Interpreting and Performing Musical Gestures in Schubert's Impromptu No.1 in F-minor Op. 142, D. 935

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Abstract: *This paper focus on the relationship between interpreting and performing musical gestures in the selected impromptus for solo piano by Franz Schubert. Although Hatten (2004) has developed a comprehensive framework for the analysis of musical gestures, the focus is mainly on the musical works from the eighteenth century until the early nineteenth century, in particular by Wolfgang Amadeus Mozart, Ludwig van Beethoven, and Franz Schubert. Therefore, this paper aims to extend Hatten's theory beyond the early nineteenth century in examining the different musical gestures in the selected impromptus by Schubert. By associating with gestural analysis and performance considerations, it provides a guideline for pianists to develop their own interpretation. The expected outcomes would be Schubert's impromptus consisting of dialogical and rhetorical gestures.*

Keywords: *Musical gestures; Hatten's theory; Franz Schubert's Impromptu*

1. Introduction

Music performance generally involves the act of interpreting as well as analysing, and these actions are somewhat interlinked with one another [1]. Gritten and King (2006) suggest that the examination of music and gesture, viewing music itself as a form of gesture, has reached a mature stage of development [7]. It seems that Robert Hatten's theory is able to provide an actual platform for performers to deepen their musical understanding, fostering greater meaning and innovation. In fact, Robert Hatten, who has a great capacity and experience on interpreting and analysing musical works through musical gesture, is a mature and insightful musician.

One key benefit of applying Hatten's theory is that he proposes theoretical approaches to musical interpretation [12]. He points out that interpretation contributes positively to musical comprehension [9]. For instance, as Hatten argues, interpretation depends on "synthetic categories" such as "gesture" [10]. To be more precise, the performer can utilize the gesture to improve interpretation, particularly on "musical notation" and "music performance" [10]. By interpreting musical gestures, it not only assists performers in finding suitable expressive gestural embodiment of a musical score but also reconstruct more meaningful gesture from expressive style.

Another benefit of applying Hatten's theory is that he emphasizes the role of analysis in music style, such as scales, chords, rhythm and so on, and he argues that analysis is a necessity. From the author's understanding, these separate musical elements should be organized like a group that into "meaningful elements of musical discourse" [10]. An important motivation for exploring Hatten's theory is that he suggests that human beings are capable of recognizing "significance of energetic shaping through time" [10]. Comparing this with Schmalfeldt [18] that "musical form as process, all performances as processual" Hatten's theory offers a specific conceptual framework that delves deeper into the analysis of musical expression and emotions, although both perspectives emphasize the importance of listening to music with a temporal perspective. More specifically, Hatten's statement highlights the importance of how musical dynamics and expressive elements contribute to the emotional impact and communication of music.

Furthermore, the two goals of Robert Hatten also provide an inspiration to the author in exploring the musical works by musical gestures. For instance, (1) He indicates that "construct a theoretically useful concept of musical gesture," and (2) also emphasizes to "demonstrate its importance for the analysis and interpretation of musical structure and expressive meaning" (p. 93). As a result, the author is planning to extend Hatten's musical gesture as a potential conceptual framework.

Hatten's insight further strengthens author's understanding between interpretation and analysis. Thus, it is revealed that interpretation facilitates the expression of meaning, the recognition and comprehension, while analysis is beneficial for understanding the musical structure and enhance the expression of the work in the context of Hatten's music gesture. The author's point of view is that interpretation and analysis, in fact, are beneficial for presenting musical performance. Alongside this, Hatten's insights within music gestures provide a new path to perspective to interpret and analyze music works. The following part will design and illustrate further based on Hatten's musical gesture. Thus, this paper aims to extend Hatten's theory beyond the early nineteenth century in examining the different musical gestures in the selected impromptus by Schubert.

2. Music Performance : Interpretation and Analysis

Interpretation informs analysis, and in turn, analysis supports interpretation. Thus, in order to gain an understanding towards the idea of an expressive musical performance, the author is initially investigating these two aspects, and how it relates with Hatten's theory.

2.1. Interpretation and Performance

Interpretation is complicated. In music, it is usually linked with performance (O'Dea, 2000) [16]. It also involves understanding, analysing, and making sense of information, which means that interpretation is capable of offering numerous advantages within a music performance (Beard & Gloag, 2016) [1].

A function of interpretation is to positively influence expressing personal characteristics and understanding the composer's intentions. To achieve these characteristics, performers should be responsible for interpretation because personal interpretation is a great privilege for the performer (Godlovitch, 1998, p. 81) [6]. However, some composers, such as Maurice Ravel (1875-1937) and Igor Stravinsky (1882-1971), have emphasized the importance of respecting the integrity of the score and conveying the composer's intended meaning (Walls, 2002) [20]. The author's view is that interpreting musical works is necessary and should respect the original ideas from composers or works.

Meanwhile, Cambridge Advanced Learner's Dictionary (2013) define the term "interpretation" as follow: "(1) an explanation or opinion of what something means"; and (2) "a particular way of performing a piece of music, a part in a play, etc." On the other hand, Pocket Oxford Thesaurus (2008) suggests several meanings for interpretation "(1) explanation, elucidation, exposition, exegesis, clarification. (2) meaning, understanding, explanation, inference. (3) analysis, evaluation. (4) rendition, execution, presentation, performance, reading, playing, singing."

Overall, from the author's perspective, interpretation is fundamental for music performance because it allows performers to demonstrate more emotions, individuality, and expression, even musical interpreters hold philosophical perspectives regarding the interpretation of music [13]. Indeed, performers need to pursue the construction of an interpretation through the process of performance.

2.2. Analysis and Performance

The analysis could be considered as one of the ways to improve performance (Beard & Gloag, 2016) [1]. The process of analysis contributes to enhanced knowledge and a deeper insight into the music performance, leading to a more comprehensive understanding. As a result, there have been various discourses by musicologists or scholars (Beard & Gloag, 2016; Whittall, 1991; Cook et al., 2009; Hood, 2014; Rink, 2015) on the relationship between analysis and performance.

Analysis can provide many advantages. It engages in "the interpretation of abstract, conceptual levels in music" [1]. Interestingly, Whittall (1991) [21] extends the proposed relationship between analysis and interpretation to suggest that analysis involves performing an action. Cook et al. (2009) [3] also point out that analysis is a useful way to acquire knowledge, as music analysis could support a performer in the preparation of an interpretation (Hood, 2014) [12]. According to Beard and Gloag (2016, p. 13) [1], the analysis also has positive influence on "musical form, style, and genre". From the author's perspective, scholars' arguments above enrich the essence of analysis and agree with its positive effect.

However, there are still a few scholars who hold a different view on analysis. For instance, Rink (2015) [17] disagrees with "performance analysis" due to its ambiguity (p. 127). In other words, from the author's understanding, "performance analysis" might not perfectly capture the essence of the various elements involved in studying and understanding musical performance. Instead, the expression in music

analysis should also be encouraged more precisely in the context of performance. Hatten's theory could be served as one of the guidelines in performing and analyzing.

In summary, performance benefits from analysis because a performer might gain a better understanding towards better interpretation, technical aspects as well as emotional expression. This section must be in one column.

3. Performance Questions and Objectives

This paper seeks to address the following performance questions: (1) What is the definition of musical gesture according to Hatten's theory? As the author mentioned earlier, "significant shaping through time" (Hatten, 2004, p. 95). In this context, musical gestures are deeply connected to human emotions and their means of communication. Gestures in music are not just limited on physical movements or expressive elements. They even carry emotional significance and are powerful vehicles for conveying feelings, intentions, and meaning to the audience. (2) How can Hatten's musical gestures be achieved in the context of Romantic music? A genre (impromptu) was selected to compare its own gestural type by interpreting and performing impromptus. The author might mainly investigate musical gestures from the stylistic and strategic perspectives. (3) How can Hatten's theory of music gestures be applied to Schubert's impromptus? Performers might demonstrate them by using the typical elements of music, for example, phrasing, tempo, articulation, ornaments, structure and so on. By applying Hatten's theory of musical gestures in the context of impromptus, performers might gain a deeper understanding of shaping individual interpretation and musical analysis.

In terms of performance objectives, the purpose of this paper is to provide a performance guideline for pianists in interpreting Schubert's impromptus by comparing their various musical gestures. Thus, the purposes of the paper are outlined below: (1) The author will define the musical gestures in Hatten's theory and its relationship with music performance; (2) The author will examine Hatten's theory on musical gesture and its relationship to music performance whereby the dissertation engages with an original model via Hatten's music theory. The paper explores how Hatten's musical gesture is reflected in the Romantic context, analysing a series of typical gestures including timbre, articulation, dynamics, tempo, pacing, and phrase structure. These gestures will be demonstrated within the selected impromptus; (3) The author will analyse the musical gestures in the selected impromptus by Schubert by using Hatten's theory on musical gestures. In this paper, the author seeks to analyse and further understand Hatten's theory on musical gesture in the selected impromptu by Schubert. A deeper understanding of the gestural elements in piano works is crucial for analytical processes, that can lead to further explorations of individualized gestures between Schubert within the context of Romantic music.

4. Significance of Performance

As mentioned earlier, both interpretation and analysis are of importance with regards to performance. In fact, the author also will perform Schubert's and Chopin's impromptus in the upcoming recital. Thus, the author will attempt to clarify its significance from these perspectives: both interpretation and analysis are of importance with regards to performance. Thus, the author will attempt to clarify its significance from these perspectives:

Through performance, the study compares how the composers, Schubert and Chopin, perceived the musical gestures in the same musical genre (impromptus). By doing so, the author may gain a better understanding of interpretative approaches that contributes to personal interpretation. Through performance, techniques related to performing impromptus can be demonstrated and gradually reinforced. For instance, trills and chords can be compared. More specifically, the trills in Chopin's impromptus are relatively more flexible, while those in Schubert's are more cautious. Additionally, the chords in Schubert's impromptus might be more harmonic and dramatic, while comparing them to the chords in Chopin's impromptus, which should be played more subtly and cantabile. Through performance, artistic aspects related to musical gestures would be demonstrated further, especially on stylistic and strategic perspectives. Consequently, a performer might have a better understanding towards performance consideration.

In essence, the primary goal of the performance is to use musical gestures to help the audience understand the distinct styles of Schubert within the same genre, namely impromptus. This entails a performer's need to be cautious and focus on improving piano techniques and artistic expression within the context of the performance.

5. Literature Review on Impromptus Related to Schubert

There have been various discourses by musicologists or scholars (Fisk, 2001; Montgomery, 2003; Kim, 2019; Ham, 2005; Davies, 2019; Taruskin, 2010) and others on the investigation of Schubert's impromptus.

In terms of the historical background of impromptus, Fisk (2001) suggests a range of details in relation to "tonal and structure aspects and mainly provides reviews from the Opus 142 Impromptu" (pp. 141-143). He also highlights that the form of Opus 142 is similar to the sonata after investigating the tonal plan and motivic elements noted in Robert Schuman's words (p. 148) [5]. From the author's view, the structure of Schubert's impromptus would be more constructive, as indicated by Robert Schuman.

Furthermore, Montgomery (2003) who places more emphasis on performance practice, implies that the central goals of Schubert's research today must be to solve a number of problems concerning the performance of his music [15]. Although he presents a wide range of musical exploration, particularly focusing on themes such as "structural points, ornamentation, tempo, time, character, and expression" on a wide variety of pieces, the investigation of impromptus is still lacking. It only shows some comparisons in different "editions" of Schubert's Impromptu Op. 142, D.935 (Montgomery, 2003, pp. 66-68) [15]. There is another finding in Schubert's Impromptu Op. 142 which make a comparison with Nikolai Kapustin (Kim, 2019) [13]. By reviewing Kim's dissertation, the author might have a better understanding towards Schubert's impromptus from the performer's perspective. Similarly, another doctoral dissertation mainly explores two sets of impromptus: D. 899 and D. 935 from the historical and stylistic perspective (Ham, 2005) [8]. Furthermore, Davies (2019), in his dissertation, mainly explores Schubert's late instrumental works [4].

Interestingly, Taruskin (2010) mainly discusses the function of tonality, especially the importance of the key of E-flat [19]. Focusing on the B-flat Impromptu Op. 90 No. 2, he indicates that the E-flat key now encompasses both major and minor tonalities, allowing for the inclusion of all the underlying harmonies from either mode, facilitating spontaneous, affective substitutions.

6. Performing Principles related to Hatten's theory

Hatten's theory outlines 12 principles related to musical gesture (Hatten, 2004, pp. 93-95) [10]. For instance, He emphasized that musical movements are rooted in human emotions and their conveyance—they encompass more than just the physical motions needed to create sound from a written score. They involve the distinctive molding that imparts expressive significance to those sounds. From the author's views, physical motions could be observed so that it could be create more meaningful gestures. Musical gestures have meaning that is both complex and immediate, and often directly motivated by basic human expressive movements. He also adds that the significance of musical gestures is multifaceted and immediate, often directly influenced by fundamental expressive movements inherent to human nature.

In fact, gestures could be further discussed from the musical notation and musical performance. Perhaps the meaning behind musical gestures can be deduced from musical notation, especially with an understanding of the relevant musical style and cultural context. Even if performers lack access to such contextual information, they will strive to interpret the musical score expressively, possibly by adapting it to their own natural ways of expressing themselves physically. Additionally, musical gestures can still be inferred from a performance even if we can't visually observe the performer's movements. We can gather enough auditory cues to imagine and reconstruct meaningful gestures based on the smooth and nuanced combination of sounds.

Musical gestures encompass various stylistic categories and their associations, along with strategic indicators and their contextual meanings. They can arise from spontaneous expressive motions translated into auditory expressions. In addition, a gestural competency encompasses four fundamental aspects of musical gesture, particularly in gestalt identity and continuity. From the author's view, musical gesture serves as a gateway for listeners, providing a fundamental level of comprehension for those who may not be versed in musical styles.

Most importantly, gestures can incorporate elements of music, yet they cannot be fully explained by them alone; they are perceptually synthesized wholes with emerging significance, not just "rhythmic shapes." The components amalgamated within a musical gesture encompass specific timbres, articulations, dynamics, tempos, pacing, and their alignment with different syntactic levels [10] (Hatten, 2004).

Gestures can also be hierarchically structured, with larger gestures composed of smaller ones [10] (Hatten, 2004). That is to say, within the framework of musical gestures, there can be a hierarchical organization where some gestures are larger in scope and composed of smaller, more intricate gestures. It might prompt the author to explore a variety of stylistic gestures.

7. Performance Review on Schubert's Impromptu

The purpose of this performance review is to investigate the historical background of the impromptus. After this the author provides an overview of scholars' arguments about Schubert followed by providing some critics related to performance interpretation throughout the performance review. Finally, the author highlights personal preference for diverse performing interpretations and explores potential directions for future research. The author also attempts to explore a list of typical recordings related to Schubert. The reason for this exploration relates to Cook (2013) [2], who points out the importance of recording and rethinking the concert. In fact, historical recordings hold the essence of past greats and inspire modern performers.

Indeed, performers have their own styles, and they interpret the same music in different ways, all of which are valid (Beard & Gloag, 2016) [1]. Cook, et al (2009) [3] points out that skilled performers with technical proficiency and musical creativity develop distinct ways of producing sounds on their instruments and shaping relationships between adjacent sounds in their performances, setting them apart and identifying their unique style. Thus, in the author's view, observing and collecting various performance styles and reviews would contribute to further music practice.

It should be observed that according to the Edition of Contemporary Music (ECM, 2019), where Schiff evaluates that the quality of impromptus, is intimate, in line with Schubert's preference, and describes a sense of imagination in terms of playing the impromptus. In addition to this unique interview, Schiff also brings a range of experiences related to performing and teaching Schubert's impromptus. For instance, Schiff performed Franz Schubert's Four Impromptus D. 935 at the Gilmore Piano Festival 2016-2017 Piano Master Series. Schiff also instructed students to perform Impromptu Op. 142 No. 3 at the Juilliard School's Paul Hall in 2017 and at a piano masterclass at the RCM in 2016 using Op. 90 No. 2 and No. 3. Furthermore, according to a Guardian Report (on Schubert Sonatas and Impromptus review), Clements (2019) points out that Schiff appreciated a fortepiano (Franz Brodmann), that can bring a magnificent, endlessly fascinating pair of discs. Reviewers commented on the quality of the recording as a performance. Hall (2021) shared that Mitsuko Uchida performed Schubert's impromptus at Wigmore Hall and that Uchida expresses astonishing power and force, especially in the C minor Impromptu.

8. Performance Concept: A Conceptual Framework

Table 1: Sub-types of Strategic Gestures Based on Hatten's Theory (Hatten, 2004 pp. 136-137).

Sub-types	Definition
Spontaneous	individual, original, creative as negotiated within a meter and tonality. these novel mappings of expressive gesture to sounding forms are often marked and subsequently thematized.
Thematic	as subject of discourse for a movement may be treated to developing variation
Dialogical	as gestures between agencies, or within a single agency suggestive of a conversation among equals oppositional ideas oppositions between individuals and larger groups
Rhetorical	1.Are used to foreground stages of an expressive genre, giving it a dramatic or narrative character. 2. Include sudden or unpredicted pauses, changes, or shifts. 3. May highlight tonal reversals or textural undercuttings. 4. May mark a shift in the level of discourse, perhaps fostering a Romantic ironic interpretation.

Table 1 was also modelled on Hatten's (2004) strategic gesture, which involves 4 gestural aspects: Spontaneous, Thematic, Dialogical, and Rhetorical. By concluding their functions, accordingly, the author will further make a deeper exploration in Chapter 4 and Chapter 5 based on the above guidance.

With regards to performing, it may contribute to artistic inquiry and structuring research subjects (Gritten, 2019). Performers might have a deeper understanding in order to perform the impromptus of Schubert and Chopin in the Romantic context. Performers are able to impressively achieve the variables (e.g., articulation, accentuation, dynamics, tempo, timing or performance practice issues) within impromptus. Consequently, the study could provide a kind of guideline for performing impromptus.

In fact, a spontaneously creative or individualized gesture can serve various roles within a musical work. It may be highlighted thematically, engaged in a dialogical interplay with another gesture, utilized to indicate a rhetorical change, integrated into the dramatic progression of the piece, or combined with other gestures for a specific effect (Hatten, 2004). The author intends to conduct a closer examination of musical gestures with consideration of stylistic gestures in the Romantic style. In other words, further analysing the characteristics of music gestures in the context of Romantic music, a musical period gap in Hatten's theory may be filled as Hatten (2004) only uses works from the Classical period. '

In short, applying Hatten's theory to artistic practice would be more creative and reliable especially when comparing a series of characteristics related to Schubert's impromptus.

9. Gestural Exploration in Schubert's Impromptu Op. 142 D. No. 1 in F-minor

Schubert applies a wide range of musical gestures in the first impromptu, which includes dramatic musical material and lyrical musical ideas. In general, this impromptu seems to utilize "cyclic organization" in impromptus, which is characterized by the motifs and tonal elements across all four pieces in the collection [5]. The following analytical sections will mainly focus on sections related to Sections A, B, and C, since the rest of the parts (A' B' C' A") share a similar texture. In the subsequent section (9.1 Musical Analysis), the discussion will not give a bar-by-bar analysis but highlight certain significant musical passages to show the relationship with the musical gestures defined by Hatten.

9.1. Musical Analysis

Example 1 shows how the opening of the piece is enacted by the performer. For example, after a rapid triple acciaccatura on c^2, Schubert initially indicates a downward melodic gesture in the right hand, with dotted rhythms that descends gradually until e natural in the first beat of bar 4. In addition, the bass note in left hand ascends and then descends between bars 1 and 4, with a range of bass progression decorated through crotchets. Furthermore, there are massive dynamic indications, such as *fp*, *Decrescendo*, *Crescendo*, *f*, *fz*, *p*, which gives room for performers to interpret these passages more dramatically. Thus, performers might identify the flowing active musical gestures that contribute to "rhetorical gesture".

- a rapid triple *acciaccatura*

- dynamics contrast

- dotted rhythm

Example 1: Schubert, Impromptu in F-minor, Op. 142 No. 1, bars 1-8

In bars 7-8 (see Example 1), it seems that this melodic gesture in the right hand was provided again (same as bar 1), although it is located in the higher register and included more dramatic musical expression, especially a range of turns. In that context, these turns might allow a performer to express more emotion spontaneously. intentional individual gesture can be seen as influenced by different forces as it moves through tonal and metric realms, with environmental factors affecting it in diverse ways. Due to the consistent use of this melodic gesture, the author might identify this particular passage as a "thematic gesture", which is benefited from the following active musical gestures:

● Turns

● Dynamics (including *fp*, *Crescendo*, and *Decrescendo*)

Example 2 consists of unique gestures related to the two-octave slurs. It seems that this passage might be interpreted more dramatically because of the range of stylistic gestures in dynamics. For instance, the slur related to two quavers in bar 39 might be demonstrated more rhetorically so that it could achieve gradually from "*ff*" in bar 39 to "*fp*" in bar 41. Alongside this, tension in the two-octave slurs should be emphasized by tone colour due to the quality of semitones, where performers might subtly interpret this passage. Furthermore, in terms of this particular articulation, it is suggested that a performer might hold on more on the downbeat, which gives more shape towards this articulation. Several defined stylistic gestures can be seen at this passage:

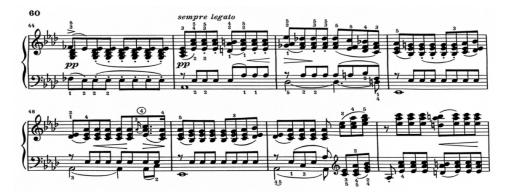● two-octave slur

● dynamic contrast (*ff*, *fp*, *p*)

Example 2: Schubert, Impromptu in F-minor Op. 142 No. 1, bars 39-43

In bars 45 and 48 (Example 3), Schubert indicates a series of stylistic gestures, particularly in two types of articulations e.g., *slur* and *staccato* in the first beat and second beat respectively. In addition, the performer might maintain these passages as sempre legato, which means that a kind of peaceful character could be provided. For instance, a performer might utilize the *slur* to create a delicate breath, allowing the listener to experience a warmer character associated with the key of A-flat major. In terms of "*staccato*", it seems that a lively impression could be created in order to express a sense of cantabile style. When it comes to "staccato", it appears that a lively impression could be crafted to convey a sense of a playful style. With a delicacy of touch, a sense of spontaneous gesture might be created from these gestures. Thus, the additional musical gestures that arise here are as follows:

● chord slur

● dynamic marking

● sempre legato indication

Moreover, the gesture present in the bassline could be envisioned as reminiscent of a cello sound, thereby indicating that performers should take into consideration the entirety of the texture. This suggests that performers should strive to interpret gestures in a manner that is more meaningful within the given context. However, the most challenging aspect of this passage lies in interpreting the melodic expression in the left hand from bar 57 onwards, where a performer might ought to make subtle shifts. This means that the accompaniment in the right hand should be interpreted more softly, allowing the performer to maintain control over the balance.
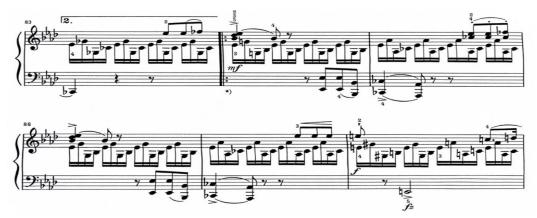
Example 3: Schubert, Impromptu in F-minor Op. 142 No. 1, bars 45-48

The sudden shift into A-flat minor in bar 84, with the *mf* sign, is where more dramatic dialogical gestures could be seen (Example 4). In this context, Schubert indicates similar shape, but it might show a relatively strong character, in particular with the left-hand octave gesture. In addition, the dynamic e.g. *mf* and *f* , and accent marking might be paid more attention in bars 84 and 88. Thus, several defined musical gestures can be seen as a result of dialogical gestures at this passage:

- octave gesture

- accent marking

- harmonic progression

By employing this dialogical gesture related to Hatten's theory, a performer could enhance the potential musical discourse. A more dramatic quality could be interpreted through the accent marking. For example, the *fz* indication in bar 88 appears to be expressed more strongly, reflecting a sense of conflict character.

Example 4: Schubert Impromptu, Op. 142 No. 1 in F-minor, bars 83-88

9.2. Performance Consideration

From the point of view of the performer, there are suggestions of possibilities for performing this piece by considering the musical gestures that have been discussed in the above analytical section.

In terms of bars 1-2 (see Example 1), performers might primarily focus more on the dynamic comparison in order to cultivate a kind of thematic gesture. However, it seems that the thematic gesture in bars 7 and 8 could be interpreted specifically, where a performer might pay more attention to illustrating a range of turns. By doing that, a kind of improvisational gesture could be created so that it improves the musical impression. Indeed, the thematic gesture is presented by Schubert in many places, including bars 115 and 226. A performer might note that thematic gestures serve as a contrasting current against this backdrop, while rhetorical gestures have the potential to interrupt the ongoing continuity of thematic progression or advancement. Combining these two gestures could result in a more impactful musical dialogue.

From the stylistic gesture perspective, the two-note octave slur seems to be interpreted more

dramatically (see Example 2). However, it seems that performers should pay more attention to the evenness of both hands and the use of the sustain pedals. For instance, performers might be giving priority to the higher register, and gradual decrease of volume in the low register. By doing so, a kind of "rhetorical gesture" could be demonstrated more dramatically.

Based on the Hatten's inspiration, from the physical perspective, the "down-up" motion of the wrist employed to perform a two-octave slur on the piano corresponds intermodally with the fluid arc of a bowing stroke. Consequently, a performer might consider a wide range of dynamic markings to leave a stronger impression on listeners.

This passage is characterized by a kind of choral quality, which means that a performer might subtly take into account the balance of tenor and bass (see Example 3). Perhaps a performer could utilize a series of stylistic gestures, in particular with applying the slur and staccato themselves. More specifically, the simple two-note stepwise slur can be expanded to encompass larger melodic units, maintaining the same gestural pattern throughout: a gentle initial accent, smooth continuation, and unaccented release. By doing these gestures, a sense of pure quality might be given to listeners, creating a sense of higher understanding from the gestural perspective. Meanwhile, a performer might focus on the upper voice so that a melodic line could be interpreted more clearly.

These two passages could be discussed through the dialogical gestures so that it might improve a sense of musical discourse. Furthermore, as the marking appassionato showed in bar 69 (see Example 4), it seems that performers might pay more attention towards the dynamic contrast. A performer might pay more attention to interpret stylistic marks, particularly utilizing accent though left hand. By doing that, the dialogical gesture could be given more expression so that a sense of sentimental character could be made. Alongside this, one of the tricky issues should not be ignored, that is, the evenness of the Alberti Bass where a performer might maintain a fluent quality of interpreting this semiquaver pattern.

10. Conclusion

In conclusion, Hatten's theory in musical gesture in a valuable tool so that a performer might have a wider range of gestural perspective to improve the interpterion and performance. It is expected that Schubert's impromptu could be expressed more present more in the dialogical and rhetorical gestures related to Hatten's theory. It also evokes a performer to particularly focus on the stylistic gesture, particularly in the slur and dynamic markings. It appears that gestural expression can be interpreted flexibly, encompassing both stylistic and strategic gestures.

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