INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

Proceedings of the Fifteenth Biennial Conference 3 - 14 August 1987



ICKL

held at Centre de la Marlagne, Wepion Nr. Namur, Belgium

THE 1987 CONFERENCE PROCEEDINGS

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EVENING EVENT 20.00	Performance of Belgian Folk Dance Compagnie Fanny Thibout	Fellows' Meeting - Aerobics Class taken by Jane Whitear	Executive Committee Meeting	Joint Meeting Executive Committee & Research Panel
DINNER 18.30			and an	Til samanne s
SESSION 16.30-17.45	Welcome by Ann Hutchinson Guest Wine and Aperitifs	TECHNICAL Papers 1, 4, 8, 9, 10	'Stockhausen Notation' Presentation by Michele Noiret & a talk on her own choreography	General Meeting
TEA 16.00				
SESSION 14.00-15.45	Registration	'Dynamics of Dance' Presentation by Vera Maletic	TECHNICAL ^V Vertical bows Papers 15 & 16	TECHNICAL Validity Paper 14
LUNCH 12.30				
SESSION 11.00-12.15	10.30 a.m. Executive Meeting	TECHNICAL ^I Validity Paper 14	TECHNICAL Validity Paper 14	'Inherent energies to be found within the spatio/ physical relationship' Presentation by Jude Siddall
COFFEE 10.30				
SESSION 9.00-10.15		Presentation of Conference plan. Domestic arrangements & issues to be raised at meetings.	TECHNICAL TECHNICAL Areas of the Hand and Foot Paper 24	TECHNICAL VI Signs for spreading, closing Paper 18
BREAK- FAST 8.15- 9.00				
DATE	m	4	ы	٥

I.C.K.L. CONFERENCE AUGUST 1987 - PROGRAMME

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N COFFEE SESSION LUNCH SESSION TEI 0.15 10.30 11.00-12.15 12.30 14.00-15.45 16.	CHNICAL ^{VIII} TECHNICAL ^{IX} rtical bows pers 15 & 16 Vertical bows Papers 20 & 21	TECHNICAL TECHNICAL Ise of \Im & () Staple & Caret In the Papers 20 & 21 Support column Papers 20 & 21	rECHNICAL ^{XII} 'Barre & Related TECHNICAL ^{XIII} Papers 2, 6, bresentation by Sally Archbutt & Paper 14 Hettie Loman	TECHNICAL XIVMotif description for the Creative'Notating Base- ball Pitchers'DBP for Gestures Paper 17for the Creative Dance Form''Notating Base- ball Pitchers'Dance Form' by Ann Kiplingcorgette Amowitz & 'ResearchProject' practical
A SESSION .00 16.30-17.45	'Beyond Accuracy' Presentation by Sheila Marion 'Dance Experiences through Notation' Presentation/ practical session by Varina Verdin	FREE	General Meeting and Voting on No. 7 and No. 18	Reports on DBP Informal Discussions
DINNER EVENING EVENT 18.30 20.00	Performance of Contemporary Dance by Michèle Swennen and Pascale Gigon	FREE	Executive Committe Meeting — Discussion on vertical bows led by Rob van Haarst — Folk Dance	'Standardisation in Examinations' Presentation by Jacqueline Challet Haas

	VENT		eral	inner la' and agel	
	EVENING E	FREE	19.30 Gen Meeting	Special D Ensemble 'Rondinel. Claude Fla	
-	DINNER 18.30				
	SESSION 16.30-17.45	ISE	Fellows' Meeting	'Reconstructing Movement Choirs' Presentation by Els Grelinger	
-	TEA 16.00	С К П			
	SESSION 14.00-15.45	В О А Т	TECHNICAL Validity Discussion Vote: Areas of hands and feet	rechnical summing up and General Meeting	
	LUNCH 12.30				
	SESSION 11.00-12.15	Executive Committee Meeting Practical Session by Claude Perrotet	'An analysis of the pathways defined in the Ballet Barre through Choreutics' Presentation by Billie Lepczyk Spine Sign Paper 13	Voting on Technical Papers	↑
-	COFFEE 10.30	Laban Writer Prog- ram Demon- atrated by Lucy Venable			
	SESSION 9.00-l0.l5	TECHNICAL ^{XV} DBP for Gestures Paper 17	TECHNICAL Vertical bows Papers 15 and 16	Voting on Technical Papers	DEPART
	BREAK- FAST 8.15- 9.00				
	DATE	1	12	13	14

MEMBERS PRESENT AT THE CONFERENCE AUGUST 1987

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Member Fellow

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Georgette Amowitz Sally Archbutt Marion Bastien Ann Kipling Brown Donata Carbone Ailian Dai Sian Ferguson Ilene Fox Janos Fugedi Edna Geer Els Grelinger Ann Hutchinson Guest Rob van Haarst Jacqueline Challet Haas Penelope Hanstein Nancy Harlock Dawn Horwitz Vera Baris de Jong Jean Johnson Jones Angela Kane Athalie Knowles Gillian Lenton Billie Lepczyk Hettie Loman Vera Maletic Sheila Marion Gretli Muller Claude Perrottet William Reynolds Helen Rogers Member Gina Serraino Member Jude Siddall Member Jean Phillippe Van Aelbrouck Fellow Lucy Venable Fellow Varina Verdin Mary Jane Warner Fellow Jane Whitear Massimo Zacchi Judy van Zile Fellow

USA
UK
France
UK
Italy
China
USA
USA
Hungary
UK
UK
UK
Holland
France
USA
UK
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Netherlands
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TECHNICAL SECTION

Report From The Co-Chairs Of The Research Panel

Papers for the 1987 Conference fell into several categories: 1) items from the 1985 Unfinished Business List which appeared as though they could be easily solved; 2) issues of serious concern; 3) follow-up to papers presented at the 1985 conference; and 4) investigative sessions for relatively new proposals.

1) A call to the membership for submission of technical papers accompanied the 1985 conference report. In addition, the Research Panel Co-Chairs solicited papers from various members on topics from the 1985 Unfinished Business List. This list, compiled by Ilene Fox, contains fifty-six issues from previous conferences which were a) recommended for trial and never resolved; b) decisions stipulating a need for investigation; c) unresolved proposals; or d) deferred items. As a result of discussions at the last conference, the survey conducted at that time, and the survey circulated by the Executive Committee, it seemed members thought that it was important to follow-up on these issues and that a number of them could be easily resolved and removed from the list.

Papers were received on over thirty of these topics, but after reviewing comments by the Research Panel, the Co-Chairs narrowed these to numbers 7, 8, 13, 14 & 16, 18, 22, 26, 35, 36, 39, 48 and 56 from the Unfinished Business List (papers 1-12 in the packet of papers circulated prior to the conference).

Members were given an organizer sheet in the packet of papers listing the proposals for these items and were requested to notify the Co-Chairs prior to the conference if they thought any of them could not be easily solved. As a result of comments by the general membership, two papers, no. 39 "Action Stroke Meaning Each Direction and Level" and no. 8, "Icosohedron Key," were withdrawn and not officially discussed at the conference. However, an informal meeting was held to discuss the icosohedron key.

Very little time was spent on the remaining "easily solved" items from the Unfinished Business List. There was a brief presentation, a short time for discussion of the ideas and wording of the proposal, and then a vote was taken immediately with the following results:

Passed:

"Signs for Joints of the Legs" (no. 14 & 16, 1985 list)
"Unfolding" (no. 56, 1985 list)
"Spot Hold for the Foot" (no. 7, 1985 list)
"Symbology for Contraction Over a Diagonal Surface"
 (no. 13, 1985 list)
"The Place Middle Pin (no. 26, 1985 list)
"Inner Subsidiary Column" (no. 48, 1985 list)
"The Drawing of En Croix Repeats" (no. 22, 1985 list)
"Finger Fan: An Item of Unfinished Business" (no. 36, 1985 list)
"Ist)

Discussed But No Action Taken: "Simultaneous Contraction and Rotation" (no. 35, 1985 list)

2) The second group of papers comprised issues which had been raised at a number of conferences and appeared to be serious concerns of the membership. These topics were given greater time allotments which included both general and small group discussion sessions.

The main issue in this group was validity, which centered on the paper "Validity: Yet Another Proposal" by Ilene Fox, but also included review of proposals presented at previous conferences and several new ideas which arose during the sessions. Although members present were not ready to put validity to a vote, progress was made and members would like to continue the present investigation. Additionally, other possibilities were identified which are also to be explored (see item 15 of this report).

Staples and carets were another issue of serious concern, and two papers addressed this topic. "A Proposal for the Use of the Caret Which Involves the Elimination of the Staple" by Lucy Venable and "Carets and Staples" by Ann Hutchinson Guest contained some similar solutions and provided complimentary information. A proposal for the use of the caret for supports was passed (see no. 1 of this report).

Two related issues were discussed in conjunction with staples and carets. "Use of \Im and \square in the Support Column" by Guest was discussed; the proposal to use \Im or \mathcal{C} in the support column was not accepted, and the use of \square or \mathcal{C} for release of weight was deferred for further exploration. Fox presented Maria Szentpál's paper "The 'Zed' Caret and Its Augmented Usage," but there was only brief discussion and no action taken due to lack of time.

3) Papers which represented a follow-up to the 1985 conference were "Areas of the Hand and Foot" by Sheila Marion, "Vertical Bows - Validity" by Guest, "Validity of the Part Leading/Guiding Bow" by Fox, and "DBP for Gestures" by Guest.

In 1985, the symbology and concepts of Marion's "Areas of the Hand and Foot" were placed on two-year trial. Symbols for surfaces and edges of the fingers/toes and bulk of the hand/foot were accepted at this conference (see no. 3 of this report).

Another proposal which had been placed on two year trial in 1985 was the use of a new bow) to retain the physical result of the leading/guiding action.) The papers by Fox and Guest provided two viewpoints on the problem of the validity of the leading/guiding bow. After discussion of alternatives, trial of the bow was continued for two more years (see no. 12 of this report).

At the previous conference, DBP (Direction from Body Part) for supports and contacting gestures was passed, and exploration of DBP for gestures was recommended. Guest's paper, a response to this recommendation, was discussed but the issue was deferred for further investigation. 4) Investigative sessions were planned for Guest's "Signs for Spreading and Closing," Claude Perrottet's "Discussion of Spine Sign," Virginia Doris's "Measurement Signs in the Support Column and Related Indications," and Fox's "A New Focal Front Sign." Guest's paper was presented and signs for sagittal and diagonal spreading and closing were accepted (see no. 3 of this report). Perrottet's paper was discussed and pertinent issues were identified. The other two papers were not presented due to lack of time.

The Research Panel had also planned several practical sessions which did not take place due to lack of time. As a by-product of the dynamics reading sessions at the last conference, a number of interesting writing differences, theory problems and unification concerns were identified. The Research Panel had hoped to continue this opportunity for sharing and exploring ideas by scheduling theoretical reading sessions designed to identify problems of writing differences. Floorwork reading sessions had also been planned to provide preliminary investigation for the work Maria Szentpál has already begun for the 1989 conference.

Time for technical issues was a particular concern at this conference. As a result of members' requests to the Executive Committee for "more breathing space," fewer than half of the conference sessions were originally allotted for technical discussions. In a straw vote taken during a general meeting at this conference, however, members unanimously agreed that while presentation of individual members' work and research is very important and interesting, the major business of ICKL should be discussion and voting on technical matters and that these should represent roughly three-quarters of the conference sessions.

After presentation of some of the larger issues, members divided into small groups for discussion. This had been suggested following the previous conference and proved to be successful. The small groups allowed more people to speak and gave everyone a chance to ask questions or express opinions.

Groups were pre-selected by the Research Panel Co-Chairs to insure representation of different points of view in each. Each group was chaired by a member of the Research Panel as they had dealt with the papers for a longer period of time. The author of the paper under discussion was not in a group, but free to move around as needed. The Research Panel member answered questions for which the answer could be found in the paper so that the whole group's time was not spent on questions which were clearly dealt with in the paper. An assigned secretary noted any important ideas that had not been dealt with in the paper or needed to be considered. The members then came together at the end of each session to report on issues, possible solutions and opinions which arose in each group.

Consensus seemed to be that this was an important way to approach discussion of papers and should be continued in the future.

The Co-Chairs would like to give special thanks to the authors of the papers presented, for without them we would have had nothing to discuss. Thank you to Ann Hutchinson Guest, Maria Szentpál, Ilene Fox, Lucy Venable, Sheila Marion, Virginia Doris, Claude Perrottet, Leslie Rotman, Terri Richards and Judy Van Zile for their hard work organizing and presenting the issues.

This year session chairs were assigned to each topic and asked to chair all sessions on that topic throughout the conference. Chairpersons were asked to meet with the author of their topic and the Research Panel Co-Chairs prior to each session to discuss format. Guidelines (appended) were given for priorities in recognizing comments and questions. For maintaining a calm and orderly atmosphere for discussion, our thanks go to Jean Philippe van Aelbrouck, Ann Kipling Brown, Jacqueline Challet-Haas, Dawn Horowitz, Billy Lepczyk, Helen Priest Rogers, Lucy Venable and Jane Whitear.

Notes taken by the scribes during sessions are vitally important to the Research Panel for compiling the technical report. We thank Georgette Amowitz, Marion Bastien, Siân Ferguson, Penny Hanstein, Jean Johnson Jones, Gillian Lenton, Rob van Haarst, Judy Van Zile and Mary Jane Warner for their detailed and thorough notes.

A big thank you is also due to members who took the time to comment on the papers. Any degree of response is important and welcomed as it helps authors clarify their ideas and see different points of view, and helps the Research Panel plan the amount of time needed for each topic. A number of errata sheets and revisions to papers were handed out at the conference and are appended. It is also important to continue explorations of issues between conferences. We encourage members to write to the Research Panel, each other, or to take advantage of publications such as the Labanotator to share their thoughts.

Finally, we would like to thank the other members of the Research Panel, Ann Hutchinson Guest, Maria Szentpál, Christine Eckerle, Angela Kane and Ann Rodiger, for their work reading and commenting on papers and assistance with organization both before and during the conference. An extra thank you to Angela Kane for assistance in compiling the 1987 technical report. We welcome Sally Archbutt who will replace outgoing member Eckerle on the Research Panel and congratulate Angela Kane and Ann Rodiger who will co-chair the panel for 1989.

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Ilene Fox and Sheila Marion Co-Chairs, Research Panel 1985-1987

Research Panel for 1987-1989 Angela Kane, co-chair Ann Rodiger, co-chair Ann Hutchinson Guest. honorary member Maria Szentpál, honorary member Sally Archbutt Ilene Fox Sheila Marion

Topics of interest to members for the 1989 conference, identified at the technical summing up:

- Floorwork (major topic, large time allotment): Szentpál, Guest
 - Validity (major topic, large time allotment): Fox
 - Validity of the Leading/Guiding Bow (follow up, on trial item): Fox
 - Consistency of Joints, Limbs, Surfaces: Siddall

Spine Sign: Perrottet

(The name following each item indicates members interested in pursuing the topic. Please send all ideas, examples, comments to the member listed. This list does not preclude other members from pursuing other topics of interest).

Voting procedures at this conference followed the current ICKL constitution, as amended by postal vote in 1983--

"On technical matters every member may cast one vote. It takes 3/4 majority of the Fellows present to carry a motion. If 2/3 majority vote of the Members present contradicts the votes of the Fellows, the topic must be reconsidered and voted on by Fellows only."

Abstentions were counted in determining the numbers of Fellows and Members present. Votes of the Fellows are recorded first in each column; votes of Members follow in parentheses.

			vot	es for	votes	against	abste	ntions
	AGRI	EED AND PASSED	-					
	1.	Caret to Replace the Staple for	1 Sugar					
		Retain the Same Spot	16	(5)	2	(3)	2	(1)
	2.	Signs for Spreading and Closing	15	(6)	4	(6)	1	(3)
	3.	Surfaces of the Hand and Foot	19	(8)	1	(2)	0	(1)
	4.	Finger Fan	18	(15)	0	(0)	0	(1)
	5.	The Drawing of En Croix Repeats	18	(15)	0	(0)	0	(1)
	6.	Inner Subsidiary Column	19	(16)	0	(0)	0	(0)
	7.	The Place Middle Pin	17	(16)	1	(1)	1	(0)
	8.	Symbols for Contraction Over						
		a Diagonal Surface	17	(14)	0	(0)	0	(1)
	9.	Spot Hold for the Foot	16	(12)	1	(1)	2	(3)
	10.	Unfolding	18	(9)	0	(0)	0	(i)
	11.	Signs for Joints of the Legs	19	(16)	0	(0)	0	(0)
	NOT	ACCEPTED	L					
•	101	ACCEPTED	1		· · · · · ·			
	13.	Symbols for "A Surface"	1 11	(10)	4	(0)	2	(6)
		61 15 di 611 50 (ci	13	(8)	6	(1)	1	(6)
	14.	the Support Column	13	(3)	5	(8)	2	(3)
r.	DEFE 15. 16.	ERRED FOR FURTHER EXPLORATION Validity Direction From a Body Part (DBP) for	20	(9)	0	()) (0)		····· (0)
		Gestures	20	(9)	0	(0)	0	(0)
	17.	New Symbol for Release Weight	15	an	5	(4)	0	(0)
		,		/	the state of the second second	1.7		(-)

V. <u>DISCUSSED BUT NO ACTION TAKEN</u> -- 18. The Zed Caret and its Augmented Usage; 19. Simultaneous Contraction and Rotation; 20. Discussion of the Spine Sign

VI. NOT DISCUSSED DUE TO LACK OF TIME -- Measurement Signs in the Support Column; A New Focal Front Sign

VII. WITHDRAWN - Action Stroke Meaning Each Direction and Level; Icosahedron Key

¹ As a result of the vote, the proposal did not pass (numbers in top row). After further consideration of the issue it was decide to take a second vote (numbers in bottom row). It still did not pass.

<u>TECHNICAL REPORT</u> compiled by Ilene Fox, Angela Kane and Sheila Marion

The information below constitutes a summary of all items officially acted upon at the 1987 conference. The information is of 4 types.

- 1. Statements enclosed by solid lines are items agreed to and passed by a formal vote.
- 2. Statements enclosed by <u>broken lines</u> are items approved for two-year trial by a formal vote.
- 3. Statements enclosed by : dotted lines : are items formally voted on but not accepted.

Comments following statements enclosed by solid, broken, dotted or diagonally stroked lines are summaries of significant points raised during discussion of the papers presented at the conference. These summaries do not represent official decisions of any kind, but are intended to facilitate understanding the official decisions and why they were made, and to aid in future deliberations.

At the end of the report summaries of issues discussed at varying lengths but not formally acted upon are given. The headings for these topics are <u>underlined</u>. Also listed are those papers not discussed due to lack of time and those papers which were withdrawn from consideration.

- I. The following items were <u>AGREED TO AND PASSED</u> by the 1987 ICKL conference. The usages stated should be immediately put in practice in teaching and writing (both scores and textbooks).
 - 1. CARET TO REPLACE THE STAPLE FOR THE SAME SPOT

The caret (meaning "the same") attached to a support or a gesture has the meaning on the same spot, and the staple will no longer be used to mean on the same spot.

(The caret will continue to have the meaning of the same part and to mean continuation of the same symbol).

1.1 The caret connecting supports means stay on the same support as before; no lift of the foot occurs.





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Left foot lands on the same spot as before. Release is designated by absence of supports.



The step occurs on the place above which the foot has been extended.



Step forward coming to the right knee. Shift back onto the right foot. The caret might be confused with the knee presign, but remember in 1983 we strongly recommended the repetition of the presign.

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The right leg is crossed over the left. The foot is touching the floor. Transfer the weight onto the right foot on the same spot where the foot is touching without lifting it, and stand up.



From sitting on the left hip with the legs to the right, 4 degrees bent, go onto both knees where they are in high level.



From sitting on the left hip rise and sink on the knees where they are while turning 1/8. The knees will be in an open position of some kind but it is not described.



From sitting on the left hip with both legs to the right side (left bent 4 degrees) and the body tilted to the left, retain the tilt and turn one quarter to the right around the body axis extending the left leg while bending the right 4 degrees to touch on the whole foot, and taking weight on the right hand as well. Take weight on the right foot as the torso goes forward middle from the shoulders and the left foot comes in contact with the floor.

Note:

In some cases, particularly in and out of positions on and near the floor, a further way of indicating "the same spot" is provided through the spot hold sign (\diamond) .

- 1.4 <u>A Proposal for the Use of the Caret (< or >) which Involves the</u> <u>Elimination of the Staple</u> by Lucy Venable and <u>Carets and Staples</u> by Ann Hutchinson Guest were combined for discussion.
- 1.5 As the staple, which was originally created by Sigurd Leeder, came into use in a wider variety of contexts, confusion over its meaning developed. It has been defined variously as "the same spot," "where it has been, " and "whatever the direction symbol says, keep the foot or part of the body where it was." It has been used for indicating both that the foot is not to lift and that it is to return to where it was after lifting (for example, after a jump). There was confusion about whether it meant the foot may lift or the foot must lift. Additionally, one had to use a caret for indicating the non-active foot in some instances, e.g., in movement writing, and the staple in others, e.g., in position writing.
- 1.6 The purpose of this proposal was to remove the need for two symbols to give the same message (with choice dependent on context) and to clarify whether the foot is to lift of not.
- 1.7 During the discussion, two issues arose. The first is the question of meaning given to an unmodified direction symbol. Does it represent a transference of weight, which can either be a step or a shift depending on context or the reader's choice, or does it specifically represent a step, which contains in its definition a preparation in which a release is performed, (see <u>Dictionary of Kinetography Laban</u> by Albrecht Knust, text for entry 172d which states that in a real step the free foot is lifted from the floor and <u>Labanotation</u> by Ann Hutchinson, page 51). In

example 1s, does the unmodified direction symbol indicate that one must perform a step, and therefore a release must occur, or does it represent a transference of weight--one could step or one could shift onto the right leg without lifting the foot after the contacting gesture?



- 1.7.1 Certain questions were raised regarding concepts and signs. It was asked if there is anything in the symbols themselves that indicates a release is to be performed. Is it the symbol that dictates our understanding or do we first identify a concept and then find the sign to represent it?
- 1.7.2 For example, if we are using a direction symbol in the support column to represent our concept of a step and the idea of a release is contained within our definition of a step, then the unmodified symbol would contain the idea that the foot releases.
- 1.7.3 However if the symbols dictate our understanding, does that mean that a release sign must be included in the notation before it is specified that one must release?
- 1.8 The second issue was the question of to what degree context can alter our understanding. Even if a direction symbol always indicates a step, how much can context modify our conceptual understanding of a step?
 - 1.8.1 In example 1t, context dictates that steps (which involve a release) must be performed. However context, in this case the next step direction, will modify each step; the end of the second forward step, which is followed by a side step, will not be the same as the end of the first one, which is followed by another step in the same direction. The center of gravity will have already begun to move into the new direction.
 - 1.8.2 In example 1s must a release be performed or might one either step or shift onto the right leg without lifting the foot after the contacting gesture because in this context the leg that is going to step is already in the proper direction and no preparatory gesture is needed? In what ways and to what degree can context modify the movement?

2. SIGNS FOR SPREADING AND CLOSING ∫ or (are used to mean sagittal closing) or (are used to mean sagittal spreading 2. ✓ or △ and △ or ← are used to mean respectively diagonal closing to the front right diagonal/back left diagonal and diagonal spreading to the front right diagonal/back left diagonal. △ or √ and △ or ← are used to mean respectively diagonal closing to the front left diagonal/back right diagonal and diagonal spreading to the front left diagonal/back right diagonal and diagonal spreading to the front left diagonal/back right diagonal and diagonal spreading to the front left diagonal/back right diagonal. 2.1 The above signs, together with the existing signs ✓ and △ for lateral spreading and closing, will be used to indicate spreading and closing in the

2.2 During discussions, the following issues were raised:

lateral, sagittal and diagonal planes.

- 2.2.1 Is it desirable to have degrees for spreading and closing since destinational movements can be stated in other ways?
- 2.2.2 When sagittal spreading is indicated for the hand, does the little finger spread towards the palm while the index finger spreads towards the back surface of the hand or is the spreading action to the reverse, that is the index finger goes towards the palm while the little finger goes towards the back of the hand? Could the latter be seen as a closing?
- 2.3 Further exploration of the concept of spreading and closing should take the following into consideration:
 - a. Can spreading and closing occur between body parts, between a body part and an axis, and away from a direction as well as within a body part?
 - b. Is spreading always a two-dimensional movement? What is the result when spreading is combined with flexion?

3. SURFACES OF THE HAND AND FOOT

Use \exists in conjunction with the black or white circle within or the tic or dot on the edge to show specific surfaces or edges of the fingers or toes (\exists , \exists , \exists , etc.) and use \exists in a similar manner for surfaces or edges of the bulk of the hand or foot (\exists , \exists , etc.)

3.1 There is no change in the current understanding of the symbols Π, U, ℝ, ≢, Ⅲ, ℝ, ewc.

- 3.2 A etc. will be used for indicating relationships and facings of the particular surface or edge rather than taking the part of the hand into a direction.
- 3.3 This will have no effect on our current way of writing finger details; the new symbols will most likely be used in conjunction with surfaces and edges of all fingers as opposed to individual fingers.
- 3.4 Discussion centered on whether the unmodified symbols || or || could be used for <u>a</u> surface of the fingers/toes or bulk of the hand/foot without specifying the particular surface. There was also concern about whether an unmodified symbol would mean surface or mass of the part and whether the term "area" encompassed both mass and surfaces for a body part. Further exploration would be necessary to investigate the use of [|or || alone; at present these symbols should be used in conjunction with the black or white circle within or the tic or dot on the edge to specify a particular surface or edge.
- 3.5 Examples of usage:



4. FINGER FAN

No further consideration for establishing a single meaning of the notion of a "finger fan" nor a single writing method for stating such action is necessary, and this issue is removed from any listings of unfinished business.

- 4.1 There are many kinds of activities that could be verbally described as a finger fan. These usually involve a spreading of the fingers, and might emphasize any of the following, be a combination of any of the following, or emphasize still other components:
 - 4.1.1 a turning in the lower arm that is carried through in the hand and fingers;
 - 4.1.2 a turning in the metacarpal bones of the hand; or
 - 4.1.3 a spreading of the fingers laterally, sagittally, or both.
- 4.2 Our notation system contains ways to state each of these emphases.
- 4.3 When a particular emphasis is desired the appropriate writing method may be selected, and the method and its intended meaning may be further elaborated upon in a glossary.

5. THE DRAWING OF EN CROIX REPEATS

- 5.1 The drawing of en croix repeat signs, in context, will be as follows:
 - 5a. Repeat en croix to the right (\square, D, \square) .



5b. Repeat en croix to the left $(\square, \bigcirc, \bigcirc)$.



5f.

Repeat en croix to the right and add a return to the side direction. ([0, 0, 0], [0, 0]).



5d. Repeat en croix to the left and add a return to the side direction (\Box, \Box, \Box, \Box) .



- 5.2 The drawing and meaning of numerical repeats will be as follows:
 - 5e. Repeat en croix, 4 times





- 5.3 Although the drawing of en croix repeat signs appears correctly in the major texts, the 1977 ICKL reports: "the drawing in context is left for further decision." This decision was intended to officially remove the topic from the list of unfinished business.
- 5.4 Note: At the 1983 ICKL conference, it was decided that the use of of a double line to enclose sectional repeats is optional; the use of a single or a slightly thickened line is also acceptable. The following examples all make use of a single line.











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5h



6. INNER SUBSIDIARY COLUMN

Item 48 of the 1985 Unfinished Business list (relating to Inner Subsidiary Column) is dropped form the list of Unfinished Business as it was clarified at the ICKL 1981 conference.



6.1 The above example appears in the ICKL 1985 list of "unfinished Business"--Section D: Items Deferred for Further Research, #48-compiled by Ilene Fox. Although " # " is meaningless in this instance, the accompanying explanation indicates that in 1977 it was not clear whether " # " referred to the support or gesture column. 6.2 At ICKL 1981 the following decision was made concerning the Inner Subsidiary Column:

INNER SUBSIDIARY COLUMN

- A. Gestural symbols (such as rotations, flexions) and modifiers (such as hooks, pins, dynamic indications, spatial retention signs) that modify either a support or a leg gesture can be written in the Inner Subsidiary Column (ISC) without a body part pre-sign.
- B. Any direction symbol in the ISC pertaining to a gesture, other than an attached symbol, must be preceded by a body part pre-sign.
- C. Any symbol in the ISC pertaining to the support column OTHER THAN those referred to in Section A above must be tied to the support column with a bow.
- 4.1 Based on the agreement of the 1973 ICKL Conference the symbol used to tie the ISC to the support column is \Box .

(from 1981 proceedings, page 23. Pages 23-25 of 1981 proceedings give further information and examples of usage.)

7. THE PLACE MIDDLE PIN

The symbols $\dashv \vdash$ and \ddagger mean center, center point, in the middle.

7.1 — II— and [⊥]/₁ will be used to refer to the center point for deviations, relationships and other movements using pins just as [] is the center point for directions.

8. SYMBOLS FOR CONTRACTION OVER A DIAGONAL SURFACE

The following symbols will be used to indicate contractions over the diagonal surface: $[\underline{x}, \underline{x}], \overline{x}$. The symbols: $[\underline{x}, \underline{x}], \overline{x}$ will no longer be used.

8.1 Example:



The torso contracts over the left back diagonal surface.

9. SPOT HOLD FOR THE FOOT

The spot hold may be used in the leg gesture column without the foot sign to mean that the foot retains the spot. The foot sign may be added if the meaning is not clear.

9.1 Examples:



In example 9a the foot keeps its spot as the support goes to the knee. The foot sign may be added, as in example 9b, if the meaning is not clear.

10. UNFOLDING

Folding into any direction is cancelled by the cancellation sign A; it means go to the unfolded state.

10.1 In examples 10a,a', b and c the folded body part returns to the unfolded state.



10.2 Degrees of unfolding will not be used: if full unfolding is not desired, the new folded destination must be stated. Several possible ways to indicate this were suggested (examples 10d-g).



11. SIGNS FOR JOINTS OF THE LEGS

Specific right and left signs for the legs and their parts (e.g. $\frac{1}{5}, \frac{1}{5}, \frac{1}{5}$) may be used when needed within the staff as well as outside the staff.

11.1 Clarification: It is recommended that single hip signs (1, 1) not be used unless necessary, and that the general signs (e.g. 1, 1, 1) be used within the staff unless the specific signs are needed (as in DBP).

II. The following item was <u>APPROVEDFOR A SECOND TWO-YEAR TRIAL</u> by the 1987 ICKL Conference. It should be glossarized if used in scores and, if presented to others, should be clearly identified as an "item on trial."

12. VALIDITY OF THE LEADING/GUIDING BOW

A new bow, \Im , is accepted for two year trial to mean that the bodily state which results from a leading/guiding is retained. This bow has the same validity as both the addition bracket and the inclusion bow: the physical result lasts as long as the symbol it modifies.

12.1 Clarification:

- 12.1.1 The round vertical bow,), is specifically used to indicate a passing state. When used as a part leading/guiding bow, it has the same validity as when used for deviations: the leading/guiding is over by the end of the bow. The body configuration will return to the standard state.
- 12.1.2 The bow,), is on trial to indicate that the state of leading/guiding has ceased but that the body configuration which has resulted from the leading/guiding remains. Currently the inclusion bow is used for this purpose, as decided by the 1979 ICKL conference.
- 12.1.3 If it is important to specify the duration of the return to the standard alignment, this duration can be shown with the symbol Λ .
- 12.2) was placed on two year trial at the 1985 conference. The action taken at the 1987 conference extends the trial period for two more years.
- 12.3 An alternate proposal to change the validity of the round vertical bow was also discussed. The proposed change was from: the indication disappears by the end of the bow, to: the type of indication determines

whether it is to disappear by the end of the bow or after the end of the bow. Passing spatial changes such as deviations, path modifications, or successions would, by their very nature, disappear by the end of the bow; physical modifications such as leading/guiding would disappear after the end of the bow. Most members present thought there should be consistency and the indications should disappear by the end of the bow regardless of the type of modification.

- 12.4 Use of the addition bracket for leading/guiding where the physical result is to remain, as used by KIN in the past, was re-explored. Some thought this bow has the necessary validity and that it is the placement of a body part pre-sign inside the bow which indicates a leading/guiding is to occur. Others thought the shape of the bow gives information about the type of movement and] indicates only that something is added. Graphically, the use of) when the physical result is to disappear and] when it is to remain was thought to be confusing by some present. An additional concern was raised about using the addition bracket when it is necessary to show the timing of the disappearance, as in example 12g. Since an addition bracket is generally used to modify a whole symbol or a series of symbols, would the use of an addition bracket in an example such as 12g give a contradictory message?
- 12.5 Another idea discussed was to separate concepts of leading (where a part moves out of alignment) and guiding (where no displacement occurs) by modifying the bow for one of these concepts. It was thought that additional exploration should be done before this idea is further considered. (See Appendix A, Supplement 15B for further information.)





- 12a The arm will return to its standard alignment by the end of the bow.
- 12b The arm will have returned to its standard alignment half-way through the movement.
- 12c, d The physical result of the leading/guiding is maintained until the arm begins to move to side middle.



- 12e The arm takes the whole second half of the movement to return to standard alignment.
- 12f The arm returns to standard alignment during the last 1/3 of the movement.
- 12g The arm quickly returns to standard alignment and continues to complete the movement.
- 12h The arm returns to standard alignment during part of the pause before it moves to side middle.

III. The following proposals were officially voted on and were : NOT ACCEPTED : by

the 1987 ICKL conference. Note should be made of the clarifications for each item.

13. SYMBOLS FOR "A SURFACE"

That the following symbols be used with design drawing to indicate the shape of the surface:

- \square = a surface
- = flat surface
- $\rightarrow = curved surface$

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Level and direction of the surface will still be indicated by turning the symbol for the surface and placing a pin inside, for example:

[b] = a forward high surface

 \mathbf{E} = a flat side middle surface

- ∠ = a curved back left diagonal low surface
- 13.1 Alternate symbols were proposed as an amendment to the proposal but not accepted.
 - 13.1.1 Alternative A:

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= a surface

 \square = a flat surface

- = a curved surface

13.1.2 Alternative B:

 $\Box = a \text{ surface}$

 \square = a flat surface

= a convex surface

M = a concave surface

13.2 The symbol for "a surface" in design drawing was said to be the most commonly used since movement context usually determines the shape of the surface. Discussion centered on the need for a simple sign for "a surface" versus a logical derivation of the symbol.

14. CLARIFICATION OF USAGE OF OR () IN THE SUPPORT COLUMN

When \bigcirc or () are used to cancel o in the support column the result will be a release of <u>both</u> support and contact from the supporting surface. (If both supports are released an aerial movement will result).

- 14.1 \sim and ⁽⁾) are used throughout the system to cancel o. The purpose of the proposal was to apply the logic of this usage to the support column.
- 14.2 Questions were raised as to why it was necessary to use \sim or ⁽⁾ in the support column. Some members think the current practice of using either leg gestures or action strokes/air lines is sufficient.
- 14.3 Discussion centered upon whether there would be differences in performance between a hold weight sign cancelled by an action stroke/air

line for the held leg (example 14a) or by \sim or () (example 14b).



14.4 It was questioned whether \sim or \checkmark would mean that the previous support and contact would lift just off the ground, as when a contacting leg gesture is released by \sim or \checkmark , or whether \sim or \checkmark could be used interchangeably with action strokes/air lines. Can \sim or \checkmark only be used in those instances where a brief release is needed or would the amount of time spent in the air govern the height of the jump? For example, would use of \sim or \circlearrowright in the support column be restricted to usages such as that of 14c (where one is only briefly in the air so can only lift just off the floor) or is the statement of 14d possible (because more time is spent in the air, one must go higher than just off the floor)?



IV. The following items were officially \ DEFERRED FOR FURTHER EXPLORATION \ by the 1987 ICKL conference.

15. VALIDITY

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Further exploration be undertaken of the validity proposal presented at the conference as well as other possibilities listed in the clarification below. It is specifically requested that identical movement examples be notated with each validity possibility for reasons of comparison.

- 15.1 Validity has been a major topic of discussion at several recent conferences. At this conference an approach was taken based on organizing validity by parts of the body. Although members present did not feel ready to make a decision, they did think progress was made and that we should continue the present exploration. Additional suggestions which came out of the discussions, including the suggestion to clarify and retain the present rules, are also to be explored.
- 15.2 Simply stated, the proposal put forward in the paper "Validity: Yet Another Proposal" is:
 - 15.2.1 Foot and knee supports are automatically cancelled unless held.
 - 15.2.2 A new direction symbol for the whole arm or leg or a new support for the leg will cancel any previous indications for that limb or its parts with the exception of rotations/twists for the legs, unless the indication has been specifically retained.
 - 15.2.3 The result of a movement indication for the torso or its parts is retained until specifically cancelled by a like movement, return to normal, or Λ .
 - 15.2.4 The result of a movement indication for the head is retained until specifically cancelled in its own column by a like movement, return to normal or λ .
 - 15.2.5 All hold signs are valid until specifically cancelled.
 - 15.2.6 Modifiers take their validity from the symbol which they modify; symbols that have their own validity have a validity rule built into their definition.
- 15.3 In addition, the following ideas put forward during discussion at the conference are to be investigated:
 - 15.3.1 a new direction symbol for the arms, legs or body part cancels all previous indications except rotations/twists for that part or a part

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contained within it;

- 15.3.2 clarify the present rules as a first step towards assessing if we can amend and keep them once we have a clearer understanding of where the problems are;
- 15.3.3 organize validity by movement categories (e.g. direction, rotation or flexion).
- 15.4 In the past, the possibilities of 1) all indications are retained until specifically cancelled and 2) all indications are automatically cancelled by the next indication for the same or related body part were explored. These have not proven to be viable options. An approach based on column hierarchy has also been investigated.
- 15.4 Discussion of the paper centered on validity of limb rotations. Investigation of the proposal in the paper should include the following possibilities:
 - 15.4.1 making an exception of arm and leg rotations/twists; both would be valid until cancelled;
 - 15.4.2 not making an exception of either; a direction symbol would cancel rotations/twists for arms and legs;
 - 15.4.3 the idea put forth in the paper which makes an exception of leg rotations only.
- 15.5 If leg rotations are to be cancelled by the next directional indication for the legs, there is a question regarding the rotational state to which the leg returns. It was suggested that when a leg rotation is cancelled, the leg could either return to the rotation that is "natural" for that performer, or a rotation could be specified in a key which would be the "normal" for that score.
- 15.6 A second issue raised during discussion of the paper dealt with validity of retention signs. If our system is concerned specifically with notating change, are we primarily looking at spatial change or change in the

body? In examples 15a and 15b, there is no change for the arms in terms of body configuration but there is change in space. When looking at whether the hold should be valid until cancelled, some colleagues thought a new hold sign was needed with each chest tilt since a spatial change was occurring each time; therefore something should be written (example 15a). Others thought that because no change was occurring for the arms in terms of the body configuration, an indication to imply change on each tilt was not necessary; therefore it would not be necessary to repeat a hold sign each time and the retention could be valid until cancelled.



- retention sign valid as long as the symbol it modifies
- retention sign valid until cancelled
- 15.7 While looking at current rules, example 15c was put on the board and the members present were asked to answer the following questions based on their understanding of the current rules:
 - 15.7.1 Is the arm rotation cancelled as the arm moves forward middle?
 - 15.7.2 Is the flexion of the arm cancelled as the arm moves forward middle?
 - 15.7.3 Is the fist cancelled as the arm moves forward middle?
- 15.8 There did not seem to be confusion about the validity of the arm rotation; consensus of the group was that it would still be valid. There was some disagreement about whether the flexion would be cancelled, but the majority of the group thought it would. The greatest confusion was about whether the direction symbol for the arm would cancel the fist. The opinion of the group was divided. This reaffirmed the fact that at present we do not all have the same understanding and therefore must seek to come to a common agreement on validity.

10. 16. DIRECTION FROM A BODY PART (DBP) FOR GESTURES

A decision on Direction from Body Part for gestures is deferred until further exploration is completed.

- 16.1 When direction for a gesture is judged from a body part other than the base of that limb, the question of distance between the free end of the limb and the body part from which direction is being judged becomes an issue. Not only must one indicate, for example, that the hand is above the knee, but also how far above the knee. Much of the discussion centered on this issue.
- 16.2 Discussion focused on the need for distinct methods for indicating a) the distance between the extremity and the part from which it takes its direction and b) the distance of the extremity to the proximal joint which results from a contraction of the limb.
- 16.3 Some members expressed concern regarding the proposed signs for indicating distance of extremity to body part (16.2, item a) by enclosing x or µ within a diamond to distinguish it from contraction of the limb (16.2, item b). Some felt the proposed usage of ⊗ and ⊗ would conflict with the current meaning for these symbols of "spatially small" and "spatially large."
- 16.4 Another difficulty in determining distance in DBP is that the maximum distance between the extremity and the body part from which direction is taken varies depending on the configuration; in example 16a, the distance between the extremity of the left arm and the left hip is greater than that between the extremity of the right arm and the left hip. In the proposal, the distance from the body part from which direction is taken would be determined by dividing the distance created by full extension of the limb in DBP into 6 equal subdivisions. The length in space of each subdivision will be relative if there is always to be six subdivisions.



16.5 The issue was discussed of whether level in DBP is determined by the relationship of the extremity to the part from which it takes its direction or in the standard manner (relationship of extremity to base). It was pointed out out that in DBP for supports, level is determined in the standard way. Example 16b was given as a case where determining direction and level from the same part seemed preferable, the right arm is in place and above the right knee. 16b' show the same example determining level in the standard way, the right arm is still in place when judged from the right knee, but the arm is in middle level if level is determined by the relationship of the extremity to the base; the use of place middle did not

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seem appropriate to many present. 16c was put forth as an example where determining level by the relationship of the extremity to the base seemed clearer; it was desired to stress the idea of the limb being down. In 16c' level and direction are judged for the body part from which direction is judged.



16.6 It was also pointed out that it is only the extremity which is in the specified direction from the body part and not the whole limb. "Relationship to Body Part" (RBP) was suggested as an alternate way to refer to this concept when it is applied to gestures. Example 16d demonstrates another possible way to judge direction of a limb from another body part.



- 16.7 Clarification is needed as to which part of the extremity is used as the reference point i.e. if it is the hand, is it the bulk of the hand or the finger tips? Readers are referred to the 1983 ICKL decision "REFERENCE FOR THE WHOLE ARM."
- 16.8 Questions were raised regarding the difference between existing relationship indications and DBP for gestures. For example, is there any difference in meaning between examples 16e and 16f?
 - 16.8.1 Use of the meeting line was suggested as an alternative way of writing example 16e (example 16g). It was pointed out, however, that such description could not include the possibility of indicating up and down relationships without adding another element--the use of pins.
 - 16.9 With reference to divided front, where would front for the limb be judged from when using DBP for gestures when a twist occurs in the torso or its parts? Would it be front for the limb or front for the part from which direction is taken?

17. NEW SYMBOL FOR RELEASE WEIGHT

i or ¹ are known as the release weight symbol. When either is placed in the support column it means release weight but <u>not</u> contact.

- - 17.1 It was decided to postpone any decision on the concept and symbology of and ¹/₂ until further exploration is undertaken.
17.2 An example of the use of \Box in Hungarian folk dance was presented. In example 17a the right foot maintains contact with the floor as it turns out. Weight is released from both supports, the left leg lifts from the floor and travels back to take weight.



17.3 The following question was raised: In order to indicate the release of weight but not the contact of one support when in an open position, would it be sufficient to use $raiser or \frac{r_2}{2}$, or would a movement of the center of gravity need to be written? (example 17b)



- 17.4 Further exploration should take the following two issues into account:
 - 17.4.1 When supporting an object or a person, could the proposed symbol be used to indicate that contact is retained but that the supporting/taking weight has ceased? (example 17c)



17.4.2 What are the implications of using \Box or \Box in writing floor work?

The information below constitutes a summary of items for which papers were circulated but for which no formal action was taken at the 1987 ICKL conference.

V. The following items were <u>discussed</u> at the 1987 ICKL conference but <u>not formally</u> acted on.

18. THE "ZED"--CARET AND ITS AUGMENTED USAGE

- 18.1 Due to time constraints, the zed caret, (ς, z) , was discussed only briefly.
- 18.2 Some background history of the specialized usage proposed for the zed caret was given. Several years ago, the Dance Notation Bureau notators were looking for a way to show the usually unwritten preparatory leg gesture before a step when it was important that it be performed in a stylized manner. They were concerned that if they simply indicated a leg gesture without modifying it in some way, the gesture would become too important. Ann Hutchinson introduced them to her development of the zed caret and having seen it only in this context, they began to use it with this specialized meaning only. Maria Szentpál came across this usage in DNB scores and felt it was a valuable idea.
- 18.3 Practical demonstration illustrated the difference in performance intended by the addition of a zed caret. An example was performed, a zed caret was added and the new example was then performed.
- 18.4 The question of whether or not the zed caret would eliminate the need to specify that the gesture is closer to the floor than normal was raised. No conclusion was reached.

19. SIMULTANEOUS CONTRACTION AND ROTATION

19.1 Discussion centered on whether the x and \vee set of symbols could be used as pre-signs with a rotation and therefore take their timing from the rotation symbol, or whether as indications of space measurement they could only take their timing from a direction symbol. For example, in 19a, does the contraction happen quickly followed by a rotation or does the timing of both the contraction and the rotation last for the whole of count one? No conclusion was reached.



19.2 It was mentioned that if the timing of x or \mathcal{U} is to last for the whole of count one, it could be written by tying the two symbols with a bow as in example 19b or placed alongside the rotation symbol in the inner subsidiary column as in example 19c.



20. DISCUSSION OF THE SPINE SIGN

- 20.1 During the discussion of the spine sign, several points were brought out:
 - 20.1.1 Since the spine includes the cervical vertebrae, the sign of does not adequately represent the whole spine. Alternate symbols or e were put forward to show inclusion of the cervical vertebrae.
 - 20.1.2 Movement of the spine can be differentiated from that of the whole torso and should be further explored. Specific movement examples, in context would be helpful.
 - 20.1.3 Symbols to show division of the spine into four areas rather than three were suggested:
 - e to represent the cervical vertebrae
 - to represent the dorsal vertebrae
 - to represent the lumbar vertebrae
 - to represent the sacrum

This would constitute a change in current understanding of the symbols \Box , \Box , and \Box and the addition of a new sign \Box .

- VI. Due to lack of time, the papers MEASUREMENT SIGNS IN THE SUPPORT COLUMN and A NEW FOCAL FRONT SIGN were not discussed.
- VII. Based on comments from the membership prior to the conference, it was decided that the papers ACTION STROKE MEANING EACH DIRECTION AND LEVEL and ICOSAHEDRON KEY (which had initially been identified as easily solved items) need more extended exploration. They were therefore withdrawn by their author. However, there was a special evening meeting held for those particularly interested in an icosohedron key. Present were Grete Müller, Sally Archbutt, Claude Perrottet, Jude Siddall, Athalie Knowles, Gina Serraino, Jean Philippe van Aelbrouck, Rob van Haarst, Jane Whitear and Jean Johnoson-Jones. People who would like to pursue this topic should contact Grete Müller, Ann Hutchinson Guest (the author of the original paper), or the other interested people.

APPENDIX A

ERRATA AND SUPPLEMENTS TO PAPERS DISSEMINATED PRIOR TO THE CONFERENCE

The following are materials distributed to members attending the conference. Paper 11 Addendum for en croix repeats

1. It is proposed that the drawing and meaning of numerical repeats be as follows:

Repeat en croix, 4 times a. 1-24 늵 TD THE RIGHT TO THE LEFT Repeat 4 times in each directon, en croix b. ¥ 1 ++ + 4 ÷1 # TO THE RIGHT TO THE LEFT 2. Examples + n



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Errata for en croix repeats

- 1. Relable the first set of examples 2a, 2b, 2c and 2d.
- 2. Lable the Examples section '3.'
- 3. Relable the examples 3a, 3b, 3c and 3d.
- 4. Assume turnout in examples 3a, 3b, 3c and 3d.

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I.C.K.L. Conference 1937 SUPPLEMENT to Paper 13 Claude Perrottet, July 87 General remark: Remember that all examples quoted by three-digit numbers refer to A. Knust's Dictionary (this Supplement and Paper). 1.) Readability p. 2 · §2a explanation for 443 k,1 AK: "not Movable Parts" 11 " 443 i. i = diaphragm [.. in complete isolation] · \$2b ex 443 p should read (abdominal wall) · \$2b explanation for 443 r upper region of dorsal spine 11 " 443 s middle region of lumbar spine · 92c such as regions of the parts of the trunk sections containing cervical vertebras (seven) and p. 4 . §3Ic (diagram), top right dorsal vertebrae (twelve) p. 6, below Note, 4th alinea, en for rib cage B [^b] 2.) Errata p. 2 · 92b 1st ex should be named 418e · §3Ic (below diagram) regions in the spine: e.g. of for p. 4 cervical vertebrae (compare below "alterations, p. 4") : 33Ie p. 5 ex e2 M should be crossed: LA · Shii - ... In these cases, the space measurement sign M, together with the action stroke, is used ... with instead of - ex "elaboration of 444 i" - ... Explanation to h3 3rd line from bottom predominance 3.) Alterations cervical vertebrae · §3Ic (diagram) New suggestion (from comments): p. 4 upper six of dorsal v. whole spine = C · §f ... Contractions of the spine or of sections of it are. p. 5 addition if supplementing trunk tilts, represented by indications for upper part of the body movements (ref. 419g-g''). · 9g Rewording of this definition: Some people may regard the head as the top end of the spine. "The head is carried along in inclinations of the trunk or the chest or the shoulder section, however, it does not need to remain exactly an extension of the spine." (Ref. 327 - 329, p. 140 "inclinations of the trunk and its sections, 2nd alinea) · Sh - Title should now read: Hovements of parts of the spine are written with the parts-of-the-spine signs. (from comments) (and on p.7, top) cont'd - ex h3 with direction sign: 0 - ex h3' head only:

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with direction signs:

• ex II2 sign: 6 0 0 4.) Further Clarifications and Summaries - p. 2 §2a, heading The(sub-)parts of the trunk sections (according to AK; he calls some of them also Movable Parts.) - Changes Jought through Proposal I (compare: Definitions a-h, p. 4/5; diagram in §3Ic; note to ex 444i on p. 162) i. dorsal spine to include cervical spine (alternative: see above under 3., p. 4) ii. sign for lumbar spine: (at present: [AK], and "lower dorsal spine" [AH]) iii. "Sacrum" new name for 🗔 iv. Note of ex. 444i on p. 162 would no longer apply (compare definition hii of paper) v. Content of Definition f on p. 5(partly changes) -Changes sought through Proposal II (compare p. 6, II - ii) i. "(Sub-)parts of the sections of the trunk" new term for all signs listed on p. 2, §2a (see footnote 5 on p. 4) i. Suggestion only: "zones" instead of "regions" (An uses either term - see diagrfam p. 4, "more subdivisions" and footnote 4) iii. Parts of trunk sections may lead in shifts of trunk sections. - What will be the same, proposals being accepted or not? i. definition a Propusal (3) I: ii. definition d iii. definition e in the sense of hii (writing of stretching of spine between stages x-m-M or, in the reverse direction between 1 and 1) iv. definition g definition hi, i.e. only concerning independent Proposal (3) II (a and b): movements of the parts of the trunk sections (to date called Movable Parts of the Trunk), to which the parts of the spine belong. 5.) Re References add: "(all worded or re-worded by CP unless · §3I, "Definitions" p. 4 stated otherwise)" references for this definition: 419, 434e, · §d Laban Mold p. 53 675 0, 0' 11

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444i (except Note)

Paper 14

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Validity: Yet Another Proposal Supplement Sheet

Note: All examples in this paper use the Labanotation convention for duration lines with all symbols which have no vertical extension possibilities. It should be understood that the examples could also have been written with the KIN convention, e.g. (instead of).

3.3 Change "A new direction symbol or support for the arms and legs..." to "A new direction symbol for the arms or the legs or a new support for the legs..." Supports on the hands must be dealt with in the context of floorwork, which is outside the scope of this paper.

to 4a, add the following example, numbered 4a':



48

5c'

The track pin in example 4a' is still valid as no new direction has been given. The forward middle symbol is still valid.

KIN

A question was raised as to what would happen to the validity of a track pin if there was a minor deviation as in 4aa below.



4g There were many comments on this example, all saying they found it confusing, might think the caret had been forgotten and that they do not use upper body movements. Is it being used?

4j Add to the end of the text: The whole arm includes both the upper arm and lower arm.

To Sc, add the following example, numbered Sc':



The turn is performed on point, level is the same as the previous supports.

5d Insert the word "still" in line 6 so it reads, "...one the foot is still touching." to the last line add "...off the floor in exact low level."

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6a'

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5h In line two, change the word "indicated" to "understood"

To 6a, add the following example, numbered 6a':



On count 2 the previous support on the right is no longer valid, on count 3 the previous support on the left is no longer valid.

7.2 and 13.14 add " a " so it reads "... or 3/2 where O has been previously defined."

7.3 line 4, add the words "the appropriate" so it reads: "...the appropriate release sign for the hold sign..."

13.15

7.4 delete "flexion cancel: flexion" and add in its place "...contraction/extension cancels contraction/extension, folding/unfolding cancels folding/unfolding,..."

7e Add to the end: "It is cancelled by a like movement, A. It could also be cancelled by \Im or Λ .

8.1 and 13.16 Delete the words "or support"

8.2 Delete the words "or support"

8.8 line 5, add after "...a release sign for the hold sign.." the words "...where a release sign is applicable..."

13.17

8.9 Last line should read "...palm facing..." not "...palm facings..."

8d add to the end "(in LN)"

8e add Λ for the palm facing so that it reads:



٩.,

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Add the following example, numbered 8h:



The arm is still contracted one degree on count three.

8h

9.1 and change the last line to read: "or a like movement of a larger body part which contains it, \bigcirc 13.19 or \bigwedge ."

9.5 Maria Szentpál has made the following suggestion: An adjacent larger body part is cancelled by a like movement of a smaller body part if it is in the same column, i.e. the shoulder section can be used to cancel the chest but not the torso; the chest cancels the torso but not the augmented torso; the torso cancels the chest to knee but not the chest to ankle etc.

- 9.4 The torso may also have a divided front which is another reason to treat it differently.
- 9.7 change the 2nd line from the bottom so that it reads: "...place the smaller body part in a different body column than the larger part..."
- 9g there is a caret missing on count 2.
- 91 Change example 91 to:



9j Change example 9j to:

In line 6, "forward middle" should be changed to "forward high" and in the last line "forward high" should be changed to "place high a third of the way to forward high."

10a add the starting facing to the start of the example

10.3 The choice of an assumed body hold was made because the head does not have as much

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freedom of movement as the arms and legs. An assumed space hold would result in many movements which are not possible. See for example 10b. It would not be possible to keep the head back high as the torso goes forward high. If the torso went forward middle or low, it would be even more difficult.

11.5 In the last line, delete the word "specifically" so that it reads, "...valid until cancelled..."

Change examples 11a and 11b to:



11f In the parentheses it should read (Change for LN and KIN)

11h add to the end "(LN)."

12.4 4th line change limbs to legs so it reads, "...the legs which necessitate a change in rotation." In the last line delete the second if: 13.27

To 12d, add the following example labeled 12d:



The new rotation on count two specifically cancels the held rotation from the starting position. The arm will return to normal rotation on count 3. (LN)

12f and 12g delete the \simeq in both examples. The specific cancellation should be \odot .

- 14.3 Change heirarchy to hierarchy. There are two 14.3's. Change the second one to 14.4. Change what is now 14.4 to 14.5
- 14a In the 4th line it should read, "...it retain it's..."

15c m.4, ct.2: 2nd line from the bottom--change the word "tilt" to "facing" so it now reads, "...head facing, which must be cancelled in its own column." 6th line from the bottom-delete torso and replace it with chest

13d page 29 should be 15d

12ď

15d A question was raised about the validity of the inclusion bow. Is the inclusion for the right arm still valid as the arm contracts?



Example 15g was submitted by Lucy Venable to illustrate point 9.5. It is from Ruth Currier's "Barre." It was notated at the Dance Notation Bureau Extension at Ohio State University in 1972 by Mary-Jane

The chest folding cancels the torso folding because it is inthe same column. The pelvis is understood to return to normal. The movement for the shoulder section cancels the movement for the chest, it is a like movement and they are in the same column. The lower chest is understood to return to normal.

Evans Warner and revised in 1977.



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Faper 15 **A** Vertical Bows - Validity by Ann Hutchinson Guest

ERRATA AND ADDITIONAL NOTES

1. EREATA

7.13

This paragraph should read as follows: Or the image (not the reality) of fingertips leading could be expressed through use of the "sensation bow", 7v, which expresses an intention which is not a physical fact".

8.8 Last sentence should read: This specificity is applicable to surfaces and edges when such detail is needed. Add the following examples here:

Add the following wording regarding these exs.:

In 8e the right arm moves from place high to side middle. This movement is guided by the outer surface of the upper arm. Guidance disappears haltway through the movement.

1* 8f 8e

In 8f the movement of the right arm in the horizontal plane is guided by the little finger edge of the lower arm. This causes the arm to rotate inwards; this rotational state remains after completion of the movement.

9.1

A historical review of the usage of the term "passing state" and the passing state bow is given in the additional notes below.

In exs. 12c and 12d the cancellation signs at the end should include timing for the \odot sign.

50

Exs. 12a, 12b should have another directional movement added



Add ex. 12c' in the following way:



12.5 Add:

Cancellation is shown by the use of the sign Λ or ${old O}$.

12.6 The end of this paragraph should read: ...is to be retained until cancelled. Ex. 12d shows that the bent wrist remains during the flexion and extension of the arm.

2. "Passing State": Past Use of the Term

- 2.1 In addition to my memory of what Knust said in person about the use of the term 'passing state', Maria Szentpál kindly checked what he wrote in older texts on this subject. The following overview is a summary of her notes.
- 2.2 In the 1956 Knust text ex. 2a is called a vertical bow (senkrechter Bogen) and in one place vertical connecting bow (senkrechter Bindebogen).

But there is no statement for the bow per se to have the meaning passing state bow. Not for all 'passing changes of states' do we need to use a bow, e.g. the vibration sign has a duration of its own and a short change in dynamics can be written with an accent sign. (1956, 724).

- 2.3 Knust's decision at the time to choose the curved vertical bow for 'passing changes of states' may have been based on the fact that for KIN at the time this was the only bow symbol at hand. In the 1956 text the inclusion bow and the addition bow are both labelled LN. Knust needed a bow for deviations and one for parts leading and chose the same for both.
- 2.4 KIN did not have a symbol for tense relaxed which in fact are states of the body. These states were written as K 678a (1956). The bow served the purpose of excluding from the accent sign the meaning of sudden and give duration to a tense or relaxed state of the muscles. This may be the origin of the use of the word 'state'. We do not imply the word 'state' is a stumbling block in current discussions' but try to provide some historical background.

Knust's 1979 Dictionary

- 2.5 In Knust's 1979 dictionary neither the name nor the meaning of the bow under discussion has been changed. We quote:
- 2.6 "Passing change of state is indicated by symbols placed in a vertical bow. The lower end of the bow marks the beginning of the change, and the upper end marks its completion." (K (1979) Para. 563). Exs. of signs placed in the bow include KIN dynamic signs, deviation pins, hip sign, surface of limb sign, sequential movement and straight path sign.
- 2.7 "A vertical bow which contains a symbol indicates the duration of a passing change of a state. The bottom end shows the beginning of the change, and the top end shows the finish of the change and the return to the normal state." (Para. 760). Basically same examples as above.

Vertical Bows: additional notes.

- 2.8 In the section dealing with vertical bows and brackets (K (1979) Para. 562) a definition of the *addition bracket* is given as well as a clear statement regarding understood validity in the use of this bow:
- 2.9 "The vertical angular bracket is an addition bracket if another symbol is placed in it. The sign appearing in the bracket gives additional information about the performance of the movements which are united by the bracket."
- 2.10 (...) "All additions to a movement which are indicated by the addition bracket are integrated parts of the movement. The result of such an addition is maintained as long as the result of the main movement to which it belongs is maintained."
- 2.11 (...) "If the result of an indication given by an addition bracket should cease to be effective earlier than the result of the movement to which it belongs, it can be cancelled by a decrease sign." (562c). Examples of symbols placed in the addition brackets are dynamic signs, hold signs, keys for system of reference, wide and narrow signs and <u>body part signs such as the wrist (562d) and the palm of the hand (562e)</u>



2.12 Text to K 562d:

"A joint sign placed in an addition bracket means that this joint 'leads' in a movement of the limb of which it is a part, *i.e.* the joint is shifted out in the direction of the destination of the movement and remains so until that limb performs a new movement."

2.13 Text to K 5620:

"The sign for a plane or edge of a limb placed in an addition bracket means that this plane or edge "leads" during the performance of a movement of the limb, *i.e.* the limb must be continuously rotated or directed in such a way that the leading plane or edge "faces" the direction of progression. The

result of such a guidance is maintained as long as the result of the movement of the limb."

Knust's Validity for Bow

2.14 When dealing with strength measurement signs Knust states: "The strength sign within the vertical bow or within the addition bracket means tension in the sense of muscular exertion." (732a). Examples include:



2.15 Text to ex. 733a:

"The arm goes through forward-low to backward-low with an even exertion of strength from beginning to end." (Note his statement that modification is fully in effect from beginning to end of the bow.

2.16 Text to ex. 736b:

"The arms and upper part of the body incline to the left. Then the arms are relaxed and remain so up to the end of the example."

2.17 In cummary, the validity rules Knust understood when using the addition bracket and the curved vertical bow are consistent regardless of the kind of symbol placed in them, <u>except</u> for 'tension signs', i.e. dynamic signs within the curved bow. In ex. 733a one would expect the result of the tension sign to fade away by the end of the bow. Instead it is held as if the sign was placed in an addition bracket. Also when the result of the indication is held to the end, then why should a void, a pause after the bow cancel this retention?

Why did Knust treat dynamic signs differently?

Vertical Bows: additional notes

3. Validity of Sequential Movements

- 3.1 The use of ∨ or ∧ in a bow has built-in automatic cancellation by the end of the bow.
- 3.2 The outward sequence of ex.3a is in fact an abbreviation for ex.3b, in which each part of the arm 'leads' the movement ending with the fingers. At the conclusion all parts are aligned in the stated direction thus the ∨ has been 'spent'.



4. Validity - Clarification

4.1 The result of the part leading or guidance indication is understood to be in effect from the beginning of the bow to the end of the bow. This means that (unless rotained) the leading starts to disappear <u>after</u> the bow:

_disappearing starts here fast slower 4a 4b 4c

4.2 The duration of disappearing usually need not be stated but it can be specified by using a decrease sign of the appropriate length, ex.4b, 4c.

5. Timing

5.1 It should be noted that a leading or guiding movement is not quick by nature. If the duration is too short, leading or guiding does not really take place. If a 'bulging' of a joint or a rotation occurs with a swift movement it would be analysed differently and expressed by other means.

6. 'Narrow sign' in curved vertical bow

6.1 Maria Szentpál has contributed an example which she frequently uses, the 'narrow sign' within a curved vertical bow to express a kind of développé which happens frequently in Rumanian folk dances and is usually repeated with alternating legs. She notes that the 'x' fades away <u>after</u> the end of the bow. The movement written here is very similar to the movement written in LN with an outward succession sign as a presign for the same leg gesture.



Maria concludes with a note to the authors of the two Vertical Bows papers, thereby providing us with a touch of humour, she writes:

"As a good bye for both Ann and Ilene is my person here as the Dying Swan and its last movements. You may show this and ask how people would perform these movements in case the leading should vanish near the end of each bow? -- To point out inconsistent usages of a stated rule always helps to convince people for an unambiguous rule."

Vertical Bows: additional notes

Paper 15A

12. FROPOSALS

PROPOSAL I

- 12.1 The length of the vertical bow used for part leading or guidance states the duration of that action, it 'encloses' the action.
- 12.2 The physical effect of the guidance does not disappear at the end of the bow.
- 12.3 The timing of the return to normal carriage need not be stated, the reader will perform it in an unemphasized way.
- 12.4 When timing of the return to normal needs to be stated, use can be made of \odot or \bigwedge .
- 12.5 In ex.12a the outer surface guidance disappears before the end of the arm movment.
- 12.6 In ex.12b the outer surface guidance continues until the end of the gesture. The physical result of this guidance is cancelled by the next movement for that arm.
- 12.7 <u>Advantage</u>: all vertical bows will have the <u>same validity rules</u>. Spatial deviations and successions are recognized as different types of movement modifications.

FROPOSAL II

- 12.8 Addition of a hold sign to the bow indicates that the leading/guiding movement is to continue during subsequent movements until cancelled, ex.12c. Cancellation is shown by use of Λ or Θ .
- 12.9 Addition of a hold sign <u>after the bow</u> indicates that the <u>physical result</u> of the previous leading/guidance is to be retained until cancelled. Ex.12d shows that the bent wrist remains during the flexion and extension.

LEADING - GUIDING; VALIDITY

by Ann Hutchinson Guest

1. LEADING

- 1.1 In a leading action one part of the body goes ahead, 'leads' the rest of the limb (or a major body part).
- 1,2 Therefore some degree of shifting action, a moving out of alignment, takes place for the part leading.
- 1.3 Therefore, logically, indication of the leading should incorporate some form of the present indication of shifting.

=	means	L shift		a minor	
	shift	=	forward	ŧ	shift forward
					(displacement)

1.4 Combining = with the indication of part leading could take two forms: addition of = above the sign for the part which leads, Ex. 1a, or addition of = to the bow itself, 1b). The following examples provide both uses for comparison.



2. GUIDING

- 2.1 In contrast to part leading, in a guidance there is no bulging out, the limb is rotated or otherwise adjusted so that the appropriate surface faces into the direction of the progression.
- 2.2 The unmodified vertical bow expresses the idea of guiding when the appropriate sign is placed within it.



3. TIMING

3.1 The action of leading comes into effect at the very start of the movement, as illustrated in the diagram of 3a).



3.4 When only one body part is indicated in such a bow, placement has no time significance.

4. VALIDITY

4.1 The bow 'encloses' the leading or guiding action. The leading or guiding action comes into effect at the start of the bow and is <u>still in effect</u> at the end of the bow. The limb returns to its normal state when another movement occurs for the major part.



4.2 Cancellation of a leading or guiding action can occur at any time during the main movement. This is shown by shortening the bow.



- 4.3 In Ex. 4c the timing of the return to normal alignment is not given, the reader performs what is appropriate.
- 4.4 A sudden return to normal can be shown as in 4d, a more gradual return in 4e.
- 4.5 To retain the result of a leading or guiding action the hold sign O is used. In 4f, the addition of the retention sign after the end of the bow states the need to retain the effect of the wrist leading until specific cancellation is stated.



4f

4.6 Validity for all vertical bows should be the same. The length of the bow/bracket shows the duration of the addition, the involvement, the modification.



- 4.7 In Exs. 4g 4j, no timing is stated for the return to normal alignment; as stated before, this can be indicated when needed.
- 4.8 When the bow ends in the middle of a movement, the effect of the modification disappears, Ex. 4k to 4n.



Paper 158 (New)

LEADING/GUIDING

PROPOSAL

- The difference between the actions of leading and guiding is that for leading the part of the body moves out of alignment whereas for guiding there is no such 'bulging'. This difference will be stated through addition of an indication of 'bulging' (i.e. movement out of natural alignment) for instances where a part leading action occurs.
- 2. The sign to be added for part leading is = , already established for indicating shifting, e.g. $\frac{1}{2}$, $\frac{1}{2}$.
- 3. The sign = is placed on the bow to provide the needed modification.
- Alternatively the = can be placed within the bow after the part of body sign.
- 5. For guidances, which involve no such shifting, the unmodified bow is used.

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Paper 16 Errata

- 1.2 Change "Originally" to "At one time" and delete one of the "the"'s. It will now read "At one time in the KIN and LN systems..."
 - lc the symbol ζ should be inside the leading bow
- 1.4 2nd line--delete one of the "to"'s.
 - 2.3.1 2nd line, 1st word should be "our" not "out".

Paper 22 Errata

- 2.3 2nd line, first word should be "of" not "if."
- 2.6 3rd line should read "...step into an overcrossed third..." instead of overcrossed first.

Paper 17

July 1987

D.B.P. FOR GESTURES by Ann Hutchinson Guest

REVISED NOTES

These sheets contain clarifications, adjustments and additional notes as well as specific proposals. Attach them to the previous material on the subject.

Scale of Distance: (*) etc.

The former scale, which tried to eliminate use of dots for \times , \divideontimes , etc., has been replaced by the standard progression in contracting distance, i.e. \times to $\cancel{\times}$.

Variation in Distance

The variation in distance which results from the particular D.B.P. and the direction and level of the position of the limb extremity has been explored.

(continuation)

- 8.1 Depending on the choice of point of reference (D.B.P.) and the direction and level, the distance between "base" (D.B.P.) and limb extremity may vary.
- 8.2 For the normal (standard) direction for the arm (relation of hand to shoulder), Ex. 8a, the halfway degree of contraction, 8b, is virtually the same as the halfway distance point, 8d.



- 8.3 Note: There is a minor discrepancy between the 6 degrees of distance and 6 degrees of contraction, but this is too small to be of consequence.
- 8.4 A different point of reference from the norm (Ex.8a) may provide a greater or lesser length between extremity and D.B.P.



- 8.5 In Ex. 8d the right hip is the point of reference and we see a placement rather close to the hip, 8e. The arm contraction is a lesser amount. If the left hip were the point of reference, the distance would be less.
- 8.6 In 8f the half-way distance sideward from the hip,8g, produces less than a half-way contraction of the limb. Ex. 8h, note placement of the dot for middle level.
- 8.7 A side high relationship to the hip, Ex. 8i, produces a greater distance. This distance is still divided equally into 6 parts.



8.8 Ex. 8k illustrates the half way distance for the side high D.B.P. of 8i, notated in 81.

Page 8

8.9 A very close location for the line of Ex. 8i is shown in 8m, for which the degree of distance, 8n, and degree of arm contraction, 8o, are not the same.



- 8.10 The 90° contraction for the right arm in Ex. 80 is not a reliable measure of distance, for the same bent state can also occur when the hand (extremity) is considerably further away from the hip, Ex. 8p and q).
- 8.11 For the arm distance beyond the normal extension of the limb, i.e. use of $\langle \omega \rangle$, will involve straightening the limb, and, $\langle \omega \rangle$ for an arm or leg, will require inclusion of the torso.
- 8.12 Distance for elbow and knee extremities is limited in that, with only the upper limb segment involved (upper arm or thigh) little flexibility in range exists. Some latitude is possible through: a) accompanying flexion or inclusion of the upper body for elbow distance, and b) hip displacement and lower torso adjustment for the knee. These have not been investigated in this paper.

9. Use of Dot for Middle Level

9.1 It has been suggested that middle level will be understood when the dot is omitted. However, even though it is off center, it seems preferable to add the dot.

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Terminology: D.B.P. means Direction from Body Part. The abbreviation is used to refer to the body part placed within the direction symbol.

10. PROPOSAL

10.1 That gestures of limbs (arms and legs) may be described according to the directional relationship of the extremity of the limb (hand, foot, elbow, knee) to another body part, that which is written in the direction symbol.



The above examples indicate a right arm gesture forward of the right hip. In Ex. 10a in middle level, in b) in low level and in c) in high level.

- 10.2 Such directional relationship involves both direction and level, as in the standard description of gestures. Note that level for D.B.P. supports is the same as for standard supports, i.e. low means a flexed supporting limb, middle a straight supporting limb, and high means a support on half toe (or the equivalent for the hand).
- 10.3 Distance of limb extremity to the point of reference (the body part written in the symbol) may be described as:
 - a) Degree of contraction (bending) of whole limb: X , 💥 etc.
 - b) Spatial measurement in terms of near or far distance through use of $\overleftarrow{(x)}$ and $\overleftarrow{(y)}$.
- 10.4 Degree of whole limb contraction is shown by the usual contraction signs:

 $(elongated) \longleftrightarrow (bent)$ $(bent) \longrightarrow (bent)$ $(M \land M \land X \land Y \circ C$

10.5 Measurement of spatial distance is shown by the signs for spatially large (long) and spatially small (short).



10.6 Depending on the D.B.P. part, and the direction and level in which the extremity relates to it, the distance () may be greater or lesser. Whatever the length, the distance is always divided into six parts, using the six-degree scale.

Page 10

Paper 20

July 25, 1987

AMENDMENT TO: A PROPOSAL FOR THE USE OF THE CARET (< or >) WHICH INVOLVES THE ELIMINATION OF THE STAPLE

Corrections, changes and additional thoughts are given here as the result of responses to my paper by six members.

- 2.6 Ex. f2 This is also Szentpal's rule.
- 2.8 Perrottet says KIN would not lift the foot.
- 3.1 3) Change to: the same transfer of weight, do not lift the foot.

4) Change to: e.g. when a contacting gesture continues into a transference of weight without lifting the foot.....

3.2 1) Change to: the same support for LN

Insert 6. (below) in place of 4. and 5.

6. Proposal:

That the caret (meaning "the same") attached to a support or gesture have the meaning of the same spot, and that the staple would no longer be used to mean on the same spot.

(The caret would continue to have the meaning of the same part and to mean continuation of the same symbol.)

6.1 Clarifications:

a. The caret connecting supports means stay on the same support as before; no lift of the foot occurs.



Note: If there is no change of level, the hold weight of course, may be used.

b. If the foot is contacting the floor, the transfer of weight occurs without lifting.



The foot will take weight on the same spot without lifting.

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Weight is taken on the gesturing leg at the same spot. Both feet stay on the same spot.

c. If the foot is already released, the step or landing occurs on the spot below the released foot.



۲

60

60

The foot will release before stepping on the spot below the released foot.



6k

When moving from a starting position, an upbeat needs to be written.

Left foot lands on the same spot as before. Release is designated by absence of supports.



The step occurs on the place above which the foot has been extended.

Lift the right leg exactly above the spot where the foot was supporting.



Step forward coming to the right knee. Shift back onto the right foot. The caret might be confused with the knee presign, but remember in 1983 we strongly recommended the repetition of the presign.

The right leg is crossed over the left. The foot is touching the floor. Step onto the right foot on the same spot where the foot is touching without lifting it, and stand up.

From sitting on the left hip with the legs to the right, 4 degrees bent, go onto both knees where they are in hgih level.

From sitting on the left hip rise and sink on the knees where they are while turning 1/8. The knees will be in an open position of some kind but it is not described.

From sitting on the left hip with both legs to the right side (left bent 4 degrees) and the body tilted to the left, retain the tilt and turn one quarter to the right around the body axis extending the left leg while bending the right 4 degrees to touch on the whole foot, and taking weight on the right hand as well. Take weight on the right foot as the torso goes forward middle from the shoulders and the left foot comes in contact with the floor.

Note:

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In some cases, particularly in and out of positions on and near the floor, a further way of indicating "the same spot" is provided throught the spot hold sign (.

Matters that this paper has brought up:

- There is a need to agree on the definition of "a step." Szentpal uses "step" solely for a transference of weight in which the foot or whatever stepping body part lifts before being placed on the spot where the new taking weight is to be performed. Fox speaks of release if contacting, preparation, contact and transference of weight.
- Szentpal does not agree that the caret means "the same." She says it has different meanings depending on its use (Ex.36e, 36b, 560f, 561a-b). Knust in his dictionary (1965) called it the angular bow which allows it to be given different meanings in context.
- 3. Ryman questions if we mean step directly on the spot beneath the foot disregarding the arc in bringing the leg down to the ground.



I have eliminated this example from my paper since it has nothing to do with the caret proposal. It would be good to straighten out what it means, however. Ryman understands it to mean a step beyond pointe tendue. Fox understands that the foot must lift and step beyond where it is touching. I am conducting a survey to see what people do and though I have not many samples yet only two people have stepped on the touching foot where it was. Ryman points out this example is similar to

where the right foot travels a greater distance in ex.6x.



- 5. Should we be using the term "movement writing" since the symbols that we use for this do not in truth describe the movement? You may have noticed I eliminated this terminology from my paper. Perhaps we just have several ways of writing going from 2 feet to 2, 2 to 1, 1 to 2?
- 6. Szentpal proposed that the caret in ex. 6p be drawn closer to the leg gesture. I do not believe that this is necessary and that it is just an added rule to be remembered.

7. Szentpal points out that there is no solution for example 6z' in the paper which can be written in either of these two ways. She has a need for this staple in Hungarian dance and proposes ex. 6z''' for this purpose.



8. Ex.6aa Szentpal offers in case one wants to state the position in which one arrives after a turn on both feet when none of the feet should adjust. LN has already used the destination bows for this purpose. Is this another use where the caret would be better?







9. Szentpal would rather 6bb be written as 6cc.



Paper . 1 Carets and staples by Ann Hutchinson Guest

ERRATA AND ADDITIONAL NOTES

1. ERRATA

1.1 Ex. 4d should read as follows:

d i.

(shortening of the 2nd position sign)

1.2 In ex. 100 read > instead of <

1.3 12.5 Sign missing:

1.4 12.6 Signs missing, respectively 2, 5, 2 and 5.

2. General statements

- 2.1 It should be pointed out that sections 1-4 are of a different kind than the more detailed proposals put forward in section 5 enwards. The latter compare with the proposals of paper 20 by Lucy Venable. The main concern is to achieve agreement on these proposals, i.e. on the use of carets and staples in the future.
- 2.2 In presenting this paper, the aim of the first 4 sections is to provide some "food for thought" on ideas which will not be pursued in any detail st this conference. The following paragraphy may help to clur. y this idea.
- 2.3 In establishing the system it seemed desirable to provide rules giving precise meaning to basic symbol context. The aim in sections 1-4 is to consider basic movement and notation logic and have the symbols speak for themselves as much as possible before rules are applied. It is worth pointing out that this not only allows us to make general statements in which
Carets and staples: additional network

come freedom of interpretation is possible but by implication also provides clarity in the unambiguous writing of specific movements.

2.4 In ex. 2a a step on the right toot occurs after a touching leg gesture in the same direction. Each symbol has its own innate meaning but the meaning established by the symbols in a particular context, i.e. their justaposition, must be considered. There are three possible ways of performing 2a, none of which is particularly indicated by the direction symbols.



- 2.5 Steps in normal walking usually start touching on the heel, roll through the foot and end touching on the ball of the foot. Therefore one way of performing 2a is to lift the foot and step on the heel.
- 2.6 Another way of stepping in the leave the right loe where it is, put the whole right foot on the floor and place the body weight over this foot.
- 2.7 A third quite natural way of interpreting Ca is to bring the right foot slightly forward in preparation for the step, either releasing the foot or sliding the toe along the floor, and stepping first on the toe and then on the whole foot.
- 2.8 The point is that none of these ways of performing is suggested by the symbols of 2a, although of course each one could be written out.
- 2.9 The case of an example such as 4k is analogous.
 The symbols do not suggest an echappé-like action ending up above the same spot where 'place' was in the starting position, nor do they suggest travelling to the left or right. 4k
 If any of these specific cases needs to be stated, for each of them the appropriate additional symbol(s) should be added. This seems a more intelligent and ultimately more rewarding approach than to make any one of the specific possibilities the understood rule (however convenient a rule!) and add indications to undo this rule in other cases.

- 3. Addition to Lucy Venable's Paper (No. 20)
- 3.1 I am in favour of Lucy's proposal regarding the use of the caret in place of the staple, with one exception. I see a definite need for a direct statement concerning 'the same spot'.
- 3.2 In Lucy's examples 4h, 4i and 4l one can deduce that 'on the same spot' is intended through elimination of the other possibilities. For the reader, and particularly the student, a direct statement would be a great help.



- 3.3 If we look back to the expansion of the use of the staple we can see how some of the confusion arose. The original idea of the foot being "stapled" to the ground, Ex. 3a, got annulled when Leeder applied it to jumping. With the feet off the ground the staple took on the meaning of 'on the same spot', Ex. 3b.
- 3.4 This new meaning for the staple did not seem to pose a problem, yet we found eventually that problems did arise in various contexts.



- 3.5 I see a danger that overuse of the caret may result in the same kind of confusion. The idea of 'the same spot' is a strong one, why not have a sign which clearly means just that? In writing floor work, All Fours, etc., there may be much need for carets, probably for zed carets, therefore a distinct sign for 'on the same spot' will be most useful.
- 3.6 We must avoid a proliferation of new signs, at the same time overuse of one sign with different meanings in different contexts can prove to be cumbersome and a stumbling block to students. The 'same spot' sign has a clear parentage in the spot hold sign, thus is it not totally new, and its relation to the parent sign is clearly direct.

4. Use of the Zed Caret

- 4.1 In my experience the zed caret is visually an advantage in linking a support with a gesture or vice versa. At times the plain caret gives the message adequately, and in such cases the simple caret can be used. In any case the zed caret should be kept small and unobtrusive whenever possible because it is a secondary message.
- 4.2 Maria's Proposal for Use of the Zed Caret

I see Maria's need and believe it is an important one. How can the same zed caret serve her purpose as well as the ordinary need? I propose a slight modification to the caret sign when used for the meaning of 'leading into'. The top end of the zed caret should have a tiny arrow attached which points to the following movement, i.e. motion into the next movement. Ex. 4a shows such an arrowed caret, while 4b is its use for Maria's example 2a.

"Going into" \$ zed caret 4a



APPENDIX B

TECHNICAL PAPERS CIRCULATED PRIOR TO THE 1987 ICKL CONFERENCE

Title and Author	Paper Number	Technical Report Item Number						
Signs For the Joints of the Legs, Ann Hutchinson Guest	1	11						
Unfolding, Ann Hutchinson Guest	2	10						
Action Stroke Meaning Each Direction and Level, A. Guest	3	VII						
Spot Hold for the Foot, Ann Hutchinson Guest	4	9						
Icosohedron Key, Ann Hutchinson Guest	5	VII						
Symbology for Contraction Over a Diagonal Surface, A.Guest	6	8						
Symbology for "Any Surface", Ann Hutchinson Guest	7	13						
The Place Middle Pin, Ann Hutchinson Guest	8	7						
Simulateous Contraction and Rotation, Ann Hutchinson Guest	9	19						
Inner Subsidiary Column, Terri Richards	10	6						
The Drawing Of En Croix Repeats, Leslie Rotman	11	5						
Finger Fan: An Item of Unfinished Business, Judy Van Zile	12	4						
Discussion of Spine Sign, Claude Perrottet	13	20						
Validity: Yet Another Proposal, Ilene Fox	14	15						
Vertical Bows - Validity, Ann Hutchinson Guest	15	12						
Validity of the Part Leading/Guiding Bow, Ilene Fox	16	12						
DBP for Gestures, Ann Hutchinson Guest	17	16						
Signs for Spreading and Closing, Ann Hutchinson Guest	18	2						
Measurement Signs in the Support Column and Related Indications, Virginia Doris	19	vi						
A Proposal for the Use of the caret (< or >) Which Involves the Elimination of the Staple, Lucy Venable	20	1						
Carets and Staples, Ann Hutchinson Guest	21	1						
The "Zed" Caret and Its Augmented Usage, Maria Szentpál	22	18						
Use of Cand S In the Support Column, Ann Hutchinson Guest .	23	14, 17						
Areas of the Hand and Foot, Sheila Marion	24	3						
A New Focal Front Sign, Ilene Fox	25	V I						

APPENDIX C

INDEX OF ITEMS FULLY ACCEPTED BY ICKL, 1987

The following chart is intended to provide a general summary of items fully **accep**ted by ICKL, together with sufficient information that interested in**dividuals** can track down information by consulting an appropriate paper or conference proceedings. This continues the summary chart begun in 1985. It is hoped that it will eventually be expanded to include previous as well as future decisions.

TOPIC	BRIEF DESCRIPTION	TITLE AND AUTHOR OF PAPER	DATE		
use of carets (〈 & 〉) with supports	The caret (meaning "the same" attached to a support or ges- ture will have the meaning of the same spot, and the staple will no longer be used to mean on the same spot.	"A Proposal for the Use of the Caret which Involves the Elimination of the Staple" Lucy Venable "Staples and Carets" Ann Hutchinson Guest	1987		
signs for sagit- tal and diagonal spreading and closing e.g., (JV,_)	Use of (or) to mean spread- ing and b or 1 to mean closing in the sagittal plane and use of or f and or to mean spreading and Δ or f and f or f to mean closing in the diagonal plane.	"Signs for Spreading, Closing" Ann Hutchinson Guest	1987		
surfaces and edges of the hands and feet e.g., P L F L	Use of H with modifications (P , P , P , H , H , etc.) for surfaces and edges of the fingers or toes; use of H with modifications for surfaces and edges of the bulk of the hand or foot.	"Areas of the Hand and Foot" Sheila Marion	1987		
finger fan	As there are a number of ways of describing a "fin- ger fan," no further consid- eration is necessary for es- tablishing a single meaning nor a single writing method for this action.	"Finger Fan: An Item of Unfinished Busi- ness" Judy Van Zile	1987		
drawing of en croix repeats e.g., <u>+</u>	Establishes the drawing of en croix repeats in context and the drawing and meaning of numerical repeats.	"The Drawing of En Croix Repeats" Leslie Rotman	1987		

TOPIC BRIEF DESCRIPTION		TITLE AND AUTHOR OF PAPER	DATE ACCEPTE		
meaning of ‡ in this ex- ample:	This item is dropped from the 1985 Unfinished Busi- ness List as it was clari- fied at the 1981 conference that the inner subsidiary column is used as a gesture column unless tied to the support column.	"Inner Subsidiary Column" Terri Richards	1987		
place middle pin e.g., — — — —	The symbols — H— and 井 are accepted to mean center, center point, in the middle.	"The Place Middle Pin" Ann Hutchinson Guest	1987		
symbols for contraction over a diag- onal surface e.g., <u>Lx</u> X	The symbols \boxed{x} , \overrightarrow{x} , \underline{x} , $\underline{\times}$ will be used to indi- cate contractions over a diagonal surface. The sym- bols $\overline{\times}$, $\underline{\times}$, $\underbrace{\times}$, $\underbrace{\times}$ will no longer be used.	"Symbology for Con- traction Over a Diagonal Surface" Ann Hutchinson Guest	1987		
spot hold in the leg ges- ture column e.g.,	A spot hold may be used in the leg gesture column with- out the foot sign. A foot sign may be added if the meaning is not clear.	"Spot Hold for the Foot" Ann Hutchinson Guest	1987		
unfolding (A)	Folding into any direction is cancelled by the sign A ; it means go to the unfolded state.	"Unfolding" Ann Hutchinson Guest	1987		
use of speci- fic signs for joints of the legs e.g., ᆿ ᆿ ᅴ	Specific right and left signs for the parts of the legs may be used within the staff as well as outside the staff.	"Signs for the Joints of the Legs" Ann Hutchinson Guest	1987		

APPENDIX D

INDEX OF OTHER ITEMS

(items placed on trial, deferred, not accepted, discussed but no action taken, etc.)

TITLE AND AUTHOR

The following chart is intended to provide a general summary of items dealt with but either not accepted or not fully accepted by ICKL, together with sufficient information that interested individuals can track down full information by consulting an appropriate paper or conference proceedings. This continues the summary chart begun in 1985. It is hoped that it will eventually be expanded to include previous as well as future decisions.

BRIEF DESCRIPTION

TOPIC

		OF PAPER		
) for re- taining the bodily state which results from part leading/ guiding	Use the new bow ⁹ to re- tain the physical result in the body of a part leading/guiding.	"Validity of the Part Leading/ Guiding Bow" Ilene Fox	1987	accepted for a second two year trial (continued from 1985)
symbols for shape of sur- face in de- sign drawing e.g., –	Symbols used with design drawing to indicate the shape of the surface:	"Symbology for 'Any Surface'" Ann Hutchinson Guest	1987	not accepted
つ or 2 in the support column	Use of \sim or \hat{c} in the support column to cancel a hold sign would mean release both weight and contact.	"Use of つ and ru in the Support Column" Ann Hutchinson Guest	1987	not accepted
validity	Validity based on dif- ferent rules for differ- ent body parts.	"Validity: Yet Another Proposal" Ilene Fox	1987	deferred for fur- ther ex- ploration
DBP for gestures	Direction from Body Part (DBP) was accepted for supports and contacting gestures in 1985. This proposal would have ex- panded usage of the new frame of reference to in- clude application to non- contacting gestures.	"DBP for Gestures" Ann Hutchinson Guest	1987	deferred for fur- ther ex- ploration

DATE STATUS

TOPIC BRIEF DESCRIPTION TITLE AND AUTH OF PAPER		TITLE AND AUTHOR OF PAPER	DATE	STATUS
つ to mean release of weight	Use in the support column to mean release of weight but not con-tact.	"Use of 고 and 고 in the Support Column" Ann Hutchinson Guest	1987	deferred for fur- ther ex- ploration
'zed' caret ₹\$	Use of 'zed' caret (or \$) to modify a ges- ture which leads into a support.	"The 'Zed' caret and its Augmented Usage" Maria Szentpal	1987	no action taken
simultaneous contraction and rotation e.g.,	Meaning and timing of ★ and µ set of sym- bols as presigns with rotation.	"Simultaneous Con- traction and Rota- tion" Ann Hutchinson Guest	1987	no action taken
spine sign	Symbology and meaning of the sign for the spine; proposal for new division of the spine into four areas.	"Discussion of Spine Sign Claude Perrottet	1987	no action taken

APPENDIX E

GUIDELINES FOR SESSION CHAIRS ICKL, 1987

From Ilene Fox and Sheila Marion, Reseach Panel Co-Chairs

- The author and Research Panel Co-Chairs will consult with the session chair prior to each session to discuss the format, i.e. presentation, small group discussions, discussion by the group as a whole, voting.
- Leave 5-10 minutes at the end of every session for the Research Panel Co-chairs to summarize what has occurred and what we need to do next.
- After the first session, each subsequent session on a topic will begin with a summary by a R.P. Co-chair.
- The author always has priority to speak in order to answer questions or address points that have been raised.
- 5. The Research Panel Co-chairs also have a priority to speak in order to be able to bring the discussion back on to the topic or represent a point from members correspondence which has not yet been raised. In order to differentiate between when they wish to speak in an official capacity (and therefore have a priority) and when they wish to speak as individuals (and therefore don't have a priority), they will raise their hand in the following manner when they are speaking in their official role:



They should be immediately recognized when they use this signal, if the session chair misses the signal, the R.P. co-chair will stand. At all other times, when speaking as an individual, they will take their turn like everyone else in the normal rotation to speak.

 Recognize all other speakers in the order they raise their hands. You will want to keep a list. Once you have put a member's name on your list, acknowledge them with a small nod so they will know to lower their arm.

GUIDELINES FOR SCRIBES ICKL, 1987 From Sheila Marion and Hene Fox, Research Panel Co-Chairs

- The notes you take will be used by the Research Panel in compiling the final technical report. It is therefore important that your notes contain all ideas and examples discussed, although it is not necessary to indicate who said what It will be helpful if your notes are neat and legible so that the committee members can read them. Writing style is not important, everything will be rewritten in an uniform style by the Research Panel.
- If a motion is made it is very important that the scribe get the exact wording. The scribe should also record the vote count.
- 3 Meet with the authors before the next session on that topic to help remind them of what occurred. Or they may prefer you to just lend them your notes so they can read it themselves.
 - 4. The Research Panel Co-chairs will present a short summary at the start of a second or third session on a topic to remind everyone what has occurred. They will also want to consult with you and look at your notes to help remember what happened.
- Be sure to leave your notes with the Research Panel Co-chairs before you leave the conference.
- 6. If you have any questions, see Sheila or Ilene.

PRESENTATIONS

4 MEMBERS' PAPERS

5 PRACTICAL PRESENTATIONS

DYNAMICS OF DANCE

by

Vera Maletic*

My second phase of investigation into the area of dynamics has a dual emphasis. Having revised my 1983 proposition for phrasing classification and Effort annotation[1], I will present some additional features and illustrate this approach with video tape and notation. On the other hand, I will argue that much of dance notated in Kinetography and Labanotation does not require additional dynamic signs. The preliminary exploration of ways to clarify dynamics in Anna Sokolow's "Moods" will reflect both lines of approach.

Dynamics is Inherent in the Principles of the System

Because our system clearly captures the bodily-spatial-temporal and interactional rhythm of movement, much of its dynamics is inherent in the notation. In other words, bodily performance of spatial forms articulated in time presupposes various modes of neuro-muscular exertion, fluency, focus, and other mental and physical phenomena. These, when carefully recorded and skillfully reconstructed/directed constitute the appropriate movement dynamics. This statement is partly in line with Knust's tenets but also allows for their critical re-evaluation. In pointing out that "innate dynamics" are not written,"[2]

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(4a)

Knust referred to aspects, such as heavier or lighter muscular tension associated with low and high supports, as well as heavy and light coupled with quicker and slower in the natural swinging rhythms of circling limbs. He further explained that " if the dynamics digress noticeably from the natural flow of movement, appropriate tension signs are written."[3] Of course due to many individual, cultural, and period (in terms of decades since the 20's) variations, the assumptions of what is natural will differ, and so will the performance of the same notated dance. On the other hand, a particular dance tradition or a choreographer may require special emphases in movement qualities in addition or in contrast to the ones inherent in the body-space-time analysis and synthesis of notation.

Brief Historical Reminder

Although I do not intend to discuss signs for dynamics used in Kinetography Laban, it may be of interest to mention that already in his very first outline of the system in 1928, Laban introduced "dynamic signs" for strength (🕨) and weakness (@), along with width (~), and narrowness (×).[4] In the orthographic example no. 8 (see Figure 1.), the signs for strength are placed next to leg kicks into high right forward and high left backward directions (against the natural flow?), and signs for weakness next to the steps which follow; a vertical "connecting bow" links the three leg gestures at the end of the measure.[5] While Laban's description of this example is brief: "differentiation of strength--gestures led in an arc,"[6] Knust will subsequently elaborate strength measurement signs as accents and tensions, and even explore "expression signs."[7] He will also articulate the meaning of the vertical phrasing bow as indicating either the smooth flow of movement or several movements belonging together as a unit, motif.[8] Hutchinson's description concurs with Knust's in that the phrasing bow is used to show the unity of several directional symbols.[9]

Figure 1



Outstanding Issues in Dynamics

From several ICKL presentations and discussions since 1979, and some interviews with my colleagues from the DNB Extension at The Ohio State University, it transpires however that here is a need for both the understanding of the original strength measurement signs, as well as for the inclusion of a consistent group of symbols which would cater to special needs in describing dynamics. In fact, Sally Archbutt's paper for the 1981 ICKL Conference succinctly

summarized the state of the art.[10] In her discussion, she also referred to the intangible area of both the performer's kinesthetic sensation and mental imagery, and its illusory effect on the onlooker.[11] While the exact mechanism of movement perception remains elusive, even within the framework of scientific research, it may be argued that perception of spatial configurations yields less individual variations than the perceptions of other strands of the dynamics of dance. For instance, Valerie Preston-Dunlop suggests that spatial forms are sharable entrees to the secret world of dynamics, and that the sensation of dynamic change is an experience available only to the performer and not sharable.[12] On the other hand, Martha Davis maintains that we may be more successful in defining and observing specific movement qualities than in formulating a reliable judgement of movement phrases and a workable definition.[13]

Some Helpful Models

It appears as though the elusiveness of perceptual uniformity is reflected in continuous discussions of musicologists about phrase boundaries (such as 2 vs. 4 or 3 vs. 6 measures), and in their struggle for definitions. For instance, Cedric Thorpe Davie describes the smallest rhythmic unit--the phrase-- as the musical counterpart of the literary clause. He further compares the difficulty of its verbal definition to the ease of perception of the natural breathing points of folk hymn tunes which mark the end of the phrases.[14] On the other hand, the Grosvenor W. Cooper and Leonard B. Meyer study of the rhythmic structure of music succinctly captures its complexity.[15] Rhythmic structures, including phrases, have three main aspects: accent, stress, and grouping. Accent is a relational concept. It is a stimulus that is marked for consciousness in some way. The accented beat is the focal point, the nucleus of the rhythm around which the unaccented beats are grouped and in relation. to which they are heard. Stress is the dramatic intensification of a beat, whether accented or unaccented. Grouping is a product of similarity and differences, proximity or separations of sounds perceived by the senses and organized by the mind. It can appear on different levels as a confluence of several elements of music, such as pitch, duration, harmony, and texture.[16] It appears as though it would not be difficult to translate the Cooper & Meyer considerations into dance.

A movement accent frequently serves as an orientation for phrasing boundaries. Laban described its execution and significance in <u>The Mastery of Movement</u>: "A suddenly or gradually arising tension may produce a stress or accent for a rhythmically important movement."[17] He further associates accents with phrasing: "In the alternation accented and unaccented movements we can distinguish,... the following possibilities of phrasing: (i) the unaccented part precedes the accents and leads up to it; (ii) the unaccented part follows the accent and, so to speak, dissolves it.[18]

In the 1980 edition of the book, the text is exemplified with kinetograms. While the sign for the accent indicates a strong heavy fast quality, the same symbol in the context of the vertical bow describes strength maintained throughout the length of the bow; when placed within the increase and decrease signs, it indicates increasing and decreasing strength. [19] One can find in these considerations an analogy with the Cooper & Meyer notion of accent, as well as stress which they associate with a dramatic intensification that may be accented or unaccented. [20] This could be interpreted as opening up the possibility of any movement quality becoming the phrasing emphasis. The Cooper & Meyer notion of grouping is the most interesting one because it refers to the clustering of musical elements which creates its rhythm. [21] Discussing further musical rhythm, the authors maintain that "paradoxically, every analysis of a piece of music is a kind of synthesis" and that "at its best the analysis of one musical factor describes the effects of all factors in combination." [22] While at this stage I am considering the phenomenon of phrasing only from the aspect of exertion, so to speak, at a future stage I expect to expand my scope to a more comprehensive analysis including all the constituents of the movement dynamics. However, without claiming the excellence of my analysis, even at the present stage, the bodily-spatial-temporal and interactional elements influence my perception of the boundaries and types of energy phrasing.

Rationale for Phrasing Classification and Effort Annotations

In order to complement my 1983 paper, I need to briefly remind the reader of the thinking behind the use of the term "phrasing" rather than "phrase." While the latter frequently refers to a short compositional unit, the former indicates various types of energy execution, which may or may not coincide with the choreographic phrase. [23] The point of departure for the classification was found in Laban's deliberations discussed above; they indicated the possibility of movement motifs or sequences being performed with equal, increasing, and decreasing qualities, and hinted at the consideration of an intermittent accented phrasing type. In addition to these, I felt that vibratory and resilient motifs, as well as accented, which are frequent in some ethnic and folk dances, should be included. Another expansion of the traditional concept of phrasing types in dance was the possible emphasis or de-emphasis of any movement quality, not only weight or force. In other words, increasing or decreasing, as well as maintaining the same quality, does not have to be limited to weight or weight and time combinations but can include any other quality. The exception are the accented, resilient and vibratory types which imply fast time, and in the case of resilient, particular weight time flow combinations. All but these three phrasing types can also be used as a general motif description with Effort annotations.

The Effort Framework

For describing this inner texture of phrasing, I am using Laban's concept of Effort and its graph. While not without short-comings, this set of symbols is based on a holistic concept of mind-body participation in attitudes toward the four motion factors of Space, Weight, Time, and Flow. The polar attitudes of accepting or resisting these physical conditions give rise to eight Effort elements. Because the elements of Weight -- light and strong -- are a blend of mental attitudes of delicacy and firmness coupled with respective muscular tension, they assume an active state. Thus, they do not readily lend themselves to describing heaviness or weightiness and weakness, where a muscular relaxation or lack of resistance to the force of gravity occurs. However, several ways which approximate these aspects can be found in textbooks as well as in the oral tradition of Effort teaching. North gives the following symbol for "neutral weight" and describes it as "heavy, lacking the tension of fine touch or firmness."[24] In the oral tradition of teaching in the Art of Movement Studio/Laban Centre in U.K. in the 50's and 60's, symbols for resiliency Y Y were used; these are hinted at in Lisa Ullmann's 1980 revision of the The Mastery of Movement.[25] The oral tradition of the Laban/Bartenieff Institute in New York, as well as the Seattle Certification Courses, uses (for heavy and) for weak qualities. For the purpose of indicating a weighty quality, I use Y and also distinguish three types of resilient movement: (i) weighty resilience +-(ii) buoyant resilience ____ and (iii) elasticity where the rebounding equals the initial impetus (the latter is the least satisfactory symbol).

Without getting into details of the Effort theory, I feel that, complementary to Archbutt's paper referred to above, I need to clarify a few aspects in relation to Laban's notation. While there seems to be a consensus that indications of Weight elements are necessary, the need for Effort aspects of Space, Time, and Flow may be questioned. Of course, a carefully recorded score captures a great deal of these components. However because of their qualitative connotations, the Effort polarities of Time can convey the unexpected, urgent, staccato, and the lingering, smooth, unhurried qualities of "sudden" and "sustained." The polarities of Space can describe a direct or all-round focus which may be associated with any movement shape, i.e. straight, curved or twisted. The polarities of Flow can pinpoint the attitude of restraint, control, or outgoing fluency. But most importantly the many combinations of these Effort elements have a great descriptive potential. While the most wide spread notion about Effort is limited to the eight basic Effort actions, there are in fact 72 basic qualities, each having a distinct color or mode and texture.

Twenty-four qualities result from combining two elements. These are referred to as Effort attitudes or states and have descriptive names which attempt to capture

the moods they create. Thus, the Space Time combinations are described as "awake," Weight Flow as "dream-like," Space Weight as "stable," Time Flow as "mobile," Weight Time as "near" or rhythmical, and Space Flow as "remote." Each of these two element combinations has four possible variables; for example, Weight Time has strong sudden ((-), strong sustained (-(), light sustained (V), and light sudden ('_) qualities. In fact these symbols are to my mind clearer than the strong and light accents signs where the element of time is not quite defined. Further 32 qualities result from combining three elements which are known as Effort drives. The most widely known is the "action drive" with its eight combinations labeled flick, float, slash, wring, press, glide, dab, and thrust. The other three action drives have no labels for their respective eight combinations but like Effort attitudes have descriptive terms intended to approximate the overall quality they create: the Space Time Flow as "vision drive," and Weight time Flow as "spell-like" Finally when combining all four elements 16 drive. additional qualities emerge. The 72 qualities can further be varied through "ranking," i.e. giving more emphasis to some of the components (with the use of a dot, such as (-"), as well as through grading of the intensity which can be diminished or exaggerated (with the use of + and - signs, such as (-1[†]). Of course the full meaning of Effort combinations emerges only when they are related to what precedes and what follows thus in the context of Effort sequences or phrases where transitions are evident. This makes me favour Effort phrasing descriptions rather than placing occasional Effort "blips" in dance scores.[26]

Central and Peripheral Guidance

Another point of clarification regarding the issue of central and peripheral guidance may be appropriate here. It is complementary to both Knust's considerations in his Dictionary, as well as to Sally Archbutt's paper. After Laban's formulation of the concept of Effort in the 40's, Jooss and his students felt puzzled about its diversions from his original concept of Eukinetics.[27] The eight Eukinetics qualities were composits of Time (fast-slow), Force (strong-weak), and Guidance (central-peripheral). While formulating his concept of Effort Laban not only added the component of Flow but also substituted attitudes to Space (i.e. direct focus with monolinear execution, and flexible, allround focus with polylinear execution) for the concept of Guidance. The Eukinetic notion of Guidance was found to be a composit of bodily initiation, parts leading, and spatial path or "situation." (This brings me to Ann Hutchinson's point that it should be included in the description of dynamics.[28] While I agree that central and peripheral Guidance are part of dance dynamics, I will argue that it is included in Kinetography Laban descriptions and does not need additional symbols.)[29] The concept of Effort thus presents a far more comprehensive means of classifying movement

qualities. Further, when considering the extent to which Laban's concepts are culture and period bound, it seems that Eukinetic qualities can be very much associated with the style of European modern dance between the two wars. The Effort classification, on the other hand, may have a much wider scope which we have to continue to probe.

The Need for Effort Expertise

As much as the process of analysis and synthesis of Labanotation requires a specific training, the area of Effort observation and notation requires study. If used with Kinetography Laban, the meaning of Effort symbols should be clear to the notator as well as the reconstructor/director. The only consensus at the 1981 Conference discussions of Dynamics was that using Effort requires expertise; however, the matter of where and how it should be gained was unresolved. It will remain as such until several interdisciplinarians (in the field of Effort and Labanotation) join forces to formulate Effort workshops applied to Labanotation. Also, following the ICKL model, an INCLEC (International Council for Laban's Effort Concepts) should be formed to present, discuss, and publish the various Effort "dialects."

The Revised Classification of Phrasing--Illustrated

My 1983 classification included seven types and their notation with and without Effort qualities. [30] The rationale for abandoning the vertical bow and adopting the addition bracket/bow, increase and decrease signs, and the wavy vertical line for vibratory phrasing was found both in the visual enhancement of the phrasing structure and the concern for avoiding confusion with the general phrasing of the simultaneous action bow. The placement of the Effort symbol at the beginning of the addition bracket/bow indicates the quality maintained during the phrasing and also allows for eventual Effort modifications (see example 3).

As a result of Robert Ellis Dunn's suggestion to add the decrease-increase phrasing type "also existing as an archetypal shape both in movement and music," [31] my present classification includes eight phrasing structures. In the new type of phrasing, the energy decreases from a particular intensity and builds towards one within the same "breath." While the initial and resultant intensity can differ, the structure of the decrease-increase phrasing remains the same. Symbols for all eight types of phrasing can be found in the attached glossary. Some of the 72 Effort qualities discussed above are associated with the various phrasing types on the instructional videotape that will be presented and recorded in the attached notations of the examples.

In preparing the instructional tape, I drew the examples from existing pieces by three dancers/choreographers (willing to lend their work to this kind of investigation), rather than asking them to create the eight types of phrasing. Thus instead of a prescriptive approach which would have exemplified phrasing in neat, isolated samples, I opted for a less "clean" and more realistic descriptive approach in attempting to capture phrasing within the flow of the dance and its complexity. Of course, a greater range of samples for selection from more than three choreographers and four dance pieces, as well as better quality of videography, would have been desirable. This would also allow for avoiding excerpts where the phrasing boundaries are more fluid and thus do not lend themselves to a cut-off point in editing. [Viewing of the videotape and comparing the examples with the notations in Appendix I]

Preliminary Exploration of Ways to Clarify Movement Qualities in Sokolow's "Moods"

My contention that the dynamics of movement are inherent in much of dance notation and the concern about the usage of disparate categories for dynamic signs, prompted me to initiate a research project with Ray Cook. Due to the brevity of time and geographical distance between the co-researchers, the project is only in its beginning stages. In our common working sessions, Ray and I reviewed the score of Sokolow's "Moods" and compared it to the videotape of its 1978 performance by The Ohio State University Dance Company (UDC). (Directed by Julie Eder as part of her Master's project in 1978, the reconstruction was advised by Odette Blum, and prior to UDC concert it was coached by Ray Cook and it received its final touch from Sokolow herself.)

In reviewing the score, we explored the following questions:

--To what extent would different ways of notation enhance the desired quality of the dance?

--How do we interpret various dynamic symbols used in the score?

--To what extent would phrasing and Effort annotation clarify the dance quality?

In order to probe our examinations, we enlisted the help of Lucy Venable and graduate student Amanda Thom. Lucy checked out the tempi, and without any briefing, she and Amanda read and performed the different versions notated by Ray and annotated in part by myself.

The first group of examples, illustrated on the videotape and in Appendix II, is a two-measure excerpt from section 4 of "Moods" and can be found in the score on p. 41, bars 11, 12. Example (a) is transcribed from the score. In example (b), the leaps should be performed with sudden direct quality. Our interpretation of the sign for emphasized in example (c) was that the leg gestures should be emphasized during the leaps. By eliminating the retention sign in example (d), a quicker take-off and more time off the ground was given, potentially creating a greater urgency (suddenness) in its performance.

The second group of examples is a two-measure excerpt from section 1, on p. 12 of the score, bars 22, 23. Example (e) is the same as in the score, and the emphasized sign was interpreted by Lucy as the second position being a clear preparation for turning. In example (f), there is a sudden plie preparation to spring into second position with a sudden strong quality. Example (f1) is the same except for the sudden strong preparation for the plie in fourth position.

The third group of examples is an excerpt from section 6, which can be found on p. 62 of the score, bars 9, 10. Example (h) differs from example (g), which is the same as in the score, in that the push-up results in a sudden strong quality.

From the fourth group of examples, only four were performed. They were actually a four-measure motif, i.e., the one notated measure is performed also on the left side, followed by right, left repetition. The excerpt is from section 7 and can be found on p. 70 of the score, bars 25-28. While in example J1 the sliding on the knee with full weight is written as in the score, in K1 the sliding changes from partial to full weight. In example K1, the sliding with full weight (as in J1) is annotated with increasing strength and speed, and in example M1 the change from partial to full weight (as in K1) is annotated with increasing strength and speed.

The limitation of this investigation is, of course, the fact that the excerpts are isolated from the context of the dance and that their brevity did not allow for recreating the style of the dance. Further, Ray Cook's feed-back as to the version nearest to the quality required by Sokolow and the performance accuracy has to be postponed until his return from Australia. In addition to the above examples, we also discussed the possibility of Effort key signatures for various sections of "Moods." The announced project may hopefully advance by the next ICKL Conference.

Summary

--The analysis and synthesis of Kinetography Laban captures the bodily-spatial-interactional rhythms of movement and dance, which, when carefully recorded and skillfully read, constitute a major part of the dynamics of a piece. --When additional symbols describing the movement qualities are needed, an informed use of the more quantitative "strength measurement signs" and of the qualitative Effort graph are suggested. I prefer the use of Effort description in the context of the eight phrasing types. The Effort and phrasing notation can be used to describe a clearly identifiable performance or to prescribe a choreographic intent, request, image, etc.

Recommendations

--Because the notion of dance dynamics includes a much wider number of components, it may be recommended that the term "movement quality signs" be used for what is currently referred to as "dynamic signs." --Comparative studies of selected notations investigating optimal ways of notating in order to capture movement qualities of various dances, as well as the efficiency of qualitative annotations, should be organized across institutions, such as the DNB, the OSU DNB Extension, C.N.E.M. and L.O.D.C. These investigations should include all available archival information, particularly interviews with choreographers and performers (such as the DNB Balanchine Project). Ideally, the score furnished with annotations for movement quality, verbal descriptions and possibly film and video should assure more authentic revivals.

--Reading/performing/observing sessions of notated dance examples with and without qualitative annotations--such as the one organized by Lucy Venable for the 1985 ICKL Conference--should be projected for ICKL 1989. --Further investigations of issues concerning the recording of performer's intent, and/or its effect on the onlookers, as well as the "actual" and "virtual" strands of a performance [32], should be underpinned by aesthetic theories and research in movement perception. An awareness of the artistic context (such as the lack of concern for virtual dynamic images in some post-modern dance) is, of course, essential.

--The organization of an INCLEC should be considered and collaboration from institutions (such as the U.K. Laban Centre, LIMS in New York and the Seattle branch, L.O.D.C. and the OSU Dance Department) and individuals (such as Warren Lamb and Judith Kestenberg) should be sought.

--A possible meeting preceding the ICKL 1989 Conference might be projected with three days of discussion followed by a week-long interdisciplinary workshop (Effort and Labanotation) open to ICKL members. Notes:

[1] Cf. " Dynamics of Phrasing in Movement and Dance," ICKL Proceedings of the Thirteenth Biennial Conference 1983, pp. 110-126.

[2] <u>A Dictionary of Kinetography Laban (Labanotation)</u>, Plymouth: Macdonald & Evans, 1979: 738.

[3] Ibid. 738d; cf. also 775 "The Influence of Timing on Dynamics."

[4] Cf. <u>Schrifttanz: Methodik, Orthographie, Erläuterungen</u>, Vienna: Universal Edition, 1928, p.9.

[5] Cf. ibid. p. 11.

[6] Ibid. p. 12.

[7] Cf. source in note 2, Part L II.

[8] Cf. ibid. 115b.

[9] Cf. Hutchinson, Ann. Labanotation, New York: Dance Notation Bureau, sec. edit. 1970, p. 59.

[10] Cf. "Notation and the Dynamic Aspects of Dance," ICKL Proceedings of the Twelfth Biennial Conference, 1981, pp. 83-92, and 97-98.

[11] Cf ibid. p. 83.

[12] Cf. "Dance Documentation," ICKL Proceedings of the Fourteenth BiennialConference, 1985, p. 118.

[13] Cf. "Judging Phrase Boundaries: Report from LIMS Concensus Project," unpublished paper for the 1984 National Laban Research Conference.

[14] Cf. Musical Structure and Design, Dover, 1966,p.18.

[15] Cf. The Rhythmic Structure of Music, Chicago: University of Chicago Press, 1963.

[16] Cf. ibid. pp.7-11.

[17] Op. cit. 1980 ed. p. 42.

[18] Ibid. p.43.

[19] Cf. ibid. figures 40(a)-45(ii).

[20] Cf. source in note 15, pp. 7-8.

[21] Cf. ibid. pp. 8-11.

[22] Ibid. p.117.

[23] Cf. source in note 1, p. 111.

[24] <u>Personality Assessment Through Movement</u>, London: Macdonald & Evans, 1972, p.237.

[25] Cf. op.cit. pp. 183-185.

[26] Cf. "Dynamic Summary," ICKL Proceedings of the Twelfth Biennial Conference, 1981, pp. 118,119, Lisa Ullmann's and Gill Miller's statements.

[27] Personal communication with Isa Partsch-Bergsohn, 1981; personal communication w/Ana Maletic, 1983, and information from correspondence between Jooss (29/10/76) and Ullmann (March 1977) in Laban Archives.

[28] Cf. "Dynamics," The Labanotator No. 40, 1985, p.6.

[29] Cf. source in note 2, Part L I'.

[30] Cf. source in note 1, pp. 113-119.

[31] Letter of 6 May, 1984.

[32] Cf. Langer, Suzanne, K. <u>Feeling and Form</u>, London: Routledge & Kegan Paul, 1953, Chapter 4, and <u>Problems of Art</u>, New York: Charles Scribner, 1957, Chapter 1.

APPENDIX I

Glossary of Symbols



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Increasing															
Impactive															
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Decreasing															
IMPUISIVE															
Increase-Decrease															
Decrease-Increase															
Accented															
I TARA STATISTICS															
Vibratory															
Resilient															
	Even Increasing Impactive Decreasing Impulsive Increase-Decrease Swing-like Decrease-Increase Accented Vibratory Resilient	Lven Increasing Impactive Decreasing Impulsive Increase-Decrease Swing-like Decrease-Increase Accented Vibratory Resilient													

Β. THE EFFORT GRAPH (R. Laban)



Recording of Phrasing Examples from the Instructional Tape

Note: the timing is approximating the length in seconds, i.e. — = ca l second

the general phrasing bow is used in example 1 to avoid recording a phrasing type not central to this example, and in ex. 30 for the section where phrasing is not clearly performed.

I. EVEN PHRASING



IIa INCREASING PHRASING





IIIa DECREASING PHRASING

IMPACTIVE PHRASING



IIIb IMPULSIVE PHRASING



IVa INCREASE-DECREASE PHRASING



IIb



V DECREASE-INCREASE PHRASING





VI ACCENTED PHRASING





Ex. 26

VII VIBRATORY PHRASING

£x.25

Ex,24



A. CONSECUTIVE PHRASING









Beyond Accuracy: Authenticity And Interpretation in Dance Notation

by Sheila Marion

Abstract¹

Dance in this century is in the unique position of having a recorded history for the first time. Film and video capture the visual image of the dance, the style and individual characteristics of the dancers. Notation systems, capable of detailing movements of all parts of the body(s) in time and space, reveal the structure of the choreography. Yet unlike most arts, dance leaves no direct artifact: the filmed or notated record usually occurs separately from the act of creation and often involves other people. This paper attempts to explicate some of the artistic issues which result from this separation and their implications for dance notation.

Although there are many ways notation can be used to communicate about movement and many applications that can be made both inside and outside the field of performance, a major thrust among notators using Laban's system has been to record a dance as carefully as possible to insure a faithful reproduction of the original. Thus the project of notation is two sided: it encompasses both documentation and reconstruction.

Accuracy is requisite, and the few formal studies which have specifically attempted to verify the ability of Labanotation/Kinetography Laban to transmit movement have had positive results. There are other factors besides accuracy, however, which effect both the notated score and the reconstructed dance. These include context and its influence on authenticity in performance or documentation, the meaning of change or adaptation of a tradition in light of contemporary attitudes, and the role of intention and interpretation at all stages of the creating, recording and restaging process.

Many questions grew out of my own recent work reconstructing modern dance choreography at the college level. I was increasingly intrigued and disturbed by artistic and ethical issues raised in the restaging of someone else's dances. Although my interests were initially in the pieces as part of dance history, I was also concerned with both the educational process and quality in the performance. I began to wonder about my own role as director. Was it appropriate to show, as nearly as possible, a museum piece representing the dance as it had been? This seems to be currently accepted procedure. Or should I try to find the connections that give it a timeliness and relevance to the present?

The circumstances of the notation and the context of the revival necessarily preclude any kind of one to one relationship between the original dance and its restaging. What we see presented as a reconstruction can never be "the same" as the original dance. Even if it were (as in the case of choreography

created for film or videotape), our perception of it as an audience can never be the same as when it was originally performed.

As notators and reconstructors, we must recognize that we have a creative or interpretive role to fulfill and a responsibility not only to the dance and the choreographer, but also to our audiences. Choices that are made in selecting a piece to notate and in deciding on one descriptive device over another in recording a movement will have bearing on how a choreographer and his or her work is perceived by future generations. Similarly, electing to revive a dance and determining the appropriate degree of interpretation must be done in view of our audience and our own reasons for producing the work. Responsibility is not in the choices themselves, but in making them explicit to ourselves and others.

1. The complete paper appears in the current issue of the <u>Dance Notation</u> <u>Journal</u>

(4c) An Examination of Motif Description in Children's Dance

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presented by Ann Kipling Brown, I.C.K.L. August 1987

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This session was devoted to the research undertaken in a master's degree, completed in April 1986, at the University of Alberta, Edmonton, Canada. I would like to thank Dr. J. Boorman and the children of the Alberta Children's Creative Dance Theatre for their participation in the study and the Faculty of Graduate Studies and the Alumni Fund for assistance to travel to the conference.

There are certain speculative statements in the literature on dance and notation which suggest that notation has not only an important role to play in the field of dance, but also in the area of dance education for children. Significant steps to implement the Laban system of notation have been made in the area of dance education with students at the tertiary level of education. The aim is that through the use of notation, the student will develop the awareness of the spatial, temporal and dynamic elements of movement and increase their knowledge and understanding of movement and dance. Labanotation is seen to play an important part in the understanding of movement, assisting in the exploration of movement possibilities and providing the means by which dance experience can be codified.

The purpose of this study was to design, implement and evaluate an integrated programme of notation and creative dance. A further aspect was to investigate whether children between the ages of nine and fourteen years can learn and use selected aspects of Labanotation, i.e., Motif Description, within the area of creative dance. A notation vocabulary was designed based upon the principles of the notation system and introduced to the group of sixteen children who participated in a teaching and testing programme. Each teaching session, lasting one and one half hours, involved the practical exploration of selected themes of creative dance and the related symbols and principles of the notation system. After each of the two consecutive teaching sessions and after a two month time lapse following the completion of the programme, the children's ability to learn and use the notation system was tested. The results of the notation tests together with the responses and the participation of each child were considered and the content and methods employed in the teaching programme and testing instrument were described and evaluated.

The results of this study, whilst inconclusive, provided information regarding the design and implementation of a notation vocabulary for children within a dance programme. The use of the creative dance form in the teaching programme presented the children with an appropriate vehicle through which to learn the notation system. Findings indicated that through practice the children were able to learn and apply the principles of the notation voabulary in the writing and reading of dances. The children were able to recall and use the notation symbols and principles during the teaching programme and fairly well after the two month lapse of the programme. The children's individual scores ranged from high to low in

relation to age, the older children scoring consistently higher than the younger children. The high scores were attained in the identification of basic actions of the body, the description of the timing of action and the designation of which person performs an action. Average to low scores were attained in the description of the duration of an action.

Observations revealed a positive and enthusiastic response by the children to the experience in Motif Description and creative dance and affirmed the statements in the literature that children are able to apply the notation system in the writing and reading of sequences and dances. The study provides recommendations for further research and implications for the planning and design of a notation expereince for children in a creative dance programme.
THE NOTATION OF PITCHING TECHNIQUE

by

Georgette Weisz Amowitz

In Lynchburg, Virginia we have a minor league baseball team. It's the Class A farm team for the New York Mets which has produced some of the best pitchers in baseball.¹ Dwight Gooden, Rick Aguilera, Jeff Reardon, Jay Tibbs have all pitched for the Lynchburg Mets and my daughter, Susan, who has been a baseball nut for some fifteen years, knows them all. She knows their wives, sweethearts, parents, children and coaches. What was I to do? If I hoped to see my only daughter during the baseball season. I had to attend, at least, an occasional game. I cannot say that this was not rather tedious, until, at a particular game, I noticed the dance of the pitcher, and notated my observations.

There is a photograph of a pitcher in Bartenieff's <u>Body Movement</u>: <u>Coping with the Environment</u>,² under which is written: "Pitcher . . . "Total Shaping. All three dimensions are involved and clear diagonals connect the whole body, from head through center to tips of fingers and toes."

Actually, the pitcher's dance consists of a five movement theme: He steps backward, then forward, adding a frictionless turn as he lifts the free leg. Suddenly he lunges as he hurls the ball at a speed of some ninety miles an hour, and all across the staff we find, just an instant before the lunge, five space holds. The pitcher must recover quickly—

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(4d)

so as to be able to field the ball that may be struck by the batter. Most pitchers recover into a parallel second position. Others turn or may fall into an overcrossed fourth. Some hop a bit. Few are completely controlled after the violent explosion of the pitch. (See examples A, A1, and A2.)

There's a shorter variation to this theme when opposing runners are on any of the bases. Facing a different front, the pitcher, now in second position, lifts, lunges, recovers. He must not only prevent the batter from hitting the ball, but the runners already on first, second or third base from advancing further. (See example B.)

Neither the batter nor the notator can detect the kind of pitch being thrown since the pitcher's fingers are hidden. The placement of his fingers determines the path and speed of the ball. Some of the grips used (see examples B1 and C) result in: a fastball, which is straight; a curveball, which is more difficult to hit since it's slower, and, ideally, "drops off the table"; a knuckleball, which, lacking spin, wobbles; and a knucklecurve, in which the ball is flipped by the knuckles and somersaulted forward. A well pitched ball will arrive somewhere between the batter's shoulders and his knees. If it is too far outside or inside, too high or too low, the umpire will call it a "ball", but if the pitch is a good one, and is missed by the batter, he will declare it a "strike". After four "balls", a batter may "walk" to first base, but after three strikes, he will be called, "Out", and the next batter will try to hit the balls thrown by the pitcher, (who has no intention of allowing him to do so). If he does manage to hit a

ball, the pitcher's teammates will help to keep the batter from reaching first base. His team consists of three outfielders, a shortstop, three basemen, and at homeplate, facing the pitcher, a catcher, who acts as his advisor, signalling the kind of pitch he should throw to a particular batter. If a struck ball is caught before it reaches the ground or if the batter is tagged by a baseman on his way to a base, he will be called "out", and after three "outs", the teams will change places. Thus, baseball is played by the two teams alternately at bat and on the field, for nine innings. The team acquiring more"runs" than the other wins the game.³

If the games themselves didn't hold my attention, timing and technique did. Timing was difficult to pinpoint. It was not easy to notate details of a pitch at a live game, so I found myself actually watching games on television. I played videotapes at slow motion, studied photographs of the players, spoke with them about the various pitches, and questioned their coaches. The timing remained illusive. Some seemed to pitch in ${}^{6}8$, others in ${}^{5}8$, and many pitched in a duple meter, moving in a rhythm that I notated as: 1 and a 2 and --- with the accent on count 2. It was not always so, however, and many of the pitchers were not consistant. (I, meanwhile, was learning to pitch, and used that technique to astound my fellow tourists in Australia, when I threw a boomerang.) Eventually, I decided that a meter of ${}^{4}4$ served as well as any.

According to Tom McCraw, a roving instructor for the Mets' farm teams, the ideal batter is "like a lion sneaking up to its prey." He anticipates a

ball that is thrown away from the batter at a speed of about seventy-five miles an hour. The pitcher hopes to surprise him so that the batter will swing too late. Experienced observers need only to watch the path of the ball to know what kind of pitch has been thrown. The sound of the bat, when it does strike the ball, may be heard, however, as the pitcher recovers his balance or as much as a half beat earlier.

Each pitcher has his own technique and timing. While one may assign any meter to any player, I have found that most successful pitchers seem to move in 4 4. Ron Darling, at his best, consistantly pitched in Tango rhythm: Step-step-lift-lunge/recover. Then there's Dwight Gooden. During the World Series his timing and technique were significantly altered from what I'd previously observed. This past May, following drug rehabilitation, he returned to the minor leagues, and as part of his "comeback" pitched even in Lynchburg, prior to returning to the New York Mets.⁴ Gooden uses six counts for the five movement theme—usually—and with bases loaded has pitched in 5 4 with the accent on count 3. His torso contracts over the raised leg which straightens and rebends prior to the lunge. He is pitching extremely well and his fastball moves at a speed of some ninety-five miles an hour.

Pitchers, like dancers, succumb to injury. A torn rotator cuff is not uncommon. In order to be sure I'd notated the various pitchers' movements correctly. I read, perhaps too often, what I'd written, and sustained a baseball injury requiring months of physical therapy. Nevertheless, it has been a fascinating endeavor which has led to a request from the Mets' batting

instructor that I notate batting techniques. Now, at least occasionally, my daughter, the baseball nut, is accompanied by her mother, the notation nut, to a game.

ENDNOTES

- 1 Dave Anderson, New York Times News Service: Article appearing in the Lynchburg (VA) News and Daily Advance, 21 April 1987.
- 2 Irmgard Bartenieff and Dori Lewis. <u>Body Movement: Coping with the</u> <u>Environment</u> (New York: Gordon and Breach, 1980), p.70.
- 3 Kurt Lundgren, minor league pitcher with the Jackson Mets, interviewed during a notation session concerning the path of the ball, and various grips used, Lynchburg, Virginia, 15 September 1985; <u>Encyclopaedia Britannica</u>, 1968 ed., s.v. "Baseball"; <u>New Practical Standard Dictionary of the English Language</u>, 1956 ed., s.v. "Baseball"; interview with Jim Bibby, pitching coach with the Lynchburg Mets, 24 June **1987**.
- 4 "Sports in Brief". Lynchburg News and Daily Advance. 25 May 1987. p.B5.

LABANOTATION SOURCES

Ann Hutchinson. Labanotation: The System of Analyzing and Recording Movement Theatre Arts Books, 1970.*

Albrecht Knust. A Dictionary of Kinetography Laban, MacDonald and Evans, 1979.

*At the 1985 I.C.K.L. Conference, held at Brighton Polythechnic, in England, a "passive release" for the palm (Example B1) was suggested by Ann Hutchinson. Kurt Lundgren emphasized the fact that the tips of three fingers hold the ball since this will control the ball, and "players' practice for the curveball is to snap the fingers with the ball in hand", making it "pop" upward.



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Breaking ball which swerves from straight path before crossing Home Plate. Ball thrown by right-handed pitcher spins counter-clockwise.



Wobbly ball since it lacks axial rotation.



T: Baseball

SOME OF THE GRIPS USED AND THE RESULTING MOTION OF THE BALL

C

Billie Lepczyk Assistant Professor Virginia Polytechnic Institute and State University

As a preface to the topic of my presentation, I would like to explain how this study ties into the kind of research with which I am involved. My line of research is the comparative analysis of movement styles in western theatrical dance. I have focused on classic ballet and modern dance styles. Since classic ballet is the backbone of western theatrical dance, I have used its movement profile as a standard to compare styles and to identify movement innovation in dance. Therefore, my interest has been to define general statements pertaining to the large category of ballet style rather than dialects found in ballet.

The procedure for compiling a movement profile of classic ballet has entailed space harmony analysis, effort-shape analysis, and Labanotation which provides specific illustrations. The presentation today is part of the space harmony analysis that justifies the general statement that ballet movement is oriented to the crystalline form of the octahedron. The choice of Laban's original term 'choreutics' (Laban, 1966) rather than the later term 'space harmony' (Dell, 1977) is purely one of preference.

In <u>Choreographie</u> (Laban, 1926, p. 64), there is mention of ballet's dimensional orientation as compared to the diagonal one of the new dance. This study could be considered an elaboration of Laban's statement regarding ballet. Within the framework of choreutics, the spatial organization of the pathways defined by the barre exercises are identified.

Classic ballet technique was probably first formalized by Beauchamps in 1672 when Lully incorporated an academy of dance into <u>L'Academie de</u> <u>Musique</u> (Lawson, 1960, p. 1). Three major methods of

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instruction have evolved which basically teach the same movements; however, occasionally, the same movement may have different terms or be executed slightly different. These schools are the Cecchetti Method, the French School, and the Russian School. (Within this study, multiple terminology for an exercise is indicated in parenthesis.)

The barre work is the key to classical ballet style. These are exercises which train the body to move within its kinesphere. The pathways created by the exercises are the movement components of ballet vocabulary. The concentration at the barre is the leg work which is the focus of ballet style. Cecchetti (Beaumont, 1975, p. 56) states that at the barre, one learns the elementary movements of the legs which provide the framework for every dance. Although simple <u>ports de bras</u>, and occasionally <u>épaulements</u>, accompany the leg movements, their practice is emphasized in the center work where both arms are free. Vaganova (1946, p. 38) explains that the legs, body and arms are developed separately through special exercises. Therefore, this analysis of the barre work includes the exercises of the legs and those involving the entire body in the same spatial pattern.

PROCEDURE

The procedure for this study was to review the technique manuals of Cecchetti (Beaumont, 1975), Vaganova (1946), Lawson (1960), Stuart (Kirstein, 1978), and Grant (1982). The variety of pathways defined by the barre exercises were classified according to the Laban framework. Therefore, the ordering was the most simple paths, the dimensions, to the most complex choreutic form, the icosahedron.

FINDINGS

Twenty-three fundamental exercises which serve as the components of ballet movement were discerned. Eleven of these were found to be oriented to the dimensions. Each of these exercises are contained within the two spatial pulls of one dimension. Three exercises change the spatial definition of the entire body within the high and low spatial pulls of the vertical dimension. The movements include <u>demi plié</u>, grand plié, and relevé (Figure 1).

The other eight dimensional exercises are movements of the legs, classified as <u>battements</u>. According to Vaganova (p. 20), this term means the extension of the leg and the return to it's starting position. Grant (p. 15) defines the term as a beating



Figure 1. Pathways within the vertical dimension.

action of the leg. <u>Battements</u> are categorized into <u>grands</u> and <u>petits</u>. The exercises oriented to the dimensions are the <u>petits battements</u>. Each exercise is a two phasic movement within one dimension.

Battement retiré, is oriented to the vertical dimension. The toe of the working leg is drawn upward to the knee of the standing leg and then lowered to the floor (Figure 1).

Battement sur le cou-de-pied and battement battu (also known as battement serré and petit battement sur le talon) appear like flutters around the ankle of the standing leg and serve as ornamental vocabulary within the style. Minuet paths are usually created within the right and left pulls of the horizontal dimension, although battement battu can be executed within the sagittal dimension (Figure 2).

Three exercises are performed <u>en croix</u>, which means in the manner of a cross. They are executed to the front, side, back, and side. Therefore, they trace straight paths within the forward and backward pulls of the sagittal dimension or the right and left pulls of the horizontal dimension. These exercises include <u>battement tendu</u> (also known as <u>battement tendu simple</u>) where the toe remains in contact with the floor, <u>battement dégagé</u> (also known as <u>battement glissé</u> and <u>battement tendu jeté</u>) where the toe is forced to rise slightly from the floor, and <u>battement frappé</u> where the toe ricochets a slight distance from the floor (Figure 3).

Two exercises include bending and extending the standing leg while the working leg bends and extends <u>en</u> <u>croix</u>. Therefore, in addition to movement within the spatial pulls of the sagittal or horizontal dimension, there is also a change of level within the vertical dimension. These exercises are <u>battement fondu</u> and <u>battement soutenu</u> (Figure 4).

Within the framework of choreutics, the crystalline form of dimensional orientation is the octahedron. When the three dimensions lie perpendicular to each other within the kinesphere, they intersect at the center of the body. The octahedron is then established by connecting the six spatial pulls of the three dimensions. The center of the octahedron coincides with the center of the body. Since the legs' range of reach approximates the zone of the kinesphere, the pelvic area serves as the center of the body for this analysis of the barre work.

The leg exercises oriented to the octahedral form are emphasized in ballet's adagio passages. Two exercises create central and peripheral paths, and one



BATTLMENT BATTU



BATTEMENT SUR LE COU-DE-PIED

Figure 2. Pathways within the horizontal dimension Figure 2. Pathways within the horizontal dimension



Figure 3. Pathways within the sagittal or horizontal dimensions.



BATTEMENT FONDU



Figure 4. Pathways within the vertical and sagittal dimensions or vertical and horizontal dimensions.

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purely central paths within this form. <u>Battement</u> <u>développé</u> creates central movement followed by peripheral movement and is performed <u>en croix</u>. The leg draws upward in the vertical dimension, as in <u>battement</u> <u>retiré</u>, extends outward towards a sagittal or horizontal dimensional pull, and then traces the edge of the form downward to its starting position. <u>Battement raccourci</u> (also known as <u>grand battement</u> <u>enveloppé</u> and <u>grand battement retiré</u>) reverses the pathway of <u>battement développé</u>. Therefore, it's path is peripheral and then central. <u>Passer la jambe</u> (also known as <u>les grands battements développés</u>) connects spatial pulls of the horizontal and sagittal dimensions by central movement through the form (Figure 5).

Three exercises create peripheral paths on the edge of the octahedral form. These are grand battement (also known as grand battement jeté), battement en cloche, and grand rond de jambe en l'air. Grand battement connects two spatial pulls on the form and is practiced <u>en croix</u>. Therefore, the peripheral connections are from the low pull of the vertical dimension, to a spatial pull of the sagittal or horizontal dimensions (Figure 6). When grand battement is extended to a height of 135 degrees or more, it can be viewed as creating a path within the sagittal or vertical planes.

Battement en cloche connects three spatial pulls. The pathway is traced from the forward pull of the sagittal dimension through the low pull of the vertical dimension, to the backward pull of the sagittal dimension. This pathway can also be viewed as forming a curve in the sagittal plane (Figure 6).

<u>Grand rond de jambe en l'air</u> connects three spatial pulls of two dimensions. These are the forward pull of the sagittal dimension, a spatial pull of the horizontal dimension, and the backward pull of the sagittal dimension. This pathway can also be viewed as forming a curve in the horizontal plane (Figure 6).

The horizontal plane, referred to as the 'table' plane, includes the right and left pulls of the horizontal dimension and the forward and backward pulls of the sagittal dimension. Leg exercises which create curves within the imaginary flat surface of this plane include <u>rond de jambe à terre</u> which traces a half circle on the floor and <u>rond de jambe en l'air</u> which traces an oval shape in the air (Figure 7).

The vertical plane, referred to as the 'door' plane, includes the high and low pulls of the vertical dimension, and the right and left pulls of the horizontal dimension. The sagittal plane, referred to as the 'wheel' plane, includes the forward and backward





Figure 6. Peripheral pathways within the octahedron.



ROND DE JAMBE À TERRE



ROND DE JAMBE EN L'AIR

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Figure 7. Pathways within the horizontal plane.

pulls of the sagittal dimension, and the high and low pulls of the vertical dimension.

In two barre exercises, the entire body creates movement within the sagittal plane. These are grand <u>battement en balancoire</u> (also known as <u>grand battement</u> <u>jete balancé</u>) and port de bras avec cambré (Figure 8). In grand battement en balancoire, the path of the leg is identical to <u>battement 'en cloche</u>; however, the leg usually extends to a height of 135 degrees. The body leans forward and backward to balance the movement of the leg. In <u>port de bras avec cambré</u>, the body bends forward and downward, retraces the path, and continues to bend backward. This exercise is also practiced to the side, and thereby creates a curve in the vertical plane.

In the circling exercise of <u>cambré</u>, the upper body bends and curves at the waist as it circles around the pelvis and legs which remain stationary. The movement links spatial pulls of the vertical and sagittal planes and passes through the horizontal plane (Figure 9). The circling sequence entails the body passing through the high/right pull of the vertical plane, twisting and sinking forward, tracing a curve in the horizontal plane, twisting and rising towards the high/left pull of the vertical plane, curving and sinking towards the backward/high pull of the sagittal plane, and curving and rising towards the high/right pull of the vertical plane.

Another barre exercise which connects the spatial pulls of the dimensional planes is <u>grand battement</u> <u>arrondi</u> (also known as <u>grand battement en rond</u> and <u>grand battement enveloppé</u>) (Figure 9). In this exercise, the leg shoots out towards the forward/low pull of the sagittal plane, passes upward through the high/right pull of the vertical plane, and then, passes downward towards the backward/low pull of the sagittal plane.

Since the circling exercise of <u>cambré</u> and <u>grand</u> <u>battement arrondi</u> connect the spatial pulls of planes, one might view them as oriented to the crystalline form of the icosahedron. This is the twenty sided figure created by connecting the spatial pulls of the three dimensional planes. However, movement oriented to the icosahedron, implies some mobility within the body center. In both of these ballet movements, the body center, or pelvic area, is stable and so is the base of the standing leg(s). The stability of the body center and base within the vertical dimension is maintained as these exercises create pathways which link spatial pulls of the sagittal and vertical planes. Therefore, these exercises are considered oriented to the dimensional planes.



GRAND BATTEMENT EN BALANÇOIRE



PORT DE BRAS AVEC CAMBRÉ

Figure 8. Pathways within the sagittal plane.



CAMBRÉ CIRCLING THE BODY



GRAND BATTEMENT ARRONDI

Figure 9. Pathways which link the dimensional planes.

SUMMARY

In summary, the classification of the spatial organization of the twenty-three fundamental barre exercises includes: eleven pathways within the dimensions, six pathways within the three dimensional planes, and six pathways within the octahedron. The dimensional and planal paths are oriented to the octahedral model. Therefore, the pathways defined within the ballet barre are found to be oriented to the crystalline form of the octahedron.

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(4f) <u>STANDARDISATION OF EXAMINATIONS</u> Presented by Jacqueline Challet-Haas

The presentation took the form of an informal discussion led by Jacqueline Challet-Haas.

Members were reminded of the fact that a variety of Centres did offer examinations in notation including the Dance Notation Bureau, New York; Centre National d'Ecriture du Mouvement, France; Language of Dance Centre, London; Centre for Dance Studies, Jersey; Laban Centre, London.

The need for a knowledge and awareness of such examinations was identified. It was perhaps not generally known that there was variation between the format of the various examinations and their focus, for example, some Centres focused only on theory examinations while others included formats such as reading, dictation or independent project. Some examinations had an emphasis on questions which were geared to movement answers rather than rules.

In relation to the Teachers' Course there was the need for a certain body of knowledge to be gained which would serve as a prerequisite for the course.

The variations in assessment identified the possible need to consider criteria for different levels of examinations which would help to establish unity. Also different forms of dance needed different vocabulary, for example, Nigerian, Spanish.

Questions raised during discussion included:

- (1) Should ICKL come up with a core of knowledge?
- (2) Can examinations be taken internationally?
- (3) Was there a need for a moderating body? Was this an ICKL affair?
- (4) Should knowledge of the differences between Kin/Lab be built into the higher level examinations?

Discussion on the standardisation of examinations was considered important and should be ongoing. It was agreed to make two recommendations to be put forward at the General Meeting, namely:

- (1) To accept the idea of reaching a common concensus amongst Centres and individuals belonging to ICKL, regarding equivalency of examinations at elementary, intermediate and advanced level.
- (2). To envisage a common agreement about the programme of each level.

(5a) INHERENT ENERGIES TO BE FOUND WITHIN THE SPATIO/PHYSICAL RELATIONSHIP

presented by Jude Siddall

I had originally intended to give a 'carte blanche' presentation of the findings of my own experimentation, but decided more evidence might be needed to clarify and appreciate these findings.

I therefore conducted an experiment with approximately 40 ICKL members to qualify my findings. The format was:

'from a state of balance - to experience and observe the motion on the dimensional cross.'

Three reasons made it impossible to use this experiment, namely:

- 1 difficulty in achieving the physical state of balance
- 2 subsequent motions away from this balance point without dropping the weight
- 3 reluctance to use the supportive breathing.

In spite of being unable to support my findings, the session did shed light on:

- 1 what we experience and what we observe are not always the same thing - on more than one occasion people reported the complete opposite.
- 2 the various ways people use words to express what they have experienced and observed - highlighting the confusion of terminology and/or the lack of it.
- 3 the difficulty in observing the group as a whole rather than individuals.
- 4 the difficulty in switching from 'observing' to 'experimenting' so quickly - a future experiment would use much smaller groups where the levels of concentration are easier to find.

I would like to thank all those ICKL members who kindly participated in the session.

A research pilot project

presented by Ann Kipling Brown, I.C.K.L. August 1987

This paper contains a brief introduction to the background considerations for undertaking the research pilot project and outlines the procedures implemented to carry out the pilot project.

I would like to take this opportunity to thank those delegates who took part in this research pilot project and to assure them that the notation scores and information will remain confidential. The results of the study will be presented at a later date but I would be happy to share any information with those interested individuals.

Introduction

During the past four centuries there is evidence of different methods of notation being invented and systematically employed in the recording of dance (Hutchinson Guest, 1984). Foremost, notation has been used to keep a record of dances. Today, a notation system is required to provide more than a shorthand or an aid to memory for the repetiteur or choreographer. It is considered more than an heuristic device or tool for documentation. Notation is regarded as a means of capturing and transferring onto paper by means of symbols the expression, the sense and

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(5b)

purpose of movement. The score becomes a record and a visual aid which can facilitate the transposition, comprehension and composition of movement ideas. Youngerman (1984) states:

> Notation systems are more than tools for documentation: they are systems of analysis that can be used to illuminate many aspects of the phenomenon of movement. Notation scores embody perceptions of movement. Furthermore, they can provide data, in an unusually revealing form, for research on a variety of topics, including the exploration of the concept of style, of the ways in which movement can be conceptualized, and of the bases for aesthetic evaluations. (p.101)

Considerations by both the dance field and notation experts have led to the identification of certain requirements of a notation system: namely, that it is based upon a comprehensive system of analysis; that it is valid and reliable in the recording of any movement; that it is able to describe and clarify movement content; that both general and specific action can be recorded; and, that it is legible and accurate in the detail recorded.

An important requirement of any notation is that it is able to provide an authentic record of movement. The "authoriatative identification of a work", which Goodman (1966) believes the score to represent, will be recognised only if the notation is a valid and reliable means of recording detail. Cohen (1982) considers that the score is able to designate "those constituent properties that are necessary to any realization of the particular work" (p.149). Birdwhistle (1970) considers that Labanotation is "sufficiently internally consistent that they (reconstructors) were able to achieve high reliability..." (p.66). Successful staged productions accepted by the choreographer (too numerous to mention here) have been indications that the notation is able to provide a reliable record of movement.

In the notation literature claims have been made that the system does fulfill the above mentioned criteria. However, most examples quoted by notators and authors describing the success of the notation system have been anecdotal and in general have not been founded upon any formal research procedures and findings. Those researchers that have implemented a formal procedure to consider the criteria are few. One study which points the way to more formal testing procedures of the notation is that undertaken by Van Zile (1984) which illustrates the reliability of a score for providing detail for an acceptable reconstruction of an ethnic dance.

The need for such formal research is evident as the use of the notation system is extended into other movement fields. Hence the testing and verification of the criteria listed above as being requirements of a notation system becomes an important and relevant task.

Procedure

A question posed by the researcher in this project was: Does access to an adequate score provide tools to record, to understand and to remember dance better.

This question led to the consideration of the meaning of an 'adequate score'. It seemed that in order for the score to be considered 'adequate' one would need to look at the validity and reliability of the notation.

The purpose of the pilot project is to investigate the use of the Laban system of notation as a valid and reliable record of dance. The

following procedures were designed and introduced to the delegates at the 1987 conference.

A modern dance sequence had been choreographed and taught previously to a dancer.

The dancer performed the sequence for the delegates and at the same time the performance was videod.

The delegates were asked to view and record the performance. The video recording could be watched as many times as the delegates wished. The delegates were asked to record their first indications in a different coloured pen/pencil.

The delegates were asked also to provide some information regarding their dance and notation experience.

The delegates conscientiously viewed and recorded the sequence, presenting the researcher with their notated scores at the end of the session. The task in hand is to consider these scores for their consistency in recording the constituent features of the modern dance sequence and compare with the dancer's actual performance. Hopefully, if this pilot study provides formal evidence of the reliability and validity of a score it can be repeated in further situation and the critieria of reliability and validity can be answered.

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(5c) DANCE EXPERIENCES THROUGH NOTATION presented by Varina Verdin

In teaching dance one is concerned with the manner of dancing, with composition, the making of dances and with the appreciation of dance. Notation has an important role to play in all these aspects of dance study and can often be the starting point for a dance experience. I am pleased to share with you some examples of teaching tasks and particularly those which encourage awareness of harmonic structures in dance.

In helping students to identify style, short notated phrases of dance can be given which are to be reconstructed and danced. Once the style of the phrase has been analysed, put together again and danced, the student can then 'play' with the movement ideas. For example: i) an improvisation can occur which stays within the stylistic framework of the phrase, developing step and gestural features;

ii) an answering phrase can be composed either maintaining a similar structure to the original phrase or showing variation and contrast.Notation example a) serves to illustrate such a starting point.

Students often need to be helped in sensing the totality of the body moving and the 'harmonisation' of either step or gestural phrases can help this process. Notation examples b) and c) can serve as a basic step pattern, the style to be identified and arm gestures, use of the head and carriage of the body added. This can contribute to the kinaesthetic sensation of the whole body moving as a total unit, the beginning of a sense of 'harmony' where two or more parts of the body move in relation to each other or are held in stillness. The awareness of the sensation of spatial tensions would be important as is the awareness of tonal tensions in musical 'chords'.

The awareness of chordic or architectural qualities in dance can be helped further by tasks in which a given 'chord' has to be experienced, moved into and out of in a variety of ways, or 'answered'. Notation example d) develops this idea. The beginning and final 'chords' are given and a 'journey' has to be made from one to the other using, perhaps, travelling and turning ideas, variations in level, tempi and energy. Two other 'chords' have to be structured and held en route and then notated. (The 'X' in example d) marks possible moments for these other chords.)

A 'pack of cards', each card having a 'chord' notated on it can also serve to enhance awareness of sculptural qualities. Shuffling and ordering of the cards either deliberately or by chance methods can be the start of a variety of dance phrases.

Music is used with all these tasks. It can contribute towards the sense of style, of phrasing and increase a tonal awareness of sound.

In dance in education one of the most important aspects of the work is the lived experience of the spirit of dance. Notation must foster this. After any analysis, which can become cold and clinical, must come synthesis and the excitement of the lived experience of dance.



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(5d) READING MOVEMENT CHOIRS

Els Grelinger

The movement choir is part of the early 20th century dance history in Europe and the four scores we have give us a glimpse into this unique dance form. It was danced by lay-men and women of all ages for their own pleasure and satisfactions. The themes spoke to the participants; sometimes they were choreographed by the director but always with a great deal of input by the participants. Sadly, it has become an extinct form. Laban describes its beginnings as follows:-

"... a number of young people from all walks of life had come to our courses and lectures to refresh themselves through physical exercise and to study the basic elements of the danceform developed in Germany nobody had ever heard of a movementchoir, and even the concept of it did not exist here or anywhere else. Gradually, out of our exercises, grew at first modest, and later more extensive plays which not only appealed greatly to the participants but also to the occasional visitor. These plays differed in many ways from the new dances which originated in the circle of our professional dancers. They were really quite different from what had so far been called dance. The movements were simpler and the basic ideas of the plays were not show or stage biased. We conquered space in common swinging and leaping, in measured, slow stepping or sprightly walking and running."

Laban, 1975 p154

Laban always kept a clear distinction between his professional dance groups and lay groups even though he did use the movement choir form in his dance theatre productions. What makes this score special is that it is based on movement themes of one of Laban's famous theatre dances "Titan". We have really no scores of Laban's dances and very little of his movement material.

We see the swinging, leaping and running. As for conquering space that is very evident when one looks at the repetitions in the score: 12 bars of swaying followed by 16 bars of running and leaping all in a straight path. The movement material is simple and at the same time there is the clarity in his use of all directions and planes in such a way as to bring out their uniqueness and contrast. Also one can find some of his spatial forms.

Most extraordinary about these choirs is their sheer size in terms of number of dancers and use of space, as well as the intricacies and complexities of their spatial patterns. There are 40 dancers and for that number of people to be able to get around and manoeuvre the constant changing patterns of spirals, revolving lines, etc, it is no wonder they needed gymnasiums and meadows for moving spaces. It must also have taken a great deal of sensitivity, co-operation, and control for the dancers to execute these relationships. I can well imagine it tested them and must have been a real challenge. "But the main aim of the movement-choir must always be the shared experience of the joy of moving. Actually, the expression 'joy of moving' does not fully describe the fundamental idea. It is to a great extent an inner experience and, above all, a strengthening of the desire for communion."

Ibid p157

These movement choir scores really give us practical evidence and support what we read in history books.

Laban, R. A Life for Dance London 1975

Walzer nach motiven aus dem III Reigen des "TITAN" von Rudolf v. Laban arrangient von Albrecht Knust. Nach der musik der Faust-walzers von Ch Gounod.

Hamburger Tanzschreibstube Kinetographer: Herbert Vogel.



Hettie Loman & Sally Archbutt

Hettie Loman and Sally Archbutt gave Conference members an opportunity to share work in progress en a forthcoming publication, "Classwork for Professional Dancers" by Hettie Loman to be published in 1987 by Croydon Dance Theatre in the form of a book with kinetograms(by Sally Archbutt) accompanied by a video and sound tape. In an evening practical session members experienced the 12 Exercises at the Barre to be included in the book and were given the draft kinetogram of the exercise of their choice for study purposes. In a separate session the video tape of the Barre-work and Centre Work Dance Study, performed by Ursula Hageli and Richard Slaughter (Royal Ballet Education Unit), Judy Herbert (London School of Contemporary Dance) and Sally Archbutt was presented.

Hettie Loman worked with Rudolf Laban and Lisa Ullmann for five years, specialising in choreography, and subsequently directed British Dance Theatre, Hettie Loman Dance Theatre and most recently Croydon Dance Theatre. She spoke about the style and dramatic content of her work, and her approach to choreography and the training of dancers, emphasising her belief that, if dance is to communicate with stature as an art, physical prowess alone is not enough and movement shapes, forms, rhythms and connections must be explored in relation to content and meaning. In her experience most young dancers training today experienced little or nothing of this approach. Questions and lively discussion folloed the video presentation, particularly about the two different interpretations of the Centre Work Dance Study choreographed to Satie's Gnossiennes Nos.2 & 4, the dance score of which will also be included in the book.

iertie Xoman

(5e)
(5f) JANE'S JUMPIN' AEROBIC CLASS

Jean Johnson Jones

"Stompin' at the Savoy" is just an expression next to the aerobic class presented by Jane Whitear at the 1987 ICKL conference.

From the moment we strolled through the door and crept out of it Jane had the air pumpin' and our legs jumpin'; which is why by the time the conference was over we were calling her the 'Aerobic Lady'.

Jane never let us forget that we were both notators AND movers; she constantly reminded us of what we were doing, according to Laban, somersault, cartwheel, contract and extend ... It all reminded me of why I decided to read and write movement, it's far less exhausting.

As Jane put us through our paces I reminded her of those who were sitting on the side-lines and not being 'aerobic', at the very least I thought they should be notating the patterns. Jane reminded me that I should be concentrating on what I was doing and added a few more aerials to the routine ... OUCH.

The class provided a welcome break to our evening review and discussion and helped to remind us all, fundamentally, of why we were there ... but I can't seem to recall the reasons now. Does that mean I need another aerobic class?

6 REPORTS FROM CENTRES

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Department of Dance

The Ohio State University

DANCE NOTATION BUREAU EXTENSION REPORT

THE GREEN TABLE PROJECT

After repeated appeals to Anna Markard over 7-8 years for permission to stage Jooss' <u>The Green</u> <u>Table</u> from the score for the Existing Repertory course, permission was finally granted to Odette Blum in 1985 with an informal in-house showing allowed. Markard would have the chance to see what the score contained and coach the dancers in a ten day residency. This necessitated raising funds and thus came the idea that this would be a good opportunity to enable Markard to make any revisions she thought necessary in order to ensure that the score captured the work as closely as possible. This was the first time the work had been directed from the score and the first time that non-professionals had the opportunity to learn the entire work. Odette raised funds for Markard's residency, for a three week residency by Jane Marriett to notate the revisions and complete the score (Gretchen Schumacher, the original notator, being otherwise committed), for a preface and 3 day residency by Marcia Siegel, score checking by Ann Hutchinson Guest and final copywork by Irene Politis. Bulk of the funding (\$12,000.) came from The Ohio State University's Department of Research and Graduate Studies and the remaining \$5,000. was contributed by the Department of Dance.

The results exceeded expectations in that Markard gave the Department permission to produce any of the Jooss works, and after seeing the University Dance Company, gave Odette permission to direct <u>The Green Table</u> from the revised score for the company in 87-88. The Repertory class gave an in-house performance of the work on February 28, 1986. The score is now in the final stages of copywork.

Funds had to be raised for the production of the work by the University Dance Company on March 3, 4, 5, 1988 in Mershon Auditorium. Odette received grants from The Ohio State University Department of Research and Graduate Studies, Department of Dance, Ohio Arts Council, Columbus Foundation, The Ohio Federation of Music Clubs, and the Joint Program of the O.A.C. and Ohio Humanities Council amounting to \$27,000. The latter grant will result in the presentation of events surrounding <u>The Green Table</u> which will place the ballet in the context of its time. Humanities Scholars specializing in the period between the two world wars in Germany will discuss the artistic, historical, social and political climate and culture of that era through preperformance panels, evenings of film and a program insert.

LABAN WRITER

During the last three years George Karl, a Research Associate in the Department of Dance, has been developing a program called Laban Writer for the Macintosh Plus microcomputer. Mary Tinsley has assisted by making the graphics for the program, and Lucy Venable has been the faculty coordinator. The program is focused on computer scoring of Labanotation with the ability to create, copy, edit, manipulate and print a score.

At the end of July thirteen pre-release disks were sent to people who have both computer knowledge and knowledge of Labanotation for their comments. We will be receiving their comments this fall after they have tried out the program and will be incorporating their suggestions into the program. We will also involve students in using the program to check that it is user friendly.

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The Dance Notation Bureau Extension (cont.)

In August at the ICKL Conference in Wepion, Belgium, Lucy was able to give a brief unscheduled demonstration during one of the coffee breaks for those who were interested.

At present the basic structure of the program is there, but it is not yet ready to be released. When it is, it will certainly be available to all who are interested in using it. We will keep you posted!

MOTIF DESCRIPTION PROJECT IN THE PUBLIC SCHOOLS

The Extension received a small grant in 1986 in the amount of \$1500 from the Ohio Arts Council to experiment with teaching dance via Motif Description in the public schools. This project came about as the result of three all day intensives during 1985-86 (one each quarter) for teachers in the schools which attracted dance artists in the schools and graduate students in dance, theatre and physical education. We recognized that it was all very well to introduce people to this material and to tell them that they could make use of it in teaching children, but we had no direct experience ourselves for any length of time, no visual records of such work and nothing going on that people could observe. We have Scott Brandon to thank for encouraging us to do the workshops, and he was totally responsible for the OAC funds which we received for the project in the schools. His particular interest is in letting people know that dance has a language, that dance can be discussed as well as performed.

In the fall Lucy taught six lessons each to three third grade classes of 27 students at the Duxberry Park Arts IMPACT Alternative School, K-5 (IMPACT: Interdisciplinary Model for the Arts for the Children and Teachers). It gave her the opportunity to teach the same material three times, to get feedback and help from the dance teacher, Loren Bucek, who was always present to assist, and to discuss the results with the classroom teachers who participated fully in each class. Parts of classes were recorded on video tape, particularly the solutions to the duet motif they worked out at the end to one of the pieces of music from Ann Hutchinson Guest's tape that accompanies Your Move.

The ideas explored were bending and stretching, traveling on various paths and in different directions, pausing, approaching and going away from, and simple rhythms.

In the discussion after all the sessions the classroom teachers thought that the circular paths would be useful in the study of the movement of the planets and asked if you could turn as you circled and how that would be written. They said the idea of perspective which came up with the symbols toward and away was something the children were learning about in art. They also requested sheets describing the material that had been covered.

Loren Bucek commented: The teaching of Motif Writing to elementary-aged children appears to be natural enough. Primary students already learn a variety of symbol systems, i.e. numbers, letters, words, sentences, etc. Learning about Motif Writing at Duxberry Park is a reasonable extension of the existing dance program. The program emphasizes the creative process. The articulation of movement/dance utilizing specific writing symbols challenges the students in a visual mode, while creating dance studies challenges the kinesthetic one. These two forms of literacy integrally link the art and logically enhance student learning. Students responded favorably and looked forward to the workshops weekly.

(6b) LANGUAGE OF DANCE CENTRE REPORT - 1985-1987

With the establishment of the Labanotation Institute at the University of Surrey in September 1985, activities concerned with teaching Labanotation moved, for the most part, to Surrey, as well as the duplicate rental scores, sales materials, magazines and archival materials. The LI took over publication of the periodical Action! Recording! which now focusses on news of Labanotation activities in the UK.

Activities at the LODC have centred on advanced level Labanotation coaching and projects and on publications and Language of Dance movement exploration.

The following individuals are currently on the staff and contribute to development of the library, teaching and preparation of publications:-

Edna Geer, Nancy Harlock, Renee Caplan, Jude Siddall, Jane Whitear, Rob van Haarst and Shelley Cooper.

TEACHING

The Intermediate-Advanced Labanotation course offered by the LI took place at the LODC for practical reasons, the teachers being Jude Siddall, Jane Whitear and Ann Hutchinson. The three students, David Barnard, Shelley Cooper and Gina Serraino are nearing completion of their Dance Notation Bureau Advanced exam, only the reconstruction section remains.

Rejean Plante from Canada, in London to study at the Benesh Institute, undertook intensive Labanotation coaching from Jude Siddall.

University of Salzburg PhD student Azuka Tuburu visited the LODC three times for short intensive courses geared to her needs in recording the rhythmic intricacies of Nigerian dance.

Michal Shoshani, a leading exponent of the Eshkol-Wachmann notation system, came for many months to master advanced level Labanotation theory and share her knowledge of the E-W system.

At the Royal Academy of Dancing Teacher Training College, for the first time the third year students who elected to continue, chose to work for the Advanced exam. Under the tutelage of Ann Hutchinson and then Jude Siddall, three of the students are nearing completion of the three-part exam.

The Language of Dance "Your Move" movement exploration teaching centred on special intensive courses or one day sessions in Detroit, Albany, Hartford and Boston in the USA in the summer of 1986 and at City College, New York, the New York Theatre Ballet School, the University of Wisconsin at Madison, Wayne State University and the Cecchetti Council of America in the spring and summer of 1987. At a four day conference at New York University, Ann Hutchinson, invited as one of the pioneers in dance education in the US, to discuss the establishment of dance in the schools as an art form (not as physical education) and certification of dance teachers, spoke of the respect academically which dance literacy brings and how Language of Dance for the very young can grow into adult literacy.

PUBLICATIONS

The "Labanotator" continues to be published with production taking place at the LODC and printing and distribution through the LI.

Also printed and distributed by the LI were the 10 "Wall Charts" on basic Labanotation which had been produced by the LODC.

At the request from the LI for reading material at an elementary level, eight dances from the collected dances of Rose Lorenz were prepared for publication by the LI under the title "Lyric Jazz Dances"

Gordon and Breach Series

Gordon and Breach, who published Irmgard Bartenieff's book "Body Movement - Coping With the Environment", "Your Move" and the soon to be published "Beyond Words - A Program for Movement Observation and Analysis" by Carol-Lynne Moore, have also embarked on a Language of Dance series, with Ann Hutchinson Guest as editor and Ray Cook as associate editor. The first of this series, "The Flower Festival in Genzano Pas de Deux", was published in January 1987.

The next publication, now nearing completion, is "Ted Shawn's Fundamentals of Dance". Editing and other preparatory work on this has been undertaken by Cerinda Survant, and Rob van Haarst. The Labanotation pages were autographed by Jane Whitear and Nancy Harlock undertook compilation of the index.

The following publication will be Antony Tudor's ballet "Soiree Musicale" on which work has already begun, the autography by Irene Politis (New York) and Maggie Lewis (New Zealand) being already completed. Background history, study and performance notes, photos, etc are to follow.

Future publications include the first white ballet, The Dance of the Nuns, from the 1831 Meyerbeer opera "Robert and the Devil", and works by Paul Taylor and Anna Sokolow.

With the success of the "Your Move" book, Gordon and Breach published two sets of teaching aids, the Choreo-Cut-Outs and the Magic Circle both of which tie in with the chapters of Your Move.

LABANOTATION ADVANCED TEXTBOOK

The presence at the LODC of Rob van Haarst with his particular language and organizational skills has meant that - at last - it has become possible to work on the advanced Labanotation material. In addition to his skills, his enthusiasm and interest as well as advanced knowledge in the system are just what was needed. Already three chapters are nearing completion. Each chapter, when completed, is being sent to a selected group of Readers, individuals such as Maria Szentpal, Lucy Venable and Mickey Topaz, who can 'find everything possible wrong with it' thus giving it the final editing and proofreading that is needed. When finalised, each chapter will be published individually.

A Comparison of Dance Notation Systems

The slide lecture given so often by Ann Hutchinson is now in book form, the camera-ready pages being almost complete. Trial of the pages for this book has taken place during the courses on the subject held at City College, New York, the Dance Studies program at Surrey and the University of Wisconsin, Madison course. Great care has been taken to check wording and notation drawings with the authorities on each system. Jude Siddall undertook the responsibility for producing the finished pages of the book and keeping in touch with those centrally concerned.

RECONSTRUCTIONS

Once more Fanny Elssler's Cachucha was taught for performance at the Vienna Opera. It was also taught with splendid results to a young dancer of the New York Theatre Ballet which has high artistic standards.

Soiree Musicale was reconstructed for the Rambert School in May, 1986, at which time Lesley Main assisted Ann Hutchinson. During reconstruction of the work for the Central School of Ballet Rob van Haarst reconstructed the Canzonetta pas de deux for his DNB advanced notation reconstruction requirement. Advanced students Gina Serraino, Shelley Cooper and David Barnard sat in on rehearsals to observe the reconstructing process.

Excerpts from Paul Taylor's "Esplanade" were revived by Jude Siddall, assisted by David Barnard, for students at the Laban Centre.

Publications continued

Through the co-operation of the widow of Joseph Schillinger, all available notes on the movement notation system devised by this mathematical genius and respected music theorist were published by the Cervera Press, an adjunct of the LODC.

Note: In this report credit has been given to those who had the main responsibility for particular projects. At the LODC there is much sharing and give and take, so that credit should be more widely shared.

CENTRE FOR DANCE STUDIES

by Roderyk Lange

As well as tuition in the anthropology of dance, <u>courses in</u> <u>notation</u> have been conducted continuously, at elementary and intermediate levels.

Volume 9. of <u>Dance Studies</u> appeared in 1986. It contains the text of a full notation course, and it serves as the basic textbook at "The Centre for Dance Studies". It is the result of thirty years teaching of notation by Roderyk Lange.

In the series of <u>Documentary Dance Materials</u>, folder No.5. was published in 1986. It contains the kinetographic recording of <u>Farruca</u>, notated by Gisela Reber, during tuition received from maestro Estampío in Madrid, in 1953.

There has been a continued interest in the <u>Knust Collection</u> of notated dances. Many orders have been received from individuals and institutions. The Catalogue is available free on request.

The <u>Albrecht Knust Archives</u> were catalogued and are housed now in their own room. Several requests for copies of documents and queries have already been dealt with.

The European Seminar for Kinetography

by Roderyk Lange

The activities of the Seminar were continued eagerly during 1985-87. The bulk of the work was conducted by correspondence, with two meetings organised in 1985 and 1986. The venue was the <u>Centre National d'Ecriture du Mouvement</u> in Crépy-en-Valois. The opportunity of finally discussing problems worked upon between the meetings, proved to be most helpful.

Alongside old projects, some new ones were introduced. At present some of the completed projects, contained in written presentations, are available to anybody interested, and may be purchased. (Information and copies may be obtained from the Centre for Dance Studies, Les Bois, St. Peter, Jersey, C.I. - G.B.).

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(6d)

(6e) CENTRE NATIONAL D'ECRITURE DU MOUVEMENT

ACTIVITIES 1985 - 1987

I Teaching

a) Private tuition up to advanced level, either in small groups or to individuals (dancers, choreographers, folklorists).

b) Correspondence course (elementary, intermediate levels) including students in France, Germany, Italy.

c) Labanotation/Kinetography Laban is taught at the Cursus d'Etudes Supérieures en Danse - Université Paris IV Sorbonne, as a part of 1° and 2° cycles, allowing further specialization, if required.

d) Courses are offered in association with Sarah Lawrence College New York (during the academic year in Paris), when required.

e) Special intensive courses were given in France (Bordeaux, Toulon etc ...)

II Publications

a) A new Correspondence course at the elementary level is published for folklorists in addition to that conducted for theatrical dancing.

b) The revised textbook will be ready by November 1987.

c) A short Dictionary of Ballet terms is in preparation in conjunction with a book to be published on that matter.

III Meetings of the European Seminar for Kinetography (ESK) were hosted by the CNEM in Crépy-en-Valois:

6th meeting, end of October 1985 7th meeting, end of October 1986

IV News

Marion Bastien has notated a ballet by the French choreographer Georges Appaix. With this she completed her Notator Training Programm with the DNB (New York). Enthusiastic about the help provided to him, Georges Appaix has commissioned Marion to notate his next work.

Agusti Ros, a Catalan choreographer, a former student of the CNEM, is opening a multifaceted school for dancers and actors near Barcelona, where he will introduce Kinetography Laban, as one of the subjects. Donata Carbone-Cundari and Massimo Zacchi from Italy have pursued their notation studies with the CNEM. They are now establishing together with the musicologist Placida Staro, a Notation Centre in Italy: ANTAM, which is located at Bologna University. They have already given some introductory courses for folklorists. An elementary textbook has been published so far, and a correspondence course is in preparation.

Martine Mouton and Valérie Nogue, students at the Cursus d'Etudes Supérieures en Danse - Université Paris IV Sorbonne, have founded a non-profit organisation called CIDEM, with the aim to promote the wider use of any system of movement notation. Their attention is focussed mainly, for the moment, on Conté, Feuillet and Laban systems.

succession contracts days are stars the factories of internet.

J Challet-Haas July 1987

(6f) THE LABANOTATION INSTITUTE (LI)

Status of the Institute: The Labanotation Institute was established in September 1985 in association with the National Resource Centre for Dance (NRCD) at the University of Surrey. Since then there have been a number of developments. The LI was incorporated as a registered company in March, 1986 and registered as a charity in April, 1987. A new management structure has been planned and the work of the initial steering committee has been passed on to the newly formed Executive Committee. The Board of Directors gather for their first full meeting in September, and the LI is delighted to welcome a number of ICKL members to the Board, namely Ann Hutchinson Guest, Philippa Heale, Ilene Fox (hon) and Jacqueline Challet Haas (hon). Other ICKL members serve on the Executive Committee and sub committees.

The first phase of the new Performing Arts Centre at the University is nearing completion. This will rehouse the Music Department and provide much needed studio space and changing rooms for the Dance students. The LI hopes to have its own base within this complex when the next phase of building is planned.

Staff:	Jean Johnson Jones, MA	Labanotation Officer
	Daphne M Tribe, MA	Development Officer & Company Secretary

Review of Developments: The LI has now been in operation for almost two years, and progress has been made towards the goals identified at the outset. The Institute now has a more public profile, the staff are becoming known, and more and more people write to Surrey for information. There is a close working relationship with Ann Hutchinson Guest and colleagues who work with her at the LODC, and also with the Dance Notation Bureau. It has given me particular pleasure recently to renew my acquaintance with Ilene Fox and show her our base at the University of Surrey.

The highlight of the past two years has been the recent Teachers' Certification Course taught by Muriel Topaz and Dawn Horwitz. Twelve students met for an intensive twelve days work at Froebel Institute College, London and when they finally complete all course requirements there will be a strong nucleus of qualified Elementary and Intermediate teachers to contribute to the development of Labanotation in the UK.

LI Courses and projects, 1985/87:

i. Jul 1986 w/e course at Birmingham University for those preparing for DNB examinations. Tutor: Angela Kane

ii. Oct 1986 - Mar 1987 two term part time course at Int/Adv level held at Holland Park. Tutors: Ann Hutchinson Guest, Jude Siddall, Jane Whitear.

iii. Jan - May 1987 Open learning project for N Herts College. Tutor: Jude Siddall

iv. Jul 1987 DNB Teachers' Certification Course, Froebel Institute College. Tutors: Muriel Topaz, Dawn Horwitz, visiting tutor Ilene Fox. v. Correspondence Courses: A register of tutors has been compiled and a growing number of students from the UK and Europe are following either the Elementary or Intermediate Course.

The LI has collaborated with the NRCD and Benesh Institute in running the following Joint Courses, 1985/87:

i. Reconstruction from notation of the GCE 0 & A level Dance set technical studies (London Univ). 2 x w/e Feb 1986, Univ of Surrey and London College of Dance.

ii. NRCD Summer School, August 1986, Resources for teaching dance.

iii. Reconstruction from notation of the GCE 0 & A level Dance set technical studies (London Univ). w/e Feb 1987 at University of Birmingham

Publications:

<u>Wall Charts</u> - 10 charts giving the basics of Labanotation. Each set is accompanied by explanatory sheets for the teacher.

Lyric Jazz Dances - 8 dances selected by Ann Hutchinson Guest from a larger collection by Rose Lorenz. Each pack includes the 8 notated dances and suggestions for class use ie reading, choreographic or writing exercises. These are presented in a clear plastic folder together with 5 sets of the notated dances for class use. Additional class sets are available in multiples of 5.

The LI also distributes some of Ann Guest's publications, and a limited number of DNB publications. The LI collaborates with ICKL on specific projects, eg the production of the 1985 Conference Report (185pp). We have assisted in the duplication and distribution of papers for this Conference and will be pleased to help whenever we can in the future.

Periodicals:

i. Action! Recording!:	A quarterly newsletter from the LI
	disseminating news and views from the UK and
	overseas on matters influencing notation.
ii. The Labanotator:	This periodical, edited by Ann Hutchinson
	Guest, is printed & distributed by the LI.

Library and Resources:

Although the LI holdings are limited at present, they are growing all the time. The proximity of the University library and the National Resource Centre for Dance is of great value. The Laban archives have recently been deposited at the NRCD and access to these is most exciting for the LI. In due course it is hoped to begin work on our own archive materials.

The Labanotation Institute has completed its second year of operation with very modest financial resources. Courses and projects are self financing but outside resources are needed for staff salaries. Hopefully, funding will be found in the very near future to enable this important centre to continue.

Daphne M Tribe 4/8/87

7 NOTATION AND THE COMPUTER

Research in the development of computerised notation is continuing.

The Laban Writer, a programme being developed in Ohio was demonstrated by Lucy Venable during the conference and members had the opportunity to have a "hands on" experience.

Information was also received about Calaban - Computer-aided-Labanotation which is being developed by Andy Andamson in Birmingham, UK.

8 VISITORS TO THE CONFERENCE

Members of ICKL were pleased to welcome to the conference a number of visiting speakers and dancers.

Michèle Noiret gave a very interesting illustrated talk on the Stockhausen notation, a system developed by the composer and based on musical notation. Michèle also spoke and showed excerpts of her own particular style of choreography.

A performance of contemporary dance was given by the two Belgian dancers Michèle Swennen and Pascale Gigon. Their unique style of choreography and presentation gave rise to an enthusiastic reception by members and promoted much discussion.

La Compagnie Fanny Thibout, a Belgian Folk Dance Company presented an exciting programme of dances on the first evening of the conference. Members accepted with enthusiasm the company's kind invitation to join in and share their dances with them.

An informal evening of folk dance was also held, led by ICKL members. This gave the opportunity for all those interested to participate in a variety of dance styles from around the world.

The final evening at "La Marlagne" was spent in the company of the "Ensemble Rondinella and Claude Flagel", a group of dancers and musician who delighted members with their programme of Belgian folk dance and music through the ages. This beautifully presented programme together with a splendid festive meal made an exciting finale to the 1987 conference.

Many thanks must go to Jean Philippe Van Aelbrouck for all his hard work and kindness in arranging for the visitors to attend La Marlagne.

9 MOMENTS OF LEISURE

On two occasions within the conference programme ICKL colleagues paused in their work to view the surrounding landscape.

A boat cruise, organised by Jean Philippe Van Aelbrouck took colleagues down the river around Namur on one afternoon and on another afternoon colleagues had the opportunity of seeing more of La Marlagne or Namur while some ventured to Brussels and back.

That these occasions were moments of 'leisure' did not prevent some 'notation talk' from continuing!

10 OBITUARIES

It is with great sadness that ICKL learns of the death of three of its members, Rhoda Golby, Gisela Reber and Bryce Cobain.

Rhoda Golby

A tribute to Rhoda by Ellinor Hinks

I feel very responsible to Rhoda. She held the post of treasurer to the Council for so many years in a happy caring but firm manner. It is no easy job. Tact, patience and perseverance are required and the many letters of sorrow at her sudden death, and admiration for her and the work she did for the Council, are a testimony of the esteem in which she was held. I cannot present this report without being aware that I have neither her patience or her easy friendly way of saying firmly "pay up please"!

Let us remember her with gratitude and appreciation. We shall miss her greatly at this conference.

Gisela Reber

An obituary by Roderyk Lange

Gisela Reber 1913 - 1987

Gisela Reber died suddenly on 2 February 1987, just after having completed her last dance session at the Folkwang Hochschule in Essen-Werden.

She was born in Berlin, of Swiss parents. When her education was completed at a local Grammar School, she became a pupil at the ballet school of Madame Eugenie Eduardowa.

After qualifying as a professional dancer, Gisela worked from 1936 on, as soloist and ballet mistress at various theatres in Germany. With the outbreak of World War II, she returned with her mother to her native Switzerland. She returned to Germany for a short spell, until the theatres were shut down.

After the war, Gisela worked again at some theatres in Germany. In 1951 she became attached to the Folkwang Schule in Essen, at the invitation of Kurt Jooss. Gradually she became a lecturer in dance folklore, classical ballet and kinetography.

During the years at the Folkwang Schule, Gisela developed a close working relationship with Albrecht Knust. They met weekly to work through Gisela's problems with notating her dances. Gisela eventually taught Kinetography, and was the co-author of an Introduction to Kinetography Laban, written together with Albrecht Knust.

Gisela became more and more interested in folk dance over the years. She travelled extensively during her holidays, and collected dances herself. These were all recorded in kinetograms, and are in the Knust Collection of notated dances. This extensive series of dances is Gisela's legacy to posterity.

Recently, her <u>Farruca</u>, which she learned from Estampio, was published, as well as her transcriptions of historical dances.* She based this work on the baroque dances, registered in the Feuillet notation. It is the summary of many years of experimentation in reconstructing these dances.

Both her folk dances, as well as the historical dances, were reproduced alive in her dance classes, and in her memorable concerts at the School.

When the Folkwang Schule became a High School, Gisela obtained the position of Assistant Professor in 1967. In 1974 she was elevated to the position of Professor.

Gisela combined the movement abilities of a dancer, with great intellectual capacity. She was a formidable teacher and notator.

She will be remembered as a person of great integrity, always truly concerned about other people. She will be remembered as a good colleague and friend.

* G. Reber, <u>Die Schrittformen und Armfuhrungen nach Le Maitre a Danser</u> 1725 von P Rameau, werden, 1986

G. Reber, Farruca, Documentary Dance Materials No. 5, Centre for Dance Studies, Jersey, 1986

Bryce Cobain

An acknowledgement by Ann Hutchinson Guest

A very gifted person and one dedicated to dance notation, Bryce Cobain died January 12th 1987 after his return from a visit home to his native Australia. It was there that, as a modern dance student, he encountered Labanotation through Meg Abbie Denton and, on his arrival in London in 1975, he continued his studies with Ann Hutchinson Guest progressing to the point where he started in 1977 as Labanotator at the Royal Academy of Dancing to record future RAD syllabi. In addition to his Labanotation work in recording the syllabi and special coaching of students in the notation, Bryce became Assistant Librarian and, as his other gifts were discovered, he was involved with design and layout for the RAD Gazette, as well as being in charge of all videoing for the College, the examiners and other events.

His easy and gracious manner endeared him to many and made him a key person at the annual Assembly where he helped in innumerable ways to oil the wheels of stage managing this well attended event. In 1984 he was made Projects Co-ordinator, in which capacity he remained until the end.

11 1985 CONFERENCE PROCEEDINGS ERRATA

inside front cover	Jane Marriett - name misspelt
page iv	omission "The following was presented by
	Roderyk Lange. No discussion was entertained and no formal action taken."

17.1 <u>the sign</u>: This has been applied to motif description when used in dance instruction to represent 'stillness', the lingering on of the expression of a previous movement which has ceased to be further displaced in space. Application of this sign to structured description brought up the following possible suggestions as to its meaning: (see list as it is).

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Core Members

Valerie Preston Dunlop 'Corners' The Street Ightham, nr. Sevenoaks Kent, U.K. TN15 9HH

Ann Hutchinson Guest 17 Holland Park London, W11 3TD U.K.

Fellows

Georgette W. Amowitz 1215 Krise Circle Lynchburg, Va 24503 U.S.A.

Sally Archbutt 53A Croham Road South Croydon Surrey CR2 7HE U.K.

Mireille Backer 739C Heritage Village Southbury Connecticut 06488 U.S.A.

Odette Blum 180 W. Kenworth Road Columbus, Ohio 43214 U.S.A.

Ann Kipling Brown 10883 Saskatchewan Dr. Apt. 1608 Edmonton T6E 4F6 CANADA

Ray Cook 366 Hooker Avenue Poughkeepsie N.Y. 12603 U.S.A.

Christine Eckerle Wilhelmstr. 14 D-4333, Essen 18 West Germany Ilene Fox 355 West 85th St. Apt. 3, New York N.Y. 10024 U.S.A.

Edna Geer 50 Wilton Crescent Wimbledon London SW19 3QS U.K.

Els Grelinger 34 Wemyss Road London SE3 U.K.

Jacqueline Challet Haas La Corandon Place ST. Arnoult 60800 Crépy en Valois France

Nancy Harlock 34 Cloister House 53 Griffiths Road Wimbledon, London SW19 1SS

Philippa Heale 30 Holland Park London W11 3TD

Angela Kane 119 Harwood Court Upper Richmond Road London SW15 6JB

Minerva Jónsdóttir Sléttabraun 27 220 Hafnarfjör dur Iceland

Roderyk Lange Les Bois St. Peter, Jersey C.I. U.K.

Billie Lepczyk Dance Program Gym 216 Virginia Polytechnic Inst. Blacksburg, Va 24061 U.S.A.

Billie Mahoney 5 E. 67th St., Apt. 3B New York, N.Y.10021 U.S.A.

Vera Maletic 80 Fitzhenry Blvd. Columbus, Ohio 43214_{U.S.A.} Sheila Marion 33 Third Ave. 10-J-I New York N.Y. 10003 U.S.A.

Jane Marriett Rt. 1, Box 177A Lovingston, VA 22949 U.S.A.

Pino Mlakar Cesto Herojev 46 Novo Mesto Yugoslavia YU-68000

Janet Moekle 60 East 96th St., Apt.1E New York N.Y. 10028 U.S.A.

Grete Müller Sigurd Leeder School of Dance

Mühlebühl 16A CH-9100 Herisau Switzerland

Nadia Chilkovsky Nahumck Box 126, Kutztown Road East Greenville, Pa.18041 USA William Reynolds Bindeballevej 129 Spjarup DK 6040-EGTVED Denmark

Ann Rodiger 94 Reade Street New York, N.Y.10003 U.S.A.

Maria Szentpál Budapest Martirok utja 7 Hungary H-1024

Muriel Topaz 780 Riverside Drive New York, N.Y.10032 U.S.A.

Jean Philippe Van Aelbrouc 12 Rue de Venise B-1050 Bruxelles Belgium

Lucy Venable 554 South 6th St. Columbus, Ohio 43206 U.S.A.



A DATE FOR 1989

THE SIXTEENTH BIENNIAL CONFERENCE



ICKL

WILL BE HELD IN

CANADA

IN AUGUST 1989

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August 7 - 20 are the proposed dates

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