

A Selection Of Isadora Duncan Dances

The Shubert Selection

By Sylvia Gold



Written In

SUTTON • DANCE • WRITING[®]

*This book is
dedicated to
my teacher,
Irma Duncan.*



Irma Duncan

To Sylvia,

Hoping she will always
dance as lovely as
when she was a child.

with love

Anna Duncan

Jan 26 1937

To My

Husband

Ben,

Thank You.

A Selection

Of

Isadora Duncan

Dances

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A Selection Of Isadora Duncan Dances

The Schubert Selection

By Sylvia Gold,

Duncan Dancer, Teacher,
& Director
Founder of the Isadora
Duncan Repertory Dance
Company

Original Dances By
Isadora Duncan,
Choreographed
To Music By
Franz Schubert

Dance Photographs:

Photographs of
Sylvia Gold &
Ellen O'Reilly by
Donald Malpass

Photograph of the
Three Graces by
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A Selection Of Isadora Duncan Dances

The Schubert Selection

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Sylvia Gold & Valerie J. Sutton

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The Cover photo of
Ellen O'Reilly
by Donald Malpass



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Ellen O'Reilly

Photo By Donald Malpass

F o r w a r d . . .

Having studied the Isadora Duncan Dance as a child, I understand its contribution to the artistic world. I have always felt that my ability to give more emotional quality to my solo dance roles in Broadway musicals came from the Duncan experience.

When Agnes de Mille took her American Dance Heritage program across the country, she acknowledged the place that Isadora holds in the history of American dance. When I performed with Agnes de Mille, two of Isadora's dances were on the program. One of the dances, the Three Graces, is the last piece in this book. The second dance was a duet choreographed to a Chopin mazurka. I hope this second dance will be included in future books by Sylvia Gold.

I have seen two well known prima ballerinas perform dances in the "style" of Isadora Duncan. Their performances were taken from vague recollections and impressions of Isadora. Although performed beautifully, the choreography was fuzzy, unstructured and unmusical when compared with Isadora's originals.

This book preserves the Duncan dances and their style. It is my hope that dancers will use this book to recreate Isadora's choreography and that this will rectify past problems in reconstruction. Hopefully future generations will perform these dances as Isadora would have wished.

Irma Duncan expresses regret in her autobiography *Duncan Dancer* that neither Isadora nor Irma were able to leave some tangible result of this transient art. The present collaboration between Sylvia Gold and Valerie Sutton should be the beginning of the fulfillment of another of Irma and Isadora's dreams; to bring the art of the Duncan Dance to a wide circle of dancers and through them, to an even wider audience.

Gemze de Lappe



Sylvia Gold

Isadora Duncan was the first to free dance from the many constraints imposed by classical ballet. She can therefore be rightfully called the mother of modern “barefoot” dance.

When watching a trained and gifted Duncan dancer, the viewer is struck by the complete integration of music and movement and may mistakenly feel that little technique is required to perform the dance. Some of my students are surprised that a Duncan class starts with warm-ups at the barre, continues with a center adagio and ends with structured movements and combinations across the floor. Isadora Duncan dancing is not “flitting around” like so many people think, nor is it “unplanned” “un-choreographed” interpretive dancing. Isadora’s choreography has as much structure as music. Yet Isadora was always aware that technique is only a means to an end.

An analogy can be made between the study and performance of music and that of Duncan dance. Appreciating a Chopin Nocturne requires an interpretation by a skilled and talented pianist. Similarly, a successful performance of Duncan dances takes a gifted dancer trained in the Duncan technique.

Because Isadora Duncan broke away from the rigidity of classical ballet, it was commonly believed that Duncan and ballet were incompatible and that ballet training would actually hinder dancers learning Duncan. In my experience this is not so. Ballet training or rigorous training in modern dance can go a long way towards helping a dancer master Duncan technique provided that he or she has an aptitude for Isadora’s concepts.

Many people are under the misconception that Isadora simply improvised at performances, and did not set formal choreography. This is completely mistaken. The primary motivation for this book is to begin the preservation of the rich choreography that Isadora left as her legacy.

My teacher, Irma Duncan, was the first to describe Duncan technique in *The Technique of Isadora Duncan*, published in 1937. I strongly recommend this book.

The Duncan dancer always listens to the music first to achieve an understanding of the phrasing and dynamics of the composition. The dancer is like an instrument - a visualization of the music. The impulse of the music is felt before starting each movement. The music is never anticipated. Spiritual feeling precedes the physical. Every dance is an inspired celebration of life. In true Duncan dancing, the feeling originates in the soul, achieving a perfect blend of the two arts, dance and music.

The Schubert dances notated in this book are representative of Isadora’s earliest compositions. They are technically less difficult than some of her later dances, but each dance is a work of genius with an individual character that the dancer must understand and feel.

Sylvia Gold



Painting By Fritz August von Kaulbach
Courtesy of Isadora Duncan, *The Art
Of The Dance*, Theatre Arts Books

I s a d o r a D u n c a n . . .

Isadora Duncan was born in Oakland” California in 1877. Her mother was an accomplished pianist who introduced her to the great composers, whose music later inspired Isadora’s creation of a new dance form. Isadora’s genius was appreciated by her family when she was very young, but her revolutionary ideas on dance were not well accepted in America. When Isadora was in her teens, the family moved to Europe, where her genius was recognized. Even so, raising money was always difficult, until Isadora met her “Lohengrin”, an American heir to the Singer sewing machine fortune. With his financial support, she founded schools of Duncan dance in France and Germany. Eventually, Isadora gained great fame in both Europe and America; in fact, in the entire world.

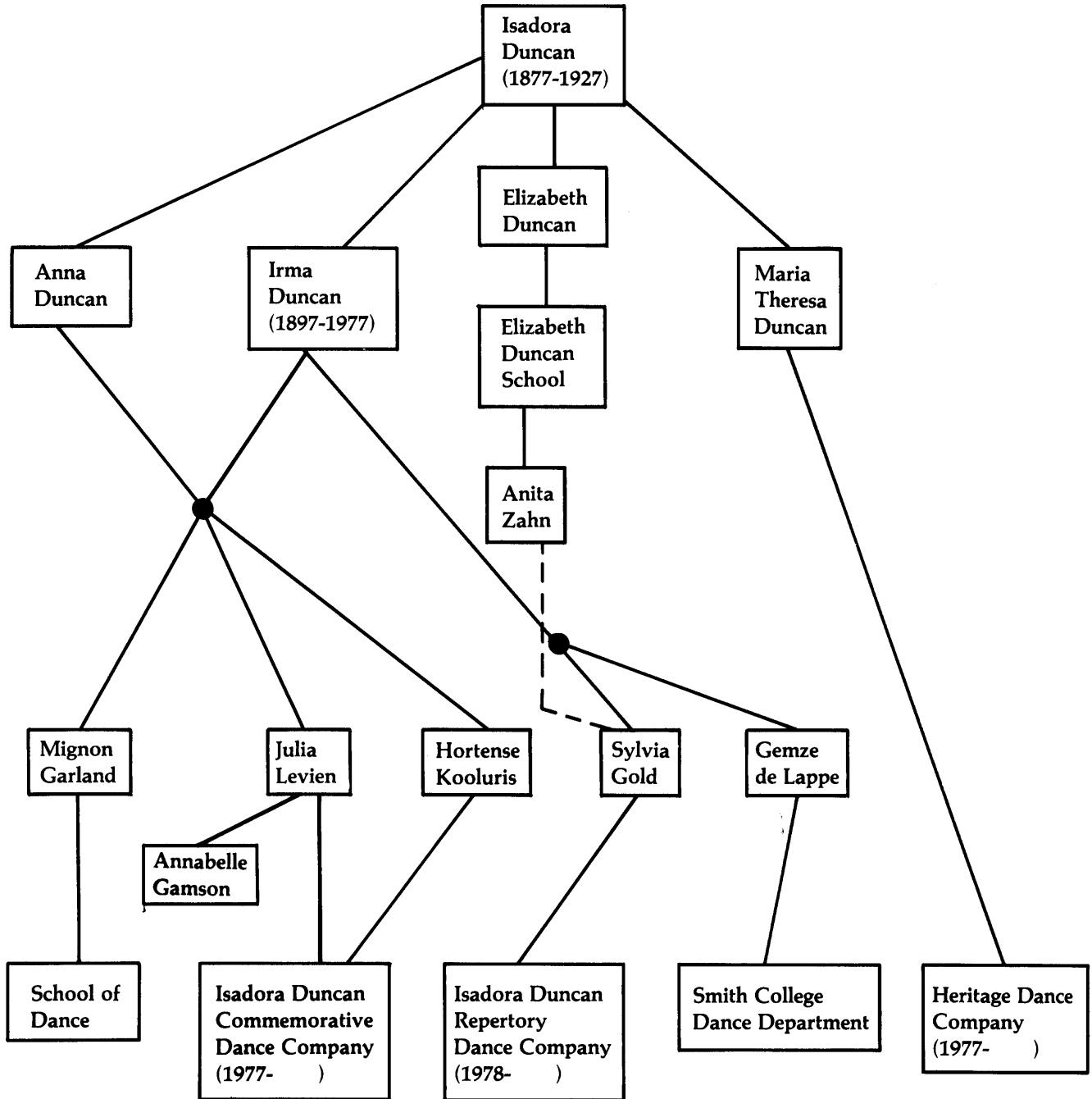
Severe tragedy struck at the peak of her fame. Her two children were drowned when their car rolled into the Seine. When she eventually returned to her Art with the encouragement of the great actress Eleanor Duse, her choreography reflected her suffering.

Isadora’s dream was to teach children who would then continue to teach others. This was more important to her than performances, although performing was important as a motivating force and also to help finance her school. One of her objectives was to obtain government support for the school. The first and only government to sponsor her work was the Soviet Union, and this support lasted approximately ten years.

Isadora Duncan died as dramatically as she had lived. She wore scarves which were long enough to trail behind her. On September 19, 1927 in France, her scarf became entangled in the rear wheel of a convertible car. When the car started, she was strangled.

Isadora died but her dream lives on. Six of her most gifted students eventually settled in the United States, and were adopted by Isadora Duncan and took her last name. Only three of these women continued to teach and perform for many years; Irma, Anna and Maria Theresa, Irma Duncan taught in New York City for eight years and her students are still dancing and teaching. One of Irma’s students was Sylvia Rubinstein Gold.

The Isadora Duncan Heritage



T h e C o s t u m e s . . .

Isadora discovered that the gestures of antique Greek sculpture were in perfect harmony with her own concepts of movement. From this it naturally followed that Greek tunics were the correct costumes.

The original costumes as worn by the “Duncan dancers” for these Schubert dances were China silk. They were washed and then twisted very tightly while still wet and allowed to dry in this fashion. When completely dry, the pleated fabric clung to the body contours. Three yards of elastic had to be crisscrossed and pinned carefully where they crossed in front and back. In recent years we have tried to simplify this. No twisting is necessary when using fine and supple jersey or polyester materials. About three yards, 36 inches wide is necessary for one costume, 1 1/2 yards for each side. Cut the three yards in half. Tack the shoulders together with very few stitches, about two inches from the ends. The length should be down to the ankles or slightly above. Sew the seams together from below the armpit, leaving a large opening for the movement of the arms. In the front, at about eight or nine inches from either side, cut the material up towards the middle of the thigh.

For the jersey or polyester fabric you need three yards of very narrow, rounded elastic. Start with the elastic held from the back. Cross it in front as you loop it near the breast bone. Pull it under the shoulders and loop it as you cross it in back. Pull it around to the front, near your waist and tie. Three yards of China silk can be draped and tied over the left shoulder if desired as a scarf.



Sylvia Gold

T h e A u t h o r . . .

Sylvia Gold (Nee Rubinstein) was born in New York City in 1923, four years before Isadora met her tragic and dramatic death. Her parents had seen Isadora dance, and like many others, were very impressed. Sylvia loved to dance freely to music at a very young age. Her parents recognized her talents and at the age of five she was enrolled in the Denishawn School, taught by Ruth St. Denis. The emphasis was on the Eurhythmics method of Jacques Dalcroze.

Sylvia then enrolled in the studio of Isadora's sister Elizabeth Duncan, where she began her training with Elizabeth and Anita Zahn, a teacher of the Duncan dance. Soon after, Irma Duncan came to the United States and opened the "Isadora Duncan Studios" at Carnegie Hall in New York City. The then seven year old Sylvia was auditioned by Irma and her parents received a note that had a profound effect on Sylvia's life. "Miss Duncan is extremely anxious to have Sylvia return. She considers her exceptionally talented."

Sylvia studied and performed with Irma for the next seven years. In addition to the many studio performances, there was also a gala performance in 1934 at Madison Square Garden. In this performance Irma fulfilled a dream of Isadora's by choreographing a dance pageant to the chorale movement of Beethoven's Ninth Symphony. The New York Philharmonic was conducted by Walter Damrosch who had often performed with Isadora. Sylvia was one of Irma's students participating in this unusual concert.

Irma Duncan left New York permanently in 1937 mind this temporarily diverted Sylvia's dance career. Sylvia entered the High School of Music and Art, majoring in music and in 1944 received her Bachelor's Degree in Music Education from New York University.

Through all the activities of marriage and motherhood, Sylvia maintained her love of the Duncan dance. During the post World War II period, Duncan dancing was effectively eclipsed by the modern dance movement, typified by Martha Graham and Doris Humphrey. During this period, Sylvia studied various modern dance techniques and later, in the 1960's and 1970's, turned to her early Duncan training to teach in the Boston area.

Isadora had prophesized that her art would first die out but would eventually be revived. In 1977, Sylvia began to commute to New York City to work with Hortense Kooluris, Gemze de Lappe and Julia Levien and the four of them, all students of Irma Duncan, performed as soloists along with a company of younger dancers in a complete program of Isadora Duncan choreography at Riverside Church in New York City. Earlier, Annabelle Gamson, Sylvia's sister-in-law, who as a child studied Duncan with Julia Levien, startled the dance world by performing Duncan dances to an ecstatic audience and raving reviews. Isadora's prophecy was true: fifty years after her death her work was again popular.

Since then, performances of Duncan dance, too many to list, have taken place in different parts of the world. Because of this new interest in Duncan, much of Isadora's choreography has been restudied and restaged.

Under the direction of Sylvia Gold and Gemze de Lappe, members of the Boston Repertory Ballet Company introduced Isadora's dances to a Boston audience in 1978. Several of these performers have continued to perform Duncan and under Sylvia's direction have formed the Boston based "Isadora Duncan Repertory Dance Company" performing to enthusiastic audiences.

The Isadora Duncan Repertory Dance Company continues to perform. As a teacher, performer, director and writer, Sylvia Gold is fulfilling Isadora Duncan's dream by keeping the art of the Duncan dance alive.

T h e D a n c e W r i t e r & C o p y i s t . . .

Lorraine Spada is the Dance Writer and Copyist for this manuscript. A certified teacher of Sutton Dance Writing®, Lorraine worked with Sylvia Gold for two years, watching the movements of the Duncan dances as Sylvia danced them, and writing each movement in Sutton Dance Writing®. After each dance was written in rough draft form, Lorraine then copied the dances again with a fine ink pen for publication.

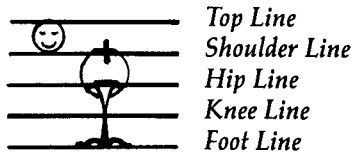
Lorraine, a member of the dance faculty at The Boston Conservatory, teaches Sutton Dance Writing® to dance majors, a requirement for graduation. She also teaches Dance Writing® to students in her own school, the Lorraine Spada School of Dance in Wilmington, Massachusetts. Lorraine has two degrees, a Bachelor of Fine Arts from the Boston Conservatory, and a Masters in Human Movement Education from Boston University.

Sutton Dance Writing® . . .

Sutton Dance Writing® is a new, international movement notation system similar in practicality to music notation. just as music uses notes on a five-lined staff to record sound, Sutton Dance Writing® records choreography on a five-lined staff to preserve dance for generations to come.

Sutton Dance Writing® invented by Valerie Sutton, is only one section of a larger movement notation system called Sutton Movement Writing and Shorthand The system consists of five sections, (1) Dance Writing®, for recording dance choreography (2) Mime Writing®, for writing the movements of mime performances (3) Sports Writing®, for recording ice skating, gymnastics and other sports (4) Science Writing®, for writing the movements of physical therapy and medical and scientific studies and (5) Sign Writing the written form for sign languages used by deaf people. The SIGN WRITER® NEWSPAPER, which is sent to deaf people in 41 countries, is written in Sign Writing®.

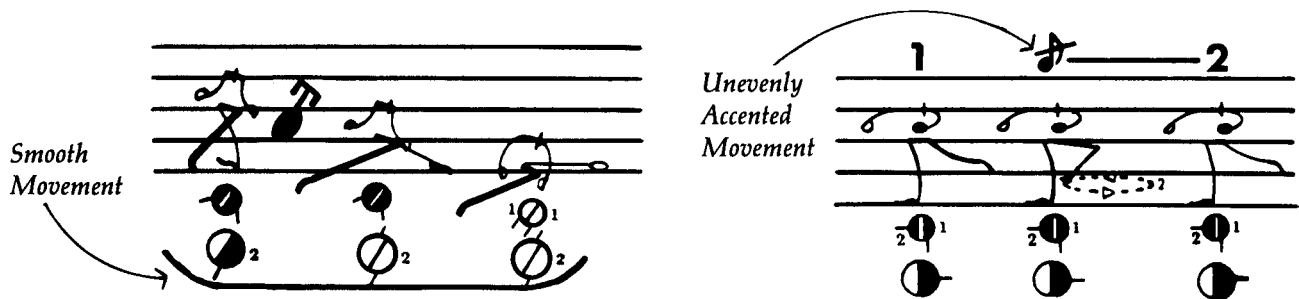
Sutton Dance Writing® was the first section to be developed. The first textbook on Dance Writing® was published in 1973. It is a pictorial system. Visual stick figures dance across the page like a cartoon, creating a film-like impression on paper. The stick figure is placed on a five-lined staff. Each line of the staff represents a specific level. The bottom line is the ground on which the figure stands. The next line up is the level of the knees when the figure stands straight. The hips are on the next line, and the shoulders the next. A Face-Direction Line crosses the shoulder line, and facial expressions are written to the left of the figure:



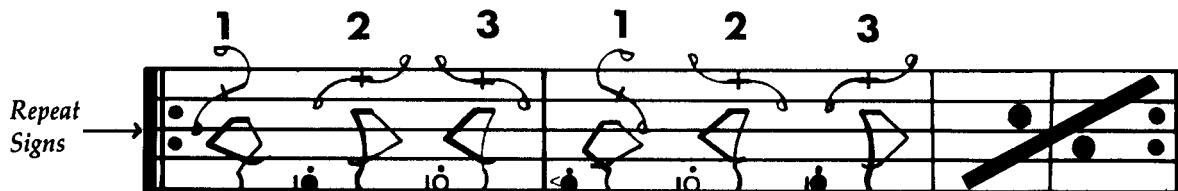
When the figure bends its knees, it lowers accordingly on the five-lined staff. When the figure jumps in the air, the drawing rises accordingly. The five-lined staff is a level guide and remains stable while the figure moves up and down. Figures and symbols are written from left to right, writing movement position by position, as if stopping a film frame by frame. For an example, the classical ballet step the pas de chat is written below:



Sutton Dance Writing® combines the abstract with the visual by placing visually constructed ‘3-D Symbols’ below each stick figure drawing. These “3-D Symbols” add further information about the third dimension (depth). The “3-D Symbols” show the overhead view, as if looking down on top of the head, seeing the limbs projecting in various directions. The first row of symbols below the five-lined staff represents the overhead view of the upper body (the arms). The second row represents the overhead view of the lower body (the legs). Small “3-D Symbols” show in-out depth. Large “3-D Symbols” show up-down depth. Numbers placed beside the “3-D Symbols” notate minute rotation (turn-in, turn-out) of the limbs.

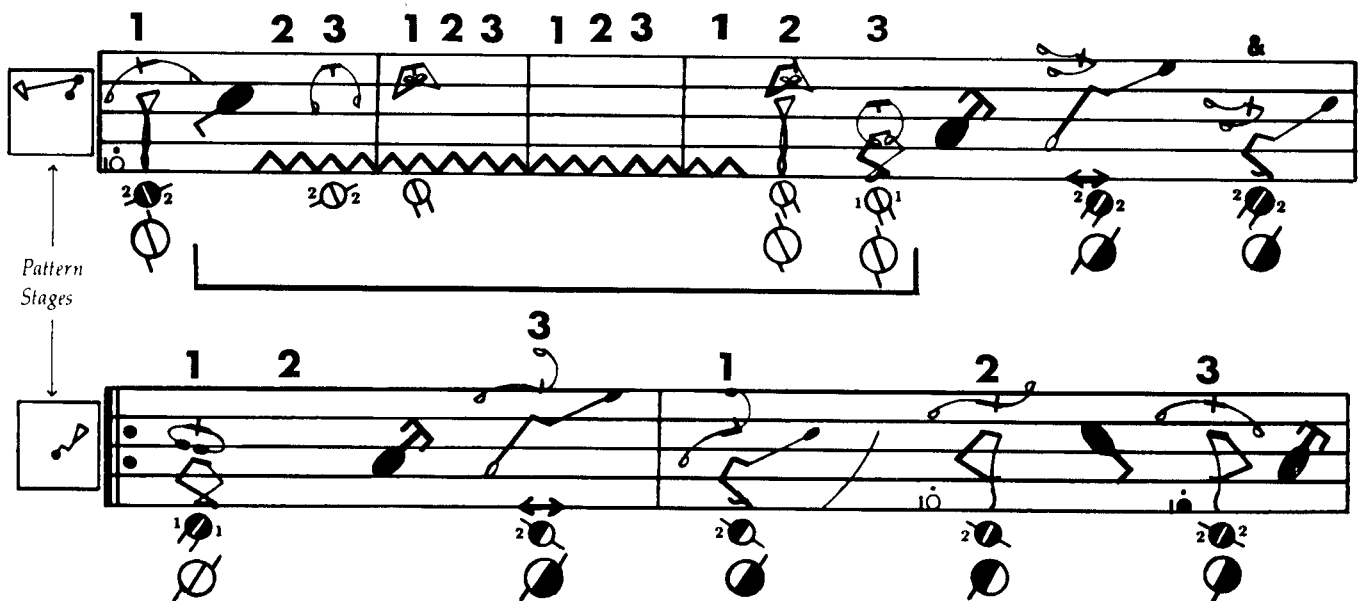


Dynamics of movement, its effort and quality, are written over or under the staff with special symbols. Some of the symbols come directly from written music. For example, a curved line is written under the staff, illustrating smooth movement, and a grace note over the staff indicates “un-even” movement:

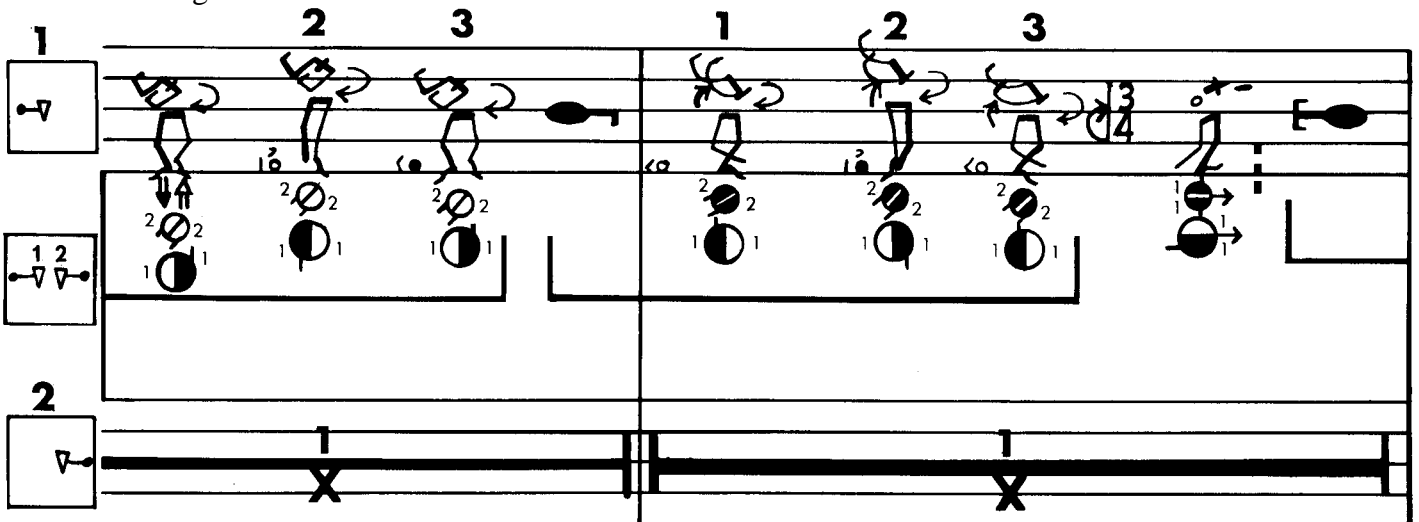


Counts from the music are placed over the staff. Repeat signs in Dance Writing are also similar to repeats in music notation.

The box to the left of every staff line is the Pattern Stage. This Pattern Stage represents the stage on which the movement is performed. The pattern is seen from overhead. A triangle placed on the Pattern Stage represents the starting position of the first stick figure on the line of notation to the right. The point of the triangle indicates the direction the first stick figure faces. A hollow triangle represents a female, and a darkened triangle represents a male. A “v” represents the person in general. The pattern of movement is written with a line coming from the triangle, finishing with a dot. The dot is the place on stage where the last figure on that line of notation finishes. The next line of notation has a new Pattern Stage, which continues the pattern where the previous Pattern Stage left off. The triangle on this new Pattern Stage will be placed where the dot was on the previous Pattern Stage.

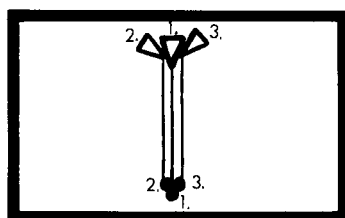


The notation for two dancers is written on two separate staves. The two staves are connected under the same music counts. There are three Pattern Stages; one for each dancer, and one in between the two staves that shows both dancers moving together:



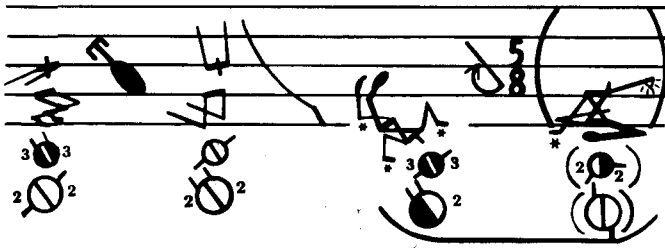
When more than two dancers move at one time, the notation for each person is placed on a separate staff. The movements for each dancer are coordinated under the same counts, placed above the first staff with numbers. If many dancers move in unison, their movements are written only once, on one staff line, which shortens the group dance manuscript greatly. Large pattern stages are written at the bottom of the page, showing the interaction of the dancers. Group dance scores in Sutton Dance Writing® have the same advantage of instrumental scores in written music.

The diagram illustrates a notation system for group dance. It consists of three vertical staves labeled 1, 2, and 3. Staff 1 is the top staff, with counts '1', '2', and '3' placed above it. Staff 2 is the middle staff, with counts '1' and '2' placed above it. Staff 3 is the bottom staff, with counts '1' and '2' placed above it. The notation includes various symbols: circles with dots, lines with arrows, and brackets. A large pattern stage is shown at the bottom of the page, consisting of a vertical line with a horizontal bar at the top and a horizontal bar at the bottom, with numbers 1, 2, and 3 placed at various points along the line.

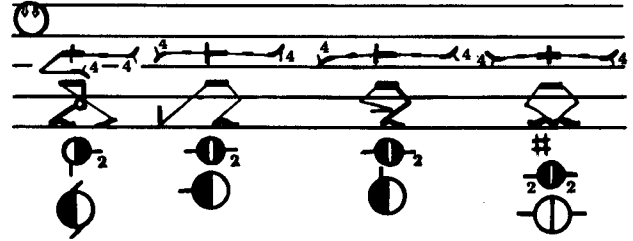


The system records all forms of dance, including ballet, modern, jazz, tap, folk/ethnic and social dances. Here are a few examples:

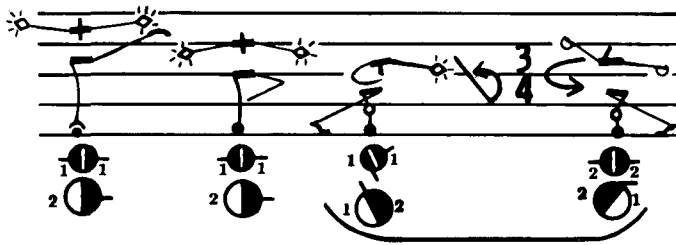
Modern Dance



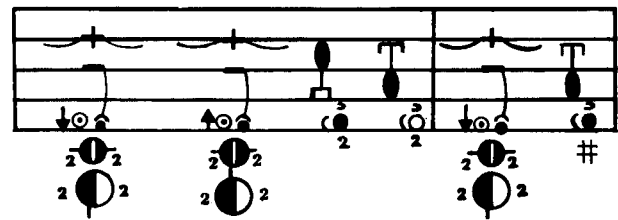
Folk/Ethnic Dance



Jazz Dance



Tap Dance



Sutton Dance Writing® has been taught in the United States, Denmark, Switzerland, Germany, Canada and Brazil. The system has been presented to The Royal Danish Ballet, the University of California, the University of Oklahoma, the Cecchetti Council of America, the University of Southern Mississippi, the Walnut Hill School of Performing Arts, Boston University, the Edra Toth School and the Marblehead School of Ballet in Massachusetts, the San Diego Ballet School, Connecticut College and the Wisconsin Mime School. Sutton Dance Writing®, a requirement for dance majors, is part of the dance degree program at the Boston Conservatory in Boston, Massachusetts.

The Center For Sutton Movement Writing is a technical center that trains and certifies teachers in Sutton Movement Writing and publishes textbooks, Sheet Dance, and educational materials on the system. A non-profit, tax-exempt, educational, membership corporation, the Center is located in Southern California, with a branch office for Sutton Dance Writing at the prestigious Dance Department of the Boston Conservatory in Massachusetts. Certified teachers in the system offer courses, correspondence courses, lecture-demonstrations and prepare textbooks and Sheet Dance for publication. For information on Sutton Dance Writing, contact: The Center for Sutton Movement Writing, Inc. P.O. Box 517, La Jolla, California 92038-0517, Tele: 858-456-0098, Fax: 858-456-0020, www.dancewriting.org.

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The

Lullaby

Solo

Op. 33 No.7



Sylvia Gold

Handwritten musical notation for the first staff. The staff contains notes with stems and flags, and rests. Above the staff are accents and dynamic markings. Below the staff are fingerings (1, 2) and a circled '1'. A box on the left contains a downward-pointing triangle with a checkmark.

Handwritten musical notation for the second staff. It features a double bar line with an 'X' on the left, notes with stems and flags, and rests. Above the staff are accents and dynamic markings. Below the staff are fingerings (1, 2) and a circled '1'. A box on the left contains a downward-pointing triangle with a checkmark.

Handwritten musical notation for the third staff. It features notes with stems and flags, and rests. Above the staff are accents and dynamic markings. Below the staff are fingerings (1, 2) and a circled '1'. A box on the left contains a downward-pointing triangle with a checkmark.

Handwritten musical notation for the fourth staff. It features notes with stems and flags, and rests. Above the staff are accents and dynamic markings. Below the staff are fingerings (1, 2) and a circled '1'. A box on the left contains a downward-pointing triangle with a checkmark.

Handwritten musical notation for the fifth staff. It features notes with stems and flags, and rests. Above the staff are accents and dynamic markings. Below the staff are fingerings (1, 2) and a circled '1'. A box on the left contains a downward-pointing triangle with a checkmark.

1 2 & 3 1 2

2 2 2 2 2 2 2 2 2 2 2 2

1 1 1 1 1 1 1 1 1 1 1 1

3 1 2 3 1

(2 2) (2 2) (2 2) (2 2) (2 2) (2 2)

(1 1) (1 1) (1 1) (1 1) (1 1) (1 1)

2 3 A2 1 2 3

2 2 2 2 2 2 2 2 2 2 2 2

1 1 1 1 1 1 1 1 1 1 1 1

1 2 3

1 2 2 2 2 2 2 2 2 2 2 2

1 1 1 1 1 1 1 1 1 1 1 1

1 2 3 1 2

2 2 2 2 2 2 2 2 2 2 2 2

1 1 1 1 1 1 1 1 1 1 1 1

3 1 2 3 1

2 3 1 2 3

①

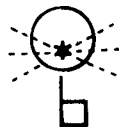
1 2 3 2 1

2

2 3 1 2 3 Fine

MEMOS

① The dancer pretends to blow out air, as if saying "sshhhhhh — be quiet."



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The

Ballspiel

Solo

Op. 91^a No. 10



Ellen O'Reilly

Photo By Donald Malpass

Ballspiel

Op. 91^a No. 10

A swift lightness, especially on the hop following the run, is extremely important. The hop must be light and high, with head and arm up. Ankle strength and flexibility is necessary for light and fast foot movement. This is especially true in the run and hop in this dance.

A1

$\text{♩} = 144$

ad libitum

B

2

1 2 3

1 2

ad libitum

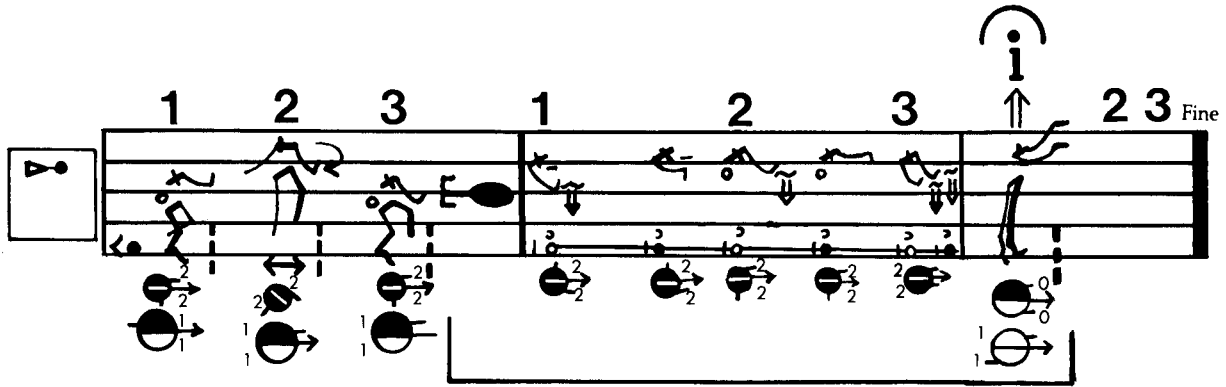
3 1 2 3 1 2 3

A2

1 2 3 1 2 3 1 2 3

ad libitum

2 3 1 2 3



MEMOS

- ① The hands move quickly and relaxed, moving twice as fast as the legs. They give the feeling of bouncing and throwing a ball.

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The

Tanagra

Solo

Op. 91^b No. 16



Ellen O'Rielly

Tanagra

Op. 9^b No. 16

The Tanagra figure which this dance introduces, should be executed with great precision. The first part is very contained. The second part is more open.

The notation consists of four systems, each with a staff of dance figures and a corresponding staff of footwork. The first system includes a tempo marking of quarter note = 116. The notation uses various symbols like circles, arrows, and numbers to represent dance steps and foot positions. A section labeled 'A' is also present.

A

Slide

Solo

Op. 33 No. 3



Slide

Op. 33 No. 3

The skips in this playful dance are very sharp and crisp. This dance has been performed both with and without a scarf. The scarf can be three yards of light China silk.

The musical score is organized into four systems, each representing a different section of the dance. Each system consists of three horizontal lines: a musical staff at the top, a line of dance notation in the middle, and a line of footwork notation at the bottom. The first system is labeled 'A1' and includes a tempo marking of quarter note = 132. The dance notation uses arrows to indicate the direction of movement and 'X' marks to denote scarf movements. The footwork notation uses circles with numbers (1, 2) and arrows to specify the steps and their directions. The score is divided into measures, with some measures containing multiple 'X' marks, indicating complex scarf movements. The notation includes various symbols for footwork, such as circles with numbers and arrows, and dance steps represented by lines with arrows and 'X' marks.

1 2 3

X: scarf

1 2 3

X: scarf

B

1 2 3

X: scarf

1 2 3 1

X: scarf

2 3 1 2

X: scarf

3 1 2 3

X: scarf

1 2 3 1 2

X: scarf

3 1 2 3

X: scarf

1 2 3

X: scarf

1 2 3 1

X: scarf

2 3 1 2 3

X+: scarf

1 2 3

X+: scarf

① 1 2 3 ① 1 2 3

X+: scarf

A2 1 2 3

X+: scarf

1 2 3 1

X+: scarf

X: scarf

X: scarf

X: scarf

X: scarf

MEMOS

- ① The scarf is behind the dancer.
- ② The scarf is in front of the dancer.
- ③ The floor plan (the pattern on stage) for this section is variable.

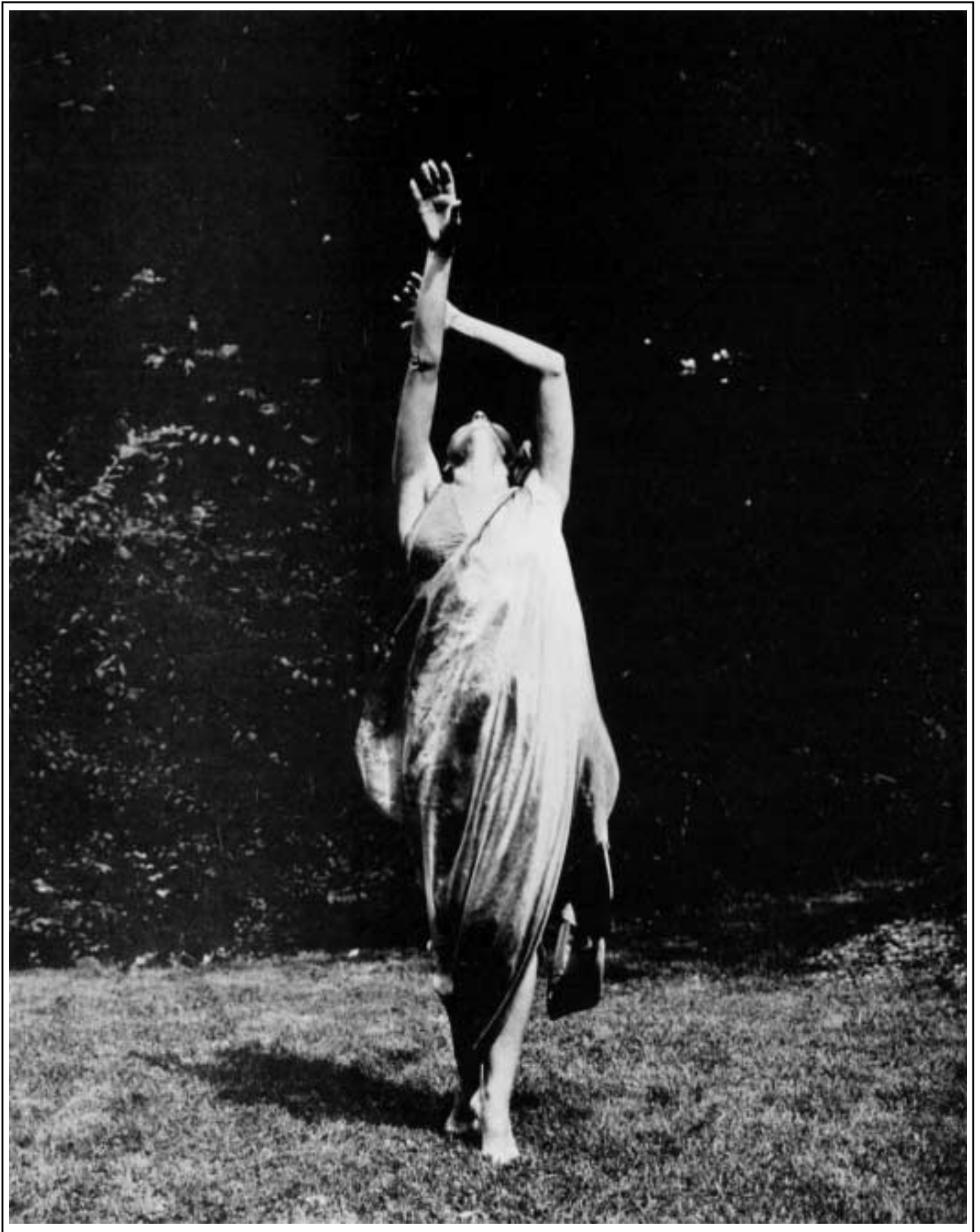
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The

Waterstudy

Solo

Op. 91^a No. 12



Ellen O'Rielly

Photo By Donald Malpass

Waterstudy

Op. 91^a No. 1.

This seems to be a favorite of many. Start the dance quietly, using little space. With each repetition, cover more space. The upper torso is loose and supple while the legs and feet move with strong precision.

The notation is organized into four systems, each with a musical staff and corresponding dance diagrams below it. The first system begins with a tempo marking of quarter note = 138. The notation includes rhythmic patterns, footprints, and body diagrams. The first system is divided into sections by vertical bar lines, with a section labeled 'A1'. The notation includes various symbols such as arrows, circles, and numbers (1, 2, 3, &) indicating specific dance movements and counts.

1 2 3 & 1 2 & 3

1 1 1 1 1 1 1 1 1 1 1 1

1 2 3 1 & 2 3 1 2 3

1 1 1 1 1 1 1 1 1 1 1 1

A₁

1 2 & 3 & 1 2 & 3

1 1 1 1 1 1 1 1 1 1 1 1

& 1 & 2 3 1 2 3 1

1 1 1 1 1 1 1 1 1 1 1 1

2 & 3 & 1 2 & 3 &

1 1 1 1 1 1 1 1 1 1 1 1

1 2 3 & 1 2 & 3 & 1 2 &

3 & 1 2 & 3 1 2 3

1 2 3 1 2 3

A₂

1 2 & 3 & 1

2 & 3 & 1 & 2 3

1 2 3

1 2 3 & 1

2 & 3 & 1 2 3 1 2 3

B 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 & 3 & 1 2 &

3 & 1 2 & 3 & 1 2 3

1 2 3

A2 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 3

Blank Page

The

Moment Musicale

Solo

Po. 94 No. 3



Sylvia Gold

Moment Musicale

Op. 94 No. 3

This dance is probably the most difficult dance to perform well. The feeling of surprise must be present. Never anticipate the music. Make your change of direction very sharp. It was performed as an encore piece by Isadora, probably presented in a playful and perhaps flirtatious manner.

A₁

♩ = 96

The image displays four staves of musical notation for the dance 'Moment Musicale'. Each staff consists of three parts: a musical staff with notes and rests, a line of dance steps with arrows indicating direction, and a line of footwork diagrams with numbers 1, 2, 3. The notation is divided into measures by vertical bar lines, with some measures containing a double bar line. The first staff starts with a treble clef and a key signature of one flat. The tempo is marked as quarter note = 96. The piece is labeled 'A1'. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, as well as dance symbols like arrows and footwork diagrams.

Handwritten musical notation on a five-line staff. The notation includes rhythmic markings such as "&" and "1". The notes are stylized, resembling human figures. Below the staff, there are two rows of circular diagrams representing fingerings, with numbers 1, 2, and 3 indicating finger positions. A box labeled "1." is present above the staff, and a box labeled "2." is present below the staff. A time signature of $\frac{1}{2}$ is visible on the right side.

Handwritten musical notation on a five-line staff. The notation includes rhythmic markings such as "&" and "1". The notes are stylized human figures. Below the staff, there are two rows of circular diagrams representing fingerings, with numbers 0, 1, 2, and 3 indicating finger positions. A box labeled "B" is present above the staff.

Handwritten musical notation on a five-line staff. The notation includes rhythmic markings such as "&" and "1". The notes are stylized human figures. Below the staff, there are two rows of circular diagrams representing fingerings, with numbers 0, 1, 2, and 3 indicating finger positions.

Handwritten musical notation on a five-line staff. The notation includes rhythmic markings such as "&" and "1". The notes are stylized human figures. Below the staff, there are two rows of circular diagrams representing fingerings, with numbers 0, 1, 2, and 3 indicating finger positions. A box labeled "1 & 2" is present above the staff.

Handwritten musical notation on a five-line staff. The notation includes rhythmic markings such as "&" and "1". The notes are stylized human figures. Below the staff, there are two rows of circular diagrams representing fingerings, with numbers 0, 1, 2, and 3 indicating finger positions.

Handwritten musical notation for the first system, featuring a treble clef and a series of notes with slurs. The rhythm is marked with accents (&) and numbers (1, 2). Below the staff are circular diagrams representing fingerings, with numbers 1 and 2 indicating specific finger positions.

Handwritten musical notation for the second system, including a treble clef and notes with slurs. The rhythm is marked with accents (&) and numbers (1, 2). Below the staff are circular diagrams representing fingerings, with numbers 1 and 2 indicating specific finger positions.

Handwritten musical notation for the third system, including a treble clef and notes with slurs. The rhythm is marked with accents (&) and numbers (1, 2). Below the staff are circular diagrams representing fingerings, with numbers 1, 2, and 3 indicating specific finger positions.

Coda

Handwritten musical notation for the first part of the Coda section, featuring a treble clef and notes with slurs. The rhythm is marked with accents (&) and numbers (1, 2). Below the staff are circular diagrams representing fingerings, with numbers 1 and 2 indicating specific finger positions.

Handwritten musical notation for the second part of the Coda section, including a treble clef and notes with slurs. The rhythm is marked with accents (&) and numbers (1, 2). Below the staff are circular diagrams representing fingerings, with numbers 1, 2, and 3 indicating specific finger positions.

System 1: Treble clef, box with triangle symbol. Notes with slurs and accents. Bass line with fingerings and accents.

System 2: Treble clef, box with triangle and slash symbol. Notes with slurs and accents. Bass line with fingerings and accents.

System 3: Treble clef, box with triangle and slash symbol. Notes with slurs and accents. Bass line with fingerings and accents.

System 4: Treble clef, box with letters AC, V, BD, E. Notes with slurs and accents. Bass line with fingerings and accents.

System 5: Treble clef, box with exclamation mark. Notes with slurs and accents. Bass line with fingerings and accents. Ends with "Fine".

MEMOS

① The hand, although in a classical ballet position, points with the index finger, as if pointing at a person. This is done with a great emphasis.

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The

Duet

Op. 33

No. 10



Sylvia Gold and Ellen O’Rielly

Photo By Donald Malpass

Duet

Op. 33 No. 10

A beautiful classic Duncan dance. The gestures always originate in the upper torso, with the arms and head following through. The arm movements must be continuous and flow into each other. This dance is an example of the perfect musical visualization of the Duncan style.

The notation is organized into two systems, each with three staves. The top staff of each system contains musical notation with notes and rests, and a small diagram of a dancer's pose. The middle staff contains circular diagrams representing the head and upper torso, with arrows indicating movement directions. The bottom staff contains a larger diagram of the full body, showing the legs and feet, with arrows indicating footwork. A vertical bar labeled 'A' separates the two systems. The tempo is marked as $\text{♩} = 108$. The notation includes various markings such as '1', '2', '3', 'E', and 'X' to denote specific movements or counts. A box containing a sequence of numbers (1, 2, 1, 2) is placed above the third measure of the second system.

1 2 3 1 2 3 1

1 2

1 2 3 1 2 3

1 2 3

1

1 2 3 1 2 3

2

B

1 2 3 1 2 3 1 2 3 1

2

1 2 3 1 2 3 1

1 2 3 1 2 3 1

2

X

1 2 3 1 2 3 1 2 3 1

1 2 3 1 2 3 1

2

X

(2 0) (1 1)

(2 0) (1 1)

(2 0) (1 1)

1

2

1

2

A

1

2

3

The image displays two systems of musical notation, each consisting of three staves. The notation includes rhythmic values, fingerings (1, 2), and articulation marks such as accents and slurs. The first system is divided into two measures, with the first measure containing sub-measures 1, 2, and 3. The second system is divided into four measures, with the first measure containing sub-measures 2 and 3, and the second measure containing sub-measures 1, 2, and 3. A large 'X' is drawn over the second staff of the second measure in both systems.

This system contains two measures of music. The first measure is divided into three parts, labeled 1, 2, and 3. The second measure is also divided into three parts, labeled 1, 2, and 3. The violin part (top staff) shows a sequence of notes with fingerings 1, 2, 3 and 1, 2, 3. The double bass part (bottom staff) has a large 'X' over the staff in both measures, indicating a specific technique or a placeholder.

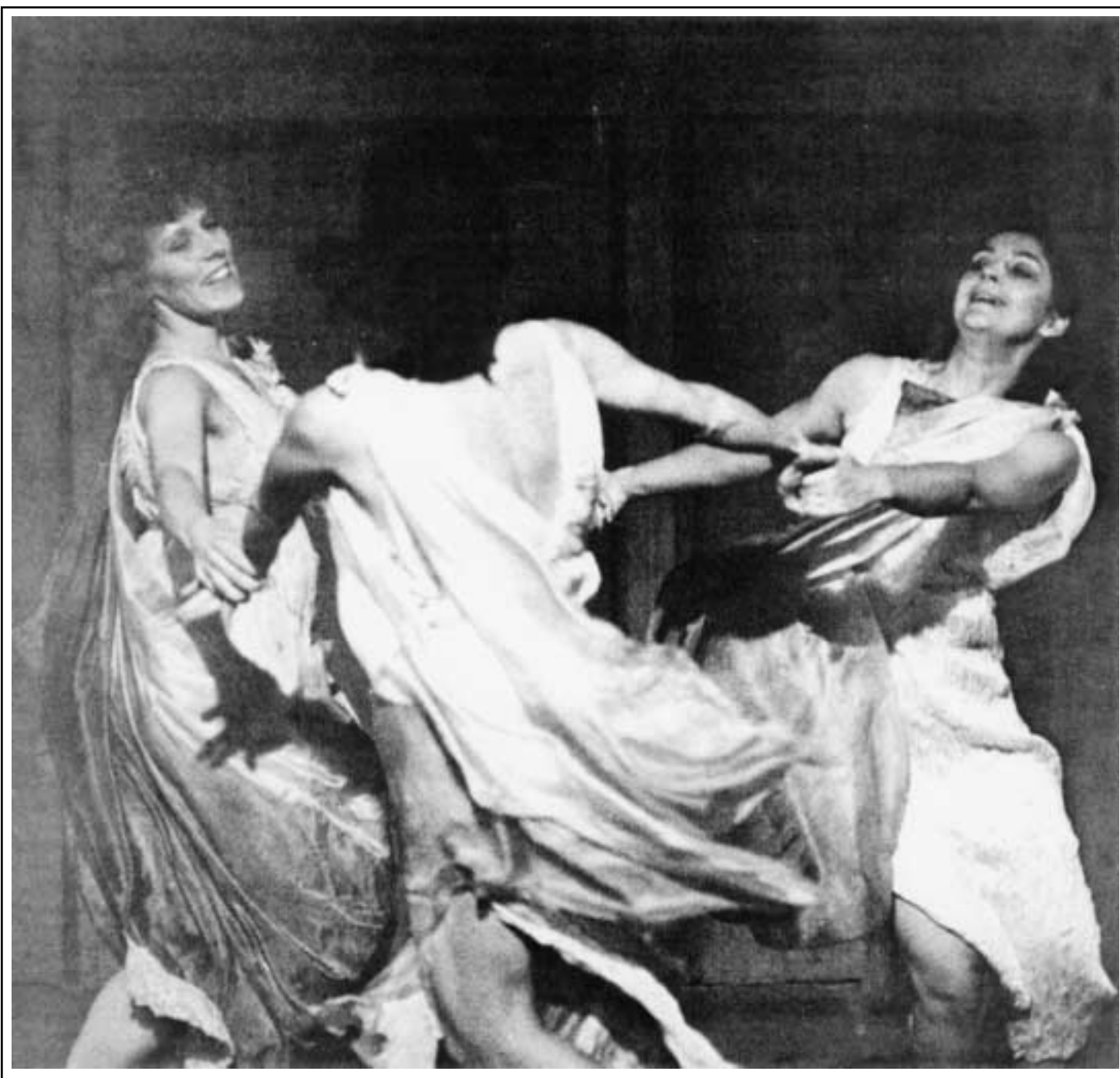
This system contains two measures of music, followed by a second ending. The first measure is divided into three parts, labeled 1, 2, and 3. The second measure is also divided into three parts, labeled 1, 2, and 3. The violin part (top staff) shows a sequence of notes with fingerings 1, 2, 3 and 1, 2, 3. The double bass part (bottom staff) has a large 'X' over the staff in both measures. A second ending is shown at the end of the system, labeled 2., with an upward arrow and the number 2.

The

Three

Graces

Op. 96 No. 15



Kathleen Murphy, Ellen O'Rielly and Patt Adams

Photo By Jaye R. Phillips

Three Graces

Op. 96 No. 15

There is a mystery in the faces of these three dancers before they turn into their joyous circle and climax with a burst of energy. This is probably the most well known of the Schubert dances.

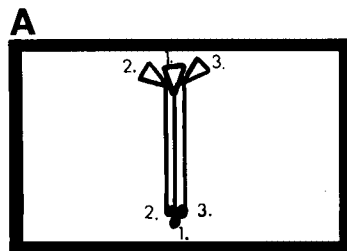
A₁

$\text{♩} = 112$

1A

2A

3A



1A

3

4

1

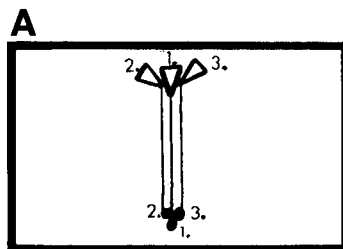
2 3 1

2 3

2A

3A

Detailed description of the musical score: The score is organized into three systems, 1A, 2A, and 3A. System 1A has five measures. Measure 1 has a slur over notes with fingerings 2+ and +3, and a dot on the staff. Measure 2 has a diagonal slash and a dot. Measure 3 has a diagonal slash and the number 4. Measure 4 has a slur over notes with fingerings +2 and +3, and a 'T' symbol in a box above the staff. Measure 5 has a slur over notes with fingerings 1, 2, 3, and 1. System 2A has five measures. Measure 1 has a diagonal slash and a dot. Measure 2 has a diagonal slash and the number 4. Measure 3 has a diagonal slash and the number 4. Measure 4 has a horizontal bar with a '1' and a curved arrow symbol in a box above the staff. Measure 5 has a horizontal bar with a '1'. System 3A has five measures. Measure 1 has a diagonal slash and a dot. Measure 2 has a diagonal slash and the number 4. Measure 3 has a diagonal slash and the number 4. Measure 4 has a horizontal bar with a '1' and a curved arrow symbol in a box above the staff. Measure 5 has a horizontal bar with a '1'. Each system starts with a box containing a 'Y' and a question mark.

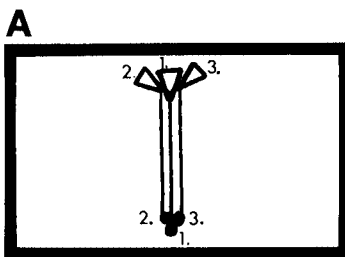


1A

1 2 3 1 2 +2 3 +3

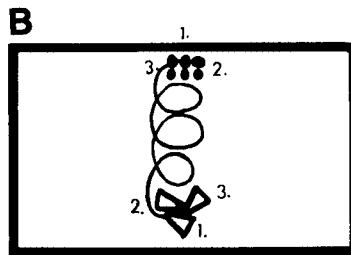
2A

3A



B $\downarrow = 144$

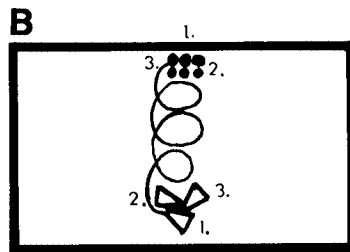
	1	2	3	1	2
1B					
2B					
3B					



1B

2B

3B

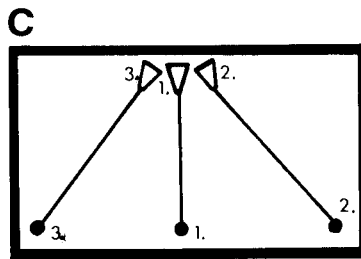


1C 2 3 1 2 3 1 2 3 1 2 3

2C

3C

Detailed description: This is a musical score for three parts, labeled 1C, 2C, and 3C. Part 1C is the top staff, featuring a melodic line with eighth and sixteenth notes, often beamed together. Above the staff are fingerings: '2 3' for the first two notes, '1' for the next, '2 3' for the next two, '1' for the next, and '2 3' for the final two. Part 2C is the middle staff, showing a bass line with a heavy bar across the first three measures and a melodic line in the fourth. Part 3C is the bottom staff, also with a heavy bar in the first three measures and a melodic line in the fourth. The fourth measure of all parts features a complex rhythmic pattern with many notes and rests. A large upward-pointing arrow is positioned above the fourth measure of the top staff.

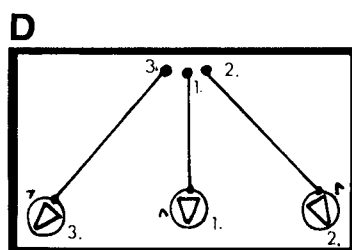


1D

2D

3D

The diagram shows three systems of musical notation (1D, 2D, 3D) for a guitar exercise. Each system consists of a staff with notes and fingerings, and a fretboard diagram below it. The fretboard diagrams show the positions of the fingers (1, 2, 3) on the strings. The notation includes various symbols such as circles, arrows, and numbers, indicating specific techniques or fingerings. The exercise is divided into three measures, with fingerings 1, 2, and 3 indicated above the notes. The fretboard diagrams show the positions of the fingers on the strings, with numbers 1, 2, and 3 indicating the finger used. The notation includes various symbols such as circles, arrows, and numbers, indicating specific techniques or fingerings.



A₂ ♩ = 112

1E 2E 3E

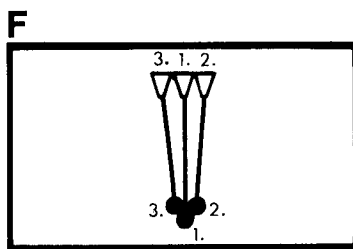
1 2 3 1 2 3 1 2 3 1 2

1E 2E 3E

E

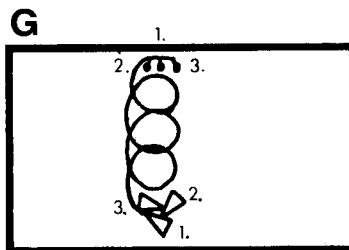
3. 1. 2.

	3	1	2	3	1	2	3	
1F								
2F								
3F								

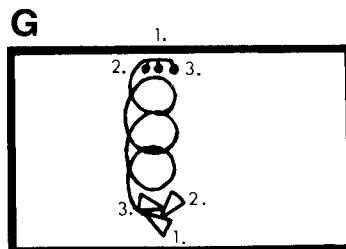


B ♩ = 144

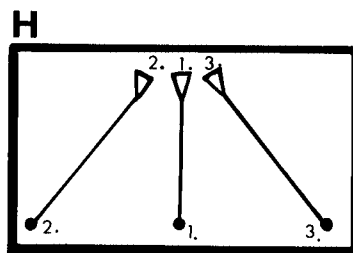
	1	2	3	1
1G				
2G				
3G				



The image displays a musical score for three guitar parts, labeled 1G, 2G, and 3G. Each part is written on a six-line staff. The score is divided into three measures by vertical bar lines. Above the staves, there are various musical notations including notes, stems, and dynamic markings such as $+2$, $+3$, -2 , $3+$, $1.1.2.$, $2+$, and $+3$. Below the staves, there are fretboard diagrams showing fingerings for each note, with numbers 1, 2, and 3 indicating the fingers used. Some diagrams include circled numbers or arrows to indicate specific techniques. A diagonal slash is present in the first measure of each part, indicating a change in the instrument or a specific playing technique. The score concludes with a double bar line and a final note in the third measure of each part.



The image shows a musical score for three hands, labeled 1H, 2H, and 3H. The score is organized into three measures. Above the first measure, fingerings are indicated: 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. Hand 1 (1H) features a melodic line with slurs and accents, and a bass line with chords and fingerings. Hand 2 (2H) has a bass line with slurs and accents, and a melodic line with slurs and accents. Hand 3 (3H) has a bass line with slurs and accents, and a melodic line with slurs and accents. The score concludes with a double bar line and a repeat sign.



11 1 2 3 1 2 3 1 2 3 1 2 3

11

21

31

(1 0 1)

(1 0 1)

(2 0 2)

(2 0 2)

(1 0 1)

(1 0 1)

(2 0 2)

(2 0 2)

(1 0 1)

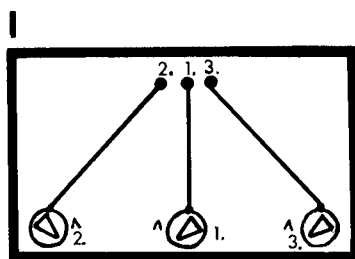
(1 0 1)

(2 0 2)

(2 0 2)

(1 0 1)

(1 0 1)



A₃ ♩=112

1J 2 3 1 2 3 1 2 3 1 2 3

The musical score consists of three staves labeled 1J, 2J, and 3J. Above the staves are rhythmic groupings: 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3. Staff 1J contains a melodic line with eighth and sixteenth notes, including slurs and accents. Staff 2J and 3J contain rhythmic patterns, primarily horizontal lines with stems, and some melodic fragments in the later measures. Fingerings (1, 2, 3) and other performance markings are present throughout.

J

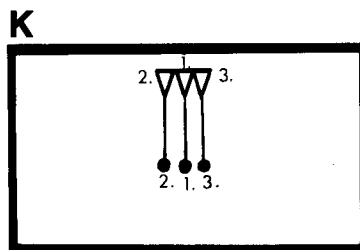
A diagram showing a triplet of eighth notes. The notes are enclosed in a rectangular box. Above the first note is the number '2', and above the third note is the number '3'. The notes are marked with '1', '2', and '3' respectively, indicating fingerings.

1K 1 2 3 1 2 3 1 2 3 1 ↑ 2 3 Fine

2K

3K

1 2 3 1 2 3 1 2 3 1 ↑ 2 3 Fine



Glossary of

Classic

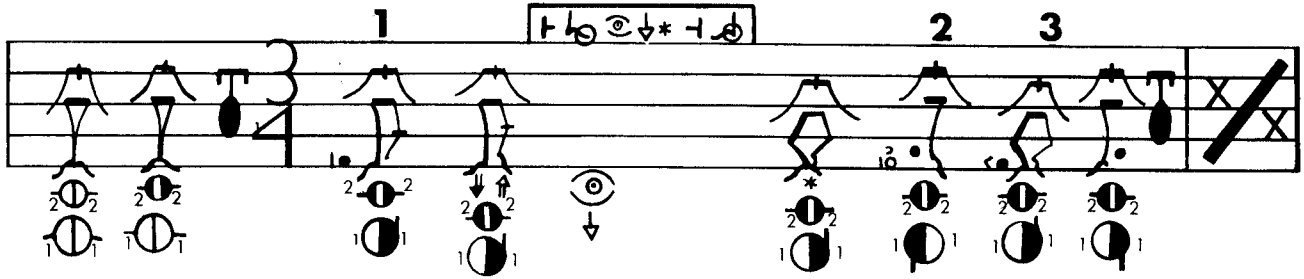
Isadora Duncan

Steps

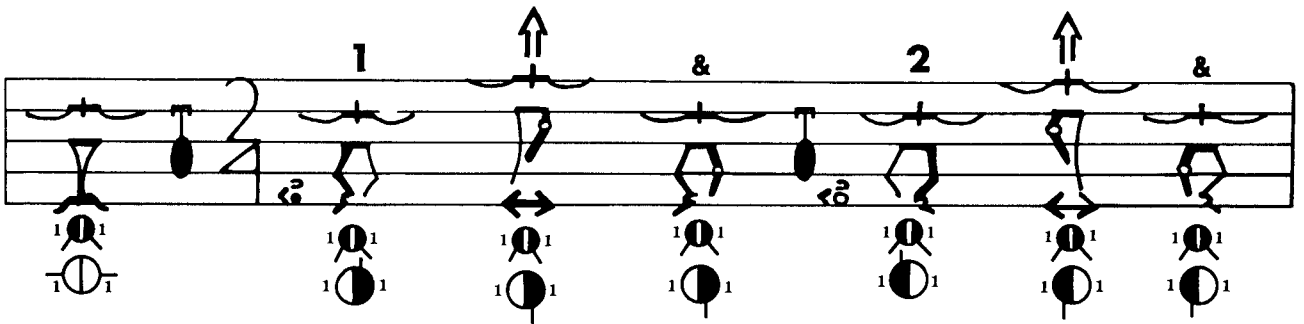
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G l o s s a r y o f
C l a s s i c I s a d o r a D u n c a n S t e p s . . .

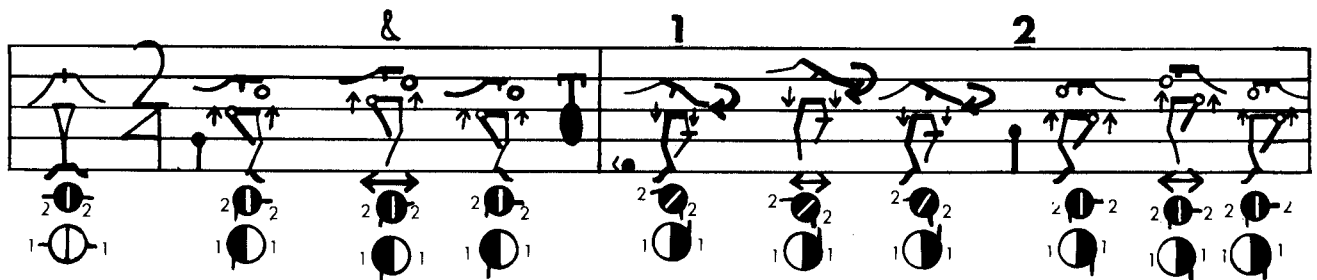
WALTZ



SKIP



SWING STEP



Glossary of


Sutton


Dance Writing


Symbols


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Glossary of Sutton Dance Writing® Symbols


3-D Symbol 


3-D Symbol 

Circular Motion Symbol 

Swinging Motion Symbol 

Fast Spin Turn 

Slow Inching Turn 

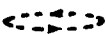
Jumping Arrow 

Traveling Symbol 

Walking Dots 

Running Dots 


Bourrée 


Circular Motion
from The Knee Joint 


Touching *


Holding +

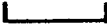
Striking #

Brushing 

Rubbing 


Trembling 


Smooth Line 

Unit Connecting Line 

Staccato Movement ●

Accented Movement >

Fermata-Sustained Movement 

Unevenly Accented Movement 

Forceful Movement *f*

Peaceful Movement *p*

Tempo Word **Allegro**

Dynamics Word *agitato*

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Valerie Sutton

Inventor,

Sutton

Dance Writing®
