

Darmstadt Kindergarten

for string quartet
mark applebaum, 2015

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Commissioned by the Kronos Quartet.

Duration

5 minutes

Concept

The piece consists of a 17-measure “theme,” composed in two versions: instrumental and choreographic. The instrumental version is played conventionally; the choreographic version calls for the players to substitute silent hand gestures for their instrumental sounds.

Performance begins with the given instrumental “theme,” repeated four more times in immediate succession. During each successive statement one additional player is permanently removed from the instrumental group and instead plays the choreographic version during the remainder of the performance. The fifth and final statement of the “theme” will be silent as all four players execute hand gestures.

	I	II	III	IV	V
Violin 1	Instrumental	Choreographic	Choreographic	Choreographic	Choreographic
Violin 2	Instrumental	Instrumental	Choreographic	Choreographic	Choreographic
Viola	Instrumental	Instrumental	Instrumental	Choreographic	Choreographic
Cello	Instrumental	Instrumental	Instrumental	Instrumental	Choreographic

When switching from instrumental to choreographic compartments, the player should quickly and safely set down his or her string instrument and move to a standing position as fast as possible. Interstitial segues—consisting of first instrumental music and later hand gestures—are performed between each statement of the “theme” in order to accommodate such transitions; these are found on page 6.

Alternate Version

Ensembles may elect to add one additional statement of the “theme” to the beginning of the performance—that is, a statement prior to the first instrumental quartet. In this optional opening the 1st violin, 2nd violin, and viola perform the instrumental version as written. However, the cellist plays her instrumental part in a mimed manner; that is, the cello part is played conventionally (with great rigor and vitality) except the bow is moved slightly above the string, pizzicato notes are not actually plucked, etc. Whereas the last statement engenders silent performance *away from the instrument* through choreographed hand gestures, this first pre-statement invites one player—the cellist—to perform silently *at the instrument* through choreographed but unsounded musical gestures.

Stage Layout

The seating, from audience perspective, must be as given from left to right:

Violin 1 — Violin 2 — Viola — Cello

The musicians perform on their string instruments from seated positions. While making hand gestures they stand, facing the audience. When moving to their standing positions, the 1st violinist and cellist may take a step away from the stage center to avoid obscuring the audience’s view of the 2nd violinist and violist.

Hand Gestures

The players make various hand gestures at given moments. These are lavishly described in the appendix.

Right-handed gestures are notated above the staff line; left-handed gestures are notated below the staff; two-handed gestures are notated on the staff line.

Most gestures are static, held poses; horizontal dashed lines appear in the score to indicate their (ideal if not always practical) held duration and are sometimes terminated by a mute sign (a circle crossed by a plus) to indicate their precise moment of cessation—at which time the arms should be brought down quickly to a neutral position (as possible). Gestures that have an ongoing movement are indicated by wavy lines.

While making hand gestures the facial expression should remain blank, an emotionless stare at the audience. This focus—vacant and plain, yet concerted and penetrating—is an affecting, deliberately disquieting attribute; in order to communicate such intensity of focus the hand gestures are best memorized.

The hand gestures are to come off as oddly prosaic—just another logistical endeavor in need of execution. That said, although the face remains emotionless (without the suggestion of “persona”), the gestures should be executed with tremendous conviction. They should “pop” rhythmically: gestures are to be made crisply and incisively with rhythmic exactitude.

Gestures are given representative names for ease of reference. However, the hand gestures are not meant to invoke the cultural space in which such gestures might exist. For example, the piece is “about” the arresting shape that the arms and hands make during a gesture that happens to be called *Superman*; it is not an evocation of mid-century comic book heroism.

The quartet will agree on the interpretations of the gestures. They may also choose to consult the full score to notice when they undertake unison articulations. The ensemble may also benefit from a coach who can critique the coordination of hand gestures with instrumental sounds, and the consistency of an ensemble “look.” Alternatively/additionally, the videotaping of rehearsals may prove useful.

Players are encouraged to learn their instrumental parts first as these provide the rhythmic template for the subsequent hand gestures. *Darmstadt Kindergarten* is very much a piece about memory; in the same way that the audience will “hear” instrumental material when later voiced by choreographed action, the player too should have a firm aural imagination of it.

Optional Synchronous Vocal Articulations

The hand gestures may be accompanied by unvoiced vocal articulations. The vocal sound is always the same:



For poses, the vocal articulation should be staccato and emphatic, occurring at the exact start of the hand gesture; the pose may be held for some time, but the vocalization marks only its commencement:



For continuous gestures, the vocal articulation continues throughout the duration of the gesture:



When *Darmstadt Kindergarten* is played for the purpose of an audio recording or radio broadcast (circumstances in which the hand gestures are not experienced by the audience), the vocal articulations are compulsory. In live performances the vocal articulations are optional, but when adopted by one player they must be adopted by all players, and for every hand gesture. In short, their adoption is an "all or none" condition.

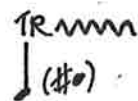
Accidental Policy

Accidentals apply only to the noteheads to which they immediately adhere. Additional "courtesy" natural signs are occasionally supplied.

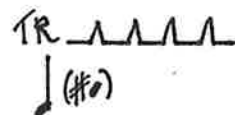
String Notation



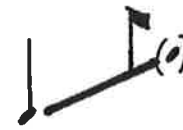
A grace note figure to be played as fast as possible. The sound of the figures may be shorter than they appear graphically on the page.



Trills are made to the note given in parentheses.



"Limping trill"; instead of an even oscillation between the base note and trilled note, the duration of the base note is substantially longer (approximately 3:1 or 4:1) than the trilled note; the pattern should be regular, however.



Glissandi occur over the entire duration given. Stems are provided to depict duration and do not suggest moments of re-articulation or emphasis—unless accompanied by an accent mark. The end pitch is heard as such, albeit briefly.



A combination trill and glissando. The starting trill comprises two notes: a base note and a trilled note given in parentheses (the note to which the base note trills). The end pitch (also given in parentheses) denotes the final base note at the conclusion of the glissando. This final base note trills to a final trilled note; although the final trilled note is not given, it is found at the same interval from the final base note as the starting trilled note was from the starting base note. In short, the trill interval remains constant.

In many instances it appears as if the glissando originates from the original trilled note, but in fact it is both the base note and the trilled note that gradually change in pitch.

This example above indicates a G trilling to Bb (the interval of a minor third). The starting base note G glissandos up to a final base note of C#, while the starting trilled note Bb glissandos up to a final trilled note of E (a minor third above the final base note of C#).

→ Progression from one state to another.

- ♭ Quarter-tone flat.
- ♯ Quarter-tone sharp.
- ⚡ Rapid, unmeasured tremolo.

WIDE VIB.



Molto vibrato; wide (somewhat grotesque) vibrato.

SP

Molto sul ponticello; bowed at the bridge to produce a glassy sound; this should be exaggerated.

∨

Over pressure: excessive, grinding bow pressure and slow bow speed causing noise and severe pitch distortion.

⊖

Snap pizzicato; applies only to the given note.

+

Left hand pizzicato.

GETT.



Arco gettato, the bow bounces off the string and rebounds to make successive attacks.



Bowed behind the bridge on the strings between the bridge and the tailpiece.

DARMSTADT KINDERGARTEN

M. APPLEBAUM, 2015

Violin 1
HERO POSE, BUS STOP, CHOKER SELF, EVIL PLAN, LOVES ME (NOT), CHAINSAW START, BALLPOINT PEN, BLOOD PRESSURE, APPLE PICK, CHAIN LIGHT, CRUMBS FLICK, DRAW NUMBER: 1, SEE NO EVIL, HEAR NO EVIL, SPEAK NO EVIL

Violin 2
HERO POSE, BUS STOP, CHOKER SELF, EVIL PLAN, LOVES ME (NOT), CHAINSAW START, FLIP SUNGLASSES, DUMBBELL CURL, LEMON SQUEEZE, KEY TURN, EYE POKE, HEAR NO EVIL, SPEAK NO EVIL, SEE NO EVIL

Viola
HERO POSE, BUS STOP, CHOKER SELF, EVIL PLAN, LOVES ME (NOT), CHAINSAW START, PAGE TURN, PLUCK HAIR, SCISSOR CUT, SMELL GRAPEFRUIT, DISCO POINT, SHOULDER TOUCH, SPEAK NO EVIL, SEE NO EVIL, HEAR NO EVIL

Cello
HERO POSE, BUS STOP, CHOKER SELF, EVIL PLAN, LOVES ME (NOT), CHAINSAW START, ROCK, POST-IT NOTE, SPRAY BOTTLE, TEA PARTY, TAKE NUMBER, STOP!, TYPING, ORD TR, SP

Tempo and Dynamics: $\text{♩} = 69$, $\text{♩} = 60$, *ff*, *sfz*, *f*, *mf*, *mp*, *p*, *pp*, *PPP*

Performance Instructions: ARCO, PIZZ, TR, *GERT.*

5 $\text{♩} = 60$

VIOLIN 1

SMELLING SALTS COME HITHER CENTURION GREETING CARRIAGE RETURN CHECK WATCH BATTER UP! MOUSTACHE TWIST CLOSE WINDOW CUP WATER DRAW LETTER: C

VIOLIN 2

SMELLING SALTS COME HITHER CENTURION GREETING CARRIAGE RETURN CHECK WATCH BATTER UP! MOUSTACHE TWIST CLOSE WINDOW CUP WATER DRAW LETTER: C

VIOLA

PERISCOPE RAISE ROOF MORTAR + PESTLE MARACA SHAKE THIRD OF ALL SEVEN SMEAR BLACKOUT THUMBS UP THUMBS DOWN STRETCH PRESENT FLOWERS TAKE PHOTO

CELLO

PERISCOPE RAISE ROOF MORTAR + PESTLE MARACA SHAKE THIRD OF ALL SEVEN SMEAR BLACKOUT THUMBS UP THUMBS DOWN STRETCH PRESENT FLOWERS TAKE PHOTO

VIOLIN 1

VIOLIN 2

VIOLA

CELLO

Handwritten musical score for Violin 1, Violin 2, Viola, and Cello. The score is divided into four systems, each with a staff for a different instrument. The music is in 3/4 time and features a variety of dynamics and articulations.

System 1: Includes markings for *PP*, *POLLO*, and *LYRICAL*. Above the staves are notes: CAT PET, BRING IT, and LAY PET.

System 2: Includes markings for *f*, *mp*, and *ff*. Above the staves are notes: SPEAK NO EVIL, BINOCULARS, RUBIK'S CUBE, BREAST STROKE, DOLCE-3, CALL ME, DART THROW, SHAKE SNOWGLOBE, and EAR WAX.

System 3: Includes markings for *f*, *sfpp*, and *ff*. Above the staves are notes: HEAR NO EVIL, BINOCULARS, HE'S CUCKOO, FISHING POLE, SHAKE SNOWGLOBE, and CHATTER BOX.

System 4: Includes markings for *sf*, *sfpp*, and *ff*. Above the staves are notes: SEE NO EVIL, HE'S CUCKOO, VANISHED! (MAGIC), CALL ME, DART THROW, SHAKE SNOWGLOBE, and SCRATCH DOG.

System 5: Includes markings for *sf*, *ff*, *mp*, and *sfpp*. Above the staves are notes: NAMASTE POSE, TIME OUT, BREAST STROKE, RAINFALL, SHAKE SNOWGLOBE, and SCRATCH DOG.

Additional markings include *ARCO*, *POLLO*, *TR*, *ORD*, *SP*, *PIZZ*, and *3*.

12 ROW CANOE

VIOLIN 1

GENIE

ROW CANOE

LIFT BARBELLS

SPIDER CLIMB

ARCHER

I CAN FLY

Violin 1 staff with notes, dynamics (sfp, fp, ff, pp), and performance markings (WIDE VIB., PIZZ, ARCO, 3).

VIOLIN 2

ROLLING PIN

PRAY

ROLLING PIN

PRAY

PEEL CARROT

PRAY

OPEN UMBRELLA

SPIDER CLIMB

STABCOACH "YAH!"

I CAN FLY

Violin 2 staff with notes, dynamics (sfp, fp, ff, pp), and performance markings (WIDE VIB., PIZZ, ARCO, 3).

VIOLA

HEAR NO EVIL BLINDERS (HNE) (B) HNE B

HNE B SOUP EAT SANDWICH HNE

B HNE

SOUP

SPIDER CLIMB

WISHBONE PULL

I CAN FLY

Viola staff with notes, dynamics (f, fp, ff, pp), and performance markings (PIZZ (DRY), ARCO, WIDE VIB., 3).

CELLO

OPEN EYEGLASSES TYPEWRITER PAPER

OPEN EYEGLASSES TYPEWRITER PAPER

PLEDGE ALLEGIANCE OPEN EYEGLASSES PLEDGE ALLEGIANCE

SPIDER CLIMB

FASTEN SEATBELT

I CAN FLY

Cello staff with notes, dynamics (f, fp, ff, pp), and performance markings (PIZZ (DRY), ARCO, WIDE VIB., 3).

16

VIOLIN 1

SUPERMAN ROW BOAT SUPERMAN ROW BOAT LIGHT BULB KARATE CHOP SLEEP LOTUS POSITION SILENCE!

PEACE (LAST TIME ONLY)

TO NEXT TRANSITION...

VIOLIN 2

SUPERMAN ROW BOAT SUPERMAN ROW BOAT LIGHT BULB KARATE CHOP SLEEP LOTUS POSITION SILENCE!

PEACE (LAST TIME ONLY)

TO NEXT TRANSITION...

VIOLA

SUPERMAN ROW BOAT SUPERMAN ROW BOAT LIGHT BULB KARATE CHOP SLEEP LOTUS POSITION SILENCE!

PEACE (LAST TIME ONLY)

TO NEXT TRANSITION...

CELLO

SUPERMAN ROW BOAT SUPERMAN ROW BOAT LIGHT BULB KARATE CHOP SLEEP LOTUS POSITION SILENCE!

PEACE (LAST TIME ONLY)

TO NEXT TRANSITION...

Mach... MEMLO PARK 2.28.15

Transition I → II

VIOLIN 1

Set down violin.
Transit to gesture position.
Cue subsequent downbeat
(show pickup to hero pose).

VIOLIN 2

Transition I → II

Pizz
pp Repeat as necessary.

VIOLA

Transition I → II

Pizz
pp Repeat as necessary.

CELLO

Transition I → II

Pizz
pp Repeat as necessary.

ETCH A SKETCH

VIOLIN 1

Transition II → III

VIOLIN 2

Transition II → III

Set down violin.
Transit to gesture position.
Cue subsequent downbeat
(show pickup to hero pose).

VIOLA

Transition II → III

ORD → SP → ORD
ppp *Poco* Repeat as necessary.

CELLO

Transition II → III

ORD → SP → ORD
ppp *Poco* Repeat as necessary.

DRAW CIRCLES

VIOLIN 1

Transition III → IV

VIOLIN 2

Transition III → IV

DRAW CIRCLES
GO

VIOLA

Transition III → IV

Set down viola.
Transit to gesture position.
Cue subsequent downbeat
(show pickup to hero pose).

CELLO

Transition III → IV

TR *p* Repeat as necessary.

TRACK VEHICLE

VIOLIN 1

Transition IV → V

VIOLIN 2

Transition IV → V

TRACK VEHICLE

VIOLA

Transition IV → V

TRACK VEHICLE

CELLO

Transition IV → V

Set down cello.
Transit to gesture position.
Cue subsequent downbeat
(show pickup to hero pose).

GESTURE DEFINITIONS & ASSIGNMENTS

Violin 1

Apple Pick
Archer
Ballpoint Pen
Batter Up!
Binoculars
Blood Pressure
Breast Stroke
Bring It
Bus Stop
Call Me
Carriage Return
Cat Pet
Centurion Greeting
Chain Light
Chainsaw Start
Check Watch
Choke Self
Close Window
Come Hither
Crumb Flick
Cup Water
Dart Throw
Draw Circles
Draw Letter: C
Draw Number: 1
Ear Wax
Etch A Sketch
Evil Plan
Genie
Hear No Evil
Hero Pose
I Can Fly
Karate Chop
Lift Barbells
Light Bulb
Lotus Position
Loves Me (Not)
Moustache Twist
Peace
Row Boat
Row Canoe
Rubik's Cube
See No Evil
Shake Snowglobe
Silence!
Sleep
Smelling Salts
Speak No Evil
Spider Climb
Superman
Track Vehicle

Violin 2

Batter Up!
Binoculars
Bring It
Bus Stop
Carriage Return
Cat Pet
Centurion Greeting
Chainsaw Start
Chatter Box
Check Watch
Choke Self
Close Window
Come Hither
Cup Water
Draw Circles
Draw Letter: C
Dumbbell Curl
Evil Plan
Eye Poke
Fishing Pole
Flip Sunglasses
Hear No Evil
Hero Pose
He's Cuckoo
I Can Fly
Karate Chop
Key Turn
Left Turn
Lemon Squeeze
Light Bulb
Lotus Position
Loves Me (Not)
Moustache Twist
Open Umbrella
Peace
Peel Carrot
Pray
Rolling Pin
Row Boat
See No Evil
Shake Snowglobe
Silence!
Sleep
Smelling Salts
Speak No Evil
Spider Climb
Stagecoach "Yah!"
Superman
Track Vehicle

Viola

Blinders
Bring It
Bus Stop
Call Me
Cat Pet
Chainsaw Start
Choke Self
Dart Throw
Disco Point
Eat Sandwich
Evil Plan
Hear No Evil
Hero Pose
He's Cuckoo
I Can Fly
Karate Chop
Light Bulb
Lotus Position
Loves Me (Not)
Maraca Shake
Mortar & Pestle
Page Turn
Peace
Periscope
Pluck Hair
Present Flowers
Raise Roof
Row Boat
Scissor Cut
Scratch Dog
See No Evil
Seven
Shake Snowglobe
Shoulder Touch
Silence!
Sleep
Smear Blackout
Smell Grapefruit
Soup
Speak No Evil
Spider Climb
Stretch
Superman
Take Photo
Third of All
Thumbs Down
Thumbs Up
Track Vehicle
Vanished! (Magic)
Wishbone Pull

Cello

Breast Stroke
Bring It
Bus Stop
Cat Pet
Chainsaw Start
Choke Self
Evil Plan
Fasten Seatbelt
Hero Pose
I Can Fly
Karate Chop
Light Bulb
Lotus Position
Loves Me (Not)
Maraca Shake
Mortar & Pestle
Namaste Pose
Open Eyeglasses
Peace
Periscope
Pledge Allegiance
Post-It Note
Present Flowers
Rainfall
Raise Roof
Rock
Row Boat
Scratch Dog
Seven
Shake Snowglobe
Silence!
Sleep
Smear Blackout
Spider Climb
Spray Bottle
Stretch
Stop!
Superman
Take Number
Take Photo
Tea Party
Third of All
Thumbs Down
Thumbs Up
Time Out
Typewriter Paper
Typing



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.



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.



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.



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.



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.



Blinders: the hands—flattened with fingers extended straight and pointing upward—are placed at each side of the face (at the temples), thereby creating “blinders” on each side of the eyes.



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.



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.



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.



Bus Stop: the arm reaches up above the shoulder to a position slightly higher than the head and grasps an 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.



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.”



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.



Cat Pet: an imagined cat is stroked. The cat is stroked with an open right hand, palm downward, beginning on the head at upper left (across from the left 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 right.



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.



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.



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.



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.



Check Watch: the left arm, with closed fist and knuckles pointing upward, is raised in front of the mid-torso with the elbow at a right angle (a bit like the pose of a formal, old-fashioned waiter whose white towel is draped over his forearm) in a position from which a wristwatch can be viewed. Meanwhile, the right hand pretends to slide the left hand sleeve (the cuff) to the left a few inches as if to reveal a wristwatch underneath it. Note: the head does not tilt downward and the eyes do not turn downward to actually “read” the watch; the action is for the arms and hands only.



Choke Self: the arms, with elbows fully bent and to the side, are lifted across the chest while the hands, one on top of the other, seem to grasp the throat as if to strangulate oneself.



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.



Come Hither: a fist with knuckles pointing downward is extended away from the body (with elbow only slightly bent) at shoulder height with index finger extended in a hook shape; the finger is then retracted and extended repeatedly with a pulling quality as if to beckon someone.



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.



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



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.



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.



Draw Circles: with index fingers extended from closed fists, circles are described in the air, about two feet in front of the shoulders at head height; the circles have diameters of about four or five inches and are drawn symmetrically—the left hand starting at the 3 o'clock position and moving counterclockwise, the right hand starting at the 9 o'clock position and moving clockwise; this is accomplished with a combination of wrist and finger rotation.



Draw Letter: C: the capital letter C is drawn in the air (at head height) with an extended, pointed index finger protruding from a closed fist (mimicking a pencil); the gesture is articulated in one extended beat in counterclockwise motion that corresponds to the curve of the letter drawn from upper right to lower right.



Draw Number: 1: the number 1 (in its most simple form as a single vertical stroke) is drawn in the air (at head height) with an extended, pointed index finger protruding from a closed fist (mimicking a pencil); the gesture is articulated in one beat with a single downward vertical motion.



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.



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.



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 six 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.



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.



Evil Plan: the hands, with fingers spread apart and middle fingers facing upward, touch one another in front of the chest with each fingertip and thumb touching its counterpart on the other hand, the hands themselves arched as if holding a sphere the size of a large grapefruit; from this position the fingertips of the two hands are pulled apart slightly and then, in a repeated sequence from fourth finger to third to second to first finger and to thumb, retouched; this gesture, as a movie cliché that serves as a complement to a villain's evil plan, is often accompanied by the verbalization “mu-hah-hah.”



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.)



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.



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.



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.



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, the thumb below and the fingers on top, thereby mimicking the actions of the main character in the historic television show *I Dream of Jeannie*.



Hear No Evil: with knuckles facing outward, flattened hands are placed over the ears in the iconic “hear no evil” pose.



Hero Pose: with elbows bent and one arm crossing in front of the chest, slightly cupped hands grasp one another as in a clapping position (*not* with fingers interlaced) and are elevated to the side of the head—about three inches from the ear—as in a classic “hero pose.”



He's Cuckoo: the index finger, extended from an otherwise closed fist on a raised arm with fully bent elbow, points to the side of the head and, through rotation of the wrist, continuously describes a circle approximately five inches in diameter and whose center point is across from the ear, almost touching the side of the head—as in the gesture commonly used to describe someone as “crazy.”



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.



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.



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



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.



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.



Lift Barbells: the hands, with knuckles facing the rear of the stage and located to each side of the head (about one foot from each ear and with elbows bent 90 degrees), grasp an imaginary barbell—a horizontal pole one or two inches in diameter—and lifts it straight up above the head to a position in which the elbows are straight and the arms are fully extended.



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.



Lotus Position: the elbows are bent and at the sides of the torso while the forearms extend straight forward and the palms face upward—as if carrying a stack of firewood, except that each thumb touches the middle fingertip of its hand (thereby forming circles)—as in the meditative lotus position.



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.



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



Mortar & Pestle: an imaginary mortar (like a small bowl) is held in the slightly cupped, upturned palm of one hand in front of the mid-torso while the other hand—holding an imaginary pestle (a closed fist around a small handle)—grinds (stirs) slowly in a circular motion a few inches above.



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.



Namaste Pose: the palms and fingers of both hands are pressed together as if making the Indian “namaste” greeting, similar to the “pray” gesture; 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.



Open Eyeglasses: within each hand the index finger (or index finger plus middle finger) is pinched against the thumb (thereby forming circle shapes) and pretends to hold the temples of a pair of eyeglasses in front of the upper torso. The thumbs begin approximately two inches apart from one another and then, in an upward and outward unfolding motion—accomplished through wrist rotation—pretend to open the temples of a pair of eyeglasses. The motion is slightly exaggerated: the end position of the thumbs is approximately nine inches apart.



Open Umbrella: an imaginary umbrella is opened, one hand—with closed fist—holding the handle in a stationary position in front of the upper torso, and the other hand—also with closed fist—just a few inches above the first hand and sliding (very quickly) vertically straight up above up to a position two or more feet higher (and reaching a plane well above the head).



Page Turn: an imaginary page from a large book or score is turned, the thumb and index finger pinching the far lower 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.



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.



Peel Carrot: one upturned hand holds an imaginary carrot at mid-torso height while the other hand—slightly above the first hand, at a right angle to it, and with knuckles facing upward—holds an imaginary carrot peeler. With a sweeping motion away from the body, the upper hand pretends to peel the carrot. The motion is somewhat akin to playing a guiro (except that the stationary hand holds an object—a carrot—that is much smaller than a guiro).



Periscope: with the elbows bent considerably, the arms extend outward from the torso at shoulder height while the hands, with knuckles facing the rear of the stage, grasp imaginary submarine periscope handles about one to two inches in diameter and located to each side of the head (approximately above the shoulders and six to eight inches away from the ears or temples). The hands should close around the handles at the given rhythmic moment.



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.



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.



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.



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



Present Flowers: an imaginary bunch of flowers—their stems grasped together in the collective single fist of both hands—are “presented” in front of the torso by fully outstretched arms.



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.



Raise Roof: the open hands, located above the shoulders, are raised in unison in a lifting motion; within each hand the fingers are together and extended, the thumb loosely to the side, and the palm turned upward as if holding a flat object that is raised from a position at forehead height to a position well above the head.



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*.



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.



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.



Row Canoe: an imaginary paddle is stroked in the water to the side of the torso, one hand—with arm crossing torso to a position above and in front of the opposite shoulder—holding the top (not shaft) of the paddle with knuckles facing upward, the other hand grasping the shaft of the paddle in front and to the side of the mid-torso. The top hand and arm pushes downward and to the opposite side of the body, while the lower hand and arm pulls downward and the elbow is pulled back behind the body.



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. For successive articulations, the right hand then turns 90-degrees counterclockwise (backward) to the original position. Forward and backward turns are thereafter alternated.



Scissor Cut: spread (V-shaped) first and second fingers, thumb holding down inwardly curled third and fourth fingers, wrist rotated such that the first finger is above the second 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 first and second fingers then snap together as if making a single cut with a pair scissors.



Scratch Dog: the arm is outstretched fully, the arched hand at hip height with palm facing downward, the fingers curved and, through the flexing of all knuckles in unison, move forth and back as if vigorously scratching a dog's head.



See No Evil: with knuckles facing outward, flattened hands are placed over the eyes (one hand over each eye with the tips of fingers from one hand slightly overlapping the other over the bridge of the nose or lower forehead) in the iconic “see no evil” pose. Note: the fingers can be ever so slightly separated in order to allow the player to see.



Seven: the number 7 is displayed to the audience with five extended fingers on one hand and two fingers (the index and middle, or the index and thumb) extended on the other hand. The hands, positioned at head or neck height, about six inches apart, and one to two feet in front of the body, are oriented with palms toward the audience and knuckles facing the rear of the stage.



Shake Snowglobe: an imaginary snow globe—a sphere of about four or five inches in diameter—is held in one upturned and cupped hand and shaken with moderate vigor.



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.



Silence!: the side of a raised, pointed index finger (extending from a fist) is placed against the lips as in the gesture used to direct someone to hush. Note: the lips remain immobile: they do not form the “shhh” embouchure.



Sleep: flat, open hands, with fingers extended, are joined together (palm to palm) as if in a praying gesture—except that the pair of hands is moved (together) up and to the left of the face as if miming a pillow on which the left cheek might rest. Note: the head remains immobile: it is not tilted/cooked to the side.



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.



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.



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.



Soup: the left hand, with palm upward, supports an imagined bowl of soup located a few inches in front of the chin and neck, while the right hand, placed above and to the right of the left hand (in front of the right cheek) grips an imagined spoon that is spooning food from the bottom of the bowl; the left elbow remains down and to the side of the torso while the right elbow is cocked and elevated to the height of the shoulder.



Speak No Evil: with knuckles facing outward, flattened hands are placed over the mouth (one hand overlapping the other over) in the iconic “speak no evil” pose.



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.



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.



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.



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).



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.



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.



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.



Take Photo: the hands, with palms facing one another, are fashioned into bracket shapes and raised in front of the head—to the sides of the face and next to the eyes—as if holding a somewhat large camera in order to take a photograph; an imaginary button on the top of the camera can be depressed by the index finger.



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 is tilted for a gulp.



Third 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.



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 is extended and pointing downward, the back of the hand toward the player; also made approximately ten inches in front of the upper chest. (Note: performed in conjunction with *Thumbs Up* the two forearms should appear aligned on the same horizontal plane.)



Time Out: the iconic time-out gesture is made by fashioning the hands into the shape of the letter T: one hand, with fingers together and extended straight upward, forms the vertical portion; the other hand, palm facing downward and fingers together and extended, is placed in a horizontal position above the first hand such that the first hand’s fingertips touch the middle of the second hand.



Track Vehicle: a fully outstretched, horizontal arm at shoulder height with extended index finger pointing from an otherwise closed fist “tracks” an imaginary vehicle that passes across the horizon. That is, the player points at an imaginary object in the distance that slowly moves from the far left side to the far right. Notes: played in unison with other players, they will agree upon the starting and ending positions and angles, as well as the tempo of the motion; the head and eyes, always stationary, do not follow the imagined vehicle.



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 away from the body (right hand clockwise, left hand counterclockwise), as if advancing a piece of paper (already loaded) into the typewriter.



Typing: the player rapidly types many random keystrokes on an imaginary typewriter or computer keyboard; the fingers should be curved as if actually working a keyboard; the key “throw,” however, may be slightly exaggerated, and the height of the keyboard should be higher than normal—about shoulder height. Notes: no carriage return is made; it helps to actually conceive particular words or phrases so that the fingers do not repeat the same pattern and so that successive strokes occasionally occur within the same hand (as opposed to only alternating between hands).



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.



Wishbone Pull: with mostly bent elbows, the two sides of an imaginary turkey wishbone are held comfortably in front of the chest and are grasped with the thumbs and next two fingers of the hands (which are located approximately two inches apart from one another), and then pulled apart (and slightly upward) from one another in a snapping motion.

Special thanks to individuals whose own work involving gesture inspired—sometimes vaguely or in adapted form—the idea for some of the gestures: composer Alexandra Hay (*Come Hither, Draw Circles, Holler!, Lift Barbells, Lotus Position, Periscope, Present Flowers, Row Canoe, Seven, Sleep, Take Photo, Time Out, & Track Vehicle*) and choreographer Robert Wechsler (*Check Watch, Choke Self, & Hero Pose*).

Darmstadt Kindergarten

Violin 1

for string quartet
mark applebaum, 2015

DARMSTADT KINDERGARTEN

M. APPLEBAUM, 2015

VIOLIN I

Handwritten musical score for Violin I, measures 1-10. The tempo is marked $\text{♩} = 69$ and the key signature has one sharp (F#). The score includes various performance instructions and dynamic markings.

Measures 1-10:
HERD POSE (ARCO)
BUS STOP
CHOKER SELF
EVIL PLAN (GERT.)
LOVES ME (NOT) (L-3)
CHAINSAW START (TR, 2)
BALLPOINT PEN (P)
BLOOD PRESSURE (P)
APPLE PICK (P)
CHAIN LIGHT
CRUMBS FLICK (3/4)
DRAW NUMBER: 1 (II)
SEE NO EVIL (P)
HEAR NO EVIL (PP)
SPEAK NO EVIL (GERT.)

Handwritten musical score for Violin I, measures 11-20. The tempo is marked $\text{♩} = 60$ and the key signature has one sharp (F#). The score includes various performance instructions and dynamic markings.

Measures 11-20:
SMELLING SALTS
COME HITHER (CME)
CENTURION GREETING (TR, 2)
CARRIAGE RETURN (ARCO)
CHECK WATCH (mf 5)
BATTER UP!
MOUSTACHE TWIST (TR, 3)
CLOSE WINDOW (PIZZ 3)
CUP WATER (ARCO 3)
DRAW LETTER: C

Handwritten musical score for Violin I, measures 21-30. The tempo is marked $\text{♩} = 60$ and the key signature has one sharp (F#). The score includes various performance instructions and dynamic markings.

Measures 21-30:
CAT PET
BRING IT
LYRICAL (PP, POCO)
SPEAK NO EVIL (f)
BINOCULARS
RUBIK'S CUBE (ff)
BREAST STROKE (mp)
DOLCE (3)
CALL ME (P)
DART THROW (P)
SHAKE SNOWGLOBE (ARCO)
EAR WAX (spp)

12

ROW CANOE GENE ROW CANOE LIFT BARBELLS SPIDER CLIMB ARCHER I CAN FLY

WIDE VIB.

3 4 5 16

PIZZ ARCO 3 3 3 3

sfp sfp sfp sfp fp ff PP

16

SUPERMAN ROW BOAT SUPERMAN ROW BOAT LIGHT BULB KARATE CHOP SLEEP LOTUS POSITION PEACE (LAST TIME ONLY)

TO NEXT TRANSITION...

sf sf sf sf sf P

Transition I → II

1

Set down violin.
Transit to gesture position.
Cue subsequent downbeat
(show pickup to hero pose).

Transition II → III

2

ETCH A SKETCH

Transition III → IV

3

DRAW CIRCLES

Transition IV → V

4

TRACK VEHICLE

Darmstadt Kindergarten

Violin 2

for string quartet
mark applebaum, 2015

DARMSTADT KINDERGARTEN

M. APPLEBAUM, 2015

VIOLIN 2

$\text{♩} = 69$

HERO POSE [] BUS STOP [] CHOKER SELF [] EVIL PLAN [] LOVES ME (NOT) [] CHAINSAW START [] FLIP SUNGLASSES [] DUNBELL CURL [] LEFT TURN [] LEMON SQUEEZE [] KEY TURN [] EYE POKE [] HEAR NO EVIL [] SPEAK NO EVIL [] SEE NO EVIL []

3/4 ARCO ff Pizz ARCO $r3$ $r3$ 2/4 ff f 3/4 mf mp p pp $gett.$

5

$\text{♩} = 60$

SMELLING SALTS [] COME HITHER [] CENTURION GREETING [] CARRIAGE RETURN [] CHECK WATCH [] BATTER UP! [] MOUSTACHE TWIST [] CLOSE WINDOW [] CUP WATER [] DRAW LETTER: C []

4/4 f mp f f 3 Pizz ARCO $b-f$ mf f mf f f 3/4

8

CAT PET [] BRING IT [] LYNICAL [] HEAR NO EVIL [] BINOCULARS [] HE'S CUCKOO [] FISHING POLE [] SHAKE SNOWGLOBE [] CHATTER BOX []

3/4 pp $POLO$ 4/4 f sfp f sfp spp spp spp

ORD TR SP ORD ORD TR SP ORD

12

16

TO NEXT TRANSITION...

1

Transition I → II

Repeat as necessary.

2

Transition II → III

Set down violin.
Transit to gesture position.
Cue subsequent downbeat
(show pickup to hero pose).

3

Transition III → IV

DRAW CIRCLES

4

Transition IV → V

TRACK VEHICLE

Darmstadt Kindergarten

Viola

for string quartet
mark applebaum, 2015

DARMSTADT KINDERGARTEN

M. APPLEBAUM, 2015

VIOLA

$\text{♩} = 69$

HERO POSE, BUS STOP, CHOKER SELF, EVIL PLAN, PIZZ, LOVES ME (NOT), CHAINSAW START, PAGE TURN, PLUCK HAIR, SCISSOR CUT, SMELL GRAPEFRUIT, DISCO POINT, SHOULDER TOUCH, SPEAK NO EVIL, SEE NO EVIL, HEAR NO EVIL

3/4 ARCO, PIZZ, ARCO -3, 2/4, 3/4, 4/4

ff , ff , f , mf , mp , P , PP , $gett.$

5

$\text{♩} = 60$

PERISCOPE, RAISE ROOF, MORTAR + PESTLE, MARACA SHAKE, THIRD OF ALL, SEVEN, SMEAR BLACKOUT, THUMBS UP, THUMBS DOWN, STRETCH, PRESENT FLOWERS, TAKE PHOTO

4/4, PIZZ, ARCO TR, mf, sfp, f, mf 5, f

8

CAT PET, BRING IT, LYNICAL, ARCO, PP, POCO, SEE NO EVIL, HE'S CUCKOO, VANISHED! (MAGIC), CALL ME, DART THROW, SHAKE SNOWGLOBE, SCRATCH DOG

3/4, ARCO, PP, POCO, sf, sfp, f, ff, 3, sfpp, sfpp

12

HEAR NO EVIL BLINDERS (HNE) (B) HNE B HNE B SOUP EAT SANDWICH HNE B HNE SOUP SPIDER CLIMB WISHBONE PULL I CAN FLY

PIZZ (DRY) ARCO WIDE VIB. PIZZ ARCO

f fp ff pp

3 4 5 16 4 4

16

SUPERMAN ROW BOAT SUPERMAN ROW BOAT LIGHT BULB KARATE CHOP SLEEP LOTUS POSITION SILENCE! PEACE (LAST TIME ONLY)

fp sf P

TO NEXT TRANSITION...

1

Transition I → II

PIZZ

pp

Repeat as necessary.

2

Transition II → III

ORD → SP → ORD

PPP

POLO

Repeat as necessary.

3

Transition III → IV

Set down viola.
Transit to gesture position.
Cue subsequent downbeat
(show pickup to hero pose).

4

TRACK VEHICLE

Transition IV → V

Darmstadt Kindergarten

Cello

for string quartet
mark applebaum, 2015

DARMSTADT KINDERGARTEN

M. APPLEBAUM, 2015

CELLO

♩ = 69

HERDPOSE, BUS STOP, CHOKER SELF, EVIL PLAN, LOVES ME (M/T), CHAINSAW START, ROCK, POST-IT NOTE, SPRAY BOTTLE, TEA PARTY, TAKE NUMBER, STOP!, TYPING

3/4, 2/4, 3/4, 4/4

ARCO, GEN., TR., SP.

ff, f, mf, mp, p, PPP

5

♩ = 60

PERISCOPE, RAISE ROOF, MORTAR + PESTLE, NARALA SHAKE, THIRD OF ALL, SEVEN, SMEAR BLACKOUT, THUMBS UP, THUMBS DOWN, STRETCH, PRESENT FLOWERS, TAKE PHOTO

4/4, 3/4

PIZZ, ARCO, ORD, TR., SP.

f, sfp, mf, sf

8

CAT PET, BRING IT, LYRICAL, NANASTE POSE, TIME OUT, BREAST STROKE, RAINFALL, SHAKE SNOWGLOBE, SCRATCH DOG

3/4, 4/4

ARCO, DOLCE, ORD, TR., SP.

pp, p, sf, ff, mp, sfpp, ff, sfpp

12

OPEN EYEGASSES TYPEWRITER PAPER OPEN EYEGASSES TYPEWRITER PAPER PLEDGE ALLEGIANCE OPEN EYEGASSES PLEDGE ALLEGIANCE SPIDER CLIMB FASTEN SEATBELT I CAN FLY

PIZZ (DRY) PIZZ ARCO WIDE VIB. PIZZ ARCO

f *fp* *sf* *pp*

3 4 5 16 4 4 3

16

SUPERMAN ROW BOAT SUPERMAN ROW BOAT KARATE CHOP LIGHT BULB SLEEP LOTUS POSITION PEACE (LAST TIME ONLY)

f *fp* *sf* *p*

3 5

TO NEXT TRANSITION...

1

Transition I → II

PIZZ

pp

Repeat as necessary.

2

Transition II → III

ORD → SP → ORD

ppp *poco*

Repeat as necessary.

3

Transition III → IV

TR

p

Repeat as necessary.

4

Transition IV → V

Set down cello.
Transit to gesture position.
Cue subsequent downbeat
(show pickup to hero pose).