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Expanding the Pianist's Toolbox: Approaches to Arpeggiation, Pedalling, and Gesture

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Abstract: This article examines less conventional approaches in piano performance and their potential to expand the performer's creative space through techniques such as arpeggiation, rhythmic asynchrony, body language communication, and experimental pedalling—all drawn from historical performance practices. Using Schubert's piano works as a foundation, the study integrates insights from historical treatises, the author's critical commentary, and practical experimentation, with key findings illustrated through video demonstrations. In exploring alternatives to conventional music performance paradigms, the article articulates a historically informed perspective that foregrounds creative agency and encourages performers to develop their creative voices through expanded interpretive possibilities.

Keywords: Historical Performance Practices, Piano Performance, Arpeggiation, Pedalling Techniques, Body Language Communication.

While mainstream performance traditions have long shaped the interpretation of canonical piano repertoire, many lesser-known possibilities, informed by earlier periods, remain available for contemporary pianists. Focusing on Schubert's piano works as a point of departure, this study explores historical approaches—such as arpeggiation, rhythmic asynchrony[1], experimental pedalling techniques, and body language communication—not as an exercise in historical reconstruction, but as a means of expanding creative possibilities for performers. Revisiting these historical approaches allows for alignment with contemporary frameworks of Artistic Research, positioning them as springboards for experimental exploration. Accordingly, the following research question is posed: How can lesser-known historical performance practices serve as a basis for constructing new interpretive paradigms in contemporary approaches to Schubert's piano works?

Within the existing body of Artistic Research addressing historical performance practice and its implications for contemporary interpretation, several studies have explored its potential to challenge prevailing norms and foster experimental approaches. In this context, contributions by Anna Scott and Emlyn Stam have demonstrated how these approaches can question established performance conventions and open up new expressive possibilities for contemporary performers. Scott's *Romanticizing Brahms* (2014) challenges modern interpretative norms by examining early recordings from Brahms's circle, suggesting that more flexible, improvisatory strategies—common at the time but later abandoned—can enrich today's interpretations. Similarly, Stam's doctoral research *In Search of a Lost Language* (2021) investigates early twentieth-century string playing through embodied experimentation with historical recordings, oral traditions, and gesture-based analysis. His practice-led approach reconstructs stylistic idioms—such as portamento, tempo flexibility, and articulation—as performative vocabularies that evolve through practice and contribute to new modes of performative knowledge in contemporary practices.

In line with these perspectives, Dorottya Fabian's work on the analysis of historical recordings—particularly in *A Musicology of Performance* (2015)—offers a systematic account of

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[1] The term "asynchrony," and similar expressions are often used interchangeably to describe the deliberate technique of displacing the hands so that they do not play together, creating a staggered or non-simultaneous effect in performance.

how stylistic norms evolve across time, demonstrating that expressive parameters such as vibrato, rubato, and articulation are historically and culturally situated rather than universal. Her research provides a methodological framework for understanding how past performances can inform contemporary expressive choices without reverting to rigid models of authenticity. Echoing these concerns while establishing a foundational reference, Neal Peres Da Costa's *Off the Record* (2012) investigates how nineteenth-century pianistic practices—such as arpeggiation, rhythmic asynchrony, and ornamental improvisation—can be reconstructed through engagement with period instruments, treatises, and early recordings.

In this investigation, Schubert's piano works—with their distinctive lyrical character and song-like qualities—offer a suitable framework for exploring parameters such as arpeggiation, rhythmic asynchrony, and experimental pedalling, which lend themselves well to such expressive approaches. Additionally, Schubert's era coincides with significant advancements in pedal technology, especially in Viennese pianos, where mechanical refinements extended the instrument's resonance and broadened its expressive range. Based on these foundations, this study unfolds through three main sections:

1. Exploring Arpeggiation and Asynchrony

2. Footnotes on Pedalling Exploration with Viennese Pianos

3. Production and Perception of Body Language: from Acting to Music Performance

The first section, Exploring Arpeggiation and Asynchrony, draws from the writings of influential figures such as C.P.E. Bach, Johann Peter Milchmeyer, and Carl Reinecke to examine how variations in arpeggiation and rhythmic asynchrony between the hands can shape the character of specific musical gestures. At first, it briefly examines the relevance of arpeggiation in nineteenth- and early twentieth-century performance practice, revealing how those practices were commonly employed to enhance qualities such as *cantando* (singing style) and *molto espressivo* (with much expression). Subsequently, drawing on my discussions with researcher and fortepianist Neal Peres Da

Costa[2], the practical content is delivered through a hands-on video session, aimed at informing new interpretative strategies.

The second section, Footnotes on Pedalling Exploration with Viennese Pianos, examines the historical development and creative use of various pedalling devices that were characteristic of nineteenth-century Viennese keyboards. It provides an overview of lesser-known pedals such as the *Verschiebung, Fagottzug, Dämpfung, Moderator,* and *Janitscharen*, elucidating their unique functions and expressive capabilities, along with commentaries on the reception and usage of these uncommon pedals. Through practical experimentation on period instruments from the Burnett Collection of Historical Instruments in Kent (UK)—including fortepianos by *Johann Fritz* and *Conrad Graf*—and supported by video documentation of my rehearsals, it explores how specific pedals can be used creatively and spontaneously to evoke imaginative soundscapes and novel textures.

The third section, Production and Perception of Body Language: from Acting to Music Performance, aims to equip performers with strategies to enhance their expressive capabilities by applying principles from historical theatre to music performance. It explores the historical context of physical expressivity, focusing on theatrical gestures from the seventeenth to nineteenth centuries. Drawing on C.P.E. Bach's "seen-and-heard" paradigm, it examines how music performance can be conceptualised as an integration of visual and auditory elements, delving into how physical expression can enhance certain affects to establish a purposeful and impactful connection with the audience. It further explores how rhetorical acting techniques can be adapted to align musical expression with bodily movement, drawing on historical theatrical concepts such as Aaron Hill's "plastic imagination,"[3] which underscores the performer's ability to navigate different emotional states through intentional physical gestures and reflective practice.

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[2] Neal Peres Da Costa, a world-renowned authority in historical performance, has made a significant contribution to the field with *Off the Record: Performing Practices in Romantic Piano Playing* (2012), drawing on early recordings and historical treatises to examine techniques such as dislocation, unnotated arpeggiation, and rhythmic flexibility in piano performance practice.

[3] The concept of "plastic imagination" refers to the actor's process of adjusting physical nuances and preparing their minds for emotional transitions, emphasising the interconnection between thoughts, emotions, and physical expression. See James Harriman-Smith (2021).

1. Exploring Arpeggiation and Asynchrony

Timing flexibility, particularly in asynchrony between the hands and in arpeggiation, has long been an essential aspect of historical piano performance—one in which creative input from the performer was not only accepted but expected. Nineteenth- and twentieth-century recordings, alongside historical treatises, provide invaluable insight into how performers and tutors approached these expressive qualities, particularly in enhancing the feeling of *cantando* and *con molta espressività* (Potter, cited in Peres Da Costa, 2012, p. 151).

On the one hand, whether explicitly notated or left to the performer's discretion, arpeggiation could serve to sustain resonance, soften accents, or enhance brilliance when executed rapidly. Consequently, its application, with more or less velocity, was contingent on the character of a passage (Cramer, cited in Peres Da Costa, 2012, p. 127). On the other hand, hand asynchrony offered a complementary means of temporal flexibility, involving subtle anticipations and delays between the hands before restoring rhythmic alignment—an approach Chopin explicitly recommended for phrasing purposes (Mathias, cited in Eigeldinger, 1988, pp. 49–50). In this scenario, the recording of Adelina de Lara (Clara Schumann's student) performing Brahms' *Intermezzo* Op. 117 No. 1 provides an exemplary case, as nearly every chord is arpeggiated.[4] Similar tendencies appear in the recordings of Carl Reinecke, Theodor Leschetizky, Jan Paderewski, Vladimir de Pachmann, and Alfred Grünfeld, all of whom frequently incorporated arpeggiation and hands asynchrony.

Historical accounts suggest that arpeggiation was an intrinsic part of expressive interpretation rather than a mere embellishment. This reconsideration finds further support in the writings of Johann Nepomuk Hummel, who explicitly recognised that swift arpeggiation in full chords—particularly on Viennese and German pianos—was not merely a stylistic choice but an essential aspect of nineteenth-century piano playing (Hummel, 1828, p. 454): "The power of the sound must be brought out entirely by the speed of the finger. Full chords, for instance, are mostly broken very

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[4] De Lara, Adelina. *Brahms - Adelina De Lara (1950's) Various Pianoworks (Op. 117, 10, 79, 4)*. YouTube video, 34:42, posted on May 10, 2017. Available at: https://youtu.be/SiiFNDR68a4. Accessed on: 18 Sept. 2024.

quickly and are far more effective thus than if the notes were played together with the same degree of strength".

To better contextualise these practices, Peres Da Costa's work (2019) provides a structured framework for understanding arpeggiation, synthesising historical sources into a taxonomy of its purposes. Building on this, I have further categorised and described the resulting expressive effects in Table 1:

TABLE 1 — Purposes of arpeggiation (after Peres Da Costa, 2019) and corresponding expressive effects. Table description: Classification of arpeggiation functions with examples of their expressive outcomes, including melodic emphasis, colouring, accentuation, texture, phrasing, and voice separation.

Purpose	Arpeggiation Effect
To emphasise melodic notes by delaying.	Vocal projection through textural autonomy.
To provide a cushion of sound supporting the melody note.	Colouring.
To enhance the effect of poignant harmonies.	Strengthening or softening.
To give a particular effect to special accents such as *sforzando*.	Strengthening the energetic impact of certain notes.
To enliven the *momentum* of the music, propelling it forward.	Aiding directionality.
To enrich the sound and/or texture of the musical material.	Dimensionality, expansive effects.
To delineate the boundaries of phrases.	Highlighting punctuation.
To give separation to overlapping melody lines played in one hand.	Distinguishing multilayers.

Source: Peres Da Costa, 2019, p. 102

While the table above offers a structured way to interpret historical accounts of arpeggiation, understanding how these techniques were intuitively applied by nineteenth-century pianists requires further investigation. This perspective aligns with my recent exploration of how nineteenth-century performers approached arpeggiation in practice and how I could integrate such resources into my own playing.

As part of this inquiry, in early 2022, I sought advice from Neal Peres Da Costa. In our discussion, he explained that pianists of the time often employed arpeggiation spontaneously and

intuitively, as part of a shared performance tradition. According to Peres Da Costa, rapid arpeggiation, especially in *forte* passages or chords with wide spacing, was so widespread that it rarely required explicit notation. When composers did mark arpeggios in the score, it was likely to signal a more conspicuous or rhetorically charged gesture, different from the type of arpeggiation performers would often add on their own.[5]

1.1 Performance Practice Exploration with Peres Da Costa

Building on the above, I aim to offer an overview of our recorded discussion, which focused on Schubert's *Impromptu in C minor*, Op. 90 No. 1 as a case study.[6] The session provides a pedagogical framework for testing, refining, and contextualising historically informed performance strategies in real time, focusing primarily on two main dimensions:

1. The expressive role of arpeggiation, particularly in shaping phrasing, dynamic contour, and rhetorical emphasis.
2. The use of rhythmic asynchrony—both subtle and pronounced— as a means of clarifying structural divisions and enhancing character.

What follows is a structured observation of selected passages from the recorded session, presented chronologically alongside a brief analytical commentary.

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[5] According to Neal Peres Da Costa (private conversation, January 2022).
[6] See video at: https://drive.google.com/file/d/1BjdxlyKD3xed0vgO7s5JI3saQmcor7Qn/view?usp=sharing

TABLE 2 – Expressive gestures observed during coaching session with Peres Da Costa on Schubert's *Impromptu in C minor*, Op. 90 No. 1. Table description: Classification of expressive gestures from the recorded coaching session, organised by time, measure, and analytical commentary.

Minute	Measure	Analytical Commentary
00:00	Opening chord	Impact and overt energy are achieved through a strongly accented or loud attack, often with a broader touch. The lowest note in the left hand is slightly anticipated in comparison to the other three, creating a sense of propulsion. On another note, both notes in the right hand could also be played slightly ahead of those in the left hand. Mark Kroll describes this technique as particularly effective when there is a wider registral space between the hands, generating an effect akin to an agogic accent (Kroll, 2004).
01:19	m.7	An accent mark is used to stretch the timing slightly, creating expressive emphasis. This is achieved through arpeggiation and subtle elongation.
02:51	Cadential moments	Closing cadences are treated as expressive and sensitive episodes. The effect is enhanced by contrasting textures—such as short articulation in the left hand and arpeggiation in the right—highlighting the expressive potential of the ending gesture.
03:34	m.16	The left hand enters slightly earlier, creating a slight offset that emphasises different types of accentuation. In repeated material, diverse variants are combined to avoid redundancy and maintain expressive freshness.
04:56	—	Quick chordal breaks are executed with *portato* articulation and minimal silence between attacks, enhancing a sense of urgency and forward momentum.
06:29	m.21	Rather than a secco chord, a rapid arpeggiation is suggested to animate the harmony. This recalls the French *pieds de plasque* technique and echoes Wesley's 19th-century image of "spreading fire" to describe very fast arpeggiations.
09:06	m.34	Drawing on the Leschetizky tradition, one hand performs an arpeggiation while the other delivers a single note, creating delicate interplay and expressive contrast through subtle asynchrony.
09:58	m.39	The arpeggiation unfolds gradually from left to right, with the final note delayed emphasising its rhetorical arrival.
10:18	m.42	The texture features *portato* slurs and staccato in the right hand, with a triplet accompaniment in the left. Following Louis Adam's insights, each *portato* note is slightly delayed after the bass, contributing to a flexible and expressive phrasing style.

Source: Author's elaboration based on recorded coaching session and historical references.

1.2 Further Critical Insights

To deepen the implications of the findings drawn from the coaching session, further interpretive perspectives were sought through dialogue with other leading figures in historically

performance practice. Of particular significance is a private conversation held with Malcolm Bilson (November, 2022), whose views on arpeggiation add critical nuance to the discussion.

> Here's what I think about that. Stand on two feet; jump up and come down with your weight divided equally; you should hear a single thump. Then come down with most of the weight on the right or left foot; you will hear two thumps. Every good pianist who brings out the top voice very quickly arpeggiates the voices — I believe it is not possible not to. I believe that the real, audible arpeggiation of chords is a special expressive device; I use it rarely. Pianists like Reinecke use arpeggiation like many modern string players use vibrato — this is a big question, but I think that each of us has now to find out our own sense of what is appropriate and/or beautiful — of course while studying what the "old guys" have to say (Bilson, private conversation, November 2022).

Bilson's statement reframes arpeggiation as a performative gesture shaped by the performer's engagement with the music's emotional and structural dimensions. His comparison to vibrato in string playing reinforces the idea that such techniques were not rigid conventions but flexible strategies, responsive to phrasing, articulation, and individual style. Yet the question of how much arpeggiation is too much remains a point of contention, as illustrated by Bilson's own remark that Reinecke's playing involved extensive arpeggiation, while he himself preferred a more restrained approach.

This view of arpeggiation as a living, context-sensitive element in performance practice resonates with the reflections of David Owen Norris, as presented in the audiovisual documentary *The Real Thing?* (1990), which examines how modern listening habits shape our reception of historical sound ideals. In one of his more pointed questions, Norris asks, "How's your sack of intolerance?", highlighting how contemporary aesthetic norms can lead performers and listeners to reject historical techniques that initially feel unfamiliar. He likens the experience to "tea without sugar", suggesting that once performers internalise these practices, they become indispensable to their expressive vocabulary—making modern interpretative habits seem incomplete or contrived in retrospect.

This perspective reinforces Bilson's argument that historical techniques such as arpeggiation should not be revived for the sake of authenticity alone, but for their potential to deepen expressive range. Just as Norris illustrates how repeated exposure transforms listening paradigms, Bilson invites

performers to engage with historical tools not as prescriptive rules, but as catalysts for artistic awareness and interpretative depth, encouraging a more imaginative and context-responsive approach to performance today.

2. Footnotes on Pedalling Exploration with Viennese Pianos

This section examines the role of pedalling in shaping imaginative sonic effects, offering a historical overview of the unconventional use of certain pedals in nineteenth-century Viennese keyboards. Specifically, it explores how pedals such as the *Verschiebung, Fagottzug, Dämpfung, Moderator,* and *Janitscharen* have influenced my approach to redefining creative possibilities—grounded in historical instruments while open to informing modern piano performance practice. Through an analysis of multi-pedal combinations, I investigated various pedal types characteristic of Viennese instruments, which are summarised in Table 3.

TABLE 3 – Six types of pedalling in Viennese instruments from the nineteenth century. Table description: Summary of six pedal types used in nineteenth-century Viennese pianos, including their names and descriptions of mechanical action.

Pedal type	Description
Verschiebung	In place of striking three strings, the action is moved sideways in order to strike two strings.
Fagottzug	A paper cylinder is lowered onto the strings to produce a cacophonous tone.
Dämpfung	A sustaining pedal causes the dampers to release when the key is pressed.
Doppel-Moderator	Incorporate two layers of woollen fabric between the strings and the hammers.
Moderator	Incorporate one layer of woollen fabric between the strings and the hammers.
Janitscharen	It consists of three bells struck with hammers, a "cymbal" that drops a brass plate onto the strings, and a drumstick that strikes the soundboard's underside.

Source: Author's elaboration based on historical references.

In the upcoming section, I aim to clarify some footnotes regarding the historical evidence of pedal use not only in Schubert's repertoire but also in other historical contexts.

2.1   Historical Evidence

The use of pedals in Schubert's music—which one to use, when to use them, and how to do so—has sparked further discussion on the table among performers and scholars. In terms of the sustain pedal, as Robert Levin asserts, "Schubert prescribes the use of a sustaining pedal quite infrequently. It is likely, however, that Schubert reckoned with more frequent use of the damper-raising pedal" (Levin, 2015, p. vii). On the other hand, concerning other pedals such as moderators, the composer's specific indications related to these pedals may often become intertwined with particular dynamic. This is exemplified in the case of the *ppp*[7] dynamic, as elucidated by Levin:

> It is likely that the *ppp* represents the use of the celeste stop (moderator) on Viennese pianos built before 1840. Alongside, Schubert calls at times explicitly for the use of the shifting soft pedal. For this reason, it might be unwise to use the latter at every occurrence of *pp* on modern pianos, which would make the especially delicate passages in *ppp* indistinguishable from those in *pp* (Levin, 2015, p. vii).

In a similar vein, David Rowland observes how indications such as *Sempre con Pedale e Sordino* at the beginning of *Der Tod und das Madchen* D 531, potentially suggests the use of the "moderator" pedal to enhance the sombre character of the song (Rowland, 1993, p. 138).

Notably, Schubert occasionally implied a general suggestion for pedal usage, as seen in *Impromptus* D 899, resulting in ambiguity about which pedal to use and how to apply it. In particular, the sole pedal indication of *con pedale* at the beginning of the *Impromptu* No. 3 implies that the performer may interpret and apply the pedal according to his or her own understanding. Subsequently, according to Howard Fergusson, performers should make deliberate choices regarding pedal changes in this work, as Schubert's music often requires frequent adjustments instead of those impressionistic "washes" which are more suitable for later piano music (Fergusson, 1983, p. 6).

Upon reflection on Fergusson's caution against impressionistic "washes," it may seem contradictory to the perspectives of composers and performers from the same period who highly

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[7] In line with Levin's commentary by means of exemplifying Schubert's indication of *ppp* along the potential use of *sordini*, see m.4 from the second movement of Schubert's *Piano Sonata D 784*.

valued pedalling techniques for their ability to evoke overtone spectrums and resonances. For instance, Hatten refers to Beethoven's compositions[8] as evidence of this viewpoint:

> Already Haydn (in the C major Piano Sonata of 1795) and Beethoven (in three works from 1800-1802) had specified extended raising of the dampers to achieve a blurring of harmonies. ... Czerny had studied many of Beethoven's piano works with Beethoven himself, and he is reported to have said that in the first movement of Op. 31, No. 2 ("Tempest") of 1802, Beethoven "wanted the effect to suggest someone speaking from a cavernous vault, where the sounds, reverberations, and tones would blur confusingly" (Hatten, 1993, p. 49).

Continuing the exploration of imaginative resonances through pedalling techniques, it is noteworthy to consider the figure of Johann Peter Milchmeyer, who encourage performers to connect the imaginative use of pedals with poetic language, serving to imitate "small bells," "vocal effects," the "rising and setting sun," the "harmonica" or the "tambourine" (Milchmeyer, 1797, pp. 57–66). In the midst of such an imaginative approach, of particular interest is the "moderator" pedal, which, according to metaphorical accounts by figures like Czerny, when combined with the damper pedal in *tremolo* passages in the lower register, can emulate the sound of distant thunder (Czerny, 1839, p. 65, cited in Rowland, 1993, p. 139).

Nevertheless, alongside the above reference, Czerny, along with Hummel, also took a contrasting view, criticising the inclusion of "bassoon" and "janissary" effects, dismissing them as lacking value for performers (Hummel, 1828, p. 454). Particularly Czerny went as far as to describe the "bassoon" and "harp" pedals, along with the likes of the "drum," "bells," and "triangle," as mere childish toys that skilled players would adamantly refuse to employ (Czerny, 1839, p. 65, cited in Rowland, 1993, p. 155).

To grasp the rationale behind these historical insights, I believe it is crucial to understand the emergence of divergent historical aesthetics embodied by pro-pedal and contra-pedal movements, and how the application varied across different countries and evolving tastes. For instance, the

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[8] Notably, the unique instruments that Beethoven explored contributed to expand the tonal possibilities and the development of his music during this period. According to Crombie, Beethoven's Broadwood piano, gifted to him by the company in 1817, featured both an *una corda* pedal and a split damper pedal, the latter of which divided the damper between the bass and treble strings. For further contextualisation, see Crombie, David. *Piano: A Photographic History of the World's Most Celebrated Instrument*. San Francisco: Miller Freeman Books, 1995. p. 37-38.

"London school," exemplified by composers like Jan Ladislav Dussek, embraced pedalling exploration more open-minded compared to the more traditional Viennese school,[9] exemplified by Hummel.

In my exploration of how the incorporation of specific pedals can enhance certain affects within the work, my argument departs from criticisms that question the legitimacy of employing them in particular repertoire. Rather than dismissing their value, I propose viewing them as effective means of surpassing traditional boundaries, enabling the exploration of new soundscapes. This perspective, consistent with the views previously discussed in relation to Bilson and Norris, also finds resonance in Mendelssohn's approach to historical sources and aesthetic traditions, as he suggests: "To look upon early music not as a body of historical artifacts to be painstakingly preserved in their original state but as a repository of living art that each generation could—indeed should—reinterpret in its stylistic idiom" (Mendelssohn, cited in Haynes, 2007, p. 27).

2.2   Practical Exploration

In January 2023, I had the chance to experiment with the pedal types mentioned above while performing Schubert's *Klavierstück* D. 946 No. 2 in E-flat and *Impromptu* No. 2 Op. 90 on the *Fritz fortepiano* (c. 1815) and the *Graf fortepiano* (1826) at The Richard Burnett Historical Collection of Early Keyboard Instruments in Kent (UK). This segment presents a practice-based exploration of how the distinct pedal mechanisms on these instruments inform my narrative interpretation of these works. The video[10] accompanying these lines documents a process of improvisatory self-discovery, in which pedal choices emerged in real time and were later tested and refined—serving as provisional models open to further exploration and development.

The narrative inquiry developed here is grounded in a recurring expressive polarity that underlies much of Schubert's writing. This polarity is particularly evident in the psychological and

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[9] For additional contextualisation, see Strelchenko, Natalia. *Style Brillante: Piano Technique in Performance Practice of Early 19th Century. Critical Reflection*. Oslo: Norwegian Academy of Music, 2011. Available at: http://hdl.handle.net/11250/2560103. Accessed on: 16 Sept. 2024.

[10] See video at: https://drive.google.com/file/d/1Gyk3HOTx6HD5OxIgu6EwhGPewswyvRIn/view?usp=sharing

emotional landscapes of his *Lieder* and extends throughout his instrumental works, manifesting as a tension between a forward-driving, hopeful impulse and a darker, destabilising force often linked to loss, alienation, or existential anxiety. Such a binary opposition, central to Romantic aesthetics, is closely related to the figure of the *Wanderer*, who embodies a continual oscillation between yearning and despair.[11]

In response to this expressive dialectic, my practice explored how specific historical pedals—such as the *Moderator, Dämpfung, Fagottzug,* and *Janitscharen*—might be used to embody and articulate these contrasting forces. The following figure presents the pedal configurations for both instruments used in this exploration, offering visual context for the technical and expressive resources available to performers.

FIGURE 1 – Pedal Systems of Early Nineteenth-Century Fortepianos by Graf and Fritz. Image description: (a) Graf fortepiano (1826) pedals from left to right — *Verschiebung, Fagottzug, Moderator, Dämpferhebung*; (b) Fritz fortepiano (c. 1815) pedals from left to right — *Verschiebung, Moderator, Dämpferhebung, Janitscharenzug, Fagottzug* (knee pedal).

Source: Author's own compilation based on historical images taken at the Burnett Collection of Historical Instruments in Kent (UK).

As part of this process, and in an effort to make the recorded performance exercise more visually accessible, I include here an annotated score that maps a typology of pedal functions, using *Impromptu* Op. 90 No. 2 (mm. 80–110) as a model example. In particular, this passage corresponds to one of the segments illustrated in the accompanying video, marking the onset of the central B

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[11] For further contextualisation, see Kinderman, William. *Wandering Archetypes in Schubert's Instrumental Music*. 19th-Century Music 21, no. 2 (1997): 208–222.

section and the modulation from the lyrical E-flat major to the darker and more remote key of B minor. The texture combines rhythmic insistence with harmonic instability, opening with a forceful dotted half-note figure that evokes the mechanical pulse of a military tattoo. This is intensified by compressed triplet motion in the inner voice, producing a persistent and ominous rhythmic energy. In this context, the *Janitscharenzug* and *Dämpferhebung* pedals were used to intensify a dark, tenebrous sonority, reinforcing the passage's percussive drive and relentless momentum. Conversely, the *Fagottzug* is applied during transitional figures in softer dynamics, revealing more delicate layers that function as a subtly "threatening" narrative agent. The dramatic contrasts within this passage make it particularly well suited to the kind of expressive experimentation this study seeks to foreground. Figure 2 presents the corresponding pedal-decision scheme as documented in the rehearsal process for this specific excerpt:

FIGURE 2 – Annotated score excerpt with pedal indications from Schubert's *Impromptu in E-flat major*, Op. 90 No. 2 (mm. 80–110). Image description: Annotated excerpt of Schubert's *Impromptu* Op. 90 No. 2 (mm. 80–110), showing experimental application of historical pedal devices.

Source: Musical text from Schubert's *Impromptu* Op. 90 No. 2; annotations and pedal mapping by the author.

3. Production and Perception of Body Language: from Acting to Music Performance

In the Greco-Roman rhetorical tradition, the communication of emotions through gesture, posture, and facial expression is encompassed in the canon of *Pronuntiatio* (or *Actio*).[12] This phase involves the mastery of various techniques, including voice modulation, gestures, pitch, volume, phrasing, rhythm, accentuation, as well as attention to posture, gestures, and facial expressions. As Quintilian firmly posits, the *Pronuntiatio* leaves no part of the body unattended, addressing the proficiency from the head and facial movements (including eyes, nose, and lips) to the shoulders, neck, arms, chest, stomach, legs, and feet (Quintilian, cited in Vial, 2008, p. 34).

Such an extensive physical codification of expressive delivery finds resonances in eighteenth-century musical rhetoric, where similar principles of embodiment inform performance practice. In this context, the framework of "seen-and-heard," as proposed by C.P.E Bach (1753–1762), has served as a historical reference for this study, informing the integration of rhetorical acting and musical performance. Within this framework, music performance is conceptualised as a synthesis of visual and auditory elements, aligning with the prevailing interest in the eighteenth century, which sought to seamlessly integrate both visual and sonic dimensions in the musical delivery. C.P.E Bach alludes to this framework in the following passage from his *Versuch über die wahre Art das Clavier zu spielen* (Essay on the True Art of Playing Keyboard Instruments):

> Any claim that all this could be achieved without the least gesture, could only come from the prevaricator who is obliged by his own insensitivity to sit before his instrument like a carved image. How improper and harmful are ugly gestures: so useful are the good ones, in that they help the listeners [understand] our intentions (Bach [1753] 1992, pp. 112-123).[13]

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[12] The terms *pronuntiatio* and *actio* have been used by classical authors such as Quintilian and Cicero to denote the rhetorical canon of delivery, encompassing voice, gesture, and physical expression. For further discussion on their usage and interpretation, see Lausberg, Heinrich; Orton, Douglas E.; Anderson, R. Dean. *Handbook of Literary Rhetoric: A Foundation for Literary Study*. Leiden: Brill, 1998, p. 480; Reynolds, John Frederick. *Rhetorical Memory and Delivery*. 1st ed. London: Routledge, 1994.

[13] Translated by Hagen, Ingrid Beirerick. *Seuse und Scheinbildung, performative music by Carl Philipp Emanuel Bach*. Research Catalogue, 2017. Translated from: BACH, Carl Philipp Emanuel. *Versuch über die wahre Art das Clavier zu spielen*. Facsimile ed. by I. Hoffmann-Erbrecht, 7th ed. Wiesbaden, Leipzig, Paris: Breitkopf & Härtel, 1753 [1992]. Available at: [link to the Research Catalogue]. Accessed on: 26 Jul. 2021.

Building upon C.P.E. Bach's insights, I aim to explore how my physical gestures—such as posture, hand movements, and facial expressions—interact with musical affect, moving beyond mere improvisation towards a more integrated approach that enhances the emotional impact on the listener. In particular, I have focused on how performers manage the transition between contrasting emotional states. This notion resonates with the ideas put forth by the English dramatist Aaron Hill in his work *The Prompter; A Theatrical Paper* (1734–1736), where he explores the actor's emotional processing through the concept of manifesting a "plastic imagination" (Hill, 1734–1736, nos. 64, 66, and 118).

Consistent with this perspective, Hill emphasises the importance of artists reflecting on how their bodily expressions shift from one emotion to another, underscoring the value of self-scrutiny and contentment through self-observation in front of a mirror. Once an actor vividly envisions the desired emotional expression, they can observe it in the mirror and subsequently endeavour to replicate it. Throughout this process, imagination assumes a pivotal role in crafting a persuasive manifestation of emotion through bodily articulation. Given that the imagination may permeate all facets of expression, encompassing voice, facial demeanour, gestures, and body language, it is incumbent upon the performer to conjure a vivid mental representation of the intended emotional state beforehand (Hill, 1753, p. 359).

In this context, the performer demonstrates mental mastery of the intricate physical subtleties involved in shifting from one emotion to another.[14] Consequently, by anticipating the forthcoming emotion, the performer can navigate the complex terrain of shifting emotional states more adeptly, thereby exercising a degree of control over internal discourse. In this scenario, Hobbes, remarks two crucial considerations that emerge from the performer's internal response to diverse stimuli. On one hand, he places significant emphasis on the importance of understanding the causal factors that lead to a particular emotional effect. On the other hand, he underscores the value of envisioning the potential reactions that may arise when confronted with such an effect. As he articulates it: "when

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[14] This mental mastery also aligns with Thomas Hobbes' concept of a "train of thoughts" (Hobbes, 1651, chap. 3), defined as a succession of one thought leading to another. According to Hobbes, when a person contemplates any subject, their subsequent thoughts are not entirely random or haphazard but follow a deliberate and connected sequence, thereby illustrating the conscious mental process involved.

we imagine an effect, we seek the causes or means that produce it" (Hobbes, 1651, p. 16), exploring all the possible effects that can be produced by it and envisioning the actions we can take with it once we possess it. This dual perspective reveals the actor's nuanced mental process as he or she engages with and interpret the evolving emotional landscape of their performance.

Nevertheless, the determination of what constitutes a well-defined physical expression of passions is not an arbitrary one. An examination of history reveals a multitude of criteria for discerning between effective and ineffective displays of passions, with the influence of seventeenth-century painterly traditions being particularly noteworthy in shaping these standards. Additionally, the understanding of each emotion inevitably possesses intrinsic links to cultural understanding, impacting their plausibility depending on the particular cultural context.[15]

As a result of the large number of passions described by theorists since the seventeenth century, a wide range of interpretations has been offered regarding how to define them, particularly in determining whether they fall into the simple or complex category. In this context, different authors—such as René Descartes (1596–1650), Aaron Hill (1685–1750), and Charles Le Brun (1619–1690)—have proposed varying taxonomies of the passions, reflecting distinct views on how emotions are conveyed through psychosomatic processes.[16] In this context, the classification of various passions may stem from neutral physical subtleties, while others emerge from the modulation of a neutral state into more complex forms. In this scenario, Descartes identifies six primitive passions—admiration or wonder, love, hate, desire, joy, and sadness—and stands that all other passions are derived from combinations of these (Descartes, 1649/2009). Additionally, LeBrun creates a difference between main passions (like the ones created by Descartes but excluding admiration) and a second category which involves composite passions (Ross, 1984, p. 28-29). On the other hand, Aaron Hill describes ten dramatic passions—Joy, Grief, Fear, Anger, Pity, Scorn, Hatred,

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[15] The vexed question of cultural universality versus specificity in emotional expression has been the subject of extensive debate, particularly concerning whether members of different cultures convey emotions in similar ways. For detailed discussions of the production and recognition of emotions, see Scherer, Klaus R.; Clark-Polner, E.; Mortillaro, M (2011).

[16] The term "psychosomatic processes" refers to the interrelation between mental and physiological responses, particularly in the expression of emotions. In historical theories of affect, this concept encompasses the ways in which emotions manifest through bodily gestures, facial expressions, and autonomic reactions, shaping emotional perception.

Jealousy, Wonder, and Love—that serve as the foundation for other emotions (Hill, cited in Harriman-Smith, 2021, p. 33).

In examining how music engages perceptual, emotional, and bodily responses, Descartes' *Compendium Musicae* (1618) offers a particularly compelling framework. In this treatise, he explains how musical structure—through elements such as harmony and rhythm—can elicit a range of emotional reactions in the listener, revealing a complex interaction between sensory perception and affective experience. He argues that music, by influencing the senses, exposes the relationship between imaginary representations formed by the mind and the physiological responses of the body. According to his theory, what moves the soul emotionally is ultimately expressed through physical action (Descartes, cited in Bennett, 2017, Part 1). This intricate connection between sensory input and emotional output also aligns with the Aristotelian principle of causality, whereby a primary stimulus (the cause) inevitably provokes a corresponding effect (Aristotle, cited in Pérsico, 2011, p. 560). Thus, Descartes' approach to music provides a comprehensive account of how auditory experience may also reflect the broader mechanisms of interaction between mind, emotion, and the body.

3.1 Insights from Discussions with João Paixão

Building on the preceding context and motivated by my interest in the interplay between acting and musical performance, in 2022 I initiated discussions with João Paixão[17], an acknowledged expert in the field of rhetorical performance and historical acting. The purpose of these discussions was to seek guidance and establish a robust theoretical framework, with a focus on the techniques needed to integrate insights from rhetorical acting into my instrumental practice.

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[17] João Luís Paixão is a baritone and researcher specialising in Early Music singing and historical acting. His doctoral research examines onstage facial expression in mid-eighteenth-century London, exploring its role in rhetorical performance and affective communication. His scholarly contributions include the article "Facing the Passions: An Embodied Approach to Facial Expression on the Eighteenth-Century Stage," published in *European Drama and Performance Studies* (2022), which investigates historical acting techniques and their implications for contemporary performance practice.

In the early stages of our collaboration, we deliberately paused practical exercises to focus on understanding historical theatrical frameworks that were new to me. This phase involved introducing gestures and expressive patterns from a multidisciplinary perspective, offering insight into how actors develop their craft in dialogue with rhetorical and theatrical treatises from the seventeenth to nineteenth centuries. The theoretical framework drew on themes rooted in the doctrine of the passions and required a close examination of facial expression, full-body movement, declamation, timing, and the application of rhetorical punctuation guidelines.

In the following paragraphs, I aim to outline the sources we examined, with two primary objectives: first, to detail my experience transitioning from theoretical understanding to practical application; and second, to propose these sources as valuable references for performers engaged in similar forms of artistic inquiry. It is important to clarify that the authors cited below do not prescribe fixed methods for applying their ideas in practice. Rather, their writings serve to sharpen intuition, broaden exposure to diverse historical perspectives, and enable a more personal and flexible integration of these concepts into performance.

3.2 Source Materials to Study Passions and Their Embodiment in Seventeenth- to Nineteenth-Century Theatre

3.2.1 An Analysis of Various Facial Sketches from Charles Le Brun and Full Body Drawings by Johannes Jelgerhuis
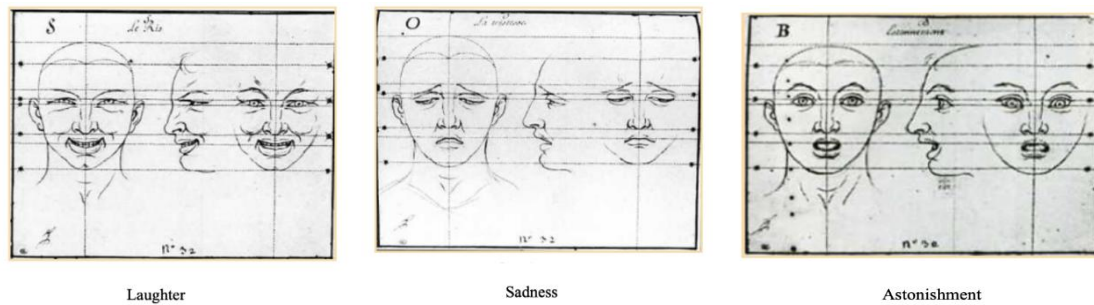
Paixão presented a selection of facial expression examples drawn from sketches by Le Brun from his *Conférence sur l'Expression Générale et Particulière* in 1668 (Figure 3),[18] along with various full body drawings by Johannes Jelgerhuis, *Theoretische lessen over de gesticulatie*, expressing wonder,

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[18] For additional examples, see Le Brun, Charles. *Conférence sur l'expression générale et particulière*. In: Montague, Jennifer (Ed.). *The Expression of the Passions: The Origin and Influence of Charles Le Brun's Conférence sur l'Expression Générale et Particulière*. Yale University Press, 1994. p. 126.
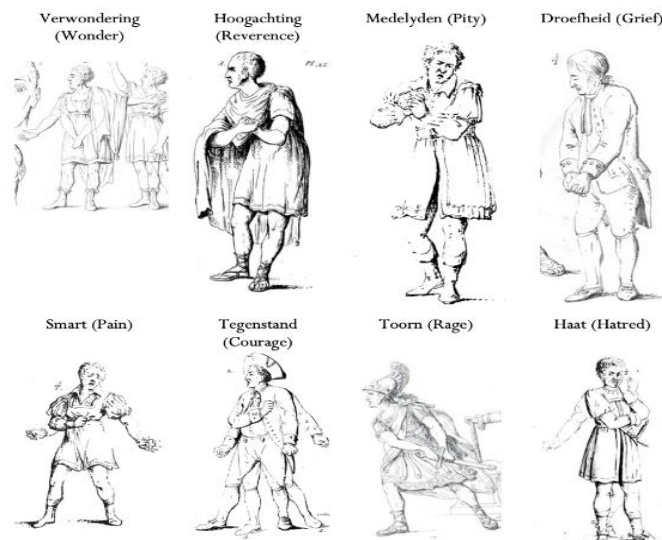
reverence, pity, grief, pain, courage, rage and hatred (Figure 4).[19] By comparing the sketches of both authors, I gained insight into facial expressions and overall body posture when depicting specific emotions.

FIGURE 3 – Le Brun's facial sketches depicting laughter, sadness, and astonishment. Image description: Illustration of three facial expressions (laughter, sadness, and astonishment) from the sketches by Charles Le Brun, used to study the visual representation of emotions in seventeenth-century paintings.

Source: Le Brun, Charles. *Conférence sur l'Expression Générale et Particulière*. 1668.

FIGURE 4 – Full body drawings by Johannes Jelgerhuis. Image description: Drawings illustrating various full-body postures by Johannes Jelgerhuis, depicting emotions such as wonder, reverence, pity, grief, pain, courage, rage, and hatred, created as part of a study on theatrical declamation and the expression of emotions in the nineteenth century.

Source: Jelgerhuis, Johannes. Theoretische lessen over de gesticulatie. 1827.

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[19] Jelgerhuis, Johannes. *Theoretische lessen over de gesticulatie en mimiek: gegeven aan de kweekelingen van het fonds ter opleiding en onderrigting van toneel-kunstenaars aan den stads schouwburg te Amsterdam*. Amsterdam: National Library of the Netherlands, 1827.

Le Brun's sketches were designed in response to the emotional state of "tranquillity," considered the baseline emotion from which others were derived. This foundational state enabled Le Brun to create a framework for representing complex emotions through subtle changes in facial expression and posture. As Line Cottegnies remarks: "this expression was understood as a sort of zero degree of expression in which no part of the face is altered" (Cottegnies, 2002, para. 4). The variations from this "zero degree" of expression stemmed from manipulating five facial elements: the eyebrows, mouth, eyes, forehead lines, and cheeks around the nose. Additional factors included complexion colour, pupil size, and whether the eyes were bloodshot (Cottegnies, 2002, para. 4).

3.2.2 Considering Adjectival Descriptions of Passions

We delved into the analysis of adjectives commonly employed by diverse authors in characterising emotions. This exploration encompassed an examination of descriptors found in Hill's *Ten Dramatic Passions* (Hill, 1781) and extended to encompass analogous depictions of these passions in various literary works, notably those authored by Le Brun (1707), Jean Léonor Le Gallois de Grimarest (1707), and John Walker (1781), as shown in the following figure.

FIGURE 5 – Examples of expressions of "Joy" by Hill, Le Brun, Grimarest, and Walker. Image description: Comparative illustration of the adjectival descriptions of the emotion "joy" as characterised by different authors: Hill, Le Brun, Grimarest, and Walker. The figure demonstrates the variations in descriptive approaches to "joy," ranging from physical expressions to verbal characterisations, reflecting diverse literary and rhetorical traditions from the eighteenth century.

HILL

Joy is Pride, poſſeſſed of Triumph.
It is a warm and conſcious expanſion of the heart, indulging ſenſe of preſent pleaſure, and comparing it with paſt affliction : It cannot, therefore, be expreſſed without vivacity, in look, air, and accent.

LE BRUN

"[If Joy fills the soul], the forehead is calm, the eyebrow motionless and arched, the eye moderately open and smiling, the pupil bright and shining, the nostrils slightly open, the corners of the mouth a little raised, the complexion bright, and the lips and cheeks ruddy."

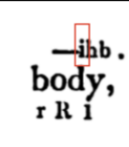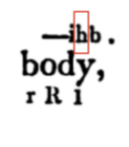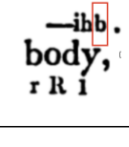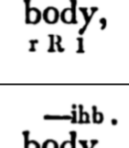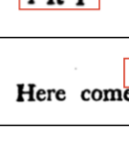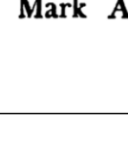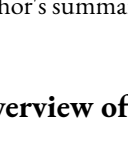| GRIMAREST	WALKER
"Joy demands a tone of voice, sweet, full, and easy."	"A pleasing elation of mind, on the actual or assured attainment of good, or deliverance from evil, is called Joy. Joy, when moderate, opens the countenance with smiles, and throws, as it were, a sunshine of delectation over the whole frame: When it is sudden and violent, it expresses itself by clapping the hands, raising the eyes towards heaven, and giving such a spring to the body as to make it attempt to mount up as if it could fly: When joy is extreme, and goes into transport, rapture, and extacy, it has a wildness of look and gesture that borders on folly, madness, and sorrow."

Source: Hill, Aaron. 1781; Le Brun, Charles. 1707; Grimarest, Jean Léonor Le Gallois de. 1707; Walker, John. 1781.

A comparison of the adjectival descriptions of "joy" in the works of Hill, Le Brun, Grimarest, and Walker reveals how these authors conceptualised the same emotion while emphasising different aspects of its expression, ranging from physical attributes to verbal tone. Hill, for instance, associates joy with triumphant pride, highlighting a conscious and lively manifestation of pleasure. Le Brun focuses on facial features, noting how joy manifests through calmness in the forehead and openness in the eyes and mouth. Grimarest adds a vocal element, stressing the importance of a full, easy tone of voice to express joy, while Walker offers a more detailed description, considering both physical and psychological elements of joy and linking it to varying degrees of emotional intensity.

3.2.3 Exploring Annotated Gestures in Gilbert Austin's work *Chironomia* (1806)

Following Austin's work *Chironomia*, we take a look at his method of annotated gestures within the text to convey a sense of musicality through hand and arm movements, head and gaze alignment, and foot placement. Austin's insights seem to seamlessly integrate both upbeats and downbeats, aligning closely with musical principles. Table 4 serves as a summary and includes references to Austin's systematic approach to annotated gestures.

TABLE 4 – Summary of Austin's systematic approach to annotated gestures in *Chironomia*. Table description: This table provides a summarised overview of Gilbert Austin's systematic approach to annotated gestures as outlined in his work *Chironomia*. The summary highlights how various gestures – such as hand and arm movements, head and gaze alignment, and foot placement – are used to convey musicality and rhetorical expression, aligning these gestures closely with musical and rhetorical principles.

—ihb. **body,** r R i	The groups of three letters concern the position of the hand. For instance; i (index) means that the hand will be using the index, p (prone) means that the palm is facing down, v (vertical) means that the palm is facing forward, s (supine) the palm is facing upward.
—ihb. **body,** r R i	The second letter refers to the height of the gesture. When h (horizontal), indicates that the hand and arm will be placed at the level of the chest, when e (elevated) indicates that the hand and arm will be elevated close to the face, and when d (downward) indicates the hand and arm will be placed at the level of the navel.
—ihb. **body,** r R i	The hands can also be moved according to coordinates. The letter c means across, the letter f means in front and the letter q means oblique.
—ihb. **body,** r R i	The dashes indicate which hand we are moving. The right hand is indicated before the dash, and the left hand is indicated after the dash.
—ihb. **body,** r R i	The positions of the feet are given by R1 and R2, etc. and the movement is given by the small letter before, in this case "r" to retire.
B Here comes his	The capital letters are used to indicate the direction of the gaze and/or head.
F shc—shb n **Mark Antony**	An isolated letter may be used to indicate the manner in which the movement occurs, such as g (grasping), s (striking), or n (noting) it marks a small nidge or depression of gesture, but not necessarily in both hands, it can also be in only one.

Source: Author's summary based on Austin, Gilbert. *Chironomia*; *or, A Treatise on Rhetorical Delivery*. 1806.

3.2.4 An Overview of Punctuation, Inflection, Accent, and Emphasis as Presented in John Walker's Literary Works, namely *Elements of Elocution* (1781) and *The Melody of Speaking Delineated* (1787)

We explored Walker's work in terms of his advice on timing and pitch manipulation. Walker's remarks suggest a deliberate infusion of musicality into the delivery of actors' spoken words, with his

methodology offering instructive guidance on the application of rhetorical punctuation rules. This includes incorporating specific timing to pauses when encountering punctuation marks such as colons, semicolons, commas, question marks, exclamation points, considering both the duration of the pause and the corresponding vocal inflection required to interpret these parameters effectively.

3.2.5 Johann Michael Vogl Insights on Singing and Theatrical Declamation

In the 1870s, Franz von Hartmann recalled Johann Michael Vogl as "the first to introduce us to the declamatory style of singing, to make us intellectually and emotionally aware of it" (Hartmann, cited in Tessel, 1997, p. 713). In this context, we explored Vogl's singing style and his deliberate combination of unconventional voluntary embellishments and an adherence to theatrical principles. His technique often involved the integration of spoken words, sudden outbursts, and *falsetto* notes, producing momentary effects considered artistically beyond imitation by others. Notably, Vogl achieved these effects without compromising strict adherence to *tempo*, signalling a departure from conventional melodic alteration toward a more emotionally expressive approach, even if it diverged from the composer's artistic vision (Dürr, 1979, p. 126-128).

Gustav Schilling's detailed commentary (1837) highlights the distinctiveness of Vogl's interpretative style noting that he employed embellishments not merely for technical display, but as a vehicle for deeper expressive meaning, directly tied to the poetic and emotional content of the work. He emphasises that Vogl's use of ornaments, such as appoggiaturas, trills, and mordents, was always governed by the sentiment of the text, ensuring that they served to enhance the narrative structure of the music rather than distract from it. As an illustrative example, refer to the accompanying figure that presents Schubert's *Jägers Abendlied*, facilitating a comparison between Schubert's original composition and Vogl's deliberate additions.

FIGURE 6 – Comparison of Schubert's *Jägers Abendlied* and Vogl's Ornamentations. Image description: Illustration demonstrating the comparison between Schubert's original composition and Vogl's deliberate ornamentations, emphasising the expressive intent behind Vogl's additions as discussed by Schilling (1837).

Source: *Jägers Abendlied*. Original composition by Franz Schubert with ornamentations by Johann Michael Vogl.

3.3 Applying Theory to Practice

This segment outlines three interrelated approaches that demonstrate how historical theories of gesture and declamation informed my practice. Building on Tom Beghin's research on "seen-and-heard" performance—which offers a methodological model for linking rhetorical theory with embodied expression—it begins with a preparatory exercise designed to practise the transition of dramatic facial gestures. It then presents a series of video-recorded coaching sessions with Paixão, in which rhetorical strategies are explored through dialogue, using Schubert's *Impromptu* No. 1 as a case study. Finally, it introduces a personal methodology for integrating gesture annotations directly into the musical score to support performance decisions that are both emotionally and physically informed.

3.3.1 Interpreting Emotion through Facial Gesture

To explore how facial expression can serve as a vehicle for emotional nuance in performance, I have drawn on the work of performers such as Tom Beghin. Beghin's research (2014), aligned with

C. P. E. Bach's "seen-and-heard" paradigm, offers a valuable methodological model for examining how facial gestures contribute to the expressive delivery of musical meaning. In his study, Beghin recorded a series of videotapes capturing four key moments from his performance of Mozart's *Piano Sonata in F Major, K. 332/i*. As an illustration, the following images depict four physiognomic poses from the exposition of the sonata, shaped by musical topics, rhetorical figures, and their influence on specific facial expressions.

FIGURE 7 – Physiognomic Poses of Tom Beghin During the Performance of Mozart's *Piano Sonata in F Major, K.332/i*. Image description: Four distinct facial expressions of Tom Beghin during his performance, capturing moments influenced by musical topics and rhetorical figures in the Piano Sonata.

Source: Beghin, T. Recognizing Musical Topics Versus Executing Rhetorical Figures, 2014.

Further developing earlier ideas from Hill and Hobbes, Beghin's example served as the basis for an exercise exploring how an emotional state is shaped by its antecedent causes, contextual factors, and subsequent impact on others. This process aligns with Hill's concept of "plastic imagination" and Hobbes' notion of a "train of thought", both of which emphasise the role of cognitive engagement in modulating expressive intent. While Hill highlights the performer's active mental

control in shaping affect, Hobbes underscores the continuous flow of thoughts that govern physical nuances and enable seamless affective transitions (Hobbes, cited in Harriman-Smith, 2021, p. 28).

Following this framework and guided by Paixão's advice, I was encouraged to refine my skills through the construction of a narrative centred on my interaction with a fictitious object. This exercise extended previous discussions on the role of imaginary objects and the presence of an implied receiver, aligning with Descartes' insights examined in earlier sections. The objective was to emulate Beghin's approach to self-registering the interconnectedness of thoughts when transiting emotions. Depending on the object's nature—whether it evoked repulsion, attraction, or neutrality—I assigned distinct qualities to my physical actions. Within this framework, we collaboratively devised a scenario in which an imaginary protagonist undergoes a transformation from a state of tranquillity to one of jealousy. To accurately portray the nuanced facial expressions required for this transition, we also referenced various sketches by Le Brun as visual guides. The plot was outlined as follows:

1. **Tranquillity:** An individual begins in a state of tranquillity, with a sense of inner calm.
2. **Wonder:** As they continue their journey, they encounter an object that sparks their wonder and amazement.
3. **Esteem:** This object, although not particularly exceptional, still garners their esteem and interest.
4. **Desire:** Gradually, a strong yearning or desire for the object begins to grow within them.
5. **Fear:** While they are focused on the object, an unexpected distraction startles them, causing fear.
6. **Jealousy:** Their gaze shifts, and they realise that someone else has taken the object, triggering a powerful sense of jealousy.

The figure below delineates the results of the exercise, portraying a sequence of six physiognomic poses, which range from tranquillity to jealousy.

FIGURE 8 – Sequence of Physiognomic Poses Ranging from Tranquillity to Jealousy. Image description: Six physiognomic poses demonstrating the progression of emotional states from tranquillity to jealousy, as part of an exercise exploring the expression of emotions through facial gestures.

Source: Author's own work.

3.3.2 Coaching Sessions with João Luís Paixão

While the accompanying video session[20] do not explicitly reference the historical treatises discussed in the previous segments, they are informed by them in a substantive way. Familiarity with sources by Le Brun, Jelgerhuis, Austin, and Walker helped form the interpretative sensitivity and physical vocabulary that underpin the work shown here.

During this session with Paixão, we focused on translating emotional contrasts into musical phrasing through an actor-informed approach, focusing on mm. 1–5 of Schubert's *Impromptu* No. 1 and covering:

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[20] See video at: https://drive.google.com/file/d/1931qSZEIS7T70LUCTX-aTMavFnACBkxA/view?usp=sharing

- Interpreting the expressive weight of the opening octaves and the emotional tension embedded in their aftermath.

- Exploring verticality vs. horizontality in body movement to shape melodic flow.

- Reflecting on character psychology, especially the tension between lament and march.

- Crafting timing, silence, and breath to enhance rhetorical clarity.

- Defining personal interpretative decisions and how to oscillate between contrasting expressive perspectives.

The outcome of this session is summarised in Table 5, which outlines the specific score sections, thematic focuses, and interpretative strategies addressed during the recorded work.

TABLE 5 – Summary of the Video Content and Interpretative Focus from the Recorded Session with Paixão.
Table description: Summary of key moments from the author's practice video session, including score sections, interpretative focus, and strategies explored in each segment.

Timestamp	Score Section	Thematic Focus	Interpretative Strategy
00:01	M.1	The octaves' impact.	Emotional weight and rhetorical suspension prior to the main theme.
01:14	Mm.1–5	Verticality and horizontality.	Embodying phrasing direction via posture, inspired by "The Wanderer above the Sea of Fog".
03:31	Mm.1–5	Psychological traits.	Exploring characterisation through march–lament contrast.
06:18	Mm.1–5	Declamatory insights.	Use of silence, timing, and breath to articulate phrasing.
09:05	Mm.1–5	Performance choices.	Oscillating between expressive intentions and rhetorical clarity.

Source: Author's summary based on recorded practice session.

In addition to the themes discussed above, the session[21] also devoted a segment to interpreting the opening of *Impromptu* No. 1 as a melologue, drawing on Johann Michael Vogl's approach to sung declamation, as previously contextualised. This perspective framed the original piano writing, now reimagined as if it were articulating a spoken text. Through this exploration, Paixão applied rhetorical strategies from John Walker's treatises—focusing on pacing, strategic silences, and
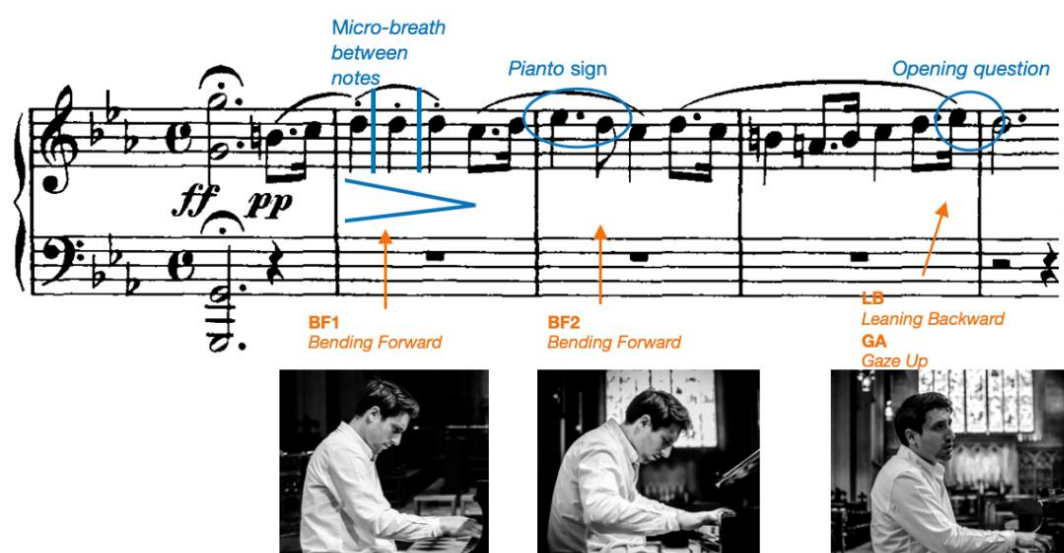
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[21] See video at: https://drive.google.com/file/d/1Q0pKWM3c_kFC822TpUUnkteCCEqkUxtT/view?usp=sharing

inflection—to shape expressive timing and articulation. In particular, he aligned the opening phrasing of the *Impromptu* with the first stanza of *In der Fremde* from Schumann's *Liederkreis*, Op. 39, showing how its metric and emotional structure echoes that of the *Impromptu*. This association—established by overlaying the text of *In der Fremde* onto the *Impromptu*—helped us articulate four core emotional states: love and longing, wonder and desire, grief, and hopelessness. These emotional categories guided both the pacing and affective direction of the *Impromptu*, revealing the expressive potential of bridging vocal and instrumental performance techniques.

3.3.3 Mapping Gesture into the Score

Building on Austin's (1806) examination of annotated physical gestures embedded in declaimed text to guide their physical translation, I explored the integration of movement indicators into the piano score as a means of aligning physical gestures with specific emotions. Figure 8 provides an illustrative example using the opening of Schubert's *Impromptu* No. 1.

FIGURE 9 – Annotated Score and Physical Gestures for Schubert's *Impromptu* No. 1. Image description: Annotated musical score of Schubert's *Impromptu No. 1*, illustrating the integration of physical gestures such as bending forward, leaning backward, and gazing up, as part of a practical demonstration of rhetorical punctuation and body language communication in performance.

Source: Author's own analytical annotations and visual documentation on Schubert's *Impromptu* No.1 score.

As illustrated above, I approached the opening phrase as a gradual unfolding. The exercise highlights three key moments: a subtle forward inclination at the phrase's onset, where a micro-breath or brief pause between *tenuto* notes evokes a sense of hesitation. This hesitation is later reinforced by the *pianto* sign, which accentuates the inclination forward, subtly deepening the gesture. The sequence concludes with a gradual backward lean, adopting a reflective posture that emphasises the phrase's open-ended resolution on a sustained note. To systematise these movements, I incorporated a set of annotative indicators into the score. Acronyms such as BD1 and BD2 (bending forward) identified moments where I inclined my back, visually reinforcing the motif's lamenting quality. Meanwhile, LB (leaning back) indicated a contrasting sense of expansion or optimism, whereas GA (gazing up) signified a moment of contemplation, particularly as the motif resolves in m.5.

Conclusion

Engaging with past traditions revealed a dynamic interplay between theoretical knowledge and intuitive decision-making, which helped to inform, support, and articulate interpretive choices that, in my experience, had previously remained largely unexamined.

The coaching sessions further demonstrated how many of these historical practices—emerging originally from oratorical and gestural models beyond the score—acquire renewed artistic relevance when re-contextualised in performance. In this way, historical inquiry becomes not an endpoint, but a catalyst for contemporary creative engagement, offering performers new expressive tools to navigate the aesthetic and emotional complexity of the repertoire.

On another note, the integration of facial expressive paradigms and pedal typologies has enabled a systematic yet imaginative reinterpretation, enriching the performer's methodological approaches through new modes of experimentation and score-based annotation. Elements once regarded as ephemeral—gesture, affect, timing—have now been mapped, classified, and visualised

through written exercises, comparative tables, and annotations within the score, providing new methodological platforms for future analytical and interpretative inquiries.

Although the content of this study may appear highly sequential and densely referenced, particularly due to the extensive material presented in Section 3, I would argue that by bringing together a wide range of historical sources and perspectives, it offers a comprehensive reference point to guide further authors of how these sources may be applied across different areas of inquiry. In this way, this study seeks to contribute to an ongoing scholarly dialogue, with each contribution expanding upon previous insights and further strengthening the connection between theoretical perspectives and practical applications.

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Videos

VIDEO 1. [s.l.: s.n.], [2022]. 1 video (1:20). Available at: https://drive.google.com/file/d/1BjdxlyKD3xed0vgO7s5JI3saQmcor7Qn/view?usp=sharing. Accessed on: Apr. 5, 2025.

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VIDEO 3. [s.l.: s.n.], [2022]. 1 video (2:34). Available at: https://drive.google.com/file/d/1931qSZEIS7T70LUCTX-aTMavFnACBkxA/view?usp=sharing. Accessed on: Apr. 5, 2025.

VIDEO 4. [s.l.: s.n.], [2022]. 1 video (3:02). Available at: https://drive.google.com/file/d/1Q0pKWM3c_kFC822TpUUnkteCCEqkUxtT/view?usp=sharing. Accessed on: Apr. 5, 2025.

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