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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 = △

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.

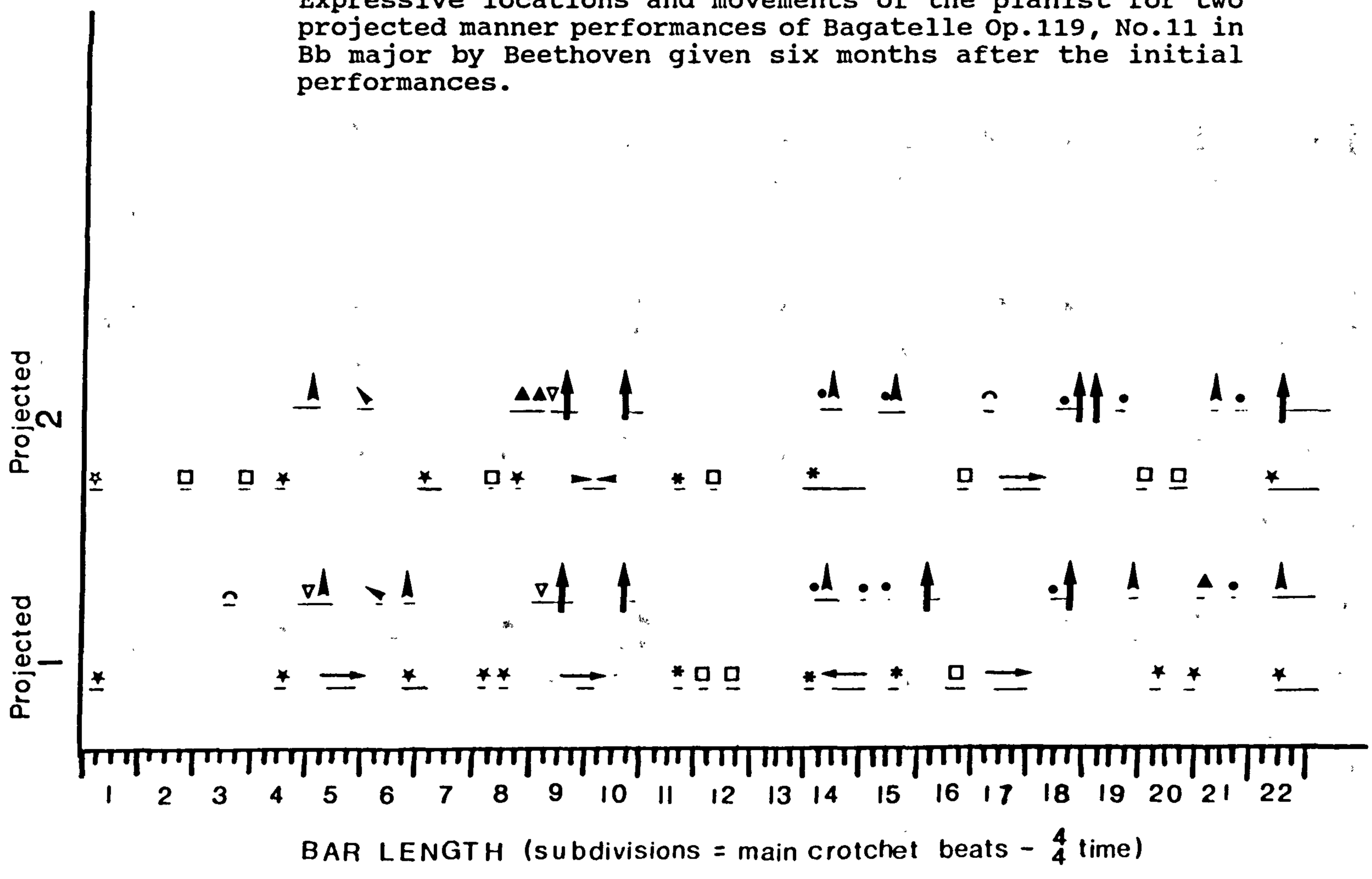

Figure sb2.2 Expressive locations and movements of the pianist playing Bagatelle Op.119, No.11 in Bb major by Beethoven.

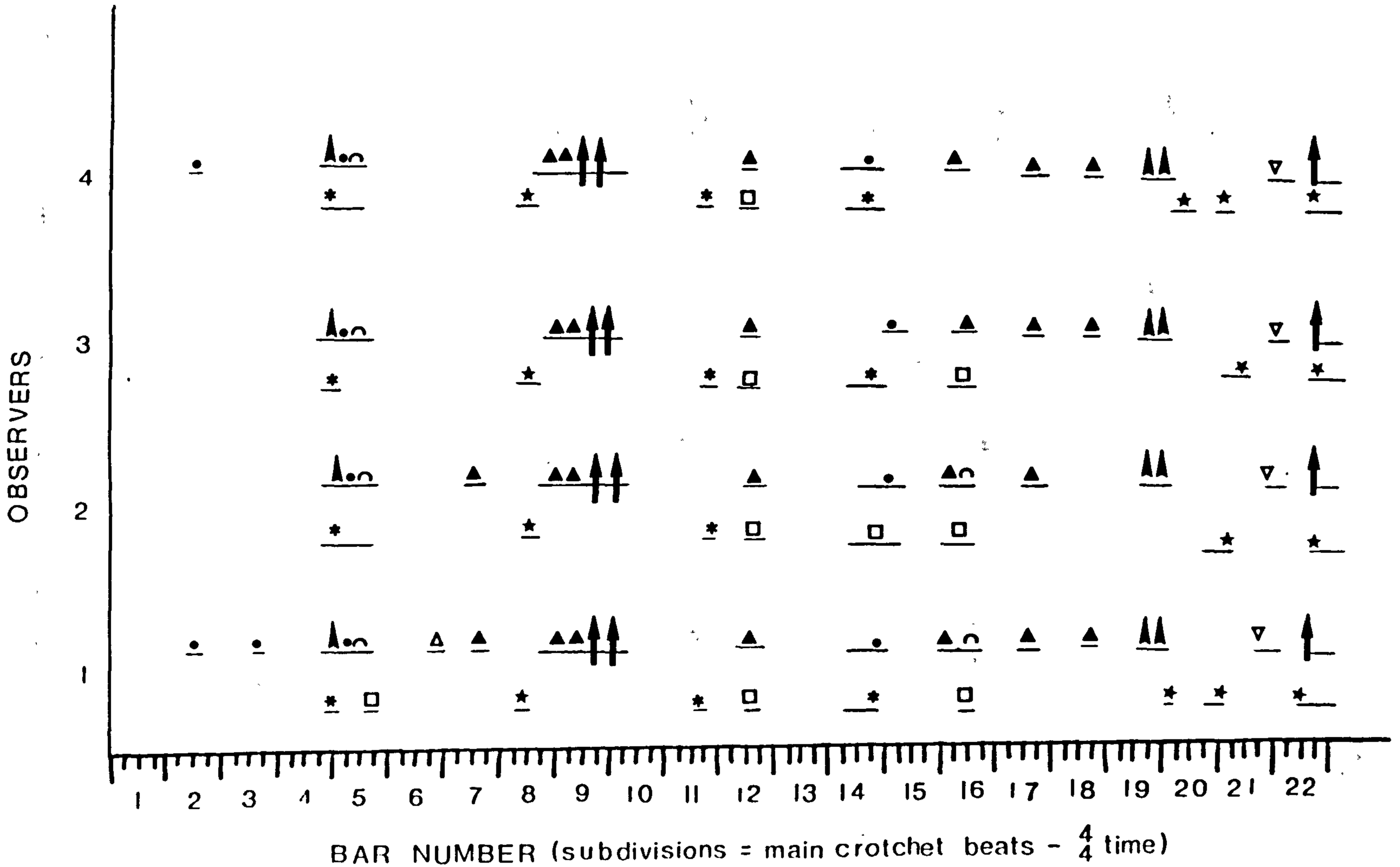

Figure sb2.3a Expressive locations and movements of the pianist playing bars 1-24 of the second movement of the Sonata for Keyboard by C.P.E. Bach.

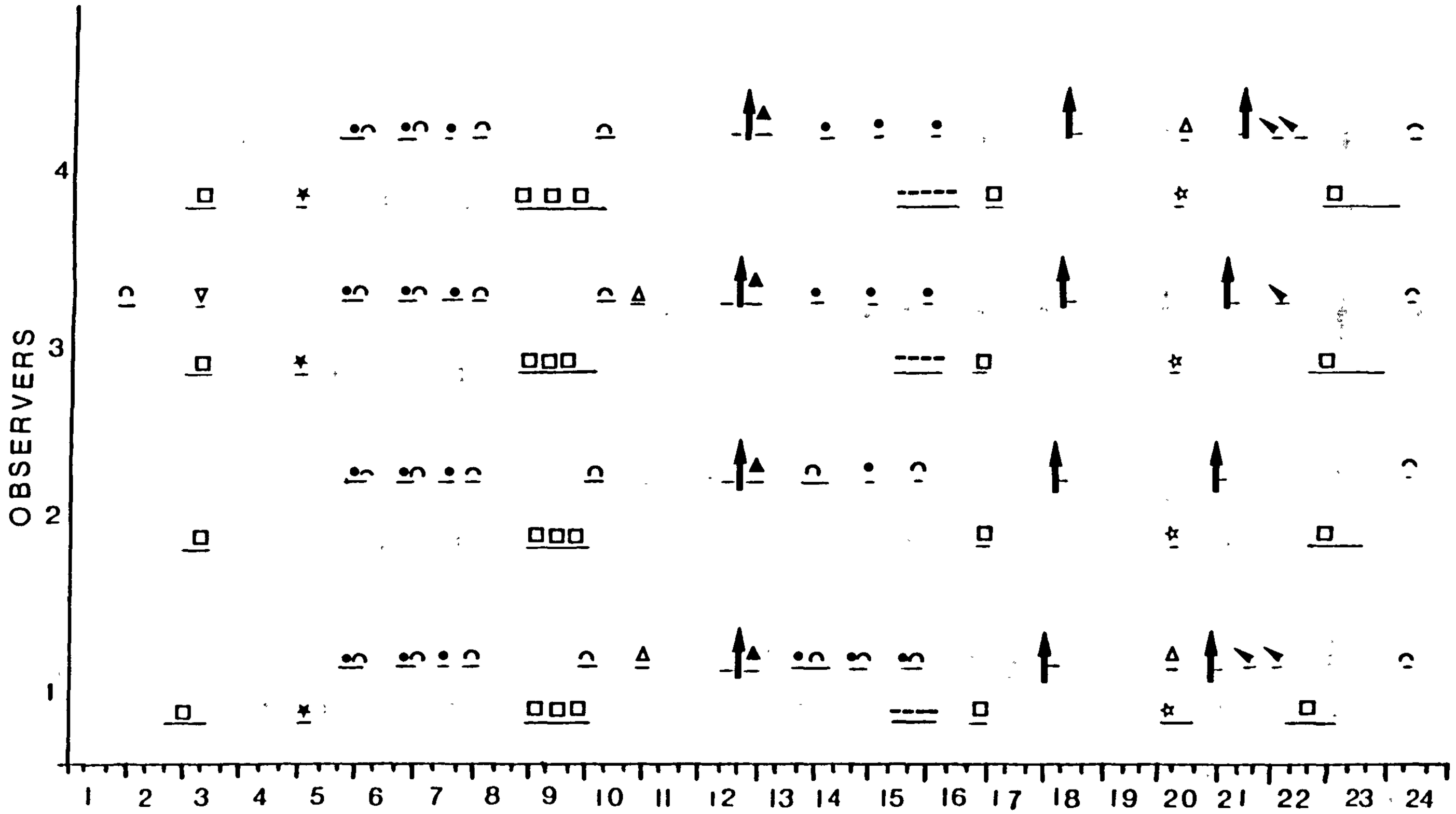

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Figure sb2.3b Expressive locations and movements of the pianist playing bars 25-48 of the second movement of the Sonata for Keyboard in G minor by C.P.E Bach.

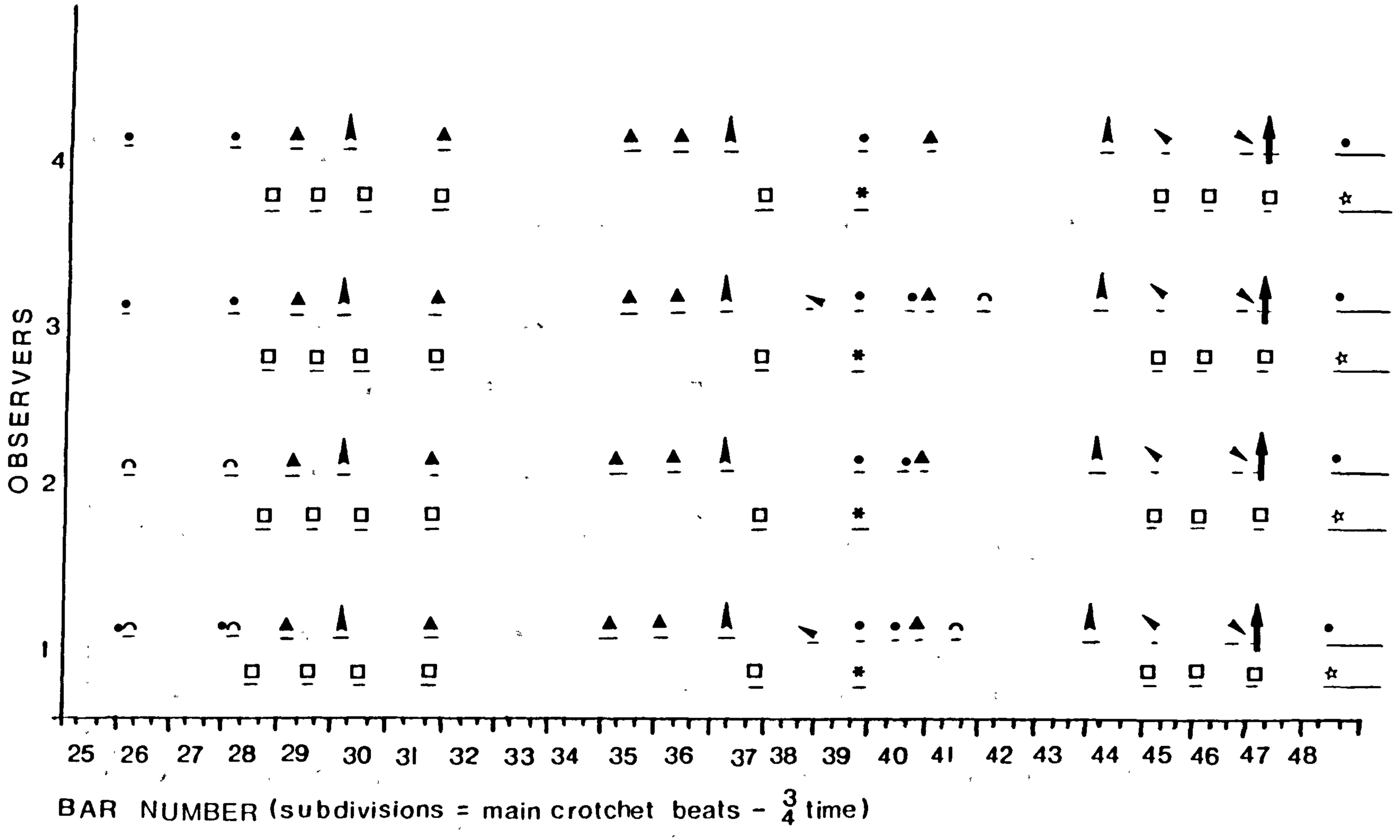

Figure sb2.4a Expressive locations and movements of the pianist playing bars 1-22 of Etude, Allegretto no.3 in Ab major by Chopin.

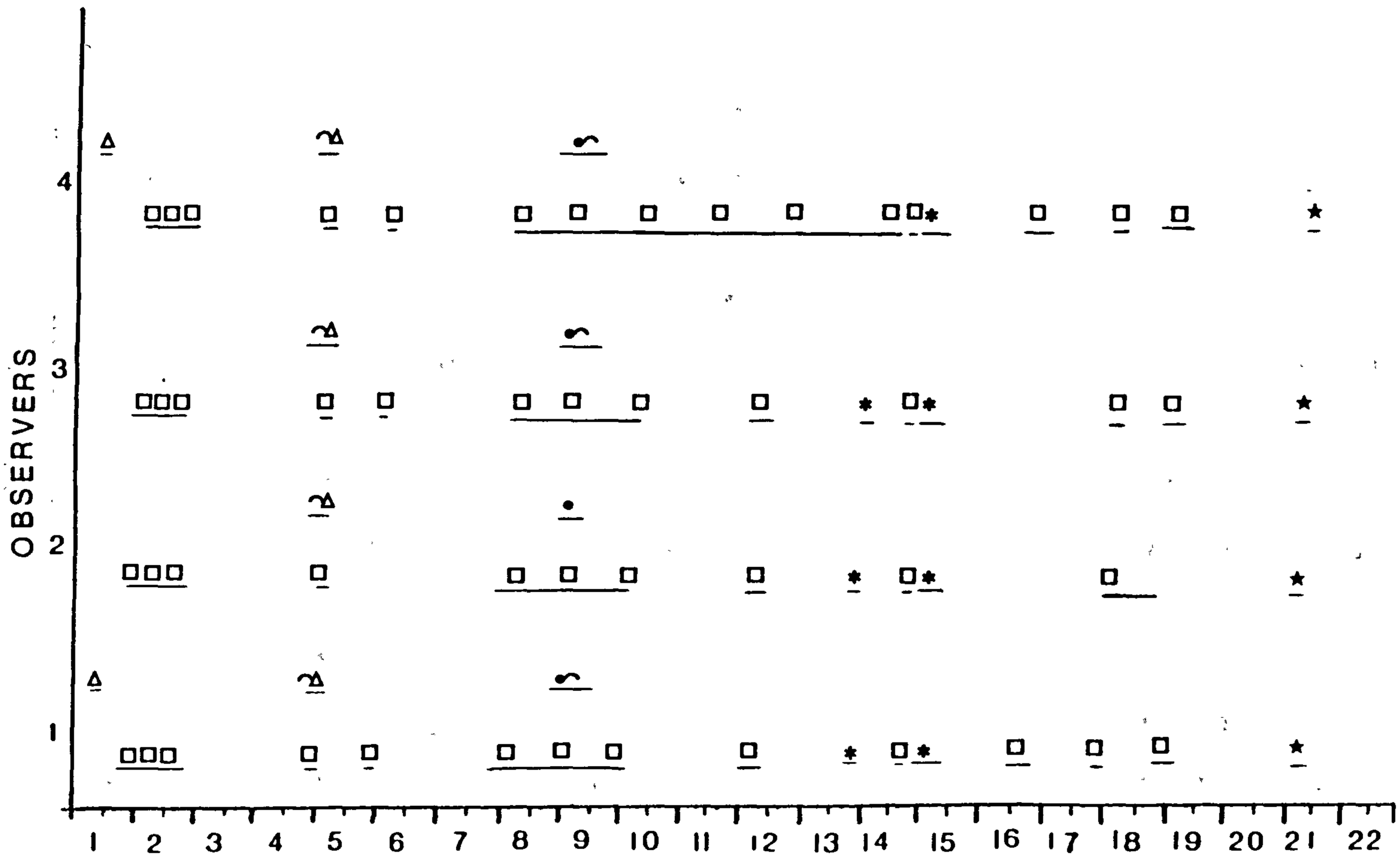

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Figure sb2.4b Expressive locations and movements of the pianist playing bars 23-44 of Etude, Allegretto no.3 in Ab major by Chopin.

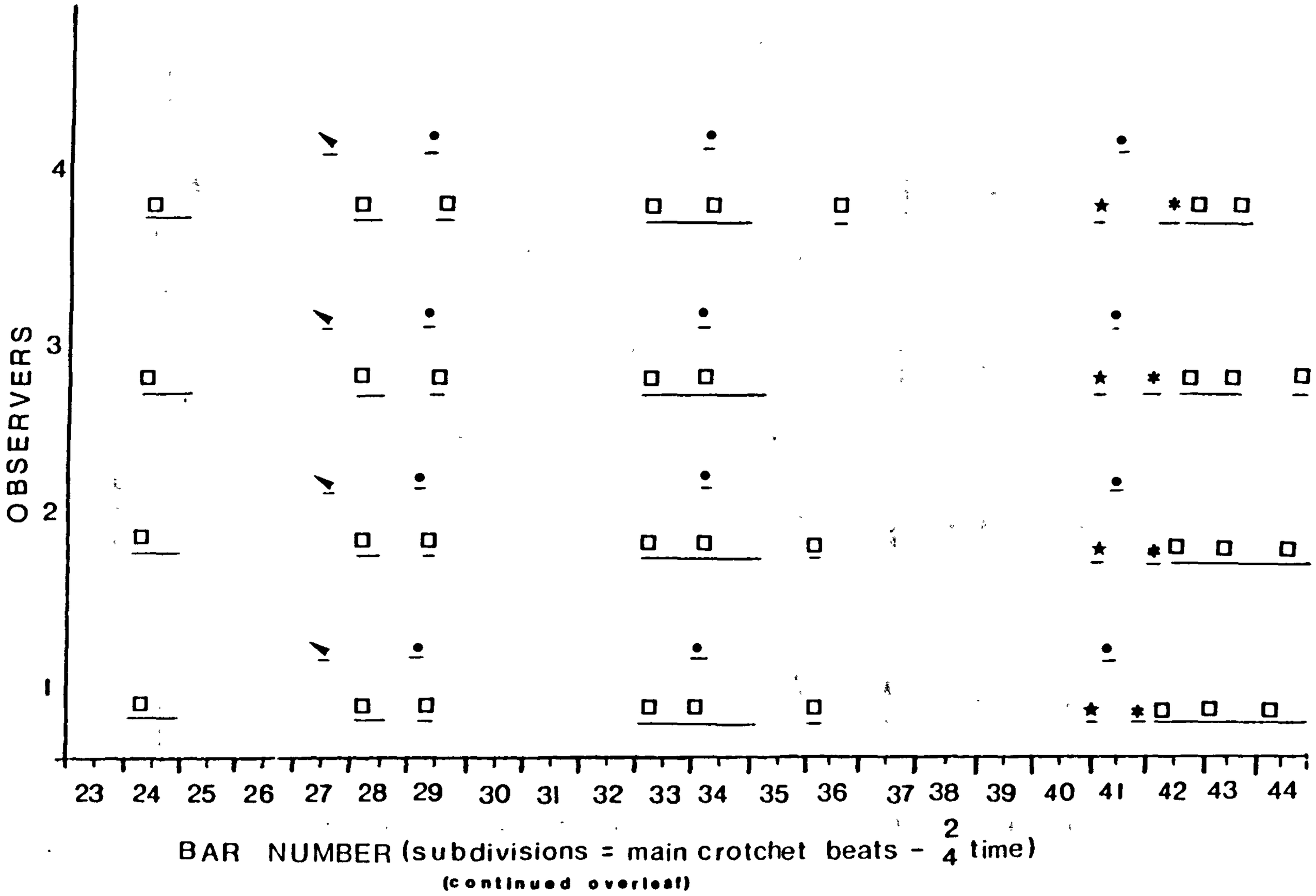

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Figure sb2.4c Expressive locations and movements of the pianist playing bars 45-60 of Etude, Allegretto no.3 in Ab major by Chopin.

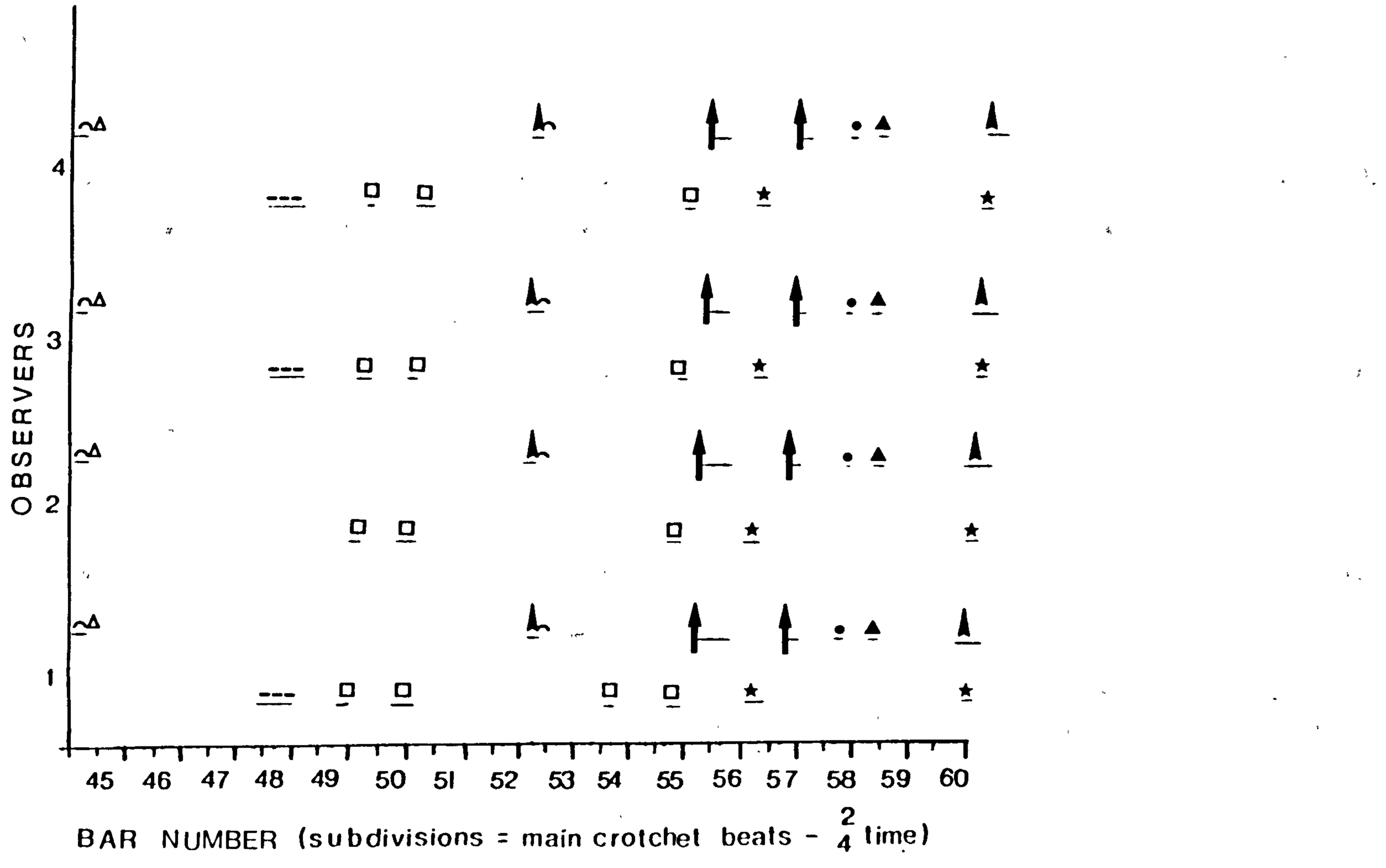

Figure sb2.5a Expressive locations and movements of the pianist playing bars 1-16 of Romance Op.118, No.5 in F major by Brahms.

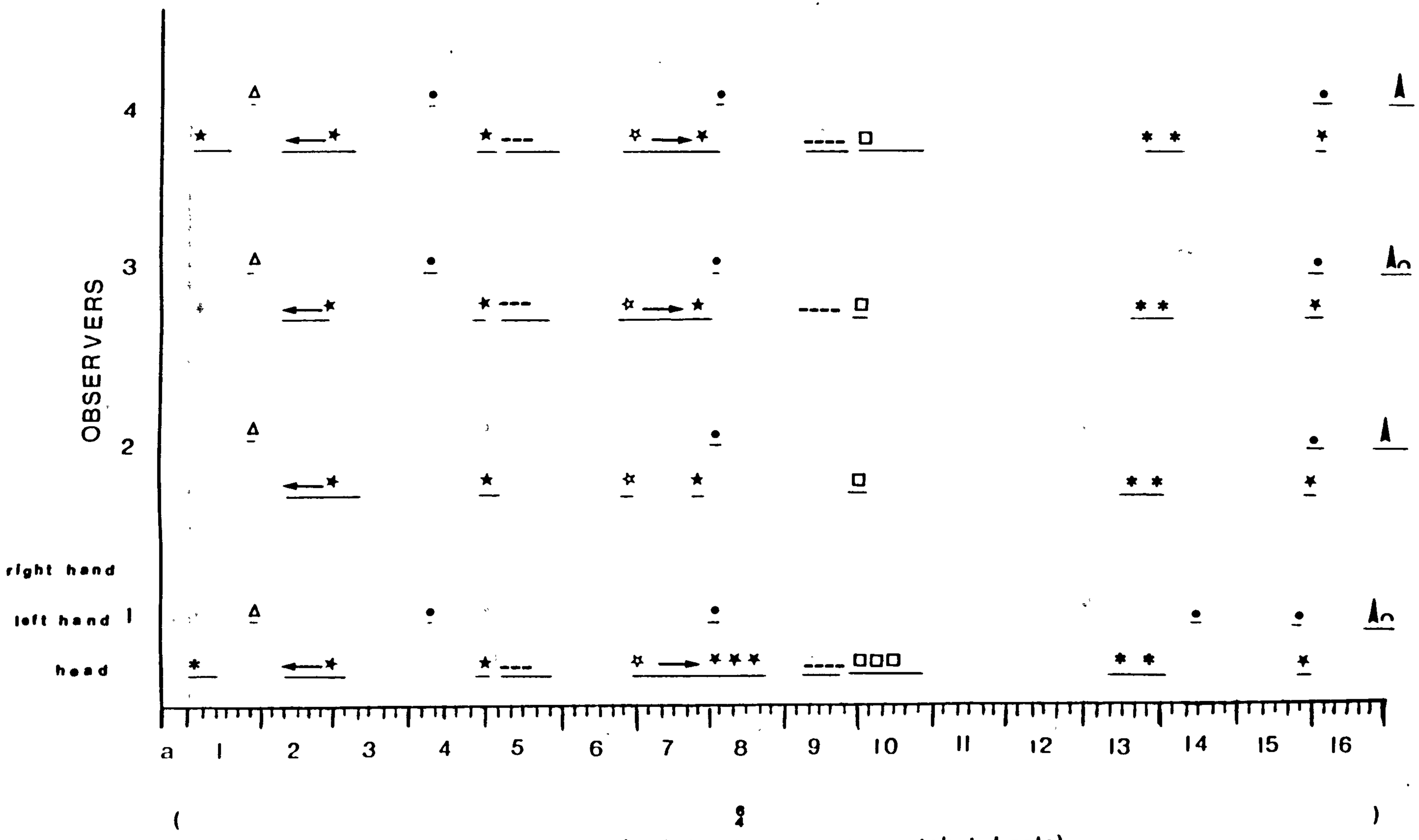

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Figure sb2.5b Expressive locations and movements of the pianist playing bars 17-32 of Romance Op.118, No.5 in F major by Brahms.

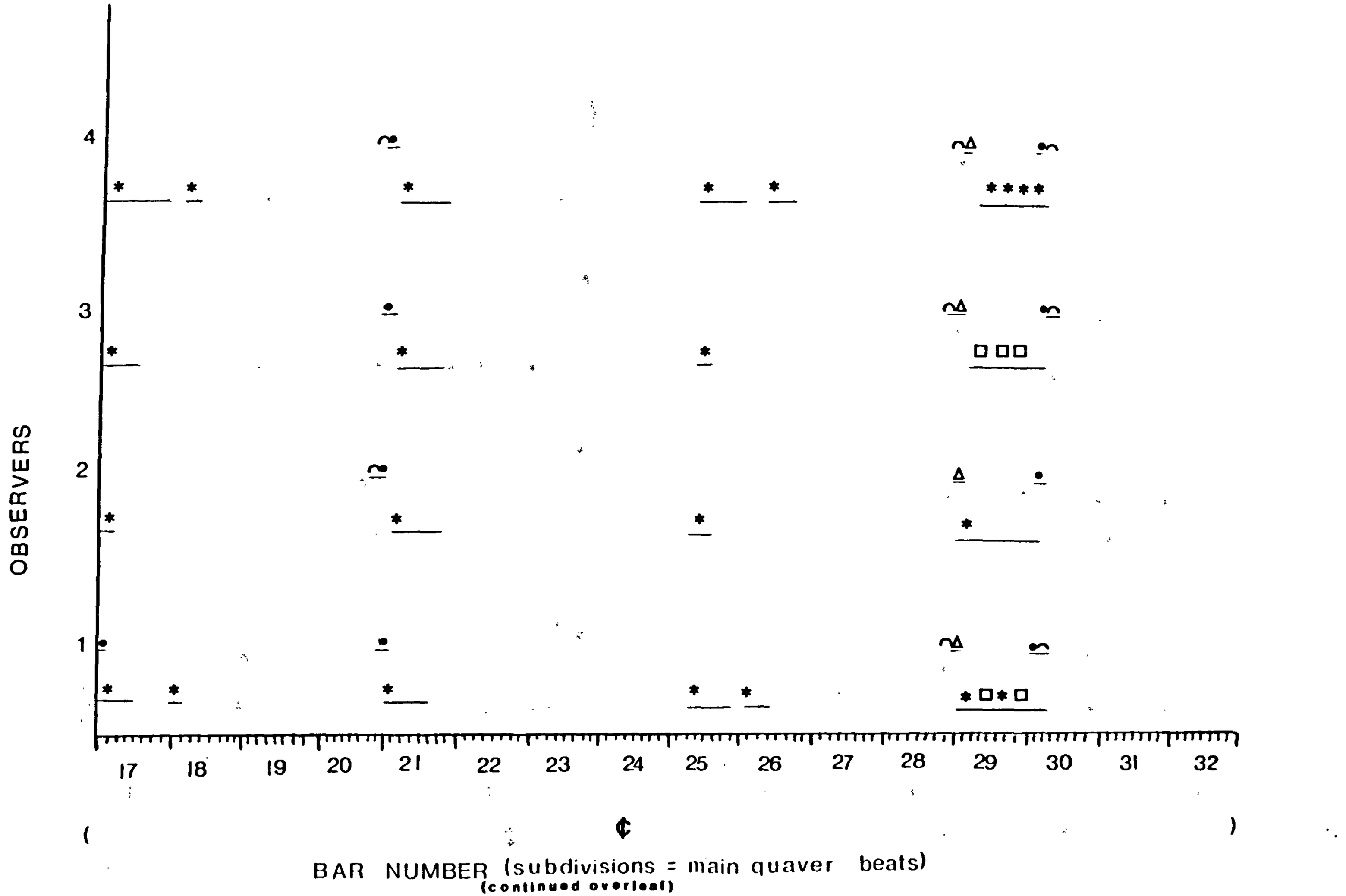

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Figure sb2.5c Expressive locations and movements of the pianist playing bars 33-48 of Romance Op.118, No.5 in F major by Brahms.

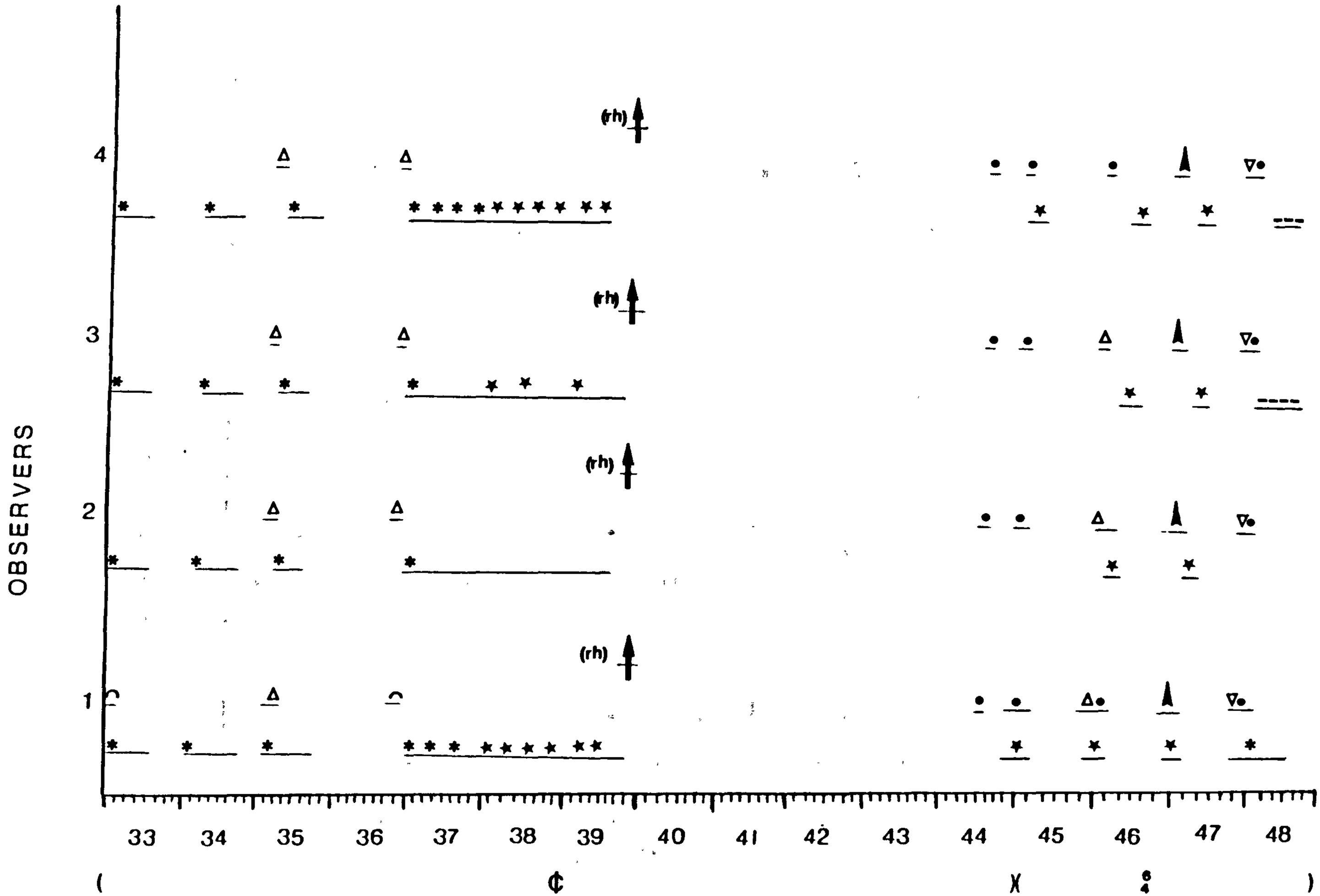

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Figure sb2.5d Expressive locations and movements of the pianist playing bars 49-57 of Romance Op.118, No.5 in F major by Brahms.

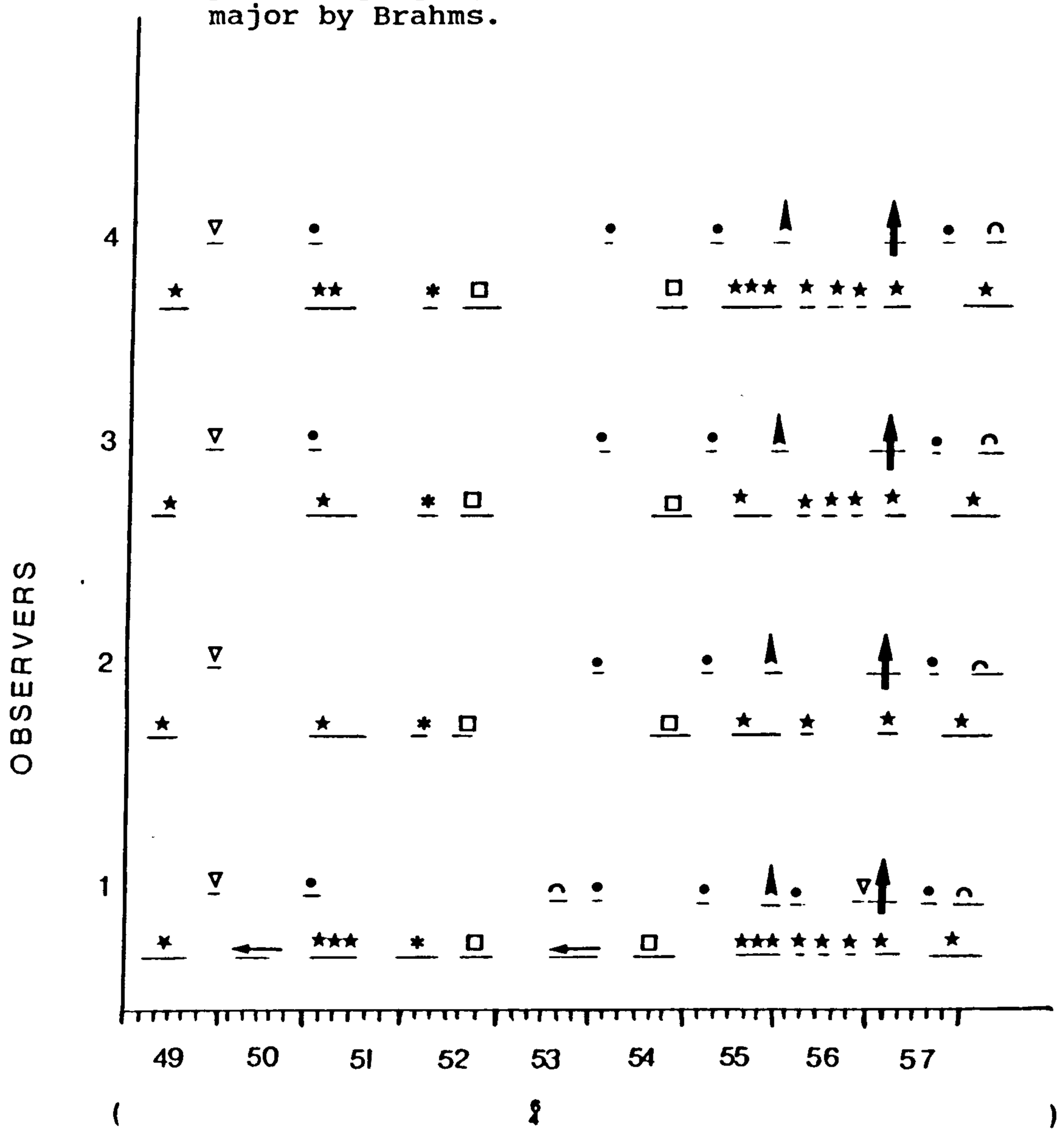

Figure sb2.6a Expressive locations and movements of the pianist playing bars 1-16 of the first performance of the Prélude Danseuses de Delphes by Debussy.

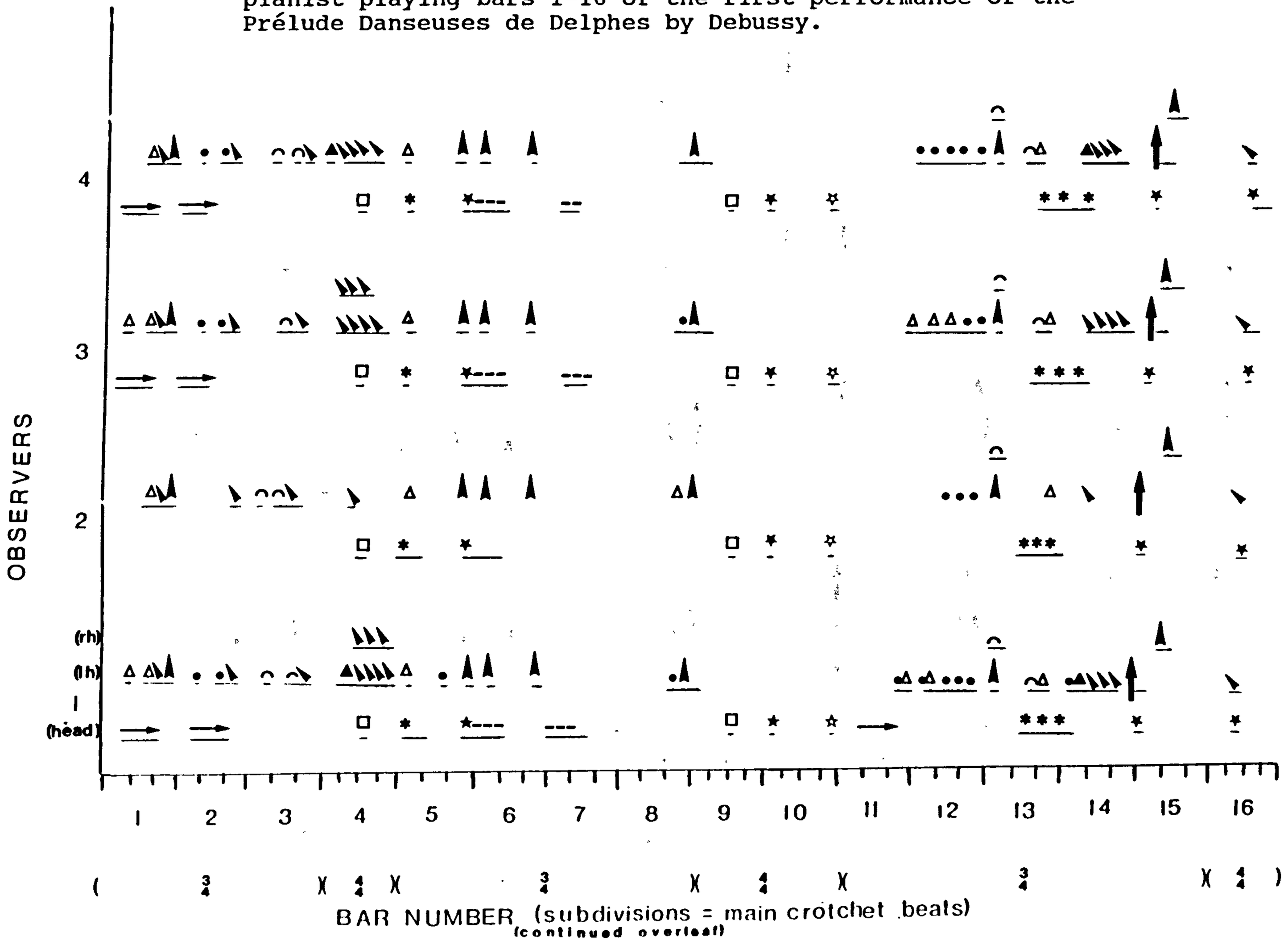

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Figure sb2.6b Expressive locations and movements of the pianist playing bars 17-31 of the first performance of the Prélude Danseuses de Delphes by Debussy.

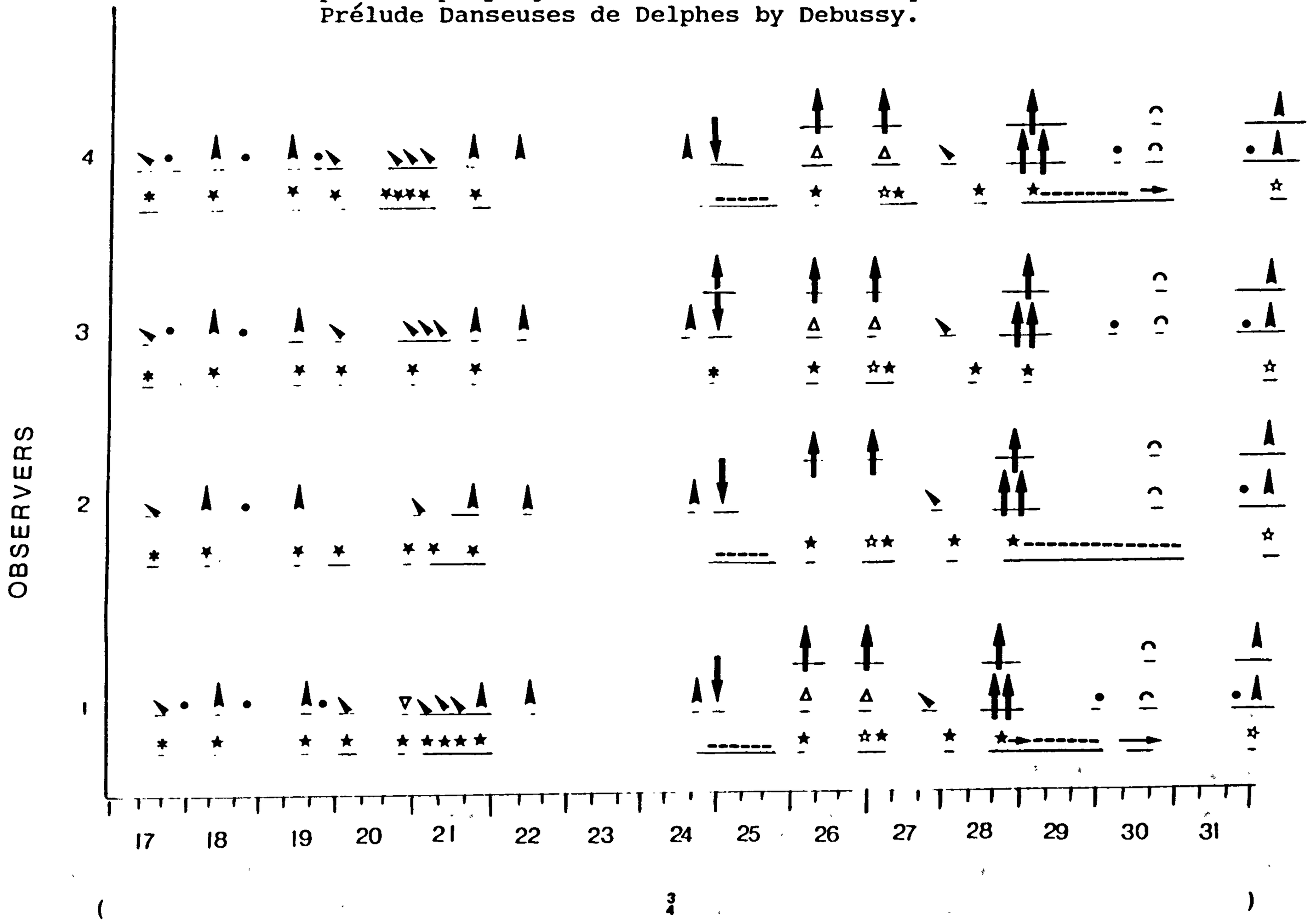

Figure sb2.7a Expressive locations and movements of the pianist playing bars 1-16 of the second performance of the Prélude Danseuses de Delphes by Debussy.

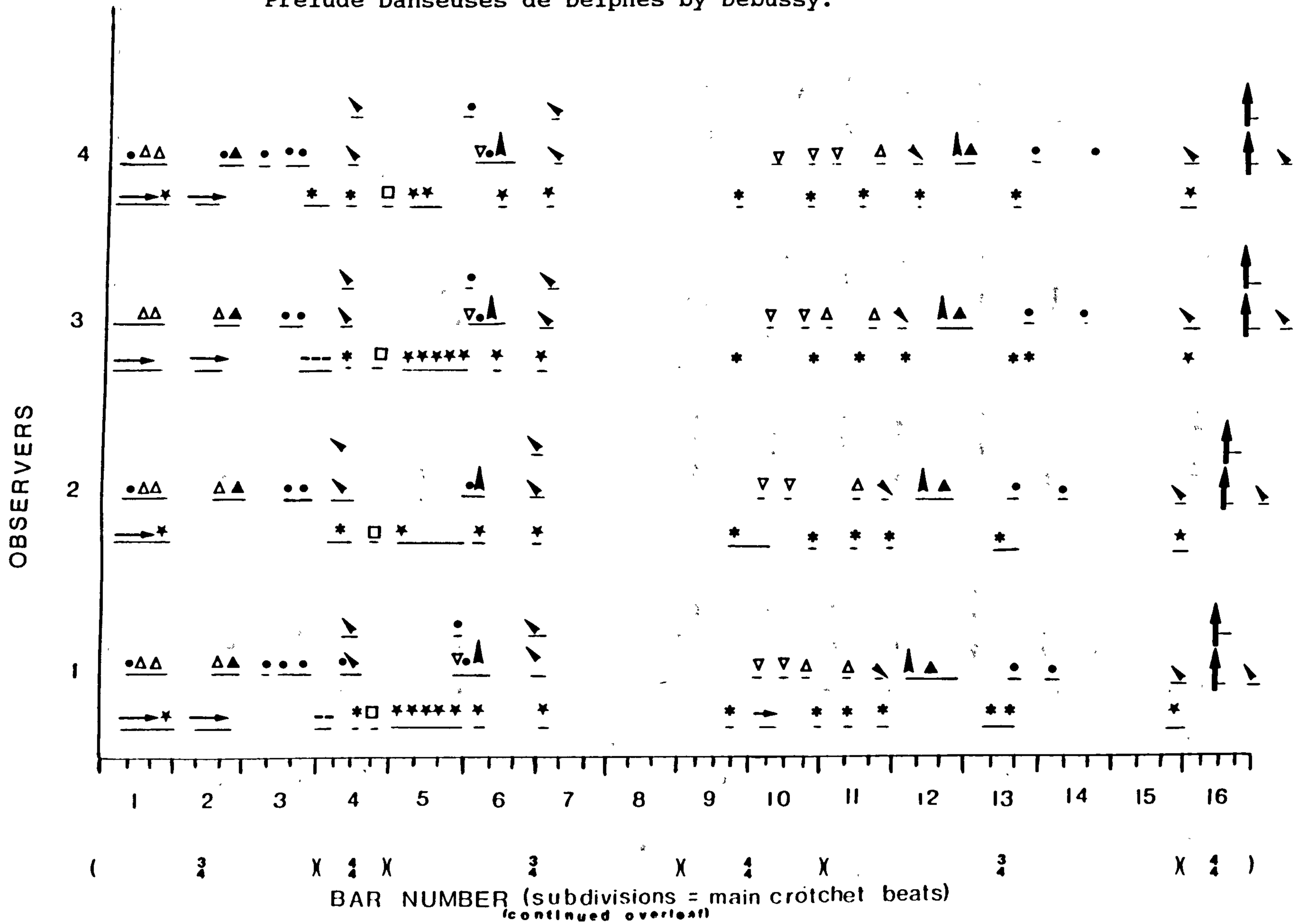

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Figure sb2.7b Expressive locations and movements of the pianist playing bars 17-31 of the second performance of the Prélude Danseuses de Delphes by Debussy.

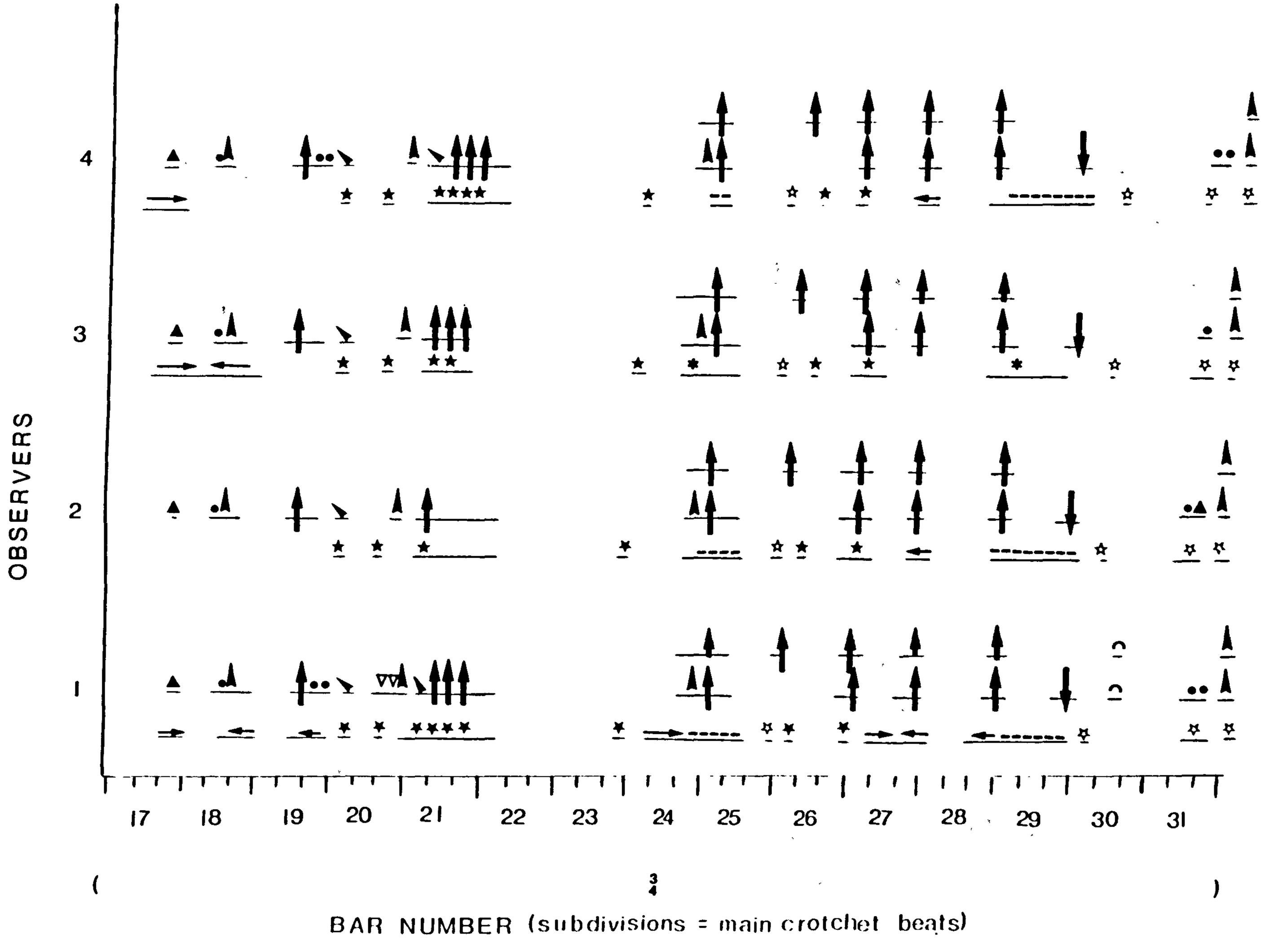


Figure sb2.8 Expressive locations and movements of the pianist playing the first performance of Op. 19, No.1 from Sechs Kleine Klavierstucke by Schoenberg.

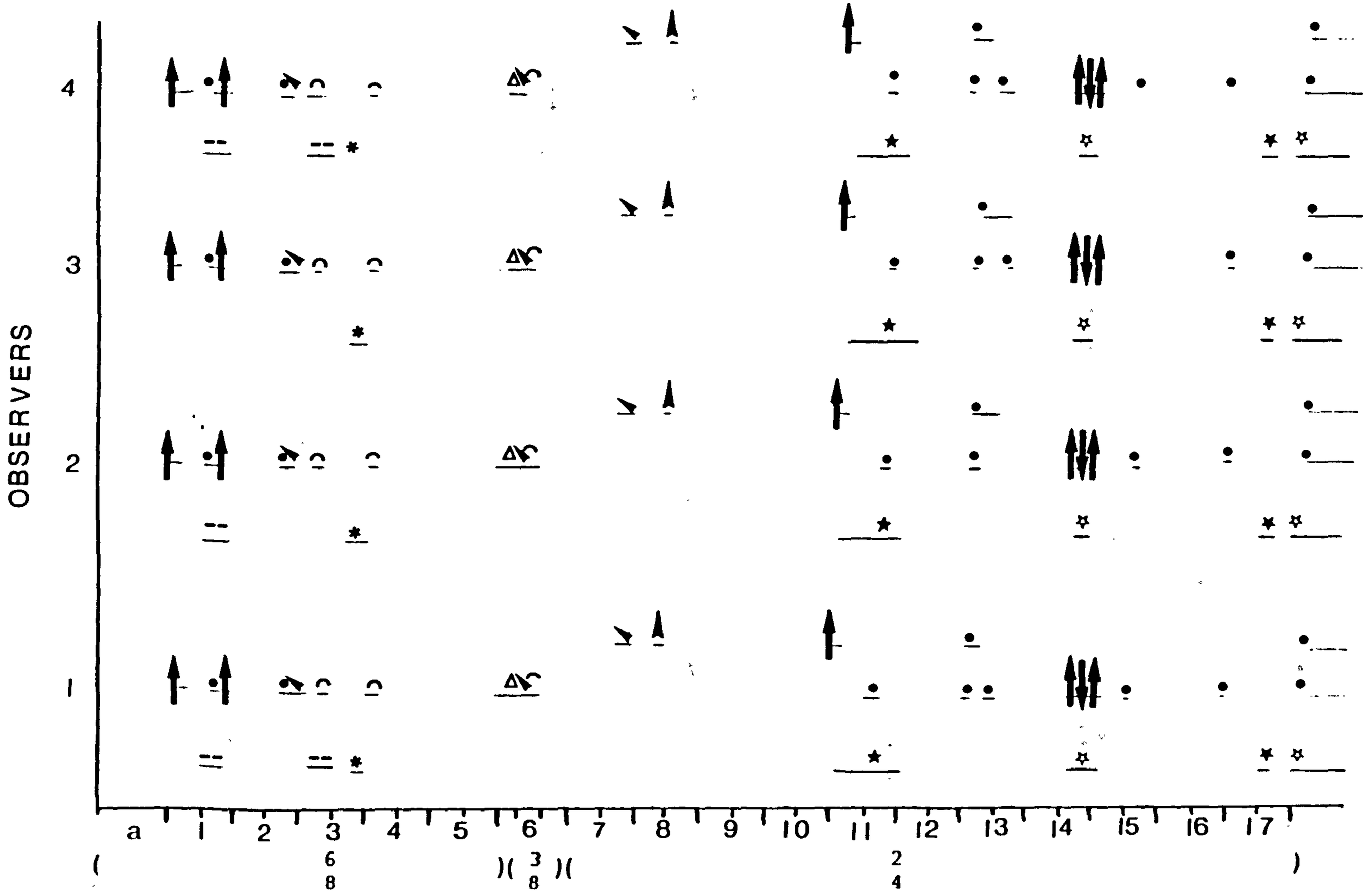


Figure sb2.9 Expressive locations and movements of the pianist playing the second performance of Op. 19, No.1 from Sechs Kleine Klavierstucke by Schoenberg.

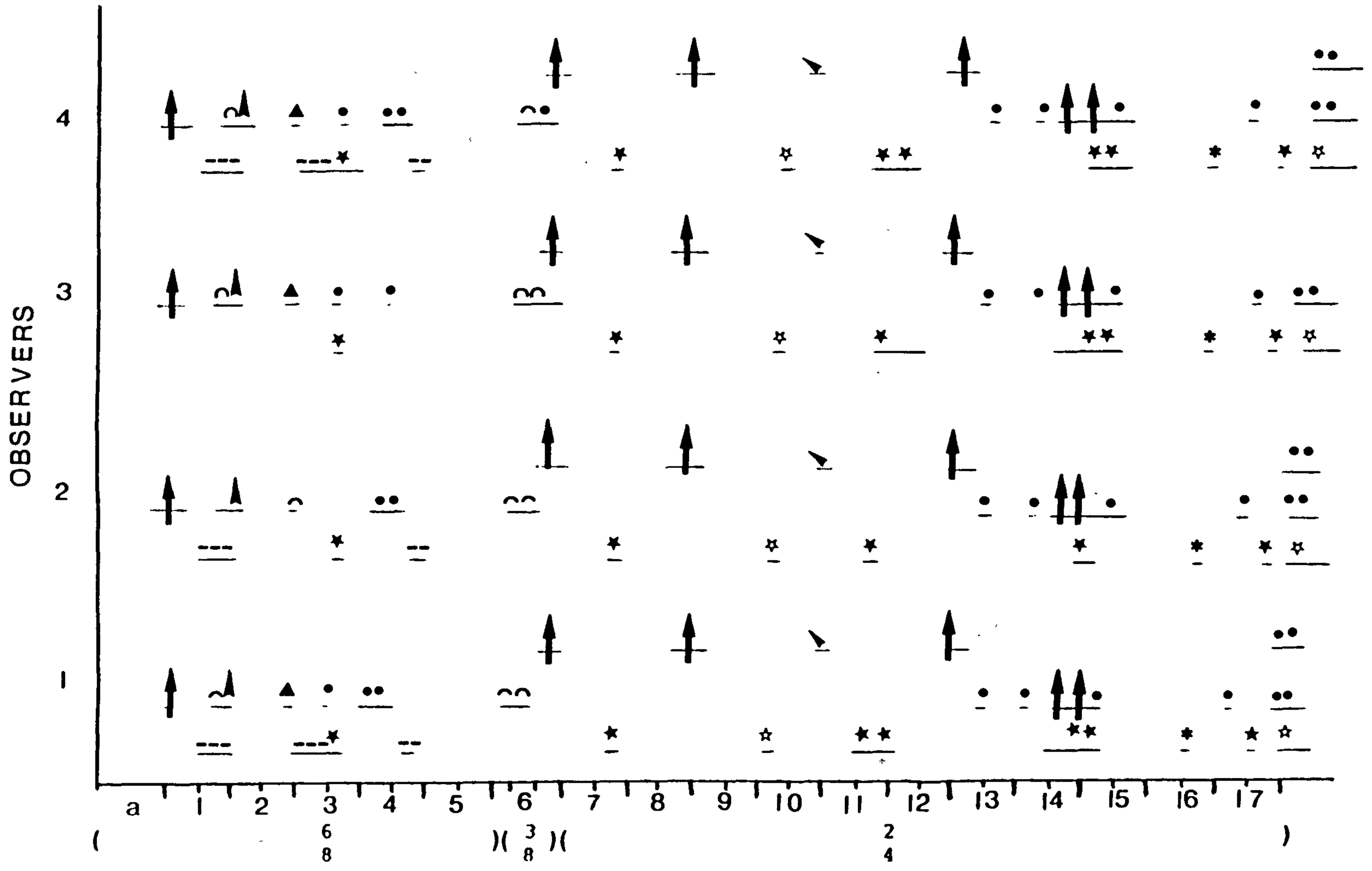
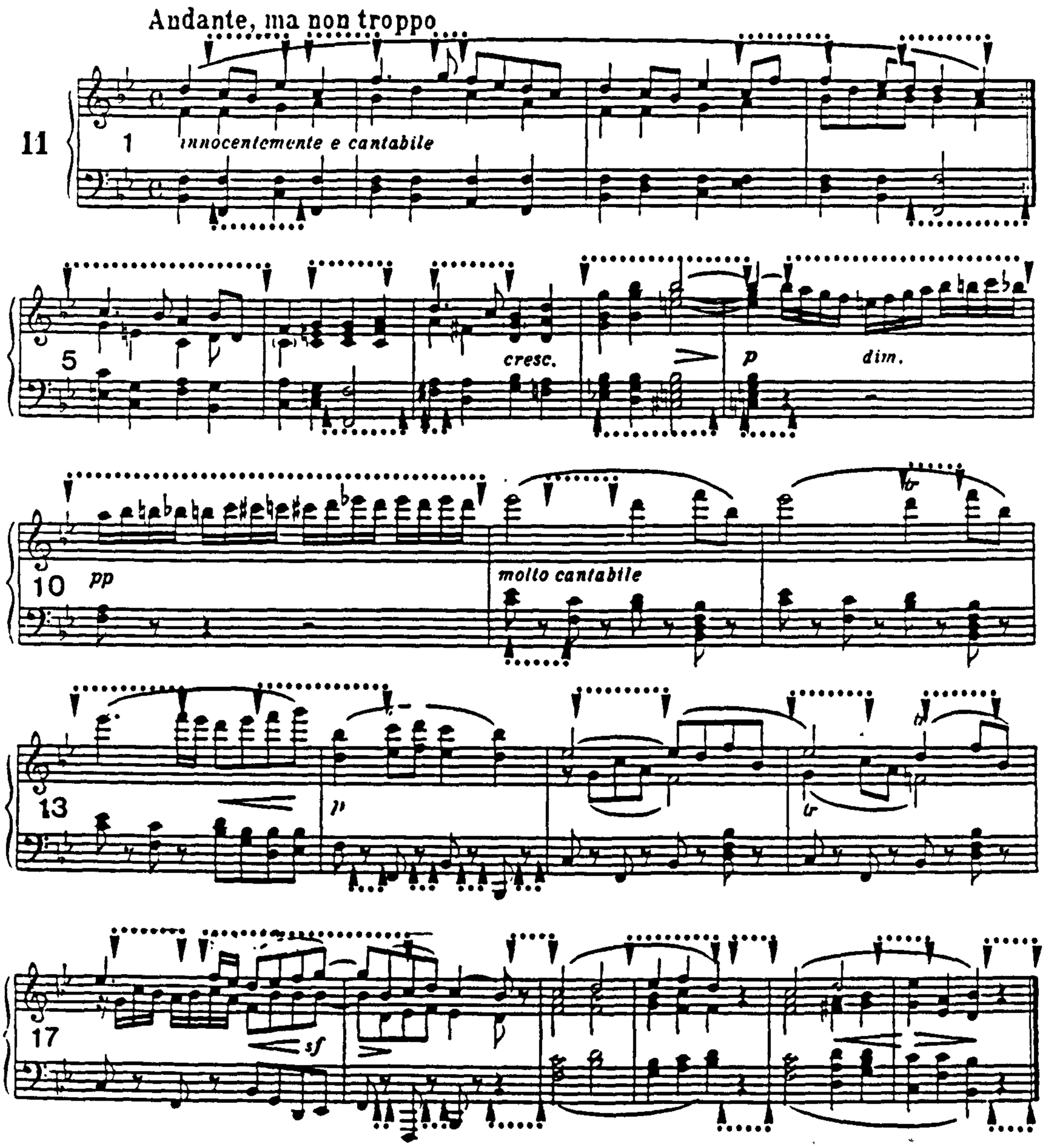


Figure sb2.10 The pianist's expressive locations shown on the score of the Bagatelle Op.119, No.11 in Bb major.



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.

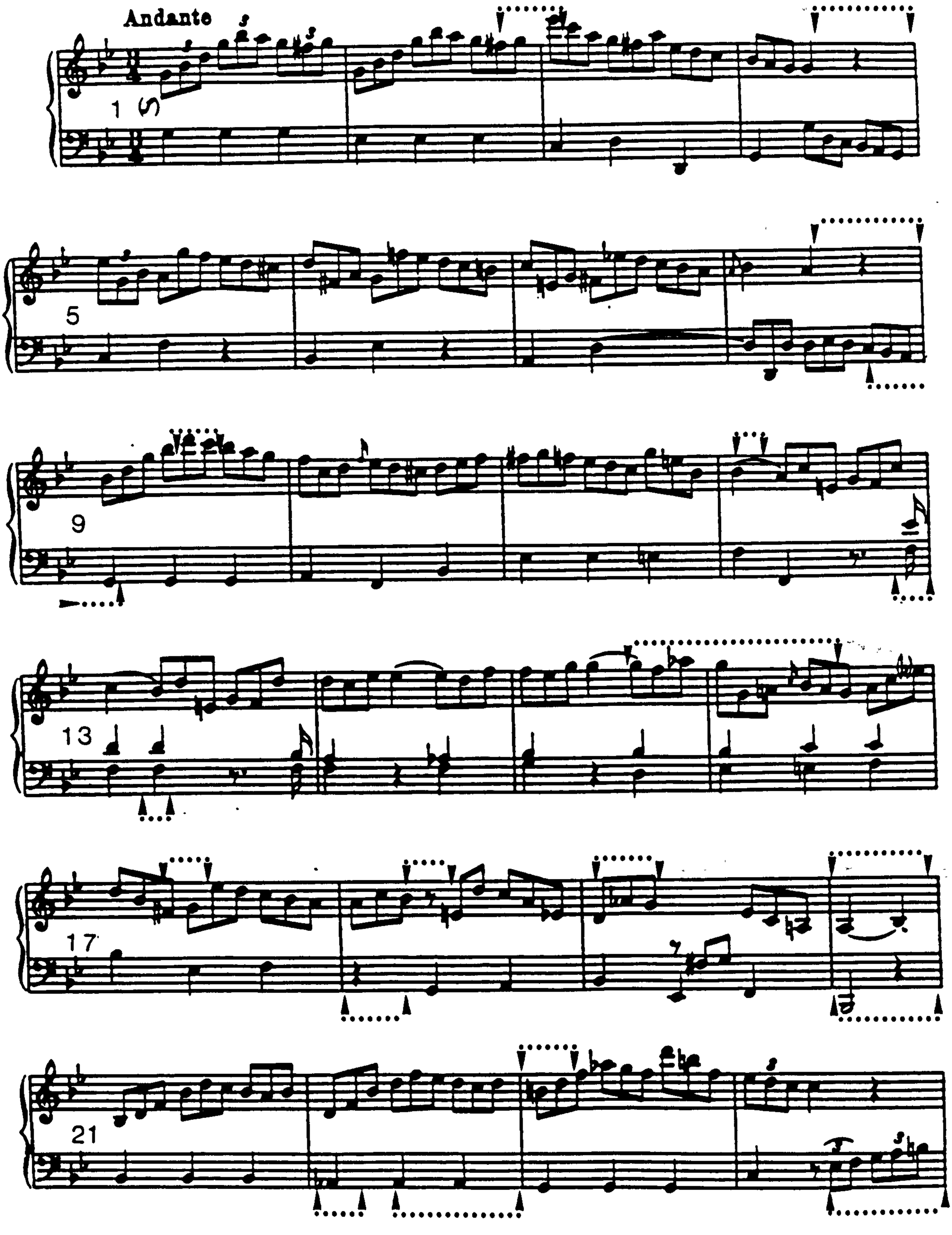


Figure sb2.11b The pianist's expressive locations for bars 25-48 shown on the score of the second movement of the Sonata for Keyboard in G minor by C.P.E Bach.

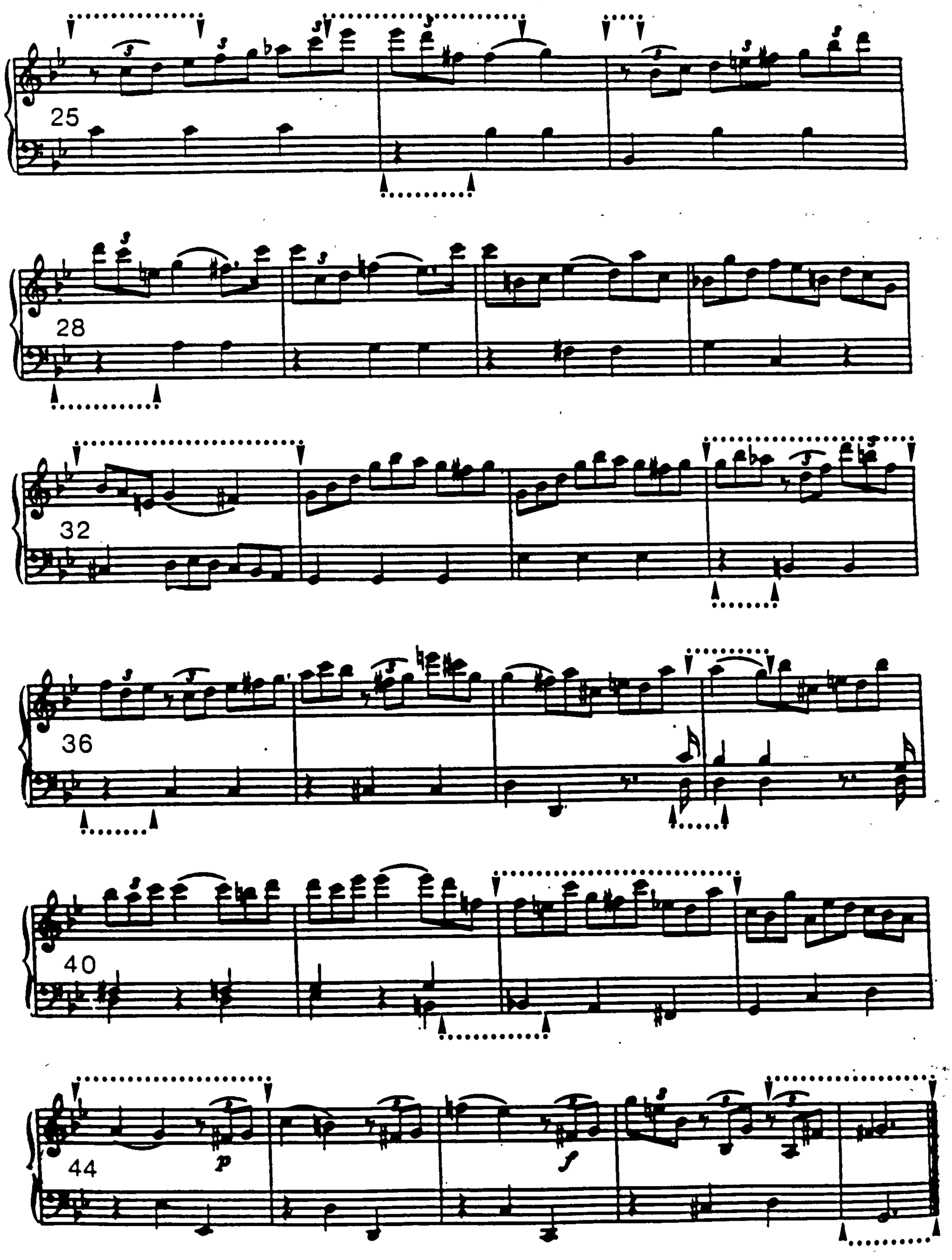


Figure sb2.12a The pianist's expressive locations for bars 1-20 shown on the score of Etude, Allegretto no.3 in Ab major by Chopin.

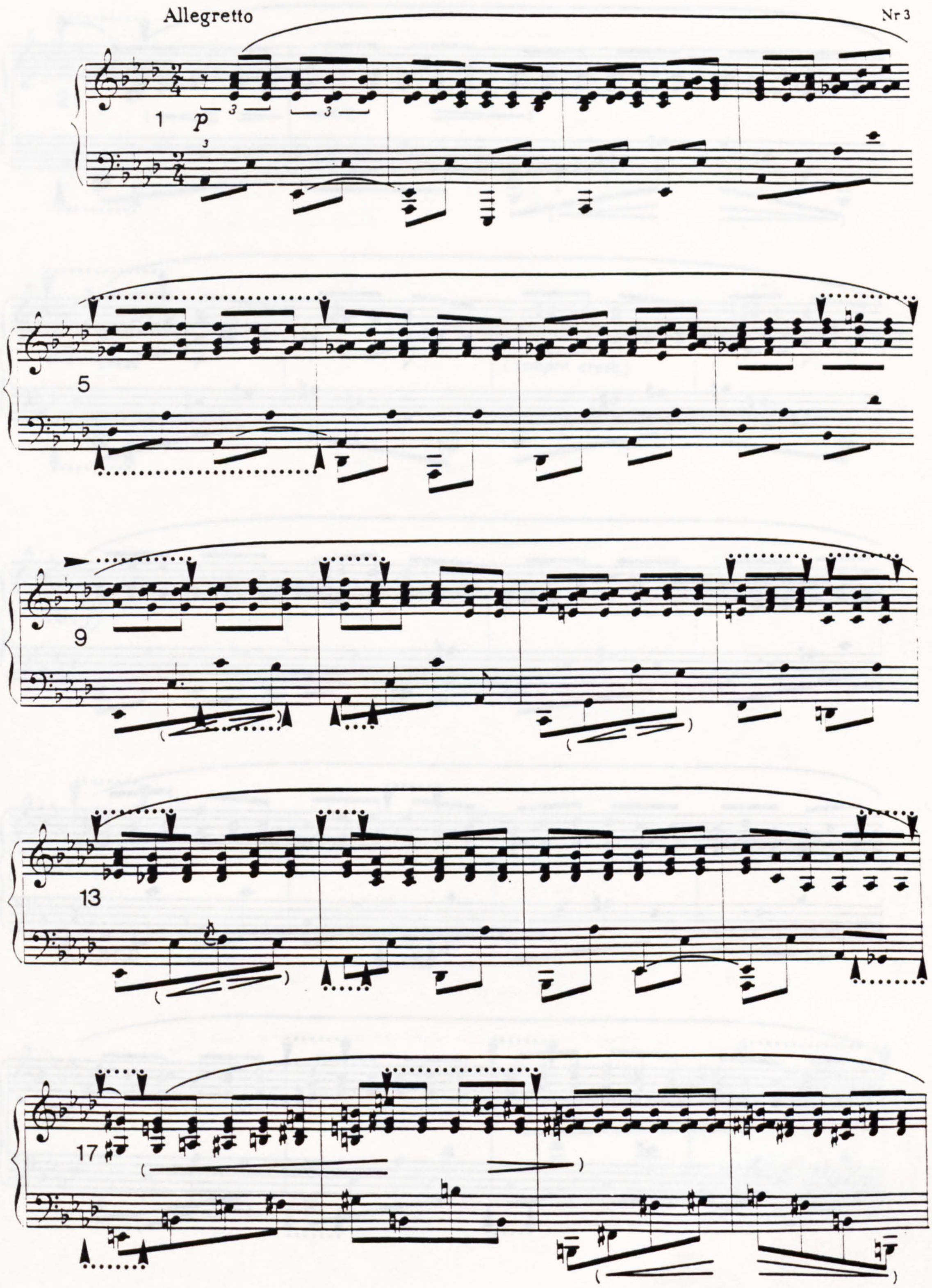


Figure sb2.12b The pianist's expressive locations for bars 21-40 shown on the score of Etude, Allegretto No.3 in Ab major by Chopin.

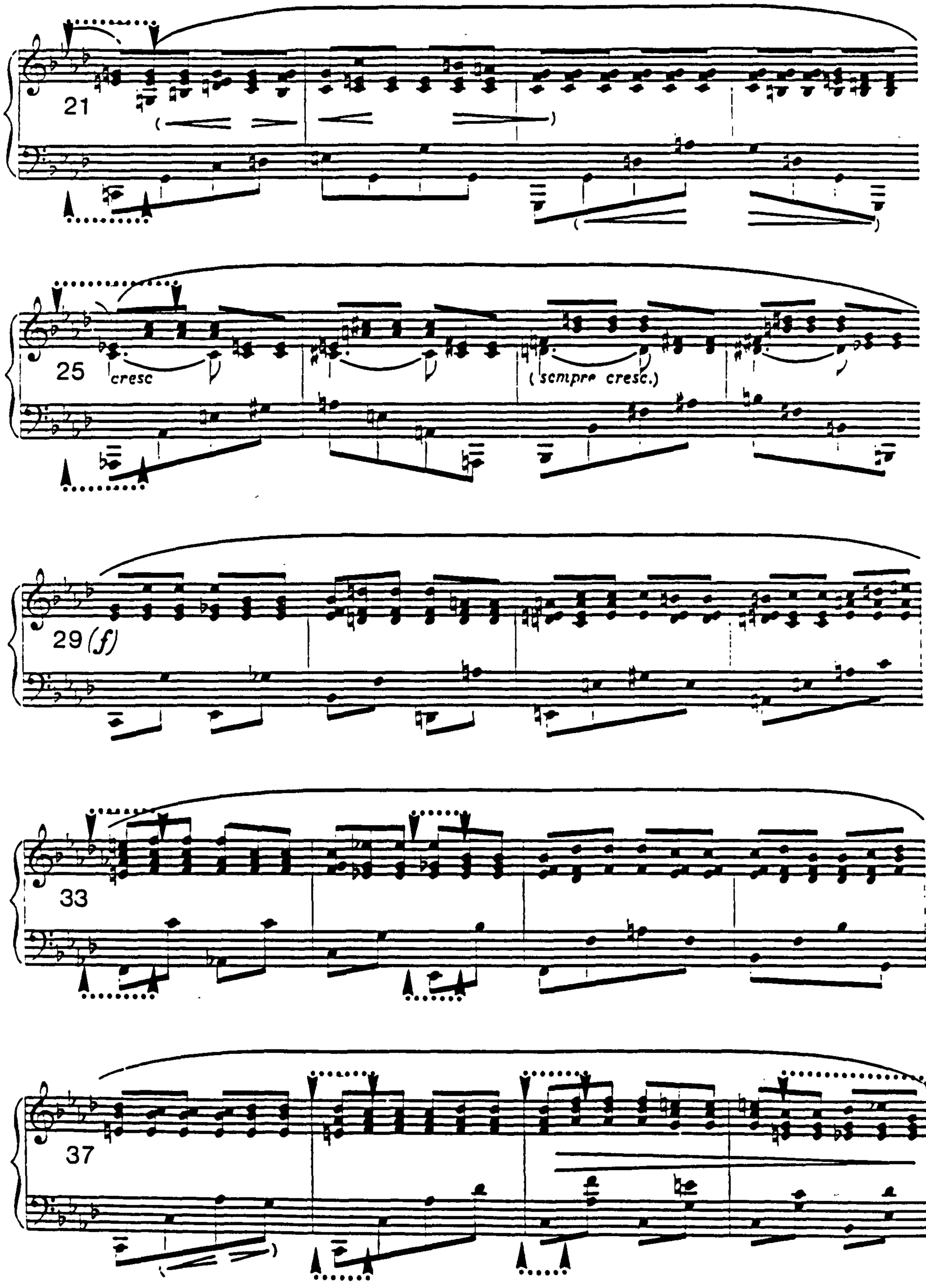


Figure sb2.12c The pianist's expressive locations for bars 41-60 shown on the score of Etude, Allegretto No.3 in Ab major by Chopin.

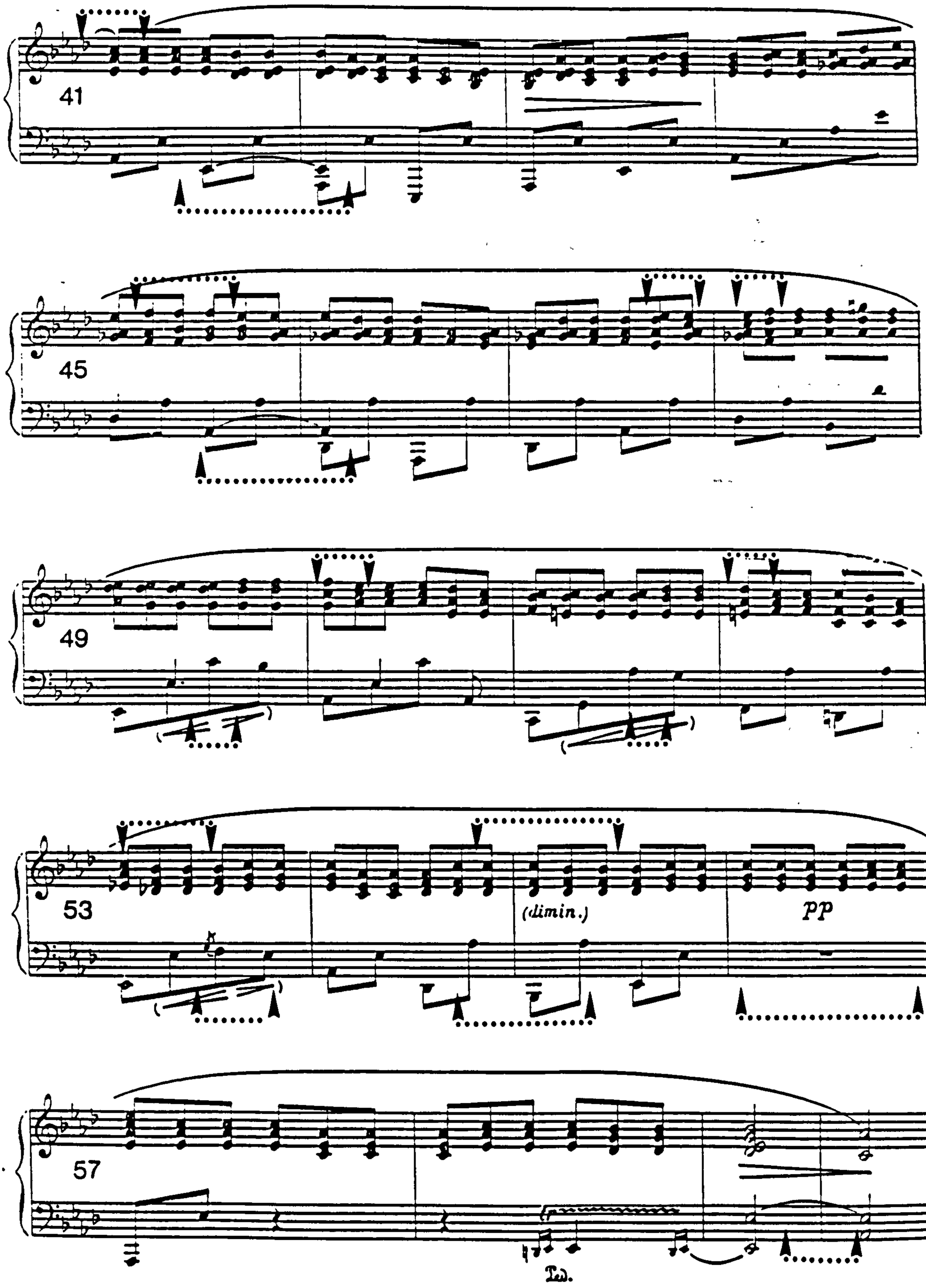


Figure sb2.13a The pianist's expressive locations for bars 1-16 shown on the score of the Brahms Romance Op.118, No.5.

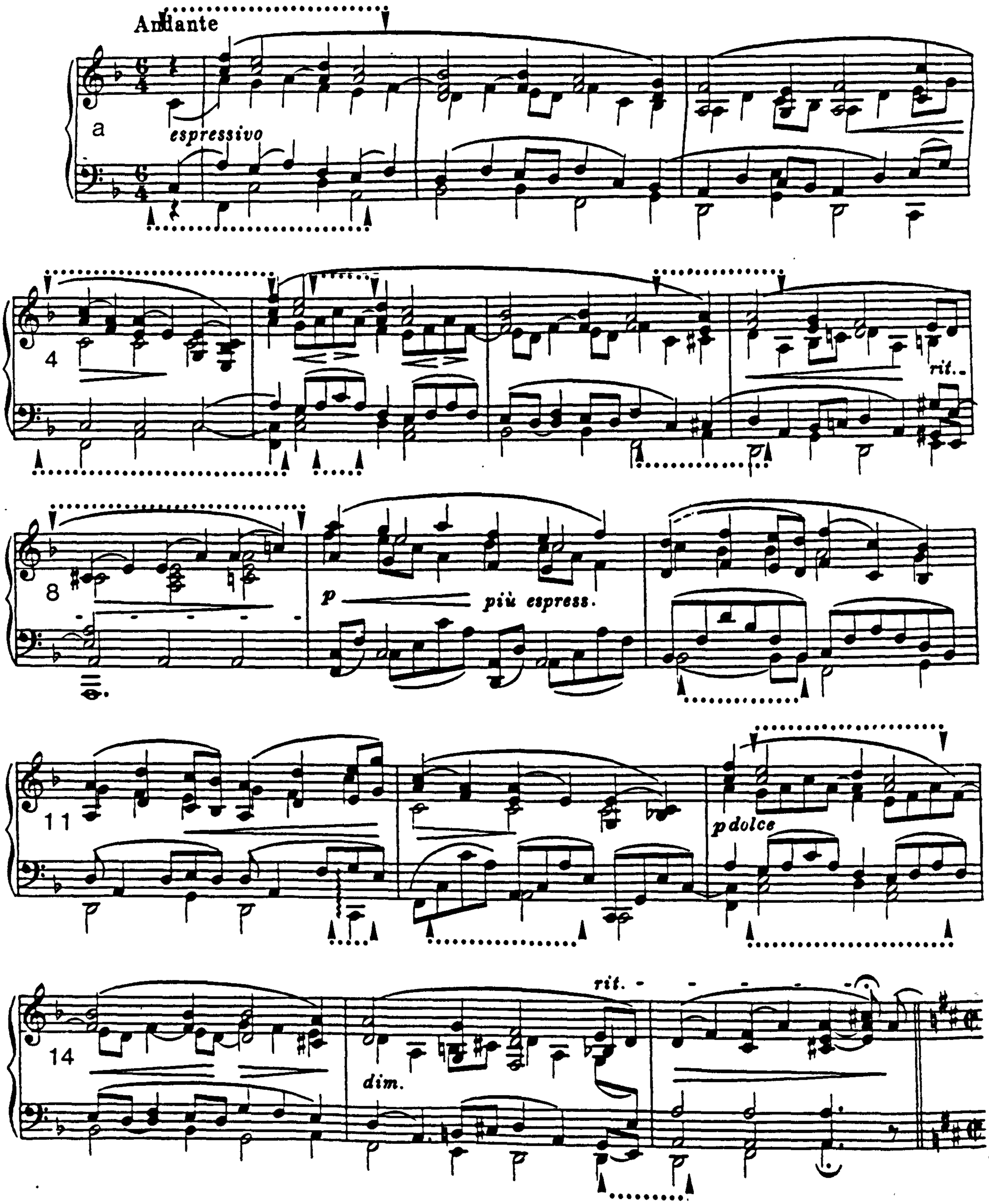


Figure sb2.13b The pianist's expressive locations for bars 17-36 shown on the score of the Brahms Romance Op.118, No.5.

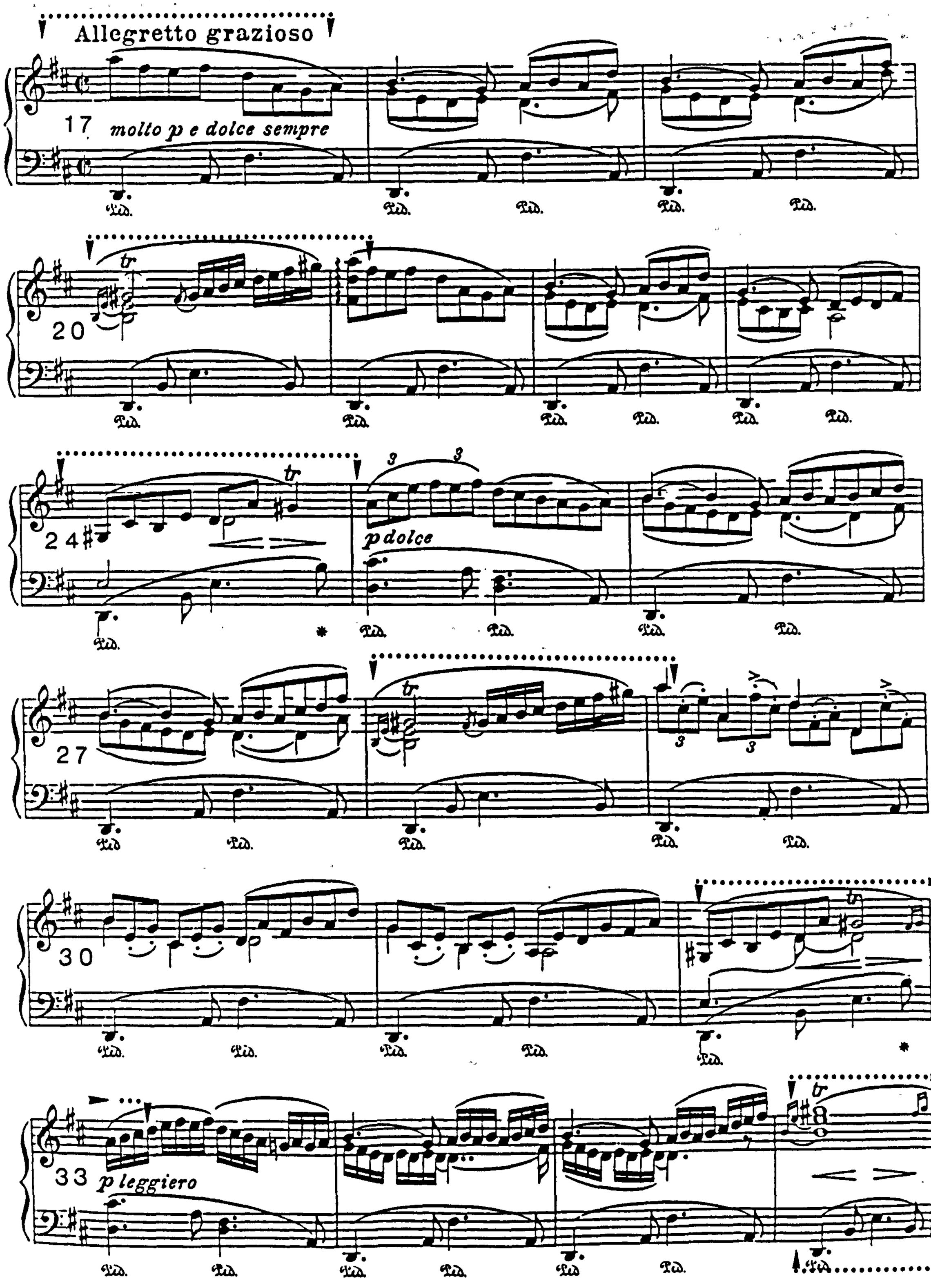


Figure sb2.13c The pianist's expressive locations for bars 37-57 shown on the score of the Brahms Romance Op.118, No.5.

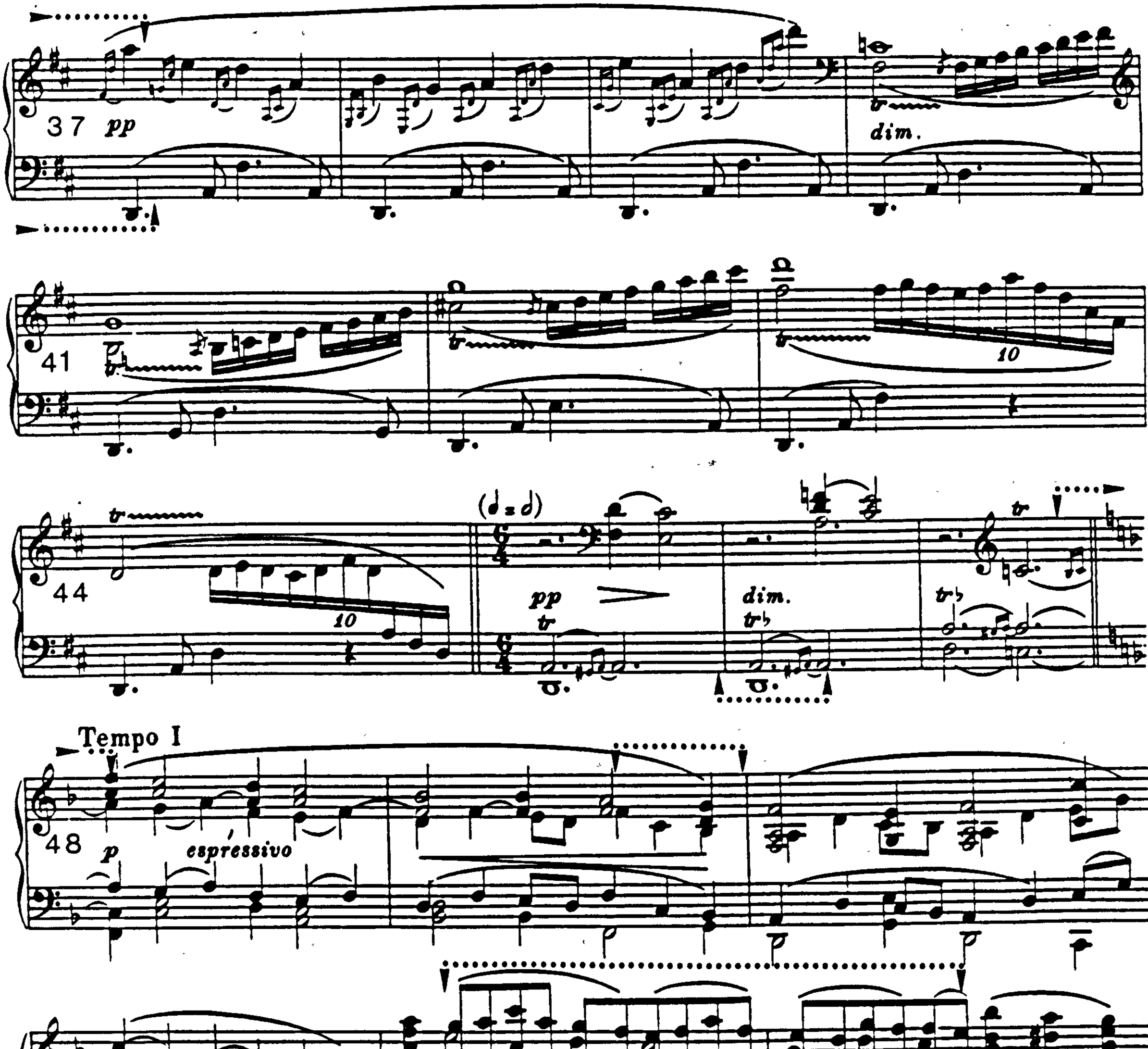


Figure sb2.14a The pianist's expressive locations for bars 1-12 shown on the score of the Prélude Danseuses de Delphes by Debussy.

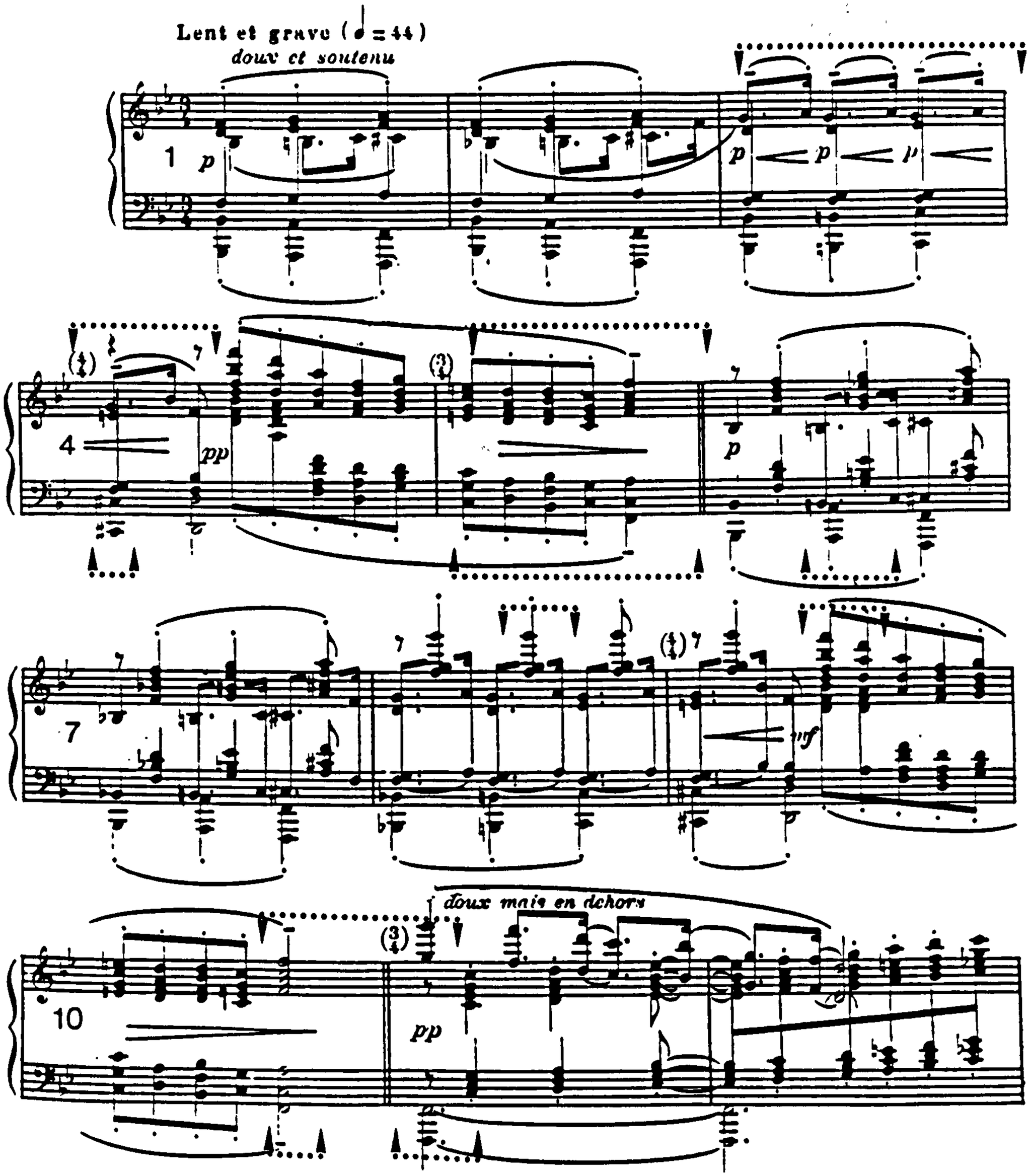
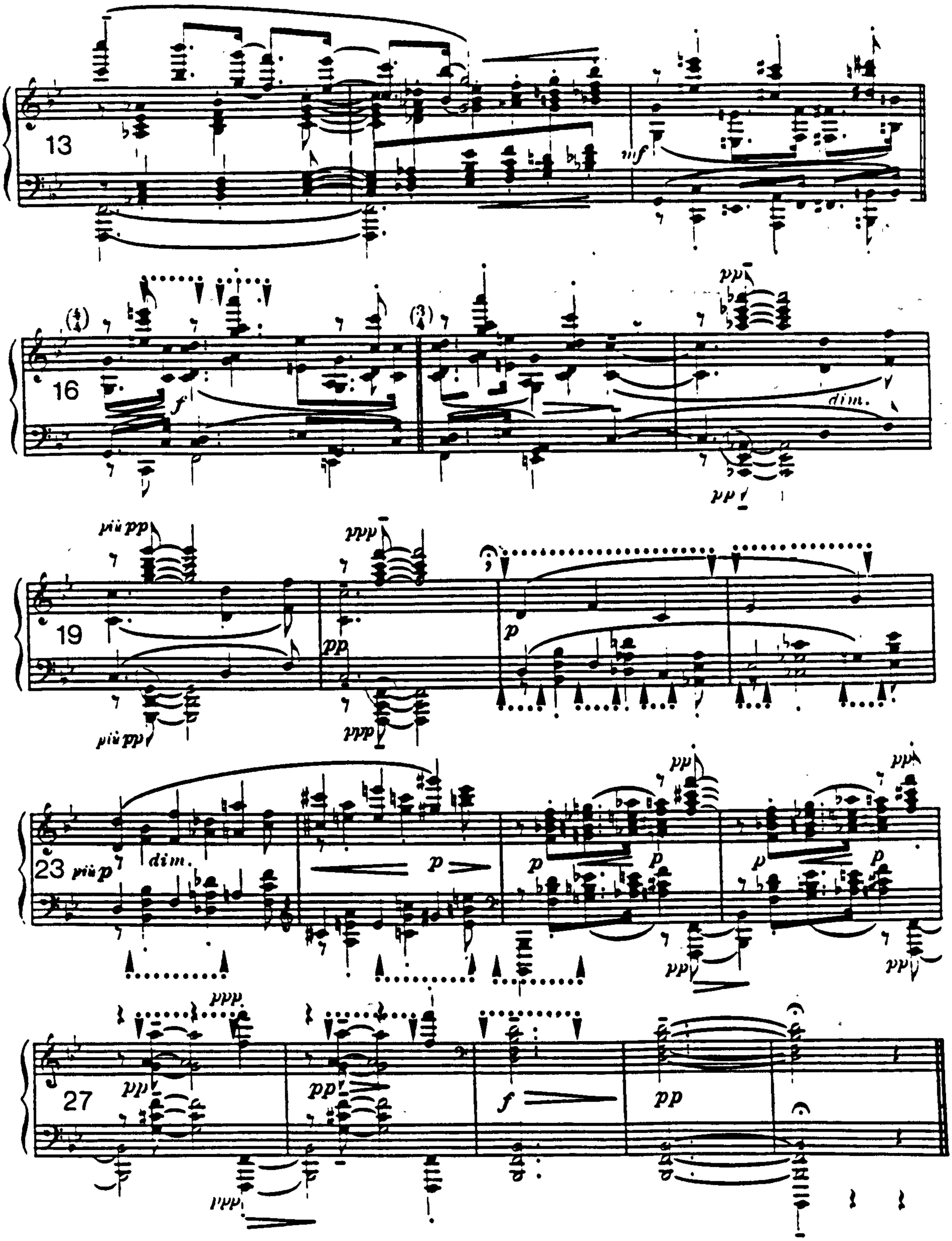


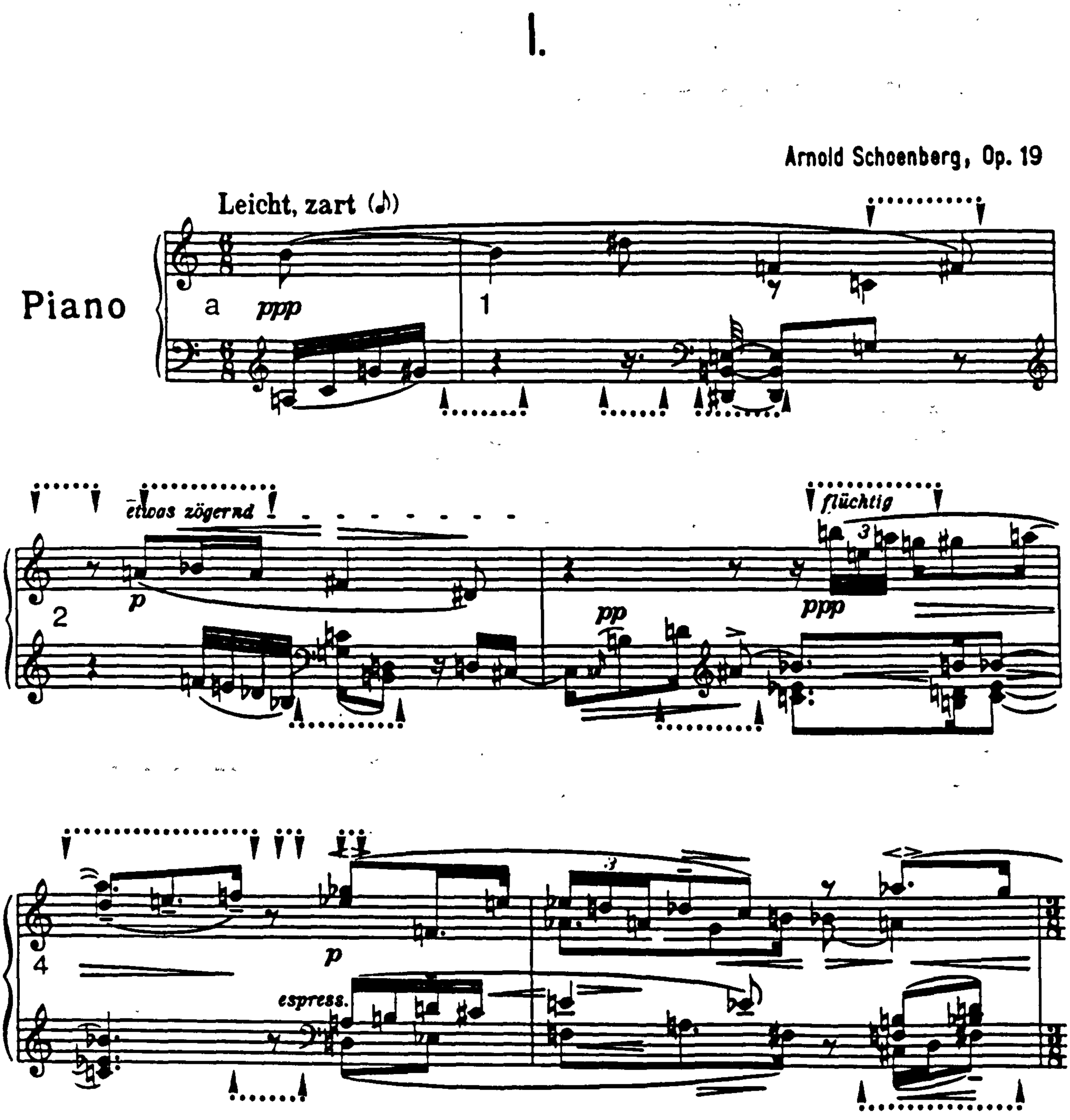
Figure sb2.14b The pianist's expressive locations for bars 13-31 shown on the score of the Prélude Danseuses de Delphes by Debussy.



(... 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 Klavierstucke by Schoenberg.

Aufführungsrecht vorbehalten



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 Klavierstucke by Schoenberg.

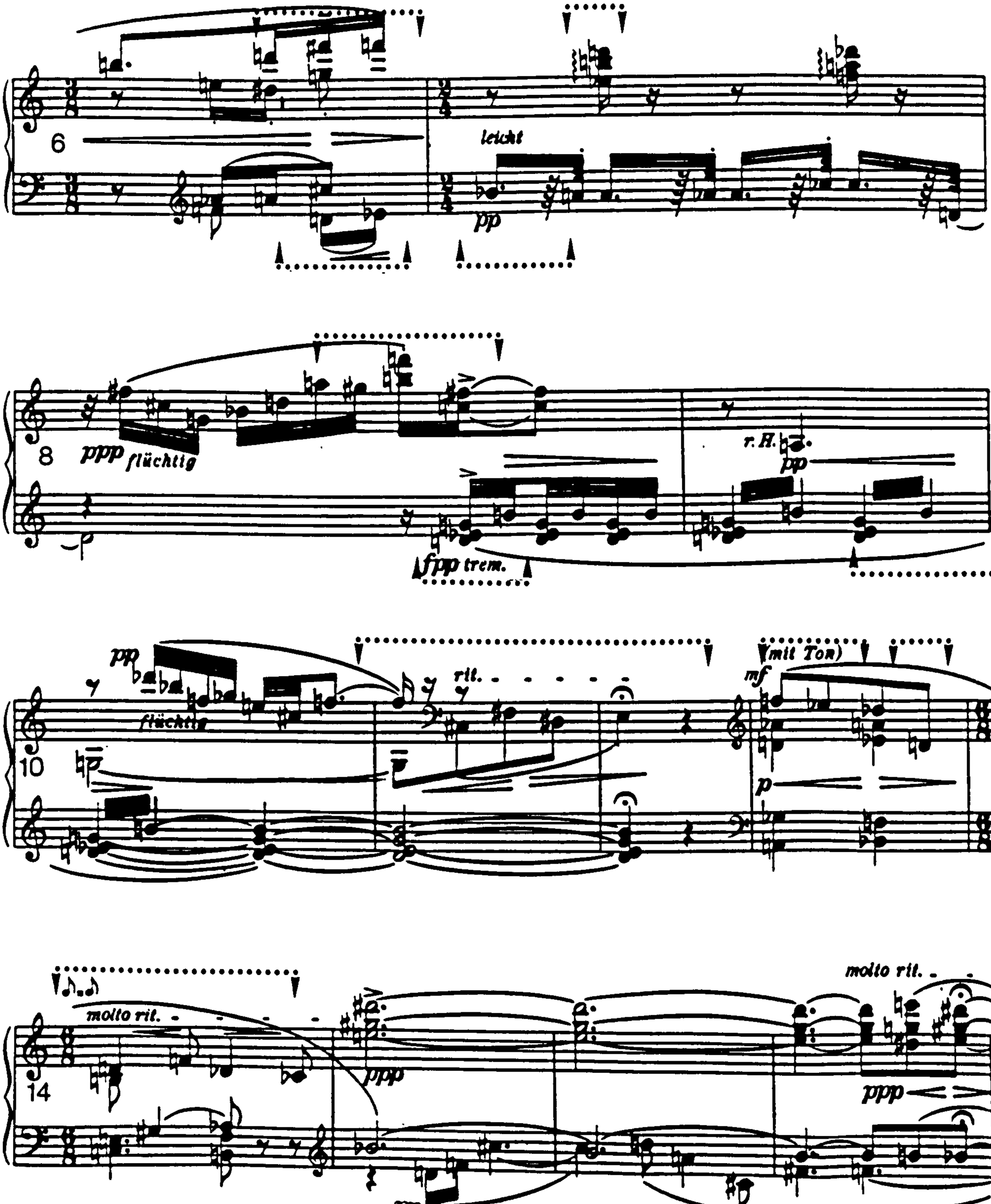
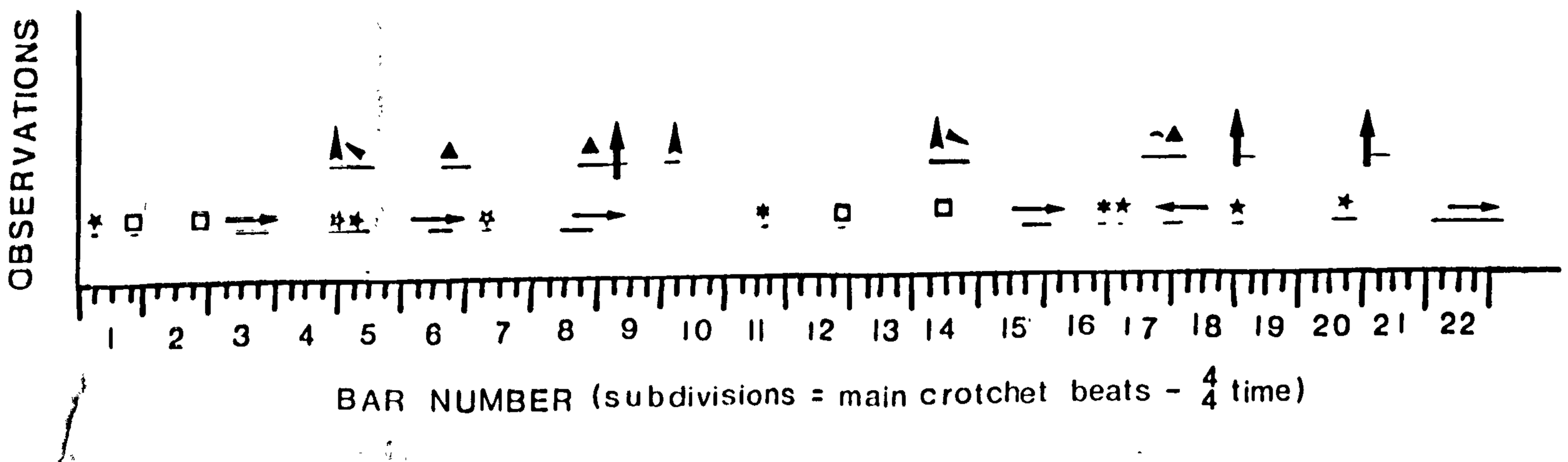
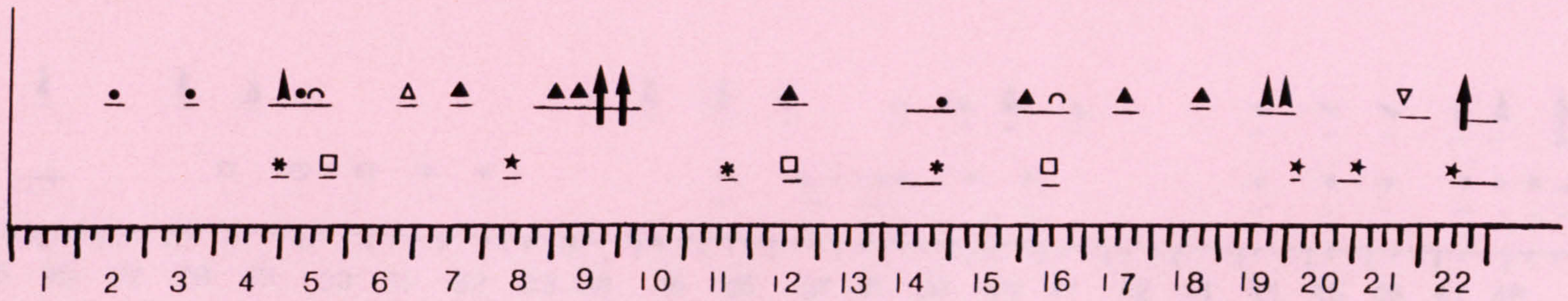


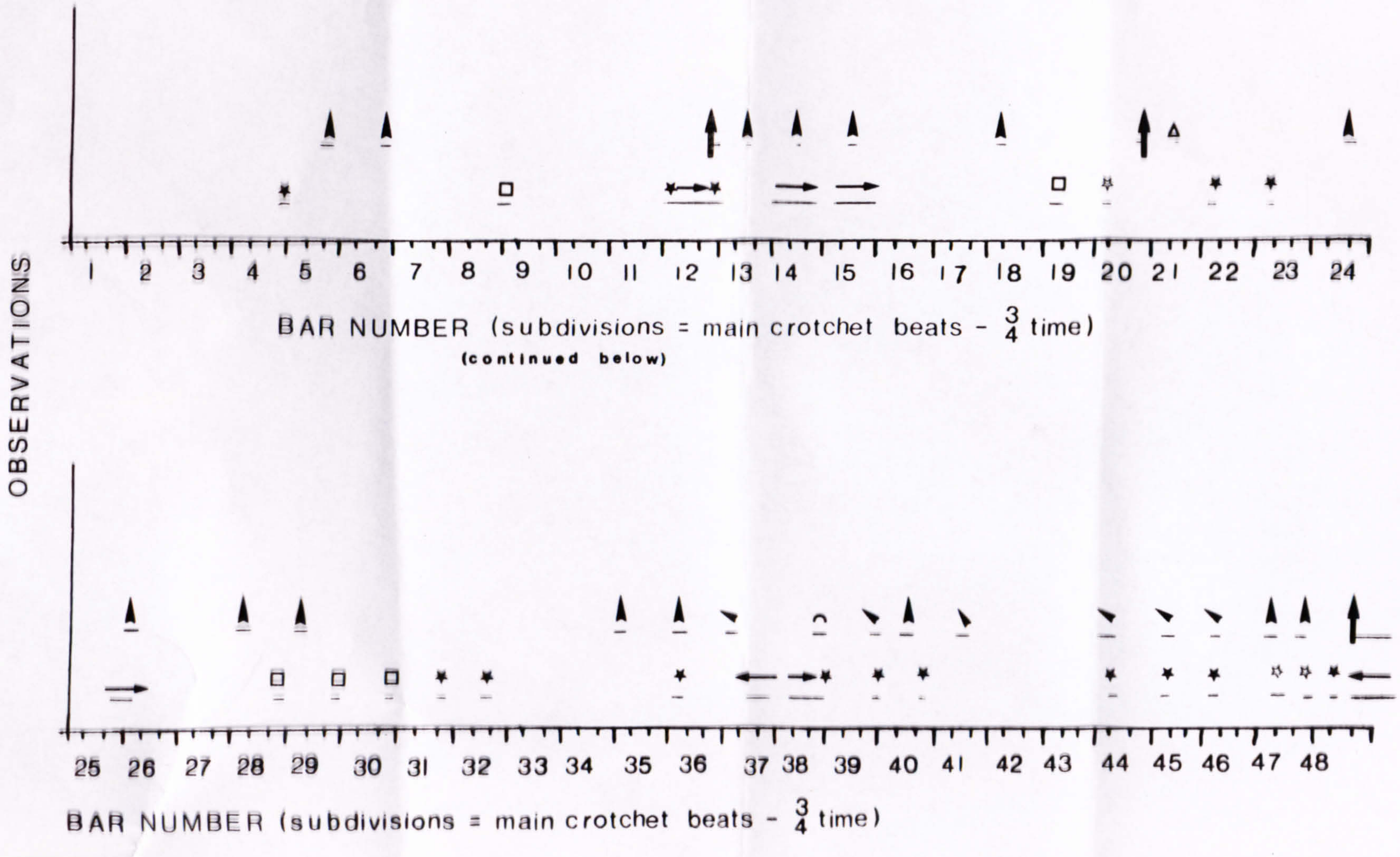
Figure sb2.16 The expressive locations and movements from the table top performance (on acetate) with an example of observer locations and expressive movements from the ordinary performance (below dividing sheet) for the Beethoven Bagatelle.

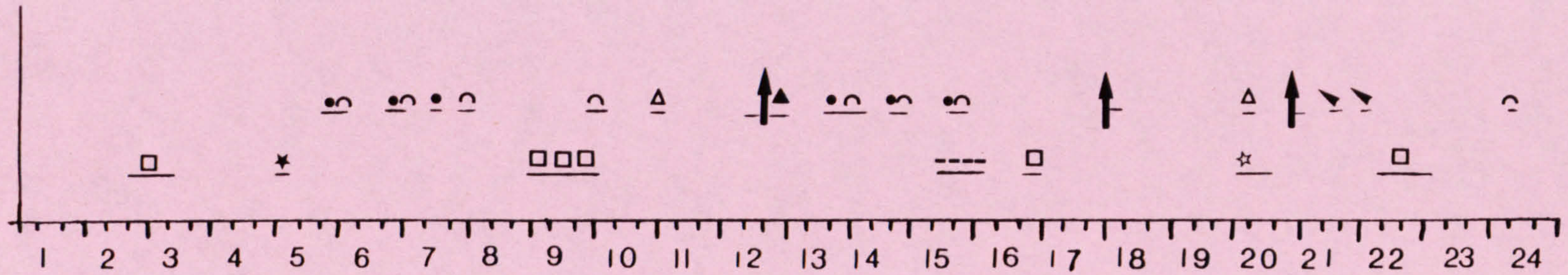




BAR NUMBER (subdivisions = main crotchet beats - $\frac{4}{4}$ time)

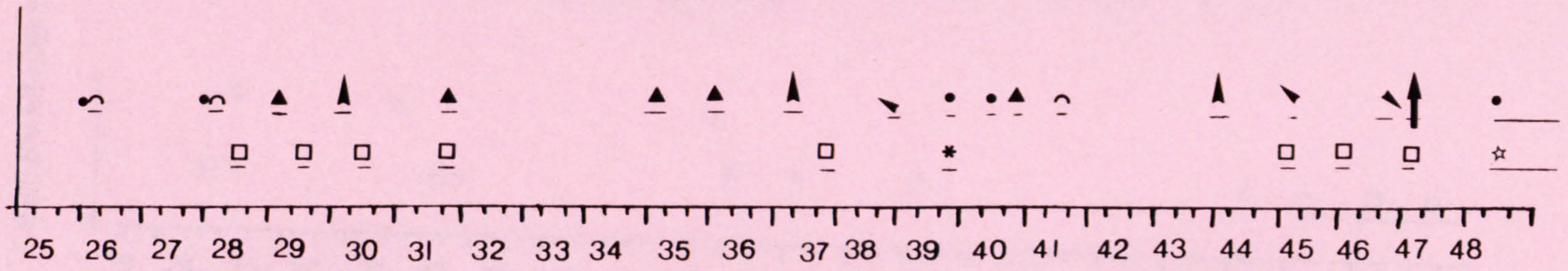
Figure sb2.17 The expressive locations and movements from the table top performance (on acetate) with an example of observer locations and expressive movements from the ordinary performance (below dividing sheet) for the second movement of the C.P.E Bach Sonata.





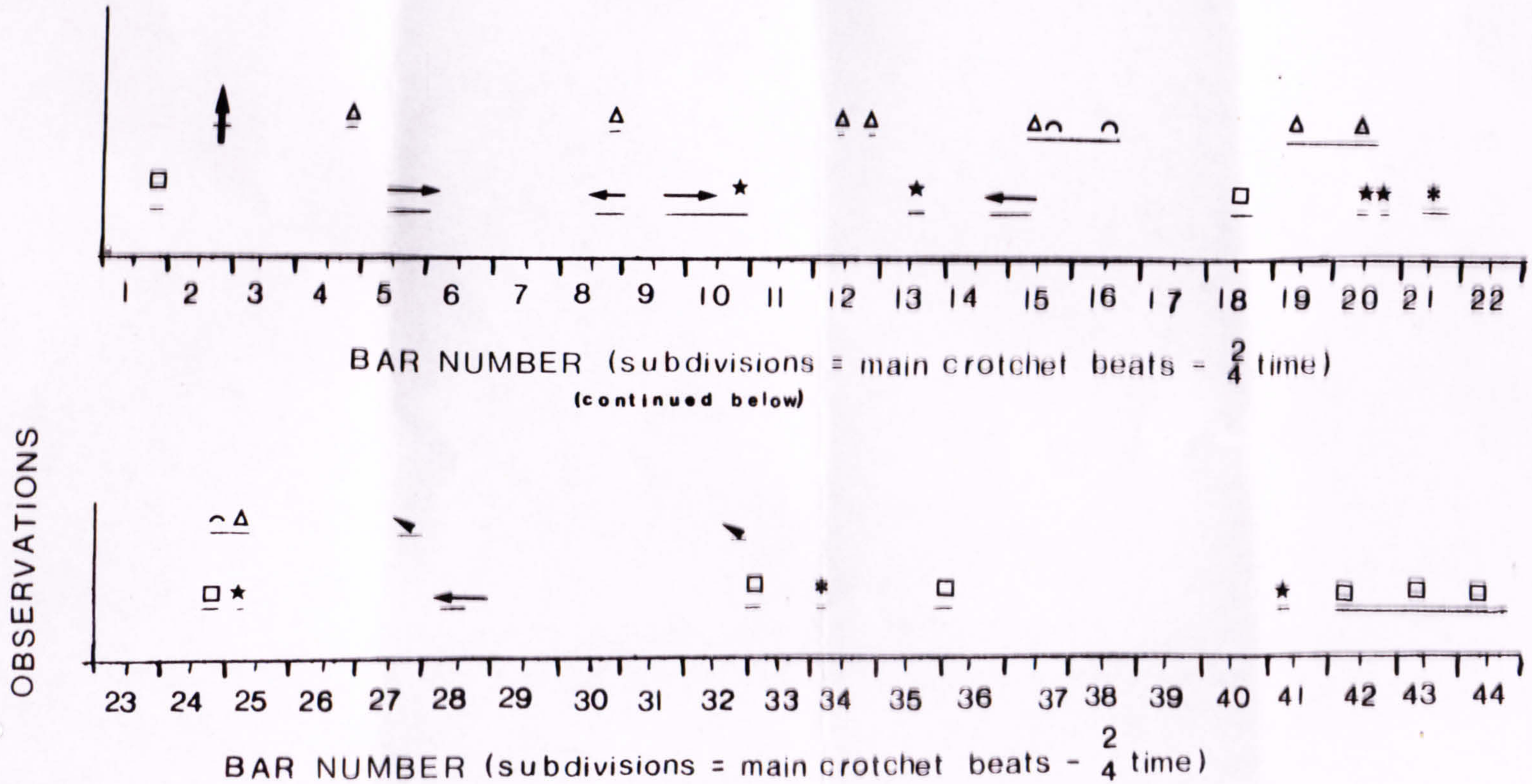
BAR NUMBER (subdivisions = main crotchet beats - $\frac{3}{4}$ time)

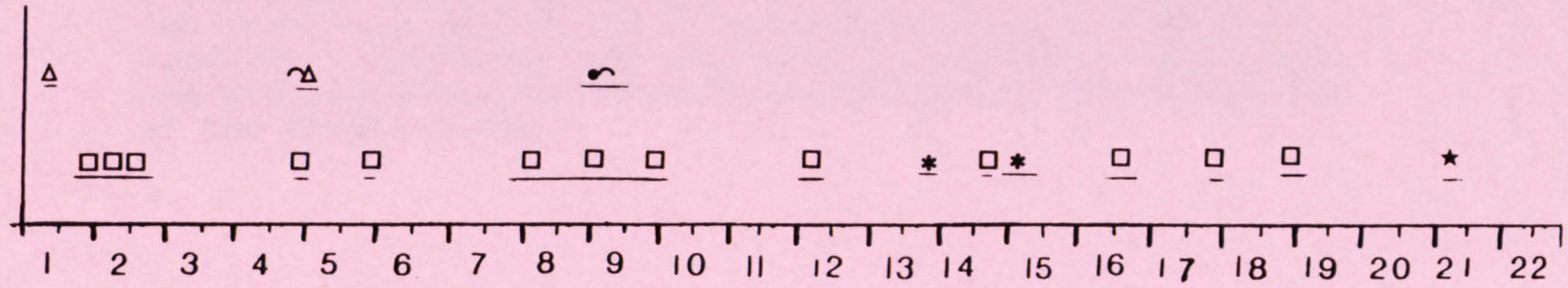
(continued overleaf)



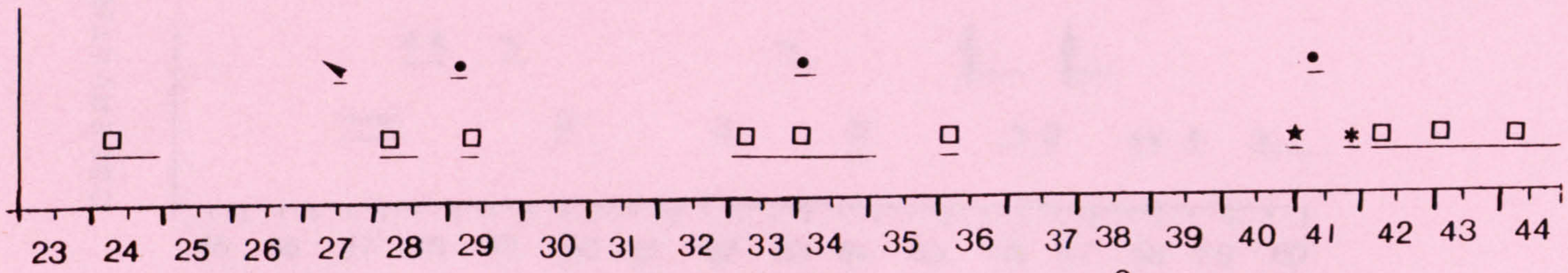
BAR NUMBER (subdivisions = main crotchet beats - $\frac{3}{4}$ time)

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.





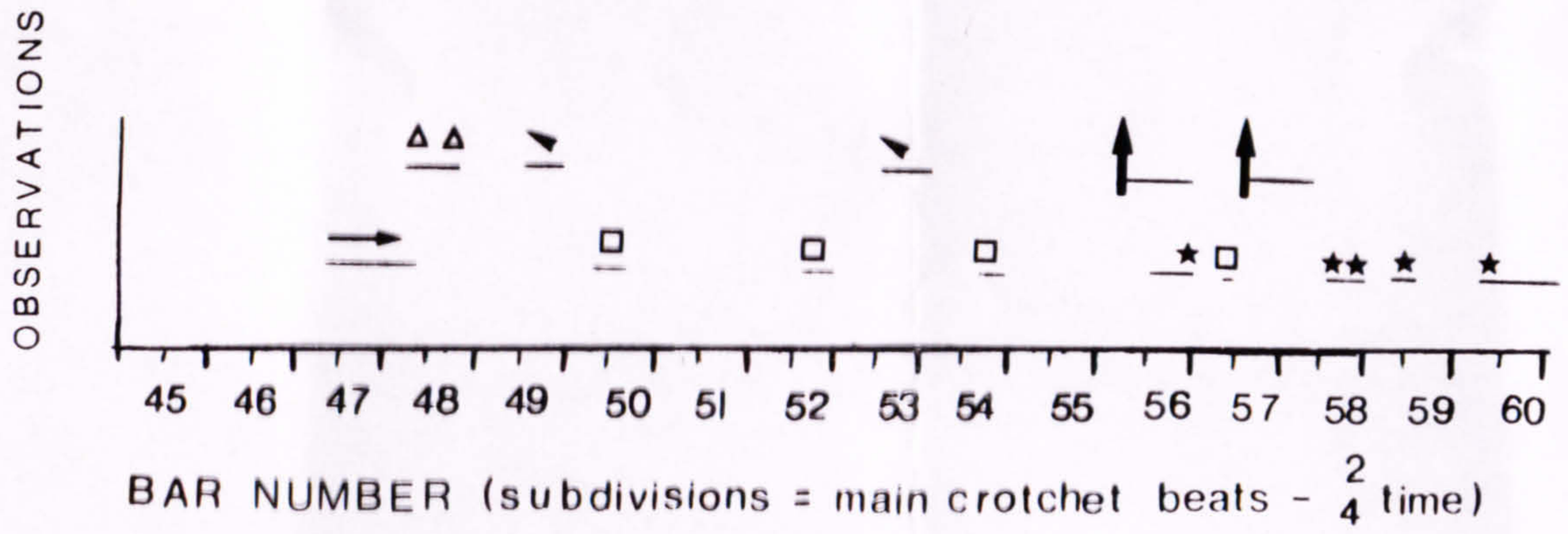
BAR NUMBER (subdivisions = main crotchet beats - $\frac{2}{4}$ time)

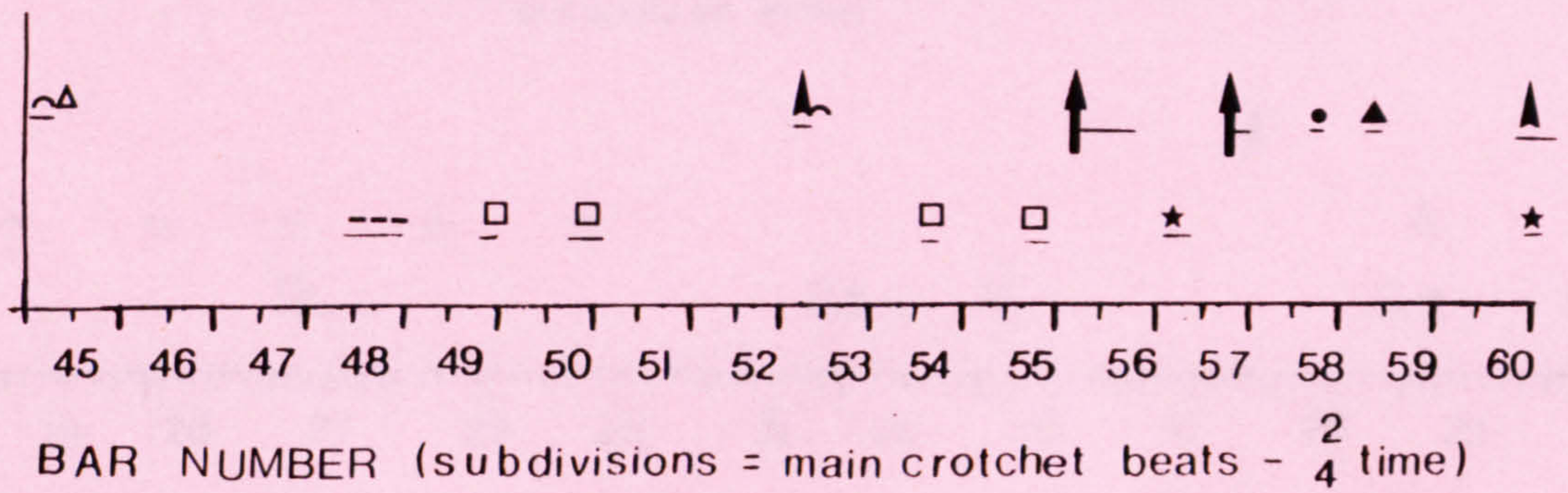


BAR NUMBER (subdivisions = main crotchet beats - $\frac{2}{4}$ time)

(continued overleaf)

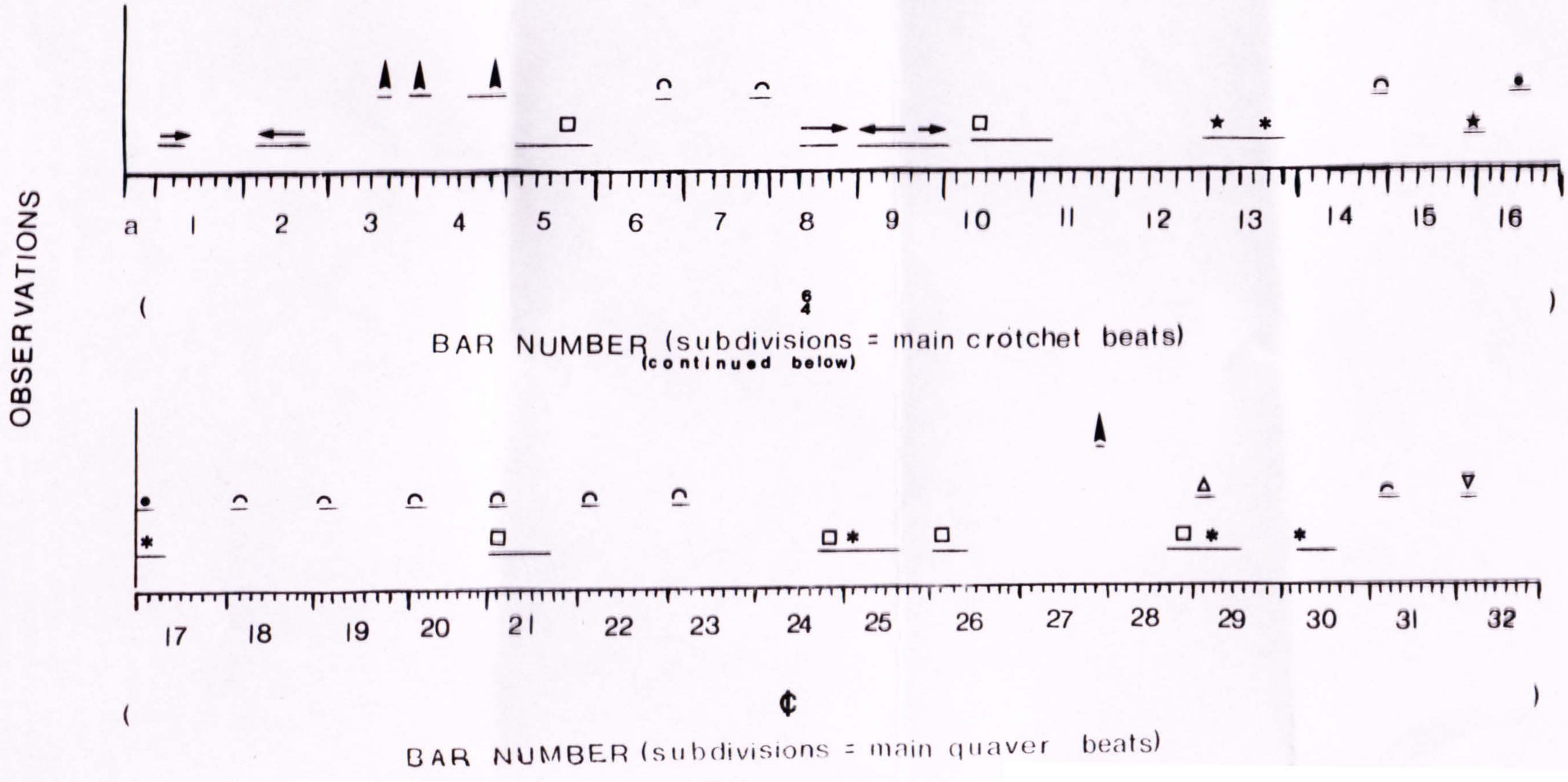
Figure sb2.18b The expressive locations and movements from the table top performance (on acetate) with an example of observer locations and expressive movements from the ordinary performance (below dividing sheet) for bars 45-60 of the Chopin Etude.

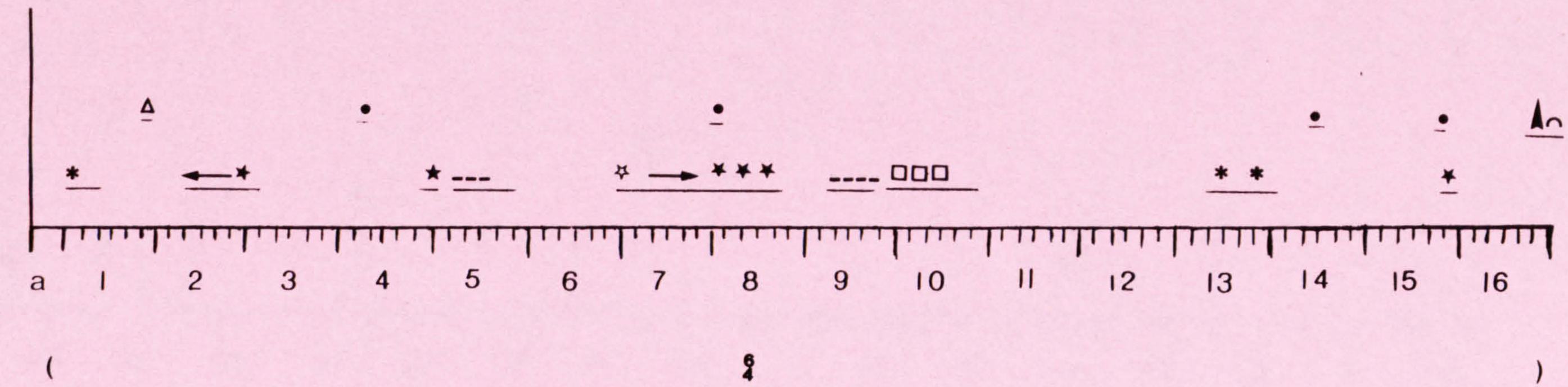




BAR NUMBER (subdivisions = main crotchet beats - $\frac{2}{4}$ time)

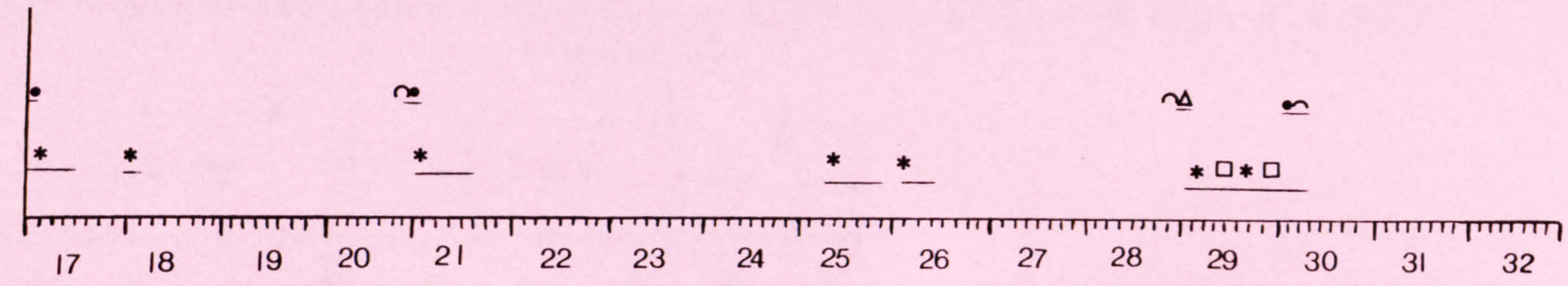
Figure sb2.19a The expressive locations and movements from the table top performance (on acetate) with an example of observer locations and expressive movements from the ordinary performance (below dividing sheet) for bars 1-32 of the Brahms Romance.





(6/4)

BAR NUMBER (subdivisions = main crotchet beats)

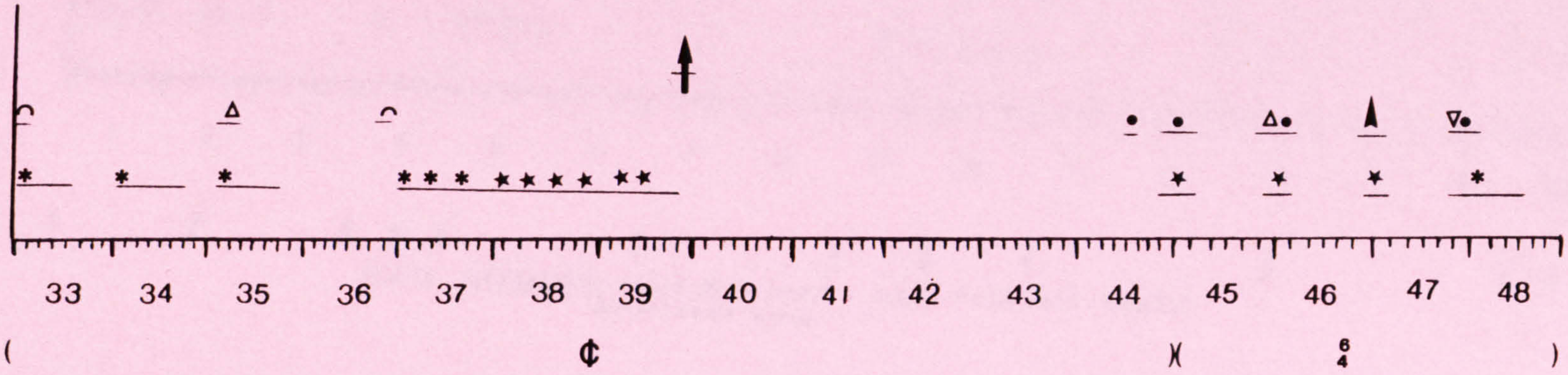


(¢)

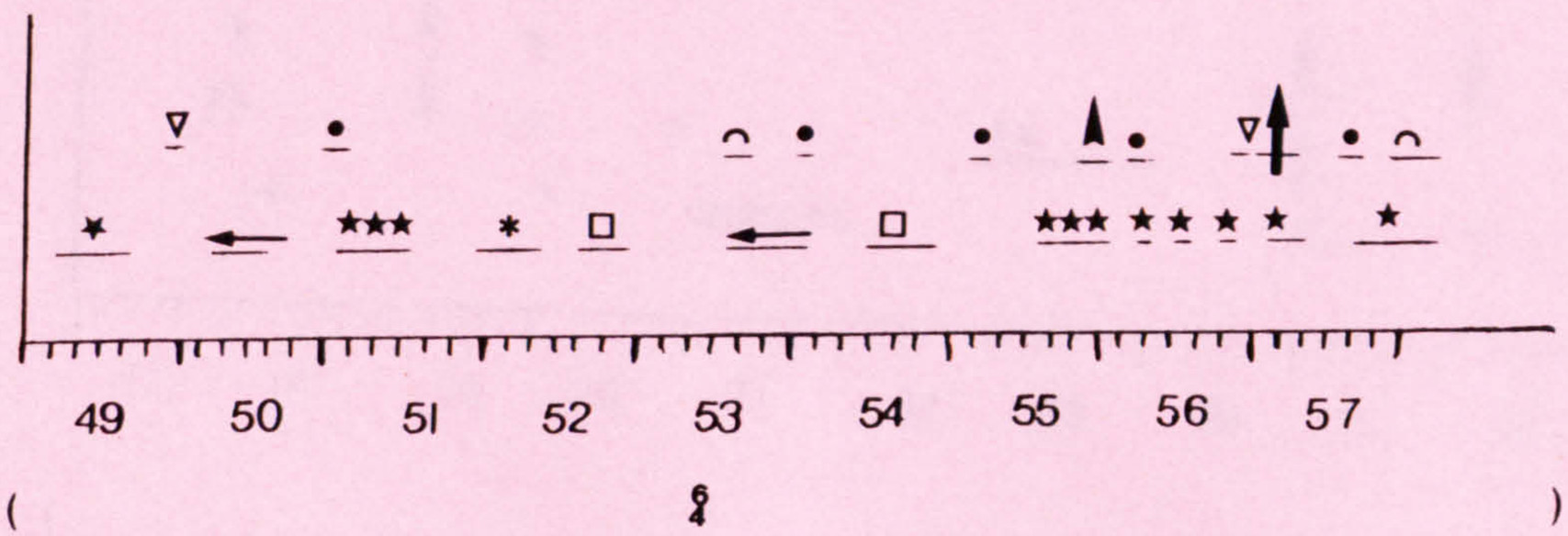
BAR NUMBER (subdivisions = main quaver beats)

(continued overleaf)

Figure sb2.19b 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 33-57 of the Brahms Romance.

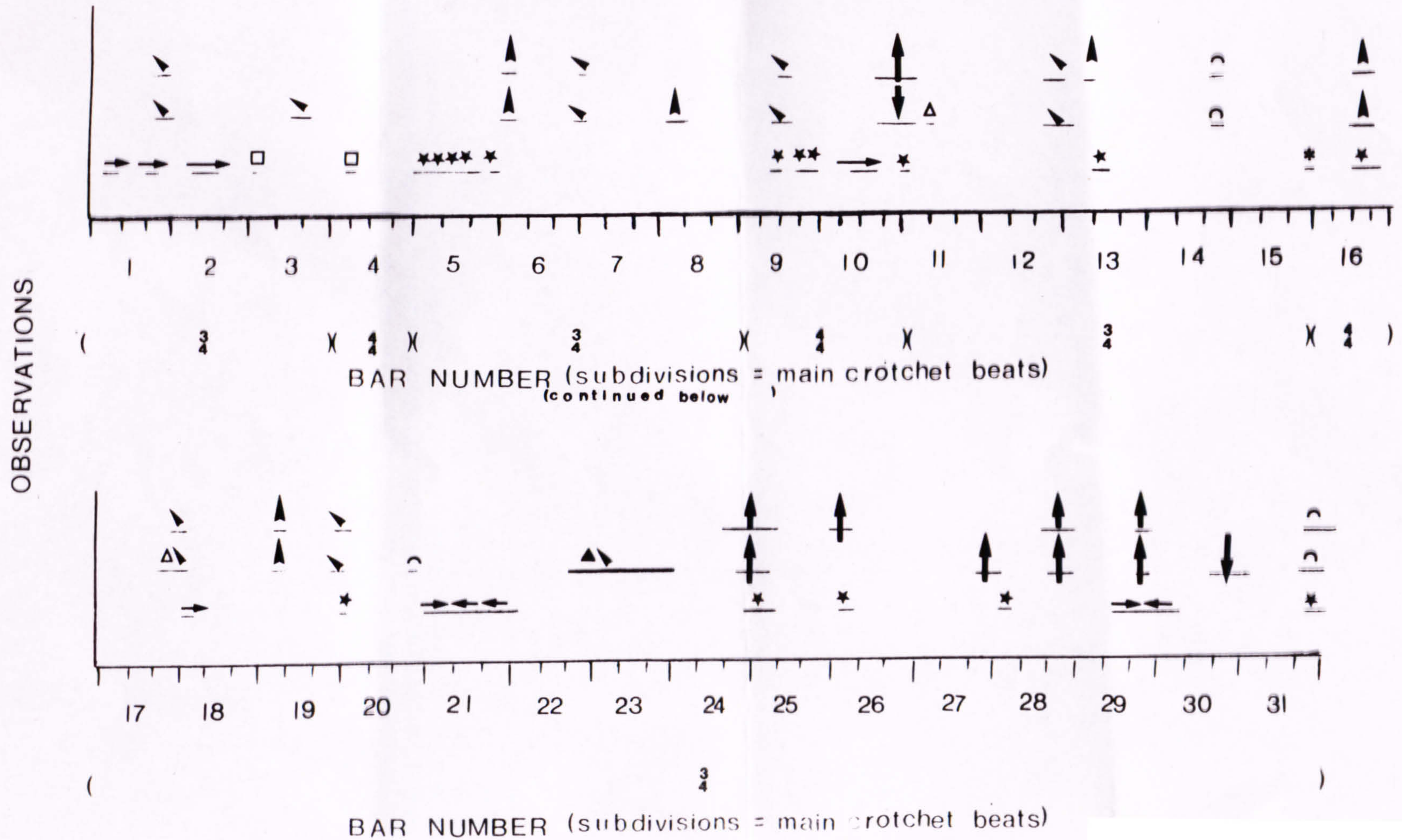


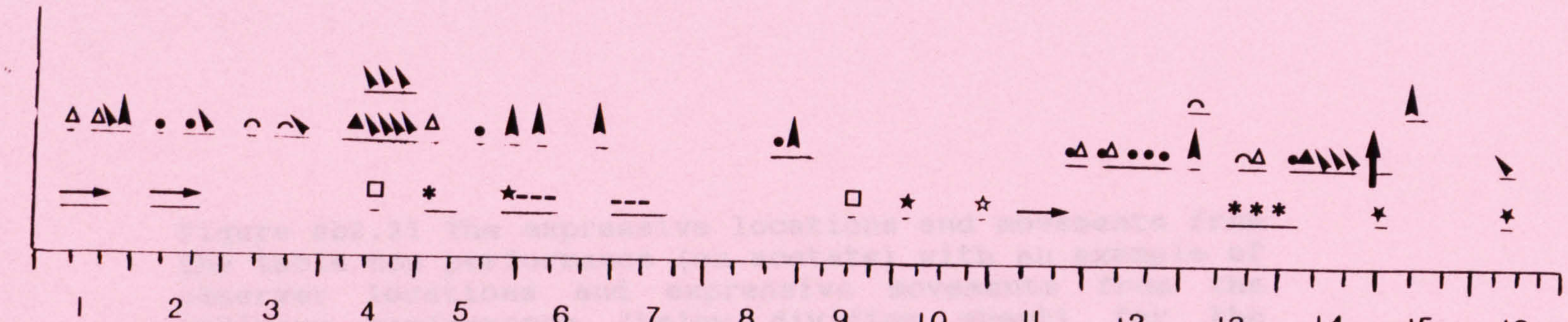
BAR NUMBER (subdivisions = main quaver beats in ¢ and main crotchet beats in 6/4 time)



BAR NUMBER (subdivisions = main crotchet beats)

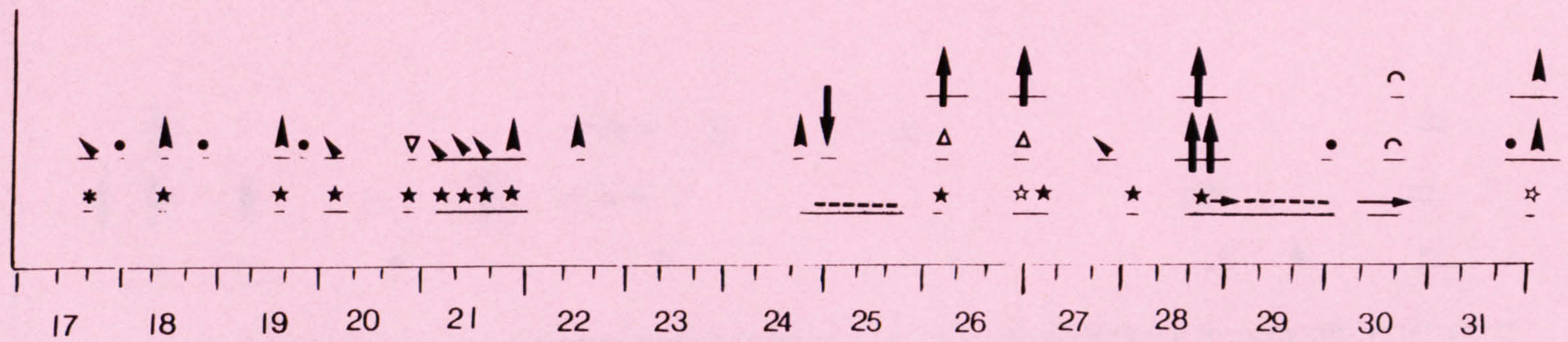
Figure sb2.20 The expressive locations and movements from the table top performance (on acetate) with an example of observer locations and expressive movements from the ordinary performance (below dividing sheet) for the Debussy Prélude.





(3/4 X 4/4 X 3/4 X 4/4 X 3/4 X 4/4)

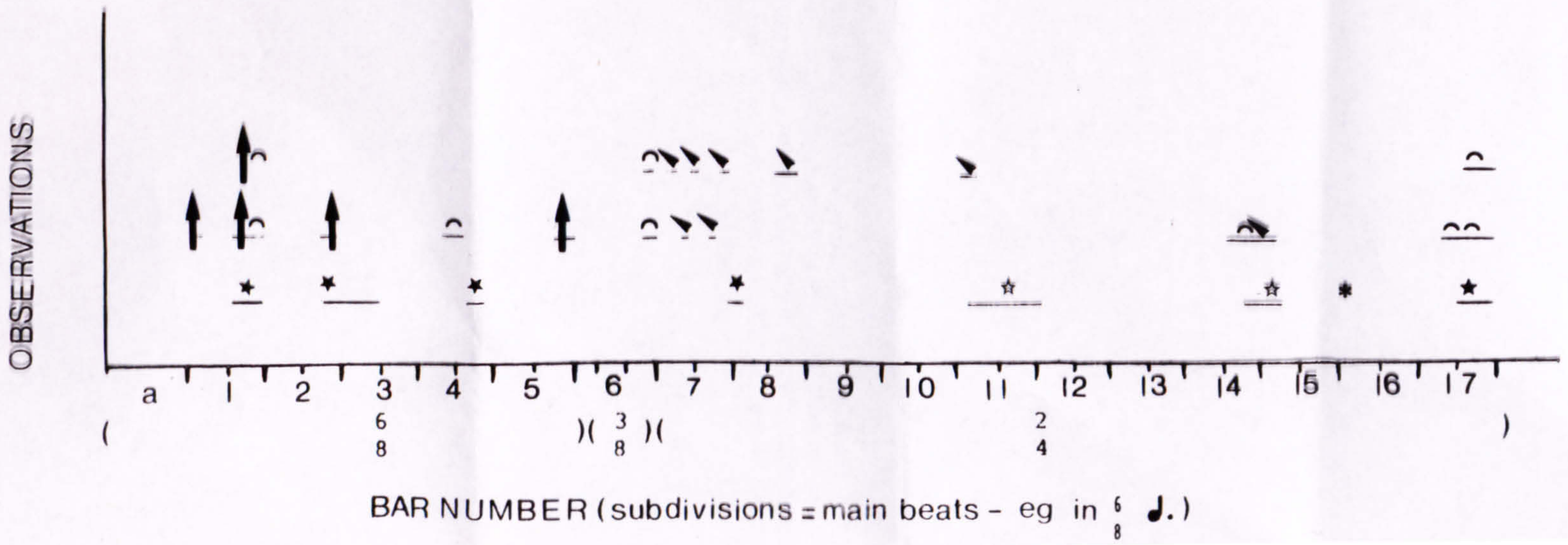
BAR NUMBER (subdivisions = main crotchet beats)

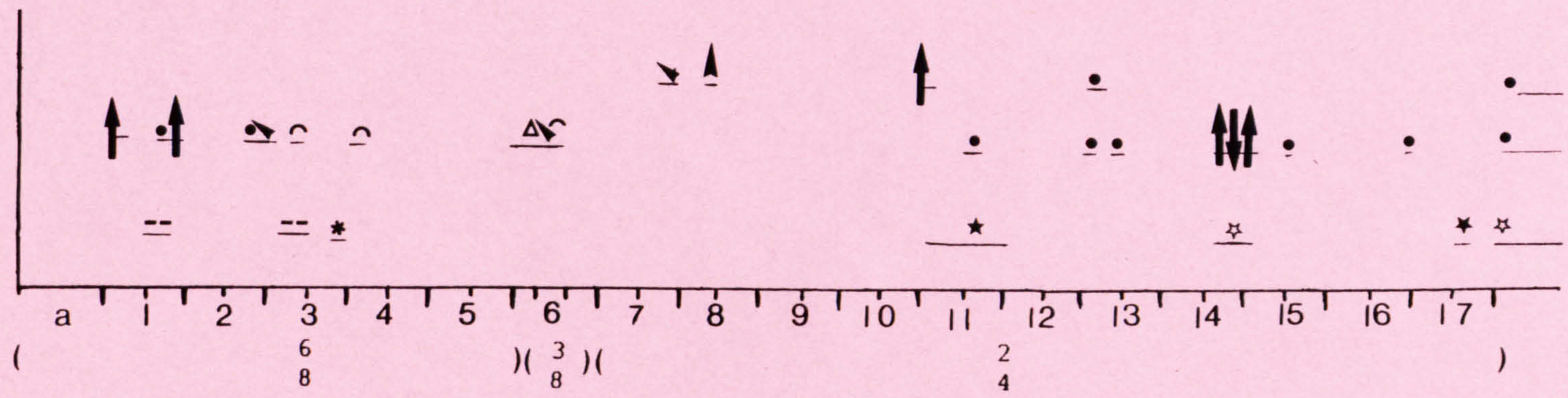


(3/4)

BAR NUMBER (subdivisions = main crotchet beats)

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 $\frac{6}{8}$ ♩.)