

Codifying DNB Score and Cataloguing Terminology

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PREFACE

**The goal of this document is to
standardize vocabulary/terminology used to track a score's provenance and history**

- **To maintain the standards of scores entrusted to the DNB**
 - **To facilitate library cataloguing**
 - **To establish codified vernacular**

The DNB Library and Archive continues to grow each year with the submission of new scores, revisions or updates of old scores, and addenda from various staggers and students. For notation to remain useful and relevant to the dance community, it is vital that we regularly re-evaluate the guidelines and policies, which govern these scores. In addition, the DNB Library is re-evaluating its current cataloguing procedures as well as standardizing score terminology so that manuscripts, which are increasingly being submitted from a wide variety of sources, can be accurately catalogued.

The DNB Notation Associates identified three issues imperative to the DNB Library maintaining the standard of scores entrusted to its safekeeping by choreographers and their estates. The first was to ameliorate our in-house library cataloguing (which has recently come to pass in the new online Notated Theatrical Dances Catalog); the second was the need to clearly track a score's provenance and history; and finally, the necessity of codifying the terminology used by our notation community on the title and back of title pages of scores.

The Notation Associates have created a lexicon that we hope will not only resolve situations regarding score issues that are already confronting the DNB Library, but will also anticipate scenarios that may occur in the years to come based on the trends we are already seeing today. We recommend printing this document double-sided in order to have a clear view of the score terminology, definitions and examples provided.

KEY TO RELATIONSHIPS TO THE NOTATED WORK

The following four terms below will only be used in the DNB Library's in-house database: **these four terms will not appear in any form in the score**. These terms are only meant to clarify the artistic relationship to the notated work so that the DNB may more comprehensively track a score's provenance and history.

Primary source = Choreographer

Secondary source tier 1 = Stager had worked directly with the choreographer. This term also identifies the source who staged the work when first notated (if other than the primary source). This designation is to differentiate from other secondary sources that may stage/coach the work later when a score exists (see below and Version, p. 9)

Secondary source tier 2 = Stager had worked directly with the choreographer. This term also identifies the source who stages the work where a score exists

Tertiary source = Stager had not worked directly with the choreographer

EXAMPLES

Esplanade

Choreography (primary source): Paul Taylor (1977)

Frontier

Choreography (primary source): Martha Graham (1935)

Staged (secondary source tier 1): Janet Eilber (2009)

Valse Caprice (Scarf Dance)

Choreography (primary source): Doris Humphrey (1920)

Staged (tertiary source): Mino Nicholas (2006)

SCORE TERMINOLOGY, DEFINITIONS, & EXAMPLES

Standardization of the next six terms is used on the
Title Page and back of Title Page in addition to the information currently placed on these pages

<i>Terminology</i>	UPDATE
<i>Condition</i>	No artistic or choreographic changes are involved
<i>Location of Term</i>	Back of Title Page (see template and/or examples on next page)
<i>Catalog Listing</i>	Filed under existing catalog number
<i>Procedure</i>	<p>The updater makes changes onto a Xerox of the rented score or directly onto a copy of an electronic version (if one exists). To obtain an electronic copy, in LW format, contact the Director of Library Services.</p> <p><u>Rented Score:</u></p> <ol style="list-style-type: none"> a. Xerox or scan the page(s) where errors are found. b. Circle errors with a red or blue ballpoint pen. c. Write the correction next to it, initial and date each correction. d. Submit all loose pages, with your corrections, when returning the score. <p><u>Electronic LW files:</u></p> <ol style="list-style-type: none"> a. Choose a color (preferably red or blue) to notate changes made. b. Write the correction over it (i.e. replace existing notation), initial and date each correction. c. Return corrections electronically in LW format when returning the score. <p>Updates to any or all of the following: Introductory Material, Glossary, and LN score should be specified as such. For example: Introductory Material update: [Name, year] Glossary and Notation update: [Name, year] Introductory Material, Glossary, and Notation update: [Name, year]</p>
<i>Concepts & Examples</i>	<p>Concept—Bringing symbols into current theory standards. Example—Changing staples to carets in the support column where appropriate.</p> <p>Concept—Checking and verifying the notation. Examples—Pagination, floor plan measure number labeling, or dancers correctly identified on staff or floor plans.</p> <p>Concept—Bringing the Introductory Material into current Style Manual guidelines and/or adding newly acquired information. Examples—Costume information, where no previous information existed, or new video/DVDs are available for viewing.</p>
<i>Qualifications</i>	Individuals must have a DNB certificate at least one level above that of the score. For example, to update an Intermediate level score the updater is required to have the minimum of a DNB Advanced Certificate.

TEMPLATE FOR BACK OF TITLE PAGE INCLUDING THE TERM UPDATE

***Asterisks denote required information—other items only if applicable**

***Premiere:** [Company, venue, city, state, date]

***Notated version:** Staged by [name, company, venue, city, state, date]

***Running time:**

Notation check: [Name, year]

Movement check: [Name, year]

***Introductory Material/Glossary/Notation update:** [Name, year]

Notation graphics: [Name, year (Autography, LabanWriter, Calaban, typewriter version)]

Transcription: [Name, year, (Autography, LabanWriter, Calaban, typewriter version)]

Transcription check: [Name, year] and corrections made by [name, year (Autography, LabanWriter, Calaban, typewriter version)]

*The choreography contained herein is protected by copyright. The use of any part of this work for public performance is strictly prohibited except by written permission of the Dance Notation Bureau, Inc.

*© [Year name of copyright owner: choreographer, choreographer's estate, choreographer's relative, etc]

<i>Terminology</i>	REVISION
<i>Condition</i>	Primary or secondary source tier 1—who staged the work when it was 1 st notated—makes choreographic and/or artistic changes to a dance where a score exists .
<i>Location of Term</i>	Title Page (see template and/or examples on next page)
<i>Catalog Listing</i>	A new score or addendum are filed under existing catalog number
<i>Procedure</i>	<p style="text-align: center;">When artistic changes have been made by the primary source or secondary source tier 1, the reviser incorporates those changes:</p> <ol style="list-style-type: none"> 1. Directly onto a copy of an electronic version (if one exists). To obtain an electronic copy, in LW format, contact the Director of Library Services. (Note: Please choose one color for updates and another for revisions). 2. For handwritten scores there are two options: <ol style="list-style-type: none"> a. Compiling an addendum (see Appendix 1): For any corrections, modifications, or new information clearly identify the page and measure numbers where changes occur. b. Creating a new score.
<i>Concept</i>	<p>Revisions may include but are not limited to: notating choreographic changes, documenting new or additional verbal directives (imagery, motivation, etc), and musical clarifications.</p> <p>Situations requiring revisions:</p> <ol style="list-style-type: none"> 1. A movement check (staged from score) is coached by the primary or secondary source tier 1. 2. Over time, the primary or secondary source tier 1 provides additional or different insights into the work when staging it. 3. A primary source may edit his own work. <p>It is understood that Update may also be a component of Revision. In addition, depending on the types of changes made, other aspects of the score such as the Introductory Material, Glossary, marked music score, etc. may also need to be changed.</p>
<i>Examples</i>	<p>Mary Corey submitted an addendum to accompany the LN score to David Parson's <i>The Envelope</i>. She wrote, "The revisions reflect the dance as it exists in October, 1988. It is entirely possible, in fact, likely, that Mr. Parsons will continue to revise the choreography."</p> <p>Wendy Chu submitted an addendum to accompany the LN score to Donald McKayle's <i>Rainbow 'Round My Shoulder</i> after McKayle coached the work in 1994.</p>
<i>Qualifications</i>	<p>Certified notators, individuals whose notation qualifications pre-date the Certified Notator Training Program (ex. Hutchinson, Venable, Blum, etc), and notator trainees.</p> <p>Other individuals must have a DNB Advanced Certificate.</p>

TEMPLATE FOR TITLE PAGE INCLUDING THE TERM REVISION

Title

Sections (if applicable)

Choreography: [Name (year)]

Staged: [Name of secondary source tier 1 (year)] (if applicable)

Music: [*Title*, composer's name (year)]

Notation: [Name (year)]

Revision staged/coached: [Name (year)]

Notation: [Name (year)] (if applicable—new score)

Addendum to [Name] score (if applicable)

Notation: [Name (year)]

TITLE PAGE EXAMPLES INCLUDING THE TERM REVISION

A new score (filed under existing catalog number)

All Fours

Choreography: Mark Morris (2003)

Music: *String Quartet Nr. 4 Sz 91*, Béla Bartók (1928)

Notation: Sandra Aberkalns (2004)

Revision coached: Mark Morris with Matthew Rose (2006)

Notation: Sandra Aberkalns (2006)

Addendum (filed under existing catalogue number)

Games

Choreography: Donald McKayle (1951)

Music: Arranged by Donald McKayle

Notation: Hillary Gal (1981)

Revision Coached: Donald McKayle (2009)

Addendum to Hillary Gal's score

Notation: Robin Hoffman (2011)

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<i>Terminology</i>	VERSION
<i>Condition</i>	<p>Secondary source(s) tier 2—who did not stage the work when it was 1st notated—provides choreographic and/or artistic changes to a dance where a score exists. The pre-existing score may or may not be used.</p> <ol style="list-style-type: none"> 1. If used—then it becomes the basis for the new "version," or addendum. Please note: that simply looking at a score does not mean that you "used" the score. 2. If not used—then a new score must be created. There may be several reasons a score may not be used such as: the notator is unaware that another score exists, the score may be a rough or incomplete manuscript, etc.
<i>Location of Term</i>	Title Page (see template and/or examples on next page)
<i>Catalog Listing</i>	<ol style="list-style-type: none"> 1. Assign a new catalog number if a new score is submitted 2. Filed under existing catalog number if an addendum is submitted
<i>Procedure</i>	<p style="text-align: center;">When artistic changes have been made by the secondary source tier 2 the notator incorporates those changes:</p> <ol style="list-style-type: none"> 1. Directly onto a copy of an electronic version (if one exists). To obtain an electronic copy, in LW format, contact the Director of Library Services. (Note: Please choose one color for updates and another for version). 2. For handwritten scores there are two options: <ol style="list-style-type: none"> a. Compiling an addendum (see Appendix 1): For any corrections, modifications, or new information clearly identify the page and measure numbers where changes occur. b. Creating a new score.
<i>Concept</i>	<p>Versions may include but are not limited to: notating choreographic changes, documenting new or additional verbal directives (imagery, motivation, etc), and musical clarifications.</p> <p>It is understood that Update may also be a component of Version. In addition, depending on the types of changes made, other aspects of the score such as the Introductory Material, Glossary, marked music score, etc. may also be changed.</p>
<i>Example</i>	<p><i>Lamentation</i> was notated during a staging by Myra Woodruff (secondary source tier 1). Peggy Lyman (secondary source tier 2) was brought in as a coach when the work was staged from the score and made additional choreographic and artistic changes resulting in another version.</p>
<i>Qualifications</i>	<p>Certified notators, individuals whose notation qualifications pre-date the Certified Notator Training Program (ex. Hutchinson, Venable, Blum, etc), and notator trainees.</p> <p>Other individuals must have a DNB Advanced Certificate.</p>

TEMPLATES FOR TITLE PAGE INCLUDING THE TERM VERSION

If score is used

Title

Sections (if applicable)

Choreography: [Name (year)]

Staged: [Name of secondary source tier 1 (year)]

Music: [*Title*, composer's name (year)]

Notation: [Name (year)]

Version staged/coached: [Name of secondary source tier 2 (year)]

Notation: [Name (year)] (if applicable—new score)

Addendum to [Name] score (if applicable)

Notation: [Name (year)]

If score is not used

Title

Sections (if applicable)

Choreography: [Name (year)]

Music: [*Title*, composer's name (year)]

Version staged/coached: [Name of secondary source tier 2 (year)]

Notation: [Name (year)]

TITLE PAGE EXAMPLES INCLUDING THE TERM VERSION

If score is used

A new score (assigned a new catalogue number)

Lamentation

Choreography: Martha Graham (1930)

Staged: Myra Woodruff (2007)

Music: *Neun Klavierstücke, Opus 3, Number 2*, Zoltán Kodály (1910)

Notation: Mira Kim (2008)

Version staged: Peggy Lyman (2008)

Notation: Mira Kim (2008)

If score is not used

A new score (assigned a new catalogue number)

Concerto Barocco

Choreography: George Balanchine (1940)

Music: *Concerto in D Minor for Two Violins, BWV 1043*, Johann Sebastian Bach

Version staged: Victoria Simon (1985)

Notation: Leslie Rotman (1985)

If score is used

Addendum (filed under existing call number)

Rota

Choreography: Hanya Holm (1975)

Music: *Music for a Summer Evening*, George Crumb (1975)

Notation: Terri Richards (1988)

Version coached: Don Redlich (2009)

Addendum to Terri Richards' score

Notation: Mary Corey (2009)

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<i>Terminology</i>	EDITION
<i>Condition</i>	Tertiary source makes choreographic and/or artistic changes to a dance <u>where a score exists</u> . The existing score(s) is used as the basis for changes.
<i>Location of Term</i>	Title Page (see template and/or examples on next page)
<i>Catalog Listing</i>	A new catalog number is assigned
<i>Procedure</i>	<p style="text-align: center;">A new score must be created</p> <p>Along with the facts listed under "Notated Version" on the back of the Title Page, the notator should also provide additional information in the Introductory Material to clarify the situation under which the new score was made.</p>
<i>Rationale</i>	Only the primary or secondary source tier 1 may revise their own staging(s). Versions are limited to secondary source tier 2. Therefore, the changes made by a tertiary source become an Edition, <i>not</i> a Revision or Version.
<i>Example</i>	<p style="text-align: center;">"Lynchtown" from <i>Atavisms</i> by Charles Weidman</p> <p>1. Original score: Lucy Venable, Ann McKinley, and assisted by Pauline de Groot was notated in 1960, when Charles Weidman taught the dance at Connecticut College.</p> <p>2. 1986 Edition, Els Grelinger Grelinger (tertiary source) says, in the score, in part, "This revision is based on the score written in 1960 by Ann McKinley and Lucy Venable and my reconstruction from this score in 1984. I had seen the dance many years ago and also danced most of the phrases with Nona Shurman when attending her classes. Later I saw the 1960 film made by Helen P. Rogers at Connecticut College dance by the Repertory group under C. Weidman's direction; presumably the same one from which the score was made. Not surprisingly there is great similarity between the two but also there are differences." Later Grelinger continued, "I have brought the notation up to date, corrected errors, without hopefully, putting new ones in, added details and extra floor plans to clarify actions, when and where they happen. The films were also useful for this and enabled me to flesh out the bare bones of the original score and give the movements character and style..."</p> <p>3. 2006 Edition, Odette Blum Like Grelinger, Blum is a tertiary source. She used the Grelinger and Venable/McKinley scores as well as the aforementioned 1960 Connecticut College film.</p> <p style="text-align: center;">Title Page "Lynchtown" from <i>Atavisms</i></p> <p style="text-align: center;">Choreography: Charles Weidman (1936) Music: Lehman Engel</p> <p style="text-align: center;">Notation: Lucy Venable, Ann McKinley, and assisted by Pauline de Groot (1960)</p> <p style="text-align: center;">1986 Edition Staged: Els Grelinger (1984) Notation: Els Grelinger (1986)</p> <p style="text-align: center;">2006 Edition Staged: Odette Blum (2006) Notation: Odette Blum (2006)</p>

TEMPLATE FOR TITLE PAGE INCLUDING THE TERM EDITION

Title

Sections (if applicable)

Choreography: [Name (year)]

Staged: [Name of secondary source tier 1 or 2 (year)] (if applicable)

Music: [*Title*, composer's name (year)]

Notation: [Name (year)]

[Year] Edition*

Staged: [Name (year)]

Notation: [Name (year)]

*Note: Edition year is the year that the notation score is completed.

<i>Terminology</i>	ADAPTATION
<i>Condition</i>	Tertiary source makes choreographic and/or artistic changes to a dance where a score may or may not exist . If a score exists, the stager/notator either wasn't aware of it, or did not use it as the basis for changes.
<i>Location of Term</i>	Title Page (see template and/or examples on next page)
<i>Catalog Listing</i>	A new catalog number is assigned
<i>Procedure</i>	<p style="text-align: center;">A new score must be created</p> <p>Along with the facts listed under "Notated Version" on the back of the Title Page, the notator should provide additional information in the Introductory Material to clarify the situation under which the new score was made.</p>
<i>Rationale</i>	The work has more or less continuously remained in the repertory of various companies (unlike Reconstruction—see page 17).
<i>Example</i>	<p>Title Page <i>Sleeping Beauty</i> <i>Act III Wedding Pas de Deux</i> Choreography: after Marius Petipa (1890) Adaptation staged: Winthrop Corey (2000) Music: <i>Sleeping Beauty</i>, Peter Ilyich Tchaikovsky (1890) Notation: Sandra Aberkalns (2003)</p> <p>Historical Notes (in Introductory Material) For this particular version of the Grand Pas Winthrop Corey cited several sources:</p> <ul style="list-style-type: none"> • Rudolf Nureyev's 1972 full evening-length staging for the National Ballet of Canada (Corey was a principal dancer with the company at the time of this staging). • Corey also learned a version of the pas de deux from Bolshoi dancers Alla Khaniashvili and Vitaly Artyushkin, who have performed with Mobile Ballet, AL, where Corey is artistic director. • And Corey himself.

TEMPLATE FOR TITLE PAGE INCLUDING THE TERM ADAPTATION

Title

Sections (if applicable)

Choreography: [Name (year)]

Adaptation staged: [Name (year)]

Music: [*Title*, composer's name (year)]

Notation: [Name (year)]

<i>Terminology</i>	RECONSTRUCTION
<i>Condition</i>	Secondary or tertiary source(s) reconstructs a work, which has been lost.
<i>Location of Term</i>	Title Page (see template and/or examples on next page)
<i>Catalog Listing</i>	A catalog number is assigned
<i>Procedure</i>	<p style="text-align: center;">A new score must be created</p> <p>Along with the facts listed under "Notated Version" on the back of the Title Page, the notator should provide additional information in the Introductory Material to clarify the situation under which the new score was made.</p> <ol style="list-style-type: none"> 1. Archival documentation—such as other notation systems, correspondence, films, photos, movement cues in music scores, etc. 2. Oral tradition—Stager did not work with the primary source but has substantial experience in the movement vocabulary and style. <p>Additional designations may be added as needed.</p>
<i>Example</i>	<p>Title Page <i>How Long Brethren?</i></p> <p>Choreography: Helen Tamiris (1937)</p> <p>Music: Traditional, arranged by Genevieve Pitot</p> <p>Reconstruction: Dianne McIntyre (1995)</p> <p>Notation: Leslie Rotman (1995)</p> <p>The example below is from <i>How Long Brethren?</i> McIntyre was asked by the Federal Theatre Festival of George Mason University in 1991, to recreate Tamiris' 1937 masterwork <i>How Long Brethren?</i> from materials in the WPA Federal Theatre Archives housed at George Mason University.</p>

TEMPLATE FOR TITLE PAGE INCLUDING THE TERM RECONSTRUCTION

Title

Sections (if applicable)

Choreography: [Name (year)]

Music: [*Title*, composer's name (year)]

Reconstruction: [Name (year)]

Notation: [Name (year)]

Appendix I

Addendum Guidelines

- The purpose of the Addendum is to create a stand-alone document for staggers, researchers, and students to use alongside the score.
- The Addendum should clearly indicate whether the choreographic/artistic changes are permanent or alternative versions (for a particular cast/staging).
 - Updates may also be a component of an Addendum.

DNB Submission Guidelines

1. Title Page and Back of Title Page (please refer to the Codifying DNB Score and Cataloguing Terminology document for template examples).
2. Introductory Material:
 - 2.1. Along with the facts listed under "Notated Version" on the back of the Title Page, the notator should provide a brief yet comprehensive description, which clarifies the situation under which the Addendum was made.
 - 2.2. If applicable, new or additional subject matter in the Introductory Material—Music, Costumes, Set, Lighting, etc.—should be included, preferably in the same order as presented in the score.
 - 2.3. If applicable, please include a table of content.
3. Score—each change should be clearly identified with the following information:
 - 3.1. Page number as well as identifying what the change is.
 - For example:
 - P. 210 (Update)
 - P. 210 (Revision or Rev)
 - P. 210 (Alternate version or simply Alt)
 - 3.2. Measure numbers
 - 3.3. Staff and floor plan labeling
 - 3.4. If necessary, please include transitional movement—either prior to, following, or both prior to and following the change.
 - 3.5. If the Addendum is in LW format, please submit the electronic copy along with the hard copy (in case the electronic copy gets damaged) to the DNB library.

Quick Reference Guide
to Library Terms

<i>Terminology</i>	Update	Revision	Version	Edition	Adaptation	Reconstruction
<i>Condition</i>	No artistic or choreographic changes are involved	Primary or secondary source tier 1—who staged the work when it was 1st notated— makes choreographic and/or artistic changes to a dance where a score exists.	Secondary source(s) tier 2—who did not stage the work when it was 1st notated— provides choreographic and/or artistic changes to a dance where a score exists. The pre-existing score may or may not be used.	Tertiary source makes choreographic and/or artistic changes to a dance where a score exists. The existing score(s) is used as the basis for changes.	Tertiary source makes choreographic and/or artistic changes to a dance where a score may or may not exist. If a score exists, the stager/notator either wasn't aware of it, or did not use it as the basis for changes.	Secondary or tertiary source(s) reconstructs a work
<i>Location of Term</i>	Back of Title Page	Title Page	Title Page	Title Page	Title Page	Title Page
<i>Catalog Listing</i>	Existing catalog number	1. Score--filed under existing catalog number 2. Addendum--filed under existing catalog number	1. New Score--new catalog number 2. Addendum--existing catalog number	New catalog number	New catalog number	New catalog number
<i>Procedure</i>	Updater makes changes onto a Xerox of the rented score or directly onto a copy of an electronic version.	1. Electronic ver: directly onto a copy 2. Handwritten scores: a. Compile addendum b. Create new score	1. Electronic ver: directly onto a copy 2. Handwritten scores: a. Compile addendum b. Create new score	New score	New score	New score
<i>Qualifications</i>	DNB certificate at least one level above that of the score.	Certified notators, notators that pre-date Certified Notator Training Program, and notator trainees. Others must have a DNB Advanced Certificate.	Certified notators, notators that pre-date Certified Notator Training Program, and notator trainees. Others must have a DNB Advanced Certificate.	N/A	N/A	N/A