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PROCEEDINGS

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JULY 31-AUGUST 7, 2011

Proceedings of the Twenty-Seventh Biennial ICKL Conference

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To the memory of Rudolf Laban
(1879-1958)

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OPENING ADDRESSES

Billie LEPCZYK
Chair of the Board of Trustees
International Council of Kinetography Laban

Welcome to the 27th Biennial Conference of the International Council of Kinetography Laban. We thank our hosts, János Fügedi, Senior Researcher and Notator, and Tibor Tallian, Director of the Institute for Musicology of the Hungarian Academy of Sciences. The 1991 ICKL Conference was also held at the Institute for Musicology and I was privileged to have participated.

This is the first ICKL conference where Skype will be used. It will connect the Institute for Musicology with the Dance Notation Bureau in New York for the presentation of the technical papers at the conference site and for a presentation from the DNB.

The first ICKL Conference was held in 1959 and built around a core of notation specialists that Laban had authorized. These core members were Albrecht Knust, Lisa Ullmann, Sigurd Leeder, and Irmgard Bartenieff representing the DNB. Also attending this initial conference, among others were two notators from Hungary; Emma Lugossy and Maria Szentpál.

It gives me great pleasure to introduce the President of the International Council of Kinetography Laban and core member: Ann Hutchinson Guest.

János Fügedi, our host and Vice Chair of ICKL will make some remarks.

Lucy Venable, Vice President of ICKL, and Andrea Treu-Kaulbarsch, Assistant Treasurer, could not attend the conference and send their best wishes for a very productive meeting.

I ask the Members of the Board of Trustees to stand as they are introduced: Richard Ploch, Secretary; Valarie Williams, Treasurer; Billie Mahoney, Member-at-Large; Tina Curran, Member-at-Large; Shelly Saint-Smith; Chair of the Research Panel. Also, Marion Bastien, our webmaster and former Chair of the Board.

Other former Board members present at the conference are: Odette Blum, former Chair of the Board; Toni Intravaia, former Treasurer; and Judy Van Zile, former Chair of the Research Panel.

Also, Chommanad Kijkhun, the host of the 2009 ICKL Conference held in Bangkok, Thailand, will be presenting a paper at this conference.

Fourteen ICKL Fellows are expected to attend the conference. The approximately fifty presenters represent eighteen countries.

Best wishes for a stimulating and successful conference,

János FÜGEDI

On-site organizer, Vice-Chair of the Board of Trustees
International Council of Kinetography Laban

It was just twenty years ago, in 1991, when the Institute for Musicology of the Hungarian Academy of Sciences hosted an ICKL conference, the Seventeenth in the long row, but the first here in these festive surroundings of the Royal Castle of Budapest. Mária Szentpál, that time vice president of ICKL asked me to invite ICKL and organize its conference in Budapest to see her beloved colleagues and friends, to meet them again to discuss the current problems and the future of the notation system stemmed from Rudolf Laban. Less than thirty were present, a handful of devoted experts representing eleven nations – and now, two decades later the number doubled, both in persons and their nationalities. A pleasing accession, indicating firmly that the efforts to promote the system from the beginning up today were not invested in vain – the system is spreading, is used daily from primary schools to academic levels, applied in education development just as well as in research.

The conference in 1991 seemed to be a turning point in ICKL's activities. It was the first when the focus of papers and presentations started to turn from the extensive work of system development to the application of notation. The slow change of direction is still in progress. It may indicate that by today the system – even with its many unsolved problems – satisfies most of the practical needs, but also the emergence of a new generation. Experts today may have less drives to introduce changes needing long and extensive research due to the high level of complexity, but strive to achieve results in their specific fields by using such a powerful tool as the Laban system of dance notation.

It is a special delight that we can have Ann Hutchinson Guest, beyond 90, one of the greatest personalities of the system developers among us. Her life-work together with those whose presence is missed with deep sorrow, Albrecht Knust and Mária Szentpál, forged the system into an effective, flexible still firm tool, with which real dance history and aesthetics can be established. But – true – only if the system stays in use, which is our, the next generation's responsibility.

Let's start then, the 27th Biennial Conference of ICKL in Budapest – all of you are welcome!

TECHNICAL REPORT

By the 2010-2011 ICKL Research Panel

Shelly SAINT-SMITH, Chair
Sally ARCHBUTT, Joukje KOLFF, Patty HARRINGTON-DELANEY
With Ann HUTCHINSON GUEST, Honorary Member

TECHNICAL RESEARCH PAPERS & PRESENTATIONS

1. MISI, Gábor. "A study of the rhythm of dance 'legényes' and timing conventions through reading of a Transylvanian male solo dance" (Workshop)
2. MISI, Gábor. "Interpretations of the Placement of the Feet"
3. FÜGEDI, János. "Dancers' Perception of Movement Rhythm"

All technical papers and workshop readings accepted for presentation are reviewed by the ICKL Research Panel and then made available to the membership prior to the Conference.

Members are invited to send comments and questions to the author.

The papers are presented and discussed at the Conference and any resultant proposals are voted upon and published in the Technical Report of the Proceedings.

REPORT FROM THE RESEARCH PANEL CHAIR

By Shelly Saint-Smith

The technical sessions at this conference presented opportunities for practical exploration and discussion of further research on rhythm and timing relating to proposals presented at the 2009 ICKL conference. A further session explored differences in dialects within the system in relation to a specific technical issue. Together, these sessions highlighted the vast range of cultural and educational perspectives and experiences we bring to the system, and the challenges we face when navigating through our differences to find common ground. As Gábor Misi asked in his presentation on placement of the feet, do we really understand one another?

Discussion raised valuable questions and issues relating to the topics presented, but also led us to probe questions fundamental to the development of our system such as: how do discrepancies in the system affect us as notators? Do we find ourselves favouring one perspective over another and if so, why? Do we want to 'fix' the system so that we are all 'on the same page' or are we secure enough in the system to have the freedom to speak different dialects? And if we start 'fixing' are we in danger of restricting the system's application? What was particularly evident from the sessions is that, despite the challenges and problems of interpretation, what the existence of different dialects shows us is vital: it helps us to understand the ways in which our system has (and might) respond to the needs of different dance forms. By probing further, we understand more about movement and this gives us greater choices and access to a wider range of dance experiences.

Thanks go to the Research Panel members, Sally Archbutt, Joukje Kolff and Patty Harrington-Delaney for their contribution and feedback; to Judy Van Zile, Marion Bastien, Kendra Johnson, Rosemarie Gerhard and Victoria Watts for their detailed notes, which provided a record of discussions and notation examples explored during the technical sessions. These have contributed significantly to the Technical Report. Thanks also go to Gábor Misi and János Fügedi for their excellent presentations and continued commitment to Labanotation research.

At the conclusion of the technical sessions, members and Fellows discussed the ways in which the technical aspect of the ICKL conference can be developed to encourage Labanotation research and provide ongoing support for potential technical authors. Suggestions included:

- scheduling theory classes at Elementary, Intermediate and Advanced level throughout the conference to provide opportunities for practitioners to develop their theoretical knowledge and understanding of the Labanotation system
- encouraging practice-based technical workshops in which theory is explored and discussed through the process of reading scores and/or notating movement
- in addition to fully researched theoretical proposals, providing opportunities for practitioners and scholars to present theoretical issues at various stages of research with guidance from the Research Panel.

It was generally agreed that the work of the Research Panel should evolve in response to the changing needs of the Labanotation system and its practical application.

At the conclusion of the conference, Fellows were nominated and elected to the Research Panel to replace Shelly Saint-Smith, Sally Archbutt and Joukje Kolff who completed their term of service. The new Research Panel members are Judy Van Zile, Gábor Misi, Karin Hermes and Pascale Guénon, with Karin Hermes as Chair. Patty Harrington-Delaney stepped down from the Panel.

VOTING ON TECHNICAL MATTERS

Voting follows the ICKL constitution, which states:

Any resolution involving a Technical Matter...shall require for its adoption the separate approval of a three-fourths (3/4) majority of the Fellows present at a meeting of the members of the Council...If more than two-thirds (2/3) of the members present oppose the outcome of the vote by the Fellows on the same resolution then the Fellows shall be required to reconsider the resolution.

No proposals were voted on at this conference.

TECHNICAL REPORT

The following matters were discussed at the 2011 ICKL Conference but not voted on:

1.0 A study of the rhythm of dance ‘legényes’ and timing conventions through reading of a Transylvanian male solo dance, by Gábor Misi

1.1 In his workshop on timing conventions, Gábor Misi led participants through his notation score extract of the ‘magyar’ dance (Appendix A). The score deliberately presents the dance in two forms: one which employs Specific Timing (ST) and one which employs the conventions of Rhythm Expressive Timing (RT), first introduced at the 2009 ICKL conference as the Rhythm Expressive Method. Participants chose which form of the dance to read.

1.2 After reading the extract and performing it to music, Misi showed a video of János Lőrincz performing the dance. Participants had the opportunity to clarify the meaning of symbols new to them and compare the two scores. The following questions were raised:

1.2.1 Participants sought clarification in the meaning of the following two symbols:



Example 1a, used with the right support on count 2 of measure 1, is a foot hook for partial foot contact “in between” the whole foot and 1/8 ball of the foot (see Szentpál, 1976). Example 1b, used with the aerial turn on count 3 of measure 2, indicates a direct action meaning that the weight moves in a direct trajectory through space into the landing rather than up and down, as in a normal jumping action (see Fügedi, 1999).

1.3 Misi asked members and Fellows which version of the score they preferred. Eleven preferred the version with ST and eight preferred the RT version, the majority of whom were familiar with Hungarian dance. Members and Fellows unfamiliar with RT raised the following issues:

1.3.1 The placement of the foot hook in the direction symbol to indicate timing of the touch is problematic. Misi explained that in RT, the

placement of the foot hook does not have timing significance and as such, these are all terminating touches (see ICKL 2009).

Some members and Fellows admitted that they had misunderstood the basic principle behind RT in their reading and therefore favoured ST, which they were already familiar with. It was generally agreed that further reading practice using RT is needed to fully explore its potential.

- 1.3.2 Marion Bastien pointed out that the foot hooks are derived from the extremities of contact bows and that since the placement of contact bows has timing significance, it is confusing if foot hooks do not have timing significance.

2.0 Interpretations of the Placement of the Feet by Gábor Misi

- 2.1 In his paper *Interpretations of the Placement of the Feet* (Appendix B), Gábor Misi explores the ambiguities in meaning and problems of interpretation which arise when different dialects exist within a notation system. More specifically, Misi focuses on placement of the feet as applied to Hungarian dance. His paper was made available to members and Fellows prior to the conference and his presentation slides (Appendix C) were used to clarify points during the technical session.

- 2.1.1 In response to Misi's paper, Rhonda Ryman raised the following question relating to calculation of the distance of movement (1.7, Appendix B): She outlined that her understanding is that the use of a foot length as the point of reference worked for a step taken from a static position or done at a 'normal' walking pace (andante). She emphasized that from a biomechanical perspective, step length varies with speed, for example, a person walking slightly faster than 'normal' will generate greater momentum and his or her 'normal' stride length will naturally increase (i.e., be greater than the stride length of an andante walk). The 'normal' stride length of a run is greater than that of a walk. As such, she questioned if, rather than being a fixed mathematical distance (or proportion in relation to the length of one's foot), is not a smaller versus larger step/stride length a matter of intention (i.e., an active intention to use less or more than the 'normal' amount of energy to propel oneself forward)?
- 2.2 In his presentation, Misi clarified that Maria Szentpál's 1976 text is used as the basis for learning Labanotation in Hungary and that in Hungarian dance, as well as Serbian dance and other Central European dance forms, recording the

minute details in the movement is extremely important. It appears, however, that differences in theoretical understanding between Szentpál's text, Albrecht Knust's 1997 text and Ann Hutchinson Guest's 2005 text, suggest that different dialects exist within the system. This raises two important questions: firstly, do we have the same language within our system? Secondly, do we understand one another?

Misi presented and explained each of the problems identified in his paper and members and Fellows present at the conference raised the following issues:

2.3 Step in Place & Rotated Feet (3, Appendix B; Slides 7-8, Appendix C):

2.3.1 Marion Bastien raised what she felt was a fundamental problem with the research as a whole: confusion between surfaces of the foot and 'place'. She explained that 'place' is a virtual point which is always changing and cannot provide a specific body reference, and as such, felt it was impossible to solve the problems highlighted. She also commented that the heel-to-heel reference by Szentpál was relevant to a particular context and should not necessarily be used to determine the system as a whole.

Misi explained that a reference point is needed to determine the specific relationships identified.

2.3.2 Bastien commented that in Figure K2, Appendix B, 'place' would be in the middle of the foot.

2.3.3 Judy Van Zile agreed with Bastien that the 'place' symbol has a constantly changing meaning but reiterated that we understand certain conventions and despite the conventions, variations can still occur. She commented that relationship pins can be used to identify specific foot-to-foot relationships, as in Figures K2a and K2b, Appendix B.

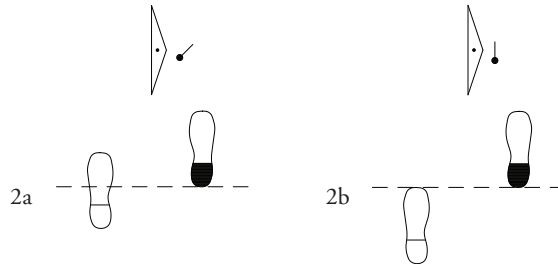
Bastien agreed with Van Zile, but highlighted the problem of identifying specific parts/surfaces of the foot because these will change.

2.3.4 Ann Hutchinson Guest commented that only Central European dance needs this kind of detail. She identified the heel-to-heel version (Figure F2a, Appendix B) as correct.

2.3.5 Misi pointed out that he was not trying to measure in millimetres, just in units. He commented that he understood the need for the point of reference to be the middle of the foot when standing on one leg.

- 2.3.6 Members of the Research Panel and Fellows sought clarification in the meaning of the pins in Figures K2a and K2b, Appendix B. Misi explained that Szentpál used the white pin simply to create a distinction between the two pins and that there is no inherent meaning in the white pin in this case (see ICKL 1979 for further clarification of the pin usage).
- 2.4 Touching & Place (4, Appendix B; Slides 9-10, Appendix C):
 - 2.4.1 Misi explained the problem of interpretation of Figure K3, Appendix B, resulting in either Figure F3a or Figure F3b.
 - 2.4.2 Bastien identified Figure F3a as her preferred interpretation.
 - 2.4.3 No further discussion took place and the correct interpretation remains ambiguous.
- 2.5 Step Forward, Normal Distance & Rotated Feet (5, Appendix B; Slides 11-12, Appendix C):
 - 2.5.1 Ann Hutchinson Guest admitted that the theory in her 1990 text is an error as a result of being too mathematical and not based in physicality of the movement. She identified that there is a difference in distance between stepping from a parallel support and a rotated support and apologized for the error.
 - 2.5.2 As a result of Hutchinson Guest's statement, the ambiguity is resolved.
- 2.6 Step Forward & Very Small Distance (6, Appendix B; Slides 13-14, Appendix C):
 - 2.6.1 Neither the members of the Research Panel nor members and Fellows present at the conference commented on the problem identified. As such, the exact interpretation of Figure K5, Appendix B, remains ambiguous.
- 2.7 Spring Forward & Very Small Distance (7, Appendix B; Slides 15-16, Appendix C):
 - 2.7.1 Hutchinson Guest commented that she understood the first example on Slide 16, Appendix C (also Figure K7b, Appendix B) as a small hop forward landing where the foot would be if landing in 3rd position on both feet. The second example on Slide 16, Appendix C is the same thing with a slight horizontal displacement.

- 2.7.2 Misi explained that Szentpál uses pins in this context to show deviation in terms of foot length. In example 2a below, the foot lands to the side of its original placement, but half a foot length in distance forward of what would be exactly side. In example 2b, the pin indicates that the foot lands a whole foot length in distance forward of what would be side.



2.8 Step Diagonal & Very Small Distance (8, Appendix B; Slides 17-18, Appendix C):

- 2.8.1 Billie Mahoney asked whether the foot would be on a track if crossing. Misi explained that Szentpál deals with tracks when going forward but that there is no mention of tracks with diagonal direction of travel.

2.9 Spring Forward from a Position (9, Appendix B; Slides 19-20, Appendix C):

- 2.9.1 Vicki Watts commented that noting the ambiguities in the system is useful, but if notation is like a language, it will be adaptable and ambiguous, rich in possibilities, and never absolute in its meaning. She raised a concern with any desire to make Labanotation ambiguity-free.

Misi agreed that this was true in the case of verbal languages, but felt that the structure of Labanotation requires precise definition. He explained that in Hungarian dance when there are very quick shifts from one support and the other with repetition of movement, the centre of weight must stay in track and should not shift side to side. This is the intention of the movement.

- 2.9.2 Mahoney commented that we have a solution in the system for Figure K9, Appendix B, with the use of track pins. She explained that without a track pin, K9 results in Figure F9b, Appendix B, but that track pins could be added if F9a is the desired result. She reiterated that the issue of precision is very important, for example in tap dancing.

- 2.9.3 Odette Blum agreed that the system provides the mechanism for recording such details.

- 2.9.4 Miriam Huberman emphasized the need to respect the source and address the problem if one exists in a particular context. She reiterated the need to explore physical solutions before deciding on a notation solution. With the problems of tracks and placement, for example, the kinesiological aspect of and impact on the movement needs consideration, i.e. are you moving from one foot or two? Will the weight be in a different place? She suggested that this approach may determine the solutions.
- 2.9.5 In general, members and Fellows present agreed that there is (and should be) freedom of interpretation with Figure K9 and that if a more specific resulting action is required, track pins should be added to specify this.

3.0 Dancers' Perception of Movement Rhythm by János Fügedi

- 3.1 In his presentation, János Fügedi focused on the concluding questions which emerged from his joint research study with László Bernáth on dancers' perception of movement rhythm:
 - 3.1.1 Would it not be advisable to find ways of notating dances which are closer to the inner mental representation of movement timing?
 - 3.1.2 Is it appropriate to use unit timing as it is currently introduced, since the definition of "unit timing" is avoided? If a "unit" corresponds to a music beat, contact rhythm shorter or longer than a "unit" cannot be expressed. If a "unit" does not correspond to a musical beat, then what can express a "time unit"?
 - 3.1.3 If we agree that the timing conventions used for supports and gestures follow different conceptual approaches, is it not a basic requirement to synchronize the two?
 - 3.1.4 Concepts of spatial and temporal motion and destination indications are heavily mixed in the system. Should they not be cleared and set?

Fügedi invited those Fellows and Members present to comment on the study and the questions raised, and the following discussion took place.

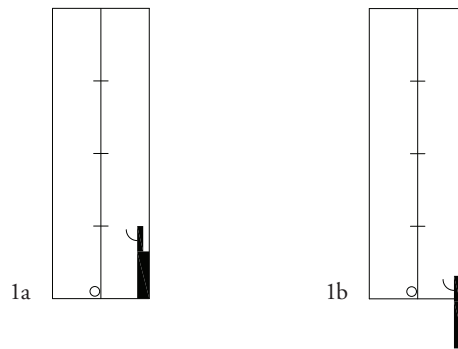
- 3.2 Judy Van Zile questioned the dance background of the students involved in the study. Fügedi confirmed that all the students were trained in traditional Central European dance and Van Zile highlighted the problem with the assumption that every dancer thinks in the same way as those experienced in Hungarian dance.

Fügedi agreed that there are potential issues with whether others trained in different dance forms would read the samples in the same way.

- 3.3 A member asked whether the perception of rhythm was different when observing dance as opposed to doing it. Fügedi felt that there was no difference, and that the students understood what they were observing as dancers.
- 3.4 Miriam Huberman commented that using a non-dancer or other control group in the study may have been helpful as a comparison. She suggested that perhaps the group of students used in the study already knew many of the rhythms because the rhythms and particular kinds of music used are culturally familiar.

Fügedi felt that a control group would be difficult to use since they would not have the dance knowledge needed in order to answer the questions.

- 3.5 Fellows and Members discussed the problem of the lack of definition of “unit timing” as raised in the second question in Fügedi and Bernáth’s paper (3.1.2).
 - 3.5.1 Fügedi clarified that the issue is not about movement, but rather about how to notate it. Although some sources provide **examples** of unit timing, they never actually **define** it. Examples of this can be found in the *Study Guide for Intermediate Labanotation* (Marriett and Topaz, 1993).



Example 1a is Unit Timing (UT) and says: start the gesture on count 4 of the previous measure and finish right on the downbeat of count 1. This is the **convention** that is used in LN. Example 1b is Specific Timing (ST) and says the same thing, but is notated exactly as it should be performed.

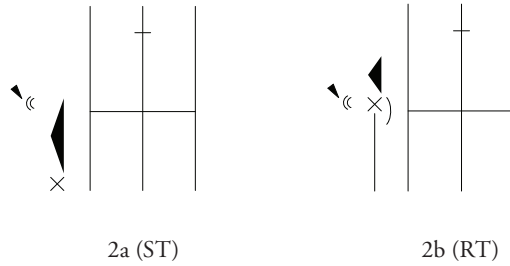
Example 1a is, therefore, an **example** of unit timing, but does not define it.

- 3.5.2 Fügedi highlighted an additional problem with the convention of UT when it comes to division of a unit of time. If, for example,

 =  is stated, then  represents a **division** of the unit, not a new unit.

As such, a unit or block of time becomes fixed and only units (rather than specific points or moments) in time can be expressed in UT. This is a particular problem in very rhythmic dance forms such as Hungarian dance, but may not be relevant for all dance forms.

- 3.5.3 Charlotte Wile suggested that perhaps the problem lies with the term “unit” and maybe another word or different terms for different meanings would be better.
- 3.5.4 Ann Hutchinson Guest commented that UT needed to be investigated more fully so that its meaning can be understood.
- 3.5.5 Billie Mahoney pointed out that the precise meaning of example 1a above if it did not have a contact hook – that is, precisely when the gesture should arrive – has been discussed many times at previous conferences, and that the * sign is used alongside symbols to explicitly state “exact timing”.
- 3.5.6 It was pointed out that it is possible to state in a key/glossary for a score whether UT or ST is being used throughout the score.
- 3.5.7 Fügedi observed that we understand the meanings of the different forms of writing based on what we were taught. He stressed that there is no “inherent” meaning in the symbols and that an individual’s understanding is dependent upon when and where s/he is educated. In order for there to be universal understanding, the theory needs to be as simple as possible.
- 3.6 In response to the third and fourth questions in Fügedi and Bernáth’s paper (3.1.3 and 3.1.4), members and Fellows discussed the application of Rhythm Expressive Timing (RT) in the notation reading from Gábor Misi’s workshop (Appendix A).
- 3.6.1 The two examples below show an arm gesture with finger snap. Example 2a is written using Specific Timing and example 2b with Rhythm Expressive Timing, which was first introduced by Fügedi and Misi as Rhythm Expressive Method at the 2009 ICKL conference.



In example 2b the “lollipop” writing method, proposed by Ann Hutchinson Guest at the 2009 ICKL conference, has been applied to resolve the conflict between different timing conventions within the same score. Here, duration of the arm gesture is indicated with the action stroke and the direction symbol is placed as a unit at the point at which contact occurs, as in UT. For Fügedi and Misi this approach addresses the visual complication which occurs when mixing ST and UT conventions, thus making scores easier to read.

It was pointed out that the writing method of example 2b is already in the system (examples 3a and 3b), but that in Kinetography Laban it is only used to show a change of state from an already-achieved direction/level - not an entirely new state, and that the resulting state is ‘attached’ to the action stroke when it is a direction sign.



- 3.6.2 Marion Bastien raised a concern that this method does not correspond with the convention of duration being understood by the length of the direction symbol.
- 3.6.3 The DNB pointed out that if there is a music score, this should aid in clarifying the moment of contact/touch.
- 3.6.4 Ann Hutchinson Guest stated her belief that the faster the tempo the more we move into specific timing and that if actions need to tie in with the music, specific timing must be applied.
- 3.6.5 Judy Van Zile pointed out that we cannot make assumptions about the way in which movement relates to music. The rhythm of the movement

must be indicated clearly regardless of the music or presence of any type of music score.

- 3.6.6 Raphaël Cottin brought discussion back to the importance of analysis of the action itself. He emphasized the need to fully understand what needs to happen when performing a touching/contacting gesture so that the analysis informs the notation rather than the notation simply translating the action. He pointed out that complex dances often result in more complex scores and questioned the need for simplification.
- 3.7 Overall, Members and Fellows acknowledged the complexity of timing and the challenges inherent in Fügedi and Bernáth's study, particularly in relation to the perception of what is happening, how timing is understood through embodied experience, and the cultural factors which may inform such understanding. Members and Fellows agreed that timing issues need further probing – not necessarily to ultimately seek changes in the system, but in order to understand different perspectives so that we may have access to a richer body of material.

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APPENDIX A

A STUDY OF THE RHYTHM OF DANCE 'LEGÉNYES' AND TIMING CONVENTIONS THROUGH READING OF A TRANSYLVANIAN MALE SOLO DANCE

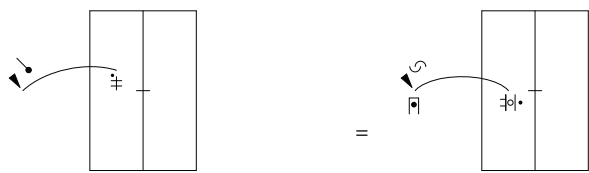
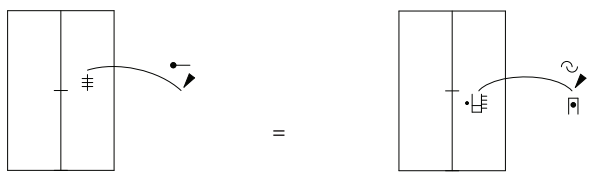
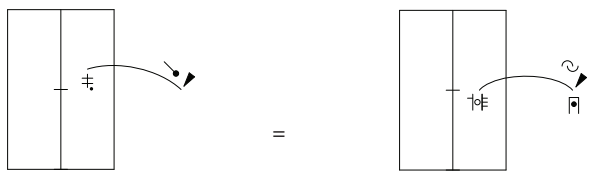
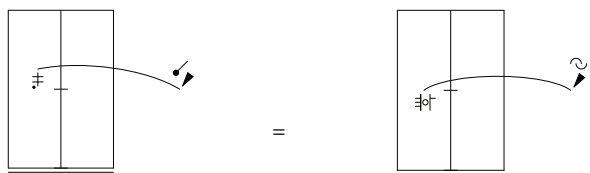
Dancer: János Lőrincz, born in Szépkényerűszentmárton, 13 August 1916

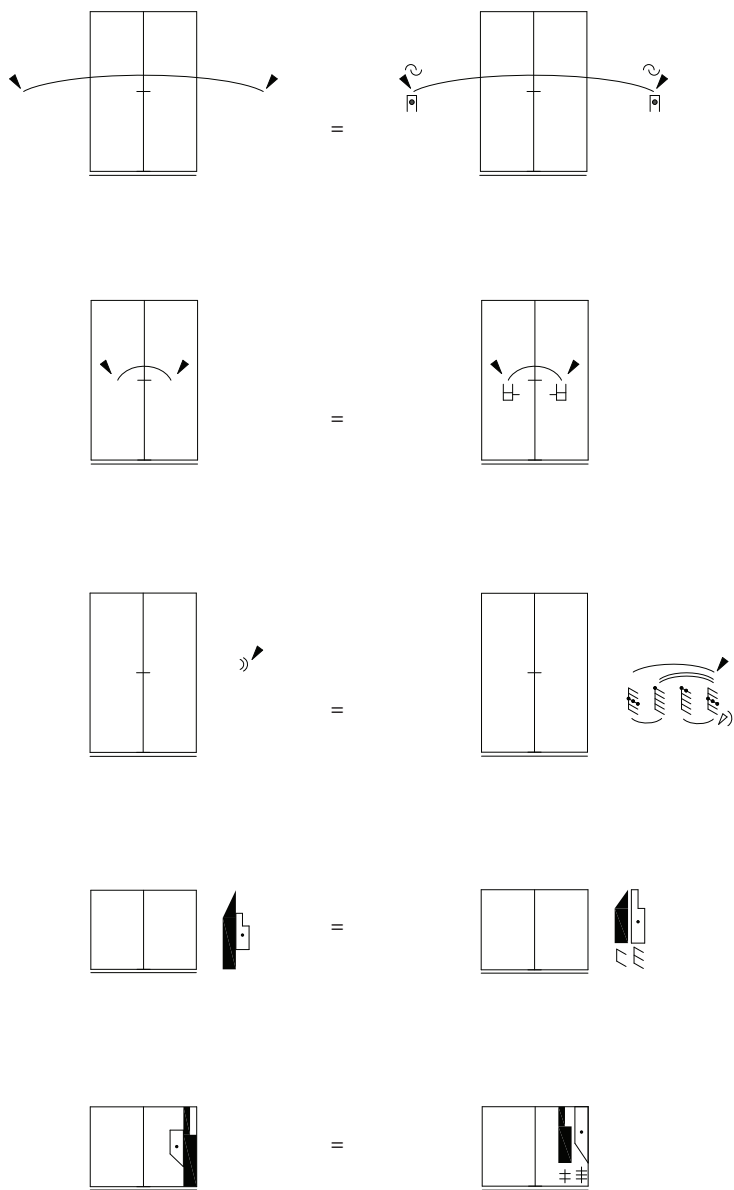
Dance: 'magyar', filmed by László Füleki and Gábor Misi, 19 August 1997

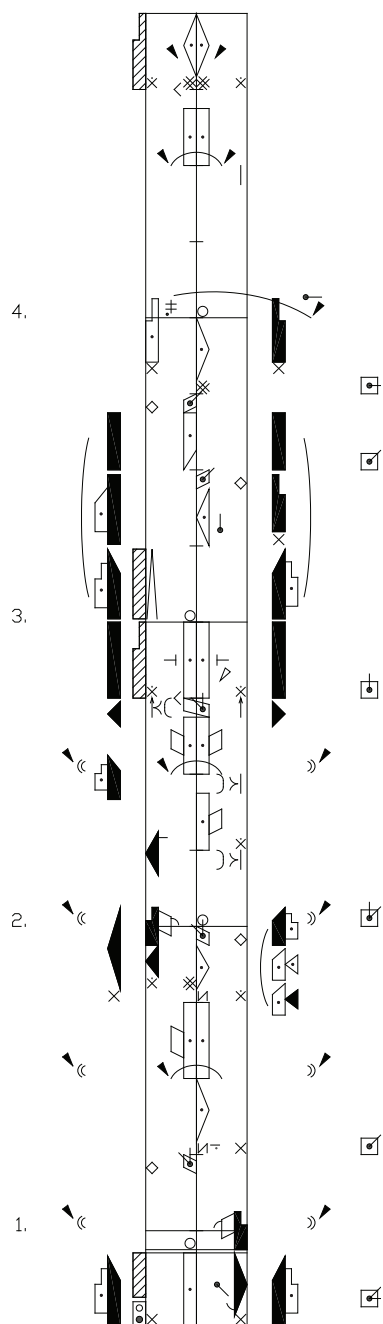
Notator: Gábor Misi

Notation part: dance periods 5-6

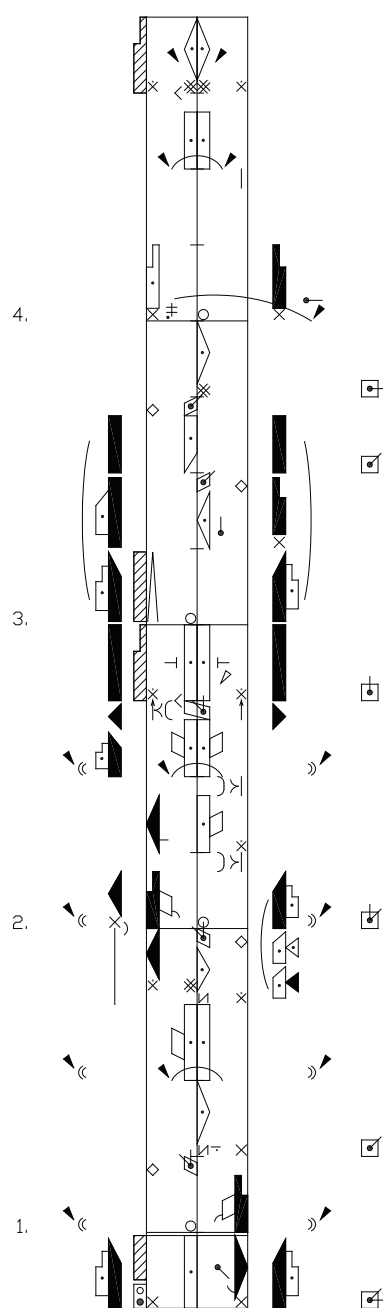
Glossary (Hungarian indications):



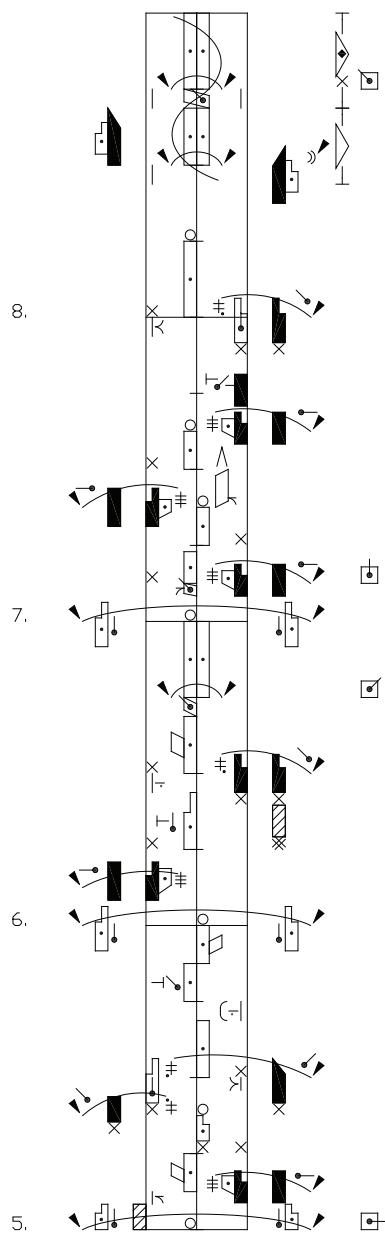




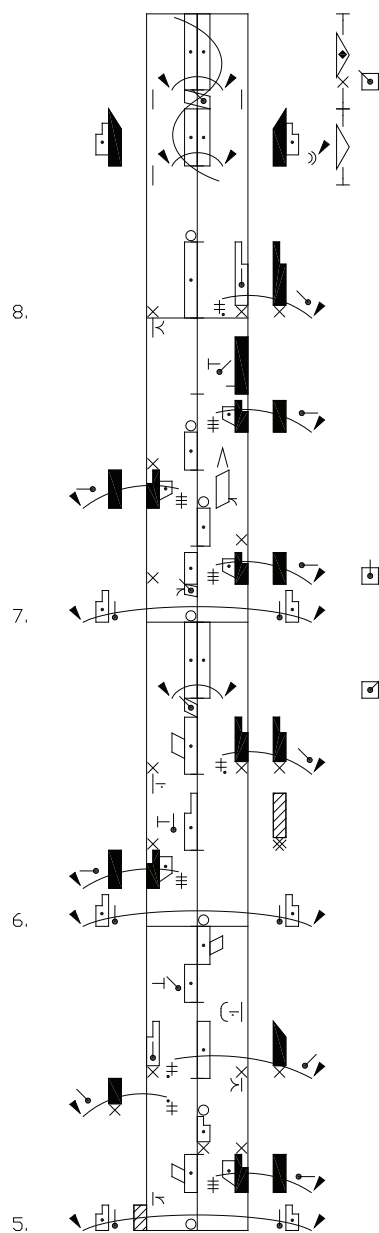
touching gestures in ST;
non-touching gestures in UT



rhythm expressive timing, RT



touching gestures in ST;
non-touching gestures in UT



rhythm expressive timing, RT

APPENDIX B

INTERPRETATIONS OF THE PLACEMENT OF THE FEET

GÁBOR MISI

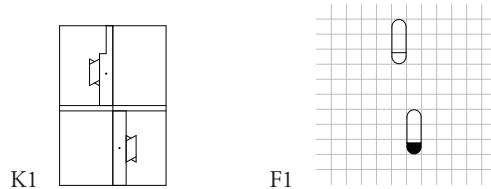
1. Introduction

- 1.1 This paper discusses the meaning of some notation examples with the requirement of a certain exactness for notating a movement. The paper points out that the existence of the dialects of Kinetography Laban/Labanotation and the lack of the common and precise definitions cause different interpretations of the placement of the feet.
- 1.2 The placement of the feet on the floor has to be defined unambiguously since any symbol combination has to have a well-defined meaning in Kinetography Laban/Labanotation, if it is a consistent system.
- 1.3 The placement of the feet will be presented with footprint drawings with the aid of a grid.
- 1.4 A footprint is represented with an oval form, where the heel part is empty for the left foot and black for the right (see Szentpál 1976a p.20, fig.IV/1).
- 1.5 The length and the width of a footprint follow a 3:1 proportion in the drawings (see Szentpál 1976b p.4: “the proportion of the foot of an adult is 3:1”).
- 1.6 The exactness of the placement of a foot can be identified in the grid. A figure does not present the exactness in millimeter but it is a reasonable requirement that the placement of a foot has to be exact to one grid cell that is the width of a foot. One grid cell exactness can be a real requirement for the performance of the movement also.
- 1.7 When interpreting a kinetogram, the following components will be examined:
 - the movement type and the change in the support,
 - the rotation of the legs,
 - the direction of the movement and its reference point,
 - the distance of the movement and its calculation mode.
- 1.8 The distance between the feet supporting before and after the movement can be calculated in different ways, since two distance definitions exist, see 2.5

and 2.6 below, and only one of the definitions uses the same reference point that is used for the determination of the movement direction.

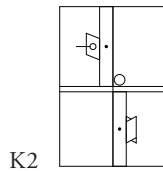
2. Step forward & normal distance

- 2.1. According to K1, the movement is a step from the right leg to the left.

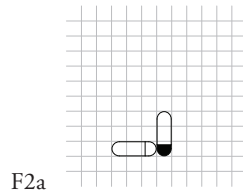


- 2.2. Both feet are parallel with the forward direction.
- 2.3. The direction of the step is forward. The forward direction sign does not mean that the left foot steps in front of the right foot. The whole body moves forward, and the left leg steps onto its own track (see Szentpál 1976a p.23, fig.1; Hutchinson Guest 2005 p.54, fig.63a, Knust 1997 p.22, fig.136).
- 2.4. The distance is not indicated with a space measurement sign, which means a normal distance.
- 2.5. Mária Szentpál defines the distance of the feet as follows: “Dist. in steps are measured from one foot to the other (the two nearest points of supp.)” (see Szentpál 1976a p.36b). The normal distance is one foot length between the supporting feet (see Szentpál s.a. p.95, fig.109a-b).
- 2.6. According to the definition of Ann Hutchinson, the normal distance is two footlengths measured from the heel of a foot to the heel of the other foot (see Hutchinson Guest 2005 p.142, fig.220), or from the center of a foot to the center of the other foot (see Hutchinson Guest and Haerst 1991 p.120, fig.36a).
- 2.7. Using Szentpál’s distance definition, since a foot has a 3 unit length in the grid, a 3 unit gap has to be left between the two feet. Figure F1 shows this footprint drawing.
- 2.8. Using Hutchinson’s distance definition, 6 units have to be measured from heel to heel. The result is the same footprint drawing, see F1 figure.
- 2.9. K1 kinetogram results in F1 footprint drawing unambiguously.

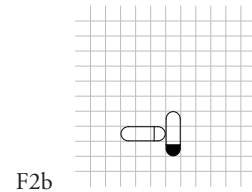
3. Step in place & rotated feet



K2

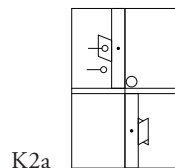


F2a

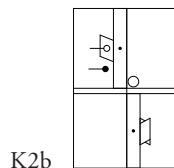


F2b

- 3.1. According to K2, the movement is a step from the right leg into a position.
- 3.2. The right foot is parallel with the forward direction and the left leg is turned outward 90 degrees.
- 3.3. The direction of the step is place. The left foot does not step onto the other foot but next to the right one on the left track. The result is a first position where the left leg is turned outward.
- 3.4. According to Mária Szentpál's definition in a first position rotated outward the two heels contact each other (see Szentpál 1976a p.91, fig.XI/16b). The placement of the feet is shown in F2a footprint drawing.
- 3.5. Another understanding of the first position results in another placement of the feet, as it is shown in F2b, where the centers of the feet are in side by side relationship (see Marion 1979 chart 4, fig.C11).
- 3.6. The different foot locations can be specifically stated by using a white or black side pin in accordance with the decision of ICKL (see ICKL 1979 p.58). K2a kinetogram results in F2a footprint drawing; K2b results in F2b.



K2a

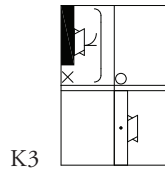


K2b

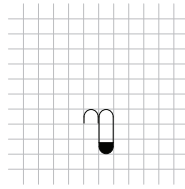
- 3.7. Notation practice in Hungary has applied black pins in the meaning of F2a after the decision of ICKL in 1979 (see Szentpál 1987 p.2).

Without any pin, it is ambiguous whether K2 results in F2a or F2b footprint drawing.

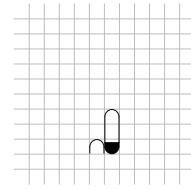
4. Touching & place



K3



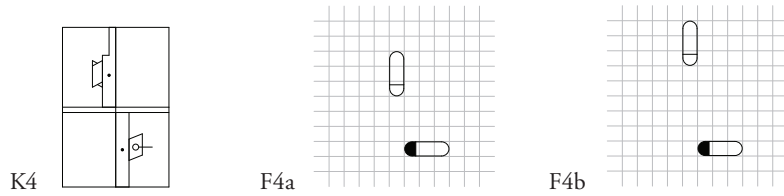
F3a



F3b

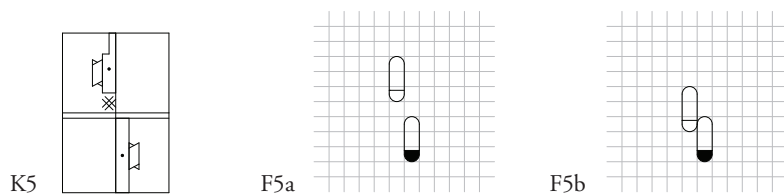
- 4.1. According to K3, the movement is a step into a position with the left leg bearing partial weight.
- 4.2. The touching gesture takes some partial weight. It can be taken as one-fourth weight (see Szentpál 1976a p.60, fig.VIII/9) or one-third weight (see Knust 1997 p.48, fig.223b). The amount of the weight is not relevant in the interpretation of the placement of the feet.
- 4.3. Both feet are parallel with the forward direction.
- 4.4. The direction of the touch is place; a half toe of the left foot touches the floor.
- 4.5. The 'Táncjelírás' book states that any part of the foot is understood to touch the floor in the place where that part of the foot would normally touch the floor with whole foot contact, that is where a step would be performed in accordance with the given direction sign (see Szentpál 1976a p.95, fig.XI/31c.) F3a footprint drawing presents this understanding.
- 4.6. The 'Spatial Variations' book presents a different understanding, in which the half toe touches the floor beside the heel of the other foot (see Hutchinson Guest and Kolff 2003 p.180, fig.47bv-bw). Figure F3b shows this footprint drawing.
- 4.7. Knust's Dictionary contains only whole foot touch examples in place direction, and this situation is not discussed (see Knust 1997).
- 4.8. If the touching gesture is followed by a closing to the first position that has to be performed without any sliding, in Hutchinson's understanding an extra indication is needed for the 'preparatory touch' (see Marion 1979 p.11).
- 4.9. If the touching gesture is not preparatory, see 4.8 above, K3 can result in F3a or F3b, and there is no distinguishing indication.

5. Step forward, normal distance & rotated feet



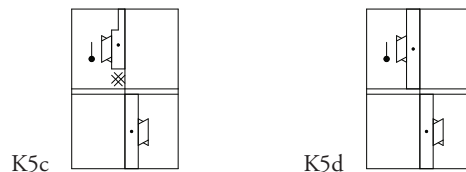
- 5.1. According to K4, the movement is a step from the right leg to the left.
- 5.2. The right leg is turned outward 90 degrees, the left foot is parallel with the forward direction.
- 5.3. The direction of the step is forward, and the left foot steps onto its own track.
- 5.4. The distance according to Szentpál is one footlength between the two feet. A 3 grid unit gap shows this distance in the F4a footprint drawing.
- 5.5. Using Hutchinson's specific distance definition, two footlengths are measured from heel to heel, and the footprint drawing is F4b (see also Hutchinson 1990 p.6, fig.3e-f).
- 5.6. The meaning of K4 is ambiguous.
- 5.7. There is no indication to distinguish and specify which of the two distance definitions is used.

6. Step forward & very small distance



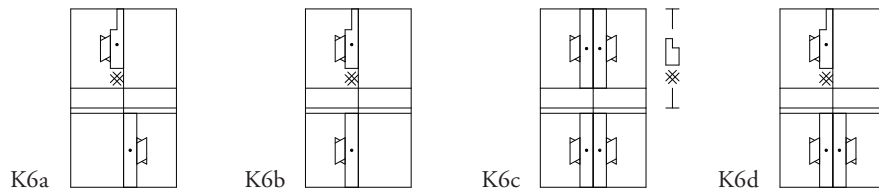
- 6.1. According to K5, the movement is a step from the right leg to the left.
- 6.2. Both feet are parallel with the forward direction.
- 6.3. The direction of the step is forward, the left foot steps onto its track.
- 6.4. The distance of the step is decreased as indicated by the space measurement sign.

- 6.5. There are different space measurement scales. Their differences are not discussed here, see Eckerle 1995.
- 6.6. Double X means that the step length is decreased to one-third of its normal length, regardless of whether Szentpál's three degree scale (see Szentpál 1976a p.36b, fig.VI/6), or Hutchinson's or Knust's six degree scale is used (see Hutchinson Guest 2005 p.141, fig.218; Knust 1997 p.254, fig.652).
- 6.7. The different possible meanings of K5 are attributable not to the different amount of the narrowness but rather to the different understanding of the 'null point' of the narrowness scale. The null point means the location of the foot where the narrowness reaches its maximum, and the distance reaches its minimum that is the distance of the feet is zero.
- 6.8. Using Szentpál's definition, the distance is zero, or in other words decreased maximally, if the feet touch each other, see 2.5 above. In this understanding, K5 results in F5a footprint drawing, where the distance is decreased from a 3 grid unit gap to its one-third that is 1 unit.
- 6.9. In the other understanding the distance of the feet is maximally decreased and equals zero, if two heels touch each other, see 2.6 above. As Knust writes, "the sixth degree of narrowness indicates 0 steplength or a step in place" (see Knust 1997 p.254 or Hutchinson Guest 2005 p.141, fig.218). In the case of K5 the distance is decreased from 6 grid units to its one-third that is 2 units from heel to heel, as it is shown in the F5b footprint drawing.
- 6.10. The meaning of K5 is ambiguous.
- 6.11. Using Szentpál's definition, the distance indicated in K5c is a 1 unit gap. This is larger than the distance indicated in K5d, where the two feet touch each other at the beginning of taking a new support during the step, similarly to the fifth position.



- 6.12. Using Hutchinson/Knust's definition, the distance indicated in K5c is 2 units from heel to heel. This is smaller than the distance indicated in K5d (see also Hutchinson Guest and Haarst 1991 p.123, fig.36g). The movement notated in K5c cannot be performed in the Hutchinson/Knust's approach, since the left foot would step onto the right.

7. Spring forward & very small distance

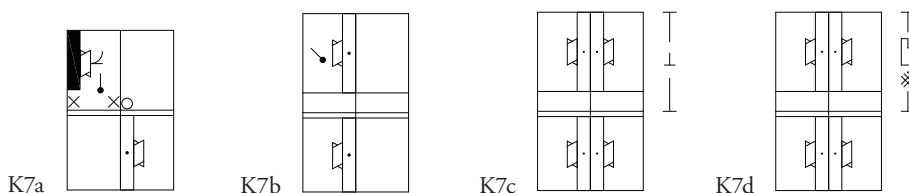


- 7.1. Each kinetogram above indicates a spring; K6a is a leap, K6b is a hop, K6c is a jump and K6d is a sissonne (see Hutchinson Guest 2005 p.67).
- 7.2. Both feet are parallel with the forward direction.
- 7.3. The direction of each spring is forward.
- 7.4. The distance of each spring is decreased as indicated by the space measurement sign.
- 7.5. The distance of the step in K5 can be applied to K6a, the distance of K6a to K6b, K6b to K6c, and K6c to the distance of K6d, therefore one of the step distance definitions can be used for springs.
- 7.6. Using Hutchinson's definition, the distance of the K5 step is 2 units from heel to heel, see 2.6 above. The amount of the locomotion of K6a, K6b, K6c and K6d can be also calculated as 2 units regardless of whether one or two feet is used to start and end the spring.
- 7.7. Mária Szentpál defines the distance of a spring similarly to the distance of a step. "Dist. in steps are measured from one foot to the other (the two nearest points of supp.), in jumps, with the exception of one type ... likewise" (Szentpál 1976a p.36b). "There is however one type of jumps where this rule cannot be used; these jumps are progressing sissonne jumps taken from an open pos." (Szentpál 1976a p.39). It is not clear why a jump from two feet to two feet is not mentioned as an exception, though the explaining figures present a jump type from two feet to two feet (see Szentpál 1976a p.39, fig. VI/8a-9a). Her footprint drawing is not proportionate and the gap is longer than a footlength, therefore unfortunately it does not help the understanding of the exceptional case in her definition.
- 7.8. Szentpál's distance definition can be clearly applied to the K6a, K6b, K6c, K6d springs, since none of them starts from an open position. The gap is 1 grid between the feet, and the locomotion of the weight is 4 units in the

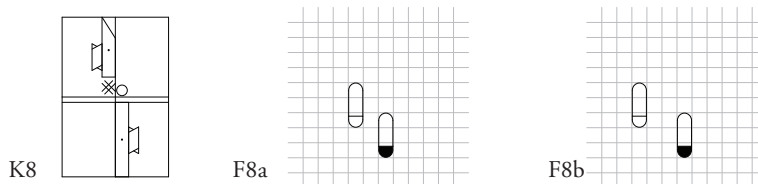
forward direction with the given parallel rotations, as K5 step was illustrated with F5a.

7.9. In Szentpál's approach, notating a forward spring in which the distance of the locomotion is shorter than a footlength, e.g. 2 grid units is difficult. To notate a distance shorter than a footlength Mária Szentpál applies the following indications:

- a) a space measurement sign beside a place direction sign, when a touching gesture closes to the supporting leg beyond a closing situation (see K7a, cf. Szentpál 1976a p.95, fig.XI/39).
- b) a black pin, in the meaning of a half footlength deviation in the case of the parallel foot rotation (see K7b, cf. Szentpál 1976a p.81-82, ex.X/18).
- c) a tack, which does not mean precise distance (see K7c, cf. Szentpál 1976a p.80 ex.X/11a).
- d) the fifth degree of the space measurement sign, using Hutchinson/ Knust's scale and null point (see K7d, cf. Szentpál 1976a p.80, ex.X/11b).



8. Step diagonal & very small distance

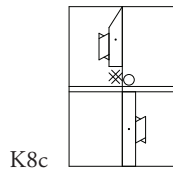


8.1. According to K8, the movement is a step into a position.

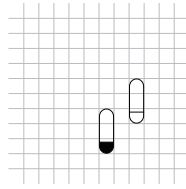
8.2. Both feet are parallel with the forward direction.

8.3. The direction of the step is diagonal, which results in a sixth position for Szentpál.

- 8.4. To have a closer look at the direction, in accordance with the 'Táncjelírás' book the line connecting the centers of the feet in the sixth position deviates 45 degrees from the forward direction (see Szentpál 1976a p.9, fig.I/7-8).
- 8.5. In the crossed sixth position the line connecting the centers of the feet deviates 45 degrees from the forward direction (see Szentpál 1976a p.9, fig.I/7-8; Hutchinson Guest and Haarst 1991 p.120, fig.36b).



K8c

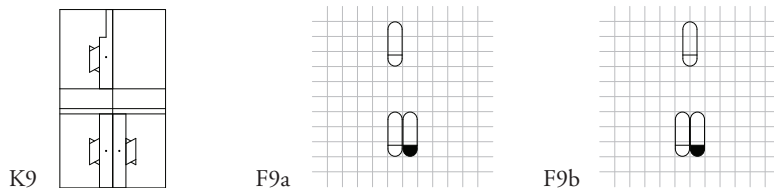


F8c

- 8.6. Although Mária Szentpál writes that "In the diagonal this problem does not face us" (see Szentpál 1965 p.6), it seems the track problem appears in the (not crossed) sixth position, see 8.7 below.
- 8.7. The footprint drawings presented in the 'Kneeling, Sitting, Lying' book are different from those in the 'Táncjelírás' book. While the crossed diagonal direction is determined in relation to the supporting foot, the diagonal direction is determined in relation to the imaginary place direction of the stepping foot, (see Hutchinson Guest and Haarst 1991 p.120, fig.36b). (It is not clear, whether from the heel or which part of the foot, if it is rotated). In any case the deviation of the line connecting the centers of the feet from the forward direction is not 45 degrees (see also Hutchinson Guest and Haarst 1991 p.126, fig.36x).
- 8.8. In Szentpál's approach, the distance between the two feet in any position is calculated in the same way (see Szentpál s.a. p.95). Therefore the distance in the sixth position and the distance in the crossed sixth position are equal. The distance indicated by both K8 and K8c is one-third of the footlength that is 1 unit gap between the closest points of the feet.
- 8.9. In the other approach the distance is not exactly defined. The figures of the 'Kneeling, Sitting, Lying' book presents that the distance in the sixth position is larger than the distance in the crossed sixth position (see Hutchinson Guest and Haarst 1991 p.120, fig.36b). In the 'Labanotation' book Hutchinson writes that "Forward steps are usually longer than sideward or backward steps and open steps are, of course, longer than crossing steps" (see Hutchinson Guest 2005 p.139).

- 8.10. In the light of the direction and the distance examined, see 8.5 and 8.8 above, K8c kinetogram results in F8c footprint drawing in the understanding of either Szentpál or Hutchinson.
- 8.11. In the light of the direction and the distance examined, see 8.4 and 8.8 above, K8 results in F8a footprint drawing in the understanding of Szentpál.
- 8.12. In the light of the direction and the distance examined, see 8.7 and 8.9 above, K8 results approximately in F8b footprint drawing in the understanding of Hutchinson.
- 8.13. The meaning of K8 is ambiguous.
- 8.14. There is no indication to distinguish the two meanings.

9. Spring forward from a position



- 9.1. According to K9, the movement is a spring from both feet to the left foot.
- 9.2. Both feet are parallel with the forward direction.
- 9.3. The direction of the spring is forward. Since in the starting position both feet support, the reference point for the direction is the centre of the position (see Szentpál 1976a p.31, fig.V/16; Hutchinson Guest 2005 p.70; Knust 1997 p.41 fig.213b).
- 9.4. In Szentpál's drawing the foot has to arrive onto a foot track beside the center line that runs through the center of the position (see Szentpál 1976a p36b, ex.V/16a).
- 9.5. In Hutchinson's drawing the center of the foot arrives onto the center line (see Hutchinson Guest 2005 p.73, fig.97c). In Knust's drawing the placement of the feet is the same as that of Hutchinson (see ICKL 1973 p.15, fig.29b).
- 9.6. The distance of the spring is normal, see figures K1-F1 above.
- 9.7. K9 results in F9a footprint drawing in the understanding of Szentpál.

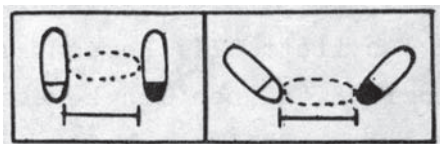
- 9.8. K9 results in F9b footprint drawing in the understanding of Hutchinson or Knust.
- 9.9. The meaning of K9 is ambiguous..

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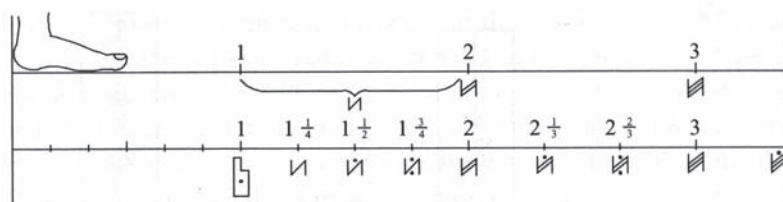
REFERENCED MAIN FIGURES

2.5 paragraph



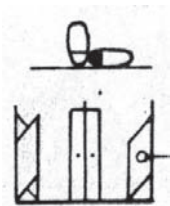
Szentpál s.a. p.95, fig.109a-b

2.6 paragraph



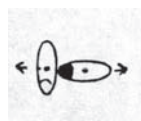
Hutchinson Guest 2005 fig.220

3.4 paragraph



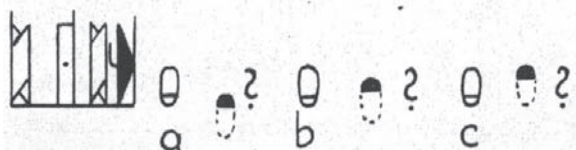
Szentpál 1976a, fig.XI/16b

3.5 paragraph



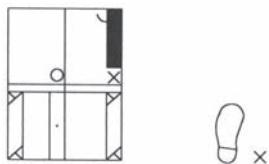
Marion 1979, chart 4 fig.C11

4.5 paragraph



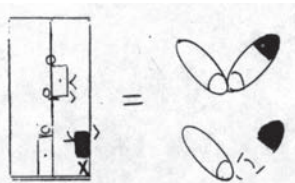
Szentpál 1976a, fig.XI/31c

4.6 paragraph



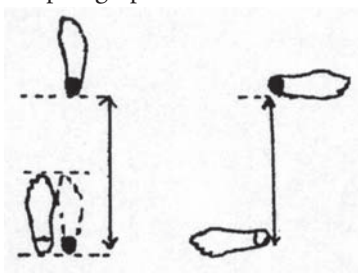
Hutchinson Guest –Kolff 2003, fig.47bv-bw

4.8 paragraph



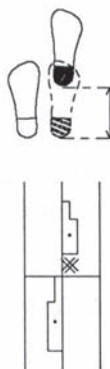
Marion 1979 p.11, fig. 'preparatory touch'

5.5 paragraph



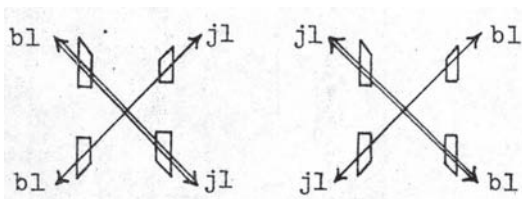
Hutchinson 1990 p.6, fig.3e-f

6.12 paragraph



Hutchinson Guest –Haarst 1991, fig.36g

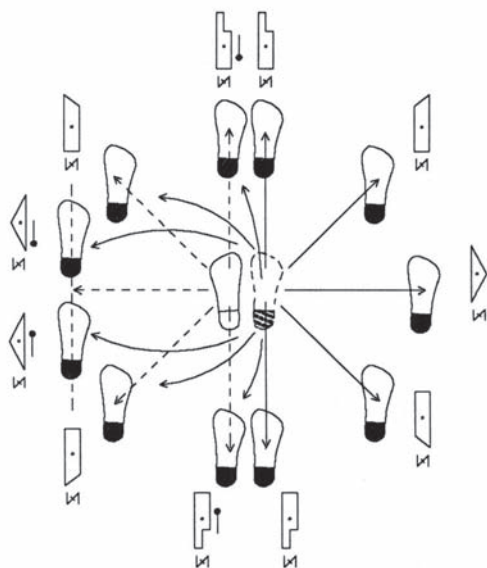
8.4 and 8.5 paragraphs



Szentpál 1976a, fig.I/7-8

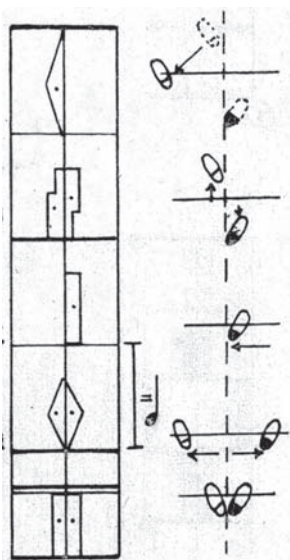
'bl' means the left leg; 'jl' means the right leg

8.5 and 8.7 paragraphs



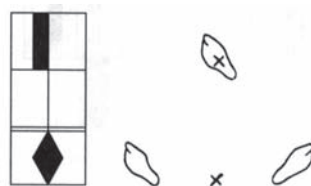
Hutchinson Guest–Haarst 1991, fig.36b

9.4 paragraph



Szentpál 1976a, ex.V/16a

9.5 paragraph



Hutchinson Guest 2005 fig.97c

APPENDIX C

Slide 1

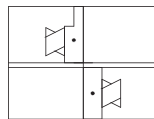
ICKL 2011

Gábor Misi

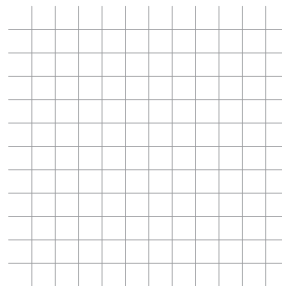
Interpretations of the placement of the feet

Slide 2

How to interpret

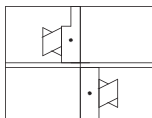


- the movement type and the change in the support
- the rotation of the legs
- the direction and its reference point
- the distance and its calculation mode

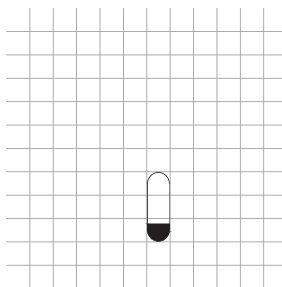


Slide 3

How to interpret



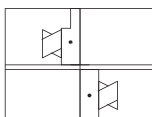
- the movement type and the change in the support
- the **rotation** of the legs
- the direction and its reference point
- the distance and its calculation mode



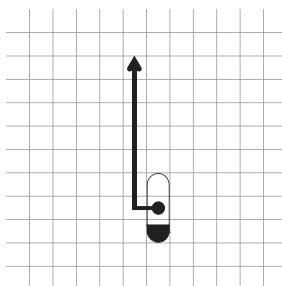
length : width = 3 : 1
cf. Szentpál 1976b p.4

Slide 4

How to interpret

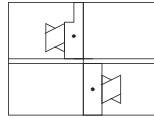


- the movement type and the change in the support
- the rotation of the legs
- the **direction** and its reference point **& track**
- the distance and its calculation mode



Slide 5

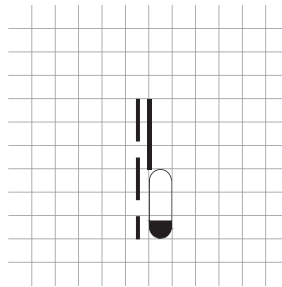
How to interpret



- the movement type and the change in the support
- the rotation of the legs
- the direction and its reference point
- the **distance** and its calculation mode:

cf. Szentpál s.a. p.95 fig.109a-b

cf. Hutchinson 2005 p.142. fig.220



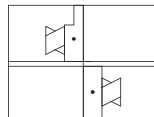
3 units gap between the feet

6 units from heel to heel

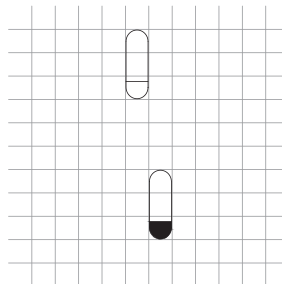


Slide 6

How to interpret



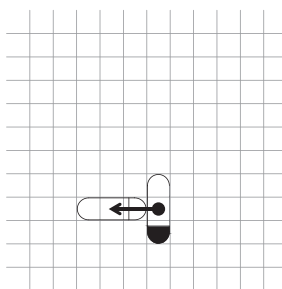
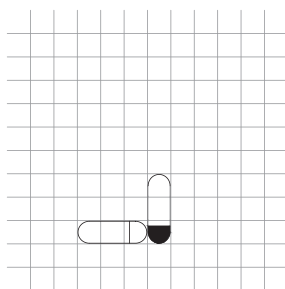
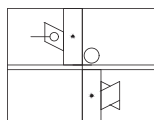
- the movement type and the change in the support
- the rotation of the legs
- the direction and its reference point
- the distance and its calculation mode



footprint drawing

Slide 7

1. Step in place & rotated feet



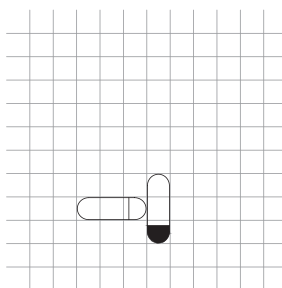
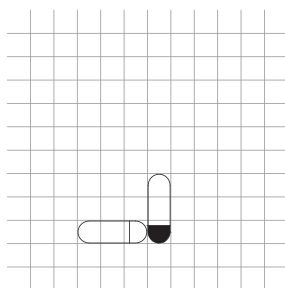
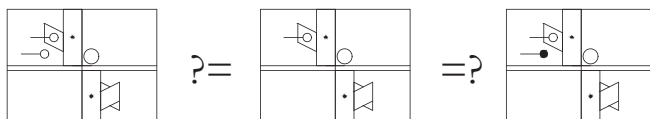
'I. position'

cf. Szentpál 1976a p.91, fig.XI/16b

cf. Marion 1979 chart 4, fig.C11

Slide 8

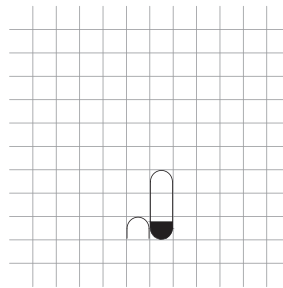
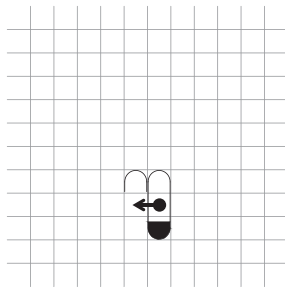
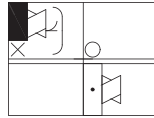
1. Step in place & rotated feet



ICKL 1979

Slide 9

2. Touching & place

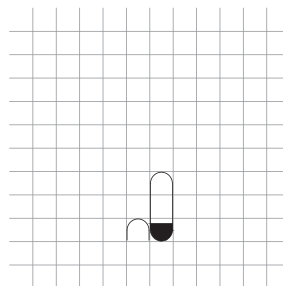
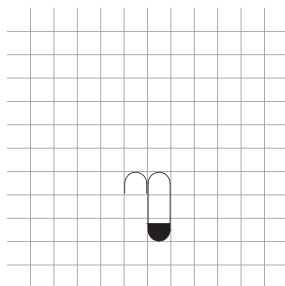
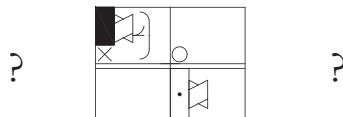


cf. Szentpál 1976a p.95, fig.XI/31c

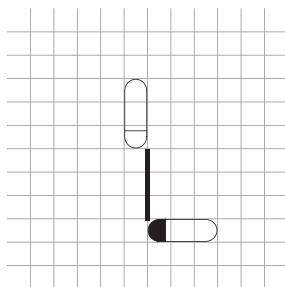
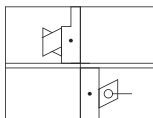
cf. Hutchinson–Kolff p.180, fig.47bv-bw

Slide 10

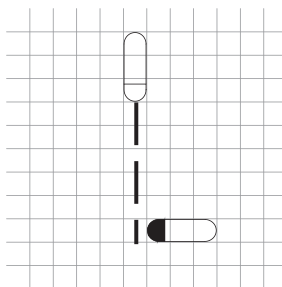
2. Touching & place



ICKL 1979

Slide 11**3. Step forward, normal distance & rotated feet**

3 units (gap)

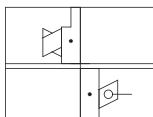


6 units

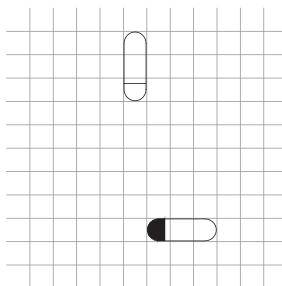
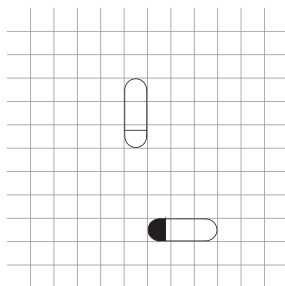
cf. Hutchinson 1990 p.6 fig.3f

Slide 12**3. Step forward, normal distance & rotated feet**

?

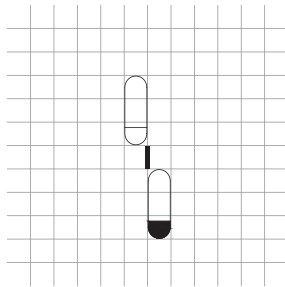
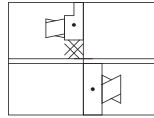


?

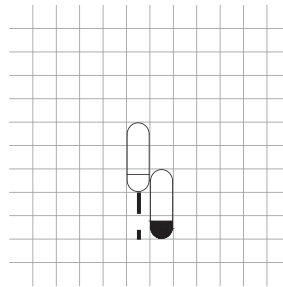


Slide 13

4. Step forward & very small distance



$3/3=1$ unit

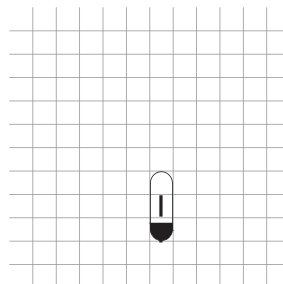
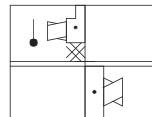


$6/3=2$ units

cf. Hutchinson-Haarst 1991 p.123, fig.36g

Slide 14

4. Step forward & very small distance

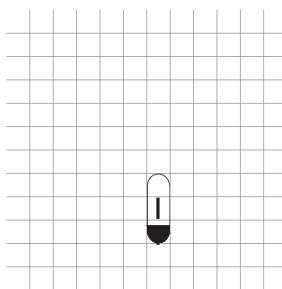
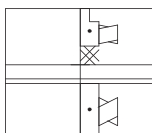


$6/3=2$ units

???

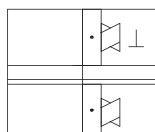
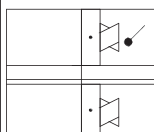
Slide 15

5. Spring forward & very small distance

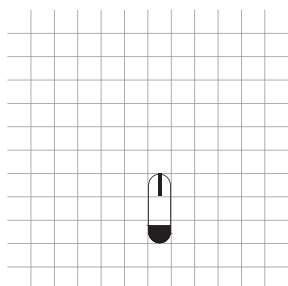

 $6/3=2$ units

Slide 16

5. Spring forward & very small distance

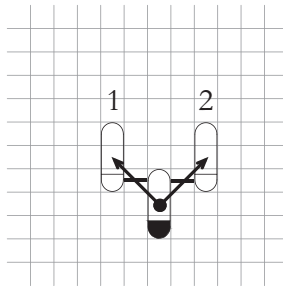
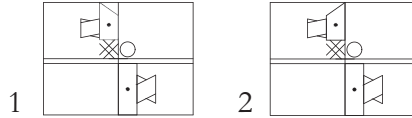


!?!

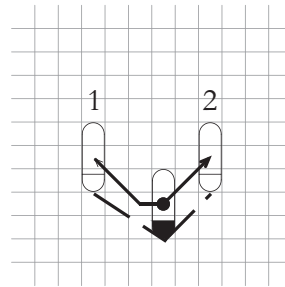

 -1 unit

Slide 17

6. Step diagonal & very small distance



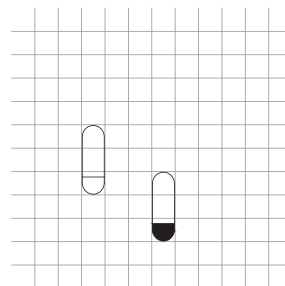
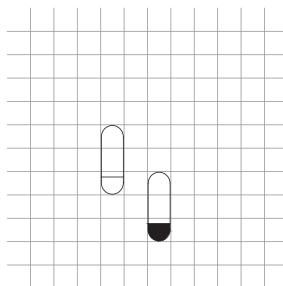
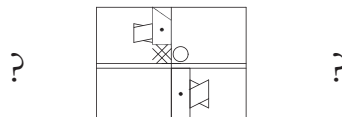
1 unit, 1 unit
cf. Szentpál 1976a p.9, fig.I/7-8



track, greater, less
cf. Hutchinson-Haarst 1991 p.120, fig.36b

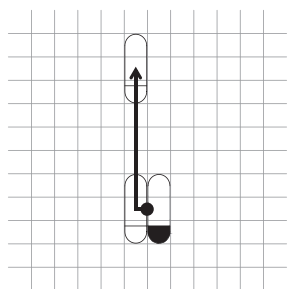
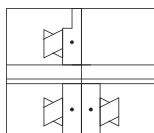
Slide 18

6. Step diagonal & very small distance



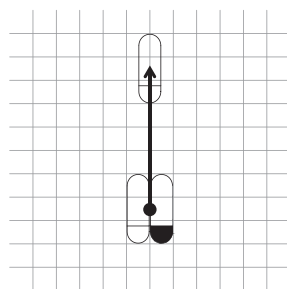
Slide 19

7. Spring forward from a position



track

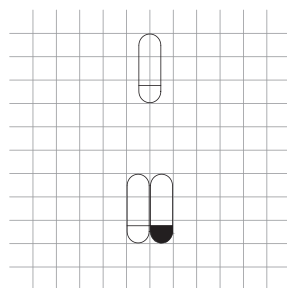
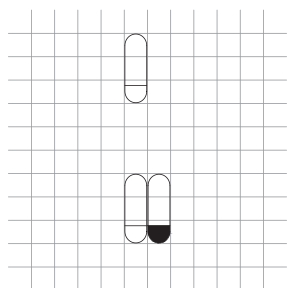
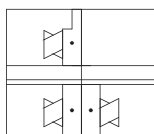
cf. Szentpál 1976a p36b, ex.V/16a



cf. Hutchinson 2005 p.73 fig.97c

Slide 20

7. Spring forward from a position



Slide 21

Downloads available

Slide show

www.labanatory.com/download/2011ICKL/ICKL2011MG.htm

Paper including references

www.labanatory.com/download/2011ICKL/pof.pdf

PAPERS

THE DIFFERENCE BETWEEN THE FACTUAL AND DANCER'S INNER REPRESENTATION OF MOVEMENT RHYTHM

JÁNOS FÜGEDI

The research was supported by the Hungarian Scientific Research Fund (OTKA NK 77922).

When I proposed a simplified way of notating touching gestures at the 2007 ICKL conference¹, I mentioned as a reason, that even the best students – after a three year notation training – usually missed the current rule. Some present expressed opinions on their lack of education.² Even though my educational experience questioned this reaction and assigned the reason to inner rhythm representation, this assumption could not be proved that time. 2007 raising the problem of touching gesture notation led to the conclusion, that the subject needs a wider investigation both thematically and historically, so for the 2009 ICKL conference Gábor Misi and I compared the different views of notation theory, summarized all the known types of floor touching gestures with the foot, beyond the already existing „unit timing” and „exact timing” ways of notation we introduced the notion of „rhythm expressive timing” (or „rhythm timing” as Ann Hutchinson Guest identified it shortly at the 2011 ICKL conference), and lined up three visual criteria expected in notating touching gestures.³ The non-finished research resulted multiply solutions in the so called „rhythm expressive timing”. At the end of Fügedi–Misi’s paper it was expressed, that for an established proposal the reasons of earlier changes in the system have to be discovered deeper, all types of touches have to be analyzed, and the above mentioned assumption on the difference between the factual and the dancer’s inner representation of movement

¹ János Fügedi (2007): Unit timing of touching gestures. Proceedings of the Twenty-Fifth Biennial Conference of ICKL, 33-48.

² In writing it appeared on the blog of DNB Theory Bulletin Board. Billie Mahoney (2011) wrote: „... Janos’ paper to change transit contacts to accommodate his beginning students”. The internet addresses of the blog is shown at the end of the present study.

³ János Fügedi - Gábor Misi (2009): Ways of notating floor touching gestures with the foot. Proceedings of the 26th Biennial Conference of ICKL, 43-60.

rhythm should be investigated. The research presented here investigates this assumption in the frame of a survey among university students of dance programs with notation tasks. The research was supported by László Bernáth psychologist, university docent at the Eötvös Loránd University, Faculty of Education and Psychology, Budapest. When the subject was presented at the 2011 ICKL conference, Judy van Zile called my attention, that the results can be related only to the movement cognitive behavior of dancers trained in Hungarian traditional dances, since all the students were trained this dance genre.

The tasks

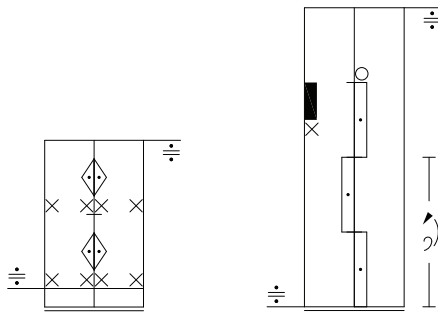
The tasks were solved by 46 traditional dance students at BA level for dancer and MA level for teacher training at the Hungarian Dance Academy and 6 dance anthropology students at MA level at the Szeged University. The altogether 52 participants included 33 female and 19 male amateur and professional dancers, their dance training ranged from 7 to 26 years. Past dance training was an important factor of selecting the participants, assuming, that it built a movement and rhythm image (inner representation) acquired during former dance studies. In respect to dance genre and technique, all were trained in traditional dances, especially that of Hungarian one. All had a minimal movement analytical ability to distinguish support, gesture and contacting movements.

The task was to define the movement rhythms of 12 short motives selected from traditional dance education methodology film publications⁴. The clips were presented on computer by the PowerPoint software. The notation of motives can be seen on Fig. 1-12, for the sake of unambiguous recognition all (not only the touching) gestures are notated in „exact timing”. (Their dance type or technical character are listed at the end of the study.) The rhythms of the movements were uniformly ♩ in all the motives. In Task 1-3 (Fig. 1-3) only steps and springs (that is only support movements) were performed. In Task 4 and 5 (Fig. 4-5) leg gestures appeared simultaneously with supports, Task 5 was almost identical with Task 4 except the forward leg gesture touching the floor. In Task 6-7 arm gestures could be seen, Task 7 represented claps (gesture with contact). In Task 8 two claps were followed by two steps, in substance the gestures were separated temporally from the support movements, while in Task 9 claps were performed simultaneously with steps. In Task 10 a clap beneath the simultaneously forward lifted leg could be seen. Task 11 represented a leg hit, a contact between two independent body parts, namely the arm and the leg.

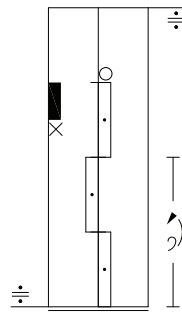
⁴ Péter Lévai– János Fügedi (eds.): Néptáncaink tanítása – Ugrós táncaink [Teaching our traditional dances – Ugrós dances]. DVD video. Planétás Kiadó, Budapest, s.a.

Zoltán Farkas: Néptánc alaptéchnikák módszertana. Ugrós – Lakócsai táncok – Kalotaszegi csárdás. [A methodology of traditional dance techniques. Ugrós – Dance from Lakócsa – Csárdás from Kalotaszeg] DVD video. X-produkció, Budapest, 2008

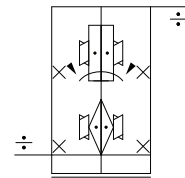
The clips edited into one file can be downloaded from the site www.zti.hu/tanc/rhythm. Attention must be called that the server might not be reached forever.



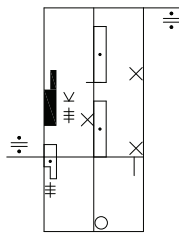
1.



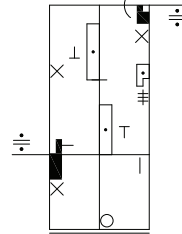
2.



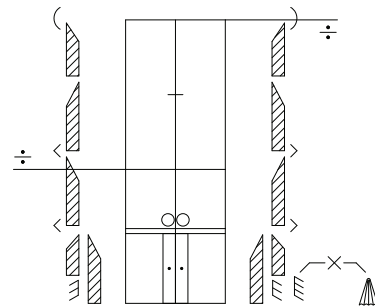
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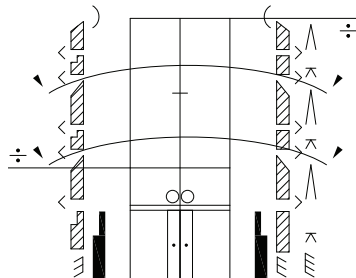
4.



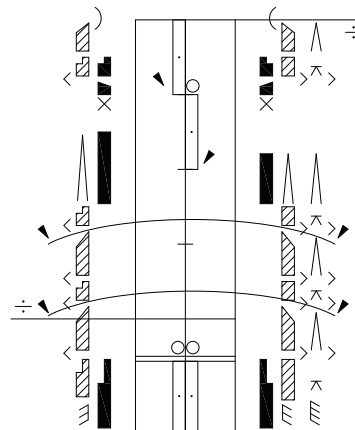
5.



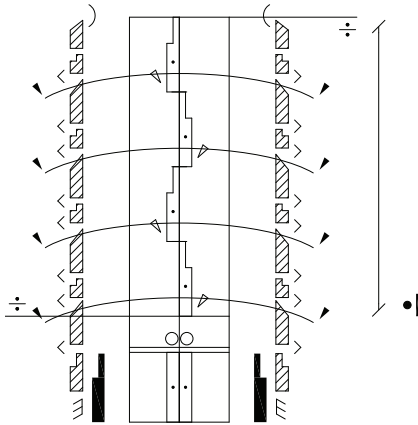
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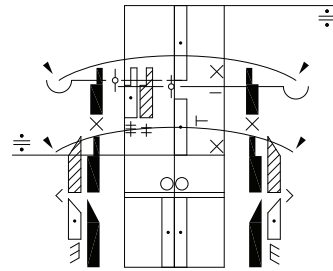
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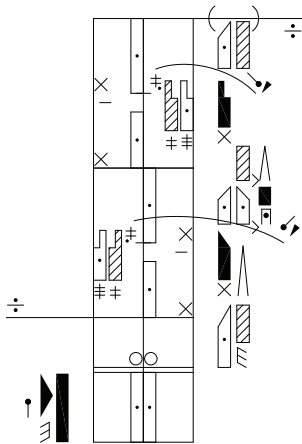
8.



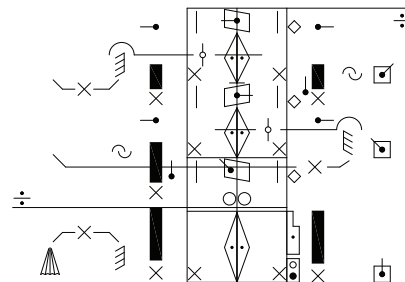
9.



10.



11.



12.

In Task 12 the performer passed a handkerchief from one hand into the other alternatively, beneath his legs, while alternatively turning a small amount right and left and jumping from both legs to both legs. Consequently the tasks were simple rhythmically, but got more and more complex spatially, included more and more body parts, and contact appeared in a more and more complicated context.

To discover how the students think of the *temporal situation* of movements compared to the beats, they were given task sheets with a Guide for Filling as shown in Fig. 13. The movements had to be represented with horizontal arrows as the explanatory figure wanted: represent length of arrow the length of movement, the dot on its left side the start of movement, and the head of the arrow the end of movement.

The arrow had to be written in the horizontal row of the corresponding body part moving. The placement of the arrows was structured by the bar lines of 2/4 measures and tick marks indicating the beats, but far more space was left for the indications as a single motive needed. The ♩ musical notes above the beats appeared only in the Guide for Filling.

The film clips were presented for student groups attending the same classes at the same time. A clip was played until all indicated the completion of the task.

Indicate with horizontal arrows the rhythm of the observed movements. Place the arrows into the rows of the appropriate body parts. Represent the length of the arrow the length of the movement, its start the start of the movement, and its end the end of the movement.

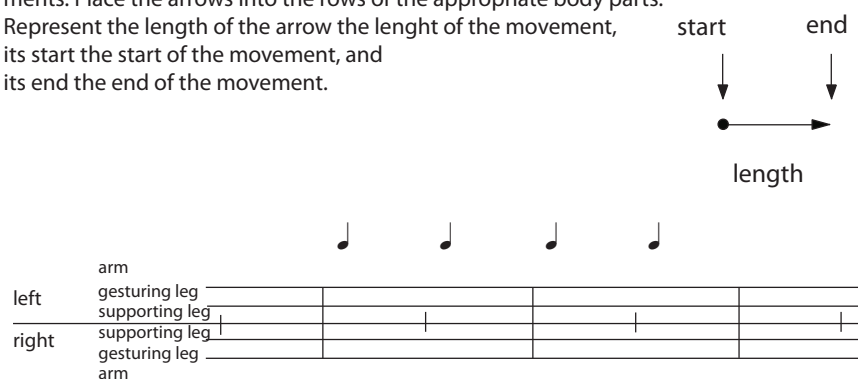


Fig. 13.

Solutions and evaluation

The survey was made to discover the way of notation of the touching gestures, therefore those responses were selected primarily which included contacts. Floor contact was performed first in Task 5 (Fig. 5). Fig. 14.a-j introduces a selection of responses to Task 5 given by students with longer dance training (12-22 years), representing amateur and professional dancers at both BA and MA level. (At the end of the paper the sex, length of dance practice and level of education of the selected respondents are listed.)

To visualize analysis, in Fig. 14 short vertical arrows were placed to point to where participants indicated the *beginning* of the movements. Continuous arrows appear at supports, while dotted ones at gestures. Except Fig. 14g the solutions are quite uniform, the participants positioned the beginning of movements to the *beginning of beats*. Uniformity might make us ponder, that while supports factually (physically) started, gestures – no matter, contacting or not contacting ones – factually (physically) *arrived* at the beginning of the beats.

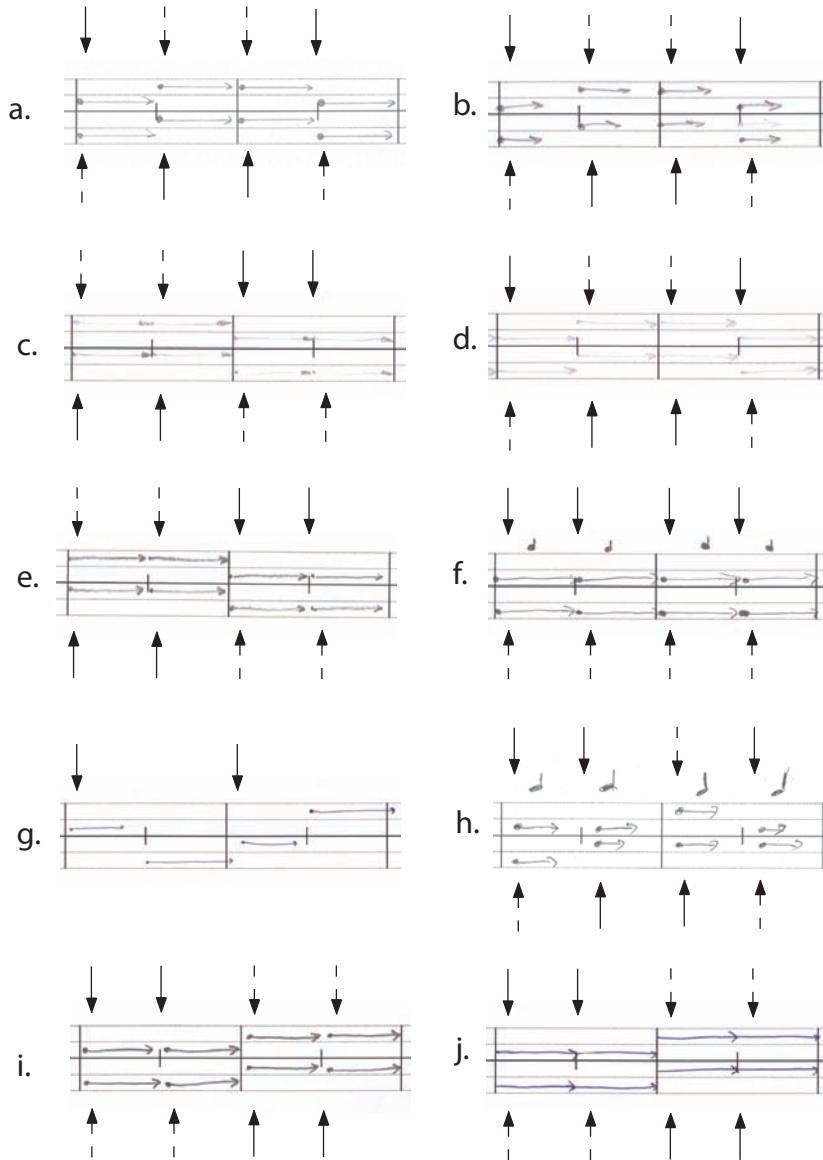


Fig. 14.

Three further characteristics of the responses can be observed. In Fig. 14b the start of the movements were fitted to the start of the beats, but the ends were finished earlier compared to the length of the beat. A similar solution can be seen in Fig. 14h with the difference, that the starts of the movement indications are shifted slightly beyond the starts of the beats. Note the appearance of the musical notes in Fig. 14f and Fig. 14h, despite requirement. The participants placed the ♩ note in the middle, not to the beginning of the beats. The solution of Fig. 14g is unique compared to the

other ones, because the ends of the leg gestures appear at the start of the beats, that is theoretically the factual performance of the movement was considered. Though it is embarrassing, that the gesture of the leg ends on that moment when almost immediately a support starts with the same leg. Since such a movement combination can't be performed, it can be assumed that this solution is a mistake.

The selection introduced above represents all but one types of the responses. A full overview of all the response types can be seen in Fig. 15. Five graphical solutions could be identified for indicating touching gestures. In „A” the students drew the arrows representing the movement rhythm from the start of a beat until its end, in „B” the arrows were started at the beginning of a beat but finished before its end, in „C” the arrows shorter than a beat were positioned approximately in the middle, in „D” the arrows with a length of a beat were drawn across the tick mark indicating a beat, while in „E” the rhythm lines expressed a start before, and an arrival on the beat.

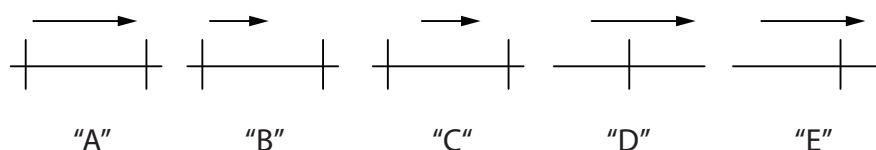


Fig. 15.

From the point of evaluation „A” and „B” seem quite similar since in both cases the movement indications started at the beginning of the beats. „C” can be regarded as their variant, even if the arrows appear rhythmically on a nonsense position. It can be supposed that „C” was intended to indicate roughly the requisition of the whole beat. „D” indicates a contra rhythm, two participants applied it in solving the complex Task 10 and 11, probably they misunderstood the rhythm. Solution „E” suggests starting the touching movement before, and arriving on the beat. Reflecting the physical performance, this response can be regarded the proper one.

The frequency of responses can be seen in the chart of Fig. 16. The chart includes all tasks which consisted gestures, because from the point of the temporal process in the task presented both contacting and non-contacting gestures arrived by the start of the beats. Columns indicate the types of responses, the rows the frequency of replies by tasks. Arm and leg movements were separated in showing the replies to Task 10 and 11. Numbers in the column of „Non-valuable” refer to lack of reply or nonsense rhythm (e.g. indication of 4 ♩ arm movement).

Task No.	„A”	„B”	„C”	„D”	„E”	Sum of valuable	Non-valuable
4.	46	0	3	0	0	49	3
5.	40	2	4	0	1	47	5
6.	39	2	6	0	1	47	5
7.	42	3	4	0	0	49	3
8.	40	0	3	0	0	43	9
9.	44	1	2	0	0	47	5
10. leg	38	1	4	2	0	45	7
10. arm	41	2	2	1	1	46	6
11. leg	35	1	3	1	1	41	11
11. arm	37	0	3	1	1	42	10
12.	38	1	6	0	0	45	7
Total	440	13	40	5	5	501	71

Fig. 16

If the number of replies in column „D” (contra rhythms) and in column „E” (correct replies re factual timing) are subtracted from the total Sum of valuable replies, 491 replies are resulted, which imply, that trained traditional dancers define movement rhythm by the time of arrival, that is regarded the start of beats the start of gestures, a moment by which contacting or non-contacting gestures were completed. The sum compared to the total of 501 valuable replies results an overwhelming 98% majority, which seem supporting the initial assumption. There is definite difference between the factual and the dancer’s inner representation of movement rhythm.

A clean-cut explanation has not been found yet. As a theoretical starting point it may worth mentioning an approach of the cognitive psychology introduced by its early representative, William James⁵. According to James (1890, 116) „In habitual action ... the only impulse which the centres of idea or perception need to send down, is the initial impulse; the command to start.” Afterwards – states James – movement proceeds without conscious awareness because response-produced feedback stimuli „have their seat below the ideational lines”. It can be assumed that this lack of „conscious awareness” can be the reason why the dancers did not realize

⁵ James, William (1890). *The principles of psychology* (Vol 1). Holt, New York

their gestures starting before a beat, but the gestures' arrival, the result on the beat got conscious attention. Adopting the notion to support movements, gaining back (at least temporally) the equilibrium might serve a feedback on the movement to the dancer.

The placement and shape of arrows in reply types „A”, „B” and „C” disregarding the temporally factual movement process let us conclude, that participants trained in the traditional dance technique identify movements in an average tempo around $\text{♩} = 120\text{--}130$ in rhythmical units by body equilibrium and not as temporal process. The notion of unit-like inner temporal representation seems to be supported also by the placement of the ♩ musical note to the center of beat in replies like Fig. 14f and Fig. 14g.

Possible consequences from the point of notating touching gestures

Let's have a look at the „exact timing” notation of Task 5 in Fig. 17a and at the notation in Fig. 17c, where Task 5 is notated following the method of „rhythm expressive timing”, and compare them with Fig. 17b placed in between, a repetition of Fig. 14a, which is considered representing the majority of response types in the above survey. (For the sake of easier comparison, Fig. 14b is rotated into the vertical.) It can be observed, that the start of gestures in Fig. 17b matches the start of gestures in Fig. 17c. Here can be pointed out, that the reason of the frequent mistakes in notating touching gestures, which was observed during my about 25 years education experience, was not the lack of education level, but an automatic application of an inner rhythm representation.

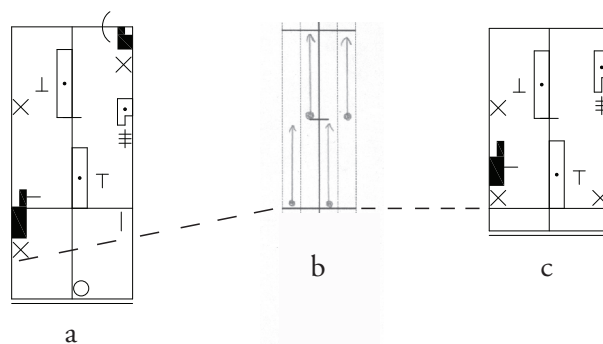


Fig. 17.

On the basis of this recognition the question can be raised, what the principles of notation should be adjusted to: reflecting the inner rhythm representation or the temporally factual performance? It is obvious, that reflecting the temporally factual performance results an exact and unambiguous notation, but its recognition and application gets to difficulties, it drops out of memory easily and can be kept only by a constant calling attention. An advantage of the “rhythm expressive timing” – as

the above survey seems to prove – the adjustment to the inner rhythm representation, which helps the recognition and application of notation. It can be assumed, that the spread of notation use and the development of movement cognitive thinking is supported, if the conversation between the outer knowledge (notation) and inner knowledge (movement ideas) is easier and simple.

It also can be assumed that a far larger sample of participants would result the same finding, therefore on the bases of movement imaginary automatism a further step can be made toward establishing a proposal for the „rhythm expressing timing” way of notation as an alternative method. As a notation theoretical construction beyond the notion of spatial directional destination⁶ the idea of temporal destination might be raised, which can help identifying the concept of the „rhythm expressing timing”. It also has to be mentioned, that searching for theoretical backgrounds of rhythm indications in the system, no definition, only examples of the use of the already introduced „unit timing” could be found.

Running a little ahead in the matter, a cautious statement might be risked, that recognition of movement rhythm from notation of dance genres of or with an origin in European traditional dances is easier via using „rhythm expressing timing”, especially if the notation is meant for experts familiar with the performing styles. It must be admitted however, that the survey summarized shortly above is only a partial result, the research in the subject can’t be regarded completed.

SOURCE OF MOTIFS

Fig. 1: *Dus* from Rábaköz

Fig. 2: *Ugrós* from Somogy

Fig. 3: *Féloláhos* from Gyimes

Fig. 4: *Ugrós* from Somogy

Fig. 5: *Mars* from Kalocsa region

Fig. 6: *Mars* from Kalocsa region

Fig. 7: Rhythm exercise with claps

Fig. 8: Rhythm exercise with steps and claps

Fig. 9: Rhythm exercise with steps and claps

Fig. 10: *Silladri* from Bukovina

Fig. 11: *Silladri* from Bukovina

Fig. 12: Handkerchief dance from Mezőföld

DATA OF THE SELECTED RESPONDENTS

Fig. 14.a: amateur man, Fig. 14 years of dance training, BA. 2. year

Fig. 14.b: amateur man, 15 years of dance training, BA. 2. year

⁶ As basic concepts of notation, the binary notions of „motion” – „directional destination” were introduced first in the second edition of Ann Hutchinson's *Labanotation* (Hutchinson 1970, 15).

- Fig. 14.c: amateur man, 12 years of dance training, BA. 2. year
 Fig. 14.d: amateur woman, 15 years of dance training, BA. 2. year
 Fig. 14.e: amateur woman, 22 years of dance training, BA. 2. year
 Fig. 14.f: amateur woman, 15 years of dance training, BA. 2. year
 Fig. 14.g: amateur woman, 15 years of dance training, BA. 2. year
 Fig. 14.h: professional man, 15 years of dance training, BA. 2. year
 Fig. 14.i: professional man, 15 years of dance training, MA. 2. year
 Fig. 14.h: professional woman, 15 years of dance training, MA. 2. year

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INTERWEAVING DANCE AND MUSIC STRUCTURES: LABANOTATION AS A TOOL FOR COMPARATIVE ANALYSIS OF TRADITIONAL DANCE AND DANCE MUSIC STRUCTURES

SELENA RAKOČEVIĆ

Banat is the multiethnic area that extends across northern Serbian, southern Hungarian and eastern Romanian territory. My personal fieldwork on the dance and musical practice of the Serbs from Banat started in 1994. It can be characterized as a never ending long-term type of research consisting of many trips to the Serbian villages throughout Serbian part of Banat. The beginning of my professional interest for the dance and musical practice of the Serbs from this region was rooted in the mainstream of the nationally orientated discourse of the Serbian ethnochoreology and ethnomusicology. This scholarly approach has been based on the paradigmatic triad field-research-transcription-analysis of the local rural dance and music of the majority culture, guided by research workers who were “native” insiders, as myself. Within the basis of this long-term commitment to one region, the region where I grew up, the need for understanding processes of shaping dance and musical culture to which I partly identify myself too, is hiding.

Structural and formal analysis of „dance texts“ has been developed in ethnochoreology over the last fifty years mostly among European scholars. This method of structural/formal dance analysis, which is based on the ideas of György Martin and Ernő Pesovár, was inaugurated by the Study Group on Ethnochoreology of the International Council for Traditional Music (ICTM) and further developed by several researches: Anca Giurgheanu, Sunny Bloland, Lisbet Torp, Andriy Nahachewsky and others (Kaepler and Dunin 2007).

The basic analytical tool within that method is Labanotation. Because of the fact that this method is directed only at the movement structures and forms, I have slightly modified it in the direction of developing comparative analysis of dance and dance music and applied it to Labanotation and musical transcriptions of traditional dances

and dance music of the Banat Serbs (Rakočević and Ranisavljević 2007, Rakočević 2009, Rakočević 2011).

Developing the analytical methodology for my work, my basic intention was not to make an universal system of analysis, but to understand what exactly is going on during the performance of complex traditional dance and dance music I was observing. Further on, one of my main interests was focused on the understanding of the mutual relations between dance and music during the performance itself or, let us use Egil Bakka's term, dance (and music) „realizations“ (Bakka 2010, 172-173). That is the reason why I conceptualized the traditional dance genres holistically, as a coherent and syncretic unity of movement and sound, i.e. dance and dance music structures. Basic dance genres within the dance practice of the Banat Serbs during XX century are: *kolo* and *couple dances* (see more in Rakočević 2011, 21).

The analysis of the dance and music structures is applied to the dance and music notations – Labanotations and musical notations which have been made from the video and audio recordings. All notations which have been made from video and audio recordings are made in total, meaning that the whole performance or at least the bigger part of it is written and analysed. In other words, comprehensive dance and music notations of the particular performance which is video recorded, have been used as tools for the analysis which, and further on, opened the possibility for etic understanding of the dance process. For the purpose of noting all details, I used the program Adobe Premiere Pro which enabled me to slow down and zoom video clips.

By developing a system for the comparative analysis of dance and dance music structures and forms, I tried to overcome essential differences in the immediate physical manifestations of the two basically different phenomena of human expressive behaviour – dance and music. Structural units of dance and music have been ordered in the way which enabled making analogies between them. Those analogies are not and cannot be absolute. The aim of each structural method is to enable the understanding of different systems and their representation as homologous, parallel units whose order can be changeable (Eko 1973, 56). It has basically operational character, and its aim is focused toward finding conclusions on the general level of observation.

According to my comparative method of analysis, movements and music within one particular dance (and dance music) performance can be observed on several, hierarchically and comparably established levels. On the highest level of investigation, they are treated as systems of the complex parameters utilizing a synthesis of the universal components: kinetics-space-time/sound-space-time:

Chart 1: The highest level of a dance and music comparison

DANCE KINETICS – SPACE – TIME	MUSIC SOUND – SPACE – TIME
Kinetics <ul style="list-style-type: none"> – movements of different parts of the body (step patterns, arm patterns, knee patterns, hip patterns etc.) 	Sound <ul style="list-style-type: none"> – vocal – instrumental – vocal-instrumental performance
Space <ul style="list-style-type: none"> – location of the dancers – formation of the dancers (kolo, couple dance, triplets etc) – connections – pathways 	Space <ul style="list-style-type: none"> – location of the musicians – formation of the musicians (solo, ensembles, etc) – way of interpretation (single part or multi-part interpretation)
Time <ul style="list-style-type: none"> – rhythm – meter 	Time <ul style="list-style-type: none"> – rhythm – meter

The next level of comparative analysis is the level of comparing the movement patterns and melorhythmical patterns. In the case of the traditional dance practice of the Banat Serbs, the dance process is made mostly by limited number of weight transferences i.e. supports, and “free” leg movements i.e. gestures (Knust 1997, 33). That is why the movement pattern consists mostly of leg movements.

The interior structures of leg movement patterns and melorhythmical patterns are also treated in the holistic way as the triads: (leg)movement-space-time/melody-space-time.

Chart 2: Comparative analysis of the interior dance and music structures

MOVEMENT PATTERN LEG MOVEMENT – SPACE – TIME	MELORHYTHMICAL PATTERN MELODY – SPACE – TIME
Supports <ul style="list-style-type: none"> – basic position of the dancer – type and length of the supports, gestures – articulation – dynamics 	Melody <ul style="list-style-type: none"> – register, fingering – tones series, ornaments – articulation – dynamics
Space <ul style="list-style-type: none"> – direction of movements 	Space <ul style="list-style-type: none"> – melodic counter
Time <ul style="list-style-type: none"> – rhythmical patterns – tempo – agogics 	Time <ul style="list-style-type: none"> – rhythmical patterns – tempo – agogics

The morphology of the musical and dance patterns as a third level of investigation is determined through the analysis of comparative units of dance and dance music: element, cell, motive, phrase, part and totus (macro form of the dance/dance music).

The results of the separate dance and dance music analysis of all recorded material revealed many interesting conclusions about structural and formal characteristics of the individual dance and dance music pieces, but also a lot of paradigmatic conclusions about characteristics of the particular dance subgenres and genres.

This time I shall not write about all that, but will concentrate on explaining the main results of the comparative dance and dance music analysis of the one of the particular realizations of the dance *veliko kolo*, which have been recorded by Dimitrije Golemović and Olivera Vasić in 1988 during the dance event (igranka) in the village of Mokrin.

Dance notation of the *veliko kolo* - Performers: Four village dancers

Labanotation by Selena Rakočević

Notni primer 12

$\text{♩} = 150$

mf
□ = cca 20 cm

formation

9 A

B

A2

A3

A

A2

A3

Not visible

Not visible

A2

A3

...

Musical notation of the *veliko kolo*

Performers: Village tamburitza ensemble

Musical notation : Zdravko Ranisavljević

The musical notation is presented in three systems. The first system includes a tempo marking of 150 and a key signature of one flat (B-flat). The first staff, labeled 'Harmonika', contains a melodic line with various ornaments (trills and grace notes) and a triplet of eighth notes. The second staff, labeled 'E kontra', and the third staff, labeled 'Bas beše', provide harmonic support with sustained notes and occasional movement. The second system begins with a measure rest and continues the melodic and harmonic development. The third system continues the piece with further melodic elaboration and harmonic accompaniment.

9 B

13

17 A₁

21

21 22 23 24

25

B₁

25 26 27 28

29

O.F.

29 30 31 32

The general level of comparative observation of dance and dance music includes comparative presentation of the basic characteristics of movement and sound. The primary focus of the *veliko kolo* is the footwork: the patterned movements of the supports and gestures, but also bending and straightening of the knees. Typical way of performing music of the *veliko kolo* is manifested through instrumental performance. In the broadest (and abstract) comparative perception of movements and sound of this dance realization, instrumental music expression, therefore, represents a sort of analogue of the leg movements (supports, gestures and knee movements), which, on the other hand, functions as the pillars of kinetic processing.

In the traditional practice of the Banat Serbs, ways of structuring dance formations and pathways were basically conditioned by a particular dance genre and, further on, subgenre. Formations of the players primarily depended on the used instruments. In contrast to players of solo instruments, especially bagpipers, accordionists and players in tamburitza ensembles were always positioned next to the dance formation, and inevitably were separated from the dancers physically as it is the case in our example of the *veliko kolo* performance.

Direct analogy in the ways of structuring the temporal systems of dances and dance music is easy to establish on the general level of their perception: both music and kinetics of the *veliko kolo* are based on a distributive two-beat meter. Although particular rhythmical shaping of the movements and sound could be different, the same rhythmical pulsation functioned as their common denominator, basic and unifying structural parameter, without which their simultaneous processing was not possible.

On the other side, comparative analysis of the length and the interior organization of the basic rhythmical units of dance and dance music showed that they often do not match. The ways of rhythmical processing of leg movements and melodies have been shaped in accordance with their own, mutually unconditioned laws of internal organization. According to comparative analysis of leg movement patterns and melorhythmical patterns, general conclusions are: rhythmical organization of leg movements of *veliko kolo* could be very heterogenous with appearance of polyrhythmy and consecutive syncopation ("utapanje"), while in the music isochronic series of eight notes prevailed.

The interior special organization of both leg movement patterns and melorhythmical patterns is incomparable directly, because dance and music are, by their nature, different modes of human expression. However, beside the verbal descriptions, I used a graphical mode in the visualization of the melodic and step "lines" within the basic melodic and leg movement patterns (see more in Rakočević 2007, 164-182; Rakočević 2009). The graphical mode was also useful in presenting them in a comparable way. Unfortunately, this time I cannot present it in English because of the limited scope of this paper.

The forms of the dance and music are independent at a first glimpse. Contrary to the two-part form of the music, the basic formal characteristic of the dance is the monothematic form. As analysis revealed, dance and music forms of the *veliko kolo* are mutually non-congruent: the lengths of the formal units both of dance and dance music are asymmetrical at almost all levels from micro to macro form.

Chart 3: Forms of the Dance and the Music

Form of the Dance					Form of the Music																	
(part)		A 6			(part)		A 8				B 8											
(Phrase)		A 3		B 3		(Phrase)		A 4		B 4		A 4		B 4								
(motive)		a 2	b 1	c 2	d 1	(motive)		a 2	b 2	a 2	b1 2	c 2	d 2	c1 2	d 2							
(Cell)		a 1	b 1	a 1	c d 1 1	e 1	(Cell)		a 2	b 1	c 1	a 2	b1 1	c1 1	d 1	e 1	f 1	g 1	f 1	e 1	f 1	g 1

At the end, I would like to repeat that I did not intend to make a universal system of comparative dance and dance music analysis, but to create one which would help me in better appreciation the whole process of performances of traditional material which I was observing. If some of these proposed solutions helped someone else somewhere, it would make my work more meaningful.

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THE SPECIFICITIES OF LABANOTATION OF TYPICAL MOTIFS OF SERBIAN TRADITIONAL DANCES

OLIVERA VASIĆ & ZDRAVKO RANISAVLJEVIĆ

The recording of traditional dances using the Labanotation system was introduced into ethnochoreology in Serbia by Olivera Vasić, Ph.D. Olivera Vasić began her field research in Serbia in 1968 as a freelance researcher. In her first book, *Narodne pesme i igre u okolini Bujanovca* (*Folk Songs and Dances in the Area around Bujanovac*) from 1980 she recorded 14 dances of Serbs from that area. The book was published by the Ethnographical Institute of the Serbian Academy of Sciences and Arts. The notational system used in this book is in fact Bruno Ravnika's adaptation of the original Labanotation system. Olivera Vasić was a student of Ravnika's at the so-called Summer School of Folklore, which was held from 1963 to 1990 and organized by the Croatian Educational Association under the leadership of Ivan Ivančan, Ph.D.

In her second book, *Narodne melodije, igre i nošnje Peštersko-sjeničke visoravni* (*Folk Melodies, Dances and National Costume of the Pešter-Sjenica Plateau*) (West Serbia) from 1984, Olivera Vasić recorded 31 dances of the Serbian and Islamized population, while six years later (1990), in her book *Narodne igre i zabave u Titovoužičkom kraju* (*Folk Dances and Festivities in the Titovo Užice Area*) (West Serbia), she recorded 38 dances of Serbs living in this region.

The year 1990 represents the turning point in the development of ethnochoreology in Serbia, when, thanks to Olivera Vasić, it was introduced as an academic subject at the Department of Ethnomusicology of the Faculty of Music in Belgrade. The evolution of Olivera Vasić's career, from a freelance researcher to the first professor of ethnochoreology in Serbia, had a direct impact on the application of the Labanotation system in Serbian ethnochoreological practice. Professor Vasić incorporated Labanotation into the subject of Ethnochoreology at the Department of Ethnomusicology of the Faculty of Music in Belgrade as an integral part of the

study of traditional dances. In the course of the five-year studies, students notate a variety of dances from Serbia, from simple to complex dance patterns.

In parallel with introducing ethnochoreology into the system of higher education, in 1990 Professor Vasić founded the Center for the Study of Folk Dances of Serbia, attached to the Faculty of Music. As head of this institution, Professor Vasić hires numerous researchers to carry out field research all over Serbia, while continuing to be actively involved in fieldwork herself.

From its foundation, the activity of the Center has been two-fold: field research, aimed at collecting and publishing field material, and the organization of seminars on traditional dances, which bring together the leaders of Serbian folk ensembles in order to present them the collected material both practically and theoretically. Since 1990 thirty-five seminars have been held and thirty-two books published, covering 60 areas of Serbia (and the region) and containing over 1100 recorded dances of Serbs, Croats from Bačka (Bunjevci), Slovaks, Ruthenians, Hungarians, Romanians and the Islamized population.

The Center's publications are designed as monographs, which, in addition to the notations of dances recorded in Labanotation, contain the accompanying melodic notations, as well as general information on the dance tradition of a specific area. The whole process of collecting, processing, publishing and presenting the field material both practically and theoretically aims to transmit traditional dances among folk ensembles and thus "preserve" our dance tradition.

The Labanotation system is used in keeping with the aforementioned aim. Namely, rather than record the dance flow from beginning to end, an invariant pattern is extracted from it, which is then treated as a separate dance in the process of education. This allows for an easier transmission and memorization of the basic step pattern of an individual dance. The direct result of this approach is the development of a typology of step patterns, which is ultimately also aimed at transparency of dance tradition.

In addition to practical and theoretical classes in the dance tradition of a specific area, the participants of seminars on traditional dances also attend Labanotation classes taught by Professor Vasić (or one of her students). The primary goal of these classes is to teach the participants to read Labanotation. Professor Vasić believes that this method allows for a better memorization of dance.

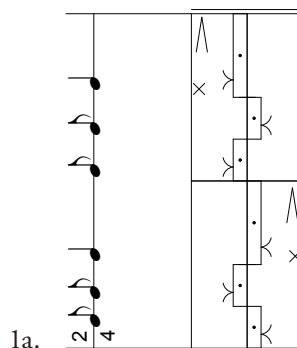
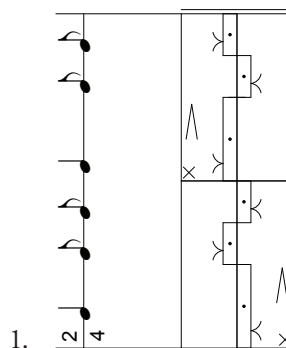
In order to facilitate reading and understanding notations, Professor Vasić has developed fixed Labanotation schemes – models for notating individual motifs. Basically, this refers to the reduction of "irrelevant", minimal variations of a motif as it is being recorded, and the reduction of a notation to a single – "universal"

Labanotation scheme for that motif. This allows for a transparent typological classification of motifs, which makes it easier for the user to read a notation, and therefore to learn a dance in practice. In addition, this method is practically applied in differentiating between the dialects of a dance tradition since one motif is varied differently across dialects.

The aforementioned method will be illustrated on the example of the five dominant motifs in the traditional dance practice of the Serbs. The core of these motifs is the *triple step (trokorak)*, which, depending on the dance dialect, is based on two rhythmic models: one quarter – two eighths and two eighths – one quarter. The type of steps featured in these *triple steps* also depends on the dance dialect from which a dance originates. In other words, the selected motifs (*triple steps*) represent the bases for a kinetic paradigm of dance dialects in Serbian tradition. The motifs will be presented in a two-measure structure, since that is how they are most commonly grouped in the dance flow.

1. **Basic triple step (*osnovni trokorak*)** – prevalent in all ethnochoreological areas of Serbia:

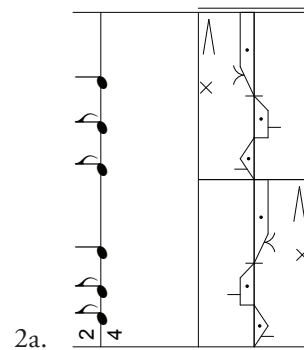
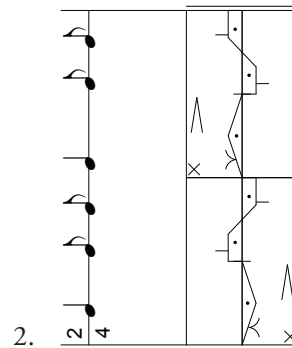
The *basic triple step* involves dancing in place. It usually appears after a motion in space lasting two or more measures and, in that sense, represents a contrasting motivic material. When notating a specific dance, in order to make the said contrast as transparent as possible, relative changes to the motivic content that involve minimal deviation from dancing in place are normally disregarded.



2. ***Crossing step (preplet)*** – dominant in Central and Southeast Serbia, and appears only sporadically in West, North and Northeast Serbia.

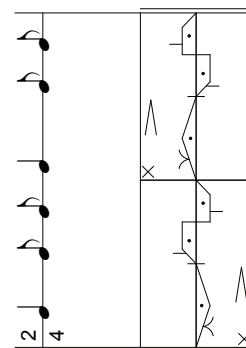
There are two metro-rhythmic patterns of this motif: one quarter – two eighths and two eighths – one quarter:

The *crossing step* involves a relationship established between the second and the third step in the motif. The absence of steps in place does not imply that there is motion in space. In that respect, the *crossing step* can be considered a variant of the *basic triple step*. Just as with the *basic triple step*, this motif appears in the dance flow after a motion in space.



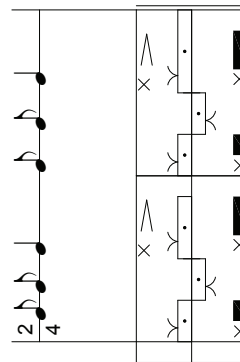
3. ***Cheat step-crossing step (varalica-preplet)*** – appears only in Central Serbia:

The *cheat step-crossing step* is a variant of the *crossing step* and involves a relationship established between the last step of the first motif and the first step of the second motif in the group. The effect of a *cheat step* is the result of minimal motion in space, which occurs when said steps are linked together. Owing to the principle of lateral symmetry, this motif does not lead to a great deal of motion in space. In that respect, the *cheat step-crossing step* can also be considered a variant of the *basic triple step*.



4. **Hop “up” (*poskok odozdo*)** – prevalent in all the ethnochoreological areas, except in Central Serbia:

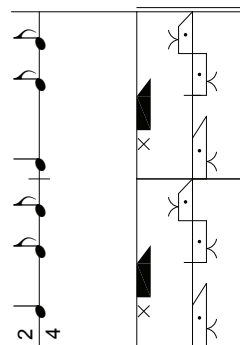
The *hop “up”* (the support foot starts the hop) involves a relationship established between the first step in the motif and the step preceding it. This motif usually involves motion in space and appears at the beginning of a phrase. Relative changes to the motivic content occur mostly on the third step, which can be performed laterally.



5. **Hop “down” (*poskok odozgo*)** – dominant in Central Serbia, while also prevalent in West and North Serbia (Vojvodina):

The *hop “down”* (the free foot starts the hop), while technically the opposite of the *hop “up”*, also involves motion in space. In this case, the *hop* occurs between the first and the second step in the motif.

The feature common to both the *hop “up”* and the *hop “down”* is the dominant use of shorter steps, which for the most part creates the impression of minimal motion, and often OF dancing in place. In order to clearly distinguish them from the motifs that are consistently performed in place, the said motifs are typically notated as shown here – as motion in space.



*The selected models for notating the dominant motifs in the traditional dance practice of the Serbs function as universal Labanotation schemes in Serbian ethnochoreology. Specifically, the presented models are used as a tool in the notation of dance. Employing these universal models makes it easier for the users of Labanotation to read and understand notations. At the same time it facilitates the registering and, by extension the recording, of significant deviations from the established models. This method disregards minor deviations, which can result from the physical constitution of dancers in the field or “mistakes” in the performance of a dance.

This method also entirely disregards the processuality of dance. In that respect, its application in science is very limited and is reduced solely to the typological classification of dance patterns/step patterns/motifs. The development of ethnochoreology in Serbia (in scientific terms) is based precisely on (re)interpretations of this method and its revision through application in science.

POLKA FROM BANIJA: LABANOTATION AS A TOOL FOR COMPARATIVE ANALYSIS OF DANCE AND DANCE MUSIC

VESNA KARIN

There were many colonizations and migrations of the various people and ethnic group on the territory of the northern Serbia, nowadays Vojvodina. The majority of the Serbian population originates from regions southern from the Sava and Danube rivers which, during the 20th century, came to Vojvodinian regions in organized (colonizations) and spontaneous migrations.

Most of the colonists moved from Bosnia and Herzegovina and Croatia from the wide area of the huge Dinara massif - territory which is today split between Croatia, Bosnia and Herzegovina, Serbia and Monte Negro. Within the ethnology in Serbia, inhabitants of the Dinara Mountain are known under the etic name as the Dinaric people, no matter of their religious or ethnic affiliation.

The musical and dance practice of the Dinaric people in Vojvodina more and more becomes the object of ethnocoreological and ethnomusicological studies due to the fact that the Dinaric people colonized in Vojvodina keep and cherish older forms of traditional dance and music.

For the purposes of my PhD studies, my personal interest in researching dance practice of the Dinaric people is focused on investigation of the mutual relations between dance and music.

One of the major regional groups of the Dinaric people are people from Banija (Croatia) who live in small town Ruma, near Novi Sad. One of their dominant turning dance type is *polka*.¹

¹ Couple dances are classified onto two genres "po dvoje" (in two) and "okretne igre" (turning dances) within ethnochoreology in Serbia. Genre turning dances started to be performed within the traditional village practice of this area after WW 2.

In the text “The polka before and after the polka”, Egil Bakka labeled dance type, a type which is often called polka, as “The two measure turning polka” (Bakka 2001, 38). Bakka stressed that “this polka type is a usual element in many West European folk dances and at the same time it is a traditional dance by itself” (Bakka 2001, 39). It is similar in Southeastern Europe. From several ethnochoreological writings about the dance practice of the people from Croatia and Slovenia we can find the dance *polka*.

In the cases when some of modern dances, as polka was considered, were described and notated, the Labanotation was quite simplified. The reason for this situation was researching of the oldest folk heritage, which should be transferred to the next generations, what was the paradigm of ethnochoreological field research in my country.

The aim of this paper is to present specificities of the relations between movements and sounds within the performance of *polka* from Banija. For that I used the method of comparative analysis of dance and musical structures which was first introduced in 2007 in Serbia and modified according to characteristics of traditional dances of this area (Rakočević and Ranisavljević 2007).

Besides, the other methods used in the paper were participation in the dance realization², recording (sound and video) and interviews. Since the dance is indivisible union of the movement and sound, I recorded the dance and the music simultaneously, because without that their relationship cannot be analyzed properly.

The Labanotation as a basic tool enabled us to come to know more about what happens within one particular performance of the dance type – *polka*.

The dance will be analyzed on two levels:

The general level of analysis of particular dance realization and music;
The comparative analysis of the movements and the melorhythmical patterns.

The general level of analysis of particular dance realization of *polka* (couple A) showed that it is about a couple dance free arranged in the space and leg movements and periodically knee movements make the basis of dancing (see chart next page).

As we can see (Fig. 1), the connection in *polka* is such that man holds woman's hips, and woman's arms are on the man's shoulders.

Further on, we have one instrumentalist who plays on the tamburitza with three strings and his location is unchangeable.

² Realization is a term used by Egil Bakka. He explained that earlier the word “performance” was used to cover the concept realization (Bakka 2007, 111).

The general level of analysis of particular dance realization and music

COUPLE A

<i>DANCE</i> <i>KINETICS – SPACE – TIME</i>	<i>MUSIC</i> <i>SOUND – SPACE – TIME</i>
<u>Kinetics:</u> Step patterns, knee patterns	<u>Sound:</u> Instrumental
<u>Space:</u> - location of the dancers: center of room, free arranged in the space - formation of the dancers: couple dance - connections: man holds women's back, and women's arms are on the man's shoulders. - pathways: round path, on the spot and free in the space	<u>Space:</u> - location of the musicians: in the same room, separated from dancers, location is unchangeable - formation of the musicians: solo, "tamburitza" with three strings - way of interpretation: multi-part interpretation
<u>Time:</u> - rhythm: distributive - meter: two-beat	<u>Time:</u> - rhythm: distributive - meter: two-beat

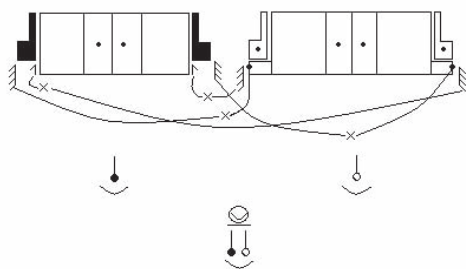


Figure 1. Notation of connection

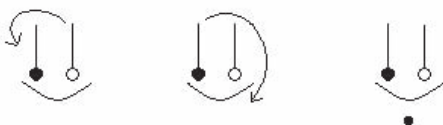


Figure 2. The direction of turns

The pathway (Fig. 2) distinguishes as a special parameter of the space dimension of the dance. The most frequently pathway in *polka* is a circular path, clockwise or counterclockwise, free in the space. Sometimes the men make longer leg movements in the space. The degrees of turns are 180° and 360°.

Corresponding to that, the most frequent support movements are performed on the spot. Beyond them, the man makes variety of supports which different distances. The type of women leg movements in *polka* is less varied. Her most frequent leg movements are performed on the spot or to the right and left.

The dynamism of *polka* is *mf* where changes of dynamics of dance process are not noticed in leg movement pattern, the tempo is ♩ = 137. This is faster than about twenty years ago when the tempo was ♩ = 120.

The time dimension of the dance and music is identical and is demonstrated through two parameters: rhythm and meter. Rhythmical pulsation of the dance and music is distributive, while the metrical organization is two-beat.

The characteristic of metrorhythmical structure of leg movement pattern of *polka* is pulsation of two eighth note and quarter-note.



Figure 3. The metrorhythmical structure of leg movement pattern of *polka*

The movement pattern of male dancer is two-layer: it contains the leg movement pattern and knee movement pattern. As we consider the knee movement pattern we can notice that its metrorhythmical pattern makes isochronal lines of half-note, so it is, by itself, two-layer metrorhythmical pattern.



Figure 4. The metrorhythmical structure of leg and knee movement pattern of *polka*

Egil Bakka considered the system for couple motives of the old couple dances. He registered the five independent fields which would show particular data:

- specifies the fastening;
- denotes which partner is active in the motive: a boy, a girl, or both;
- denotes the direction in which the actor is moving or the direction of the turn;
- this field does not have any set parameters but is included to clarify or to help to understand something which is not obvious in the first three fields;
- motives which include turns, and gives the number of turns for the whole motive (Bakka 2007, 107).

As we can see, some of these fields are already in the general level of analysis of particular dance realization. By introducing the second and third field, it can be possible to analyze the “modern” turning dances in our country such as *polka*, *waltz*, *tango* etc, which belong to traditional dance practice of Serbian and other people in Vojvodina from the second half of the 20th century. Then it can be possible to make a little different schema of the general level of analysis of the couple dance (the fields undertaken from the Norwegian system for couple motives of the old couple dances are labeled in bold italic):

<i>DANCE</i> <i>KINETICS – SPACE – TIME</i>
<u>Kinetics:</u>
<u>Space:</u> - location of the dancers: - formation of the dancers: - connections: - active partner – “actor” [1] - pathways: - direction in which the actor is moving / the direction of the turn:
<u>Time:</u> - rhythm: - meter:

[1] In Nordic ethnochoreology the active partner in couple dances is called the “actor” (Bakka 2007, 107).

The results from the analysis of particular dance realization are used for a further analysis for the next level of comparing the movement and melorhythmical patterns.

The comparative analysis of the movement and melorhythmical patterns

COUPLE A

<i>MOVEMENT PATTERN</i> <i>LEG MOVEMENT – SPACE – TIME</i>	<i>MELORHYTHMICAL PATTERN</i> <i>MELODY – SPACE – TIME</i>
<u>Supports:</u> - basic position of the dancers: couple - face to face, free arranged in the space; the body is a little lowered - type and length of the supports, gestures: on the spot, right side, left side, left backward diagonal, left backward, and one times right forward diagonal, left forward diagonal, right backward diagonal, right forward. - articulation: stressing in some second quarter-note - dynamics: mf	<u>Melody:</u> - register, fingering: first and second octave - tones series, ornaments: f¹, g¹, as¹, heses¹, b¹, ceses², ces², deses² - articulation: stressing in every cadencial segments - dynamics: mf
<u>Space:</u> - direction of movements: on the spot, round path clockwise or counterclockwise;	<u>Space:</u> - melodic counter: wavy melodic;
<u>Time:</u> - rhythmical patterns: dominate alteration ♩ ♪ ♩ - tempo: ♩ = 137	<u>Time:</u> - rhythmical patterns: ♩ ♩ ♩ ♩ ♩ ♩ - tempo: ♩ = 137

The results which we have got with Labanotation as a tool and the comparative analysis of dance and musical structures are:

- man's activity is obvious in leg movements pattern (Kinetogram I; measure 3). A man as the "actor", uses more diverse leg movements than a woman;
- a man decides when it will be the other direction of turn (Kinetogram I; measure 9 and 10). In that way, we can notice that dance represents the subordinated position of woman in society.
- also, we can see in the notation how he is turning first on that way that he is making longer steps, and only then we can see her turning in the leg movement (Kinetogram II; 29. and 30. bar);
- regularity in kinetic modeling is continuous repetition of basic triple step (♩ ♩ ♩)
- the relation between musicians and dancers is the best visible in cadences. In those cadencial segments it is clear that dancers listen to music. (Kinetogram I; measure 12, 13. and 14)

Since this is only one notated melody of polka which is played on tamburitza with three strings, we cannot deal with identification of paradigmatic regularities of tone structures in musical polka melodies at this moment.

- melody of polka which is played on tamburitza with three strings is two-part, so, with this, there is a separation of primary tone series from the secondary one.
- melody is based on composed, chromatic, tone-series. The melody is in octava tone-series, with successive semitones from f^1 and upwards, with stable major second under final g^1 .

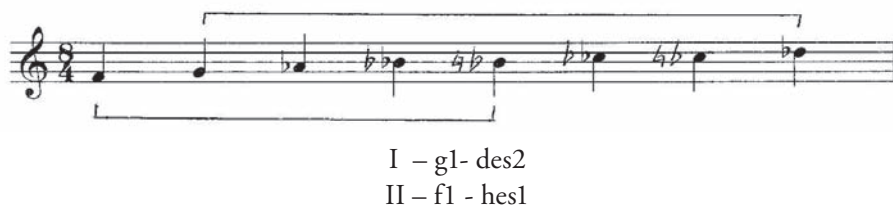


Figure 5 Primary and secondary tone series

- the specificity of a melodic component is an extraordinary dominance of sound recognized interval of diminished third; it represents an integral part of folk musical practice of Serbian people from Banija.
- very fast tempo of performance limits the possibility of ornamenting of melodic stream so the ornaments were not notated.

At the end we can say:

Labanotation is a very good tool for registering characteristics of the particular dance realization of *polka*. Also we can define peculiarity about the style of performance.

The comparative analysis of dance and musical structures shows that music is a marker for the changing direction of the turn and structural characteristics of this dance realization much to the general characteristics of the polka type, but music is a marker for identification of this dance performance as polka from Banija.

Labanotation and comparative analysis of dance and musical structures helps in better understanding the relations between dance and dance music processing.

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♩ = 137

2/4

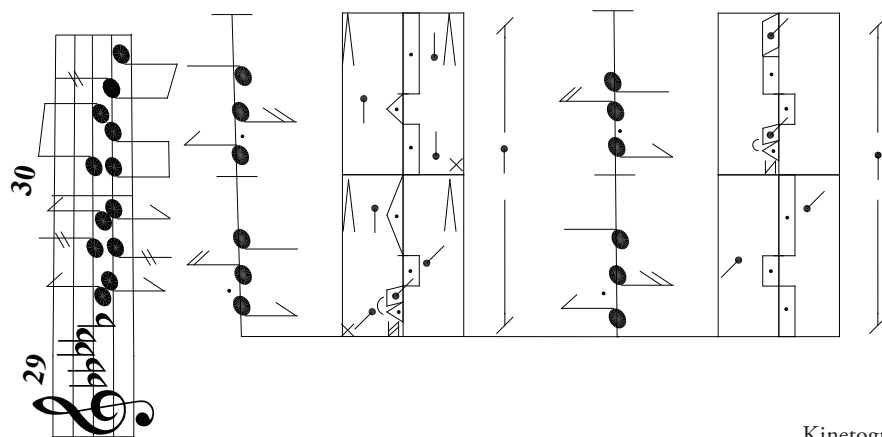
mf □ = cca 25cm

2/4

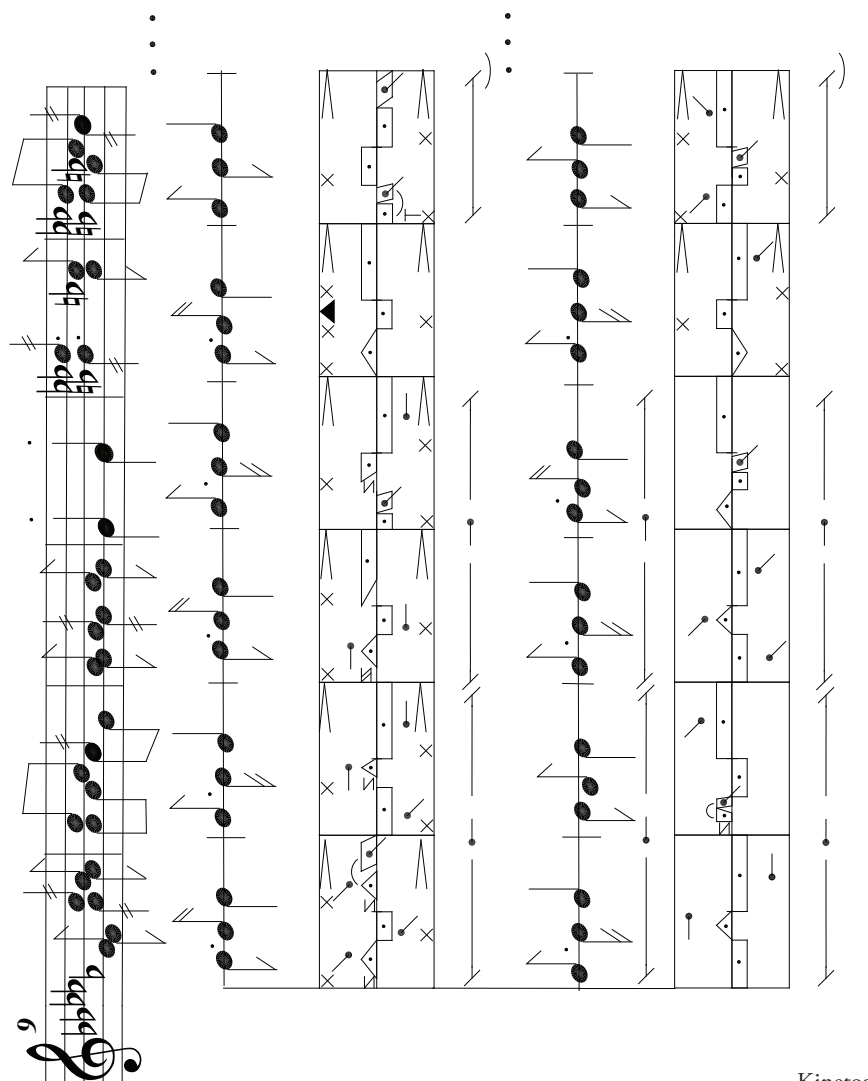
mf □ = cca 20cm

The musical score is divided into two main sections. The first section, marked *mf* □ = cca 25cm, contains two systems of staves. The second section, marked *mf* □ = cca 20cm, also contains two systems of staves. The piano part is written in 2/4 time with a key signature of two flats. The kymograph part consists of two systems of staves, each with notes and dynamic markings. The first system of the kymograph part is marked *mf* □ = cca 25cm, and the second system is marked *mf* □ = cca 20cm. The piano part is written in 2/4 time with a key signature of two flats. The kymograph part consists of two systems of staves, each with notes and dynamic markings.

Kinetogram I



Kinetogram III



Kinetogram II

APPLICATION OF KINETOGRAPHY/LABANOTATION TO THE SERBIAN CHOREOGRAPHED DANCE TRADITION

VESNA BAJIĆ STOJILJKOVIĆ

The Laban-based system of notation has been used in ethnochoreological works in Serbia for thirty years (since 1980) primarily in the research and publishing work of Prof. Olivera Vasić, ethnochoreologist and ethnologist, then, ten years later within the subject Ethnochoreology at the Department of Ethnomusicology at the Faculty of Music in Belgrade, and through annually workshops which has been organized by the Center for the Study of Serbian Folk Dances from the early nineties. Although the system of Labanotation was very successfully accepted and applied to Serbian dance tradition, there were no attempts to notate the complexity of staged traditional dance. Small number of such notation is primarily descriptive or based on individual way of notating. Thus, there does not exist uniformed and consistent way of notating choreographies which have been created in a long period of seventy years in Serbia, since the late forties until today.

The aim of this paper is to present the application of Kinetography Laban to the Serbian choreographed folk dance tradition, trying to make a system and method of notating and analysing any choreographic work. This system enable me to start the exploration in different choreological fields which I have been developing in my doctoral thesis: analysis of the structure of the choreography on macro and micro level, dance and music interrelations, composition of the choreography, dramaturgy of dance and music, etc. Basic knowledge for Kinetography Laban and, especially, by drawing floor plans, I used from Albert Knust's *Dictionary of Kinetography Laban (Labanotation)* and Ann Hutchinson Guest's *Labanotation – The System of Analyzing and Recording Movement*.

Due to the need to use precise terminology I applied the term and develop the concept *Choreography of Folk Dance* as the choreographic dance genre which indicates the main features of choreography as the art of composing, creation and assembly dances, structuring them with the music in a harmonious artistic whole.

The method for Choreography of Folk Dance Analysis is based on four levels of investigation. Firstly, choreographies are analyzed formally and structurally on the dance and musical level separately, as well as comparatively referring to their mutual relations. Inside the dance notation, the basic aim is to show the whole dance visually. Thus, the adequate writing of floor plans has been put into the focus and was modified according to the structure of Choreography of Folk Dance from Serbia. The last part of the analysis refers to the compositional or/and dramaturgical plan which shows visually interrelations between dance, music and other components of the choreography, their dramaturgical development which can be further observed. Dance Form Analysis is applied according to the method developed by scholars of ICTM Study Group on Ethnochoreology.

The system and method for Choreography of Folk Dance Analysis consists of four parts:

I. Dance and Music Form Analyses

II. Notation of Dance:

a) Floor plan (from the point of view of the audience, so-called *stage director's plans*)

b) Labanotation of every dance used in the choreography

III. Notation of Music: leading melody line with a tonal plan

IV. Compositional or/and Dramaturgical plan on micro and macro level

The above system will be applied on two scenes of the choreography called *Leskovački koledari* by the author Slavica Mihailović. The first scene is the introduction and the second is the dance called *Žikino kolo*.

Introduction

The Introduction shows a winter custom *koledari* from Leskovac (part in southeast of Serbia) through a male song, improvised steps of three main characters and spoken dialogues.

I. Firstly analysed Dance and Music Form Analyses is explained by undefined Dance Form, because of improvised steps, walking, running steps and leaps and defined Music Form of a male song *Oj, ubave male mome* with two-part form each containing two melodic stanzas of similar melo-rhythmic material.

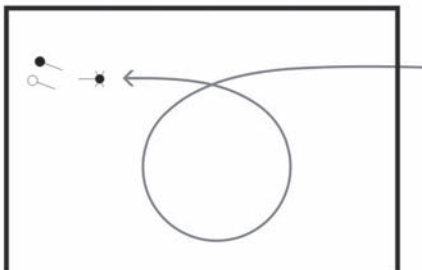
L	Oj, ubave male mome			
P	A		A1	
	8		8	
M	a1	a2	a1	a2
5/8	4	4	4	4

Table 1: Morphological analysis of the song *Oj, ubave male mome*

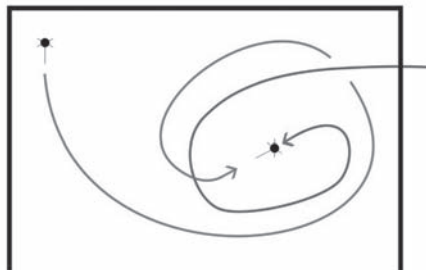
II. On the second point of analysis I will concentrate on floor plans and used symbols. The introduction starts with the three performers that are masked. For indicating them I used well-known indications for performers/dancers but *crossed* with the meaning that *performers/dancers are masked* (e.g. *man into woman, and reversed*). A General Group Indication – solid group shape was used for a group which was static for some time, placed in the downstage right corner. The indication of the performers is put inside it. It happens very frequently that at the same time one performer or a group is dancing, singing, speaking or doing something that carry the main dramaturgical focus, while the other performers are staying or doing something, which is less important for the dramaturgical process in the choreography. I found the solution to *encircle* those performers that currently have the main focus in the dramaturgical process.

a) Floor plans of the Introduction

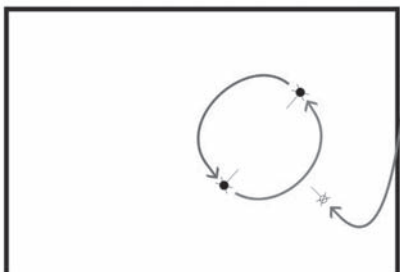
1.



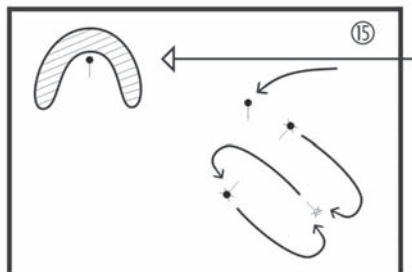
2.



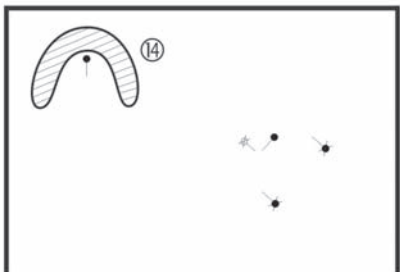
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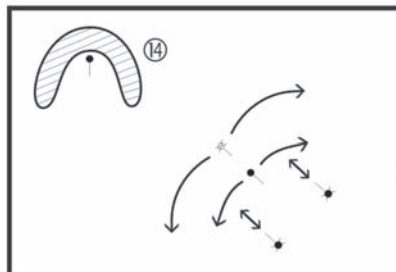
4.



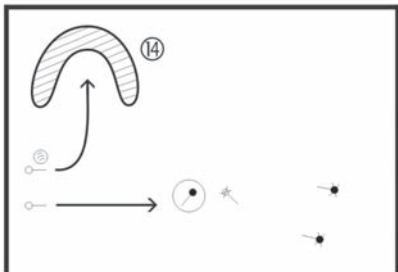
5.



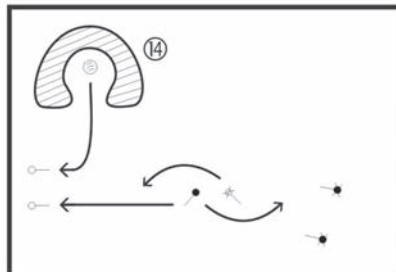
6.



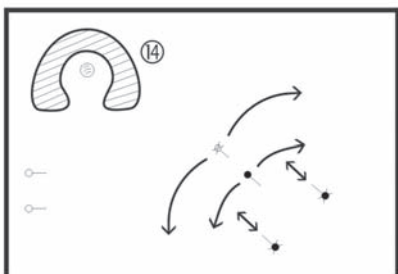
7.



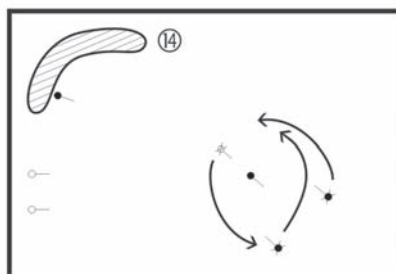
8.



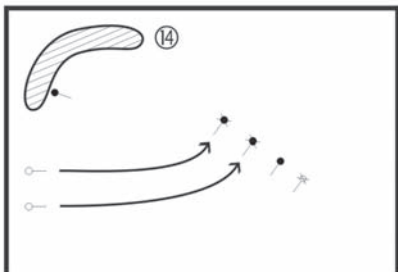
9.



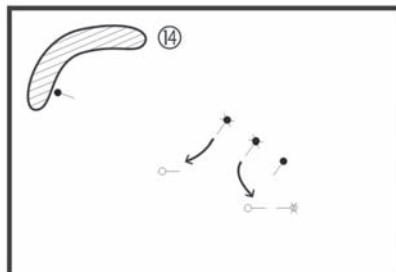
10.



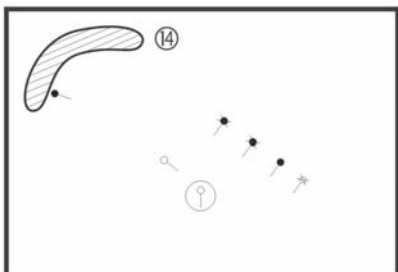
11.



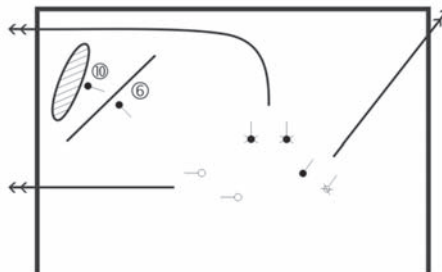
12.



13.



14.



(1-8)

III. Notation of music is represented with the notation of male song which is now omitted due to the volume of this paper.

IV. The Introduction with all components (speech, song, dance, play) has its own organization which can be visually presented in a table as provided below. Looking at the relationship between these parameters we can consider a dramaturgical process of a single part of the choreography.

Parameters		Introduction											
Speech part	M												
	F												
Vocal part	M												
	F												
Playact part	M												
	F												
Dance part	M												
	F												
Instrumental part													
Rhythm		ad libitum											
Tempo	200												
	160												
	120												
	100												
	80												
	40												
Time	sec	10	20	30	40	50	60	10	20	30	40	50	60
	min	1						2					

Table 2: Compositional plan of the Introduction

Žikino kolo

I. After the Introduction the first dance called *Žikino kolo* starts with the following hierarchical organization of the structural levels.

T	Žikino kolo								Congruence with music
	8								
Ph	A				A				≡
	4				4				
M	a	a'	b	av	a	a'	b	av	≡ a, a', b, d, d' ≠ av, c, cv, e, f,
3/8	1	1	1	1	1	1	1	1	

Table 3: Form of the dance *Žikino kolo*

T	Žikino kolo																											
P	A								B								B1											
	8								16								16											
Ph	A				A				B				B				B1				B1							
	4				4				8				8				8				8							
M	a	av	b	b'	a	av	b	b'	c	cv	d	d'	e	c	cv	d	d'	e	f	f	d	d'	e	f	f	d	d'	e
3/8	1	1	1	1	1	1	1	1	2	2	1	1	2	2	2	1	1	2	2	2	1	1	2	2	2	1	1	2

Table 4: Form of the dance-music *Žikino kolo*

Inner organization of choreography refers to the relationship between dance and music in terms of their structural Form.

Dance	-	A	A	A	A	A
3/8	-	8	8	8	8	8
Music	B1	A	B	B	B1	B1
3/8	8	8	16	16	16	16

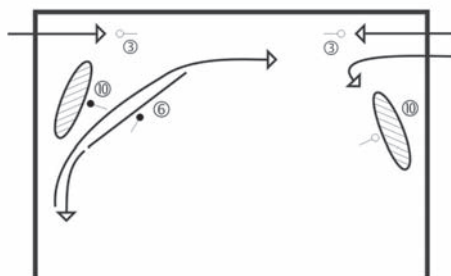
Table 5: Relationship between dance and music

II. Notation of dance is presented with sketches of floor plans and kinetograms. Within followed floor plans there was the similar situation as it was in Introduction while one group is dancing and the others are on the stage preparing to dance. I chose the solution for those that are staying by *inserting solid shapes with the indication of the performers*.

To coordinate floor plans with the music score the appropriate music measure number is placed below the floor plan. There is also formal dance and music analysis which helps to coordinate formal dimension of music and dance within the structure of the choreography.

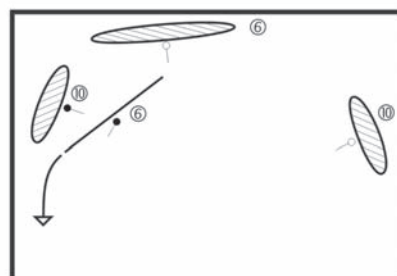
a) Floor plans of dance *Žikino kolo*

15.



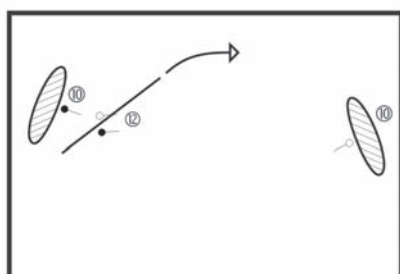
(9-16)

16.



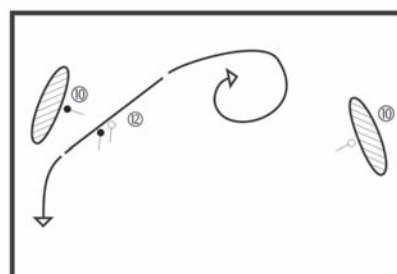
(17-20)

17.



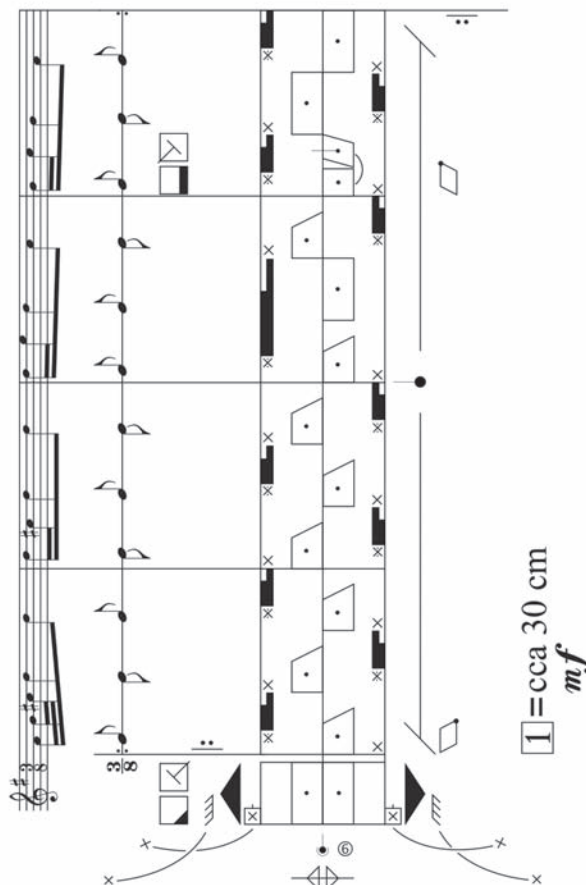
(21-24)

18.



(25-48)

b) The following notation shows the first performed dance pattern of *Žikino kolo* in the notation of Kinetography Laban.



III. Music score of dance melody with a tonal plan.

Žikino kolo (Leskovac)

A

9 **B**

17 **B1**

No. measures	1-8	9-16	17-24	25-32	33-40	41-48
Dance	-	A	A	A	A	A
3/8	-	8	8	8	8	8
Music	B1	A	B		B1	
3/8	8	8	16		16	
Tonal plan	d ----E7 A	D -----	d -----E7 A		d -----E7 A	

Table 6: Relationship between dance and music





Parameters		Žikino kolo Developing part					
Speech part	M						
	F						
Vocal part	M						
	F						
Playact part	M						
	F						
Dance part	M						
	F						
Instrumental part							
Rhythm		3/8					
Tempo	200						
	160						
	120						
	100						
	80						
	40						
Time	sec	10	20	30	40	50	60
	min	3					

Table 7: Compositional plan of the dance *Žikino kolo*

IV. A dance *Žikino kolo* is placed at the beginning of the Developing part of the Choreography. It has its own organization which is caused by the interaction of dance and music. As the Introduction, also this part of the choreography can be visually presented in a table as provided below. There is no speech and vocal part, but only dance of male and female dancers and accompanied music.

The last part of Choreography of Folk Dance Analysis is working on compositional plan which includes different parameters such as the *Speech, Vocal, Playact, Dance and Instrumental parts* and their distribution within the *Introduction, Developing part* and *Final part*, which are the three main parts of the composition. There are also observed Rhythm, Tempo and Time, which determine the framework of the composition. How these elements are organized on micro and macro level and how they participate in building the dramaturgy of Choreography of Folk Dance is another very important task for my future choreological investigation of staged folk dance.

THE NAMA STAP DANCES: AN ANALYSIS OF CONTINUITY AND CHANGE AMONG NAMA WOMEN

E. JEAN JOHNSON JONES

Introduction

This article expands the field research carried out over a five year period (2001-2006) among the Nama people who live in !Khubus, South Africa. The Nama may be identified with a sequence of movement that is widely recognized throughout southern Africa as the Nama Stap (Step); the Nama Stap (NS) in turn is the major movement motif of the Nama Stap Dance (NS/D); this movement motif is also the foundation of the Nama Stap Dance-Female Puberty Version (NS/P).¹ Despite overt colonial influences within these dances today, the Nama have declared these performance artifacts to be symbols of Nama identity. These dances, I will suggest, contrast with more classical Nama identifiers, such as the *matjieshuis* (mat house) and the Nama language itself. Further, this article attempts to provide an appreciation of the Nama, especially Nama women, through an analysis and interpretation of the Nama Stap motif as it is danced within the Nama Stap Dance-Puberty Version. Through an integration of selected research methodologies, especially Laban analysis, dance analysis, and field research, an interpretation of the dance is suggested that reveals traditional and contemporary, colonial and post-colonial, markings.²

The Nama

The Khoekhoen are a people whose existence can be traced back 2000 years to the Cape area of what is today South Africa. In pre-colonial times the Khoekhoen

¹ I have labelled this version of the dance 'Nama Stap Dance-Female Puberty Version' in order to distinguish it from the better known Nama Stap Dance.

² The content of this article relates to fieldtrips undertaken in Namaqualand, South Africa between 2001-2006 as part of my doctoral research titled: *Nama Marks and Etchings: employing movement analysis techniques to interpret the Nama Stap*.

were nomadic herdsmen, driving their cattle and sheep between suitable areas of grazing and watering as the seasons dictated. Their possession and maintenance of livestock distinguished them from hunter-gatherers of the region such as the Soaqua or San. Their lifestyle and social organisation were defined by their need to find pasture and water for their herds. The language of the Khoekhoen is still spoken by a few thousand inhabitants of the Kalahari along the Orange River. They were once thought to be extinct, but direct descendants of the people who inhabited the Cape for a millennium prior to the arrival of any European still live in the harsh outback which forms South Africa's frontier with Namibia.

The Nama are the best known of Khoekhoen peoples (Barnard, 1992). Two groups of Nama are distinguished: the Great Nama who live in Great Namaqualand in Namibia and Little Nama who reside in Little Namaqualand in the north-western region of South Africa. In order to construct a documentation of Nama dancing, this research examines the lifestyle of the Nama of !Khubus village, Little Namaqualand.

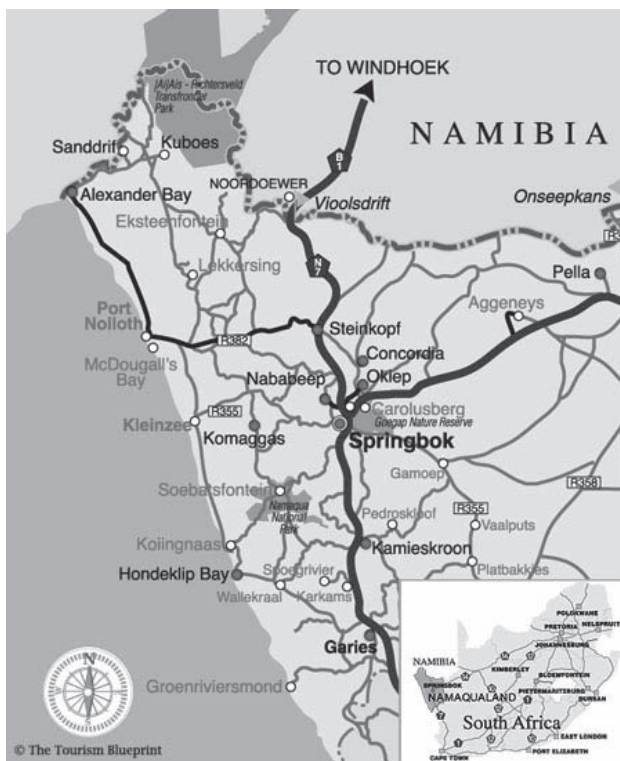


Figure 1.
West coast of South Africa

Roots of the Nama Stap Dance

Agnes Hoernlé is often referred to as the 'mother of South African anthropology' (Barnard and Spencer, 1996). During her field research among the

Nama between 1912 and 1913, Hoernlé recorded various rite of passage activities. Among these is her description of the Nama female puberty ceremony. Her account of this ritual is one of the earliest and remains one of the most detailed recordings of this historic rite of passage among Nama women. The ceremony recorded by Hoernlé no longer exists. Instead, the Nama Stap Dance-Puberty Version is now performed. Although this modern day version incorporates many aspects of the historical ceremony, such as dancing and presentation of an initiate, the historic ceremony is no longer celebrated. Despite its demise in this form, the Nama have maintained dancing as part of their contemporary interpretation, and in spite of the changing role of women within Nama society, a theme of female unity remains an aspect of the contemporary version. This research offers a view of why the ceremony still exists and is performed by women who can no longer bear children.

No single perspective provides the basis for my analysis and interpretation of the Nama Stap and Nama Stap dances; instead, various methods have been integrated in order to construct an appreciation of this structured movement system³. Engaging anthropological and ethnographic perspectives through fieldwork, distance and participant observation, a Labanotation score of the Nama Stap was created.

Movement Notation

Movement notation as a form of documentation has had an influence on dance and dancing throughout the 20th century. The documentation of dances in graphic notation has, for example, created tangible resources making possible the compilation of a history of dancing. Archives of notated dance scores have allowed dance literacy and the ability to read dances has contributed to dance education and to the academic study of dancing. Movement notation has provided tools of observation and analysis for dance research generally and ethnochoreology especially. Critics and practitioners of graphic forms of notation air differing views on issues of interpretation, complexity of notation systems, and on the appropriateness of movement notation itself. Such debate has exposed some of the limitations of graphic forms of movement notation.⁴ Although Laban analysis has achieved recognition as a means of analysing and recording human movement, particularly dances, its application has

³ According to Kaeppler, structured movement systems are 'systems of knowledge which are socially constructed...they are created by, known, and agreed upon by a group of people and primarily preserved in memory.' (Kaeppler, 1992a).

⁴ Labanotator Odette Blum has noted some of the disadvantages or limitations of a score and/or notation system. These include: one has to know the notation system and this takes some time; a good interpretation depends on the notation [and contextual] knowledge, reading skills, imagination, and integrity of the notator/reconstructor (Blum, 1986, p. 39.); other researchers have commented that systems of notation record 'still' positions rather than the 'motion' of the body (see also Farnell, 1994; Welsh Asante, 2000, 1996a, 1985a).

largely been restricted to movement practices of western origin. Documentation of the dances of African peoples, for example, is practically non-existent.

Systems for the graphic documentation of movement and/or dance have existed for centuries. Ann Hutchinson Guest is the recognised authority not only of Labanotation, but also of systems of dance notation generally. Her texts, *Labanotation, The System of Analyzing and Recording Movement* (2005), *Choreo-Graphics A Comparison of Dance Notation Systems from the Fifteenth Century to the Present* (1989), and *Dance Notation The Process of Recording Movement on Paper* (1984) are major sources of information on this topic. This discussion will address Labanotation (LN) and Laban Movement Analysis (LMA) as they apply to this research.

In the Laban system of movement notation, symbols are standardised to represent parts of the body and the movements they are capable of making. By combining symbols representing arms, legs, hands and feet with those representing bending, stepping, folding, jumping or twisting, the Labanotator is able to record all human movement. Labanotation relates to various forms of time and is harmonious with current multi-media technology. This, however, is only part of the story. Movement is more than a mere change in position. It is a *process* of change...[it] is that activity which occurs between the starting and finishing stances (Moore and Yamamoto, 1988). The ability of a system of movement notation to distinguish between 'position' and 'motion' is essential to an understanding (and documentation) of African dance forms. African dance scholar Kariamu Welsh Asante clarifies this point,

African dance is polyrhythmic, polycentric, and holistic with regard to *motion* rather than being postural or position-oriented as an essential requisite...it is the *movement* that is challenging scholars, and choreographers of African dance to define, structure, and codify it (Welsh Asante, 1985a, pp. 71-72, italics added).

Anthropologist Brenda Farnell also points out the necessity to distinguish between these,

It is not uncommon to find actions reduced to a *position* or to a sequence of positions...such that a series of photographs, sketches, diagrams, or positions of limbs plotted on a two dimensional graph are presented as records of *movement* (Farnell, 1994, p. 929, italics added).

The concept of *movement as a process of change* is central to the Laban system.

While a Labanotator may describe movement purely in terms of movement from one point to another, a Laban Movement Analyst understands movement in terms of its dynamic and spatial dimensions. The method examines the manner in which the body changes in response to internal and external stimulation (shape changes),

analyses the energy flow of movement and distinguishes the time, space, and weight required to achieve it; these changes are collectively termed Effort. When used together these two aspects of Laban's system (LN and LMA) give an energetic picture of the human body in motion; a representation of the inner and outer nature of motion. Though both divisions of the system have their origins in the work of Rudolf Laban, they have developed along separate paths; it is not usual for the two to be applied systematically at the same time. This distinctive evolution of the two provides, in itself, an interesting history.

The Laban analysis of the Nama Stap and Nama Stap Dances is atypical in that, first, it acknowledges both Nama and observer perspectives and also considers regional sources apart from the central source of !Khubus. Further, since it facilitates a greater degree of consistency and accuracy of recording, it is noteworthy that Labananalysis (the use of Labanotation and Laban Movement Analysis as a single tool) is used to distinguish the movement components of the Nama Stap (NS) and Nama Stap Dances. This integrated usage enabled a multi-dimensional examination of the different versions and interpretation of the dances that neither could accomplish on its own. This dual method also allowed swift access to movement content and thus established a base for kinesthetic empathy that allowed swifter entry into this Nama community.⁵

Western Methodologies

In coming to an understanding of the Nama Stap the position of the observer must be clarified. While the initial concerns are the theories, methods, and tools that have been employed to assemble the data, ultimately, statements are made and positions taken as a result of applying western methodologies to non-western dance forms. This has been and continues to be a concern of researchers such as anthropologist Adrienne Kaeppler (1992) from a dance perspective and Paul Bohannan (1995) from an anthropological one more broadly; both have similar concerns. According to Kaeppler,

Important in the study of human movement systems is the study of movement theory and philosophy of movement from the point of view of the society in which the movement takes place. The use of Western dance theory for analysis of non-Western dance is inappropriate, and a researcher must attempt to discover indigenous theories about movement (Kaeppler, 1992, pg. 155, 1992).

⁵ Kinesthetic empathy involves physical identification with the movements one observes being executed. The easiest way to experience kinesthetic empathy is to attend to how you use your own body while watching an exciting sports event or a tense mystery program. Most involved fans find themselves muscularly participating in the event, that is, making motions like those being observed, only smaller and more subtle. These participative movements of kinesthetic empathy, drawing on imitation and movement memory, can be a valuable extension of visual perception in the understanding of human movement (Moore and Yamamoto, 1988, p. 53-54).

The application of Laban Movement Analysis/Labanotation, for example, to African Peoples' dance at the level of method is an on-going question of this research.

A Movement Signature

The Nama Stap is the central motif of the Nama Stap Dances.⁶ Due to its importance in these dances, this motif can be considered a 'movement signature'. Movement signature, in this context, is used to signify those movement phrases taken collectively to identify the NS as the NS and not, for example, a Xhosa Step or a Pas de Chat. A movement signature is readily recognised by indigenous users of it, in this case the Nama, and by knowledgeable outsiders (Kaeppler, 1992a). A movement signature, like a personal, hand drawn one, is not static but, instead, operates within a dynamic range of possibilities. These deviations do not change the fundamental signature itself but reflect responses to momentary internal and external activity. Response to the environment is what allows a movement signature to extend, over time, outside of a range and, ultimately, to develop and to change. The movement signature of the NS described herein should be understood in this light. It represents a constructed movement signature of the Nama during the period of this research. In order to understand the significance of this motif to the Nama, a movement signature based on an examination of the movement components of the Nama Stap was created. A paradigm similar to that of English grammatical structure was applied to identify this Nama movement marker (Kaeppler, 1992a).

The analysis begins with the identification of kinemes. Kinemes are fundamental units of movement that have no meaning in themselves (Kaeppler, 1992). These kinds of movement might be, for example, steps or a slide as seen in the NS (Figure 2).



Figure 2. Nama Stap Sliding Gesture

Taken in isolation, these actions have no significance to the Nama or importance within the Nama Stap. However, like words of a language, they are essential as they are the fundamental elements from which a dance tradition is built (Kaeppler, 1992). Viewed in this way, these individual movement units are like words catalogued in a

⁶ Motifs are culturally grammatical sequences of movement made up of kinemes and morphokines. They are movement pieces that combine certain morphokines in characteristic ways and are verbalized and recognized as motifs by the people themselves. Motifs are ordered simultaneously and chronologically (choreographed) into grammatical sequences to form dances (Kaeppler, 1992a, p. 154).

thesaurus; they must be used in combination with other *appropriate movement units* in order to make a meaningful statement.

On the other hand, a morphokine 'is the smallest unit that has meaning in a movement.' This perspective is founded on the idea that only certain combinations are meaningful and a number of kinemes often occur simultaneously to form a meaningful movement. Morphokines, in turn, combine to form motifs (Kaepler, 1992, p.154). Based on this analysis, the NS, viewed in conjunction with its other movement components is a motif. The Labananalysis recording illustrates this effectively (Figure 3).

This model addresses not only the 'grammatical' structure of movement but also some of the concerns identified previously. Although a western methodology is employed to organise movement observations and to determine movement components, an indigenous perspective is also considered and is primary to any interpretation or evaluation of dancing.

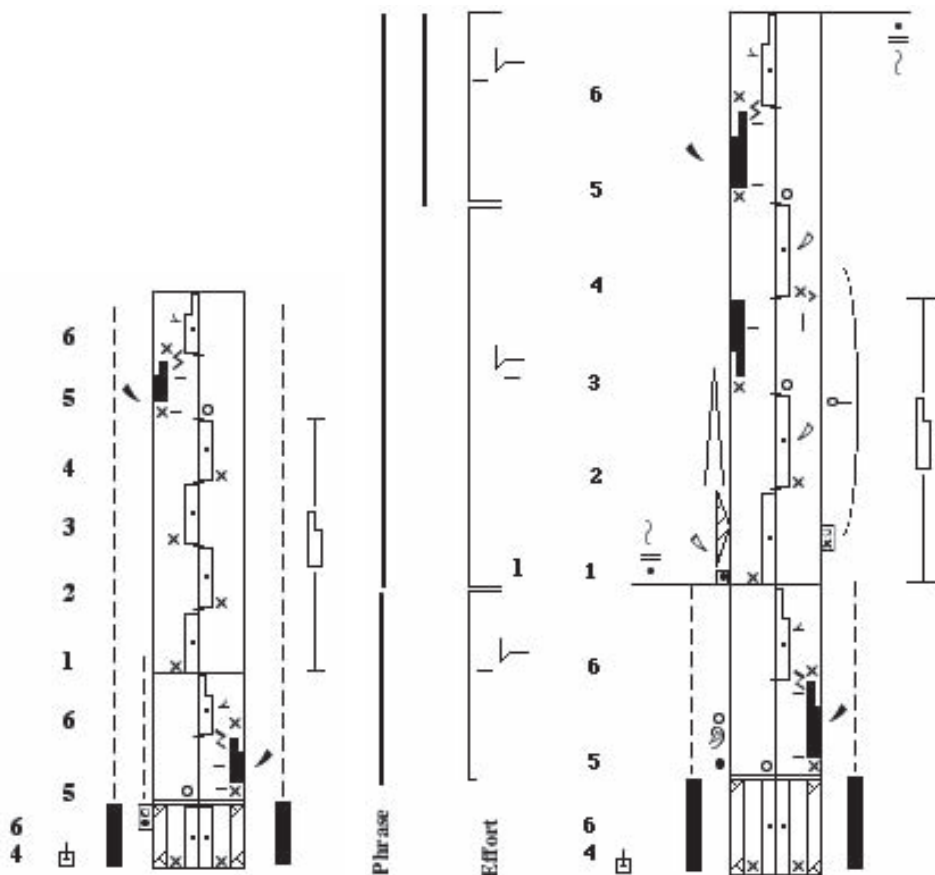


Figure 3. Nama Stap Motif

Figure 4. NS !Khubus

In the case of this research, the Nama Stap as the chief motif in all versions of the Nama Stap Dance observed was confirmed by various different indigenous sources including the principal informant and others in and outside of !Khubus. This is further substantiated by the fact that, among other signifiers, it is the Nama Stap, rather than the Nama Stap Dance that distinguishes one Nama group from another. Some Nama groups, for example, typically slide the feet along the floor (Figure 4), others skim or lift the feet from it (Figure 5), and the youth in !Khubus punch the feet into the ground (Figure 6). While these stylistic differences, in the context of dancing, distinguish one Nama group from another, they also point to similarities between groups and the significance of the Nama Stap motif itself.

The Nama Stap Dance

The title 'Nama Stap Dance' is a generic label. When viewed as such, it does not designate a particular dance but is used as an umbrella term that incorporates various activities, such as birthdays, funerals, weddings, and tourist activities at which the Nama Stap is performed. On these occasions the Nama Stap motif may be performed informally where the stepping pattern is featured and no other motifs systematically accompany it. At other times its usage is defined by the occasion it is used in conjunction with, such as government-sponsored or educational activities.

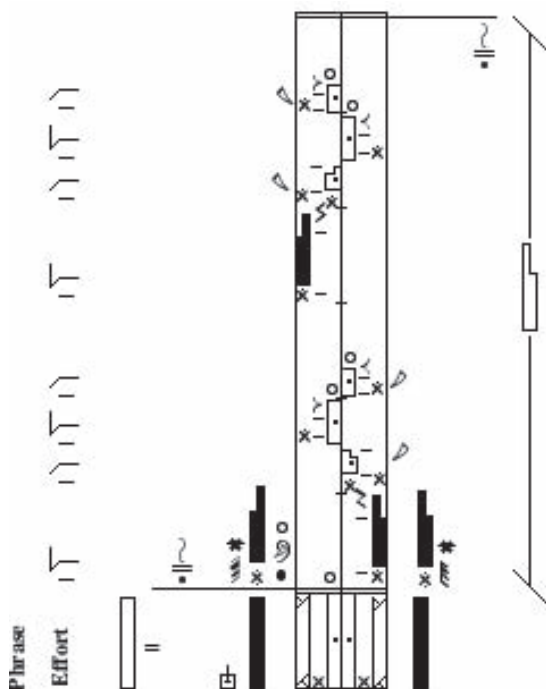


Figure 5. NS Nababeep

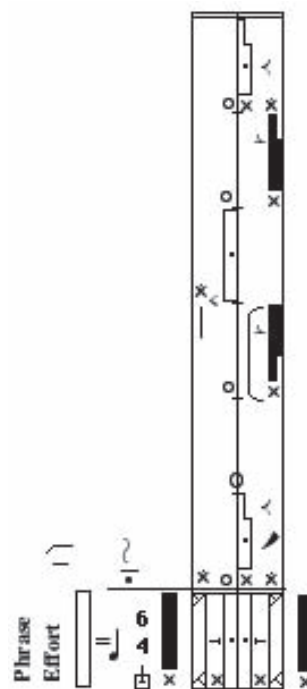


Figure 6. NS Youth

The various versions of the Nama Stap Dance may be organised into three categories including: social activities, where the Nama Stap Dance is performed locally in conjunction with smaller and more intimate activities; tourist activities, that are typically government-sponsored occasions that may be larger affairs; and educational activities, organised in conjunction with the local school. These groupings are distinguished by a number of factors but of significance to this research the Nama Stap is juxtaposed with the female puberty ceremony (Figure 7).

A Complex Signifier

Though the origin of the NS cannot be verified via a western mode of validation (such as a linear chronology of its development), the Nama acknowledge this motif for what it represents for them--an historical link with Nama pre-colonial history. The Nama Stap is a cultural signifier; as such, it serves a dual role. On one level, it is used to represent the Nama as descendents of the original people of South Africa. Alternatively, an improvisational section illustrating rhythmic embellishments of feet and legs, large spatial orientation, and stamping feet demonstrated by Nama youth, reveal contemporary influences and a more current representation of these descendants of the Khoekhoen (Figure 8).

The Nama Stap motif and the NS performed by youth in !Khubus are the dances that are recognised and performed most frequently throughout South Africa and

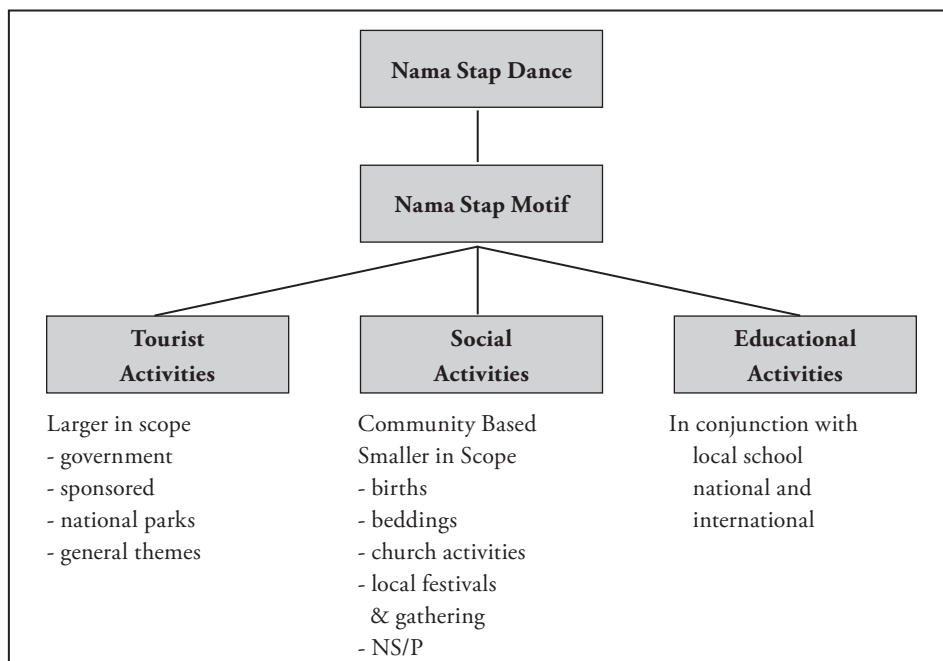


Figure 7. Organisational Chart of the Nama Stap Dance

internationally; as a result, these are the versions that have come to symbolise the Nama people as a group. The Nama Stap Dance-Puberty Version, on the other hand, is symbolic of one particular group of Nama, namely, women.

Setting Traditional and Contemporary in a Colonial and Postcolonial Context

The analysis of the Nama Stap Dance-Puberty Version (NS/P) suggests that it may be organised into two sections and this partitioning is not merely structural. The dance may be viewed as a rubric, that is, an established custom or tradition that provides rules for acceptable behaviour (Figure 9).



Figure 8. Nama Stap Youth Aerial Embellishments

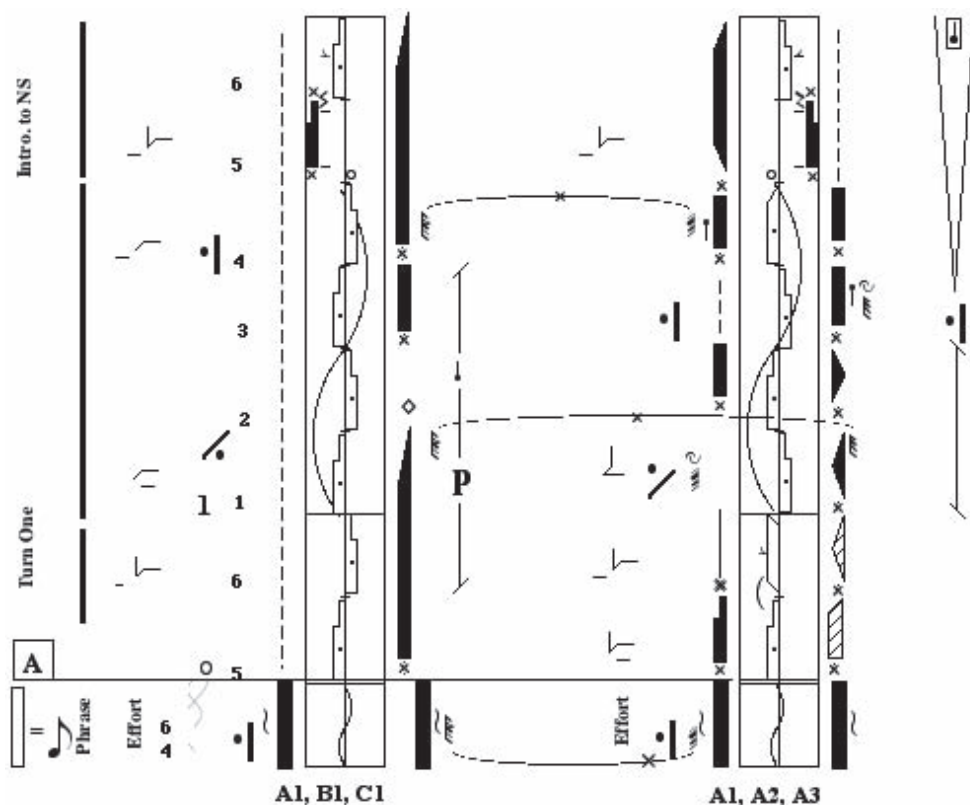


Figure 9. Nama Stap Puberty Version

Part one suggest post-colonial influences and modes of behaviour while at the same time, shadow movements reveal pre-colonial attitudes.⁷ The 'traditional' Nama Stap motif, for example, is used repeatedly throughout this portion of the dance and guitar music is also part of Nama history. Western dance vocabulary, spatial formation, and patchwork costume point to an acceptance or incorporation of colonial authority. Most significant as signifiers of the tradition are the performers themselves since mature Nama women do the in !Khubus.

Part Two of the NS/P relates directly to the traditional puberty ceremony itself. But, rather than a precise reconstruction of the historic ceremony, this second part of the dance is a re-enactment of the historical heritage of Nama women. Few historical symbols remain part of the rite. The NS motif, turning patterns, and arm movements comprise the full movement vocabulary. This limited vocabulary is of little consequence as the dancing is to a degree secondary. The focus is on the performers themselves, especially the initiate and the embodiment of the theme of the ritual.

Themes within the Ritual

The puberty ceremony was a major rite of passage for Nama females and it marked not only the transition from childhood to full adult membership, but also the division between males and females. Nama females have considerable power as adult members of the Nama community.

Early Nama were sometimes hunters and at other times herders, and Nama women could inherit stock in their own right and maintain these distinct from male relations even after marriage. Through this system, women gained considerable power (and independence) and some women even became regents or temporary chiefs (Vedder, cited in Barnard, 1992, p.185). Marriage, linked to supreme authority of the household, could provide women with another avenue of financial independence. Women were able to accumulate stock by means of a system of 'financial fines' imposed upon the husband. Most notable in this practice is the fact that it was not the wife who levied such a fine, but the nearest female relative of the husband. This practice necessitated good relationships between female family members and between women in general. In !Khubus, for example I noted that despite the opposition of members of the community, older females supported younger women in the opening of a *Gastehuis* (Guesthouse) in the central portion of the village as well as a café; and mature women not only maintain the Nama Stap Puberty Version but also oversee the development of the Nama Stap Dance practiced by village youth.

In the traditional ceremony, an elderly woman 'who had borne many children' would have attended the initiate, in the contemporary version six mature women attend

⁷ Shadow movements may be defined as...secondary movements accompanying and intertwining with the forms (Bartenieff and Lewis, 1980, p.109).

her. There is no choreographic or historical reason for the increase in number; the dance, according to informants, could be performed with fewer or more couples. The dance leader in the contemporary version, however, can be seen to represent the single elderly attendant of the historic version. The point of her presence is to reinforce the fact that adult women have rights and power, and could also accumulate independent wealth within Nama society. These rights can be exercised directly and indirectly through the female line. Women, therefore, are reliant on each other. At the end of this section of the NS/P each performer dances with the initiate first, and then other members of the community are invited to join in. This portion of the dance demonstrates the acceptance of the initiate not only into the community as a whole but also into full partnership with Nama women.

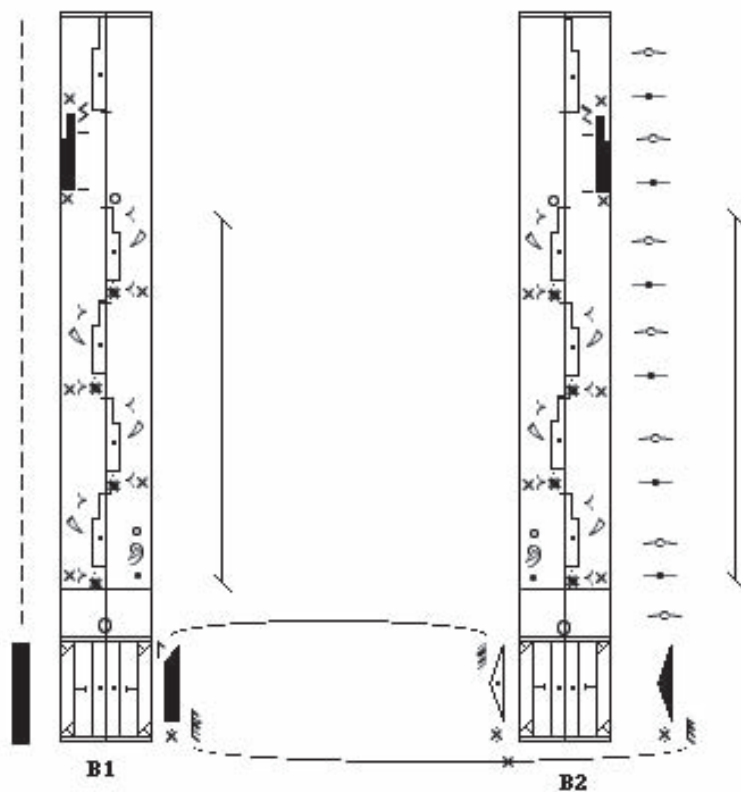


Figure 10. Nama Stap Puberty Version

An Interpretation

This view of the dance favours an interpretation in which it is used to symbolise revalidation, not merely acceptance, of traditional Nama values and colonial mores especially in regard to Nama women. This reading is based on an analysis of various sources as previously noted. The story of the Nama women is told through dancing.

According to informants in !Khubus, and as I have observed, only mature women enact the danced ceremony and in this respect they are sentinels or guardians of it. These women aged approximately sixty years or more, carry certain responsibilities in regard to the dance. They must maintain the ceremony in historical and performance order, clarify its codes, and interpret its significance for Nama female in the present day. Crucially, they have a duty to pass this embodied knowledge on to the next generation of Nama women. But this group is not present in !Khubus.

The Legacy: Lost Generation

!Khubus is sometimes labelled a sleeping town. This identifies a locale as well as a condition in which there is no paid work in the immediate vicinity. Residents must seek employment outside of the community and, where practical, return home in the evening or at weekends. This situation was already apparent when anthropologist W. P. Carstens did his research among the Nama fifty years ago. Carstens noted that the majority of people in !Khubus lived in extended families (Carstens, 1966, p. 213). During my field-research, school officials reported that grandparents were caring for nearly fifty percent of school-aged children.

The absence of a generation of both men and women, will most certainly affect the community as a whole. There are, for example, economic and social issues surrounding the extended absence of parents from the community; equally disturbing is the concurrent absence of women of this age group and a shift of power from women to men. This transfer of power is indicative of the assimilation of western attitudes generally, especially in regard to women, into the way of life of the Nama of !Khubus as well as other indigenous populations throughout South Africa.

Although this absence has other profound social implications, in terms of Nama legacy as traced through the Nama Stap and the Nama Stap Dances, without the intervention of the remaining mature females and grandmothers in !Khubus, the legacy personified within the Nama female puberty ceremony, along with its (suggested) contemporary post-colonial statement, might well follow the course of male puberty ceremonies recorded by Barnard,

Unfortunately for us, Nama boys' ceremonies remain poorly recorded, as they disappeared before they could be studied by a competent ethnographer...The female puberty ceremony is better described, and was quite elaborate in comparison to those of other Khoisan groups (Barnard, 1992, p.185).

The Nama Stap and Nama Stap Dance

The NS is part of the movement vocabulary of all residents of !Khubus from the young pre-school child to the eldest grandparent. It, along with the Nama Stap Dance, is part of the primary education programme of the local school that all school-aged children of !Khubus attend. Within the school setting, young dancers are encouraged to not only develop as good Nama Stap dancers but also to be inventive within the form. Through the dance, a competitive spirit is encouraged and nurtured. Within such a structure the future of the Nama Stap, the Nama stap Dance and its messages will adapt and will remain a dynamic aspect of Nama culture.

The NS/P dance has undergone modification. These adaptations have contributed to its persistence by altering portions of its content to take account of the Christian values of early missionaries. Some of its traditional symbology has been removed such as '...dabbing the testicles of each one [boy] with buchu, in order to prevent the acquisition of sexual disease' (Barnard, 1992, p. 186); others, such as the NS motif, have been added. These changes have not, however, altered the basic structure and sentiment of the ritual; it remains a statement that delineates the status and rights of women and their bonds to each other in traditional and present day Nama society.

Despite its ability to absorb and reflect cultural change thus far, the continuation of the NS/P dance is far from certain. Due to economic necessity, the absence of the generation of women to whom the dance is normally passed on and who, in turn, adapt it to reflect current generational values as they relate to women is a problem in !Khubus. As a result, the dance may cease to exist due to lack of interest by younger women or a generation of women to transmit its values and forms. The possible death of the dance marks not only the disappearance of the dance itself but also a decline in the historical role of Nama women and thus a decline in female solidarity, power, and influence.

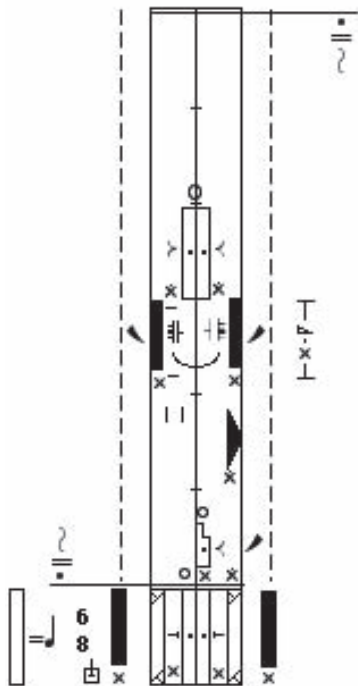


Figure 11. NS Youth Version Aerial Forms

Conclusion

Researchers have found it problematic to identify the Nama precisely, and various perspectives – archaeology, anthropology, and historical – have been taken to assemble a history of the people who today are called Khoisan.⁸ An inability to classify this group clearly, as well as other groups of indigenous peoples, is indicative of a colonial tendency to group different people into a single category regardless of lineage. This research has considered the Nama as descendants of the Khoekhoen. I have proposed a story of the Nama in which they are perceived through an appreciation of Nama dancing, especially the Nama Stap, Nama Stap Dance, and the Nama Stap Dance - Puberty Version.

The investigation has drawn on various paradigms to generate a view of the Nama through which to situate these dances. Amongst these, Labanotation and Laban Movement Analysis have played a key role in the transcription of the dances into a form through which they could be systematically examined. Although single performance trips to Turkey and the United States have been noted, neither the Nama Stap nor the Nama Stap Dance is typically performed outside of southern Africa. A number of historic descriptions of the dance ceremony, on which the puberty dance is based, are accessible and these have been referenced in this work. However, before this work, there were no reliable accounts of the dances, as they exist today. The social, political, and economic realities of contemporary Nama life have influenced the dances and these developments have yet to be fully documented. A study of these dances can take place only in South Africa or Greater Namaqualand. Field research, rather than textual or visual sources, provided the database for this study. This work is the first to foreground Nama dancing.

At the root of this discussion is the notated score that is the product of close analytical study. The tactical application of Labananalysis to an African dance is unusual, as is the notation process. These Nama Dance Scores are the first analyses of the dances and translation of these into graphic form. The dance score is a construct, rather than a definitive statement; it is a synthetic interpretation of my research experience in the field and in the library. The score is, however, not merely a documentation of the movement vocabulary of the dances, it is another cultural product.

The Nama Stap Dance dramatically asks the question: what is considered 'African' dance or what is meant by the expression 'African dance'? Nama dancing has

⁸ Basically, all specialists would agree that the Khoisan peoples include speakers of numerous click-using languages which belong to some four or five language families, subfamilies or groups. The linguistically 'generic' relationship between all Khoisan languages have yet to be established beyond question, but most specialists do assume for reasons of practicality that we can at least speak of a Khoisan phylum or superfamily. Briefly, Khoisan language families or subfamilies include Khoe (also known as Khwe-Kovab or Hottentot), !Kung (Ju), Ta'a (including !Xó), !Wi, and tentatively 'South-western' or 'Cape' (/Xam) (Barnard, 1992, p. 22-23).

been so highly colonised that, except for the fact that the people who perform it are black and are known to be Nama, it could be mistaken for a European social dance transplanted to South Africa. This blurring of dance styles and categories is not peculiar to the Nama but is likely to be applicable to groups of people who have experienced similar colonial infringement of their cultural heritage.

This research has sought to understand the dance as well as the dancing of the Nama via an appreciation of the Nama Stap, Nama Stap Dances and the people who do the dancing. Like Nama history etched in stones and painted on cave walls, this research has provided a record, a documentation, and an interpretation of dancing that reveals and archives the changing role and status of Nama women during the period of the research. It is a fascinating story about women that is subtly revealed through dancing.

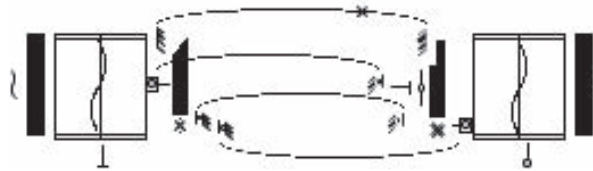


Figure 12. NS/P Holding Pattern

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THE CREATION OF THAI DANCE NOTATION

CHOMMANAD KIJKHUN

Of the 139 universities, both governmental and private, in Thailand, only 24 campuses offer classical Thai dance as a major. But only that of Suan Sunandha Rajabhat University includes Labanotation in its curriculum. The negligence by Thai dance scholars toward Labanotation does not imply that it is not qualified or less efficient. It is because Thai dance artists prefer drawing cartoon-like figures rather than the symbolic ones, as the former are more visible, easier to create and more economical. Video recording, which is less expensive today, is also widely employed. I, the researcher, know that these simple forms of dance notation are also commonly practiced in other countries. It is hard to persuade Thai people to accept anything new. A large group of classical Thai dancers rejects any new notations. They still believe they can work without it.

The researcher's experience in teaching Labanotation shows that it is the first hours of this subject which can capture the students' attention. Growth of their interest in this class is remarkable. They can read and write some elementary vocabulary, such as 'Support' and 'Leg Gesture', as well as dancing along with music rhythm as well. However, when teaching the lesson of noting the movement of limbs and hands, which are widely used in classical Thai dance, they start to become confused with the large number of symbols.

According to my survey results, less than $\frac{1}{4}$ of students show their interest for more advanced classes. But there is only one semester course on Labanotation in the curriculum so far. Most students complain that the system is too sophisticated for them to comprehend, especially in reading and writing the movements of many parts of the body at the same time. The most difficult thing is writing notes to fit the identical rhythm. The main issue is that all symbols cannot exactly depict the images of Thai dance movements. Nonetheless, I can see that in general Thai classical dance

students do not want to have to do any sophisticated thinking or writing; both of which are important to the learning of Labanotation.

From my teaching experience and the past two Labanotation-based research projects, I have started to develop the teaching of Labanotation to gain more attention from students. I try to create a set of symbols which can communicate the features of classical Thai dance. Although it aims to substitute the sophisticated Labanotation, my new notation system still keeps the structure and principle of Labanotation. And it may encourage the students to search for further advance knowledge from Labanotation. This may be a channel to promote the wider practice of Labanotation in Thailand.

Research Objective

This research aims for 1) the creation of symbolic notes used for classical Thai dance as a substitution to those of Labanotation, 2) the development of classical Thai dance with the Laban Writer program and 3) to experiment using the symbols created. This research surveys the quality of the created symbols and the opinions from respondents on 3 aspects: 1) the efficiency of this new Thai dance notation system as a device to represent the images of dance postures, both rhythmical and transitional aspects, 2) The qualifications of this system for its simplicity, conciseness and convenience and 3) the advantage of this system for communication with others in a comprehensive and economical way.

Research Area

I have tried to note the dancing pattern of 'Pleng Mae Bot Yai'. Created in the 1760s, this choreography is regarded as the oldest extant piece of classical Thai dance. Nonetheless, the details of personal interpretation toward this choreography has not yet been included.

Research Methodology

This research project is based on qualitative methodology. My plan was as follows:

Step 1 : To survey various methods of dance notation from books, research papers and private notes from dance artists, of both Thai and international origin.

Step 2 : To bring the data from Step 1 to be analyzed and compared, in order to find the strengths and weaknesses of each method. The results will help to interpret the strength of the created system.

Step 3 : To analyze the structure of 'Pleng Mae Bot Yai' (demonstrated by an expert) under the framework of Laban Movement Analysis.

Step 4 : To design symbolic notes to represent classical Thai dance patterns, based on the basic technique of Labanotation.

Step 5 : To bring the designed symbolic notes from Step 4 to note the dance patterns of 'Pleng Mae Bot Yai', with the use of LabanWriter 4.7.2 program.

Step 6 : To try to use the created notes. By teaching the reading and writing of these notes to 25 second year Thai dance major students of Suan Sunandha Rajabhat University over a period of 60 hours.

Step 7 : To invite seven experts to evaluate and criticize the created notes. This process starts by describing and demonstrating the reading and writing of the notes. The students from Step 6, dance following the notes chosen randomly by the experts. Next the students split into two groups: those from the first group note the dance movement improvised by the national artists for eight note units based on 2/4 rhythm beat. After getting the notes from the first group, those of the second group, who were kept from viewing the improvised dance, would dance following those notes.

Step 8 : To publicize and to evaluate the created notes, which were introduced to 545 instructors and students of Thai dance major from among 12 universities in Thailand. Then to survey the efficiency, the features and the advantages of the created notes. The data was analyzed based on the mean statistical value, standard deviation value and T-test dependent approach.

Population and sample group

There are two groups as follows:

1. The instructors and the students from the Thai classical dance major, from 12 universities throughout the country for the 2011 academic year. The researcher let each campus choose the participants to be sampled. who would join the lecture and demonstration as well as who would fill in the questionnaire reviewing the notes created. There were 575 people: 86 instructors and 489 students. They joined this process with or without knowing the background on 'Pleng Mae Bot Yai' and Labanotation. But not all questionnaires distributed were returned. Only 61 instructors and 484 students returned the questionnaire, while 25 and 5 were not.
2. The committee was comprised of seven experts who evaluated the notes. They included the National Scholar and National Artist on Classical Thai Dance and Music, and a graphics expert.

Relating Theories and Concepts

I have synthesized theories and concepts as follows:

From the above diagram, I analyzed 'Pleng Mae Bot Yai' dance piece to find its dancing structure with the realization that dance notation is not only a matter of verbally describing and drawing. But it must also be able to cover the aspects of the accompanying musical rhythms. Musical notes aim at representing musical sounds. Classical Thai dance notes similarly represent dancing postures and movements. Nonetheless, the symbolic notes of both feature different figures, shapes and sizes. To create the symbols able to represent the postures and the movements of classical Thai dance, I used Semiotics theory as the principle method. Semiotics is a study on the method, process and principle in communication, as well as a matter of understanding the symbolic meaning in each particular cultural context. In the project, I explored the relationship between the symbolic image and the symbolic meaning only for the denotation aspect. None of the connotation aspects were explored because it may have brought about an incorrect interpretation of the normal meaning.

Moreover, the concepts of cartoon-like figure drawing from Labanotation and Benesh Movement Notation offers basic knowledge on visual art, especially on line, dot, figure, shape, proportion, balance, harmony, movement, dimension and so on. Above all, the understanding of the fundamental system of Labanotation is also advantageous. It offers an example of a well-arranged systematic noting method with the employment of a variety of lines and symbols. This enables the assessment of the quality of any other dance notation.

Other relevant research, both Thai and International offers a pilot picture in applying and developing the creation of classical Thai notes in the proper direction with more efficiency. The comprehensibility and clarity in symbol designing is also crucial as those symbols must be able to easily and efficiently communicate to the readers and the users. All concern, not only the matter of symbols, but also the ability to access the denoted symbolic content, which is based on the experience of both symbol sender and the receiver.

1. Structure of 'Pleng Mae Bot Yai' dance piece :

There are 89 postures with titles, and 17 without, apart from the transition from one posture to another. All are significant to classical Thai dance as fundamental vocabularies. I assembled all positions and categorized them as follows:

- 1.1 There are five palm patterns: 'mue jiiib', 'mue bae', 'mue loe kaew', 'mue chii' and 'mue gam'.
- 1.2 There are two groups of foot patterns:

1.2.1 Foot patterns supporting the weight

1.2.2 Foot patterns not supporting the weight

1.3 The pattern of head and upper torso, which can be varied by vertical stretching, bending the body to the left and to the right.

Thai dance employs 3 major body parts: the palm, foot and head. The palm movement is the most significant, as it is the focus of almost all positions as well as communicating meaning to the audience. The foot movement is the next. The positions of other body parts are for supplementing the visual beauty of dancing.

2. Creating the specific symbols to represent Labanotation notes.

The order of my elaboration starts from the symbols representing palms, feet, head and hip respectively.

2.1 The symbols representing palm positions: From the result of 'Pleng Mae Bot Yai' structure analysis, there are five palm positions. All connect to the matter of hand direction, height level of hand and hand bending/stretching, as well as lower hand rotation. After employing Labanotation to analyze all features of Thai dance, I find that Labanotation can be applied to describe those of the hands, but not those of the palm. Moreover, the Labanotation notes cause difficulty in terms of both reading and writing the vocabulary about palm positions and movement. So I designed a set of symbols to represent palm movements, to substitute that of Labanotation, as follows:

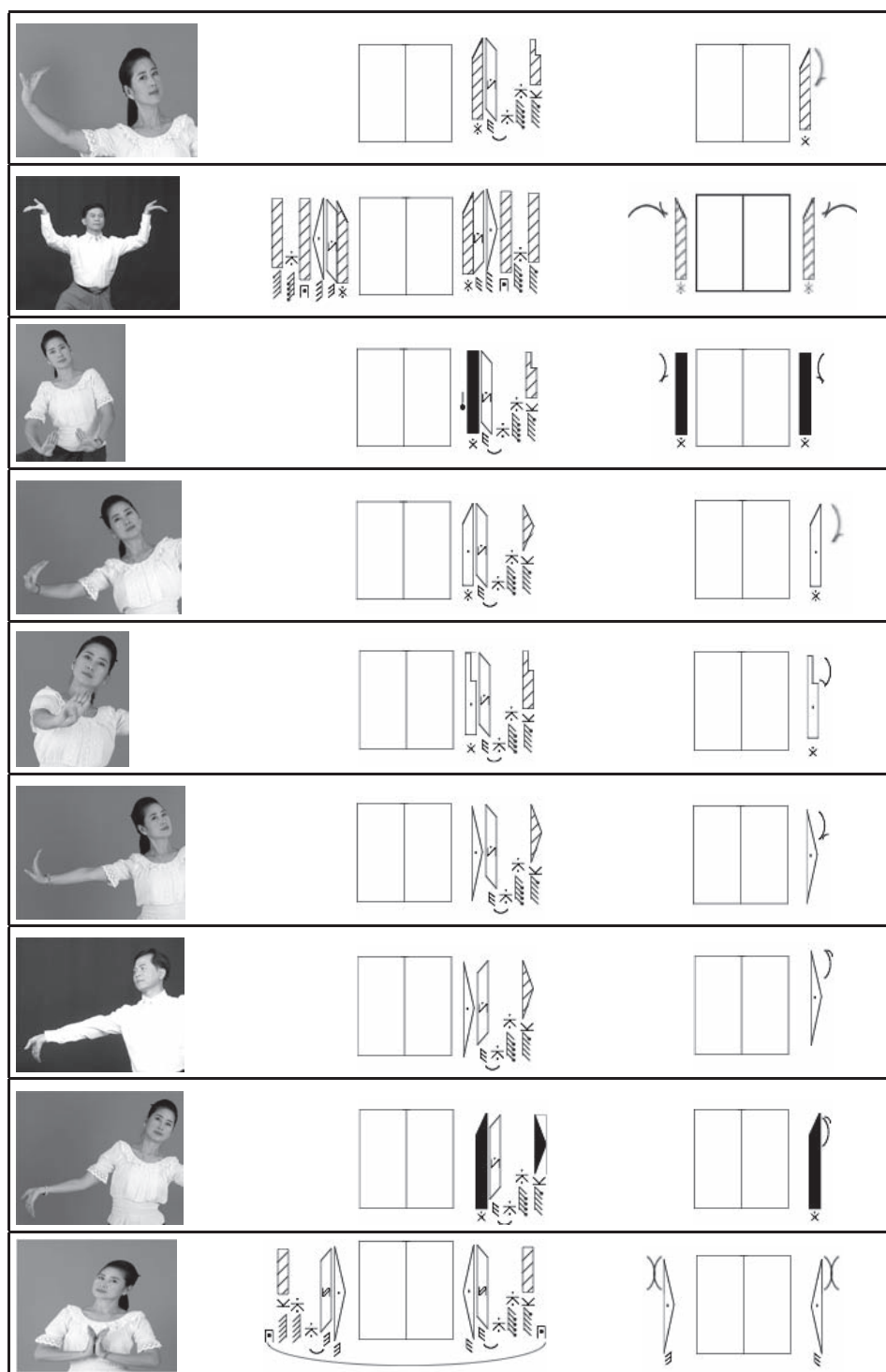
2.1.1 'Mue Bae'

The feature of the palm in 'mue bae' positions has no variation. No matter what it is accompanied with, the hand with bending or stretching, with clockwise or counterclockwise hand rotation, the configuration of 'mue bae' postures are always the same. Moreover, the characteristic of the accompanying wrist must usually bend in the backward direction. Only two positions of 'mue bae' are with the wrist bending forward, which are the 'tar lieb tam' and the 'tar chom warin' dance pattern.



With the feature of 'mue bae', the designated symbol employs the curving line to imitate the palm. In Thai dance all fingers usually bend in various ways.) (Upon that symbol, a stroke is added to represent a thumb. With this method of noting Thai dance (based on Labanotation), the symbols of \sphericalangle and \sphericalangle are not required, as well as the symbol of \sphericalangle or \sphericalangle .

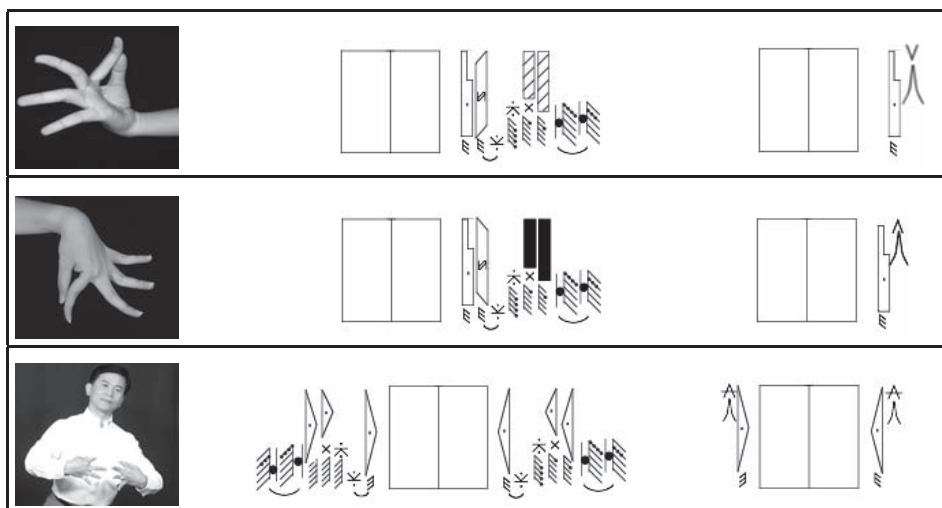
The following images exemplify the features of 'mue bae' in various situations of Thai dance.



2.1.2 'Mue Jiib'

There is only one configuration of 'mue jiib' no matter which position it is in, front of the body, back, side, overhead and so on. Similar to 'mue bae', the variation of 'mue jiib' depends on the position of the accompanying hand: bending, stretching, twisting or set in a perpendicular manner.

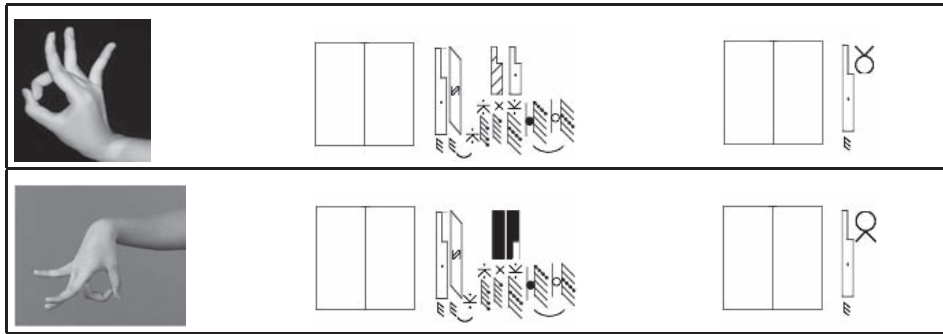
To design the symbol of 'mue jiib', I tried to employ the triangular configuration created by reaching between the thumb and an index finger. However, there is no such icon in the template of LabanWriter 4.7.1 program. I also borrowed the symbol of an upward facing v-shaped figure to be placed on the top of the icon to represent posing 'mue jiib' in an upward facing way. On the contrary, the symbol of a downward facing is used to represent the downward facing position. The posing of 'mue jiib' into the side position is represented with the symbol of a downward facing v-shaped figure with a short diagonal line to cross over the main icon.



2.1.3 'Mue Loe Kaew'

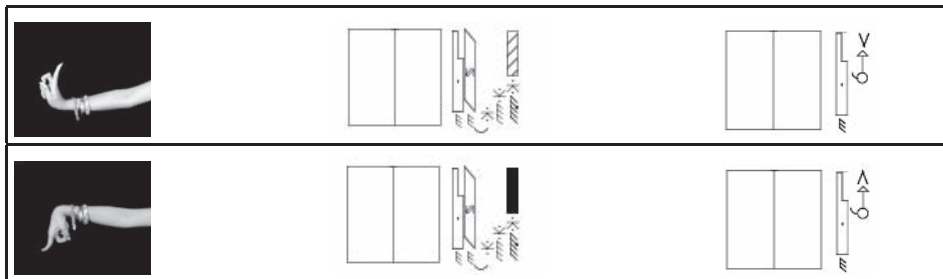
The word 'kaew' here means a crystal ball which is a frequent prop in Thai dance. The feature of 'mue loe kaew' is symbolized by a circular shape made by the touching of the end of the thumb and of middle finger, while other fingers stretch away. The positions of 'mue loe kaew' are similar to those of 'mue jiib'. The only different feature is that, for 'mue loe kaew', the wrist can be stretched both backwards and forwards. With its similarity to a small ball shape, I designed the symbol of 'mue loe kaew' as follows:





2.1.4 'Mue Chii'

The positioning of 'mue chii' is similar to that of a normal pointing index finger. But in Thai dance practice the pointing index finger must be bendable. The posing of 'mue chii' in 'Pleng Mae Bot Yai' appears in only two positions: that in front of the body at shoulder level and that with a curving hand at mouth level. Generally, when we see an arrow pointing to any direction, we usually follow in that direction. So I designed an arrow to symbolize 'mue chii'. A circular figure represents a folding palm. A short line is placed near the circle to represent an index finger, imitating a pointing position.



2.1.5 'Mue Gam'

In the dance piece of "Pleng Mae Bot Yai", the 'mue gam' posture appears in the dance movement called 'kii mar'. This configuration of palm (always the right one) is used to indicate the manner of holding a horsewhip while galloping. I then employ the symbol with a downward facing curved line to imitate the feature of fingers bending in the downward facing way into the centre of the palm, and two overlapping circles to represent the round fist shape while positioning. Moreover, the gimmick of an upward facing v-shape figure and the downward facing one is used again to represent the posing of a face-up or face-down palm, similar to those for 'mue jiib' and 'mue loe kaew'.



2.2 The symbols representing legs and feet :

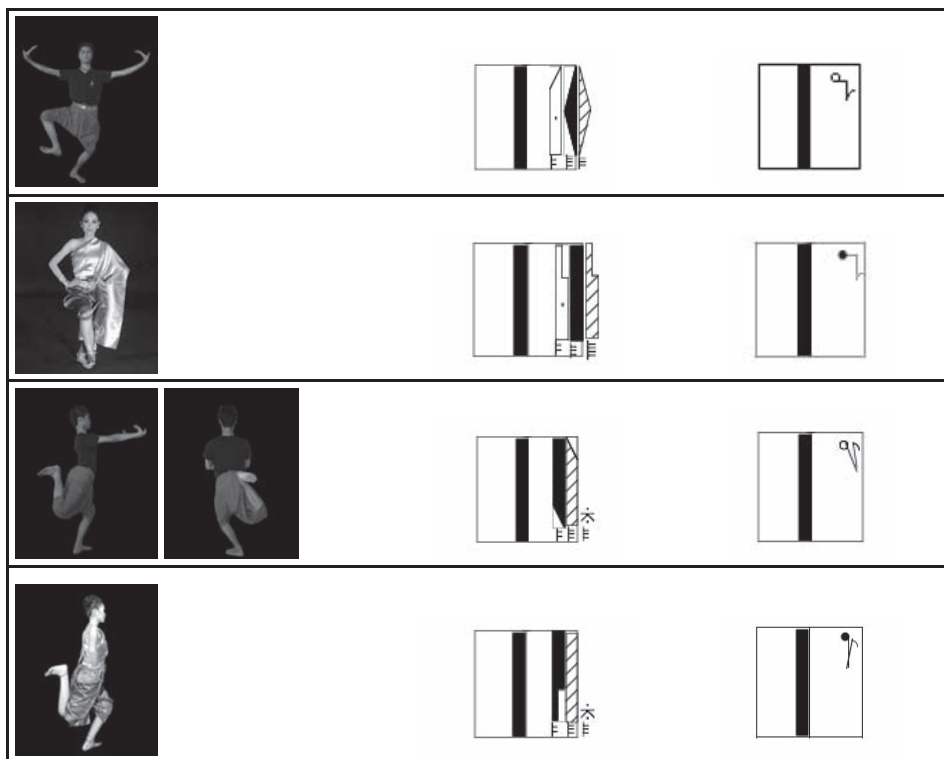
Besides the five patterns of palm positons, in Thai dance, leg positions have their own characteristics, which are categorized into four groups: ‘tar yok-tao tau-pra’, ‘tar yok-tao tau-nang’, ‘tar gra-dok tao tau-pra’, and ‘tar gra-dok tao tau-nang’. They have been designated with different symbols as follows:

2.2.1 ‘Tar Yok-Tao’

In this position, male-role and female-role dancers share different levels of the feet. I designed the icon with both straight and oblique lines following the position of a lifted leg and foot. This gimmick offers clear visualization, and is convenient for both reading and writing

2.2.2 ‘Tar Gra-Dok Tao’




In this position, both male-role and female-role dancers share similar posing, stretching the feet backward and the lifting of the lower section of the leg as close to the hips as possible. The only difference is that the gap between the two knees during the lifting of one leg. That of male-role dancers is wider than that of the female-role ones. Another distinction goes to the direction of the lifted leg, which features a straight line and has an angle at the knee. So I designed this symbol by employing a straight and an oblique line, following the similar visual of ‘tar yok-tao’.

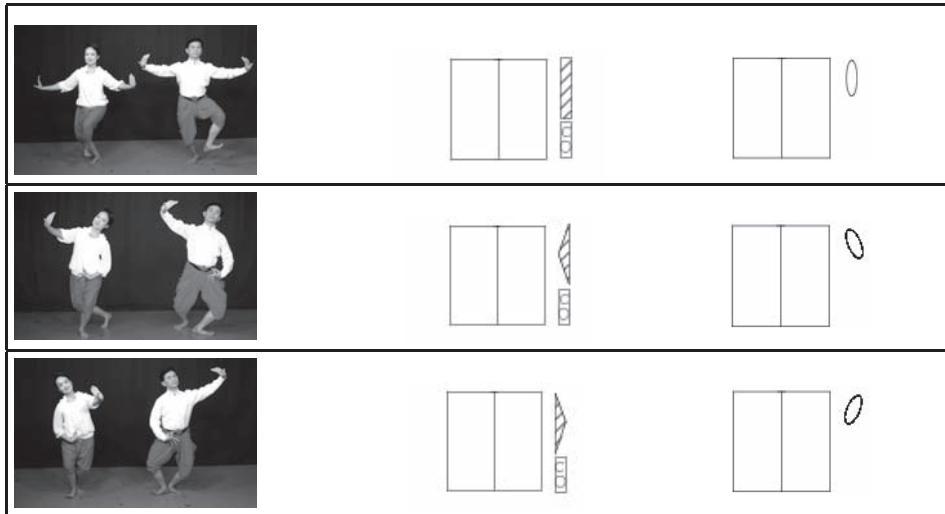


2.3 The symbols representing the head :



In 'Pleng Mae Bot Yai', the head usually bends to the left or the right at a high level. The head and body must bend together. The bent head shares a similar line connecting the backbone to the neck. In Labanotation, the figure C represents the head section, Whichever direction the head goes, a supplementary icon must be added. For example, in the icon of, at least two symbols must be combined.

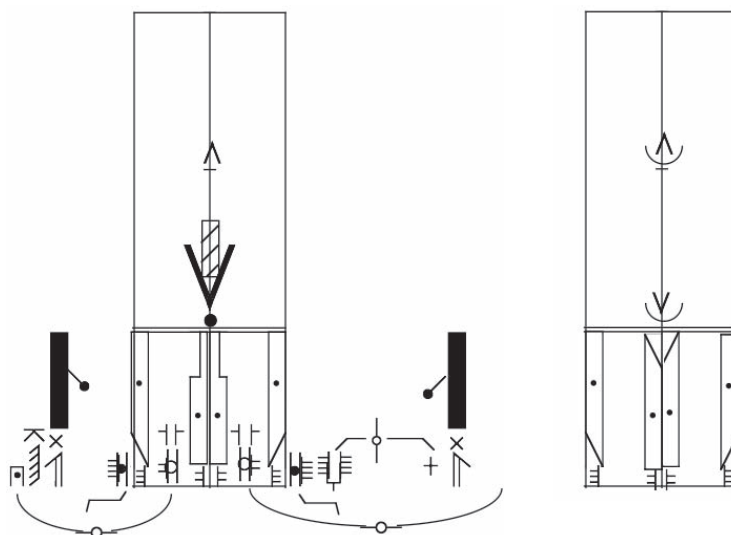


Although this does not look sophisticated, it could be substituted by another more simplistic figure directly displaying the picture of a bent head. Therefore, my symbol for noting this posture of Thai dance employs  to represent the head bending to the left,  to represent the head bending to the right, and  to represent the straight position without any bending.



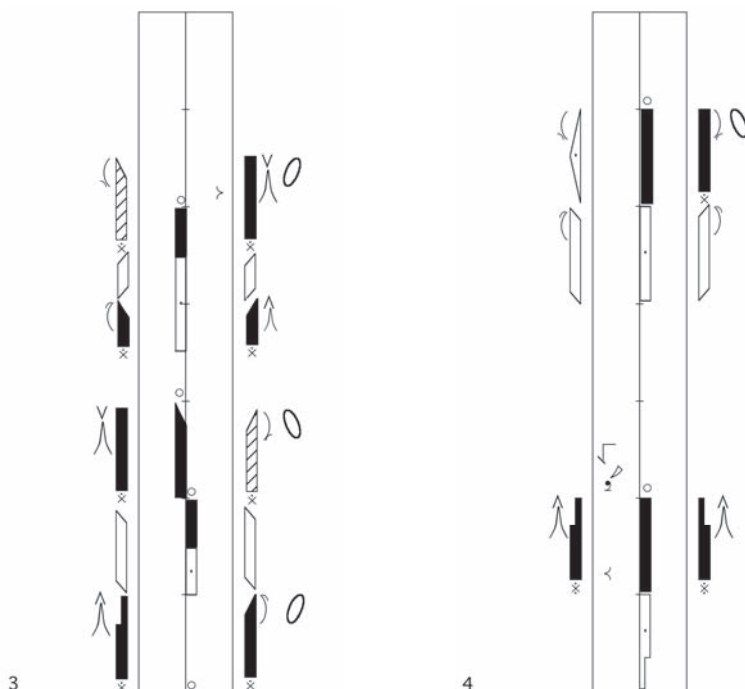
2.4 The symbols representing the up-lifted hip :

'Pleng Mae Bot Yai' starts with the kneeling position. While performing in this position, the dancer must lift his or her hip up and down accompanied by rhythmical music. To elaborate this posture with Labanotation requires several complicated symbols. I take almost all of them out, and keep only those of knees with 'front diagonal' at middle level for the position of male-role dancer, and those forward at the middle level for that of female-role dancer. For the action of lifting the hip up and down, I employed the symbol of a curving line   to represent the hip because while sitting upon one's foot in the kneeling position, the hip is in the shape of curve. Moreover, on the curving line, the facing-up v-shape figure is added to represent the action of lifting the hip up and the facing-down v-shape figure to that of dropping the hip down.



I have noted the whole movement of 'Pleng Mae Bot Yai' with all these newly designed symbols and invited the experts to comment. The result was that this new system can decrease the complication of Labanotation, and adjusts the weaknesses of Labanotation and can be applied to the case of classical Thai dance. Moreover, this system also brings about better comprehension and promotes the practice of a symbolic notation system on the wider scale.

An excerpt of 'Pleng Mai Bot Yai' notes is as follows.



3. Research results

Delivered by testing the created symbols with and collecting comments from people related to the employment of statistical data analysis, the research results indicate that:

3.1 The satisfaction toward the classical Thai dance notes is not affected by the personal former background to 'Pleng Mae Bot Yai'.

3.2 Those with former experience with Labanotation showed their positive thinking to the created notes.

3.3 The participating instructors from the classical Thai dance major showed their positive thinking to the created notes.

From the results of 3.1, it can be concluded that the average mean value of those with Laban system knowledge is higher than the overall result for all aspects about efficiency, especially that of visualization of dancing positions, such as 'jiib', 'wong' and 'yok tao'. All these notes are comprehensible and easy to learn.

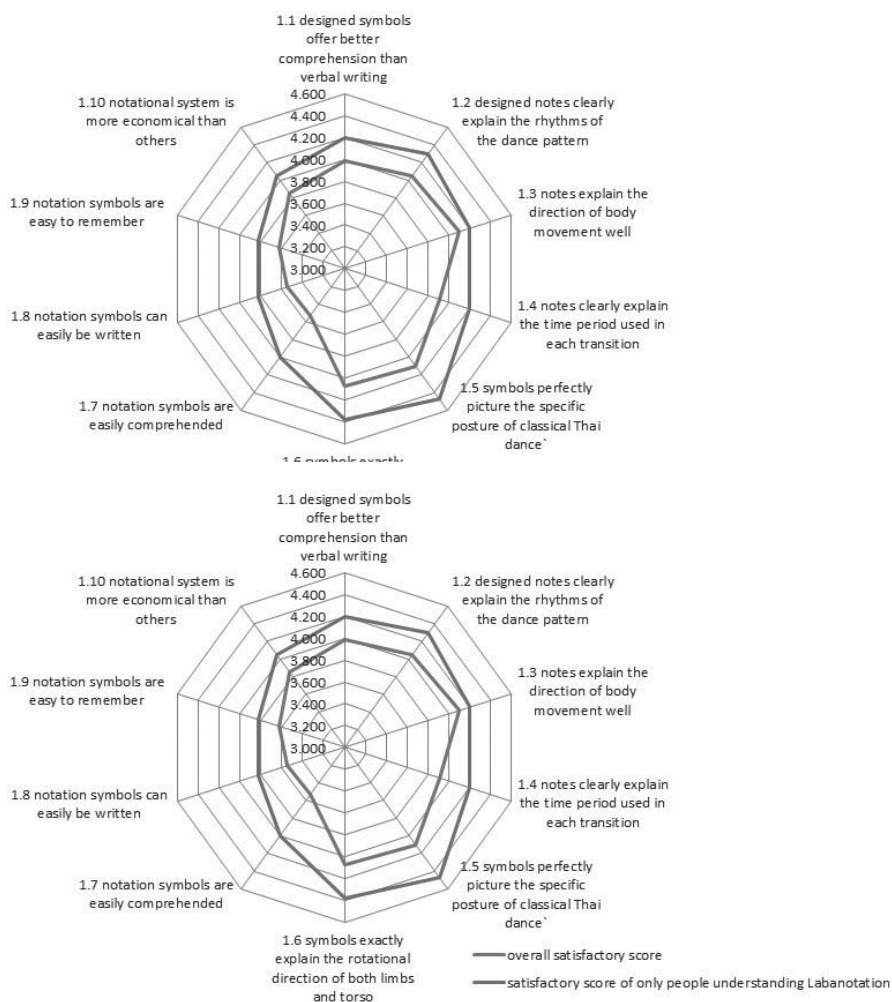
From the results of 3.2, the average mean value of those with Laban system knowledge is higher than the overall result for some aspects of the comprehensibility of reading and writing. These aspects include the clarity of symbol designation and the adaptability of modification. Moreover, this noting system can be applied to the learning of Thai dance skills and the development of all notes into an animation project.

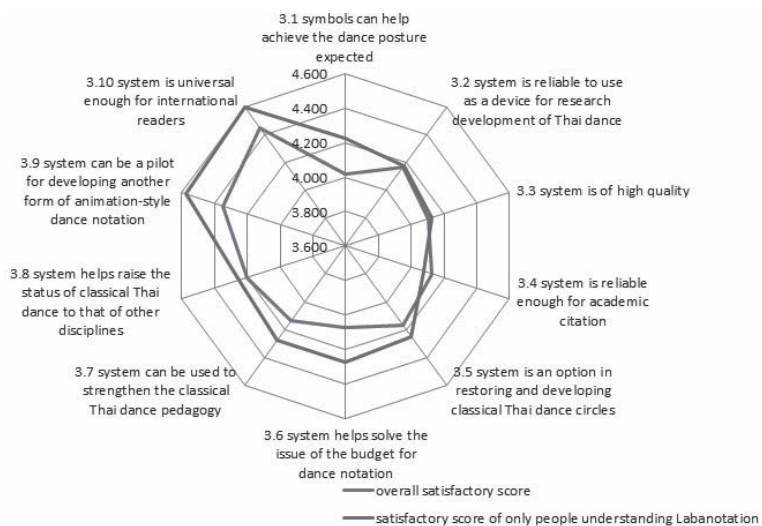
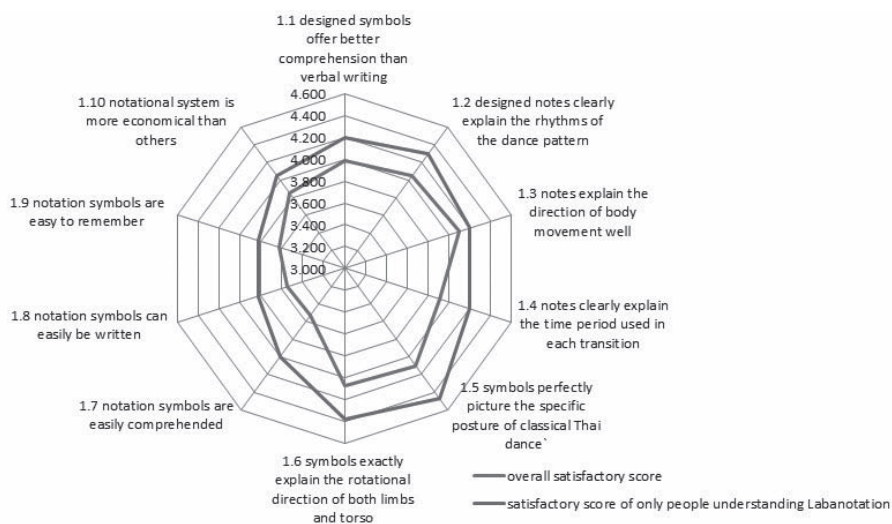
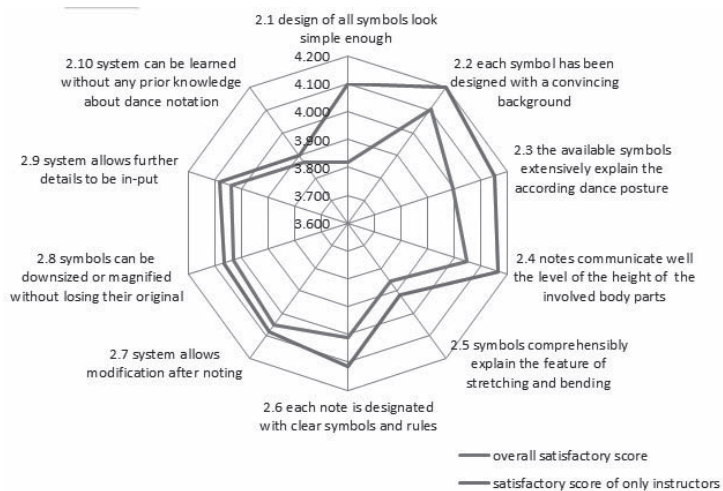
From the results of 3.3, the average mean value of those of instructors has higher value than the overall result for most aspects, especially that of ease of comprehension. Moreover, this method is more economical than others for its simplicity, rational background for designing and proper number of symbols, while it offers extensive explanations. Moreover this system is a useful and reliable device for developing further research on classical Thai dance, as well as having the ability to be a pilot for disseminating classical Thai dance on an international scale.

The first three of the following charts show the comparison between the average mean value of those with Laban system knowledge and the overall knowledge, in terms of efficiency, comprehensibility and advantage. The last chart displays the comparison between the average mean value of those of lecturers to the overall one. There is feedback from two groups of informal commentaries from the questionnaires, which can be categorized into two groups: those satisfied with old=style noting and those supporting it. The latter group share a 98.29 percentile rate. Those of the former group give the reason that drawing cartoon-like figures for dance notion is easier and comment on this project as an exhaustive effort. Those who support the method propose to include this new notation system as a new subject to be included

in the pedagogy of classical Thai dance. They also hope this system can help restore the Thai dance circle as a national heritage.

Nonetheless, this research is only a stepping stone in the circle of classical Thai dance to have its own notational system. It also helps to set the ground for further understanding of Labanotation, which is already international. It also introduces innovation to the circle of restoration and dissemination of Thai dance. I as the researcher plan to apply this method to other dance pieces, in order to improve its convenience for use. There are many other dancing positions not existing in the 'Pleng Mae Bot Yai'. I also aim to introduce this system in lectures and dancing demonstrations to foreigners, especially to those ICKL members around the world who have never practiced Thai dance before. And invite them to try using and to assess this system, and to gauge if the feedback from this larger group of informal commentaries can be useful for the further development of Thai dance notation.





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BALINESE DANCE NOTATION

ILSE PERALTA LOPEZ

In Bali, most social events are punctuated by a religious ceremony where the members of the group attend, which ensures the cohesion of the group. Dance is part of the ritual requirement of most important ceremonies. Thus, dance, together with other forms of artistic expression, is kept on being produced, performed, and transmitted from generation to generation. Art forms that are part of religious ceremonies are part of a tradition that is well alive until today.

Balinese dance is in constant transformation. The repertory constantly evolves. New dances are created, and parts of traditional repertory are likely to be lost.

Indeed, the growing tourism brought the need for dance performances presented specially for tourists. In the traditional Balinese ceremonies, performances could last hours, even a whole night, and often do so still today. This format was not appropriate for non-Balinese audiences. So stages were built, where shortened versions of the dances were performed for tourists outside of the traditional ceremonial framework. The dances may still be performed in longer versions in a traditional Balinese context. Yet the dancers, often performing in both, ceremonial and non-ceremonial contexts, are influenced by the shortened versions: they get used to them, and tend to practice and perform less the longer non-touristic versions, resulting in a loss of memory and of repertory.

An example of this phenomenon is the “Legong Jobog” dance.

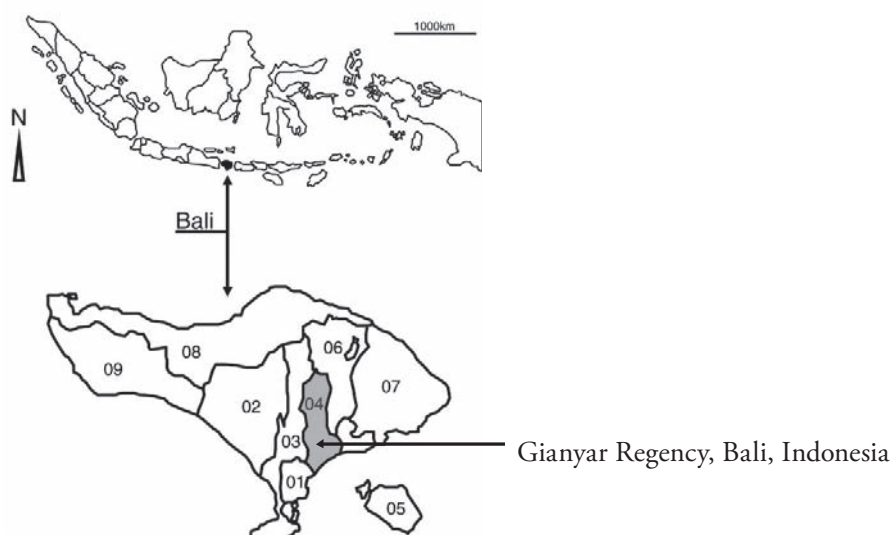
The “Legong Jobog” has a duration of 18 minutes in its traditional version. Nowadays it is usually performed in its 13 or 7 minutes version. During my last stay in Bali, from December 2008 to August 2009, where I studied and researched dance at Batuan village in Gianyar district where the longer version is still alive, I saw it performed live only once.

I’ve decided to notate a complete version of this dance to preserve this part of traditional Balinese dance repertory. In this paper I will present main Notation

Laban topics, examples and corporal aspects that I used and I have collected in research to notate Balinese Dance:

- Origin and Description of Legong Dance
- Basic movements
- Hands movements
- Fan Manipulation
- Facial expression

This dance was collected from December 2008 to August 2009, from the teacher Ni Wayan Sekarini of the Dance Group « Tri Pusaka Sakti » in Batuan, Gianyar.



Legong Dance

“The quintessence of femininity, Legong is one of Bali’s most exquisite dance forms. The name derives from leg meaning “elegant movement” and gong for the music. Almost 200 years old, this dance was intended for performance by prepubescent girls who symbolized divine celestial angels. Tightly bound in gold-leafed costumes, the girls perform in unison, the flower trees of their headdresses quivering with every moment and shake their shoulders”... Rucina Ballinger

Balinese dance stems from ceremonial trance. Ceremonial trance is a form of movement that, though having corporal forms that are recognizable and that are implicitly transmitted from a generation to the other, is largely open to personal improvisation and has no explicit codification.

The landscape of Balinese dance has largely changed in the 16th century. Dance teacher in the royal courts developed new codified dance techniques opposed to the ceremonial trance movements, searching aesthetique aspects and theatrical forms in performances. These more complex, complicated and codified dances developed until the 19th century.

The elaborate Legong style was created during this period in the royal courts. It is essentially a pure dance in which a story is enacted through stylized movements. There are sixteen different pieces in the repertoire of this style. Not all of them are remembered today in their integral form.

Legong Jobog

The drama is an excerpt from Ramayana history. The monkey brothers Subali and Sugriwa are fighting over the celestial maiden Dewi Tara. They uproot trees and hit each other with them.

NOTATION

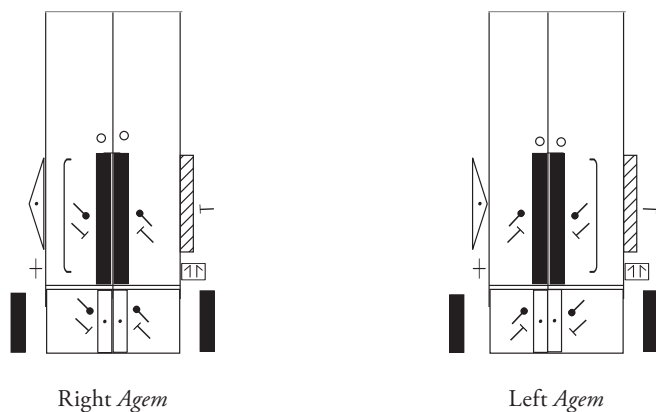
Introduction to Balinese dance technique

Main position of Balinese dance is called *Agem*.
Organization of the dancer's spine follows often this shape:



Rigth *Agem* position

Notation of *Agem* position:



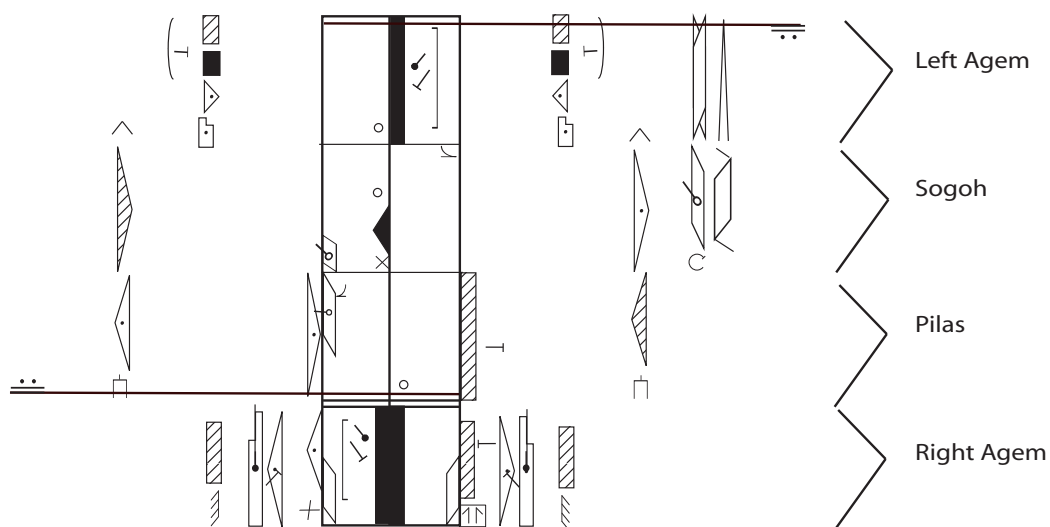
This is just a proposition to train the *Agem*.

In the right *Agem* body weight is on the right foot with the left foot in a modified third position or 45 degrees in front of the right foot. The torso is shifted to the right with the shoulders blades squeezed together, giving the back that typically arch look of female dance roles (See *Cengkeh* position).

For most female dances, the arms are bent at 90 degree angles with the wrists lower than the elbows and the hands bent back at the wrist. (See right *Agem*).

Movement's transitions from this static posture to another are called *Pilas* and *Sogoh*.

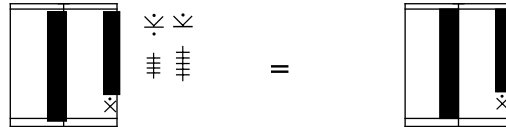
Basic movement notation, training sequence:



Corporal Keys

We have three corporal keys in Legong dance.

- Feet: Toes and ankles bent backwards when the legs are in gesture



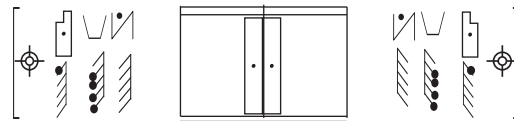
- Thorax: Pectoral girdle is often open in Cengkeh posture, name of position when both scapulas join them together.

That makes an opening in the sternal region

- Hands: Thumb is always in the forward direction, we keep stretched and isolated fingers.

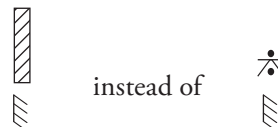


Hands Movements

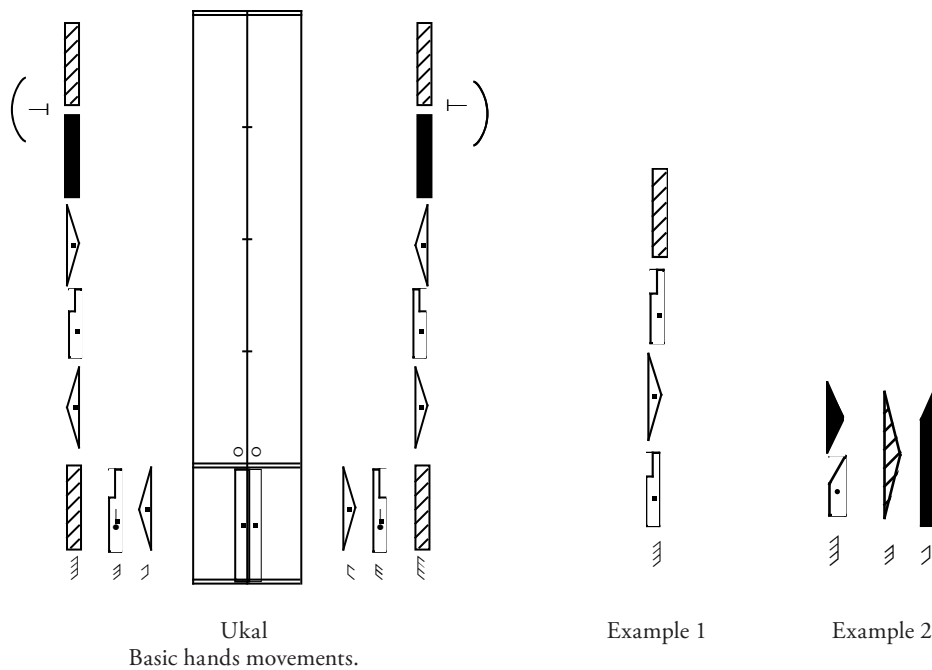


To notate hands movements I suggest to use direction sign instead of space measurement signs.

Hands positions take very precise directions.

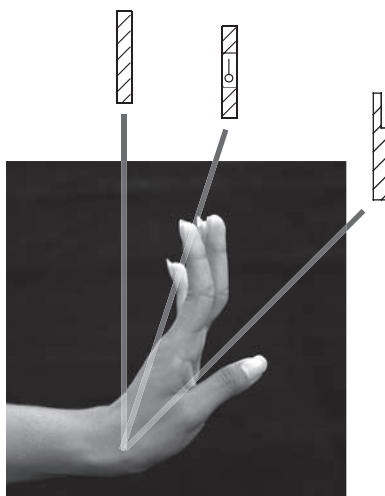


Examples:



I define this key to simplify the score

It is not anatomically possible to hands bent backwards until vertical axe. Even if they are flexible.



Fan Movements

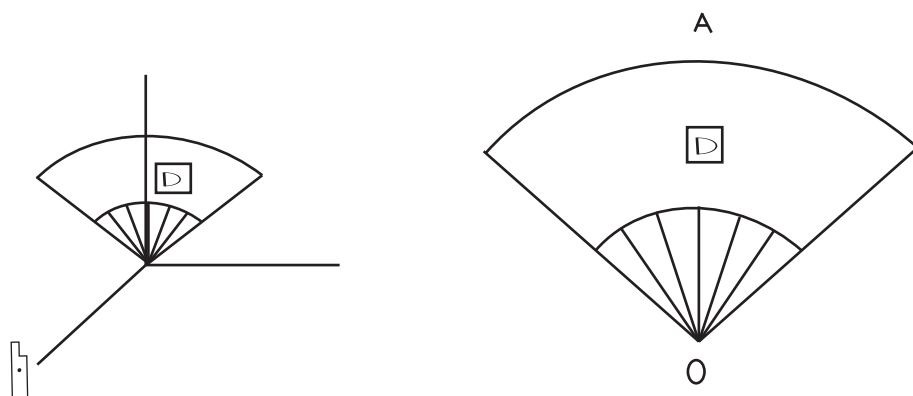
The fan is an essential part of Legong dance. It is made out of a number of small bamboo sticks covered with gold-painted cloth. Each side of the fan has a different color, adding to the beauty of the movements.

There are three positions for how the fan is held: *Ngilok*, *Ngekes* and *Ngepel*.

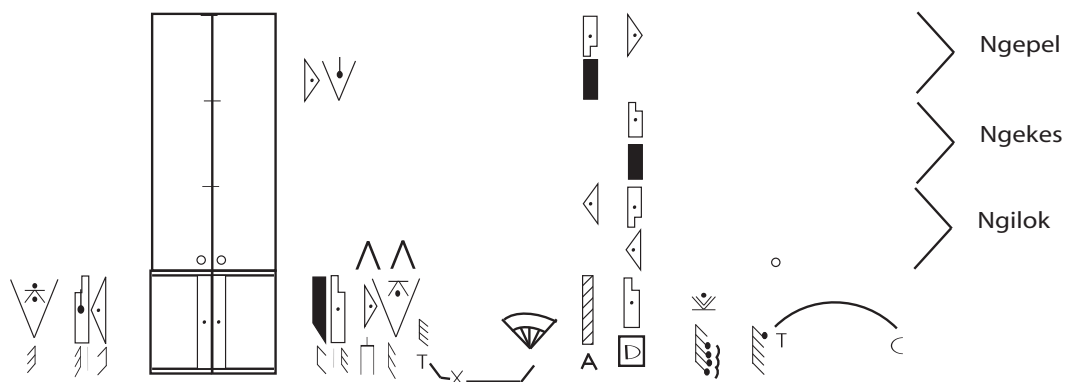
There is a basic fan movement called *Ngeliput*.

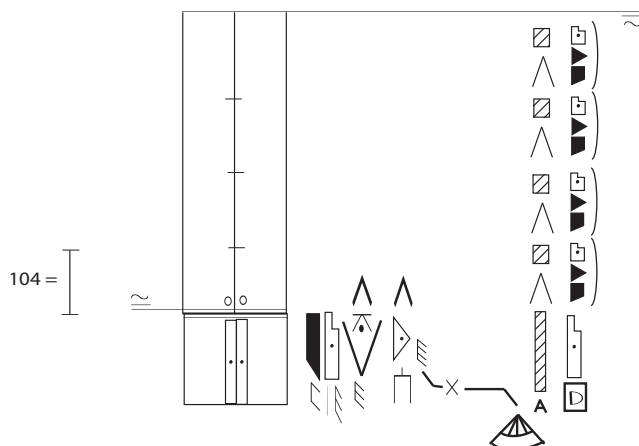
Notation of positions:

We define the fan parts as following:



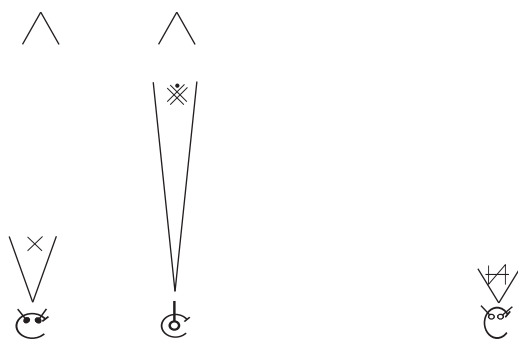
Basic fan positions:



Notation of fan movement: *Ngeliput*

Finally I just add in some parts of the Legong dance facial expressions. Those are very precise according to the story.

Throughout Indonesia, only Balinese dance utilizes eyes and facial movements.



Sadness

Eyes of anger

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PHOTOS

© Anikó Sebestény.

Dancer : Sri Maharyeni, 2009, Dance Group « Tri Pusaka Sakti ».

ABSTRACT**CONTRIBUTION OF THE KINETOGRAPHY LABAN
TO HUMAN MOVEMENT RESEARCH IN SOCIOLOGY****NAOKO ABE**

Sociology is the study of human society, human social activities and their mutual relationship. The interactionism, a well-known sociological theory, focuses on human interaction as a process of social factors like identity, conflict, norm formation. Its method is based upon analyzes of interactive human activities through observations and interviews.

Body expressions like postures, gestures, and movements, are little studied in sociology, whereas the interactionism has strong interests in human non-verbal behaviors, for example, ways to walk, to eat, to greet, and so on. Indeed, in human relationships, body expressions play an important role. Body expression is in fact silent language. Actual problem in interactionism comes from a lack of an appropriate efficient method. Interactionist social scientists mainly depend on a language description by words. Such an approach often reaches strong limitations.

The Kinetography Laban enables to study body expression, i.e. body language, because it translates human movements into symbolic descriptions that social scientists can really rigorously analyze.

In this paper, I discuss how the Kinetography Laban could contribute to the scientific study of human interactions. Concretely, this paper aims to present results of my PhD research. That work focuses on interactions between underground train ('metro') passengers in Paris on rush hours. The purpose of that research is firstly to clarify and classify body expressions of metro passengers, secondly to find the kinds of interactions involved in these trip.

Notation of everyday human behaviors is the first originality of this paper. Indeed, the Kinetography Laban is supposed to note any human movements. But ordinary

movement notation is still rare. The second originality of the paper is the attempt to apply the Kinetography Laban to social sciences (presentation at 26th ICKL in 2009). My vocation is to spread this useful method from the field of dance where it is broadly used into social sciences in order to better understand human movements.

SLIDES OF THE PRESENTATION

#1

Contribution of Kinetography Laban to human movement research in sociology

Naoko Abe

EHESS : School for Advanced Studies in the Social Sciences

RATP : Parisian Public Transportation Authority

CNSMDP : Conservatoire National Supérieur de Musique et de Danse de Paris

#2

Introduction

- Notation of ordinary human movements
- Application of the Laban notation to social sciences studies

#3

Body and movement in sociology

« Sociology of the body »
Turner.B.S, Shilling, C.

Body Movements in classical sociology
M. Mauss, P. Bourdieu

#4

My thesis

- Analysis of subway users' body motions in the Paris underground during peak hour.

#5

Questions

- What are the transports users' movements in crowded situation?
- What is the relation between density and users' movements?

#6

Methodology

1. Observation :

- Film by camera « Subcam »,
designed by S. Lahlou
- Line 14 of the Paris underground
network
- In rush hour



2. Records/notation (33 cases) :

- Placing techniques
- Pausing techniques
- Crossing techniques



3. Analysis

#7

Field

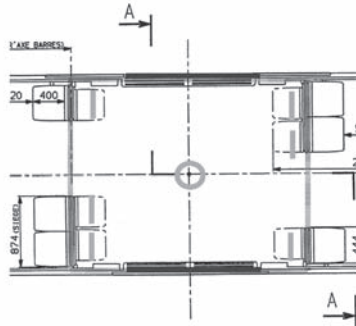
- Parisien subway
- Line 14



#8

Notation Field

- Rush hour
- Train/platform exchange

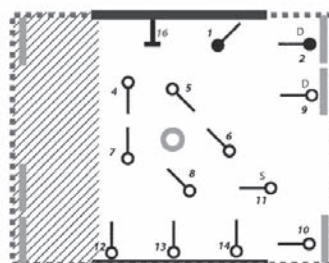
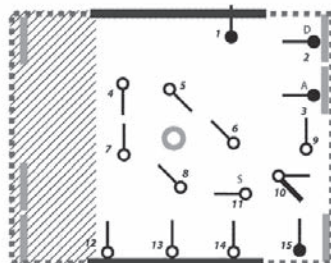


#9

1. Placing techniques

Placing techniques mean the ways people use to place, orient and spread themselves out when they enter the wagon.

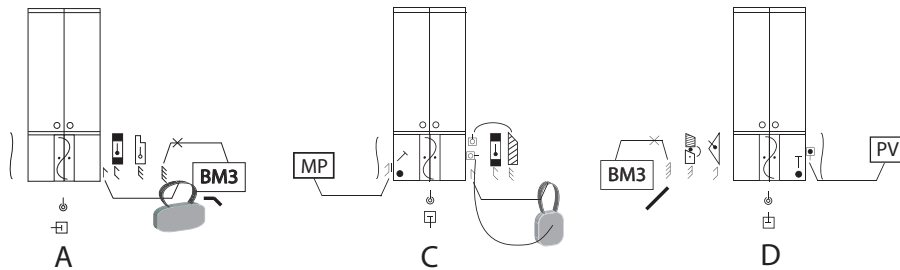
- Where users place themselves in the exchange place?
- Which direction their body is turning toward?



#10

2. Pausing techniques

Pausing techniques signifie the way people lean or hold on a support when they stand during stops.

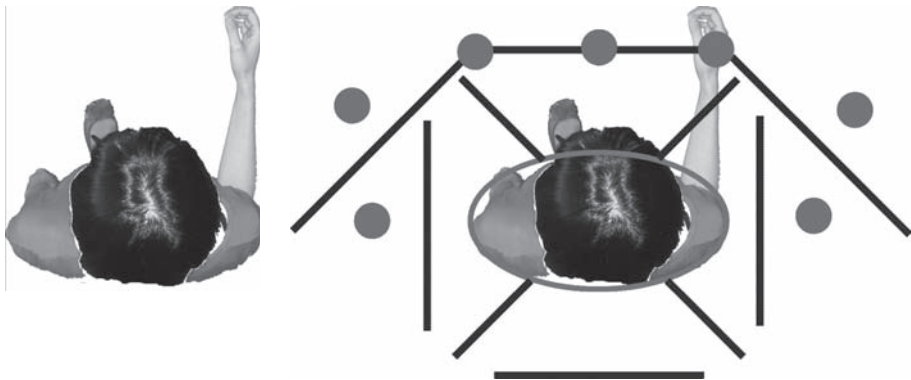


#11

Results :

Pausing techniques

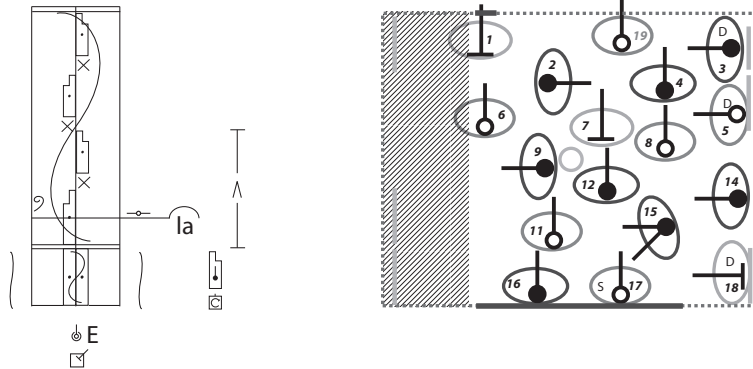
Ex. Relation between bodies and supports



#12

3. Crossing techniques

Crossing techniques refer to how people cross the gap between the train and the platform.



#13

Results : Crossing techniques and density

- Relation between density and the way users cross the gap.
- Ex. High density, fewer variations of crossing movements.

#14

Contribution of the Laban notation to studies in sociology

- The Laban notation allows to study the human movements objectively.
- It is possible to study the sociology of human movements.

Ex. movements according to different cultures, social categories, etc.

#15

Contribution for the RATP

- Conception for a new kind of cars and equipments
- Simulation basis
- Security

#16

Acknowledgements

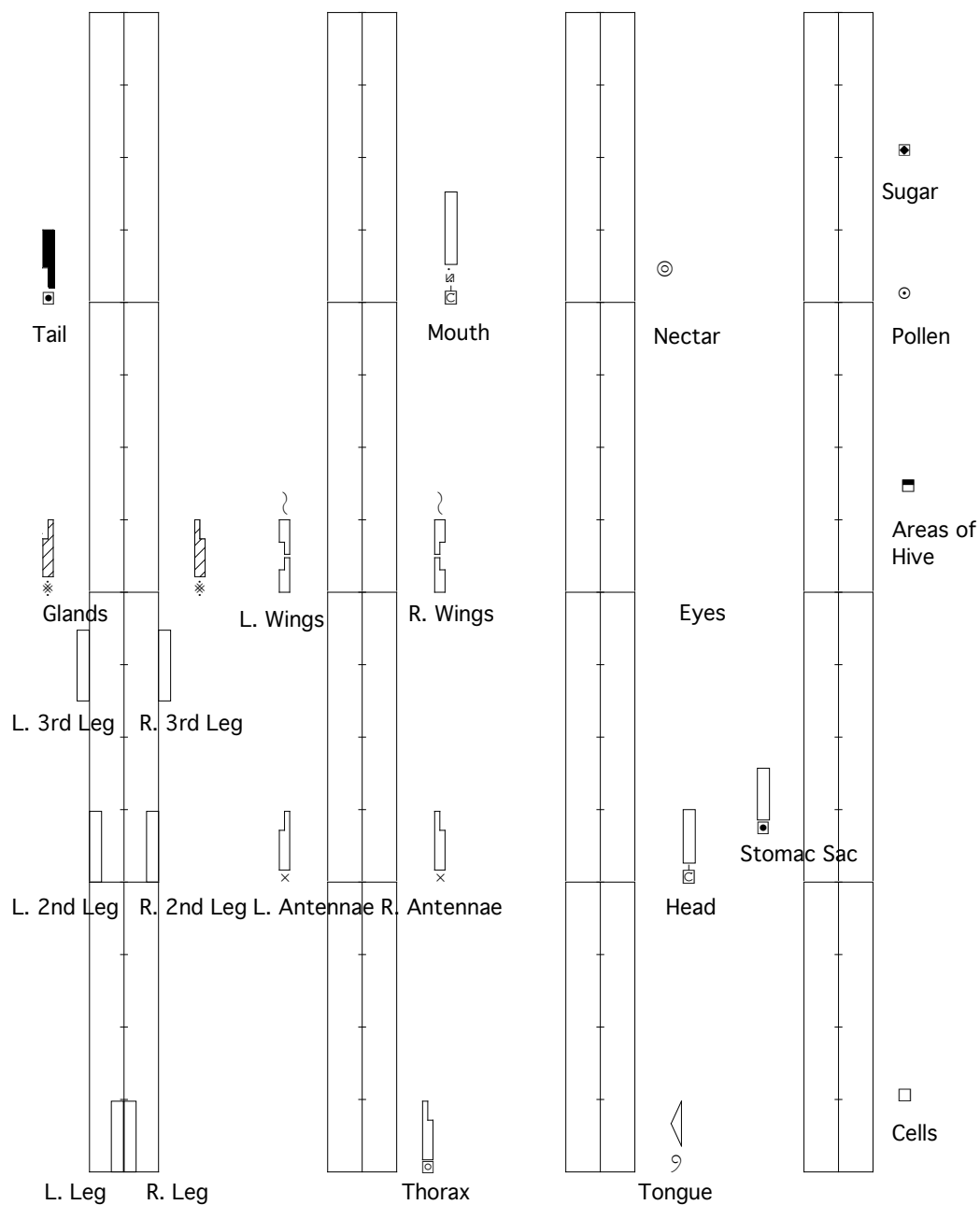
D. Lestel (ENS) & E. Brian (EHESS)
Prospective (RATP)
Noëlle Simonet (CNSMDP)
Saadi Lahlou (London School of Economics)

WORKSHOP / ABSTRACT**RECORDING OF ANIMAL BEHAVIOR THROUGH LABANOTATION****TONI INTRAVAIA**

Using notation examples of her research, Intravaia demonstrates how an adaptation of the Labanotation staff is used to notate the movements of the Honey Bee.

In addition to notating the movements of the Honey Bee, Intravaia has used Labanotation to notate the mating dance of the jumping spider.

Bees Project
 Labanotation Legend by Toni' Intravaia



RE-*WHAT?*
 INVESTIGATION OF A 1930S MOVEMENT CHOIR
 VIA NOTATION SCORE

MARA PENROSE

A popular impression of mass choreography is that individual identity is dangerously subsumed. However, monumental group performances are attractive, both visually and experientially, as avenues for fulfilling a human need to belong. A background in studio practice and Labanotation, interest in utopian and dystopian aspects of belonging in monumental choreographies, and a fortunate appointment to the Dance Notation Bureau collection at The Ohio State University as a first year MFA student in the Department of Dance there, led me to investigate the movement choirs of Weimar Germany. In my Master's thesis project, I reconstructed Albrecht Knust's *Walzer* and choreographed an adaptation based on my findings. This paper explains that process and my conclusion that movement choirs embodied an egalitarian choreographic and organizational structure. My primary source was the Kinetography score notated by Herbert Vogel; I also used photographs, biographer's accounts, secondary analyses and reflections on practice as sources as I developed my project.

The practice of movement choirs began at the freethinkers' colony of Ascona before World War I. They were sensuous, exuberant expressions of nature worship and anarchist ideology (Green 1986, 1-10). Physical culture burgeoned in the years after World War I, and by the 1920s movement choirs were popular across Germany in Laban's network of dance schools (Doerr 2008, 97-135). These participatory mass dances were outlets for excess cultural anxiety stirred up by the recent industrialization of Germany (Counsell 2004, 155-157, Green 1986, 1-10).

Kinetography was published in 1928; By the early 1930s, advances in movement choir organization and notation facilitated an increase in the readability of extant dance scores. Movement choir practice continued to spread. Albrecht Knust, the arranger of *Walzer*, headed the movement choir department of Laban's Central

School in Hamburg and was a proponent of group movement notation (Maletic 1987, 17, Preston-Dunlop 1998, 166). Therefore, his works are among the earliest recognizable Kinetography scores and display the most developed movement choir techniques of the day.

In 1933, the National Socialist Party took control of the German government. *Walzer's* chronological placement immediately preceding the Nazi takeover, but far along enough in the development of the notation system, make it an ideal candidate for explorations of choreographic form in group movement, especially pertaining to questions of politics.

At times, such as while trying to find appropriate music, make sense of out-of-use Kinetography symbols or even clarify what score I would use, *Walzer* seemed, like many past dances, to be 'lost'. I took cues from Ann Hutchinson Guest and Claudia Jeschke's *Afternoon of a Faun* and Hodson & Guest's *Rite of Spring*; these directors used varying methods in approaching the historic dance work, but what they shared was an assumption that the works were forgotten, but not disappeared (Berg 1999, 239).

Walzer is listed in the DNB's *Notated Theatrical Dances* as a movement choir work by Rudolf Laban, along with a related work, *Der Titan*. This may be because an annotation on the *Walzer* score indicates that *Walzer* is from motifs of a section of *Der Titan*. I found that these scores do not represent two sections of the same dance as *Notated Theatrical Dances* indicates, but are two different dances. Of the two, only *Walzer* was the type of "movement choir" that could answer my questions about group practice and social organization. *Der Titan* is better described as, in Laban's terms, a 'choric dance play'.

A look at differences between *Der Titan* and *Walzer* does help to explain how movement choirs like *Walzer* are uniquely applicable to questions of group power dynamics. The primary difference lies in the venue (stage or public space?), audience (observers or dancers themselves?), and expressive intent of the works. Photographs at the Laban Centre in England show the *Der Titan* performers in costume, on a stage with tall risers. In addition, performance programs and reviews from 1927-1929 mark *Der Titan's* performances. *Walzer*, on the other hand, has no such markers.

Laban's writings distinguish between two types of dances, supporting the idea that *Walzer* was a performance form meant for the benefit of the participants, not for an audience. Dances like *Der Titan*, which used a massive stage performance to express an idea or character, were considered choric dance plays, whereas movement choirs allowed performers to express themselves. Referring to the latter in his essay "Choral Art Forms" he wrote, "choral dances have, however not proved to be effective stage works, because more than singing and speaking, choral dancing does not endeavor to

speak to a watching public (1).” Whereas *Der Titan* was a choric dance play, *Walzer* fits Laban’s definition of a movement choir in that it used simple body movements, complicated formations and was not designed to be performed on a stage before an audience.

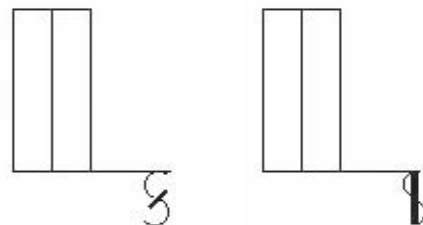
In another archival discovery that helped to piece *Walzer* together, I found the original musical accompaniment. The front page of the score lists a code ‘O-6558’ and mentions Gounod’s *Faust*. A 1927 Odeon recording #6558 of the popular 2nd-act waltz from *Faust* (Strauss), which I discovered housed in an archive at the University of Santa Barbara, vastly clarified the structure and timing of the dance. The music revealed an analogous relationship between the choreography and the musical structure that was particularly helpful in decoding the many types of repeat signs, many of which are out of common usage.

Movement material in *Walzer* is straightforward and athletic, well suited to amateur performers. At the level of the body, the notation indicates mostly steps and torso movement (which, at that stage in the development of the system, included accompanying arm movements). Complexity in the score lies instead at the level of the relationships between dancers. There is much more information contained in the floorplans and relationship bows in this score than for body parts on the staff.

Floorplans and scoring details support my assertion that *Walzer* was egalitarian in structure, process-oriented, and designed for self- and group- expression. The floorplans are square, rather than rectangular, indicating the absence of the usual proscenium “front”. In each diagram, dancers are arranged in geometric, usually symmetrical shapes. Facings relate to the inside or outside of groups rather than one cardinal direction or wall of a room. Dancers in a movement choir related to space mediated through others, rather than through the visual frame of the proscenium arch. To maintain these spatial relationships, dancers had to adjust their spacing in minor ways in relationship to the group as a whole. It is this type of attention and adjustment that makes movement choirs egalitarian.

I also met symbols that I could not initially decipher, such as a small s-shaped line arranged around a meeting line. This symbol always occurred in tandem with a similar symbol, a more curved s-shape around a diagonal line (see fig. 2). Each of

Fig 1. The ‘s’-shaped symbol. Next to the left-hand staff, the ‘s’ around a small diagonal line indicates passive weaving. The ‘s’ shape on the right, arranged around a meeting line, is active weaving.



the s-shape symbols appeared to the right of the staff, and the two types of symbols always appeared together for neighboring groups.

In an educated guess, I interpreted that the dancers would meet (hence the meeting line) and weave around each other. The group with the meeting line would weave “actively”, taking bigger steps, while the group with the small diagonal dash would accommodate the other group. In this reading, the section flowed organically, confirming that my decision was consonant with the choreographic logic of the dance.

These intricate spatial relationships and abstract geometric forms are quite different from the underlying organizational principles of uniformity present in Nazi spectacles. Historian Karl Toepfer explains that in Nazi propaganda “*thingspiels*”, huge masses of performers created formations to be viewed from above and played out allegorical narrative story lines. The massive formations depicted symbols associated with Nazism, such as the swastika or eagle (Toepfer 320). Movement choir formations, in contrast, were executed to produce a group kinesthetic sensation among the participants.

How does one reconstruct a work with no single definitive performance? This question is familiar to dance directors, but is even more pressing with a form such as the movement choir. It may be more appropriate to reconstruct the practice itself. My project thus incorporated some of the social structure and pedagogical method of a movement choir group. In the spirit of *gemeinschaft*¹, or community, I sought amateur dancers as performers, ultimately working with nine beginning-level undergraduate students in an elective-class setting. This group met twice weekly for ten weeks. On three occasions, it expanded to include a larger network of the students’ friends and acquaintances. In class meetings, the nine students learned about the social and historical context of *Walzer* through discussion, readings and lecture. They used floorplans and my demonstrations to learn movement material.

In the three larger group meetings, the core group of nine acted as leaders for the larger groups of about forty invited guests. Like movement choirs of the 1930s, the emphasis was on playful practice rather than final performance. In most cases, there were no outside observers, so participants performed for their own benefit.

Contemporary flash mobs provide a helpful lens for understanding movement choirs. Flash mobs are performances by large masses, usually planned as a surprise to the

¹ Counsell discusses conflicting conceptions of social organization in early twentieth-century German thought; thinkers placed the negatively viewed *Gesellschaft* (society), an idea based on economic relationships between individuals, in opposition to *Gemeinschaft* (community), or organization based on family and group identification. He argues that movement choirs fostered group feeling associated with *Gemeinschaft* (157).

viewing public. In 2003, Bill Wasik, a journalist who claims to be the inventor of the flash mob, used an anonymous email campaign to capitalize on the powerful social pull towards conformity that is a reality of counterculture. Wasik experimented to see how large a crowd he could draw to public performances of random activities (Wasik 2006, 56-66). Like Wasik's, this project used email messages of obscure origination to draw participants. Posed to friends and acquaintances as invitations rather than advertisements, they communicated exclusivity and referred the invitee to a website with logistical updates. I promoted the reconstruction events as if they were flash mobs in order to access the same recreational, social motivation that drove a movement choir group like the one that performed *Walzer*.

This use of email disrupted the participant's experience of time by obscuring whether the event was a past dance or a present-day flash mob. In flyers and posters, I used images of the present dancers that recreated in detail the archival images I had found of movement choir participants; I placed these reconstructed archival images, collage-style, inside historically appropriate Bauhaus-inspired graphics. Publicity for these events thus combined faux historical photos of present dancers known by the invitees with a seemingly historical presentation. In a conflicting move, these vintage-inspired images were received instantly through email. To further invite play with historical time and challenge the role of historian as authoritative, I also infused one of the large group performances of *Walzer* with movements from contemporary social dances, such as the *Macarena*.

Performers in 1930s movement choirs learned their parts by reading notation scores like the Vogel score used in this project (Doerr 2008, 109-110, Priest 76-79). These written instructions powerfully distributed agency along with complex choreographic information to all performers. In this project, Labanotation floor plans taught the nine dancers their spatial patterns. Written word scores shaped performances in a later installment of the project, the *Arch Park Event*, with the goal of creating a highly organized, yet improvisational, mass performance. These simple word scores foregrounded the interpretation and loss of detail in reading and writing by creating instructions of difficult or impossible execution. I gave the performers the assignment to create their own verbal scores, and combined their contributions into the score that organized the *Arch Park Event*.

I developed the *Arch Park Event* to investigate how the level of determinacy in *Walzer* related to choreographic practices and political situation in the 1920s and early 1930s. *Walzer* created in 1930-33, uses set choreography; earlier movement choirs from the 1920s, in contrast, were improvisation (Doerr 2008, 103-106). Concurrently, between 1920 and 1933 Kinetography made it possible to articulate increasing levels of order in spatial organization of the movement choir. Though Nazi and movement choir performances differed in their structure and symbolism, they

can be framed as more determinate and uniform than earlier movement choirs. In this conception, the more strict unison and order evident in dancer relationships, the more Nazi the ideology of the work.

The *Arch Park Event* was meant to test this theory by playing with order and disorder in a group work influenced by my ideas about *Walzer* and Nazi spectacle. The structure of this event was far more open than the other practices of *Walzer* performed by this group. Performers were instructed to follow leaders and, at times, take leadership. This allowed the group to explore its own movement as a practice space for power relations.

There has been divergence between those who reconstruct past dance works with the assumed goal of accuracy and credibility, and those who argue for recontextualized interpretations of the intention of the historical work. Dance historians and notators have developed arguments and assigned vocabulary like ‘reconstruction’, ‘recreation’, and ‘re-imagining’ without much agreement amongst themselves. Here I must also clarify what I mean in using the term ‘reconstruction’. Helen Thomas catalogues some of the uses of contested terms in her article “Reconstruction and Dance as Embodied Textual Practice.” My use of ‘reconstruction’ aligns with Thomas’, as she writes, “I am using the term ‘reconstruction’ in the broadest sense of the word to refer to bringing back past dances (lost and found and preserved) to the stage, or in some cases on the page” (Thomas 2004, 38-39).

My process, informed by the nature of a movement choir itself, hybridizes historical and interpretive approaches. Those who re-stage works from notation scores always engage in a creative process of making the dance anew to varying degrees; this project follows the tradition of dance reconstruction, but makes more explicit that tradition’s interpretive process. These approaches, rather than detracting, provide enrichment to each other. In this way I work within the theoretical scale of “authenticity and interpretivity” established by Helen Thomas (Thomas 2003 121-144).

This project’s importance lies in the need for integration of newer theoretical techniques with established practices in dance reconstruction. My study is ground-work for further research into the political moment at which Laban joined the Nazi party. Potentially future research could make links between group movement and social and political organization, continuing to take movement choirs as a productive subject. In addition, the cultural heritage of movement choirs allows us to explore how group movement informs social organization, and to play with the types of egalitarian and complex choreographic relationships that existed in a movement choir. In the movement choir, dancers moved with heightened sensitivity to the group as a whole, with a readiness to be a leader or follower when necessary. This practice can inform the way we organize in society today, and perhaps produce new ways of organizing that can be truly democratic, allowing for many voices to contribute to power.

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A GENEALOGICAL OVERVIEW OF RUDOLF LABAN'S LEGACY IN BRAZIL

MELINA SCIALOM

Introduction¹

This presentation was the result of a research that started in 2008² aiming to investigate the pathways of Rudolf Laban's legacy in Brazil. In this research I attempted to connect theory and practice, embodied and written knowledge, science and poetics in a constant feedback between the gathered information and my interpretation of other people's experience and voices. There was also an attempt to conceive the research with a dynamic and expressive body-mind where Laban's movement principles were used to research into his own Legacy in Brazil.

The information retrieved for this research was a combination of local publications that included a debate related to Rudolf Laban and the individual history/memory of those who have been actively working with Laban-knowledge in the country. To gather the personal memories of the people that are working in the field, I interviewed a large number of people – including artists and researchers – that have published books or articles related to Laban and/or that give courses that involve the practice and transmission of Laban's art of movement³. The result of this

¹ The full version of this paper will be published at *Dance: Current Selected Research - Volume 8. (2012)* Edited by Lynnette Y. Overby and Billie Lepczyk with the cooperation of The National Dance Association, (ISBN 978-0-404-63858-0). Melina Scialom is currently pursuing a PhD at the University of Surrey in the UK and continuing to research Rudolf Laban's theories and practices focused on the work done in Brazil.

² The first result of this research was completed during the Masters research August, 2009 (Scialom, 2009)

³ The Brazilian labanists interviewed for this research were: Adalberto da Palma, Andrea Jabour, Analívia Cordeiro, Ângela Loureiro, Ciane Fernandes, Cibele Sastre, Cilô Lacava, Cybele Cavalcanti, Denise Telles, Eva Schul, Flávia Valle, Isabel Marques, Joana Lopes, Juliana Moraes, Julio Mota, Lenira Rengel, Lenora Lobo, Lia Robatto, Mommensohn, Mariangela Melcher, Marília de Andrade, Marta Soares, Maristela Lima, Marina Martins, Marisa Naspoline, Regina Miranda, Renata Macedo Soares, Rogério Migliorini, Solange Arruda, Telma Gama, Uxa Xavier and Yolanda Amadei.

investigation was an attempt to expose a heritage of Laban's knowledge in Brazil and to connect masters and disciple in order to create an understanding of the pathways of the Laban-knowledge that came from the outside (Europe and United States) to the inside (Brazil), including the internal knowledge transmission relationships created in the country.

Chronological overview of the transits of Laban's knowledge to Brazil

"Laban in Brazil" is built of a plurality of characteristics that are revealed through a combination of different and unique artistic identities. The history draws back to the first half of the 20th century, when Laban was actively spreading out his thoughts in Europe. The pioneers of the movement in Brazil were women that through their performance and teaching activities brought the knowledge from overseas and began to disseminate Laban's art of movement throughout the Brazilian territory.

In the 1930's the Brazilian dancer Chinita Ullmann (1904 – 1977) went to Germany where she studied with Mary Wigman for two years in Dresden. In returning to Brazil she started a "Modern Dance movement" (Sucena 1988). However she did not teach specifically Laban's art of movement. She was mostly engaged with teaching modern and expressionist dance in studios in the state of São Paulo.

The first person that arrived in Brazil with a specific Laban repertoire was the Hungarian Mrs. Maria Duschenes (1922-). In 1940 she arrived from England establishing herself in the city of São Paulo. At the time she was 18 years old. Duschenes had studied in the Jooss School in Dartington Hall in England. She left England just after the school was shut down, having completed two years of study with Jooss and Laban. In Brazil she soon married Herbert Duschenes an English architect that also immigrated from England to Brazil in the same period (Navas & Dias 1992). Since her arrival in Brazil up until the end of the 20th century she taught Laban's art of movement in her home studio. According to Maria Duschenes' pupils, she is still alive, however she has a medical condition and has not been available for any kind of contact.

In the late 1950's the French Renée Gumiel (1913 – 2006) arrived in Brazil. Gumiel studied in the first class of Jooss' School in Dartington Hall (from 1933 to 1936). After completing her studies she achieved a "certificate in choreography" with Rudolf Laban himself (Navas and Dias 1992). She established herself in Brazil in 1957, teaching what she would call "modern dance" in her private studios and in professional dance and theatre companies. Gumiel developed and influenced a large amount of artists (dancers, choreographers, actors and theatre directors). She was acting on stage until her death in 2006.

In the late 1950s and early 1960s, the Polish Yanka Rudzka (1916 -) and the German Rolf Gelewsky (1930 – 1988) took to Brazil an expressionist and European modern dance repertoire that they acquired with Rudolf Laban's pupils in Europe. Although they have no direct relation to Laban himself, the memories and history from modern dance movement in Brazil connects them to the Laban knowledge (Amadei 2006). Rolf Gelewski was a student of Mary Wigman in Germany and Yanka Rudzka went from Poland to Germany to study with Mary Wigman and then with Harald Kreutzberg. When Rudzka arrived in Brazil she studied with Maria Duschenes, where she acquired systematic knowledge on Rudolf Laban's practices.

Still in the 1960's the country received a visit from Rudolf Laban's daughter and scholar Juana de Laban. At the time she was in a trip sponsored by a Fulbright grant and gave lectures in the Federal University of Bahia (Leão s.a.). Lisa Ullmann also visited the country in 1978 and was received in Maria Duschenes' studio in São Paulo, where she taught a week long intensive course.

From the late 1960's and early 1970's the transit of artists started to increase and the information began to be more accessible. Other artists and physical education teachers were able to travel and acquire knowledge abroad. This is the case of Ana Maria Vieira, Guiomar Meirelles Becker and Eva Schul that were mentioned in interviews as having been reference to Rudolf Laban's practices and theories. There is not much information available about the first two apart from that fact that there are testimonies that they included Rudolf Laban's movement principles in their teaching. However, Eva Schul was a pupil of Hanya Holm in the United States during seven years, before immigrating to Brazil in 1956. Her students mention that in her teaching and practice she passed on the knowledge of the expressionist dance, and she was the means where people learned about Rudolf Laban.

It was in the late 1970's that Irmgard Bartenieff's influences began to reach Brazil, mainly through the repertoire of Regina Miranda. Miranda is a Brazilian dancer that went to the United States to pursue studies on psychology and in dance. She studied with Bartenieff in the Dance Notation Bureau in New York in the mid 1970s and returned to Brazil in 1978, the same year of the publication of Laban's "Mastery of Movement" in Portuguese. One year later Miranda published her own book *Movimento Expressivo* (Expressive Movement) containing the basic concepts of Laban's movement theories (Miranda 1980). She started to teach Rudolf Laban's principles and Bartenieff's Fundamentals and founded a dance company that has been active since the 1980's.

In the beginning of the 1980's the Brazilian Maristela Lima returned to Brazil from her PhD in Temple University (USA) where she thoroughly studied Rudolf Laban's educational practices and theories. She started applying them in her classes inside the physical education course from the Federal University of Viçosa (in the state of Minas

Gerais). In the same period, the Brazilian dancer Lenora Lobo, after her studies with Maria Duschenes in Brazil went to the former Laban Centre in UK to specialize herself in Laban's Choreology. When she returned to Brazil she worked with Maria Duschenes then she established herself and her dance company in Brasilia (central west part of the country).

In the end of the 1980's the number of people that left to specialize themselves abroad in Laban-related topics started to increase. Laban Centre in the UK and the Laban Institute of Movement Studies (LIMS) in USA were the main destination of the Brazilian dance and theatre people. However some also sought for Universities as a place for their specialization (mainly in the USA). They returned to Brazil as specialists and Doctors, establishing themselves as teachers in Universities throughout the country. In the late 1990's and early 2000's the number of people that were Movement Analyst Certified (by the LIMS in US) and Laban-specialist (certified by the Laban Centre in the UK) increased.

As time went by, the number of people that have been 'multiplying Laban' in Brazil has been exponentially increasing. Starting from the foreign immigrants and further on the Brazilian natives, Laban's legacy and practices were spread throughout the vast Brazilian territory. The desire of the Brazilian body for the modern and expressionist dance sustained an ever lasting quest and multiplication of Laban's principles of movement and dance.

Space and time projections

Apart from Eva Schul, the first actual Laban pupils that set down to establish themselves in the country were escaping from a difficult situation in Europe (just as Rudolf Laban did in most of his life). The transit of people from the South American continent to Europe was not an easy going task and most of the artists had to stick to the information and repertoire that was brought in by the immigrants or by the ones that could afford and risk the trip overseas.

The testimonies collected revealed that from the 1980's the Brazilian government started funding individual, artistic and professional development in the arts and art-education field (which provided a chance to several artists to acquire their Laban-certification). The performing arts and higher education courses were starting to develop and needed to invest in the qualification of personnel to compose the teaching staff of the emerging university courses. Some international academic institutions also offered funding. This allowed many artists to create bridges with the Laban specialized centres. However, some of the people interviewed accounted that they struggled to raise private funds and at times even sold their properties in order to travel abroad.

Although today the displacement overseas is not so much of a trouble as in the past, the presence of Laban-knowledge in the artistic, educational and academic field is not as strong as it could be, regarding the amount of people in the country that are qualified to transmit the knowledge. However directly or indirectly Laban's art of movement is present in the main educational institutions and universities in the country.

Up until today Mrs. Duschenes resists as an icon of the Brazilian scene of art of movement practice. During approximately fifty years, Duschenes taught art of movement including notation to a great variety of people – from children to professional dancers, teachers and laymen (Roizenblit & Bogea 2006). In this way, she contributed to the development of many dancers and Laban-specialists in the country.

Collecting and connecting memories

The principal source of information related to the memory of the people that are still alive and active in the Brazilian scenario of Laban movement studies and practices was gathered through orality. With the material collected from the interviews I drew a picture of the overview of each person and their individual Laban-genealogy. This provided me the information I used to draw the genealogical Laban-knowledge line in the country. The current picture of uses and adaptation reveals unique characteristics as to how a specific cluster of thoughts and embodied practices travelled across the ocean and was multiplied as educational artistic material and knowledge.

The main task of this research was to bring to life the mapping of the labanists in Brazil according to their individual master-disciple relationship. In tracing the connections between people and their masters an image of a tree came forth: the *Ficus elastica* – a sub species of the Fig Tree. This is a tree common in Brazil which has aerial roots that burst from the branches and grow downwards as to reach the floor and become an auxiliary stem and root to the ground - Just as the lines drawn from the master-disciple relationships of the Laban-Knowledge transmission in Brazil.

The tree representation of a historical pathway is a “modernist” type of thinking – just as the period where Rudolf Laban's thoughts were conceived. In this representation Rudolf Laban acts as the sap (the vital juice that circulates on a plant), feeding into each one of the people located in its structure, while each one has its vital function in the whole and contributes to the life of the organism. It is a dynamic living structure of Laban-knowledge that is in constant growth and transformation - in the same way as Rudolf Laban's life and free flowing mind.

This analogy was inspired by the visceral testimonies collected from the Brazilian's that dedicate themselves in keeping alive Laban's art of movement in the country. From small acts of dance practices with communities to international conferences, Laban is moving, in different levels, through different means and inhabiting different bodies as much as each one manages to feed itself from it.

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ABSTRACT

VISIONARY WOMEN LEADERS: A LOOK AT THE INTERSECTION OF LABANOTATION AND THE LIVES OF ANN HUTCHINSON GUEST, LUCY VENABLE, AND ODETTE BLUM

VALARIE WILLIAMS

With one publication in 1928 Rudolf von Laban presented a unique means for writing down movement of the feet, arms, and head in various rhythms. On its own the publication *Schrifftanz* did not change the course of how dance was documented in the early 20th century, however, it did provide the impetus needed for others to develop the notation system so that it could eventually capture aspects of any type of movement. Ultimately, three women in the United States and England took the vision of Rudolf von Laban, and with their expertise as dancers and passion for dance, brought Labanotation to life. Ann Hutchinson Guest, Lucy Venable, and Odette Blum became driving forces behind the development of Labanotation as a tool, for documenting not only dance, but also for the analysis and coding of movement.

Common to all were their outstanding abilities to lead, yet their leadership in the field of Labanotation provided their common bond. Ann, Lucy, and Odette developed as leaders in a discipline where women exemplified the majority population. Their stories provide insight into the multiple methods women employ to achieve world-wide recognition for individual achievement. These three women's unusual lives and their fascinating journeys involve one particular focus: Labanotation. The paths they navigated led to varying experiences that allowed each woman to develop into a professional dancer, notator, and leader. Labanotation served as the common thread that wove the women's lives together and provided a point of entry for examining lessons learned through their individual stories. While no generalities can be drawn and applied to *all women*, individual characteristics of each of the women can bring to focus aspects of women leaders working passionately toward a collective goal and of women leaders pursuing a profession.

In this paper I will examine Ann, Lucy, and Odette's placement in history coupled with life circumstances and life choices in order to better understand who they were and who they would become--strong leaders in, not only the discipline of Labanotation, but also the field of dance. In addition, I will reflect upon certain aspects of their lives within the context of the growing scholarship on women's leadership.

PANEL DISCUSSION / ABSTRACT

IT'S ELEMENTARY DEAR RUDOLF: NOTATION AND DANCE TEACHER EDUCATION IN THE UK

SHELLY SAINT-SMITH, VICTORIA WATTS, ROSEMARIE GERHARD, KENDRA JOHNSON

The Royal Academy of Dance (RAD), London, is the only dance institution in the UK where dance teacher education is the focus of all of its programmes. It is also unusual in that it teaches both Labanotation and Benesh Movement Notation to all undergraduate students and includes notation study as part of the majority of programmes of study offered. There are currently six lecturers who are certified or have sufficiently advanced theoretical understanding to teach notation, one of whom is certified to teach both Labanotation and Benesh Movement Notation. Despite such a strong skill base, RAD students do not have an opportunity to study either system of notation beyond elementary level on any programme. When considering the future of dance teacher education and dance study within the UK, this raises several questions: is an elementary level of notation sufficient to enable effective analysis, documentation and reading of movement as part of dance study? How do we guarantee the future of notation study and teaching if there are limited opportunities to explore notation beyond elementary level? Will changes proposed by the current government pose further restrictions and result in a 'dumbing down' of dance as an academic subject?

This panel will present and deconstruct a model of notation delivery as used by lecturers at the RAD. It will consider the education potential of such a model as well as the particular challenges faced by notation and dance teachers working within Higher Education in the UK today.

ABSTRACT**NOTATION AS A RESEARCH TOOL****ROSEMARIE GERHARD**

Since the age of Romanticism ballerinas have dominated the ballet stage. Comparisons between ballerinas have been encouraged by the fanaticism of balletomanes, rivalries between dancers, and partisan writings of reviewers. However, even less partial accounts of ballerinas' performances have been unable to pinpoint exactly what distinguishes one dancer's interpretation from another.

While notation is frequently perceived as a tool for preserving dance works, this presentation uses Labanotation to analyse two ballerinas performing the same classical variation in order to argue for the potential of notation as a research tool.

OSCAR TARRIBA AND HIS EDUCATIONAL LEGACY

PALOMA MACÍAS GUZMÁN

Abstract - This record is an effort to preserve part of the Spanish dance repertoire of the Mexican dancer and teacher Oscar Tarriba, and also to rescue his educational legacy. Because the visual record in video is not considered as a sufficient tool to demonstrate the technical issues that can be worked with this repertoire, it is necessary to use notation systems as a support for the teacher or the student of Spanish dance. The combination of visual and notational elements of some of the sequences that are part of the selected dances, along with a visual record of the whole dance, is considered desirable to provide a comprehensive referent to those who teach or learn this material. However, the use of this record cannot replace a teaching-learning process. According to this didactic approach, a record was made in video, in Motif Writing and in a music score of those fragments of the dances that can be developed as independent sequences for technical work. The registration of castanets and footwork was done using notational Systems adapted to Spanish dance. In a broader perspective, this project represents a significant progress for the widespread use dance notation for Spanish dance in Mexico and abroad.

1. Introduction

The transmission of traditional and stylized Spanish dances, as well as the associated knowledge (history, paraphernalia, etc.) has been done predominantly by imitation and oral tradition, which necessarily introduces alterations to the original sequences and steps according to the criteria and capacities of the transmitters and receivers of this legacy.

Another problem related with this mode of transmission is the loss or more intangible elements as the style of dance and in extreme cases, the meanings of some of the sequences and movements. Therefore, the conservation of this dance repertoire is desirable for several reasons (Macías, 2007):

- From an educational point of view, the teaching of these dances has numerous advantages as they promote coordination, laterality, balance, use of the space, direction, and in some dances, the relationships with other dancers.
- Many of these dances are also remarkable for the use of castanets in a very complex way. Therefore, the practice of them encourages the practice of an instrument that has gradually fallen into disuse.
- Finally, the practice of these dances enriches significantly the education of the students and their vision of the Spanish dance, allowing them to identify and distinguish the original proposals from plagiarism. It also helps, through an adequate training to the appropriation and recreation of steps and sequences in the public domain, avoiding the simple reproduction of them.
- Additionally, there are other reasons for the preservation and transmission of traditional and repertoire Spanish dances in countries like Mexico, as many Mexican dances contain sequences and steps of several of traditional Spanish dances, which makes convenient a minimal knowledge of their sequences.

2. Options for conservation of the dances

Traditionally the teaching of Spanish dance has been performed based on the criteria and knowledge of each teacher, using the imitation of movements as a dominant strategy in the teaching-learning process. This situation involves the risk of a lack of common criteria to analyze, record and teach the steps of the different genres of Spanish dance, as well as confusion and conflict between the approaches of different teachers and in extreme cases, a poor teaching and learning the technical and stylistic elements of the Spanish repertoire. In some cases, the student learns the dances without a previous training or exercises based on specific sequences.

The main advantage of this mode of transmission is its experiential nature, but it also carries great risks. In the first case, the student takes the experience of the teacher directly, which can be a very enriching process if the teacher learned the dance in a favorable context in terms of historical aspects, and the conservation of meanings and styles, and also with adequate technical performance. Otherwise, it is likely that the knowledge transmitted to the student is incomplete or is distorted by technical gaps and / or misinformation of the teacher. Moreover, the transmission of traditional repertoire in this way necessarily requires a continuity of generations, if the teacher dies and none of his students teaches the dances to the new generations, this knowledge will be lost forever.

Today, the rise of video recording has allowed the registration of many dances, solving in appearance the problem of preservation and transmission of the repertoire, providing an immediate recording, which is visual and in appearance easily interpretable.

However, the disadvantages of this option are: the reduction of a tridimensional phenomena to a bidimensional image, the distortion of the expressive qualities of the movement, and the frequent use of close up, panning, zooming, etc, which difficult the correct documentation of the dance. Additionally, the reference point of a video is usually the viewer and not the performer, which sets a difficulty for the analysis and interpretation of visual information. (Landborn, 2002). Another factor that adversely affects such records is the fast obsolescence of video technology and the natural deterioration of the media, which require frequent transfers from one format to another

The use of notational systems to record the movement is another resource, which has a great value not only as a means of recording and preservation of dance, but as a powerful educational tool, Hutchinson (1995) notes that the knowledge gained on understanding what to do and why may help to obtain a mastery of technique and also to improve the quality of execution.

Regarding the Spanish dance, Friedrich Zorn did one of the earliest written records for the dance “La Cachucha” (Hutchinson, 1981). Since then, there have been several records, the most notable of them are in a narrative form (Otero, 1912; Borrul, 1982; Mariemma, 1990 and Grut, 2002) and in Labanotation (Hutchinson, 1981; Vittucci, 1991).

However, the use of Labanotation for the recording and preservation of Spanish dances in countries like Mexico faces several obstacles (Macías, 2007):

Like any notational system, Labanotation is the result of a series of selected operations of the relevant properties of the referent (in this case, the movement through different actions and their distinguishing factors: levels, dynamics, time, weight, flow, space, form, etc.), which are reflected, in the formal properties of the notation, but not in a transparent form (Martí, 1999). This feature restricts access to Labanotation, since reading and writing involve a systematic process of previous training in theoretical and practical issues. Due to this, the learning and the usage of dance notation are still in an emerging stage in Mexico. On one side this is due to the lack of choreological training centers and, on the other, it's due to the reluctance of many members of the Mexican dance community to learn and apply notational systems. So, it is necessary to demonstrate to them that, if applied properly to solve specific problems, notation can be a useful and friendly tool.

The above discussion highlights the inherent complexity of the registration, preservation and transmission of Spanish dances. One of the main conclusions is that no one of the three above analyzed ways is sufficient by itself to make a complete and efficient registration neither a satisfactory preservation nor transmission of the Spanish dances. To achieve this goal is essential to use each of the three routes and

optimize their application, according to the context and circumstances under which each process is performed.

3. The record. Justification, contents and guidelines.

During the first half of the twentieth century in the late 70's, the Spanish dance education in Mexico was characterized by the dominance of traditional and stylized Spanish dances. One of the most notable artists, was Oscar Tarriba (1908-1986), an important dancer, choreographer and teacher of Spanish dance (Image 1). He was born in Culiacán, in the Mexican state of Sinaloa, and spent his childhood in San Francisco, California. He started taking dance lessons in 1917, in Los Angeles, with Theodore Koslov and Adolf Bohm (ballet) and with Billy Richie (tap). His training in Spanish dance began in 1932 with José Fernández, Antonio de Triana and Asunción Granados (Delgado, 2009).

His career as a dancer reached its peak in the decades of the 50's and 60's of the last century and, later on, he taught at his private studio until the middle of the 80's. His activity as a teacher was not limited to teaching traditional Spanish dances but he also choreographed many important pieces of the Spanish musical repertoire. As a very educated man with a deep sensitivity, he searched about music of less known composers and he worked with different flamenco styles too.



Image 1. Oscar Tarriba

The importance of this legacy is not only regarding artistic or patrimonial issues but the development of very solid technical skills needed for its performance due to the complexity of the steps and movement sequences. These involve footwork, playing castanets, the coordinated movement of the arms, head and torso as well as traveling through the scenic space.

Oscar Tarriba never recorded his choreographies in any way and, for years, they were taught orally by his disciples. The only known record of most of his dances was made by Ana María Sánchez (1920-2010), a disciple of Tarriba who studied with him for more than 30 years (Image 2). She developed a personal system for her own use consisting of a verbal description of the main body actions, and an acoustic description -using onomatopoeia- for the

footwork and the castanets motifs. She also collected all the piano scores with the arrangements done by Tarriba and the costume designs for each dance. She was the informant of all the dances included in this record, including the staging, piano scores, and costume designs.

Nowadays, despite its technical and artistic value, this repertoire has been gradually forgotten and it is in danger of being lost forever. This situation threatens with the prevention of conveying the technical and stylistic elements contained in Tarriba's choreographies to the new generations of teachers and Spanish dance performers. This project is an effort to preserve part of the repertoire of Oscar Tarriba as well as to rescue his educational legacy.



Image 2. Ana María Sánchez

The record -made with educational purposes- is the first stage of a larger project that aims to develop a more detailed record in Labanotation of Oscar Tarriba's choreographies with the goal of preserve them as a heritage. The objective is to be a support for the staging of Oscar Tarriba's dances (or significant fragments of them) that can be relevant for teaching a solid technique foundation for the performance of traditional and stylized Spanish dances. Thus, it consists of:

- General information about musical or historical aspects related to the dance, biography of the composer, structure of the dance and other relevant issues.
- Video of the relevant parts of the dance.
- Scores in motif writing of the relevant parts of the dance.
- Scores in a special notation of the castanets sound motifs.
- Video of the whole dance.
- Music score of the whole dance.
- Music and castanets score of the whole dance.
- Soundtrack of the dance, with and without castanets.
- Images of the costumes designed by Tarriba or inspired in his designs.

At present, the record is composed of ten dances. Three of them belong to the traditional repertoire and the version registered is the same as the one taught by Oscar Tarriba. The remaining eight dances are original choreographies of him. Table 1 contains the name of each registered dance and information about the composer, the choreography and the technical level needed to perform it.

Although Oscar Tarriba's repertoire is very broad, these dances were selected because they were taught in several courses. This condition allowed me to identify the most difficult sequences of each one and create a proposal of the best way to teach them.

Table 1. Traditional and Stylized Spanish dances included in the record.

Dance	Composer	Choreography	Technical level
Olé de la Curra	Popular music	Traditional	Beginner
Panaderos de la Flamenca	Popular music	Traditional	Intermediate
Malagueñas populares	Popular music	Traditional	Intermediate
Aires Andaluces	Guillermo Gómez	Oscar Tarriba	Intermediate
Carmen la Sevillana	Francisco Balaguer	Oscar Tarriba	Intermediate
Rumor Andaluz	Manuel García Matos	Oscar Tarriba	Intermediate
Verdiales	Popular music	Oscar Tarriba	Intermediate
Puerta de Tierra	Isaac Albéniz	Oscar Tarriba	Advanced
Andaluza Sentimental	Joaquín Turina	Oscar Tarriba	Advanced
Polo Gitano	Tomás Bretón	Oscar Tarriba	Advanced

Source: Macías (2011)

3.1 Methodological guidelines.

The goal of the record can be accomplished only if the user has learned and performed the dances with the supervision of a qualified teacher who knows the repertoire. In this sense, the video of a whole dance -or a fragment of it- is just a support for practice and memorization, but it cannot be used without previous knowledge, which has been acquired through a teaching-learning process.

The proposed usage of this material in a Spanish dance class regarding Oscar Tarriba's repertoire is:

- To read the general information of the dance in order to situate it in the proper context.
- To review and explore the scores in motif writing and, afterwards, doing the same with the scores of the castanets and the ones of each choreographic sequence to minimize errors and omissions that may occur when the process is based only in memory or in the review of videos.
- To learn progressively the above-mentioned sequences for the dancer/student to be trained before the staging of the whole dance. These sequences may be practiced with variations and using different music depending on the needs of the teacher or the performer.
- To practice playing castanets with the score and soundtrack.

With the exception of some of the scores and the soundtracks of the castanets, the rest of the elements of this record have been applied successfully in groups of Spanish dance students at the National School of Dance "Nellie y Gloria Campobello" in Mexico City, institution meant for dance teachers training. This material is useful

due to its pedagogical orientation as well as the fact that it allows a practical application of the contents of some theoretical and practical subjects like Spanish Dance Technique, Motif Writing, Music, History of Spanish Dance, among others.












The systematic utilization of this record and its methodological guidelines began in the present school year with the “Repertoire of Spanish Dances” subject. Some of the recorded choreographies of Tarriba have been taught to ballet students at the National School of Classical and Contemporary Dance in the subject of “Spanish Dance” as well.

3.2 The notation of the sequences.

Motif Writing has been used to describe the essential choreographic elements that need to be fully understood for the proper execution of sequences with relevant technical difficulty. These sequences are fragments of Tarriba’s choreographies and the selection of the above-mentioned fragments is based on my own teaching experience.

There is an additional special notation system for footwork which is compatible with Motif Writing. It was created by Adair Landborn, a flamenco teacher and Laban analyst, and it has proven its utility for recording and teaching Spanish footwork. Table 2 contains each symbol and what it represents






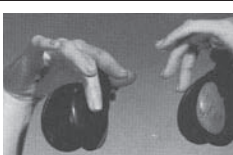


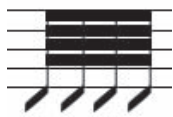



Table 2. Notation for Spanish footwork.

Symbol	Part of the foot	Image
	½ ball (½ toe)	
	heel	
	½ heel	
	toe	
	whole right foot	
	whole left foot	

Sources: Landborn (2002) and Martínez de la Peña (1969)

A sheet for the castanets motifs is included along with the movement notation. The castanets score is based on the notation used by Hutchinson (1981), but it has a special symbol for each basic stroke, as shown in Table 3.

Table 3. Notation for castanets.

Symbol	Stroke	Image
	With the left hand	
	With the right hand	
	With both hands simultaneously	
	The top layer of the right castanet strikes the right edge of the left castanet	
	Each finger of the right hand slides on the castanet.	
	Each hand holds a closed castanet. The left side of the right castanet strikes the center of the left castanet.	

Sources: Bennahum (2000), Macías (2011), & Udaeta (1989)

The information for each sequence is presented in a special arrangement in a pdf file which includes the video and the score in Motif Writing or/and notation for footwork and the score for the castanets. so the user can see the visual and notational elements that will facilitate the analysis and practice.

4. One example: “Carmen la Sevillana”

This section presents some relevant elements of the record of one of the selected choreographies done by Oscar Tarriba and contained in the report done by Macías (2011). The music of “Carmen la Sevillana” is part of an operetta of the same name composed by Francisco Balaguer in 1943. Although this piece is identified as a “gypsy Zambra,” there are no historical references about the origin of this term. Matteo (1993) notes that today the Zambra dance is performed by women, and originated in the caves of the Albaicin, which remains as one of the favorite pieces for the entertainment of tourists. It is the most Arabic flamenco dance, and it is danced usually bare feet with the accompaniment of cymbals (chinchines). In the musical aspect, the Zambra is according to Cano (1991) “... a binary rhythm with a constant cadence and variable expression, as many of the gypsy rhythms widespread in other countries [...]”

This Oscar Tarriba’s choreography is based in some elements considered as characteristic of the Zambra, such as simulating the touch of the cymbals with the castanets in some sections, the continuous spins, and the use of the torso in some sequences. As an element of stylization, it is performed with castanets and heels and includes a very strong footwork at the end.

The information displayed above is an extract of the general information sheet included in the record of this dance (Macías 2011). The information includes the following items: author of the music, author of the choreography, name of the informant, performers of the dance in the videos, origin of the piano recording, and general information.

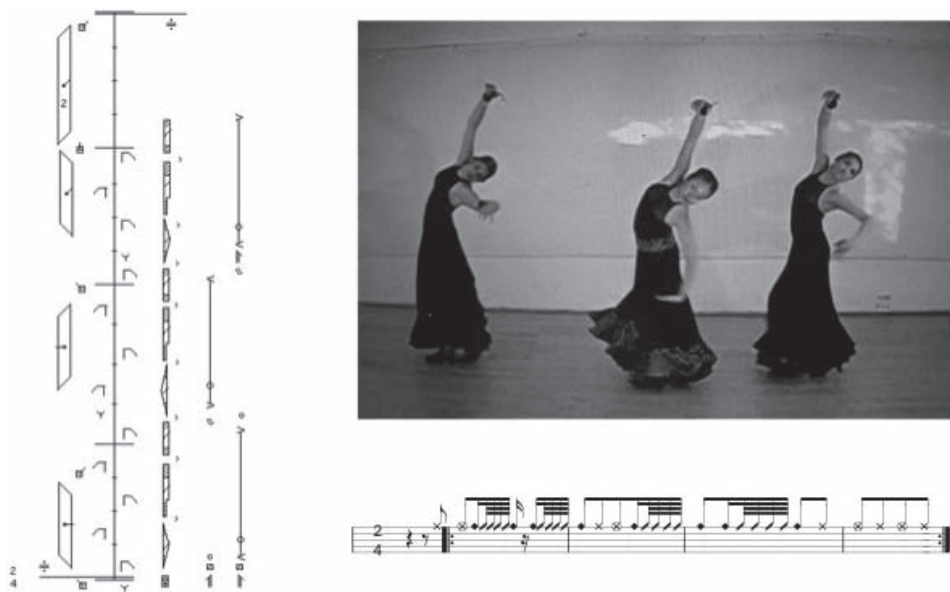


Image 3. “Carmen la Sevillana”: steps with turns and torso tilting

For this dance, three sequences were identified as relevant due to their technical level. Image 3 depicts the information for the first sequence (turns with torso tilting), including the scores in Motif Writing and in notation for castanets, as well as an image extracted from the video recording. It is important to remark that in this case the score in Motif Writing includes one symbol of the notation for footwork developed by Landborn (2002), corresponding to the toe.

Image 4 contains the information for the third sequence, with footwork, then, the main notation used is that developed by Landborn (2002).

The record also includes the video of the whole dance, performed by three students of the National School of Dance “Nellie y Gloria Campobello”, who staged it as part of the subject “Stylized Spanish dance technique”

The music scores include one only for piano, and one for piano with castanets. In this case, the music score was copied from an old photocopy of a manuscript, collected by Ana María Sánchez which includes the arrangements done by Oscar Tarriba to the original music. The old and the new scores are shown in image 5. These new scores are the sources of the MIDI soundtracks of the dance, with and without castanets.

The record includes a suggestion for costumes, base on designs of Oscar Tarriba. As the costumes for Spanish dance varies considerably, depending on the fashion and the costs and availability of the materials these suggestions must be considered only as a reference.

5. Conclusions.

The conservation of some traditional and stylized Spanish dances is desirable due to their potential in improving the technical skills of the performers, and also because they require an intensive use of the castanets and they give also referents for the creation of new dances as well as the documentation of the origins of some traditional Mexican dances. In this sense, this project is an aid for the staging and practice of a dance, but does not replace a teaching-learning process.

It is expected that through the use of this record under the exposed methodological guidelines, the reluctance of the dance students about learning and use dance notation will change, and they will consider it as good tool for solving specific problems in teaching and learning Spanish dance.

One of the risks of use Motif Writing and the notation for footwork developed by Adair Landborn is the lack of accuracy in the timing. However, the use of more accurate systems like the Labanotation is foreseen in a later stage of this Project, due to the incipient development of the dance notation in Mexico. Additionally, as more complex footwork will be incorporated with the registration of other dances, this

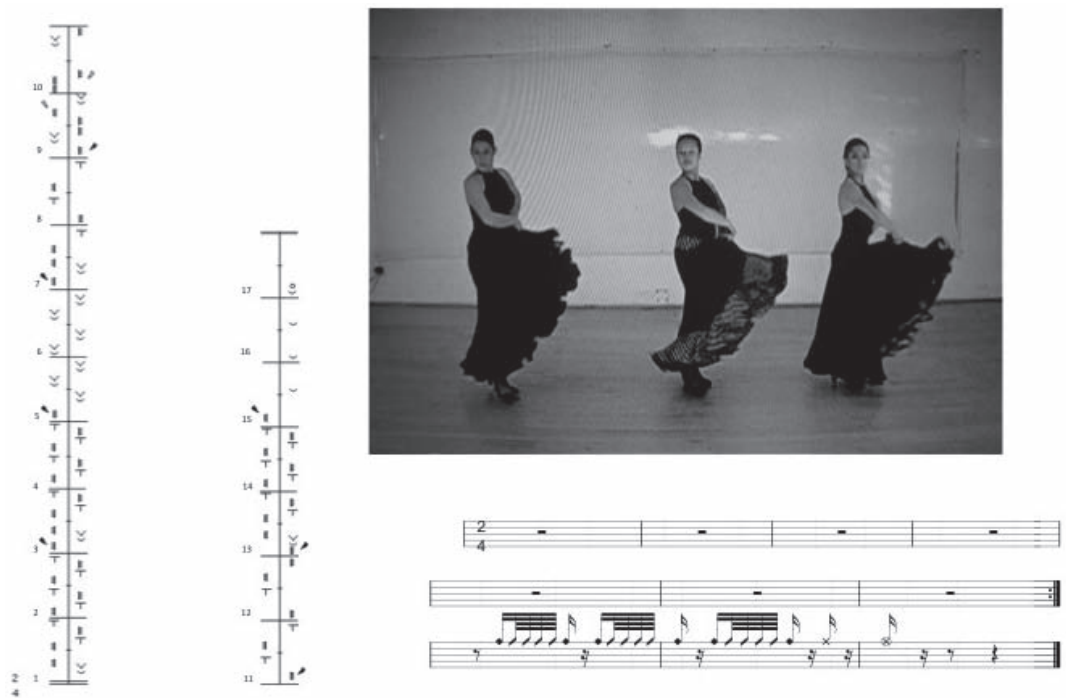


Image 4. "Carmen la Sevillana": footwork sequence.



Image 5. "Carmen la Sevillana": Original and copied music scores (the second one includes the score for castanets).

will represent additional challenges for the combination of Motif Writing with the notation for footwork, which will need to be solved in order to keep the consistency of the scores.

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VISUALIZING (THE DERRA DE MORODA) DANCE ARCHIVES. THE DEVELOPMENT OF A SOFTWARE ANIMATION TOOL FOR DANCE AND MOVEMENT RESEARCH

HENNER DREWES & LEO RENNEKE

Abstract - Dance archives provide a wide-ranging remembrance of the dance, and dance studies attempt to access this memory – especially in the dance department (Tanzwissenschaft) at *Salzburg University* where the academic and creative interaction of dance studies and the *Derra de Moroda Dance Archives* is seminal, significant, and – unique in the dance world. Traditionally, dancing relies on seeing and doing, and dance studies rely on verbalized and visual dance material mostly generated by referential memory. The *Salzburg* profile, however, attempts to address the motorical memory as another (so far widely neglected) source of dance studies.

Visualizing (the Derra de Moroda) Dance Archives is a research project at Salzburg University, headed by Claudia Jeschke, who initiated this project together with Henner Drewes in 2008.¹ The goal of this project is to develop a new unique and methodologically highly potential technological tool that provides the possibility of accessing referential material and transferring / translating the *referentiality* into *visuality*, and thus revealing the *motoric* and *kinetic* aspects of the material. This is achieved by developing a computer application which will aid research in reconstructing dance through animated movement sequences. It will allow the transfer of movement content from a variety of sources into a visual, three-dimensional representation.

The software being developed is based on a highly modular design, dividing and grouping many complex tasks into manageable parts. A **MOV**ement-oriented animation **Engine** (MovEngine) acts as a core of a planned reconstruction tool, which extends traditional key frame animation techniques with a system of movement orientated instructions. Conceptually *MovEngine* is based on principles of movement analysis as known from systems of movement notation (*Eshkol Wachman Movement*

¹ Further details may be found on the project web site: www.movement-notation.org/VisualizingArchives.

Notation [Eshkol, 1958] and *Kinetography Laban*). In addition to the mentioned reconstruction tool, other possible applications using *MovEngine* include a variety of learning tools and animated visualization of movement notation scores.

The implementation of *MovEngine* is in progress and some core functionality has already been completed. This paper outlines these key features by describing the role of movement notation principles in the generation of animated movement. Examples are also provided with the description of the “re-animation”-process of baroque port de bras movements as a test case for historical dance research.

Background

The Derra de Moroda Dance Archives

The *Derra de Moroda Dance Archives*, located at *Salzburg University* in the *Fachbereich Kunst-, Musik- und Tanzwissenschaft*, provide an enormous collection of dance materials originated in the last centuries. The founder, Frederica Derra de Moroda, dedicated her life time to assemble this library of numerous written documents and illustrations, illuminating past cultural and theatrical life. Her interests in collecting and archiving encompassed a wide range of aspects concerning dance and dance history. While she was in close contact with other pioneers of her time, – e.g. the representatives of the *Ausdruckstanz* and Rudolf von Laban with his revolutionary theoretical findings on dance – she did not deny the heritage of classical ballet. She was less concerned with ideologies and meaning, instead she documented dance history as a whole, focusing on the variety of movement techniques and embodiment of dance structures. Today, the collection is capable to demonstrate its strength, by displaying its variety of sources concerned with physical motion and the physical experience of movement in a general and forward-looking manner.²

Dance Research

Dance scholars and researchers find here excellent conditions to examine literary and iconographic sources on the art of dance. With the establishment of Dance Studies as an independent academic discipline at the University of Salzburg in 2004, the archive became part of a broader scope of scientific activities. The Salzburg dance research attempts to focus on conceptual movement aspects in choreography and dance, utilizing the vast sources of the archive. It reveals an independent memory of kinetic and kinesthetic experiences, which cannot be expressed through other cultural discourses. The corporal manifestation of movement and dance goes far beyond displaying metaphors for general concepts and ideas. The movement knowledge denotes an integral and significant, though neglected part of our cultural heritage; in addition to a language-based and visual knowledge transferred by written and pictorial sources.

² See Derra de Moroda, Dahms & Roth-Wölflé 1982.

Accessing this heterogeneous knowledge of dance challenges dance research due to the nature and quality of the given sources. Ideally, analytic examinations of past artistic and social events may lead to re-composition and re-construction of the original material. Reviving it in research and performance allows to re-experience the kinetic and kinesthetic essence of the dance; to gain access to the content, which could not be codified in written language.

Dance research on eras prior to the invention of film and video bears an implicit limitation, concerning the availability of the actual movement material, comprising this ephemeral art. Gaining insights into this core element of dance requires a meticulous analysis of the given sources, which provides a means to extract movement information encoded in verbal description and preserved in pictured postures. The *Derra de Moroda Dance Archives* contain large amounts of drawings originated in the 18th and 19th century, depicting dance scenes and postures. Even more detailed information may be extracted out of choreographic sketches as well as floor and movement patterns, which date back to the 16th century. Beginning with the second half of the 19th century the upcoming photography complements the drawings and sketches, providing more realistic impressions of the dancers and their performance. While the sheer amount of available material is able to shed a reasonable portion of light on the dances of the past, gaps inevitably remain that need to be filled by other means: by dis-covering and visualizing body knowledge in traditional *physical reconstruction* or through newly developed technology capable of reviving the past.

Reconstruction

For a few years, contemporary dance has been getting increasingly aware of its own history and the history of dance in general. This tendency demonstrates a shift of purpose. Whereas, during the 20th century, dance was considered to be the expression of creative minds (dancers and choreographers) and thus resistant to revival, contemporary dance is placing itself in the conceptual context of culture and, thus, considering the history of dance being of equal cultural value.

The reconstruction and performance of historical dance has gained a growing popularity over the recent years. It provides a practical approach of examining the documented material and transferring it into live performance. In this process the dancer becomes an active part of research and reconstruction, establishing a physical dimension to the given pieces of information. A certain knowledge of dance style and adequate movement patterns, as well as logic and body intuition is required to successfully transform static sources into movement. However, no means of systematic analysis is provided to clarify, to what extent a reconstructed dance phrase may contain elements of contemporary movement style, imposed by unconscious habits of the reconstructing dancer. Such stylistic habits very often jeopardize the intent for 'authentic', i.e., motorically based reconstruction.

Reconstruction hints to certain research strategies and exemplifies the dichotomy between static documentation and possible physical manifestations. However, for dance research it does not always denote a practical means in the daily work process. Specially trained dancers need to be available for a time consuming process. The amount of available resources forbids the application of such a process to a broader extent. Thus, a more economic approach to visualize and animate the documented dances is needed.

During this project an alternative and innovative approach is being developed to provide an electronic tool that helps to overcome the described problems and limitations. Reviving the movement is accomplished by means of computer-generated 3D animation. The envisioned approach shall facilitate a means of efficient access to movement knowledge encoded in historical sources.

Aims and Methods

The project aims at creating a new way of using historical material in dance studies and practice. It will systematize the discourses on reconstruction and provide the missing, but more than necessary foundation for further physical research of performative practices. By applying systematic approaches to re-construction processes, solutions may be transferred to related materials, thus enabling to encompass much larger amounts of source material. Re-constructing will be made accessible in a much larger scale than by traditional means. This academic point of view has economic implications: As opposed to re-constructing dances with specially trained dancers, the project will cut down costs by saving time in general and by saving employment time of dancers.

The newly developed computer application aids research in re-constructing dance through animated movement sequences. It allows to transfer movement content from a variety of sources into a visual, three-dimensional representation. The researcher is given a great amount of flexibility, offering a wide range of possibilities and choices to connect visualized body postures to movement phrases and thus helping to re-construct the actual dance. The tool acts both as an instance of visual documentation, as well as a tool for re-composing, identifying and adding the missing pieces of the puzzle. The researcher will be able to assemble the available pieces, and creatively construct transitions between postures, actively choosing from a variety of choices.

Technical Approach

Although the graphic animation industry has developed software with amazing capabilities during the last decades, there are only limited approaches available, which fail to efficiently support the requirements for analyzing and animating dance. Currently, two basic approaches to 3D character animation exist:

- Motion Capturing is much used in the film industry and requires live actors to perform the actual movement, which is later applied to computer-generated models. Due to immense hardware costs and the unstructured output of movement data, this approach is unsuitable for our project.
- Key Frame Animation, on the other hand, allows for the generation of movement sequences with affordable software. A key frame defines a posture of an animated figure, and the software interpolates the transitions between those key frames, to produce an animated sequence. The popular choreographic software DanceForms,³ which was influenced in its development by the late American choreographer Merce Cunningham, uses key frame animation. As movement is only represented by a series of postures, key frame animation is limited in its capabilities to define movement in a comprehensive and refined manner. Key frame animation does not explicitly conceptualize movement. It rather generates movement as an implicit result of positional information.

Movement notation as a conceptual framework

In contrast to key frame animation, movement notation systems may be regarded as a more suitable and complete conceptual framework to describe movement. They form a basis for accurate description of movement, and serve at the same time as an instrument of thought.

Of the existing dance notation systems, the Eshkol-Wachman Movement Notation (EWMN) introduces several key features, which have been combined with a key frame animation technique, in order to transform it from a positional to a movement-oriented approach. EWMN defines limb movement out of a small set of movement categories, which are quantified by numerical values and hierarchically linked to represent the dance as a whole. Movements of single limbs are analyzed and described as either planar, conical or rotational movements (see Illustration 1), providing a simple means not only to denote the end position of a movement but also the movement path taken.

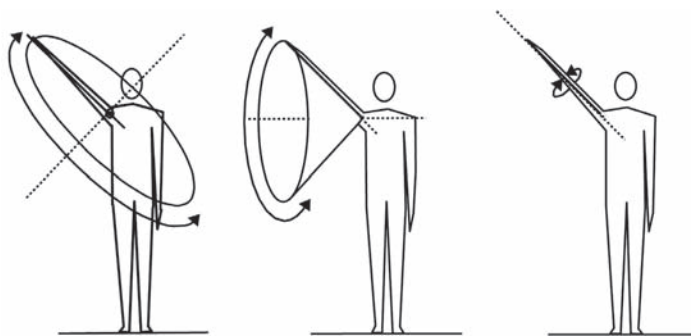


Illustration 1:
Three EWMN types
of movement: planar,
conical and rotational

³ DanceForms is produced and distributed by Credo Interactive Inc. (Credo Interactive 2011).

Furthermore this notation introduces a dynamic hierarchy between limb segments, which is dependent on the supporting body parts (e.g. mostly the feet) and thus constantly changing throughout a movement sequence. This dynamic hierarchy, as opposed to a static, pelvis rooted hierarchy known from traditional animation software, is able to model the gravitational influence on dance movement in a simplified but efficient manner.

Concepts based on Kinetography Laban / Labanotation complement this basic analysis with more complex analytical approaches, which usually denote movements of an entire limb chain (e.g. arm or leg) or weight shifting between supporting limbs. They are integrated by algorithms involving inverse kinematics. Also algorithms to determine adequate acceleration and deceleration within the defined movement paths should be found to ensure more realistic movement dynamics. In order to integrate these notation originated concepts into the animation software, they need to be translated into corresponding mathematical descriptions, which provide accurate and efficient ways to compute body postures over the flow of time.

Implementation Status

The software being developed is based on a modular design, currently consisting of two main components: The **MOV**ement-oriented animation **Engine** (*MovEngine*) and a *test application*.⁴ *MovEngine* is a software library that provides the core functionality of generating animations out of a sequence of movement instructions. Movement instructions are the basic commands to control an animation. Each of them holds a time and a duration value and usually relates to a single limb (e.g. hand or forearm) or to a limb chain (e.g. the whole arm). Different types of movement instructions denote the various constituent elements of movement: Limb directions in space, rotational states of the limbs, contacts with the floor or between parts of the body, explicit movement as one of the three EWMN types of movement (planar, conical, rotational), shifts of weight, front changes, etc. Movement instructions can relate to different kinds of spatial systems of reference (body orientated, space orientated, retentions in space), exactly as it is possible when describing movement in a notation system.

All instruction types relating to the movement of free limbs have been implemented and are working as expected. Floor contacts can be processed as positional instructions in a starting position. The instruction types relating to weight shifting and progression in space have been implemented only partially, and are not yet functioning. The *test application* is currently used to access and verify the functionality of *MovEngine*. It provides a very simple editor to create and manage sequences of movement instructions. Movement instructions need to be created using numerical

⁴ Emacadero Delphi® (Delphi 2011) is used as a programming environment targeting Microsoft Windows® operating systems. The animation system is built using the GLScene 3D library (Grange and Lischke 2011).

values for time, duration and spatial coordinates. This rather cumbersome approach should be complemented by more user friendly ways of interaction in future versions of this application or other newly designed applications based on MovEngine. While the spatial properties can only be edited through their numerical values, time and duration of instructions may already be modified using a time line view (see Illustration 5).

Once an animation is created, it can be run from within the application. It can be viewed using different camera angles, positions and zoom levels. The data can be saved to and loaded from disk files. Video files can be also recorded from within the application.

Test Example:

The baroque port de bras and the articulation of movement knowledge

As a preliminary test case of the program several animations of different port de bras in the French Noble Style, commonly called Baroque Dance, have been generated. Due to the implementation status of the weight changes in the animation program, a concentration on the articulation of the upper limbs was preferable at this stage of development. The aim of the testing was to find out the capabilities of the program in respect to the emulation of a specific movement style. The baroque port de bras is characterized by the circling of the hands and rather small movements of the forearms and upper arms that are restricted to the frontal and sideways space between the shoulder and stomach levels. These movement properties are well known to the practitioners and scholars of historical dances so that the animation results can be judged in terms of an established but mostly tacit movement knowledge. This might not be the case in other historical or archival research where less familiar dance styles will be explored but at this point our choice lends itself to the needs of an iterative development process in which an early feedback is important to adjustments in the program design.

The re-construction of historic dancing through the means of digital animation is in the same way dependent on specific movement knowledge as would be a re-construction project with real dancers in the studio. All available sources should be taken into account thus leading to an informed process of movement analysis and re-creation. The specific challenge to the researcher of dances of the past stems from the very nature of movement knowledge, an embodied form of knowledge⁵, knowledge mostly taught by way of demonstration and imitation, where verbal description is mainly used as corrective feedback.

⁵ The distinction between “knowing-how”, which is a practical and embodied form of knowledge, and “knowing-that”, the theoretical and propositional form of knowing, has been established by the British philosopher Gilbert Ryle (Ryle 1949). A similar idea was expressed by the philosopher Michael Polanyi (Polanyi 1966) who used the terms tacit knowledge and explicit knowledge.

In the case of the French Noble Style, the Beauchamp-Feuillet Notation and the books by the leading dancing masters of the time, like Feuillet, Rameau or Weaver give invaluable and rich insights into the practice. But as it is the case with most sources of a notational, iconic or verbal form, some part of the movement knowledge, due to its nature as embodied knowledge, is difficult to extract from those same sources.

As an example of an iconic source of movement, Illustration 2 shows a drawing taken from Rameaus' "Le maître a danser" from 1748. The sketches of the arms indicate the movements of the forearms as they are describing half circles from below up and from up downwards as is required in the port de bras in opposition. Besides the pictorial and verbal descriptions by Rameau, and the other authors mentioned, the Feuillet Notation gives some indication on the type of port de bras to be applied and its occurrence in the choreography but it holds very little information on the actual execution of the movement as can be seen with the notational symbols in Illustration 3. The upper symbol signifies a half circle of the forearm downwards, the reverse movement is indicated by the lower symbol.

Besides the notational and iconic information provided by historic sources it is an obvious advantage, if not a necessary condition, that the animator/re-constructor possess some practical knowledge of the dance style in question. In our case the author of the animations does have some experience in baroque dance on a medium level. A purely theoretical knowledge would have made the animation task much more difficult.

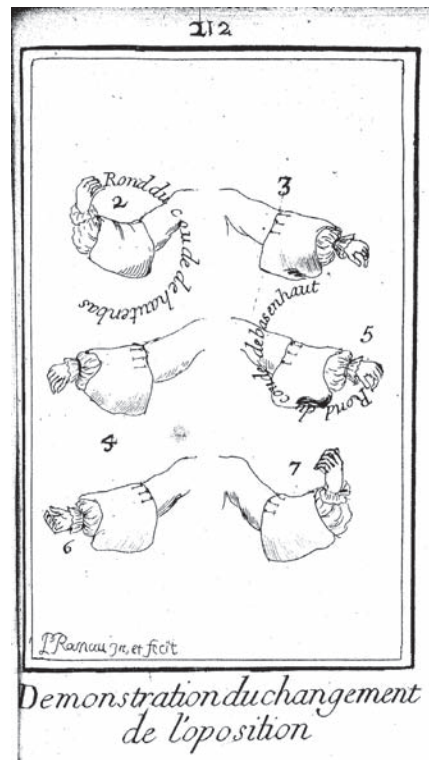


Illustration 2:

Pierre Rameau: Le maître a danser
(Rameau 1748, 212)

Above downwards



Below upwards



Illustration 3:

Wendy Hilton: Dance and Music of
Court and Theater (Hilton 1997, 139)

All the named knowledge sources build the basis for a thorough analysis of the movement, here the port de bras in opposition, and its representation through the digital animation. The analysis in principle is similar to the one needed for a movement to be captured in movement notation. As mentioned above EWMN is based on the three elementary movement types of the limbs – the plane, conical and rotational movements. With these movement concepts at hand a detailed description is not only possible but required as input for the animation system. The process of animation thus consists in an interplay between the movement idea of the animator, which needs to be analyzed or “de-constructed” before it can be re-constructed through the program interface, and the immediate visual feedback obtained through a three dimensionally animated figure (Illustration 4). This immediate feedback of visualized kinetic information provides the fundamental difference to a common notation process in which a certain amount of movement information might always be abstracted from and be left to the realm of implicit assumption. In the animation approach to the contrary very detailed information is necessary to achieve the desired result of a specific kinetic form.

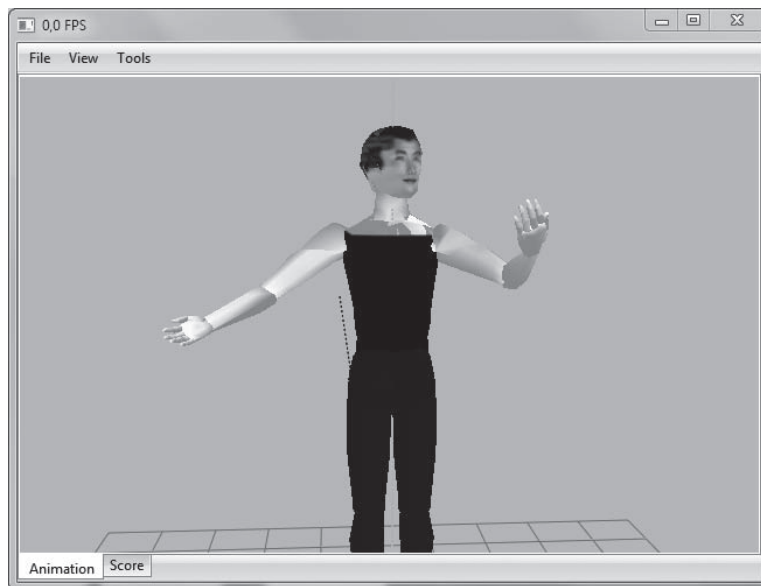


Illustration 4: Animation of Port de Bras in Opposition

The final animation representing the port de bras in opposition shows the entire movement that consists of numerous combinations of the movement primitives, here mostly rotational and plane movements (see Illustration 5). Tacit knowledge has thus been made explicit and the score obtained through the animation process holds a dense amount of information definitely surpassing that of a conventional notation approach and also that possible to obtain in a key frame animation approach. Furthermore the movement based animation allows for corrections and modifications on the level of individual limbs with alternate outcomes easy to realize and to

compare in their outcome. Thus the performative or expressive content of a certain movement design can be examined by changing the movement parameters and comparing the respective outcomes.

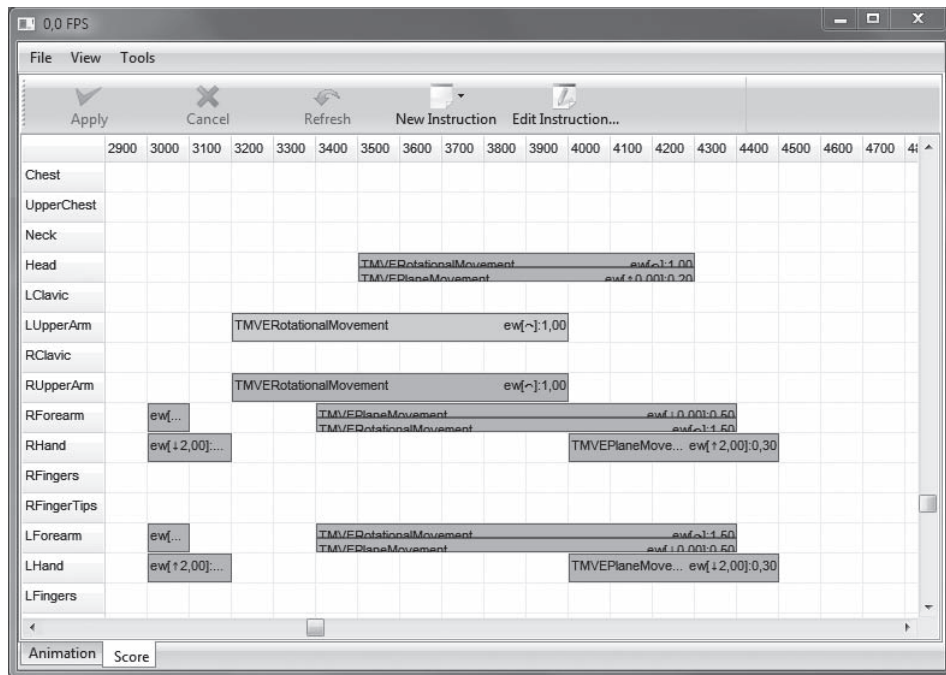


Illustration 5: Time line view of port de bras in opposition

The re-construction process of the port de bras in opposition has led to a deeper insight into the gestural movement architecture of this particular dance style. In the iterative animation process it became clear that very minute rotations of the upper arms and forearms had to be applied in order to achieve a stylistically correct circling of the forearms. These details are not represented in the historic sources where they belong to the realm of the tacit and embodied knowledge. In the animation process this knowledge has to be made explicit. The resulting score thus holds a more complete and detailed knowledge base than the cited notational variants which are based on larger sets of implicit movement knowledge. The Animation/Notation obtained through our approach gives a detailed and thorough picture of the movements of each limb, providing the basis for further analysis and comparisons.

Conclusion

The example of the re-construction of a historic dance style demonstrated some key features of the movement orientated animation engine currently under development. Comparisons with a traditional key frame animation approach – as to be found in the

DanceForms application – also have shown some of the advantages of the movement engine. Efficiency, flexibility and precision are accomplished by a meticulous analysis of descriptive and analytical concepts rooted in movement notation systems and by their thorough application in this software.

It must be pointed out, that the examples were created by the test application, only with a rudimentary user interface. Despite this, due to the comprehensive movement analysis designing an animation sequence proved to be not only possible but in many aspects led to a more precise and complete articulation of the respective movement elements than in a fully matured application based on traditional concepts. Once this engine will be integrated into a fully featured application, its true capabilities will become accessible even to a much larger degree. This analytical, yet visual tool will provide a sophisticated channel to interact with structured movement material.

As an analytical device that offers immediate visual feedback, the software can contribute to the discussions among researchers, notation experts and practitioners. It can help to articulate the implicit knowledge of movement and in that way contribute to research about historical dance and to the discussion about dance in general.

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ABSTRACT

DEVELOPING A STAGING PEDAGOGY: RE-CREATING NIJINSKY'S *L'APRÈS-MIDI D'UN FAUNE* IN HIGHER EDUCATION

TINA CURRAN

Staging a masterwork from score is as much creative process as the creation of a new work. In each scenario the director and dancers collaboratively create an experience that brings the dance to life for themselves and for an audience. The process of staging Vaslav Nijinsky's *L'Après-midi d'un Faune* in two higher education dance program settings was thoughtfully considered for research investigation. Each endeavor to stage the ballet from score was carefully documented to examine teaching and learning approaches. Consideration focused on the experiences of the dancers, particularly in regard to their artistic development and for the director, the evolution of a staging pedagogy.

Drawing from the director's staging journal, interviews and written work from the dancers, along with video documentation of rehearsals and performances, the staging process was deeply considered and documentation analyzed in the light of teaching and learning theories. Thematic analysis revealed findings from the students' descriptions of their experiences that learning this dance was complicated and took time and that it was important to explore and take risks. Students emphasized that dancing was not only *what* they did, but also *how* they did it and that the dance became meaningful as they made it their own. In the end, the students identified that they were part of a legacy.

As the staging director, I found that learning and teaching the dance was a recursive process of practice and layering and that learning the steps merely provided an entry point into the sensory experience and life of the ballet. Ultimately essential to *recreating* the ballet was to provide experiences that supported the dancers to discover their potential and extend their artistic development. All participants became deeply involved in the collaborative nature of bringing the ballet to life. Implications from the study invite dance educators in higher education to approach staging repertory as a multi-faceted creative process in which they re-examine and reconsider an overarching philosophy and approach to teaching and learning.

WORKSHOP / ABSTRACT

ARCHIVES OF EMBODIMENT – A COMPARATIVE ANALYSIS OF NOTATION SCORES OF *SERENADE* (BALANCHINE, 1934)

VICTORIA WATTS

In this session I will briefly introduce the theoretical contention that changes in dance notation systems and their application provide access to understanding changes in embodiment as a cultural phenomenon.

Thereafter participants will have an opportunity to read and perform a selection of key phrases from two different scores of *Serenade*.

Working in small groups participants will look at phrases from Ann Hutchinson Guest's 1964 score and from Virginia Doris' score from 1984. Using observation and reflection on the experience of dancing these phrases we will discuss the extent to which the phrases differ and the ways in which these differences pertain to broader shifts in dance culture and embodiment in the late 20th century.

The session will close by considering possible implications of these findings on dance analysis, dance history and the history of dance notation itself.

WORKSHOP / ABSTRACT

CHOREOGRAPHY IN A HERMENEUTIC PROCESS

KARIN HERMES

The workshop began by reading excerpts of the Score *Rooms*, Choreography by Anna Sokolow (1955), Notation Ray Cook (1972). The next steps were to define the meaning of the work as well as to situate it within a historical context. Furthermore the creative potential of the participants was put to use by assigning the task of creating a sequence of dance and movement based on the readings, on the meaning of the movements as well as the decision to include these in our contemporary work. Anna Sokolow once said, "Art should reflect the contemporary world."¹ In this sense, Karin Hermes creates a dialogue within her work *Rooms*², in an effort to find methods

other than conventional reconstructions of working techniques inspired by notated compositions. During this process, Karin Hermes worked on several planes in order to instill the meaning and ideas contained within a piece into a contemporary creative process. The reflection of her working methods has been published in *Original und Revival*³. The philosophical theory of *Hermeneutics*⁴ was an inspiration for this artistic process using notated dance works and her research about varying ways to create a dialogue between past, present and future within dance literature.



Betwixt and Between, photo Silvia Machado

¹ WARREN, Larry (1998) *Anna Sokolow, the Rebellious Spirit*. London: Routledge.

² Relation to „*Betwixt and Between – Dialogue with Rooms by Anna Sokolow*“ (A co-production by hermesdance and the Centre National de la Danse, Pantin/Paris, 2008, re-enacted in 2010 during the hermesdance Brazil tour).

³ HERMES, Karin (2010) "Choreografie im hermeneutischen Prozess." In Thurner, Christina und Wehren, Julia (Hg.) *Original und Revival*, Zürich: Chronos.

⁴ *Hermeneutics* are a method established by the German Philosopher Hans-Georg Gadamer. GADAMER, Hans-Georg (2010) *Wahrheit und Methode: Grundzüge einer philosophischen Hermeneutik*. 7. Auflage. Tübingen: Mohr Siebeck.

CONSIDERATIONS ON THE CHOREOLOGICAL TEACHING-LEARNING PROCESS

JORGE GAYON & MIRIAM HUBERMAN

For four years, Jorge Gayon and Miriam Huberman have been involved in designing and carrying out the first stages of an educational project which evolved out of two concrete teaching experiences in Mexico. Their collaboration emerged out of a shared concern: how to train performers in such a way that they will be able to embody the learnt choreological concepts in their creative work and performance. In this paper, they present the current state of the project: first, they describe their collaborative process and then, they analyze some of the teaching-learning issues encountered and how they propose to solve them.

In 2007, Gayon and Huberman began to work together. Three years earlier, Huberman had started teaching kinesiology and injury prevention to the members of Tampico's Metropolitan Cultural Center (METRO) Theater Company and Contemporary Dance Group and offering choreological counseling to the directors of both groups whenever they staged new works. That same year, she also gave a workshop on improvisation and composition based on choreological concepts and so, when Gayon held his Laban's Active Movement Analysis (LAMA) introductory workshop a few months later, they decided it would be a good idea if Huberman were to continue the Effort and choreutic training in order that, whenever Gayon came back, he would be able to teach a higher level.

The following year, Huberman was invited to organize a diploma course on Labanotation in Veracruz; however, she pointed out that, instead of concentrating only on Labanotation, it would be better to offer an approach that would reveal all aspects of Laban's work and, in doing so, it would appeal to more people. Thus, the renamed diploma course on choreological studies was held in 2009. The course helped the collaboration become firmly established because, among other things, all the participating teachers were asked to observe each other's classes. This gave

the authors innumerable opportunities to compare notes and discuss the pros and cons of the different approaches to the teaching-learning process of the choreological concepts each teacher displayed.

2010 was a very productive year, not only in terms of the actual teaching-learning process but also in obtaining creative results. In the first place, Gayon was able to give the LAMA Effort Training Level I workshop to the same students who had taken the introductory course at the METRO three years earlier. Knowing that he was coming to teach the next level, made Huberman concentrate on reinforcing the basics of Effort and choreutics, because Gayon had said he would be teaching the dynamosphere and introducing the concept of effort mutations,¹ both of which required a certain degree of fluency in the performance of the diagonal scale and of familiarity with the reading, writing and performance of the basic effort actions.

In the second place, all this work was done with actual performances in mind. Due to the fact that the actors and dancers were expected to create many different combinations of dynamic, phrasing and spatial patterns according to the dramatic demands of each of the pieces, a high degree of versatility and clarity in the movement was required. Sandra Muñoz was starting to stage Lope de Vega's *Fuente Ovejuna*, and in it Huberman would be doing the choreological counseling; Huberman had received a state grant to create a video dance, *Lágrimas de mar*, in which dancers from the Contemporary Dance Group would be performing; and, finally, she would be choreographing the dance sections of *La tormenta: ¿cuántos somos?*, directed once again by Muñoz, in which all the members of both groups took part.

As the result of these shared experiences, the authors agreed that the project should have an inclusive character and that this inclusiveness should manifest itself in a) the project's contents, b) the teachers' backgrounds and specialties, and c) the pedagogical methodologies employed. Thus, the project is being built upon the following criteria:

a) The educational process is to have a choreological and performative approach.

The authors decided to give the project a choreological and performative approach for several reasons. Given that choreology focuses on the structural components of movement in dance as a theatre art (the moving body parts, the resulting actions, the rhythms and phrasing used, the spatial forms created and the established relationships)², it encompasses all forms of movement analysis and documentation derived from Laban's work as each one provides unique information on the mentioned components of movement.

¹ Laban 1980, 170.

² Preston-Dunlop 1995, 223.

Consequently, Gayon and Huberman consider that a choreological approach is the only existing systematic analytic method for studying dance from an intrinsic point of view, which is also objective, thorough and inclusive. For them, Valerie Preston-Dunlop's definition of choreological studies is the most appropriate:

"An intrinsic theoretical and practical study of dance form and content, focusing on a structural study of the medium of dance, that is the performer, the movement, the sound, and the space, using four interdependent modes of investigation: experiential, exploratory, analytic and documentary."³

Thus, taking a choreological approach to the teaching-learning process has two advantages. In the first place, because of its intrinsic nature, choreology studies dance with its own categories, and, as the terminology used comes directly from the movement experience, it can be easily understood as soon as it is recognized in and by the body. Therefore, there is no need to turn to other disciplines in search for a vocabulary that may be, at best, a linguistic approximation, a borrowed term, or a poetic image.

In the second place, thanks to the large amount of specialist fields of knowledge that have evolved from Laban's work, dance can be examined from different angles simultaneously (Kinetography/Labanotation and Motif Writing; Effort and Effort-Shape; Choreutics and ChuMMs). This way, from an early stage, the students learn that they have many analytic tools at their disposal and they can choose the most appropriate one(s) for dealing with the practical dance situation at hand.

Since the authors are interested in training performers who are expected to be more than just technical virtuosi, the skills that give dramatic and interpretative life to movement must be developed. This is why the concepts of embodiment and the performative are crucial to their educational project. They think that, without embodiment, performers cannot give life to ideas, emotions or roles, for, as Preston-Dunlop says, "embodying is a process which gives tangible form to ideas".⁴ It must be said that it is also a consciously intended process which transforms a body from being a mere conveyor of technical and stylistic information to being an active, committed and meaningful participant in a performative event. Preston-Dunlop goes on to explain that "While all dances are potentially performative, some performances address their spectators minimally laying emphasis on what is being presented and by whom. Others deliberately address their spectators, aim to and do arouse a response so that engagement and transaction take place."⁵

In other words, Gayon and Huberman consider that, in order to arouse emotionally stimulating and kinaesthetically challenging responses, performers must have studied

³ Preston-Dunlop 1995, 540.

⁴ Preston-Dunlop & Sanchez-Colberg 2002, 7.

⁵ Preston-Dunlop & Sanchez-Colberg 2002, 1.

dance in its own terms and with its own tools, and therefore, to them, a choreological and performative approach is the ideal means to that end.

b) Teachers from all Laban-based backgrounds are included in the project.

The fact that there are different conceptual interpretations within the Laban academic circle in both Mexico and other parts of the world can make organizing a Laban-based educational project a complex affair. Concerned by this, Huberman had a talk with Preston-Dunlop about the subject in 2008. Huberman asked for her advice on how to deal with this issue as she was inviting teachers who came from different backgrounds to participate in the diploma course, and Preston-Dunlop answered: “Be inclusive”.⁶

So that is what Huberman tried to do. To give the diploma course a choreological outlook seemed to her to be the most inclusive attitude, given the fact that the teachers who had been invited had studied in different places (LIMS, DNB, CNEM, the Laban Centre) and had different specialties (LMA, LOD, Kestenberg profile, Labanotation, Kinetography, LAMA, choreological counseling). Because most of the teachers knew little about choreology, they were given a brief introduction and Huberman set about designing a curriculum which turned out to be a compromise up to a certain point.

Realizing that it was not possible to get them all to think in choreological terms in such a short time, she organized their specialties in thematic sections, which corresponded to the above mentioned structural components of movement –the “movement star”: body parts, action, dynamics and phrasing, spatial forms and relationships.⁷ Thus, to give a few examples, the LOD teachers did not give a regular LOD course: the Movement Alphabet was taught in the Action section, and relationships, in the Relationship section; in the Dynamics and Phrasing section, the students learnt about the Kestenberg profile, Effort, accents, rhythms and phrasing.

c) Elements from different pedagogical methodologies guide the curricular design.

The idea of using action research, competency-based education and constructivism as the pedagogical guidelines for the curricular design was introduced in the diploma course in Veracruz because a solid pedagogical structure was required. This would allow the teaching-learning process to evolve in such a way that all the teachers involved could be sure that the material being taught by others had been assimilated by the students so that, when it was their turn to teach, they would be able to build new material upon that.

⁶ Informal conversation between Preston-Dunlop & Huberman, London 2008.

⁷ Preston-Dunlop 1995, 223.

Action research served as the model not just for the teaching-learning process, but also for the way Gayon and Huberman have been collaborating, which is distinguished by an explicit integration of research and teaching. This pedagogical methodology moves in action/reflection spirals⁸ which produce continuous change in the strategies used because, instead of being regarded as fixed by usage and tradition, they are considered to be “the product of an on-going investigation on the peculiarities of a concrete situation.”⁹

Thus, in the diploma course, all the teachers were expected to attend each other's classes and every other day there was a meeting in which feedback was exchanged and the necessary modifications were made to next day's material. The authors have kept this as their regular working method.

Competency-based education focuses on what students need to know and be able to do in varying and complex situations. In this methodology, competencies are carefully selected and the theory is integrated to the practice of skills. Also, large skills are broken down into smaller units and students are expected to demonstrate they have acquired those skills and to apply them in real-life situations.¹⁰

Gayon and Huberman have tried to do all this in the educational project. For example, in the case of the scales, the authors emphasize the understanding of the concept of the axes and their embodiment in practice, and then the same process is repeated with the planes, rather than just learning the scales by copying the teacher. Or, turning to Effort, they make sure that the students can fluently perform, observe, notate and read each of the two elements of the motion factors before undertaking the study of the basic effort actions or the dynamosphere. At the end of the diploma course, the students were asked to apply what they had learnt to a specific problem they had and which they thought could be solved by using one of the choreological tools they had learnt; in the case of the METRO actors and dancers, they are continuously being asked to apply the recently acquired experiential and conceptual knowledge to the play or choreography they are working on.

In constructivism, teachers become facilitators who provide situations whereby students actively construct their knowledge, using what they already know and their past experiences as building blocks. By having students solve problems on their own, constructivism promotes an independent and analytic thinking that “does not look for explanations but seeks to comprehend phenomena.”¹¹

⁸ Elliot 2000, 95; Elliot 2000, 316-7.

⁹ Pérez Gómez 2004, 189.

¹⁰ Díaz Pinto 2010, 241.

¹¹ Díaz Pinto 2010, 244-5.

In the educational project, students are provided with numerous occasions for the exploration, observation, notation and performance of the movement material in which the creative decisions are made by the students individually, in small groups or by the whole company, while the authors' role is mainly to evaluate the appropriateness of their proposals. When Gayon and Huberman speak of the embodiment of the choreological concepts, they are seeking what may be regarded as the equivalent to comprehension in the constructivist sense: students should be able to go beyond the repetition of actions, spatial forms and movement qualities and, instead, become those categories. Or, as Preston-Dunlop says, "It is more than getting movement into the performer's body, more than their physical muscle, bone and skin. Embodiment of movement involves the whole person, a person conscious of being a living body, living that experience, giving intention to the movement material."¹²

As the collaboration evolved, a series of issues came up in the day to day teaching-learning process which made the authors question what was happening and this led them to look for ways to deal with those issues. While working in the diploma course with teachers who came from a variety of backgrounds, what caught their attention was that in almost all the thematic sections there were differences in the conceptualization, the analysis and the performance of certain aspects of the movements being taught. In this part of the paper, the authors will limit themselves to describing the issues they detected in the Dynamics and phrasing section, specifically with regard to Effort.

Gayon and Huberman consider it important to address these issues because of the impact they were having on the development of the teaching-learning process. Based on what they had witnessed, they concluded that, for students to learn to embody a specific movement quality or a mutation from one basic effort action to another, a minimum of conceptual clarity was required, and so, if the verbal language was not clear, then they would encounter difficulties in exploring, observing, analyzing and performing that movement.

The first thing the authors did was to go back to the sources: they re-read Rudolf Laban's *Mastery of Movement* and *Effort* and Marion North's *Personality Assessment through Movement*, looking for suggestions on how to deal with the issues. The task was enlightening because, though they found what they were looking for, they also discovered some inconsistencies (see below). They discovered that Laban recognizes that verbal language has its limitations and, even if he is referring specifically to the basic effort action variations, what he says is applicable to other instances:

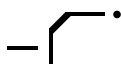
"Concerning the terminology, it must, however, be said that our ordinary language does not depict effort actions exactly; names have a hazy meaning and are often used in a slightly varying sense. The designations above have been carefully chosen in *an attempt* to make

¹² Preston-Dunlop & Sanchez-Colberg 2002, 7.

the changes of action contents in the variation of basic efforts comprehensible to the mind.”¹³

What is important is that Laban also pointed the way out of these difficulties: “It is useful to observe oneself doing the basic effort action one at a time immediately followed by its variation. Thus one will learn the feel of each and the name given to it.”¹⁴ The message was clear and so, the authors returned to the studio, to their bodies, to explore, experience and document each of the issues, and then they tried out the different solutions with their students.

So far, Gayon and Huberman have identified the following issues when confronting verbal language to the movement experience. First of all, an example in English taken from Laban’s *Mastery of Movement*, in which he places the action “cut” as a variation of “press”:¹⁵



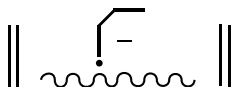
This would be an accurate notation if a person is cutting cardboard with scissors; but, if the person cuts paper with scissors, then that would have to be notated as:



And therefore, the action “cut” cannot be taken to be a variation of “press” without adding more descriptive words –in this case, specifying the materials involved. A similar example in Spanish of using the same word to describe two different physical actions would be the verb “sacudir”, where one version can be done like «flick» and the corresponding notation would be:



And the other version can be done like a vibrating phrase and the corresponding notation would be:



Another issue concerns the extreme difficulties encountered when trying to do an exact translation of the Laban terminology from one language to another. While

¹³ Laban 1980, 172. The author's italics.

¹⁴ Laban 1980, 172..

¹⁵ Laban 1980, 171.

there are several cases in which this occurs, the authors will give only one example: “flick” (see above), one of the basic effort actions, is usually translated into French as “épousseter” (to clean with a duster) and into Spanish as “espantar un insecto” or “sacudir una basurita” (to scare a bug away or to flick away a speck of dirt). Once again, there is a need to add more words – in these cases, describing the action fully.

Then there is the issue of the time it takes students to stop associating the Laban terminology with the common usage or the dictionary meaning of the words and start thinking in terms of movement. For example, students frequently associate the free Flow element with things like political freedom, doing what you like, New Age; while the bound flow element is linked to authoritarianism, censorship and control. What must be done is to point out that these kinds of associations have nothing to do with the actual movement and its qualitative interpretation.

The final issue is about the lack of clarity in the analysis and performance of the Space motion factor. Gayon and Huberman, in their teaching experience, have noticed that some students find it difficult to distinguish whether a movement is direct or flexible and they attribute this confusion, once more, to language.

According to Laban, a direct movement “consists of a straight line in direction and a movement sensation of threadlike extension in space, or a feeling of narrowness”¹⁶, a “restriction in the use of many space directions”¹⁷, and North adds that it is a “straight, line-like, restricting the use of body in space”¹⁸. On the other hand, Laban says that a flexible movement “consists of a wavy line in direction and a movement sensation of pliant extension in space, or a feeling of everywhere”¹⁹, and North explains it as “wavy plastic lines in space, body plasticity in action”²⁰; Laban goes on to say that people who move in a flexible manner “apparently swim, circulate and twist most thoroughly through any possible region of space”²¹.

After reading this, the authors concluded that, while all these verbal descriptions may be interpreted in various manners by different people in different cultural contexts, they also contained information that could lead to solving the issue. They began a systematic exploration of the movement categories to determine which of the verbal references furthered comprehension and embodiment, and which did not. In an attempt to be thorough, they also examined quantitative aspects to see if there was something there that could benefit the teaching-learning process.

¹⁶ Laban 1980, 73.

¹⁷ Laban & Lawrence 1979, 64.

¹⁸ North 1972, 234.

¹⁹ Laban 1980, 73.

²⁰ North 1972, 234.

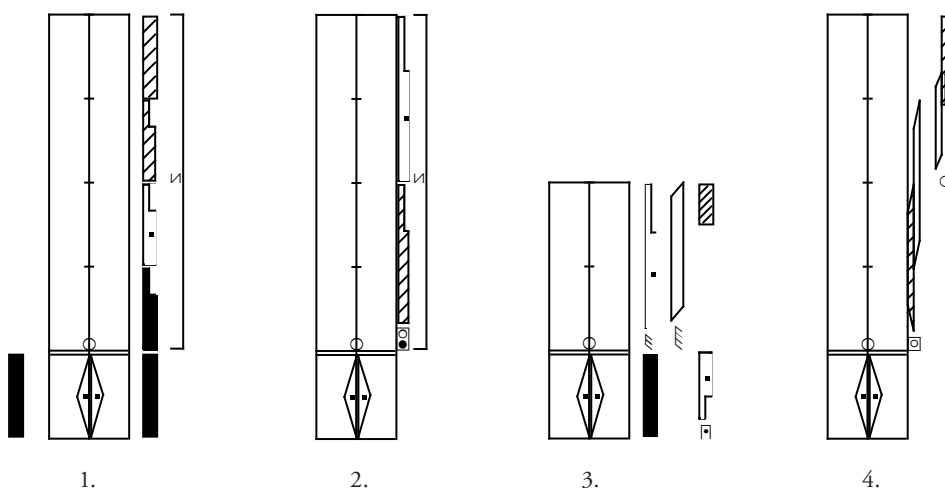
²¹ Laban 1979, 64.

Their first consideration was that, biomechanically speaking, all joint movements describe arcs and are measured by angles.²² So, if all movements are arcs, then it is not very useful to say that direct movements are “straight lines” and that flexible ones are “wavy lines”; they think that it might be better to simply say that the resultant motion, ChuMM or trace figure are straight or wavy.

Their second consideration has to do with another set of words that may be a key to solving the issue: on one hand, a “feeling of narrowness” and a “restriction in the use of many space directions”, and on the other hand, “twist most thoroughly through any possible region of space”.²³ In the studio, Gayon and Huberman tried to figure out what could account for those descriptions. What they discovered was that direct movements usually involve one and maybe two axes, while the flexible movements involved always three. And also, that direct movements are usually product of moving a joint or several joints along an axis, but in flexible movements there is a combination of both several joints and all three axes.

Their third consideration was that, in flexible movements, because of the two observations just made, sometimes one can observe a combination of flexible and direct movements in what appears to be only one movement, either because one movement mutates from flexible to direct or vice versa, or because simultaneously or in succession, one body part moves directly and another, flexibly.

Below are four notated examples of direct and flexible movements. Examples 1 and 2 are direct movements in which the movement occurs on two axes (the vertical and sagittal axes, in both cases) and only one joint is used (the shoulder joint in 1 and the hip joints in 2). Examples 3 and 4 are flexible movements, where the above-mentioned considerations may be seen: several body parts move simultaneously (the elbow and the wrist joints in 3, and all the vertebral column in 4).



²² Kapandji 1989.

²³ Kapandji 1989.

In general terms, the way Gayon and Huberman have decided to deal with these issues was to try to be congruent with their stated criteria: if they are embracing the choreological and action research perspectives, then they had to give priority to the movement experience and, at the same time, they had to intentionally refer to the established movement categories and terminology as arbitrary linguistic approximations to a physical yet ephemeral reality.

To be more specific, the following are some of the main strategies they have been applying to the educational project:

- Give priority to the movement itself. By this the authors mean several things: they start teaching first the movement and then use words, explaining that they are only approximations to the movement experience; then they ask the students to suggest movement experiences they can associate with the specific movement, creating analogies and comparisons with “as in”, “as if”, “as though”; another thing is that they do is that they do not write down words on the effort graph or the basic effort actions but leave the symbols alone.
- Color the effort graph at the beginning of the teaching process so as to give a visual reference instead of a verbal one to indicate the yielding/resisting character of the analytic method. This also helps understand the mutational process without insisting on using words to name each mutation.
- Add the word “factor” whenever addressing any of the motion factors so as to constantly remind students that they are dealing with specific movement categories that are not necessarily being used in the same sense as a common usage or a dictionary definition.
- Dedicate more time to practice: having seen the results of different workshops and courses, Gayon and Huberman conclude that the ones which were most successful were those which assigned a considerable amount of time to intentionally developing the fundamental skills -performing, observing, reading and writing movement material- and applying these skills to the students’ training and performing practice.
- Integrate Etienne Decroux’ repertoire²⁴ to help students have a clear movement reference for a mutation or a variation, instead of relying on verbal references which may have different movement interpretations.

²⁴ See Jorge Gayón’s paper: Laban’s Active Movement Analysis (LAMA). Applied Qualitative Movement Analysis and Effort Training. Presentation and Workshop.

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TEACHING MOVEMENT COMPOSITION WITH KINETOGRAPHY LABAN

TIRZA SAPIR & HENNER DREWES

Introduction

Traditionally, the primary usage for Kinetography Laban/Labanotation and other notation systems is a descriptive movement analysis, aimed at capturing and documenting existing movement. In contrast, Eshkol-Wachman Movement Notation was mainly designed to be used in a creative and productive context, to be used as a compositional tool. These different modes of usage are also reflected to some degree in the structure of the notation systems themselves.

In this paper we focus on these differences in application and conceptions, asking questions from another perspective: Is it possible to unveil also compositional capabilities in Kinetography Laban? Can Kinetography be taught with an emphasis on analytical and creative processes rather than focusing on the traditional documentary aims? Can this methodological transfer be performed in a natural way, so that the system is able to retain its functionality in a – until now – unknown field of application – compositional notating?

These questions arose when Henner Drewes started teaching Kinetography Laban at the Folkwang University of Arts in Essen in 2010. Previously he was studying, dancing and teaching many years with Tirza Sapir at the Kibbutzim College of Education, Technology and the Arts in Tel Aviv, where Eshkol-Wachman Movement Notation is taught and applied focusing on creative and analytical aims. Naturally, through many years of experience in Tel Aviv, he regards the compositional usage of notation as one of the central and important issues when teaching movement notation.

In this paper it is demonstrated, how notation-aided creation and composition can be communicated and taught. Examples on Tirza Sapir's work in Tel Aviv will be

given and it will be shown how her exercises and compositions are translated to Kinetography Laban.

Eshkol-Wachman Movement Notation Studies at the Kibbutzim College of Education, Technology and the Arts

Prior to publication of the Eshkol-Wachman Movement Notation in 1958 (Eshkol & Wachman, 1958), Noa Eshkol studied at the schools of Rudolf von Laban and Lisa Ullman in Manchester, and Sigurd Leeder in London in the 1940s. This experience laid a foundation for her own system of notation, she started to develop in the years to come. She posed a critical view on Laban's ideas and concepts and urged to create her notation system of her own to facilitate her compositional intentions. In the following years she composed and choreographed numerous dances, which were performed by the Chamber Dance Group. Despite her differences and criticism of Laban's work, it cannot be denied, that her developments relate to Laban's work in specific aspects. His ideas might even have motivated her to further develop her own intentions.

Tirza Sapis started to work with Noa Eshkol in 1968, in 1978 she started teaching movement notation at the Kibbutzim College of Education in Tel Aviv.¹ Throughout the years, Tirza created and developed numerous exercises, compositions and choreographies for community events, children, dance students and her own dance group RikudNetto,² which was founded in 1986. Today she coordinates the movement notation studies at the college and heads the Research Center for Movement Notation and Dance Languages.

Nowadays movement notation is taught at the School for the Arts of Dance located at the Kibbutzim College within several BA study programs in dance and dance theater. Students have the possibility to intensify their movement notation studies towards the end of the course. The studies apply notation in various contexts, including classical and contemporary dance styles, performance and speech, and teaching. The RikudNetto Dance Group is also working and rehearsing at the college. The dancers are usually graduates of the School for the Arts of Dance and many of them are teaching movement notation themselves.

The compositions and exercises Tirza Sapis created³ provide a basis for the movement notation studies at the college. They are didactically well suited for dance students at various levels and provide elaborate challenges both in the theoretical understanding

¹ Kibbutzim College of Education, Technology and the Arts, School for the Arts of Dance. For more information see www.smkb.ac.il/en/dance/

² See RikudNetto website: www.rikudnetto.com

³ The following compositions and exercises by Tirza Sapis were published: Hannuka Notebook (Sapis 1987), Birds (Sapis & Reshef-Armony 2005), Moving Landscape (Sapis & Al-Dor 2007) and The Voices of Moving Landscape (Sapis & Al-Dor 2011).

of notation and in the practical movement performance. Students are confronted with a distinct complexity in spatial differentiation and coordination. Simultaneous movements of different limbs create special and unique bodily configurations and three-dimensional paths in space, which are transformed to aesthetic images and scenes in performance.

Kinetography Laban at Folkwang University of the Arts

Kinetography Laban has a long tradition at the Folkwang University in Essen.⁴ When Kurt Jooss reestablished the dance school within Folkwang after World War II, he insisted that dance students will also learn notation. Since then, notation studies are an integral part of dance education in Essen. Kinetography analyzes movement to its details and this provides a solid theoretical base to understand the spatial and dynamic details of the Jooss-Leeder technique⁵ taught in Essen.

Since the recent restructuring of study programs to Bachelor and Master courses, Kinetography Laban is taught within a four year bachelor course for 2 ½ years, with an option to continue the studies until the end of the four year program. A two year master course under the title “Movement Notation / Movement Analysis” provides the possibility to further investigate both Kinetography Laban as well as other notational and analytical systems.

Based on these premises Henner Drewes started to introduce Tirza Sapir’s exercises and compositions to the students in Essen, as they provide a fairly direct access to movement analysis through practical experience. It was expected that this particular material would smoothly integrate itself into the landscape of different styles and techniques taught at Folkwang. Movement composition based on Eshkol-Wachman Movement Notation and Folkwang styles should relate one to another, as the roots of both can be traced back to the work of Laban and Leeder.

Compositional Example: “Birds – 9 Dances” by Tirza Sapir

“Birds” is a series of nine short dances. They have been performed by RikudNetto Dance Group at various occasions since the year 2000. The Eshkol-Wachman Movement Notation scores were published in 2005 (Sapir & Reshef-Armony 2005). All nine dances are built on the same numerical pattern. This numerical sequence can be divided into five subsections, *a*, *b*, *c*, *d* and *e*. Each section is characterized by a certain clustering of the used values *one*, *two* or *three*.

This pattern serves as the scaffolding for the combinations of movement that appear in the various dances. The values comprising this array are applied through the

⁴ A short overview on the history of Folkwang dance is given on the web site of the newly founded Institute of Contemporary Dance at Folkwang: www.folkwang-uni.de/izt

⁵ An extensive article on the Jooss-Leeder technique is given in Dance Techniques 2010 – Tanzplan Germany (Diehl & Lampert 2011, 90-124).

	a.				b.					c.					
Value	1	1	1	1	2	1	2	2	2	1	2	3	2	1	1
Time Unit	1	1	1	1	2	1	2	2	2	1	2	3	2	1	1
Degree of Movement	45°	45°	45°	45°	90°	45°	90°	90°	90°	45°	90°	135°	90°	45°	45°

	d.						e.		
Value	3	3	2	2	3	3	1	1	1
Time Unit	3	3	2	2	3	3	1	1	1
Degree of Movement	135°	135°	90°	90°	135°	135°	45°	45°	45°

Illustration 1: Numerical pattern with equivalent time values and amounts of movement

notation as degrees of changes in, for example, limb positions, whole body rotations or directions of transport. Different limbs move according to this pattern exploring their physical possibilities: The individual limbs move back and forth, describing different geometrical shapes depending on their anatomical movement ranges. Generally the back and forth movements sum up to an angle of 180°, which appears in the shape of a half circle, as the half of a sphere, or as a rotational range of 180°. Furthermore, the values that comprise the array are used as durations of movements.

The choices, of how to apply abstract numerical values to the real physical movement, are very often influenced and guided by intuition or metaphorical themes. In the current case the subject is a pictorial one: Birds. Between abstract and real, this rational approach opens up choices, how to use the body and how to create variations in time and space. As such, it creates a foundation on which intuition and experience can rely.

We will take a closer look at three out of the nine birds variations, which will demonstrate a certain way of compositional work. The scores of these variations were translated to Kinetography Laban and have been taught at Folkwang.

Seagulls

The variation *Seagulls*⁶ uses the mentioned pattern in the arms and the upper body (see score excerpt in Illustration 2). Starting its movement phrase in Backward-High, the torso moves on sections of the half circle stretching forward to the direction Forward-Low. The arms move within the whole forward hemisphere. Furthermore, the changing of the front and directions of transport adhere to the basic numerical pattern.

Performing all these elements in concert creates complex paths in three-dimensional space. As arm movements are understood in the body cross of axes, the spatial result

⁶ *Seagulls*: video link: <http://youtu.be/jBQW7J9ui3M>

of certain arm movements is enlarged through upper body movements and traveling in space. Other movements almost result in retentions in space, as the upper body movements cancel the spatial paths of the arms. This produces subtle changes in dynamics, although the movement speed in individual limbs does not vary a lot. Combined with the progression in space, an impression of flying and gliding is created.

Dove

The *Dove*⁷ (see score excerpt in Illustration 3) uses the same rhythmical pattern as the one used in the *Seagulls*. But additionally, movements performed on one, two or three time units are distinguished by a characteristic movement quality. Movements on one count are accentuated and performed in staccato. In contrast movements on two and three counts are performed evenly and legato. While the two count movements involve horizontal shifts in the legs and in the head and vertical movements in the shoulders, the three count movements are based on circular (conical) paths.

The head movement changes its rotational states according to the basic pattern: It consists of front changes of 45, 90 and 135 degrees, which are decorated by accents and additional neck movements. The movements of shoulders and legs follow a freer pattern, moving according to the accents and qualities of the head and neck. The dancers are arranged in couples facing opposing fronts. The changing facing of the heads creates a dialogue between the two dancers, which emphasizes the expressive character of the movements.

Owl

The *Owl*⁸ (see score excerpt in Illustration 4) uses the same basic arm pattern we have already seen in *Seagulls*. Despite this similarity, the visual effect of the movement is quite different because of modified performance details.

In *Seagulls* the whole arm moves in accordance with the pattern, while it alternately bends slightly on one movement and stretches on the following one. In the *Owl* only the upper arm moves along the same directions. The forearm starts in a fully flexed position, and then moves slowly, unfolding and bending.

The head movements of the *Owl* are basically identical to the ones in the *Dove*, but without accents and decorations. It simply performs rotations alternately to the right and to the left according to the degrees of movement of the basic pattern. In accordance to this, head movements are written as rotations including the degree of movement.

The *Owl* utilizes the same rhythmical pattern we have seen in the previous examples, but movement phrases are performed in two versions: a slow one and one with double

⁷ *Dove*: video link: <http://www.youtube.com/watch?v=ZKVVcb8dsUs>

⁸ *Owl*: video link: <http://www.youtube.com/watch?v=h5BnGi7kkPE>

speed. The three dancers switch from the slow version to the fast version and vice versa differently to create a sophisticated spatial and rhythmical interaction. **Teaching “Birds” with the Help of Kinetography Laban.**

The dance compositions were created and written through the inspiration and within the framework of Eshkol-Wachman Movement Notation. The emphasis on isolating and recombining single movements improves awareness and movement capabilities, and allows the dancing of coordinative combinations at varying levels of difficulty.

In the process of learning these dances, the notation plays multiple roles. Scores are read and need to be deciphered. They provide an opportunity to acquire new movements and coordinative patterns through understanding as opposed to learning through imitation. The coordinative character of the compositions forces the student to read different body parts as separate “voices”. The layers of parts of the body need to be added one to another gradually. The full orchestration of all coordinated parts of the body is only acquired at a later stage of the learning process.

Besides communicating the correct shape and timing of the movements, the notation must also clarify the compositional structure of the dance in an adequate way. Memorizing such complex material relies on a proper and efficient representation of these structures in a score.

When comparing the three score excerpts, the common rhythmical pattern may be easily discerned. The degrees of movement following the numerical pattern may be seen through the rotation symbols e.g. of the front changes in *Seagulls*, or in the head movement of the *Owl*. Both scores show the rotations of $1/8^{\text{th}}$, $2/8^{\text{th}}$ and $3/8^{\text{th}}$, differing only in the sense of the movement: Front changes in *Seagulls* are only to the right, while the head rotations in *Owl* alternate between clockwise and counter-clockwise rotations.

In the case of the other moving limbs, the pattern can only be deduced by comparing a direction symbol to the preceding one. This comparison is necessary to discover the intervals between the directions, which can be described in Eshkol-Wachman Movement Notation in a more direct, explicit way, exactly as it is possible for rotations. Although intervals between direction symbols cannot be written explicitly in Kinetography Laban, the awareness of intervals is trained through the practical experience with the movement material and by studying the compositional structures.

Generally, columns are spread out clearly to communicate the character of simultaneous movement in the different limbs. The clear column layout should facilitate reading, when studying movements of the single limbs separately. In *Seagulls* rotations of the front of the body are moved out of the support column to a separate column next to the front symbols. Progressions are notated according to the constant cross of axes. This is necessary to express the spatial paths drawn by the steps most clearly.

Coordinating the directions of progressions with the gradual front changes creates a subtle walking style: The front of the body gradually follows the direction of travel. At the moment when front and travel direction unite, the steps take a new direction and the front is to follow once more.

In *Seagulls* and in *Owl* the arms are notated in the body cross of axes, as their original directions of the basic movement patterns are carried by the forward and backward movement of the upper body to different places in space.

Example scores

The scores below show phrase C. of the three dances *Seagulls*, *Dove* and *Owl* in Kinetography Laban:

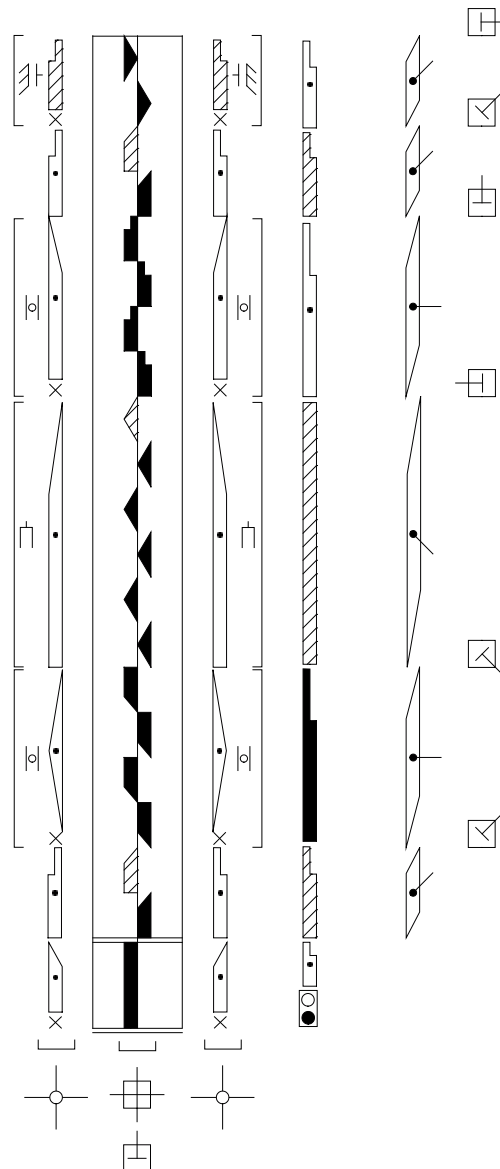
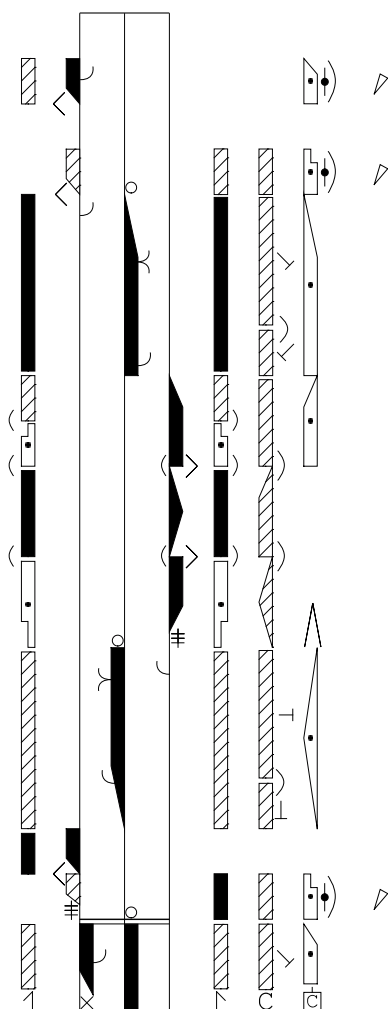


Illustration 2: *Seagulls*

Illustration 3: *Dove*

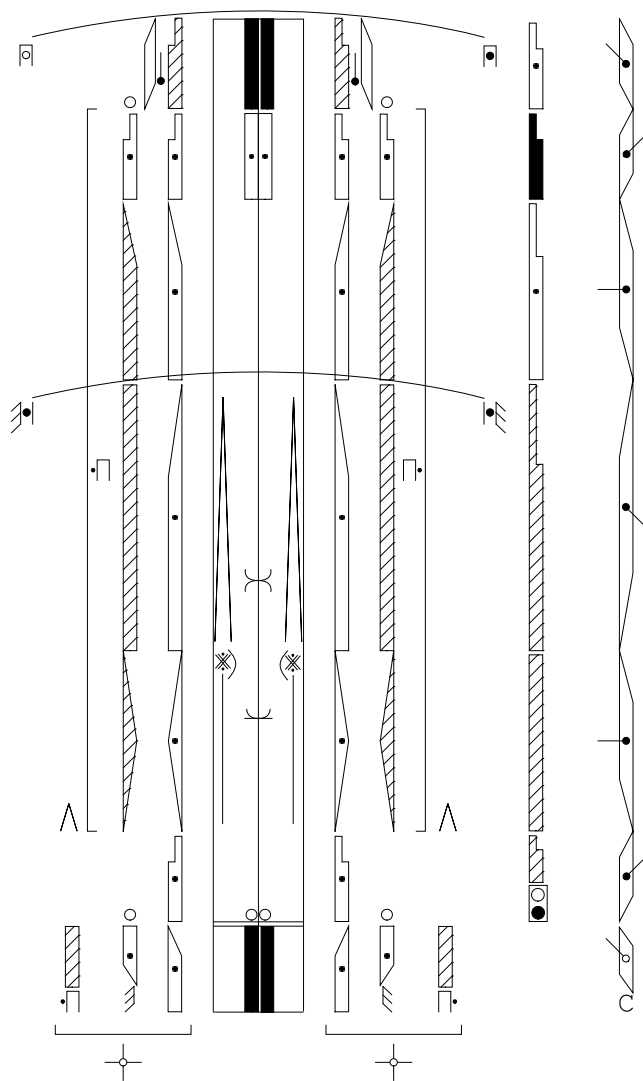


Illustration 4: *Owl*

The scores below show phrase C. of the three dances *Seagulls*, *Dove* and *Owl* in Eshkol-Wachman Movement Notation:

Right Left	Arm	\$										
	Arm	$\overline{0} [\dot{2}_1]$	$[\dot{2}_0]$	$\overline{6} [\dot{2}_2]$		$*[\dot{2}_7]$			$\overline{6} [\dot{2}_1]$		$[\dot{2}_0]$	$\overline{0} [\dot{3}_0]$
	U. Body	$[\dot{2}_0]$	$[\dot{3}]$	$[\dot{1}]$		$[\dot{4}]$			$[\dot{2}]$		$[\dot{3}]$	$[\dot{2}]$
Right	Leg			\downarrow					\downarrow			\downarrow
	Foot	$\underline{(1)}$	$\underline{(2)}$		$\underline{(3)}$			$\underline{(2)}$		$\underline{(1)}$	$\underline{(1)}$	$\underline{(3)}$
Left	Leg	(\downarrow)	\uparrow					\uparrow			\uparrow	
	Foot	τ	$\underline{(1)} \div$	$\underline{(3)} \tau$	$\underline{(3)} \tau$	$\underline{(6)} \tau$	$\underline{(6)} \tau$	$\underline{(6)} \div$	$\underline{(0)} \tau$	$\underline{(0)} \tau$	$\underline{(1)} \div$	$\underline{(2)} \tau$
	Front	(0)	$\hat{1} \quad (1)$	$\hat{2}$	(3)	$\hat{3}$		(6)	$\hat{2}$	(0)	$\hat{1} \quad (1)$	$\hat{1} \quad (2)$

Illustration 5: *Seagulls*

Shoulders	Left	$\overline{6} \downarrow$	\uparrow		$\wedge 4$		4	\downarrow			\uparrow	
	Right	$\overline{2} \downarrow$	\uparrow		$\wedge 4$		4	\downarrow		\uparrow		
	Head	$\downarrow \quad \underline{(1)} \quad \underline{(0)}$	$\downarrow \quad \underline{(2)} \quad \underline{(4)}$				$\downarrow \quad \underline{(7)} \quad \underline{(1)}$		$\downarrow \quad \underline{(0)}$	$\downarrow \quad \underline{(1)}$		
	Neck	$\uparrow \underline{(4)}$	$\downarrow \quad \underline{(0)} \quad \underline{2}$		$\downarrow \quad \underline{(6)} \quad \underline{3}$		$\downarrow \quad \underline{(1)} \quad \underline{4}$		$\uparrow \underline{(4)}$			
Right	Lower Leg			$\downarrow \quad \underline{(7)} \quad \underline{8}$		$\downarrow \quad \underline{(7)}$	\downarrow					
	Foot	τ	\div	$=$		\div	$\underline{W} \tau$					
Left	Lower Leg	$\downarrow \quad \underline{(3)} \quad \underline{R}$	\downarrow		\uparrow		\downarrow			$\downarrow \quad \underline{(3)} \quad \underline{R}$		
	Foot	$= \quad \div$	$\underline{W} \tau$				\div		$=$	\div		

Illustration 6: *Dove*

Time			1	2	3	2	1	1
Left	Hand	(4)						\downarrow_6
	Forearm	$[\uparrow M]$			\downarrow_2			
	U. Arm	$[\downarrow_2]$	$[\downarrow_0]$	$[\downarrow_6]$	$[\downarrow_1]$	$[\downarrow_2]$	$[\downarrow_0]$	$[\downarrow_3]$
Right	Hand	(4)						\downarrow_6
	Forearm	$[\uparrow M]$		\downarrow_4	\downarrow_6	=	$[\downarrow_0]$	$[\downarrow_2]$
	U. Arm	$[\downarrow_1]$	$[\downarrow_0]$	$[\downarrow_2]$	$[\downarrow_1]$	$[\downarrow_2]$	$[\downarrow_0]$	$[\downarrow_3]$
Upper Body	Head	(0)	\uparrow	\downarrow	\downarrow	\downarrow	\uparrow	R (5)
	U. Body	(4)	(3)	$\uparrow(4)$	$\downarrow(3)$	(2)	(1)	$\uparrow(2)$
Legs	Thigh	(4)		\downarrow	\uparrow		\uparrow	\downarrow
	Lower Leg	(0)						
	Foot	$[\downarrow]$		\downarrow	\uparrow			

Illustration 7: Owl

Conclusion

To summarize we can observe that movement compositions, which were created and originally notated in the context of Eshkol-Wachman Movement Notation can be communicated and taught also in a Laban context. Both notation systems rely on a movement analysis with similar spatial principles, so that translations may be performed in a straight-forward manner.

However, in some details the notation will be used in so far unfamiliar modes of analysis and writing. Taking into account the literal meaning of “composition” – putting together – the notation must transparently show and emphasize the single building blocks of a movement, rather than represent it in a compact way for easy reconstruction.

Not all describable aspects of a movement are equally representable in different notation systems. Implicit information that cannot be written explicitly needs to be read between the lines. If one is aware of limitations of a notation system, additional perspectives on movement can be recognized, even if they are not written. For composition, the focus should lie on constituent elements of a movement. An adherence to basic principles is required to retain a simplicity needed for comparing and re-combining structural elements. When respecting these facts, every developed notation system could be used either for production or documentation, solely depending on the user's perspective on the notation.

Teaching movement compositions through Kinetography Laban is an attempt to integrate the theoretical part of notation studies with the practical needs of dance students. Students at Folkwang experience a physical approach to a theoretical foundation of analyzing body, space and time, which was until recently only known to students of Eshkol-Wachman Movement Notation. Well proven methodologies in teaching in many years of experience at the Kibbutzim College, associate notation with composing and analyzing movement, with modifying selective elements of phrases, shifting movement patterns in time and space and between limbs. This approach very much supports and develops a general curiosity to connect theoretical knowledge to practice and vice versa, which is very much required for current and future generations of dance students.

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**REFLECTIONS ON THE SHAPE REALM
OF LABAN MOVEMENT ANALYSIS
AND HOW SYMBOLS ARE USED TO REPRESENT IT**

RAPHAËL COTTIN

*With research supervision by Angela Loureiro (CMA)
Translation from English to French : © Pauline Reeder*

My thanks to Angela Loureiro for her support, for our “flexible” discussions and for her always-valuable advice... and to Jacqueline Challet-Haas, who convinced me and help me to attend this conference.

A moving body acquires the same amount of space as it loses.
Leonardo da Vinci

PREFACE

The reasons for this project

When I discovered Laban Movement Analysis (LMA) at the CNSMDP (Paris Conservatoire) during my training in kinetography, I was struck by the complementarity of the various disciplines started by Laban¹ and continued by his followers². Some knowledge of these disciplines that are “peripheral” to notation, however succinct, seemed to me highly advantageous in learning about kinetography itself, mainly because of the bodily experiences it requires and the logic and development of human movement observation that forms the common core of all these subjects. Each of these disciplines, in its own way, helps us to sharpen our observation, guide our opinions and experience movement in accordance with an impressive span of qualities and pathways.

¹ LMA (Body, Effort, Shape, Space) and Kinetography.

² Warren Lamb for Shape and Albrecht Knust for Kinetography, for example.

I therefore wished to follow in the footsteps of my predecessors so as to remain both true to my own speciality and in harmony with the Laban system as a whole. I have observed that each area of Laban studies calls for a high degree of specialisation (which means that each specialist has to focus more on his or her own discipline than on the transverse connections between disciplines), and that from the very beginnings of the Laban system there has been a strong tradition of cooperation between researchers, teachers, dancers and other movement professionals (through international exchanges, the organisation of conferences such as LIMS and IMS, and ICKL in particular, etc.).

After teaching several courses covering an introduction to Labanotation and the tools used in Laban analysis, alongside discussions between Noëlle Simonet³, Angela Loureiro⁴ and myself, I became aware of some lines of inquiry specific to the Shape category which further oriented the subject of this research.

The common core of Laban disciplines was one of the main reasons why I decided to begin this project: an interest in human beings in all their subjectivity, taking account of their body organisation patterns, natural adjustments, motivations and internal driving forces, as well as the existence of symbols based on a common system. All the foregoing makes it possible to discuss and share ideas with various specialists, especially through reading symbols that many people can understand, regardless of their language or speciality.

In fact, one of the major strengths of the Laban system as a whole lies in the logic that underpins the symbols, the graphical precision and simplicity of the system, and the abstraction of the symbols thus devised.

Key concepts used in devising Laban symbols

The symbols used in Laban-inspired disciplines use some basic figures that often enable their meaning to be recognised even if one is not already familiar with them. The following list of figures is not exhaustive but gives some idea of the constituent elements of a symbol and the way those elements are put together.



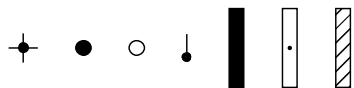
The action stroke, which combines the presence of a line with some information about movement. From this principle, it is clear that the absence of any graphical sign means an absence of movement.



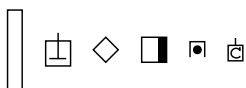
³ Head of Kinetography Education at the CNSMDP

⁴ See Loureiro's biography in the Biographies' section

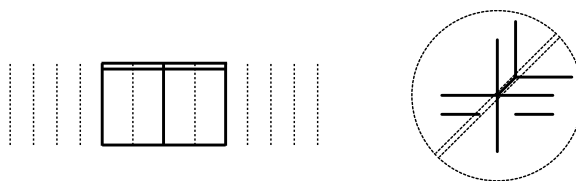
The concept of place, from which the concepts of spatial movement and rotation are derived. The spatial movement symbols used in kinetography and Motif Writing are based on this principle. The resulting rule is that a line drawn at right angles to the main stroke indicates a straight movement, whereas a line at an oblique angle to the main stroke indicates a curved movement.



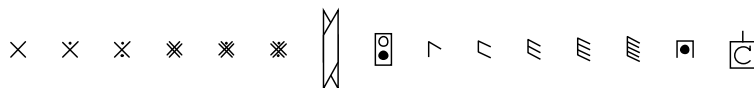
Gravity, a natural force to which we are all subjected. Because of this fundamental law, Laban pays particular attention to the vertical dimension. The result is the concept of level (black shading shows what happens at a low level and cross-hatching what happens at a high level, while a dot in the centre of the motif indicates the mid-point) and the signs for lateral movements used in kinetography and Motif Writing (on the right for the right-hand side of the body, on the left for the left-hand side).



The rectangle or square, used to indicate a surface or volume. It may be used to indicate “place”, but is also used in some signs for parts of the body, in Front signs or to represent the surface on which the action takes place (in floor plans). The square may also indicate the constant cross of axes and some secondary crosses of axes, as well as space in a general sense (the diamond).



The combination of symbols that go together in the same area. This idea is found in the use of columns in kinetography (an arm beside a wrist, beside a hand, etc.) and in the two sides of the Effort graph (with the “indulging” elements on one side and the “condensing” elements on the other).



The principle of variation and combination. This method of devising symbols has been used on many occasions to develop new signs. It is therefore possible to be creative while respecting the basic principles of the system: “head” + “volume” + “pin” to indicate which surface of the volume is involved = “face” / “rotation to the right” + “rotation to the left” = “parallel” or “cancel rotations” / various forms of the amplitude signs, parts of the arm / etc.

A short history of the Shape realm

Early on, Laban showed great interest in the Shape category, even though he himself did not call it that.

In 1950, he noted that “*gestures crossing several directions create specific movement shapes. Of spatial movement shapes, round, angular and twisted shapes may be considered elementary.*”⁵

Laban, who never separated his theories from practical experience, even invited readers to observe «*how body movements such as flexion, extension and rotation, and combinations of them, come into play when a person creates those shapes.*»⁶

While these are directional movements or processes for changing the shape of the body in space, Laban also talks about what would later be called “Still Forms” and which he here calls “attitudes”: “*It is interesting to observe the various attitudes the body may adopt when standing, kneeling, sitting or lying down. These are strongly influenced by structural and functional factors, such as:*

- a. the spinal column and extensions of it, similar to a pin;*
- b. left-right symmetry of the body and its surface area, similar to a wall;*
- c. the limbs and their respective regions describing curves and circles in the shape of a ball;*
- d. the shoulders and hips twisting in opposite directions, like a screw.*”⁷

Some years later, after close study of the interactions of the moving human body with weight, space and time, Laban entrusted to Warren Lamb the task of expanding on these observations in deeper and more independent ways. Laban’s theories are presented in detail in two seminal books: *Effort* in 1947 and *The Mastery of Movement* in 1950.

Lamb, meanwhile, published *Posture and Gesture*, the first work of reference devoted to Shape, in 1965. It included a few symbols sketched by hand, as well as tables and some valuable analysis drawing parallels between Effort and Shape.

The Effort/Shape relationship enables attention to be focused on two aspects of body movements: on the one hand, “*how kinetic energy is expended in space, force and time within functional and expressive behaviour*”⁸, and on the other, “*the form of the movement, or how the body changes and moves through space*”⁹. In his research, Lamb established a correlation between Effort and Shape. «*His concept was largely drawn*

⁵ Laban 1994, 63.

⁶ Laban 1994, 63.

⁷ Laban 1994, 95

⁸ Bartenieff & Davis 1965, 6.

⁹ Bartenieff & Davis 1965, 6.

from the affinities of certain effort qualities with specific dimensions of space"¹⁰. Lamb devised a series of symbols for Shape based on these affinities, which he matched with the Effort symbols.

The relationship between Effort and Shape, and therefore the selection of similar symbols for both, is very clearly highlighted by Irmgard Bartenieff: *«The interrelationships of shape and effort result from a complex of biological factors which include body structure, instinctual processes, the constant struggle with gravity and the senses of sight, hearing and touch. These affinities are, however, primitive relationships; the more complex the activity or expression, the less consistently do they appear together»*¹¹.

In the 1960s, Judith Kestenberg was one of Lamb's followers who made her own fundamental contribution to developing the Shape category. She devised the KMP (Kestenberg Movement Profile), making it possible to combine behaviour patterns and movement shapes with the child's psychomotor development phases. Her observations regarding primordial needs, feelings of comfort and discomfort, and relations with oneself and the environment strongly influenced the Shape category tree structures currently in use. Thus a classification of the category will often begin with Flow (combined with more internal drives made up of outward and inward impulses), then, in liaison with external stimuli, going outwards towards the environment (directional movements and carving). It is this principle of combining that I have decided to adopt for the proposed tree structure presented in this document.

Some comments on the symbols and terms used

The double bar line

Commenting on the diagonal line used by Laban in his Effort graph, Lamb says: *«There is nothing particularly brilliant about this shorthand. Laban himself experimented with many different systems. For observation purposes the aim is to use a form of shorthand which can be written very quickly. If we show a double diagonal line for the 'Flow' of Shape:*



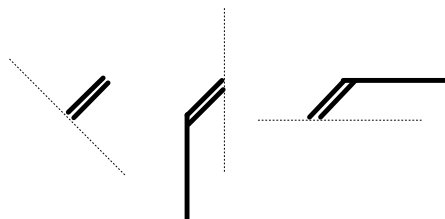
*a similar shorthand can be used.»*¹²

¹⁰ Dell 1977, 6.

¹¹ Bartenieff & Davis 1965, 15.

¹² Lamb 1965, 57.

The only drawback of the double bar line is that it is graphically imprecise. It can be found in various books drawn in different ways, aligned according to the point on the graph it is attached to:



Three ways of aligning the double bar line used for Shape
(highlighted here by a dotted line which is not usually drawn).

One has to admit that a good symbol should always be the same, while retaining the basic qualities of being simple and quick to draw.

Comments and questions by Peggy Hackney

In 1993, in an article entitled “Shape: What’s shaping up?”, Peggy Hackney raised several issues concerning Shape. These were discussed again in 2001 at a symposium on Motif Writing: *Symbols of Our Community... Moving Forward with Motif*¹³.

Her first comments were about the terms used (growing/shrinking, advancing/retreating, etc.), tied in with the general tree structure for the Shape category which she suggests and with ideas for clarifying and harmonising them. In this respect she was asking similar questions to Warren Lamb who, after publishing *Posture and Gesture*, wondered about the relevance of the terms used (“*These terms seem appropriate – others might be thought more appropriate.*”¹⁴). To these judicious points I would add the issues arising from translation of the English terms when Shape (and indeed other LMA disciplines) is being studied in another language.

A second comment concerned the name that should be given to what is now called “carving” or “Molding”, which Hackney preferred to “shaping”.

Next she noted several possible uses and combinations of symbols, especially those for “directional movements”, and the sign used for “carving”:

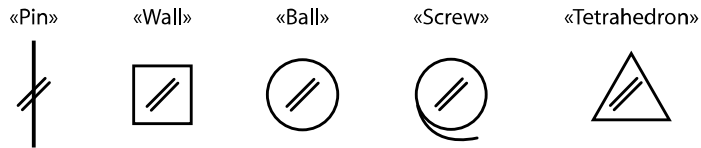


For me, this symbol is the most open to question because it strongly resembles the «ad libitum» sign used in kinetography and Motif Writing for many years, and with a very different meaning.

¹³ Symposium sponsored by Motus Humanus, The Language of Dance®, and the Ohio State University, Columbus, 2-4 August 2001.

¹⁴ Lamb 1965, 58

Finally, Hackney commented on the lack of symbols for certain elements of Shape, such as the “Still Forms”, and also “concave” and “convex”. Since then, symbols have been put forward for the “Still Forms”:



These symbols are also problematic in my view in that they are insufficiently abstract: they are more representative than symbolic.

Hackney also expressed the wish that more thorough research should be done into experiences of Shape, and especially the combination of several factors, as had already been done for the Effort category.

I will return to these issues in greater detail as I talk about the new tree structure for Shape put forward here. It seems to me most inappropriate to pay attention to only one detail (such as reviewing a symbol) without reconsidering the category as a whole, incorporating whatever experiences and observations may be necessary.

This is why, for greater clarity, the various symbols suggested and the reasons for suggesting them are listed in an appendix, along with a comparison with the tree structures and terms currently in use.

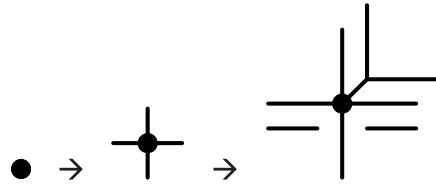
Specific comments on comparing the terms used in the Effort and Shape categories
It is noteworthy that the terms used in the Effort category are adjectives: strong, light, direct, flexible, etc. They indicate in a way the limits of each element, within which lies a range of possibilities of physical involvement.

With Shape, on the other hand, it is a present participle (part of a verb) that is used to describe each experience of movement (rising, sinking, advancing, retreating, etc.). The emphasis shifts to the ongoing process rather than the state that describes the experience.

This is why, in my analysis, I have decided to use a different vocabulary to that used in the Effort category to refer to the various elements of Shape. With Effort, we speak of three **factors** (weight, space, time) and the **elements** they are composed of (light, strong, etc.). With Shape, I will give three **planes** (vertical, sagittal, horizontal) and the relevant **processes** (rising, sinking, etc.).

PROPOSAL FOR A NEW TREE STRUCTURE FOR SHAPE

The general Shape graph



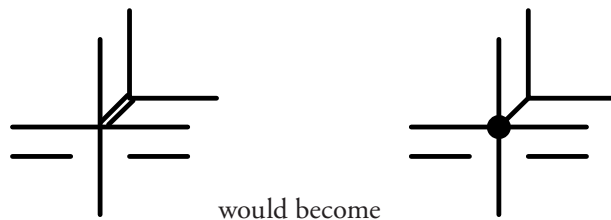
The centre of gravity, the focal point of the standard cross of axes, forms the basis for this new proposal.

As I mentioned earlier, the double bar line suggested by Warren Lamb and used subsequently is effective in terms of speed but not very practical in terms of reproduction. It even looks rather unconventional when used in combination with several parts of the general graph, as is shown by certain reproductions of symbols in books on this category (see bibliography).

After several workshops on “growing” and “shrinking” with Angela Loureiro, the connection between the Shape category and the body’s internal drives, breathing and the deep centre linked with personal involvement proved a very sensitive issue.

It is the intentions of the person performing the movement that generate these spatial transformations. I therefore felt it was logical to combine the Shape graph with the black circle representing the centre of gravity, which also echoes the cross of axes.

Just as quick to draw and easy to recognise, it also retains a similarity with the Effort graph while adding an element of kinetography, and therefore a binding factor combining several Laban disciplines.



would become

The tree structure presented below is organised as follows:

Shape flow is linked with breathing, focus, the self. This is in a way the “guiding thread” of Shape, just as Flow is in the Effort category, to which one may pay special attention or combine with directional elements or various pathways;

- **Shape qualities** (incorporating the Shape Flow Support suggested by Peggy Hackney) are linked with the external and internal dimensions, opening and closing, the fact of reaching for something or drawing it towards oneself;

- **Directional movements** (spokelike and arclike) are linked with movement pathways and a more external space;
- **Plasticities of Shape** (Carving, Shaping, Molding) is linked with the body's subtle adaptation to the environment;
- **Attitudes of Shapes** (Still Forms, Basic Forms, Shape Design, Total Body Attitude) are linked with the occasional appearance of recognisable body attitudes that are the result of all these changes. Although the Attitudes of Shape are somewhat separate as they are the observable outcome of an ongoing process, the order suggested for the other sub-categories (Flow > Qualities > Directional movements > Plasticities) follows a process going from the most primary body experience, closest to oneself, to encounters with external space and the most complex ways of adapting to the environment.

Just as Effort Flow is distinct from weight, space and time (the other elements of Effort), Shape flow is distinct from the vertical, sagittal and horizontal dimensions that are the other parameters in the Shape category. Because this is a vital, primordial factor, at work in all the processes of body change and adaptation, it may (or may not!) be the subject of special attention in each of the experiences suggested by this tree structure. It should be pointed out that the final group of experiences suggested (Plasticities) requires a subtle attention to the environment, in liaison with oneself, and that the resulting subtle intention requires the constant presence of attention to Flow.

1. SHAPE FLOW



In conjunction with proprioceptive attention, internal relinquishment and the deeper self, Shape flow involves a willingness to embrace the existence of change, to prepare for inconclusiveness. It is intimately connected with breathing and therefore with growing and shrinking. Shape Flow is not unrelated to feelings, and shifts between growing, comfort, attracting and absorbing on the one hand, and shrinking, discomfort, repelling and expelling on the other.

The two Shape Flow processes are:



- ... in the vertical plane (with a preference for the vertical dimension)
- ... in the sagittal plane (with a preference for the sagittal dimension)
- ... in the horizontal plane (with a preference for the horizontal dimension)

Attention to Shape flow causes two types of change:

A bipolar change, made up of movements towards a dimension and returns to oneself. So this change takes account of **three-dimensional space as an element of attention to movement**.

And this bipolar change is only the beginning; it requires a specific development known as **SHAPE QUALITIES**.

This development, like any learning process, lays out a map of movement experiences that also makes it possible to abandon this bipolarity in favour of a specific direction.

The relevant vocabulary and related symbols are presented in detail in the next chapter.

A unipolar change, which focuses on the direction of a dimension, thereby putting the emphasis on awareness of the environment, as opposed to oneself.

Body changes within the environment result in specific attention being paid to movement pathways. These are called **DIRECTIONAL MOVEMENTS**.

The vocabulary and symbols related to these movements are presented in Chapter 3.

2. SHAPE QUALITIES



This general symbol for Shape qualities enables us to differentiate it from a Pin symbol.

The dot next to the stroke indicates an emphasis on attention.

This point is already used in the Effort category to emphasise one of the elements.

The six main Processes

Shape qualities are classified in three planes: vertical, sagittal and horizontal.

IN THE VERTICAL PLANE:



Rising

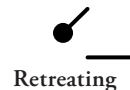


Sinking

IN THE SAGITTAL PLANE:

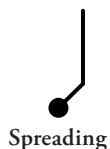


Advancing



Retreating

IN THE HORIZONTAL PLANE:



Spreading

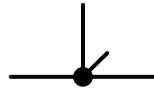


Enclosing

Adding attention to flow

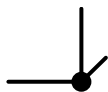
These qualities are therefore presented graphically in separate ways. However, they may be experienced paying specific attention to flow, with each spatial process having an affinity with one of the flow processes. As pointed out on page 223, the processes located on the same side of the graph (the top-left half and the bottom-right half) will have affinities in common: attitudes **reaching out** to the world outside, and those **returning to oneself**. The combination of processes located in the same parts of the graph will be described here as **natural** attitudes, while those located in opposite parts of the graph will be described as **antagonistic** attitudes.

IN THE VERTICAL PLANE:



rising, with attention to flow, which could be interpreted as a greater personal involvement than simply “**rising**” (which would be more fundamentally spatial). This combination corresponds to the experience of “lengthening” in the “Shape Flow Support” category suggested by Peggy Hackney (in which Shape Qualities + Shape Flow = Shape Flow Support).

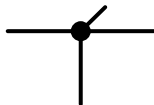
On the other hand, this combination could be further refined by selecting only one of the two flow processes as the object of attention, i.e.:



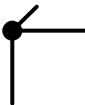
for “**rising, growing**” (more natural attitude)
*soaring*¹⁵



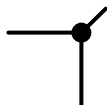
for “**rising, shrinking**” (more antagonistic attitude)
fading



for “**sinking + flow**” – shortening, subdivided into



for “**sinking, shrinking**» and
smouldering



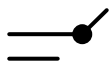
for “**sinking, growing**»
subsiding

¹⁵ The descriptions in italics are only suggestions, and suitable terms have not been found for all the combinations. Other expressions could obviously be used.

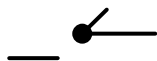
IN THE SAGITTAL PLANE:



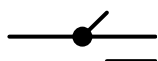
for “advancing + flow” – bulging, subdivided into



for “advancing, growing” and
quickenings



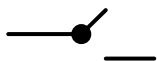
for “advancing, shrinking”
penetrating



for «retreating + flow» – hollowing, subdivided into

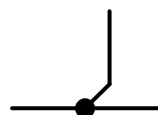


for “retreating, shrinking” and
being swallowed

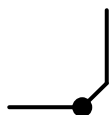


for “retreating, growing»
pumping out

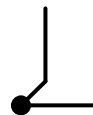
IN THE HORIZONTAL PLANE:



for “spreading + flow” – widening, subdivided into



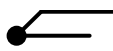
for “spreading, growing” and
generous



for “spreading, shrinking”
proffering



for “enclosing + flow” – narrowing, subdivided into



for “enclosing, shrinking» and
waning

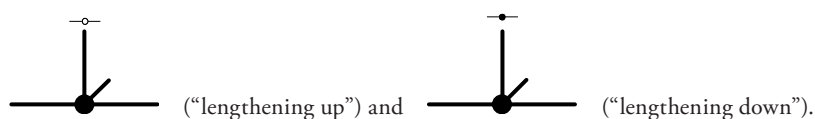


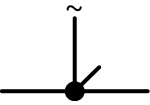
for “enclosing, growing»
coiling

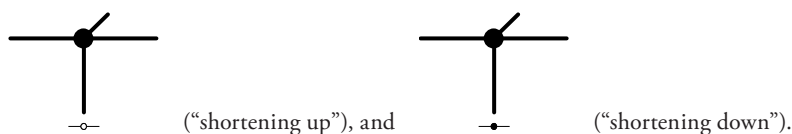
Coordination with the Kestenberg system

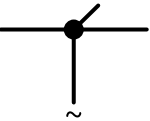
Further details may be added to these symbols in order to coordinate the bipolar and unipolar aspects of the experiences with the Kestenberg movement analysis system (as mentioned earlier, although Shape qualities are originally the result of bipolar attention, they may logically – through progress in learning and body experiences – focus on a single direction and therefore develop in a unipolar manner). In that case, I suggest adding a Pin to the end of a stroke to indicate the chosen direction:

IN THE VERTICAL PLANE:

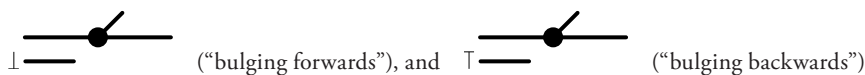



One might suggest  to indicate a free choice.

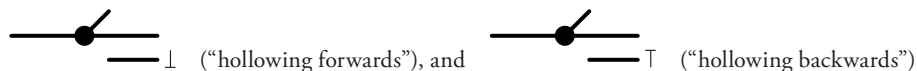



One might suggest  to indicate a free choice.

IN THE SAGITTAL PLANE:

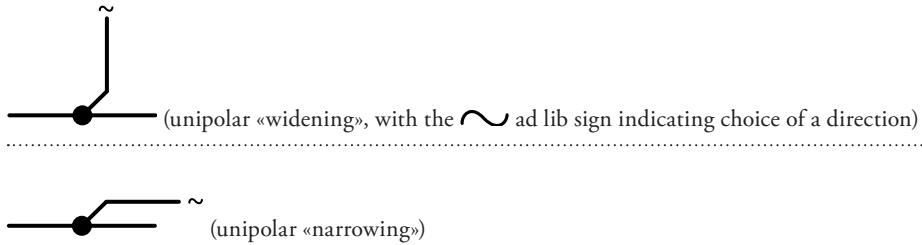


One might suggest  to indicate a free choice.



One might suggest  to indicate a free choice.

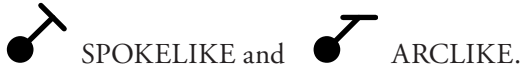
IN THE HORIZONTAL PLANE:



3. DIRECTIONAL MOVEMENTS

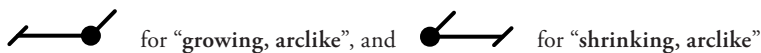
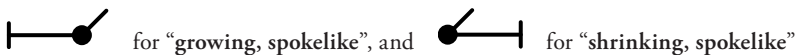
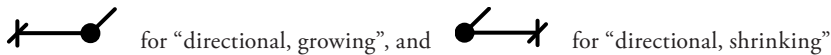
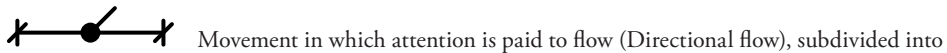


Directional movements, because of their attention to pathways, have a great affinity with both direct and indirect (or flexible) space in the Effort graph. These two main groups of movements are called



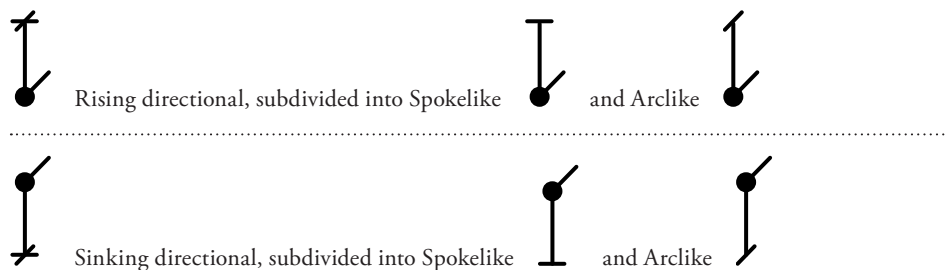
They are represented graphically in exactly the same way as Shape qualities. A perpendicular stroke is added to the main line for spokelike movements, and an oblique line for arclike movements (and both if the path of the movement is not indicated). This principle echoes the straight and curved movements in kinetography.

Specific attention may be paid to flow in the experience of directional movements. This results in the following variations:

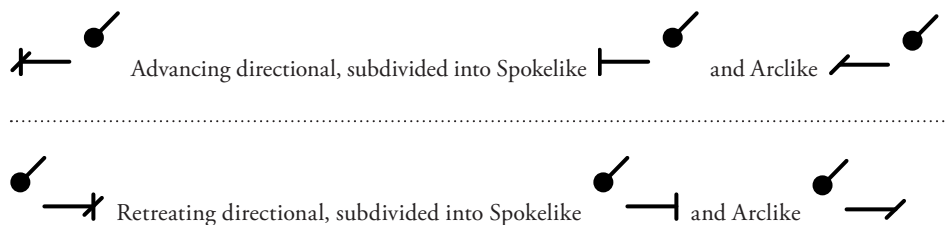


Like all the other experiences of Shape, directional movements may take place in three planes:

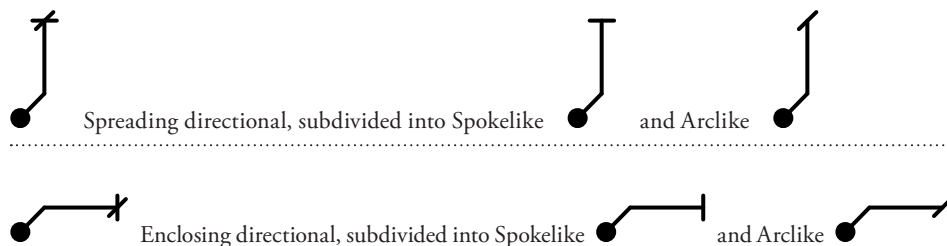
IN THE VERTICAL PLANE:



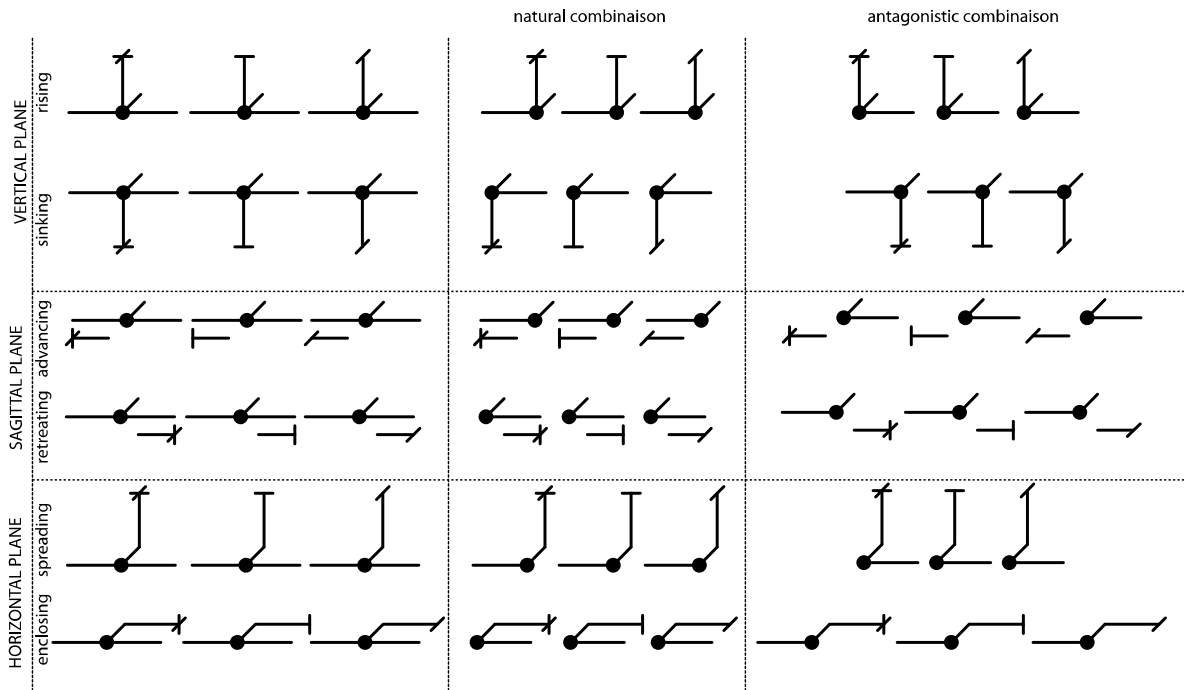
IN THE SAGITTAL PLANE:



IN THE HORIZONTAL PLANE:



Obviously, specific attention to Flow may be added to all these experiences.



4. PLASTICITIES OF SHAPE – Carving, Molding, Shaping



In terms of human development, it is probably the directional movements that come last because they “*define the child’s emotional and physical self as a clear presence, completely separate, but still an active participant in the surrounding environment*”¹⁶.

On the other hand, the experience of Shaping (or Carving), which occurs very early in the development process (sucking one’s thumb, for example), calls for subtle attention to changes in the body when it is being explored: “*Carving provides a quality of movement that leads to integrating the self and the world*”¹⁷. Therefore it also requires very specific attention to be paid to the environment, and probably constitutes the most complete form of relational behaviour. The same idea may be found in contact dance, sculpture and modelling, and in affectionate behaviour such as caressing... This particular place in the tree structure is suggested for this category because it requires the most concepts to be incorporated at the same time.

Laban often mentions the plastic dimension of space, as well as the relationship of the person performing the movement with the environment: “*The spatial tension of the*

¹⁶ Tortora 2006.

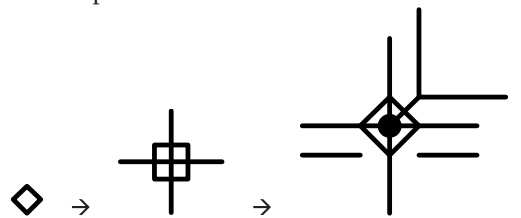
¹⁷ Hackney 2002, 222.

*dancer's body, charged with energy when he prepares to begin his changes, is filled with an awareness of dynamic space. He is aware of all the possible paths and directions he intends to use in his dancing.*¹⁸ *"Solo dance is a duo between the dancer and his environment, or between the dancer and his inner world."* *"...an intense desire is born, that of entering into contact with an invisible space. This desire to reach out towards space is the pleasure of movement. All movement reaches out towards space, both the space around us and the space within us."*¹⁹

Oskar Schlemmer, a contemporary of Laban, also mentions this plastic dimension of space in relation to the dancer's body: *"Whether we start with the human body moving in space, or whether we imagine space as being filled with a soft substance that hardens once the movement is completed, the body's movements (twists, surges, etc.) remain as the plastic shape of the body in the substance that has solidified."*²⁰

By choosing to list Shape categories (Qualities, Directional movements, Plasticities), I have therefore decided to name the latter with regard to the Shaping dimension of the relevant experiences.

A diamond, referring to the diamonds and squares used in kinetography when speaking about space (pausing in space, space, pausing in a specific place, the frontal sign, the constant cross of axes) is added to the centre of the Shape symbol to underline the importance of attention to the environment in all the experiences involving Plasticities of Shape.



The Plasticities symbol on the right is derived from the space sign on the left and the constant cross of axes.

In drawing this symbol, I decided to use the flow stroke systematically because this is such a vital element in the experience. This seemed to me the most logical solution, but one could also decide to omit the stroke in the interests of simplicity and rapidity; in that case it would be understood. On the other hand, the attention that causes the intention of the movement could be distinguished according to the two flow processes.

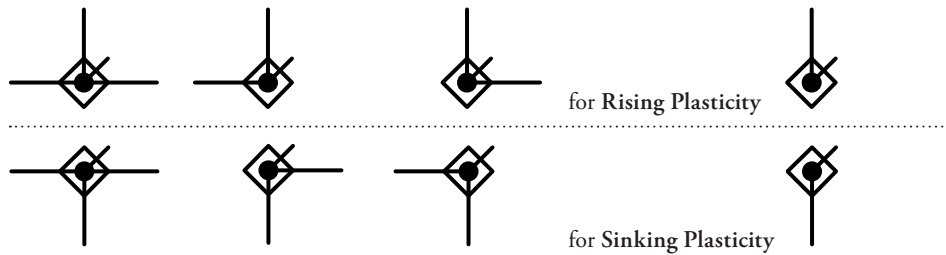
¹⁸ Laban 2003a.

¹⁹ Laban 2003b, 268-269.

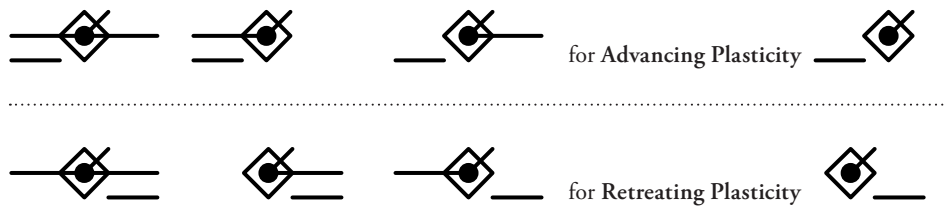
²⁰ Oscar Schlemmer quoted by Michaud 1997, 55-56.

In the table below, I have once again drawn the symbols using the same reasoning: first the full flow stroke, next the natural combination, and finally the antagonistic combination. The simplified general symbol (without the flow stroke) is shown last.

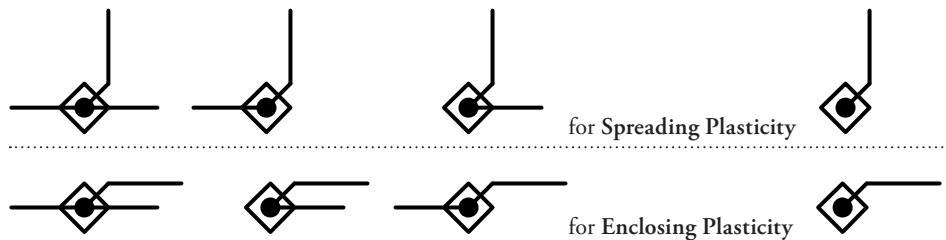
IN THE VERTICAL PLANE:



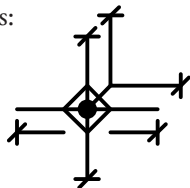
IN THE SAGITTAL PLANE:



IN THE HORIZONTAL PLANE:



It is possible to combine these signs with directional movements, either in a general way using the symbol which signifies shaping with attention to directional movement (or more specifically for spokelike movements and for arclike movements), or by using a perpendicular or oblique stroke drawn at the conclusion of each process:



These combinations show that emphasis is being put on peripheral space and the path followed by an intense movement mindful of the space it is entering.

5. ATTITUDES OF SHAPES – Still Forms, Basic Shapes, Shape Design



A white circle, which refers to a pause in kinetography, is added to the centre of the symbol. This highlights the «arrested» nature of the movement and avoids confusion with Pin symbols.

As I suggested in the introduction, Attitudes of Shape are somewhat outside the mainstream because they are actually the observable preludes to or outcomes of a movement rather than an ongoing process. They are more a question of attitude than of investment in a particular plane. The various Shape categories form a kind of «subliminal» picture that describes a person or body posture: a small, plump woman; a tall, thin man; a completely eccentric person; attack and defence stances in martial arts, etc. Attitudes also enable us to pinpoint the nature of a character (compare the Black Swan and the White Swan in «Swan Lake»!), to notice which parts of the body are the focus of attention (someone who has difficulty moving may have stiff limbs and convoluted arm movements).

In this category we can also talk about amplitude, concave and convex shapes, curves and angles, all of them linked to a specific situation. In fact, “*Shaping movement is adaptation in the three dimensions of space [rising, retreating from, opening up to, gathering toward, etc.], all of which indicates ways of reacting or attitudes toward a situation.*”²¹

Early on Laban designated four basic categories of shape forms. A fifth category (*Pyramid*) was proposed in the 1980s and has often been used since. The five categories are:

Straight
attitudes
Pin



Spiral
attitudes
Screw



Flat
attitudes
Wall






Pyramidal
attitudes
Pyramid



Spherical
attitudes
Ball





I have chosen to use the general symbol for the category for these subgroups: , adding to it a descriptive symbol.

, the sign for a straight path, is used for Straight attitude, , the sign for a circular path, is used for Spiral attitude – these two symbols are shown first because they

²¹ in *Effort-Shape Analysis of Movement, the unity of Expression and Function*, I. BARTENIEFF & M.A. DAVIS, p. 16

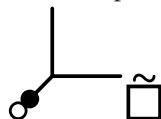
concern a single line (a single direction for Straight attitude, a multidirectional line through space for Spiral attitude).

I have chosen  to represent a surface (therefore connected with Flat, two-dimensional attitudes), as Pin symbols are used in kinetography to represent a specific surface. So the ad lib sign above the square means it can refer to any surface.

For the groups of three-dimensional forms (shown last), I have combined the volume sign () with those for circular paths used earlier: the straight path for Pyramid attitudes and the circular path for Spherical attitudes.

In Motif Writing, one may freely build on or improvise from these symbols, either alone or in combination with the other Shape symbols.

For example , to indicate Spiral movements within movement of Plasticity, or



for movements spreading or enclosing within a Flat Attitude.

By way of conclusion...

This document, the result of my work with Angela Loureiro since October 2010, does not present to you my conclusions on Shape but the outcome of my reflections “here and now”. I hope that the discussions that take place at this conference with people involved in the various Laban disciplines will enable me to continue my research in a spirit of sharing and understanding.

This research was made possible by a grant for “assistance with research and the dance heritage” from the French Ministry of Culture, through the Centre National de la Danse.

A public presentation of the research took place at the Centre National de la Danse in Pantin, near Paris, France, on **Friday 13 January 2012**. A larger document is available for consultation at the centre’s media library or on request to the author*.





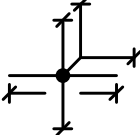

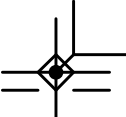






In addition, I wish to draw your attention to the existence of a “**Kinetography Laban / Labanotation – LMA**” group on Facebook, which brings together Laban practitioners of various nationalities. The description reads: “*Forum about movement notation (Kinetography Laban / Labanotation), and Laban Movement Analysis (LMA) open to everyone who wants to contribute to the developpment of those systems by posting questions, advices, information, etc. This group is not an encyclopedia! It’s just a way to make relationships grow.*”

Forum sur l'écriture du mouvement (cinétographie Laban / Labanotation) et sur l'Analyse du Mouvement Laban (LMA) ouvert à tous ceux qui veulent contribuer au développement de ces systèmes en postant leurs questions, leurs conseils ou leurs informations. Ce groupe n'est pas une encyclopédie! Il est juste un moyen d'aider à échanger sur ces domaines». Perhaps it will enable some of us to continue the discussions started here at ICKL.

Thank you for your attention, Raphaël Cottin

APPENDIX 1: Summary of symbols and the reasons for them

Symbol	Name	Reason or comment
	General Shape graph	The central ● refers to the centre of gravity, the standard cross of axes and the deep personal involvement at stake in Shape processes
	Shape Flow	Subdivided into for “growing” and for “shrinking”
	Shape Qualities	The dot calls for specific attention (also found in the Effort category) and avoids confusion with the Pin symbol.
	Rising	
	Sinking	
	Advancing	
	Retreating	
	Spreading	
	Enclosing	
	Pin and ad lib	These signs, used for unipolar attention, indicate a preferred direction (or “any direction” – right or left – when used with the ad lib sign).

	Directional Movements	Used with the sign for a straight path (I) or a circular path (J). This symbol may be subdivided into  for spokelike movements and  for arclike movements
	Directional Flow	+ all possible combinations
		+ all possible combinations
	Plasticities of Shape	Used with the space symbol (◇) and the constant cross of axes, representing attention to the environment
		+ all possible combinations
	Attitudes of Shape	Used with the pause symbol (O) to reflect static shapes.
	Straight attitudes	Used for straight paths
	Spiral attitudes	Used for circular paths
	Flat attitudes	□ and ~ together mean “any surface or volume”, thereby respecting the three dimensions of the body.
	Pyramid attitudes	combination of volume and straight movement
	Spherical attitudes	combination of volume and circular movement

APPENDIX 2: Comparison with other tree structures

Proposed new symbol	Existing symbol	Name / Comment
		Shape flow
		Shape Qualities
		Rising
		Sinking
		Advancing
		Retreating – Retiring
		Spreading
		Enclosing
		Lengthening
		Shortening
		Bulging
		Hollowing
		Widening
		Narrowing

		Lengthening up
		Lengthening down
		Lengthening up or down ~ shows free choice of a direction
		Shortening up
		Shortening down
		Shortening up or down ~ shows free choice of a direction
		Bulging forwards
		Bulging backwards
		Bulging forwards or backwards
		Hollowing forwards
		Hollowing backwards
		Hollowing forwards or backwards
		Widening, unipolar ~ shows free choice of a direction
		Narrowing, unipolar ~ shows free choice of a direction

		Directional Movements...
		... Spokelike
		... Arclike
		"Directional Shape Flow"
		known as Carving, Shaping, Molding...
		known as Still forms – Shape design
		Pin / Straight attitudes
		Screw / Spiral attitudes
		Wall / Flat attitudes
		Tetrahedron-Pyramid / Pyramidal attitudes
		Ball / Spherical attitudes

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* If you had like the larger document, in English or in French, contact the author at <cottinraphael@gmail.com>.

LABAN'S ACTIVE MOVEMENT ANALYSIS (*LAMA*) APPLIED QUALITATIVE MOVEMENT ANALYSIS AND EFFORT TRAINING PRESENTATION AND WORKSHOP

JORGE GAYON

Projet Laban-Decroux©1988

ABSTRACT. The presentation and workshop are intended to show the practical implications of the use of the Decroux' movement materials, as concrete examples in conducting effort training programs.

Introduction

I follow here the topic of my last presentations and workshops about Dramatic Movement (1997 Hong Kong and 2005 London). The application of Laban's qualitative movement analysis to the study of Decroux' corporal mime for actors' training, showed me the need for the performer's personal use of LMA on training, creative work and performance.

The Laban's active movement analysis (LAMA)¹ perspective

The application of Laban's effort analysis while teaching the Decroux' dramatic movement, revealed a reciprocal empowering effect for the learning of both. Since then, I use back the Decroux' movement materials as examples to bring the performer to produce different effort qualities. I have called this synergic approach: *Laban's active movement analysis*, underlining the active application of LMA by the performer, from an «inside» artistic perspective, for the sake of producing, perceiving, composing and performing on terms of movement qualities.

The tissue of ideas on this perspective are : first, *movement analysis*, in fact, refers here to *qualitative movement analysis*, as the **production** of movement qualities and

¹ *LAMA*; Laban's active movement analysis © Jorge Gayon 2002-2011.

their **use** are essential to performative movement. This places its application on the performing arts field.

Next, this application's first aim is the **production** of movement qualities in performance, in a **positive** way and at **will base**. So the performer is able to **use** them making **choices**, following his artistry. Thus, its second aim is to promote the performer's self-training **autonomy** and **mastery of movement**.

Last, but not least, the active application of the movement quality analysis goes beyond the active pedagogy used on its teaching-learning process. The **active** adjective refers here to the performer's attitude requested to apply the movement quality analysis when training or creating new movement materials or art works. This attitude allows the performer to attain the level of perception-in-action when performing.

Correspondences between Laban and Decroux' movement perspectives

Decroux' vision of movement (how movement might be used for dramatic expression)

1. Decroux developed his actor's training on dramatic movement, known as corporeal mime, with performance in mind.

So, in a general way, I have wanted that between what I teach and what we can see on stage, there is not a hermetic wall.²

2. He asks the actor to build fiction by his movement skills and qualities.

What did I ask for the actor, which we sometimes listen but always see, to enlarge himself to attain mime?

That the movement he crushes against a wall or he begins, he refine it and prolongs it without changing its muscular nature, that he winds up his bow to its limit and grant his arrow the right to fly off.³

3. and to attain the **performative**.

I have created lot of performances, each one was the materialization of the technique conquered on studio the year gone. Each one was an indication of my conceptions of this art.⁴

² Etienne Decroux, Dossier 20 «1944, 10 bis, suite», page 20, Fonds Decroux, Bibliothèque de l'Arsenal Paris.

³ Etienne Decroux; *Paroles sur le mime*, Librairie Théâtrale-Paris, 1963, page 66.

⁴ Ibid, page 87.

The Decroux' movement material : What is it?

From the audience's point of view, our material contains several layers, which may be: the story that is told, symbols, evocations, diverse effects, etc. What we look at is "What is played?" meaning, "What are the forces, within the action, that are represented on stage?" When we watch the movement actor evolving, we look to see the connection, where all those forces are in a struggle for equilibrium, such as any manifestation in nature. Therefore, the issue of the active application of the choreologic analysis to *dramatic movement* is not so much **what** is represented, but moreover **how** it is represented; using weight, muscular tension, tension in space, both within the performace space as within the actors' articulation of movent, within his organisation of attention, intention, decision, action and reaction.

Let's have a closer look to its principal characteristics:

The first and most basic, is the way weight is linked to action. This link generates or reveals *force*, real or symbolic. Etienne Decroux isolated their variations in movements which he called **counterweights**.

Then there is **rhythm**. The Rhythm in *itself* contains the idea of conflict. By the play of tension and release, our movement reveals resistance, or its absence, either external or internal, real or imaginary. Variations of these rhythms are synthesized in what we call **dynamorythms**.

Third, **causalities**, that link one phrase to another or one actor to another, in a relation from cause to effect. They are the print of rhythm in real action. In between tension and release, they can be sudden or sustained transitions, collapses, contractions, etc.

Next, the **phrasing** of dramatic action, its elements and range of interpretation. Here again, these elements are inspired from primary actions, wherein tension or force, develops a dramatic core with its preparation and, its result.

Last but not least: **articulation**, extremely precise in its shape, it is also significant for the various ways the **spine** is used.

Of all of these characteristics, **the dynamic phrasing** is the most specific one. After years of practice, observation and analysis, I realized that, in its most summary expression, this phrasing is essentially composed of two things only: muscular tension, combined with duration. This comprehension is basic for the effort analysis of corporal mime materials.

From the performers point of view, this analysis requires a clear distinction of the several layers of movement-performance in general. These layers are:

1. The illusions, symbols, effects, or evocations intended
2. The performers' own sensation
3. The muscular tension employed and the part of the body that is moved

It is this last one, we are focusing on. Nevertheless, this does not mean that tension and part-of-the-body involved is a pure mechanical matter. We can distinguish a clear character of our material, because of its playing nature. It is the play - translated into phrasing of muscular tension, that makes dramatic movement different from other movement-types.

Decroux and others: Laban, Meyerhold talked about this. Laban identifies and isolates the **qualities** through his effort analysis directives. Meyerhold identifies and isolates the **phrasing elements** in *dramatic* action. "Ötkas, passil, thormos and toshcka", are the elements of dynamic phrasing in his biomechanics. Decroux identifies the **qualities**, isolates the **phrasing elements** and develops **concrete examples** in order to give the actor the means of grasping its nature.

The core content of Decroux' movement material as related directly to the following choreologic categories (see chart on the right).

Here is only reported the Decroux' pedagogical repertoire, which is composed of hundreds of exercises. Each one of their full **scores** contains a precise choice of movement choreologic categories, they last from few seconds to several minutes. Why using such materials as concrete examples to teach Laban's qualitative movement analysis? The span of movement qualities at reach for human beings are not longer present on today's daily civilized life. They are only reachable by systematic research on a performance studio (lab). This is what Decroux did, and proposes performers to do, with his corporeal mime.

NOTES

- These categories have been simplified for clarity on this presentation. If interested, you can get the text of my PhD dissertation (in French) by sending me a mail to: jorgegayon@mac.com.
- Some category names are in French or quoted as no literal translation may give the idea of their content. As Laban's, Decroux' terminology refers to his specific field and has no daily or common sense reference.

Decroux categories and materials	Body	Action	Space form (choreutics)	Rhythm & timing (eukinetics)	Relationships
Radical skills	X	X	X	X	X
Extensions	X		X	X	X
The «tour Eiffel»	X		X		X
The «trunk»	X		X		X
The spine	X	X			
Legs and feet	X	X			
Descending and falls	X	X	X		X
Ascending and take offs	X	X	X		X
Basic technique	X	X	X	X	X
CW (counter-weight) «Sissone »		X		X	X
CW suppression of support	X	X		X	X
CW «tomber sur la tête»	X	X		X	X
CW the carder	X	X		X	X
CW Piston	X	X		X	X
Basic extensors	X	X	X	X	X
Dynamo-rhythms				X	
Causalities				X	X
Arms and hands	X	X	X	X	X
Eyes	X			X	X
Scales	X		X		X
Contradictions	X	X	X		X
«Amputations»		X	X		X
Re-establishments		X	X	X	X
Curving (annelés)	X	X	X	X	X
Undulation	X	X	X	X	X
Steps	X	X	X	X	X
Walks	X	X	X	X	X
Turning	X	X	X	X	X
Style Figures	X	X	X	X	X
Displacements	X	X	X	X	X
Sport's man (island man)	X	X	X	X	X
Sport's man (hard worker)	X	X	X	X	X
Sport's man (work)	X	X	X	X	X
Sport's man (sport)	X	X	X	X	X
Living-room man	X	X	X	X	X
Mobile statuary	X	X	X	X	X
Dream man	X	X	X	X	X

Workshop: LAMA's effort training methodology

Following the presentation, this workshop will show how the Decroux' movement material and performance perspective clarifies, illustrates and helps the understanding —both physically and intellectually— of what effort training might be in practice when, as performers, we aim to produce, perceive, compose and perform on terms of movement qualities.

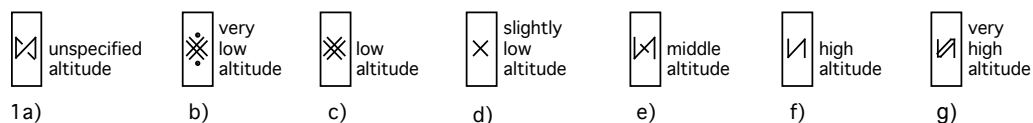
Chronology of the « Laban's active movement analysis (LAMA), effort training introductory course»

- | | | |
|----|--------------|---|
| 1 | Oct 2003 | Atelier international de mime corporel, Paris (AIMC) |
| 2 | Mar 2004 | AIMC, Paris, Fr. |
| 3 | Oct-Dec 2004 | AIMC-CID/ITI-UNESCO, Ghent, Be. |
| 4 | Jan-Jun 2005 | AIMC-CID/ITI-UNESCO, Ghent, Be. |
| 5 | Oct 2005 | AIMC, Paris, Fr. |
| 6 | Mar 2006 | AIMC, Paris, Fr. |
| 7 | Jul 2006 | Cies, Contradanza and Tandem, Mexico |
| 8 | Oct 2006 | AIMC, Paris, Fr. |
| 9 | Jul 2007 | METRO-Tampico, Mx. |
| 10 | Sep 2008 | Théâtre 2 l'acte, Toulouse, Fr. |
| 11 | May 2009 | Micadanses, Paris, Fr. |
| 12 | Apr-Jun 2010 | Theâtre le Ring, Toulouse, Fr. |
| 13 | Aug 2010 | Escuela Nacional de Danza "Gloria y Nellie Campobello", Mexico. Mx. |
| 14 | Apr 2011 | Espace Art et Mouvement, Toulouse, Fr. |
| 15 | Aug 2011 | Escuela Nacional de Danza "Gloria y Nellie Campobello", Mexico. Mx. |
| 16 | Oct 2011 | La Grainerie, Toulouse, Fr. |
| 17 | Jan-Feb 2012 | Centre d'études supérieures de danse et musique, Toulouse, Fr |

INDICATING ALTITUDES IN MOTIF NOTATION

CHARLOTTE WILE

- 1.1 This paper discusses the use of altitude signs in Motif Notation. These indications state where the body-as-a-whole is located in the vertical dimension:



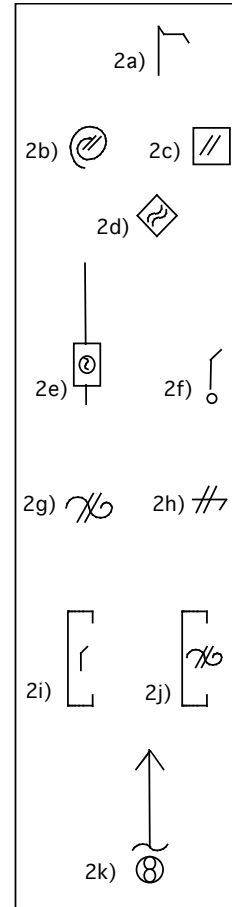
- 1.2 I begin with a glossary of other unfamiliar indications used in this paper. Then I discuss the altitude symbols' meaning, derivation, and rules of usage. This description was excerpted from *Moving About: Capturing Movement Highlights Using Movement Highlights*, by Charlotte Wile with Ray Cook.¹ Following the excerpt, I tell how the altitude signs were developed and why I feel they are needed. I conclude with questions for further discussion.

2 GLOSSARY

- 2.1 In addition to altitude indications, there are several symbols in the paper that may be new to some notation practitioners. A brief glossary for these symbols is given below. They are discussed in detail in *Moving About*.
- 2.2 Ex. 2a indicates unspecified weight transference.
- 2.3 Ex. 2b indicates a Twist-like Shape Form. Ex. 2c indicates a Wall-like Shape Form. Ex. 2d indicates an unspecified Shape Form.

¹ Wile with Cook 2010 (N.P., by the author, 2010). Example numbers were changed for this paper.

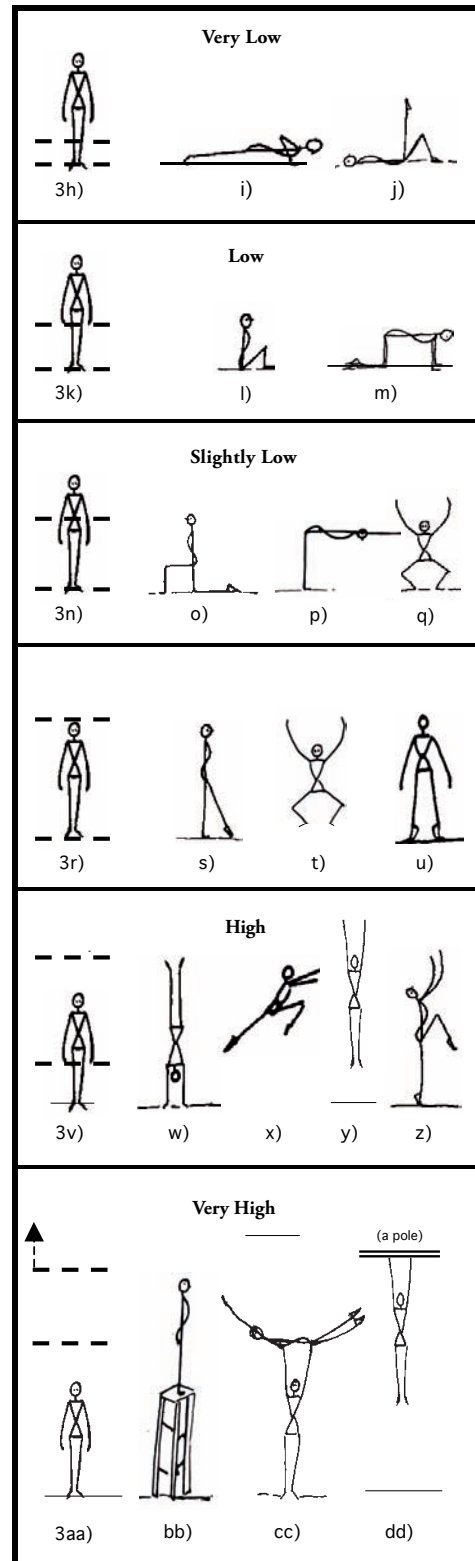
- 2.4 Ex. 2e indicates an unspecified number of movements in place.
- 2.5 Ex. 2f indicates Heavy Effort, i.e., the quality of collapsing or passively giving in to gravity.
- 2.6 Ex. 2g indicates a Carving Shape Mode, i.e., the attitude of creating or experiencing volume by moving in rounded shapes that mold and sculpt the environment. Ex. 2h indicates a Spoke-like Directional Shape Mode, i.e. the attitude of interacting with the environment in a goal-oriented manner by making a clear spoke-like (straight) path in space.
- 2.7 A sign inside a thematic bracket, as in 2i and 2j, indicates a salient movement aspect that occurs throughout or intermittently in the unit of time indicated by the bracket. The number of times the movement occurs during that unit is open to interpretation. If the movement aspect is Effort, its loading is also open to interpretation. Example 2i indicates a Strong Effort theme, and 2j indicates a Carving Shape Mode theme.
- 2.8 Ex. 2k indicates locomotor movement, with the path unspecified or irrelevant.



3 DEFINITION

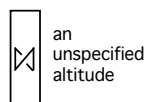
- 3.1 The term **altitude** refers to the location of the body-as-a-whole in the vertical dimension. For instance, in a sitting position the body is in a low altitude. Aerial movements usually go to a high altitude.
- 3.2 There are six altitudes: very low, low, slightly low, middle, high, very high. Being in a particular altitude means that all or most of the whole body fills a spatial zone that is defined **in relation to the mover's body in an upright standing position** (i.e., upright as in 3h).
- 3.3 The locations of the bottom and top of the each zone are given on page 257 and in 4h on page 258. These boundaries are open to interpretation. In practice they may vary or overlap, depending upon the context and intent of the movement, and the mover's proportions.

- 3.4 The bottom of the zone for a **very low altitude** is the floor. The top of the zone is where the mover's shins would be if she or he was in an upright position (Ex. 3h). Examples 3i,j depict the body in a very low altitude.
- 3.5 The bottom of the zone for a **low altitude** is the floor. The top is where the mover's thighs would be in an upright position (Ex. 3k). Examples 3l,m depict the body in a low altitude.
- 3.6 The bottom of the zone for a **slightly low altitude** is the floor. The top of the zone is where the mover's waist would be in an upright position (Ex. 3n). Examples 3o-q depict the body in a slightly low altitude.
- 3.7 The bottom of the zone for a **middle altitude** (i.e., neither short nor tall) is the floor. The top of the zone is where the mover's head is in an upright position (Ex. 3r). Examples 3s-u depict the body in a middle altitude.
- 3.8 The bottom of the zone for a **high altitude** is above the floor. The top of the zone is an arm's length above where the mover's head is in an upright position (Ex. 3v). Examples 3w-z depict the body in a high altitude.
- 3.9 The bottom of the zone for a **very high altitude** is at least an arm's length above where the mover's head is in an upright position. The top of the zone is above that line (Ex. 3aa). Examples 3bb-3dd depict the body in a very high altitude.



4 NOTATION

4.1 The general sign for an altitude is shown in 4a. Specific altitudes are indicated with the signs in 4b-g. Boundaries for the altitudes are depicted in 4h.



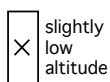
4a)



4b)



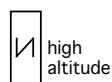
c)



d)



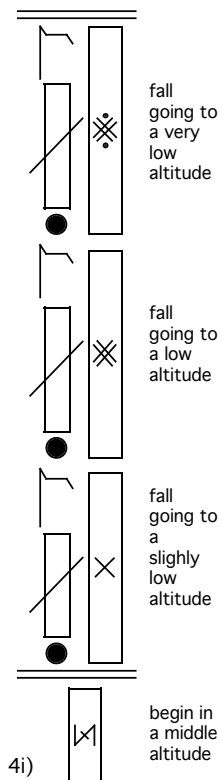
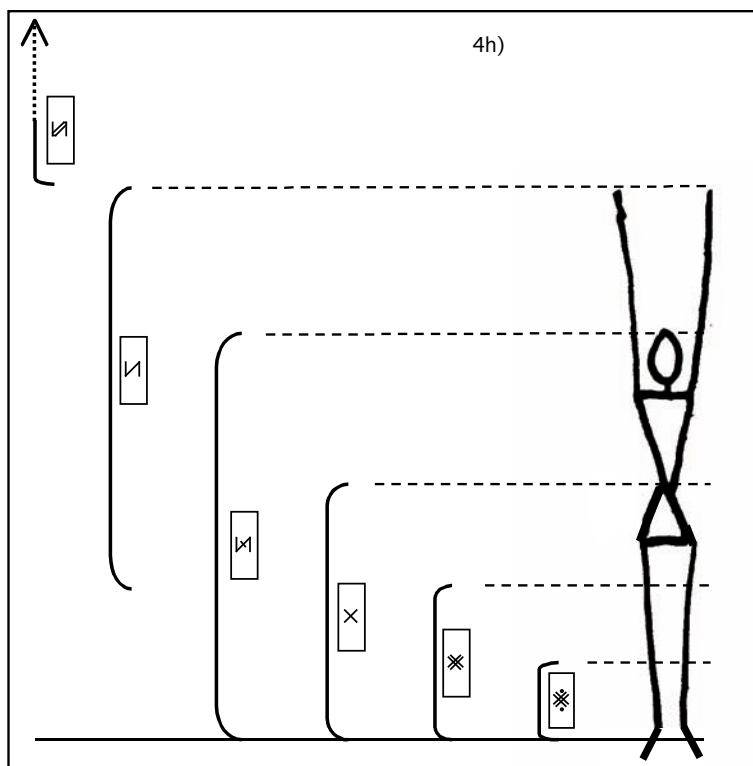
e)



f)



g)



4.2

SYMBOL DERIVATION	NOTE ON WRITING
<p>Altitude indications are comprised of the sign for the vertical line of direction , and a measurement sign such as \times, \bowtie, or ∇.</p> <p>e.g.: plus \times equals </p> <p>The measurement sign inside the indication for an unspecified altitude contains the sign for large ∇ and a modified sign for small \times.</p> <p> plus \times plus ∇ equals </p>	<p>The measurement sign in an altitude indication should be centered.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> correct </div> <div style="text-align: center;"> correct </div> <div style="text-align: center;"> incorrect </div> <div style="text-align: center;"> incorrect </div> </div>

5 BODY PORTION INVOLVEMENT

5.1 Movement to an altitude by definition always involves the whole body.

NOTE ON WRITING
<p>Body portion pre-signs are not used in altitude indications. A whole body pre-sign is assumed without being written.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> correct </div> <div style="text-align: center;"> incorrect </div> </div>

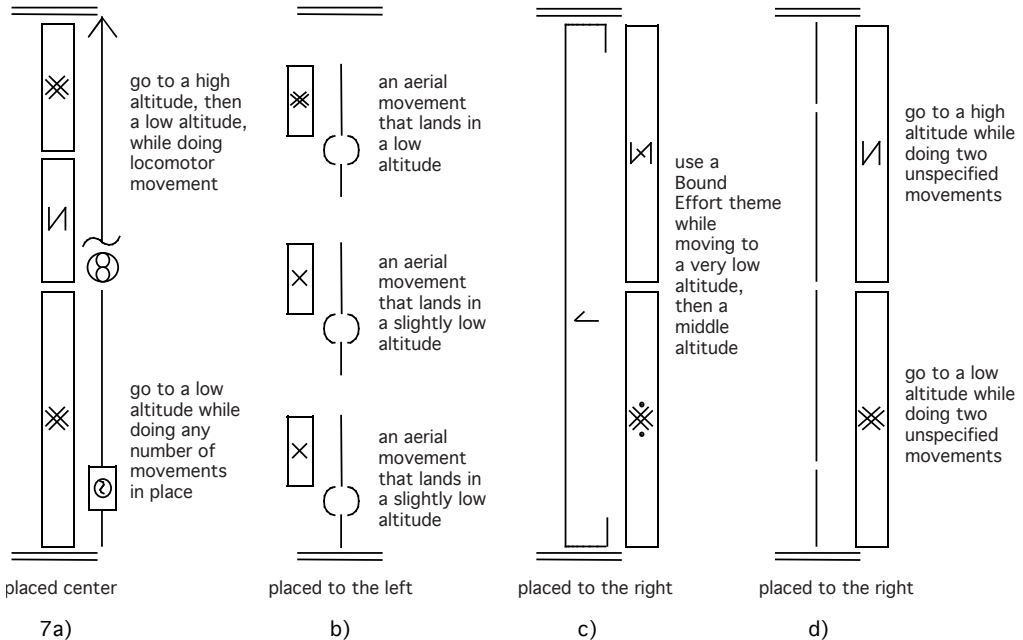
6 DURATION

6.1 The length of an altitude indication shows the amount of time it takes to go to the stated altitude (Ex. 6a-c).

<div style="display: flex; align-items: center;"> <div style="text-align: center; margin-right: 10px;"> <div style="border: 1px solid black; width: 20px; height: 20px; margin: 0 auto; position: relative;"> <div style="position: absolute; top: -5px; left: 5px; width: 10px; height: 10px; border: 1px solid black;"></div> </div> <div style="border: 1px solid black; width: 20px; height: 20px; margin: 0 auto; position: relative;"> <div style="position: absolute; top: -5px; left: 5px; width: 10px; height: 10px; border: 1px solid black;"></div> </div> </div> <div style="font-size: 0.8em;"> <p>units 5-6, move to a slightly low altitude while using a Strong Effort theme</p> </div> </div>	<div style="display: flex; align-items: center;"> <div style="text-align: center; margin-right: 10px;"> <div style="border: 1px solid black; width: 20px; height: 20px; margin: 0 auto; position: relative;"> <div style="position: absolute; top: -5px; left: 5px; width: 10px; height: 10px; border: 1px solid black;"></div> </div> <div style="border: 1px solid black; width: 20px; height: 20px; margin: 0 auto; position: relative;"> <div style="position: absolute; top: -5px; left: 5px; width: 10px; height: 10px; border: 1px solid black;"></div> </div> </div> <div style="font-size: 0.8em;"> <p>unit 6, move to an unspecified altitude using a Spoke-like theme</p> </div> </div>	<div style="display: flex; align-items: center;"> <div style="text-align: center; margin-right: 10px;"> <div style="border: 1px solid black; width: 20px; height: 20px; margin: 0 auto; position: relative;"> <div style="position: absolute; top: -5px; left: 5px; width: 10px; height: 10px; border: 1px solid black;"></div> </div> <div style="border: 1px solid black; width: 20px; height: 20px; margin: 0 auto; position: relative;"> <div style="position: absolute; top: -5px; left: 5px; width: 10px; height: 10px; border: 1px solid black;"></div> </div> </div> <div style="font-size: 0.8em;"> <p>units 4-6, repeat units 1-3</p> </div> </div>
<div style="display: flex; align-items: center;"> <div style="text-align: center; margin-right: 10px;"> <div style="border: 1px solid black; width: 20px; height: 20px; margin: 0 auto; position: relative;"> <div style="position: absolute; top: -5px; left: 5px; width: 10px; height: 10px; border: 1px solid black;"></div> </div> <div style="border: 1px solid black; width: 20px; height: 20px; margin: 0 auto; position: relative;"> <div style="position: absolute; top: -5px; left: 5px; width: 10px; height: 10px; border: 1px solid black;"></div> </div> </div> <div style="font-size: 0.8em;"> <p>units 2-4, move to a high altitude while using a Light Effort theme</p> </div> </div>	<div style="display: flex; align-items: center;"> <div style="text-align: center; margin-right: 10px;"> <div style="border: 1px solid black; width: 20px; height: 20px; margin: 0 auto; position: relative;"> <div style="position: absolute; top: -5px; left: 5px; width: 10px; height: 10px; border: 1px solid black;"></div> </div> <div style="border: 1px solid black; width: 20px; height: 20px; margin: 0 auto; position: relative;"> <div style="position: absolute; top: -5px; left: 5px; width: 10px; height: 10px; border: 1px solid black;"></div> </div> </div> <div style="font-size: 0.8em;"> <p>units 1-5, move to an unspecified altitude using a Carving theme</p> </div> </div>	<div style="display: flex; align-items: center;"> <div style="text-align: center; margin-right: 10px;"> <div style="border: 1px solid black; width: 20px; height: 20px; margin: 0 auto; position: relative;"> <div style="position: absolute; top: -5px; left: 5px; width: 10px; height: 10px; border: 1px solid black;"></div> </div> <div style="border: 1px solid black; width: 20px; height: 20px; margin: 0 auto; position: relative;"> <div style="position: absolute; top: -5px; left: 5px; width: 10px; height: 10px; border: 1px solid black;"></div> </div> </div> <div style="font-size: 0.8em;"> <p>unit 3, extend the upper body and go to a middle altitude</p> </div> </div>
<div style="display: flex; align-items: center;"> <div style="text-align: center; margin-right: 10px;"> <div style="border: 1px solid black; width: 20px; height: 20px; margin: 0 auto; position: relative;"> <div style="position: absolute; top: -5px; left: 5px; width: 10px; height: 10px; border: 1px solid black;"></div> </div> <div style="border: 1px solid black; width: 20px; height: 20px; margin: 0 auto; position: relative;"> <div style="position: absolute; top: -5px; left: 5px; width: 10px; height: 10px; border: 1px solid black;"></div> </div> </div> <div style="font-size: 0.8em;"> <p>unit 1, move to a low altitude while using a Heavy Effort theme</p> </div> </div>	<div style="display: flex; align-items: center;"> <div style="text-align: center; margin-right: 10px;"> <div style="border: 1px solid black; width: 20px; height: 20px; margin: 0 auto; position: relative;"> <div style="position: absolute; top: -5px; left: 5px; width: 10px; height: 10px; border: 1px solid black;"></div> </div> <div style="border: 1px solid black; width: 20px; height: 20px; margin: 0 auto; position: relative;"> <div style="position: absolute; top: -5px; left: 5px; width: 10px; height: 10px; border: 1px solid black;"></div> </div> </div> <div style="font-size: 0.8em;"> <p>units 1-2, flex the upper body and go to a middle altitude</p> </div> </div>	<div style="display: flex; align-items: center;"> <div style="text-align: center; margin-right: 10px;"> <div style="border: 1px solid black; width: 20px; height: 20px; margin: 0 auto; position: relative;"> <div style="position: absolute; top: -5px; left: 5px; width: 10px; height: 10px; border: 1px solid black;"></div> </div> <div style="border: 1px solid black; width: 20px; height: 20px; margin: 0 auto; position: relative;"> <div style="position: absolute; top: -5px; left: 5px; width: 10px; height: 10px; border: 1px solid black;"></div> </div> </div> <div style="font-size: 0.8em;"> <p>begin in a middle altitude</p> </div> </div>
6a)	b)	c)

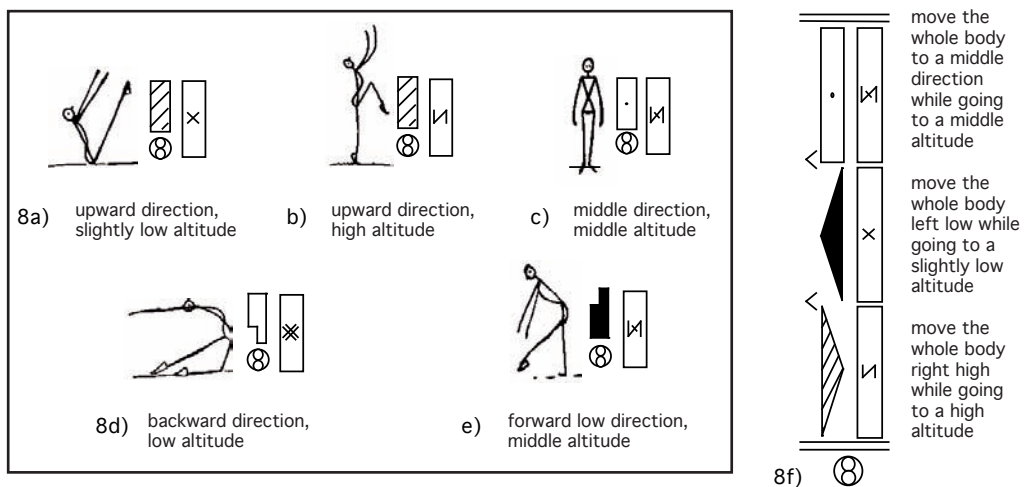
7 PLACEMENT

7.1 Altitude indications may be placed on, or to the right or left of the imaginary central line (Ex. 7a-d).




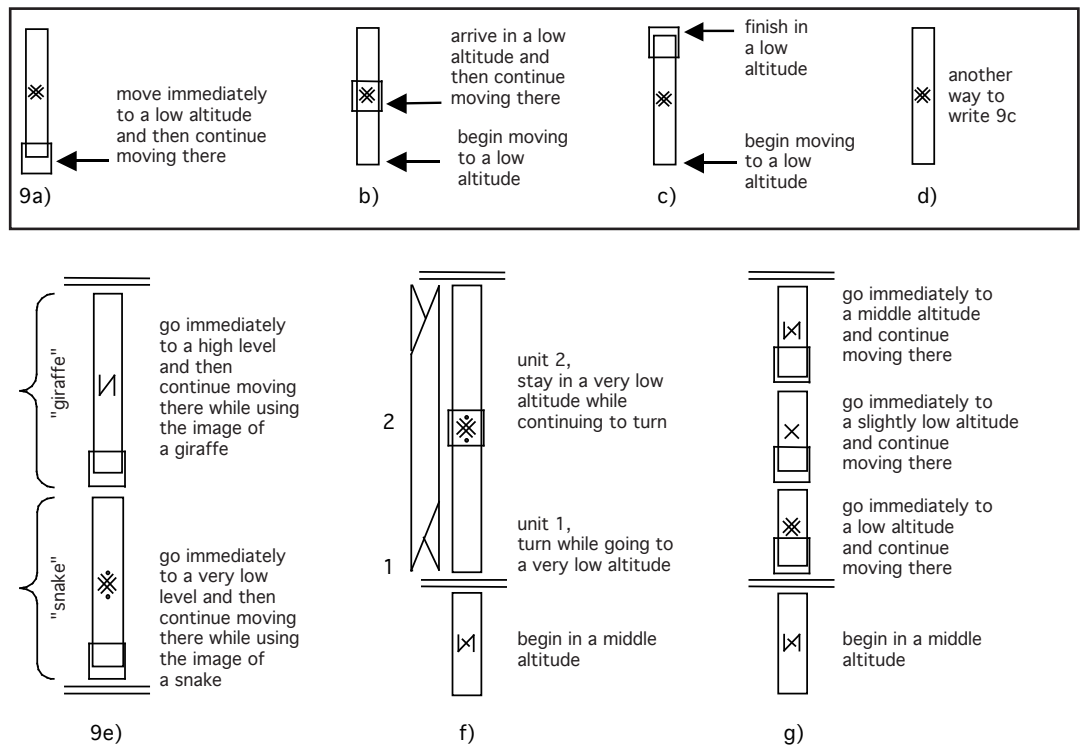
8 ALTITUDE AND DIRECTION

8.1 The whole body's "direction" and "altitude" are different concepts that may be mixed and matched in various combinations. For example, in Ex. 8a the direction is upward and the altitude is low. In Ex. 8b the direction is upward and the altitude is high.



9 CONTINUING AN ALTITUDE

- 9.1 The altitude signs presented so far indicate movement that finishes in the stated altitude (Ex. 9d). As with direction signs, an area sign  can be used to show that after going to the altitude, movement continues in that location. The placement of the area sign shows how long it takes to get to the altitude. For instance, in 9a the body goes immediately to a low altitude and then continues moving there. In 9b getting to the low altitude takes some time, after which the body continues moving there. In 9c and 9d the low altitude occurs at the end of the movement.



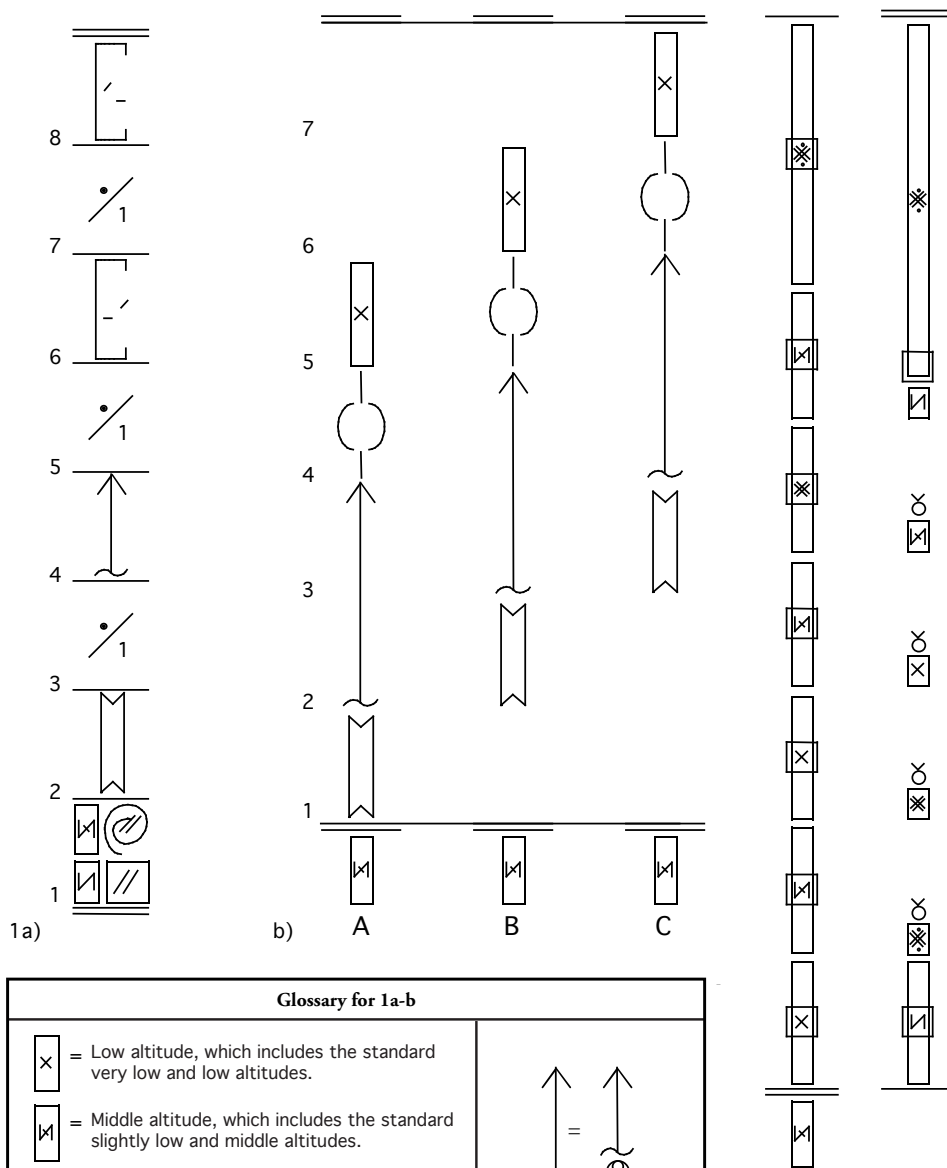
READING STUDIES N^o. 1a, b

COMPOSITIONAL FORMS

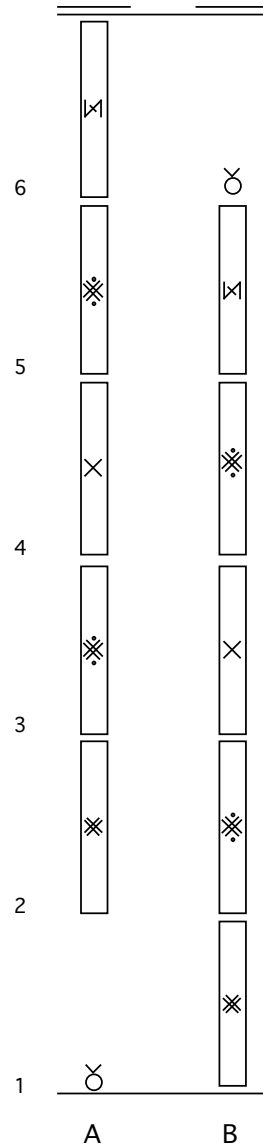
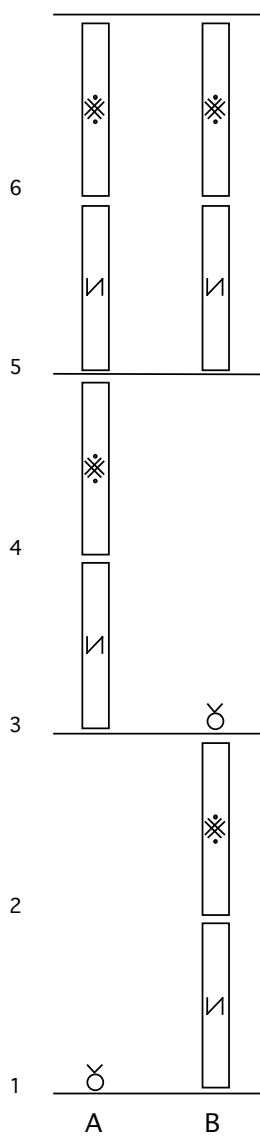
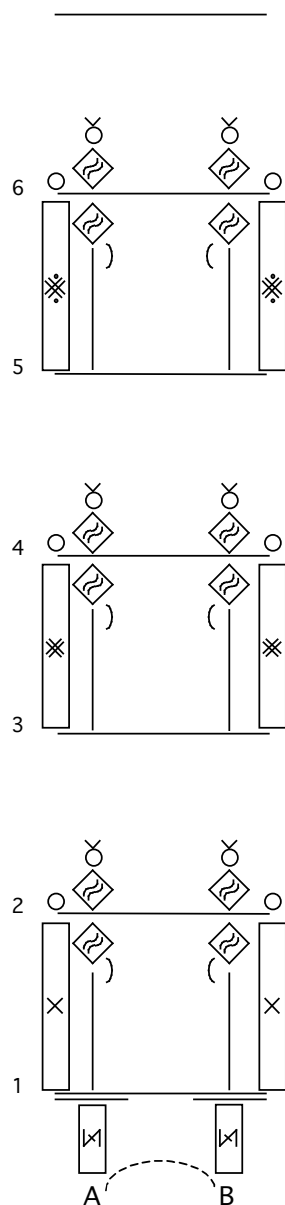
READING STUDY N^o. 2

CONTINUING ALTITUDES

These readings were created for a children's dance class. The studies can be used to explore two compositional forms: rondo (Study 1a), and canon (Study 1b). As shown in the glossary, the concept of altitude is redefined so it contains only three variables: low, middle, and high.



READING STUDY N^o. 3 ALTITUDE DUET



Glossary

A hold sign ○ indicates the result of the previous movement is maintained,

e.g.:



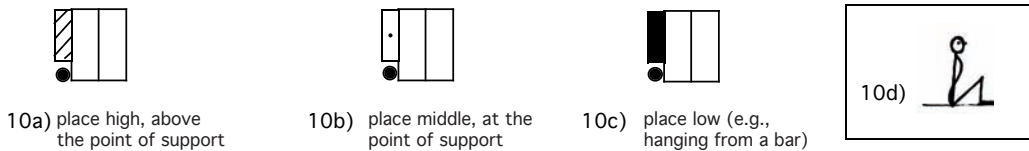
= stay in the slightly low altitude.

10 DEVELOPMENT

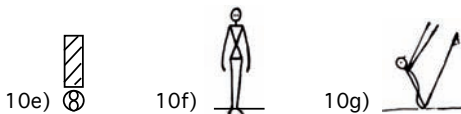
10.1 My interest in developing the altitude indications began many years ago when I taught dance to children at Ballet Hispanico and adults at the Laban/Bartenieff Institute of Movement Studies. The idea of the body being “low,” “middle,” or “high” was an important aspect of my curriculums. I wanted to include those variables in Motif Notation readings I wrote for my students, but I couldn’t think of suitable indications.

10.2 First I thought of adapting the Labanotation indications for “the center of weight in relation to the point of support,” as in 10a-c, but I was not happy with that solution. Such indications do not convey *the intent* of the movement my students were exploring. For example, consider the sitting position illustrated in 10d. In order to depict the position with a center of weight indication, a place middle sign must be used, as in 10b. However, in my classes 10d was called “low.” I felt that using a middle level symbol to represent the feeling of being low would confuse my students. Likewise, I couldn’t use the place low indication in 10c because it says the center of weight is below the support, e.g., as in hanging from a bar.²

10.3 Furthermore, in 10a-c the focus is on the center of weight’s relationship to the supports. In contrast, what I was after was indications which would make the reader think about the location of the “body-as-a-whole.”



10.4 I also considered using a whole body sign followed by a direction sign, as in 10e. However, this too would be confusing because it would cloud the meaning of such indications. For instance, 10e might mean the body is “high,” as in 10f, but it could also be read as the whole body expresses an upward direction while it is “low,” as in 10g.



² In my opinion intent is an essential consideration as we continue the development of Motif Notation and Labanotation. On the other hand, some people at DNB theory meetings have said that inventing new ways to indicate a given movement is redundant and unnecessary if there is already another way to indicate it. Both perspectives are presented in Wile 2010 “Minutes for the Open Theory Meeting, January 12, 2010”.

10.5 Then Ray Cook and I came up with the idea of having signs that represent zones in relation to the body's normal standing position. There would be four signs (Ex. 10h-10k).³ The signs' underlying concept seemed to work, but I was unhappy that they were fixed in length. To extend their time value you needed to link them to a duration line or place them in a bracket, which could make the notation cumbersome.



10.6 The idea for the “altitude signs” described above in paragraphs 3.1-9.1 evolved in theory meetings at the Dance Notation Bureau.⁴ Special credit should be given to Ann Hutchinson Guest, who suggested the idea of using measurement signs inside the sign for the vertical dimension (see paragraph 4.2 above).

10.7 The altitude signs solve all the problems discussed in paragraphs 10.2-10.5. They express the desired intent and can vary in length. Also, they avoid confusion by keeping the concept of “direction” separate from the concept of “altitude,” so either or both can be clearly stated (see paragraph 8.1 for examples).

11 NUMBER OF ALTITUDES

11.1 In *Moving About* and in this paper there are six altitudes. Having that many variables seemed to work well when I taught Motif Notation to adults at the Laban/Bartenieff Institute. On the other hand, such refinement was too difficult for my very young creative dance students. For their classes I adapted

³ Cook and Wile 2002.

⁴ Wile 2007.

the indications so there would only be two or three variables, as I exemplify in the glossary for Reading Studies No. 1a,b above.⁵

12 TERMINOLOGY

- 12.1 In all the dance education publications I have seen, the locations in the vertical dimension are called “levels” (see, for example, endnote #5). However, using the term “levels” in Motif Notation could be confusing because it is already used for describing supports (e.g., a low level support) or subdivisions of a direction (e.g., an arm’s forward-high level). As I recall, I got the idea of using the term “altitude” from Lockhart, *Modern Dance*, where a “level” is defined as “the altitude of a movement in relationship to its distance from the floor.”⁶

13 SYMBOL DERIVATION

- 13.1 Most of the altitude indications are comprised of signs that are already established in Motif Notation and Labanotation. The exception is the sign for an unspecified altitude, which contains my idea for a generic measurement sign (see paragraph 4.2).

⁵ In a brief search of dance education publications, I found the number and names of the variables differ somewhat. For example, in *Modern Dance: Building and Teaching Lessons* by Lockhart (1973, 72) there are five levels: on the floor, sitting, kneeling, standing, and in elevation.

Preston-Dunlop (1980, 22) lists three levels: high, medium, and deep.

“The deep level can be experienced by bending the knees fully, kneeling, sitting, lying and crouching. Many combinations of supports can be used, including knees and elbows, shoulders and head. The high level can be experienced by leaping and jumping, reaching upward while on the toes, balanced on one foot or two. The medium level can be experience by reaching out around the body, stepping out and leaning well into the level so the horizontal nature of it is felt and performed.”

In Blom, and Chaplin (1982, 32) it says,

“Levels range from a grounded and rooted low (lying) and a variety of lows (crawling, sitting, kneeling, crouching); through the range of middle (demi pli  , standing, relev   and traveling); to high level, which includes elevation (jumps, leaps); and finally the unnaturally, unusually, and artificially high. This last category needs partners, platforms, wings, and TV (where the dance is actually lying on the floor but appears airborne).”

In Green Gilbert (1992, 93) it says,

“We can move many ways on different levels. Let’s divide our body into three parts. From our hips to our toes can be one part. That is what we call the low level space. Can you make a shape with all your body parts at the low level – the space in which your legs usually move? Our second section goes from our hips to our shoulders. When you are standing, the space between your hips and shoulders is called the middle level. How many body parts can you move at a middle level while balancing on two legs...one leg? The third section us everything above our shoulders. The space we move in above our shoulders is called...? (high level). How many body parts can you move at a high level? How much of your body can you get into the high level space? (Dancers experiment with different types of jumping.) Let’s explore other ways of moving at different levels.”

⁶ Lockhart(1973, 155).

13.2 Paragraph 9.1 shows how an altitude sign may be modified with an area sign to show continuation of an altitude. This follows the use of an area sign to show the continued expression of a direction (see *Moving About*, page 66).

14 QUESTIONS FOR FURTHER DISCUSSION

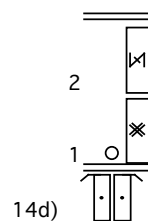
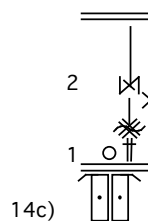
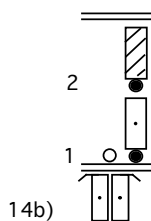
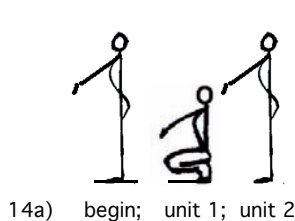
14.1 In further discussions of the topic, I would be curious to hear how other notation practitioners would answer the following questions.

14.2 Is there a need for altitude indications?

14.3 Assuming there is a need for such symbols, are the indications and terms presented in this paper a good solution? If not, what might work better?

14.4 Does writing with different intents affect the way notation is read? For instance, 14b-d show three ways to indicate the movement illustrated in 14a. In 14b the focus is on the location of the center of weight in relation to the point of support. In 14c the focus is on flexing and extending the legs. In 14d the focus is on the location of the body-as-a whole in the vertical dimension. The movement feels different to me when I use the different intents expressed in the notation. I would be curious to know if other people have that same sensation. Are these just internal sensations, or does performing the movement with the different intents produce movement that actually looks different to an observer? If so, what aspects of the movement change to produce such differences?

14.5 The altitude indications relate to what is the “ground” for the mover. For example, when the body is at or near the ground, the body is very low. I have found this works in notation for dances. Would the indications work as well in other applications where the mover goes lower than the ground (e.g., diving from the ground into a swimming pool)? Does the meaning of “ground” need to be adjusted for such applications?



14.6 Could altitude indications be used in Labanotation?

14.7 How many degrees of altitudes are needed in various applications? For instance, when teaching dance to young children, is it better to have two altitudes (high and low) or three altitudes (high, middle, and low)? At what age in dance education might more variables be necessary? Are there dance or non-dance applications in which more than six degrees might be needed? Keeping these questions in mind, should six degrees be the default number of variables for Motif Notation?

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WORKSHOP

PERFORMANCE OF MOTIF INDICATIONS

ANN HUTCHINSON GUEST

When Motif indications are performed, is the intention clear? Is a different message being received by the viewer? What minor details can make the difference?

1. **Flexion.** Does performing a large amount of flexion, 1a, give the impression that you are lowering to the floor, 1b? How can a clear performance difference between these two be made? Flexion is concerned with self, with muscles drawing in the limbs; lowering is a spatial change.

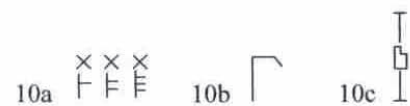
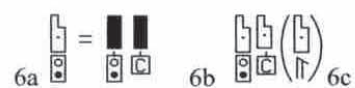
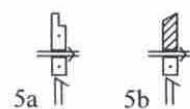
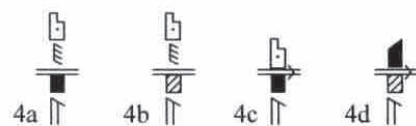
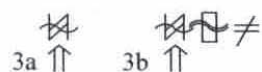
2. Lowering can be a movement toward down, toward the floor, as in a movement of the body-as-a-whole, 2a. Or it could be performed as a movement away from up, 2b. Similarly rising could be expressed as away from down, 2c, or moving toward up, 2d.

3. **Extension.** Too often, particularly with the arms, extension, 3a, can look like a directional movement. To avoid this, move the arms through different directions, on curved paths, as you extend, 3b. The ending can be in a nondescript direction, avoiding the cardinal directions.

4. **Direction.** Is it the movement that expresses the direction, or an ending position? The hand movement of 4a ends pointing into the forward middle direction, as it does also in 4b. In 4c, if the arm moves slowly as it is being raised and passes through many points on the arc, the observer cannot know where it will end. The same is true of 4d. Only the ending, the destination, gives the direction.

5. **Strongest Statement.** In contrast, 5a is the strongest statement of direction because **both the movement and the final destination** give the direction. The same

Examples



is true of 5b. Starting near the center of the body (the shoulder for the arm) the extremity follows a direct, spoke-like path to its destination.

6. **Torso Directions.** Ex. 6a shows forward horizontal for the whole torso. Too often this movement feels and looks like a lowering. If the head is in line with the spine, the face will be looking down. To express forward middle, the head needs to be looking forward, 6b; an accompanying arm gesture will strengthen the direction even further, 6c.

7. **Size.** The size of the directional movement can be small and still very expressive. A minor shift of the chest, 7a or 7b, can convey that directional movement as much or more than pointing with a limb, 7c.

8. **Added 'Coloring'.** In performing the basic actions, some 'coloring', expression, personal rendition can occur by including some other aspect that augments the action. For example, flexion may be accompanied by a little twist, 8a. If too much twist is included it will gain equal importance and result in both actions occurring at the same time, 8b. Or a basic twisting action may include some flexion, 8c.

9. **Assisting the Main Movement.** Inclusion of the body can enrich an arm gesture. In 9a the torso is included in the right arm gesture, giving it additional expressiveness.

In 9b the torso specifically inclines forward; to balance this, the free leg can be raised backward but without any emphasis, it should not 'catch the eye'. Similarly a backward movement can be assisted by twisting and inclining the torso backward, as well as looking backward, and an unemphasized raising of the free leg forward to aid balance, spelled out here in Labanotation.

10. **Number of Actions.** Is a single step one action? Yes and no. To take a step the active leg needs to flex and then extend at the hip, knee and ankle joints (probably the toes as well), 10a. The intention and the result is a single transference of weight to a new support, 10b. Systems of dance notation that described the anatomical actions taking place for each step found they had to create a shorthand for what we experience as a single, simple action. Running across the room takes a number of steps, but we experience it as one overall action, 10c.

WORKSHOP / ABSTRACT

LANGUAGE OF DANCE: A CREATIVE TOOL FOR INVESTIGATION

NATALIE TEICHMANN

This proposal is for a workshop of choreographic investigation.

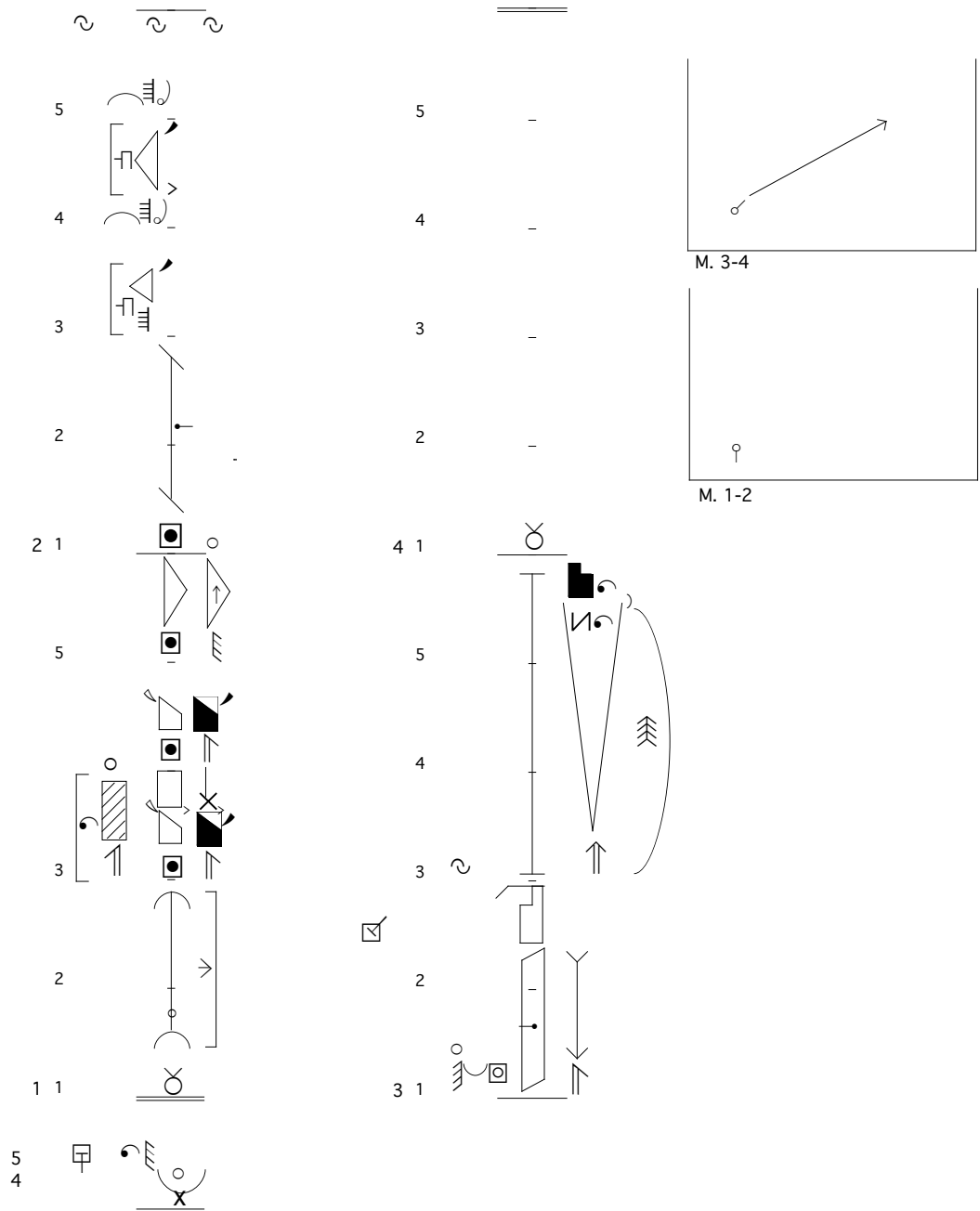
Three Motif scores of an excerpt of my choreography will be provided for interpretation, two of which will contain variations in movement detail and timing.

The Motif samples provided will allow participants to interpret their scores with the ability to insert their own timing, dynamics, or levels into the movement.

As members of each specific Motif score group share their choreographic interpretation, observers will be able to compare and contrast the outcomes.

This will provide an opportunity to consider, along with the choreographer, what elements of this choreographic work are essential.

Are timing, level, and/or dynamics essential to the chosen phrase? How can this investigation lead to further exploration?



Flores Olvidado

Full version with Dynamics

Choreography by: Natalie Teichmann

ICKL 2011 Budapest

WORKSHOP / ABSTRACT

INVESTIGATIONS IN THE COMMUNICATIVE KINAESTHETIC MELODY

JOHAN BORGHÄLL

In movement analysis we can use “body schema” to relate to bodily movements. We might say that our body schema makes us move in our specific way. A major advantage of using the term “kinaesthetic melody” instead of “body schema” is that it has a metaphoric force, a dynamic impact on the interpretation and understanding. *Concept* creates perception - as the philosopher and psychologist William James explains it. Body schema, as concept, is guiding us towards the idea of mechanics solidified in tables, where kinaesthetic melody moves our interpretation in the direction of arts and dynamics.

The concept, “communicative kinaesthetic melody”, is based on readings of the American philosopher Maxine Sheets-Johnstone, and her close reading of the Russian neuropsychologist, Aleksandr Romanovich Luria. He tried to identify the principles of the organization of psychological processes in the brain and tried to find the psychological structures in our consciousness of targeted movements - the movements that are orderly, smooth and harmonious.

This workshop is an experimental investigation in the complexity of reading movement. Here in specific, the communicative kinaesthetic melody. The exploration is structured around following theses:

A movement is with a communicative kinaesthetic melody, or is without a communicative kinaesthetic melody!

Can we observe it and sense it as movers?

The communicative kinaesthetic melody can be heard when the mover listens inwards and relates outwards!

Can we observe it and sense it as movers?

The communicative kinaesthetic melody can be seen by the observer and sensed by the mover!

How?

The communicative kinaesthetic melody is present in movements that are communicative! It addresses itself to someone more than oneself!

Can we observe it and sense it as movers?

Movements with a communicative kinaesthetic melody are an immediate existential experience!

Can we observe it and sense it as movers?

The communicative kinaesthetic melody appears, when the body moves in a qualitatively unfolding dynamic!

Can we observe and articulate it in spatial-temporal-dynamic terms?

Through movement experiences to music and movement observations we will get closer to an understanding of movements with a communicative kinaesthetic melody. As the communicative kinaesthetic melody represents both our own body and the bodies of others we will as observers move our bodies simultaneously to better perceive the changes in the movement forms of the mover.

The communicative kinaesthetic melody is related to the Rudolf Laban's concept of "flow". A matter we will deal with in the workshop.

WORKSHOP / ABSTRACT

THE USE OF MOTIF/LABAN SYMBOLS AS TEACHING ELEMENTS OF DANCE/MOVEMENT FOR ARTS EDUCATION

TERESA PEE

In the past few years, I've applied motif/Laban symbols in the dance programmes I developed for arts education and when I work with schools in teaching dance/movement. In the various processes, when creating activities, I chose to use games familiar to learners with Motif/Laban symbols in teaching dance/movement elements.

This workshop shares some of these games and ideas in creating and teaching dance programmes. Participants will draw from their understanding acquired in the games, of one's perception, coupled with the symbols – visual aids/tangible tools in working together. This workshop takes participants through activities in mindful awareness, and engaging in mind-and-sense-focused movement.

THE POSSIBILITY OF USING LANGUAGE OF DANCE® (LOD) IN JAPANESE PHYSICAL EDUCATIONAL SETTINGS

HARUKO SAKO, REIKO MORITA, VALERIE FARRANT

1. Introduction

Reiko Morita studied 'Language of Dance' (LOD) with Valerie Farrant, Jane Dulieu and Dr Ann Hutchinson Guest from 1998 and became the first Japanese LOD Specialist in 2001. Since 2002, she has been organizing the training of LOD Specialists in order to spread the teaching of LOD in Japan. To date, five LOD Specialists have been trained, and they have been using the 'Language of Dance' approach to movement and dance in a variety of performance and teaching settings. Haruko Sako, one of the Japanese LOD Specialists, has been teaching LOD since 2004. This has included teaching LOD in dance classes as part of the optional courses in "Sports & Health Exercise" and "Lifetime Sports" from 2004-2009 at Ochanomizu University, Tokyo Japan. These classes have been targeted at university students with very little dance experience. Through teaching these students she came to have a firm belief that LOD was an excellent physical educational method suited to a wide range of learners, regardless of their previous dance experience as they can learn the physical language systematically.

In 2010, Sako became affiliated with the Faculty of Education in Okayama University where she educates students who mainly want to be elementary and secondary school P.E teachers. She has started to explore useful ways of incorporating elements of LOD into the P.E curriculum. This paper will introduce two experimental case studies, which she has produced for elementary and secondary schools in Okayama in 2010. These are the first cases studies, for elementary and secondary schools in Japan, to examine the use of LOD for "karada tsukuri undo" (physical fitness) as well its role in delivering warm-ups for P.E curriculum. Therefore, in this presentation, the focus will be on **what LOD could contribute to the P.E. curriculum rather than how it supports the framework of dance teaching.**

2. Overview of Japanese Physical Education and LOD

Before considering the experimental case studies, a brief overview of Japanese physical educational settings should be discussed. In Japan, compulsory education for children includes 6 years at elementary school and 3 years at secondary school and is based on the curriculum guideline called *Gakusyusidouyouryou* issued by the Ministry of Education, Culture, Sports Science and Technology.¹ These guidelines are revised every 10 years in accordance with the needs of the current time. The latest revision of the educational guidelines was in 2008 and while it did not contain many changes, there were two key revisions that should be noted.

(1) The first revision concerns the policy for developing systematic learning which links kindergarten, elementary school, and secondary school. Since the last half of the 20th century and based on the concept of “lifelong learning”, there has been a need for a systematic educational curriculum which accelerates and links together each developmental stage in education. At present, research and development activities are being carried out nationwide regarding the link between kindergarten and elementary school on the one hand, and between elementary school and secondary school on the other. Within the educational guidelines for elementary and secondary schools, concretization and systematization of the teaching content have been encouraged in order to cultivate a solid basis for physical education and develop practical experience in various exercise activities.

(2) The Ministry’s guidelines (1998, 2008) concerned implementation of a system of exercises for “Karada tsukuri” (translates as “physical fitness”). The educational guidelines that were published in 1998 introduced a new concept— “karada tsukuri”(physical fitness) –“karada” meaning “body,” and “tsukuri” meaning “make”—to replace the popular existing idea of “gymnastics”. According to the guidelines, the new concept was to be implemented in the 5th year of elementary school and the 6th year of high school. However, in the later revision, from 2008 it was decided that the new system of “karada tsukuri” would be expanded to all grades of elementary school. There were two polarized tendencies that were noted within this situation: children with decreased physical abilities due to insufficient play and overall low body movement on an everyday basis, and children with no such issues. It was concluded that it was vital to lay solid foundations during the earliest period of life for everyone, in order to build varied exercise practice that would continue throughout the life of individuals.

The “body making” system consists of two parts: “exercise for flexible bodies” and “exercise to enhance bodily strength”. “Exercises for flexible bodies” is a set of exercises based on three objectives: 1) to be aware of the relationship between body

¹ *Gakusyusidouyouryou* [Guideline]. 2008, The Ministry of Education, p.13.

and mind, 2) to adjust them to suit the correct body condition, and 3) to interact with other students. “Exercise to enhance bodily strength” signifies an exercise system based on a broad array of objectives aimed at body improvement in the future, such as “games challenging children’s strength” or “games using different tools”. In other words, the key is to provide various exercise practices with the objective of cultivating body strength through everyday games and a variety of exercises.

LOD has the potential to fulfil the objectives, from the perspective of systematic learning in physical education, as well as encouraging various movement experiences. This would clearly match the trend notified by the educational guideline.

3. Two Case Studies in Okayama, 2010

(1) Ebara Elementary School (June 2010, Okayama, Japan) as a case study without the use of symbol

The experimental class focused on one of the basic concepts of LOD, springing. The five basic forms of springing: jump (from two feet to two feet), hop (from one foot to the same), leap (from one foot to the other), joining spring (from one foot to two feet) and separating spring (from two feet to one foot) were introduced.² Sako, as the instructor, taught the class three times according to the course plan for the low grade (the first and the second grade: 42 children), the middle grade [the third and the fourth grade: 57 children] and the high grade (the fifth and the sixth grade: 52 children). One of the aims of this project was to observe the reactions and the differences between the grades. She tried to cover the same teaching materials basically in the same way for each group. Also, as this practice was held only once and because of the time restriction (class time: only 45 minutes in total), the symbols were not used. It was broadcast on the local TV channel.³

“Karada tsukuri undo” using LOD Springing (Five Basic Forms) Class Plans

Instructor: Haruko Sako collaborating with Minoru Adachi, professor of Okayama Univ.

Students: Three classes, one for low grade (1-2), one for middle grade (3-4), one for high grade (5-6)

Class time: 45min. each (three classes)

Dates: June 11, 2010

Aim: To develop stable muscle balance in the trunk and limbs and to expand flexibility in strong bodies

Contents (Class Plan):

² Hutchinson and Curran 2008, 86-89..

³ Newsreport broadcasted: 2010, June. NHK (Japan Broadcasting Corporation) Okayama.

- 1) Warm-up: “paper-rock scissors game” using the whole body (5 min.)
- 2) Explanation of the class, the aim of the class * 2)- 4) (32 min.)
- 3) Explore the five basic forms of springing with music on the spot.
- 4) Explore springing as the children travel on a straight path.
without music/with music
- 5) DDiscuss & summarize (5 min.)

Reactions of the children

The children understood the basic concepts of the five forms of springing and they seemed to enjoy the tasks a great deal. During the latter part of the class ‘springing with music’ two polarized tendencies were noted: one, that some children could easily do springing, while others found the coordination involved, when springing, more difficult.

Discussion

Although the ideal goal should be to encourage students’ individual creativity, it was difficult to achieve in just one lesson. This type of activity needs to be repeated several times and gradually developed until the children can become more creative. For those children who could easily fulfill the task, it would, possibly, be more beneficial if several variations were suggested. For high graders, there should be more challenges added to springing such as adding upper body movements or changing the rhythm in order to stimulate their curiosity, and keep them motivated.

(2) Okayama University Secondary School (November 2010) as a case study using symbols

LOD materials used: Parts of the Body (POB) Experimental Class Plans

Instructor: Kaori Yamaguchi, a graduate student of Okayama University, conducted the class under Sako’s guidance.

Students: 3rd year students of Junior High School attached to the School of Education, Okayama University; Judo class which was an optional subject

Class time: 50min. (8 classes) the students had a total of 8 classes and at the beginning of each class, a 10-minute warm-up applying POB materials is introduced. The content was changed slightly for every class.

Date: November 9 to December 10, 2010

Aim: There have been many accidents reported during Judo classes in Japan.

There are two important points that should be considered for warm-up exercises: 1) to

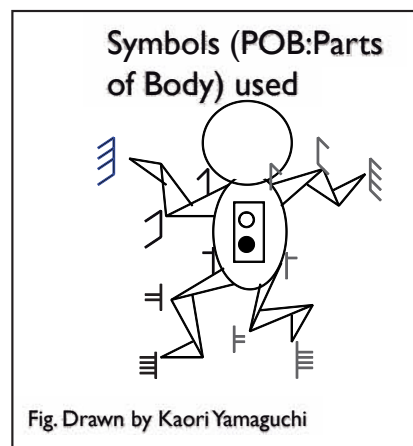


Table. Warm-up using POB: Instruction Plan	
1~4 BASIC : Focusing on body awareness, basic ideas of POB introduced	
1	○Explaining the aim of warm-up
	•Using various parts of body
	○Warm-up with music, stretch at the end
	○Teach the symbols: elbows, hands, knees, feet
2	○Review the symbols
	○Warm-up according to the selected POB cards
	•Stretch in pairs (focusing on the parts stretched)
3	○Review the symbols
	○Warm-up according to the selected POB cards
	○Teach the symbols: shoulders, torso hips
3	○Review the symbols
	○Warm-up with music, including shoulders, torso, hips
5 ~ 8 APPLICATION : Coordinate by students themselves	
5	○Warm-up with different music
	•Stretch
6	○Warm-up
	•Make students choose the POB cards and move in any order
6	○Warm-up
	○Game: Touch the floor with POB
	•Touch the floor with POB after clapping twice
6	○Warm-up
	○Game: Touch the floor with POB with rhythms changed
By Kaori Yamaguchi	

heighten physical consciousness and 2) to fully warm up the body, especially the joints.

Reactions of the students

The students seemed to enjoy the warm-up although some of them had been obviously unsure until they got used to the concepts and 'Parts of the Body' (POB) symbols.

The answers to the questionnaire after the Judo classes are as follows:

- 1) Q Enjoyment of LOD-adapted warm-ups
 - A (negative) Not very applicable at all 0 % Not applicable at all 1 %
Neither 5%
(positive) Applicable 36 % Very applicable 58 %
- 2) Q Memorizing the POB symbols
 - A (negative) Not very applicable at all 0 % Not applicable at all 2 %
Neither 11%
(positive) Applicable 34 % Very applicable 53 %
- 3) Q Movement in response to the symbols
 - A (negative) Not very applicable at all 0 % Not applicable at all 2 %
Neither 6%
(positive) Applicable 46 % Very applicable 46 %

- 4) **Q** Heightened physical consciousness
A (negative) Not very applicable at all 0 % Not very applicable at all 3 %
 Neither 13%
 (positive) Applicable 43 % Very applicable 41%

Discussion

- From the results of the questionnaire, positive evaluations tended to be high for the LOD-adapted warm-up
- Much more time was needed to enable the students to get used to the LOD materials
- There should be enough time spent on the activity
- The warm-up should be linked to the movements of Judo. Therefore, the characteristics of Judo would have to be considered more when planning the warm-up.

4. Conclusion

LOD seems to be a very suitable tool in the teaching of P.E. as it makes it possible to learn a movement language systematically. This is very important in terms of educational continuity, from kindergarten through secondary school. It also gives the learner the opportunity to experience various types of movement as recommended by Ministry of Education, Culture, Sports, Science and Technology.

The two cases were conducted in order to test the LOD approach, for the first time, in the Japanese P.E curriculum. For Okayama University Secondary School, as a case study using LOD symbols, the survey responses, to the questions, provided extremely positive feedback. It demonstrated that LOD has ample potential to become an excellent educational tool. Experimental classes of this type should be explored further, in order to develop the curriculum and, to improve the teaching methods that are being used at present.

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ACKNOWLEDGMENT

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STUDENT VOICES: FLOORPLANS INTEGRATED INTO A UNIVERSITY NON-MAJOR DANCE COURSE

BILLIE LEPCZYK

As a teacher one is always refining syllabi, class assignments, and one's delivery process. Each semester I do this for my creative dance course and recently was considering removing the mapping of dances from the requirements. I wanted to know if students thought that drawing the floorplans for their dances was a beneficial educational tool, so I conducted a survey. Before summarizing their responses I will describe the class structure and the incorporation of floorplans in this course.

Creative Dance is an approved course within the Curriculum for Liberal Education at Virginia Tech. It comes under the required area of Creativity and Aesthetic Experience. Therefore the class consists of undergraduates with diverse interests and a wide range of dance experience. The course is currently limited to 30 students and sometimes there are more males than females in the class.

Creative Dance is Laban based with the focus on dance-making. The syllabus starts with concepts of Space. The assigned dances are generally one minute to two minutes in length. Students work in small groups, are regrouped for at least three of the assignments, and then choose their own groups the last three dances of the course. Therefore, students have the opportunity to work with almost every classmate in their class.

Floorplans are a component of the class assignments because I believe this tool benefits novice dancers and experienced dancers alike. In the fourteen years that Creative Dance has been offered at Virginia Tech, more than 3,000 students have enrolled. During this time I have never come across a student who has previously made floorplans for their dances and most of the advanced level dancers have had no choreographic experience.

During the first class meeting, the Copy Dance assignment is given. Each student is required to cut out five pictures of people from magazines (action shots and/or poses). One picture in low level, one in middle level, one in high level, and the other two, any level. During the second class period, students are assigned to groups of five and work on making a dance sequence through ordering their pictures. During the third class meeting, students present their Copy Dances.



Students practicing their Copy Dance

Students practice their dance with their pictures laid out on the floor and may keep them there for reference if needed. This is the first introduction to reading their dance moves. The concept of the dance score is introduced. Each student is required to draw a floorplan from the audience perspective showing the dancers' starting positions and draw another from the dancers perspective. Students also indicate the dancers' key and the title of the music.

The second class assignment is the Marching Dance where each group of students works on one set of floorplans for their dance and compiles a dance score. On the cover of the dance score is the name of the assigned dance, title of the music, dancers' key, and a floorplan of the dancers' starting positions from the audience perspective. The cover is followed by a set of floorplans for the entire dance drawn from the dancers perspective. Students are also required to briefly write the kind of movement being performed below the floorplans. After this assignment, all dances for the class are required to have dance scores.

Here is an example of a Theme Dance score, the final assignment for the class, created by five novice dancers.



Five students posed in their starting positions for their Theme Dance

The Theme Dance (Revolution)



Key:

Towfiq = T
Serkin = G
Travis = S
Jared = J
Sam = H

Choreographers: Travis, Jared, Sam, Towfiq, and Serkin

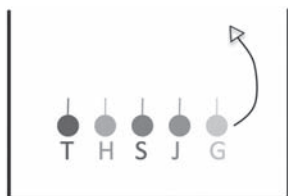
Music: "Revolution" by The Beatles and "The Beginning Is The End Is The Beginning" by The Smashing Pumpkins

Length: 2 minutes 30 seconds

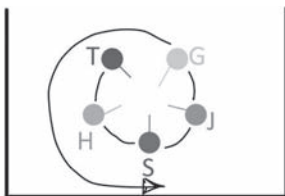
Copyright: © 1968 Apple Records and © 2005 EMI Records

Audience: Rated M for mature

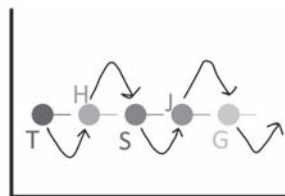
Equipment: Computer, speakers



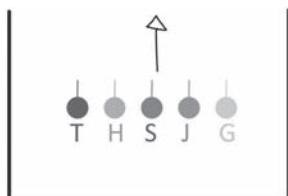
P. 1-6 ct. 4: Move on beat one of measure six



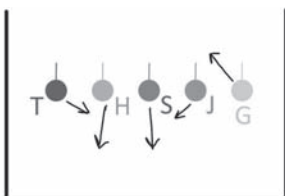
P. 7-11 ct. 4: Skipping to shuffle beat; form line



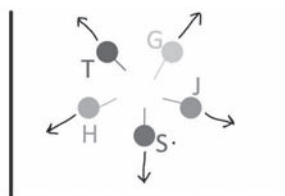
P. 12-13 ct. 4: Evolution of man; P.14-18 side step



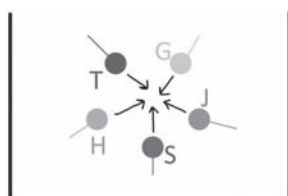
P. 19-24 ct. 4: Isolation steps; on beat two measure 23 begin forward step and snap; on measure 24 spin



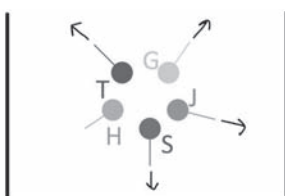
P. 25 ct. 4: Move to form circle



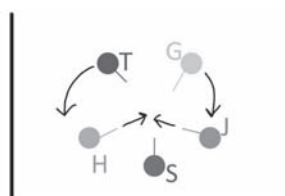
P. 26-29 ct. 4: In four bar phrases: spin down, lay down, sit up, and push back on beat four of measure 26



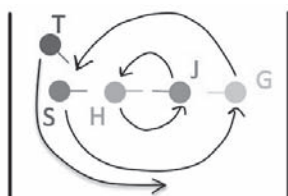
P. 30-33 ct. 4: Turn on beat one measure 32; walk backwards beat one measure 33



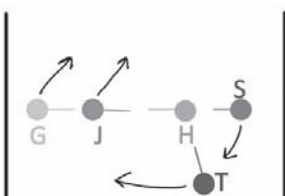
P. 34-37 ct.4: on beat two of P. 35 cut strings: collapse on beat four; crawl forward for 2 phrases; rise on beat four of P. 37



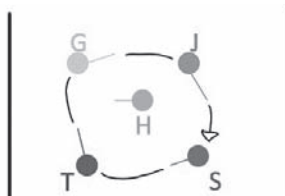
P. 38-39 ct. 4: freeze image on beat four of P. 39



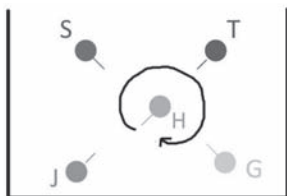
P. 40-41 ct. 4: On beat one P. 40 carry H and J through 180 degrees; set down on beat four of P. 41



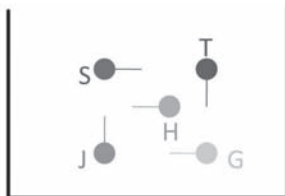
P. 42-43 ct. 4: H falls on beat two of P. 42. On beat one of P. 43 start circling



P. 44-46 ct. 4: Dancers drop to knees on beat two of P. 46 fourth measure



P. 47-48 ct. 4: H kills dancers on beat two and four of both phrases; dancer falls left



P. 49-50 ct. 4: Dancer pauses for P. 49, turns down to ground on P. 50; bends to ground on P. 51

To determine student perceptions of the value of floorplans as an educational tool in their creative dance assignments, I distributed a survey.

Survey Form						
Major:						
Male: Female:						
Prior Dance Training						
			Yes	No		
Do you have formal training in any of the dance forms listed below?						
If yes, what kind of dance?						
	None	1 year or less	2-4 years	5-7 years	More than 7	
Ballet						
Gymnastics						
Jazz dance						
Lyrical dance						
Modern dance						
Tap						
Other:						
What is the usefulness of floorplans as an educational tool in your dance-making? Are floorplans helpful to you? Please explain.						

It was anticipated that some experienced dancers would have negative responses to the usefulness of floorplans and many novice dancers would find them useful.

50 Students Completed Survey:
24 Majors : 35 Females & 15 Males

Major	Number of Students
Apparel, Housing, & Resource Mgt	1 Female
Art	1 Female
Biochemistry	1 Female
Biological Sciences	4 Female, 3 Male
Chemical Engineering	1 Female
Communication	7 Female
Economics	1 Female
Electrical Engineering	1 Male
English	1 Female
Environmental Policy & Planning	1 Female
Finance	2 Female
General Engineering	1 Female
History	1 Male
Hospitality & Tourism Mgt	3 Female
Human Development	1 Male
Human Nutrition Foods & Exercise	2 Female, 1 Male
International Studies	1 Female
Interdisciplinary Studies	1 Male
Marketing Mgt	1 Female, 2 Male
Mechanical Engineering	1 Female, 1 Male
Political Science	3 Female, 1 Male
Psychology	2 Female, 2 Male
Sociology	1 Male
Spanish	1 Female

Prior Dance Training

Years	Number of Students
None	22
1 Year or Less	7
2-4 Years	6
5-7 Years	8
More than 7 Years	7

Positive Responses

41 Students Found Floorplans Useful:

- Memory Aid (31)
- Planning/Creating/Learning a Dance (22)
- Understanding Dance Counts and Music Meter (3)

A female novice dancer majoring in Communication wrote:

My partner and I would come up with an idea for a phrase, then we would do it and see if we would like it, and if we did we would draw that out and then see what would go well after that and then draw that. It was very helpful to have the plans to refer to when we couldn't remember exactly what it was we were going to do. Had we not had the floor plans we would have probably changed our dance a ton of times because we would not have remembered what we were suppose to do.

A male novice dancer majoring in Marketing Management wrote:

The floor plans have been very useful in the course because they were our guide every class. I would often come with a vague memory of the dance my group and I were preparing. I even once had three weeks between the first and the second practice because I first twisted my ankle and couldn't perform then it was spring break and then my partner got sick. So the floor plan was the only thing that helped us to get back on track. The floor plan has also been helpful for me to create the dance because while I would draw it I could see from another perspective and adjust the dance to make more interesting and creative for the viewer.

A female experienced dancer majoring in Psychology wrote:

The floor plans are becoming easier every time that we have to make them. It is becoming more natural to me to draw them. While they are a pain sometimes because they do take time to draw them all in the right direction they do help me to remember my dance much better and I do not need to practice the dance as much. I feel like I just know what I am doing.

Negative Responses

9 Students did not Find Floorplans Useful:

6 Novice Dancers & 3 Experienced Dancers

Major	Number of Students	Prior Dance Experience
Apparel, Housing, Mgt	1 Female	more than 7 years
Biological Sciences	1 Female	none
Biological Sciences	1 Male	none
Chemical Engineering	1 Female	none
English	1 Female	none
Marketing Mgt.	1 Female	more than 7 years
Political Science	1 Female	more than 7 years
Political Science	1 Male	none
Sociology	1 Male	none

Majors in Biological Sciences (5), Marketing Management (2), and Political Science (2) also appeared in the positive responses.

There was only one student enrolled in the classes from each of the other majors; therefore, no conclusions could be discerned.

Negative Response Themes

- Memory aid unnecessary (7)
- Learn dance through moving (4)
- Tedious to draw (2)

A male novice dancer majoring in Biological Sciences wrote

Floor plans don't really do much for me. I'm a very hands on learner. So going through the dance is what helps me memorize it. When I look at floor plans; I don't get to see the action happening.

A female experienced dancer majoring in Political Science wrote:

I personally did not feel that the floorplans have ever helped me with memory, etc. Perhaps this is due to my training and experience in dance. We also choreographed our dance before drawing out the floorplans (as I did with all the other assignments).

Summary

The negative responses were from both novice dancers and experienced dancers. This suggests that the students' perception of floorplans may be unrelated to the amount of dance training.

- The data was inconclusive in identifying a correlation between specific majors and student responses.
- The study did validate that floorplans as a component of the creative dance assignments are beneficial to most students.

End Note

The student responses were especially informative regarding the timing of the integration of the floorplans into their dance-making.

- Some students planned their whole dance through drawing floorplans before they physically began to move.
- Others would complete a section of choreography and draw its floorplans before planning and creating the next section.
- Several students completed their choreography and then drew the floorplans. The writings illuminate how the students learn, work and operate.

LABAN ALPHABETIZING LITTLE LUÍS

ADRIANA ZENAIDE VIEIRA DE MELO

Translated by Larissa Fernandes Catão

1.Introduction

The São Luis Gonzaga community consists of more than 160 families, in which most of them, count with the help of federal program, known as Bolsa Familia, program of direct income transference that benefits families in poverty situation. According to the data of Saúde da Família program (PSF/2008) – Bessa unity, Sanitário District V, families have income around 1 to 2 minimum wage. The predominant occupation of women is maid and of men is bricklayer and servant.



Picture 1-2: São Luís Gonzaga community

In this context children and teenagers, study the Laban system, a volunteer work, founded in 2004, under a leafy cashew tree. Since 2007, the group present its experiences at the conference of the International Council of Kinetography Laban/ Labanotation - ICKL, with the following communication: *Laban Movement*

Analysis as Creative Education: Teaching Brazilian Children Through Dance Theater and Notation, 25th Biennial – Mexico city, *Alphabet Laban/A-Zenaide: Theoretical and practical background of Anjos de Deus*, 26th Biennial – Bangkok and *Laban Alphabetizing Little Luís*, 27th Biennial – Budapest.

The idea of uniting the scores of movement created by Laban to Alphabet originated from the reality presented at the São Luís community, where several children and adolescents did not know the letters of the alphabet and days of the week. In his research about analphabetism in Brazil, Carvalho mentions that Brazil reached at the XXI century unable to solve the problem of analphabetism, the IBGE, presents as an example the age group of the 15 years. To Oliveira, “To read means, basically, the capacity of identify automatically the words. To write, consists in transcribe the sounds of the speech. Both involve the capacity to decode phonemes and graphemes and the other way around.”

In the work of Anjos de Deus, the literacy goes by the movement. The process of alphabetization through the Alphabet Laban/A-Zenaide (LAZ) is constructed with the following shape: First is introduced the score and then the corresponding movement. After that, is presented the same score and is asked that during the movement, the children pronounce the corresponding sound. Then the letter is presented with the score. In this process, the group is instigated to create the choreography from the letters, syllables, words and text. In the category Space or Spatial Harmony, created by Laban, Fernandes, mentioned, that the principles of the body movement in the space, are known as the crystalline shape, identify by five geometric figures, the Tetrahedron, the Octahedron, the Cube, the Icosahedron and the Dodecahedron. Laban noticed that the body, when is in movement, draw lines and shapes on the space, as if is connecting invisible points, independent whether the movement is simple or complex. The alphabet Laban/A-Zenaide is constituted by the octahedron and its three dimensions, that corresponding the vowels (a-e-i-o-u), the cube that corresponding the consonants (b-c-d-f-g-h-j-k), the icosahedron that corresponding the consonants (l-m-n-p-q-r-s-t-v-w-x-y) and the center of the space that corresponding the letter Z. Each principle has one opposite direction, dimensional vertical high-down, for example, totalizing 26 spatial directions. Laban sought in the Greek philosophy of the antiquity, scientific explanations to develop his theory. The movement is interpreted by Laban, as a living architecture. In the nature, those polyhedrons are associated with the earth elements in the case the cube, the icosahedrons the water, and the octahedron the air, according to Plato.

This living architecture is expressive. How do we move? The children in the group love to write their names in accelerated time factor movement. By studying the dynamic qualities of the movement, expressive impulse, known in the system as

expressiveness category, the children learn to be aware of the movement, that can be: Free or continuous flow factor, Indirect or direct space factor, light or strong weight factor, and accelerated or decelerated time factor.

“The understanding of the movement comes through the discovery of the attitudes that prevail in relation to the factors of movement, or are absent in a given sequence of movements. A single element can be presented in almost all actions, while others may only occur in some, while still others may be absent altogether. It’s as if someone might say, this picture is basically blue and the other one, basically red. There may be blue frame, however, patches of other colors, including red, while others, such as yellow or green possibly be missing. This means that although the expression by the movement of a person to be governed by a modality of action, for example, to slide, there are the possibility of other types of action being presented, in particular the closest to the slide, such as pressure, floating and punctuating. The opposite qualities, chop or strike, can be mainly seen in compensatory movements, performed unconsciously.” (Laban 1978, 170)

The activities are performed on Saturdays, from 10h to 12h, at the São Luiz chapel, the only social space existent at the community. During the classes, the students explore the Movements Principles and Body Fundamentals Bartenieff. The parts of the body, the body actions, the expressiveness and the Laban/A-Zenaide. Alphabet. The classes are accompanied by the theoretical and practical studies, allowing to the group moments of individual, in pairs and in group studies, observation of the each one construction process, participation in the construction of the choreography, improvisations, debates and evaluations. The written record is done individually.

“I like my name accelerated, because is very interesting”

“I learn how to do my name in movement “.

“I thought it was nice to do my name in movement because it gets interesting “

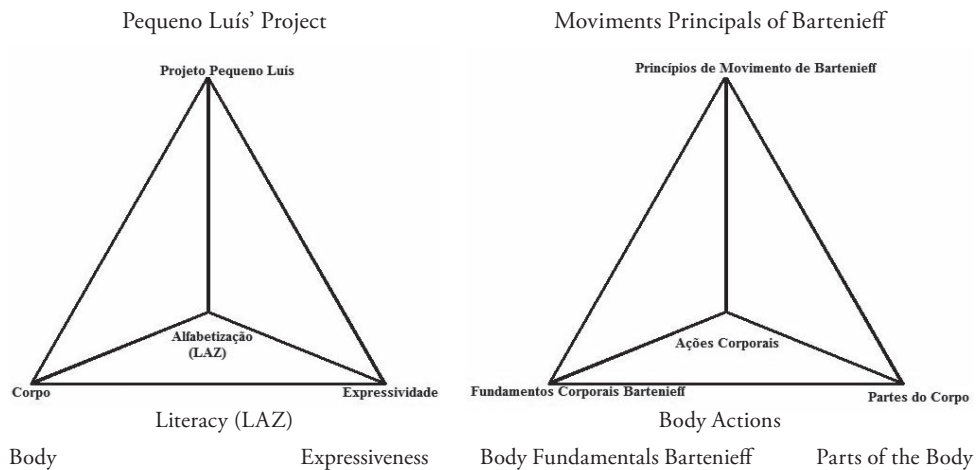
“I had difficulty to do my name in scores. But now I learned how to do it. I already know how to do accelerated and decelerated scores”

“I have learned how to do my name, I only have difficulty in the R. The accelerated and decelerated movement of the vowels”.

2. Materials and Methods

The method consists in giving to each student the opportunity to express their learning in a playful way, using his own body, the scores, the symbols of the body, drawings, geometric figures, images, magazines, books, textbooks and Dr. Skeleton (rubber dummy).

The three-dimensional geometry of the tetrahedron is used to represent the movement dialog Pequeno Luís project .Each vertex represents one face of the study. It is



common to use this polyhedron to justify methodologies in the Laban universe. “This form is part of Space Harmony studies conducted by Rudolf Laban and have been revisited by the master throughout their life course” (Scialom 2009, 20)

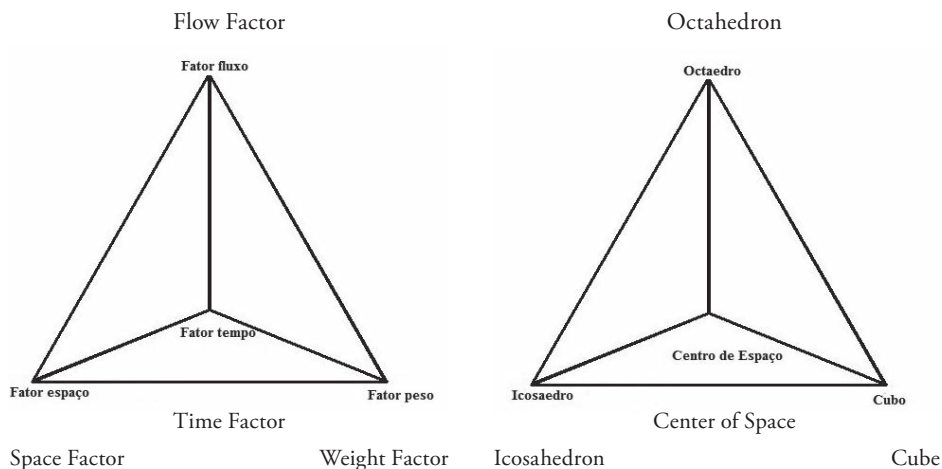
3. Results

1. The group already knows to run most of the Preparatory and Basics Exercises of the Bartenieff Fundamentals. In the picture below, the student performs individually the Preparatory exercise Pre-elevation of the Thigh. In this exercise the flexion and extension connect ischium-Heels. The group does not associate all the movements of their respective names. The Fundamentals are observed in the practical study of the symbols of the Principles of Movement, example: the student lay on the floor and show the group the symbols of the Body in Central, Spinal and Homologous



Picture 3-4: Body Fundamentals of Bartenieff

Irradiation Organization that him/her will explore. During the movements are presented the Fundamentals Exercises, the Basic Initial Position and Elevation of the Pelvis. The movements with the upper limbs and lower limbs in the view of Almeida, “are motor activities that help not only the child’s biological development,



but above all the emotional development, because this is where affective exchanges and emotional negotiations take place, increasing enormously every relationship.”

2. In these figures, the group studies the body part. They already know to associate the symbols of the Body, the Center of the lightness, the Center of the Weight



Picture 5-6: Parts of the body

and head their own body, unlike the limbs and face. In the construction of the fetal movement, the group used the symbols of Bodily Actions, constrict and extend to explore movement. The rubber band was used in the choreography to symbolize the umbilical cord.

3. In research about the fetus was explored the history of the birth of each student of the group. The children brought photos to the meetings. Among the nine children, only one was delivered by cesarean section. “Boi da Cara preta” bedtime music of Brazilian folklore represents the musical repertoire of the lives of these children when they were under one year of life. The group prepared questions to ask to pregnant women of the community such as: “Whether the baby was expected or not”, “Whether the baby moves a lot or not”, “What was your reaction when you



Picture 7-8: Research about fetal movements



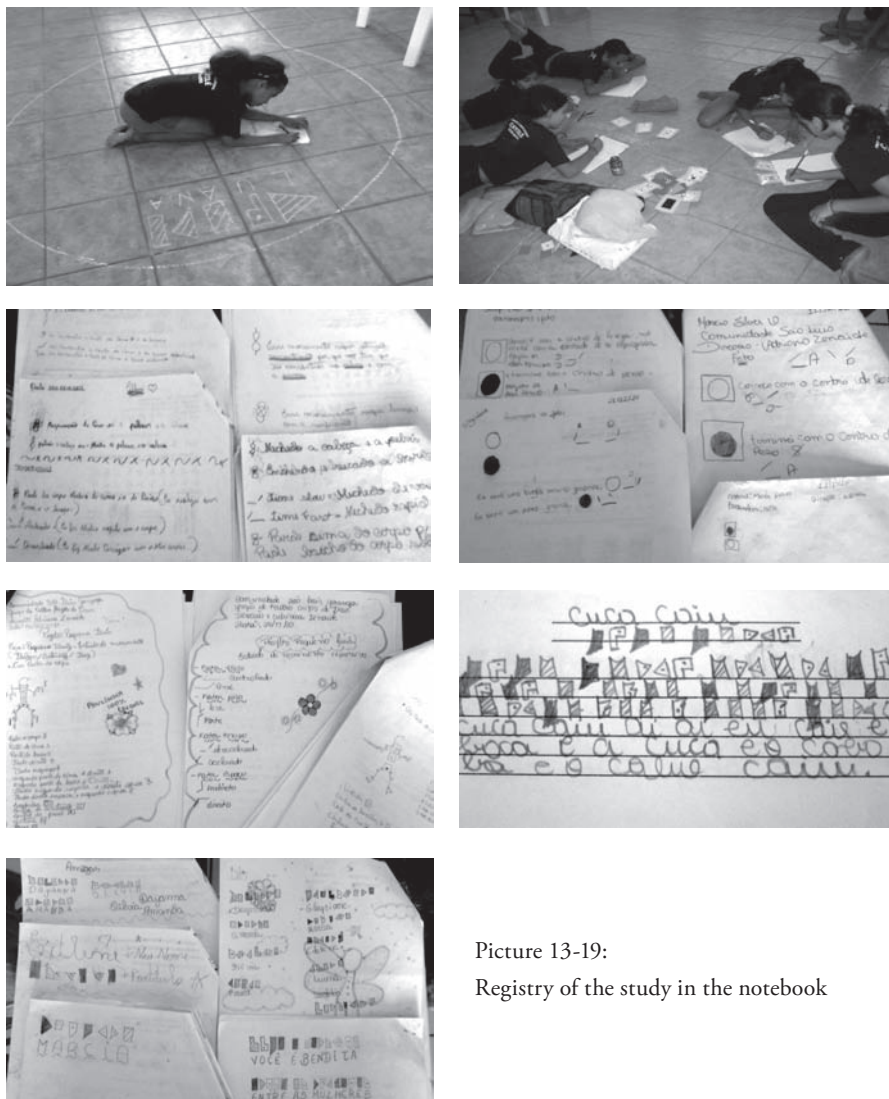
discovered you were pregnant”, “What is the desired gender for your baby”. In the figure above the first student introduce the study from fourth to sixth month of pregnancy “How is the baby in your belly”. The second student present the symbols of the Body Organizations that will explore.

4. In the construction of the choreography to use the alphabet, the group wrote the vowels “Eu sou Pequeno Luís”, “Amanda”, “Dayanna”, “Edlene”, “Gleysiane”, “Luana”, “Marcia”, “Paula”, “Silvia”, “Vandélio”. The octahedron was used to improvise the individual and in pair movements, with or without the music. In the images below the students perform movements High “a” Vertical Dimension, Sagittal forward “o” dimension and Diagonal High-Left-Behind “g.” Keeping the front of the body during the execution of the movements for some students is a challenge to be overcome.



Picture 9-12: Creating choreography from the Laban/A-Zenaide (LAZ) alphabet

5. The registry is done by the group during the study. Example: The goal is to build movements that start with B and C. The group records in the notebook the scores and its respective letters.



Picture 13-19:

Registry of the study in the notebook

4. Conclusion

The methodology of the Pequeno Luis project contributes to support the construction of the teaching-learning process of the group. At each meeting, new consciousness is added, the part of the body that moves, how it moves and where it moves. Student A: "I have started the movement through the center of weight (drawing of the symbol) and decelerated (drawing of the symbol) and I felt lightness", Student B: "I have started the movement through the center of light (symbol) and accelerated (symbol)

and I felt weight. “Student C: “I have started with the Center for lightness, I felt the will to stretch. Do the two times (symbols) decelerated and I have finished with the center of accelerated weight (symbol) “

The First Meeting Children’s Movement of the São Luis, promoted by the group, contributed further to deepen the children on the infant subject, from the principles of studied movements and turned into choreography. Also, they have lived the experience to promote a meeting, involving speakers, the public place, articulating art and reading workshops for children. Children who take care of other children in the theater and on the day-to-day. Theater that caters life, especially children. Slowly, each group member will know himself/herself, strengthening his/her identity, a proposal for self education by movement.

Therefore, to observe how much is needed, projects involving the community, with the goal of building a more organic, fraternal and fair society, in time of a children reality, characterized by the growth of crime, violence, consumption alcohol, drugs and lack of perspective on the world of work in several segments.

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PROPOSAL FOR A METHOD FOR TEACHING DANCE SKILLS

ASPASIA DANIA, VASILIKI TYROVOLA, MARIA KOUTSOUBA

Introduction

In recent years the number of interactive multimedia and products of educational technology, which are suggested by researchers for the teaching of dance, is constantly increasing (Calvert, Wilke, Ryman & Fox 2005; Leijen, Lam, Wildschut, Simons & Admiraal 2009). Nowadays students are brought up in a time when communication, expression and social interaction are digital and information quest is fast and multidimensional. For this reason, new ways of interaction between teachers and students are investigated and usually organized within the frame of a computer environment. This kind of instruction is provided through digital games a fact that seems to make learning an extremely interesting undertaking for the “digital native” students. It is argued that the proposed multimedia learning environments combining electronically supported image, sound, text and graphics with live performances, provide opportunities for personalized instruction, cooperation, feedback and creative interaction between the medium and the user (Dania, Hatziharistos, Koutsouba, Tyrovola 2011). Their text may be in a written form (i.e. text on a computer screen) or in an audio form (i.e. narration), while their images may be static (i.e. photographs, graphs, symbols or maps) or dynamic (i.e. video, interactive depictions, animation).

According to the modern theories of multimedia learning (Paivio, 1986; Mayer, 1997) these multimedia applications can serve as media of simultaneous activation of the visual (images) and verbal (symbols) system of receiving and processing of incoming information. Especially for novices and students with highly developed spatial awareness their impact seems to be substantial in terms of these students’ ability to solve cognitive or motor problems.

In dance education, the digital applications suggested for the teaching and learning of dance skills and concepts are many and extremely innovative. These products provide software teaching tools organized in units together with other media for lesson planning, presentation, synchronous or asynchronous communication between teachers and students, performance assessment and lesson administration. To mention but a few, multimedia are designed for the teaching of dance form (Smith-Autard 2003) and improvisation (Forsythe 2003), for preserving and facilitating the access to material relative with the life and productions of important choreographers of the previous century, for the comparative study of traditional dances and more advanced interactive multimedia products for the teaching of choreography and composition (Cherry, Fournier, & Stevens 2003), as well as for dance notation and especially Labanotation.

As far as Labanotation is concerned, the technological developments of its software applications have enhanced the writing and reproduction of dance structure and style empowering the dance learning process. However, research in Labanotation-centered human-computer interaction, has since now focused on the needs of adult dance students/teachers either in terms of newly suggested teaching methodologies or multimedia tools for dance documentation, choreography synthesis, structural and critical dance analysis. Even though in the context of Human-Computer Interaction (HCI) children are beginning to get a growing amount of attention as a technology user and learner group (Bruckman & Bandlow 2002), research relative with the design and use of Labanotation software in elementary education is to our knowledge limited. For this reason, the aim of the present paper is the proposal for a method for teaching children dance concepts & skills that will be depending on the combination of the Labanotation system and a novel interactive multimedia technique: interactive floors. The literature review method is used, which includes: a) the detection of relevant with the subject resources and b) the analysis, assessment and integration of related published literature, in order to bring forward the most important research findings of the current time (Thomas, & Nelson 2003). Some basic theoretical and empirical theses are examined concerning:

- a. The effectiveness of the Labanotation system as an effective medium for teaching children dance.
- b. The technical characteristics and operating systems of interactive floor products, as well as their potential use for designing Labanotation software for elementary school aged children.

Labanotation and teaching dance to children

According to cognitive learning theories (Adams 1971; Schmid, 1975) movement behavior is controlled by cognitive representations and subsequently symbolically coded as motor schemata. Learners can use symbols as pathways to:

- a. cognitively represent
- b. memorize
- c. recall incoming information.

Labanotation is currently recognized as the most objective system for the notation and analysis of dance movement. Its symbols represent the directions, the timing, the level and the dynamics of body movement with a definite, unambiguous and concise way, functioning thus as a valuable medium for the cognitive representation of the structure of movement, especially at the beginning stages of movement learning (Adams 1971). These graphic symbols correspond to movement phenomena subjected under the prism of movement analytical theories and rules and take into account the syntax and meaning of dance (Fügedi 2003). In this way, Labanotation symbols can serve as visual messages for kinesthetic decoding of the structural aspects of any particular studied dance and not one of its many performances (van Zile 1985).

Focusing on elementary dance education, the use of Labanotation symbols in the teaching process can provide focus points for the selection, organization and expression of the desired movement behavior, discouraging the emergence of movement impulses (Vygotski 1997) that are typical of students of this age and certainly distract dance performance. These specific and invariant communication symbols create a communication code between the teacher and the student. Acting as media of definite thought and visual representation (see and do) of the structural elements of the dances being taught, Labanotation symbols serve as tactile means for the guided discovery of abstract concepts like time, space, level, etc.

Interactive floors: Technical characteristics and products

Interactive floors are a movement based interaction technique that can be either sensor based or vision based. Sensor based interactive floors consist of tiles with touch sensors and light diodes. Input from the sensors is used to control and manipulate sound, colors, pitch, force, loudness, position coordinates, velocity, lighting, etc. Typical examples of this kind of interactive technology are MIDI Dance Surface (Pinkston 1994), Magic Carpet (Paradiso, Abler, Hsiao, & Reynolds 1997), LiteFoot (Fernstrom & Griffith 1998), The Smart Floor (Orr & Abowd 2000), Ada Tactile Luminous Floor (Delbruck, Whatley, Douglas, Eng, Hepp, & Verschure 2007), LightSpace™ (www.interactivefloor.com). Vision based interactive floors on the other hand is a more advanced interactive technological innovation. Their operating systems function with the combinational use of a projector and a web-camera, the latter being mounted on the ceiling or placed under the (glass) floor. Both of these devices are connected to a local computer that provides a display on the floor. While the computer software is projected on floor it tracks peoples' or dancers' position

and movement making the cursor move together with the tracked person. Typical examples of interactive vision based floors are iGameFloor (Grønbæk, Iversen, Kortbek, Nielsen, & Aagaard, 2007), Stepstone (Iversen et al 2007), Boundary Functions (www.snibbe.com 2010)

Interactive floors: Theoretical and empirical basis for their use in teaching movement

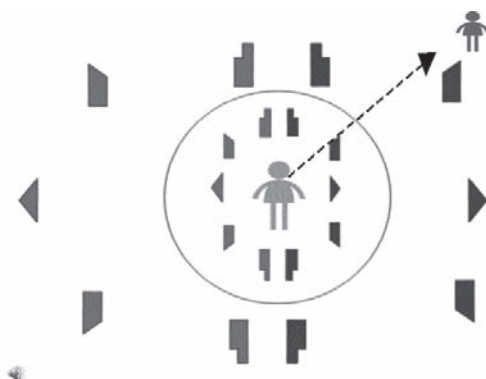
Interactive floors, as interactive multimedia, represent one of the most accessible technological innovations, which although combining text, image, sound and graphics does not require expert knowledge in computer programming. The user determines their access to the digital learning material according to their knowledge and preferences, affecting in this way their own learning stages and determining those that fit to their learning style.

TV, digital games, animation cartoons are only but a few of the multimedia products that nowadays children grow up with, learning to connect playfully authentic experiences with their symbolic representations. Elementary school children are old enough to use relatively sophisticated software, but young enough to appreciate a playful approach (Bruckman & Bandlow 2002). Furthermore, whole body kinesthetic interaction is much more fun, motivating and appropriate for elementary children compared to the drag-and drop or point and click style of adult designed software (Grønbæk et al. 2007). Whole body kinesthetic interaction promotes collaborative learning like traditional games and activities, treating learning as a social process (Vygotski 1997).

The uniqueness of interactive floors as a learning tool lies in the fact that they promote the kinesthetic exploration of the content to be taught, something which is of great importance during the first stages of motor learning. During childhood body movement is essential for children to explore and learn about the world. The education of kinesthetic sensitivity is connected with dexterous movement performance and effective learning of motor skills (Bairstow & Laszlo 1981). Designed according to the principles of motor learning this kind of educational software can facilitate children's motivation to play and thus increase their productivity and satisfaction. The kinesthetic interaction with the digital software converts it to *playware* modifying thus the learning process to *edutainment* (education and entertainment) (Lund, Klitbo & Jessen 2005).

Interactive floors and Labanotation: a proposed practical application

One of the possible combinations of Labanotation concepts with interactive floor software is shown in Figure 1. The basic lesson theme is the learning of space directions and their Labanotation symbols. For this reason, the basic middle level



Directions

1. Gather as many points as you can jumping on the floor game on the correct symbol.
2. Your points will be shown on your personal circle.
3. Return to the center after each jump.

Figure 1. Teaching directions with Labanotation: Example of an interactive floor interface

direction Labanotation symbols are composed with notation software and projected in their circle formation on the floor of the dance class in separate circles, one for each student. With the start of music these symbols are beginning to turn clockwise and counterclockwise. When the dance teacher presses the *Enter button* on the computer keyboard a stick figure appears on the screen moving to a certain direction. The students are requested to touch with their hands the corresponding point of their circle and then jump on the symbol that represents that certain direction. When the students jump on the correct symbol they get one point. The students who gather the more points win the game.

Concluding remarks

Childhood is a socially constructed concept. In the present time digital play media are artifacts designed for children of the modern era. In a time when elementary education calls for developmentally appropriate teaching methods and practices their potentials should be released and not stay hidden under the blames of lifestyle related diseases (i.e. obesity). There is no doubt that usability is a prerequisite for learning. If children won't be able to operate educational software they certainly won't learn through the process of using them. The suggested interactive navigation can combine playful practice on movement elements and dance skills (with or without music) together with whole body practice on Labanotation concepts and symbols and not just their elaboration with hand and finger movements. Given the fact that the suggested method is likely to provide a "holistic approach" in the teaching of dance skills, involving both motor and cognitive parameters, its use is expected to make the

teaching of dance more flexible and the learning of dance skills more effective. In this way, it will work as a student centered medium of knowledge construction and performance improvement.

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ABSTRACT

THE USE OF LABANOTATION SYMBOLS IN ELEMENTARY ART EDUCATION

JÚLIA SPECK BENKÉNE

An experimental subject in dance and art education in the age group of 6-8 years old children was to introduce Labanotation symbols as parallel means of literacy compared with earlier known Latin letters and „runes” of ancient Hungarians. Goals included to develop movement imagination and cognition with an expected result of improvement in collage and movement interpretations. As a start only a limited set of middle level direction signs were used, the applied method was the independent practice. An important part of the method was the use of tangible symbols, the possibility of physical contact with the carrier of abstract meanings.

Results manifested in surprisingly spectacular spatial figures built from symbols just as well as dance performances. Children reconstructed such complex movement structures from their own „written dances”, which are almost impossible to teach for them with the traditional imitative methods.

The presentation will introduce the steps of method and illustrate the results with photos and film clips.



KI(D)NETOGRAPHY – AN ADAPTION OF LABAN KINETOGRAPHY IN CHILDREN'S DANCE EDUCATION

JÁNOS BALOGH

Transalted by Judit Kis-Halas, ethnographer

There is no clumsy dancer. Only teachers are sceptical.

Introduction

Unlike music education, where score reading and writing is essential to both artistic and pedagogic activity, dance education has not yet fully exploited the potentials of kinetography. Considered as a useful method for textologic analysis, in Hungary dance notation has been applied mostly by ethnochoreologists so far. Kinetography is supposed to require advanced abilities in dancing and the comprehension of abstract conceptualisation, thus it has been involved only in adult education. However, my dance teaching practice is dominated by a demonstrative-imitative model in all levels (eg. basic, medium, advanced). I started introducing kinetography in the first class, for 7 years old pupils. Before describing my method in details, let me give a short summary of the theoretical and practical background.

Theory and practice

e

At this point many questions may rise in all of us: Can we incorporate kinetography in dance education practice for children? Can we regard it as a useful methodological tool that improves imitation skills and coordination? Should we introduce it to children prior to the age of acquiring the ability of abstract conceptualisation? And, if so, which way then? Does it have any sense to introduce dance notation to children at all?

János Fügedi's writings provide enumerate earlier attempts and later results of introducing and applying dance notation in Hungarian dance education. Let me quote here the most important findings of his PhD theses¹.

"The demonstrative-imitative methodology completed with dance notation (Laban kinetography) results more success in dance education. It is most outstanding when the authenticity of the reconstructed movements is considered, as the spatial and chronological representation is more adequate to the original pattern. Improving the motor-cognitive structures enables a reconstruction less depending on the difficult process of spatial-chronological identification with the original pattern. Dance reconstruction based on Laban kinetography yields higher quality in performance."

In his lectures on dance education methodology Péter Lévai pointed out the potentials of introducing Laban kinetography to children as a part of the movement analytical-synthetical dance education methodology. Although he did not provide us with further practical instructions, my method is identical with his basic ideas in many respects. As Júlia Láda writes on the importance of dance notation²:

"... Some [teachers] apply the basics of dance notation to folk dance lessons, too. Following Péter Lévai's method, the teacher draws few signs on both sides of a skipping-rope laid down or along a hopscotch pattern on the floor. He then explains the pupils, which movement they are expected to make when reaching the actual sign (eg. feet position, parts of foot they should jump or step down, etc.) Children usually interpret the exercise as an interesting game, however, while playing, they spontaneously acquire certain signs of dance notation."

Teaching method of the Hungarian "ugrós" dances

Let me introduce briefly the method I have developed, and then summarize the consequences of its practical application. The examples are taken from my own teaching practice in the beginner group of the Siklós Art School. I have been systematically using Labanotation with this experimental group from the very beginning, although I have introduced it partly to older pupils, too. Lessons take 90 minutes with a 10 minutes break. Approximately an hour (60 minutes) is spent with learning traditional children's games, usually accompanied with singing. The rest of the time is devoted to improving dancing and rhythmic skills by special rhythm-games, and the use of the "dance-track" (see the explanation below). Of course, the various

¹ Fügedi 2003, 86..

² Láda 2007, 34.

types of activities are not strictly divided from each other, but always embedded into games. As a pastime closely connected to motions, game is the most important activity for children. It is the core element of perception, interpretation and adaption, thus children learn the easiest way if the learning process is accompanied by simultaneous motion. With slight modifications traditional children's games are especially helpful in acquiring all those motion-types, motion forms, and pair-relations that can be involved later, when teaching a particular dance. These modifications are always intentional and carefully planned, since they are aiming to improve various competences. For example, while playing tag, apart from running, various motions can be used to chase the others. Those caught can be set free by turning in pair, for example. Let me turn to the steps of developing my method.

1. Hopscotch

When teaching the different types of springs, I drew the Labanotation symbols into a hopscotch pattern on the floor. I used different colours for the different signs. Children were asked only to jump onto the sign, *without knowing its exact meaning*. Each time the same set of signs were used. I should say that the rules of Labanotation were not strictly followed, but this simplified notation seemed to be logical for, and could be easily acquired by my pupils. My basic concern was to construct the simplest way to indicate the different support structure of springs.

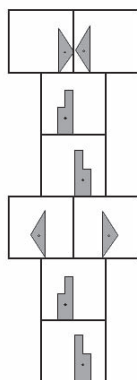


Fig. 1

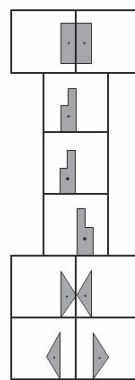


Fig. 2



Fig. 3



Fig. 4

2. The “dance-track”

The name was given by my pupils. The etymology clearly reflects their interpretation, since moving above the “dance-track” is considered by them a dexterity game. It needs a thin rope stretched out, or merely a straight (curved) line (or two parallel lines) made of any tools (like thin stalks) at hand. This particular game has manifold importance: 1. the spatial division helps in orientation; 2. higher springs can be achieved by lifting the rope; 3. this is the only occasion, when terminology is used (e.g. support on both or on one leg, change of support, repeat of support); the rope in the middle is identified with the (centre line of the staff), thus it helps children read the signs.

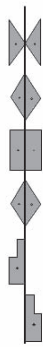


Fig. 5

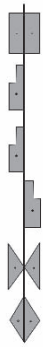


Fig. 6

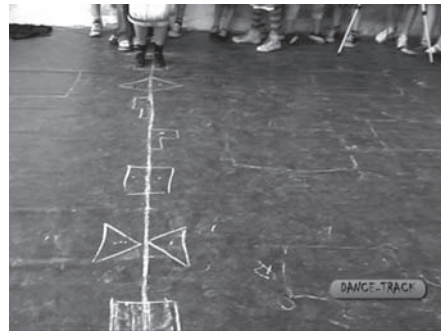


Fig. 7



Fig. 8



Fig. 9

3. Drawing on board

Signs can be displayed on board, when pupils can identify them with great certainty. It is repeated each time, even if during the class there is no mention of the signs at all. My goal is to perform the process of drawing a particular sign, because, in my opinion, it helps the given motion-type or motive imprint in children's memory. Thus it enables them to identify these motions or motives with a pictogram, which is actually a dance note. Later this pictogram / sign will call for the memory of that particular motion or movement. Accompanied with a short explanation I could make

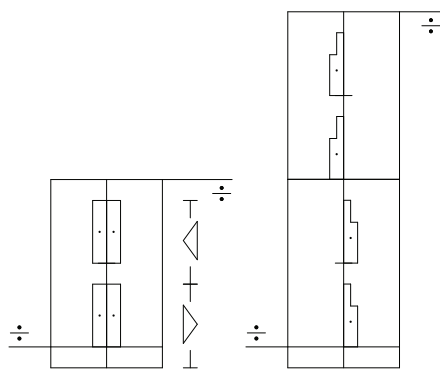


Fig. 10

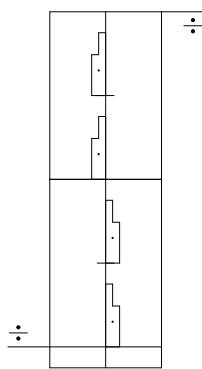


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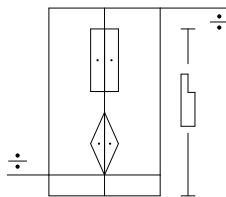


Fig. 12

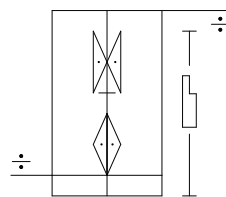


Fig. 13

them understand the difference between a spring in place and a spring with locomotion, both in action and with signs.

By the end of the first year beginner pupils have acquired the following skills in reading dance notation:

- * basics of staff
- * direction signs (middle and low level);
- * relation of signs denoting spring;
- * sign of straight path.

I also experienced that teaching new combinations and sequences of signs was more successful if children could make references to the motions they were already familiar with.

In the followings I'd like to discuss the steps of achievements in the 2nd and 3rd years.

1. ♪ ♫ ♪ rhythm (sign, spring/step of three-steps (pas de basque),
2. low level direction signs

Acquisition of ♪ ♫ ♪ has started in the first year already by springing on both legs. Later, noticing the visible differences in the length of direction signs enabled second year pupils to identify them with the differences in rhythm notation. Thus they could read then the support changing motives.

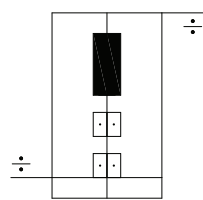


Fig. 14

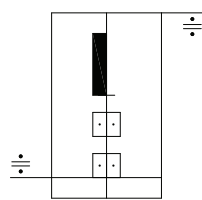


Fig. 15

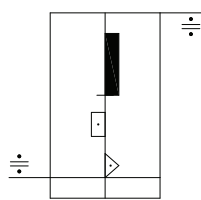


Fig. 16

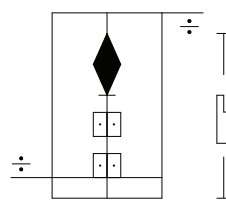


Fig. 17

4. Leg gesture

The next sign that I thought was that of the so called “lengető” (lit. leg-swinging) motif. I put it on the blackboard meanwhile children were practicing the motif, thus sign and motion was acquired simultaneously. Understanding the rhythm-values of direction-signs and the directions of the gesturing leg made me possible to teach the notification of “cifra”-s (♪ ♪ rhythm three-step) with various support structure and of those motifs, where the third support (♪) is combined with a gesturing leg. Pupils did not need further explanation to read these special signs.

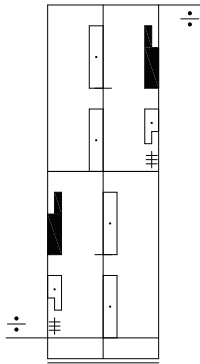


Fig. 18

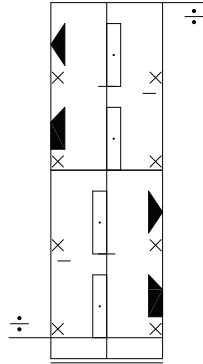


Fig. 19

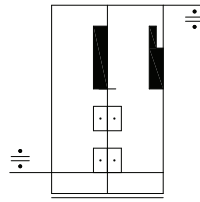


Fig. 20

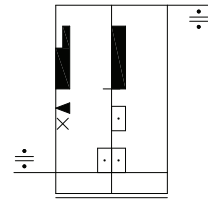


Fig. 21

5. Constant space

Directions were introduced by drawings and form-exercises: children, first standing in a row, then scattered, drew a square around themselves. They have learned directions both by their terminology (forward, diagonal, side, etc.) and the numbering of space (1 to 8) this way.



Fig. 22



Fig. 23

6. Signs for diagonal directions

We used the “dance-track” again, where the different direction-signs were denoted by different colours. It was proved very useful later, when the directions of the gesturing leg was noted within the “cifra” motif.



Fig. 24

7. Signs of dynamics and touch

Pupils were already familiar with hitting the feet together in the air (heel-click). While seeing its notation they noticed that after springing with legs spread both feet are in the air. Right after hearing my explanation “your feet are connected with a bow, so they touch each other while in the air”, they could demonstrate the motion itself. Then I introduced the official terminology and its use to them.

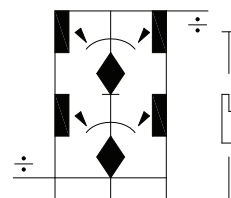


Fig. 25

8. Position signs

Positions and their numbering were acquired by direct form-exercises. The signs of the 3rd and 5th positions were drawn on the board. In the followings positions chosen at random were practised. Thus the notation of the 3rd and 5th were memorized, too.

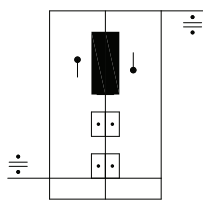


Fig. 26



Fig. 27

9. Foot hooks

The motions-sequence was practiced above the “dance track”, then it was put on the board. The explanation given to the sign denoting eight ball, “the first part of the sole of the foot”) are touching the ground, was enough to understand it.

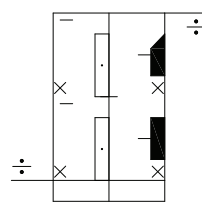


Fig. 28

At this point I should say that I always aimed at using proper terminology while introducing the required motion-types and its support structure. As my pupils became familiar with terms like support, gesture leg, crotchet, etc. while practicing the actual motions, terminology could be used in analysing the support structure. However, the acquisition of proper terminology has never become obligatory, on the contrary, I was striving to incorporate pupils wording into my comments and explanations. Yet, there are several signs that I do not comment at all, but let pupils memorizing the pictogram itself. These are the action stroke, the sign for body hold, the notation for the initial position of motifs and springs, or the notation for touching gestures.

As I have previously referred to it, in certain cases the motion is introduced prior to its notation, since kinetography was only one of the methods to teach particular motifs. For example, when teaching the so called “contact spring”³, which is a characteristic spring-type of Hungarian traditional dance “ugrós”. In this type of spring the weight is released from the supporting leg while the contact is kept with the floor. This particular motion was practiced by games and dance exercises first, and proper notation was introduced only later.

Nonetheless, when comparing the classes where kinetography was combined with the demonstrative-imitative approach, with those ones, where only the latter was applied, I should say, that pupils in the first group were more successful at acquiring complicated motion-sequences. Movement analysis and notation enhanced their accuracy in reproducing the original motions. Moreover, they were twice quicker to understand and then memorize motions than those learning without the knowledge of kinetography.

Finally, let me introduce some of the motion-sequences that my pupils have learned directly by reading dance notation. They are able not only to read but also explain both the individual signs and the meaning of the sequences.

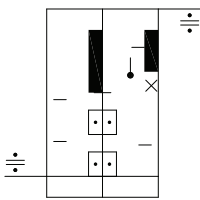


Fig. 29

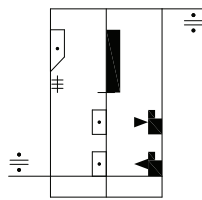


Fig. 30

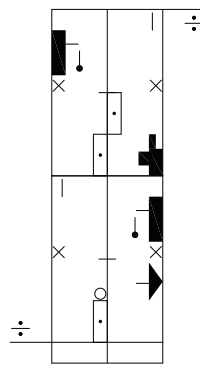


Fig. 31

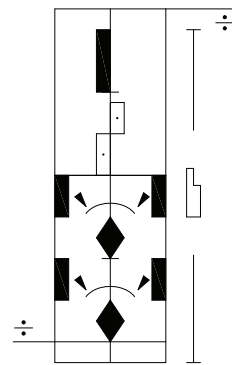


Fig. 32

³ Fügedi 2011, 167-170..

Summary

Based on my four years experiences in application of my combined method, the following consequences can be drawn:

1. Both verbal instructions and kinetography can be applied in the dance education of young children.
2. Traditional children's games (with certain modifications) are conducive to the success of competence-based education. They support subsequent dance activities, improve improvisation skills, and facilitate the application of kinetography.
3. Kinetography is an essential complementation of the demonstrative-imitative model applied in basic dance education.
4. The step by step acquisition of kinetography is indirectly built on the types of motion that young children are already familiar with (eg. springs).

When saying indirectly, I mean the following characteristics:

- the acquisition of motion is made both verbally and by kinetography;
- hopscotch helps to connect notation signs and motions;
- "dance track" projects motion into a spatial environment similar to that of dance notation (rope can be identified with center line);
- "dance track" improves coordination skills;
- combined dance motifs should be acquired by the simultaneous combination of kinetography AND imitation;
- sign and motion are always introduced together;
- introducing a new sign should always be based on motion;
- pupils should be looking on the drawing process;
- kinetography should be visibly present in each and every lesson, even if not applied at all.

At last, but not least, let me show you my pupils' own dance-notations. Their drawings demonstrate what I have been talking about so far. These pictures were not only imitations inspired by the notes of kinetography, but real kinetograms, that children are able to read and dance, too.

In order to measure the efficiency of my combined methodology, I made an experiment. I have chosen a control group, where signs were displayed only on the board, but missing from the hopscotch pattern and by the side of the dance-track. Although both groups have acquired the dance notation signs with equal rapidity, members of the second one have never made "kinetography" drawings. I am convinced, that those pupils who had physical contact with the signs (eg. by touching, drawing, correcting, stepping / jumping onto them), must have had a more intensive, even internal relation to them. They felt an inner constraint to draw similar notations themselves.

Subsequently I started to involve pupils from the control group in drawing the signs. Also, I had a try with children from my kindergarten group. My experiences were the same: children started to create their own dance notation immediately after the first lesson.

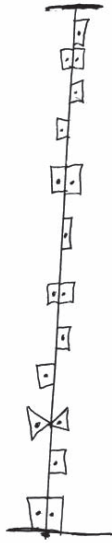


Fig. 33



Fig. 34



Fig. 35



Fig. 36

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LABANOLEGO – A CREATIV METHOD FOR INTRODUCING LABANOTATION

HENRIK KOVÁCS

How to motivate the students to learn Laban kinetography? How can we inspire the students to make their own notations of dances with joy and fun? These main questions are usually in the mind of a Labanotation teacher.

The students learn another language meeting the symbols. If this process bores them we loose the advantage of raising creative, thinking dancers. The approach presented here is the method of intrinsic motivation combined with creative tasks. The whole system of exercises is the following:

- Draw
- Find the difference!
- Complete!
- Write a motive...
- LabanoTetris
- LabanoLego

from which this study introduces the LabanoLego. Based on the principle of the well known toy building bricks the students have to create their own motives with an introduced set of symbols following certain construction rules.

Only the number of the symbols and the creativity of the teacher set limits to constructing exercises. I prefer to „explode” ready notation of simple folk dance motives. For example a motive in Fig. 1 is suitable for a start, which is a well-known one of the Hungarian *ugrós* (lit. springing) dances.

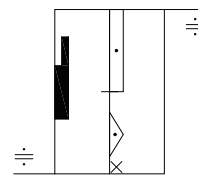


Fig. 1

Principles of compilation

Number of symbols and group of symbols

Because of the large number of symbols, symbol categories need to be separated. I use four symbol categories, which contain different symbol types:

1. Direction signs, action stroke, hold sign and cancellation signs. (Basic signs for notating movements.)
2. Pins; rotation signs, front signs; space measurement signs; contact signs; dynamic signs. (Main modifications of the movement.)
3. Paths signs; vertical bows; signs for body parts.
4. Crosses; relation signs; signs for persons and objects, focal front sign.

The teacher can take care of the following guidelines on defining the number of items the exercise will use:

- number of symbol categories,
- number of types of symbols,
- number of group of symbols,
- number of the symbols.

Time

In this guideline we use the staff and set the time factors. The teacher can state several indications for the length of the motive:

Defined: Create a one-measure motive in 2/4!

Partially defined: Create a 4/4 motive!

Optional: Defining the length and the metrical structure of the motive.

As a matter of fact, the students may stretch the symbols, which length may be modified of.

Mirror, rotate, and tilt of the symbols

Some group of symbols can be mirrored, rotated or tilted. This possibility adds a lot of possibilities to create new motives.

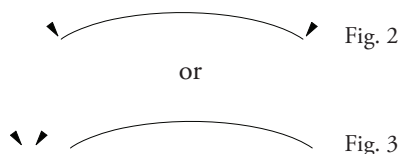
The teacher can control e.g. that only the

- direction signs,
- pins,
- rotation signs,
- contact signs,
- dynamic signs,
- or either combination

are allowed to mirror, rotate, or tilt.

Complex symbols

Movements indicated by a complexity of symbols such as a clap shown in Fig. 2 serve a possibility to explode the complexity. The student can use the parts as shown in Fig. 3 as independent signs.

*Change levels, directions*

We may explode the direction signs to level and direction. The teacher defines only the directions or the levels.

Repeats

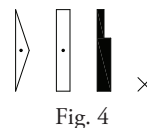
The previous rules can be used with the repeat signs. For example:
Write a symmetrical motive!

Others

We can ask the students to systematize their solutions. Or we can call them up to write a given number of motives.

In practice

Create a 2/4 measure structure motive using the four symbols in Fig. 4. Only the side of the forward low can be changed. It is better, if the motive can be repeated.



In this task the selection set is limited to symbols belonging into two *symbol categories* (directions, space measurements), actually the signs from Fig.1 are used.

Only *four symbols* can be used, the *time value and levels* are given.
Mirroring or rotating or tilting the symbols are partially defined.

Complex symbols are not included.

The number of the *variations* is left open, the motives do not have to be systematize.

Fig. 5-12 present a selection of more than 70 solutions created by about 50 participants, including ICKL members at the workshop given during the conference.

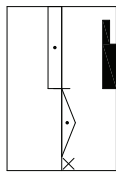


Fig. 5

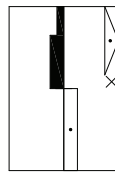


Fig. 6

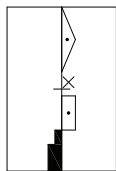


Fig. 7

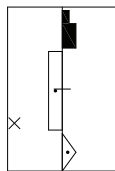


Fig. 8

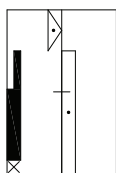


Fig. 9

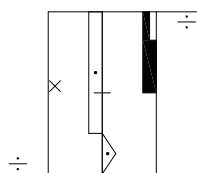


Fig. 10

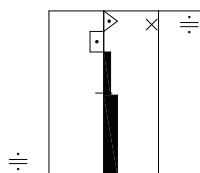


Fig. 11

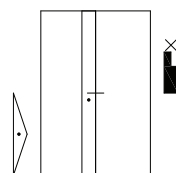


Fig. 12

IMPROVING HUNGARIAN FOLK DANCE EDUCATION METHODOLOGY: HOW LABANOTATION HELPS THE TEACHING AND LEARNING PROCESS

PÉTER LÉVAI

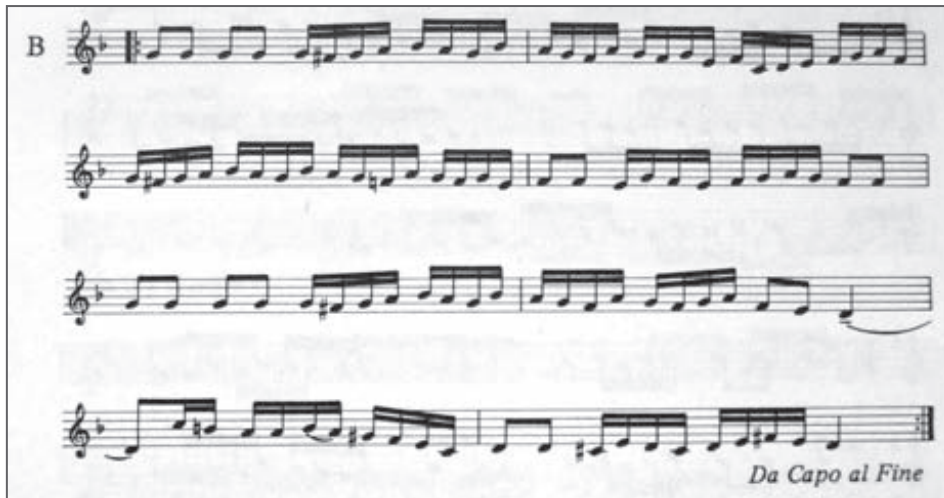
In the past 30-40 years the Hungarian folk dance and movement typology helped a great amount to understand the basic concepts of Hungarian folk dances from the point of folklore research. But real teaching methodology wasn't born till the folk dance teachers' education could not get enough „space” and „time” to build a new system of teaching and learning called today as *analytic and synthetical model* to reveal the movement possibilities in the process of learning.

The concept of the model: the teachers have to know well the basic movements in the specific dance they want to teach. As a start they do not teach complete motives but first they analyze the movements of all the body parts by rhythm, space and dynamics. Only this method can show up how the simultaneity and successivity live together in the authentic folk dance tradition. The knowledge helps understanding dance structures performed by the different parts of the body.

Labanotation shows exactly the main moments of movements and serves the clear forms and structures of the whole dance. Using these forms together we can see and show how the movements build complete figures/motives in the dances not just for the legs, but for the arms, torso and its parts. It reveals the important distinctions and connections between supports and gestures as movement bases to make complete motives. Finally, notation gives information how to expand the short motives from simple to organic, usable and improvised forms.

As an example *székely verbunk*, a Hungarian man dance from Transylvania will be used to present this method.

First let's see the music. We can find, the sections of the melody have the same length. This is very important because it shows how long the dance sections are. Mainly this kind of dance makes closing motives parallel with the musical sections:



In the dance the following “closing steps” separate the sections (Fig 1–3):

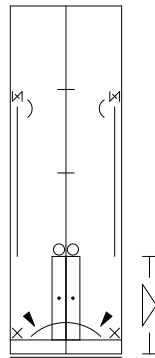


Fig. 1

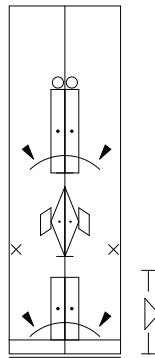


Fig. 2

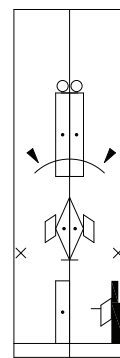


Fig. 3

Now, with the help of notation we can find the simplest motive, called three-steps with ♩ ♩ ♩ rhythm. These steps make movement connection between the closing motives. With these examples we can start understanding improvisation with spatial character of the movement (Fig 4– 7).

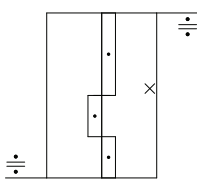


Fig. 4

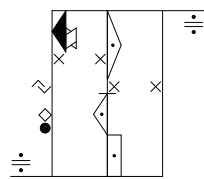


Fig. 5

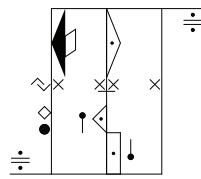


Fig. 6

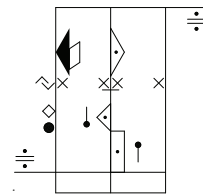


Fig. 7

Now we can turn to the basic motive where we can find the whole body feature of this motive (Fig. 8):

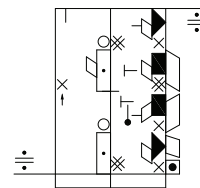


Fig. 8

The analytic – synthetic model shows, how to understand and learn in the teaching period. First of all, the support leg rhythm: ♩ ♩ ♩ ♩ (Fig. 9)

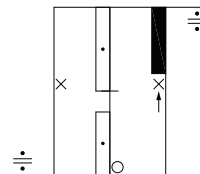


Fig. 9

Let's continue building the basic motive adding the rhythm of the gesture legs, which contact the ground separately in timing compared to the support leg (Fig. 10–11):

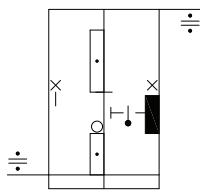


Fig. 10

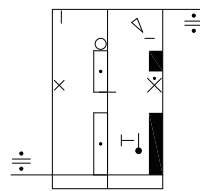


Fig. 11

„play with the space and time” on the torso and gesture (Fig. 12–13):

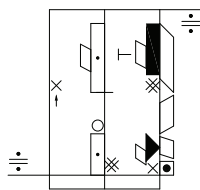


Fig. 12

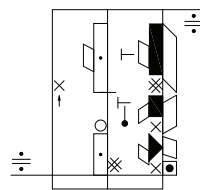


Fig. 13

If we put together all the information on support, gesture and torso... we managed to understand the basic motive (Fig. 14–15):

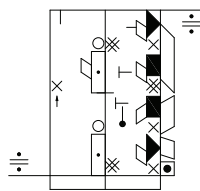


Fig. 14

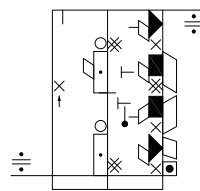


Fig. 15

Now we can expand the basic motive and make improvisation with the main movement characters of this motive (Fig. 16–19):

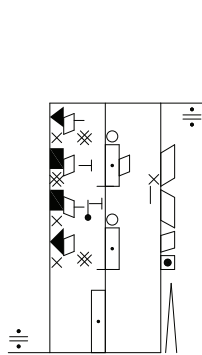


Fig. 16

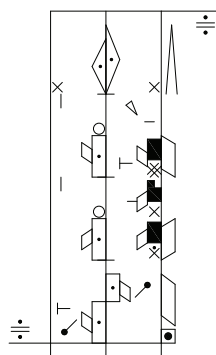


Fig. 17

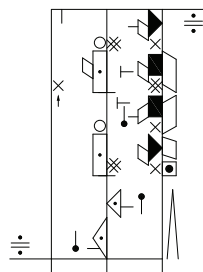


Fig. 18

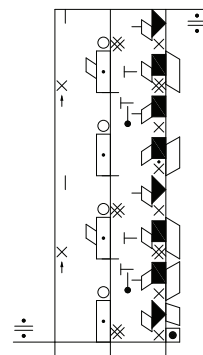


Fig. 19

More variations of the basic motive (Fig. 20–22):

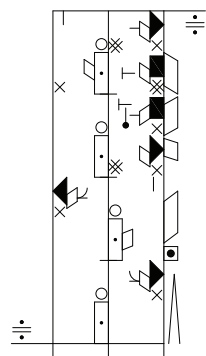


Fig. 20

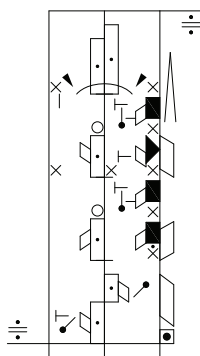


Fig. 21

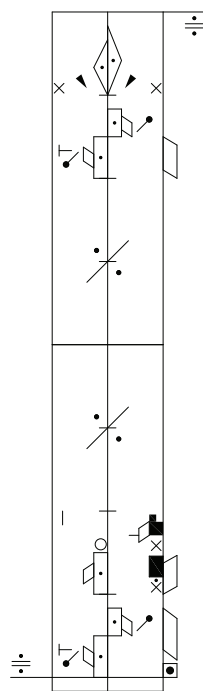


Fig. 22

A very interesting form. „Resting” in the dance. The support leg timing is augmented, but the acoustic rhythm turns louder with claps and leg hits (Fig. 23–24):

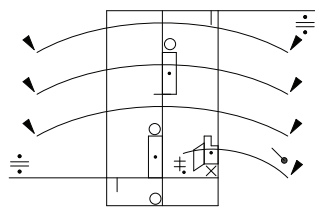


Fig. 23

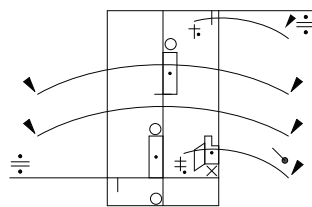


Fig. 24

Finally, I just want to say, now I'm very close to that date, when we can publish the second part of a methodological and pedagogical book, titled "Néptáncaink tanítása – Verbunk táncok" [Teaching of Our Folk Dances – *Verbunk* dances]. The above examples are from the manuscript of this book (Labanotation by János Fügedi, the graphic was made with the LabanGraph application). The first book "Néptáncaink tanítása – Ugrós táncok" [Teaching of Our Folk Dances – *Ugrós* dances] was published in 2003 in Budapest, also with Labanotation.

LABANGRAPH 4P – AN(OTHER) COMPUTER EDITOR FOR LABANOTATION

JÁNOS FÜGEDI

The research was supported by the Hungarian Scientific Research Fund (OTKA NK 77922).

LabanGraph 4P (for professional presenting, printing, publishing) is a so called API, an application program interface for AutoCAD, a software for computer aided design¹. The reason I started developing it is complex. In early 1990s I had no access to Macintosh computers, therefore I could not use LabanWriter (developed by Lucy Venable, Scott Sutherland, David Rally), but some complains on its incability of zoom facilities just as well as its graphic I met with low quality made me regret less the lack of possibility accessing it. I stated to work with CALABAN developed by Andy Adamson at the Birmingham University for PC, which produced an outstanding graphics, thanks to AutoCAD on which CALABAN was based on. But I had problems with the interface of CALABAN. For input it needs a digitizing tablet with a graphical menu system as it can be seen in Fig. 1. To insert a sign the pointer needs to be slided above the menu item, then the pointer has to be placed at the required point in the square at about the centre of the menu sheet. To create the notation of an average lenght of about a 10 strophe traditional dance the pointer's needed to be moved many thousand times – who tried it knows, it is a tedious work. Editing the score needs constant input from the keyboard as well, so the pointer has to be released, the keyboard handled then one could return to the pointer again – the constant change slowed down input. I also missed functionality helping notation editing, such as the interactive definition of the lenght of direction signs, the easy creation of intermediate directions, the „broken” path signs as one symbols, the input of complex, let's say „user defined” signs, and such really useful function, a solution

¹ For information on AutoCAD see the website of the producer, Autodesk (usa.autodesk.com/) or Wikipedia (en.wikipedia.org/wiki/AutoCAD).

for an „intelligent mirror”. „Intelligent mirror” means, that not only the „picture” of the drawing is mirrored, but the „meaning” of notation, that is „intelligent mirror” includes the capability of mirroring properly the slanted lines of high direction signs, and it also takes into consideration the later analysis of notation, therefore a right side direction can not be inserted on the left side as a „negative” (mirrored) image of the right, but the right side direction sign should be replaced by its identified opposite. I decided to develop an application to speed up symbol input, and create a notation drawing which can be analyzed later. An example of analysis, a search for dance structures can be carried out by Labanatory, a software application also for AutoCAD, developed by Gábor Misi.

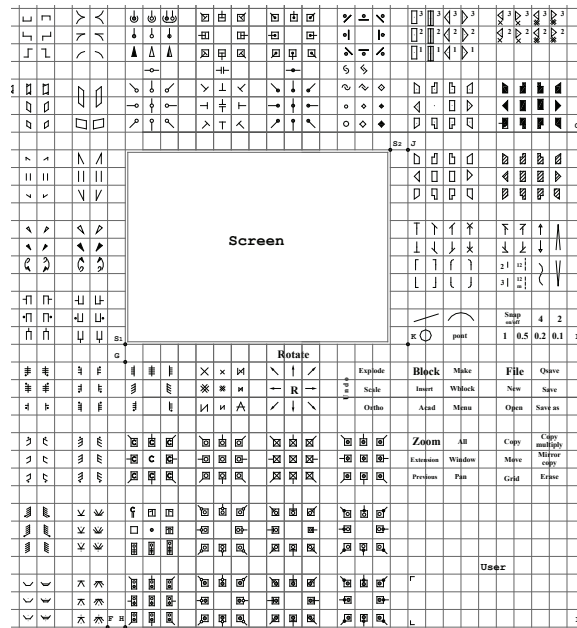


Fig. 1

LabanGraph 4P is built of a set of symbol blocks and an interpreted collection of functions written in AutoLISP language. The symbol set contains about 1400 items (some of them only help editing, but not signs for insertion) at the moment, but the set is far not full, not to mention the symbols for Motif, which are completely missing from the present set. The speciality of the blocks are their naming convention. Identification of the blocks (except that of staves) follows a unified structure, always derived from a logically arranged matrix of symbols as shown e.g. in Fig. 2.

		s			c		d	
dr_p0	3	2	1	0	1	2	3	
a	3							
	2							
	1							
c	0							
	1							
p	2							
	3							

Fig. 2

The ID for e.g. forward low on the right side is **dr_p0_a3d1**. The first two characters „**dr**” are for the class (directio), the second two characters for the subclass (**p** = profundus, that is deep; **0** for the basic matrix). The „a3d1” stands for the location in the matrix, a = anterior (forward), d = dexter (right), and the digits show, in which column the symbol is placed. (As it can be seen, the classes have ancient latin names.) The number of rows and columns of the symbol matrixes can be different following the features of the signs, but the syntax of the names remain the same. The naming convention helps programming symbols manipulation. From the point of the future notation analysis it is a basic requirement that all graphical elements be indentified, because line and circles can not be interpreted as Labanotation symbols (just like with text, the softwares recognize the letter „o” by its ASCII code and not as a circle).

It was a challenging task to find the tool for a fast symbol input. I feel the LabanWriter way of using the screen menus a bit overwhelming. Usually many if not all the symbol class menus are needed, to seem them in an arranged and a not-covering-each-other way in a traditional single display is difficult of not impossible. A second monitor can be a solution, but not all machines are capable handling two monitors, also it is an extra cost, but mainly finding a symbol in a jungle of screen menus, or always changing the direction of attention from one monitor to the other slow down editing. I needed something else.

For positioning signs on the screen the mouse is an excellent device. It is important not to change devices, because it makes editing difficult, therefore the right hand is for the mouse and stays there. For the left hand alone the traditional keyboard is too complex, the shifted positions of the buttons made difficult their use. I selected a special keyboard originally developed for games, now I use the type (Logitech G13) shown in Fig. 3.



Fig. 3



Fig. 4



Fig. 5

The keys can be identified to keystrokes or macros, I set the central 12 keys to correspond to letters, as it can be seen in Fig. 4. These letters issued in AutoCAD invoke basic commands such as „l” for „line”, „a” for „arc”, „c” for „circle”, and in

case of need the commands can be released easily from the special keyboard. But for the user of LabanGraph the keys are identified primarily as symbol classes and not as characters according to Fig. 5. The central 12 keys as the „zoodiac” of the symbol classes form the Main Symbol Selector as it is shown in Fig 6. First row from left to right: staves, pins and spaces, directions, foot hooks; second row: body parts, joints, space measurement, holds-carets; third row: surfaces, paths, rotations, dynamics. (I tried to arrange the classes to serve a comfortable reach for the frequently used signs.)

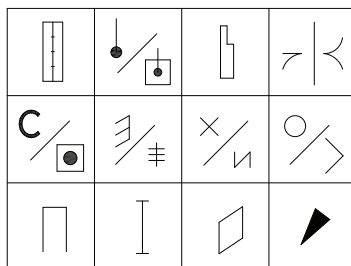


Fig. 6

The selection of a class „transforms” the keyboard to a subclass level, and the transformation goes on until the desired sign is reached as it can be seen in Fig. 7. Selection of the „Direction” button transforms the zodiac panel into a level selection panel. When the level is selected, the actual direction can be set. To stick to the example given above when the naming convention was explained, for inserting a forward low direction sign in the reality the program interprets the typed „cxcp” character sequence. The user doesn’t need memorizing the characters sequence, rather the change of panels.

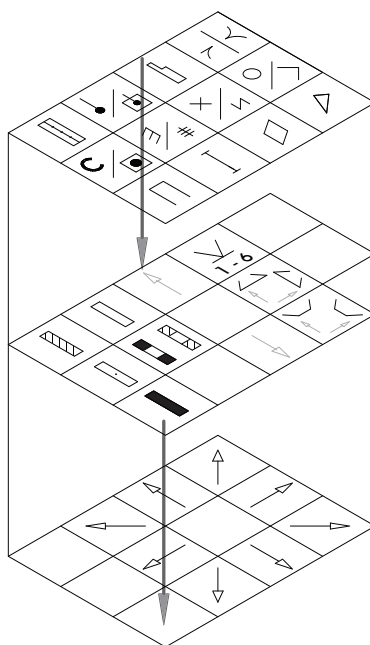


Fig. 7

At the beginning a chart is useful which summarizes the Main Symbol Selector with all the subsequent panel. This summary is shown in Fig. 8.

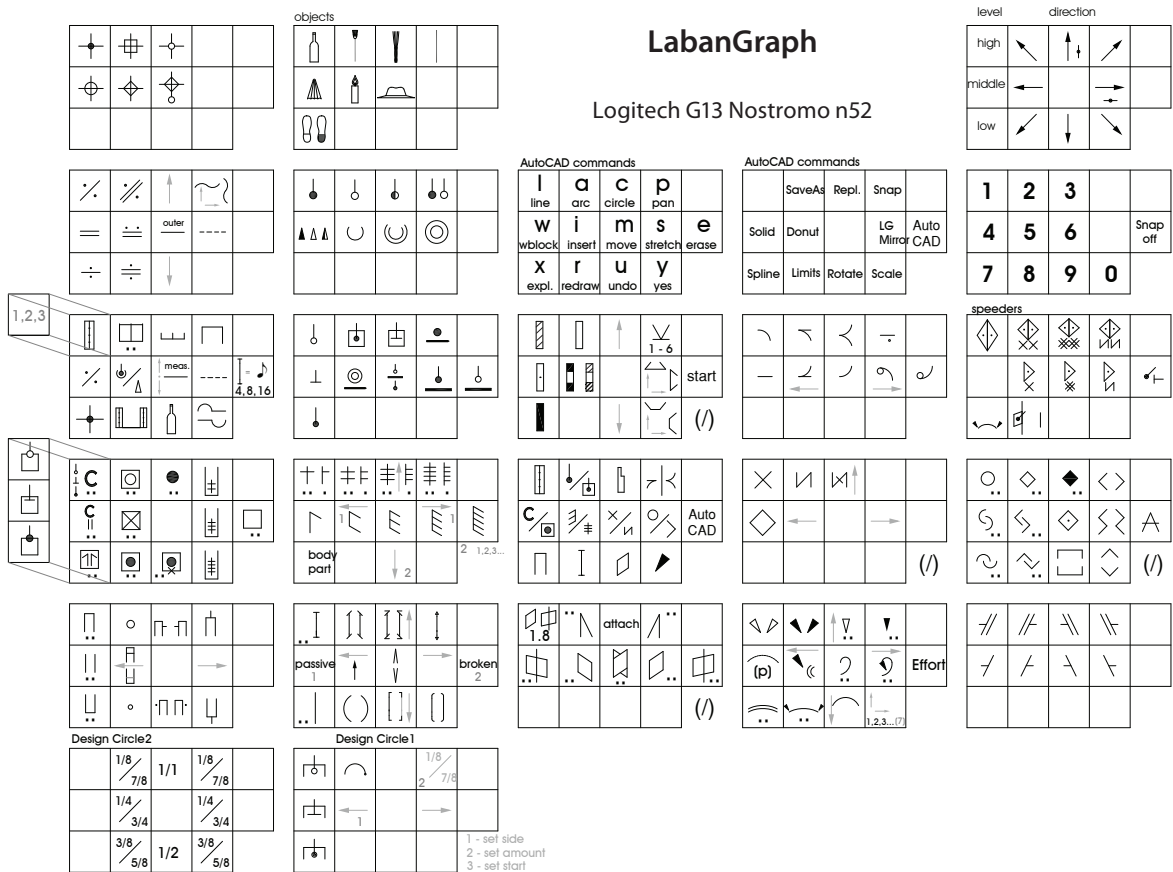


Fig. 8

Though LabanGraph works well, the separate panel overview needs certain memorizing and a comparatively advanced knowledge of Labanotation to be able to use it. I had a course on it with my students, the basics could be learnt during two sessions, each lasting two hours. Of course, for using it needs some elementary knowledge of AutoCAD itself.

Functionality

It can be debated (it was debated on the Labantalk mailing list), whether for editing Labanotation an original, independent and self-developed software is needed (possibly with open-code), which is not depending on a commercial one, or we can rely on the „mercy“ of the software giants. I try to compare the advantages and disadvantages of a computer application for a commercial software (e.g. AutoCAD):

Advantages:

1. The developer follows the constant and rapid changes of IT world. An earlier developed application must run with the new versions.
2. Commercial CAD softwares run on both platforms (PC and Mac).
3. Printing quality meets any professional standards.
4. Applications can be written in many compiler languages.
5. Application directions can be shared (e.g. Labanatory for search and analysis, LabanGraph for editing).

Disadvantages:

1. Difficulties if the developer breaks. (In case of AutoCAD, there are such a huge amount of dwg file formats all over the world, that solutions definitely will be found.)
2. A commercial program costs money, AutoCAD is especially expensive. (Though educational institutions can purchase it on a discount price, about 10% of the original price.)
3. Commercial softwares are usually highly complex, learning it needs considerable time.
4. For years I had trouble getting a solution to import AutoCAD graphics into the generally used publishing softwares (e.g. Quark, nowadays InDesign). (It takes several steps to achieve it, but its quality is worth the struggle.)

The Hungarian team interested in developing Labanotation applications decided to follow the „application for a commercial program” direction.

BIOGRAPHIES OF THE AUTHORS

Naoko ABE was born in Tokyo, Japan. Since 2007, she has been a PhD Student at the Ecole des Hautes Etudes en Sciences Sociales, Paris. She received a PhD Fellowship from RATP (the Parisian public transportation authority)/ Association Nationale de Recherche Technique (French National Association of Technical Research). She is also a student in notation Laban at the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP), at proficiency level.

Vesna BAJIĆ STOJILJKOVIĆ, a PhD student, studied ethnomusicology at the Department of Ethnomusicology at the Faculty of Music in Belgrade (2006). She has published several papers and is an active member of ICTM. Her research areas are: choreography, Labanotation, music/dance relationships, dance/music structural analysis, applied ethnomusicology and ethnochoreology. Currently, she is professor of choreology at the Academy of Dance in Ljubljana (2011) and the president and the artistic director, as well as founder of Academic Cultural and Artistic Society KOLO in the town of Koper in Slovenia (2007). She is teaching and leading folk dance and singing groups of children and adults, and, she is also a musician, professionally involved in playing the accordion. She has organized several educational projects about traditional Balkan dance and music in Slovenia. Vesna is an expert assessor for folklore, singing and musical groups of minorities for the Public Fund for Cultural Activities in Slovenia.

János BALOGH graduated (BA) at the Hungarian Dance Academy in 2009. He is a member of the Hungarian Motion Analysis Research Group (MTA BTK Institute of Musicology, lead by János Fügedi). He has been an amateur dancer almost for 30 years, also a leader and manager of several amateur folk dance groups since 1993. He has been studying Laban-kinetography since 1985. His recent research project is aiming the classification and description of folk-dance types of Baranya county (South Hungary). He teaches folk dance in elementary art schools and takes part in adult dance education, applying kinetography.

László BERNÁTH (PhD) is associate professor at the Institute of Psychology Eötvös Lóránd University and Hungarian Dance Academy. He received a BA degree in mathematics and physics in 1980, graduated in 1987 psychology and received a PhD 2006 in cognitive psychology. His research interests are Emotion and attentional processes, and Sensory integration, the role of mirror in movement learning. He is teaching Developmental Psychology, Cognitive Psychology and The Dance as Visual and Aesthetic Experience.

Johan BORGHÅLL, Associate Professor at the University of Southern Denmark, Institute of Sports Science and Clinical Biomechanics. He attended the Laban Art of Movement Centre 1975-76. He has been Associate Professor at the University of Southern Denmark since 1982 and teacher of body expression and body language at the actor school in Odense since 1986. He is author of books about Movement Communication, Body Language, Education, Capoeira and Salsa.

Raphaël COTTIN received his Diplôme de Formation Supérieure in contemporary dance in 1999 from the Conservatoire National Supérieur de Musique et de Danse Paris (CNSMDP). Between 1999 and 2007 he danced for Christine Gérard, Odile Duboc and in particular for Daniel Dobbels, and performed works by Wilfride Piollet, Jean Guizerix, Andy Degroat and Merce Cunningham. Since 2008, he has performed in France and all over the world as a member of the Illico-Thomas Lebrun. Raphaël Cottin conveys Wilfride Piollet's technique. He has two diplomas in kinetography Laban, after studying with Noëlle Simonet at the CNSMDP. He received a research grant from the French Ministry of Culture in 2010 in order to work on the latest symbols created in LMA in "Shape", under the tutelage of Angela Loureiro (CMA-LIMS), regarding his competence as a notator (with the special supports of Mrs Wilfride Piollet, Odile Rouquet, Angela Loureiro and Jacqueline Challet-Haas). He founded in 1999 his own company RC2 to accomplish his personal projects.

Tina CURRAN (PhD) is an Assistant Professor at The University of Texas at Austin; Director of the Language of Dance Center, USA and serves on the faculty of the Dance Education Laboratory at the 92nd Street Y, Harkness Dance Center in New York City. As an educator / scholar, Dr. Curran's focus is on the development and promotion of dance literacy, specifically through the Language of Dance Approach within the whole of Laban Studies, as a component of dance practices and in her work with dance teacher education and certification. As an artist / scholar, her interest in dance legacy investigates the process and performance of dance masterworks in higher education to explore the pedagogy and potential of artist development.

Aspasia DANIA is a Physical Education Teacher currently working at a primary school. She has studied on Postgraduate level at the Department of Physical Education and Sport Science of the University of Athens, where she received her MsC in Dance Education. At present, she is a doctoral student at the Department of Physical Education and Sport Science of the University of Athens. Her research interests are Laban dance notation and innovative dance teaching methods.

Henner DREWES (PhD) is a dancer and scholar, specialized in representation methods for movement and dance (movement notation, digital representation methods, software development). Following his studies of Eshkol-Wachman Movement Notation and Kinetography Laban he received his PhD from the University of Leipzig. Since 1994 Henner Drewes has been teaching notation and movement at the Kibbutzim College of Education, Technology and the Arts in Tel Aviv/Israel, Anton-Bruckner-Universität Linz/Austria and the Folkwang-University of the Arts in Essen/Germany. He is a member of RikudNetto Dance Group. In 2006 he was granted the Dance Sciences Award NRW for his proposed project “From Notation to Computer Generated 3D Animation”. Together with Claudia Jeschke he initiated the research project “Visualizing (the Derra de Moroda) Dance Archives” in the Department for Dance Studies at Salzburg University. Currently he teaches Kinetography Laban and coordinates a MA Movement Notation/ Movement Analysis study programme at the Folkwang University of the Arts in Essen.

Valerie FARRANT is Director of Language of Dance Studies UK, Head of Dance at Brockenhurst College and an AQA Examiner and Subject Adviser for A Level Dance. Trained at the Rambert School of Ballet and began professional career as a classical dancer with the Ballet Royale de Wallonie in Liege. She went on to perform in Stadttheaters in Regensburg, Braunschweig and Hannover. As a founder member of the contemporary dance company Tanz Forum, Cologne she performed in the works of, amongst others, Christopher Bruce, Glen Tetley, Kurt Jooss (Green Table) and Hans van Manen. On returning to England she began a freelance career teaching Graham-based technique classes and since becoming a Language of Dance Certification Specialist in 1997, has taught on intensive courses in London, Hampshire, Texas, Mozambique, Romania, Japan and Mexico.

János FÜGEDI (PhD) is a senior researcher and Labanotator at the Institute for Musicology of the Hungarian Academy of Sciences. He notates and analyzes East-European traditional dances, promotes database publishing of dance films with notation material, author/co-author of dance monographs and textbooks. He teaches Labanotation at BA and MA level teacher training at the Hungarian Dance Academy. He has been a Fellow of ICKL since 1989, member of the Research Panel (RP) between 1991-1997, chaired the RP at the 1997 conference of ICKL and Vice Chair of the ICKL Board of Trustees since 2007. He received his PhD in Education and Sport Sciences in 2003.

Jorge GAYÓN (PhD), Movement-Actor, Choreographer/Stage Director/Coach, Choreologist, Ethno-scenologist, is the director of *Jorge Gayón - études du mouvement*, in the South of France and an artist, researcher and teacher specializing in expressive movement. He is a member of ICKL, CNEM (France), FIRT-IFTR and others. He also collaborates with the Laboratory of research on performing arts (CNRS-France) and with the CENIDI-Danza "José Limón" (INBA-Mexico). He is the author and director of the *Projet Laban-Decroux* (applied choreology study of corporal mime © 1988) where both movement visions of Rudolf Laban and Etienne Decroux are confronted in studio.

Rosemarie GERHARD, BA (Hons) German and Russian and PGCE, was a teacher of modern foreign languages before completing a Professional Diploma followed by an MA in Dance Studies at The Laban Centre London. As Lecturer in Dance Studies at the Royal Academy of Dance, Rosie teaches Labanotation to undergraduate students, and this academic year has completed an Action Research project on her Labanotation teaching.

Karin HERMES is a choreographer, dancer and specialist for movement analysis and notation. With her company hermesdance, she is developing a choreographic voice that deals with essential human themes. In the creative process she experiments with deconstruction and collage, quoting and varying choreographic material. She is Guest teaching at the Bern University, the Hochschule für Bewegungstheater Verscio and the Sporthochschule Cologne, as well as Dance Teaching and Realisation for Dancetheatre projects for Children.

Miriam HUBERMAN, BA in History (UNAM, 1986), MA in Dance Studies (Laban Centre for Movement and Dance, 1991), combines choreology, injury prevention, dance history and dance education in most of her work. She was member of the Renaissance Dance Group directed by Alan Stark. She participated in the elaboration of the curricula for the BA in Dance at the National Center for the Arts and at the University of Sonora. She has given choreological counseling to several contemporary dance and theatre companies in Mexico. She has made two dance videos, *Conm de mar, mujer y muerte* (2008) and *Lágrimas de mar* (2010); the latter was created with a grant from the state of Tamaulipas and participated in 2011 edition of the *agite y sirva* Dance Video Festival. Currently, as head of the Academic Services of the Espacio Cultural Metropolitano (METRO) in Tampico, she is in charge of the Contemporary Dance Group, and she is visiting professor of the BA in Dance at the Autonomous University of Baja California, Mexicali, where she teaches Choreological Studies.

Ann HUTCHINSON GUEST is the creator of the Language of Dance Teaching Approach. As a student of European and American modern dance as well as Russian and Cecchetti styles of ballet, Ann Hutchinson Guest, became aware of the lack of a general, basic, universally applicable 'alphabet' of movement for dance. As a dancer or notator with such choreographers as de Mille, Tudor, Balanchine, her awareness of the need was heightened. What were the common elements? Years of investigation produced the language of Dance (LOD) Alphabet and the LOD Training Approach which makes integral use of Motif notation symbols. Designed to give children and older students the opportunity to explore each basic movement, this approach also provides a tool with which to create and record their compositions.

Toni INTRAIVAIA, DMA, Director, Creative Dance Workshop, Author of Ballet Cards, Grades 1,2,3 and 4 Cecchetti Method; And We Have Dance, Volumes II and III; co-author: On the Count of One and Breezes; Accountant of Jackson County Cancer Society and Treasurer of the Illinois Federation of Music Clubs. She has received the American Cancer Society's Special Merit Award, Phi Delta Kappa Outstanding Lay Leader in Education, 1988; Paul Harris Fellow for the Rotary Foundation of Rotary International in 200. An Honorary Member of ICKL since 2005, she became an Honorary Member of the Sacred Dance Guild in 2011.

Kendra JOHNSON, ARAD AIChor, has worked as a Lecturer in Dance and Notation at the Royal Academy of Dance since September 2004. She teaches Benesh Movement Notation across a range of the Faculty of Education's programmes of study and is also the Programme Leader for The Benesh Institute's Certificate in Benesh Movement Notation. Kendra also undertakes freelance notation projects and has most recently been involved in notating a number of reconstructions of Dame Ninette de Valois' early works for the Royal Ballet School in London.

Jean JOHNSON-JONES (PhD) is Programme Director (BA) of Dance Studies at the University of Surrey, England. Her research interest includes somatic practices and the application of Laban Analysis to the documentation of African Peoples' Dancing. Her PhD research (*Nama Marks and Etchings: Employing Movement Analysis Techniques to Interpret the Nama Stap*) examines the dancing of the Khoisan, the indigenous people of South Africa and merged LN and LMA and anthropological/ethnographic methodologies. In collaboration with the Centre for Cross-Cultural Music and Dance Performance (University of Surrey and University of London Centres) and Badejo Arts (London) she is documenting Bâtá, a dance tradition of the Yoruba people of Nigeria. Outputs from this research consist of text based and film scores that catalogue the music, dancing, and history of Bâtá in Nigeria and the Diaspora. Extended research will address Bâtá in its western context in which transformations in the form will be examined.

Vesna KARIN finished basic studies (school years 2000-2005) at the Academy of Art in Novi Sad, Group for Ethnomusicology, in the class of prof. Nice Fracile, PhD. Currently she is studying for the PhD at the Faculty of Music in Belgrade, Group for Ethnomusicology, under the supervision of professors Olivera Vasić and Dimitrije O. Golemović. Since October 2009, she has been working as an assistant of prof. Nice Fracile (Ethnomusicology) and of prof. Selena Rakočević (Ethnochoreology).

Chommanad KIJKHUN finished her PhD in Thai classical dance from Chulalongkorn University, Bangkok, Thailand, in 2004. She was the first dean of Faculty of Fine and Applied Arts (2005-2009). She has attended the technique of Labanotation and Its Implementation for Teachers of Performing Arts, The Intermediate Level Technique of Labanotation and Advanced Level Training Course on Labanotation, in Indonesia, Singapore and Thailand through a grant from SPAFA* in 1989-1993. Currently, she is the Head of Graduate School in Performing Arts and holds the President's Consultant Position at Suan Sunandha Rajabhat University. She is an authority in Thai Royal Court Dance and Thai Folk Dance.

** SPAFA : Southeast Asia Centre for Archaeology and Fine Arts, under the aegis of the Southeast Asian Ministers of Education Organization (SEAMEO).*

Maria KOUTSOUBA received her PhD in ethnochoreology from the University of London in 1997 and is currently an Assistant Professor at University of Athens writing and lecturing about Greek folk dance and dance studies. Her research interests and publications are on ethnochoreology, dance notation and movement analysis, and educational innovations in dance.

Henrik KOVÁCS is a Lecturer at the Hungarian Dance Academy. He holds degrees in Rural Development Agriculture Engineer (Szent István University), Folkdance teacher BA (Hungarian Dance Academy), Public Education Leader (Budapest University of Technology and Economics), Folkdance teacher MA (Hungarian Dance Academy), and is currently pursuing his PhD at Eötvös Lóránd University. He has taught in several folkdance groups, courses, and dance camps in the Carpathian basin and has participated in the Leonardo, Euroestetica program. He is the author of several dance methodology, and kinetography studies.

Billie LEPCZYK (PhD) is Professor of Dance in the Department of Theatre and Cinema at Virginia Tech University. She received a Doctorate of Education from Columbia University where she was a Teachers College Fellow and Certifications as Professional Notator, Labanotation Teacher, and Laban Movement Analyst from the Dance Notation Bureau. Dr. Lepczyk is a Fellow and the Chair of the Board of Trustees of the International Council of Kinetography Laban and a member of the Professional Advisory Council of the Dance Notation Bureau. She is co-editor of four volumes of *Dance: Current Selected Research* and dance editor for the *Journal of Physical Education, Recreation and Dance*, and *The Virginia Journal*. Her scholarship is in movement analysis and dance style research.

Péter LÉVAI attended the Folk Dance faculty of the Hungarian Dance Academy (HDA). He graduated in 1979, and as a professional dancer he was a member of the Hungarian State Ensemble, later that of the Kodály Chamber Dance Ensemble. In 1993 changed his career to independent solo dancer and dance instructor. He taught folk dances in more than thirty amateur and in two professional folk ensembles. He is also a leader of numerous dance groups. He is regularly invited to give dance courses and seminars in the USA (Los Angeles, New York, Pittsburgh, San Francisco,) and Canada (Calgary, Ottawa, Toronto, Winnipeg). He graduated as a folk dance teacher at the Hungarian Dance Academy in 1996 and was offered an assistant professor position at the Folk Dance Teacher Training Faculty of the HDA in 1998. In addition to teaching he is interested in field research, comparative dance analysis and education theory. Currently, he is associate professor in the Hungarian Dance Academy and has finished the PhD semesters in the faculty of pedagogical and educational sciences in Eötvös Loránd University Budapest. The new system he built in the past 10 years is a movement analytic and synthetic teaching model of the Hungarian folk dance education for amateur and professional dancers and students.

Paloma MACÍAS GUZMÁN, Spanish dance performer, teacher and researcher, studied the technique and repertoire of the Mexican dancer and choreographer Oscar Tarriba with one of his main disciples: Ana María Sánchez. She also studied flamenco dance with Manolo Vargas and Mercedes Amaya. She is a certified specialist in the Language of Dance by the Language of Dance Centre. Since 1998, she has taught at the National School of Dance “Nellie y Gloria Campobello”. In 2003 she won a scholarship from the National Arts Education Program to realize reading exercises applied to Spanish dance, and in 2010 she won another scholarship to realize a record of Oscar Tarriba’s Spanish dances. In 2009 she collaborated in designing the curriculum for Arts Education programs for elementary levels in the Ministry of Education, and she also participated as a teacher in the choreology course “Dance for all”, sponsored by the Center for the Arts in Veracruz, México.

Gábor Misi is a computer programmer MSc. He was a performer in an amateur traditional dance group in Hungary for 15 years and led field works filming dance in 20 Transylvanian villages. He taught Kinetography Laban for 5 years at the Hungarian Dance Academy. He is a contributor of the Institute for Musicology of the Hungarian Academy of Sciences. He is a Fellow of the International Council of Kinetography Laban (ICKL). He is a member of the International Council for Traditional Music (ICTM) Study Group on Ethnochoreology and a founding member of the Hungarian Society of Ethnochoreology. His research areas include analytical methods for Central European traditional dances, theory of Kinetography Laban and computer-aided dance analysis.

Reiko MORITA is Professor of physical education at Kawamura Gakuen Women's University, Chiba, Japan and the chairperson of Tokyo Academy Dance Association. She received a BA in physical education from Nihon Sports Science University and in Child Studies from Japan Women's University. She studied ballet, modern dance, Isadora Duncan Dance from Ms. Hortense Kooluris (USA). She is Director and Dancer of Isadora Duncan Dance in Japan. She had performed in Greece, USA (N.J, NY, MA) and Canada. She studied Labanotation with Dr. Nadia Chilkovsky Nahumck (1994), Dr. Carl Wolz (1997- one year) and Jean Jarrell (Laban Centre London, 1998) and Language of Dance from Dr. Ann Hutchinson Guest, Ms. Jane Dulieu and Ms. Valerie Farrant(1998-). She has published the book *Introduction to Dance Aesthetics* in 1995.

Teresa PEE holds a Master of Arts (Dance) degree. Since her graduation, Teresa's focus has been in the area of performing arts (dance) in arts education. She successfully completed a course on the study of movement and dance: *Your Move – Part 1 Language of Dance Fundamentals* and *Part 2 Develop Language of Dance Principles*, both in 2006, in New York. She has completed the Labanotation Teacher Certification Course for the Elementary Dance Notation Bureau Teaching Certificate, in Taipei, in August 2007. She now lectures in Dance Teaching modules at Nanyang Academy of Fine Arts (NAFA). She is currently the President of World Dance Alliance Singapore (WDAS). She will soon join the Institute of Technical Education as the Section Head for its new certification course in Performing Arts.

Mara PENROSE received a Master of Fine Arts degree in Dance with a concentration in Laban studies from The Ohio State University in June 2011. She is certified by the Dance Notation Bureau to teach Labanotation. While at Ohio State she taught technique, repertory and notation classes and held a position with the Dance Notation Bureau collection at the Jerome Lawrence and Robert E. Lee Theatre Research Institute at The Ohio State University Thompson Library.

Ilse PERALTA LOPEZ graduated in Kinetography Laban at Conservatory of Paris (CNSMDP) at the “Proficiency” Level. This year she received a grant from the French Ministry of Culture to notate the *Sacre du Printemps (The Rite of Spring)* by Nijinsky as restaged by Dominique Brun. She has studied choreography in Mexico, Centre for Choreographic Research CICO-INBA, and has also studied Indonesian dance at the Institute of Arts in Bali (STSI Denpasar-Bali) during three years.

Selena RAKOČEVIĆ (PhD) studied ethnomusicology at the Department for Musicology and Ethnomusicology, Faculty of Music, Belgrade. Her diploma paper *Vocal Tradition of the Serbs in the Surroundings of the city of Pančevo* was published in 1999. Her magister dissertation, *Vocal Tradition of the Serbs in Lower Banat in 2001* (mentor Dr. Dimitrije Golemović), was defended in 2001 and published in 2002. She gained her doctorate *Dance and dance music of the Banat Serbs in the light of their mutual relationships* in 2009 at the University of arts, Belgrade (mentors Dr. Dimitrije Golemović and Dr. Olivera Vasić). The fields of her professional interests are: musical tradition of Vojvodina in the light of the multicultural and multiethnic context; ethnochoreology; music/dance relationships; contemporary music and dance. Currently she is a docent at the Department for Ethnomusicology, Faculty of Music, Belgrade, where she teaches ethnochoreology. Besides her scientific and pedagogic work, she presents traditional music and dance as an art director of the *ETHNO.COM* Traditional Music Festival which was founded in 2003 by the Cultural Centre of Pančevo.

Zdravko RANISAVLJEVIĆ, PhD student, is assistant professor of Ethnochoreology at the Department of Ethnomusicology of the Faculty of Music in Belgrade. He has published several papers in Serbia and is an active member of ICTM. He is writing his dissertation, *Semantics of the kolo u tri genre in the dance practice of the Serbs*, at the University of Arts in Belgrade. The fields of his professional interests are: structural analysis of dance and music and music/dance relationships.

Leo RENNEKE studied Dance Science at the Free University of Berlin and was until recently a member of the Jeremy Wade Dance Company. He also holds a PhD in Organizational Science and has been working for several years as a researcher in organizational behaviour. Since the fall of 2010 he has been working in the project “Visualizing (the Derra de Moroda) Dance Archives” at the University of Salzburg. His research interests are in the history of social dance, theories of movement and notation and digital animation.

Shelly SAINT-SMITH, MFA, BA (Hons), is a Fellow of ICKL and was Chair of the ICKL Research Panel 2008 - 2011. As Lecturer in Dance Studies at the Royal Academy of Dance (RAD) in London, Shelly teaches notation and Laban studies to undergraduate and postgraduate students, and reconstructs excerpts from dance works for undergraduate modules in performance. Shelly's current research focus is the Karsavina Syllabus, a dance syllabus created by Russian prima ballerina Tamara Karsavina specifically for trainee teachers at the RAD. As part of her research, Shelly is documenting and preserving the syllabus through the creation of an online multimedia resource which will also serve as a teaching tool.

Haruko SAKO, Lecturer at Graduate School of Education, Physical Education, Okayama University, received her PhD in 2001 in the Humanities from Ochanomizu University, Tokyo, Japan. The dissertation discussed "stillness" in Merce Cunningham dances. As a dance performer, she studied ballet and modern dance (Graham technique) and performed in many dance concerts in Japan. As a choreographer, she formed her own contemporary dance group "Hutang" and has created many dance works since 2001. She studied Labanotation with Ms. Mary Corey (1993-1994, at the University of California, Irvine, USA), Language of Dance (LOD) with Ms. Valerie Farrant and Ms. Reiko Morita, and became a LOD Specialist in 2005. She received the paper award for Research by Young Scholars, Fund by Japanese Society for Dance Research, Fund for Promoting Research in 2009 (the paper title : "Naked Body Represented in Eiko & Koma's Dance").

Tirza SAPIR was from 1968 a student and colleague of the late Professor Noa Eshkol, who invented the Eshkol-Wachman Movement Notation system (EWMN). She was a member of the Movement Notation Society (Israel) 1969-2008, and participated in the preparation of many of its publications. Since 1978 she has taught Movement Notation at Seminar Hakibbutzim College of Education, Technology and the Arts, Tel Aviv. From 2000 to 2007 she served as Head of the School of the Arts of Dance at the college and today is the coordinator of Movement Notation Studies there, and heads the Research Centre for Movement Notation and Dance Languages. In 1986 she founded the RikudNetto dance group, of which she is choreographer and group coordinator, working within the frame of Eshkol-Wachman Movement Notation. Her published books include compositions of three dance cycles that have been performed by RikudNetto: *Hanukka Notebooks* (1987), *Birds* (2005) with Sharon Reshef-Armony, *Moving Landscape* (2007) with Nira Al-Dor, a book for study: *About Time in Eshkol-Wachman Movement Notation* (2009) with John Harries, and a book for teaching: *The Voices of Moving Landscape* (2011) with Nira Al-Dor.

Melina SCIALOM is a Brazilian dancer, researcher and a PhD candidate from the Department of Dance, Film and Theatre of the University of Surrey, UK. With an Mphil in Performing Arts (Federal University of Bahia, Brazil) and BA in Dance (University of Campinas, Brazil), she has been researching the life and legacy of Rudolf Laban and his influences in Brazil. Since 2001, in parallel to her academic research, she has been choreographing and performing solo and group dances, creating and performing live-art pieces, dance and circus interventions and dance installations.

Julianna SPECK BENKÉNE was an amateur dancer at the Tisza Dance Group. She graduated as a dance teacher at MA level at the Hungarian Dance Academy in 2011. She has been teaching dances for primary age children and experimenting with introducing structural notation basics in her classes. She notated dance for several traditional dance publications, her notations are kept in the Notation Archive of the Institute for Musicology.

Natalie TEICHMANN is a graduate of the University of Wisconsin-Madison, where she received her BFA in dance in 2006. While attending the university, she had the pleasure of dancing in the Li Chiao-Ping Dance Company, where she performed in New York, LA, and Madison, WI. Dan Wagoner, Nina Watt, Rosalind Newman, Marlene Skog, Larry Keigwin, and Jin-Wen Yu have also honored her with the opportunities to dance in their works. After three years of training in yoga, gyrotonic, and healing bodywork, Natalie has returned to dance with the goal of creating dynamic choreography that utilizes the natural movement capabilities of each individual dancer. She developed ANAHATA Dance in 2009 for dancers dedicated to communicating through dance and to promote efficient, non-toxic movement. Natalie is also currently employed by KPP NYC College Prep as a dance educator in the after school program, Get Fit at Home as a private yoga instructor, and dances for Perceptions Contemporary Dance Company.

Vasiliki TYROVOLA (PhD) is an Associate Professor in the Department of Physical Education and Sport Science, in University of Athens. She holds a Bachelor Degree in Physical Education. She has studied on Postgraduate level in Ethnomusicology and Theatre in the Department of Literature in University of Crete and she holds a PhD in Choreology of the Department of Musical Studies of the Kapodistrian University of Athens. She has worked for many years in all of the levels of Education and is Adviser-Professor in the Greek Open University, in the field of Greek Music and Dance. Her research includes the structural-morphological and typological approach of Greek folk dance, the Analysis and Criticism of dance (Aesthetic Morphology) and the fields of magic and symbolism in the frames of anthropological-social sciences. She is member of scientific companies in Greece and the abroad, she has written various articles with regard to the Greek dance and is the author of relevant research papers. Finally, she has participated in research programs and has written three monographs concerning Greek Traditional Dance.

Olivera VASIC (PhD) ethnochoreologist, is professor of Ethnochoreology at the Department of Ethnomusicology of the Faculty of Music in Belgrade. She is head of the Center for the Study of Folk Dances of Serbia (attached to the Faculty of Music). Olivera Vasic has published many papers, books and studies in Serbia and she is an active member of ICTM. The fields of her professional interests are: typology of dance patterns/step patterns/motifs; music/dance relationships; dance events; ritual dances.

Victoria WATTS is a Lecturer in Dance at the Royal Academy of Dance in London. She studied Labanotation with Odette Blum and Sheila Marion at The Ohio State University, supported in part by an award from the US-UK Fulbright Commission. She studied Benesh Movement Notation with Linda Pilkington and Elaine Tyler-Hall at the Benesh Institute in London and is a former librarian for the the Benesh Institute. She was the recipient of the Selma Jeanne Cohen Award from the Society of Dance History Scholars and received research funding for her work on dance notation systems from the Social Science Research Council. She currently serves as Chair of the British Fulbright Scholars Association.

Charlotte WILE, Certified Movement Analyst, Certified Labanotation teacher, notator and stager, holds a B.S. degree in dance from the Juilliard School and a M.S. from City College in music education. She has notated dances by McKayle, Arpino, Sokolow, and Jooss for such companies as Alvin Ailey, the Joffrey Ballet, and the José Limón Co. Her stagings from Labanotation scores include works by Weidman, Humphrey, and Maslow. Charlotte has performed on and off Broadway, including a U.S.O. tour of "Hello Dolly" during the Vietnam War. An experienced Laban-based dance and movement educator, she has taught students of all ages at numerous institutions, including the Dance Notation Bureau, the Laban Institute for Movement Studies, Brooklyn College, Ballet Hispanico, the Ruben Academy in Israel, Steps, New York City public schools, and in her own studio. Most recently she taught for eight years at The Nightingale-Bamford School where she used Motif Notation extensively in her dance classes for children. Charlotte's writing projects include moderating the Dance Notation Bureau Theory Bulletin Board, co-authoring "The Nightingale-Bamford School Physical Education Lower School Dance Curriculum," and *Moving About: Capturing Movement Highlights Using Motif Notation*, by Charlotte Wile with Ray Cook.

Valarie WILLIAMS serves as Associate Dean for The College of Arts and Sciences, Arts and Humanities; as Director of The Ohio State University's downtown Urban Arts Space; and is Professor of Dance. She received her BFA from The Juilliard School, her MFA and PhD from Texas Woman's University, and is a Certified Professional Notator and Teacher. She has directed works from score by Taylor, Humphrey, Momix, Sokolow, Morris, and Petipa and has received grants from National Endowment for the Arts to restage, notate, and design content for CD-ROMs/ DVD-Videos.

Adriana ZENAIDE VIEIRA DE MELO has a bachelor's degree in Pedagogy from the Universidade Federal da Paraíba and specialization degree in basic education and theater representation also by the UFPB. She is founder and director of the theater group "Anjos de Deus". Since 2005, she has been applying the Laban/ A-Zenaide alphabet system (created by her) inside the project of the theater group. Since 2007, she has been a member of ICKL, presenting the works that were developed in the "Anjos de Deus". The most recent dance – theater – literacy project created by her is called "Pequeno Luis" (Little Luis). She also teaches techniques of theater in early childhood education, in the city of João Pessoa, Paraíba, Brazil.

CONFERENCE ORGANIZATION

CONFERENCE SCHEDULE

Sunday, July 31, 2011		ARRIVAL DAY
14:00 – 17:00	Registration - Check-in	
15:00 – 17:00	Board of Trustees Meeting (<i>Board Members Only</i>)	
18:30 – 20:30	Opening Reception	
Monday, August 1, 2011		
08:30 – 09:30	Registration	
09:00 – 10:00	OPENING SESSION	
10:00 – 10:15	Break	
10:15 – 11:15	WORKSHOP I Ann HUTCHINSON GUEST – UK <i>Is it a Lowering or a Flexing Action?</i>	
11:15 – 11:30	Break	
11:30 – 12:30	SESSION I János FÜGEDI & László BERNÁTH - Hungary <i>Dancers' Perception of Movement Rhythm</i> Billie LEPCZYK – USA <i>Student Voices: Floorplans Integrated into a University Non-Major Dance Course</i>	
12:30 – 14:00	Lunch	

14:00 – 15:00	SESSION 2 Selena RAKOČEVIĆ – Serbia <i>Interweaving Dance and Music Structures</i> Haruko SAKO, Reiko MORITA – Japan, Valerie FARRANT – UK <i>LOD in Japanese</i>
15:00 – 15:15	Break
15:15 – 16:15	TECHNICAL SESSION I Gábor MISI – Hungary Workshop - <i>A Study of the Rhythm of Dance 'legényes' and Timing Conventions through Reading of a Transylvanian Male Solo Dance</i>
16:15 – 16:30	Break
16:30 – 17:30	General Meeting 1
17:30 – 17:45	Break
17:45 – 18:45	Fellows Meeting 1 (<i>Fellows only</i>)
19:00 –	Performance Dance House presents Traditional Hungarian and Serbian Dance
Tuesday, August 2, 2011	
09:00 – 10:00	WORKSHOP 2 Henrik KOVÁCS - Hungary <i>Labanolego – A Creative Method for Teaching Labanotation</i>
10:00 – 10:15	Break
10:15 – 11:15	SESSION 3 Péter LÉVAI - Hungary <i>Improving Hungarian Folk Dance Education Methodology: How Labanotation Helps the Teaching and Learning process</i> Vesna BAJIĆ STOJILJKOVIĆ - Serbia <i>Application of Kinetography Laban/Labanotation to the Serbian Choreographed Dance Tradition</i>
11:15 - 11:30	Break
11:30 – 12:30	SESSION 4 Rosemarie GERHARD – UK <i>Notation as a Research Tool</i> Aspasia DANIA, Vasiliki TYROVOLA, Maria KOUTSOUBA – Greece <i>Proposal for a New Method for Teaching Dance Skills</i>
12:30–14:00	Lunch

14:00-15:00	<p>SESSION 5 - PANEL Shelly SAINT-SMITH, Rosemarie GERHARD, Kendra JOHNSON - UK, Victoria WATTS – UK / USA <i>It's Elementary Dear Rudolf: Notation and Dance Teacher Education in the UK</i></p>
15:00 – 15:15	Break
15:15 - 16:15	<p>SESSION 6 János FÜGEDI - Hungary <i>LabanGraph Pro 1.0 – An(other) Editor for Labanotation</i> Mara PENROSE – USA <i>Re-What? Investigating A 1930's Movement Choir Via Notation Score</i></p>
16:15 – 16:30	Break
16:30 – 17:30	<p>TECHNICAL SESSION 2 Gábor MISI - Hungary Paper - <i>Exploration of Differences in Notating Minor Support Movements whose Indication is Important for the Notation of Central European Traditional Dances</i></p>
17:30 – 17:45	Break
17:45 – 18:45	Board of Trustees Meeting 2 (Board Members Only)
Wednesday, August 3, 2011	
09:00 - 10:00	<p>SESSION 7 Valarie WILLIAMS – USA <i>Visionary Women Leaders: A Look at the Intersection of Labanotation and the Lives of Ann Hutchinson Guest, Lucy Venable, and Odette Blum</i> Melina SCIALOM – Brazil / UK <i>A Genealogical Overview of Rudolf Laban's Legacy in Brazil</i></p>
10:00 – 10:15	Break
10:15 – 11:15	<p>SESSION 8 Leo RENNEKE, Henner DREWES – Germany <i>Visualizing (the Derra de Moroda) Dance Archives</i> Paloma MACÍAS GUZMÁN, – Mexico <i>Oscar Tarrriba and his Educational Legacy</i></p>
11:15 – 11:30	Break
11:30 – 13:00	<p>PAPER & WORKSHOP 3 Henner DREWES – Germany, Tirza SAPIR – Israel <i>Teaching Movement Composition with Kinetography Laban</i></p>
13:00 – 20:30	Lunch – Free Afternoon

20:30 –	Performance Honved Dance Ensemble Karmelita Court, Castle District
Thursday, August 4, 2011	
09:00-10:00	WORKSHOP 4 Natalie TEICHMANN – USA <i>LOD: A Creative Tool for Investigation</i>
10:00 – 10:15	Break
10:15 – 11:15	PAPER & WORKSHOP 5 Jorge GAYÓN – France/Mexico <i>Laban's Active Movement Analysis (LAMA): Applied Qualitative Movement Analysis and Effort Training</i>
11:15 – 11:30	Break
11:30 – 12:30	SESSION 9 Raphaël COTTIN - France <i>Thoughts on the Shape Realm and its Symbols</i> Naoko ABE - Japan <i>Contribution of the Kinetography Laban to Human Movement Research in Sociology</i>
12:30 – 14:00	Lunch
14:00 – 15:00	WORKSHOP 6 Karin HERMES - Switzerland <i>Choreographing in a Hermeneutic Process</i>
15:00 – 15:15	Break
15:15 – 15:45	SESSION 10a Tina Curran – USA <i>Developing a Staging Pedagogy</i>
15:45 – 16:15	SESSION 10b (Via Skype) Charlotte WILE – USA <i>Indicating Altitudes in Motif Notation</i>
16:15 – 16:30	Break
16:30 – 17:30	TECHNICAL SESSION 3 János FÜGEDI - Hungary Reflection and discussion based on the paper: <i>Dancers' Perceptions of Movement Rhythm</i> Conclusion and Wrap-up
17:30 – 17:45	Break
17: 45 – 18:45	Fellows Meeting 2 (Fellows only)

Friday, August 5, 2011	
09:00-10:00	WORKSHOP 7 Johan BORGHÄLL – Denmark <i>Investigations in the Communicative Kinaesthetic Melody</i>
10.00 – 10.15	Break
10:15 - 11:15	WORKSHOP 8 Teresa PEE – Singapore <i>The Use of Motif/Laban Symbols as Teaching Elements of Dance/Movement for Arts Education</i>
11:15 – 11:30	Break
11:30 - 12:30	SESSION 11 Miriam HUBERMAN – Mexico, Jorge GAYÓN – France/Mexico <i>Considerations on the Choreological Teaching Learning Process</i> Adriana ZENAIDE VIEIRA DE MELO - Brazil <i>Laban Alphabetizing Little Luís</i>
12:30 – 14:00	Lunch
14:00 - 15:00	SESSION 12 Jean JOHNSON-JONES – UK <i>Nama Marks and Etchings: An Analysis and Interpretation of the Nama Stap Dance, a Dance of the Nama People of South Africa</i> <i>The Labananalysis of African Peoples' Dances</i>
15:00 – 15:15	Break
15:15 - 16:15	WORKSHOP 9 Victoria WATTS – UK <i>Archives of Embodiment – a Comparative Analysis of Notation Scores of Serenade (Balanchine, 1934)</i>
16:15 – 16:30	Break
16:30 – 17:30	Board of Trustees Meeting 3 (Board Members Only)
19:00 –	Closing Dinner
Saturday, August 6, 2011	
09:00 – 10:00	SESSION 13 Júlia SPECK BENKÉNE – Hungary <i>The Use of Labanotation Symbols in Elementary Art Education</i> János BALOGH – Hungary <i>Ki(d)netography: A New Approach to Children's Dance Education with Laban-kinetography</i>

10:00 – 10:15	Break
10:15 – 11:15	SESSION 14 Olivera VASIĆ, Zdravko RANISAVLJEVIĆ - Serbia <i>The Specificities of Labanotation of Typical Motifs of Serbian Traditional Dances</i> Vesna KARIN – Slovenia <i>The Dinaric Polka: Labanotation as a Tool for Comparative Analysis of Dance and Dance music</i>
11:15 – 11:30	Break
11:30 – 12:30	SESSION 15 Ilse PERALTA LOPEZ – France / Mexico <i>Balinese Dance Notation</i> Chommanad KIJKHUN – Thailand <i>The Creation of Thai Dance Notation</i>
12:30 – 14:00	Lunch
14:00 – 15:00	WORKSHOP 10 Toni INTRAVALIA – USA <i>Notating Animal Movements</i>
15:00 – 15:15	Break
15:15 – 16:45	General Meeting 2 Conference Wrap-Up and Closing
Sunday, August 7, 2011 DEPARTURE DAY	

Chairs for the Sessions

Marion BASTIEN, Odette BLUM, Raphaël COTTIN, Tina CURRAN, Henner DREWES, János FÜGEDI, Rosemarie GERHARD, Pascale GUÉNON, Karin HERMES, Miriam HUBERMAN, Kendra JOHNSON, Billie MAHONEY, Gábor MISI, Teresa PEE, Richard Allan PLOCH, Selena RAKOČEVIĆ, Shelly SAINT-SMITH, Melina SCIALOM, Chih-Hsiu TSUI, Victoria WATTS, Judy VAN ZILE

Chair for the Technical Sessions

Shelly SAINT-SMITH

Scribes for the Technical Sessions

Marion BASTIEN, Rosemarie GERHARD, Kendra JOHNSON, Judy VAN ZILE, Victoria WATTS

LIST OF PARTICIPANTS

ABE, Naoko
Member, France/Japan

BAJIĆ STOJILJKOVIĆ, Vesna
Member, Serbia/Slovenia
PhD student, Faculty of Music, Belgrade (Serbia); Professor of Choreology,
Academy of Dance, Ljubljana (Slovenia); Artistic Director, AKUD Kolo,
Koper (Slovenia)

BALOGH, János
Member, Hungary

BASTIEN, Marion
Fellow, France
Centre national de la danse (France)

BERNÁTH, László
Member, Hungary

BLUM, Odette
Fellow, USA
Professor Emerita, The Ohio State University (USA)

BORGHÄLL, Johan
Member, Denmark

BRETEL, Agnès

Member, France

COTTIN, Raphaël

Member, France

CURRAN, Tina

Member, USA

Language of Dance Center USA / The University of Texas at Austin (USA)

DANIA, Aspasia

Member, Greece

DREWES, Henner

Member, Germany

Folkwang University of the Arts, Essen (Germany)

DUCHESNE, Sylvie

Member, France

FÜGEDI, János

Fellow, Hungary

Hungarian Academy of Sciences, Research Centre for Humanities,
Institute of Musicology (Hungary)

GAYÓN, Jorge

Member, France/Mexico

Director, "Jorge Gayon - études du mouvement", Toulouse (France)

GERHARD, Rosemarie

Member, UK

GUÉNON, Pascale

Fellow, France

Freelance notator

HERMES, Karin

Fellow, Switzerland

HUBERMAN, Miriam

Member, Mexico

Espacio Cultural Metropolitano (Mexico)

HUTCHINSON GUEST, Ann

Fellow, UK /USA

Founder, Director, The Language of Dance Centre

INTRAVAIA, Toni

Member, USA

JOHNSON, Kendra

Member, UK

JOHNSON-JONES, Jean

Member, UK

BA Programme Director (Dance), School of Arts, University of Surrey (UK)

KARIN, Vesna

Member, Serbia

Assistant professor, Academy of Arts, Novi Sad (Serbia)

KIJKHUN, Chommanad

Member, Thailand

Associate Professor, Suan Sunandha Rajabhat University, Bangkok, (Thailand)

KOUTSOUBA, Maria

Member, Greece

Associate Professor, National and Kapodistrian University of Athens (Greece)

KOVÁCS, Henrik

Member, Hungary

Hungarian Dance Academy (Hungary)

LAEMMLI, Whitney

Member, USA

University of Pennsylvania (USA)

LEPCZYK, Billie

Fellow, USA

School of the Performing Arts and Cinema, Virginia Tech (USA)

LÉVAI, Péter

Member, Hungary

Faculty of Dance Pedagogy, Hungarian Dance Academy (Hungary)

MACÍAS GUZMÁN, Paloma

Member, Mexico

Escuela Nacional de Danza “Nellie y Gloria Campobello” (Mexico)

MAHONEY, Billie

Fellow, USA

Adjunct Professor, University of Missouri/Kansas City Conservatory of Music and Dance; Kansas City Ballet at the Todd Bolender Center & City In Motion Dance Theater - Tap Dance; Director of The Billie Mahoney Dance Troupe (USA)

MISI, Gábor

Fellow, Hungary

MORITA, Reiko

Member, Japan

Kawamura Gakuen Women's Universtiy (Japan)

NAKAMURA, Minako

Member, Japan

PEE, Teresa

Member, Singapore

Section Head, Performing Arts, School of Design & Media, Institute of Technical Education, College Central (Singapore)

PENROSE, Mara

Member, USA

The Ohio State University (USA)

PERALTA LOPEZ, Ilse

Member, France/Mexico

Freelance notator

Danse les Danses company (France)

PLOCH, Richard Allan

Member, USA

Acanthus, Inc.

RAKOČEVIĆ, Selena

Member, Serbia

Faculty of Music, Belgrade (Serbia)

RANISAVLJEVIĆ, Zdravko

Member, Serbia

Assistant professor of Ethnochoreology, Department of Ethnomusicology,
Faculty of Music in Belgrade (Serbia)

RENNEKE, Leo

Member, Germany

University of Salzburg (Germany)

SAINT-SMITH, Shelly

Fellow, UK

Faculty of Education, The Royal Academy of Dance (UK)

SAKO, Haruko

Member, Japan

SAPIR, Tirza

Member, Israel

Research Center for Movement Notation and Dance Languages, Kibbutzim
College of Education, Technology and the Arts, Tel Aviv (Israel)

SCIALOM, Melina

Member, Brazil/UK

University of Surrey (UK)

SCHACH, Christian

Member, France

SHIBANO, Kohji

Member, Japan

SPECK BENKÉNE, Júlia

Member, Hungary

TEICHMAN, Natalie

Member, USA

Tsui, Chih-Hsiu

Member, Taiwan R.O.C.

VAN ZILE, Judy

Fellow, USA

Professor Emerita of Dance, Department of Theatre and Dance,
University of Hawaii at Manoa (USA)

VASIĆ, Olivera

Member, Serbia

WATTS, Victoria

Member, UK /USA

Faculty of Education, The Royal Academy of Dance (UK)

WILE, Charlotte

Member, USA

Dance Notation Bureau (USA)

WILLIAMS, Valarie

Fellow, USA

ZENAIDE VIEIRA DE MELO, Adriana

Member, Brazil

Space Anjos de Deus. (Brazil)

BUSINESS MEETINGS

BOARD OF TRUSTEES MEETING #1

Sunday, July 31, 2011 - 3 pm

CHAIR: Billie Lepczyk, ICKL Chair

BOARD MEMBERS PRESENT: János Fügedi, Vice Chair; Richard Allan Ploch, Secretary; Valarie Williams, Treasurer; Tina Curran; Billie Mahoney; Shelly Saint-Smith, Chair Research Panel

BOARD MEMBERS ABSENT: Andrea Treu-Kaulbarsch, Assistant Treasurer

Chair Billie Lepczyk called the meeting to order at: 15:07 (3:07 p.m.)

Agenda:

Schedule changes taken care of by Richard Allan Ploch.

Shelly Saint-Smith identified the changes in the technical sessions. Misi will have the Monday Technical Session alone for his Workshop. Fügedi moves to Thursday. His session is an extension of his and Laszlo Bernath's paper being given on Monday.

Billie Mahoney commented that there is not enough time in Technical Session to discuss the papers in detail and that there should be more time allotted.

Shelly Saint-Smith has scribes identified for the technical sessions which need to be confirmed.

Tina Curran went through the sessions chairs. The suggested individuals will be asked at the reception.

Discussion on Charlotte Wile. Proposed a day fee for a Skype pilot.
Approved charge day fee of \$45.00.

There was discussion about the transportation of the conference attendees to the site of the closing dinner.

It was moved that ICKL would pay the cost of the transportation to the closing dinner on Friday and that János Fügedi would investigate the cost.

Moved by Richard Allan Ploch, Seconded by Tina Curran.

Motion was unanimously approved.

Honved performance. There was discussion about the payment of the tickets for Honved. János Fügedi has reserved 50 tickets. Treasurer Valarie Williams will collect the ticket money and purchase the tickets at the venue.

Treasurer Valarie Williams gave the Treasurers Reports:

Treasurer Williams began with the European financial report prepared by Assistant-Treasurer Andrea Treu-Kaulbarsch.

Billie Mahoney moved to accept the European Financial report. Seconded by Tina Curran.

Motion unanimously approved.

Treasurer Williams proceeded with the US financial report which covered the years 2007 – 2011.

2007	acct balance	\$6 543.65
	Year end	\$5 677.79
2008	start	\$5 677.79
	Year end	\$3 538.78
2009	start	\$3 538.78
	Year end	\$2 632.18
2010	start	\$2 632.18
	Year end	\$5 162.18
2011	start	\$5 162.18
	As of July 25	\$4 897.18
CD		\$4 500 <i>ca</i>

Move to accept Treasurer's report by Tina Curran

Seconded by Richard Allan Ploch

Motion unanimously approved.

The Board discussed gifts to the host of the conference. After some discussion. Tina Curran moved that \$1 500 be set aside and specifically earmarked for Hungarian ICKL Members to attend the 2013 ICKL Conference dispensation to be decided by János Fügedi and that 4 copies of the Proceedings of the 27th Biennial Conference be given to the host organization.

Seconded by Shelly Saint-Smith and Billie Mahoney

Motion unanimously approved.

The agendas for the Opening Session of the Conference and the General Meeting were discussed. Chair Billie Lepczyk will provide then for the meetings.

The succession of ICKL Conferences was discussed. Currently, there is no venue for the ICKL 2013 Conference to be held in the Western Hemisphere. Several possibilities are being investigated: Southern Methodist University, Loyola Marymount- LA, Univ of Wisc.-Stevens Point. There was also some discussion that the conference could be held in Canada.

In 2015 the conference is to be held somewhere in the Pacific Rim. Several possibilities were discussed: Hong Kong, Singapore, Japan.

In 2017 ICKL is scheduled for a return to Europe

Adjournment

Move to adjourn by Richard Allan Ploch

Seconded by Billie Mahoney

Motion approved.

Meeting adjourned at 17:45

Respectfully submitted,
Richard Allan Ploch, Secretary

BOARD OF TRUSTEES MEETING #2

Tuesday, August 2, 2011 - 5:45 pm

CHAIR: Billie Lepczyk, ICKL Chair

BOARD MEMBERS PRESENT: János Fügedi, Vice Chair; Richard Allan Ploch, Secretary; Valarie Williams, Treasurer; Tina Curran; Billie Mahoney; Shelly Saint-Smith, Chair Research Panel.

BOARD MEMBERS ABSENT: Andrea Treu-Kaulbarsch

Chair Billie Lepczyk called the meeting to order at: 18:04 (6:04 p.m.)

Agenda:

- Minutes of first Board meeting
- Appointment of interim Assistant-Treasurer
- Treasurer update
- Report of Fellows meeting
- Nominees for office update
- Proposal to change the office of Vice-Chair to Vice-Chair/Chair Elect
- ICKL Conference dates and structure
- ICKL Website changes
- Changes in ICKL Procedures

Secretary Ploch presented the minutes of the first Board meeting. Billie Mahoney moved to accept the minutes as presented. Valarie Williams seconded the motion.

The minutes were approved unanimously as presented.

The viability of continuing to use Skype as a conduit for presentations / technical sessions was discussed. The question arose about the ease or lack thereof of the use of Skype and the effectiveness of it. The question also arose regarding the financial responsibility of the individuals who participate via Skype.

The replacement of the Assistant-Treasurer Andrea Treu-Kaulbarsch, who is stepping down from the office was discussed.

Richard Allan Ploch moved to appoint Pascale Guénon to the office of Assistant-Treasurer for two years to fulfill the term of Andrea Treu-Kaulbarsch. The motion was seconded by Valarie Williams.

The motion was unanimously approved.

Treasurer Valarie Williams presented an update on the cash on hand and the financial commitments for disbursement of funds.

Tina Curran moved to accept the Treasurer's report. It was seconded by Shelly Saint-Smith.

The treasurer's report was unanimously approved.

Chair Billie Lepczyk reported on the first Fellows Meeting. The Fellows were concerned that all of the experience members of the Research Panel (RP) were ending their terms and appointed Billie Mahoney to mentor the new members of the Research Panel (RP).

Fellows who have been nominated for Research Panel: Karin Hermes, Pascale Guénon, and Gábor Misi.

After considerable discussion, the Board suggested that in order to get back on track with one half of the Research Panel completing their commitment, one member of the Research Panel be elected for one year and three members for four years.

The Fellows further proposed to suspend Fellows who are not current in their dues and to revoke the status of Fellow if the individual Fellow remained delinquent after being informed of their imperiled status.

The Chair asked for an update on the nominees of office. Two nominees for Chair: János Fügedi and Patty Harrington Delaney. One nominee for Treasurer: Susan Gingrasso. One nominee for Member-at-Large: Tina Curran (with a probable second).

There was a long discussion about changing the office of Vice-Chair to Vice-Chair/Chair elect. The change will require extensive amendments to the Code of Regulations and the By-Laws. The proposed change would make the office of Vice-Chair/Chair elect a one-year office. The Chair would still serve a four-year term and would also have a year as Past Chair with mentoring responsibilities. Richard Allan Ploch will report on the time frame and sequence of the proposed process. Any changes must be presented to the Membership for approval.

Since some of the members are unclear about the membership status of the Board of Trustees (erroneously thinking that all Board Members must be Fellow of ICKL). A clarification will be presented at the next General Membership meeting.

There was a discussion on changing the dates of ICKL from its current traditional time frame to June. Board members polled attendees at the conference and found that the earlier dates conflicted with existing scholastic calendars. Most attendees are still fulfilling teaching assignments until mid to late July.

The suggestion was made to look into running the ICKL Conferences from mid-week to mid-week rather than weekend to weekend since there is a better chance of finding less expensive transportation. There was also some discussion about the length of sessions, how many papers should be in one session, length of workshops, etc.

Tina Curran suggested that the elements that need to be considered and negotiated when developing a conference be established in order to facilitate the work of the Conference Organizer / on site Committee. This document would be used as a discussion point between ICKL and the projected host institution.

Website

There were several changes to the ICKL website suggested.

1. Add a short history in paragraph form of ICKL

2. Do not have the emails of the Board of Directors listed on the website because of the ease of hacking into the email by outside agents which could use the email address to send spam out. Instead, create a prompt box for individuals to submit inquiries to ICKL with an automatic response built in ("Thank you for your inquiry. Your message has been sent to the appropriate destination. You will receive a response soon.").

This will ensure the security of the email.

Motif Fellows

The Fellows have asked for a document delineating the criteria for Motif Fellow and the structure of the Motif Fellows. Tina Curran will prepare it. Curran is in the process of polling members of the motif community to determine if, in fact, the motif community wants, is interested in and/or feels the need of such a body.

The documents prepared by Secretary Ploch concerning the restructure of the Call for Proposals and Issues for Consideration were distributed to the Board Members. They will be discussed at the Board meeting on Friday.

Billie Mahoney moved to adjourn the meeting.

The motion was seconded by Valarie Williams.

The motion carried unanimously

The meeting adjourned at 19:12 (7:12 p.m.)

Respectfully submitted,
Richard Allan Ploch, Secretary

BOARD OF TRUSTEES MEETING #3

Saturday, August 6, 2011 - 4 pm

CHAIR: Billie Lepczyk, ICKL Chair

BOARD MEMBERS PRESENT: János Fügedi, Vice Chair; Pascale Guéron, Assistant-Treasurer; Richard Allan Ploch, Secretary; Ann Hutchinson Guest, President; Tina Curran; Billie Mahoney.

BOARD MEMBERS ABSENT: Shelly Saint-Smith; Valarie Williams, Treasurer.

Chair Billie Lepczyk called the meeting to order at: 16:04 (4:04 p.m.)

Agenda:

The minutes of the Board of Trustees Meeting of August 2, 2011 were distributed.

Tina Curran moved to accept the minutes as presented.

Ann Hutchinson Guest seconded the motion.

The motion passed

Billie Lepczyk reported on the Fellows meetings. The Fellows suggested teaching sessions and presentation session of varying lengths. The Fellows suggested that Scholarships be considered

Email all members re conference 2013. Actions to be taken. Email to all Western Hemisphere members. Interest in holding the conference will be followed up by phone.

It was decided to ask Jacqueline Challet-Haas to write a short history of ICKL to be put on the web site.

There was a discussion about the ICKL web site and possible changes. Any suggested changes to the website would need input from Marion Bastien.

There was discussion that the presenters' guidelines need to be revised.

The creation of a set of Conference host guidelines was discussed. The guidelines would have the areas that need to be addressed and answered when hosting an ICKL conference. Billie Lepczyk and János Fügedi will look into this.

Karin Hermes will prepare a Questionnaire regarding hosting a conference.

Chair presented; Suggestions for the Call for Proposals (CFP) and various issues for Board consideration submitted by Richard Allan Ploch. (See Appendix A and B)

Stating that a proper discussion of the issues would take an excessive amount of time, Ploch moved to Table the discussion of the two documents.

The motion was seconded by Tina Curran

After a short discussion, the motion passed: 5 approved, 1 abstention

There was a short discussion about the future of ICKL.

Comment on presentations. What did not belong at ICKL . Background movement demonstrations.

Billie Mahoney: ICKL should concentrate on what has to do with ICKL.

History of notation is needed. The PhD research with use of notation is part of what ICKL should be doing.

How do we keep interest in ICKL going between conferences?

There was considerable discussion on the topics cited. However no action was taken.

Tina Curran moved to adjourn the meeting.

Ann Hutchinson Guest seconded the motion.

Motion passed

Meeting Adjourned at 17:30 (5:30 pm)

Respectfully Submitted,
Richard Allan Ploch, Secretary

APPENDIX A

SUGGESTIONS FOR THE CALL FOR PROPOSALS (CFP)

The CFP is seriously flawed. The following are some thoughts to remedy at least some of the problems.

1. Go to a blind peer review system in evaluating the proposals. Proposals are numbered. Identity of presenter is not known.
2.
 - a. A single presenter may only submit one proposal
 - b. Joint presenters may only submit one proposal.
 - c. Interpretation – joint panel presenters may propose an individual presentation (viz. Shelly Saint-Smith panel)
3.
 - a. Members of ICKL in good standing (i.e. paid up in dues) have no submission fee.
 - b. Non-members of ICKL have a \$35 - \$50 fee to submit a proposal. If the proposal is accepted the submission fee is credited to the Membership Dues for the Conference year.
 - c. Rationale – Presenters must be members of ICKL to present. This has not been clearly stated. (We have two joint presenters who have opted to pay the non-member rate for the conference – which is more than the dues+conference fee.)
4. Proposal format.
 - a. Cover page with presenters name, title of presentation and a 150 – 200 word bio.

- b. Proposal abstract limited to one page single spaced, required type face or a choice of two or three fonts.
 - c. If notation or motif is integral to the proposal, one page of the of the notation must accompany the proposal.
 - d. No proposal will be more than three pages.
 - e. All proposals are submitted via email for ease of distribution to the review panel.
- 5. Clarify time allowed for papers, workshops, panels and combined paper/workshop presentations
 - a. Paper – 20 minutes + 10 minutes Q & A
 - b. Workshop – 50 minutes + 10 minutes Q & A
 - c. Panel – 50 minutes + 10 minutes Q & A
 - d. Combination paper/workshop – 65 minutes + 10 minutes Q & A
- 6. Deadline date
 - a. The deadline date is the Final DROP DEAD date. No late entries will be accepted. With proposals being sent via email a time should be a part of the deadline. (12:00 midnight EST / Greenwich Mean Time).
 - b. If the Board of Trustees agrees, allowances may be made for the host country especially if English (the language of ICKL) is not a common second language.
- 7. Invited guest speakers.

If there is an important contribution to the areas of notation, motif or LMA research, the Board may wish to invite the researcher to come and present the information as a guest of ICKL. This would be at the Board's discretion and outside of the Proposal Review Panel.
- 8. Review Panel
 - a. The Review Panel would be composed of members who are not candidates for presentation.
 - b. Review Panel composed of 5 – 7 members (always an odd number)
 - c. Chair of the Review Panel selected by the Board of Trustees / Chair. If the Chair does not submit a proposal, the Chair could be the Review Panel Chair.
- 9. Timetable for CFP
 - a. CFP released to ICKL Members – October 1 of year prior to conference. Deadline date April 1 of conference year.
 - b. CFP released to extended scholarly community – November 1 of year prior to Conference. Deadline date March 1 of conference year.
 - c. Proposals in blind go to Review Panel members March 15.
 - d. Panel final decision reached – May 1 of conference year

- e. Presenters notified of decision – May 15 of conference year.
- f. Presenters confirmation requested by June 15 of conference year.

SELECTION PROCESS

1. Develop a group of criteria to guide the Review Panel.
2. Just because a proposal is submitted, ICKL does not have to accept it.
3. There should be a relevance to the theme(s) of the conference
4. Relevance to the research of the area of the host country.
5. Wild Cards – There always will be a few proposals that are outside the all of the guidelines but are valid and exciting research that deserve to be selected.
6. Panel should discuss controversial proposals. Suggest all review panel members have Skype. It is easy to have a conference call. (Also Google has a new system that does the same thing as Skype – at least that is what I have heard.)

APPENDIX B

VARIOUS ISSUES FOR BOARD CONSIDERATION

- A. Establish a theme for each conference. We may only have a limited repertoire of choices but it needs to be done.
- B. Appoint a Conference Coordinator for each conference.
A Conference Organizer shall be appointed by the Board promptly after each biennial meeting whose duty it shall be to plan the on site arrangements.
- C. Work to set Conference venues 4 - 6 years out. At least begin investigating possible venues.
ICKL is on a three area rotation. It would be especially prudent to have the Asian conference set, at least, two years in advance.
- D. Board meetings should be held twice a year. This can be accomplished via Skype conference or by a telephone/video conference. All Board members should subscribe to Skype.
- E. The Board members-at-large should have specific assignments.

- F. Change the procedure for electing the Chair.
Change to electing a Chair-Elect one year prior to becoming the Chair for the 4-year term.
For example: Instead of electing a Chair in 2015 to begin duties in 2016. ICKL elects a Chair-Elect/Chair in 2014 to begin shadowing the outgoing Chair. The first year would entail working through a Conference which would be a very valuable experience for the incoming Chair.
- G. An alternate to the above is to change the function of the Vice Chair to that of Vice-Chair/Chair Elect and change the election time of the Vice Chair
- H. Expand the Board and create two positions whose responsibilities would be the Notation Fellows and Motif Fellows.
- I. It is essential that the organization keep in better contact with the general membership. The Secretary has been in contact with Rhonda Ryman who is willing to assist in a Newsletter.
The website should have a "members only" section which would contain various information of interest to the general membership. A list of members and their areas of expertise. Minutes of Board Meetings.
- J. What does ICKL need to do to attract and KEEP members in the organization?
Seek out teachers of notation, motif, Laban studies and urge them to join ñ ICKL needs to provide a motivation for them to join. Students of notation, motif, Laban studies.
- K. At conferences, this from Tina, make sure that Board members and seasoned members are connected to a newbie. Make them feel that being a part of ICKL is a valuable part of their growth on the field.

FELLOWS' MEETING #1

Monday, August 1, 2011 - 5:45 pm

PRESENT: Billie Lepczyk, Chair, János Fügedi, Vice Chair, Marion Bastien, Odette Blum, Pascale Guénon, Ann Hutchinson Guest, Karin Hermes, Billie Mahoney, Gábor Misi, Shelly Saint-Smith, Valarie William (Scribe).

I. Responsibilities of Fellows:

What happens when a fellow doesn't pay their dues? Do we suspend them? They don't receive the minutes.

What are the duties of a Fellow?

4.b) of the By-Laws

The Obligations are:

- to remain active through correspondence or attendance at conferences.
- to remain current in the knowledge of changes or additions to the system.

The Definition of Fellow:

- Level of proficiency, and expertise and Privileges within the Organization.

We agreed that Billie Lepczyk will write a gentle warning letter and send out to Fellows who have not paid or have not been attending conferences.

II. Research Panel: Shelly Saint-Smith, Chair, Ann Hutchinson Guest, Honorary Member

Members: Joukje Kolff and Patty Harrington Delaney - no feedback on papers Sally Archbutt, some participation.

Member Engagement of Research Panel - the other members have not engaged with the Chair, and the planning has been completed solely by the Chair. As a result, Ann Hutchinson Guest and Shelly Saint-Smith are the only two who have provided feedback to Gábor Misi on his paper.

Timing of Papers - since no one else contributed but Ann Hutchinson Guest and Shelly Saint-Smith, we entertained the idea to send out the papers to all the Fellows for comment. The sending out of the papers need to be, at minimum, one month before.

Proposal to have five members on research panel, two to stay two years, the other three to stay four years in order to stagger the membership.

Pascale Guénon and Gábor Misi and Karin Hermes have agreed to be members of the Research Panel, and we will ask Judy Van Zile. They will elect their chair among themselves.

III. Membership of Potential Fellows:

We would love to have members of the Dance Notation Bureau, the practicing notators especially.

Could we entertain the idea of providing a scholarship for the practicing notators?

Especially we would invite: Alice Halpern, Sandra Aberkalns, Mei-Chen Lu, Mira Kim.

Could the Bureau pay for their time off?

IV. Discussions of Secretary:

Discussions of the duties:

A way to remove the duty of publishing the Proceedings.

János Fügedi suggested the proceedings be published by the hosting institution.

Discussion of the proofing of the Proceedings and how to do this.

Chair of Research Panel prepare all of the papers as a grouping.

Timing of submission of the conference report.

V. Application for Fellowship:

Chih-Hsiu Tsui:

From Taipei, Taiwan, Republic of China.

Attended Conferences in Paris, Barcelona, Bangkok, Budapest.

Sponsored by Jacqueline Challet-Haas.

Provided three scores and her CV.

FELLOWS' MEETING #2

Thursday, August 4, 2011 - 5:30 pm

PRESENT: Billie Lepczyk, Chair, János Fügedi, Vice Chair, Marion Bastien, Odette Blum, Pascale Guénon, Ann Hutchinson Guest, Karin Hermes, Billie Mahoney, Gábor Misi, Shelly Saint-Smith, Judy van Zile.

I. Review of the Minutes of August 1, 2011

Research Panel: addition to paragraph 4: Of the four current members three are completing their terms. This time, in order to put the rotation into effect, one of the new members will have a two year term, so that two will go off the panel in 2013.

II. Application for Fellowship of Chih-Hsiu Tsui

There was a motion to approve the application. It was seconded. All voted in favor. This recommendation will be sent to the Fellows not present, for their vote.

III. Reviewed the Policy of Electing Research Panel Members

1. All RP members have to be Fellows.
2. They are voted in by the membership present at the conference
3. Once elected the RP members choose their Chair.

Shelly will call Patty to see if she wishes to continue on the RP.

IV. Financial Assistance

In the past ICKL had contributed to the expenses of members who were unable to attend conferences due to currency restrictions in their countries. Now the suggestion was to offer some assistance/scholarships to presenters who are doing interesting work but cannot afford to attend. It was recommended that a formal letter be sent to institutions asking that they disseminate the information and encourage talented people to apply, and with the hope that the institution would also support them. Billie will prepare this letter.

V. Presenters & Members Responsibilities

1. In order to present one must be a member and pay the conference fee.
2. Non members can submit proposals but if accepted the membership and conference fees must be paid, as is the practice in most organizations.
3. Those members who have not paid their dues will not receive the Proceedings, communications of any sort nor be listed in the membership listing in the Proceedings.
4. The Treasurer must apprise the Secretary of those whose dues have lapsed (after having sent appropriate reminders)

VI. Establishing an Editorial Board for the Proceedings.

1. A great deal of work and time is required to publish the Proceedings. Many presenters do not follow the guidelines for typing papers nor get their papers in on time. It was recommended that it be made clear that late papers or those not adhering to the required format will not be published; and also, regarding proofing, they will be published as submitted.
2. János Fügedi suggested that an editorial board be set up to deal with the proceedings with the responsibilities shared among its members - such as dealing with format, cover design, proofing, editing, computer related issues etc. For many years this job has devolved to the Secretary.
3. János Fügedi will consider whether he would take on the current proceedings. Judy van Zile offered to assist with conventional editing and proofing, and

Shelly Saint-Smith offered to proof. János Fügedi will let Billie Lepczyk know his decision.

4. No formal decision was made about setting up an editorial board though it was thought to be a good idea.

VI. Requirements for Papers/Presentations

There was discussion about reviewing these in order to make them more flexible and adaptable to each situation:

1. it was felt that the requirements are too rigid and discourage people from submitting proposals
2. for technical papers the deadlines are too restrictive.
3. the RP could request papers on specific topics.
4. the RP could assist in fleshing out proposals that have merit but require more preparation
5. technical issues could be in the form of workshops illustrating problems without necessarily proposing solutions, and for which the listing of sources may not be pertinent or needed.

VII. Timing of Sessions

The one hour slots for some sessions were not always conducive to a thorough discussion. The RP could recommend a 1½ hour slot when needed. Movement workshops likewise may benefit from 1 ½ hours instead of 1 hour.

VIII. Notation Classes

A request was made by some participants for a notation class during the conference to provide an opportunity to upgrade their skills. This was successfully done at a conference in Hong Kong.

Respectfully Submitted, Odette Blum

GENERAL MEMBERS MEETING #1**Monday, August 1, 2011 - 4:30 pm**

CHAIR: Billie Lepczyk, ICKL Chair

Chair Billie Lepczyk called the meeting to order at: 16:44 (4:44 p.m.)

Agenda:

- Introduction of Board Members
- Treasurer Reports
- Nominations of members of Board of Trustees
- Research Panel
- Motif Fellow
- ICKL Conference 2013
- ICKL Conference 2015
- Direction for ICKL

Chair Billie Lepczyk introduced the Board Members present

Treasurer's Report

ICKL Treasurer's Report 2011		
	USD	Euros
Total Cash on Hand	10916.10	7655.05
CD (Carbondale,IL)	4500.00	3155.68
Total Holdings	15416.10	10810.73
European Bank Account 2009 - 2011		
Income	7517.29	5271.59
Expenses	1498.37	1050.75
Balance	6018.92	4220.84
25-Jul-11		
US Bank Account 2009 - 2011		
Balance 2008	3538.78	2481.61
Income 2009	4127.90	2894.74
Expenses 2009	5034.50	3530.50
Balance 2009	2632.18	1845.85
Income 2010-11	4300.00	3015.43
Expenses 2010-11	2035.00	1427.07
Balance	4897.18	3434.21
25-Jul-11		
Total Cash on Hand	10916.10	7655.05

The Board of Trustees

Richard Allan Ploch discussed the Nominations process and reported on the members who have been nominated.

Billie Mahoney wanted clarification that the Treasurer and Assistant-Treasurer positions still maintained the Europe/USA context. It was clarified that this structure would be maintained.

Nominations to the Research Panel

Shelly Saint-Smith discussed the Research Panel and the number of slots that will need to be filled. Marion Bastien suggested that the Research Panel be organized to not have all 4 positions filled for the same length of time. The task of formulating the proposal was given to the Fellows since all members of the Research Panel have to be Fellow of ICKL.

Tina Curran reported on the development of the Motif Fellows. She discussed in some detail the paper to be delivered by Charlotte Wile via Skype on Thursday. She explained that this is an experiment to see if this presentation was a viable method.

Marion Bastien commented that there is no forward movement about the Motif Fellows development from Mexico City to now. The recommendation from Bangkok was to find out if, in fact, if the Motif community wants this condition.

Future ICKL Conferences

2013 – No venue has been selected for the conference. There currently are several members investigating the possibility of hosting ICKL. Susan Gingrasso – University of Wisconsin at Stevens Point, Theresa Heiland – Marymount Loyola, Los Angeles, Patty Harrington Delaney – Southern Methodist University in Dallas, Texas.

2015 – Singapore will be the venue. The host is Teresa Pee. It will be the 50th Anniversary of Singapore as a nation.

2017 -

Future Direction of ICKL and the content of ICKL Conferences

Shelly Saint-Smith asked if we should have teaching sessions.

Billie Mahoney asked Ann Hutchinson Guest to comment. Guest said that she was excited by the opening of the door of ICKL to practical sessions.

Regarding Technical Sessions: There is a lack of technical papers in the traditional sense. However, there are many small details that might to be gone investigated in depth to the benefit of the system.

Karin Hermes suggested small working groups and more connection with notation colleagues. She was less interested in hearing papers. The Research Panel should have the task to ask people to present their work in technical issues.

The Research Panel should encourage researchers to present. The Fellows have a responsibility to identify and encourage research papers. The suggestion was made that the Research Panel should help in the research. Billie Lepczyk remarked that it is not the Research Panel's place to help in the research. Richard Allan Ploch further remarked that the researcher is responsible for the literature search.

The addition of working/reading sessions for members who are dealing with very complex situations should be an added component to help them solve or give insight into their problems. "Is this the best way to write what I want to illustrate."

Henner Drewes stated that more workshops should be added. Working method to extract valuable things to bring them here.

Ann Hutchinson Guest questioned the importance of having examples from score as support for technical papers. Yes, it is important to consult the older textbooks.

It was suggested that there be time for breakout sessions of smaller groups to investigate in detail the work that has been presented. These groups would reconvene to share their findings.

Marion Bastien stressed the importance of networking. Perhaps be making networking a more formal part of the ICKL Conference. It was felt that receiving reports from Institutions where notation, Laban-based studies are taught about their activities would further enrich the conference.

Odette Blum proposed changing the Vice-Chair to become the Vice Chair/Chair elect and Past Chair. The Board will investigate the change further.

If you will not be here for the Board meeting, get your suggestions regarding the direction in which ICKL should go to a member of the Board.

Billie Lepczyk adjourned the meeting at 17:46 (5:46 p. m.).

Respectfully submitted,
Richard Allan Ploch, Secretary

GENERAL MEMBERS MEETING #2**Saturday, August 6, 2011 - 3:15 pm**

CHAIR: Billie Lepczyk, ICKL Chair

Chair Billie Lepczyk called the meeting to order at: 15:15 (3:15 p.m.)

Agenda:

Fellows presented a slate of nominations to the Research Panel as follows:

For four years: Gábor Misi, Pascale Guéron, Karin Hermes

For two years: Judy van Zile

Chair Lepczyk moved the slate of nominations to the Research Panel. The slate of candidates was approved by the membership in attendance.

Secretary Ploch reiterated the names of the members who have been nominated for the Board of Directors.

Chair: János Fügedi, Patty Harrington Delaney

Treasurer: Susan Gingrasso

Member-at-large: Tina Curran, Marion Bastien, Jean Johnson-Jones, Miriam Huberman.

Chair Lepczyk reported on the changes being considered for future ICKL Conferences

Odette Blum moved to adjourn the meeting

Billie Mahoney seconded the motion

The motion passed.

Meeting adjourned at 15:35 (3:35 p.m.)

Respectfully submitted,
Richard Allan Ploch, Secretary

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