

# **INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN**

## **Proceedings of the Sixteenth Biennial Conference**

July 31 - August 10 1989



**ICKL**

held at

Department of Dance

York University

Toronto

Canada

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# **INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN**

## **Proceedings of the Sixteenth Biennial Conference**

July 31 - August 10, 1989

### **RESEARCH PANEL**

Angela Kane: Co-Chair  
Ann Rodiger: Co-Chair

Ann Hutchinson Guest: Honorary Member  
Maria Szentpal: Honorary Member  
Sally Archbutt  
Ilene Fox  
Sheila Marion

### **SCRIBES**

Dixie Durr      Oldyna Dynowska      Toni' Intravaia  
Jean Jarrell      LaRainne Jones      Rhonda Ryman      Rob van Haarst

### **TECHNICAL SESSION CHAIRS**

Odette Blum      Ann Kipling Brown      Jacqueline Challet-Haas      Toni' Intravaia  
Angela Kane      Ann Rodiger      Helen Priest Rogers      Muriel Topaz      Lucy Venable

**ON SITE CONFERENCE ORGANIZER: Mary Jane Warner**

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grant from the Social Science & Humanities  
Research Council of Canada





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## LIST OF PARTICIPANTS

|                         |                     |        |             |
|-------------------------|---------------------|--------|-------------|
| Georgette Amowitz       |                     | Fellow | U.S.A.      |
| Sally Archbutt          | Research Panel      | Fellow | U.K.        |
| Vera Baris              |                     | Member | Netherlands |
| Karen Barracudo         |                     | Member | U.S.A.      |
| Odette Blum             | Secretary           | Fellow | U.S.A.      |
| Ann Kipling Brown       | Chairperson         | Fellow | Canada      |
| Jacqueline Challet-Haas | Executive Committee | Fellow | France      |
| Mollie Davies           |                     |        | U.K.        |
| K. Wright Dunkley       |                     | Member | U.S.A.      |
| Dixie Durr              |                     | Member | U.S.A.      |
| Oldyna Dynowska         |                     | Member | U.S.A.      |
| Ilene Fox               | Research Panel      | Fellow | U.S.A.      |
| Janos Fugedi            |                     | Member | Hungary     |
| Ann Hutchinson Guest    | President           | Fellow | U.K.        |
| Toni' Intravaia         | Treasurer           | Member | U.S.A.      |
| Jean Jarrell            |                     | Member | U.K.        |
| LaRainne Jones          |                     | Member | U.S.A.      |
| Angela Kane             | Co-Chair            | Fellow | U.K.        |
|                         | Research Panel      |        |             |
| Hettie Loman            |                     | Member | U.K.        |
| Billie Mahoney          |                     | Fellow | U.S.A.      |
| Vera Maletic            |                     | Fellow | U.S.A.      |
| Sheila Marion           | Research Panel      | Fellow | U.S.A.      |
| William C. Reynolds     |                     | Fellow | Denmark     |
| Ann Rodiger             | Co-Chair            | Fellow | U.S.A.      |
|                         | Research Panel      |        |             |
| Helen Priest Rogers     | Executive Committee | Member | U.S.A.      |
| Rhonda Ryman            |                     | Member | Canada      |
| Muriel Topaz            | Executive Committee | Fellow | U.S.A.      |
| Rob van Haarst          |                     | Member | U.K.        |
| Lucy Venable            | Vice Chairperson    | Fellow | U.S.A.      |
| Mary Jane Warner        | On-Site Conference  | Fellow | Canada      |
|                         | Organizer           |        |             |

## GUEST PRESENTERS

|                    |                                                                           |        |
|--------------------|---------------------------------------------------------------------------|--------|
| Andy Adamson       | Demonstration on the<br>CALABAN Computer<br>Program of Labanotation (IBM) | U.K.   |
| Genevieve Dussault | Workshop on the Conté<br>System of Dance Notation                         | Canada |
| Scott Sutherland   | Demonstration of the<br>LABANWRITER Computer<br>Program (Macintosh)       | U.S.A. |

# 1989 ICKL CONFERENCE TIMETABLE

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| DATE                       | BREAK-FAST     | SESSION                                                                                                 | BREAK | SESSION                                                    | LUNCH | SESSION                                         | BREAK | SESSION                                                                          | DINNER | EVENING                                            |
|----------------------------|----------------|---------------------------------------------------------------------------------------------------------|-------|------------------------------------------------------------|-------|-------------------------------------------------|-------|----------------------------------------------------------------------------------|--------|----------------------------------------------------|
| MON- JULY<br>DAY 31        | 7:00-8:30am    | 8:45-10:15am                                                                                            |       | 10:45-12:15pm                                              |       | 1:30-3:00pm                                     |       | 3:30-5:00pm                                                                      |        | 7:00-9:00pm                                        |
|                            | DAY OF ARRIVAL |                                                                                                         |       |                                                            |       |                                                 |       |                                                                                  |        |                                                    |
| TUES- AUG.<br>DAY - 1      |                | KEYNOTE ADDRESS<br>(CHALLET-HAAS)                                                                       |       | GENERAL MEETING<br>(AKB)                                   |       | MEETING OF EXEC. COMM. & RESEARCH PANEL         |       | MEETING of PEOPLE ATTENDING ICKL for FIRST TIME                                  |        | WELCOME by ANN HUTCHINSON GUEST, PRES. & RECEPTION |
|                            |                |                                                                                                         |       |                                                            |       | GRAMMAR (VAN HAARST)                            |       | VALIDITY (FOX)                                                                   |        | LABANWRITER (SUTHERLAND & CALABAN (ADAMSON)        |
| WED- AUG.<br>NES- 2<br>DAY |                | INTERMEDIATE DIRECTIONS<br>(FUGEDI)                                                                     |       | GRP. FORM SEX OF PERF.<br>(REYNOLDS)                       |       | CONTE NOTATION<br>(GENEVIEVE DESSAULT)          |       | VALIDITY (FOX)                                                                   |        | FUTURE of ICKL (HUTCHINSON-GUEST)                  |
| THURS- AUG.<br>DAY 3       |                | FELLOWS MEETING<br>(VENABLE, CH)                                                                        |       | PRE-STAFF<br>(FUGEDI for SZENTPAL)<br>NORMAL<br>(REYNOLDS) |       | MEETING LINE<br>(REYNOLDS)<br>FOCAL PT<br>(FOX) |       | ZED CARET<br>(VENABLE)<br>NAME + MEANING<br>[ZED CARET]<br>(FUGEDI for SZENTPAL) |        | FREE                                               |
| FRI- AUG.<br>DAY 4         |                | LEGAL REGISTRATION DISCUSSIONS                                                                          |       | VALIDITY<br>(FOX)                                          |       | ANATOMICAL DESCRIPTION<br>(BARRACUDA)           |       | KEYS<br>(MARION)<br>FLOORWORK<br>(FUGEDI for SZENTPAL)                           |        | MOTIF WRITING WORKSHOP<br>(RODIGER)                |
| SAT- AUG.<br>UR- 5<br>DAY  |                | NAME + MEANING<br>[DURAT. LINE]<br>(FUGEDI for SZENTPAL)<br>RET. OF SUPPORT ACTION STROKE<br>(REYNOLDS) |       | CONTINUE                                                   |       | FREE                                            |       | FREE                                                                             |        | FREE                                               |

|                            |                                                             |                                                                                        |                                                                                                                        |                                                                                         |                                                                    |
|----------------------------|-------------------------------------------------------------|----------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|--------------------------------------------------------------------|
| SUN- AUG<br>DAY 6          | LEGAL<br>REGISTRATION<br>DISCUSSIONS                        | ANATOMICAL<br>DESCRIPTION<br>(BARRACUDA)                                               | FELLOWS<br>MEETING<br>(VENABLE, CH)                                                                                    | VALIDITY<br>(FOX)                                                                       | FREE                                                               |
| MON- AUG.<br>DAY 7         | GRAMMAR<br>(VAN HAARST)                                     | ZED CARET<br>(VENABLE)<br>NAME +<br>MEANING<br>[ZED CARET]<br>(FUGEDI for<br>SZENTPAL) | EVA KARCZAG<br>(MARION)<br>LABANOTATION<br>in SCHOOLS<br>(INTRAVAIA)<br>MOTIF WRITING<br>REPORT<br>(VENABLE)           | INTERMED.<br>DIRECTIONS<br>(FUGEDI)                                                     | GENERAL<br>MEETING<br>(AKB)                                        |
| TUES- AUG.<br>DAY 8        | FLOORWORK<br>(FUGEDI for<br>SZENTPAL)                       | VALIDITY<br>(FOX)                                                                      | COMPUTER<br>AIDED HUNGAR-<br>IAN FOLK DANCE<br>(FUGEDI)<br>INTERPRETATION<br>of DANCE SCORE<br>(LOMAN & ARCH-<br>BUTT) | VALIDITY<br>(FOX)                                                                       | DANCES with<br>IMPROVISED<br>MOTIF +<br>FOLK DANCING<br>(REYNOLDS) |
| WED- AUG.<br>NES- 9<br>DAY | VALIDITY<br>(FOX)                                           | VALIDITY<br>(FOX)                                                                      | VOTING<br>(KANE/RODI-<br>GER, CH)                                                                                      | DYNAMICS<br>of PHRAS-<br>ING<br>(MALETIC)<br>DUNCAN<br>LEGACY<br>(DWYER for<br>NAHUMCK) | LEGAL<br>REGISTRATION<br>DISCUSSIONS                               |
| THURS- AUG<br>DAY 10       | VOTING +<br>TECHNICAL<br>SUMMARY<br>(KANE/RODI-<br>GER, CH) | CONTINUE                                                                               | FINAL                                                                                                                  | CONTINUE                                                                                | FINAL                                                              |
| FRI- AUG.<br>DAY 11        | DAY OF DEPARTURE                                            |                                                                                        |                                                                                                                        |                                                                                         |                                                                    |



## THE TECHNICAL RESEARCH PAPERS PRESENTED

1. KL/LN for Recording Ideokinetic Exercises by Karen Barracuda
2. A New Focal Front Sign by Ilene Fox
3. Validity by Ilene Fox
4. A Proposal for a Revised System of Intermediate Directions and for Standard Palm Facing by Janos Fugedi with the cooperation of Maria Szentpal
5. Keys for Thought by Sheila Marion
6. Action Stroke--Duration Line by William C. Reynolds
7. Concept of Normal by William C. Reynolds
8. Knust's Formulas for Group formations by William C. Reynolds
9. Meeting Line and Focal Point by William C. Reynolds
10. Retention for Support by William C. Reynolds
11. Signs for Sex of Performers by William C. Reynolds
12. Name and Meaning by Maria Szentpal
13. Pre-Staff Indications by Maria Szentpal
14. The Floor Work Staff by Maria Szentpal
15. Reconstruction KIN/LN Grammar by Rob van Haarst
16. 1989 Proposal For The Use of the "Z" or "Zed" Caret by Lucy Venable

All technical papers accepted for presentation are vigorously juried by the Research Panel of ICKL, then mailed to the membership prior to the Conference. Members are invited to send comments and questions to the author with a copy to the Research Panel. The papers are presented and discussed at the Conference. The resulting proposals are generally voted upon and published in the ICKL Proceedings.

The technical papers are housed in the ICKL Archives at the Labanotation Institute at the University of Surrey in England. Copies may be obtained by writing to the author.

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The non-technical presentations and reports have neither been reviewed nor edited. They are reproduced as submitted.

## The History of ICKL: Some Recollections.

The idea to create ICKL surfaced actually at a congress in Dresden (Germany) in 1957, which was devoted to the problem of applying notation to Dance Research. Various dance scripts were then scrutinised by the participating scholars. The Laban system was acknowledged as the only one adequately recording human movement.

After Laban's death in 1958, Lisa Ullmann decided in 1959 to organise a conference in Addlestone, the place where Laban worked and lived, with the aim to establish a forum with the possibility for future meetings, to

- unify the Laban system of notation
- co-ordinate efforts in improving it
- secure its further development
- spread the system worldwide.

This first meeting lasted five days. Eleven participants and two observers were present, out of seventeen invited. I was one of these two observers, as I happened to be in Addlestone at this time, as the "baby-sitter" to Diana Lange, my first kinetography teacher.

Following this first meeting in 1959, the International Council of Kinetography Laban was officially created in 1961. Consideration was given to the application and development of Laban's notation to dance and movement related fields. This council was created as an independent society, and not as an association. It became a gathering of experts. The discussions were geared to lead to unanimous agreements. During that first period there were many such gatherings, conducted in a congenial atmosphere. Albrecht Knust was the leading person, who always thoroughly prepared the conference papers, and was truly concerned with the development of the system. The other two persons contributing mainly to the discussions, were Ann Hutchinson and Maria Szentpál.

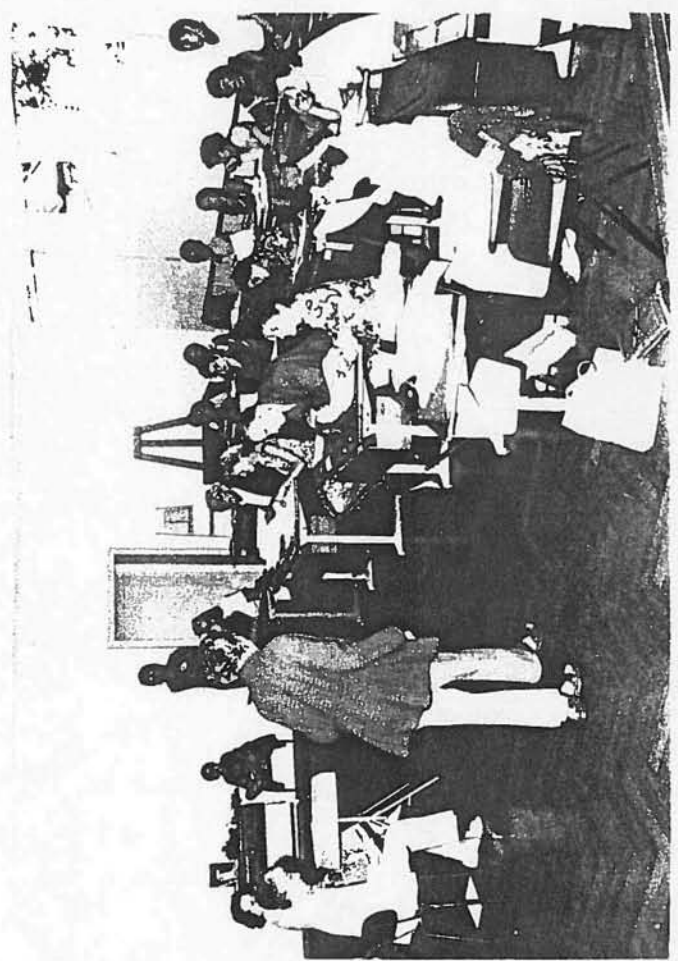
As early as 1961 a "Unification Committee" was initiated. A. Knust, A. Hutchinson, and V. Preston-Dunlop were appointed to serve on it. As there was already a need to spell out clearly the principles of the Laban system, A. Knust prepared a paper to this end which, somehow, was met with some opposition. Also, in spite of all the involvement and interest of the participants, there surfaced the lack of well co-ordinated discussions, and a lack of experience in conducting them. The arguments often went round in circles. To improve the technical side of the meetings, Roderik Lange proposed to set up a Research Committee to:

- prepare prior to conference meetings the unification

TOP EDGE ↓



1965 - Essen-Werden ( West-Germany )



1975 - Herisau ( Switzerland )



1959 - Addlestone ( England )



1967 - Addlestone ( England )



- issues
- look into the new developments of the system, and to sort them out

Eventually the Research Panel was created in 1967, with the task to co-ordinate the efforts in preparing the material for the conferences. The first panel consisted of A. Hutchinson, M. Szentpál, L. Ullmann, I. Bartenieff, V. Preston-Dunlop and Roderyk Lange.

Already in 1969 the first complaints concerning the late arrival of papers were received. The lack of time available to read the papers thoroughly prior to the conferences was voiced. The Research Panel complained about the immense work in preparing the conference material.

Over the years it became apparent that the number of participants at ICKL Conference could not be increased ad infinitum, because the discussions became non-operational, (around 1975 the number of sixty participants was reached). At the 1975 Conference in Herisau (Switzerland), a division into small groups was suggested, in order to handle more efficiently technical matters. It also became gradually obvious that the free discussions had to lead to some conclusions, and voting was proposed at the 1977 Conference. A formal voting by ballot was introduced. Any item under discussion was considered passed if 3/4 of the Fellows present were in favour. But it was stressed that voting should be carried on rules, conventions, and signs only, not on the principles. Various attempts were tried out over the years to reach a working solution with the voting process. It is obviously difficult to find an ideal solution because, as we know, the viewpoints of different groups and schools may be easily outnumbered in voting, irrespective of the validity of a stand.

It was in Addlestone, at the first Conference in 1961, that a Constitution was assembled, "to encourage and guide consistent development, particularly in the unification of orthography and standards of practice.."

The membership consisted of Fellows and Associates. The Associates were chosen from among the Observers, and had to be proposed by Fellows. Out of the Fellows a "Core" was established with the task to take care of the system. It consisted of several people chosen and entrusted with this task by Laban himself: A. Knust, S. Leeder, L. Ullmann, and A. Hutchinson. V. Preston-Dunlop was co-opted later to the Core, in 1965. Over the years their number grew smaller and smaller, and eventually the responsibility for the welfare of the system came to rest with the whole membership of ICKL.

The first proposals of changes and alterations to the Constitution had surfaced in 1973. At the Eastbourne Conference in 1977 Bill Reynolds submitted a proposal for a revision of the Constitution. A considerable amount of debates went around this subject, and was continued during the next conferences, up to the present one, without much improvement, one must admit.

As early as 1963 it was considered whether ICKL ought, or needed to be tax exempted. At the 4th Conference in 1967 a

proposal to establish ICKL as a non-profit making organisation was put forward. Ivor Guest was consulted, with Edna Geer (Hon. Secretary) and Philippa Heale functioning as helpers. The results reached, at that period, have shown that the disadvantages would out-weigh the advantages.

Over the years, some other questions have arisen:

- What shape of conference should be pursued?
- Should other activities be introduced, like dance courses, watching of films etc?
- Would it be valuable to broaden the membership?

Among the questions concerning ICKL purposes, "more exchange between research workers and practitioners" was suggested as early as 1967.

The enormous number of conference papers produced over the years posed a problem in storing them, and making them accessible. The concept of creating ICKL archives was initiated by E. Geer. An improvement of ICKL work was certainly reached with the inclusion of all conference papers in the proceedings in 1977. However, the technical papers, were then presented in summaries only. A further improvement was marked by the inclusion of all technical papers in 1981, thus securing the conference material in its entirety. In this way they become easily accessible.

One has to remember gratefully the great work done by the Honorary Secretaries of ICKL, who performed the work for us voluntarily. One of them was for many years, Edna Geer, who had served ICKL since its foundation in 1961, up to 1973. Then Sally Archbutt took over this task, followed by Odette Blum, Athalie Knowles, and again by Odette Blum.

To take care of the finances many generous people were involved, who helped with this tedious work over the years. Rhoda Golby served ICKL as Honorary Treasurer from 1961 to 1986, with a devotion we all remember gratefully. Toni Intravaia, the joint Associate Treasurer for the USA, has served now for many years.

The burden of the heavy work at the Research Panel over the years, was carried firstly by A. Knust, A. Hutchinson and M. Szentá, and now by the new generation, present at this conference.

Over the years we have lost many prominent people, and our "Core" became extinct. Let us recall them.

In 1978 A. Knust died. With him we lost a great expert and promoter of the system for many years. He was the first professional notator in existence, and his life's work greatly contributed to establishing the orthography of the system. He has amassed a considerable body of empirical material, so vastly supporting the functioning of the system. His work contributed immensely to expounding the orthography. His Dictionary (1979) as well as his Handbook (1937-1958) promoted strongly the exchange of ideas between the different schools; these publications contain

the different ways of writing, side by side.

Kurt Jooss (d.1979) was closely connected with Laban, when this system of notation evolved, and he has contributed directly to establishing it. In later years, both in Essen and in Dartington Hall, he gave support and shelter for work on notation.

1981 was a dark year for ICKL: Sigurd Leeder, Irmgard Bartenieff and Diana Lange passed away.

S. Leeder died in June. With his fine understanding of the movement qualities, he was also one of the main contributors to the development of the system. As early as in 1930, Kinetography Laban has started to play a vital role in his life. S. Leeder was a great promoter of the application of the Laban notation in the dance world. President of ICKL from 1979 to 1981, after A. Knust, the first elected President of the Council.

Irmgard Bartenieff who died in August of that year, took an intensive part in the founding of ICKL, but was gradually involved in her own research, and with the Institute she created in 1978. Later bad health prevented her from joining ICKL conferences over the last years.

At the end of 1981 Diana Lange left us. She was A. Knust's co-worker in Essen for many years, quiet and modest. She served as Vice-chairman of ICKL between 1969 and 1971.

In 1985, it was Lisa Ullmann, who passed away. Designated as the guardian of the Laban system of notation, she was very much concerned with its development, being, as we know, the initiator of ICKL. Since 1930 she worked on the development of Kinetography with S. Leeder. She was Chairman of ICKL from 1975 to 1979, Vice-president from 1979 to 1981, President from 1981 to 1985.

Then in 1987, Gisela Reber left this world. She was also A. Knust's close co-worker. Being a dancer, and an accomplished dance teacher, she gradually became an outstanding notator. With many of the different problems encountered in her material, she was certainly instrumental in providing incentives for further solutions, found by A. Knust.

To conclude, it seems now, that the general policy at ICKL should be firstly to remove the remaining differences existing between the particular schools. This, however, cannot be achieved by applying a surface treatment. The differences in applying analytical criteria should be solved first. Some agreements on unification were reached over the years. However, already in 1961 it became clear that the discussions had to be supported and referred to the principles of the system. Haven't we lost precious years in this respect?

A very deep and thorough understanding of how the system works, and what is its capacity, is needed, before any appropriate direction in further development can be taken. Further extensions in the system should be introduced where there is a real need for them. Too many changes do not promote the wider application of the system. Practitioners and pupils, will be, and are already

disturbed, and even discouraged. One should be more careful and consider changes only in instances where the system does not work (there are enough problems to be solved), and leave it in peace where it does.

Jacqueline Challet-Haas



## TECHNICAL SECTION

### Report from the Co-Chairs of the Research Panel

Eighteen papers were received from authors and of these sixteen were presented at the conference. Papers authored by Maria Szentpál were presented by János Fügedi. Twenty-three separate issues evolved from the sixteen papers presented.

Rob van Haarst's "Reconstructing KIN/LN Grammar" and Sheila Marion's "Keys for Thought" were philosophically-based and served as preliminary investigations for future research. A questionnaire on Time Signs was circulated at the conference and was completed by members after practical exploration.

"Validity" by Ilene Fox and "1989 Proposal For The Use Of The "Z" Or Zed Caret" by Lucy Venable were follow-up topics from the 1987 conference. Another paper discussed was "Focal Front," a topic prepared for 1987 but not presented then due to lack of time. At the 1989 conference, Validity was the main issue and seven sessions were devoted to considering four possible solutions compared in Fox's paper. Decisions were made regarding three groups of signs: modifiers, symbols having their own validity, and horizontal bows.

Venable's paper, "1989 Proposal For The Use Of The "Z" Caret," and the section on 'zed caret' from Maria Szentpál's "Name and Meaning" were considered simultaneously. The Szentpál paper proposed the Zed Caret as a solution for indicating the stylized preparation into a step. At the conference the Venable proposal was passed so there is now a need to find another way of signifying a stylized preparation.

Small groups were formed to discuss topics during the technical sessions. These small groups allowed more people to participate in discussions. After the groups met the full group reassembled and verbal reports were given of the outcome of the small group discussions. Often, several different points of view surfaced, during the discussions and these were then considered by the full group. When the full group reassembled, it was also possible to see whether a consensus had been reached. The small groups functioned particularly well when considering the validity issue and one small group continued to meet outside the scheduled meeting times.

The Co-Chairs would like to give special thanks to the authors of the papers presented. Thank you to Karen Barracuda, Ilene Fox, János Fügedi, Rob van Haarst, Sheila Marion, Bill Reynolds, Maria Szentpál and Lucy Venable.

The technical sessions were led by session chairs who skillfully directed the presentation and discussion of often dense and multi-layered material. Thank you to Odette Blum, Ann Kipling Brown, Helen Priest Rogers, Muriel Topaz, and Lucy Venable for their wonderful work.

Many thanks also are due to the scribes of the technical sessions for their full and informative notes. Scribes at the conference were Dixie Durr, Oldyna Dynowska, Rob van Haarst, Toni Intravaia, Jean Jarrell, LaRaine Jones and Rhonda Ryman.

(The guidelines for session chairs and scribes are appended.)



Thank you to the members who commented on the papers prior to the conference. Their responses proved helpful to the authors and the Research Panel. Addenda and errata to papers are appended.

Thank you also to the Executive Committee for the support they offered to the Research Panel.

Finally, we would like to thank the other Research Panel members--Sally Archbutt, Ilene Fox, Ann Hutchinson Guest, Sheila Marion and Maria Szentpál, for their work prior to and during the conference.

Angela Kane and Ann Rodiger  
Co-Chairs, Research Panel  
1987-89

Research Panel for 1989-1991

Ilene Fox, Chair  
Ann Hutchinson Guest, Honorary Member  
Maria Szentpál, Honorary Member  
Sally Archbutt  
János Fügedi  
Ann Rodiger  
Rhonda Ryman

Topics of interest to members for 1991 Conference:

It should be noted that several of the issues at this conference were "recommended for further exploration." Additionally, the following topics were of interest to the group.

- 1- Bows
- 2- Floorwork
- 3- Stylistic Vocabularies/Glossaries

### SUMMARY OF VOTING ON TECHNICAL PROPOSALS

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 vote of the Fellows, the topic must be reconsidered and voted on by Fellows only."

Abstentions were counted in determining the number of Fellows and Members considered present.

Votes of the Fellows are recorded first in each column; votes of Members follow in parentheses.

#### I. AGREED AND PASSED

|                                          | votes for |     | votes against |     | abstentions |     |
|------------------------------------------|-----------|-----|---------------|-----|-------------|-----|
| 1. Modifiers                             | 12        | (8) | 0             | (0) | 1           | (2) |
| 2. Symbols Which Have Their Own Validity | 12        | (7) | 0             | (0) | 1           | (3) |
| 3. Horizontal Bows                       | 9         | (8) | 1             | (1) | 1           | (1) |
| 4. Zed Caret                             | 12        | (7) | 2             | (1) | 0           | (2) |
| 5. Floorwork Staff <sup>1</sup>          | 12        | (8) | 1             | (0) | 2           | (2) |
| 6. Sex of Performer                      | 10        | (6) | 2             | (2) | 1           | (1) |
| 7. Formulas for Group Formations         | 13        | (9) | 0             | (0) | 0           | (0) |
| 8. Meeting Line                          | 11        | (9) | 1             | (0) | 0           | (1) |
| 9. Mini-Floor Plans                      | 10        | (5) | 0             | (1) | 1           | (4) |
| 10. Relationship of Two People           | 12        | (7) | 0             | (1) | 0           | (2) |
| 11. An Action/Any Action                 | 8         | (8) | 0             | (1) | 1           | (1) |
| 12. Pre-Staff Indications <sup>2</sup>   | 10        |     | 0             |     | 2           |     |
|                                          | 8         | (8) | 1             | (1) | 2           | (1) |

#### II. APPROVED FOR TWO-YEAR TRIAL

|                             |   |     |   |     |   |     |
|-----------------------------|---|-----|---|-----|---|-----|
| 13. Intermediate Directions | 8 | (6) | 0 | (2) | 2 | (2) |
|-----------------------------|---|-----|---|-----|---|-----|

#### III. DEFERRED FOR FURTHER EXPLORATION

|                                     |           |     |   |     |   |     |
|-------------------------------------|-----------|-----|---|-----|---|-----|
| 14. Standard Palm Facings           | 10        | (7) | 0 | (2) | 0 | (1) |
| 15. Anatomical Descriptions         | Unanimous |     |   |     |   |     |
| 16. Focal Front <sup>3</sup>        | 21        |     | 0 |     | 1 |     |
| 17. Stylized Preparation for a Step | 11        | (9) | 0 | (0) | 0 | (1) |
| 18. Natural <sup>3</sup>            | 20        |     | 0 |     | 1 |     |
| 19. Floor Plans <sup>3</sup>        | 18        |     | 2 |     | 1 |     |

#### IV. CLARIFICATION - NO CHANGE TO THE SYSTEM

|                                                                                                         |    |   |   |
|---------------------------------------------------------------------------------------------------------|----|---|---|
| 20. Use of   with measurement signs in the leg gesture column for 'duration' or 'air line' <sup>4</sup> | 19 | 0 | 2 |
|---------------------------------------------------------------------------------------------------------|----|---|---|

#### V. DISCUSSED BUT NO ACTION TAKEN

21. Reconstructing KIN/LN Grammar    22. Keys for Thought    23. Retention of Support    24. Validity

<sup>1</sup> Placement and manner of writing time marks approved for two-year trial.

<sup>2</sup> Eight votes by the Fellows did not constitute a 3/4 majority and thus the contradiction between the Members' and Fellows' vote required the Fellows to reconsider. Numbers in the top row represent the final voting of the Fellows only; numbers in the bottom row represent the initial vote of Fellows and Members.

<sup>3</sup> The decision was carried by a hand-vote which did not distinguish between Fellows and Members. Numbers represent the total vote.

<sup>4</sup> This issue was first considered and voted on as a new item to be passed. The vote was for: 8 (6); against: 1 (1); abstentions: 2 (3). The item, therefore, did not pass. It was reconsidered as a clarification to our present rules. The decision was carried by a hand-vote which did not distinguish between Fellows and Members.

## **TECHNICAL REPORT**

compiled by  
Ilene Fox, Angela Kane and Ann Rodiger

The information below constitutes all of the items acted upon officially at the 1989 ICKL 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 broken lines are items approved for two-year trial by a formal vote.
3. Statements enclosed by diagonal strokes are items deferred for further exploration by a formal vote.
4. Statements bordered by double broken lines are items which provide clarification but represent no change to the system.

Comments following statements enclosed by solid lines, broken lines, diagonal lines or double broken 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 of the official decisions, why they were made, and to aid future deliberations.

At the end of the report summaries are given of issues discussed but not formally acted upon. The headings for these topics are underlined.

- I. The following items were AGREED TO AND PASSED at the 1989 ICKL conference. The usages stated should be immediately put into practice in teaching and writing both scores and textbooks.

### **1. MODIFIERS**

Modifiers are valid only as long as the symbol which they modify remains valid. Modifiers include: all pins modifying direction symbols, attached symbols, carets, and presigns.

- 1.1 At the 1981 ICKL conference, the following was accepted:

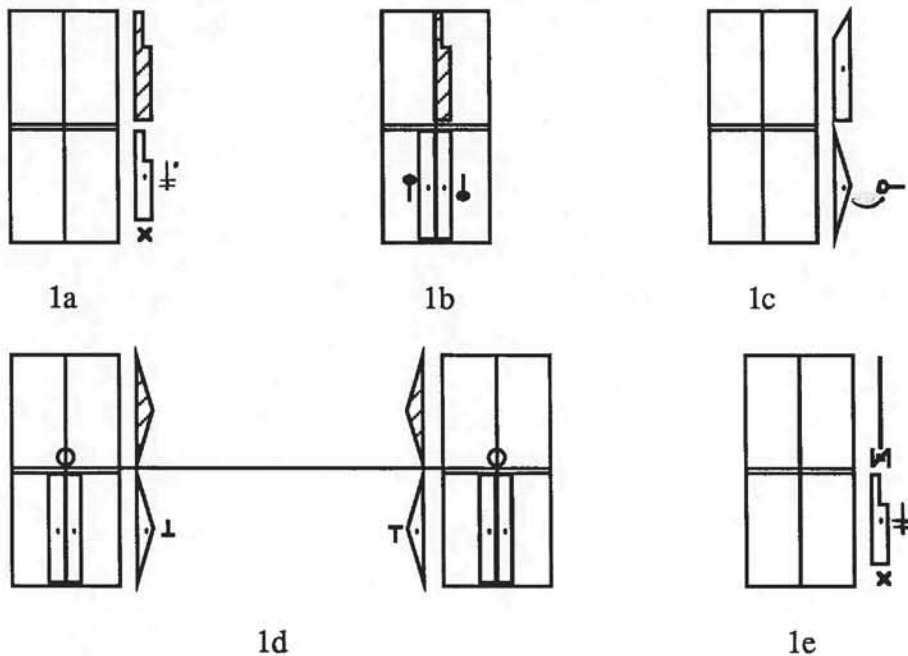
Dependent symbols have their own validity and are therefore self cancelling. Dependent symbols include:

- A. All pins modifying direction symbols
- B. Foot hooks
- C. Symbols written in a divided column
- D. Symbols tied to direction symbols by vertical bows or brackets
- E. Attached symbols

(1981 Proceedings, pages 26-27)

- 1.2 The 1987 paper Validity: Yet Another Proposal by Ilene Fox re-examined this rule and divided the symbols into two categories -- modifiers and symbols that have their own validity.--and additional symbols were added to each category. The 1989 Fox paper, Validity, reprinted the discussion of these categories.
- 1.3 The consensus at the conference was that a decision could be made, outside the context of an over-all validity rule, about the validity of modifiers and symbols that have their own validity; their validity will not be affected by subsequent validity decisions. (See also section 2, Symbols That Have Their Own Validity; section 3, Horizontal Bows; and section 23, Validity 1989 ICKL paper.)
- 1.4 Examples:

- A. All pins that modify direction symbols:

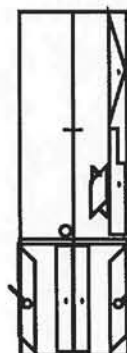


The pins in the starting positions in examples 1a - 1e are no longer valid on count 1 of each example.

B. Attached symbols:



1f

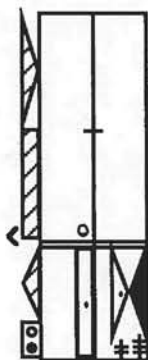


1g

In example 1f, the directions for the lower leg and foot are cancelled as the leg goes forward middle.

In example 1g, the leg goes to the parallel state as it extends forward middle, and returns to the outwardly rotated state as it goes side middle.

C. Carets:

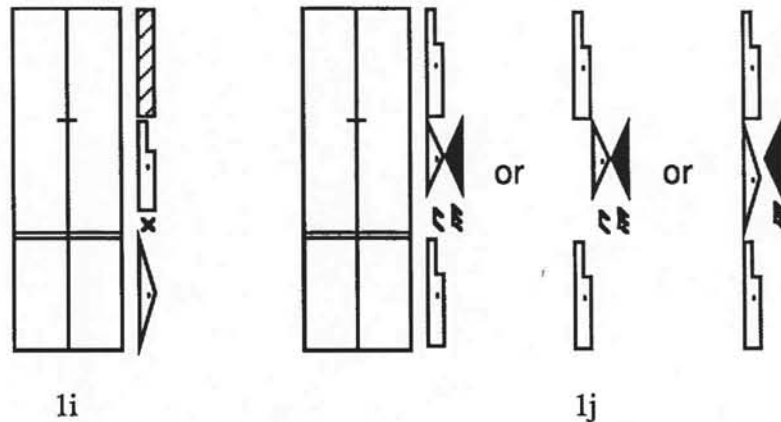


1h

The movement in count 2 of example 1h is for the upper body (ICKL, 1977). The caret is no longer valid, therefore there is no reference to the whole torso on count 2.



## D. Presigns:



On count 2 of example 1i, the "x" is no longer valid. The arm is neither bent nor stretched in place high.

In example 1j, the whole arm moves forward middle on count 2. The presign(s) are no longer valid, as the whole arm includes both the upper arm and the lower arm.

## 2. Symbols That Have Their Own Validity

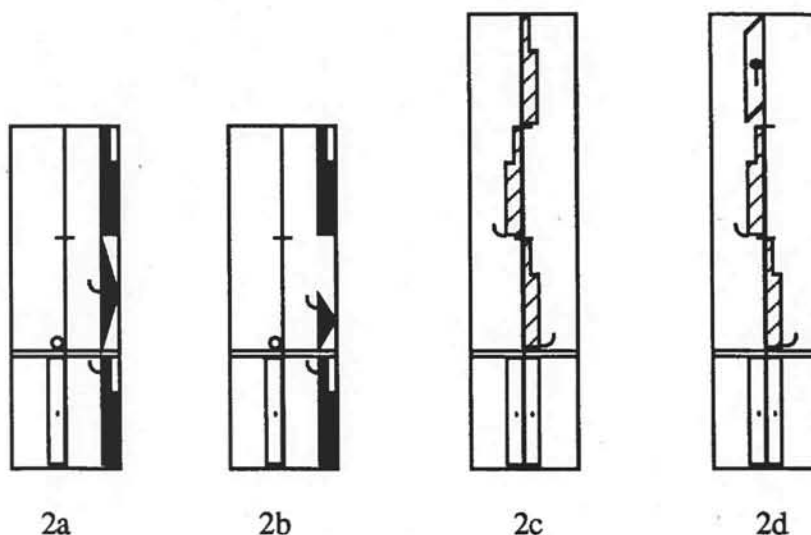
Symbols that have their own validity and therefore follow their own cancellation rules include:

- foot hooks -- the validity of foot hooks varies with context;
- vertical bows and brackets -- each bow and bracket has its own validity built into its definition, anything contained within it takes its validity from the bow or bracket;
- path signs -- a path is valid only for the length of the path sign.

2.1 See section 1, Modifiers, items 1.1 -1.3 for background information.

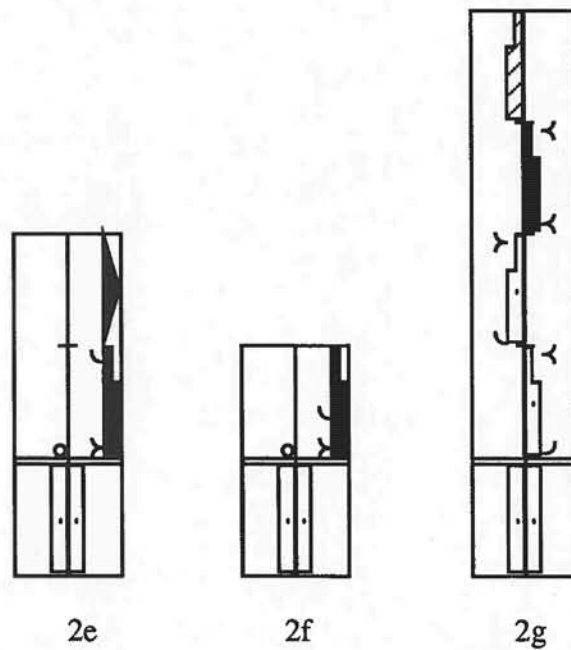
## 2.2 Examples:

## A. Foot hooks:



The placement of a single hook on a gesture has time significance. Example 2a is a transient touch--the foot releases from the forward low touch and then there is a momentary touch as the leg moves side low; 2b is a terminating touch--the foot finishes touching. There is no touch in count 2 of each example.

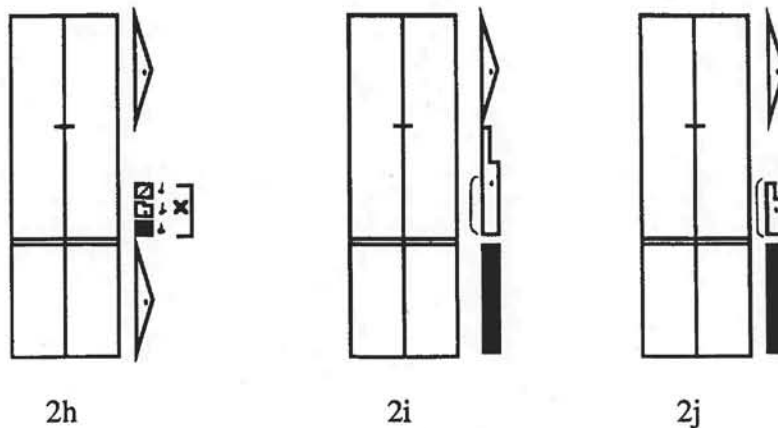
One hook on a support is valid as long as the support is valid. In example 2c, counts 1 and 2 are performed on point, count three on the ball of the foot (since that is what is assumed for high level). In 2d, the turn is performed on pointe--level is the same as the previous supports.



Two foot hooks on a gesture symbol indicate sliding; placement of the hooks indicates when the sliding begins and ends. In example 2e, at the end of count one the foot is still touching. It releases on count 2. In example 2f, the foot releases the floor as the leg goes to low level.

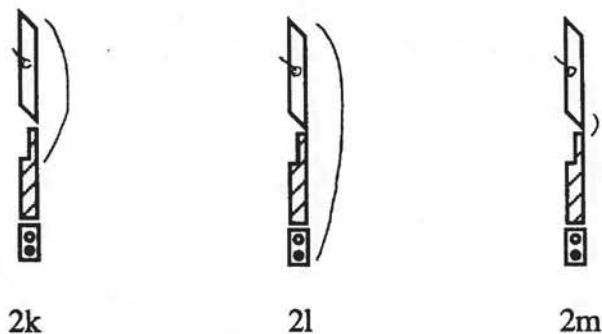
Two of the same foot hooks on a support symbol indicate sliding, two different hooks indicate a transition from one part of the foot to another. The duration--the validity--of the sliding action, or going through the foot, is indicated by the placement of the hooks. The final foot contact is valid as long as the support is valid. Count 4 is performed on the ball of the foot. In 2g the first steps are completed while transferring the weight from the ball of the foot to the whole foot. The third step is a slide on the whole foot.

B. Vertical bows and brackets:



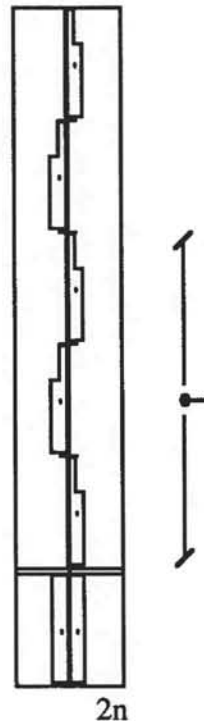
For the addition bracket, indications within it are valid as long as the bracket lasts or as long as the indication, next to which it is placed, is valid. In example 2h, the "x" is valid as the arm moves to place low, forward middle and place high. It is no longer valid as the arm goes side middle.

For the inclusion bow, inclusion of an understood or stated part of the body is valid as long as the bow lasts. If the bow lasts the length of a direction symbol, the inclusion is valid for as long as that symbol is valid. In example 2i, the inclusion disappears half way through the arm movement to forward middle; in example 2j it ends as the arm begins to move side middle.



For the simultaneous action bow, the start and finish of the bow indicates the start and finish of the simultaneity of the actions. A very small bow is understood to be an abbreviation of the largest bow possible, and signifies complete overlap. Examples 2l and 2m have the same meaning.

C. Path signs:



The one quarter clockwise circular path is completed after the third step; the path sign is no longer valid for the fourth and fifth steps.

### 3. VALIDITY OF HORIZONTAL BOWS

Horizontal bows will be added to the list of symbols categorized as 'symbols that have their own validity'. The validity rule for horizontal bows will be analogous to the validity rule for foot hooks and is as follows:

- A. When an action terminates in a relationship expressed with a horizontal bow, e.g. contact, support, nearness; the relationship remains as long as the resulting position of the action is maintained.
- B. When a relationship occurs part way through an action, the relationship is passing and occurs only at the moment where the relationship bow occurs.
- C. Two relationship bows during an action indicate a passing or sliding relationship. The placement of the bows indicate the start and finish of the passing or sliding. The two bows may also be shown at the

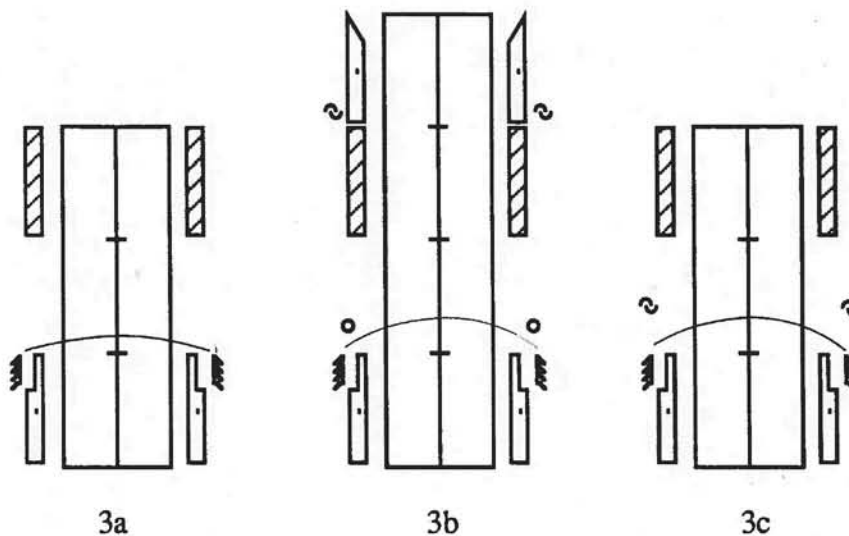


of the passing or sliding. The two bows may also be shown at the start of the movement and a retention sign used to maintain the passing or sliding. The retention must then be specifically cancelled; it will not be cancelled by context.

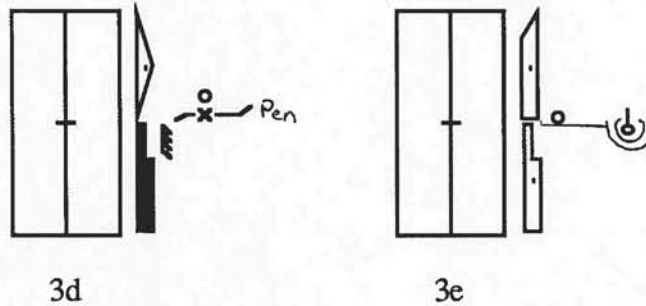
- D. When showing consecutive relationships during an action, a release sign must be used after each bow to distinguish consecutive touches from sliding. For consecutive relationships during a series of actions or consecutive relationships with no change of direction, no release sign is needed.

- 3.1 A relationship bow at the end of a symbol has the same validity as a leg gesture which ends with a part of the foot touching--a terminating touch. The relationship remains valid until the next indication. If the relationship is to be maintained with the next action, a hold sign is needed. If the relationship is to be cancelled before the next indication, a release must be used.

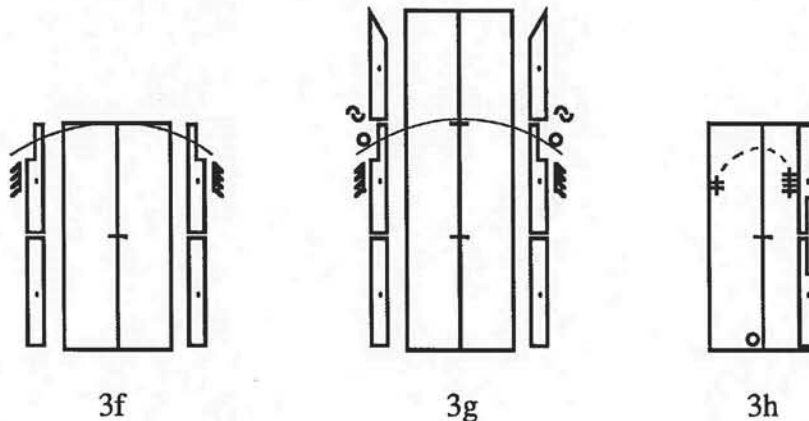
- 3.2 Examples:



- 3a. The contact occurs on count one and is maintained during count two. It is released when the arms move place high in count 3.
- 3b. Since hold sign is used, the contact is maintained as the arms move place high. The hold sign must be cancelled when the hold is no longer valid on count 4.
- 3c. The contact occurs on count 1, is maintained on count 2. It is released on the "and" of count 2.



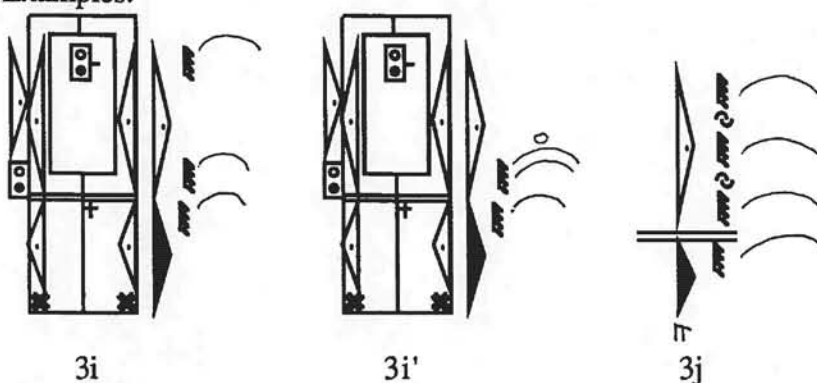
- 3d. A hold sign is needed in order to maintain the grasping support of the pen. Without the hold, one would let go as the arm moves to side middle.
- 3e. The addressing continues as the arm moves right diagonal middle (imagine the woman moving across the stage); a hold sign is needed. Without the hold the addressing would end as the diagonal gesture begins.
- 3.3 A relationship bow part way through a symbol indicates a momentary relationship which occurs part way through the movement. This is the same as the rule for transient touches of leg gestures. If the relationship is to continue, a hold sign must be used.
- 3.4 Examples:



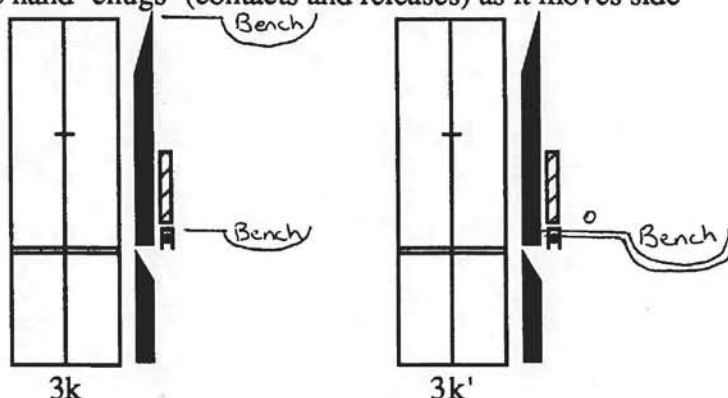
- 3f. As the arms move to forward middle, half way through the action the hands touch, releasing immediately. The arms finish with the hands directly in front of the shoulders.
- 3g The hands maintain the contact as the arms finish moving to forward middle. A release is needed on count 3 when the hands finish touching and the arms move to diagonal middle.
- 3h. The right foot passes near the left knee as the leg goes to back middle.

- 3.5 Two bows during an action indicate a sliding or passing relationship, analogous to two foot hooks on a leg gesture. Placement of the first bow indicates where the sliding starts, placement of the second bow indicates where it stops. If the sliding finishes at the end of the action, the relationship is retained until the next action. The two bows may also be placed at the start of the direction symbol and a hold sign used to indicate that the sliding or passing is to continue. Many of those present at the conference preferred this writing method: they found it easier to distinguish that sliding was to occur rather than consecutive touches. If a hold sign is used, it must be specifically cancelled. Cancellation is not assumed, based on either context or on anatomical feasibility. If consecutive touches are desired during the course of one action, release signs must be used.

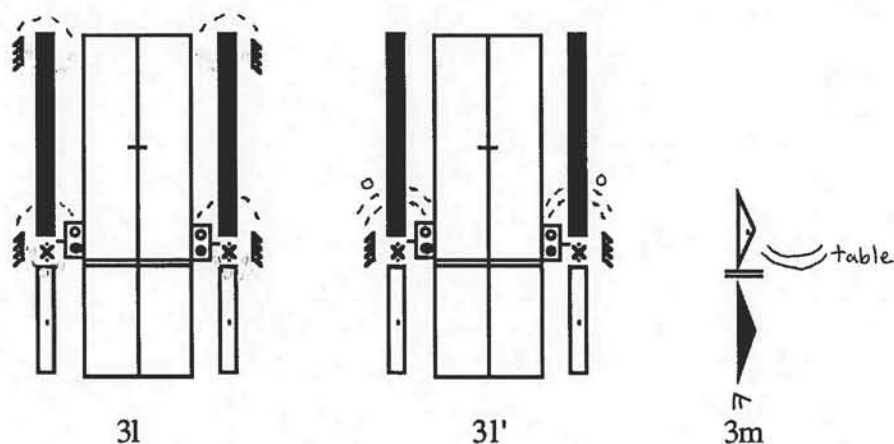
3.6 Examples:



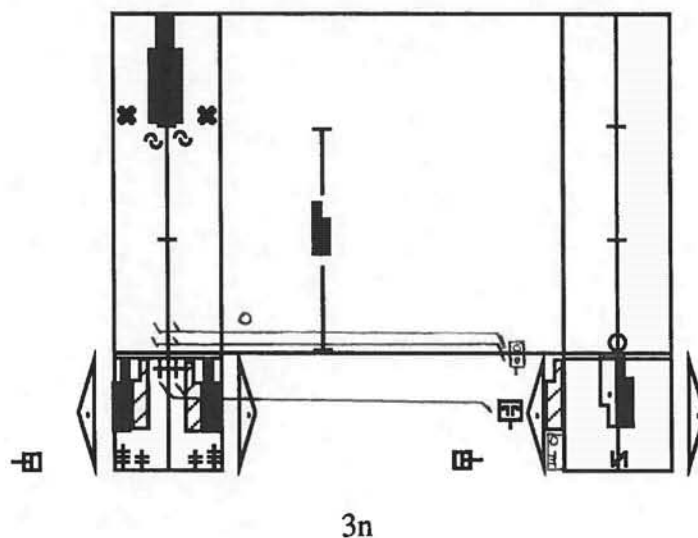
- 3i. The hand slides on the floor. The contact remains until the next action for the hand. Example 3i' shows the same example with the bows drawn at the start of the direction symbol. A hold sign is used to retain the sliding; specific cancellation will be needed with the next action. (See section 5 for floorwork staff.)
- 3j. The hand 'chugs' (contacts and releases) as it moves side



- 3k. The gesture addresses the length of the bench as the arm moves right diagonal low. Example 3k' shows the same movement with the "sliding" indicated at the start of the action. Specific cancellation will be necessary.



- 3l. The hands pass near the sides of the body as the arms lower. The hands will remain near the side of the body until a new arm direction is given. Example 3l' shows the two bows at the start of the direction symbol of the arm. Retention, and then cancellation, are needed.
- 3m. The hand brushes the table as the arm begins to move side middle. The hand touches the table only at the start of the movement and then releases and the arm continues to side middle.

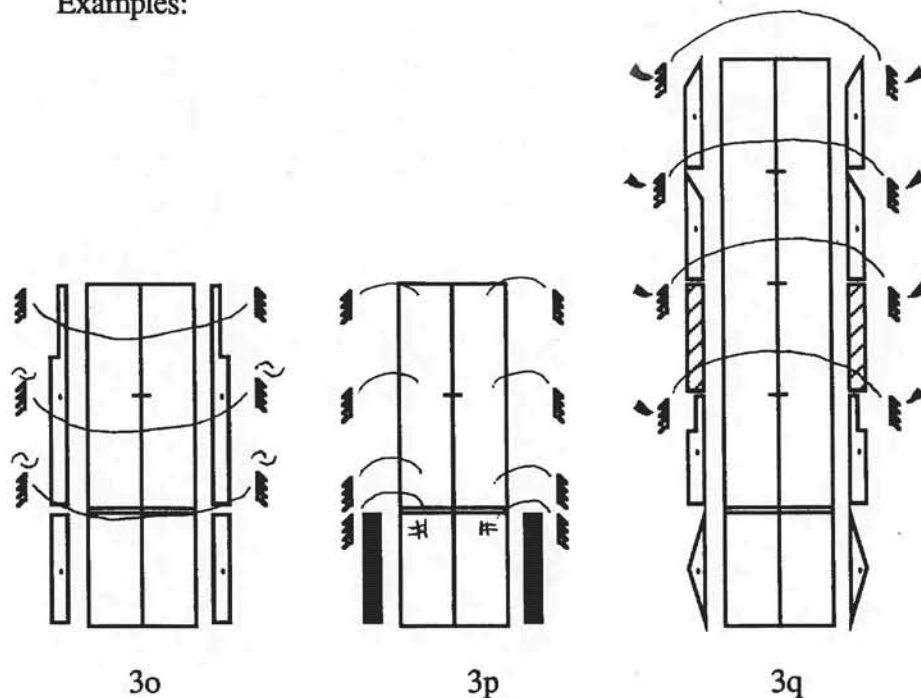


- 3n. The child slides down the man's back.

- 3.7 As with consecutive touches of the foot during a leg gesture, release signs are needed to distinguish consecutive relationships during an action from a sliding or passing relationship. No release is needed for consecutive relationships during a series of actions or consecutive relationships with no change of direction, also analogous to consecutive foot touches with leg gestures. It is understood that the relationship releases in order for the next

to occur. Timing is not emphasized, since the release serves merely as a preparation for the next touch. If the timing of the release needs to be specified, release signs may be used.

### 3.8 Examples:



- 3o. The hands perform these consecutive touches as the arms move forward middle. They finish contacting.
- 3p. The hands patting the thighs; no release signs necessary as there is no change of direction.
- 3q. A series of claps; no release signs necessary during this series of actions.

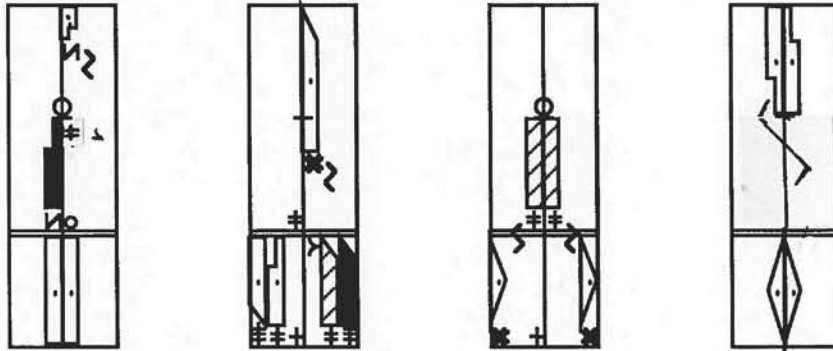
- 3.9 The Hungarian convention is that of an immediate, understood release when an accent is used with a contact, such as with a clap or a stamp. This was discussed, and the consensus of the group was that they would not like to see such a rule adopted. An accent is a dynamic indication and those present did not want to see the meaning 'release' added to it in some circumstances. The use of a glossary entry such as that shown in 3r, was suggested.



3r

#### 4. ZED CARET

That the “Z” caret (the extended or double caret) has one of the meanings of the caret i.e. on the same spot when used to connect a gesture to a support, a support to a gesture, or one support to another support. Examples below demonstrate how the “Z” caret may (not must) be used.



- 4.1 The papers “1989 PROPOSAL FOR THE USE OF THE ‘Z’ or ‘ZED’ CARET” by Lucy Venable and the Zed Caret section of “Name and Meaning” by Maria Szentpál were discussed during the same session.
- 4.2 There was discussion about two symbols, the caret and the “Z:” caret, both meaning the same spot. Many thought that:
  - the “Z” caret works well visually as it leads the eye from one column to another
  - the symbols are of the same family and should have a related meaning rather than two totally different meanings.
  - the “Z” caret is a logical extension of the meaning of the caret-- “on the same spot”, (as passed in 1987).
  - The use of the “Z” caret in floorwork should be explored.
- 4.3 There was agreement that two concepts need to be represented: 1) “the same” and 2) “stylized preparation of a step.”
- 4.4 While some people were currently using the “Z” caret to mean “on the same spot” when linking a gesture to a support, a support to a gesture or support to support others had assigned it the meaning “stylized preparation for a step” to link a leg gesture to a step so that the gesture becomes the usually unwritten preparatory gesture for a step, as discussed in the Szentpál paper.
- 4.5 -Since both the caret and the “Z” caret indicate “on the same spot,” there is



no means to show “stylized preparation for a step.” See “Stylized Preparation for a Step”, number 17 of this Technical Report, for further discussion and means of writing.

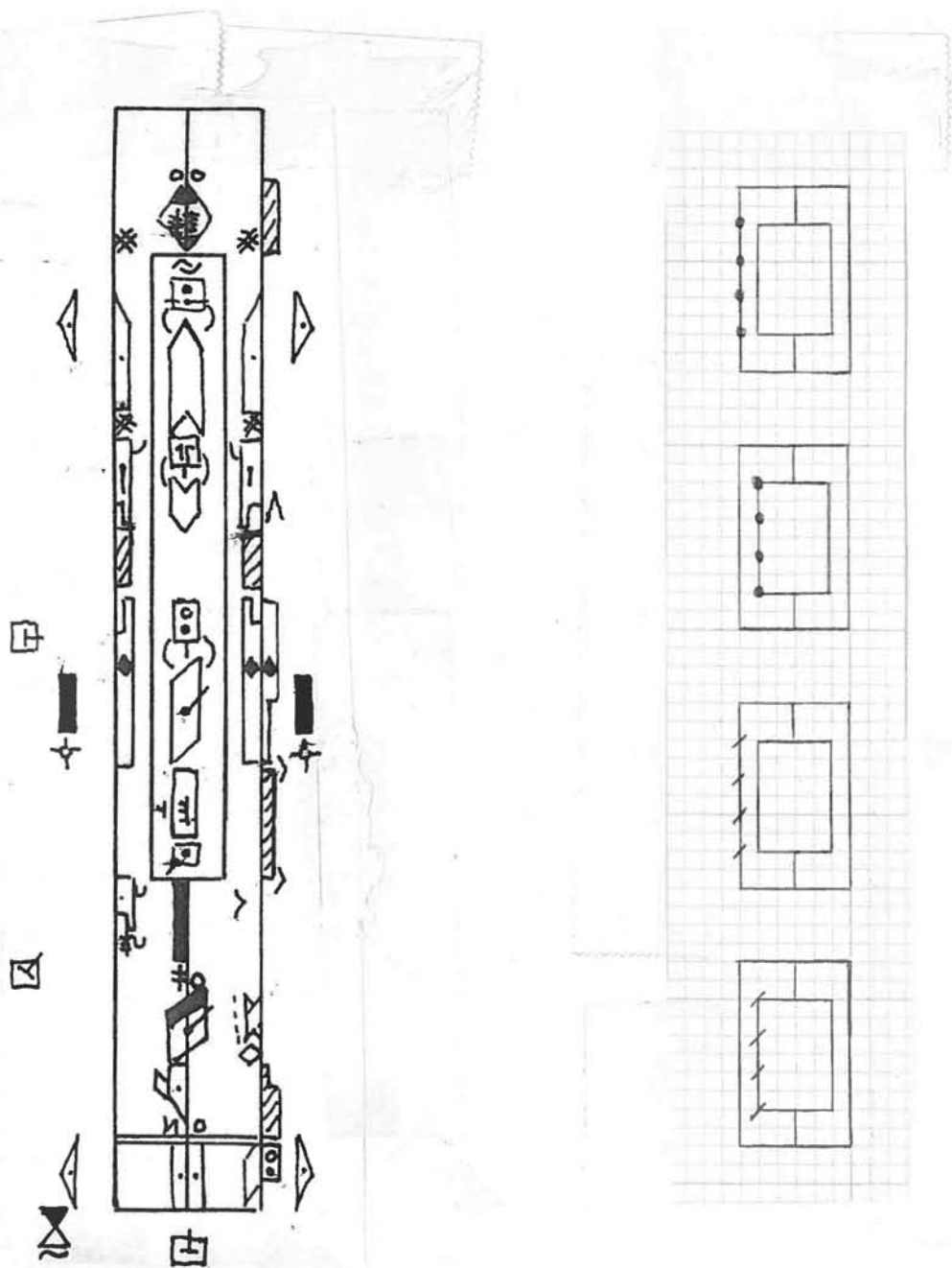
## 5. FLOORWORK STAFF

The floorwork staff, as presented by Maria Szentpál, should be a permissible adaptation of the staff for writing floorwork.

Placement and manner of writing time marks will be on two year trial.

- 5.1 The floorwork staff was devised to remove the center line for supports when notating floorwork. When supporting on the torso or its parts, it has been necessary to indicate these on a staff devised for paired limbs; the staff having a right and left side even though we do not divide the torso into a right and left.
- 5.2 For the floorwork staff, a frame is placed around the support and Inner Subsidiary Columns and the center line is removed. Everything placed inside the frame is understood to be a support.
- 5.3 The floorwork staff avoids the problem of placing the torso in the right or left support column; in addition, its use allows more room when supporting on multiple parts of the body.
- 5.4 There are no apparent problems beginning and ending the floorwork staff. The floorwork staff also has an alerting effect, signalling to the reader “this is about floorwork.”
- 5.5 The floorwork staff may be needed increasingly as this kind of movement is investigated more fully.
- 5.6 No consensus was reached on the preferred placement and manner of writing time marks. Time marks could be placed on the frame of the floorwork staff or on the outside staff line. The use of ticks could result in ambiguity; if body part symbols, such as the torso, are placed in the column next to the ticks, they could be mistaken for ticks for a surface of the body. Dots or slanted tick marks were also suggested.

## 5.7 Examples:



## 6. SIGNS FOR SEX OF PERFORMERS

The sign ♀ will be used for male performers, ♂ for female performers. Other symbols can be glossarized for use as needed.

⊥ will represent either male or female performer (If used to indicate a woman, ⊥ will be glossarized.)

The following wedges will be used for ending positions.

△ = female

▲ = male

△ = either

6.1 The following three sets of signs for sex of performer were discussed at length:

|    | Female                                 | Male | Either |
|----|----------------------------------------|------|--------|
| a. | ♂                                      | ♂    | ♂      |
|    | (Currently used in Labanotation)       |      |        |
| b. | ⊥                                      | ⊥    | ⊥      |
|    | (Currently used in Labanotation)       |      |        |
| c. | ♂                                      | ♂    | ⊥      |
|    | (Currently used in Kinetography-Laban) |      |        |

6.2 The flat pin has different meanings. Kinetography has used it to mean either male or female, while in Labanotation it has meant female.

6.3 Several Labanotators were unaware of this difference. Some reported, however, that they already use the flat pin for "either," due to the cumbersome writing required for ♂.

6.4 Most people avoid using ♂ and ⊥ because they are difficult to draw and read. Many Labanotation practitioners have not needed to use ♂ or ⊥ for the dance styles they notate.

6.5 It was appropriate for Labanotation to unify with Kinetography since the current trend in Labanotation is to use ♂ for female and ♀ for male rather than ⊥ and ⊥ because they are easier to read on the floor plans. The signs ⊥ and ⊥ blend in with arrows, path lines and letters.

6.6 It was pointed out that in most Labanotation scores the introductory material makes clear which performers are men and which are women so the use of ⊥ in Labanotation scores is defined.

- 6.7 For clarity, when writing partnering, a need to mix sets a. and b. was expressed. This allows for easier reading when one performer is supported by another, e.g.:


                    
   
 woman on man's shoulder      man on woman's shoulder

The current decision allows for this usage; it should be glossarized.

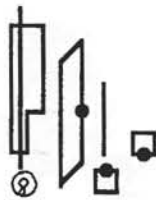
- 6.8 Alternate symbols suggested for "either" were:



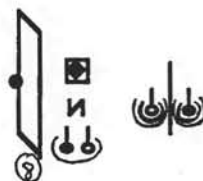
## 7. GROUP FORMATIONS

Floor Plans and group formation signs may be used as appropriate either separately or together.

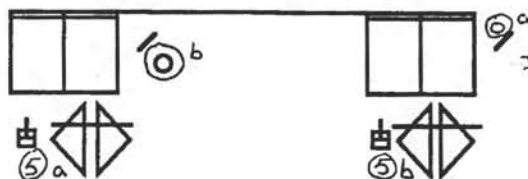
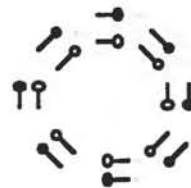
- 7.1 Some (not all) present understood that in Kinetography Laban group formations must be given signic representation. Many present stated that a visual floor plan often gives the reader a more direct message. The following examples which compare the signic notation with the floor pattern are taken from Albrecht Knust's A Dictionary of Kinetography Laban (Labanotation), (Macdonald and Evans Ltd. Estover, Plymouth, 1979), pages 146 and 147 Volume 2.



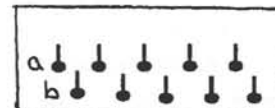
7a  
(Knust 879g)



7b  
(Knust 880a)



7c  
(Knust 880c)



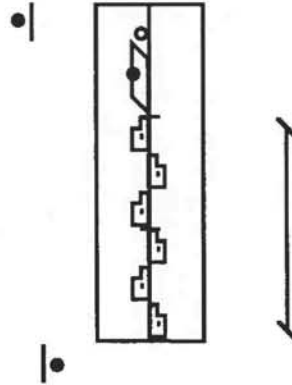
- 7.2 The proposal allows important information regarding group formations to be represented in floor plans rather than requiring signic representation.
- 7.3 Specific signs for group formations (e.g. Knust's signs for group formations) may be used where appropriate and as desired for clarification.
- 7.4 It was noted that the type of path is essential information and this must be indicated next to the notation staff; path signs must be written even though the information is also on the floor plan. The direction and degree of travelling indicated by the path sign must correlate with the spatial progression indicated by the floor plan.

## 8. MEETING LINE

The meeting line may be used to indicate relationship to focal front.

- 8.1 Currently, the signs  and  are combined with the sign for focal point and used as orientation signs for focal front; e.g.  indicates focal point to the performer's right of the performer. .
- 8.2 The logic of using a movement sign to indicate orientation has been an issue of discussion for a number of years.
- 8.3 The use of the meeting line combined with the focal point for indicating orientation was put on two year trial.in 1973; e.g.  indicates focal point to the performer's right.
- 8.4 Some have found that the meeting line does not stand out enough on the page. However it was pointed out that the meeting line should be drawn darker and slightly thickened.
- 8.5 The current decision was intended to ratify the use of the meeting line, which some have been using since 1973. However, interest was expressed in continuing to look for a sign that would indicate orientation to people, objects or focal point and which could be used to express more than one relationship at a time. See section 16, Focal Front, for further discussion.

8.6 Example:



8.7 This does not eliminate the possibility of using the signs described in 8.1.

## 9. MINI-FLOOR PLANS

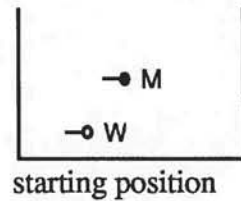
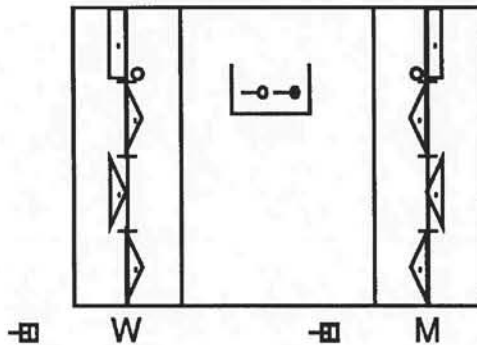
The mini-floor plan may be used to indicate the relationship of one performer to another at the beginning of a score and/or within a score. This may be used in place of the meeting line.

- 9.1 Many people already use mini-floor plans to augment and/or replace the meeting line.
- 9.2 Mini-floor plans show both the relationship of people to each other and the facing of the people in the space. They do not indicate the location of the performers in the performing space.

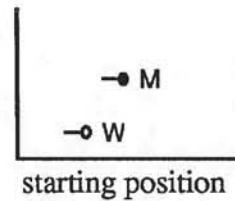
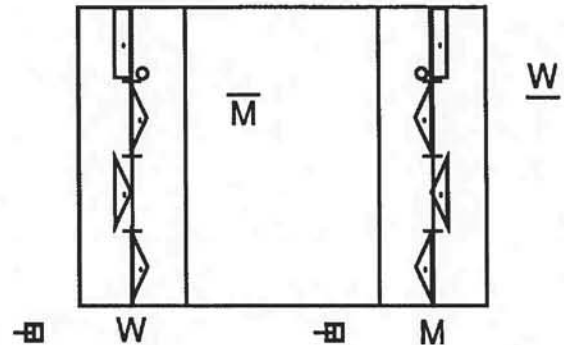


## 9.3 Examples:

with mini-floor plans



with meeting line



9a

## 10. RELATIONSHIP OF TWO PEOPLE

The symbol  $\odot$ , meaning 'each person' or 'each one', shall mean 'each other' when used with the meeting line. The facing relationship shall be indicated as follows, e.g.:

- A.  $\odot$  = 'face to face', 'face each other'
- B.  $\overline{\odot}$  = 'back to back'
- C.  $|\odot$  = 'right shoulder to right shoulder'
- D.  $\backslash\odot$  = 'right front diagonal facing relationship'

Clarification: The two people will always have opposite fronts. (See Knust 619 ex. a-c)

- 10.1 Following the logic of the double circle surrounding the male and female pins, the sign  $\odot$  has the meaning of 'each person'.

- 10.2 When used with the meeting line, , it would mean 'face each person'. Some of those present thought that if the sign  were used in reference to a group, one would have to face all the people at the same time. However, one can only be "face to face" with one person at a time. The sign  has previously been used to indicate "face each other." It was decided that when used with a meeting line, "each other" is a more accurate description of how  is used.

## 11. ACTION STROKE

| = a movement (appropriate to context)

⌞ = any movement

- 11.1 The issue arose because of confusion over whether 'l' in example 11a was intended to indicate 'any movement' or 'movement appropriate to context.'

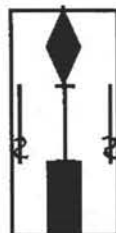


11a

- 11.2 There was agreement that there is a difference between "appropriate movement" and "any movement". There was agreement that both need to be expressed.



11b



11c



11d



11e

- 11.3 In example 11b, the legs should do an appropriate movement. They should do only what they need to jump from first position to second position. In example 11c, the legs can do anything the reader wants. Examples 11d and 11e show two possible examples. There are many others.
- 11.4 Similar symbology and application have already been used in Motif Writing:
- a.  = a movement, the appropriate or obvious movement
  - b.  = any movement.

## 12. PRE-STAFF INDICATIONS

In pre-staff indications, action strokes can be used in the support columns with the meaning of supporting actions, or in the gesture columns with the meaning of gesturing actions. Measurement signs ('x' and its scale or 'u' and its scale) can be used to indicate the bent or stretched state of the legs (when placed in the gesture column) or distance measurement for supports and gestures (when placed in the support column).

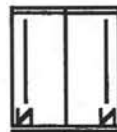
A pre-staff indication can be either for a support or a gesture, not both. A pre-staff indication can show distance, or degree of bend or stretch in the leg, not both. When more than one statement is needed, more than one pre-staff indication must be used. See 12.2.

Bend, stretch and distance are applied to the various levels as appropriate, i.e. the statement that gestures are performed near to the floor is logical only in the context of low level gestures.

- 12.1 The following are examples of the pre-staff indications agreed upon:



12a. contracted gestures



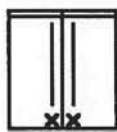
12b. stretched gestures

In example 12a, the x in the gesture column indicates one degree of contraction in the legs: action stroke in gesture column indicates the x refers to gestures. 12b is derived in the same way.



12c. gestures near to ground

The action strokes in example 12c indicate the pre-staff indication refers to gestures: the x in the support column modifies gestures by bringing them nearer to the ground.

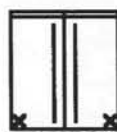


12d small steps

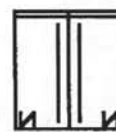


12e large steps

An action stroke in the support column indicates supports are modified: in 12d the x placed in the support column indicates small steps; in 12e large steps are indicated.



12f contracted supports



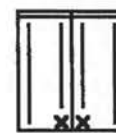
12g stretched supports

In 12f and 12g, the action strokes in the support column shows supports are referred to: the x in 12f indicates the supports are contracted one degree; in 12g, the supports are stretched.

- 12.2 Composite indications such as example 12h were difficult for some people to follow and were therefore eliminated from the proposal. Some people were of the opinion that it is mainly a matter of lack of familiarity with the symbols which makes them difficult. Examples of composite indications include:



12h contracted support and contracted gesture

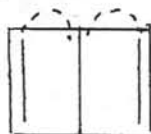


12i short steps, gestures near to the ground

In example 12h, the action strokes show that both supports and gestures are modified. An x in the gesture column modifies both supports and gestures by adding one degree of contraction to the leg. In example 12i, again the action strokes show both supports and gestures are modified. An x in the support column modifies supports by making the distance small, it modifies

gestures by bringing them closer to the ground than normal.

- 12.3 Those who write folk dances frequently find these indications very helpful.
- 12.4 Some felt that there are too many uses of 'x' and the following alternative for nearness to the floor was suggested:



12j

- II. The following item was [APPROVED FOR A TWO-YEAR TRIAL] by the 1989 ICKL Conference. It should be glossarized if used in scores and, if presented to others, should be clearly identified as an "item on trial."

### 13. INTERMEDIATE DIRECTIONS

- A. Directions are derived according to the following method: A vertical plane is divided into directions at 15 degree intervals starting at . Then the plane is rotated by segments of 15 degrees around the vertical. Together these form the full direction system.
- B. The signs for the new and the revised intermediate directions, which are identified as a result of the method above, can be found in the following way:
  - 1. find a direction at the same level in the nearest main plane.
  - 2. apply a mini stroke to the pin showing the main plane towards which the direction deviates.

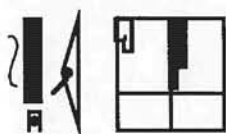
- 13.1 Much of the discussion centered on the model currently used in Kinetography Laban/Labanotation for locating directions on the kinesphere.
- 13.2 Two understandings of our current system were discussed; both models are spherical, the difference is in the method of dividing the sphere.

- 13.3 One understanding of our current model locates high and low level directions along the perimeters of cones. The diagonals are located on the same 'latitude' as the other main directions, e.g. , the diagonal between , is located on the same latitude as . The intermediate points are identified as between any two already known directions; for example 1/3 of the way from place high to forward high, , or 1/3 of the way from forward middle to forward right diagonal low, . While this method allows us to name the intermediate directions between, for example, place high and one of the main directions, such as forward high, it does not allow us to name the points on the kinesphere between, for example, place high and the intermediate directions, such as .
- 13.4 The proposal on trial is based on the model described in 13.3. (See 13.13 for explanation of second understanding of our current model.) Directions on the same level are located on the same latitudinal line around the sphere. The proposed system divides a vertical plane by increments of 15° and then rotates this plane by increments of 15° to get the other directions of the kinesphere, including the intermediate directions. This locates points such as those between place high and  which were not identified in our present system.
- 13.5 The rationale for the proposal was the need to find a directional system where the perpendiculars for all directions can be expressed. This was needed to be able to accurately express facings, such as of the thumb and palm. At present, none of the current models can satisfy this need.
- 13.6 With this proposal, the signs for intermediate directions between two neighboring main directions on the same vertical plane, such as between left side middle and left side high, remain the same. Left side high 1/3 of the way to left side middle will still be written: .
- 13.7 The signs for intermediate directions between two neighboring main directions on different vertical planes but on the same level, such as right side middle and right forward diagonal middle will also remain the same. Right side middle 1/3 of the way to right forward diagonal middle will still be written: .
- 13.8 There will be a change in the signs for intermediate directions between two neighboring main directions on different vertical planes and different levels. The signs are derived from combining the sign for the direction at the same level on the nearest main plane (a plane which contains main directions, see 13.6) with a mini-stroke representing the main direction towards which the intermediate direction deviates. For example, the nearest main plane to forward middle 1/3 of the way to forward right diagonal low, currently

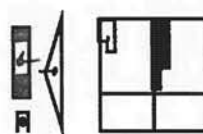


written , is the sagittal plane. The direction on the same level is . The main plane to which the desired direction is deviated is the right forward/left back plane. The mini-stroke representing this neighboring plane is . By combining the two,  is derived.

- 13.9 The mini-stroke for the sagittal plane is , for the lateral plane it is , and for the right back/left front plane it is .
- 13.10 In addition to allowing for greater precision in determining directions for gestures and tilts, these points would allow true statements when palm or thumb facing indications are used to indicate the required degree of arm rotation.



13a



13b

- 13.11 Example 13a appeared in the paper “A Proposal For a Revised System of Intermediate Directions and For Standard Palm Facing” by János Fügedi with cooperation of Maria Szentpál. Our present system does not allow us to name an accurate palm facing direction. When reading 13a, one needs to know that the ad lib. is used to say do not bend at the wrist, keep the arm in alignment. The palm will not truly be facing place low. With this proposal, the position would be notated as in 13b.
- 13.12 The other understanding of our current model uses a cube to locate the diagonals, that is , on the sphere. They do not lie on the same ‘latitude’ as  or . It was stated that this viewpoint is not the same as the icosahedral system used by Laban for his choreutic theory. Concern was also expressed that a model based on locating all the directions of the same level on the same latitude would go against this understanding of Laban’s system of directions. A three-dimensional model of a sphere with a cube was brought to the conference.
- 13.13 See section 14 of the Technical Report for further discussion of palm facing.

III. The following items were officially \DEFERRED FOR FURTHER EXPLORATION\  
by the 1989 ICKL conference.

## 14. STANDARD PALM FACING

Further exploration be undertaken of the following:

- A. The standard palm facing is the axis direction perpendicular to the vertical plane on which the direction is located.
- B. The standard palm facing is used for the parallel state of the arm.

- 14.1 Currently, Labanotation has defined standard palm facing for some of the main directions. Kinetography Laban does not use this convention; whenever a specific palm facing is desired, it must be indicated. If no palm facing is specified, each person performs the gesture with the rotational state that is comfortable to that individual.
- 14.2 Much discussion centered on whether there was a need for standard palm facings. There seemed to be a consensus that there should be two options: using standard palm facings when desired and being able to write "perform in the 'natural', comfortable way." (see section 18, Natural).
- 14.3 The axis perpendicular to the vertical plane on which a direction is located extends into two directions. For each arm direction, investigation is needed as to which of the two possible directions should be chosen as the standard palm facing. The choice should not be arbitrary but based on an easily understood logic.
- 14.4 The use of white pins for rotations was discussed. White pins indicate degree from the untwisted state, therefore in order to use white pins for the arm, it is necessary to define the untwisted state. In Labanotation the standard palm facing has been used. Exploration needs to be undertaken of the best reference point for judging white pins in rotations. (see section 18, Natural for further discussion of the use of white pins in rotations.)

## 15. Anatomical Descriptions of The Spinal Column & Hip Joint Movements

We recommend that investigation and exploration of this work continue. Members of ICKL would like to state that they find the work of interest. Members would like to offer to serve as consultants or as a committee, as Karen Barracuda feels best. The following people have expressed special interest in working with her: Georgette Amowitz, Sally Archbutt, Ilene Fox, Ann Hutchinson Guest, LaRainne Jones, Billie Mahoney, Sheila Marion, Bill Reynolds, Ann Rodiger and Rhonda Ryman.

15.1 Karen Barracuda has been trying to record her method of dance training which incorporates the work of Lulu Sweigard, called Ideokinesis. Ideokinesis uses imagined movement in nine specific directions and locations to facilitate a change in the skeletal relationships, towards better mechanical balance. The exercises Barracuda wants to notate are described either in terms of anatomical movements of the joints or in Laban terminology for spatial relationships of body parts, and the use of imagery which follows one or more of Sweigard's nine lines of movement.

15.2 In trying to notate these exercises, several problems needed to be solved. Her paper, "Anatomical Descriptions Of The Spinal Column & Joint Movements" addressed the following problems:

- a. Symbols for the spine as a column of vertebrae with articulating joints rather than as the back surface of a mass
- b. Symbolic descriptions for anatomical joint movements that carry no connotation of spatial result
- c. Symbols for kinesthetic awareness of muscle activity as the criterion for how far a joint should move

15.3 Members at the conference thought that solutions to these issues could also prove useful in other situations. They would like to support further exploration. It became apparent during discussion that other special usages may be brought to ICKL in the future.

15.4 To describe the spine as an articulating limb, centrally located in the torso, neck and head, new symbology was proposed for further exploration:

-  = cervical spine
-  = thoracic/dorsal spine
-  = lumbar spine
-  = sacral spine

i.e. symbols for sections of the spine are derived from the signs for body parts

and the sign for limb

- 15.5 It was also suggested that the sign for the whole spine and for combinations of spinal sections could be formed by a similar method, e.g.

 = whole spine

 = cervical and thoracic spine

 = lumbar and sacral spine

- 15.6 In her work, Barracuda has a need to identify individual vertebrae. These are numbered from the skull downward according to spinal section: 1st through 12th thoracic, 1st through 5th lumbar. In her paper, it was suggested that individual vertebrae be indicated symbolically by numeral and spine section:

 or 12T = 12th thoracic

 or 7C = 7th cervical

- 15.7 Much of the discussion centered on Barracuda's need to state that there is flexion in the joint, without specifying degree or any particular spatial result. Among the suggestions were:

a. use of a key (symbol yet undecided) that states, "read from anatomical system of reference" which would be combined with existing symbols, such as  $\sphericalangle$ .

b. development of new symbols--the symbol  $\sphericalangle$  derived from  $\sphericalangle$  and  $\circ$  for the body was suggested for flexion without spatial connotation.

- 15.8 Conference members were informed that in Ideokinesis, it is important to differentiate between those interplanal movements in which two or more movements are of equal importance and those in which one is more important than another. In order to distinguish these in the notation, the Barracuda paper suggested that in the latter case, i.e. where one movement is more important than another, they can be written sequentially, the most important first, and connected to the next by a simultaneous action bow.

- 15.9 Where a simultaneous action bow is used, it needs to be distinguished from a phrasing bow. Thus, Barracuda recommended that when describing interplanal movements of unequal importance, the abbreviated simultaneous action bow should be used. However, it should be noted that under our present rules actions connected by a simultaneous action bow are given equal importance.

- 15.10 Barracuda stated that in anatomical descriptions, a neutral/zero/standard body position is desired. She has therefore suggested the following as anatomical standards:

a. ankles and knees below femoral joints

- b. elbows and wrists below shoulder joints
- c. fundamental arches of feet in sagittal plane
- d. palms and insides of elbows facing torso
- e. hands relaxed
- f. head erect and facing forward

15.11 Since anatomical joint movement is often measured in terms of awareness of kinesthetic muscle action rather than spatial result, i.e. no particular degree of movement is necessary, how far one goes is dependent on the individual's anatomical range. The following have been suggested as possible means to describe this:

- a.  $\backslash$  ,  $\swarrow$  ,  $\angle$  , or  $\lceil$  : as far as possible, with a kinesthetic awareness of no antagonistic muscle resistance
- b.  $\nwarrow$  ,  $\nearrow$  ,  $\angle$  , or  $\lceil$  : as far as possible with a kinesthetic awareness of overcoming muscle resistance
- c.  $\nwarrow$  ,  $\nearrow$  ,  $\angle$  , or  $\lceil$  : to the point where muscle resistance is engaged

## 16. FOCAL FRONT

Further exploration of alternate signs to indicate relationship to other people, objects and focal point recommended.

- 16.1 "Meeting Line and Focal Point" by William Reynolds and "A New Focal Front Sign" by Ilene Fox were presented and discussed in the same session.
- 16.2 The Reynolds paper proposed the use of the Standard Cross of Axes,  $\star$ , for indicating relationships to people, objects and focal point.
- 16.3 The paper demonstrated that  $\star$  could be used to express multiple relationships. It would be possible to show a relationship to a focal point at the same time as a relationship to another person, e.g.  $\overset{A}{\star} \bullet$  indicates the focal point is to the right while dancer A is in front.
- 16.4 Currently, it is to make two statements to convey the above information, one to state relationship to the focal point, another to state relationship to A. If the meeting line is used to state the relationship to the focal point (see section



8, Meeting Line), rather than , one meeting line can not convey both pieces of information. Both  and  are necessary.

16.5 During discussion of the use of the Standard Cross for indicating focal front, etc., the following issues were raised:

A. For some, the Standard Cross has a very strong identification with the vertical. The proposal uses the Standard Cross to indicate everything except the vertical dimension.

B. There was also concern about giving the symbol  a second meaning. When used as the Standard Cross, it states references is for judging directions. If used as proposed it would state relationship to other people or a focal point; it would be used to describe relationship rather than as a statement of reference point for judging direction.

16.6 The Fox paper presented a sign suggested by Maria Szentpál. She devised a symbol based on the idea of a surface of the body facing the focal point rather than on the concept of relationship, as with the meeting line. She took the box which represents area, turned it onto one point to create a diamond shape , and combined it with the focal point, e.g. .

16.7 The following points were raised:

A. Throughout the system, the diamond has a spatial implication. Use of the diamond therefore does not seem logical in this context.

B. The diamond does not accurately represent the surfaces of the body and thus would not be a very graphic representation of the information to be conveyed.

C. This solution would require us to make multiple statements to indicate relationship both to a focal point and relationship to another person.

16.8 The following is a list of options to be explored, including suggestions made during the conference:

A. , etc. currently in use to show relationship to focal point, not used to show relationship to people or objects unless an object has been designated as  at the beginning of the score..

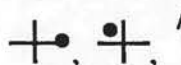
B. , , , etc. currently in use to show relationship to focal point (See section 8, Meeting Line), people and objects. It can only be used to show more than one relationship if the two things being related to are on opposite sides of the person

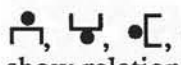


relating to them, e.g. focal point to the left, B to the right,  $\bullet|B$ . For other multiple relationships, more than one meeting line must be used.

C. , etc. as proposed in the Reynolds' paper. This would satisfy the need to show multiple relationships at one time but it uses a sign already in the system and gives it a new meaning.

D. , etc. as proposed in the Fox paper. Could be used to show relationship to focal point but not to show relationship to people or objects.

E. , etc. suggested at conference. Could show multiple relationships and be used to show relationship to people, objects and focal point. Derived from concept of cross of axes.

F. , etc. suggested at conference. Could be used to show relationship to focal point but not to show relationship to people or objects. Derived from sign for area.

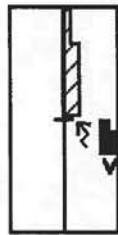
G. , etc. suggested at conference. Could be used to show relationship to focal point but not to show relationship to people or objects. Derived from sign for area. Derived from shape of box used with torso sign. Based on the idea of the surface of the trunk towards the focal point.

16.8 During the discussion, a preference was stated for a sign that could indicate relationship to people and objects as well as relationship to focal point.

## 17. STYLIZED PREPARATION FOR A STEP

Further investigation, including definition, be undertaken towards a means of writing the preparatory gesture for a step (which is usually not written) when the gesture must be performed in a stylized manner (and therefore must be notated). Because it is necessary to write the gesture, some means is needed for indicating it is the preparation for the step, i.e. not an 'outspoken' gesture but an integral part of the step.

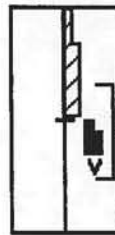
- 17.1 There was general agreement that the concept of indicating the preparation of a step is important and useful and that some means is needed to distinguish between a written gesture intended only to be a preparation for a step and an indication of a full gesture with its own importance.
- 17.2 As discussed in section 4 of this Technical Report, the "Z" caret has been used to indicate the stylized preparation for a step. As a result of the decision in section 4 an alternative writing method must be found.
- 17.3 Ways to define this concept which arose during discussions included: stylized preparation for a step; forward reference; anticipation (gesture anticipates the step); linked gesture into a step; gesture is an integral part of the step that follows; leading into; blend into; less emphasized gesture preceding a step; aiming into the step; and gesture leading.
- 17.4 Much discussion centered on the most appropriate symbology for this concept. The following examples were suggested. All of the suggestions have been presented below as they may spark the reader's imagination and help us to arrive at the most appropriate symbology.



17a



17b



17c



17d

- 17a This symbol was derived from the zed caret combined with an arrow to show the motion of one thing into another.
- 17b The round bow is used to show one movement 'leads' into another. One objection to this suggestion is that 'leading' has a specific meaning in the KIN/LN system and this usage does not fit that meaning.
- 17c The addition bow was also suggested to show the

preparation is 'added' to the step. The addition bow was drawn overlapping the first part of the step to indicate the gesture is part of the first part of the step, the preparation.

- 17d It was also suggested that the gesture be written partially overlapping the step. It would be a convention that it would be understood that partial weight is not intended.



17e



17f

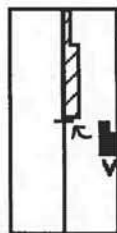


17g

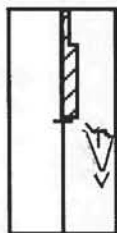


17h

The symbols in examples 17e-17g are all derivations of the staple. The symbol in example 17h was derived from the staple.



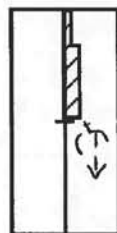
17i



17j



17j'



17k



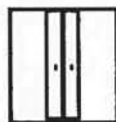
17l

- 17i The arrow is used to show the motion of the preparation into the step.
- 17j The symbol  $\nabla$ , used in motif writing to a step without specifying which foot steps. In this example it is used to show the gesture approached the support in a successional manner.
- 17j' A variation of 17j which can be used when a more specific performance is required. It was also suggested that a direction symbol with out level indication could be used.
- 17k Another variation of example 17j, the gesture is tied to the step.
- 17l This example was also derived from the idea of a gesture approaching a support.

## 18. NATURAL

Further exploration be undertaken of the whole area of 'natural.'

- 18.1 Throughout the conference, there was discussion of the differences between normal, natural and standard. The following distinctions emerged as to how we are using the terms:
- A. Natural is used to mean each individual's comfortable manner of moving.
  - B. Standard refers to a defined reference point or defined manner for performing a movement.
  - C. Normal is a statistical term meaning that which is based on a large sampling, i.e. a group is implied, and the average manner of performing the movement. (Note: in some texts, the term 'normal' has been used with this meaning.)
- 18.2 If the right arm is lifted forward middle and a natural palm facing is to be performed, each individual does what is comfortable. The rotation in the arm may vary from person to person. Natural does not mean that one can do anything, for example turn the arm out as much as possible; one must do what is comfortable. Currently, when no rotation is specified for the legs, natural rotation is understood.
- 18.3 If the right arm is lifted forward middle and the Labanotation standard palm facing is to be performed, the palm must face left side middle. The rotation in the arm is the same for each person. Palm facing side middle has been defined as the standard performance when the arm moves forward middle.
- 18.4 After discussion, the consensus seemed to be that there is a need for both options; to be able to write based on the concept of natural or the concept of standard.
- 18.5 The ideas of natural and standard were discussed in relation to our understanding of place for supports on the knees and feet.



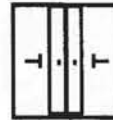
18a

- 18.6 Standing with both feet in place, example 18a, has been defined in some texts as standing with the feet together. Concern was expressed that this is a stylistic convention and not natural placement.

- 18.7 It was suggested that example 18a could be understood to mean a natural performance: the feet generally under one's self in a position which is comfortable to the reader. This definition accommodates slightly different anatomical structures, postural habits, rotations and movement preferences of individuals or cultures.
- 18.8 If the feet are to be together, example 18b could be used or given as a key at the start of the score. 18c was suggested to show the feet are under the hips.



18b



18c

- 18.9 The concepts of natural and standard were discussed in the context of arm rotations. Currently, in Kinetography Laban, arm gestures are performed with natural rotation unless rotation or thumb/palm facings are given. In Labanotation, standard arm rotations (palm facings) have been established for some of the main directions, e.g. .

- 18.10 Further investigation should be undertaken of the suggestion:

For the arms, in each direction the natural state will be understood. The natural state will be the rotational state (palm facing) and bend or stretch in the arm that is 'comfortable' for each individual. Specific palm facings, when desired, must be stated.

Standard palm facings may still be used if a statement is made in a glossary.

- 18.11 Issues which need to be considered include:

- A. When the natural state is understood for the arms, is the use of white pins for arm rotations logical? White pins indicate degree from "normal", therefore, in order to use white pins for the arm, it is necessary to define "normal" or, more accurately, standard; i.e. identify the reference point. Can we stipulate that the standard palm facing will always be used as the reference point for judging rotations for the arms written with white pins, even if the natural state is understood? This is analogous to the present usage for the legs.
- B. Is the use of white pins sufficient as a key for stating that standard palm facings are to be used as the reference point?
- C. Once a rotation has been written, how can a return to the natural state be indicated? Would  or  imply return to the natural state or to the standard palm facing? What would the use of  imply? Or  or  ?

D. How can a change from the use of natural state to the use of standard palm facings, and vice versa, be indicated when no rotation is given? When it is just a change of how a direction symbol is to be interpreted?

E. Do we need system of reference keys for standard rotation and for natural rotation?

## 19. FLOOR PLANS

We further explore the possibilities of showing various types of areas for floor plans.

19.1 There was agreement that at least two ideas need to be represented by floor plans:

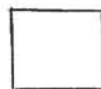
- a. unspecified space without a front; a neutral undefined space.
- b. specified space; front can be defined by the audience, front of stage, placement of musicians, cameras, or 'the presence'.

19.2 Some thought that a separate or third type of floor plan is needed when front is not the front of the area but is determined by, for example, placement of musicians, cameras, 'the presence'.  should be reserved for a stage space with the open end towards the audience.

19.3 Currently in Labanotation  is used when front is defined. Front is the open end. In Kinetography Laban,  is used; the top of the box indicates front.

19.4 The following three options were presented:

### Option I.



= unspecified space without a front; a neutral undefined space



= specified space; the open end of the box (front) is determined by the audience, front of stage, placement of musicians, cameras, or the 'presence'



The shape of the floor plan may reflect the shape of the area.

### Option II.



= unspecified space without a front; a neutral undefined space



= specified space with front of box as front of room



= specified space, ; the open end of the box (front) is determined by the audience, front of stage, placement of musicians, cameras, or 'the presence'

The shape of the floor plan may reflect the shape of the area.

### Option III



= unspecified space without a front



= specified space; front is determined by the audience, front of stage, placement of musicians, cameras, or 'the presence'



= stage; front is determined by front of stage.

The shape of the floor plan may reflect the shape of the area.

#### 19.5 Issues for consideration:

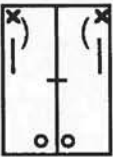
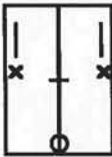
- a. concern was expressed regarding the unspecified space symbology in Option II as some stages are specifically this shape.
- b. we need to make a choice that will not give a new meaning to any existing floor plan.

IV. The following item provides a

**CLARIFICATION - NO CHANGE TO THE SYSTEM.**

It was voted on by the 1989 conference in order to provide clarification to a problem area for Labanotators.

## 20. USE OF | WITH MEASUREMENT SIGNS IN THE LEG GESTURE COLUMN FOR 'DURATION' OR 'AIR LINE'

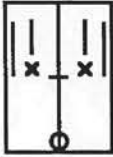
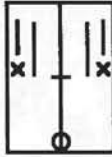
In  or  the single stroke denotes duration of contraction.

KIN                      LN

 In LN the hold weight sign may be written to clarify a hold of weight.

LN

Leaving the ground following a hold weight sign may be indicated by

 and  or 

KIN                      LN                      LN

- 20.1 In Labanotation, | is used both to show duration, as with x, and as an air line to show the leg does an appropriate gesture which results in the cancellation of a retained support, as in example 20a. Ambiguity results in examples such as 20b. On count 2, does one bend the legs slightly while retaining the support, and then step side on count 3 or does the use of | in the gesture column indicate going into the air, the legs performing appropriate gestures with the legs one degree bent?

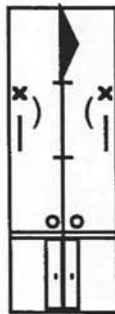


20a



20b

- 20.2 In Kinetography Laban, this problem does not exist. | connected to an x always indicates duration, as in example 20c. If one is to go into the air, separate air lines are added, as in example 20d.



20c



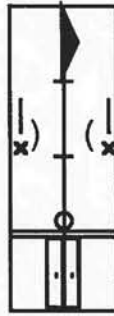
20d

- 20.3 For greater clarity, it was suggested that Labanotation may use the hold sign when the weight is to be held, example 20e. A second option is to adopt the KIN usage of using both duration lines and separate air lines when one is to bend or stretch the legs in the air.



20e

- 20.4 A third suggestion was for LN writers to connect the bend or stretch to the duration line with a bow, as in KIN so that it is clear the | is intended for duration, rather than an air line:  $\underset{x}{|}$ , example 20f.



20f

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The information below constitutes a summary of discussions relating to items for which papers were circulated but for which no formal action was taken at the 1989 ICKL conference.

V. The following items were discussed at the 1989 ICKL conference but not formally acted on.

## **21 RECONSTRUCTING KIN/LN GRAMMAR**

- 21.1 The paper "Reconstructing KIN/LN Grammar" by Rob van Haarst identified two theoretical models which outlined different approaches to our notation system.
- 21.2 One model describes an approach which uses the basic concepts/symbols of KIN/LN--termed in van Haarst's paper, 'the basic grammar'; e.g. direction, rotation, measurement, paths, body parts, leading/guiding, relationships--to describe all movement. Intention and motivation must be "read into" the notation.
- 21.3 The other model presented is based on the notation of movement in the same terms by which we wish the reader to think of the movement. This would include, for example, the use of design drawing and the notation of anatomical concepts, as appropriate.
- 21.4 The paper labeled the two models 'notation-based' (21.2) and 'movement-based' (21.3). Discussion brought out that these names might be misleading because all notation is based on observing and writing movement. 'Paradigm 1' and 'Paradigm 2' were suggested as alternative terms but these might

suggest a hierarchy, which was not desired.

21.5 The paper stated that the models are not mutually exclusive. The distinction between them is, however, of prime importance to avoid theoretical confusion. Whether one or the other is used will be determined by the purpose of the notation.

21.6 The following issues were presented as an introduction to the sessions:

- a. The terms 'universality' and 'relativity' as presented in the paper are to be revised so that no confusion is possible between anthropological and linguistic definitions of these terms.
- b. An analogy was made with linguistic theory in which three levels of meaning are distinguished:
  1. 'semantics,' the relationship between isolated symbols and their meaning;
  2. 'syntax,' the meaning derived from the combination/ordering of symbols; and
  3. 'pragmatics,' the level at which the system/code interacts with the environment producing particular meanings in particular contexts. For example, "Can you please pass the salt" is not usually a question about the physical possibility but in context is understood as a request for the salt to be passed.
- c. Computer language and natural human language were compared. In computer language, each component of the code has only one defined meaning. A well-formed message may be complex but it is always clear. The constitution of meaning in natural language is much more difficult to account for: each word may have more than one meaning; meaning is context-bound, we have a choice of words to express any one idea, etc. KIN/LN doesn't work quite like either computer language or natural human language. It has criteria and a way of functioning which are its own.

21.7 Other issues that arose during discussion include:

- a. Is it possible to have a system that describes all movement in the way it is thought of, or are there too many possibilities to include? Would including all possibilities make our system unwieldy?
- b. If it is not possible to include all ways of thinking about movement, does this mean we should not include any but should use only the basic concepts?
- c. If we use only some ways of expressing movement concepts, is there a danger that we will begin to see the movement only in

terms of these concepts?

- d. Can we adequately capture movement with just the basic concepts/symbols (as in 21.2)?
- e. Is notation translation or symbolization? That is, does notation translate one system with its own set of rules (movement) into a sympathetic but different system with another set of rules (notation)? Or does it serve as a symbolization of movement ideas on paper, the symbol expressing the idea?
- f. A discussion took place about whether and how the movement-based and the notation-based approaches relate to encoding (writing) and decoding (reading) respectively.

## 22. KEYS FOR THOUGHT

- 22.1 Keys are devices, already in our system, used to change the system of reference by which we interpret a symbol. The paper "Keys for Thought" by Sheila Marion proposed investigation into expansion of that concept and application of keys to accommodate various needs and reconcile some of the different philosophical approaches and conceptual frameworks that are the basis of Labanotation/Kinetography Laban.
- 22.2 There are several ways possible to accommodate new needs or to find a writing method for new approaches to movement:
  - a. find an alternative way of writing with symbols which are already in the system (results in no change to the system).
  - b. re-define previous symbology (change existing meaning)
  - c. add new sets of symbols
  - d. use existing symbols and add keys to give different meanings
- 22.3 The first three of the above may present problems:
  - In a), existing methods of writing may not adequately express the movement concept or analysis.
  - In b), changing the meaning of symbols causes confusion for published existing scores.
  - In c), additions to the system could encourage a proliferation of symbols.
- 22.4 It was suggested that keys might:



- a. change the reference, e.g. as the use of stance and body keys change our reference for determining directions.
  - b. change the meaning of existing symbols, e.g. a key might be used to indicate a symbol is to be read from an anatomical point of view.
  - c. identify and state a viewpoint--a specific set of assumptions
  - d. identify a continuum representing different approaches to writing such as:
    - 1. freedom of interpretation; e.g. in timing, dynamics or space
    - 2. movement understood within a particular context
    - 3. movement which is natural to the individual
    - 4. movement which conforms to a defined standard; e.g. anatomical definitions, etc.
    - 5. defining a specific style (e.g. ballet, Balanchine)
- 22.5 It was questioned whether "key" is the appropriate terminology to encompass these concepts.
- 22.6 During discussion the following points emerged:
- a. we should work to include rather than exclude new points of view regarding movement description. We should recognize different needs and attempt to accommodate different points of view where possible.
  - b. We should be flexible enough to accommodate new needs but must also be concerned about the purity of the system. This is not an invitation to make up numerous new symbols without serious thought and consideration.
- 22.7 It was the consensus of the group that exploration into the possible uses of keys should continue.

## 23. RETENTION OF SUPPORTS

- 23.1. The paper "Retention of Support" by Bill Reynolds proposed the use of the duration line in the support column to indicate retention of support.
- 23.2 Rationale of the proposal was:
- a. A duration line in the support column would show where the

attention (and major muscular coordination) of the performer must remain. It would be especially useful in folk dances where one foot retains its support and the body moves from that constant support;

- b. This would eliminate the problem of whether a vertical line in the leg gesture column indicates leg gesture or a modification of a support. If there was not a duration line in the support column there would be an absence of support; i.e. jump;
- c. Retention is an action. It requires more conscious attention than walking and is more tiring;
- d. The combined visual reminder of retention of support would help beginning students.

23.3 There was a clear consensus that this was not a desirable change to the system for the following reasons:

- a. Our system generally writes symbols when there is observable spatial displacement of the body, and a duration line for the retention of support when the support is unchanging would counter this practice;
- b. For the same reasons there was concern that the proposal would destroy the visuality of the system;
- c. Although it was acknowledged that more muscular action might be required to balance the weight of the body on one leg, the system as it stands now generally records changes in space rather than the effort required to maintain a situation.
- d. Similarly, although standing does require energy, standing is not an "action" per se. Thus the duration line, if used as a retention of support, would give a misleading indication to the reader; i.e. that an action in space is occurring.
- e. The use of duration lines could be confused with the staff lines. The lines would clutter the score unnecessarily;
- f. Similarly, the use of the duration line for retention of support might create too many lines on the staff if one were using the floorwork staff;
- g. Many present thought a duration line the entire length of the staff looked too similar to a place middle symbol, especially as photocopying sometimes makes the dot indicating level hard to see;
- h. It was reported that according to the validity survey, the only place where there was consensus was in the validity of retention symbols in the support column.

- 23.4 Because of lack of time and the clear consensus that this proposal was not a desirable change to the system, no vote was taken.

## 24. VALIDITY

- 24.1 The paper Validity by Ilene Fox presented a comparison of four different approaches to validity:

- a. A proposal put forward by Fox in the paper Validity: Yet Another Proposal [1987], stated simply is: Indications for the arms and legs are automatically cancelled with the next direction symbol for that part, with the possible exception of rotations/twists; indications for the torso and head are automatically retained until specifically cancelled. Stated more fully:

Foot and knee supports are automatically cancelled unless held.

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. [Also explored were the possibilities of making rotation/twists an exception for both arms and legs and of not making any exception for rotation/twists.]

The result of a movement indication for the torso or its parts is retained until specifically cancelled by a like movement,  $\odot$ , or  $\wedge$ .

The result of a movement indication for the head is retained until specifically cancelled in its own column by a like movement,  $\odot$ , or  $\wedge$ .

All hold signs are valid until specifically cancelled.

Modifiers take their validity from the symbol which they modify; symbols that have their own validity have a validity rule built into their definition.

- b. a new direction symbol for the arms, legs or body part cancels all previous indications except rotations/twists for that part or a part contained within it;

- c. 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;
  - d. organize validity by movement categories (e.g. direction, rotation or flexion).
- 24.2 It was recognized that the validity of modifiers, symbols that have their own validity and horizontal bows could be decided outside the context of an overall validity rule as they will not be affected by any of the proposals. See sections 1,2 and 3 of this Technical Report for the discussion and decisions made.
- 24.3 Additionally, it was agreed by informal consensus that the validity of supports on the feet and knees would not be affected by the proposals and, as no change from our current rule was desired, no vote was necessary. Our current rule is: foot and knee supports are automatically cancelled unless held. A hold sign for a support is cancelled by a new step for either foot or knee, an air line for the held support, or a gesture of the held support.
- 24.4 After looking at examples written with all four validity possibilities, organizing validity by movement categories did not seem a desirable option to many present.
- 24.5 During small group discussions, one group began to formulate an additional proposal based on:
  - a. all direction and rotation signs are strong statements regardless of which body part they refer; they are valid until cancelled. A spatial indication is retained spatially with  $\diamond$  or  $\odot$ , a body indication is retained according to the body with  $\circ$ .
  - b.  $x$ ,  $\cup$ , and  $y$  in conjunction with direction signs (i.e. used as pre-signs) take the validity of the direction sign to which they refer when isolated in a separate column and preceded by a body part sign, they are valid until cancelled.
- 24.6 There was insufficient time at the conference to work out this proposal thoroughly and to explore all the ramifications.
- 24.7 At the next conference, it is hoped that we can continue validity explorations, comparing the 1987 Fox proposal with a presentation of the proposal begun at the 1989 conference.
- 24.8 Issues that need to be considered as validity is examined include:
  - a. relationships of body parts to each other, e.g. the hand to the arm, the hand to the lower arm, the head to the torso, the limbs to the torso, head to head facing.
  - b. how things are cancelled, both specifically and automatically.

- c. how things are retained, both specifically and automatically.
- d. Momentary or hidden cancellations, i.e. does an attached rotation permanently or temporarily cancel a previous rotation? Other indications which can result in momentary or hidden cancellations include pre-signs, directions which cause rotations, leading/guiding which cause rotations.
- e. What are 'like' movements?
- f. What is the validity relationship between thumb and palm facings and arm rotations?

## ERRATA FOR ICKL 1989 PAPERS

1. Validity by Ilene Fox

- a) 9j hold signs above the ankle flexion needs to be added
- b) 11.4 The last line should read " symbol; rotation/twists would not."

2. Reconstructing KIN/LN Grammar by Rob van Haarst

3.8 end: "(nb) with open . . ." read "(nb) with *specific* and (m vb) with *open* statements".

6.7, para.1, end: "of Motif Writing" read "which Motif Writing"

para.2, line 1: "four" read "three"

6.10, line 11 "Would there be any difference" read "Would there be any difference between 29 and 30?"

line 13 "as in does" read "as it does".

7.5, line 1 "operated" read "operates"

10.1, (2), line 6 delete clause in parentheses beginning with "(at least . . ."

12.3, para.3, line 3 "Sometimes it helps" read "Sometimes selecting path signs instead of rotation signs helps".

12.4, line 4 Delete from "I would personally argue . . ." to end of paragraph.

Bibliography 1st entry: "Intermediate" read "Elementary"

Note 7, line 1: "different" read "various"

Note 14, line 1 "a)" read "a) (here 20)"

Note 18, line 3 "open" read "opens"

Note 18, end "has" read "have".

Note 27, line 2 "it": ie. the selection of path signs rather than turn signs.

P.29 Erratum re. ex. 36: final sentence ends "the point I was trying to make"

Ex. 4: The last direction symbol for the left arm should not be left side high but left side high slightly toward left side middle, ie. place a flat pin within the direction symbol.



The following is in response to the many thoughtful comments received. The paragraph numbers correspond to the paragraph numbers of the paper itself. Included also are some further notation examples.

## 2. THE SPINAL COLUMN

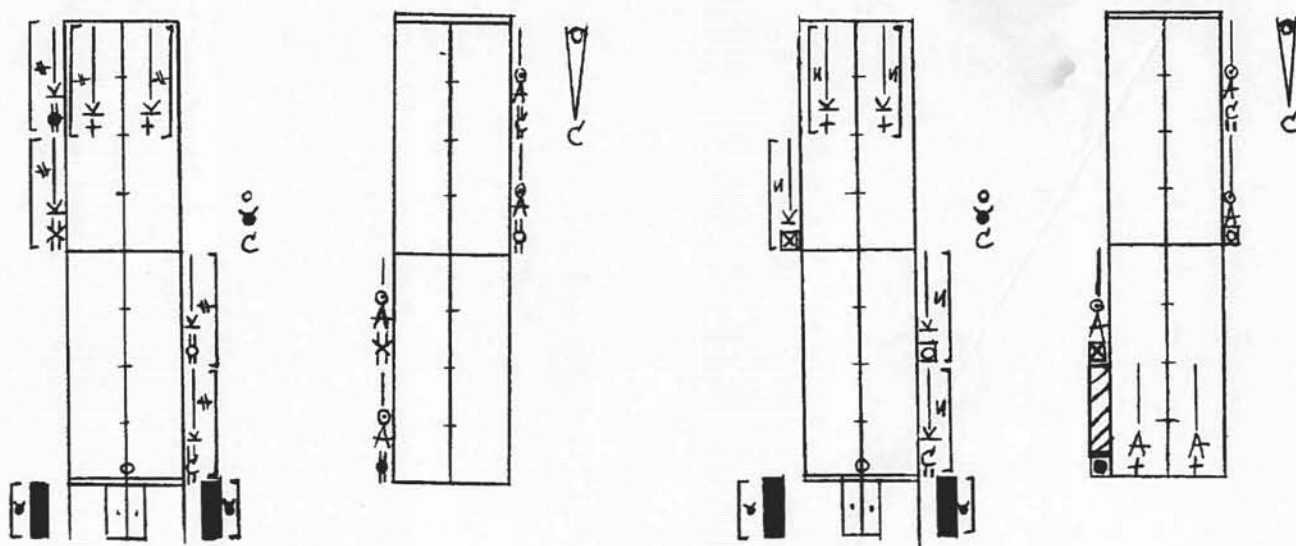
These symbols are not intended to replace the present ones. The present symbols for the various spinal areas describe them in Laban language as the "backs" of particular body sections. The proposed symbols offer a different concept of the spine—an articulating limb more centrally located in the torso, neck, and head. Offering both ways of describing the spine does not, to me, seem inconsistent with the rest of the system.

### 2.6 The symbols that were omitted from the paper are:

7th cervical 7C or  $\frac{4}{5}7$   
 12th thoracic 12T or  $\frac{4}{12}$   
 5th lumbar 5L or  $\frac{4}{5}$

### 2.7 Following is a re-notation of measures 1-4 of the notation previously given. It incorporates suggestions from the comments received. The back-to-normal sign attached to the unfolding signs clarifies how far to unfold [See 3.17c and Hutchinson p. 330]. To the right is the same movement sequence in standard notation.

Note: Some respondents have suggested that the proposed spine symbols would be better glossarized for specific needs or that they be valid only within a key or special mode. [See Addendum discussion of 3.17.]



#### ANATOMICAL DESCRIPTION

#### STANDARD DESCRIPTION

- Glossary:  $\nearrow$  As far as possible with a sense of overcoming antagonistic muscle resistance
- $\circ$  Retain weightedness until buoyancy begins to take over in measure 4.

## 3. ANATOMICAL JOINT MOVEMENTS

- 3.2 Foot-Ankle Clarification In anatomic position, both foot and ankle are fully extended, all joints in their neutral relationships.

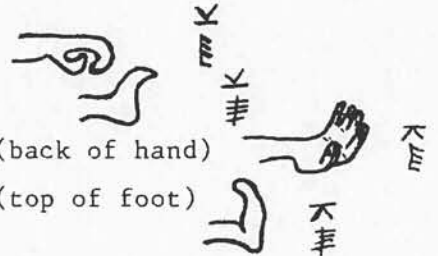
Foot (corresponds to hand)

Flexion—Hand bends toward palmer surface (palm)

Foot bends toward plantar surface (sole)

Hyperextension—Hand bends toward dorsal surface (back of hand)

Foot bends toward dorsal surface (top of foot)



Ankle (different from wrist)

The wrist attaches to one end of the hand, but the ankle attaches between the two ends of the foot. Therefore the ankle "flexes" in two directions:

Plantar-flexion—Plantar surface of the foot bends toward the leg, as in relevé.

Dorsi-flexion—Dorsal surface of the foot bends toward the leg, as in demi-plié.

For notation purposes, it seems logical to correlate plantar-flexion of the ankle with flexion of the wrist and dorsi-flexion of the ankle with hyperextension of the wrist:

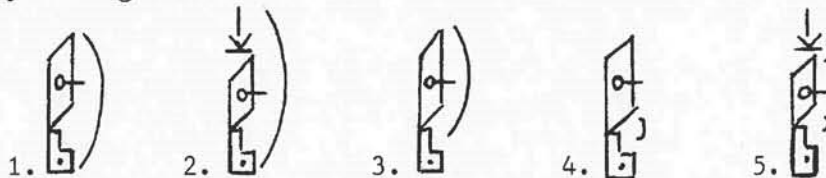


Pointed Foot The pointed foot, as used in dance, consists of ankle plantar-flexion and foot flexion.



- 3.9 Simultaneous Action Bow Some respondents felt no confusion with the use of the simultaneous action bow for the same joint moving in more than one plane simultaneously. They felt that context would distinguish it from a phrasing bow. However, others were quite concerned about such a confusion. One group of notators offered the following:

If there is only partial overlap (ex. 3 below), it is clear that simultaneous action is meant. Confusion only arises if there is total simultaneity. If the abbreviated bow (ex.s 4 and 5) were always used for total overlap, it would be clear that bows extending the entire length of the symbols (ex.s 1 and 2) have to be phrasing bows.



Note: I have included this suggestion in the re-notation of item 5.

3.17 Key

- 1) Symbology Following are some suggestions for a key symbol to indicate the usage under discussion:

Reference to body, not spatial, aspects     $\lambda$  or [O]

Reference is without spatial aspects    [X]

Reference to joints & joint relationships     $\lambda$  or [J]

- 2) Meaning Suggested implications of such a key are:

- a. The  $\mathbf{K}$  and  $\mathbf{A}$  signs used in their forward-backward placements indicate movement in the sagittal plane, and in their sideward positions indicate movement in the frontal (coronal) plane.
  - b.  Indicates standing with ankles directly under the femoral joints. First position would need be otherwise indicated.
  - c.  $\odot$  used with a joint sign indicates a return to its neutral relationship.
  - d. The abbreviated vertical bow indicates simultaneous action with the first symbol having conceptual priority.
  - e. Foot and ankle folding written as described in 3.2 above.
- 3) Mode It has been suggested that writing from an anatomical point of view is really a whole subsystem or mode (as Motif Writing), where current symbols can be used with meaning specific to that mode and other symbols can be created specific to it.
- 4) Spine Symbols Some have suggest that the proposed spine symbols belong to this key or mode, or should be glossarized when necessary.

## 4. KINESTHETIC AWARENESS OF MUSCLE ACTIVITY

- 4.2 A number of respondants, while not objecting to the idea, have reservations about the proposed symbology, for various reasons. The most common is that they are similar to others already in use. My criteria in looking for symbols to meet this need were: 1) to keep them simple, and 2) to make them a "family" having a commonality that can be alterable to show at least three distinctions. The number of simple symbols not already in use by the system is extremely limited, but following are the original proposals along with some other possibilities:

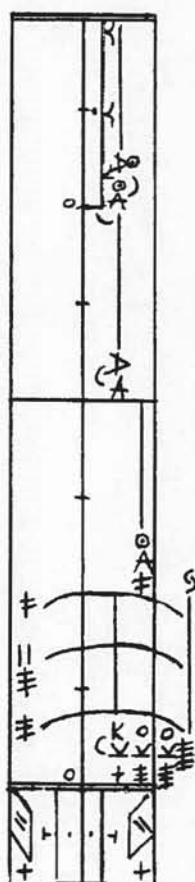
- |                                                   |                   |
|---------------------------------------------------|-------------------|
| a. As far as possible with no muscle resistance   | $\searrow$ JL Z f |
| b. As far as possible while overcoming resistance | $\nwarrow$ JL Z f |
| c. To the point where resistance is engaged       | $\nwarrow$ JL Z f |

- 4.3 A question was raised as to whether these descriptions are the result of movement (duration line ending in vertical arrive at bow) or do they describe the whole movement (addition bracket). I believe that the bracket is the better usage (at least for 4.2a and b), and all the anatomical notation here uses it.

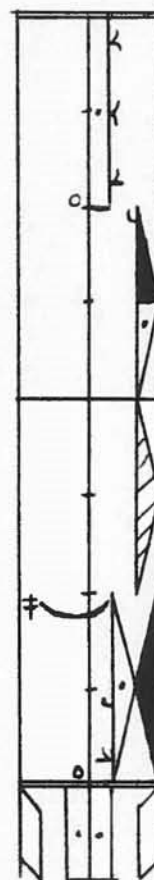
## 5. NOTATION OF A DEVELOPPÉ À LA SECONDE

The following notation assumes a key as outlined in 3.17 above and incorporates the following suggestions:

- 1) Replacement of the lengthened limb symbol (cts. 1-2) with the standard one.
- 2) A contact hook at the end of the duration line (ct.6) to replace the toes symbol contacting the floor. The latter was chosen to indicate the idea of all five toes contacting, but perhaps that is not necessarily its reading.
- 3) The same sequence notated in standard KL/LN.



Anatomical description

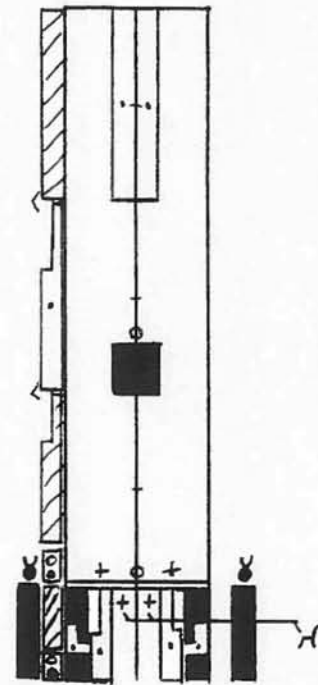
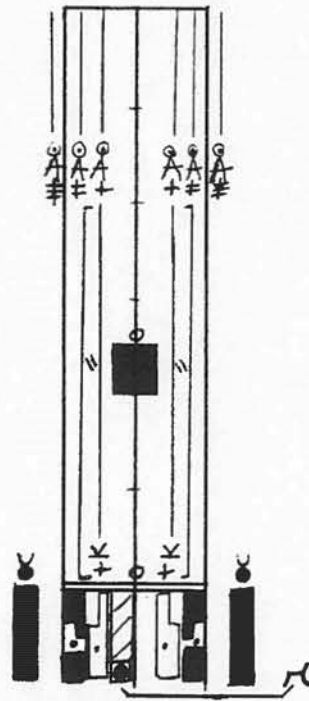


Standard description

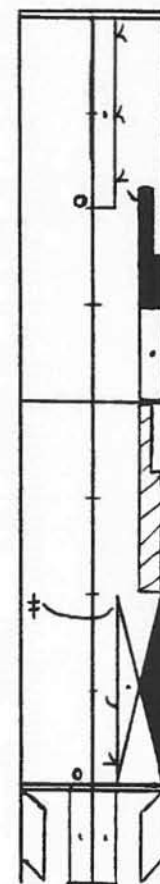
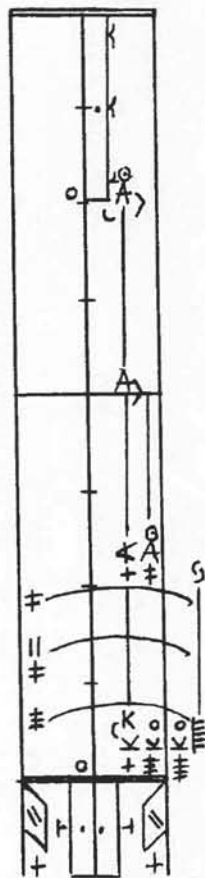
ICKL 1989

Addendum to ANATOMICAL DESCRIPTIONS — K. Barracuda

6. Further notated examples in anatomical (on the left) and standard (right) notation.

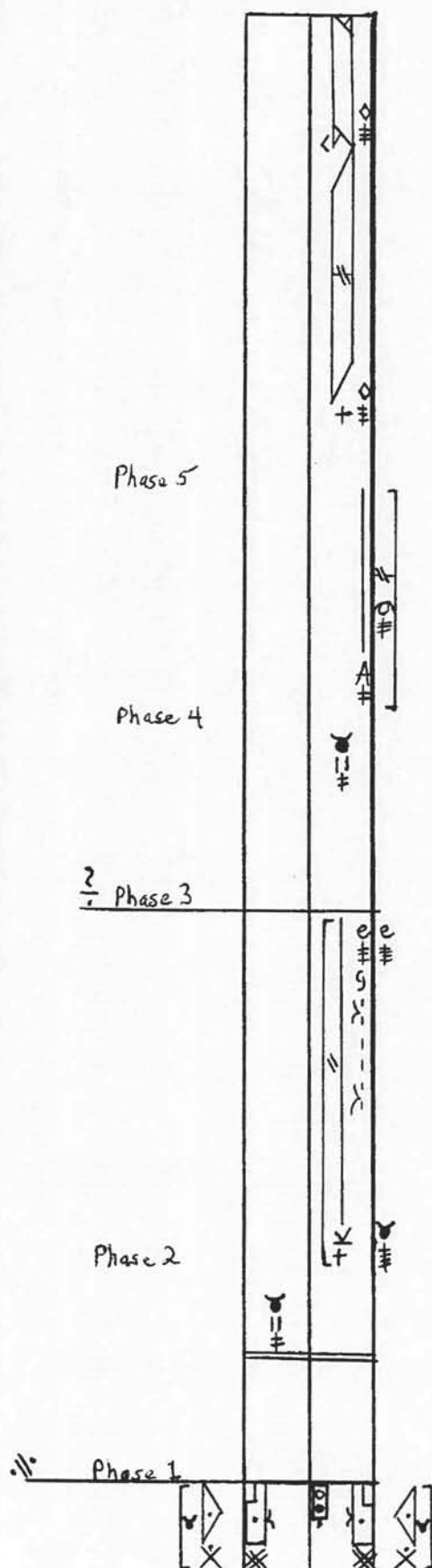


a. Standing up from a chair



b. Développé à la quatrième devant

7. Below is the movement portion of an ideokinetic exercise I often use.



-The thigh joint rotates back to the unrotated state.

[The ankle stays where it is in space while the hip joint rotates the entire lower limb laterally (outward) as far as possible with a sense of overcoming antagonistic muscle resistance.

[With ankle buoyant, the right knee extends as far as possible with a sense of no antagonistic muscle resistance, the point of resistance changing as antagonism is overcome (with the help of imagery).

-The right thigh sinks into its hip socket.

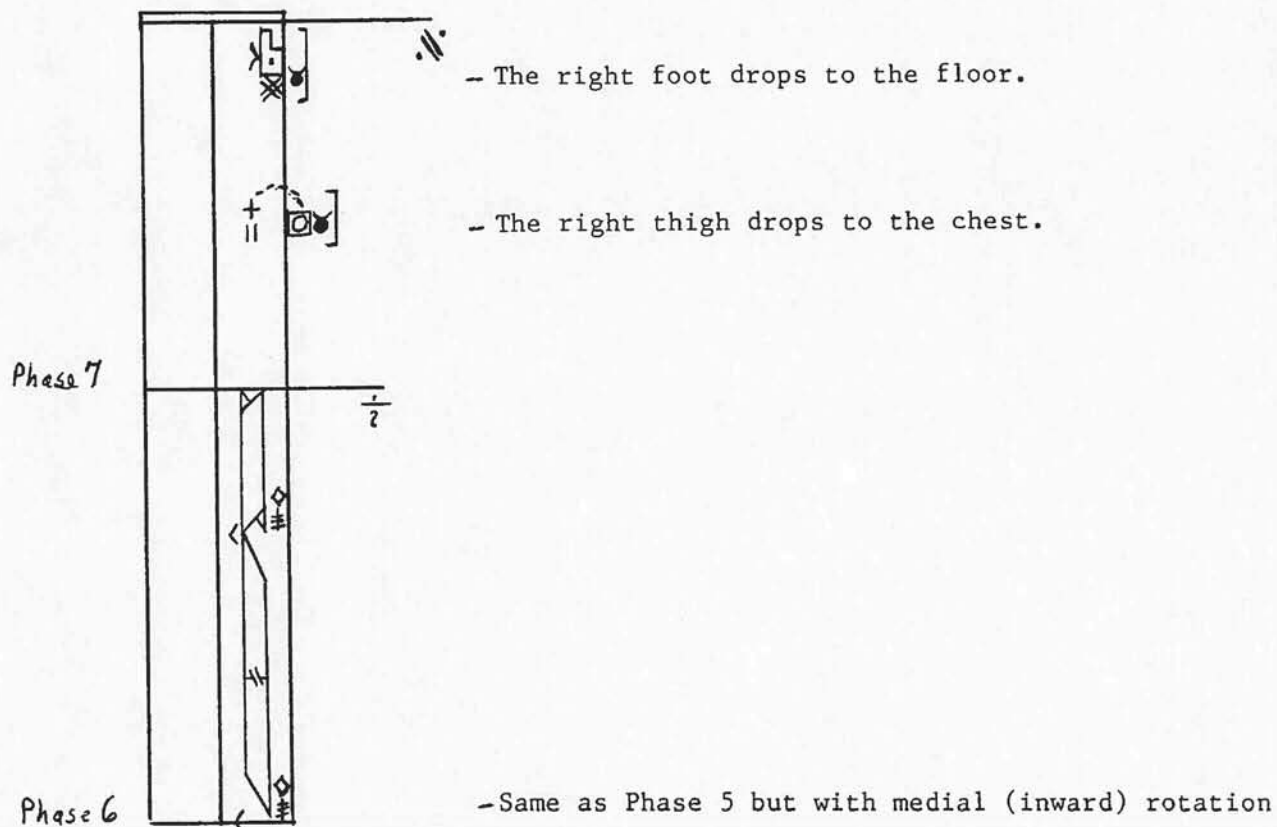
[The right hip flexes as far as possible with a sense of no antagonistic muscle resistance. (The foot is heavy but, as a result of the hip flexion, is dragged toward the pelvis and finally pulled off the floor where it hangs relaxed.)

-Left thigh sinks into its hip socket.



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For those interested in the imagery notation (See 1.4-1.6), a handout is available containing the nine lines-of-movement with "working" symbols and some notated examples.

8. Following (page 8) is a chart comparing standard Laban analysis and descriptions with those of anatomy.

| <u>Standard KL/LN Description</u>                                                                                                                                           | <u>Anatomical Description</u>                                                                                                                                                                                                                                                   |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  <p>—Place for supports is with feet together.</p>                                         | <p>—Anatomic position is with ankles directly under the hip (femoral) joints.</p>                                                                                                                                                                                               |
| <p>⊙ —Back-to-normal</p>                                                                                                                                                    | <p>—When used with a joint sign, move to neutral relationship at joint.</p>                                                                                                                                                                                                     |
| <p>K signs —Fold joint in direction indicated by sign-facing (corresponding to directions in space). Joint moves in planes necessary to produce the direction in space.</p> | <p>—Joint moves the bone away from neutral in plane indicated by sign-facing (sagittal <math>\vee</math> <math>\wedge</math> ; frontal <math>\swarrow</math> <math>\searrow</math> ). Interplanal movement indicated with a simultaneous action bow.</p>                        |
| <p>—How much folding is indicated by specific degrees.</p>                                                                                                                  | <p>—How much folding is indicated by a resulting consequence (such as the foot touching the floor) or according to a kinesthetic sense of muscle action.</p>                                                                                                                    |
| <p>A signs —Unfolding is assumed to be to the unfolded state unless specific degrees are written.</p>                                                                       | <p>—How far to unfold is indicated by a result (a contact, or giving up to gravity) or is specified as going all the way to neutral .</p>                                                    |
| <p>Ankle —Bending (dorsi-flexion) </p>                                                    | <p>—Dorsi-flexion (dorsal surface of foot bends toward the leg) </p>                                                                                                                       |
| <p>—Stretching (plantar-flexion) </p>                                                    | <p>—Plantar flexion (plantar surface of foot bends toward the leg) </p>                                                                                                                    |
| <p>[See AK 410 a-e and AH pp. 327-328]</p>                                                                                                                                  | <p>[In AK's examples 410 a,d, and e, the ankle is unflexed. <br/>In 410c, the ankle is dorsi-flexed. <math>\wedge</math><br/>In 410b, the ankle is plantar-flexed. <math>\vee</math> ]</p> |
| <p>—Rotations of the ankle are written to describe movements of the foot that raise and lower the medial and lateral edges of the foot.</p>                                 | <p>—No rotation is possible at the ankle.</p>                                                                                                                                                                                                                                   |
| <p>Outward rotation of ankle (lateral side stretched) </p>                               | <p>Inversion of foot (medial side of foot moves toward the leg) </p>                                                                                                                       |
| <p>Inward rotation of ankle (medial side stretched) </p>                                 | <p>Eversion of foot (lateral side of foot moves toward leg) </p>                                                                                                                           |
| <p>Foot —Movements within the foot are addressed by writing the toes with direction symbols</p>                                                                             | <p>—The foot can flex (clench), extend (toes toward the dorsal surface), abduct and adduct to some degree, invert and evert as described above (foot rotation).</p>                                                                                                             |

This paper was handed out at the conference to further clarify the concepts with which Karen Barracuda is working.

# KL/LN FOR RECORDING IDEOKINETIC EXERCISES by Karen Barracuda

Ideokinetic exercises consciously use imagery that follows one or more of Lulu E. Sweigard's<sup>1</sup> nine lines-of-movement. The imagined movement always takes place in the thinker's body but is never thought to be accomplished by the thinker. Rather, it is an outside force that produces the imagined movement, and the thinker is merely acted upon. The thinker should never expect or aim for any particular physical sensation but may notice various sensations from time to time as the imagery proceeds.

Following is a listing of the nine lines-of-movement (LOM) including:

- a. Its name
- b. A description of its location and direction in the body
- c. A sample image or two for it, and the body position for which the image is designed
- d. A brief explanation of the neuromuscular result of its use
- e. The symbol currently favored to denote it.

Some samples of my attempts to use KL/LN to notate ideokinetic exercises are presented on pages 6-8. These make use of two staves tied together, one for the imagery and one for the actual movement. (For further reference, see paper, "Anatomical Descriptions: The Spinal Column & Joint Movements.")

The Constructive Rest Position (CRP) referred to below is a back-lying position with knees bent, feet flat on the floor, and elbows resting across the chest in line with their respective femoral joints.

## THE NINE LINES-OF-MOVEMENT

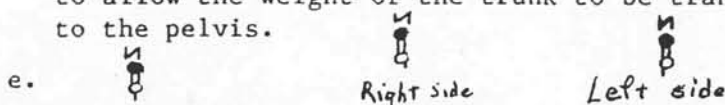
1. a. "To Lengthen the Spine Downward"
  - b. Begins in the back half of the torso, just below the shoulder blades, and continues downward past the pelvis.
  - c. CRP: A river is imagined to be flowing, in the back half of the body and into the floor a few inches, from just below the shoulder blades past the pelvis toward the feet. one may watch any section of the river where the thinker feels discomfort or tightness as the water flows by or may follow a fish or floating object in the water along the entire path. The water must continue to flow in the same direction at all times.

Standing: A ledge is situated across the back half of the body at a level just below the shoulder blades, and streamers are being tossed from it down to the ground.

---

<sup>1</sup>Sweigard, Lulu E., Human Movement Potential, University Press of America, Inc., 1974.

- d. This lengthens the spine and releases tight muscles in the back. It is a line-of-movement which, in the upright position, uses gravity instead of fighting it. Gravity works to keep the spine long and to allow the weight of the trunk to be transferred from the spine to the pelvis.



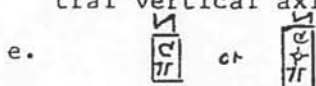
2. a. "To Lengthen the Central Axis of the Body Upward"

- b. Begins at a point on the body's central axis (the line-of-gravity) level with the lower tip of the shoulder blades, the lower tip of the sternum, or the 7th thoracic vertebra, and moves upward along the central axis of the body, passing between the ears and out the top of the head.

- c. CRP: A tight-rope is stretched along the central axis of the body, and a miniature circus performer is imagined to be walking the tight-rope from mid-chest on out past the top of the head.

Standing: A champagne glass is situated in the body so that the bubbles effervesce from mid-chest upward and out the top of the head.

- d. All the other lines-of-movement promote this one. This helps center all the body weights and especially the head over the central vertical axis of the body.



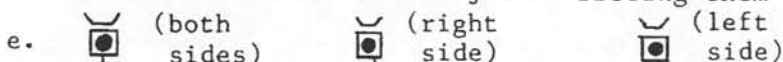
3. a. "To Widen Across the Back of the Pelvis"

- b. Begins along the entire length of the pelvis at the medial sacrum, and moves laterally straight out on both sides.
- c. Note—Images for this LOM can include both sides at once or can focus on one side at a time.

CRP: A water hose with holes in both sides is situated along the length of the medial sacrum extending a bit above and below the actual length of the pelvis, and water spouts outward laterally beyond the actual width of the pelvis.

Standing: Elevator doors (or draperies) are situated across the back of the pelvis extending a bit beyond its actual boundaries. Watch the elevator doors (or draperies) opening.

- d. This releases tension in the back of the pelvis (outward rotators, gluteus maximu, etc.) so that there can be a more balanced muscle action around the femoral joints freeing them for movement.



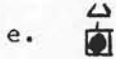
4. a. "To Narrow Across the Front of the Pelvis"

- b. Begins along two imaginary lines, one from each anterior superior iliac crest (upper lateral front of the widest part of the pelvis) and extending the length of the pelvis. Movement is in toward the mid-front of the lower abdomen.

- c. Any position: An unlaced shoe or football (or open trousers fly) is being tightly laced (or buttoned) along the mid-front of the lower abdomen.

Standing: Elevator doors (or draperies) closing

- d. This activates muscles to improve control on the medial side of the femoral joint, balancing the work around the joint and preventing weight from sagging against the Y-ligament (that reinforces the front of the femoral joint). This completes the action of the previous line-of-movement to balance muscle action around the femoral joint.



5. a. "From the Center of the Knee to the Center of the Femoral Joint"

- b. Begins in the center of an imaginary circle around the knee joint, and moves in a direct line to and through the pelvis socket. (It does not follow the femur, which actually angles outward, then inward to the socket.)
- c. CRP: A tube is situated from the knee through the femoral joint and on through the floor, and it is imagined to be perpendicular to the floor. A substance (rocks, balls, water, molasses, sand, etc.) is continually dropped or poured through the tube into a container below the floor.

Standing: Two fountains are imagined to be situated one under each foot. They spout upward forcefully sending bubbles up through the centers of each ankle, knee, and femoral joint, on into the pelvis.

- d. This improves the alignment of the joints of the lower limb, bringing the femoral joint and knee in line with each other. It promotes better balance of the pelvis on the lower limb, bringing control of lower limb action closer to center body, i.e. to the femoral joint.



6. a. "To Narrow the Ribcase"

- b. Begins at the lateral surfaces of the chest and closes directly inward toward the central axis (line-of-gravity).
- c. Any position: The chest is an accordion, open with pleats flattened, and with its handles about a foot outward away from the sides of the chest. The bellows are being closed straight inward, deepening the pleats into the body sagittally and bringing the handles next to each other at the central axis.

Any position: A huge plum, the size of the chest, shrinking into a long, narrow prune.

- d. This releases muscles that hold up the ribcase and shoulders. When these muscles are released, the ribs can hang from the spine closer to the central axis of the body, and the spine itself has greater freedom of movement as a result.





7. a. "From the Big Toe to the Heel"

- b. Begins at the tip of the big toe, and moves in a direct line to the back of the heel (not up into the arch; not along the medial edge of the foot).
- c. Sole of the foot resting or supporting on the floor: The big toe is imagined to be a turtle crawling along the floor to its resting place at the back of the heel. (Or it can be a car being driven through a gate at the back of the heel.)
- d. This helps center the weight through the foot and ankle. It helps integrate the action of the entire foot by maintaining the arches of the foot, resulting in better weight support and movement in the foot.

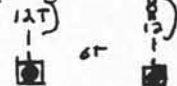
e. 

8. a. "To Shorten the Distance from the Mid-Front of the Pelvis to the Twelfth Thoracic Vertebra"

- b. Begins at the mid-front of the pelvis (pubic symphysis) and moves on a direct path angling toward and through 12-T.
- c. CRP: A toboggan takes off from a mountain top situated at the pubic symphysis, and slides steeply downward to the spine, then more shallowly to and through the finish gate at 12-T.

Standing: There is a small window at the back of 12-T and a heavy weight at the pubic symphysis. The weight is being pulled by a rope up toward, then through, the window.

- d. This helps improve alignment of the pelvis in relation to the spine (An improved angle of relationship from the anterior to the posterior rim of the pelvis in relationship to the spine, the angle of relationship known as a.p. tilt). This LOM continues the line of action of the three lines-of-movement numbered above as 1, 3, and 4. It is very important in getting the deep abdominal muscles to work correctly in maintaining the integrity of the trunk and in keeping the pelvis from either sagging against the Y-ligament (decreased a.p. tilt) or tipping back into a retracted position (increased a.p. tilt).

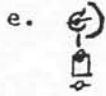
e. 

9. a. "From the Top of the Sternum to the Top of the Spine"

- b. Begins at the top surface of the sternum—felt as a little dip or dent between the two collar bones (clavicles)—and moves toward and through a point exactly between the two earlobes.
- c. Any position: A small weight situated at the top of the sternum is being pulled up under the jaw toward and through an opening between the earlobes. Note—The imagery for this LOM is similar to that of the previous one. However, in that one, the primary focus should be at the beginning of the imagined movement, whereas the focus here should be at the end.



- d. This improves alignment of the upper spine and therefore of the head and ribs, which respectively sit on and hang from it. It brings the front of the sternum close to and forward of the top of the spine and is especially important for one whose head is tilted or shifted forward. It also, indirectly, centers the shoulder girdle on the ribcase.



#### NOTATED EXAMPLES OF IDEOKINETIC EXERCISES

The crucial part of an ideokinetic exercise is the mental preparation for the movement. In order to distinguish the imagined movement from the actual movement while clearly showing their relationship, two staves are used. The imagery staff is on the left because we read staves from left to right and the imagery always begins before the actual movement.<sup>1</sup>

The imagined movement either continues during the actual movement (shown with a duration line), or it continues until something happens physically. For the latter, at the end of the LOM duration line is placed a blank arrive at bow connected by a straight horizontal line to the physical result in the movement staff. The straight line is used to avoid confusion with the usual meanings of horizontal bows in the Laban system.

In the imagery staff:

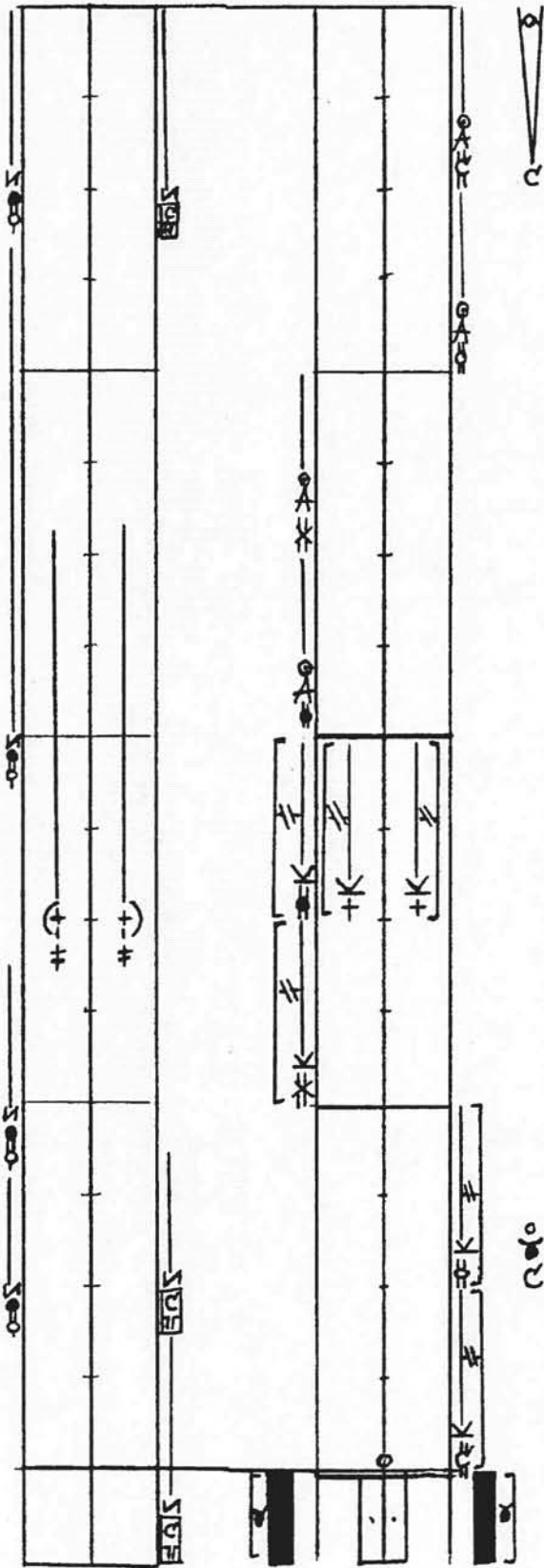
Double line—indicates the beginning of imagery

LOM sign repeated—reinforce or refocus the image for this LOM

More than one LOM written at same time—use an image that incorporates all the LOMs indicated. (For example, following is an image that incorporates the lines-of-movement To Lengthen the Spine Downward and To Lengthen the Central Axis Upward: Imagine the central axis of the body as a rope hanging from the ceiling and tied to a weight at the level of the sitting bones.)

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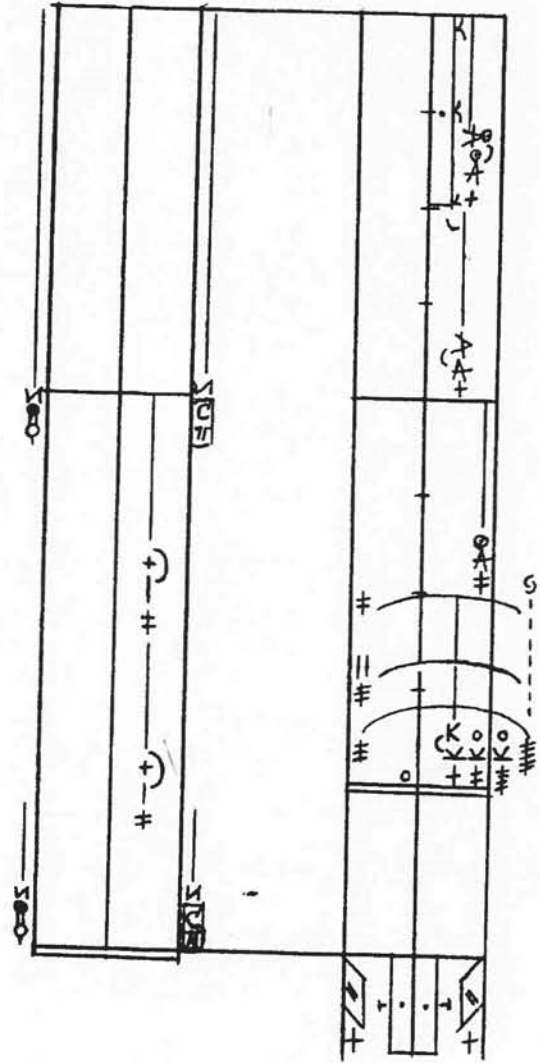
<sup>1</sup> Also, the imagery always takes place elsewhere in the body than where the actual movement occurs.



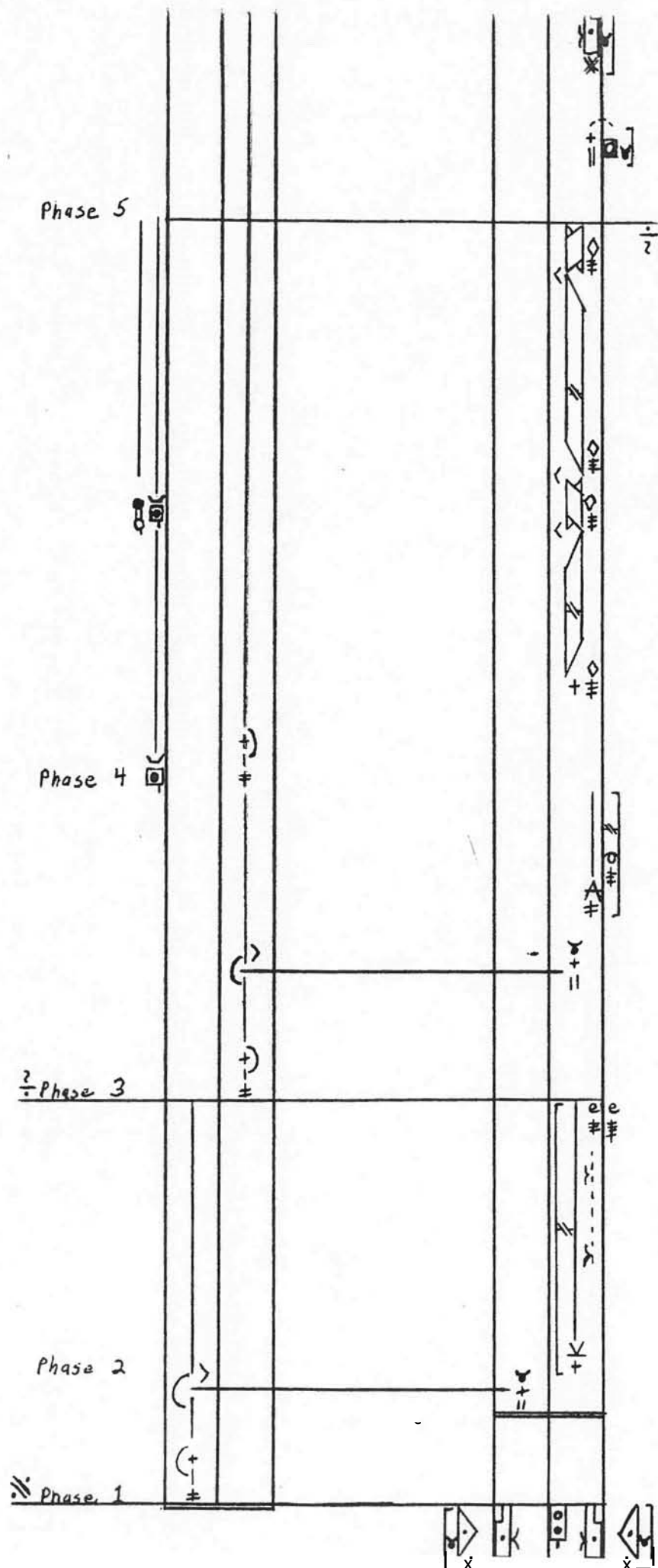
IMAGERY

MOVEMENT

## 2.7 Spine exercise



5. Developpé à la seconde

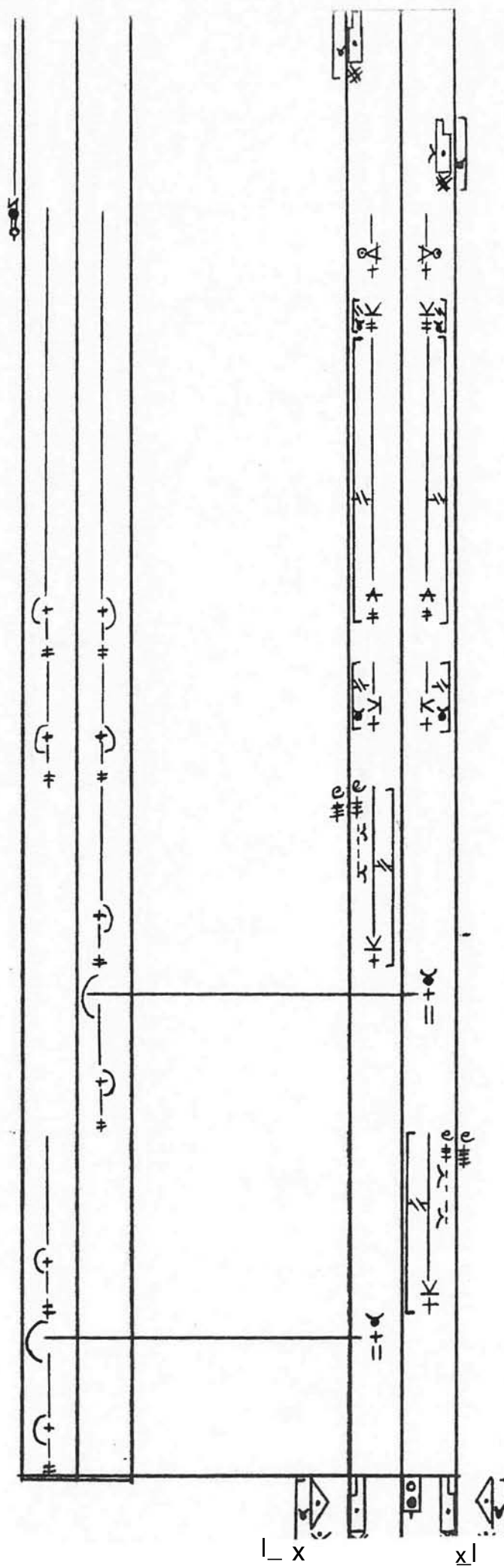


7.  
Hip flex, extend, and rotate

Ph. 2

Ph. 1

2<sup>nd</sup> Pos. stretch



## LabanWriter

The Dance Notation Bureau Extension at The Ohio State University in Columbus, Ohio has been visualizing the advantages of using the computer to copy, edit and store Labanotated materials for some time. Our hopes have been to come out of the Middle Ages where everything is written by hand and enter the age of technology with everybody else. We have had to dream and wait until computers got down to a size that we computer illiterates could handle and afford, and until students came along who could do the programming as our talents do not lead in that direction.

We had watched and admired the first steps being made at the University of Philadelphia's Moore School of Electrical Engineering and at the University of Iowa. We were delighted when Mary Sweeney who had worked on the project at Iowa came to us as a graduate student but all we could offer her to work on was one of several micro computers which had been donated to the College of the Arts and which was totally unsuitable to our needs. She struggled unsuccessfully with this equipment, but her activity attracted the interest of George Karl who was doing graduate work in the Department of Dance as well as with animation in computer graphics. Beginning in 1984 he was our Research Associate for 2 1/2 years and began the development of LabanWriter first on the Macintosh 512 and later on the MacPlus, his choice of equipment for our needs.

We sent out a pre-release version of LabanWriter 1.0 in the summer of 1987 to people with Macintosh computers and knowledge of Labanotation, and I demonstrated our program informally at the ICKL Conference in Wepion in August during one of the coffee breaks. At that point we could tell that our work was going in the right direction and that the program was user friendly, but there was still **much** to be done.

Karl left to take a job in New York in the fall of 1987, and Scott Sutherland, a computer programmer particularly interested in applications for the Macintosh was hired in February, 1988. He has been working full-time ever since thanks to gifts and grants and his interest in the work.

He presented his plans at the IMNA (International Movement Notation Alliance) conference at City College in New York in June 1988 which was a computer workshop that presented developments in computer software for notators. It was not until March 1989 that we were able to send out a pre-release version of LabanWriter 2.0 with a manual prepared by graduate student Leslie Ross. This went to about 40 colleagues for their comments and suggestions.

Their responses were very encouraging as were those of the notation students to whom we introduced the program. Two one and a half hour lab experiences with the program gave them the ability to copy out their writing assignments using LabanWriter and edit them in a MacPaint program. This was true for those with no computer experience as well as those not too familiar with the English language.

What does this program do? It allows you to lay out a page in a matter of seconds by selecting the number of staves, the number of measures, the beats per measure and the units per beat. You can have a starting position and upbeats as desired and a double bar at the beginning or at the end. You can connect the staves at the bottom and/or top. You can arrange the staves on the page for special layouts. Otherwise they space out automatically. You can select the size of floor plan that you wish and choose the placement along the bottom or sides of the page. When floor plans are added the staves automatically adjust.

Once the page is laid out, you move to the page itself and begin your score. A symbols palette to the left of the page (see illustration) allows you to select the symbols that you need. Directions of various levels, turns, path signs and bows can be placed on the staff and dragged to



the desired length. You can move these, copy or delete them. You can select and place symbols for the parts of the body, measurements signs, keys, foot hooks, facing pins, hold signs, cancellations signs, repeats, etc. You can save, and print from LabanWriter or you can send your score to other programs such as MacPaint, Super Paint, MacDraw or Page Maker to further edit or to combine with text or to make a laser quality printout.

What are the advantages over our present methods? If you want to change something, you never have to recopy a page either by hand or by using the IBM Selectric ball. You simply call up the score, make the changes, save and print.

The few brief experiments that have been made show that much time will be saved. For example to mark off with pencil and ruler the beats and bar lines for three staves of four measures, four beats in length, four squares per beat takes me 1 minute and 14 seconds. This is without drawing the staff lines themselves. With LabanWriter I can do the same thing including the staff lines in 14:39 seconds. Granted I don't have hard copy until it is printed out, but drawing time is cut drastically.

Two clicks can erase any symbol or change the level of a direction. Your materials can be stored on disks and printed out when needed.

Everyone can be an autographer because the symbols are already prepared. You have only to select them, put them close to where you want them, and they will click into place on the staff. You can prepare reading materials that duplicate clearly. Homework written on the computer can be revised easily rather than recopied after the teacher has checked it.

The work of the notator should be helped tremendously if she can transcribe her rehearsal notes directly onto the computer. This would allow her to take a neat copy into the next rehearsal. At any time in the process of finalizing a score there can be an updated copy to work from. The checker's job will be easier and making corrections will be much simpler. There will be no need to make a final copy as it will have been made during the notating process.

The minimum equipment that you need is a Macintosh Plus computer with a hard drive, which is not essential but is advisable, and an ImageWriter printer. You also need a MacPaint, MacDraw, Full Paint or Super Paint program to do certain editing and graphics and to add numbers and words at the moment.

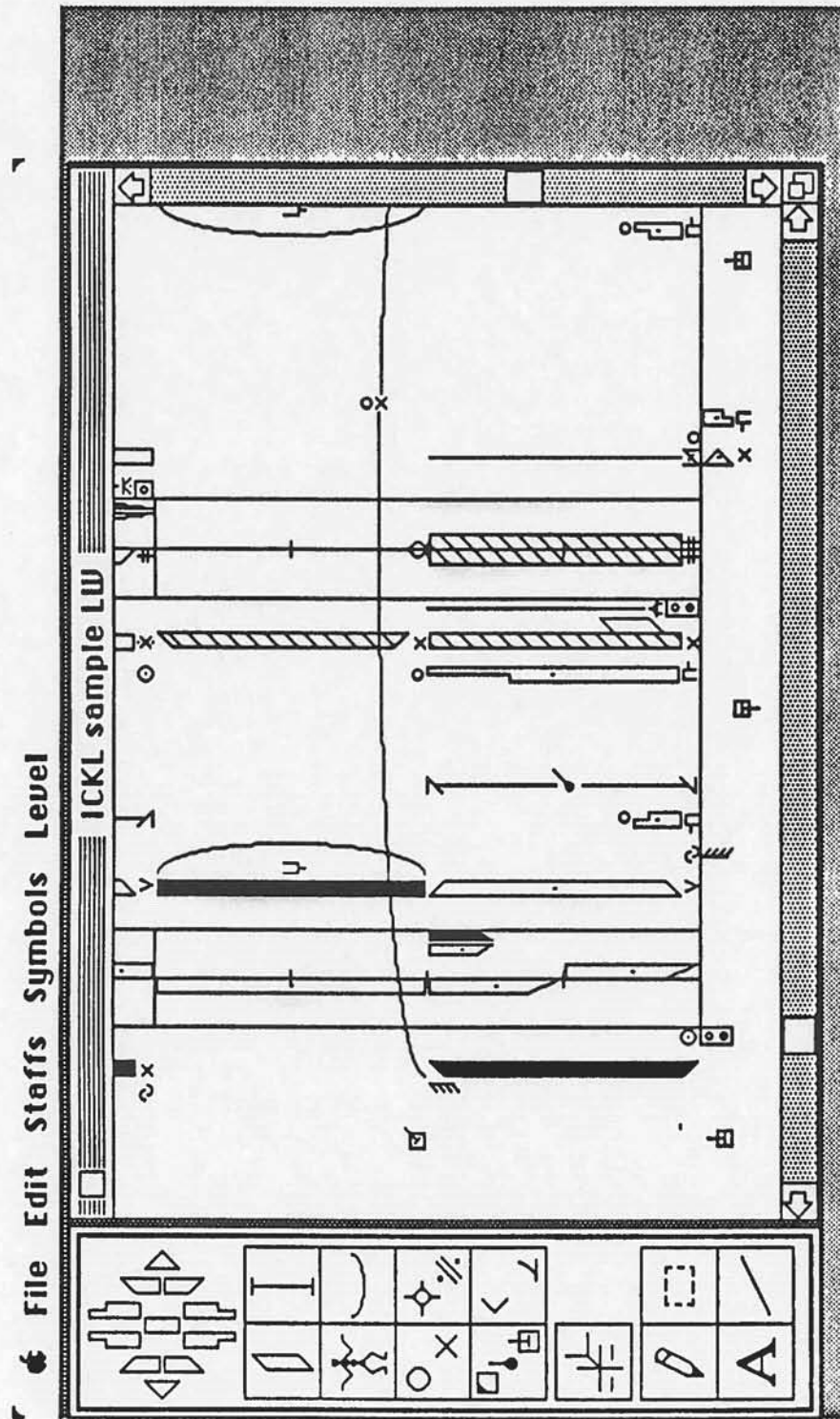
We will continue to work on features such as multiple pages, automatic numbering of measures, etc. during the fall. We **plan** to have the program ready for distribution by January 31. Anyone wishing to receive information when it is ready should send his/her name and address to LabanWriter, DNB Extension, Department of Dance, 1813 N. High St., Columbus, Ohio 43210.

Lucy Venable

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Scott Sutherland presented the LabanWriter program at the Conference in the well equipped Fine Arts computer lab at York University.





## Motif Writing /Composition

by  
Ann Rodiger

I have been using Labanotation and Laban's motif writing as a tool in my choreographic processes for the past several years. This process of combining the two forms of Laban's work began with Angelia Leung, who now teaches dance at UCLA. We used the notation as a means to communicate ideas to one another and create dances while at different sides of the country. We had been working together choreographically at the U. of Illinois and were motivated to continue our work together when we moved on from Illinois. We used both Labanotation and motif writing to create scores and then sent them back and forth through the mail.

Through this process it became apparent that motif writing and structured Labanotation could be used in several ways to make dances. The notation has allowed me to work with a piece formally and yet allow for a great deal of choice. The Labanotation system itself is a constant reminder and source of the variety and the scope of movement parameters available to a choreographer. It allows for analysis of choreography and movement material relatively quickly and easily.

The use of motif writing allows one to structure a dance formally and to make a definite choreographic shape and statement while leaving some of the specific movement choices up to the individual dancers. When the dancers are given specific tasks to accomplish they are participating in the choreographic process. They tend to contribute movement which is well suited to themselves which they feel comfortable and comfortable performing. Plus they can gain a sense of the overall choreographic structure. Through this process, I feel that the dancers bring a great deal to the dance as dancers.

My process is to construct set dance phrases which I use as basic phrases. I notate these phrases in structured detailed Labanotation. Then I carefully go through these phrases and put down essential parameters of each part of the phrase. I analyse the phrase in basically five categories derived from Laban's system of movement analysis--body parts, spatial aspects, actions, dynamics and relationships. This creates a series of motifs for each part of the basic phrase. From this analysis I choose a combination of structured notation and the motifs to build the form of the dance.

To date I have made five dances with this process (and variations on the process). I have also used these ideas in composition and improvisation classes at the college level.

## Eva Karczag: The Need for a Body-Centered Analysis of Movement

by  
Sheila Marlon

There seems to be a trend in Labanotation/Kinetography Laban away from a concept of movement defined by direction in space and toward a more body-centered analysis. A performance by Eva Karczag confirmed, for me, the need for this kind of description. Her dance did not use the choreographic element of space in any of the usual ways, nor were there wide ranges of dynamic change. Instead, her work seemed to be a rather quiet but intense focus on the activity of the body itself and an exploration of its movement possibilities.

On October 3, 1986, Eva Karczag performed "Opening the Launch Window: A Juxtaposition of Memory and Sensation" in the Parish Hall at St. Mark's Church in the Bowery. The performance space has a gleaming hardwood floor, white walls, high ceiling, and behind the performer, large windows overlooking a garden and the street beyond. A small but capacity audience spilled onto the edge of the dance area which was simply lit with an unobtrusive warm glow that gave ample illumination. A large overshirt and loose-fitting trousers served as Karczag's costume. The dance was performed in silence.

Karczag began seated with a large reddish scarf over her head. For a few moments she was still; only the scarf fluttered with her breath. Then she removed it, smoothed it in front of her, and slowly poured sand into it from a vessel nearby. Knotted to contain the sand, the scarf resembled a hobo's bundle as she rose and lifted it over her shoulder. She turned away, placed it on her upper back, then with gentle undulations caused it to descend, moving down her spine inch by inch. It fell; she replaced it, and the process began again.

The motion of the sand, streaming, rippling, was like a metaphor for the action that followed. Her movements seemed to pour like sand from one part of her body to another. A slow curling, gathering gesture of the fingers worked upwards to release in an outflung arm which in turn caused the body to follow its momentum. A deep collapse after a tentative shift of weight and an opening of a leg provided a new direction. Though seemingly disparate, the movement grew, shifted and changed organically, one action succeeding the next as its logical, if unpredictable, outcome.

Each segment of the dance was a progression which took her through the area in varying patterns. Brief intervals were marked by a pause at the edge of the stage, a rest while the sound of crickets crescendoed and died away. There was not the usual attention in space that a dancer has when traveling, however: no looking ahead to where the journey would lead nor backward to where it had been, only focus on the process and activity itself, on each individual movement as and how it occurred. Again like sand, the accumulation of her separate actions seemed to carry her along as shifting dunes travel by accretion of small grains.

Karczag's concentrated focus and attention on each movement so drew me in that I soon lost awareness of my own surroundings. Time also seemed suspended, for apart from the brief pauses between segments, there were no rhythmic markers nor overall propulsion of time as an element to measure or resist. Each action had its own time necessity and internal changes--for example, the gatherings were often slow and the release, whether into a limb or whole body collapse, was often more sudden--and they appeared to derive from the movement itself rather

than an external source or conscious manipulation of speed. Time was measured by the task, not the clock, and it seemed each action would take just as long as necessary, no more and no less.

Karozag's spell-binding quality comes, I believe, from her intense concentration which shrinks one's awareness of space to that immediately surrounding her body and suspends perception of time. In a review of her concert, Burt Supree mentions this experience of her work:

Watching Karozag . . . is a very intense, focused experience. Her dancing is not "performance" in the usual sense. She is not projecting; she's only doing what she's doing: moving with total concentration, perceiving and following the movement with perfect truthfulness (1).

Supree confirms my opinion that the basis of her dance is physicality and exploration of body movement without any particular emphasis on space or dynamics:

It's not exactly choreography, in that we're not observing patterns drawn in space. And while we're fully aware of Karozag's consciousness of the whole space and her place in it, the focus of the action is all in her body's relation to itself.... The audience is very close and needs to be. This is an intimate knowledge, a deep kinesthetic wisdom that Karozag is conveying (2).

Formerly a dancer with Tricia Brown, Karozag has been working since 1973 with release and improvisational technique. She is a certified teacher of Alexander technique which she credits with greatly influencing her work (3).

In Eva Karozag's dance, what did not take place may be as significant as what did. There were no virtuoso movements, no leaps, spins, nor breath-taking falls. No overt expression of emotion was displayed. The dance contained few spatial elements: the shape or design of her body seemed unimportant; there was no external focus, either direct or indirect; and the dancer lacked the residual muscular tension which we usually take to be alertness or awareness in space and term "presence" or "projection." As mentioned previously, although each movement had variations in timing, there was no apparent rhythmic awareness.

Karozag's dance seemed to me to be working purely at a body level through the exploration of the various possibilities of joint articulation and flow of movement from one part to another. It was this aspect of her movement, as I saw it, that so intrigued me on a theoretical level for Kinetography Laban/Labanotation.

Kinetography Laban/Labanotation is built on pinpointing intersections of space and time. For this to occur readily presumes not only clearly identifiable points in space but also some spatial intention. When space is not an issue—for example, in the use of arms in tap dance—alternate means of writing movement are not always available, or what does exist is too spatially precise. Recording time is less problematic since it can be measured by the duration of one movement in relation to another and need not be metered.

The three-way tension and interchange that exists between the body, its dynamic aspects, and its use of space is often cited as a paradigm for understanding movement. Laban Movement Analysis investigates qualities of effort and shape and Labanotation/Kinetography Laban details placement and motion in space. The articulation of the body itself, however, is perhaps less well defined or explored within the Laban-based systems.



*The Mastery of Movement*, one of Rudolf Laban's books which discusses body use, includes a section entitled "Movement and the Body," a series of suggested improvisations designed to expand one's movement vocabulary. Gesturing of the arms and legs, weight shifts and transferences, and whole-body activities such as turning, jumping, traveling and stillness all receive attention. Changes of direction play an important part, as do timing and dynamic changes (4).

The actual body emphasis in *The Mastery of Movement* is limited, however, to large segments (the limbs or torso), or to the body as a whole in its interaction with time, space and force. Joint action, movement possibilities of smaller units, expressive stress on different body parts, or coordination and flow of motion from one part to another are not investigated except indirectly. Laban's emphasis, at least here, is on large actions that move the body through space. More subtle work is left to examination of the changes in efforts and attitudes as they emerge in action. Not as thoroughly explicated is the use of the body itself and its physical capabilities at a fine as well as gross level without emphasis on space or dynamics.

More current writings which expand on Laban's concepts, such as Ann Hutchinson Guest's *Your Move*, investigate not only movements of the body in space, but also the joint action that makes spatial movement possible (5). Greater focus on the body allows for the kind of finely-tuned explorations Eva Karczag performed, in which movement seemed to flow through the body rather than through space.

Recent developments in Labanotation/Kinetography Laban show an increasing trend toward movement description based on anatomical possibilities of the body rather than direction in space. Greater use in notated scores of existing symbols such as degree of folding or bending a joint instead of spatial displacement of a limb, additions to the system such as the concept of angling to define positions on one knee, and the expanded family of signs for spreading and closing adopted at the previous ICKL conference show recognition of a need for this kind of analysis. Karen Barracuda's paper for this conference seems to be an extension of this trend (6).

One approach to Kinetography Laban/Labanotation, as identified in Rob van Haast's "Reconstructing KIN/LN Grammar," is to attempt to translate movement into symbols which best reflect the intent of the style or choreography (7). To this end, notators can use several ways of writing the same activity. A demi-plié in first position, for example, can be described in symbols as a lowering of the body or of the center of gravity, as a contraction of the limbs as a whole or a specific flexion of each joint, or as a diamond shape made by the space between the legs. In her attempt to have Labanotation/Kinetography Laban considered a translation rather than a transcription by the United States' Copyright Office, Ann Hutchinson Guest demonstrated ten different ways of writing an extension of the hand outward from the shoulder, depending on the intention or context of the action (8). While this may lead some to think the system is overcomplicated or redundant, it does allow notators the possibility of choices with which to refine and color the notation.

My concern is that, although a tendency toward a more bodily-oriented method of analysis is occurring, it is doing so in response to special needs and therefore is developing piecemeal. I also think that due to a need to maintain internal consistency, aspects of the spatial organization at the center of the system tend to overpower other concepts. Instead of looking to anatomy as a model, notation which seems to be body-related is instead influenced by space. Each of the examples cited previously contains a spatial element. Folding, a joint action, is symbolized in eight basic directions. Signs for spreading and closing, which might convey abduction and adduction, are conceived in terms of lateral, sagittal and diagonal dimensions. Angling describes not the angle of the joint, but the angle the upper leg makes with the floor--although, of course, as the lower leg can move in several directions, using the angle of the knee could be confusing.

Our system formulates a structure not only for recording, but also for exploring and understanding movement. The advantage of such a system is that it gives theoretical coherence to disparate elements and opens possibilities and areas previously untapped.. The danger is that, while appearing comprehensive, it channels viewing and expectations and makes the observer less aware of those aspects which are at the periphery of the theory or are neglected altogether.

As demonstrated by Eva Karczag's performance, there is dance that necessitates movement description focused on activity of the body without spatial reference. This area of analysis needs to be looked at whole and to be soundly based on anatomical principles. Consistency should be conceived in terms of logical development of theory and application rather than precedence. The impetus for choreography changes, and description of it must also change if notation is to maintain its relevancy and immediacy. By exploring and expanding a body-centered analysis, Kinetography Laban/Labanotation will be more fully capable of recording all kinds of dance.

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TEACHING CLASSROOM TEACHERS/STUDENTS  
BY WAY OF LABANOTATION

Toni' Intravaia

As a prelude to mandating a law in the state of Illinois to have a Fine Arts testing program in grades K through 12 (provided the district could fund), I found myself involved in lecture-demonstrations and classroom teaching for the art of dance/movement. In all of this, including a state commission meeting on the mandate, I used Labanotation as a valuable tool. Out of this forthcoming mandate, many grants have been secured primarily by the music teacher in each district.

In the classroom of the various grade schools it was my duty to tie in movement with the subject that was being studied at that moment; the idea was that the classroom teacher would be the one who actually would be doing the movement instruction when the law took effect.

Prior to the classroom teaching, the instructors had two sessions with me: the first was with the elementary teachers, the second with the junior high group. Movement-wise, they were both at the same level, but with the students who were not, they therefore needed different approaches with similar movements and preparations thereof. As part of each gathering, we had discussion and activity. As is usual with me, I take to Labanotation in the explanation and learning of movement and movement patterns and the retention thereof. After doing a brief explanation of Labanotation and moving through locomotor patterns notated on the board, I went to a second chalk board. We did some simple dances: marche, waltz, polka, and others. Following that activity, we did some variations based on those patterns and I wrote them in Labanotation. From handouts we experienced the two-step, Pavane, Branle, modern jazz, Road to the Isles, etc.

In the Cobden, Illinois grant, I used notation in walking patterns, directional patterns, and aerial patterns as I taught the use of movement to the children in first, second, and third grades as they worked with environment, Indian heritage and folklore themes. In fourth grade I was assigned to do dances from Europe. I introduced some ballet barre work by way of Labanotation and then went to a simple Pavane, Minuet, Virginia Reel. Notation-wise I used only foot patterns. At fifth grade level we did Indian Round Dance, a Trot Song, Medium War Dance, Buffalo Dance and closed with a variation based on the Shaker Dance Ritual. The Sixth grade format was for use of the art forms of the classical era in Europe and in Colonial America from 1750-1850. After introduction to Labanotation I taught some of the pre-classic dance forms and a simple dance using 'Tis the Gift to be Simple. This grant was for meetings twice a week for six weeks, each meeting a half hour long. For the final Festival, we enlarged notation for some of the dances so the parents could see what the students were doing as well as guides for the students themselves. Each group showed some

## Teaching Classroom Teachers/Students - Toni' Intravaia

warmup techniques, some traveling techniques and a simple study from notation. (Follow-up on this by the classroom teachers was the idea behind the grant - but one wonders if anything was done except a bit of talking in the ensuing years.)

The second assignment as part of the Carbondale, Illinois arts grant was to not only talk to the teachers but also to go into the classrooms for a half hour and teach: Kindergarten through sixth grades used the class theme of the time: farm, dinosaurs, space, plants, the Civil War, flowers, culture, inventions, government, heat and energy. For the most part, poetry played an important bridge for the art of the dance and whatever was being done during class time. In each case I incorporated Labanotation.

The junior high chorus wanted a section on dance-music-form. This was very easy to do with the use of Labanotation which could be correlated with music notation. We worked on qualities, space, ABA form and the Rondo form.

On the second go-round of the Carbondale Arts Grant, I reviewed the past year with the teachers at the activity meeting and then showed them (both in discussion and in activity) how to go on in their approach to use the arts not only as an added "something" but as an integral part to enhance the subject at hand. This time the teachers had me come in to help them with the following ideas: language, spring, oceans, animals, rhythm, Easter. And in each case LABANOTATION played a very important part.

The Hettie Loman Dance Documentation Project

A project is under way in Croydon, England, to document the choreographies of Hettie Loman. The project involves gathering together records of each work, such as choreographer's notes and other writings relevant to the piece and the period in which it was composed, notation records, photographs and film or video recordings of performances over the years.

The final documentation of each ballet will be published in book form. The text of each book will contain whatever the choreographer feels it is necessary for dancers and producers to understand about the content and style of the particular work in order to revive it in depth, including notes on the music to which it was composed and the costume and setting. Each book will also contain the final, authorised Kinetography Laban score prepared by Sally Archbutt, Hettie's principal dancer and ballet mistress. Hettie Loman choreographic career began at the Art of Movement Studio in Manchester, where she worked for five years with Rudolf Laban and Lisa Ullmann. A video tape of a performance of the work will be available alongside the book, which will also contain a selection of photographs.

If it is felt to be necessary, in order to produce the final version of the dance score, or to get further photographs or an improved video performance, professional dancers are specially engaged to fulfil this purpose.

During Hettie's session at the Conference films of three of her works from different periods were shown.

1. "ONCE I HAD LAUGHTER". A ballet from her early period based on a concentration camp theme, revived in 1985 and danced by Natalie Mai, Jonathan Rant and Ernesto Goncalves da Rocha. (Music by Beethoven)
2. "OPHELIA". A solo dance from the period when Hettie choreographed a number of works based on Shakespearean themes, danced in 1989 by Ursula Hageli. (Music by Bartok)
3. "THE SISTERS". A ballet from Hettie's most recent period based on the idea by Chekov, danced in 1986 by Sally Archbutt, Catherine Ellis and Jacqueline Lanham. (Music by Britten)

The book of "Ophelia" is already published and was available for study and sale at the Conference, together with another publication, "Classwork for Professional Dancers", which gives an idea of Hettie's dance training method.

Report by S.E.A.  
January 1990

Toronto, Canada, 31 July-11 August 1989

William C. Reynolds

Notation Requirements for Dances with Improvised Structure

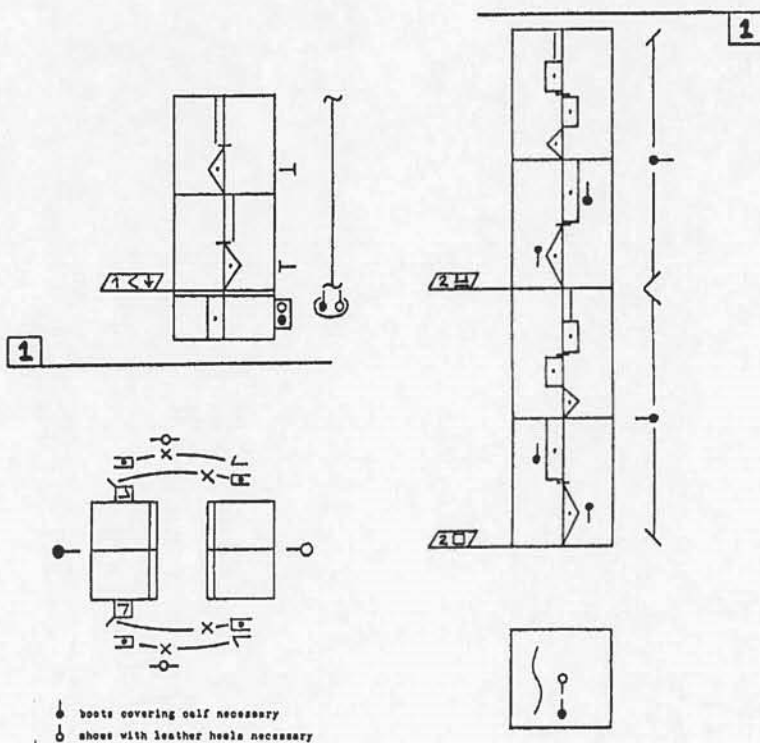
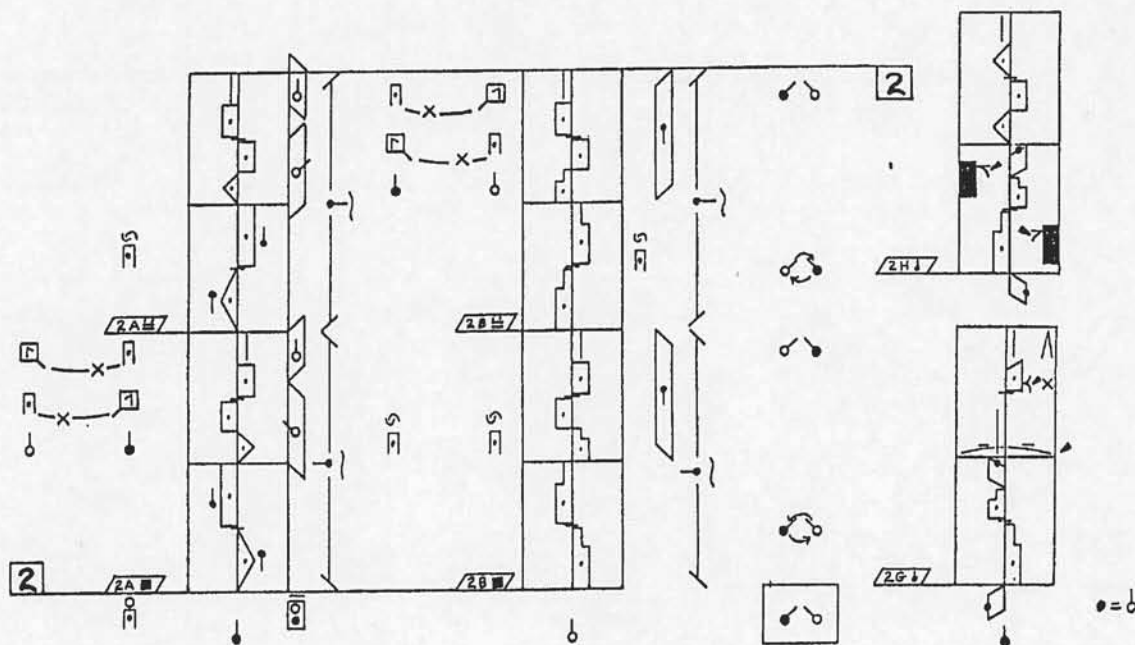
Many folk dances, for example, those of Hungary and Rumania, are organized as assemblies of motifs, with motifs arranged freely by choice of individual dancers. Dances are also organized into somewhat larger sub-structures, which we call sections. This choice is one type of improvisation, however, it is not totally free improvisation; the number of motifs available is limited, as is personal variation within motifs, and further, the number of ways of assembly is also limited. This type of improvisation corresponds to the creative assembly of sentences in ordinary language; in language we have a set number of words and a set number of rules for accepted grammatical assembly.

The full creativity and aesthetic expression of these dances can come out only when done in their original forms. Failure to capture the structure of improvisation freezes dances into fixed forms, equivalent to repeating identical sentences by rote rather than learning to speak the language.

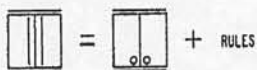
Improvisation cannot be shown in conventional continuous notation. These dances can only be notated by giving constituent motifs plus a diagram showing possibilities of choice. In our system we have some of the graphics required, but we will need new graphics for motifs and for the rules of improvisation. Basic motif signs will be modified further to indicate motif function, type of repetition, and morphological alterations. A number of additional signs will be necessary for dance and music structure. At present LN and KIN are still using different signs in several places. We should review usages and come up with one best set.

Improvisation cannot be seen in a single performance, and thus, most obviously, it cannot be filmed. It can be understood fully only by lengthy participation and active information gathering in the living dance tradition. Once achieved, this information can only be displayed in notation. Here we have a distinct case in which the unique function of notation comes to the fore, and in which notation can never be replaced by film.



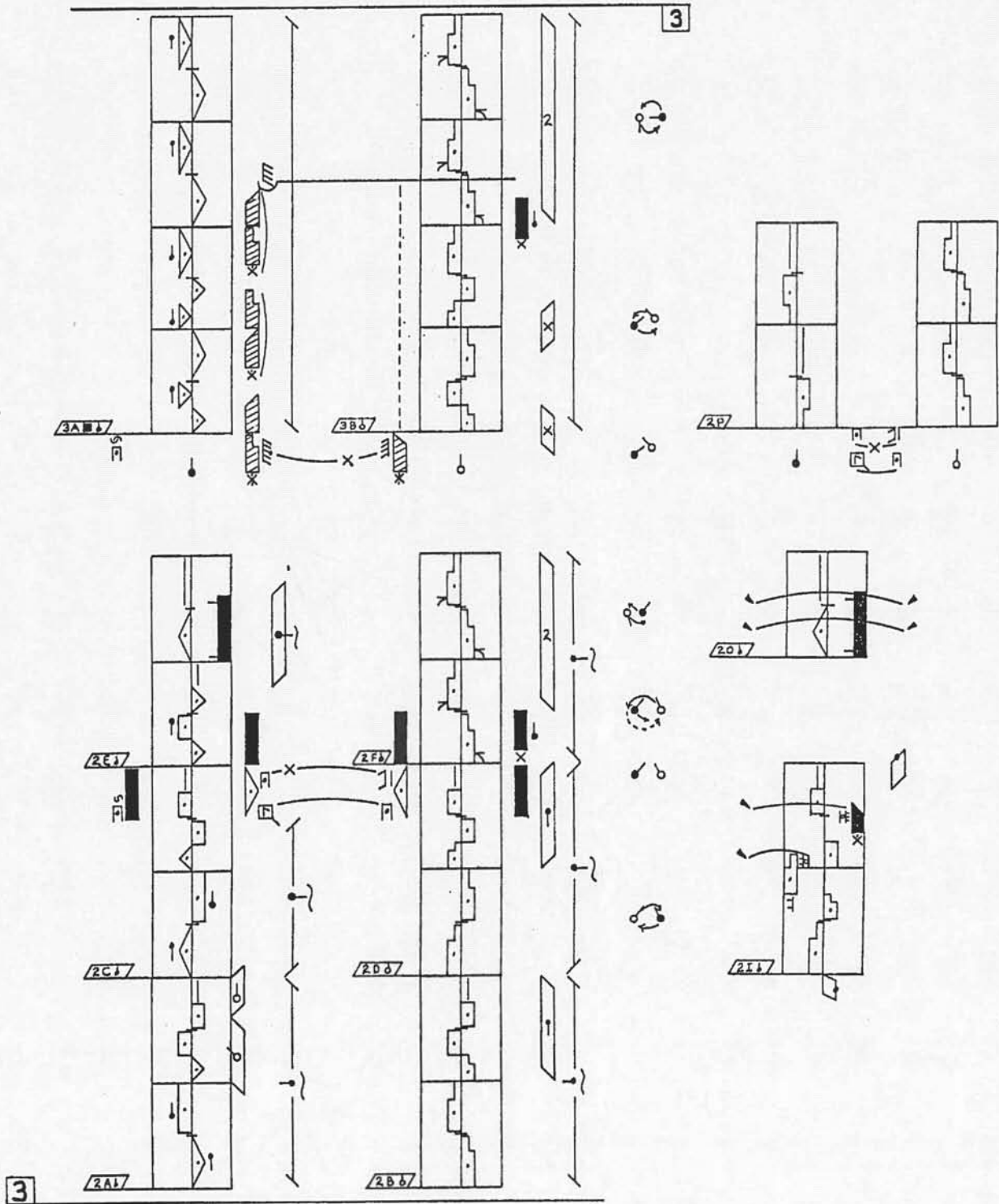


Mezőségi  
Lassu Csárdás  
Szökös és Sebes  
(Mezőség, Rumania)

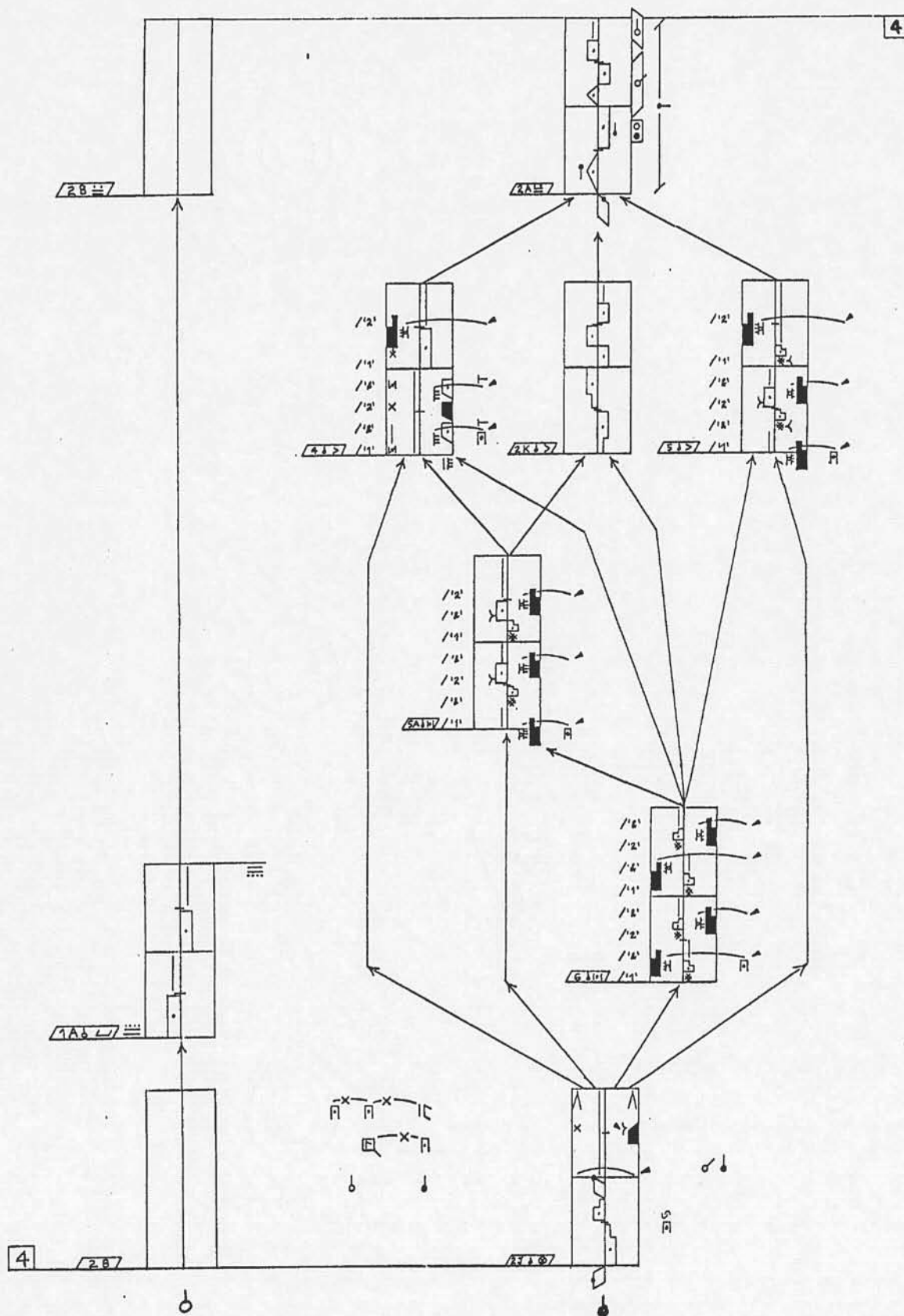


Location: Sárospatak, Hungary. Dancer: Sándor Timár  
Music recording: Tánc házi Muzsika, Hungaroton SLPX 18032  
Dance: Public domain folk.  
Notation: © 1977 William C. Reynolds

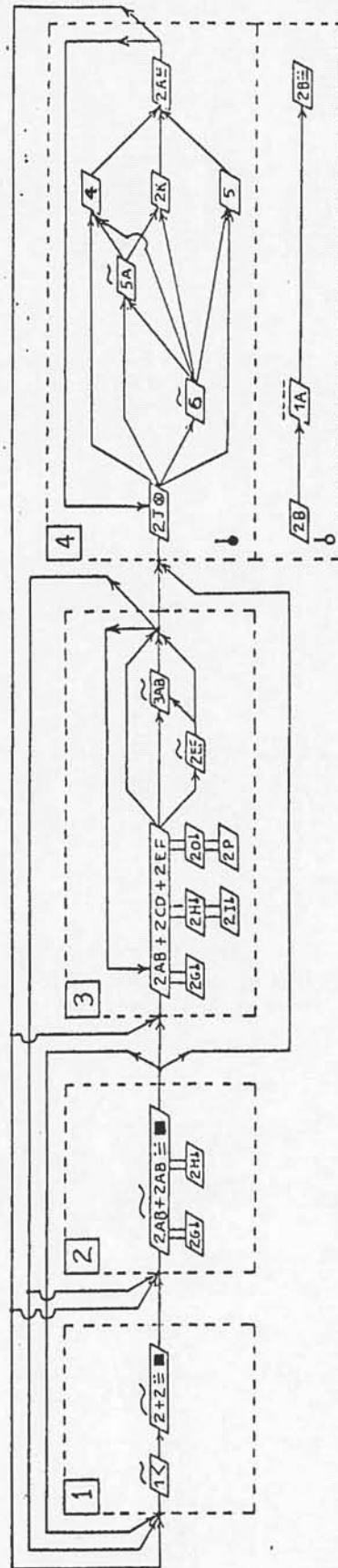
1b







1d



A. SIGNS REQUIRED--Both old signs as presently used and new signs to be proposed

- 2.1 Sections, consisting of distinct assemblies of motifs, can be indicated as now with a box and numbered in order (Roman numerals are best avoided). In the LN textbook the box is used for both dance sections (p. 352) and music sections (p. 361); this ambiguity should perhaps be avoided (proposal later).
- 2.2 Motifs and Variations are to be shown within a parallelogram. This form is chosen because it is unique, typeable (hence easily computerized), and is expandable. The main motif label is a number--variations are shown by capital letters.

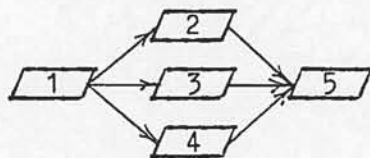
$\boxed{6}$        $\boxed{6J}$

- 2.3 Compound Motif. If two motifs are bound together in form which cannot be broken in the dance structure then they are indicated together with a plus sign within one parallelogram. This occurs frequently with lateral symmetrical repeats.

$\boxed{6 + 7}$        $\boxed{8 + 8 \equiv}$

- 2.4 Structural Diagrams. In traditional improvised dance, motifs may be combined in many ways, however seldom with total freedom. The number of possible combinations is shown by laying out the motifs with arrows showing possible lines of choice. This corresponds to a grammatical diagram of ordinary language, which shows how words may be combined. Only a limited number of combinations is possible.

In the following simple diagram motif 1 must come first, followed by a choice among three motifs, each of which must be followed by motif 5.



Possibilities not shown are not allowed (for example, doing motif 3 after 2).

For an elaborate example of this type of dance structure see the main notation example of this paper.

2.5 Functional classification of motifs. With improvisation motifs are used in particular locations for particular structural and aesthetic purposes. These uses are determined partly by simple physical relationships of motifs, but more importantly by the psychological function of the motif. The kinesethetic and expressive knowledge of motif function is the core of improvisation composition, and motif function should be indicated in the notation.

One motif may have multiple functions in the same dance.

The following list is not closed; other types may be found.

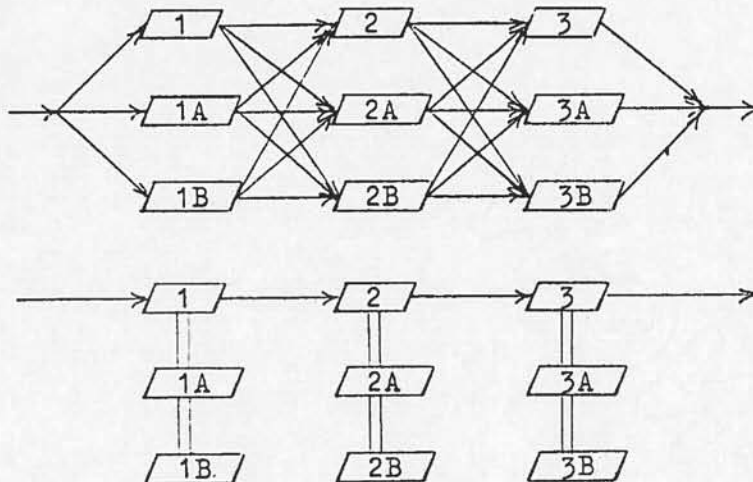
- < Opening motifs begin a dance or dance section, pointing towards and connected to other more central motifs.
- Main motifs form the core of the dance. These could stand on their own as a whole dance but are usually surrounded and enhanced by other motifs. If there are more than one main motifs then they
  - can be graded as major
  - or secondary main motifs
- |•| Filler motifs cannot stand alone in the structure and must be provided with both opening and closing motifs. Such motifs are not sufficiently important to be classed as main motifs.
- > Closing motifs are necessary at the end of a dance or section.
- Transition motifs are required for mechanical connection from one motif to another; they are most frequently required to adjust supporting foot between incompatable motifs.
- ↔ Reversal transition motifs function specifically to reverse the foot of support either to allow a lateral symmetrical repeat of a previous motif or continuation in the opposite direction with another motif.
- ⊗ Signaling motifs function to convey a message from one dancer to another. These are especially important in dances with improvisation.

- ♂ Men only motifs
- ♀ Women only motifs

↓ Rest motifs display reduced dynamics and exertion and are returned to by choice within more exertive motifs.

⌋ Support motifs occur where one dancer physically or aesthetically supports another

// Plug motifs display variation only within basic motifs and can be substituted as wholes for basic motifs without altering the structural flow of the dance. Internal variation which does not affect the beginning and closing body part of support seldom alters motif function. Plug motifs can be notated in parallel with the basic motifs, thus greatly simplifying structural diagrams. For example, the full structure shown first below can be simplified as shown second.



Variations are usually listed in decreasing frequency (see frequency).

~ Break motifs indicate major change in structure but without interpersonal signaling function; these are usually identified by increase in tempo or amount of space used.



2.6 Motif morphological indications. The type of change which produces motif variation can be added in notation.

Plastic change is the addition, replacement, or removal of movement elements (whole identifiable units) within a motif of the same length. Plastic variation is basic to any variation and is indicated only with the letter for variation.

Plastic change can occur with change in one or more of the four mechanical factors of movement, and can be further specified:

|               |                                |
|---------------|--------------------------------|
| B = body part | B+ = increased number of parts |
|               | B- = decreased number of parts |
| S = space     | S+ = increased amount of space |
|               | S- = decreased amount of space |
| T = time      | T+ = increased amount of time  |
|               | T- = decreased amount of time  |
| F = force     | F+ = increased force           |
|               | F- = decreased force           |

Example:  $\boxed{2H \downarrow \otimes F+}$  Motif 2 variation H is a man's signaling motif formed by a force increase in motif 2.

Dynamics involves all three factors--space;time, force--without necessary distinction among them and may be indicated generally:

|              |                                       |
|--------------|---------------------------------------|
| D = dynamics | D+ = increased dynamics (nonspecific) |
|              | D- = decreased dynamics (nonspecific) |

Additional types of variation can be indicated.

$\underline{\underline{\cdot}}$  lateral symmetry

$||\cdot$  sagittal symmetry

$\#$  oppositional symmetry

$\square$  floor pattern; change in use of area

$\neg$  fragment; one whole piece absent

$\neg$  augmentation; elements repeated or added to form longer motif



- $\sim$  sequence alteration; same components present but in different order (same length)  
 $R$  rhythmic change only  
 $M$  metric change

The notation of morphological description will be necessary mainly in research applications; this information is best avoided in practical notation.

- 2.7 Repetition. Improvised structure will require additions to the simple repeat sign; additional graphics are taken from symbolic logic and mathematics.

$\underline{\underline{n}}$  repeat n times

$\underline{\underline{\sim}}$  repeat ad libitum

$\underline{\underline{2n}}$  repeat even number of times

$\underline{\underline{2n-1}}$  repeat odd number of times

$\underline{\underline{2 \rightarrow 4}}$  repeat 2 to 4 times

$\underline{\underline{2 \vee 4}}$  repeat 2 or 4 times

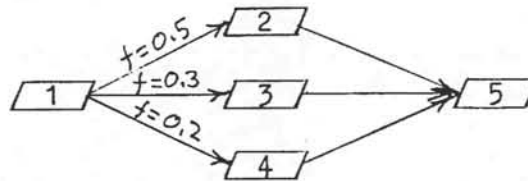
$\underline{\underline{4 \pm 2}}$  repeat about 4 times; from 2 to 6 acceptable

$\underline{\underline{---}}$  repeat passively; that number needed to equal the ad lib repetitions or sequence chosen by another dancer

- 2.8 Frequency. Each motif will have a mean frequency in one dance structure. This is equivalent to the frequency of words in ordinary language and can be notated, if required, as with language as a percent.

$$\boxed{1 \quad f = 0.05}$$

In addition, each point of choice also has a frequency, corresponding to the frequency of grammatical structures in language. This can be indicated along the lines of choice.



Following motif 1, choice of motif 2 is predominant, appearing in 50% of cases, motifs 3 and 4 have lesser frequencies.

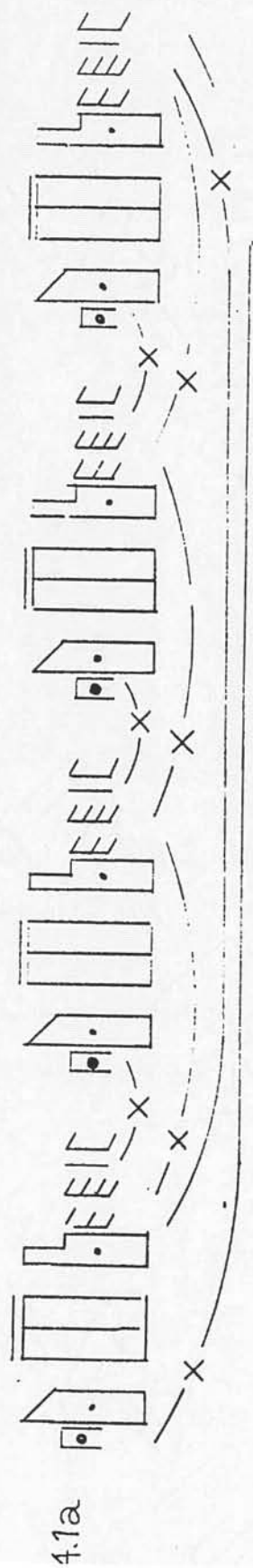
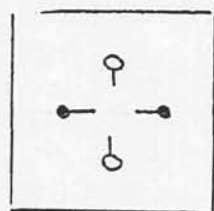
- 2.9 The aesthetics of this form of improvisation consists of the choice of motifs and their combinations. Here we come to the core of the psychology of dance creativity for this genre. Going beyond mere frequency we will want to find out why these choices are made. At this point, however, we go beyond the range of notational description. The why of dance will require other forms of description and explanation.

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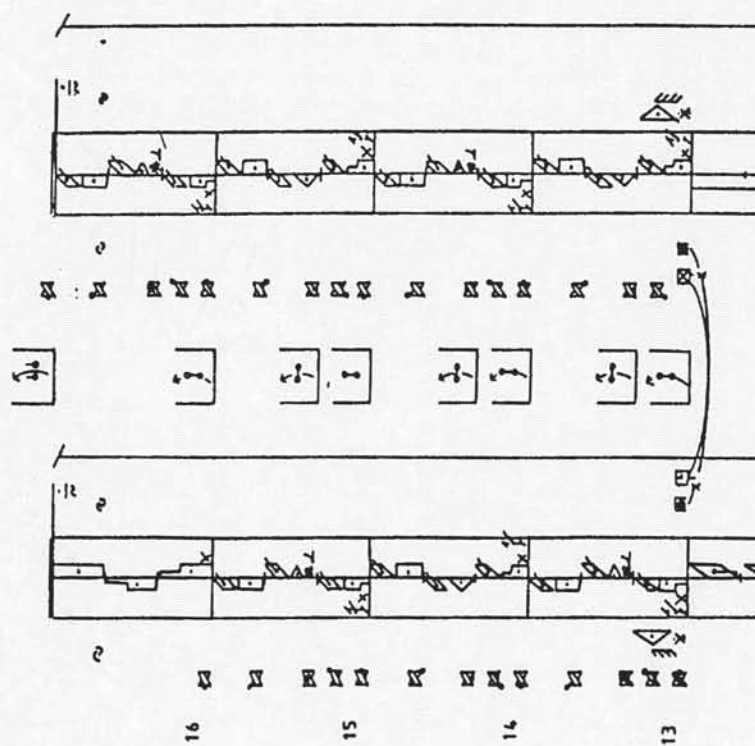
New usages requiring confirmation. Two usages are found in the notation example of this paper which, while not requiring changes in our system, should come to attention for confirmation.

Starting fastenings. In those starting positions in which people are not side by side, the present notation--which must be written side by side--is awkward. Starting fastenings can just as well be written in various orientations, chosen to facilitate reading. (The term fastening is chosen to avoid ambiguity with the term position.) See attached examples 4.1a and 4.1b.

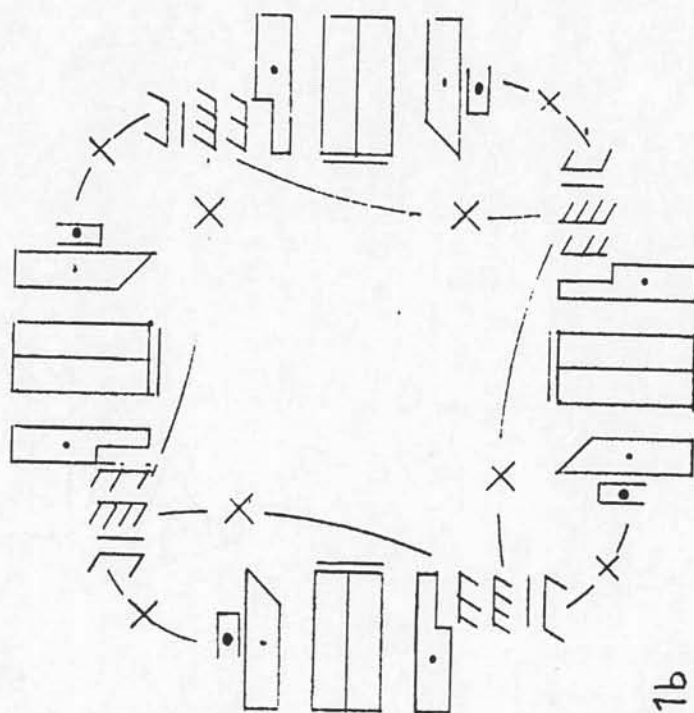
Continuous turning. Turning is frequently dispersed over several steps or movements. The turning and stepping are thought of separately; one does not cognitively break the turn into parts for each step. Conventional notation requires turn signs in support columns (see attached example 4.2 ). This usage is awkward and illogical; it violates the principle of graphically simultaneous and continuous time. Thus, it is preferable to separate the action of turning and write the whole turn independently (see section 2 of the main dance example). The turn sign is best placed near path signs (which are related in function). This usage is found in example 268b of the LN Textbook (pages 102-3). This usage should be confirmed by ICKL.



4.1a



4.2



4.1b

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## ISSUES IN PHRASING AND EFFORT ANNOTATIONS OF A HUMPHREY SCORE

by Vera Maletic

Introduction

This is my third stage of investigating the phenomenon of phrasing in movement and dance. (Stages one and two were presented at the 1985 and 1987 ICKL Conferences and published in its proceedings.) The points of departure for this investigation were the two areas I addressed in my 1987 presentation. The one dealt with the "innate dynamics" or the ongoing question whether Labanotation scores require additional qualitative annotations or not. The other area was suggested in my observation that phrasing does not result only from the choreographers' or directors' design of movement qualities and/or their performance by various dancers. Phrasing may also be inherent in the choreographers' choice of bodily actions and (to use Jose Limon's term) bodily orchestration, as well as the spatial and temporal design of the dance vocabulary; interaction with the environment and other dancers may also motivate phrasing. Such observations made me seriously question the use of the term "dynamics" and "dynamic signs" to denote movement qualities because I felt that dance dynamics includes a much wider number of components. <sup>(1)</sup>

Because only a Labanotation score with its record of body, space, time, and relationship structure could substantiate my observation, and offer further opportunity to investigate the need for qualitative annotations, I sought a work which I could also observe live and on videotape. Such an opportunity was given by the reconstruction of Doris Humphrey's *Invention* for the Ohio State University's Dance Company (UDC) 1989 repertory, and subsequently in Lucy Venable's directing class in July of the same year (co-taught with John Giffin). <sup>(2)</sup> In addition to these performances I also observed Betty Jones' videotape of the 1983 reconstruction of the piece with the *Dances We Dance Company*, which includes a film strip from the original 1949 version danced by Jose Limon, Betty Jones, and Ruth Currier. The score notated by Terri Richards in 1983 from the *Dances We Dance* version has recently been checked by Thom and Venable and slightly revised by Venable following Betty Jones' coaching of the work with UDC in January 1989. (Dancers in the *Dances we Dance* version were Dennis Wright, Jo Casey, and Cheryl Flaharty.)

In the process of observing the 1949, 1983, and 1989 versions of the performance of *Invention*, two additional and so far unresolved questions re-emerged. The first one deals with the identity of a dance work in terms of the distinction between the choreographic structure and various performance styles. Although it is desirable that there be a creative tension between the composer's design and its various interpretations by directors and performers, there also may be a danger of losing the essence of the work. Here Nelson Goodman's discussion of the constitutive and the contingent properties of a dance work are helpful. He maintains that dance, like drama and music, requires a notation which may ensure that its constitutive properties transcend the limitation of time and the individual. The contingent elements are frequently manifest in many performance variations of tempi, phrasing, and expressiveness. <sup>(3)</sup> This certainly pertains to our observations in dance where variants are observable not only in qualitative elements, but also in some specific structural components, such as bodily articulation, and the space-time-relationship design.

**Figure I** shows one example of the 1989 revision of the 1983 score in the section of the Fast Duet, measures 125-126. It consists of slight differences in rhythm of the support and the level of arm gestures, as well as an addition of torso movements. Such an example may leave us wondering which version is Doris Humphrey's, and also if these variations seriously jeopardize the identity of the work or not!? Although this presentation



does not deal with matters concerning the identity of a dance work, these issues will be kept in mind while exploring questions of qualitative annotations of the score.

The second question addresses the selection of signs for describing movement qualities and the extent to which they are able to capture the choreographer's and director's intent or image. In my 1987 paper I presented briefly the Effort framework and the rationale for using it for qualitative annotations. The investigation of *Invention* brought to my attention a certain correspondence between Laban's concept of **Effort** as the inner impulse for movement and Humphrey's notion of **Motivation**--the urge to move which may spring from various inner sources (and which is the all-inclusive core of dance composition). While Humphrey argues that only conscious motivation can imbue all dancing with a sense of purpose and transform the cold, technical, mechanical performance into communicative gesture, Laban sees the inner impulse or motivation as the link between the mental and physical components of movement. This is manifest in the moving person's attitudes toward physical conditions influencing movement--Space, Time, Weight, and Flow. Laban also associates clear attitudes toward Space with attention and man's powers of thinking, toward Weight with intention and sensing, toward Time with decision making and intuiting, and toward Flow with progression and feeling. His notion of "attitudes" is based on the concept of polarity in human motivation--the impulse to accept or resist the outer world. Thus polar attitudes toward Space bring about two Effort elements--direct (resisting the three-dimensionality of space, and having a direct focus) and flexible/indirect (assuming an all-encompassing attitude and accepting the plasticity of space); Weight--strong/firm (resisting the pull of gravity with firmness), and light/fine touch (accepting and adjusting to it with sensitive delicacy); Time--sudden (resisting the duration of time with a kind of excitement), and sustained (accepting its ongoingness in a more calm, lingering manner); and Flow--bound (resisting the flux of movement with restrain and control), and free (going with its continuity with outgoing ease). The many possible combinations of these attitudes generate the realm of movement and dance nuances or qualities. In fact seventy-two combinations can be observed and recorded by using the Effort-graph.

**Figure 2** serves as a reminder of Laban's 1947 Effort-graph and also of his 1956 abbreviated signs. Here a critical comment about the latter signs, published in *Principles of Dance and Movement Notation*, is in place. (4) Because of their merger of the Space and Weight components in to one single stroke, they exclude the possibility of recording qualities in which either Space or Weight are not clearly in focus. It is therefore more advisable to use the 1947 Effort-graph. It appears then that an informed Effort annotation of scores could serve as a potential reminder of the motivation behind the movement and in the case of the Humphrey scores contribute to the realization of her view of the dance gesture as the language of communication. (In her coaching of *Invention* Betty Jones would caution the Ohio State University's student dancers to keep in mind the "truthfulness of the gesture" even at the expense of not fulfilling the technicalities of the movement.)

In what follows, an examination of the "innate dynamics" of the score of *Invention* will preface the exploration of characteristics of Humphrey's vocabulary as guidelines for selecting appropriate phrasing and Effort signs. In order to probe further the nature of phrasing and issues of innate dynamics, sections from the score will be analyzed from several points of view. Bodily, spatial, temporal and relationship components of phrasing will be looked at, and the relationship of phrasing and the choreographic phrase considered.

### Innate Dynamics and Qualitative Annotations in the Score of *Invention*

Investigating the "innate dynamics" and phrasing in the score of *Invention*, I attempted to look at the notation with "fresh eyes" and keep my memory of the various performances in the background. The piece is a chamber dance composition for three dancers (two women and one male), consisting of a Solo for the male dancer, Fast Duet, Slow Duet, and Trio.

Due to its jumping and hopping motifs, the beginning of the Solo should obviously be performed with the quality of rebounding or resiliency. The timing of elevation or being in the air, as well as the level of the preparation and landing, can suggest various nuances of resiliency. According to my classification and resulting symbols in **Figure 3**, weighty resiliency consists of an emphasis on weighty landing which rebounds into the following elevation; therefore, the Effort sign for strong and sudden includes the short stroke for lightness and sustainment as they serve as rebounding recovery. In contrast buoyant resiliency emphasizes the suspension of the elevation and recovers briefly in the landing; thus, the Effort signs for lightness and sustainment include short strokes for strong and sudden recoveries. In elastic resiliency there is an equal emphasis on preparation, landing, and elevation; therefore, both combinations of Weight and Time are juxtaposed.

In spite of these theoretical considerations, Betty Jones' image of the dancer's testing of the solidity of the ground motivated me to add qualitative annotations to these opening motifs. <sup>(5)</sup> **Figure 4** shows two nuances of weighty phrasing which will be discussed further in context of Humphrey's notion of "fall and recovery." My observation of various performances of *Invention* also gave me the impression that Dennis Wright's (1983) weighty resiliency was more appropriate than variations of elasticity and buoyancy I saw in some Ohio State University student dancers. Further, looking at the 1949 film section from the Trio (which includes motifs from the Solo), performed by Jose Limon, Betty Jones and Ruth Currier, I also noticed a sudden crispness in jumping actions which was lacking in the 1983 and 1989 performances. I am not certain to what extent such perception can be influenced by the difference in speed between film transferred on tape and the videotaped versions. However, a quality of sudden urgency could be drawn from the score in the turning jumps motif of the Solo, measures 23 - 25 in **Figure 5**. Here the spot hold for the face implies sudden and direct spotting; such a quality is seen in Limon's performance but not clearly in subsequent performers.

Regarding arm movements in the Solo, I found a previous qualitative annotation I need to comment on. As seen in **Figure 6**, measure 36 has a verbal description about the feeling of resistance against space in gestures of both arms without making an actual pushing action; the Effort and phrasing annotation have been included in the 1989 revision. It consists of increasing and decreasing directness, strengths, and sustainment which denote the Basic Effort action of pressing. I would like to suggest that the combination of direct and bound, thus a Space Flow "remote state," may convey more appropriately the resisting against the virtual limitations of space created by the down pull of light, than a Basic Effort action of pressing. Although this may appear as "hair-splitting," it seems important to me that the scope and limitations of the too frequently used eight Basic Effort actions be understood. They are qualities of the "action drive" which are very appropriate in describing dance actions, such as *battement* --punching, *fouette(r)* --slashing, and *glisse(r)* --gliding. The other ten possible combinations of three Effort elements (creating 24 qualities, in addition to the 8 Basic Effort actions), or combinations of two Effort elements (creating 24 additional qualities), may at times be more appropriate for describing various moods in dance.<sup>(6)</sup> For instance in my annotations of the Slow Duet I was guided both by Humphrey's description of its slightly romantic and mysterious mood, and Jones' comment about the dream-like, remote appearance of the female dancer. Therefore, annotated examples show mostly combinations of Weight and Flow, i.e. "dream-like



states." This can be seen in **Figure 7**, which will be also discussed latter in the context of Humphrey's description of the "breath Rhythm."

Looking at the "innate Dynamics" of the Fast Duet following the Solo, I found again the indication for resiliency due to fast jumps, as well as some "fall-recovery" rebounding indicated by off-balance, as in the sixteen counts leaps and turns phrase in measures 70 - 77 in **Figure 8**. The annotation for pressing arm gestures between measures 75 and 76 prompted me again to offer a suggestion and comment. It appears that the combination of direct and bound would be more appropriate here, as there is no time for sustainment and reason for strengths. Such an example clearly shows the limitation of the 1956 abbreviated signs which do not allow for notating combinations where space is not combined with weight but with another element. (7) Besides, the mixing of two different Effort notations can only aggravate the confusing meddley of qualitative signs!

As a general comment on the "innate Dynamics" of the Slow Duet and the final Trio, one could suggest that slower, longer gestures may be more open to differing interpretations than the more functional support or transference of weight. For instance in the previously mentioned example from the Slow Duet, **Figure 7** the arm gestures could also have been performed with the same unchanging quality. Similarly, while the sideways reaching arms in measures 337 and 339 in the man's part, and 338 and 340 in the women's part could have been performed with even guidance, they have been performed by all casts with an increase in strenghts, speed, or directness and bound flow. **Figure 9** shows an annotation describing the performance of three dancers, Limon, Wright, and Greg Haloran of the Ohio State University Dance Company. (The diagonal Effort line without other signs stands for no clear qualitative performance.) - Even the "innate dynamics" of some arm gestures is not always performed in the same manner. For instance arm gestures of the "in-out pulses" (as described by Jones), which occur both in the Slow Duet (measures 221-226) and the Trio (measures 312-313), may have the following qualities: increasing flexibility and lightness suggested by the lateral rising arm with an outward succession, and increasing boundness and firmness suggested by the lowering which is lead by the heel of the hand to the center line of the body. However, in observing various performances I noticed such clear distinctions in Limon's performance, and no noticeable changes in Wright's. These descriptive annotations are seen in **Figure 10**.

This brings me also to another point and that is that performance variances of modern dance classics may not always derive from the "generation gap" but also from individual characteristics of the dancers. For instance Jose Limon's performance has a constant Flow base-line, predominantly bound, which is frequently associated with some Space and Weight changes. This creates a Space Weight Flow "spell-like drive." Dennis Wright, on the other hand, shows more Weight Time and Space Weight Time combinations; thus, his performance carries a mixture of the "rhythmical state" and "action drive."

### Characteristics of Humphrey's Dance Vocabulary and Qualitative Annotations

Movement qualities and phrasing associated with Humphrey's dance vocabulary stem from her view of four sources of rhythmic organization of movement--breath rhythm, heartbeat or contraction and relaxation of muscles, walking or change of weight being the key patterns of fall and recovery, and the emotional rhythm which may be cast in all the other rhythms. Describing her own works she frequently refers to the Breath rhythm and to Fall and Recovery. Describing her *New Dance*, for instance, Humphrey writes that it is constituted by two essential movements of the body--the breath rhythm and the change of weight (an aspect of Fall and recovery). (8) In her recent study of Humphrey's work Marcia Siegel refers to some of these principles as "the basic body elements that become the core of the style" including the swing with its release and recapture of weight (another

aspect of fall and recovery), the natural rhythm based on breathing, and the continuity of line as the movement impulse travels successively through the body. <sup>(9)</sup> In what follows I will give a brief account of the Breath rhythm and Fall and Recovery, and illustrate these with excerpts from the Labanotation score of *Invention*, including my phrasing and Effort annotations. [Figure 11 is a reminder of my classification and signs used for the Eight Phrasing Types.]

In her *The Art of Making Dance*, Humphrey refers to **Breath rhythm** as being tied to the most vital instinct in man--both the newborn and the dying one. The breathing-singing-speaking apparatus leads to phrasing and phrase rhythm. In the dance we can use the simple rise and fall of the breath in its original location in the chest but the idea of inhalation, the suspension, and exhalation can be transferred to other parts of the body. The breath rhythms are subject to the most infinite variety as to the parts of the body, time length, and various uses of space. <sup>7</sup> The phrasing which facilitates Breath rhythm is that of preparation-suspension and recuperation referred to as Increase-Decrease phrasing. The Effort qualities of the suspension are most frequently combinations of lightness and sustainment, lightness and free flow, or lightness, sustainment, and free flow. Therefore the preparatory phase is usually an increase toward the quality of suspension, and the recovery is a decrease from it. [Figure 12 presents examples of Phrasing & Effort notation of various breath rhythms.]

According to Humphrey's notes the section of *Invention* mostly based on Breath rhythms is the Second Duet: "Within almost every bar there is a rise and fall like breathing. . . ." <sup>11</sup> Two annotated examples show various lengths, qualities, and uses of space of the Breath rhythm:

In Figure 13 (measures 159-160) the first turning and gesturing action includes a fast or short suspension preceded by increasing toward the quality of lightness and free flow, and followed by decreasing from it; this breath rhythm or "increase-decrease" phrasing is performed over two beats. The second turning/gesturing increases into the same quality suspension over one beat and decreases over six beats during a deep knee bend in the man's part and transition into kneeling in the woman's part.

In the motif in the example in Figure 7 (measures 178 - 180) referred to earlier, the introductory weighty swing of the whole body on the first two counts is followed by two longer overlapping suspensions of a light and free quality, each unfolding over four slow counts. While the rising from the knees is evenly controlled, the last two gestures of the right arm could be seen either as decreasing from weightiness and increasing into suspension, or just increasing in suspension. Here the performance observed on videotape varies not only in terms of different performers but also in several repetitions of the motif by the same performers. That the gesture should convey "calling" is most important to Lucy Venable. The overall "dynamic sign" used in the score is Ann Hutchinson's sign for "gentle."

Looking at the **bodily** components of this example, we can find that the two overlapping Breath rhythms or Increase-Decrease phrasings are performed by alternative arms. Because no overlapping phrasing would be possible within a movement sequence of the same body part or whole body, this phrasing pattern is obviously dependent on such bodily orchestration. In the example in Figure 13, however, the phrasing is carried by the whole body momentum of the turn and leg and arm swings. The **spatial** design of the suspensions in both examples shows a rising movement while increasing toward suspension and the lowering while decreasing from it. In spite of tempo variants in the examples, a deceleration frequently accompanies the building toward suspension which appears to draw out the length of movement **time**. The increase-decrease phrasing in the arms appears to be motivated by a mutual addressing of one partner to the other--thus by a **relationship** aspect. This analysis appears to support the initial observation that body-space-time-relationship-quality components influence the phrasing of the dance. Regarding the relationship of the **choreographic phrase** to **phrasing** of qualities in the



three measures excerpt in **Figure 14**, one can see that there are about six phrasings within one choreographic phrase.

**Fall and Recovery** is for Humphrey not only another rhythmical organization but also at the core of all movement. It is inherent in the change of weight in walking in its giving into and rebounding from gravity. On a more universal level, she sees all life fluctuating between the resistance and the yielding to gravity. It is as though metaphorically life and dance exist like an arc between two still points--the erect and apparently motionless body with thousands but invisible adjustments, and the horizontal as the last stillness. In the dance a thousand of falls and recoveries are exaggerated and mastered and "result in accent of all qualities and timings."<sup>12</sup>

In the choice of Effort and phrasing symbols I took Humphrey's reference to rebounding and fluctuating between resistance and yielding to gravity as guidelines. Because rebounding implies resiliency, I used the sign for weighty resiliency in annotating some motifs. An example is the beginning of the Solo in **Figure 4**. While the landings on the first beats of measures 1 - 4 are rebounding, the preparation and elevation on the third and fourth beats are somewhat drawn out in that they have an increasing preparation and decreasing recuperation from the weighty drop. The jumps which follow are more resisting gravity with a buoyant resiliency. (Similar qualities of resiliency reverberate in the arm gestures.)

Another aspect of Fall and Recovery is a release into weighty quality with free flow and acceleration which gradually recuperate or decrease. This creates a weighty swing-like quality. Such a phrasing can be seen at the beginning of the choreographic phrase in **Figure 7** (discussed previously) performed by the whole body.

The example of another variation is an increase into weighty resiliency without noticeable recovery, such as on **Figure 14** (measures 280 - 281), where one arm at a time swings out to the side including a lateral tilt of the torso and a sideways slide of the support. This is preceded by an upward gathering swing and turning jump with a slight suspension.

Focusing on **bodily** components in the three examples it can be seen that in **Figure 4** resiliency was generated mainly by jumping actions. The weighty swing in example 7 and the undercurve in example 14 are performed by the whole body; we know, however, that such qualities can also be performed by limbs only. The **spatial** design showed a preference for lowering directions, except for the lateral drop with a sideways undercurve of the arm while the torso lowered to the side. While the **tempo** of jumps in example 4 and the weighty turn in example 7 is fast, the notation symbols in example 14 show a gradual acceleration into a weighty drop. Again there is no match between the **choreographic phrase** and the **qualitative phrasing**. Each brief choreographic motif in example 4 (measures 1-2) includes two nuances of weighty resilience, and the choreographic phrase (measure 280) in example 14 includes two different types of phrasing.

### Conclusions and Recommendations

It seems as though much of the dynamics of Humphrey's vocabulary match Albrecht Knust's references to the non-written "innate dynamics" of Laban's notation. This may pertain to the heavier, muscular tension of low supports and lighter of high ones, and the combination of heavy with quicker and light with slower in the natural swinging rhythms of circling limbs.<sup>(13)</sup> However, such observations and Knust's contention that tension signs are required only when the dynamics digress noticeably from the natural flow of movement may have been relevant to the modern dance training and choreographic styles of the first half of our century. The Cunningham phenomenon and the Judson revolution, among others, brought many differing viewpoints and approaches. As a result one cannot take for granted that today's performers have the same understanding of the

natural flow and rhythms of dance. They certainly need additional help in capturing the style and essence of works of modern dance classics. This indicates that we cannot continue to take culture and period bound views of movement, dance, and choreography for granted. An insight into the artist's world and artistic points of view is therefore one of the prerequisites for creating appropriate qualitative annotations. The other prerequisite, of course, is the understanding of the full meaning of descriptive signs, their consistency and appropriate selection. Both can contribute to "informed" and effective annotations of scores. Such annotations should be "prescriptive" of the choreographer's intent, rather than "descriptive," i.e. deriving from descriptions of particular performances. The latter can lure us too much into the realm of "limitation of time and the individual." (14)

The question of what constitutes the dynamics of dance has been illuminated further through the observation, analysis, and annotation of Humphrey's *Invention*. In most instances phrasing was generated through a concerted action of bodily-spatial-temporal-relationship-qualitative components. On the other hand, one has also to allow for those choreographic choices which arbitrarily superimpose the phrasing and qualities over the bodily-spatial-temporal rhythm. Further, the distinction between "choreographic phrase" and "phrasing" has also been clarified. While these two groupings do not necessarily have to coincide, they can also be in complete synchronisation, such as in the opening gestures of the Gentlemen in Black in Jooss' *Green Table*.

While my recommendations do not much differ from the ones I made in 1987, they are now better supported by further research. (15) In addition, I suggest that the abbreviated Effort signs be used only in scores which do not require other qualitative annotations than the eight Basic Effort actions. Generally a more homogenous use of qualitative annotation would also be helpful, avoiding the confusing medley of concepts.

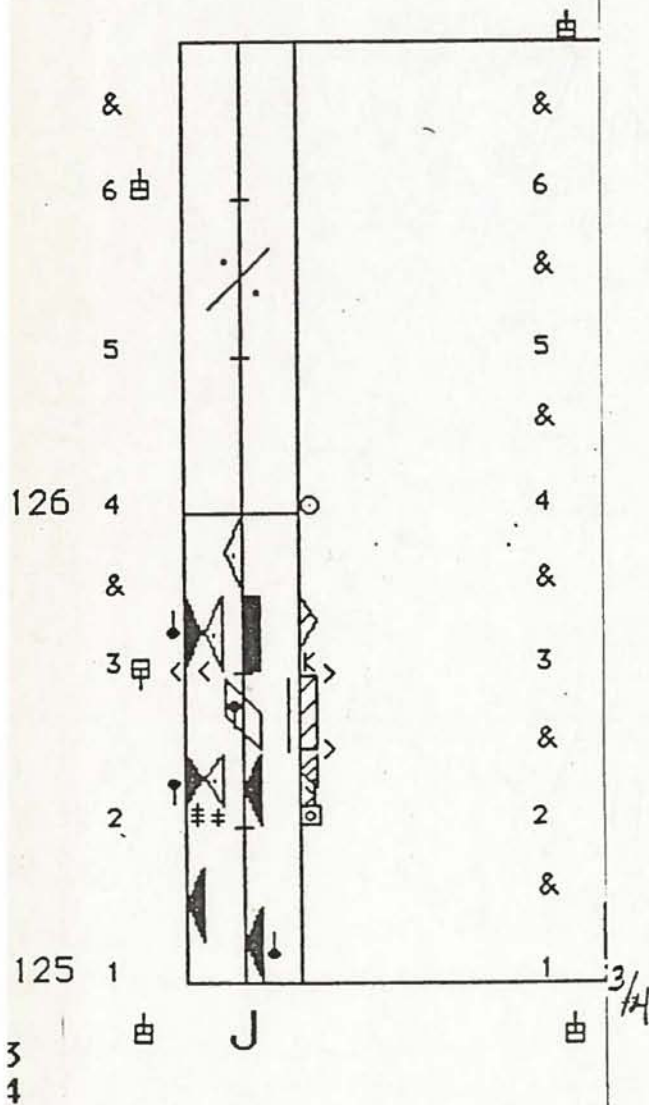


### Notes

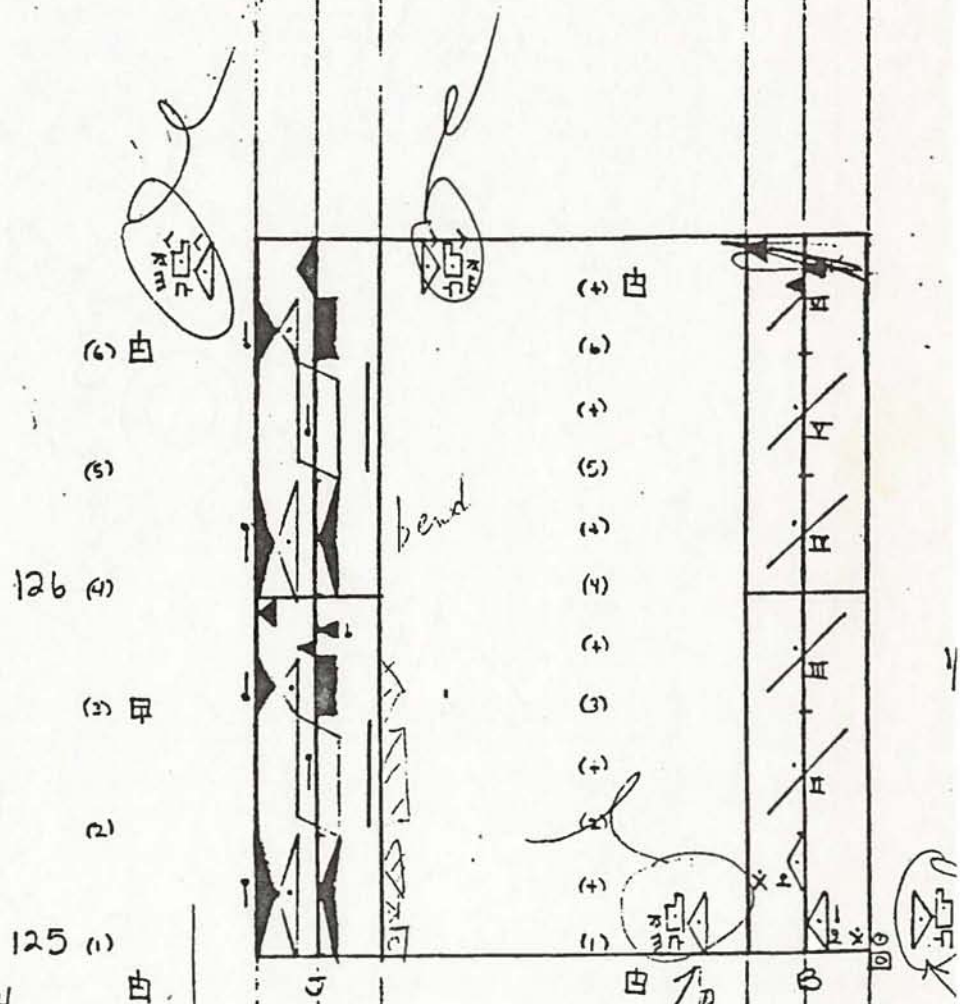
- (1) See: "Dynamics of Dance," ICKL *Proceedings of the Fifteenth Biennial Conference*, 3 - 14 August 1987, pp. 82 - 102.
- (2) The reconstruction of *Invention* and checking of the score was part of Amanda Thom's MFA project advised by Lucy Venable and Betty Jones.
- (3) See: Nelson Goodman, *Languages of Art*, Indianapolis: Bobbs-Merrill, 1968, pp. 112 - 121.
- (4) See: op. cit., London: Macdonald & Evans, 1956, pp. 44-45.
- (5) The sources for references to Jones' images is her interview with dance critic John Underecker on the videotape of the 1983 reconstruction of *Invention*.
- (6) See: "Dynamics of Dance," ICKL 1987 proceedings, pp. 86-87.  
Also note an errata in the description of action drives which should read: "... the Space Time Flow as "vision drive," Weight Time Flow as "passion drive," and Space Weight Flow as "spell-like drive."
- (7) See the discussion about the 1947 and 1956 signs above.
- (8) See: "New Dance," in Selma Jeanne Cohen, *Doris Humphrey: An Artist First*, Middletown, Conn.: Wesleyan University Press, 1972, p. 239.
- (9) See: Marcia Siegel, *Days on Earth: The Dance of Doris Humphrey*, New Haven and London: Yale University Press, 1988
- (10) See: *The Art of Making Dances*, New York: Grove Press, 1959, pp. 107 - 108.
- (11) "Invention" in Cohen, p 249.
- (12) *The Art of Making Dances*, p. 106 (my emphasis)
- (13) See: *A Dictionary of Kinetography Laban (Labanotation)*, Plymouth: Macdonald & Evans, 1979: 738.
- (14) See reference to Nelson Goodman above.

FIGURE 1

Invention 1989



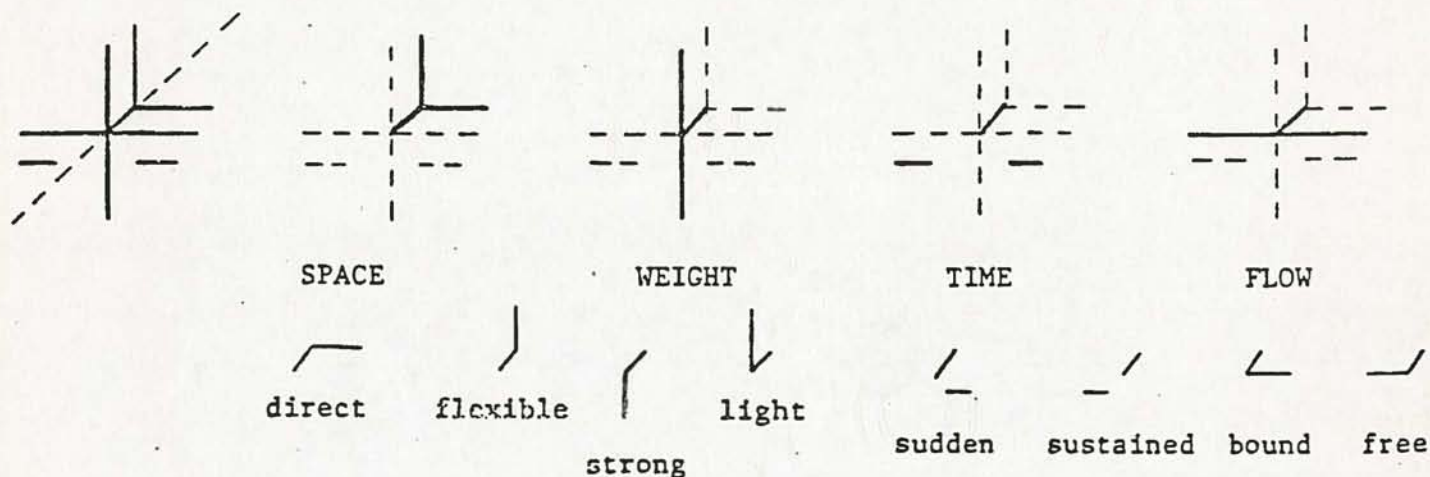
Invention 1983



Portugal for name  
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## THE EFFORT GRAPH (LABAN, 1947)

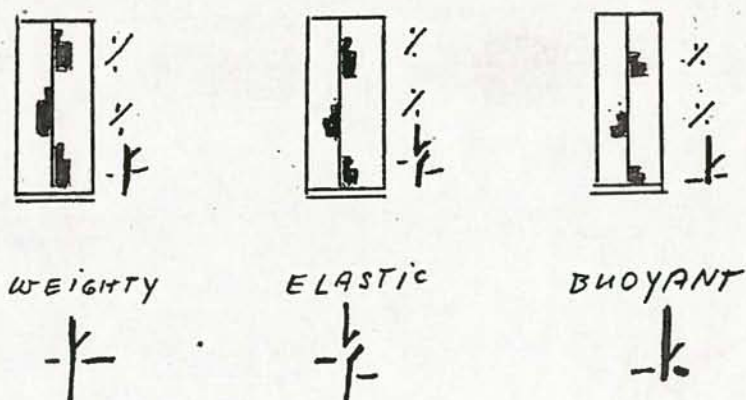


## ABBREVIATED SIGNS (LABAN, 1956)

|                  |                    |
|------------------|--------------------|
| \ direct,light   | / flexible,light   |
| // direct,strong | // flexible,strong |
| ≡ "pressing"     | ≡ "wringing"       |
| ≡ "punching"     | ≡ "slashing"       |

etc.

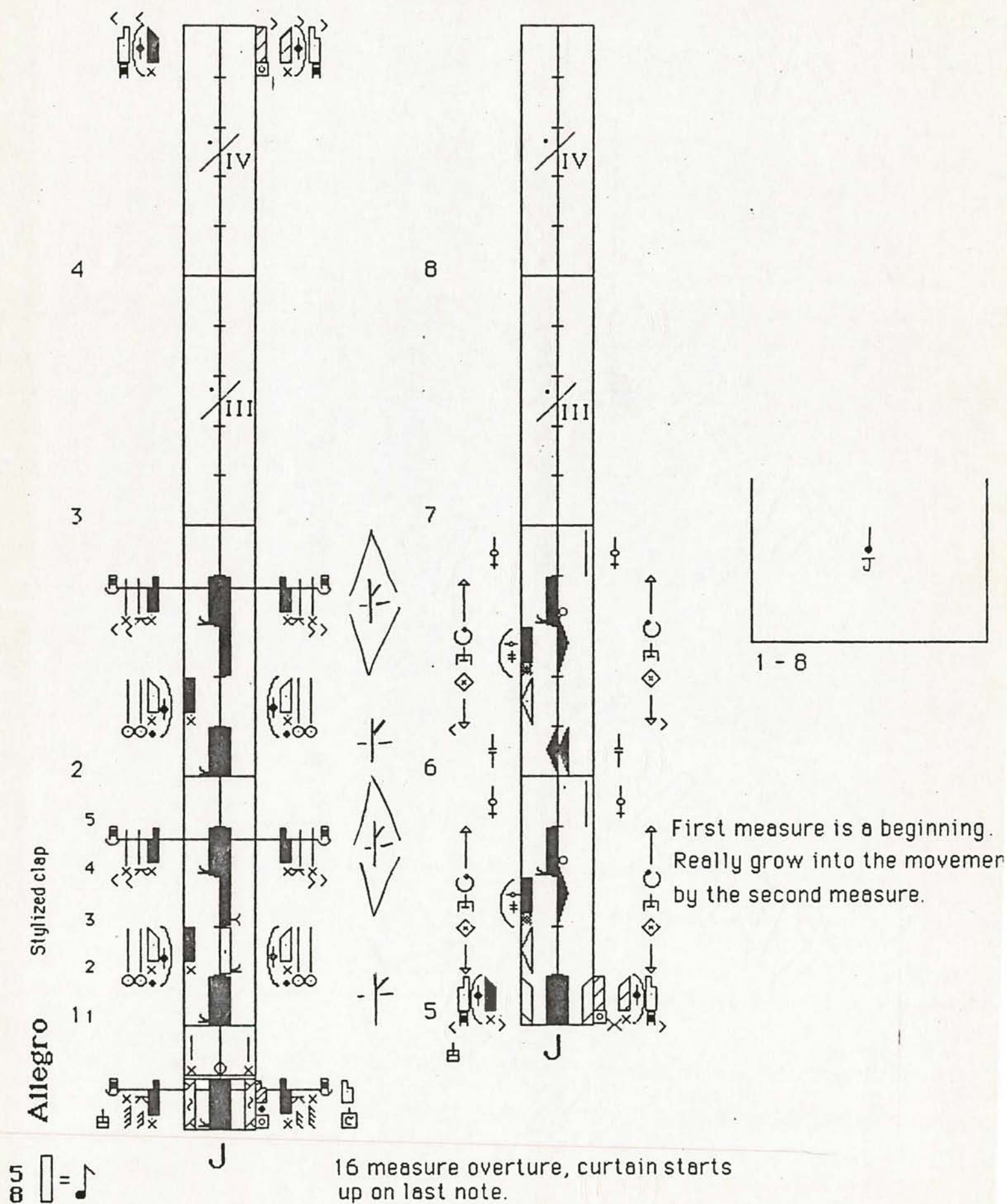
FIGURE 3





## Invention

Solo 1

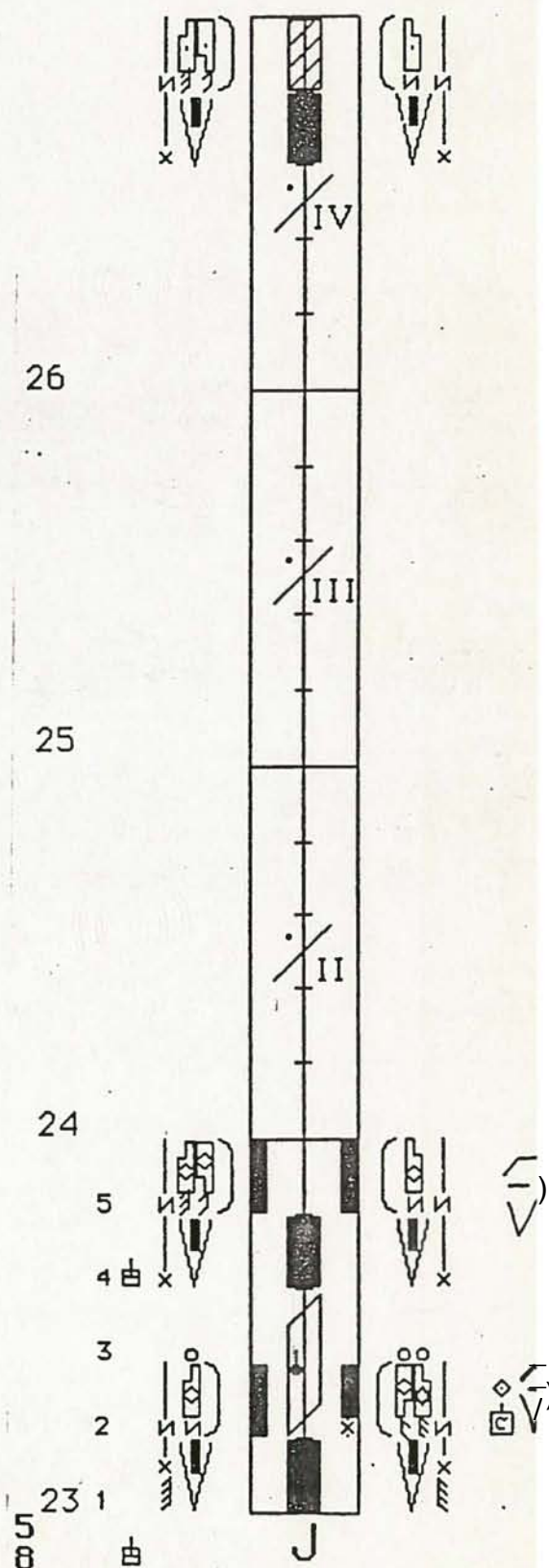




4 Solo

FIGURE 5

Inventio



Invention

FIGURE 6

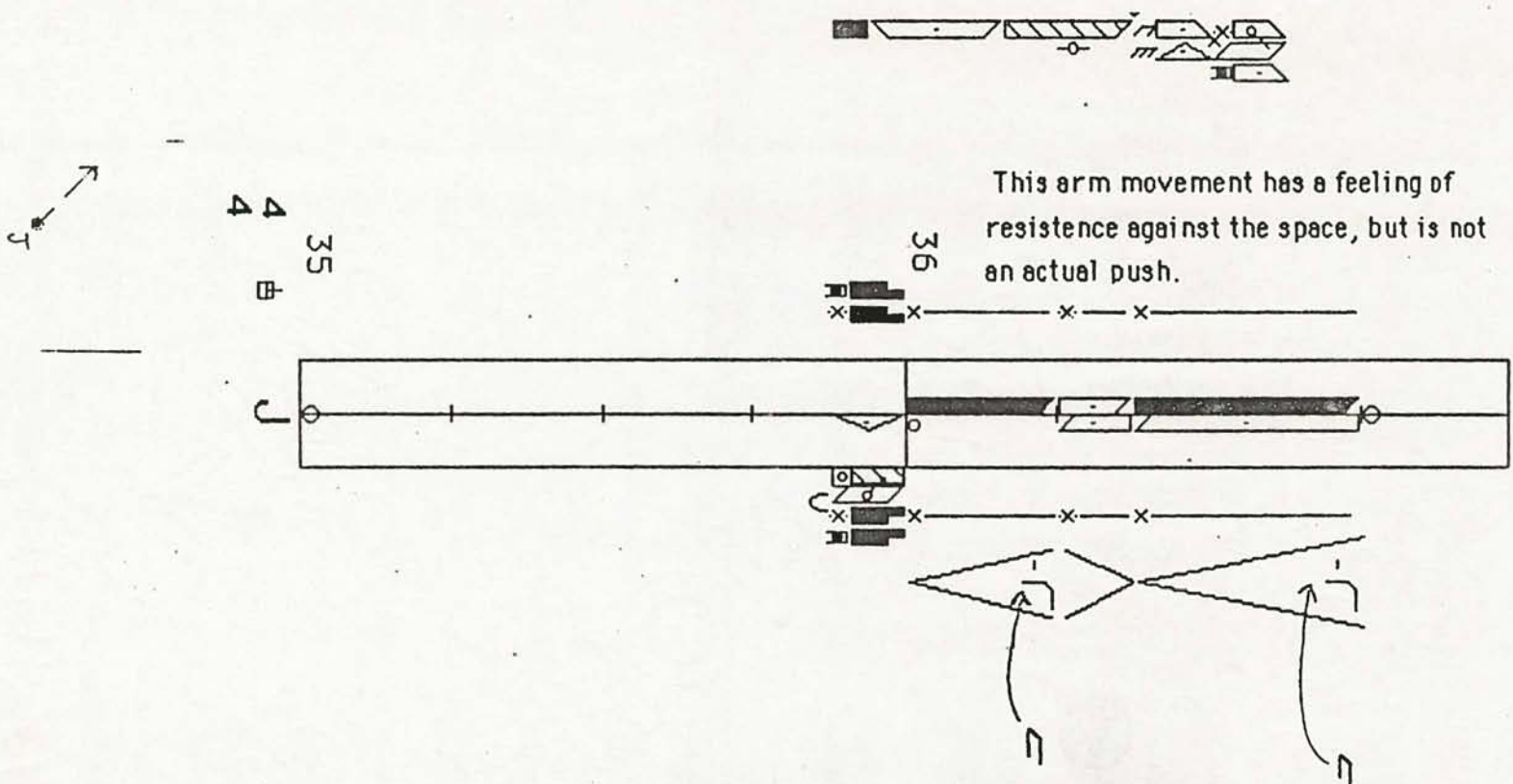


FIGURE 7

Invention

36 Slow Duet

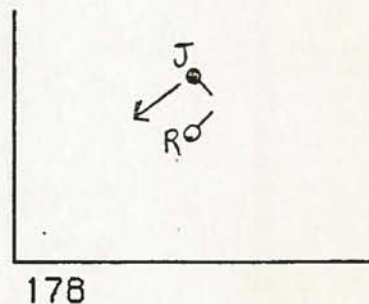
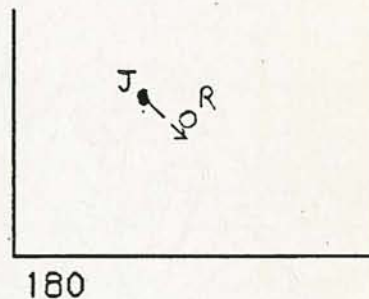
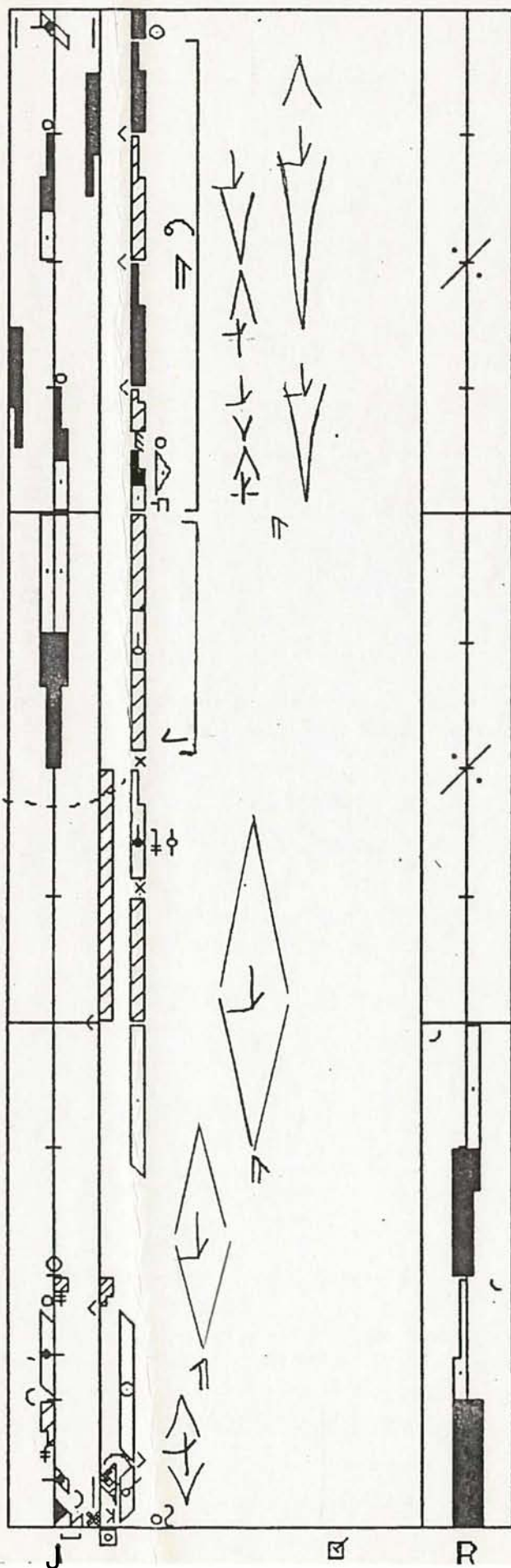
180

\* See alternate version

Separation of arms  
appears to bring you up.

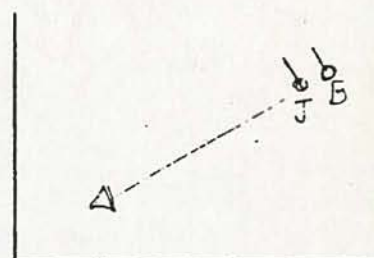
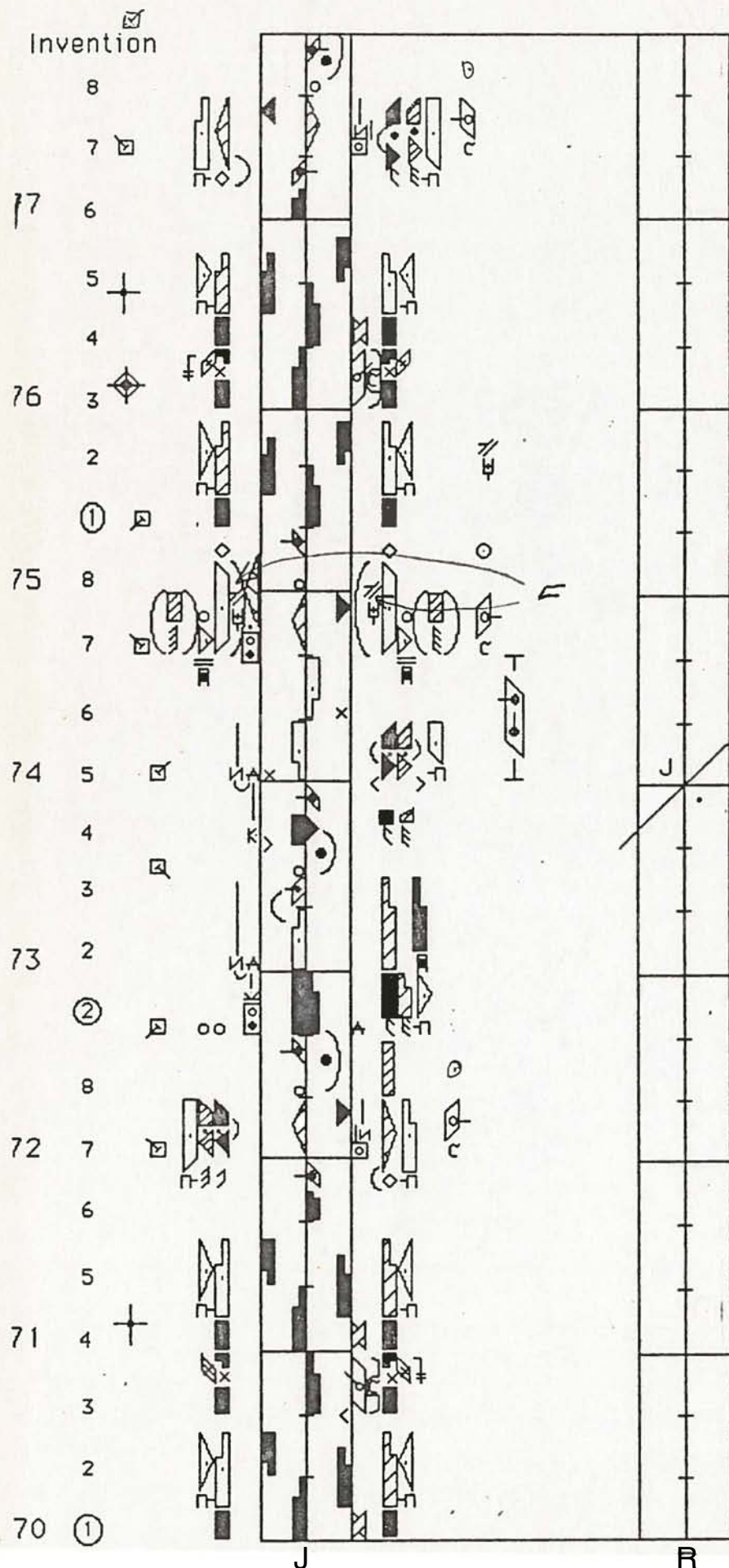
179

178

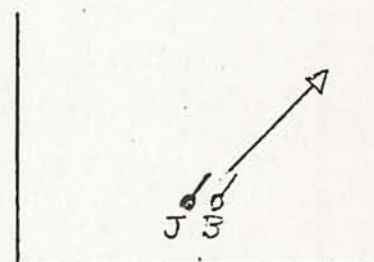


\* Alternate version for  
rising meas. 179 & 182.





72-77



70-71

Be sure to count the movement as 2 8's. This gives different dynamics to the dance phrase in relation to the music. It is less usual.

FIGURE 9

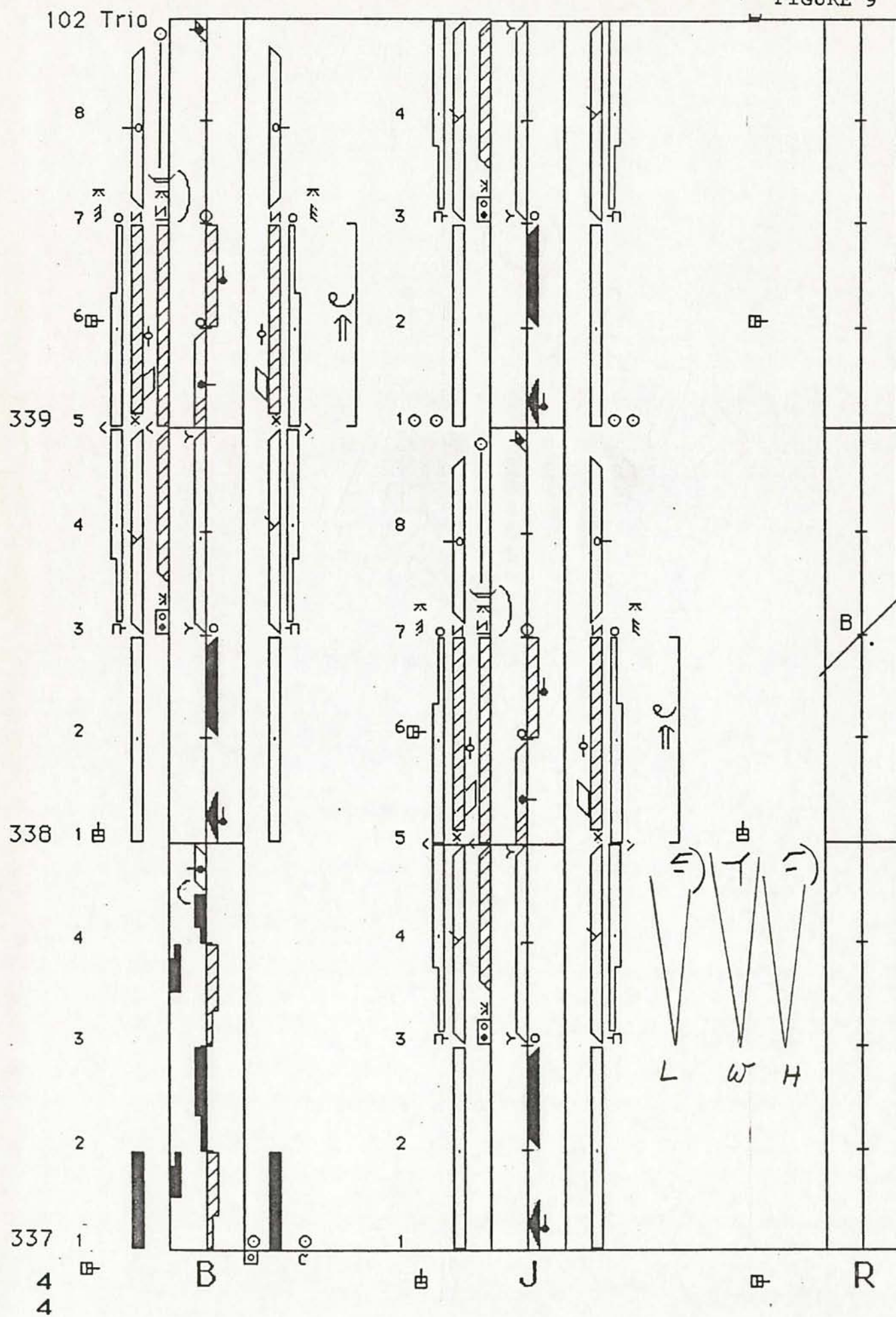


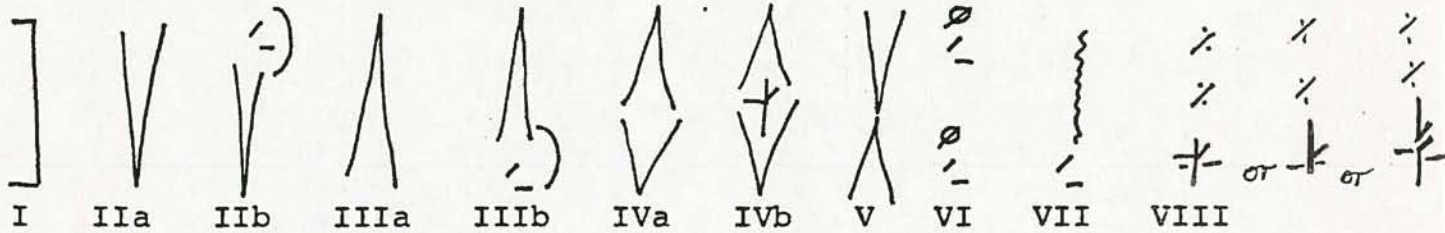




FIGURE 11

Glossary of Symbols

## STRUCTURE OF EIGHT PHRASING TYPES (V.Maletic)



I Even

IIa Increasing

IIb Impactive

IIIa Decreasing

IIIb Impulsive

IVa Increase-Decrease

IVb Swing-like

V Decrease-Increase

VI Accented

VII Vibratory

VIII Resilient

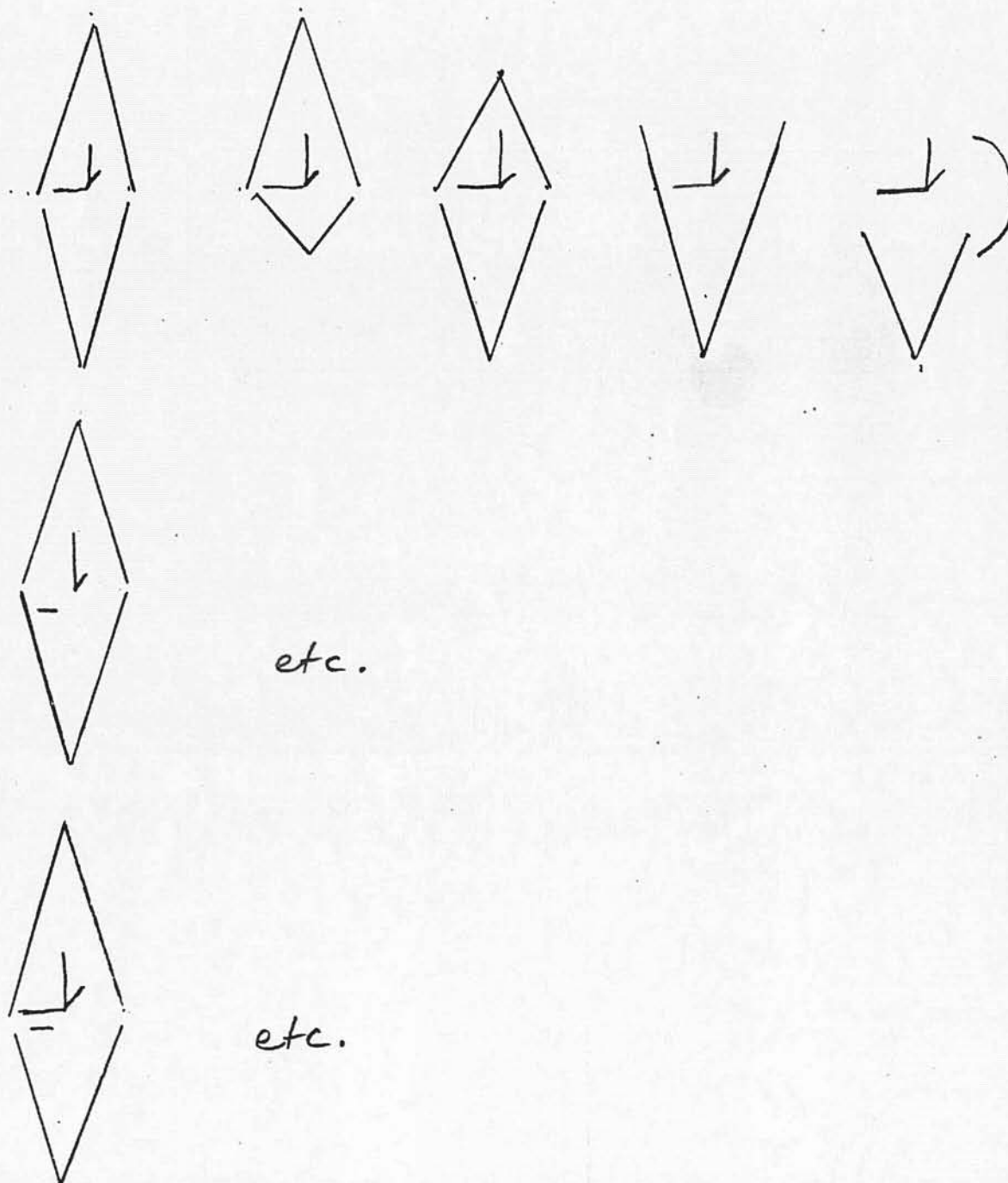
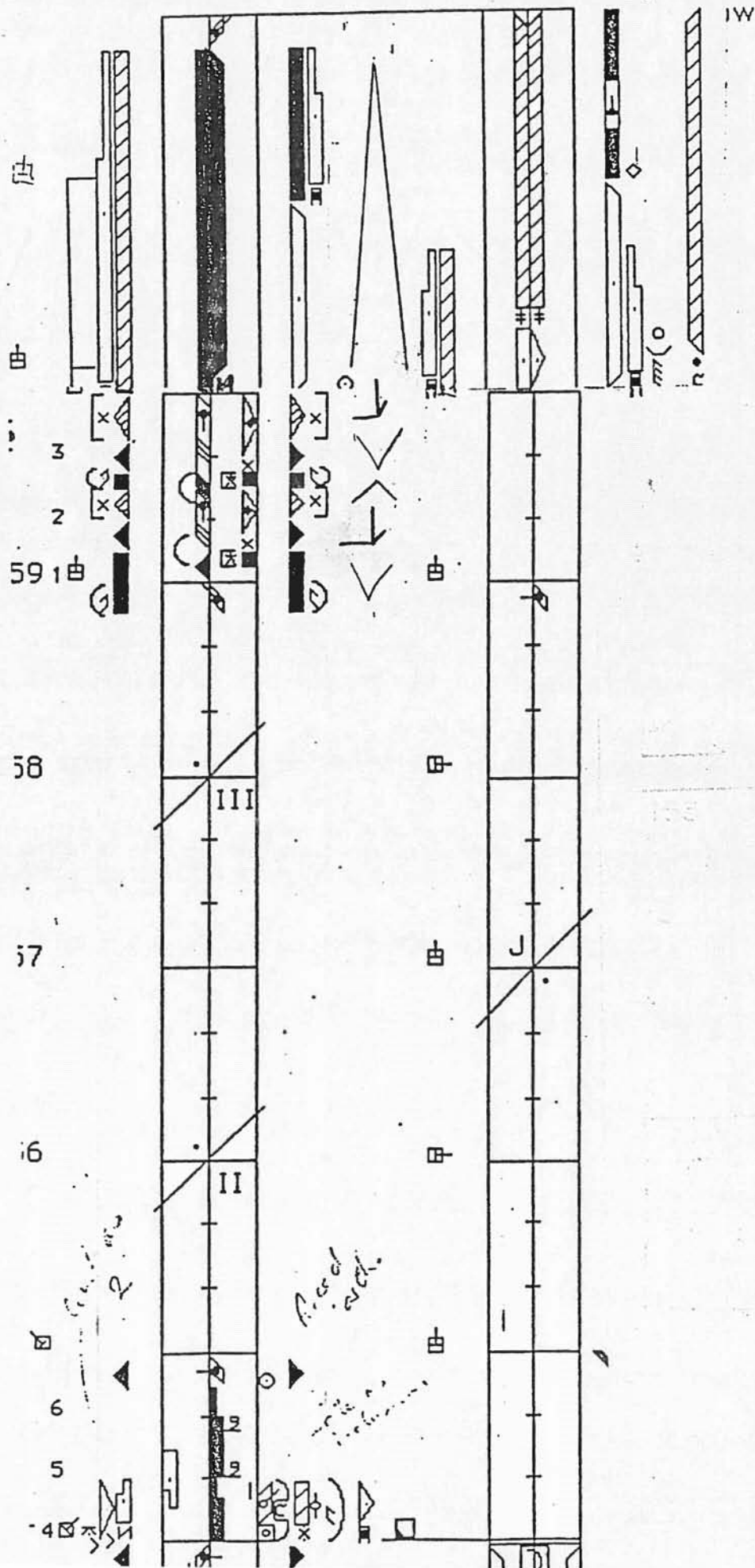


FIGURE 13

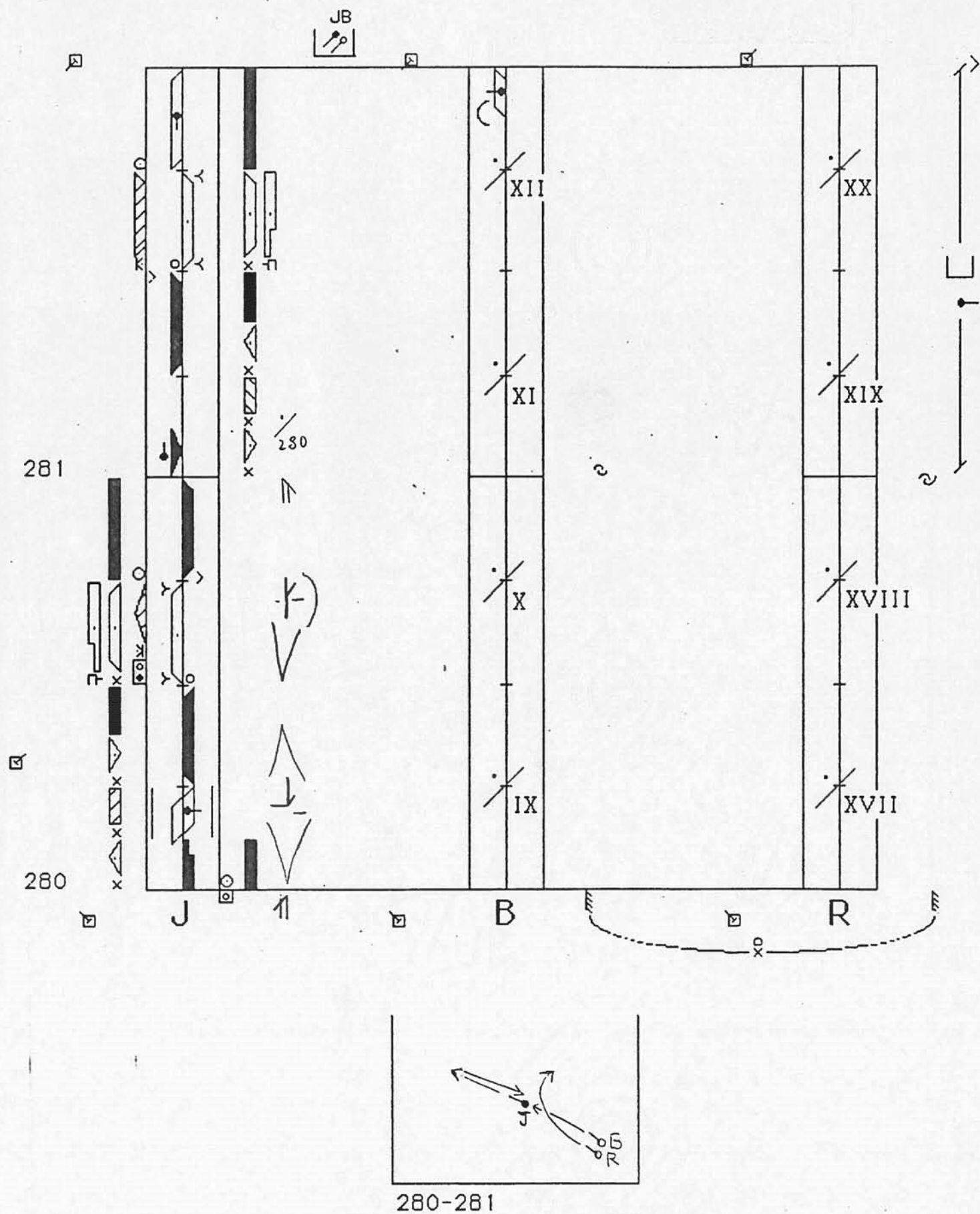
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p. 29









LABAN SCRIPT AND A DUNCAN LEGACY \* ©  
1989 ICKL CONFERENCE

A quarter century of researching, remembering and notating the DANCES OF ISADORA DUNCAN has been illuminated by insights into remarkable correspondences between Laban's movement theories and Duncan's educational percepts. But this paper is not intended to be a discussion of the apocalyptic discoveries of two creative giants. It will concentrate, rather, on a brief presentation of solutions to problems encountered in the course of notating the Duncan works. For the present, two sub-topics have been selected:

- 1 - Prefatory comments relating concordance  
in Laban and Duncan ideas
- 2 - Two characteristics in Duncan Dance  
which accord with notational process:
  - (a) Expression of human emotion
  - (b) Particularity of Style

Next

- 1 - Laban, Duncan and children have this in common - they conceive dance initially as purposively intensive activity; It is an experience in feeling and fantasizing with the entire body. (Ex. I)

As a precondition to understanding the Duncan "mystique of quality", one must look to the earliest form of discovery and recognition as expressed in a child's first dance and first contact with its symbolic written form.

A child imagines movement continuities from the mere suggestion of progressivity contained in this symbol projected on screen. I have watched children, many times, stare at this drawing for a long time (in a child's conception of time) conjuring private movement fantasies. Imagineing can lead to discovery. The ingenuously dancing child, the rhapsodic Isadora and the visionary Laban all begin at a comparable threshold to advance, according to their own nature's schedule, from intuitive to rational bodily imageing. But, when articulated rationality leads to excessive verbalizing, Laban suggests a return from "word-thinking to movement-thinking", reversing the process and re-instituting, for our own sensibilities, the intuitive creative force.

In an age when masses of people are becoming almost irrelevant to the acquisition of wealth and power by a relatively small group, the works of Laban and Duncan which seem so briefly annalistic are actually timelessly causal. They are responsive

to a 20thC need to effect a symbiotic juncture of ancient communally inspired action (Laban's dance choirs, for example and Duncan's internal dance patterning) and a society of individualities alienated from one another and from a mutually beneficent creative power (therefore Laban's Effort training).

Duncan's idea of "connected thought" applies to individual and to group movement as well as to the role of the individual within the group. In this respect it should be noted, parenthetically, that Isadora Duncan may well have been an impassioned epitaph to a waning millenium and, as such, she has become an apocryphal legend which abounds in imaginative truths - spurious, dubious, misinterpreted and shrouded in mythomania.

11-a - Duncan's search for "a first movement from which would be born a series of movements.....as the unconscious reaction of the primary movement"\* coincided in date (they were contemporaries) with Laban's striving for "an effective, serviceable notation able to render the many faces of dance...."\*\*. For each of them, formal shaping of their respective discoveries was

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\* Duncan: MY LIFE p.77

\*\* quoted in DANCE STUDIES, Vol 2, R. Lange, ed.

inextricably concerned with human communication. Laban's polygons, spheres and planal circles, meaningful in ancient cosmologies, and Duncan's "wave movements" in all nature were also elemental forms expressing human thoughts and feelings. If it were not that Laban's theories were rooted in living human experiences why would he have eulogized Isadora Duncan as an educator:

"...she awakened the sense of poetry of movement in modern man. At a time when science and especially psychology endeavored to abolish radically any notion of a "soul", this dancer had the courage to demonstrate successfully that there exists in the flow of man's movement some ordering principle which cannot be explained in the usual rationalistic manner. It was especially the influence which the repeated performance of similar movements has on man's internal and external attitude to life which inspired her as an educationist."\*

Duncan's way of dance was compelled by her philosophic commitment to her subject matter. What level of sensitivity or detachment must impel the notator?

---

\*Laban: MODERN EDUCATIONAL DANCE

For example, any representation of a circular form, on paper, can imply various ideas, i.e. perfect unity in all forces of nature, a protective exclusivity in a human community, or some type of association among individual persons. Inferences are drawn from the context in which such a form appears, from perception of viewers' cultural history or from some antecedent forms without which past, present and future would be deprived of what Duncan called "divine continuity". (Ex.II)

To illustrate, here are several circle forms represented in a few of the Duncan choreographies: (Ex.III)

A) is excerpted from a simple children's dance titled AROUND THE LINDEN TREE. It could be interpreted as a study in socialization. During a continuous circling of a group of dancers, an individual cutting through the center, dashes headlong toward the audience. Without interrupting the circling, several individuals, in turn, repeat the "escape" and return to the active group as though to affirm a communal unity. The choreographic design is ingenious; its message is direct, clear and eloquent.

B) is a braiding or weaving motif performed while running in a circular path. Would it be of interest in effective scoring to know of ancient legends in Greek and Slavonic



folklore in which the Fates are represented as spinning and weaving life's adventures? Did such tales provide inspiration for this kinaesthetic image? Is it necessary for the notator to have such information?

C) involves a level of sophistication which is not usually associated with Duncan choreography. THE THREE GRACES, a study in pure perspective, contains in its second theme, a circle of 3 dancers travelling clockwise along a straight path from down to upstage. Each dancer, in serial arrangement slightly lowers the center of weight as she passes closer to the audience and rises as she moves toward upstage. The illusion is one of dancing on a tilted plane or a raked stage, reinforcing a sense of spatial depth. Whether this dance was inspired by an ancient legend, a Botticelli painting, or the decorative needs of a larger production may exercise some influence in deciding how to notate, interpret or view it.

11(b) In the years since the memorable 1959 Congress and the subsequent organization of ICKL, in our sincere effort to fill out Laban's unfinished work, it sometimes seems as if we have forgotten Aristophanes' CHORUS who cautioned Xanthias to "Remember the kind of god you're supposed to be". Our notation system has acquired many anomalies, conventions

and inconsistencies (a subject for another paper). Yet the basic principles confirm the almost monomial character of directional symbols. These and other elements in the system have remained constant notwithstanding variable adaptations by a sizeable number of modifiers and pre-signs.

Remembering that, throughout his writings, Laban referred to the expressional purpose of his notation, it was important to find a way to invest the bloodless signs written on paper with a representation of human emotional vitality. ICKL papers reflect too few discussions of STYLE, for example, which, especially in Duncan Dance, is an indicator of linkage between intuitive perception and the formulation of a dance technique. Significant content is expressed in the style. The primacy of a RESULTANT OVERVIEW, i.e. an observable consequence of articulated harmonies of spatial, rhythmic and dynamic factors carried through delineations of paths holds the key to understanding the essence of Duncan's so-called "quality of movement".

The floor pattern of the Brahms Waltz #8, for example, which seems so finitely geometric on paper. It has, in actual performance, an extempore appearance which is carefully designed as a series of continuing circular paths clockwise

and counterclockwise, moving backward or forward, in centrifugal or centripetal concentric circling. Changes in direction are so subtly wrought as to be virtually unobserved until they have been effected. The entire body seems to be wafted by mildly capricious zephyrs occasionally punctuated by wave movements in the arms. The dance ends only because the music ends but continuity is extended by a slow intake of breath. (Ex. IV)

Dancers educated in the Duncan technique soon discover that the human body, under appropriate stimuli, can buoy itself into spontaneous upward-forward directions minimizing tendencies to succumb to the force of gravity. The entire body can intentionally appear to float, glide and skim over the floor like a human hydrofoil. Continuous motion in the center of weight, sometimes slowing, sometimes speeding the sensation of falling is counterbalanced by a sustained lift in the torso. Irma Duncan wrote of her great teacher, "The remarkable quality of her elevation gave her dance creations in the gayer mood the incomparable effect of being executed off the ground rather than on it."\* This space-consuming trait is present not only in her lyrical dances but in dramatic works as well - in earth conscious POLONAISE MILITAIRE, MARCHE SLAV, SRIABIN PRELUDES, DANCES OF THE FURIES and others. It is also present in the folk dances of peoples whose cultural ancestry offered

favorable conditions in the love of the land and freedom to enjoy it, in which, according to an old Russian proverb, "God is in heaven and the Czar is far away!"

I call this trait SPACE-CONSEQUENT MOTION. It is a resultant systemic fusion of EFFORT ELEMENTS which "color" the movements and PHILOSOPHIC COMMITMENT to the grandeur of earth, sky, sea and people. It is, in fact, characteristic of not any particular kinetic or kinaesthetic pattern but of all human movement designed from similar perceptions of our place in the natural world. It is in fact a STYLE.

SPACE-CONSEQUENT MOTION manifests a distilled SIMPLICITY in the way of dance and it requires special graphic representation ~~on~~ a written score.

A wealth of resources from Laban's movement theories with their corresponding symbols and signs provided a means for conveying the S-C M as a style which subsumes all other descriptive elements of movement.

A Laban symbol and the needs of the Duncan style were in perfect accord. Each instantaneously projects the simplicity, inherent in an idealized form; each is susceptible to creative expansion and elaboration; each suggests an

ongoing connectedness to some antecedent event.



- A curved vertical bow , in Laban symbology represents the concept CONTINUITY.

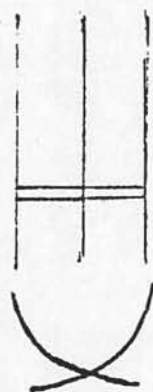


- It can be drawn to curve both ways as graphically needed on the score.

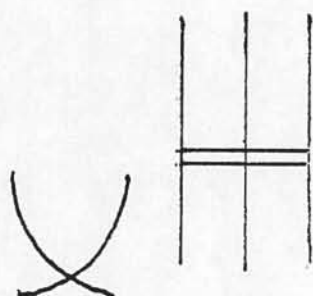


- Combining right and left curves produces the generic sign for the STYLE of SPACE-CONSEQUENT MOTION as exemplified in Isadora Duncan dance.





- To specify this style for an entire composition, the sign is placed below the starting double bar line, before the starting position.



- As space on the score paper dictates, the S-CM style sign may also be located to the left of the staff alongside the starting position as a STYLE KEY.

Variants of this style key are used to particularize special movement "qualities"



- modification to express increasing spatial range.



- modification to express decreasing spatial range.



- large spreading swath through space.



- strong space-push, like walking against the wind.



- gentle space-push, as though gliding with a light breeze at the mover's back

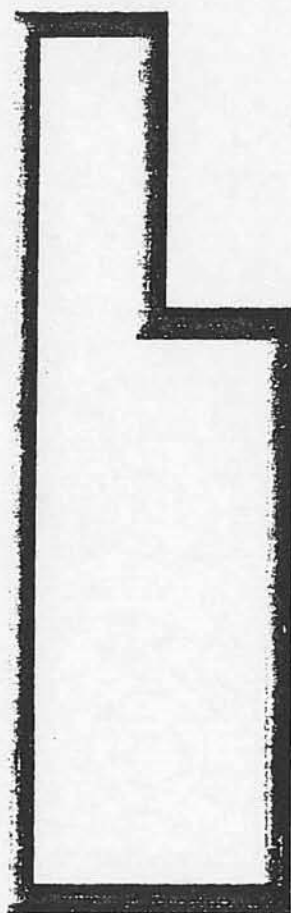
Other variants are given in the dance scores as appropriate.

I hope this brief extension of my introductory comments on the subject of SPACE-CONSEQUENT MOTION (1983 ICKL) will generate interest, comments, questions and suggestions particularly from among those members who are also concerned with a need for STYLE indicators in our notational system.

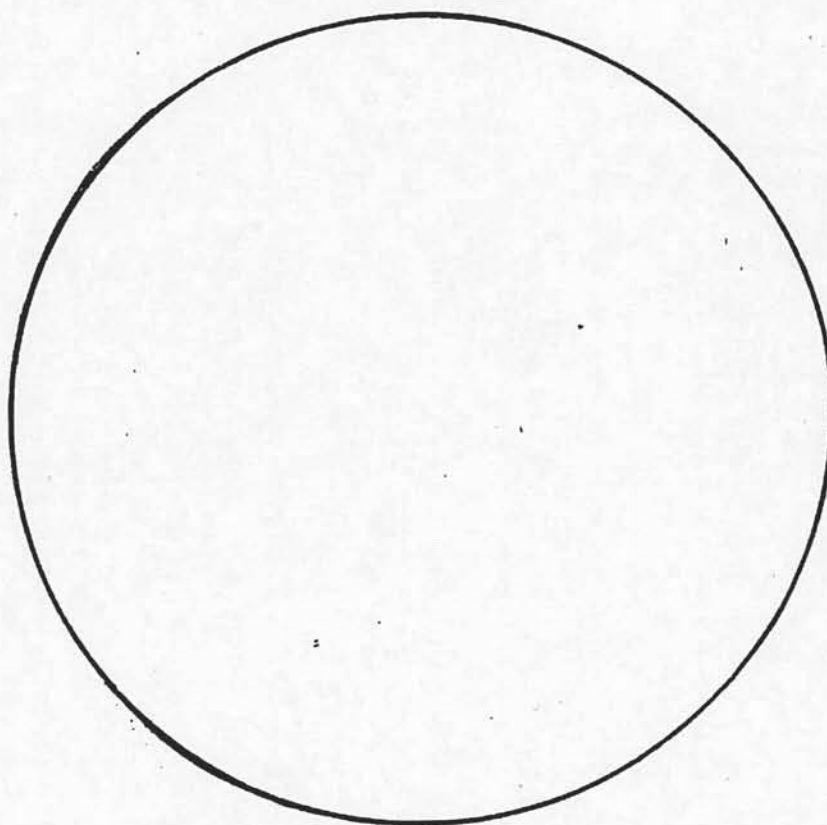
Please accept my apology and regrets for being absent from this conference. I wish to acknowledge, with gratitude, the cooperation of Canada's Paul James Dwyer, director of DANCE OREMUS who graciously agreed to read my paper. All of us who have worked on the book DANCES OF ISADORA DUNCAN look forward to your response to questions raised here.

Dr. Nadia Chilkovsky Nahumck  
East Greenville, PA.  
July 1989

Ex. I

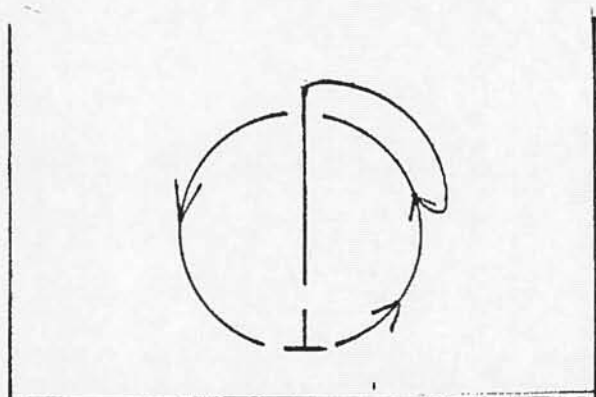


Ex. II

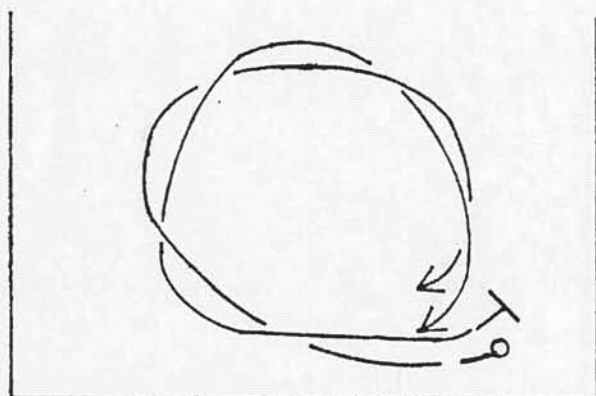


Ex. III

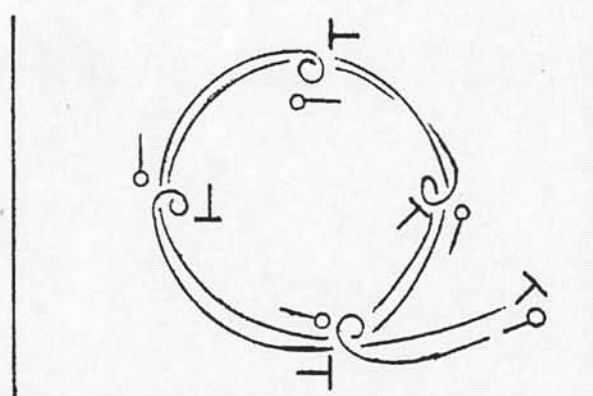
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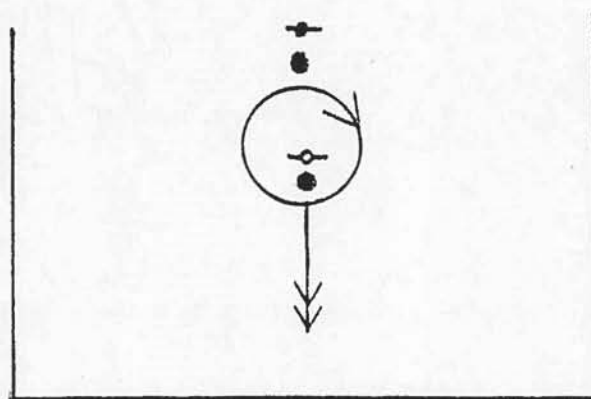
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B2

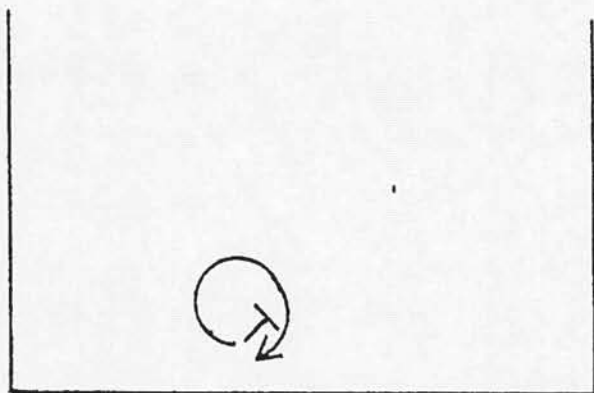


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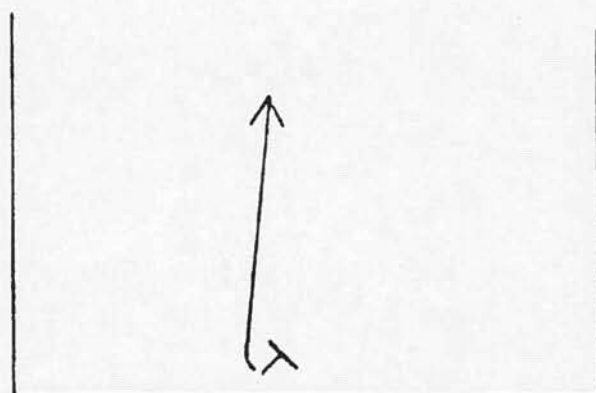




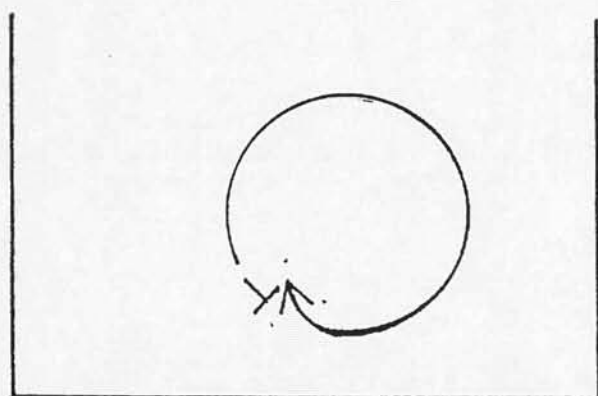
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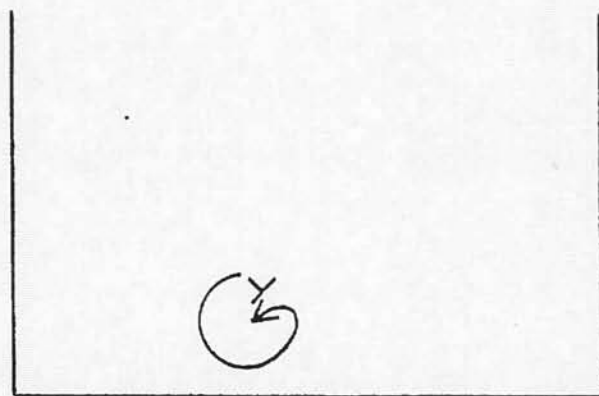
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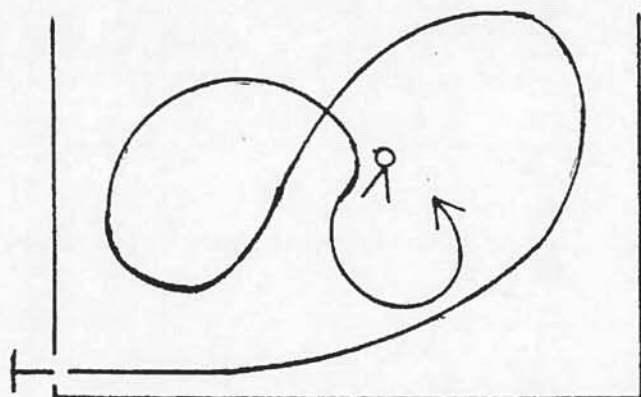
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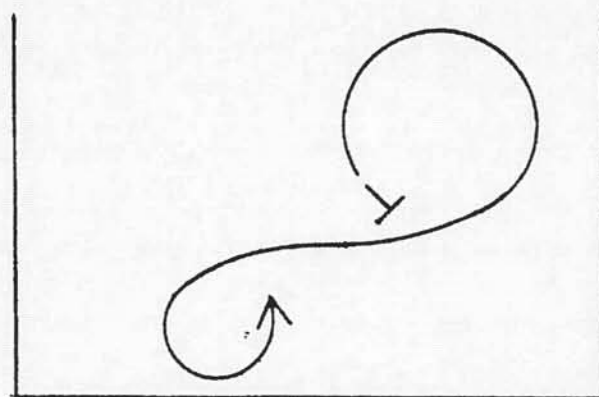
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4.



1.



2.

## CENTRE NATIONAL D'ECRITURE DU MOUVEMENT (C.N.E.M.)

## FRANCE

ACTIVITIES 1987-1989 .

- \* Teaching at the 3 levels (elementary, intermediate and advanced level) is currently provided within the Centre and at the "Cursus d'Etudes Supérieures en Danse", University Paris IV - Sorbonne .
- \* The revised Textbook II (Intermediate level) is now available.
- \* The publication of the french translation of the Handbook of Kinetographie Laban by A.Knust (1958), which was ready in 1968, is undertaken in order to offer an advanced textbook to the only french speaking students .
- \* Two leaflets were recently published by the Centre, namely :
  - "Répertoire des pas de la Danse Classique", a short dictionary of Ballet terms, companion book of the "Terminologie de la Danse Classique" by J.Challet-Haas, Edit.Amphora, Paris 1987 .
  - "Folklore I", a collection of 20 French Folk Dances from Berry, Poitou and Alsace .
- \* The 8th Meeting of the European Seminar for Kinetographie Laban (E.S.K.) was hosted by the CNEM in April 1988, in Crépy-en-Valois.
- \* Two Notations Projekts were undertaken by :
  - Marion Bastien, who was invited by the Catalan choreograph Agusti Ros, in Barcelona, to notate his last piece : "Taut" .
  - Claire Stoltz, who notated "Under Cover", a Modern Jazz piece choreographed by Barbara Pearce .
- \* Articles are currently published in Dance magazines .
- \* The CNEM was invited to give lectures and talks in various gatherings namely :
  - In Ascona (Schwitzerland), July 1988, within a 3 days Conference around the work of Rudolf Laban .
  - In Arles (France) in an International Colloque, July 1989, whose theme was devoted to "Memory and Oblivion" .

**DANCE NOTATION BUREAU EXTENSION  
AT THE OHIO STATE UNIVERSITY**

**JUNE 1989**

**1989-1990**

- I. Lian Ying Tan, from Beijing, China, was a visiting scholar in the Department of Dance during the 1989 calendar year. She came to OSU to further her studies in Labanotation and to take the Teacher Certification course.
  
- II. Three works were directed from the score this year:
  1. Tudor's Dark Elegies, by John Giffin, for the Repertory class. Richard Dickenson, soloist and Ballet Master with the Ohio Ballet, was the male soloist. There was an in-house showing at the conclusion of the 1 1/2-quarter course.
  2. Maslow's Folksay, by Odette Blum, for the University Dance Company's winter concert. Sophie Maslow visited for a weekend of coaching.
  3. Humphrey's Invention, by Amanda Thom, for the University Dance Company's winter concert.

As a graduate student in Performance and Directing-from-Score, Amanda directed this work in partial fulfillment of the requirements for the MFA in Dance. She received an OSU grant to bring Betty Jones to the campus for a weekend of coaching and checking.

**III. Status of Scores being Completed**

Invention--Lucy completed the score, i.e., checked and made revisions, additions, and clarifications, as a result of Betty Jones's visit. The score had to be ready for the Directing course in June. This work is a trio for two women and one man with advanced level technique.

The Green Table--Odette has almost completed proofing the copy work and adding dynamics, verbal images, minor changes, and alternate versions which Anna Markard wanted. The grant money had to be used by the end of June. In the fall, Leslie

Ross, the Extension TA, who has had experience as an editor, will assist with organizing the introductory section of the score, pagination, and titles.

#### **IV. 1990 Summer Workshop**

1. The 5 week Directing course, taught by John Giffin and Lucy Venable, had five students, including one from England and one from Hong Kong. *Invention* and *Flickers* were the scores used.
  2. The Teacher Certification Course taught by Odette Blum and Winkie Doris (external examiner and also interning the course) had six students, including Augusti Ros from Spain and our visiting scholar from China.
  3. Advanced Labanotation, taught by Jane Marriett, had five students. Three of them also took the Directing course.
  4. Motif Exploration and Writing was a three-week course taught by Lucy Venable. The aim to explore, identify, combine, and record elements of movement to see how this information could be useful in the teaching of dance. The class of 11 included dance teachers in the public schools, graduate students, and a Dance faculty member.
- V. OSU's University Dance Company has been invited to the Edinburgh Fringe Festival August 14-26. This will be followed by a 5-day residency with performances at an arts center outside London and a final performance at The Place in London on September 2. The repertory includes Folksay and Invention.

#### **VI. Plans for 1989-90**

Three foreign students wishing to do advanced work in notation will be studying at OSU. Wendy Chu, on the faculty of Hong Kong Academy of Performing Arts, will be working toward a degree, while the other two from the Labanotation Institute in Surrey, England, are taking a year of advanced study abroad.

**Summer 1990 Courses**

Motif Exploration and Writing                      June 18-July 6

Advanced Labanotation will be scheduled for three weeks if there is a demand. (June 18-July 6)

**VII. Summer 1991 Workshops**

|                               |                 |
|-------------------------------|-----------------|
| Advanced Labanotation         | June 24-July 12 |
| Teacher Certification         | June 24-July 12 |
| Motif Exploration and Writing | June 24-July 12 |
| Directing from Score          | June 24-July 12 |

Inquiries should be sent to:

Odette Blum  
Department of Dance  
1813 N. High St.  
Columbus, Ohio 43210



REPORT TO ICKL CONFERENCE AUGUST, 1989

### THE LABANOTATION INSTITUTE (LI)

Since the last conference the LI has continued to develop at the University of Surrey. The close links with the National Resource Centre for Dance (NRCD) and the Division of Dance Studies is much appreciated by the LI and in September, 1988 the LI moved base with their colleagues to the Hall Undercroft. This has given the LI a larger office and has enabled the NRCD to provide opportunity for visitors to use selected resources. The LI is delighted at the close proximity of such items as the Laban Archives, the Lisa Ullmann Archives and notated materials from the Nonington Collection. The LI had displays at two prestigious occasions, the first a visit to the NRCD in December, 1988 of the Chancellor of the University, HRH the Duke of Kent who spoke to Jean Johnson Jones about our work, and the second at the official opening of the NRCD in June 1989 by Dr Peter Brinson when many representatives of the Dance world were present.

Teaching continues to be our main source of earned income. The LI provides tuition for first and second year undergraduate dance students at the University of Surrey and in October 1989 looks forward to teaching fourth year students at advanced level. An advanced course for other students is also planned. In addition, the LI has provided reconstruction and Labanotation teaching at Middlesex Polytechnic and the Royal Academy of Dancing and given tuition to a number of private students. Short courses in elementary Labanotation have been held in London and Guildford and the Correspondence Course continues to meet a need, mainly for dance teachers in secondary and tertiary education. In collaboration with the NRCD, annual courses for teachers have been held to reconstruct from the notation GCSE (LEAG) and GCE 'A' level set technical studies.

The second DNB Elementary/Intermediate Labanotation Teachers' Certificate will take place in the UK in August 1990 with Ilene Fox as Course Tutor. Students should register by 1st October 1989, details from the LI.

The LI is responsible to the University of London Schools' Examination Board for the Labanotation of set technical studies at GCSE (LEAG), Advanced and Advanced Supplementary levels. In addition Labanotation has been provided for the NRCD Resource Pack for teachers on 'Waterless Method of Swimming Instruction' choreographer Robert Cohan, 1974.

Other collaborative projects in hand include the Labanotation of African and Indian Dance pieces for the Division of Dance Studies and the preparation of studies in the style of Cunningham, choreographed by Dr Stephanie Jordan and notated by Jean Johnson Jones. This also is in collaboration with the Division of Dance Studies.

The Labanotation Institute holds copies of the 1987 ICKL Conference Proceedings. ICKL members are urged to check that libraries hold a copy of this important reference and if not, to order from the LI. Back issues of earlier proceedings are no longer available.

Daphne M Tribe

Labanotation Institute, University of Surrey, Guildford, Surrey GU2 5XH, UK.

1987 to 1989

Those contributing to the work of the LODC have been: Rob van Haarst - research assistant; Jane Whitear - assistant to the director; Nancy Harlock - associate director; Edna Geer - librarian; Gina Serraino - publications assistant; Shelley Cooper - secretary; Renee Caplan - secretary (recently retired); Sue Baker - exchange student.

Teaching, Workshops: L.O.D. classes at the Royal Academy of Dancing Teacher Training College. Four students passed all three sections of the L.O.D. certificate.  
 Laban Guild Annual Conference, 1988 L.O.D. session taught by Ann Hutchinson Guest; in 1989 Jane Whitear presented.  
 London Contemporary Dance School, intensive two-week course, January, 1988.  
 Labanotation Institute - Saturday, special programme.  
 Dance and the Child International (DaCi) presentation July 1988 by Michelle Groves.

Books Published "Shawn's Fundamentals of Dance" by Ann Hutchinson. Gordon & Breach, 1988  
 "Choreo-Graphics - A Comparison of Dance Notation Systems from the 15th Century to the Present" by Ann Hutchinson, Gordon & Breach, 1989  
 "Limon-style Technique" as taught by Jennifer Scanlon. The first of a new Language of Dance Studies published by the Cervera Press, London.

Publications in Progress (as part of the Language of Dance Series, Gordon & Breach)  
 Labanotation Textbook II (to be published one chapter at a time when ready).  
 "Ballade", choreography by Anna Sokolow, notated by Ray Cook.  
 "Nijinsky's Faune", the translation of Nijinsky's notation score of his first ballet, research by Ann Hutchinson and Claudia Jeschke.  
 "Soiree Musicale" choreography by Antony Tudor, notated by A. H. Guest.  
 "Aureole" choreography by Paul Taylor  
 "Robert the Devil - Dance of the Lapsed Nuns" (the first white ballet)

Score Checking Soiree Musicale at the Central School of Ballet, London.  
 Aureole at the London School of Contemporary Dance.  
 Nijinsky's Faune at the Royal Ballet School, London, and also at The University of Waterloo, Canada, Rhonda Ryman supervising.  
 First performance of the Labanotation translation at the Teatro San Carlo, Naples, for the Nijinsky Centenary celebration.

Conferences Notation conference with international delegates, Nanjing, March 1988 at which the Chinese Coordinate Method of Dance Notation was launched.  
 Paris, February 1989, lectures by Ann Hutchinson Guest and Claudia Jeschke in connection with the opening of the Nijinsky exhibition at the Musee d'Orsay.

Reconstructions Use of the 1946 score by Ann Hutchinson of the Charleston Ballet from "Billion Dollare Baby", choreography by Robbins for the Broadway show "Jerome Robbins Broadway".

Other Activities Calaban training programme. New PC and laser printer to produce camera-ready copy for Gordon & Breach  
 L.O.D. Committee established, Jane Whitear, Michelle Groves, Joann Latus, Sue Baker - aim: to raise profile of L.O.D. in the U.K. in both state and private sector.  
 Historical Dance Research. Visit in 1988 and 1989 by Gill Miller who made extensive use of the L.O.D.C. library in preparation for a publication combining Labanotation and historical dance.

### European Seminar for Kinetography

The work of the seminar is progressing well. Several projects are under way, and some are being concluded. Soon more of our released papers will be available.

At this moment the following items may be purchased:

- "Analytical Approaches"  
by Jacqueline Challet-Haas £ 1.00
- "Closed Positions of the Feet  
written with Black Pins"  
by Christine Eckerle £ 1.50
- "The Notation of Elasticity for  
Steps and Step-Motifs"  
by Gisela Reber £ 4.50
- "The Use of Retentions within  
the Laban System of Notation"  
by Jacqueline Challet-Haas £ 5.00

Orders, without money, may be sent to Roderyk Lange at the

Centre for Dance Studies,  
Les Bois,  
St. Peter,  
Jersey, Channel Islands,  
Great Britain.

P. & p. will be added to the price of the papers, and a bill will be posted in return.

The seminar's participants will be grateful for any comments received to the released papers.

Roderyk Lange  
Leader of the Seminar

## ANN HUTCHINSON GUEST

In the presentation of considerations for the "Future of ICKL," Ann Hutchinson Guest put forward the idea of a technical committee which would be responsible for the technical matters and discussions of the organization. Ann Hutchinson Guest had corresponded with ICKL members prior to the conference and received many positive responses to the idea. The following points outline the reasons for the formation of a technical committee.

1. A pyramid structure has been adopted and proved successful for other organizations.
2. The group dynamics of small groups have proven more 'efficient' in communicating ideas.
3. There is a need for decision-making in ICKL because:
  - a) people are left empty-handed with no solutions
  - b) it takes as long as ten years for a decision
  - c) students ask us to 'clean up our act!' and ask why there are differences between KIN/LN.
  - d) there needs to be a logicity of rules and usages
  - e) members wish the system to be highly respected.
4. There is a need to exchange, discuss, and share ideas through practical experience. All members benefit from working together on:
  - a) technical points, usages, etc.
  - b) practical work, reading, writing, teaching methods
  - c) new needs, new applications of existing notation usages
  - d) new ideas to meet needs in new fields.
5. There appears to be a pattern of discussion in technical sessions which occurs:
  - a) the paper is not understood
  - b) points central to the system are not understood
  - c) more time is needed for consideration and discussion before decisions can be made
  - d) progress is not made when material is presented from a previous conference



e) small items take a lot of time.

6. There is a range of experience among members. It is necessary to have input from all, but finalization of issues should be made by those who are knowledgeable.
7. The work and responsibilities of the Research Panel involve preparing the technical matters of the conference. They are the most knowledgeable of the members on the topics at hand at a conference.

There was no time available to discuss the following points, although they were touched upon in the general discussions.

8. The relationship of the Technical Committee to the Research Committee
9. The number of members of the Technical Committee
10. The responsibilities of the Technical Committee and the Research Panel (RP)
11. The shaping of future conferences

The time for discussion was limited, however, comments from the floor regarding the future of ICKL and the formation of a technical committee included questions regarding the above points (8-11), especially concerning the role and functioning of the Research Panel in relation to such a technical committee.

The question was raised about how the removal of the decision-making process from Conference members would affect interest, attendance, and the production of papers; also its affect on the uniqueness of this organization's conference process - the sharing and learning which occurs as matters are thrashed out and the new ideas and ways of perceiving which can result.

Also pointed out was the commitment and involvement people have when participating in the decisions that will affect their work.

It was noted that technical matters tend to drift between conferences because it has been found that committees in general do not function very successfully when their work has to be done by



members living in close proximity could be formed to deal with a specific problem so that the process toward decision-making could be accelerated. (Such committees would have to keep in communication with the Research Panel.)

Also noted was that not all are interested in the decision-making process, but some attend in order to enjoy the stimulation of new ideas, to keep up to date, etc.

Some felt that progress must be made and a new approach is needed. Others thought that a great deal of progress had been made, both in the much improved quality of the papers and in the fact that a younger generation is now contributing a great deal of time and energy to the research and organization of the conferences.

This report compiled by Odette Blum and Ann Kipling Brown.

## EXECUTIVE COMMITTEE MINUTES

JULY 31, 1989

Present: Ann Kipling Brown, Chair; Ilene Fox, Ann Hutchinson Guest, Toni Intravaia, Angela Kane, Ann Rodiger, Helen Rogers, Bill Reynolds, Muriel Topaz, Lucy Venable, Mary Jane Warner

Ann Kipling Brown thanked Mary Jane Warner and her staff for hosting the conference and for all the advance preparations. Warner went over the general information sheet. Duplicating will cost 9 cents per page through her office and should be funneled through Brown or Rodiger.

The reception this evening is being hosted by the Dance Department. Ann Hutchinson Guest is welcoming us.

The Research Panel is going to discuss procedures with the whole group and will meet with the chairs of the sessions and the scribes. The goals for chairing sessions are to allow for understanding, for different points of view to be expressed and for problem solving toward some resolution. People will be asked to keep to the topic. Chairs should keep a list of topics pending in the discussion on the board or on paper. The Research Panel will use a hand signal when one of them should be recognized immediately by the chair of the session.

Brown and Venable will schedule chairs for the presentations. They will be members of the Executive Committee.

The final dinner was discussed. Definite plans will be made later.

Odette Blum has reported to Bill Reynolds that members have voted for ICKL to become legally registered so there is reason to use the time in the schedule for reviewing the Code of Regulations (the Constitution) as prepared by the lawyer, Dixon Miller, for this purpose in 1985. Copies will need to be made for those attending.

Brown reported that the Canadian grant from the Social Science and Humanities Research Council that ICKL received was given to a dance notation conference for the first time. We received \$3500.00. The most one can receive is \$5,000.00. The paper work was done by Ann Kipling Brown and Mary Jane Warner and her staff. The fact that

York University has provided space and clerical assistance was helpful in obtaining the grant.

Thomas Schallmann from East Germany was not given a visa at the last minute and so was unable to take advantage of the grant money available for his transportation and housing.

Brown also reported that the agreement with the University of Surrey has been concluded. They have a procedure to collate the materials. Someone from ICKL will be called to assist if help is needed.

Gillian Lenton will not be coming after all.

Voting on technical matters was discussed. Ann Hutchinson Guest had proposed via letter that we should not vote on technical matters at this conference. She said that people often voted "no" because they were not ready to vote. Then this shows on the record that a topic was turned down and does not reflect the fact that people were not ready. The Research Panel agreed to point out this problem when giving instructions to the conference participants. Perhaps the voting should be Yes, No, and Not Ready rather than Abstaining. Such matters and the future of ICKL are to be addressed in the session "Future of ICKL" to be led by Ann Hutchinson Guest.

Respectfully submitted,

Lucy Venable



**GENERAL MEETING****AUGUST 1, 1989****I. ICKL Bibliography**

L. Venable announced the publication of the second volume of the ICKL bibliography and reviewed the prepared report.

The issue of publicity was raised since sales have been very low. Members were urged to get their university libraries to buy it. M. J. Warner was asked if she was collecting entries for a future edition - since it was a pity not to keep it going. She said that collecting the information was very time consuming and she was not able to take that on but would be willing to compile the material if someone else took the responsibility for collecting.

**II. ICKL Archives**

A. K. Brown reported on the disposition of the archives. These have been deposited at the University of Surrey's National Resource Centre of Dance which Judy Chapman directs. An agreement was drawn up which included the cataloging of materials by a Master's student. Additions would be made after each ICKL Conference. Pertinent papers and letters would also go into the Archives. Only ICKL members would have access to the Archives. Non-members would require permission.

It was suggested that a duplicate set be stored elsewhere, not just for easier access but for security. Mention was made of the extensive materials that M. Topaz had left at the DNB - so that there were already duplicates of many papers in existence.

A list of materials in the Archives would ultimately be sent to members.

**III. Conference Announcements**

The Committee for Legal Registration will always be the entire group.

In the interest of time, reports from Centers will be posted so that all may read them. They will be included in the Proceedings.

Members are free to place materials they would like to share with others on the tables.

#### **IV. Procedures for the Technical Session-Research Panel**

- Each session is headed by a Chair who will organize and keep things on track.
- Questions will go through the Chair and in strict rotation. Author will respond as necessary.
- Ann or Angela will summarize each session.
- Some sessions will be split into discussion sessions. In others, this need may arise during the presentation session and will be organized as needed.
- The discussion groups will consist of 7-8 people as listed. The name underlined is the Chair of that group.
- During discussion it is requested that gestures be used to indicate "louder" or "slower."
- Ann or Angela may break into a discussion with a V sign if they see discussion stalling.
- Participants should spend time understanding the issues rather than being concerned about the vote (i.e. how or whether the issue will be resolved). The emphasis should be sharing ideas, sparking new ideas, understanding others ideas, etc.
- Additional copying requests should go through A. K. Brown.
- Watch the notice board for daily announcements changes, new symbols, etc.



A question was asked concerning the comments that had been made on the papers prior to the conference. Would these be made available. A. Kane said they were made in confidence and passed to the author. However, they will be part of the discussion whenever pertinent.

Respectfully submitted,

Odette Blum, Secreatry  
ICKL

## FELLOWS MEETING

AUGUST 2, 1989

Present: Venable, Chairperson, G. Amowitz, S. Archbutt, O. Blum,  
A. K. Brown, J. Challet-Haas, I. Fox, A.H.Guest, A. Kane,  
B. Mahoney, S. Marion, A. Rodiger, M. Topaz, M. J. Warner

### I. Applications for Fellowship

Janos Fugedi, sponsored by Maria Szentpal, and Rhonda Ryman, sponsored by Ilene Fox, submitted their applications to the Vice-Chairperson. These are being circulated. It may be necessary to schedule a short Fellows' meeting at the end of the Conference to act upon them.

Fellows were also requested to review the Fellowship application form to see whether it required amendment.

### II. Legal Registration

Odette reported on the result of the ballot. The results were 24 in favor of legal registration, 1 against. One unidentified ballot could not be counted.

### III. Conference Content

It was suggested that Conferences could be channeled somewhat more than they are at present. in order to deal with topics in greater depth :- e.g. floorwork, presentation on methods of teaching notation, etc.

#### **IV. Role of the Research Panel (RP)**

- a) RP members raised the question of their role in dealing with papers submitted for consideration.
  - do they decide on the value of the idea being presented?
  - do they act as facilitator in helping the author shape the idea by providing feedback and assistance in shaping the idea?
  - is it their role to decide that a paper is not ready to be presented?
- b) Several papers submitted too late were not able to be considered for this conference, others were not yet in a form to be presented - they required more work.

It was suggested that there might be cases in which papers could be made available informally for perusal but not scheduled for formal presentation and discussion.

- c) The European Seminar for Kinetography sent four papers.

There will be a sign up sheet for members wishing to pay for copies of these. Jacqueline Challet-Haas will call Roderyk Lange to ascertain the cost of the papers.

#### **V. Research Panel Guidelines**

These were reviewed and it was found that there were procedures which the R. P. had not made use of.

Sheila asked whether there were any procedural guidelines for authors. There are not.

In the absence of the author Mickey suggested that someone chosen by the author could present the paper. It was not necessary to choose an RP member to do this.

Some issues/questions raised during discussion included:

- Billie asked whether subjects are still designated for the succeeding Conference as had been done in the past. Angela



replied that there was a balance - some papers followed upon previous material, some dealt with new areas; people write papers on subjects that interest them.

- Sheila remarked that the RP has been a facilitator rather than a presenter.

- Sally said that the level of papers, in an academically accepted way, had improved. In her opinion it was not appropriate for the RP to be a tool (sounding board) for people to work their ideas out on. This led to considerable discussion about the way in which papers are juried for conferences in general: providing essential feedback for the author.

The unusual and desirable practice of the ICKL RP in helping authors shape their ideas was emphasized. RP is a sounding board as well as providing feedback on a continuous basis during the research process.

Ann Hutchinson suggested that ICKL notation needs and unfinished business should be taken into account when preparing for conferences. It was agreed that this could and would be encouraged but that the outcome is dependent on the subjects authors choose to research.

In relation to conference content it was suggested that people list the subjects which would interest them at a future ICKL Conference.

## VI. Venue for the Next Conference

The suggestions were: Roehampton Institute, U.K.; Labanotation Institute, U.K.; Budapest, Hungary; Sweet Briar College, Virginia, U.S.A.

The consensus was Budapest because it would be a gesture to Maria Szentpal who has done so much for ICKL. She had attempted this at a previous time but there had been too many obstacles in her way. It was agreed that a backup would be needed in Western Europe in case arrangements fell through at the last moment.

Roehampton was ruled out - reservations have to be finalized too far in advance. The Labanotation Institute would require a greater financial outlay than ICKL is accustomed to paying. Other possibilities will be explored as back up. Since it was agreed that the next ICKL would be in Europe, Sweet Briar College was not considered at this time.

#### **VII. ICKL Bibliography, Vol. 3**

Mary Jane Warner would be willing to put information into the computer but only if ICKL could be responsible for requesting that information, writing letters of reminder, etc. It was suggested that Toni Intravaia be asked to do this since her efficiency in this area was well known. Forms would be included with an ICKL mailing.

#### **VIII. Dissemination of the Work of ICKL**

The flyer needs to be reworked. With desk top publishing, it is now possible to make a striking flyer without too much expense. This could then be disseminated at dance conferences, in response to inquiries, etc.

The subject of off year meetings among members in geographical areas to deal with issues was raised, as also the possibility of such small groups being designated as committees to deal with certain subjects. The subject under study would then be propelled forward and might be formally considered at the following conference. This could assist in speeding up the slow decision making process.

- IX. Mickey Topaz, as Associate Editor of the Gordon & Breach Choreography and Dance Journal, announced that the publisher was open to any notation-related topics that could be of interest and encouraged people to contact her if they wish to discuss ideas for a possible article.

Respectfully submitted,

Odette Blum, Secretary  
ICKL



**FELLOWS MEETING MINUTES****AUGUST 6, 1989**

Present: Lucy Venable, Chair; Georgette Amowitz, Sally Archbutt, Odette Blum, Ann Kipling Brown, Jacqueline Challet-Hass, Ilene Fox, Ann Hutchinson Guest, Angela Kane, Sheila Marion, Billie Mahoney, W. C. Reynolds, Ann Rodiger, Mary Jane Warner

**I. Fellowship Applications**

Lucy Venable reviewed the voting procedures which are: that the Fellows present vote and the resulting recommendation with a brief description of the applicant's work and background, is mailed with the ballot to those Fellows not present.

Both the Fugedi and Ryman applications were considered to be of high quality. The voting in each case was 14 for granting Fellowship, no votes against and no abstentions.

Lucy will inform the candidates of the favorable recommendations.

**II. ICKL Bibliography**

Toni Intravaia will be happy to collect the materials for Mary Jane Warner for the next volume of the Bibliography. An announcement and entry forms will be mailed out with the Proceedings and other ICKL mailings.

There was a consensus on printing a bibliography every four years. People are more motivated to contribute if it is known that it comes out regularly.

Announcements should be mailed to the following:

- all centers listed in the Bibliography
- DNB can mail it out to its membership
- DNB Newsletter or Teacher's Bulletin
- Action/Recording



It was agreed that Conference Proceedings should be listed as entries in the Bibliography.

### **III Archival Materials**

Ilene Fox reported on the indexing of past ICKL papers. Judy Van Zile had a graduate student who worked on the '79 papers and wondered whether she should continue with this? The response was a definite "Yes." It is a very worthwhile project and much appreciated.

Ann Hutchinson Guest asked about the procedure for re-listing material in the Bibliography that had been upgraded e.g. a pencil copy to a checked and copied version. Mary Jane Warner said that a new form should be submitted with the reference number of the original listing.

### **IV. Archives**

A question was raised as to what was going to be done with the archives. They are in five boxes awaiting cataloging. The University of Surrey expects that a Master's student would undertake to organize the materials. June Chapman is concerned that the right person be chosen-someone interested in notation and with archival experience.

There is an initial incomplete listing which could be published in the next Proceedings.

Billie Mahoney said that the ICKL materials will be of historical interest to future researchers and should be saved. Sally Archbutt was against saving scribes' notes but said that the original papers, submitted to the Research Panel with the readers' comments on them would be valuable. After considerable discussion the following resolution, proposed by Billie Mahoney, was voted upon:

"That all official information regarding ICKL matters be preserved."

Seconded by Ann Kipling Brown.

The following clarification was made that the above includes:

- Research Panels comments on original and subsequent drafts of paper.
- Final paper as presented
- Addenda to final paper
- Scribes' notes (to become part of the unofficial and restricted file)

Votes:           12 for the proposal  
                   1 against  
                   1 abstention

The problem of papers and records going astray with change of membership of the Executive Committee was brought up. Care needs to be taken that all relevant materials are passed on to the successor in office.

A procedure needs to be set up for the Secretary to ensure that copies of the papers presented and the Proceedings are deposited in the archives at the University of Surrey

#### V. Recognition for the Juried Research Papers Presented at ICKL

Bill Reynolds pointed out that papers which are not published in the Proceedings are not given any weight by academic institutions. He suggested that there be a statement in the Conference Proceedings explaining the situation.

A list of all technical papers presented should be published in the Proceedings with a statement to the effect that the papers are juried by the Research Panel and sent out to the membership prior to the Conference, then presented and discussed during the Conference.

The following should be included "that the papers are housed in the ICKL Archives at the University of Surrey and copies may be had by writing to the author."

Respectfully submitted,

Odette Blum, Secretary  
ICKL

## GENERAL MEETING MINUTES

AUGUST 7, 1989

Present: Ann Kipling Brown, Chair; Georgette Amowitz, Sally Archbutt, Odette Blum, Jacqueline Challet-Haas, Dixie Durr, Oldyna Dynowska, Ilene Fox, Janos Fugedi, Ann Hutchinson Guest, Toni Intravaia, LaRainne Jones, Angela Kane, Hettie Loman, Billie Mahoney, Sheila Marion, William C. Reynolds, Ann Rodiger, Helen Rogers, Lucy Venable, Mary Jane Warner

### I. Banquet

Toni Intravaia will collect \$15.00 for each person including tax and gratuities. Mary Jane Warner is generously contributing the wine.

### II. Publicity

Membership has dropped. We need to let people know about our work.

If members have the opportunity to circulate materials it would be advantageous to the organization for them to do so.

Toni Intravaia will write to inactive members to see if they would wish to continue supporting ICKL even if they prefer to remain inactive. She asked whether scientific organizations should be on our list.

Dixie Durr mentioned the President's Council of Organizations who meet and put together a schedule. ICKL should be included.



Billie Mahoney described a radio broadcast she did of WBAI (in New York City) and talked about the work of ICKL.

Ann Hutchinson Guest noted that not many Americans were attending the Conference and wondered why.

ICKL should have the addresses of East European colleagues who cannot be members because of currency restrictions.

### **III. Nominations for the Research Panel**

The procedure is to receive nominations from the floor. Sally Archbutt and Ilene Fox continue their term of office. Angela Kane and Ann Rodiger can be nominated for another term because they were co-chairs. Sheila Marion can be nominated again in two years time.

Nominations should be given to Ann Kipling Brown with a seconder. Members who have been nominated for fellows can be considered, though the decision is contingent on the mail vote of the absent Fellows.

### **IV. Next Conference Venue**

Janos Fugedi said that Maria Szentpal would very much like to have the next conference in Hungary. They have located a center that would be suitable, but because of political changes this availability needs to be re-checked. It is a self contained conference center in Budapest with housing and food. Confirmation by a certain date to be arranged.

Other suggestions:

The Labanotation Institute at the University of Surrey, but it does not have its own facilities so everything would have to be paid for.

Roefhampton Institute in West London - they are booked far in advance so we would have to move very quickly. Mollie Davis would be willing to work with ICKL on this.

It was suggested that Roehampton or some other facility be booked provisionally and Janos Fugedi would get word to the

Executive Committee by January. Some thought an alternative would be wise in case of problems with the Hungarian possibility.

Bill Reynolds remarked that he had been involved in the organization of several international conferences in Hungary and had never encountered any problems.

Suggestions were requested for the content of the next conference.

Billie Mahoney: Ann Hutchinson Guest has mentioned the textbook, so perhaps we should deal with the needs of the text.

Ann Hutchinson Guest said that individual chapters will be published as they are completed. Gordon and Breach is interested in publishing the book.

Several chapters are in process or completed - canon form, design drawing, kneeling, sitting, lying, center of weight. On all fours and gymnastics are being explored. Final drawings and other work still needs to be completed. Each chapter also includes lists of sources and differences of opinion.

Any ideas on fund raising would be most welcome and should be directed to Ann Guest. Nijinsky's "Faun" is at present subsidizing the text through her staging of the work.

#### V. Comments and Suggestions for Future Conference Planning

Dixie Durr has enjoyed the way presentations, technical matters and free time were interwoven. She found the presentations and discussions thought provoking.

Ilene Fox suggested the scheduling of free time for groups to have exploratory conversations. Sally Archbutt suggested that the Research Panel comments be included with the papers mailed to members. This could provide a broader view and sparked some new thoughts on the subject. On the other hand, if they came later at the conference, people would have a chance to think about the topic.



Ann Guest said that the development of style glossaries had been suggested by Muriel Topaz as a need that could be addressed at a future conference.

Billie Mahoney wondered what Hungary had to offer that should be taken advantage of - such as Hungarian folk dance and performances by folk dance companies. Bill Reynolds remarked that they have an active modern dance movement.

There was a brief discussion on whether the RP's comments would be better before or after a presentation: that it would be helpful to know how others think about the problem (especially if one is not so familiar with it) or, on the other hand, to do one's own ruminating before hearing others' opinions.

Lucy Venable suggested the reading of Hungarian material and also floor work. Sally Archbutt hoped we would not get stuck on all fours or on kneeling, sitting, lying. She would prefer a broader range of topics.

Billie Mahoney commented positively on the fact that this was the first conference at which two sessions were scheduled for technical topics. Other suggestions:

- that a working committee be formed to prepare the groundwork for a topic and gather examples (between conferences)
- anatomical and ethnological ways of observing.
- developmental floor work, moving gradually from one level to another
- gymnastics - this might attract younger people
- aim a conference at different areas e.g. teaching, reconstructing.

It is important to communicate with each other. Members are urged to inform the Executive Committee of ideas regarding content and organization of future conferences. It was suggested that the form mailed to the membership to ascertain attendance should include a request for topics that the person would like to see addressed at the conference.

It was strongly recommended that a conference should be scheduled to include two weekends so that summer working

people would not lose two weeks of work; e.g. Thursday arrival and Monday departure.

## **VI. Future of ICKL**

Discussion should be continued.

Toni Intravaia said we will never get to a point where we are finished. She would not like to see ICKL cease its work. The sharing and learning with new and old members is valuable and stimulating.

Billie Mahoney spoke about why she belongs to ICKL - is interested in the development of the system and the fact that it is a different type of organization than any other.

Georgette Amowitz would like to see an introductory session, such as the welcome reception, in which new people could talk about themselves and their work. She would also like more general presentations scheduled during the day.

Ann Guest appreciated the movement session that used to be held first thing in the morning and would like to see that scheduled again. She also asked how people felt about the Labanotator. It often deals with issues prior to an ICKL conference and is part of the background knowledge that one should have. She spoke of the lack of response and wondered whether people found it useful. The answer was emphatically affirmative. Most people lack the time to respond adequately, but all find it very valuable and thought provoking.

Janos Fugedi spoke about the problem of isolation and lack of information. Ann Guest said that communication is crucial and it is very important that it exist.

## **VII. Papers for the '89 Proceedings**

Deadline is November 1st.

### **VIII. Report from Fellows Meeting by Lucy Venable**

There were two applicants for Fellowship - Janos Fugedi and Rhonda Ryman.

- The ICKL Bibliography will continue being published every four years. The next will be out in 1992. Mary Jane Warner has agreed to compile the material and Toni Intravaia will be responsible for mailing the requests and for receiving the entries.

- The Archives housed at the University of Surrey will receive copies of all conference papers and Proceedings.

### **IX. Announcements - Ann Kipling Brown**

Thomas Schallman from East Germany sent his greetings and regrets at not having been able to be at the conference.

The meeting for first-time-participants proved to be very valuable.

Study groups dealing formally with technical matters should work through the Research Panel.

Respectfully submitted,

Odette Blum, Secretary  
ICKL

**GENERAL MEETING MINUTES****AUGUST 10, 1989**

Present: Amowitz, Archbutt, Baris, Brown (Chair), Challet-Haas, Durr  
Dynowska, Fox, Fugedi, Guest, Intravaia, Jones, Kane  
Mahoney, Reynolds, Rodiger, Rogers, Ryman, Van Haarst,  
Venable, Warner

**I. Statement of Accounts and Proposed Budget**

Toni' Intravaia reported that there are 43 Members and 30 Fellows making the total membership of ICKL 73. She presented the statement of accounts for 1987-89 and the budget for 1989-91. See attached. She pointed out that we have earned \$413.45 interest on ICKL funds in the U.S. She hopes that it will also be possible to accrue interest on the funds in England. The item of £ 20 under Action! Recording! was for an ad for ICKL.

Dixie Durr moved that the report and budget be accepted. It was seconded and voted to accept them.

Thanks were given to Toni' for all of her work and to Gillian Lenton, Assistant Treasurer.

**II. Election of Research Panel Members**

Nominations for the Research Panel that had been received were announced:

|              |                                                                |
|--------------|----------------------------------------------------------------|
| Janos Fugedi | nominated by Jacqueline Challet-Hass,<br>seconded by Ilene Fox |
| Ann Rodiger  | nominated by Toni Intravaia, seconded by<br>Helen Rogers       |
| Rhonda Ryman | nominated by Sheila Marion, seconded by<br>Dixie Durr          |

Ballots were used for the voting. All were elected for a four year term. Ilene Fox was elected Chair by the Research Panel members.



### III. Legal Registration

The three sessions set aside during the conference for work on the legal registration of ICKL have provided enough time to go over the Code of Regulations (formerly the Constitution) in relation to the comments that Bill Reynolds had written out. Work on the By-Laws will have to be done at a future time.

Thanks were given to Bill Reynolds for his diligent work on the Code of Regulation

Toni Intravaia has offered to type up the changes. Some items will be discussed with a lawyer. Ilene Fox will ask her brother, who is a lawyer in Chicago, if he will offer his services. The Executive Committee will review the outcome of this work which will then be submitted to the members by post for their approval.

Sally Archbutt voiced a concern about the voting on technical matters and suggested that the Executive Committee might look into that. Proposals from anyone who has ideas about this matter should be submitted to Ann Kipling Brown.

- IV. The chair thanked the members of the Executive Committee for their support before and during the conference. Thanks were also given to the Research Panel for their hard work in preparing and organizing the technical matters of the conference.

Particular thanks were extended to Mary Jane Warner, Conference Organizer, and the staff of the Dance Department, York University, for hosting the conference. Their patience and assistance were much appreciated.

Respectfully submitted,

Lucy Venable



INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN  
STATEMENT OF ACCOUNTS 1987-1989 and BUDGET FOR 1989-1991

| EXPENSES, 1987-1989   | Actual   |           | Total (UK + USA) |            | Budget 1987-1989 |           | Budget 1989-1991 |           |
|-----------------------|----------|-----------|------------------|------------|------------------|-----------|------------------|-----------|
|                       | UK       | USA       | Pounds           | Dollars    | Pounds           | Dollars   | Pounds           | Dollars   |
| Postage               |          |           |                  |            |                  |           |                  |           |
| '87 Conf. PROC.       | £304.42  | \$ 21.60  | £316.10          | \$584.78   | £533.00          | \$800.00  | £533.00          | \$800.00  |
| '89 Conf. Paper       | 132.33   | 491.07    | 397.77           | 735.88     | 533.00           | 800.00    | 533.00           | 800.00    |
| Supplies/Stationery   |          |           |                  |            |                  |           |                  |           |
| '87 Conf. Proc.       | 17.00    | 0.00      | 17.00            | 31.45      |                  |           |                  |           |
| '89 Conf. Paper       | 3.30     | 34.34     | 21.86            | 40.45      | 333.00           | 500.00    | 333.00           | 500.00    |
| Telephone             |          |           |                  |            |                  |           |                  |           |
| '87 Conf. Proc.       | 0.00     | 18.59     | 10.05            | 18.59      | 200.00           | 300.00    | 200.00           | 300.00    |
| '89 Conf. Paper       | 9.00     | 0.00      | 9.00             | 16.65      |                  |           |                  |           |
| Duplicating           |          |           |                  |            |                  |           |                  |           |
| '85 Conf. Proc.       | 362.25   | 0.00      | 362.25           | 570.16     |                  |           |                  |           |
| '87 Conf. Proc.       | 1018.25  | 58.83     | 1050.05          | 1942.59    | 835.00           | 1250.00   | 835.00           | 1500.00   |
| '89 Conf. Paper       | 171.90   | 388.70    | 382.01           | 706.72     | 835.00           | 1250.00   | 835.00           | 1500.00   |
| ICKL BIBLIO I         |          |           |                  |            |                  |           |                  |           |
| Venable (Reimb)       | 0.00     | 105.00    | 56.76            | 105.00     | 101.63           | 152.45    | 81.08            | 150.00    |
| ICKL BIBLIO II        |          |           |                  |            |                  |           |                  |           |
| Research Panel Exp.   | 25.00    | 122.84    | 91.40            | 169.09     | 200.00           | 300.00    | 200.00           | 300.00    |
| Executive Com. Exp.   | 160.69   | 194.20    | 265.66           | 491.48     | 200.00           | 300.00    | 200.00           | 300.00    |
| Contingency Fund      | 0.00     | 0.00      | 0.00             | 0.00       | 333.00           | 500.00    | 333.00           | 500.00    |
| Action! Recording!    | 20.00    | 0.00      | 20.00            | 0.00       | 20.00            | 30.00     | 20.00            | 30.00     |
| Typing for Exec. Sec. | 0.00     | 7.50      | 4.05             | 7.50       | 533.00           | 800.00    | 533.00           | 800.00    |
| Bank Charges UK       | 6.24     | 0.00      | 6.24             | 11.54      | 0.00             | 0.00      | 0.00             | 0.00      |
| Balance in Bank       | 2771.70  | \$3280.45 | 4544.92          | \$8408.10  |                  |           |                  |           |
|                       | £5002.08 | \$5273.90 | £7852.84         | \$14390.76 | £3906.63         | \$5857.45 | £4836.08         | \$7680.00 |

### INCOME 1987-1989

|                  |          |           |          |            |
|------------------|----------|-----------|----------|------------|
| Balance on HAND  | £1585.53 | \$2696.47 | £3043.08 | 5629.70    |
| Dues             | 1050.00  | 2770.78   | 2547.71  | 4713.28    |
| '89 Conf. Fees   | 189.00   | 846.00    | 646.29   | 1195.65    |
| Int. to date USA | 0.00     | 413.45    | 223.49   | 413.45     |
| Biblio I. Inc.   | 0.00     | 105.00    | 56.76    | 105.00     |
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|                  | £2824.53 | \$6908.30 | £6558.74 | \$12133.68 |

USA mailed 2 cheques in sterling to UK 1120.00 (\$1595.70)  
Note: All 1989 Conference costs are not in. These will show on the next Bi-Annual report.

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ICKL BIBLIOGRAPHY REPORT VOL 1AUGUST 1989

ISBN 0-9621312-0-2 (International Standard Book Number)

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## EXPENSES

## SALES

|                                                                     |            |
|---------------------------------------------------------------------|------------|
| M.J. Warner's Expenses - waived                                     | (\$305.00) |
| Royalties to Warner - 10% on net sales - waived                     | (\$235.00) |
| IBM Selectric Balles                                                | 72.80      |
| Typing - Corrections and Index                                      | 656.00     |
| Copies for checking & proofing                                      | 54.21      |
| Printing                                                            | 3153.57    |
| Copyright fee                                                       | 14.00      |
| Mailing envelopes                                                   | 53.07      |
| Postage                                                             | 53.03      |
| Publicity & Promotion                                               | 7.27       |
| Telephone                                                           | 63.69      |
| Return of negatives from printer                                    | 25.00      |
| Transport of books from Dance Notation Bureau to<br>Princeton Books | 31.72      |
| Total                                                               | \$4184.36  |

Sales \$2228.50

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\$3192.57

Owed to L. Venable \$670.39

|                 |                |
|-----------------|----------------|
| Mailers         | 7.95           |
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- 0 copies at the Dance Notation Bureau
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- 8 copies at Centre National d'Ecriture du Mouvement on consignment, sent 9/88
- 164 copies remaining in Dance Notation Bureau Extension

**326 copies were printed. This means that 121 copies have been sold or sent for review or given to the author.**



**BIBLIOGRAPHY REPORT VOL. 2**      **AUGUST 1989**

ISBN 0-9621312-1-0 (International Standard Book Number)

LC 84-192250 (Library of Congress card number)

100 copies printed December 1, 1988      Cost \$506.40, paid by ICKL

Distribution

- 8 copies to author, Mary Jane Warner (she gave a copy to the President, Vice President, Chairman and Vice Chairman of ICKL)
- 1 copy for ICKL secretary's files
- 2 copies sent to Copyright Office
- 1 copy sent to Library of Congress
- 35 copies to Ray Cook on consignment
- 48 copies remain at the Dance Notation Bureau Extension

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|                                         |              |
|-----------------------------------------|--------------|
| Nahumck (special member rate)           | \$13.50      |
| Lepczyk (special member rate)           | 13.50        |
| Dance Notation Bureau Library, 3 copies | <u>45.00</u> |
| Total Income                            | \$72.00      |

1. This information was missing from the inside of the cover:

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2. P.113. Example B1 in the baseball column should be  $\triangleleft$  instead of  $\triangle$



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