

RIGHT ANGLED CURVES

5. POLLEN (WALTZ)

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The arms are given conical movements similar to those of Great Birds, with diameters based upon the original (main) phrase. The sequence of the steps is analogous to the main phrase.

The three dancers have separate and different movement sequences, given in three separate lines. The movements of the hands, however, are the same for all three, and are therefore given in a line at the top of the manuscript system and common to the three dancers. As the movements of the hands of each dancer are identical bodywise (in relation to the heavier limb), only the movements of the right hand are written out in full, and the left hand is shown as moving symmetrically - which is the case, because they are analysed 'bodywise'.

In each section of the dance there is a point at which the right hand moves (while the left hand does not), thus giving rise to a canon. The Left Hand space is therefore required in spite of the (bodywise) identity of the movements.

Where the sign *f* precedes conical movements of the arms, this means that they are not modified by movements of the upper body, the heavier limb. Where this applies to a succession of movements, a bow indicates the movements for which the sign holds good. Differently divided systems of reference are used simultaneously. Front, shift of weight and movements of the hands and the legs are written in the scale $1=45^\circ$; movements of the other parts of the body are written with $1=30^\circ$.

Two hand forms are used, and these are seen at the beginning of the score: one in which the tips of thumb and index finger touch while the other fingers are straight and spread; and another in which the index is straight while the tips of all the others are in contact.