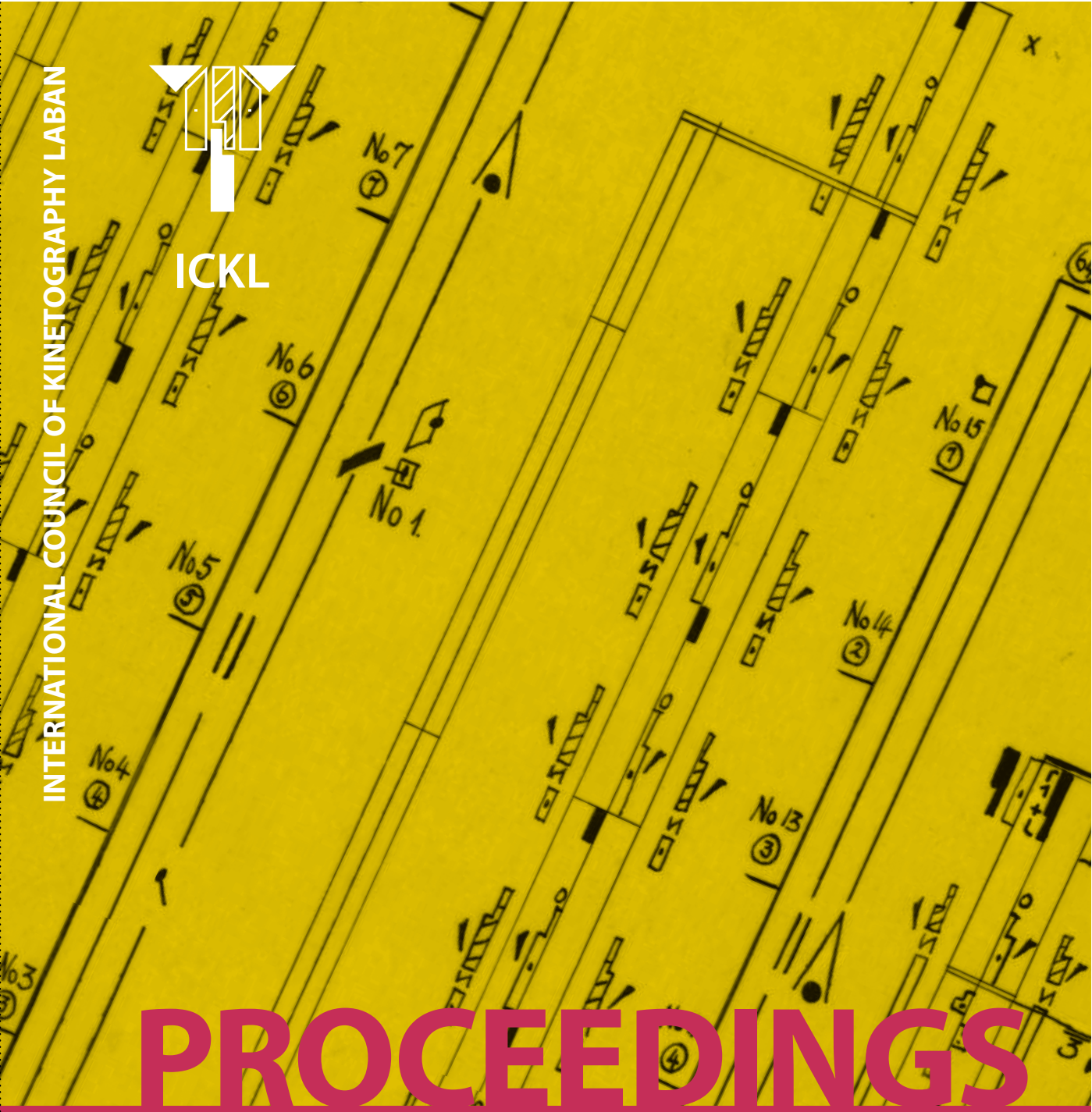

PROCEEDINGS

TWENTY-EIGHTH BIENNIAL CONFERENCE

HELD AT
YORK UNIVERSITY
TORONTO, CANADA

AUGUST 1-6, 2013

Proceedings of the Twenty-Eighth Biennial ICKL Conference

ICKL Proceedings

Proceedings of the Twenty-Eighth Biennial ICKL Conference
held at
York University, Toronto, Canada,
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International Council of Kinetography Laban
2014

2013-2014 Editors: Marion Bastien, János Fügedi
Layout and cover: Marion Bastien

Cover illustration: notation score of *Die Welle*, choral dance
from Albrecht Knust, ca. 1930. Renotated in 1952.
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Back cover photos: János Fügedi, during the conference.

ISSN: 1013-4468

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Printed in Budapest, Hungary

This conference was supported by the Social Science Humanities Research Council, the Department of Dance and the Dean's Office in the Faculty of Fine Arts, York University.

Social Sciences and Humanities Research Council of Canada
Conseil de recherches en sciences humaines du Canada
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To the memory of Albrecht Knust
(1896-1978)

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Opening Addresses

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

Welcome to the 28th Biennial ICKL Conference held at York University, Toronto, Canada. We thank Professor Mary Jane Warner, ICKL Fellow and the on-site organizer, and the Dance Department of York University for hosting the 2013 ICKL Conference. York University was also the site of the 1989 ICKL Conference.

In 1959, the year after Rudolf Laban had passed away, the International Council of Kinetography Laban was established and built around a core of notation specialists that Laban had authorized. These core members were Albrecht Knust, Lisa Ullman, Ann Hutchinson and Sigurd Leeder. ICKL serves as the guardian of the dance notation system known as Labanotation and Kinetography Laban. The Council oversees the evolution of the system and maintains its standardization throughout the world. The conferences provide a venue for in-depth discussion of technical issues and symbology and the opportunity for practitioners of the system to come together and share their applications.

We look forward to a stimulating, provocative, and productive conference.

Sincerely yours,

Billie Lepczyk, Ed.D., Chair, ICKL Board of Trustees

Mary Jane Warner
On-site organizer
York University

Dear Colleagues,

Welcome to the 28th ICKL Conference from July 31 to August 6. When the organization last met here in 1989 we were housed in a different Fine Arts building with very limited classroom and dance studio space and no elevator, which proved a challenge for some of our more senior members. The Dance Department moved to this new facility, Accolade East, in 2006. The building has numerous classrooms in the basement, dance studios on the second floor, and a meeting room on the third floor, all accessible by elevator this time round.

The Board and Research Panel have put together a full but varied program that will keep everyone occupied but you will still have time to converse with other ICKL members during the planned coffee and dinner breaks. There is a trip to downtown Toronto planned also so that you can see some of the city.

We hope that the Information Booklet will help you to find your way around the campus and assist you if you decide to venture downtown or to restaurants off campus. Our two graduate assistants (Linda Garneau and Heather Young) and myself will be pleased to answer any questions you have.

This conference was supported by the Social Science Humanities Research Council. the Department of Dance and the Dean's Office in the Faculty of Fine Arts, York University.

Enjoy your stay. Best wishes.

Mary Jane Warner

Technical Report

The 2012-2013 ICKL Research Panel

Karin Hermes, Chair
Pascale Guénon, Gábor Misi, Judy Van Zile
With Ann Hutchinson Guest, Honorary Member

Technical Research Papers & Reading Session

The Technical Research Papers

1. Hutchinson Guest, Ann. "Indication of Distance."

2. Hutchinson Guest, Ann. "Leg Rotation—Natural State."

3. Misi, Gábor. "Indications of the Placement of the Feet with Pins."

4. Weber, Lynne. "Drawing Designs on the Ceiling."

The Reading Session

1. Guénon, Pascale. "Notating Hip-Hop Dance."

Report from the Research Panel Chair

By Karin Hermes

Labanotation/Kinetography Laban is a unique system, which allows people who come from different cultures, speak difference languages, conduct research using different methodologies, follow different movement concepts and dance in different styles to communicate using a universal language. And even though Kurt Jooss's dream, that today's dancers would be dance literate has not come true, I do see Laban's ideas and concepts all around me in both practice and theory — in dance, art, architecture, and movement research. I am pleased to announce that people from more than 20 countries attended and shared their passion for dance literacy at this last ICKL Conference.

While establishing the system no longer appears to be ICKL's primary goal, the Research Panel is aware of the questions and challenges to the system submitted by its members and looks forward to addressing issues such as what direction(s) are we choosing for the theoretical and technical development of our system.

Thank you to the authors of the Technical Research Papers and to Ann Hutchinson Guest, we would like to express our deepest thanks as well as respect your generosity and curiosity. Thank you to Gábor Misi, for his dedicated theoretical research over the past few years regarding a comprehensive and detailed system for indications of the placement of the feet with pins. Thank you to Lynne Weber for bringing to our attention the "cloudy" topic of "Drawing Designs on the Ceiling". Her paper made it clear that we need further discussion and clarification on that topic.

The Reading Session with Pascale Guénon illustrated not only the difficulties of notating floor work but also showed the importance of linking notation with urban dance forms.

Many thanks to all of the chairs of the Technical Sessions (Sandra Aberkalns, Marion Bastien, Raphaël Cottin and Pascale Guénon), and to the scribes for recording the discussions and blackboard notation (Raphaël Cottin, Tina Curran, Patty Delaney, Leslie Rotman, Shelly Saint-Smith and Noëlle Simonet). Special thank to Billie Lepczyk, Marion Bastien, János Fügedi, and Sandra Aberkalns for their tremendous work in editing the technical report for these proceedings.

I want to express my gratitude to current Research Panel members Gábor Misi and Pascale Guénon for their work. And, my sincere thanks to Judy Van Zile—whose Research Panel term ended in 2013—for her thoughtful, experienced, and inspiring input. Finally, a warm welcome to our new Research Panel member Sandra Aberkalns, and my thanks to Billie Mahoney and Leslie Rotman who are serving as associated advisers to the Research Panel.

Summary of 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.

Minutes

A summary of the discussions of the main topics of the technical research papers are included to provide information on the issues raised to provide a resource for future research.

Revised versions of the papers are appended to the Technical Report. Readers are encouraged to consult the papers themselves for the main points dealing with clarification.

The figures below are numbered continuously. Those which stem from the papers are referred to with their original identification in brackets.

Minutes of the technical session on :
"Leg Rotation—Natural State" by Ann Hutchinson Guest

Technical proposal discussed, but not voted on.

1. Noëlle Simonet did the same rotation in fig. 1 and fig. 2.

2. Leslie Rotman: Stated that the cancellations in fig. 1 and fig. 2 are interchangeable, i.e. either could be used with the same result.

3. Ann Hutchinson Guest: Clarified that the meaning of the parallel symbol, fig. 2, is that this sign will cancel both the rotation and take you back to normal for you. Figure 1 is not as specific as to what back to normal means.

4. János Fügedi: The rotation symbol is a destination indication, not a motion indication. The problem would be solved if we had a sign for the notion of rotation itself. Figure 3.

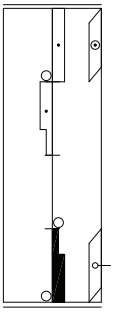
Fig. 1 

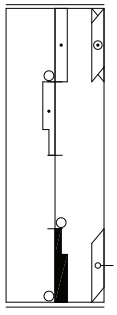
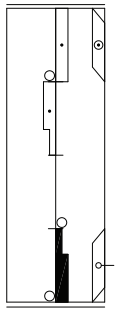
Fig. 2 

Fig. 3 

5. Ann Hutchinson Guest: Disagreed with Fügedi stating that the rotation symbol is a motion indication if you know where you are starting from with the white pin telling you how much (destination). Figures 4a-c.

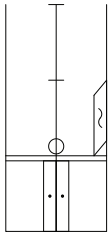
Fig. 4a 

Fig. 4b 

Fig. 4c 

6. Fig. 5a, 5b, 5c: The state of the rotation is inward or outward. White pins indicate destination and black pins indicate motion.

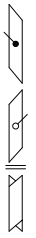
Fig. 5a 

Fig. 5b 

Fig. 5c 

7. Ann Hutchinson Guest: Agreed that returning to your natural state is a destination. Figure 5d.

Fig. 5d 

8. Karin Hermes: In KIN, the composite rotation symbol is used—and understood—to return to your individual normal. Figure 5e.

Fig. 5e 

9. Tina Curran: Considers both white and black pins as destination indications as both tell you where you need to finish. She went on to say that in Language of Dance (LOD) composite turn signs give the reader the choice to turn right or left.

10. Leslie Rotman: Another use of the composite turn sign that was discussed at the DNB in the past was to use it as a specific cancellation for outward rotations. For example, a right outward rotation could be cancelled by a left composite turn sign (i.e. rotating inward to parallel). However, this usage was never formally adopted, as it was too subtle for readers to catch.

11. Ann Hutchinson Guest: Clarified that what she was suggesting was that one should always indicate the amount of rotation.

12. Odette Blum: For fig. 1 she said she would expect to find a glossary entry as to what return to normal means here.

13. Ann Hutchinson Guest: Explained that her thoughts were directed more towards usage in remedial (therapy) work, not in dance scores.

14. Karin Hermes: Pointed out that this discussion is also important for dance because rotation is part of style.

15. Sandra Aberkalns: Agreed with Hermes citing examples of rotation symbol use from a choreographic perspective. If a Balanchine work is being notated it is understood that normal means a 90-degree turnout (en dehors). Or, in Paul Taylor's work/technique parallel is determined from the outside of the foot or little toe. Every notated dance or technique has its unique characteristics.

16. Victoria Watts: Understood from this discussion that normal for you will change according to your training.

17. Sandra Aberkalns: Pointed out again the importance of the glossary in scores.

18. Ann Hutchinson Guest: Asked why the rotation cannot be restated every time it is written—a return to normal is as easy to write as a white pin. She stated that it is important to be careful about the style and to keep on re-stating what is happening.

19. Leslie Rotman: Agreed with Hutchinson stating that it is problematic if when reading a long, complicated score you pick it up in the middle and don't know, or can't find in nearby pages, what the rotation should be.

20. Ann Hutchinson Guest: Suggested that the last position should be written on the bottom of each page of the score.

21. Ann Hutchinson Guest: Noted that those of us present didn't have any experience of writing notation for remedial/therapy purposes.

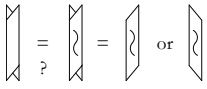
22. János Fügedi: Pointed out that destination or motion (back to examples fig. 1-5) is a question of understanding. The rotation symbol itself is motion. The pin makes it destination. This means that the context is important — is it concerning the limb or whole body?

23. Karin Hermes: Yes, the context needs to be defined.

24. Billie Mahoney: Said that she has written the unrotated state with a white pin meaning parallel in her notation of Luigi's jazz technique. Figure 5d.

25. Donna Wilson: Said that everyone wants to notate different styles, which can be set up with a key signature pointing out what is normal for that score. When we use the word normal it implies we all have same concept of normal. Linguistically it means a shared idea. In fig. 2 there is a concern as to the possibility of using ad lib to indicate personal rotation.

26. Fig. 5f and 5g: A composite turn symbol with an ad-lib means more or less parallel.

Fig. 5f 

27. Shelly Saint-Smith: Had the opinion that in reading a score your understanding changes if too many turn (rotation) symbols are used as it might make you interpret the dance as being about rotation. This perception might influence the style.

Fig. 5g 

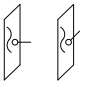
28. Lynne Weber: Mira Kim did a score where the principal dancers were bolded and the chorus grayed in the floor plans.

29. Ann Hutchinson Guest: Mentioned the use of stressed and unstressed fig. 5h and asked if adding these, "Do we end up complicating scores?"

Fig. 5h 

30. Leslie Rotman: At the DNB there was a need to indicate in a score what symbols were important or not. Therefore, on a densely written page the use of emphasized and unemphasized became a tool for telling the reader what was important rather than a statement of energy.

31. Fig. 5i: The degree of rotation that is natural to each dancer's anatomy. One solution at the DNB was to write the rotation with a white pin and place the ad-lib sign immediately next to the pin, to show that amount of rotation is an approximation.

Fig. 5i 

32. Ann Hutchinson Guest: Knust used to put double sign to support turn right or left whichever is appropriate for you: fig. 5j more or less face front. Question of how clever writer and reader is in relating to the text.

Fig. 5j 

33. Teresa Heiland: What if the intent of the choreographer is to let an individual decide what their normal leg rotation is?

34. Karin Hermes: Asked if in fig. 6 there is a difference in meaning?

Fig. 6 

35. Leslie Rotman: Answered Hermes, saying that officially there was no difference although it has been suggested there should be one. One says turn right to unrotated and the other left to unrotated.

36. Sandra Aberkalns: Suggested that reader's respond subconsciously to the symbols they read on the page. When writing, she deliberately tries to catch the reader's eye with the direction of the composite turn symbol (refer to 1.10).

37. Leslie Rotman: In the support column it is easier to see. With head facings it is a similar idea but using a turn symbol with a back to normal.

38. Ann Hutchinson Guest ended the discussion with her observation that the intention is important. Regarding the right and left composite turn sign she said, “I just used whichever one I wrote.”

Minutes of the technical session on :
"Indication of Distance" by Ann Hutchinson Guest

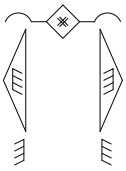
Technical proposal discussed, but not voted on.

1. Ann Hutchinson Guest introduces: This technical paper deals with movement in general and movement ideas. Therefore, the context is Motif Writing rather than structured description.

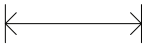
1.1 In general movement, for example, we will sometimes have an open statement of relationship between hands. This relationship may be more important than the specific arm positions, similar to the relationships between body parts William Forsythe explores in his choreographic process, and so the use of specific statements as in KIN and LN is not appropriate. In addition, although this general statement indicates the relationship between parts (in this case, the hands), it does not specify the distance between the hands. How do we know the distance between body parts that are relating?

1.2 Knust had a solution for distance of step-lengths fig. 7 (Appendix B, Hutchinson Guest, 2a). We also have distance signs in the system (see Appendix B, Hutchinson Guest, 1a) and distance can be indicated using these signs fig. 8 (Appendix B, Hutchinson Guest, 1c). But what if we want something more specific?

Fig. 7 

Fig. 8 

1.3 The symbol fig. 9 (Appendix B, Hutchinson Guest, 1d) is from carpentry. The context dictates what the appropriate distance would be.

Fig. 9 

1.4 Distance that is more specific can be indicated using a combination of Knust's solution and the symbol from carpentry (see Appendix B, Hutchinson Guest 2a-c). Note that a step-length is equivalent to a unit and if the unit is designated as 1 metre, the number 3 in an area sign means 3 metres.

2. Discussion

2.1 Billie Mahoney: The carpentry sign looks like two 'K' signs joined by a pathway indication. This is confusing. Perhaps a gap is needed between the arrowheads and the end of each pathway.

2.2 Lynne Weber: Would the context of the carpentry sign make it clear that it's a path sign and not a fold sign?

2.3 Ann Hutchinson Guest: The carpentry sign will always be placed outside of the staff so the meaning of the sign should be clear. Note, however, that this proposal is for Motif rather than structured description.

2.4 Lynne Weber: If we wanted to show distance between the hands on a three-line staff, what would it look like? Fig. 10.

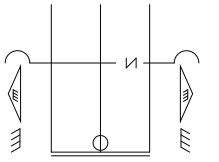


Fig. 10

2.5 Leslie Rotman: On a three-line staff, a pre-sign would be needed. Perhaps exploration is needed to see how this symbology could be used in a gesture column.

2.6 Henner Drewes: The two arrows in fig. 11 are confusing because it's a path. A straight path sign with a distance indication seems logical.

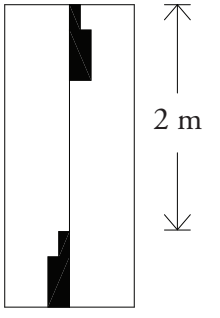


Fig. 11

2.7 Marion Bastien: I see two different issues in this paper:
a) defining the distance with direction from body part and:

2.8 b) Symbology proposal for measurement of distance. Perhaps these issues need to be explored separately.

2.9 Ann Hutchinson Guest: With the second issue, it seems appropriate to make use of Knust's solution.

2.10 Marion Bastien: But a square/box always refers to space, so 1 inside a box means 1 unit of space.

2.11 Ann Hutchinson Guest: The square/box means 'area'.

2.12 Donna Wilson: Figs. 12 and 13 are important in improvisation. Is this symbology needed if there's a directional statement of limbs since direction dictates relationship in terms of distance?

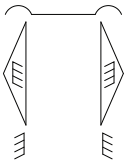


Fig. 12

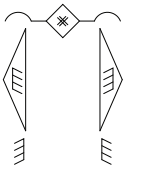


Fig. 13

2.13 Ann Hutchinson Guest: Performance intention might require a statement of specific relationship and distance.

2.14 Henner Drewes: It can be useful when relating to objects in space, for example, jumping between objects and landing a specific distance from those objects.

2.15 Jean Johnson-Jones: It's useful for forms such as Tai Chi where the hands are in specific relationship to one another.

2.16 Ann Hutchinson Guest: Direction from Body Part has been used previously to record Tai Chi.

2.17 János Fügedi: Fig. 14. Are the step and spring together 2 metres or should the arrow only start at takeoff and end at landing to show that the distance covered in the air is 2 metres? Fig. 15.

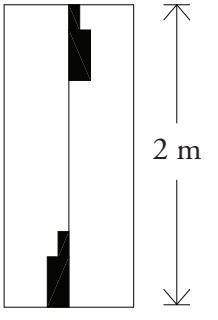


Fig. 14

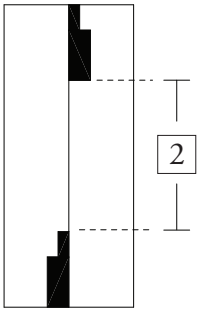


Fig. 15

2.18 Fig. 15 is distance covered in the air.

2.19 Fig. 16 is distance covered after the step, from takeoff through to end of landing.

2.20 Fig. 17 is distance covered from beginning of step through to end of landing.

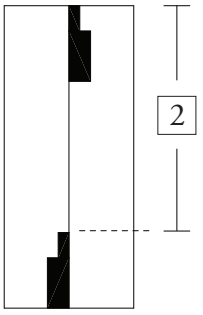


Fig. 16

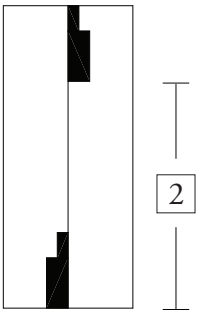


Fig. 17

2.21 Ann Hutchinson Guest: In landing, the centre of weight continues to move in the same direction, therefore fig. 16 is the predominant use.

2.22 Billie Mahoney: Isn't this a double statement? The forward symbol tells you to continue forward.

2.23 Ann Hutchinson Guest: The path sign is not about direction, but about distance. Figure 16.

2.24 Henner Drewes: The path sign is useful with an indication of distance with several steps, for example, in 6 steps you need to travel 3 metres and:

2.25 What advantage does this proposal have over the usual addressing signs, as in fig. 13?

2.26 Ann Hutchinson Guest: Fig. 13 is approximate, giving a general feeling of distance. If we want to be more specific, new symbology is needed.

2.27 Henner Drewes: But why not use the addressing sign rather than the path/carpentry sign? Fig. 18.

2.28 General question: Should the diamond (meaning space—fig. 18) or the square (meaning area—fig. 19) be used? Which is more appropriate?

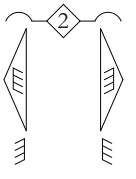


Fig. 18

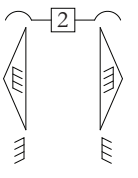


Fig. 19

2.29 Ann Hutchinson Guest: The addressing sign has emotional connotation and intention.

2.30 Marion Bastien: Does it always? (She demonstrates an example of her hand addressing the drum).

2.31 Lynne Weber: The meaning of addressing has evolved as required by symbol usage. It has become more abstract.

2.32 Odette Blum: What about the sign for 'near'?

2.33 Lynne Weber: But if the relationship is not near, what do you use?

2.34 Karin Hermes: The addressing sign is a structural sign; it's not about intention, that's interpretation. Could the passive indication be used?

2.35 General agreement was that the passive indication would not work.

2.36 Billie Mahoney: How would you write all of us with a hand addressing the drum in Motif? Fig. 20.

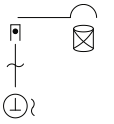


Fig. 20

2.37 Tina Curran: In terms of indication of distance, are there examples of how Ann's proposal might be useful in structured work?

2.38 János Fügedi: Exact distance is important in notating Hungarian traditional dance.

2.39 Marion Bastien: It would be useful when notating relationship to objects, props and setting, etc.

2.40 Donna Wilson: It might be useful when notating site-specific work.

2.41 Richard Ploch: It would be useful in choreography to make distinctions, for example, all the dancers jump forward but one, who jumps only 1 metre.

3. Ann Hutchinson Guest's conclusion: The addressing sign can be used when the action is an act of addressing. The carpentry sign is useful if the relationship is not about addressing, but is more abstract than that.

Minutes of the technical session on :
"Indications of the Placement of the Feet With Pins" by Gábor Misi

Objective: To show how the use of pins can solve a recurring problem; the need for a more accurate way to specify foot placement in detail oriented notation of dance forms, such as the notation practice of Hungarian traditional dances is.

1. Introduction

1.1 Misi opened his session by explaining that two years ago, at the ICKL conference in 2011, he presented a paper showing that Hungarian traditional dance required a more detailed notation to indicate the precise placement of the feet in closed and open positions, when the feet are rotated either in or out. This paper reexamines the issues in order to address comments from 2011 and recommends a solution to the problem.

1.2 At the 2011 conference Billie Mahoney pointed out that Irish step dance also requires such precision, and she added that what we need are maps for the feet. This paper provides such maps.

1.3 To review the problem a photo was projected, in which Billie Mahoney performed a position illustrated with the footprints in fig. 21.

Fig. 21 

1.3.1 Misi invited ICKL members to show on the blackboard how they would notate the position. Solutions of fig. 22-24 were offered.

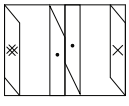
Fig. 22 

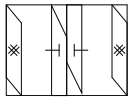
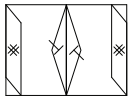
Fig. 23 

Fig. 24 

1. 4 Marion Bastien and others felt, that stylistic information would be necessary in order to notate the example. Positions on a slide or picture are misleading, because they are out of context and do not show movement, intent, etc.

1.5 A question was raised about the use of pins in fig. 24. It was explained that the pins inside the direction symbol indicate a modified direction.

1.6 It was pointed out that the picture seemed to show partial weight. Example of fig. 25 was offered.

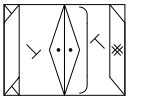


Fig. 25

1.7 Fig. 26 is another solution to which tacks may be added—if necessary—to modify the sideward directions.

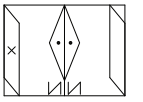


Fig. 26

1.8 During the presentation, it became clear from part of the members that our system needs a more precise solution than the currently available one.

2. Preparation

2.1 Misi explained his thoughts regarding problems 1-7 (Appendix D, Slide 2; Appendix C, Misi 1.1). Problems P2, P3, and P4 have already been solved in one way or another (Appendix C, Misi 2.5). P5 and P7 will not be solved here, since they involve springing actions.

2.2 Therefore, this paper deals primarily with P1, Step in place & rotated feet, and P6, Step diagonal & very small distance, using pins to indicate the exact placement of the feet.

2.3 Also, this paper adds 3 new problems, P10-12 (Appendix C, Misi 2.9), which are similar to P1. The only differences are, that P10 and 12 are open positions and P11 is a fifth position.

2.4 The addition of P10-12 led Misi to an exploration of track pins, with the conclusion that fig. 27 (Appendix C, Misi 3.6, F15c) is the main problem when using track pins. If one leg is rotated and the other is not, how wide is the track?

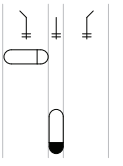


Fig. 27

3. Footprint maps and the use of Black pins as a solution (Appendix D, slides 7-10)

Clarification: Maps are drawn for the left foot only (the right foot is the base to define the placement of the left foot).

3.1 Misi introduced his footprint maps, using fig. 28 (Appendix C, Misi 5.1, M3), as an example. Figure 28 indicates the possible variations of a 3rd position.

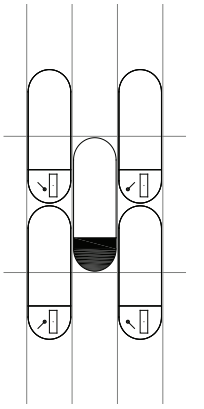


Fig. 28

3.2 A question was asked: Does Hungarian traditional dance notation practice use the widely recognized terms for ballet positions of the feet, i.e. 1st position, 3rd position, etc.? The answer is that those terms are used in Hungarian traditional dance notation theory.

3.3 Mária Szentpál applied the black pins (which customarily indicate the relationship of the feet in closed positions) to notate open positions as well. When used next to an open position, the pin indicates from which position you are opposite, showing the relationship of one foot to the other.

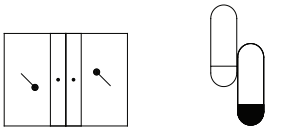


Fig. 29 3rd position

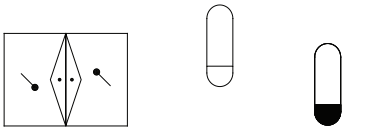


Fig. 30 2nd position opposite 3rd

4. Rotation

4.1 Figures 31-39 (Appendix C, Misi 6.12, R1-R9) indicate all of the possible combinations of the feet when the legs are rotated.

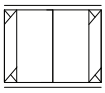
Fig. 31 

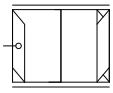
Fig. 32 

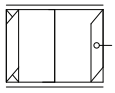
Fig. 33 

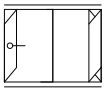
Fig. 34 

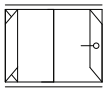
Fig. 35 

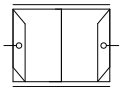
Fig. 36 

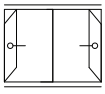
Fig. 37 

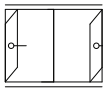
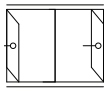
Fig. 38 

Fig. 39 

4.2 Misi chose to discuss fig. 32 (Appendix C, Misi 6.12, R2) and figs. 40-42 (Appendix C, Misi 6.1, M13a-c), 3rd position. He changed the use of black pins to white pins in the case of Szentpal interpretation. (Two pins—a black and a white one—are applied in those cases where one foot crosses over the other.)

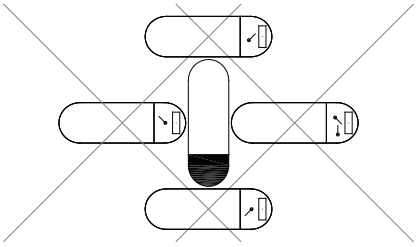
Fig. 40 

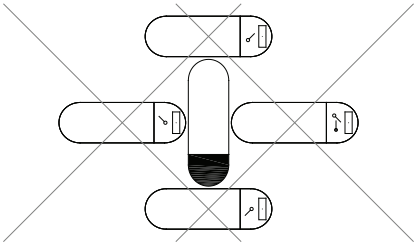
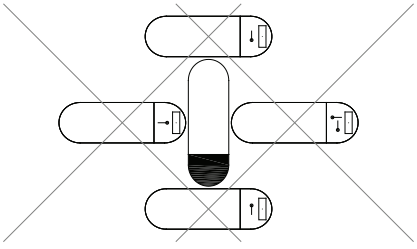
Fig. 41 

Fig. 42 

4.2.1 Figure 43 and fig. 44 show Szentpál's interpretation (regarded as a 5th position), while fig. 45 and fig. 46 show those by Sheila Marion (regarded as a 3rd position).

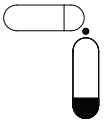
Fig. 43 

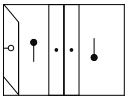
Fig. 44 

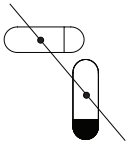
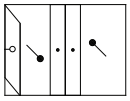
Fig. 45 

Fig. 46 

4.2.2 The difference lies in the point of reference, with Szentpál using the extremities of the foot, while Marion uses the center of the foot.

4.3 M. Bastien pointed out that if you choose to use the center of the foot, rotation does not change the notation.

4.4 The initial question was posed again: Are fig. 43 and fig. 44 3rd or 5th position?

4.5 Sandra Aberkalns asked "Where is the plum line?", a similar comment to M. Bastien's. Bastien felt that changing the point of reference was confusing.

4.6 Billie Mahoney commented: "We should have elephant legs, it is the foot that makes the problem".

4.6.1 Ann Hutchinson Guest clarified Mahoney's reference, saying that Mária Szentpál once said that we ought to have elephant legs, it is the extremity of the foot which causes the problem.

4.6.2 In Szentpál's theory 5th position would be heel to heel or toe to toe. (Appendix C, Misi 5.1)

4.6.3 In Szentpál's theory 3rd position would be heel or toe to middle of the foot.

4.7. Although Mária Szentpál did not elaborate the usage of position signs for open positions when the legs were rotated, her theory can be applied for e.g. notating the position in fig. 21, see fig 47 and fig 48. Cf. fig. 29, fig. 30.

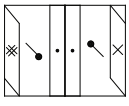
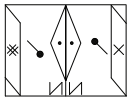
Fig. 47 

Fig. 48 

4.7.1 Marion Bastien questioned whether or not the position was actually a wide 2nd. It was agreed that the distance is arguable.

4.7.2 Billie Mahoney asked about the relationship of the feet. János Fügedi explained that Mária Szentpál said the way to determine which pin to use, is to start with the feet parallel, find the relationship, then rotate.

4.8 Ann Hutchinson Guest asked about the logic of white pins. Misi explained that it was suggested by ICKL in 1979, however Szentpál kept using black pins for her position theory later on.

4.9 Figure 49 (Appendix C, Misi 6.12, M23) illustrates an overall map of the white pin usage for positions when the legs are unrotated. The empty footprints illustrate the next problem. Misi asked for volunteers to notate examples fig. 50 and fig. 51.

Fig. 49

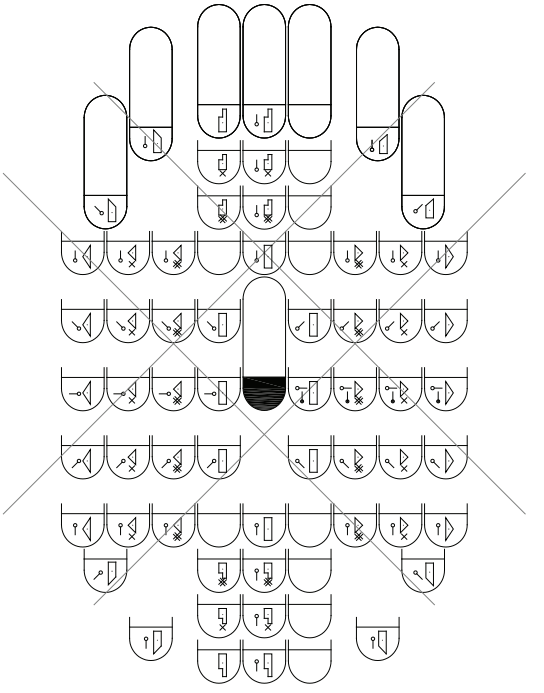


Fig. 50

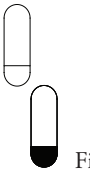


Fig. 51

4.10 The following solutions were offered:

Fig. 52

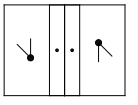


Fig. 53

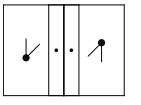


Fig. 54

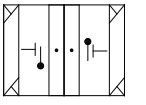
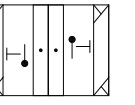


Fig. 54



Please refer to Appendix C, Misi 7.8.

4.10.1 Figure 52 and fig. 53 do not reflect the exact position, because the two feet in fig. 51 are more apart forward.

4.10.2 Figure 54 and fig. 55 represent a notation convention in Hungarian practice, but do not offer an exact solution because the tack pin doesn't specify the width of the foot.

4.10.3 Figure and fig. 57 (Appendix C, Misi 3.5, F13a-b) show the problem of selecting the proper track pin. Misi decided to use fig. 56 (F13a).

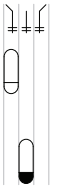
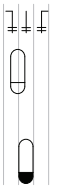
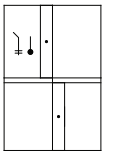
Fig. 56 

Fig. 57 

4.11 The use of a track pin and a black pin together, as in fig. 58 (Appendix C, Misi 7.6, K19c), was not considered a good solution either.

Fig. 58 

4.12 Misi's suggestion is to combine the two pins into one as illustrated in fig. 59-62 (Appendix C, Misi 7.8, S3a-3d)

Fig. 59 

Fig. 60 

Fig. 61 

Fig. 62 

4.13 An explanation for the derivation of a track pin was requested. Is it taken from the center of the body, or from the center of support? Answer: From the center line of the body.

4.14 Ann Hutchinson Guest recommended we refer to Appendix C, Misi 7.5, F18, showing normal tracks, that pins are not needed here.

4.14.1 Misi agreed that a crossed position (e.g. fig. 51) would have been a better example for investigations than the simple position in fig. 50 or Appendix C, Misi 7.5 F18. Figures 63-64 were presented to explain the crossed positions with known pins.

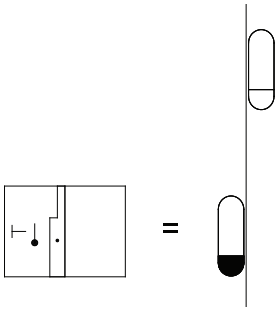
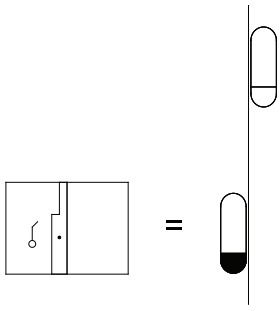
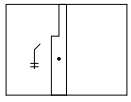
Fig. 63 

Fig. 64 

4.15 Someone noted that fig. 65 is not customarily used for notating the legs, only for arm gestures. When track pins were officially adopted, it was agreed that, for supporting on the feet, track pins will not generally be used. See ICKL Proceedings 1979.

Fig. 65 

5. Conclusion

5.1 In summary, Misi showed a slide (Appendix D, slide 20) showing that pins can be used to indicate all of the positions in question, if they are extended in some way.

5.2 Billie Mahoney clarified that Misi's original slide showed only a position of the feet, but the movement which was being performed at the time was a fast shuffling. Such a movement would not normally be analyzed using position writing.

5.3 Karin Hermes suggested that the term “empty footprints” used by Misi is a bit confusing. Instead, she offered the term "undefined position possibilities".

5.4 Misi conceded there may be confusion in the semantics.

5.5 Ann Hutchinson Guest offered thanks for the extensive research. The group agreed.

5.6 Noëlle Simonet pointed out that we have other solutions for the problem. For example, using position signs near direction signs and the combination of black pins with flat pins (see Knust Dict. 141e, 141f, 141g). The scribe of the session (Leslie Rotman) felt, that Simonet’s opinion met with general agreement from the group.

5.7 Simonet also pointed out that in-between track pins were never officially accepted into the system. See ICKL Proceedings 1975 (in ICKL Conference Proceedings 1959-1977, 16).

5.8 Some members pointed out that any specific needs, for notating specific styles, can always be solved out through the use of glossaries.

Note: The following paper was distributed by a member during the conference as a reference for discussion: Eckerle, Christine. 1986. "Closed Positions of the Feet written with Black Pins." *European Seminar for Kinetography*. Paper no. 3.

Minutes of the technical session on :
"Design Drawing on the Ceiling" by Lynne Weber

Technical proposal discussed, but not voted on.

1. Lynne Weber led a sequence of activities notated on the chalkboard (see the examples in the figures included here) to trace the design of the pin on the following surfaces with the left and right arm.

1.1 Discussion took place to clarify where the surface is located in relation to the body.

1.1.1 Figure 66a: left arm draws design on the right side middle surface

1.1.2 Figure 66b: right arm draws design on the left side middle surface

1.1.3 Figure 67a: left arm draws design on back middle surface

1.1.4 Figure 67b: right arm draws design on front middle

1.1.5 Figure 68a: left arm draws design on back high surface

1.1.6 Figure 68b: right arm draws design on forward low surface

1.1.7 Figure 69a: left arm draws design on back low surface

1.1.8 Figure 69b: right arm draws design on forward high surface

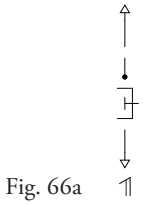


Fig. 66a

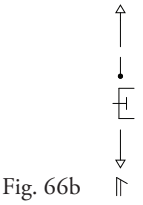


Fig. 66b

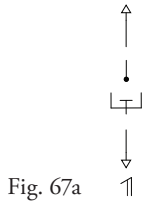


Fig. 67a

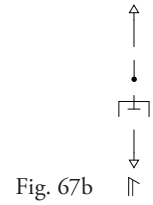


Fig. 67b

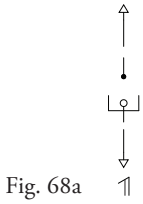


Fig. 68a

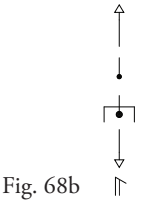


Fig. 68b

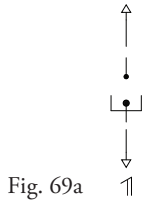


Fig. 69a

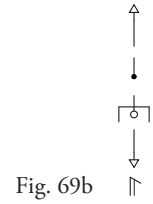


Fig. 69b

1.2 Victoria Watts shared the example for fig. 67b drawing the design while putting lipstick on someone else, and fig. 67a putting lipstick on ones self.

1.3 The example fig. 68a was drawn with the "writing surface" moved from the kinesphere space of behind the performer to a surface in front of the performer.

1.4 Ann Hutchinson Guest shared that she spent hours figuring out surfaces for design drawing when she first developed and proposed this work. As a result of her research and development, she felt "the best way to make something easy is that if a surface is behind me that it is best to imagine it is in front of me." She demonstrated drawing the design on the surface in front of her and then on the surface behind her. [As in figs. 67a & b.]

1.5 Weber agreed but revealed that it is when drawing a design on the ceiling that she has observed readers drawing the design in the opposite direction of what is actually written.

1.6 Weber led the group through reading examples of figs. 70a & b and figs. 71a & b. The example of fig. 70a, the left arm drawing facing back on the ceiling, created different movement interpretations.

1.6.1 Figure 70a: left arm draws design on the ceiling

1.6.2 Figure 70b: right arm draws design on the floor

1.6.3 Figure 71a: left arm draws design on the floor

1.6.4 Figure 71b: right arm draws design on the ceiling

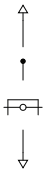


Fig. 70a

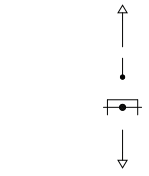


Fig. 70b

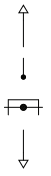


Fig. 71a

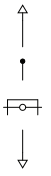


Fig. 71b

1.7 According to Ann Hutchinson Guest and Rob Van Haarst in *Shape Design Trace Patterns*, when the ceiling is the indicated surface, the design, as if drawn on a sheet of paper, has the top of the sheet facing back (see Guest and Haarst 1991: 35, ex. 16l; 37, ex. 17a).

1.8 In the examples figs. 70a & b and figs. 71a & b the line is to be drawn starting from the dot and progressing in a forward direction.

1.9 In the session, some interpreted fig. 70a and fig. 71b as moving the arm, when overhead, in a backward direction, while others interpreted moving the arm overhead in a forward direction.

1.10 This discrepancy in movement interpretation is what motivated Weber's paper appended to the Technical Report.

1.11 Weber proposed for the three-line box (with the longest line at the top) representing the surface of the ceiling to mean the opposite, given what she has observed some people doing automatically. This is to say, the three line rectangular box (with the longest line at the top) indicating the top of an imaginary sheet with the design on it facing the back—as presented by Guest and Haarst 1991: 35, ex. 16l; 37, ex. 17a—should instead be the opposite and interpreted as the top of the sheet facing forward. This is Weber's request for how design drawing on the ceiling surface be used.

1.12 Weber illustrated her proposed change in the following figs. 72a & b and figs. 73a & b.

1.12.1 Figure 72a: left arm draws design on ceiling (top of the visual aid page faces backward)

1.12.2 Figure 72b: right arm draws same design on floor (top of the visual aid page faces forward)

1.12.3 Figure 73a: left arm draws design on floor (top of the visual aid page faces forward)

1.12.4 Figure 73b: Right arm draws same design on the ceiling (top of the visual aid page faces backward).

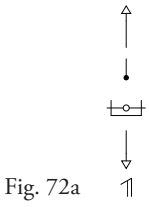


Fig. 72a

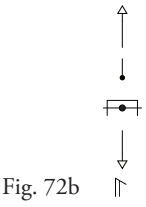


Fig. 72b

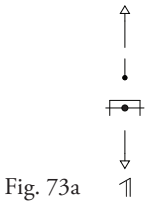


Fig. 73a

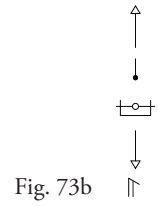


Fig. 73b

1.13 Weber continued to illustrate her proposed point with the following examples in fig. 74a and b showing the design drawing of a progression of circles on a straight path drawn from bottom to top (fig. 74a) and another from top to bottom (fig. 74b).

1.13.1 Figure 74a: a design of circles progressing on a straight path—the pathway progresses in a forward direction, start drawing the design at the dot (top of the visual aid page faces forward, as per Weber's proposal, therefore the pathway progresses in forward direction).

1.13.2 Figure 74b: a design of circles progressing on a straight path (top of the visual aid page faces backward).

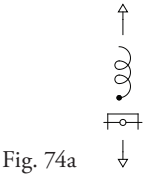


Fig. 74a

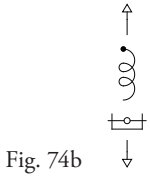


Fig. 74b

1.14 Raphaël Cottin reviewed what happened in the discussion and recommended that Weber's suggestion be put in as a change in the glossary of a score as a solution to what is currently published in *Shape, Design, Trace Patterns*.

1.15 Karin Hermes stated that the design has its own picture and should not be confused with arm direction.

1.15.1 Ann Hutchinson Guest presented the signs for surfaces and explained:

1.15.2 Figure 75a: three line box with open side facing down—floor surface

1.15.3 Figure 75b: three line box with open side facing down—front surface

1.15.4 Figure 75c: three line box with open side facing down—ceiling surface

1.15.5 Figure 75d: three line box with open surface to the left—floor surface

1.15.6 Figure 75e: three line box with open surface to the left—right surface

1.15.7 Figure 75f: three line box with open surface to the left—ceiling surface

1.15.8 Figure 75g: three line box with open surface facing up—floor surface

1.15.9 Figure 75h: three line box with open surface facing up—back surface

1.15.10 Figure 75i: three line box with open surface facing up—ceiling surface

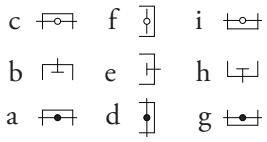


Fig. 75

2. Discussion about the surfaces when the surface changes level ensured.

2.1 Ann Hutchinson Guest provided clarification by presenting the design as if written on a page with attention to the top of the paper (and the top of the design) with attention to when the "paper" moves to a new direction and level. This information is stated on page 34 of Advanced Labanotation, vol. 1, part 2: *Shape, Design, Trace Patterns*. In 16a, a letter "M' has been written on a sheet, the top of the sheet being clearly marked with a black line.

2.2 In order to determine exactly how a design such as this 'M' should be traced, we need to know not only where the imaginary sheet (the surface) is located but also which way it is turned. The expected orientation of the paper is as in ordinary reading. If the page is horizontal the top is forward. If the page is vertically placed the top is uppermost. On the forward middle surface in ex. 16b [p. 35] the top points upwards. When the sheet moved clockwise, the orientation does not change.

2.3 Marion Bastien asked about the consistency of the design from low to high vs. making a 180 degree turn. In the end, the group came see Weber's point of view.

2.4 Ann Hutchinson Guest agreed and clarified, that the three-line box infers the "top of the page," longer line of the three line box representing the top of the page, the open side of the box being the bottom of the page. Therefore

in adapting Weber's proposal, interpretation of fig. 75a-i could mean the following:

2.4.1 Figure 75a: floor surface (top of the visual aid page faces forward)

2.4.2 Figure 75b: front horizontal surface (top of the visual aid page faces up)

2.4.3 Figure 75c: ceiling surface (top of the visual aid page faces forward)

2.4.4 Figure 75d: floor surface (top of the visual aid page faces side right)

2.4.5 Figure 75e: right side surface (top of the visual aid page faces up)

2.4.6 Figure 75f: ceiling surface (top of the visual aid page faces side right)

2.4.7 Figure 75g: floor surface (top of the visual aid page faces backward)

2.4.8 Figure 75h: front surface (top of the visual aid page faces up)

2.4.9 Figure 75i: ceiling surface (top of the visual aid page faces backward)

3. This change would establish that the standard position of designs drawn on the ceiling (place high) would be a mirror-image of those drawn on the floor and would echo other pair of opposition points on the kinesphere that have mirror image drawings. This change only effects the way the notation for design drawing on the ceiling is represented.

4. Ann Hutchinson Guest added to these minutes following comments by email (Oct.11, 2014):

4.1 First I want to check with you the logic that Rob [Van Haarst] and I used in 1991. Start with the design on the floor, the top of the page facing forward, as in the ICKL report example fig. 71a. Move it to the forward low surface, as in fig. 68b, then continue on to the forward middle surface, as in fig. 67b. Continue on this backward somersault path to the forward high surface, as in fig. 69b, where the line of the pattern moves toward backward high. Then another 1/8 upward curve to the place high surface, for which the pattern moves backward horizontal. If, in this location, you want the design to travel forward horizontal, then change the design—as you did in fig. 70a. Note that this progression is shown in figs. 75a, b and c.

4.2 If the top of the page is shown to be at the side, as in fig. 66a, then, starting with place low in this side orientation, the design path would be to the right

side. In fig. 66a the surface is side middle and the path is upward. With this side orientation the place high surface will produce a path horizontally to the left. This progression is shown in figs. 75d, e and f.

4.3 If the top of the page is shown to be backward, as in figs. 75g, h and i, then the sequence of surfaces in that orientation follows a forward somersault circular path. The result for a ceiling surface will be as in fig. 72a, the design has to be appropriately drawn for the desired result.

4.4 All the diagonal surfaces follow the same logic. It is rare for limbs to be tracing designs while they are situated behind the torso, but this can occur and the writer may find it easier to have the reader follow the design as if written on a front surface, the movement being in mirror fashion.

4.5 The paragraph 1.15.1 under "Ann Hutchinson Guest presented" is incorrect. The wording should be: Fig. 75a: "... open side facing back." Fig. 75c: "open side facing forward."

5. Distributed at the Session: A one-page sheet of paper handed out as a visual aid to represent a surface with a design that looks like a black pin with the dot at the bottom and line pointing up; the design drawn on both sides of the page.

Appendix A

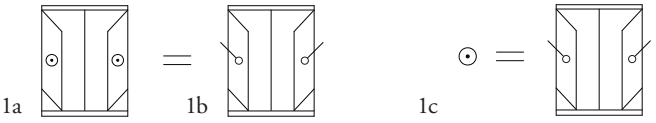
Leg Rotations—Natural State

Ann Hutchinson Guest

Statement of Leg Rotation

1. Once a rotational state for a leg (or both legs) is stated in a Labanotation score it is 'strong', i.e. in effect until cancelled by statement of another rotational state.

2. Some years ago the following usage of the back-to-normal sign was considered. In the Glossary at the start of the score, the statement would be made for the rotational state to be used in the score. Ex. 1a states that the 'normal' outward state of rotation for this score is that of 1b, i.e. turned out 1/8th, or this statement could be written as 1c.



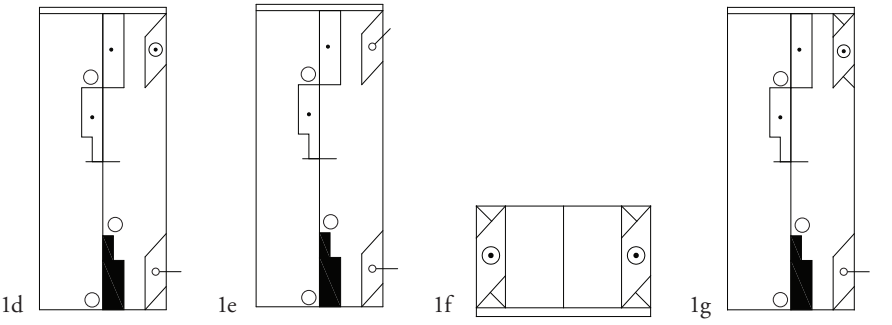
3. During the score a different state would be indicated, as in 1d, and cancelled by the statement of 'normal' outward rotation. (See the Minutes of Theory Meeting with AHG, June 8th, 1988, Dance Notation Bureau Library.) The drawback with this was that, in a longer score one may have forgotten the statement given in the Glossary and have to refer back. Why not state the desired rotation in the usual way, when it is needed, as in 1e? The reader has the information right there. Also one can then pick up a score in the middle and make sense of it. (See also e-mails between Sheila Marion and Jennifer Garda, May 13, 14, 2008.)

4. If there is now general agreement on this, we then have the idea of 1a open for another meaning.

'Normal' for the Individual Person

5. There is no general 'normal' rotational state for the legs, each individual is different, some may be parallel (feet pointing forward), or even with the legs slightly turned in. At present we have no way of stating what is 'normal' for that individual person.

If we make use of ex. 1f, it can have the meaning of the individual normal (natural) rotation. We have plenty of indications for being specific, this usage would cover the need for not being specific, of leaving it open to the individual. Ex. 1g is similar to 1d, but showing the individual's natural state.



Proposal: When needed, ex. **1f** will mean the rotational state of the legs **natural to that person**. KIN will need to consider the adoption of the 'back to normal' sign.

Appendix B

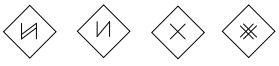
Indication of Distance

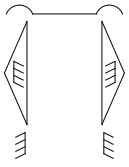
Ann Hutchinson Guest

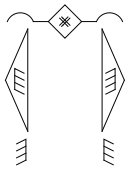
Statement of Relative Distance.

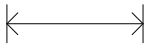
1.1 **Distance Signs.** By placing the appropriate signs within a diamond, as in 1a, a general statement of distance can be given (see Hutchinson Guest and Kolff 2002: 136). In 1b each hand is sideward of the other, addressing each other (Hutchinson Guest and Kolff 2002: 137, fig. 40g). The distance between them is not stated, placement of the arms and the degree of arm flexion can pin down the location to a certain degree. Additional information can be given by using the distance signs; in 1c they are shown to be very near.

1.2 When use of the addressing sign is not appropriate, the sign used in draughtsmanship and in carpentry to measure distance, 1d can be used, it can also be written vertically, 1e. In 1f the right hand is above the right knee, the right knee is below the right hand and the distance is stated as being fairly far apart. What is not stated here is where the arm and leg are spatially, they could be in a low area, off to one side, etc. many configurations are possible; we only know the spatial relationship of those two body parts. The illustration of 1g gives a comfortable, non-contorted location.

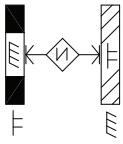
1a 

1b 

1c 

1d 

1e 

1f 

1g 

Statement of Specific Distance

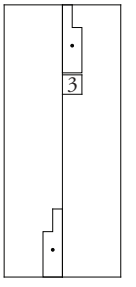
2.1 In his development of Kinetography Laban, Albrecht Knust established indications for specific distance. His basic unit of measurement was a step-length unless something other was indicated. A number in a square indicated the number of step-lengths. Ex. 2a (Knust 1979, 1: 259, entry 670, 2: fig. 670a) states 7 step-lengths.

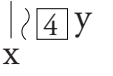
2.2 In 2b the distance of the leap is 3 step-lengths (Knust 1979, 2: 114, fig. 670c). In 2c person 'y' is more or less 4 step lengths to the right of person 'x' (Knust 1979, 2: 140, fig. 844d).

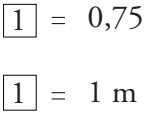
2.3 Knust placed statements of specific distance to the left of the staff. Ex. 2d indicates that 1 step-length equals one meter, or 1 step-length may indicate .75 of a meter (Knust 1979, 2: 114, fig. 670b). With the appropriate distance for '1 step-length' being established, the required distance can be measured accordingly.

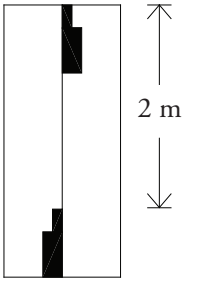
2.4 Ex. 2e indicates how the sign of 1e for distance could be used, the leap is to cover two meters. In 2f the distance between person A and person B is about 4 feet, the apostrophe after the number being the standard sign for measurement in feet.

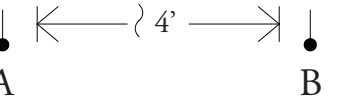
2a 

2b 

2c 

2d 

2e 

2f 

2.5 Knust arbitrarily gave the meaning of distance to a number placed in a box. We question the logical basis for this choice of indication, but have adopted it into Labanotation as a useful device. Perhaps a modification of Knust's symbol might be the solution to a logical symbolic choice.

Proposal: The sign used in drafting and in carpentry for measurement of distance be adopted as a practical indication when such description is required.

References

Hutchinson Guest, Ann and Joukje Kolff. 2002. *Spatial Variations*. London: Dance Books. (Advanced Labanotation, Issue 9.)

Knust, Albrecht. 1979. *A Dictionary of Kinetography Laban (Labanotation)*. Vols. 1-2. Estover, Plymouth: Macdonald and Evans.

Appendix C

Indications of the Placement of the Feet with Pins

Gábor Misi

1. Background

1.1 A paper titled "Interpretations of the placement of the feet" (Misi 2012) pointed out certain differences in the understanding of Kinetography Laban/Labanotation dialects focusing on detailed footprint drawings. The examples presented in the paper were related to seven areas:
P1. Step in place & rotated feet
P2. Touching & place
P3. Step forward, normal distance & rotated feet
P4. Step forward & very small distance
P5. Spring forward & very small distance
P6. Step diagonal & very small distance
P7. Spring forward from a position
Although most of the P1-P7 ambiguities were not solved at the ICKL conference in 2011 (Saint-Smith 2012), the reactions during and after the presentation helped to refine the definitions in the system.

1.2 Billie Mahoney stated that the precise indication of the placement of the feet is as important for tap dance as for Hungarian traditional dance (Saint-Smith 2012: 22). After the presentation she mentioned that it would be good to have kinds of maps of footprints which allow an easy reading of various footprint drawings and the related indications. The main purpose of this paper is to create such maps.

1.3 Odette Blum noted that Kinetography Laban/Labanotation dialects can exist beside each other. In her opinion standardization is not needed, and it is enough to define which dialect is used in a particular work. Therefore the purpose of this paper cannot be more than to set up a self-consistent symbol system which can indicate the placement of the feet relatively precisely with direction signs, space measurement signs and pins on any leg rotation.

1.4 Pins can be the appropriate signs to indicate the placement of the feet precisely. The types of pins used in Kinetography Laban/Labanotation are the following:

a) Black pins. They indicate the relationship of the feet on the floor plane (Hutchinson Guest 2005: 386; Knust 1997: 22; Szentpál 1976: 77), though this meaning has two interpretations (see 2.8 below).
b) Flat pins. They mean slight shifts on the floor plane (Hutchinson Guest 2005: 393; Szentpál 1976: 80).
c) White pins. They are rarely used on the floor plane, though their meaning is defined by an ICKL decision (Hutchinson Guest 1979: 58).
d) Polar pins (Hutchinson Guest and Kolff 2003b: 70). They are not used for the floor plane.
e) Track pins. They can be used to indicate locomotion on tracks of the floor plane (Hutchinson and Szentpál 1975; Hutchinson Guest and Kolff 2003a: 136).

1.5 The Direction from Body Part, DBP system (Szentpál 1976: 148; Hutchinson Guest and Kolff 2003a: 42) is also capable of indicating the placement of the feet precisely. This paper does not deal with DBP, because the indications that it uses are complicated graphically.

2. Preparation

2.1 In order to solve the P1-P7 ambiguities the next conventions will be followed.

2.2 Problem P5 and P7 will not be solved, because this paper does not deal with springs. It is admitted that the distance of the steps and the springs has to be calculated differently, just as Mária Szentpál discussed them separately (Szentpál 1976: 36b).

2.3 Problem P2 is solved in a way that K3 results in the F3a footprint drawing. (The Appendix repeats the related figures with the numbering of the previous paper.) The placement of a touching gesture is the same on the floor as if the movement was a step, regardless of the touching foot part.

2.4 Problem P3 has already been solved (Saint-Smith 2012: 21). The distance of the feet is calculated regardless of leg rotations.

2.5 Problem P4 is solved in a way that K5 results in the F5a footprint drawing. When the feet touch, that is their distance is zero, e.g. in the F5b footprint drawing, a place direction sign has to be used to indicate the step. The distance of the feet is the distance of the closest points of the feet.

2.6 In problem P7 the F9a and F9b interpretations can be distinguished with using pins, as Billie Mahoney pointed out in the conference (Saint-Smith

2012: 22). However, it remains a question, what K9 results in without any pin.

2.7 In problem P6 the F8a and F8b interpretations can also be specified by using pins. Mária Szentpál's theory, which applies the pins for open positions (see 5.2 below), will be revisited.

2.8 Problem P1 has to be rethought. The reactions after the presentation at the conference showed that the explanation of the meaning of black and white pins was not understood. (For the historical context, see also 6.2 and 6.3 below.) The problem will be redefined from the viewpoint of pins, how pins are used for closed positions. In kinetogram K2b a side black pin indicates the side relationship. In F2b this relationship is understood to apply to the centers of the feet (Marion 1979). In F2a understanding the relationship is a 1st position, in which two heels or two toe parts touch by definition (Szentpál 1976: 91).

2.9 Figures K10-K12 and F10-F12 show P10-P12 problems which are similar to P1. P10 is P1 rephrased for a sideward open position. P11 illustrates an ambiguity in the case of the 5th position. P12 is P11 rephrased for a forward open position. Obviously forward or side tracks should be interpreted and indicated. Therefore, the application of track pins has to be investigated next.

3. Tracks and track pins

3.1 Using tracks is a basic convention of Kinetography Laban/Labanotation in the case of forward steps. (Hutchinson Guest 2005: 54; Knust 1997: 22).

3.2 Mária Szentpál mentioned the application of tracks for side directions too (Szentpál 1965: 6).

3.3 Ann Hutchinson and Mária Szentpál defined tracks for diagonal directions as well when they introduced track pins (Hutchinson and Szentpál 1975).

3.4 Track pins describe the deviation from the center track. The deviation can only be to the left or right, and it is always determined in relation to the left or right, as if the performer faced to the spatial direction of the movement. Therefore the track pins are abstract signs, that is the graphical form of the track pin can be rotated without changing its meaning (Hutchinson Guest and Kolff 2003a: 144).

3.5 When applying the track theory, it is not clear which of the S1a-S1k signs should be used. There are two plane distributions on legs for track pins in the

literature: the first is shown in S2a (Hutchinson and Szentpál 1975: 2), and the second is shown in S2b (Hutchinson Guest and Kolff 2003a: 140). What is more, the book containing the latter distribution uses different indications for forward and side directions: S1c and S1i are used for forward steps (cf. Hutchinson Guest and Kolff 2003a: 142, fig. 19aq), while S1a and S1k are used for crossed side steps (cf. Hutchinson Guest and Kolff 2003a: 144, fig. 19au, 222, fig. Bo). This paper uses the S1c and S1i sign pair, so K13 results in F13a rather than F13b which would follow from F13b'.

3.6 The width of tracks or the distance of tracks is not defined exactly. It is known that "The width of these tracks in stepping depends on the degree of leg rotation. When the feet are parallel they occupy less width on the tracks; when markedly turned out the track appears to be wider" (Hutchinson Guest and Kolff 2003a: 142). Therefore the tracks are narrow due to the parallel feet in fig. F13a, but wider due to the outward rotated feet in F14 belonging to kinetogram K14. If the left foot is rotated to a different degree than the right one, which foot determines the width of the track is not defined. Figures F15a-F15c and F16a-F16c show some possible distributions: a) narrow tracks, b) wide tracks, c) mixed track widths, where the new support footprint determines the track width but the floor plane is distributed from the tangent of the old support footprint.

3.7 Track pins cannot be used to solve problems P10 and P12 unless the track concept is defined in the case of leg rotations.

3.8 On the other hand, track pins cannot be used to solve problems P1 and P11, since the place direction cannot have any track line that would be necessary to construe a shift from the track (see 3.4 above). Unless the pin beside the place direction sign is able to represent a direction (see 7.6 below).

3.9 There is another possibility to indicate the F10a or F10b, and the F12a or F12b footprint drawings differently, namely without track pins. These footprint drawings can be inherited from the F2a-F2b and the F11a-F11b closed positions, and black or white pins can be used in their extended meaning (see 5.2 below).

4. Footprint maps

4.1 The sign combination in K17a results in F17 footprint drawing. The heel part of the right foot is indicated with dark color, whereas the heel part of the left foot is empty in the drawing. This footprint drawing shows the placement of the left foot after a step even if it is not with the whole foot, or after a touching gesture even if it is not with the whole foot (see 1.6 above). Thus all

of K17a-K17f result in F17. F17 shows the vertical projection of the left foot, if only a part of it touches the floor.

4.2 In fig. M1 the sign combination of the step is drawn into the empty heel part of the left footprint. In this way more than one left footprint and the related sign combinations can be drawn in the same figure. Each footprint and the related movement indication are mutually identifiable. These kinds of figures containing footprints with sign combinations will be called *footprint maps* from now on. With the introduction of footprint maps fewer figures will be required to show the footprints. A figure can contain much more footprints if only the heel parts appear, because the whole foot can be visualized from them (cf. footprint maps M2, M3 and M4).

5. Black pins and positional positions

5.1 The system of closed positions and their indications with black pins are well known in Kinetography Laban/Labanotation (Hutchinson Guest 2005: 53; Knust 1997: 22; Szentpál 1976: 77). Footprint map M2 shows two 1st and two 5th positions and M3 shows four 3rd positions when the direction of both feet is forward. Footprint map M4 contains all the eight previous closed positions.

5.2 Mária Szentpál applied black pins for open positions also (Szentpál 1976: 79). Their indications were inherited from the indication of the opposite closed positions. These open positions inherited from the opposite closed positions are called *positional positions*. The principle of the inheritance can be explained in the following ways:

a) the open position is modified so that the placement of the feet is *shifted* to the track determined by the closed position, or
b) the legs were opened from the closed position to the direction determined by the open position, or
c) if the legs are closing from a positional position to zero distance while holding the direction determined by the open position, the result is the closed position.

For example, in the case of the 5th positional 4th position

a) the 4th position is modified so that the placement of the feet is *shifted* to the track determined by the 5th position, or
b) the legs were opened from the 5th position to the direction determined by the 4th position, or
c) if the legs are closing from the 5th positional 4th position to zero distance while holding the direction determined by the 4th position, the result is the 5th position.

5.3 In the case of the forward-backward directions footprint map M5 shows two 5th positional 4th positions, i.e. 4th positions opposite 5th positions (Szentpál 1976: 79) beside two 4th positions of Szentpál. M6 presents the positions narrowed from them.

5.4 In the case of the side directions Mária Szentpál defined the shifts to create the positional 2nd positions, including 2nd positions opposite 3rd and 5th positions (Szentpál 1976: 79) as shown in footprint map M7. M8 presents the positions narrowed from them.

5.5 In the case of the diagonal directions shifts are also defined (Hutchinson and Szentpál 1975: 4). The related statement was not correct in the last paper (Saint-Smith 2012: 22, 2.8.1; Misi 2012: 40, 8.6). Footprint map M9 presents nine positional 6th positions, i.e. 6th positions opposite 1st, 3rd and 5th positions.

5.6 Footprint map M10 summarizes the indication of positions that have been presented so far (in M4, M6, M8 and M9). The scale of this map is small enough, since most footprints are drawn in a footprint width distance from each other. Only 10 footprints are empty, and their indications will be examined later (see 7.1 below).

5.7 An even smaller scale map can be created, if further positional positions are inherited, especially from the *small and large 3rd positions*. Footprint map M11 shows the small and large 3rd positions, where the feet are shifted from the placement of the 3rd position towards the placement of the 1st or the 5th position (Szentpál 1976: 78).

6. Black pins and white pins

6.1 The interpretation of the closed position is quite complex if the legs are rotated. In the following figures the right leg is parallel with the forward direction, and the left leg is rotated outward, exactly at an extreme 90 degrees. Figures M12a-M12c show the 1st and 5th positions, whereas figs. M13a-M13c show the 3rd positions with the given leg rotation. M12a and M13a present the use of black pins by Szentpál (see 2.8 above). M12b and M13b indicate the same feet relationship with white pins in accordance with the ICKL decision (Hutchinson Guest 1979: 58). M12c and M13c show the black pins in a different meaning, representing the relationship of the centers of the feet (see 2.8 above).

6.2 Mária Szentpál did not want to use black pins to indicate the relationship of the center of the feet when track pins were introduced. “It is agreed that the

black pins will retain their old usage and meaning for positions of the feet. Now that they are freed from meaning CL as well, it provides more possibilities in describing positions as people feel them physically." (Hutchinson and Szentpál 1975: 3)

6.3 Mária Szentpál prepared reading exercises so that she could prove that a dancer can easily reconstruct heel or toe part relationships (Szentpál 1981: 3). However, she did not have the opportunity to present her theme in the next conference, since "the majority of the membership does not want to discuss the pin situation any further" (Lange 1981: 1). Hungarian notation practice still uses black pins on the basis of Szentpál's theory (Szentpál 1987: 2).

6.4 This paper follows the ICKL decision (Hutchinson Guest 1979: 58) and white pins will be used in line with Szentpál's approach from now on. Footprint map M14 contains the 1st, 3rd and 5th positions as already presented in M12b and M13b. Two types of pins are used beside the right side direction sign. The white pin indicates the relationship of the feet, while the black pin indicates the direction of the leg crossing as before (Hutchinson Guest 2005: 40; Szentpál 1976: 78).

6.5 The indication of the open positions was not defined either by Szentpál in the cases where the legs are rotated differently. These indications can be created now easily on the basis of her theory (see 5.2 above). This paper use white pins for this purpose.

6.6 If black pins mean just the relationship of the centers of the feet, only some open positions can be indicated with them, see footprint map M15.

6.7 In the case of forward-backward directions and the given extreme leg rotation, footprint map M16 presents the positional 4th positions. M17 presents the narrowed versions of these positions.

6.8 In the case of side directions and the given extreme leg rotation, footprint map M18 presents the positional 2nd positions, and M19 presents the narrowed versions.

6.9 In the case of diagonal directions and the given extreme leg rotation, M20 presents the positional 6th positions.

6.10 In the case of the given extreme leg rotation footprint map M21 shows all the positions presented so far (M14, M17, M19 and M20). It is clear that more positions can be indicated this way than in M15.

6.11 It is possible to indicate even more positions, than in M21, since the small and large 3rd positions can be defined in the case of the given leg rotation, see M22, and positional positions can be inherited from them.

6.12 To cover all the possible leg rotations, nine cases have to be discussed.
R1. both feet are parallel with the forward direction
R2. the left leg is rotated outward, the right foot is parallel with the forward direction
R3. the left foot is parallel with the forward direction, the right leg is rotated outward
R4. the left leg is rotated inward, the right foot is parallel with the forward direction
R5. the left foot is parallel with the forward direction, the right leg is rotated inward
R6. both legs are rotated outward
R7. both legs are rotated inward
R8. the left leg is rotated inward, the right leg is rotated outward
R9. the left leg is rotated outward, the right leg is rotated inward
The first and the second cases have been discussed (see 5. and 6. above). M23 and M24 show their footprint maps using white pins and fewer auxiliary lines. The other cases can be created similarly to these two. M25-M31 present the created footprint maps, which was the main purpose of this paper.

7. Flat pins and track width

7.1 The indications of 16 footprints are not specified with pins in footprint maps M10 and M23. Each of footprint maps M28-M31 contains 16 empty footprint drawings as well. Hungarian notation practice indicates the relevant footprints in M10 by using flat pins, see footprint map M32a. M32b shows the same flat pins beside white pins.

7.2 A problem of using a flat pin in general is that it indicates an approximate rather than an exact distance. When this distance is defined, it is about 3-5 centimeters in the definition of Szentpál (Szentpál 1976: 80), while in the definition of Hutchinson Guest, the distance is 1-1.5 inches or 3 centimeters (Hutchinson Guest 2005: 393).

7.3 A further problem of using a flat pin is that it produces a graphically complicated image if placed beside another pin, and makes reading them more complicated than reading only a single pin.

7.4 Since the direction of both feet is forward in the case of R1, track pins can be used to notate a movement on the forward-backward track. This case does not

come up against the problem of rotated legs (see 3.7 above). Footprint maps M32c and M32d show the notations of the footprints in M32a with track pins. M32d varies from M32c in the rotation of track pins (see 3.4 above). The indications of the closed positions are missing in these figures, because track pins cannot be used with the place direction (see 3.8 above).

7.5 The F18 footprint drawing is taken from the footprints in M32a-M32d in order to examine the step indication belonging to F18. K18a shows the indication with a black pin and a flat pin, K18b shows the indication with a white pin and a flat pin, and K18c shows the indication with a track pin. If the placement of the feet is interpreted as a positional 4th position (see 5.2 above), it is enough to write only a white pin beside the forward direction sign for the indication. Since F18 can be inherited from several positions, each of kinetograms K18d-K18j is understandable, though reading a certain direction sign and an opposite pin beside each other is unusual (K18h-K18j). To avoid having several indications with the same meaning, a position should be defined from which the positional position can be opened (see 5.2.b above).

7.6 The position in F18 can be inherited from F19, as K18a and K19a are similar in Hungarian notation (see 7.1 above). F19 is not a real closed position but an open 5th position, where the feet are opened to the track. There is no simpler solution to indicate F19 than K19a. The indication variant K19b (Hutchinson and Szentpál 1975: 3) contains a track pin. The forward shift with a footlength distance is indicated with a black pin, while the side shift with a track distance is indicated with a track pin. K19c is the same kinetogram with the exception that it contains the currently used S1c track pin. Either K19b or K19c shows an equally complicated graphical image due to the two pins as K19a.

7.7 There is another approach. Since F19 is not a real closed position, its proper indication is K19d, or more precisely K19e. The forward shift with a minimal distance is indicated with a forward direction sign and the 6th degree of a narrow sign, while the side shift with a track distance is indicated with a track pin. K19e does not show a simpler graphical image than K19a.

7.8 K19f is a variant of K19a with a white pin. The next part of the paper makes an attempt to create an indication of F19 that is simpler than K19f, by treating F19 as a quasi closed position in-between the 1st and the 5th positions. The system of white pins applied to the placement of the feet could be extended. Figures S3a, S3b, S3c and S3d show four suggestions for a new sign. The form of S3a is composed from the pins used for the 1st and the 5th positions, so it has two strokes as the in-between pins have. S3b has two strokes with different lengths, where the vertical is longer because the indicated relationship is closer to the 5th position. S3c has only one stroke, and its broken end reflects

the form of a flat pin or the form of the track pin that is used in fig. F13b. S3d also has one stroke, and its broken end reflects the form of the track pin that is used in fig. F13a and that has been used in this paper. S4, which depicts the relationship in-between the 1st and the 3rd positions, is already used for the large 3rd position (see 5.7 above).

7.9 Kinetograms K20a, K20b, K20c and K20d present the possible indications of the step belonging to the F19 footprint drawing. Similarly, K21a, K21b, K21c or K21d could simply indicate the movement that results in F18.

7.10 S5aa-S5ad, S5ba-S5bh, S5ca-S5ch and S5da-S5dh present the complete sets of signs of the suggested four sign groups. The first sign group contains four graphical forms, which is sufficient because any of these forms is invariable under diagonal mirroring. Each of the other sign groups contains eight graphical forms. The new elements of the extended pin set cannot be rotated while retaining their meaning similarly to all the white pins, and in contrast with track pins (see 3.4 above).

7.11 The next figures show the applications of the S5aa-S5ad, S5ba-S5bh, S5ca-S5ch and S5da-S5dh signs. In the case of R1 rotation M32b can be replaced with one of footprint maps M33a-M33d. In the case of R6 rotation, M34 contains the indications with flat pins, while footprint maps M35a-M35d present the replacement possibilities. In the case of R7 rotation, M36 contains the indications with flat pins, and M37a-M37d contain the possible variants. In the case of R8 rotation, M38 contains the indications with flat pins, and M39a-M39d contain the possible variants. In the end, the indications with flat pins in footprint map M40 belonging to R9 rotation can be replaced with one of footprint maps M41a-M41d. Since in the cases of R6 and R7 the directions of the feet are parallel and opposite, open 1st positions had to be indicated with the S3bc-S3bf, S3cc-S3cf and S3dc-S3df signs in footprint maps M35b-M35d and M37b-M37d.

7.12 Many positional positions can be defined and indicated on the basis of Mária Szentpál's theory. This paper elaborated these indications for rotated leg cases. The set of white pins were used, which contains 2 place-, 8 main- and 8 in-between-directional signs. It was established that extending the set of white pins with 4 or 8 additional signs, the track-open 1st and 5th positions might be indicated easily with only one pin. The extended white pin set could be a complete pin set to indicate the placement of the feet together with the direction and space measurement signs.

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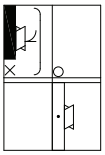
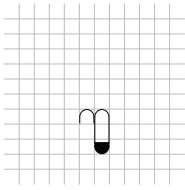
Figures

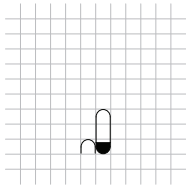
Problem P2:



K3

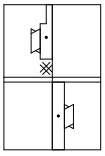


F3a

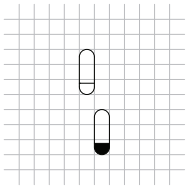


F3b

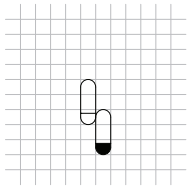
Problem P4:



K5



F5a



F5b

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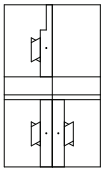
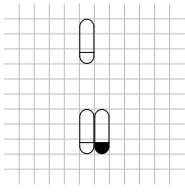
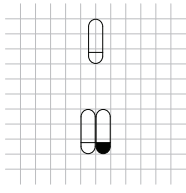


K9



F9a



F9b

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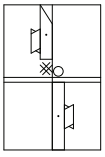
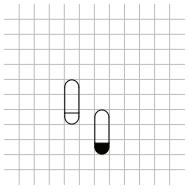
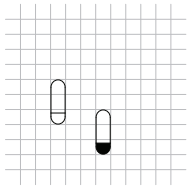


K8

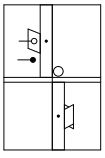


F8a

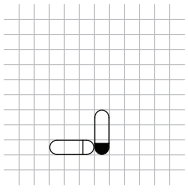


F8b

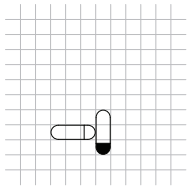
Problem P1:



K2b

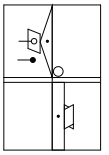


F2a

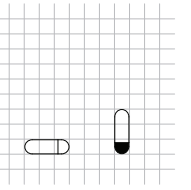


F2b

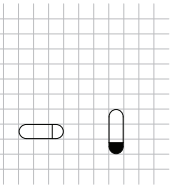
Problem P10:



K10

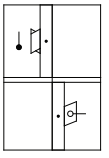


F10a

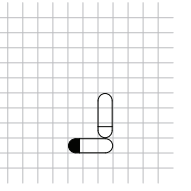


F10b

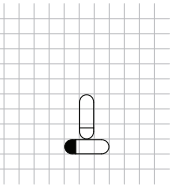
Problem P11:



K11



F11a



F11b

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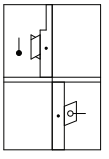
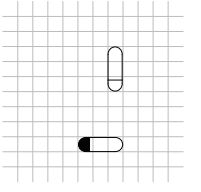
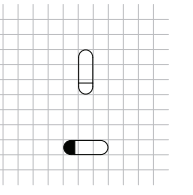


K12

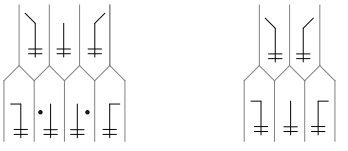


F12a



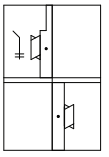
F12b

S1a S1b S1c S1d S1e S1f S1g S1h S1i S1j S1k



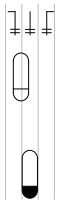
S2a

S2b

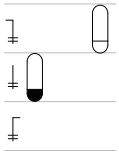


K13

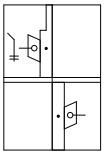
F13a
(cf. AHG–JK 19aq)



F13b



F13b'
(cf. AHG–JK 19au)



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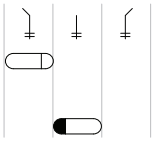

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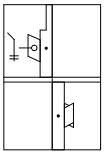

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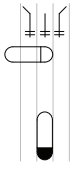

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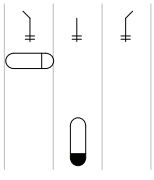

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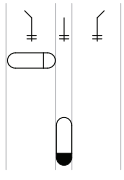

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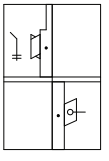

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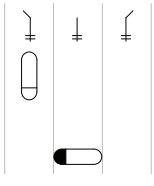
F16a



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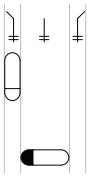

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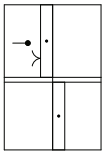

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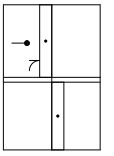

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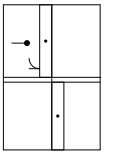

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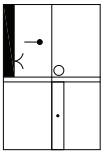

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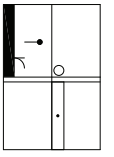

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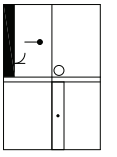

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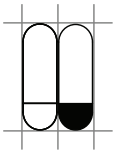

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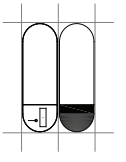

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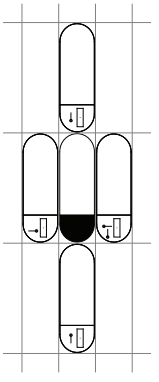

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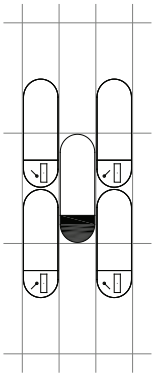

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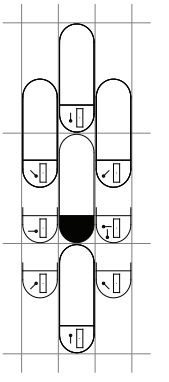

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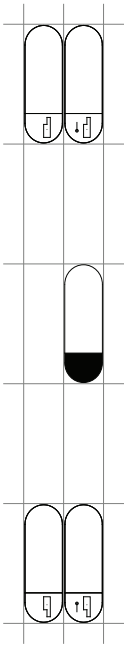

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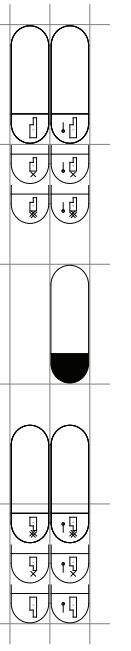

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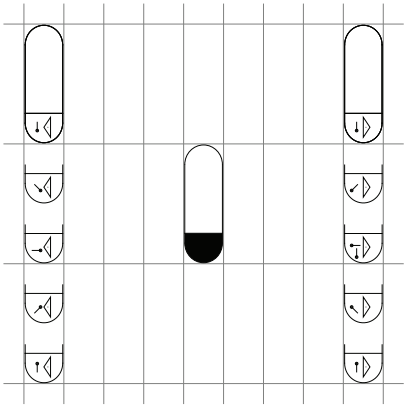
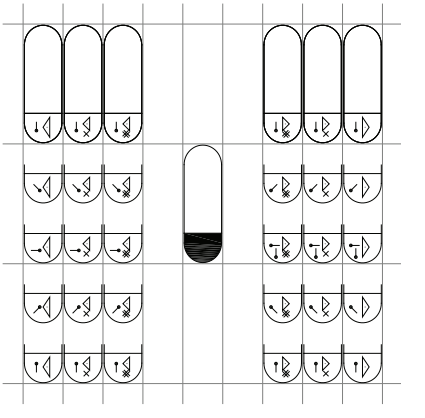


M7



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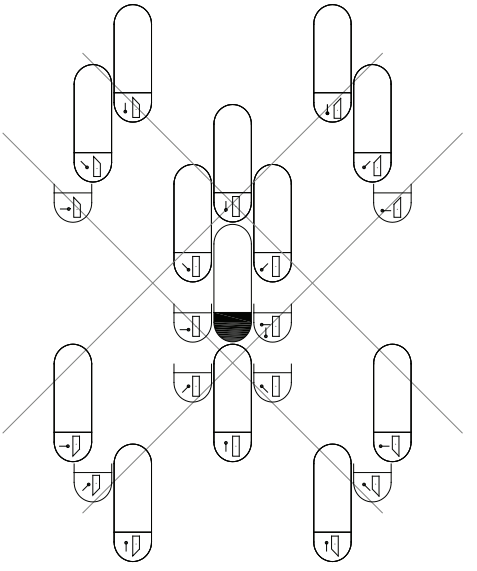

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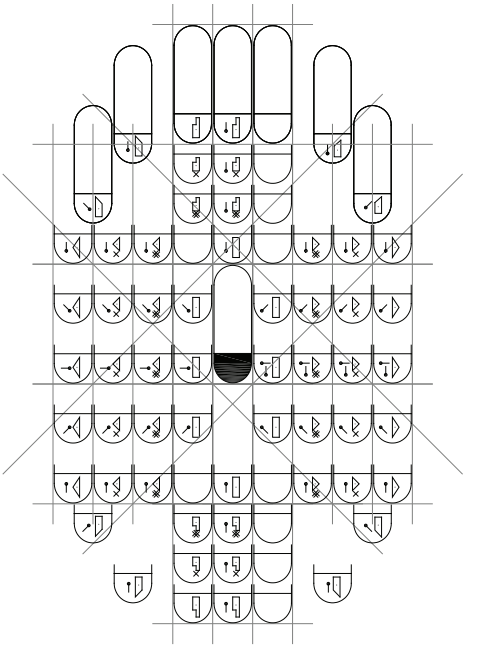

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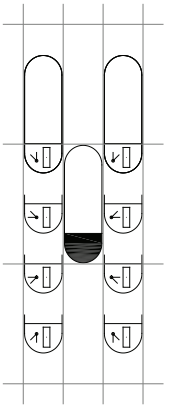

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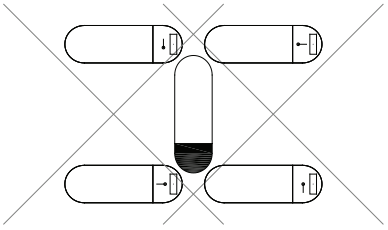

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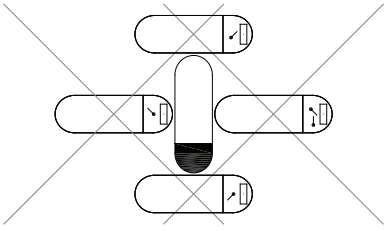

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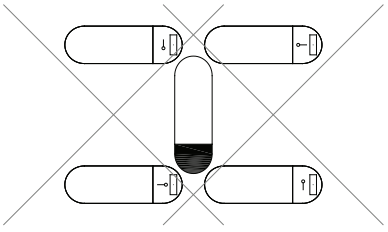

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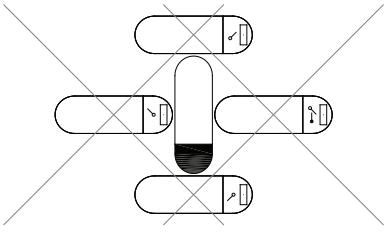

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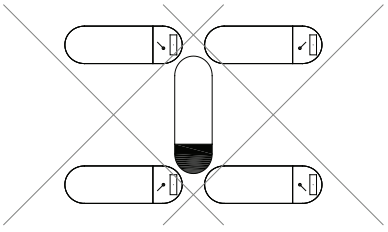

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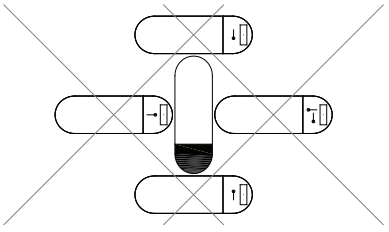

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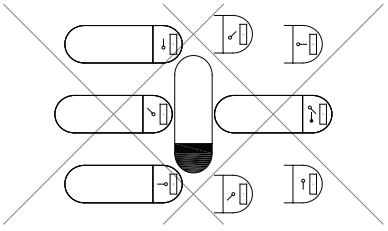

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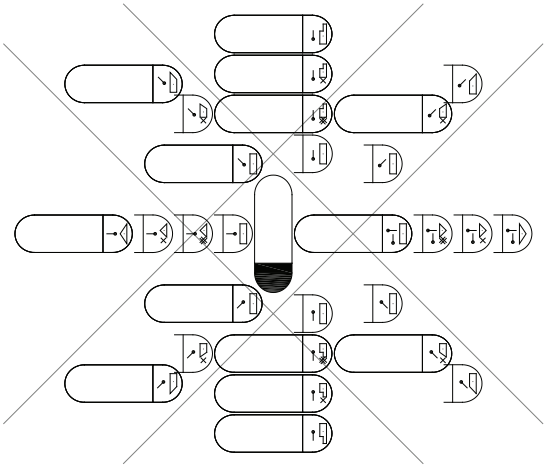

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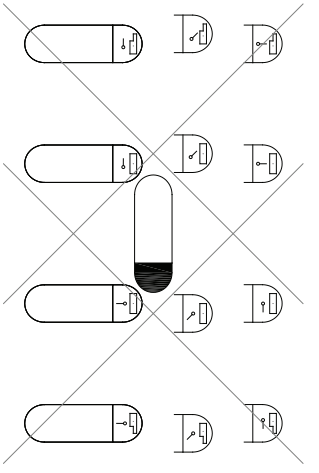

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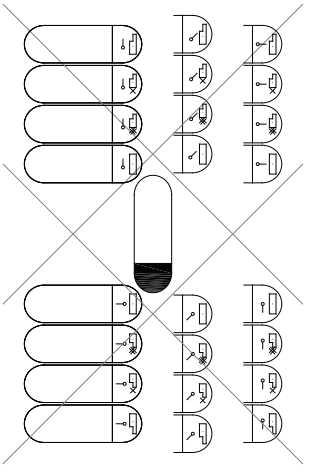

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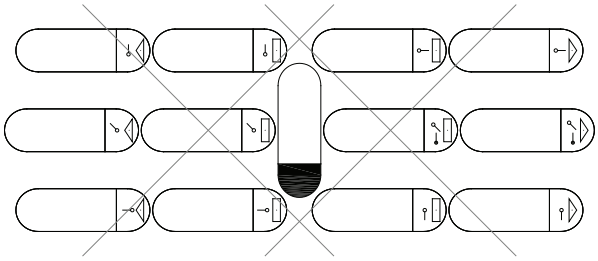

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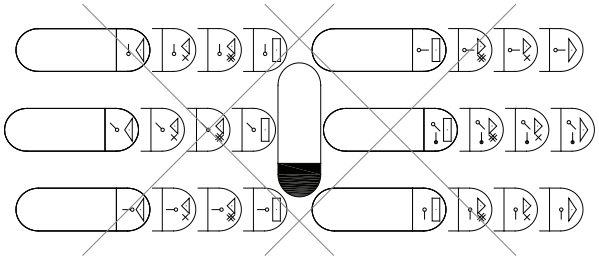

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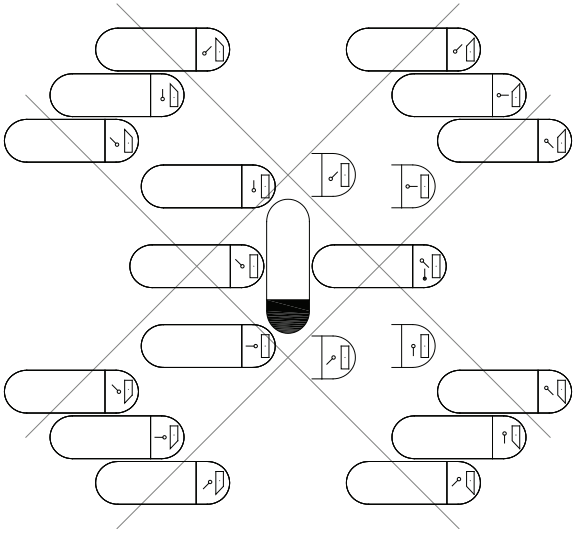

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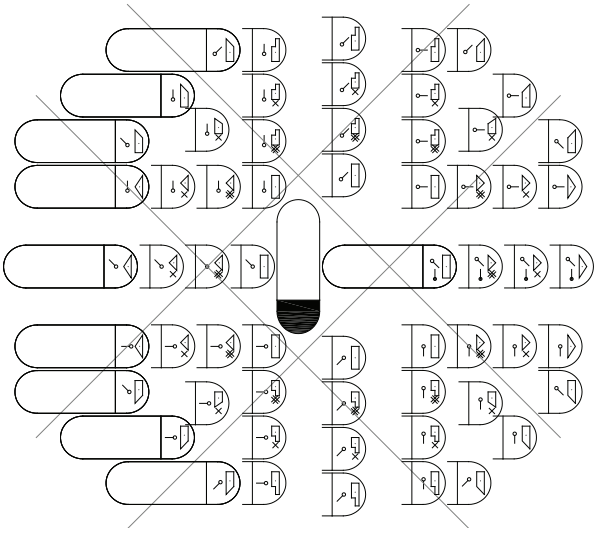

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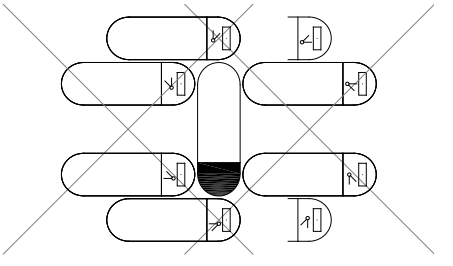

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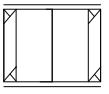
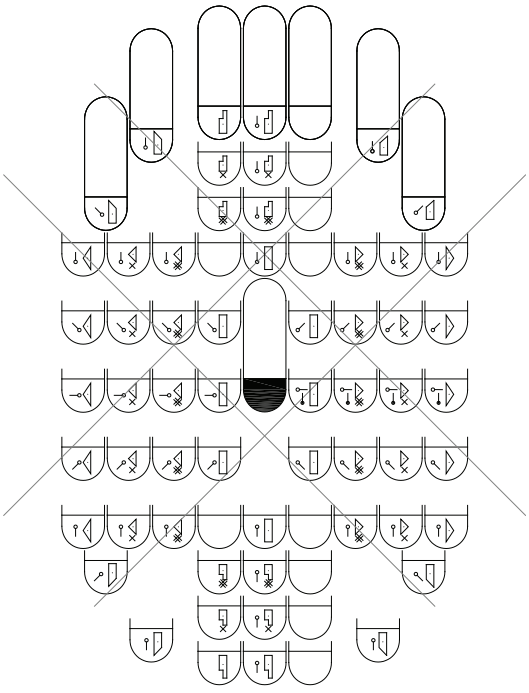
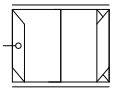


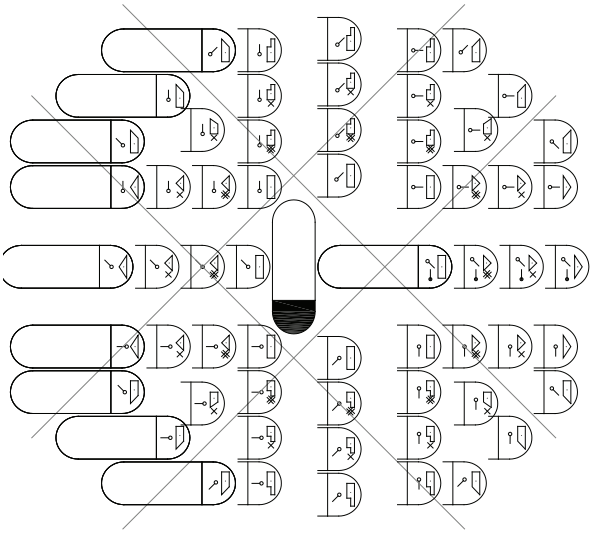
R1



M23



R2



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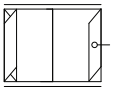
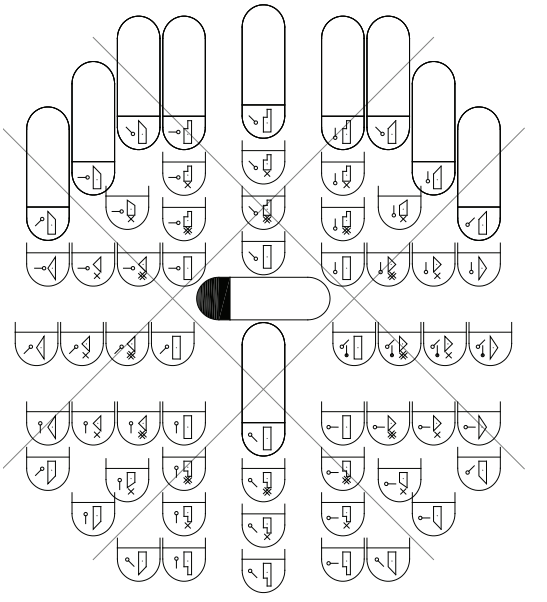
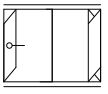


R3



M25



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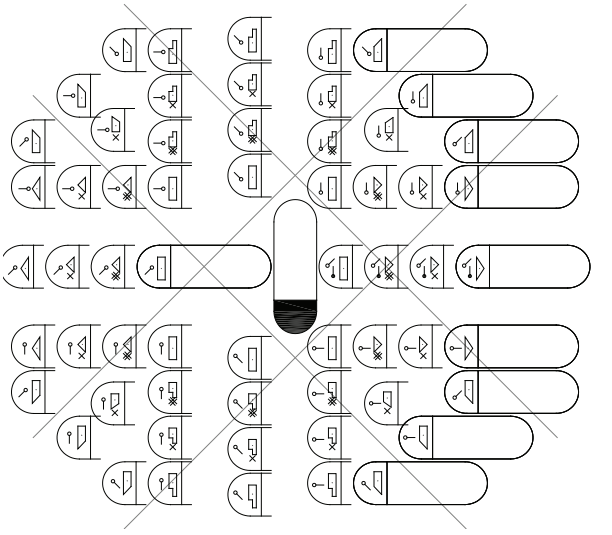

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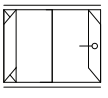

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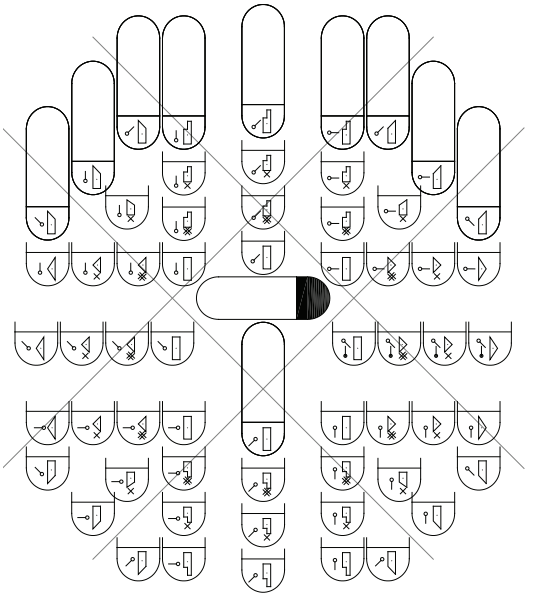

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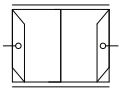

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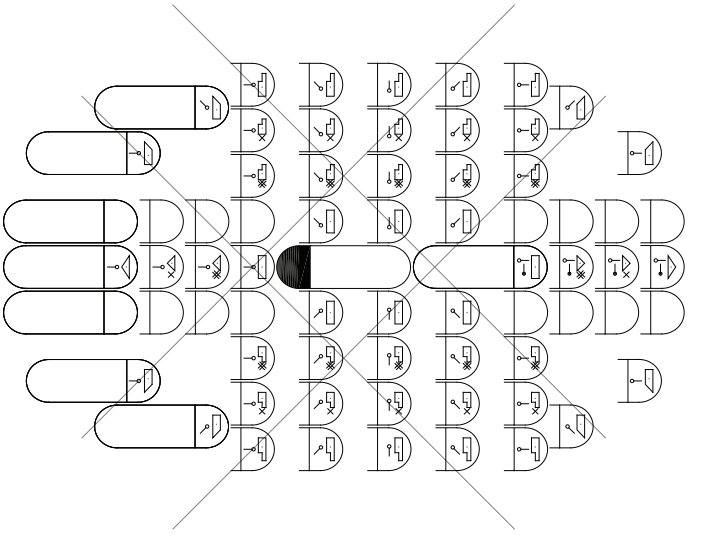

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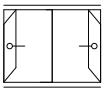

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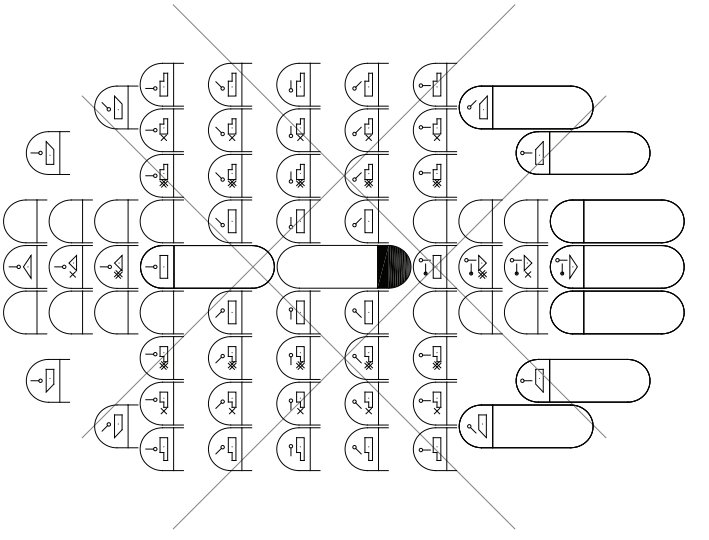

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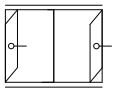

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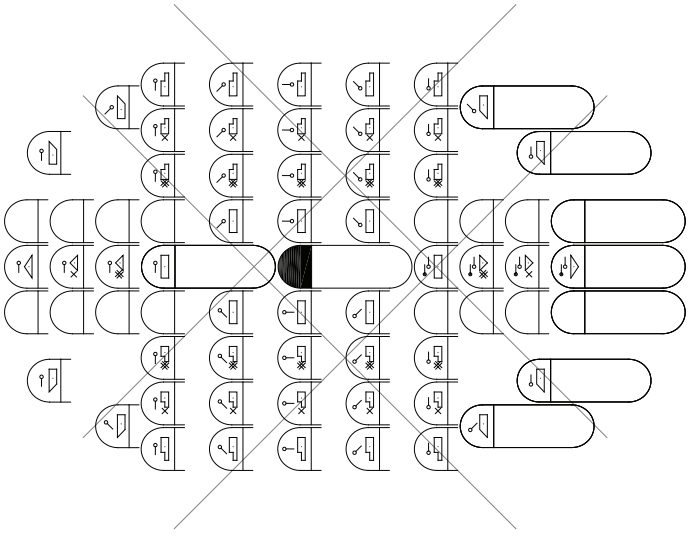

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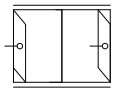

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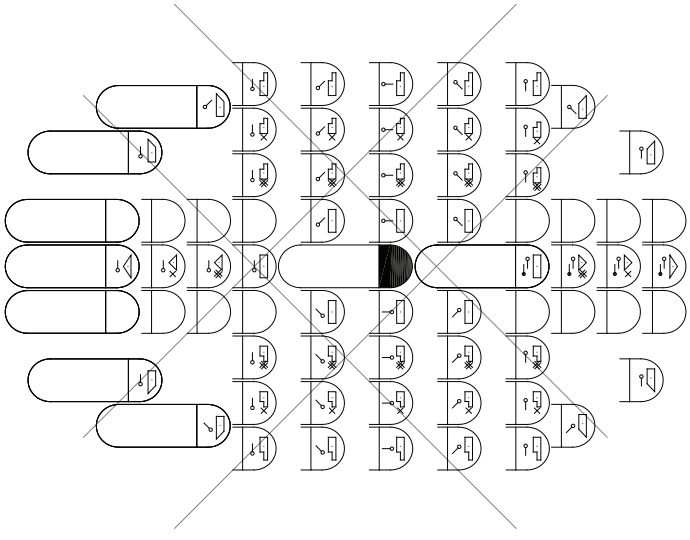

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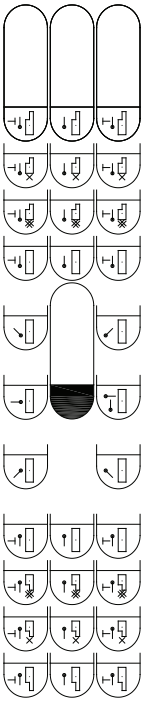

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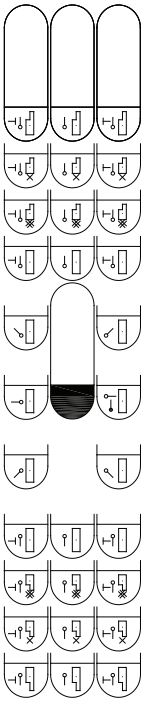

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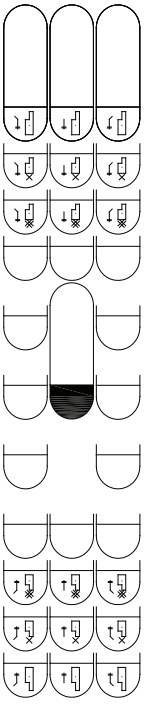

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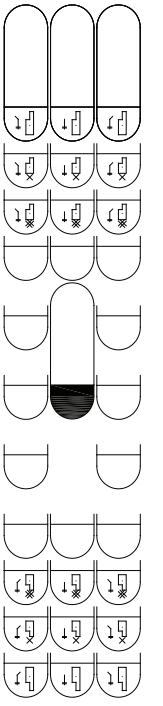

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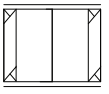

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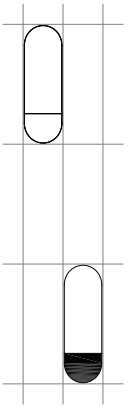

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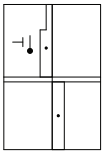

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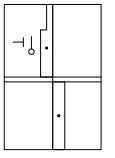

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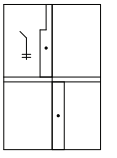

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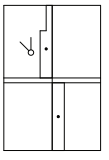

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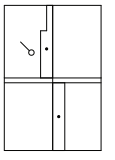

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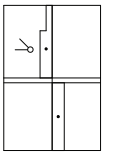

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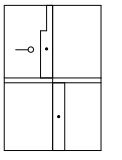

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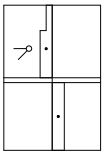

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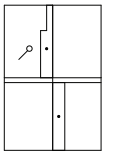

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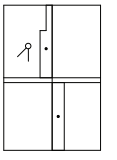

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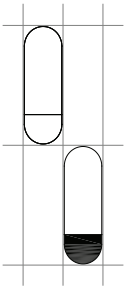

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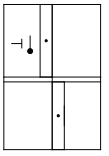

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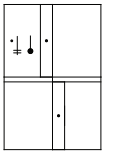

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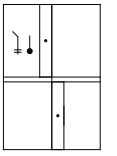

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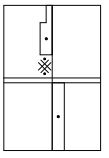

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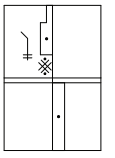

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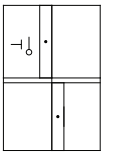

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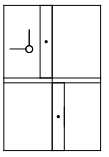
S3a

S3b

S3c

S3d

S4



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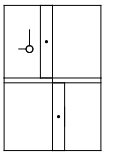

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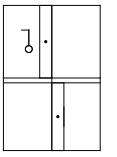

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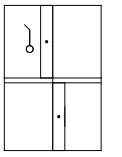

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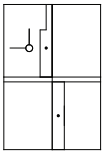

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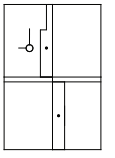

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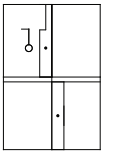

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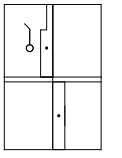

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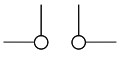

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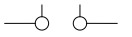
S5ca S5cb

S5da S5db



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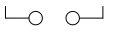

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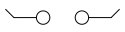

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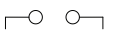

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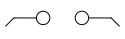

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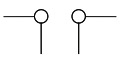

S5ac S5ad

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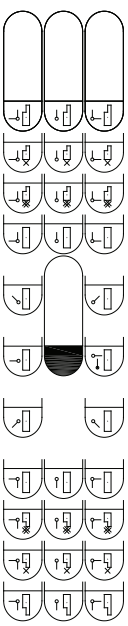
S5cg S5ch

S5dg S5dh



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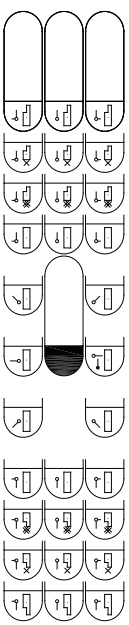

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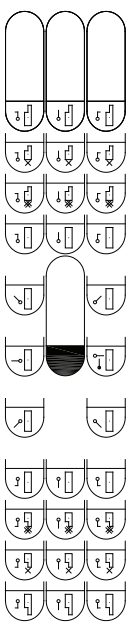

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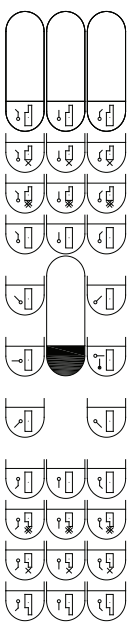

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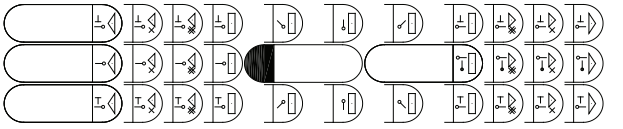

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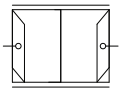
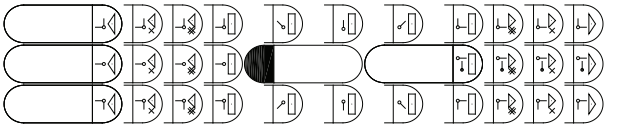


R6



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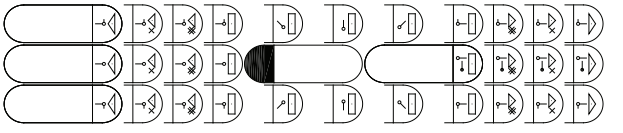

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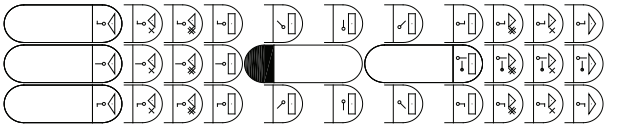

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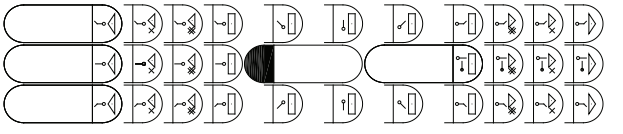
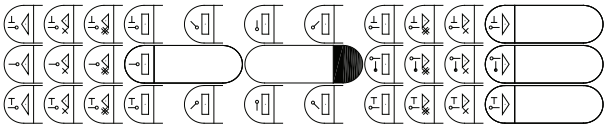
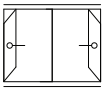


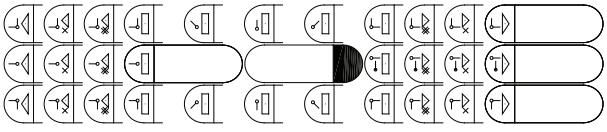
M35d



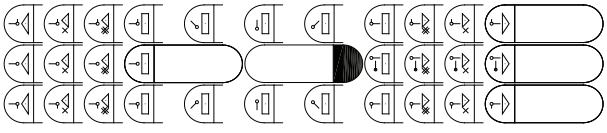
M36



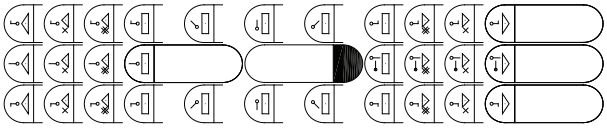
R7



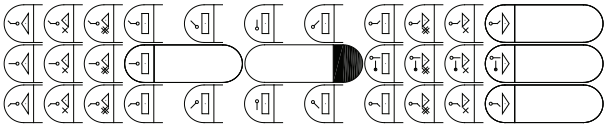
M37a



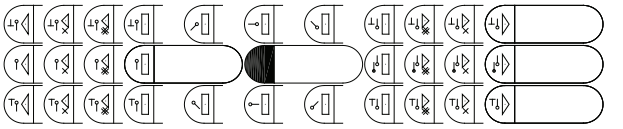
M37b



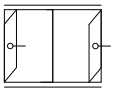
M37c



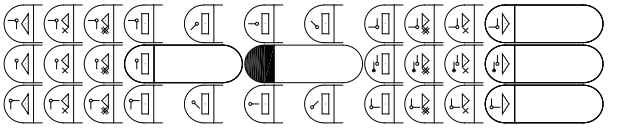
M37d



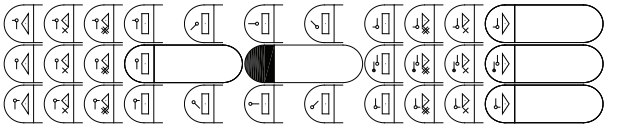
M38



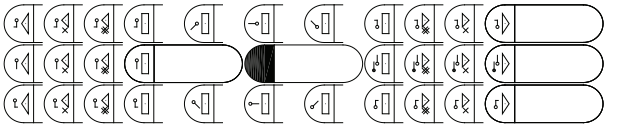
R8



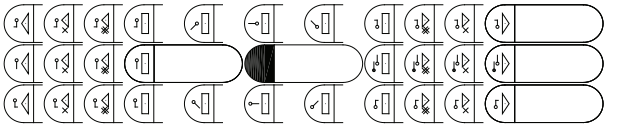
M39a



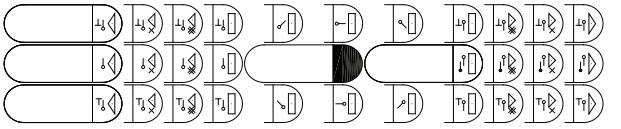
M39b



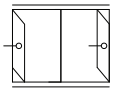
M39c



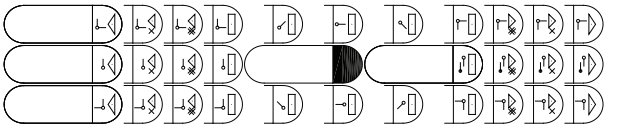
M39d



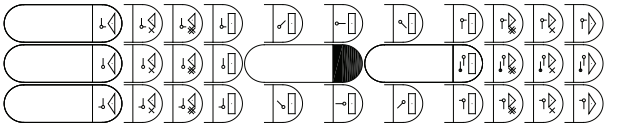
M40



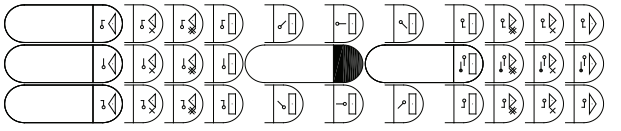
R9



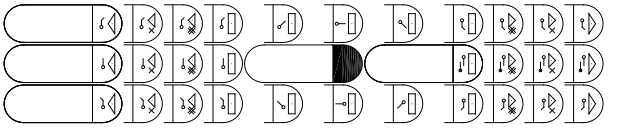
M41a



M41b



M41c



M41d

Appendix D

Slide 1

ICKL 2013

Gábor Misi

Indications of the placement of the feet with pins

Guide

Slide 2

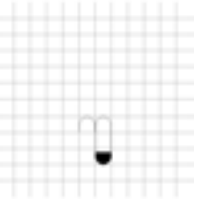
Preparation 1

P1. Step in place & rotated feet	
P2. Touching & place	
P3. Step forward & rotated feet	solved
P4. Step forward & very small distance	
P5. Spring forward & very small distance	not discussed
P6. Step diagonal & very small distance	
P7. Spring forward from a position	not discussed

Slide 3

Preparation 2

P1. Step in place & rotated feet



F3a

P2. Touching & place **as step, any foot part**

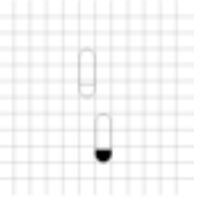
P3. Step forward & rotated feet

P4. Step forward & very small distance **closest points**

P5. Spring forward & very small distance

P6. Step diagonal & very small distance

P7. Spring forward from a position



F5a

Slide 4

Pin types

- Black pins — floor plane: foot relationship
- Flat pins — slight shifts
- White pins — floor plane: rarely used
- Polar pins — floor plane: not used
- Track pins — floor plane: tracks

Slide 5

Track pins

Problem 1
not applicable if place direction

Problem 2
plane distribution & used signs

cf. AHG–JK 19aq
cf. AHG–JK 19au

Slide 6

Track pins

Problem 1
not applicable if place direction

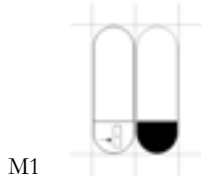
Problem 2
plane distribution & used signs

Problem 3
plane distribution & tracks width
not defined if different leg rotations

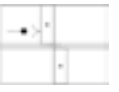
F15a-c

Slide 7

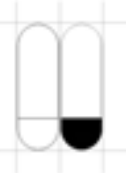
Footprint maps



M1



K17a



F17

kinetogram & footprint
mutually identifiable

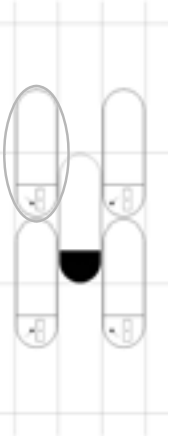
more footprints

M3

Slide 8

Black pins, closed positions

3rd position



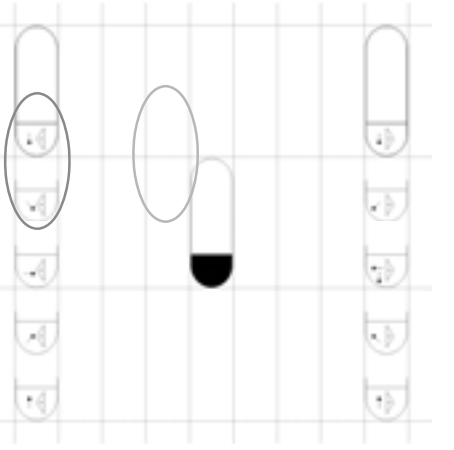
M3

Slide 9

Black pins, open positions (positional positions)

3rd positional 2nd position

(2nd position opposite 3rd position)

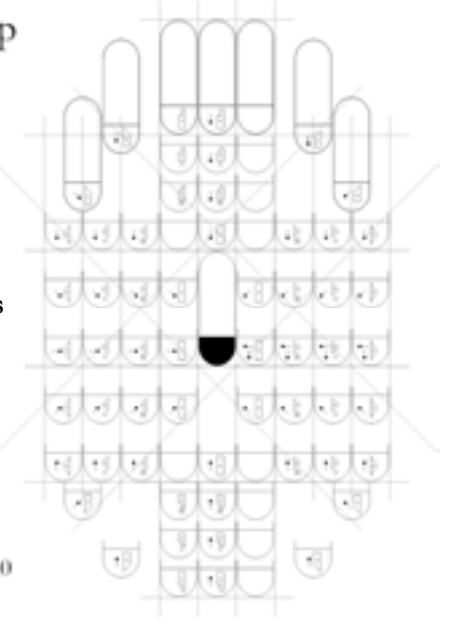


M7

Slide 10

Black pins, footprint map

including 2nd/4th/6th positions opposite 1st/3rd/5th positions



R1

M10

Slide 11

Rotation cases

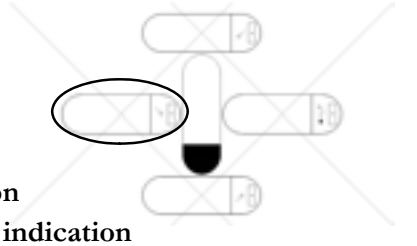
Slide 12

Black pins or white pins, closed positions

foot center relationship

heel-toe relationship

M13a-c



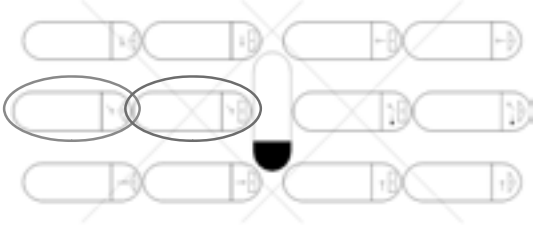
R2

3rd position
white pin indication

Slide 13

White pins, open positions (development)

3rd positional 2nd position
(2nd position opposite 3rd position)

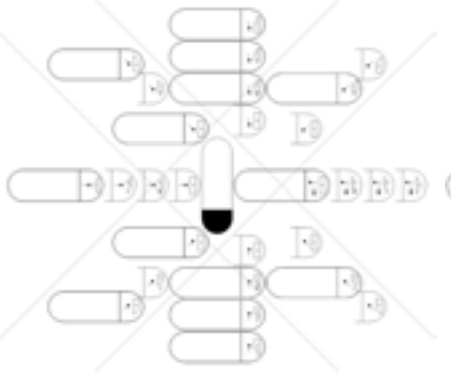


R2

M18

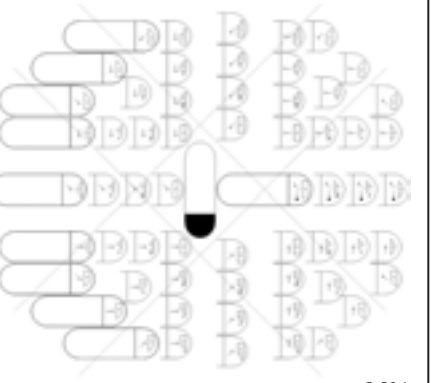
Slide 14

Black pins vs. white pins



M15

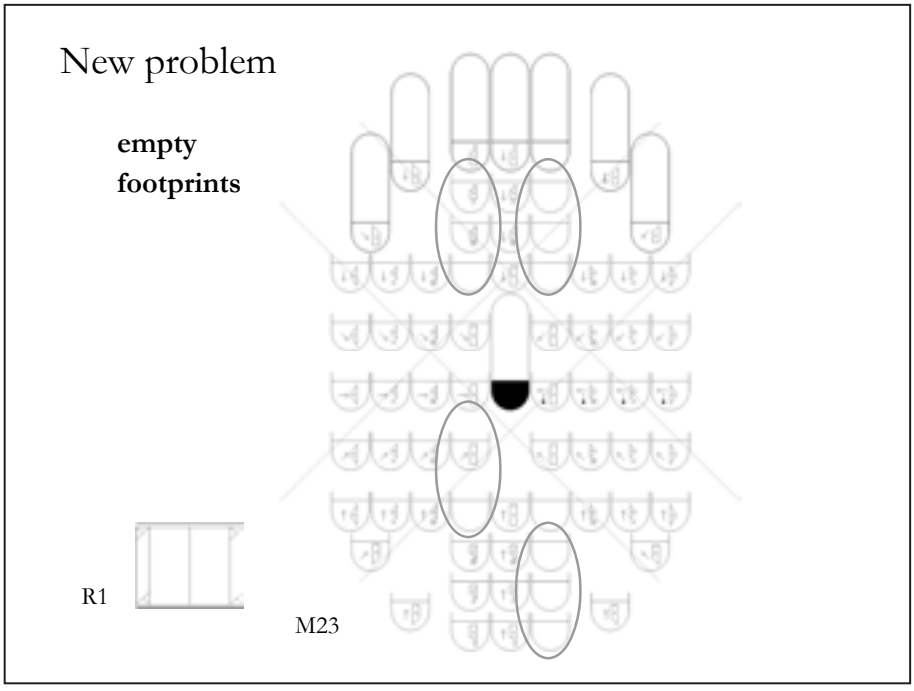
R2



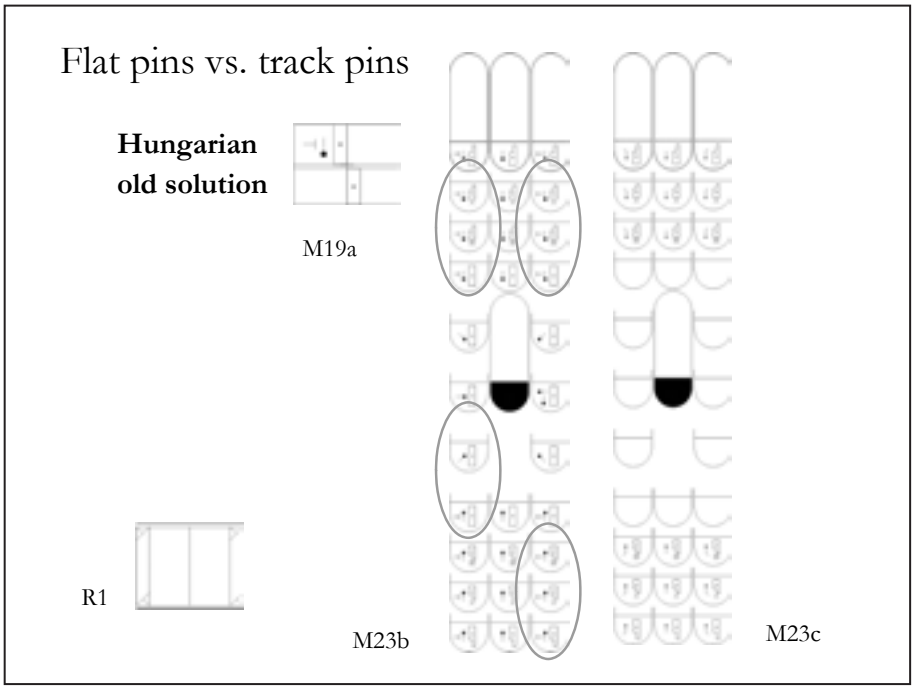
M21

including
2nd/4th/6th positions
opposite 1st/3rd/5th positions

Slide 15



Slide 16



Slide 17

Flat pins

Problem 1

different definitions:

3-5 centimeters (Szentpál 1976 p.80)

1-1.5 inches or 3 centimeters (Hutchinson Guest 2005 p.393)

Problem 2

approximate distance

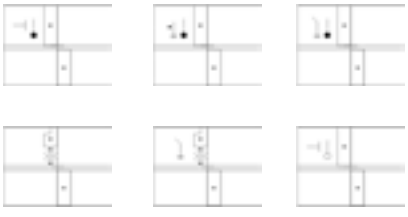
Problem 3

complicated image if placed beside another pin

Slide 18

Examination of a special position

F19



M19a-f

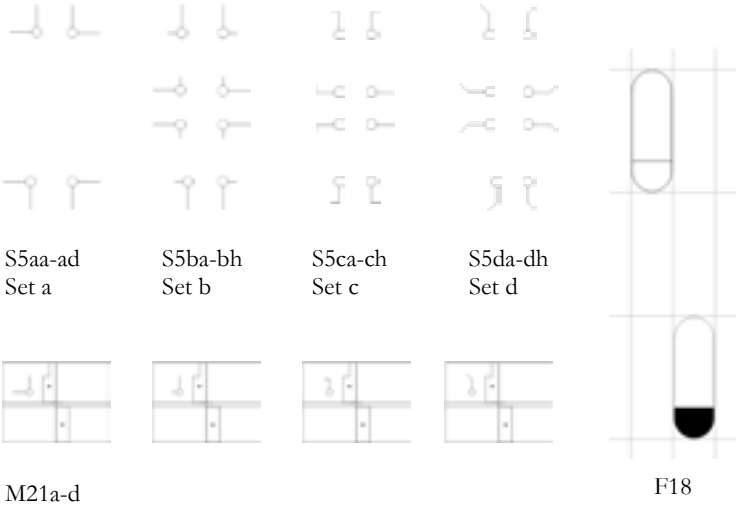
number of signs = 3

M20a-d

number of signs = 2

Slide 19

Possible extensions of white pins



Slide 20

Summary

	Parallel closed positions	Parallel open positions	Rotated closed positions	Rotated open positions
Track pins	N/A	ok	N/A	n/a
Black pins	OK	see white	ok	see white
Flat pins	?	?	?	?
White pins	OK	OK **extendable**	ok	ok **elaborated**

Slide 21

Download available

Paper
www.labanatory.com/common/download/2013ICKL/pofpins.pdf

Appendix E

Drawing Designs on the Ceiling

Lynne Weber

"Design Drawing" is a very useful part of Labanotation. In this paper I discuss some difficulties in interpretation and use when drawing on a ceiling surface. I also propose a solution consistent with current practice that provides a notator with more options for writing designs.

Background/The Problem

In 1975, "Design Drawing" was acknowledged as a feature of the notation system by the International Council of Kinetography Laban (ICKL). Its use is outlined in Volume 1, Part 2 of the Advanced Labanotation series edited by Ann Hutchinson Guest, titled *Shape, Design, Trace Patterns* written by Ann Hutchinson Guest and Rob Van Haarst. I reference this as "the text" in this paper. I also assume the reader has knowledge of this text.

"Design Drawing" is a very useful feature of Labanotation that I have used in a number of scores. I have also taught this material to Advanced Labanotation classes and have read scores that incorporate design drawing. On many occasions, I've observed incorrect reading of designs on a ceiling surface, even by experienced notators. I believe that the reason for the misinterpretation is because a design on the ceiling, according to the text, is flipped so it can be read as if the reader is looking upward at the pattern. This means that writing a forward motion on a ceiling surface is downward on the page (usually, an indication of backward in Labanotation):

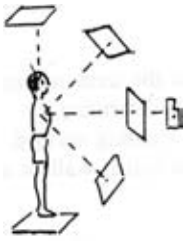
Page 24 of the text, 11.9 states:

> "To understand the idea of 'surface' on which the design is 'drawn', many people find the image of a sheet of paper with the design on it helpful. By holding this sheet up in the appropriate location they can see the surface and how the design takes place on it."

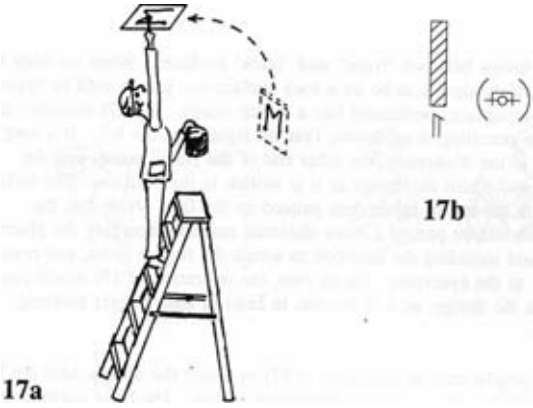
11.10 continues:

> "As the sheet is moved around, its placement in relation to the performer changes. Ex. 11i illustrates the possible placement of the sheet in front of the performer, above the head (as if on the ceiling), on the floor, and at the intermediate situations of forward high and forward low."

The illustration (ex. 11i) on page 25 shows a continuous movement of the sheet of paper from place low, forward, and to place high along the kinesphere of the body. It is illustrated more explicitly on page 37, illustration 17a, in which a painter is painting an "M" on the ceiling, having moved it from the forward middle position. Illustration 17b shows the notation.



11i



17a

17b

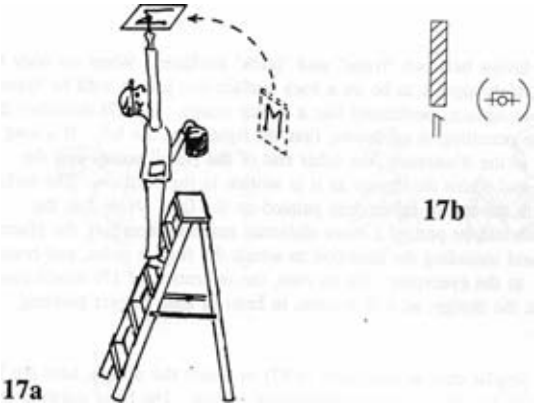
Draw an "M" on a sheet of paper and trace the pattern in each of the positions from place low, to forward low, to forward middle, to forward high, to place high, with the paper moving along your kinesphere in a sagittal direction, as illustrated in the text. When you trace the pattern on the floor (place low surface), you start the movement drawing the "M" by moving the hand forward. When you trace the pattern on the ceiling (place high surface), according to the text, you start the same "M" movement by moving the hand backward. On the notation page, the symbol showing the pattern that moves up the page must be read as a backward movement.

Note: The text does allow for a forward movement on the ceiling to be written forward on the page by indicating that this ceiling drawing is done with floor orientation (see fig. 16l and 16m showing the same movement). In my experience, readers often interpret the floor symbols as errors when the context of the movement clearly places the design on the ceiling. It is often read incorrectly. Notators may be reluctant to use the floor surface when the intention of the movement is drawing on the ceiling.

16l

16m

Page 36 of the text starts the chapter titled, "Determining Surface Behind the Body." The text states, "the natural inclination is to direct the eyes comfortably toward the surface of the design, rather than to bend backwards or trace without looking." In this way, upward movement is written on the page showing symbols going upward. Downward movement is written on the page showing symbols going downward. In drawing a design on a surface behind the body after drawing a design on the ceiling, the imaginary paper containing the design has its orientation rotate 180 degrees in order to maintain up being written as up and down being written as down. This is illustrated in example 17a through h on page 37. As such, there is a discontinuity of design when the paper moves from place high (ceiling) to back high. This discontinuity is reflected in a pattern drawn from the place high surface to the back high surface or the opposite movement. Ribbon work in rhythmic gymnastics frequently has examples of design drawing in such circumstances.



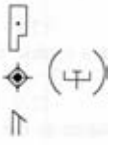
17a

17b

17c

Standard Key

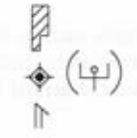
17d



Stance Key

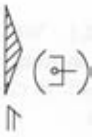
17e

17f



Stance Key

17g



Standard Key

17h

On page 38, section 17.6 describes the relation between the 'front' and 'back' surfaces. It states, "a design which appears to be on a back surface can just as well be drawn on the front surface, performed like a mirror image." It can be illustrated by allowing the piece of paper to travel continuously from forward middle to side middle to back middle. According to the text, all design drawing surfaces have a mirror image opposites except ceiling and floor surfaces.

The Proposal Concept

I propose giving notators the option of writing designs drawn on the ceiling (place high surface) using graphics of the ceiling orientation and showing upward on the page as forward motion, by consistently applying the principle that the "flat edge of the surface sign can be said to represent the top of the paper on which a design is drawn." (p. 34) This proposal is consistent with the standard interpretation of "forward" in Labanotation. It is also consistent that writing on the ceiling could be the mirror-image of those drawn on the floor, just as every other pair of opposition points on a kinesphere has mirror image drawings when using design drawing. Example 16a illustrates the "top of the page" by showing a bold line at the top.

16a

Examples of the surface signs from the text are shown below, in examples 12b through 12e:

The surface is in front (as on a blackboard)	The surface is at your right (as on a wall to your right)	The surface is below (as on a table or on the floor)	The surface is above (as if on the ceiling)
12b	**12c**	**12d**	**12e**

I do not suggest replacing the current signs described in the text and illustrated with the flat edge of the surface sign being on top in 12d and 12e. Instead, I suggest an additional option for notating any floor or ceiling design by also allowing for the placement of the flat edge of the surface sign on the bottom as shown in figs. 1 and 2 below. This option would allow the orientation of the paper (on which a design is drawn) to change 180o, the top of the paper oriented backward changed to the top of

the paper oriented forward, as determined by the notator. The circumstances of the example would determine the best orientation of the paper.

Fig. 1

Fig. 2

This is consistent with how the text allows the orientation of the paper (on which a design is drawn) to change when the paper is to the side (top of paper oriented upward) and it moves along the person's kinesphere to place high. In that instance, the paper is in a position 90° from its orientation when it travels from forward middle to place high. In this instance, the notation has the open side of the box to the side with a place high pin inside the box.

Ann Hutchinson Guest chooses to represent the images projected on the ceiling as she does in the text for excellent reason. This is the most appropriate representation in two circumstances. The first is when a design is a very familiar pattern such as one's signature. Try writing your signature on a ceiling surface. It would be easiest to take your paper and put it on the ceiling as in the text. Your signature is a familiar pattern that is part of your muscle memory. It has a natural beginning and end and is only familiar when drawn in a single direction. It is much easier to see one's signature on the paper and draw it on the ceiling as stated in the text and illustrated in 16l. The second is when a continuous pattern is changing from surface to surface from the front to the ceiling surface. Try drawing a circling motion that travels in space starting on a forward middle surface. As you trace the circling pattern from the forward high surface to the ceiling (place high) surface, using the design drawing as in the text allows the continuity of the circling pattern.

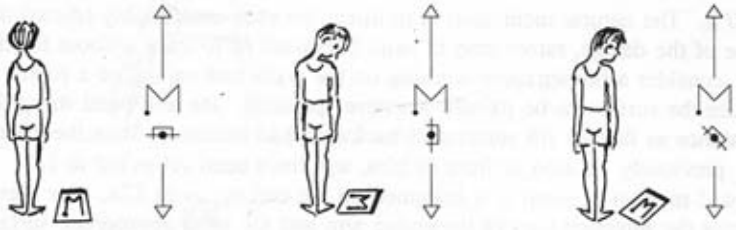
The notation examples where I have seen problems are not like the familiar pattern of a signature or traveling from a front surface. Instead, I have seen more design drawing of patterns that are circles, squiggles, or spirals that are easy for the mover to accomplish in either clockwise or counterclockwise direction. In these examples, I prefer to graphically represent forward movement drawn on the ceiling by designs on paper moving UP the page ("Upward" showing what I intuitively read as forward, not backward, motion).

Proposal Details

The usage I suggest is not a major or significant change, and it is consistent with the text. The basic symbols are the same as the text. The difference, however, is the significance of the orientation of the flat edge of the surface sign in the representation of a place high or place low surface on which a design is drawn. This representation has two components: 1) a three-sided box with a missing side opposite that considered

the 'flat side' to indicate a 'surface;' and 2) a pin inside the box indicating the exact surface on which the design is drawn. Page 34 (16.3) of the text states, "a question arises when the sheet [or paper] is on the floor. Comparison of 16d with 16e shows that the top of a sheet could just as well point to the side, or any other direction. The same problem applies to sheets imagined on the ceiling." 16.4 continues, " Thus in the 'floor' and the 'ceiling' situations for the 'surface' there is more than one possibility for placement of the design. The required orientation is in these cases specified by the choice of surface sign. This is illustrated in exs. 16e-g."

16d



16e 16f 16g

"The flat edge of the surface sign can be said to represent the top of the 'paper' on which the design is drawn."

The text clearly states how the orientation of the flat end of the surface sign has significance. I propose this interpretation being used whenever a notator wants a different orientation of the paper, as in the example when the paper comes from the side.

Drawing a design on a right side middle surface is notated with a box (open end left) and a right middle pin inside. When a pattern is traveling from the side to place high (ceiling) or place low (floor) without rotating the pattern, the orientation of the box remains (open end left). If the open side is on the left, and a pattern is being drawn on the right middle side, one can move the paper containing the design to the ceiling or floor, continuing the orientation of the paper. (The same edge stays in the front.) It is illustrated in 16h and 16i.

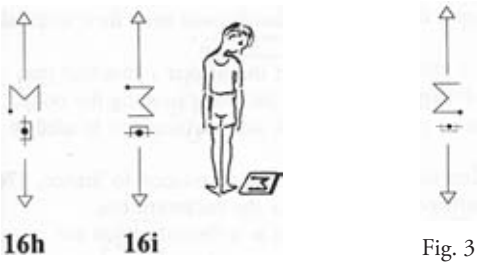


Fig. 3

Figure 3 illustrates how the design could be drawn when the top of the paper is considered to be the edge at the back, as I propose in this paper.

Similarly, I would like to use the flat side of the box to describe the orientation when used for place high (ceiling) surfaces so there is significance to the orientation when the flat surface is on top or bottom when in both the place low and place high positions. Place low would continue to be the starting point to determine orientation of the design. Follow along the surface of the kinesphere moving the paper to place high or beyond. As in the text, the flat side is the top of the paper. Start with it in the forward position. Move the paper to forward middle and to place high along the edge of the kinesphere. This is the way the pattern is currently represented, and the forward direction movement would be shown in notation going down the page when drawing on a place high surface. Now start again in the place low position. Reorient the surface box so the flat surface (top of the paper) is to the back. Have the paper move to back middle and then place high retaining the same positioning of the flat side in the surface symbol. In this way we can notate a design on the ceiling moving forward with the notation going up the page, one would orient the box with the open side up instead, as is done when a pattern is drawn on the back surface. Move the pattern up the back surface of the kinesphere, arriving at place high.

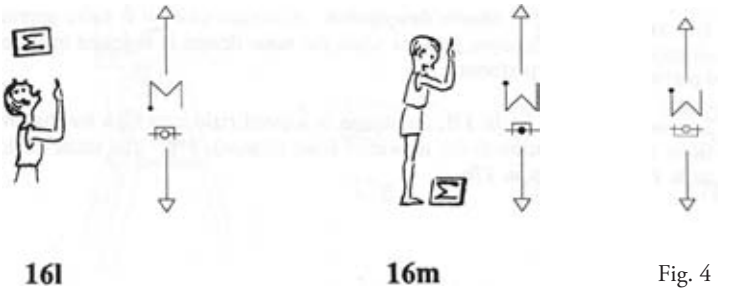


Fig. 4

Figure 4 would be another (proposed) way of writing the design displayed in 16l from the text.

This can be used for non-familiar (easy to reverse) patterns that would be easier to read if a forward direction is represented by upward on the page. This would also be a better representation for patterns that take place over changing surfaces moving from the back to place high or from place high to the back so the design would

not have a discontinuity, the notation suddenly flipping 180 degrees on the page when no change is made in the pattern in space. This would be preferred for circling movements traveling from the back to place high.

Over the Top

This usage could be extended beyond place high. Under certain circumstances, the orientation of a pattern could travel "over the top" so a pattern starting on the right side, circling, is then traced on the place high (ceiling) surface and then the left high surface. Although in most cases the notator would notate drawing on the left high surface with a surface indication with the top of the page upward, it this instance it would be more appropriate to orient the top of the page downward. This would be written with the open side of the surface sign remaining on the left, as shown in figure 5. The reason for this usage is the desire to have the pattern continuous (not switching directions) in space as well as on the page. The pattern would move "over the top" without changing the part of the pattern that is in front.

Fig. 5 

Since the same principle could apply in any direction, another example of traveling "over the top" would be twirling a ribbon in continuous motion up the front to place high and continuing the same motion of circling on the back high surface as the performer does a backbend. In this instance, I propose writing the pattern on the surface shown in figure 6. The orientation of the imaginary paper containing the design would be upside down. Since the performer's body is bent backward, and the movement is a continuation of a pattern that travels up the front, this surface indication would allow the notator to write a continuous pattern in the same way the performer performs a continuous movement in space.

Fig. 6 

This usage would be appropriate in circumstances that would prevent a discontinuity of the pattern in the notation when there is no discontinuity of the movement, as in circling patterns in motion from one surface to another. Examples in which this would be appropriate can be seen throughout ribbon twirling of rhythmic gymnastics.

This proposal provides the notator with more options, without changing any usage from the text. The notator could chose the most appropriate positioning of the pattern for the greatest readability.

Reference

Hutchinson Guest, Ann and Rob Van Haarst. 1991. *Shape, Design, Trace Patterns*. Chur: Harwood Academic Publishers. (Advanced Labanotation, vol. 1, part 2.)

Appendix F

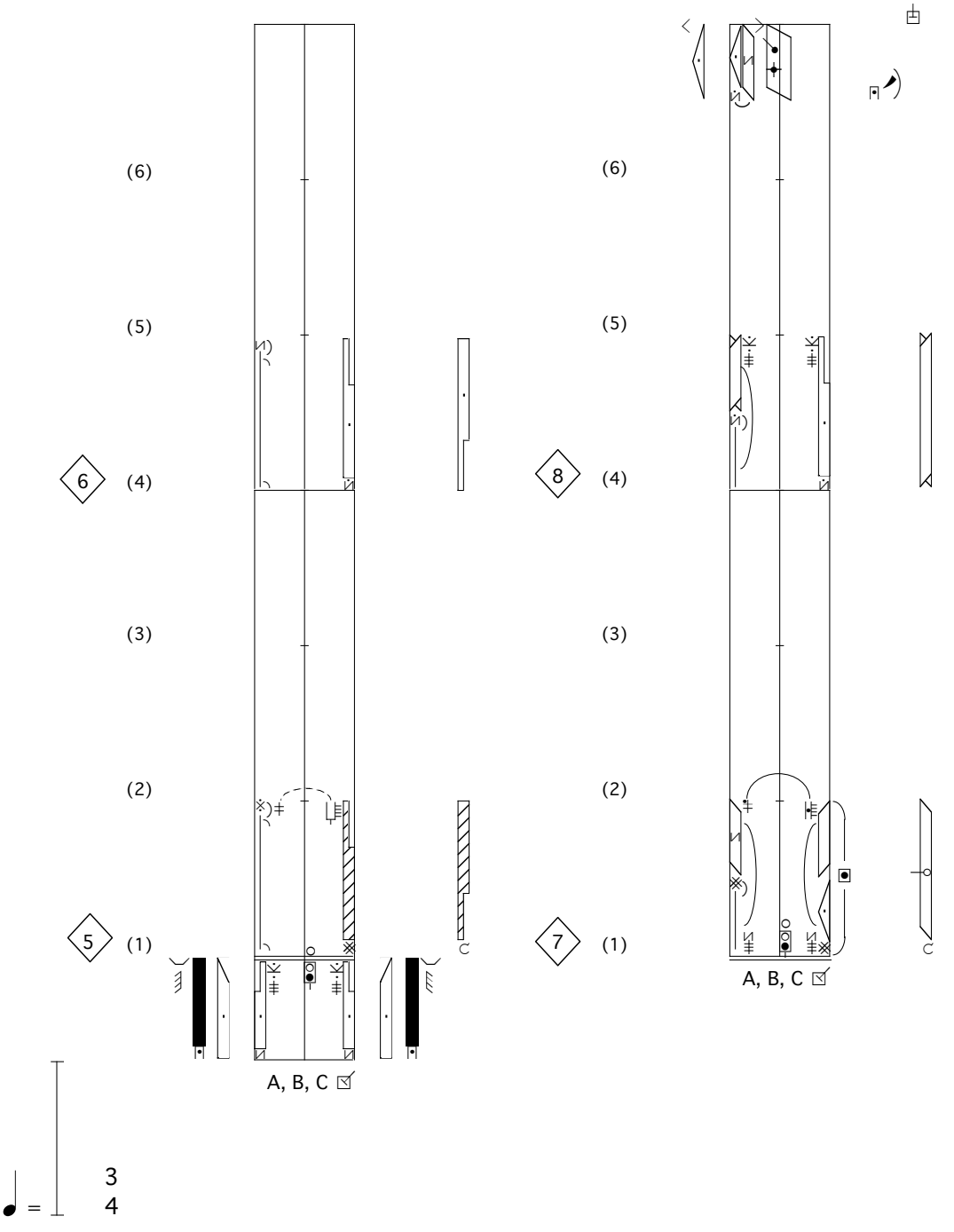
Reading Session—Notating Hip-Hop dance

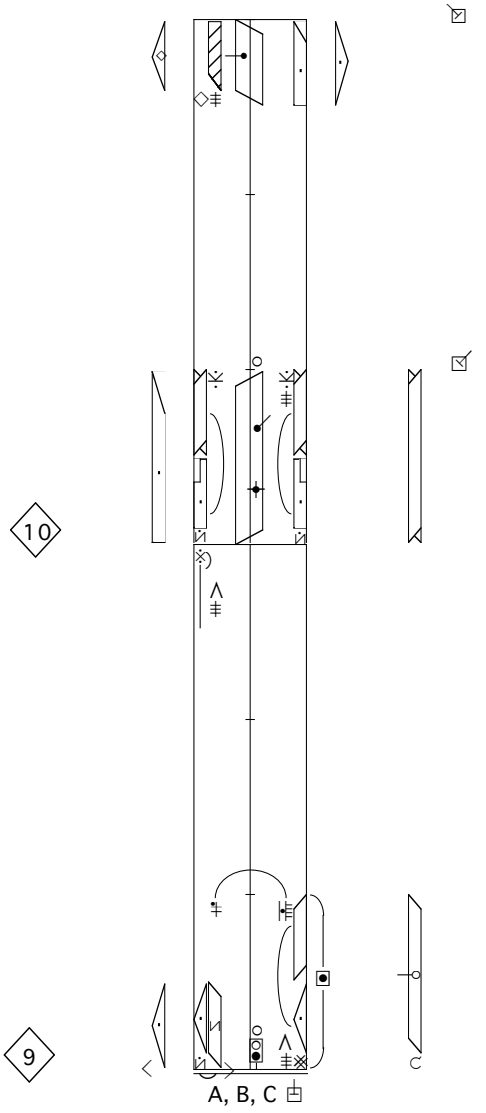
Pascale Guénon

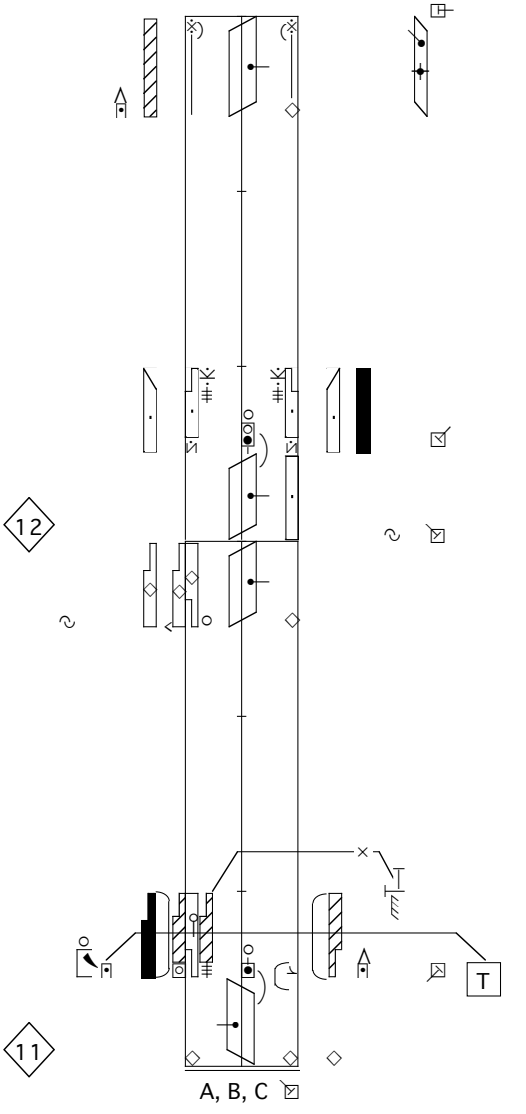
The objective of this reading session is to explore notation of one hip-hop choreography with the Laban system of notation, using a set of rules based on *A Dictionary of Kinetography Laban/Labanotation* by Albrecht Knust.

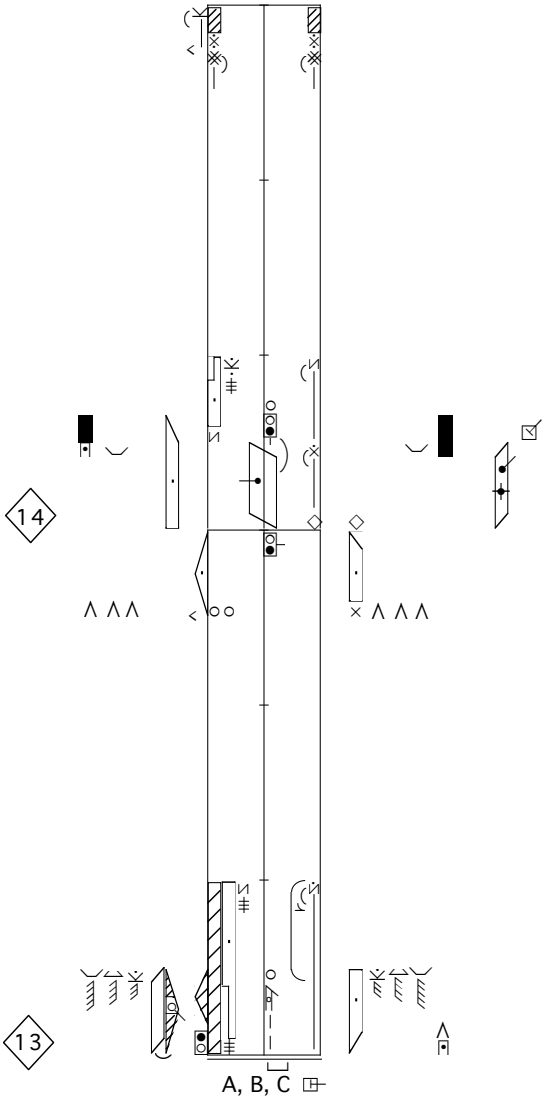
After a short introduction of the French choreographer Anthony Égéa and his choreography *Urban Ballet*, I propose to read some excerpts of my score involving the determination of "place", the determination of directions as well as distance in all fours and different rotations performed on ground, alone or in combination.

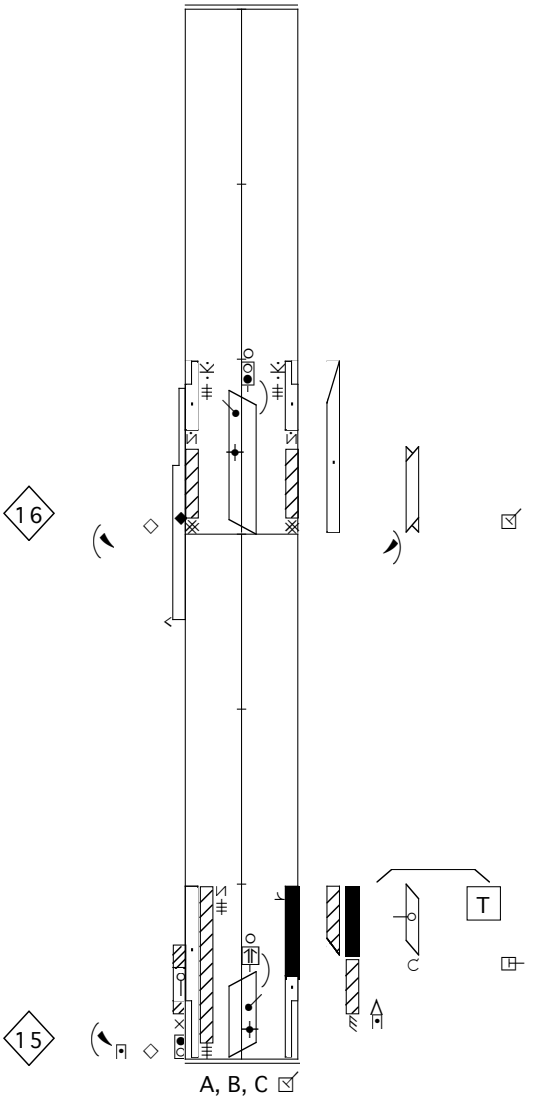
Excerpt 1



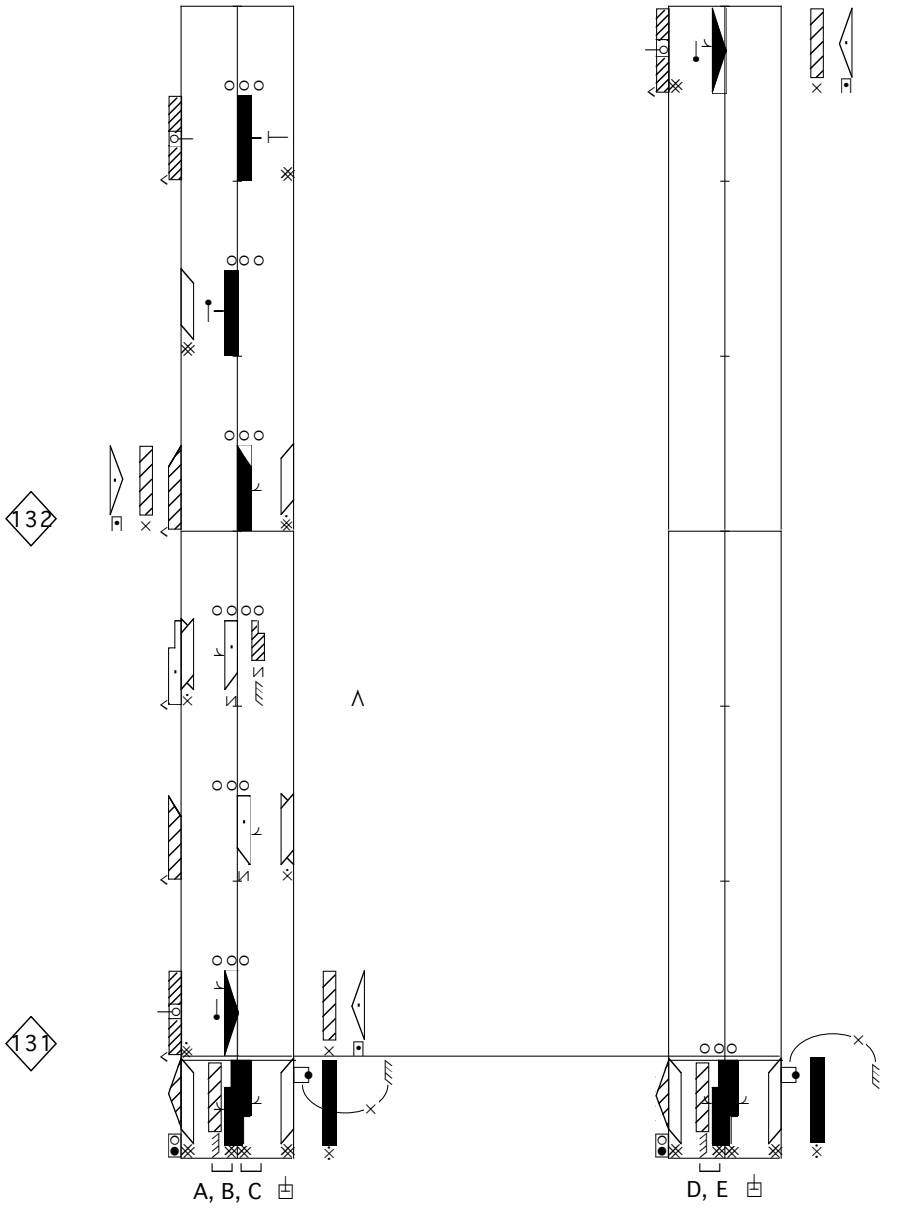

10
9
A, B, C

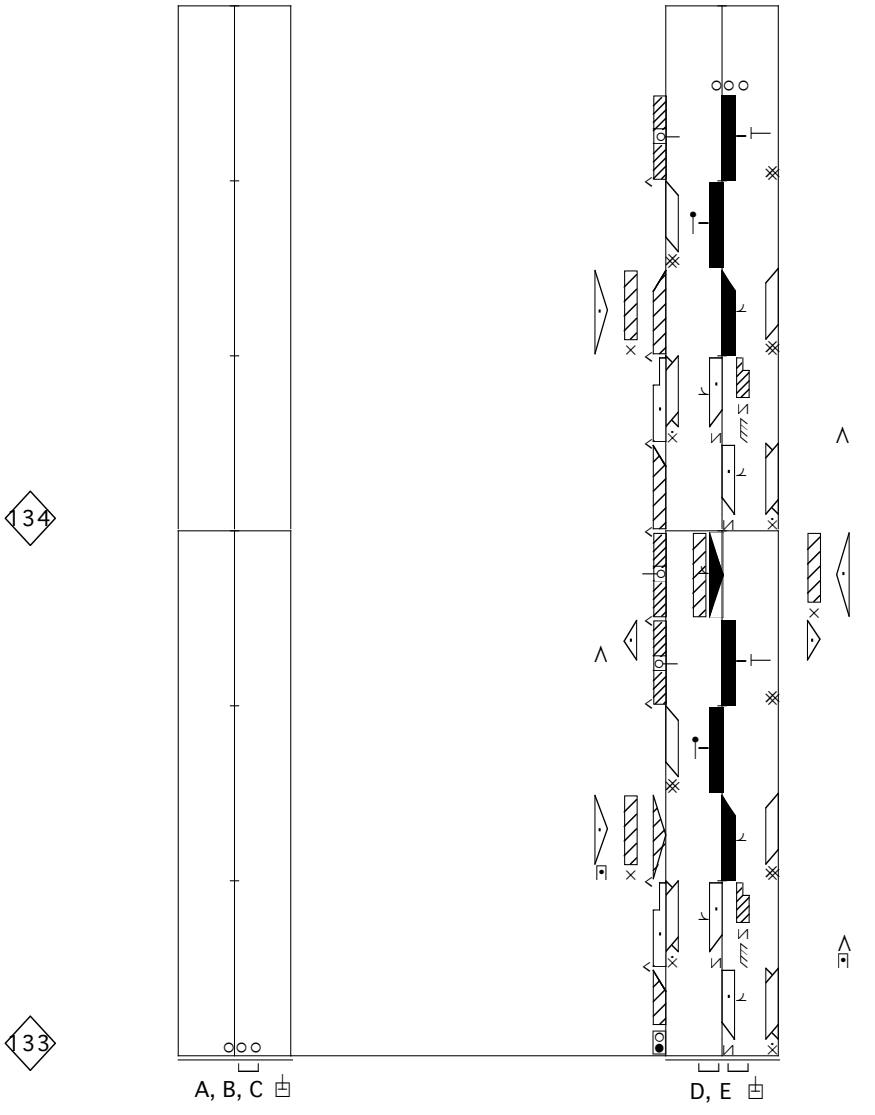

12
11
T
A, B, C


14
13
A, B, C


16
15
T
A, B, C

Excerpt 2. “Six Steps”




134
133
A, B, C
D, E

Papers

Inside the Glossaries of the Dance Notation Bureau (DNB)

Sandra Aberkalns

In the summer of 1984, I had just passed the DNB's Advanced Examination and I would still need to finish my reading and writing projects before starting Notator Training the fall of 1985. It was an exciting time to be at the DNB — the Bureau was nearing the completion of the documentation of six of Tudor's major works, Janet Moekle was in her sixth year as resident notator with the Paul Taylor Dance Company, and the Balanchine project had just started. The timing of this project proved especially fortuitous to my Notator Trainee class, as we would have the privilege of notating Balanchine's *Tarantella*.

Today we will literally skim the tip of the iceberg as we look into the glossaries of scores from three major collections in the order in which they came into my life: George Balanchine, Paul Taylor, and the newest, Martha Graham. While there may be those of you who have notated some of the works in these collections, accessed them for research, or perhaps staged a work from the score, the ability to view a notated choreographic body of work through its glossaries is truly an enlightening experience — it allows one to see patterns and developments not discernible in just one or two scores.

Additionally, presenting these glossaries in a historical context is also important. As you will see, each collection is unique in how it came about, how the notators did or did not relate to each other during the process of creating these collections, and how our language continues to evolve within the specific context of choreographic works.

Before continuing I would like to remind you that this is not a technical paper encouraging theory discussion on what you will see. All of the examples used here have already become part of history. In each score, the notator's goal was to document the work as accurately as possible while capturing the more elusive qualities of the dance,

and, as a bonus, possibly, to improve the system. This is simply an opportunity to reflect on where we have been, currently are, and would ideally like to go.

George Balanchine—Scores written from 1984 to 1988

In the Dance Notation Journal's *Balanchine* issue Dawn Horwitz states that the "Balanchine Project" was conceived while Balanchine was still alive and completed after his death[1] (ii). She also informs us that in addition to Balanchine, two other key figures were vital to the success of this project: Muriel Topaz, DNB Executive Director 1978-1985, and Barbara Horgan, Balanchine's Personal Assistant at the time and later as the Managing Trustee of The George Balanchine Trust. In the same issue of the Journal, Muriel Topaz goes on to explain how this historic project was funded (1-2). The National Endowment for the Humanities was the primary funder for this project but their grant had a caveat — it required large matching funds. The very generous Ford Foundation would eventually provide the much-needed matching funds, which guaranteed the project's success.

Ten notators bore the responsibility of notating 18 works and Victoria Simon — who danced for Balanchine and continues to be one of the Balanchine Trust's most respected repetiteurs — was the primary technique and style consultant as well as the stager of seven of the works notated.

There are several aspects to this project, which made it unique. Firstly, most of the ballets were staged in one week. Therefore, to maximize the amount of stylistic information gathered, the notator, when possible, would observe one stager working with two different companies on the same ballet. Secondly, the unprecedented access to Simon and later in the project to Daniel Duell and Kay Mazzo. Finally, between rehearsals and score deadlines looming, the number of notators that physically attended the various Balanchine meetings at the DNB over a two-year period was extraordinary.

The goals of the early notators' meetings were simple. Getting everyone on the same page as quickly as possible, asking a lot of questions, notating what were considered the most important elements of the technique, disseminating those notations to the notators who weren't able to attend, and finally, reaching a general writing consensus expediently so that Key Signatures could be established.

Figure 1 is from one of the first notators' meetings, which was held on December 29, 1983 (Fox 1983: 4). Note the use of in-between track pins in example K1. Even though at the 1975 ICKL conference it was acknowledged that the need for in-between tracks was necessary, the proposed symbols were neither adopted nor were further discussions held in subsequent conferences. However, at this time, the notators' use seems to indicate

[1] Balanchine died 30 April 1983.

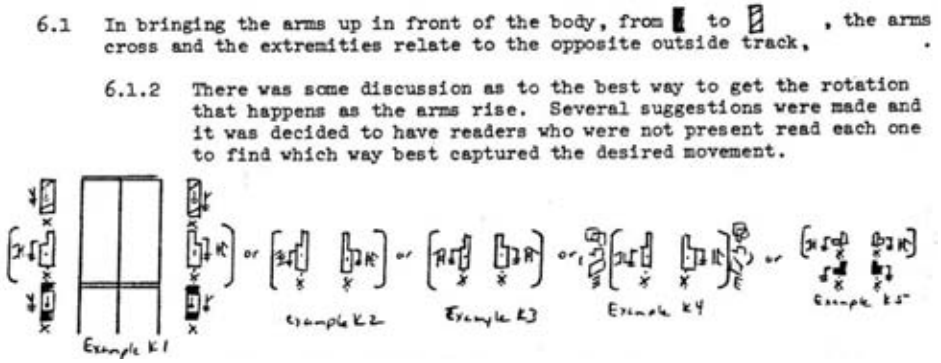


Fig. 1

that this track pin best expressed the directive that the "fingertips be about 1-inch apart" in the technique. Additionally, note the use of the inclusion bow in all of the examples indicating retained leading/guiding. Two years later, at the 1985 ICKL conference, a new bow, fig. 2, was introduced. This symbol, a combination of the leading/guiding bow with an attached hold/retention symbol, was proposed and accepted for a two-year trial (Eckerle et al. 1985: 57-58). The two-year trial was re-extended in 1987 (Fox, Kane, and Marion 1987: 26-28). Even though this symbol is technically still on trial, its usage seems to have become de facto (Hutchinson 2005: 412).

On February 7-8, 1984, Simon taught two Balanchine style-classes to American Ballet Theatre II dancers, which were notated by several of the project's notators as well as Muriel Topaz. In the post-class meeting minutes, along with the notators' observations as well as additional questions for Simon regarding the style, a tentative working glossary of those classroom exercises was also produced (Doris 1984: 11). A new Key Signature for the port de bras previously seen in fig. 1 was now as indicated in fig. 3.

Fig. 2

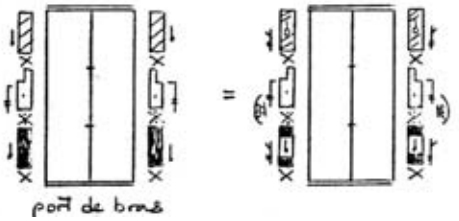


Fig. 3

In the "short" version, on the left in fig. 3, the notators are now mixing black and track pins even though in the "long" version in-between track pins are still being used. It also appears that a consensus was reached that it was the back surface of the lower arms, which were guiding the arms as they lifted. Finally, there are two other substantial changes: firstly, the guiding occurs at the beginning of the arms lifting towards first position and secondly, the movement is a passing rather than a retained state.

Lastly, in fig. 4, we have the glossary entry from *Serenade* notated by Virginia "Winkie" Doris (xxxvi). The rehearsal period for this work was October 1983-May 1984, and the score was finished later that same year. The agreement of track pin usage in both versions is an important change. Additionally, the Key Signature (showing elbow rotation), will add a loft to the entire port de bras. Compare fig. 4 to fig. 1, example K1 again. In the end, what is so compelling when reading the notators' minutes, technique-class notations, and final glossaries is witnessing the notators' analytical evolution within a choreographic context.

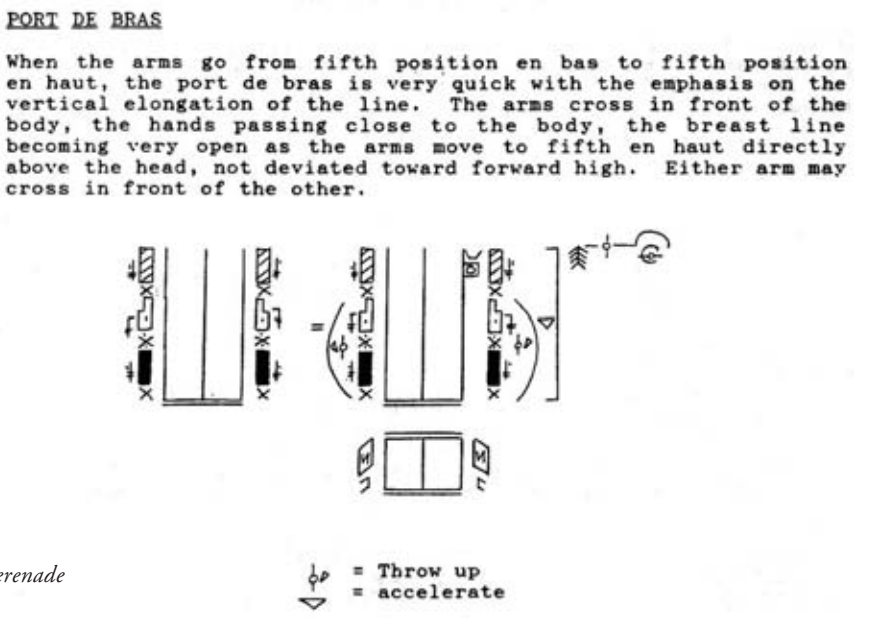


Fig. 4. *Serenade*

One symbol can be found in all three collections and its definition and usage is unique to the DNB vernacular. While more commonly associated with the Balanchine project, this symbol made its first appearance in the glossary of Paul Taylor's *Insects and Heroes*, notated by Janet Moekle (iv). The zed caret has been a point of contention between the DNB and ICKL ever since it was officially introduced in 1987 (Fox, Kane, and Marion 1987: 37) and discussed in detail in 1989 (Fox, Kane, and Rodiger 1989: 27). And, true to this day, the DNB notators continue to glossarize it as a caret, which links the gesture to the upcoming support.

It was during theory discussions between DNB notators and Ann Hutchinson Guest in June 1981, well before the Balanchine project started, where the staff notators first put forth that they "were looking for a way of indicating that a leg gesture is a preparation for a step. In taking a step, before the foot contacts the floor there is an understood, unwritten preparation, which occurs before the count. However, sometimes, there is a need to specify how this preparation is to be performed and the notators did not feel they were clearly able to do this." It was Hutchinson who

suggested the use of the zed caret to link the gesture to the step, indicating that the gesture and step are one and the same. (Fox 1981: 6-7).

The analysis shown in fig. 5 is, again, from the December 29, 1983 Balanchine style meeting (Fox 1983: 2). As you can see, the zed caret is an integral component of the movement's analysis.

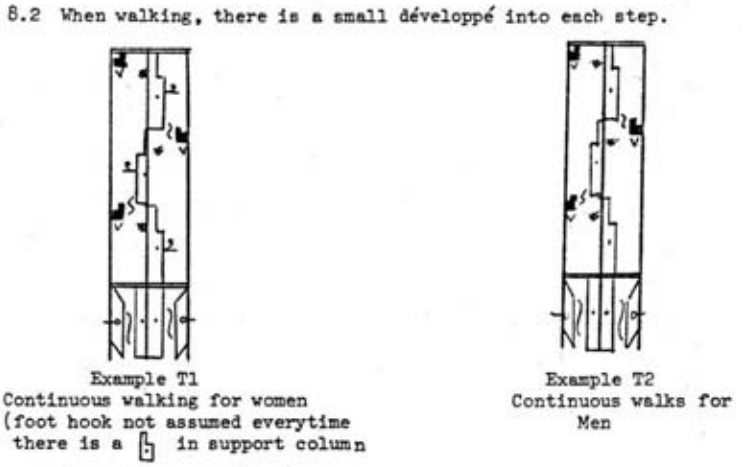


Fig. 5

Figure 6 is the glossary entry from *Concerto Barocco* notated by Leslie Rotman (xvii). One may ask why the DNB notators have continued using this caret with this definition for all of these years? There is only one reason — nothing else has been proposed and the original symbol suggested by Hutchinson expresses the movement's intention like no other symbol that we have.

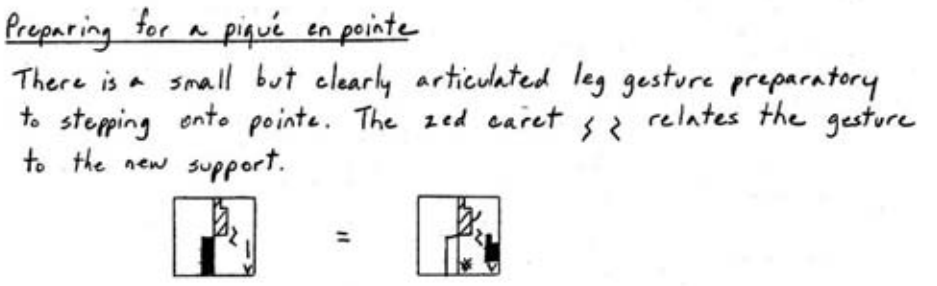


Fig. 6. *Concerto Barocco*

Unfortunately, a comprehensive Balanchine Glossary was never created, which can be attributed to neither enough funding nor time, or both. Each score's glossary focuses on symbology and usage necessary to read that particular score. Additionally, neither the various analyses nor the decisions that were made regarding the overall technique have ever been formally gathered into one document.

Paul Taylor—Scores written from 1977 to 2000

The Paul Taylor Dance Company is the only modern dance company in the United States that has not only had a resident notator on its staff but four generations worth including: Moekle, myself, Ferguson, and Hoffman.[2] A total of 46 works were notated during this time period.[3] Of those, 8 were notated as repertory works — meaning previously choreographed works, and an additional 20 were notated as Taylor was choreographing them. All of these 28 works are finished manuscripts. There is one major reason why the remaining 18 works were never finished — there simply wasn't enough time. For example, in my first year and-a-half with the company, Taylor choreographed four works. The first piece that I had notated, *Brandenburgs*, was re-choreographed so extensively that even before the ink had dried on the Xerox I was already revising it. Another ballet, *Speaking in Tongues*, was an hour-long work, which to most U.S. notators is the equivalent of two works as an average choreographic work is considered to be 20-30 minutes long. So, from the start I had my hands full and I have scores that are, to this date, still categorized as rehearsal drafts or rough manuscripts.

Unlike with the Balanchine project, the notators never met to specifically discuss Taylor. *Everything* we learned about his style was from our predecessor's scores and our own experience. If we weren't notating a new work we were in repertory rehearsals inserting changes Taylor was making directly into the notator's copy. Total immersion, and unrestricted access to all of the Taylor scores and their glossaries, taught us everything we needed to know to do our jobs.

In this particular collection, we have a rare opportunity to compare the signature run from *Aureole* through different eyes. Three different notators, over a 21-year period, with varying levels of expertise in the Taylor style would first notate it and later glossarize it. We will also see how elusive analysis can be, even when the notators are extremely familiar with a choreographic style.

Jane Marriett notated *Aureole* when Taylor dancer, Nicholas Gunn, staged it at the Ohio Chamber Ballet in 1976. While the analysis of the *Aureole* run would change significantly with Moekle, in Marriett's notation (11), as shown in fig. 7, we can already identify two important aspects of the Taylor style: the arms *always* moving through place low between arm gestures and the movement of the upper body. Also note that the head stays on the spine during the twist while looking forward high.

[2] Janet Wickline Moekle 1977-86, Sandra Aberkalns 1987-93, Sîan Ferguson 1994-97, Robin Hoffman 1997-2000.

[3] Only four works have been notated outside of this time frame: *Three Epitaphs* notated by Muriel Topaz, 1971; *Post Meridian* notated by Mary Jane Warner, 1971*; Aureole* notated by Jane Marriett, 1976; and *Black Tuesday* notated by Ray Cook 2001-2002.

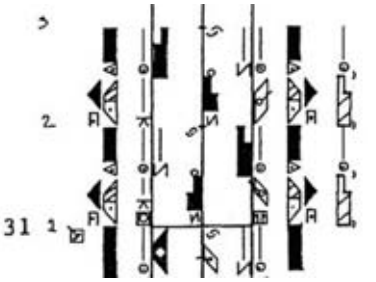


Fig. 7. *Aureole*

(symbols on the far right are in the ⍈ column)

In 1980-81, Moekle was notating her eighth work with Taylor, *Arden Court*. In her glossary (v), fig. 8, under the category "Special Movements" she provides the notation for the *Arden Court* runs, which are derived from those in *Aureole*.

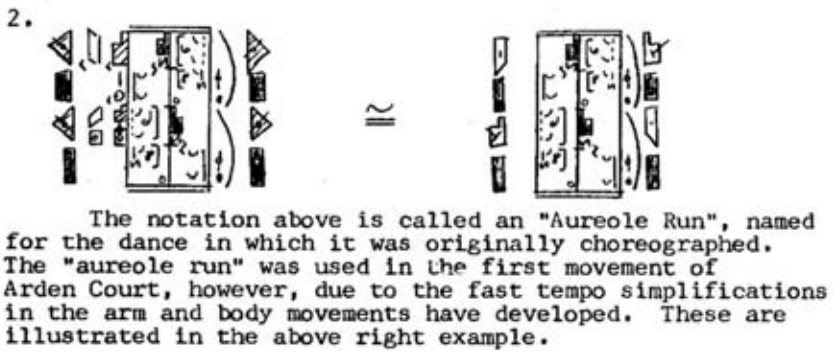


Fig. 8. *Arden Court*

In the notation on the left side of fig. 8, the aspects that are commonly associated with the *Aureole* run during the 1980s are clearly evident in this analysis[4] — the lifted chest as well as the larger chest twist, the wide "V" arms, and the run's buoyancy. As in Marriett's analysis, the head stays on the spine during the twist however the focus is slightly lower than what is indicated in fig. 7.

When I was with the company low, gliding runs, which swept across the stage were in vogue as well as the quick, darting runs in the style of *Arden Court*. So, it isn't until 1997, in Ferguson's glossary for *Piazolla Caldera* (xx), that we have an opportunity to see what, if anything has changed in the 16 years since this run was last glossarized.

[4] Moekle's detailed analysis of the *Aureole* run — when compared to Marriett's — also illustrates the advantage of working full-time with dancers familiar with the technique.

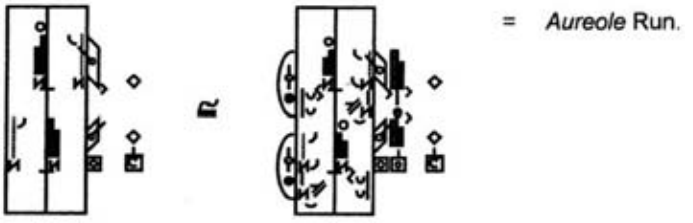


Fig. 9. *Piazolla Caldera*

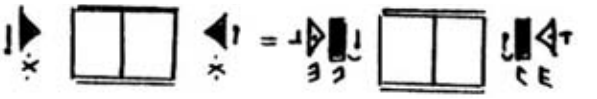
(although it appears to the contrary the chest's shading is forward high)

The most significant difference between fig. 9 and the runs in figs. 7 and 8 is that the head no longer stays on the spine as the chest twists, but the dancer is looking where they are going, making it seem that the body is twisting around the head. The addition of that innocuous space hold changes everything and this analysis leaves us with a vital question, which begs to be answered. However, as we have no "newer" score with this particular run to use as a comparison we are left instead with a conundrum. Is this a stylistic change that has happened slowly over time or, was the run specifically modified for this work and should, ideally, have been glossarized the same way Moekle did in *Arden Court* (fig. 8)?

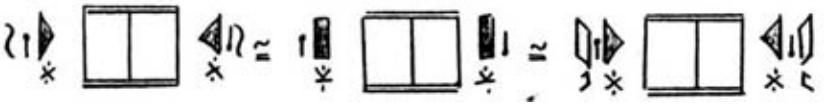
Wrap (or wrapped) arms has proven to be the Taylor notators' Achilles' heel as is evident in the multiple examples shown in fig. 10. Why a definitive analysis of this particular arm movement has proven so elusive over so many years, scores, and notators is a mystery. Other "classic" Taylor arm gestures notated by Moekle such as "C" or "V" arms were adopted unchanged when I became resident notator, and Ferguson and Hoffman after me. Why then, especially in Moekle's glossaries/scores, does this particular arm movement have so many variations on the theme? When I look at all of the subtle differences in fig. 10 I appreciate and empathize with Moekle's conundrum because, even as I look at my own notation I am dissatisfied with what I wrote. Has each generation of resident notator tried to capture something indefinable? Perhaps. Especially if one considers that, if the movement — like a Graham contraction — is inevitably a very personal and unique movement in the Taylor vernacular, it will not only change from dancer to dancer but also within the context of the choreographic work itself. If I were to notate another Taylor work today would I analyze wrap arms differently again? My answer is an emphatic yes. And if asked why, I would not be able to give a satisfactory answer.

As with Balanchine, this is another collection in which each generation of notators intended to create a master glossary. However, yet once again, time and finances have worked against the creation of such a glossary.

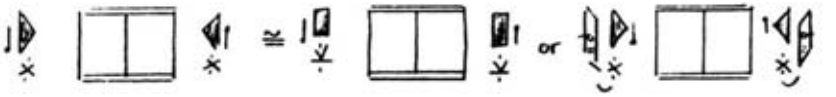
Airs
(Moekle 1978-81: xxvii)



Public Domain
(Moekle 1980-82: vii)



Arden Court
(Moekle 1981-83: v)

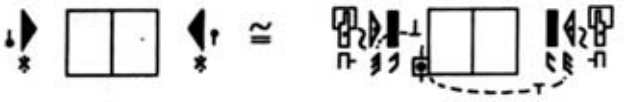


Musette
(Moekle 1983: ii)

Equinox
(Moekle 1984: x)

Danbury Mix
(Aberkalns 1987-89: xxi)

Funny Papers
(Ferguson 1994-95: xx)



The Word
(Hoffman 1998-2000: xx)

Fig. 10

Martha Graham—Scores written from 2004 to present

For a long time it seemed that acquiring a collection of Graham works was out of reach. Clover Roope's "Martha Graham Technique," one excerpt from *Dark Meadow: Opening Chorus,* and one completed score for *Diversion of Angels* notated by Rotman in 1996, as well as several incomplete, rough manuscripts were all that the DNB had for decades. Then in 2002 everything changed — the Martha

Graham Dance Company's (MGDC) long legal battle, Martha Graham School and Dance Foundation, Inc., and Ronald Protas versus Martha Graham Center of Contemporary Dance, Inc. and Martha Graham School Of Contemporary Dance, Inc. was settled in the Center's favor, which meant that the MGDC was also back in business.[5] The DNB's first opportunity to notate a Graham work would come in 2004 when MGDC gave Ray Cook permission to notate *Chronicle: Steps in the Street* when Yuriko Kukuchi staged it at Vassar College. The second break came in April 2006, when Francis Mason, then Chairman of MGDC, provided the DNB a letter of support for the DNB's grant application to the National Endowment for the Arts (NEA) "Save America's Treasures" program to specifically notate the works of Martha Graham. The NEA approved that grant and with additional monies from the Andrew W. Mellon Foundation it has allowed the DNB to notate, to date, 12 of what may be considered Graham's most iconic early works.

In this century, the notator diaspora has resulted in fewer face-to-face meetings between notators, so technology has become our bridge. Emails, with the necessary documents attached, are how we now communicate. When Mary Corey returned home to California after the initial capture of *Panorama* in upstate NY, and before starting her own score, she emailed me to ask if I would share my glossary from *Primitive Mysteries* with her — no problem, with a single keystroke in New York off it went to California! What has not changed throughout the passing of time and changes in technology is that if a notator needs information about movement analysis unique to a body of choreographic work the glossary remains a primary source.

Sharing everything we've learned about Graham these past few years is impossible to cover in this presentation so we'll cut to the chase — the Graham contraction.

In 1965-66 Roope created an extensive glossary of the Graham technique with accompanying classroom exercises. It is an interesting document and hopefully, someday, the DNB will have the resources to transcribe this information exactly as written — including her use of color — into LabanWriter so that it can be more easily shared. However, for now, it is with Roope's contraction, fig. 11, transcribed exactly as it is in her glossary (7), that we begin...

Fig. 11 

From the very beginning, part of the Graham notation process has been not only to identify what constitutes a Graham contraction but to also create a unique pre-sign

[5] The Martha Graham Center of Contemporary Dance was forced to suspend operations in May 2000 due to financial problems and litigation.

that would immediately let readers know that they were looking at a Graham contraction. While Roope's idea of using a triangle to represent the torso is visually interesting, it is too cumbersome for today's scores.[6]

In a draft, of a one-page excerpt,[7] from the rough manuscript of *Diversion of Angels* notated by Topaz, the contraction analysis and search for a Graham-specific pre-sign in fig. 12, while moving in the right direction, is clearly still a work-in-progress.

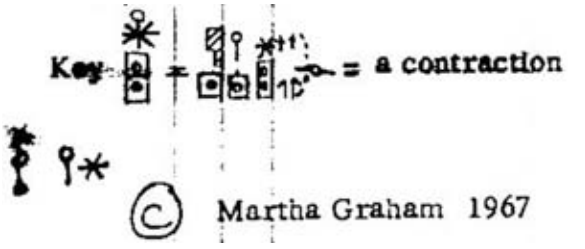


Fig. 12. *Diversion of Angels*

What is especially interesting, in her first draft, are the questions posed by Topaz. "Can the pelvis ⚹ ?" As well as, "Any suggestions for a standard abbreviation for the 'contraction'?"

Topaz would have known that no, the pelvis cannot contract at all much less three-dimensionally, but she has clearly recognized and identified an important component of the contraction and is searching for the right symbol(s) to express this. Also, notice her three ideas for a "standard abbreviation for the 'contraction' " in fig. 12 — the Key short form (left of the equal sign) and the symbols to the left of the copyright notice.

Topaz's "doodle," fig. 13, was not used in any of her drafts however, this symbol would become, for the next generation of DNB Graham notators, the preferred pre-sign indicating a Graham contraction as is seen in fig. 14.

Fig. 13

Primitive Mysteries, fig. 14 (xxvii), staged by Yuriko Kikuchi, 2008, wasn't the first Graham work I had notated, but it was the first work where I would have the opportunity to see the full Graham contraction.

[6] In 1968, 8-square graph paper was still in use so a symbol, like the one Roope created, could be more easily drawn within a single column. With the introduction of the Inner subsidiary Column (ISC) in the late 1960s-early 1970s notators gravitated to 10-square graph paper, which necessitated more streamlined symbols.

[7] The purpose for this excerpt, "Men's First Entrance," is unclear. It appears to be notation that was being prepared for publication but — to the DNB's knowledge — it was never used in any DNB publication nor was it submitted to any magazine or newspaper.

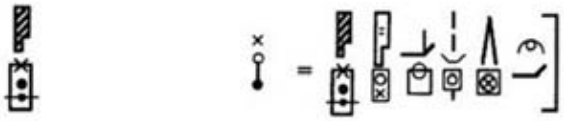


Fig. 14. *Primitive Mysteries*

During the course of the ballet all 13 dancers would do both of the contractions seen above (figs. 14a and b). However, the lower abdominal contraction seen in fig. 14a, is the primary contraction used for the walking entrances and exits, as well as when standing still. The symbol is based on the body signs found in Knust's *Dictionary of Kinetography Laban* (figs. 443 & 444). At least twice a day Yuriko would remind the chorus that, "The stomach is *always* up on the spine — you can't drop it." She also loved to tell the dancers, "That the body was riding the apex of a wave and not maple syrup dripping down into a bucket." In the full contraction seen in fig. 14b, the emphasis, especially when Yuriko worked with the Chosen One, was on the dancer being free and uplifted and not "posing like a body builder."

Immediately compare this to the glossary entry from *Appalachian Spring* staged by Terese Capucilli in 2009, in which, again, I was the notator — fig. 15 (xxix).

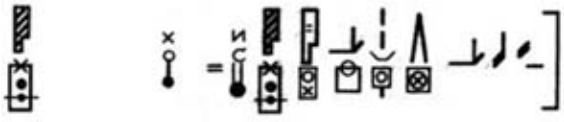


Fig. 15. *Appalachian Spring*

In this score, for the lower abdominal contraction seen in fig. 15a, Capucilli's description is considerably less colorful than Yuriko's. She emphasized that, "The entire abdominal wall, including the perineum, is pulled up and back towards the spine. The lumbar spine lengthens and widens, the ribs, upper chest, and shoulders are not visibly affected."

In fig. 15b, full Graham contraction, the lengthening of the spine, as well as the entire contraction softening, spreading, and retreating, was extremely important to Capucilli. She told her dancers, "When the back is open, the womb (belly button for the men), rib cage, and sternum are able to retreat backwards into the body and the vulnerability of the heart moves out through the back of the body."

Both Yuriko and Capucilli emphasized that a Graham contraction is inevitably a personal and, therefore, unique physical and emotional experience to each individual. As a notator, I believe, my job is two-fold. Firstly, to identify the fundamental mechanics of the contraction that must happen regardless who the performer is. Secondly, to capture each stager's unique physical, emotional, and motivational

perspective on what constitutes a Graham contraction. Only by doing both will our understanding of this key movement evolve in a holistic way.

Glossaries are the heart of any score and should always be the reader's gateway into the world they are about to enter even though it is extremely tempting to jump right in to the actual work. Glossaries not only provide information about symbol usage — new symbols created specifically for that work or modifying meanings of existing symbols — they can also provide insights into that work's style as well as the choreographer's intentions. While not as sexy as the body of the score, notator's spend a considerable amount of time and effort making this portion of the score as comprehensive as possible so as to facilitate the reading of the score. Additionally, as was demonstrated in the Balanchine portion of the paper, glossaries (and DNB theory meeting minutes) may contain historical information such as the differences of opinion between the DNB and ICKL regarding the usage of the zed caret. Or, how the DNB is already experimenting with the use of new symbols in scores even as the paper for ICKL is being written. A researcher can also find symbols that notators may have created specifically for one work, are noticed by other notators reading those glossaries, are then used in another score, and, over time, are subtly integrated into the DNB's unique vernacular. While some may describe this as a Wild West approach to notation — and they may be right — it is undeniable that the glossaries of scores archived at the DNB hold within them the evolution of Labanotation in the United States and are worth further research and future papers.

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LW edited = Score created with the Labanotation editing software LabanWriter.
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Rhythm Timing—Further Investigations

János Fügedi

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

Former papers and discussions on the subject of Rhythm Timing[1] (RT) way of notating gestures from 2007 up to 2011 at ICKL conferences (Fügedi 2007; Fügedi and Misi 2009; Fügedi 2011) split opinions: some used the method without knowing its existence, some accepted it, some maintained reservations, while others expressed definite doubts about its practical advantages therefore its introduction. This presentation continues the topic with mainly responding to some views expressed at the 2011 ICKL conference concerning the issue of RT.

Let's start with a very short summary of what was presented so far in the subject. The idea was raised (Fügedi 2007) that the rhythm of the contacting gestures can be expressed easier to understand uniting the features of methods identified as Specific Timing (ST — fig. 1) and Unit Timing (UT — fig. 2) if the usage of direction symbols follow the UT and the contact signs that of ST method as it can be seen in fig. 3. In 2009 Gábor Misi presented a joint paper by him and the author of the present study (Fügedi and Misi 2009) in which it was proved that none of the methods (ST, UT, RT) can fulfill the visual requirements to express the rhythm of gestures and contacts satisfactorily (fig. 4), therefore using any solutions needs conventions. Arguing that the RT method meets the inner cognitive representation of movement rhythm a survey of Hungarian traditional dance students' rhythm understanding was presented at the 2011 ICKL conference (Fügedi 2011). Video recordings of 12 short dance sections of traditional dance motifs or simple technical elements — including simple contacting and non-contacting gestures — were shown for the students. As

[1] The "Rhythm Timing" abbreviated name for the method was given by Ann Hutchinson Guest at the 2011 Conference of ICKL which serves well to refer to it shortly. However a full name describing the intention of RT may be formulated as follows: a notation method for timing indication of movements to help rhythm recognition.

an example the fifth motive notated both in ST and UT can be seen in fig. 5. The students had to interpret the timing of the support and gesture movements visually in a task sheet. Some responses to the fifth task can be seen in fig. 6 where small vertical continuous arrows indicate the correct timing for the support, and dotted arrows point to the incorrect timing of the contacting and non-contacting gestures. Analysis of all the responses resulted that an overwhelming majority of the participants (98 %) produced similar solutions.

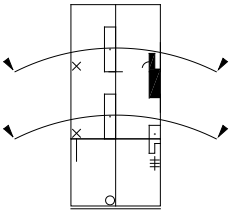


Fig. 1

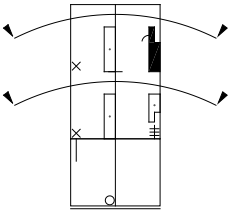


Fig. 2

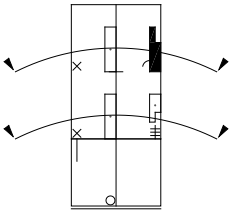
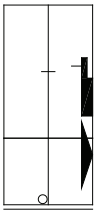


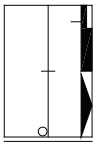
Fig. 3

Fig. 4

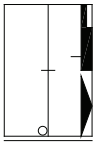
a. Where to place the direction sign in the staff?
The sign should match the proper time unit.
b. Where to place the hook in the staff?
The hook should be placed to express the moment of contact.
c. Where to place the hook in relation to the direction sign?
The hook should be attached to the end of the direction sign.



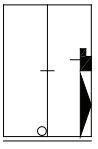
a. No
b. Yes
c. Yes



a. Yes
b. No
c. Yes



a. Yes
b. Yes
c. No



a. Yes
b. Yes
c. Yes

Fig. 5

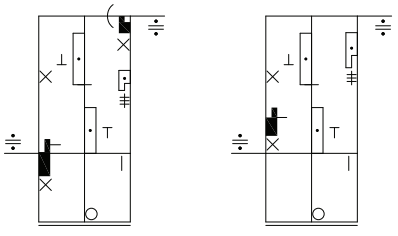


Fig. 6

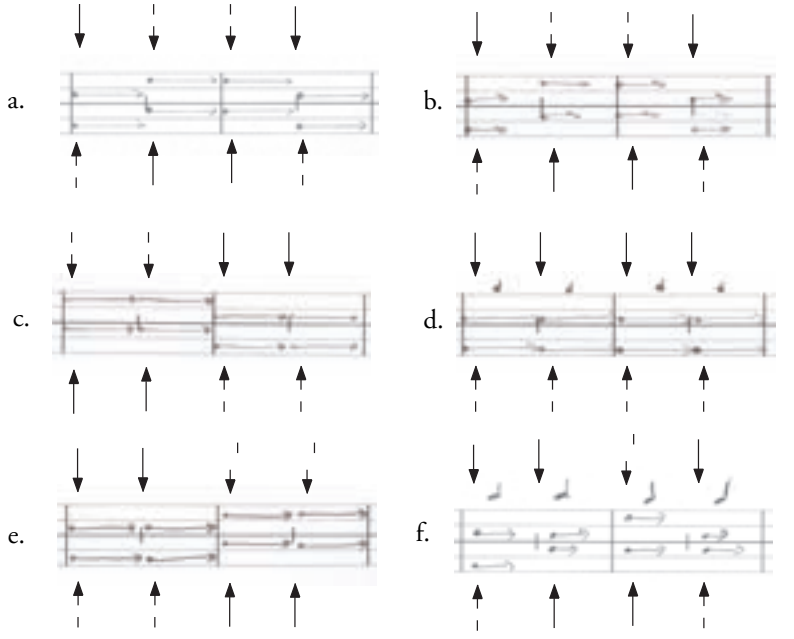
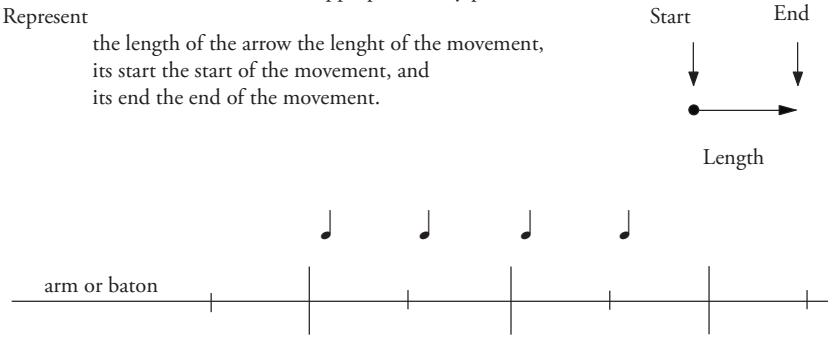


Fig. 7 Indicate with horizontal arrows the rhythm of the observed movements.
Place the arrows into the row of the appropriate body part or baton.
Represent
the length of the arrow the lenght of the movement,
its start the start of the movement, and
its end the end of the movement.



As the Technical Report of the 2011 ICKL conference noted (Saint-Smith 2011: 23), during the discussion of the paper "Judy Van Zile questioned the dance background of the students involved." "Van Zile highlighted the problem with the assumption that every dancer thinks in the same way as those experienced in Hungarian dance." Miriam Huberman added a comment (Saint-Smith 2011: 24) "that using a non-dancer or other control group in the study may have been helpful as a comparison." The comments drove me to the direction to repeat the experiment with non-dancers, even though by the time the 2011 experiment was made I came to the conclusion that our inner (cognitive) movement representation suits RT.

The new experiment was made with 12 music students at BA level and 4 musicology PhD students from the Hungarian Music Academy. I selected movement examples

Fig. 8

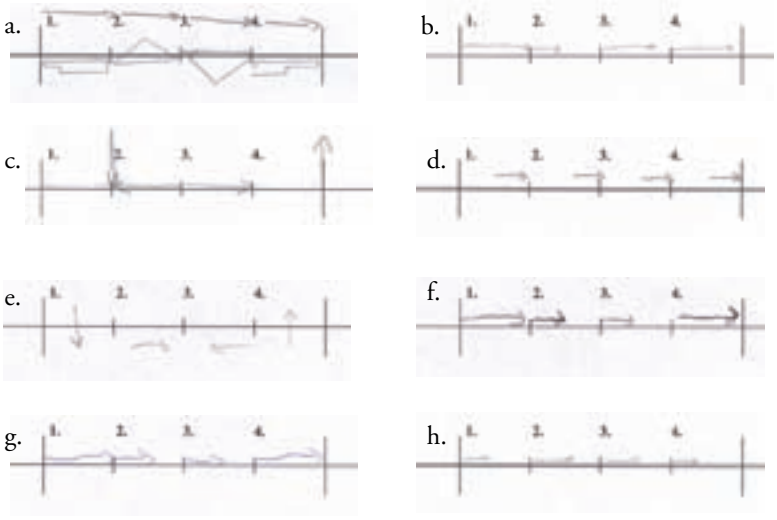
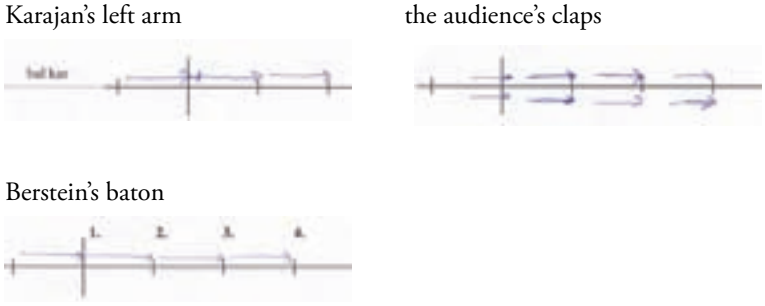


Fig. 9



hoped to be closer to their practice, therefore I asked them to interpret the rhythm of conductors' arm and baton movements. The tasks were: 1) notating the timing of Herbert von Karajan's left arm movement when conducted the Vienna Philharmonic Orchestra playing Johann Strauss's *Radetzky March* at the New Year's Concert Vienna 1987 (1998: Menu 15)[2]; 2) notating the timing of claps by the audience accompanying the orchestra (Menu 15, 0:30-0:35), and 3) notating the timing of baton movements on an example from Leonard Bernstein's conduction lesson (Omnibus 1990: Title 01)[3], when he introduces how to conduct the 4/4 measure music using a baton. All trained in observing movement can realize, that in the selected examples the movements of the conductors' arm arrived characteristically *on* the beat, therefore the actual movement had to *precede* the beat.

The task sheet — see fig. 7 — was similar to, though simpler than that of the former experiment mentioned above, since only one "column" for the arm or the baton was

[2] The title of the piece: *Radetzky March* (Op. 228 by Johann Strauss Sr). The section to be notated ranged 0:40-0:42 of the 6:08 total clip length.

[3] In Chapter 02 of Title 01 the section showed ranged 0:12:40-0:12:45.

Fig. 10

Karajan	8	0	4	0	3	0	2	17
Claps	1	5	4	1	1	3	2	17
Berstein	7	0	4	3	2	0	1	17
Sum	16	5	12	4	6	3	5	51

drawn. As I expected, the solutions were similar as well, especially among the BA music students. Their timing understanding might be traced back the best way in the responses they gave to Bernstein's conducting, as the movement of the baton was unambiguous — see a selection in fig. 8. One student used even Labanotation symbols, perhaps reflecting the 60 minutes introduction into Labanotation's main principles and direction system in the first part of the class when I met them.

Figure 9 presents some solutions which can be considered correct from the point of Exact Timing. However these solutions are all from the same student, who either can be regarded a student with a sharp sense of timing or one having a previous knowledge of the nature of the tasks. (I suspect the latter knowing who gave the appropriate answer.)

The evaluation of the survey summarized in fig. 10 is the following: from the 51 responses 46 used the UT approach to describe movement rhythm, which is about 90%. The ratio is convincing in itself, though it might be better without one BA participant knowing the nature of the task. The ST solutions were given mainly by the musicology PhD students.

In the following — while continuing the reflections to some views expressed at the 2011 ICKL conference concerning the issue of RT — I will refer to some examples from published scores. The intention is purely to call attention to the diversity or certain ambiguity concerning the notation of contacting gestures in connection with their timing, but by no means to criticize the works.

The Technical Report included comments on Gábor Misi's workshop which compared two ways of notations in ST and RT at the 2011 ICKL conference (Saint-Smith 2011: 19): "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 time significance, it is confusing if foot hooks do not have timing significance." The remark raises the notion of a rule inheritance, namely when a symbol family is derived from another, the rules referring to the former should be valid for the latter as well. Since it seems a new requirement not discussed so far, I'd rather skip this part of the remark

and concentrate on how the timing significance of the foot hooks is handled in publications. A wide variety of timing used even in the same score can be detected. The first example is from *The Bournonville Heritage* (notation made by Ann Hutchinson Guest, assisted by Marion Bastien). The Labanotation Glossary in the book states: "1. Unit timing is used for most of the notations. e.g. the spring points in *A Folk Tale*, meas. 14.", the statement is illustrated by fig. 11. "2. Specific timing for mazurka step (*La Cracovienne* meas. 125)" (Jürgensen and Hutchinson Guest 1990: 179), the example from the book can be seen in fig. 12 (Jürgensen and Hutchinson Guest 1990: 63). The cited example from *La Cracovienne* is interesting, since the same notation has two types of timing: measure 125 represents ST, while measure 126 features UT. But one can be uncertain whether the examples in fig. 13 and fig. 14 from *Folk Tale* 1867 variant (Jürgensen and Hutchinson Guest 1990: 13) are notated in UT or ST when the *Folk Tale* was specifically named as using UT. If the notation should be read as UT, why don't the direction signs reach the end of the unit and is the bow placed at the end as in case of the foot hooks? If the notation is meant to be written in ST, all are clear, the legs meet on the second eights of measure 13, but how about the statement in the Glossary? From the example of *The Mountain Hat* (Jürgensen and Hutchinson Guest 1990: 129) in fig. 15 we might get to the conclusion that in the book the foot hooks were used in UT while the contact bows in ST. But what shall we think of the timing of the foot hooks and the meaning of the movement in measure 173 of *La Cracovienne* (Jürgensen and Hutchinson Guest 1990: 65) shown in fig. 16?

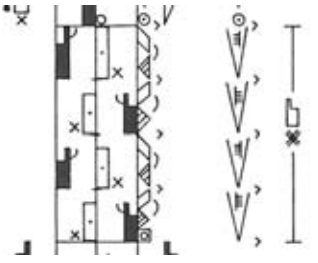


Fig. 11

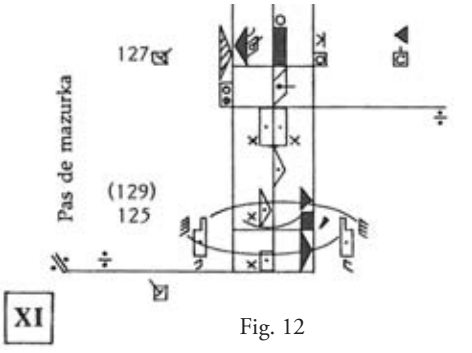


Fig. 12

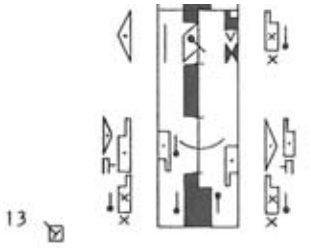


Fig. 13

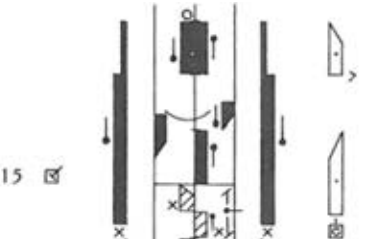


Fig. 14

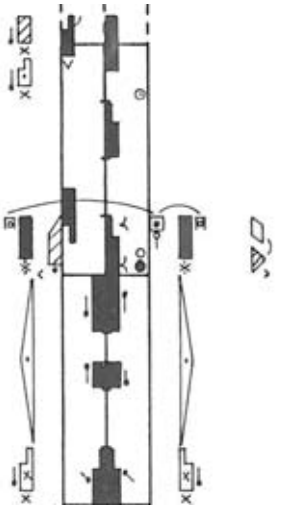


Fig. 15

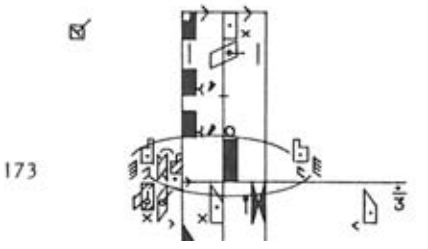


Fig. 16

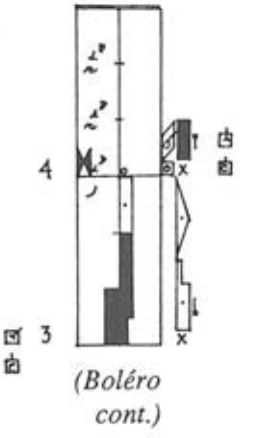


Fig. 17

Figure 17 presents a similar one from *Boléro* (Jürgensen and Hutchinson Guest 1990: 167). Which timing is it? (We will get back to this way of notation later.)

In the 2011 Proceedings the views on the RT presentation is summarized as follows (Saint-Smith 2011: 27): "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 we may have access to a richer body material." It is not the first reserved view on changing the system, Ray Cook expressed a similar one on an Open Theory Meeting at the DNB which Gábor Misi and I participated via Skype (Wile 2012). Nevertheless — does RT require any change in the system?

Figure 18 introduces what Gábor Misi's and my joint paper for the 2009 conference concluded on the possibilities of notating gestures performing terminating contact with the foot (Fügedi and Misi 2009: 47, figs. 17a-c). While relying on the concept of depriving the hook of its timing indication when attached to a direction sign we stated that for RT it hasn't been decided yet which one to choose from the three possibilities: to place the hook at the start, in the middle or at the end of a direction sign. There's no doubt about it that the RT3 solution of hook at the end matches the UT practice, so it wouldn't be a change in the system.

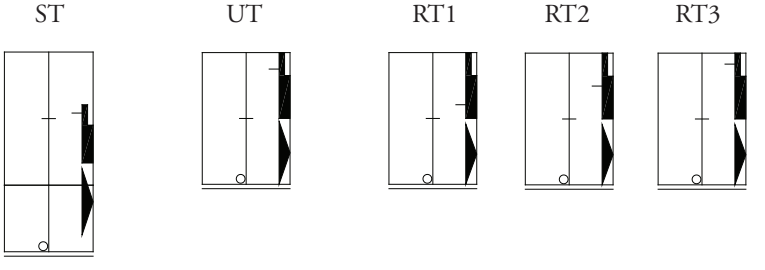
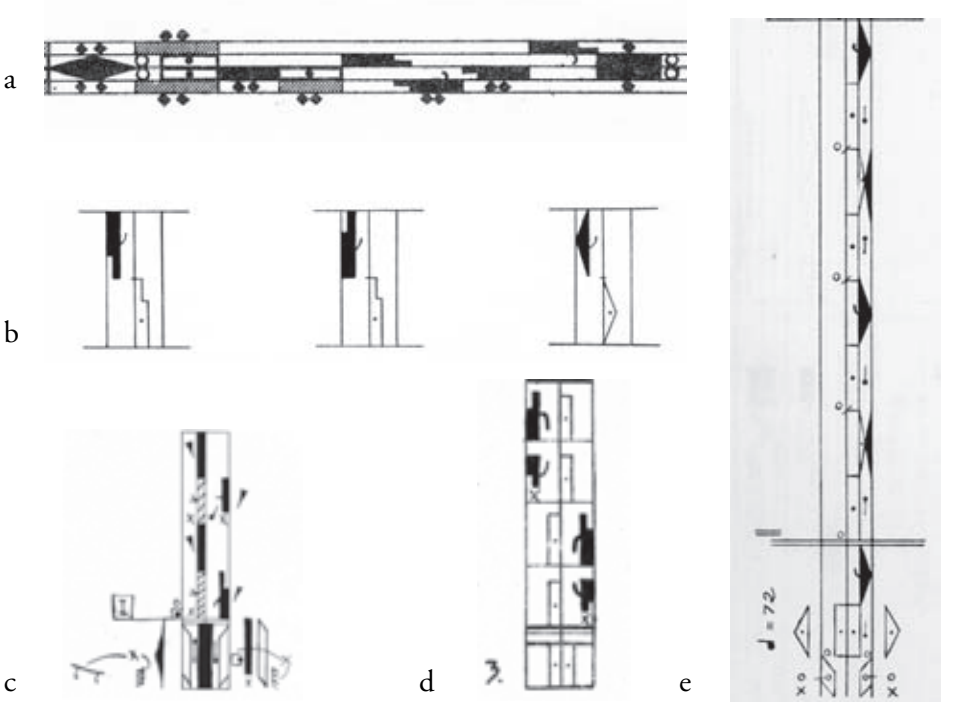


Fig. 18

As far as RT2 is concerned, it was in use in the system even earlier than the UT having been introduced. In the 2009 paper we gave a short notation historical review (Fügedi and Misi 2009: 43) how Laban, Hutchinson, Knust, Szentpál expressed touching gestures, some of the examples are repeated here in figs. 19a-e and the list is completed with an example from a DNB publication (fig. 19a—Laban 1928: 13; fig. 19b—Hutchinson 1954: 117; fig. 19c—Knust Collection, Knust_P_04a_01: 1; fig. 19d—Szentpál 1955: 6; fig. 19e—*Dance Techniques and Studies* 1950: 7). In all examples the foot hooks are written at about the middle of the directions signs. The solutions can also be regarded as early versions of UT and definitely corresponds to the RT2 orthography.

RT1 remained as an innovation—but only seemingly. Examples have already been shown from *The Bournonville Heritage* (see figs. 16-17) and in fig. 20 an extra one can be seen as *Pas du Fandango* (Jürgensen and Hutchinson Guest 1990: 171), but we can find the orthography of RT1 in fig. 21 from *Dance Fragments* from Nadia Chilkovsky's *Ten Dances in Labanotation* (Chilkovksy 1955: 25) and from Gisella Reber's *Farruca* shown in fig. 22 (Reber 1986: 2) and fig. 23 (Reber 1986: 5). The latest two are especially interesting, since *Farruca* was published as late as 1986, when kinetographers already used ST.

Fig. 19



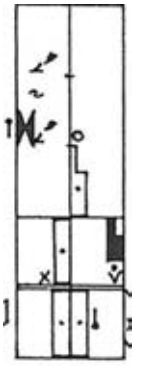


Fig. 20

Fig. 21

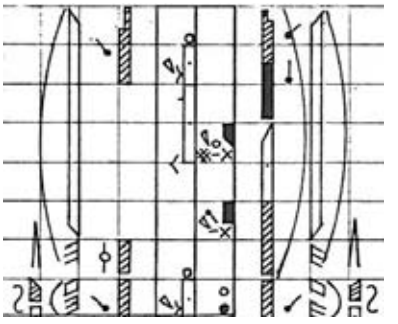


Fig. 22

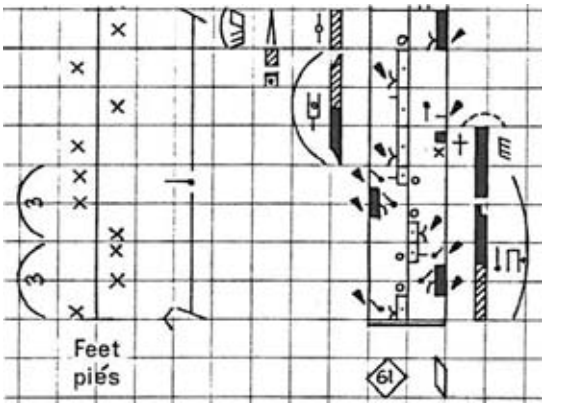


Fig. 23

Let's turn our attention to the use of the contact bows. The 2007 proposal strived to unite the advantages of UT and ST therefore kept the ST timing for the contact bows, but used the UT timing for direction symbols—as it was shown in fig. 3 for the claps. We can find examples for this usage in the past publications as well. Figure 24 presents an example as Nadia Chilkovsky in her notation of *Puppet Dance* (Chilkovksy 1955: 5) placed the bow at the beginning of the direction symbol to show the right heel contacting the left leg. Figure 25 exemplifies as Ray Cook in his score of *Encounter* after a sequence of sitting-rolling movements applied UT for the arm and torso but inserted the contact bow at the start of the arm direction sign (Cook 1981a: 2). Figure 26 presents as Ray Cook in his book *The Dance Director* visualized the finger contact with a bow at the beginning of the directions representing hand movements in the score of the *Brandenburg Concerto's* Theme (Cook 1981b: 162). In fig. 27 a section can be seen from *Chaconne* published by the DNB where the notator placed the bow indicating the touch of the right shoulder to the beginning of the respective direction signs in the score of (*Dance Techniques and Studies* 1950: 35). Notation of the hand hold of a couple in fig. 28 from *Tomlinson's Gavot* reflects the same solution of matching directions' start with the meaning of contacting when the movement is completed (Eshkol 1984: 34).

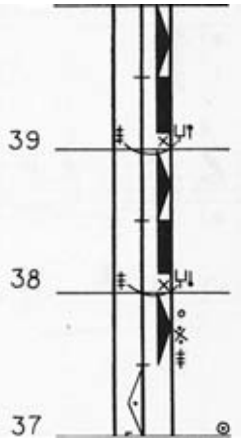


Fig. 24

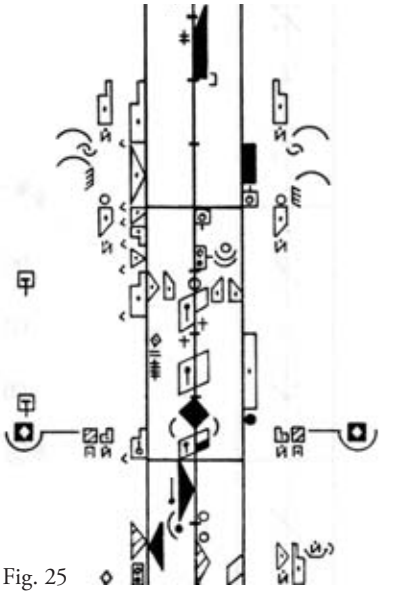


Fig. 25

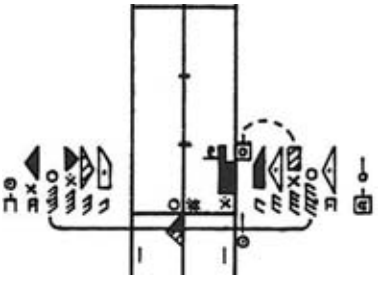


Fig. 26

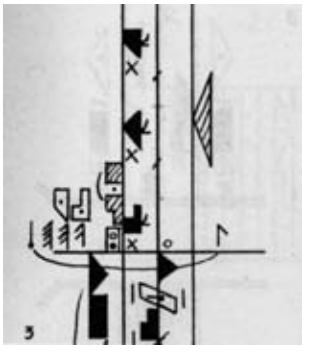


Fig. 27

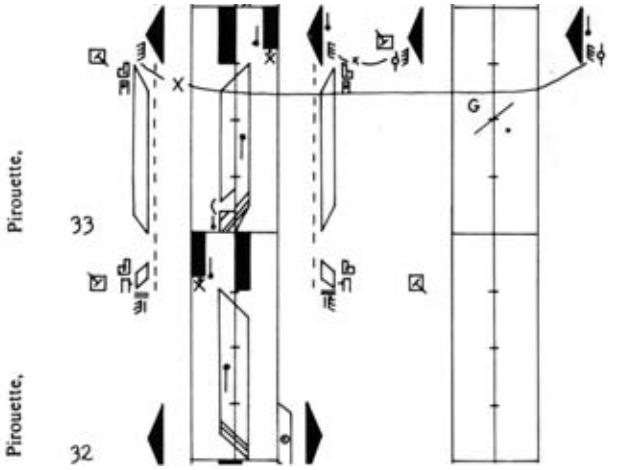


Fig. 28

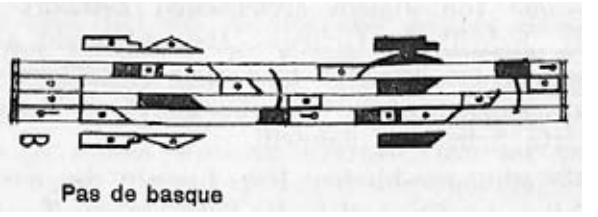


Fig. 29

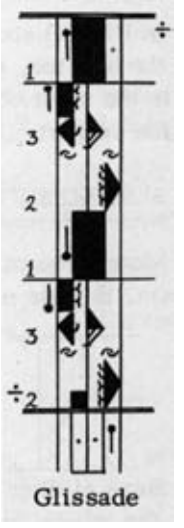


Fig. 30

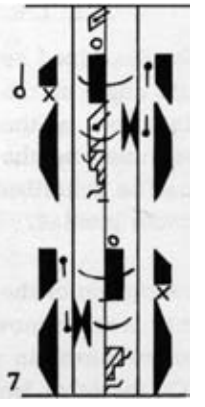


Fig. 31

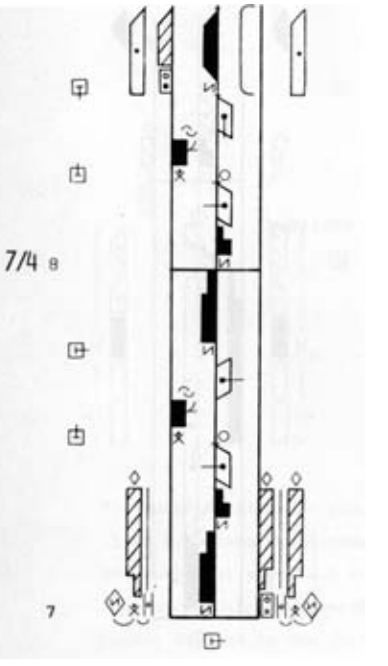


Fig. 32

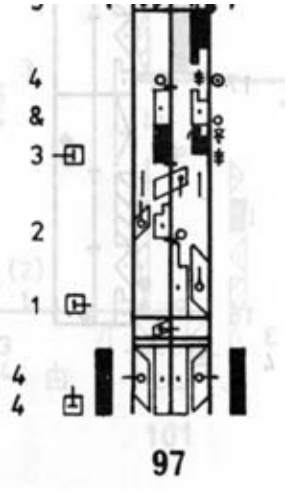


Fig. 33

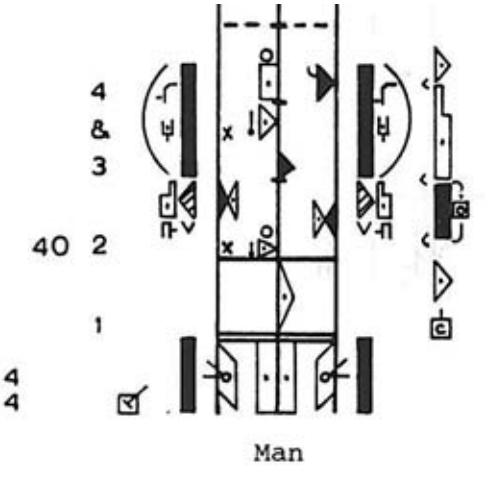


Fig. 34

I called the attention in 2011 that UT as a notation term is not defined — but the examples given in the textbooks suggest that a "unit" corresponds to a beat. If a time value is shorter than a unit but the solution is similar to UT, this is what we identify now as RT (even though the orthography for RT is still not completed). It can be presumed that the original developers of kinetography had RT in mind, regarding the examples in fig. 29 from the 1929 May issue of *Schrifttanz* (Lewitan 1929: 19)[4], in figs. 30-31 from Hutchinson textbook on Labanotation from 1954 (fig. 30—Hutchinson 1954: 123; fig. 31—Hutchinson 1954: 145) and in fig. 27 from the DNB volume *Dance Techniques and Studies* (35). In all of the presented scores the notators wanted to express rhythms beyond the value of the beats as units. Such a practice can be found in several contemporary notations: in Sigurd Leeder's *Dirge III* (fig. 32—Leeder 1978: 2), in *116 Modern Dance Classroom Combinations* by Ray Cook (fig. 33—Cook 1979: 25), and Cook in his book titled *The Dance Director* used both UT and RT, e.g. in *Lyric Suite* (fig. 34—Cook 1981b: 152), where the symbols expressing contacting gestures are frequently shorter than a unit.

The above examples might be concluded that the introduction of the notion of RT is *not* a change of the system. RT has been in the system from the very beginning — though sporadically in different publications, never theoretically established and clarified, no matter how much notators needed and struggled to find solutions. The goal of our investigations is to bring back a well-working practice when its use is enough to express the timing of movements satisfactorily. None of the researchers taking part in this effort have ever stated that RT should be an exclusive tool to be used but always stressed that the most appropriate though the simplest method should be used, taking a good care that no movement information be lost.

[4] The notation itself can be found in the Attendum, titled "Vorübungen zu einem Tanz".

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Workshop

A Method for Introducing Rhythm Timing in Notation Education

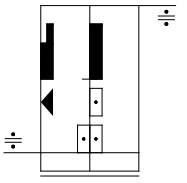
János Fügedi

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

Rhythm Timing (RT) is considered to help the rhythm recognition of notated contacting gestures. János Fügedi's notation textbook book titled *Tánc – Jel – Írás* [lit. Dance—Sign—Writing] experimented with introducing the method of RT to indicate gestures and contacts in traditional dances. The need and possibility of its use are based on the rhythmic feature of Central European traditional dances where the timing of gestures follows a comparatively simple rhythm; the gestures usually arrive "on the beat", that is at the musical start of a beat or at a metric division of beat. The method for introducing a simplified way of notating the contacting gestures is based on the rhythmical similarity of performing contacting and non-contacting gestures. More complex contacts such as passing sliding, rolling, passing rolling etc. however can be exemplified in traditional dances as well; the notation of contact types can be solved in a theoretically coherent system.

The exercises introduced at the workshop were based on a selected set of traditional dance motifs. While the bulk of the motifs belong to the Hungarian dance tradition, their movement features are similar to that of the dances in all neighbouring countries therefore they can be regarded as representing the movement features of the Central European and Balkan traditional dance genre generally. At the same time several notation publications show that the circle is even wider, the movement features of the traditional dances generally are similar all over Europe.

The first five examples (exs. 1-5) feature only simple non-contacting gestures and support movements with springs and occasionally steps. In each case the gestures arrive at the same time as the dancers take their support that is at the beginning of the beat. The rhythm of the gestures varies between ♪ and ♩ musical values.



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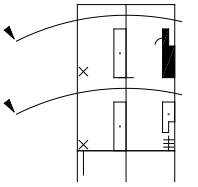

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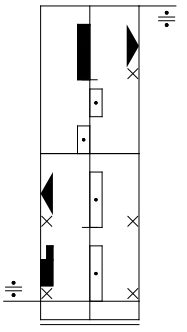

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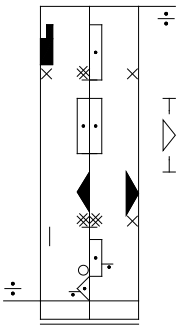

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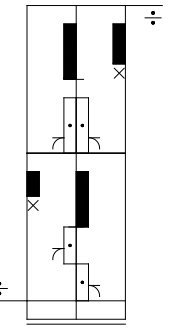

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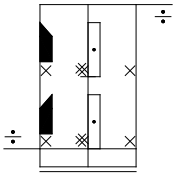

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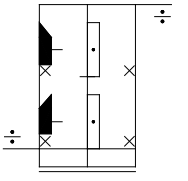

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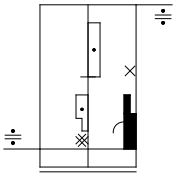

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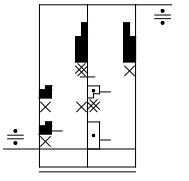

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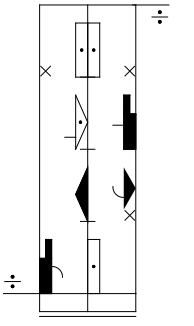


Ex. 10

Examples 6 and 7 were expected to represent the rhythmical similarities of the non-contacting and the contacting gestures. In case of both examples the leg arrives to the sated direction at the same time, at the beginning of each beat, the only difference is that in ex. 6 the leg remains in the air, while in ex. 7 the foot contacts the floor. Based on their rhythmical identity, the exact timing (ET) requirement for the contacting gesture to be written before the beat was put aside, its timing remained the same as that of the non-contacting gesture, and the contact was expressed only by the hook attached to the direction sign of the gesture. In this approach *the hook has no timing significance*, it "behaves" as an attached symbol, such as the rotation sign when attached to a direction sign. No matter where the hook is placed on the direction sign, the duality of a direction sign with an attached hook means a terminating touch.

Consequently *RT breaks with the timing dichotomy* of a contact and a direction sign if the contact sign is attached to the direction sign. Ex. 8-10 give possibilities for further practicing the understanding of contact indications with the RT method.

Figure 1 presents the way how a heel click is indicated with a horizontal bow in the staff and accents signs directed to the ends of the bow.

Examples 11-13 feature heel click with small springs just as well as contacting and non-contacting gestures with the leg. The bow was used as in exact timing, its ends placed where the contact happened in the reality.

Examples 14-16 introduce the horizontal bow for claps without arm directions. The end of the bows across the staff was placed where the contact happened, that is how it would be used in ET. In RT a contact sign not attached to another sign is always indicated in the ET way to make it clear when the contact happened.

Example 17a represents the RT, while 17b the ET way of notation of the same 4 measure springing-clapping motif. Here the horizontal bows for the claps are necessarily completed with the arm direction, since the claps are performed in front of the body on the main beats and behind the body on every second beats. Example 17a serves a very picturesque contrast compared to 17b, how much easier it is to understand the movement rhythm when RT is used. However, having been

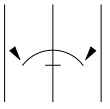
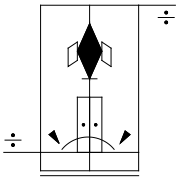
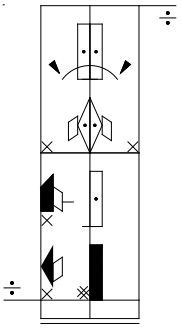


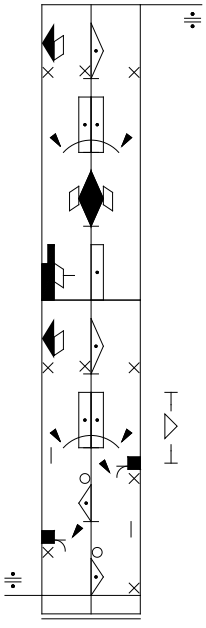
Fig. 1



Ex. 11

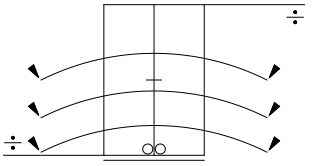


Ex. 12

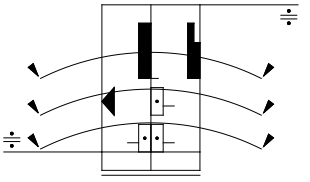


Ex. 13

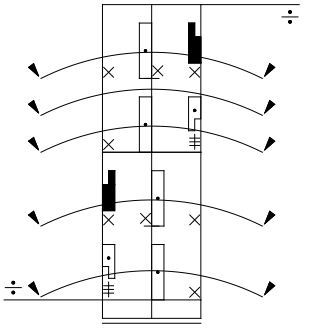
accustomed with the ET notation of arm directions with contact bows ex. 17a may look strange, since the timing concepts are mixed: RT is used for the arm direction and UT for the bows. In ex. 17b the length of the direction signs for the gestures equaled those in ex. 17a, therefore the support indications became misproportioned which contributes to the rhythm recognition difficulties. If the support proportion is kept as in ex. 17c, some of the gesture indications become misproportioned.



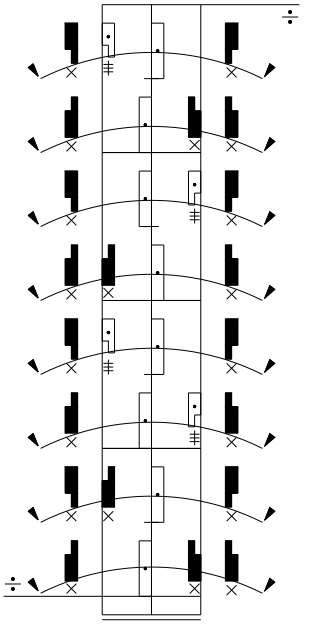
Ex. 14



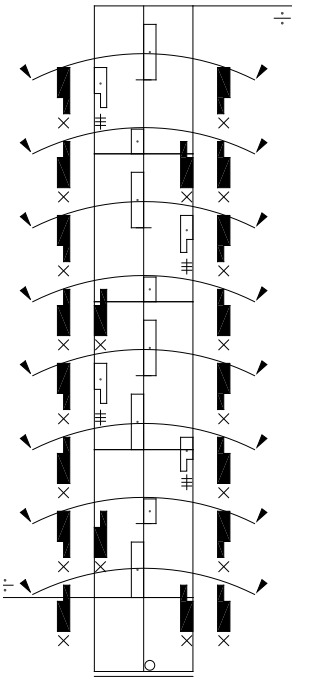
Ex. 15



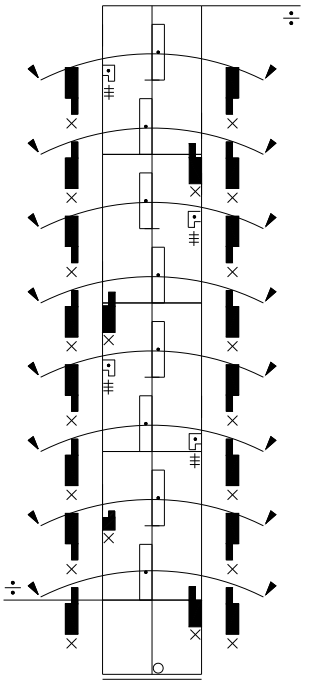
Ex. 16



Ex. 17a



Ex. 17b



Ex. 17c

Reference

Fügedi, János. 2011. *Tánc–Jel–Írás. A néptáncok lejegyzése Lábán-kineográfiával. Szóló- és körformák*. Budapest: L'Harmattan–MTA Zenetudományi Intézet.

Source of exercises

No.	source	dance name	village (in Hungary)	archive IDs
Ex.1	Fügedi 2011, 57; Fig.13.5	*mars*	Szakmár	Ft.489.13 Mot.2352
Ex.2	Fügedi 2011, 57; Fig.13.6	*mars*	Öregcsertő	Ft.492.7 Mot.2251
Ex.3	Fügedi 2011, 67; Fig.17.9	*ugrós*	Sárpilis	Ft.174.5 Mot.607
Ex.4	Fügedi 2011, 72; Fig.19.4	couple *vasvári verbunk*	Mikófalva	Ft.470.5 Tit.80
Ex.5	Fügedi 2011, 73; Fig.19.8	quick *csárdás*	Madocsa	Ft.414.7 Mot.1000
Ex.6	Fügedi 2011, 74; Fig.20.1a	(not original)		
Ex.7	Fügedi 2011, 74; Fig.20.1b	(not original)		
Ex.8	Fügedi 2011, 74; Fig.20.2	*csárdás*	Szilice	Ft.632.3 Mot.4602
Ex.9	Fügedi 2011, 74; Fig.20.3	*mars*	Öregcsertő	Ft.492.7 Mot.2247
Ex.10	Fügedi 2011, 75; Fig.20.9	*verbunk*	Decs	Ft.164.18 Tit.125
Ex.11	Fügedi 2011, 81; Fig.22.9	(not original)		
Ex.12	Fügedi 2011, 81; Fig.22.10	*körcsárdás*	Báta	Ft.75.4 Mot.722
Ex.13	Fügedi 2011, 82; Fig.22.13	*csárdás*	Borzova	Ft.631.2 Mot.4248
Ex.14	Fügedi 2011, 88; Fig.25.3	not original		
Ex.15	Fügedi 2011, 88; Fig.25.4	not original		
Ex.16	Fügedi 2011, 89; Fig.25.5	not original		
Ex.17a-b	Fügedi 2011, 248; Fig.42.8a	*ugrós*	Simonfa	Ft.223.6 Tit.659

Ft. = Film Archive of the IM RCH HAS
Tit. = Dance Notation Archive of the IM RCH HAS
Mot. = Motif Archive of the IM RCH HAS

IM RCH HAS = Institute of Musicology, Research Centre for Humanities, Hungarian Academy of Sciences

Adjusting Laban Teaching with Technology at the University Level

Billie Lepczyk

This paper is adapted from the original multimedia presentation given at the 2013 ICKL Conference that included examples of the students' digital journals and iMovies of their dances.

Creative Dance is a course that I developed at Virginia Tech. It is innovative for four major reasons:

- Since 1998 Creative Dance has been an approved course within the Curriculum for Liberal Education at Virginia Tech. This is a group of general education courses that meet specific core education areas required of undergraduates. Students can select Creative Dance to fulfill the required core area of creativity and aesthetic experience. This may be unprecedented that a dance course is part of the required general education at a university.
- Creative Dance is unique in that dance courses for non-majors at universities tend to be technique classes such as modern dance or lecture classes such as dance appreciation.
- Creative Dance is unusual because novice dancers and experienced dancers work together in small groups making dances.
- Creative Dance offers students a means to capture a spatial aspect of their dance through mapping their pathways in floorplans that indicate the relationship among the dancers and their relationship to the dancing area.

The learning objectives for students in the creative dance course are:

- To increase their knowledge and understanding of the elements of dance.
- To challenge their imagination and creative abilities through making dances.
- To express themselves through dance.
- To extend their critical thinking skills.
- To apply their problem solving skills.
- To enhance their contributions to teamwork.

Technology can improve learning and understanding in dance and facilitate the creative dance curriculum. To this end I have incorporated various electronic devices into the curriculum throughout the years. A Virginia Tech Learning Technologies Grant (2007) provided each of my students in the creative dance class with an iPod. This enabled them to enhance their collaboration of making a dance. In an article (2009) I described the ongoing applications of technology in the creative dance course: the use of the cell phone for capturing movement phrases, the personal computer for drawing the floorplans for their dances, and YouTube for researching moves and styles. My teaching practice of integrating floorplans into the creative dance curriculum has been introduced to the national and international dance community at conferences throughout the last decade. The floorplans are adopted from Labanotation; the pathways of the dance are coordinated with the music meter or the action within a theme.

During the Creative Dance 3-week intensified course of Summer 2013, I conducted a pilot study to incorporate the tools of the iPad and iMovie into the curriculum. First, I will describe the student composition of this summer class:

- The 28 students enrolled in the course represented 15 different majors.
- All undergraduate academic levels were represented.
- There were six females in the class. Two were visiting students from China.
- There were 22 males in the class including 20 Virginia Tech football players.

Four students had formal dance training (all females):

- One student had more than seven years training in ballet, jazz and modern dance.
- Another student had more than seven years training in Irish Dancing.
- One student had approximately three years training in ballet.
- Another student had approximately one year training in ballet.

Five students were aware of dance notation before enrolling in this course. These students included:

- Two females (the experienced dancer and the Irish trained dancer)
- Three males (all football players)

For my pilot study, InnovationSpace, a technology lab at Virginia Tech, loaned iPads to the students enrolled in the course. iPads were used within a group to collaborate and track their creative process of making a dance (fig. 1). The dances were videotaped and the students were required to capture their dance and floorplans in iMovie.

The application of the technologies of the iPad and iMovie was limited to the final dance assignment of the creative dance summer course: the Rhythm Dance Assignment. The requirements of the assignment were:

- Work in groups of four or five students to choreograph a dance.
- Choose music with regular beat. The music may have lyrics.
- The movement may be natural such as a walk or skip, in a dance style, or hybrid style.
- The dance is required to be approximately two minutes in length.

Fig. 1. Student making dance notes on an iPad.

Also, the students were to consider the elements of dance composition that had been introduced in class:

Directions	Gestures of the limbs	Body isolations
Levels	Formations	Symmetrical/Asymmetrical
Pathways	Floorwork	Unison/Wave/Contrasts
Locomotive moves	Movement phrase	Limited vocabulary (steps/moves)
Axial moves	Moving in place	Reordering moves

Another requirement was that each group maintains a digital journal to track the creative process of making their dance. Each student used their iPad to log notes, ideas, music searches, resources consulted, drafts of floorplans, etc. Most students found the Notability app adequate for this purpose. Students were required to use at least three different modes of journaling such as text, script, diagrams, photos, etc. Any research consulted such as YouTube was required to be referenced. One student from each group gathered and compiled the information into one digital journal for their Rhythm Dance (fig. 2).

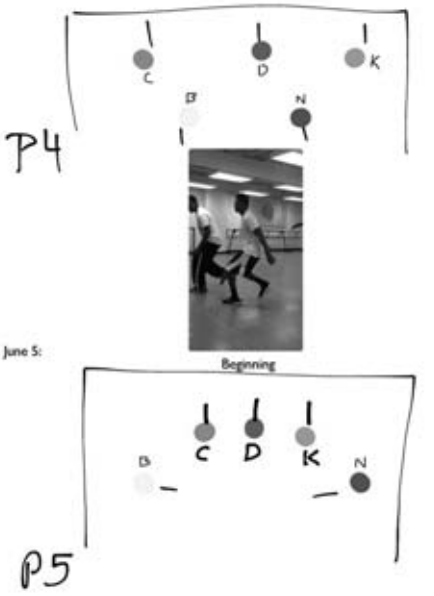


Fig. 2. Screenshot from a digital journal

Each group was required to produce a complete set of floorplans for their dance from the audience perspective. Each floorplan was then converted into a jpeg. After their dances were videotaped, students worked at InnovationSpace capturing their project in iMovie. The mapping of their pathways throughout their dance was correlated with the captured music and dance and inserted into the iMovie (fig. 3).

The final project entailed that each group of students present their digital journal to the class followed by their corresponding iMovie (fig. 4).

In summary, the changes in the creative dance curriculum included:

- Using the iPad as a tool for recording the creative process of composing a dance.
- Drawing the floorplans from the audience perspective instead of the customary dancers perspective. This was essential because the iMovie of their dance would be viewed from the audience perspective.
- Capturing their dance in iMovie.
- Meshing the floorplans with dance phrases and inserting them in iMovie.

At the end of the course, students were asked to evaluate the technology used for their Rhythm Dance project. Here is a summary of their comments.
Observations regarding the iPad include:

- The iPad worked well for compiling a collaborative journal.
- Notability served as a useful app for journaling.
- The iPad has great potential to serve as a teaching and learning tool for dance theory.

Observations regarding iMovie include:

- Students enjoyed capturing their dance in iMovie.
- Students found it easy to insert the floorplans within the captured dance of iMovie.
- Making an iMovie was not time consuming. It took students less than two hours to make their iMovie.
- The iMovie offered students a recording of their dance to keep and share with others.
- They learned how to make an iMovie. Students considered this a useful skill for them in their life.

Acknowledgements

A Science, Engineering, Art, and Design Mini-Grant (2013) from the Institute for Creativity, Arts, and Technology at Virginia Tech supported the pilot study. The author thanks Jennifer Sparrow, James Dustin, and Crystal Farris of Virginia Tech's InnovationSpace for their support of the study.

Fig. 3. Students capturing their dance in iMovie.

Fig. 4. Floorplan captured in iMovie.

Reference

Lepczyk, Billie. 2009. "Technology Facilitates Teaching and Learning in Creative Dance." *Journal of Physical Education, Recreation and Dance*, 80.6: 4, 8.

A Path to Literacy: Action Research of Dancers Working with American Dance Legacy Initiative Etude to use Literacy to Learn and Master a Dance

Teresa L. Heiland

Abstract

This case study reveals the development, application, experiences, and outcomes of a model of dance literacy pedagogy in which notation-illiterate students use Stephen Krashen's "natural approach" to literacy, thus framing a model for life-long learning and agency for accessing dance history and heritage. Because notation is not offered at my university, I aimed to encourage buy-in by providing a literacy experience in an independent study course in which students were told the payoff would be the opportunity to perform David Parsons' dance. Four students learned the *Parsons Etude* (Parsons 1999) from: explorations of the Labanotation score, making dance phrases using essential elements of the score, writing their own Motif Notation scores, and doing LMA of the ADLI video. This project-based approach to learning while using a problem-based curriculum was intended to give students an experience of agency over their own ability to access dance heritage, history, movement analysis, and clarity of movement performance while working together in a learning community that uses an inquiry approach to learning a dance and gaining literacy naturally. By working with this second-language acquisition approach to using dance notation, theoretically, we were using notation to serve our needs and we were acquiring literacy naturally in order make the dance make sense in the body-mind (Krashen 2011). By language acquisition, Krashen means that we acquire languages when we use oral and written messages that are useful for meaning making and understanding that help us to communicate and function better in our world. Dancing is already one of our forms of communicating, and I was curious to learn how notation might be experienced by our college aged dancers as they used notation as one of the tools to gain more clarity with dancing, seeing, talking, and writing. In this case study, I look at how deeply four students used their inquiry process and experiments with literacy to understand and embody the style, steps, concepts, musicality, and life-attitudes that David Parsons' *Parsons Etude* asks them to find in themselves. I hypothesized that by acquiring a dance-based

second language my students would also gain inquiry skills, understanding, focused embodiment, and expressive performing skills. My pedagogy does not situate language acquisition as a separate tool to assist with meaning-making, but as a lived process of being. The act of doing is meaning-making, so, by doing-with-dance and doing-with-notation and doing-with-talking we are overlapping meaning-making in order to do what philosopher of logic and metaphysics Andy Clark (2010) calls "supersizing the mind." We extend and expand our ways of knowing, hence we become more literate. In this presentation, I share how my so-called illiterate students explored their own literacy acquisition as they learned to read, write, and dance the *Parsons Etude* using Labanotation and Motif Notation as central tools for embodiment.

Introduction

I teach at a liberal arts university where students study Laban Movement Analysis (LMA), but notation is not included in the curriculum. I have a deep interest in literacy for dancers. I created an opportunity for students to experience notation with me by offering an independent study course in which students can learn notation and perform one of the American Dance Legacy Initiative Etudes called the *Parsons Etude*. This course was also a research project for me, in which I assessed students' experiences with reading the dance, writing the dance, exploring the dance with composition activities, relating the style of this dance to their present day styles, and performing the dance. They explored with Motif Notation and some Labanotation. Today, I am sharing some of the outcomes from this study.

I used a second-language acquisition approach to teaching and learning using notation. A second-language acquisition approach is when the learners are presented with project-based activities that require learning language to complete the tasks. The second language *comprehension hypothesis* (Krashen 2011) states that if we use our second language in playful, non-stressful, creative, substantive environments, students will acquire a language naturally. This approach is much like traveling to a country and having to learn the language as you go along (Krashen 2011). It can be a little scary, but it is fun as well. Second-language acquisition theorists believe this approach is the best way to acquire a new language because purpose and meaning imbedded in experience secure the learning.

I have presented the first phase of this study at the National Dance Education Organization Conference, but I will give a brief review of the study to provide some context for the second phase of this study. I have also presented the results to faculty at my university Center for Teaching Excellence. I explained that one of the students excelled dramatically with notation, two students did well, and a fourth grumbled a bit along the way. The director of the Center of Teaching Excellence advised me to conduct a Learning Styles Inventory on the four students to see if they might already be predisposed to certain preferred modes of

learning, because dancers might excel or grumble about using notation simply because this work supports them or stretches them beyond their more comfortable Learning Styles.

Before I explain that second phase of the study, I will provide some background about the study. My students are most familiar with having a dance set on them, or created on them, by famous choreographers, so finding students who were open to doing this work was not so simple. Four dancers decided to do the project. Each participant was an undergraduate dance major studying at a liberal arts institution aiming to achieve a BA degree. Each had already studied LMA. Their technique levels ranged from pre-professional in jazz dance to intermediate in modern. I knew three of the students from other courses, but one was meeting me for the first time.

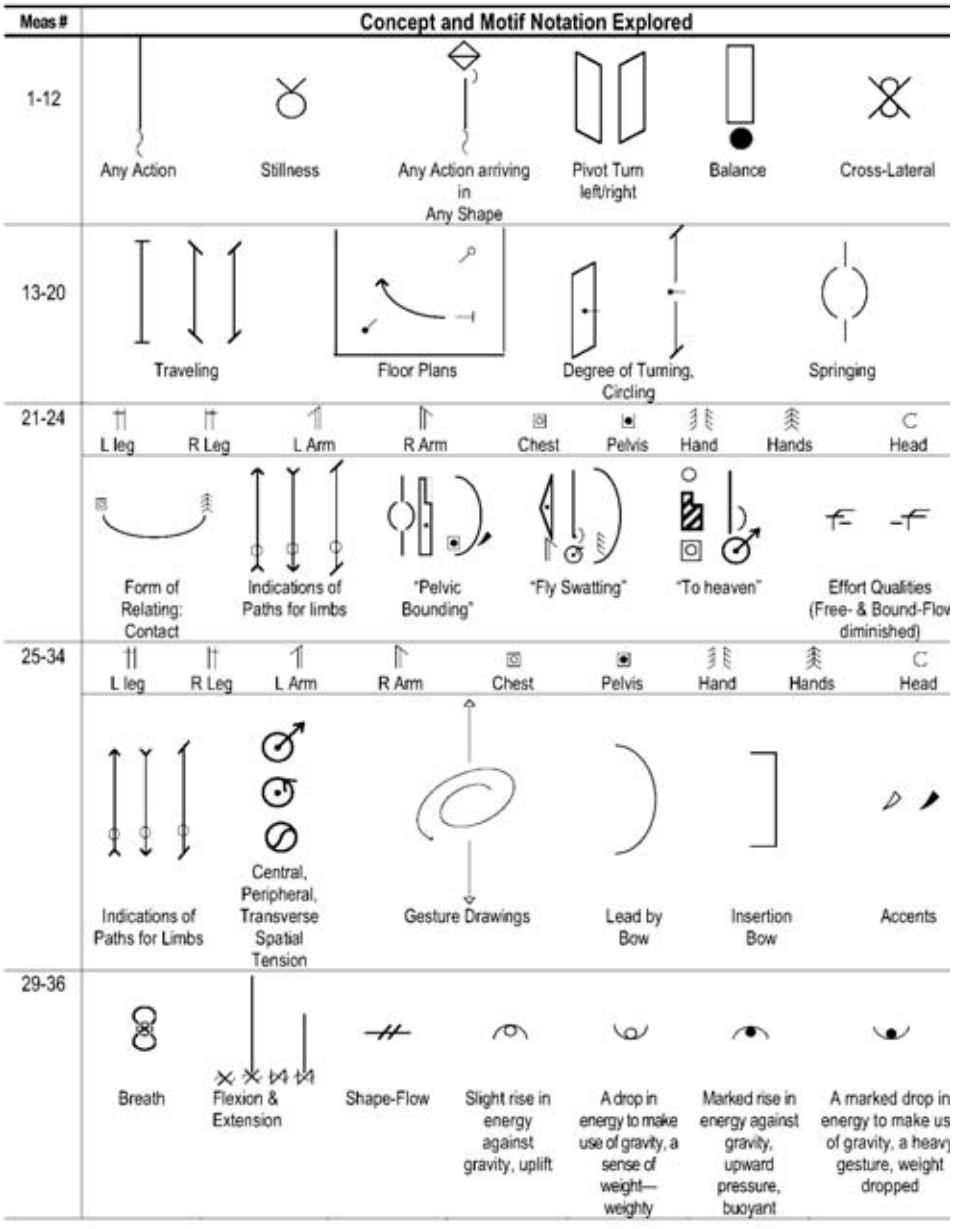
Most of our college dance courses having discrete goals: for example, composition class is for making and critiquing dances, technique class is for improving skills and learning repertoire, dance history class is for learning about and writing about important choreographers and periods of history, LMA is for analyzing and focusing movement, etc. This independent study course was unusual because it required all of those educational practices to be used in one setting, and the main entry point was notation. In table 1, you can see the measures and concepts that we covered during each weekly meeting.

In table 2, one can see the concepts and their accompanying Motif Notation that were used to explore those measures. For example, in measures 13-20, David Parsons' movement primarily uses springing on circular pathways, so I offered a composition lesson that explored these concepts. After the composition lesson, I taught the measures from the score and students wrote it in Motif Notation on individual scores. This is one example of many approaches we used to learn about the dance.

Table 1. Timeline of fall independent study course and spring performance preparation.

Date		Activity	Measures
Fall Term		**Focus on learning first 2/3 of dance and learning to read and write Motif Notation as well as use it creatively.**	**1-67**
Aug	30	(1) Pretest.	
Sept	6	(2) Action, stillness, balance, turns, and composition.	1-12
	13	(3) Pathway with springing on pathway.	13-20
	27	(4) Effort Qualities, body part (pelvis) leading, "fly swatting hands," kinesphere.	21-24
Oct	4	(5) Describing in English salient features learned so far. Exploring what we know to be able to write out measures 25-34.	25-34
	11	(6) Worked on "Sleep Section" because dancers are weary at this point in semester. Breath, Shape-Flow, Flexion, Extension, body's relation to gravity: uplift, weighty, upward pressure, drop.	
	18	(7) Quiz to measure retention of concepts/symbols.	
	25	(8) So dancers could practice reading and dancing from a score, I prepared Motif Notation score of measures 29-36 in advance.	29-36
Nov	1	(9) My own writing of measures 35 and 36 needed improving, so I asked students to assist me by writing measures together on the board.	35-36
	8	(10) Explored skipping and jumping on a pathway. Used action strokes to write and adapt movement to explore changes in Body and Timing.	21-24
	15	(11) Some students had completed homework. Some needed to work together to make sense of it. I prepared a lesson, but abandoned it to process writing Motif Notation together.	
	22	(12) Finish learning measures 1-67.	1-67
	29	(13) Drilled the dancing to videotape work-in-progress submission for student-organized dance concert.	" "
Dec	6	(14) Quiz day. We met for a final exam—part of semester grade.	
Spring Term		**Focus on learning final 1/3 of dance and running the dance for performance readiness, give direction, coaching, corrections.**	**68-101**
Jan	14	(15) 2-hour rehearsal. Watched DVD of Koeppen performing. Skill and drill. Videotaped and observed, gave notes, repeated run-through.	
	21	(16) Same as last week.	
	22	(17) " "	
	28	(18) Worked on altering pathways and spacing of dancers in first half of dance to bring them into relationship with each other and space without changing choreography.	
	29	(19) 1.5-hour session. Worked spacing and pathways of latter half, employed interweaving pathways.	
Feb	3	(20) TECH. Earlier in the week, dancer tore a meniscus in technique class resulting in surgery. She practiced pre-performance commentary about learning the dance using literacy practices.	
	4	(21) Final run-through, 1.5-hour rehearsal. Re-blocking of dance with three dancers. We drilled the dance, checked details. Performance occurred that evening.	
		Post-test.	

Table 2. Concepts and Motif Notation explored, by measures.



To research the first phase of the study, I assessed students' level of engagement and contentment with these new ways of learning by reading their weekly journals and ranking their level of engagement and contentment using a 7 point Likert Scale, from -3 to 3. While students were attentive, they brought a range of attitudes to the teaching-learning process. Shannon, Beth, and Virginia were more open-minded and happily engaged, while Laura was pensive and stoic at times. See fig. 1.

Students' cognitive learning seemed to vary over time and from student to student, but, overall, working with dance literacy improved the following skills: knowing counts and timing; memory of counts and steps; noting structures and phrases; being aware of intention and movement qualities; describing choreographer's intent; analyzing for focused dancing; conceptualizing for reading and writing notation; fluency and specificity with vocabulary when speaking and writing in English; intellectual curiosity exploring a dance work; creativity with composition; and understanding historical styles.

At the end of the project, Shannon said, "when I write about dance, I now have lots of ways to describe and explain what I am seeing, a better vocabulary to describe movement." Shannon actually wrote Motif Notation with confidence and ease. I highlight her writing briefly here because her ease with notation surprised her classmates. Students noticed she was at home with the work, while they had to be a bit more patient with themselves. See fig. 2.

This first phase of the study looked at contentment, notation literacy, and fluency in English, and the results are now under review for publication. Due to time constraints, I will shift over to phase two of the study, which deals with Learning Styles preferences.

In contrast to Shannon, Virginia and Laura wrote in their journals about notation requiring them to use their less-preferred, logical-mathematical learning styles. I began wondering if Learning Styles preferences might actually have something to do with the students' level of contentment and engagement.

I wondered if the students who were most content might have been better matched to the type of learning styles used in the course. If a Learning Styles survey revealed that Shannon's Learning Styles matched the Learning styles expected by the pedagogy, and if Laura's did not, then it would become evident that the students who struggled most with notation are those that are being forced to function outside their preferred learning styles. Ironically, the potential for learning is higher when a person is expected to learn using their less-preferred learning styles, but the learning might be more uncomfortable at first. Because I am trying to make a case for having more literacy experiences in dance education, it became evident that I had to explore students' Learning Styles.

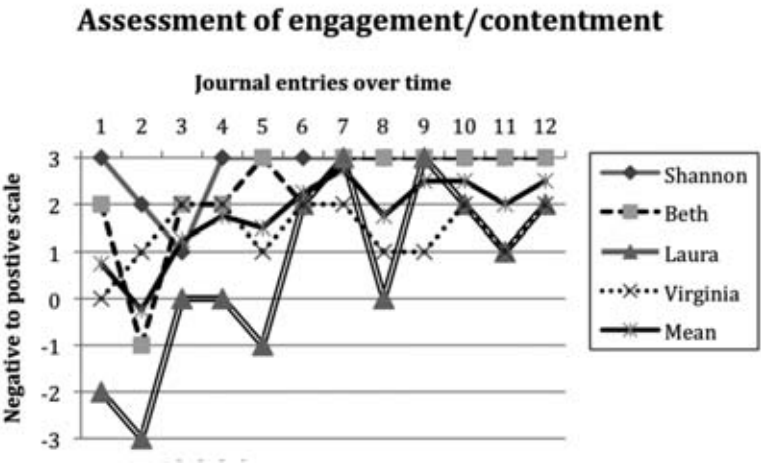


Fig. 1. Participants' scores and group's mean scores. Shannon was most content with a mean of 2.75, Beth 2.33, Virginia 1.42, and Laura 0.58, whose affective meter started low, varied, and ended with a moderate level.

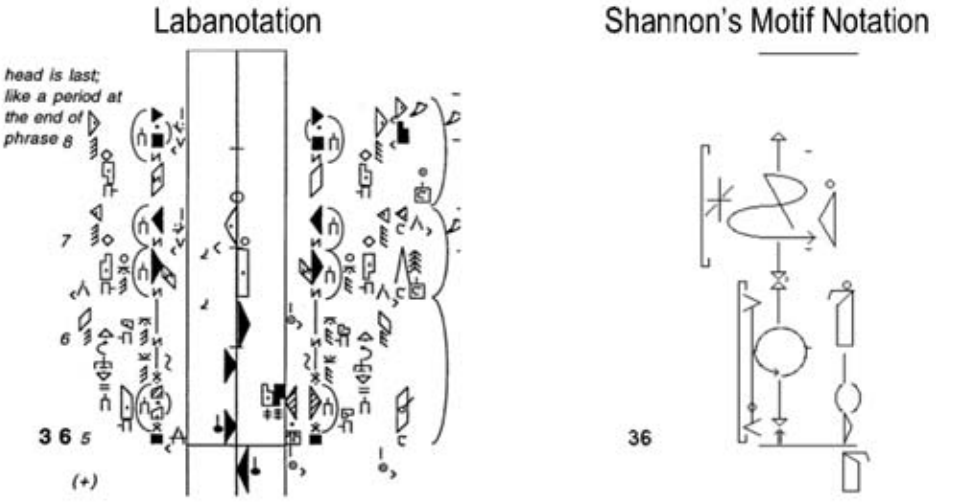


Fig. 2. Labanotation (Parsons 1999) and Shannon's Motif Notation scores of measure 36.

I used the Kolb Learning Styles Inventory 4.0 online, which is a highly researched and reputable tool among the education community. The inventory breaks down learning preferences in three ways. There are main Learning Phases (or broad categories of learning preferences). These are broken into nine learning styles and the inventory shows us which ones we prefer using. It also shows how flexible we are switching between them. The Four Main Learning Phases are Concrete Experience, Abstract Conceptualization, Reflective Observation, and Active Experimentation. See fig. 3.

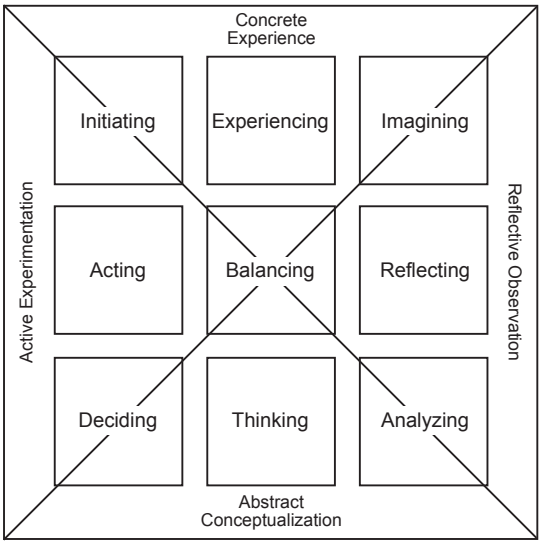


Fig. 3. Four Learning Phases of the Kolb learning cycle (in outside frame) and nine Learning Styles (in boxes) that indicate Learning Styles and their relationships to each other.

The five Learning Styles that I believe are second nature to most current dance education programs in the US are:

1. Experiencing: finding meaning from deep involvement in experience.
2. Reflecting: connecting experience and ideas through sustained reflection.
3. Initiating: initiating action to deal with experiences and situations.
4. Imagining: imagining possibilities by observing and reflecting on experiences.
5. Deciding: using theories and models to decide on problem solutions and courses of action.

The remaining four Learning Styles that I believe are less likely to be explored in dance courses in the US are:

6. Acting: a strong motivation for goal directed action that integrates people and tasks, bridges practical with technical, improves existing operations, and coordinates complex operations and systems.
7. Thinking: disciplined involvement in abstract reasoning and logical reasoning.
8. Analyzing: integrating ideas into concise models and systems through reflection.
9. Balancing: switching equally between all nine Learning Styles.

Research shows that most people do have a preference for one or two of the four Phases of learning. They also may skip certain Phases in which they feel less comfortable, thereby possibly restricting the breadth and depth of learning possible. Because switching among Learning Styles expands learners' comfort zones and enables learners to deepen and enrich their knowledge and understanding, the Kolb Inventory also assesses the learner's ability to adapt to the demands of different learning situations and they assign a Flexibility rating.

First I will share at bit about the students' Learning styles and then at the learning styles required by the pedagogy. See table 3.

Students	Nine Learning Styles									Learning Phases				Flexibility
	Initiating (Active & Concrete)	Experiencing (Concrete)	Imagining (Concrete & Reflective)	Reflecting (Reflective)	Analyzing (Reflective & Abstract)	Thinking (Abstract)	Deciding (Abstract & Active)	Acting (Active)	Balancing (Balancing)	Concrete Experience	Reflective Observation	Abstract Conceptualization	Active Experimentation	
Shannon				2ndary		2ndary	2ndary	**Primary**	2ndary	62%	3%	70%	**92%**	.86
Beth	2ndary		**Primary**	2ndary	2ndary	2ndary	2ndary		2ndary	81%	**83%**	8%	38%	.72
Virginia	2ndary	2ndary	**Primary**		2ndary				2ndary	**96%**	86%	1%	33%	.58
Laura	2ndary	**Primary**	2ndary	2ndary		2ndary			2ndary	45%	63%	18%	**82%**	.78

Table 3. Students' primary and secondary Learning Styles, preferred Learning Phases, and Flexibility on a scale from 0-1, with 0 being low, .5 being medium, and 1 being high.

Shannon presented with the highest Flexibility score (.86 high). Her Primary Learning Style was Active, which it turns out makes her work with notation a breeze (I will reveal why in a moment). No other students have Active as primary or even secondary. Her Secondary Learning Styles were Reflecting, Thinking, and Deciding. The primary Learning Styles required by literacy practices with Notation are colored peach on the chart.

People with Shannon's Primary Learning Style are likely to "be good at implementing plans or testing ideas. They are comfortable functioning in a practical and a technical world that requires conceptual abilities … Learn[s] best on the job, through discussions with colleagues." (Kolb and Kolb 2004: 8)
Her Learning Styles preferences are a perfect match for notation.

Laura, the most discontented with notation, presented with the second highest Flexibility score (.78 high) but her Primary Learning Style was Experiencing (Concrete Experience Phase), and her Secondary Learning Styles were Initiating, Imagining, Reflecting, and Thinking. Laura has only one Secondary Learning Style in one of the three categories needed for notation. Her Primary Learning Style preferences are about "finding meaning from deep involvement in experience." People with this Primary Learning Style are likely to "learn from deep involvement in their life experiences and

finding context, they rely on their feelings and reactions to people and situations and, approach a problem intuitively rather than logically. They seek validation later through reflection and action." Her learning challenges might be with "understanding theory, systematic planning, and critical evaluation." It comes as no surprise that our work with notation was not her favorite way of learning a dance. I learned from her that unless the pedagogy presents learning with notation in ways that allow her to feel an emotional connection or deep understanding of herself, she finds notation tiresome.

The bottom line is that Shannon had a terrific time with notation, but Laura, while discontented at times, really needed notation more to expand upon her learning capacities. For Laura, notation is a bit like vitamins. She needs some supplements, but they might taste bitter going down.

Learning Styles Presented by Course Activities

Twenty-two types of teaching-learning activities were used throughout the course, which loosely fit into categories of Dancing, Reading Notation, Writing Notation, Writing in English, and Analyzing using LMA. See table 4. I assessed which Learning Styles are required when participating in that activity, and I made a checklist to tally up those activities. Subsequently, I noted which Learning Phases each of those checkmarks represented, which gave additional information showing which Phases were predominate, and which required breadth among Learning Styles, as shown in the second to last column titled "Frequency and Variety of Learning Styles." This tallying process revealed that Analyzing with LMA, Writing Notation, and Reading Notation each require more breadth of Learning Styles, especially Writing Notation which required the most. Tallying these activities this way, and noticing that students Preferred Learning Styles aligned with their level of contentment and facility with learning with motif notation and Labanotation was revealing. Preferred Learning styles could possibly be a simple predictor of students' contentment and facility in the future. However, knowing that a bridge toward contentment and facility for Laura could be made providing her with opportunities to engage in her Preferred Learning styles, and those are connected to purposeful meaning making. This realization gives me insight for future developments in my curriculum and pedagogy.

Right page: Table 4. Course activities assessed for nine Learning Styles, tallied to reveal Learning Phases (on a scale of 0 to 3), and added together reveal a simple count of possible engagement of multiple Learning Styles (on a scale of 1 to 12) for each activity.

Learning Styles challenged more by the inclusion of Motif Notation in pedagogy.

Shannon's Primary Learning Style.

Beth and Virginia's Primary Learning Style.

Laura's Primary Learning Style.

Pedagogical themes with high scores for engaging Flexibility.

Theme	Teaching-Learning Activities Used in Course	Nine Learning Styles									Learning Phases					
		Initiating (Active & Concrete)	Experiencing (Concrete)	Imagining (Concrete & Reflective)	Reflecting (Reflective)	Analyzing (Reflective & Abstract)	Thinking (Abstract)	Deciding (Abstract & Active)	Acting (Active)	Balancing (Balancing)	Concrete Experience	Reflective Observation	Abstract Conceptualization	Active Experimentation	Frequency and Variety of Learning Styles	Average of scores in category
Dancing	Pretest/Posttest of dance video observation and dancing		✓								1	0	0	1	2	
	Observe self on video, reflect, revise dancing*	✓	✓	✓	✓	✓	✓	✓		✓	3	3	3	2	11	4.6
	Student presentations of dance composition	✓							✓		1	0	0	1	2	
	Observe and dance by copying teacher*	✓	✓						✓		2	0	0	2	4	
	Teacher gives notes, student fine tunes dance technique*	✓	✓		✓				✓	✓	2	1	0	2	4	
Reading Notation	Reflect on concepts/Motif Notation presented on chalk board			✓	✓	✓	✓				1	3	2	0	6	9.4
	Dance improvisation about concepts/Motif Notation presented on board	✓	✓	✓		✓	✓			✓	3	2	2	1	8	
	Dance improvisation into composition about concepts/ Motif Notation presented on board	✓	✓	✓	✓	✓	✓	✓	✓	✓	3	3	3	3	12	
	Dance technique class about concepts/Motif Notation presented on board		✓	✓		✓	✓	✓	✓	✓	2	2	3	2	9	
	Motif notation reading, then dance	✓	✓	✓	✓	✓	✓	✓	✓	✓	3	3	3	3	12	
Writing Notation	Dance, then write Motif Notation	✓	✓	✓	✓	✓	✓	✓	✓	✓	3	3	3	3	12	10.8
	Motif Writings, then dance	✓	✓	✓	✓	✓	✓	✓	✓	✓	3	3	3	3	12	
	Observing dance and writing Motif Notation	✓			✓	✓	✓	✓	✓		1	2	3	3	8	
	Journal homework in Motif Notation	✓		✓	✓	✓	✓	✓	✓		2	3	3	3	11	
	Group work, talk, writing Motif Notation in class or together as homework	✓		✓	✓	✓	✓	✓	✓	✓	2	3	3	3	11	
Analyzing	Analyze dancer on Film/video using LMA			✓	✓	✓	✓	✓			1	3	3	1	8	8.3
	Theory discussion using Motif Notation/LMA about the dance and technique required to perform it	✓		✓		✓	✓	✓		✓	2	2	3	2	9	
	Analyzing, discuss movement concepts in LMA from flopped video	✓			✓	✓	✓	✓			1	2	3	2	8	
Writing in English	Short answer Motif Notation & concepts quiz						✓	✓			0	0	2	1	3	3.3
	Journal prompt homework in English*	✓		✓	✓						2	2	0	1	5	
	Observing historical dance on video and writing in English			✓			✓				1	1	1	0	3	
	Pretest/Posttest of dance video observation and writing in English			✓							1	1	0	0	2	

Conclusion

Certainly students will find learning easier if their Learning Styles match those being required in the course, but when the curriculum engages Learning Styles that fall outside of the students' primary and secondary Learning Styles for long periods of time, students can lose a sense of purpose and engagement. If we wish for notation to be taught more regularly in curricula in the United States, we would do well to be sure that the dancers who do not have Analyzing, Thinking, and Acting as their primary learning styles do have ways to have fun exploring notation. My hypothesis is that using a second-language acquisition approach (which is much the same as the LOD theory we are hearing this week) will help with this goal. I simply must be aware that the Shannon's in the group do not have fun with notation puzzles; they need to have deep personal relationships to the dance.

We owe it to ourselves and our dance communities to offer literacy practices in ways that are fun and playful with a focus on improving our dancing and sharing of dances, so it takes the edge off of that discomfort of learning outside our comfort zones. This type of research study is the beginning of realizing change toward bringing together complex types of Learning Styles in dance education that will strengthen our pedagogical practices, our communities, our dancers, and our field.

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Workshop

Intention and Initiation: Does Part-Leading Capture the Essence?

Julie A. Brodie and Elin E. Lobel

This movement workshop explored pedagogical approaches to enhancing clarity of intention and initiation. Emphasis was placed on the importance of the Laban principles of intention and initiation not only to movement performance, but also to the art and craft of teaching. Participants engaged in guided movement experiences focusing on different aspects of intention and initiation, and application of these concepts to teaching dance technique were discussed and explored. As part of this conversation, we considered terminology utilized across the systems of Labanotation, Laban Movement Analysis, and Language of Dance and how intention and initiation can be indicated in Labanotation and motif symbols. Activities involved moving on the floor, partnering, improvising, and learning simple dance phrases.

On a micro-level, intention on the level of motor programming was considered, and then, on a more macro-level, how this relates to initiation from specific body parts and follow-through in movement. The concepts of intention, initiation and follow-through sometimes get blurred together—in application, in our language, and even in the symbols we use to indicate movement. As such, the goal was to engage in guided movement experiences focusing on specific aspects of intention, initiation, and follow through. We then considered the possible combinations of these concepts and the implications for dance, choreography and teaching. Teachers, in particular, need to be careful not to "muddy the waters" with movement components related to but distinct from initiation such as pathways, phrasing, and sequencing.

These ideas are derived from various somatic techniques and are supported by motor learning and development research, but this session focused on intention and initiation concepts in Laban Movement Analysis (LMA), Bartenieff Fundamentals (BF), Labanotation (LN) and Language of Dance (LOD). Intention and initiation are principles of the Bartenieff Fundamentals, and are sometimes represented in notation

and motif with part leading symbols and initiation bows. While part leading may sometimes be useful to accurately convey the "macro" aspects of initiation (follow-through with spatial intent as an emphasis), initiation bows may come closer to conveying the "micro," or intention and actual initiation from body parts.

It can be helpful in working with intention and initiation to understand differences in terminology and symbols between LMA/BF and LN/LOD. The following are potential questions for development, clarification and/or investigation.

1) Central/peripheral: How do the body and space concepts of central and peripheral in LN correspond with central and peripheral pathways in movement analysis?

2) Space: What is the relationship between central/peripheral space (LN/LOD) and far and near space (LMA)?

3) Paths: How do Central/peripheral/transverse pathways in LMA compare to Central/peripheral/direct/straight paths in LN?

4) Core/proximal/midlimb/distal: What are possible symbols for core and mid-limb in addition to the existing symbols for proximal and distal?

Other applications of these movement concepts to teaching dance were also discussed and explored in this workshop. Clarity in intention, initiation, and follow-through is particularly relevant in contemporary modern dance. Teachers also need to be aware of various influences on intention, such as the progression of learning, attention, arousal, and habits. Having a variety of methods for addressing intention and initiation can assist with adapting and transferring this concept of movement organization to different teaching and learning styles across the spectrum of class material being taught.

In LMA/BF and in movement science, the intention and initiation of the movement are considered to be crucial in setting up what happens next. What we think and feel is reflected in our bodies. In an art in which the body is the instrument of expression, dancers must be specific and clear in what they are intending and where and how that movement begins in order to communicate an honest physical statement. Our methods of analyzing, teaching, and documenting this complex topic need to be just as specific and accurate.

Toward a New Educational Tool for Thai Dance

Worawat Choensawat, Kingkarn Sookhanaphibarn,
Chommanad Kijkhun, Kozaburo Hachimura

Abstract
In this paper, a computer-aided tool for studying Thai dance is proposed to move toward a use of dance notation for describing and recording the movement. Traditional studies of Thai dances are a face-to-face learning approach, and they do not use dance notation to record the dances. Unlike the Western dances where dance notation have been widely used for recording the dance body movement, students in Thai dance classes have to memorize a series of body movements by observation from their teachers. In Thai dance communities, dance notation is very new, and only a few of professional people in Thai dance understand and use it to record the Thai dance body movement. We present the computer-aided tool that could help new learners in understanding the Labanotation (one of dance notation system). We developed a system for preparing Labanotation scores and displaying 3D animation associated with the score. We demonstrate the adaption of a notation system to describe Thai dance and introduce a learning tool for facilitate students to understand the notation.

Keywords
Labanotation, Thai dance, Thai dance notation, LabanEditor, Animation

1. Introduction

Thai dance, like many forms of traditional Asian dance, can be divided into two major categories that correspond roughly to the high art (royal dance) and low art (folk dance) distinction. In this study, we are interested in the high art or performing art. The knowledge of Thai dance has been taught to students by observation and imitation of a series of body movements. Textbooks for teaching Thai dance are literately written with the context of drawing and photography material to illustrate a movement of dancers, but the rhythm cannot be expressed.

Dance notation such as Labanotation (Hutchinson 1977) has been widely accepted for the purpose of recording human movements in the fields of choreography and dance education, mainly in Western dance communities. Dance notation is a graphical notation system for recording human body movements. It can be thought analogous to presenting dance that is an output of what the choreographer wants and what the dancer actually does. The notation is used for composing a sequence of dance step including body poses and rhythm. The most commonly adopted notation systems are Labanotation and Benesh Notation (Benesh 1983). Among them Labanotation is most popular.

In this paper, a tool for studying Thai dance is proposed to move toward a use of Labanotation for describing and recording the movement. To be achieved, we proposed a new tool for teaching and self-learning Thai dance. This tool comes with (1) Thai notation based on Labanotation and (2) LabanEditor (Choensawat et al. 2010; Choensawat et al. 2011) as a computer-aided tool to facilitate learning of a set of new symbols as well as standard Labanotation. LabanEditor includes the functionalities of both inputting/editing Labanotation score and displaying character animation so that beginners who are not familiar with Labanotation can study its description using a trial-and-error approach.

2. Related Work

As for this writing, several graphics applications have been developed for preparing Labanotation scores and generating body movement. LabanWriter (Fox 2000) was developed at the Department of Dance at the Ohio State University. It is currently the most widely used Labanotation editor. The current version of LabanWriter can only run on Macintosh computers, and the system is only for preparing Labanotation scores and recording them in digital form. It does not provide a function for displaying character animations corresponding to the notation. The latest version of LabanWriter can handle about 700 Labanotation symbols.

There have been several attempts to generate CG (computer graphics) animation from Labanotation. The CG animation generator transforms Labanotation scores, which were prepared with LabanWriter, to the animation via the commercial software LifeForms (Wilke et al. 2003). However, LifeForms can only support the fundamental symbols of Labanotation.

LabanDancer (Wilke et al. 2005) is a LabanWriter scores to 3D animation translation tool. Like LifeForms, LabanDancer does not have any functions for preparing Labanotation scores and supports only a limited number of symbols.

Since the above-mentioned Labanotation applications are separately designed and developed, there are no applications which can both create Labanotation scores and produce 3D CG character animation. For example, LabanWriter is able to input and

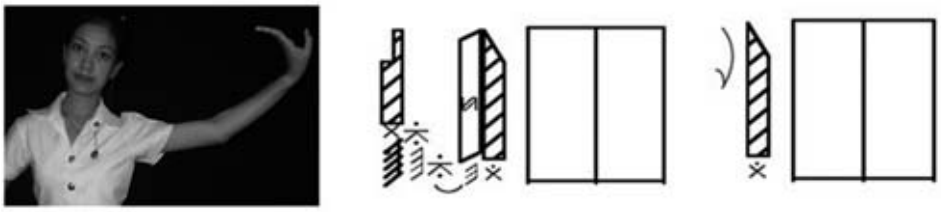
edit the scores only, and LabanDancer is used only for displaying the movements. At present, LabanEditor can serve the needs of dance community because it is full feature of description and reproduction.

3. Labanotation and Thai Notation

Labanotation (Hutchinson 1977) is a graphical notation scheme for describing human body movement that has been widely accepted for the purpose of recording human movements in the fields of choreography and dance education, mainly in Western dance communities. Labanotation is rich in symbols, and by using the full set of symbols almost all of our body movements can be described.

However, from unique characteristic of Thai dance, most people understand that it would be difficult to handle this kind of stylized traditional movement with Labanotation. Even though it is possible, a resulting notation would become very complicated, for example, a hand pose (fig. 1a) can be written by Labanotation as shown in fig. 1b. Because of the complexity of Labanotation, it is not an easy task to introduce this new learning method based on Labanotation to the dance community in Thailand.

We, therefore, create a set of new graphical symbols for representing most common hand poses in Thai dance. Such a hand pose as shown in fig. 1a can be written with our symbols as shown in fig. 1c. A rule of thumb of our design is easy-to remember symbols because the visualization of our symbols has to be reflect to the corresponding gestures. Most of new symbols are associated with a movement of hands as shown in fig. 2. For example, left arm bend forward and index finger point up and then point down.



1a 1b 1c

Fig. 1. New notation for hand posture of Thai dance.
1a: Hand gesture. 1b: Standard. 1c: Proposed symbol.

4. Extension of LabanEditor for Thai Dance

Traditional studies of Thai dances are a face-to-face learning approach, and they do not use Labanotation to record the dances. A computer-aided tool could help new learners in understanding the Labanotation. Such a tool as called LabanEditor (Choensawat et al. 2010; Choensawat et al. 2011) is a considerable system for writing and editing Labanotation scores. It allows users input/edit dance movement notation

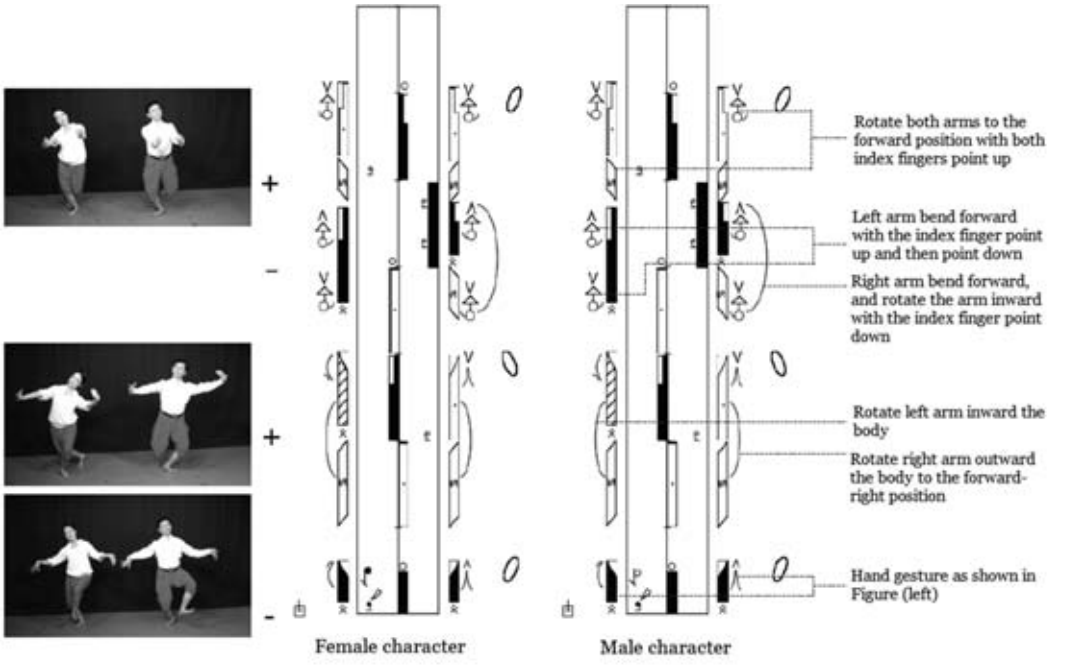
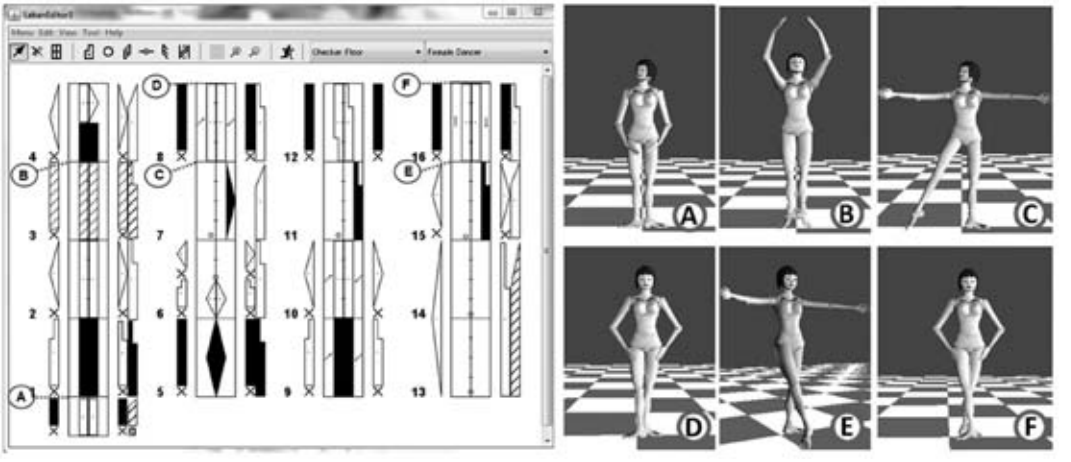


Fig. 2. Thai notation for a segment of Thai dance



3a 3b

Fig. 3. LabanEditor Interface.
3a: Editor of Labanotation. 3b: Character animation according to the score

and display the animation of human body motion corresponding to the Labanotation score via 3D computer graphics. Figure 3a shows the LabanEditor editing window and fig. 3b shows 3D animation that generates from the Labanotation score in fig. 3a.

Considerably, LabanEditor is able to serve the needs of dance community because its full feature of description and reproduction of dance body motion. We, then, developed an extension of LabanEditor for handling Thai dance which includes 1) Thai notation, as discussed in Section 3; 2) a new character model; and 3) handling hand gestures. The new character model is design as a Thai kid wearing a traditional costume as shown in fig. 4. The character model is similar to those character in the kids' TV programs which will make the children interest in using our software. In most of Thai dancing, the emphasis is on the movements of the arms, hands and fingers. Therefore, the software must have the ability to handle complex hand gesture. For the implementation, we adopted a geometric hand model as shown in fig. 5a. Figure 5b shows the implementation of character hand's model in 3D modeling and fig. 5c illustrates that the geometric hand model can handle a complex hand gesture of Thai dance.

Fig. 4. Character model for Thai dance

5a 5b 5c

Fig. 5. Geometric hand model.

5a: The hand designed. 5b: Implementation of the hand model. 5c: Hand gesture used in a Thai dance

5. Opinion Survey and Conclusions

We conducted a user evaluation to measure the desirability of the proposed tool in terms of an efficiency of new symbols and a user satisfactory with LabanEditor. The survey experiment was run in both expert and user domains over 200 students and teachers in four well-known schools of Thai dances. The survey results are summarized below:
1) Above 80% of subjects explicitly shows their agreement with the efficiency, the comprehensibility feature and the advantage of this Thai dance notation.
2) Approximately 70% of subjects think that the software has usability, desirability, creativity, and fun.

In conclusion, the survey results show a positive opinion for our proposed educational tool. There is a strong agreement that the tool encapsulated Thai notation and LabanEditor can facilitate learning for beginners.

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Retrospective on Technique Classes of Luigi, 1958-63 (A Work In Progress)

Billie R. Mahoney

Retrospective on technique classes taught by Jazz Dance Legend Luigi (Eugene Louis Faccuito), is taken from notation done 1958-63 when I was Luigi's assistant. On many occasions Luigi has announced to his current classes that his early work had been recorded in Labanotation, and has requested me to have it deposited in the Dance Collection of the New York City Public Library. Because of the changes in the notation system, I had not followed through, until urged at this time by his declining health, and a file folder of old notation papers was dug out from a file drawer. Luigi's latest request was also for a video to be made to reflect how his work has changed over the years.

Luigi came to New York with the Broadway show, *Happy Hunting*, and started teaching at the June Taylor School in 1957. I had been assisting Jon Gregory in his Jazz Classes until he left for Hollywood to become Dance Director at 20th Century Fox, and was eagerly in Luigi's first jazz class. Being able to better understand and perform his movement because of analysis learned through Labanotation, he soon recruited me to demonstrate as his assistant. At that same time, I was on the notation faculty of the Dance Notation Bureau and from the late 1950s to 1963 was able to analyze and record in Labanotation his warm up exercises, which are the key to performing his dance combinations.

A dancer, who could learn and demonstrate the notated movements for the video and thereby compare how his technique may have changed over the years, was found in my area. Work has been in progress since September 2012 with Christine Colby Jacques, who had been his assistant in the late 1970s and was recommended for the video by Luigi. The video project shows the notated staff along side of the movement being performed by myself and taught to the dancer, and the corrections made on her in the movements based on the detail of the notation, which is pointed out with arrows on the notated staff. As a result, the dancer explains greater comprehension in

being taught from the notation, and how much fuller the movement feels, which had not been understood when first being learned from just observing Luigi as her instructor in the 1970s. She expresses how much more she can now "feel" the movement, and feels that she is now doing it the way she remembers seeing Luigi moving.
The video presentation also showed Luigi commenting on his style, in a 1982 interview for the *Dance On: with Billie Mahoney* television series.[1]

The notation was up-dated to reflect changes made in the system, recorded in the 1970 & 2005 Labanotation textbooks by Ann Hutchinson Guest. In the Powerpoint presentation, the original pencil notation on blue squared graph paper was shown (see fig. 1) with the former way of writing certain movements being highlighted by laser pointer, and then followed by the updated versions as recorded on LabanWriter (see fig. 2).

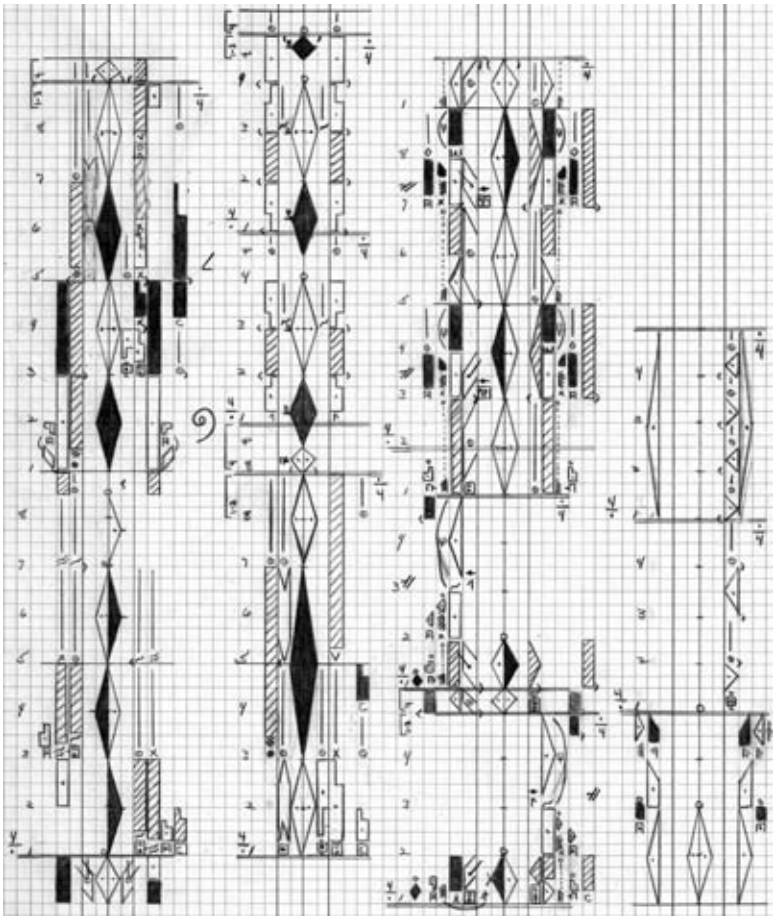


Fig. 1

[1] *Dance On: with Billie Mahoney* television series produced by Billie Mahoney aired in New York City 1980-1995 on Public Access Cable, as well as in Kansas City, Chicago, California, and Texas on University Channels, and since 2011 is produced in Kansas City, Missouri, and currently airs on Time Warner Cable Channel 17 in Kansas City. More than 350 guests have appeared and the shows become part of the Dance Collection in the New York City Library of the Performing Arts at Lincoln Center.

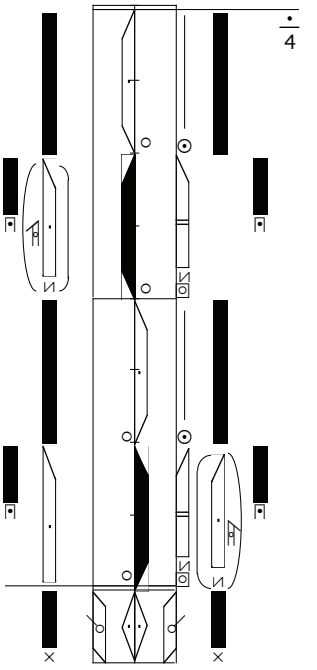


Fig. 2

Fig. 1 & fig. 2. Example for Retrospective of Technique classes of Luigi, by Billie Mahoney. "Rib Cage." Section of an exercise from the nineteen pages of Luigi technique in the project, showing the changing of level while maintaining weight on two supports.

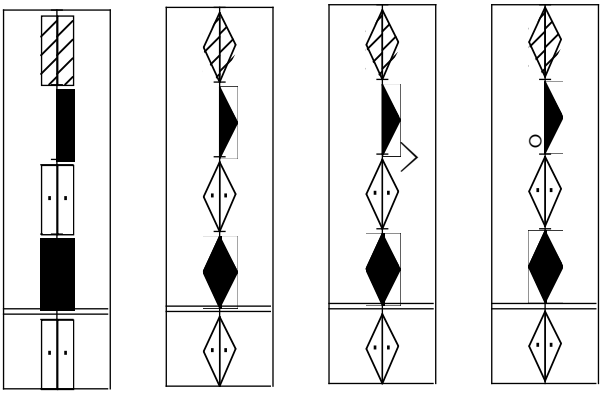
Other portions of the unedited video were projected for the Conference, pointing out the subtle differences in the way the dancer may see a movement being demonstrated, which I had not caught until seeing the video from the dancer's back. This was compared to what was shown in the notation projected along side of the movement, which I was demonstrating in the video.

In the process of checking the notation for accuracy at the Dance Notation Bureau, a few disagreements arose, for which no examples could be found in the Hutchinson texts. These were brought before the 2013 Conference of the International Council of Kinetography Laban and solutions were clarified as follows:

1. When the weight is maintained on both supports in changing level, is a caret necessary?

Clarification:
When moving from two feet to one, as in count 3 of exs. 1a and 1b, it is a step. In order to keep the foot on the ground, in changing level onto one support, it must be indicated by a caret, ex. 1c. When the weight is maintained on both supports as in

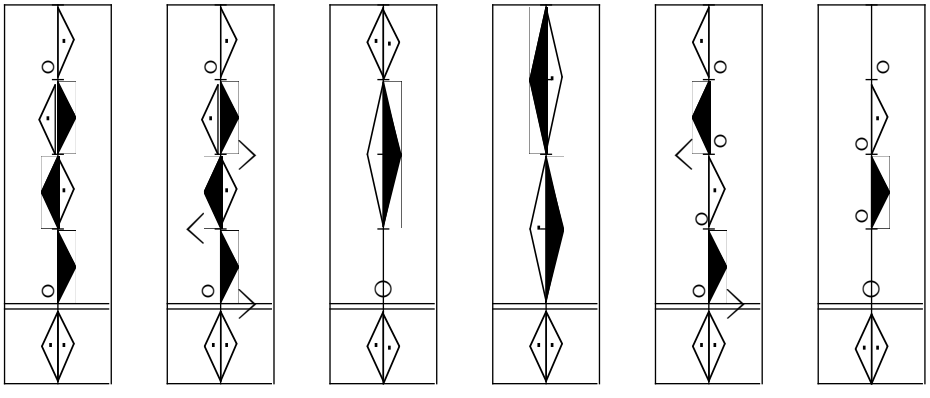
ex. 1d, ct. 3 is a change of level for one support and not a step, and the caret is not necessary.



1a 1b 1c 1d

2. Is ex. 2a stepping? Or merely changing level from one support to the other?

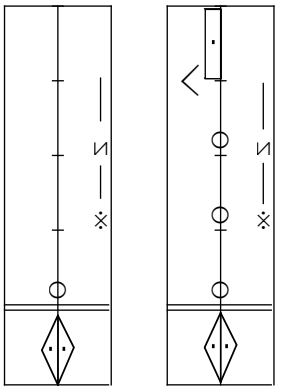
Clarification:
When weight is maintained on two feet, as in ex. 2a, only a change of level is understood, and not a step. The carets in ex. 2b are **not** necessary. In ex. 2c and 2d, neither foot leaves the ground.
When weight is maintained on two feet as in ex. 2e and 2f a change of level is understood, and not a step. The carets in ex. 2e are **not** needed.



2a 2b 2c 2d 2e 2f

3. Does the flexion/ extension duration line in the leg gesture column, ex. 3a, indicate a change of level for that support? or an air line indicating release of that support?

Clarification:
Although it is agreed that a duration line is indicated, it is recommended to add hold signs to dispel any question, as in ex. 3b.



3a 3b

Acknowledgments

The Luigi Project has been funded in part by contributions from Bandwagon Vintage Musicals, Hutcheson Family Gift Trust, and Zackary Brown.

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Performing Robert Battle's *Primate* (2006): Considerations in Staging an Authentic Performance

Ursula O Payne

Abstract

The artistic practice of the stager informs their ability to read, interpret and translate a Labanotation score into movement. The integrity of the score is preserved by the stager's desire to do an authentic presentation of the dance. But, is it enough…to want to do an authentic staging? There is often a resolute feeling to "get it right". How does the stager begin to move beyond their own initial insecurities, self-doubt and fear of being exact? When does the freedom to impose one's own interpretations of the work begin to emerge? A commitment to one's own performance practice is often conveyed through the communication style of the stager and their ability to inspire (within the ensemble) a dynamic intensity and connection to the dance being learned. The pedagogy employed by the stager is fundamental in creating an effective and authentic reconstruction of a dance even if modifications from the original performance exist. This paper is a reflection of my efforts to restage Robert Battle's *Primate* (2006) in a repertory class at the American Dance Festival during the summer of 2012. The student responses to learning *Primate* taught from reading the Labanotation will provide additional insight into their experience in this process.

Detective Work

When it was requested that I consider staging a dance from the Labanotation Score for my repertory class, the assignment seemed somewhat enormous to say the least. I was aware of the immense time commitment and this required careful consideration of my own abilities. Anna Sokolow's *Scenes from the Music of Charles Ives* was the last dance that I staged from Labanotation score and that was in 2004. What followed was an elaborate process of research, intuition and detective work. After consulting with the Dance notation bureau in New York I learned that they had just received

a score called *Primate*, choreographed by African American choreographer Robert Battle and notated by Sandra Aberkalns.

The process of receiving permission for the work was cumbersome because Battle's estate was difficult to contact. I was persistent and learned that the Ailey Company owns the rights to all of his choreography. Another interesting and important fact is that Mr. Battle only allows designated Battleworks company members to stage his works. Gerri Houlihan, the Dean of ADF contacted Robert Battle directly and received permission for me to stage *Primate* from Labanotation score as a special repertory project.

I knew the complexities associated with staging a dance by Robert Battle that would be presented informally at the American Dance Festival. I was particularly aware of the issues surrounding how I would approach the transference of information to students, since I was never a member of Battleworks Dance Company. As a dance professional-artist and educator- I was excited by this challenge and excited to have the chance to stage a dance created by Robert Battle in my repertory course.

In 2005, I was teaching at the American Dance Festival and attended the Battleworks Dance Company concert. ADF commissioned a world premiere from Robert Battle which I was eager to view. The concert featured repertory during and after his days as a student at The Juilliard School and dancer with Parsons Dance Company. Robert taught master classes at ADF that I participated in which proved to be a key reference point for my entry into embodying the intense nature of Battle's movement vocabulary. During my research I found out that Robert Battle created *Primate* a year after the residency at ADF in 2006.

Moving forward with this project meant that I was going to have to personally fund the preliminary research I needed to do prior to engaging in the rehearsal process with students. After receiving the score from the Dance Notation Bureau I set out to locate and consult with two former Battleworks company members, Tyler Gilstrap who performed the work and Elisa Clark who was the rehearsal director for Battleworks Dance Company. Tyler Gilstrap proved to be very informative about *Primate* and Robert Battle's creative process. I also enrolled in a dance notation workshop offered through the Language of Dance Center USA. Experienced stagers may wonder why this was necessary. Although I taught Motif writing every summer at ADF, my last staging of a dance was nearly 8 years before. I wanted to see if there were any updates or changes in the reading or writing of the notation symbols, and as a participant in the LODC USA workshop I felt the class sessions and homework would improve my comprehension. It was important that I immersed myself into a week of studying notation without the interruptions of my daily work and personal life. After the workshop, I got into the practice of sitting with the score for intensive periods of time reading, consulting the dance notation book, taking notes and translating the symbols into movement.

Dancer T

Tyler Gilstrap (dancer T) was a founding member of Battleworks Dance Company. I flew to New York City to meet with her and she provided me with a brief account of her ten year career with the company. We met at the DANY (Dance Art New York) Studios Operated by The Joyce Theater Foundation in New York for three hours. Tyler was able to contribute valuable insight into what the creative process was like, which would eventually help me structure the rehearsal process for the students. The themes anchoring the movement vocabulary involved altered state of consciousness, overconsumption, devouring of one's own species, frenetic energy and how the group dynamic can build to hysteria. The development of *Primate* began in a semi-circle with the dancers making weird movements and playing around, improvising. She described how Robert Battle, who had extensive musical knowledge, would sit with the musical score created by Philip Hamilton listening to it over and over again. I adopted this process as I was intently translating the notation into movement. She noted that Battle's interaction with the original dancers drove the development of movement and advanced the choreographic concepts. Structured improvisation was strategically used throughout the piece as a way of revealing the fast paced-exceedingly physical nature of the 1st and 3rd movements and the dramatic intensity of the 2nd movement. Tyler described how movement concepts were introduced and how the original dancers determined the timing.

I also learned to listen for the music cues that signaled when there was a change in movement phrasing or spatial design. It was helpful to learn the schemes the original dancers used to keep track of where they were in the music which required everyone to count. The complexity of Battle's choreography is highly related to the musical structure and the intensity of the movement vocabulary. Organizing the counts and linking it with changes in formations or movement motifs was a critical part of analyzing each section of the score and teaching the dance to the students at ADF.

Conceptions of Authenticity

In the article "Authencity in the Performing Arts: A Foolish Quest?" Author's Maud Derbaix and Alain Decrop (2007: 77) describe conceptualization of authenticity as follows:

> "…deriving from the quality of the relationship between the artist's self and its performance on stage. The more honest this relationship, the more authentic is the art that emerges. Performing arts exist in a finite space and time: this means that a performance has a very short lived existence. Another similar work of art may be created the next night, but the different audience and the differences in the performers themselves will make the performance different."

Battle's use of structured improvisation provides the performers (both students and professionals) with degrees of interpretative and creative freedom which situates each performance of *Primate* in the present and inspires to advance beyond the confines of being an ordinary replica of a past performance. The responsibility of taking the score in hand and bringing it to life is enormous—and is particularly felt when the choreographer and dancers who performed the work are still alive.
Yet, regardless of the current discourse surrounding authenticity there still is an unyielding desire to get it right.

After completing the staging of the 1st movement, I asked former Battle Works Company member Elisa Clark to coach the dancers. At the time of her visit to my repertory class, she was a faculty member at ADF staging excerpts from Mark Morris's repertory (she is currently dancing with the Alvin Ailey Dance Company). I believed her insights would strengthen my efforts to deepen the relationships between the artist's self and their performance of *Primate*. She returned a 2nd time to coach the dancers after I completed the 2nd movement. In all she was able to spend four hours with the dancers.

Dancers' Experience with Elisa

The students were able to reflect upon and share their feelings about working with Elisa in a questionnaire I gave them at the end of the festival. Here are a few of their accounts.

What insights did you gain from Elisa while coaching* Primate *and discussing Battle's choreography and performance style?

- The background information on Battle and how he works felt like I was given permission to really make the piece mine. Elisa's feedback and coaching on how to embody the characters and tricks on how to physically make it more believable was so helpful.
- She brought a whole new story element to the piece. She taught us about owning the work and asking why we move through space and why we choose to even dance.
- I gained a lot in smaller stylized movements. She was very observant and extremely helpful.
- I learned how to "Do the work" which includes the background work that will infuse your performance.
- I was able to understand the intentions behind the movement more clearly. It was great to have someone who used to work so closely with Battle, who understood his style to speak about it.
- Elisa was helpful because she knew Robert Battle personally and from a different level and perspective. She told us what his thought process was and what he was looking for from the performers.

- I learned a lot about how to develop my character and connect all the parts. I also learned how to pull more out of myself.
- The being pulled aspect being inwardly rotated. Being aware of each other more.
- It was kind of like a peek into Battle's mind. She was able to clarify a lot of the little things in the piece. She was really able to give us an idea of what he would want and how certain dance movements should look. She also helped us get into character.
- I gained that you can always be a little crazier while performing this piece. You can be afraid or timid when portraying a character. It can't just stop at my fingertips.
- Elisa showed how subtle changes in the eyes and positions of the feet can drastically change what your body language communicates to the audience. She introduced the idea that everything is happening to us and that we should not act crazy, we must be crazy.
- The most interesting fact I learned from Eliza Clark is that Battle doesn't use a narrative but provides situations, images, or scenarios for different parts of his work. Also I feel he feedsoff of the community of his dancers which is evident in this work.

Video Integration

During the research process I felt the need to be flexible with the appropriateness of using video. I was coming from a framework which believed that using video was not proper in the process of staging a dance from the score. There is often a fear that incorporating the use of video would foster an over reliance on the video rather than on the score. As an MFA student at The Ohio State University in the mid 90's, I staged Donald MacKaye's *Rainbow Round My Shoulder* for my MFA project and didn't look at the video until I had set the work on the University Dance Company. But the contextual factor was that I was familiar with the dance because I had seen it performed by the Dayton Contemporary Dance Company and on video prior to reading it from score. In essence I had a sense of what it looked like. Donald Mckayle taught a repertory class at the American Dance Festival where he taught excerpts of *Rainbow*…and I learned the female solo.

As it turns out the video played a very important role in **this** process, to the benefit of the stager and the student dancers because none of us had ever seen the work performed. The performance of *Primate* by the Battleworks Dance Company was presented to the students so they could see what they were getting themselves into The presence of video in the rehearsal process was a tool that was used to strengthen the student's observational skills and to provide valuable feedback regarding their individual and collective performances.

After completing the staging of each movement, the students would view the videotape with the direction to look for and document any discrepancies in movement, spatial patterns and timing. Then we would check their notes against the score and discuss it. I found this to be extremely effective in providing opportunities for the students to gain ownership of the process beyond the learning of steps. They could also gain a deeper appreciation for the multidimensionality of the process of staging and learning repertory.

The dance was completed during the fourth week of the festival. At that point I arranged for both casts to be videotaped. As the dancers viewed their performance of the dance, it was wonderful to see how impressed they were with what they had accomplished. In the beginning the Battle dancers' abilities served as inspiration; however I could see the inspiration shift to them once they saw themselves embodying the movement and the grotesque nature of the work.

I asked the following questions regarding the use of video. How was the video used during the process of learning? And what did you learn from watching the video of *Primate*? Here are some student responses.

How was the video used during the process of learning?

- The video was used as a reference point in support of the learning from the laban notation. It was helpful in noting stylistic qualities and spatial patterning.
- Initially we watched the video as an introduction to the work. As we learned from the score we reference the video to see how the dancers executed certain movements, like the splay jumps. Toward the end of the process we reference how the dancers portrayed their character, while still recognizing that we also had artistic liberty within the work.
- To clarify steps/counts and to watch dancers' performance.
- The video was very helpful to originate as sense of who my character was for myself. It also helped us visualize what the piece should look like. From the video we could see any mistakes we had made and fix them right away.
- We were able to watch the video more after we learned the movement so that we could understand the imagery and spacing in a visual way.
- We watched it the first day then referenced the video after we learned each section.
- The video was insanely helpful. It was used for checking up on specific questions we had that the notation was not specific on. Although I would have been interested to see how the dance would have turned out.
- The video was used to show us intensity and the dancer's abilities. We were able to compare and contrast the formations.
- I was able to understand the intentions behind the movement more clearly. It was great to have someone who used to work so closely with Battle, who understood his style, speak about it.

- We intermittently turned to the video to clarify questions and see visual examples of the Labanotationdescriptive. Also for inspiration.
- Watching the original dancers' physicality and movement quality was so helpful in understanding what the piece was about. I was able to take what I wanted from the video and make my own choices with that information. It helped to see the bigger picture.

What did you learn from watching the video of **Primate***?*

- I learned how to meticulously watch my dancer so I could see what he was doing. It was nice to be able to see the performance so we knew what to expect and how we needed to work.
- The specifics of different movement sequences and the overall feel of the piece
- To fully commit. Also I learned that all our movements were possible and should be even more extended.
- I learned how the original dancers moved which is helpful because I can see more fully the expression and clarity of the dance through the dancers, which may not have been apparent in notation.
- I learned how to be an individual that is hyper aware of the group.
- It was helpful to see the original Battle work cast do the piece, as well as a recording of us doing the piece. It is one thing to get verbal notes, but to visually see how the movement looked was great.
- I learned what the layout looked like. Who it looked okay to have different movement's different jumps. It was nice to picture what we were trying to recreate.
- I have learned how to relate to other dancers to their performance qualities while still making it my own.
- I learned that the video alone can be hard to reconstruct a piece from. Sometimes a dancer may have been on a wrong count so adding the Laban notation into the choreographic process can enhance and sometimes move the piece along faster while being exact and precise.
- I was able to understand how to do the splay jumps and other difficult movements better after watching the video. I also was able to gain a sense of the intensity of the group and how it builds throughout the piece. I feel like I have a much great appreciation of Labanotation after working on this project.

Adaptations

Adapting the dance started immediately upon my arrival to ADF and conducting auditions. I choose to teach the only true movement phrase in the dance and segment from the 3rd movement where the performers had to vocalize and hurl on stage. I needed to see that the dancers could execute movement quickly to counts and to see observe their attitudes towards taking risks in their expression on stage. Gerri

and I agreed that double casting the work would be best for registration purposes. Approximately 300 dancers were viewed over a two hour period.

Registration is first come first serve and I wanted a cast of ten dancers. Eventually I was asked to expand my cast due to the waiting list. Fifteen students were permitted to register for the course. This led to assigning up to 2 or 3 students learning one part. The opening look of the dance changed because of the increase of the number of dancers in the stage space from five to fifteen.

Originally it was also agreed upon that I would have two showing time slots which are 15 minutes in length. The dance is 13 minutes and 26 seconds. I figured one showing per cast would be sufficient.This agreement was changed four weeks into the process and I was only permitted to have one showing time slot. I chose to adapt the work to accommodate all fifteen dancers. I began by working on restaging the third movement.

Given the heightened physical demands this section I had to make several spatial and timing adaptations. Moving fifteen dancers around the stage in this work required me to shift the timing of the 2nd group and develop canons in the phrasing. For example, in measure 66 all dancers are supposed to arrive and pause on count one. By measure 67 they are scrambling again. The adaptation allowed for the 2nd group to move on measure 68 so they can trail the first group as they move into the pounces section. The dancers catch up during the walk and shake section which is four measures or 20 counts, only to begin again with the running section into the big jumps. The downstage group moves horizontally from stage left to stage right while the upstage group moves on diagonal from stage left center to upstage right corner. The slight _ rotational shift in spatial orientation (facing) accommodated the multiple bodies in the space that needed room to execute the movement fully and maintain the timing indicated in the scoring.

This was able to be accomplished because the end of the dance leaves the stager with approximately twenty measures of walking. I was able to borrow five of those measures to insert into parts of the last section for timing. Slightly altering the space and timing of certain segments allowed for the addition of multiple bodies in the space.

Another adaptation occurred in the first movement when the walking on heels section begins. I created depth between the groups by placing the 1st group downstage and the 2nd group upstage. Adding depth to this spatial configuration was necessary because of what occurs in the Hinges section. I knew that the dancers needed space to execute hinges and I felt the audience needed space to see the nuances in the choreography. The dancers suddenly merged into a long line for the rocking section which provided a greater impact with fifteen dancers. The second movement involved both casts dancing simultaneously in close proximity.

In the rehearsals leading up to the showing, we worked on clarifying the four movement themes, sensing the oppositional pull in the body as they executed their choices, and strengthening the precision and clarity of the phrase section. It was difficult for some students to emphasize the central initiation of the arm piercing through and arcing across the body to the making the diagonal connection to the left hip. The movement required the arm to move into full flexion and extend with speed to then continue into hitting the left upper quadrant of the chest and throwing under the right leg. This phrase had to be revisited out of context regularly throughout the process. Students were able to work on executing the movement phrase with speed, precision, intention and body shaping. The rehearsals would begin with reviewing movement themes and phrases that were taught early on in the process such as the opening arm section, into the arms with heel bounces, and into the wrist flicks with body section up to the canon section. Practicing these movements out of context and reflecting on the feedback provided by Elisa Clark further refined the specificity and the ease of their movement execution.

Reflection

Being situated at ADF blurs the boundary between the educational and professional world. Learning repertory through the process of staging from the Labanotation score provides more than steps to dancers. Even though the performance is an important outcome of directing a score; the students' sense of engagement in the learning process, the development of ensemble awareness, and the meaningful experiences created through the process has significant value. The studio became a lab where all participants (students and teacher) were gaining from the experience. As the students took their positions on the floor in Brodie Gym, they brought to life the dynamic intensity of the 1st movement, the dramatic narrative of devouring one's own in the 2nd movement and the frenzied, flying and rolling sequences of the 3rd movement. I was humbled by their commitment to the process and I rediscovered my love of reading and staging dances. I also marveled at the sense of community that was developed in the classroom and of their (and my own) ability to be open to new possibilities and adapt.

In their words

Did you enjoy participating in the reconstruction of* Primate*? Yes or No. Please explain why.

- I loved this experience because it was an incredibly new learning experience for me I've never invested so much of myself into a character before and it pushed me to grow so much as a dance artist. I felt like this was a very special project.
- Defining experience here at ADF, Taught me about finding the story and intensity in a piece, living in it.

- It was a pleasure to learn a work of such emotional intensity, clarity and complexity in movement patterns and interactions.
- I thought the process was absolutely fabulous. I really enjoyed the environment, the other dancers, and of course the professor. It was something very different than what I am used to. I had a lot of fun.
- I am so so so glad I was selected to be one of the dancers. It was amazing to watch Ursula read Laban notation and teach us the choreography it was like magic.
- Working with Ursula was such a joy, and I've always liked Robert Battle's work.
- It was an honor to learn to perform Robert Battle's choreography through Laban Notation!
- To be part of the first reconstruction of *Primate* was very exciting because it was all done by dance notation. The hard work Ursula Payne went through to put this piece together makes it even more worthwhile.
- I learned a lot; not only the steps but also about performance and being a dancer. Personally I don't move quick and sharp as a dancer, so movement in this piece really challenged me as a mover.
- I was very interested in the work itself because its meaning is so complex and the movement is extremely visceral. I also enjoyed working from the Labanotation score because I had very little experience with such as process in the past.
- I enjoyed being a part of a reconstruction from Labanotation. The piece is very multilayered also it was nice to experience all of the layers aligning.

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MovEngine—Hands-on Workshop
The Development of a Software Animation Tool for Dance and Movement Research

Henner Drewes

Abstract

The research project *Visualizing (the Derra de Moroda) Dance Archives* was conducted at the dance department of Salzburg University from 2008 until January 2013.[1] The goal of the project was to develop a new unique and methodologically highly potential technological tool that provides the possibility of accessing referential sources and movement descriptions, which are then transferred and translated into *a visual representation*, thus revealing the *motoric* and *kinetic* aspects of the material. This was be achieved by developing a computer application which aids research in reconstructing dance through animated movement sequences. It allows the transfer of movement content from a variety of sources into a visual, three-dimensional representation.

A **MOV**ement-oriented animation **Engine** (MovEngine) acts as the core of the animation software, 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 Notation—EWMN* and *Kinetography Laban/Labanotation—KIN/LN*).

Since 2012 the software—in its current developmental stage—is being tested and integrated into notation studies at Folkwang University in Essen and it is planned to further pursue its development in this new framework. The core functionality has been substantially extended since the project has been presented at the 2011 ICKL conference in Budapest (Drewes 2012) and it was possible to demonstrate the key features of the software in a practical workshop at the 2013 ICKL conference in

[1] See project web site http://www.movement-notation.org/VisualizingArchives. An experimental version of the software may be downloaded at this site.

Toronto. Participants were able to feed the software with notation-based movement commands and experience the strength of the visual feedback provided by the animation. Concepts of movement analysis provided by notations become truly transparent in this process. The future use of the software as a teaching tool in movement notation studies should be considered in a variety of contexts.

Basic functionality

During the Visualizing Dance Archives project a minimal wrapper application was built on top of the MovEngine library to access its functionality and provide the necessary tools to create and visualize dance phrases. The implementation of *MovEngine* is still in progress, but the core functionality of moving and synchronizing free extremities in space according to EWMN principles has been completed. As the main upcoming task, weight transfers e.g. from one leg to the other should be the implemented, allowing the animation of steps and moving in space. This feature will be implemented using analytical concepts building upon KIN/LN. Despite its current developmental status with its limited features, the advantages of the approach can be already observed in the results of the Visualizing Dance Archives project and in the experimental application of MovEngine as a research and learning tool in movement studies at the Folkwang University of the Arts in Essen.

Time line view

While the user is required to provide the spatial components of the movement data in its raw numerical format, it is already possible to edit the temporal aspect of the movement graphically with the help of a time line view (see illustration 1).

On the left edge of the time line view a list of all the available moving parts of the animated figure is shown. The numbers on the top denote the flow of time in milliseconds. Movement instructions may be placed into this grid. Each instruction is assigned to a specific limb and has a defined start time and duration. The movement instructions are visualized by colored rectangular regions in the time line view and correspond to movement symbols e.g. in KIN/LN. They show changes of limb positions over a certain range of time.

Movement instructions

The software provides different types of movement instructions equivalent to different types of movement and movement symbols in movement notation. Not all of the available movement instructions, which are shown when clicking the new instruction button (see illustration 2), are functional at the current stage of development. For the time being beginning users of the software should be instructed to use only the types TMVEPosition and TMVERotatedState. TMVEPosition roughly corresponds to a directional change of a free limb (gesture), while changes of the rotational state of a limb may be set using the latter instruction type.

TMVEPosition

The properties of a TMVEPosition instruction may be edited through its property sheet (see illustration 3), which is shown when adding a new or editing an existing instruction of this type. The top part of this dialog shows the time and limb information of the instruction. The Reference Type and Reference Level fields specify the type of coordinate system used when translating the information of the instruction to actual limb positions, similar to the different crosses-of-axes in Kinetography Laban. The default mode is regular reference type and body reference level, which applies a strict body-oriented coordinate system. Coordinates of directional information are always related to the direct neighboring limb. The h-coord (corresponding to the KIN direction) and v-coord (corresponding to the KIN level) fields below denote the coordinates to be reached by the instruction. This numerical information is identical to the coordinates used by EWMN. Please refer to the following charts to find the correct numerical coordinates from given KIN directions (see illustrations 5-8). Please note that in EWMN notation the horizontal component is written below the vertical component (see illustration 4). Nevertheless it is read bottom-up. This is reflected in the layout of the property sheet, which lists the h-coord first and the v-coord below (reading direction top-down).

TMVERotatedState

TMVERotatedState defines a rotational change of a limb by defining its destination. The top part of its property sheet (see illustration 9) is identical to the previous TMVEPosition example. When setting Reference Type to Deviation, the value in the Rotated State field specifies the angle a limb is rotated away from its default unrotated state. This corresponds to KIN/LN rotation symbols with white pins, eg.  in a scale of 1=45°. Thus, a rotated state of "1" corresponds to  a rotated state of "-1" corresponds to  .

When setting Reference Type to Regular, the Rotated State value is interpreted by the EWMN-specific concept of rotational state. The calculations involved in this reference type are substantially more complex than the ones in the deviation reference type and some errors may still occur in the current version of the application. Therefore its use is strongly discouraged at the moment.

Movement-orientated instruction types

More advanced users of the software should be able to explore the advantages of the movement-orientated instruction types TMVEPlaneMovement, TMVEConicalMovement and TMVERotationalMovement. These provide a means to specify a movement not by giving a destination rather than defining a movement path in relation to the previous position of a limb. They correspond to the three EWMN types of movement: planar, conical and rotational. While the planar and conical movement types do not have an equivalent in KIN/LN, the rotational movement corresponds to a rotation with a black pin, e.g. .

Implementation Status and Current Usage

In the current implementation status of MovEngine the core functionality of moving and synchronizing free extremities in space have been implemented and are working as expected. The shifting of weight from one foot to the other and progression in space have been implemented only partially, and are not yet functioning.

During the 2012/13 academic year MovEngine has been introduced as a learning tool in movement notation studies at Folkwang University of Arts in Essen. Students are given the opportunity to explore movement phrases by assembling animations out of their notation-based, atomic components. Valuable information is gained in these processes through the visual feedback provided by the animation. Knowledge on movement notation acquired in traditional notation classes may be applied and verified. In addition, two further aspects emerge when working with this visual tool:

First, notation systems as EWMN and KIN/LN are not based on anatomical limitations. They describe an abstract body moving according to spatial and temporal information. The human reader automatically interprets these instructions, considering his anatomical possibilities. Therefore in many instances, notation scores may be simplified and do not need to respect some performance details. MovEngine does not supply this kind of interpretation. Therefore animation scores need to respect many anatomical properties, so that they need to differ substantially from their notation counterpart to produce a realistic movement appearance. While this requires additional attention by the user, it also provides an excellent chance to teach important anatomical and mechanical facts on human movement, which in regular dance training usually remain on the unconscious level.

The second aspect focuses on the spatial paths drawn by limbs when moving in space. The animated movement output generated by MovEngine is based on the analytic principle of EWMN, that every movement of a single skeletal segment can only perform circular movement paths lying on a sphere, as the free end of the limb revolves around its fixed joint. This provides a manageable base for calculating the movement in space. When adjacent limbs move on these circular paths simultaneously, the outer limbs move on their circular path relatively to their fixed joint, but more complex shapes are created in relation to space. MovEngine can draw these movement paths in space as colored traces (see illustration 10) and thus reveal and emphasize essential details in dance performance, which are hard to grasp without additional aids.[2] It is interesting to note, that minute changes in quantity of the single circular movements or temporal changes in their orchestration, produce enormous

[2] In the late 1960s Noa Eshkol and her team were invited to the Biological Computer Laboratory at the University of Illinois1 to create computerized visualizations of the movement paths described by EWMN. The resulting space-chords—as Eshkol called the complex paths created by simultaneously moving limbs—were an early indication of the potential hidden in the analytical approaches (Eshkol 1970).

changes in the spatial result. Dancers and choreographers get an opportunity to visualize these otherwise hidden properties, and furthermore study, which actions and changes are needed to produce a certain result.

The thorough and faithful exploration of well-proven, but not widely known methods of movement description provides the strength of MovEngine's unique approach. The transference and translation of traditional knowledge to the visual realm creates new opportunities to revive notation-based approaches, which otherwise tend to loose their importance in the era of video and digital processing. It is expected that more traditional analytical aspects will emerge in the continuing course of development and application that will serve new purposes and will gain new meaning through the process of visualization.

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Illustrations

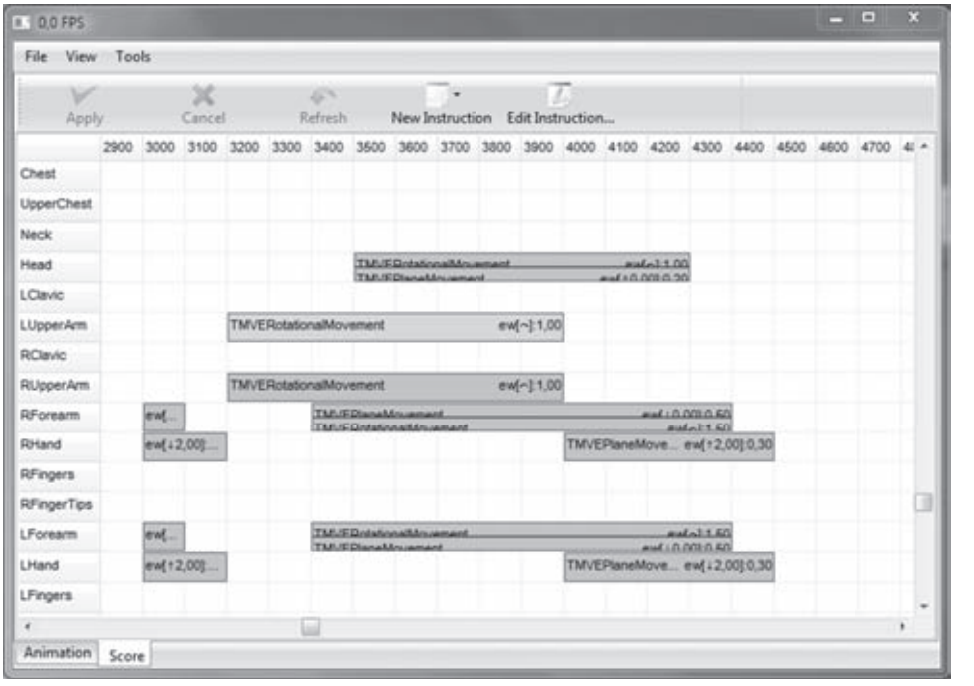


Illustration 1. Time line view of an animation

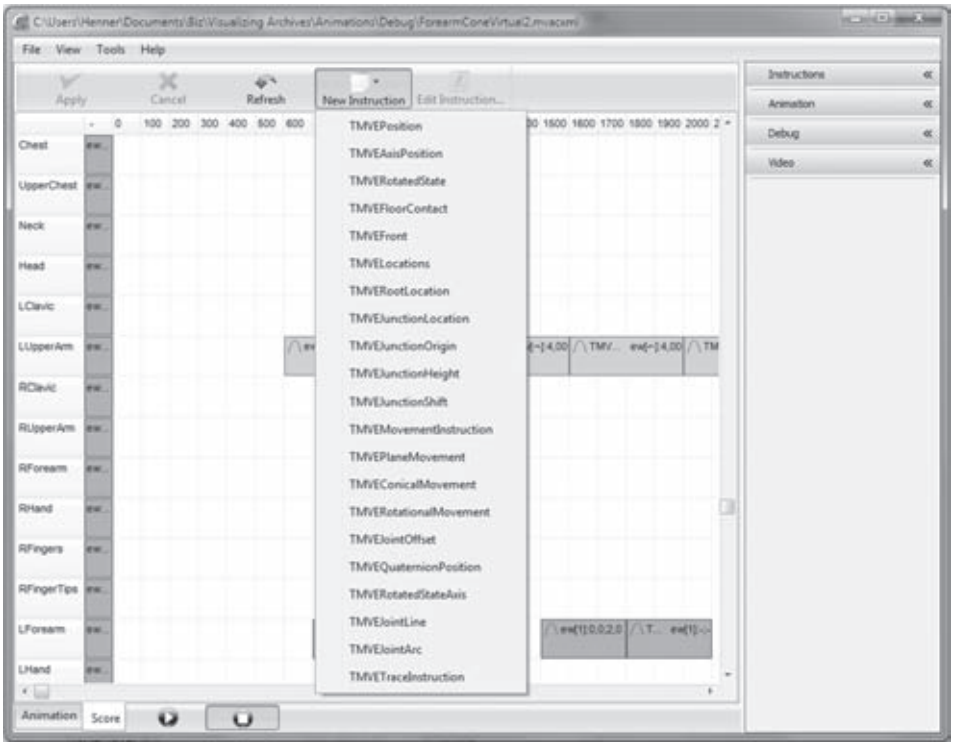


Illustration 2. Available list of movement instructions

Illustration 3. TMVEPosition properties

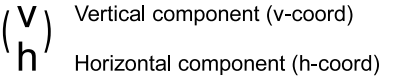


Illustration 4. Components of a EWMN position

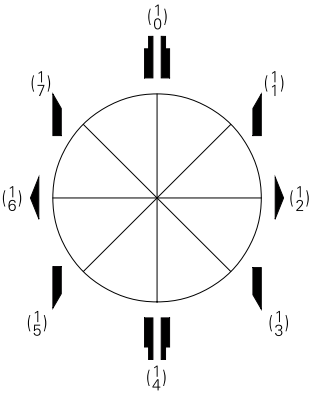


Illustration 5.
EWMN level-1 positions

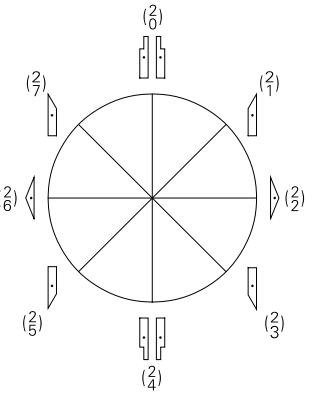


Illustration 6.
EWMN level-2 positions

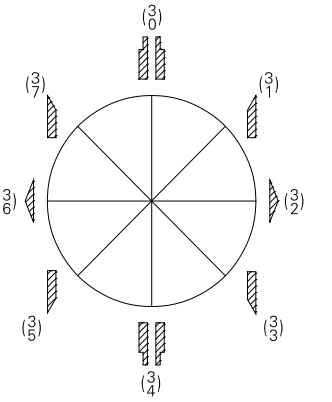


Illustration 7.
EWMN level-3 positions

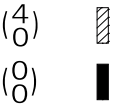


Illustration 8. EWMN levels 0 and 4

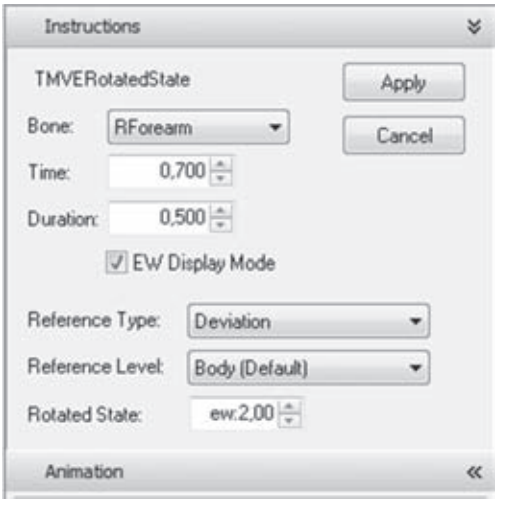


Illustration 9. TMVERotatedState properties

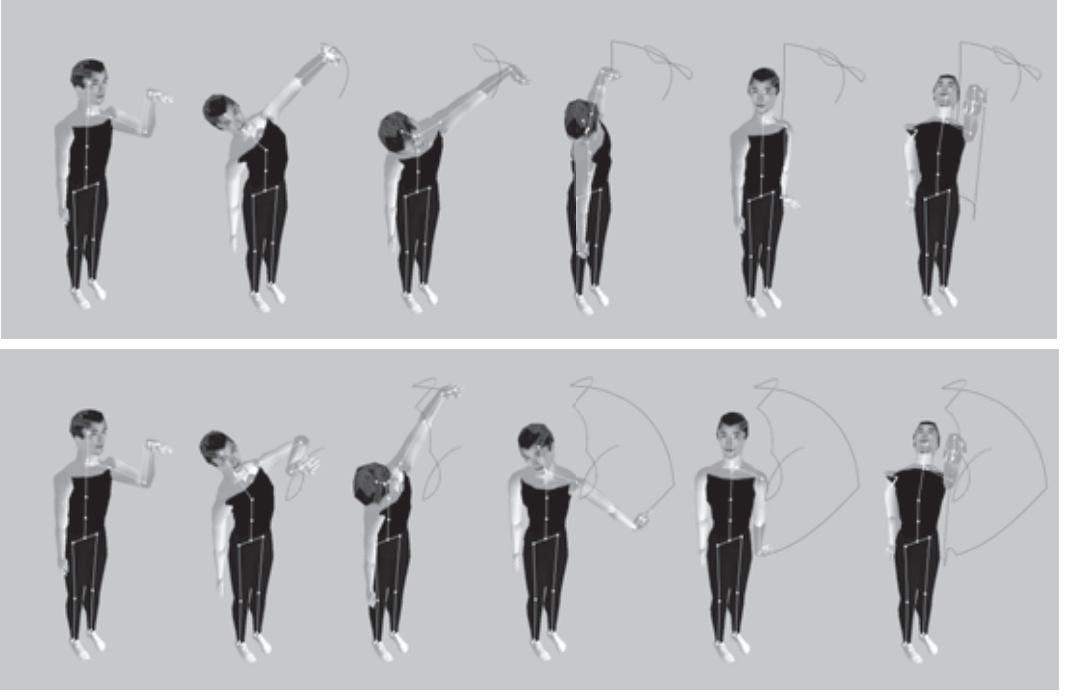


Illustration 10. Examples of a spatial trace of the left hand in a MovEngine-generated animation. The movement instructions of both examples are almost identical. The upper body movement consists of consecutive bending and rotational actions. The order of these two different type of actions differ slightly in the first and second example. Nevertheless, the resulting spatial paths clearly exhibit different movement qualities. While the first path is almost performed in one vertical plane, the second one extends into various directions creating a more three-dimensional shape. (Animation created by Foteini Papadopoulou. For further details see Papadopoulou 2013.)

Movement Composition and Notation—Examining Scores in Kinetography Laban and Eshkol-Wachman Movement Notation

Tirza Sapir, Henner Drewes

Abstract

The workshop held at the 28th Biennial Conference in Toronto was aimed at confronting the notation systems Kinetography Laban and Eshkol-Wachman Movement Notation (Eshkol and Wachman 1958) with each other in practical application and theoretical discussion. It included a score reading and movement session on a short dance composed by Tirza Sapir *The Maccabee,* which provides challenges in coordinative and technical skills as well as in spatial orientation. The material presented here is part of a planned larger publication including the scores of twelve selected dances composed by Tirza Sapir, each in the original Eshkol-Wachman Movement Notation (EWMN) version and in a translation into Kinetography Laban (KIN).[1]

The juxtaposition of the scores in both systems allows for gaining insights on multiple levels: On a practical level the compositions rely on a distinct complexity in spatial differentiation and coordination, which is usually familiar only to EWMN practitioners and students trained in using notation for compositional purposes. With its graphical layout of analyzing time and movement of separate limbs KIN is also capable of displaying the unique compositional approach of utilizing simultaneous and successive movements performed by different limbs. Certain conditions and principles need to be observed though, and these will be discussed in the course of this paper. Thus KIN should be able to serve to communicate the idea of notation-based movement composition to a broader audience.

During the process of preparing and translating the scores numerous questions arose, on how to utilize principles, conventions and preferences of each system. Our aim was to create a translation that should respect both the original, usually EWMN-related analytical concepts and the rules and conventions of KIN, to communicate movement structures and content in an efficient manner. Compromises needed to be found and

[1] An extensive introduction to this collaborative work can be found in Sapir and Drewes 2012.

decisions needed to made, considering many different aspects of notational concepts, writing rules, graphical appearance, target audience etc.
The resulting scores provide a unique opportunity to compare both notation systems not only on a pure technical level of symbol usage and writing rules. Obscured preferences and conventions may be enlightened and clearly defined, which may contribute to a more precise and conscious notation practice.

Hanukka Notebook

The dance *Maccabee* was first published in *Hanukka Notebook* (Sapir 1987), a reader in EWMN containing six dances, each in two versions: a relatively simple and a more complex one. The simple versions are exercises based on songs sung at the feast of Hanukka[2] and aimed at children in the 3rd, 4th and 6th grades. The dance exercises were originally taught at Kibbutz Karmia (Israel) and performed on the occasion of community celebrations. The intention of teaching the children's exercises was based on three central aims: introducing movement notation in simple and complex ways, improving the children's technical movement skills according to their age and improving coordinative abilities. The children's studies were accompanied by music and words on themes associated with Hanukka. These are reflected in the titles: *Maccabee* (the heroes), *Candle*, *Pitcher* for oil, *Light and Fire* etc. The more complex versions were taught to adult students of dance and movement notation without music and without any mention of the above associations, purely as studies in movement.
The version of the *Maccabee* presented here evolved as a variation of the original version published in 1987 and has been performed by the RikudNetto Dance Group[3] throughout the past years at various occasions.[4] The current version of the score has not been published until today.

Structural analysis of the dance

The movements of the *Maccabee* express power, clarity, decisiveness and determination. The dance consists of four verses (I.-IV.—see Score 1-4 for KIN and Score 5-7 for EWMN notation of the examples), each containing four phrases of eight beats. Each verse has a cyclic feature which is repeated during the four phrases. The composition is based on two movement themes of independently moving limb groups: the legs and the arms.

[2] Hanukka is a Jewish observance commemorating the victory of Judas Maccabeus and the rededication, in 165 BC, of the Second Temple of Jerusalem, which had been desecrated by the Syrian king Antiochus IV three years before. The feast of Hanukka continues for eight days, and traditionally one candle of the many-branched menorah (Hanukkiah) is lit on the first evening, two on the second, and so on. This recalls the Talmudic story of how a single day's supply of oil miraculously burned in the Temple for eight full days.
[3] RikudNetto Dance Group was founded by Tirza Sapir in 1986 and performs dance compositions created and written through the inspiration of Eshkol-Wachman Movement Notation. See RikudNetto web site: <http://www.rikudnetto.com>.
[4] Video link: <https://www.youtube.com/watch?v=8yfxm2WFNjY>.

Legs

The movement theme of the leg is based on a sequence of four movement components (see fig. 1 A-D) forming a step, or described in the opposite way: the division of the step into four components. This sequence is repeated throughout the dance according to a special pattern. The legs are marching according to a clear division while flexing and extending the free leg to a horizontal height expressing decisiveness.

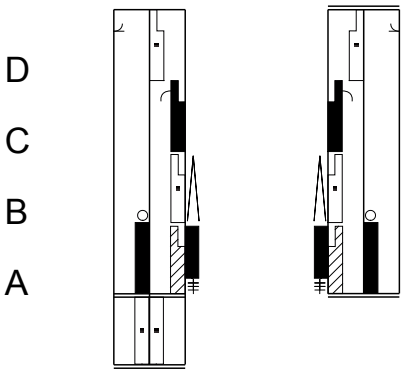


Fig. 1. Basic movement sequence of the legs

In verses I. and III. one quick reverse movement is added to this basic sequence after the second movement, so that after returning to the previous position the second movement needs to be repeated. Advancing and the back-and-forth movement remind both a military march as well as advance and withdrawal during a battle. Each of the four phrases will include five leg movements. Because of the additional reverse movement only three out of the four basic leg movements appear in each phrase. Thus each phrase will start with a different movement in the following way (X' denotes the reverse movement to the previous position):

Time Value	𝅗𝅥	𝅗𝅥	♩	♩	𝅗𝅥
Phrase 1	A	B	A'	B	C
Phrase 2	D	A	D'	A	B
Phrase 3	C	D	C'	D	A
Phrase 4	B	C	B'	C	D

Table 1. Pattern of leg movements in verses I. and III.

In the verses II. and IV. the legs perform five movements within a phrase without a repeated move while using a different time division: the first movement along 4 time units and four movements each along one time unit. Again, the incompatibility between the number of movements and the time division in the phrase causes each phrase to start with another movement of the basic sequence and the first and last movements of each phrase are identical. The unique character of each movement is highlighted by the very slow movement opening each phrase.

Time Value	𝅝	𝅗𝅥	𝅗𝅥	𝅗𝅥	𝅗𝅥
Phrase 1	A	B	C	D	A
Phrase 2	B	C	D	A	B
Phrase 3	C	D	A	B	C
Phrase 4	D	A	B	C	D

Table 2. Leg pattern in verses II. and IV.

Arms

The arms are moving on the coronal (Left-Right vertical plane) and spread with quiet power a confident symmetrical thought. They move continuously in whole circles without changing orientation. In verses I. and III. the arms move 135° along their circle in each phrase while moving very slow on the first four beats (circling 45°) and a little faster on the last four beats (circling 90°) of each phrase. In verses II. and IV. they move 270° per phrase along the circle. The first four counts are considerably faster taking 180° of the circle, while the moderate slow speed is resumed in the last 90° of the phrase. During the course of the dance the different timing of arms and legs causes the encounters between the two limb groups to vary, highlighting each time another movement in terms of shape and coordination. The contrast in speed serves the content of the dance transmitting heroism and strength.

Front changes

The full dance includes additional rotations of the upper body and changes of the front, which are not embodied in the cyclic structure of the composition, but related to the choreographic concept of its performance on stage. In verses I. and III. the circle of the arms is fixated according to the constant directions of surrounding space and is not affected by the rotations and changes of front. The legs are also aimed at absolute sidewards directions established by the constant cross, but due to anatomical constraints some movements need to be performed in diagonal directions. This pattern is abandoned in some phrases of verses II. and IV., when the arm circles switch to a body-oriented mode and are carried in space by the frontal changes. The legs retain their spatial fixation also in these phrases, but encompass a wider range of directions and are no longer limited to the sideward directions defined by surrounding space. These subtle changes between orientation modes enable to see the dancing body from various directions, switching unexpectedly from a flat and two-dimensional view to a vivid three-dimensional impression of the heroic figure of the *Maccabee* drawing movement traces in space.

Notes on the notation

Notation-based movement composition relies on several prerequisites, which need to be provided by the notation system used. The notation should display atomic structures of a movement sequence transparently and offer the possibility to create

variations of movement themes by rearranging and recombining these atomic elements. EWMN fulfills these prerequisites very well as it was specially designed to serve in this field of application. KIN usually tends to express movements in a more compact way, which might obscure some of these atomic structures. But KIN provides a high degree of flexibility in expressing movement. A careful selection of the available options should maintain a sufficient level of transparency. The following sections will demonstrate, which solutions and compromises have been found in the preparation of the KIN *Maccabee* score.

Compositional structure

In both the EWMN and KIN scores the verses are denoted by the Roman numbers I.-IV Additionally, the EWMN score emphasizes the phrases of the composition by extra thick bar lines.[5] Due to the table-like layout of the staff, it is possible to mark the division of the leg sequence separately and show the varying encounters between arms and legs. The KIN score only emphasizes the regular eight-count phrases with regular bar lines. Marking phrases for arms and legs separately would have required additional textual or graphical annotations, which were not incorporated into the final version of the score for reasons of simplicity.

Staff layout

EWMN displays the active limbs participating in a movement sequence in a table-like grid, (see fig.2) which may play an important role in the creative arrangement of movement. A staff lists by default the major limb segments of the human body. Typically arms and legs are divided into three limb segments (Upper Arm, Forearm, Hand—Thigh, Lower Leg, Foot) and the upper body is divided into Pelvis, Chest and Head. These divisions may be refined or simplified according to the actual need. In a creation process, movement symbols may be easily transferred from one location to another stimulating the idea of exchanging movement patterns in time and among different limbs.

KIN also displays the participating limbs in separate spaces (limb columns). Compared to EWMN, limb columns and the time axis are

Fig. 2. Example of an EWMN staff layout

[5] In EWMN the duration of a movement was originally marked by thick bar lines (Eshkol 1958). In later publications double bar lines were adopted as an alternative way to delimit the duration of a movement (Eshkol 1980: 24). The current usage to visualize the temporal structure of the movements by double bar lines and the compositional structure by thick bar lines was introduced by Eshkol (1990: 7f).

turned by 90°, which might be considered as a cosmetic difference only. A more substantial difference is the fact, that the default staff in KIN is more compact (see fig. 3). By default, only one column is reserved for each arm and each leg. Additional columns for further differentiations may be added if needed. Employing KIN for composition may require to have a more EWMN-like layout of limb columns in mind to exploit the possibility of creating movement variations by visualizing the simultaneous and successive movements of single limb segments along the progress of time (see fig. 4).

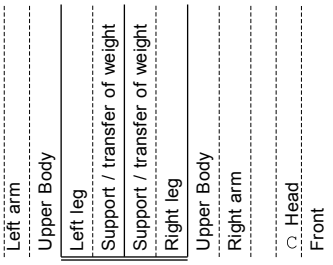


Fig. 3. Basic KIN staff layout

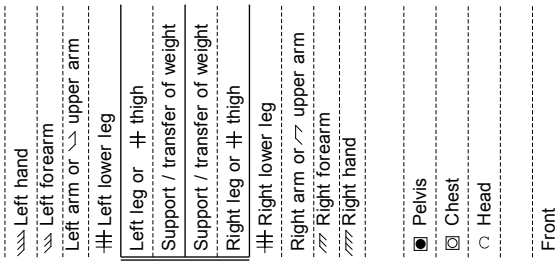


Fig. 4. Example of a possible extended KIN column layout to serve compositional usage of the notation

The *Maccabee* score in its KIN version shows some unusual arrangement of limb columns, which is rooted in the thoughts mentioned above. While the arms move in a simple way and do not require further differentiation, the legs show movements in thighs, lower legs and feet. It was chosen to widen the Leg Gesture column, to make space for the lower legs and feet. In this fashion, the parts of the legs can be kept visually together as one group in a similar way to the EWMN score. Movements of the upper body are grouped to the right of the Right Arm column (see fig. 5).

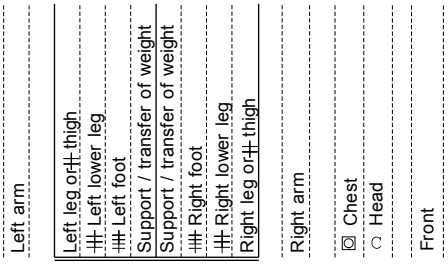


Fig. 5. KIN column layout of the Maccabee score

Spatial orientation

Most of the directional instructions in this dance depend on absolute directions of the surrounding space and are unaffected by changes of the front. Therefore the KIN

score uses the constant cross of axes (table 3c) as the default mode for all direction symbols in this score. Although it would have been possible to notate many of the spatial oriented movements in the standard cross-of-axes (table 3f) adding retentions in space (table 3a) or undeviated movements, the constant spatial form (e.g. arms moving always in the Left-Right vertical plane) would have been communicated less clearly (see fig. 6).

KIN	EWMN
a. Retention in space ◇	b. Fixation f
c. Constant cross-of-axes ⌖	d. Absolute System of Reference (with fixation) f(2/0)
	e. Absolute System of Reference (2/0)
f. Standard cross-of-axes ✛	
g. Body cross-of-axes ⌖	h. Bodywise System of Reference [2/0]

Table 3. Equivalent modes of orientation in EWMN and KIN

It is interesting to note that in EWMN the absolute spatial orientation is considered the default mode, which is notated by giving coordinates in round parentheses (table 3e). Stating a direction in this absolute (room oriented) mode, however, does not necessarily mean, that this direction is kept, once the front is changing or a more proximal limb is moving simultaneously. The limb is carried retaining its angular relationship to its parent limb. In other words, the concept of spatial retention / fixation is not linked to the Absolute System of Reference (orientation mode defined by surrounding space). In order to keep a spatial direction while e.g. changing the front the symbol f (mnemonic for fixation) needs to be added to a movement instruction (see table 3b and e.g. EWMN score, verse I., col. 2, Arms and Right Thigh).

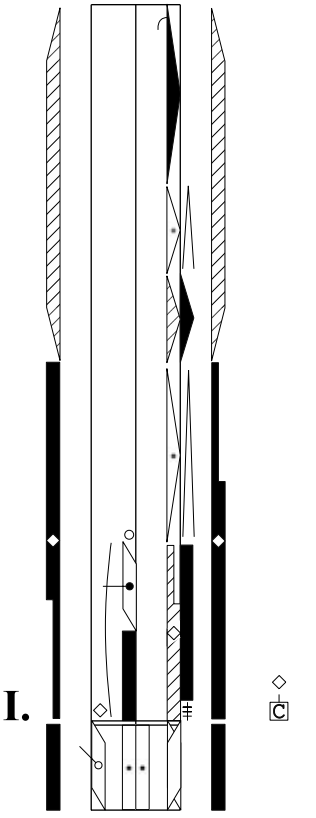
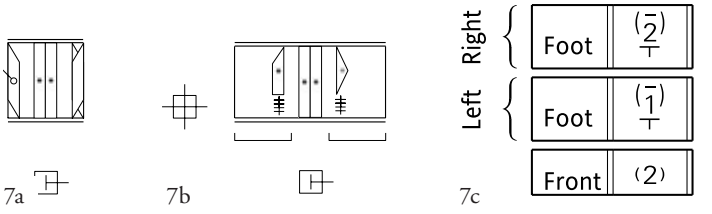


Fig. 6. Verse I.,
first phrase notated in standard cross-of-axes



7a Traditional KIN (as in fig. 6) with leg rotations.

7b Current KIN score with directions of the feet in constant cross-of-axes.

7c EWMN score. The symbol ⊤ denotes the floor contact. The spatial directions are given by the numerical values enclosed in parentheses. In this case they are only specified with the bottom number denoting the horizontal direction. The vertical component (equivalent to KIN level) is considered redundant and is omitted, as the contact forces the foot to be flat on the ground.

Fig. 7. Starting position of the feet as example for the rotational state of the legs

Another somewhat unusual application of this aspect given in the KIN score is the direction of a foot while transferring weight onto it (fig. 7b). In EWMN specifying the direction of a foot is a very common way of expressing the rotational state of the legs while the feet are in contact with the floor (fig. 7c). In KIN this is usually accomplished by referring directly to the leg rotation (fig. 7a). In the *Maccabee*, however, directions of the feet are most clearly defined according to spatial directions, while front changes do not affect the placement of the supporting foot. The leg rotations are merely the result of front changes with fixed feet directions. In KIN it would have been possible to notate these movements in the traditional way as turns without friction (see fig. 6), but the chosen way of writing results in less ambiguities, requires fewer symbols and fits well into the overall orientation mode defined by surrounding space.

In verses II. and IV. of the KIN score the arms turn temporarily to a standard orientation (table 3f). Depending on the duration of the standard-mode movement, the standard cross symbol is attached to the whole arm column (verse II., staff 1) or only to some specific arm movements (verse II., staff 1 and verse IV., staff 1). In EWMN this is accomplished by specifying the circle of the arms in a body-oriented mode, which employs square brackets as opposed to the round parentheses of the absolute spatial mode (See EWMN score, verse II. col. 1 in both arms, verse IV. col. 8 in both arms: [6]↑ and [2]↑). The body-oriented mode (table 3h) is the equivalent to the KIN body cross-of-axes (table 3g). A strict equivalent to the KIN standard cross—employing a fixed, spatially-oriented Up-Down orientation and a Forward orientation adapting to the front of the performer—does not exist in EWMN.

Arm movement

The continuous circling arm movement is easily expressed in EWMN by a planar movement, which specifies a plane to move in, the direction of the movement (positive or negative) and the amount of circling (degrees). As the specified plane and direction do not change in this dance, this information is given in the first column of the arm space on each page of the EWMN score, e.g. f(6)↑: The number in parentheses specifies the vertical plane to move in. The upward arrow denotes a *positive*[6] direction (a downward arrow would denote a *negative* direction—the opposite sense of circling). The spatial plane is unaffected by the front changes, so the symbol f is added to specify the fixation mode (see section Spatial orientation). The amount of circling is given by the single number (without parentheses) following the arrow and the following single numbers in the same limb row. "1" denotes a circle of 45°, accordingly "2" specifies a circle of 90° and "4" a circle of 180°. To improve readability, intermediate positions are specified which denote the directions reached at the end of each phrase. These so called "mute" positions are not considered as movement instructions and are written with half parentheses only.
The compositional structure of the arm movement is well expressed in this way of writing, as the repeated degrees of circling are clearly visible. In KIN however, the planar movement description needs to be translated to direction symbols. Although easy to read, they obscure the compositional structure of the arm sequence. However, a trained reader will be able to deduce the pattern of the sequence also from this directional description.

Leg movement

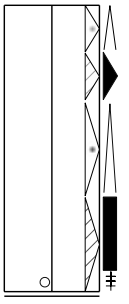
The KIN translation of the leg movement follows the EWMN original very closely. Although the notion of planar movement is also employed in the thigh movements, they are not defined according to degrees of circling as it was the case with the arms. Instead they are defined by positions to be reached, which can be translated to KIN easily. Note that in many instances the horizontal orientation of the movement is already defined by the plane movement at the beginning of a phrase, therefore the positions to be reached specify only the vertical component, the equivalent to the KIN level (see fig. 8).

[6] Once a movement path for a specified limb is clearly defined, it is possible to travel along that path in two directions. In EWMN one direction is labeled as *positive*, the opposite is labeled as *negative*. For rotations and turns this can be understood as the clockwise or counter-clockwise sense of rotation, respectively. For other movement types the definition of the movement path will determine, which orientation will be regarded as positive and which as negative.

8a

Right Thigh		f(2)↑M		↓(2)		↑M	↓(2)
Lower Leg		(0)		[]		(1 2)	[]

8b



8a EWMN score, Right Thigh: Plane movements are performed in the fixated vertical plane (2). These spatial properties of the movement path are only specified for the first plane movement and remain valid for the following movements, which only show the direction of the plane movement (↑ positive and ↓ negative) and the destination of the movement. The capital letter M (Col. 2 and 6) denotes a maximum movement according to the anatomical limitations. This will approximately result in a high level position (see b.).

In Col. 4 and 7 the direction of the plane movement is negative, so the leg is moved in the opposite direction and lowered to the destination (2), the equivalent to KIN middle level.

8b KIN score, Right Leg: Destinations are given by direction symbols in the constant cross-of-axes.

Fig. 8. Movement of the thigh in the free leg (verse I., first phrase, beats 1-6)

9a

Right Thigh	↓			
Foot			⊤4	
Left Foot	⊤)		⩧	
Weight			2	

9b

9a EWMN score: Right thigh lowering in the first movement. Only with the following transfer of weight the right foot touches the ground. The dot and the number "4" beneath the floor contact symbol refer to the rolling over the foot. First, the heel touches the ground (dot beneath the symbol), then the whole foot ("4" refers to the back-side or sole of the foot).

9b KIN score: The lowering movement of the leg is determined by the direction Right-Low with the heel touching the ground already at the end of the first movement.

Fig. 9. Lowering the leg and step (verse I., phrase 1, beat 7 until phrase 2, beat 2)

The following lowering movements of the straight leg are written in EWMN only by an unqualified negative plane without defining a range or final position. The movement is only fully defined by the following floor contact of the foot (see fig. 9). In the KIN score the most straight-forward approach seemed to write the lowering of the leg as a low-level direction with the heel touching the ground, so the floor contact is established slightly earlier at the end of the lowering movement (see fig. 9b). The EWMN and KIN versions of this lowering movement differ in their conceptions on a subtle level, each emphasizing a different aspect of the movement. While the EWMN version constructs a more dynamic picture of the movement—the heel only touches the ground while the shift of weight is already in progress—, the KIN version separates the movement in more distinct sections, which may simplify the reading process for beginners.

The lower leg movements are translated literally to KIN, giving mainly the direction Low and canceling back to a straight leg. In EWMN this is expressed by a position containing a value of 0 in its vertical component and the symbol for Zero Position (= the default position), respectively (see table 4).

KIN		EWMN	
a. Direction (Low)		b. Position (Vertical component 0)	
c. Cancel		d. Zero Position	

Table 4. Equivalent symbols used for the Lower Leg movements in KIN and EWMN

Upper body and front changes

The upper body is maintained in an upright position throughout the whole dance. The changes of front are written as rotations of the pelvis in the EWMN version, while the direction of the supporting feet are unaffected by these rotations. In EWMN pelvic movements will automatically carry the chest, unless some different movement indication is given for the chest to isolate both body parts. The overall front of the performer which is established as a consequence of such an upper body rotation is denoted by front states in the bottom row of the staff. These are written with single parentheses only eg. (0, which are used when showing the result of another movement instruction or as a reminder of a previously established state. There is only one exception to this: on the last count of verse II. in the transition phrase to verse III., a small front change occurs while changing also the supporting foot. In this occurrence the rotation itself (2) is written in the front row, including the rotation symbol and destination state in full parentheses.

While in EWMN the concept of the performer's front is a general idea of the overall body orientation, which is at times complementary to the rotated states of the

individual parts of the body and in some cases may be also omitted, in KIN it is of utmost importance, as directions of weight transfers and individual limbs depend on a clearly defined front when using the default orientation mode, the standard cross-of-axes. Generally, in KIN every change of front requires a preceding explicit rotation of the entire body, it is not sufficient to state the rotation of the upper body as in the EWMN score. In the present KIN score it was chosen to write these front changes on the right side of the staff next to the front signs. When changing the front the directions of the supporting feet are not affected, as their state is given in constant cross directions.[7] Thus, although two different concepts are used in the two versions of the score—upper body rotation versus front changes—the physical result will be identical. The rotated state of the head is frequently determined by the fixed gaze to a sidewards direction. This is notated in the EWMN score with a fixation (table 3b) of the side of the head facing to absolute forward direction; in KIN this is accomplished by a retention in space (table 3a) of the front side of the head. Although the two versions employ different head surfaces as reference, the logic of these expressions are identical.

Support and weight transfer

The support column in KIN unifies information of the horizontal transfer of weight, the level of weight transport and floor contact of the weight bearing limbs into one single space. In the KIN translation steps and weight transfers have been notated according to these common rules. In the EWMN score however, the equivalent information is spread over several limb spaces. The Weight row only specifies the horizontal shift of weight, the direction of the shift is given by the numbers in the absolute, space-oriented coordinate system. The contact with the floor is written in the Foot row and indicated by the symbol ⊤ and its derivatives. Also in the foot space are indications for the feet detaching from the ground (symbol ═ and derivatives). In KIN this information is only indirectly expressed by the leg gestures. The leg space of the weight bearing leg shows the symbols for bending ↧ and stretching ↥, which indicate the change of level.

In supports the different character of the notation systems—the more compact one in KIN and the more atomic one in EWMN—is most noticeable. While we generally try to avoid too compact notation styles in these translations, supports with their central role to the KIN system are an exception and are well communicated using standard procedures.

Summary

This comparison shows that the EWMN score has been translated to KIN in a fairly straight-forward manner. Differences between the two versions occur mostly in subtle details. Both notation systems provide a high degree of flexibility to express

[7] See section Spatial orientation the remarks on the feet and fig. 7c.

movements in various ways, so that it is usually possible to find equivalent expressions in the translation process from one system to the other.

A notation practitioner is usually guided by many default modes of thinking, analysis and assumptions, which are set by the notation system. This juxtaposition of the systems is able to identify and emphasize these default assumptions, and may point out alternative ways of analysis. Increasing the awareness of these built-in system modes may have beneficial effects on notation processes, as alternative ways of analysis may emerge out of multiple ways of thinking.

The score of the *Maccabee* provides many coordinative and orientational challenges, and is an excellent reading exercise for beginner and advanced students of notation. Furthermore, this well-structured and aesthetically composed material not only invites a reader to practice movement details and coordination, it also provides many opportunities to engage in a creative process and create variations on the given material. Every discernible structural or notational element found in the score may in turn be used as a basis for creating variations in composition studies. For example, the orientation in the absolute spatial mode (or constant cross-of-axes) is not only used as a descriptive method, but functions as a compositional guide, creating many of the three-dimensional shades of the composition. Based upon this principle one could design numerous tasks and exercises to create further variations on the material.

The movement material is based on very few simple elements. The arms move in a symmetrical circle, while the leg phrase is based on only four movements forming a step. The timing is based on three distinct time values only (1, 2 and 4). The complex arrangement of these basic ideas, however, demonstrates many nuances and a high degree of richness embedded in the material. By analyzing movement according to its atomic structures, notation is able to reveal hidden opportunities in coordination and spatial expansion, and assists in finding the rich potential of movement composition. In addition, employing these analytical principles may develop structured ways of teaching that ease learning processes by their given clarity and provide a higher level of security to students.

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Scores

The *Maccabee* (KIN)

Composition by Tirza Sapir. EWMN score first published in Hanukka Notebook (Sapir 1987: 57-72). Kinetography Laban score by Henner Drewes, 2013.

Keys
Feet are flexed when legs are moving in the air (see fig. 10).

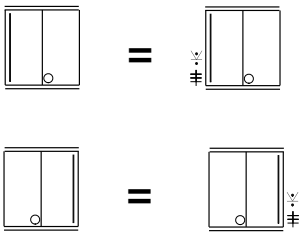


Fig. 10

Only one column is used for each of the arms in the score. While the arms move through the indicated positions, the following details should be applied (see fig. 11).

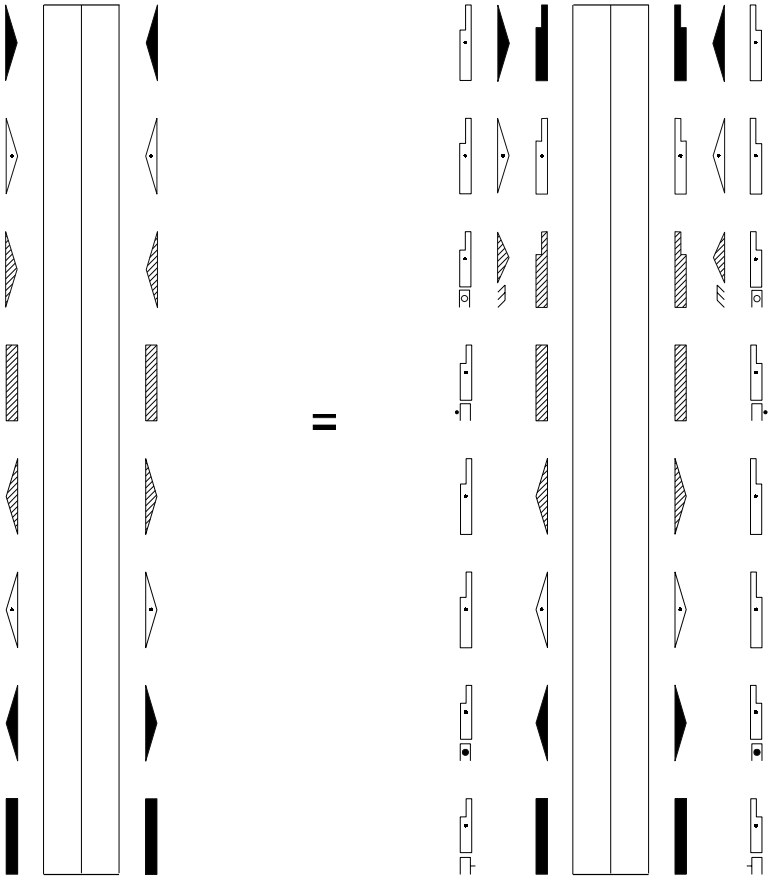
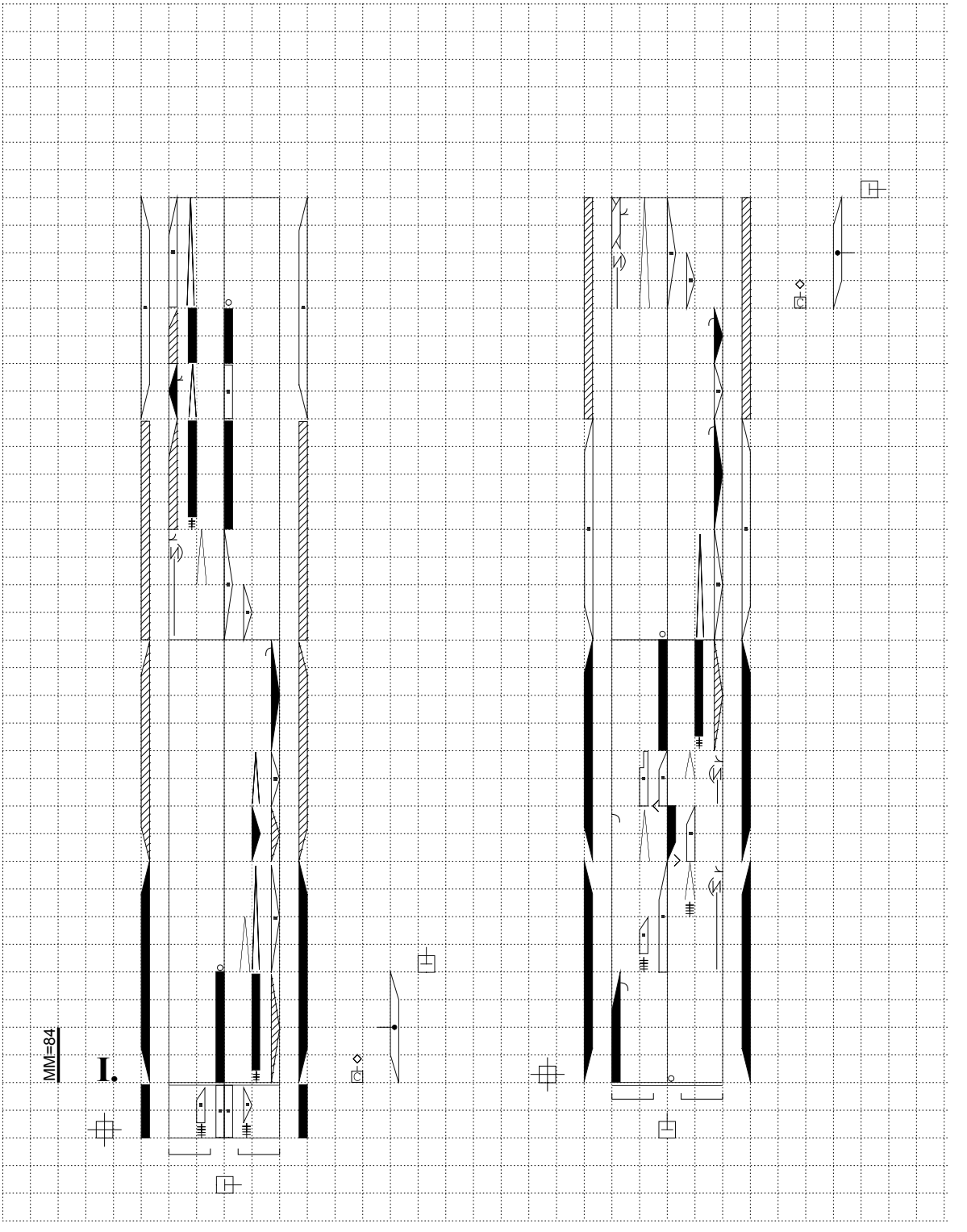


Fig. 11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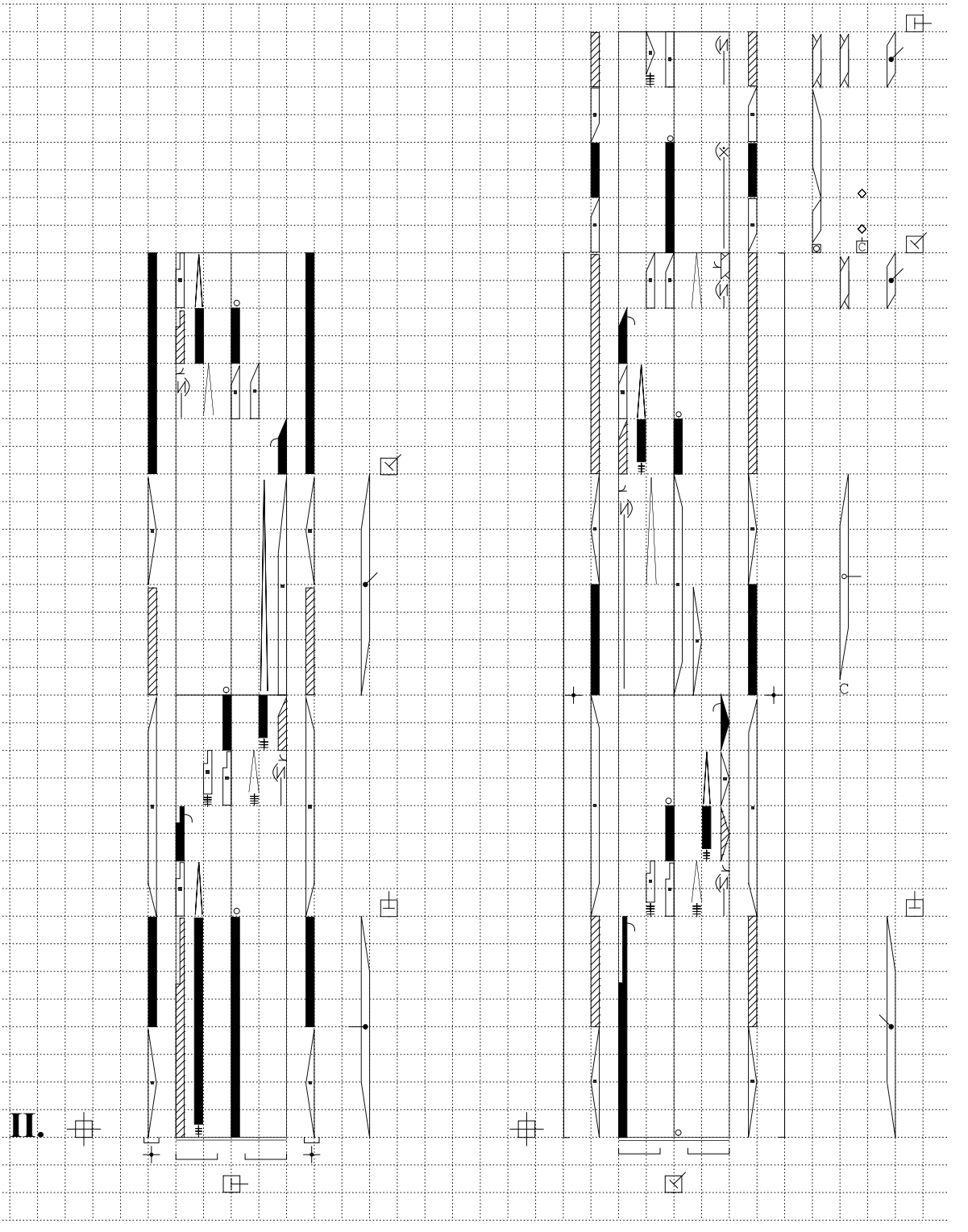
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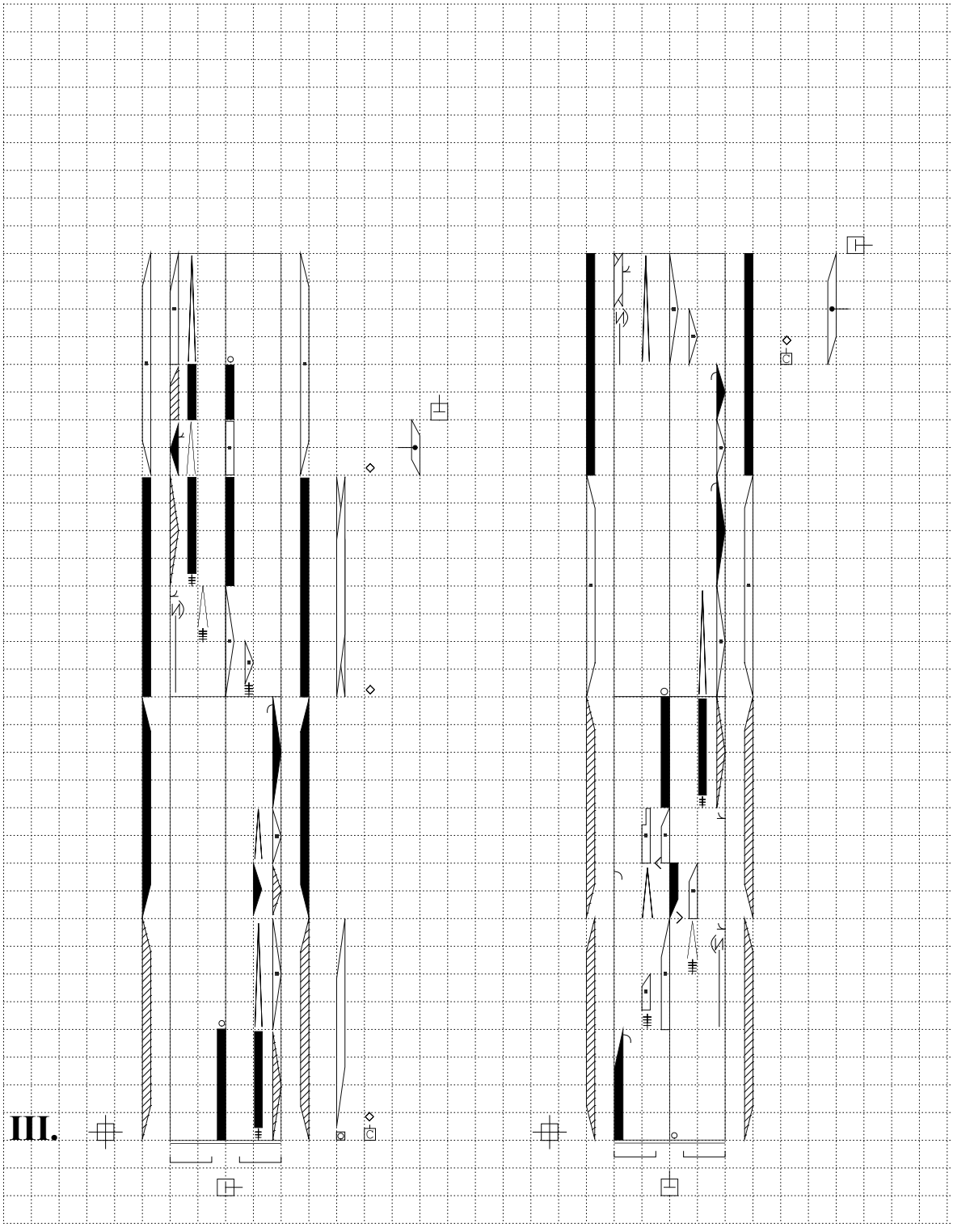

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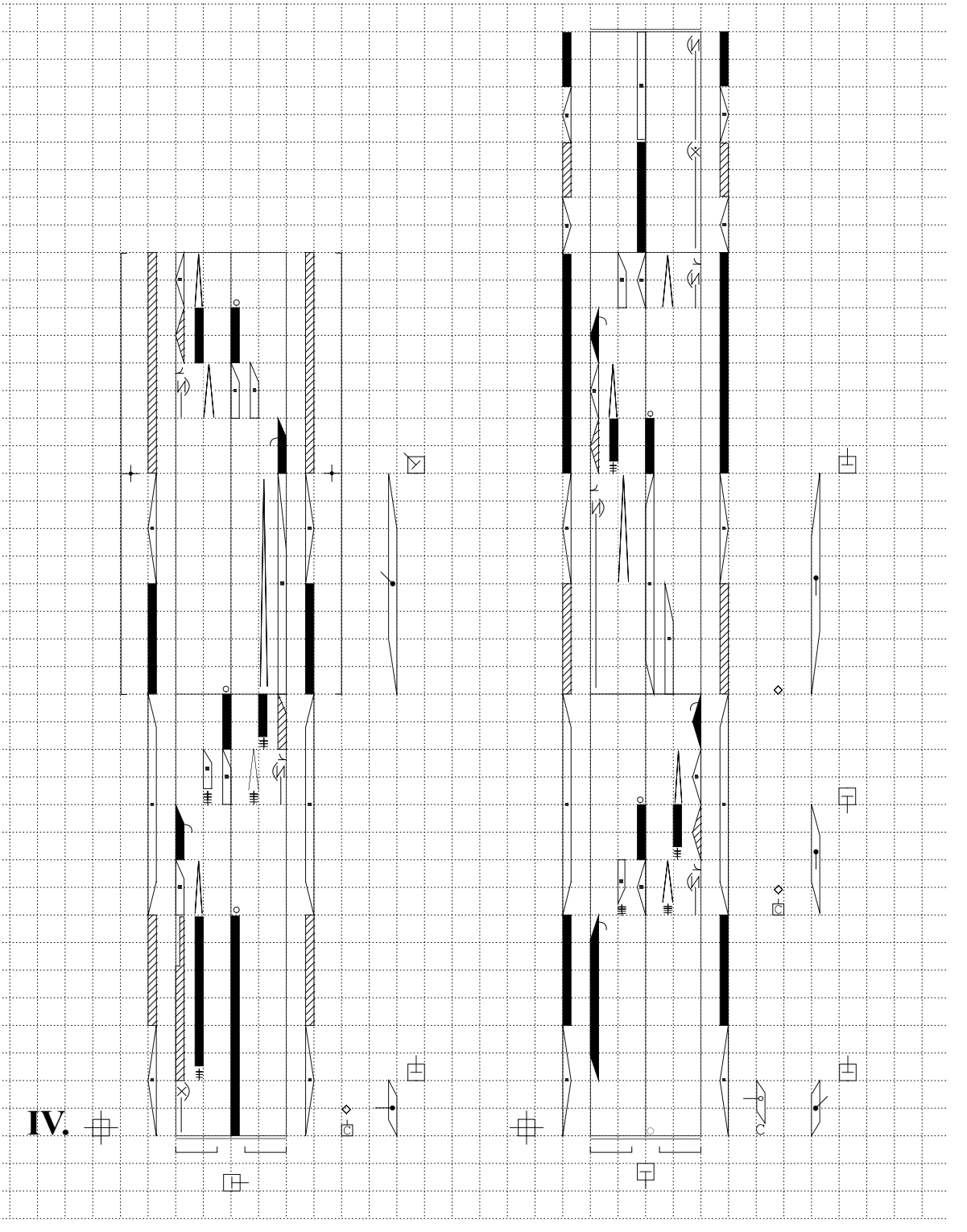
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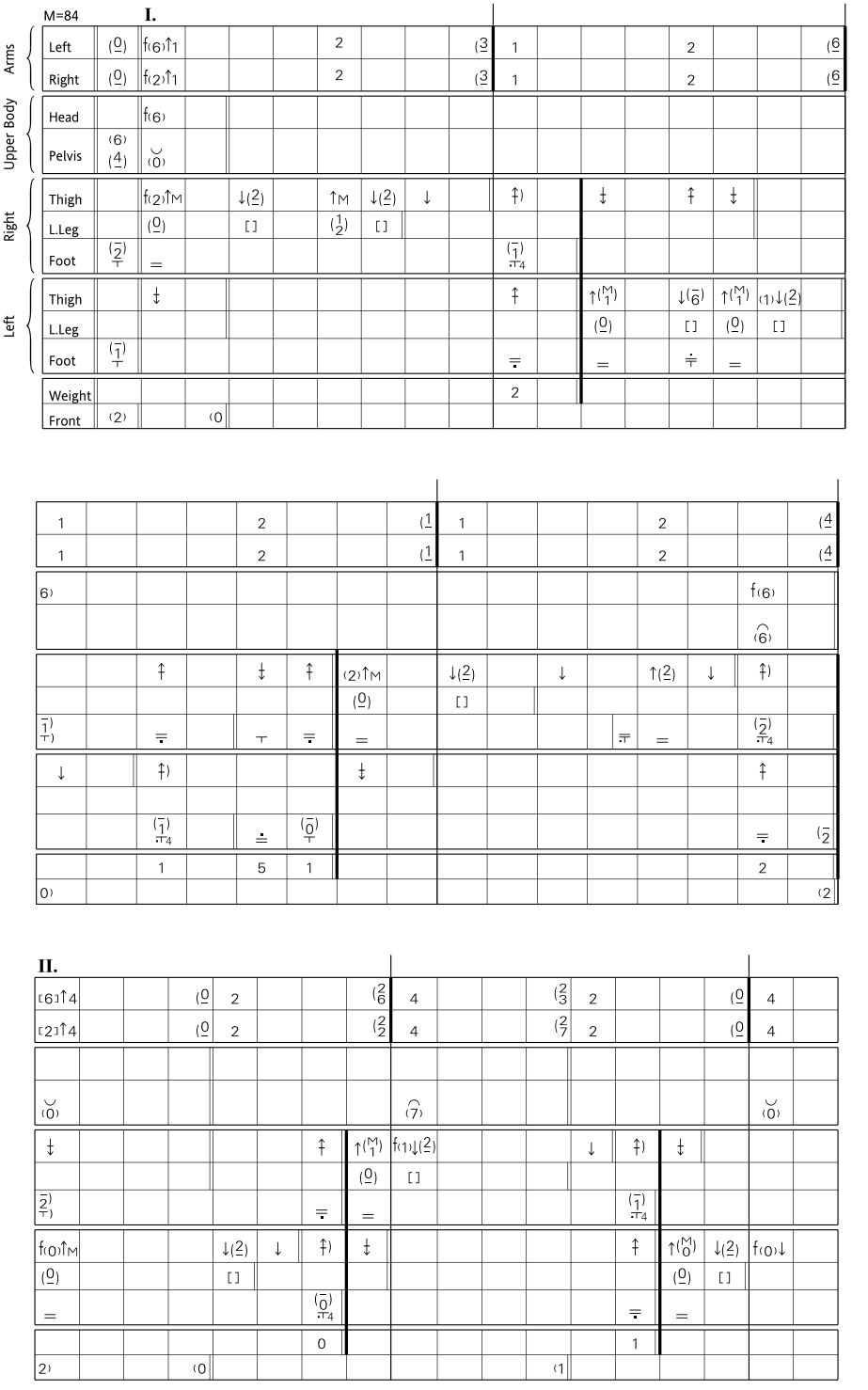
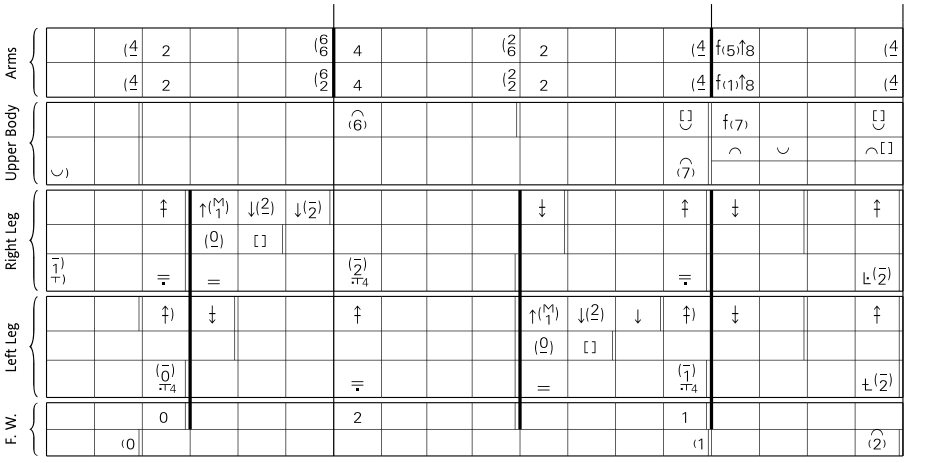
The *Maccabee* (EWMN)





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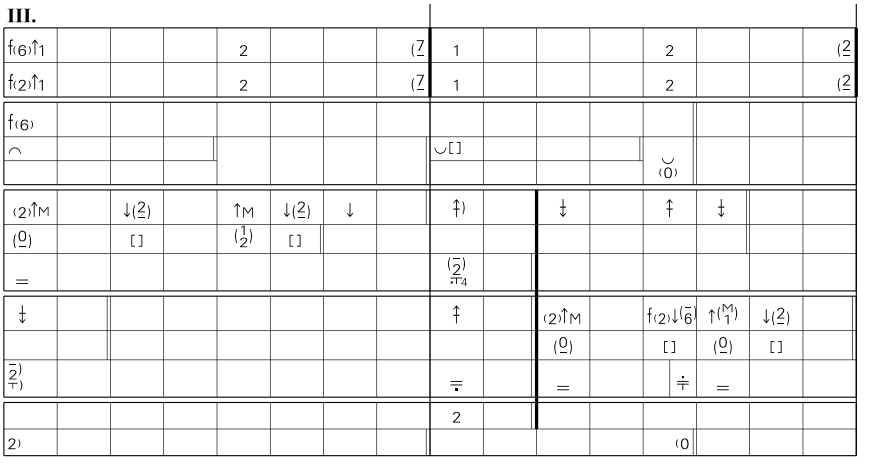
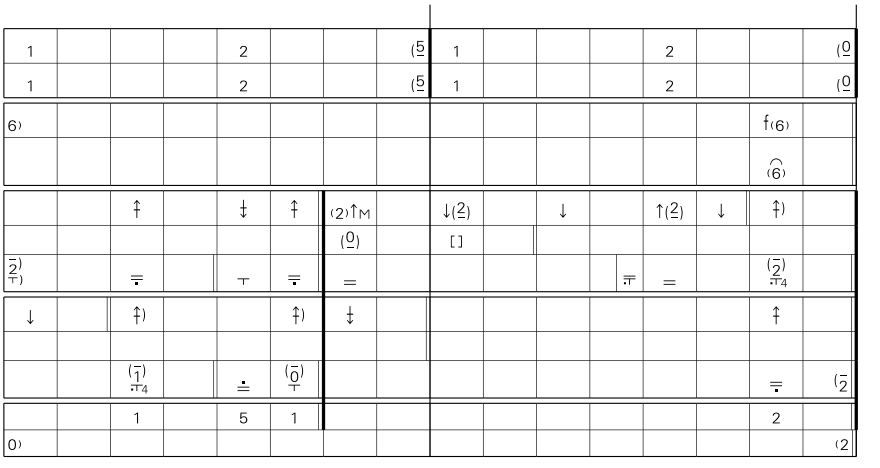
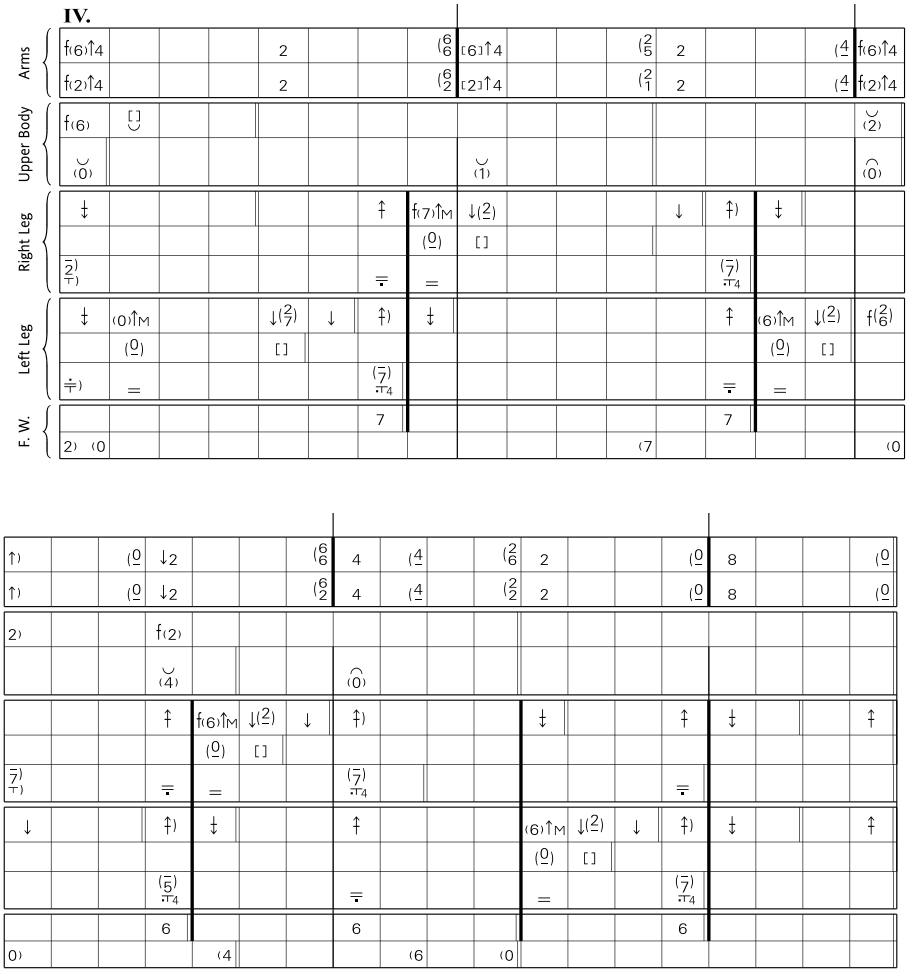





IV.
Arms
Upper Body
Right Leg
Left Leg
F. W.

Greenotation: From Pitman Stenography to Greenotation/Labanotation

Doris L. Green

Abstract

The objective of this presentation is to present African music and dance as an integrated art form where participants will have the opportunity to play African instruments and perform the accompanying dance movements.

Through the groundbreaking Greenotation, based on the Pitman method of stenography, joined together with Labanotation, it is explained how a way was found to align music and dance into a single integrated score. The workshop following the presentation will give insight into how Africans perceive music and dance as an integrated art form. In Africa, dance does not exist without some form of music.

As a child, I was given formal music and dance lessons to keep me out of harm's way. I began music and dance studies when I was in elementary school and continued this throughout graduate school. I was always mesmerized by rhythm: particularly the rhythm of the drum. Ballet and Tap dance were the common forms of dance in my neighborhood. I was also interested in the rhythms and movements of my African ancestors even though I did not know from which country they had hailed from. The rhythm of the drum completely hypnotized me. But drum sounds could not be written with Western musical notes. I became determined to write music for drums.

When I was in high school, I studied Pitman stenography to prepare myself to become an executive secretary. In one of my stenography classes, I heard the teacher say that any sound could be written with the Pitman Shorthand system. I pondered this remark and asked myself, "if so, why not write the sounds of the drum?" I picked up my pencil, using the symbol for the word "drum" in shorthand and wrote my first drum sounds. During the course of this presentation, you will see symbols used in Labanotation that I first became familiar with when I was studying Pitman shorthand.

The objective of this presentation is to present African music and dance as an integrated art form where participants will have the opportunity to play African instruments and perform the accompanying dance movements.

Pitman Notetaking

The Pitman shorthand system is based upon *light* and *dark* shadings that are drafted from the "*circle*". The radius of the circle yields straight strokes such as D, T, B, P etc. Curved strokes such as M, N, F, V are extracted from portions of the circumference of the circle. All strokes can be written on the line, above the line, or below the line (fig. 1).

Circles: In Pitman shorthand, there are clear and shaded circles. Shaded circles represent the vowels "e" and "a", clear circles represent short forms for words such as "as", 'has', 'is', 'his', depending upon its placement on the line, above the line or below the line (fig. 2).

I took the symbol for the word "Drum" in and factored out my first drum sounds (fig. 3).

The symbol for the word "Drum" is composed of an "r" hook, the "d" stroke and an "M" stroke. This stroke yielded three "D" strokes, a "D stroke with an attached M" stroke. The "M" stroke is actually a mute. I added an upright "accent" mark found in music that represents the word "eye" or pronoun "I" in shorthand. In percussion notation it represents a "slap" to the drum. These were my first notation of drum sounds that represented three open strokes, one closed stroke and a "slap" to the drum. These strokes are commonly known as "Bass Tone" and "Slap" to drum students. I called these sounds *Do, Do, Do, Dum, Chak* (fig. 4).

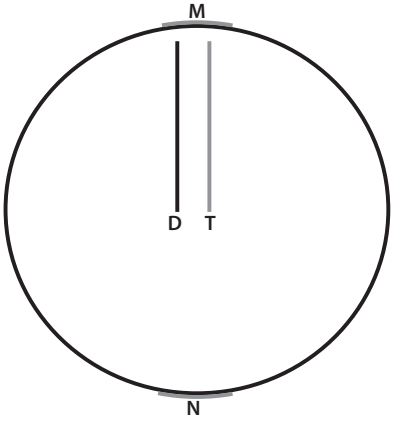


Fig. 1. Photo of Pitman Strokes depicting light and dark strokes and the M and N strokes

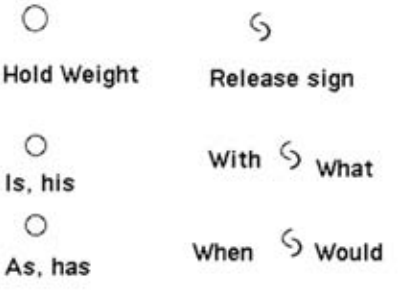


Fig. 2. Pitman symbols—their meaning in Labanotation

These were the basic strokes that were the beginning of my notation system, which was first entitled Percussion Notation. The system underwent a number of name changes. When I began teaching at Brooklyn College (NY), a colleague from Kenya gave me the name *Muziki WaKiafrika*. This means "Music of African People" in the *Ki-Swahili* language. When I became involved in Ghanaian music, I used *Africa Vuwo* from the *Ewe* language. Musical directors of African countries rejected all of these names. Therefore, to honor me as its creator, I decided to name the system *Greenotation*.

My Journey begins

The rhythm of the Congo drum became increasingly popular in the mid to late 1950's. At this time drums were played with the hands only. Tito Puente introduced the *Timbales* drums that were played with sticks. Drumming was male-dominated, and women were forced to learn by "ear". There were no schools where I could study drumming in my neighborhood. Fortunately at that time, there were a number of Africans who came to the United States to study and were willing to share their culture. For me, things began to accelerate throughout the fifties in both music and dance. I was given a solo spot, an opportunity to dance to the Congo drums, in the annual dance concert at Carnegie Hall. This meant that I had to choreograph a new routine annually. My first dance was entitled *Queen of the Jungle Mist*. I wrote these dance routines in long hand. As time went by I found it difficult to reproduce these routines with the same clarity, no matter how descriptive the original writing. Thus I began to search for a way to write dance movements.

Although I was pleased with my notation system, there were some elements that I felt could be improved. Better representation of the rhythm was one area I wanted to improve upon. I created several methods such as the Box Method. In this method I drew a box and put circles in each corner of the box. The circle represented the drum surface. In each circle I drew what the drummer was to play. There was a black dot in the center of the circle. This symbol meant strike the center of the drumhead with a stick. When an arrow that points to the side is attached to the black dot, it means

Fig. 3. The word Drum in Pitman stenography

Fig. 4. My first drum sound notation

strike the side (wooden portion) of the drum with the stick. The number 2 above the arrow indicates the number of times the side of the drum is struck. I used this method with *Batakoto*, a popular dance routine taught in *Olatunji* studios. I was able to capture the rhythm of this selection with accuracy. The circles also represented common time. The Box method was not as accommodating for selections that were not in common time (fig. 5).

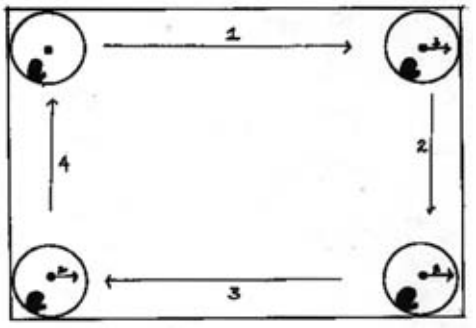


Fig. 5. The Box Method of *Batakoto*

The rhythm of *Batakoto* was a selection that was played with a stick and hand combination with few changes in the rhythm. To use the Box method, you would begin at the upper left corner strike the drum with the stick then the hand. You would move in a clockwise position to the upper right corner at this point the player would strike the side of the drum with the stick twice, then strike the drum surface with the hand. As the player moved to the bottom right corner this action was repeated and the player went to the bottom left corner and repeated the action. When the player returned to the upper left corner, he had completed a measure of the music. This worked for *Batakoto*, but did not work as well with *Fanga*, another dance that was popular at that time. *Fanga* is the "Welcome" dance from Liberia that was researched by the late Dr. Pearl Primus and brought back to the U.S. *Fanga* had several changes, and the Box Method was not sufficient to notate all the changes. Thus I had to find a method wherein all rhythms and time signatures could be included.

A decade after I wrote my first drum sounds, I was told that Brooklyn College was offering, for the first time, in the fall of 1962, a course in Labanotation, the system for writing dance movements. I enrolled in Brooklyn College to study how to write dance movements. This was the first time I had heard the name Labanotation.

Things were beginning to come together as I had tried a number of approaches to obtain the best method to represent rhythm. I used dots and dashes on graph paper, which I would find out was called the *TUBS method*, but I used it years before it was given a name. In order to integrate music and dance, I tried the Arthur Murray type of drawing footprints on paper linked to music notes. As I perused the Labanotation textbook, I saw the heading *Breakdown of a count (beat)*, which was music to my eyes (Hutchinson 1954: 18) (fig. 6).

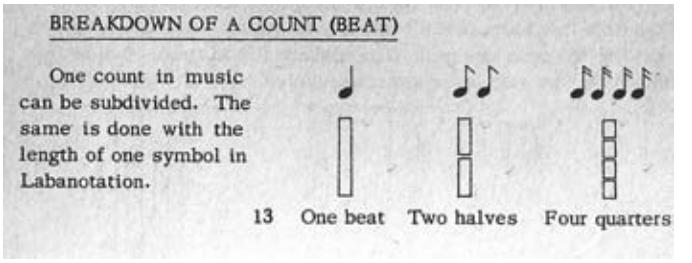


Fig. 6. Breakdown of a count (beat)

After the passage of the Civil Rights Act in 1964, courses on Black and Minority studies were mandated into various curricula. Those institutions who failed to comply would lose government funding.

I graduated in 1969 and became the first person to teach African music and dance on the campus of Brooklyn College. For me, it was a rough period because unlike other teachers, I had nothing but an empty studio, a barre, and a mirror. There were no textbooks; no lesson plans, no instruments; not even a buddy teacher who could assist me. I gathered what materials were available to me and made a promise that I would go to Africa to hone my skills, get instruments, learn new dances and new music to teach my classes. Armed with the first of three City University of New York (CUNY) Faculty Research Awards, I began my studies in East Africa in 1970.

In Africa, dance and music are inseparable. Therefore African dances are always performed to some kind of music ranging from the voice, or simple handclaps, to ensembles of different instruments. My task was to find a way to align the two in a single integrated score.

There are many, many symbols of Greenotation—far too numerous for this presentation; therefore, I will presents the symbols that are necessary to be able to read the sample notations. Essentially they will be symbols for the bell, rattle and drum (Green 1993: 318).

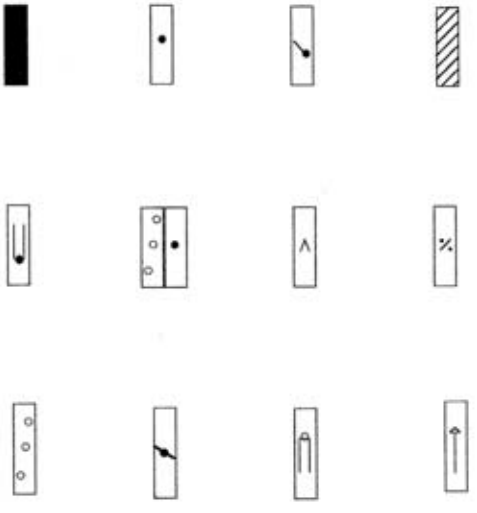


Fig. 7. Symbols modified. Drum symbols

The Bell is an iron instrument that has two prongs. The smaller prong is the high tone and the larger prong is the low tone (figs. 8-10).

Fig. 8. Bells

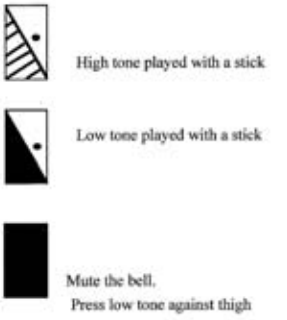


Fig. 9. Bell Symbols

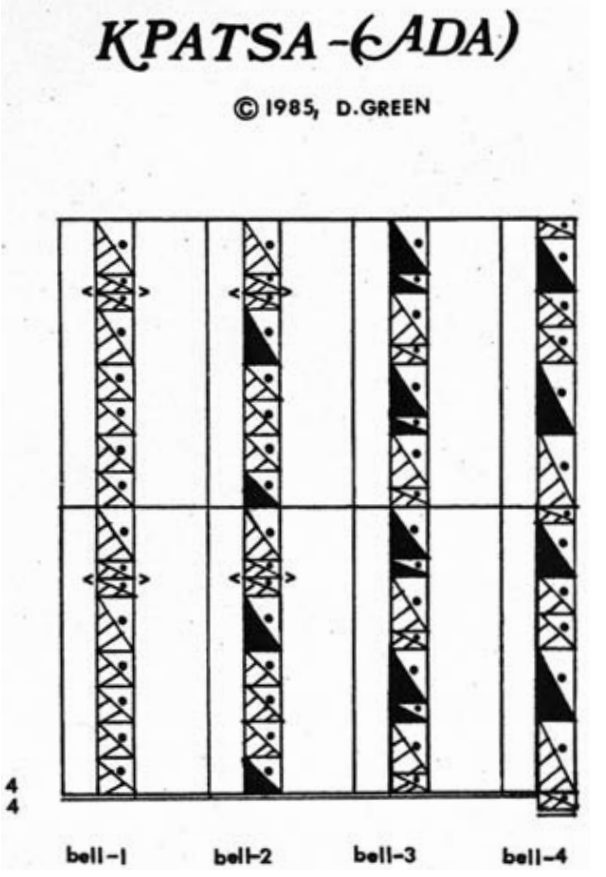
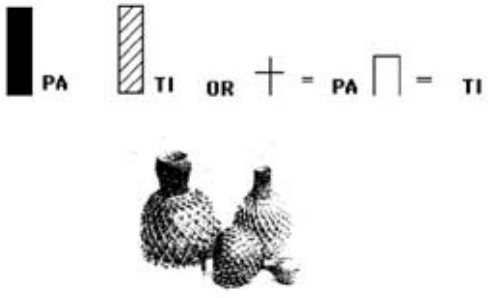


Fig. 10. *Kpatsa* Music of Bell Ensemble

The rattle is a shaken idiophone. Although there are several types of rattles in Africa, the one used in this presentation is called *Axatse* by the *Ewe* people of Ghana. It is played by striking the rattle against the thigh and the upper hand (figs. 11-3).

Fig. 11. *Axatse* rattle struck against the thigh producing the sound *PA*

Fig. 12. *Axatse* rattle truck against the upper hand producing the sound *TI*



The *Axatse* rattle is in the center of the three rattles.
Fig. 13. Rattle symbols

African drums

There are numerous drums throughout Africa from coast to coast. Some are played with the hands only. Some are played with sticks only. Others use a combination of a stick and hand method or a rawhide beater. There is a drum that is played with the feet. Drum strokes are defined as single action strokes that are either open or closed. An open stroke rebounds once played. A closed stroke does not rebound. Drum strokes are also defined as single action or compound action. *Single action strokes* require one hand, or one stick. *Compound action strokes* requires both hands, two sticks or a combination of stick and hand (figs. 14-22).

Fig. 14. *GA* is a full hand open stroke. This sound is called "Bass"

Fig. 15. *DZI* is a half hand open stroke. Western drummers call this sound "Tone"

Fig. 16. Stick Stroke. Strike the drumhead in the center with the stick. The sound is called *DE*

Fig. 17. *DZIT*—Closed hand quarter stroke. This stroke does not rebound

Fig. 18. Compound Action Stroke. The sound is called *TO*. It is a stick and hand combination stroke wherein one hand mutes the drum while the drum is struck with the stick

Fig. 19. *Chak* was the name I originally called the "Slap" stroke. It is now called *TSIA*

Fig. 20. The side of the drum. When the stick is struck against the wooden portion of the drum, the sound is called *KA*

Fig. 21. "Mute". A "mute" that makes no appreciable sound is called *HMM*

Fig. 22. "Mute" with sound. When the drum is muted with sound it is called *HUM*

Tension Drums

Tension drums are used in a number of countries in West Africa. These drums have two membranes on opposite ends of the wooden frame. The drum heads are connected to each other by strings. Pressure against the strings controls the sound of the drum. The upper arm, lower arm or the hand can apply pressure on the strings. The *Donno* style tension drum is found in many places in West Africa. It is played with a curved stick. This drum is called *Donno* in Ghana (figs. 23-25).

Fig. 23. *Donno* style drum

Fig. 24. Pressure applied by the hand

Fig. 25. Pressure applied by the arm

This concludes the music portion of the presentation. We will meet in the studio where you will play authentic African instruments and dance the movements using sample notations of integrated scores of African music and dance.

In summation, African music and dance are part of an oral tradition that was rapidly disappearing upon the death of the elders who were keepers of these vast volumes and encyclopedias of culture. Each time one of these elders died, they literally took vast gems of oral traditions to the grave with them—buried and lost to the world forever. That was the gloomy past for African traditions. Now African music and dance has a bright and glorious future. Africa has its own musical notation system, Greenotation, which breathes life into these traditions, giving them perpetuity into the next millennium and beyond. Greenotation has been endorsed by The African Union (formerly the O.A.U.), for inclusion in schools throughout Africa. The elders of the culture from Tanzania to Senegal have shared and taught me. These elders have embraced my work providing opportunities for me to apply Greenotation to various music, so that I can reach and teach artists, performers as well as young people.

Hopefully this workshop has given an insight into how Africans perceive music and dance as a single integrated score. In Africa, dance does not exist without some form of music.

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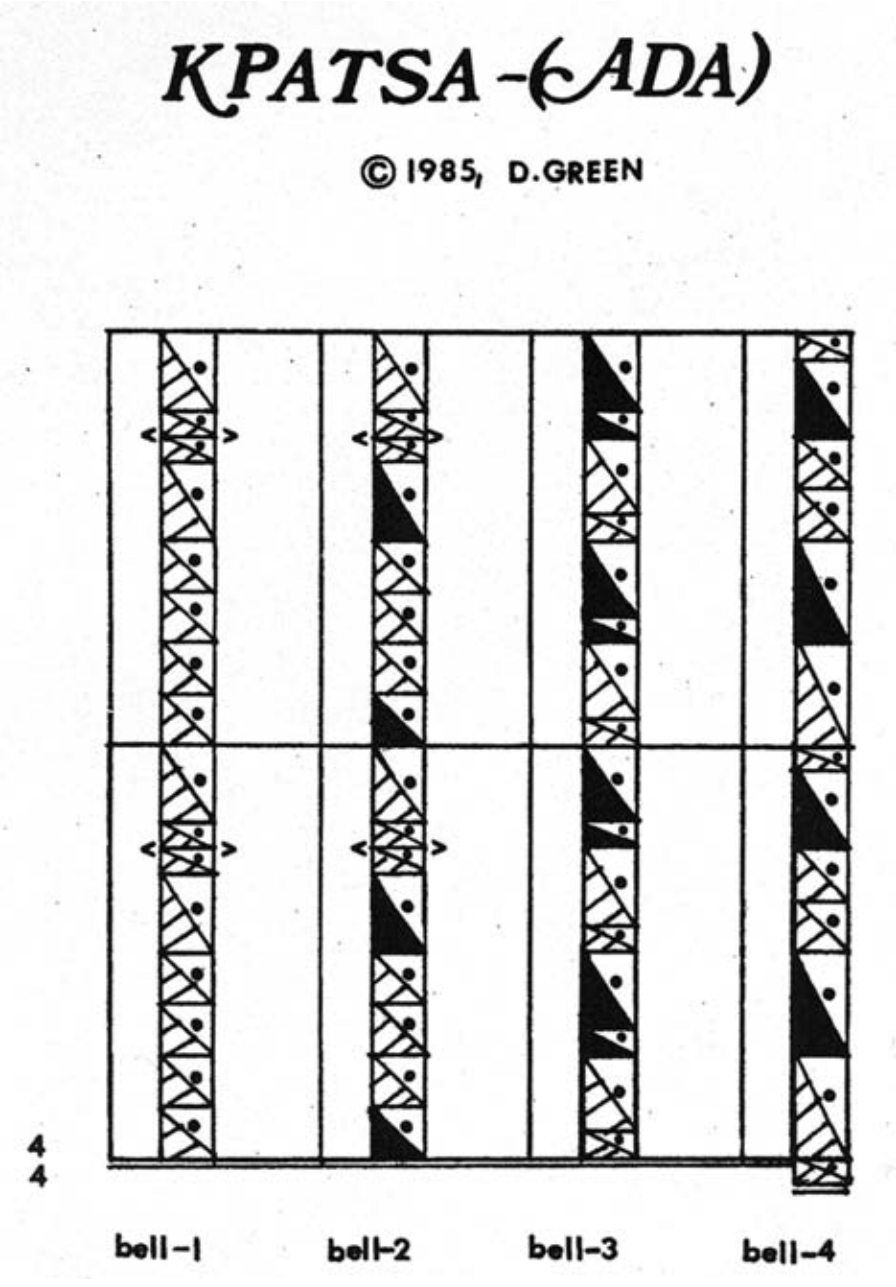
KPATSA -(ADA)
© 1985, D.GREEN
4
4
bell-1
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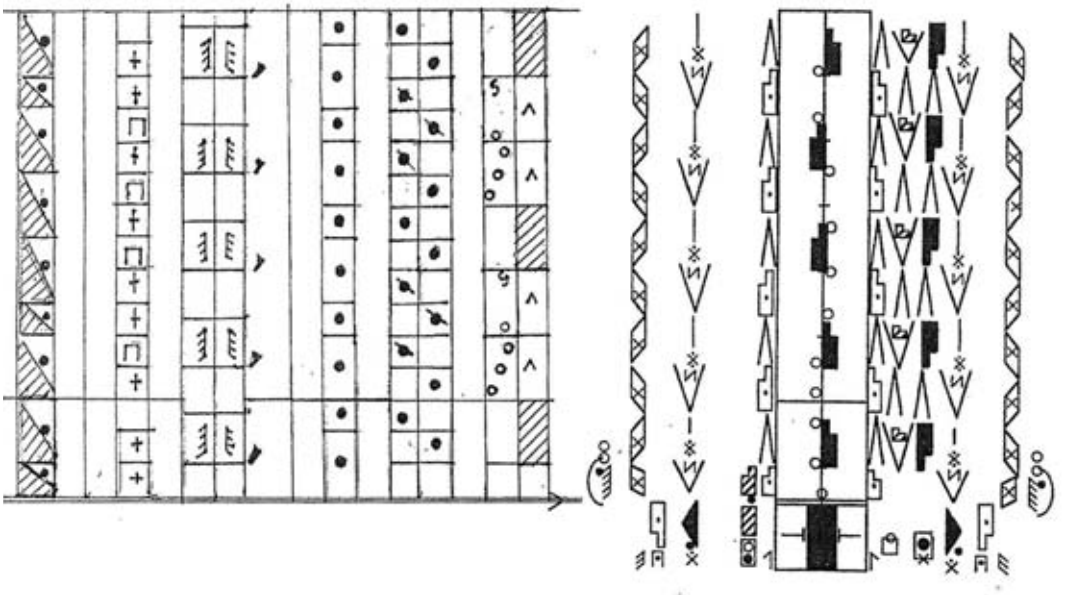
Agbadza



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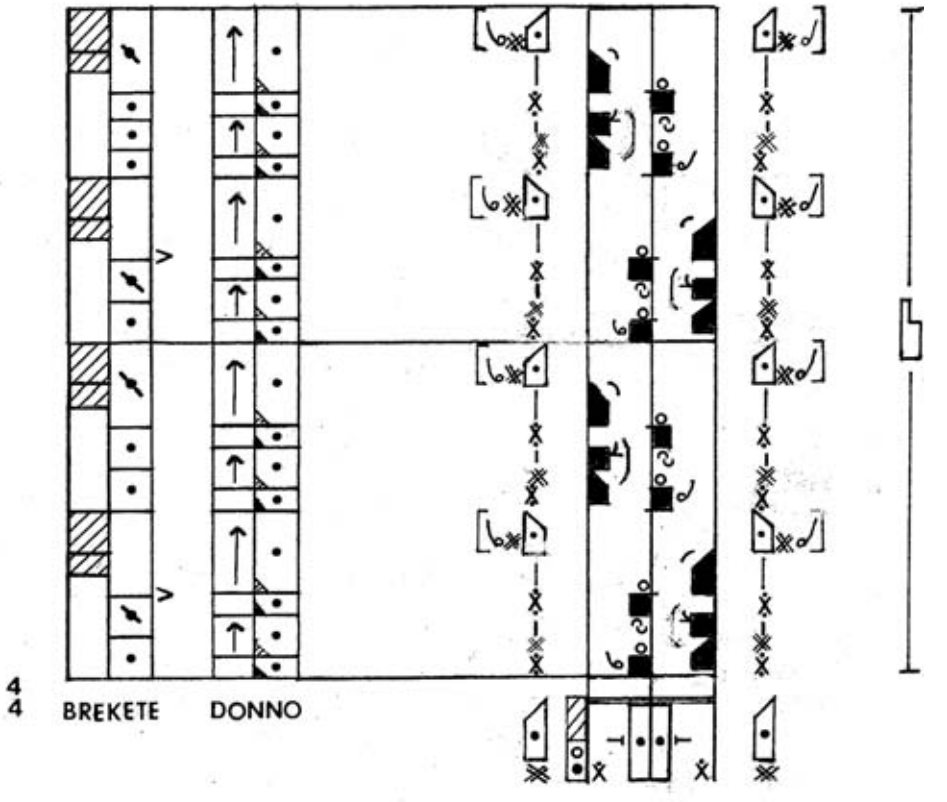
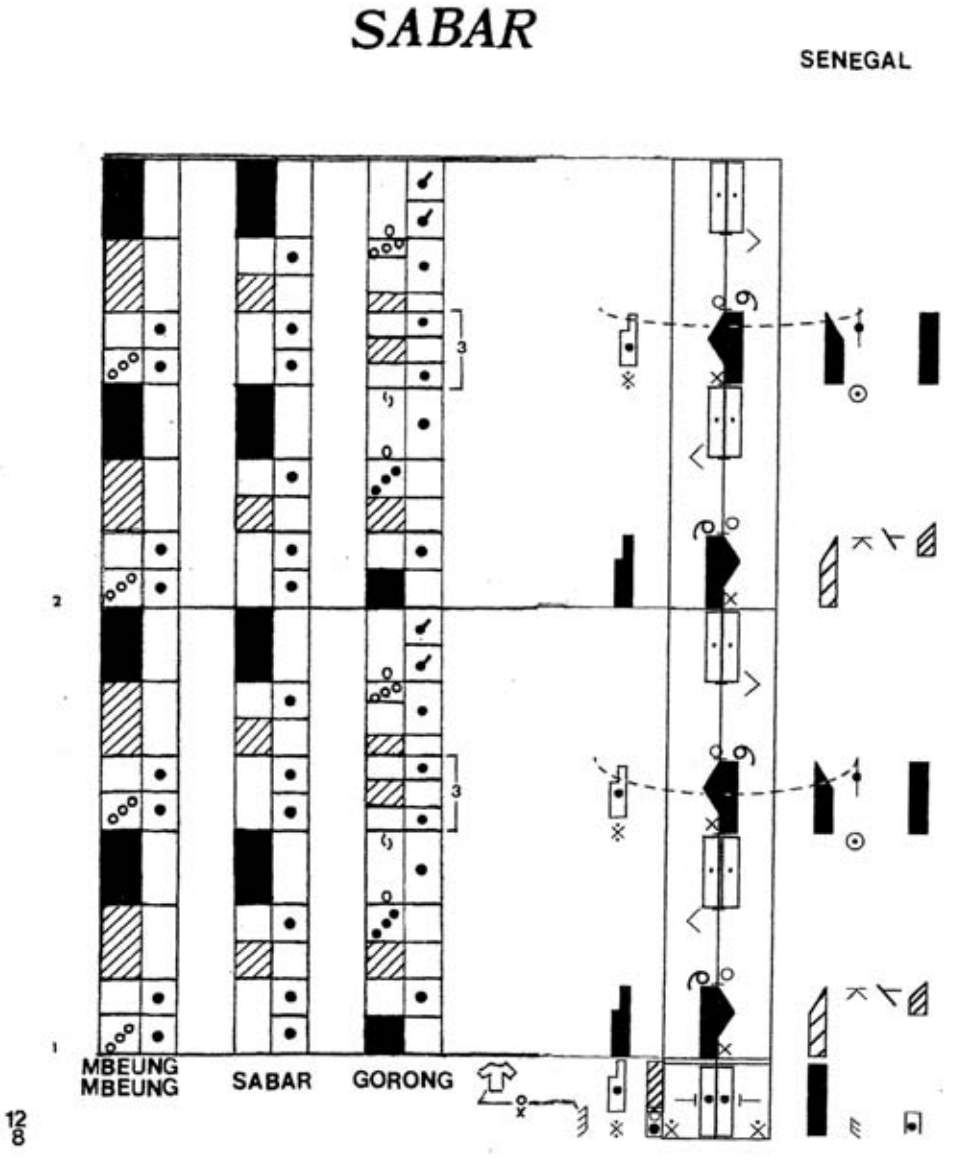


= Pressure by the arm.


SABAR
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12
8

Dance Notation in Mexico and the Application of Labanotation to Mexican Traditional Dance. The "Dance of the Feather" from Zaachila, Oaxaca, Mexico.

Raymundo Ruiz González

The traditional dance in Mexico has had a great impact within its society. In several of the Mesoamerican Codices, dances were represented by figures of bare feet (fig. 1). These footprints point out the dance's path and the front of the dancer, and in some cases the music is associated with symbols, in the shape of a snail, coming from musical instruments and even from the dancer's mouth (fig. 2). The footprints could also indicate the number of dance steps. In other cases the dispersion of footprints without an apparent order may indicate the disorderly movement of a warrior ritual dance (fig. 3).

In the Mexican dance academic field, different kinds of dance notation have been used and created for the traditional dance, but many of those notations were not complete. Some examples are the works of: Elsie Cota (fig. 4—image taken from Cortiñas 1979: 45), Yolanda Fuentes (fig. 5—Fuentes 1970: 117), Zacarias Segura (fig. 6—Rodríguez Peña 1988: 569), Justino Fernandez and Vicente Teódulo Mendoza (figs. 8a, b, c), and Acadeda System (fig. 7—Nuñez and Reyes 1994).

The theoretical framework proposed by Rudolf Laban was taken up as a resource by instances as the National Fund for the Development of the Mexican Popular Dance[1] (1975 – 1986) for Mexican's traditional dance registration; by researchers such as Gertrude Prokosch Kurath to record movement images on paper for registration of positions in various pre-Hispanic allegorical manifestations of anthropomorphic figures in reliefs; and by educational institutions.

The National School of Folk Dance promoted the development of their folk dance students by the subjects: in 1982, Choreography and Notation (Fuentes Mata 1995:

[1] Fondo Nacional para el Desarrollo de la Danza Popular—FONADAN.

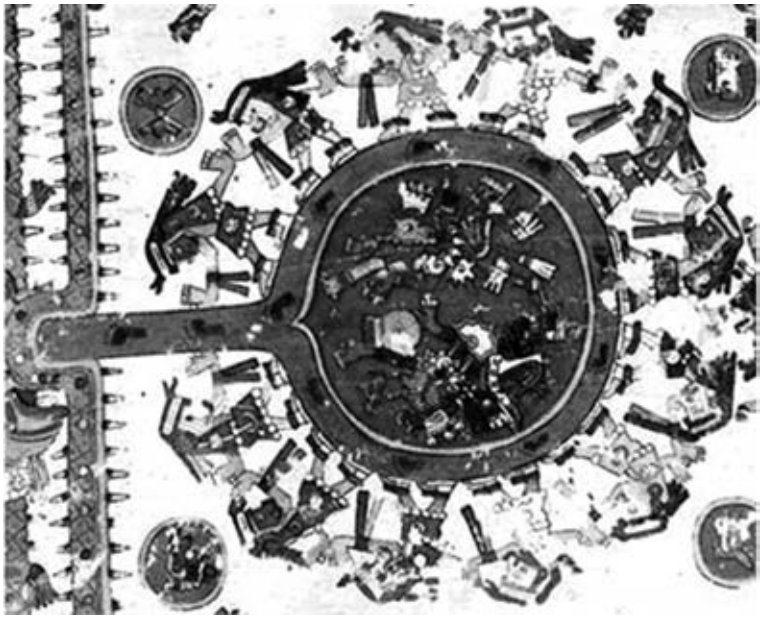


Fig. 1

101); in 1994, Folk Dance Movement Analysis I and II, and Applied Kinetography I and II; and in 2006, Choreographic Language Elements I and II, Language of Dance [motif notation], Labanotation, and Movement Analysis I and II.[2]

The "Dance of the Feather" from Zaachila, Oaxaca, Mexico

The "Dance of the Feather" (fig. 9) is a dance theater from Oaxaca, Mexico. It occurs in different villages like: *Teotitlán del Valle, Cuilapan, San Martín Tilcajete, Zimatlán y Zaachila* (Lani Zaachilla yoo 2002: 30), as well as in *Ocotlán* [and] *Tlacomula* (Méndez s.a.: 3). In most of these places, its duration extends to up to five days, in which dance and dialogs are mixed to make explicit the local view of the conquest of Mexico.

It is true that different people are in disagreement over the origin of this dance; however one may say that it is native of the Central Valleys of Oaxaca. The oldest reference of the "Dance of the Feather" is located in the Codex Gracida Dominican. "The dance of the Conquest's [Feather's] author could well be Friar Melchor de San Raimundo […] perhaps Friar Vicente de Villanueva […or] finally […] Friar Martin Jimenez" (Méndez s.a.: 1).

[2] The number, name and content of the subjects were changed on the syllabus, according to the teacher's specialization.

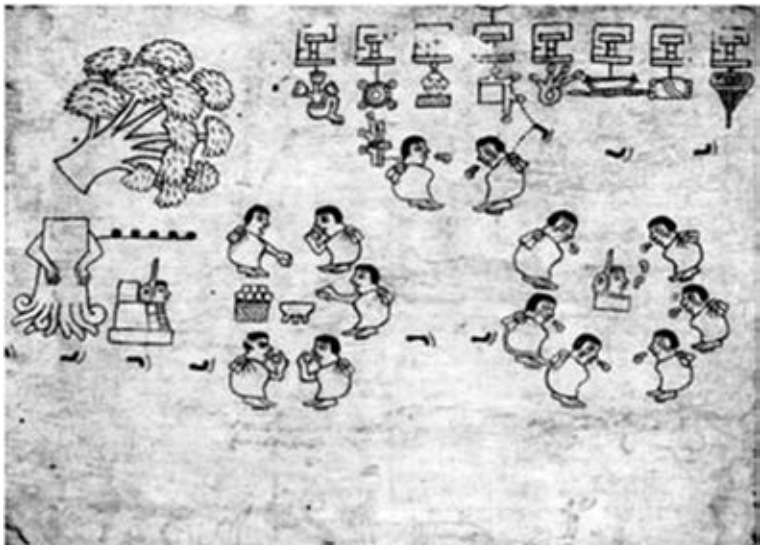


Fig. 2

The dance is composed of two sides of dancers, the Mexican side led by *Moctezuma*, and the Spanish side led by *Hernán Cortez*. Both sides are integrated by soldiers with hierarchical order. The number of members varies according the version of each dance, but it is common to find them in multiples of four dancers without the special characters such as: *Malinche, Xihuapilli* and the *Campo*.

In many different versions of the "Dance of the Feather", you can see that both sides support theological discussions about the superiority of their respective gods, although finally the issue is resolved by the power of weapons (Garcia 1995: 54).

Unfortunately in some communities both, the duration and the dialogs have been reduced, in the same way that some characters and the Spanish side are fully extinct.

The warlike nature and, obviously, ritual of this dance determines the qualities of energetic movements, dynamic and brilliant; in the corporal movements dominate the steps with vertical jumps, bounces, turns with jumps called *palanca, picados,* and turns over one foot (Méndez s.a.: 2).

The musical pieces are called *sones,* although there are also polkas, marches, and waltzes. Each of the *sones* is called by the dancers, according to the formations (like "Quadrille"), the choreography developments (for example "The cross") or the usefulness of the *son* (as "Input", to the musical piece that starting the dance, or "Output"

Fig. 3

in a similar way to the previous example), and others are named in an arbitrary manner (for example "I love you" or "Rose").

The characteristics of the costumes carried by the side of *Moctezuma* are: the circular or semicircular "crown" or *penacho* made mostly of reeds[3] and color feathers; the rattle, of different sizes and shapes depending on the locality (it rhythmically accompanies the dance); and the palm, also of different shapes and sizes represents the weapon of the pre-Hispanic period.

The stylistic features of the "Dance of the Feather" from various communities of Central Valleys are varied, as well as their clothing, some choreography and even the music, in terms of their speed and aspects of its melody. However one of their common features is that the steps have exact accounts, according to the musical bars.

One of its choreographic characteristics is the solo participation of *Moctezuma*, alone or with another dancer and subsequently the choreographic execution of the other dancers.

In this case we analyzed the dance taught at the course of informants from the "Dance of the Feather" of Zaachila, Oaxaca, organized by the National School of Folk Dance (ENDF) from September 27th to October 1st of 2010 at the Josefina Lavalle Studio. The course was taught by professor Fidel Silva Alguilar.

[3] A special kind of reed called *carrizo* in Mexico.

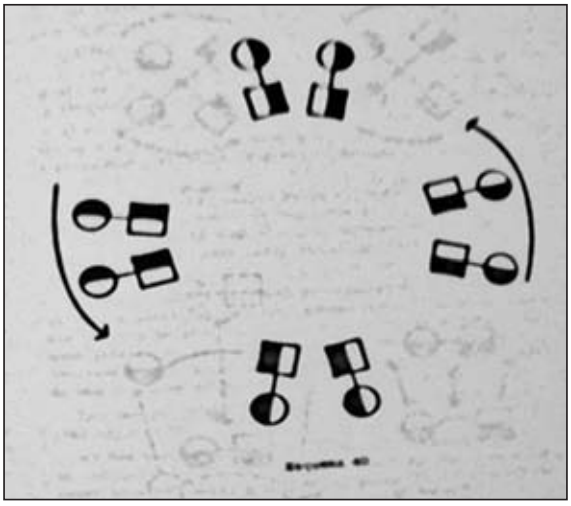


Fig. 4

Finally, it is necessary to say that, by systematization of the registration and presentation, it was needed to take a specific front for the dance because over the five-day course of informants the camera took various angles, sometimes the camera took some angles that coincided with the front of the dance. In addition the musical pieces that were used for teaching the dance varied during the classes, some days, *sones* were used containing a brief introduction of three or more beats of the drum and therefore three sways of the rattle in these sounds, and at other times, musical pieces were used that did not have this introduction.

Conclusions

As for the notation in Labanotation of the "Dance of the Feather", it was observed that there appeared the repetitions of sequences, the variants and some rules, such as the fact that after each *piquete* will continue a *paso tres* (fig. 10) and then later will happen two *palancas*.

Through of the resulting work it is demonstrated that, although hard, in Mexico, the study of traditional and folk dance is able to develop specialized works that address the dance from a useful and effective point of view, both for the student of the dance as for the anthropologist, ethnologist, historian, teacher, choreographer, director of companies, dancer, etc, without discrediting the valuable ethnographic records that have been made by countless institutions. I consider appropriate to make a strong invitation to interdisciplinary work through a great collective effort. From this perspective, the implementation of this system provides the teacher an effective tool that if applied with creativity will support activities within the educational system, to achieve a meaningful learning.

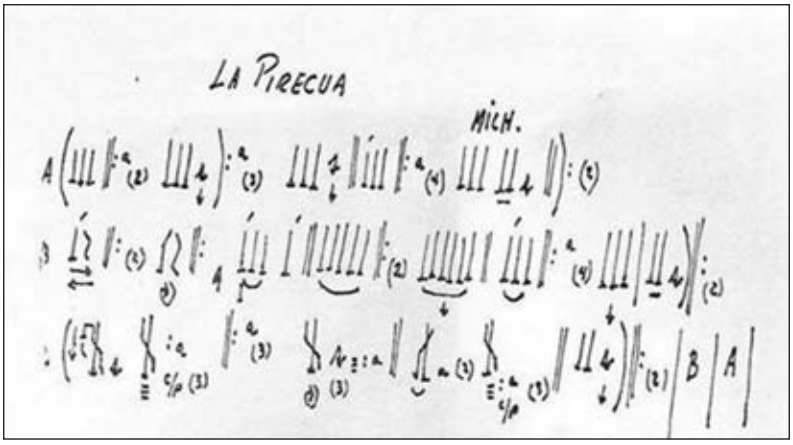


Fig. 5

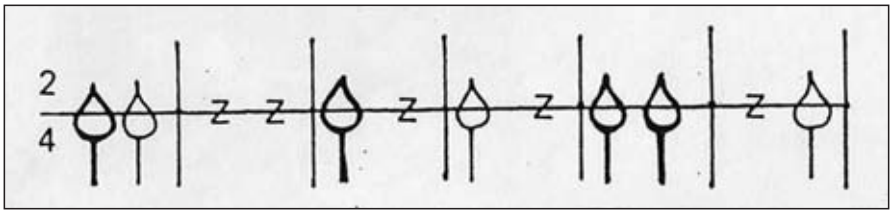


Fig. 6

A truth that came to light during the process of notation of the dances taught on this course of informants was that the traditional dances that are "exact" in their counts (that the steps correspond exactly with the number of bars and/or that the repetitions are set) are feasible to fully record through the Labanotation, this in the pedagogical sense of the execution of the dance.

However for the teaching of those traditional dances that are not "exact" in their counts (those in which the dancer come in contact with the improvisation) the basic steps, movements, sequences and qualities could be recorded, analyze the use of constants and try to understand its interpretation, and then execute them in a way according to the traditional dance.

It is important to point out that this is not an easy job. It requires dedication, hard work, and above all, a love for the dance that is being recorded and passion for the notation. Clearly a general proposition has to be made that will systematize the implementation of the Laban conception through specific strategies.

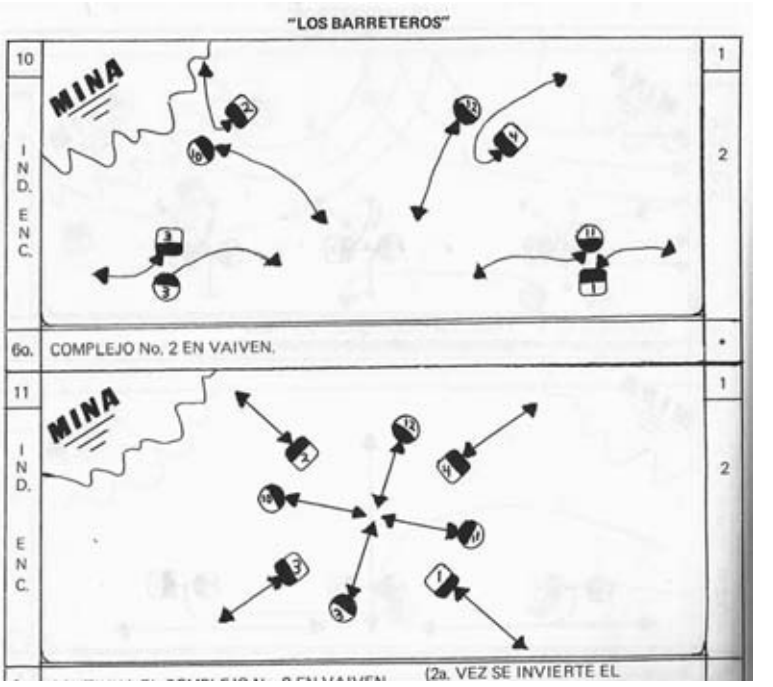


Fig. 7

Finally, to live the experience of notating a dance taught in a course of informants leaves a vision that goes beyond the superficial nature of the dance or movement, because it creates links that allow adhere firmly to the knowledge constructed and that they open the picture about its meaning: the structures are made visible, the dance reveals their innermost secrets and it is then when the student ceases to be an imitator-repeater and becomes one with the dance.

Acknowledgments

I would like to thank my family for the financial support they gave me to do this research. Also, I thank Aldo S. Escobar and Ambar Paredes Esparza for the review of the first draft of the translation. I wish to thank my supervisors: Professors Itzel Valle and Clarisa Falcón, for their support and advice during this research. Professor Falcón was exceptionally helpful with her sound practical advice. She contributed an inordinate amount of time discussing the project and helping reviewing the notation in detail, always willing to act as a sounding-board for my ideas and to help clarify confusion when it arose.

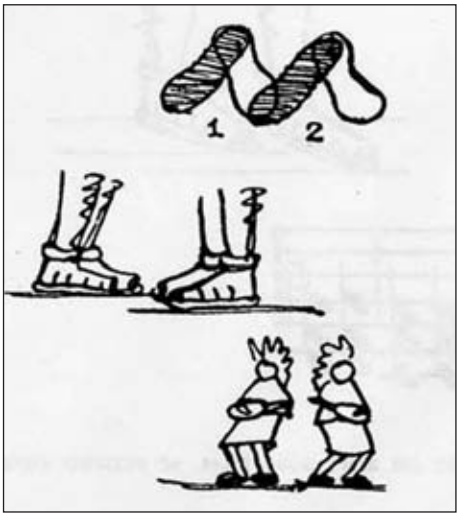


Fig. 8a

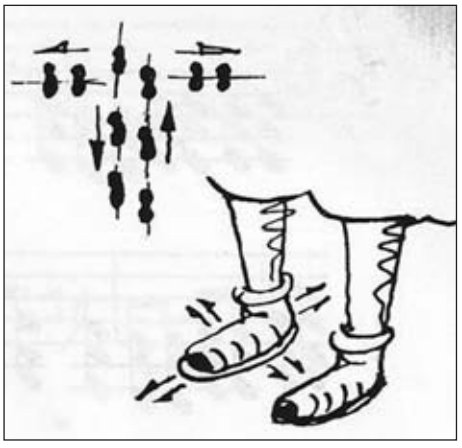


Fig. 8b

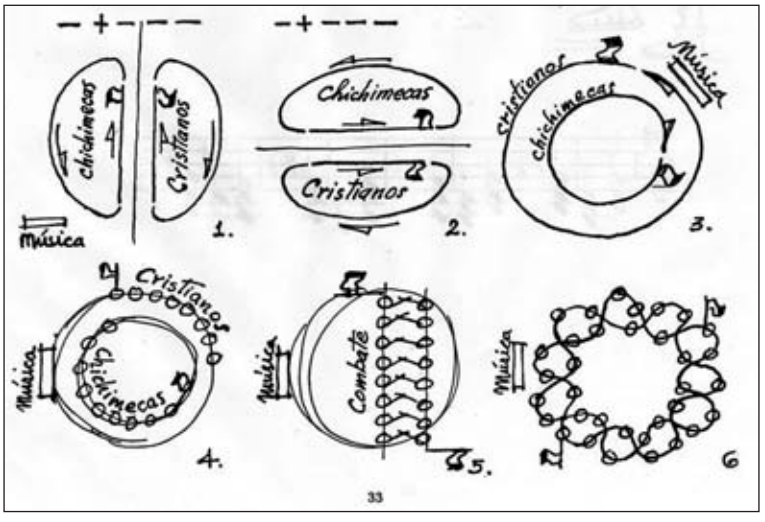
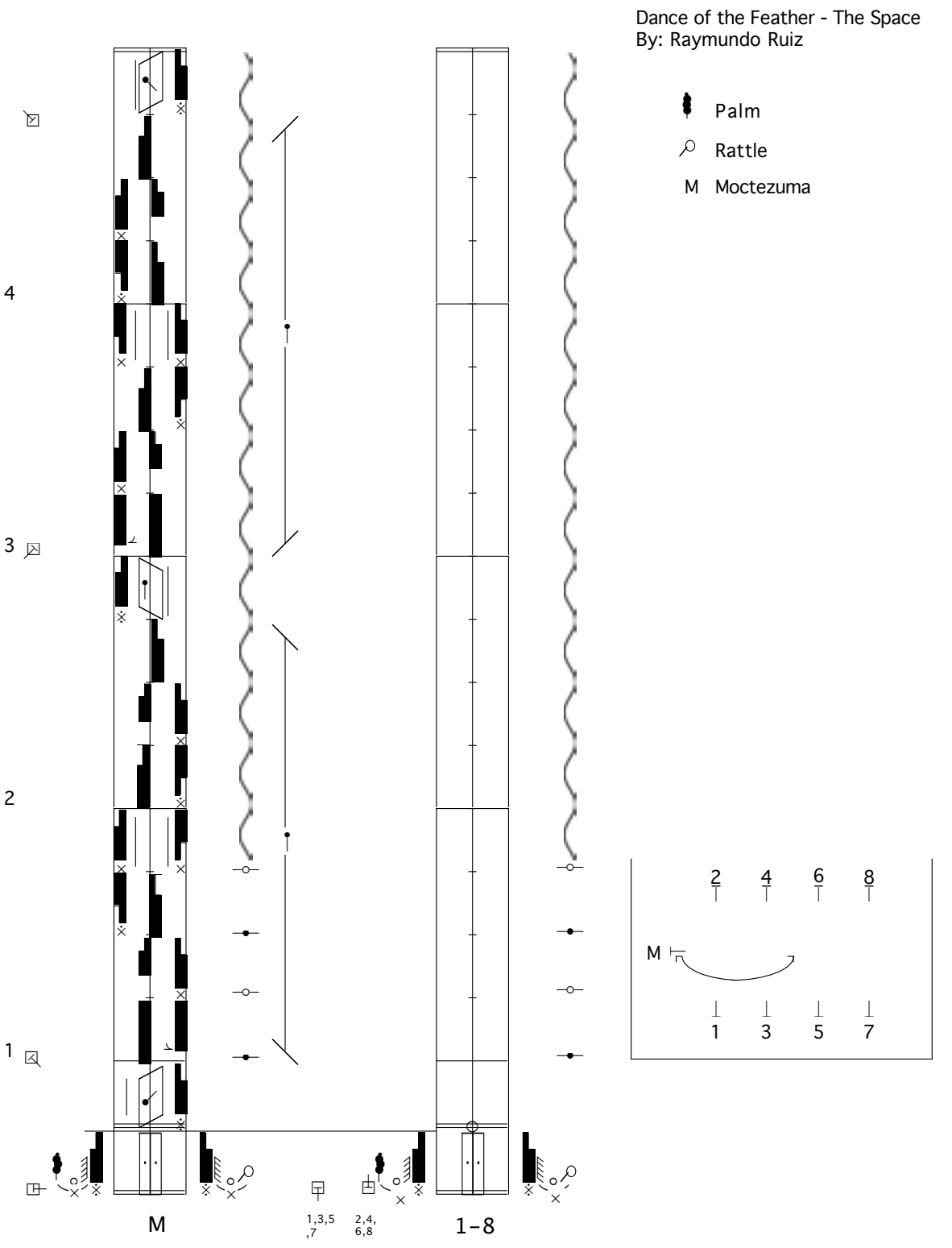


Fig. 8c

Fig. 9

Fig. 10


Dance of the Feather - The Space
By: Raymundo Ruiz
Palm
Rattle
M Moctezuma
4
3
2
1
M
1,3,5
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2,4,
6,8
1–8
2 4 6 8
M
1 3 5 7

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Abstract

LabanEditor3: Tool for Labanotation Study

Minako Nakamura, Worawat Choensawat, Kozaburo Hachimura

1. Introduction

Dance notation is a system for representing body movement of what the choreographer wants and what the dancer actually does. The most commonly adopted notation systems are Labanotation (Hutchinson 1977) and Benesh Notation (Benesh 1983). From our experience of dance teaching, we believe that describing body movement in Labanotation can serves as an effective teaching material for dance classes. Labanotation is rich in symbols and every kind of human motion can be recorded. However, for a new learner, it is not easy to understand the notation system because describing human body motion with a notation is very difficult. Based on the above problem, we have developed software named LabanEditor3 (LabanEditor version 3) as a Labanotation learning tool (Choensawat et al. 2010). It is a latest version of Labanotation editor and the CG animation[1] corresponding to score as shown in fig.1. In this study, we present an application of our software to describing and reproducing classical ballet, and we then evaluate its process and result based on a dance researcher's perspective.

2. LabanEditor

Several computer applications have been developed for preparing Labanotation scores and displaying body movement. LabanWriter (Fox 2000) is currently the most widely used Labanotation editor. LabanWriter is only for preparing Labanotation scores and recording them in digital form.

LabanEditor was introduced by Hachimura and his research team as an interactive graphical editor for writing and editing Labanotation scores. By using LabanEditor, a user can input/edit dance notation and display the animation corresponding to the Labanotation score via 3D computer graphics. From our studies, LabanEditor

[1] CG animation: Computer graphics animation

is the only system that has the functions of the editor of Labanotation scores and the creation of CG animation. The both functions in LabanEditor can serve as an effective tool for self-studying of Labanotation.

3. LabanEditor3 for Teaching Classical Ballet

For a use case of classical ballet, we developed and evaluated a teaching material and its corresponding CG animation. We conducted the experiment by inserting a Labanotation score of "Pas", "Plié", "Port de Bras" and five basic feet positions in ballet, and, then, creating the corresponding character animation. Those movements are chosen herein because it presents the basic movements. For example, Port de Bras is an exercise of the arms to different positions and Plié is a smooth and continuous bending of the knees.

In the evaluation method, we focus on the efficiency of the production process of a teaching material. First is the evaluation of the editor, symbols and pin-sign can be easily inputted which is useful of study of Labanotation. For example, in fig. 2, in the third position and the fifth position, pin-sign can be attached to the symbols. Second is the measurement of CG animation. LabanEditor3 can reproduce the smooth motion but the creation of animation requires a user to define symbols to poses. It is quite consuming time.

In conclusion, it is very useful for a beginner who is not familiar with the scores. She/he can practice and check their movement with the CG animation. The resulting animation of a Labanotation score is shown in fig. 1.

Acknowledgements

This research was partially supported by the Ministry of Education, Science, Sports and Culture, Grant-in-Aid for scientific Research (C), Japan.

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Fig.1. LabanEditor Interface: Editing a score and Showing it as a CG animation

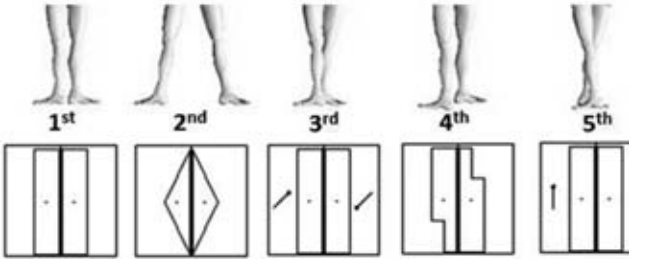

Fig.2. Foot position corresponding to the scores

Biographies of the Authors

Sandra Aberkalns is the Senior Staff Notator at the Dance Notation Bureau (DNB). She has been a Certified Professional Labanotator, Stager, and Teacher of Labanotation since 1987. Sandra was resident notator for the Paul Taylor Dance Company from 1987-1993. As a DNB staff notator she has notated approximately 40 choreographic works including not only additional Taylor pieces but also works by William Forsythe, Robert Battle, Martha Graham, Jerome Robbins, and Mark Morris (with whom she has just notated his two newest works *Crosswalk* and *Spring, Spring, Spring*), among others. Sandra has also staged works around the world including The Paris Opera, La Scala in Milan, White Oak Dance Project, and American Dance Festival. She is one of the few notators who holds, in addition to her Labanotation qualifications, advanced notation and teaching certificates from the Benesh Institute, London.

Julie Brodie, Professor of Dance at Kenyon College, earned BFA/MFA degrees at the University of Illinois. She completed Labanotation studies at Ohio State University and is a Certified Movement Analyst. Brodie worked professionally in Chicago and has since danced with HighJinks Dance Company and Double Edge Dance in Ohio. Brodie presents research internationally, has published in *The Journal of Dance Education*, and co-authored the book *Dance Science and Somatics: Mind-Body Principles for Teaching and Performance*. In 2010 Brodie was a Fulbright Scholar in Egypt, teaching at the Academy of the Arts, the Cairo Ballet, and the Egyptian Modern Dance Company.

Worawat Choensawat received his Dr. Eng. degree from Science and Engineering, Ritsumeikan University in 2012. During his stay in Ritsumeikan University, he was a research assistant in the Global COE program of Digital Humanities Center for Japanese Arts and Cultures. Currently he has worked at the School of Science and Technology, Bangkok University, Thailand. Main Research Interest: reproduction of dance movement from dance notion, human body motion analysis, computer animation.

Henner Drewes is a dancer and scholar and specializes 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 obtained a PhD at the University of Leipzig with his dissertation "Transformations—movement in notation systems and digital processing." 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 (Tel Aviv, artistic director Tirza Sapir). 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.

János Fügedi (PhD) is an ethnochoreologist and dance notator at the Institute of Musicology, Research Centre for Humanities, Hungarian Academy of Sciences. His main research areas are in ethnochoreology: field research (especially in Transylvania, Romania), dance databases with film and notation content, comparative analysis of traditional dances; in dance notation: notation theory, movement analysis, notation education and computer applications in the field of Kinetography Laban/Labanotation. His notation activity focuses on the ethnic dances of Central Europe, mainly those of Hungarian origin. Fügedi is a university docent at the Hungarian Dance Academy. He is a Fellow of the International Council of Kinetography Laban (ICKL) since 1989, served on the Research Panel between 1991-2001, and chaired the Panel at the 1997 conference in Hong Kong. Currently he is the vice chair of the ICKL Board of Trustees. He obtained his Education and Sport Sciences PhD in 2003 in Hungary on the subject of developing movement cognitive abilities with dance notation. He was awarded the prize "For Dance Research" by the Association of Hungarian Dance Artists in 2013.

Doris Green (MA). Retired Fulbright Scholar/US Department Cultural Specialist; president, Pan African Performing Arts Preservation Association; publisher of Traditions Journal; member of the Council of Elders of Dance Africa; columnist for Modern Ghana.com (www.modernghana.com/author/DorisGreen). Doris Green is a widely respected alumnus of Brooklyn College, as well as Brooklyn College's first educator to teach African music and dance. Elders from Tanzania to Senegal have trained her. Her autobiography *No Longer an Oral Tradition: My Journey Through Percussion Notation* was published in 2010. Her textbook *Greenotation: Manuscripts of African Music and Dance* will be the first book that presents African music and dance in a written format.

Pascale Guénon graduated from the Conservatoire national superieur de musique et de danse de Paris (1998). She has notated works by Ashley Page, the Crowsnest Trio, Liu Feng-Shueh, Thierry Malandain as well as variations from the ballet repertoire. She is currently working on the notation score of a hip hop dance piece of French choreographer Anthony Égéa: *Urban ballet*. She has been a Fellow of ICKL since 2009, member of the Research Panel and assistant treasurer of the ICKL Board of Trustees since 2011.

Kozaburo Hachimura, Dr. Engineering. He received his BS, MS and PhD degrees in Electrical Engineering from Kyoto University in 1971, 1973 and 1979, respectively. He was a research assistant at National Museum of Ethnolgy, Osaka, during 1978-1983, and an associate professor at Kyoto University during 1984-1994. He is currently a professor of computer science at Ritsumeikan University. His current interests include image databases, graphics system for human body movement and KANSEI image processing.

He is the Dean of College of Information Science and Engineering. He concurrently holds the post of the Vice Director at Art Research Center of Ritsumeikan University.

Teresa Heiland (PhD, CLMA) teaches courses in dance science, wellness, and conditioning; pedagogy; choreography; dance notation; senior thesis, and writing at Loyola Marymount University, Los Angeles. Her teaching and research aim to inform disciplinary practices, provoke personal development, and deepen dancers' understanding of their potential as artists, educators, researchers, writers, and healers. Her research has been published in *Geographies of Dance*; *Journal of Imagery Research in Sport and Physical Activity*; *Dance: Current Selected Research: A Twenty-Year Retrospective/Focus on Movement Analysis*; and *Research in Dance Education*. She is Editor-in-Chief of the peer-reviewed *Journal of Movement Arts Literacy* (digitalcommons.lmu.edu/jmal/). She is a Certified Laban Bartenieff Movement Analyst, a Franklin Method Practitioner, a Language of Dance Specialist, Pilates instructor, and Iyengar yoga apprentice. She has staged Nijinsky's *L'Après-midi d'un Faune* from Labanotation with live orchestra. She studied Javanese dance intensively for a year at Institute Seni Indonesia and nDalem Pujokusuman in Java, Indonesia.

Karin Hermes choreographer, performer and teacher for dance and movement notation. She studied notation Laban at Conservatoire national supérieur de musique et de danse de Paris, France, and graduated in 1998. Fellow of ICKL since 2005, Chair of ICKL-Research Panel since 2011. Teacher for notation at Freie Universität Berlin and Universität Bern. Member of National Jury for Swiss Dance Prizes, Expert for Professional Dance Education in Switzerland and for Dance at the Johnson Foundation. Founder and director of hermesdance, based in Bern, Switzerland: hermesdance.com.

Ann Hutchinson Guest first studied Laban notation at the Jooss-Leeder Dance School at Dartington Hall, Devon, England. After graduation she stayed on to notate Kurt Jooss' *Green Table* and three other Jooss ballets. Returning to New York City, she became one of the founders of the Dance Notation Bureau until 1961 while performing and teaching. In 1959, together with Albrecht Knust, Sigurd Leeder and Lisa Ullmann, she was a co-founder of the International Council of Kinetography Laban. She has served as President of ICKL since 1987. Ann Hutchinson Guest is author of several Labanotation textbooks and many ICKL technical papers.

Chommanad Kijkhun received her PhD in Thai classical dance from Chulalongkorn University, Bangkok, Thailand, in 2004. She was the first dean of the Faculty of Fine and Applied Arts (2005-2009). She has studied Labanotation and its Implementation for teachers of Performing Arts. She has also completed the intermediate and advanced levels of Labanotation in Indonesia, Singapore and Thailand through grants by SPAFA between 1989-1993. Currently, she is the head of the Graduate School in Performing

Arts and holds the President's Consultant Position at Suan Sunandha Rajabhat University. She is an expert in Thai Royal Court Dance and Thai Folk Dance.

Billie Lepczyk (PhD) is Professor of Dance in the School of Performing Arts at Virginia Tech where she has been recognized as a member of the Academy of Teaching Excellence. She was honored by the National Dance Association as the 2009 University Dance Educator of the Year and the 1998 Scholar/Artist. Lepczyk holds a doctorate from Columbia University where she was a Teachers College Fellow and DNB Certifications as Notator, Labanotation Teacher, and CMA. An ICKL Fellow, she is Chair of ICKL Board of Trustees. Her research in movement analysis has appeared in the *Dance Notation Journal*; *American Dance*; *Dance: Current Selected Research*; *The Virginia Journal*; *Journal of Physical Education, Recreation and Dance*; and featured in a NDA monograph.

Elin Lobel (PhD, GCFP, CMA) is an Associate Professor of Kinesiology at Towson University teaching dance, motor development and learning. She studied dance at Walnut Hill School For Performing Arts and Connecticut College and earned a doctorate in Kinesiology. She is a certified Feldenkrais Practitioner and Movement Analyst. Lobel co-authored *Dance and Somatics* (2012) and has presented her scholarship nationally and internationally. She has published articles in *Journal of Dance Education*, *Journal of Laban Movement Studies*, the *Feldenkrais Journal* and *The child: An encyclopedic companion*. Lobel serves as editor, editorial board member and peer reviewer for a variety of academic journals.

Billie Mahoney. Adjunct Professor, Univ. of Missouri/Kansas City Conservatory of Music and Dance teaching Labanotation; dance faculty at the Kansas City Ballet's Todd Bolender Center and City In Motion Dance Theater; director/choreographer of Billie Mahoney Dance Troupe of tap dancers over the age of fifty. Fellow of ICKL since 1967, Research Panel member in the 1970's, Board of Trustees since 2001. Education Director of Dance Notation Bureau School in 1960's. Contributor to 1972 textbook *Labanotation* by Ann Hutchinson. Notator of works of Bob Fosse, Jack Cole, José Greco, and the Jazz Tap Ensemble, among others. Headed Notation program in Dance Division of The Juilliard School, 1970-85. Rehearsal director for José Limon Dance Company on Soviet Union Tour, 1973. She has performed in Musical Theatre, films, on television, and variety stage. Assistant to Jazz Dance legend, Eugene "Luigi" Louis for five years, from 1957. Billie Mahoney was also on the DNB faculty during that time, when the classroom exercises of Luigi were notated.

Gábor Misi is a computer programmer MSc. He was a performer in an amateur traditional dance group in Hungary for 15 years and led fieldworks filming dance in 20 Transylvanian villages. He taught Kinetography Laban for 5 years at the Hungarian Dance Academy. He is a contributor to the Institute for Musicology of the Hungarian Academy of Sciences. He is a Fellow member of the International

Council of Kinetography Laban. He is a member of the International Council for Traditional Music 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.

Minako Nakamura is an associate professor in the Graduate School of Humanities and Sciences (Department of Dance), Ochanomizu University, Tokyo, Japan. She is also a guest researcher of the Art Research Center of Ritsumeikan University, Kyoto, Japan. She is studying the dance technique and structure of Balinese (Indonesian) dance, and also Dance & Technology; Motion capture, Development of "Laban (Labanotation) XML" and "Laban (Labanotation) Editor."

Ursula Payne. Slippery Rock University of Pennsylvania. Chairperson and Professor, received her MFA in Dance from The Ohio State University and certification as a Laban Movement Analyst from the Laban Bartenieff Institute of Movement Studies in New York. She has been on faculty at SRU since 1996, and taught from 2002 to 2012 at the American Dance Festival. Payne has received four choreography fellowships from the PA council of the Arts and numerous commissions for choreography from colleges and universities. Ms. Payne's research also includes staging dances from Labanotation score including Robert Battle's *Primate* (2006), Donald McKayle's *Rainbow Round My Shoulder* (1959) and Anna Sokolow's *Scenes From the Music of Charles Ives* (1971).

Raymundo Ruiz González graduated in Folk Dance on the National School of Folk Dance from Fine Arts National Institute from Mexico. Currently, he is studying a Master degree in Dance Research on the National Center of Dance Research, Documentation and Information José Limón. He was a member of the Association of Folk Choreographers of Mexico A. C. (2005 to 2012). With the Sound Library of the National Institute of Antrophology and History he collaborated in the issue of the discs 55 and 57, where he worked with PhD Jesús Jáuregui, an anthropology specialist in the field of Mariachi. González's line of investigation is the notation of the Mexican traditional dances. Currently, he is the Artistic Director of the Yumari Folk Dance Company.

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. She served from 2000 to 2007 as Head of the School of the Arts of Dance at the college and is today 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. Since 2002 she has developed the 'Sapir system' for the strengthening of learning skills, attention and concentration through movement and EW 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 theoretical book *About Time in EW Movement Notation* (with John Harries, 2009); and *Voices of Moving Landscape* (with Nira Al-Dor, 2011), a structural and methodical analysis of the book *Moving Landscape*.

Kingkarn Sookhanaphibarn received her PhD degree in Computer Science from Faculty of Sciences, Chulalongkorn University in 2006. After receiving PhD, Dr. Sookhanaphibarn was a lecture in Department of Imaging Technology Chulalongkorn University for three years. From 2009 to present, she has joined the GCOE Program for Digital Humanities of Japanese Arts and Cultures in Ritsumeikan University as a Post-Doctoral fellow. Her research interests include information visualization, user modeling and human-computer interaction, and artificial intelligence. Currently she has worked at the School of Science and Technology, Bangkok University, Thailand.

Lynne Weber. Dance Notation Bureau Executive Director and Board Chair; Certified Professional Notator of ballet, modern, and Broadway dances recording more than 15 scores including the full-evening length *The Sleeping Beauty*. Certified Teacher of Labanotation (taught Elementary, Intermediate, Advanced) and stager from scores; Certified Movement Analyst (CMA). Danced professionally: ballet, modern, opera, operetta, and theater companies and choreographed for the Public Theater. BFA Dance, University of Wisconsin, Milwaukee; Master of Business Adminstration the Wharton School and Master of Science in Engineering at University of Pennsylvania where she was a Research Fellow computerizing dance into animation.

Conference Organization

Conference Schedule

Wednesday, July 31, 2013	**Arrival day**
2:00 – 5:00 pm	Registration—Check-in
4:00 – 5:00	**Board of Trustees Meeting 1** *(Board Members Only)*
5:30 – 7:00	Opening Reception
Thursday, August 1, 2013	
8:15 – 8:45 am	Warm-up
9:00 – 9:30	Welcome, General Session
9:30 – 10:30	Billie Lepczyk – USA **Adjusting Laban Teaching with Technology at the University Level.** Paper. Lynne Weber – USA **Movement Observation and Motif Notation.** Paper.
10:30 – 11:00	Break
11:00 – 12:30	**Technical Session 1** Ann Hutchinson Guest – UK **Leg Rotation—Natural State.**
12:30 – 2:00 pm	Lunch
2:00 – 3:30	János Fügedi – Hungary **Rhythm Timing—A Method in Notation Education.** Paper followed by a Workshop.
3:30 – 4:00	Break
4:00 – 5:00	**General Meeting 1**
5:00 – 6:00	**Fellows Meeting 1** *(Fellows only)*

Friday, August 2, 2013	
8:15 – 9:15 am	Warm-up
9:30 – 10:30	Shelly Saint-Smith - UK **From Archive to Archive: Reviving the Karsavina Syllabus Score.** Paper. Tina Curran - USA **Defining, Developing and Demonstrating Dance Literacy in Dance Education.** Paper.
10:30 – 11:00	Break
11:00 – 12:30	Henner Drewes - Germany **Visualizing Dance Archives—Hands-on Workshop: The development of a software animation tool for dance and movement research.** Workshop in Computer Lab.
12:30 –	Lunch Free Afternoon with Walking Tour of Toronto
Saturday, August 3, 2013	
8:15 – 8:45 am	Warm-up
9:00 – 10:30	**Technical Session 2** Ann Hutchinson Guest – UK **Indication of Distance.**
10:30 – 11:00	Break
11:00 – 12:30	**Technical Session 3** Gábor Misi – Hungary **Indications of the Placement of the Feet with Pins.**
12:30 – 2:00 pm	Lunch
2:00 – 3:30	Noëlle Simonet – France **Floor Patterns: A Tool for Transmission and Exploration.** Paper. Noëlle Simonet and Raphaël Cottin - France **From Some Floor Patterns of Cunningham's *Septet*.** Workshop.
3:30 – 4:00	Break
4:00 – 5:00	**Laban Studies in Higher Education.** Panel. Ann Hutchinson Guest – UK, Luo Bing-Yu - China, Patty Harrington Delaney – USA, Noëlle Simonet - France.

Sunday, August 4, 2013	
8:15 – 9:15 am	Warm-up
9:30 – 10:30	Frederick Curry and Tina Curran - USA **LMA/LOD for Dance Educators: A Collaborative Pedagogic Exploration.** Paper. Teresa Heiland – USA **A Path to Literacy: Action Research of Dancers Working with ADLI Etude to use Literacy to and to Master the Dance.** Paper.
10:30 – 11:00	Break
11:00 – 12:30	Henner Drewes – Germany, and Tirza Sapir - Israël **Movement Composition and Notation—Examining scores in Kinetography Laban and Eshkol-Wachman Movement Notation.** Technical reading and presentation.
12:30 – 2:00 pm	Lunch
2:00 – 3:30	Sandra Aberkalns – USA **Inside the Glossaries of the DNB.** Paper. Worawat Choensawat, Chommanad Kijkhun, Kingkarn Sookhanaphibarn – Thailand and Kozaburo Hachimura – Japan. **Toward a New Educational Tool for Thai Dance.** Paper. Patty Delaney – USA (With Alison Chase – USA, via Skype.) **The Documentation and Preservation of a Pilobolus Duet: The Long Journey into *Alraune*.**
3:30 – 4:00	Break
4:00 – 5:00	Billie Mahoney – USA **Retrospective on Technique Classes taught by Jazz Legend Luigi.** Paper and discussion.
5:00 – 6:00	Doris Green – USA **Notation from Pitman Stenography to Greenotation/Labanotation.** Workshop.
6: 30 – 8:30	**Board of Trustees Meeting 2** *(Board Members Only)*
Monday, August 5, 2013	
8:15 – 8:45 am	Warm-up
9:00 – 10:30	**Technical Session 3** Pascale Guénon – France **Notating Hip-Hop Dance.** Reading Session.

10:30 – 11:00	Break
11:00 - 12:30	Lynne Weber – USA Presentation of a video. Raymundo Ruiz González – Mexico **Dance Notation in Mexico and the Application of Labanotation to Mexican Traditional Dance. The "Dance of the Feather" from Zaachila, Oaxaca, Mexico.** Paper. Minako Nakamura – Japan, with Worawat Choensawat – Thailand, and Kozaburo Hachimura – Japan **LabanEditor3: Tool for Labanotation Study.** Paper.
12:30 – 2:00 pm	Lunch
2:00 - 3:30	**Technical Session 4** Lynne. Weber – USA **Drawing Designs on the Ceiling.**
3:30 – 4:00	Break
4:00 - 5:00	Mara Penrose – USA ***Die Welle*. a Movement Choir by Albrecht Knust.** Workshop.
5:00 – 6:00	**Fellows Meeting 2** *(Fellows only)*
Tuesday, August 6, 2013	
8:15 – 9:15	Warm-up
9:30 – 10:30	Jean Johnson-Jones – UK ***Negro Spirituals*.** Paper.
10:30 – 11:00	Break
11:00 – 12:30	Julie Brodie and Elin Lobel – USA **Intention and Initiation: Does Part-Leading Capture the Essence?** Workshop. Ursula Payne – USA **Performing Battle's *Primate* (2006): Considerations in Staging an Authentic Performance.** Paper.
12:30 – 2:00 pm	Lunch
2:00 – 3:00	**General Meeting 2**
3: 00 – 3:30	**Board of Trustees Meeting 3** *(Board Members Only)*
6:30 –	Closing Dinner
Wednesday, August 7, 2013	**Departure Day**

Chairs for the Sessions

Sandra Aberkalns, Marion Bastien, Odette Blum, Frederick Curry, Patty Delaney, János Fügedi, Teresa Heiland, Jean Johnson-Jones, Billie Mahoney, Leslie Rotman, Noëlle Simonet, Lucy Venable, Victoria Watts, Lynne Weber.

Chair for the Technical Sessions

Sandra Aberkalns, Marion Bastien, Raphaël Cottin, Pascale Guénon, Karin Hermes.

Scribes for the Technical Sessions

Raphaël Cottin, Tina Curran, Patty Delaney, Leslie Rotman, Shelly Saint-Smith, Noëlle Simonet.

List of Participants

Aberkalns, Sandra
Member, USA
Dance Notation Bureau (USA)

Bai, Allian Dr
Member, China

Bastien, Marion
Fellow, France
Centre national de la danse (France)

Blum, Odette
Fellow, USA
Professor Emerita, The Ohio State University (USA)

Brodie, Julie
Member, USA
Kenyon College (USA)

Choensawat, Worawat
Member, Thailand
School of Science and Technology, Bangkok University (Thailand)

Cottin, Raphaël
Member, France

Curran, Tina
Member, USA
Language of Dance Center USA / The University of Texas at Austin (USA)

Curry, Frederick
Member, USA
Mason Gross School of the Arts, Rutgers University (USA)

Delaney, Patty
Fellow, USA
Southern Methodist University (USA)

Drewes, Henner
Member, Germany
Folkwang University of the Arts, Essen (Germany)

Fügedi, János
Fellow, Hungary
Hungarian Academy of Sciences, Research Centre for Humanities,
Institue of Musicology (Hungary)

Gingrasso, Susan
Member, USA

Green, Doris
Member, USA
Pan African Performing Arts Preservation Association (USA)

Guénon, Pascale
Fellow, France
Freelance notator

Hachimura, Kozaburo
Member, Japan
Ritsumeikan University (Japan)

Heiland, Teresa
Member , USA
Loyola Marymount University, Los Angeles (USA)

Hermes, Karin
Fellow, Switzerland

Hutchinson Guest, Ann
Fellow, UK /USA
Founder, Director, The Language of Dance Centre

Intravaia, Toni
Member, USA

Johnson-Jones, Jean
Member, UK
University of Surrey (UK)

Kijkhun, Chommanad
Member, Thailand
Suan Sunandha Rajabhat University, Bangkok (Thailand)

Lebrun, Thomas
Member, France
Centre chorégraphique national de Tours (France)

Lepczyk, Billie
Fellow, USA
School of the Performing Arts and Cinema, Virginia Tech (USA)

Lobel, Elin
Member, USA
Towson University (USA)

Luo Bing-Yu (Martha)
Member, China

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

Nakamura, Minako
Member, Japan
Ochanomizu University / Ritsumeikan University (Japan)

Payne, Ursula
Member, USA
Slippery Rock University of Pennsylvania (USA)

Penrose, Mara
Member, USA
The Ohio State University (USA)

Ploch, Richard Allan
Member, USA
Acanthus, Inc.

Rotman, Leslie
Fellow, USA

Ruiz Gonzales, Raymundo
Member, Mexico

Ryman, Rhonda
Fellow, Canada
Professor Emerita, University of Waterloo (Canada)

Saint-Smith, Shelly
Fellow, UK
Faculty of Education, The Royal Academy of Dance (UK)

Sapir, Tirza
Member, Israel
Research Center for Movement Notation and Dance Languages, Kibbutzim College of Education, Technology and the Arts, Tel Aviv (Israel)

Sharina, Dr
Member, China

Simonet, Noëlle
Fellow, France
Conservatoire national supérieur de musique et de danse de Paris (France)

Venable, Lucy
Fellow, USA
Professor Emerita, The Ohio State University (USA)

Wang Hong (Tilna)
Member, China

Warner, Mary Jane
Fellow, Canada
Professor Emerita, York University (Canada)

Watts, Victoria
Member, UK/USA
Faculty of Education, The Royal Academy of Dance (UK)

Weber, Lynne
Fellow, USA
Dance Notation Bureau (USA)

Wilson, Donna
Member, USA
Southern Illinois University Carbondale (USA)

Business Meetings

Board of Trustees Meeting #1

Wednesday, July 31, 2013 - 4 pm

Chair: Billie Lepczyk, ICKL Chair
Board Members Present: Marion Bastien, Susan Gingrasso, Pascale Guénon, Karin Hermes, Richard Allan Ploch.
Board Members Absent: János Fügedi, Billie Mahoney.

Meeting came to order at: 4:10 pm

There was an extensive discussion about chairs for the Sessions and scribes for the Technical Sessions for the conference.
The Board Members-at-Large were charged with the responsibility of finding people to chair each session.

The Conference sessions would begin at 9:30 Friday and Sunday. Jean Johnson-Jones would be asked for her preference on beginning her session at 9:30 am on Tuesday.

It was decided that a warm up lasting one-half hour would take place every day 45 min before the first session. Karin Hermes would organize the warm ups.

There was discussion regarding absentee presenters. It was decided that going forward all presenters present or absentee would be required to pay full conference fees.

Other points discussed:
Opening of the conference by Billie Lepczyk
Business Meeting 1:

- Speak of elections. Ploch
- Venue for 2015—Pacific Rim. Ploch
- Venue for 2017—Europe. Ploch
- Venue for 2019—Americas. Ploch

Internal discussion
Business meeting 2:

- Treasurer's Report. Gingrasso
- Nominations to the Board of Trustees. Ploch

Fellows discussion

Meeting adjourned at 5:15 pm.

Respectfully submitted,
Richard Allan Ploch, Secretary

Board of Trustees Meeting #2

Sunday, August 4, 2013 - 6:40 pm

Chair: Billie Lepczyk, ICKL Chair
Board Members Present: Marion Bastien, János Fügedi, Susan Gingrasso, Pascale Guénon, Karin Hermes, Billie Mahoney, Richard Allan Ploch.

Meeting called to order at: 6:40 pm

Lucy Venable has retired from her position as Honorary Vice-President of ICKL. Jacqueline Challet-Hass has been appointed to be Honorary Vice-President of ICKL.

Possible venues for 2015 - Mohd Anis Md Nor, Malaysia. Minako Nakamura, Japan.
There was a discussion as to whether or not ICKL needs to maintain the rotation. ICKL has not received any offers from our Asian colleagues. There was an internal discussion regarding where to hold the conference. One possibility for the 2015 conference is to hold it in Europe with Essen and Tours sharing the conference (4 days in each place). There was discussion about having the Essen portion of the conference embrace several notation systems. The discussion continued with the consensus that the second part of conference to be held in Tours be restricted to ICKL, LMA, LOD.

Motion: Billie Lepczyk will send a letter to Mohd Anis Md Nor regarding the possibility of holding the conference in Malaysia. If there is not a timely positive response, ICKL will make plans to hold the 2015 conference in Europe. Marion Bastien will discuss with Thomas Lebrun the feasibility of having the 2015 ICKL Conference at CCN Tours.
Richard Allan Ploch moved the motion.
Billie Lepcyzk seconded the motion.
The motion carried with one abstention.

Treasurer's Report:
Susan Gingrasso presented the Treasurer's report.
Billie Mahoney moved to accept the Treasurer's report.
Billie Lepczyk seconded the motion.
The motion passed unanimously.

A gift for Mary Jane Warner was discussed. The consensus was that it should be a personal item. Susan Gingrasso will purchase a gift certificate to dine at Kultura.

Incorporation of ICKL: The Board was brought up to date on the status of the not-for-profit incorporation. Initially the correct incorporation process was not followed. ICKL needs to begin again to incorporate. Susan Gingrasso and Richard Allan Ploch will start the process.

Web upgrade: Marion Bastien. Redesign and update the website with "Content Management System."
Motion to empower Bastien to have the website updated:
Susan Gingrasso moved the motion.
Karin Hermes seconded the motion.
The motion passed unanimously.

PayPal account: Bastien explained problems with PayPal. We may have to move PayPal account to the US. We will wait to move the account until it is necessary to move it.

Nominations: Richard Allan Ploch delineated the process of the nominations procedure. The ballots for voting will be sent out in October and the vote will be counted in November.

Agenda for the Membership meeting:

Announcement regarding the position of Vice-President.
Susan Gingrasso will give the Treasurer's Report.
Marion Bastien will discuss the possibilities of the venue for the 2015 ICKL Conference.
Richard Allan Ploch will delineate the Board Nominations and voting process.

There was a discussion on the Request for Proposals (RFP) and that a review of the process was needed. No action was taken.
Motion to adjourn was made by Billie Lepczyk.
Seconded by Billie Mahoney.
Motion passed unanimously.

Meeting adjourned at 8:35 pm.

Respectfully submitted,
Richard Allan Ploch, Secretary

Board of Trustees Meeting #3

Tuesday August 6, 2013 - 3 pm

Chair: Billie Lepczyk, ICKL Chair
Board Members Present: Marion Bastien, János Fügedi, Susan Gingrasso, Pascale Guénon, Billie Mahoney, Richard Allan Ploch.
Board Members Absent: Karin Hermes.

The meeting was called to order at 3:10 pm

There was an informal discussion with Henner Drewes regarding the feasibility of the ICKL conference either in 2015 or 2017. Henner Drewes felt that 2017 would be better. Billie Lepczyk has sent a letter to Mohd Anis Md Nor (Malaysia) regarding the ICKL Conference of 2015.
Susan Gingrasso moved that the ICKL conference of 2015 be held in Europe.
Seconded by: Billie Lepczyk.
The motion passed with five in favor and two abstentions.

There was some discussion to consider moving the conference earlier than its late July-early August time frame. No action was taken.

A motion to adjourn was made by Susan Gingrasso.
Billie Lepczyk seconded the motion.
The motion passed with one abstention.

The Meeting adjourned at 3:26 pm.

Respectfully Submitted,
Richard Allan Ploch, Secretary

Fellows' Meetings

Fellows Present at the Conference: Marion Bastien, Odette Blum, Patty Delaney, Pascale Guénon, Karin Hermes, Ann Hutchinson Guest, János Fügedi, Billie Lepczyk, Billie Mahoney, Gábor Misi, Leslie Rotman, Noëlle Simonet, Rhonda Ryman, Shelly Saint-Smith, Lucy Venable, Mary Jane Warner, Lynne Weber.

Fellows' Meeting #1

Thursday, August 1, 2013 - 5 pm

1. Fellowship Applications
There are 2 members being put forward for fellowship, Sandra Aberkalns and Raphaël Cottin.

2. Proceedings
János Fügedi proposed that the proceedings be dedicate to important figures in keeping with the former proceeding being dedicated to Laban.
The issue of raising the standards of the content of the proceedings was also raised by Fügedi. A possible approach to that might be to have editors not just an editorial group. Marion Bastien cautioned that we should be careful that the content not become only scientific papers because all of the papers are not of the same caliber. All the papers we accept should be included in proceedings.
It was also established that the proceedings are not just for ICKL members, but go to libraries as reference material.
It was suggested that a step forward might be for everyone's abstracts to be in the conference proceedings, but only entire papers of a high standard be included.
It was suggested that ideas for rubrics to be used in setting standards could be found on the web.
Noëlle Simonet expressed concern that most of her presentation is centered in showing graphic research by playing a DVD. Fügedi suggested that a way to solve that problem is to store the graphic/video footage on a server and make reference to the link.
Odette Blum suggested that we consider putting the DVD's in back of proceedings.
Karin Hermes suggested the use of V mail because it is easy and accessible. She also said that it is nice to have graphic elements visible in proceedings with the link information provided.
Fügedi and Bastien will do the proceedings for this conference. They were applauded for the quality of the presentation of the last proceedings. Bastien pointed out that it was very time consuming.

3. Research Panel

Hermes pointed out that the Research Panel should have 3-5 members and it is now only 3 and includes no Labanotation experts. Leslie Rotman informed the Fellows that Aberkalns had expressed an interest and that she had also been approached, but could not promise to have the time the job requires.

It was suggested that we need a new strategy for encouraging the submission of technical papers, as we did not have many for this conference.

A discussion of Aberkalns ensued in which many people expressed their confidence in her work and it was recommended that we just accept her.

Bastien pointed out that we need to follow protocol as it is outlined in the constitution.

It was determined that the process of reaching the Fellows not in attendance would be expedited and, more specifically, should a fellow remain in good standing if they missed more than 2 conferences.

The section on Fellows in the By-Laws was referenced. There was no mention of missing more than 2 conferences. It was then pointed out that some Fellows remain active, but have not attended conferences in many years.

It was suggested that some guidelines for participation/contributions by Fellows should be made.

The Fellows came to the conclusion that, in the selection of new Fellows, every Fellow, present or not, should vote.

Rotman mentioned that being accepted as a Fellow used to be based in achievement and not so much in participation. It was pointed out that the guidelines for being considered for a Fellow are on the website and in the Constitution and are very clear.

Fügedi suggested that times have changed and he would like us to bring back some research requirements such as writing a paper on solving problems in a score. Hermes pointed out that neither Ann Hutchinson Guest nor Albrecht Knust were researchers and Rotman added that there are researchers and practitioners in every field.

A concern was that the Research Panel members should be expected to come to the conference and do the work of the panel rather than leaving that responsibility in the hands of only a few.

Hermes suggested that we share what we have been working on for the last 2 years and that it would be interesting to share links of our work.

Venable expressed her feeling that we ought to consider the website as a place to disseminate information. Bastien pointed out that she has not been updating the website and it was suggested that we need more than one person doing updates. It was also suggested that ICKL members could have private access to some of the information on the site. A suggestion was made that Fellows biographies could be on website.

Blum suggested that we open up chairs to other people. She went on to say that there are wonderful people who have staged works and who are good teachers. Bastien said that we have chosen people in the past based on teaching materials and recommendations from students.

It was explained that we have an overlap in the selection of board members in order to keep experience on the board.

Fellows' Meeting #2

Monday, August 5, 2013 - 5 pm

1. Fellowship Applications
The applications of Sandra Aberkalns and Raphaël Cottin were discussed.
The 17 fellows present voted unanimously for the applicants.
Since for an approval 2/3 of the fellows' agreement is needed, a mail ballot will be sent to those Fellows who were unable to attend, with a favorable recommendation from Fellows present.
János Fügedi as Vice Chair will be in charge of organizing the ballot.

General Members Meeting #1

Thursday, August 1, 2013 - 4 pm

Chair: Billie Lepczyk, ICKL Chair

Meeting was called to order at 4:08 pm

Agenda:
- Proceedings
- Elections nominations
  - Vice-chair—Fellow in good standing
  - Secretary
  - Assistant Treasurer
  - Member-at-large
  - Research panel committee—Fellow. 2 candidates
- Venue for next Conferences
  - 2015—Asia/Pacific
  - 2017—Europe
  - 2019—Americas
- Treasurer's report will be given on Tuesday.

Updates to the Conference schedule were announced.

Chair Lepczyk thanked the editors for the Proceedings of the ICKL Conference 2011.

Chair Lepczyk discussed the 2013 elections.

Karin Hermes, Research Panel Chair, discussed the Research Panel functions including the Technical Papers and the Issues of Concern.

Richard Allan Ploch discussed venue cycle for the ICKL Conferences.

Susan Gingrasso, Treasurer explained that attendees were not responsible for the full cost of the closing dinner because part of the cost was covered.

Mary Jane Warner, Conference Coordinator, announced the time and place to meet for walking tour of Toronto.

There was a discussion regarding the Technical Papers in that the Technical Papers should be out several months ahead of the conference for members to study.

It was suggested that the Technical Papers be printed early and distributed to the membership.

Meeting adjourned at 4:22 pm.

Respectfully submitted,
Richard Allan Ploch, Secretary

General Members Meeting #2

Tuesday, August 6, 2013 - 2 pm

Chair: Billie Lepczyk, ICKL Chair

Chair Billie Lepczyk called the meeting to order at: 2:08 pm.

Agenda:

- Announcement about the Honorary Vice-President.Billie Lepczyk
- Treasurer's Report. Susan Gingrasso
- Venue for 2015, 2017. Marion Bastien
- Nominations for the Board of Trustees. Richard Allan Ploch
- Voting process. Richard Allan Ploch
- Sub committee. Billie Lepczyk or Karin Hermes
- Dedication of 2013 conference & special events 2015
- Thanks. Billie Lepczyk
- Directions to Closing Dinner & taxi to airport. Billie Lepczyk
- New Business

Chair Lepczyk thanked everyone for attending the conference.

Claire Wooten, Chair of Dance Dept. Welcomed conference attendees. She wished everyone happy trails and invited all to come back.

Honorary Vice-President: Lucy Venable is retiring from the position. Jacqueline Challet-Haas has been nominated for this position. Billie Lepczyk presented a short biography of Challet-Haas.
Motion was made by Billie Mahoney to approve Jacqueline Challet-Haas as Honorary Vice-President.
Odette Blum seconded the motion.
Motion carried unanimously.

Susan Gingrasso delivered the Treasurer's report.

* Currency rate: 1,3 USD = 1 Euro
The amounts converted from USD to Euro or from Euro to USD, or additionning subtotals in both currrencies, are indicated in brackets.

Assets as of 31 December 2012

	USD	Euros
USA / Bank Account (PNC)	18,175.04	[13,980.80]*
USA / Savings (Certificate of deposit)	6,231.46	[4,793.43]*
Sub-total (USD account)	**24,406.50**	
Europe / PayPal Account	[2,400.52]*	1,846.55
Sub-total (Euro account)		**1,846.55**
Total (USD and Euro account)	**[26,807.02]**	**[20,620.78]**

Revenue 2012 (Dues)

	USD	Euros
USA / Membership dues	650.00	[500.00]*
Sub-total (USD account)	**650.00**	
Europe / Membership dues	[1,144.13]*	880.10
Sub-total Euro account)		**728.10**
Total (USD and Euro account)	**[1,794.13]**	**[1,380.10]**

Expenditures 2012

	USD	Euros
USA / Bank fees	6.00	[4.62]*
Sub-total (USD account)	**6.00**	
Europe / Communication (Website)	[274.61]*	211.24
Europe / Administration	[37.70]*	29.00
Sub-total Euro account)		**240.24**
Total (USD and Euro account)	**[318.31]**	**[244.86]**

Note: Costs of Proceedings 2011, estimated for 1,300 Euros [1,700 USD], to be paid on Revenue 2012.

For information: Assets as of 4 August 2013

	USD	Euros
USA / Bank Account (PNC)	23,937.74	[18,413.65]*
USA / Savings (Certificate of deposit)	6,231.46	[4,793.43]*
Sub-total (USD account)	**30,169.20**	
Europe / PayPal Account	[4,469.11]*	3,437.78
Sub-total (Euro account)		**3,437.78**
Total (USD and Euro account)	**[34,638.31]**	**[26,644.86]**

Note: Conference 2013 expenses, estimated for 4,900 USD [3,800 Euros], to be paid on Revenue 2013.

Motion to accept the Treasurer's Report was made by Odette Blum.
Motion seconded by: Toni Intravia.
Motion carried.

Marion Bastien discussed the venue possibilities for the 2015 conference and the 2017 conference.
2015 in Asia: we will wait until December to see if Asia is viable.
2017 two offers: Tours and Essen. Compromise and get the best of both offers.
Marion Bastien asked Raphaël Cottin to speak about the Tours venue.
Henner Drewes spoke about the connection with Folkwang University. Albrecht Knust had a position there underscoring the appropriateness for holding ICKL there.
There was discussion about the option to go to Europe instead of Asia. The possibility of having a conference in Korea was put forth. Marion Bastien noted that the Korean notators do not come to ICKL.

Secretary Ploch asked the members in attendance for nominations to the Board of Trustees.
This year four positions are up for election: Vice Chair, Secretary, Assistant Treasurer, and one Board Member-at-Large.
The nominations from the floor are

Vice Chair: János Fügedi
Secretary: Marion Bastien
Assistant Treasurer: Pascale Guénon
Board Member-at-Large: Shelly Saint-Smith

There was a discussion regarding dedicating the Proceedings of the 2013 Conference to Knust. The consensus was to organize a special event honoring the dedicatee in the 2015 Conference.

Fellows created a sub-committee to prepare members for Fellowship.
Leslie Rotman was asked to write a description to send out to members.

The gift to Mary Jane Warner and gifts to student assistants Linda Garneau and Heather Young for their excellent help throughout the conference was announced.

The candidates presented for Fellowship were unanimously approved by Fellows present. Approval requires a 2/3 majority vote of the Fellows. A mail ballot will be sent to those Fellows who were unable to attend.

Research Panel. Sandra Aberkalns has been appointed as a member of the Research Panel, pending of the validation of her Fellow application after the mail ballot of Fellows absent (see above).

It was suggested that the Research Panel become pro-active to solicit papers.

Chair Billie Lepczyk thanked everyone for attending the conference and making it a success.

Motion to adjourn.
Teresa Heiland moved to adjourn. The motion was seconded by Tina Curran.
The motion carried.

The meeting adjourned at 3:00 pm

Respectfully submitted,
Richard Allan Ploch, Secretary

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Vice President:
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Vice Chair:
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Assistant Treasurer:
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Research Panel Chair:
Karin Hermes

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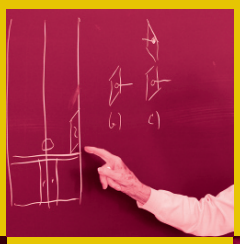




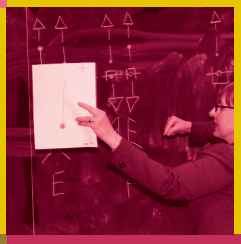

ISSN: 1013-4468