

GONE, DOG. GONE!

MARK APPLEBAUM, 2012

GONE, DOG. GONE!

for percussion duo

mark applebaum, 2012

Commissioned by *The Sound Collectors*: Louise Devenish & Leah Scholes.

Gone, Dog. Gone! is, conceptually-speaking, a companion piece to *Go, Dog. Go!* (1997) and *Aphasia* (2010). From the former it borrows the idea of rapidly juxtaposed tempi and rhythms extracted from extant popular music recordings. From the latter it employs a nonsense sign language of hand gestures synchronized to sound.

Duration

Approximately 9 minutes.

Memorization

It is essential that the score be memorized. Music stands should not impede the audience's sight of the performers. While performing hand gestures the players should maintain fixed, blank stares in the direction of the audience.

Instrumental and Gestural Music

The piece consists of two kinds of music:

- Instrumental: articulation of eight instruments (parts A, B, and I).
- Gestural: silent hand gestures (parts X and Y).

Form

Pages 1-6 comprise musical parts A, B, X, & Y. The entire group of pages 1-6 are to be repeated six times. Different parts are articulated during each of the repetitions as follows:

Player 1: A — A — Y — B — X — X

Player 2: B — X — B — Y — A — Y

An instrumental interlude (part I, page 7) interrupts this form: it is played *between* repetitions of pages 1-6. The interlude may occur once or twice during a performance. It may not occur twice in immediate succession. It may not occur before the first or after the last articulation of pages 1-6.

A vocal part—the vociferous, simultaneous yelling of the words *gone* and *dog* (with the extreme vocal conviction of keçak dance, noh theater, or football cheerleading)—is to be executed on downbeats (or, in the case of the final measure, on the last beat) during the final repetition of pages 1-6 only (during which parts X & Y are performed).

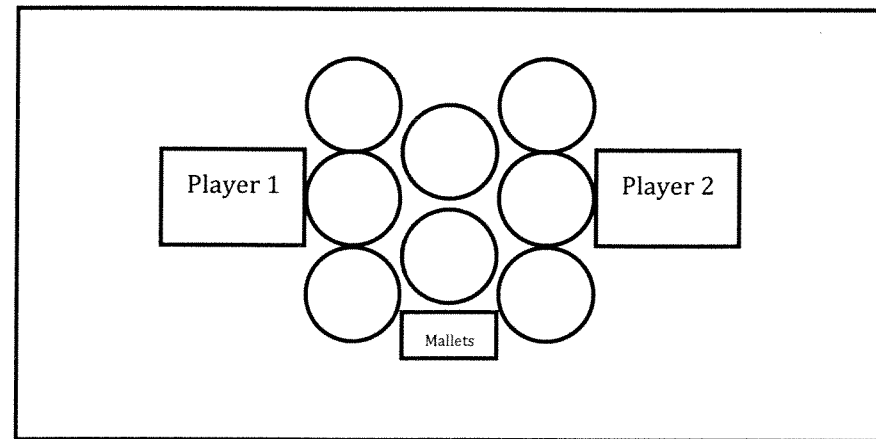
Staging

When performing parts A, B, and the interlude, the player stands in profile to the audience, facing her partner. When performing parts X and Y, the player faces the audience.

The hands must be empty in order to perform the hand gestures; mallets or sticks should be left on or taken from a “mallet tray” as needed. The taking and leaving of mallets or sticks should be performed silently, deftly, and with alacrity—adding only a single beat or the briefest of fermati between sections.

Instrumentation

Eight instruments—conventional, invented, or found—are shared between the players thus:



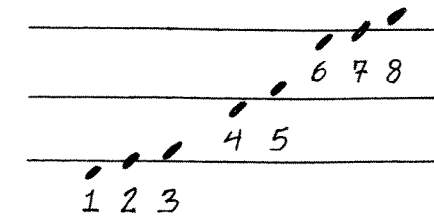
The instruments are played with hard sticks or mallets. The instruments should vary in tone, timbre, and material (wood, metal, skin, plastic, glass, etc.). However, they should share two commonalities: their loudness profile should be similar; and they should all have fairly dry envelopes.

Timbre types may be repeated (at different pitches). However, in this case care should be taken to ensure timbral contrasts within the following pairs of instruments:

- 1 & 8 2 & 7 3 & 6 4 & 5**

Instruments should be modest in size and located close together in order to facilitate rapid sticking among them. The above schematic is only an approximation of the setup: instruments need not be circular in shape, uniform in size, or aligned precisely; a given duo’s setup may involve stacking instruments or other solutions; etc.

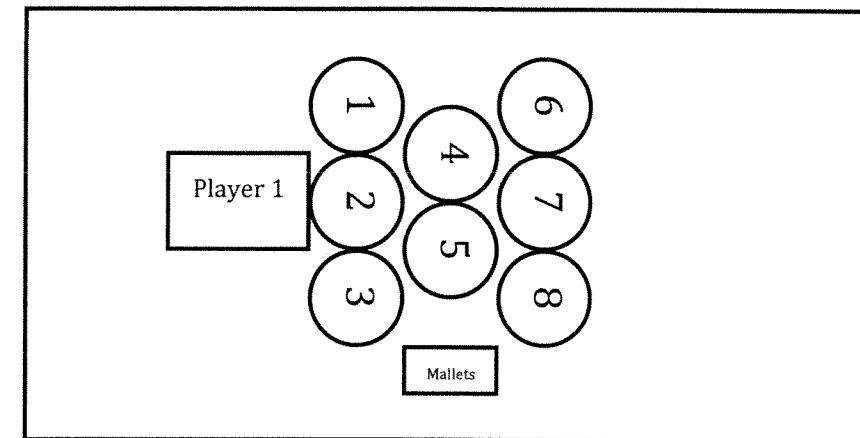
Instrumental Notation



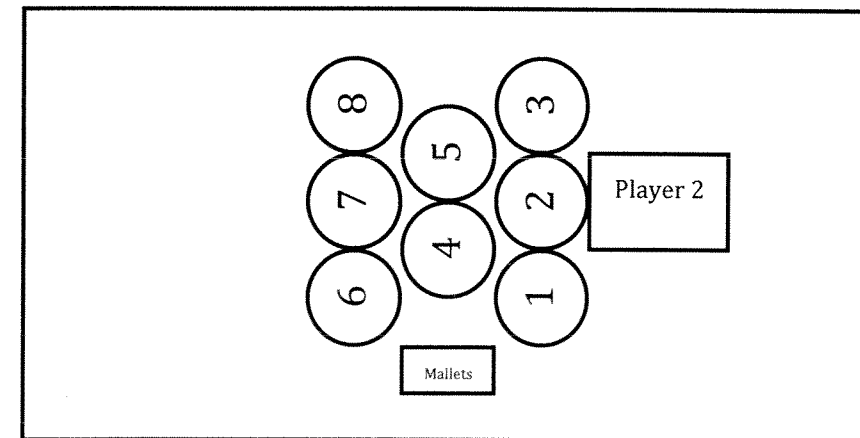
Timbral Inversion

The eight shared instruments have unique numberings for each player.

Player 1’s perspective:



Player 2’s perspective:



The sticking and physical comportment will be the same for each player for a given musical part (A, B, or I); however, because the instrumental assignments are inversions of one another, the timbre will differ. For example, both players, when articulating the first note in part A, will play instrument #1. However, instrument #1 for Player 1 is instrument #8 for Player 2 and vice versa.

Instrumental Interpretation

Materials in parts A & B are derived from extant source materials, grooves found in pop or rock pieces. It is easier to make sudden tempo changes by association with the relevant source material.

Note: In some cases the tempo has been adjusted slightly from its original. For example, AC/DC's *Back in Black* (originally at 93 bpm) and Led Zeppelin's *The Ocean* (originally at 90 bpm) are heard in superimposition at the quantized tempo of 92 bpm.

Dynamics are left to the performers' discretion. Gradual as well as sudden shifts in dynamics are desirable. Accents and special articulations are welcome and may be derived from interpretations of the source materials.

Gestures

The hand gestures must be precisely synchronized with the instrumental sound. Most sounds will require very crisp articulations. 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.

Some gestures require continuous, active motions. (These contrast the majority of gestures which are brief, or which constitute mere poses.) Continuous, active gestures are denoted by a wavy or swirly 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, 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, the arms outstretched straight from the torso at shoulder height, parallel to one another and to the floor, palms facing down, with fingers and thumbs together and fully extended, is named **Superman** (as if flying) for ease of communication. Likewise, **Smell Grapefruit** refers to a cupped hand with palm facing upward, fingers curled slightly, and held in front of the face under the nose. 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, neither fruits nor superheroism are not meant to be invoked. 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).

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.

GONE, DOG. GONE!

M. APPLEBAUM, 2012

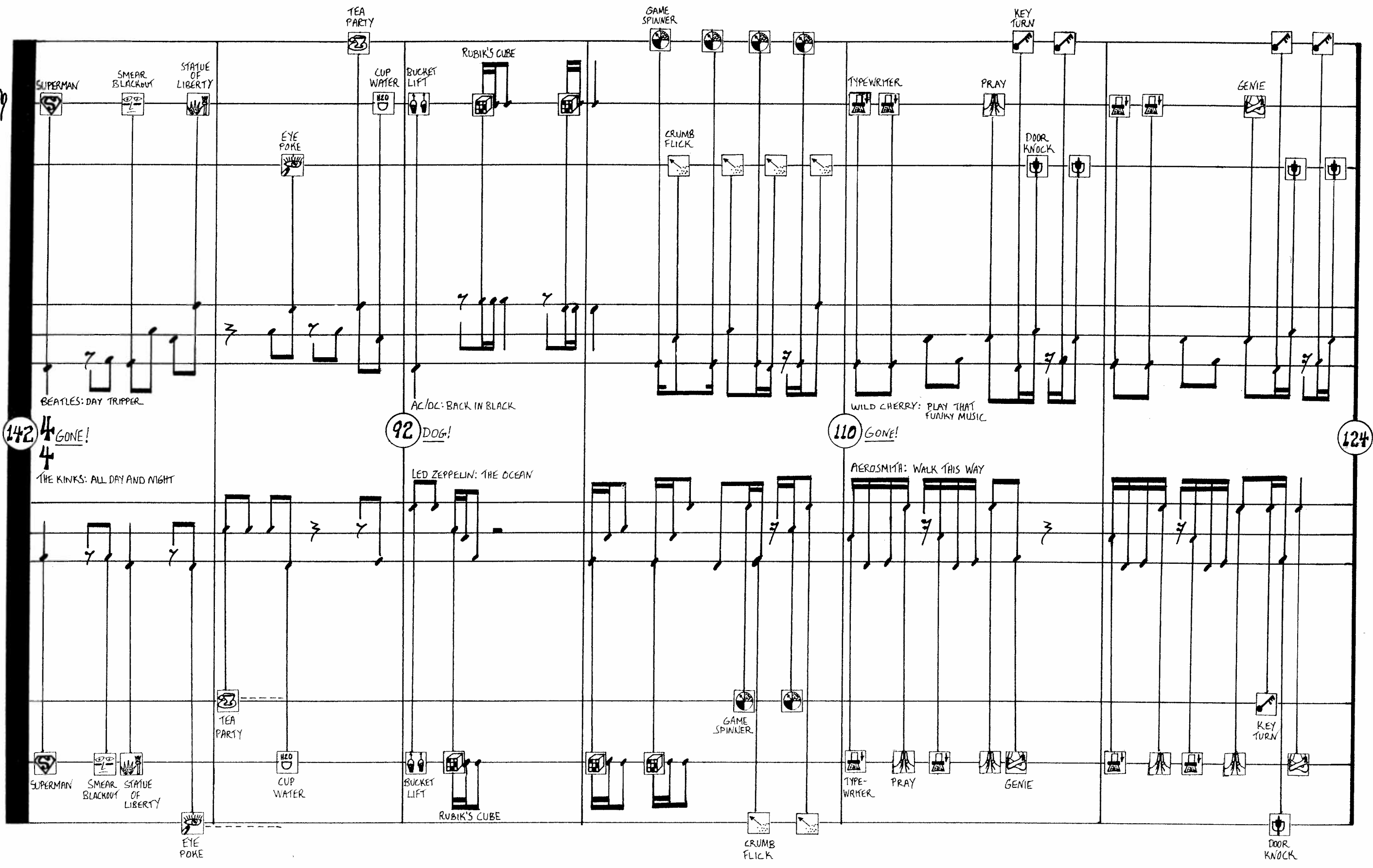
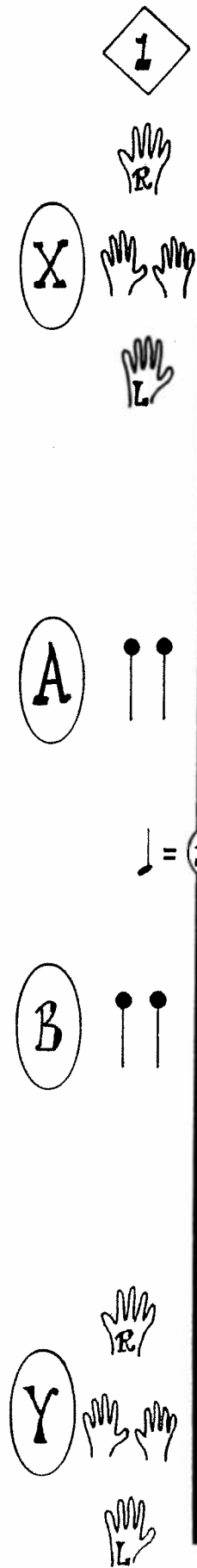
1

X

A

B

Y



TEA PARTY

GAME SPINNER

KEY TURN

SUPERMAN

SMEAR BLACKOUT

STATUE OF LIBERTY

CUP WATER

BUCKET LIFT

RUBIK'S CUBE

CRUMB FLICK

TYPEWRITER

PRAY

GENIE

EYE POKE

DOOR KNOCK

BEATLES: DAY TRIPPER

AC/DC: BACK IN BLACK

WILD CHERRY: PLAY THAT FUNKY MUSIC

THE KINKS: ALL DAY AND NIGHT

LED ZEPPELIN: THE OCEAN

AEROSMITH: WALK THIS WAY

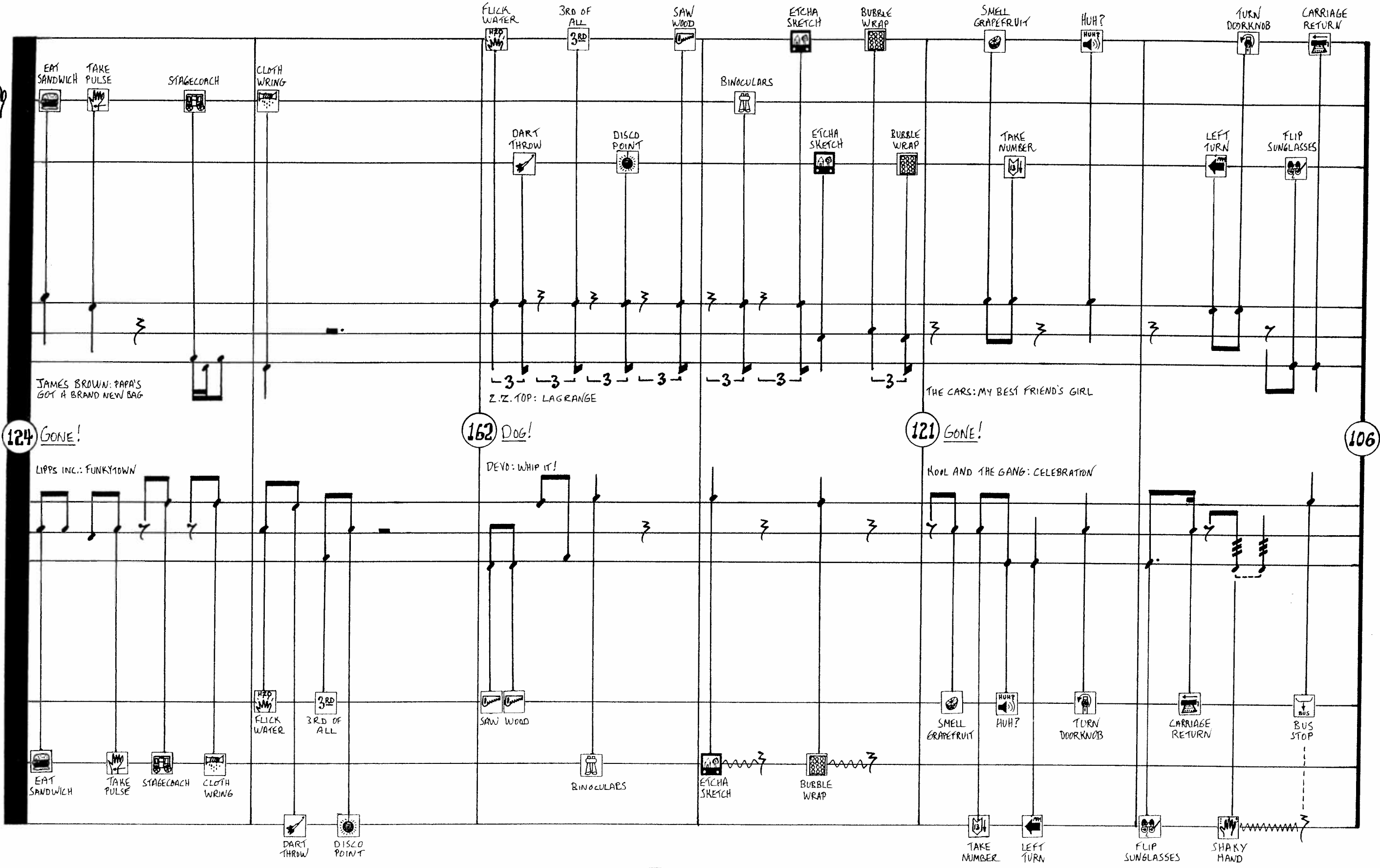
142

92

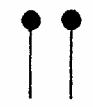
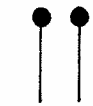
110

124

7



13



* R:UP
** L:DOWN

A large grid-based musical score with multiple staves. The grid is divided into sections by vertical lines. The top staff contains various icons and text labels: BUS STOP, WATCHING YOU, SMELLING SALTS, VANISHED!, ROW BOAT, PLEDGE ALLEGIANCE, OPEN BEER, DEATH, and PEACE. The middle staves contain musical notation with notes, rests, and accidentals. The bottom staff contains more icons and text labels: SHAKY HAND, SHAKY HAND, SHAKY HAND, (DEAD STRONE), THE COMMODORES: BRICK HOUSE, PARLIAMENT FUNKADELIC: FLASHLIGHT, GONE!, 106, PLEDGE ALLEGIANCE, OPEN BEER, DEATH, STEPPENWOLF: MAGIC CARPET RIDE, DOG!, 116, CREAM: SUNSHINE OF YOUR LOVE, BATTER UP!, LIPSTICK, CLOSE WINDOW, OPEN JAR, ARCHER, STRETCH, 154, and PEACE. The grid is bounded by a thick black vertical bar on the left and a thick black horizontal bar at the bottom.



Handwritten musical score on a grid with two systems of staves. The top system includes a vocal line with lyrics and a guitar line with notes and chords. The bottom system includes a bass line with notes and a drum line with various symbols.

Lyrics and Song References:

- SHE LOVES ME (NOT)
- BAXTER UP!
- LIPSTICK
- CLOSE WINDOW
- JIMI HENDRIX: FIRE
- 154 GONE!
- BOB MARLEY: I SHOT THE SHERIFF
- OPEN/CLOSE JAR
- ARCHER
- PEACE
- STRETCH
- NECK TIE
- FASTEN SEATBELT
- I CAN FLY
- NAMASTE POSE
- 104 GONE!
- JIMI HENDRIX: PURPLE HAZE
- PARLIAMENT FUNKADELIC: GIVE UP THE FUNK
- 114

Handwritten Symbols and Notes:

- SPRAY BOTTLE
- CALL ME
- STOP!
- THUMBS UP
- SPARKLER TWIRL
- NECK TIE
- FASTEN SEATBELT
- I CAN FLY
- NAMASTE POSE
- STEAK KNIFE
- CRADLE BABY
- SPRAY BOTTLE
- SHOULDER TOUCH
- EAR WAX
- THUMBS DOWN





CRADLE BABY STEAK KNIFE

SPRAY BOTTLE CALL ME STOP! SPARKLER TWIRL

SPRAY BOTTLE SHOULD TOUCH EAR WAX THUMBS UP TOWEL SNAP

DUMBBELL CURL CHATTER BOX

LED ZEPPELIN: THE IMMIGRANTS SONG

EDGAR WINTER: FRANKENSTEIN

QUEEN: ANOTHER ONE BITES THE DUST

114

DOG!

QUEEN: UNDER PRESSURE

98

GONE!

PHIL COLLINS: IN THE AIR TONIGHT

111

GONE!

SPICE GIRLS: WANNABE

133

TOWEL SNAP CHATTER BOX

SQUEEZE LEMON

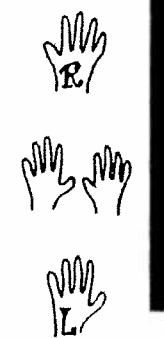
BANANA PEEL BREAST STROKE

DUMBBELL CURL

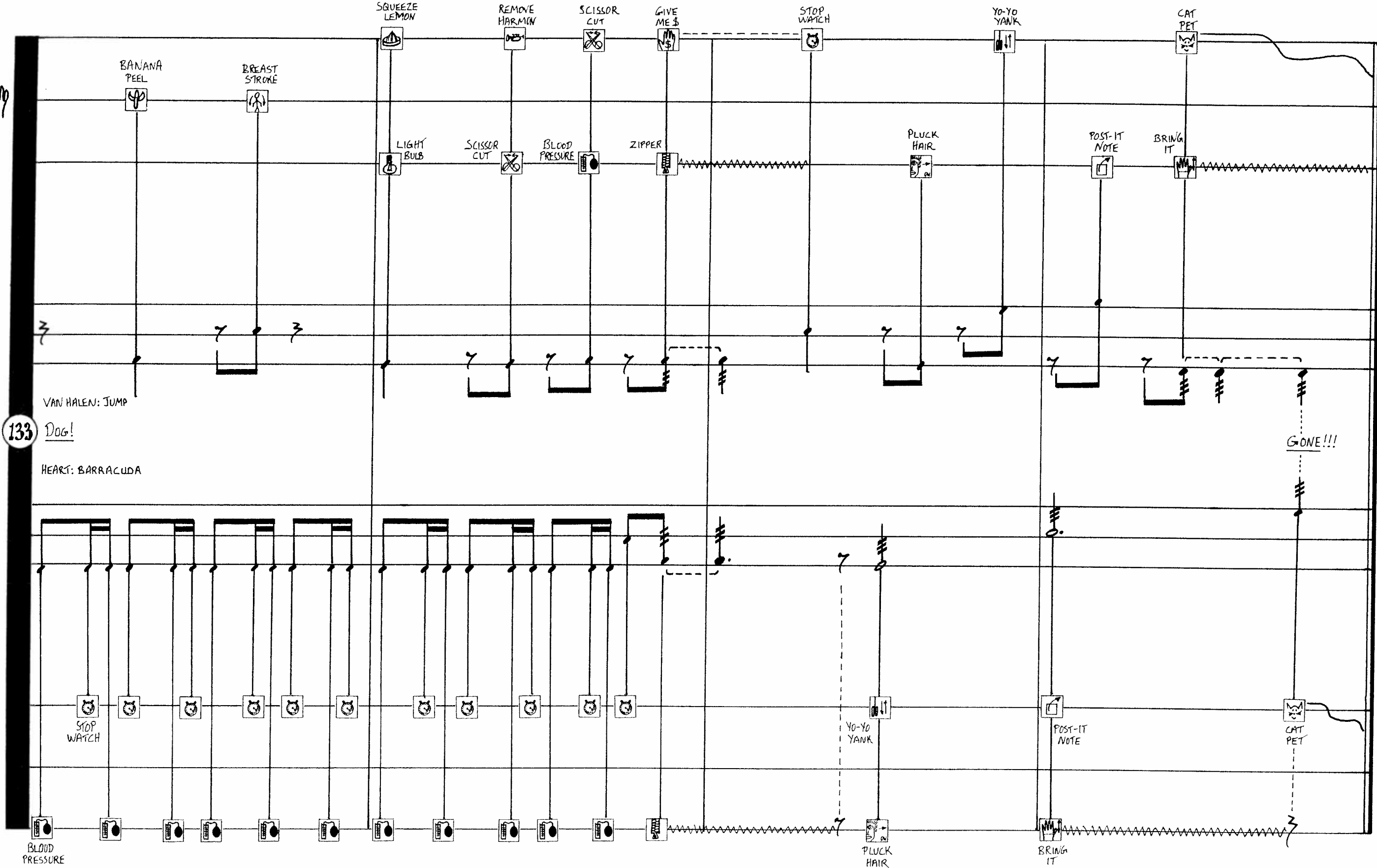
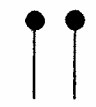
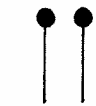
REMOVE HARMON GIVE ME \$

LIGHT BULB

SCISSOR CUT



27



133

6

M. Applebaum - MEND PARK 2.28.12

INTERLUDE

I

♩ = 56-60
7:6

mf ff mf mp ff mf ff mp f P f n ff f ff mf P ff mf P ff mf P

6

DRAG STICK OR MALLET SHAFT ACROSS SURFACE

sfpp mf ff mp f f mf P Poco n ff

11

sff sff sff mp f (f) ff mf P ff mf P ff (ff) mf P

16

n ff n ff sf P sf sf f P sf n ff mp f P sff f P sff f P sff f f f f f f mp ff mp ff

Mark Applebaum

Appendix: *Gone, Dog, Gone!* Gestures

M1¹



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.



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.



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.



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.)

M2



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.



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

M3



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.



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.

M4



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.



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.

M5



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.



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.



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).



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."



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*.

M7



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.



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.



Stagecoach "Yah!": imaginary horse reins 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.



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.

M8



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.



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.



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.



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.

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

M9



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, in the case of part Y, back, as if sawing a piece of wood.



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.

M10



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 (if briefly) in part Y; in part X single knob rotations are performed.



Bubble Wrap: in part Y—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. In part X single “pops” are articulated by individual hands.

M11



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.



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.



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.



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.



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

M12



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.



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.



Shaky 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.



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.

M13



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”).



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.



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.



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.

M14



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.



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.



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.

M15



Loves Me (Not): a small, imaginary flower stem is held in one hand while an individual petal of the flower, pinched between the index finger and thumb of the other hand, is 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.



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.




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.





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.

M16


 **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. In measure 20 in part X the gesture is repeated in reverse, as if first opening and then closing a jar.


 **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.


 **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.

 **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 in one continuous gesture.


M17


 **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.

 **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.


 **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.


M18

 **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 5); 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.


 **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.


M19

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


 **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.


M20


 **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.”


 **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.


M21

 **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).


 **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 forward; 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.


 **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.

 **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.

M23

 **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.

 **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.

 **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.

M24



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.



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.

M25



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.



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.

M26



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.



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.



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.

M27



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, squeezes an imagined bulb (the size of a small lemon), as would be done in pumping up a doctor’s blood pressure gauge.



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.

M28



Zipper: an imagined zipper is grasped between an index finger and thumb and gradually pulled up the center of the torso from waist to lower neck, as if zipping up a jacket.

M29



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.



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 downward motion precedes the beat, whereas the upward motion is accented in coordination with the instrumental sound.

M30



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.



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.



Cat Pet: an imagined 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. The full gesture can be completed more rapidly in part Y.