

RIGHT ANGLED CURVES

6. CHAMELEONS

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The conical movements of the arms are comparable to those in *Great Birds* and *Pollen*. Together with these conical movements, there are also movements of the forearms and hands. The conical movements of the upper body are comparable to those in *Long Necked Birds*. The conical movements of the legs have diameters based upon the plane movements of the main phrase of the suite. There are rotations of the whole body in relation to the ground (turns). This is therefore a difficult dance technically and physically.

Variations in the amounts of rotation give rise to small deviations in the fronts indicated in the three separate Front spaces - one for each dancer; but in all other respects the dancers move in unison. It should be borne in mind that where a number in the Front space is not enclosed in parentheses, the meaning is that the whole system of reference is reoriented so that its new zero is the direction denoted up to that moment by the given number (see page 22). By this device, one score can be given which serves all of the dancers.

On three occasions in the course of the dance, one of the dancers has different leg movements from the others. These exceptions are indicated by an addition in the score at these points.

The sign for contraction of the upper body during conical movements does not countermand the movement sign for the latter; the conical movement and the contraction continue together.

Key Signatures

All plane movements of the hands are maximal; those of the left hand are all in plane [6] and those of the right, in plane [2]. All plane movements of the foot are in [0] and maximal.

The thumbs are spread away from the fingers.



In all conical movements of the upper body the cone is the same, taking into account the transposition which results from the turns; and every cone is a complete one.

All contractions of the upper body are in plane [0] .