MTO 15.5 Examples: Berry, The Importance of Bodily Gesture

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.09.15.5/mto.09.15.5.berry.php

Example 1. McNeill’s classification of gesture types

<table>
<thead>
<tr>
<th>Type of gesture</th>
<th>Function</th>
<th>Linguistic example</th>
<th>Musical example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Iconic</td>
<td>Resembles that which is being talked about</td>
<td>Flapping arms like wings when talking about a bird</td>
<td>Standing up taller while playing an ascending line</td>
</tr>
<tr>
<td>Metaphoric</td>
<td>Essentially but abstractly pictorial; loosely suggests that which is being talked about</td>
<td>Making a box shape with hands when talking about a room</td>
<td>Body sway (i.e., rotating at the hips) during piano performance</td>
</tr>
<tr>
<td>Beats</td>
<td>Mark narrative time</td>
<td>Rhythmic arm movement used to add emphasis</td>
<td>Tapping one’s foot or nodding one’s head with the pulse</td>
</tr>
<tr>
<td>Cohesives</td>
<td>Bind two temporally distant but related parts of a narrative</td>
<td>Waving an arm, “As I was saying…”</td>
<td>Making the same gesture when a motive reappears</td>
</tr>
<tr>
<td>Deictics</td>
<td>Pointing gesture; may or may not refer to an immediately present object</td>
<td>Pointing while giving driving directions</td>
<td>Conductor cueing an entrance</td>
</tr>
</tbody>
</table>

Example 2. Gubaidulina, Sonata for double bass and piano, measures 1–8
Example 3. Gubaidulina, *Pantomime* for double bass and piano, measures 1–7

Example 4. Gubaidulina, Sonata for double bass and piano, rehearsal 5

Example 5. Gubaidulina, *Sieben Worte* for cello and bayan
Example 6. Gubaidulina, Sonata for double bass and piano, rehearsal 28

Example 7. Gubaidulina, Sonata for double bass and piano, measures 20–22

Example 8. Gubaidulina, Ten Preludes for Cello Solo, I: Staccato–Legato, measures 1–9

Example 11. Kendon’s continuum

Gesticulation → Language-like gestures → Pantomimes → Emblems → Sign languages

(more dependent on spoken word)  (less dependent on spoken word)

Example 12. Musical analogues to Kendon’s continuum

expressive gestures → expressive conducting gestures → cues → practical (sound-producing) gestures → Gubaidulina’s practical gestures

(more dependent upon sounding music)  (less dependent upon sounding music)
Example 13. Gubaidulina, “Fisches Nachtgesang” from Galgenlieder

IX
(Cadenza per direttore)