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New Identities New Voices: Introducing the Choreographer-Notator

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New Identities New Voices: Introducing the Choreographer-Notator

Abstract

In this practitioner's perspective paper, the author discusses an experience in which she notated a piece of her choreography using a combination of Labanotation and Motif Notation with the intent of setting the repertory from the score on a group of contemporary dancers, who had never read notation before. She explains her goals as a choreographer and notator proposing a fused creative identity, the Choreographer-Notator. This paper describes how the process of drafting the score and then teaching from the score provided new insights into her work and her identity as a dance artist. The paper concludes with the demands on the Choreographer-Notator and concluding observations made through this process.

Keywords

choreography, Motif Notation, Labanotation, repertory, scoring, pedagogy, literacy

Until recently, I would have described myself as a notation-literate choreographer with an abiding interest in critical inquiry. However, after drafting a notation score of my own choreography and setting the work on a college repertory company using a score-centered rehearsal process, this description no longer seems sufficient. Instead, I now think of myself as a “choreographer-notator,” which is a new term I propose to more accurately capture the interconnectedness between the roles of choreographer and dance notator as they exist united within a single dance artist and a unified art making experience. This paper chronicles the personal journey in which I forged this new artistic identity. Having been trained in Language of Dance[®], Labanotation, and Laban theory, I reflect on how these skill sets enhance the dance-making experience and offer some practical considerations for choreographer-notators working with a cast of dancers that have little or no notation experience.

Practitioner’s Perspective and Methodology

In 2014, I was invited to set a piece of my repertory on a university student dance company. I began the project with the hypothesis that choreographers who draft their own scores gain a deeper understanding about the craftsmanship, aesthetic, and conceptual attributes of their work. I also surmised that a notation-based rehearsal process could be intellectually and artistically inspiring to dancers, particularly if the choreographer and notator were the same person. I did not begin the project with the intention of publishing about the experience or using it as a springboard for a personal research agenda. Instead, the decision to notate my choreography and teach the students from the score was driven by a curiosity as to whether serving dual roles as choreographer and notator would have any utility. In essence, the choreographic process outlined in this article was created on a whim. In fact, I had not begun scoring my dance until roughly a week before the scheduled rehearsal period when I suddenly experienced a surge of inspiration. It wasn’t until after completing the project and reflecting on the exploratory process I divined to feed my creative spirit that I began to understand the potency of creating dances through the lenses of both a choreographer and notator.

Due to the impromptu nature of the project, I worked primarily from instinct, rather than intellect, and relied heavily on embodied knowledge of Language of Dance and Labanotation, developed over years of certification coursework and professional practice. Although I am not a certified notator, I have had training in several Laban-based systems and possess a broad array of experience reading, interpreting, and writing Laban-based scores. I have created choreography from other people’s scores; choreographed from self-notated motif notation scores; and drafted pedagogically-based scores for my students to interpret. However, these experiences fall within my identity as dance educator. Integrating dance literacy practices into my artistic and choreographic process was a foreign concept prior to 2014. I had never worked from notation scores or with

notation-literate choreographers during my career as a student and professional dancer; and therefore, I had no first-hand experience of how a notation-literate choreographer could or should work in order to be successful. Moreover, when I started the 2014 repertory project I had concerns about my credibility. I questioned my right to self-identify as a notator because I lacked certification in advanced Labanotation. Was I even capable of notating my choreography effectively and accurately? Despite these insecurities, the lure of working in a new realm of dance literacy was enough to propel me onward. I gave myself permission to be joyous in my exploration as choreographer-notator and proceeded with curiosity, flexibility, and a sense of playfulness.

As far as I knew this creative territory was unexplored by the broader notation community and ripe for experimentation. It seemed only natural to test the waters. Many of the ideas and methodologies I employed are part of the current lexicon of the American dance notation communities. Ideas such as layered literacy, embodied learning, practical theory application and multiple ways of knowing are all ongoing discussions within the Language of Dance, Labanotation and Laban theory communities. Much of related extant literature revolves around traditional archival use of notation, methods for restaging masterworks, creative applications within a generative process of dance-making, or pedagogical objectives for students. While I have not encountered literature that proposes practical methodologies or creative considerations for the notating choreographer, a number of articles and conference sessions by Language of Dance and Labanotation experts have theorized how the practice of drafting a score can be used by the dance maker.

In 1988, Jill Beck proclaimed the revolutionary potential of Labanotation to change the world of dance and dance education.¹ Yet, since her bold statement naming Labanotation as the primary dance research language of the future, dance researchers, both historians and artists, tend not employ notation in their research. Labanotator, Ilene Fox, of the Dance Notation Bureau also championed the future of notation for choreographers, dancers, and educators while envisioning new educational opportunities for dance artists to become notation-literate.²

Despite these calls to action within the dance notation communities, examples of working choreographers who draft their own scores remain elusive. János Fügedi expresses that even in Hungary, where dance researchers use dance notation extensively, the contemporary Hungarian choreographers do not use it at all.³ In 2005, Language of Dance specialist, Susan Gingrasso, presented her application of

1. Jill Beck. "Labanotation: Implication for the Future of Dance." *Choreography and Dance*. 1988, Vol 1, 69–91. Reading, U.K.: Harwood Academic Publishers.

2. Ilene Fox, "Trained Eye, Informed Body." In Proceedings of the National Dance Education Organization Conference, 150–52, 2004.

3. János Fügedi, "Notating Dances from Films: A Method in Hungarian Ethnochoreology." *Journal of Movement Arts Literacy*. 2018: <http://digitalcommons.lmu.edu/jmal/>.

self-choreographed and self-notated motif scores in a technique classroom. However, the research came from the pedagogical perspective with the goal of improving student performance rather than aesthetic praxis.⁴ Papers on restaging master works and myriad presentations on the educational application of notating scores are available,^{5,6} but research of choreographers who also notate is a rarity.

In her 2015 dissertation defining notation-based and dance literacy practices, Rachael Riggs Leyva documents and analyzes the creative practices and uses of notation by Israeli choreographer and Eschkol-Wachmann notator, Tirza Sapir.⁷ This example of a working, notation-literate choreographer is inspiring. Leyva discusses Sapir's work as a choreographic example in her larger investigation of dance literacy. Sapir worked with Henner Drewes comparing the Eschkol-Wachmann system with Kinetography for notation-based movement composition at the 2013 International Council of Kinetography Laban conference. Their research focuses on the components of notation-based composition and corresponding analysis. Of note in their article is a point they make identifying the inherent bias of notation systems naming "default modes of thinking" and "default assumptions" inherent within a each system.⁸ With the field of notation literate choreographers in its nascent stage, I embarked on my journey fueled by the excitement of inquiry and the euphoria of uncharted exploration.

Scoring with Novice Readers in Mind

Considerations when Notating *8 Piece Legs and Thighs*

*8 Piece Legs and Thighs*⁹ is an eleven-minute dance in three sections, the first of which is set to the song *Gone, Gone, Gone* by Alison Krauss and Robert Plant. It is a comedic piece that I have performed many times with my company and subsequently restaged (see plate 1). It is characterized by alternating loosely

4. Susan Gingrasso, "Promoting Deep Learning in Dance Technique: A Case for Using the Language of Dance®." In *Proceedings of the National Dance Education Organization Conference*, 194–200, 2005.

5. Tina Curran, "The Experience of Staging Nijinsky's 'L'Après-Midi d'un Faune' in a Higher Education Dance Program." PhD Diss., New York University, 2010.

6. Teresa Heiland, "Pedagogy of Notation: Learning Styles Using a Constructivist, Second-language Acquisition Approach to Dance Notation Pedagogy," *Journal of Dance Education* 15, no. 1 (2015): 12–24.

7. Rachael Riggs Leyva, "Dance Literacy in the Studio: Partnering Movement Texts and Residual Texts." PhD Diss., The Ohio State University, 2015.

8. Tirza Sapir and Henner Drewes, "Movement Composition and Notation—Examining Scores in Kinetography Laban and Eshkol-Wachman Movement Notation" in *Proceedings of the Twenty-eighth Biennial ICKL Conference*, edited by Marion Bastien and János Fügedi, 200. S.I.: International Council of Kinetography Laban, 2014.

9. Beth Megill. *8 Piece Legs and Thighs*. Rogue Festival, Fresno, Ca. March 7, 2008.

structured, highly theatrical movement phrases (see plate 2) with precise aerobics-based choreography performed in unison. I was invited to set this first section on a group of ten contemporary dancers at a four-year university in California. The majority of the dancers had no prior motif notation or Labanotation training. Two of the dancers had completed a Language of Dance Foundations I Course, which focuses on motif notation, and a third had some experience with motif notation through a dance-improvisation course. The dancers' relative lack of notation experience shaped my scoring process as I endeavored to create a reader friendly score that was also accurate to my choreographic vision.



Plate 1. Original cast of dancers, 8 Piece Legs and Thighs.



Plate 2. Students rehearsing a pantomime-based section of the choreography, 8 Piece Legs and Thighs.

In preparing the notation manuscript, I drew upon familiar score interpretation principles from my Language of Dance training. Ann Hutchinson Guest and Tina Curran identify twelve steps for interpreting a score in their book, *Your Move*¹⁰; I used many of these principles while devising a score that met the needs of the choreography and the novice readers. Most notably, I endeavored to notate the most central and/or essential concepts first, keeping in mind that I wanted my readers to focus their performance on clear interpretation of the movement concepts represented in the score. Similarly, I aimed to include accurate timing, thematic movement concepts, compositional patterns and a defined movement palette revealing similarities and differences within the score.

Selecting the Appropriate Notation Language for the Choreographic Needs

In notating the dance, both structured and motif notation proved useful for capturing the contrasting phrases in *8 Piece Legs and Thighs* that alternate between precise footwork and loose improvisation. The structured Labanotation afforded rhythmic specificity and spatial precision during the “unison aerobics” section. See figure 1 for a sample of the notated footwork of the “unison aerobics” using Labanotation. In contrast, the motif notation portions provided a conceptual framework for the dancers in the more improvisational sections. See figure 2 for a sample of motif notation used for the structured improvisational sections of the choreography.

The structured notation reveals the timing and spatial accuracy of the footwork, which is a cornerstone to the comedic element of the dance. While notating, I anticipated what I knew to be common challenges for dancers learning this material, including remembering the number of repetitions, recalling the starting foot, and sequencing the stepping and weight shifts into a seamless pattern. The Labanotation provides all of this information precisely and clearly. For instance, referring back to figure 1, the aerobics section of the dance begins hopping on the left foot while the right foot gestures out and in. One can also note that the hopping occurs eight times. Thus, the score becomes a visual reference for common questions like “How many hops do we do?” and “Which foot do we start on?” Plate 3 shows the notation centered rehearsal environment in which self-directed students reviewed choreography via the score. I intentionally excluded the placement and movement of the arms from the score to keep the score reader friendly. I planned to describe or model that information once in the studio. Simplicity in both notation forms was an essential consideration for the novice readers. I treated the notation as a second language in accordance with the second language learning acquisition theories of

10. Ann Hutchinson Guest and Tina Curran. *Your Move: The Language of Dance*® *Approach to the Study of Movement and Dance*. Routledge. New York, 2008.

Stephen Krashen.¹¹ I scaffolded the complexity of the notation on a “need to know” basis so the dancers could cultivate literacy in the process of reading the score and learning the dance. As choreographer-notator, I continually reflected on the score’s ability to serve my artistic intent, knowing that if I went too far too quickly, I could undermine the second-language acquisition process by overwhelming the dancers and causing them to shut down intellectually and physically.



Figure 1. A sample of Labanotation of footwork in the “unison aerobics” section of 8 Piece Legs and Thighs.

11. Stephen Krashen, *Second Language Acquisition and Second Language Learning*. Upper Saddle River, NJ: Prentice-Hall International, 1988.

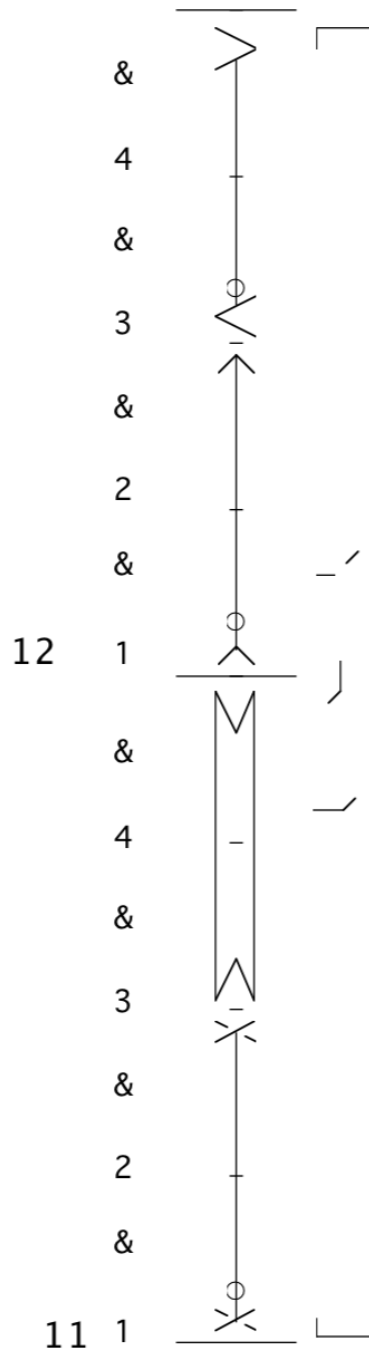


Figure 2. A sample of motif notation for the structured improvisational sections of the 8 Piece Legs and Thighs



Plate 3. Students reviewing the choreography from the score.

Figure 3 shows a sample of two measures of motif notation that lead into two measures of Labanotation. This excerpt highlights the choreographic need for both notation systems. The use of motif notation in measures 11 and 12 focuses on action-centered movement ideas in a structured improvisational context. Each dancer embodies Indirect Space, Free Flow, and Sustained Timing as thematic elements in their rotation and circular gestures. This creates a stage full of swirling bodies unified by a common effort signature. The liberated feel in measures 11 and 12 contrasts sharply with the rhythmic exactitude and use of direct focus in the following Labanotation measures, 13 and 14. Plates 4 and 5 respectively show the dancers rehearsing the contrasting themes. Spatially driven Labanotation lends itself to a view of the body as divided into parts and limbs with distinct spatial and rhythmic patterns. The inclusion of the effort qualities further supports the aesthetic goal as it heightens the expressive dynamism required in performance (from measure 12 into measure 13).

Notating Outside the Box

8 Piece Legs and Thighs includes a choreographic introduction, which needed to be represented more like a theatrical scene than dance notation. Indicating the action through theatrical direction set to the corresponding meters, allowed dancers to delve into the character-based components of the work with ample freedom that went beyond even Motif notation. See figure 4 for sample measures from a pantomime section of the dance. This section of the dance needed to be flexible, interpretive, and expressive. Therefore, I as choreographer-notator chose to highlight those qualities in my notation process in service of the creative intent.



Plate 4. Student dancers rehearsing the motif notated section with thematic use Sustained Time, Free Flow and Indirect Space.



Plate 5. Students practicing clear focus with their Direct Space during the highly structured aerobics section.

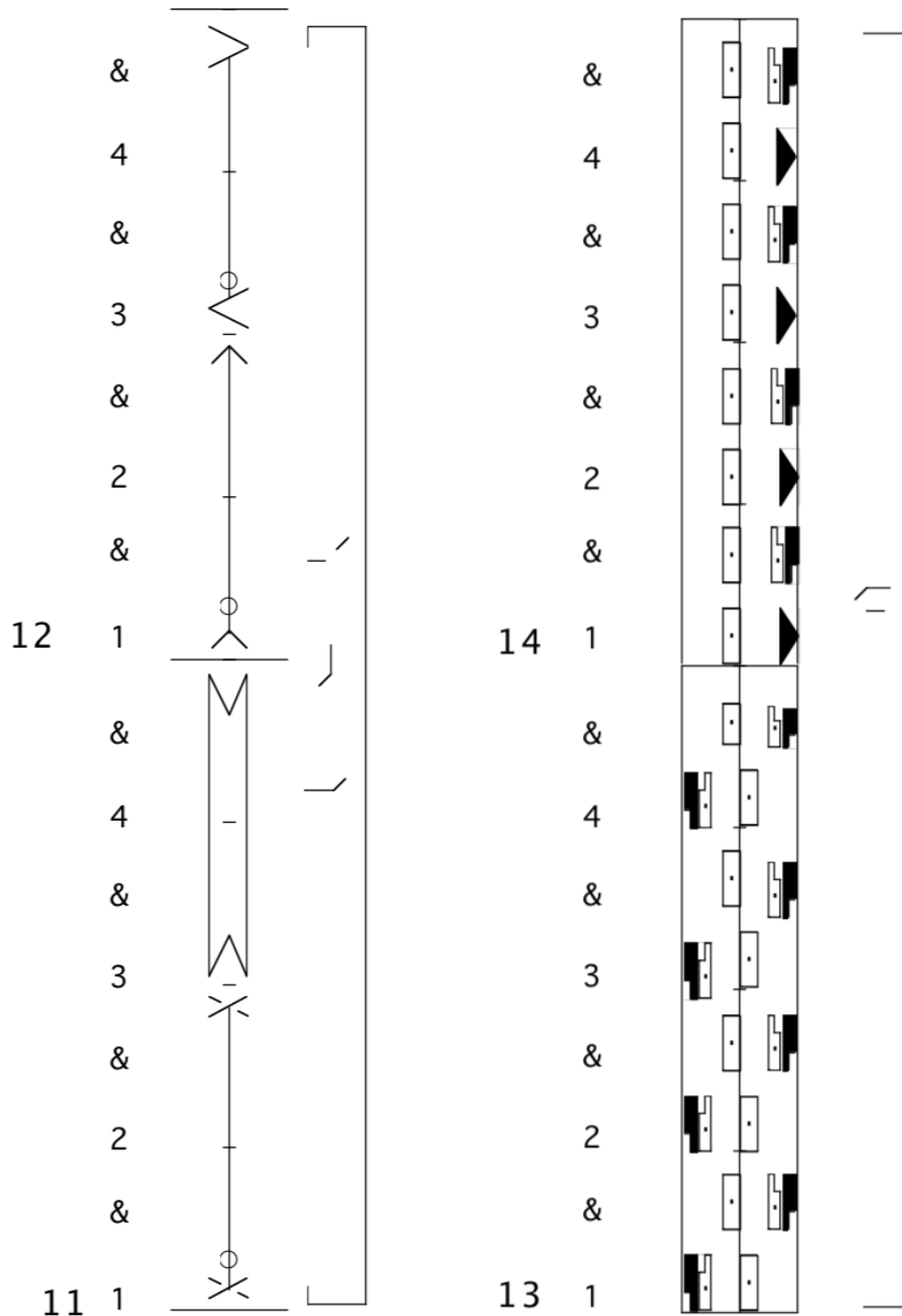


Figure 3. An example of the two forms of notation used in the score (motif notation on the left and Labanotation on the right) as they contrast each other in a sequence of four measures.

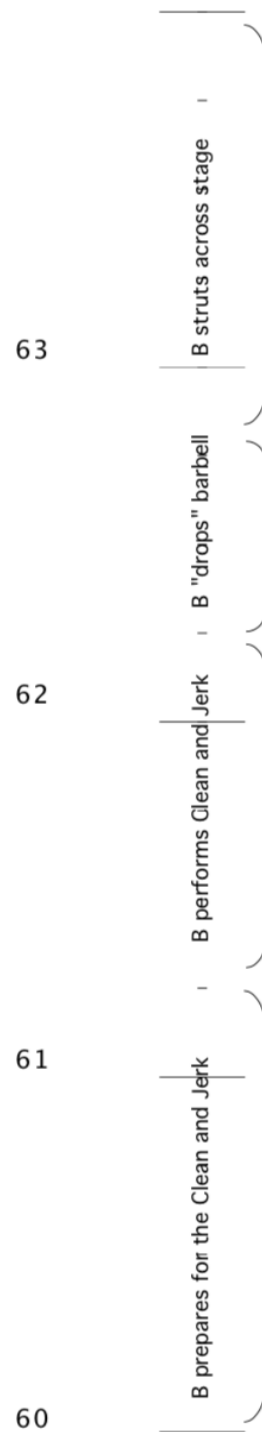


Figure 4. Sample measures 60–63 from the pantomime section of the dance.

Reflections as a Choreographer-Notator: Nuance and Notation

Generating symbolic representation for *8 Piece* illuminated choreographic nuances while solidifying core artistic values in the work. For example, a motif-notated section that focuses on motion toward and away highlights the importance of intentional relationship to their assigned exercise prop (jump rope, hula hoop, thigh master, etc.) See figure 5 for sample motif notation including traveling toward and away from a prop and related rehearsal images in plates 6 and 7. As the choreographer-notator, I specifically chose traveling toward and away symbols over more spatially driven options because I wanted to emphasize the drama of relationship embedded in the concept of toward or away. The symbolic choice conveys the inner attitude as well as the most valued expressive and aesthetic goal. The internal process of desire and repulsion created through relationship is revealed as essential to the performance and may not have been as clear to the reader had I merely used the symbols for traveling paired with pragmatic direction of steps. Just as a writer employs the syntax and word choice to form articulate sentences that both convey and embody meaning, dance notation choices have the potential to shape the aesthetic expression through drafting a manuscript. The nuance of intention is a powerful advantage to the choreographer-notator in a score writing process. This particular example of traveling toward and away proved key in the rehearsal process during which I the theme of intentional relationship became a topic for coaching performance.



Plate 6. Student relating to her prop while traveling toward it.



Plate 7. Students rehearsing traveling away from their prop.

Similarly, the same prop section demonstrates another value of mine, namely, specific timing for comedic effect. I included a vital, but subtle variation in the timing of rotation in the fourth count of each measure (see figure 5). The rhythmic variation enhances the musicality and comedic value of the moment by implying a shift in the performance intention. As a result, I obtained a new understanding of my intuitive sense of comedic timing through the score writing process.

Measures 50 and 51 present the most challenging section of Labanotation in the entire score. These two measures include complex combinations of stepping, springing, rotation, leg gestures, support, and retention (see figure 6). I was concerned that it would be too difficult for the novice readers, but choreographically, it was the only way for me to honor the rhythmic and spatial execution of this brief choreographic moment. Rather than oversimplify the notation, I chose to address any confusion on behalf of the dancer-reader through traditional command style teaching in the rehearsal process. The choice to honor the choreographic needs over the notation-pedagogy needs further revealed to me the values I hold for rhythmic and spatial accuracy in my choreography. Dance literacy concretized my intuitive choreographic process while verifying the challenge of the choreographer-notator to navigate between the two identities at each turn.

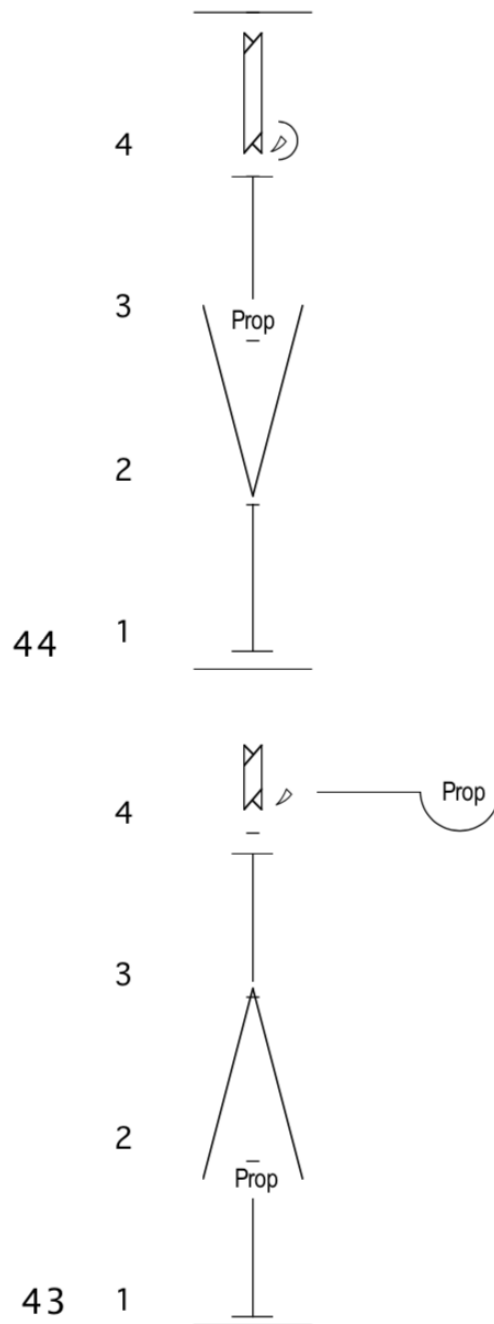


Figure 5. Motif-notated measures 43–44 including traveling toward and away from a prop and timing variation of the turn on count 4.¹²

12 . Notice in Measure 43 that the accented rotation on count 4 pairs with addressing the prop, while in measure 44 the accent is used as an impulse for a rotation of longer duration. These

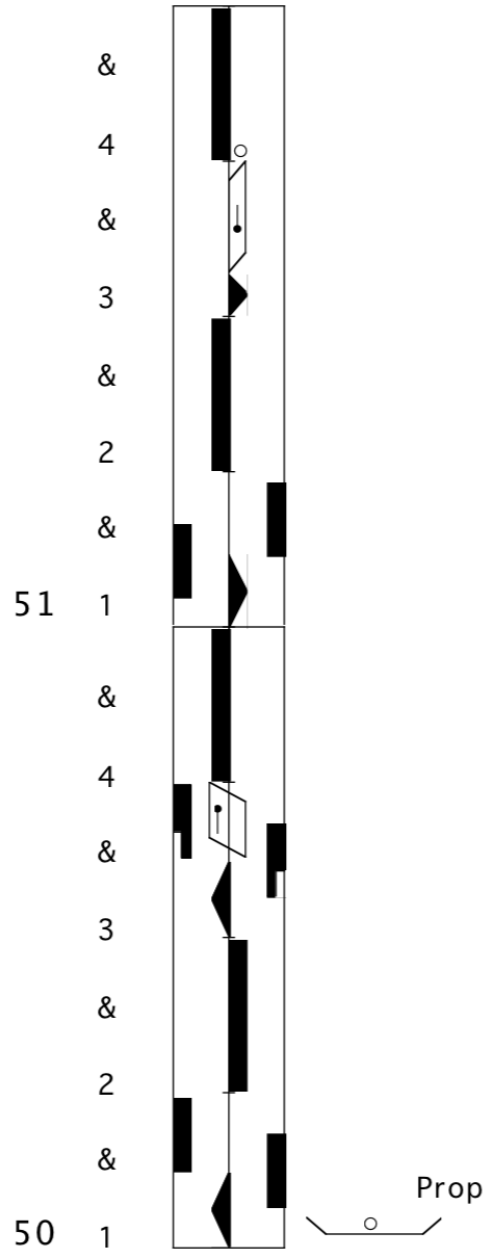


Figure 6. The most advanced section of Labanotation in the 8 Piece Legs and Thighs score presented to the students.

are subtle differences that yield variety in the performance quality and timing while staying within the thematic movement vocabulary.

Discussion

Invitation into a Living Score

I contend that dance literacy and functional score writing exists for all dance artists at all levels of proficiency. From the outset of this project, I treated my score as a living, breathing, working document. I granted myself explicit permission to modify any part of the score (or the dance) at any time according to my own continual development in both choreography and notation. In rehearsal, I openly regarded the score as a rough draft, alerting the dancers to look for inconsistencies and typographical errors. By allowing the dancers to engage with the score as a working document, I was able to model that dance notation is a creative, reflexive process. A score offers another lens through which we can examine, know, and enrich our dance practice. The living nature of the score was celebrated in rehearsal as one dancer pointed out a rogue symbol on the edge of a page that needed to be deleted. Sharing and collaborating in, around, and with the score enhanced the living presence of the score as a working document that serves both choreographer and notator simultaneously—as one. The rehearsal benefits the scoring processes just as the score benefits the dance. Dance literacy fully engages in the multifaceted experience of a choreographer-notator interacting with the performers in rehearsal.

The component of flexibility and creative autonomy is a key characteristic of my choreographer-notator identity. Just as I give myself artistic permission to modify my choreography, I can afford myself permission to alter a score. As choreographer-notator I have authority over the all of the dance content, whether symbolic or performative. In this sense, the choreographer-notator shapes and reshapes self-proclaimed goals as part of the artistic praxis.

Insights and Benefits

As a result of my experiment of serving in the dual capacity of choreographer and notator, I came to several important realizations. The first of these epiphanies is that a written score is an essential tool for understanding the structure of the choreography, the specificity of the rhythms, and the clarity of the choreographer's intention. I learned the value of a well-written score as a reference tool for maintaining the integrity of the choreography over time. Finally, notation does not solely serve a dance, but the two can work reflexively to meet the choreographer-notator's aim.

From a dance analysis and dance studies perspective, I observed that using notation as a choreographer can increase the dancers' awareness of movement intention and choreographic ideas, thereby aiding their growth toward effective performance of a choreographer's vision. Dance-specific language supports and

shapes the performance by highlighting the choreographer-notator's choices in symbolic representation benefiting both dancer and choreographer. I formed new understanding of my choreographic voice, including the use of thematic work, timing, and dynamic contrast. Although I choreographed *8 Piece Legs and Thighs* many years ago and have performed and restaged it many times, it took until I notated it to become cognizant my favorite choreographic devices for comedy and cohesion.

In addition to the new understanding gained through this process, the activities of a choreographer-notator consequently produce practical documents for use in future creative endeavors. The created scores reveal embedded ideas that can be further explored and analyzed by the choreographer. Thus, the score serves as both documentation and inspiration for future creative methodologies, lending itself to stronger meta-analysis of choreographic values, aesthetic preferences, and compositional design. For example, my use of contrast as a compositional device emerged as I notated the discrete choreographic sections in *8 Piece Legs and Thighs* using two notation systems. I also discovered the value of a movement's intention to drive the tone of the dance. Similarly, the occasional inclusion of effort theory in my notation revealed the importance of qualitative effort within my expressive palette. Any of these revelations and the corresponding notation could be fodder for my next project.

The benefit of legacy should not go overlooked. Proper documentation can undoubtedly lengthen the life expectancy of a choreographic work. I can use my score to restage the work or invite another to set the work. While video continues as the preferred form of documentation for choreographers, a written score has unmatched flexibility for future restaging, incorporation into pedagogical practices, and compositional analysis using multi-layered literacy approaches. A choreographer who notates his or her own work provides an inroad to the thinking behind the work as revealed by the notation syntax and symbolic choices within their self-generated score. I propose that it is this thinking rather than the product that is the key to unlocking the future of the dance arts.

Lastly, the choreographer-notator establishes a new dance-making practice for the next generation of dance makers. Should the next generation adopt and refine the role of choreographer-notator (see figure 7, *Considerations for Notating One's Work as a Choreographer-Notator*), its practitioners may further develop the scope and reach of a choreographic identity using notation literacy (see figure 8, *Characteristics of the Choreographer-Notator*). As Beck, Fox, and others have proposed, dance notation can change the future of dance as an art and as art in education; now we are stepping into the investigation of how this can be achieved. The advent of the choreographer-notator proposes one possible one solution.

Considerations for Notating One's Work as a Choreographer-Notator

- 1. Devise a plan for incorporating score reading into a rehearsal.**
 - a. Will the score be used only in your presence?
 - b. Will you ask the readers to interpret the score?
 - c. What information will you add verbally or through modeling?
 - d. Will the score be used as a tool for memory?
 - e. Will readers mark or add detail to the score? How so?
- 2. Determine the central idea of each moment.**
 - a. What single concept is most important?
 - b. Consider Space, Time, Energy, Action, Body Part, Body Connectivity, Relationship, or a combination thereof.
 - c. What might the cue word be for this moment? (i.e. forward, slow, snap the energy, roll backward, step left, breathe, connect, etc.)
 - d. What is the intention of the movement?
- 3. Determine the best notation system to represent the idea.**
 - a. Does this idea need specificity in space and time? (Structured notation)
 - b. Does this idea incorporate interpretive flexibility on behalf of the performer? (Motif notation)
 - c. What are the aesthetic or artistic values of the piece? Which system represents the values?
- 4. Adjust the complexity of the notation to meet your reader's skill with notation.**
 - a. Consider how many "bits" of information occur in one moment
 - b. What is the pace with which you wish your dancers to read and interpret the score?
- 5. Scaffold the concepts within the score as needed to cultivate the dancer's literacy within the rehearsal process.**
 - a. What is the role of this score-centered experience within your broader vision for cultivating dancer literacy?
 - b. How does the score align with your values and philosophy as choreographer-notator?
 - c. What pedagogical approaches will be used to explore the score and to make the dance?

Figure 7. A retrospective list of considerations made while scoring my choreography.

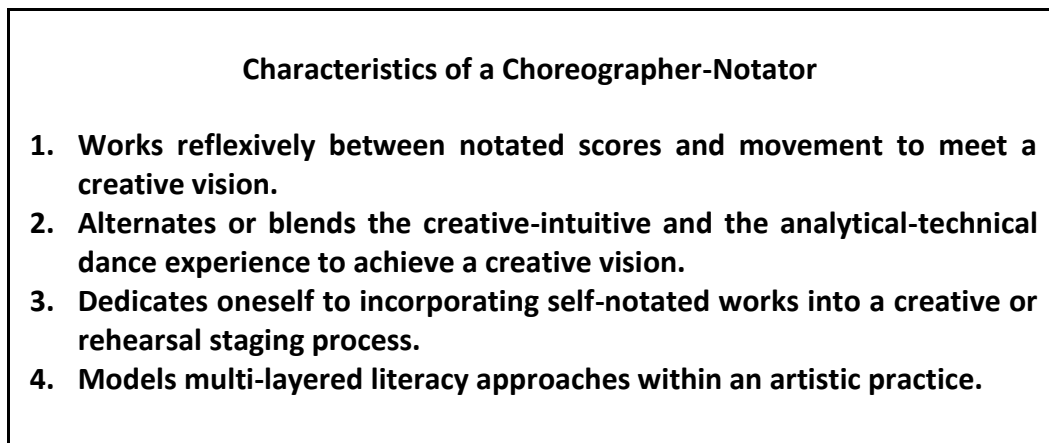


Figure 8. Four processes identified within my practice as a Choreographer-Notator.

Challenges and Concerns

While *8 Piece Legs and Thighs* was a relatively simple piece to notate, future projects may require more advanced notation skills. Therefore, the greatest challenge I face as a choreographer-notator is reinforcing my limited skills as notator to match my developed identity as choreographer. Scoring requires effective documentation of the specific choreographic vision. I am now hungry to improve my notation skills to fortify my choreography-notation practice. Such professional development comes with an added benefit of enlivening the field of notation with continual, active engagement driven by creative passion. Active choreographer-notators will increase the demand for dance notation pedagogies that meet their creative pursuits. As a result, we may see a new model emerge for teaching dance notation with the emphasis on the reflexive praxis of the choreographer-notator.

Another pragmatic challenge to notating one's own choreography is the time intensive nature of analyzing choreography and drafting a notation document. Allocating time for notation may cost the choreographer-notator time in a creative process but afford time in subsequent restaging of the work. Devising a score for a target audience with varied or limited degrees of literacy generates additional challenges. A cast of literate dancers could streamline the notating and reading portions of the work's time intensive nature. Sapir modeled this with her company in Israel where the already literate dancers facilitated and assisted in the choreographic-notation process. Aligning with Sapir's model, I imagine I could build the literacy of my company members over time through score-centered rehearsals. Teaching notation separately for the dancers to "catch up" in their literacy would only undermine the goal of unifying the creative spirit with a literacy practice. As an intermediary step I would need to notate more of my repertory as

teaching tools for my company members. The challenge of cultivating the first generation of literate dancers is a conundrum worth additional investigation.

Suggestions for Future Research

Additional research needs to be conducted from the perspective of the choreographer-notator regarding the practical integration of notation into creative and rehearsal environments. By merging a creative practice with the notation process, a dance artist may more fully engage the multiple ways the brain processes information and experience. New methods for blending the fluid, creative voice with the analytical experience of concrete documentation could yield rich analysis and fruitful artistic applications.

Future research may also investigate the history and current practices of choreographers who notate. How many active choreographers write and utilize scores? How many restage their works from self-generated scores? Research may illuminate the philosophy and methodology of a choreographer-notator, unveiling how and why each skill informs the other. Each choreographer-notator will find a unique balance between creative vision and technical/analytical skill as notator. Melding the creative tasks of a choreographer with technical logistics as a notator will require a non-dualistic perspective that may best be cultivated in the literacy training processes of the creative individual.

Therefore, further research also needs to be conducted on the efficacy of notation training programs to meet the needs of a choreographer-notator. Without active, literate choreographer-notators to promote and model the creative uses for dance literacy, we unintentionally perpetuate a misperception of notation literacy as a tangential component to the art.

Closing Remarks

The work of the choreographer-notator has the potential to reform the landscape of the dance arts by reshaping the central, creative processes at the heart of the artform. Embedding a notation practice in a choreographer's creative/rehearsal process, invites the next generation of students, like literate music scholars, to discover the many benefits of dance literacy while shaping their own entities as artists. Benefits in longevity, aesthetic insight, and artistic craftsmanship may also have a far reach into new pedagogical methods and analytical theories. Dance philosophers, theorists, and critics will enjoy the benefit of a robust, varied, and diversified canon of dance literature generated by choreographer-notators. It is my hope that this brief exposé of the choreographer-notator will inspire other notation-literate choreographers to reshape their dance arts communities by adopting an integrated identity of their own.

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