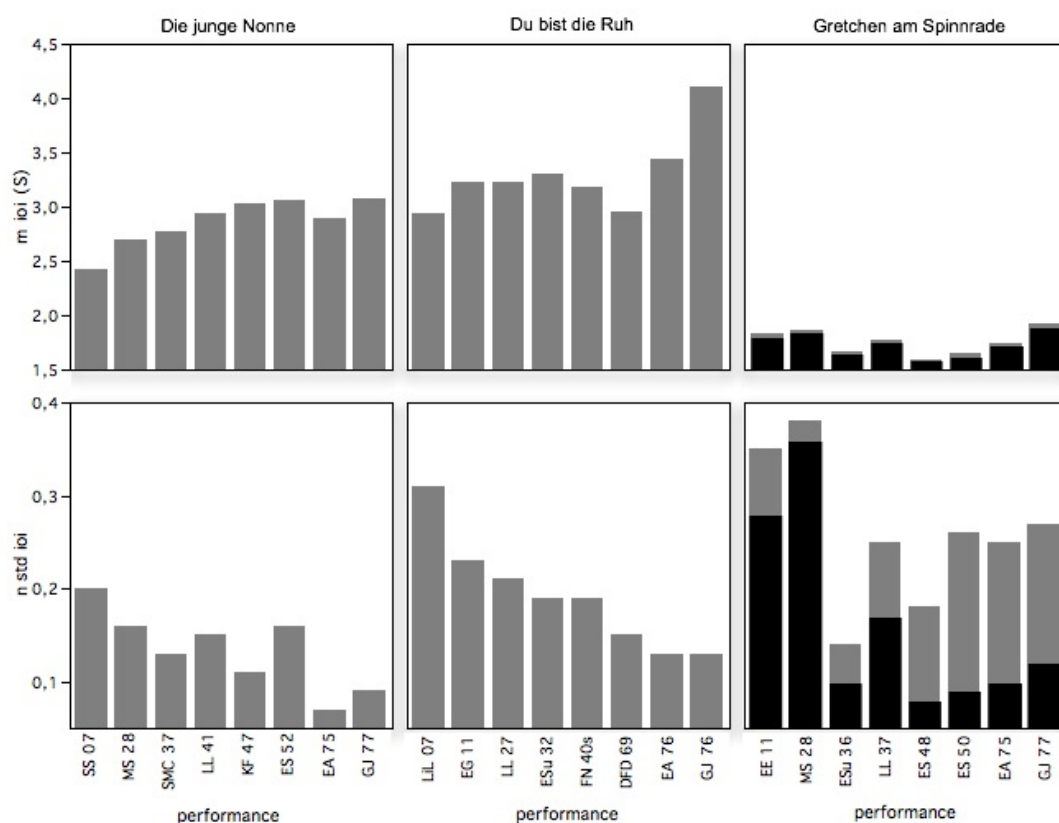
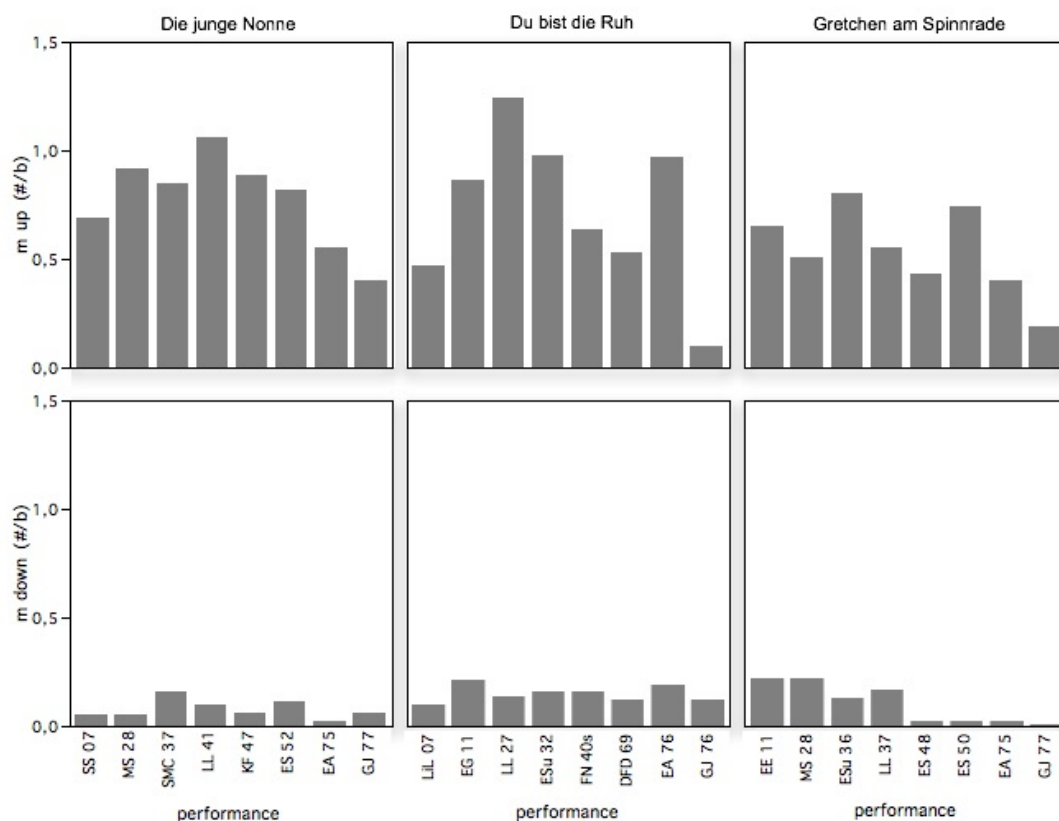


## Renee Timmers

### ***Expressive gesture and style in Schubert song performance: Examples of results of measurements of expressive style***



**Figure 3** Average bar duration (top) and standard deviation of bar duration (bottom) for eight performances of *Die junge Nonne*, *Du bist die Ruh*, and *Gretchen am Spinnrade*. Performances are ordered according to recording date. Early performances tend to be faster in tempo (smaller average bar duration) than later performances and tend to have more rubato (larger standard deviation of bar duration). The black bars in the panel of *Gretchen am Spinnrade* give the average bar duration and the standard deviation of bar duration excluding the fermata. The grey bars include all bars of the songs, except the bars with piano accompaniment only.



**Figure 4** Average number of pitch glides upwards (top) and downwards (bottom) per bar for each performance of *Die junge Nonne*, *Du bist die Ruh*, and *Gretchen am Spinnrade*. Performances are ordered according to recording date. The number of pitch glides upwards increases towards the 1930s and 40s and decreases afterwards. Downward pitch glides are much less common than upwards pitch glides, although this also depends on the song. Elly Ameling and Gundula Janowitz tend not to use downward pitch glides, except for *Du bist die Ruh*, in which they use it as often as earlier performers.