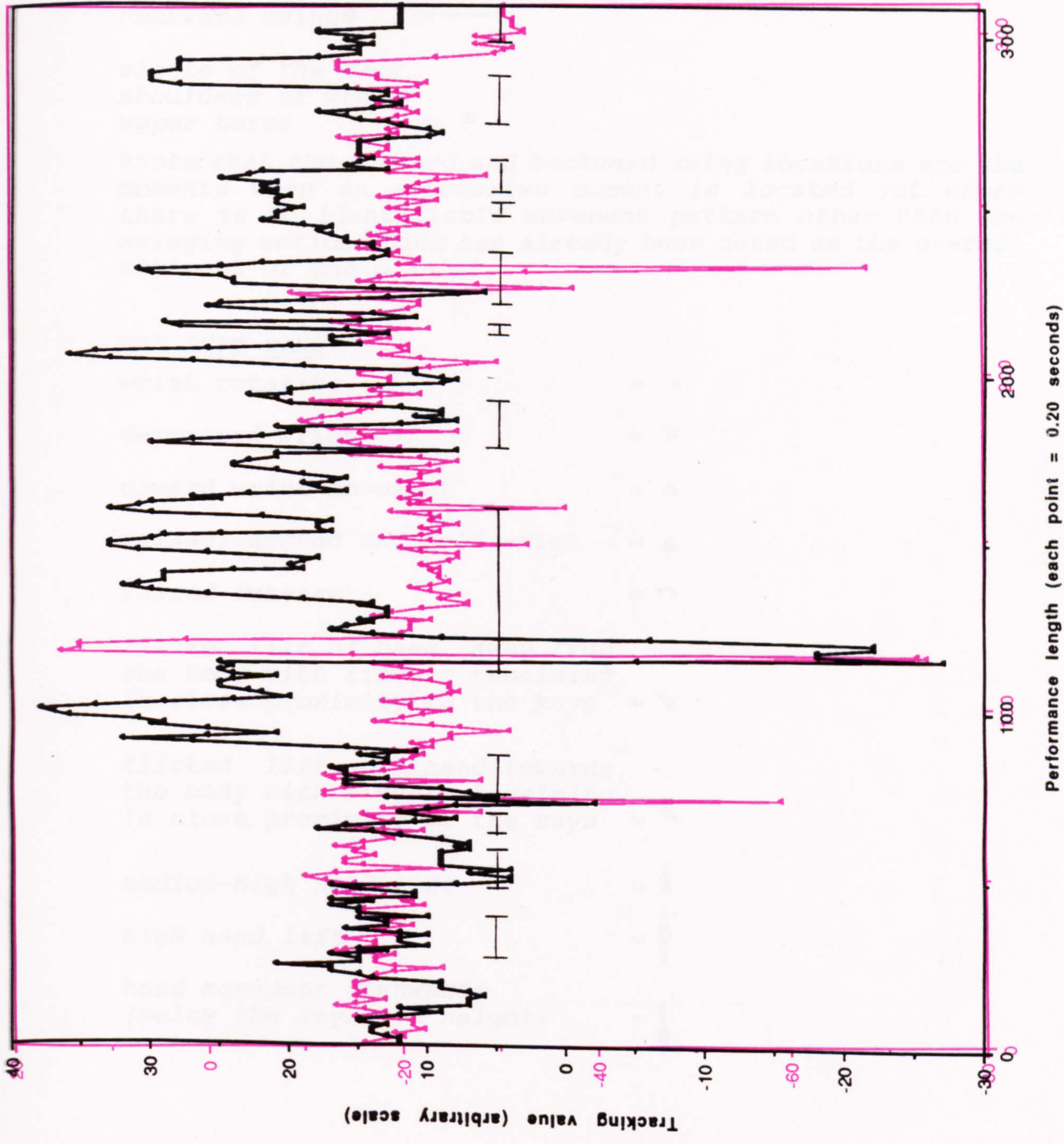


Figure sb1.23

Tracking data for exaggerated lh [x axis (transparency) y axis (beneath)] with expressive moment observations indicated by broken lines.



EXPRESSIVE MOVEMENT KEY

Duration of the location = —

THE HEAD

nod = *

reverse nod = *

shake of the head = □

forward swing* = →

backward swing* = ←

wiggle of the back,
shoulders or whole
upper torso = *

*Note that the forward and backward swing locations are the moments when an expressive moment is located yet where there is no identifiable movement pattern other than the swinging motion which has already been noted as the overall movement of the pianist.

THE LEFT HAND

wrist rotation = •

depressed wrist = ▽

upward wrist movement = Δ

raised, arched and held wrist = ▲

raised forearm = ◊

flicked lift of hand away from
the body with fingers remaining
in close proximity to the keys = ↘

flicked lift of hand towards
the body with fingers remaining
in close proximity to the keys = ↙

medium-high hand lift = ↑

high hand lift = ↑

hand movement downwards
(below the keyboard height) = ↓

Figure sb1.24 showing the movement shapes at the expressive locations for the head and left hand of the pianist performing the Beethoven Bagatelle in deadpan, projected, and exaggerated manners.

