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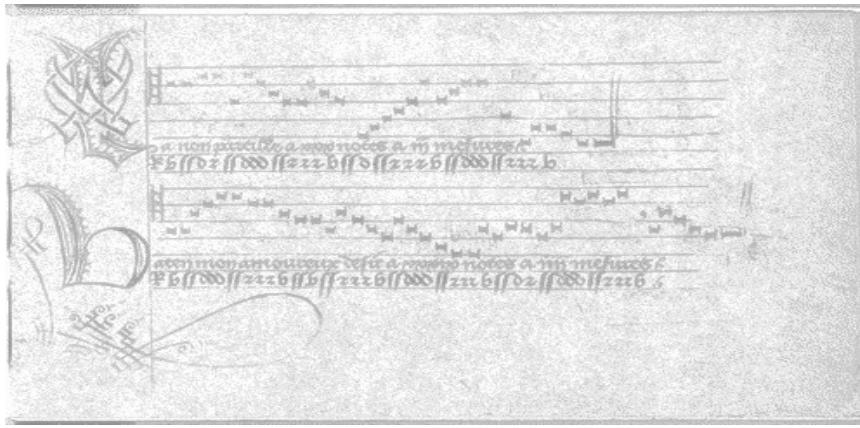
## **EVOLUTION OF DANCING MOVEMENT FIXATION METHODS**

*The article focuses on the historical transformation of the dancing movement fixation methods. The specific characteristics of different types of dance notation are analyzed: alphabetical, graphical, system. The current developments in this sphere are considered. Particular attention is paid to the analysis of Ukrainian methodical literature devoted to folk dance.*

*Keywords: dancing movement fixation, dance notation, tablature, orchésographie, choreographic score, modern methods of dance fixation.*

Distinctive, unique, elusive art of dance at its best creations rises to the level of expression of spiritual achievements of all mankind. Harmonious, artistic re-creation of the world is peculiar for this particular art form. The need for the study and preservation of dance culture as a whole can not be doubted. Particularly urgent is the problem of conservation of various dance traditions. These complex issues are directly related to the problem of dancing movement fixation.

The first of preserved written sources related to the art of dance, were created in the XV century. The first known historic fact of dance recording is Burgundy manuscript bass dance of Duchess Margaret of Austria. The manuscript of this document is kept in Brussels, according to the researchers, and relates to 1416. It can be described as one of the earliest attempts to dance notation (we insert the term in view of the fact that the recording of specific movements and their consistent application in the dance associated with the recording of the musical material). The manuscript consists of twenty-five parchment, specially treated, sheets. Seventeen of them contain a description of over 50 dance and music samples fixed using an ancient notation system in the form of tablature with rulers, a combination of letters and rhythmic signs. [11].



One of the meanings of the term tablature (fr. Tablature, ger. Tabulatur, from Lat. Tabula - board, table) - "old letters or digital recording system of instrumental music" [10, p. 499].

The manuscript used a dual system of notation: old recording of instrumental music, and at the same time one of the first options for fixing the dance. Such a synthesis of two systems of notation will be kept throughout the period of the initial formation of the dance theory, as well as taking into account the specific transformation it will be kept in future.

Presumably in 1519 in the Papal States (Avignon) the first printed choreographic textbook in poems «Ad suos compagnones» appeared. Its author is a dance theorist Anthony Arena (Anthony Arena). The book is the main source of information on the bass dance, used in the works on the history of dance and reprinted more than 32 times (between 1529 and 1758 years).

Dance movement recording in the textbook was made with the help of letters. For example, if the letter «R» is at the beginning of explanation, it means that you need to perform a curtsy. Such literal fixation of movements later received considerable development. The brief tutorial contains only three pages of text dance descriptions and their accompanying songs. All three dances got its name from the first line of the song. A special tune was composed for each of the songs.

In 1588 in France, a treatise was published that has the following title: "Orchésographie or Treatise on dance in the form of a dialogue through which everyone can easily explore the noble art of dance and to practice it, written by Thoinot Arbo, a resident of Langres" [6, p. 135]. The author of this work, written in

the form of a dialogue of the teacher and his pupil Caprioli, a canon Tabourot Jehan (ie treaty signed an anagram of his real name).

The title of the treatise Thoinot Arbo uses the term "Orchesographie" - "Орхезография" (in translation of P. Raigorodskii term sounds like "Орхезография") (from the Greek. Orcheomai – I dance and Greek Grapho - I write).

This term referred primarily to dance fixing method by means of graphic images. Note that this is the spelling "орхезография" is used in the majority of studies on the history of dance (by L. Block, S. Khudekov, M. Vasilyeva – Rozhdestvenskaya and many others) and in modern use, as it reflects Greek the etymology of the term the most closely.

Thoinot Arbeau gives a description of an ancient dance bass dance, which "is full of good behavior and modesty" [6, p. 141]. The name of the dance is offered as consisting of two separate words: "In general, the bass dance consists of three parts: the first is called the bass dance (low dance), second retour bass dance, and the third and last is turdion» (retour - return; tourdion, tordion, tordiglione - from the French. tordre - twist, twist – T.K.) [ibid].

The following is a record of movements, set out in a literal scheme: R b ss d r d r b ss ddd r d r d ss d r b c. As you can see, many movements are repeated many times (as letters in the words). This sample orchésographie denoted following motion:

- first movement - revérence (curtsey) – is designated by the capital letter «R»; It only starts the dance and is no longer used;

- Second - branle (branle) – is noted by «b»; occurred three times in the description of dance;

- third movement, comprising two simples (simple steps) noted «ss»; Used to describe the dance three times;

- fourth - double (double step) – is designated by «d»; used eight times in the description of dance;

- fifth - reprise (reprise) –is indicated by the horizontal «r»; used five times in the description of dance;

- By the letter «c» is indicated congé - goodbye, leaving a farewell gesture.

Particular attention of Thoinot Arbo is paid to the relation of movement and music that is obvious: every dance movement or shape is synchronized with a certain sound or group of sounds in tune. Comparing traffic to specific notes, the author refers to his scheme by the term "tablature".

This is even more perfect level of orchésographie, new means of graphic\ dance fixation. We note that each dance in the treatise of Thoinot Arbo meets specific musical example. The author gives an opportunity to make a fairly accurate idea of the dance accompanied. Dance reasons, which are outlined monophonic, could play different musical instruments and vary improvisational. Thoinot Arbeau describes in detail the kinds of movements, the technique of their execution, captures dance composition.

The existence of the earlier experiments of orchésographie (manuscript of bass dance, the textbook of Anthony Arena and the work of Thoinot Arbo) shows the significant progress in the development of the theory of the art of dance and its "sign" fixation between the XV - XVI centuries. These historical and theoretical writings became certain initial step for the further formation and development of valid and national dance schools in teaching the art of dance, the basis for the further development of the court, stage and dance salon. During XV-XVI centuries. Italian dancing-master (D. Piacenza, E. Guglielmo, A. Kornatsano, F. Caroso, C. Negri and others) provide theoretical treatises, which was also used alphabetic methods of dance recording.

In 1700 the fundamental work of Raoul Feuillet "Choreography, or art of recording dances by letters, figures and explanatory signs that make it easy to learn all kinds of dances" was published. From the moment of its occurrence in a dance vocabulary the term "choreography" (from the Greek. Shoreia - round dance dance and grapho - write) was introduced. We note that the term was also claimed by authorship of P. Beauchamp.

Originally, the term of choreography (as orchésographie) is a system of dance recording: designation of movements and their development with the help of special signs. That is the interpretation of the term mentioned by German theorist Hugo

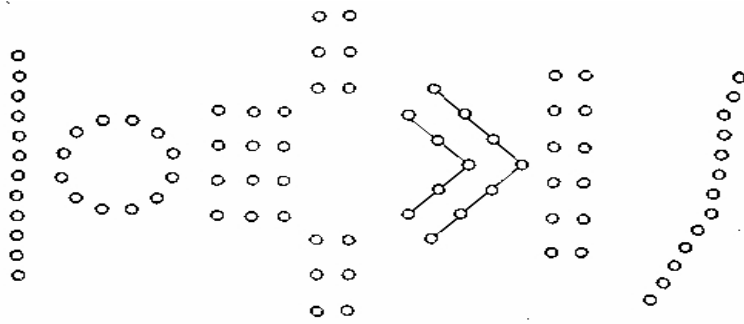
Riemann, "Choreography (Gr. Letters." Dance Letter "), dance recording by means of symbols of steps and evolution" [7, p. 1376].

In the course of further historical development the term "choreography" began to be used to refer to the art of dance in general. In his treatise R. Feuillet supports fundamental for the French school of classical dance principle of turnout of legs and defines five starting positions, he transfers direct and open movements, turns, jumps, pas tombés, glissés, assembles, «coupés, pas de bourrée, jetés, sissones, cabrioles , entrechats. Serious role was given to plastic hand "[4, p. 148].

In this edition of R. Feuillet he recorded dance in graphical form. The direction of movements and steps was shown with the help of drawings. To record the successive movements the special signs were used, and over the drawings notes were placed.

Later, the basic principles of dancing movement recording by P. Beauchamp and R. Feuillet were called Beauchamp-Feuillet's notation (Beauchamp-Feuillet). For the first time in European culture it suggests a complex system of dance notation, combining all previous achievements in orhezografii. The study of the proposed notation's principle allows now reconstruct reliably the dance compositions. In 2010, Feuillet 'streatise was published in Moscow (translation and comments o f N. Kaidanovskaya and E. Dolenko, a publisher). 1707 was a year of drama manuscript "Joseph the Patriarch," which was created by a teacher of poetics of Kiev Academy Lavrentyi Gorka.

The basis of the plot of the drama is the biblical story of Joseph the Beautiful, and the love of his wife of Egyptian nobles Pantefriyi. The composition of the drama consists of five actions. The dances of indigenous children (pickaninny) were performed in the second act. The manuscript is added by the scheme with the caption: "The image of the choir, as murynchiki galloped" [9]. The scheme of the dance is following:



It follows from this scheme, that the performers (choristers) first lined up in a row, and then formed a circle, line, angles and finally got in a line.

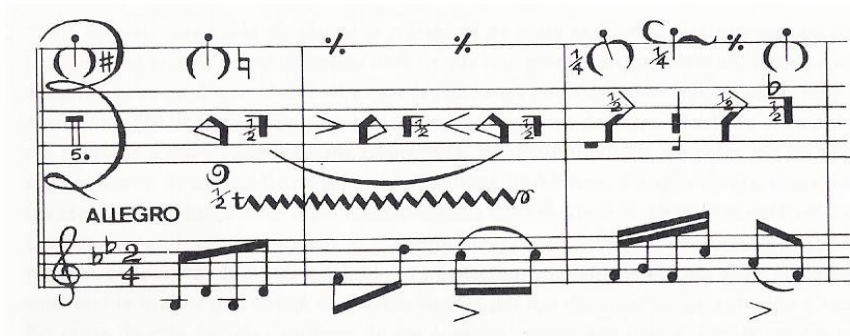
This manuscript is the earliest sample of orchésographie in Ukraine. It is not only a graphic representation of the dance movements, but also an attempt to fix the principles of drama. Special instructions fix the changing nature of the music, the chorus explains the course of the play (in this respect, there is a continuation of the drama tradition of the ancient Greek tragedy, in which the chorus was a member of all of the action).

In 1725, the ballet theorist Pierre Rameau (namesake of the composer Jean-Philippe Rameau) published a practical textbook «Maitre a dancer» (“Master of Dance”). It outlines the theory of reverence performance (considered separately for men and women curtsy), the most important figure of the movement and the minuet and chimes. The textbook contains a table with drawings and specification of the hand movements.

Later on, but also in 1725, P. Rameau published «Abrégé de la nouvelle méthode dans l'art d'écrire ou de tracer toutes sortes de danses de ville ...» (“A short guide to the new methodology in the art of drawing and description of all kinds of urban dance...”), based on the first book. It contains twelve choreographic compositions created with G. Pekur. In his theoretical writings P. Rameau modified dance notation of Beauchamp-Feuillet. New ways of dancing movement notation were planned in the XIX century. Choreographer Carlo Blazis created a kind of alphabet consisting of straight lines to fix the position of the body in dance.

French ballet dancer and choreographer Arthur Saint-Leon in 1852 in Paris, outlined his author’s system of dance recording in the work "Stage choreography or art of dance record." The essence of the notation principle consists in connection with

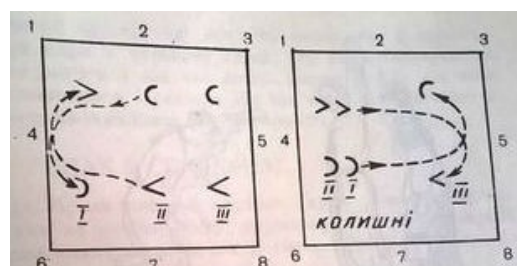
a special five line with a staff, by virtue of which accurate fixation of musical duration and the corresponding duration of movement execution are achieved. For fixing of complex movements A. Saint-Leon used abstract signs created by him:



The choreographer used the principles of this type of notation in the process of staging numerous ballet performances in Rome, Milan, Paris, London, Vienna, Berlin, St Petersburg.

One of the most common systems of notation of the XX century is described in the book "Record of the Dance" (1928), created by a dancer and teacher Rudolf Laban. This notation is peculiar for structural accuracy of all levels of dance movements. The simple icons were used to record. Shape icon indicated the direction of movement, the amplitude was indicated by shading and absolute fixation of movement musical duration matched proportional size to the icon. Laban System was officially recognized in the Dance Congress (Essen, Germany), its basic principles have been further developed in the course of activity "The Company of dance recording".

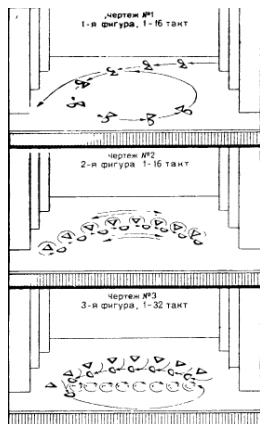
The book "Theories of Ukrainian Folk Dance" in 1922 Basil Verhovintsa contains schemes of fixing compositional structure of various Ukrainian dances. Here are a few images of folk dance figures with the name "Roman":



[1, p. 95].

In the course of further development, Ukrainian methodical literature on folk

dance, preserved a graphical way of fixing movements and figures. For example, in the manual of 1954 for teachers and choreographers "Folk Dance" a ballet teacher, Professor T.S.Tkachenko set ten drawings depicting nine figures of dance that are synchronized with music cycle to describe hopak dance:



[8, p. 117].

The publication of the book "Ukrainian folk dances" A.I.Gumenyuk (1969) contains a description of the symbols used in the schemes of dance:

Дівчина  $\curvearrowright$  — обличчя;  $\curvearrowleft$  — потилиця.  
 Хлопець  $\curvearrowleft$  — обличчя;  $\curvearrowright$  — потилиця.

$\uparrow\uparrow$  Напряг руху.  
 $\uparrow\downarrow$  Рух в один і другий бік.  
 $\circ$  Хід по колу за рухом годинникової стрілки.  
 $\odot$  Хід по колу проти руху годинникової стрілки.  
 $\ominus$  Хід по внутрішньому і зовнішньому колу.  
 $\curvearrowright$  Хід з обертами.

[3, p. 38].

The schemes in the book are quite complex, take into account the high level of development of the modern stage choreography. For example, one of the most difficult pieces of dance "Tropotyanka" illustrate three schemes:



[3, p. 251].

In the above Ukrainian editions one of the most common ways were used to fix a dancing moving - verbal way of dance notation. In addition to verbal descriptions



certain signs and diagrams are used, that, in general, forms of verbal and graphic way to dance notation. Today the system movement fixation is used: the use of conventional musical signs, words and definite terms, the use of cinematographic or video.

Choreographer N.A.Vikhreva in thesis research "Preservation and reconstruction of the author's choreography (methods of fixation and decoding)" leads photo dictionary of terms of classical dance. [2]

Despite significant achievements in the sphere of orchésographie, problematic record of dance within a single system is still valid today.

Among modern studies on this issue, we note the work of choreographer the follower of Yuryi Grigorovich – A.A. Melanin, who offered its original analysis system and dancing movements fixing as contour color chart (with application of red and black graphics). According to the author, the contour is the most concise signs for poses.

This method is based on four basic principles:

1) at sketch of pose facing the viewer - a single line connected the arm and leg of the same name;

2) at sketch of pose "from behind" - a line connected the legs and another line - the hands;

3) oval head tones for "hood" that is, neck, crown and temples, and at-aligned "tilting" - the line of the lower jaw was noted;

4) at an intersection the closest circuit to the viewer "dissects" the distant one that is traditional for the academic drawing.

The formation of this system led to the creation of choreographic score. With the help of the analysis and recording of dance movements of A. Melanin choreographic ballet score "Vain Precaution" (mus. of P. Hertel, choreographic version by Yuryi Grigorovich), "The Magic Flute" (mus. of R. Drigo, choreography by Melanin) and "Anyuta" (mus. of V.Gavrilin, choreographer of V. Vasiliev) were created [5].

The most promising direction in the development of methods for analyzing

dancing movements is obviously a complex, combined use of several methods of dance notation, the combination of visual, verbal and abstract systems of dance recording.

Such an approach would best preserve and fix the contents of the works of dancing art and a variety of features of their interpretations.

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