Inda Sabatini Notebook

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Written, Produced & Published
by
Givnology Labs

GIVNOLOGY

*To **Inda Sabatini** the source, inspiration & essence of the **Sabatini School of Music and Culture***

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By Givnology Laboratories
The Inda Sabatini Notebook, not for sale!
p. cm.
Includes notes, research, notation, analysis, programming, techniques, tips, sketches and works in progress.
ISBN 978-0-9878710-1-5 (pbk.)
1. Finale Sheet Music Score software programming for multiple repeats and active ornament programming 2. In-process unpublished scores still being worked out 3. Latin music improvisation accompaniment cued section conducting directions 4. Chordal analysis and cheat-sheet for famous Jewish song "Hava Nagilah" 5. Rhythmic analysis and percussion diagram for Herbie Hancock's crossover popular dance song "Chameleon" – all in process and unfinished.
I. Title.
2015

Music / Instruction & Study / Appreciation

Our primary editor Teo Vincent IV studies at the Royal Conservatory of Music, and piano playing piano privately with Oszkar Morzsa of the Franz Liszt Academy in Budapest, Hungary. He continues composing, creating education & wellness media, and music lessons.

A really big special thanks to George *"Thurgopedia"* Thurgood at the RCM for his academic excellence, expert teaching skills, piano & creative collaboration.

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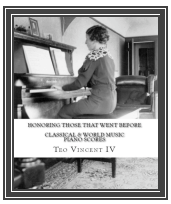

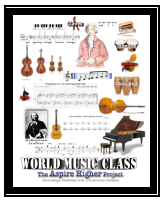

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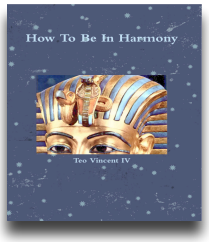

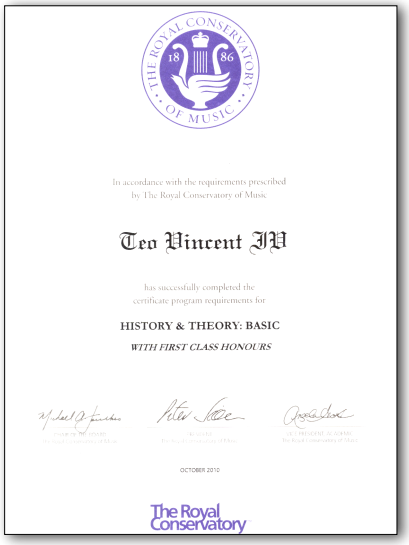

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The latest scores, sequences and pdf files can be found here: http://teovincent4.com

HAVAH NAGILAH,

Traditional

{V V V V i i V-iv V} *fine*

{V V iv iv iv iv V-iv V}

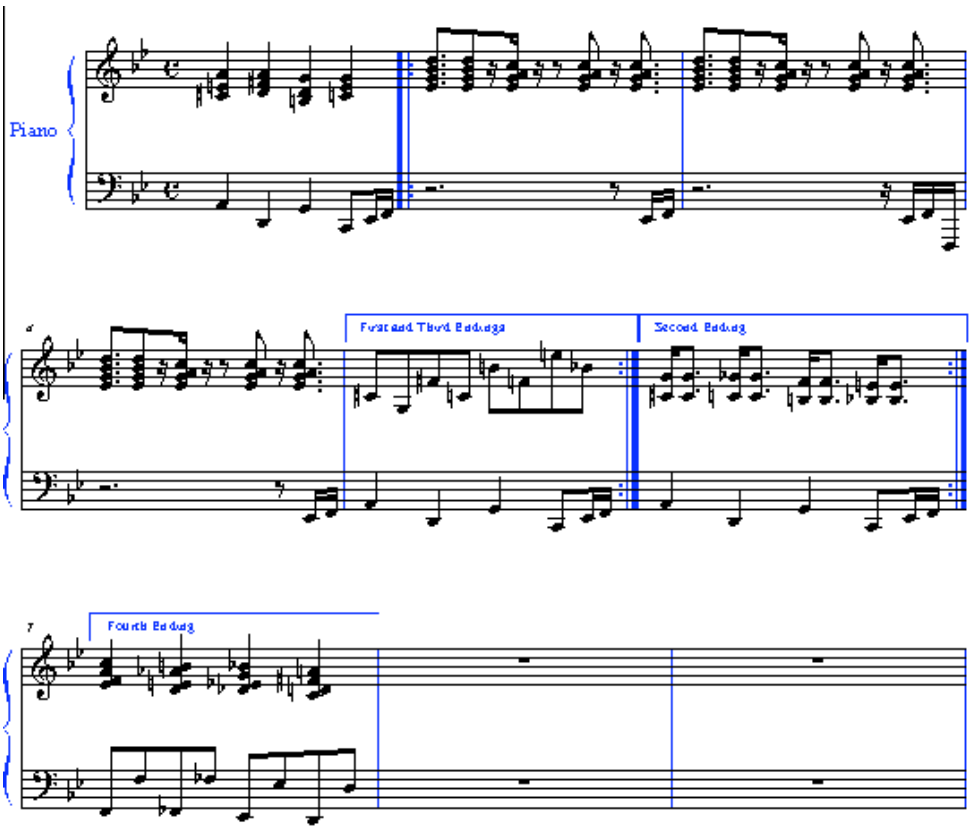
i i i-iv6 i-iv6

{i-i7 VI-i} {iv6-V7 iv6}

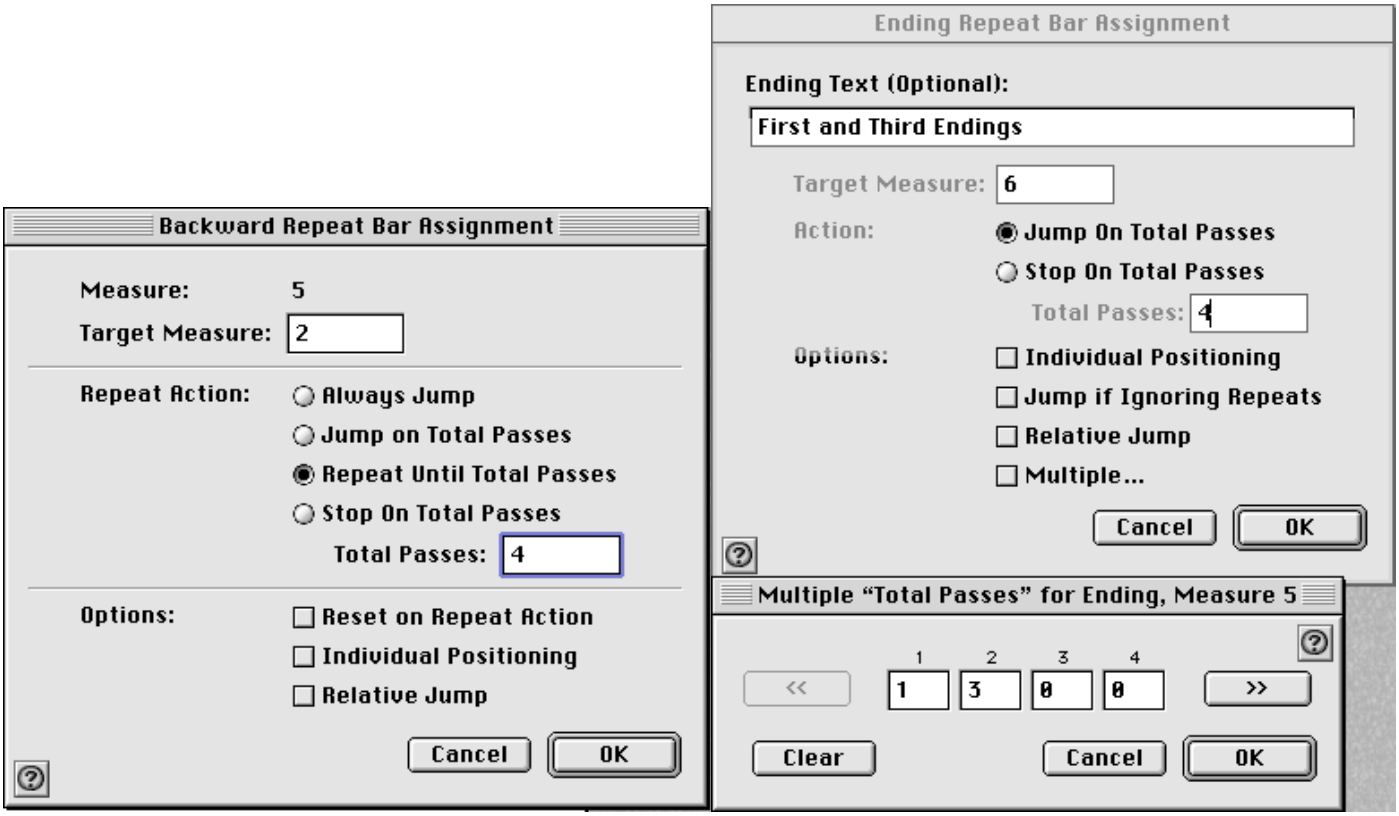
V ø V7 i D.C. al fine

How I set up Four Endings, 1st and 3rd the same.

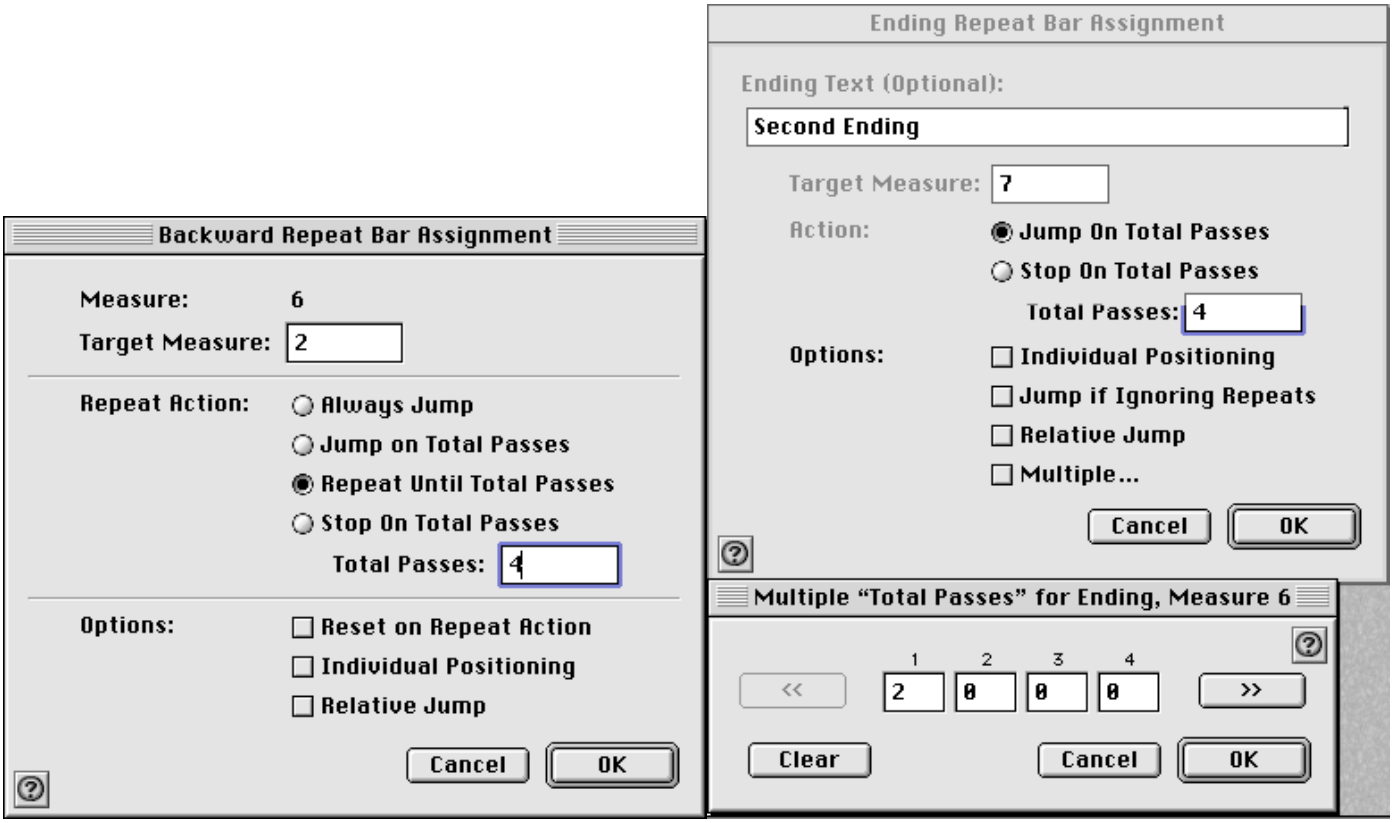
Here is the end result:



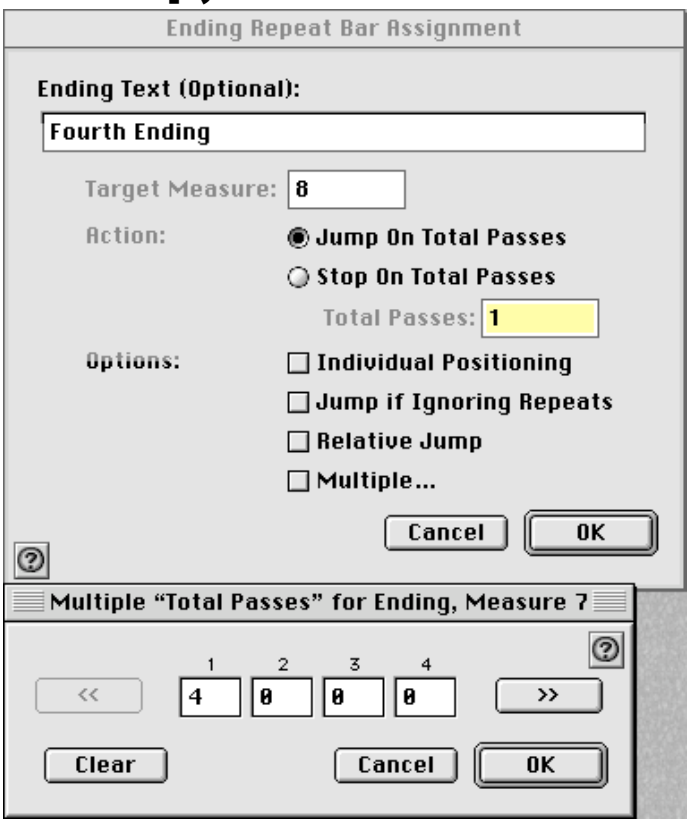
Steps: 1st and 2nd, in bar 5:



3rd and 4th steps, in bar6:



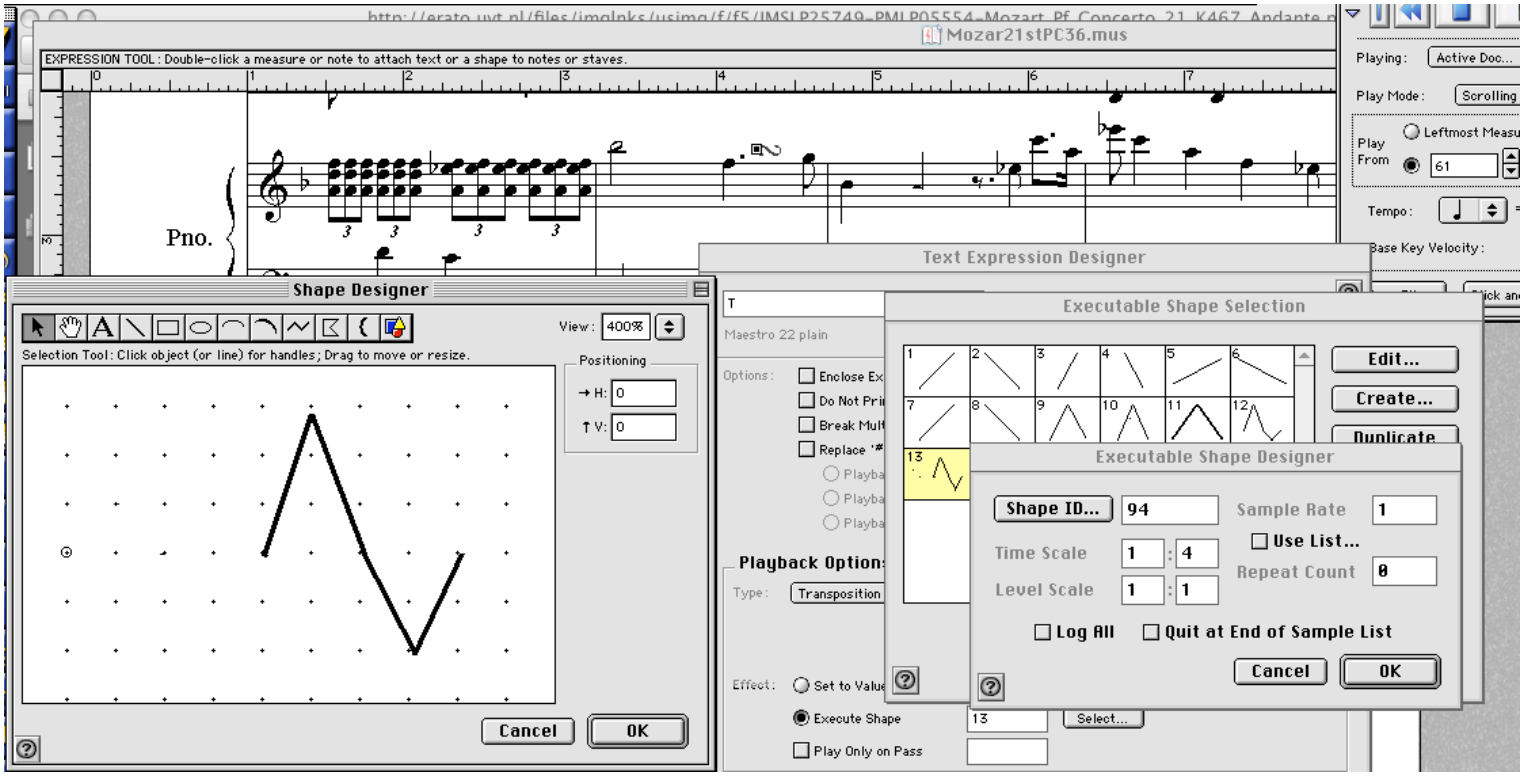
5th step, in bar7:



Schlagg (turn) programming notes – rough draft.

The turn ornament is chosen in the score. TEXT EXPRESSION DESIGNER window is there showing type is TRANSPOSITION. Shape is chosen and you can see the EXECUTABLE SHAPES there, from #9 on are created ones. The selected one was created in the SHAPE DESIGNER window there on the left. Show grid has been turned on and the grid units are 1/8th notes.

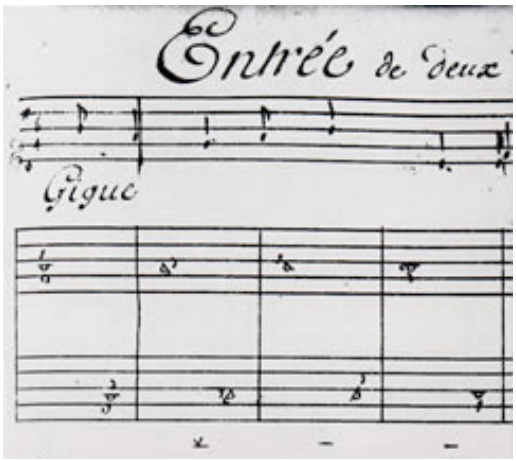
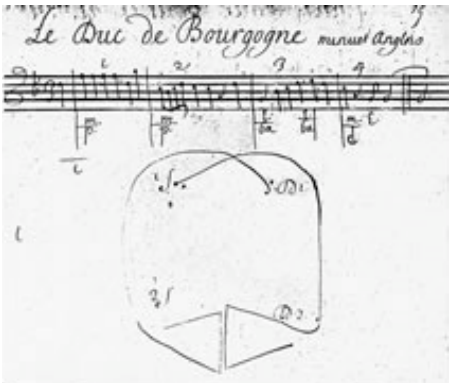
This particular turn goes up a whole note and down a whole note. See the small graphic for shape 12 shows going up a whole note and down only ½ note. The settings in TIME SCALE, LEVEL SCALE, REPEAT COUNT and QUIT AT END.. I have only barely scratched the surface of their possibilities and usefulnesses.



BaroqueDance.com

How do we know the choreography for Baroque dances?

Luckily, several systems of dance notation were being developed in France during the 1680s and a limited number of ballroom, theatre, and country dances were preserved in publications and manuscripts. Compare the examples of the three notation systems shown side by side below and then proceed to the discussion of each. The **Favier** and **Lorin** notations are discussed briefly and the **Feuillet** notation in greater detail, as it was the most widely used.

Favier Notation	Lorin Notation	Feuillet Notation
		
Favier Notation jeté onto the right	**Lorin Notation** jeté onto the left, jeté onto the right	**Feuillet Notation** jeté onto the right

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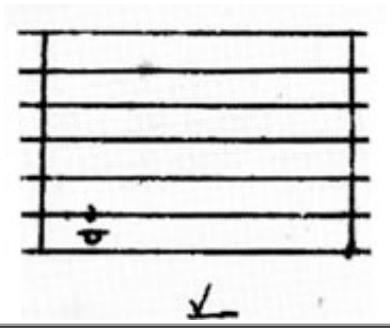
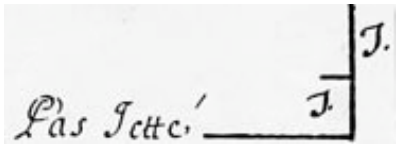




Continue to Favier Notation

I. Favier Notation

In 1688, choreographer Jean Favier *l'aîné* notated an entire comic mascarade, *Le Marriage de la Grosse Cathos*, complete with singers, dancers, two actors, and an onstage oboe band. Instructions for deciphering the notation were not included in the mascarade manuscript and reading it remained illusive until scholars Rebecca Harris-Warrick and Carol Marsh realized the notation was discussed in an article on "Chorégraphie" in Diderot's *Encyclopédie* dating from the mid-1700s. Dancing manuals contemporary with the notation (1680s) are

Ia. Learn more about Favier Notation

Musical Theatre at the Court of Louis XIV - Le Mariage de la Grosse Cathos by Rebecca Harris-Warrick and Carol G. Marsh and published by Cambridge University Press in 1994 contains a facsimile and an excellent analysis of Favier's notation.

Favier Notation Example

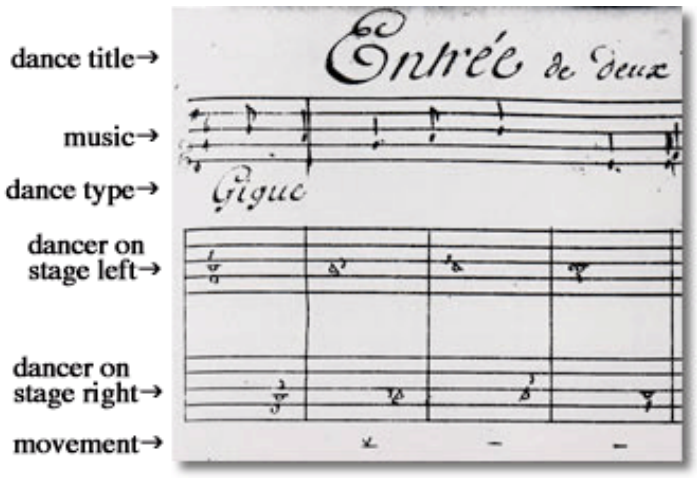
lacking, so we must speculate on the exact technique of the steps.

Read the example from top to bottom:

- title of dance
- top stave contains notes of the music
- dance type is indicated below music: Gigue
- middle stave contains location, use of right or left foot - d for *droit* (right) or g for *gauche* (left), and facing of the dancer who begins on stage left, notice that there are precise movements lined up under specific beats of the music
- bottom stave contains the same information for the dancer who begins on stage right
- and symbols below the staves indicate the movement.
- Not shown in the example: notation for arm movement, which is limited to use of the letter "m" for taking hands (*mains*) and use of the letter "b," presumably for use of the arms (*bras*) which is not described precisely

Not shown or readily apparent in the notation:

- obvious visual representation of path through space
- obvious visual representation of the steps/movements



Pro: Because movements are lined up directly under the music notes, dance rhythm can be notated very precisely. Also, because performers are assigned their own staves, dances for multiple dancers can be notated more easily than with Lorin or Feuillet notation which rely on mapping the spatial patterns in a diagram - the diagrams for multiple dancers could become very confusing.

Con: Reading Favier notation can be a tedious chore, as one must constantly move from stave to movement to decifer which foot performs an action for each beat and from stave to stave to understand spatial relationships between multiple dancers. Only after you have pieced together the movement beat by beat do you actually understand the larger sequence of movements within the measure of music and your path through space. The big picture is not quickly apparent.

Continue to Lorin Notation

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II. Lorin Notation

Two manuscripts by André Lorin survive from the same time period, one from c.1685 and one dated 1688. Lorin notates country dances that he learned during a trip to England and writes that he has "improved" them with the addition of French steps. Lorin included a key to the step abbreviations in the c.1685 manuscript, but dancing manuals from this decade are lacking and so we must speculate on the exact technique of the steps he names in the key.

Read the example from top to bottom:

- dedicatee (Le Duc de Bourgogne) and title of dance (Menuet Anglois)
- music
- letters below the music representing the steps
- diagram below the music and steps shows the dancers' paths through space
- Not shown in the example: notation for arm movements, although symbols exist for showing when dancers are to take or let go of hands, to clap, and to doff one's hat

Not shown or readily apparent in the notation:

- progression through space according to the music measure
- specific step rhythms and timing with the music within a measure of music

---

Pro: Provides a record of English country dances brought to France and the French steps Lorin used in the dances. Useful as a comparison with Playford's versions of some of the same dances and with some that are notated almost twenty years later in 1706 by **Feuillet in *Recüeil de Contredances.*** Feuillet lists the steps being used in *contredanses* at that time in his introductory instructions.

Con: Lorin's system was used to notate *contredanses,* and therefore describe a limited step vocabulary. Progression through space according to timing measure by measure is rarely indicated - most of Lorin's spatial diagrams lack music measure marks. Precise information on step timing within a measure of music is lacking.

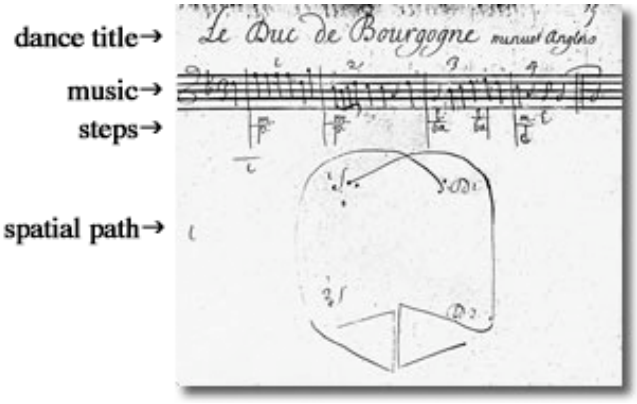
IIa. Learn more about Country Dance and Contredance

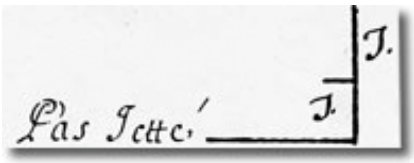
•Playford, John. *The Dancing Master*. London: John Playford, 1651.

•Lorin, André. *Livre de contredance présenté au roy* [c. 1685], manuscript; and *Livre de la contredance du Roy* (1688), manuscript.

•Feuillet, Raoul-Auger. *Recueil de Contredances.* Paris: 1706; New York: Broude Brothers, 1968. Facsimile. **Access online at Library of Congress.** Translated by John Essex as *For the Furthur [sic] Improvement of Dancing…Translated from the French of Monsr. Feuillet…by John Essex dancing master.* London, 1710. **Access online at Library of Congress.**

Lorin Notation Example





Lorin's notation of two pas jettés

The J. on the left side of the vertical line indicates a jetté with the left foot while the J. on the right side indicates a jetté with the right foot. This would be placed under the measure where the jettés should occur.

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Continue to Feuillet Notation

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III. Feuillet Notation	**IIIa. Inventories of Feuillet Notations**
In 1700 Raoul-Auger Feuillet published a system of notating dances in a book titled ***Chorégraphie***. It was translated into English by dancing master John Weaver in 1706: ***Orchesography***. Pierre Beauchamps, the director of the *Académie Royale de Danse* and dancing master to the king until Jean-Baptiste Lully's death in 1687, filed a formal complaint in 1704 claiming that Feuillet and Lorin had been given credit for inventing dance notation when in fact he had done so earlier. He was unable to substantiate his claims, though, as he had failed to publish his work. Many dancing masters and music writers credited Beauchamps in print with the initial creation of a notation system for this style of dance. (Harris-Warrick and Marsh discuss this in their study of Favier's notation previously mentioned, pp. 84-85.) Scholar Régine Astier, currently working on a translation of the complaint documents, recently indicated to me in a private communication that it is unclear whether Beauchamps' system resembled any of the notations published later.	The Feuillet system was the most widely used of the three notation systems and over 300 theatrical and ballroom dances were recorded, providing courts all over Europe easy access to the most fashionable dances. The extant notations are meticulously catalogued in two publications: •Lancelot, Francine. *La Belle Dance: Catalogue Raisonné des Chorégraphies Françaises en Notation Feuillet.* Paris: Van Dieren Éditeur, 1996. •Little, Meredith Ellis and Carol G. Marsh. *La Danse Noble: An Inventory of Dances and Sources.* Williamstown, New York, Nabburg: Broude Brothers Ltd., 1992.

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IIIb. Read the Feuillet Notation example to the right from top to bottom:	**Feuillet Notation Example**

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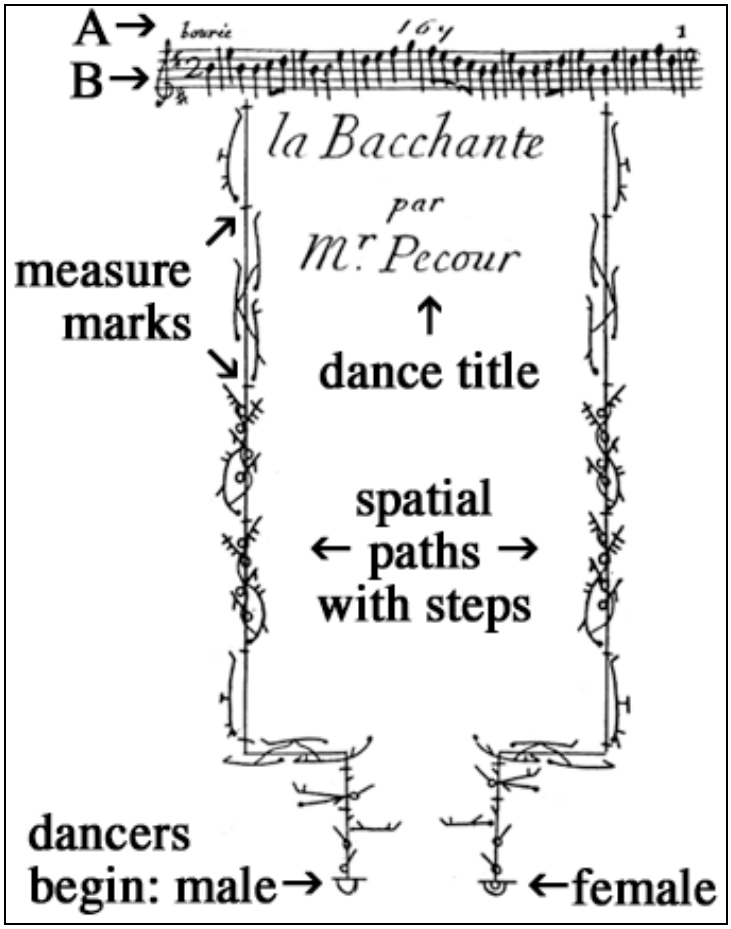
- A = **dance rhythm type**: bourée
- B = **music** for this figure or page of notation, **important note**: the music is always situated in the DOWNSTAGE position, in other words, the page of notation must always be held with the music situated DOWNSTAGE even when the dancer turns
- **dance title**: *la Bacchante*, and in this case, the **choreographer** is identified: *Mr. Pecour*
- **measure marks**: small lines across the floor path or tract indicate music bar lines and movement between two bar lines takes place in one measure of music; there are 8 measure marks on each dancer's floor path indicating 8 measures of movement in this figure (exactly coinciding with 8 measures of music across the top of the page)
- **spatial path or tract** for the two dancers with the **steps notated measure by measure**
- notation for the **male dancer** (left) and **female dancer** (right) in their **beginning location and facing**, each figure or page of the dance will show the beginning position of the dancers in space, in relation to each other, and their facings: in the example, the dancers begin upstage and are facing downstage
- notation symbols for arm movements (*port de bras*) were developed but rarely used on dance notations (**Feuillet, p. 89**; **Weaver, p. 96**)
- notation for symbols showing when dancers are to take or let go of hands are used (**see notation for hands below**)

Not shown or readily apparent in the notation:

- *port de bras* or arm movement, except the taking and letting go of hands (see reference above concerning existence of notation for *port de bras* that was rarely used)



Pro: This system relays the most information of the three in a visual format that can be read quickly.

Con: Arm movements are not usually notated. It is difficult to notate multiple dancers.

Proceed to the Basics of Reading Feuillet Notation

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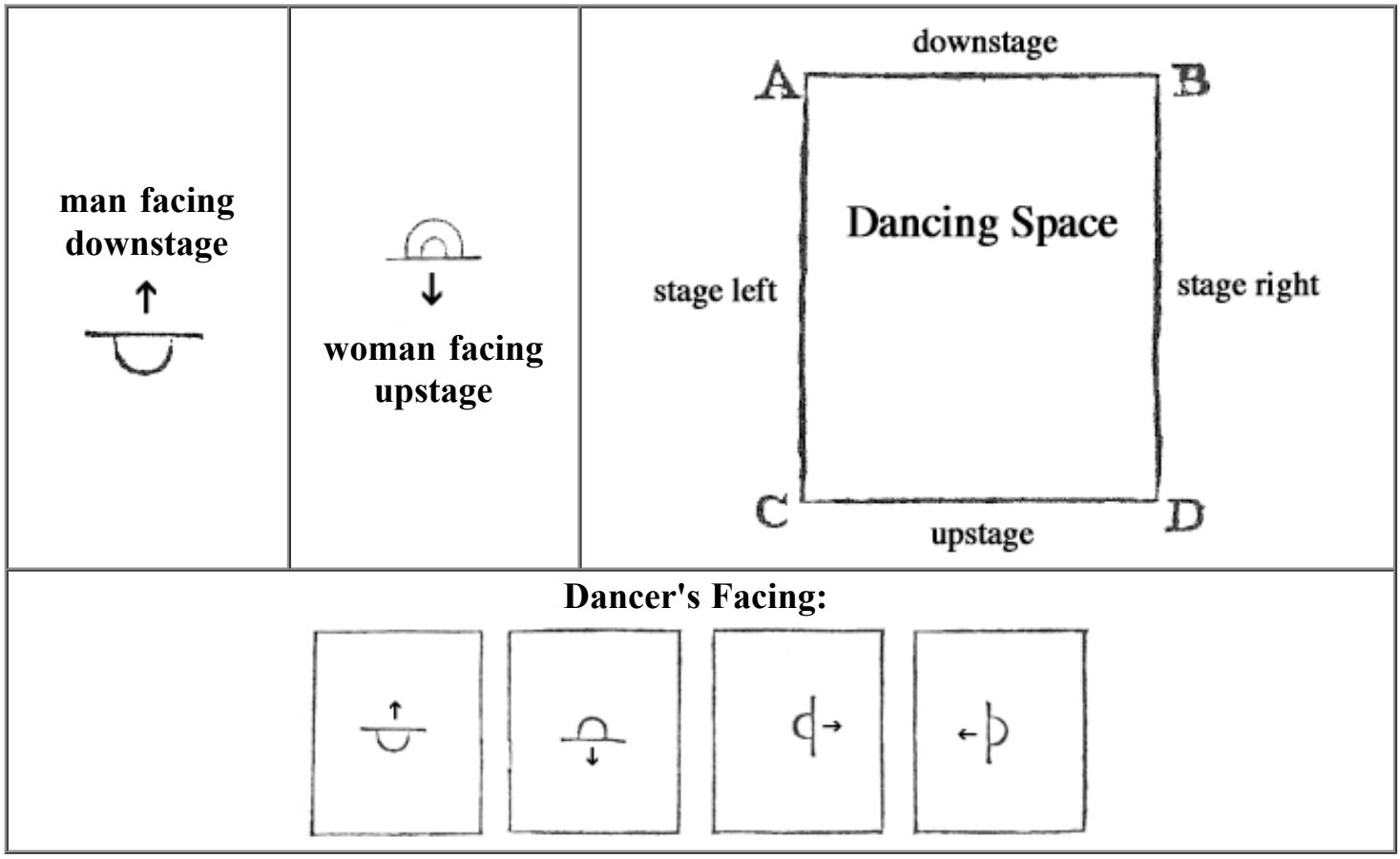
1. Establish the dancing space, facing, dancers:

- locate the dancers and their facing in the dancing space on each figure or page of the dance so that you know where the dancers start in space and in relation to others
- remember that the music across the top of the page is always located **downstage**



Continue to 2. Position & Path

Back to Basics of Reading Feuillet Notation

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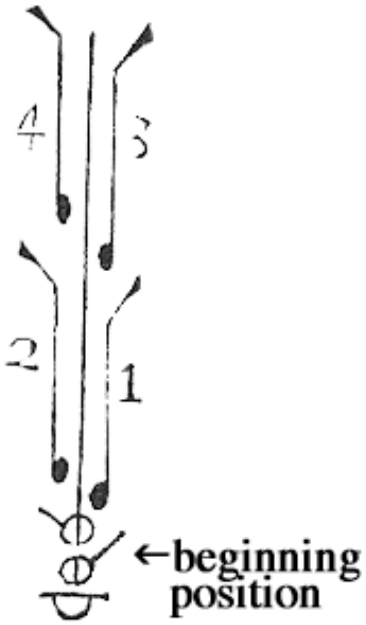
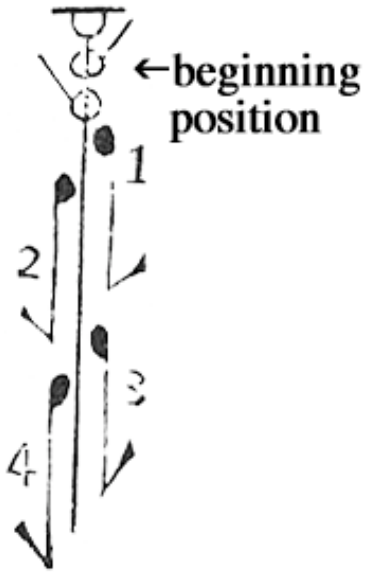
2. Identify the starting position and spatial path or tract:

- starting position of the feet is usually shown on the first figure of the dance only
- look for the dancers' path through space so that you know where to travel
- NOTE: when a path is retraced or when movements occur in one place they cannot be notated on top of each other, so dotted tract lines are used to indicate that the notation must move but the dancer does not: "dot, dot, dot, hold that spot" (my saying), see the last example below

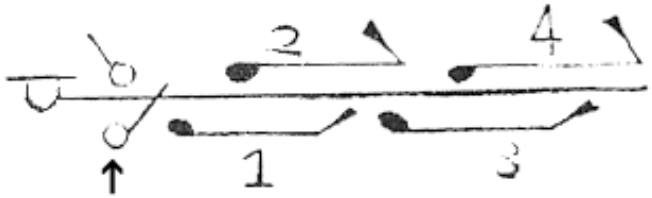
4 steps forward starting with R foot



4 steps backward starting with R foot



4 steps sideways to R starting with R foot, (L foot crosses in <u>front</u> of R foot)



*Steps opening sideways are taken in 2nd position, while steps that cross before or behind are taken in 5th position.

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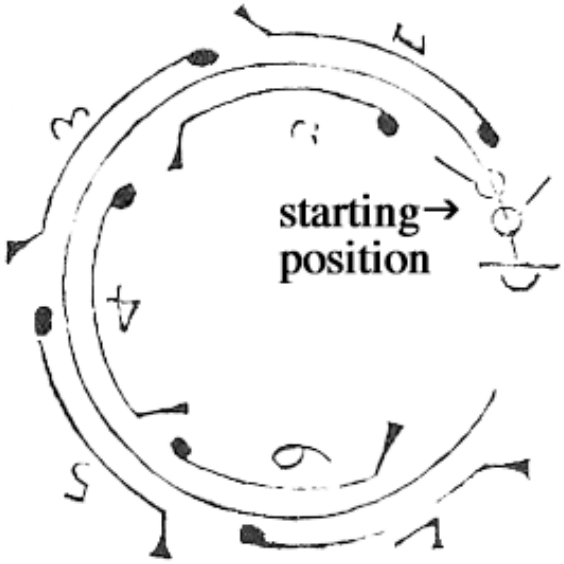
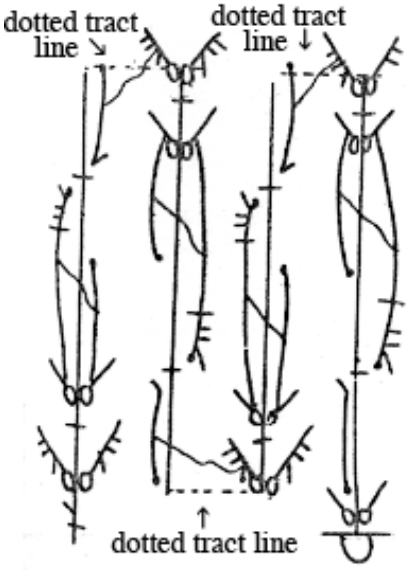
*Steps forward and backward are taken in 4th position.		**7 steps in circular path counterclockwise starting with the R foot** 

Dotted Tract Lines (dot, dot, dot, hold that spot)

In the example to the right, the dancer moves forward, backward, forward, and backward on the same up and downstage tract, or "right line." The steps cannot be notated in layers on top of the previous movement symbols, so the dotted tract lines are used to show that the dancer does not move sideways with the dotted lines, but begins the following movements from the same spot.



Continue to 3. Symbols

Back to Basics of Reading Feuillet Notation

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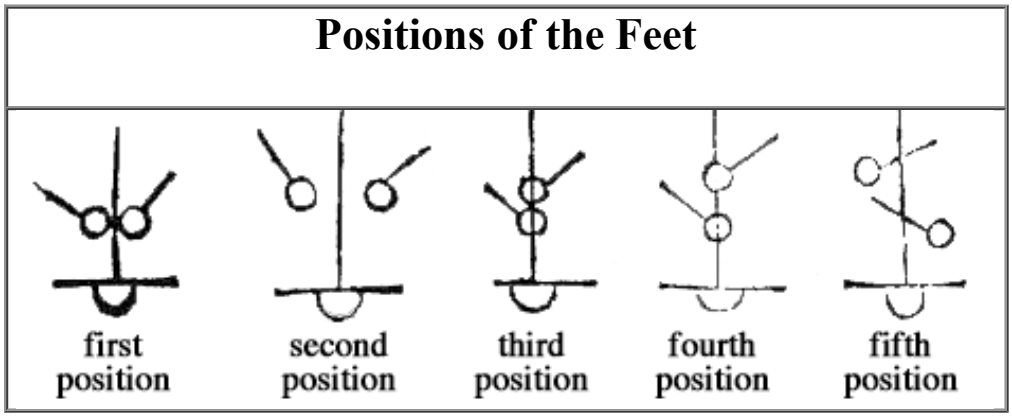
3. Read the foot, step, and movement symbols to decipher the actions:

Foot symbols can indicate

- positions of the feet at the beginning or end of movements
- that a foot is stationary while the other foot is moving as in a beat against the other foot (see **coupé bâttu** in Step Tables - new window will open)
- when movement symbols are applied to the foot symbol, that the movement(s) occurs without travelling, such as a jump in 1st position (example is shown below in Movement Symbols Applied to Step Symbols - scroll down)



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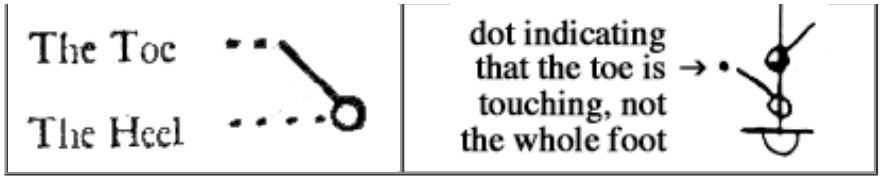


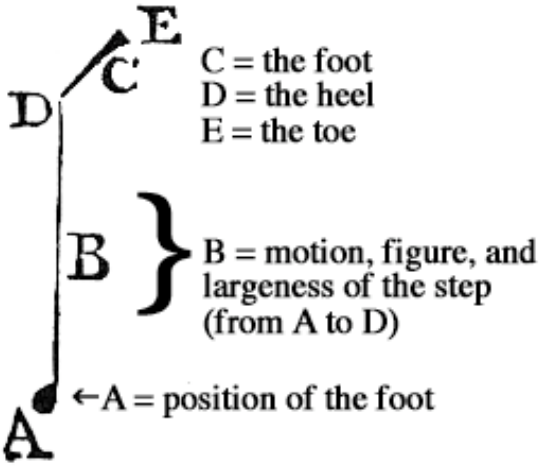
Notice that the *foot symbol* above begins with a hollow, or white circle...

and that the *step symbol* below begins with a filled, or black circle.

This is an important distinction and will help indicate when a foot is stationary (hollow circle) and when it moves through space (filled circle).

Step Symbol

(indicates motion through space)



***NOTE: Step symbols should be read starting from the black circle (letter A) and ending with the foot symbol (letter C).**

Movement Symbols Applied to Step Symbols

plain walking step (L)

pas plié or sink

pas élevé or rise

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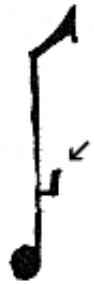
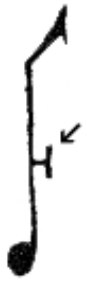
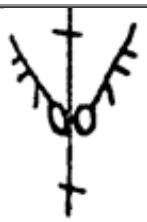
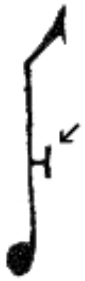
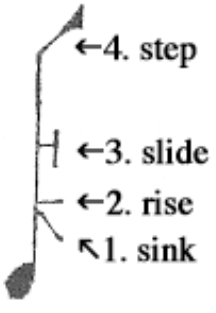
pas sauté or spring	 **pas tombé or fall**	 **pas glissé or slide**
foot in the air forward	**point the toe forward**	**pas cabriollé or caper**

Movement Symbols Applied to Foot Symbols
 **sink and spring in 1st position** (there is no travelling forward, sideways, or backward)

Placement of Movement Symbols on the Step Symbol			
sink before moving	 **slide in moving**	**sink after moving**	

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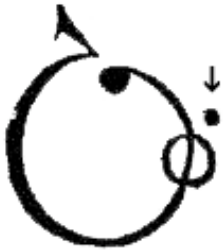
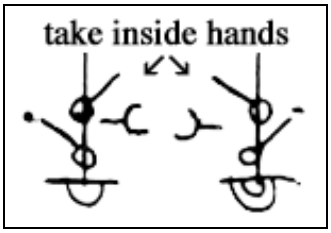
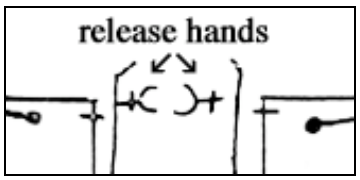
*NOTE: This sink occurs on the left leg before the right foot steps forward. The left leg must be the weight bearing leg before the right foot can move forward, so it is implied that the sink is on the left leg.		*NOTE: This sink occurs on the right leg after the right foot moves forward and the weight is transferred onto the right.	**tems de courante** *Remember to read the movement symbols starting at the black circle, or position of the foot. This is where the step begins. 1. sink on left 2. rise on left 3. slide R forward 4. step or transfer weight onto R

Turn Symbols

			
1/4 turn counterclockwise	**1/2 turn counterclockwise**	**3/4 turn clockwise**	**whole turn clockwise starting from the dot**

Hand Symbols

Continue to 4. Other Information: Step Timing

Back to Reading Feuillet Notation

Additional Notation Study: Step Tables (new window will
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open)

Back to Top

4. Look for other information, including clues about Step Timing: lines of liaison and rests

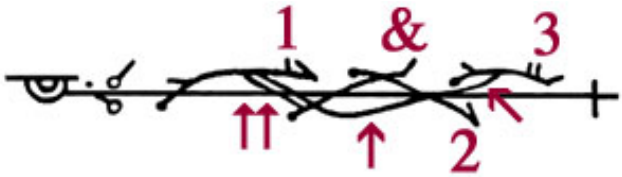
Lines of liaison often connect the individual steps within a measure and can give clues about the timing of the steps.

The time signature is 3/4 in the examples below.

Single Lines of Liaison

Ex. 1: two *pas de bourées* over two measures. The three steps in each *pas de bourée* are connected with a single line of liaison, so the steps have equal time value, or 1 quarter note each.	 Steps connected with a single line of liaison have equal value. Count Ex. 1: **1 - 2 - 3, 1 - 2 - 3**

Double Lines of Liaison

Ex. 2: A *pas de bourée vîte*, or *pas de bourée - jeté*. The first two steps of the *pas de bourée* are connected with a double line of liaison, so they are twice as fast (eighth note) as a singly connected step (quarter note): in this measure, the movements equal two eighth notes followed by two quarter notes.	 Steps connected with a double line of liaison are twice as fast as the steps connected with single lines of liaison. Count Ex. 2: **1 & - 2 - 3**.

Unconnected Lines of Liaison

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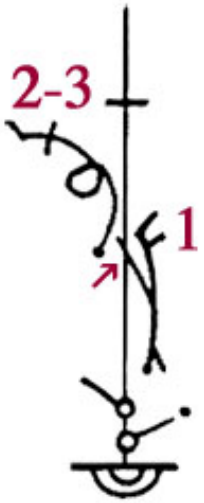
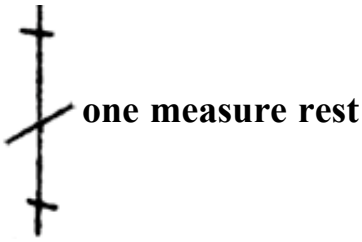
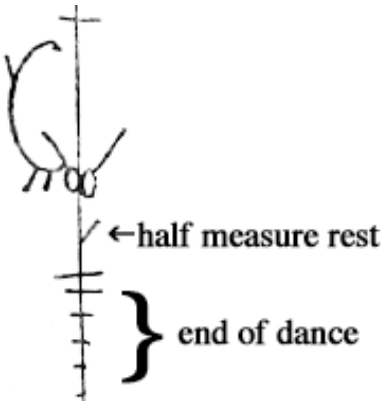
Ex. 3: *coupé avec rond de jambe* (bend & step on R with a rise and circle the L in the air). The line of liaison touches the first step but not the *rond de jambe*, so the *rond de jambe* takes up twice the time value as the first step: quarter note - half note.	 The step with the unconnected line of liaison takes up twice the time value of the connected step. Count Ex. 3: **1 - 2 3**

Rests





Links to more information about step timing:

- Feuillet's discussion in *Chorégraphie*: **"De la Mesure ou Cadance,"** p. 81-85.
- Weaver's translation of Feuillet's discussion: **"Of Time Measure, or Cadence,"** p. 88-92.
- Feuillet's **"Traité de la Cadance"** in the Preface of his 1704 *Recüeil de Dances*. This includes very useful step timing tables comparing movements notated in duple and triple meter.

Additional information about step timing is often imbedded within the verbal descriptions of the steps provided in various **dancing manuals**.

Continue to Dancing Manuals

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Back to Basics of Reading Feuillet Notation

Back to Top

Baroque Dancing Manuals

In addition to preserving their work through dance notation, a number of dancing masters published dancing manuals in which steps, style, arm movements, and ballroom etiquette were described verbally.

Access a List of Recommended Early 18th-Century Dancing Manuals

Access a Presentation on "How to Read a Dance Manual" at the Library of Congress Dance Manual Collection

The excerpt below from Rameau's *Le Maître à Danser* demonstrates information found in dancing manuals, in this case: a description of the preparatory movements for a *demi-coupé*.

	"Ainsi pour commencer ce demi-coupé vous

Deuxieme attitude du demi Coupé

apportez le pied droit contre le gauche à la premiere position, & vous pliez également les deux genoux, ayant toujours le corps posé sur le pied gauche…mais le corps posé sur le gauche…le droit en l'air…les deux genoux sont pliez également & tournez en dehors la ceinture non pliée, & la tête sort en arriere."

Rameau, *Le Maître à Danser*, 1725, p. 72

"Therefore to begin this half coupee, you bring the right Foot up to the Left, in the first Position, and bend both Knees equally together, keeping the Body on the left Foot…the Body all the while on the Left, the Right off the Ground, both the Knees equally bent, and turned outwards, the Waste steady, and the Head upright."

Essex's translation of Rameau, 1728, p. 41

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Back to Basics of Reading Feuillet Notation

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updated 7/1/10

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Komm Zigany (Come Play, Gypsy)

Furioso ♩ = 80

Emmerich Kalman (1882-1953)

Trio Score (c) 2013 Teo Vincent IV

Violin

Bass

Piano

p

5

Vln.

Bs.

Pno.

optional ornaments

optional lines

-> *or* ->

9

Vln.

Bs.

Pno.

8va

optional

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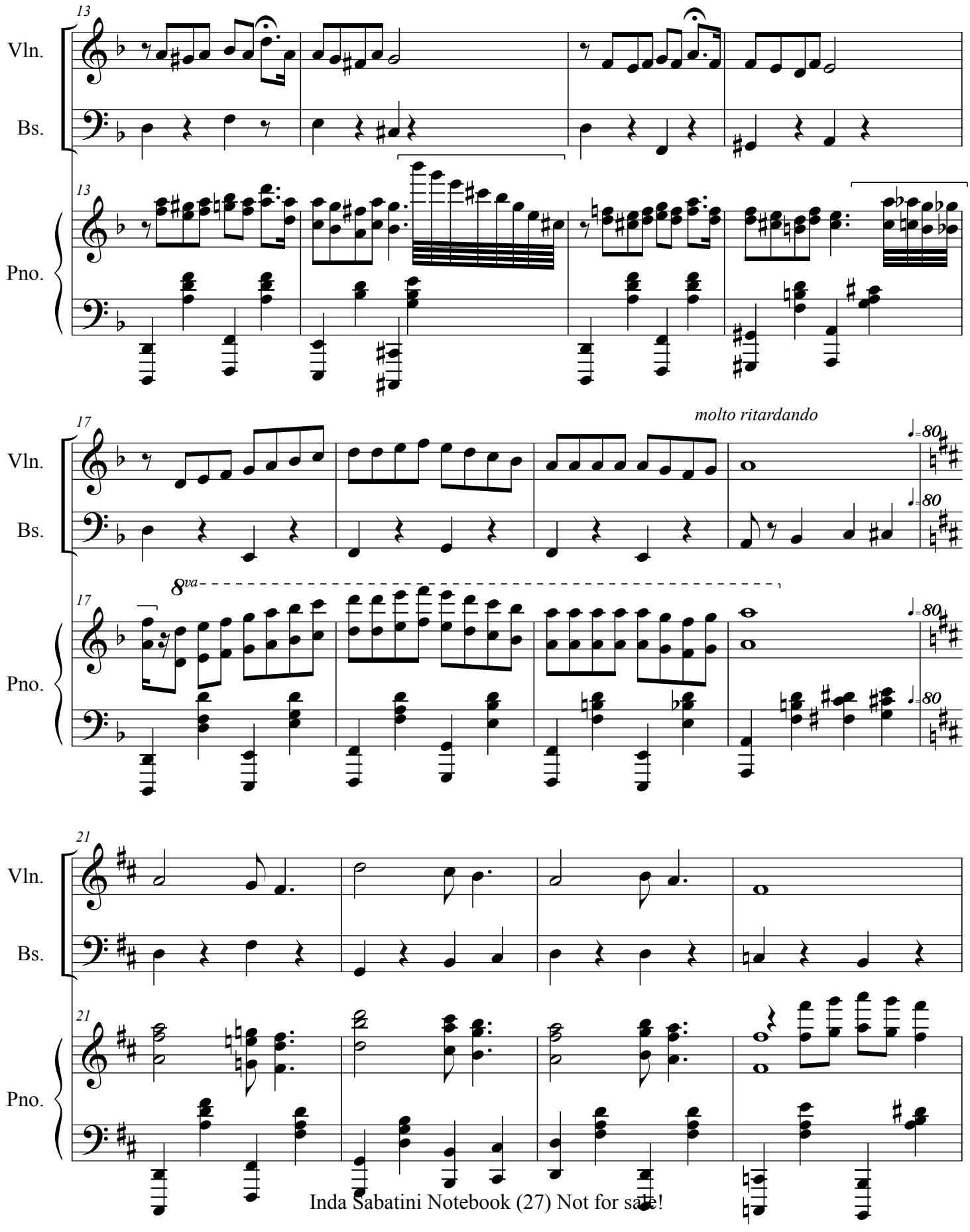

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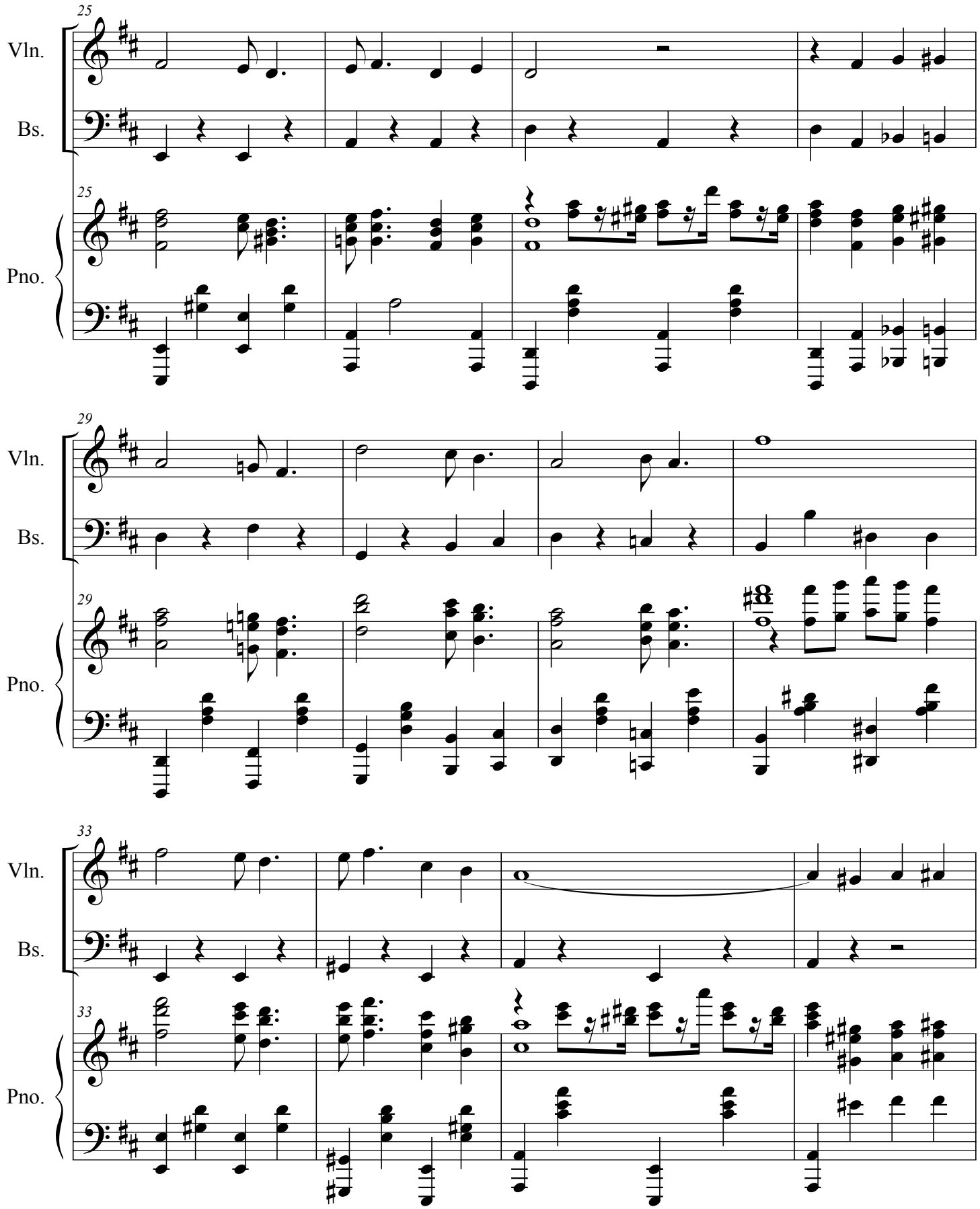
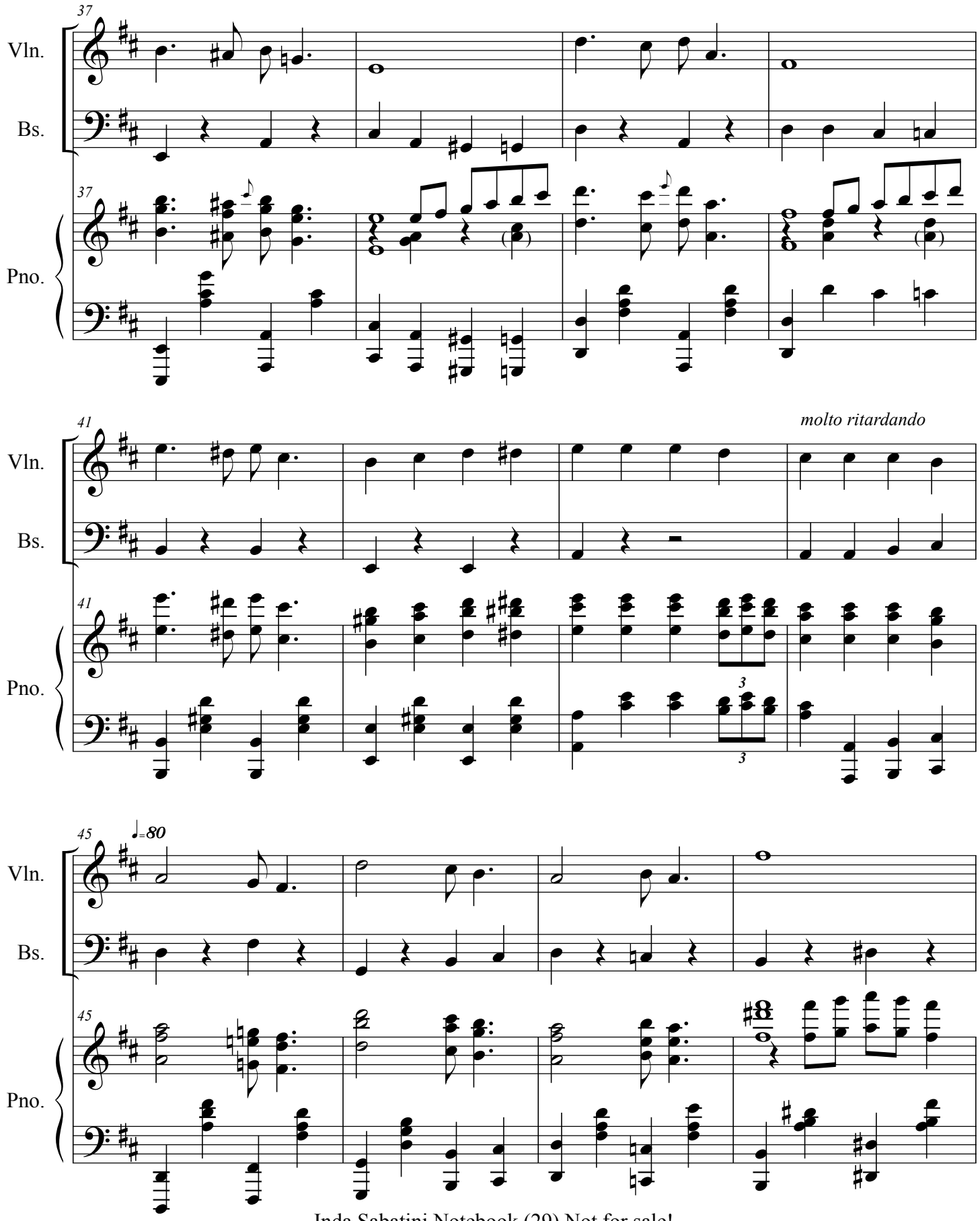
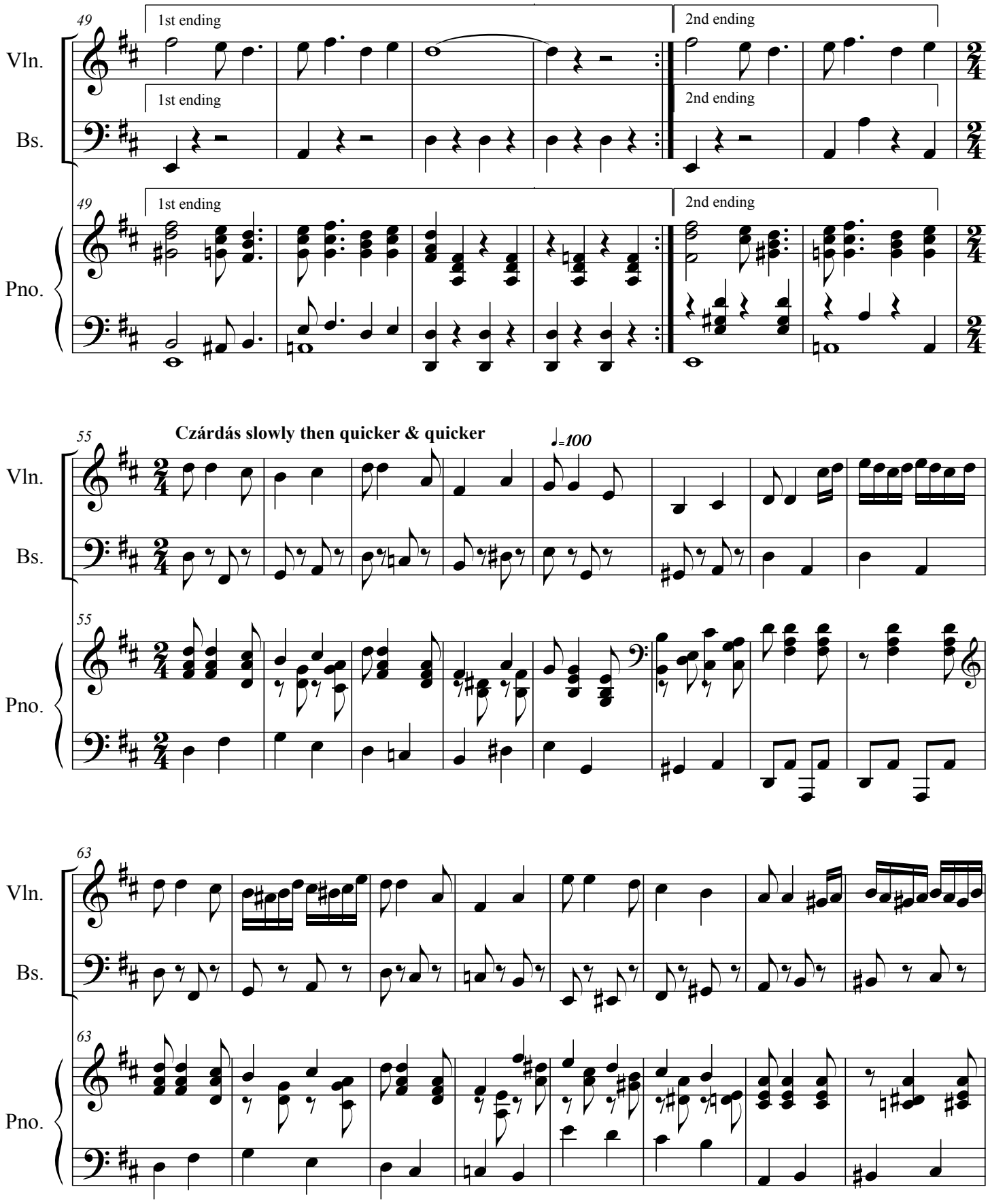
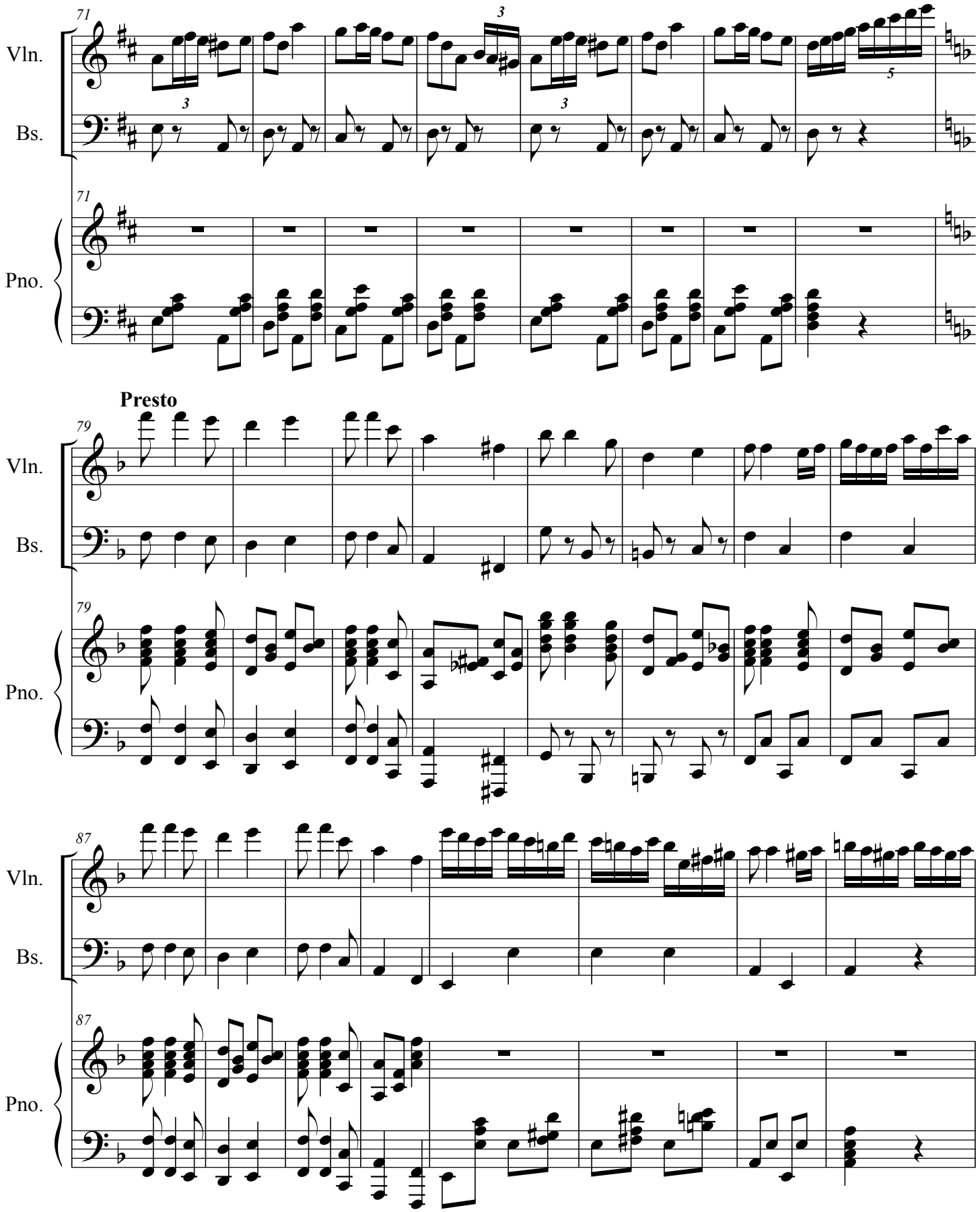
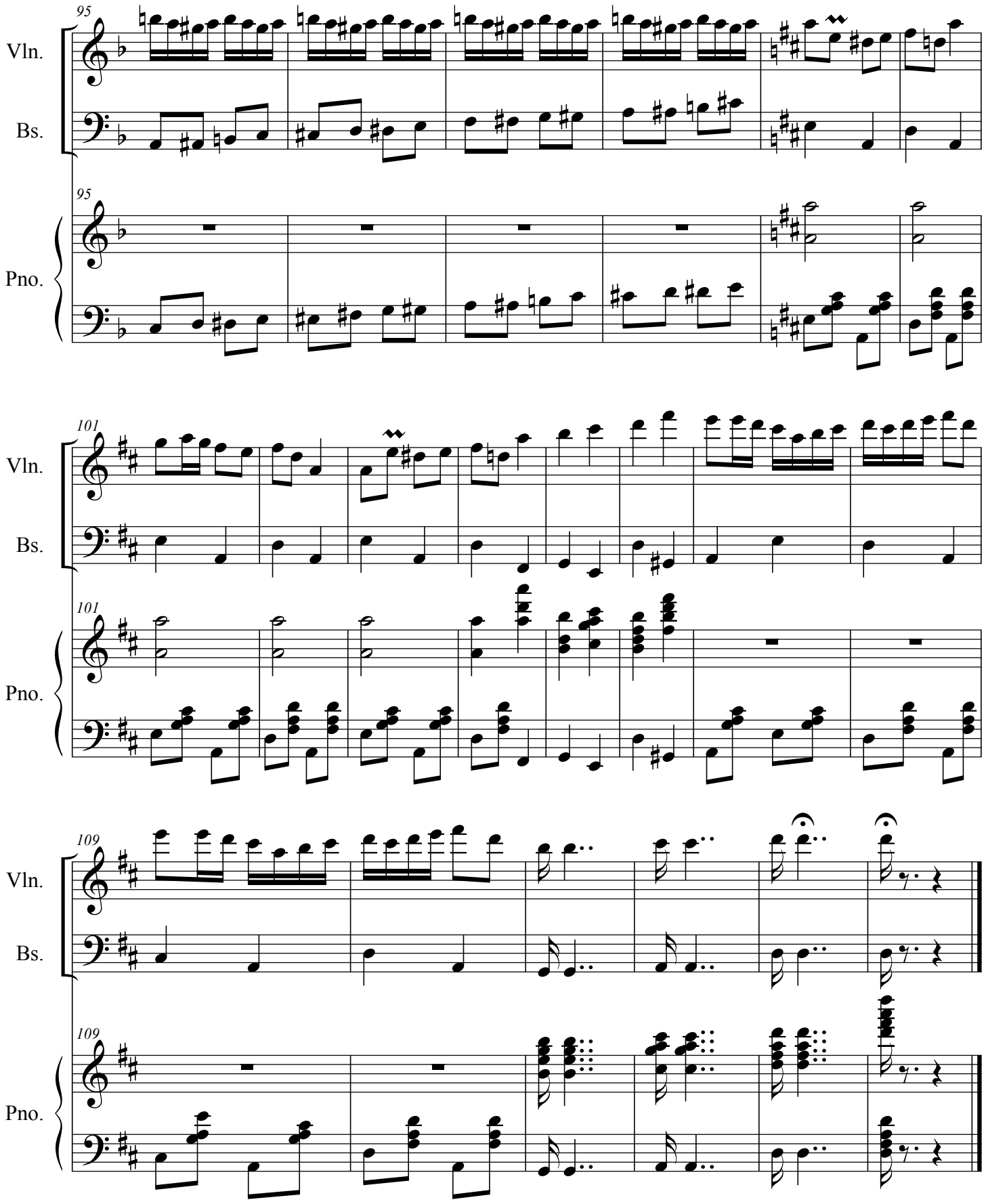

25
Vln.
Bs.
25
Pno.
29
Vln.
Bs.
29
Pno.
33
Vln.
Bs.
33
Pno.


37
Vln.
Bs.
37
Pno.
41
molto ritardando
Vln.
Bs.
41
Pno.
3
3
45
♩=80
Vln.
Bs.
45
Pno.


49
1st ending
2nd ending
Vln.
Bs.
Pno.
55
Czárdás slowly then quicker & quicker
♩=100
63

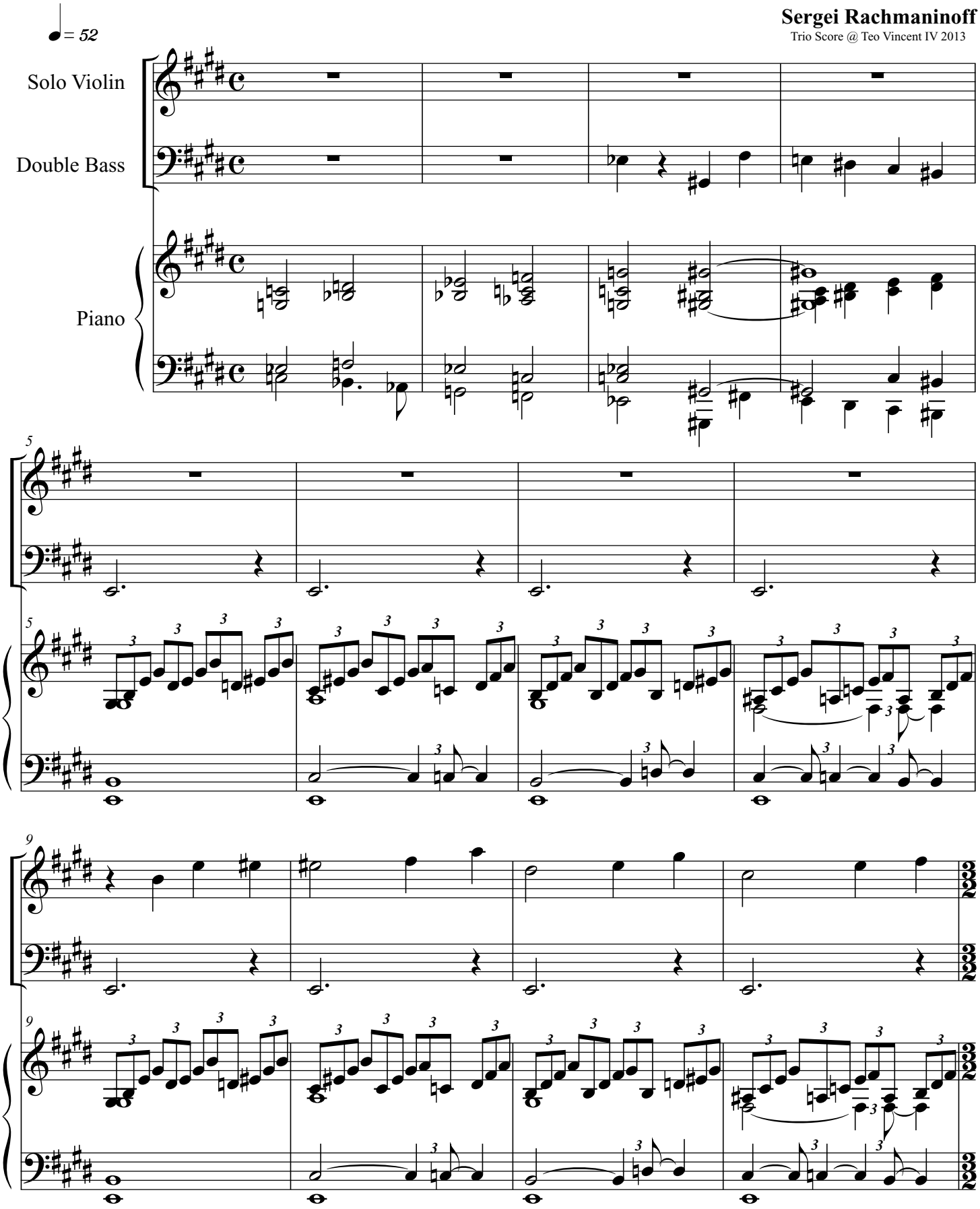

71
Vln.
Bs.
Pno.
Presto
79
87

Furioso



Sergei Rachmaninoff PC2 Adagio

Sergei Rachmaninoff
Trio Score @ Teo Vincent IV 2013



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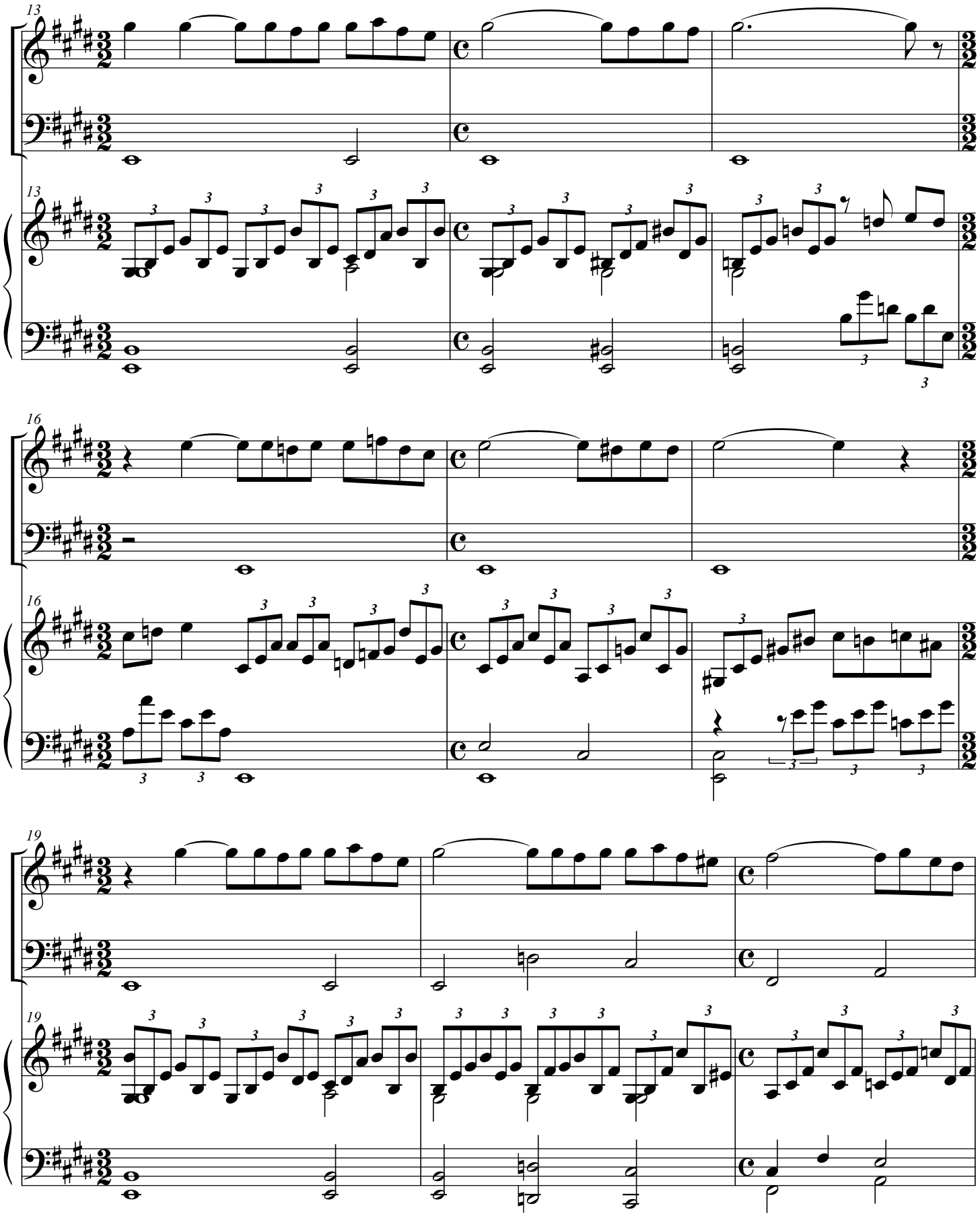

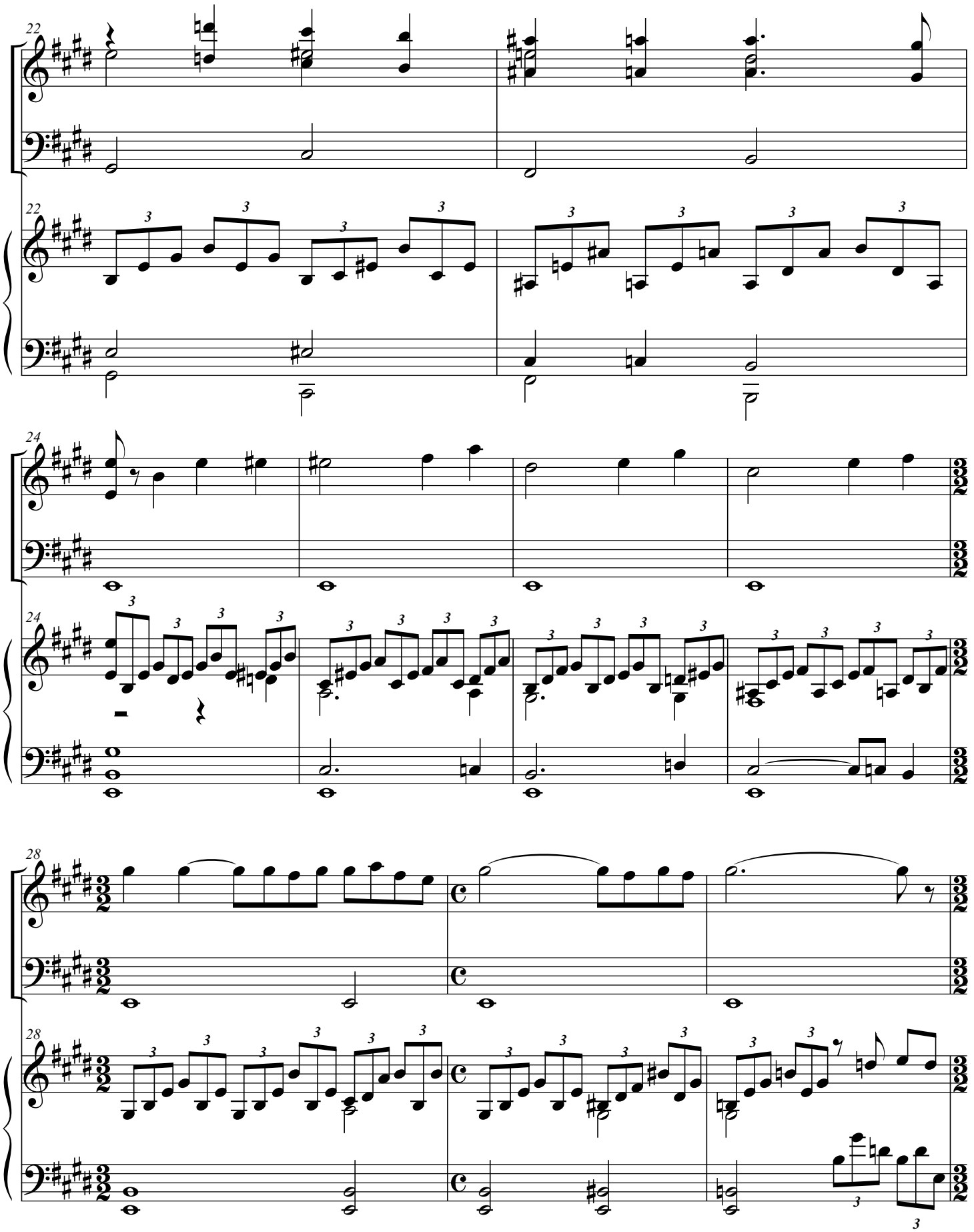

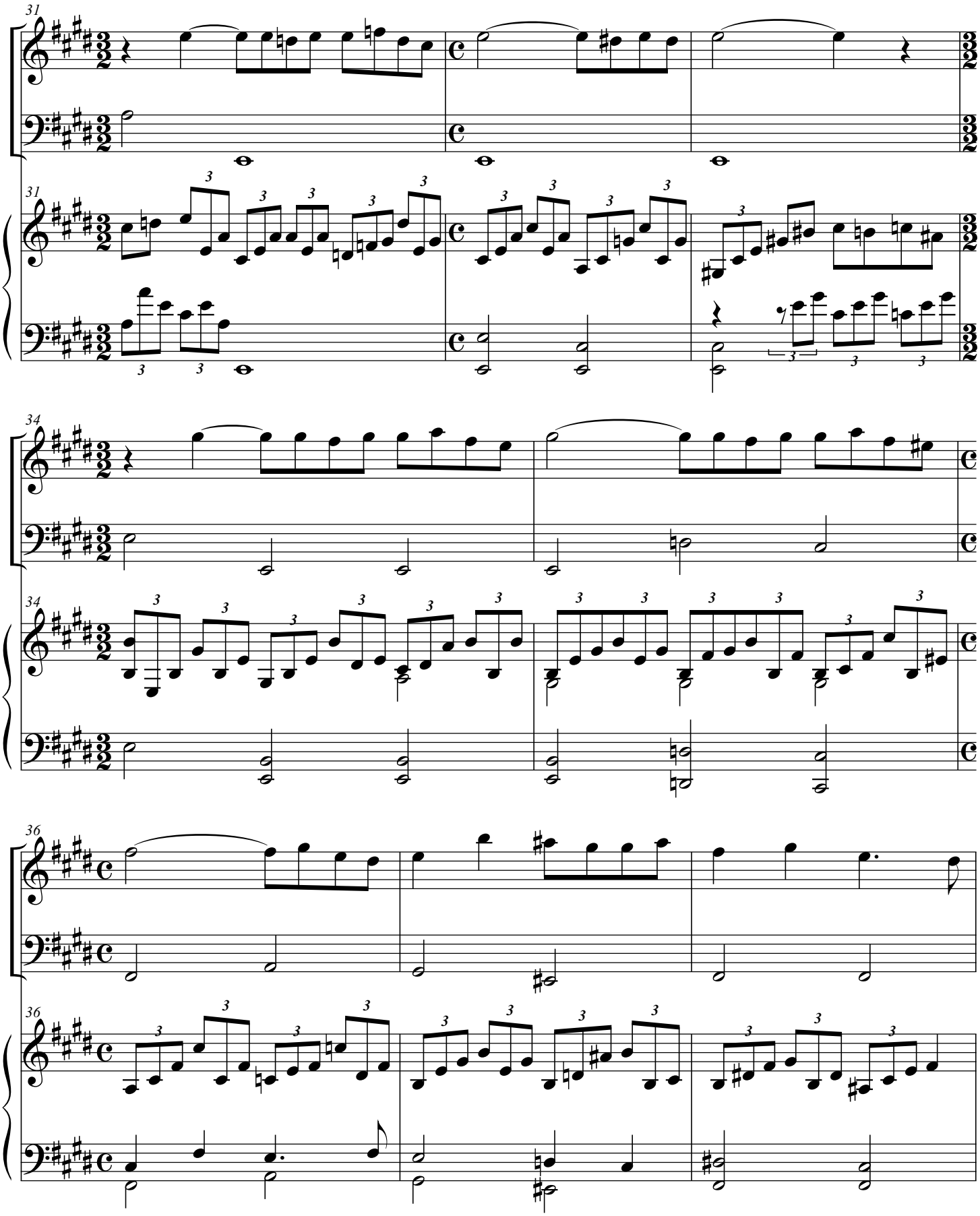

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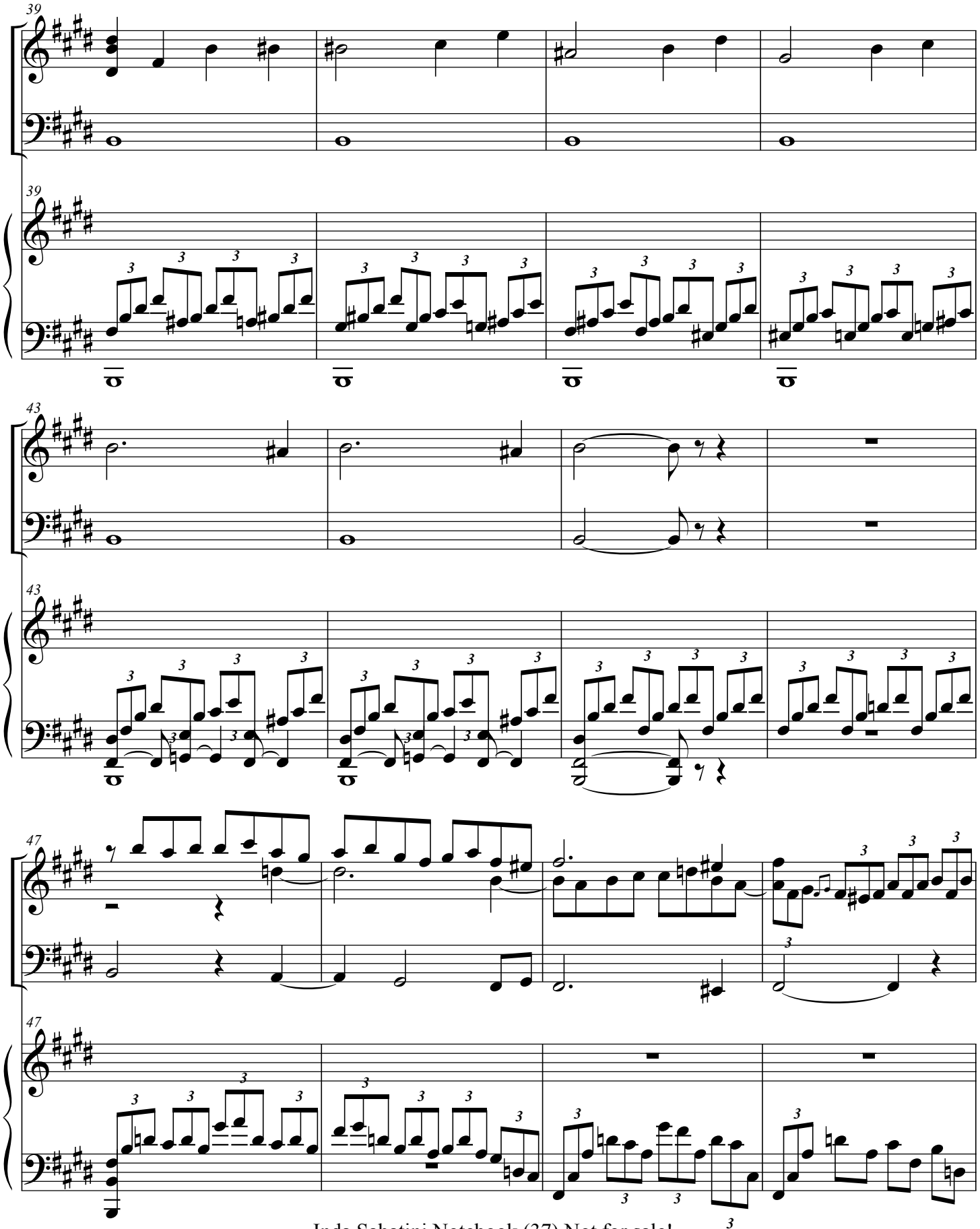
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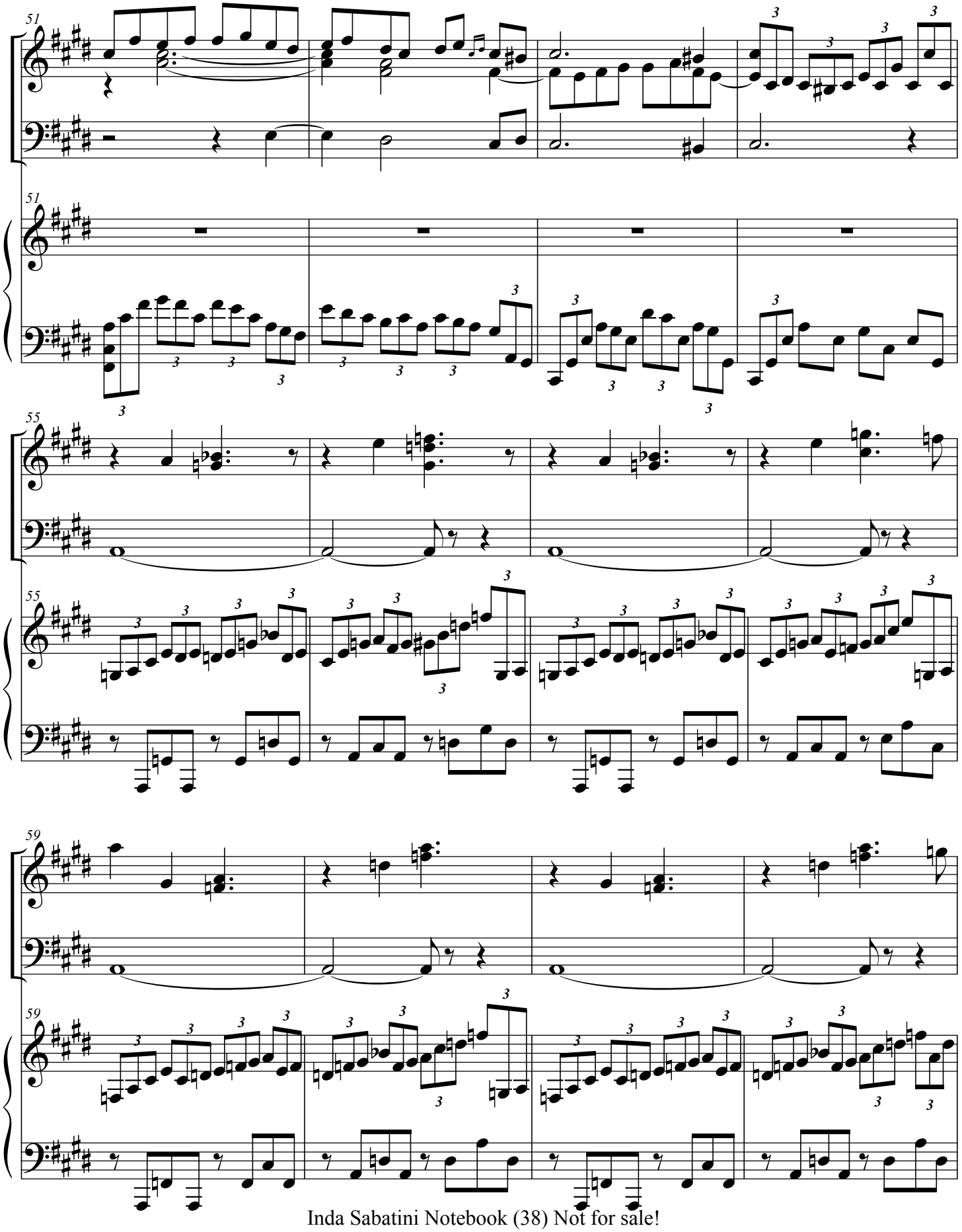
39
43
43
47
47



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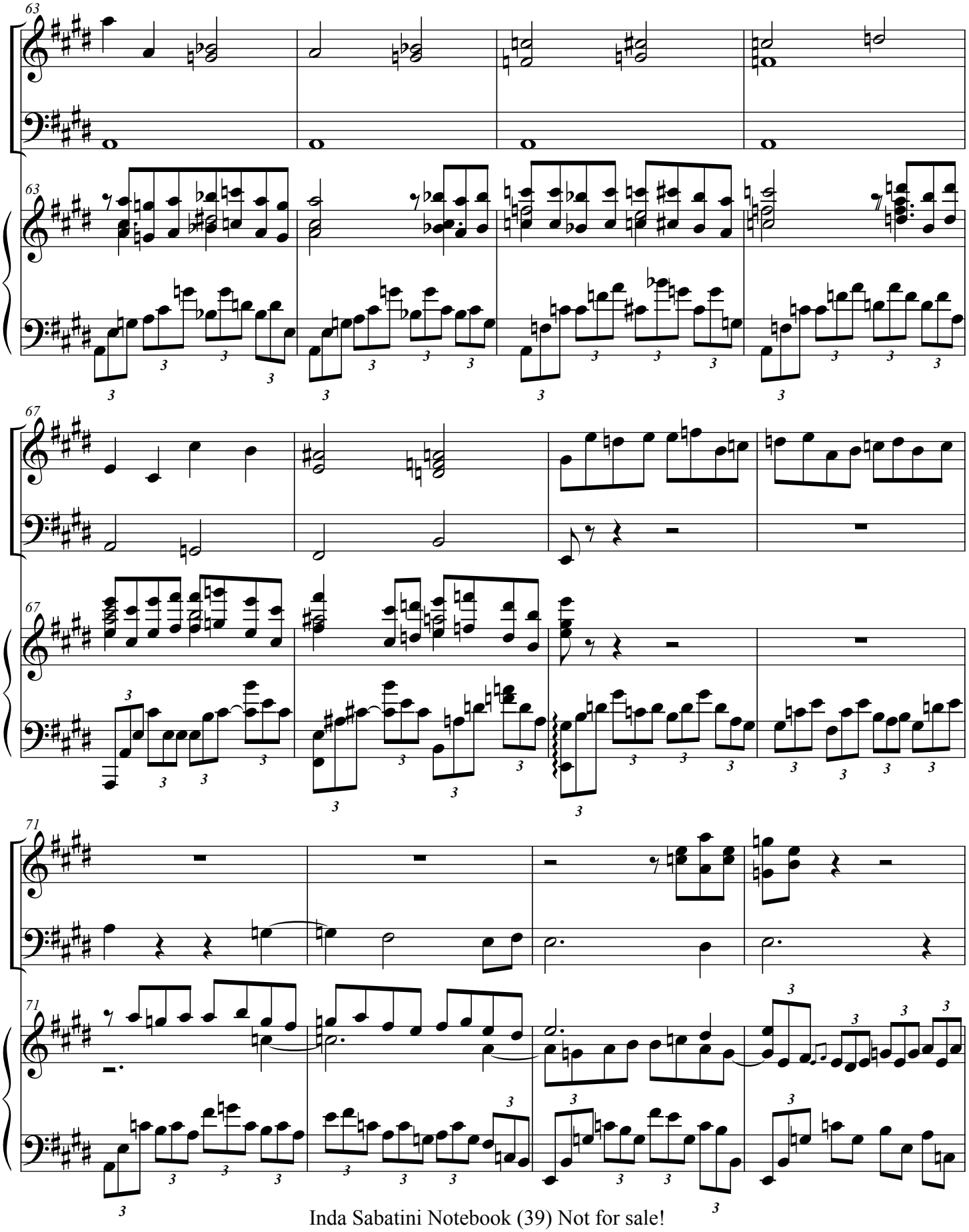
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63
67
67
71
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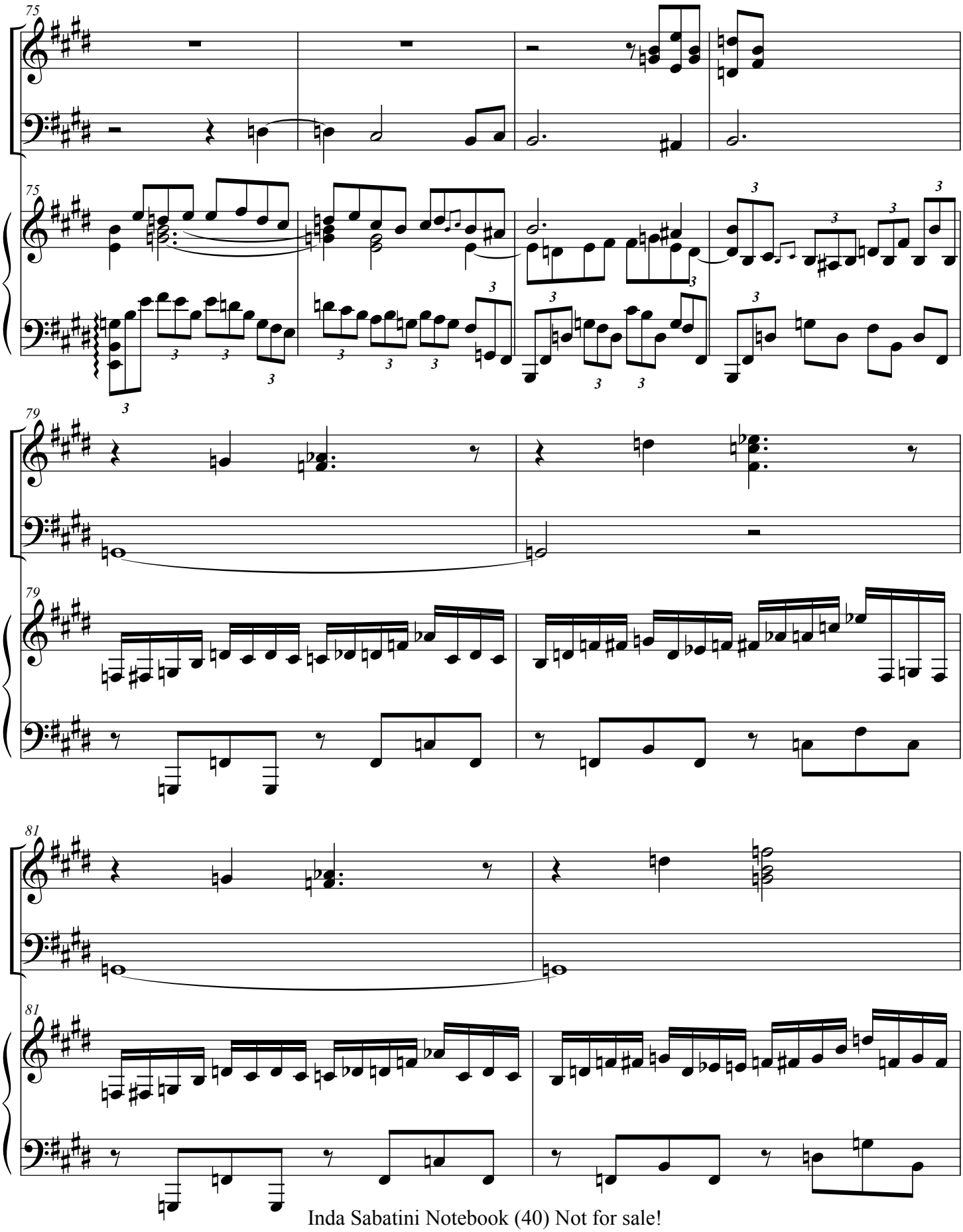

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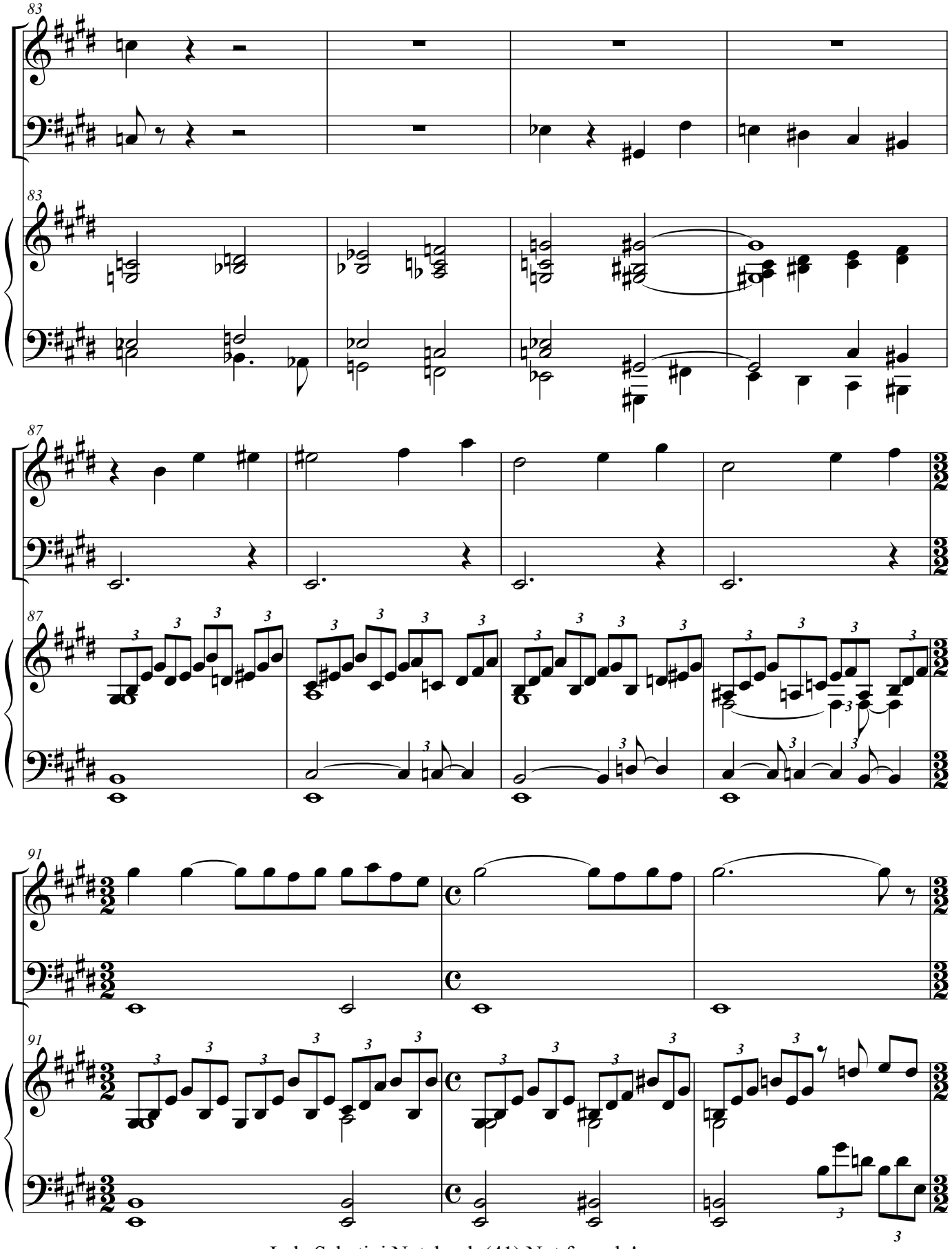
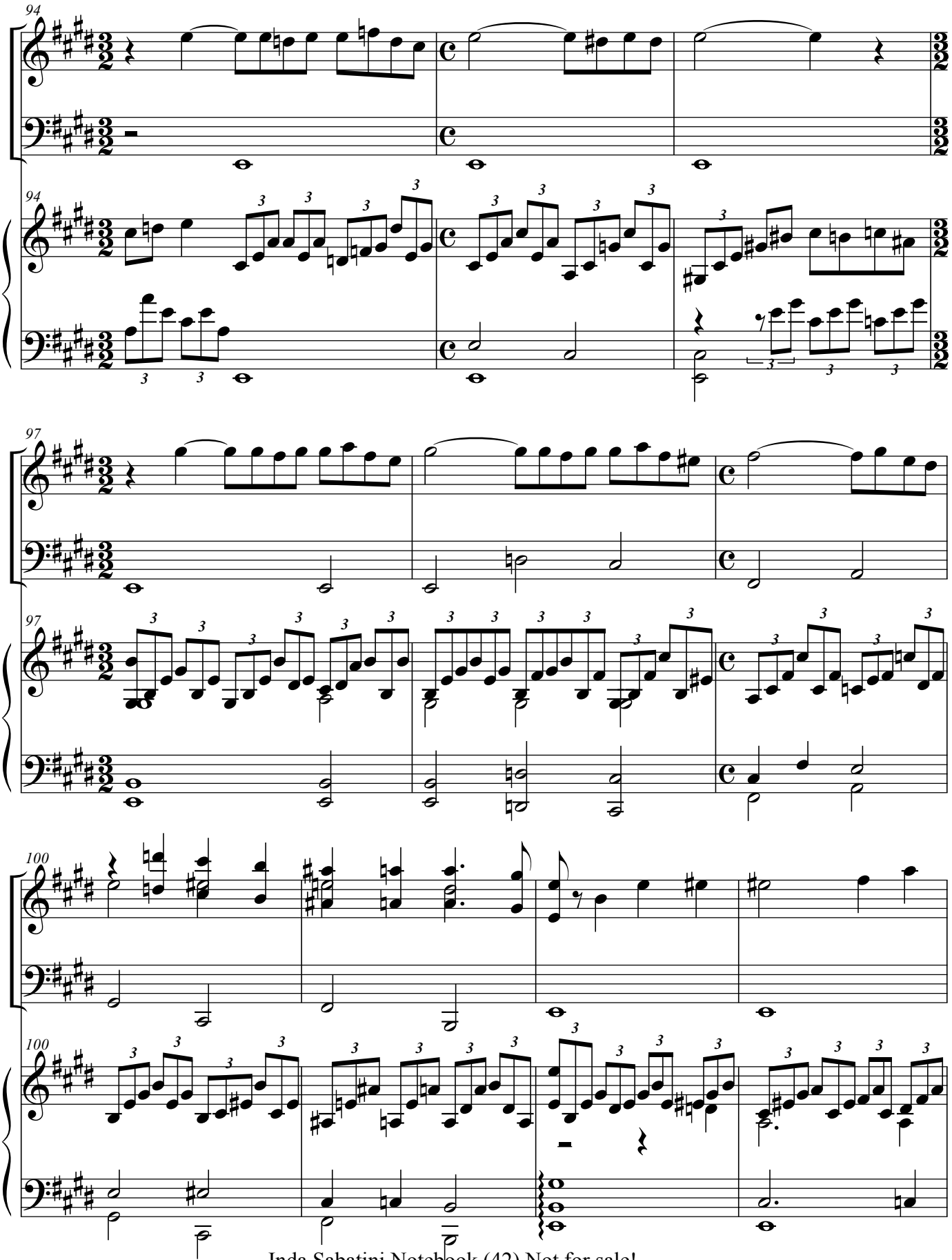

83
83
87
87
91
91



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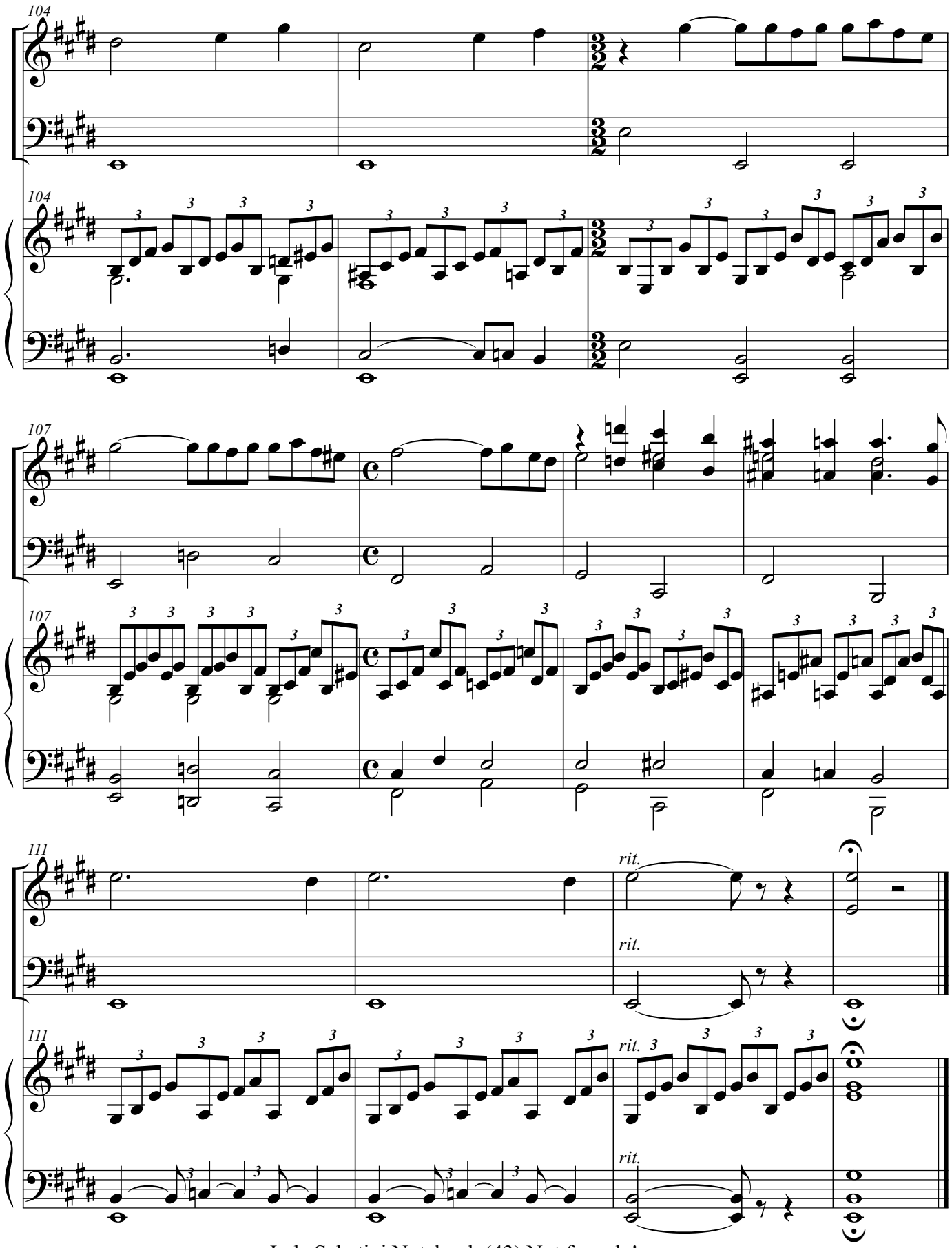
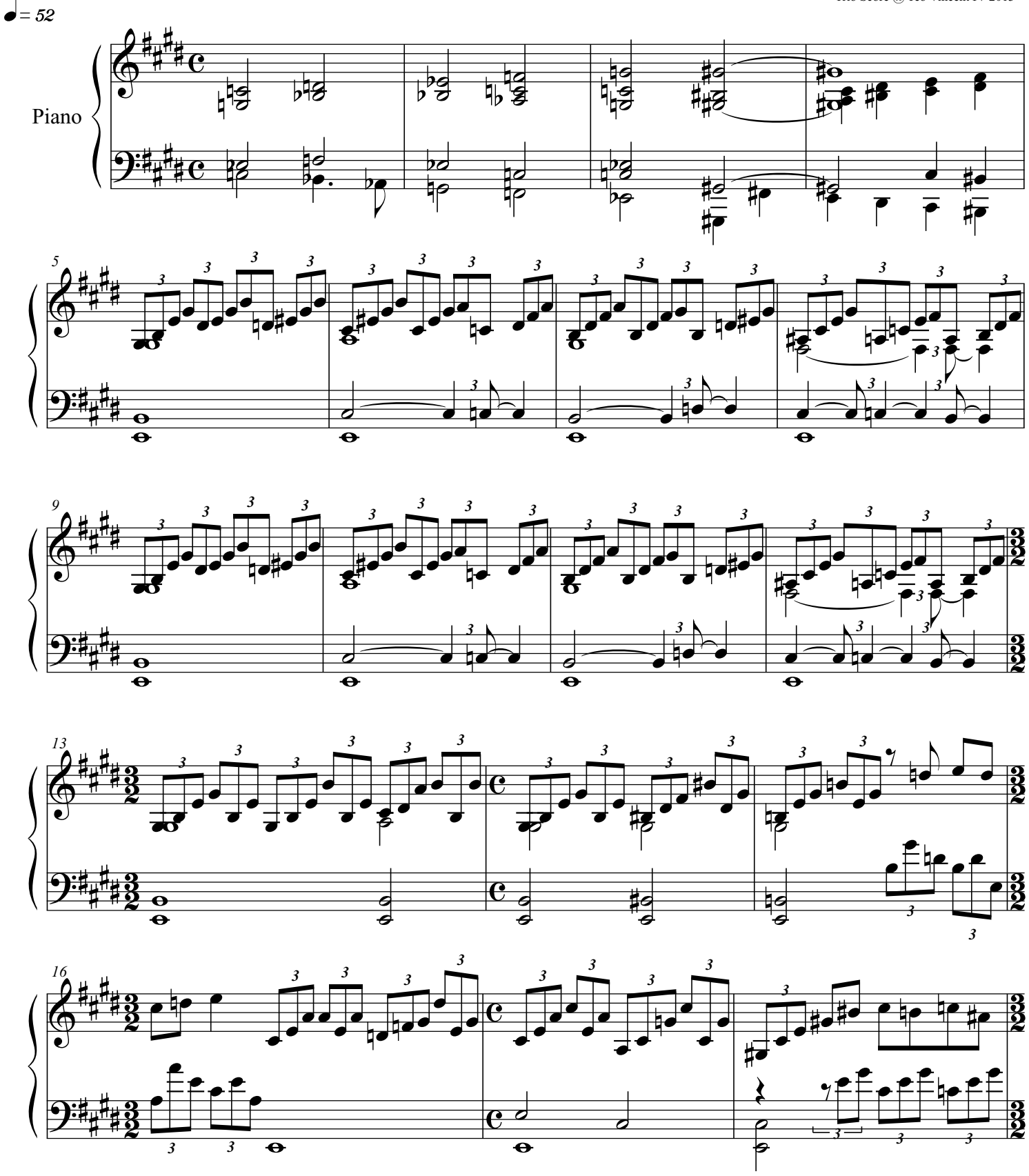

104
104
107
107
111
111
rit.
rit.
rit.
rit.

Sergei Rachmaninoff PC2 Adagio

Sergei Rachmaninoff
Trio Score @ Teo Vincent IV 2013



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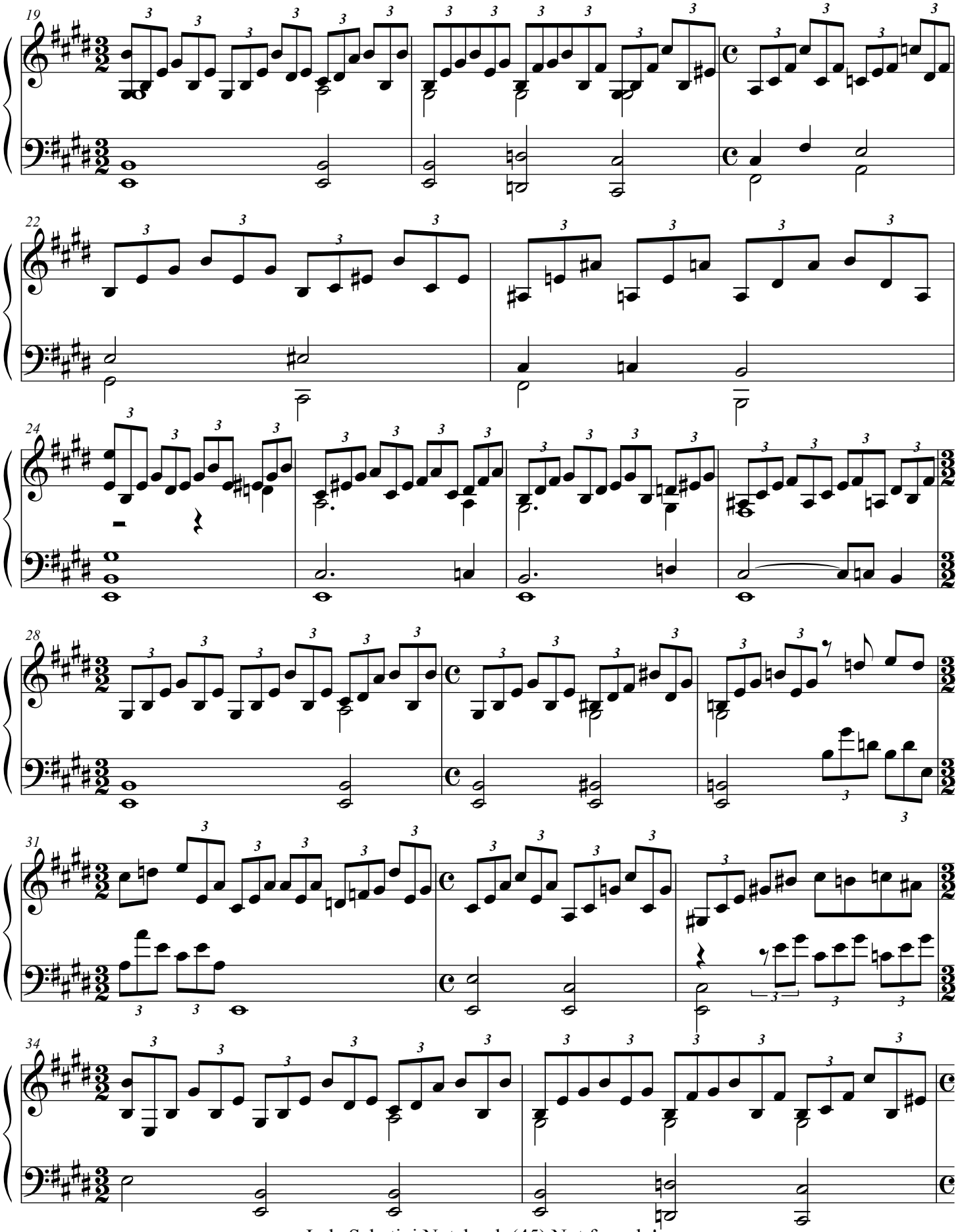

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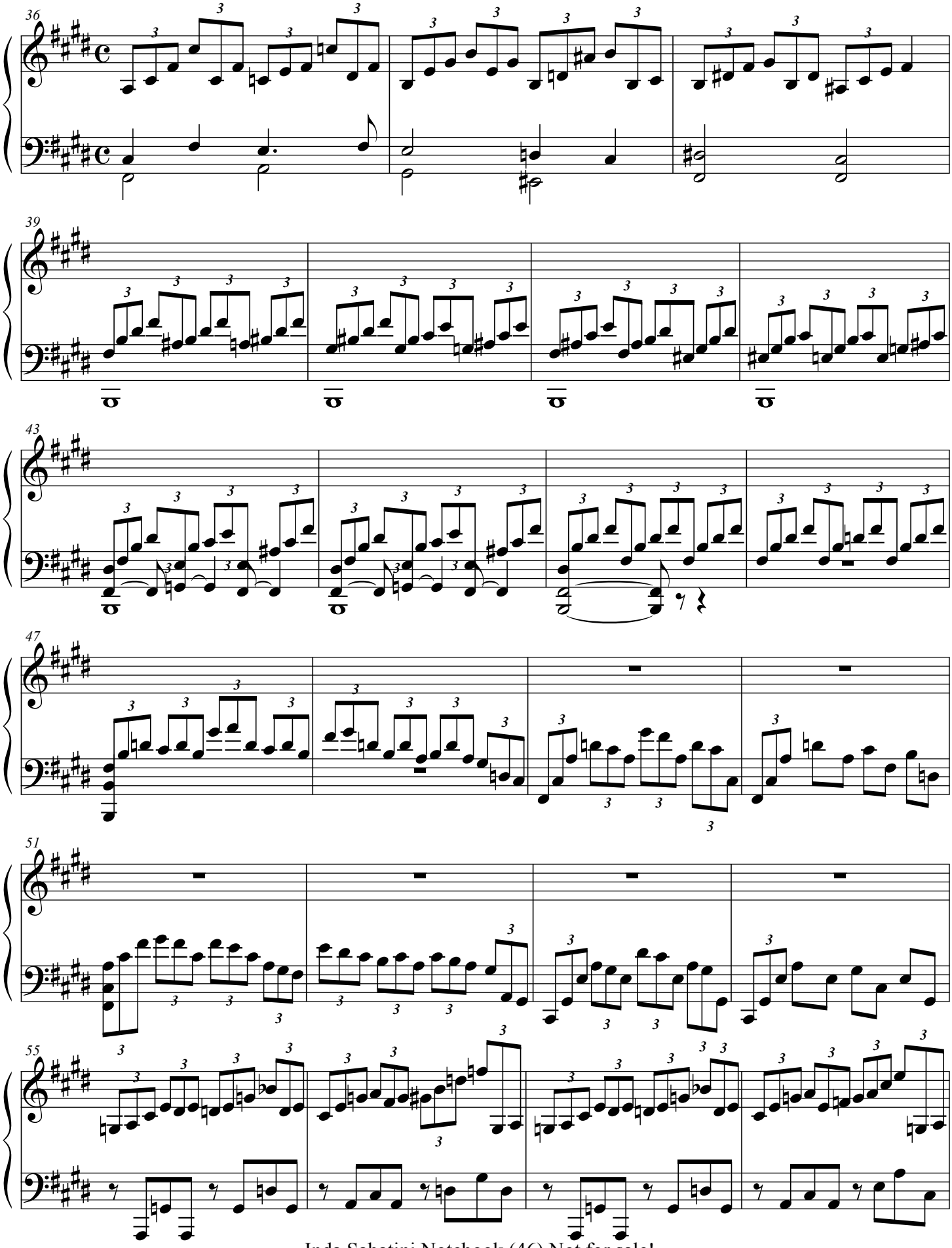

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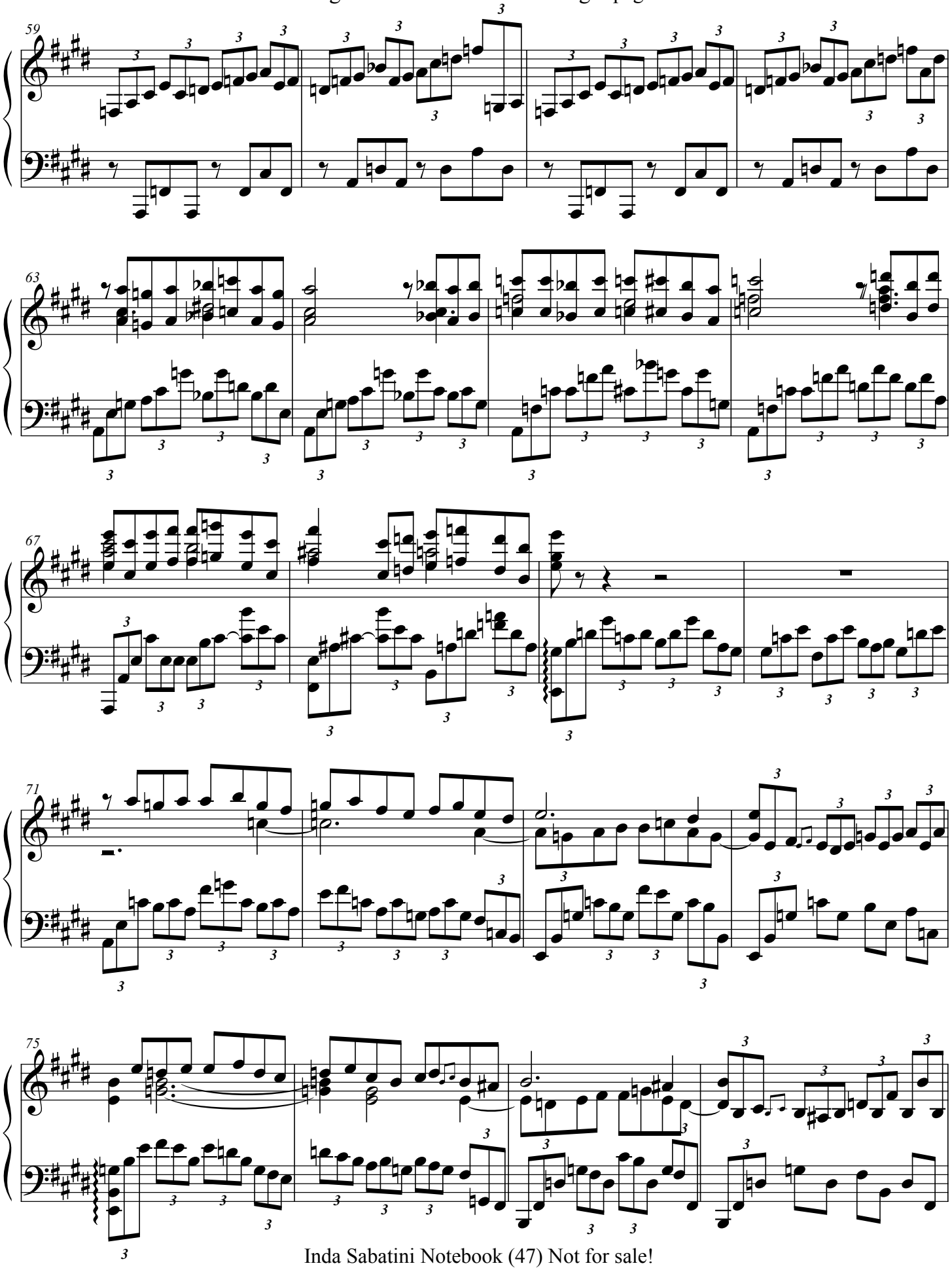

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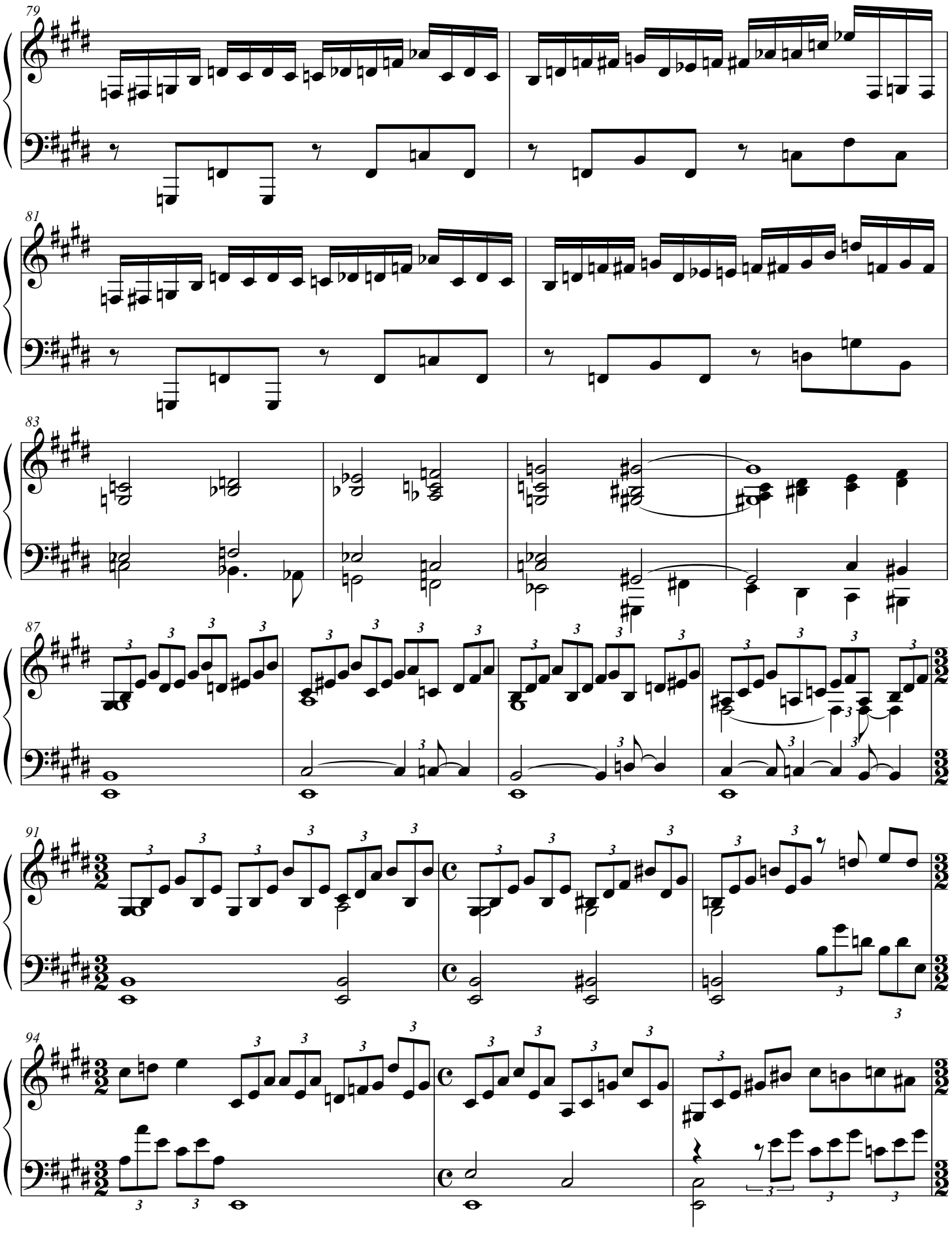

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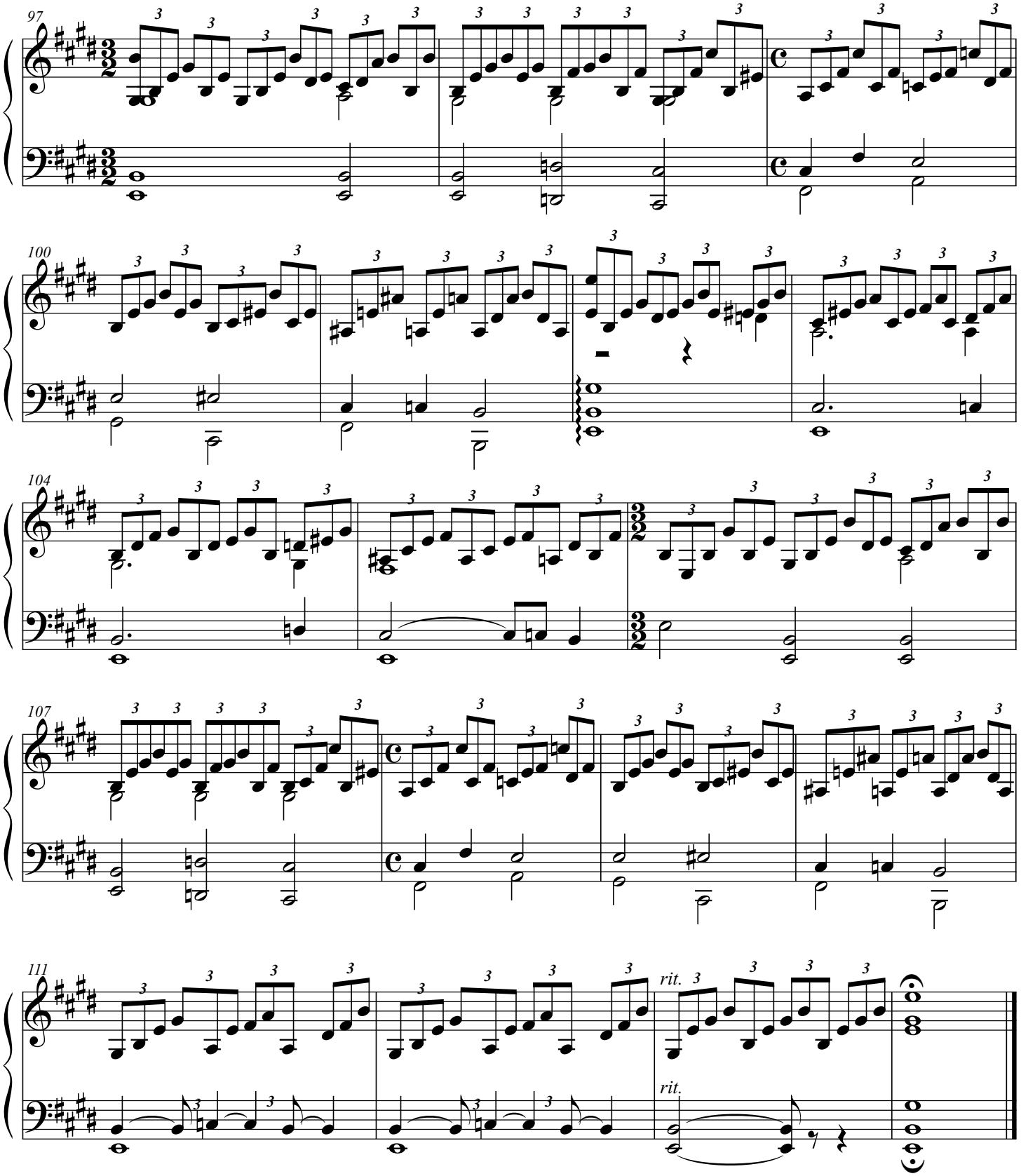
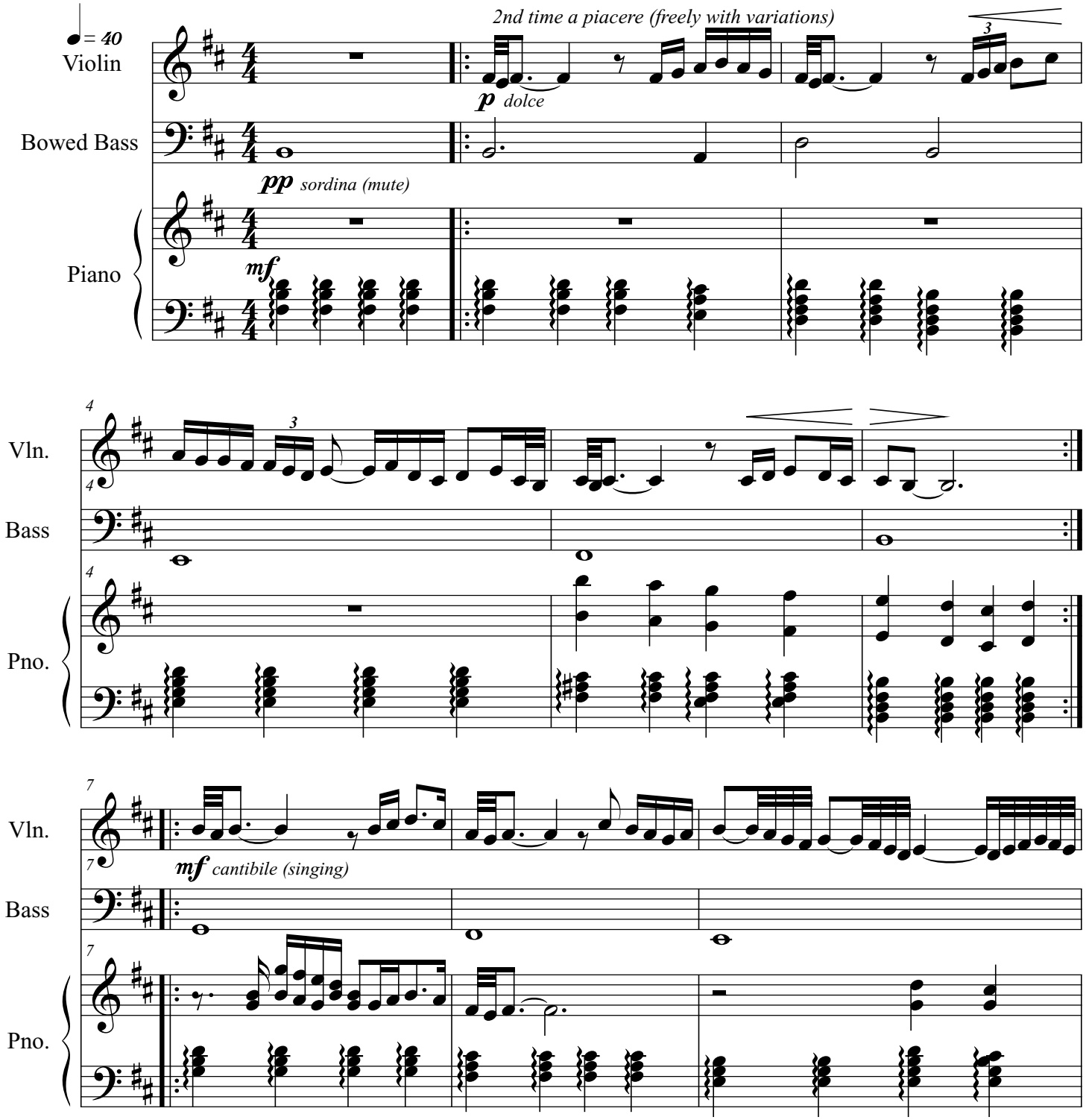

97
100
104
107
111
rit.
rit.

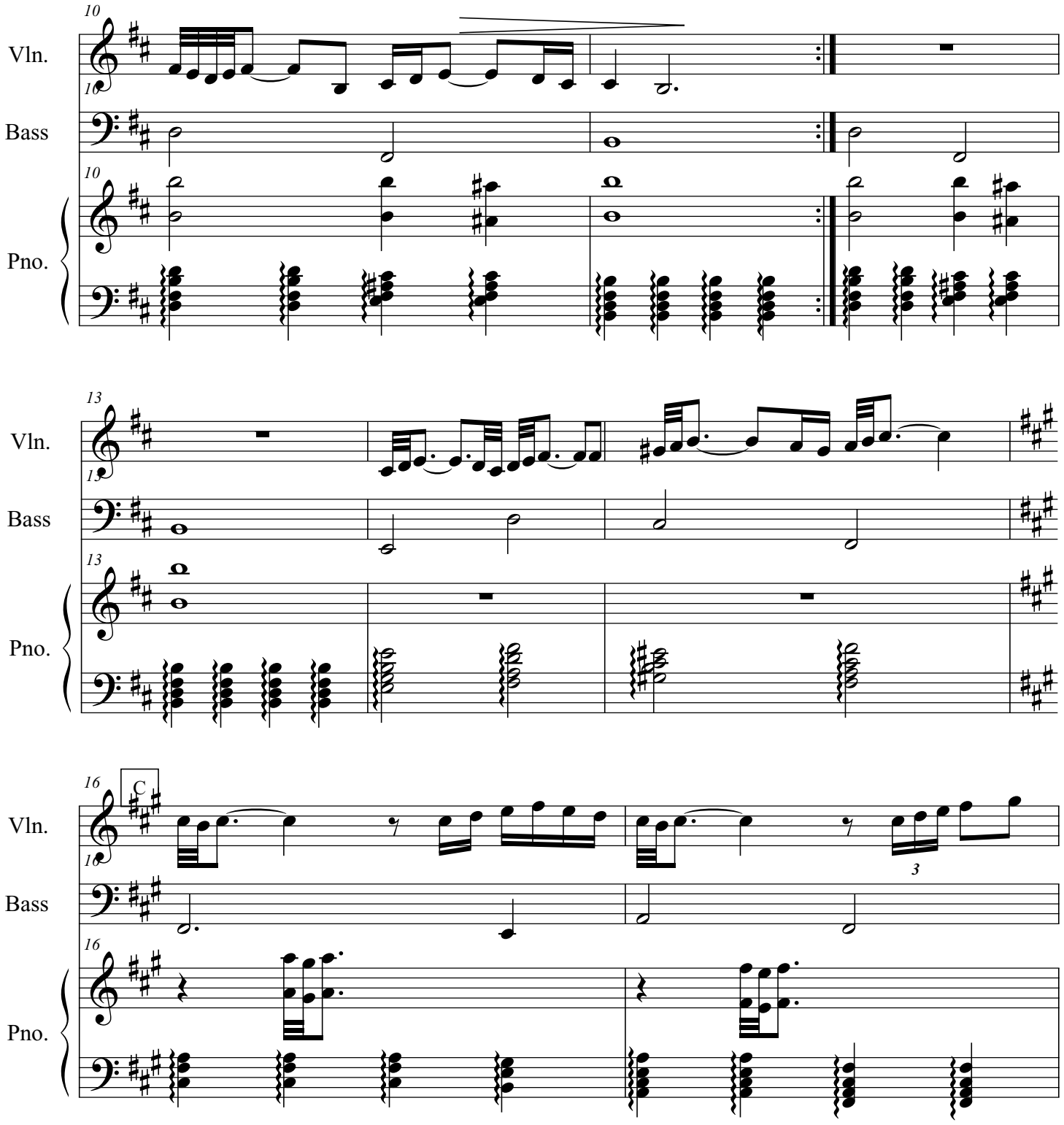
Concierto de Aranjuez

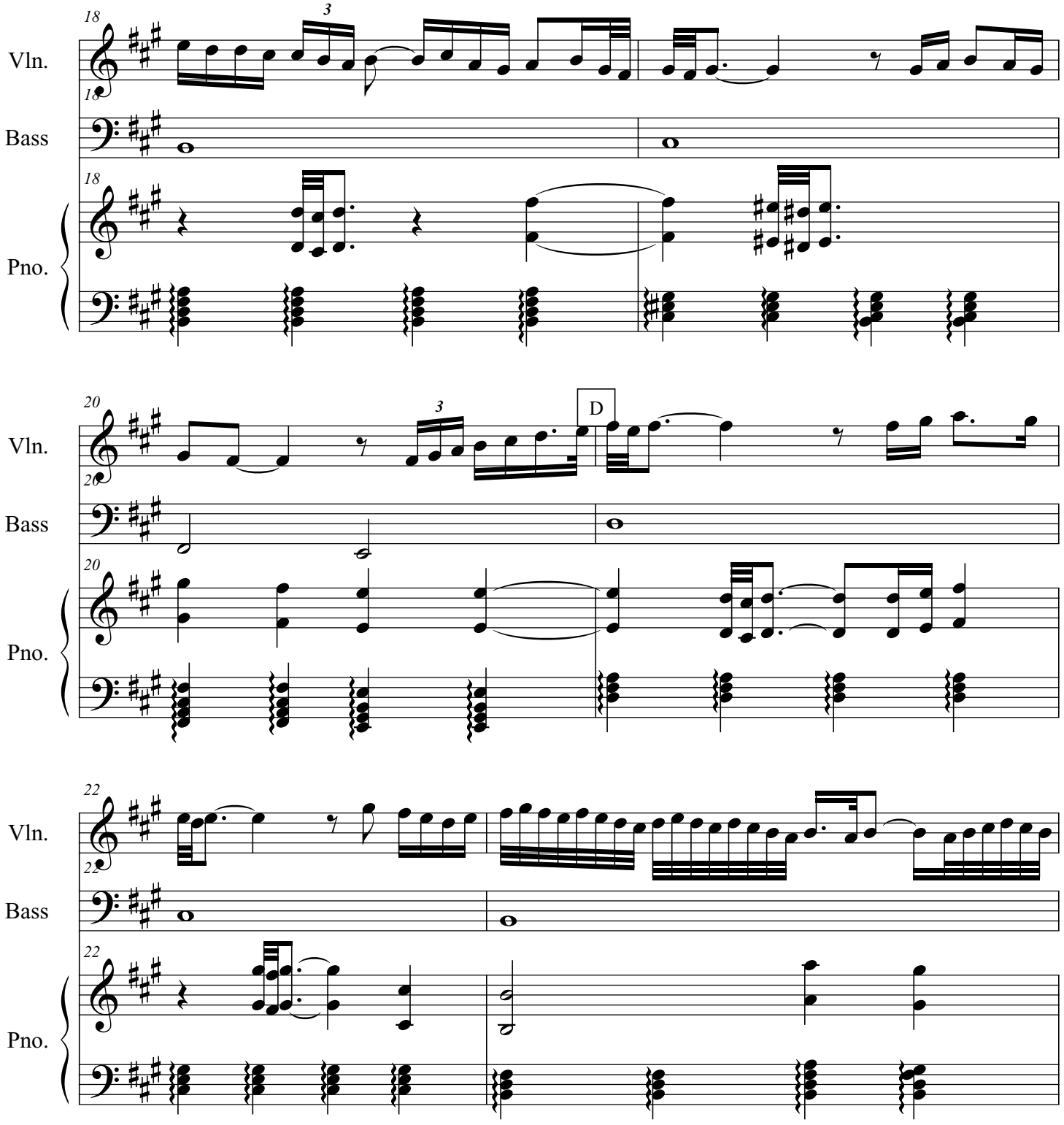
Joaquin Rodrigo 1902-1999

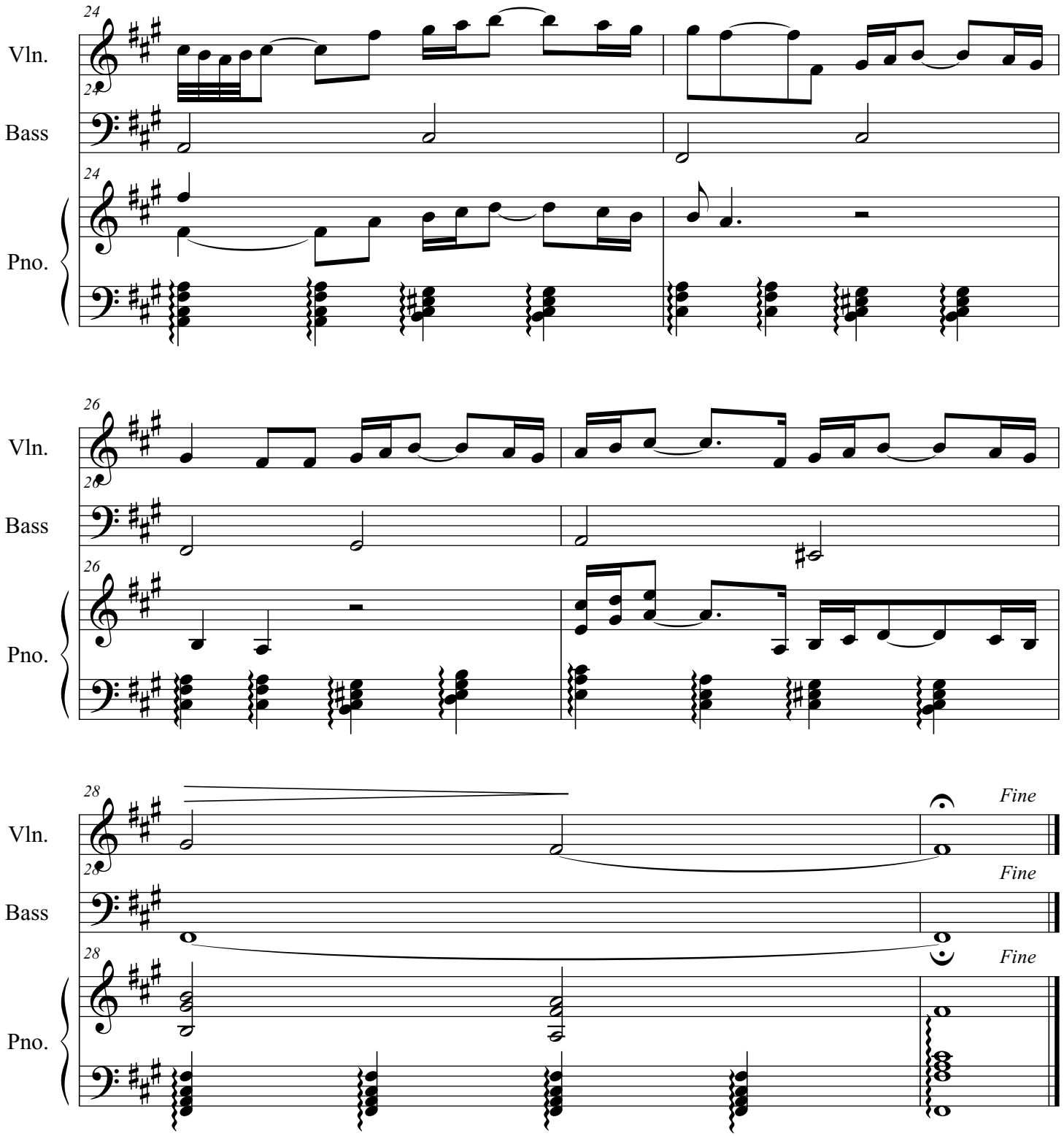
(c) 2011Teo Vincent IV

Adagio




10
Vln.
Bass
Pno.
13
Vln.
Bass
Pno.
16
C
Vln.
Bass
Pno.
3

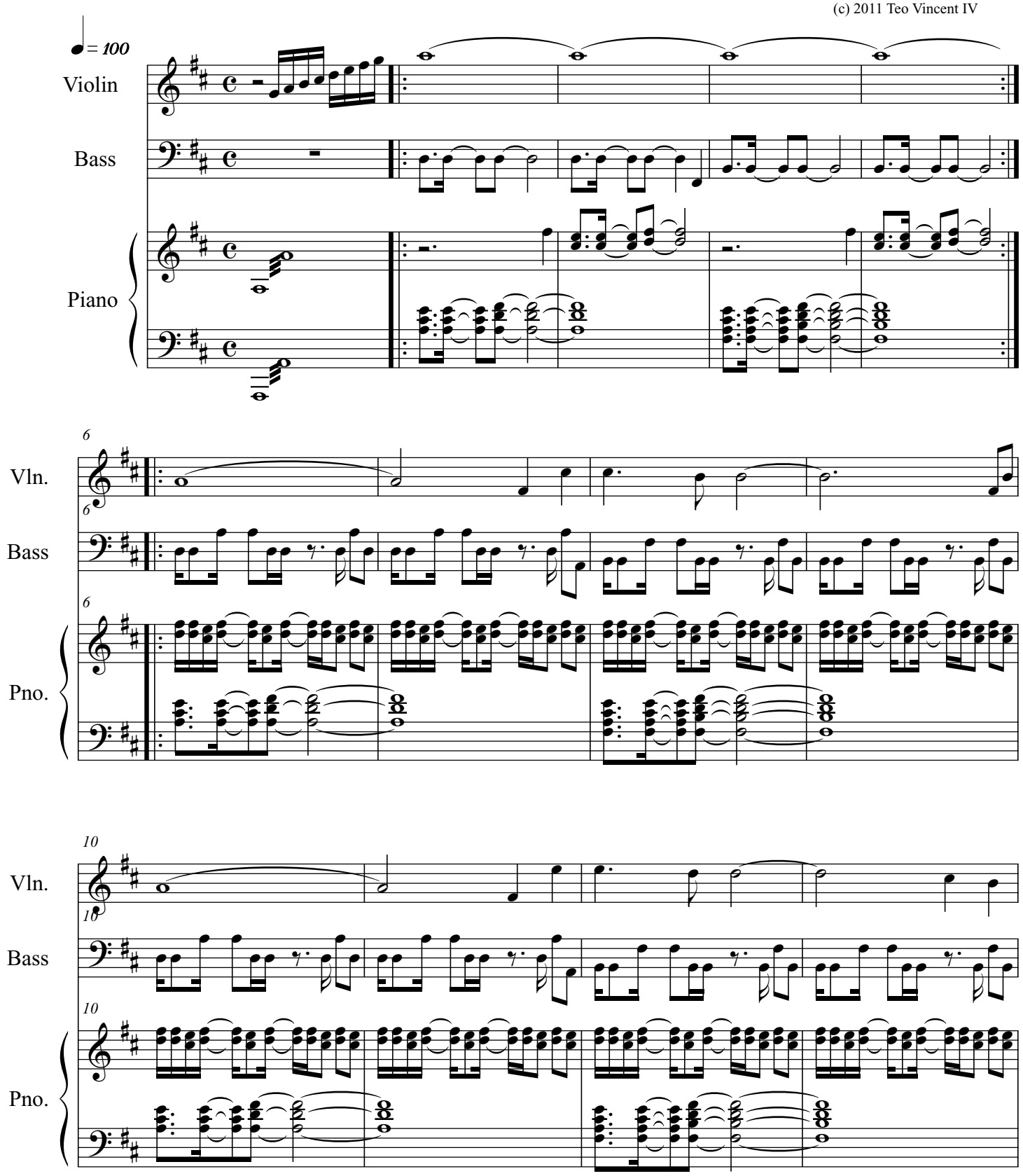

18
Vln.
Bass
Pno.
20
D
22


24
Vln.
Bass
Pno.
26
Vln.
Bass
Pno.
28
Vln.
Bass
Pno.
Fine
Fine
Fine

Love's Theme

Barry White (1944-2003)

(c) 2011 Teo Vincent IV



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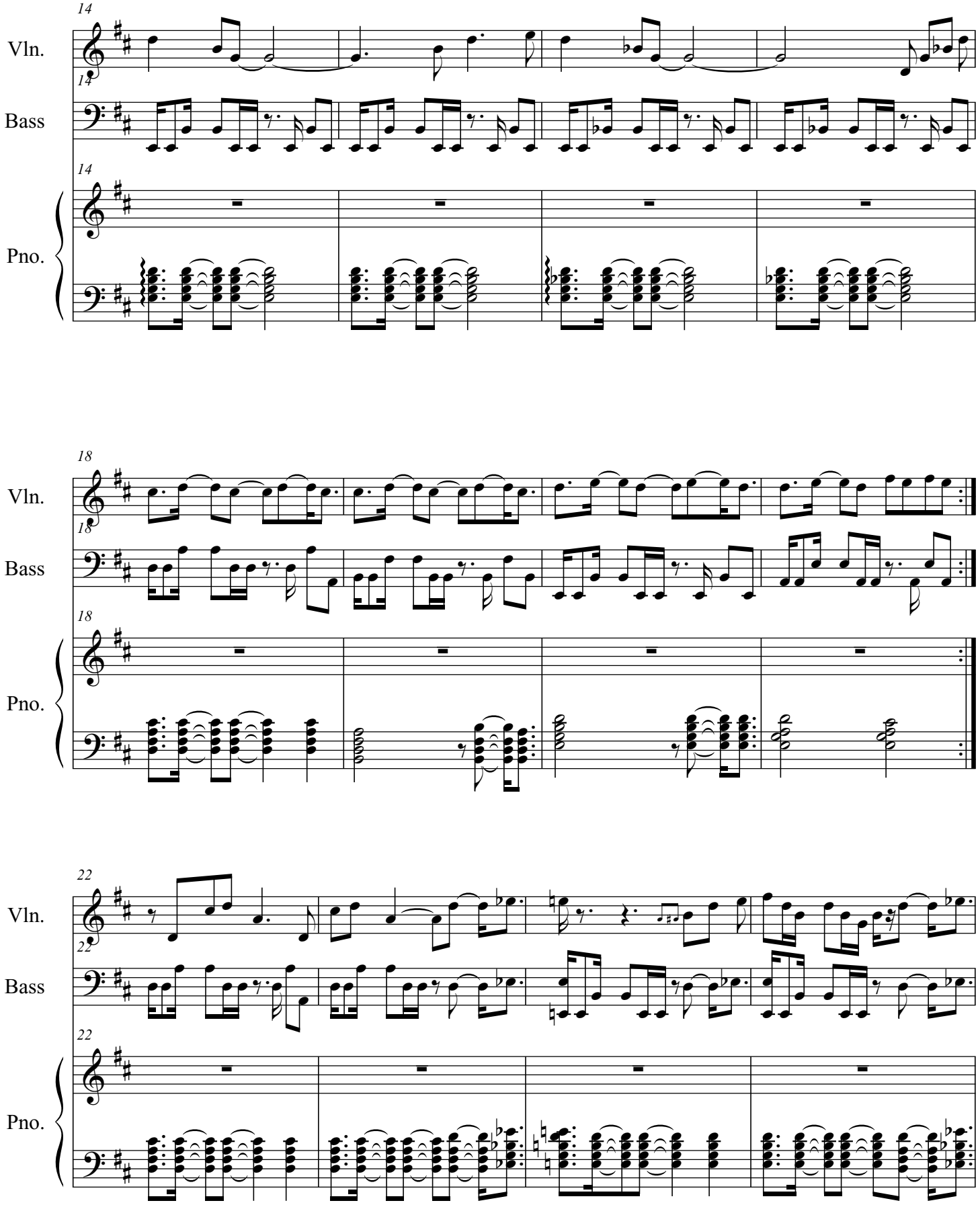
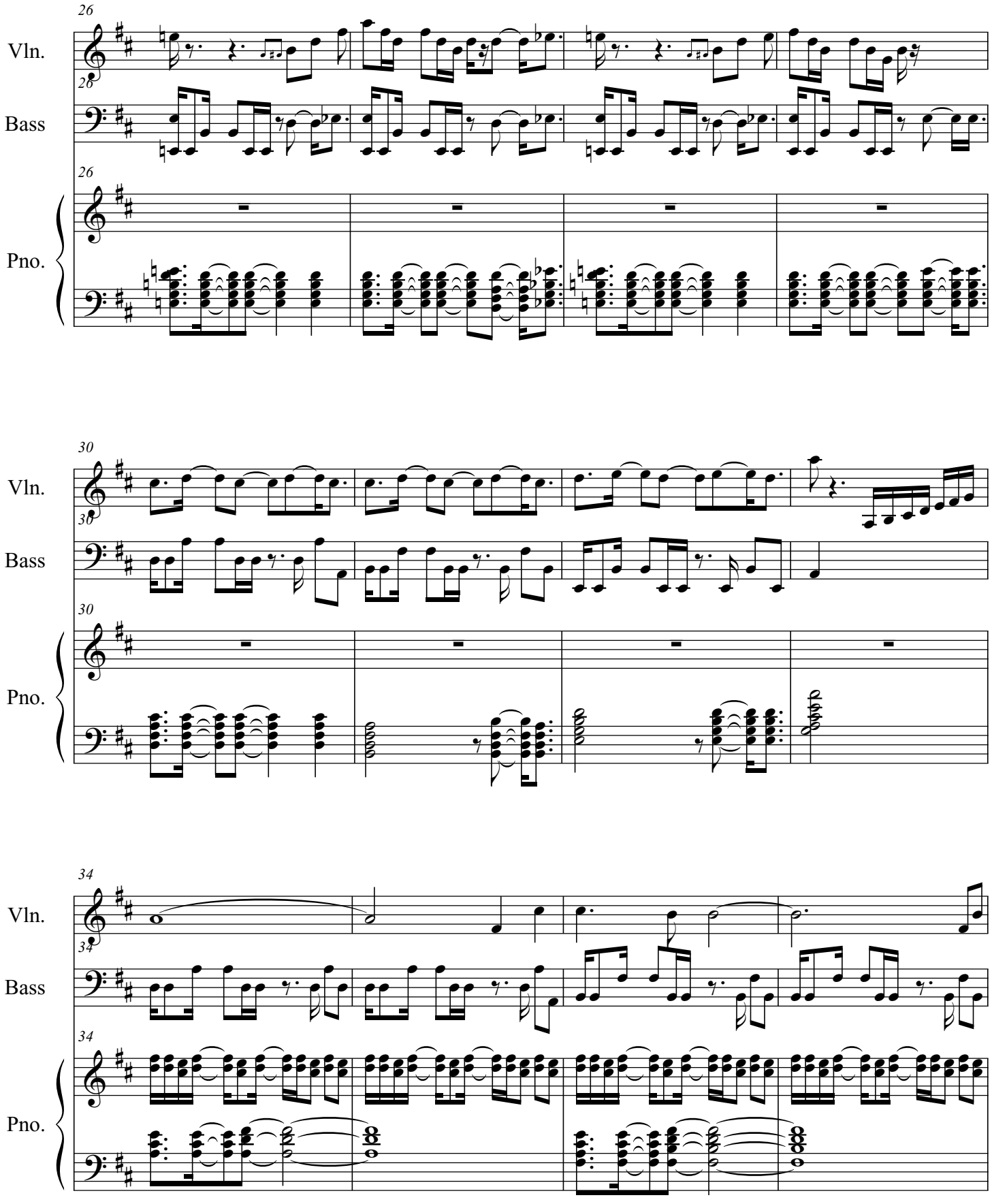
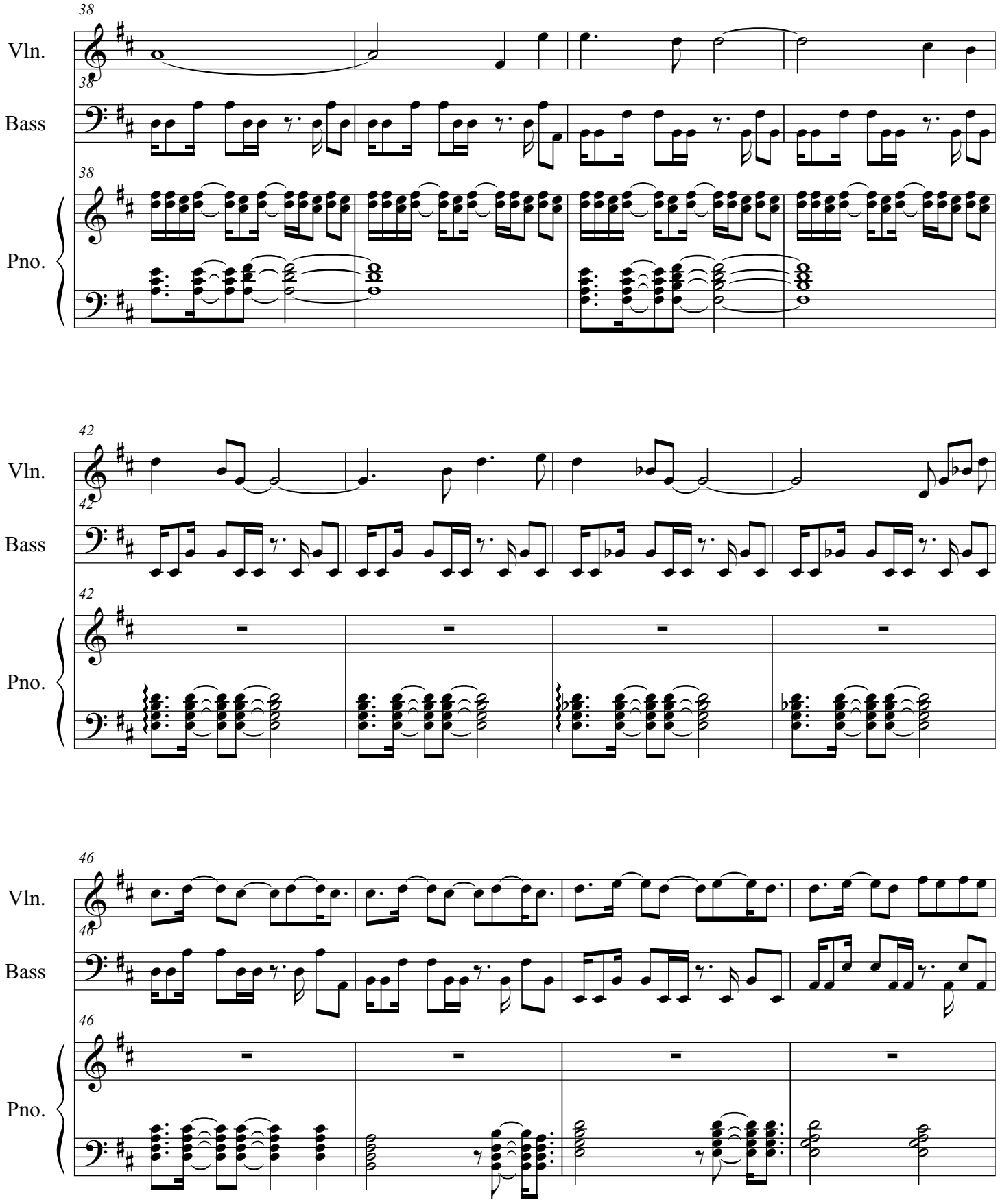
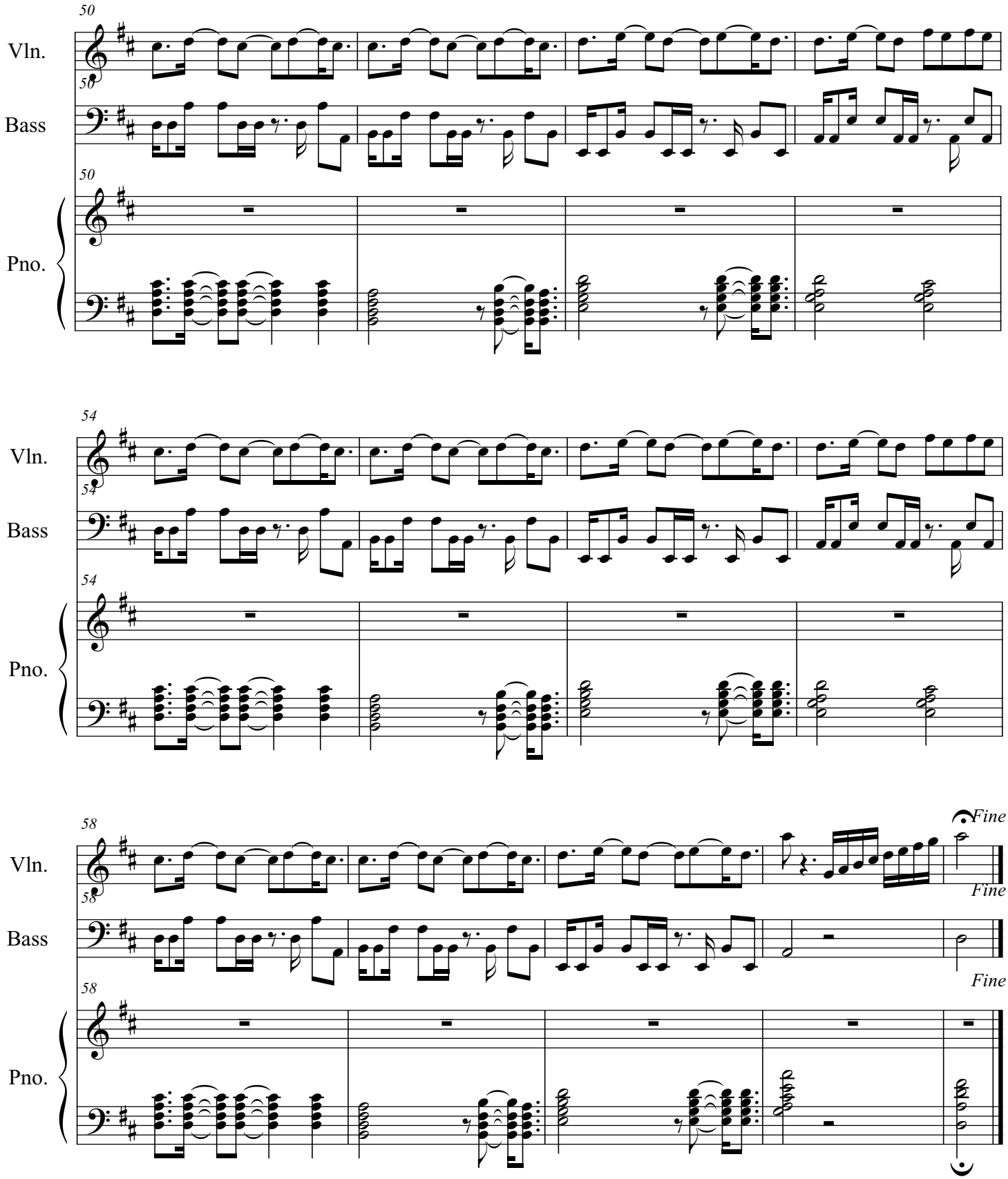

14
Vln.
Bass
Pno.
18
22


26
Vln.
Bass
Pno.
30
34


38
Vln.
Bass
Pno.
42
Vln.
Bass
Pno.
46
Vln.
Bass
Pno.

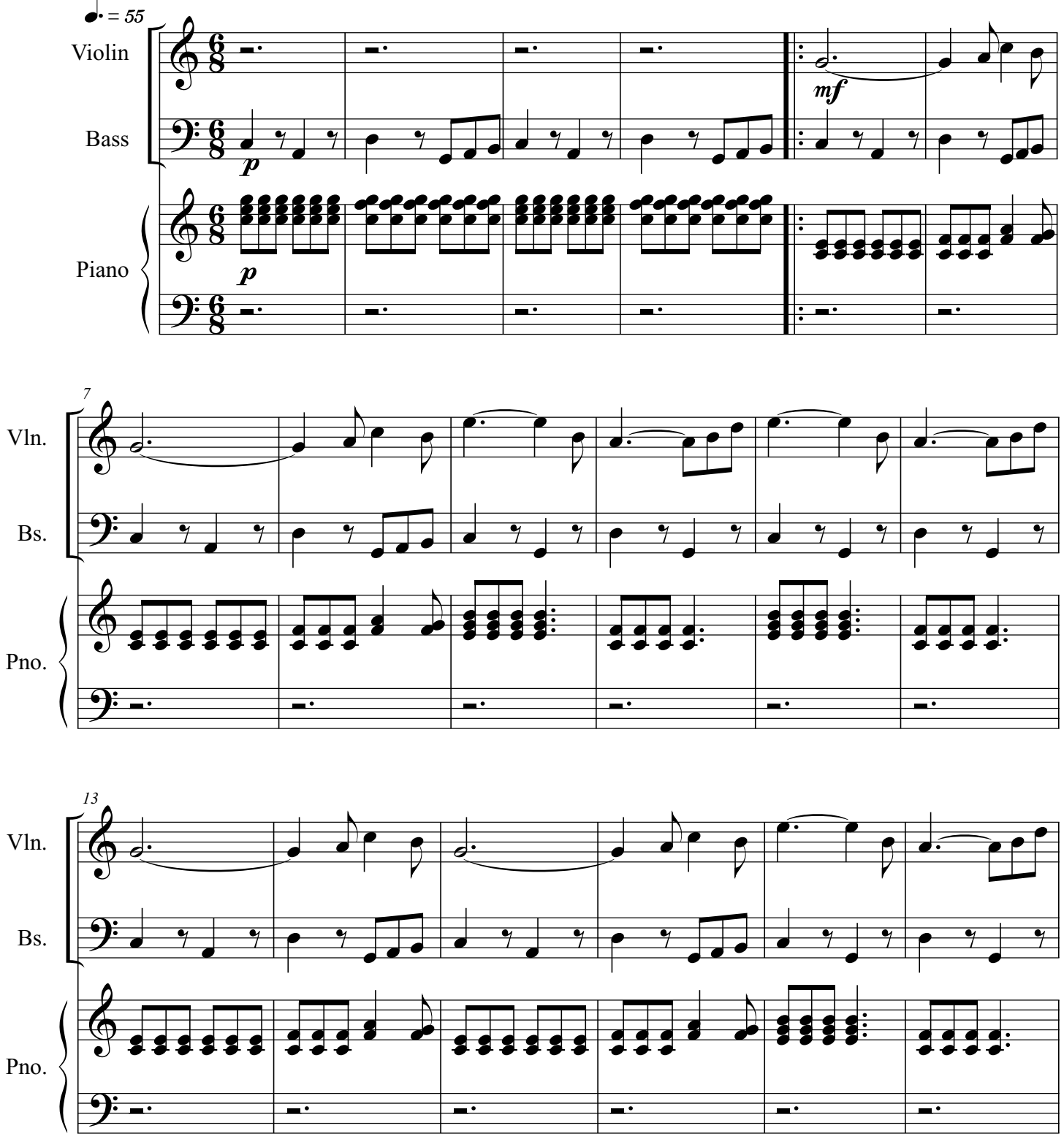

50
Vln.
Bass
Pno.
54
Vln.
Bass
Pno.
58
Fine
Vln.
Bass
Pno.

Summer Place

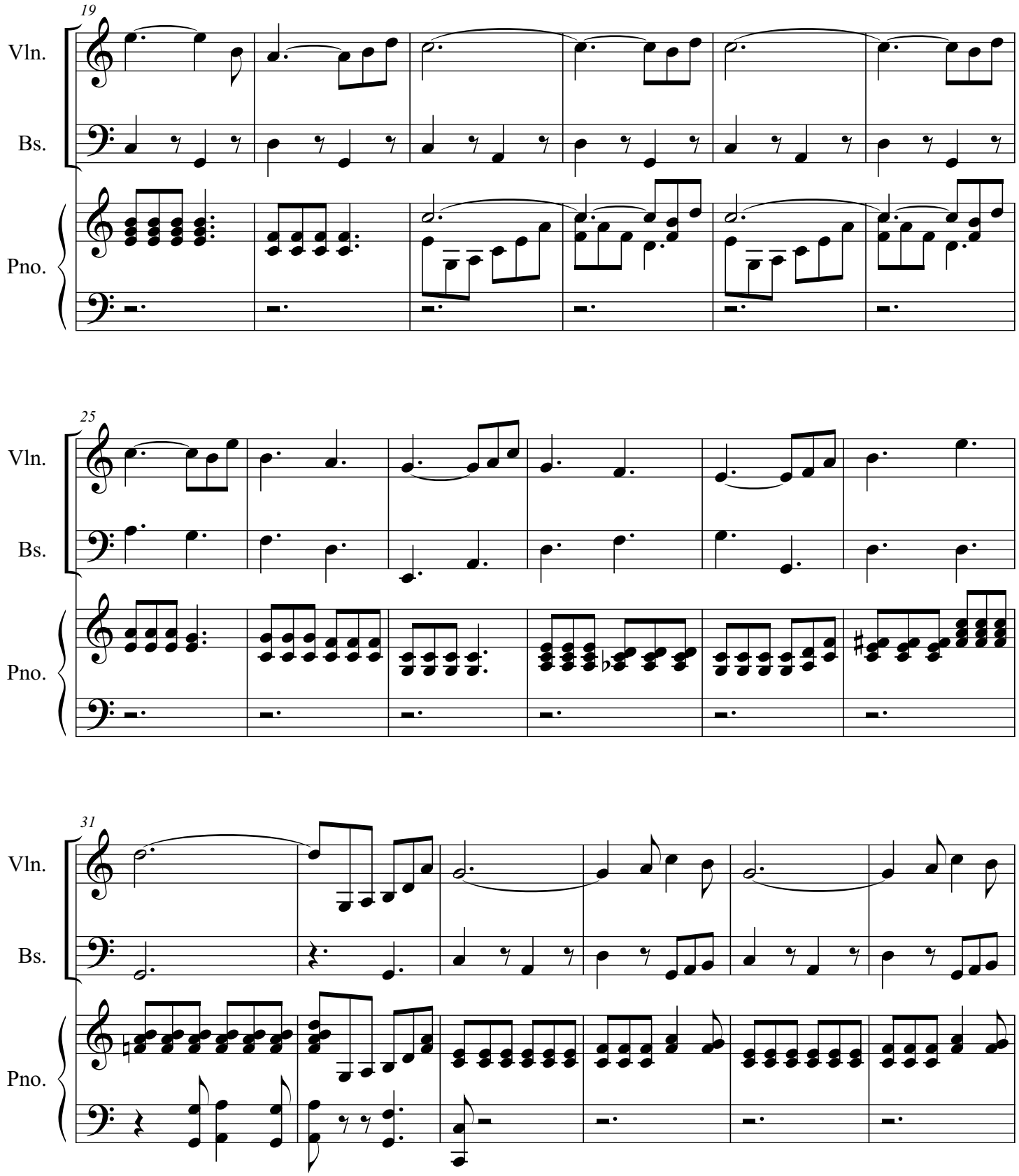
Andantino

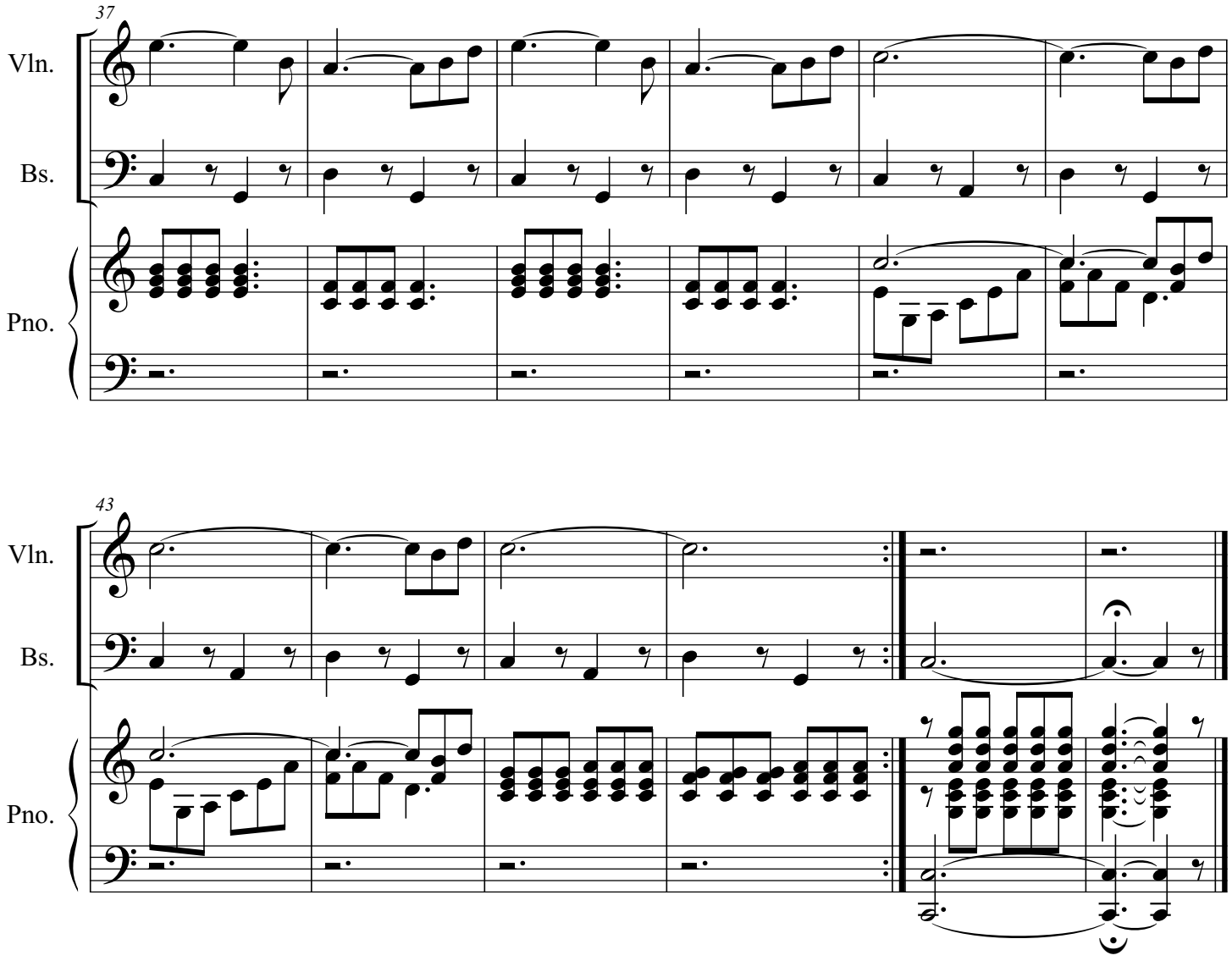
Max Steiner

(2012) Teo Vincent IV



Inda Sabatini Notebook (59) Not for sale!


19
Vln.
Bs.
Pno.
25
Vln.
Bs.
Pno.
31
Vln.
Bs.
Pno.

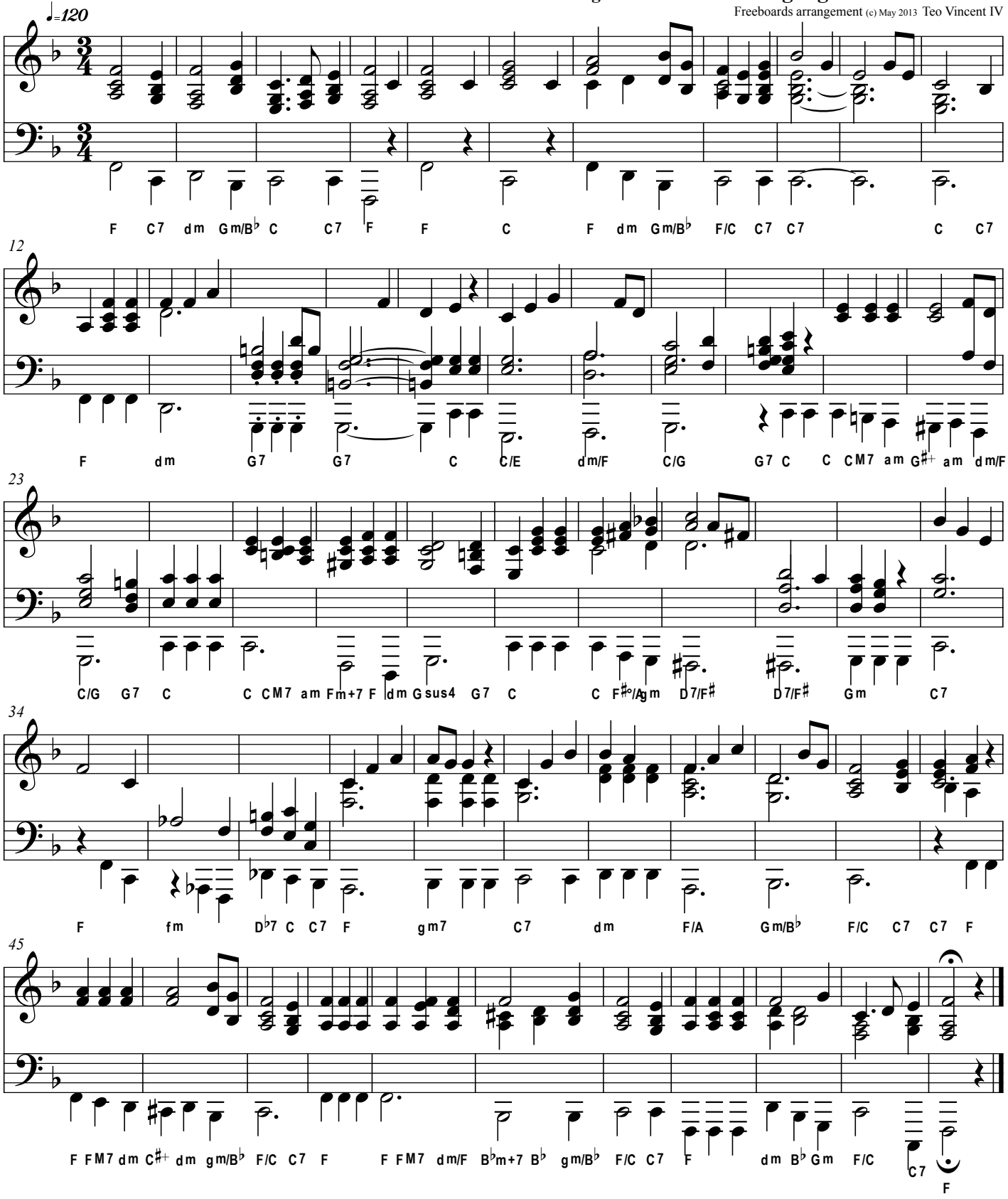

37
Vln.
Bs.
Pno.
43
Vln.
Bs.
Pno.

"Isis & Osiris"

the Priest's Aria from The Magic Flute

Wolfgang Amadeus Mozart

Freeboards arrangement (c) May 2013 Teo Vincent IV



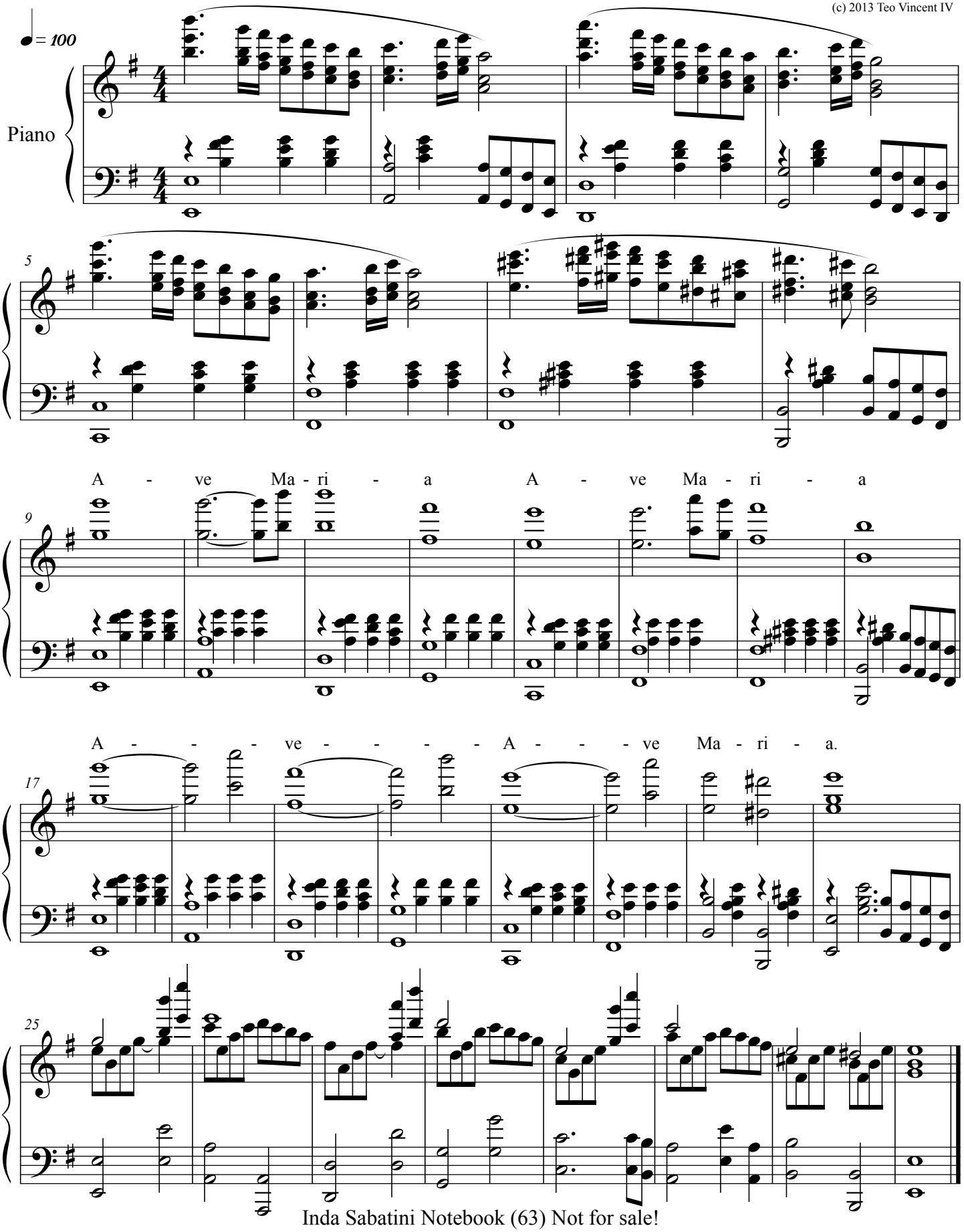
Inda Sabatini Notebook (62) Not for sale!

Ave Maria

Moderato - moderately, with feeling

Giulio Caccini

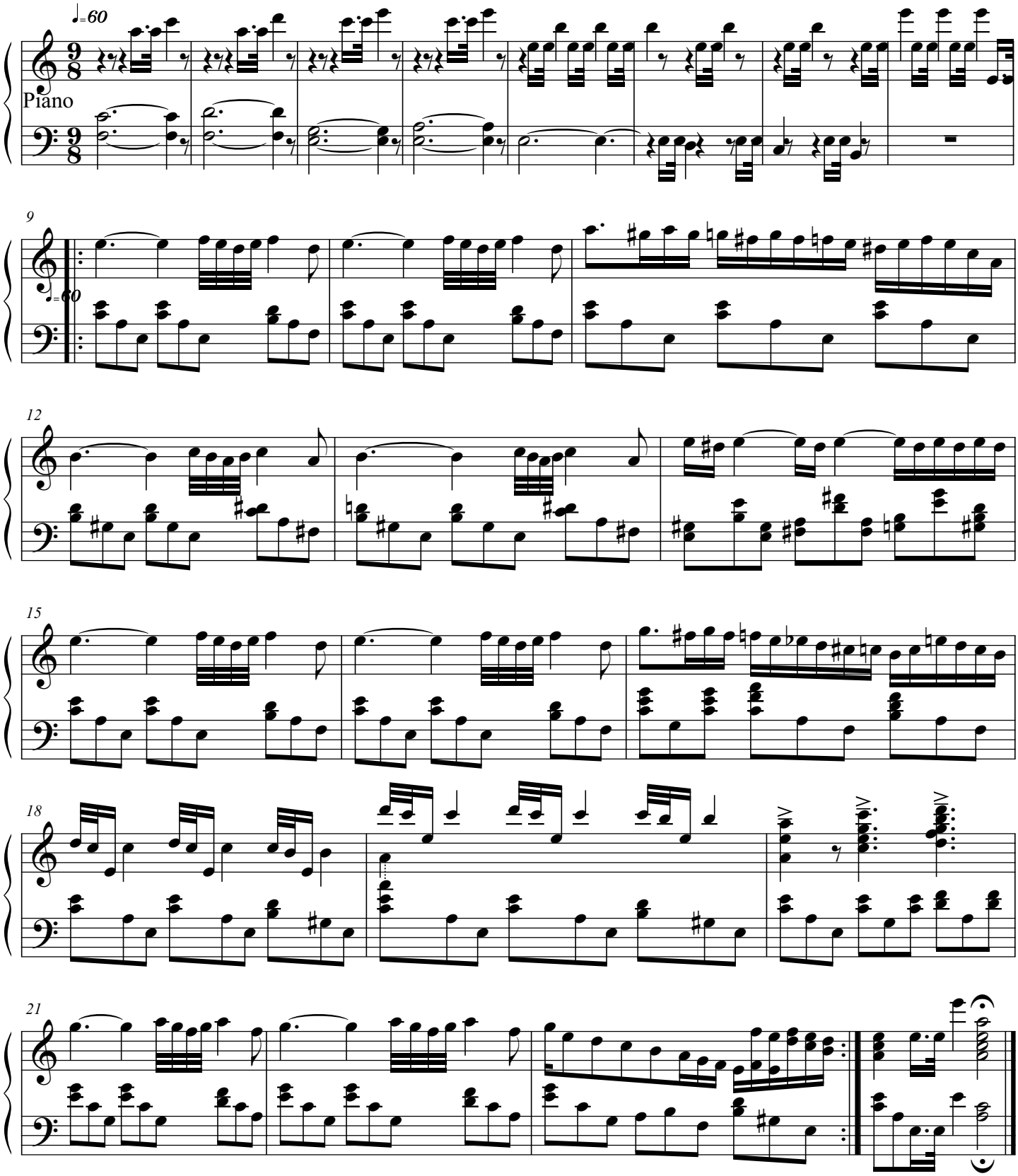
(c) 2013 Teo Vincent IV



Inda Sabatini Notebook (63) Not for sale!

Bizet Symphony #1 Adagio

Teo Vincent IV
2013 0405

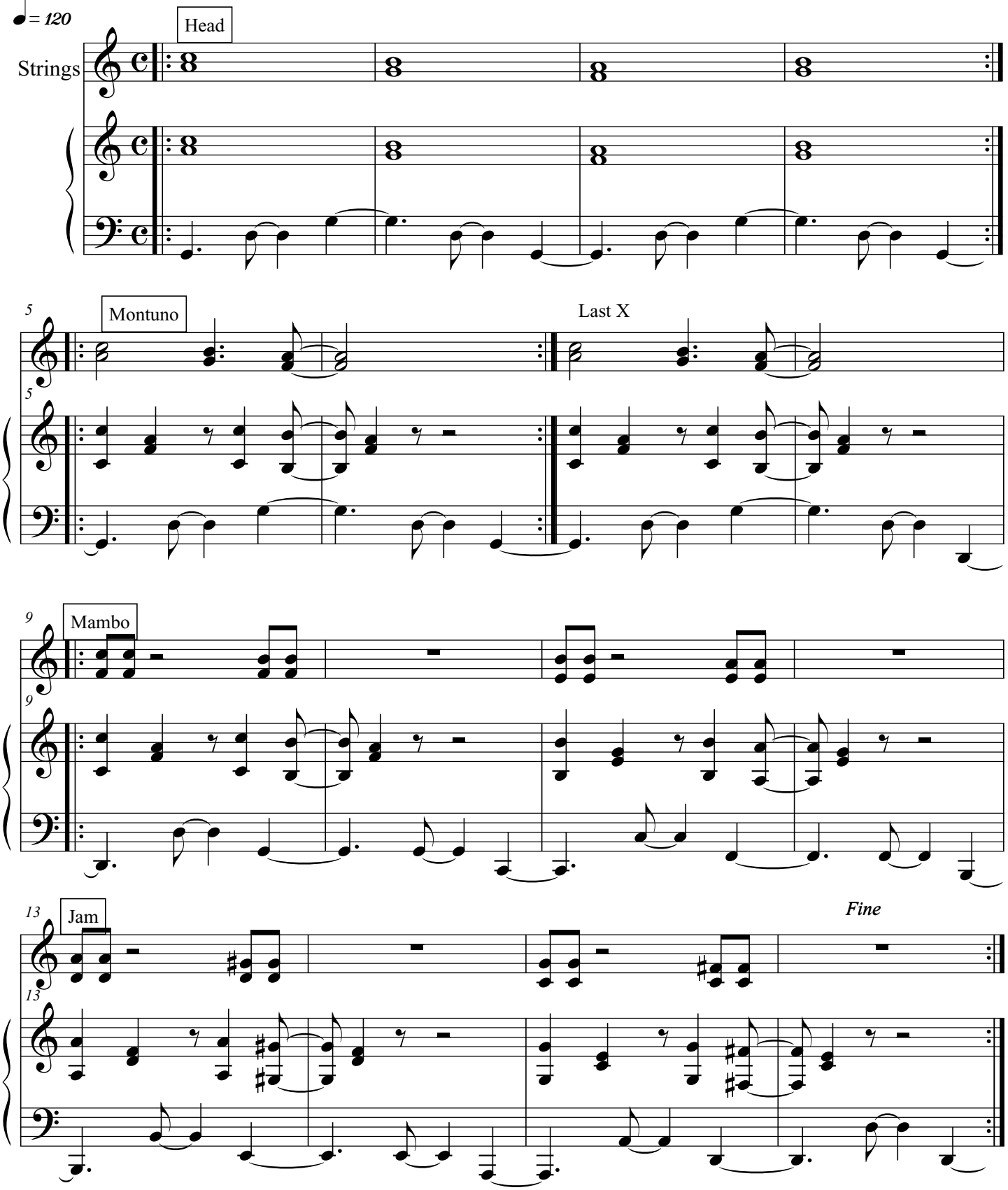


Inda Sabatini Notebook (64) Not for sale!

Montuno Etude No. 1 S

Dedicated to Oszkar Morzsa

2012
Teo Vincent IV



Sections are repeated until cued. Later, the section to go to can be called out loud.

India Sabatini, Notebook (65) Not for sale!

Chameleon

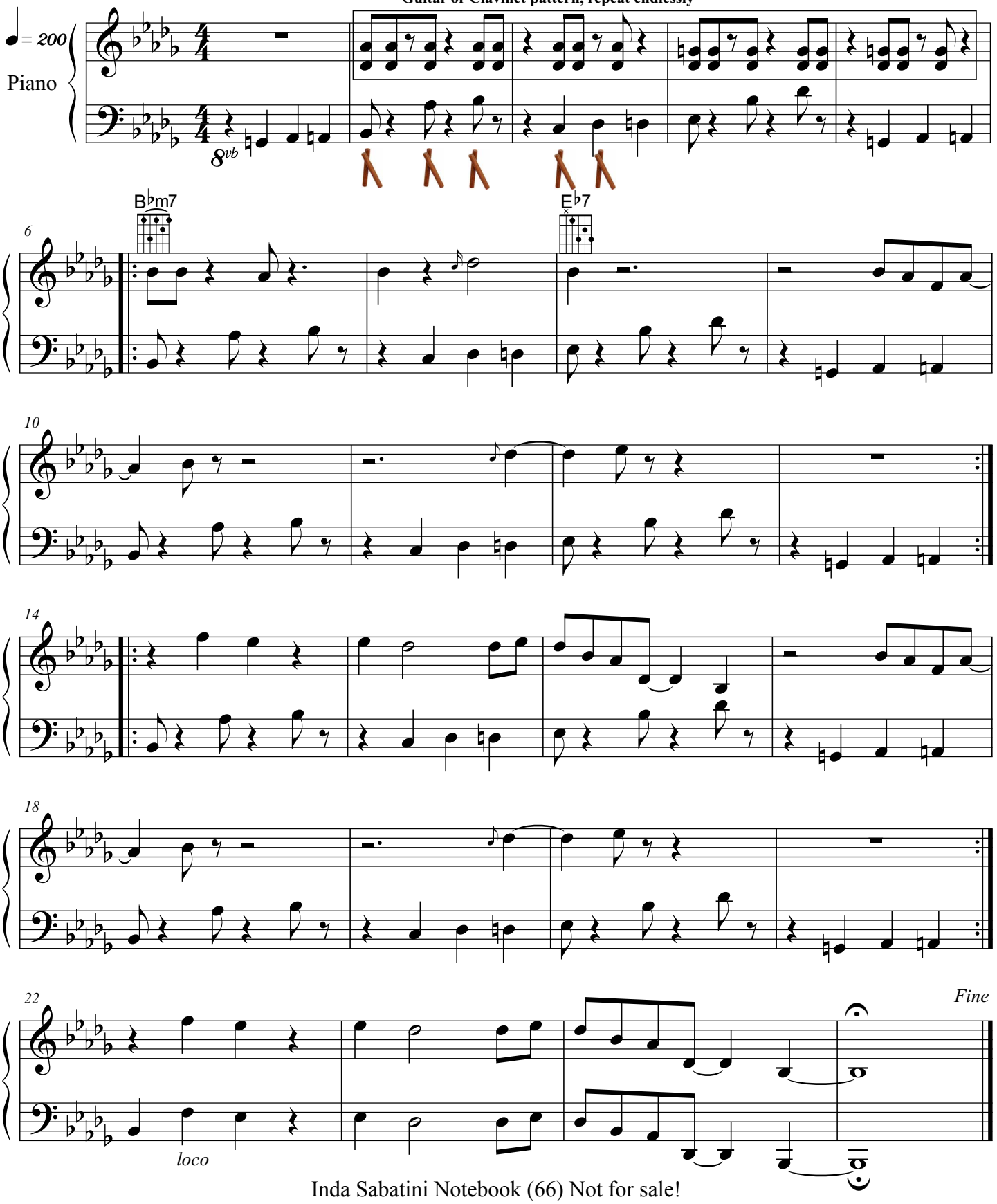
Released 1973

Herbie Hancock (1940-)

Reduction (c) 2012 Teo Vincent IV

Great groove

Guitar or Clavinet pattern, repeat endlessly



Inda Sabatini Notebook (66) Not for sale!