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SUPPLEMENTARY BOOKLET 2

EXPRESSIVE MOVEMENT KEY

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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) = ↓

Locations with formerly
unidentified expressive
movements =

Figure sb2.1:
 Expressive locations and movements of the pianist for two projected manner performances of Bagatelle Op.119, No.11 in Bb major by Beethoven given six months after the initial performances.

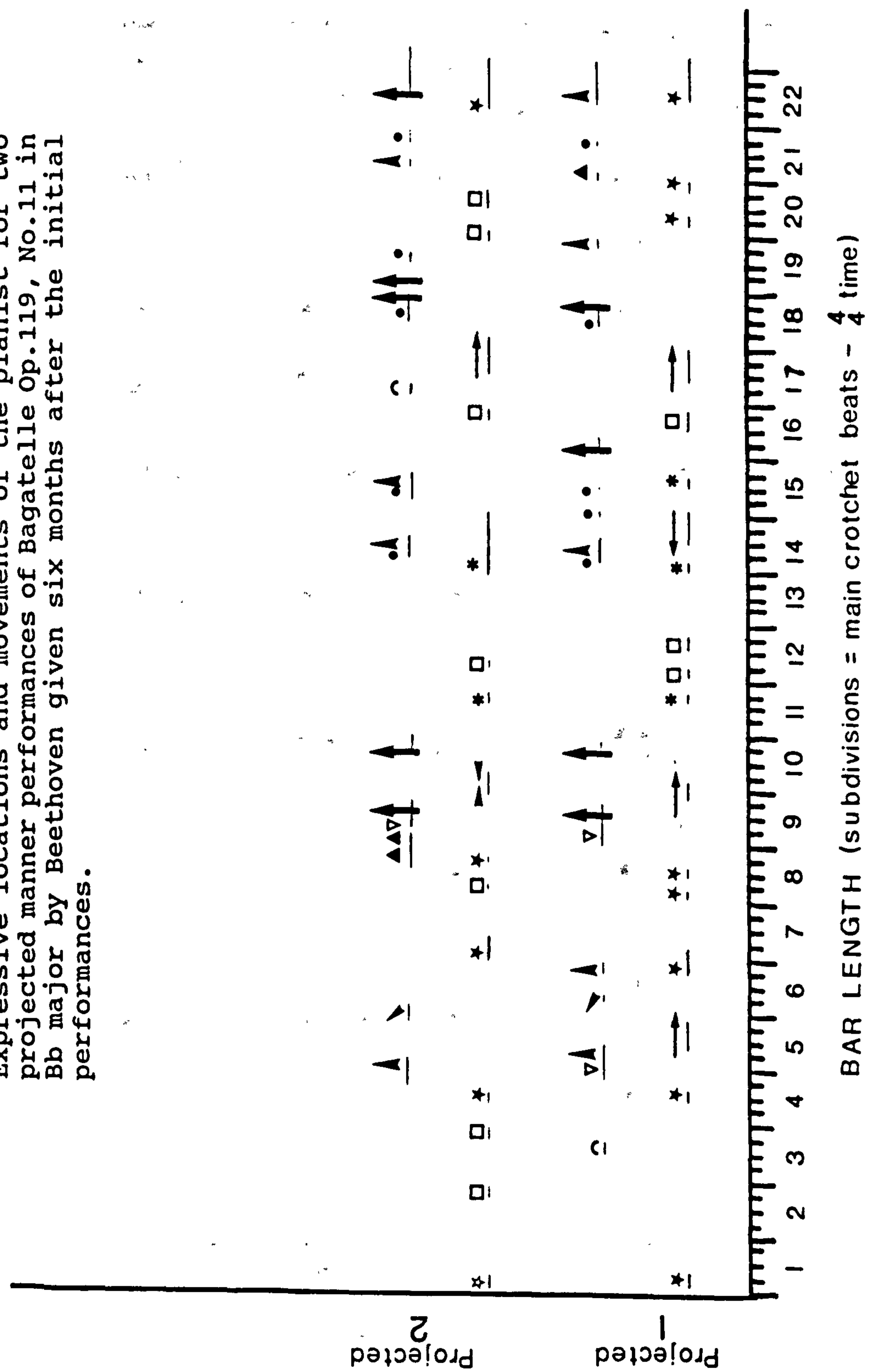


Figure sb2.2 Expressive locations and movements of the pianist Playing Bagatelle Op.119, No.11 in Bb major by Beethoven.

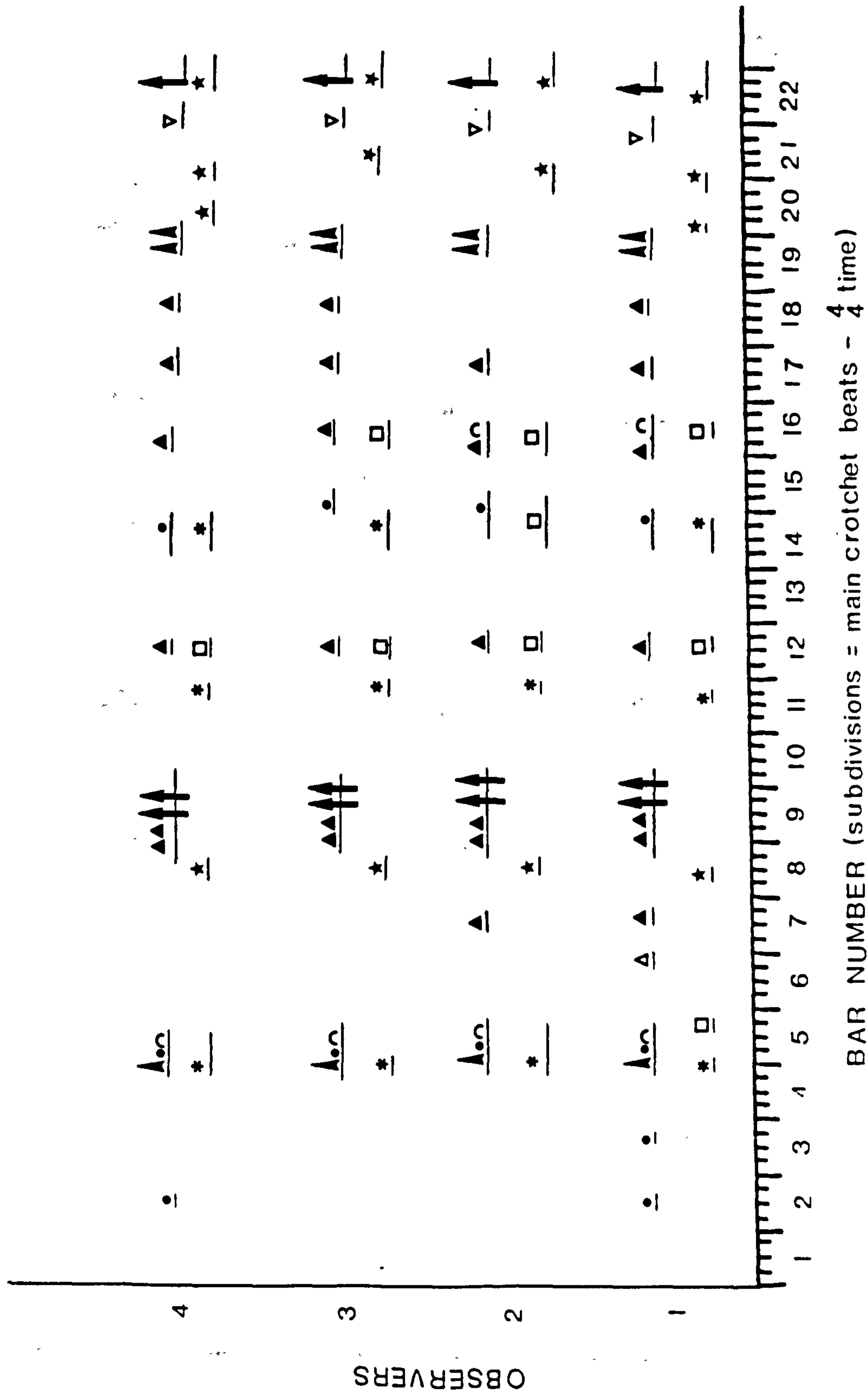


Figure sb2.3a Expressive locations and movements of the pianist playing bars 1-24 of the second movement of the Sonata for Keyboard by C.P.E. Bach.

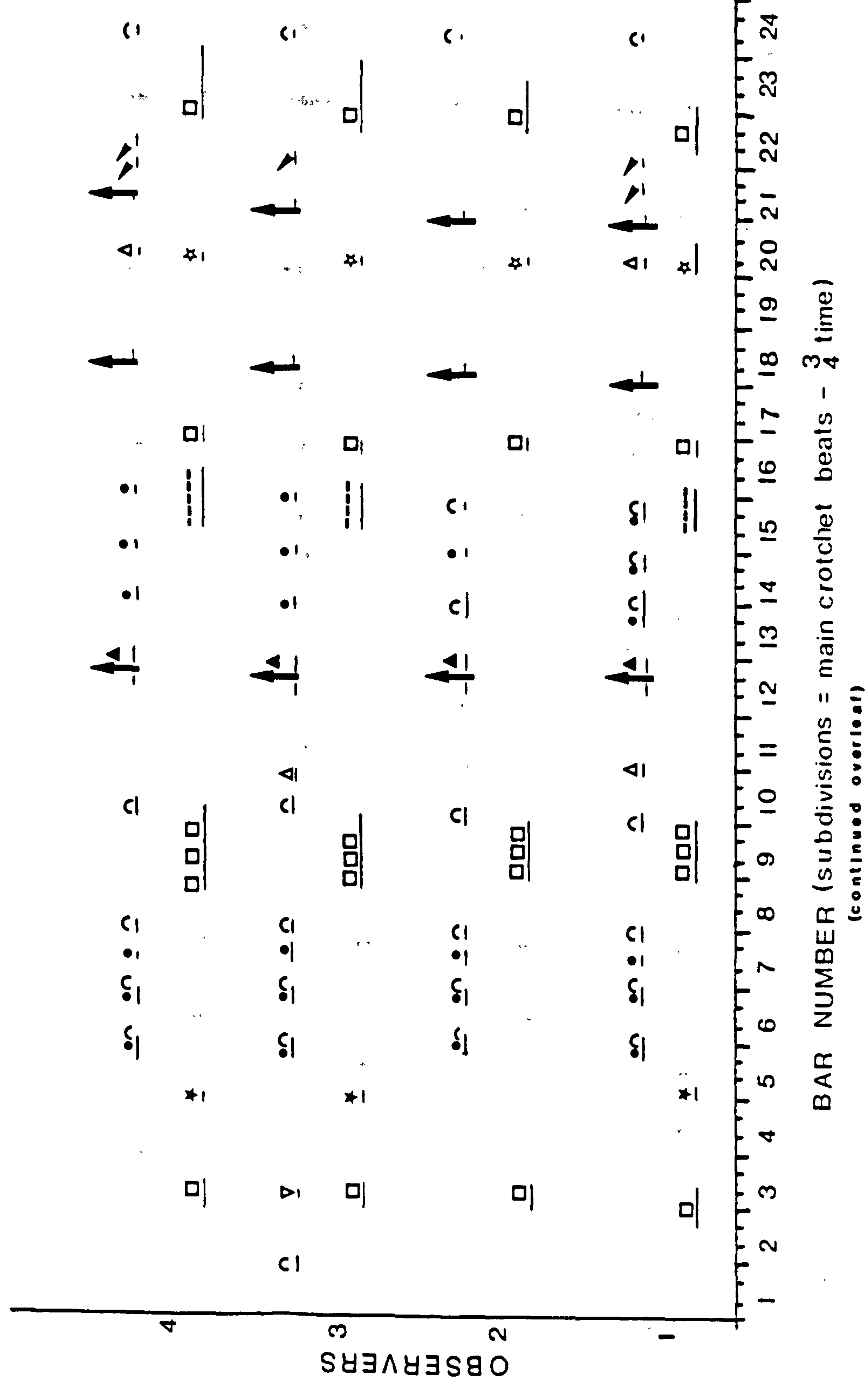


Figure sb2.3b Expressive locations and movements of the pianist playing bars 25-48 of the second movement of the Sonata for Keyboard in G minor by C.P.E Bach.

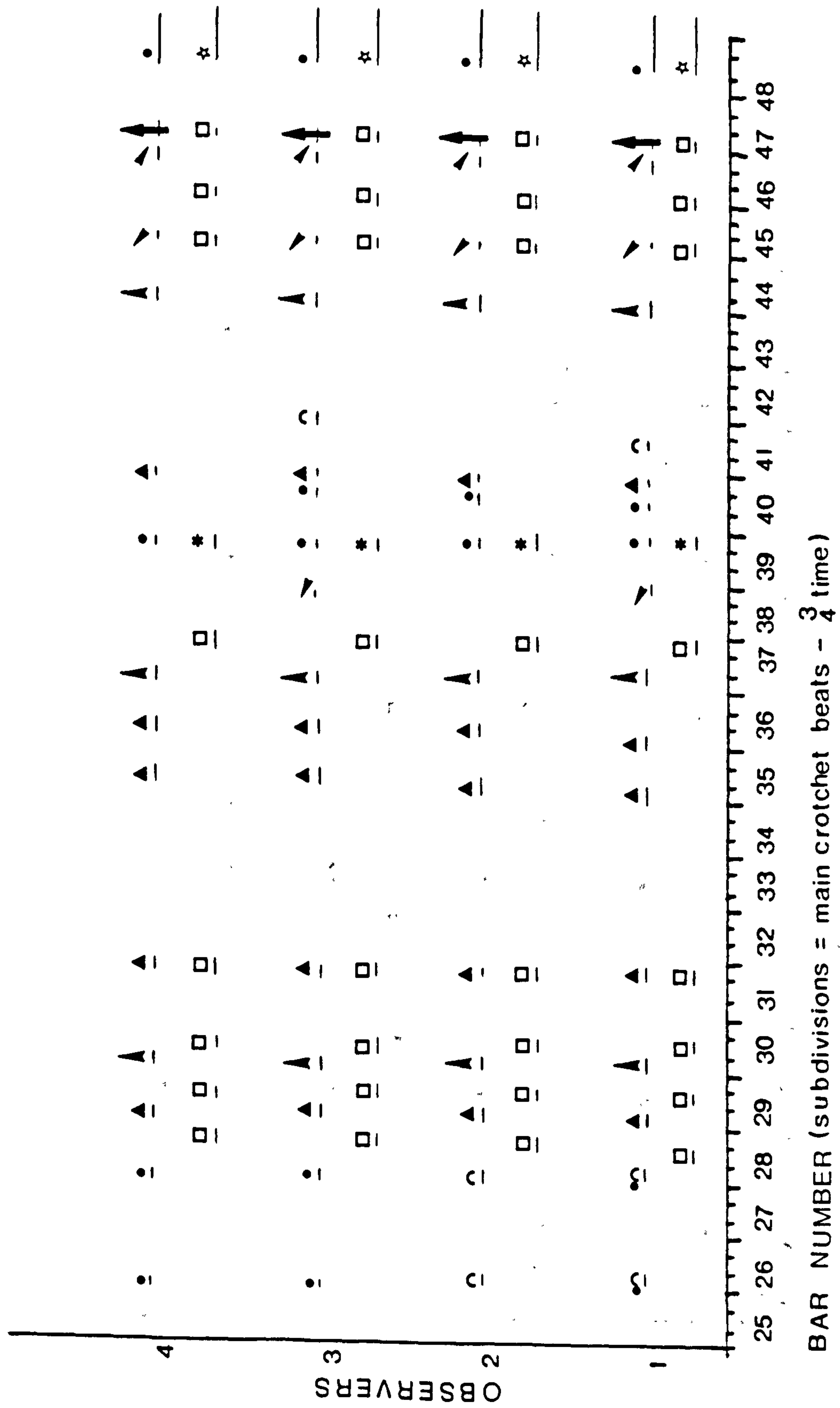


Figure sb2.4a Expressive locations and movements of the pianist playing bars 1-22 of Etude, Allegretto no.3 in Ab major by Chopin.

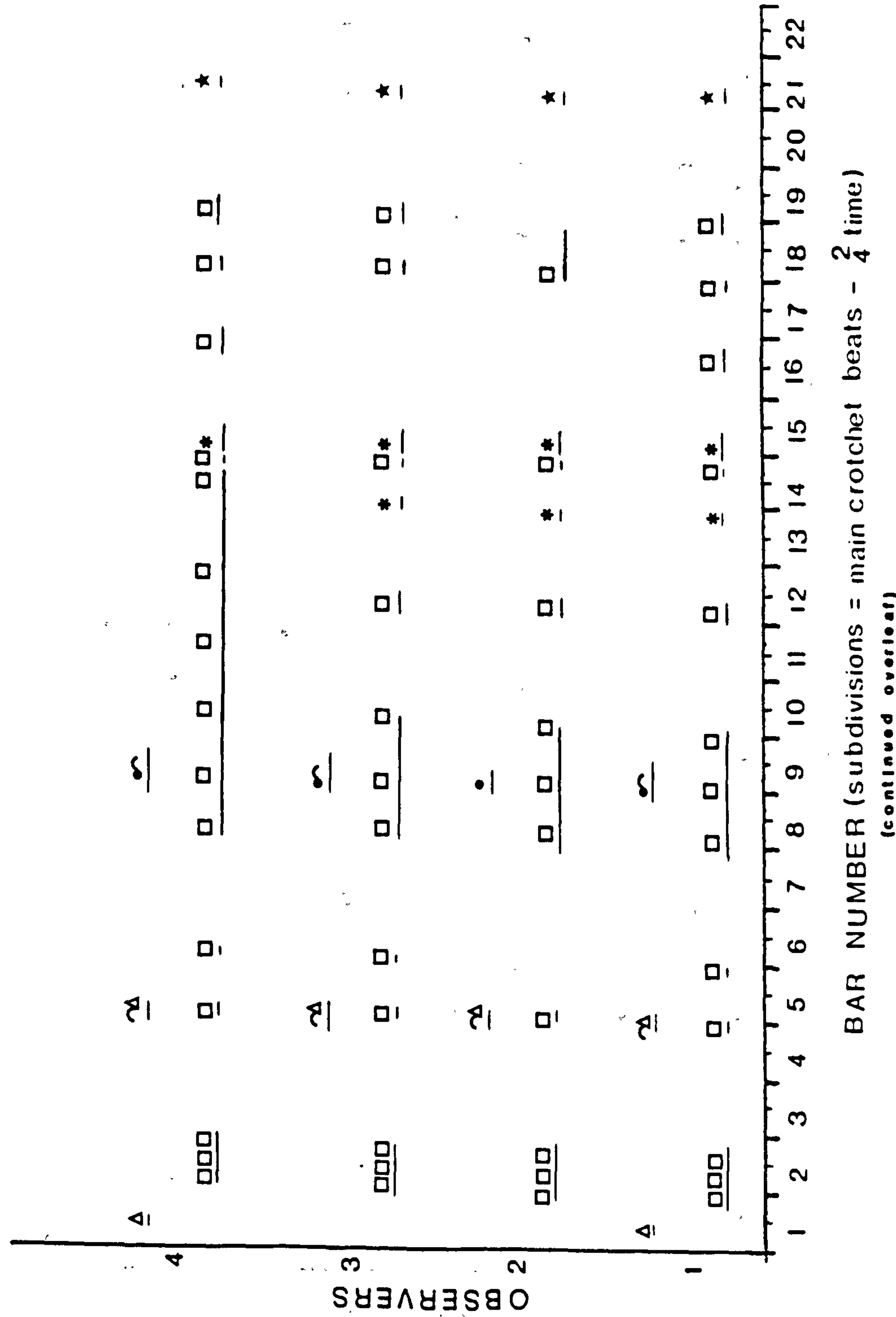


Figure sb2.4b Expressive locations and movements of the pianist playing bars 23-44 of Etude, Allegretto no.3 in Ab major by Chopin.

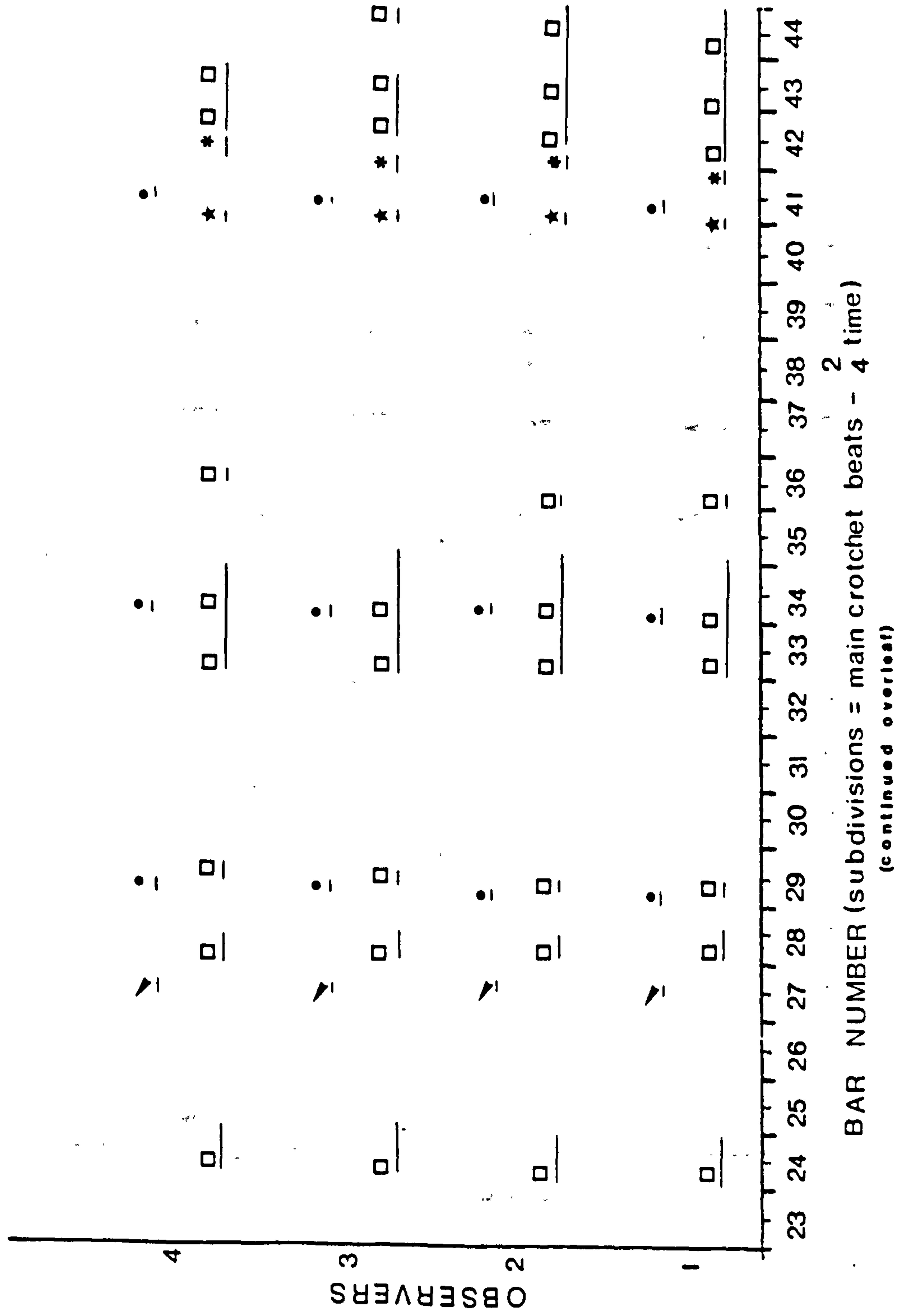


Figure sb2.4c Expressive locations and movements of the pianist playing bars 45–60 of Etude, Allegretto no.3 in Ab major by Chopin.

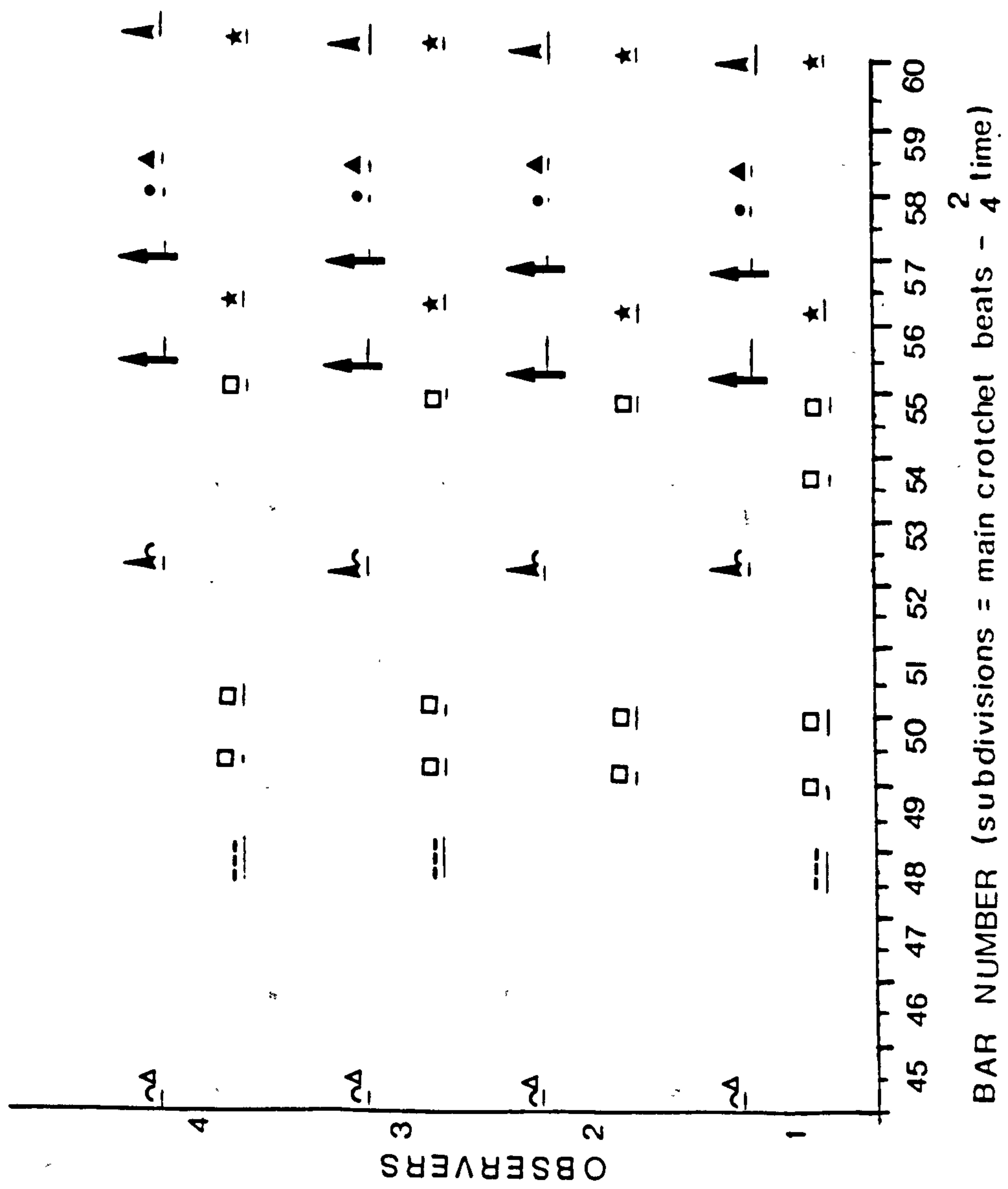


Figure sb2.5a Expressive locations and movements of the pianist playing bars 1-16 of Romance Op.118, No.5 in F major by Brahms.

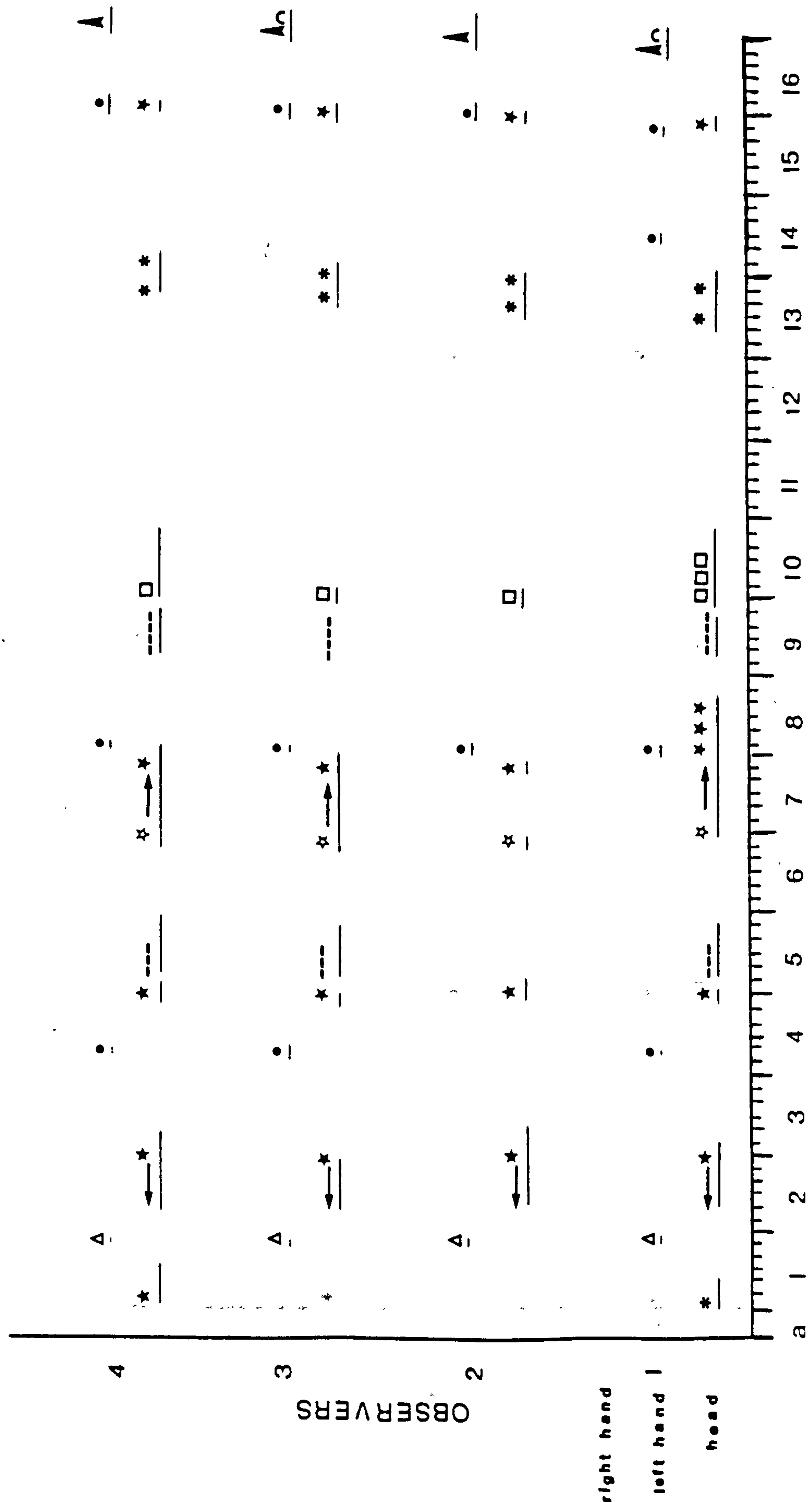


Figure sb2.5b Expressive locations and movements of the pianist playing bars 17-32 of Romance Op.118, No.5 in F major by Brahms.

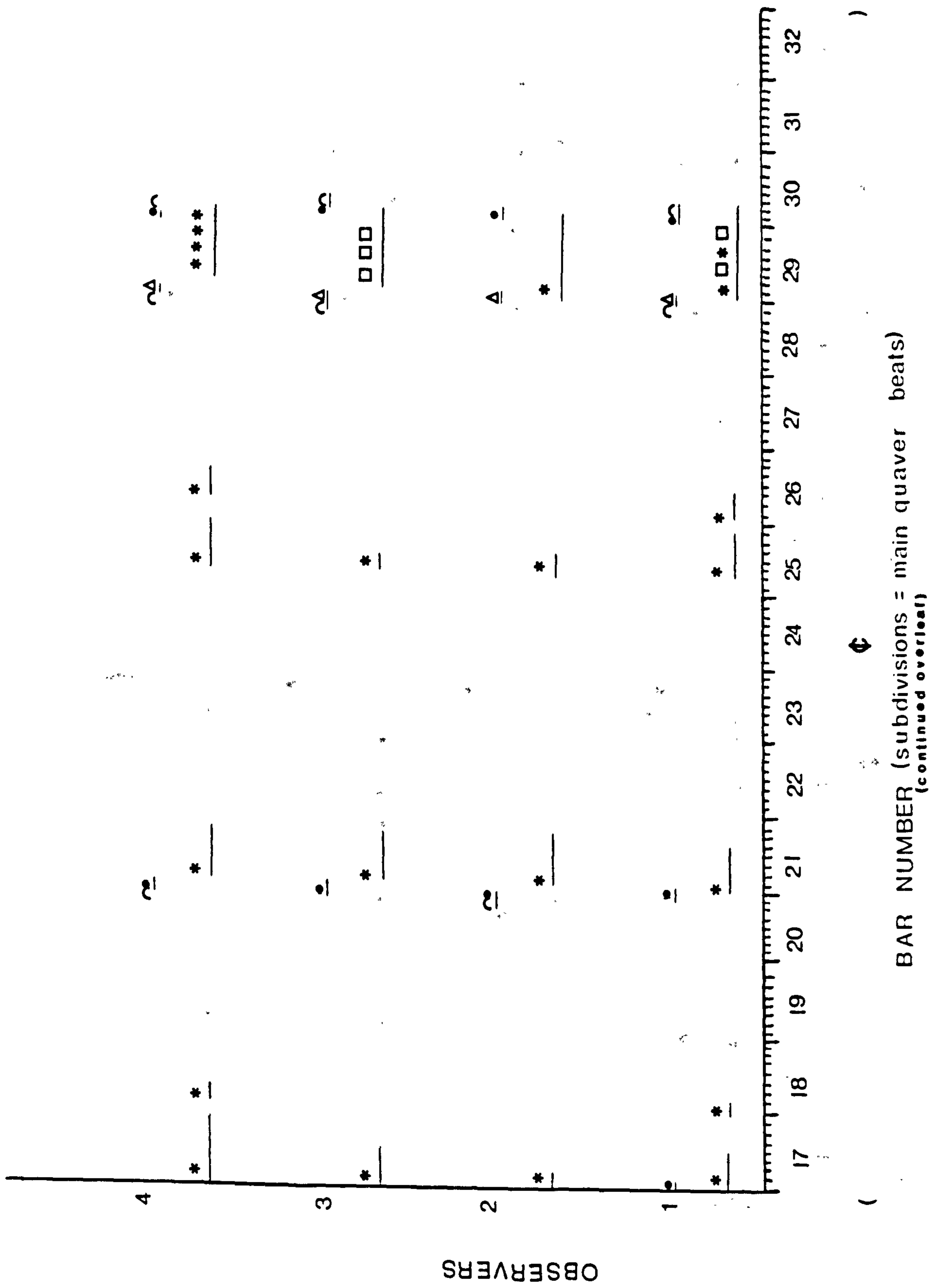


Figure sb2.5c Expressive locations and movements of the pianist playing bars 33-48 of Romance Op.118, No.5 in F major by Brahms.

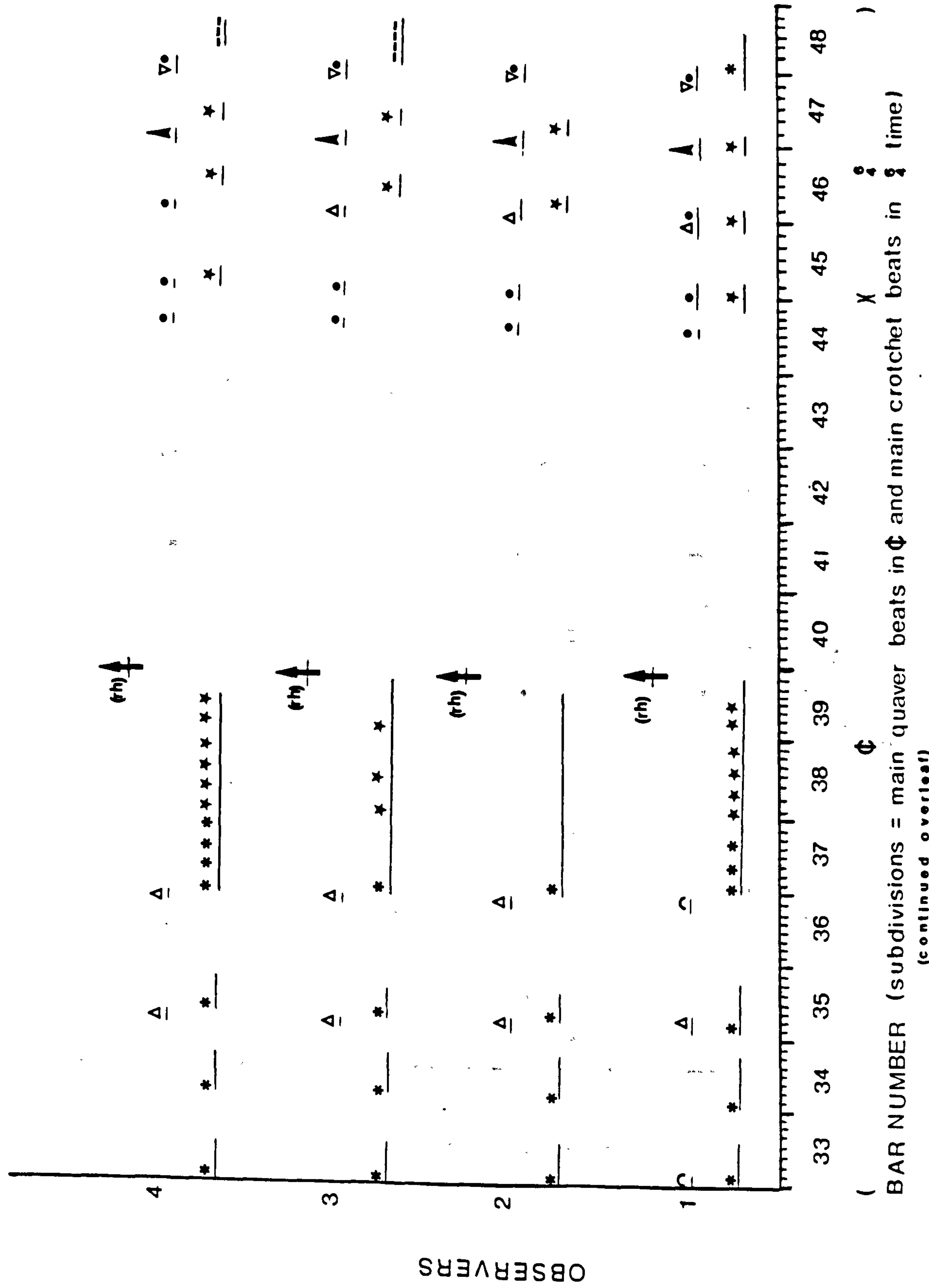


Figure sb2.5d Expressive locations and movements of the pianist playing bars 49-57 of Romance Op.118, No.5 in F major by Brahms.

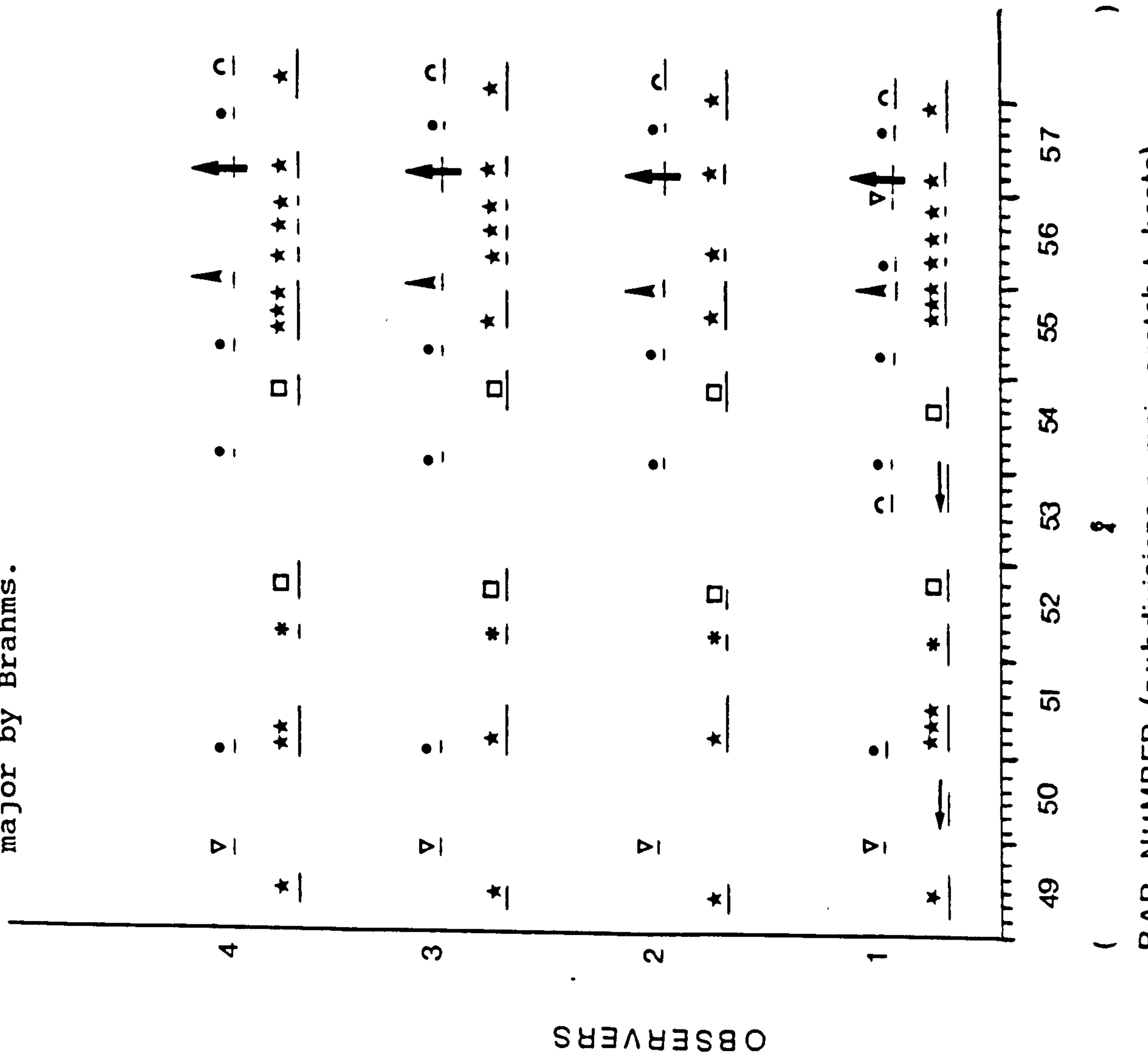


Figure sb2.6a Expressive locations and movements of the pianist playing bars 1-16 of the first performance of the Prélude Danseuses de Delphes by Debussy.

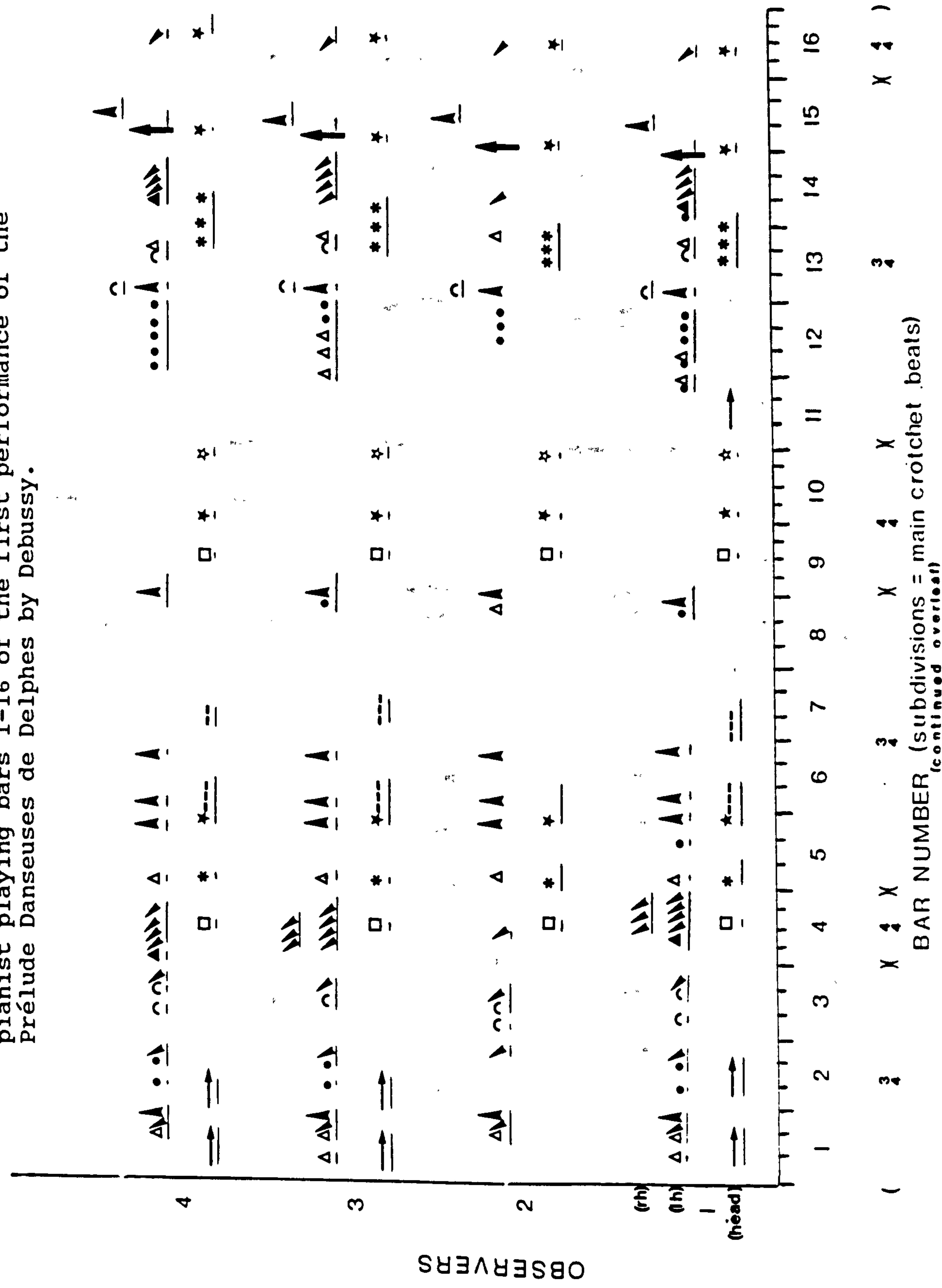
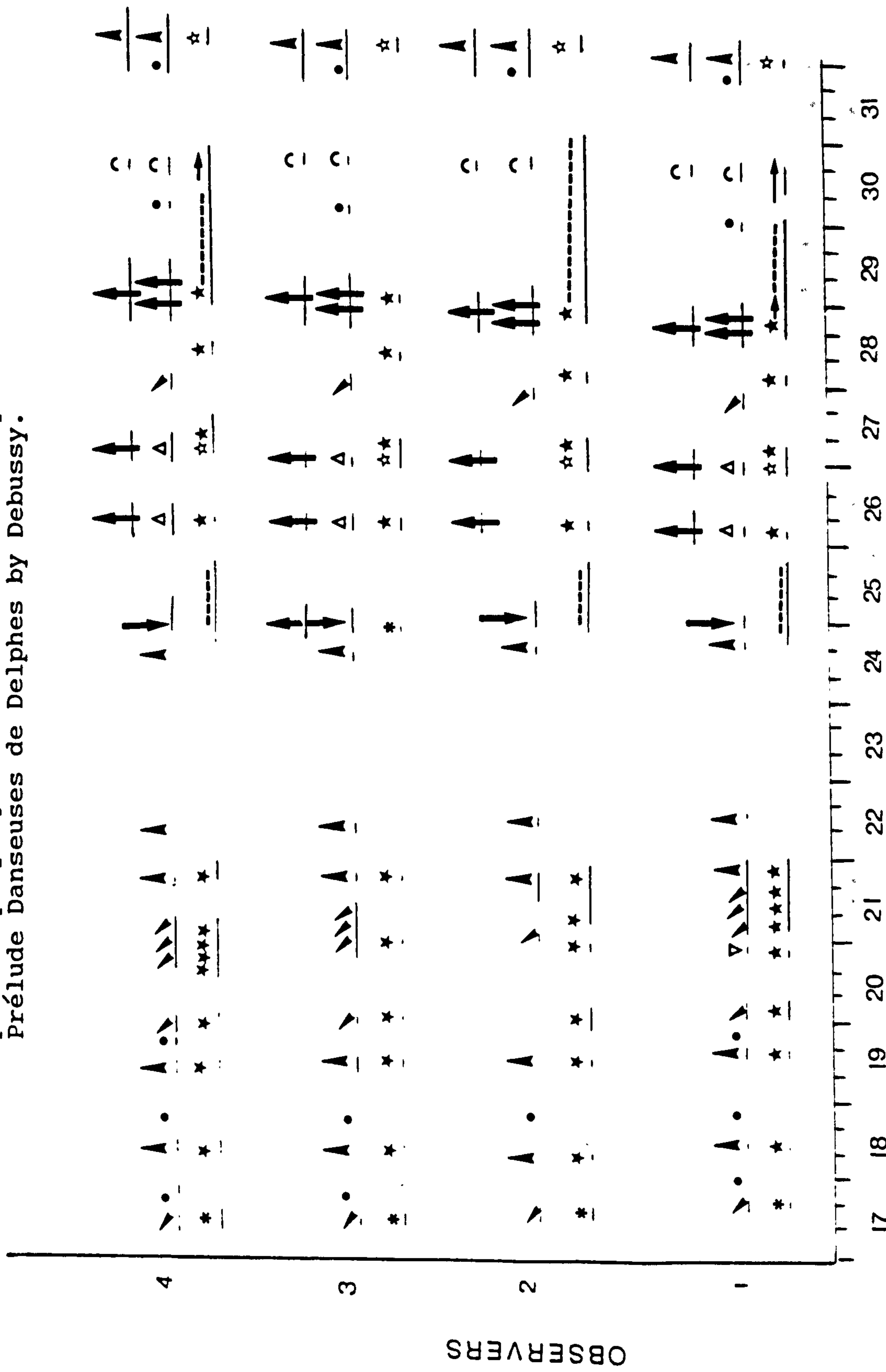


Figure sb2.6b Expressive locations and movements of the pianist playing bars 17-31 of the first performance of the Prélude Danseuses de Delphes by Debussy.



BAR NUMBER (subdivisions = main crotchet beats)

Figure 2.7a Expressive locations and movements of the second performance of bars 1-16 of the pianist playing *Prélude Danseuses de Delphes* by Debussy.

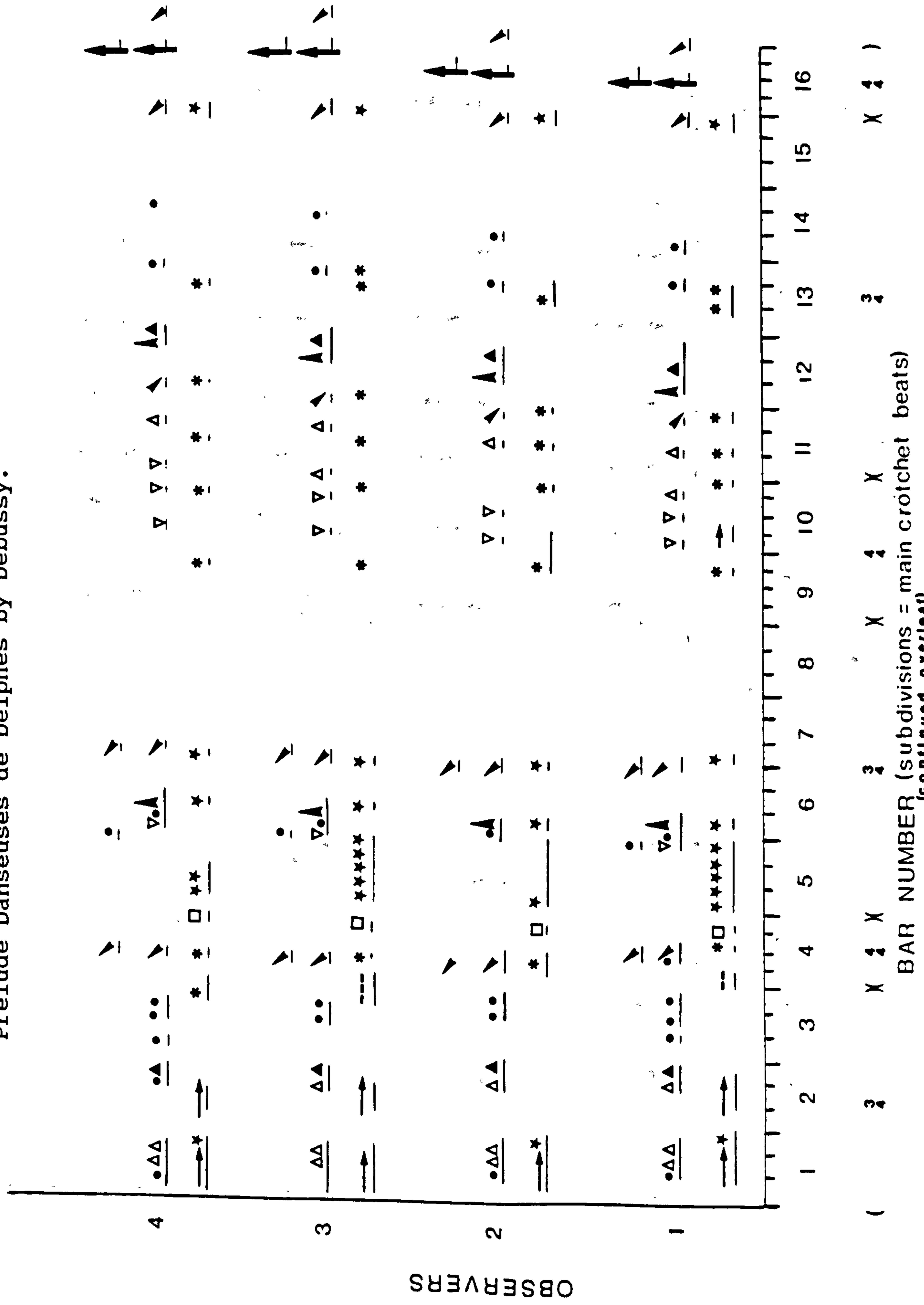
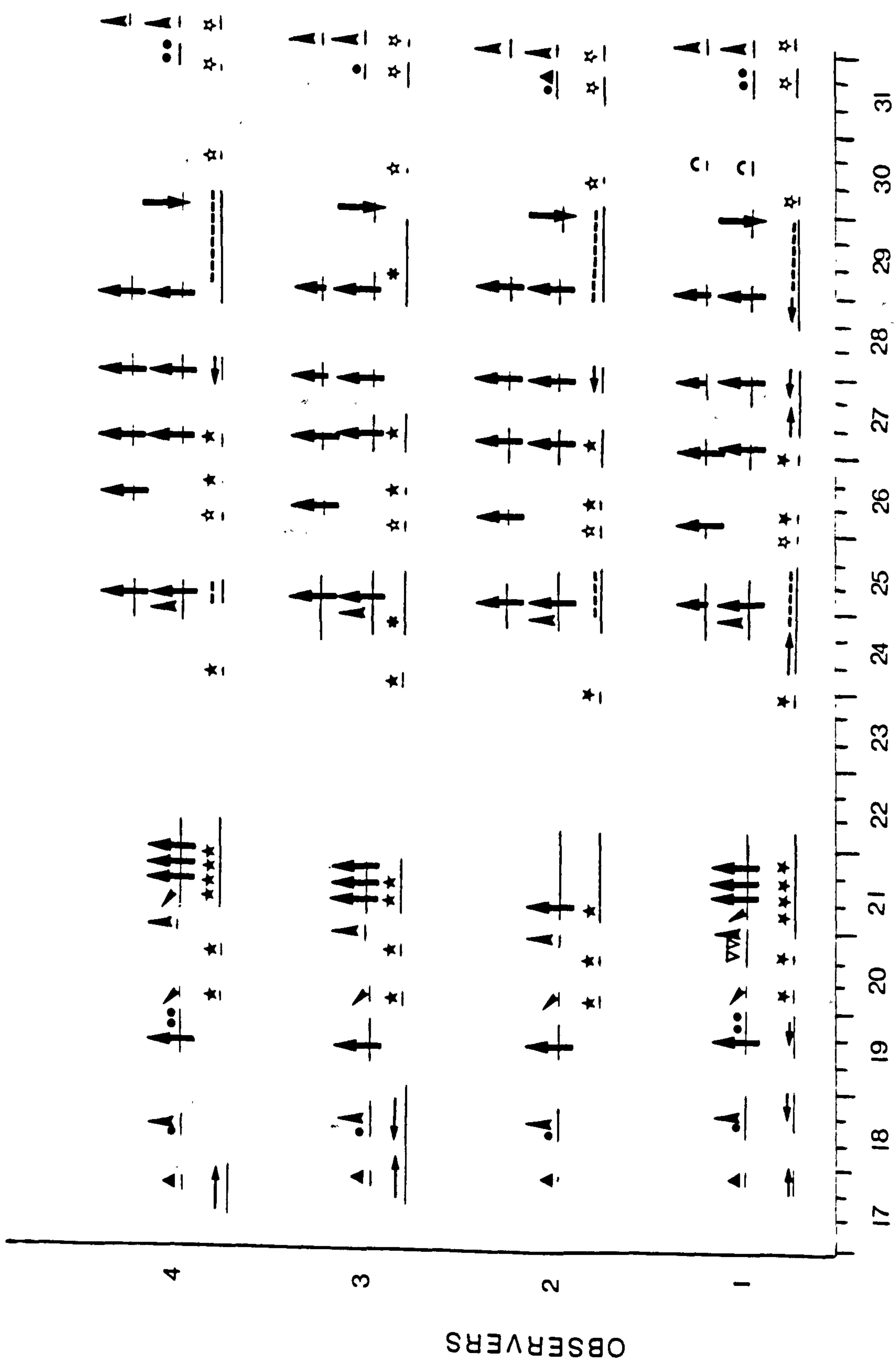


Figure sb2.7b Expressive locations and movements of the pianist playing bars 17–31 of the second performance of the Prélude Danseuses de Delphes by Debussy.



BAR NUMBER (subdivisions = main crotchet beats)

Figure sb2.8 Expressive locations and movements of the pianist playing the first performance of Op. 19, No. 1 from Sechs Kleine Klavierstücke by Schoenberg.

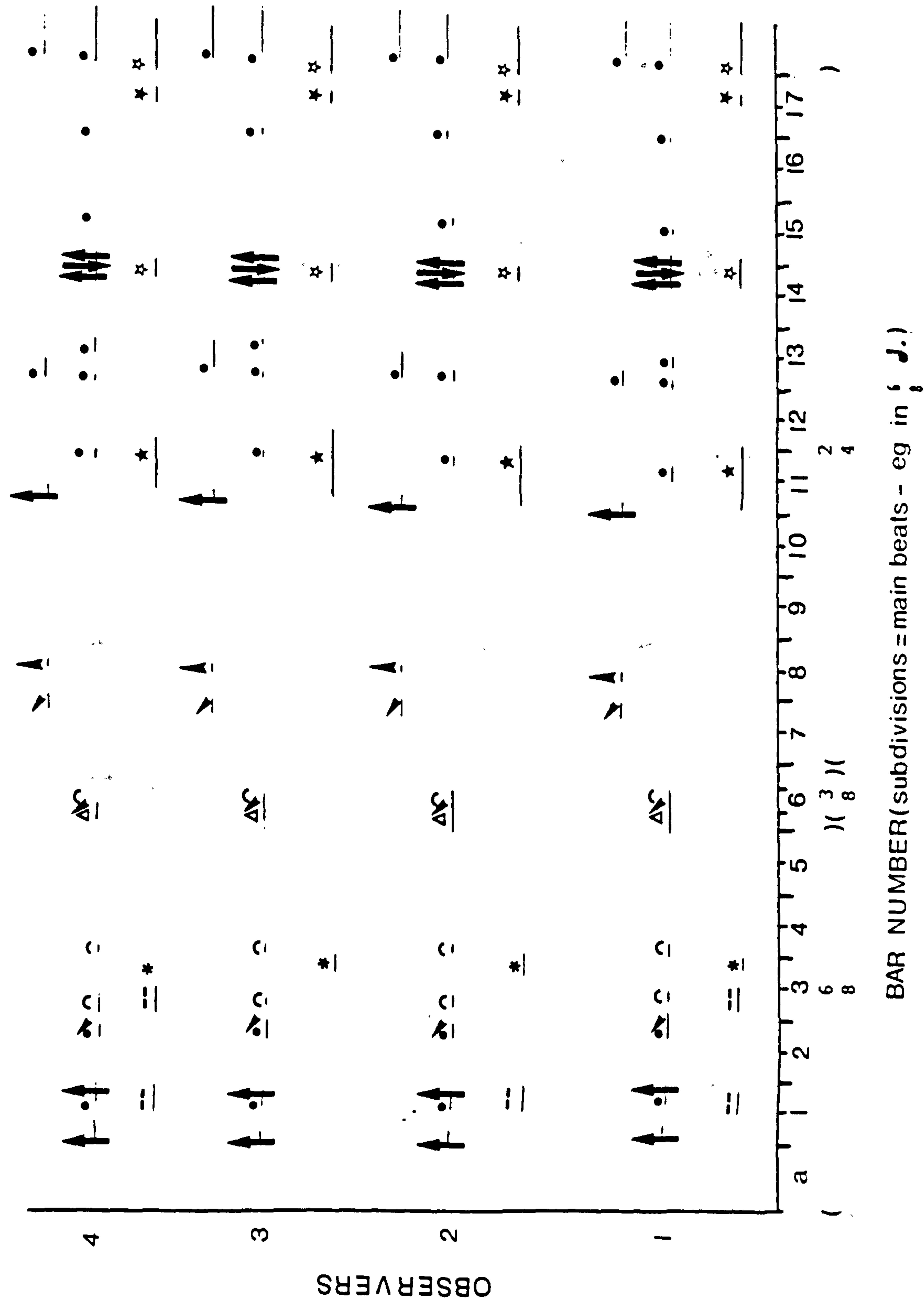


Figure sb2.9 Expressive locations and movements of the pianist playing the second performance of Op. 19, No. 1 from Sechs Kleine Klavierstücke by Schoenberg.

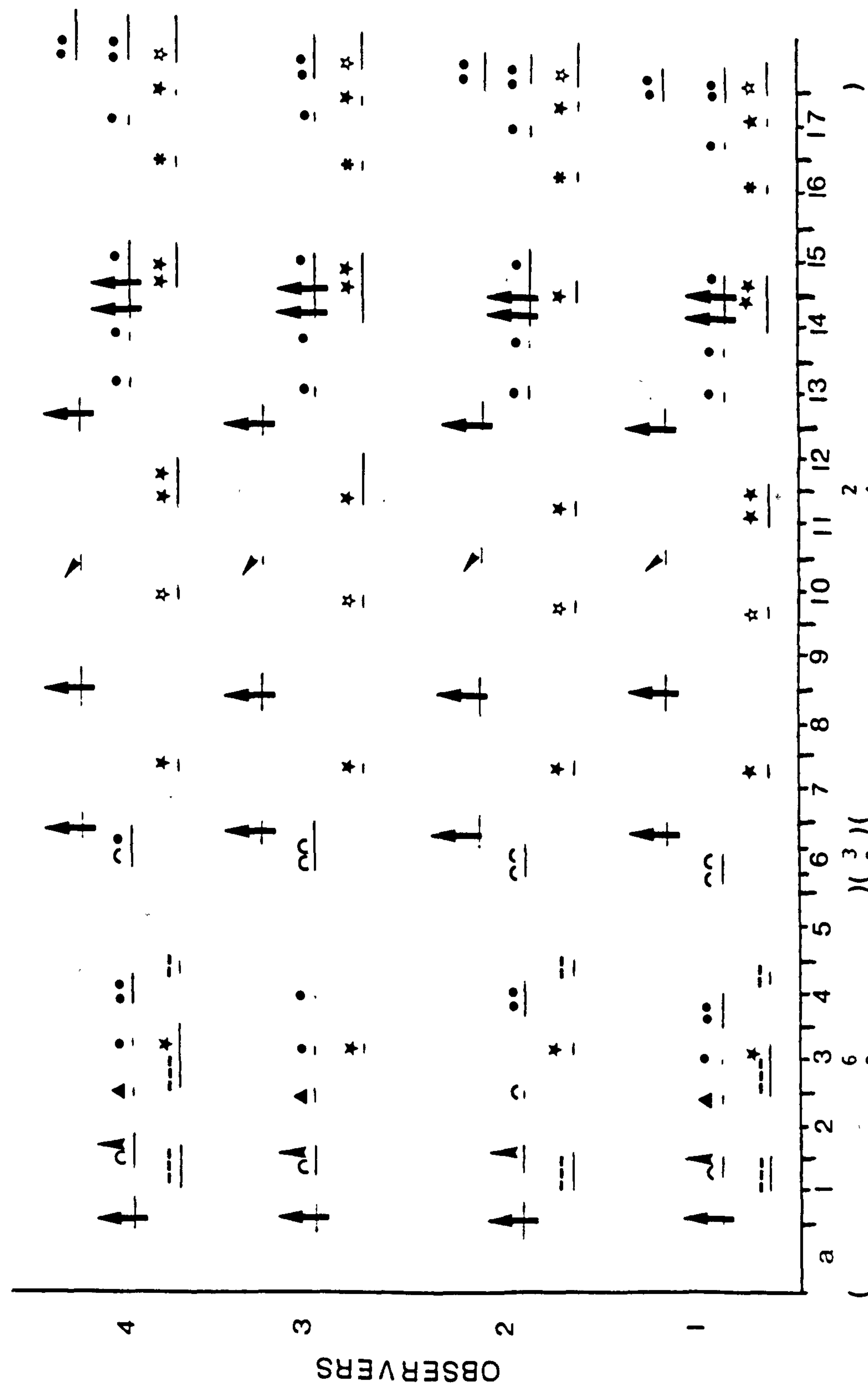


Figure sb2.10 The pianist's expressive locations shown on the score of the Bagatelle Op.119, No.11 in Bb major.

Andante, ma non troppo

The musical score consists of five staves of piano music. Expressive locations are indicated by vertical arrows pointing downwards from above the staff. Measure 11, measure 5, measure 10, measure 13, and measure 17 each have arrows. Measure 11 has an arrow at the beginning. Measure 5 has an arrow at the beginning, followed by a crescendo dynamic (cresc.) and a dynamic marking > p dim. Measure 10 has an arrow at the beginning, followed by a dynamic marking molto cantabile. Measure 13 has an arrow at the beginning, followed by a dynamic marking " and a dynamic marking > p. Measure 17 has an arrow at the beginning, followed by a dynamic marking < s and a dynamic marking > s.

11 1 innocentemente e cantabile

5 cresc. > p dim.

10 pp molto cantabile

13 " "

17 < s > s

Key ⚡ — expressive location

Figure sb2.11a The pianist's expressive locations for bars 1-24 shown on the score of the second movement of the Sonata for Keyboard in G minor by C.P.E Bach.

Andante

1 (5)

5

9

13

17

21

Figure sb2.11b The pianist's expressive locations for bars 25-48 shown on the score of the second movement of the Sonata for Keyboard in G minor by C.P.E Bach.

The figure displays six staves of a musical score, representing bars 25 through 44 of the second movement of C.P.E. Bach's Sonata for Keyboard in G minor. The score is written in common time with a treble clef. Expressive locations are indicated by small black arrows pointing downwards from specific notes or groups of notes in each bar. The bars are numbered 25, 28, 32, 36, 40, and 44. The music consists of two voices, with the upper voice primarily in G minor and the lower voice providing harmonic support. The expressive markings are concentrated in the upper voice, often pointing to sustained notes or groups of notes that require dynamic or performance nuance.

Figure sb2.12a The pianist's expressive locations for bars 1-20 shown on the score of Etude, Allegretto no.3 in Ab major by Chopin.

Allegretto

Nr 3

The musical score consists of five staves of music for piano, numbered 1 through 17. Each staff begins with a dynamic marking: '1 p' (pianissimo), '5', '9', '13', and '17'. The music is in 2/4 time and Ab major. Expressive markings are indicated by curved arrows and dots above the notes. In bar 1, an arrow points to the first note of the treble clef staff. In bar 5, arrows point to the first note of both staves. In bar 9, arrows point to the first note of both staves. In bar 13, arrows point to the first note of both staves. In bar 17, arrows point to the first note of both staves. The score concludes with a final dynamic marking '.....' at the end of bar 17.

Figure sb2.12b The pianist's expressive locations for bars 21-40 shown on the score of Etude, Allegretto No.3 in Ab major by Chopin.

The figure consists of five staves of musical notation for piano, each representing a different section of the piece. The sections are indicated by large vertical braces on the left side of the staves. The first brace covers bars 21 through 25. The second brace covers bars 29 through 33. The third brace covers bar 37. Expressive markings are placed above the staves, primarily consisting of curved arrows pointing from specific notes or groups of notes towards the right edge of the staff, indicating where the pianist should apply expression. Bar 21 starts with a dynamic of $\frac{3}{4}$. Bar 25 includes dynamics for 'cresc' and '(sempre cresc.)'. Bar 29 is marked '(f)'. Bar 33 starts with a dynamic of $\frac{2}{4}$. Bar 37 starts with a dynamic of $\frac{3}{4}$.

Figure sb2.12c The pianist's expressive locations for bars 41-60 shown on the score of Etude, Allegretto No.3 in Ab major by Chopin.

The figure consists of five staves of musical notation, each representing a bar from 41 to 60. The notation is for two voices: treble and bass. Expressive locations are indicated by black arrows pointing to specific notes or groups of notes. The first staff (bar 41) shows arrows pointing to the beginning of the melody and a bass note. The second staff (bar 45) shows arrows pointing to the start of the melody and a bass note. The third staff (bar 49) shows arrows pointing to the start of the melody and a bass note. The fourth staff (bar 53) shows arrows pointing to the start of the melody, a bass note, and a dynamic marking '(dimin.)' above the bass staff. The fifth staff (bar 57) shows arrows pointing to the start of the melody and a bass note, with a dynamic marking 'ff' above the bass staff.

Figure sb2.13a The pianist's expressive locations for bars 1-16 shown on the score of the Brahms Romance Op.118, No.5.

The musical score consists of five staves of piano music. The first staff starts with a dynamic of *p* and a tempo marking of *Andante*. The second staff begins with a dynamic of *p* and a tempo marking of *4*, followed by a ritardando (rit.). The third staff starts with a dynamic of *p* and a tempo marking of *8*, followed by a dynamic of *p* and a tempo marking of *più espress.* The fourth staff starts with a dynamic of *p* and a tempo marking of *11*, followed by a dynamic of *p dolce*. The fifth staff starts with a dynamic of *p* and a tempo marking of *rit.*, followed by a dynamic of *dim.*. Expressive locations are indicated by small arrows pointing to specific notes or groups of notes across all staves.

Figure sb2.13b The pianist's expressive locations for bars 17-36 shown on the score of the Brahms Romance Op.118, No.5.

Allegretto grazioso

The musical score consists of six staves of piano music. The first staff starts at bar 17 with the instruction *molto p e dolce sempre*. The second staff begins at bar 20 with *tr*. The third staff starts at bar 24 with *p dolce*. The fourth staff begins at bar 27. The fifth staff starts at bar 30. The sixth staff begins at bar 33 with *leggiero*. Each staff features expressive lines above the notes, indicating performance dynamics and phrasing. Measures are numbered below each staff, and the key signature changes from C major to G major.

17 *molto p e dolce sempre*

20 *tr*

24 *p dolce*

27

30

33 *leggiero*

Figure sb2.13c The pianist's expressive locations for bars 37-57 shown on the score of the Brahms Romance Op.118, No.5.

The musical score consists of six staves of piano music. Expressive locations are indicated by curved arrows and lines connecting specific notes or groups of notes across different staves. The score includes dynamic markings such as *pp*, *tr*, *dim.*, and *p*, as well as tempo changes like *Tempo I* and *rit.*. Bar numbers 37, 41, 44, 48, 51, and 54 are marked along with their corresponding expressive locations.

37 *pp* dim.

41 10

44 (d = d) 10 pp tr dim. tr^b

48 *p* espressivo

51 più espress.

54 rit. dim. p

Figure sb2.14a The pianist's expressive locations for bars 1-12 shown on the score of the Prélude Danseuses de Delphes by Debussy.

I.

Lent et grave ($\text{♩} = 44$)
doux et soutenu

The musical score consists of four systems of piano music. System 1 (bars 1-3) starts with a dynamic of p . System 2 (bars 4-6) includes dynamics pp and p . System 3 (bars 7-9) includes dynamics p and pp . System 4 (bars 10-12) includes dynamics pp . Expressive locations are indicated by curved lines above the staves, connecting specific notes or groups of notes across the measures. The score is in common time, with various key signatures throughout the piece.

Figure sb2.14b The pianist's expressive locations for bars 13-31 shown on the score of the Prélude Danseuses de Delphes by Debussy.

The musical score consists of five staves of music for piano, spanning from bar 13 to bar 31. The score is divided into five systems by brace lines. Expressive markings are placed above the music, indicating dynamic levels and performance techniques. Bar 13 starts with a dynamic of f . Bar 16 includes markings like dim. and ppp . Bar 19 features più pp and ppp . Bar 23 includes più p , dim. , and p markings. Bar 27 includes ppp , pp , f , and pp .

(... Danseuses de Delphes)

Figure sb2.15a The pianist's expressive locations for bars 1-5 shown on the score of Op.19, No.1 from Sechs Kleine Klavierstücke by Schoenberg.

Aufführungsrecht vorbehalten

Arnold Schoenberg, Op. 19

Piano

The musical score consists of three systems of piano music. System 1 (bars 1-2) starts with a dynamic of *ppp* and a tempo marking of *Leicht, zart (♪)*. Bar 1 ends with a fermata over the first note of bar 2. System 2 (bars 2-3) begins with a dynamic of *p* and a tempo marking of *etwas zögernd !*. Bar 3 ends with a dynamic of *ppp* and a tempo marking of *flüchtig*. System 3 (bars 3-5) begins with a dynamic of *p* and a tempo marking of *espress.* The score features various expressive markings such as dots, dashes, and arrows above the staves, indicating performance techniques like rubato or dynamic shading. Measure numbers 1, 2, 3, and 4 are indicated above the staves.

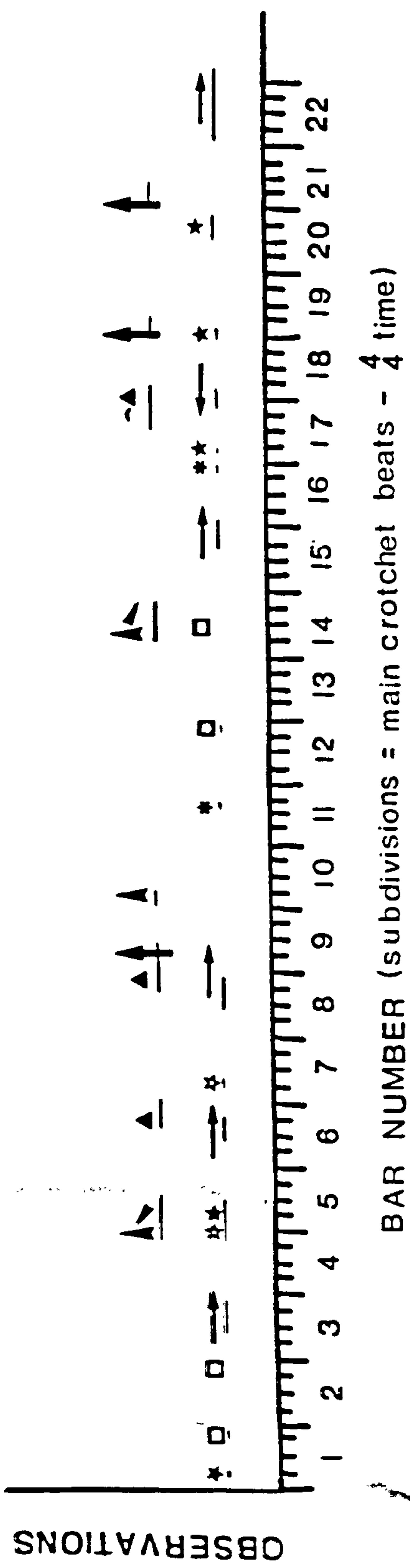
Nach jedem Stück ausgiebige Pause; die Stücke dürfen nicht ineinander übergehen!

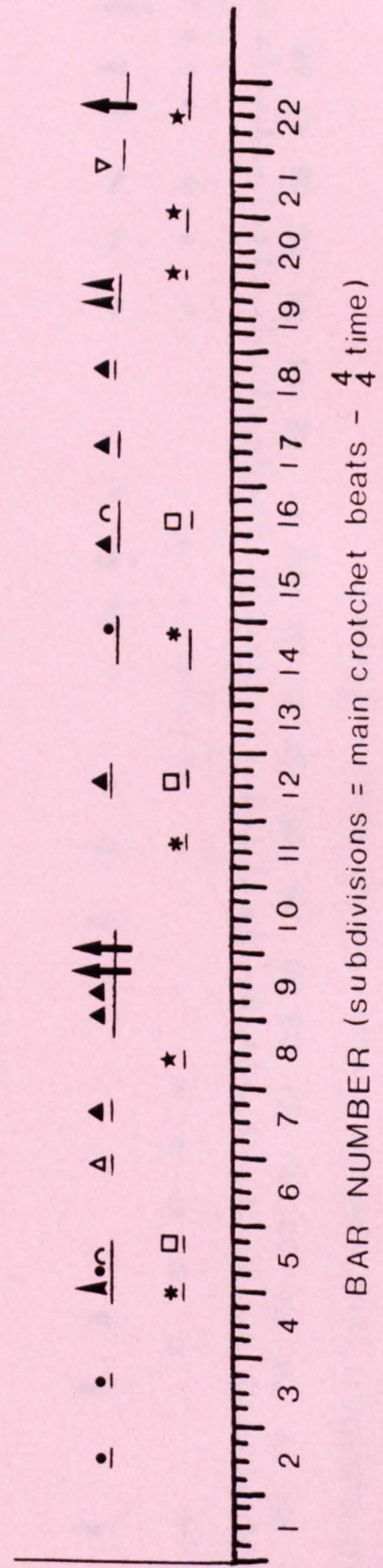
Figure sb2.15b The pianist's expressive locations for bars 6-17 shown on the score of Piece Op.19, No.1 from Sechs Kleine Klavierstücke by Schoenberg.

The figure consists of four staves of musical notation, each representing a different section of the piano score. Expressive markings are indicated by various symbols and text annotations:

- Bar 6:** The first staff shows a dynamic marking *pp*. The second staff features a dynamic marking *leicht* above the notes. The third staff has a dynamic marking *pp* below the notes. The fourth staff includes a dynamic marking *pp* and a tremolo instruction *fpp trem.*
- Bar 8:** The first staff has a dynamic marking *ppp flüchtig*. The second staff has a dynamic marking *r.H. pp*. The third staff has a dynamic marking *fpp trem.*
- Bar 10:** The first staff has a dynamic marking *pp* and a performance instruction *flüchtig*. The second staff has a dynamic marking *p*. The third staff has a dynamic marking *mf* and a performance instruction *(mit Ton)*.
- Bar 14:** The first staff has a dynamic marking *molto rit.*. The second staff has a dynamic marking *ppp*. The third staff has a dynamic marking *ppp* and a performance instruction *molto rit.*

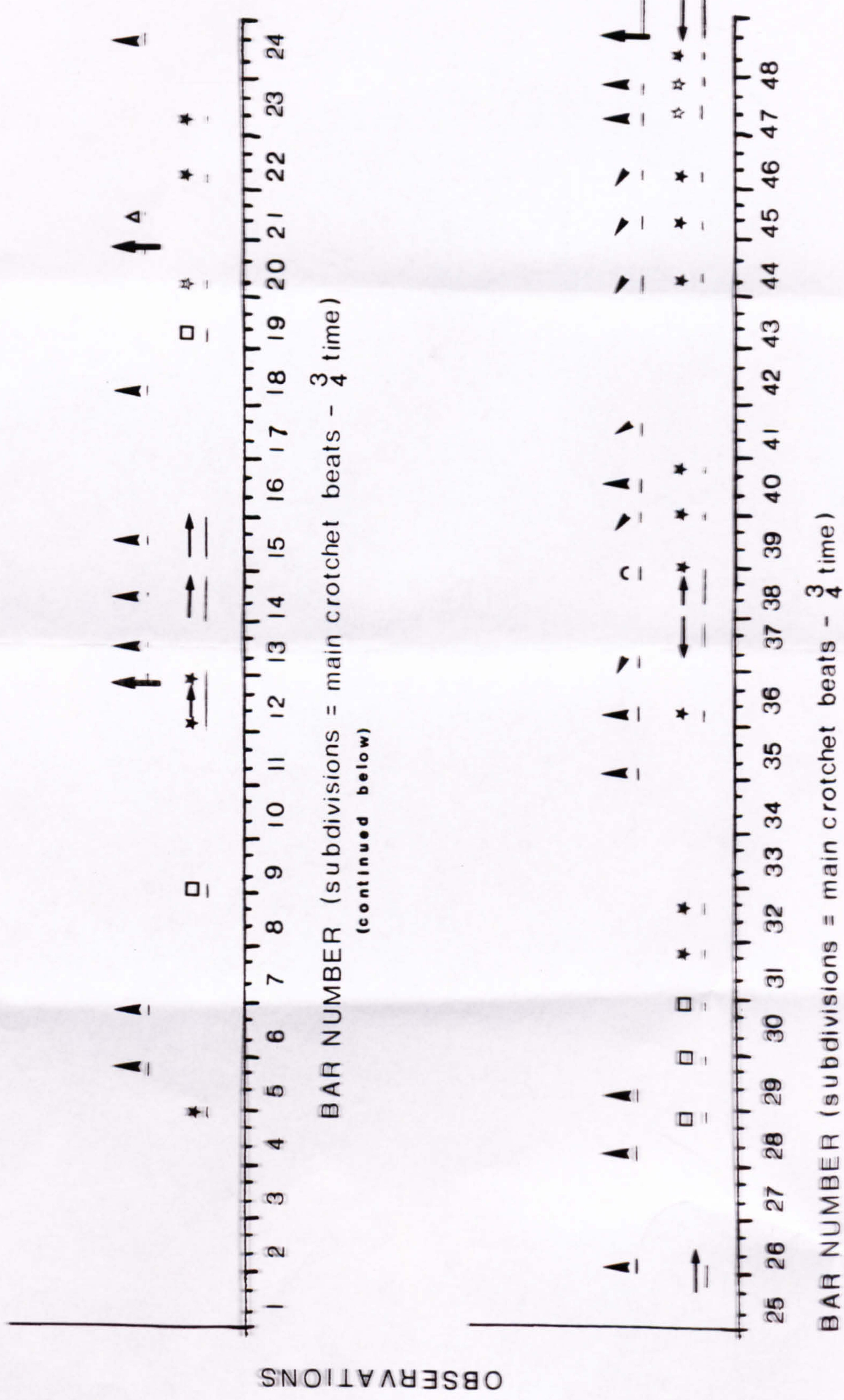
Figure sb2.16 The expressive locations and movements from the table top performance (on acetate) with an example of observer locations and expressive movements from the ordinary performance (below dividing sheet) for the Beethoven Bagatelle.

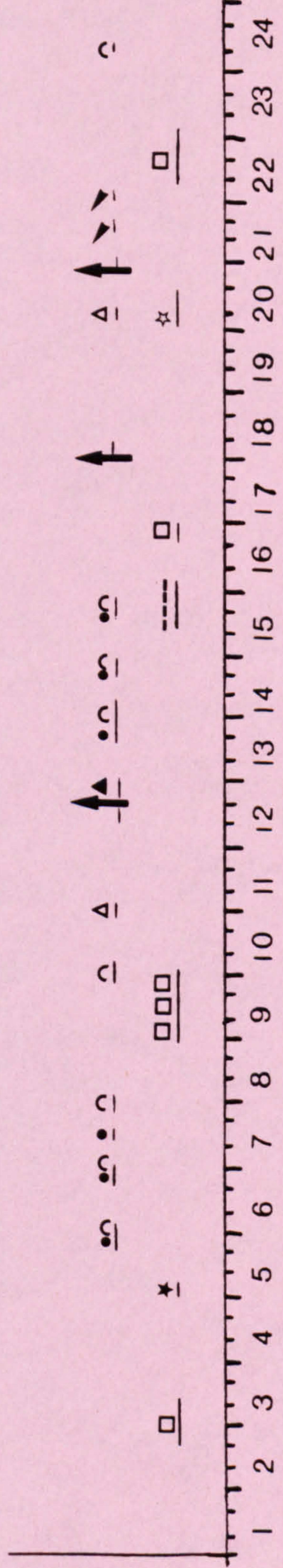




BAR NUMBER (subdivisions = main crotchet beats - $\frac{4}{4}$ time)

Figure sb2.17 The expressive locations and movements from the table top performance (on acetate) with an example of observer locations and expressive movements from the ordinary performance (below dividing sheet) for the second movement of the C.P.E Bach sonata.





BAR NUMBER (subdivisions = main crotchet beats - $\frac{3}{4}$ time)
(continued overleaf)

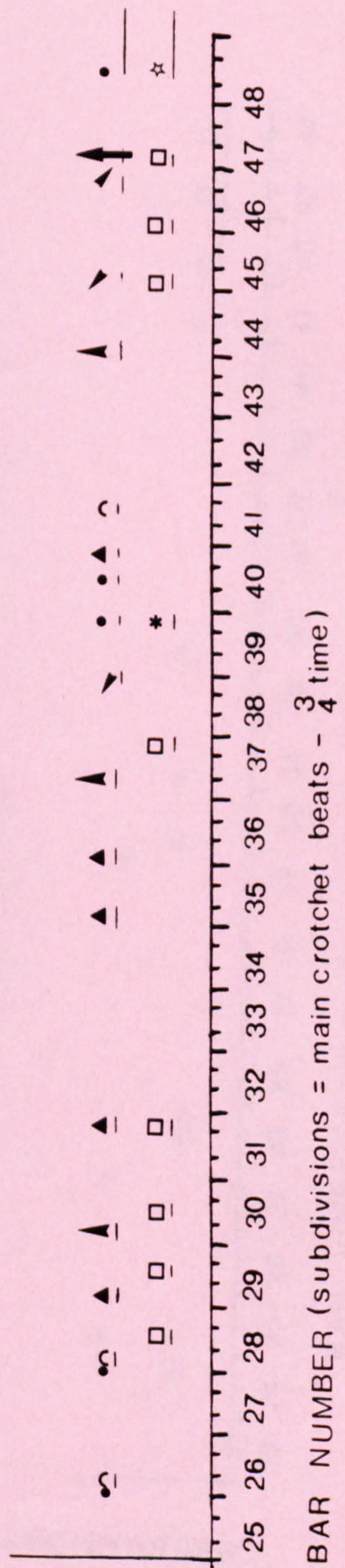
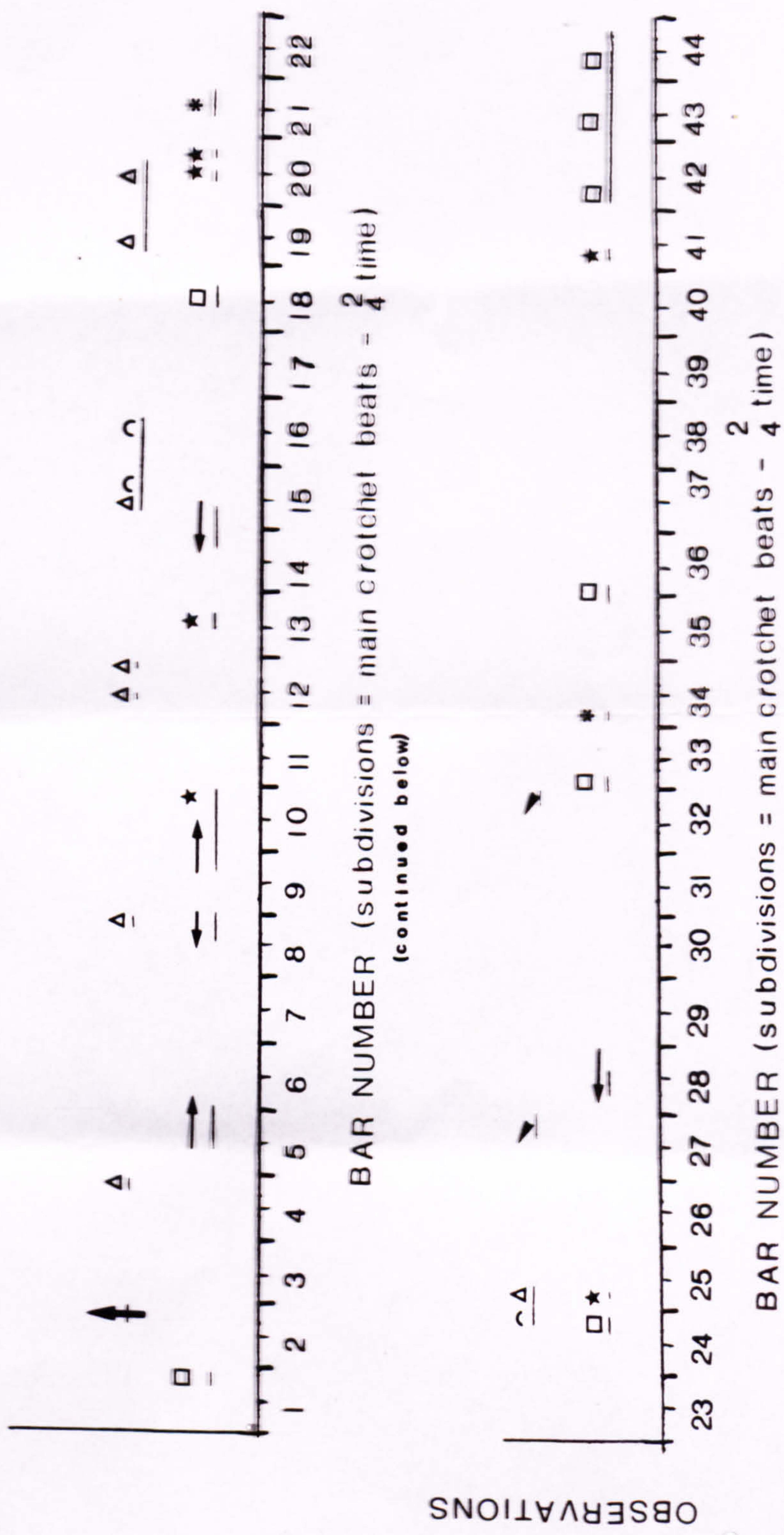


Figure sb2.18a The expressive locations and movements from the table top performance (on acetate) with an example of observer locations and expressive movements from the ordinary performance (below dividing sheet) for bars 1-44 of the Chopin Etude.



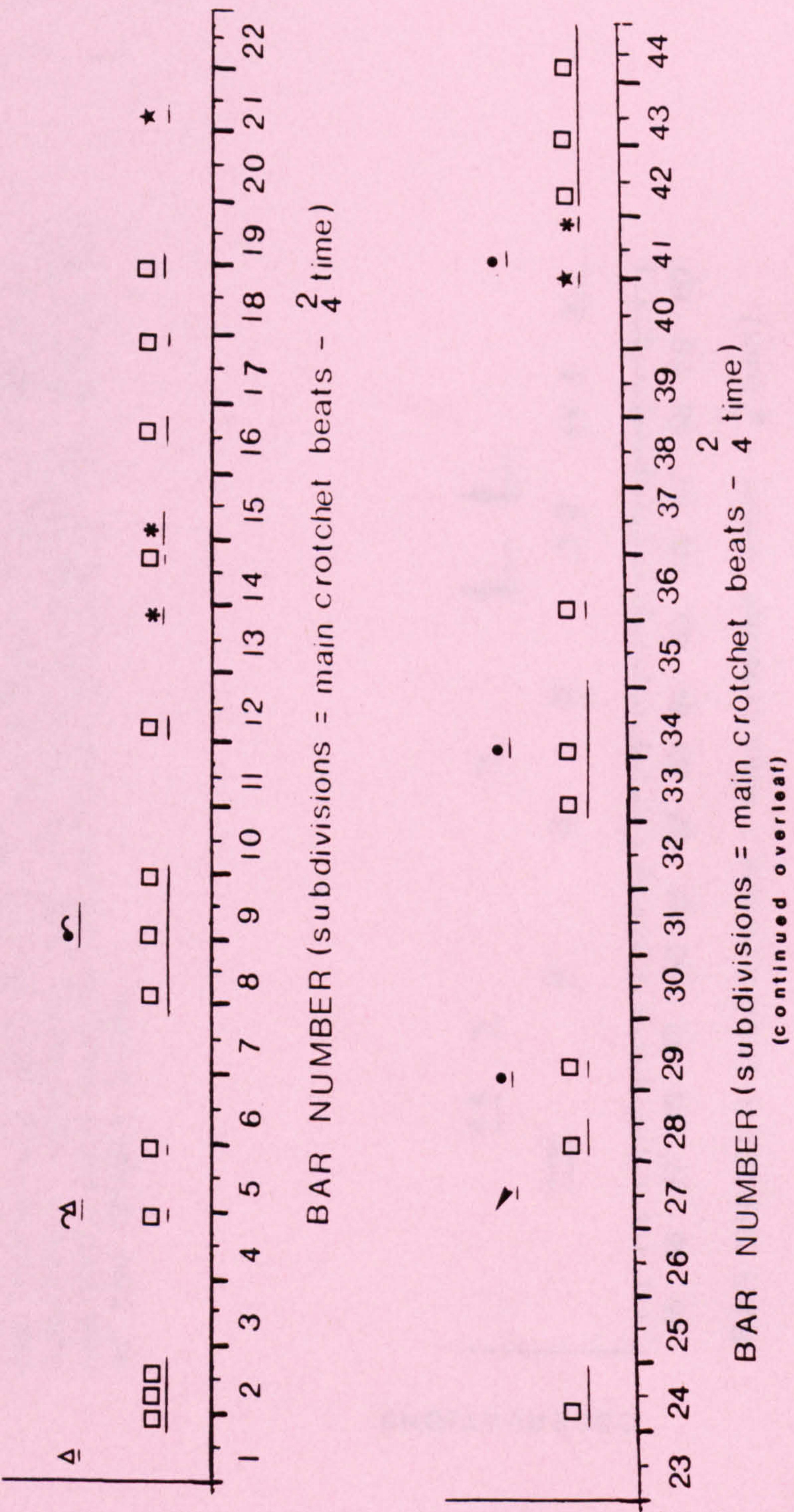
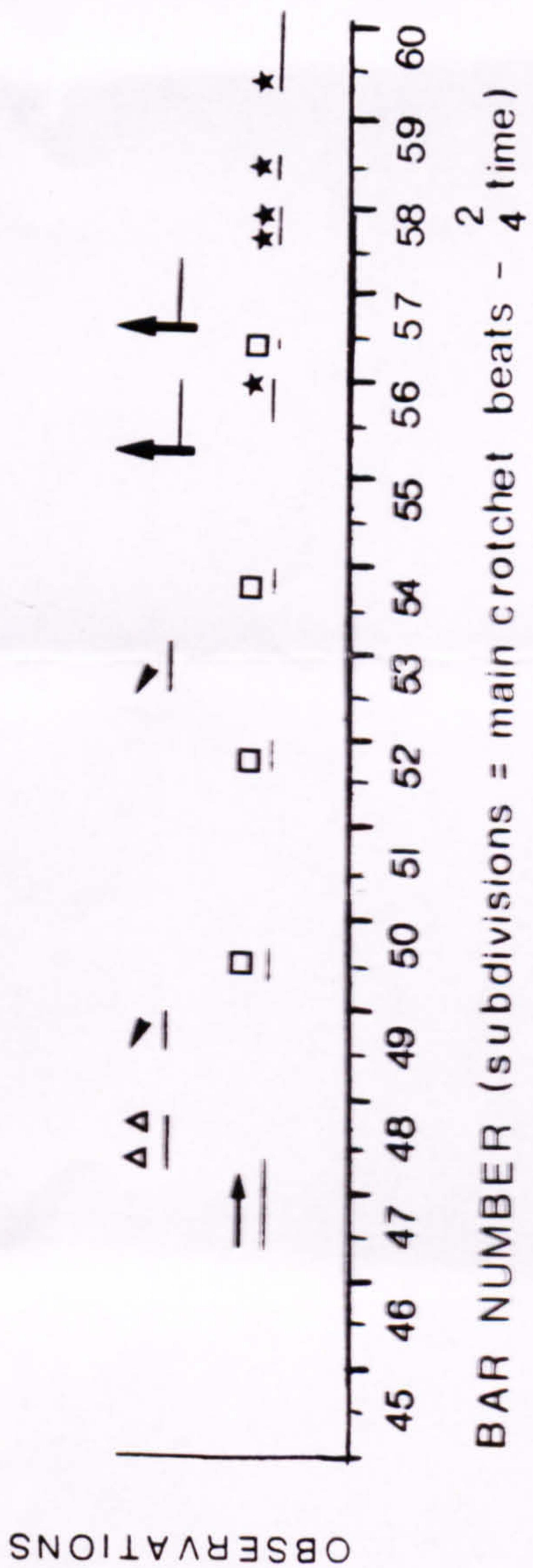


Figure sb2.18b The expressive locations and movements from the table top performance (on acetate) with an example of observer locations and expressive movements from the ordinary performance (below dividing sheet) for bars 45-60 of the Chopin Etude.



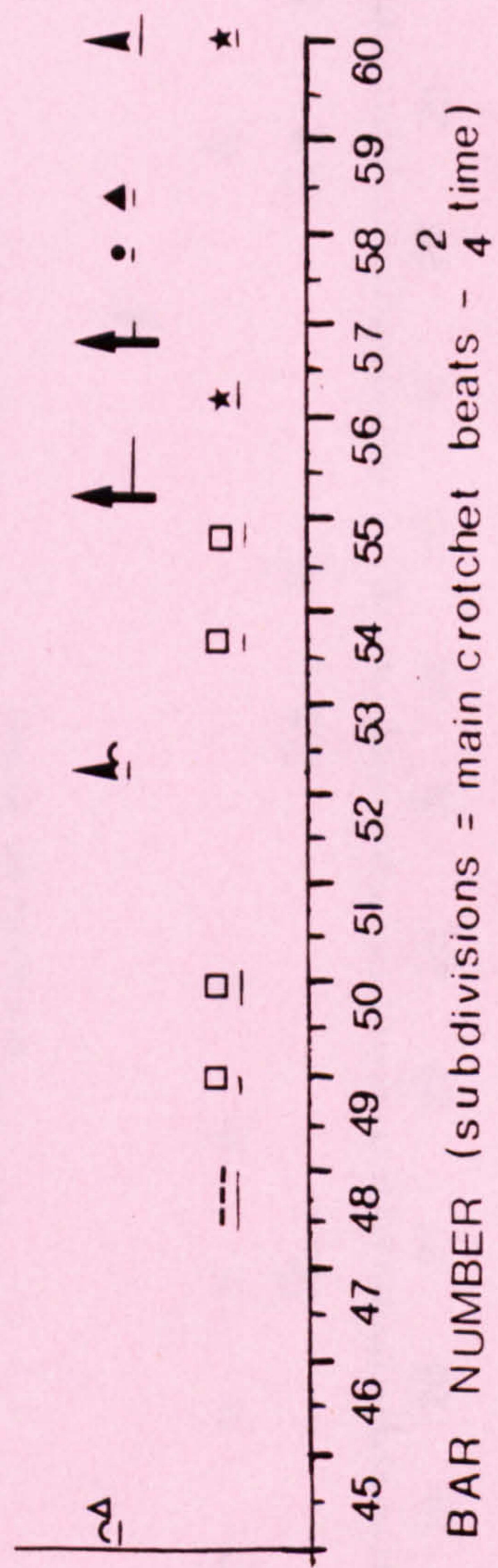
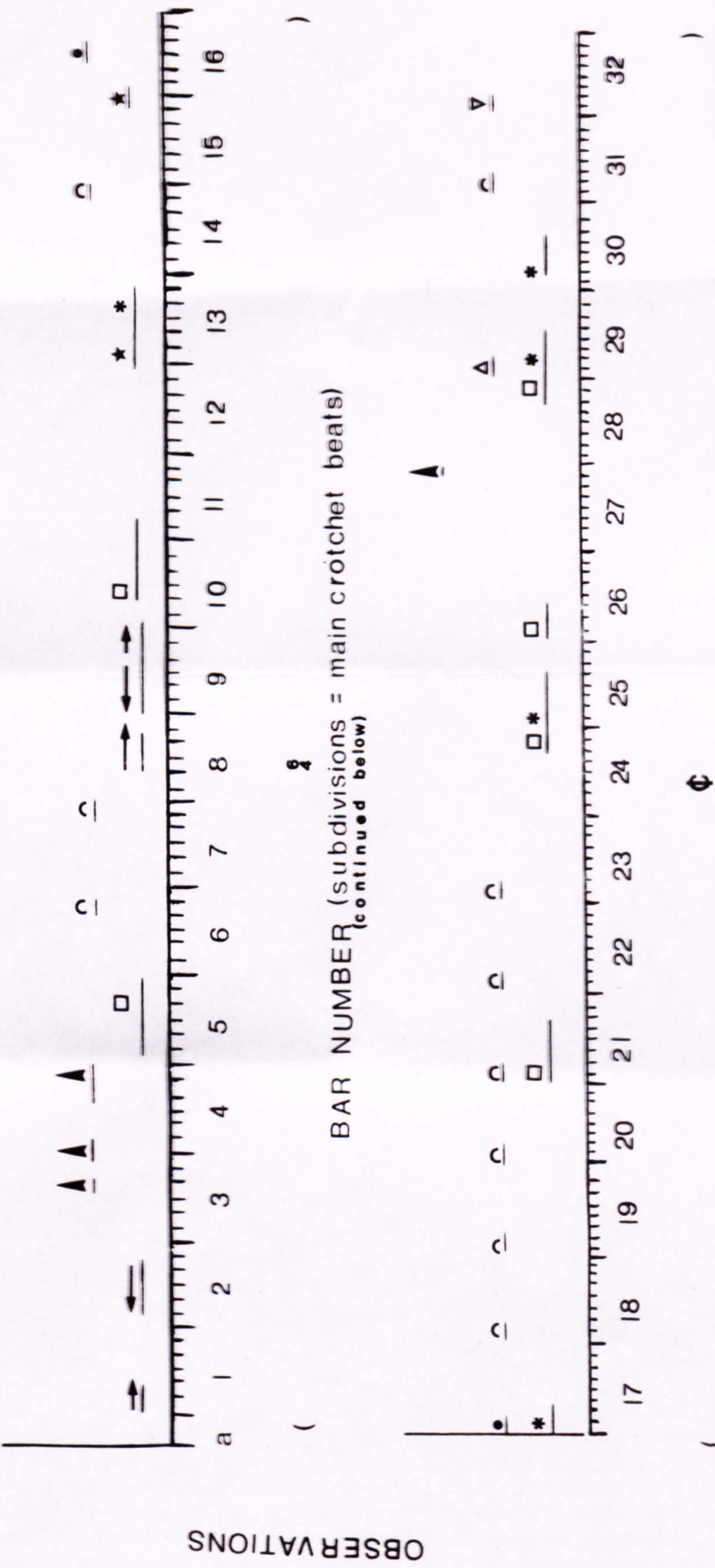
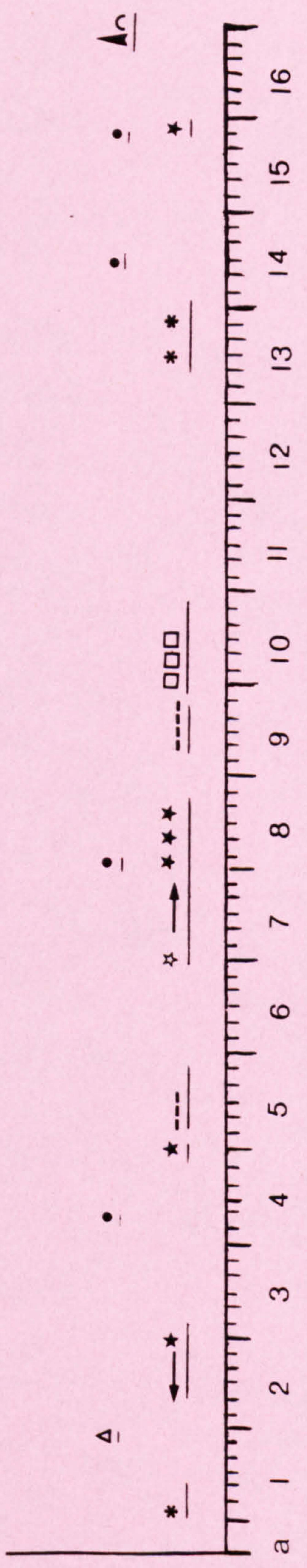
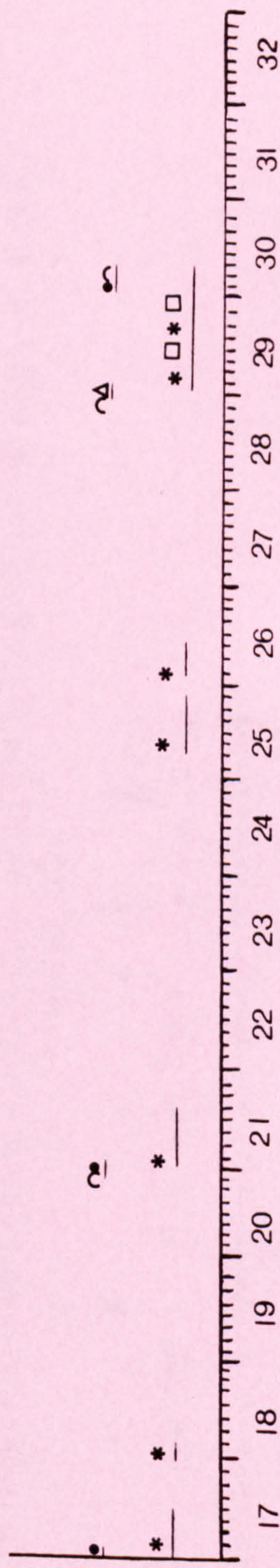


Figure sb2.19a The expressive locations and movements from the table top performance (on acetate) with an example of observer locations and expressive movements from the ordinary performance (below dividing sheet) for bars 1-32 of the Brahms Romance.



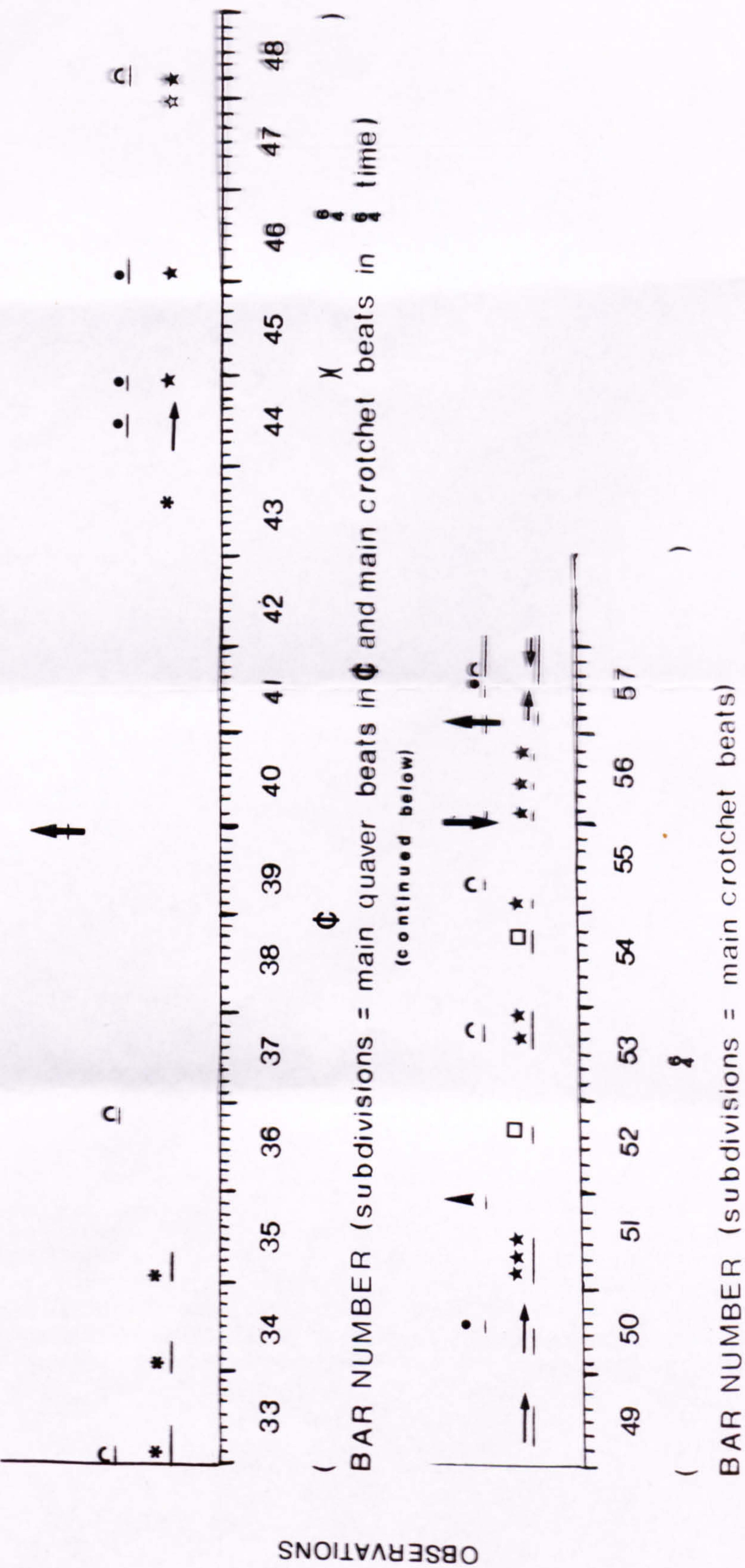


)
BAR NUMBER (subdivisions = main crotchet beats)



)
BAR NUMBER (subdivisions = main quaver beats)
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Figure 2.19b The expressive locations and movements from five performances (on acetate) with an observer (below dividing sheet) for bars 33-57 of the Brahms Romance.



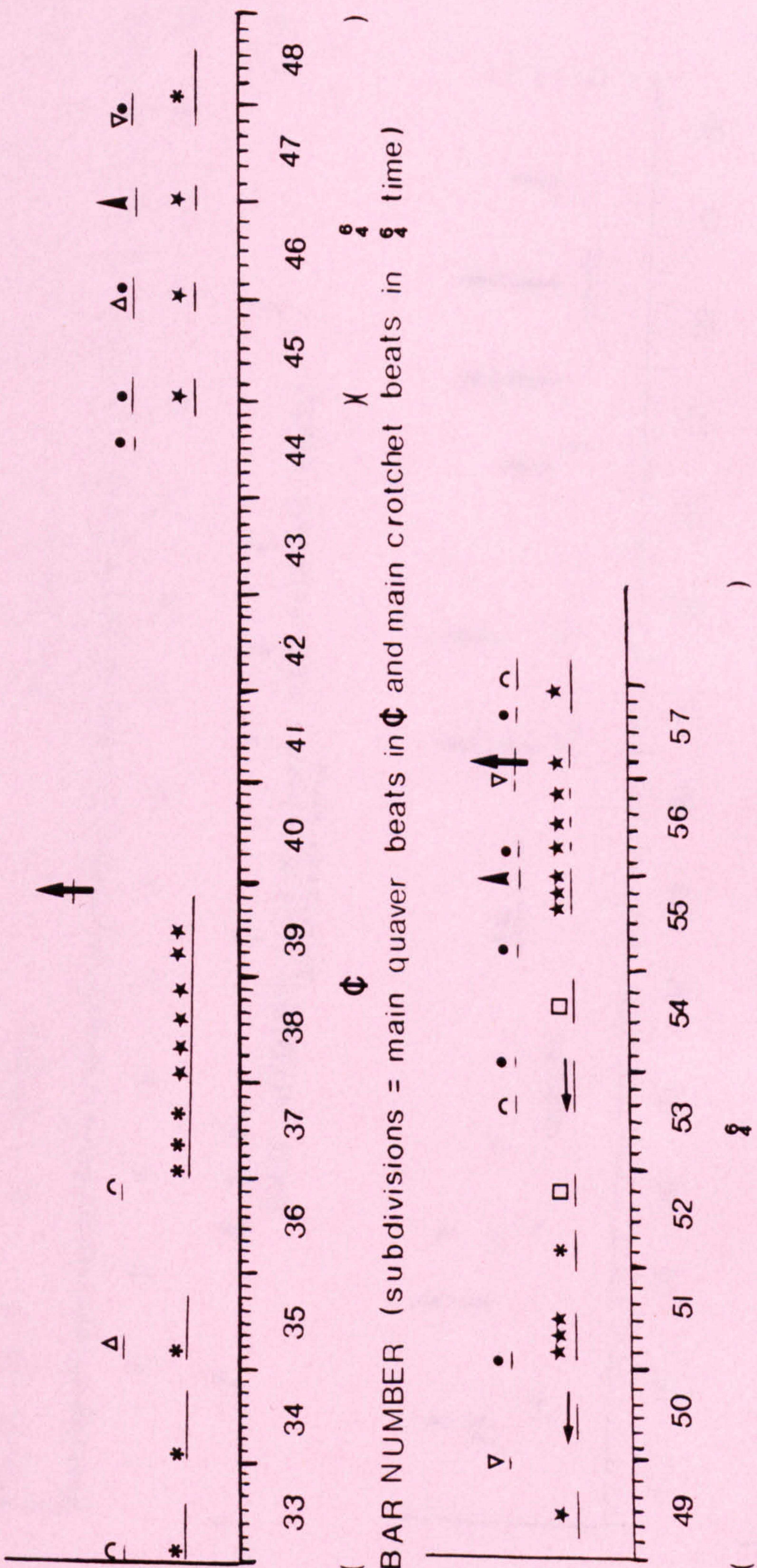
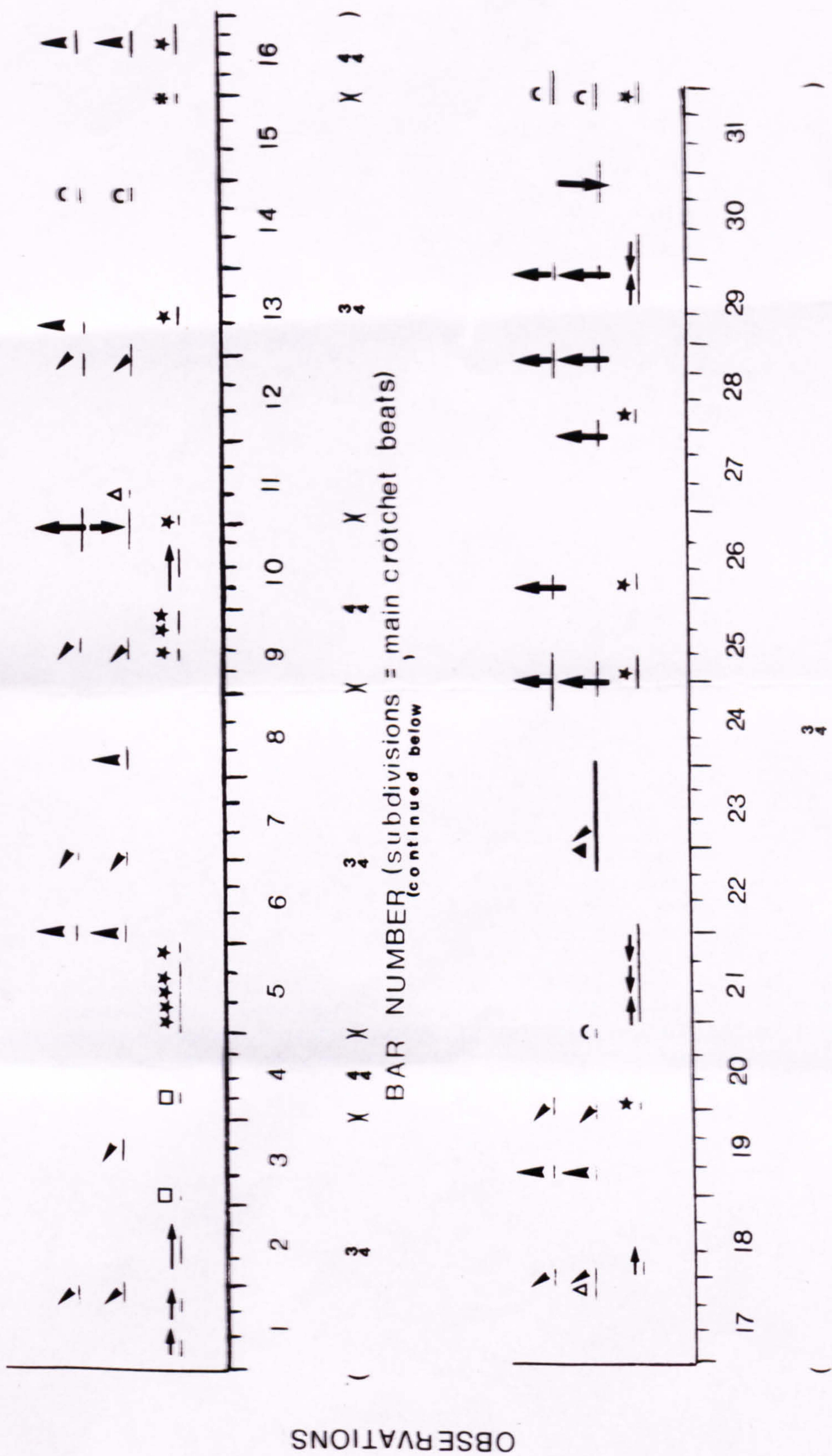
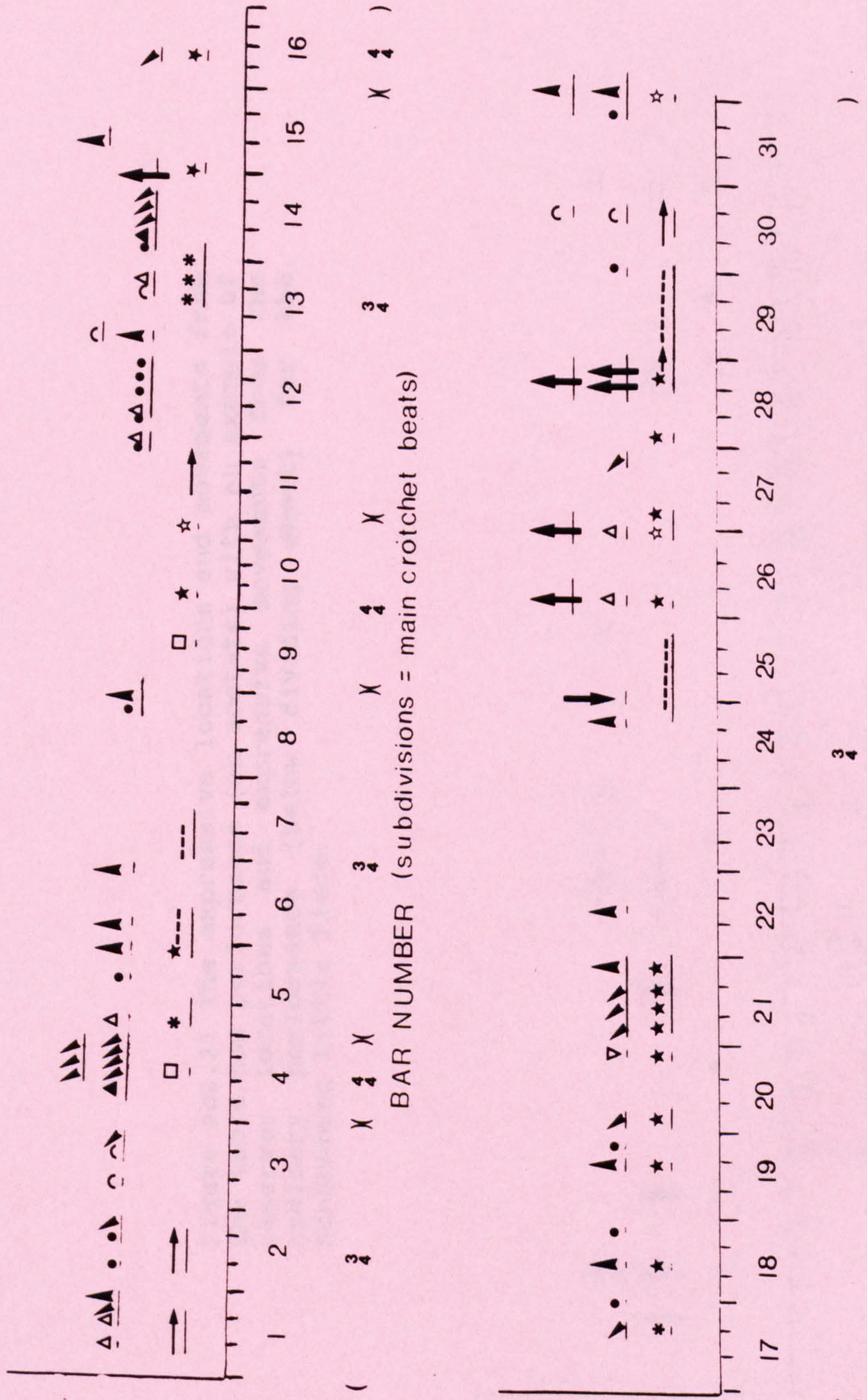


Figure sb2.20 The expressive locations and movements from the table top performance (on acetate) with an example of observer locations and expressive movements from the ordinary performance (below dividing sheet) for the Debussy Prélude.

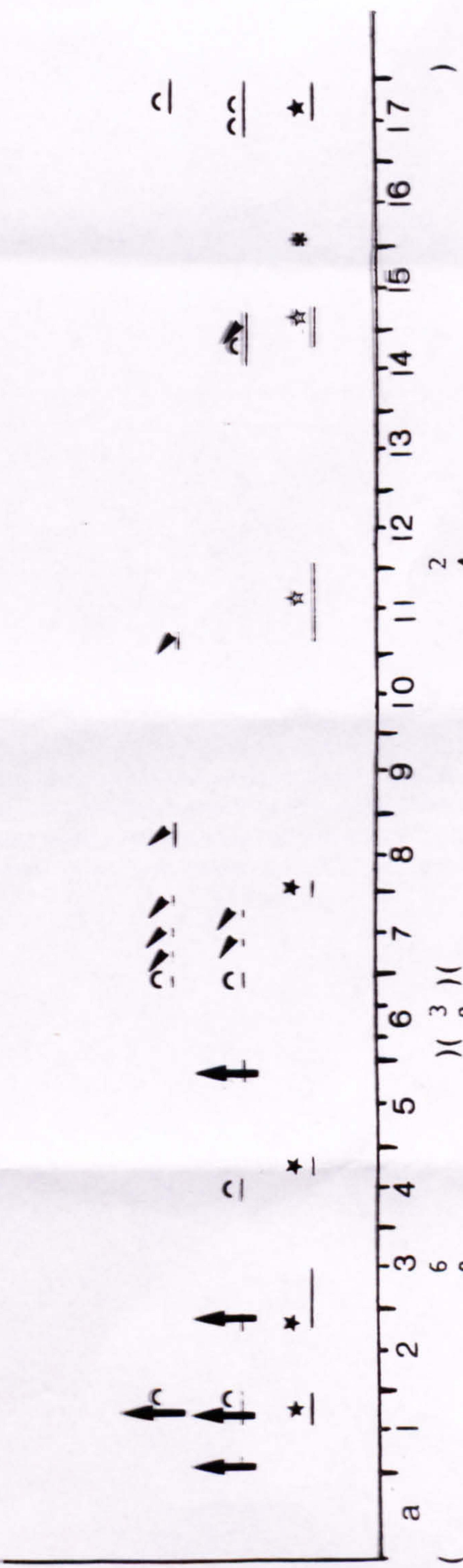




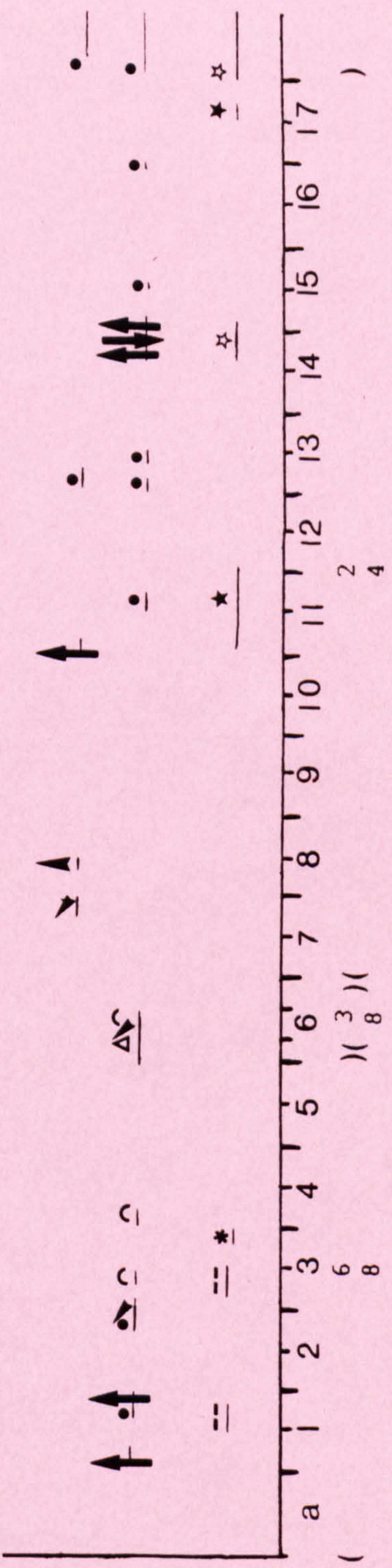
BAR NUMBER (subdivisions = main crotchet beats)

3

Figure sb2.21 The expressive locations and movements from the table top performance (on acetate) with an example of observer locations and expressive movements from the ordinary performance (below dividing sheet) for the Schoenberg Little Piece.



BAR NUMBER (subdivisions = main beats - eg in $\frac{6}{8}$ J.)



BAR NUMBER(subdivisions = main beats - eg in $\frac{6}{8}$ J.)