

Aphasia

for singer and tape
mark applebaum, 2010

Aphasia

mark applebaum
2010

Dedicated fondly to Nicholas Isherwood.
With thanks to Jenny Bilfield.

• • •

Commissioned by the GRM—Le Groupe de Recherches Musicales (Paris),
Centre de Recherches et de Formation Musicales de Wallonie (Brussels),
Musica Experimento (Rome), the University of Oregon (Eugene), and
the Stanford University Lively Arts (Palo Alto).

• • •

Duration: 9 minutes.

• • •

The piece is essentially a choreographed dance work. As such, the role of the “singer” may be taken by any performer of suitably enthusiastic inclination and conviction.

Performed in the context of a solo voice recital (as intended in the premiere but not required beyond), the piece is intentionally notable for its absence of live singing.

• • •

The tape is a 2-channel recording, available on CD.

The tape part consists exclusively of transformed vocal samples sung by Nicholas Isherwood.

265 rehearsal tracks—as a set of 16-bit, 44.1k stereo WAV audio files,
each corresponding to various measures and groups of measures—are available on DVD.

• • •

A variant of the work—in which hand gestures are improvised to the tape—
should be presented under the title *Aphasia—Dialect*.

The Performance

The soloist is seated on a chair (a simple one without arms, or a low stool) at center stage and well-lit (by a spotlight, if possible). The soloist makes various choreographed hand gestures in synchrony with the “tape” (a two-channel audio CD). The hand gestures must be precisely synchronized with the sound, the illusion being that the gestures cause the sound or vice versa.

Most sounds will require very crisp articulations, whereas some sounds—ones that materialize more slowly—may invite somewhat relaxed gestures. Slightly longer preparation, if needed, should be stolen from prior gestures so that subsequent ones can occur in rhythm.

In many cases the gesture should be held, frozen—throughout rests which merely denote the passage of time—until the subsequent gesture is articulated (a corporeal equivalent of an instrumental “laissez vibrer”); in particularly critical moments, a horizontal dashed line appears to insist that the gesture is held.

Other times, however, it will be natural to bring the hands down to a neutral position before rearticulating a gesture or articulating a subsequent one; in critical cases, a deliberate tacet symbol (a circle with a plus crossing it) appears to denote the precise cessation of a held gesture.

Some gestures require continuous, active motions, whether regular or irregular. (These contrast the majority of gestures which are brief, or which constitute mere poses.) Continuous, active gestures are denoted by a wavy line.

The hand gestures represent a kind of alien, pre-verbal, and rhythmicized sign language. Hand (and arm) gestures are to be made definitively and with absolute confidence. They are to be vivid and energetic. Paradoxically, the remainder of the body remains still, seated, formal. The face stares blankly at a fixed point in the middle of the audience and remains unchanging, expressionless.

The performer should not appear “searching,” or project a process of discovery or self-realization. Rather, the audience beholds a foreign ritual with the flattest of affects—automatic, robotic, pre-formed, steady, practiced, habitual, and silent. Histrionic or theatric comportments (beyond the admittedly stylized blankness) are unnecessary and unwelcome; the piece’s expressivity resides in the very straightforwardness of the gestures themselves.

The piece may be practiced in front of a mirror, or with the assistance of video feedback and/or coaching. In order that it be performed effectively, the gestures should be memorized. The choreographic flow will be most persuasive when memorized and also allow the performer’s eyes to remain fixed on the audience; furthermore, the very presence of a score creates a barrier—both psychological and one of sight lines—between the performer and the audience.

The Score

For purposes of notation the gestures are named by corresponding “real world” physical actions. For example, a closed fist held with knuckles facing up and positioned approximately one foot in front of the navel is named ***Rock*** (as in the game *rock, paper, scissors*) for ease of communication. Likewise, ***Left Turn*** refers to an open left hand with palm facing forward, fingers (but not thumb) together, and arm outstretched fully to the side in the horizontal plane (as if signaling a left turn from a bicycle), etc.

However, the composer’s interest resides in the concrete physicality of each gesture, not its association with an action that has a meaning and utility beyond the stage. As such, the game *rock, paper, scissors* is not meant to be invoked, nor is the idea of bicycling. In any case, the rapid succession of gestures, as well as their durational brevity, aids in neutralizing some of the real world associations identified in the notation.

Gestures are made by the right hand (top staff—as in piano literature), by both hands (middle staff), or by the left hand (bottom staff). Some gestures call for both hands in their real world analogue but adopt only one hand in the piece. For example, ***Fishing Pole*** would normally call for the left hand to grasp an imagined pole handle in front of the lower chest with slightly underhanded rotation of the wrist, while the right hand turns the handle of an imagined reel clockwise (reeling in a fish), located to the right side of the left hand, a few inches in front of the left hand and slightly above, and on an imagined axle parallel to the plane of the body. However, in measure 99 of *Aphasia* only the right hand portion is called for, the left hand engaged in a static pose of ***Take Ticket***.

A detailed description of the gestures appears in an appendix to the score. It will be useful for the performer to start with an examination of these. As always, the composer asks for fidelity, not exactitude.

The Tape and Its Notation

The tape should be presented in high quality stereo with adequate frequency response, including subwoofers, if possible. The volume level should be considerable and occasionally intense, but never uncomfortable or dangerous. It is suggested that a technician start the playback in coordination with a “secret” cue made discretely by the performer.

A monophonic distillation of the tape part is represented graphically in the score.

The division of the tape part into measures was undertaken in order to give the performer a compass by which to navigate the coordination between live sound and tape. Sensible meters, and the resulting tempo (rounded to the closest integer), were imposed on the tape. An *approximate* rhythmic description of the tape part also appears, along with words that describe the corresponding sounds. Measure numbers and beats appear just above the graphic waveform, as do meter and tempo changes, and a timeline given in minutes and seconds.

Within each system the passing of real time occurs at a static tempo. However, the rate of time passage changes somewhat from system to system.

Because the graphic and rhythmic description of the music is approximate, the player may find it instructive to first become familiar with each measure by listening to the particular rehearsal track associated with it.

Rehearsal Tracks

The rehearsal tracks, a set of 265 16-bit, 44.1k stereo WAV audio files, appear on DVD-ROM. When inserted into a computer, the tracks can be transferred to a program such as iTunes.

The rehearsal tracks serve three purposes. First, they enable the performer to most clearly identify which audio is associated with a given measure in the score. Second, they allow the performer to practice a given measure or group of measures. By selecting *Controls > Repeat > One* in iTunes, tracks can be repeated in immediate succession so that the given passage is looped indefinitely for repeated practice.

Third, while the performer is invited to learn the piece in any manner that is useful, the tracks have been designed to suggest a particular rehearsal order. Clicking the iTunes playlist “Name” button will put the tracks in correct order, from 1 to 265. These take the player on a sensible and progressive course of learning individual measures, then groups of measures, then whole pages, and finally pairs of pages (those that appear without a page turn). An supplementary set of rehearsal tracks (#252-#264) are supplied in order to provide additional larger groupings, many of them four pages in duration. Finally, track #265 consists of the complete 9-minute audio.

Note: track #265 is identical to the *Aphasia* audio CD to be used in concert; however, if track #265 were to be employed in concert, be sure that it has not been degraded to mp3 fidelity (common in the importation of audio into iTunes).

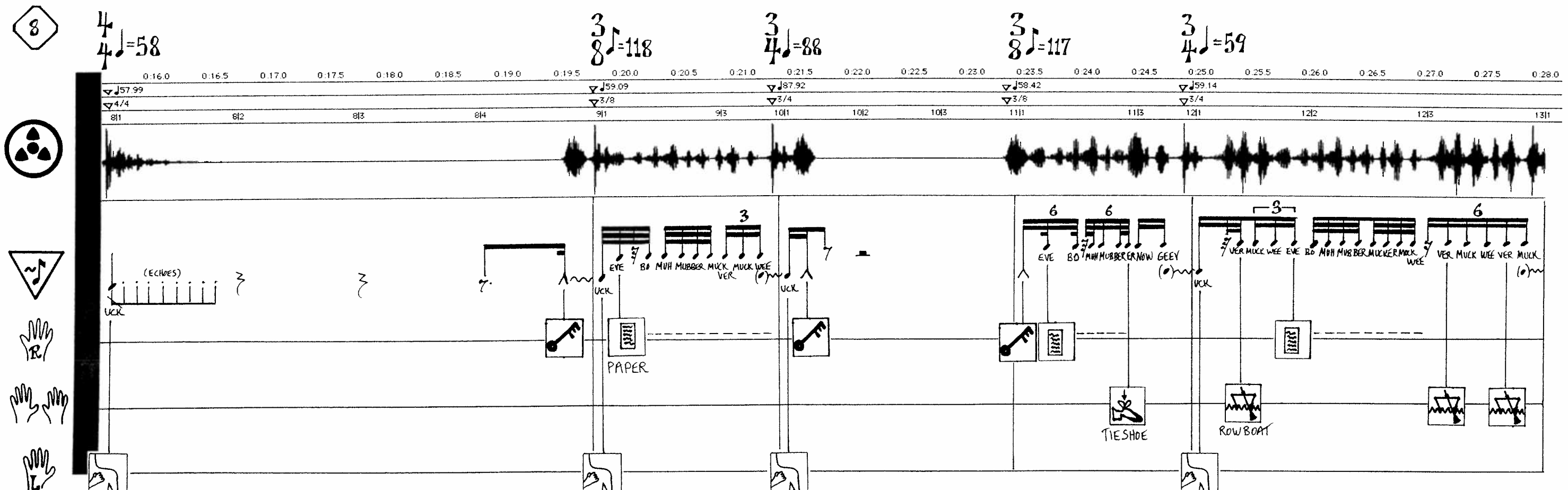
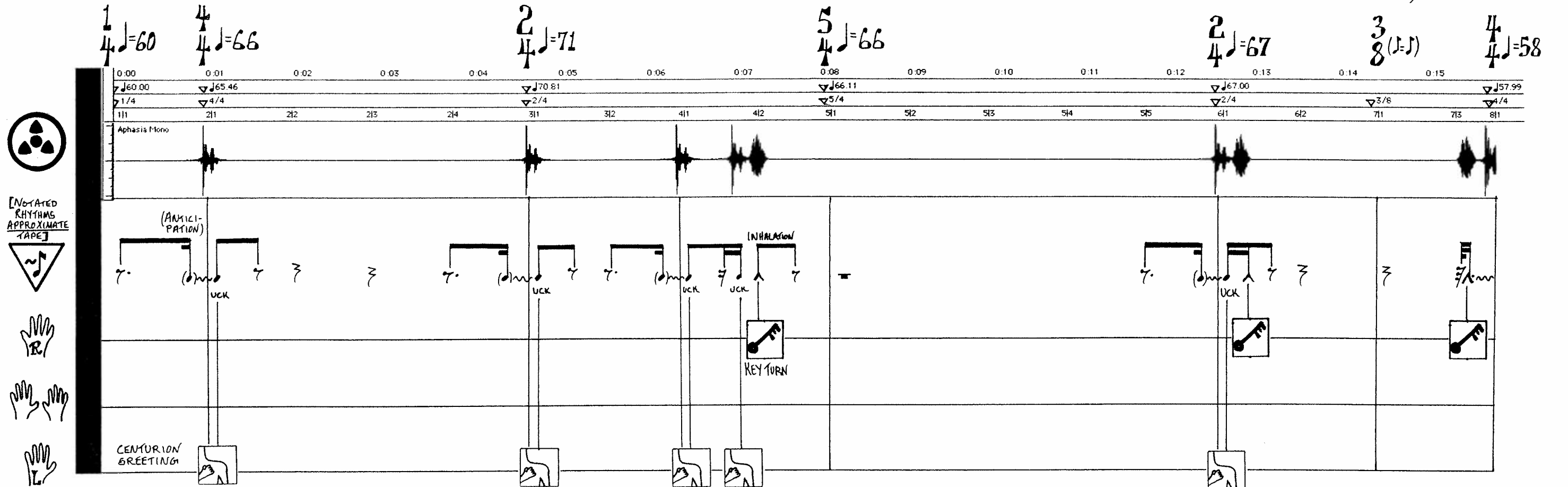
Rehearsal Track Listing

The audio tracks appear below, track number first, then measure numbers:

1	2	52	43-47	103	82-83	154	115	232	166
2	4	53	41-47	104	84	155	114-115	233	167
3	1-4	54	48-50	105	85	156	116	234	168
4	6-8	55	51-52	106	84-85	157	117	235	165-168
5	9	56	48-52	107	86-87	158	116-117	236	164-169
6	9-10	57	41-52 (P4)	108	84-87	159	118	237	158-169 (p14)
7	11	58	53	109	80-87	160	116-118	238	169-170
8	12	59	54	110	88	161	113-118	239	174
9	13	60	53-54	111	89	162	119	240	169-176
10	11-13	61	51-54	112	88-89	163	120	241	177-178
11	9-13	62	55	113	80-89 P7)	164	121	242	169-178
12	1-13 (P1)	63	55-56	114	73-89 (P6-7)	165	119-121	243	179
13	14	64	55-57	115	90	166	122	244	178-179
14	15	65	51-57	116	91	167	119-122	245	178-190
15	16	66	58	117	91-92	168	113-122 (P10)	246	169-190 (P15)
16	17	67	59	118	90-92	169	123	247	158-190 (P14-15)
17	15-17	68	60	119	93	170	124	248	191-200
18	18	69	58-60	120	94	171	124-126	249	201-209
19	14-18	70	51-60	121	93-94	172	127	250	191-209
20	19	71	61	122	95	173	128	251	210-235
21	20	72	62-63	123	96	174	129	252	191-204 (P16)
22	21	73	61-63	124	97	175	127-129	253	205-223 (P17)
23	22	74	51-63	125	98	176	123-129	254	224-235 (P18)
24	20-22	75	64	126	95-98	177	130	255	191-223 (P16-17)
25	19-22	76	65	127	93-98	178	131	256	178-235 (CODA)
26	23	77	66-67	128	99	179	130-131	257	1-40 (P1-3)
27	24	78	64-67	129	90-99 (P8)	180	132	258	41-89 (P4-7)
28	23-24	79	68-69	130	100	181	133	259	90-134 (P8-11)
29	19-24	80	64-69	131	101	182	132-133	260	135-190 (P12-15)
30	13-25 (P2)	81	70	132	102	183	134	261	1-72 (P1-5)
31	25-26	82	64-70	133	103	184	132-134	262	73-112 (P6-9)
32	27-28	83	71	134	104	185	130-134	263	113-157 (P10-13)
33	29	84	72	135	101-104	186	123-134 (P11)	264	158-235 (P14-18)
34	27-29	85	73	136	99-104	187	113-134 (P10-11)	265	1-235
35	25-29	86	64-73	137	105-106	188	135		(COMPLETE)
36	31	87	51-73 (P5+)	138	107	189	136		
37	31-34	88	41-73 (P4-5+)	139	105-107	190	138		
38	25-34	89	74	140	108	191	136-138		
39	35	90	75	141	109	192	135-138		
40	36	91	74-75	142	108-109				
41	37	92	76	143	110				
42	35-37	93	74-76	144	111				
43	38	94	77	145	110-111				
44	39	95	78	146	108-111				
45	40	96	77-78	147	112				
46	38-40	97	79	148	113				
47	35-40	98	77-79	149	112-113				
48	25-40 (P3)	99	73-79 (P6)	150	105-113				
49	13-40 (P2-3)	100	80-81	151	100-113 (P9+)				
50	41-42	101	82	152	90-113 (P8-9+)				
51	43	102	83	153	114				

APHASIA

M. APPLEBAUM, 2010



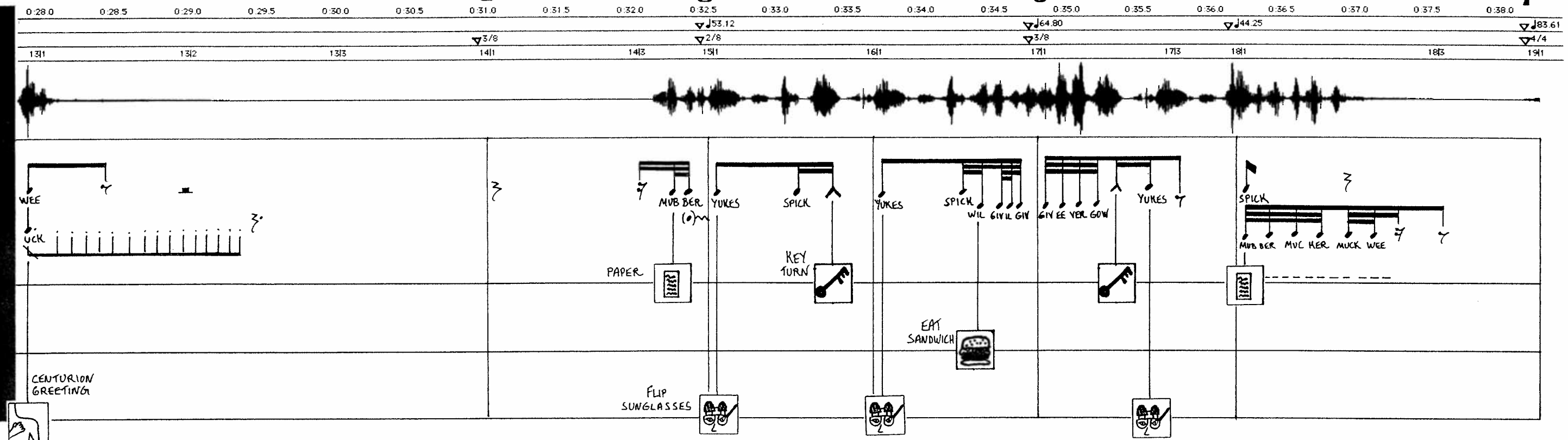
13

$$3_8 (\text{♩} = \text{♩})$$
$$2_8 \text{ ♩} = 106$$

3
8 **♩=130**

$\mathcal{J}=89$

$\frac{4}{4} \text{♩} = 84$

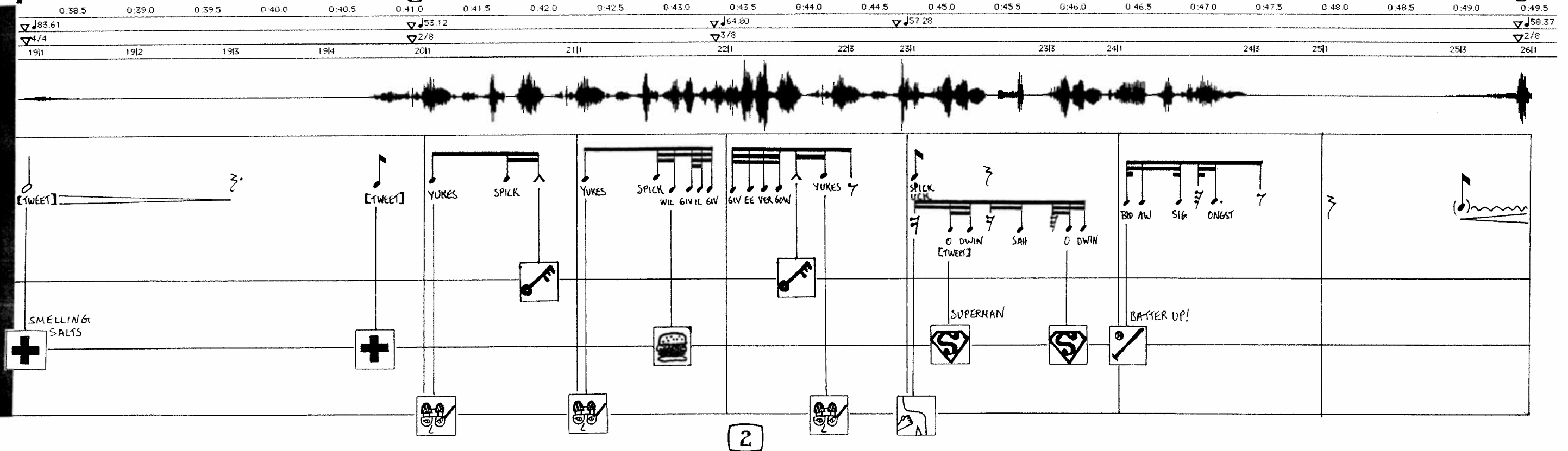


19

$$\frac{4}{4} \text{ } \text{♩} = 84$$
$$\frac{2}{8} \text{ ♩} = 106$$

$\frac{3}{8}$ ♩ = 130

♩ = 115

$$\frac{2}{8} \text{♩} = 117$$


26

$\frac{2}{8}$ $\text{♩} = 117$

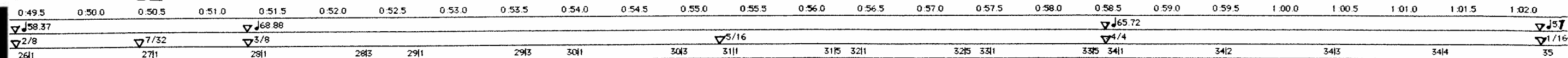
$\frac{7}{32}$ $\text{♩} = 117$

$\frac{3}{8}$ $\text{♩} = 138$

$\frac{5}{16}$

$\frac{4}{4}$ $\text{♩} = 66$

$\frac{1}{16}$ $\text{♩} = 114$



Musical notation for page 26, including lyrics and musical symbols. The notation includes notes, rests, and lyrics such as "MEE DLE GAY", "BA BUM M", "NEM SHOW SH", "SHOW AB SHIN", and "PEACE".



35

$\frac{1}{16}$ $\text{♩} = 114$ $\frac{4}{4}$ $\text{♩} = 84$

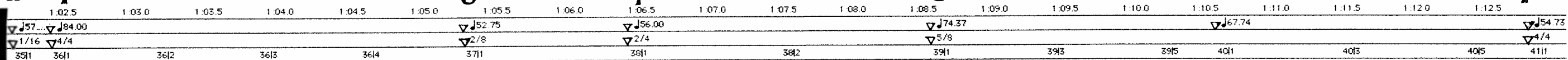
$\frac{2}{8}$ $\text{♩} = 106$

$\frac{2}{4}$ $\text{♩} = 56$

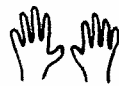
$\frac{5}{8}$ $\text{♩} = 149$

$\text{♩} = 135$

$\frac{4}{4}$ $\text{♩} = 55$



Musical notation for page 35, including lyrics and musical symbols. The notation includes notes, rests, and lyrics such as "DIP PA", "ITCH", "HAM", "TEAR TICKET", "OPEN BEER", "CLOSE WINDOW", "DICE THROW", "AIRPLANE THROTTLE", and "BUBBLE WRAP".

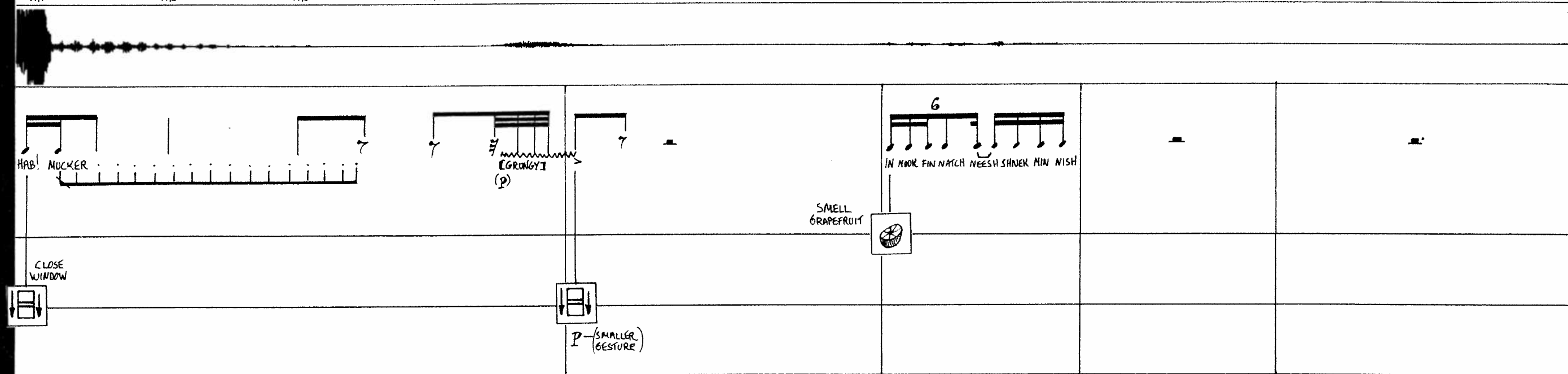


41

 $\frac{4}{4}$ $\text{♩} = 55$ $\frac{3}{4}$ $\text{♩} = 67$ $\frac{2}{4}$ $\text{♩} = 72$ $\frac{3}{4}$ $\frac{2}{4}$

1:13.0 1:13.5 1:14.0 1:14.5 1:15.0 1:15.5 1:16.0 1:16.5 1:17.0 1:17.5 1:18.0 1:18.5 1:19.0 1:19.5 1:20.0 1:20.5 1:21.0 1:21.5 1:22.0 1:22.5 1:23.0 1:23.5 1:24.0 1:24.5 1:25.0 1:25.5

▽ 54.73
▽ 4/4
41|1 41|2 41|3 41|4 42|1 42|2 42|3 43|1 43|2 44|1 44|2 45|1 45|2 45|3 46|1



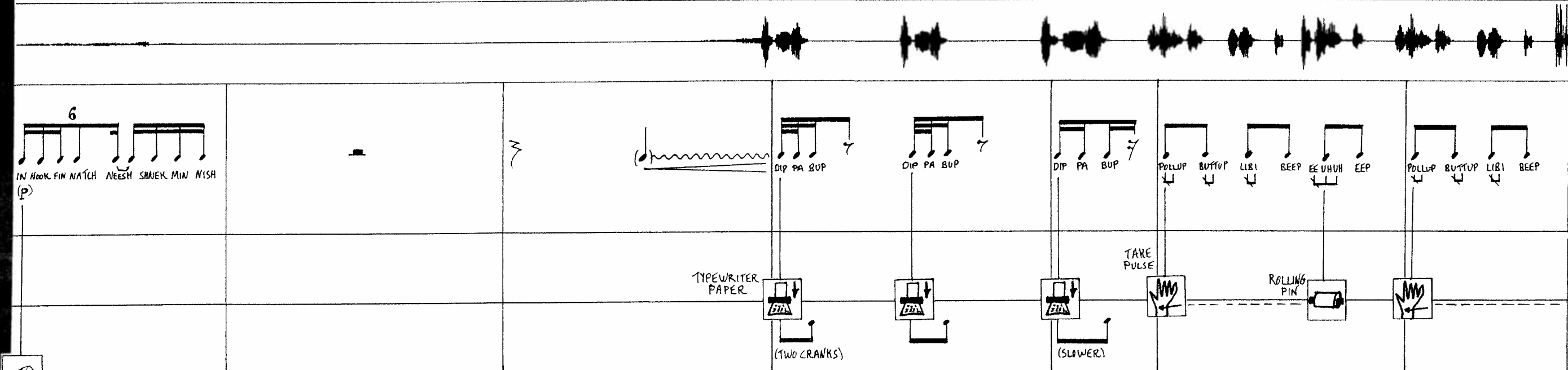
46

 $\frac{2}{4}$ $\text{♩} = 51$ $\text{♩} = 49$ $\frac{2}{8}$ $\text{♩} = 128$ $\frac{3}{4}$ $\text{♩} = 82$ $\frac{2}{4}$ $\text{♩} = 86$ $\frac{2}{8}$ $\text{♩} = 212$

1:26.0 1:26.5 1:27.0 1:27.5 1:28.0 1:28.5 1:29.0 1:29.5 1:30.0 1:30.5 1:31.0 1:31.5 1:32.0 1:32.5 1:33.0 1:33.5 1:34.0 1:34.5 1:35.0 1:35.5 1:36.0 1:36.5 1:37.0 1:37.5 1:38.0 1:38.5 1:39.0

▽ 50.95
▽ 49.06
▽ 63.92
▽ 81.76
▽ 86.13
▽ 106.24

▽ 2/4
46|1 46|2 47|1 47|2 48|1 48|2 49|1 49|2 50|1 51|1 51|2 51|3 52|1 52|2 53|1

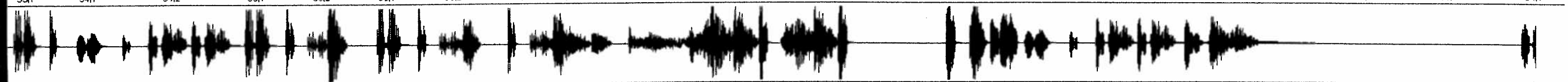


4

53

2/8 = 212 2/4 = 79 = 101 1/8 = 151 7/16 = 171 2/8 = 136 4/8 = 140 2/8 = 103 = 145 4/4 = 77 3/4

1:39.5 1:40.0 1:40.5 1:41.0 1:41.5 1:42.0 1:42.5 1:43.0 1:43.5 1:44.0 1:44.5 1:45.0 1:45.5 1:46.0 1:46.5 1:47.0 1:47.5 1:48.0 1:48.5 1:49.0 1:49.5 1:50.0 1:50.5 1:51.0 1:51.5 1:52.0 1:52.5 1:53.0



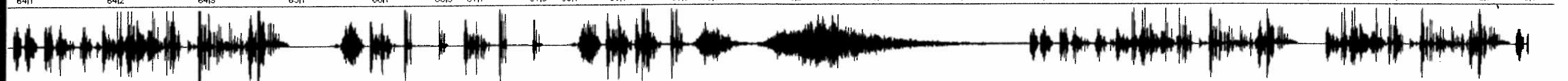
Handwritten musical notation and symbols for section 53, including notes, rests, and action icons like 'PINBALL BUTTONS', 'PUT RING ON', 'MOUSTACHE TWIST', 'STAGECOACH "YAH!!"', 'LOVES ME (NOT)', and 'BAH NAH'.



64

3/4 2/8 = 166 3/8 = 225 1/8 = 145 3/8 = 225 4/4 = 84 3/4 = 77 5/8 = 157 4/4 = 77

1:53.0 1:53.5 1:54.0 1:54.5 1:55.0 1:55.5 1:56.0 1:56.5 1:57.0 1:57.5 1:58.0 1:58.5 1:59.0 1:59.5 2:00.0 2:00.5 2:01.0 2:01.5 2:02.0 2:02.5 2:03.0 2:03.5 2:04.0 2:04.5 2:05.0 2:05.5



Handwritten musical notation and symbols for section 64, including notes, rests, and action icons like 'STRETCH', 'TURN KEY', 'SLOWER...', and 'ER... [BABBLING]'.



73

4/4 = 77

2/4

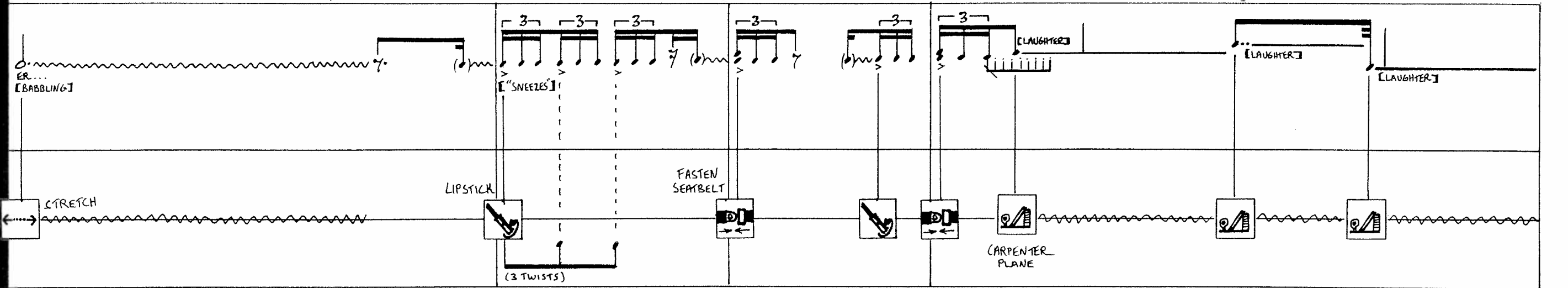
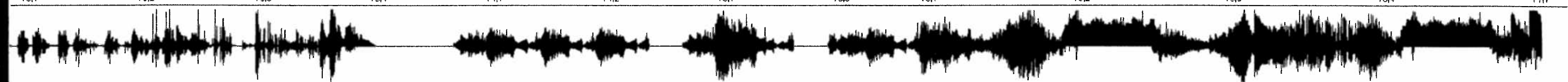
7/16 = 151

4/4 = 58

2:06.0 2:06.5 2:07.0 2:07.5 2:08.0 2:08.5 2:09.0 2:09.5 2:10.0 2:10.5 2:11.0 2:11.5 2:12.0 2:12.5 2:13.0 2:13.5 2:14.0 2:14.5 2:15.0 2:15.5 2:16.0

77.40 77.40

731 732 733 734 741 742 751 755 761 762 763 764 771



77

♩ = 62

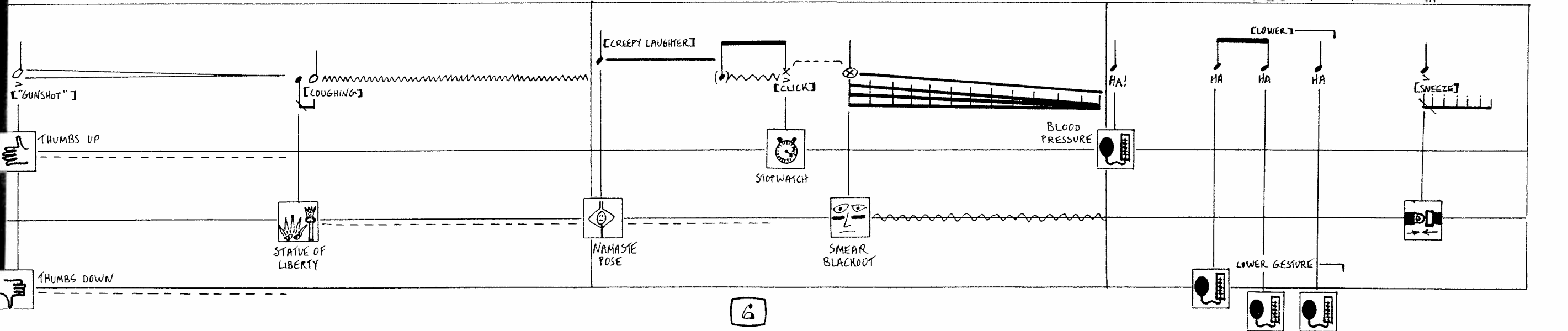
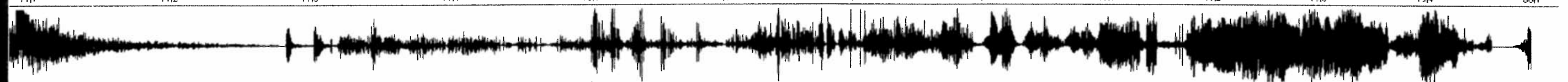
♩ = 75

♩ = 67

2:16.5 2:17.0 2:17.5 2:18.0 2:18.5 2:19.0 2:19.5 2:20.0 2:20.5 2:21.0 2:21.5 2:22.0 2:22.5 2:23.0 2:23.5 2:24.0 2:24.5 2:25.0 2:25.5 2:26.0 2:26.5 2:27.0

61.51 61.51

771 772 773 774 781 782 783 784 791 792 793 794 801



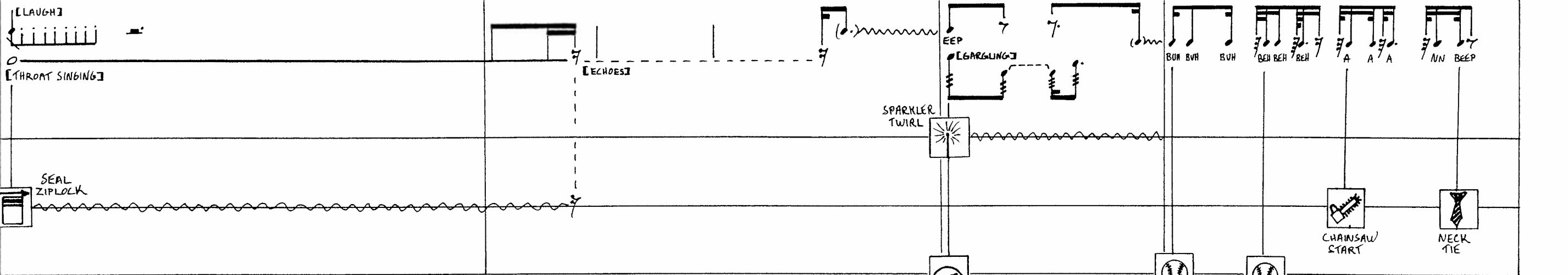
80

 $\text{♩} = 67$ 2
44
4 $\text{♩} = 85$ $\text{♩} = 105$

2:27.5 2:28.0 2:28.5 2:29.0 2:29.5 2:30.0 2:30.5 2:31.0 2:31.5 2:32.0 2:32.5 2:33.0 2:33.5 2:34.0 2:34.5 2:35.0 2:35.5 2:36.0 2:36.5 2:37.0 2:37.5 2:38.0 2:38.5 2:39.0

▽ 67.24 2/4 85.48 4/4 105.00

8011 8012 8013 8014 8111 8112 8113 8114 8211 8212 8311 8312 8313 8314 8411



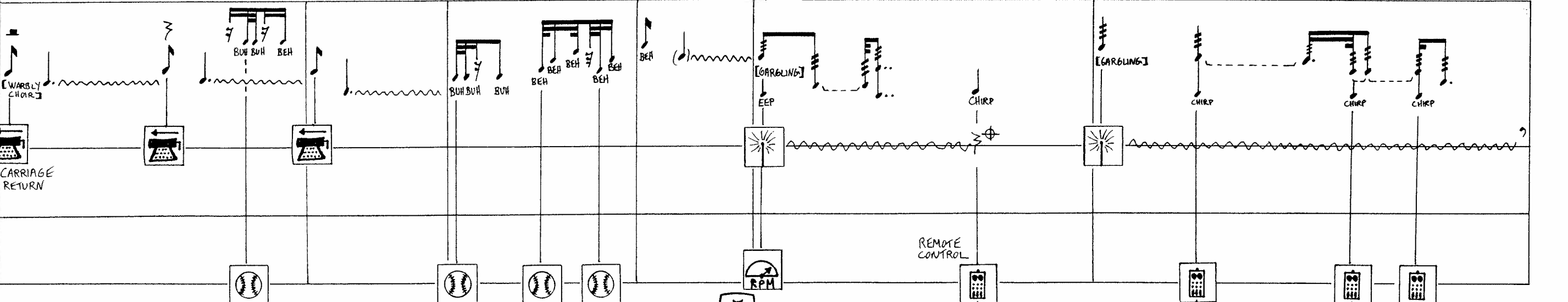
84

 $\text{♩} = 105$ 2
4 $\text{♩} = 77$ 3
8 $\text{♩} = 190$ 3
4 $\text{♩} = 64$ 4
4 $\text{♩} = 66$ 3
8 $\text{♩} = 107$

2:39.5 2:40.0 2:40.5 2:41.0 2:41.5 2:42.0 2:42.5 2:43.0 2:43.5 2:44.0 2:44.5 2:45.0 2:45.5 2:46.0 2:46.5 2:47.0 2:47.5 2:48.0 2:48.5 2:49.0 2:49.5 2:50.0 2:50.5 2:51.0 2:51.5

▽ 105.00 2/4 77.34 94.89 63.85 66.38 53.62

8411 8412 8413 8414 8511 8512 8611 8612 8711 8713 8811 8812 8813 8911 8912 8913 8914 9011



7

90

3/8 $\text{♩} = 107$

4/4 $\text{♩} = 80$

3/4

2/4

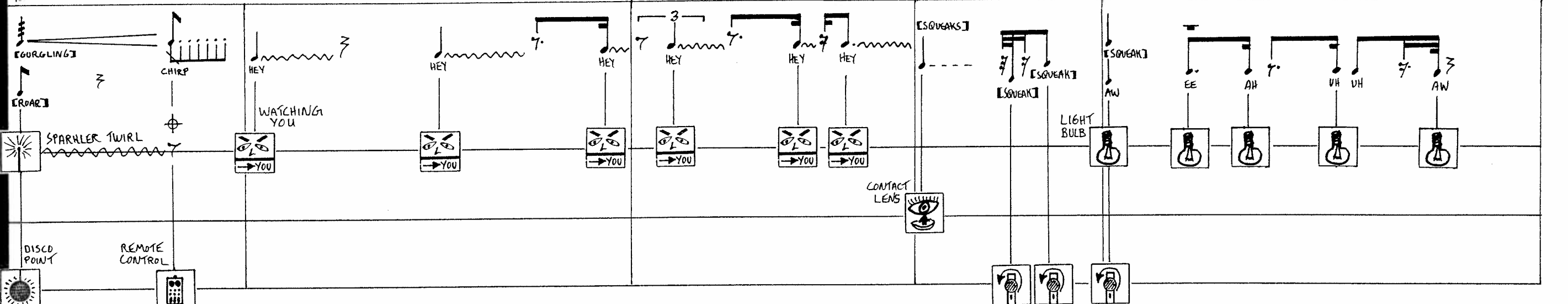
5/4 $\text{♩} = 86$

4/4 $\text{♩} = 62$

2:51.5 2:52.0 2:52.5 2:53.0 2:53.5 2:54.0 2:54.5 2:55.0 2:55.5 2:56.0 2:56.5 2:57.0 2:57.5 2:58.0 2:58.5 2:59.0 2:59.5 3:00.0 3:00.5 3:01.0 3:01.5 3:02.0 3:02.5 3:03.0

53.62 80.00 3/8 4/4 3/4 2/4 5/4 4/4

901 903 911 912 913 914 921 922 923 931 932 941 942 943 944 945 951



95

4/4 $\text{♩} = 62$

3/8 $\text{♩} = 128$

4/4 $\text{♩} = 62$

3/8 $\text{♩} = 128$

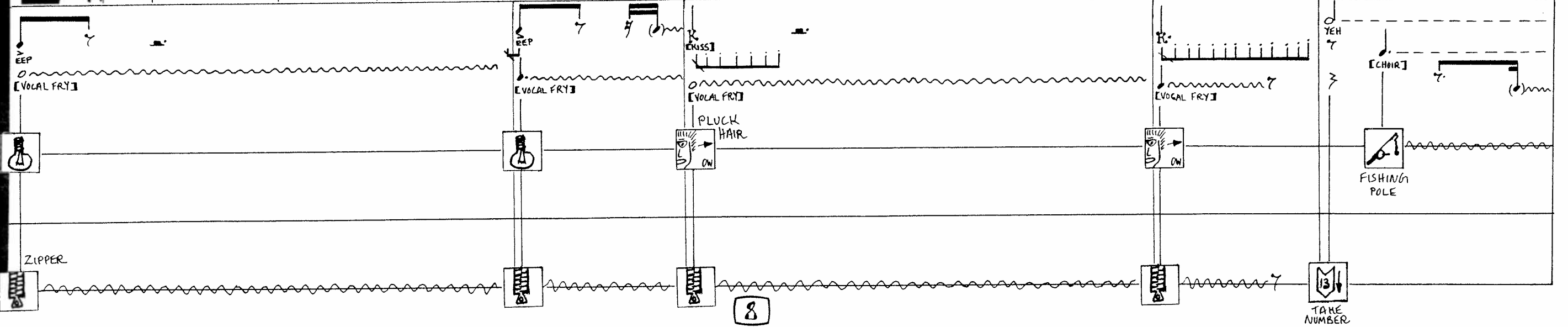
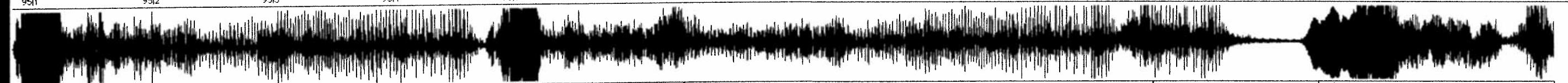
2/4 ($\text{♩} = \text{♩}$)

4/4 $\text{♩} = 83$

3:03.5 3:04.0 3:04.5 3:05.0 3:05.5 3:06.0 3:06.5 3:07.0 3:07.5 3:08.0 3:08.5 3:09.0 3:09.5 3:10.0 3:10.5 3:11.0 3:11.5 3:12.0 3:12.5 3:13.0 3:13.5 3:14.0 3:14.5 3:15.0 3:15.5

61.50 64.14 61.50 63.75 83.43

951 952 953 954 961 963 971 972 973 974 981 983 991 992 1001



100

4
4 $\text{♩} = 83$

5
4 $\text{♩} = 115$

4
4

2
4 $\text{♩} = 95$

3:16.0 3:16.5 3:17.0 3:17.5 3:18.0 3:18.5 3:19.0 3:19.5 3:20.0 3:20.5 3:21.0 3:21.5 3:22.0 3:22.5 3:23.0 3:23.5 3:24.0 3:24.5 3:25.0 3:25.5 3:26.0 3:26.5 3:27.0 3:27.5 3:28.0 3:28.5

▽ $\text{♩} 83.43$ ▽ $\text{♩} 115.38$ ▽ $\text{♩} 95.40$

▽ 4/4 ▽ 5/4 ▽ 4/4 ▽ 2/4

1001 1002 1003 1004 1011 1012 1013 1014 1015 1021 1022 1023 1024 1025 1031 1032 1033 1034 1035 1041 1042 1043 1044 1051



Handwritten musical notation for section 100, including notes, rests, and lyrics. The notation is organized into four staves. The first staff contains notes and rests. The second staff contains notes and rests, with lyrics "GUNSHOT" and "CHOIR" written below. The third staff contains notes and rests, with lyrics "VOCAL FRY" and "CHOIR" written below. The fourth staff contains notes and rests, with lyrics "CHOIR" and "CHOIR" written below. The notation is organized into four measures, each corresponding to a time signature change: 4/4, 5/4, 4/4, and 2/4.

Handwritten musical notation for section 100, including notes, rests, and lyrics. The notation is organized into four staves. The first staff contains notes and rests. The second staff contains notes and rests, with lyrics "GUNSHOT" and "CHOIR" written below. The third staff contains notes and rests, with lyrics "VOCAL FRY" and "CHOIR" written below. The fourth staff contains notes and rests, with lyrics "CHOIR" and "CHOIR" written below. The notation is organized into four measures, each corresponding to a time signature change: 4/4, 5/4, 4/4, and 2/4.

105

2
4 $\text{♩} = 95$

2
8 $\text{♩} = 115$

13
32 $\text{♩} = 115$

2
4 $\text{♩} = 76$

4
4 $\text{♩} = 78$

3
8 $\text{♩} = 115$

7
16 $\text{♩} = 170$

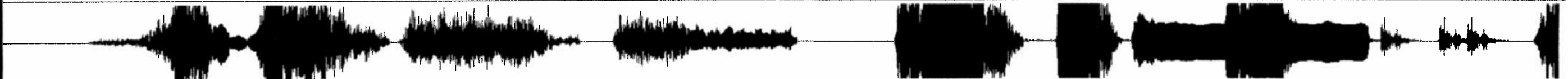
5
4 $\text{♩} = 115$

3:29.0 3:29.5 3:30.0 3:30.5 3:31.0 3:31.5 3:32.0 3:32.5 3:33.0 3:33.5 3:34.0 3:34.5 3:35.0 3:35.5 3:36.0 3:36.5 3:37.0 3:37.5 3:38.0 3:38.5 3:39.0 3:39.5 3:40.0

▽ $\text{♩} 95.40$ ▽ $\text{♩} 76.32$ ▽ $\text{♩} 78.48$ ▽ $\text{♩} 84.98$

▽ 2/4 ▽ 2/8 ▽ 13/32 ▽ 2/4 ▽ 4/4 ▽ 3/8 ▽ 7/16 ▽ 5/4

1051 1052 1061 1071 1079 1081 1082 1091 1092 1101 1102 1103 1104 1111 1113 1121 1125 1131



Handwritten musical notation for section 105, including notes, rests, and lyrics. The notation is organized into four staves. The first staff contains notes and rests, with lyrics "WEE!" and "TUMBLING" written below. The second staff contains notes and rests, with lyrics "HEY" and "SHAKY HANDS" written below. The third staff contains notes and rests, with lyrics "HEY" and "SHAKY HANDS" written below. The fourth staff contains notes and rests, with lyrics "HEY" and "SHAKY HANDS" written below. The notation is organized into four measures, each corresponding to a time signature change: 2/4, 2/8, 13/32, 2/4, 4/4, 3/8, 7/16, and 5/4.

Handwritten musical notation for section 105, including notes, rests, and lyrics. The notation is organized into four staves. The first staff contains notes and rests, with lyrics "WEE!" and "TUMBLING" written below. The second staff contains notes and rests, with lyrics "HEY" and "SHAKY HANDS" written below. The third staff contains notes and rests, with lyrics "HEY" and "SHAKY HANDS" written below. The fourth staff contains notes and rests, with lyrics "HEY" and "SHAKY HANDS" written below. The notation is organized into four measures, each corresponding to a time signature change: 2/4, 2/8, 13/32, 2/4, 4/4, 3/8, 7/16, and 5/4.

113

5
4 ♩ = 55

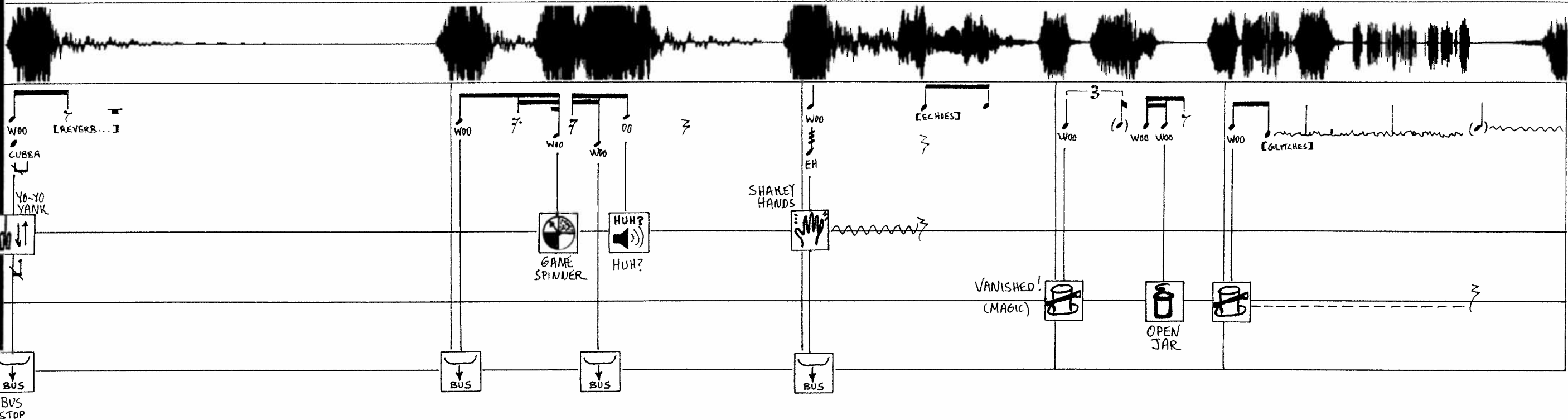
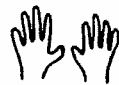
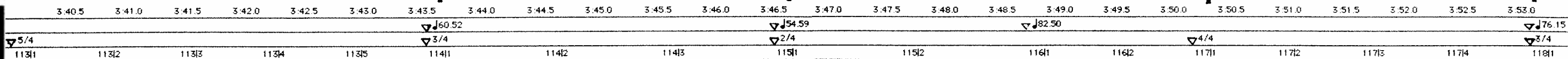
3
4 ♩ = 61

2
4 ♩ = 55

♩ = 83

4
4

3
4 ♩ = 76



118

3
4 ♩ = 76

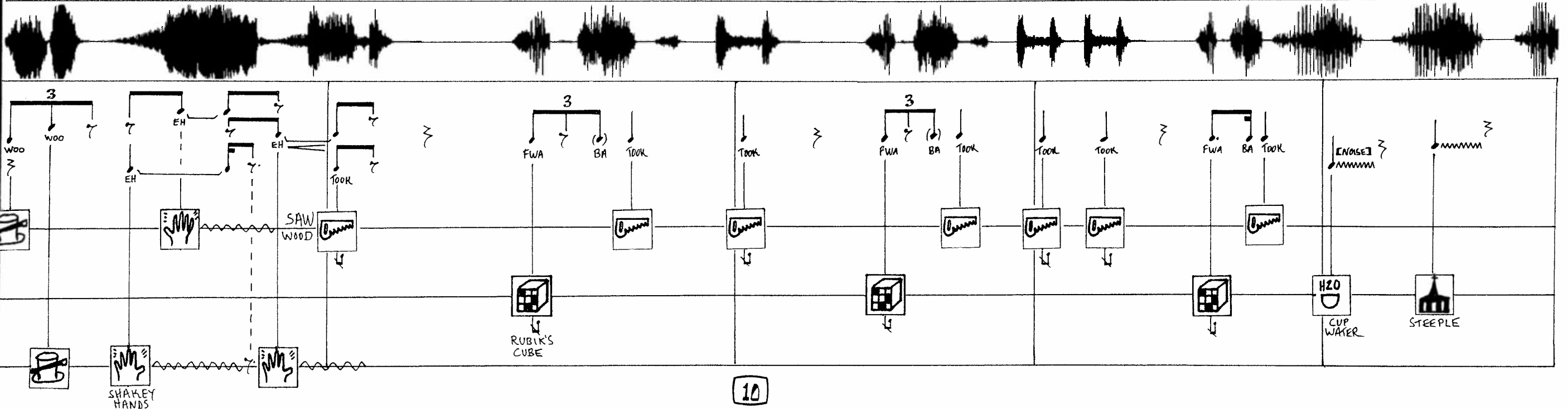
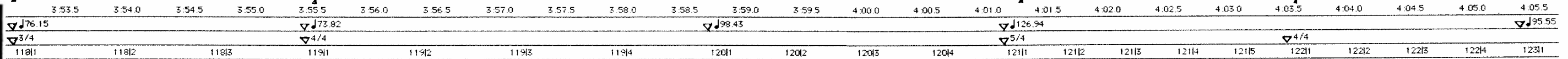
4
4 ♩ = 74

♩ = 98

5
4 ♩ = 127

4
4

♩ = 96



123

 $\text{♩} = 96$ $\frac{2}{4} \text{♩} = 121$ $\frac{4}{4} \text{♩} = 114$ $\frac{2}{4} \text{♩} = 96$ $\frac{9}{16} (\text{♩} = \text{♩})$ $\frac{3}{4} \text{♩} = 86$ $\frac{4}{4} \text{♩} = 90$

4:06 4:07 4:08 4:09 4:10 4:11 4:12 4:13 4:14 4:15 4:16 4:17 4:18 4:19 4:20

♩95.55 ♩120.79 ♩113.69 ♩95.76 ♩86.32 ♩89.54

12311 12312 12313 12314 124 125 126 1271 1272 1273 1274 1281 1282 1291 1295 1298301 13012 13013 13111 13112 13113 13211



Handwritten musical notation and sound effects for section 123:

- Measures 12311-12314: Wavy lines representing sound.
- Measure 124: [MUMBLING]
- Measure 125: [MUMBLING]
- Measure 126: [MUMBLING]
- Measure 1271: CHATTER BOX, BLAH
- Measure 1272: CHOO
- Measure 1273: CHOO
- Measure 1274: CHOO
- Measure 1281: [BABBLING]
- Measure 1282: [ASCENDING SOUNDS]
- Measure 1291: [SQUEEZE]
- Measure 1295: [H2O GURGLE]
- Measure 1298: DIP QUILL
- Measure 13012: [H2O]
- Measure 13013: [H2O]
- Measure 13111: [H2O]
- Measure 13112: [H2O]
- Measure 13113: [H2O]
- Measure 13211: [H2O]

Handwritten action notes and icons:

- THREAD NEEDLE (with needle icon)
- GENIE (with genie icon)
- MARBLE FLICK (with marble icon)
- LEFT TURN (with arrow icon)
- SHOULDER TOUCH (with person icon)

132

 $\frac{4}{4} \text{♩} = 90$ $\text{♩} = 68$

4:20.0 4:20.5 4:21.0 4:21.5 4:22.0 4:22.5 4:23.0 4:23.5 4:24.0 4:24.5 4:25.0 4:25.5 4:26.0 4:26.5 4:27.0 4:27.5 4:28.0

♩89.54 ♩77.92

13211 13212 13213 13214 13311 13312 13313 13314 13411 13412 13413 13414 13511



Handwritten musical notation and sound effects for section 132:

- Measure 13211: [GLITCHY SOUNDS]
- Measure 13212: [MUMBLEC]
- Measure 13213: [MUMBLEC]
- Measure 13214: [MUMBLEC]
- Measure 13311: [H2O]
- Measure 13312: [HICCUP]
- Measure 13313: [EXHALATION]
- Measure 13314: [SPARKING]
- Measure 13411: [SPARKING]
- Measure 13412: [SPARKING]
- Measure 13413: [SPARKING]
- Measure 13414: [SPARKING]
- Measure 13511: [SPARKING]

Handwritten action notes and icons:

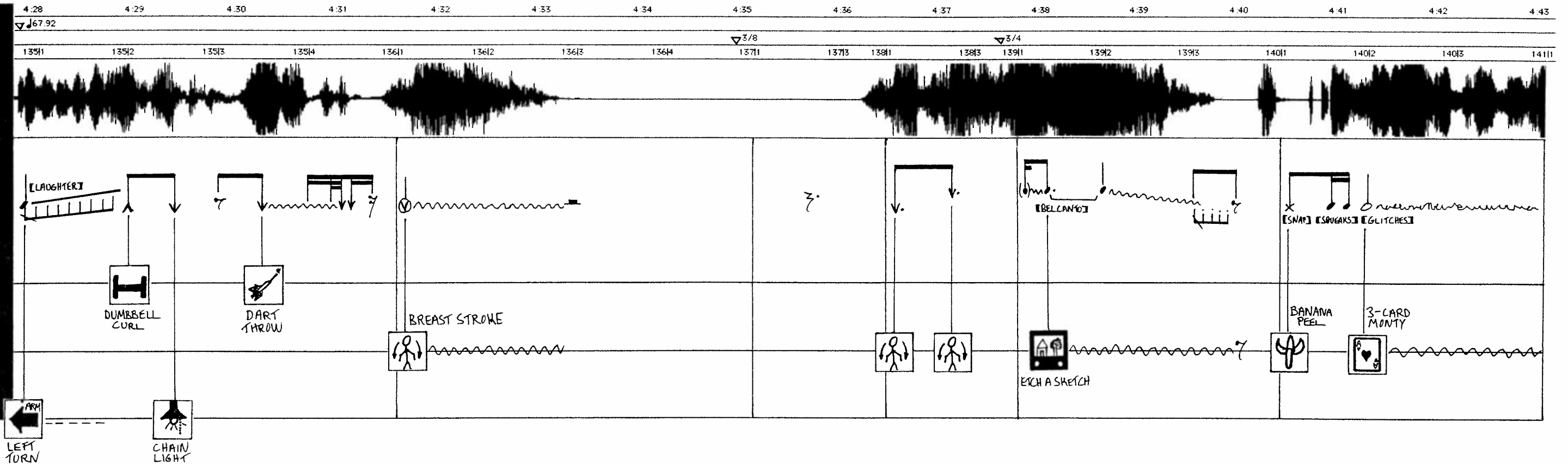
- PRAY (with hands icon)
- EYE POKE (with eye icon)
- GIVE ME \$ (with dollar sign icon)
- ROCK (with rock icon)
- PAGE TURN (with book icon)
- 11 (with number 11 icon)
- STOP! (with stop sign icon)
- TEA PARTY (with teacup icon)
- TOWEL SNAP (with towel icon)
- KARATE CHOP (with karate chop icon)
- AIR-TO-AIR MISSILE (with missile icon)

135

$\text{♩} = 68$

$\frac{3}{8} (\text{♩} = \text{♩})$

$\frac{3}{4} (\text{♩} = \text{♩})$



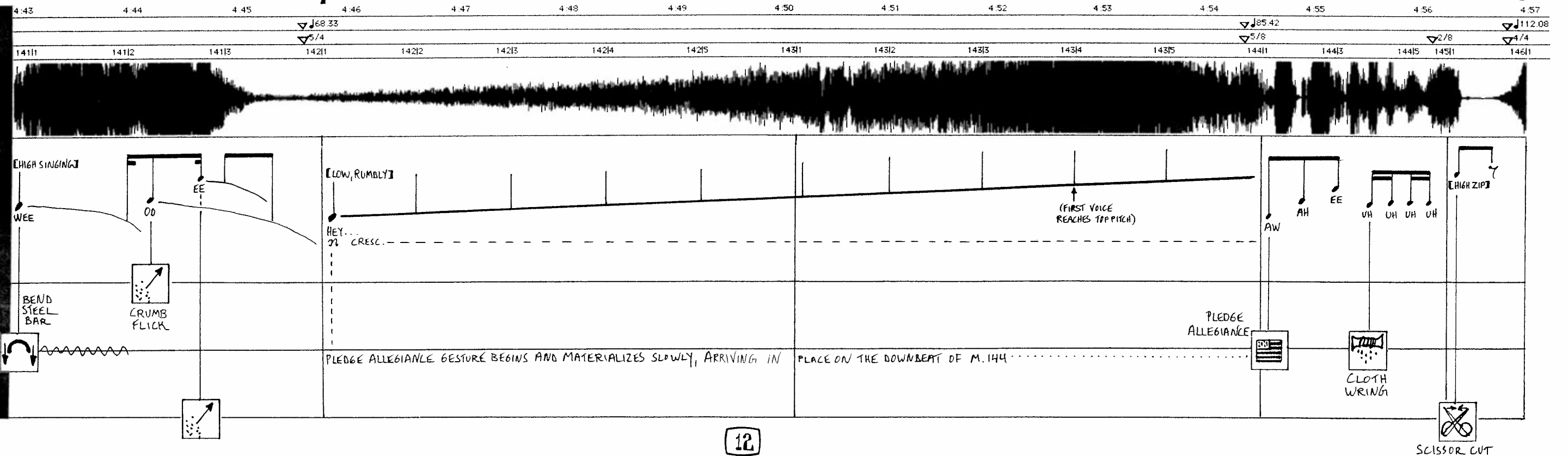
141

$\frac{5}{4} \text{♩} = 68$

$\frac{5}{8} \text{♩} = 171$

$\frac{2}{8}$

$\frac{4}{4} \text{♩} = 112$



146

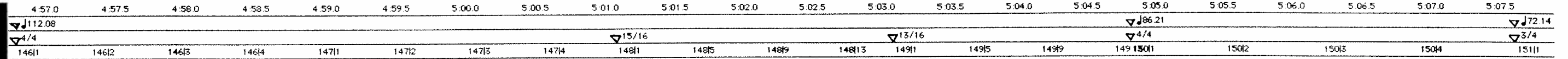
4/4 = 112

15/16 (♩ = ♪)

13/16

4/4 = 86

3/4 = 72



Hand-drawn musical score for page 146. The score includes notes, rests, and various annotations. Key annotations include: [HIGH ZIP], [HIGH HISS], [ASCENDING], [VOICES], CALL ME, HANDS BEHIND HEAD, BINOCULARS, and CRADLE BABY. The score is divided into measures corresponding to the timeline above.

151

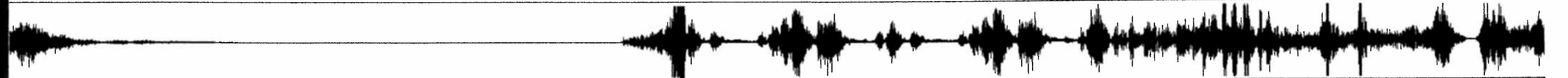
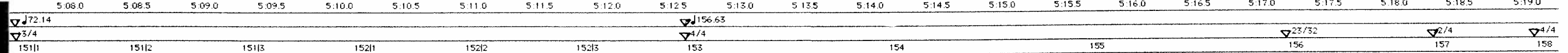
3/4 = 72

4/4 = 157

23/32 (♩ = ♪)

2/4 (♩ = ♪)

4/4



Hand-drawn musical score for page 151. The score includes notes, rests, and various annotations. Key annotations include: [HIGH FREQUENCY ECHOES], 3RD OF ALL, 3RD, KEY TURN, BUCKET LIFT, RAINFALL, BRRR, and CAT PET. The score is divided into measures corresponding to the timeline above.

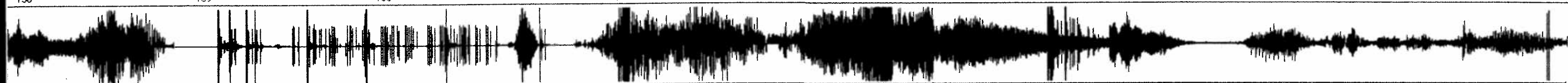
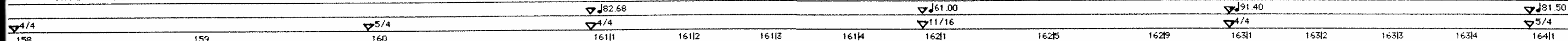
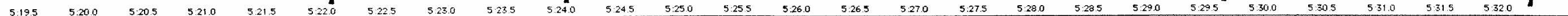


44

54

$\frac{4}{4} \text{♩} = 83$

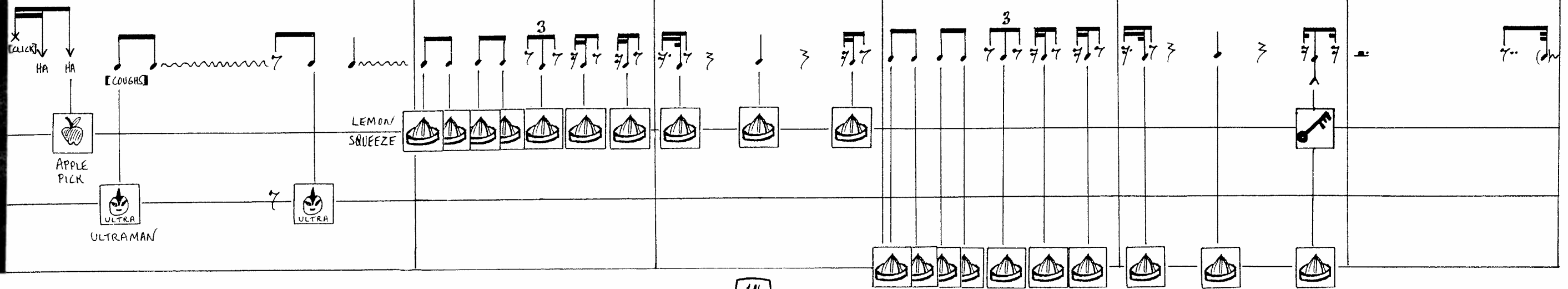
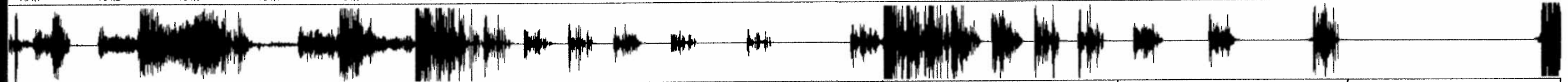
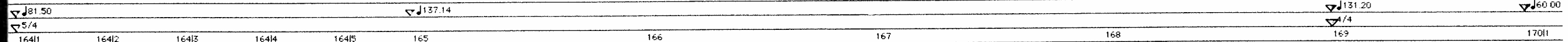
$\frac{11}{16}$ ♩ = 122

$$\frac{4}{4} \text{ } \text{ } = 91$$
$${}^5_4J=82$$

$$5_4 \text{ } \text{♩} = 82$$

$\text{♩} = 137$

$\frac{4}{4} \text{♩} = 131$
5.45

$J=60$



14

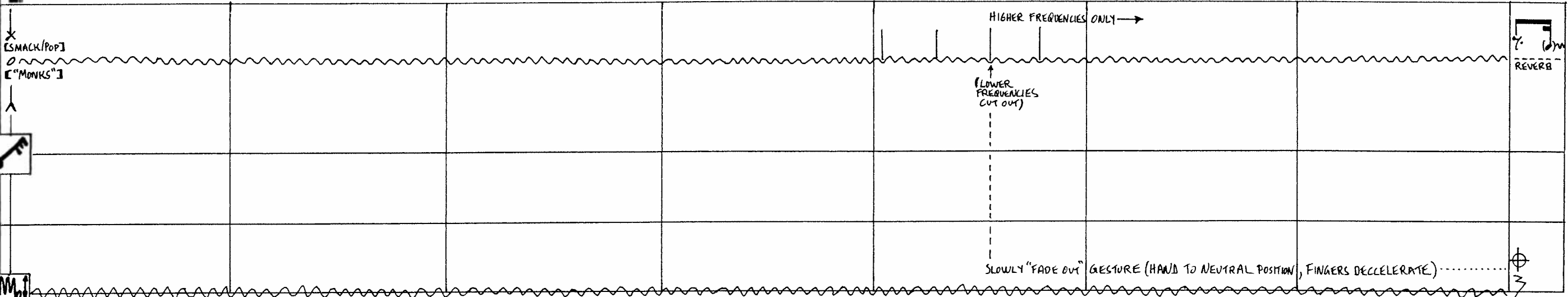
170

$\text{♩} = 60$

1 4
4 4

5:47 5:48 5:49 5:50 5:51 5:52 5:53 5:54 5:55 5:56 5:57 5:58 5:59 6:00 6:01 6:02 6:03 6:04 6:05 6:06 6:07 6:08 6:09 6:10 6:11 6:12 6:13 6:14 6:15

170 171 172 173 174 175 176 177 178



X [SMACK/POP]
O ["MONKS"]

HIGHER FREQUENCIES ONLY →

(LOWER FREQUENCIES CUT OUT)

REVERB

SLOWLY "FADE OUT" GESTURE (HAND TO NEUTRAL POSITION, FINGERS DECELERATE).....

BRING IT

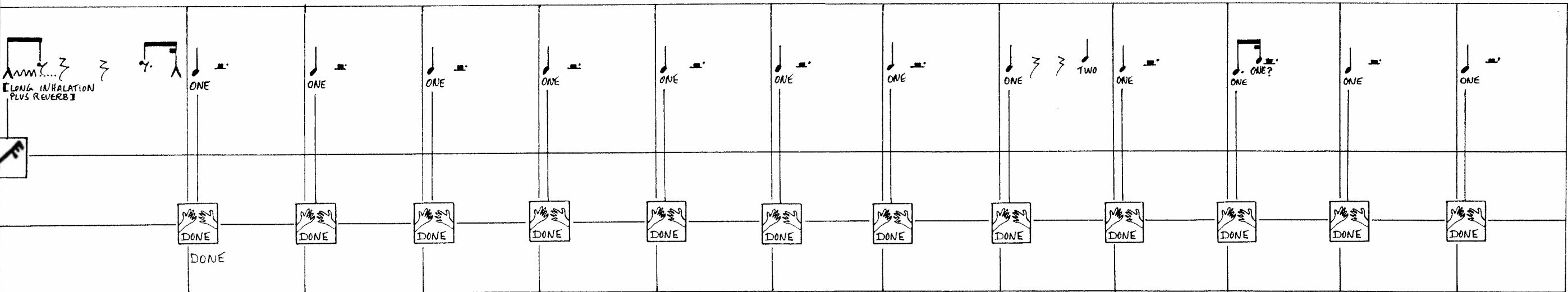
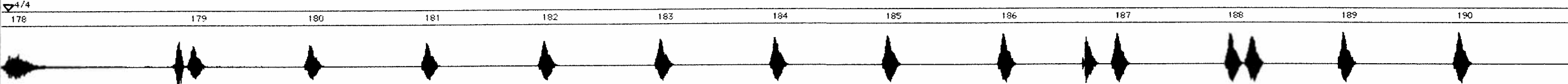
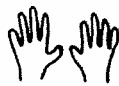
178

4 4

$\text{♩} = 92$

6:16 6:17 6:18 6:19 6:20 6:21 6:22 6:23 6:24 6:25 6:26 6:27 6:28 6:29 6:30 6:31 6:32 6:33 6:34 6:35 6:36 6:37 6:38 6:39 6:40 6:41 6:42 6:43 6:44 6:45 6:46 6:47 6:48 6:49 6:50

178 179 180 181 182 183 184 185 186 187 188 189 190



[LONG INHALATION PLUS REVERB]

ONE

ONE

ONE

ONE

ONE

ONE

ONE

ONE

ONE

TWO

ONE

ONE

ONE

DONE

DONE

DONE

DONE

DONE

DONE

DONE

DONE

DONE

DONE

DONE

DONE

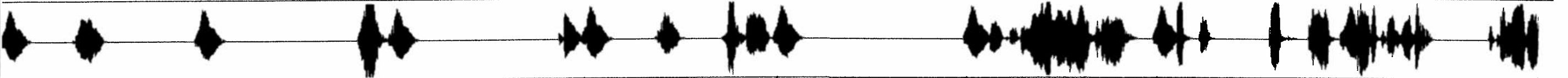
DONE

191



6:51 6:52 6:53 6:54 6:55 6:56 6:57 6:58 6:59 7:00 7:01 7:02 7:03 7:04 7:05 7:06 7:07 7:08 7:09 7:10 7:11

191 192 193 194 195 196 197 198 199



ONE THREE?	ONE ONE	ONE ONE	ONE TWO	ONE THREE	ONE FOUR	ONE ONE	ONE CINCO FIVE! TEN	ONE OCHO QUATRE	ONE EIGHT?	ONE UNDOU SIEBEN	ONE DICIANNONE
DONE	DONE	DONE	DONE	DONE	DONE	DONE	DONE	DONE	DONE	DONE	DONE

199



7:12 7:13 7:14 7:15 7:16 7:17 7:18 7:19 7:20 7:21 7:22 7:23 7:24 7:25 7:26 7:27

1991 1992 1993 1994 2001 2002 2003 2004 2011 2012 2013 2014 2021 2022 2023 2024 2031 2032 2033 2034 2041 2042 2043 2044 2051



ONE FIVE	ONE QUINZE SIX CUATRO	ONE ZWEI	ONE EIGHT ONE THIRTEEN	ONE NINE ZWANZIG EIGHTY-FOUR	ONE HUIT ELEVEN FIFTEEN	ONE NEUF THIRTY-SIX	ONE SIX! OCHO	ONE THIRTY FOURTEEN FIVE FOUR SIXTEEN SIX	ONE ONE HUNDRED SEVEN ONZE DODICI SEVENTEEN UNO THIRTEEN!
DONE	DONE	DONE	DONE	DONE	DONE	DONE	DONE	DONE	DONE

BEGIN TO "FADE OUT" GESTURE TO M.209— HANDS GRADUALLY LOWER TO RESTING PLACE ON LAP, SNAPPING MOTION BECOMES LESS AND LESS EMPHATIC, ETC.

DECRESCENDO...

205



7:27.5 7:28.0 7:28.5 7:29.0 7:29.5 7:30.0 7:30.5 7:31.0 7:31.5 7:32.0 7:32.5 7:33.0 7:33.5 7:34.0 7:34.5 7:35.0 7:35.5 7:36.0 7:36.5 7:37.0 7:37.5 7:38.0 7:38.5 7:39.0 7:39.5 7:40.0

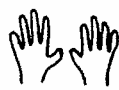
20511 20512 20513 20514 20611 20612 20613 20614 20711 20712 20713 20714 20811 20812 20813 20814 20911 20912 20913 20914 21011



ONE EIGHTEEN NINE DOS QUATRODICI TEN NINETEEN QUINDICI FORTY-SIX!	ONE THIR.....TEEN! TWENTY CUATRO SEICICI THIRTY- NINE CINCO TWELVE TWENTY- ONE FOUR- TEEN! DICIASSETTE THIRTEEN SEIS TWENTY- TWO	ONE FIVE! (BEL CAMO) DICIOTTO EIGHT.....TEEN! TWENTY- THREE FOURTEEN SEVEN- TEEN.... DICIANNOVE UNO FIFTEEN TWENTY- FOUR FF....	ONE DUE VENTI (WASPERED) TWENTY- THREE TWENTY- FIVE UNO TRE TWENTY- ONE DOS TWENTI- FOUR ELF TWENTY- SIX THIR.....TEEN!	<p>VOICES CONTINUE TO MULTIPLY...</p>
DONE	DONE	DONE	DONE	DONE

.....(FADE OUT).....
.....(DECRESC.)..... Pppppp → 21

210



7:41 7:42 7:43 7:44 7:45 7:46 7:47 7:48 7:49 7:50 7:51 7:52 7:53 7:54 7:55 7:56 7:57 7:58 7:59 8:00 8:01 8:02 8:03 8:04 8:05 8:06 8:07 8:08 8:09 8:10 8:11 8:12 8:13 8:14 8:15 8:16

210 211 212 213 214 215 216 217 218 219 220 221 222 223 224



VOCAL SOUND MASS CONTINUES													
HANDS REMAIN COMPLETELY STILL, RELAXED IN LAP. BLANK STARE CONTINUES...													

224



8:17 8:18 8:19 8:20 8:21 8:22 8:23 8:24 8:25 8:26 8:27 8:28 8:29 8:30 8:31 8:32

22411 22412 22413 22414 22511 22512 22513 22514 22611 22612 22613 22614 22711 22712 22713 22714 22811 22812 22813 22814 22911 22912 22913 22914 23011



VOICES BEGIN TO THIN										ZVANZIG NINETY-TWO		NINETY-THREE					



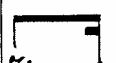




230



8:33 8:34 8:35 8:36 8:37 8:38 8:39 8:40 8:41 8:42 8:43 8:44 8:45

23011 23012 23013 23014 23111 23112 23113 23114 23211 23212 23213 23214 23311 23312 23313 23314 23411 23412 23413 23414 23511



 NINETY-FOUR DICHUANOVE	 NINETY-FIVE	 NINETY-SIX	 NINETY-SEVEN	 NINETY-EIGHT	 NINETY-NINE	
... STILL FROZEN UNTIL THE END.						

Menu Park 11.27.10
Mark Chaudhary

... STILL FROZEN UNTIL THE END.

10"-15"

Mark Appleton MEND PARK 11.27.10

M1¹



Centurion Greeting: left arm crosses chest to place closed fist against torso near opposite shoulder (just under clavicle), with elbow bent severely, and back of hand to the audience as in a Roman centurion greeting. Note: this gesture should not produce an audible thump on the body; as such, it may be made to a position just slightly in front of the torso.

M4



Key Turn: with arm 80% outstretched grasp key as if it is already in a keyhole and turn 90-degrees clockwise; the keyhole is in a door in front of the player (not on an automobile steering column).

M9



Paper: an open hand, with digits outstretched, fingers (but not thumb) together, and palm facing downward, is positioned in front of the body with bent elbow to the side of the torso as if signaling “paper” in the game *Rock, Paper, Scissors*.

M11



Tie Shoe: the thumb, index, and middle fingers of each hand grasp imaginary shoelace loops and pull them in opposing directions, left and right (as in the final tightening articulation in the shoelace tying ritual); with knuckles facing upward and ring and pinky fingers partly curled yet relaxed, the hands appear together in front of the mid-torso (as opposed to at the feet) at a distance of approximately one foot in front of the body, and then move four inches apart horizontally in a single jerking motion.

M12



Row Boat: with arms outstretched fully at shoulder height but split into a wider V-shape, imaginary boat oars are grasped in both hands with knuckles facing upward and pulled backward, bending the elbows fully and bringing the hands almost to the shoulders.

M15



Flip Sunglasses: with index and middle finger together and fully extended from an otherwise closed hand (as in a boy scout salute), flip down imagined clip-on sunglasses in a crisp downward motion of the fingers, bending at the large knuckle with a small amount of wrist rotation—above the corner of the sunglasses (about one inch above the location of where the eyeglass temple meets the lens)—like a baseball outfielder’s sunglasses.

M16



Eat Sandwich: both hands, with fingers curved as if describing half-circles, hold an imagined sandwich the size and shape of a very large hamburger at a distance of approximately 6 inches in front of the mouth; the hands are rotated slightly—as when eating a sandwich—such that, while they mostly face one another, they are a bit “behind” the sandwich; that is, the backs of the hands face somewhere between the audience and side walls of the room. Note: the mouth remains closed and motionless.

M19



Smelling Salts: in a single downward snapping motion about one foot in front of the upper chest, break open an imaginary small tube of smelling salts that is grasped between the index finger and thumbs of both (closed) hands.

M23



Superman: extend both arms straight out from the body at shoulder height, parallel to one another and to the floor, palms facing down, with fingers and thumbs together and fully extended, as if flying like a superhero.

M24



Batter Up!: the hands, right immediately above left, firmly grasp an imagined baseball bat (a bit like holding an axe for chopping wood) over the right shoulder; as such, both elbows are bent with the right elbow down and to the side of the body and the left elbow in front of the center of the chest.

M26



Spray Bottle: a spray bottle (e.g., Windex) is held comfortably in front and to the side of the torso with arm outstretched halfway and pointed toward the audience; the hand, with fingers together, is half open—as if holding a three-inch object; the hand then squeezes the object, bringing the fingers nearly to the thumb as if releasing one spray from the bottle.

M27



Post-It Note: as if peeling off one post-it note from a stack located approximately 18 inches in front of the center of the chest, a small imagined item is pinched between index finger and thumb, the other fingers half-curved and relaxed, the wrist rotating away from the body 90 degrees so that the hand, beginning with knuckles facing up, ends with knuckles facing to the side.

M31



Steak Knife: the left hand, grasping an imagined fork with tines turned downward, secures an imagined steak on a plate in front of the lower torso while the right hand, grasping an imagined knife, saws back and forth on the steak. Note: approximately five reciprocations is an appropriate tempo for the passage.

M34



Peace: two split (V-shaped) fingers pointing upward with palm facing the audience and fingers three and four inwardly curled and held down by the thumb, the arm mostly outstretched (approximately 65%) at shoulder height, as if flashing a peace sign.

M35



Typewriter Paper: cupped hands, with palms facing one another and fingers slightly spread and arched, hold the side wheels of an imaginary manual typewriter carriage—approximately 16 inches apart and 16 inches away from the center of the chest—and rotate the carriage in the given rhythm away from the body (right hand clockwise, left hand counterclockwise), as if advancing a piece of paper (already loaded) into the typewriter. Note: only one articulation/rotation/crank is called for at measure 35, whereas pairs of articulations/rotations/cranks appear in measures 49-50.

M36



Archer: the left arm, parallel to the floor and outstretched fully from the torso—but slightly angled inwardly from the shoulder (so that the left hand appears in line with the right shoulder) holds an imaginary bow in a clenched fist (e.g., akin to holding a vertical staff that begins on the right foot), while the right elbow is cocked fully back and to the side of the torso with clenched fist as if drawing a bow string back (e.g., akin to preparing a punch to a boxing opponent’s gut). Note: while an archer would stand in profile to his or her target, the torso remains perpendicular to the audience.

¹ Measure numbers correspond to the initial appearance of the gesture.

M37



Tear Ticket: a small imaginary piece of paper—like a concert ticket—is held by the fingers of both hands in front of the mid-torso and torn in one short gesture that brings one hand slightly closer to the chest and the other slightly further away while the wrists rotate slightly in opposite directions.

M38



DJ: a flat hand on a partly outstretched arm at lower torso height and with palm facing downward and fingers together pushes an imagined vinyl record on a turntable away from the body (toward the audience) and returns to its starting position; the gesture is vaguely reminiscent of a wiping or polishing motion.



Open Beer: an imaginary cylindrical beverage can is held in the left hand in front of the lower torso while the right hand's middle finger, arched downward, pulls upward and back from above on an imaginary old-fashioned tab—located at the top of the can—by flexing the right wrist backwards.



Close Window: the player appears to grab a flat object just in front of the body and at a level slightly above the head with arms separated by about two feet, with open hands, palms facing downward, fingers together and thumbs pointed out, and mostly extended arms, and quickly pushes (throws) it downward thereby bringing the arms down to the level of the lower torso, as if violently closing a sash window.

M39



Dice Throw: a hand, with knuckles down, fingers slightly bent, and fingers and thumb together, cups imaginary dice which are thrown, from the side of the body onto an imaginary table located at the lower center of the torso, the hand opening fully and the thumb separating from the fingers during the gesture.



Ballpoint Pen: an imagined ballpoint pen is held vertically within four clenched fingers, the raised thumb pressing downward (by bending its knuckle) and then releasing the “clicker;” while this gesture would be made at a comfortable position with a real pen, this version should occur to the side of the head as if one were depressing the pen next to the ear in order to listen carefully to it; furthermore, although somewhat awkward, the back of the hand faces the audience, thereby bringing a fully bent elbow up to the level of the shoulder.



Airplane Throttle: an imagined airplane pilot's throttle is grasped in a clenched hand with knuckles facing upward—as if picking up a bucket of water—at automobile stick shift height (that is, next to but somewhat in front of the hip) and moved forward in a straight line, away from the plane of the body, as if in a low and slow punching gesture.



Bubble Wrap: the curled thumbs of the hands, with palms up, chaotically massage an object held in both hands in front of the mid-torso, as if furiously popping bubbles on a ten square-inch piece of bubble wrap; the rhythm should be fast but irregular.

M43



Smell Grapefruit: an imagined half grapefruit is cupped in the palm of an upturned hand and placed just under the nose as if in a position to smell it. Note: this gesture appears in the right hand in measure 43 and in the left hand in measure 46.

M51



Take Pulse: the left hand extends partly away from the body with palm facing upward, fingers loosely curled inward, and arm bent with the elbow at side and the hand in front of the torso while the first two fingers of the right hand (with thumb and other fingers curled inward) are placed on the wrist of the left arm, as in the manner of taking a pulse.



Rolling Pin: the handles of an imaginary rolling pin are held horizontally in closed fists, approximately two feet apart and with knuckles facing upward, in front of the lower torso with

elbows fully bent; the rolling pin is pushed away from the body in the plane parallel to the floor, the hands remaining equidistant from one another, until the arms are fully extended.

M53



Pinball Buttons: the hands, loosely open and with palms facing one another, about two feet apart, extended about one foot from the body at waist level, are placed at the sides of an imaginary pinball machine; in a crisp and deliberate unison motion, the buttons are depressed inward by pairs of fingers in each hand—the index and middle fingers—by bending the corresponding large knuckles. Note: the “throw” of the fingers is exaggerated (about two inches) beyond the more modest throw of actual pinball machine buttons.

M55



Put Ring On: the right hand appears to quickly slide a ring onto the middle or ring finger of the left hand; the left hand is held in front of the lower torso, with fingers relaxed, palm facing the player, and thumb pointing upward, while the right hand grips (with index finger and thumb) the tip of a left hand finger and slides toward its knuckle.

M58



Moustache Twist: an imagined long and waxed moustache (like that of Salvador Dali) is twisted on both sides of the face simultaneously by fingers that grasp the moustache just in front of the cheeks and to the side of the lips and twist downward in a rolling motion.

M59



Stagecoach “Yah!”: imaginary horse reigns are grasped in the hands—which face one another at mid-height in front of the torso—and are brought up to the height of the head and then vociferously brought back down, as if to whip the horses of a stagecoach.

M62



Loves Me (Not): a small, imaginary flower stem is held in one hand while individual petals of the flower, pinched between the index finger and thumb of the other hand, are plucked off in a snapping motion of the wrist; the title refers to the “she loves me...she loves me not...” flower petal plucking ritual.

M64



Stretch: the gesture that radio or television producers use to indicate to on-air personalities that they should continue to talk (to “stretch”); this is made by stretching an imaginary object in front of the upper chest, pulling the sides apart slowly in one continuous gesture. Unlike the radio or television producer, this gesture should be performed as if there is a small amount of resistance in the stretched object; that is, the biceps and forearm muscles should be rather tensed.

M74



Lipstick: a small imaginary cylinder (like a lipstick tube) is held upright in one hand in front of the center of the chest, pinched between the thumb and index finger with knuckles facing the audience, while the other hand—with thumb and index finger—grips the bottom of the cylinder (underneath the first hand) and twists it clockwise almost 180 degrees, an action similar to raising a lipstick from its cylinder.

M75



Fasten Seatbelt: the two sides of an imagined airplane lap belt are held at both sides of the lower torso in slightly cupped hands with palms facing the body and are then joined together by moving the hands horizontally across the gut toward one another until the index fingers and thumbs of one hand touch the index fingers and thumbs of the other.

M76



Carpenter Plane: an imagined carpenter jack plane is grasped with both hands—the right hand holding the back handle to the side of the torso with arm pulled fully back and elbow bent, and the left hand, a few inches in front of right hand with palm facing down, grasping the round ball; as if planning a flat board, the hands move in tandem in a straight line parallel to the floor from the side of the torso to a position away from the center of the torso with arms fully extended.

M77



Thumbs Up: the (Roman emperor) “thumbs up” signal is given—a closed fist but with thumb extended and pointing upward, knuckles toward the audience; the gesture should be made approximately ten inches in front of the upper chest.



Thumbs Down: the opposite of “thumbs up”—the thumb extended and pointing downward, the back of the hand toward the player; also made approximately ten inches in front of the upper chest, the fingers (but not the thumbs) should align in height with the “thumbs up” gesture.



Statue of Liberty: the statue of liberty pose is struck: right arm stretched straight up with hand positioned as if holding a torch, left arm with bent elbow is held to the side of the torso as if clutching a large book.

M78



Namaste Pose: the palms and fingers of both hands are pressed together as if making the Indian “namaste” greeting, similar to the “pray” gesture (measure 132); however, this namaste pose should be made directly above the head, also with fingertips pointing upward, somewhat reminiscent of the starting position for a dive into a swimming pool.



Stopwatch: an open hand, with knuckles down, loosely holds a shallow, flat object—an imaginary stopwatch—with slightly curled-in fingers and an outstretched thumb; the thumb then depresses (clicks) an imaginary start button at its top corner.



Smear Blackout: elbows bent, upraised and pointing out to the sides, index and middle fingers in each hand extended and pointing at one another and placed under the eyes near the nose, the elbows are pulled back (arms rotating at the shoulder) thereby moving the fingers horizontally across the face beneath the eyes in unison, as if a football player smearing blackout under his eyes. Note: this gesture is made one inch in front of the face, thus the skin is not actually touched.

M79



Blood Pressure: the hand, with knuckles facing sideways and slightly more than one foot in front of the torso with bent elbow against the side of the body, repeatedly squeezes an imagined bulb (the size of a small lemon), as would be done in pumping up a doctor’s blood pressure gauge.

M80



Seal Ziplock: an imaginary large ziplock bag is held in the left hand, pinched between the thumb and first two fingers (with remaining fingers relaxed) with knuckles facing left and palm facing right, and held at shoulder height almost two feet in front of the body, while the right hand seals the top of the bag from above by dragging its pinched thumb and first two fingers from left to right with knuckles facing upward—that is, from the left hand fingers across a horizontal plane parallel to the body and equidistant from the floor, to a resting position adjacent to the right shoulder. Note: given its lengthy duration, the imagined bag can be significantly wider than an actual one, the right hand extending beyond the plane of the right shoulder if necessary.

M82



Sparkler Twirl: the hand holds an imagined stick that points toward the audience and rotates clockwise, quickly and continuously, at the wrist; the gesture is similar to the effect of continuously drawing a circle in the air with a lit sparkler. Note: this gesture is similar to the act of whisking—except that the whisk is pointed toward the audience, not down into a mixing bowl.



Motorcycle Rev: an imaginary horizontal motorcycle handlebar—parallel to the plane of the body, well in front of the torso and slightly to the side—is gripped in one hand with knuckles facing upward; the hand then flexes upward at the wrist as if rotating the grip and thus revving the motorcycle.

M83



Knuckle Ball: the hand, with arm partly outstretched from the body toward the audience, makes a tense, claw-like grip as if clutching a baseball just before its release in the direction of the audience.



Chainsaw Start: the left hand, with knuckles facing upward, grasps an imaginary suspended object about one foot in front of the middle of the chest and, with a fully extended right arm, the right hand—which is grabbing an object slightly to the right and about one foot lower than the left—pulls back and up (the elbow becoming fully bent and behind the back, the right hand coming to a stop at the side of the torso), as if sharply pulling the string on a chainsaw to start its motor.



Neck Tie: an imagined neck tie is tightened by the left hand, which grasps the knot of the tie in front of the mid-chest with knuckles facing the audience and raises vertically to the lower neck, while the right hand holds the lower portion of the tie still in front of the lower portion of the chest.

M84



Carriage Return: with an open hand on a partly outstretched arm with palm facing sideways, an imaged manual typewriter carriage is shoved from right to left; the hand is at mid-torso height and moves from just right of the torso to the middle-left of the torso.

M88



Remote Control: an imaginary television remote control is held in one hand and pointed at the audience with a mostly outstretched arm; the thumb, located on top of the control, determinedly pushes an imaginary button downward by severely bending the small knuckle.

M90



Disco Point: a straight arm is thrust into the air at a 45-degree angle with index finger protruding (pointing) from fist, as in the iconic disco dance gesture; the arm should be lateral to the plane of the body, thus pointing to the side and up.

M91



Watching You: in two quick beats, the extended index and middle fingers of the hand point at the performer’s own eyes—about two inches in front of face (with thumb, ring finger, and pinky curled into fist)—and then, with a rotation of the wrist, the index finger points at the audience with the middle finger curled into the fist with the other fingers (as in Robert De Niro’s gesture in *Meet the Fockers* to indicate “I’m watching you”).

M93



Contact Lens: while an imaginary contact lens is balanced on the tip of a middle finger, the finger is moved almost into the opposite eye while the middle finger of the other hand pulls down the corresponding lower eyelid slightly in order to more fully expose the eyeball. Note: this gesture is completed very quickly (in a manner that would not actually accommodate the act of inserting a contact lens).



Turn Doorknob: an imaginary door handle is opened by a quarter counterclockwise turn (rotation) made by an outstretched arm at waist height and in front of the torso.



M94

Light Bulb: a hand, with knuckles facing downward and partly curved fingers spread slightly apart, gently cups an imagined light bulb held quite high above the head and, through wrist action, rotates approximately 90 degrees—as if achieving one “turn” in the process of screwing a light bulb into an overhead socket.



M95

Zipper: an imagined zipper is grasped between an index finger and thumb and slowly pulled up the center of the torso from waist to lower neck, as if zipping up a jacket. Note: for each articulation the hand begins again at the bottom of the jacket.



M97

Pluck Hair: pluck a single hair (pinched between index finger and thumb) from the side of the head in one sharp pulling motion with a flick of the wrist.



M99

Take Number: an underhanded index finger and thumb pinch an imaginary ticket (a numbered ticket as found in a bakery, agency, or customer service office) and pulls it downward about two inches with a snapping wrist action.



Fishing Pole: the left hand grasps an imagined pole handle in front of the lower chest with slightly underhanded rotation of the wrist, while the right hand turns the handle of an imagined reel clockwise (reeling in a fish), located to the right side of the left hand, a few inches in front of the left hand and slightly above, and on an imagined axle parallel to the plane of the body. Note: only the right hand is employed.



M100

Break Stick: an imaginary horizontal object is held by both hands in front of the upper torso, the hands approximately one foot apart from one another with knuckles facing upward; the object is broken in a snapping motion by rotating both wrists outward in unison.



M106

Death: adapted from American Sign Language, the death sign calls for two open, flat hands—with straightened fingers (but not thumb) together—to be placed several inches apart and side-by-side, in front of the lower torso with fingers pointing toward the audience, the left hand palm facing downward and the right hand palm facing upward; the hands move in unison, rotating at the wrist so that their positions reverse: the left hand turns over (counterclockwise) so that its palm faces upward as the right turns over (also counterclockwise) so that its palm faces downward.



M108

Shakey Hands: a flat hand with palm facing downward appears at mid-torso height with outstretched fingers loosely apart from one another (fingers just slightly opened—not spread deliberately as in a choreographed “jazz hand”) and pointing at the audience with the arm outstretched slightly (~40%); the hand shakes slightly but rapidly via minor wrist rotation; after a shocking emotional experience, for example, one might look to see if their hands are shaking and find this.



M112

Yo-Yo Yank: an open hand with palm facing downward and fingers spaced only slightly apart at lower torso height and arm outstretched halfway is quickly brought downwards and back up with a slight wrist flicking, as if dropping and then yanking back up a dangling yo-yo; the upward motion is accented more than its downward predecessor.



M113

Bus Stop: the arm reaches up above the shoulder to a position slightly higher than the head and grasps and imaginary cord which is pulled down several inches in a sharp, articulate motion as if pulling the cord on a bus to request a stop.



M114

Game Spinner: with arm partly outstretched (approximately 60%), the index and middle fingers are employed together to spin—in clockwise motion—an imaginary spinner from a game (e.g., *Twister*) using a quick flicking action of the wrist (thereby rotating the hand to the side) and a slight pulling of the fingers inward toward the body; one imagines the spinner placed at table height and parallel to the plane of the floor.



Huh?: one hand, slightly cupped, with palm facing audience and finger tips pointing upward, is placed behind the ear as if to hear something more clearly.



M116

Vanished! (Magic): the hands are open with palms facing the audience, all fingers separated and extended, the middle fingers pointing upward, and each hand placed approximately one foot in front of its corresponding shoulder; a gesture similar to a magician who demonstrates that he has just made an object disappear.



Open Jar: the left hand holds an imaginary jar (three inch diameter, five inch height—like a pickle jar) approximately one foot in front of the mid-torso, while the right hand grasps a shallow lid (with palm downward and thumb toward the torso) and, using the wrist, rotates the lid counterclockwise approximately 30-45 degrees.



M119

Saw Wood: making a fist—as if grasping a wood saw—in a position to the side of the torso with knuckles facing to the side (as if preparing to deliver a punch to an opponent’s gut), the hand and arm are moved forward (toward the audience) and back, as if sawing a piece of wood.



Rubik’s Cube: grasp a three-inch cube with both hands at mid-height in front of the chest, the elbows bent and to the side of the torso, thumbs toward the chest and groups of four fingers together on the opposing side; the right hand rotates the right side of the cube 90-degrees clockwise (forward) so that the right thumb is on top of the cube and the right fingers are underneath it, and then 90-degrees counterclockwise (backward) to the original position.



M122

Cup Water: the hands are cupped together in front of the chest, as if holding water.



Steeple: the hands, in front of the upper chest, are folded together with interlaced fingers, knuckles pointing up, and index fingers together and pointing upward.



M123

Thread Needle: the left index finger and thumb pinch an imaginary thread with the other fingers relaxed and slightly curved; the left hand, placed at mid-torso height and comfortably in front of the chest, begins sideways and, with a slight rotating wrist motion that brings the knuckles down and the palm up, appears to be threading a needle; the imaginary needle is held vertically in the right hand between thumb and fingers such that the left index finger and thumb approach and then recede from the right index finger and thumb.



M124

Genie: the arms are folded across the chest but suspended away from the torso in a plane almost parallel to the floor; each hand grasps the bicep of the opposing arm with mostly bent elbows thumb below and the fingers on top, thereby mimicking the actions of the main character in the historic television show *I Dream of Jeannie*.

M127



Chatter Box: the hand is raised to the side of the body at mouth level and, as if controlling a hand puppet in which four fingers together operate the upper part of the puppet head (e.g., the top part of a bird’s beak) while the thumb operates a moveable jaw (e.g., the bottom half of a bird’s beak), illustrates an overly talkative person by quickly opening and closing the hand—the back of the hand facing the rear of the stage, four fingers locked together, bent at a right angle at the largest knuckle but otherwise straight, the fingers pointing at the audience, the thumb straight and touching the underside of the index finger—by repeatedly elevating the fingers (in tandem) via slight unbending of the large knuckle and slight dropping of the thumb (thereby creating a space—approximately two inches—between thumb and fingers), then returning to the original position.

M128



Marble Flick: an imaginary marble is flicked as in a game of marbles; the hand makes a fist with the tip of the thumb tucked under the index finger, the knuckles of the fingers pointing downward and the thumb knuckle pointing at the audience; the hand is at hip height and, when the thumb is released in a flicking motion, the tip of the thumb ends up pointing at the audience.

M130



Left Turn: an open left hand with palm facing forward, fingers (but not thumb) together, and arm outstretched fully to the side in the horizontal plane as if signaling a left turn from a bicycle.



Dip Quill: an imaginary quill pen is held in the hand and, with a flicking of the wrist, is quickly dipped twice into an inkpot located in front of the mid torso.

M131



Shoulder Touch: The top of the shoulder is touched from above by the fingers of the hand on the same arm; the arm is kept in the plane of the torso with the elbow fully bent and extended outward and upward at the height of the shoulder itself; the wrist is fully bent and the fingers, held together, curve slightly, thereby making a loop of the entire arm—from shoulder to fingertips—when it is touched; this gesture, in American football, is akin to the referee’s signal for an “illegal touching” penalty.

M132



Pray: the palms are together, the elbows mostly up and out, the wrists bent severely, the fingers together and pointing upwards, the top of fingers even with the bottom of the chin and approximately five inches in front, as if praying.



Eye Poke: an outstretched index finger on an otherwise closed fist violently pokes an imagined eye of a person facing the soloist. (Ossia: two spread, V-shaped fingers—a la *The Three Stooges*—can be used to poke two imagined eyes.)



Rock: a closed fist held with knuckles facing up and positioned approximately one foot in front of the navel, as in the game *Rock, Paper, Scissors*.



Give Me \$: the hand is open, palm facing upward, with fingers (but not thumb together), and the arm outstretched halfway, as if asking for money. Note: the hand is positioned as if to receive something, but the fingers do not move.

M133



Page Turn: an imaginary page from a large book or score is turned, the thumb and index finger pinching the lower right corner of the page and dragging it quickly from right to left—with a slight upward arch—across the space in front of the torso.



Air-to-Air Missile: the hand is clenched around an imaginary video game joystick or military aircraft control with a button on top that is pressed by the thumb; this gesture is similar to the “Ballpoint Pen” except that it is made in a lower position in front of the body in front of the navel.



Stop!: the arm is outstretched straight in front of the body at shoulder height, the wrist bent upward, the palm flat and facing audience, the fingers together and pointing up, as if a traffic cop halting a car (or like Diana Ross and the Supremes).

M134



Tea Party: the handle of an imagined, delicate teacup is held comfortably in front of the body, between pinched thumb and first two fingers—with the pinky finger outstretched with affectation, and the rotation of the wrist such that the imagined cup tilted for a gulp.



Karate Chop: a swift downward chopping motion—as if delivering a karate chop (but not a punch) to a stack of boards—made with an open hand with stiffened, outstretched fingers placed together, the thumb aligned on top and the pinky toward the floor; this gesture is preceded by an upbeat in which the hand is first raised before being lowered.



Towel Snap: the forearm crosses the lower torso with closed fist and knuckles facing the audience and, with a backhand rotation of the elbow and wrist, is snapped out toward the audience and back, as in the locker room hi-jinx “towel snapping” motion.

M135



Dumbbell Curl: the hand, with knuckles facing down, clench an imaginary dumbbell and curl it upward; the starting position finds the elbow at the player’s side and the forearm parallel to the floor from which the forearm is raised and, as the elbow is bent fully, the hand comes almost to the shoulder.



Chain Light: the hand, with knuckles facing the audience, grasps a small, imaginary chain located several inches above and slightly in front of the head, and swiftly pulls downward three or four inches as if illuminating a closet light via its pull-chain.



Dart Throw: an imaginary dart is pinched between index finger and thumb and held at eye height in front of the side of the face, the remaining fingers mostly uncurled (but not totally straight); from this starting position the dart is thrown forward toward the audience by moving the elbow and, to some extent, the wrist, the hand moving forward almost one foot and the thumb and index finger separating at the last moment.

M136



Breast Stroke: a single swimming breast stroke gesture—with arms raised in front of the chest, elbows bent at 90 degrees, open hands rotated upside down with palms facing outward, thumbs pointing downward, and middle fingers touching (the arms thereby describing a diamond shape whose side points are the elbows, whose back point is the chest, and whose front point is the tip of the middle fingers), the arms are opened (unbent at the elbows) and swept back at the shoulders in a “pulling the water” gesture that ends with arms fully outstretched to both sides.

M139



Etch A Sketch: both knobs of an imagined *Etch A Sketch* drawing toy, located in each hand, about one foot apart and in front of the lower torso (as if on a tabletop), are wiggled actively.

M140



Banana Peel: the left hand holds an imaginary banana upright (like an ice cream cone) centered approximately one foot in front of the chest while the right hand peels the banana by pinching the peel a few inches above the left hand and, with a twisting, clockwise motion of the wrist and forearm, pulls the peel downward several inches.



3-Card Monty: three imaginary cards, palmed in hands that face downward, are quickly rearranged on an imagined tabletop as in the *3-Card Monty* game.

M141



Bend Steel Bar: an imaginary steel bar of one inch in diameter is held horizontally in front of the upper chest, the elbows partly bent and the hands in line with the shoulders; the bar is then bent downward (forming an imagined inverted U), the hands ending at a position near the lower torso and only six or so inches apart; to the extent possible, this gesture should be performed at a slightly slower tempo so as to give the impression of an object bending, not breaking.



Crumb Flick: a quick wiping action to backhand some imaginary crumbs away from the surface of a table; the fingers, together, begin partly curled inward but are extended outward as the wrist flexes open and the arm, at the elbow, swivels outward slightly in the plane of the imagined table.

M142-144



Pledge Allegiance: one hand, with open palm facing the audience and fingers pointing upwards, is placed to the side of the head at the height of the face as if taking an oath; the other hand is open and placed on the chest over the heart as reminiscent of the position assumed while pledging allegiance to the flag of the United States of America. Note: this gesture is prepared in slow motion during measures 142 and 143 and is crisply locked into its final place on the downbeat of measure 144.

M144



Cloth Wring: an imagined washcloth is held in both hands (with clenched fists) approximately one foot in front of the middle of the chest and wrung—one hand rotating inwards at the wrist while the other rotates outwards.

M145



Scissor Cut: spread (V-shaped) index and middle fingers, thumb holding down inwardly curled ring and pinky fingers, wrist rotated such that the index finger is above the middle finger, the hand positioned in front of the side of the body with bent elbow to the side of the torso as in the game *rock, paper, scissors*, the index and middle fingers snap together as if making a single cut with a pair scissors.

M146



Call Me: with thumb and pinky extended, index, middle, and ring fingers closed into palm, the hand is placed next to the side of the face with thumb almost in the ear and pinky just in front of the mouth. Note: do not actually mouth the words “call me.”



Hands behind head: with elbows fully bent, the hands are placed behind the head as if ready to be handcuffed by the police.



Binoculars: tube shapes are fashioned in each hand—fingers together and curled, index fingertips touching the tips of the thumbs; each tube is placed in front of the corresponding eye (about one or two inches away from the face) as if looking through binoculars.

M149



Cradle Baby: an imaginary baby is cradled in both arms in front of the middle of the chest.

M151



I Can Fly: the arms, totally straightened, are extended fully from the body on both sides at shoulder height with fingers and thumbs straight, extended, and together, and the palms facing downward, as if a bird gliding in mid-flight; unlike a flapping bird, which would call for a downward motion of the arms, the arms strike a severe, frozen pose.

M153



3rd of All: a gesture in which three outstretched and separated fingers are displayed by one hand moving in a slightly downward motion, the thumb holding down the pinky, in the manner of a

speaker gesticulating while emphasizing rhetorical points (“first of all...second of all...third of all”); the hand is rotated halfway between underhanded (palm up) and sideways.



Bucket Lift: the hands, grasp imaginary bucket handles (located to the outside of the legs, one on each side of the body), with knuckles facing the audience and elbows partly bent, and yank the buckets upward in a motion akin to a weightlifter’s “dead lift,” eventually bending the elbows at right angles and bringing them to the height of the shoulders.

M155



Rainfall: the hand is suspended in front of the face at the height of the forehead (or higher), the fingers dangling and gently wiggled one after another as if suggesting a cloud from which raindrops fall.

M157



Cat Pet: an imagined cat is stroked with an open left hand, palm downward, beginning on the head at upper right (across from the right shoulder), descending slightly down the cat’s neck, traversing the back (crossing in front of the middle of the player’s torso), and finally descending again and “tailing” off to the left. For the shorter articulations in measure 163, the full gesture can be completed more rapidly, or left incomplete.

M159



Spider Climb: the left thumb touches the right index finger (the remainder of both hands relaxed) and is released—but only after the left index finger “climbs” up to touch the right thumb which is in turn released—but only after the hands return to their original position with right index finger touching left thumb; the pattern is repeated again and again in a climbing motion (as done in accompaniment to the song *The Eensy-Weensy Spider*) with the hands centered and starting in front of the lower torso and climbing to the height of the neck.

M161



Ear Wax: the index finger is fully extended from an otherwise closed fist and points across the plane of the body while the wrist rotates back and forth, clockwise and counterclockwise; this gesture is as if cleaning one’s ear by rotating the tip of an index finger within it; however, the gesture is to be made a few inches in front and to the side of the head—at the level of the eye.

M162



Doorknocker: an imagined doorknocker at chin height, centered in front of the body, and just under two feet in front of the face is held by the thumb and first two fingers, pulled back by the wrist and “tapped” twice.



Remove Harmon: with the arm fully outstretched and parallel to the floor and with wrist bent 90 degrees and fingers in a grasping, claw shape that squeezes an imaginary mute (about four inches across) in the palm of the hand and facing the player, the mute is quickly extracted from an imaginary trumpet by crisply opening the wrist so that the palm faces somewhere between sideways and toward the audience. Notes: (1) normally undertaken by the left hand of a trumpet player, this gesture is performed by the right hand; (2) the other hand, which might support the imaginary trumpet, is not employed.



Flick Water: from a closed fist with knuckles facing upward the fingers are suddenly outstretched fully (with fingers spread apart) toward the audience, as if flicking excess water from the hand.

M163



Maraca Shake: a fist is closed around an imagined rattle that is held upright in front of the body at shoulder height with bent elbow and shaken by the wrist.

M164



Apple Pick: with the arm extended above the head, the palm facing away from the audience, and the fingers open but partly curled as if to grasp an apple from an overhead tree, the wrist is snapped back and downward in an apple-picking motion.

Ultraman: a pose associated with the Japanese superhero character Ultraman in which the left elbow is extended out from the torso, the arm bent at a right angle—thus crossing in front of the torso at shoulder height, fingers and thumb together and outstretched straight, palm facing down, while the right arm—also with fingers and thumb together and outstretched straight, and bent elbow—points upward with palm facing left, crossing the left arm at the wrists at a 90-degree angle; the point at which the wrists cross is not centered in front of the body: the wrists cross in front of the right clavicle; the left arm, from the player’s perspective, is behind the right.



M165



Lemon Squeeze: with the palm cupped and facing downward at mid-torso level, fingers slightly spaced, rotate the wrist one quarter turn as if juicing a half lemon on a manual juicer.

M170



Bring It: a fast, reciprocating “come here” gesture in which the fingers of an open hand with palm facing upward on a mostly outstretched arm nearly close (into the palm) and reopen, again and again; this is the same gesture that a person might do while directing an automobile driver into a difficult parking spot.

M179



Done: both hands begin a few inches in front of the mid torso with fingers extended loosely and apart from one another, palms facing the chest, middle fingertips pointing toward the chin; then, with a sudden snapping, flipping motion, the wrists are rotated such that the palms face downward and the fingertips point toward the audience. This motion, which has a “shooing” quality, is the sign for “done, finished, complete, over” in American Sign Language.