

BENESH MOVEMENT NOTATION

AFRICAN DANCE APPLICATION Part 1



Written and compiled by Eduard Greyling

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

Benesh Movement Notation © Rudolf Benesh, London 1955

All rights reserved. No part of this publication may be reproduced, stored in any retrievable system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission.

Acknowledgements

The Benesh Institute

Finale Allegro 98 computer program

Machenesh computer programme

Poser 1 computer program

UCT for the scholarships to assist my research

Dora Franklin (Sweden) for allowing me access to her recordings of Venda dances from film (commissioned by John Blacking)

Vusi Ngema for his classes 1998,1999

Disu Plaatjies for his classes 1998

Thandi Swaartbooi , Maxwell Rani and all my Notation students attending the African dance classes.

Die Burger Graphics Dept. for the use of their Mac computers

UCT Zoology Dept. for the use of their Mac computers

My supervisors: Liz Cunliffe -Technical Director Benesh Institute, London

Dr. Deidre Hansen - College of Music,UCT

Prof. E. Triegaardt - UCT School of Dance.

Abstract

“It is important that scholars not only research African dance culture but that we find new ways to gather information. It is a formidable task but one that must be undertaken if we are to ever document as many of the dances as possible to increase our knowledge and expand our appreciation of African dance” (Glendola Yhema Mills, 1996).

The full use of Benesh Movement Notation in recording African dance is long overdue. This syllabus is a notation handbook to be used in the African dance notation lectures by students majoring in African dance. It comprehensively constitutes the most important aspects of Benesh Movement Notation (BMN) affecting African dance notation at a beginners level. It will therefore serve as the introduction and hopefully an inspiration to a much more involved study of BMN.

This syllabus has been compiled from personal experience in teaching aspects of BMN to African dance students and is therefore only relevant to certain dance styles as taught mainly by Vusi Ngema, lecturer in African dance at UCT, and concentrates more on dance movements of the South African region.

Even though, on the whole, African dance culture embraces more than just movement more emphasis is placed on the analysis of the dance movements themselves rather than at this stage exploring the more complex polyrhythmic structure of African Music. This syllabus should be viewed independently of the inter-relationship between African Music and Dance. The study of Benesh Rhythm Notation (BRN) versus polyrhythmic structure is not in the scope of this syllabus. The simpler Western Music Notation has been introduced and its relevance to BRN as the rhythms used in the classroom are usually in twos, threes, fours, sixes. The same basic structure of Western Music Notation versus BRN is used to accommodate cycles of eight counts and more.

This work is presented as a first investigation. In many cases the full range of possibilities in BMN e.g body bends and tilts, and changing direction when stepping and jumping, and slides etc. is not introduced as there is no evidence at this stage in the movements and dances taught. A more comprehensive study of the notation would include these possibilities.

Although the student may comprehend the theory on his/her own, this textbook has been specifically designed for use in the classroom under the guidance of a notation teacher.

Contents

	<i>Page</i>
Introduction	1
Chapter 1	
Three basic signs	2
Reading	5
Chapter 2	
Transference of weight.....	6
Standing on two legs, one in front of the other.....	7
Touching the ball of the foot and the tips of the toes on the ground.....	8
Lifting the legs front and back	9
Reading.....	10
Chapter 3	
Plotting the elbows and knees and introducing degree of turn-out	12
Masked extremities.....	14
Transference of weight on bent knees	15
Reading	16
Chapter 4	
Further qualifying degree of turn-out	18
Hip-displacement sideways	20
Reading	21

Chapter 5

Closing sign.....	24
Benesh Rhythm Notation (BRN).....	25
Repeating the Cycle	28
Reading	30

Chapter 6

Movement lines.....	31
Dotted Repeat sign	38
Horizontal crossover.....	40
Continuation of Benesh Rhythm Notation.....	40
Reading	41

Chapter 7

Jumping.....	42
Continuation of Benesh Rhythm Notation.....	45
Repeat sign - other side.....	47
Reading	49

Chapter 8

Stepping (between frame movement line).....	50
Introducing full turn-out.....	53
Attaching ankle direction signs to extremity signs in full turn-out.....	53
Multiple Repeats.....	54
Alternating Repeats.....	55
Reading	56

Chapter 9

Contact signs.....	58
Head movements.....	60
Body bends in the torso.....	62
Reading	63

Chapter 10

Direction and turning.....	65
Double Brackets.....	69
Continuation of Benesh Rhythm Notation.....	69
Bends and tilts in the hips.....	70
Reading	71
Repeats of Repeats.....	71

Chapter 11

Slide lines.....	78
Continuation of Benesh Rhythm Notation.....	80
Hops and Bounces.....	81
Reading.....	82

Chapter 12

Replacements	84
Travelling	85
Reading	87

Chapter 13

<i>Displacements and Isolations</i>	89
<i>Contractions</i>	91
<i>Vibrato</i>	91
<i>Reading</i>	92
<i>Repeats of Repeats</i>	93

Chapter 14

<i>Fists</i>	94
<i>Audible and Inaudible accents</i>	95
<i>Audible and Inaudible rebounds</i>	96
<i>Grace beats</i>	97
<i>Reading</i>	98

Chapter 15

<i>Stage plans</i>	100
<i>Travelling in a curve</i>	103
<i>Flexed foot</i>	104
<i>Reading</i>	105

University of Cape Town

Introduction

Although **BMN** (Benesh Movement Notation) is structured to serve specific dance disciplines e.g. Ballet, Contemporary (Modern) dance, Jazz dance, Indian dance, African dance etc., it is possible to comprehend the exact science of **BMN** without previous knowledge of any specific dance form.

The aim of this syllabus is to equip the student with a valuable tool in the notation and analysis of African Dance. BMN can be extremely useful for research purposes.

Learning and understanding BMN is much like learning any language. We learn the basic signs, and the computations of those signs to build up an 'alphabet' which enables us to form 'words' and thereby shape the 'language' of body movement.

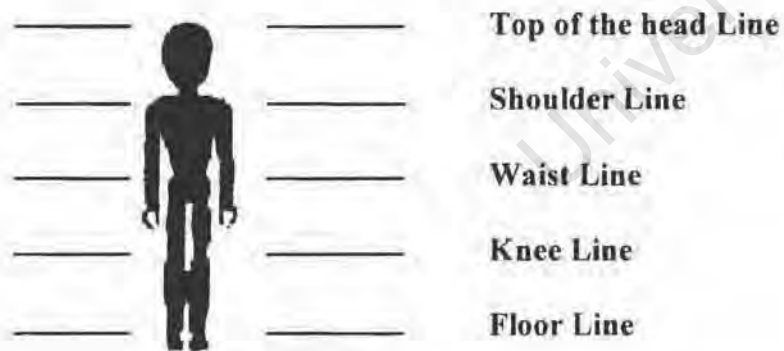
This syllabus will be known as:

Benesh Movement Notation African Dance Application Part I.

This syllabus does not contain the entire **BMN** vocabulary.

The lessons start with static positioning of the body. Positions are then linked, thereby creating simple movement, and the combination of simple movements will then form simple phrases of dance movement which relate directly to rhythm.

Movement is recorded using a five-line stave: The body is plotted on the stave in it's own frame (a visual square). In the beginning each frame is visually demarcated (with lines) , later to become imaginary i.e. no use of lines between the frames which are written and read from left to right.



This is a stave drawn to scale with demarcated frames (as referred to above).



The area above and below the stave is used for information relating to the in-stave information

Chapter 1

Three basic signs

Three basic signs

The three basic signs are used to plot the positions of the extremities (hands and feet) in the space surrounding the body.

Level

Used to plot the positions of the extremities within the area from directly above the head down the sides of the vertical body and directly underneath it.

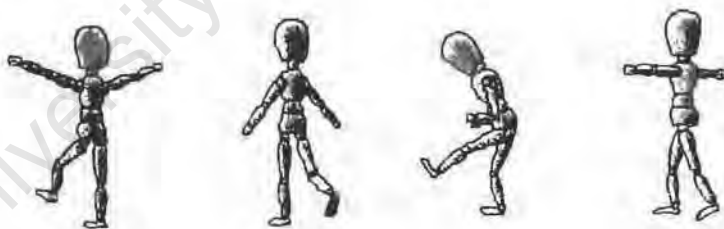
In front

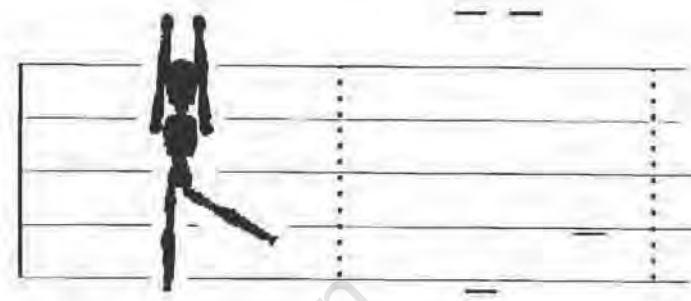
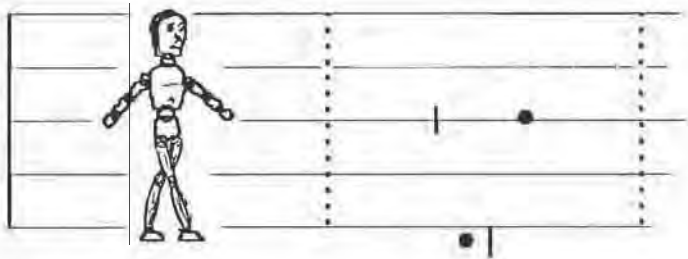
Used to plot the positions of the extremities in front of the body.

Behind

Used to plot the positions of the extremities behind the body.

These signs can all be plotted in the stave to represent the positioning of the hands and feet. This gives the appearance of a three-dimensional picture. The performer is always viewed from behind so that a ready identification is made between left and right, whichever direction he/she is facing (direction faced will be dealt with in a later lesson).

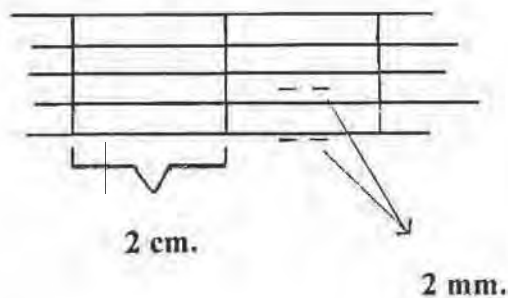




Even though the figure appears to be looking in a different direction, it is still viewed from behind.

When the arms and legs move through the widest spaces they automatically move within an area which we call the *body space*. In order to accommodate the body space we record movement within frames. These frames are approximately in the shape of a square because the distance between the hands when the arms are fully extended to the side at shoulder height - their widest position- is approximately equal to the height of the body from the top of the head to the floor. The perimeters of each frame could initially be set as 2 cm on BMN manuscript paper (once the notator has become fluent with the notation perimeters of between 1.6 cm. and 2 cm. can be used). Frames are added and read from left to right in order to form a sequence of movement (moving the shortest way from one position to the next).

The width of the level extremity sign can be drawn approx. 2mm.

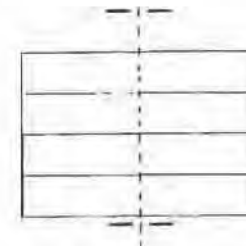


Centre-Line of the body used in the beginning to accustom the eyes to readily identify between positioning the extremities on the right and left sides.

When the feet are together the two level extremity signs are joined to form one longer line.
In this recording the hands are placed at the lowest point they can reach in relation to the torso.



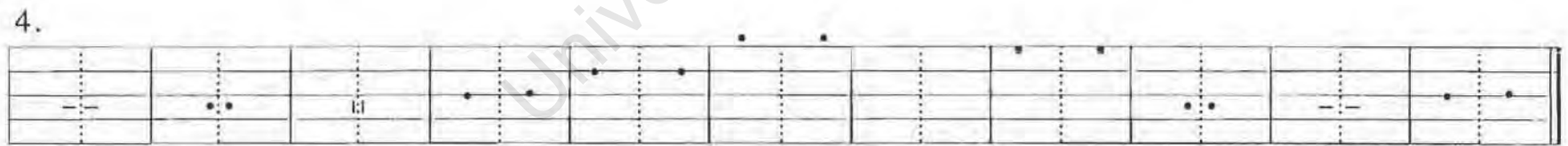
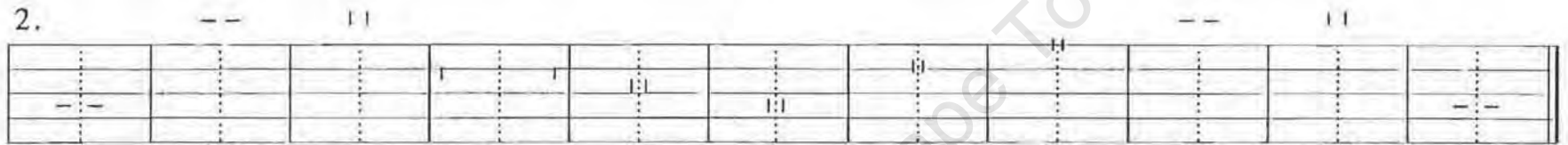
When the arms are above the head the highest point they can reach corresponds with an imaginary extra line above the stave. The feet, when flat on the ground, are plotted below the bottom line of the stave.



The legs are longer than the arms. Therefore when the arms and legs are to the sides the positions of the feet are plotted further out than the hands.



Reading Only changes in position are recorded because it is unnecessary, and therefore inefficient, to repeat information. This principle is called 'redundancy-avoidance'.



Chapter 2

Transference of weight

Standing on two legs, one in front of the other

Touching the ball of the foot and tips of the toes on the ground

Lifting the legs front and back

Transference of weight

When standing feet apart, with both feet level we can transfer the weight from one leg to the other. This causes a conditioned response in the hips.

Weight distributed equally between both feet

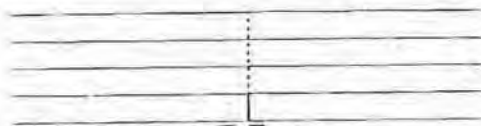


Weight transferred onto left foot

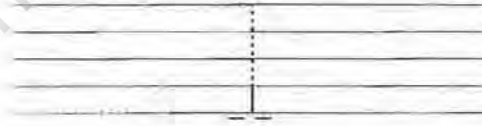


The solid line ('weight line') is drawn in the bottom space to indicate that the weight of the whole body above the feet is shifted to the side where it (the 'weight line') is placed. It therefore represents the centre of the body.

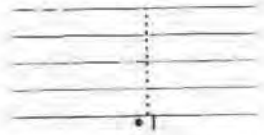
Weight shifted onto right foot.



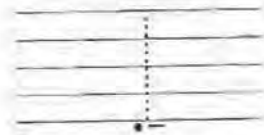
Weight shifted towards right foot with slightly less weight on left foot



Standing on two legs - one in front of the other



The left *behind* with the right foot *front*.
The weight is distributed equally between the two feet

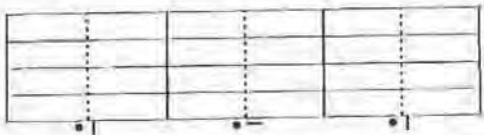


When weight is transferred onto the front foot, the front foot becomes level.
(This causes a conditioned response in the hips)

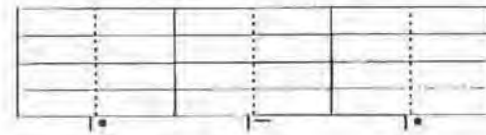


When the weight is shifted onto the back foot, the back foot becomes level.
(This causes a conditioned response in the hips)

Weight shifting onto the front foot and returning



Weight shifting onto the back foot and returning

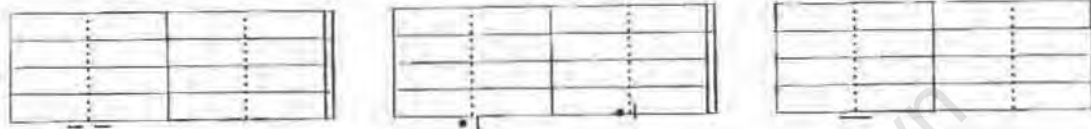


Touching the ball of the foot and tips of the toes on the ground

So far in this chapter we have dealt with the feet flat on the ground; the site for the feet written below the foot line.

When the heels are lifted off the ground with the ball of the foot in contact with the ground, the extremity is superimposed on the floor-line.

Rises onto the ball of the foot



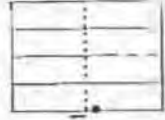
At this stage it is not important to know how high the heel is off the floor.

The ball of one foot touching the ground

Side

In front

Behind



The left leg is supporting the body weight with no weight on the right leg. The ball of the right foot is touching the ground.

The tips of the toes touching the ground

When the tip of the toe is in contact with the ground the extremity is resting on the floor-line.

Side

In front

Behind



The left leg is supporting the body weight with no weight on the right leg. This time the tips of the toes of the right foot are touching the ground.

Lifting the legs front and back

When both feet are weight-bearing with the weight equally distributed the relationship of the signs for the feet is equal.

Starting with the right foot in front (weight equally distributed) each of the two following positions are wider sideways. The final position reached shows both feet level and apart.



The weight is on the left foot (supporting foot) with the right leg raised (right foot at knee height) at the start. The right leg is then gradually taken to the side.



The weight is on the right foot (supporting foot) with the left leg raised (left foot at calf height) at the back at the start. The left leg is then gradually taken to the side.



Reading

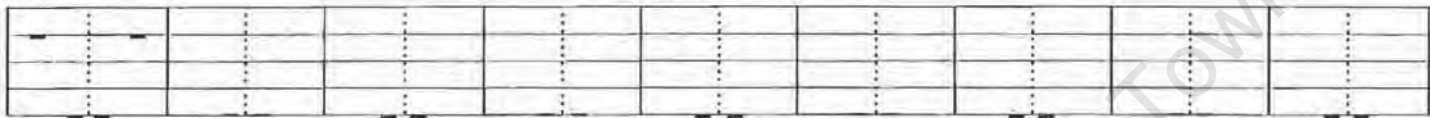
1.



5.



6.



7.



8.



Chapter 3

Plotting the positions of the elbows and knees and introducing degree of turn-out

Masked extremities

Transference of weight on bent knees

Plotting the positions of the elbows and knees and introducing degree of turn-out

It is assumed that the legs and arms are straight and are therefore the positions of the knees and elbows are only notated when they are bent.

Knee and elbow bends are represented by a cross:

Foot and Hand



Level

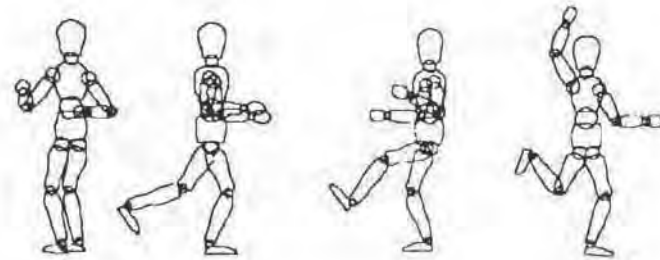


In Front



Behind

Bent Knee or elbow



Bends in the knees without lifting the heels off the floor:

'parallel' (feet facing directly to the front with the knees in line with the toes) position:

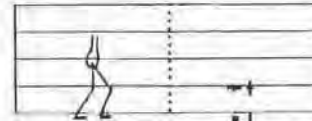
In this chapter the centre line reference is no longer drawn.

Feet apart

Feet together

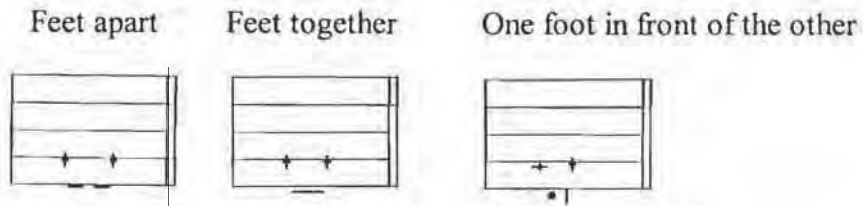
One foot in front of the other

The drawings of the figure are a side view to show how the knees 'lower' to below the knee-line.



The square brackets and their content are merely a guide and not used in the actual notation.

'natural' turn-out (feet facing approx. 45 degree angle from parallel) position:



The placing of the knee signs below the knee-line influences the depth of the knee-bend.



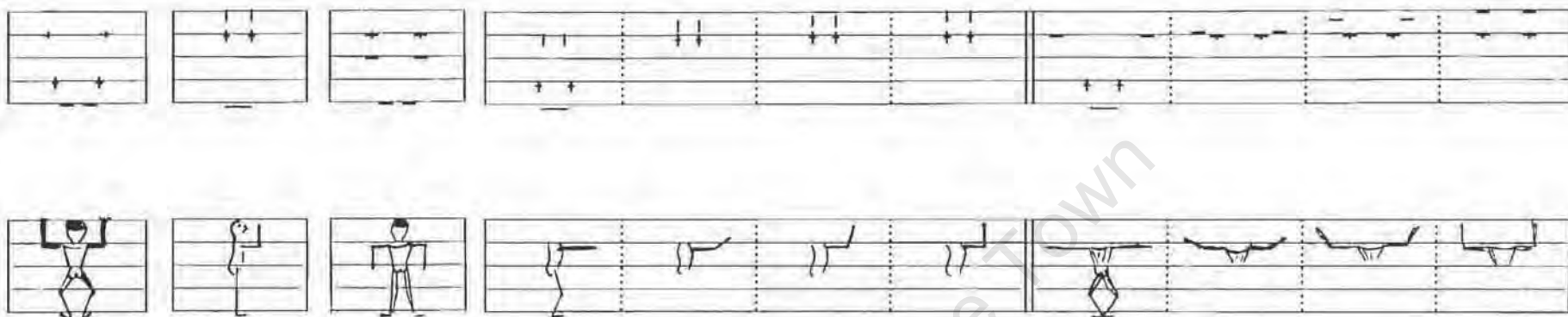
Whenever the knees are bent they can be used to define turn-out, whether the legs are on the ground or lifted.



In a sequence every consequent movement will be influenced by the degree of turn-out set up in the frame or frames preceding it.



Placement of elbows



Masked extremities

There will be incidences when the hands and elbows will be aligned horizontally one in front of the other and, because we are looking at the body from behind, we can only record one sign. This will also be the case with knees and feet.

A) Hands and Elbows : 1a.

b.

c.

2a.

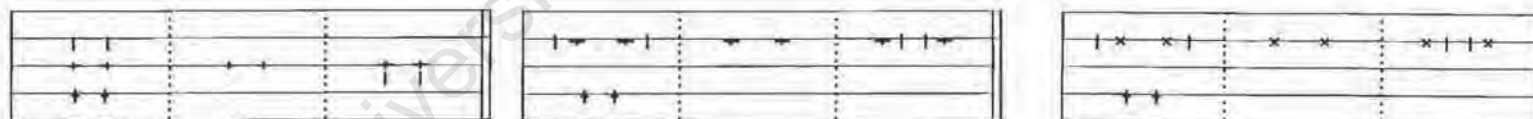
b.

c.

3a.

b.

c.



In 1a the elbows are level at waist height with the hands in front of (but away from and written below shoulder height) the shoulders. With the elbows kept in the same place the hands are moved away from the shoulders and go through a 'masked' stage in 1b when the hands are directly in front of the elbows, and reach a position in front of (but away from) the thighs in 1c.

In 2a the elbows are lifted and level with the shoulders and the hands in a wide front position. With the elbows kept in the same place the hands move towards the front and go through a 'masked' stage in 2b when the hands are directly in front of the elbows and reach a position in front of (but away from) the shoulders in 2c.

Illustration 3 is much the same as Illustration 2 except for the elbows bending behind the body.

B) Feet and Knees:

4a.

b.

c.



5a.

b.

c.



In 4a the support is on the left bent leg, the right knee is bent behind and the ball of the foot on the ground. In 4b the right foot is lifted off the floor (but still below the knee). In 4c the foot is lifted to a position directly behind the knee.

In 5a the support is on a straight left leg. The right knee is bent with the toes touching the ground. In 5b the right foot is lifted to reach a position directly behind the knee. In 5c the leg is moved forwards, but the horizontal position is held, thereby keeping the foot 'masked'. Note that in 5c the knee rises slightly as it is brought forward.

Transference of weight on bent knees

Transference of weight on bent knees is very much the same as transference of weight on straight legs (Lesson 2)

a. b. c. d. e. f. g. h. i. j. k.



In **b** the weight shifts onto the right leg. In **c** the weight shifts onto the left leg returning central in **d**. A central line is not necessary to cancel the weight shift in the previous frame as showing just the two level feet would indicate that the weight is central.

In **e** the knees straighten. In **f** the weight shifts onto the left leg. In **g** the weight shifts onto the right leg returning central in **h**. A central line is not necessary to cancel the weight shift in the previous frame as showing just the two level feet would indicate that the weight is central.

In **i** the left leg is lifted. The left foot is placed down in **j**. The weight is shifted onto the left leg in **k**.

Reading

1.



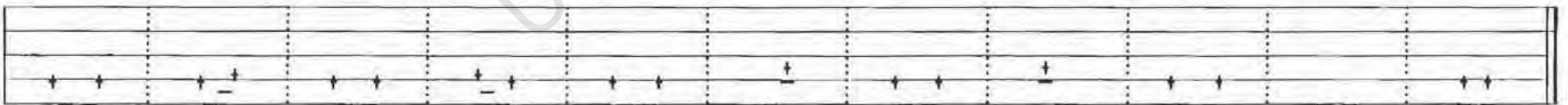
2.



3.



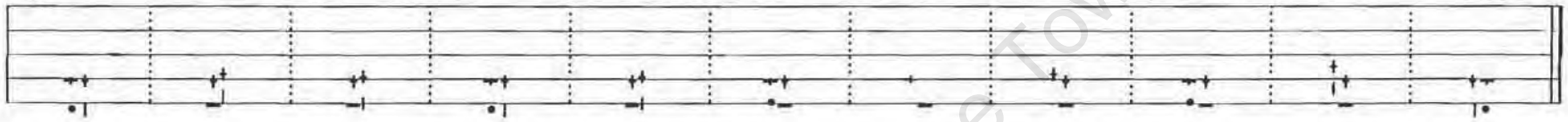
4.



5.



6.



7.



8.



Chapter 4

Further qualification of degree of turn-out

Hip-displacement sideways

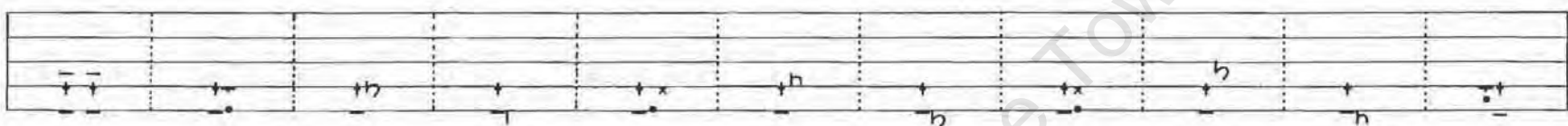
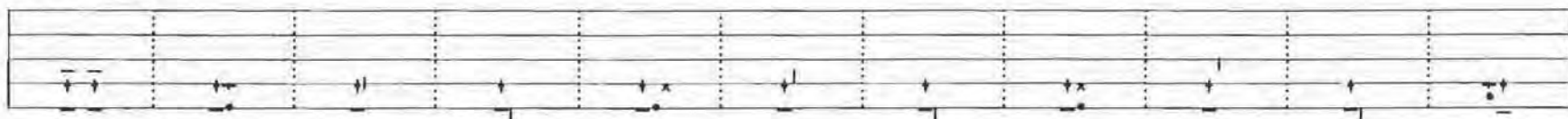
Further qualification of degree of turn-out

Attaching ankle direction signs to extremity signs

Changes in turn-out during a dance sequence is established by attaching ankle direction signs to the relevant extremity signs. The ankle direction signs can be likened to a copper bangle round the ankle with the gap at the back of the leg. **The degree of turn-out happens in the hips but is represented in the ankles.**

	Extremity signs	Ankle direction signs attached				
		'parallel'		'natural'		
		LEFT	RIGHT	LEFT	RIGHT	
in front		d	h	2	b	note that the ankle direction sign is attached to the lower end of the extremity sign and on the relevant (left or right) side of the sign
behind	•	o	o	o	o	note that the ankle direction sign is attached to the top of the extremity sign and again on the side that indicates whether it is a left or right foot
level	—	ankle direction signs are not attached to level signs instead the ankle direction sign itself is used to represent the extremity				

In sequence:



Using the ankle direction sign as a level sign



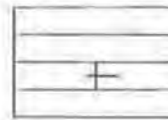
Note: Ankle direction signs are needed in general to show degree of turn-out with straight legs. Ankle direction signs are not generally needed when the legs are bent. The placing of bent knees will indicate the turn-out.

Hip-displacement sideways

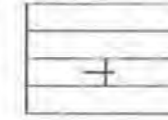
A hip displacement sideways is a transference of the hips to the side without the torso moving away from the central position the body was in before.

Hip movements are shown in the third space of the stave. Displacements are retained until cancelled by a straight body line or replaced by another body movement.

To the Right

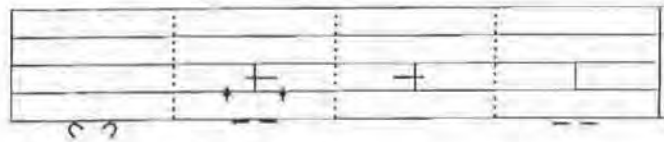


To the Left



A)

i) ii) iii) iv)



In A):i) Starting with legs straight in a 'natural' turn-out.

ii) The knees bend and the pelvis displaces to the right, the upper torso maintains its position as much as possible, conditioning changes in the alignment of the spine.

iii) The position with bent knees is maintained while the hip displaces to the left (as there was no change in the position of the legs it is not necessary to show the feet and knees again).

iv) The legs straighten maintaining 'natural' turn-out and the pelvis returns to 'normal'. Note the use of the vertical line to cancel previous information and to indicate 'normal'.

B)

i) ii) iii) iv)



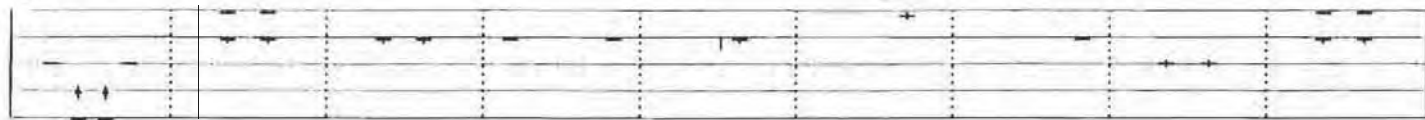
In B):i) Starting with legs straight in a 'natural' turn-out.

ii) The knees bend and the weight is transferred predominantly onto the right leg. The head and upper torso remain aligned with the shift of weight as the pelvis displaces further to the right.

iii) The knees stay bent and the torso position and hip-displacement changes to the left side (note that here we show the feet and knees to indicate the transference of weight).

iv) The legs straighten maintaining 'natural' turn-out and the pelvis returns to 'normal'. The cancellation of the displacement with the feet aligned symmetrically in relation to it is sufficient to show that the weight is now equally distributed between the feet.

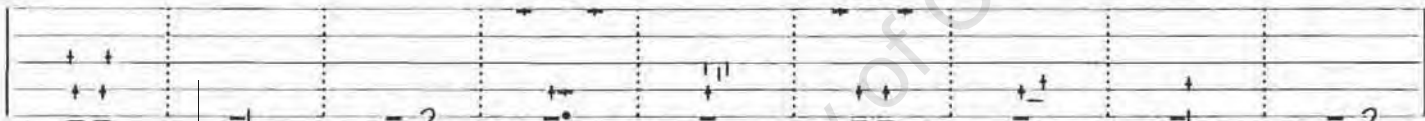
5.



6.



7.



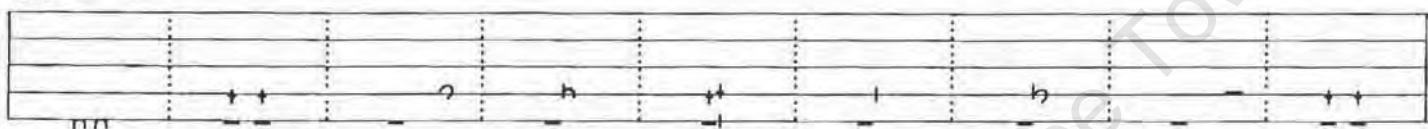
8.



9.



10.



University of Cape Town

Chapter 5

<i>Closing sign</i>
<i>Benesh Rhythm Notation (BRN)</i>
<i>Repeating the Cycle</i>

Closing sign

When the feet are apart and we want to bring them together (side by side) we add a right diagonal dash attached to the feet together sign, if it's the right foot closing (\swarrow), and a left diagonal dash for the left foot closing (\searrow).

The sign will then look like this: *Right foot closing* *Left foot closing*



Examples:



It is also possible to use the closing sign if minimal movement is performed e.g. no specifically shown lifted leg closing. Compare the following examples.



Benesh Rhythm Notation (BRN)
















Benesh Rhythm Notation highlights **body rhythm** within the staff. Through its usage it will also sequentially correspond with the rhythm of the music performed to Western (International) Music Notation or Pulse Notation.

Music Notation: Although it is not the intention of this syllabus to teach Music Notation, a basic knowledge of note values and time signatures is advisable.


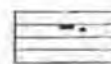



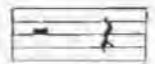









Notes are symbols indicating the length of a sound. Beginning with the whole note, each succeeding note is divided by two.

1 whole note	—	
equals		
2 half notes	—	
equal		
4 quarter notes	—	
equal		
8 eighth notes	—	
equal		
16 sixteenth notes	—	

Dotted Notes

dotted whole note		=		plus	
dotted half note		=		+	
dotted quarter note		=		+	
dotted eighth note		=		+	
dotted sixteenth note		=		+	

Rests indicate silence, and each note has its corresponding **rest sign**

whole-note rest		dotted whole rest		or	
half-note rest		dotted half-note rest		or	
quarter-note rest		dotted quarter-note		or	
eighth-note rest		dotted eighth-note		or	
sixteenth-note rest		dotted sixteenth-note		or	

Western (International) Music Notation

PULSE BEAT

The number of pulse beats in a bar corresponds with the Time Signature. The time signature at the beginning of a piece indicates a recurring pattern of accented (˘) and unaccented *beats* (or *pulses*) that generally remains unaltered throughout.

- 2 → two beats in the bar
- 4 → quarter note gets one beat

1a)



Benesh Rhythm Notation:

The pulse beats in the staff represent body movement corresponding with the music beat. *BRN Pulse beats do not have a duration, but just pinpoint the moment the performer arrives in a position.*

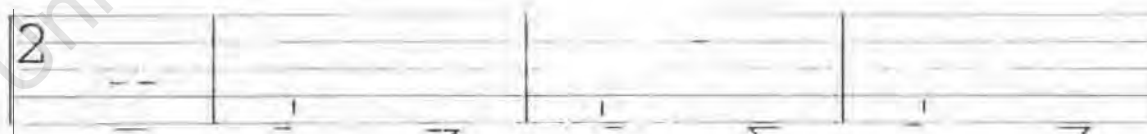
1b)



Benesh Movement Notation

The starting position has no time value. The bar lines have the same meaning as in music in order to make the body rhythm correspond with the music rhythm. A numeral is placed in the top two spaces to indicate how many beats there are in a bar. This numeral is followed immediately by a starting position which has no time value.

1c)



3 → three beats in the bar 2a)
 4 → quarter note gets one beat



Benesh Rhythm Notation: 2b)



Benesh Movement Notation: 2c)



4 → four beats in the bar 3a)
 4 → quarter note gets one beat



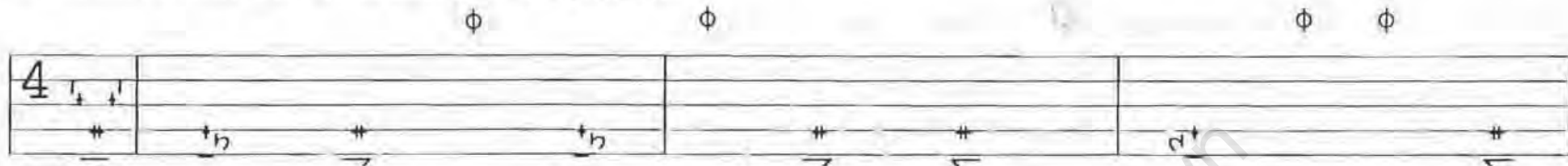
Benesh Rhythm Notation: 3b)



Benesh Movement Notation : 3c)



In **Benesh Movement Notation** one function of the pulse beat is to indicate a beat on which no movement occurs. The pulse beat is not written with notated frames, but written above for empty frames.



Redundancy of Pulse beat

When movement is completed before the end of the bar, the remaining pulse beat/s need not be shown as the length of the bar is known [see beat 4 in bar 1 on in 3c) on page 27 and beat 4 in bar 2 of the example above]

Repeating the Cycle

Pulse Notation is approached in a different way to Western Music Notation. In Western Music Notation the emphasis is on measured music with specific time signatures and bar-lines. In Pulse Notation the music is transcribed in its 'true' nature of repetitive cycles.

In BMN there are no automatically accented movements. Audible and inaudible accents are used if required for a foot stamp or any accentuated movement. These are then placed above the staff to refer to the appropriate movements. **Audible** and **Inaudible Accents** are introduced in a later chapter.

The Music Repeat sign

The purpose of the repeat sign is to avoid having to write out the music again. The sequence of music is repeated with the use of the music **repeat sign**: Note the use of the circled *numeral* as used by some musicologists to indicate the number of pulses in African music.

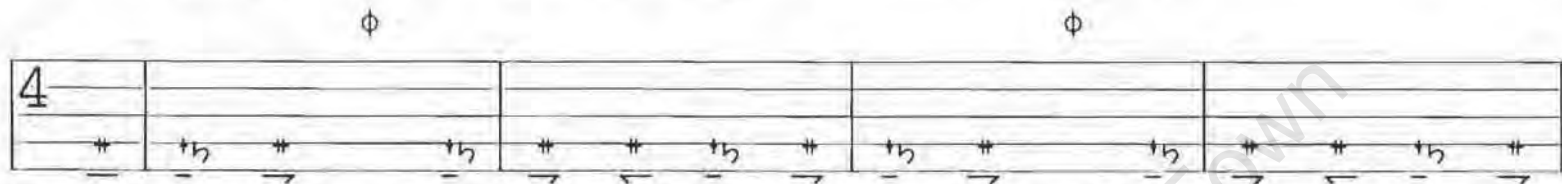
The *numeral* that is chosen will indicate the number of pulse beats (BMN Rhythm Notation) to use for the movement notation. The divisions of the pulse beat to correspond to movements occurring in-between pulse beats will be introduced in subsequent chapters.

(In some cases it might even be preferred not to use any numeral)

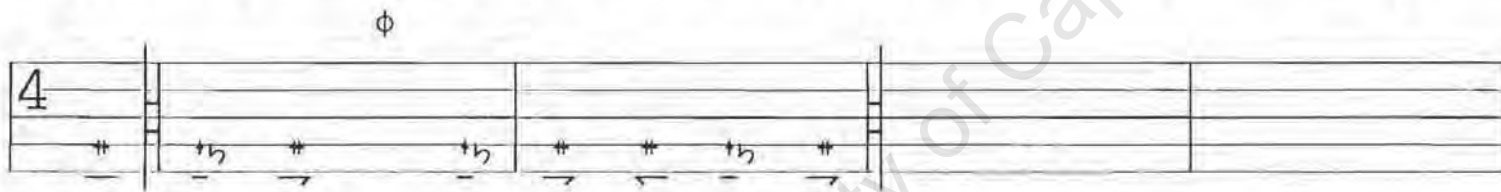


The BMN Repeat sign

The BMN Repeat sign serves the same purpose as the repeat sign in music, avoiding having to record the same sequence again.



The above example shows a short 2 bar sequence that is performed twice. By using the BMN Repeat Sign the two bars need to be written out only once and surrounded by the repeat bar lines. Between the double bar lines are two small horizontal lines that indicate that the sequence will be repeated exactly the same. The appropriate number of 'empty' bars are added to correspond with those repeated.



The **repeated cycle** might necessitate the use of the musical repeat sign ($\|$: : $\|$) written above the notated staff as a reference point. In this example the musical cycle is two bars, whereas the dance sequence is four bars.



Reading

1.

2

2.

3

3.

4

4.

4

Chapter 6

Movement lines

Dotted repeat sign

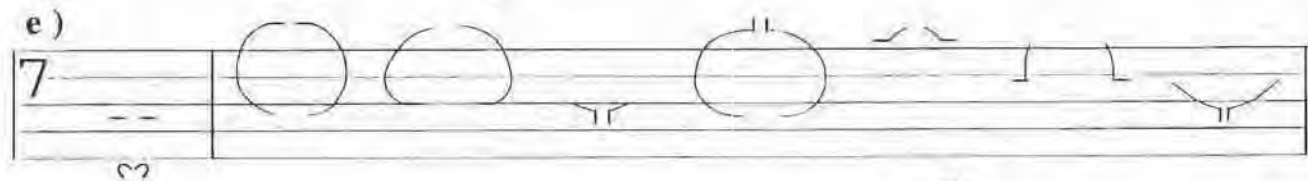
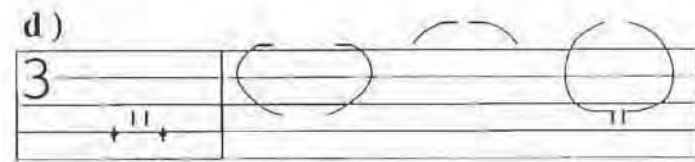
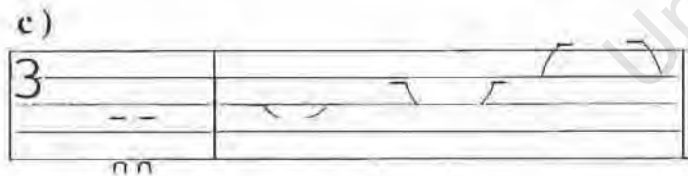
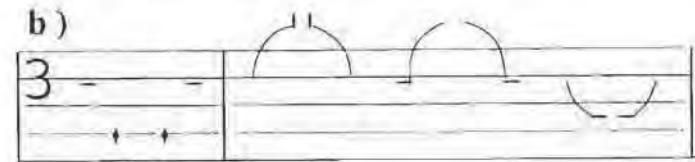
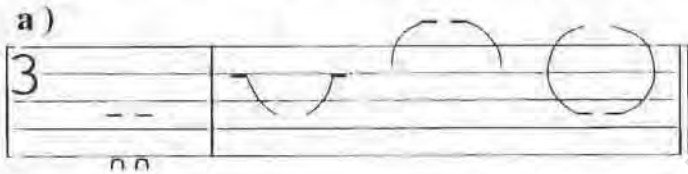
Horizontal cross-over

Continuation of Benesh Rhythm Notation

Movement lines

We must assume that for the moment the limbs are straight without tension. In the previous lessons we showed a series of positions and then 'automatically' moved from the one to the next. **Movement lines** are used to describe the path an extremity traces in space while moving from one position to the next.

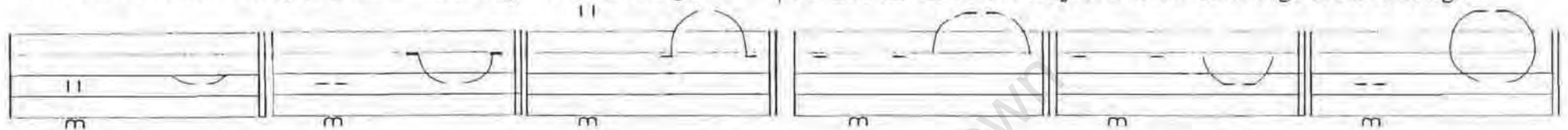
Movement lines for arms: The arms tend to move in a circular action around the shoulder joints so that the hands trace circular paths. These paths of movement are shown by **movement lines**. The **movement lines** are drawn with a finer line than that used for basic signs. The following illustrations show the paths of movement between positions.



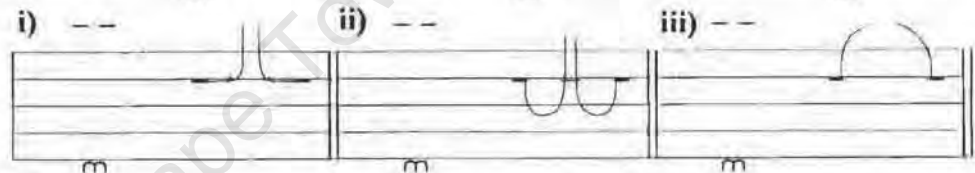
Various ways of moving between the same positions (Notice when a qualification sign is needed and when it is not).

Any movement where the last part of the movement goes away from the centre line of the frame the join is to the inside edge of the level sign.

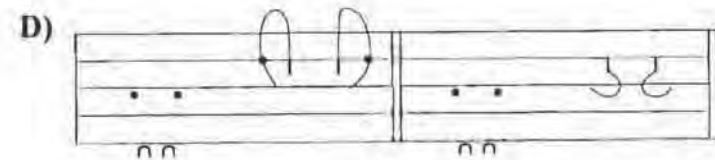
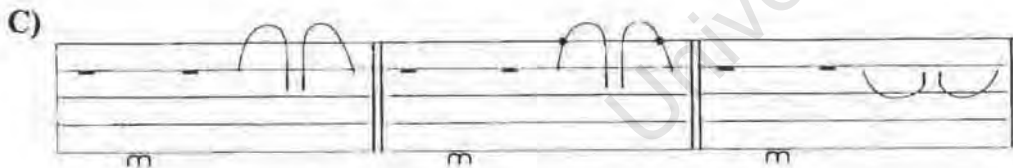
Any movement where the last part of the movement comes inwards towards the centre line the join is to the outer edge of the level sign.



A) When the movement lines are close together the in-front qualification signs are combined (as in **A ii.**)



B) The movement lines are attached to the lower part of the 'in front' sign when the movement comes from below and the upper part of the in front sign when the movement comes from above. When the movement is horizontal i.e. from the side to the front then the movement line is attached to the centre of the 'in front' sign (as in **B iii.**)

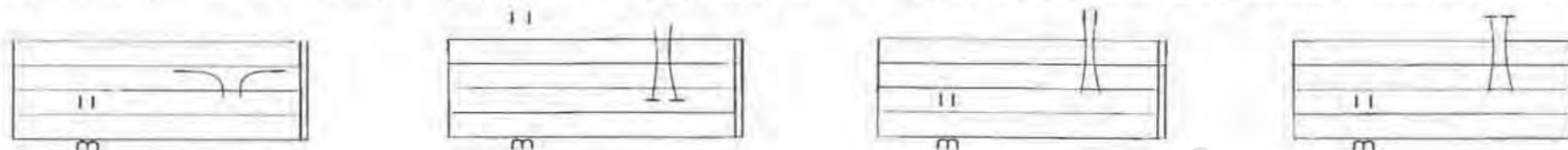


E) When the hands move from shoulder height upward or downward the movement line is then attached to the outer part of the 'level' sign. When the movement lines are close together the in-front qualification signs are combined



Movements with bending elbows

The movement line is curved very slightly toward the centre of the frame to indicate bending of the arm from one position to the other.



Movement Lines for legs

Movement lines are used to trace the path of a foot in the air the same as when tracing a path in the air with the hands. When a foot closes to the other foot or lowers via the simplest path to the floor no movement line is necessary.

Knee height



Hip height



Parallel to the floor

These movement lines are drawn with a very slight **upward** curve for movement **in front of** the body and a very slight **downward** curve for movement **behind** the body.



a) and b) refer to all illustrations below.

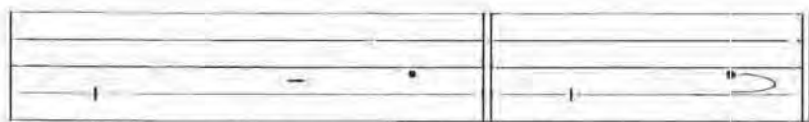
In a) the path of the working foot shown over more than one frame. In b) the path of the working foot shown in a single frame

Changing height

From knee to hip height

a) front to back

b)



a) back to front

b)



From hip to knee height

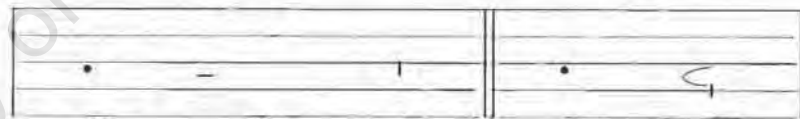
a) front to back

b)



a) back to front

b)



Qualifying Movement Lines

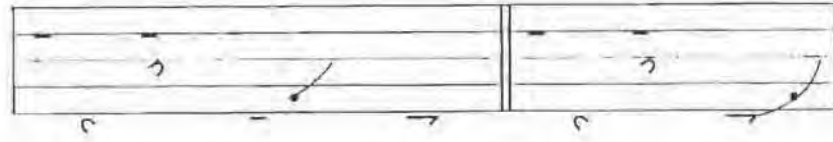
a)

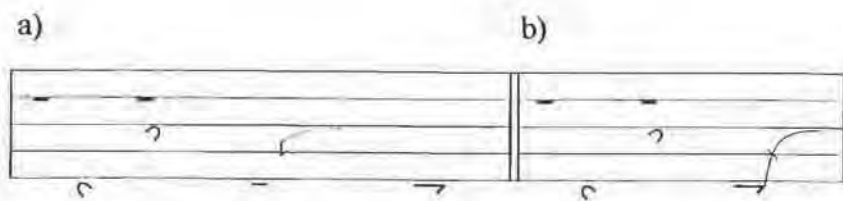
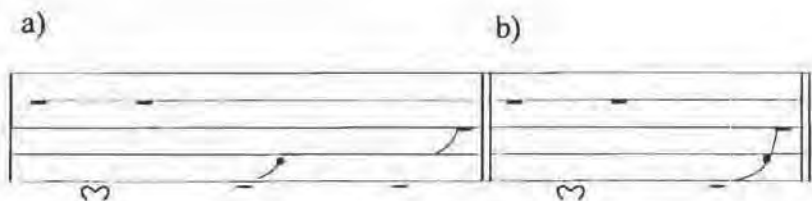
b)



a)

b)





a) and b) refer to both the above illustrations

In a) the path of the working foot shown over more than one frame. In b) the path of the working foot shown in a single frame

The path of the working foot shown in a single frame. The right foot moves towards and via the back when it leaves the floor, through a position at the side and comes down via a position in the front to close next to the other foot.



Between-Frame Movement Lines: When it is impractical to show the path of movement in one frame it may be drawn 'between-frames' from the vicinity of the starting position of the working foot, tracing its path along the floor and joining at the finishing position. These movement lines are used for actions **in front of** and **behind** but **not to the side**. Note that in-frame movement lines (example **D**) should only be used for the leg lifting to knee-height or above in front or behind.

NOTE: No movement line is required when the **straight** 'working leg' closes to the 'feet together' position.

A)



Dotted Repeat sign

Dotted Repeat signs are used when the passage to be repeated does not coincide with the bar lines.

Examples:

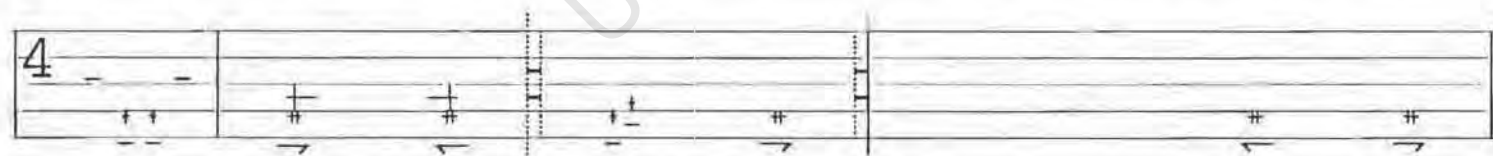
A) The beginning of the sequence to be repeated starts at the beginning of the bar and ends in the middle of the bar:



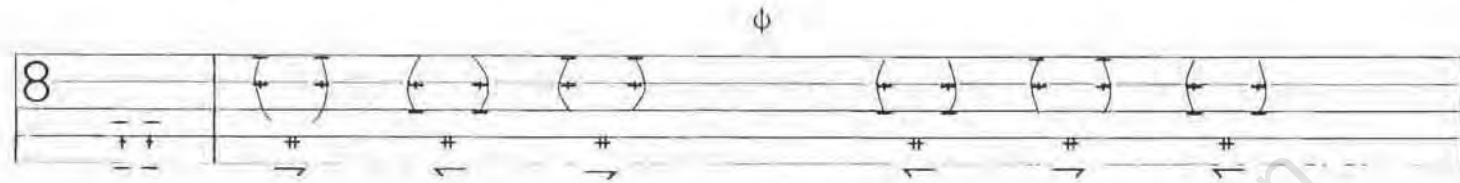
B) The beginning of the sequence to be repeated starts within the bar and ends in the middle of the bar:



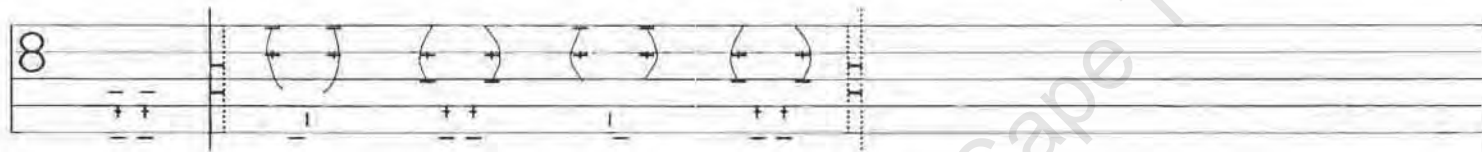
C) The beginning of the sequence to be repeated starts in the middle of the bar and ends at the end of the bar:



- A) The pulse-beat above the staff on count four is necessary, but redundant on count eight as it is clear that seven counts have passed.
 Note: The elbows bend when the arms are lifted on count one, and stay bent for the rest of the sequence.



B)



- C) On count 3 the arms are recorded to show the path of movement from the position at the end of bar 1, which is different from the starting position.



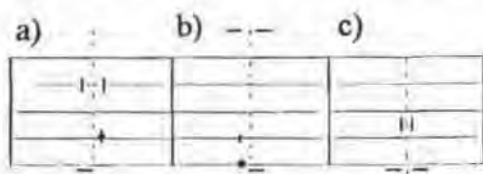
D)



Horizontal cross-over

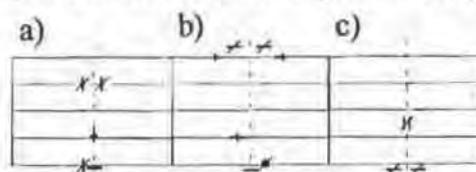
When an extremity (hand or foot) crosses to the opposite side of the centre-line it is identified by a thin right diagonal line drawn through it.

Hands and feet in own territory



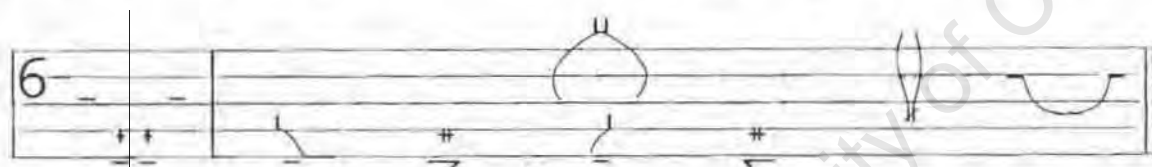
Hands and feet crossed over

When standing on one leg the centre-line will shift to the centre of the foot [examples a) and b) below]. Care must be taken to draw any other body movement in relation to the centre-line



When the hands are close and crossed over in front one diagonal cross-out may be used for both extremities. This would not be possible with the level sign [examples b) and c)].

When movement lines are used it is not always necessary to use the right diagonal stroke as it will be clear where the extremity is coming from and going to. However, in certain circumstances the right diagonal stroke may be used for clarity.



Continuation of Benesh Rhythm Notation

Half Beat A beat can be divided into two equal parts. In music this is known as *Simple Time*.



Benesh Rhythm Notation

The repeat in the example on the right is **on the other side**, indicated by the marking (slanting to the right) in the two centre spaces of the stave between each double bar line. In the second bar the **left foot will close, lift to the front and close**.

In BRN the half beat is known as 'an'.



Chapter 7

Jumping

Continuation of Benesh Rhythm Notation

Repeat sign - other side

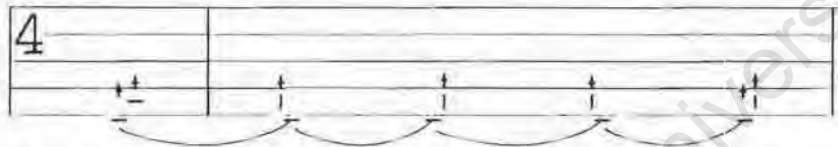
Jumping

A jump, an action which involves both feet losing contact with the floor, is recorded by a jump line - a curved line drawn below the stave linking the take-off and landing positions. The jump line starts directly below the foot, or feet, that push-off and attaches to the centre of the sign for the landing foot or feet.

On place

a) Attached centrally when landing on one foot:

It is assumed that in order to jump the supporting knee/s will bend before take-off and on landing.



b) Attached centrally when landing on two feet together:

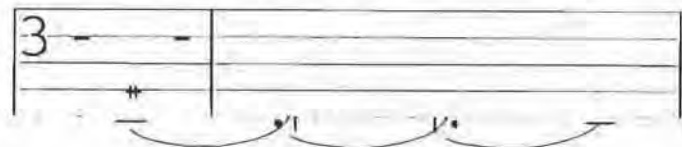
On the last jump the knees straighten after landing [contrary to a) where the inclusion of the bent knee of the supporting leg indicates that the knees stay bent].



c) Attached centrally to the *stave* when landing on two feet apart:



d) Attached centrally to the *stave* when landing on two feet apart, one in front of the other.



Forwards

A jump in a forward direction is qualified by placing a vertical line on the centre of the curve.

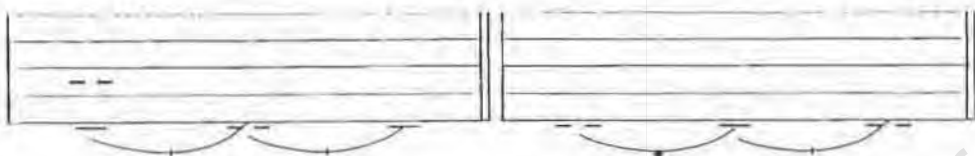


The push-off into a jump

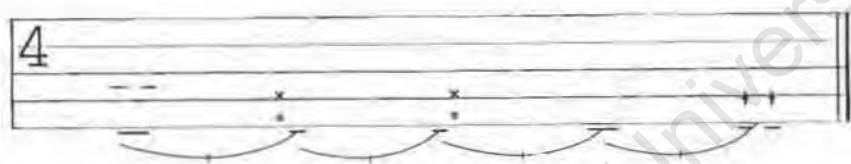
When the jump-line starts beneath the centre of two feet both feet will push-off.

1.A)

B)



3.A)



In the first jump the jump-line starts underneath the left foot thereby stating the push-off from the left foot.

Backwards

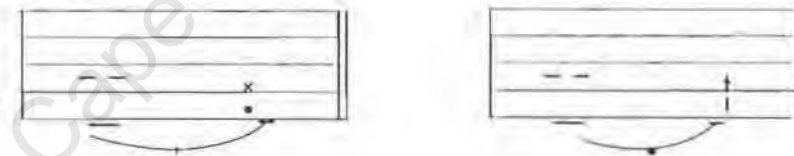
A jump in a backward direction is qualified by placing a dot on the centre of the curve.



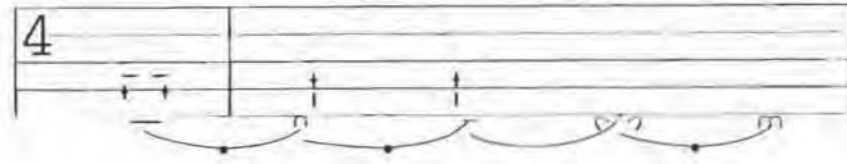
When the jump-line starts beneath the left foot it will mean that the left foot is pushing off and vice versa.

2.A)

B)



B)



In the first jump the jump-line starts underneath the right foot thereby stating the push-off from the right foot.

Running

Running is in fact a series of jumps from one leg to the other.

When running the foot that is not weight-bearing need not be stated if it has no definite position. It is therefore assumed that the run (obviously) takes place with changing feet.

Running 'on the beat'

The rhythm of the run can be specified

A)



B)



Running 'through the music'

Three short strokes are added after two 'jumps' forward or backward to indicate running Ad. Lib. (i.e. no specific timing)

A) Forward



B) Backward



The jump-line starts underneath the left foot thereby stating the push-off from the left foot.

The jump-line starts underneath the right foot thereby stating the push-off from the right foot.

The run ends in a position with the feet apart (non-specific)

The run ends with the right foot closing (specific)

Continuation of Benesh Rhythm Notation

Quarter Beats

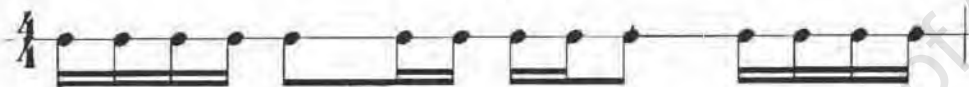
A beat can be divided into four equal parts.

A)

In *BRN* the four parts are identified as 'One (being the number of the beat in the bar) , té, an, ti'



B)



Timing of jumps

Variance in timing will affect the speed and the height of jumps



The following example shows how BMN Rhythm Notation corresponds with the rests in the music. The Rhythm notation in the staff relates to the notes and the Rhythm notation above the staff relates to the rests or a held note. In BMN there is no difference between a rest and a held note.

The image displays two examples of BMN Rhythm Notation. Each example consists of a musical staff with notes and rests, and a corresponding BMN staff below it. The BMN staff uses symbols like circles with a slash and vertical lines to represent rhythmic values.

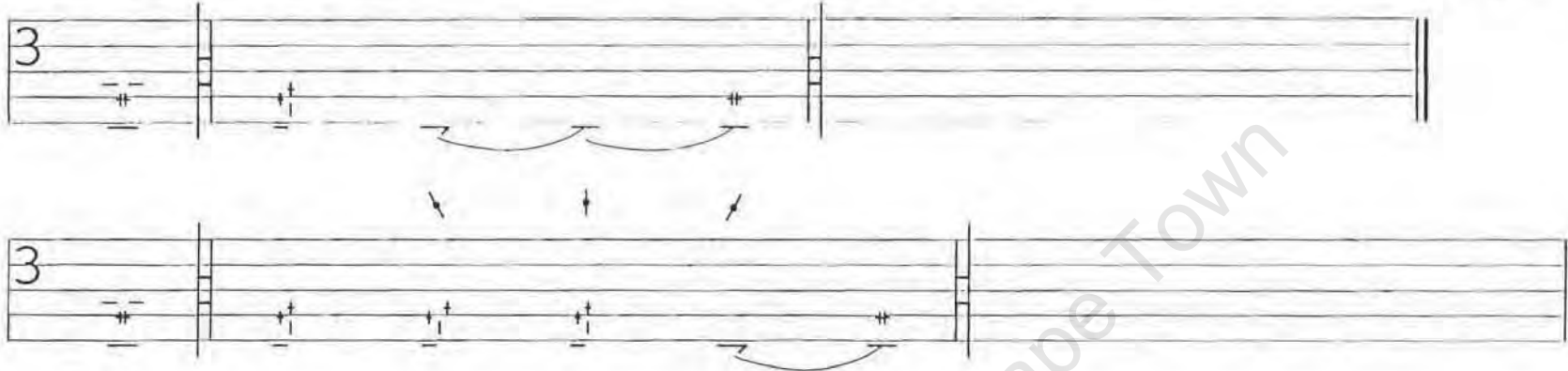
Example 1 (7/4 time):
The musical staff shows a sequence of notes and rests. The BMN staff below it starts with a '7' in a box. The notation includes circles with slashes (representing notes) and vertical lines (representing rests or held notes) positioned above the staff lines.

Example 2 (5/4 time):
The musical staff shows a sequence of notes and rests. The BMN staff below it starts with a '5' in a box. The notation includes circles with slashes and vertical lines positioned above the staff lines.

Repeat sign - other side

Same side

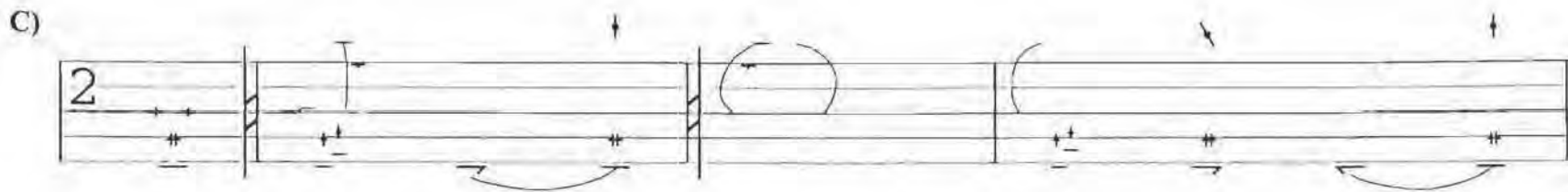
In Lesson 5 a *Repeat sign* was introduced which dealt with repeating the sequence on the same side i.e. with the same legs and arms.



Other side

Repeating a sequence on the other side would mean using opposite legs and arms in the repeat (It would also involve head, torso, hip and other body movements as in Lesson 9 onwards). Repeat on the other side could also involve a change of direction (**Direction** is introduced in Lesson 10).





Jump combined with closing sign

Landing from a jump with one foot closing affects the timing. The action of landing and closing is an almost simultaneous action. In examples C) and D) the right foot closes almost immediately after landing. Compare with examples A) and B) where the right foot closes on a specified beat.

A) Landing on the left foot and straightening the legs on closing with the right foot.

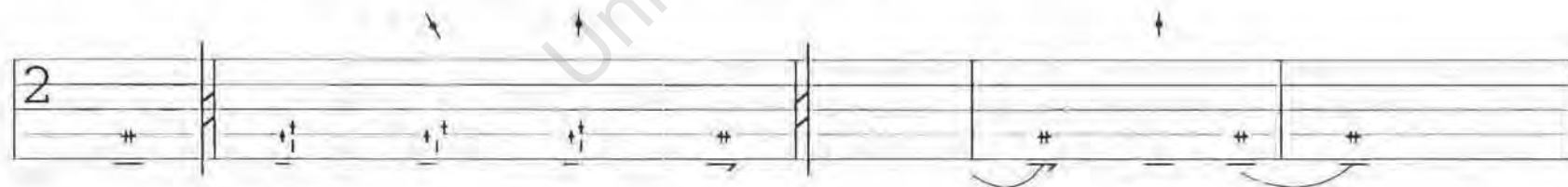
B) Landing on the left foot and staying on bent knees on closing with the right foot.

C) Landing on left foot and closing almost simultaneously with right foot and straightening knees.

D) Landing on left foot closing almost simultaneously with right foot but staying on bent knees.



E) In bar 3 the legs will straighten on the sub-beat before the jump 'takes off' on count 2.



Reading

1.

2.

3.

4.

Chapter 8

<i>Stepping</i>
<i>Introducing full turn-out</i>
<i>Attaching ankle direction signs to extremity signs in full turn-out</i>
<i>Multiple Repeats</i>
<i>Alternating Repeats</i>

Stepping

Stepping: on place, forward, back and sideways

In stepping 'on place' there is no action forward or backward, and the action is understood to be that of stepping underneath the balance of the body. If the one leg was raised and placed down in order to lift the other leg without losing balance, one would be stepping on place.

A step line is drawn from the vicinity of the foot about to step into the next body-frame and attached to the centre of the extremity sign (identifying that foot).

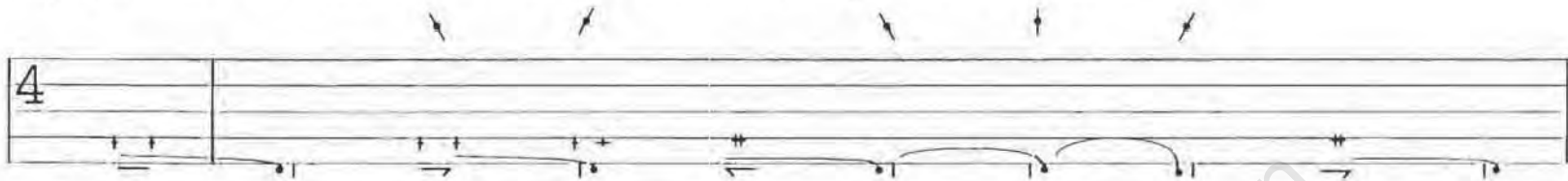
The distance the movement line is drawn from the floor determines how high the foot is lifted in the step.



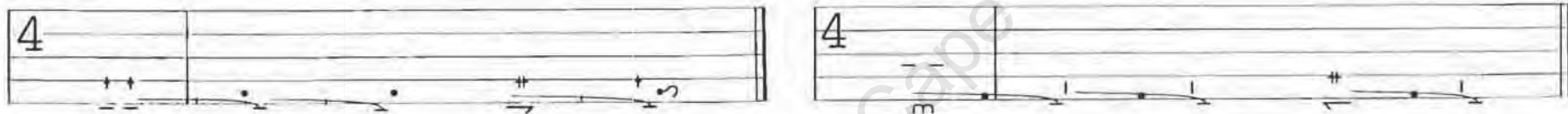
Stepping forward into a position which is already identified by the placement of the extremities, such as one foot in front of the other.



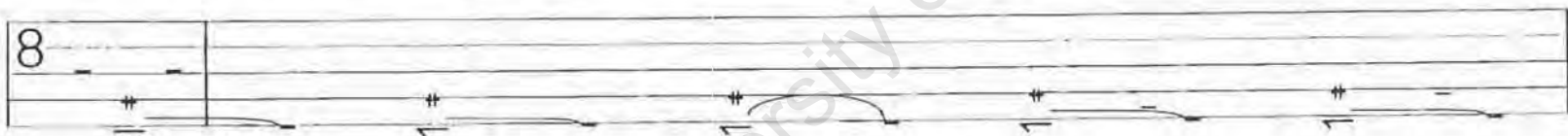
Stepping backward into a position which is already identified by the placement of the feet.



Stepping forward or backward onto one foot a qualifying line or dot is placed in the middle of the step-line to identify the direction of the action. Note the step-line coming from the foot that is already lifted.



Stepping sideways to the right, the step-line is attached to the left side of the level sign.



Stepping sideways to the left, the step-line is attached to the right side of the level sign.



Timing of steps

Walking 'on the beat' (or on a sub-beat).



Step starting on a beat or sub-beat. The step line commences from within the specified frame. If the step-line commenced between frames with no beat or sub-beat above, then the start of the step is unspecified.



Walking 'through the music'. When walking continuously Ad. Lib. (on no specific beat of the music) three short strokes are added after the second step (as in running Ad. Lib.). Note that it is not necessary to show the lifted leg if its position is non-specific. If we see a series of walks we assume that we are changing feet.

Forward

Backward



The nature of the way the foot is placed in stepping is 'non-specific' at this stage and should be assumed within context.

Multiple Repeats

The number of repeats is indicated by a numeral written in the centre two spaces of the staff immediately following the second repeat sign. The appropriate number of bars need to be stated.

Compare the following examples

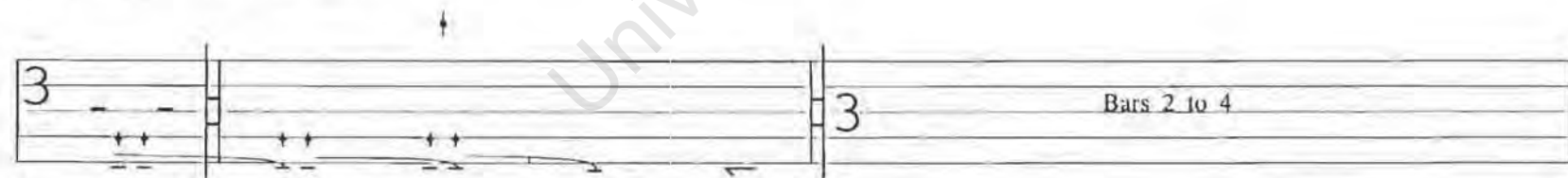
A) The bar lines are drawn for the repeats



B) The number of bars are stated



C) The number of bars are stated



Alternating Repeats

A sequence is repeated alternating from one side to the other side continuously

A combination of the two signs 'repeating same side' and 'repeating other side' is used.

Alternating Repeat signs will always be followed by a numeral, because if the sequence is repeated **other side, same side** then it is repeated more than once.

A)

Musical notation for example A. It shows a staff with a first ending bracket labeled '2' and a second ending bracket labeled '5' with the text '5 bars' below it. The notation includes notes, rests, and repeat signs with arrows indicating the direction of the repeat.

B)

Musical notation for example B. It shows a staff with a first ending bracket labeled '3' and a second ending bracket labeled '7' with the text 'Bars 2 to 8' below it. The notation includes notes, rests, and repeat signs with arrows indicating the direction of the repeat.

C)

Musical notation for example C. It shows a staff with a first ending bracket labeled '4' and a second ending bracket labeled 'X' with the text 'x bars' below it. The notation includes notes, rests, and repeat signs with arrows indicating the direction of the repeat.

An X would indicate an unspecified number of repeats

Reading

1.

12

3

2.

8

1

3.

4

3

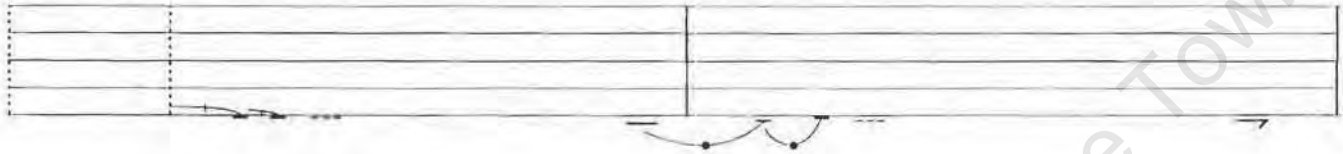
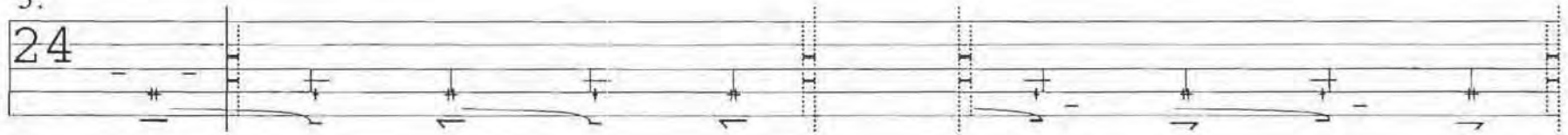
3 bars

4.

8

5.

24



University of Cape Town

Chapter 9

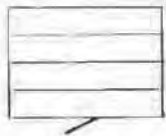
<i>Contact signs</i>
<i>Head movements</i>
<i>Body bends in the torso</i>

Contact signs

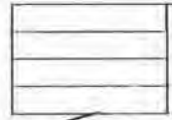
Feet contacting the legs at the side

Feet together, one heel off the floor is recorded by tilting the 'feet together' sign in a way that indicates which heel is raised.

Ai.) Right heel raised with the ball of the right foot in contact with the floor.



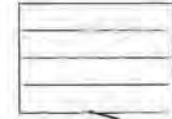
Aii.) Right heel raised with the toes of the right foot in contact with the floor.



Bi.) Left heel raised with the ball of left foot in contact with the floor.



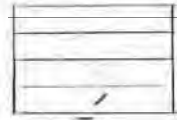
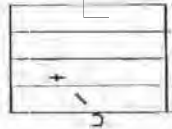
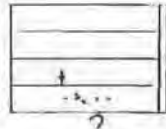
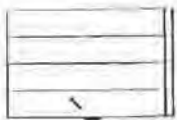
Bii.) Left heel raised with the toes of the left foot in contact with the floor.



In positions of this kind lifting the heel off the floor conditions the knee to bend. The position of the knee does not need to be shown but it may be recorded in order to specify the degree of turn-out. When the foot with the raised heel is drawn up the leg the identifying sign for that foot remains at an angle. A right contact sign is used for the right leg and a left contact sign for the left leg.

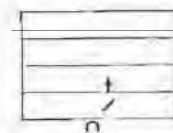
Left foot

In parallel In Natural In full turn-out



Right foot

In parallel In Natural In full turn-out



When the contact sign rests on the floor, the toes will rest on the floor. Otherwise it is the middle of the **contact sign** that will determine at which height the raised foot is touching the other leg.

Placement:

1) the feet are in parallel



2) the feet are in natural

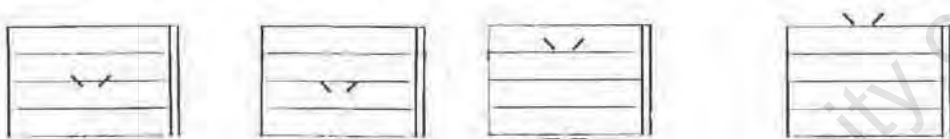


Hands contacting the body at the sides

A diagonal sign **sloping to the right for a right contact** and **to the left for a left contact** is used to show the hands contacting the body.

When the contact sign rests on the shoulder- and head- lines the hands rest on top of the shoulders or on top of the head. In all other cases it is the middle of the sign that identifies where the hands contact the body.

hands on waist hands on hips hands on shoulders hands on top of head



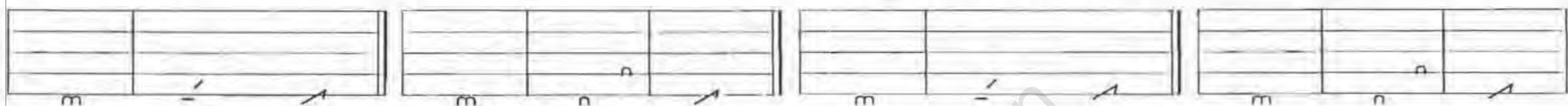
When a hand crossing the centre line or the body to contact the other side of the body the sign is placed on that side and can be easily identified.

When only one hand is shown the **dotted single space reference line** is used to indicate the centre-line of the frame.



Closing the one leg next to the other but to the ball of the foot
The basic closing sign is tilted.

Closing the one leg to the other but with the tips of the toes
Again the basic sign is tilted.



Note that it is the closing part of the sign that identifies the ball of the foot or the tips of the toes contacting the floor.

Head movements Head movements are shown in the top space of the stave. Degrees of tilt and bend are not mathematically defined. They relate to the capability of the head. Turns are used specifically: Medium=45° and Full=90°.

Tilts

When the head bends sideways it is referred to as being tilted.
The tilt sign is drawn from the centre-line of the frame.

Turns

The head can be turned to the right or to the left.

Tilted to the right

Tilted to the left

Return to normal

Turned to the right

Turned to left

Return to normal



A vertical line is used in **all cases of tilts, turns and bends** to show 'return to normal'

Degrees of tilts and turns

Tilts to the right and left

Turns to the right and left

slight

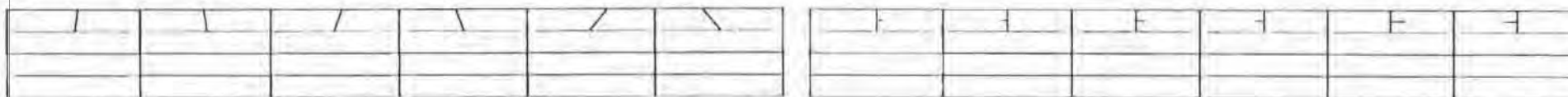
medium

full

slight

medium

full

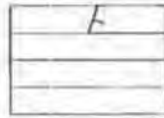


Combinations of tilts and turns

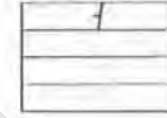
medium left tilt + medium right turn



medium right tilt + medium right turn



slight right tilt + slight left turn



Bending the head forward and back

When the head is bent forward a short horizontal line is added to the lower half of a vertical line filling the head space.



When the head is bent back (raised) a short horizontal line is added to the upper half of a vertical line filling the head space.

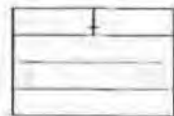
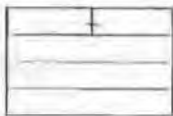


Degrees of bending the head forward and back.

Bending forward
slight

medium

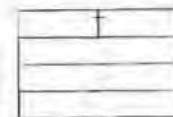
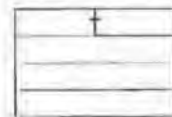
full



Bending back
slight

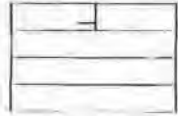
medium

full



Combinations of bends, tilts and turns

A) Medium forward + full turn to the left.



B) Slight back + full turn to the right.



C) Medium tilt right + medium bend forward + full turn to right.



Body bends in the torso (Degrees of tilt and bend are not mathematically defined. They relate to the capability of the body part/s).
Movement of the upper torso and spine is shown in the space between the shoulder and waist lines.

A tilt or a bend in the upper torso would take the head and shoulders with (including the arms). An erect head (a counteracting position) needs restatement.

Forward bend



Back bend



Sideways tilt

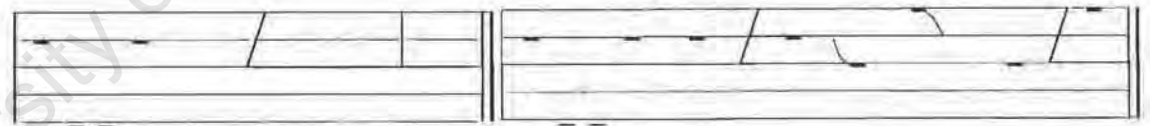
Static position: In the static position the arms are shown exactly where they are. This is known as a **pictorial** recording.



In sequence: It would not be necessary to restate the arms when it is assumed that they would be carried with the tilt unless the arm positions have changed.

A)

B)



Reading

1.

2.

3.

4.

5.

8

3

6.

8

7

7.

8

3

University of Cape Town

Chapter 10

Direction and turning

Double Brackets

Continuation of Benesh Rhythm Notation

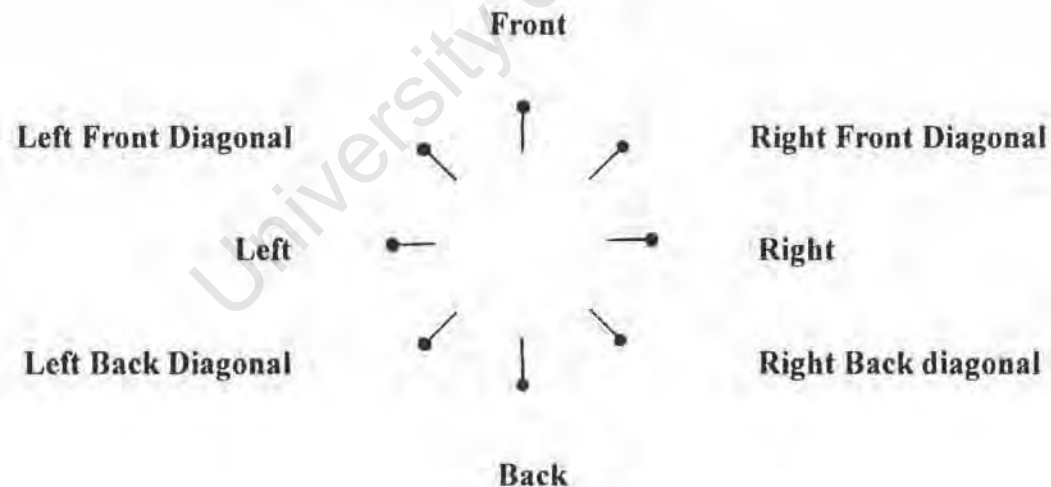
Bends and tilts in the hips

Repeats of Repeats

Direction and turning

Direction

A common front is established and the dancer is identified by a dot. A “tail” is attached to the dot to “steer” the dancer in a specific direction. When the head of the sign - the dot - points to the top of the page, the direction faced is Front; when it points to the bottom of the page the direction faced is Back; etc.



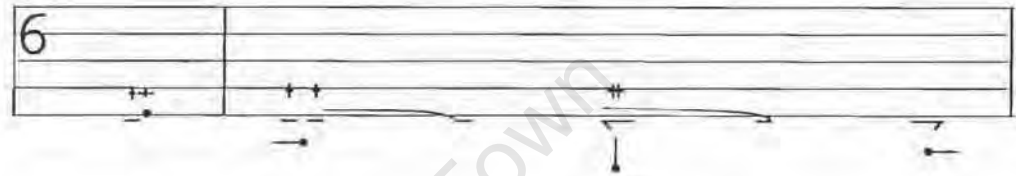
Turning

The turn sign is developed from the direction sign. It shows the direction faced before the turn, uses a curve to indicate the turn, and finishes showing the new direction faced.



Less than half turn

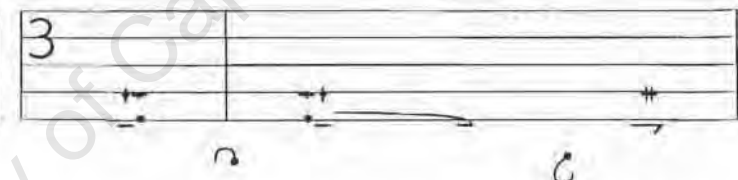
When doing less than half a turn to face a new direction only direction signs need be used (i.e. the shortest route to the new direction). Turn signs may also be used.



Half turn



More than half turn



The following chart is of the 'common front' faced at the start with the turn sign 'turning' to the new direction (each time the turn sign starts from the 'front' to indicate one eighth turn, quarter turn, three eighth turn etc.) A clockwise (cw) or counter-clockwise (ccw) turn can be made.

	Start	1/8	1/4	3/8	1/2	5/8	3/4	7/8	full
Clockwise.....	↑	↷	↻	↷	↻	↷	↻	↷	↻
Counter-clockwise.....	↑	↶	↺	↶	↺	↶	↺	↶	↺

The following chart is of the 'common front' faced at the start with the turn sign 'turning' to the new direction (each time the turn sign starts from the direction previously achieved):

	Start	1/8	1/4	3/8	1/2	5/8	3/4	7/8	full
Clockwise.....	↑	↗	↘	↙	↖	↗	↘	↙	↖
Counter-clockwise.....	↑	↖	↗	↘	↙	↖	↗	↘	↙

Changing to a new direction while Stepping:

A) When a stepping action is accompanied by a new direction sign below the finishing position (after the centre of the jump-line) the travel is in the original direction, but ends facing the new direction.

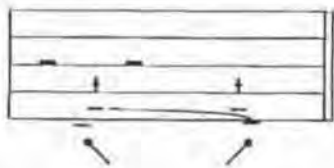
a) On place

b) Forward

Step in the direction faced at the start. Face the new direction on completion of the step

c) Backward

Step in the direction faced at the start. Face the new direction on completion of the step



B) When a stepping action is accompanied by a turn sign below the centre of the step-line the direction of travel is related to the new direction.

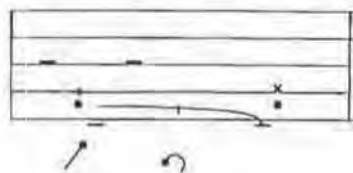
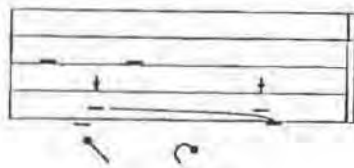
a) On place Stepping on place while turning into the new direction.

b) Forward

Turning to face the new direction during the step and stepping forward in that direction.

c) Backward

Turning to face the new direction during the step and stepping backward facing that direction.



Changing to a new direction while Jumping:

A) When a jumping action is accompanied by a new direction sign below the finishing position (after the centre of the jump-line) the travel is in the original direction, but ends facing the new direction.

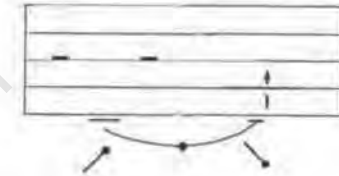
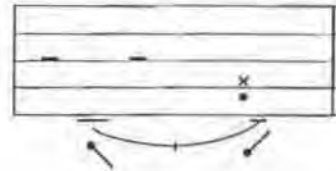
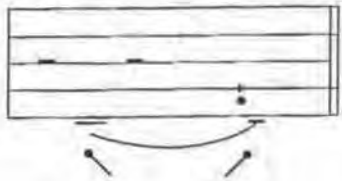
a) On place

b) Forward

Jump in the direction faced at the start .Turn to face the new direction during the jump

c) Backward

Jump in the direction faced at the start .Turn to face the new direction during the jump

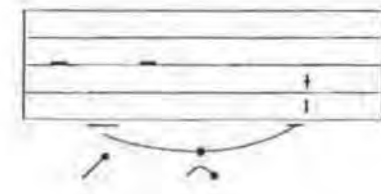
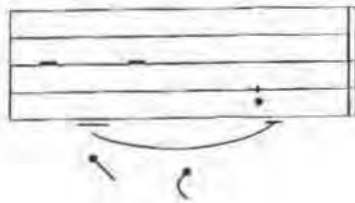


B) When a jumping action is accompanied by a turn sign below the centre of the jump-line the travel is related to the original direction (This differs from stepping. When the body has taken off into the air in one direction it is not possible for it to turn and travel in a new direction in mid-air).

a) On place Jumping on place while turning into the new direction

b) Forward Jumping forward (toward the starting direction) while turning into the new direction

c) Backward Jumping backward (toward the starting direction) while turning into the new direction



Double Brackets

Double Brackets are used for a turning sequence i.e. it will take longer than one beat and might involve more than one step. The opening bracket will indicate the start of the turning sequence and the closing bracket the end of the turning sequence. By the time the first step is done a part of the turn will have taken place.

Doing one complete turn by 'stepping on place':



Continuation of Benesh Rhythm Notation

Anacrusis

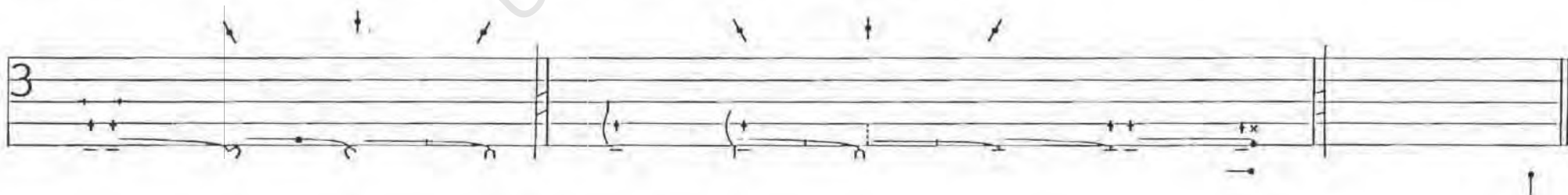
In music:

When one or several notes occur before the first beat of the first bar. The number of beats or the fraction of a beat used in the anacrusis is subtracted from the last bar of the composition.



In BMN:

Movement which commences before beat 1 of the first bar is notated between the starting position and the first bar line. The movement can be happening over several beats or sub-beats, but in total will always have less value than a full bar.

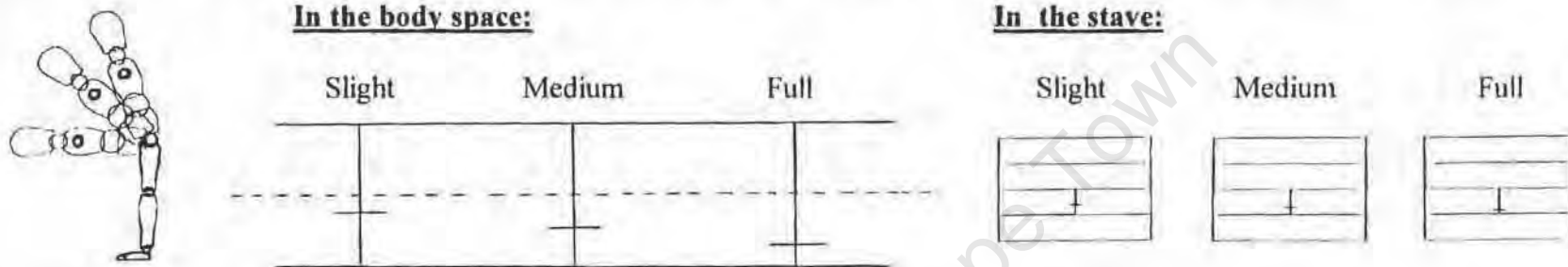


Bends and tilts in the hips

There are quite a few positions that can result from tilts and bends, and combinations thereof, in the hips. The most prominent positions used in African dance are those resulting from **a) a forward bend** and **b) a combined sideways tilt with a hip-displacement**.

A bend in the hips affects the position of the body from the base of the spine to the top of the head. As with head movements, 3 degrees (slight, medium, full) are used. These degrees are not mathematically defined but represent positions within the range available at the hip joint/s.

a) a forward bend: A forward bend in the hips affects the position of the body from the base of the spine to the top of the head.



a) a combined sideways tilt with a hip-displacement. A sideways displacement offers only a small amount of movement in the hips. A sideways tilt from the hips would take the upper body in that same tilt. In order to keep the torso upright we have to draw a **pictorial** vertical line. Care must be taken that the vertical line now becomes the centre-line. The feet are affected by the displacement+tilt in the hips and the tendency is to want to lift the heel or the whole foot off the ground.

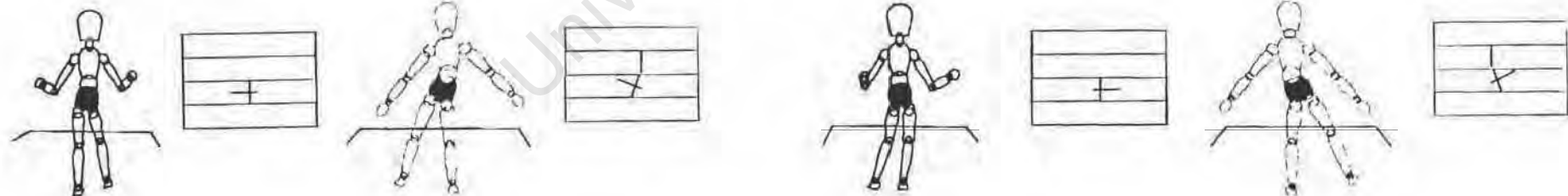
Compare the following:

:Displace to the left

Displace to the left + Tilt to the Right

Displace to the right

Displace to the right + Tilt to the left



Reading

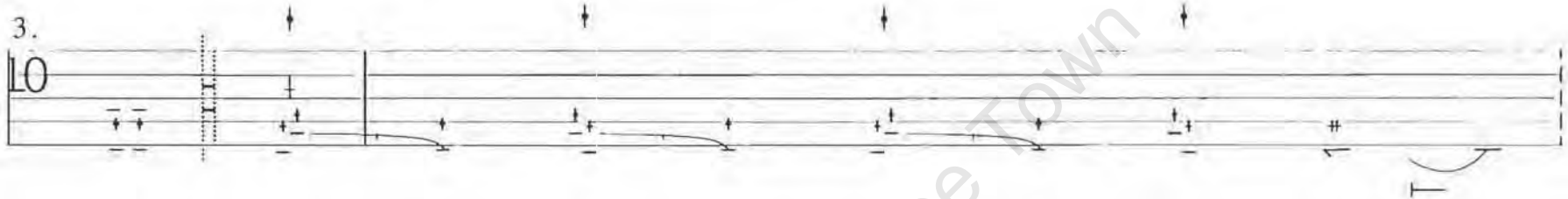
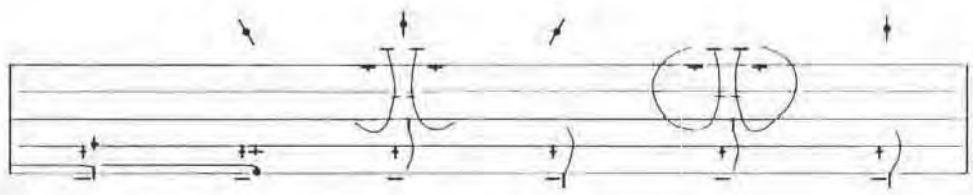
Repeats of Repeats: More than one repeat sign is used when e.g. a sequence is repeated on the same side and then the original sequence with its repeat is repeated on the other side. Various combinations of repeat signs are possible. In no.1 the sequence is repeated twice on the same side, followed by a new sequence which is repeated once on the same side, after which the whole piece is repeated from the beginning on the other side.

1.

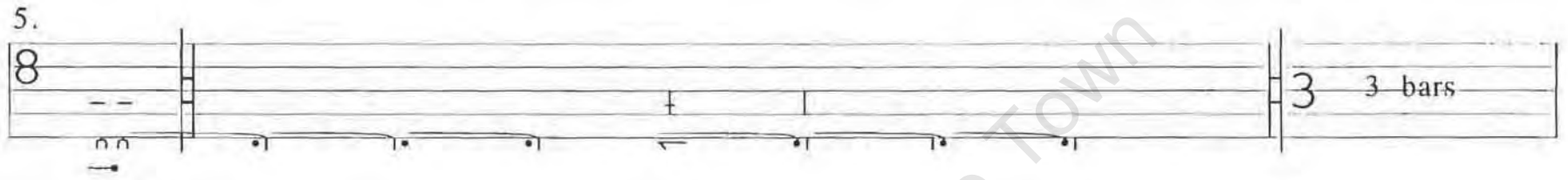
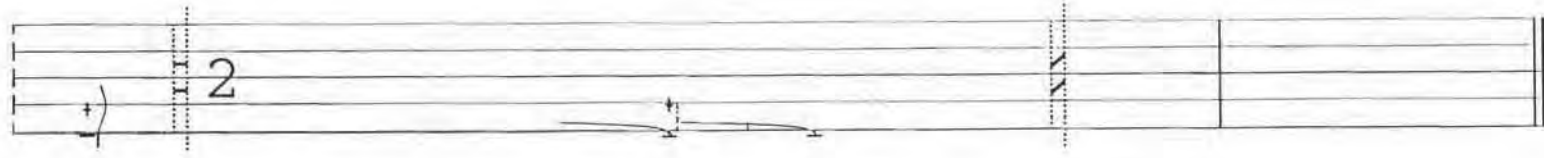
The first system consists of two staves. The first staff has a '4' in a box at the beginning. It contains a sequence of notes with various repeat signs: a double bar line with dots, a repeat sign with a slash, and a circle with a diagonal slash. A vertical line separates the first two staves. The second staff continues the sequence with similar repeat signs, including a circle with a diagonal slash and a double bar line with dots. A '2' in a box is placed at the end of the second staff. The second system also consists of two staves. The first staff has a repeat sign with a slash and a double bar line with dots. The second staff continues with a double bar line with dots and a '4 bars' label at the end.

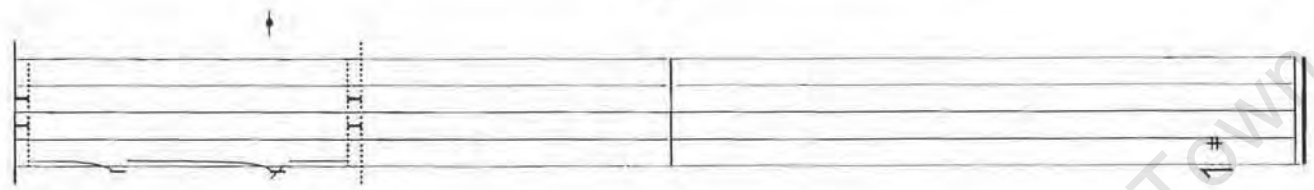
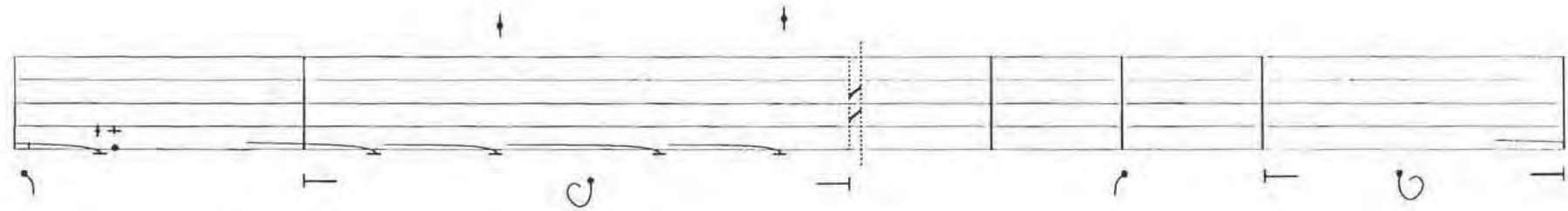
2.

The second system consists of two staves. The first staff has a '2' in a box at the beginning. It contains a sequence of notes with various repeat signs: a double bar line with dots, a repeat sign with a slash, and a double bar line with dots. The second staff continues the sequence with similar repeat signs, including a double bar line with dots and a double bar line with dots. The third system consists of two staves. The first staff has a double bar line with dots and a repeat sign with a slash. The second staff continues with a double bar line with dots and a double bar line with dots.

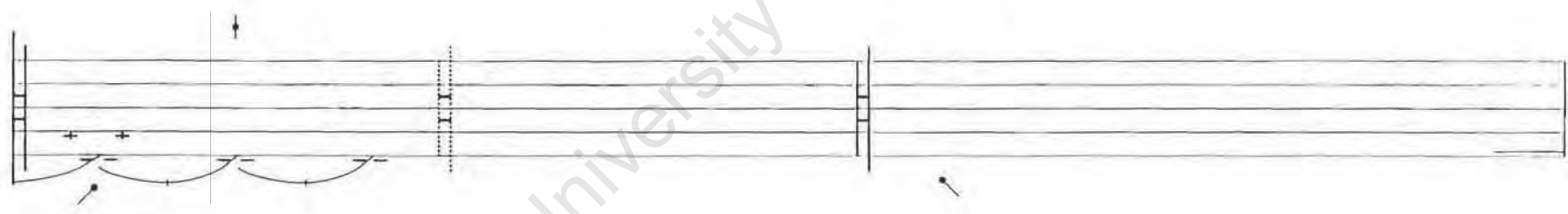


No. 4. On count two the left foot steps on place and on count five the right foot steps on place.

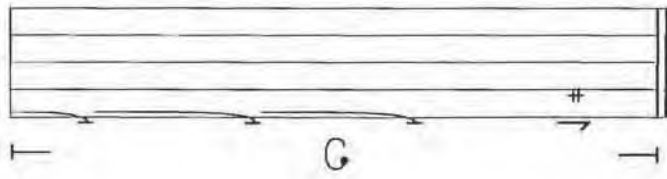
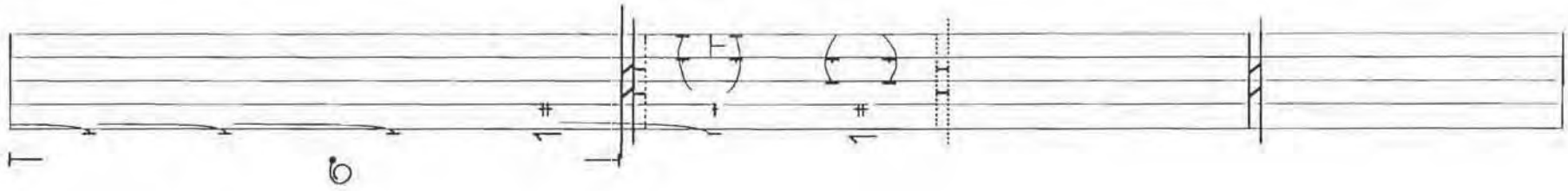




10.



University of Cape Town



University of Cape Town

Chapter 11

Slide lines

Continuation of Benesh Rhythm Notation

Hops and Bounces

Slide lines

Straight paths: A straight slide line is used for recording sliding movements in a straight path. The slide line is drawn below the staff, commencing under the centre of the sign (or appropriate edge of the combined sign) representing the foot that starts the slide, and ending under the centre of the sign representing the foot that completes the slide (forward or backward slides), or ending underneath the right or left side of the sign representing the foot that completes the slide (sideways slides).

Sliding forward or backward into a position that has the one foot in front of the other:

[Note: The dotted lines are merely a guide to indicate the centre of the foot and are not part of the notation.]

Forward

a) with the right foot

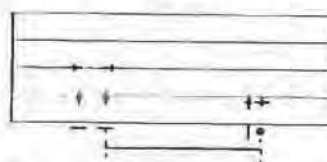


b) with the left foot



Backward

a) with the right foot



b) with the left foot



Sliding forward or backward from a position that has the one foot in front of the other to a position that has one foot level with the other:

Forward

a) with the right foot



b) with the left foot



Backward

a) with the right foot

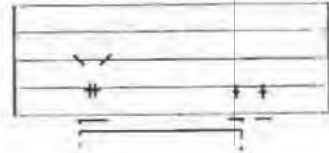


b) with the left foot

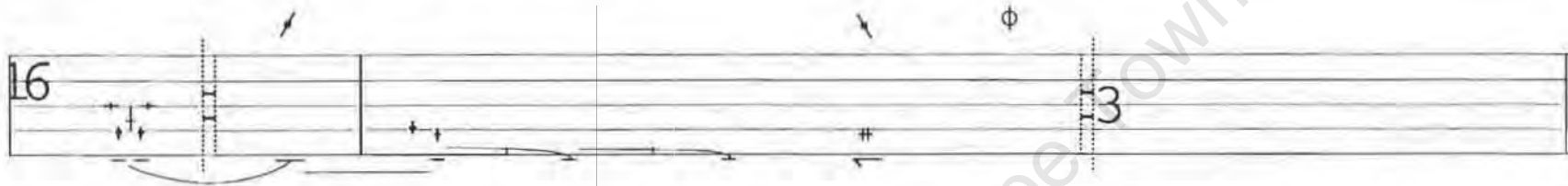


Sideways to the right

Sideways to the left



Note that as with the examples on the previous page the dotted lines are not part of the notation but merely an indication to show where the working foot is coming from and where it is going to.



When the emphasis needs to be placed on a skimming action (very slightly off the floor) in a slide, then an extra line is added to the slide-line.



A short line can also be added below a jump line to indicate that the jump skims the floor.

a) the first skimmed jump is on place and the second one travels forward

b) both skimmed jumps move backward



Continuation of Benesh Rhythm Notation

Compound Time: Compound time is the rhythmic structure in which each beat is divided into three equal parts.

Music:

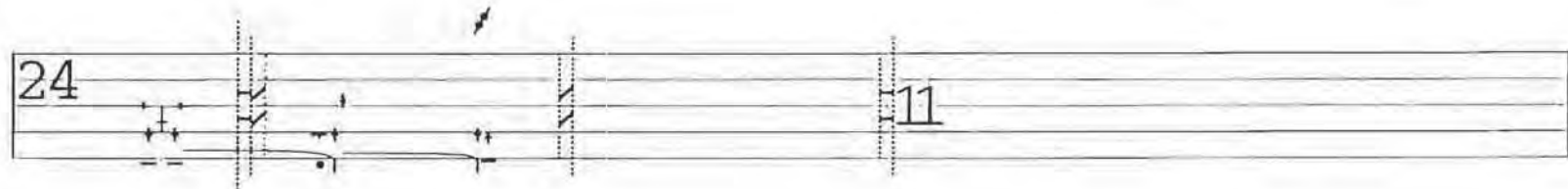


Benesh Rhythm Notation:

one 'dai' 'dee' two 'dai'



BMN:



Hops and Bounces

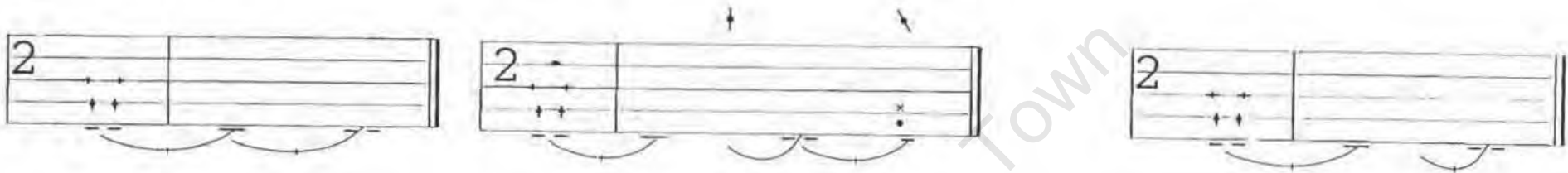
The beginning of the jump line gives information about the timing of the beginning of the jumping action

Consecutive jumps --- height and duration measured by tempo (jump line from one jump to the next).

The jump starts on a specific beat or sub-beat

The jump line starts underneath an indicated pulse-beat or sub-beat (in this example on a sub-beat).

The timing of the start of the jump is non-specific



The **hop** is a 'clipped' jump on **one** leg and a **bounce** the same on **two** legs.

On place

a) Hop

b) Bounce

Travelling forward

a) Hop

b) Bounce

Travelling back

a) Hop

b) Bounce



Hops and Bounces with the heels raised

A)



B)



4.

6

7

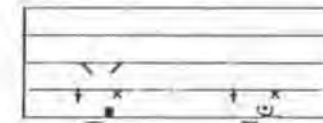
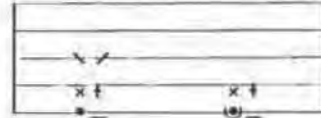
University of Cape Town

Replacements with the foot behind: The sign is achieved by *placing a curve around the bottom of the behind sign*

With feet flat on the ground

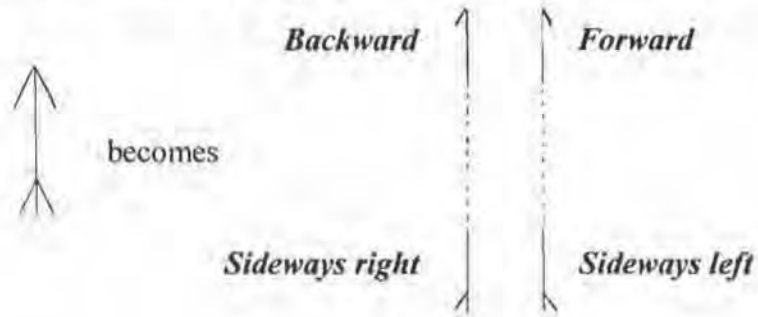
With the ball of the foot on the ground

With the tips of the toes on the ground



Travelling

Travel is recorded by placing a travel sign beneath the staff. Travel signs are derived from the shape of an arrow which is divided into four parts.



NOTE: The performer is facing front in these examples:

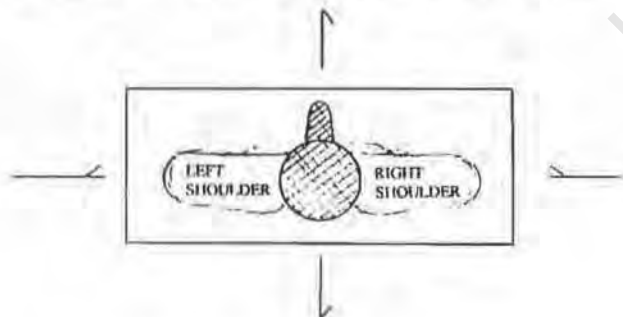
For forward travel the tick is attached to the right side of the shaft at the top

For backward travel the tick is attached at the right side of the shaft at the bottom

For sideways travel to the right the tick is attached to the left side above the shaft

For sideways travel to the left the tick is attached to the right side above the shaft

It might help to think of the right shoulder as a reference in forward and backward travel



Travelling with feet apart, one in front of the other.

Forward

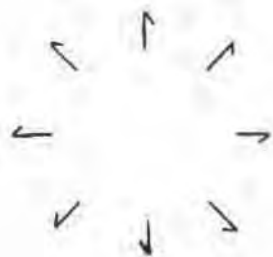


Forward

Direction faced at the start



Travelling forward while still facing the same way

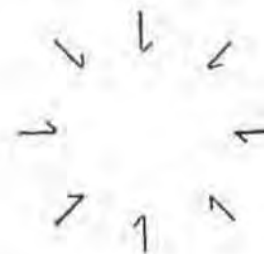


Backward

Direction faced at the start



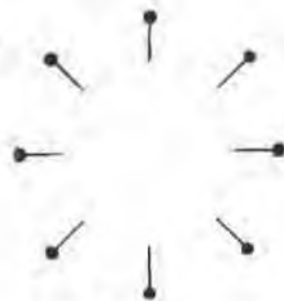
Travelling backward while still facing the same way



Sideways to the right

Direction faced at the start

way



Travelling sideways to right while still facing the same way



Sideways to the left

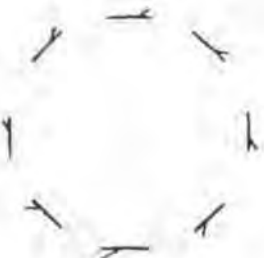
Direction faced at the start

facing



Travelling sideways to left

the same



Travelling combined with replacements

By placing a travel sign below the staff the instruction is "replace the feet but travel at the same time".

Two frame Ad. Lib. Instruction

Travelling with feet apart (one in front of the other)

Forward



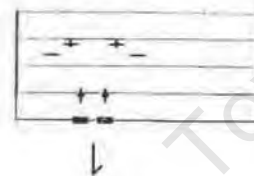
Single frame Ad. Lib. Instruction: When replacing the feet in the same position, combined with the three dashes and the travel sign, only a single frame is necessary.

Travelling with feet apart (level)

Forward



Backward



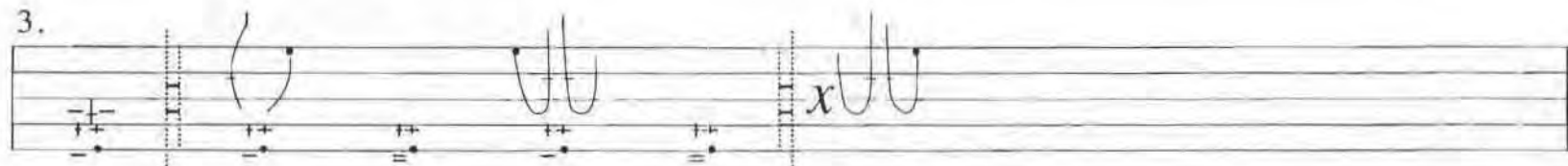
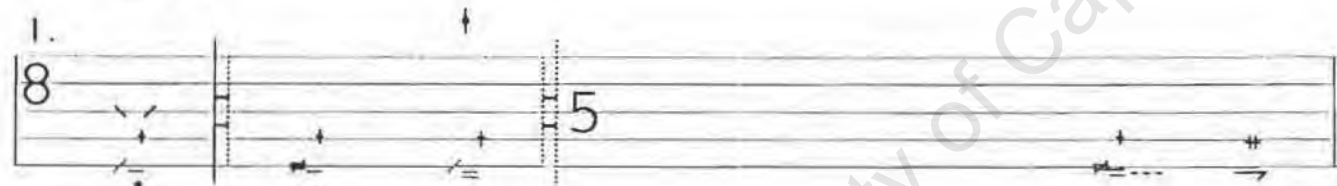
To the right



To the left



Reading



4.

2

x bars

5.

8

3

x bars

6.

8

3

x bars

7.

2

x bars

8.

2

x bars

Chapter 13

Displacements and Isolations

Contractions

Vibrato

Displacements and Isolations

Note: There are many more movements and positions under this heading which are not dealt with in this syllabus.

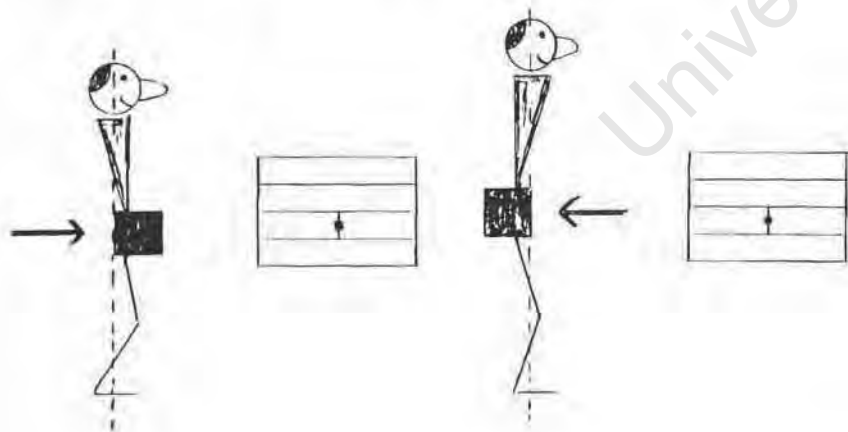
Hips

In some hip and torso movements the intentions correlate with the anatomical possibilities, whereas in others the emphasis is on the intention (the feeling) of the movement.

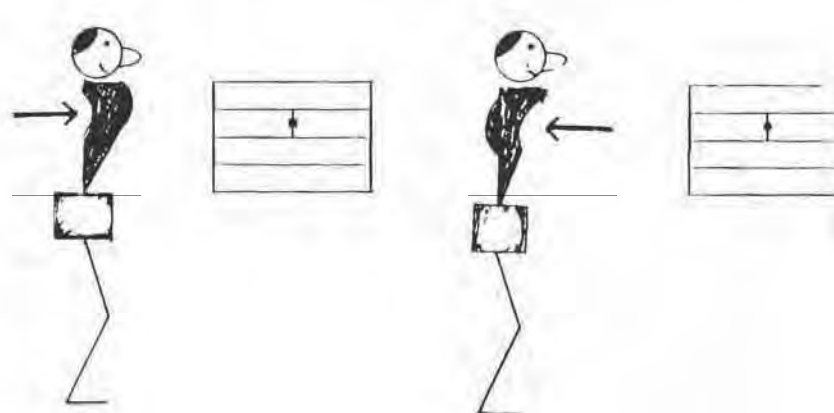
Hip displacement sideways (with or without a tilt) has been dealt with in previous chapters. NB. The full range of hip movements are not dealt with in this syllabus.

DISPLACEMENTS

In the hips Pushing both the hips forward and back



In the thorax Pushing the ribcage forward and back



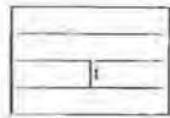
ISOLATIONS

In the hips NB. One hip cannot truly move in isolation from the hip girdle. An isolation action uses the 'other hip' as the fulcrum for the movement.

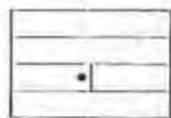
Left hip forward.



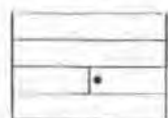
Right hip forward.



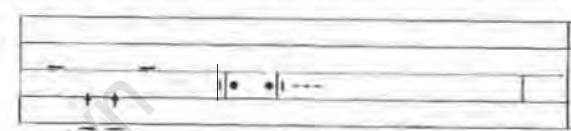
Left hip back.



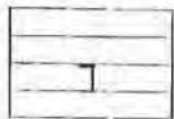
Right hip back.



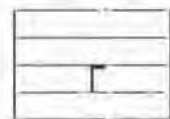
Continuous movement using both hips-ad lib. timing



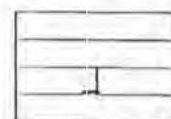
Left hip raised.



Right hip raised.



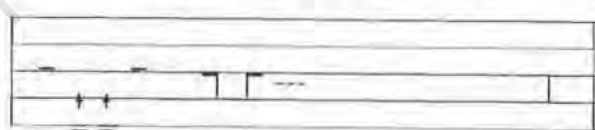
Left hip depressed.



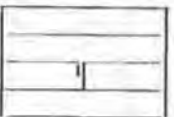
Right hip depressed.



Continuous movement using both hips-ad lib. timing



Left hip raised and forward.

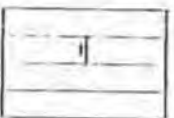


Right hip raised and back.

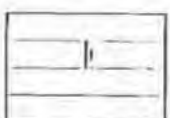


In the shoulders NB. Shoulder movements have no affect on the placement of the torso. The action is only done by the shoulder joint.

Left shoulder forward.



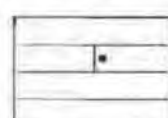
Right shoulder forward.



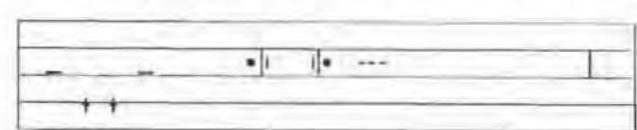
Left shoulder back.



Right shoulder back.

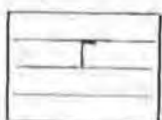
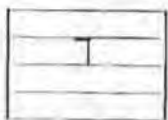


Continuous movement using both shoulders-ad lib. timing.



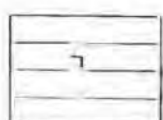
Raised
L. shoulder

R. shoulder



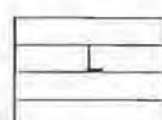
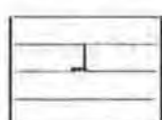
Half raised.
L. shoulder

R. shoulder



Depressed.
L. shoulder

R. shoulder



Both raised/depressed.



R. shoulder raised, L. depressed



Forward and raised.

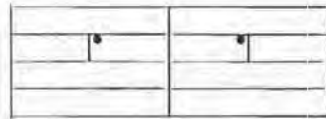
Right shoulder

Left shoulder

Back and raised

Right shoulder

Left shoulder



Contractions

Contractions involve an action in the spine backwards.

Small contractions in the stomach.

Big contractions involving areas above and below the stomach.

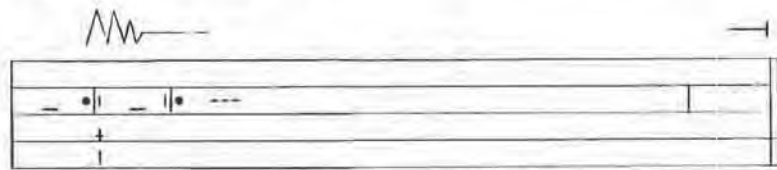
Sequence:



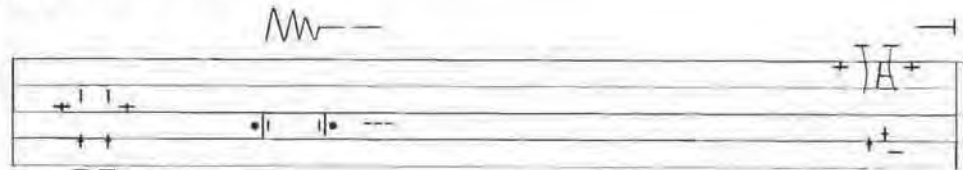
Vibrato

Vibrato and continuous ad lib. Timed movements

Shoulders forward and back



Hips forward and back



Shoulder circling:

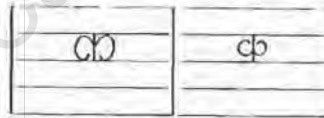
Left shoulder-Short form followed by a possible reading of the action.



Right shoulder-Short form followed by a possible reading of the action.



Both shoulders



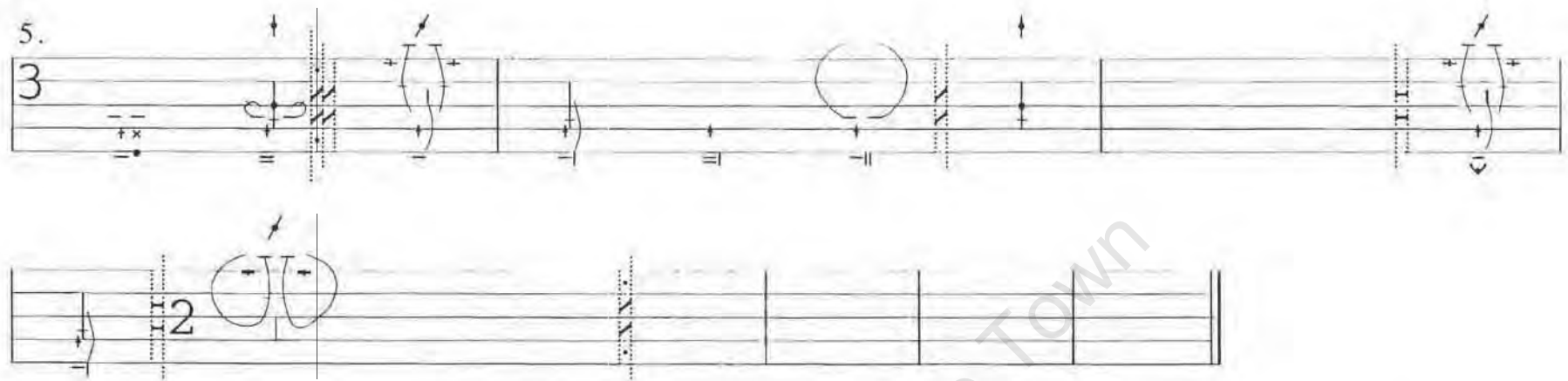
Reading

1. 

2. 

3. 

4. 



Note the two dots on the repeat sign. The sequence is repeated on the other side and then the original sequence + the repeat is repeated on the other side. The dotted repeat sign is necessary to avoid confusion as the same basic sign is used


Chapter 14

<i>Fists</i>
<i>Audible and inaudible accents</i>
<i>Audible and inaudible rebounds</i>
<i>Grace beats</i>

Fists

To show the hand making a fist a line is drawn underneath the letter P (the identification of 'hand') to be placed above the staff. The making of the fist would apply to the body-frame it is written above and be maintained with consecutive movements until cancelled. Cancellation of the fist is indicated by the letter P with the omission of the line underneath . The hand would then return to its natural position.

In order to identify the right or left hand we add a tick above to the right or left of the P (a short diagonal line slanted to the right P' for the right hand and a short diagonal line slanted to the left P for the left hand.) The making of the fist would only apply to the right hand if the right hand is identified and vice versa.




Right hand making
a fist

P'

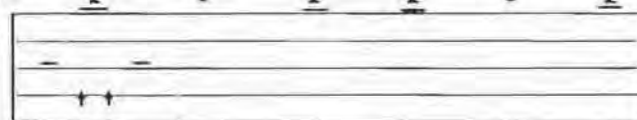
Cancellation of right fist

P



When the tick is left out the making of the fist would apply to both hands, as would the cancellation thereof.

P
P
P'
P
P
P



Audible and inaudible accents

Audible accents ▼

Indicated accents only apply to the frame they are written above.

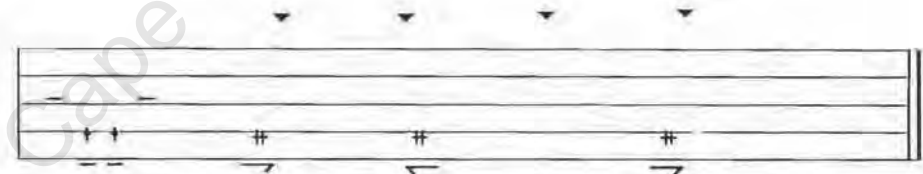
Clapping hands (two hand contact signs are placed together)

When the hands are brought together and do not immediately separate from each other making a sound an audible accent is used above the stave. (It is not necessary to repeat the hand action for repeated claps)



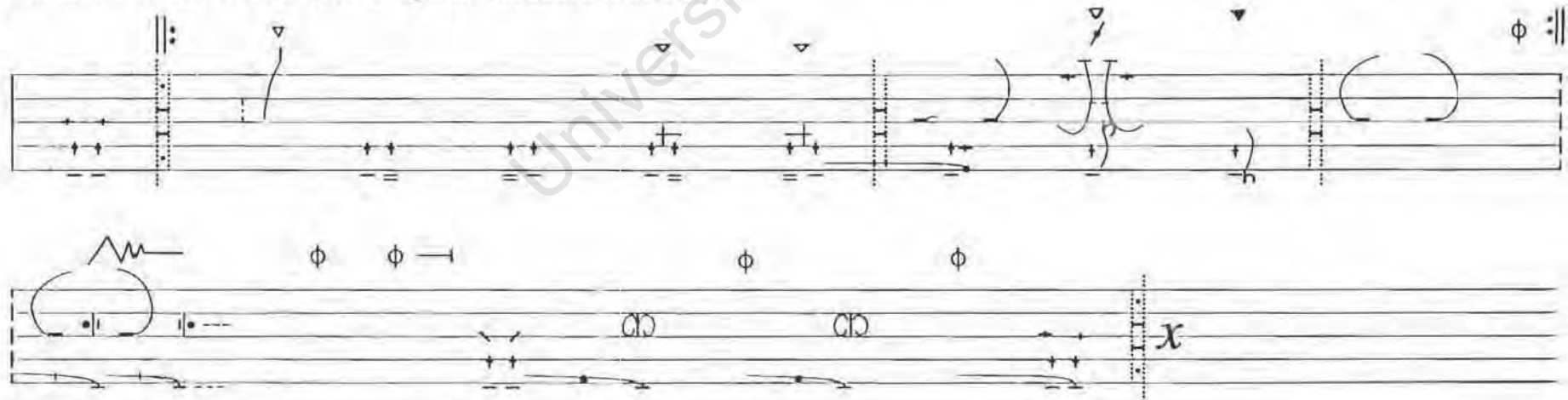
Stamping of feet

When one foot or both feet are stamped into the ground with the intention of creating a sound an audible accent is used above the stave. When no movement is shown underneath an audible accent, the relevant foot will repeat the action



Inaudible accents ▼

An 'open' triangle is written above the relevant extremity to indicate silent accented movement whether it is a fist piercing the air or a leg kicked up with force. In the following example the inaudible accent would refer to the full body action e.g. on counts four and five the hip and foot action is accented and on count seven the leg and arm action is accented.



Audible and inaudible rebounds

Audible rebounds ◆

As with audible accents indicated rebounds also only apply to the frame they are written above.

Stamping of feet

When the feet are stamped on the ground and not held there the action of stamping and separating from the ground is referred to as a rebound.



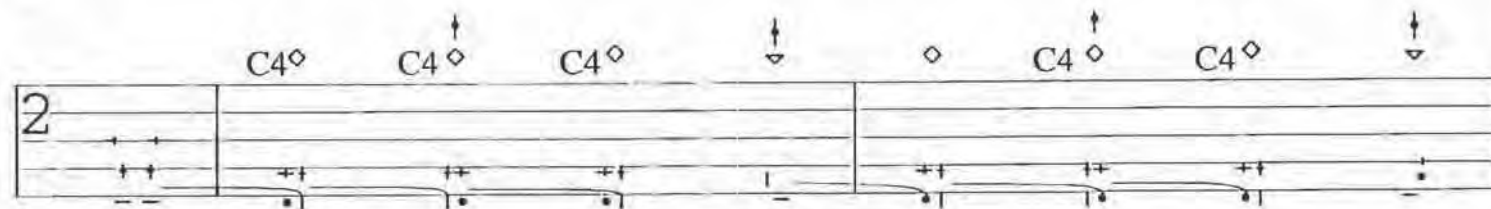
Clapping of hands

When the hands are not held together at the closure of the clap an action occurs which is referred to as a rebound. By adding the P to the audible accents in the following example it would mean that the audible accents only refer to the hands.



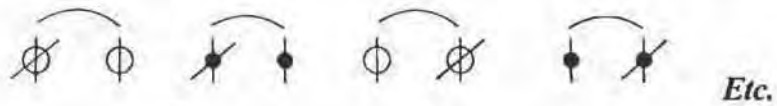
Inaudible rebounds ◇

If C4 is added to the rebound above the staff it would mean that the knees perform a rebound action. C is the identification of legs whereas the numeral refers to the part of the leg - in this case the knee. C4 would refer to both knees at the same time, C⁴ to the right knee and ⁴C to the left knee.



Grace beats

A Grace beat would be used when one action follows another in quick succession. Depending on context Pulses or even Sub-beats may be used. Grace beats are often used in conjunction with rebounds.



When the ϕ precedes the ϕ to which it is linked the first action takes place immediately before the action on the main beat and vice versa. Similar rules apply for graced sub-beats.

Reading

The image displays a musical score for guitar, divided into two systems. The first system is labeled '1.' and begins with a '5' in a box, indicating the fifth fret. It features a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with stems and flags, some with slurs, and several upward-pointing arrows above the staff. The second system is labeled '2.' and begins with an '8' in a box, indicating the eighth fret. It also features a treble clef and a key signature of one sharp. The notation includes notes with stems and flags, some with downward-pointing arrows above the staff, and a section labeled '3 Bars' at the end. A large, diagonal watermark reading 'University of Cape Town' is overlaid across the center of the page.



University of Cape Town

Chapter 15

Stage plans

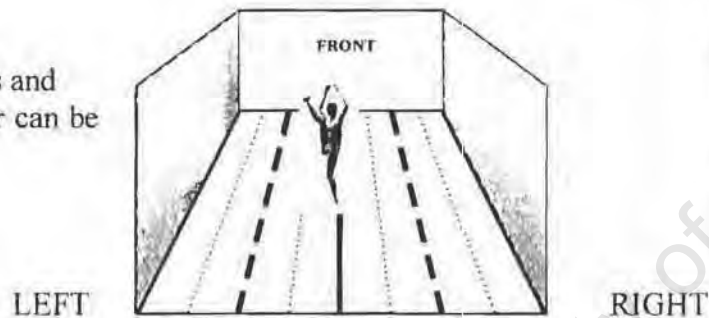
Travelling in a curve

Flexed foot



Stage plans

The exact locations and travel of the dancer can be plotted.



The dancing area is divided by the following nine imaginary lines running from the front to the back of the performing area.



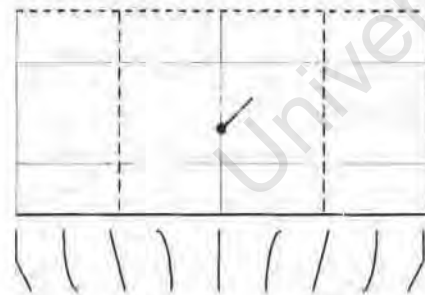
LW. LW $\frac{1}{4}$. L $\frac{1}{2}$. LC $\frac{1}{4}$. C. RC $\frac{1}{4}$. R $\frac{1}{2}$. RW $\frac{1}{4}$ RW.

C=Centre

LW=Left wing
LW $\frac{1}{4}$ =Left wing quarter
L $\frac{1}{2}$ =Left half
LC $\frac{1}{4}$ = Left centre quarter

RW=Right wing
RW $\frac{1}{4}$ =Right wing quarter
R $\frac{1}{2}$ = Right half
RC $\frac{1}{4}$ = Right centre quarter

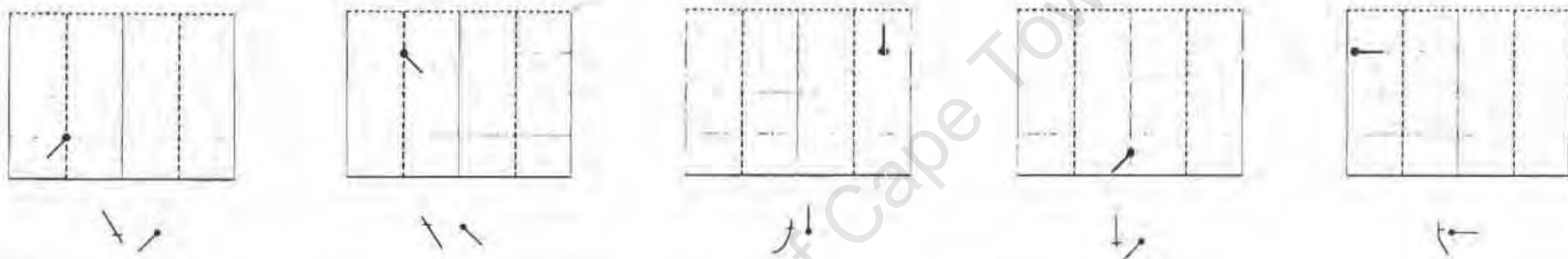
An aerial view of the stage



Location

The exact **location** of a dancer i.e. how far upstage (to the back) or how far downstage (to the front), is plotted by attaching a horizontal tick (-) to the relevant location sign. This tick can be placed to the left, to the right, on, or between location signs.


What is seen below the stage plans is known as **below-stave information** i.e. written below the stave.





These locations can be combined with travel signs in a sequence.



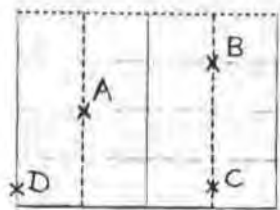
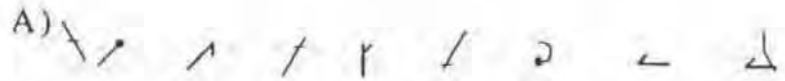
Starting: 

Turning: 

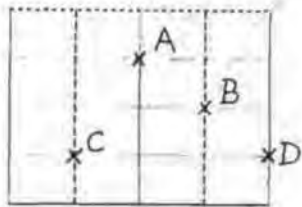
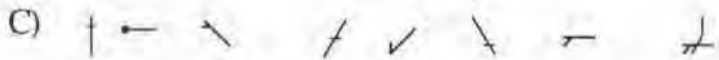
Travelling: 

New location reached: 

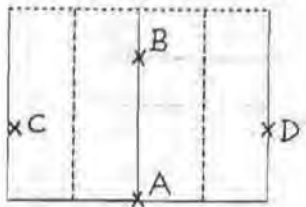
The following sequences incorporate location and travel:



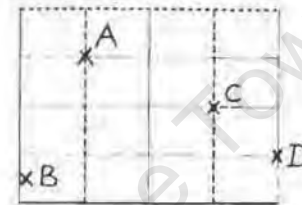
Start at A facing the R F corner
 Travel forward to B
 Travel sideways to C
 ½ turn to the right
 Travel forward to exit at D



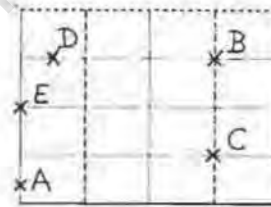
Start at A facing the left side
 Travel sideways to B
 Travel forward to C
 Travel sideways to exit at D



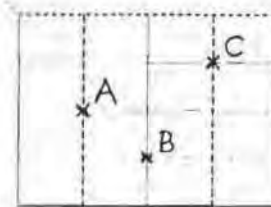
Enter forward at A
 Stop at B and face R F corner
 Travel backward to C
 Travel forward to exit at D



Start at A facing the L B corner
 Travel forward to B
 Travel sideways to C
 ½ turn to the left
 Travel backward to exit at D



Enter forward at A and travel to B
 Travel backward to C
 Travel sideways to D
 ½ turn to the left
 Travel forward to exit at E



Start at A facing L B corner
 Travel sideways to B and face the back
 Travel forward to C and face the R B corner

Travelling in a curve

Double brackets are necessary to indicate the beginning and end of travel along a curved path

Semi-circles

Forward
clockwise



anti-clockwise



Backward
clockwise



anti-clockwise



Sideways to the right (The tick may be slightly detached from the curved shaft for clarity)
clockwise



anti-clockwise



Sideways to the left
clockwise



anti-clockwise



Full circles

Forward
clockwise



anti-clockwise



Backward
clockwise



anti-clockwise



Sideways to the right
clockwise



anti-clockwise



Sideways to the left
clockwise



anti-clockwise



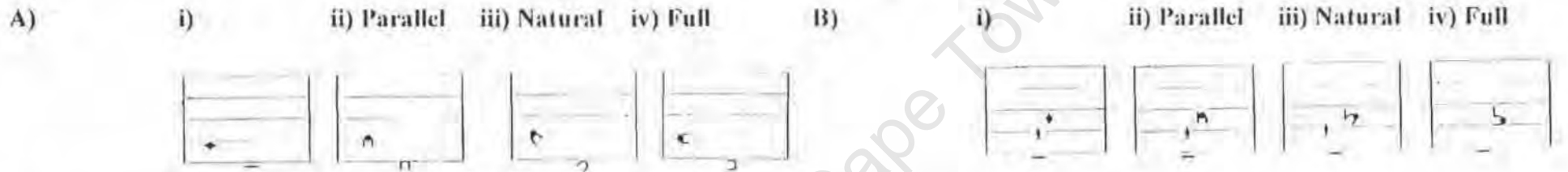
Flexed foot

Until now the foot's position was treated as non-specific, thereby assuming its position in context with the movement or position executed. In order to show the foot as flexed and not in a stretched or relaxed position, a dot is placed on the extremity sign.

- (i) With the level and in front extremity signs the dot can be placed on the extremity sign (with the degree of turn-out in context or in a sequence). Combined with changes in the degrees of turn-out where ankle directions replace level signs or are attached to in front signs, the flexion dot is placed on the ankle direction sign.

Level:

In Front:



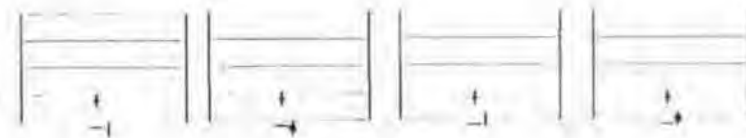
- (ii) With the behind extremity sign the dot can only be placed on an attached ankle direction sign.

C) i) Parallel ii) Natural iii) Full

In sequence:



It is important to note that the position attained with the flexed foot is as if the foot is placed normally (in context) in a position, then flexed. For example: if the foot is flat on the ground and then flexed it would result in the heel staying in contact with the floor while the rest of the foot is lifted off the floor. If the ball of the foot is on the ground and then the foot is flexed, the ball of the foot will be lifted off the ground. To cancel flexion the flexion dot is omitted in the applicable frame.



Musical staff with notes and dynamic markings. The staff contains a series of notes with stems, some marked with upward-pointing arrows. Above the staff, there are two upward-pointing arrows, a circled phi symbol (ϕ), and a circled p symbol (p). Below the staff, there are two curved arrows pointing upwards and a diagonal slash mark.

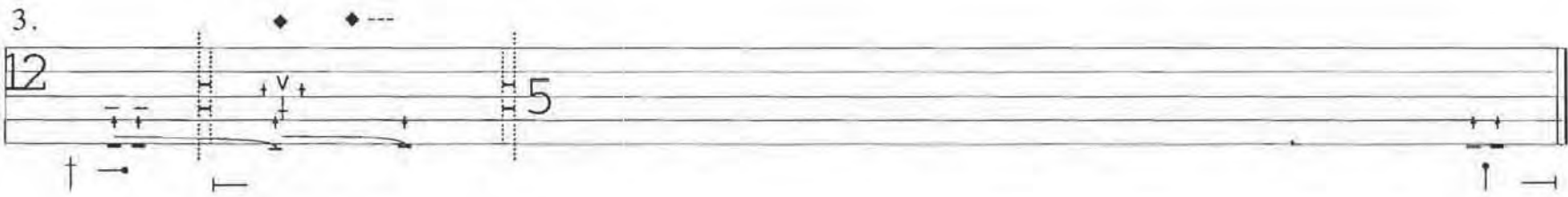
2.

Musical staff with notes and dynamic markings. The staff begins with a circled 8. It contains several triplet markings, indicated by a '3' and a bracket over three notes. There are also upward-pointing arrows and a circled 1 below the staff.

Musical staff with notes and dynamic markings. It features two triplet markings, each with a '3' and a bracket over three notes. There are upward-pointing arrows and a circled 1 below the staff.

Musical staff with notes and dynamic markings. It features two triplet markings, each with a '3' and a bracket over three notes. There are upward-pointing arrows and a circled 7 below the staff.

3.



12 5

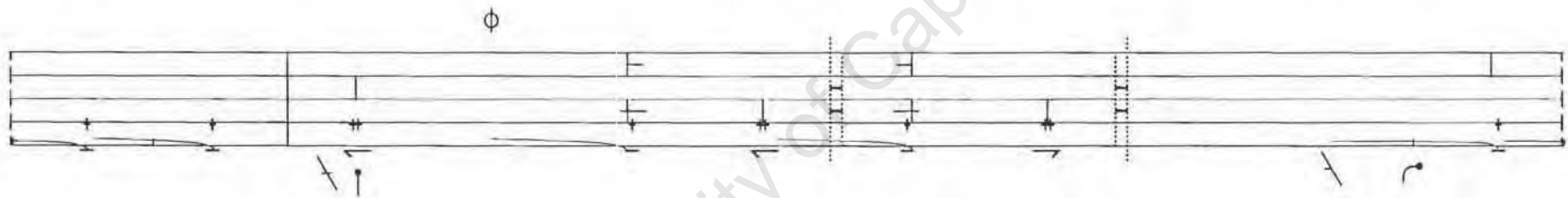
This musical staff contains a sequence of notes with various articulations. It begins with a double bar line and a '12' in a box. The notes are connected by a slur. There are two diamond-shaped symbols above the staff. A '5' is written below the staff. The staff ends with a double bar line.

4.



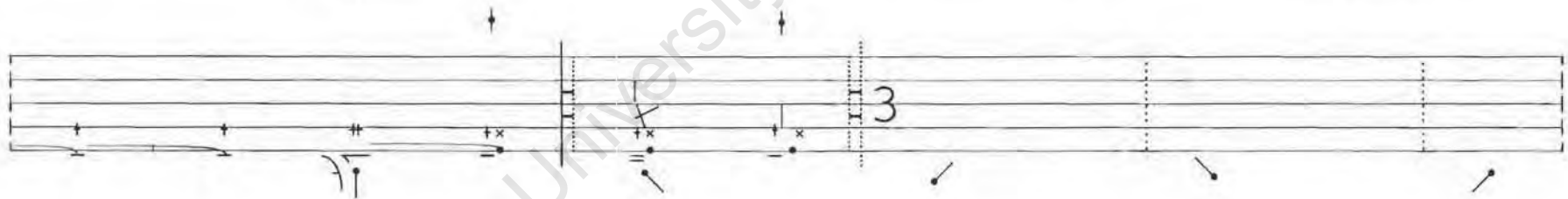
2

This musical staff contains a sequence of notes with various articulations. It begins with a double bar line and a '2' in a box. The notes are connected by a slur. There are two diamond-shaped symbols above the staff. The staff ends with a double bar line.



ϕ

This musical staff contains a sequence of notes with various articulations. It begins with a double bar line. The notes are connected by a slur. There are two diamond-shaped symbols above the staff. The staff ends with a double bar line.



3

This musical staff contains a sequence of notes with various articulations. It begins with a double bar line. The notes are connected by a slur. There are two diamond-shaped symbols above the staff. A '3' is written below the staff. The staff ends with a double bar line.

The image displays a handwritten musical score for guitar, consisting of four systems of staves. Each system contains two staves, likely representing the treble and bass clefs. The notation includes various musical symbols such as notes, rests, and accidentals. Vertical dashed lines indicate measure boundaries. Annotations include upward-pointing arrows above the staves, downward-pointing arrows below the staves, and curved lines with arrows indicating fingerings or slurs. A large, faint watermark reading "University of Cape Town" is overlaid diagonally across the page. A small circle is drawn in the middle of the second system. The first system has four upward arrows above it. The second system has two upward arrows above it and a "4" written at the end of the second staff. The third system has a "5" written at the end of the second staff. The fourth system is labeled "5." and "24" at the beginning of the first staff and has a "5" written at the end of the second staff. The page number "108" is located at the bottom center.

6.

Musical staff 6: A single staff with a treble clef. It contains a sequence of notes with various accidentals (sharps, naturals, double sharps) and slurs. There are two vertical dashed lines, one with an 'x' to its right. Handwritten annotations include arrows and a slash at the end.

7.

12

Musical staff 7: A single staff with a treble clef. It contains a sequence of notes with various accidentals and slurs. There is a vertical dashed line. Handwritten annotations include a '4' and a slash.

Musical staff 8: A single staff with a treble clef. It contains a sequence of notes with various accidentals and slurs. There is a vertical dashed line with a '2' to its right. Handwritten annotations include a slash and a bracket.

Musical staff 9: A single staff with a treble clef. It contains a sequence of notes with various accidentals and slurs. There are two vertical dashed lines, one with a '3' to its right. Handwritten annotations include a '6' and a bracket.

First musical staff showing a sequence of notes: C, C, G, C, C, C. A 'G' chord symbol is placed below the staff. The staff ends with a double bar line and a sharp sign (#).

Second musical staff showing a sequence of notes: C, C, C, C, C, C, C. A '5' chord symbol is placed below the staff. The staff ends with a double bar line and a sharp sign (#).

8.

Third musical staff starting with a '12' chord symbol. It features a sequence of notes with circled pairs of notes (C and G) and various markings including arrows and a sharp sign (#).

Fourth musical staff continuing the sequence from the previous staff, featuring circled notes and a sharp sign (#).