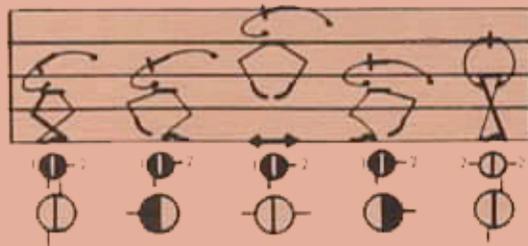


SUTTON MOVEMENT SHORTHAND

NOTATION SUPPLEMENT



by
Valerie Sutton



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INTRODUCTION

This supplement, Notation Supplement Number One, has been written because of new changes and revisions that have occurred in Sutton Movement Shorthand since the printing of Book One, The Classical Ballet Key (1973). Notation Supplement Number One supplements Book One, keeping all those who own the book up-to-date with the latest developments in the system.

Since Sutton Movement Shorthand was officially presented to the public in February, 1974 the system has been taught to dancers of the Royal Danish Ballet in Copenhagen, Denmark, to a research group at the Psychological Laboratories at University of Copenhagen, to the Ballet Company at the Pantomime Theater in Tivoli Gardens, to Orange Coast College in Costa Mesa, California, to Lincoln University in San Francisco, and to numerous dancers and dance teachers in schools and companies throughout the United States and Europe. The system has been presented to the International Ballet Seminar in Copenhagen, to the University of California at Los Angeles and Irvine, and to many colleges in the Southern California area.

In less than a year's time Movement Shorthand has notated four movement fields: Classical Ballet, Deaf Sign Language, Classical Pantomime, and Ice Skating. In the spring of 1975 the system is scheduled to notate modern dance, flamenco dance, and physical therapy. In short, Sutton Movement Shorthand has broadened and expanded tremendously so that the system is truly becoming a general movement notation system, used on an international basis.

Movement Shorthand now notates sixteen directions of facing and traveling, detailed facial expressions, finger movements showing every bend of every joint, complicated torso movements, large and small group interactions and the minutest details of rotation of the limbs. Yet it can be mastered in less time than other systems. Learning to read takes about a day, learning to write takes fourteen days of concentrated study.

For those who would like to learn Movement Shorthand, the system should be studied in the following manner: First, one must own Book One, The Classical Ballet Key (1973) and this supplement, Notation Supplement Number One. Second, do not be afraid to write in Book One, as many sections of the book have been totally revised. The following sections should be crossed out: All of Chapter IV; all of Chapter V; all of pages 49, 50 and 52; all of pages 102, 103 and 104; all of pages 109, 110, 111 and the top section of page 112; all of page 139; all of pages 194, 196, 197, and 198; all of pages 213 and 214; the bottom of page 225 (Écarté section); much of page 240. All these pages should have a large X drawn across them, to make certain that the wrong pages are not studied. All these sections are revised and supplemented in Notation Supplement Number One. Third, read all of Book One, carefully reading the revisions of each chapter in this supplement, writing the page number of the revisions (in this supplement) beside the section revised in Book One. Fourth, if there are any questions, call or write the Movement Shorthand Society. There are qualified notators on our staff who can answer technical questions.

The Movement Shorthand Society also offers courses and correspondence courses for those who would like to learn the system with instruction. These courses are explained in further detail on page 97 of this supplement. It is important to keep in touch with the Society to be informed of latest developments in the system.

Valerie Sutton
March, 1975

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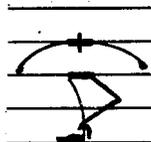
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REVISIONS IN CHAPTER I

Added Information

Page 14. At the bottom of the page, Foot Variant 8, The Wrapped Foot, is described and diagrammed. The diagram shows one style or version of the wrapped foot - a little more open and ever-so-slightly flexed at the ankle. A more extreme wrapped foot can also be notated. The foot is wrapped around the ankle so much that the toes cannot be seen by the audience. This version of Foot Variant 8 is drawn below.



Notice

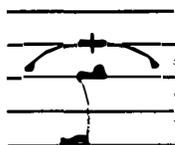
Page 25. In the fourth paragraph from the top of the page, it states that the reader should turn to Chapter IV. Chapter IV has now been revised. The revision is included in this supplement. Please turn to page 43 of this supplement for a description of Hand Variant 3's Rotated Positions.

Page 26. Because Hand Variant 5 is actually a variant of the wrist, Hand Variant 5 has now been officially named as a Wrist Variant. See page 54 of this supplement for more information.

Pages 38-39. All extended legs are now drawn with a totally straight line when the knee is straight, eliminating the slight curve shown in the diagrams on page 38 and 39 in Book One. This is explained in further detail on page 18 of this supplement.

Revision 1

Page 41-42. In the last paragraph on page 41, under Leg Level 5, it states that the diagram on the top of page 42 encompasses all heights of the leg lifted front above ninety degrees. This is no longer true. The dot, representing the toes of the straight lifted leg front, can now be placed above the hips at any level, showing the exact height of the leg when above hip height.



Out-of-Date



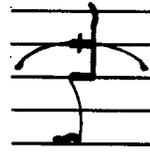
Correct as of 1975

As soon as the toes reach shoulder height the dot is placed at the proper level, the shoulders, with a line connecting the dot to the hips. This clarifies to the reader that the dot belongs to the hip line and not to the shoulder line.

If the leg is lifted above shoulder height then the leg can be seen enough to be drawn-in with a line. The dot is no longer necessary because the toes are no longer directed at the audience.



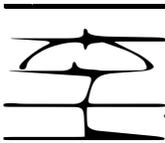
Shoulder Height



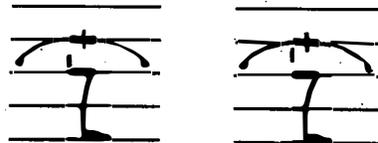
Above Shoulder Height

Revision 2

Page 43. In the second to the last paragraph on page 43, under Leg Level 5, it states that the last diagram on page 43 encompasses all heights of the leg lifted to the back above ninety degrees. This is no longer true. The straight, vertical line, representing the leg lifted straight back, can now be placed above the hips at any level, showing the exact height of the leg when above hip height.



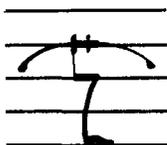
Out-of-Date



Correct as of 1975

As soon as the toes reach shoulder height the line is placed at the proper level, the shoulders, with a lighter line connecting the line to the hips. This clarifies to the reader that the line belongs to the hip line, and not to the shoulder line.

If the leg is lifted above shoulder height then the leg can be seen enough to draw-in. The little vertical line is no longer needed.



Shoulder Height



Above Shoulder Height

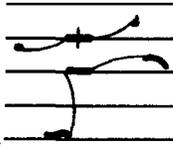
Notice

Page 42-43. The standing leg is now darkened when the leg is lifted to the back. This adheres to the rule that a leg that is in front of the other leg is darker or thicker. See the above diagrams.

Revision 3

Page 49-50. A new development in Movement Shorthand has occurred since the first printing of Book One, in 1973. An unfilled dot with no other lines connecting it to the hips or shoulders represents either a relaxed leg or relaxed arm projected to the audience. A "relaxed" leg or arm is a limb that is close to being straight, but the elbow or knee is not taught. It is slightly relaxed. This is diagrammed correctly for the arms on page 51 of Book One, The Classical Ballet Key.

Here are two examples of relaxed legs and arms:

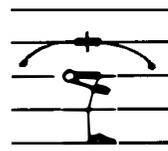
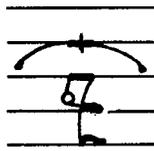


To the Side

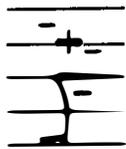


To the Front

If an unfilled dot is notated on a figure with lines connecting this unfilled dot to the hips or shoulders, then the unfilled dot represents a knee or elbow projected at the audience. The lines connecting the dot to the body represent the other parts of the leg or arm that can be partially seen. On page 49 of Book One the diagrams illustrating attitude devant are wrong. Attitude is still notated with the unfilled dot, but it now has lines connecting the dot to the body. The hollow dot represents the knee bending at the audience and the connecting lines represent the thigh and calf of the leg. The only time the thigh cannot be seen is at hip height.



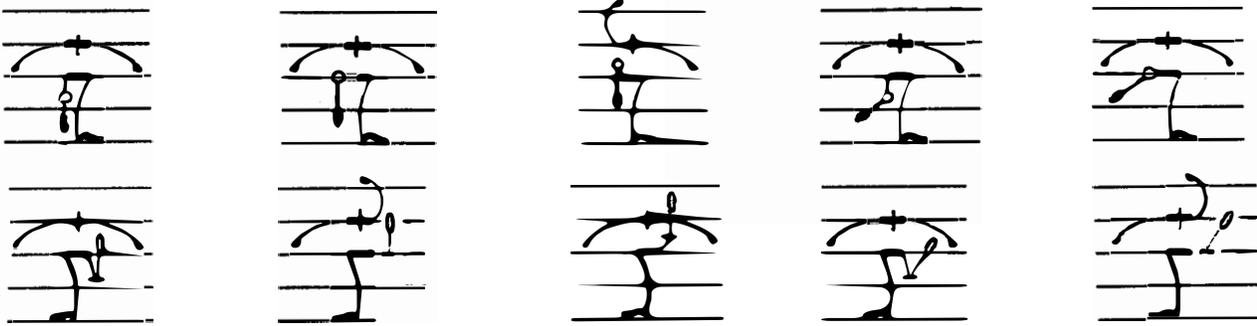
A relaxed leg or arm lifted directly to the back while facing the audience is represented by a horizontal line, placed at the level of the toes or fingers of the lifted limb. Here is an example:



If this horizontal line is notated on a figure with lines connecting it to the hips or shoulders, then the horizontal line represents a knee or elbow projected directly to the back wall. The lines connecting the horizontal line to the body represent the other parts of the leg or arm that can be partially seen. On page 50 of Book One the diagrams illustrating attitude derrière are wrong. Attitude derrière is diagrammed correctly below. Notice that at hip height the horizontal line is moved out from the body slightly so that the line does not blend with the hip line. There is always a Position Symbol directly under the figure that states that the leg is directly behind the body (see page 21).



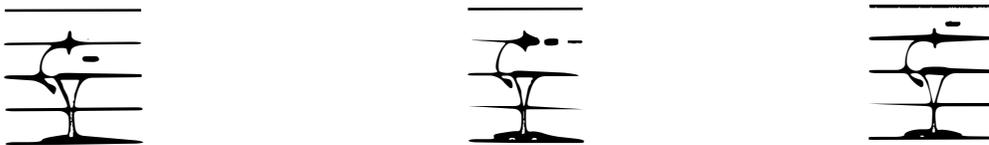
The previous diagrams have shown attitude turned-out. Below attitude is diagrammed natural (unturnd-out) and turned-in by drawing the **calf** of the leg in different directions.



In the above diagrams Foot Variant 6 is drawn as an oval because the top of the foot or the sole of the foot is seen squarely by the audience. When the top of the foot is seen it is dark. When the sole of the foot is seen it is light. See page 6 & 7 of this supplement.

Revision 4:

Page 52. The diagrams on page 52 are now out-of-date. A relaxed arm lifted to the back while facing the audience is now represented by a horizontal line, placed at the proper level of the lifted fingertips. At shoulder height this horizontal line is moved slightly away from the shoulder line so that it does not blend with the shoulder line.



The following chart may help you remember symbolized legs and arms:

	DIRECTLY TO THE AUDIENCE	DIRECTLY TO THE BACK WALL
Straight Legs and Arms	●	
Relaxed Legs and Arms	○	-
Bent Legs and Arms	⊙	⊢

The lines extending from the symbols for bent legs and arms represent the thigh and calf of the leg or the upper arm and forearm of the arm that always are attached to the symbols.

No Confusion Between Legs & Arms

If the symbolized leg ever causes confusion with symbolized arms, a slender line is drawn from the hip line of the stick figure to the symbol for the leg. The symbol for the arm is left free, with no connecting line. There can now be no confusion between arms and legs.



NEW RULES IN CHAPTER IIBook One, The Classical Ballet KeyRule 1.

When the figure faces the corner with the legs turned-out, the leg closer to the audience places the heel of the foot on the Foot Line and draws the foot down, on its new perspective line.

Rule 2

When the figure faces the corner with the legs turned-out, the leg farther from the audience places the heel of the foot on the Foot Line and draws the foot up, on its new perspective line.



Notice that 1st position in écarté combines Rule 1 with Rule 2:

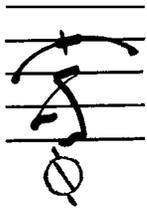
Rule 3

When the figure faces the corner in 5th position with the legs turned-out, both feet are together so that only one foot is actually drawn. This foot is placed in the middle of the Foot Line, as the position is in between Rule 1 and Rule 2.

Rule 4

The Third Dimension. Because Movement Shorthand is a visual system the 3rd dimension (depth) must be drawn when possible, so that the figure really looks like the position it represents. On the other hand, we must be positive that a 3rd dimensional drawing will not be mistaken for **another** position. The rule on the 3rd dimension therefore has two sections to it:

Section A: All 4th positions, no matter how wide, show the 3rd dimension. The 3rd dimension in 4th position cannot be confused with other positions because of two factors. First, and most important, the Position Symbol underneath the figure clarifies the position (see new Position Symbols in this supplement, page 21). Second, weight is even on both feet in 4th position and in other positions the weight is on one foot. Example:



4th position
croisé



Leg lifted behind with
flexed foot

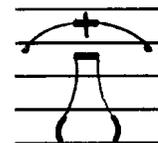
Section B: All levels of a lifted leg are done in relationship to the figure, not showing the 3rd dimension. This rule has become obviously necessary since the first printing of Book One, as the levels of the leg were sometimes misread when the 3rd dimension was drawn. The rule then is that Leg Level 1 always places the toes on the Foot Line of the Staff. Leg Level 2 is always in the middle of Space 1; Leg Level 3 is always at the Knee Line; Leg Level 4 is always at the Hip Line, etc. when standing straight. The levels of the leg are now notated from the figure's point of view, in relationship to the standing leg, and the Position Symbol underneath the figure notates the 3rd dimension.



Rule 5

The Pointed Foot. Foot Variants 5 and 6, the pointed foot, is notated in the following manner:

When the side of the pointed foot is seen by the reader, the foot is drawn with a curved line, illustrating the arched look of the foot. See page 14 in Book One, top two diagrams.



When the sole of the pointed foot is seen by the reader, the foot is drawn with an oval, placed at the end of the leg line. This oval is light, or unfilled. (Think of how the body tans in the sun. The sole of the foot remains light, even though the rest of the foot is brown.)



When the top of the pointed foot (opposite side to the sole) is seen by the reader, the foot is again drawn with an oval, placed at the end of the leg line. This oval is darkened-in, or filled. (Think again of how the body tans in the sun. The top of the foot becomes dark.)



Notation of the classical, pointed foot can be compared to notation of the classical ballet hand. Both use light ovals to notate the palm of the hand and the sole of the foot. Both use dark ovals to notate the back of the hand and the top of the foot. For diagrams of the classical ballet hand, see page 53 of this supplement.



Revision 1

Page 66. The top diagram on page 66 has been revised. Fourth position croisé now shows the 3rd dimension with the back leg, adhering to Rule 4, Section A.



Revision 2

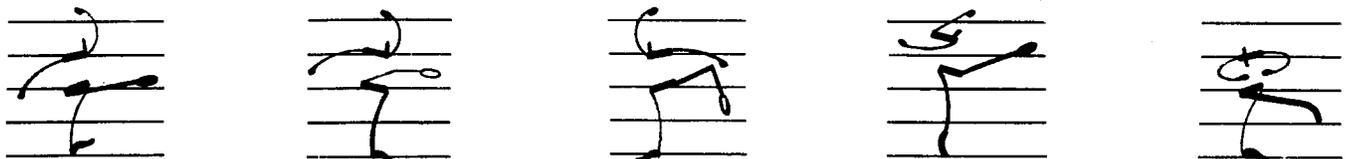
Page 66,74. The two middle diagrams on page 66 and 74 now adhere to Rule 3 on the previous page of this supplement. The foot is placed in the middle of the Foot Line when notating 5th position croisé & effacé.

Revision 3

Pages 82 and 84. Top 2 diagrams on both pages. Tendu, or a leg that is stretched with toes on the ground, does not show the 3rd dimension in écarté any longer, adhering to Rule 4, Section B.

Revision 4

Pages 66-72. Pages 74-79. Following Rule 5 stated on the previous page and above, all extensions of croisé and effacé can now be drawn more visually by placing the oval, classical pointed foot at the end of the leg line. Croisé devant sees the top of the foot. Croisé derrière sees the sole of the foot. Effacé devant sees the sole of the foot. And effacé derrière sees the top of the foot. The leg now looks turned-out. Of course, if the notator wants the leg natural, the side of the foot is seen by the audience and so the curved line of the pointed foot is used.



Natural

NEW RULES AND REVISIONS IN CHAPTER IIIBook One, The Classical Ballet KeyRule 1

When the figure faces the side wall with the legs turned-out, the leg closer to the audience places the heel of the foot on the Foot Line and draws the foot down on the Dotted Perspective Line.

Rule 2

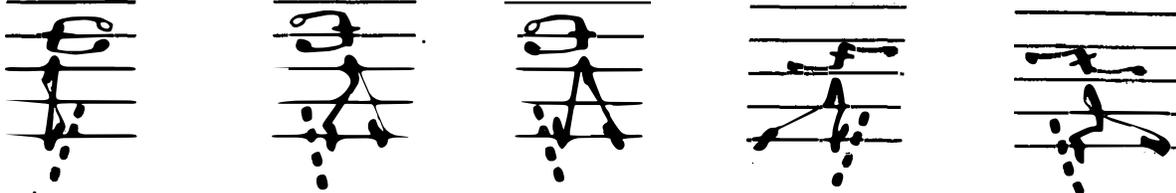
When the figure faces the side wall with the legs turned-out, the leg farther from the audience places the heel of the foot on the Foot Line and draws the foot up on the Dotted Perspective Line.



Notice that 1st position facing the side wall combines Rule 1 with Rule 2:

Rule 3

When the figure faces the side wall in 5th or 4th position with the legs turned-out, both feet are in line with each other. The feet are therefore placed in the middle of the Foot Line, as the position is in between Rule 1 and Rule 2 above.

Rule 4

The Dotted Perspective Line should never extend above the Knee Line on the Movement Staff. The only exception to this rule is when the figure is standing or sitting on the ground in a wide 2nd position, or lying down to the side while facing the side wall.



Rule 4



Exception

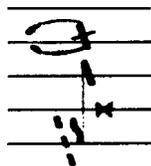
Revision 1

Page 96-97. Adhering to Rule 3 stated on the previous page of this supplement, all 5th positions and 4th positions on page 96 and 97 in Book One should place their feet in the middle of the Foot Line of the Staff.

Revision 2

Page 102,103,104. On page 102 and 103 in the first edition of Book One (1973), it explains how to notate a leg lifted straight to the audience while facing the side wall. The notation of a bowtie-like symbol representing this position is now out-of-date. The revision is:

If a leg is extended directly to the audience so that the toes of the leg are seen squarely by the reader, no matter where the figure is facing, the straight leg to the audience is represented by a dark dot. This dark dot has always been used in Movement Shorthand when the figure faces the audience en face and lifts the leg to the front. The dot is now used when the figure faces the side wall and lifts the leg to the side, directly to the audience, also.



Out-of-Date



Correct as of 1975

Notice that when the figure faces the side wall this dot is placed ever-so-slightly behind the figure so as not to collide with the rest of the body. When the leg is lifted to the side above shoulder height it can be seen enough to be drawn-in with a line.



On page 104 in Book One (1973), it explains how to notate a leg lifted straight to the back wall while facing the side wall. The notation of a square symbol representing this position is now out-of-date. The revision is:

If a leg is extended directly to the back wall so that the leg extends directly away from the audience, no matter where the figure is facing, the straight leg to the back wall is represented by a small vertical line. This vertical line has always been used in Movement Shorthand when the figure faces the audience en face and lifts the leg to the back. The small, vertical line is now used when the figure faces the side wall and lifts the leg to the side, directly to the back wall, also.

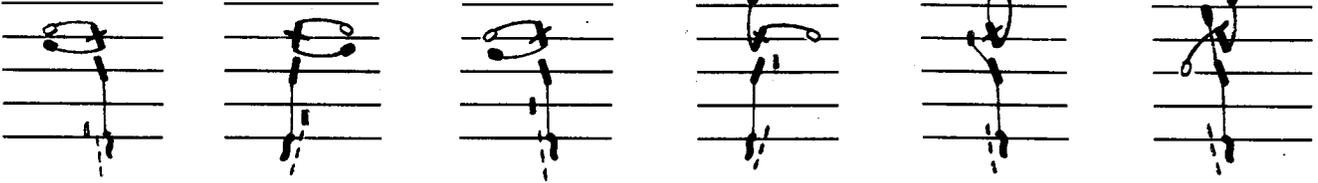


Out-of-Date



Correct as of 1975

Notice that when the figure faces the side wall this small vertical line is placed ever-so-slightly before the figure so as not to collide with the rest of the body. When the leg is lifted to the side above shoulder height it can be seen enough to be drawn-in with a line.



Revision 3

Page 108-109. On the bottom of page 108 and at the top of page 109 in Book One (1973), it explains how to notate attitude lifted to the side while facing the side wall. The notation of an unfilled bowtie or an unfilled square representing these positions is now out-of-date. The revision is:

As stated on page 3 - 4 of this supplement, a knee or elbow projected directly at the audience is now represented by an unfilled dot with lines connecting the dot to the hips or shoulders. The lines connecting the dot to the body represent the other parts of the leg or arm that can be partially seen. Attitude à la seconde with the leg closest to the audience while facing the side wall is notated below:



The chart at the bottom of page 4 of this supplement may be helpful in understanding the above diagrams.

A leg bent in passé or retiré with the leg closest to the audience while facing the side wall is notated in the same manner as above. The unfilled dot is placed on the Staff, representing the knee jutting to the audience and the leg is drawn connecting it to the hips.



As stated on page 3 - 4 of this supplement, a knee or elbow projected directly to the back wall is now represented by a small horizontal line with lighter lines connecting the horizontal line to the hips or shoulders. The lighter lines connecting the horizontal line to the body represent the other parts of the leg or arm that can be partially seen. Attitude à la seconde with the leg farther from the audience while facing the side wall is notated below:



The chart at the bottom of page 4 of this supplement may be helpful in understanding the above diagrams.

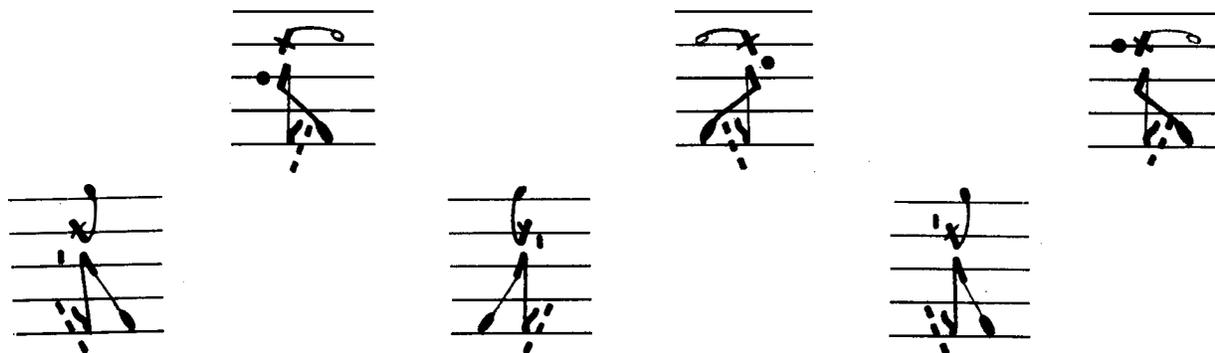
A leg bent in passé or retiré with the leg farther from the audience while facing the side wall is notated in the same manner. The small horizontal line is placed on the Staff, representing the knee projected to the back wall and the leg is drawn connecting it to the hips:



Revision 4

Page 109,110,111,112. On the bottom of page 109 and at the top of page 110, it explains how to notate a straight arm lifted to the side while facing the side wall. The notation of a dark bowtie or a dark square representing these positions is now out-of-date. The revision is:

A straight arm directed to the audience is represented by a dark dot, representing the fingertips coming directly to the audience. A straight arm directed to the back wall, while facing the side wall, is represented by a small vertical line. The dot is placed slightly behind the figure and the vertical line is placed slightly before the figure. The chart on page 4 of this supplement may also clarify the symbols. The diagrams below illustrate these arms:

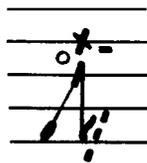
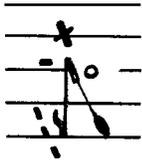


On the bottom of page 110 and the diagrams on the top of page 111 describe and diagram a soft arm lifted to the side while facing the side wall, as it was notated in Movement Shorthand in 1973-74. A revision has now been made. It is:

A relaxed leg or arm lifted directly to the audience while facing the side wall is represented by an unfilled dot, placed at the levels of the toes or fingertips of the lifted limb. No lines connect the dot to the hips or shoulders.

A relaxed leg or arm lifted directly away from the audience, to the back wall, while facing the side wall is represented by a small horizontal line, placed at the levels of the toes or fingertips of the lifted limb. No lines connect the little line to the hips or shoulders.

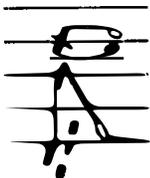
The chart on page 4 of this supplement may also clarify these symbols. The diagrams on the next page illustrate these arms:



On page 111 in Book One (1973), it explains how to notate a rounded, classical arm lifted to the side while facing the side wall. The notation of an "x", or two horizontal lines, that represented the rounded, classical arm before has now been totally eliminated from Movement Shorthand.

Movement Shorthand's object is to be visual and it became obvious with use that these two symbols were not visual enough. Because the figure facing the side wall is placed on a Dotted Perspective Line and can be opened to the reader as much as necessary when a part of the body is difficult to draw, the rounded classical ballet arm can be drawn now in this instance.

When the rounded, classical arm is down at the sides of the body or up overhead while facing the side wall, the arm line is curved but somewhat elongated. When the rounded arm is lifted to the side of the body while facing the side wall, the arm line is again curved but shortened in the extreme. The arm closest to the audience is drawn ever-so-slightly behind the shoulders and the arm farther from the audience is drawn slightly in front of the shoulders. The Position Symbol for the upper body, described on pages 31-38 of this supplement, will clarify the fact that the arms are directly to the side.



Elongated



Elongated



Shortened



Shortened



Elongated

On page 112 in Book One, Bent Arm Levels no longer use the bowtie and square to represent the levels of the bended arm. Now a dot is placed on the Staff if the fingers are directed to the audience and a small, vertical line is placed on the Staff if the fingers are directed to the back wall, while facing the side wall:



If the elbows are projected to the audience or to the back wall then the hollow dot representing the elbow to the audience and the small horizontal line representing the elbow to the back wall are placed on the Staff and the rest of the arm is drawn. See the chart on page 4 of this supplement and the diagrams on the next page.



Revision 5

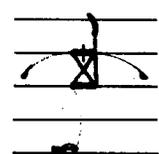
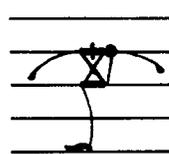
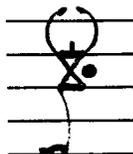
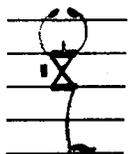
Page 120, 124. Fifth position notated facing the back corners now follows Rule 3 on page 5 of this supplement. The foot is placed in the middle of the Foot Line.

Revision 6

Page 128. Tendu in écarté while facing the back corners now adheres to Rule 4 on page 5 of this supplement. Tendu à terre in écarté does not show the 3rd dimension any longer. The toes are notated touching the ground, showing the level in relationship to the standing leg.

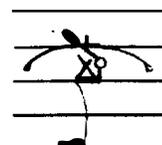
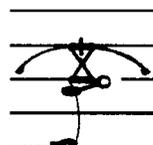
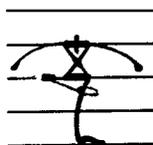
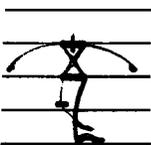
Revision 7

Page 137. On pages 1 - 2 of this supplement it states that the symbolized leg lifted directly to the audience or to the back wall can now be notated at many different levels above hip height. The same revision applies to page 137 in Book One (1973), as shown below.



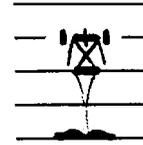
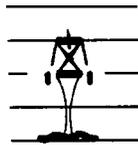
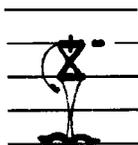
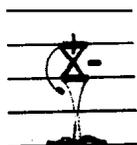
Revision 8

Page 139. On page 3 of this supplement it states that attitude lifted directly to the audience is now represented by an unfilled dot with lines connecting it to the hips, and attitude lifted to the back wall is represented by a horizontal line with lines connecting it to the hips. The same revision applies to page 139 in Book One (1973).



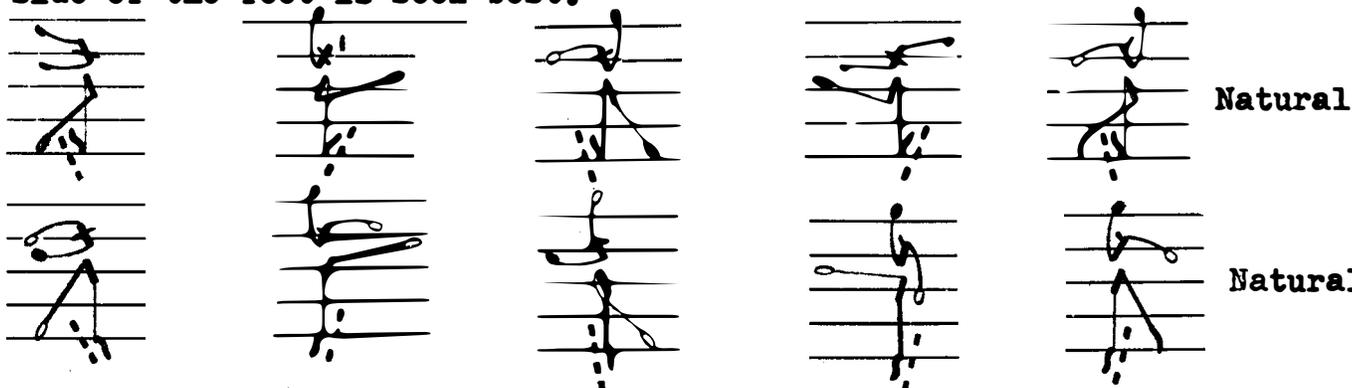
Revision 9

Page 141. The top two diagrams on page 141 in Book One have now been revised, as diagrammed below. A soft arm lifted to the back wall is now notated with a horizontal line (see chart p. 4 of this supplement). The bottom three diagrams on page 141 also use the **vertical** line now to notate the fingertips directed to the back wall (see below).

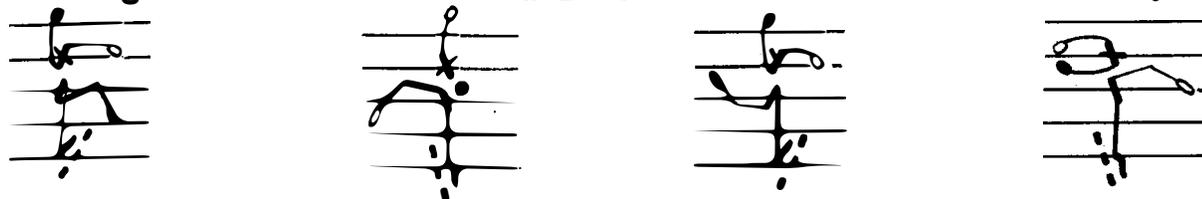


Revision 10

Pages 99-101. Following Rule 5 on page 6 of this supplement, all extensions of the leg front and back while the figure faces the side wall can now be drawn looking more turned-out by placing the oval, representing the pointed foot, at the end of the leg line. The leg closest to the audience, extended front or back, shows the top of the foot to the audience. The leg farther from the audience, extended front or back, shows the sole of the foot to the audience. Of course, if the notator wishes the leg to be natural then the curved line of the pointed foot is used, since the side of the foot is seen best.

Revision 11

Pages 105-108. Following Rule 5 on page 6 of this supplement, all attitude positions of the leg front or back while the figure faces the side wall can now be drawn looking more turned-out by placing the oval, as discussed above, at the end of the leg line. Again, the leg closest to the audience sees the top of the foot. The leg farther from the audience sees the sole of the foot.

Revision 12

Pages 121-123. Pages 125-126. Following Rule 5 stated on page 6 of this supplement, all extensions of croisé and effacé while facing the back corner can now be drawn looking more turned-out by placing the oval, representing the pointed foot, on the end of the leg line. Croisé devant sees the soul of the foot. Croisé derrière sees the top of the foot. Effacé devant sees the top of the foot. And effacé derrière sees the sole of the foot. Notice the extensions are exactly the same as when the figure faces the front corner.



DRAWING RULES FOR CHAPTERS I, II, III

Book One, The Classical Ballet Key

Every stick figure in Sutton Movement Shorthand has been constructed visually so that each figure looks like the position it represents. Some students have asked for drawing rules stating when the stick figure uses a straight line to represent a straight leg and when the stick figure uses a swayed, or hyperextended line to represent a straight leg. There isn't one set rule for drawing since the construction of the stick figure is so pictorial that each figure has been considered individually. But there is a logical and visual reason for drawing the stick figures the way they are drawn in Book One. On the following pages, positions will be notated both correctly and incorrectly with explanations directly beside them:

Drawing Rule 1: Fifth position, with feet flat on the ground (Foot Variant 1), is drawn with straight lines when the knees are straight.

Legs
cross
at thighs
and sway
out at the
calves



WRONG

Both
legs
cross
evenly
at the
knees



RIGHT

Drawing Rule 2: Fifth position, with the feet on three-quarter point (Foot Variant 4) is drawn with a swayed line when the knees are straight.

Legs
cross
at the
feet,
not at
the knees



WRONG

Both
legs
cross
evenly
at the
knees



RIGHT

Drawing Rule 3: Fifth position on point or jumping off the ground is drawn with a swayed line when the knees are straight.

Legs
cross
at the
feet,
not at
the knees



WRONG

Both
legs
cross
evenly
at the
knees



RIGHT

Drawing Rule 4: Third position, with feet flat on the ground (Foot Variant 1), is drawn with a swayed line when the knees are straight.

Legs
cross
at the
feet,
not at
the knees



WRONG

Both
legs
cross
evenly
at the
knees



RIGHT

Drawing Rule 5: Third position, with feet on three-quarter point (Foot Variant 4) is drawn with a swayed line when the knees are straight.

Legs
cross
at the
feet,
not at
the knees



WRONG

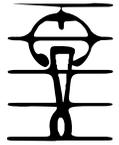
Both
legs
cross
evenly
at the
knees



RIGHT

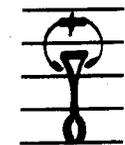
Drawing Rule 6: Third position on point or jumping off the ground is drawn with a swayed line when the knees are straight.

Legs
cross
at the
feet,
not at
the knees



WRONG

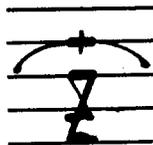
Both
legs
cross
evenly
at the
knees



RIGHT

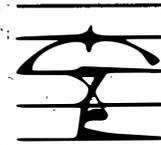
Drawing Rule 7: Fourth position, with feet flat on the ground (Foot Variant 1), is drawn with swayed lines when the knees are straight.

Front
leg
crosses
back
foot



WRONG

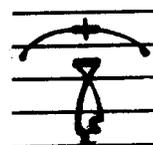
Front
leg
crosses
at knees
and shows
back foot



RIGHT

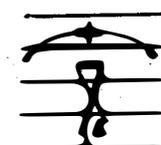
Drawing Rule 8: Fourth position, with feet on three-quarter point (Foot Variant 4) is drawn with a straight line when the knees are straight.

Legs
cross
at thighs
and sway
out at the
calves



WRONG

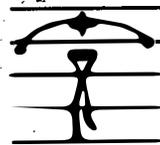
Both
legs
cross
evenly
at the
knees



RIGHT

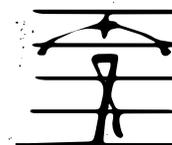
Drawing Rule 9: Fourth position on point or jumping off the ground is drawn with a straight line when the knees are straight.

Legs
cross
at
thighs



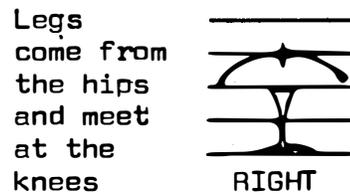
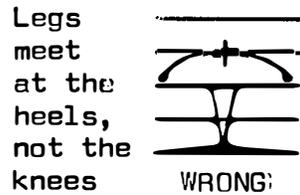
WRONG

Both
legs
cross
evenly
at the
knees

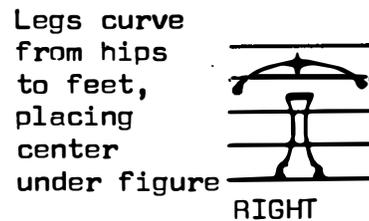
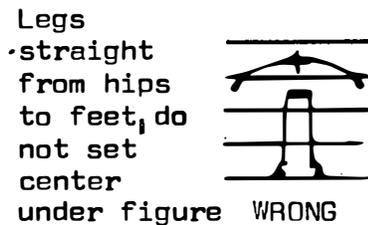


RIGHT

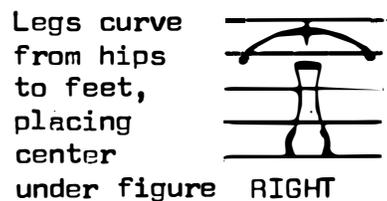
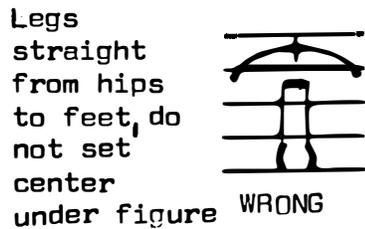
Drawing Rule 10: First position, with feet flat on the ground (Foot Variant 1), is drawn with swayed lines when the knees are straight.



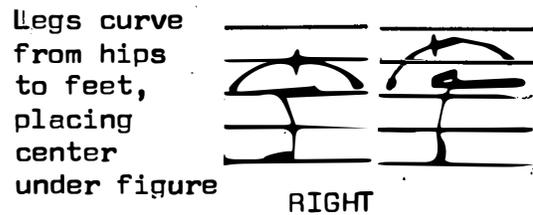
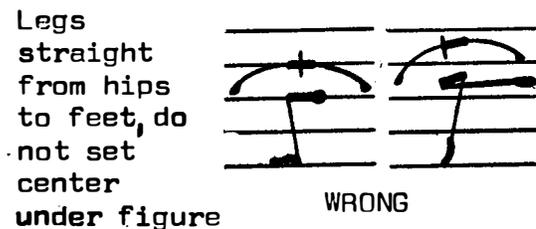
Drawing Rule 11: First position, with the feet on three-quarter point is drawn with swayed lines when the knees are straight.



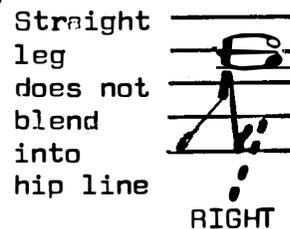
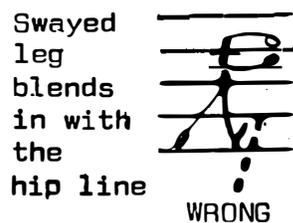
Drawing Rule 12: First position on point or jumping off the ground is drawn with swayed lines when the knees are straight.



Drawing Rule 13: Standing legs on figures facing en face or the corner usually are drawn with swayed lines.



Drawing Rule 14: Standing legs on figures facing the side wall usually are drawn with straight lines.

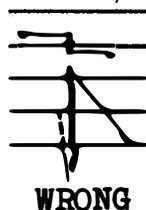
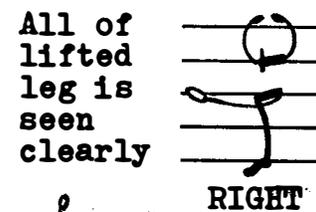
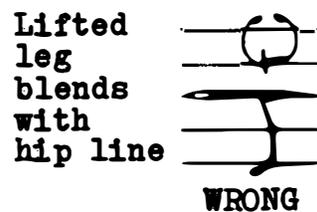


Drawing Rule 15: Straight legs that are extended on or off the ground are always notated with a straight line (the only exception is Drawing Rule 16 below).

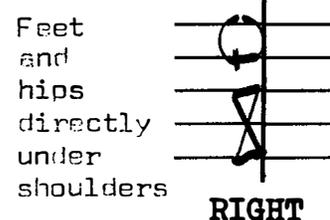
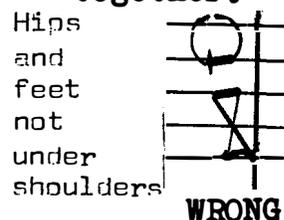


When notating straight legs, therefore, standing legs or legs directly under the body are almost always curved and lifted or extended legs are almost always notated with straight lines.

Drawing Rule 16: Arabesque derrière croisé at hip height and above, and some legs to the back while facing the side wall, curve from the hip line to the thigh line of the standing leg only and then continue to the back with a straight line.

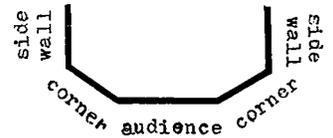


Drawing Rule 17: When the figure faces the corner the end of the hips, the end of the shoulders and the heel of the standing foot are in line with each other. Below, an imaginary line is drawn to show how all three should line up together.



Drawing Rule 18: In Book One (1973) it stated that the darkened or thicker leg on the stick figure is the leg that is closer to the audience or reader. This explanation has proved to be inaccurate and difficult to define in some positions. Which limb is darkened on the stick figure is now thought of in the following manner:

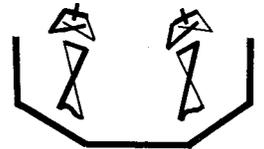
Imagine the stick figure standing on an imaginary stage. This imaginary stage has 5 walls or lines constructing it. The bottom, horizontal line is down towards the audience, the slanted lines indicate the corners, and the vertical lines draw in the side walls:



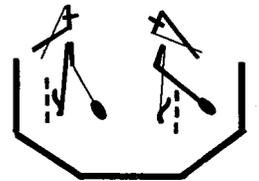
If the stick figure is facing the reader squarely (en face), the bottom line of this stage is like an imaginary perspective line in front of the figure. The leg or arm that is closest to this bottom perspective line is darkened in:



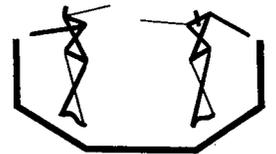
If the stick figure is facing the front corner, the front corner line of this stage is like the imaginary perspective line in front of the figure. The leg or arm that is closest to this slanted perspective line is darkened in:



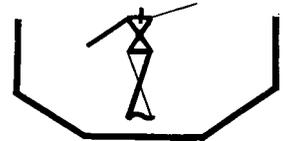
If the stick figure is facing the side wall, the vertical line of this stage is like the Dotted Perspective Line placed in front of all figures facing the side wall. The leg or arm that is closest to this vertical Dotted Perspective Line is darkened in:



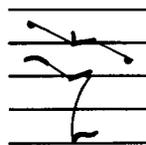
If the stick figure is facing the back corner, the slanted line of the stage (downstage corner line) is still the figure's imaginary perspective line. It is now behind the figure. The leg or arm that is closest to the slanted line is darkened in:



If the stick figure is facing the back wall, the bottom line of the stage is the figure's imaginary perspective line. The line is now behind the figure. The leg or arm closest to this bottom line is darkened in:



Drawing Rule 19: When the figure faces the corner with the leg extended to the side, the legs are in an equal relationship to each other. Neither leg is closer to the wall the figure faces. Neither leg therefore is darkened-in.



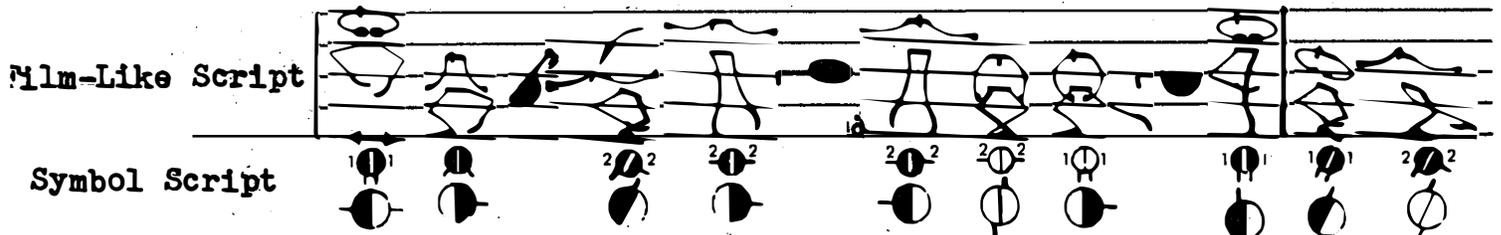
Drawing Rule 19 pertains to all figures with their legs to the side of each other, no matter which direction the figure faces.

FILM-LIKE SCRIPT / SYMBOL SCRIPT

Experts in the movement fields know the value of recording movement on video tape, but the many drawbacks of reconstructing the movement from film are also clearly recognized. Film equipment is expensive and difficult to have on-the-spot at all times. Once the film is made it is laborious to reconstruct a dance from film because the tape must be played back numerous times to catch the details of quick, unusual movements. The dancers find it difficult to put the movement into their own bodies because the film is seen from the front and they must switch right side with left side in their heads. And most important it is impossible to hand out a video tape machine to every dancer in the company and say "Take this home and have the dance memorized by tomorrow". Video tape is a helpful tool to refresh the memory of a dance already learned, but to reconstruct a dance from film when the dancers have never seen the dance before is a difficult and time consuming chore.

On the other hand, a totally non-visual symbolic movement notation system seems foreign and difficult for the average dancer. People who work in the movement fields usually think of movement in visual terms and find it difficult to relate to notation systems that do not write the movement as it looks in real life. Professional dancers are used to doing things physically. Taking many years to learn to read and write movement demands time from their profession. As a result, many professional dancers remain illiterate in their field.

Sutton Movement Shorthand has been designed with the express purpose of taking the visuality of film (video tape) and the preciseness of movement notation and combining them, eliminating the difficulties of both. To accomplish this Movement Shorthand is composed of two sections or parts: The Film-Like Script and The Symbol Script.



The Film-Like Script is the visual stick figure and Movement Symbols that dance across the five-lined staff, creating a film-like impression of the movement. The stick figure is seen from all angles, just as if a camera had filmed a person moving. And the Film-Like Script can be written and read at the speed of movement. It can be read from the audience's viewpoint and the dancer's viewpoint so that it is not necessary to switch right side with left side. Manuscripts can be handed out to the dancers easily and inexpensively. It takes one day of concentrated study for the average person to learn to read the Film-Like Script fluently (8 to 12 hours).

The Symbol Script is composed of visually-designed symbols that are placed below, above, and to the side of the Movement Staff. The Symbol Script provides a double check on the Film-Like Script, adding all the details that are necessary to reconstruct movement easily and accurately.

When reading Movement Shorthand the reader can read the Film-Like Script only, skipping the Symbol Script below and above the Movement Staff. Yet the details of the Symbol Script are always there for the reader when necessary. In this way Movement Shorthand can expand to include the finest details without destroying the film-like visuality of the system.

REVISION OF CHAPTER V
In
Book One, The Classical Ballet Key

A revolutionary new improvement has been made in the Position Symbols.

Movement Shorthand has been expanded to embrace the whole spectrum of movement notation, including the notation of the Deaf Sign Language, sports, classic pantomime, physical therapy and other movement fields. This expansion demanded Position Symbols, both for the lower body and upper body, that did not require a knowledge of classical ballet's terminology and positions and most important, the system needed Position Symbols that could notate all positions, no matter how unusual or rare.

The Position Symbols discussed in Chapter V of Book One, The Classical Ballet Key have now been vastly improved and simplified. There are fewer rules to learn and the symbols are equally as visual as before. This new change in the system will of course be included in the second edition of Book One and in other future publications.

Until these new publications are in print, the Position Symbols will be listed and described in this supplement. There are now two different kinds of Position Symbols: Up-Down Position Symbols and In-Out Position Symbols.

UP-DOWN POSITION SYMBOLS

Up-Down Position Symbols are circles the size of one space on the Movement Staff. They are placed directly underneath the Foot Line of the Staff, directly under the stick figure they describe or clarify.

The Position Symbol is a double check or double clarification of the position of the stick figure. Movement Shorthand is notated on a two-dimensional piece of paper, but the Position Symbol notates the third dimension (depth) so that the figure is as accurate as watching a live person move.

The Up-Down Position Symbol notates depth that is up and down. It notates the level of one limb in comparison to the level of the other limb. It shows the relationship of one limb to the other.

The Up-Down Position Symbol is almost always used to notate the position of the lower body, from the hips, down (position of the legs). The Up-Down Position Symbols will therefore be described and diagrammed in this section clarifying the position of the lower body only.

There are four rules to remember when notating Up-Down Position Symbols. They are:

- Rule 1: A straight line, corresponding with the center line of the lower body (the hips), is drawn down the middle of the Position Symbol. 
- Rule 2: If both sections of the Position Symbol are light, then both legs are in an equal relationship to each other. Neither leg is higher nor lower than the other. 
- Rule 3: If the Position Symbol has both dark and light sections, then the dark section represents the lifted or higher leg and the light section represents the unlifted or lower leg. 
- Rule 4: Small extension lines are placed on each side of the Position Symbol. They state that the leg is close to or extended in a particular direction. All legs must have an extension line representing them, except for single unlifted legs (one standing leg or one leg directly down or under the body while in the air). 


Facing the Basic Eight Directions

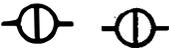
The Basic Eight Directions of facing are: facing the audience squarely; facing the two front corners; facing the two side walls; facing the two back corners; and facing the back wall squarely.

When notating Position Symbols facing the Basic Eight Directions, the center line of the lower body is drawn down the middle of the Position Symbol. This line will be vertical if the hips face the audience squarely, slanted to the corner if the hips face the corner, horizontal if the hips face the side wall, etc.

If both legs are in an equal relationship to each other (neither one higher nor lower than the other), both sides of the Position Symbol remain light. Two small extension lines are placed on the outside of the Position Symbol. One line is placed on one side of the center line, representing one leg. The other line is placed on the other side of the center line representing the other leg. The two lines are placed in the direction to which each leg is closest.

Here are some examples of Position Symbols with both legs in an equal relationship to each other:

Facing the Audience

1. Both legs to the side of each other (classical 1st, 2nd pos.): 
2. Right leg in front, left leg in back (classical 5th, 4th, 3rd pos.):

3. Left leg in front, right leg in back (classical 5th, 4th, 3rd pos.):


Facing the Front Corners

1. Both legs to the side of each other (classical 1st, 2nd pos.):

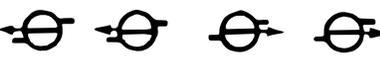
2. Right leg in front, left leg in back (classical 5th, 4th, 3rd pos.):

3. Left leg in front, right leg in back (classical 5th, 4th, 3rd pos.):


Facing the Side Walls

1. Both legs to the side of each other (classical 1st, 2nd pos.):

2. Right leg in front, left leg in back (classical 5th, 4th, 3rd pos.):

3. Left leg in front, right leg in back (classical 5th, 4th, 3rd pos.):


Note: When the figure faces the side wall the Position Symbol always has an arrow pointing to the side wall the figure is facing.

Facing the Back Corners

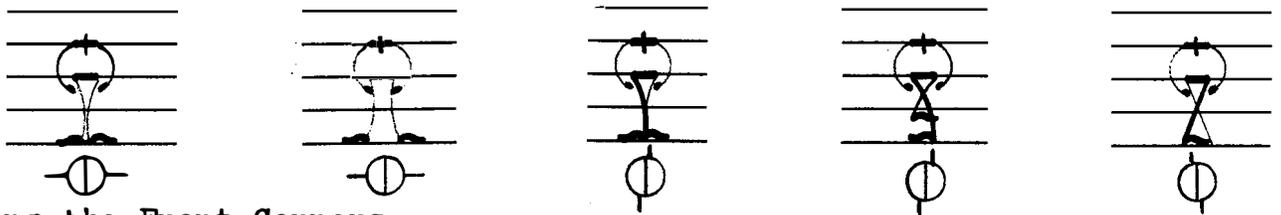
Position Symbols clarifying positions facing the back corners are exactly like Position Symbols used when facing the front corners. A small pair of parentheses is placed around the symbol, stating that the back is to the audience. (∅) (∅)

Facing the Back Wall

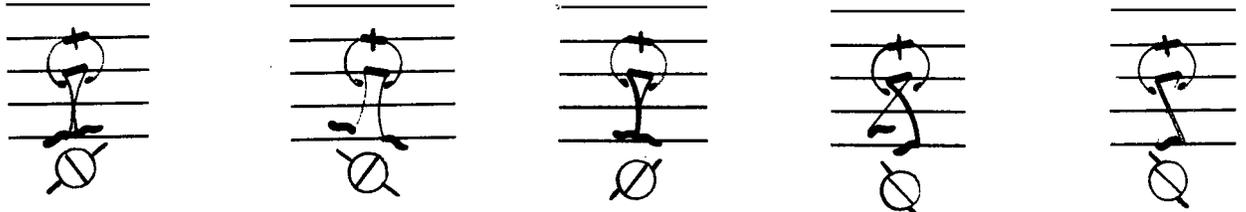
Position Symbols clarifying positions facing the back wall are exactly like Position Symbols used when facing the audience. A small pair of parentheses is placed around the symbol. (-∅)

Here are some examples of figures with both legs standing equally:

Facing the Audience



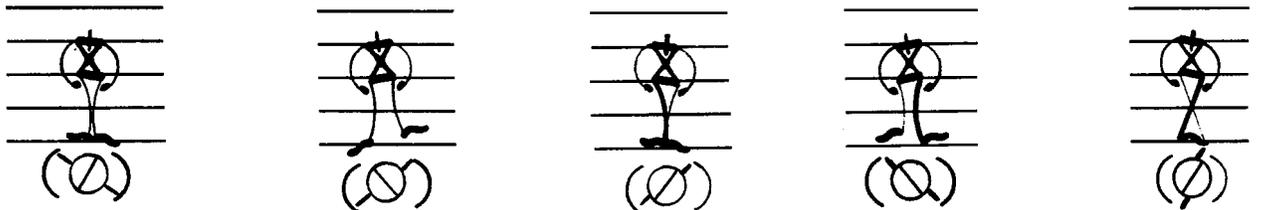
Facing the Front Corners



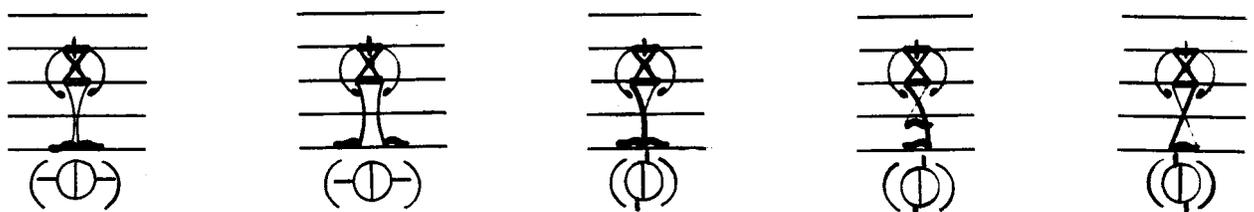
Facing the Side Walls



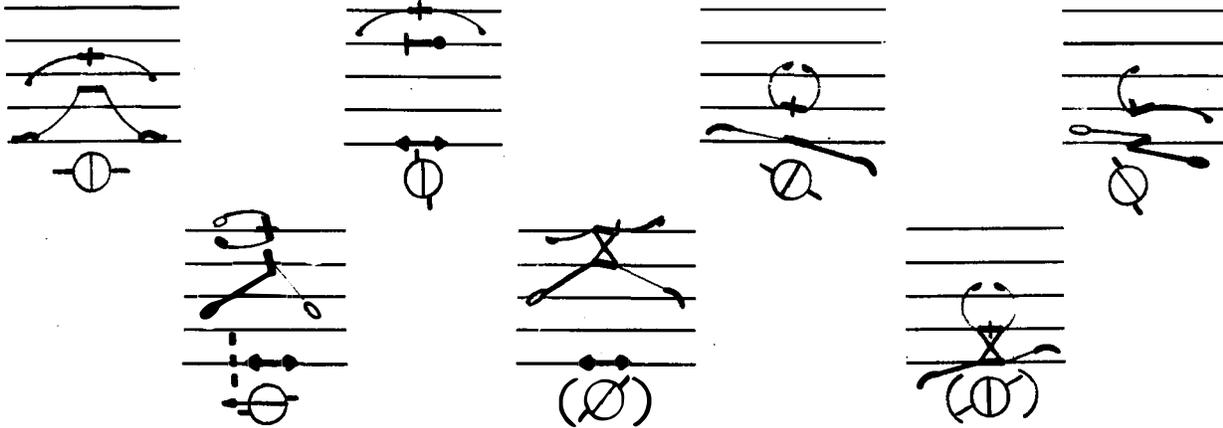
Facing the Back Corners



Facing the Back Wall



If two legs are extended in separate directions (as in jumps, lifts or sitting on the ground) and both legs are in an equal relationship to each other, then the same Position Symbols are used as diagrammed on pages 22 - 23 of this supplement. The figure is drawn in the correct position and the proper Position Symbol is placed below.



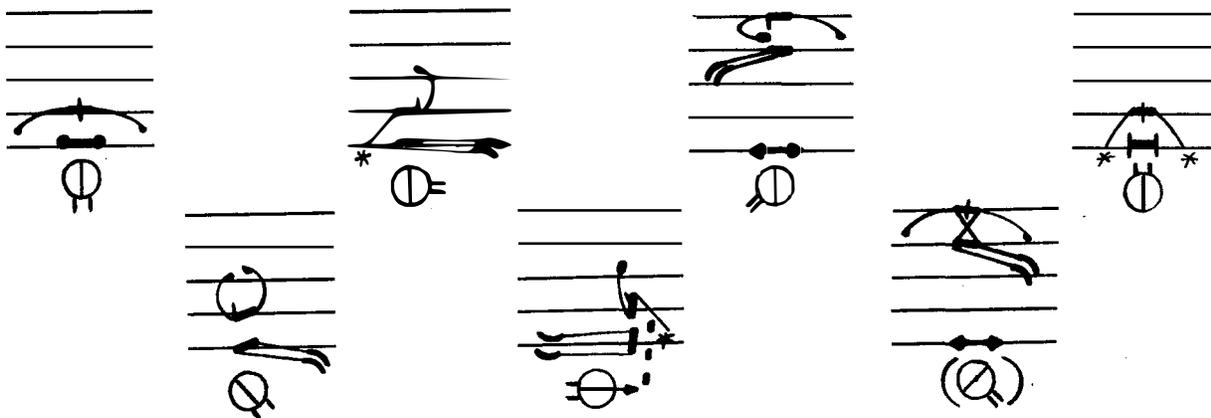
If two legs are extended in the same direction (as in jumps, lifts or sitting on the ground) and both legs are in an equal relationship to each other, then the center line is drawn down the center of the Position Symbol as always. Both sides remain light as always. The two small extension lines representing the legs are placed on the side of the Position Symbol to which the two legs are extended. In many cases, the two extension lines are on one side of the center line because both legs are extended to that one side.

Here are three examples of these Position Symbols:

Facing the Audience

1. Both legs front; both legs equal: ⊕
2. Both legs to one side; both legs equal: =⊕ ⊕=
3. Both legs to the front corner; both legs equal: ⊕ ⊕

Here are figures with both legs extended in the same direction:



If one leg is lifted and the other leg remains unlifted (a standing leg or a leg directly down under the body while in the air), then the center line of the lower body is drawn down the middle of the Position Symbol as always. The side of the Position Symbol corresponding to the side of the lifted leg is darkened. The side of the Position Symbol corresponding to the side of the unlifted leg remains light.

A small extension line is placed on the dark side showing the direction to which the lifted leg is extended. No extension line is placed on the light side, as unlifted legs cannot be close to one particular direction. They are under the body. That is all. (See Rule 4 on page 21 of this supplement).

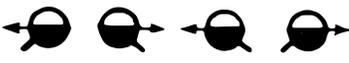
Facing the Audience

1. Right or left leg lifted to the front: 
2. Right or left leg lifted to the side: 
3. Right or left leg lifted to the back: 
4. Right or left leg lifted to the front corner: 
5. Right or left leg lifted to the back corner: 

Facing the Front Corners

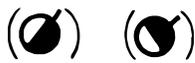
1. Right or left leg lifted to the front: 
2. Right or left leg lifted to the side: 
3. Right or left leg lifted to the back: 
4. Right or left leg lifted to the side wall: 
5. Right or left leg lifted to the front & back wall: 

Facing the Side Walls

1. Right or left leg lifted to the front: 
2. Right or left leg lifted to the side: 
3. Right or left leg lifted to the back: 
4. Right or left leg lifted to the front corner: 
5. Right or left leg lifted to the back corner: 

Note: When the figure faces the side wall the Position Symbol always has an arrow pointing to the side wall the figure is facing.

Facing the Back Corners

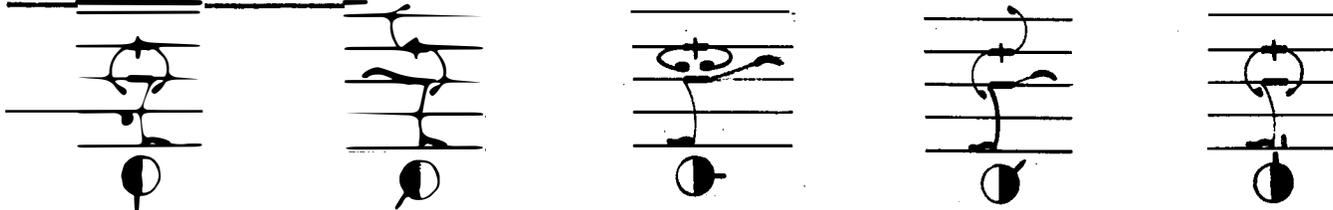
Position Symbols clarifying positions facing the back corners are exactly like Position Symbols used when facing the front corners. A small pair of parentheses is placed around the symbol, stating that the back is to the audience. 

Facing the Back Wall

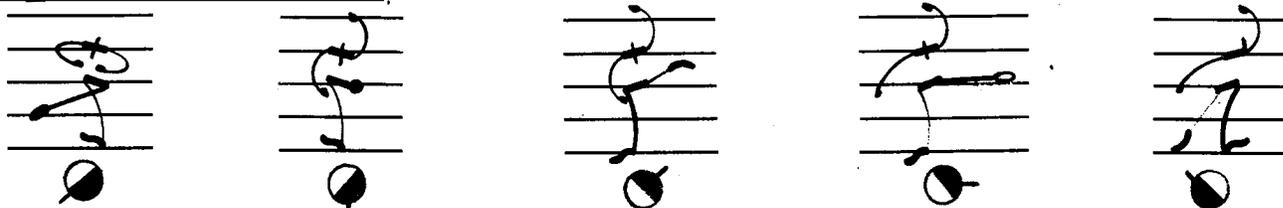
Position Symbols clarifying positions facing the back wall place a small pair of parentheses around the symbol. 

Here are examples of figures with one lifted and one unlifted leg:

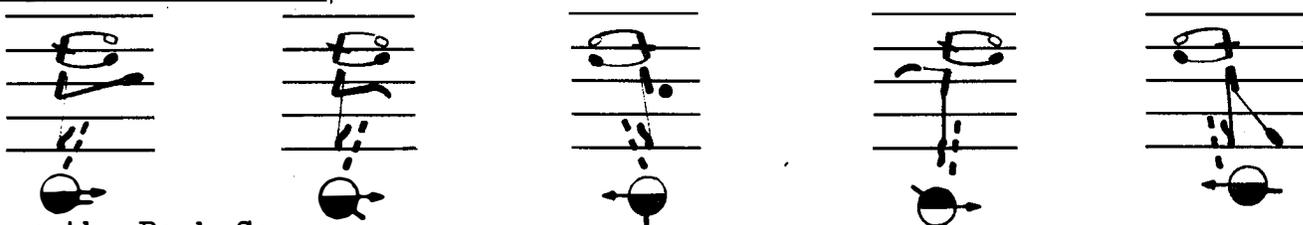
Facing the Audience



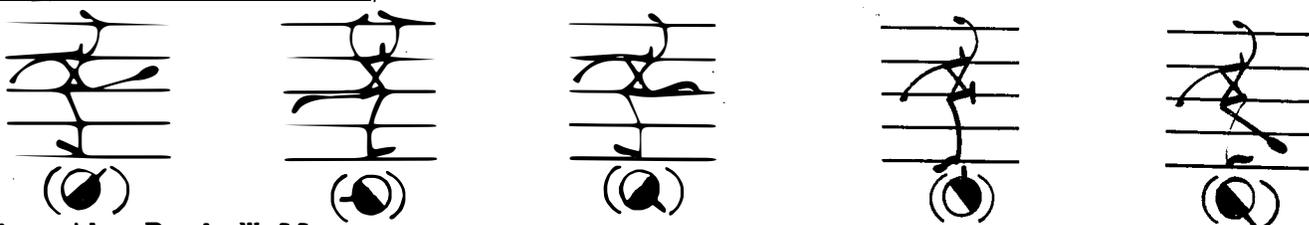
Facing the Front Corners



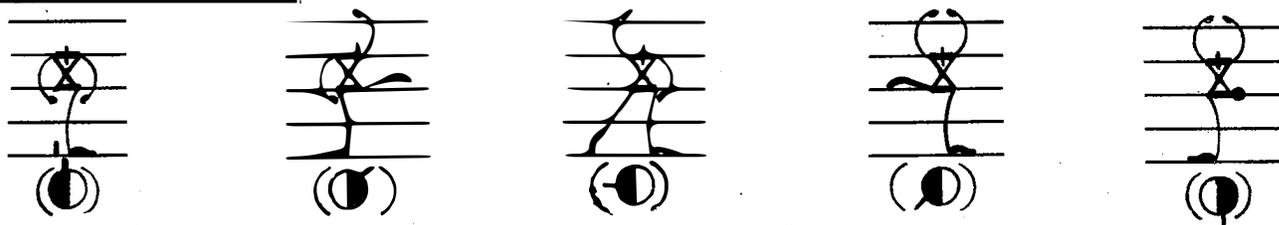
Facing the Side Walls



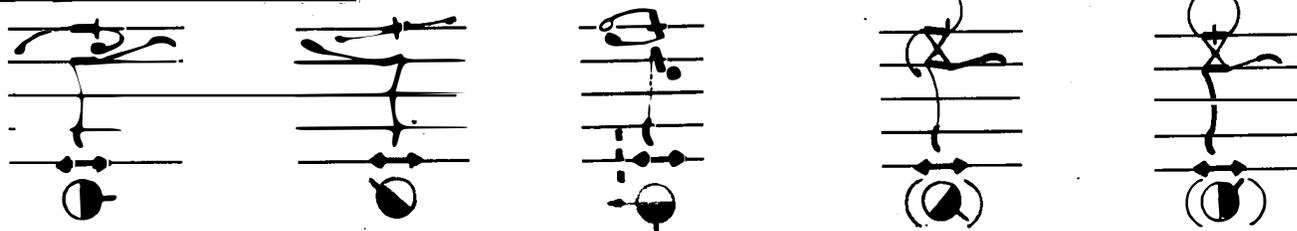
Facing the Back Corners



Facing the Back Wall

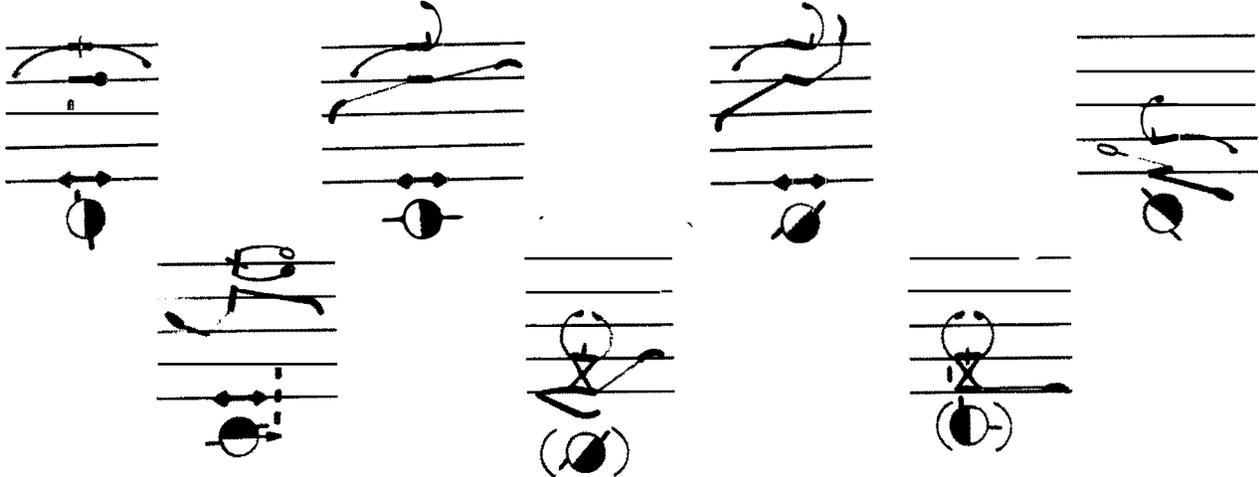


Jumping Off The Ground



Notice how many of the figures in the above diagrams have a shortened leg (similar to the leg in écarté on pages 83 and 85 in Book One) when the leg is extended to the front or back corners.

If two legs are extended in separate directions (as in jumps, lifts or sitting on the ground) and one leg is higher than the other leg, then the center line is drawn down the symbol and the side corresponding to the leg that is higher is darkened. Since both legs are now extended, two small extension lines are placed on the Position Symbol pointing in the direction of the extensions.



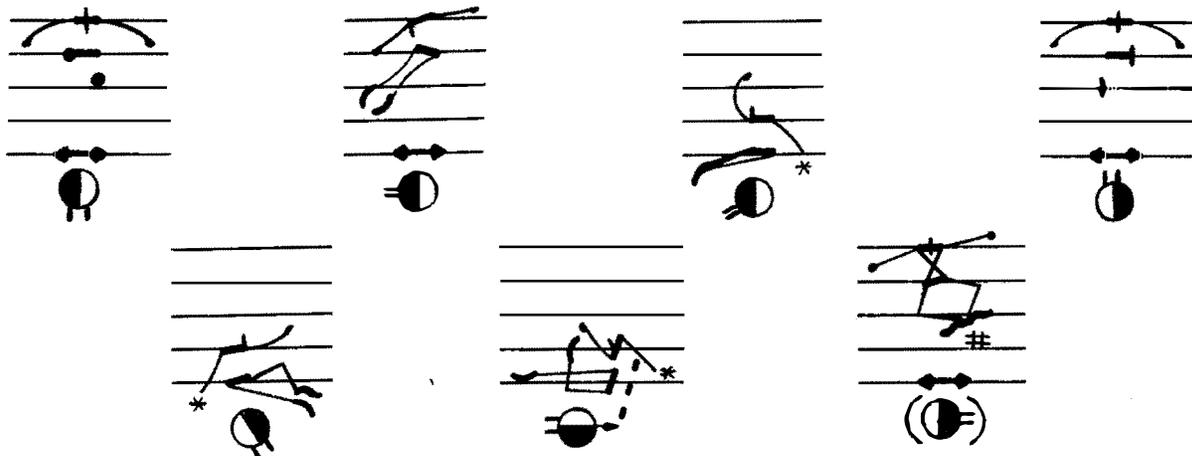
If two legs are extended in the same direction (as in jumps, lifts or sitting on the ground) and one leg is higher than the other leg, then the center line is drawn down the symbol as always. The side corresponding to the leg that is higher is darkened. The side corresponding to the leg that is lower is light. The two extension lines are pointed in the direction of the extension. In many cases the two extension lines are on one side of the center line because both legs are extended to that one side.

Here are three examples of these Position Symbols:

Facing the Audience

1. Both legs front; right leg higher:
2. Both legs to the side; left leg higher:
3. Both legs to the front corner; right leg higher:

Here are figures with both legs extended in the same direction:



Positions in the In-Between Directions
While Facing the Basic Eight Directions

As you can see from the previous diagrams, the Position Symbols are now built on a clock-like theory. The small extension lines protruding from the symbol are similar to the two hands of a clock. They can now be directed specifically in any desired direction, so that all directions and combinations of extensions are possible.

The Position Symbols have previously been shown with the legs extended in one of the Basic Eight Directions while the lower body faces one of the Basic Eight Directions. It is also quite possible to extend the leg in one of the In-Between Directions (a 16th direction) while still facing one of the Basic Eight Directions.

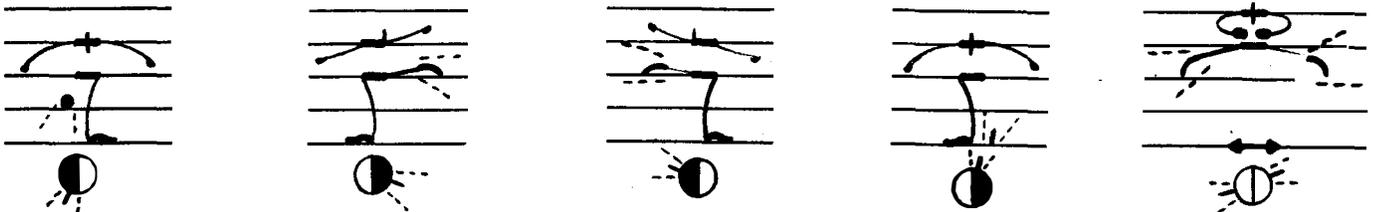
To notate this, simply draw the center line of the lower body corresponding to one of the Basic Eight Directions, down the center of the Position Symbol. Darken the side of the symbol if there is a leg that is higher or lifted. Direct the little extension line in the In-Between Direction desired.

There is a possibility that Position Symbols can be misread when the extension line is directed in an In-Between Direction, because the extension line can oftentimes appear to be extended in one of the Basic Eight Directions. For this reason, two special dotted lines are drawn beside the extension line. These two dotted lines represent two Basic Directions. The notation states: The leg is extended between these two Basic Directions.

Otherwise these Position Symbols are notated like all those listed previously.

Here are some figures with their Position Symbols:

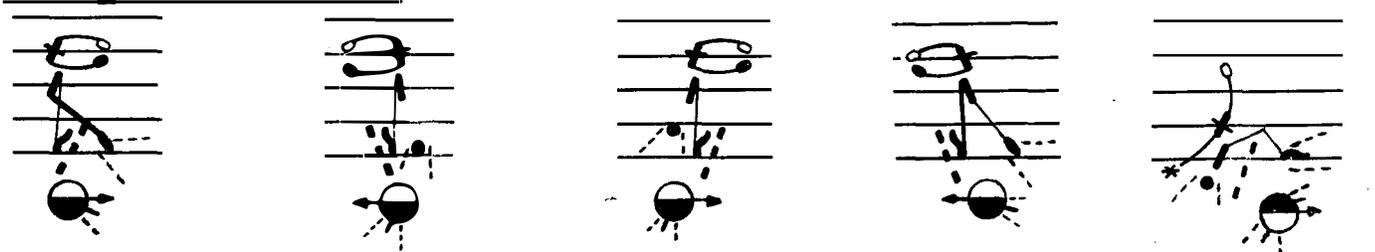
Facing the Audience



Facing the Front Corners



Facing the Side Walls



For information on how to read and notate the figures in the above diagrams, see page 84 of this supplement.

Facing the In-Between Directions

The In-Between Directions are: between the front and the front corners; between the front corners and the side walls; between the side walls and the back corners; and between the back corners and the back wall.

When notating Position Symbols facing the In-Between Directions the center line of the lower body is drawn down the symbol as always. It is now slanted in the In-Between Direction desired. If there are any lifted or higher legs the portion of the symbol corresponding to these legs is darkened. The extension lines are placed in the appropriate directions as always.

There is a possibility that Position Symbols can be misread when the center line is slanted in an In-Between Direction, because the center line can oftentimes appear to be slanted in one of the Basic Eight Directions. For this reason, two special dotted lines are drawn out from the Position Symbol at the center line area. These two dotted lines represent the two Basic Directions on each side of the center line. The notation states: The center line is between these two Basic Directions.

Note that the two dotted lines are always placed on the side of the Position Symbol that corresponds to where the lower body is facing.

If, while facing the In-Between Direction, the leg extends in one of the Basic Eight Directions, the extension line is drawn in that direction as always. That is all.

If, while facing the In-Between Direction, the leg extends in one of the other In-Between Directions, the extension line is drawn in that direction. Two dotted lines are then drawn near the extension line, one on each side of the line. This shows that the leg is extended between these two Basic Directions.

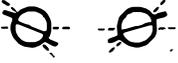
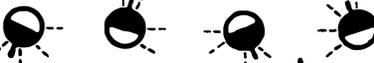
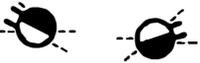
Otherwise these Position Symbols are notated like all those listed previously.

Here are some examples of Position Symbols while the lower body faces the In-Between Directions:

Facing Between the Front and Front Corners

1. Both legs equal and to the side of each other: 
2. One leg extended to the front: 
3. One leg extended to the side: 
4. One leg extended to the back wall squarely: 
5. One leg extended back, one front, right higher: 

Facing Between the Front Corners and Side Walls

1. Both legs equal, one front, one back: 
2. One leg extended to the front: 
3. One leg extended to the side: 
4. One leg extended to the back wall squarely: 
5. Both legs to the back, left higher: 

Facing Between the Side Walls and Back Corners

1. Both legs equal and to the side of each other: (☉) (☉)
2. One leg extended to the front: (☉) (☉) (☉)
3. Legs to one side, left higher: (☉) (☉) (☉) (☉)

Facing Between the Back Corners and Back Wall

1. Both legs equal, one front, one back: (☉) (☉)
2. One leg extended to the back: (☉) (☉)
3. One leg extended side, one front, left higher: (☉) (☉)

Note: When the figure faces between the side wall and back corner or between the back corner and back wall, parentheses are placed around the Position Symbol. This is because the figure's back begins to turn toward the audience.

Here are some figures with their Position Symbols:

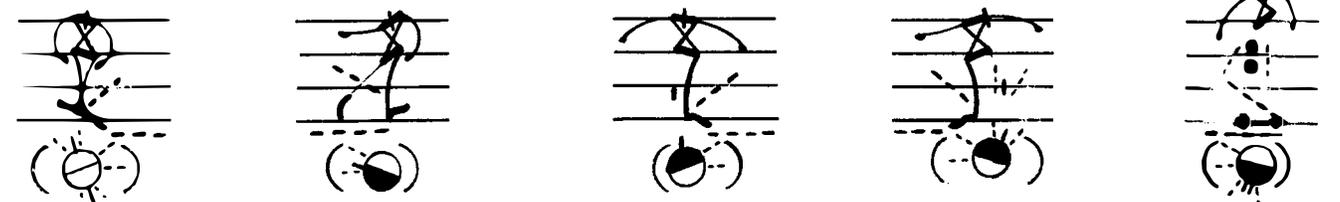
Facing Between the Front and Front Corners



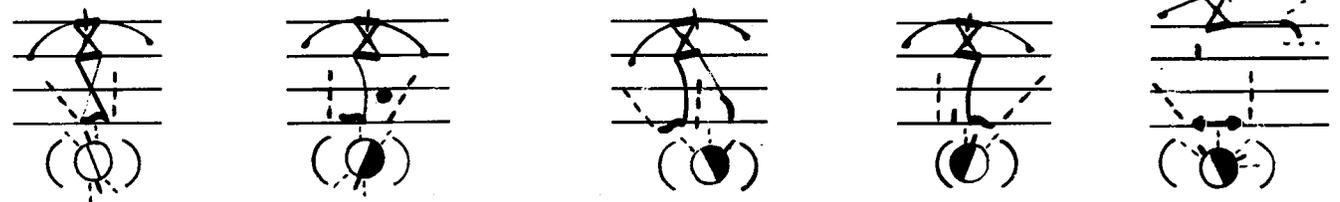
Facing Between the Front Corners and Side Walls



Facing Between the Side Walls and Back Corners



Facing Between the Back Corners and Back Wall

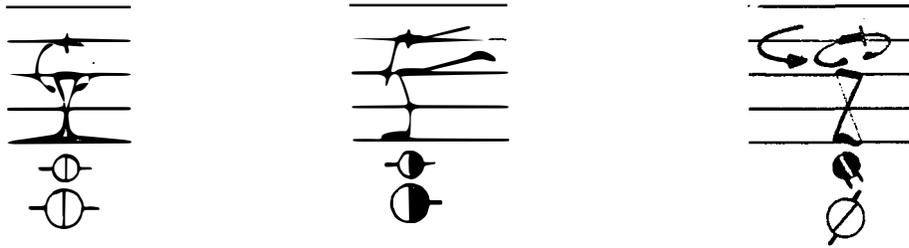


For information on how to read and notate the figures in the above diagrams, see page 84 of this supplement.

In-Out Position Symbols are circles that are placed directly underneath the Foot Line of the Staff, directly under the stick figure they describe or clarify. They are purposely smaller than the Up-Down Position Symbols so that the two Position Symbols are never confused.

There are two rows of Position Symbols underneath the Movement Staff. The first row of Position Symbols, directly under the Foot Line of the Staff, clarifies the position of the upper body (torso and arms). The second row of Position Symbols clarifies the position of the lower body (hips and legs).

In-Out Position Symbols are almost always used to notate the position of the upper body, from the torso, up (position of the arms). Up-Down Position Symbols are almost always used to notate the position of the lower body, from the hips, down (position of the legs). The In-Out Position Symbol is therefore placed above the Up-Down Position Symbol in most cases:



When the upper body twists or turns to one side, the Position Symbol describing the upper body's position will have its center line slanted in one direction while the Position Symbol describing the lower body's position will have its center line slanted in another direction. In this way the Position Symbols are not only a double check on the positions of the legs and arms, but they are also a double check on the small twistings and turnings in the torso area.

In-Out Position Symbols are constructed exactly like Up-Down Position Symbols. The only difference between the symbols is the interpretation of the four rules governing them. The four rules governing the Up-Down Position Symbols are stated on page 21 of this supplement. The four rules governing the In-Out Position Symbols are stated below. The In-Out Position Symbols in this section will be described and diagrammed clarifying the position of the upper body only.

- Rule 1: A straight line, corresponding with the center line of the upper body (the torso), is drawn down the middle of the Position Symbol. ①
- Rule 2: A light section in the symbol represents an arm that is close to the body or in to the body. ①
- Rule 3: A dark section in the symbol represents an arm that is far from the body or out from the body. ①
- Rule 4: Small extension lines are placed on each side of the Position Symbol. They state that the arm is close to or extended in a particular direction. All Position Symbols that clarify the position of the upper body must have two extension lines, one for each arm. ①

As can be seen, In-Out Position Symbols show whether the limb is close to the center of the body or far from the center of the body. In-Out Position Symbols, in other words, notate depth that is in and out, while Up-Down Position Symbols notate depth that is up and down:

Out ● In

Up ● Down

When notating In-Out Position Symbols, "close to the body" and "far from the body" are defined in the following manner:

Imagine the human body encased in an imaginary cylinder (tube). This imaginary tube surrounds the whole body, from the ground, straight up to the ceiling. The length of the upper arm of the body is the amount of space between the body and this imaginary cylinder. The elbow joint, in other words, is where the cylinder comes to when the arm is extended out.

Close and far are judged by the relationship of the forearm and hand to this imaginary cylinder. If the forearm is inside this cylinder it is considered to be close to the body. If the forearm is extended outside of the cylinder it is far from the body. If the forearm is in between, directly on the rim of the cylinder (in line with elbow), then the arm is considered far from the body.

Because the body is imagined to be encased in this long tube, arms hanging at the sides of the body are considered to be "close" (inside the tube) and arms extended directly up overhead are also considered to be "close" or into the body. As soon as the arms open out about a foot's distance (the average length of the upper arm), then they are outside the imaginary cylinder and are considered to be out from the body, or "far".

If, as the notator or reader, you must analyze the length of the imaginary cylinder from the body, simply stick your elbow out into space at shoulder level without disturbing the normal placement of the shoulders. Your upper arm is your automatic ruler or guideline.

Facing the Basic Eight Directions

Position Symbols for the upper body are constructed exactly like Position Symbols for the lower body. First, the center line of the upper body is drawn down the center of the Position Symbol. If both arms are close to the body, both sides of the center line remain light. Two small extension lines are placed on the outside of the symbol. One line is placed on one side of the center line, representing one arm. The other line is placed on the other side of the center line representing the other arm. The two lines are placed in the direction to which each arm is closest.

Here are some examples of Position Symbols with both arms close to the body (one on one side of the body, one on the other):

Facing the Audience

1. Both arms to the sides of the body: \ominus
2. Right arm in front, left arm in back: \oplus
3. Left arm in front, right arm in back: \ominus
4. One arm close to the front corner, one arm close to the back corner: $\oplus \quad \ominus$

Facing the Front Corners

1. Both arms to the sides of the body: $\oslash \quad \oslash$
2. One arm in front, one arm in back: $\oslash \quad \oslash \quad \oslash \quad \oslash$
3. One arm close to the right side wall, one arm close to the left side wall: $\ominus \quad \ominus$

Facing the Side Walls

1. Both arms to the sides of the body: 
2. One arm in front, one arm in back: 
3. One arm close to the front corner, one arm close to the opposite back corner: 

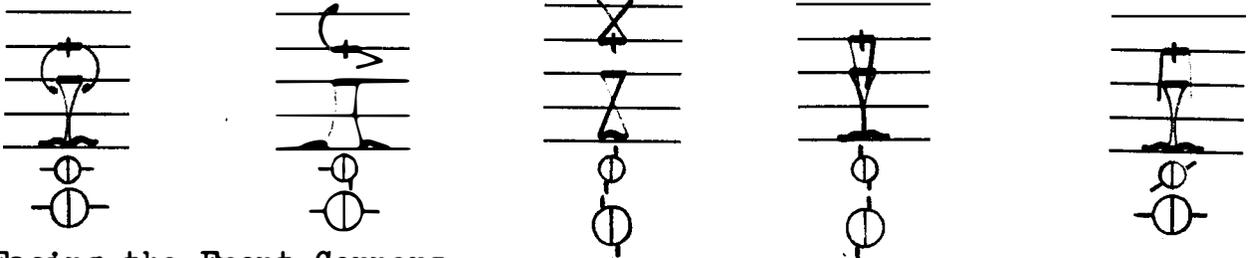
Note: When the upper body faces the side wall the Position Symbol always has an arrow pointing to the side wall the upper body faces.

Facing the Back Corners and Back Wall

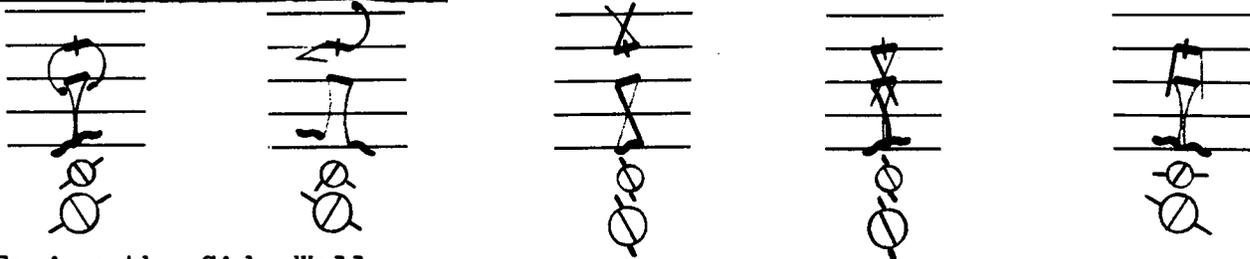
Position Symbols clarifying positions facing the back corner and back wall place a small pair of parentheses around the symbol. (⊖)

Here are some examples of positions with Position Symbols:

Facing the Audience



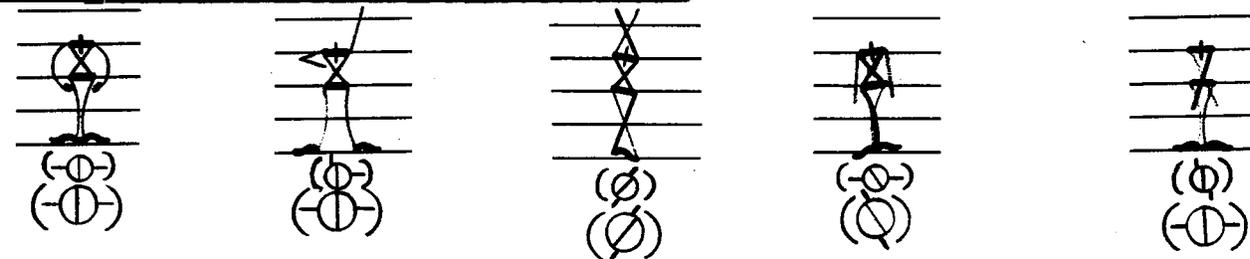
Facing the Front Corners



Facing the Side Walls



Facing the Back Corners and Back Wall



If two arms are close to the body on the same side of the body, for example, if both arms are close and to the right side, then the center line of the upper body is drawn down the center of the symbol as always. The two little extension lines are now extended in the same direction. The symbol remains light because both arms are close.

Facing the Audience

1. Both arms close and front, or close and back: \emptyset \emptyset
2. Both arms close to the front corner, or to the back corner: \emptyset \emptyset \emptyset \emptyset
3. Both arms close to the right side, or left side: \emptyset \emptyset

Facing the Front Corners

1. Both arms close and front, or close and back: \emptyset \emptyset \emptyset \emptyset
2. Both arms close to the right side, or left side: \emptyset \emptyset \emptyset \emptyset

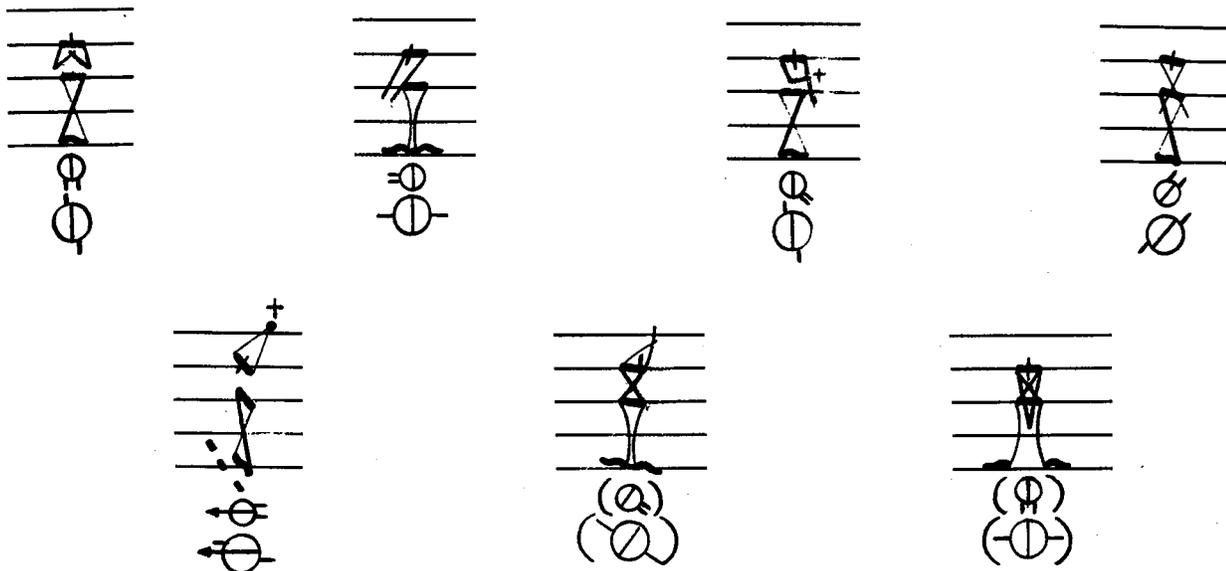
Facing the Side Walls

1. Both arms close and front, or close and back: \emptyset \emptyset \emptyset \emptyset
2. Both arms close to the front corner, or to the back corner: \emptyset \emptyset \emptyset
3. Both arms close to the right side, or left side: \emptyset \emptyset \emptyset \emptyset

Facing the Back Corners and Back Wall

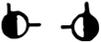
Position Symbols clarifying positions facing the back corner and back wall place a small pair of parentheses around the symbol. (\emptyset)

Here are some examples of figures with Position Symbols:



If one arm is close to the body while the other arm is far from the body then the center line of the upper body is drawn down the center of the Position Symbol once again. The side of the symbol corresponding to the side of the extended or "far" arm is darkened-in. The side of the symbol corresponding to the side of the "close" arm is left light. One small extension line is placed on the dark side, showing in which direction the far arm is extended. Another small extension line is placed on the light side, stating that the close arm is placed in a specific direction somewhere around the body.

Facing the Audience

1. One arm close & front, one arm extended front: 
2. One arm close & side, one arm extended back: 
3. One arm close & back, one arm extended to the corner: 

Facing the Front Corners

1. One arm close & front, one arm extended side: 
2. One arm close & to the corner, one arm extended front: 
3. One arm close & back, one arm extended back: 

Facing the Side Walls

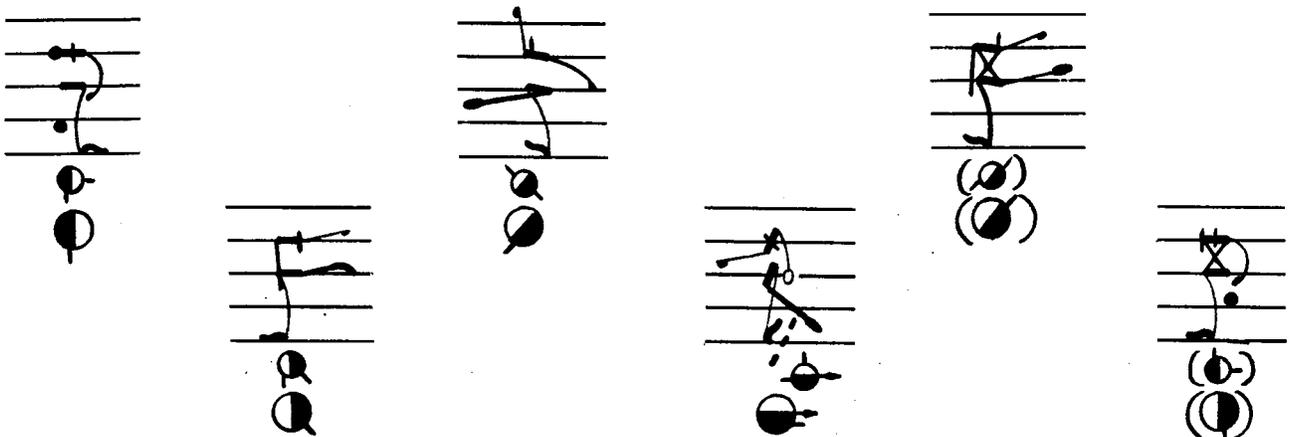
1. One arm close & side, one arm extended to the corner: 
2. One arm close & front, one arm extended to the side: 
3. One arm close & back, one arm extended front: 

Note: When the upper body faces the side wall the Position Symbol always has an arrow pointing to the side wall the upper body faces.

Facing the Back Corners and Back Wall

Position Symbols clarifying positions facing the back corner and back wall place a small pair of parentheses around the symbol. (-○-)

Here are some figures with their Position Symbols:



When two arms are extended, or "far from the body", both extended in two separate directions, then the center line of the upper body is drawn down the middle of the Position Symbol with a light line and both sides of the circle are darkened. The center line is light because otherwise it is impossible to see it when both sides are darkened. Both sides are darkened because both arms are far from the body.

Here are some examples of figures with both arms extended in two separate directions:



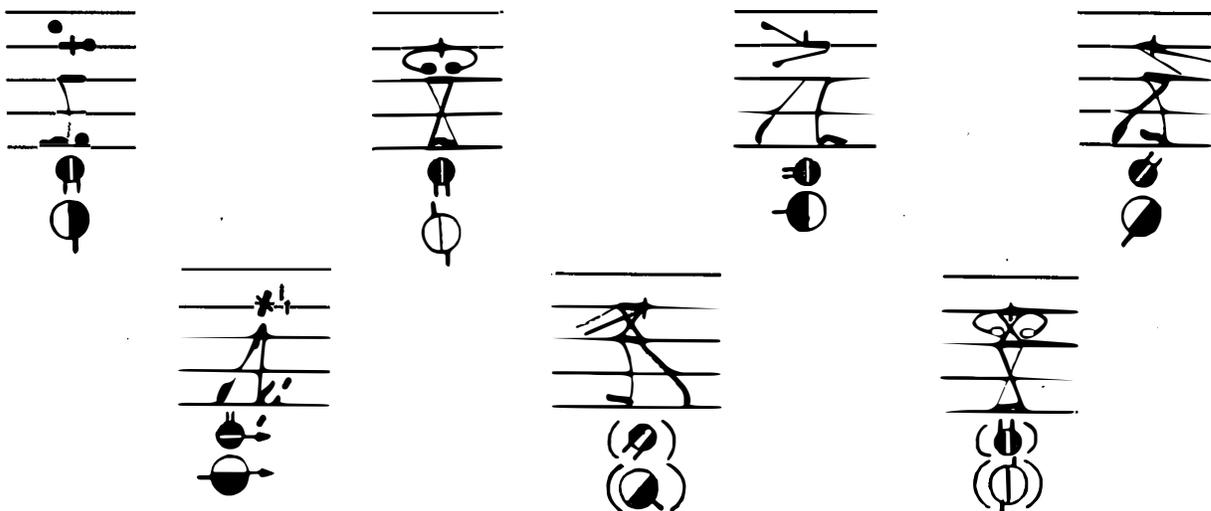
When two arms are extended, or "far from the body", both extended in the same direction, then the center line of the upper body is drawn down the middle of the Position Symbol with a light line and both sides are darkened once again. The two extension lines are pointed in the direction of the extensions. In many cases the two extension lines are on one side of the center line because both arms are extended to that one side.

Here are three examples of these Position Symbols:

Facing the Audience

1. Both arms extended to the front:
2. Both arms extended to one side:
3. Both arms extended to one front corner:

Here are some examples of figures with both arms extended in the same direction:



Positions in the In-Between Directions
While Facing the Basic Eight Directions

The Position Symbols have previously been shown with the arms close to, or extended in one of the Basic Eight Directions. It is also quite possible to extend the arm in one of the In-Between Directions (a 16th direction) while still facing one of the Basic Eight Directions.

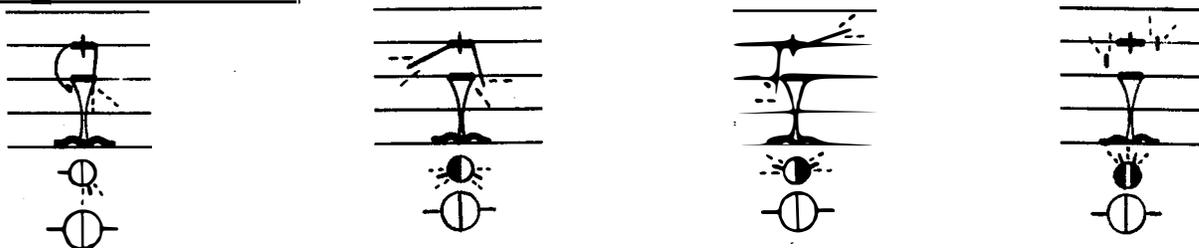
To notate this draw the center line of the upper body, corresponding to one of the Basic Eight Directions, down the middle of the Position Symbol. Darken the side of the symbol if there is an arm that is far from the body. Direct the small extension lines in the In-Between Direction desired.

There is a possibility that Position Symbols can be misread when the extension line is directed in an In-Between Direction, because the extension line can oftentimes appear to be extended in one of the Basic Eight Directions. For this reason, two special dotted lines are drawn beside the extension line. These two dotted lines represent two Basic Directions. The notation states: The arm is extended between these two Basic Directions.

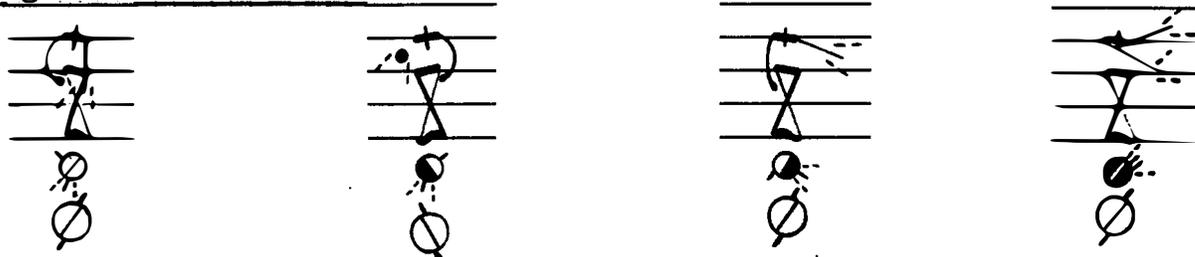
Otherwise these Position Symbols are notated like all those listed previously.

Here are some figures with their Position Symbols:

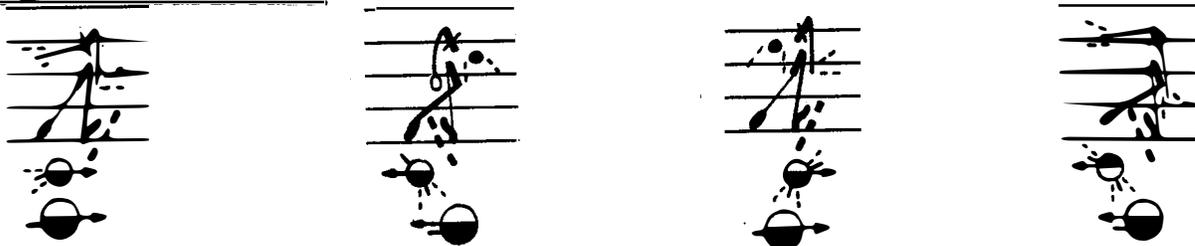
Facing the Audience



Facing the Front Corners



Facing the Side Walls



For information on how to read and notate the figures in the above diagrams, see page 84 of this supplement.

Facing the In-Between Directions

When notating Position Symbols for the upper body while the upper body faces an In-Between Direction (also see page 29, this supplement), the center line of the upper body is drawn down the middle of the symbol. This center line is now slanted in the In-Between Direction desired. Two special dotted lines are drawn out from the Position Symbol at the center line area. These two dotted lines represent the two Basic Directions on each side of the center line. The notation states: The center line is between these two Basic Directions.

The two dotted lines are always placed on the side of the Position Symbol that corresponds to where the upper body is facing.

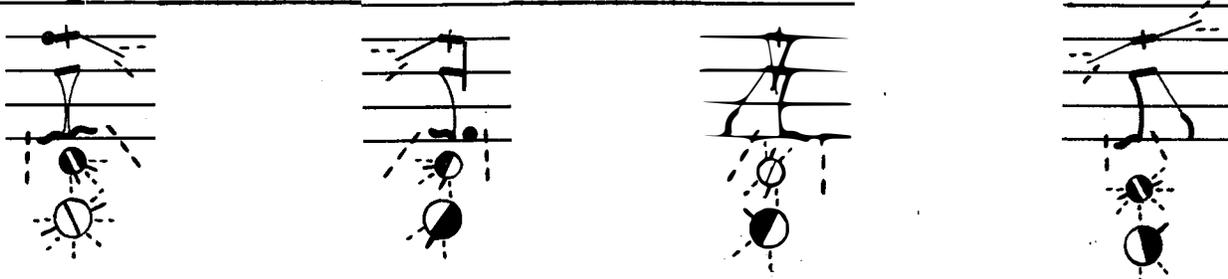
If, while facing the In-Between Direction, the arm extends in one of the Basic Eight Directions, the extension line is drawn in that direction as always. That is all.

If, while facing the In-Between Direction, the arm extends in one of the other In-Between Directions, the extension line is drawn in that direction. Two dotted lines are then drawn near the extension line, one on each side of the line. This shows that the arm is extended between these two Basic Directions.

Otherwise these Position Symbols are notated like all those listed previously.

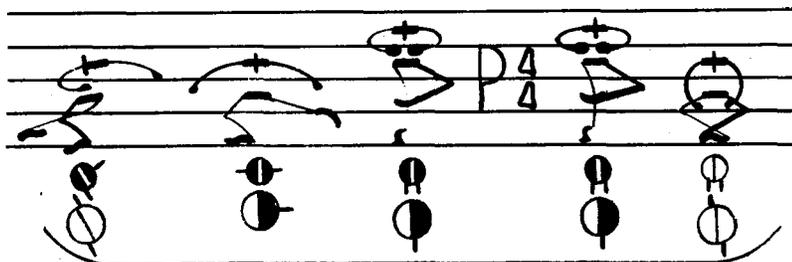
Here are some examples of figures with Position Symbols:

Facing Between the Front and Front Corners



Facing other In-Between Directions is notated in the same manner, with the center line slanted in the In-Between Direction desired. When the upper body faces the side wall, an arrow is placed on the symbol pointing to the side wall faced. When the figure turns its back to the audience a pair of parentheses is placed around the Position Symbols.

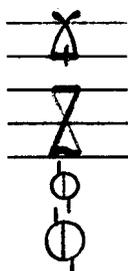
This completes the list of Position Symbols for the lower body and Position Symbols for the upper body. These newly devised symbols are now the official Position Symbols in Sutton Movement Shorthand. All the Position Symbols shown in the first edition of Book One, The Classical Ballet Key (1973) are now out-of-date and out-of-use. For those who own this first edition of the book, it would be advised to correct the Position Symbols in the book yourself with a pencil. For example, the diagram appearing on page 203 in Book One should be corrected like this:



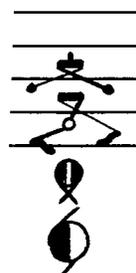
POSITION SYMBOLSFour Special Cases

Special Case 1: Crossing over the center line. When the rare instance occurs that an arm or leg crosses over the center line of the upper or lower body, then the small extension line protruding from the Position Symbol crosses the center line on a slant in the proper direction. The arm is not considered to be crossing the center line until the elbow crosses the center line. The leg is not considered to be crossing the center line until the knee crosses the center line.

This means that if the wrist or foot only crosses the center line, the arm or leg itself is not considered to be crossing and the little extension line on the Position Symbol is straight as usual. As soon as the whole limb crosses, either with the elbow or knee, then the extension line crosses too.

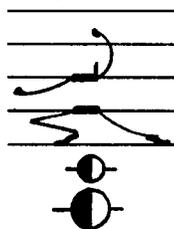


Not Crossed Over Center



Crossed Over Center Line

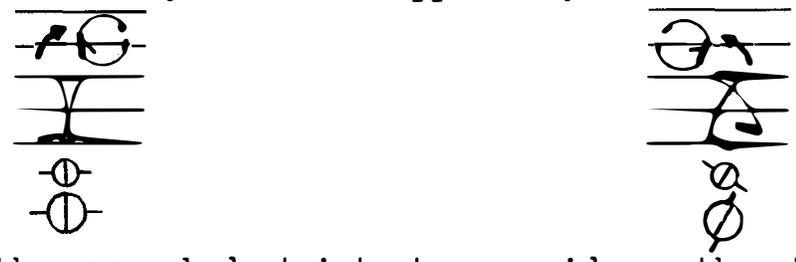
Special Case 2: Standing leg higher than other leg. There are a few rare stick figures that have the standing leg somewhat higher than the other leg, because the other leg is stretched lower, on the floor. In these cases, the side of the standing leg is darkened because it is the leg that is higher (see Rule 3 page 21 of this supplement). The other side of the Position Symbol is left light because the other leg is lower. Even though one leg is standing both sides of the Position Symbol must have an extension line protruding, indicating the relationship of the two legs with each other and space.



Special Case 3: Bending to the side. As explained throughout this section on Position Symbols, the center line of the Position Symbol for the upper body corresponds with the center line of the torso and shoulders, and the center line of the Position Symbol for the lower body corresponds with the center line of the hips. This means that the center line of the Position Symbol corresponds with the direction in which the hips and shoulders face.

For example, facing the audience places the center line vertically, facing the corner slants the center line, facing the side wall places the center line horizontally, etc.

When the figure faces a particular direction and bends to the side, the center line of the Position Symbol for the upper body corresponds to where the upper body faces before the bend to the side. Even though the shoulders of the figure are tilting, the center line and extension lines protruding from the Position Symbol are notated exactly as if the upper body was erect:



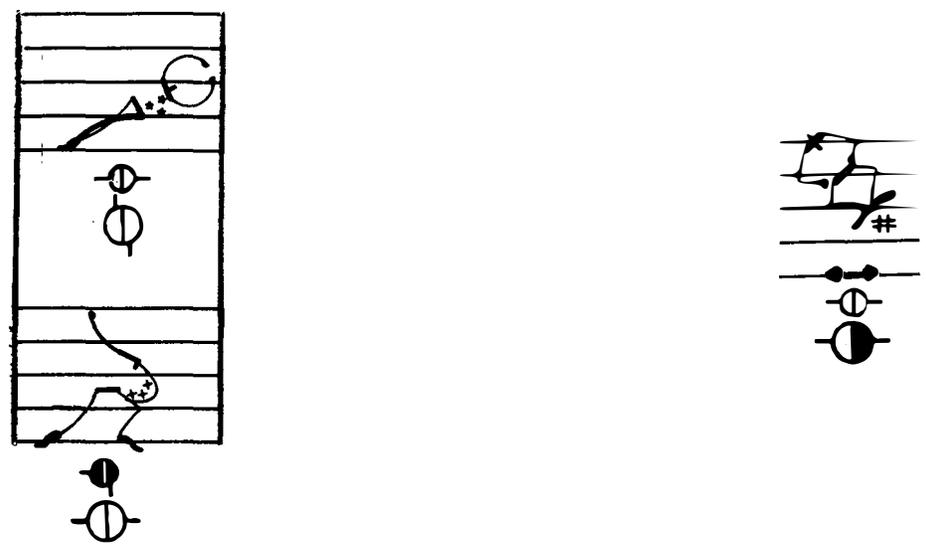
When the upper body twists to one side or the other the center line of the Position Symbol for the upper body does change because the upper body is actually facing another direction.



Special Case 4: Whole body tilting. In the rare instance that the whole body tilts in one direction, possible when jumping off the ground, in lifts with a partner, and leaning on a prop, etc., the upper body does not bend in the torso but remains in the same relationship to the hips, as the body, as a unit, tilts. In such cases the center line of the Position Symbol for the upper body and the center line of the Position Symbol for the lower body are drawn in the same direction. Both center lines correspond to where the upper body and lower body face before tilting.

The small extension lines protruding from the Position Symbols are placed exactly where they would be placed if the figure was straight (not tilted). The Position Symbols, in other words, describe the position of the figure before it tilts.

Here are some examples illustrating the whole body tilting. The example to the left illustrates pas de deux (female tilting):



The Position Symbols are a part of the Symbol Script of Movement Shorthand. They are totally dependent upon the visual stick figure. Without the stick figure it would be impossible to notate movement.

Because Movement Shorthand depends upon the stick figure so heavily it is important that the drawings are read accurately. The Position Symbols exist solely to double check the stick figure if a figure is difficult to draw or read.

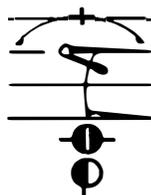
In this previous section on Position Symbols it has been stated clearly that Up-Down Position Symbols are almost always used to clarify the position of the legs and that In-Out Position Symbols are almost always used to clarify the position of the arms. This means that the Position Symbols clarifying the legs show level and the Position Symbols clarifying the arms show depth (with the body).

There is a reason for this. Although arms and legs are attached to the trunk of the body in a similar manner, their functions are quite different. The figure walks on its legs and the legs therefore have a definite relationship to the ground. The Up-Down Position Symbols showing level are the best to use to describe the position of the legs because there are some positions, usually on the ground, where level is very difficult to see. An excellent example of this is the top two diagrams on page 6 of this supplement.

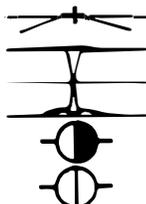
Arms very rarely walk on the ground. They are however constantly being placed in front of or in back of the torso area of the body. Because the figure's torso area is not drawn in Movement Shorthand it is almost impossible to see whether the arms are close to the torso or far from the torso, etc. That is why the In-Out Position Symbol is used to describe the position of the arms. It clarifies the depth problem:



If the rare occasion occurs, and it happens very rarely, that it is difficult to see the in-out depth with the leg, it is possible to place the In-Out Position Symbol in the second row of Position Symbols under the Staff, indicating the in-out depth with the legs:



If the rare occasion occurs, and again it happens very rarely, that it is difficult to see the level of an arm, it is also possible to place the Up-Down Position Symbol in the first row of Position Symbols to notate the difference in level between the arms:



Although it is legal in the system to place both the Up-Down and the In-Out Position Symbol in the same row under the figure, clarifying both in-out depth and level for one limb is not recommended because too many Position Symbols under the figure clutter the notation. The rule, therefore, when notating is: When in doubt, use the In-Out Position Symbol to clarify the position of the arms and the Up-Down Position Symbol to clarify the position of the legs.

REVISION OF CHAPTER IV
in
Book One, The Classical Ballet Key

A revolutionary new improvement has been made in the notation of Rotated Positions of arms and legs.

Movement Shorthand was broadened in 1974 to notate many movement fields other than classical ballet and in so doing the system expanded to encompass more detail in a simpler fashion. It became obvious with use that the Rotated Positions of arms and legs, discussed in Chapter IV of Book One (1973), were too hard to remember and were unnecessarily cluttering the stick figure. They have therefore been totally revised. They are now far more detailed yet hopefully simpler to remember, and most important the Rotated Positions can now be notated without marring the visuality of the system.

The Rotated Positions of arms and legs discussed in Chapter IV of Book One, The Classical Ballet Key (1973), are now out-of-date and should not be learned. The new, improved Rotated Positions that will be used in the system from 1975 on, are described and diagrammed in this supplement on the following pages. They will also, of course, be included in the second edition of Book One, and in **future publications**.

ROTATED POSITIONS OF ARMS AND LEGS

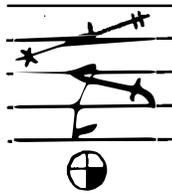
Rotated Positions, or turn-out and turn-in of the arms and legs, are the positions of the arms and legs arrived at by the motion of rotation. For example, a completely turned-out arm is one Rotated Position, a partially turned-in leg is another Rotated Position, etc. Rotated Positions of the arms and legs must be notated in Sutton Movement Shorthand at all times because the stick figure, although visually drawn, cannot always show the minute degrees of turning the limbs in and out.

The concept behind Movement Shorthand is to build a system that is so visual that the system reads like film on paper, yet is as accurate and as detailed as the most complete movement notation system. To accomplish this goal, Movement Shorthand is composed of two sections, as explained on page 20 of this supplement. The first part of the system is the visual stick figure, called the Film-Like Script. The second part of the system is the Symbol Script that adds all the necessary details to the figure.

The two sections of the system are always separated from each other. The visual stick figure is always placed on the five lines of the Movement Staff. The symbols notating the details are usually placed directly below or directly above the figure they describe or clarify. The symbols from the Symbol Script are never placed directly on the stick figure.

Therefore, when reading Movement Shorthand the reader can read the stick figure only, skipping the symbolic section below and above the Movement Staff. Yet the details are always there for the reader when necessary. In this way Movement Shorthand can expand to include the finest details without destroying the film-like visuality of the system.

The Rotated Positions of arms and legs belong to the symbolic section of Movement Shorthand. They are no longer placed on the figure's limbs with lines and x's as described in Chapter IV in the first edition of Book One (1973). The Rotated Positions are now notated with numbers, set below each stick figure directly beside the Position Symbols. The numbers representing the Rotated Positions for the arms are set beside the Position Symbols for the upper body. The numbers representing the Rotated Positions for the legs are set beside the Position Symbols for the lower body.



Out-of-Date



Correct as of 1975

The Position Symbols, discussed in this supplement on pages 21-41, now have a center line dividing them so that one side of the Position Symbol corresponds to one limb and the other side of the Position Symbol corresponds to the other limb. The number representing the Rotated Position of an arm or leg is placed directly beside the side of the Position Symbol that corresponds to that limb. For example, if the left leg is partially turned-out and the right leg is completely turned-in then a number is set on the left leg's side of the Position Symbol standing for partial turn-out and a number is set on the right leg's side of the Position Symbol standing for complete turn-in.

The numbers representing Rotated Positions are basically the same for both arms and legs, although rotation of the arms is analyzed somewhat differently than rotation of the legs since arms and legs are constructed differently.

ROTATED POSITIONS OF THE ARMS

Rotated Positions of the arms are analyzed by thinking of the relationship of the arms with the torso or body. The Rotated Positions of the arms are always figured out by placing the arms down at the sides of the body so that the arms and hands are touching the torso and thigh, with the elbow and wrist straight (unflexed).

The Rotated Position of the arm is then determined by the part of the hand that touches the body:

- 0.....Back of the hand touches the body (Complete Turn-Out)
- 1.....Little-finger side of the hand (ulnar side) touches the body (Partial Turn-Out)
- 2.....Palm of the hand touches the body (Natural)
- 3.....Thumb side of the hand (radial side) touches the body (Partial Turn-In)
- 4.....Back of the hand touches the body (Complete Turn-In)

Notice that 0 and 4 are complete opposites to each other. Both have the back of the hand touching the body but 0 accomplishes this by turning-out the arm in the shoulder joint and 4 accomplishes this by turning-in the arm in the shoulder joint.

When the number 0 is used, nothing is placed at the side of the Position Symbol. Although placing a 0 beside the Position Symbol is perfectly acceptable, when nothing is shown beside the Position Symbol it also means 0. This is preferred simply because it unclutters the notation.



Preferred →



If the arm is in a Rotated Position between the five numbers stated on the previous page then the Rotated Position is stated in halves or quarters. For example, $1\frac{1}{2}$ is ~~half-way~~ between the little finger side of the hand facing the body and the palm of the hand facing the body; $2\frac{1}{4}$ is a hand with the palm of the hand facing the body but slightly turned-in so that it is one quarter of the way to number 3, etc. This means that the finest details of turn-out and turn-in can be notated with fractions.



The numbers on the previous page and the numbers above, all represent the Rotated Positions of the whole arm. The arm turns in or out as a unit.

Arms-Length

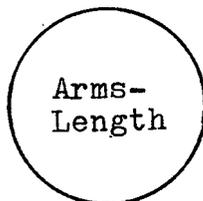
The "Arms-Length" area of the body is a new term in Sutton Movement Shorthand used to describe the area of the body touched by the arms, when the arms are held completely straight at the sides of the body. The Arms-Length area of the body extends from the shoulders down to the thigh of the legs, stopping exactly where the ends of the fingertips reach, when the arms are straight. The Arms-Length area includes the torso and upper part of the thigh.

As stated on the previous page, the Rotated Positions of the arms are figured out by placing the arms down at the sides of the body, or bringing them in to the Arms-Length area. The Rotated Position of the arm is then determined by the part of the hand that touches the Arms-Length area.

Analyzing Rotated Positions Properly

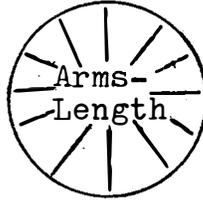
Rotated Positions of all arms are figured out in the following manner:

Imagine an imaginary circle surrounding the human body. The center, or hub of this circle is the Arms-Length area of the body.

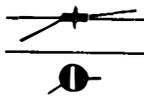


(This diagram is seen from above - bird's viewpoint.)

Imaginary straight lines extend from the Arms-Length area out to the rim of the circle in all possible directions. These straight lines, called radial lines in geometry, are termed Rotated Position Lines in Movement Shorthand.



A Rotated Position Line is actually a direction line. It is the direction in space in which the whole arm, or upper arm, is directed. The Rotated Position Line of an extended arm is exactly parallel with the little extension line that protrudes from the Position Symbol (not necessarily true for bent arms).



All arms, extended or not extended, have their Rotated Positions **analyzed** by the relationship of the hand to the Arms-Length area, when the arm and wrist are straight, touching the body. The arm, no matter what the position, must therefore be straightened along the proper Rotated Position Line and lowered exactly as is along the same Rotated Position Line to the Arms-Length area, to be **analyzed**.

If the arm is already extended straight, the arm is directed in the proper Rotated Position Line. The arm is simply lowered along this Rotated Position Line to the Arms-Length area of the body. The notator or reader must be careful not to rotate the arm as the arm is brought down. The arm must lock as is with no movement, so that it can be **analyzed** properly.

If the arm is bent, then the upper arm and elbow joint are already in the proper Rotated Position Line. The upper arm and elbow must lock in space and not move from this Rotated Position Line, as the forearm opens so that the wrist and hand are in a line with the elbow and upper arm. When the forearm moves the rotation in the shoulder joint and elbow joint must not be disturbed. The forearm opens out not by rotating but simply by using the biceps muscles in the upper arm. As the forearm opens it takes the shortest route to the upper arm's Rotated Position Line. The arm is now straight in the exact Rotated Position that the upper arm held when the arm was bent. The straight arm is then lowered along the Rotated Position Line and **analyzed** at Arms Length.

The following rules may help summarize how to **analyze** Rotated Positions of the arms properly, both for notators and readers.

Rules for the Notator

Straight Arms

- Rule 1: Figure out the Rotated Position Line the arm is in.
- Rule 2: If the wrist is flexed, straighten the wrist so that the hand is in the Rotated Position Line
- Rule 3: Lower the whole arm in the Rotated Position Line without changing the position of the arm whatsoever.

- Rule 4: Analyze the Rotated Position of the arm in relationship to the Arms-Length area of the body.
- Rule 5: Place the number of the Rotated Position beside the side of the Position Symbol that corresponds to the arm.

Bent Arms

- Rule 1: Figure out the Rotated Position Line the upper arm is in.
- Rule 2: If the wrist is flexed, straighten the wrist so that the hand is in line with the forearm.
- Rule 3: Open the forearm out to the Rotated Position Line of the upper arm, so that the wrist and hand are in line with the elbow and upper arm. Do not disturb the rotation in the shoulder joint or elbow joint while doing this.
- Rule 4: Lower the whole arm in the Rotated Position Line without changing the position whatsoever.
- Rule 5: Analyze the Rotated Position of the arm in relationship to the Arms-Length area of the body.
- Rule 6: Place the number of the Rotated Position beside the side of the Position Symbol that corresponds to the arm.

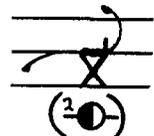
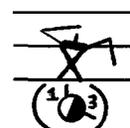
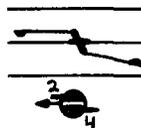
Note: In Rule 3 above it is very important that the forearm is opened out using the biceps muscles of the upper arm, with no rotation in the elbow joint whatsoever.

Rules for the Reader

- Rule 1: Read the number beside the Position Symbol
- Rule 2: Place the arm straight, touching the correct side of Arms-Length and figure out the Rotated Position by the number stated beside the Position Symbol.
- Rule 3: Raise the arm up in this Rotated Position completely straight without changing the rotation whatsoever. The arm should be raised in the same direction of the extension line protruding from the Position Symbol for the upper body.
- Rule 4: Place the arm in the position notated through the stick figure, keeping the Rotated Position exactly.

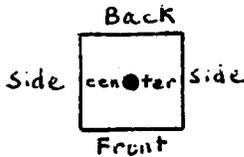
Note: In Rule 2 above the "correct side of Arms-Length" is indicated by the extension line on the Position Symbol.

Below the shoulders and arms only are diagrammed in positions with their Position Symbols for the upper body and the Rotated Positions. For more diagrams, see page 50 of this supplement.

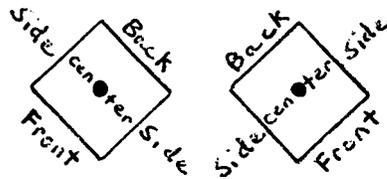


ROTATED POSITIONS OF THE LEGS

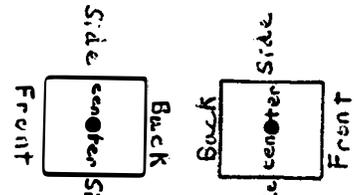
Imagine an imaginary square surrounding the legs. The center of the Imaginary Square is the center line of the body. The Imaginary Square stays in the same relationship to the body at all times, no matter where the body faces.



Facing Front



Facing the Corner



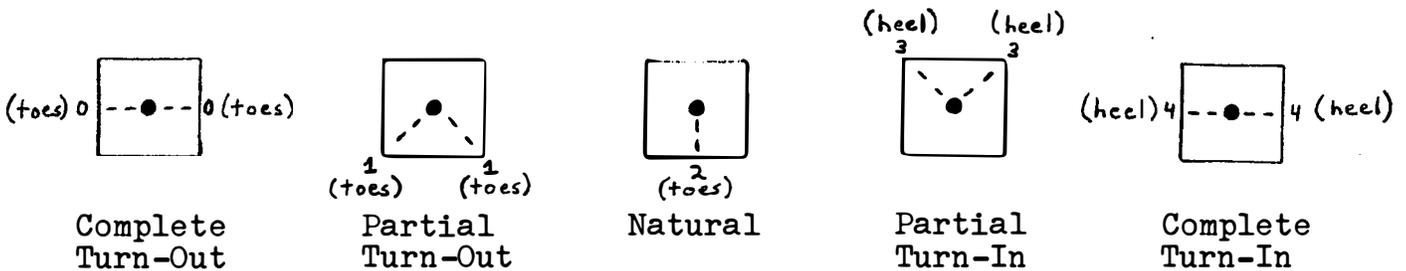
Facing Side

(The above diagrams are seen from above.)

Rotated Positions of the legs are analyzed by thinking of the feet standing in the center of this Imaginary Square (the middle of the foot should stand on the dot in the center of the squares shown above). The Rotated Positions of the legs are always figured out by lowering the legs down to the center of the square, placing the legs directly under the body.

The Rotated Position of the leg is then determined by the relationship of the foot to this Imaginary Square:

- 0.....Toes of foot face **side** wall of square (Complete Turn-Out).
- 1.....Toes of foot face front corner of square (Partial Turn-Out).
- 2.....Toes of foot face front wall of square (Natural).
- 3.....Heel of foot faces back corner of square (Partial Turn-In).
- 4.....Heel of foot faces side wall of square (Complete Turn-In).



Complete Turn-Out

Partial Turn-Out

Natural

Partial Turn-In

Complete Turn-In

(The above diagrams are seen from above.)

Notice that 0 and 4 are complete opposites to each other. Both have a relationship with the side wall but 0 completely turns-out the leg so that the toes are directed to the side wall and 4 completely turns-in the leg so that the heel is directed to the side wall.

When the number 0 is used, nothing is placed at the side of the Position Symbol. Although placing a 0 beside the Position Symbol is perfectly acceptable, when nothing is shown beside the Position Symbol it also means 0. This is preferred simply because it unclutters the notation.



preferred →



If the leg is in a Rotated Position between the five numbers stated on the previous page then the Rotated Position is stated in halves or quarters. For example, $1\frac{1}{2}$ is half-way between the toes facing the front corner and the toes facing the front wall; $2\frac{1}{4}$ is a leg with the toes facing the front wall but slightly turned-in so that the heels are one quarter of the way to number 3, etc. This means that the finest details of turn-out and turn-in can be notated with fractions.

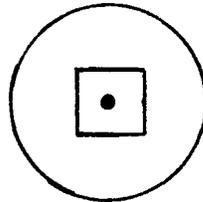


The numbers on the previous page and the numbers above, all represent the Rotated Positions of the whole leg. The leg turns in or out as a unit.

Analyzing Rotated Positions Properly

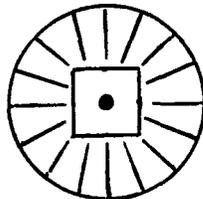
Rotated Positions of all legs are figured out in the following manner:

Imagine an imaginary circle surrounding the human body. The center, or hub of this circle is the Imaginary Square around the legs, described at the top of the previous page.

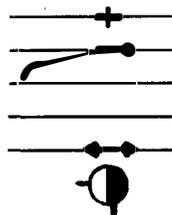


(The above diagram is seen from above.)

Imaginary straight lines extend from the Imaginary Square out to the rim of the circle in all possible directions. These straight lines, called radial lines in geometry, are termed Rotated Position Lines in Movement Shorthand.



As with the arms, a Rotated Position Line is a direction line. It is the direction in space in which the whole leg, or thigh, is directed. The Rotated Position Line of an extended leg is exactly parallel with the little extension line that protrudes from the Position Symbol (not necessarily true for bent legs).



All legs, extended or not extended, have their Rotated Positions analyzed by the relationship of the foot to the Imaginary Square, when the leg is straight, directly under the body, standing on the ground. The leg, no matter what the position, must therefore be straightened along the proper Rotated Position Line and lowered exactly as is along the same Rotated Position Line to the Imaginary Square to be analyzed.

If the leg is already extended straight, the leg is **directed** in the proper Rotated Position Line. The leg is simply lowered along this Rotated Position Line to the Imaginary Square. The notator or reader must be careful not to rotate the leg as the leg is brought down. The leg must lock as is with no movement, so that it can be analyzed properly.

If the leg is bent, then the thigh and knee joint are already in the proper Rotated Position Line. The thigh and knee must lock in space and not move from this Rotated Position Line, as the lower leg opens so that the calf and ankle are in line with the knee and thigh. When the lower leg moves, the rotation in the hip joint and knee joint must not be disturbed. The lower leg opens out not by rotating but simply by using the muscles in the thigh. As the lower leg opens it takes the shortest route to the thigh's Rotated Position Line. The leg is now straight in the exact Rotated Position Line that the thigh held when the leg was bent. The straight leg is then lowered along the Rotated Position Line and analyzed in the Imaginary Square.

The following rules may help summarize how to analyze Rotated Positions of the legs properly, both for notators and readers.

Rules for the Notator

Straight Legs

- Rule 1: Figure out the Rotated Position Line the leg is in.
- Rule 2: If the ankle is flexed in any way, straighten the ankle so that the foot is relaxed, in the Rotated Position Line.
- Rule 3: Lower the whole leg in the Rotated Position Line without changing the position of the leg whatsoever.
- Rule 4: Analyze the Rotated Position of the leg in relationship to the Imaginary Square.
- Rule 5: Place the number of the Rotated Position beside the side of the Position Symbol that corresponds to the leg.

Bent Legs

- Rule 1: Figure out the Rotated Position Line the thigh is in.
- Rule 2: If the ankle is flexed in any way, straighten the ankle so that the foot is relaxed.
- Rule 3: Open the lower leg out to the Rotated Position Line of the thigh, so that the calf and ankle are in line with the knee and thigh. Do not disturb the rotation in the hip joint or knee joint while doing this.
- Rule 4: Lower the whole leg in the Rotated Position Line without changing the position whatsoever.
- Rule 5: Analyze the Rotated Position of the leg in relationship to the Imaginary Square.

Rule 6: Place the number of the Rotated Position beside the side of the Position Symbol that corresponds to the leg.

Note: In Rule 3 it is very important that the lower leg is opened out using the muscles in the thigh, with no rotation in the knee joint whatsoever.

Rules for the Reader

Rule 1: Read the number beside the Position Symbol.

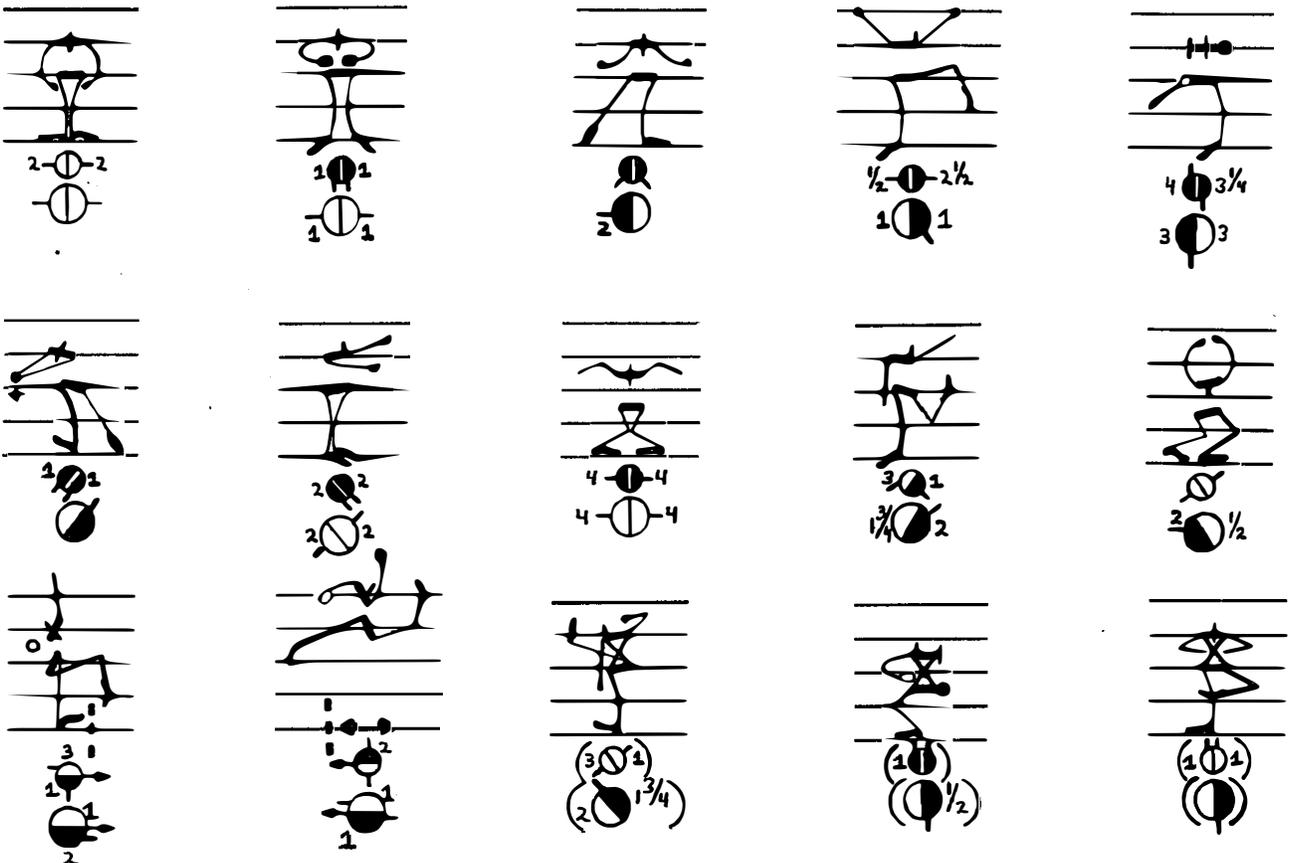
Rule 2: Place the leg in the Imaginary Square, standing upon it with a straight knee and figure out the Rotated Position by the number stated beside the Position Symbol.

Rule 3: Raise the leg up in this Rotated Position completely straight without changing the rotation whatsoever. The leg should be raised in the same direction of the extension line protruding from the Position Symbol for the lower body.

Rule 4: Place the leg in the position notated through the stick figure, keeping the Rotated Position exactly.

Note: In Rule 2 above the leg placed in the Imaginary Square should be directly under the body, with the middle of the foot directly on top of the center dot (diagrammed on page 47 of this supplement).

Below, the whole figure, with Position Symbols and Rotated Positions, is diagrammed in many positions. Practice reading the Rotated Positions following the Reading Rules above and on page 46 of this supplement.



ARMS-LENGTH / IMAGINARY SQUARE

The Rotated Positions of the arms, described on pages 43 through 46 of this supplement, are almost always analyzed by the relationship of the hands to the Arms-Length area of the body. This is the easiest, most concrete way to visualize and analyze rotation of the arm.

The Rotated Positions of the legs, described on pages 47 through 51 of this supplement, are almost always analyzed by the relationship of the foot to the Imaginary Square surrounding the body. This again is the easiest way to visualize and analyze rotation of the legs.

Even though the arms use the concept of "Arms Length" and the legs use the concept of "Imaginary Square" to analyze their rotation, the rotation of arms and legs is exactly the same and is definitely notated the same in Movement Shorthand. Both limbs are turning, or rotating, from complete turn-out (0) to complete turn-in (4). The concepts of "Arms-Length" and "Imaginary Square" have been employed in Movement Shorthand to help the notator and reader communicate accurately with each other. "Arms Length" and "Imaginary Square" give us definite points for the Rotated Position numbers, making notation uniform throughout the world.

ROTATION IN MORE THAN ONE JOINT

Rotation of the limbs can be complicated if notated in great detail and Movement Shorthand has tried to keep the subject relatively simple by analyzing the Rotated Position with one number, representing the whole arm or whole leg rotated as a unit.

Even though there are many instances when the upper limb rotates in one direction and the lower limb rotates in another direction, it is still preferred that the notator straightens the limb in the Rotated Position Line of the upper limb, lowers the whole limb as a unit, and analyzes the limb as a unit. This actually means that the notator is analyzing the rotation of the upper limb only when only one number represents the Rotated Position. In most cases more detail than this is simply not necessary.

If the notator is notating an intricate movement and feels it is absolutely necessary to notate the Rotated Position of the upper limb, the Rotated Position of the lower limb, and even the Rotated Position of the hand (all describing one position), it is possible to place three Rotated Position numbers below the Staff directly beside the proper Position Symbol. These three numbers are separated by dashes so that they are not confused. The first number to the left represents the rotation in the hip or shoulder joint; the middle number represents the rotation in the knee or elbow joint; and the third number, to the right, represents the rotation in the ankle or wrist joint.

1-2-3 —  0-4-2

The numbers are determined by how the upper arm faces the Arms Length area of the body, how the forearm faces the Arms Length area of the body, and how the hand faces the Arms Length area. The numbers for the legs are determined by how the knee joint projects to the Imaginary Square, how the ankle joint projects to the Imaginary Square, and how the toes project to the Imaginary Square. This will be discussed in further detail in future publications. It cannot be stressed enough how important it is to keep notation simple and uncluttered. These triple Rotated Positions are usually unnecessary and should be avoided if at all possible.

FURTHER REVISIONS IN CHAPTER IV

The Hands

On page 149 in Book One, The Classical Ballet Key, Hand Variant 2, the flat hand, is shown viewed from the front in 4 different positions. The flat hand has been somewhat revised in 1975. The flat hand is now notated in the following manner:

If the palm of the hand faces the ground, the triangle is placed below the arm line, pointing down.

If the palm of the hand faces the ceiling, the triangle is placed above the arm line, pointing up.

If the palm of the hand faces the audience, a double triangle is placed on the arm line. One triangle sits on top of the arm line. One triangle sits beneath the arm line. This diamond is unfilled or hollow.

If the back of the hand faces the audience, a darkened-in diamond is placed on the end of the arm line.

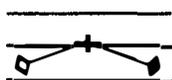
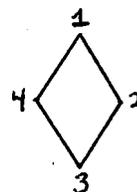


The four variations of Hand Variant 2 above are the same no matter where the figure faces. If the palm is to the ground the triangle points down, if the the palm is to the ceiling the triangle points up, etc.

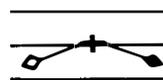
When the palm is projected directly to the audience the palm is now light, as shown above. Think of how the human body tans when in the sun. The palm remains light, even though the rest becomes brown.

When the back of the hand is projected to the audience the back of the hand is now dark, as shown above. Think again of how the human body tans in the sun. The back of the hand becomes dark.

The other major revision that has occurred in notation of Hand Variant 2, the flat hand, is that the diamond is placed differently on the arm line than before. The diamond is now thought of visually. The flat hand is analyzed as having 4 points. The tips of the fingers are 1. The side of the thumb is 2. The wrist is 3. The side of the baby finger is 4. The diamond's points coordinate with these numbers so that the arm line of the figure always connects at number 3 (the wrist) of the diamond, no matter what the position of the arm:



Out-Of-Date



Correct as of 1975

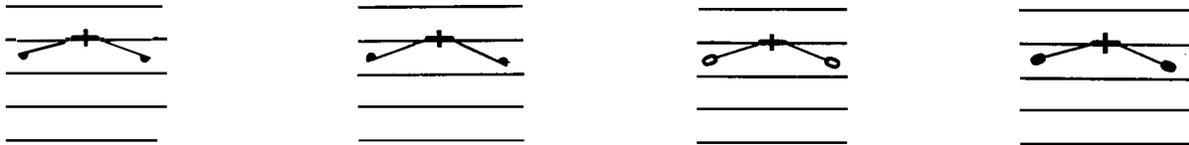
Also on page 149 in Book One (1973), Hand Variant 3, the classical hand, is diagrammed in 4 different positions. Hand Variant 3 is now notated in the exact manner as Hand Variant 2, explained on the previous page of this supplement.

If the palm of the hand faces the ground, the oval is placed below the arm line, pointing down.

If the palm of the hand faces the ceiling, the oval is placed above the arm line, pointing up.

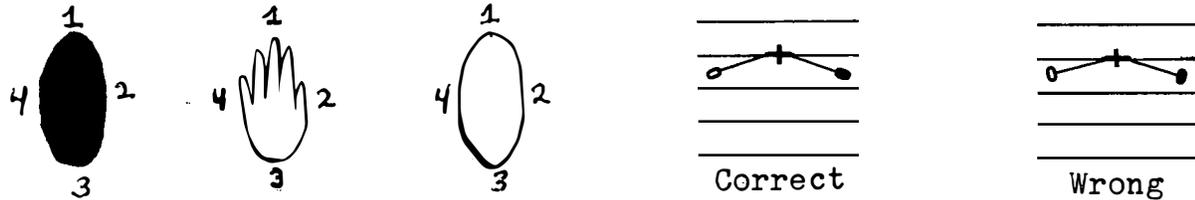
If the palm of the hand faces the audience, a double oval, or larger oval is placed on the arm line. This large oval is unfilled or hollow.

If the back of the hand faces the audience, a darkened-in larger oval is placed on the end of the arm line.



The four variations of Hand Variant 3 above are the same no matter where the figure faces.

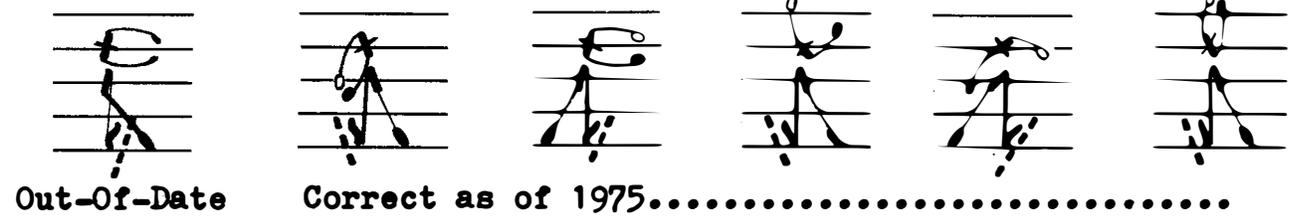
The larger oval is now thought of visually. The classical hand is analyzed as having 4 points. The tips of the fingers are 1. The side of the thumb is 2. The wrist is 3. The side of the baby finger is 4. The larger oval coordinates with these numbers so that the arm line of the figure always connects at number 3 (the wrist) of the oval, no matter what the position of the arm:



When the figure faces the audience and lifts the arms rounded in front of the chest the backs of the hands are seen by the reader. When the figure faces the back wall and lifts the arms rounded in front of the chest the palms of the hands are seen by the reader. In keeping with the above stated rules it is logical to notate the hands with large ovals in these positions. The figures on pages 59 and 135 in Book One (1973), although visual, are now out of date:



Following the same logic, when the figure faces the side wall the arm farther from the audience will oftentimes show the palm of the hand (notated with a light oval) and the arm closest to the audience will show the back of the hand (notated with a dark oval). The figures on page 97 and 98 in Book One (1973) demonstrating the arm positions are now out of date and corrected below:



The Wrist & Ankle Variants

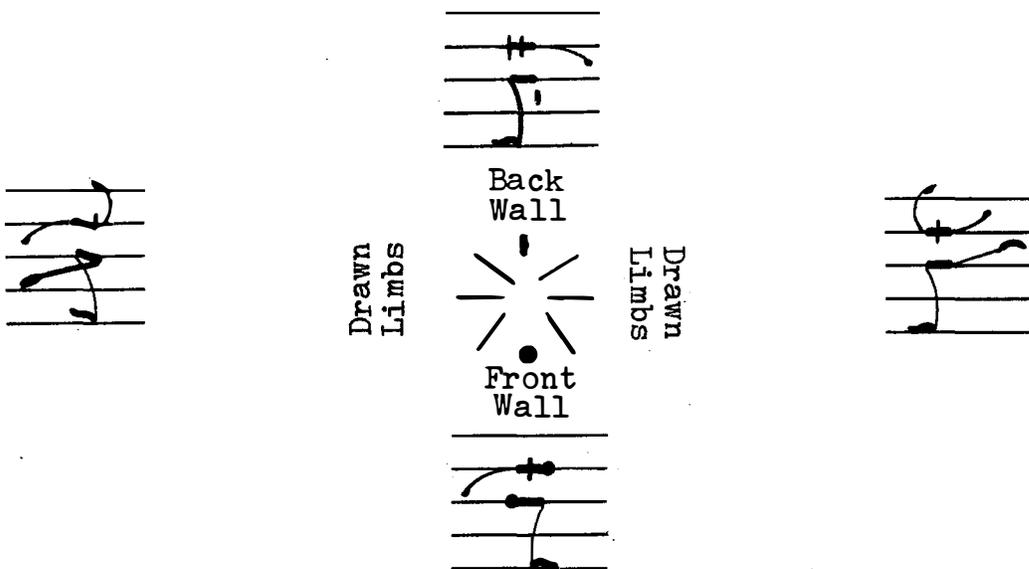
The Variants of the Wrist and Ankle are the different positions that occur when the wrist and ankle bend and twist. Variants of the Wrist are notated almost exactly like Variants of the Ankle.

Following Same Logic

There is a central logic to the notation of the stick figure in Movement Shorthand which is also applied to the notation of Wrist and Ankle Variants. A quick explanation of this central logic will simplify learning these Variants.

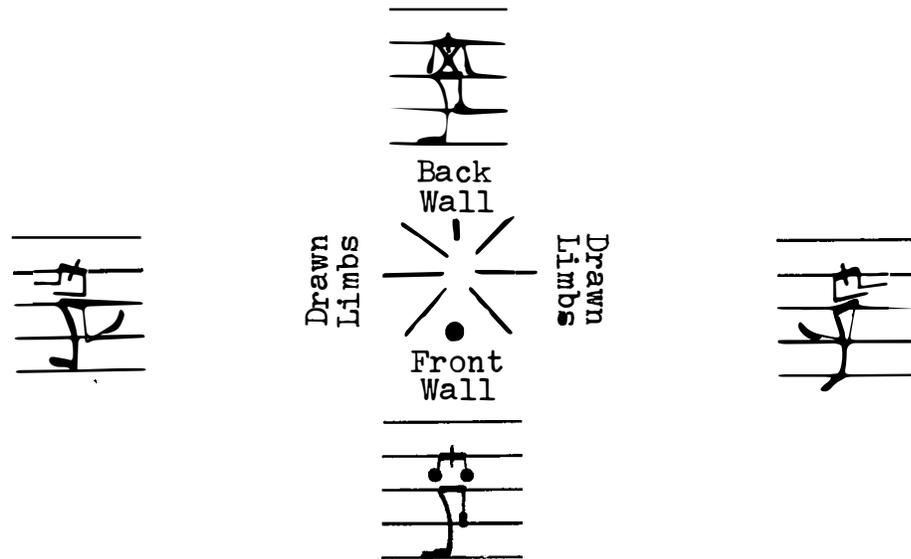
1. When the whole leg or arm is extended straight in various directions:

- a. the leg or arm is drawn when extended to the corners or side walls
- b. the leg or arm is represented by a dark dot when extended to the front wall (the audience)
- c. the leg or arm is represented by a straight vertical line when extended to the back wall



2. When the upper part of the leg or arm remains close to the body while the lower part of the leg or arm extends in various directions (bent legs or arms):

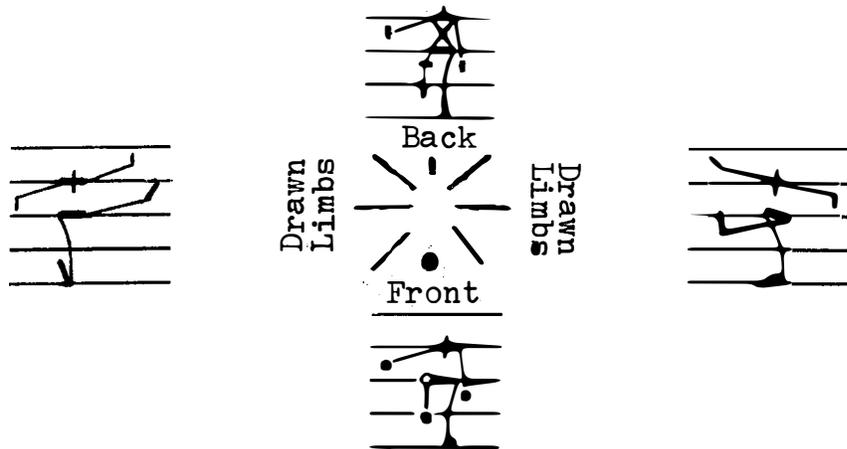
- a. the lower part of the leg or arm is drawn when extended to the corners or side walls
- b. the lower part of the leg or arm is represented by a dark dot when extended to the front wall (the audience)
- c. the lower part of the leg or arm is represented by a straight vertical line when extended to the back wall



3. When only the hand or foot is directed in various directions:

- a. the hand or foot is drawn when directed to the corners or side walls
- b. the hand or foot is represented by a dark dot when directed to the front wall (the audience)
- c. the hand or foot is represented by a straight vertical line when directed to the back wall

This is the logic behind notation of Wrist and Ankle Variants.



Drawn from the three previous examples, three simple rules summarize the central logic in the system:

- Rule 1: Whenever the fingers or toes are directed in any direction other than straight to the audience or straight to the back wall, the limb, or the part of the limb in line with the fingers or toes, is drawn.
- Rule 2: Whenever the fingers or toes are directed straight to the audience, the limb, or the part of the limb in line with the fingers or toes, is represented by a dark dot.
- Rule 3: Whenever the fingers or toes are directed straight to the back wall, the limb, or the part of the limb in line with the fingers or toes, is represented by a straight vertical line.

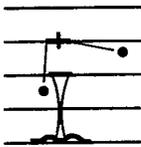
The Wrist Variants

On page 150 in Chapter IV of Book One, The Classical Ballet Key (1973), Hand Variant 5, the flexed hand, is explained in detail. Hand Variant 5 is actually a variant of the wrist, since it is the wrist joint that bends when the hand is "flexed". Hand Variant 5 has therefore been officially changed to be called a Wrist Variant.

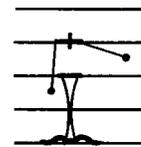
Adhering to Rule 1 at the bottom of the previous page, most Wrist Variants are notated by placing a small line at the end of the arm line. This small line points in the direction in which the fingers of the flexed or twisted hand point. The symbol for the Hand Variant is then placed directly beside this small line, showing how the hand is held while the wrist bends or twists:



Adhering to Rule 2 at the bottom of the previous page, whenever the hand flexes or twists so that the fingers are directed to the audience, the Wrist Variant is notated by a dark dot, representing the fingertips seen squarely by the reader. This dark dot is placed slightly away from the end of the arm line so that it is not confused with the dot representing the fisted hand (placed directly on the end of the arm line, smaller in size).



Wrist Variant To Audience



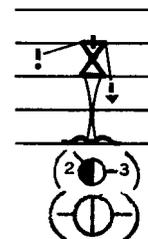
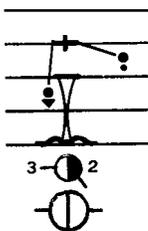
Fisted Hand on Arm Line

Adhering to Rule 3 at the bottom of the previous page, whenever the hand flexes or twists so that the fingers are directed to the back wall, the Wrist Variant is notated by a vertical line, representing the fingertips projected to the back wall. This vertical line is placed slightly away from the end of the arm line:



When the dark dot or the vertical line is placed slightly away from the arm line, the one important piece of information that is not on the arm is the Hand Variant. The dark dot and vertical line tell the reader where the fingers point but they do not indicate how the hand is constructed.

To notate the Hand Variant simply place the dark dot or vertical line on the Staff and then place the correct Hand Variant directly beside it on the side corresponding to where the palm of the hand faces.



The Wrist Variants are drawn visually, no matter where the figure faces, no matter where the arm is extended. The notation for the Wrist Variant at the end of the arm line shows where the fingers of the hand point at all times.

The Wrist Variant is the visual picture of the position of the hand after the arm has been rotated properly. Wrist Variants are therefore totally dependent upon the Rotated Positions of the arms placed below the Staff with numbers. The reader must read the Rotated Position and rotate the arm and then look at the Wrist Variant at the end of the arm line of the figure and project the hand in the proper direction.

This means that there are some positions on the stick figure that could represent two different Wrist Variants. To know the difference between these two Variants, one must rotate the arm properly. An example of this is an arm held to the side of the body at shoulder level with the Wrist Variant pointing up. If the arm is in Rotated Position number 2 then the wrist would be in Wrist Variant 2 (see chart below). But, if the arm is in Rotated Position number 0 then the wrist would be in Wrist Variant 3 (see chart below). The two positions do look the same in space. The thing that changes is the rotation of the arm.



The chart below lists the Wrist Variants, showing how different hand positions look when they are placed on the Wrist Variants. **The figure is shown facing the audience below with the arms to the side slightly below shoulder level, rotated in Rotated Position number 2.**

<u>Wrists</u>	<u>Relaxed Hand</u>	<u>Flat Hand</u>	<u>Classical Hand</u>	<u>Fisted Hand</u>
Wrist Variant 1 (Normal Wrist) (Straight Wrist)				
Wrist Variant 2 (Flexed; Hand Perpendicular to Backside of Forearm)				
Wrist Variant 3 (Flexed; Hand Perpendicular to Inside of Forearm)				
Wrist Variant 4 (Twisted toward Side of the Thumb)				
Wrist Variant 5 (Twisted toward Side of Baby Finger)				

As shown on the chart, Wrist Variant 1 is a normal straight wrist, notated automatically when the arm line is drawn and the hand placed at the end of the arm line. Wrist Variant 2 flexes the wrist toward the side of the back of the hand, commonly called flexing up. Wrist Variant 3 flexes the wrist toward the side of the palm of the hand, commonly called flexing down. Wrist Variant 4 does not bend the wrist but twists as much as possible toward the side of the thumb of the hand. The hand does not go up or down in other words, but to the side. Wrist Variant 5 twists in the opposite direction of Wrist Variant 4, toward the side of the baby finger of the hand.

Notice that when Wrist Variant 4 and 5 are notated on a figure facing the audience (shown on the chart on the previous page) the little line representing the Wrist Variant is slanted to the front corner or back corner. This slant shows the direction in which the fingers of the hand point. It does not mean that the wrist is partially flexed up or down as it may appear at first glance. Partial flexing or twisting of the wrists is notated in another manner, explained on page 66 of this supplement.

Because the relaxed hand sets nothing on the arm line when the wrist is normal or straight, when the wrist flexes or twists the Wrist Variant is placed at the end of the arm line indicating where the fingers of the hand point, and nothing else is placed on the arm. When the Wrist Variant stands alone, it is assumed that the hand is relaxed.

All other Hand Variants must be placed directly beside the Wrist Variants on the side corresponding to where the palm of the hand faces.

Combinations of Wrist Variants

Combinations of one Wrist Variant with another Wrist Variant can be notated if necessary, even though very rarely needed. For example, the combination of Wrist Variant 2 and Wrist Variant 5 flexes the wrist toward the side of the back of the hand (up) and at the same time twists toward the side of the baby finger. This position occurs by movement in the wrist joint only. If the forearm rotates at all then Rotated Positions under the Staff must notate the rotation.

To notate the combination of Wrist Variant 2 and Wrist Variant 5 the arm is drawn as usual. The two Wrist Variants are then notated at the end of the arm line, one connected to the other. If the arm is held to the side at shoulder level in Rotated Position number 2, then Wrist Variant 2's line extends up and Wrist Variant 5's line extends to the back corner. The proper Hand Variant is then placed at the end of this double Wrist Variant.



Here are some other combinations of Wrist Variants:

Wrist Variant 2 combined with Wrist Variant 4:



Wrist Variant 3 combined with Wrist Variant 5:



Wrist Variant 3 combined with Wrist Variant 4:



Remember that the lines representing the Wrist Variants simply show the direction in which the fingers of the hand point. The construction of the hand itself is notated by the Hand Variant.

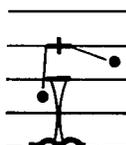
The Ankle Variants

The Ankle Variants are notated in almost exactly the same way as the Wrist Variants.

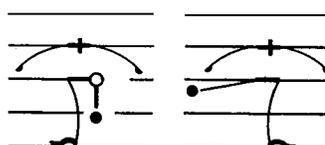
Adhering to Rule 1 at the bottom of page 55 of this supplement, most Ankle Variants are notated by pointing the foot in the direction in which the toes of the foot point:



Adhering to Rule 2 at the bottom of page 55 of this supplement, whenever the foot flexes or twists so that the toes are directed to the audience, the Ankle Variant is notated by a dark dot, representing the toes seen squarely by the reader. This dark dot is placed slightly away from the end of the leg line, not because the dot can be confused with any other Foot Variant, but because notation of the Ankle Variants should be exactly the same as notation of the Wrist Variants:

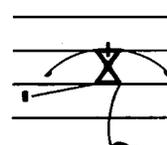
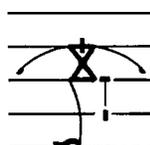


Wrist Variants

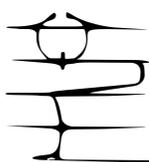


Ankle Variants

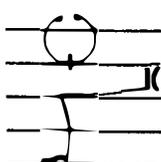
Adhering to Rule 3 at the bottom of page 55 of this supplement, whenever the foot flexes or twists so that the toes are directed to the back wall, the Ankle Variant is notated by a vertical line, representing the toes projected to the back wall. This vertical line is placed slightly away from the end of the leg line:



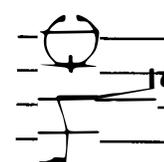
There are exactly three different kinds of flexed feet. The relaxed foot, or normal foot, keeps the toes in line with the rest of the foot when flexed. The pointed foot (Foot Variant 6) becomes a curled foot, with the toes curling down, when flexed. And the three-quarter-point foot (Foot Variant 4, on page 12 in Book One) becomes a flexed foot with toes up.



Normal Flex



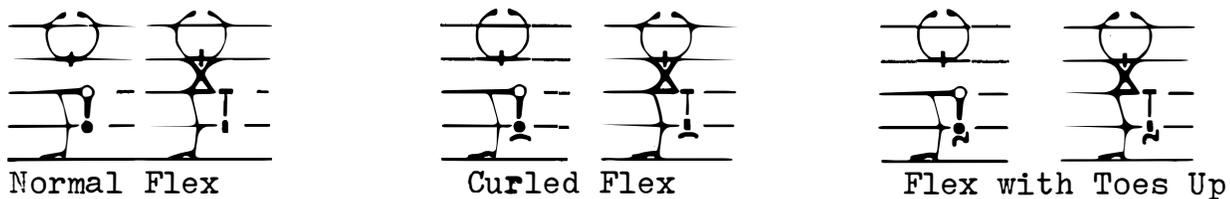
Curled Flex



Flex with Toes Up

When the dark dot or vertical line are placed on the Staff, representing the toes of the flexed or twisted foot directed to or away from the audience, the one important piece of information that is not on the leg is the Foot Variant. The dark dot and vertical line tell the reader where the toes point but they do not indicate how the foot is constructed.

To notate the Foot Variant simply place the dark dot or vertical line on the Staff and then place the correct Foot Variant directly beside it on the side corresponding to where the soul of the foot faces. If it is a normal flexed foot, then nothing is placed beside the symbol. If it is a curled flexed foot then Foot Variant 6 is placed beside it. And if it is a flexed foot with toes up, then Foot Variant 4 is placed beside the symbol.



The Ankle Variants are drawn visually, no matter where the figure faces, no matter where the leg is extended. The notation for the Ankle Variant at the end of the leg line shows where the toes of the foot point at all times.

The Ankle Variant is the visual picture of the position of the foot after the leg has been rotated properly. Ankle Variants are therefore totally dependent upon the Rotated Positions of the legs placed below the Staff with numbers. The reader must read the Rotated Position and rotate the leg and then look at the Ankle Variant at the end of the leg line of the figure and project the foot in the proper direction.

The chart below lists the Ankle Variants, showing the three different kinds of flexed feet. The figure is shown facing the audience with the leg extended to the side in Rotated Position 0:

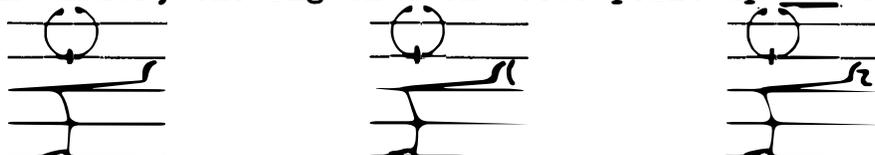
<u>Ankles</u>	<u>Relaxed Foot</u>	<u>Pointed Foot</u>	<u>Three-Quarter</u>
Ankle Variant 1 (Normal Ankle)	Point		
Ankle Variant 2 (Flexed; Foot Perpendicular to Shin Bone of Lower Leg)			
Ankle Variant 3 (Twisted toward Side of Big Toe)			
Ankle Variant 4 (Twisted toward Side of Baby Toe)			

As shown on the chart, Ankle Variant 1 is a normal straight ankle, notated automatically when the leg line is drawn and the foot placed at the end of the leg line. Ankle Variant 2 flexes the ankle toward the side of the top of the foot, commonly called flexing up. Ankle Variant 3 does not bend the ankle but twists as much as possible toward the side of the big toe. The foot does not go up or down, in other words, but to the side. Ankle Variant 4 twists in the opposite direction of Ankle Variant 3, toward the side of the baby toe of the foot.

Combinations of Ankle Variants

Combinations of one Ankle Variant with another Ankle Variant can be notated if necessary, even though very rarely needed. For example, the combination of Ankle Variant 2 and Ankle Variant 4 flexes the ankle toward the side of the top of the foot (up) and at the same time twists toward the side of the baby toe. This position occurs by movement in the ankle joint only. If the leg rotates at all then Rotated Positions under the Staff must notate the rotation.

To notate the combination of Ankle Variant 2 and Ankle Variant 4 the leg is drawn as usual. The two Ankle Variants are then notated at the end of the leg line, one connected to the other. If the leg is held to the side at hip height in Rotated Position 0, then Ankle Variant 2's line extends up straight and Ankle Variant 4's line extends to the back corner, showing that the toes point up and to the corner.

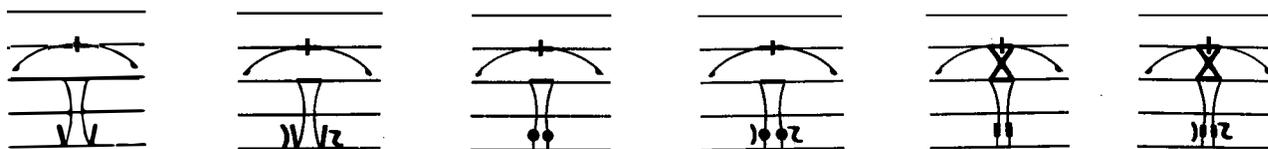


Another combination is Ankle Variant 2 combined with Ankle Variant 3. Notice below that the combination of the two Ankle Variants states: The toes point up and to the front corner.



Ankle Variant 2 with Foot on Floor

Ankle Variant 2 can be notated on a standing leg as well as on a lifted leg. The toes lift, keeping the heel of the foot on the ground. Ankle Variant 2 in this instance is notated exactly as it is notated on a lifted leg. The foot is pointed in the direction in which the toes of the foot point. If the toes point directly to the audience the dark dot is placed at the level of the toes, on the leg line. If the toes point to the back wall the straight vertical line is placed at the level of the toes on the leg line. The Foot Variant is then placed directly beside the symbol on the outside.



Hands & Wrists for Symbolized Arms

An arm lifted directly to the audience or directly to the back wall is represented by a symbol. This symbol tells the reader whether the arm is straight or relaxed. It shows the condition, or position of the elbow.

The placement of the symbol on the Movement Staff shows the level of the arm. The Position Symbol below the Staff shows the direction in which the arm is extended. The numbers beside the Position Symbol show how the arm is rotated.

There are only two other pieces of notation that must be added to symbolized arms to make notation complete. First, the reader must know how the hand is held when the arm is symbolized. Second, the reader must know how the wrist is held when the arm is symbolized.

The Hands

The hand of a symbolized arm is notated in the following manner:

1. Place the symbol for the arm on the Staff at the proper level.
2. Place the symbol for the hand, exactly as it is drawn when the arm is drawn, directly beside the symbol for the arm, on the outside of the symbol. That is all.

The chart below shows how the hand is notated when the arm can be drawn and how the hand is notated when the arm is symbolized. Notice that the hands for drawn arms and the hands for symbolized arms are exactly the same. This includes the relaxed hand, which is notated by placing nothing on the arm line when the arm is drawn, and notated by placing nothing at the side of the arm when the arm is symbolized:

<u>Hands</u>	<u>On Drawn Arms</u>	<u>On Symbolized Arms</u>
Relaxed Hand (Hand Variant 1)		
Flat Hand (Hand Variant 2)		
Classical Hand (Hand Variant 3)		
Fist (Hand Variant 4)		
Fingers Jutting From The Fist (Finger Positions 4 and 5)		

The Wrists

The wrist of a symbolized arm is notated in the following manner:

1. Place the symbol for the arm on the Staff at the proper level.
2. Place the symbol for the hand directly beside the symbol for the arm on the outside of the symbol for the arm.
3. Place the Wrist Variant near the hand symbol. It is a small arrow that points in the direction in which the fingertips point when the hand is flexed. This arrow is placed above the symbol for the hand and points up when the hand flexes up. It is placed below the symbol for the hand and points down when the hand flexes down. The arrow is placed on the inside of the symbol for the hand and points to the front corner when the wrist twists so that the fingers point in. And the small arrow is placed on the outside of the symbol for the hand and points to the opposite front corner when the wrist twists so that the fingers point out. Two arrows are used when two Wrist Variants are combined, etc. The arrows simply indicate the direction of the flexing or twisting.

The chart below shows how the wrist is notated when the arm is symbolized. This includes Wrist Variant 1, the normal wrist, which is unflexed, or straight. Wrist Variant 1 is simply notated by notating the symbol for the arm and hand only. When the symbols for the arm and hand stand alone, with no Wrist Arrow beside them, then it is assumed that the wrist is held in Wrist Variant 1:

<u>Wrists</u>	<u>Relaxed Hand</u>	<u>Flat Hand</u>	<u>Classical Hand</u> etc..
Wrist Variant 1 (Normal Wrist)	— —●+●— —	— —▼+●+▼— —	— —●+●+●— —
Wrist Variant 2 (Wrist Flexed Up)	— —^●+●^— —	— —△+●+△— —	— —△+●+△— —
Wrist Variant 3 (Wrist Flexed Down)	— —▼+●+▼— —	— —▽+●+▽— —	— —▽+●+▽— —
Wrist Variant 4 (Wrist Twisted Toward Side of the Thumb)	— —┘+●+●└— —	— —┘+●+●└— —	— —┘+●+●└— —
Wrist Variant 5 (Wrist Twisted Toward Side of the Baby Finger)	— —└+●+●┘— —	— —└+●+●┘— —	— —└+●+●┘— —
Combination of Wrist Variant 2 & Wrist Variant 5	— —└^+●+●^└— —	— —└△+●+●△└— —	— —└△+●+●△└— —

Feet & Ankles for Symbolized Legs

A leg lifted directly to the audience or directly to the back wall is represented by a symbol. This symbol tells the reader whether the leg is straight or relaxed. It shows the condition, or position of the knee.

The placement of the symbol on the Movement Staff shows the level of the leg. The Position Symbol below the Staff shows the direction in which the leg is extended. The numbers beside the Position Symbol show how the leg is rotated.

There are only two other pieces of notation that must be added to symbolized legs to make notation complete. First, the reader must know how the foot is held when the leg is symbolized. Second, the reader must know how the ankle is held when the leg is symbolized.

The Feet

The foot of a symbolized leg is notated in the following manner:

1. Place the symbol for the leg on the Staff at the proper level.
2. Place the symbol for the foot, exactly as it is drawn when the leg is drawn, directly beside the symbol for the leg, on the outside of the symbol. That is all.

The chart below shows how the foot is notated when the leg can be drawn and how the foot is notated when the leg is symbolized. Notice that the feet for drawn legs and the feet for symbolized legs are exactly the same. This includes the relaxed foot, which is notated by placing nothing on the leg line when the leg is drawn, and notated by placing nothing at the side of the leg when the leg is symbolized:

<u>Feet</u>	<u>On Drawn Legs</u>	<u>On Symbolized Legs</u>	
Relaxed Foot (Foot Variant 9)			
Pointed Foot (Foot Variant 6)			
A Quarter Point (Foot Variant 2)			
Half Point (Foot Variant 3)			
Three-Quarter Point (Foot Variant 4)			

The ankle of a symbolized leg is notated in the following manner:

1. Place the symbol for the leg on the Staff at the proper level.
2. Place the symbol for the foot directly beside the symbol for the leg on the outside of the symbol for the leg.
3. Place the Ankle Variant near the foot symbol. It is a small arrow that points in the direction in which the toes point when the foot is flexed. This arrow is placed above the symbol for the foot and points up when the foot flexes up. The arrow is placed on the inside of the symbol for the foot and points to the front corner when the ankle twists so that the toes point in. And the small arrow is placed on the outside of the symbol for the foot and points to the opposite front corner when the ankle twists so that the toes point out. Two arrows are used when two Ankle Variants are combined, etc. The arrows simply indicate the direction of flexing or twisting.

The chart below shows how the ankle is notated when the leg is symbolized. This includes Ankle Variant 1, the normal ankle, which is unflexed, or straight. Ankle Variant 1 is simply notated by notating the symbol for the leg and foot only. When the symbols for the leg and foot stand alone, with no Ankle Variant beside them, then it is assumed that the ankle is held in Ankle Variant 1:

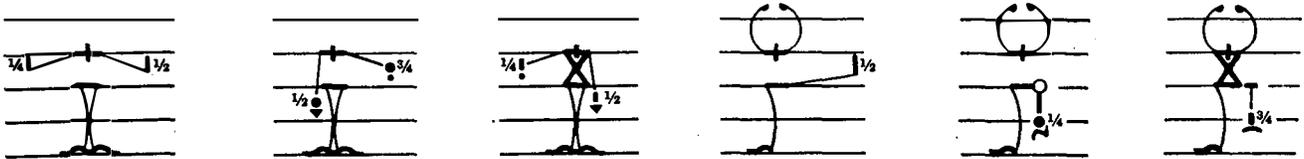
<u>Ankles</u>	<u>Relaxed Foot</u> (Toes remain straight when flexed)	<u>Pointed Foot</u> (Becomes a curled foot when flexed)	<u>Three-Quarter Point</u> (Becomes a flexed foot with toes up)
Ankle Variant 1 (Normal Ankle)			
Ankle Variant 2 (Ankle Flexed Up)			
Ankle Variant 3 (Ankle Twisted Toward Side of the Big Toe)			
Ankle Variant 4 (Ankle Twisted Toward Side of the Baby Toe)			
Combination of Ankle Variant 2 & Ankle Variant 4			

Partial Flexing & Twisting
of Wrist & Ankle Variants

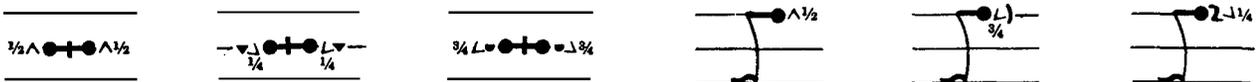
Notation of Wrist and Ankle Variants is explained on pages 56 and 59 in this supplement. The Wrist and Ankle Variants shown on these pages notate a wrist or ankle flexed or twisted to the utmost, as much as humanly possible, in the proper direction. The diagrams below illustrate this once again. They show complete flexing or twisting of the wrist and ankle joints:



To notate partial flexing or twisting the Wrist and Ankle Variants are notated in the exact same manner as diagrammed on pages 56 and 59 and above. The degree of flexing or twisting is simply set beside the Wrist or Ankle Variant with fractions. For example, if $\frac{1}{2}$ is placed beside the Wrist or Ankle Variant, the wrist or ankle is one half of the way to being completely flexed or twisted. If $\frac{1}{4}$ is placed beside the Wrist or Ankle Variant, the wrist or ankle is one quarter of the way to being completely flexed or twisted, etc.



Partial flexing or twisting of Wrist and Ankle Variants is notated in the same manner when the arm or leg is symbolized:



In review, the Wrist and Ankle Variants show the direction in which the fingers or toes point. If the Wrist and Ankle Variants stand alone, with no fraction beside them, it is assumed that the flexing or twisting is complete -(flexed or twisted as much as humanly possible). If the Wrist and Ankle Variants have a fraction placed beside them, the wrist and ankle are flexed or twisted the degree of that fraction.

Double Check

Movement Shorthand is filled with double checks on the stick figure to make certain the figure is not misread. If, as a notator, you feel it is necessary to have a double check on the direction of a Wrist or Ankle Variant, such detailed information can be placed above the figure in a Special Information Box, described on page 93 of this supplement.

REVISIONS IN CHAPTER VI

Book One, The Classical Ballet Key

Added Information

Page 190. As can be seen by the diagrams on page 190 in Book One (1973), Knee-Elbow Circular Rotation is always notated by a circular dotted line with arrows showing the direction of rotation. The additional diagram below shows how this circular dotted line can be directed vertically when the rotation is executed up and down. It is in fact directed in any direction needed. The dotted line notates the pattern the fingers or toes make in the air during rotation in the elbow or knee joint.

As of 1975 it is preferred to place the arrow showing the direction of rotation in the exact spot where the rotation begins. This is much easier for the reader, because the reader now knows in which direction to rotate and also knows where to begin the rotation.

In the event that the Knee-Elbow Rotation goes to and away from the audience, the side of the circular dotted line that is closest to the audience is made somewhat darker than the side farther from the audience. The side closest to the audience is drawn slightly to the outside of the figure. The side furthest from the audience is drawn slightly to the inside.

The number of rotations is always placed beside the symbol.



Facing the Corner



Up and Down
To and Away



To Audience and Away
(dot means to audience)

Revision 1

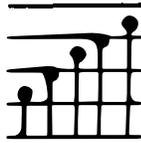
Pages 191 - 201. Swinging Symbols have now been revised and simplified. There are now exactly eight Swinging Symbols showing swinging movements in the Basic Eight Directions and another eight Swinging Symbols showing swinging movements in the In-Between Directions (16 directions). That is all.

No longer are the Swinging Symbols using the arrowheads that were used in the system in 1973. The Swinging Symbols do not show which leg swings any longer. They do not differentiate between right and left, or croisé and effacé etc. They assume no knowledge of classical ballet. They are now a simple visual picture of the pattern the toes or fingers make in the air while the limb swings. A little direction line is then placed at the top of the symbol pointing in the direction of the swing.

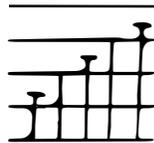
The Swinging Symbols showing swinging in the Basic Eight Directions are as follows:

**SWINGING SYMBOLS
BASIC EIGHT DIRECTIONS**

1. To the Audience:



2. To the Back Wall:



3. To the Dancer's Right Front Corner:



4. To the Dancer's Right Side Wall:



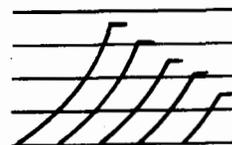
5. To the Dancer's Right Back Corner:



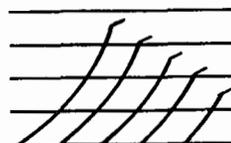
6. To the Dancer's Left Front Corner:



7. To the Dancer's Left Side Wall:



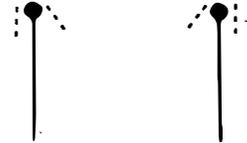
8. To the Dancer's Left Back Corner:



The Swinging Symbols notating swinging in the In-Between Directions are constructed exactly like the Swinging Symbols for the Basic Eight Directions, listed on the previous page. The Swinging Symbols for the In-Between Directions place two small dotted lines beside the symbol at the top of the Swing Line. One dotted line represents one Basic Eight Direction. The other dotted line represents another Basic Eight Direction. The Swinging Symbol states: The swing is made between these two Basic Eight Directions.

SWINGING SYMBOLS
IN-BETWEEN DIRECTIONS

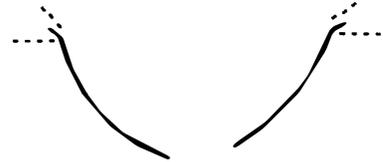
1. Between the Audience and the Front Corner:



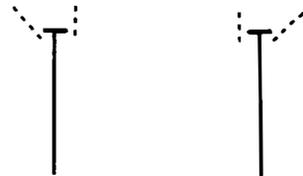
2. Between the Front Corner and the Side Wall:



3. Between the Side Wall and the Back Corner:

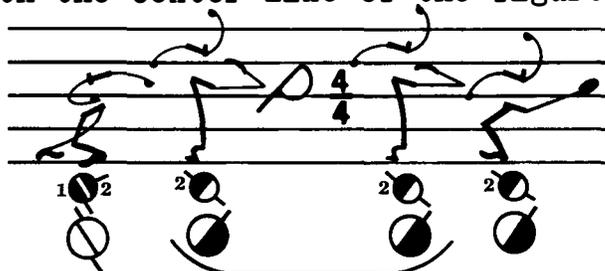


4. Between the Back Corner and the Back Wall:



Notice

Page 206. An error was found in the first diagram on page 206 after Book One, The Classical Ballet Key (1973) was in print. The Pirouette Symbol in this first diagram should have its center line slanted, corresponding with the center line of the figure. It is shown corrected below:



Notice

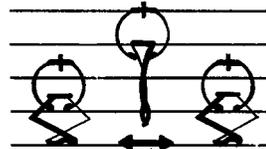
Pages 213 - 214. The Dessus-Dessous Symbols described and diagrammed on pages 213 and 214 in Book One (1973) have now been totally eliminated from Movement Shorthand. The Dessus-Dessous Symbols notated whether the leg passed from back to front or from front to back, but this information is automatically seen by the figures in the system. Therefore, in all jumps, simply place the Position Symbols under the figures. That is all. It would be best to take a pencil and cross out pages 213 and 214 in Book One.

Notice

Page 215. The beats diagrammed on page 215 in Book One (1973) are correctly diagrammed. There is, however, another shorter way to notate beated jumps in Movement Shorthand. The Beating Positions in the air that are open in a small first position can be eliminated so that when notating entrechat quatre there would be only three figures and when notating entrechat six there would be only four figures. This shorter method shows a tighter, closer beat. The other method, diagrammed on page 215 in Book One shows a more open beat:



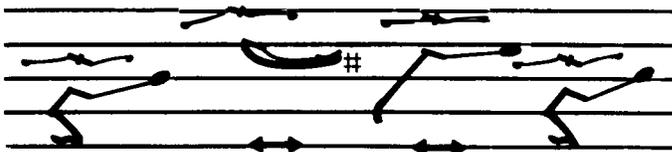
Open Style of Beat



Tighter Style of Beat

Notice

Page 216. In the top two diagrams on page 216 in Book One (1973) cabriole beating is diagrammed correctly. An additional piece of information has now been added to the notation of cabriole. A Striking Contact Star is now placed beside the legs, showing that the legs are beating.



DIRECTION SYMBOLS

Basic Eight Directions

Traveling movements are notated with Direction Symbols in Sutton Movement Shorthand, described in detail on pages 221-231 in Book I, The Classical Ballet Key. These Direction Symbols, indicating traveling in the eight basic directions of classical ballet (front, corner, side, corner, back, corner, side, corner), have been revised since the publication of Book I. This revision will be incorporated in the second edition of Book I.

A small flag, or two straight lines connected in a hook-like manner, has been added to all of the stems of the Direction Symbols now. This small flag adds information to the Direction Symbol. The flag points in the direction the dancer faces when traveling. The large ball of the Direction Symbol still represents the visual picture of the area, or space the dancer reaches towards.

The little flag always points in the direction the dancer faces while traveling. The flag is placed on the side of the big ball of the Direction Symbol if the notator must choose where to place it.

DIRECTION SYMBOLS *EN FACE*

1. *En avant*; right leg leading:
2. *En avant*; left leg leading:
3. *En avant*; both legs equal:
4. *En arrière*; right leg leading:
5. *En arrière*; left leg leading:
6. *En arrière*; both legs equal:
7. *De côté* right; right leg front:
8. *De côté* right; right leg back:
9. *De côté* right; both legs equal:
10. *De côté* left; left leg front:
11. *De côté* left; left leg back:
12. *De côté* left; both legs equal:

DIRECTION SYMBOLS *EFFACÉ*

1. *En avant*; right effacé:
2. *En avant*; left effacé:
3. *En arrière*; right effacé:
4. *En arrière*; left effacé:

DIRECTION SYMBOLS *CROISÉ*

1. *En avant*; right croisé:
2. *En avant*; left croisé:
3. *En arrière*; right croisé:
4. *En arrière*; left croisé:

DIRECTION SYMBOLS FACING THE BACK WALL

1. *En avant*:
2. *En arrière*:
3. *De côté* right:
4. *De côté* left:

Direction Symbols for facing the side wall, described pages 226-228 in Book I, are correct.

DIRECTION SYMBOLS CON.

Now that the small flag is added to all Direction Symbols (indicating where the dancer faces while traveling), there is no reason in making écarté's Direction Symbol smaller (with a smaller ball) than others, since the small flag attached to the stem line definitely tells us that the dancer faces the front corner and travels with the side of the body to the opposite front corner:

Direction Symbols Écarté

Écarté en avant right; right leg front: 

Écarté en avant right; right leg back: 

Écarté en avant right; both legs equal: 

Écarté en avant left; left leg front: 

Écarté en avant left; left leg back: 

Écarté en avant left; both legs equal: 

Écarté en arrière right; right leg front: 

Écarté en arrière right; right leg back: 

Écarté en arrière right; both legs equal: 

Écarté en arrière left; left leg front: 

Écarté en arrière left; left leg back: 

Écarté en arrière left; both legs equal: 

If the dancer faces the back corner and travels in écarté (to the side), the small flag points to the back corner faced:

The Inbetween Directions (Sixteenths)

The Direction Symbols diagrammed on the previous page and above, notate traveling in one of the Basic Eight Directions. On the following page the Direction Symbols notating traveling in the In Between Directions are listed and explained. Future publications will include a more detailed explanation of these symbols.

The In Between Directions are: Between the Front and Front Corner; Between the Front Corner and Side Wall; Between the Side Wall and Back Corner; and Between the Back Corner and Back Wall.

DIRECTION SYMBOLS con.

Remember these two rules when reading Direction Symbols:

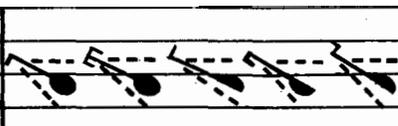
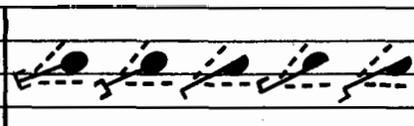
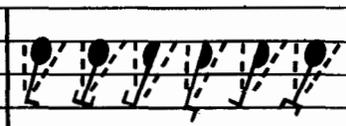
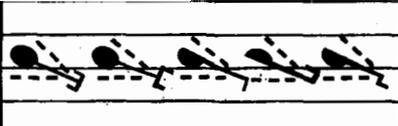
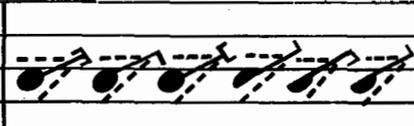
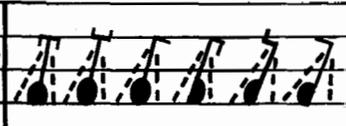
1. All Direction Symbols with large circles or balls at the end of the stem line indicate traveling in one of the Basic Eight Directions.
2. All Direction Symbols with small circles or balls at the end of the stem line indicate traveling in one of the In-Between Directions.

All Direction Symbols are darkened-in, no matter what the direction of travel. All Direction Symbols have flags on the stem line pointing in the direction the dancer faces. All Direction Symbols are slanted in the direction of travel (as best as is possible).

The In-Between Direction Symbols add one extra piece of notation to the stem line. Because it is very difficult to tell exactly which In-Between Direction is meant by the slant of the symbol alone, two small dotted lines have been added to the stem line. These dotted lines meet at the middle of the stem line, one on each side, and extend out in the same direction as the circle or ball of the Direction Symbol.

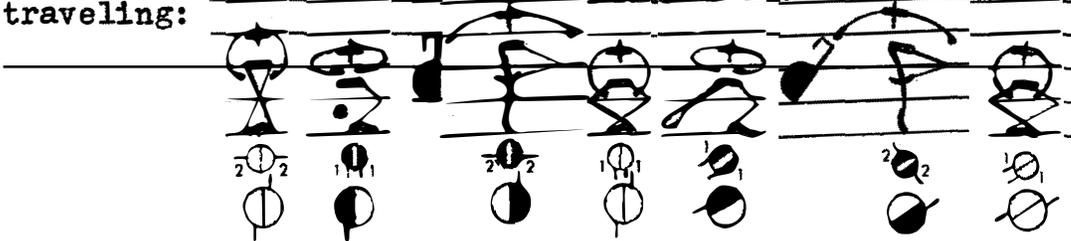
The two dotted lines represent two of the Basic Eight Directions. For example: one dotted line may be vertical, directed straight front to the audience. The other dotted line would then be directed straight to the front corner. The In-Between Direction Symbol is then placed in the middle, indicating that the traveling is done between these two basic directions. In this way all In-Between Direction Symbols state exactly where the traveling is done.

The two dotted lines meet in the middle of the stem line, either in the middle of Space 2 on the Movement Staff, or in the middle of Space 3 on the Movement Staff, depending on the situation.

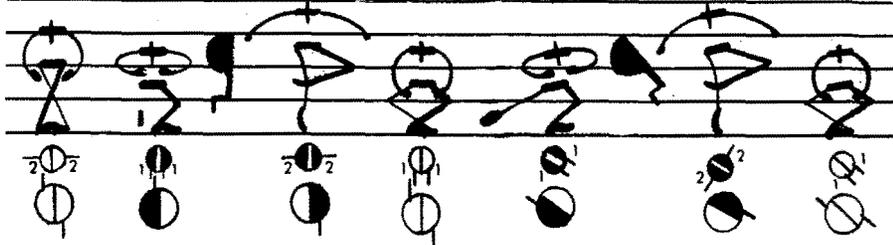
			
Between the Front & Left Front Corner	Between the Left Front Corner & Left Side Wall	Between the Left Side Wall & Left Back Corner	Between the Left Back Corner & Back
			
Between the Back & Right Back Corner	Between the Right Back Corner & Right Side Wall	Between the Right Side Wall & Right Front Corner	Between the Right Front Corner & Front

There are three rules to remember when notating traveling:

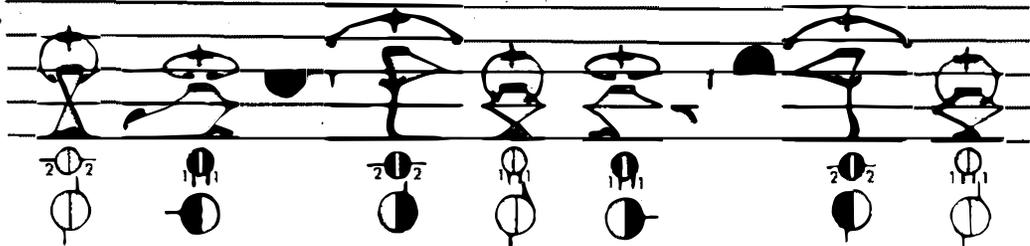
Rule 1: When the dancer faces the direction of travel, the travel line or stem line of the Direction Symbol is also the dancer's center line. The half circle is then placed on the dancer's right or left side of this center line, stating whether it is the right or left leg that reaches out, or begins the traveling:



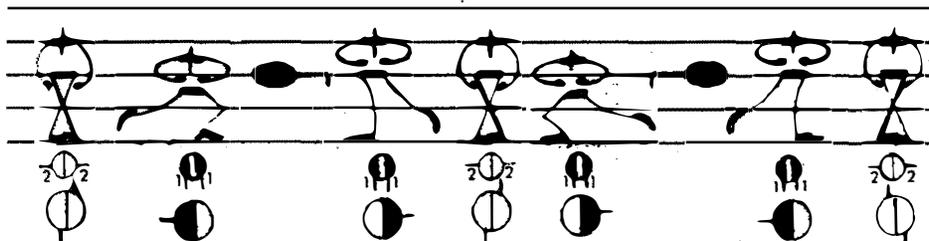
When the dancer travels backwards the travel line or stem line of the Direction Symbol is again the dancer's center line:



Rule 2: When the dancer faces the audience and travels to the side, the travel line or stem line of the Direction Symbol is no longer the dancer's center line. The travel line now cuts the body from side to side. The half circle is placed on the lower part of the travel line if the leg leading the traveling finishes in the front of the other leg. The half circle is placed on the upper part of the travel line if the leg leading the traveling finishes in back of the other leg.



Rule 3: If the dancer travels to the side and lands with the legs to the side of each other, neither one in front or in back of the other, then a larger oval is placed at the end of the travel line, stating that the legs remain equal with each other while traveling. The Direction Symbol always pertains to the figure directly before and after the symbol.



Notice

Because of the revision of the Direction Symbols, the following sections in Book One, The Classical Ballet Key (1973) should be crossed out: Bottom section of page 225 entitled Ecarté; top two symbols on the top of page 226; symbols number 5 and 6 in the list entitled Miscellaneous on page 226; symbols number 5, 6, and 9 on the bottom of page 228. The correct symbols that replace these are explained on pages 71 - 74 of this supplement.

Revision 2

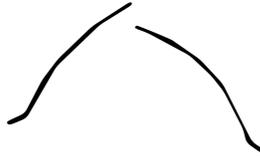
Pages 239 - 241. The Falling-Out Symbols explained and diagrammed on pages 239, 240 and 241 in Book One (1973) have now been revised so that they are constructed exactly like the revised Swinging Symbols (Revision of Swinging Symbols pages 68 through 69 in this supplement). The Falling-Out Symbols simply place the symbol on the bottom of the line instead of at the top, showing the direction in which the dancer falls:

FALLING-OUT SYMBOLS

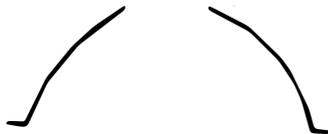
1. To the Audience:



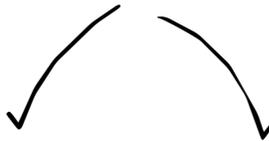
2. To the Front Corner:



3. To the Side Wall:



4. To the Back Corner:



5. To the Back Wall:



6. In An In-Between Direction:

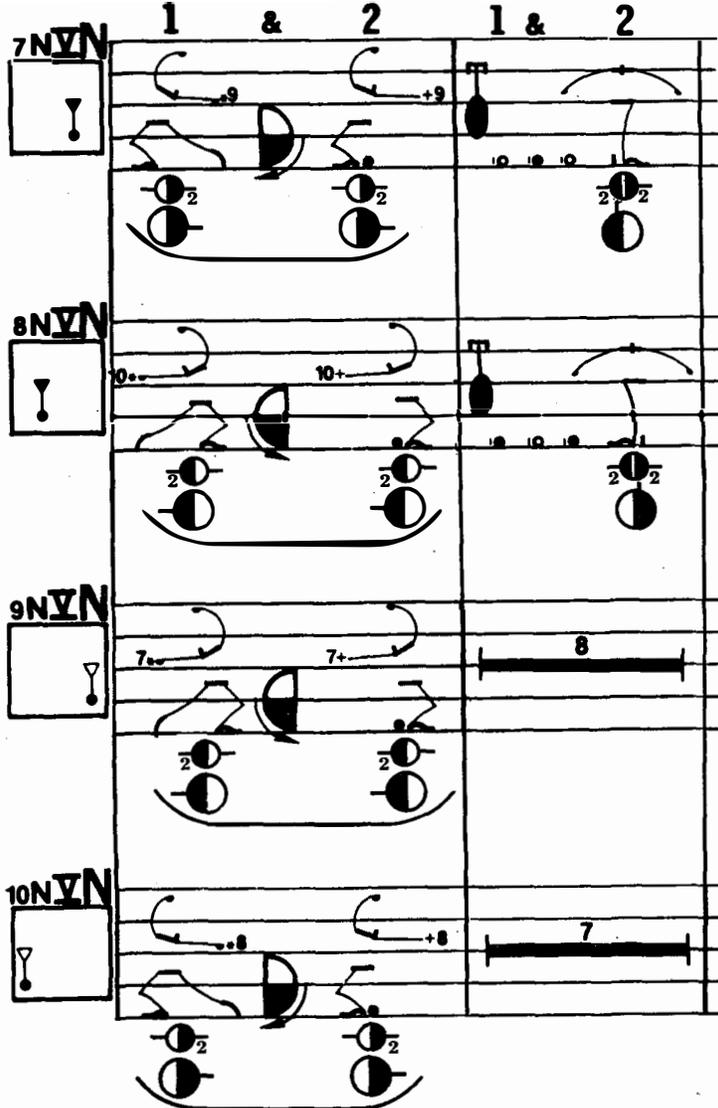


REVISIONS IN CHAPTER X

Book One, The Classical Ballet Key

Revision 1

Page 283 on. All the diagrams of pas de deux and group dance in Chapter X of Book One (1973) should have their measure lines extending all the way down, so that the two staves, or many staves are always connected. The group dance diagram below shows how these measure lines should connect:

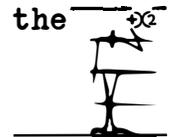


Revision 2

It is now preferred that the number of the dancer be placed beside the Contact Stars in pas de deux as well as group dance so that the pas de deux contact is not confused with contacting the dancer's own body, or contacting props, etc.

Revision 3

Page 305-306. In 1974, Movement Shorthand was taught in Europe as well as in the United States and it was discovered that the letter "P" that was used to notate props in Book One (1973) was difficult to learn for those who do not speak English. The notation of props has therefore been revised. Now, instead of the letter "P", a symbol, looking like two half circles put together, is placed on the Staff. The Contact Stars and numbers used with props fit easily into the curves of the symbol: *3

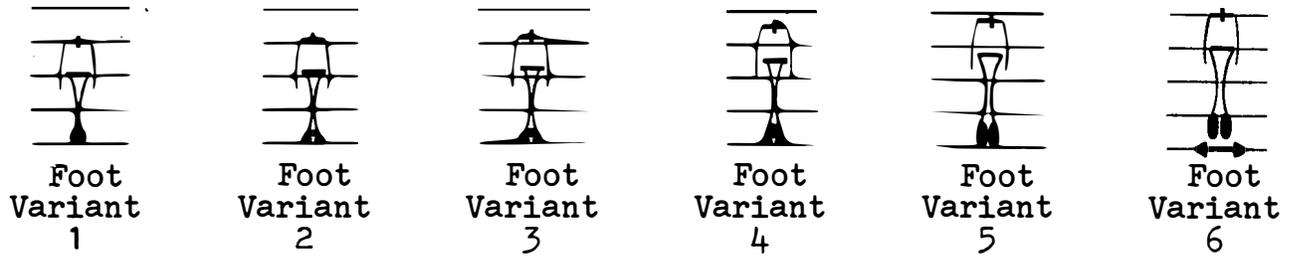


New Inventions In Sutton Movement Shorthand Since The Printing of Book One, The Classical Ballet Key

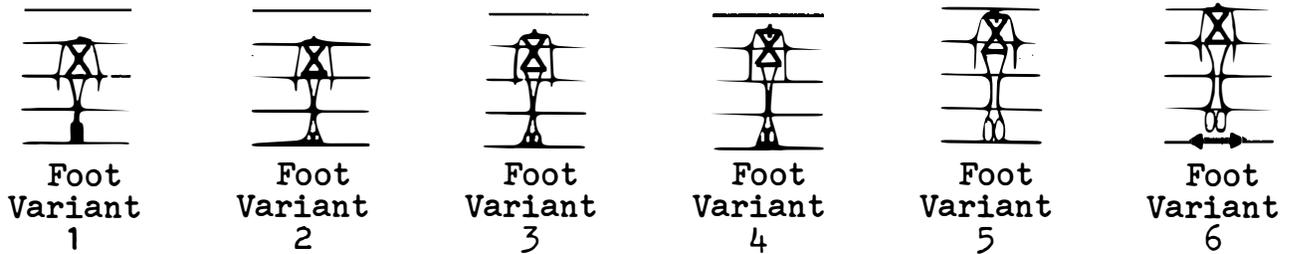
NEW BODY VARIANTS

New Foot Variants

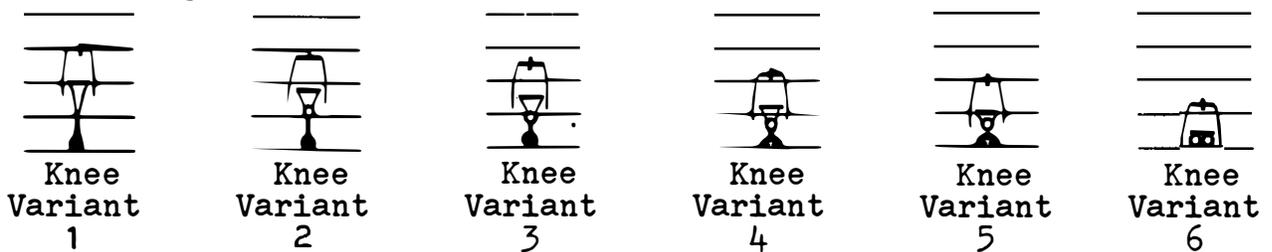
Foot Variants 1 through 6 are drawn in the following manner when the stick figure faces the audience squarely en face, standing in the natural position (neither turned-out nor turned-in):



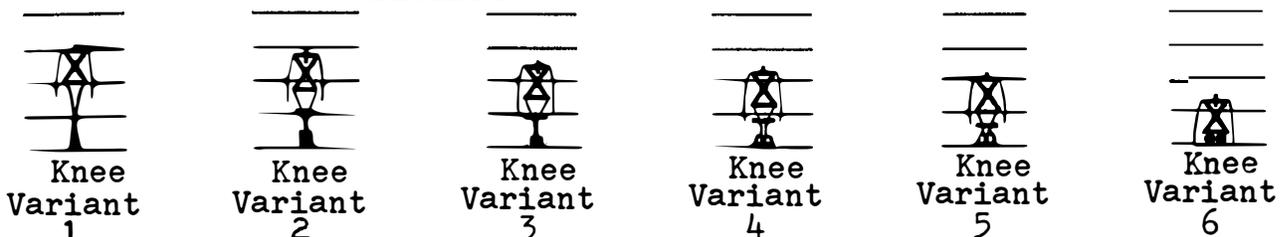
The diagrams above notate figures with their legs together. The toes are represented by the filled-in dot. When the figure faces the back wall squarely en face the toes are notated with a horizontal line, the soles of the feet with an unfilled oval:



If the knee bends in this natural standing position while facing the audience squarely en face, the knee is represented by an unfilled dot, placed at the proper level of the knee. Knee Variants 1 through 6 are diagramed here:



The same Knee Variants look like this when the figure faces the back wall squarely en face:



New Shoulder Variants

- Shoulder Variant 1 (page 18, Book I): —
- Shoulder Variant 2 (page 18, Book I): /
- Shoulder Variant 3 (page 18, Book I): \
- Shoulder Variant 4 (right shoulder up): ↗
- Shoulder Variant 5 (left shoulder up): ↖
- Shoulder Variant 6 (right shoulder pressed down): ↘
- Shoulder Variant 7 (left shoulder pressed down): ↙
- Shoulder Variant 8 (right shoulder forward): ▼
- Shoulder Variant 9 (left shoulder forward): ↖
- Shoulder Variant 10 (right shoulder back): ▲
- Shoulder Variant 11 (left shoulder back): ↗

Shoulder Variants 8, 9, 10, and 11 reverse when the back is to the audience. The combination of Shoulder Variants 10 and 11 notate the shoulder blades squeezed together.

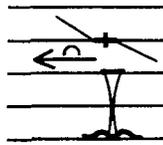
New Hip Variants

- Hip Variant 1 (page 17, Book I): —
- Hip Variant 2 (Tilting to the right): /
- Hip Variant 3 (Tilting to the left): \
- Hip Variant 4 (right hip up): ↗
- Hip Variant 5 (left hip up): ↖
- Hip Variant 6 (right hip down): ↘
- Hip Variant 7 (left hip down): ↙
- Hip Variant 8 (hips forward - tuck under): ▼
- Hip Variant 9 (hips to the back - stick out): ▲
- Hip Variant 10 (hips to the right side): ←
- Hip Variant 11 (hips to the left side): →

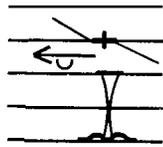
New Torso Variants

1. Isolated Torso Positions:

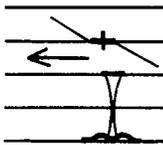
a. Upper torso to one side:



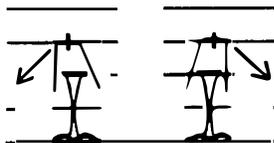
b. Lower torso to one side:



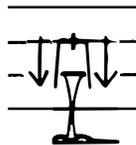
c. Whole torso to one side:



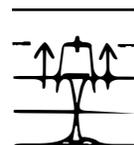
d. Torso to the front corner:



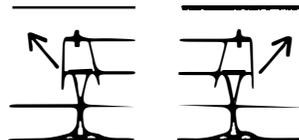
e. Torso to the front:



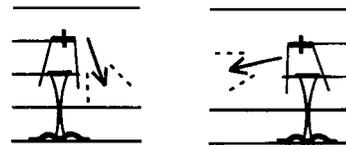
Torso to the back:



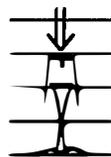
f. Torso to the back corner:



g. Torso to the In-Between Directions:



2. Slumping (Bad Posture):

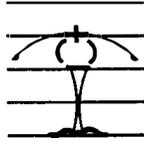


3. Abnormal Stretching Up:



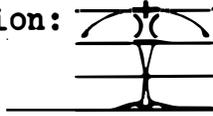
New Torso Variants con.

4. Bloating Out of the Stomach:

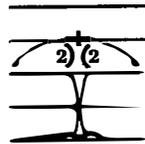


5. Contractions of the Torso:

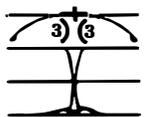
a. Single contraction:



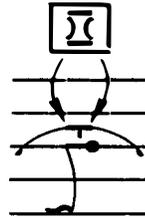
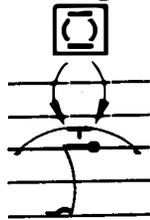
b. Double contraction:



c. Triple Contraction:



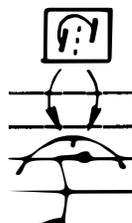
If the figure bloats out the stomach or contracts in the torso area while bending over, so that it is impossible to draw in the notation in the torso area, then the notation can be placed above the Staff in a Special Information Box:



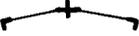
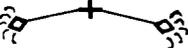
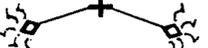
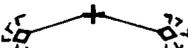
6. Rounded Back:



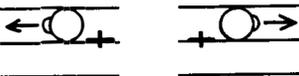
Again, if the figure rounds its back while bending over toward the audience, the notation for the rounded back is placed above the figure in the Special Information Box:



New Hand Variants

	<u>Drawn</u>	<u>Symbolized</u>
1. The Open Fist:		
2. The Hook:		
3. The Half-Open, Half-Closed Fist:		
4. The Bent-Over Hand:		
5. Curved Back Fingers:		
6. Curved Back Fingers Bent at One Joint:		
7. Curved Back Fingers Bent at Two Joints:		
8. Flat Hand with Fingers Slightly Bent Forward:		
9. Single Fingers Bent at Two Joints:		
10. Single Fingers Curved Back:		

New Head Variants

1. Head Up and Inclined: 
2. Head Down and Inclined: 
3. Arabian Head (Head to One Side): 
4. Head Back in the Extreme: 
5. Head Down in the Extreme: 
6. Head Up, Turned, and Inclined: 

New Facial Variants

1. Ears: 
2. Wiggling Ears: 
3. Listening: 
4. Nose: 
5. Wiggling Nose: 
6. Smelling: 
7. Tongue inside and on the roof of the mouth: 
8. Tongue inside and on the bottom of the mouth: 
9. Tongue inside and to the right of the mouth: 
10. Tongue inside and to the left of the mouth: 
11. Wiggling tongue outside the mouth: 
12. Tasting: 
13. Eyes open, eyes looking down (eyeballs down): 
14. Eyes open, eyes looking up (eyeballs up): 
15. Eyes open, eyes looking right (eyeballs right): 
16. Eyes open, eyes looking left (eyeballs left): 
17. Cross-eyes: 
18. Seeing something: 
19. Sound coming from the mouth: 
20. Cheeks: 
21. Air bloating out cheeks: 
22. Sucking in of the cheeks: 
23. Forehead: 
24. Wrinkling of the Forehead: 

New Facial Variants con.

25. Eyebrow: 
26. Wrinkling Eyebrow: 
27. Up with the Eyebrows: 
28. Jaw: 
29. Protruding Jaw (Up with the Jaw): 
30. Jaw to the Right: 
31. Jaw to the Left: 
32. Bite: 
33. Chew: 
34. Biting of the Lips: 
35. Fish Mouth: 
36. Whole Face to the Right: 
37. Whole Face to the Left: 
38. Anger: 
39. Laughter: 
40. Crying: 
41. Grimace: 
42. Eyelashes:  
43. Fluttering of the Eyelashes: 
44. Yawning: 
45. Top of the Head: 
46. Back of the Head: 

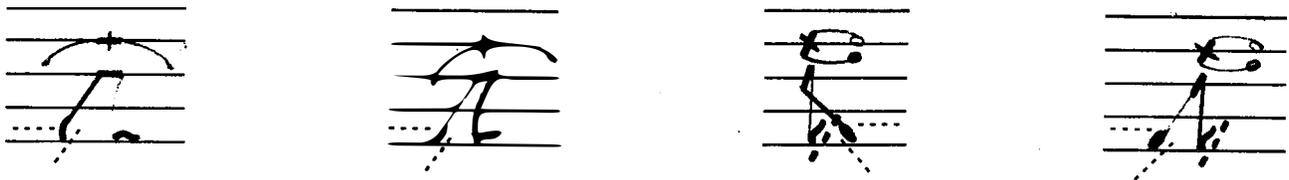
Extensions in the In-Between Directions

In the diagrams below the figure is facing one of the Basic Eight Directions while the leg or arm projects to one of the In-Between Directions. Two dotted lines extend from the ankle or wrist of the figure, projecting to two Basic Eight Directions:

1. Between the Front (Audience) and Front Corners:



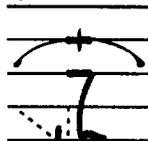
2. Between the Front Corners and Side Walls:



3. Between the Side Walls and Back Corners:



4. Between the Back Corners and Back Wall:



In the above diagrams the notation states: The leg or arm is extended between these two Basic Eight Directions (represented by the dotted lines). The notation is treated the same no matter where the figure faces.

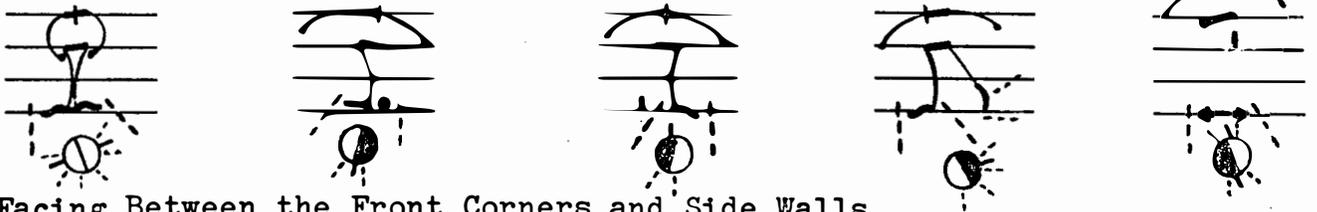
Facing the In-Between Directions

Because it is difficult at times to differentiate between figures facing the Basic Eight Directions and figures facing the In-Between Directions, two small dotted lines have been added to figures facing the In-Between Directions. Each dotted line points to one of the Basic Eight Directions, indicating that the figure faces between these two directions.

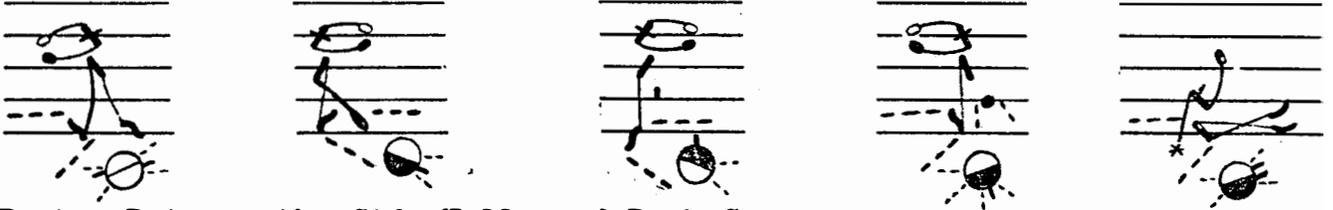
Examples of figures facing the In-Between Directions are shown on the next page. Notice that when a leg or arm is extended to one of the Basic Eight Directions, while the figure faces an In-Between Direction, the leg or arm is drawn outside of the figure's dotted lines. When the leg or arm is drawn within the figure's dotted lines then it is assumed to be extended to the In-Between Direction the figure is facing. If the leg or arm is extended to another In-Between Direction other than the one the figure is facing, then dotted lines are drawn around the figure's limb also. These figures are used very rarely.

The diagrams below show the figures with Position Symbols for the lower body. This has been done for diagram purposes only. Both Position Symbols for the upper body and lower body must be written under the figures when notating.

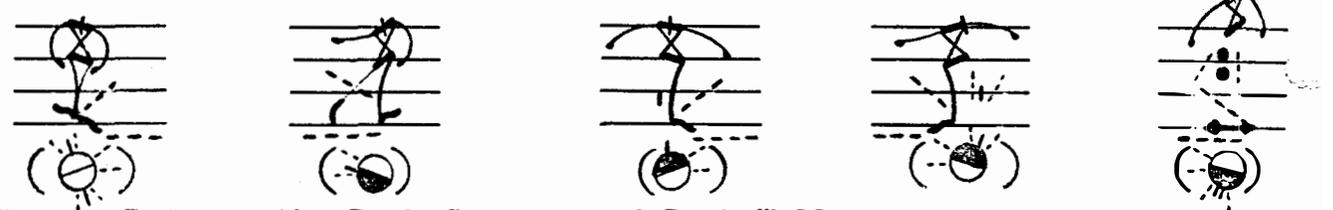
Facing Between the Front and Front Corners



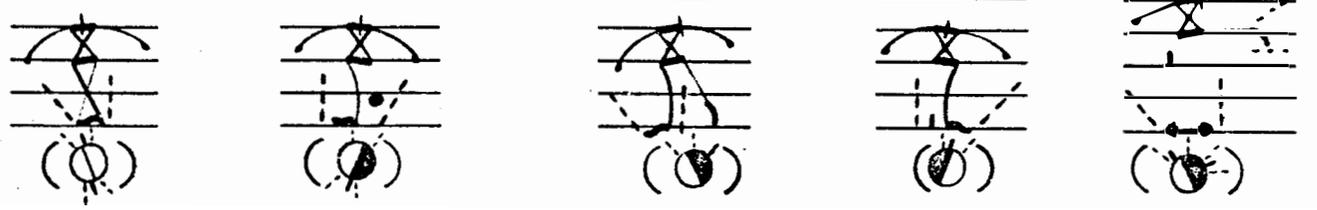
Facing Between the Front Corners and Side Walls



Facing Between the Side Walls and Back Corners



Facing Between the Back Corners and Back Wall



NEW SYMBOLS - MISCELLANEOUS

New Contact Stars

- 1. Pulling: ~ ~
- 2. Rubbing: @
- 3. Pinching: #+
- 4. Pounding: #~
- 5. Snapping: #o

New Movement Symbols

- 1. Undulating:
 - a. Undulating back and forth:
 - b. Undulating one way, coming back straight:
 - c. Undulating with left side:
 - d. Undulating with right side:
 - e. Undulating with both sides:
- 2. Back & Forth Symbol:
 - a. With right side of body, from side to side:
 - b. With left side of body, from front to back:
 - c. With both sides of body, up and down:

New Movement Symbols con.

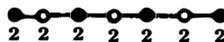
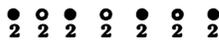
3. Scratching:

a. With right side: b. With left side: c. With both sides: 

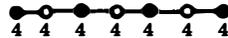
4. Shaking:

a. With right side: b. With left side: c. With both sides: 5. Tension: 

6. Natural Walking and Running: (Rotated Position number placed under)

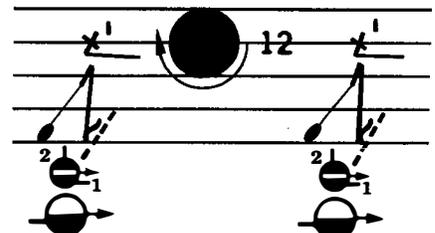
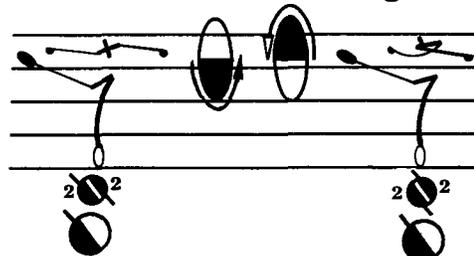
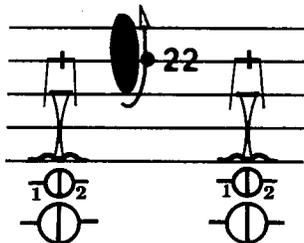


7. Turned-in Walking and Running:

8. Natural or Turned-in Bourrée:

9. New Rotation Symbols

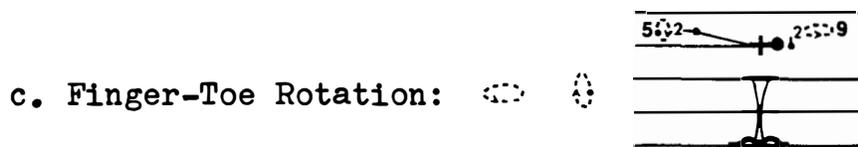
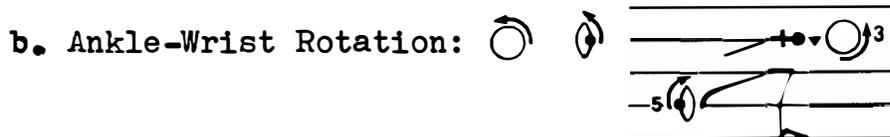
a. Up-Down Circular Motion Symbols. This circular motion can be done with the arms only. The arm makes a circle all the way around, rotating in the shoulder joint. It is circular motion from floor to ceiling - a complete circle with the arms. These symbols are constructed exactly like Front-Back Circular Motion Symbols, described page 184 in Book One. The darkened section means the pattern of movement, the arrow points in the direction of rotation. The Up-Down Circular Motion Symbol must be a complete circle or oval at all times. The dark arrow means the right arm rotates. The light arrow means the left arm rotates. The dot on the stem of the arrow means the arm comes front, to the audience (when facing the audience only).



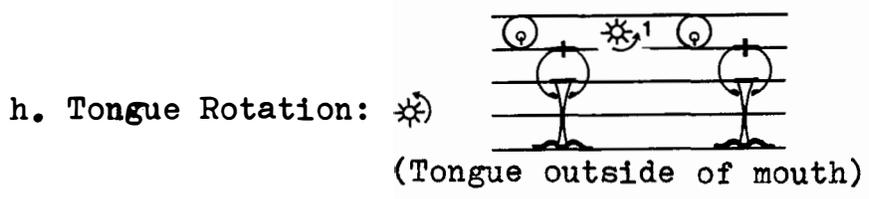
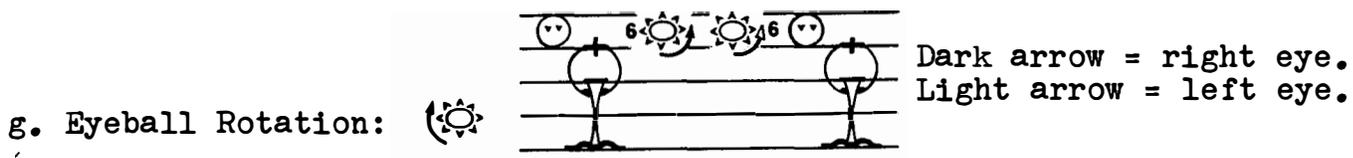
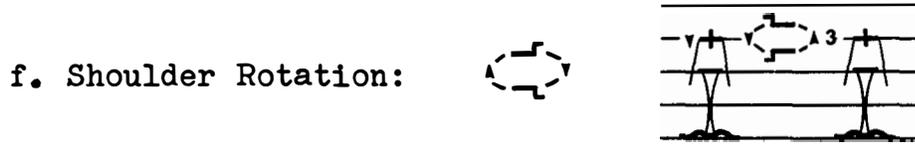
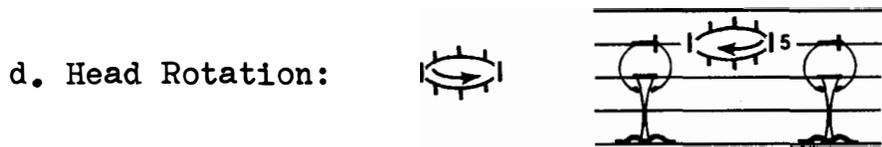
Facing the Audience

Facing the Corner

Facing the Side Wall

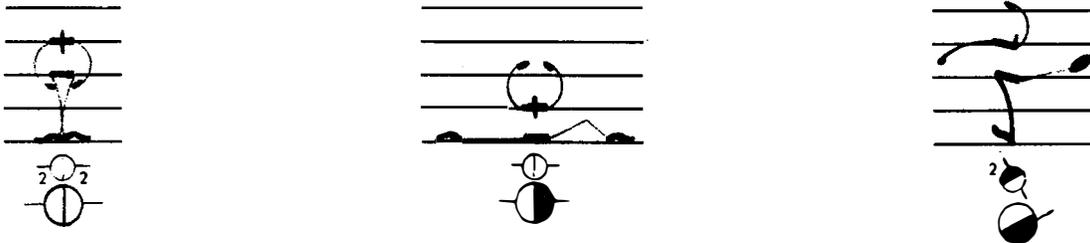


(Number closer to finger is the number of the finger itself. Number on farther side of rotation symbol tells the number of rotations.)

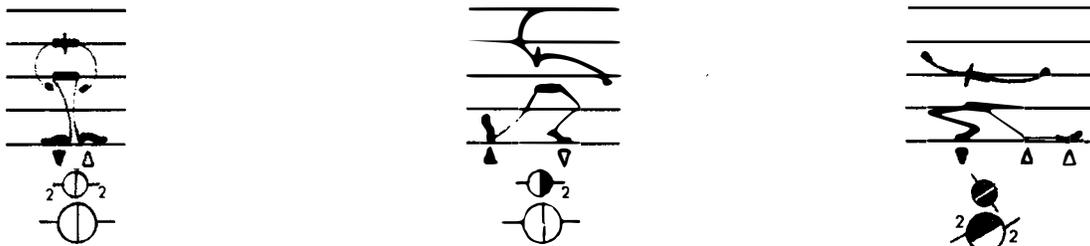


Weight Arrows

When the stick figure is drawn with feet, hands, or the whole body on the Foot Line (the ground), we assume that even weight is on all parts of the body contacting the Foot Line. No special notation is placed on or under the figure when notating evenly-distributed weight:



When weight shifts to one part of the body while another part of the body is still touching the ground, the weight is no longer evenly distributed. When uneven weight occurs in Sutton Movement Shorthand, two little Weight Arrows are placed under the Foot Line under the parts of the body shifting weight. These Weight Arrows act as a pulley. The Weight Arrow pointing down pulls the weight down into the ground. The Weight Arrow pointing up loosens the weight from the part of the body to which it points.



Notice that the dark Weight Arrow corresponds to the right leg or right side of the body. The Weight Arrow that is light corresponds to the left leg or left side of the body.

Even with the Weight Arrows the stick figure must still be drawn so that the figure looks as if the weight is unevenly distributed.

In some Transitory Positions, as in glissade and jumps, there may be figures with both feet on the ground but with absolutely no weight on either of them. In these cases, both Weight Arrows point up.

There are cases in modern ballet and modern dance where the weight is on one leg but the dancer is purposely off balance. The Weight Arrows are also used for certain off-balance positions. Again, the Weight Arrow is like a pulley, pulling the weight in the proper direction. In off-balance positions, the Weight Arrow points down, but at an angle, so that it is in line with the standing leg's angle.

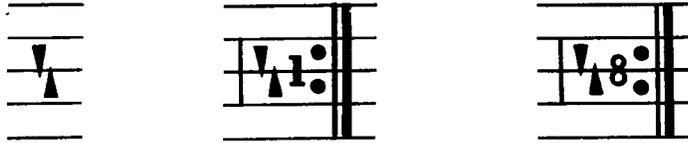


New Repeat Signs

Since the publication of Book I, The Classical Ballet Key the following Repeat Signs have been developed:

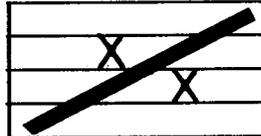
Reverse Repeat Sign:

((This repeat sign states: Reverse the whole, do the step to the back))



Measure Repeat Sign To Opposite Side:

((Replace the two dots with an X))



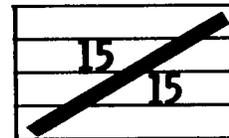
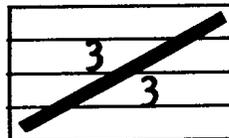
Measure Repeat Sign In Reverse:

((Replace the two dots with the reversing arrows))

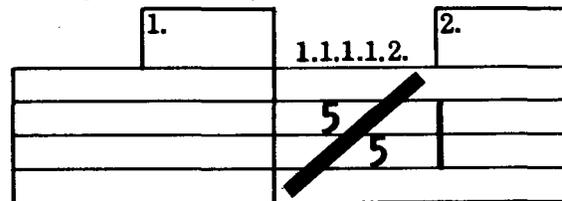


Measure Repeat Sign Repeated a Number of Times:

((The two dots are replaced by the number of repeats))

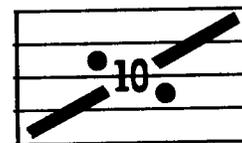
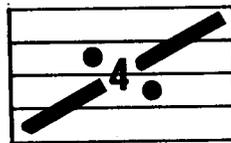


Different endings occurring in a Measure Repeat repeated a number of times are treated exactly like different endings occurring in Regular Repeats. The two endings are placed before and after the repeated measure, and the number of the ending used is placed above the repeated measure:

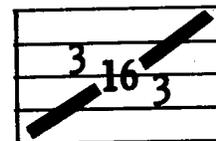
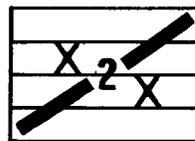


Group-Dance Measure Repeat Sign:

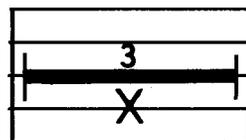
((This repeat states: Do exactly what dancer number such & such did in the previous measure))



Group Dance Measure Repeat Sign - Opposite, In Reverse, Repeated a Number of Times:

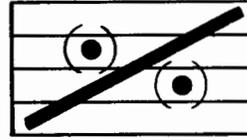


Unison Repeat Sign - Opposite To the Dancer, In Reverse of the Dancer:



Repeat Sign With Back To Audience:

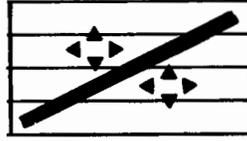
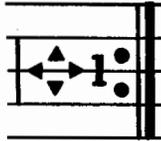
(This repeat states: Repeat this step exactly as is, but with the back to the audience).



"Opposite Wall"

Repeat Sign:

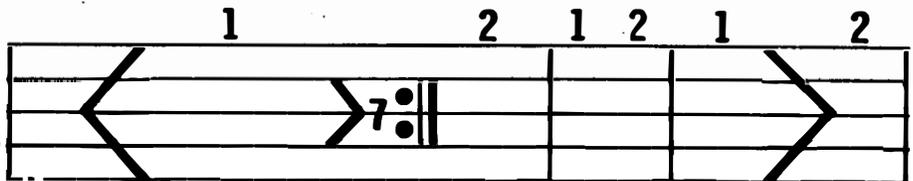
(This repeat states: Repeat this step exactly as is, but facing the opposite wall or direction.)



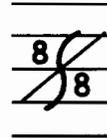
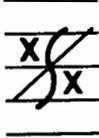
Etc., Etc., Etc.,

Repeat Sign :

(This repeat states: The notation between the first two brackets is repeated so many times and the whole finishes when the last, big bracket appears.)



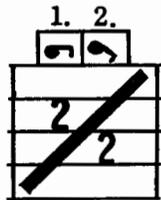
Dal Segno Repeat Sign - To the Opposite Side, In Reverse, Repeated a number of times:



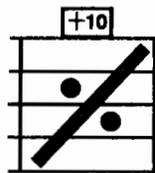
Special Information:

Bbx - Placed Above Repeat Signs:

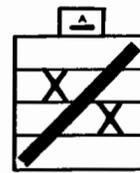
(Notation inside the Bbx concerns how the repeat is executed.)



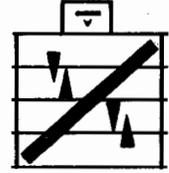
Direction Symbol Change



Contact Change



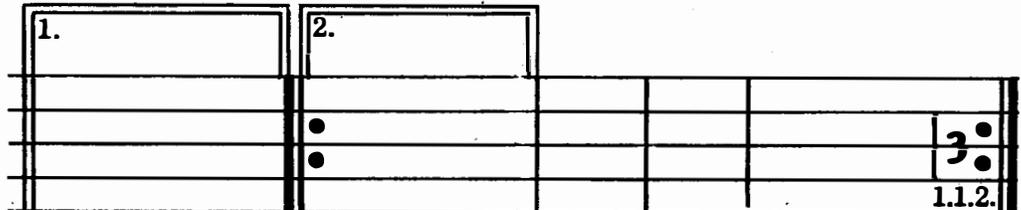
Upper Body Only



Lower Body Only

Two Beginnings

(When a repeat has two different beginnings, instead of two different endings):

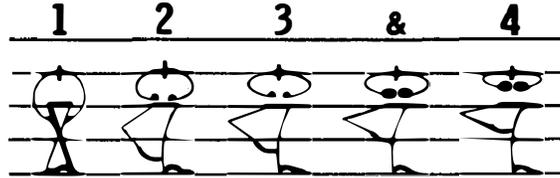


It is possible for a repeated sequence to have more than one beginning and more than one ending. In such cases, the normal notation for different endings (see pages 267,268, Book I) is placed as always at the end of the sequence.

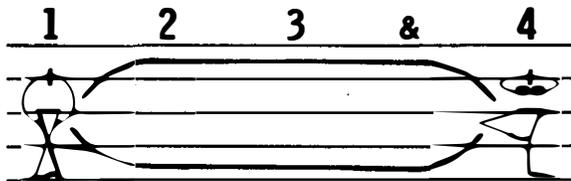
Transitory-Elimination Line

When a movement is executed over many counts or beats, there are two ways to notate the movement. The movement can be broken down into many positions and a position is written under each count or a Transitory-Elimination Line can be used in place of the many positions, showing only the first and last figures:

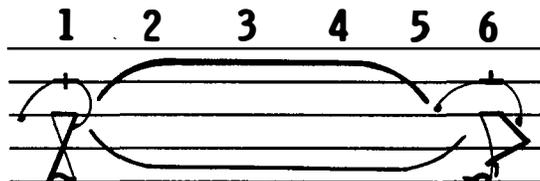
Through Positions



With Transitory-Elimination Line



Breaking the movement down into positions is preferred when the positions are easily drawn. But there are times when a movement is almost impossible to draw through many positions. It is in these cases that the Transitory-Elimination Lines are used (see below):



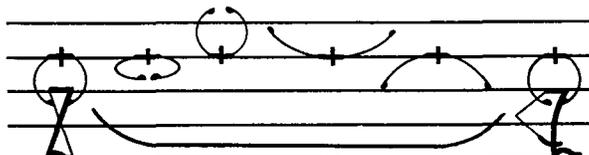
The Transitory-Elimination Line for the lower body is always placed between the Foot Line and Hip Line of the Staff. The Transitory-Elimination Line for the upper body is always placed between the Hip Line and Top Line of the Staff.

It is therefore possible to just use the Transitory-Elimination Line for the upper body, or just use the Transitory-Elimination Line for the lower body when necessary:

Upper Body Only:



Lower Body Only:



Dark/Light

Below is a list showing the symbols that are dark in Movement Shorthand and showing the symbols that are light in Movement Shorthand.

DARKRight High Far Front Leg Fingers/Toes Male Direction Symbols Pattern of Movement Pushing Contact Star: LIGHTLeft Low Close Back Leg Elbow/Knee Female Turning Symbols Pulling Contact Star: 

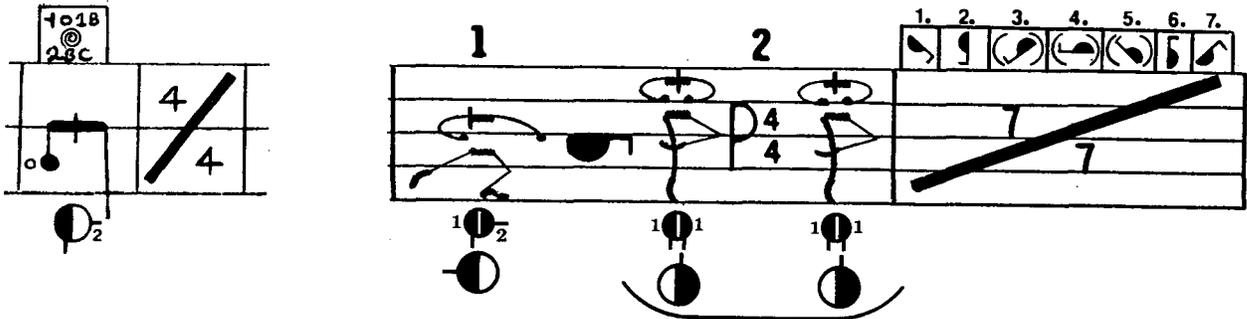
NEW WRITING PROCEDURES

Special Information Boxes

Special Information Boxes are small boxes placed above the Staff over individual stick figures. Special Information Boxes are a part of the Symbol Script of Movement Shorthand. They are only used when the notator feels that a particular detail must be mentioned. Instead of cluttering the stick figure with this detail, the information is placed in the Special Information Box over the figure.

Special Information Boxes are usually used when notating the Deaf Sign Language because of the detailed hand movements involved and in cases where details of style are of utmost importance.

The information inside the Special Information Box is written in a symbolic code. This code simply uses symbols already in the system, making "symbol-sentences" for the reader. The symbol code used in the Special Information Boxes will be explained and diagrammed in detail in future publications. An example is shown below:

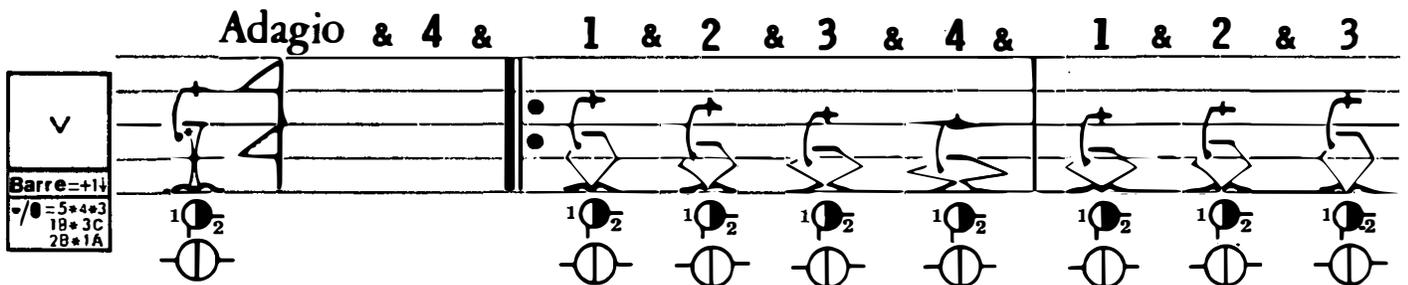


Style Boxes

Style Boxes are small boxes placed directly below the Individual Stage in the left hand margin. Style Boxes are a part of the Symbol Script of Movement Shorthand. They are only used at the beginning of a whole manuscript to notate a general style that continues throughout the notated work.

Movement Shorthand tries to avoid making general assumptions during notation if at all possible. The Style Box is the only method in the system that allows assumptions to be made. The notator should only use the Style Box when such an assumption will cut down on an extraordinary amount of details, therefore uncluttering the notation.

The Style Box is always placed under the Individual Stage of the first line of Staff of a manuscript. The symbol code within the Style Box is exactly the same as the code within the Special Information Box, described above. This code will be explained in future publications.



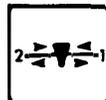
Pattern Stages

New developments have occurred in the notation of individual and group patterns. Here are some of them:

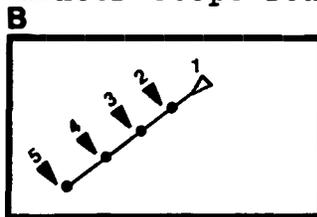
When the pattern goes in one direction and then reverses on top of itself (back & forth on the same line), two little reverse-arrows are placed beside the Pattern Line. This notation states: The pattern goes in this direction and then returns in this direction, stopping where the pattern began (at the triangle). No Ending Dot can be used in this instance:



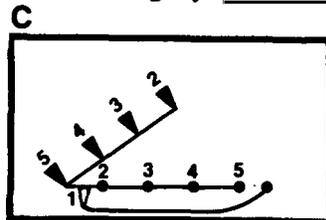
When the above instance occurs to one side and then to another side, a small number is placed at the ends of the Pattern Lines, stating which direction the movement is done to first. The diagram below reads: The dancer moves towards the number 1 first and back to the triangle; the dancer moves towards the number 2 the second time and back to the triangle:



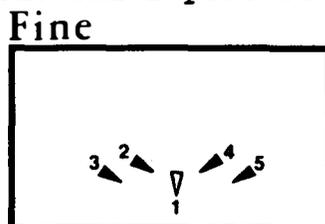
In notation of group dance patterns, it is now possible to show where the dancer stops during a pattern by placing the Ending Dots many times along the Pattern Line. This is only used in such instances as pas de deux to show which partner the dancer stops in front of etc. It should not be used in solo notation. The diagram below is taken from the Sheet Dance The Rose Adagio showing that the female dancer stops four times, once in front of each male dancer:



If triangles are connected with a Pattern Line in a Group Stage, this means that the dancers follow one another. Here again is an example from the manuscript, The Rose Adagio:



A Group Stage entitled "Fine" is placed at the end of all group dances, notating the final pose of the dance:



New Writing Procedures for Group Dances

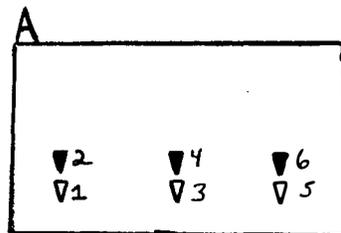
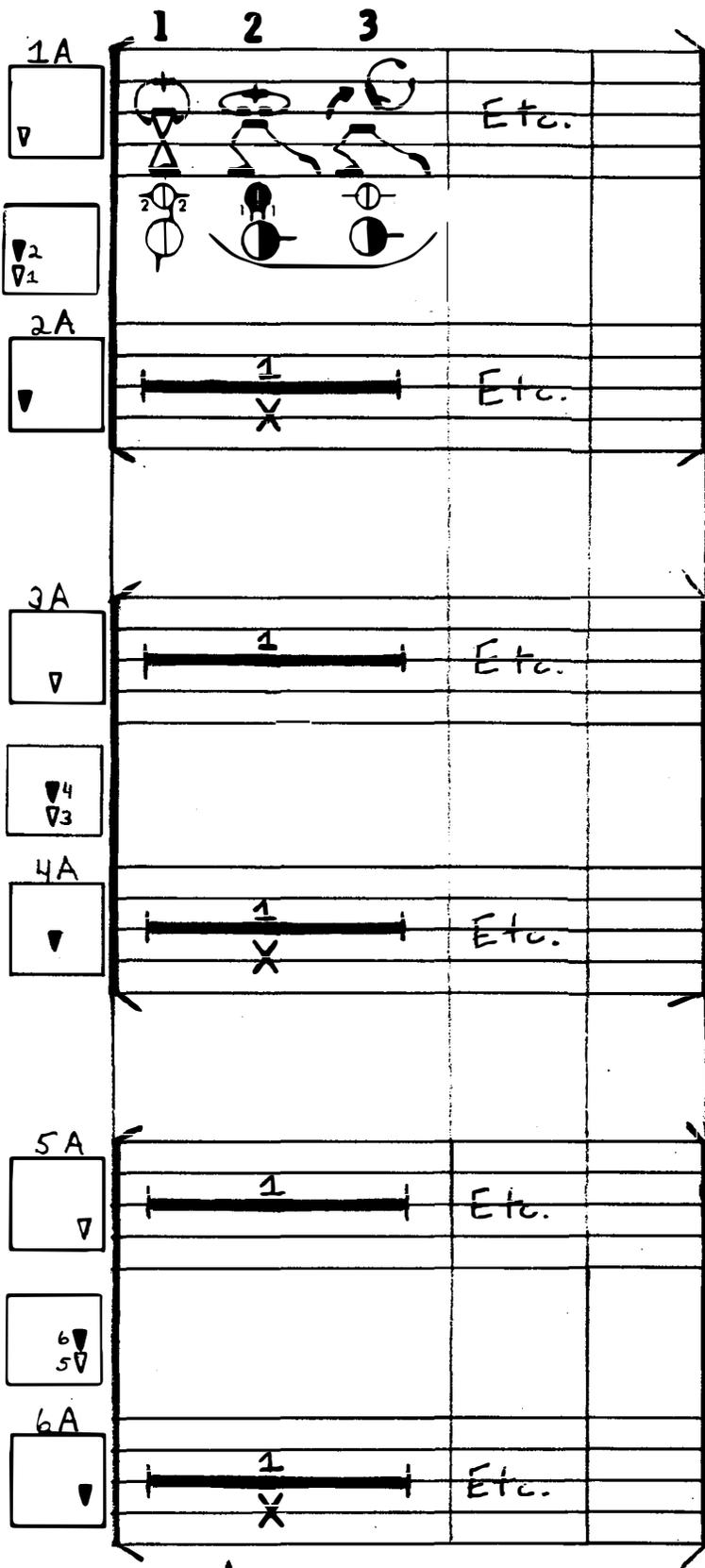
When group dances are notated, the individual dancers are notated on separate staves. Their staves are linked together with a long vertical line at the beginning and end of every dance measure.

When pas de deux is notated, a Pattern-For-Two Stage is placed between the two dancer's Individual Stage to show their pattern together. When group dances are notated, a Small or Large Group Stage is placed at the bottom of the page to show the pattern of all the dancers dancing together.

If a group dance has many dancers but these dancers are paired off into couples, so that within the group dance there are many pas de deux, notation for group dances and notation for pas de deux is combined. The Pattern-For-Two Stage is placed between each couple's Individual Stage. The Small or Large Group Stage is placed at the bottom, showing how the couples interact with each other.

In music notation, when different instruments are played together, the instruments are notated on separate staves and again, their staves are connected by a vertical line at the beginning and end of each musical measure. If a particular group of instruments play with another group of instruments, a thin, but dark bracket is also notated around the group at the beginning and end of each staff line, so that although all instruments are connected, the groups are highlighted for the reader.

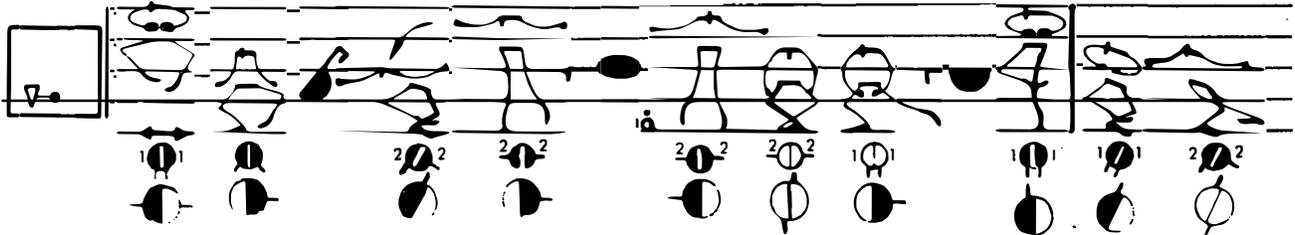
When a group dance consists of many couples, these couples are also set off in brackets in Sutton Movement Shorthand, as in music notation.



Reading Notation/Speed Notation

There are two ways of writing Sutton Movement Shorthand, one for reading and one for speed writing. The first section of the system is called Reading Notation. The second section of the system is called Speed Notation.

Reading Notation is used to notate movement so that others can read it as fast as watching a film or a live person move. Reading Notation is composed of two parts: Film-Like Script and Symbol Script. The Film-Like Script is mostly stick figures, making reading similar to watching a cartoon. The figures dance from position to position so visually that it only takes a few hours to learn to read them fluently. The Symbol Script above and below the figure reinforces the notation, making the preservation and reconstruction of works possible.



All published manuscripts are notated in Reading Notation. Throughout Book One, The Classical Ballet Key and throughout this supplement it has been the Reading Notation that has been explained and diagrammed. The Reading Notation must be learned first, before one can master the second section of the system, Speed Notation.

Speed Notation is a shortened version of Reading Notation used by notators for their personal notes. A proficient speed notator can notate movement at speed, as fast as it is seen. These Speed Notation notes are written on the spot during a rehearsal, etc. and are later transcribed into Reading Notation so that others can read and benefit from the manuscript.

Speed Notation is notated without looking at the hands. The notator must keep his eyes steadily on the movement before him or otherwise the movement can be lost because it goes so quickly. Speed Notating techniques are set officially by the Movement Shorthand Society and are offered through courses arranged by the Society in various locations, or available through correspondence.

The diagram below is an example of how the same position looks in both Reading Notation and Speed Notation. The Reading Notation is to the left, the Speed Notation to the right:



Just as it is mandatory to know English before one can write English in Gregg Shorthand, it is mandatory to learn the Reading Notation of Movement Shorthand before one can write at speed. If you would like to learn to speed notate in Movement Shorthand, contact the Movement Shorthand Society about it. The Teacher's Certification Requirements on the following page may give you a general idea as to when Speed Notating is introduced to a student.

**REQUIREMENTS
FOR
TEACHER CERTIFICATION
IN
BASIC SUTTON MOVEMENT SHORTHAND**

If Acquired
Through
Instruction:

Requirements

Workshop I - Foundation (20 hours instruction)

Workshop II - Notation of Solo (20 hours of
instruction)

Workshop III - Speed Notating and Reading
(20 hours instruction)

Workshop IV - Teaching Methods (20 hours of
instruction)

Basic Examination = Certificate

If Acquired
Through
Home Study:

Requirements

Become a member of the Society

Read Book One and Notation Supplement

Notate one solo manuscript (movements
of one person, solo dance etc.) no shorter
than two notated pages, freehand, with
the Template and with the Transfer Sheet,
and send it to the Society.

Study and practice speed notating and
reading techniques through correspondence

Study teaching methods set by the Society

Basic Examination = Certificate

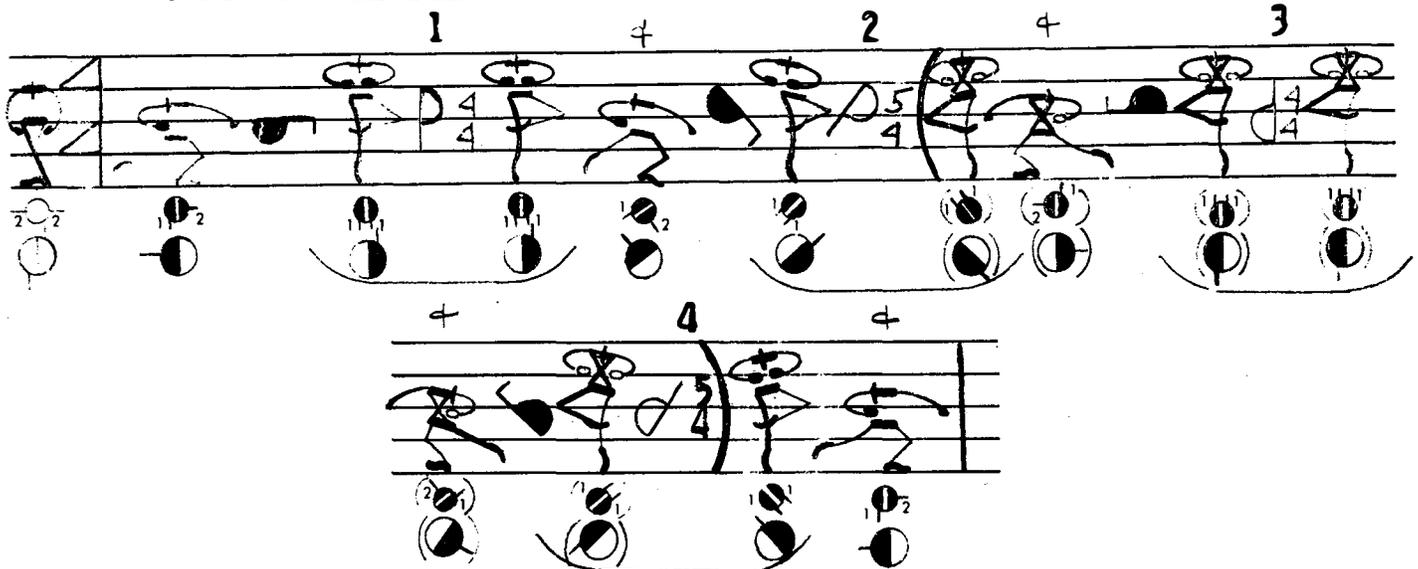
When you have received your certificate in Basic Sutton Movement Shorthand you are qualified to teach the above named workshops (Workshop I, Workshop II, Workshop III, and Workshop IV). As a teacher of Sutton Movement Shorthand you can teach independently or you can teach in connection with the Movement Shorthand Society. The Society promotes and sets up workshops for its teachers, and will try to find you teaching opportunities in the location you prefer.

FREQUENTLY-USED BALLET COMBINATIONS

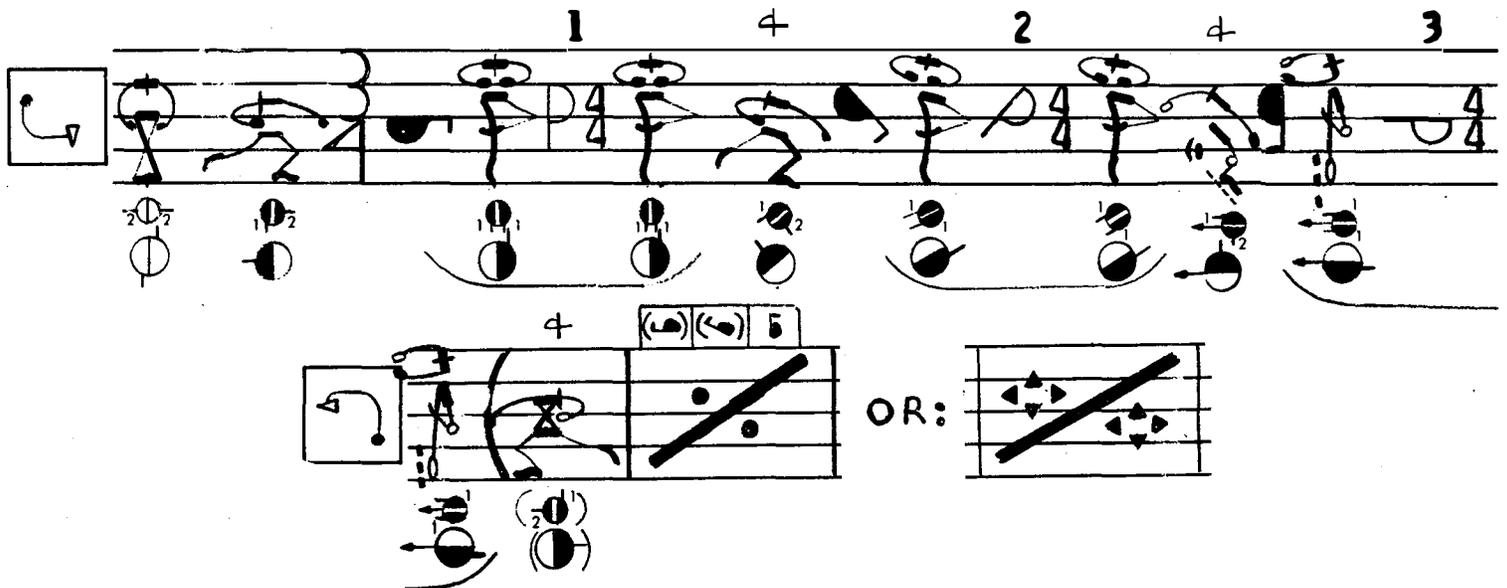
The following combinations can be notated in a number of ways depending upon the choreography and the accompanying music. Some common ways of notating them are listed here for your convenience.

Piqué Turns in a Circle

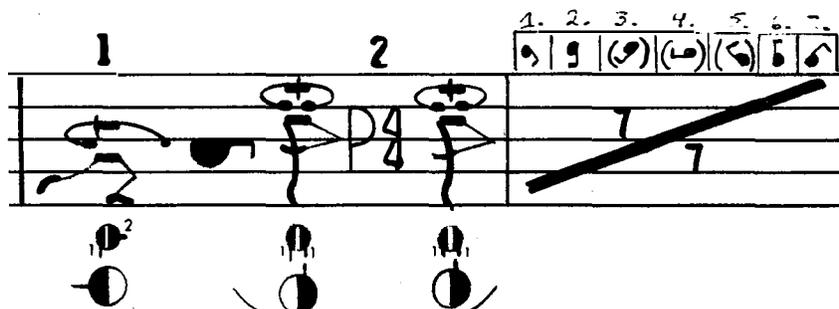
1. Notated in full:



2. Notated in half, with two choices of Repeat Signs for the other half



3. If there is only one piqué turn to the measure:



Chainés or Déboulés Turns in A Circle

1. Notated in half, with two choices of Repeat Sign for the other half:

The first staff shows a sequence of three turns labeled 1, 2, and 3, with a 4-measure repeat sign. Below the staff are diagrams of the foot positions for each turn. The second staff shows an alternative notation for the repeat sign, labeled "OR:", with a diagram of the foot positions.

2. If there is only one chainé turn to the measure:

The staff shows a turn labeled 1, followed by a 2-measure repeat sign, and then a 7-measure repeat sign. Above the 7-measure repeat sign are diagrams of the foot positions for the 7 measures.

Pas de Basque or Soutenu Turns

1. The most accurate method of notation is to include the Grace Position:

The staff shows three turns labeled 1, 2, and 3, with a grace position indicated by a small note above the first turn. Below the staff are diagrams of the foot positions for each turn.

2. A shortened version:

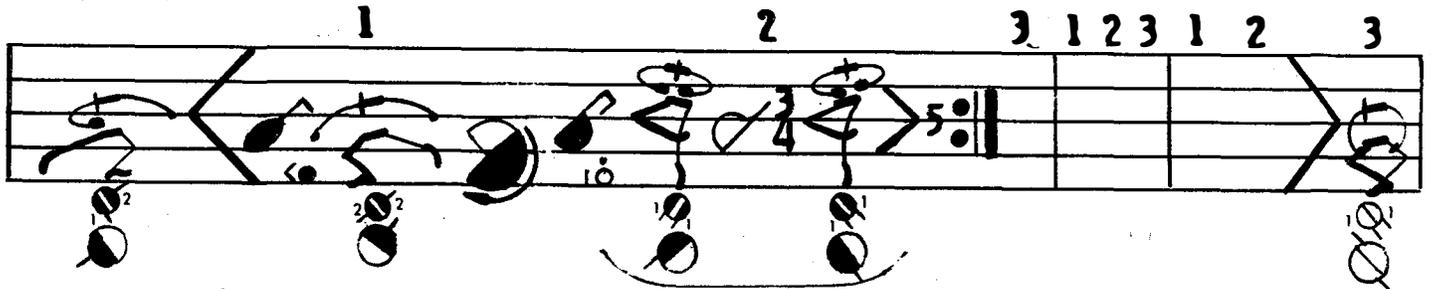
The staff shows three turns labeled 1, 2, and 3, with a grace position indicated by a small note above the first turn. Below the staff are diagrams of the foot positions for each turn.

En Dehors Piqué Turns In Sequence

1. If there is only one piqué turn to the measure then a Measure Repeat sign may be used:



2. Here is another way to notate en dehors piqué turns, along with the Etc.,Etc.,Etc. Repeat Sign:

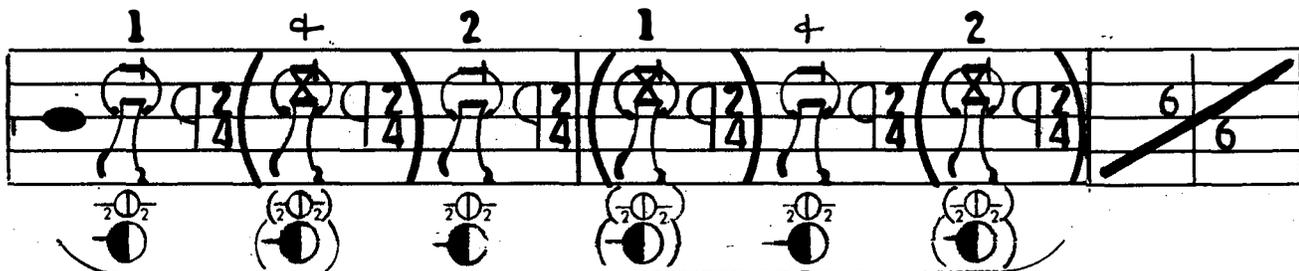


Chânés or Déboulés Turns In Sequence

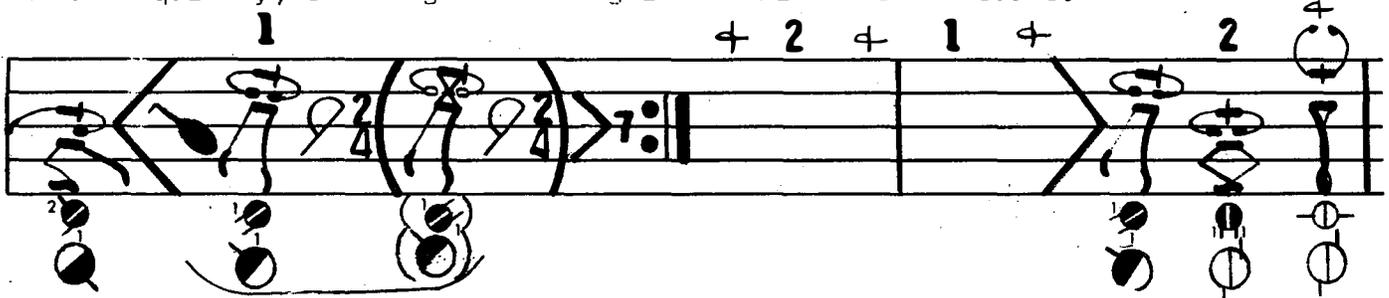
1. If there is only one châné to the measure:



2. If chânés turns are cut unevenly by a measure they often even out at the end of the second measure. A Measure Repeat Sign is then used:



3. The Etc.,Etc. Repeat Sign is used when a great many of chânés are executed quickly, starting and ending in the middle of measures:



Classical Waltz Steps

1. Balancé side to side, en face:

Musical notation for the first step: Balancé side to side, en face. The notation consists of two staves. The top staff shows a sequence of notes with stems indicating the direction of movement. The bottom staff shows the corresponding footwork with circles and numbers 1 and 2. The first measure contains steps 1, 2, and 3. The second measure contains steps 1, 2, and 3. The notation is divided into two measures by a vertical bar line.

2. Balancé side to side, facing the front corner:

Musical notation for the second step: Balancé side to side, facing the front corner. The notation consists of two staves. The top staff shows a sequence of notes with stems indicating the direction of movement. The bottom staff shows the corresponding footwork with circles and numbers 1 and 2. The first measure contains steps 1, 2, and 3. The second measure contains steps 1, 2, and 3. The notation is divided into two measures by a vertical bar line.

3. Balancé forward and backward, en face:

Musical notation for the third step: Balancé forward and backward, en face. The notation consists of two staves. The top staff shows a sequence of notes with stems indicating the direction of movement. The bottom staff shows the corresponding footwork with circles and numbers 1 and 2. The first measure contains steps 1, 2, and 3. The second measure contains steps 1, 2, and 3. The notation is divided into two measures by a vertical bar line.

4. Balancé forward and backward, facing the front corner:

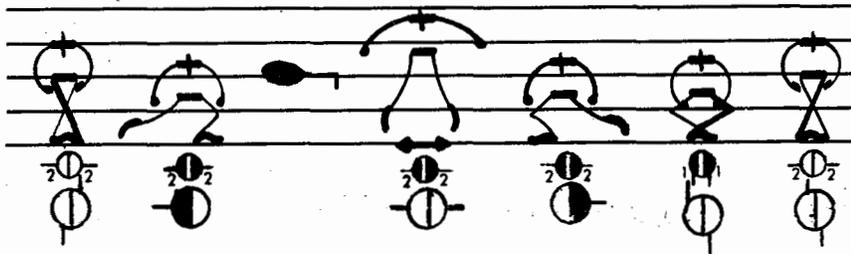
Musical notation for the fourth step: Balancé forward and backward, facing the front corner. The notation consists of two staves. The top staff shows a sequence of notes with stems indicating the direction of movement. The bottom staff shows the corresponding footwork with circles and numbers 1 and 2. The first measure contains steps 1, 2, and 3. The second measure contains steps 1, 2, and 3. The notation is divided into two measures by a vertical bar line.

5. Balance forward and backward, turning and traveling:

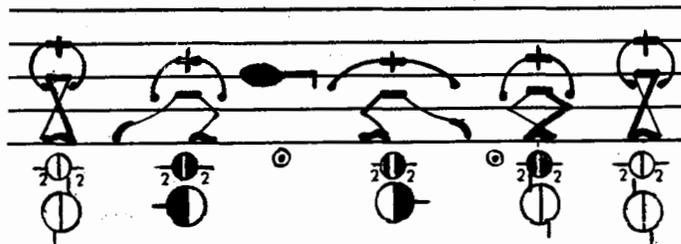


Three Ways to Notate Glissade

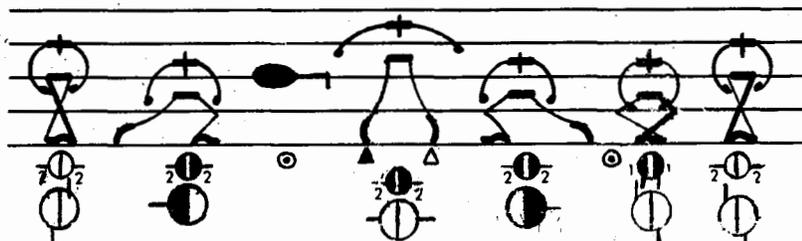
1. With a small jump (see also Book I, page 218):



2. Deep, gliding, with no lift off the ground:



3. Gliding with a lift up. The toes never leave the ground. Notice that neither leg has weight on it in the 2nd position:



Dessus/Dessous Pas De Bourrée:

En Dehors/En Dedans Pas De Bourrée (Turning)

1. Passing through fifth position:

2. Lifting Sur Le Cou De Pied:

Hopping À La Seconde Turns

((The hopping à la seconde turns are in the third measure of the diagram below)):

SAMPLES OF NOTATED WORKS IN SUTTON MOVEMENT SHORTHAND

UNDER COUNTED BEATS

The Lilac Fairy

The notation for 'The Lilac Fairy' consists of three staves. The first staff has a box on the left containing a stylized 'A' and a series of rhythmic patterns with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. The second staff has a box on the left containing a stylized 'B' and rhythmic patterns with fingerings 1, 2, 3, 1, 2. The third staff has a box on the left containing a stylized 'C' and rhythmic patterns with fingerings 3, 1, 2, 3, 1, 2, 3. A 2/4 time signature is visible in the third staff.

UNDER WRITTEN MUSIC

The Prelude

The notation for 'The Prelude' is overlaid on a musical score. The top part shows a treble and bass clef with a key signature of two sharps (F# and C#). The notation includes fingerings 3, 4, 1, 5, 2, 1, 3, 1. Below the musical staff, there are two instances of the word 'Ped.' (pedal). The bottom staff shows the corresponding Sutton shorthand notation with fingerings 1, 2, 2, 2, 2, 2, 1, 1, 2, 2.

SAMPLES OF NOTATED WORKS IN SUTTON MOVEMENT SHORTHAND

MODERN DANCE KEY

1:2:3 B

1 2 3 4 1 2 3 4 1 2

3 4 1 2 3 4

1:2:3 B

3 4 1 2 3 4 5 8

JAZZ DANCE KEY

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

SAMPLES OF NOTATED WORKS IN SUTTON MOVEMENT SHORTHAND

TAP DANCE KEY

SHUFFLE

FOUR TAP RIFF WALK

WING

BALL CHANGE

SOCIAL DANCE KEY

THE CHARLESTON

THE TWIST

THE WALTZ (BOX STEP)

THE JERK

SAMPLES OF NOTATED WORKS IN SUTTON MOVEMENT SHORTHAND

RENAISSANCE DANCE KEY

BASIC GALLIARD

Y

SCOTTISH DANCE KEY

C: SKIRT

C: SKIRT

TUNISIAN DANCE KEY

C: Jug

SAMPLES OF NOTATED WORKS IN SUTTON MOVEMENT SHORTHAND

INDIAN DANCE KEY

Key Legend:

- v = 1, 2, 3, 4, 5*
- 4E
- 1C

Measures 1-8 show rhythmic notation with symbols like diamonds, circles, and lines, accompanied by hand position diagrams below the staff.

INDIAN HAND POSITIONS:

PATAKA \curvearrowright 1*2*3*4*5
1C

HAMSASYA $\begin{matrix} 5 & 4 & 3 \\ & 2 & 1 \end{matrix}$ 2A*1A

TRIPATAKA \curvearrowleft 4E 1*2*3*4*5
1C

ALAPADMA $\begin{matrix} 2 & 3 & 4 \\ 1 & 2 & 3 \end{matrix}$

KOREAN DANCE KEY

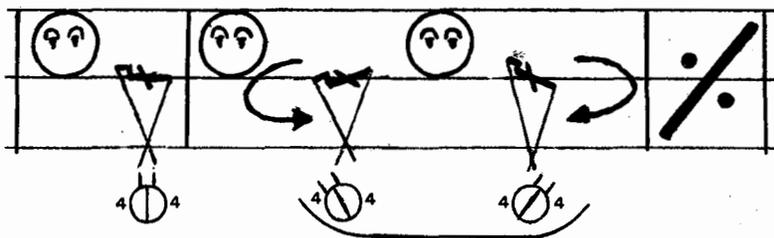
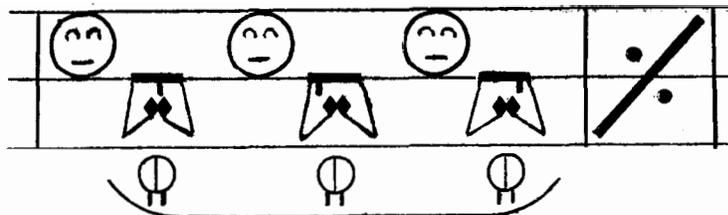
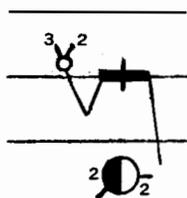
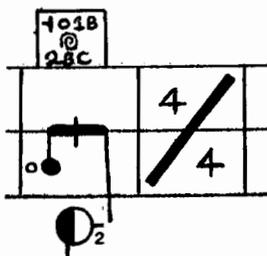
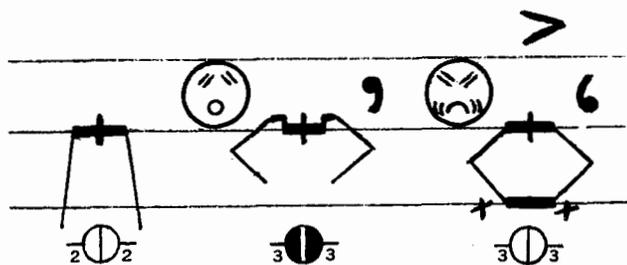
Key Legend:

- Y
- AD LIBI TUM

Measures 6-9 show rhythmic notation with symbols like circles, lines, and boxes, accompanied by hand position diagrams below the staff.

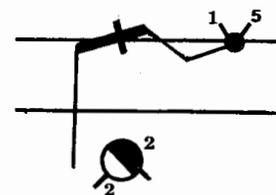
SAMPLES OF NOTATED WORKS IN SUTTON MOVEMENT SHORTHAND

HEARING PERSON'S GESTURES

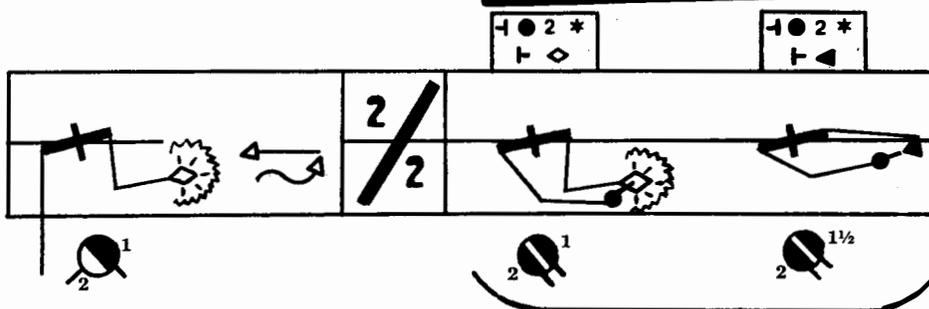


Hearing Person's Gestures notated at University of Copenhagen, Psychological Laboratories, Lars von der Lieth, director.

DEAF SIGN LANGUAGE KEY



Photographs from
A Lexicon of Signs from a
Polynesian Outliner Island
by Rolf Kuschel, Copenhagen
University, Denmark



SAMPLES OF NOTATED WORKS IN SUTTON MOVEMENT SHORTHAND

ICE SKATING KEY

The first staff shows four measures of notation. The first measure is marked with a '1' and a key symbol. The second measure is marked with a '2'. The third measure is marked with a '3'. The fourth measure is marked with a '1'. Below each measure are diagrams of foot positions with numbers indicating toe and heel placement.

The second staff shows five measures. The first measure is marked with a '2'. The second measure is marked with a '3'. The third measure is marked with a '1'. The fourth measure is marked with a '2'. The fifth measure is marked with a '3'. Below each measure are diagrams of foot positions with numbers.

The third staff shows six measures. The first measure is marked with a '2'. The second measure is marked with a '3'. The third measure is marked with a '1'. The fourth measure is marked with a '2'. The fifth measure is marked with a '3'. The sixth measure is marked with a '1'. Below each measure are diagrams of foot positions with numbers.

CLASSICAL PANTOMIME KEY

The first staff shows three measures of notation. Each measure has a key symbol in a box on the left. Below each measure are diagrams of foot positions with numbers.

The second staff shows three measures of notation. Each measure has a key symbol in a box on the left. Below each measure are diagrams of foot positions with numbers.

The third staff shows three measures of notation. Each measure has a key symbol in a box on the left. Below each measure are diagrams of foot positions with numbers.

The fourth staff shows three measures of notation. Each measure has a key symbol in a box on the left. Below each measure are diagrams of foot positions with numbers.

SAMPLES OF NOTATED WORKS IN SUTTON MOVEMENT SHORTHAND

KARATE KEY

FRONT THRUST PUNCH

FRONT SNAP KICK

GYMNASTICS KEY

PUSH-UPS

JUMPING JACKS

YOGA KEY

LOTUS

THE TREE

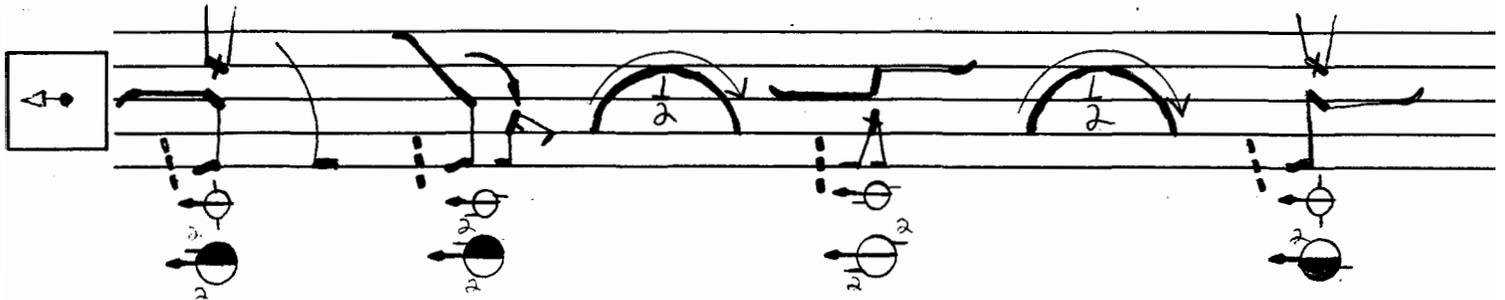
LUNGE

HEADSTAND

SAMPLES OF NOTATED WORKS IN SUTTON MOVEMENT SHORTHAND

GYMNASTICS KEY

FLOOR EXERCISES



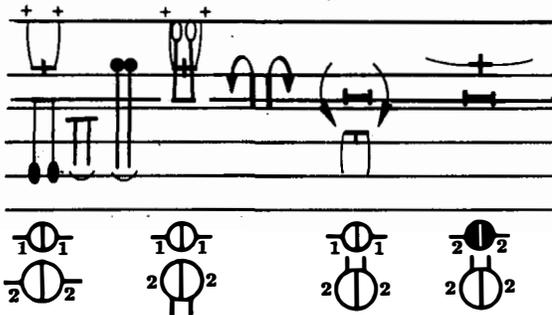
BALANCE BEAM

Notated by
Abigail Mason

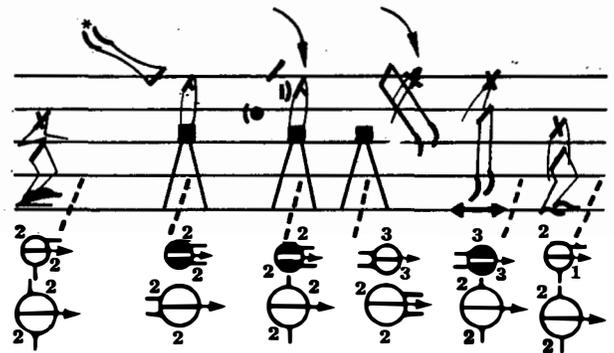
Moderato



PARALLEL BARS



THE HORSE



Sutton Movement Shorthand could be an invaluable aid for coaches. Coaches will now be able to have a simple and exact interpretation of compulsory routines and be able to write down optionals as they see them. Movement Shorthand can show every gymnastic movement to the last detail, including style and even facial expressions.

ABIE GROSSFELD

U.S. Olympic Coach, 1972 • Former Olympian and
National All-Around Champion • Coach of 1975
NCAA Division II Champions • Coach of the Year

Music:
Peter Tschaikovsky

THE
SLEEPING BEAUTY
Prologue

As Taught By:
Mme. Irina Kosmovska

Choreography:
Marius Petipa

The Lilac Fairy

Notated By:
Valerie Sutton

(Revised Edition)

① Valse ② 1 2 3 1 2 3

② 1 2 3 1 2 3

③ 1. 1 2 3 1.1.2. 3 2. 1 2 3 1

2 3 1 2 3

1 2 3 1 2 3 1

3 4

2 3 1 2 3 1

2

2 3 1 2 3 1

4 2 4

2 3 1 2 3 1

2

1 2 3 1 2 3 1 2 3 1 2 3

2 1/2

1 2 3 1 2

3 1 2 3 1 2 3

1 2 3 1 2

3 1 2 3

1 2 3 1 2 1 2 Fine

MEMOS

- ① The dance of The Lilac Fairy is choreographed for a large opera house stage. Use the whole stage to its fullest.
- ② Every count in this dance corresponds with the counts in the written music. The first two measures of the dance correspond with the introduction (preparation) in the music. The count "1" of the first measure, is a rest in the music and is therefore not heard. Count two is heard. The dancer begins on count 3 (the second played note).
- ③ This Individual Stage incorporates the pattern of all repeats written on the Staff Line to its right. See page 407, in Book I, The Classical Ballet Key.
- ④ This measure notates assemblé en tournant en dedans (½ turn).
- ⑤ The music switches to 2/4 time. The following 2 measures will therefore have only 2 beats to a measure.

PUBLISHED SHEET DANCE
NOW AVAILABLE
From The Movement Shorthand Society

- 1. THE LILAC FAIRY – solo from The Sleeping Beauty; Ballet Russe version as taught by Irina Kosmovska, four pages \$1.25
- 2. THE PRELUDE – solo from Les Sylphides, original Fokine version as taught by Alexandra Baldina, under music, eight pages \$1.95
- 3. THE ROSE ADAGIO – dance for five people from The Sleeping Beauty, as taught by Stanley Holden, twenty-eight pages \$6.95

SHEET DANCE
SCHEDULED FOR PUBLICATION

- 1. COLLECTION OF CLASSICAL BALLET TOE VARIATIONS (BALLET RUSSE VERSIONS)
Including: The Dance of the Four Little Swans (Swan Lake, Act II)
Aurora's solo variation (Sleeping Beauty, Act I)
The Lilac Fairy solo variation (Sleeping Beauty, Prologue)
Princess Florisse's solo from Blue Bird Pas de Deux (Sleeping Beauty, Act III)
The Sugar Plum Fairy solo (Nutcracker, Act II)
- 2. THE LONG WAIT – modern dance for three people, choreographed by Elle Johnson, director of The Elle Johnson Dance Company
- 3. THE THREE BOURNONVILLE BARRES – historic training exercises of the Royal Danish Ballet after the theories of August Bournonville, as taught by the world's leading authority on Bournonville, Edel Pedersen; includes written music, foreword by Toni Lander. *Published, July 1975, two volumes \$52.00*
- 4. THE MONDAY SCHOOL – historic classroom exercises of the Royal Danish Ballet, first in a series of six manuscripts on the Bournonville Schools, as taught by expert Edel Pedersen; includes written music, foreword by Toni Lander
- 5. THE FLOWER FESTIVAL IN GENZANO PAS DE DEUX – choreographed by August Bournonville, Royal Danish Ballet version as taught by Kirsten Simone and Flemming Ryberg (principal dancers of the Royal Danish Ballet); written music possibly included

