

REVOLVING ON A STRAIGHT PATH

By Ann Hutchinson Guest

First I would like to establish the desirability of having a simple statement mean just what the symbols themselves state, without a rule attached which must be learned. If manner of performance is important, then the appropriate additional indication(s) should be included.

Statement

1. 1. The notation of example 1a gives the instruction that revolving around oneself occurs while travelling on a straight path. Such a revolving can also occur on a curved (circular) path, but here we will deal with the straight path. The direction of the path and the amount of revolving can be added, of course.
- 1.2. Historically this movement was written by Albrecht Knust as 1b. It was called a “straightened out curved path”, the idea being that the amount of change of Front (turning) that would have occurred while performing a circular path, was then to happen while travelling on a straight path. This explanation seemed clumsy when the movement was really one of revolving while travelling on a straight path. No circular path is involved and so no circular path sign should be there. In this respect the notation of 1a is the more direct statement.
- 1.3. Because walking on a circular path is automatically achieved through the placement of the feet along the curving path, combined with unemphasized blind turns (non-swivel turns), the performance of 1b was understood to include such placement of the feet and unemphasized turning.
- 1.4. Because of this interpretation of 1b, the writing of 1a then came to be understood to mean swivelling on each step. What actually happens depends a great deal on the number of steps used and the degree of rotation. If three steps are taken and a whole turn achieved, as in 1c, some swivelling will need to take place.
- 1.5. If 12 steps are taken and only a half turn (change of Front) is accomplished, as in 1d, there will certainly be no swivelling, a subtle use of leg rotation on each step and attendant minor degree of blind turn will take place without the performer needing to pay specific attention to how the instruction is achieved.
- 1.6. Because the performer will adapt to what is needed, we need to be able to make the simple statement of 1a without its specifying a manner of performance. If this is agreed, how then can the specific statement of swivelling or of non-swivelling be indicated?
- 1.7. Example 1e indicates a step followed by a swivelling 1/4 turn. The state of leg rotation for the piece – parallel, turned out, whatever - does not affect the basic movement.
- 1.8. When the turn sign is placed outside the staff, the same indication for swivelling (sliding) can be indicated on the turn sign, as in 1f.
- 1.9. Example 1g shows the use of ‘blind turns’ for which the established state of leg rotation can be significant. None is stated here. But in 1h the starting position is given with parallel legs, thus to return to parallel after the step, the placement of the foot needs to be 1/4 rotated to the right for each step.
- 1.10. The notations of 1g and 1h suggest that use of non-swivel (blind turns) while revolving on a straight path could be written as 1i.

- 1.11. Such additions to the basic notation of 1a relate directly to the fully notated action, thus the 'shorthand' of 1f and 1i has immediate meaning. Additional information of this kind is then available to be added when manner of performance is important.
- 1.12. When carefully analyzed it will be found that all multiple turns begin with a blind turn. Thus example 1j is performed in reality as 1k, the first part of the turn being non swivel (a turn in the body) which then becomes the normal, standard swivel turning. Note the cancellation of the space hold sign. The full statement of a blind turn should be with the addition of the foot sign, as in 1l, however the reference to the foot in these blind turns has long been understood and need not be spelled out.

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