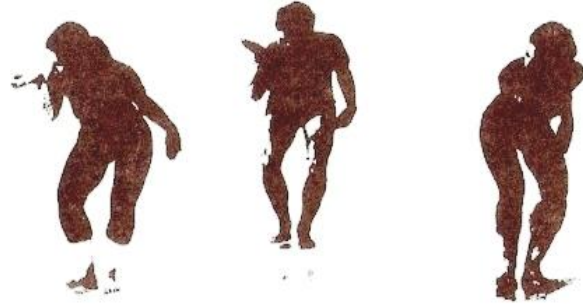


## RIGHT ANGLED CURVES

## 2. LONG NECKED BIRDS

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The phrase for the arms is the same as that of the right arm in *Warrior*, with slight modifications. After the initial statement of the phrase for the right arm and for the left, there is a time lag between the two arms, which diminishes until they finally move together. The movements of the upper arms are written bodywise; the forearm movements are written according to the 'absolute' system of reference, or by use of the convention for bending and extension. The movements of the hands are written bodywise, and their positions according to the absolute system. The reason for this mixture is that the arm phrase, when analysed in relation to the heavy neighbouring limb ('bodywise') is simple; but because in this dance the heavy limb - the upper body - is in continuous movement, the resulting spatial path is complex.

Note that almost every line of the score has a different combination of limb spaces; for example, the right and left arm alternate as the active one. Attention to these changes will assist in understanding the structure of the dance.

It will be noticed that the hand is brought into contact with the upper body, without specification of the exact topographical position. The point of contact is determined by the movements of the arm.

Note the rotation signs in the rotatory states of the forearms, in the starting position. These are given to prevent the interpretation of the state (4) as being achieved by rotation of the arms in the contrary sense.

The starting positions of the legs are given as flexions from specified positions. This is the most economical way of writing what would otherwise require the introduction of a finer scale for this column and for the legs alone.

A usage is exemplified in this dance and in others of the suite, whereby a movement sign is given a succession of unequal amounts of movement. The principle is shown in the schematic example below. The right arm moves in the horizontal plane (relative to the upper body) before, during and after the tilting movement of the upper body. The arm movement is continuous, but the amount is analysed and written so as to establish the exact timing.