

RIGHT ANGLED CURVES

1. WARRIOR (MARCH)

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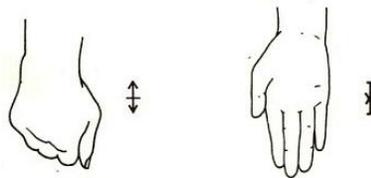


This is, so to speak, a four-part canon. The main phrase is given to the two arms (moving together throughout, without pause) and the right or the left leg alternately. Since the upper body is most of the time upright, there is simultaneous movement of the arms and legs only in the temporal, and not in the spatial sense. The movement for the arms and legs is relatively simple; the complexity of the dance lies only in the continuously shifting combination of the movements of the four groups of limbs. As given here, the dancers move in unison, with the same front: (0). But variations are possible: each or any of the dancers can be in any other front. The composition is divided by sequences of steps. The step symbol **S** is here employed for the first time; together with additional data specifying the exact characteristics of the stepping movements.

In this dance, the durations of the movements of the limbs in general coincide; the time values are therefore written by means of a Time space at the top of the manuscript system. Bows are used in cases where the durations do not coincide, to indicate their extent.

The scale is changed to $1=22.5^\circ$ in the course of the dance - once for the right forearm, and once for the left hand. In order that this should not apply to the limb spaces beneath, it is necessary to repeat the specification $1=45^\circ$ for the latter.

In the starting position, the rotated state of the right forearm includes a rotation sign. This is provided in order to ensure that the state is achieved by turning the arm in the negative sense from zero position and not the contrary.



The hand forms (closed fist) and (straight hand with closed fingers) appear in the starting position. The full explanations of these and of hand forms used in other dances are to be found in *The Hand Book* (Movement Notation Society, 1971). In the course of the dance, these two are used as movement signs, the hands alternating between the two forms. The signs apply to the whole hand, which sometimes also moves in relation to the forearm - as for instance in columns 6-7.

In this dance, when a plane movement is written in the arm spaces without specification of plane, it is understood to be in the same plane as the preceding movement.