INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

Proceedings of the Nineteenth Biennial Conference

July 23-July 30, 1995

ICKL

Held at
Fiap Jean Monnet
Paris
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These Proceedings are dedicated
to the memory of

Maria Szentpál

1919-1995

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ON-SITE CONFERENCE ORGANIZERS: **Marion Bastien, with Jacqueline Challet-Haas**

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MARIA SZENTPAL

A Tribute by Ann Hutchinson Guest

At my first meeting with Maria Szentpál at the 1961 conference of the International Council of Kinetography Laban (ICKL) in England I was amazed to discover the mastery of the English language possessed by this quiet reserved Hungarian lady with the dark brown eyes and neat, pageboy-style white hair. It did not take me long to discover her very astute mind and deep grasp of movement analysis as well as of the Laban system itself, and therefore to appreciate all the more the ease of communication with her. Maria's grasp of German was also good, a great help to her in reading Albrecht Knust's German-language eight-volume Kinetography Laban encyclopedia.

Maria Szentpál was born in Budapest in 1919, the daughter of Olga Szentpál, a leading personality in the new Hungarian dance which was called 'art of movement', a kind of modern dance similar to that evolving in Western countries during the 20's, no doubt influenced by Isadora Duncan. Her mother, who had studied Dalcroze but was not a Dalcroze teacher, founded a dance school for which she created two main theoretical movement subjects: the formal and the functional study of dance. While attending her mother's school and training to be a dancer, Maria became particularly interested in her mother's movement theories. These had three main aspects: time (rhythm), space, and dynamics. Because of these concentrations Maria was able readily to identify with Laban's theories.

During the communist era the 'art of movement' was destroyed and no private schools were allowed to exist. Olga Szentpál became a folk dance researcher and was also involved with historical ball dances. She taught this latter subject at the Hungarian State Ballet Institute, working together with a very talented former student, Zsuzsa Merenyi, who had trained in the Soviet Union.

Toward the end of the forties, Maria began her teaching career, instructing students in Dalcroze and also dance notation with a focus on choreography at the College of Dramatic Art in Budapest. Before long, during the early fifties, she began to concentrate on folk dance, undertaking fieldwork which required that she notate the patterns on the spot. It was perhaps this experience that gave her the speed with which she could notate such movements. I once witnessed how rapidly her pencil flew across the paper as she notated a sequence, the fastest I have ever observed. Later she was employed by the Dance Department of the Folk Art Institute (reorganized as the Adult Education Institute) where her main task was to edit publications. These were mainly texts of stage folk dance choreographies to which notation was added later, the notated steps, the motifs, being given in a section separate from the verbal descriptions of the arrangements and sequences. As a result of this format the great majority of these books did not contain full dance scores.

After she had left the Dance Department of the Folk Art Institute she was employed by the very respected leader and choreographer of the Hungarian State Folk Dance Ensemble, Miklos Rabai. Her task was to notate dance motifs from films taken on field trips to provide raw material for choreographies. Besides this she notated ten full choreographic scores from the repertoire of the Ensemble.

Maria first learned the Laban system from György Lörinc who in 1939 had been at the Jooss Leeder Dance School in England, and subsequently from Emma Lugossy, a student of Albrecht Knust. She studied Knust's 1956 *Abriss der Kinetography Laban* and also my 1954 *Labanotation* textbook with which she immediately identified, thus building the foundation for a firm friendship as well as mutual admiration. Despite the fact that we did not always agree, we derived great enjoyment and benefit from our discussions. On several points which we viewed differently, I came in time to see, acknowledge and sometimes to adopt her view and usage. It was a very rare instance where I found her logic weak, but even the best of us - and this includes Albrecht Knust too - have had 'blind spots'. At times I felt her decisions regarding analysis and rules were based on her years of concentration on Hungarian folk dance and the particular needs met there. Although I occasionally ended up not agreeing with her I respected her point of view and resultant logic as she did mine.

Maria Szentpál worked ardently on notation almost all her life. A very dedicated person, she spent long hours in preparing her teaching books, drawing all the examples meticulously in her neat hand. She also, in an extraordinary way, most generously shared the results of her labours. For the benefit of her English-speaking colleagues, she translated huge sections of her textbooks into English so that we could derive the greatest benefit from them.

For many years Maria's focus was the training of folk dance leaders so that they could read the scores already published. She did not see as important that the ordinary folk dancer should also learn to read; it was the leaders who would teach the dances and who therefore needed to have access to the carefully recorded authentic material.

At one stage Maria became fascinated by ballroom dance, in particular the Alex Moore English style, notating the steps and partner-relationships in very fine, precise detail spelling out exactly how to achieve difficult partnering sequences. She also notated jazz techniques, historical dances, indeed anything she encountered which she deemed to be important and valuable, each dance form being seen as a new challenge. In fact, she 'edited', i.e. compiled and provided the notation, for approximately ninety books.

Her three-volume book on *Laban Kinetography* presented the results of her knowledge and experience in movement research and notation. Her book *The Fundamentals of Movement Analysis* was an adaption of her mother's theories, developed originally for the early modern

dance, to Hungarian folk dance for the stage, particularly in relation to manner of performance, the holding of the body, expressive gestures, etc. Her choreological activities are quite unknown in the international scene. She created a method for the formal analysis and comparison of choreographies based on dance notation and raised new points in analyzing traditional dance. One example was the complete formal analysis and comparison she made, complete with graphs and charts, of five folk dances for girls. Sadly, there has been no interest in this work, not even on the part of the choreographer. Another significant study was her comparative analysis of some traditional male solo dances. This was in reply to ethnochoreologist György Martin's article on the same subject in which he based his dance analysis on musical points. Maria stressed the need for movement-based analytic logic, that is, units of motifs which can be determined by certain closing states of the body and not by bars of the accompanying music. In this case, as in others, Maria received no response. In this area she was far ahead of her time, having a brilliant and quick mind that many must have found intimidating; this no doubt explains why her challenge was not taken up.

All her life Maria regretted that the ballet establishment in Hungary did not want to hear about notation. The Laban system was, in fact, taught for several years at the Ballet Institute in Budapest by Emma Lugossy, a former student of Knust. As Knust did not provide examinations or teacher training for his students, neither he nor they knew the extent of their ability. Lugossy, unfortunately, had the wrong approach as a teacher of ten-year olds. The Institute blamed the system rather than the teacher and dropped the subject as irrelevant to ballet education. However, some years before Maria's real retirement from active work she was asked to develop a teaching approach for ballet students. Her intensive course for Russian ballet teachers which took place in Riga in 1984 was highly successful and a second course was arranged not long after. Among the teachers working with her were Valeria Uralskaya, editor of Ballet Magazine, and Nadezhda Vikhreva of the Bolshoi Ballet Academy, both of whom respected Maria's clarity and her logical way of teaching. A Labanotation Group in Moscow was formed and began to get younger people interested. Because of financial constraints, which increased after the collapse of the Soviet Union, this group has not been able to continue the work. Maria was also in demand for courses in East Germany and individuals from Sweden and other countries sought her out.

Maria was involved with the conferences of the International Council of Kinetography Laban (ICKL) from the start and over the years made significant contributions. She was invited to the preliminary discussions in England, convened by Lisa Ullmann in 1959, a year after Laban's death, to provide a coming together of leading exponents of the system. From the formation of ICKL at the 1961 conference Maria assiduously attended every conference for twenty-five years, producing major papers for discussion. In 1978 she was elected Vice-President of ICKL. Her presence at the 1981 conference held at Ohio State University was the first opportunity for the younger Dance Notation Bureau notators to encounter her thinking and to realize the depth

of her experience as a practitioner as well as a theorist. After 1985 declining health kept her away from the ICKL deliberations, but it was a welcome development that the 1991 conference, arranged by János Fügedi, her brilliant ex-student and colleague, took place in Budapest, thus providing the opportunity for her colleagues and friends to see her again, to have her take part in certain discussions and have the benefit of her thoughts.

Far from being limited to her own sphere Maria undertook score checking for the Dance Notation Bureau, thereby being in touch with USA practices and sharing her knowledge. Her interests were far reaching, she was never a narrow person. Had she been of the nature to push herself forward she might have become world renowned. But she was held back by a natural shyness and by the effect which lack of appreciation for her work and the absence of support and recognition which she deserved, had on her sensitive personality, resulting in a public reticence and withdrawal. At ICKL conferences she often had the answer long before other people and had difficulty concealing her impatience as she waited for others to catch up and come to the obvious conclusion. She was indeed, as I soon realized, the most advanced, the most professional of all of us; lack of recognition of this fact must at times have rankled. One particular memory from the 1979 ICKL conference in Chantilly concerns the session on intricate hand movements, the notation of which was written up on the wall. While others gradually made sense of the symbols, putting them together to arrive at the movement, Maria sat quietly, looking at some other materials. "Are you not going to try?" I asked. "I've done it already," she said, quickly performing the movement sequence. She had left the rest of us far behind!

Her speed, her application, her dedication to notation and her understanding of movement produced a wealth of materials of great value. Most of this archive has not been published. It stands as a valuable source for research, a focal point for many projects which should be undertaken to make generally available this rich legacy produced by a remarkable woman.

Address of Monsieur Alexander Schischlik
Division of Arts and Cultural Life of UNESCO
on the occasion of the opening of
the Nineteenth Congress of
the International Council of Kinetography Laban/Labanotation
Paris, July 24, 1995

Madame the Delegate of the Minister of Culture
Madame the President of the International Council
of Kinetography Laban/Labanotation
Madame the President of the Congress
Ladies and Gentlemen

I am particularly happy to be with you this morning at the opening of the Nineteenth Congress of the International Council of Kinetography Laban. It falls to me, first of all, the agreeable task of transmitting the warm greetings of the Honorable Federico Mayor, General Director of UNESCO, along with his wishes for the success of your work.

This year UNESCO is celebrating its fiftieth anniversary. The ladies and gentlemen who came together in London in 1945 to create the organization consecrated, in the first article of its constitution, "the cooperation among nations in all branches of intellectual activity." In this manner from its very birth, UNESCO recognized not only the exceptional importance of the act of creation and the creative human spirit by the affirmation of the genius of each people, but also the essential role it can play in international cooperation and peace.

Within this framework dance holds a privileged place because it is the example *par excellence* of an art without borders. From the sacred rites of the Hindus or the Balinese, to Classical Ballet or to Modern Dance, from voodoo rites or Brazilian candomblé, to the funeral rites of the Bambaras or Dugan, dance admirably expresses, with an elan surpassing everyday life, the events, the dreams, the pain and the hopes of each society. It often harks back to sources of spontaneity and sparks some of the most profound of emotions.

Becoming familiar with different forms and multiple styles of dance; using this knowledge to better understand, appreciate and love; showing the resultant choreographies in their best light—all of this is, naturally, the mission entrusted to UNESCO by the international community.

However, this mission can only be realized with the cooperation of all those for whom dance is a profession and who strive for the transmission of this art form through the language that is theirs: the language of choreography and movement notation. In reality, the dance has a more fragile existence than any other art form. Like music and drama, it depends on interpretation and the marriage of time and space. Capturing movement and knowing how to transmit it to others is the task choreographers, teachers, and documenters must face in their daily work, without whom the memory of dance movements would not exist.

Memory is an essential resource of creativity; this is as true for the individual as it is for a people who may discover through their patrimony their own identity and the source of their inspiration. An intangible part of this patrimony, notably dance and the performing arts, constitute for numerous populations the essential source of an identity deeply anchored in history. Safeguarding this cultural heritage—all the more endangered for being intangible—is an urgent necessity.

It is a particularity of the system of writing movement developed by Laban and refined by the continuing research of your International Council that it offers a method which can be applied to the most diverse and varied movement from classical dance to ethnology. This area of your work coincides with the goals of the UNESCO program for artistic creation and for the safeguarding of intangible cultural heritage.

It is because of this confluence of objectives that your Congress has benefited from the patronage of UNESCO. It is particularly gratifying to see that this support meets the expectations of the numerous notation experts who have come from all over the world to attend the Congress. I take this opportunity to join in the homage given to the Conference organizers and to Ms. Bastion for her dynamism and her devotion.

In conclusion, allow me to say once again how much we appreciate your work.

Translator: Muriel Topaz

Address of Denise Bardou, Adjunct delegate for Dance of
the Ministry of culture
on the occasion of the opening
of the International Council of Kinetography Laban
July 24, 1995

Because of a last minute problem, Madame Anne Chiffert, Director of Music and Dance, is not able to be with you today as she had wished.

She is extremely sorry and asks you to please excuse her absence.

She has asked me to convey to you the importance she attaches to notation and her interest in your work.

Notation facilitates the reconstruction of works. Like audio visual aids, it is a very specific tool for perpetuating the memory of these works. As a reflective tool for choreographic composition and analysis, it also opens choreographic possibilities for the composition of new works.

Understanding the importance of your work, the Ministry of Culture wished to assist in the organization of this congress via the intermediary of the Director of Music and Dance and the Department of International Affairs.

In addition, several representatives of the Ministry will join you during your "open house" next Thursday, to bear witness to the essential role you play in the current choreographic landscape.

I thank you for welcoming me and wish you an excellent congress.

Translator: Muriel Topaz

BELIEVING IN NOTATION

by

Dominique Dupuy

I am not a notator and I cannot speak as a notator, a specialist, an expert, however, I think I can say that I speak, as we say in French, with a knowledge of the facts.

I am not a notator though I did make a laudatory attempt to learn notation with Jacqueline Challet-Haas. It must be acknowledged that while the teacher was brilliant, the student was not. However, I did get as far as understanding that we have two legs, one on the right and one on the left, which perform a series of actions at different tempos either on the ground or in the air, etc. It was at least a start (laughter from the audience).

I believe in notation. It seems to me to be one of the important means we have at our disposal to try to say and say again—we will never be able to say it enough times—that dance is like thought. This is something which unfortunately is not always readily accepted.

I believe in notation. I began to take a serious interest in notation in 1989 when I organised a symposium during the Arles Festival for which, at the time, I was the Dance Advisor. Some people here today attended that symposium. It was the first serious attempt in France to tackle memory. I had been careful not to forget forgetfulness so as not to remain locked in "antiquarian memory" (in the same way that Henri Maldiney talks of "antiquarian history'", but rather that we should embrace active memory, as the French sociologist Pierre Nora advocates. "To retain a memory is to contemplate oblivion," writes Martin Heidegger.

This symposium "Memory and Forgetfulness" remains today an important landmark for all those in France who have continued to work in the area of memory. At that time the situation was difficult. As soon as the word 'notation' was mentioned one conjured up images of the three conflicting systems used in France: Labanotation, Benesh Movement Notation, and the French system Conte. People used to say that the three systems were in the hands of harpies who could only tear one another's hair out. It was tempting to agree with Madame Noa Eschkol, whom I met later, and who declared: "The big problem with notation is the notators".

Nevertheless, I invited the three high priests of notation but made them promise not to speak a word about their respective systems and only to talk about notation in general terms. Fortune was on my side.

A mutual respect was established which endured after the symposium; other meetings took place, other ventures followed which opened up people's minds and above all encouraged other bodies—creative and educational—to take an interest in notation: the theatre National de la Danse et de l'Image (the National Dance and Picture Theatre), the Conservatoire national superieur de musique et de danse de Paris (the National Conservatory for Music and Dance of Paris), the Societé des Auteurs et Compositeurs

Dramatiques (the Society of Authors and Playwrights), the Biennale nationale du Val-de-Marne (the National Biannual Meeting of Val-de-Marne).

A new movement was born. For my part, I made what contributions I could and in particular:

- by opening up the magazine "Marsyas" to articles and thoughts on notation (there have been 23 articles devoted to notation from June 1988 to date)
- by devising an event, "Give me a sign" which I put on in collaboration with the Biennale national du Val-de-Marne.

As part of this development we must mention the remarkable teamwork of Jean Pomares, the foremost French specialist in Benesh Movement Notation, and our own dear Jacqueline Challet-Haas. It is because of their courage, their perseverance but above all their capacity for sharing that progress has been made.

Little by little the idea of some kind of body that would bring together the various notation systems was born. Thus exactly one year ago the "French Federation of Notation Systems" was created. Its brief is to instigate, to develop, to catalogue and to coordinate all kinds of activities and above all to encourage a spirit of reflection and research across the various systems. The idea is to promote good practice in notation. I have the honour and pleasure of having been chosen to be the President of this Federation. (It is in this guise that I am here today.) I am very pleased because by this means I can see that in spite of the distance we have come we have not forgotten where it all started, at that symposium which I organised in Arles.

As a strong advocate of contemporary dance for more than fifty years I have often indulged in flights of fancy. Some of the things I have dreamt of and devoted myself to over the years have not turned out the way I would have wished. Others have. But that's all right; it's in the spirit of contemporary dance and what is important is to keep striving in the here and now. As far as notation is concerned, I hope that we will aim high. Without underestimating the prime value of notation as a mnemonic aid, as a tool for preservation and subsequently for reconstruction, as a tool for analysis, as a toll for teaching etc....I think it is essential to see notation, and here I return to my opening comments, as a bridge between dance and the history of thought.

Contemporary dance, in France, is notoriously lacking in depth and long term reflection. Emphasising creativity at all costs which has led to what is often called "young French dance"—and we would be churlish to complain of this phenomenon without parallel and which is the envy of much of the rest of the world—we tend to forget to place this new dance in context, where it came from and where it is going to. In so doing we neglect to give it its place not only in the arts but also in the anthology of human thought.

The reality of our everyday struggles (and they are numerous) must not prevent us from dreaming. As far as notation in particular is concerned, why not try to set up projects that are both more or less realistic and others that are more or less unrealistic, even utopian.

As far as I'm concerned I will allow myself to dream:

- of a congress of specialists from different systems of notation where research would be presented and discussions would take place about the same work notated in different systems...

- of a great work by an eminent choreographer notated by another eminent choreographer, who is also a notator, reconstructed either by this choreographer or by another eminent choreographer, again a notator. In the same way as it is great poets who take on the perilous enterprise of translating other great poets, their colleagues, as T.S. Elliott translated Saint-John-Perse.
- of the inclusion of dance notation in works of linguistics and semiology...

Thus in our country which cannot pride itself on being the most advanced in the use of notation, it is good to see a new and original movement emerging; we can pride ourselves on being in some measure the model for an "ecumenical movement of notation".

Saint-Augustin said: "Language is heard but thought is visible." I wish to salute you as craftsmen of thought.

The poet Charles Olson said: "To write is to dance sitting down."

To you dancers whose enterprises will necessarily keep you studiously seated here throughout the week I can thus proclaim:

May you dance well.

Translator: Jean Jarrell

TRIBUTES TO THE LATE MIREILLE BACKER, HETTIE LOMAN, AND MARIA SZENTPAL

Since our last Conference in 1993 we have sadly lost three long time members of ICKL—Mireille Backer, Hettie Loman, and Maria Szentpál. At our Introductory Session they were eulogised by close friends and colleagues. Later in the week there was an evening of informal remembrances, organised by Ilene Fox, at which members shared memories, stories, and photographs.

MIREILLE BACKER

Mireille Backer was a lovely, lively lady with a delightful birdlike quality whom we remember very fondly. She was an ICKL Fellow who participated in our conferences regularly from 1969 through 1981—eight conferences over sixteen years.

From the 1950s Mireille was a strong supporter of notation and of the work of the Dance Notation Bureau. She did much volunteer work for that organization and served for many years on the Board of Directors. She is probably best know for her notation of the renaissance dance steps in Julia Sutton's annotated version of Arbeau's *Orchesography* and for the notation of dance steps in Wendy Hilton's book on baroque dance *Dance of Court and Theatre.*

After living for many years in New York City, Mireille moved to Connecticut to be near her daughter and family. It was there that she died in the fall of 1994 at the age of eight-seven.

Mireille was a lovely English country dancer and she notated a number of those dances which many of us have used again and again in our teaching. Toni Intravaia pointed out that one of these was titled "A Trip to Paris." I am sure Mireille would be pleased to know that we did indeed make that trip to Paris this summer.

Lucy Venable

HETTIE LOMAN (1920-1993)

Hettie Loman was a British modern dance pioneer, a choreographer of more than a hundred dance works, ranging from solo dances to full length ballets, and was also a great dance teacher. From 1950-85 she directed three of her own dance companies, British Dance Theatre, Hettie Loman Dance Theatre, and Croydon Dance Theatre. She worked at her own Studio in London and also, for twenty years was Senior Lecturer in Dance and Choreography at Nonington College, Nr. Canterbury.

Hettie began her theatrical career as an actress and then studied movement and dance for five years with Rudolf Laban and Lisa Ullmann. They recognised and fostered her gift for choreography. She developed her own unique choreographic style: classical, modern, abstract, and dramatic. Her works were sometimes compared to those of Graham, Jooss, and Limón. She remained true to her Laban roots throughout her life and also, in her teaching and training of dancers, utilised a dramatic approach stemming from the ideas of Stanislavsky.

She was a great character with wide interests, in people, philosophy, politics, literature, music, painting, sculpture, film, the beauties of nature, and all the latest technological inventions. She was courageous, adventurous, generous, and had a great sense of humour, insight into people and the important things in life.
Hettie believed in the importance of notation for preserving dance ideas and works of art, and in the use of the signs as a teaching aid. She was a member of ICKL for twenty years, from 1973-93. During that time she attended nine biennial ICKL Conferences—the ones held in Herisau, Chantilly, Columbus, Namur, Toronto, Budapest, and those held in England, at Nonington, Eastbourne, and Falmer.

Her involvement with ICKL was not so much at the research level, but she had strong ideas about what she heard and observed during technical sessions. She believed that notation should be the servant, not the master. She was interested in context and connections—between parts of the body, space and effort, outward form and inner motivation, and in the transition between one action and another. Her main interest was in the discussions about movement that arise through attempting to notate. She was against proliferation of new signs as making the system more unwieldy and difficult to learn, and was critical of the sometimes limited range of practical examples used during ICKL technical discussions.

During the last six years of her life Hettie concentrated on publishing some of her choreographies, with text and full notation score. The most recent book, about her ballet "The Rice Planters," published by Sally Archbutt who worked with Hettie throughout her dance career, includes biographical details, a complete list of her dance works, and also memorial tributes which give an idea of the esteem with which Hettie was regarded by friends and colleagues in the dance world.

Hettie loved her camera, and Sally brought with her a book of photographs she took of people at the ICKL Conferences she attended over the years. They included photos of many famous past ICKL members no longer able to be with us—including Albrecht Knust, Sigurd Leeder, Lisa Ullmann, Maria Szentpál, Gisela Reber, Mireille Backer, Rhoda Goldby, Bryce Cobain, Edna Geer, Nancy Harlock—and also of Kurt Jooss and Hettie herself.

Sally Archbutt

Maria Szentpál - Personal Reminiscences

Maria had always been very fluent in spoken English and liked to present her ideas at length. I remember instances at conferences when her wordiness would begin to irritate other delegates and I would have to assure them that she had a very good point to make and they must just be patient. Her ability to write at length and embark on detailed notation discussions was unique; much is still there to be gleaned from her prodigious correspondence.

In her letters and written notation discussions Maria could be a very different person from Maria in person. In writing she expressed great warmth and appreciation and I felt that she considered me her equal as a colleague; in person it was not always so easy. My memories of notation discussions with her are that in the earlier days there was an appropriate give and take. It was as though, over the years, she had more and more need to have her say. Certainly during my last visit to Budapest to see her, she would expound on ideas at length, setting them forth without allowing me to interrupt for any clarifications or much needed questions if I was to follow her closely. Her need to be in charge, to dominate (which she never was able to enjoy at ICKL, though often she should have been), seemed to grow stronger perhaps as a result of her insurmountable health problems.

Maria was a very generous person. It was rare that she did not have some knitting on hand to work on during lulls at the conferences, or while chatting with friends, watching television, etc. She knitted me a heavy cardigan for the winter and also a red hat and scarf to match; these latter are still constantly in use. She would arrive on a visit with a box of chocolate cherries and anything else she had discovered we enjoyed. On my first visit to see her in Budapest I was having to be rather careful about what I ate. To make it easier for her I made a list of a few ordinary foods that would not be a problem for her to obtain. Unfortunately she took it that these were the only things I could eat, and other tempting dishes and sweetmeats were swept aside, out of my reach, in her desire to be helpful. At a friend's house Albert biscuits were served, these were rather like the plain English Marie biscuits. For a long time afterwards Maria would thoughtfully send, or arrive in London with, boxes of Albert biscuits. Eventually I was able to assure her that the comparable thing was available in London. Her thoughtfulness extended to her smoking habit. A rather heavy smoker of pungent Turkish cigarettes, she would sit by the windowsill and direct each exhalation out of the window.

In a language not her own she was very creative, spending hours to give us pleasure on the occasions when she came over to London for a 'Mini-ICKL' conference and stayed for a couple of weeks. Each time she made a special, personal contribution to the visitor's book in our home, leaving intricate crossword puzzles, one of them in the shape of a tea pot, the answers spelling out an affectionate, appreciative message. While in London she would shop for presents to take home, eliminating possible customs problems by wearing as many of these as

she could. I remember how she camouflaged six scarves around her neck to look like one and positively bulged with the extra sweaters and skirts.

Maria's little verbal mistakes in English were too charming and colourful and expressive to warrant correction. A delightful example was when she commented that something was "putting the applecart before the horse," which conjured up visions of horses happily munching apples. Her expressions were lively: "what a salad of a mess I have written 20 years ago!", "that is what jumped in my mind.", "I just throw out flickers of ideas (to her gifted student, János Fügedi)". Regarding problems in movement analysis: "Why did our dear creator not think on notation when he shaped up our body? Negligent behaviour on his part." In connection with footwork and leg rotation problems: "We should have had legs like elephants, no feet to point in different directions!"

As a result of her fluency Maria 'ate up' notation scores, reading them as others devour 'who-dun-its'. During her visits to our home she discovered the library of Labanotation scores in the spare room. She would read through these, and usually could not resist pencilling comments or questions. When watching Television she would take an aspect of movement, e.g. body inclusions in arm gestures and observe how these appeared in different choreographic styles. She analyzed Balanchine's particular balletic *port de bras* from watching a program on his version of *A Midsummer's Night Dream.*

When, in her declining years, she lost interest in notation discussions I felt I had lost my right arm. To have her react to my latest paper or development of an idea had always been so valuable to me. Maria, now I must look at my own work with your eyes and mind and try to imagine what you would have said, what you would have questioned and criticized. How you enriched my notation life!

Ann Hutchinson Guest

MARIA SZENTPAL
A Tribute by János Fügedi

Dear Colleagues,

I do not want to repeat here what I wrote on Maria's life in a nutshell to many of you right after Maria's passing away. Now I would like to remember her as a special personality, a special character, which was difficult to realize on first sight.

Many of her colleagues in Hungary, and perhaps some abroad, accepted her comprehensive knowledge but had trouble accepting her because of her confronting nature. But this nature was not just for fun. She always looked for truth and could not accept anything in which a tiny piece of contradiction could be discovered. Her deep interest in details, her drive for perfection made many withdraw from her because they could not bear to look into the mirror, which she cleared, to face themselves.

As a teacher, as a researcher and as a private person she was always like that. I do not know whether any of you attended her classes. She was a merciless and feared teacher. She had a great reputation - beside her overwhelming knowledge she had personal power, too. Sometimes, when the class was not prepared enough, or not collaborative enough, you felt better to sneak out of the room through the keyhole than face her temper. But again, it was not just destined for its own end.

I remember my personal training. For years I visited her once a week, twice a month, and we discussed advanced notation material. She corrected my articles, and tried to introduce me, the former engineer, into the world of writing scientific papers, ways of thinking in movement terms, methods of analysis, and so on. It was sometimes more like torture than an everyday education. At the beginning I could not speak or write a sentence in which she could not find mistakes. Again, it was not for amusing herself.

The key for all this is giving. She always wanted to give to you, give to the future generation of dance teachers, the science of notation, the dancers, the colleagues at home and abroad, everybody with whom she connected. And she never asked anything for all of this. She worked through the night, writing her notations - just imagine, more than ninety books! - wrote her choreological studies, corrected and proofread scores, wrote her comments, papers, and perhaps sometimes she was given something, but she never asked anything, for all of these. She wanted to give, but she had her own way of giving. Perhaps she thought that her sarcastic manner had stronger effect instead of just telling you plainly what she thought. But first you had to realize her giving personality to understand her fully, and then you could accept her manner. Few got so far.

Among the answers to my letter on her passing away, one of you mentioned the twinkle in her eyes. I do not know whether you have ever looked into her deep brown eyes and whether you remember them. In spite of the fact that during the last years she had cataract, and she had surgery, her eyes remained full of wit and humor, emotion and affection, and looked young and vivid. There is a Hungarian saying: the eye is the mirror of soul.

The CALABAN Archive Project

In 1986 work commenced at The University of Birmingham on the CALABAN project. CALABAN 8.0 is a computer-based graphical editor which produces professional quality dance scores which may be printed or transmitted digitally. It incorporates the full range of existing Labanotation symbols together with the ability to create and edit user definable symbols and frequently used step patterns. The software interfaces with page layout and/or WP packages in order to produce textbooks and manuals including Labanotation, and functions on both Macintosh and IBM platforms. CALABAN is also an archiving and teaching tool with attributes which include the ability to scan and retouch old scores, and to organise elements of a score into 'layers' for selective display in a teaching or presentational context.

The hardware required to run CALABAN is either a PC with Pentium or 486DX processor, or any Macintosh 680X0 with maths co-processor. The full professional version of CALABAN requires a digitizing tablet (a kind of electronic drawing board) as the interface between notator and computer, making all commonly used Labanotation symbols and a range of powerful editing tools available at the single click of a button. A less costly PC version of CALABAN, based on pull-down menus and with input via a standard mouse is currently at the Beta-test version and is scheduled for release in Summer 1996. CALABAN Professional also requires AutoCad release 12 software. CALABAN Archive requres additional scanning software modules. The new CALABAN LT will require the less-costly AutoCad LT.

When once the graphical entities of a dance score have been recorded digitally, then it follows that various editing or transformation processes can occur. Corrections or modifications can be made with ease and speed. Items may be copied, moved, mirrored or erased easily.

Much of the tedium of entering repeated patterns is removed. Dance steps which recur in a repeated or slightly modified form can be stored not only the individual symbols but also as groups of symbols which describe a regularly occurring step pattern. A number of advantages follow from this fact, that of consistency, for having analysed and recorded a movement pattern in one particular way, should the dance pattern occur later in the score CALABAN will ensure that it re-occurs with consistent notation, thus avoiding confusion for the reader. Secondly a score which is recorded in this way and with this consistency can help to reveal the choreographic structures and processes which went in to a particular dance.

Those notators interested in adding contextual or analytical information to their score can use CALABAN's ability to attach textual information to stored step patterns. This text can include notes of, for example, the manner of performance, or information of an historical or geographical nature. The information does not appear in the score but may be extracted later for analysis.

CALABAN gives access to a huge library of pre-constructed symbols, but individuals may define or modify new symbols according to their needs. Labanotation may also be integrated with various text handling packages eg Word Perfect, Microsoft Word, PageMaker or QuarkExpress, with extremely versatile results.

Sophisticated display tools make editing and moving around a CALABAN score very straightforward. The notator can zoom in or out at will or move to specific saved views of the score (eg bar 33, floorplan 4-8, page 9). Multiple viewports make it possible to see an overview of a page while simultaneously working in close-up on a specific bar; similarly remote parts of a score can be displayed simultaneously on screen.

The implications for the storage of dance data in digital form are considerable, but may be summarised in three main areas, Talking About Dance, Archiving and Documentation, Dissemination of Materials.

Talking About Dance

Traditional scholarly methods of talking about dance usually find form in essays, articles, books or journals. Generally writers confine their use of language to words, sometimes illustrating with pictures. But at best words are cumbersome, or too inaccurate in their description of movement, or often leave too much open to interpretation. Dance is a way of thinking, which demands its own language. Until recently the difficulty of producing Labanotation by hand has discouraged dance scholars from integrating it into their work in the way that music scholars have done for centuries.

The ability to easily produce high quality dance scores using a computer will lead us into a new age where the Integrated Article will become more common; a publishing form where Text and Pictures combine with Labanotation to accurately document dance research and analysis. Of course this will also demand a new generation of literate dancers, who can read and write dance notation. But increasingly institutions are including notation work in their programmes.

By abandoning paper altogether and turning instead to electronic publications dance researchers now have the means to produce the Digital Article, in which Text and Pictures combine with notation and Quicktime movies, video excerpts which can illustrate the text and give an overall impression of the notation.

Archiving and Documentation

My second area of concern is with the archival process. We know that film and video are inherently limited as documents for dance, and we are aware of the difficulties of producing hand-written dance scores. But in addition one should mention the limitation which 'fixed forms' of paper-based publication impose. At the present time a small number of specialist libraries hold extensive collections of dance scores. Much of this material is in fragile or unfinished condition and is available only for hire or consultation by appointment. The CALABAN project is currently exploring digital ways of storage for these rare or valuable materials.

Scanning techniques make it possible to digitise a dance score at any stage of its completion, for subsequent cleaning up or complete redrafting. When once in digital form the score may be further edited or integrated with other media, or transmitted in digital form via a network.

One of the problems with paper scores is that the choreography becomes 'fixed'. This has been a stumbling block in persuading some choreographers to have their work notated, since they consider it to be organic, changing with time and particularly with different performers. A digital score can address this by documenting different versions or interpretations.

Dissemination of Materials

My final point concerns the dissemination of materials. In a consideration of the future I feel sure that digitally archived dance materials will become available as both texts for performance and resources for researchers. Such materials will provide a database of textual, contextual and visual resources. This will require more than just high-tech wizardry, however, since many dance resources, particularly film and video are not yet in the public domain. However those resources which are available can quickly make an impact in teaching and rehearsal, by introducing methods which are not paper bound.

N.B. Dancers and paper don't mix! This is particularly true for the teacher of Labanotation or for the director reconstructing a dance work from a notated score. By using a score digitally stored in a computer, linked to an overhead or data projector it's possible to focus on particular aspects of the notation, perhaps simplifying or enlarging some aspect, but most importantly keeping the dancer's body free to dance.

I mentioned earlier CALABAN's ability to store the notation of a score in 'layers'. This means that, for example, the support column, leg gestures, arm gestures and body columns can be on separate layers. A teacher might at first introduce material from the support and leg gesture columns only, later introducing the students to the arm and body gestures.

For the dance researcher the potential to publish material including Labanotation is enhanced while recent strides in scanning technology now make it possible to digitise existing dance scores however poor their graphical quality, and then to further edit and enhance them prior to publication. This last development is perhaps the most exciting since computers can help us to unlock dance scores from the past, as well ensuring the documentation of current dance for the future.

Andy Adamson

1995 ICKL CONFERENCE SCHEDULE

TIME	SUNDAY July 23	MONDAY July 24	TUESDAY July 25	WEDNESDAY July 26	THURSDAY July 27	FRIDAY July 28	SATURDAY July 28
9:15 a.m.- 10:45 a.m.	ARRIVAL	10:00 a.m. OPENING J. Challet-Haas, A. Schischlik, D. Bardou, D. Dupuy	FLOORWORK Paper 8 A. Hirvikallio	VALIDITY PROPOSAL Papers 1, 2, 4 2nd Session L. Venable	OPEN DAY 10:00 Greetings	VALIDITY PROPOSAL Discussion on Papers 1, 2, 4, 6	VALIDITY DISCUSSION
BREAK					BREAK 11:15 - 12:30		
11:15 a.m. - 12:30 p.m.		INTRODUCTORY SESSION with Testimonials to the Late M. Szentpál, H. Loman, M. Backer	LINE DANCES - WORKSHOP B. Mahoney	PROBLEM OF DISTANCE IN SUPPORTS IN KIN/LAB Paper 7 C. Eckerle	THE USE OF SPACE IN CHINJU KOMMU J. Van Zile KINETOGRAPHY LABAN AND MIME E. Bonduelle, J. Gayon LABANOTATION IN S.E. ASIA Dr. Chua	LABANOTATION'S ROLE AT THE HONG-KONG ACADEMY ... T. Brown, W. Chu TOWARDS A COMPUTERIZED ANALYSIS OF A DANCE SCORE V. Maletic, C. Maxwell MY EXPERIENCE IN ANALYZING THE UNIQUE STYLE... L. Zhang	WHAT IS IN THE SCORE? Discussion
LUNCH					LUNCH 12:30-2:00		
2:00 p.m. - 3:30 p.m.		2-2:30 OVERVIEW A. Hutchinson Guest 2:30-4:00 VALIDITY PROPOSAL Papers 1, 2, 4 L. Venable	VALIDITY ISSUES Paper 6 I. Fox	COMPUTER PROGRAMS FOR LABANOTATION CALABAN A. Adamson USING THE IBM... Y. Alagna LABANWRITER S. Sutherland	2-5:30 COMPUTER PROGRAMS: DICTIONARY OF CLASSICAL BALLET TERMINOLOGY R. Ryman	LUNCH 12:30 - 2:00	TECHNICAL SESSION, VOTING, AND SUMMARY M. Corey
BREAK						2-3:30 MOTIF WORKSHOP A. Kipling Brown, L. Venable	
4:00 p.m. - 5:30 p.m.	JOINT EXECUTIVE, Research Panel and Conference Organizers	4:30 - 6:00 PROPOSAL FOR LABANOTATION Paper 3 L. Venable	DEFINITIONS AND USAGES OF ⊙ AND ∧ Paper 5 L. Venable	FREE	SHADOW ON THE PRAIRIE M.J. Warner ANALYSIS OF DANCE NOTATION BY COMPUTERS J. Fügedi EMERGING ISSUES... O.S.U. Team	4 - 5:00 MOTIF DESCRIPTION - PROBLEMS OF TERMINOLOGY A. Hutchinson Guest	4 - 5:00 FELLOWS MEETING
	6 - 6:30 MEETING WITH NEW MEMBERS	6 - 7:00 LEGAL ISSUES	6:30 - 7:30 FELLOWS MEETING	6 - 7:00 SEINE - BOAT EXCURSION		5 - 6:00 EUROPEAN COLLABORATION	5 - 6:00 GENERAL MEETING
	6:30 - 8:00 RECEPTION		9 - 10:00 GENERAL MEETING	7 - 8:00 THE LOUVRE	6 - 7:00 READING WORKSHOP Paper 8 A. Hirvikallio	8:30 SHARING MEMORIES - Informal Gathering to Honor Maria, Hettie, and Mireille Host: I. Fox	
				8:15 DINNER AT CAFÉ CABANIS			

LIST OF PARTICIPANTS

Andy Adamson		Guest	U.K.
Yvette Alagna		Member	France
Inma Alvarez	Assistant Treasurer	Member	U.K.
Sally Archbutt	Research Panel	Fellow	U.K.
Denise Bardou	Ministry of Culture	Guest	France
Marion Bastien	On-Site Conference Organiser	Fellow	France
Odette Blum	Secretary	Fellow	U.S.A.
Etienne Bonduelle		Member	France
Tom Brown		Member	Hong Kong
Sponsor: Hong Kong Academy for the Performing Arts			
Jacqueline Challet-Haas	Chair, ICKL	Fellow	France
Wendy Chu		Member	Hong Kong
Sponsor: Hong Kong Academy for the Performing Arts			
Associate Professor Dr. Chua Soo Pong		Member	Singapore
Sponsor: Ministère de la Culture, Département des Affairs Internationales, France			
Mary Corey	Chair, Research Panel	Fellow	U.S.A.
Sponsor: School of Fine Arts, Research Committee, University of California, Irvine, U.S.A.			
Mme. Dai Ailien		Member	China
Sponsor: Cultural Division of Chinese Embassy in Paris			
Roma Dispirito		Member	Italy
Sponsor: Language of Dance Centre, U.K.			
Jane Dulieu		Member	U.K.
Sponsor: Language of Dance Centre, U.K.			
Dominique Dupuy		Guest	France
Christine Eckerle		Fellow	Germany
Candace Feck		Guest	U.S.A.
Sponsor: Department of Dance, The Ohio State University, U.S.A.			
Siân Ferguson		Fellow	U.S.A.
Ilene Fox		Fellow	U.S.A.
János Fügedi	Research Panel	Fellow	Hungary
Sponsors: Ministère de la Culture, Département des Affairs Internationales, France, Institute for Musicology of the Hungarian Academy of Sciences			
Dr. Larry A. Gabao	Member		Phillipines
Sponsor: Ministère de la Culture, Département des Affairs Internationales, France			
Jorge Gayon		Member	France
Georgette Amowitz Gorchoff		Fellow	U.S.A.
Maria Grandy		Member	U.S.A.
Simon Hecquet		Member	France
Ann Hutchinson Guest	President, ICKL	Fellow	U.K.
Sponsor: Language of Dance Centre, U.K.			
Toni' Intravaia	Treasurer	Member	U.S.A.
Jean Jarrell		Member	U.K.
Barbara Jones-Rieben		Member	Switzerland

LIST OF PARTICIPANTS, cont.

Ann Kipling Brown	Chair, ICKL	Fellow	Canada
Sponsor: University of Regina, Canada			
Joukje Kolff		Guest	U.S.A.
Billie Mahoney		Fellow	U.S.A.
Vera Maletic		Fellow	U.S.A.
Sponsor: College of the Arts, The Ohio State University, U.S.A.			
Augusti Ros		Member	Spain
Sponsor: Ministerio de la Cultura, Spain			
Rhonda Ryman		Fellow	Canada
Sponsor: Social Sciences and Humanities Research Council of Canada			
Thomas Schallmann		Member	Germany
Anna Karin Ståhle-Varney		Member	Sweden
Claire Stoltz		Member	France
Scott Sutherland		Guest	U.S.A.
Sponsor: Ministère de la Culture, Département des Affairs Internationales, France			
Muriel Topaz	Executive Committee	Fellow	U.S.A.
Alexander Schischlik	UNESCO	Guest	France
Suwarsidi Trisapto		Member	Indonesia
Sponsor: Ministère de la Culture, Département des Affairs Internationales, France			
Valeria Uralskaya		Member	Russia
Sponsors: Ministère de la Culture, Département des Affairs Internationales, France; Association Paris-Moscou, Ville de Paris, France			
Judy Van Zile		Fellow	U.S.A.
Sponsor: Office of Research Administration, University of Hawaii at Manoa, U.S.A.			
Lucy Venable	Vice Chair, ICKL	Fellow	U.S.A.
Nadezhda Vikhreva		Member	Russia
Sponsor: Association Paris-Moscou, Ville de Paris, France			
Mary Jane Warner		Fellow	Canada
Sponsor: York University, Toronto, Canada			
Mme. Zhang Lingling		Member	China
Sponsor: Ministère de la Culture, Département des Affairs Internationales, France; Cultural Division of the Chinese Embassy in Paris			

The Technical Report

THE TECHNICAL RESEARCH PAPERS

1. *Introduction to Validity Papers*, Sheila Marion and Lucy Venable
2. *1995 Validity Proposal*, Lucy Venable and Sheila Marion
3. *Proposal for Labanotation*, Lucy Venable and Sheila Marion
4. *Interaction of Movement Categories,* Sheila Marion and Lucy Venable
5. *Report of Findings on the Definitions and Usages of* ⊙ *and* ^ , Lucy Venable and Sheila Marion
6. *What is Movement? and Other Validity Issues*, Ilene Fox
7. *The Assessment of Distances in Supports in Kinetography Laban/Labanotation*, Christine Eckerle
8. *The Notation of Floorwork within the Laban System of Notation*, Anja Hirvikallio

All technical papers accepted for presentation are rigorously reviewed 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 resultant proposals are generally voted upon and published in the "Technical Report" of the *Proceedings.*

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

Abstracts of presentations and workshops are reviewed; however the subsequent reports and paper are neither reviewed nor edited. They are reproduced as submitted.

Report from the Chair of the Research Panel

ICKL's 19th Biennial Conference in Paris brought together practitioners from more nations and dance/movement *genres* than ever before in ICKL's history. Members attending hailed from sixteen countries in Europe, Asia, and North America. This wide range of dance and notation experience was particularly important to discussions of validity, as the membership continued to consider a multiplicity of notation needs and movement assumptions.

Similarly, the large number of KIN practitioners attending the conference created a unique opportunity for Labanotation and Kinetography Laban practitioners to explore their differences and similarities. Several areas of differing usage were explained, allowing each "dialect" to understand the analysis behind the usage as well as the meaning intended.

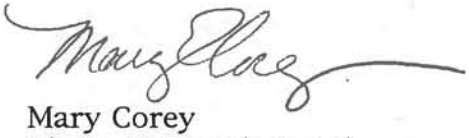
No proposals were approved at the conference. The greatest number of technical sessions were devoted to discussions of the Marion/Venable validity proposal and to the use of the Standard Cross of Axes in analyzing direction and determining retention. In addition, sessions were devoted to the manner of notating floor work in KIN and a method for analyzing distance in supports.

Those who served as scribes are to be thanked for the help their notes provided in the compilation of the Technical Report. Scribes at ICKL 1995 were: Tom Brown, Wendy Chu, Jane Delieu, Sian Ferguson, Jean Jarrell, Rhonda Ryman, and Anna Karin Stahle-Varney. Session chairs assisted in keeping discussions on the topic and insured that all members could speak to the issue. Session chairs were: Odette Blum, Ann Kipling Brown, Els Grelinger, Billie Mahoney, Muriel Topaz, and Mary Jane Warner.

Without the authors of the papers, there would be no conference. The authors take on a time-consuming task when submitting a paper to the review process of ICKL, which requires them to consider comments from all members of the Research Panel. The authors to thank for the technical papers of this ICKL conference are: Christine Eckerle, Anja Hirvikallio, Ilene Fox, Sheila Marion, and Lucy Venable.

The members of the Research Panel read each paper several times and provide comments to the author in order to clarify the paper or point out other relevant points of view or previous writings. They also write the Technical Report, the primary means of disseminating current research on the Laban system of dance notation. A very large thank-you for insightful and probing comments to Sally Archbutt, Janos Fugedi, and Ray Cook. I extend my best wishes to Janos Fugedi, who will chair the Research Panel for the 1997 conference.

Finally, I'd like to encourage members to consider submitting papers with a practical component or to propose reading sessions on a particular topic for the next conference. It is through reading that our system is used, and perhaps through reading that it is best understood.



Mary Corey
Chair, Research Panel

SUMMARY OF VOTING ON TECHNICAL ITEMS

Voting followed the ICKL constitution, which states:

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

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

I.	NOT PASSED*	votes for	votes against	abstentions
	1. Proposal for Labanotation	12 (16)	5 (2)	0 (3)

II. DISCUSSED BUT NO ACTION TAKEN

2. Introduction to Validity Issues
3. 1995 Validity Proposal
4. Interaction of Movement Categories
5. Report of Finding on Usages of ⊙ and ⅄.
6. What is Movement? And Other Validity Issues
7. The Assessment of Distances in Supports in Kinetography Laban/Labanotation
8. The Notation of Floorwork within the Laban System of Notation

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* 12 votes of the Fellows does not constitute a 3/4 majority. The issue was reconsidered and voted again by the Fellows with the identical outcome.

TECHNICAL REPORT

compiled by

Mary Corey, Sally Archbutt, Janos Fugedi

A. The information below constitutes all of the items acted upon officially at the 1995 ICKL conference.

The statement enclosed by the dotted line was formally voted on at the conference but not accepted.

A summary of the discussion of this item follows the statement enclosed by the dotted line. This summary and the summaries of items not offically acted on (see B below) do not represent official decisions. The summaries are included to provide information on the issues raised for those who were not present at the conference and to provide a resource for future research.

B. The summaries of items discussed but not acted on follow the discussion of the item not passed. The headings for the topics not acted on are underlined.

A. The following proposal was officially voted on and NOT ACCEPTED at the 1995 ICKL conference.

1. PROPOSAL FOR LABANOTATION

The Laban system of notation defines directions on the bases of crosses of axes. When no cross is stated, the standard cross (✦) is understood. When a limb, limb segment or the head takes a direction based on a particular cross of axes it retains its direction as defined by that cross of axes as long as that cross is in effect.

1.1. This paper was written by Lucy Venable and Sheila Marion and presented by Lucy Venable.

1.2 In an introductory section, the author presented an historical overview of the difference in understanding between KIN and LN regarding the retention of arm gesture directional indications when a tilt of torso (or its parts) occurs. The paper also surveyed the description of the problem in the textbooks *Labanotation* and *A Dictionary of Kinetography Laban.*

1.3 The paper stated that "in Labanotation/Kinetography Laban the standard cross of axes is the understood system of reference. This cross of axes turns but does not tilt" (Venable and Marion, item 3.1).

1.4 The paper originally proposed: "Because the standard cross defines directions in relation to gravity and to the front of the performer, a limb or a limb segment which has moved into a direction retains its direction in relation to the standard cross until a new movement is written for it" (Venable and Marion, item 5.1).

1.5 At the conference, the author stressed the importance of solving this unification problem, which has existed for more than thirty years. She also noted that the proposal (which is the current KIN practice) is consistent with the principle of the standard cross, stated in item 3.1 of their paper.

1.6. During discussion of the paper, the following points were raised:

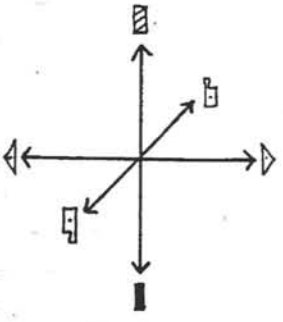
1.6.1. All of the other dance notation systems assume the "carrying along" rule (that is, an understood body hold for the limbs). We have inherited the retention according to the standard cross (or standard retention) from Laban's special interest in space and the use of the icosahedron.

1.6.2. Knust's understood rule of retention according to the standard cross is logically spotless, but difficult to accept because it is opposed to the way that many people are accustomed to moving.

1.6.3. In defense of standard retention, it was pointed out by several Fellows that gravity provides a stable reference, whereas the body does not. Because the standard cross is based on gravity, it provides an objective, stable reference outside of the performer's own body: we always know where up and down are when gravity is the reference.

1.7. In a later session devoted to this paper, Christine Eckerle gave a presentation on standard retention as it relates to KIN usage. Eckerle's written version of her presentation is included below. What is presented below (1.7.1) represents the KIN point of view; there has been no change of ICKL rules on this topic.

1.7.1 "The Standard Cross of Axes in Kinetography Laban"
by Christine Eckerle



The spatial orientation of the human being is conditioned by the force of gravity. This supplies us with the vertical axis high-low. The directions forward-backward and left-right refer to this axis, and the front of the body.

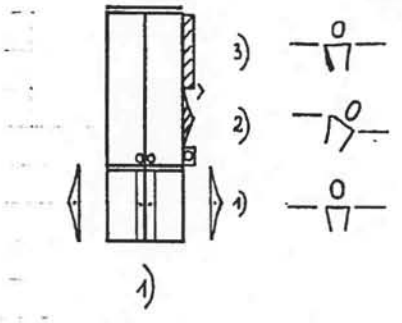
This is shown in the Laban system of notation by the basic reference of the standard cross of axes ✦.

The direction signs refer to the ✦.

The turn signs refer to the cross of the body axes ✧.

When tilts occur arms, legs, and their parts (see ex. 5., 6.) retain their direction in relation to ✦. A body retention (o) is written when one wants to change direction in relation to ✦, and retain the limb's situation in relation to the body. The body retention is valid for only one movement. It has either to be repeated each time or put into an addition bracket (see ex. 6a).

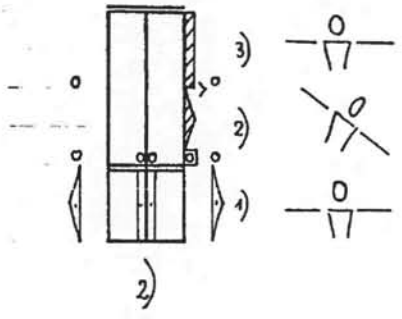
EXAMPLES (Eckerle presentation of KIN rules)



1) The arms are lifted sideways in relation to ✦.

2) The chest tilts, the arms retain their direction in relation to ✦.

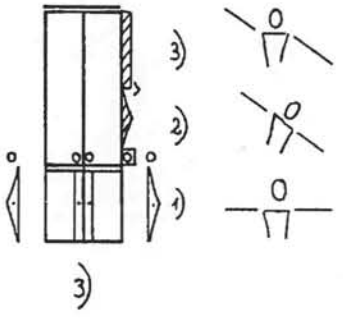
3) The chest comes up again, the arms retain their direction in relation to ✦.



1) The same position as in ex. 1)

2) The chest tilts, the arms retain their situation in relation to the body (o). Their direction in relation to ✦ changes to ◁ and ▶.

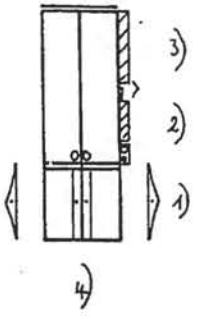
3) The chest comes up, the arms retain their situation in relation to the body (o). Their direction in relation to ✦ changes to ◁ and ▷.



1) The same starting position.

2) The chest tilts, the arms retain their situation in relation to the body (o). Their direction in relation to ✦ changes to ◁ and ▶.

3) There is no retention in the body for the arms: they retain their direction in relation to ✦, they change the situation in relation to the body.



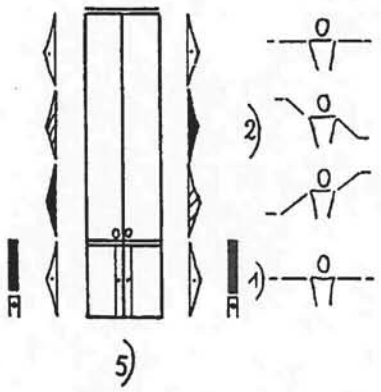
1) The same starting position.

2) The trunk moves, the arms retain their direction in relation to ✦.

3) The trunk comes up, the arms retain their direction in relation to ✦.

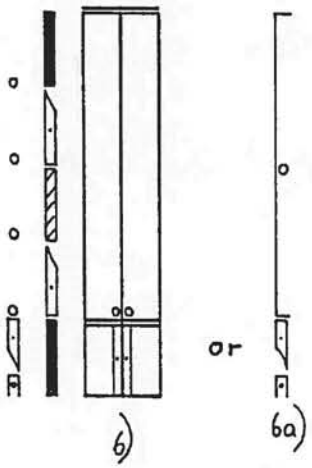
No indication for the arms is needed because the reference to ✦ is maintained throughout.

(Eckerle presentation of KIN rules)



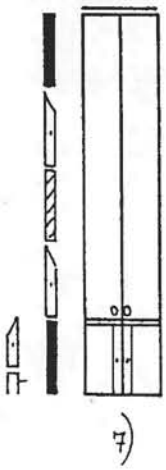
1) The arms are horizontal, the palms facing down.

2) The arms are moving, the palms retain their direction in relation to ✦.



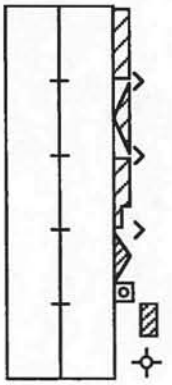
1) The arm is down, the palm facing to right back relating to ✦.

2) The arm changes directions; the palm has a body retention because each time it changes direction in relation to ✦.



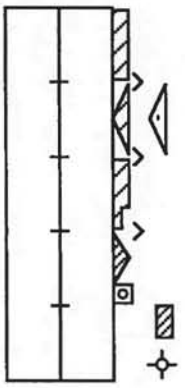
This is the same movement as in ex. 6). The thumb edge retains its direction in relation to ✦, therefore no body retention or any other indication is needed.

1.8. After this introduction, Eckerle explained the KIN rules for retention if one employs the Cross of the Body Axes. In KIN, standard retention is not assumed if one notates using the Cross of Body Axes. If one notates a direction for a body part using the Cross of the Body Axes, one maintains the *body* relationship until the Cross of Body Axes is no longer in effect. One does not need to write a body hold if the Cross of the Body Axes is in effect; *body retention* is understood when one uses the Cross of the Body Axes for that body part. Therefore, in ex. F, KIN would assume that the arm retains its body relationship as the chest moves (in LN, one body hold would be required to retain the body relationship).



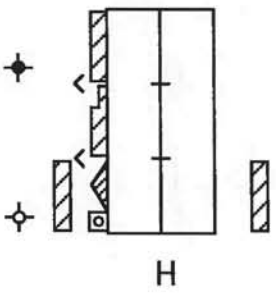
F

1.8.1. In ex. G, the arm returns to the standard cross of axes system of reference on count 4. Therefore, in KIN, the arm is retained according to the *standard cross* on count 5 (LN would write a space hold).



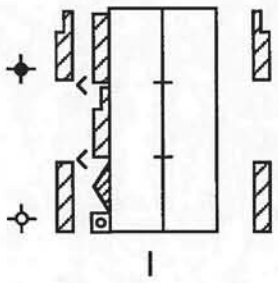
G

1.8.2. During the discussion, ex. H was created. In ex. H, the standard cross is in effect on count 3; therefore, in KIN usage one retains the arms according to the standard cross on count 3. The arms would end .



H

1.8.3. It was pointed out that one always has the option of writing a direction symbol, rather than a retention sign, if a retention sign is felt to be ambiguous or unclear. Ex. I is equivalent to ex. H.



1.9. The following statement was proposed for a vote: "The Laban system of notation defines directions on the bases of crosses of axes. When no cross is stated, the standard cross (✦) is understood. When a limb, limb segment or the head takes a direction based on a particular cross of axes it retains its direction as defined by that cross of axes as long as that cross is in effect."

1.9.1. The first two sentences of the proposal represent our current rules. The third sentence would have required a change for Labanotation, but is standard practice for Kinetography Laban.

1.10. The proposal was voted on by fellows and members present. Vote result:

	YES	NO	ABS
Fellows	12	5	0
Members	16	2	3

To pass the proposal, 3/4 of the fellows needed to vote in favor (in this situation 13 votes were needed). Since 2/3 of members accepted the proposal, the fellows had to reconsider their vote.

1.11. The discussion was re-opened. Representatives of LN called attention to the fact that the proposal would include rules and meanings for the use of "o" (body hold) that are different from the current practice in LN (see 1.7, ex. 2, 3, and 6).

1.12. The fellows voted a second time. The vote result:

	YES	NO	ABS
Fellows	12	5	0

The proposal was defeated.

B. The remainder of the Technical Report consists of summaries of paper presentations and/or discussion at the conference. All of the following items were discussed but not voted upon

2. <u>Introduction to Validity Papers</u>
<u>1995 Validity Proposal</u>
<u>Interaction of Movement Categories</u>

2.1 These three papers offered a new proposal for validity and were written by Sheila Marion and Lucy Venable. The three papers are summarized as a group.

2.2 The papers were presented by Lucy Venable. After an initial explanation of the proposal and preliminary discussion, the membership divided into five smaller discussion groups, each group including KIN and LN practitioners. Two technical sessions were devoted to this small group work. The summary below lists the areas of agreement or disagreement with the proposal, as well as the discussion that arose within the small groups. It is suggested that those writing on validity in the future take these discussions into consideration when formulating a proposal.

2.3. "1995 Validity Proposal," item 1. There was general agreement with this item: "A new foot support cancels a previous gestural leg/foot configuration of the same leg but not its rotational state. (Attached rotation symbols have their own validity.)"

2.4. "1995 Validity Proposal," item 2.1. There was agreement with requiring explicit cancellation of the head if it had been written separately (instead of assuming head cancellation with a subsequent movement of the torso). Furthermore, four of five groups favored treating the hands and feet in a manner similar to that proposed for the head: that is, if the hands or feet are written separately, they would require explicit cancellation.

2.5 "1995 Validity Proposal," item 2.2. In technical sessions devoted to the paper "Proposal for Labanotation," there was extended discussion of and voting on this item ("the limbs retain their ✦ direction unless a body hold is written"). The results of the discussion have already been discussed under item 1 of this Technical Report.

2.6. "1995 Validity Proposal," item 3. There was some agreement with 3.1, 3.2, and 3.3:

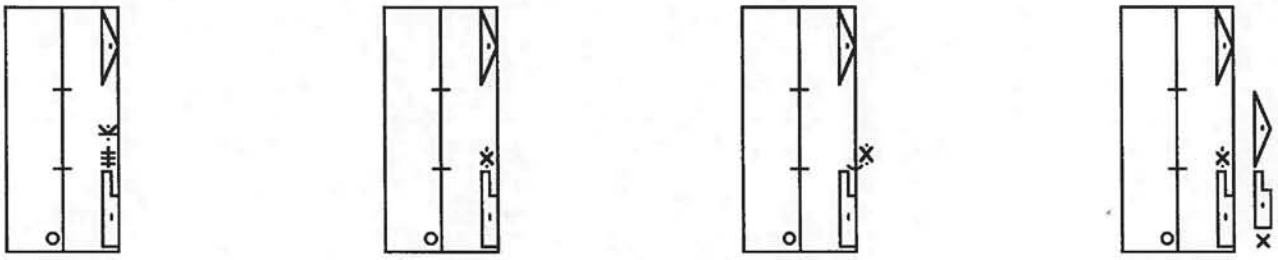
- 3.1 A rotation of the upper arm/thigh, stated as such, is not cancelled by a twist of the lower arm/lower leg, foot, or hand.
- 3.2 A twist of the lower arm/lower leg is not cancelled but is carried along by a rotation of the upper arm/thigh.
- 3.3 Rotation/twist of the upper torso does not cancel a rotation of the lower torso and vice versa.

There was no discussion about the proposed use of ⊙, ⋀, or ⋈ to cancel rotations. However, in discussion of the paper "Report of Findings on Usages of ⊙ and ⋀," the different ways in which these signs are currently being used in KIN or LN were presented. To cancel a rotation, KIN uses ⋈ only, while LN uses either ⋈ (which cancels only rotation) or ⊙ (which cancels <u>all</u> indications for the body part).

Furthermore, in KIN, Λ is used to cancel direction symbols, not rotation signs; KIN does not use Λ to cancel rotation (see 3.3 of this report). In recent years, Labanotators have begun to employ the symbol Λ as a general cancellation sign, but without making this distinction: Labanotators have been using Λ to cancel rotations as well as to cancel directions. Other ways in which Λ has been employed in Labanotation are discussed further in item 3 of this report, under the discussion of "Report on Findings of Usages of ⊙ and Λ."

2.7. "1995 Validity Proposal," item 4. There was no clear consensus of opinion on this item, which proposed a different validity for flexion, extension, and folding signs that are written separately (that is, not written as pre-signs). The proposal would have required explicit cancellation for these signs if they were not written as pre-signs; if these symbols were used as pre-signs, they were to be "valid as long as the symbol they immediately precede."

2.7.1. Although there was no agreement on item 4, there was clarification of the proposal itself. The proposal defined five movement categories: direction, rotation, flexion/extension, facing and shifting. An underlying principle of the proposal was that a movement would have to be cancelled by an indication from the same movement category (or by the appropriate cancellation symbol). For example, facing symbols would cancel other facing symbols but not shifting symbols. The proposal considered flexion a "separate movement category" if it were written separately (and not as a pre-sign). Therefore, according to the proposal, a direction symbol would not cancel a separately written flexion.



2.7.2. The above examples were created by a Fellow who then asked if the flexions of count 2 would be cancelled by the direction symbol on count 3. According to the rules of the proposal, in all of these examples, the flexion on count 2 would not cancelled by the subsequent direction symbol because the flexion has been written separately and therefore considered a "separate movement category." However, in ex. D the contraction written for the arm on count one is cancelled by the subsequent direction symbol because the contraction is written as a pre-sign (the proposal states that flexion signs used as pre-signs are valid only as long as the symbol they precede).

2.8. "1995 Validity Proposal," item 5. There was some agreement that facings should only be cancelled by other facings or the appropriate cancellation symbol.

2.9. "1995 Validity Proposal," item 6. The author explained the justification for grouping movements of the single shoulder and hip with shifting

movements: the analysis of single shoulder and hip movement was thought to be closer to that of shifting than to that of direction. However, there was a general disagreement with 6.1, which groups single shoulder and hip movements with shifts for cancellation purposes. For the purposes of this report, after the conference the authors provided this quotation from the Knust *Dictionary:*

> 351 It should be noted that the normal position of the shoulder is "in place." Like the movable parts of the trunk (see 443, 444), the shoulder is unable to tilt, but can only be shifted from its normal position.

3. Report of Finding on Usages of ⊙ and Λ.

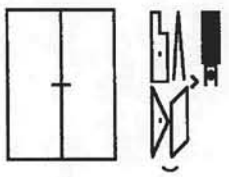
3.1. This paper was written by Lucy Venable and Sheila Marion and presented by Lucy Venable.

3.2 Discussion centered around the difference between KIN and LN in usage of the decrease sign (Λ).

3.3 The meaning and usage of Λ by KIN was clarified. In KIN, Λ is the general cancellation sign for all direction symbols and for space measurement signs. The meaning of Λ was defined as "return to normal alignment." Λ is not used in KIN to cancel rotation symbols. Instead, ⋈ is used in KIN to indicate a return to the unrotated state. (This distinction of cancellation signs reinforces the separation of direction and rotation maintained in KIN).

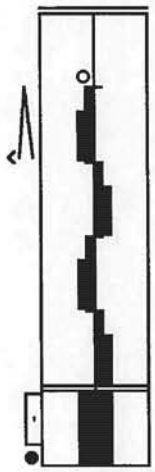
3.4 The discussion revealed various understandings and usages of Λ by Labanotators. (This list does not imply that all Labanotators would agree with or assume all of the meanings listed below for Λ. The list offers the various meanings of Λ that were volunteered by Labanotators during the discussion):

a. a general cancellation sign, used to cancel any movement category (including rotations).
b. the previous indication is no longer valid, but the body part in question is not "back to normal" (⊙ as defined in LN means all of the following: place high, unrotated, unshifted, neither stretched nor bent) (ex. A).



A

c. a movement "away from," with an unspecified result (ex. B, in which the notator does not want to specify a degree for the center of gravity).



B

d. previous indication is no longer in effect; the destination is unspecified, left open (ex. C).

C

e. emphasis on the motion rather than the state of normal alignment to be achieved (as distinct from ⊙).
f. "diminishing, loosening, dissolving" in an unspecified way.
g. "a general statement to go away from" with emphasis on the rest of the signs in a configuration.

3.5 The difference between the autography for the decrease sign used for cancellation(⩚), and the sign ⋀ , meaning inward succession,was noted. The cancellation sign should be narrower.

3.6 Other discussion centered on the KIN use of ⋀ and the LAB use of ⊙ as their respective general cancellation signs.

3.6.1 The use of either symbol poses a problem for some practitioners of either KIN or LAB. For some Labanotators, there is a problem with KIN using a "motional" sign (⋀) with a destinational meaning (normal alignment). On the other hand, the use of ⊙ and ⊙ in LAB raises the action stroke/duration line question for KIN.

3.7 There was no attempt to resolve the issue. It is clear, however, that Labanotators are using in ∧ many different ways. Labanotators are urged to glossarize their definition of ∧ in their scores, in order that readers may interpret ∧ correctly.

4. <u>What is Movement? And Other Validity Issues.</u>

4.1 The paper was written and presented by Ilene Fox.

4.2 Discussion was concerned with the definition of movement and the implications of that definition when there is an absence of a symbol (a gap) in a gesture column. This question was explored especially in terms of what happens to the arms or head when the torso or chest tilts.

4.3. The author delineated two definitions for "movement":

1. an action in the body, such as at a joint.

2. a directional change in relation to the cross of axes (the spatial reference).

4.3 If we define movement as in 2 above, the author questioned, are we allowing the tool we are using to become stronger than what it was developed to describe? That is, if we say movement has occurred when there is a change according to the cross of axes, even though there was no action in the body joint for that body part, are we emphasizing the tool over the actions of the body it was developed to describe? The author presented her "contention that we are first and foremost looking at the actions of the body and using the standard cross of axes as our reference for what we see" (Fox, item 3.4).

4.4 The following discussion points arose:

1. Does the understood reference of ✦ impose a spatial mode in defining movement?

2. Are notation writing choices made in relation to the notator's analysis of the movement or the way the result is to be retained later?

4.5 There was discussion regarding retention of the limbs in turning/rotating. If there is an absence of symbols for the arms during a turn, the arms are carried along (there is no movement in the base joint). The author pointed out that although the standard cross of axes does not tilt with us, it does turn with us. According to the author, carrying the arms along with a turn is consistent with both a definition of movement based on action in the body and with one based on spatial change according to the cross of axes (Fox, item 2.5). It was pointed out by others present that rotation symbols are a separate category in the Laban system, treated differently from direction symbols, which refer to the spatial orientation of body parts. The understood system of reference for turn/rotation symbols is ✧ or ⌖.

5. Paper 7: The Assessment of Distances in Supports in Kinetography Laban/Labanotation.

5.1. This paper was written by Christine Eckerle for the European Seminar for Kinetography (ESK Paper No. 13).

5.2. The author presented the paper and answered questions about the positions achieved and the analysis used to describe the distance.

5.3. It was noted that in kneeling down, the distance is the length of the lower leg, but that in walking on the knees the distance of a step is shorter than the length of the lower leg.

5.3. The author pointed out that it is permissible to use path signs to describe jumps in open positions. The purpose of this paper was to apply an analysis for describing distance in supports in many different instances, but without the use of path signs.

6. Paper 8: The Notation of Floorwork within the Laban System of Notation

6.1. This paper was written and presented by Anja Hirvikallio in two sessions. The paper is from the European Seminar for Kinetography (ESK Paper No. 12).

6.2. The purpose of the paper as it was presented at the conference was to present the KIN approach to notating floor work. The paper compiled the approach presented throughout Knust's *A Dictionary of Kinetography Laban.*

6.3. The paper's comparison of Labanotation and Maria Szentpal's version to KIN and its statements (as set forth in Chapter F, pp. 37 -53) that certain developments and recent additions to the system are not part of the Laban system were not presented or discussed at the conference.

6.4. The methods of writing floor work in KIN were presented in one session. During an additional reading session of three extended examples from the paper, some clarifications were made:

6.4.1. The practice of placing body indications to the right beyond any other notation is not a required practice in KIN.

6.4.2. The placement of a secret turn should be before the new support.

COUNTRY AND WESTERN LINE DANCE

by

Billie Mahoney

Country and Western Line Dances were presented by Billie Mahoney as a physical activity and diversion to clear the heads of weary conference participants! The movement session sought to introduce to international members America's current most popular recreational dance. Although there was not time to experience all of the dances, Labanotation was distributed for fourteen dances.

The "line" dances are step patterns which can be as short as five measures, or as long as ten measures. More often than not the pattern is an uneven phrase which will not match the musical phrase. Usually a turn toward the end of the pattern will give a new facing, and the phrase is repeated over and over, each time with a new front until the music finishes. Heel and toe touches are common, as well as foot swivels and 1/4, 1/2, or 3/4 turns.

One does not need a partner to participate, but a group unity enhances the effect. Ideally a dance is done in block formation, with the participants one behind the other and side by side. When a new direction is faced relationships change but even spacing is maintained. Arms are sometimes used for a clap or finger snap, but generally are at rest with thumbs tucked into the belt. For variety circle dances with couples are included.

Musice is from recordings of the current Country music stars, and should be available on tape or CD in local music stores. Recommendations for suitable music is noted on the notation for each dance, but other tunes may be used. Sometimes a dance will be done at a moderate tempo, and then to very fast music for a challenge. It's all for fun!

From the Methods of use of the IBM PC Labanotation ball to the use of an architectural software to create a faster and finer writing technique for Kinetography Laban on the IBM PC (type AT) microcomputer.

by Yvette Alagna

The goal toward which we are all striving is a viable preservation of all forms of human body movement especially in dance, by means of the Kinetography Laban.

Why? because this part of every country's cultural heritage needs to be preserved.

Aim

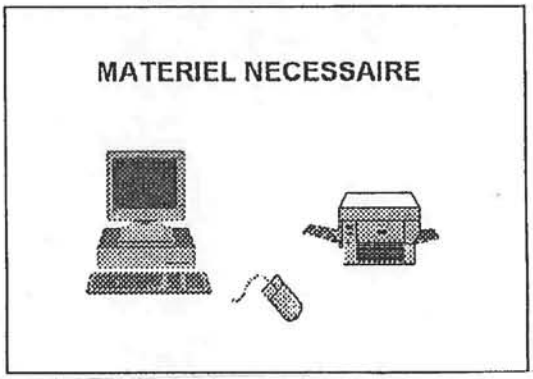
Preserving the literature of dance which is part of the cultural heritage of every country

After having created, and used, a writing technique for the IBM Labanotation ball for the Dance Notation Bureau and the Centre National d'Ecriture du Mouvement, I became aware of the fact that a breakthrough had to be made, through the use of microcomputing,which would allow a faster and more precise notation of kinetograms.

Requisite Hardware:

* An IBM PC compatible mircocomputer
* A mouse
* A small Hewlett Packard Laserjet 4L laser printer

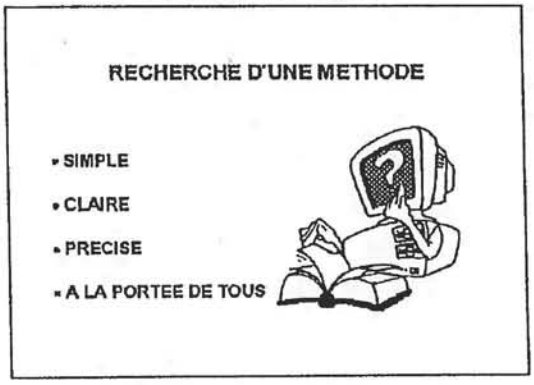
Requisite Hardware



I have reasearched a technique whichwould allow for an autonomous and easy method with all the advantages of microcomputing.

Discovery of a Method

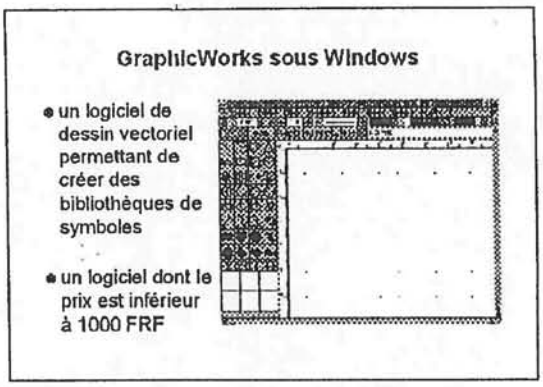
* Simple
* Clear
* Precise
* A replacement for graphics



GraphicWorks under Windows

*A software of vectal design permitting the creation of libraries of symbols

*A software where the price is less than 1000 FRF.



After trying several kinds of software, I chose Micro-Application Company's GraphicWorks, because it allows for a great deal of freedom in the creation and outline of geometric symbols. It is a tool for architectural drawing, which reflects a philosophy close to that of Rudolf Laban.

Why GraphicWorks?

* because it works under the Windows application, so the basic handling is identical.

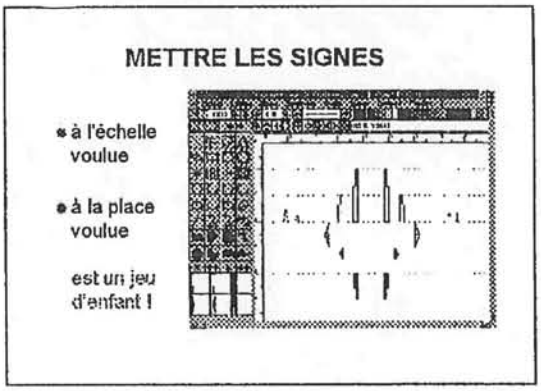
* in addition, it is vector-drawing software, hence the extreme precision of the outline of "Kinetograms" and symbols.

Placing the Symbols

*to the desired scale

*at a desired place

It is child's play!



Let us now examine specifically the attributes of this software

* commands are activated by simply clicking the mouse

* creation of different libraries of symbols

* all the symbols i.e. of graphics or text put on a "Kinetogram" can be very easily and quickly enlarged, reduced, or modified

* entire "Kinetograms" can be altered to any size , even after completing the Kinetograms.

Thanks to this software, it is possible to create different "albums" in which one can bring together symbols from different libraries or from the same library.

It is possible to create "albums" that are appropriate for each section.

For example, in the case of a group dance, symbols which recur most often can be placed in a special album.

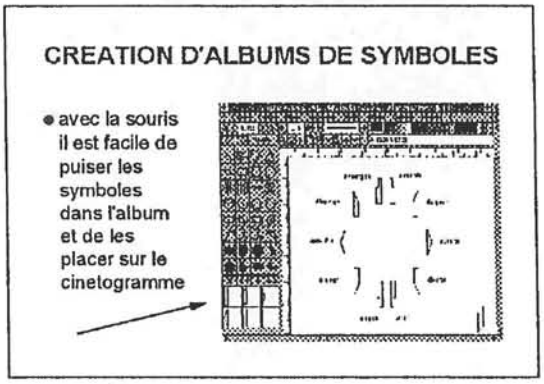
Just click on the appropriate symbol in the album and then put it in the desired place.

Furthermore, with the "copy" function, it is easy to keep a symbol which is often repeated in what we call the "clipboard" and "paste" it as many times as necessary.

In other words, a significant saving of time!

Creation of Albums of Symbols

*With the mouse it is easy to draw symbols from the album and place them on the "Kinetogram".



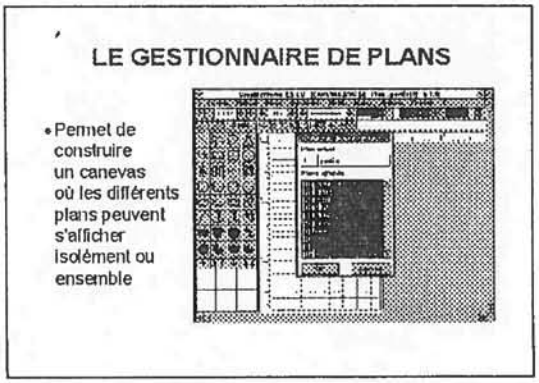
Thanks to the PROJECT MANAGER, one of the distinctive features of this software is the possibility of building a canvas and superimposing the different plans on it, which allows for copying whole portions of "Kinetograms" to put them into another file with the same characteristics.

For example, one may be able to save:

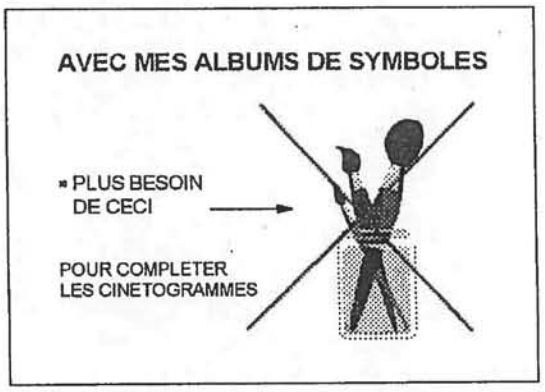
* A schematic for constructing the page layout (especially if it is going to serve for several pages)
* A schematic for the symbols on the "Kinetogram"
* A schematic for the "text"
* A schematic for certain landmarks
* A schematic for the floor plans
* etc.

Of course, for the final editing the items that are not supposed to show up on the "Kinetogram" will just simply be "hidden"

Plan Manager
Allow for the construction of a canvas where the different files could be placed separately or together



This software allows for the easy creation of new symbols which renders all work by the hands superfluous.



With My Symbol Albums
No more need for this [drawing implements] to complete "Kinetograms"

THE USE OF SPACE IN *CHINJU KOMMU*

by

Judy Van Zile

Eight female dancers walk casually into the performing space (1). They wear long blue skirts and long-sleeved blouses. Atop this traditional clothing of Korean women, they wear long dark blue jackets styled after those of male military officials of former times. Each dancer's hair is pulled back tightly at the nape of the neck into a chignon, through which is thrust a long hair pin—both typical of older Korean women. On top of their heads they sport round, flat, black hats, each with a peacock feather and red tassel dropping lazily over the side and a chain of large red and yellow beads draped loosely beneath the chin—again reminiscent of former male military attire. The dancers' long, multicolored sleeves—typical of female court dancers of an earlier era—hang almost to the ground, and each hand grasps a specially-made sword not much longer than a dagger. Small metal ornaments dangle loosely from the metal blade and a red tassel is suspended from the handle—a design that contributes to the swords' aesthetic rather than realistic function.

The dancers position themselves in two lines facing each other, both lines perpendicular to the audience. They slowly lower themselves to a kneel, quietly place their swords on the ground beside them, and rise to begin the dance.

They continually bend and extend their knees as they walk slowly through a series of formations in which the lines merge, open into two lines parallel to the audience, and merge and open several more times. They then remove the long sleeves fastened at their wrists and drop them to the floor at the sides of the performing area.

Again the dancers change their group formation, this time moving their hands and wrists as if holding and manipulating the swords.

Upon returning to their two lines perpendicular to the audience they sit, grasp the long "tails" of their jackets, and move them to reveal the red inner lining. The dancers then tie the ends of their jacket tails behind their backs, and while still seated move their hands and wrists again as if holding and manipulating the swords.

They pick up one sword and then the other, and flick their wrists while bending and extending their elbows and turning their forearms. The metal ornaments on the swords clang gently and the tassels spin as the blades trace arcs in space—movements that are ornamental rather than realistic representations of combat actions.

The dancers stand and change formations again, continuing to manipulate the swords as they advance and retreat, and then form a circle.

By this time the tempo has increased and the dancers do a series of individual turns at the same time they progress around the circle, all the while continuing the complex arm movement and wrist flicking. The turns are reminiscent of movements most often seen in dances performed by men and the concurrent sword manipulation ornaments the movement rather than displaying fighting actions.

The tempo then slows, the dancers walk around the circle—still manipulating their

swords—form a single straight line parallel to the audience, bow, and quietly exit by backing away from the performing area.

No story has been told. The strongest impression is that of a kaleidoscopic ensemble of women who perform in unison, gently grouping and regrouping amidst a calm swishing of sword blades—all with a serious and slightly weighty quality.

This twenty-minute dance is most frequently identified as *Chinju Kommu* (2). *Kom* is the Korean word for "sword" and *mu* the sino-Korean word for "dance." Throughout history there have been many sword dances in Korea, all of which are generically known as *kommu*. Although historical documentation has clouded the precise origin of these dances, today the small city of Chinju, near the southern tip of the South Korean peninsula, is considered to be the home of a sword dance given special recognition by the Korean government, and referred to as *Chinju Kommu*. (For a fuller historical treatment of the dance see Van Zile 1991a.)

The early history of Korean sword dances liberally intertwines fact and fiction. An historical text compiled in the late 1600s documents two stories dating from as early as 660 A.D. Although there are differences in the stories, they both relate to a young boy from the Silla Kingdom. In one story he was sent to the enemy kingdom of Paekchae to dance in the streets. The king of Paekchae heard of the beauty of the young boy's dancing and invited him to perform in the court. While doing a sword dance before the king the young boy seized the opportunity to help his homeland by killing the enemy king with his dance weapons. He was then captured and executed. According to this story the people in his homeland of Silla created a mask with his features and performed a sword dance to commemorate their young dancer-hero's courageous act.

The second story simply indicates that a young boy soldier was killed in battle. In sorrow, his father made a mask of the boy's face, and during funeral rituals his fellow soldiers performed a sword dance.

The most significant commonalities in these stories in relation to *Chinju Kommu* are the tie to military personnel and battle, the use of a sword, mention of a mask, and the indication that the earliest sword dance performers were boys or men. Historical records are not adequate to allow us to trace completely the development of sword dances, but masks are no longer used and we know that changes have occurred in the number and gender of the performers.

The purpose of this paper is to analyze the use of space in *Chinju Kommu* as it is performed today. Elements considered are overall use of territory; personal use of space, including major emphasis in relation to linear, planar, and three-dimensional movement; and spatial relationships among dancers.

The description and brief historical background given earlier point out a number of dualities in the dance: female and male costume components, movements reminiscent of both military activities and court dance, young and old performers, and the early honoring of a young boy as opposed to the contemporary honoring of a young woman. The use of space in the dance also reflects dualities.

Initially appearing to be singularly focused, and potentially obscured by the slow tempo at which movements are performed, opening sequences create floor patterns that easily can be interpreted as representing military practice or actual battle formations. The dancers pair off in two lines facing each other throughout much of the dance. As seen in the floor plans (Example 1A of Figure 1), this is introduced at the beginning after the

dancers place their swords on the ground and align themselves in two rows perpendicular to the audience—a formation that clearly establishes two opposing groups. A confrontational attitude is reinforced as the lines advance and penetrate each other to form a single line perpendicular to the audience and then retrace their steps, directly facing an opponent the entire time (Examples 1B through D of Figure 1).

A lengthy pattern then follows (Examples 2 and 3 of Figure 1) in which the formation dissolves into a square that stretches out into a rectangle, re-orients to form the two opposing lines and then the single line—but this time parallel to the audience—and then repeats the square, rectangle, and line shapes, ultimately returning to the opening configuration. Throughout all of these groupings and re-groupings, however, the dancers consistently maintain a face-to-face relationship with a partner.

The focus then shifts to *en masse* advancing and retreating rather than changing geometric formations. The dancers maintain their facing toward each other as they collectively advance and retreat (Examples 1A and B of Figure 2). They then advance while facing each other, the two lines pass through each other, and the dancers retreat, but while retreating they face away from each other (Examples 2A through C of Figure 2).

Another kind of confrontational advancing and retreating occurs when the two lines of dancers face each other and one line advances while the other retreats (Example 3A of Figure 2).

Up to this point the emphasis is on two opposing sets of "troops" that essentially advance and retreat and intersperse these actions with moments of more direct, one-on-one "combat" before returning to the "larger battlefield." The "one-on-one" moments created by relationships among dancers (as shown in Examples 1C and 2D of Figure 1) are reinforced through individual movement sequences such as that shown in Figure 4. In this sequence the sets of partners almost embrace each other as each places one hand on a partner's shoulder and the other on the partner's hip.

The use of group or partner formations to simulate military drill or battle changes somewhat abruptly near the end of the dance (Figure 3) when the two opposing lines dissolve into a single circle in which the dancers perform movements emphasizing a virtuosic display rather than any sort of relationship to each other. The circle returns to two opposing lines and this circle/line alternation is repeated two more times. The dance concludes with a single line of performers parallel to and facing the audience, and the dancers bow before leaving the performing space.

Throughout the dance the overriding use of territory suggests a mock battle or a field for military drill with an emphasis that shifts between group maneuvers and a sense of paired combat, but that resolves into an explicit acknowledgment of a theatrical presentation. A duality is established between the group as a whole and individually paired relationships as well as between military suggestion and theatrical presentation.

The strongest singular focus throughout the dance is on unison and symmetrical movement. The only exceptions are in very slight modifications, as when some dancers step forward while others step backward in order to shift between the square and rectangle formation (Examples 2A and B of Figure 1), and when the two lines face each other and one moves forward (or advances) while the other moves backward (or retreats—Example 3 of Figure 2) . And despite the implication of military drill, except for a very subtle suggestion in formation (Example 3A of Figure 2), movements never involve action and reaction—there is never, for instance, a thrusting action by an

individual or group followed by a response to the thrust from another individual or group. In this aspect, also, there is a clearly singular focus.

Throughout most of the dance the basic body attitude of the performers involves a comfortably-held, upright torso that emphasizes verticality. The verticality is reinforced in the constant rising and sinking movements of the dancers (Figure 5). This begins simply (Example 1 of Figure 5) when each dancer steps forward with a comfortably-straight knee, brings her feet together, and then bends and extends her knees several times before stepping out again. This action is slightly enlarged when the knee of the gesturing leg lifts and there is a small, brief bending of the supporting leg in anticipation of the succeeding forward step (Example 2 of Figure 5), and is enlarged even further when the dancer rises onto the ball of her supporting foot while lifting the knee of her gesturing leg and then lowers the heel of her supporting foot and bends her supporting leg before stepping forward (Example 3 of Figure 5).

The almost "incessant" rising and sinking establishes the vertical as a constant in the body that is counterposed against the horizontality of the floor patterns traced by the group. Variations in individual movement sequences are counterposed against the vertical emphasis, creating a dual tension *within* the body.

This dual bodily tension is established from the very beginning. While the dancers emphasize horizontality as they move smoothly through intricate floor patterns, they perform the basic walking pattern that emphasizes verticality within their bodies. But to this is added a horizontal counter-tension in the arms, created by the extension of one arm or both arms sideward at shoulder level most of the time. Thus, the pulls within the body create another level of duality as they occur concurrently with the horizontal spatial pull of the floor patterns and the opposing group relationships. And the rising and sinking together with advancing and retreating results in movement that cycles through the sagittal plane.

Elaborate involvement with territory and group relationships gives way in the middle part of the dance to elaborate involvement with personal space and the kinesphere. From the moment the dancers sit on the floor until they rise with their weapons in hand, the emphasis appears to be on personal, rather than group, preparation for combat. At an increased tempo, the dancers tie the tails of their jackets behind their backs to eliminate the encumbrance of clothing. They prepare for the use of weaponry with the forearm and wrist movements described previously. Their preparation intensifies as they manipulate one and then both of the swords that lay on the ground up until this point. Despite the fact that they are facing each other in opposing lines, however, the movements are not directed at an opponent. Instead, the dancers appear to be preparing their own bodies for battle rather than engaging in direct combat or a sense of group activity. Hence, a duality is created in transitioning from other-focused (regardless of whether the "other" is an individual or group) to self-focused movement.

A *Chinju Kommu* movement that could be perceived as both self- and other-focused, but which resolves into an other-focused movement, is particularly unusual among traditional Korean dances. Although the arms are often extended sideward at shoulder height in Korean dances performed by women, there is a tendency to move them forward a bit so they point slightly to the diagonal rather than sideward, and to round the shoulders a little to make the front surface of the chest slightly concave. This de-emphasizes the female anatomy. In *Chinju Kommu*, however, there is a movement that opens out the chest area in a manner highly unusual in Korean dance as well as in Korean society—a movement that is the direct antithesis of traditional Korean female deportment. Following the very sedate walking pattern described earlier (Examples 1

and 2 of Figure 5), the dancers rather abruptly assume a fourth position (Figure 4 at the beginning of the second measure) in which they tilt their torsos backward with their arms opened sideward at shoulder height, the palms facing upward. The movement can be perceived as self-directed in that it quite overtly exposes the self, but other-directed in that it displays the self to an other. It quickly dissolves, however, into an other-directed movement when the dancers return to an upright position and almost embrace each other.

An intricate, multi-layered spatial emphasis is created in a movement that is unique, among Korean dances, to *Chinju Kommu*. This is a movement I refer to as the "palm display" (4). In court dances the palms of the female are concealed inside long sleeves. In folk dances performed by women the palms may be turned upward, but this usually happens only briefly, and the movement does not conclude until the arm is turned inward and the wrist relaxes so that the hand points slightly downward, resulting in concealing the palm. If the palms are shown, it is only in passing. In *Chinju Kommu*, arm movements often conclude in the same palm-concealing gesture found in other Korean dances, but in one particular section of the dance this is preceded by a rather blatant displaying of the palm (Figure 6).

The palm displaying movement of *Chinju Kommu* begins with one arm extended forward at shoulder height and the other overhead, both turned so the palms face upward. The fingers are laterally closed and rounded so that the palm surfaces of the fingers lightly touch the palm surface of the thumb. This position establishes a dual linear pull in both the sagittal and vertical dimensions. The fingers then open and straighten quickly, exposing the palms, before beginning excursions through the horizontal and vertical planes—as the forward arm opens sideward at shoulder height, the high arm lowers down to the side of the body—a shift to a dual planar pull. At the same time the arms open, however, the forward arm lifts and lowers slightly two times (through the folding and unfolding of the elbow and then the slight lifting and lowering of the whole arm) before it comes to rest in its sideward destination with the palm facing downward. This up-down "floating" seems to soften what might otherwise be a harsh "slicing" through the two planes. The combining of linear, planar, and floating emphases is augmented further when this sequence is done concurrently with the basic walking pattern that emphasizes verticality. This ultimately results in a highly complex orchestration of body parts, each of which has its own spatial focus.

Another intricate, multi-layered spatial emphasis is created in a sequence using a movement that is often referred to as "flying." This movement is essentially a barrel turn that is softened so that it does not include elevation and extreme forward and backward arching of the torso. The sequence is done three times, and its foundation involves the dancers forming a circle and moving half-way around it in a counterclockwise direction while performing a series of the modified barrel turns in which the dancers revolve counterclockwise around their own axes. The first time they do this, they simply hold their arms in a position extended to the open, low-level diagonals (in relation to their own bodies). Their hands grasp their swords and the blades point backward, the tips resting on their hips. The second time, however, both arms are extended forward and upward, flicking the swords from side to side—all simultaneous with the progression around the group circle and turning around one's own axis. The entire pattern is repeated a third time, but one arm tracing a sweeping arc through a tipped horizontal plane while the wrist unfolds so that the sword enhances this arc, and then both arms repeat the side to side flicking of the swords. And as this entire sequence is performed, the knees continue to bend and extend while carrying the body through space—again a complex orchestration of body parts in which each has its own spatial focus. This section occurs near the end of the dance, and drives the

performance to a conclusion which is climactic in terms of tempo, movement intricacy, and spatial complexity.

While *Chinju Kommu* begins slowly and with a rather simple use of space, it becomes both quicker and increasingly complex spatially as it progresses. This development contributes not only to an interesting theatrical performance, but also to a metaphoric ritual of battle—a presentation that harmonizes the decorum of female performers with the dance's legendary origin of male battle.

NOTES

1. The general description and background information contained in this paper are based on two previously-published articles by the author. See Van Zile 1991a and 1991b.

2. The complete name of the dance is *Chinju P'al Kommu*. *P'al* is the Korean word for the number eight, and it is the version of the dance performed by eight women that was designated an Intangible Cultural Asset by the Korean government in 1967. *Kom* is the Korean word for sword. Although the dance is frequently referred to in both Korean and English as a "knife" dance (because of the size of the implement used today), the literal translation of this part of the dance's Korean title is "sword." And *mu* is the sino-Korean word for dance. Hence, the title of the dance indicates the city with which it is associated, the number of dancers, and the implement used in the dance. Today the dance is sometimes performed by fewer than eight dancers in an abbreviated format, so it is often referred to simply as *Chinju Kommu*.

3. Today, the primary performers and teachers of *Chinju Kommu* are women in the city of Chinju who have been designated by the Korean government to perpetuate the dance. The dance is presentational in nature and is most typically performed in the manner described previously. It is performed primarily in Chinju at an annual festival to honor an important woman in Chinju's history, in the capital of Seoul as part of special performances of music and dance that have been designated Intangible Cultural Assets, and occasionally in other cities of South Korea in concert performances of traditional music and dance.

4. That this movement, known as *ip ch'um*, appears in no other Korean dance performed today and is so unlike any movement found in other Korean dances makes one wonder about its origin. Unfortunately the name given to the movement does not provide a clue. "*Ch'um*" is simply the Korean word for 'dance.' Dictionary translations and those provided by *Chinju Kommu* dancers indicate that "*ip*" means 'mouth,' 'tongue,' 'speech,' 'words,' 'a beak,' and 'one's taste.' While it is possible to imagine the opening of the curled fingers to symbolize speech, the opening of one's mouth, or the opening of a beak, this does not bear any relationship to the nature of the dance or its origin. Some senior dancers say the movement symbolizes the shooting of a bow and arrow. This is logical in relation to the military nature of the supposed origin of the dance, but is not logical when considering that the early stories all specifically describe a **sword** dance. Although not attempting to translate the word "*ip ch'um*," one important *Chinju Kommu* dancer describes the movement as resembling the opening of the petals of a flower (Ch'ae Yae-bun: personal communication 3/18/91).

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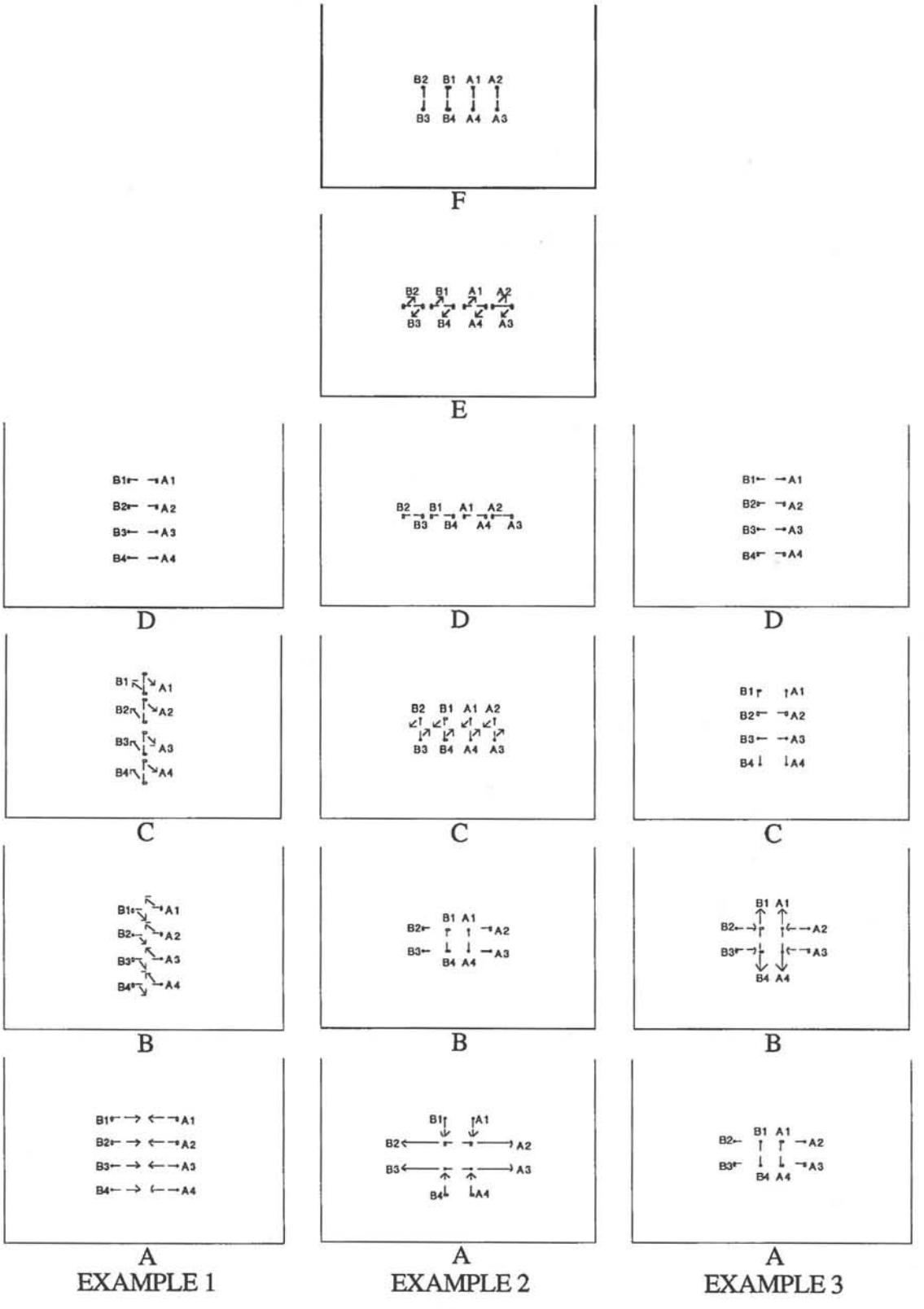
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B3 B4 A4 A3
F
B2 B1 A1 A2
B3 B4 A4 A3
E
B1 A1
B2 A2
B3 A3
B4 A4
D
B2 B1 A1 A2
B3 B4 A4 A3
D
B1 A1
B2 A2
B3 A3
B4 A4
D
B1 A1
B2 A2
B3 A3
B4 A4
C
B2 B1 A1 A2
B3 B4 A4 A3
C
B1 A1
B2 A2
B3 A3
B4 A4
C
B1 A1
B2 A2
B3 A3
B4 A4
B
B2 B1 A1 A2
B3 B4 A4 A3
B
B1 A1
B2 A2
B3 A3
B4 A4
B
B1 A1
B2 A2
B3 A3
B4 A4
A
EXAMPLE 1
B1 A1
B2 A2
B3 A3
B4 A4
A
EXAMPLE 2
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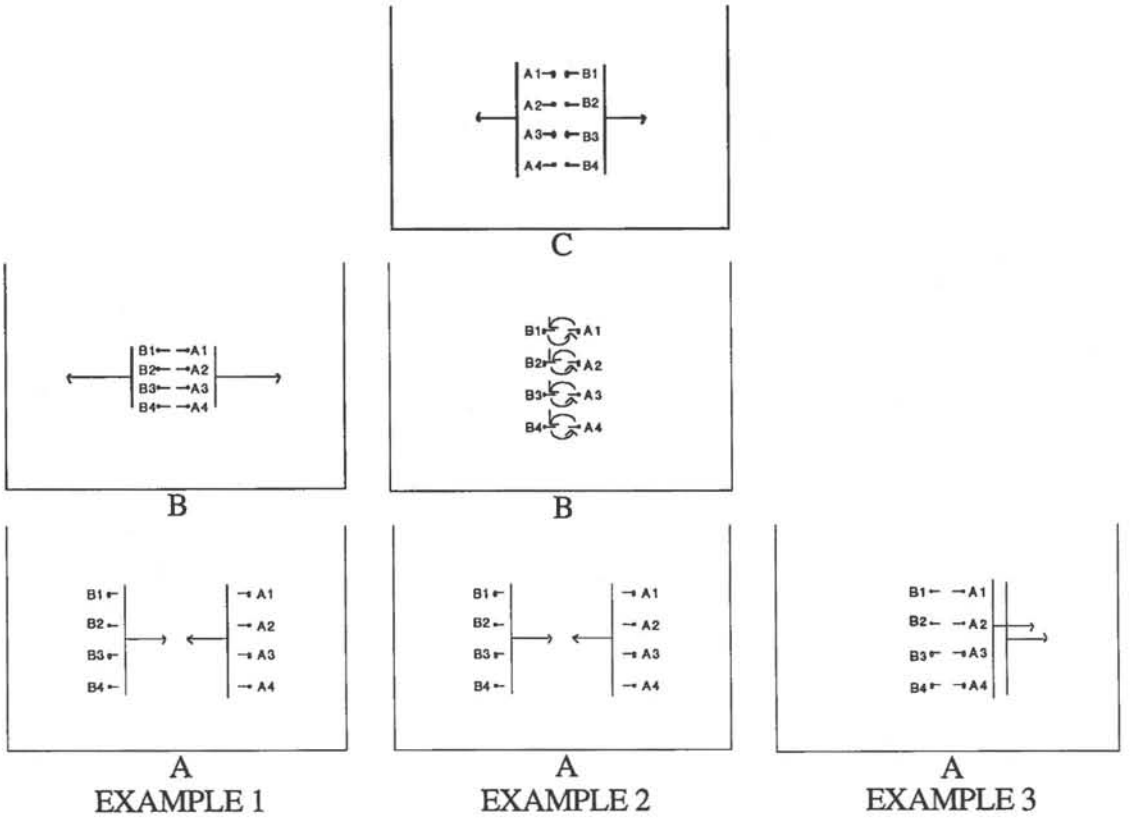
B2 A2
B3 A3
B4 A4
A
EXAMPLE 3

FIGURE 1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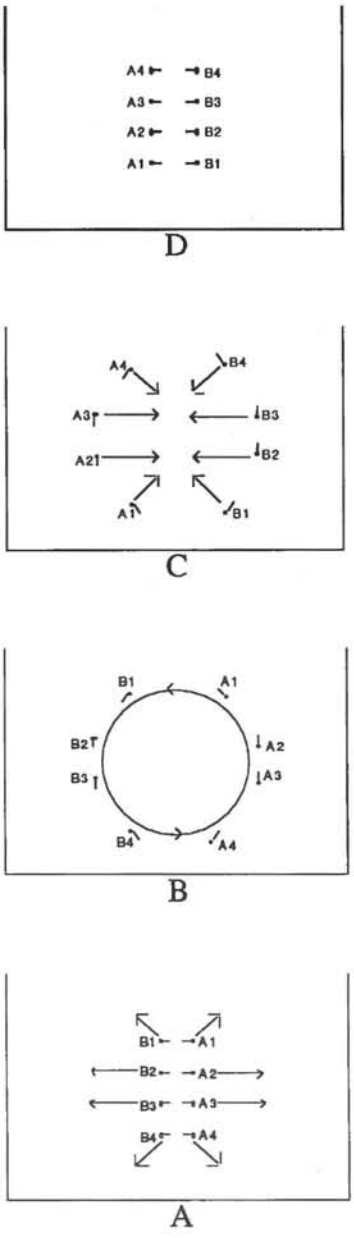
A2 B2
A3 B3
A4 B4
C
B1 A1
B2 A2
B3 A3
B4 A4
B
B1 A1
B2 A2
B3 A3
B4 A4
B
B1 A1
B2 A2
B3 A3
B4 A4
A
EXAMPLE 1
B1 A1
B2 A2
B3 A3
B4 A4
A
EXAMPLE 2
B1 A1
B2 A2
B3 A3
B4 A4
A
EXAMPLE 3

FIGURE 2


A4
B4
A3
B3
A2
B2
A1
B1
D
A4
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A3
B3
A2
B2
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B1
C
B1
A1
B2
A2
B3
A3
B4
A4
B
B1
A1
B2
A2
B3
A3
B4
A4
A

FIGURE 3

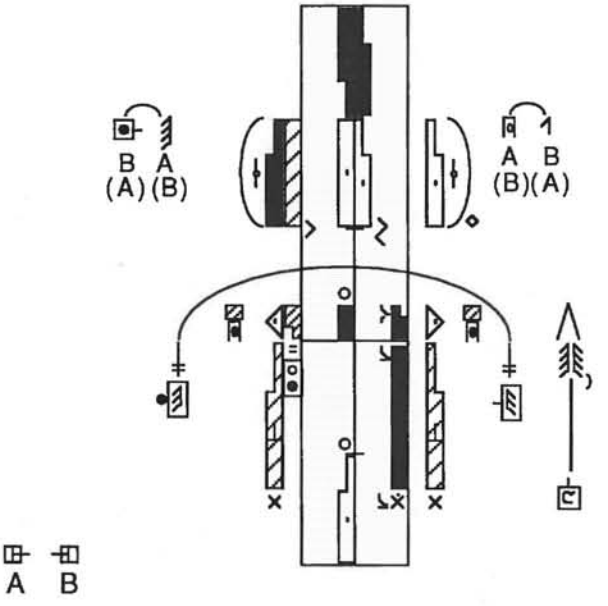
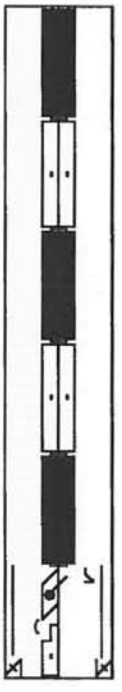
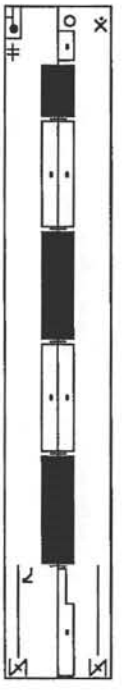


FIGURE 4



EXAMPLE 1



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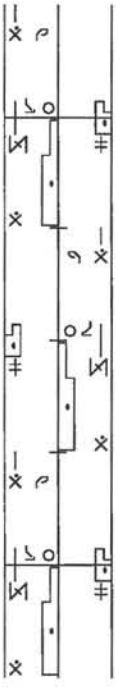

EXAMPLE 3

FIGURE 5

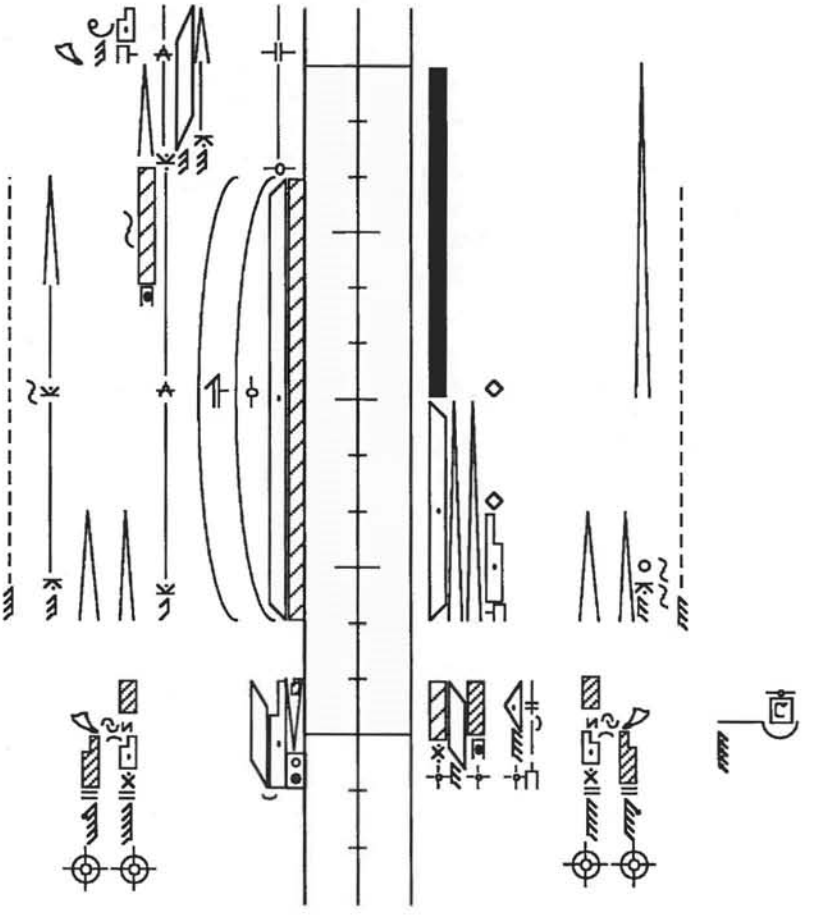

FIGURE 6

KINETOGRAPHY LABAN AND MIME / THE LABAN-DECROUX PROJECT

by

Jorge GAYON ([1]).

A. Mime and Kinetographie

Up to this day we do not have any knowledge about systematic movement analysis and notation studies on mime. Its pedagogic and scenic repertories have hardly been notated and if so, they have been merely illustrating these studies wherein movement is not the approaching point of view. As a matter of fact, the existing scores about mime, pantomime or mimic expressions in deposit at the DNB mainly come from the "Ballets d'action" ([2]).

B. Etienne Decroux

To nonprofessionals, this name is scarcely known. Nevertheless, to the mime world he is most important ([3]). Recognised as the creator of modern mime, Eugenio Barba ([4]) said about him : ".... (He is) *perhaps the only European master who has elaborated a rule system that can be compared to those of the oriental traditions".*

Etienne Decroux developped a completely independant art founded on dramatic movement. Broadly based on the use of gravity-weight, counter-weights, corporeal scales and such notions as inter-corporeal geometry and the "dynamo-rhythms" give a large base to what we can call the vocabulary and grammar of the art of mime. His repertory, containing both pedagogical and scenic pieces, synthesize Decroux's conceptions on mime. To adapt and to apply the Laban Movement Analysis methods will allow us to preserve them and contribute to establish a longer-lasting basis for the tradition of this art form.

C. The Laban-Decroux Project.([5])

In 1988, we launched the Laban-Decroux Project, the main objectives of which are the movement analysis and notation of the Etienne Decroux's corporal mime repertory, the elaboration of a memory record of his works and the creation of a score based pedagogical material for mime teachers.

This project implies : the adaptation of Laban movement analysis methods to corporal mime, a concerted work with former assistants of Etienne Decroux ([6]) (their participation is essential to this research), and a team's work as proposed below.

The proposed project gathers ideal guide lines to its realisation : 1) its procedure will be systematic to ensure that most of the movement material will be recorded; 2) equally progressive, by levels of difficulty to permit the parallel adaptation to corporal mime of both, the Laban-methods and mime-notators; 3) specific plans will be elaborated following defined themes and 4) the reference to the movement analysis and recording will be Decroux's former assistants' (or someone else's under their direct supervision ([7]).

Because of the renewal of this grammar of movement, it is obvious that mime-notators will be acquainted with the corporal mime practice and Etienne Decroux's directions.

As a support to the scores, pedagogical notes drawn from texts, conferences and other available documents will be added.

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1 Jorge Gayon, Mime and -Notator, Research Degree on theatrical art at the Paris VIII University, member of : Centre National d'Ecriture du Mouvement (France), (formerly) Théâtre de l'Ange Fou/Cie. S. Wasson et C. Soum. Research teams; Ethnoscenology directed by Mr. Jean-Marie PRADIER at the Paris VIII University and of ATOM- Atelier International de Mime Corporel.

2 We should mention the corporal mime scores notated by Deidre Sklar on 1967 and published as a part of the article "Etienne Decroux's promethean Mime", *Tulane Drama Review*, vol. 29, no 4, Winter 85, ill; portrait, (biogr.), p. 64-75.

3 Under the huge amount of his students, one can count such as Jean-Louis Barrault and Marcel Marceau

4 Barba, Eugenio et Savarese Nicola : "Anatomie de L'Acteur"; *Buffonneries* Contrastes/Zeami Libri/ I. S. T. A. Domaine de Lestanière, 11570 Cazilhac, France/Rome/Holsterbo, Denmark, 1986. page 5.

5 This project will be discussed on our Doctor's degree dissertation on *Esthétique et Technologie des Arts option Théâtre et Danse* under the direction of Pr. Jean-Marie Pradier at the Paris VIII University. It has also been granted by the *Departement de la Musique et de la Danse* of the Culture Ministry of the French Government.

6 With those that may be interested on this work.

7 This is a basic condition so our work refers as close as possible to Mr. Decroux's.

BASIC ISSUES IN THE LABAN NOTATION OF BALLET VOCABULARY: CODES VERSUS ANALYSES

by

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University of Waterloo

ABSTRACT

This paper deals with one aspect of the Dictionary-Database of Classical Ballet Terminology being developed at the University of Waterloo in Canada: the projected inclusion of Laban notation examples illustrating terms. Problems are identified relating to variations in the usage of ballet terminology among different academic schools or types of *danse d'école* , including French, Danish, Italian, Russian, and British. The goals and scope of the Dictionary-Database project are presented, its methodology is briefly outlined, and progress to date is reported. The projected inclusion of Laban notation examples is discussed. As a basis for this phase, numerous Laban notation sources have been surveyed and a summary of the results is presented for two balletic arm positions. Problems are identified relating to conventional assumptions in the notation of ballet vocabulary. Keys and glossaries relating to ballet arm positions are also presented and suggestions are made regarding their use. In addition to providing the basis for the inclusion of Laban notation examples in the Dictionary-Database, this work questions the way Laban notators have perceived and represented basic ballet positions. It suggests the need to differentiate our use of notation as a code or memory aid as opposed to a tool for analysis or historical documentation.

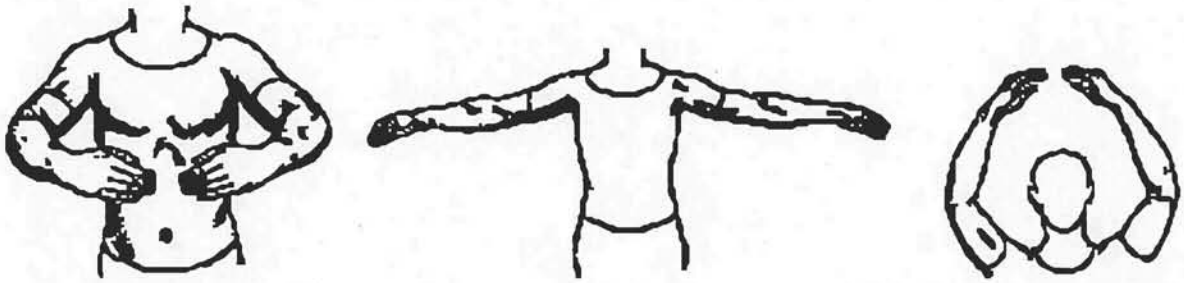
I. Introduction

This paper deals with one aspect of the Dictionary-Database of Classical Ballet Terminology being developed at the University of Waterloo in Canada: the projected inclusion of Laban notation examples illustrating terms. The discussion that triggered this project took place six years ago during the 1989 ICKL conference held at York University. In the wrap-up session, Muriel Topaz and Ann Hutchinson Guest suggested the need for notation glossaries describing dance positions or movements performed in different styles, either choreographic (e.g., a Balanchine versus a Tudor *arabesque)* or academic (e.g., a Cecchetti versus an RAD *arabesque)*. Since that time, we have been designing and implementing a database, and compiling terms from various sources dealing with classical ballet technique. A paper describing the computer aspects of this work was presented in Toronto at the *Dance and Technology III* conference, May 1995 (Ryman et al. 1995). This paper summarizes what we have achieved to date and outlines where we hope to go, focusing on long-range plans to incorporate Laban notation into the database. As a basis for the inclusion of Laban examples, we surveyed existing scores and compiled various analyses of two academic arm positions. This exercise yielded numerous versions reflecting differences in terminology and manner of performance which are presented in the following pages.

II. Problem relating to ballet terminology

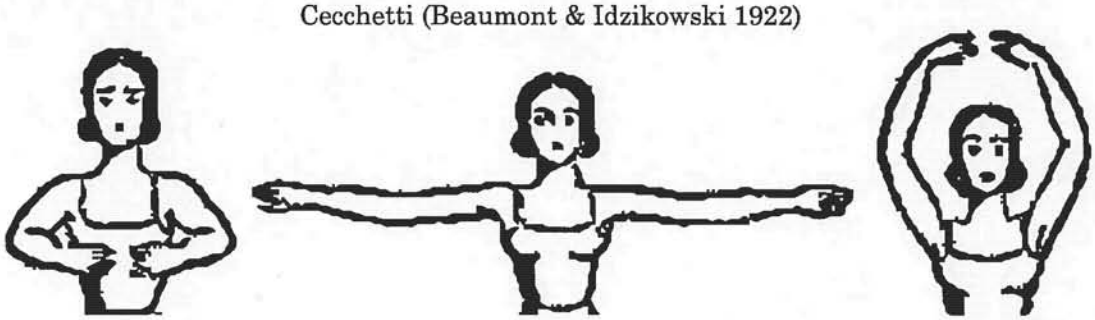
One often hears that the language of Dance is universal. The language of Classical Ballet, despite claims to the contrary, is not. It is a highly refined system that has evolved over several centuries, adapting to changing styles and varying geographic locales. Today, numerous "schools" or types of *danse d'école* exist throughout the world. In roughly chronological order, these include French (from the teachings of Auguste Vestris); Danish (codified from the work of August Bournonville); Italian (based on the teaching method of Maestro Enrico Cecchetti); Russian (including the Vaganova school); and British (primarily the Royal Academy of Dancing or RAD).

Although all "schools" share the same basic vocabulary, each has its own unique variations. For example, the Cecchetti method has codified nine basic positions of the arms: *1st, demi-seconde, 2nd, 3rd, 4th en avant, 4th en haut, 5th en bas, 5th en avant, 5th en haut.* The great Russian teacher, Agrippina Vaganova, codified four basic positions: *preparatory position, 1st, 2nd,* and *3rd.* In the Vaganova system, all other positions are made up of combinations of these. Consider three basic arms positions illustrated in Figure 1.



5th en avant *2nd* *5th en haut*

Cecchetti (Beaumont & Idzikowski 1922)



1st *2nd* *3rd*

Vaganova (1934)

Figure 1: Three basic arm positions

In addition to having different names except for *2nd position*, there are subtle differences in the performance of these basic positions: the arms are held slightly higher and are more elongated in the Vaganova school. (Later this paper will illustrate how these subtleties have been analyzed in Laban notation scores.) These different "dialects" in ballet terminology often lead to confusion. [1]

[1]This problem is not addressed in the work of Hall-Marriott, whose computer application, DANCE, links verbal input to predefined Laban notation records and Life Forms™ files (Marriott 1984).

As we have seen, the same term can describe different positions or steps. For example, the term *3rd position of the arms* refers to different positions in the Cecchetti versus the Vaganova schools. Sometimes a different term is used to describe a position or step performed the same way in different schools. For example, an RAD *battement glissé* is the same as a Cecchetti *battement dégagé.* An RAD *changement battu* is like a Cecchetti *royal.* The greatest problems occur when the same name is used to describe positions or steps performed in slightly different ways according to the school. One such term is *1st arabesque.* Another is *contretemps.* In French words like this are called *faux amis:* you think you know the meaning, but you don't.

Twentieth century systems of dance notation transcend words and clear up verbal confusion by providing visual information. Notational analysis is one of a number of ways in which researchers can investigate dance terminology. Current developments in audio-visual and computer technology offer exciting prospects for documenting three-dimensional phenomena and are therefore ideal for applications in dance. In addition to providing immediate access to large quantities of data, computers allow us to integrate a range of media including text, graphics, photographs, animation, video and audio resources. Utilizing database and graphics software offer a promising means of managing and presenting data on dance.

III. A dictionary-database of classical ballet terminology

The long term goal of the Dictionary-Database Project is to provide an up-to-date resource on classical ballet terminology incorporating textual description and audio-visual media available in an interactive database and also in printed form. Funded by the Social Sciences and Humanities Research Council of Canada, a research team was assembled in September 1990. As author and editor, Rhonda Ryman set policies and scope, took part in data collection, gathered and organized data, and wrote definitions. John Beatty designed and implemented a customized database which would store, display, and manipulate the vast amount of data. He also provided a means of transferring text from the database into the layout program which typeset the *Dictionary* manuscript. Anuschka Roes collaborated on the first phase of the project, which focused on terminology used in the Royal Academy of Dancing, since this was the area we identified as most in need of documentation.

Our methodology consisted of four main steps (see Ryman et al. 1995). First we generated a list of terms. This was done mainly by reading through published syllabus material. We also used computer searches of machine readable text which we generated using scanning and optical character recognition techniques. This gave us about 1200 basic and composite terms. Next, we created a database record for each term, storing information in a number of fields (shown in Figure 2). Then, we wrote a definition for each term. This was done after consulting a number of occurrences throughout the RAD syllabus word notes. We also examined notated examples in Benesh and Laban scores. This process allowed us to determine the basic performance for each position or movement, and also a range of variations. Finally, we exported terms from the database to a text layout program from which the RAD *Dictionary* was printed.

Figure 2 is an example of one database record for the term *penchée in arabesque,* containing information organized in twelve fields. To help manage the data, each record is assigned a unique primary key number (i.e., the number 706 displayed in the upper left corner). Each record can be tagged as a Notes Record (if it contains raw data only) or Needs Work (until it is finished). The buttons along the top help you navigate through the database. Below these are fields containing the following information: Name: a basic or composite term; Sort As, to allow various orders other than alphabetical; Schools: Bournonville, Cecchetti, French, RAD, Russian, or Other; IPA Pronunciation: the International Phonetic Alphabet, a system of standard symbols which represent a range of linguistic sounds; English Pronunciation: a simplified pronunciation based on the 26 letters of the English alphabet; Translation, for non-English words; and Dictionary Definition: a description of how the position or step is performed, cross-referencing other entries as needed. The next five fields provide data which will be particularly helpful when information for all the schools is combined: Classes, including

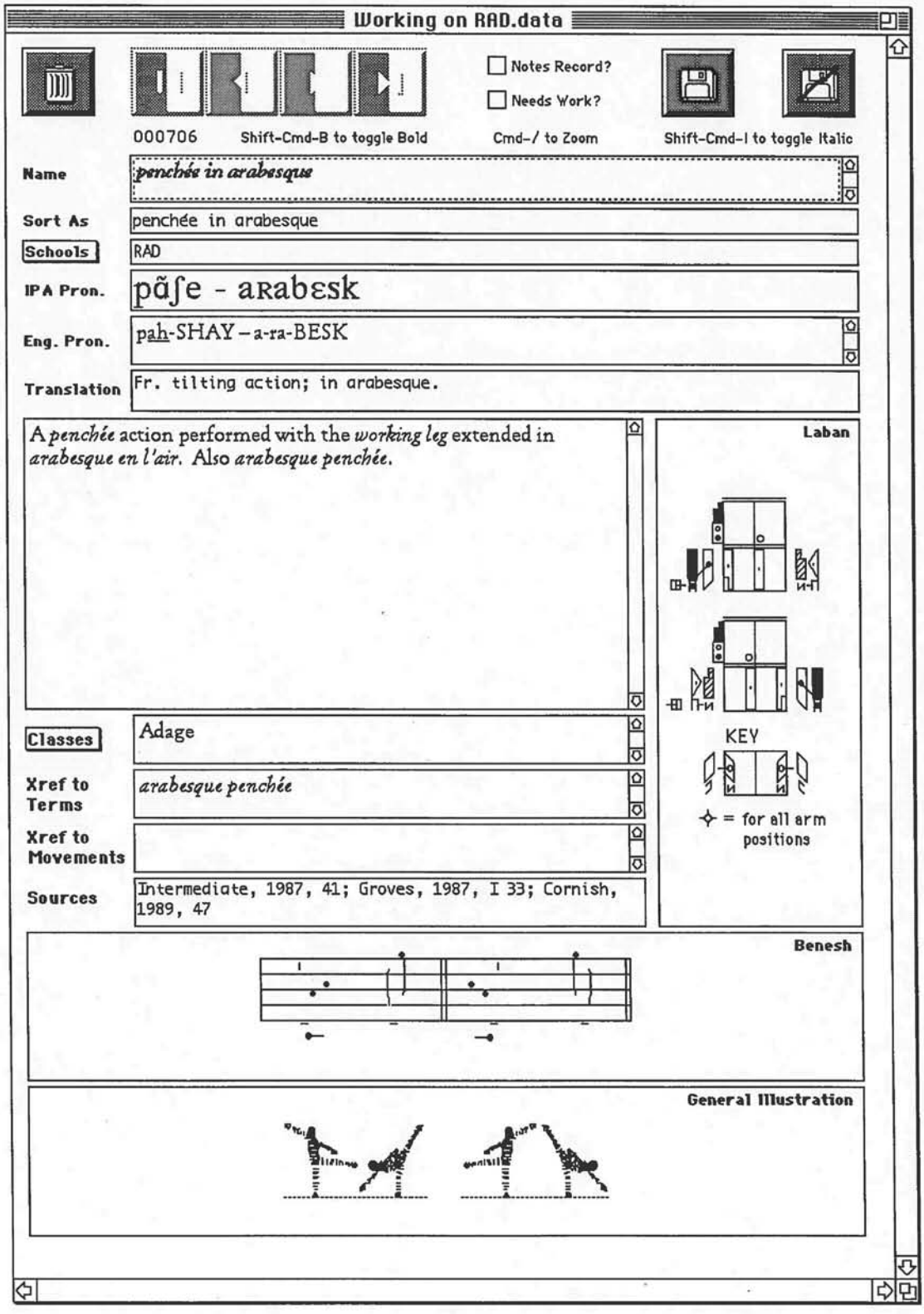


Figure 2: One database record for the term *penchée in arabesque*

Barre, Centre, Adage, and Allegro; Cross-reference to Other Terms: an alternate name or names; Cross-reference to Other Movements with the same Name; Sources: a reference to one or more representative occurrences of the position or movement; and Example: a notation excerpt illustrating each Source. Recent extensions to the database allow us to store graphic information such as a Laban example (created via LabanWriter), a Benesh example (e.g., MacBenesh), and an illustration (e.g., Life Forms™) for each term.

When the verbal information for the RAD database was completed, entries were sorted alphabetically and specific fields for each were exported to a text layout program. This generated the hard copy from which the *Dictionary* was printed (Ryman 1995).

IV. Future plans

We envision adding Laban notation examples for each RAD term in the database. To this end, syllabus material notated by Michelle Groves and Zoë Hill (RAD 1987, 1994) must be consulted and LabanWriter records must be created. They will then be checked, revised and transferred into the database. Similar procedures will be followed for the other "schools," allowing us to cross-reference movements and terms.

We would also like to expand the scope of what we include. For example, the Translation field currently provides a meaning of each foreign word as it is understood today, in order to stimulate the reader's interest in words and provide helpful associations. Adding a field tracing the etymology of each term from its first historical appearance might yield fascinating information for dance scholars. The inclusion of a field containing information on anatomical details and teaching pointers would benefit dance students and teachers. And the inclusion of illustrations and notation examples would serve as a sort of Rosetta stone, cross-referencing the Benesh and Laban systems, and providing a key to the wealth of twentieth-century choreography which exists in notation scores.

Notation students might use the database to reinforce their learning. And notation teachers and authors might use it in preparing teaching materials and publications: eventually, users will be able to paste notation from the database into LabanWriter files to decrease inputting time and provide standardized notation.

V. Surveying Laban notation examples

As a foundation for including notation, we have been surveying existing verbal and Laban notation sources for examples of basic arm positions. This exercise has uncovered some interesting information. Even the one position we expected to be named consistently across schools, has been labeled by more than one term. This "arms outstretched" position is widely known today as second position. In 1861, Bournonville called it *bras tendus* or arms stretched (Jürgensen & Guest 1990: 177) and *bras droits (à la seconde)* or arms straight to second (*Etudes Chorégraphiques* 1982: 21). The Danish school also uses the term *bras à la ligne* or arms in line (Flindt & Jürgensen 1992: 12).

There are many subtle differences in the academic and choreographic performance of *2nd position*, as many teachers, artists, and notators have attempted to describe. The bottom centre illustration in Figure 1 (Vaganova 1934) shows the Russian manner of performance with the arms stretched almost horizontally outward. The Laban notation at the top of Table A indicates this basic position with two side middle symbols. A front-view drawing can clearly show that the arms are horizontal. But even good perspective drawing cannot clearly indicate how much they curve in front of the body, as in the position shown at the centre of Figure 1 (Beaumont & Idzikowski 1922). Various signs can be added to the basic Laban notation to modify the side middle symbols and specify a variety of subtle differences in performance, as summarized in Table A. Note the usage of tied signs, ⌒ (Ralov & Guest 1979), to show less than 1° contraction of the elbows for Bournonville *2nd*.

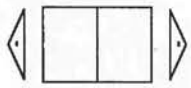
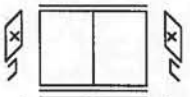
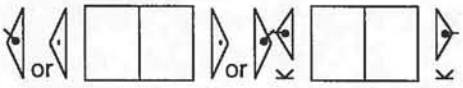
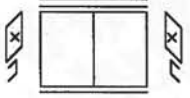
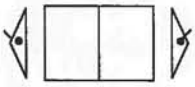
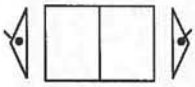
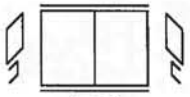
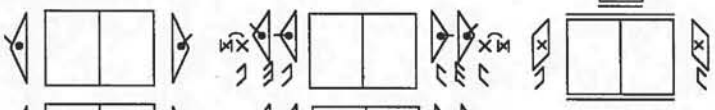
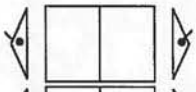
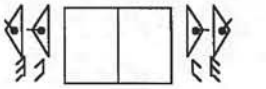
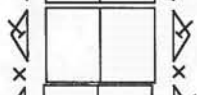
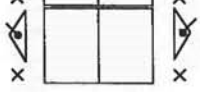
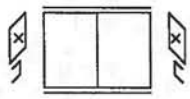
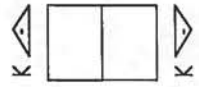
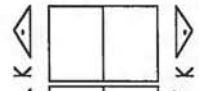
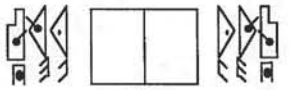
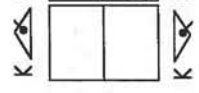
Abbreviation used in Score	**Analysis** used in Glossary	**Key** for Classical Ballet Arms	**School** *Name of Position* **(Source)**
	na	na	RAD *2nd* (Guest 1978: 43) Bournonville *bras tendus* (Jürgensen & Guest 1990: 5-8)
			French *2nd* (Challet-Haas, 1987: 9, 41)
			Cecchetti *2nd* (Guest in prep.: 1)
	na	na	Bournonville *bras tendus* (Jürgensen & Guest 1990: 177)
			Cecchetti *2nd* (Miles 1976: 23)
	na		RAD *2nd* (Grade 5 1994: i, 17)
			
			Bournonville *2nd* (Ralov & Guest 1979: xix)
		NA	Balanchine (1960): *Tschaikovsky Pas de Deux* (Montague/DNB 1982: ix)
	na	na	Russian *2nd* (Miles 1976: 25)
	na	na	French *2nd* (Miles, 1976: 24)
	NA		Bournonville *bras à la ligne* (Flindt & Jürgensen 1992: xvii, 12, 104); *bras droits (à la seconde)* Bournonville (1861): 21)
	NA	NA	Cecchetti *2nd* (DNB 1980: 1)
			Balanchine (1956): *Allegro Brillante* (Corey/DNB 1982: 2)
		NA	Balanchine (1934): *Serenade* (Doris/DNB 1984: xxx)
	NA	NA	Balanchine (1961): *Raymonda Variations* (Cook/DNB 1985: 8)

Table A: Summary of notation for "arms outstretched" position
(na = not applicable; NA = not available)

Note: Since 1993, intermediary directions such as  , are indicated using composite pins, i.e.  .

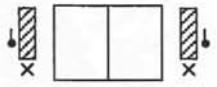
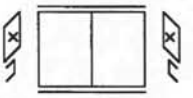
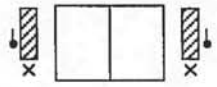
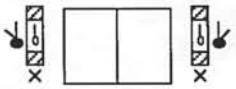
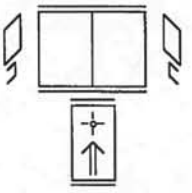
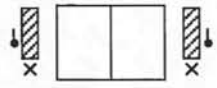
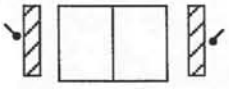
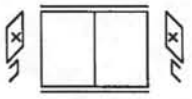
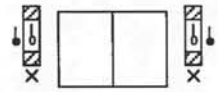
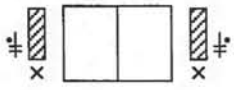
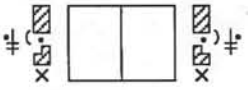
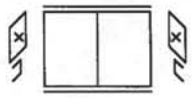
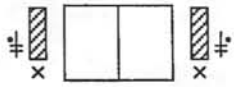
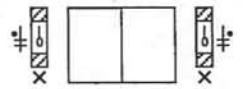
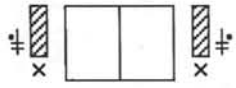
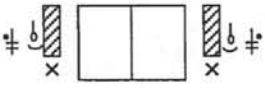
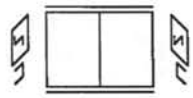
Abbreviation used in Score	**Analysis** used in Glossary	**Key** for Classical Ballet Arms	**School** ***Name of Position*** **(Source)**
	na		Bournonville *5th en haut* (Ralov 1979: 6; Ralov & Guest 1979: xv, 2)
			Bournonville *bras à la couronne* (Flindt & Jürgensen 1992: xxiii, 12, 104)
	na	na	RAD *5th* (Guest 1978: 43)
			RAD *5th* (RAD 1994: i)
	NA	NA	Balanchine (1961): *Raymonda Variations* (Cook/DNB 1985: 8) *3rd* (Stuart 1952: 128)
	na		French *5ième pos. ou bras en couronne* (Challet-Haas 1987: 41)
	na	na	Cecchetti *5th en haut* (Miles 1976: 24)
			French *5th* (Miles, 1976: 25)
			Russian *3rd* or *bras en couronne* (Miles 1976: 25-26)
			Bournonville *bras levés (tous les deux)* (Jürgensen & Guest 1990: 177)
			Cecchetti *5th en haut* (DNB 1980: 1; Guest in prep: 1)
		NA	Balanchine (1960): *Tschaikovsky Pas de Deux* (Montague/DNB 1982: ix) *3rd* (Stuart 1952: 128)
			Balanchine (1934): *Serenade* (Doris/DNB 1984: xxxi, xxxvi) *3rd* (Stuart 1952: 128)

Table B: Summary of notation for "arms overhead" position
(na = not applicable; NA = not available)

Table B provides the same summary for the "arms overhead position" known by several names (e.g., *5th, 5th en haut, 3rd, bras levés,* and *à la couronne* or *en couronne*). The top left notation is most often seen in scores and shows the arms rounded overhead with the hands just in front of the body centre line. The next rows show slightly different versions. The second column contains more detailed analyses found in glossaries. Most notated differences relate to the precise positioning of the arms above and slightly in front of the body centre line (shown by pin signs[2]). Only one version (Challet-Haas 1987: 41) makes no mention of rounded arms (shown by flexion or × signs). It is surprising to note that the notations found in scores of Balanchine works indicate the same degree of arm contraction as the corresponding positions in Bournonville and Cecchetti scores. Given the elongated aesthetic of Balanchine style, a lesser degree of contraction would be expected. A lack of differentiation is also seen in notation excerpts of this position performed in the Bournonville school in 1845, 1861 and today (Jürgensen 1992: 6).

VI. Laban notation glossaries for classical ballet

The second and third columns in Tables A and B contain sophisticated analyses used in glossaries and correspond to simplified versions found in scores. Glossaries are very helpful in providing details that define an overall style. They may include "key signatures" or instructions that apply throughout a score and need not be stated each time a particular arm position or movement is indicated. Figure 3 shows one commonly used key.

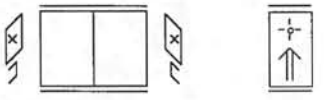


Figure 3: Key for Arms in Classical Ballet

The left notation indicates that the elbows are to be rotated slightly inward, a stylistic characteristic of classical ballet arms. The right notation states that all arm directions are to be determined in relation to the body rather than gravity. Such information simplifies the score for knowledgeable readers who do not need to be reminded of things that are drilled into their minds and bodies as part of classical ballet training. It might be argued that a trained ballet dancer probably needs to see no more than a basic indication of where the arms are, and that the basic direction symbols would suffice as a code or memory aid for known academic positions. It is questionable how much information is conveyed by the symbols themselves, and how much by the dancer's muscle memory and the context.

On the other hand, it can be argued that such information is helpful for anthropological or historical analysis, that is to document the specific stylistic features of a movement when the cultural context is not known. But how much might a person not trained in ballet technique understand about balletic arm carriage from the "inward elbow rotation" analysis? In numerous trials with non-western dancers, an unwanted inward turning of the hands has been observed. It must be acknowledged that, despite its theoretical correctness[3], the notation indicating inward elbow rotation is often interpreted incorrectly in practice. For historical purposes, we might consider analyses which give more explicit information, as in Figure 4 for example.

[2]For *5th en haut,* Kinetography Laban uses "forward diagonal" black pins to indicate "in which of the five tracks the hand (the whole bulk of the hand) is situated" (Knust 1979: 25). Labanotation uses "in front" black pins to describe the same position.

[3]"The elbow cannot truly rotate; it can, however, activate a rotary a movement in the center of the arm. This limited rotation takes place through the upper and lower part of the arm while the extremities, shoulder and hand, remain quiet" (Hutchinson 1977: 294).

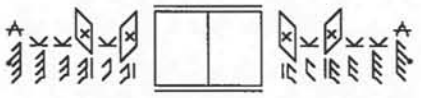


Figure 4: Key for Balletic Arm Carriage

This analysis applies to all basic arm positions. Beginning with the symbols closest to the central staff, it shows that: the upper arms are rotated slightly inward; the elbows are slightly folded; the lower arms are rotated slightly outward, or counter-rotated; the wrists and hands are slightly folded; and the index fingers are unfolded.

It should be noted that this analysis describes "academic" arm usage, an abstracted and idealized performance. It may look slightly different when given objective form by bodies of differing limb proportion and type, and filtered through personalities with unique movement preferences. Layered on top of personal idiosyncrasies, are differences in movement genres (e.g., from romantic through neoclassical), choreographic styles, and aesthetic preferences, all of which interact to inform the dancer's interpretation of these symbols.

VII. Code or Analysis?

It seems clear that the capacity of Laban notation far exceeds the limits of human perceptual motor abilities. The sophistication of the system often tempts us to use more detail than is needed. In trying to be accurate, we risk losing sight of the needs of specific users. Scores intended for historical documentation obviously require more glossarized information than those used as memory aids to maintain active repertoire. An important goal of the Dictionary-Database Project is to compile comprehensive glossaries for all basic ballet positions and movements so that ballet-based scores need contain only abbreviated notation for ease of reading.

Creating the Life Forms™ illustration for each term (see Figure 2) requires explicit specification of all body actions, and clearly shows that notators naturally make a number of assumptions regarding anatomical limitations and knowledge of ballet style. In the conventional notation of *penchée in arabesque,* for example, no indication is provided for the leg gesture during the body tilt, yet a ballet trained dancer will automatically carry the leg along (assuming a "body hold") rather than fix it in space (assuming a "space hold") as much as anatomically possible. If a body retention sign were added and the torso tilt read literally (shoulders end forward-low of the hip joints), the foot would likewise trace a 120° arc to end past the vertical (aesthetically undesirable although not impossible for today's dancer)! Also, anatomical limitations require the spine to flex in order for the shoulders to end below the hips. Although modes of analysis exist to express torso flexion, this adjustment is understood in context and not specifically notated.[4]

This brings us back to the question of how much information is contained in the score, and how much in the mind and body of the reader. Continuity of training and performance is crucial to keeping dance heritage alive. Clearly, the technical training of the dancer and the eye of the coach or director are as crucial in dance as in music or any other art. Symbols on a page can enhance but not substitute for knowledge of period, style, etc., Our choice of symbols, however, is telling in that it reflects how we perceive movement. As Dominique Dupuy so poetically reminded us, quoting St. Augustine in the opening session of the 1995 ICKL Conference: "Le

[4]"The whole torso moves as a unit in one piece from the hips....When the torso tilts, there may be a slight natural curvature in the direction of the tilt.... If, however, a slight curvature is specifically desired, the pre-sign "x" must be added" (Hutchinson 1977: 263-4).

langage s'entend, mais la pensée se voit." Notation allows us to see how the writer thinks about movement.

VIII. Conclusion

In addition to providing the basis for the inclusion of Laban notation examples in the Dictionary-Database, this research has brought up some interesting questions about the way Laban notators have perceived and represented basic ballet positions. It is intended to provide notators with examples of what has been done to date, and serve as a basis for future work on the detailed analysis and also the simplified standardized notation of classical ballet. It strongly suggests the need to differentiate our use of notation as a code or memory aid for something already known from its use as a tool for analysis or historical documentation.

Acknowledgements

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DNB (1982). *Allegro Brillante*. Choreography George Balanchine © The George Balanchine Trust (Choreography 1956; Labanotation by Mary Corey 1982).

DNB (1982). *Tschaikovsky Pas de Deux*. Choreography George Balanchine © The George Balanchine Trust (Choreography 1960; Labanotation by George Montague 1982).

DNB (1984). *Serenade*. Choreography George Balanchine © The George Balanchine Trust (Choreography 1934; Labanotation by Virginia Doris 1983-88).

DNB (1985). *Raymonda Variations*. Choreography George Balanchine © The George Balanchine Trust (Choreography 1961; Labanotation by Ray Cook 1983).

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Balanchine, George (1934). *Serenade*. Recorded in Labanotation by Virginia Doris, New York: Dance Notation Bureau, 1983-88.

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HyperCard as a Teaching Tool for Dance

Dance teachers and researchers tend to view the latest computer technology with fear and scepticism. Yet dance and technology are not strangers to one another. One has only to think of the flying machines in the Romantic ballet, the invention of the pointe shoe or even the construction of the ballet tutu to realize that technological inventions are a normal part of dance's evolution. Dance has also explored computer technology, despite the relatively few products that are currently available.

In education computer-assisted instruction that employs multimedia is becoming increasingly popular at all grade levels. For teachers hoping to keep up with their students, it is essential that they conquer their fear of technology, since it can be used profitably in many ways depending on the individual's own areas of expertise. Some of the most interesting software projects have been initiated by people who were artists, with little or no computer background. At first, the idea of developing a multimedia package for students may seem overwhelming, however, the leap to multimedia is not insurmountable. Many of us use computers for word processing, and some dance researchers have mastered electronic mail, bulletin boards and databases with little difficulty. Although there are some complex and sophisticated multimedia development packages on the market, one of the best software packages for developing multimedia is still HyperCard which comes with every Macintosh computer.

In 1989, my colleague Norma Sue Fisher-Stitt and I became interested in the potential of computer technology for teaching when we saw a demonstration by the Vogager Company entitled *Beethoven's Ninth Symphony,* which illustrated the use of HyperCard for developing educational packages. Immediately, we were struck by the possibility of designing our own teaching materials that could include text, still and moving images and sound. No longer would we have to come to class armed with film and slide projectors, video playback machines and tape recorders; everything could be incorporated into one software package. Since there were no Canadian dance textbooks available, as dance historians, we realized that these resource packages could fill a void and that they could be produced more economically than a written textbook. We could customize the package to suit our current students and the package could be modified to suit another clientele if desired. Increasingly, students in both elementary and secondary schools are gaining exposure to computer technology. When they enter higher education, they justifiably expect more innovative teaching approaches than the traditional lecture format.

Computer technology is particularly suited to the teaching environment. People learn and enjoy information in different ways. Interactive courseware can accommodate the different learning styles of users. In his book *Frames of Mind: the Theory of Multiple Intelligences,* Howard Gardner proposes that we possess seven

intelligences, not one. He goes on to say that "seven kinds of intelligence would allow seven ways to teach, rather than one" (xix). The traditional lecture may limit accessibility for those students whose more developed competencies are not the linguistic. For example, a dance student might have a highly developed spatial awareness, while a student majoring in play writing might have a stronger linguistic intelligence. A well designed interactive multimedia package provides equal access to both these students. The playwright will be most comfortable with the text portion while the dancer might be most attracted to the visual information. Of course, both are important but too often only one is made available to students.

Although we were both neophytes to the world of interactive multimedia and had not used a Macintosh computer, we were both experienced with word processing. In May 1990 we decided to embark on a pilot project to explore the potential of HyperCard for teaching dance history by means of a tutorial. We decided to select a Canadian topic: a ballet by Canadian choreographer, Gweneth Lloyd, called *Shadow on the Prairie*. Later we discovered that we were the first to undertake such a project in dance.

We began by collecting research materials on the Royal Winnipeg Ballet and *Shadow on the Prairie* including newspaper reviews, photographs, the music score and the video of the National Film Board production of *Shadow on the Prairie*. From the beginning, care was taken to clear copyright. Robert Fleming's widow gave permission for the use of the music, and the Royal Winnipeg Ballet gave permission to use photographs from its archives. Moving images from the video of *Shadow on the Prairie* were cleared with the National Film Board of Canada on the payment of royalties. At first progress was slow, since we seemed to be avoiding the actual act of transferring the paper documentation onto the computer. In hindsight, our concentration on the research and organization of materials was an effective strategy, since it allowed us to develop a clear storyboard so that the material could later be input quickly.

We decided to split the materials into two main sections. The section on the Royal Winnipeg Ballet is primarily historical background on the company revolving around its founder Gweneth Lloyd, Arnold Spohr, the artistic director for thirty years, and finishing with background on the contemporary scene. This section contains text and still images as well as hypertext which allows the viewer to click on words that are in bold typeface to get more detailed information. Questions are included so that users may test themselves to ensure that they have absorbed the information. The other section focusing on the ballet *Shadow on the Prairie* and gives information on the original cast, the composer, plus the costume and set designs. There is a synopsis of the story and choreographic and music analyses which are supported by video and sound.

By December we had completed inputting the basic materials and we sought help with the graphics. As it stood the package was certainly usable and would have been a welcome addition to our teaching resources. Two steps took us further into the realm of software

development. We showed our modest package to a software developer, who told us about a new tool QuickTime that would soon be released. Created by Apple, this software "gives your Mac the capability to capture, store, manage, synchronize, and display . . . data that changes over time" (Drucker and Murie, 4). Using QuickTime, video can be incorporated into a HyperCard stack. The developer loaned us a student to input some short clips from the video of *Shadow on the Prairie*. We also hired a recent graduate of the Department of Dance and a HyperCard enthusiast, to design the look of the stack, insert the graphics, and digitize sound and photographs. His energy and knowledge took the pilot project to a new level of quality that is only possible when a team approach is utilized. It is not necessary, however, to design such a "high-tech" package, the heart of the program is still the basic contents that can be input by relatively inexperienced people.

Now I will take you through the package that we developed. The program begins with a title card accompanied by the overture to the ballet. Instructions are given for moving through the HyperCard stack. They instruct the user in how to use the mouse, and they explain each "button" used in the stack. These include an index and glossary button as well as buttons that allow the user to advance to the next card or go back to a previous card in the stack. People familiar with HyperCard, or someone familiar with this program can omit this step and move directly to the index.

At the index the user can move through the stack in various ways. She can examine the background of the Royal Winnipeg Ballet by "clicking" on the sections: Gweneth Lloyd, Arnold Spohr, or The Current Scene. Alternatively, the user may investigate the ballet *Shadow on the Prairie* which has information on the choreography, music, setting and costume designs, funding and performers. In the sections giving background on the Royal Winnipeg Ballet, there are photographs, including one of Gweneth Lloyd as a young child. Some text is in bold typeface, and by "clicking" on it, additional information is accessible.

The sections relating to the ballet *Shadow on the Prairie* are varied. The ballet tells the story of a young couple who settle on the Canadian prairies. The woman feels increasingly unhappy and isolated despite the support of friends and neighbours, and she commits suicide. In the music section, there is a music analysis as well as information on the composer Robert Fleming. By clicking on the words in bold typeface, the user can hear short segments of the musical score. Within the choreographic section which gives a movement analysis of the ballet, there are three short video clips that can be played by "clicking" on the picture. These show a fragment of the opening duet between the happy couple, a solo by the woman that depicts her increasing unhappiness living on the prairie, and the friends and neighbours dance which features the full cast. These clips last from ten to twenty seconds each. We are expanding the choreographic analysis. Two segments will be recorded in a simplified notation so that Labanotation can be introduced to high school students and the general user.

After most sections the user may test her knowledge of the material by answering a series of questions. If the user answers incorrectly they are given some further information and invited to answer again. Depending on the individual user, it takes forty-five to sixty minutes to work through the tutorial carefully.

Although multimedia packages are usually entertaining, they must have educational value to justify there use in a teaching environment. In his book *Frames of Mind: The Theory of Multiple Intelligences,* educator Howard Gardner suggests that we possess seven intelligences, not one. He goes on to say that "Seven kinds of intelligence would allow seven ways to teach, rather than one" (xix). In the past educators have concentrated on the linguistic and mathematical or abstract intelligences. They have tended to neglect other intelligences identified by Gardner such as the musical, spatial, bodily-kinaesthetic and personal skills. In the traditional lecture format, students whose skills are not the linguistic may be disadvantaged. For example, a dance student might have a highly developed spatial awareness, while a student majoring in playwriting might have a stronger linguistic intelligence. A well-designed interactive multimedia package provides equal access to both these students. The playwright will be most comfortable with the text option while the dancer might be attracted to the visual information. Of course, both forms of learning are important but too often only one is made available to students.

Most teachers of dance history are already familiar with the multimedia classroom. Many lectures are augmented by slides, video, film or audio cassettes. HyperCard, and other authoring environments, provide an alternative. Within these environments, text, images and sounds can co-exist, the user gaining access to several media through one computer. Additionally, interactivity shifts the focus from the contents to the user. Interactive multimedia provides "the capability for the user to interact with the multimedia production, causing things to happen or interrupting the flow of information" (Murrie, 8). The interactive nature of multimedia products involves active learning. Passivity is not an option, the user has to make decisions in order to proceed through the lesson or presentation. Computer-assisted instruction can be employed in a classroom with the teacher guiding the process, by a group of student working independently in a computer lab, or by an individual at home or in their local library. The aim is to augment learning, not to replace teachers. Particularly in the field of dance, where there are few texts, personally designed computer programs can enable teachers to customize their courses and to provide access to materials not usually available (keeping in mind copyright restrictions).

For students *Shadow on the Prairie* offers numerous points of entry to learning: the spatially oriented are provided with visual information, there is text for those whose preference lies in the linguistic domain, and there is sound or music for those whose strength is in music. Since the pace and sequence in which material is learned is controlled by the learner, the process of discovery can be empowering. Students make decisions and can repeat material if needed to enhance learning. With the traditional lecture format, students who are absent miss the

material, but with the computer software format students can study the material at their own convenience.

If you decide to build your own multimedia packages for teaching purposes, begin by planning carefully the contents you want the students to learn. Organization is the key, since you must plan a logical sequence that the user can follow to move form card to card. Creating a background, placing information in fields and linking everything by means of buttons takes time to input, but these tasks are relatively easy to do. This material provides the foundation for your HyperCard stack. A usable stack can be created with just these tools. If you want to develop a more sophisticated package that utilizes multimedia, you will need access to equipment and probably a programmer to help you input photographs, videoclips and music. If the package uses substantial amounts of still and moving images as well as sound, it will take up large amounts of memory on the computer. *Shadow on the Prairie* currently uses six high density diskettes for storage. At this point we are moving to a CD-ROM, however, no changes can be made to the program once it is pressed as a CD-ROM.

Multimedia packages also have the potential to increase the number of people who can be educated about the arts, particularly those who live outside major centres. Both distance learning and lifelong learning are becoming increasingly important in all educational settings. Packages can be modified to meet the requirements of elementary, secondary and post-secondary institutions. They can also be designed to increase an audience's understanding of a work. Packages can also be used to publicize dance, music and theatrical works.

Not every multimedia package is a good educational resource. A simple HyperCard package designed by a classroom teacher who has a clear understanding of educational theories and desired learning outcomes can be more effective as a teaching tool than a designer package in which the educational goals are overlooked. Probably the best package is one that steers a middle ground between these two extremes, utilizing the educator's knowledge of learning outcomes, the computer programmer's expertise in developing a bug free program and the designer's awareness of colours and shapes that result in an attractive computer screen. Software design does not have to be left to the instructor. More students are entering our classes with some exposure to computers. There is no reason why students' work can not be electronically created and presented. Interdisciplinary learning can be encouraged through the student creation of multimedia computer projects.

My final advice is to start small and to build as your own skills and confidence increase, never forgetting the intent behind the project. You will be pleasantly surprised at the enthusiasm your students show for the package and the personal satisfaction you will feel from harnessing technology to fulfil your creative needs and your teaching purposes.

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Mary Jane Warner

ANALYZING DANCE STRUCTURE AND MOTIVE COLLECTIONS BY COMPUTER - *DanceStruct 1.0*

by

János Fügedi

Introduction

The identification of dance structure is a basic concept of Hungarian folk dance research. During the 1950's - 60's the method of "structural analysis" was developed by Hungarian dance scholars [SZENTPÁL 1958, MARTIN-PESOVÁR 1961] to investigate the characteristically improvised Hungarian solo and couple dances. At the core of the method is the recognition of identical or varied repetitive movement groups called "motives" and the identification of their sequence which forms the structure of the dance. Comparison of the analytical result on a personal level often reveals the generally applied set of motives, the variations and invariations (non repetitive motives) and the frequent structure. On the level of ethnic groups it helps drawing general conclusions regarding the dance creation process.

Traditional structural analysis needs much attention and effort. The researcher must browse the Labanotation score of the dance several times to identify the similar, the varied and the different motives. If the preconcept of motivization fails, the whole process must be started from the beginning by establishing new movement borders and new structure. This tedious work will eventually be redeemed by the introduction of computer in the field.

I myself have been experimenting with computer aided dance analysis for about six years. An early version of my dance analytical program was presented for the ICKL public at the Budapest conference in 1991. In 1993 a support from the part of the Hungarian National Scientific Research Foundation made it possible to create a more elaborate version of the program compared to that which was introduced in 1991. Because further financial support was refused in 1994 the intensive work could not be continued. I now present the results of the program's development achieved by mid 1994. At present the program is called *DanceStruct*.

Some words about the technical details. The program runs on IBM PC under the Windows operating system. It was written in computer language C++, with the help of programming platform BORLAND Application Framework, ObjectWindows and Resource Workshop.

The program has two main parts, the notation editing-printing facilities and the analytical program modules. I must admit, that while creating the notation editing part of the program, I was influenced by the results of LabanWriter so you will therefore find that some of my solutions are very similar to those of LW. Not all the editing

functions are introduced here, but I give a detailed explanation of the analytical part of the program.

The Labanotation Editing Facilities

The program starts fullscreen with its title in the caption line and with the main menu [see Fig. 1]. The main graphical units of the notation document are the *page*, the *staff* and the Labanotation *symbol*.

Figure 1.

Staves can be put on the page with the help of the staff dialog box called to the screen through menu item **Format/Staff/Document Staff** [see Fig. 2]. Numeric data defined by the user and needed to state the length of the staff are the number of measures, number of beats in a measure, size of a beat (the size is expressed by the multiplication of a constant value defined in the program), the size of the upbeat if it exists and the

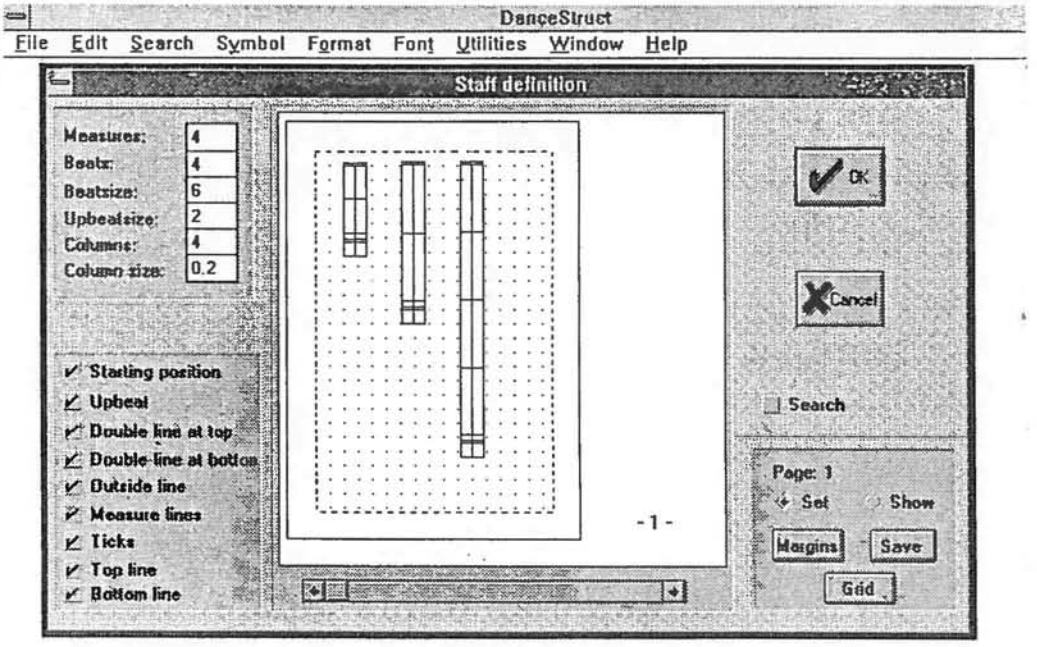

Figure 2.

number of columns which defines the width of the staff. The existence of certain graphical elements of a staff can be set through a set of checkboxes. These are the existence of starting position, upbeat, double line at top, double line at bottom, aerial line, measure line, tickmark, single line at top, single line at bottom. The program starts with default "yes" for the last five items.

A window in the middle of the dialog box serves to represent a page of notation document. The outlines of the page are drawn with solid lines including a dotted rectangle marking the margins. The number beside the page indicates the number of page accepting change. After setting data in the textual edit windows mentioned above and completing the checkbox options needed the staves can be inserted by positioning the arrow of the mouse where the bottom of the staves is intended and by pressing the left mouse button. The staff then appears in the page window. It can be repositioned by dragging the staff (holding down the left button of the moving mouse while cursor is over the staff) and deleted by pressing the right mouse button. Overlapping staves are checked and crossed by the program. Pages can be turned through the scrollbar located below the page window.

A set of buttons helps to format the document on the staff dialog box. If page setting needs reconsideration the push-button with the title *Margins* calls the same page dialog box to the screen which can be started by menu item **Format/Page**. The *Grid* push-button draws a grid to aid the more precise positioning of staves. Pressing the button again deletes the grid from the rectangle of the page. The *Set* and *Show* radio buttons make changes possible (*Set*) or block any unintended change (*Show*) giving way only to view the pages edited.

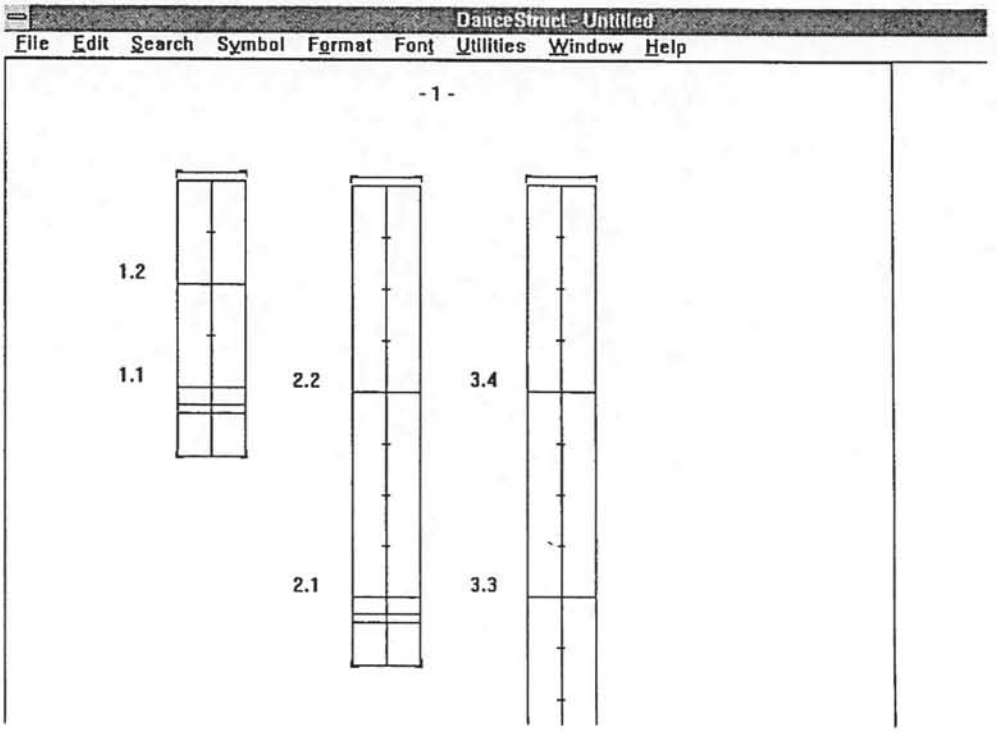

Figure 3.

The *Ok* button of the staff dialog box accepts all changes, closes the window and the program draws the empty staves on the editing surface [see Fig. 3]. Each measure is identified by two numbers separated by a dot. The first number means the serial number of staff on the page and the second the serial number of measure in the staff.
The **Symbol** main menu item opens the graphical dialog box of Labanotation symbols. The window appears in the upper left corner of the editing surface and can be repositioned by dragging it with its caption bar. The submenus of the actual symbols can be called up by pressing one of the buttons which represents a group of signs such as direction, rotation, measurement signs, paths, etc. [see Fig. 4]. Selecting a sign from the graphical submenu changes the cursor to the shape of the selected symbol. After moving the symbol with the mouse to the desired place, pressing the left button of the mouse inserts the sign. If the size of the symbol needs a second positioning, a dotted rectangle appears whose size can be set by moving the mouse. A second tick with the left button on the mouse makes the sign appear with the size set [see Fig. 5].

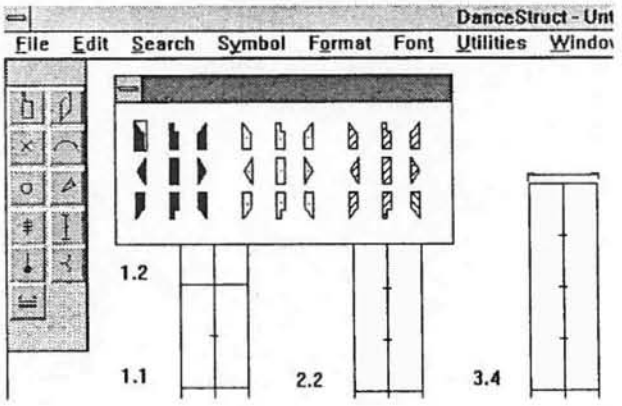

Figure 4.

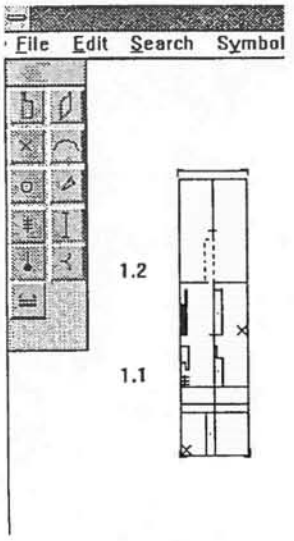

Figure 5.

The editing of a notation document is facilitated by functions like cutting, copying, pasting and deleting groups of signs, deleting and fine positioning single signs and setting the symbol cursor from a sign placed in the document. The later function speeds up the drawing process by making the double selection (a button from Symbol to open the graphical submenu and the selection of the sign itself from the submenu) unnecessary.

Examples of printed notation documents can be seen in Fig. 6 and Fig. 7 (next page). Fig. 6 shows a portion of a male dance as part of a Hungarian couple dance from village Alap (published in [PESOVÁR - LÁNYI] vol.I. p.81. film MTA Ft. 387.7). In Fig. 7 there is displayed a part of a motive collection from [TAKÁCS - FÜGEDI 1992] p. 60-61. Both examples will be the subjects of analysis introduced below.

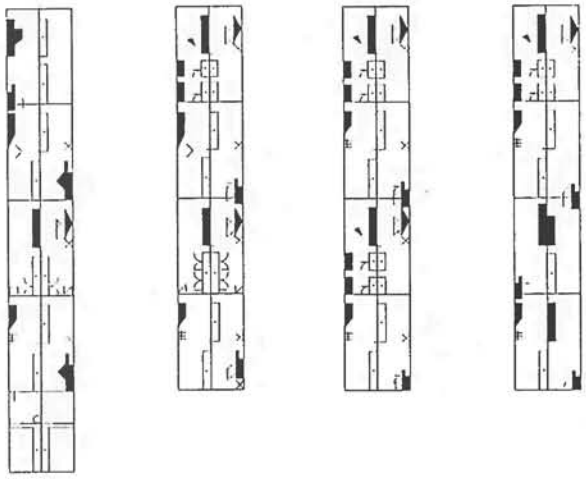

Figure 6.

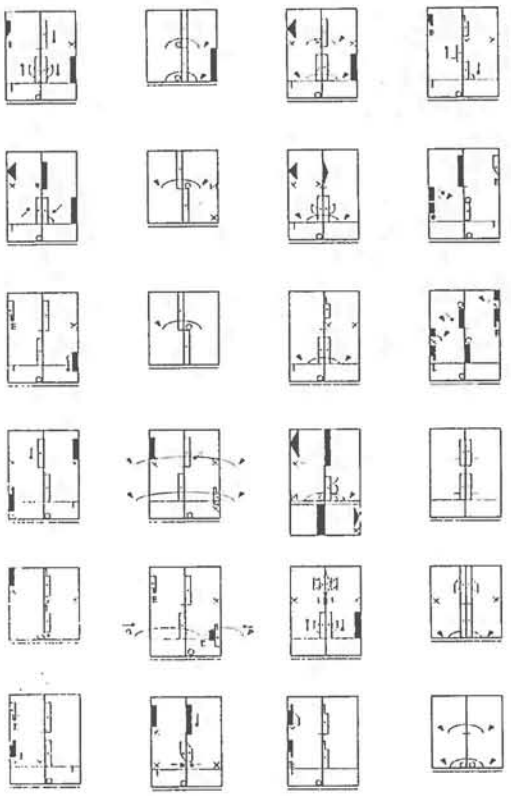

Figure 7.

An Analysis of a Dance

Structural analysis of a dance with the use of computer is different from the traditional, manual method. Manually, the researcher progresses from motive to motive initiating from the beginning of the score and identifies each item compared to what was found before. With a computer first a hipotetic motive is created which is searched by the computer through the whole dance. When all its occurrences are found and marked by the machine, another motive can be searched the same way. During the second search the program disregards the previously found items and investigates only what remained. Repeating these processes the whole dance can be browsed through until all the movement units are identified. By that time the program is ready to report on the structure and list the existing elements.

The search question, the motive to be found, can be created in a separate window. Activating the menu item **Search/Open Search Window** opens an empty window in the top right corner of the notation document. A staff for building the search item can be formatted through a dialog box opened by **Format/Staff/Search Staff**. It is a similar window like that of document staves but with limited services since the search window is allowed to contain only one page and a single staff. Once the staff is created and the dialog box is closed, the search staff is automatically positioned in the middle of the search window and the window is resized if necessary.

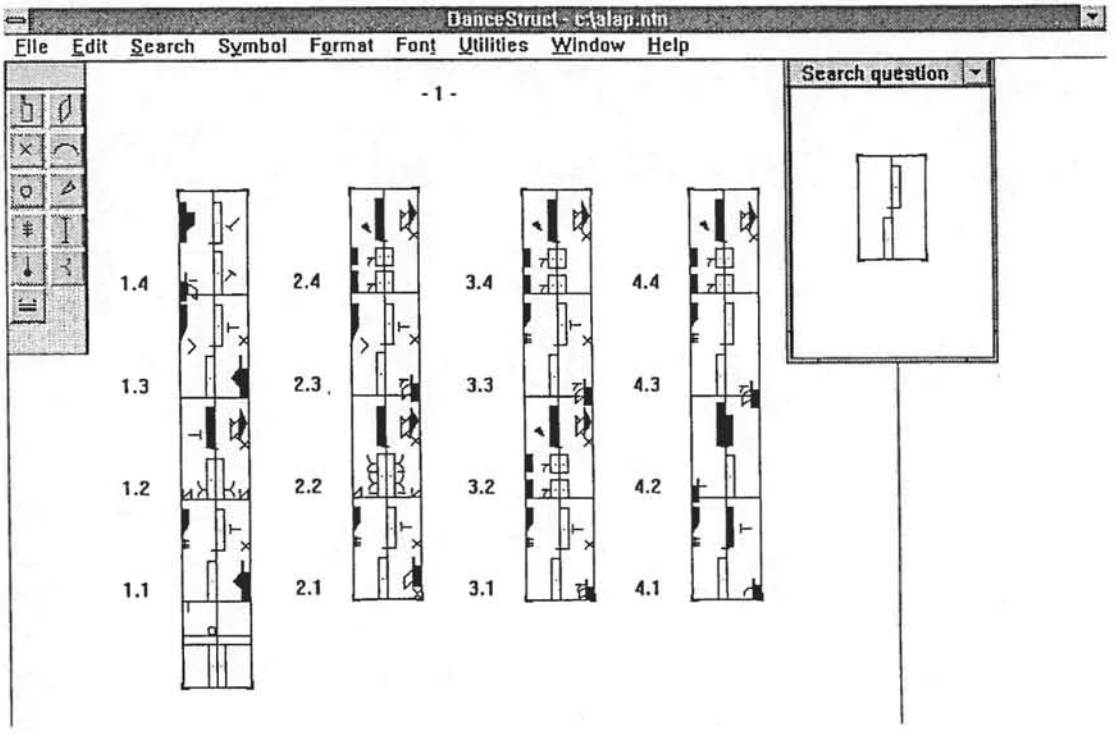

Fig. 8.

Fig. 8 displays the short dance of Fig. 6 with the search window where the first search question was created. The analytical pattern can be built in the search staff similar to inserting a sign in the notation document. The pattern can be a single sign or a group of signs. If the search question contains a group of signs, the pattern can be regarded simply as a sequence of signs or identified movements resulting from the context of the symbols (such as i.e. the distinction between a step and a jump). In both cases the pattern may represent motives and analysis can be executed. At present the program is capable of carrying out the former and simpler investigation.

When the building of the search question, the analytical pattern, is completed (the first search question is shown by Fig. 8) the search command can be released. One of two basic types of analysis can be selected: analysis of notation as representing a continuous movement event, hence a dance, or analysis of notation as representing motive collections. The separation is needed because of the handling of search result.

When the menu item **Search/Search Dance** is selected the staves side by side on the page of notation are regarded as a continuation of each other from left to right and from page to page. The menu item has a submenu with three further items: **Find Instance**, **Find All**, and **Show Report**. **Find Instance** and **Find All** first asks for an

identification code of the given pattern [see Fig. 9]. The question is identified now by

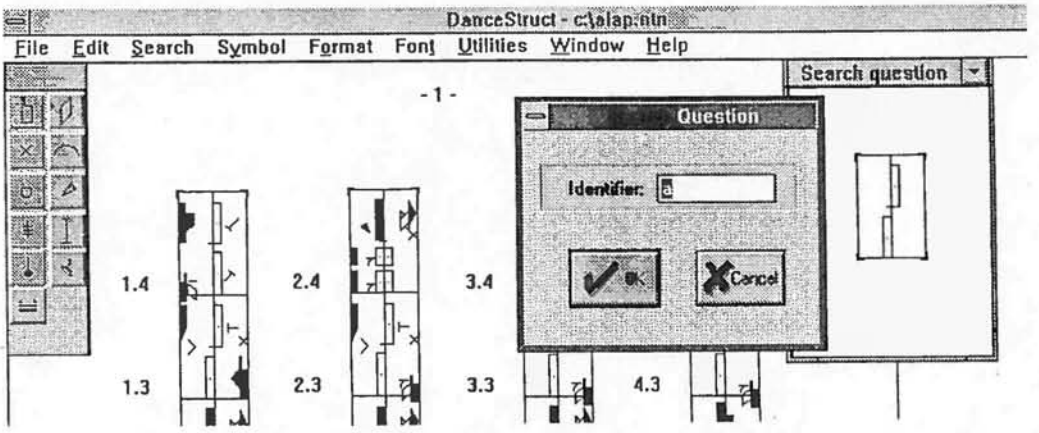

Figure 9.

letter "a". Function released by menu item **Find Instance** searches for the first appearance of the search pattern, marks the bottom and top boundaries of the farthest found symbols with dotted lines and writes the identification code at the bottom line then stops. Selecting the menu item again the related function steps to the next instance, marks it and the search stops. **Find All** selects all the instance corresponding to the search question in the document and identifies each of them as motive "a" [see Fig. 10]. The analysis can be continued by redefining the search question as far as the

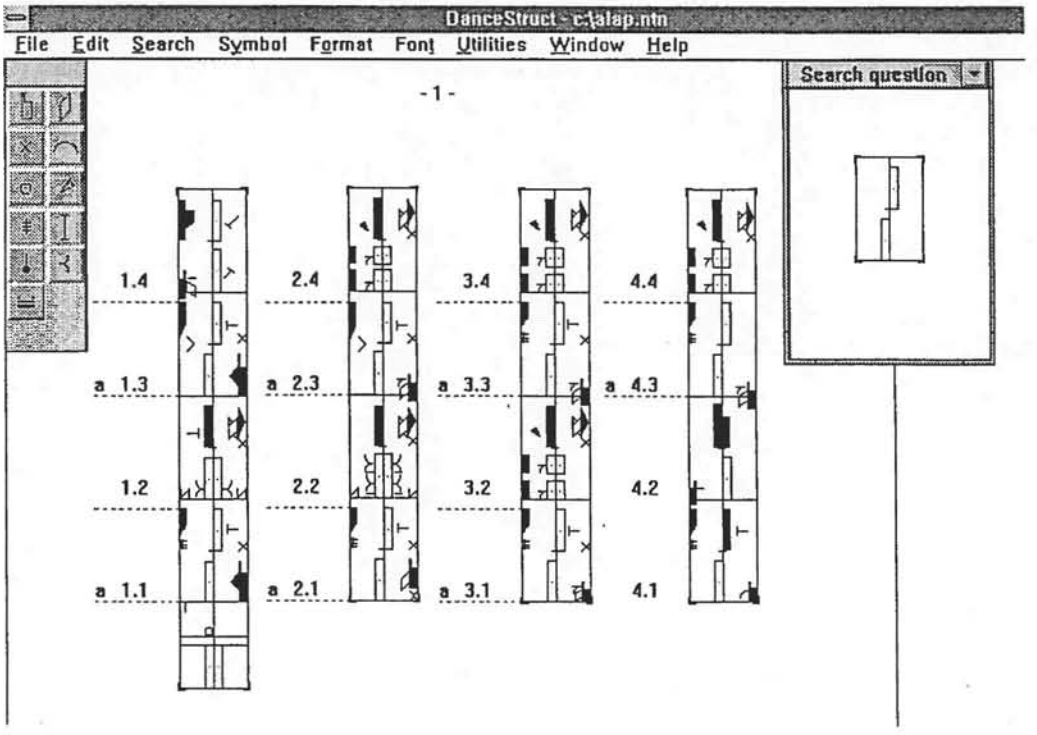

Figure 10.

whole dance is covered by the marked results. The analysis is not shown here step-by-step, only the final result can be seen on Fig. 11.

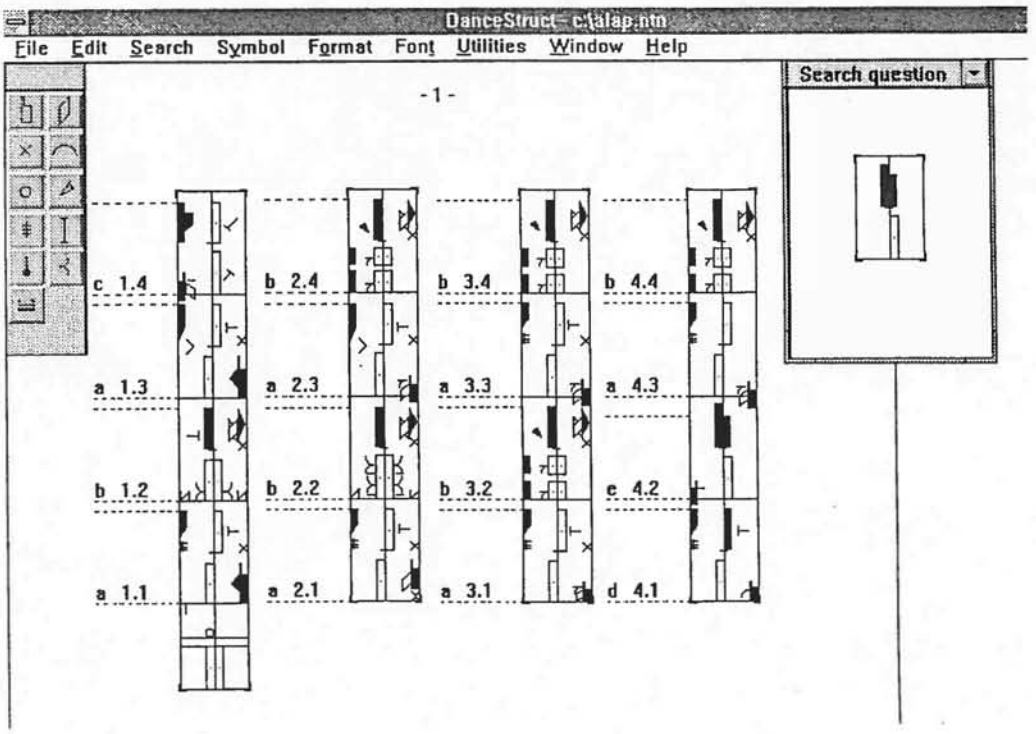

Figure 11.

Submenu item **Show Report** opens a separate report window, places the search patterns one after the other with their identification string indicating the identifier and all the places where the items are to be found. The last textual line in the window reports the sequence of the patterns, which is actually the structure of the dance [see Fig. 12 next page].

An Analysis of a Motive Collection

The primarily aim of analyzing motive collections is the finding of subcollections which meet the criterion established in the search question. The analysis starts similarly as above with the definition of a search question; be the search question the same as the first search question in a search for dance structure above (in Fig. 8).

Selecting menu item **Search/Search Motive** means that the notation document is regarded from the point of search as a motive collection. The difference between the analysis of a dance and that of a motive collection is that in the second case when the search pattern is found in a staff, the staff is not searched further and therefore the whole staff is regarded as a search result. The success of search is indicated on the screen by redrawing the frame, the outside lines of the staff with a different color. Like

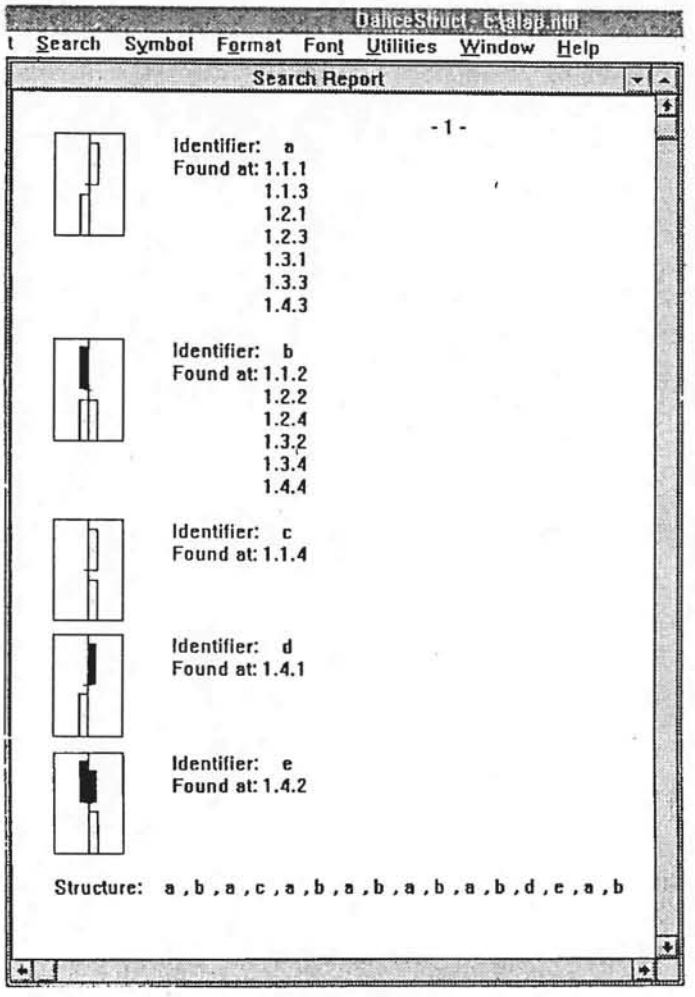

Figure 12.

above, submenu item **Find Instance** stops at the first motive found and searching for more instances can be executed step-by-step. **Find All** selects all instances in one step, but the redefinition of the search pattern clears all former results and the search is made from the beginning.

Having released the search, a message box indicates the number of items found [see Fig. 13]. The result can be displayed in a separate window opened by submenu

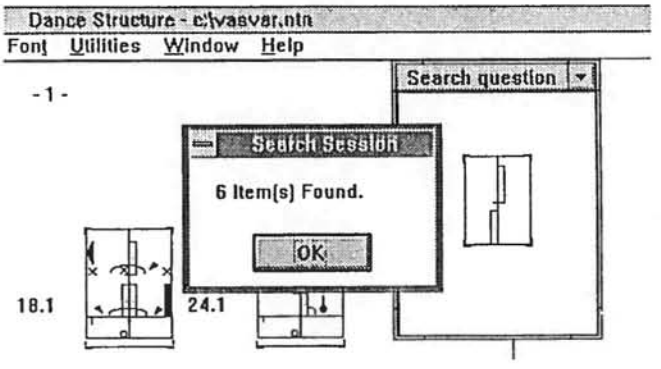

Figure 13.

Search/Search Motive/Show Report [see Fig. 14]. Certain redundancy can be discovered in the search result. This is because the search was made by the situation of symbols and not by the meaning resulted from symbol context. The solution of searching by context needs a deeper analysis of notation.

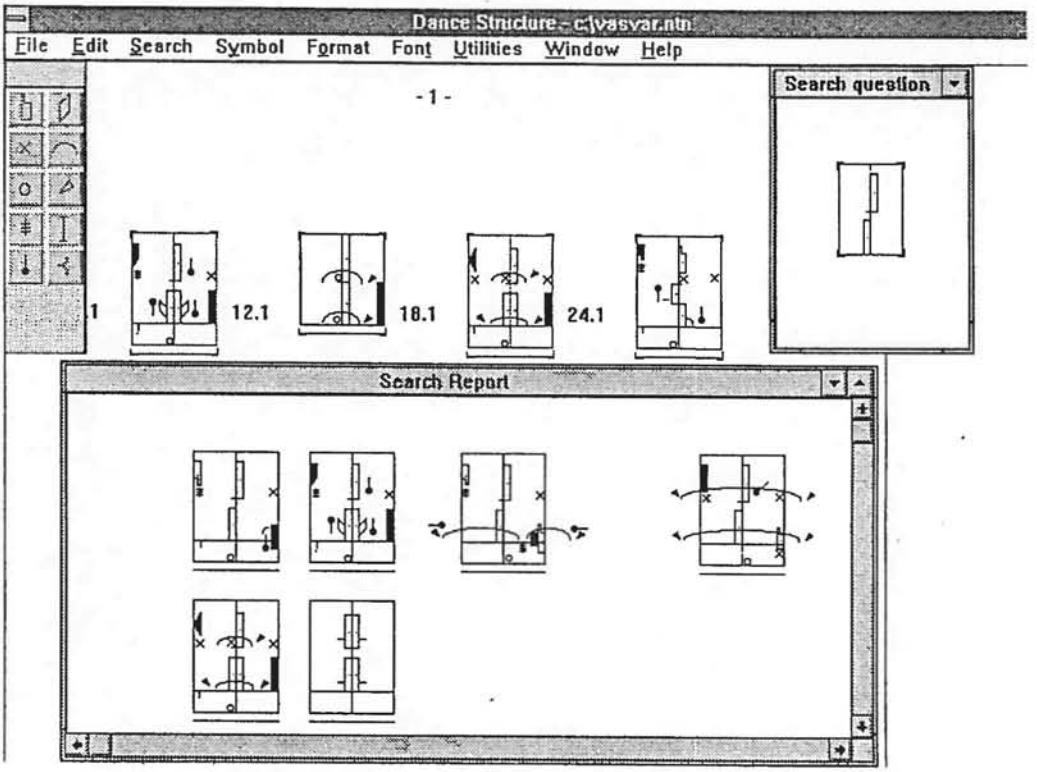

Figure 14.

The last examples show how to limit search results. From the motive collection let us search for those motives which contain heel clicks on beat one. Writing a horizontal bow in the search staff is sufficient for a successful search. The result is 7 items [see Fig. 15 next page]. Now let us limit the search for only those where there is a second heel click too on beat two. The search question needs to be modified by another horizontal bow at beat two in the search staff. Fig. 16 (next page) presents the new result which is now displays only the expected three items.

Prospective

The direction of program development is stimulated by the results of the other, sophisticated Labanotation drawing-editing programs such as LabanWriter or CALABAN. It seems that there is no benefit in repeating the same programming tasks of graphical user interfaces and functions they brilliantly solved. Instead a cooperation is needed with Labanotation software developers to use their achievements to gain time for progressing in *DanceStruct*'s searching and analyzing routines and to merge these facilities with their programs.

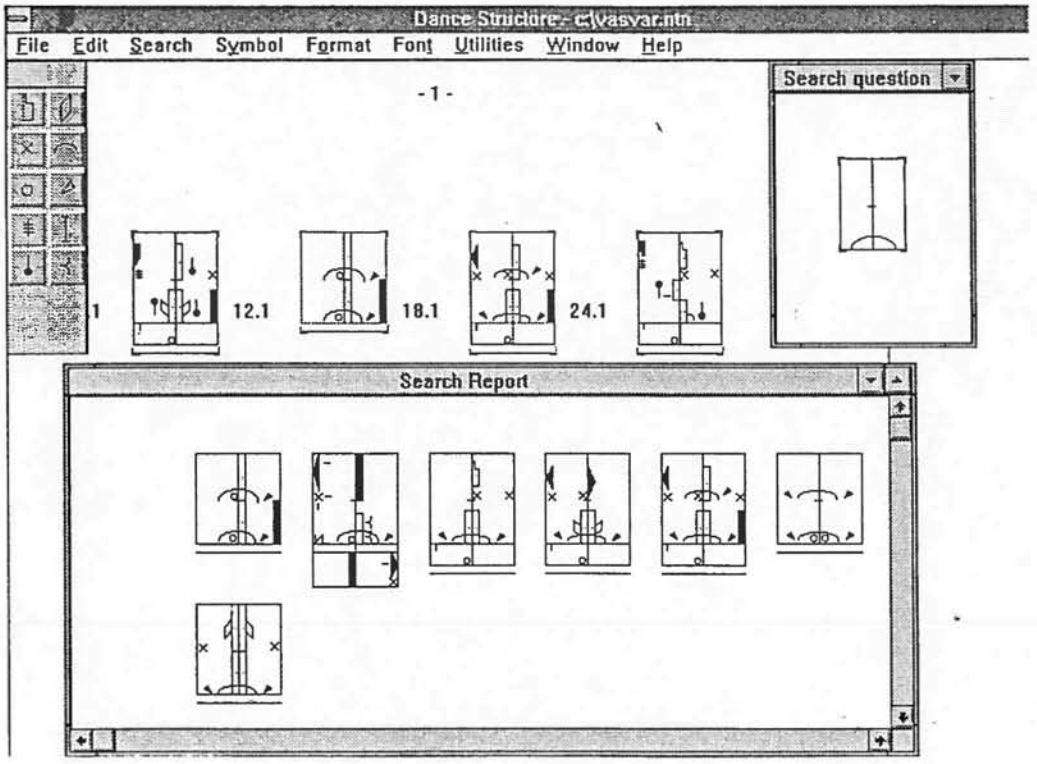

Figure 15.

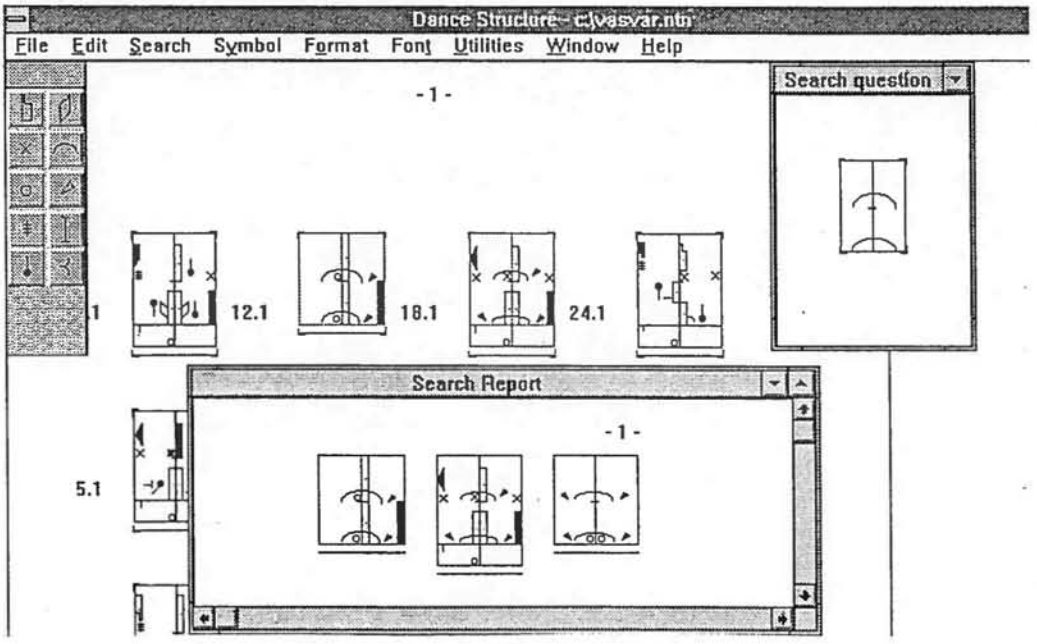

Figure 16.

The development of *DanceStruct* is still in its experimental phase. Searching and analytical functions could be refined by the introduction of search parameters to influence analysis by rhythm, by recognition of symmetrical repetitions, by "wildcard" symbols, and so on. Also a more difficult task will be the solution of identifying the meaning of symbol contexts, the actual movement which may lead to a deeper contextual analysis of dance.

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THE NOTATION-VIDEO INTERFACE - EMERGING ISSUES IN MULTI-MEDIA COMPUTING FOR DANCE

The Ohio State University Multimedia Dance Prototype presented on CD-ROM technology is being created for educational and research purposes only. It has three complementary objectives:

- to provide a conceptual model and a methodology for presenting dance by means of interactive technology,
- to develop, test, and disseminate re-usable technological components for dance documentation, and
- to document and preserve contributions of selected contemporary dance artists. This particular phase of the project documents choreographer and videographer Victoria Uris.

The OSU-MDP does not aim solely at profiling and documenting selected dance artists. One of the important functions is to educate the user about the field of dance. Therefore the thematic components of the project include topics that highlight the work of an artist through the perspective of various areas, such as dance history and theory, criticism, analysis, and modes of documentation and presentation. Areas in which the artist has made a significant contribution, such as Uris to the field of videodance, are also presented.

A major grant from the National Initiative to Preserve American Dance (Cycle I: August 1994-96), and some matching funds from the Ohio State University were awarded to content director Vera Maletic, and technical director Scott Sutherland who developed the proposal. The financial support enabled the expansion of the research team to include computer programmers and designers A. William Smith (1995-96 technical director) and Joukje Kolff, and multimedia write Candace Feck.

The presentation focused on issues and methods of linking notation and other time-based material in this multi-media CD-ROM project. Examples were drawn from current work at The Ohio State University documenting choreographer/videographer Victoria Uris, and showed how Labanotation can be viewed simultaneously with the video of the dances, floor plans, director's plans, reversed video, and animated floorplans.

TOWARD COMPUTER-ASSISTED SCORE-ANALYSIS: A PILOT PROJECT

by

Vera Maletic and Carol Maxwell*

Referring to movement and dance style in general, Rudolf Laban remarked that "each style represents a special selection of movements originated from racial, social, period and other characteristics" (53). The notion of selection or choice among the myriad of movement possibilities is also present in Susan Foster's discussion of dance styles: "Any stylistic choice in dance implies a background of alternatives rejected in favor of some features of movement that lends distinctiveness to . . . its bearer" (76). Labanotation scores can provide a specific factual record of the "special selections" or "stylistic choices" choreographers make in their compositions[1] .

The purpose of this pilot project is to analyze a Labanotation score for "stylistic choices" through the prism of computer assisted search. The selected work is *Three on a Match* choreographed by Victoria Uris[2] in 1982 and notated in 1991 by Virginia Doris. The pilot project is preliminary to designing a computerized search for salient features in Labanotation scores of contemporary choreography. The results of this project may lead to programming such a computer assisted search.

János Fügedi's computer search method for single Labanotation signs or groups of signs to support the analysis of Hungarian folk dance (1992) inspired this pilot analysis of style. However, in contrast to Fügedi's concentration on the analysis of folk dance (1992), and on improvisation on set motifs (1994), this project attempts to analyze and interpret a work by a modern/contemporary choreographer. While Fügedi's computer analytical method is based on a structural analysis of folk dances originally designed by Hungarian dance scholars Olga Szentpál (1958), György Martin and Ernô Pesovár (1961, 1963), the developing methodology for this project is founded on Maletic's elaboration of Laban's movement classification (1980). In addition, this project envisages the inclusion of analytic approaches outside the computer search.

At this stage the analysis has several limitations. It addresses predominantly the choreographic "micro-structure" or the movement

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[1] In "Specifics of Style in the Works of Balanchine and Tudor," Muriel Topaz compared phrases from several works recorded in Labanotation.

[2] After receiving her B. F. A. from the New York University School of the Arts, Uris performed with the Paul Taylor Dance Company from 1975-1981. Since the early 1980s she choreographed about 50 works in different genres such as lyrical, abstract, and dramatic. In 1989 Uris received a M. F. A. from The Ohio State University Department of Dance where she currently serves on the faculty.

components of the dance vocabulary. For this purpose various groups of notation symbols have been searched and counted "manually" to test the assumption that identifying specific selections from the background of alternatives can yield significant stylistic data. [Several limitations in classifying and counting are referred to in the context of various tables.] The analysis of the compositional structure or "macro-structure" has a further limitation. While some components are extrapolated from the tabulations of aspects of the "micro-structure," several categories do not yet have a conceptual basis for computer assisted programming. Another limitation of the project is that only three sections of the work have been analyzed at this point.

Diagram A1 shows a schema of movement components—Body, Relationships, Space, Qualities—on which the analysis of the **DANCE VOCABULARY** of Victoria Uris' work *Three on a Match* is based. These major components or categories are interdependent in that Body movement is articulated in Space, performed with various Qualities, and motivated by Relationships. In the latter part of the paper the COMPOSITIONAL STRUCTURE (Diagram B1) will be discussed, showing the way in which the dance vocabulary has been sequenced and presented. Each category and sub category of both, the Dance Vocabulary and of the Compositional Structure, will be elaborated on.

Within this prototype the raw material of the Labanotation score reveals characteristic choices which were made by the choreographer for this particular work. These choices have been examined and presented in several ways. A list of major movement sub categories, such as types of Relationships, Body actions, and the 27 main Spatial directions served as a background for tabulating occurrences (see Tables 2, 6a-b, and 9a-c). In some instances only movement sub categories used in the choreography were tabulated, such as the participation of Body parts with Relationship symbols, and annotations of Dynamic Signs (see Tables 4, and 15a). The average frequency of selected movement sub categories was tabulated for Relationship symbols and annotation of Qualitative aspects (see Tables 1 and 14). All these quantitative data were subsequently cross-referenced, and interpreted by the researchers within the context of the dance.

The methodology in this pilot analysis of style thus combines both quantitative and qualitative modalities. While the quantification of data may eventually be tabulated with the aid of a computer, the researchers' interpretation of the data is the qualitative aspect of the research. A future option could also be the computerized organization and display of the data.

Some general information about *Three on a Match* may assist the contextualization of the pilot style analysis of its score. From the introductory section we learn about the making of this 10 minute work and the theme and structure of the dance. A family trio consisting of

Father, Mother, and Daughter is wrought with conflicting emotions throughout the piece. The four sections, which flow from one into another, are identified as "2 Plus 1," "Equals 3," "on a Match," and "Detonation." Sections which are analyzed in this pilot project are the opening "2 Plus 1," the Daughter's solo from "on a Match," and the Mother's solo from "Detonation." According to the choreographer's descriptions, the theme of "2 Plus 1" is the parents' boredom with a humdrum existence brightened temporarily by the appearance of the daughter who is trying to reach out to them. The father in this section already shows some incestuous inclinations. In her solo the daughter explodes with frustration and anger, and then leaves. Subsequently the mother mourns the daughter's departure and in an outburst of anger puts the blame on the father. Because of the dramatic mode of the dance we will first discuss components of interaction represented by means of relationship signs.

Choreographic choices among RELATIONSHIP aspects are presented on subsequent tables and examined from the following view points:
(a) Frequency of Relationship symbols for each dancer within the three analyzed sections. See Table 1;
(b) Choreographic choices among types of Relationships and frequency of occurrence for each dancer in each section . See Table 2;
(c) The initiation of interpersonal Relationships. See Table 3 , and
(d) Participation of Body parts with Relationship symbols. See Table 4.

In interpreting the above data for Relationship interactions several idiosyncratic aspects spring forth. It can be seen from the density of Relationship symbols (Table 1) that interaction with oneself and others is one of the major themes of the work. Both the average ratio of relationship symbols per measure and the total number of interactions in the analyzed sections is high. In the 79 measures of the opening duet, "2 Plus 1," Father interacts an average of 1.57 times per measure, and Mother interact an average of 1. 41. The totals of relationship symbols are 123 and 151 respectively. The Daughter, who joins parental interactions in measure 28, interacts an average of 1.0 times per measure and has a total of 56 Relationship symbols within 51 measures. The two solo sections have a dense ratio of interactions, predominantly with the dancer's own self, but also with the floor. In the Daughter's solo the average ratio is 3.57 interactions per measure within 7 measures and a total of 25 Relationship symbols. The Mother's solo has an average of 1.48 interactions per measure within 21 measures and a total of 31 relationship symbols.

The nature of interaction can be gleaned from choreographic choices among types of Relationship symbols and of their frequency (Table 2) In the parental duet the predominance of touching (Father 21, Mother 21), grasping (Father 13, Mother 11), and supporting and grasping each other (Father 13, Mother 11), shows the tight physicality between the couple. On the other hand, the frequency of touching oneself (Father 20,

Mother 30), as well as the floor (Father 6, Mother 21), may be interpreted as reassuring and grounding oneself. The involvement with one's own emotions can be seen in the two solos by a lesser frequency of Relationship symbols addressing others, (Daughter 2, Mother 3), and a high ratio of touching oneself (Daughter 17, Mother 10).

To delve further into interpersonal interactions, the issue of who initiates relationships and towards whom in this family triangle is investigated (Table 3). With the exception of Father's supporting (Father 6 + 4, Mother 1) and lifting (Father 7 + 2, Mother 5), it is the Mother who initiates a great deal of touching (Mother 10 + 3, Father 6 + 1) and grasping (Mother 7, Father 3). There also are instances of mutual interaction between the couple in several types of relationships, such as touching (3), and grasping or embracing each other (4). This chart also shows that Father interacts directly with the Daughter, and that she predominantly addresses, touches, and grasps him and not the Mother.

Equally significant in Uris' choreographic style are the ways in which body parts participate with the relationship symbols. (Table 4). A whole range of different body parts from head to foot interact. Among relationships initiated by the hands the most frequent areas contacted are the floor (42), the torso (19), the head (9), and the waist (6). The head also interacts with the partner's head(6), the floor (4), and occasionally reaches the chest, and upper leg. It seems as though in Uris' *Three on a Match* there are no significant restrictions or discriminations among body parts involved in interaction.
This discussion bring us to the analysis of Body aspects in greater detail.

The choreographic orchestration of the BODY and its parts will be graphically presented and discussed from the point of view of:
(a) Supports on various Body parts and frequency of supports for each dancer in each section. See Table 5;
(b) Types of body actions and frequency of occurrence for each dancer in each section, and further elaboration of gestures. See Tables 6a - 6c;
(c) The bilateral use of arm and leg gestures for each dancer in each section. See Table 7; and
(c) Body flow used in body actions and its frequency for each dancer in each section. See Table 8.

Further characteristic features emerge when interpreting the data for choreographic Body articulation. Regarding supports on various body parts and their frequency (Table 5) one can see in the "2 Plus 1" section that the lower limbs carry the bulk of the support (Father 64 out of a total of 103, Mother 58 out of a total of 122, Daughter 22 out of a total of 60). There is, however, only a small percentage of the support carried by the feet (45 out of 103 for the Father, 40 out of 122 for the Mother, and 12 out of 60 for the Daughter). In the two solo sections this pattern is similar in that 39 out of 84 supports are on feet for the Daughter, and

39 out of 119 for the Mother. [See also limitations of this tabulation as indicated by the two annotations in asterisks.] Support on various body parts is in keeping with the general style of Modern dance, compared with the predominance of "steps" using the feet in the Ballet vocabulary.

Looking at the data for types of Body actions a predominance of Gestures over Locomotion and Stillness is noticeable. (Table 6a). [Even though Locomotion was treated in a sweeping way—as shown in annotation ****—including turning and jumping actions, their separate tabulations would have not changed this preponderance. Another aspect to be investigated further is the extent to which floor work, such as rolling or wheeling impacts data about locomotion.] In the "2 Plus 1" section the Father gestures 214 times, locomotes 79 times, and is still 23 times; the Mother has 308 gestures versus 71 locomotor actions and 24 stillness; the Daughter gestures 126 times, locomotes 51 times, and holds stillness 21 times. In the solo sections the Daughter performs 81 gestures, locomotes 48 times, and holds 2 stillness; the Mother gestures 133 times, 46 times, and holds 3 stillness. The preponderance of gestures is not surprising as most of them are associated with the dense ratio of Relationship symbols.

Analysis of the gestures of various Body parts (Table 6b) shows an interesting distribution of gesturing among the limbs, torso, and head. A preponderance of arm gestures is obvious, but legs, head and torso are also involved. In "2 Plus 1" the frequency of torso gestures is second to the number of arm gestures and is greater than head and leg gestures for the Mother, while the Father and the Daughter have a higher number of leg gestures than torso and head movements. [The asterisk annotation about the omission of facing touches upon an important issue about how to tabulate the implied actions. For instance in this table facings are not included as actions of the head even though facings produce an action of the head. The question is whether the facings should be tabulated separately because the movement is different in intent than taking a direction, or translated into movement of the head into a direction for a complete look at head movement in one table.] The torso gestures in this dance demonstrate an interesting variety of articulations which are analyzed in Table 6c. This table is an example of how any of the investigations in this pilot search could be further broken down for more detailed information. In the Daughter's and Mother's solos of *Three on a Match* many torso gestures combine two or more individual actions the torso can accomplish resulting in wrapped and tortured positions expressing the emotional voyage of each character.

The activities of different body parts bring to mind the symbolic meanings which the disciples of François[3] Delsarte associated with the use of various parts of the body (Shawn 1954). The head, according to some interpretations of the Delsartian doctrine, represents the mental,

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[3] French music and drama teacher who at the end of the 19th century elaborated a system of dramatic expression.

intellectual zone. The limbs are eccentric and represent the vital, physical zones. The upper torso carries the emotional, moral, and spiritual zones, and the lower torso represents the excentric, vital, physical zone. This Delsartian legacy permeated the early Modern dance body codes, as can be seen from Foster's discussion of the use of body parts in Isadora Duncan, and Martha Graham's choreographic styles. "At the time these women began to choreograph, movement of the pelvis was associated, as it still is, with sexual, primitive instincts and desires; the chest indicated emotions and feelings; and the head was thought to symbolize intellect, rationality, and the process of thinking. Similarly, the periphery of the body was seen as more articulate and intelligent than the intuitive central body, and the forthright, active, and social right side of the body contrasted with the obscure, unconscious left side" (79). While the above codes may not quite fit the body articulations of an Euro-American choreographer of the 1980s, one may speculate about the meaning of predominant arm and in some cases leg gestures in terms of being articulate and intelligent and expressing excentrically the vital physical zones.

The interpretation of the lateral dominance of body in supports and gestures (Table 7) may also not quite fit the suggested schema of the right social and rational, and left intuitive and emotional side. One can see that the Father and the Mother in both sections have a dominant right side, and that the Daughter has a dominant left side in the "2 Plus 1 " section. In her solo, however, the Daughter shows a dominant use of her right side.

In the analysis of Body flow (Table 8), the frequency of successive flow is negligible. This may not be surprising as successive body flow is more associated with traditional modern dance styles—the spinal and arm successions of the Humphery-Weidman-Limon traditions, and the release part of Graham's contraction. The flow of body movement in *Three on a Match* is predominantly simultaneous. This brings us to the consideration of the next movement and dance component.

The choreographic design of SPACE is examined from the point of view of the spatiality of the dancer's kinesphere or gesturing space, and the use of the stage area. The spatiality of the dancers' kinesphere is characterized by choices among:
(a) 27 main Direction symbols and their frequency. See Tables 9a- 9c;
(b) Use of three spatial Levels. See Table 10; and
(c) Frequency among groups or systems of directions. See Table 11.
The choreographic use of the general space or stage areas will be further discussed in the section on the compositional structure of the piece. It also is characterized by choices among:
d) Types of Floor Patterns and their frequency See Table 12; and
(e) Frequency of facing various stage areas indicted by Front signs. See Table 13.

The interpretation of the above data concerning Spatial components, complements the previously discussed characteristics of Relationship and Body aspects. Since different body parts are involved with gestures and supports it is interesting to look first at the predominant use of levels and directions.

The classification and frequency of twenty-seven main directions in supports and gestures (Tables 9a - 9c), serves as the basis for tabulating the use of three spatial levels (Table 10), and clustering groups of directions (Table 11). [As indicated by the asterisks annotations, several issues present themselves in this context. Ad libitum repeats for locomotion resulted in an undetermined number of additional supports, and curved path from one level to another for the center of gravity was tabulated as 1/2 for each level. One of the larger issues yet to be solved is how to tabulate direction and level for gestures analyzed by limb segments. For this pilot project any arm or leg gesture which was represented by separate directions for the upper and lower segment of the limb was not counted. The question is whether these limb segments should be tabulated as two different directions, or should they be tabulated as the direction from which the gesture would be determined using flexion analysis.]

The use of three spatial levels in support (Table 10), shows little use of high levels. In "2 Plus 1" and the Daughter's solo one can notice a predominance of middle and low level supports . In the Mother's solo, while low level supports predominate, the frequency of high level is slightly greater than the frequency of the middle level. An interpretation in terms of characteristics of high, medium, and low dancers (Laban 1960: 134-137) comes to mind but is applicable only in part as a small amount of supports is carried by the feet. Laban associated rhythmic stamping and crouching bodily actions with deep movers. Low supports in the Daughter's solo may reflect such movement. Medium movers prefer swinging and turning actions on the horizontal level, also found in the same solo[4] . Characteristics of high dancers—the level not much used in the analyzed sections—are described by Laban as having an erect carriage and light gestures and leaps.

Choreographic choices of spatial direction in terms of the three main systems of orientation, the dimensional and diametral—including directions of the vertical, horizontal, and sagittal planes—and the diagonal, show some interesting patterns (Table 11). In the "2 Plus 1" section there is a clear predominance of the six dimensional directions over diametrals and diagonals. The Father has 130 dimensional directions versus 66 diametrals, and 23 diagonals; the Mother 174 versus 77 and 22, and the Daughter 94 over 42 1/2, and 9 1/2. The two solos show a slight predominance of diametral directions—39 in the

[4] It is interesting that Uris selected dancers with characteristics of medium to low movers for the role of the Daughter in three consecutive casts at the Ohio State University.

Daughter's section versus 37 Dimensionals and 4 diagonals, and 57 in the Mother's section versus 56 dimensionals, and 15 diagonals. Within the diametrals the preponderance of directions in the sagittal plane is noticeable—22 in the Daughter's section versus 5 horizontals and 12 verticals, and 25 in the Mother's section versus 12 horizontals and 20 vertical plane directions. A preponderance of sagittal plane directions is also seen in the Mother's part in "2 Plus 1"—50 versus 3 horizontal and 20 vertical plane directions.

The three major groups of direction symbols or systems of orientation may be approximated to tonal keys in music. While composers deliberately select a particular key for their compositions, the choice of directional groups by choreographers is in most cases intuitive but not less significant.[5] Dimensional directions are polarities of the three Cartesian coordinates—height, width, depth—and can assume a somewhat formal, ritualistic mode. The predominance of this directional "key" in "2 Plus 1" seems to support the habitual or ritualized behavior at the beginning of this section. The two solos, however, which are carriers of emotional outbursts, show a predominance of diametral directions within the sagittal plane. These can be interpreted as reflecting intuitive actions which fit the mode of these sections.

It appears that the 'ritualistic' mode of "2 Plus 1" and the 'intuitive/emotional' mode of the two solos are mainly embodied in the dancers' kinesphere since the floor patterns of the three sections show similarity in the choice of straight and circular shapes (Table 12). [There are about twice as many instances of straight paths than circular or spiraling paths, but the most interesting idiosyncrasy which jumps out is that of the eleven circular or spiraling paths found in the three sections, only one turns to the left.]

The tabulation showing the frequency of dancers' facings in relation to the proscenium stage (Table 13) will be discussed in the analysis of the Compositional Structure of *Three on a Match*.

Further investigation in this area shall focus on the trace forms, or air pattern, created by the sequencing of individual direction symbols within particular phrases, as well as the shapes of the body in the context of retention signs. Both aspects may require computer assisted programming that will allow a detailed analysis of the roles direction symbols play in relation to each other. The tabulation of symmetry/asymmetry and size (contracted/non-contracted) of movement will also be tabulated and interpreted.

QUALITIES of body movement in space or its Dynamics and Rhytm are seen from two types of explicit annotations, choreographer's verbal

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[5] For instance the predominant use of diametral or planal directions is visible in Martha Graham's *Diversion of Angels*, and the opening sections of Alvin Ailey's *Revelations*.

annotations and the use of dynamic signs. These aspects will be discussed in terms of:
(a) The frequency of choreographer's Verbal comments. See Table 14;
(b) The types of Dynamic signs and their frequency. See Table 15a; and
(c) The timing of Dynamic signs. See Table 15b; and
(d) The frequency of Metrical and Free Rhythm. See Table 16.

While a computerized search could identify the frequency of word notes, it is likely that it will be most efficient for researchers to determine whether they pertain to qualitative descriptions of movement and interaction or to other performance issues. Table 14 shows a high percentage of verbal annotations which are dynamics-related in that they describe movement qualities and/or provide situational imagery. One can speculate whether the preponderance of such annotations stems from a lack of trust in dynamic signs. [The limitation of these signs pertaining to combinations of two qualitative components only—weight and time—has been discussed elsewhere (Maletic 1987, 1989, and 1991). This allows for only two combination of fast and strong and fast and slight/light qualities. The qualities of flow and space which may be a significant admixture are left out.]

Looking at the tabulation of types and frequencies of Dynamic signs (Table 15a) and Timing of Dynamics signs (Table 15b) one can notice a discrepancy between phrasing of qualities as seen on a video of *Three on a Match* and as annotated in the score. This discrepancy may derive from the fact that some dynamic signs in the score describe the choreographer's intent or desire rather than what is physically possible. For instance 29 annotations of a slight accent simultaneous with the action symbol are necessarily performed with the strong Impactive phrasing observed on the video due to the difficulty of performing a half turn and contracting the entire body while lying on the floor (See Figures 1a and b).
Among implicit components of dynamics are the use of metrical rhythms which are in an overall synchrony with music, or free rhythms which are independent of the meter and rhythm of music. Table 16 shows the ratio of metrical to free rhythms. This data was extrapolated by the researchers by looking both at the score and the performance on videotape. The use of the two types of rhythms will be further discussed in the section on compositional structure.

In summary, Uris' dance **VOCABULARY**, like that of much of the modern/contemporary dance styles, can not be codified like the lexicon of classical ballet. However, salient characteristics of the dance vocabulary Uris used in sections from *Three on a Match,* have been analyzed above. One can see an eloquent use of various parts of the body in interaction, action, and support. Predominantly simultaneous, the movement vocabulary uses dimensional and diametral directions with metrical and free rhythms which are frequently punctuated with slight and strong accents to play out a stylized and intense family

drama. (Diagram A2 shows the categories and sub-categories discussed as components of the dance vocabulary of Uris' *Three on the Match..*)

As mentioned above, some analyzed data can also serve as a resource for describing in part aspects of the **COMPOSITIONAL STRUCTURE** of *Three on the Match* , such as Uris' approaches to issues of gender, her use of the proscenium stage, and her relationship with music. Diagram B2 shows a schema of categories and subcategories which are being considered.

The THEME or SUBJECT MATTER of the Family Triangle lends itself to an exploration of Uris' attitude toward Gender Roles. Gender interaction in the opening section can be gleaned from Table 3. On the whole the woman/Mother initiates interaction more frequently than the man/Father. For instance, while she touches him 10 times, he in turn touches her 6 times. There are also instances of mutual synchrony between the couple when they touch (3) and embrace each other (4).. The girl/Daughter addresses, touches, and grasps only the man/Father, and he shows more initiative in interacting with her than the woman/Mother. This can be seen as announcing the theme of an incestual relationship. It seems as though the question of who initiates interaction, and who supports whom is not the matter of choreographic trend but is driven by the psychological dynamics of the piece.

The question of how Uris uses the PERFORMANCE SPACE can be answered in part by referring to shapes of floor pattern and their frequency in Table 12, and dancers' facing directions in Table 13. [Floor plan data in the score was not tabulated as a part of this research but is projected for its next phase.] The information on Table 12 shows that activities take place in many different areas and do not seem to divide the stage geometrically or use particular areas of the stage with more or less emphasis. This seems to indicate that Uris neither embraced the supremacy of center stage area as codified by Doris Humphrey, nor Cunningham's practice of the decentralized stage.

The facing directions for "2 Plus 1" in Table 13 suggest that directions are the result of the events of the piece. The Father and Mother face primarily down stage (Father 33 measures, Mother 22 measures) but the frequency of stage right and left facings for the Father and Mother respectively are also high (Father 23 measures, Mother 21 measures). This is the result of their opening ballroom-like sequence in which they face each other profile to the audience. The later "sleep section" of "2 Plus 1" uses a different set of facings. The three dancers face down stage right and upstage right and left exclusively until the last three measures of the 19 measure section.. Facing direction choices also reflect concern for presenting the action to the proscenium audience; down stage is the most popular facing choice for every dancer in every section.

Uris' RELATIONSHIP TO MUSIC can be deduced from the data in Table 16. In "2 Plus 1" there is a ratio of 66 measures of metrical rhythms to 16 with free rhythms. However, in the two solos every measure is performed with free rhythm, indicating a relationship in which music is an aural partner rather than an illustrative support or a component for visualization. While in a total of 66 measures of the three sections the pulse and rhythm of the music is either in synchrony or in counterpoint in relation to the movement motifs, in 41 measures the rhythm of the dance is juxtaposed to an overall musical mood referred to as partnership.

Three additional significant components of Choreography have been elaborated in this pilot style analysis without a direct aid of the computer. These are the compositional devices used in sequencing movement activities, the overall compositional form, and the climactic or non-climactic nature of the work. Although these components were identified by the researchers as significant to dance style, more thought will need to go into designing methods of extracting quantitative data about these devices directly from the score.

COMPOSITIONAL DEVICES can be identified in several examples:
- The opening section of the parental duet in "2 Plus 1" shows an overall oppositional parallelism—almost ballroom fashion (measures 1-20). This device is interspersed with the repetition of some motifs in canon, and their variations. In the subsequent section, transitory to the arrival of the Daughter, consecutive motifs are performed only once with the function of promoting the action. The exception is an internal repetition of the motif of dragging the palms against the thighs (measures 27 & 28).
- After the arrival of the daughter there is a longer section of unison repetition—the "sleep section"— including non-traditional variation in the form of branching out and returning to the unison motif (measures 41-60). The "branching out" device effectively shows individual variations on a shared experience—a family pattern with individual voices. This sequence concludes with a brief canon in which the Mother reaches out toward the Father who in turn reaches toward the Daughter who reaches to her right side but not finding anyone slaps her hand onto the floor.
- The Daughter's solo contains repetition of several motifs with the effect of demonstrating her single-minded and blunt rage. The Mother's solo, on the other hand, is a barrage of several movement ideas presented one after the other as she sorts out her conflicting emotions.

As much as Uris' use of some compositional devices does not conform to traditional patterns, the COMPOSITIONAL FORM of *Three on a Match* is difficult to classify in terms of traditional dance forms. Even after the analysis of three sections it seems apparent that the dramatic content

of the work shapes the dance throughout. Therefore the form might be loosely described as Rhapsodic[6] .

The question of the presence or absence of climactic build-ups can also be seen as an aspect of compositional form. In the "2 Plus 1" section an early climax is the addition of the daughter to the picture by a dramatic backward jump into her parent's arms at center stage, but the major climax is the abrupt ending of the rhythmically repetitious section with the daughter's sudden slap of the floor. In the Daughter's solo the climax also occurs at the end of the sequence. This climax, which is attenuated by the Mother's solo, can also be seen as the dramatic high point of the entire piece as it is the catalyst for the ensuing action. The Mother's solo itself is an exhausting series of actions at climax-level intensity. Thus, the climactic nature of the dance can also be seen as steering away from the Western model of a dramatic build-up to a climax followed by resolution

In conclusion, even this small sampling of various aspects of analysis of Uris' *Three on a Match* has elucidated the impassionate inner **COMPOSITIONAL STRUCTURE** of the piece and the motivation for particular choice of compositional devices, form, and presentation of the theme including gender roles. (Diagram B2 shows the categories and sub-categories discussed). Undoubtedly, this analysis complements the analysis of various components of the dance vocabulary (Diagram A2).

The results of this pilot analysis are exploratory since the entire piece has not yet bee analyzed, and since several issues emerged which will require further investigation. Even at this stage, however, one can see that the choreographer's choices of movement and compositional structure are not arbitrary but follow an implicit design which bears the mark of a particular style. The findings prove that the search for various groups of notation symbols and their quantification is worthwhile.

Further investigation of modern and postmodern dance works along with the input of various researchers will generate additional issues that will require investigation and discussion. Each of these will bring us closer to comprehensive computer assisted style analysis capability. This will facilitate investigation into comparative analyses of style either among several works of the same choreographer or of various choreographers.

With the computer-assisted search program in place, the next stage of this project should include the analysis of the Labanotation score of Uris' *Breakers*. Findings from scores of two different works would allow for a more comprehensive view of Victora Uris choreographic styles. A further project may include comparative analyses with selected scores by potentially influential choreographers, such as Paul Taylor.

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6 Rhapsody is defined in Webster's Dictionary as a highly emotional literary form, and as a musical composition of irregular form.

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Diagram A1

MOVEMENT COMPONENTS OF THE DANCE VOCABULARY

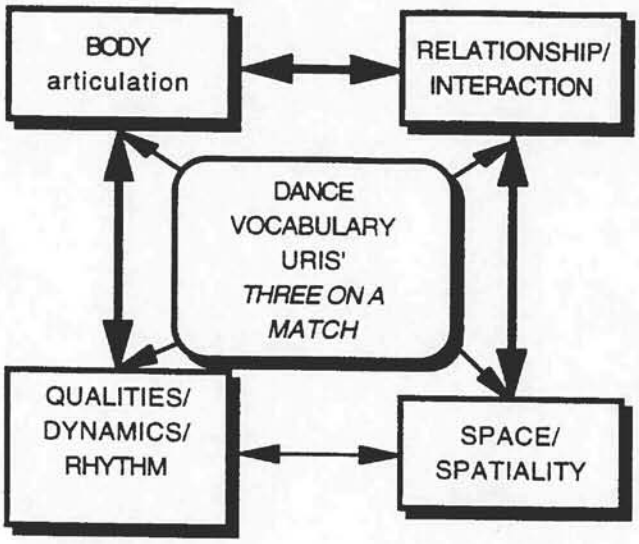


Diagram B1

COMPONENTS OF COMPOSITIONAL STRUCTURE

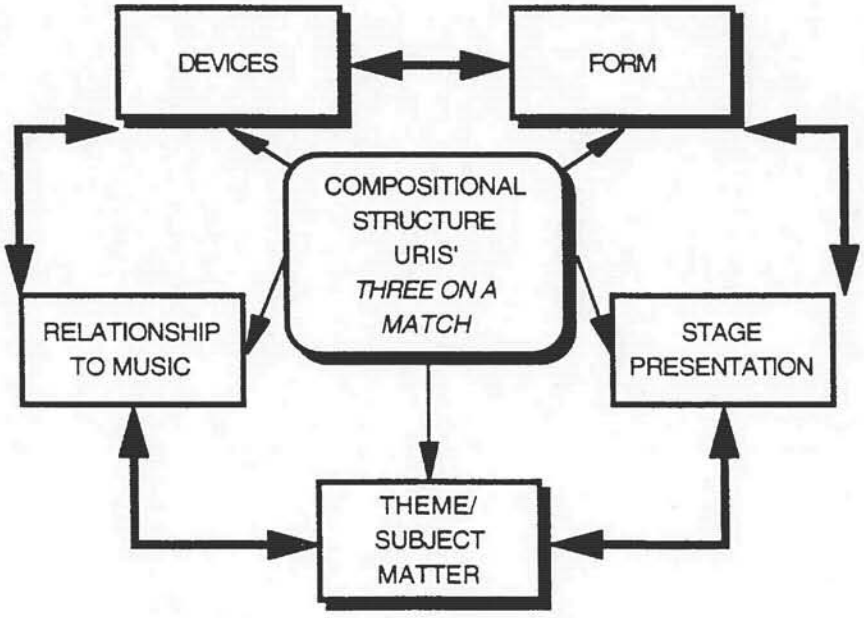


Table 1

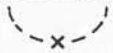
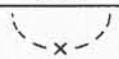
FREQUENCY OF RELATIONSHIP SYMBOLS

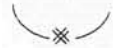
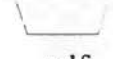
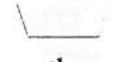
Average interactions per measure/Total interactions per total measures	**"2 Plus 1"**			**'Daughter' Solo' "On a Match" m.39-45**	**'Mother's Solo' "Detonation" m.1-21**
	Father	**Mother**	**Daughter**		
Average interactions per measure	1. 57	1. 41	1	3. 57	1. 48
Total interactions	123	151	51	25	31
Total measures (including starting position)	79	79	51	7	21

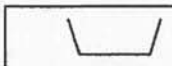
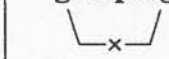
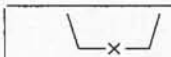
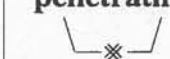
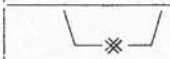
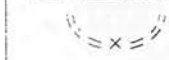
Table 2

TYPES OF RELATIONSHIP SYMBOLS AND THEIR FREQUENCY

Types of Relationship Symbols	***Frequency in Selected Sections***				
	"2 Plus 1"			**Daughter's Solo**	**Mother's Solo**
	Father	**Mother**	**Daughter**		
Addressing self	0	0	0	0	1
other	4	4	1	2	3
floor	0	0	0	0	0
Near to self	0	1	2	0	0
other	5	5	0	0	0
floor	0	2	0	0	0

Near to, surrounding  self	0	0	0	0	0
 other	0	0	0	0	0
Near to, penetrating  self	0	0	0	0	0
 other	0	0	0	0	0

Touching  self	20	30	16	17	10
 other	21	19	4	0	0
 floor	6	21	8	1	2
Grasping  self	0	0	0	0	0
 other	11	13	2	0	0
Grasping, penetrating  self	0	0	0	0	0
 other	4	4	0	0	0
Supporting  self	0	0	0	0	0
 other	16	16	0	0	0

 floor	3	6	5	2	5
Supporting, grasping  self	0	0	0	0	0
 other	13	11	2	0	0
Supporting, penetrating  self	0	0	0	0	0
 other	0	0	0	0	0
Addressing, passing  self	0	0	0	0	0
 other	0	0	0	0	0
 floor	0	0	0	0	0
Near to, sliding  self	0	0	0	0	0
 other	1	1	0	0	0
 floor	0	0	0	0	0
Near to, sliding, surrounding  self	0	0	0	0	0
 other	0	0	0	0	0

Near to, sliding, penetrating  self	0	0	0	0	0
 other	0	0	0	0	0
Touching, sliding  self	0	8	0	0	7*
 other	2	2	0	0	0
 floor	14	21	12	3	3
Sliding, grasping  self	0	0	0	0	0
 other	0	0	0	0	0
Sliding, penetrating  self	0	0	0	0	0
 other	0	0	0	0	0

* Assumed sliding surface.

Supporting, sliding  self	0	0	0	0	0
 other	0	0	0	0	0
 floor	0	1	0	0	0

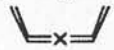
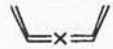
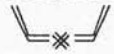
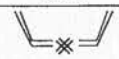
Supporting, sliding, grasping  self	0	0	0	0	0
 other	0	0	0	0	0
Supporting, sliding penetrating  self	0	0	0	0	0
 other	0	0	0	0	0

Table 3

INITIATION OF INTERPERSONAL RELATIONSHIPS IN THE "2 Plus 1" SECTION

Type of Relationship	Father	F and M mutually	Mother	Daughter

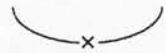
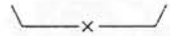
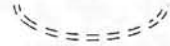
	to M	to D		to F	to D	to F	to M
Addressing other 	1	1	2	2	1 (to F & D)	2	0
Near to other 	2	0	0	3	0	0	0
Touching other 	6	1	3	10	3	2	0
Grasping other 	3	0	1	7	0	2	0
Grasping, penetrating other 	1	0	4	0	0	0	0
Supporting other 	6	4	2	1	0	2	0
Supporting, grasping other 	7	2	0	4	0	0	0
Near to, sliding other 	1	0	0	0	0	0	0
Touching, sliding other 	1	0	0	1	0	0	0

Table 4

PARTICIPATION OF BODY PARTS WITH RELATIONSHIP SYMBOLS IN "2 PLUS 1"

FOR ALL THREE DANCERS

Body part combinations in interactions	*Frequency*
Hand to hand	5
Hand to shoulder	2
Hand to waist	6
Leg to leg	1
Head to chest	1
Foot to foot	2
Head to head	6
Knee to knee	1
Head to chest-waist	1
Arm to chest	11
Torso to torso	3
Hand to upper arm	2
Ankle to ankle	2
Person* to person	1
Arm to knee	2
Hand to knee	3
Leg to floor	44
Hand to floor	42
Hand to chin	1
Head to upper leg	1
Hand to head	9
Palm to upper leg	10
Palm to knee	2
Lower arm to lower arm	2

Body part combinations in interactions	*Frequency*
Head to floor	4
Lower arm to floor	2
Palm to head	1
Hip to upper leg	1
Hand to elbow	2
Palm to chest	1
Ankle to chest	1
Arm to floor	45
Arm to person	1
Arm to waist	1
Heel to leg	1
Hand to neck	40
Head to person	3
Hand to torso	19
Arm to head	38

* General indication of person by letter.

Table 5

SUPPORTS ON VARIOUS BODY PARTS AND FREQUENCY

*Body part Support**	*Frequency*				
	"2 Plus 1"			'Daughter's Solo'	'Mother's Solo'
	Father	Mother	Daughter		
Total ⫲	45**	40*	10**	36*	39*
⫲	23**	20**	5	16*	18*
⫲	22**	20**	5	20*	21*
Total ⫴ or ⫲	1	0	0	0	0
⫴	0	0	0	0	0
⫲	1	0	0	0	0
Total ⫩	6**	8	4	5	15
⫩	2	4	3	3	9
⫩	4**	4	1	2	6
Total +	11	10	6	0	7
+	5	5	3	0	5
+	6	5	3	0	2
Total ⊙	0	9	1	0	0
Total ⊗	0	1	0	0	0
Total ⊙	33	28	27	1	3
Total ⊙	1	5	1	1	1
Total ⊡	1	0	0	0	0
Total ⊂	2	3	1	0	0
Total ⩓	0	1	0	0	0
⩓	0	0	0	0	0
⩓	0	1	0	0	0
Total ⩔	1	4	4	0	0
⩔	0	2	2	0	0
⩔	1	2	2	0	0

* Only symbols which were literally in the support column were tabulated.
** Ad libitum continuation of walking resulted in an undetermined number of additional supports.

Table 6a

TYPES OF BODY ACTIONS

Types of Actions	*Frequency*				
	"2 Plus 1"			'Daughter's Solo'	'Mother's Solo'
	Father	Mother	Daughter		
Gestures	214	308	126	81	133
Stepping*	24	17	7	31**	29
Jumping (air time)***	1**	1**	1	10	2
Turning (revolutions)	31	29	22	7	15
Stillness	23	24	21	2	3
Total loco-motion****	79	71	51	48	46

* Including landings from jumps.
** Ad libitum continuation of running resulted in an undetermined number of additional actions.
*** Spaces in support column tabulated.
**** Stepping + jumping + turning at this stage. Further investigation necessary.

Table 6b

GESTURES OF VARIOUS BODY PARTS

Types of Gestures	*Frequency*				
	"2 Plus 1"			'Daughter's Solo'	'Mother's Solo'
	Father	Mother	Daughter		
Leg gestures	51	68	60	10	18
Arm gestures	110	151	86	41	77
Torso gestures	42	70	23	28	38
Head gestures*	11	19	15	2	3

* Facings not included. Further investigation necessary.

Table 6c

SAMPLE OF FURTHER ARTICULATION OF TORSO GESTURES

Torso Gestures	*Frequency*	
	'Daughter's Solo'	**'Mother's Solo'**
Total tilts*	7	19
Total contractions*	5	14
Total 3-dimensional contractions*	1	0
Total folds*	5	5
Total rotations*	8	8
Total returns to normal/goes away	3	3
Total returns to place high	5	8
Isolated actions:		
Tilt	0	8
Contraction only	0	2
3-dimensional contraction only	1	0
Fold only	4	4
Rotation only	6	1
Combined actions:		
Tilt + contraction	5	8
Tilt + 3-d contraction	0	0
Tilt + fold	1	0
Tilt + rotation	1	0
Contraction + rotation	0	0
3-d contraction + rotation	0	0
Fold + rotation	0	0

*Whether isolated or combined with other categories of actions or not

Table 7

BILATERALITY

Supports and Gestures	*Frequency per Side of Body*									
	"2 Plus 1"						'Daughter's Solo'		'Mother's Solo'	
	Father		Mother		Daughter					
	L	R	L	R	L	R	L	R	L	R
Supports	30	34	31	32	14	12	19	22	27	29
Leg gestures	20	31	31	37	46	40	5	5	6	12
Arm gestures	52	58	74	77	32	28	21	24	31	46
Total per side	102	123	136	146	92	80	45	51	64	87

Table 8

BODY FLOW

Successive vs. Simultaneous Flow per Measure/Total Measures	"2 Plus 1"			'Daughter's Solo'	'Mother's Solo'
	Father	Mother	Daughter		
Measures which include successive flow	1	2	0	0	0
Measures which include simultaneous flow	78	77	51	7	21
Total measures (including starting position)	79	79	51	7	21

Table 9a

27 MAIN DIRECTIONS AND THEIR FREQUENCY

Direction Symbols in Support Column	"2 Plus 1"			'Daughter's Solo'	'Mother's Solo'
	Father	**Mother**	**Daughter**		
	4	11	0	6	9
	5	7*	1	11	4
	2	0	0	0	1
	2 1/2**	0	0	5	3
	14 1/2* **	6*	2*	6*	2*
	0	0	0	4	4
	2	6	6	0	0
	0	9	1	0	1
	0	0	0	0	0
	5	1	0	2	7 1/2**
	2	1	0	1	1
	0	0	0	0	3 1/2**
	4	1	0	2	6
	2	1	0	2	1
	0	0	0	0	3
	2 1/2**	0	1 1/2**	2	1
	2 1/2**	0	1/2**	1	2
	0	0	0	0	1
	0	0	1	0	0
	2	0	0	0	0
	0	0	1/2**	0	0
	6	0	0	0	2
	0	0	0	0	0
	0	0	0	0	0
	1	0	1	0	1
	0	0	0	0	0
	0	0	0	0	0

* Ad libitum continuation of walking resulted in an undetermined number of additional supports.

** Curved path for the center of gravity from one level to another tabulated as 1/2 for each level.

Table 9b

27 MAIN DIRECTIONS AND THEIR FREQUENCY

Direction Symbols in Gestures	"2 Plus 1"											
	Father				Mother				Daughter			
	Legs	Arms	Torso	Head	Legs	Arms	Torso	Head	Legs	Arms	Torso	Head
	46	1	0	0	49	16	0	0	40	6	0	0
	0	0	0	0	0	2	0	0	0	2	0	0
	0	22	14	1	3*	24	12	0	1	18	3	0
	2	11	0	0	3	4	0	3	2	0	0	1
	2	2	0	0	4	13	8	0	2	3	1	0
	0	0	2	8	0	5	11	8	0	0	1	0
	0	0	0	0	2	0	2	0	0	0	0	0
	1	0	0	0	0	0	2	0	1	0	1	0
	0	0	2	0	0	0	6	0	0	0	2	0
	1	8	0	0	2	3	0	0	0	8	0	0
	1	1	2	0	0	5	0	0	0	3	1	0
	0	2	0	0	0	2	0	0	0	2	1	0
	1	11	0	0	1	4	1	0	0	8	0	0
	1	3	0	0	0	10	1	0	0	2	0	0
	0	3	3	0	0	3	5	0	0	1	0	0
	1	3	0	0	0	6	0	0	1	2	0	1
	1	0	1	0	0	0	0	1	0	0	1	1
	0	0	0	0	0	2	0	0	0	0	0	1
	1	1	0	0	0	0	0	0	0	0	0	0
	0	1	1	0	0	0	0	0	0	0	1	0
	0	0	0	0	0	1	2	0	0	0	0	0
	1	5	0	0	2	5	0	0	0	3	0	1
	1	0	4	0	0	0	0	1	0	0	0	1
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	0	0	0	0	0	1	0	0	0	0	0	0
	0	0	0	0	0	0	0	0	0	0	0	0

* Inbetween directions and "parts of limbs" analysis of gestures not tabulated. Further investigation necessary.

Table 9c

27 MAIN DIRECTIONS AND THEIR FREQUENCY

Direction Symbols in Gestures	'Daughter's Solo'				'Mother's Solo'			
	Legs	**Arms**	**Torso**	**Head**	**Legs**	**Arms**	**Torso**	**Head**
	1	4	0	0	1	7	0	0
	0	0	0	0	0	2	0	0
	0	2	5	0	0	5	9	0
	5	2	0	0	0	7	1	0
	0	4	3	0	2	1	8	1
	0	0	3	0	0	0	4	0
	2	0	0	0	1	0	0	0
	0	0	0	0	0	0	0	0
	0	0	1	0	2	0	1	2
	0	2	0	0	1	5	0	0
	0	1	0	0	1	3	0	0
	0	2	0	0	0	5	0	1
	0	2	0	0	0	4	0	0
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	0	0	0	0	3	2	0	0
	0	0	0	0	0	3	0	0
	0	0	0	0	1	1	0	0
	1	1	0	0	0	1	0	0
	0	0	0	0	0	0	0	0
	0	0	0	0	0	1	0	0
	0	0	0	0	1	1	0	0
	0	0	0	0	0	1	0	0
	0	4	0	0	0	1	0	0
	1	1	0	0	0	2	0	0
	0	0	0	0	0	1	1	0

Table 10

USE OF THREE SPATIAL LEVELS

Levels of Symbols	"2 Plus 1"			'Daughter's Solo'	'Mother's Solo'
	Father	Mother	Daughter		
Low Level Supports	27	19	8 1/2**	15	29 1/2* **
Middle Level Supports	28* **	17*	4 1/2* **	21*	11*
High Level Supports	2	0	1/2**	4	12 1/2**

* Ad libitum continuation of walking resulted in an undetermined number of additional supports.

** Curved path for the center of gravity from one level to another tabulated as 1/2 for each level.

Table 11

FREQUENCY AMONG GROUPS OR SYSTEMS OF DIRECTIONS

Directional Orientation	"2 Plus 1"			'Daughter's Solo'	'Mother's Solo'
	Father	Mother	Daughter		
 Dimensionals	130	174	94	37	56
 Vertical Plane	31	24	20	12	20
 Horizontal Plane	13 1/2	3	4 1/2	5	12
 Sagittal Plane	21 1/2	50	18	22	25
 Diagonals	23	22	9 1/2	4	15
 Place Middle	5	9	3	11	6

Table 12

TYPES OF FLOOR PATTERNS

Floor Pattern	"2 Plus 1"			'Daughter's Solo'	'Mother's Solo'
	Father	Mother	Daughter		
Total "any" paths	0	0	0	0	0
Total circular paths	1	3	1	1	1
Circular paths to the right	1	3	1	1	1
Circular paths to the left	0	0	0	0	0
Total straight paths	2	1	5	4	2
Total meandering paths	0	0	0	0	0
Total circular paths created by step directions only	0	0	0	0	0
Total revolving on straight paths	1	1	1	1	0
Total spiraling paths	1	1	1	0	0
Spiraling paths inward to the right	0	0	0	0	0
Spiraling paths inward to the left	0	0	0	0	0
Spiraling paths outward to the right	1	1	1	0	0
Spiraling paths outward to the left	0	1	0	0	0

Table 13

FREQUENCY OF FACING VARIOUS STAGE AREAS

Facings	"2 Plus 1"			'Daughter's Solo'	'Mother's Solo'
	Father	Mother	Daughter		
Measures which include facing ⊟ downstage	31	22	19	3	15
Measures which include facing ⊞ upstage	13	4	12	1	1
Measures which include facing ⊞ stage right	23	6	10	0	3
Measures which include facing ⊞ stage left	1	21	5	0	2
Measures which include facing ⊠ downstage right	0	1	1	3	6
Measures which include facing ⊠ downstage left	13	11	8	2	0
Measures which include facing ⊠ upstage right	12	18	9	1	0
Measures which include facing ⊠ upstage left	9	9	7	1	1
Measures which include facing downstage and downstage left	1	0	0	0	0
Measures which include facing right and downstage right	0	9	0	0	0
Total measures	79	79	51	7	21

Table 14

ANNOTATION OF QUALITATIVE ASPECTS

Frequency of Dynamics-related Verbal Annotations/Total Verbal Annotations	**"2 Plus 1"**	**'Daughter's Solo'**	**'Mother's Solo'**
Percent of verbal annotations which are dynamics-related	62%	88%	100%
Dynamics-related verbal annotations	28	7	10
Total verbal annotations	45	8	10

Table 15a

TYPE AND FREQUENCY OF DYNAMIC SIGNS

Dynamic Signs	**"2 Plus 1"**			**'Daughter's Solo'**	**'Mother's Solo'**
	Father	**Mother**	**Daughter**		
Slight/light accent	17	20	11	2	7
Strong accent	0	0	0	13	0
Strong (weight)	0	0	0	5	2
Combination of strong (weight) and slight/light accent	0	0	0	0	1
Total dynamic signs	17	20	11	20	10

Table 15b

TIMING OF DYNAMIC SIGNS

Timing-related placement	"2 Plus 1"			'Daughter's Solo'	'Mother's Solo'
	Father	Mother	Daughter		
Beginning of symbol* ("impulsive")	0	0	0	12	0
Middle of symbol	1	4	1	0	1
End of symbol ("impactive")	0	0	10	1	6
Simultaneous with symbol	16	16	0	2	2
Increasing with symbol	0	0	0	0	1

* Or symbol cluster.

Table 16

FREQUENCY OF METRICAL AND FREE RHYTHM

Metrical vs. Free Rhythm in Movement per Measure/Total Measures	"2 Plus 1"	'Daughter's Solo'	'Mother's Solo'
Measures of metrical movement	66	0	0
Measures of free rhythm movement	13	7	21
Total measures	79	7	21

Figure 1a

MEASURE 48 OF "2 PLUS 1"

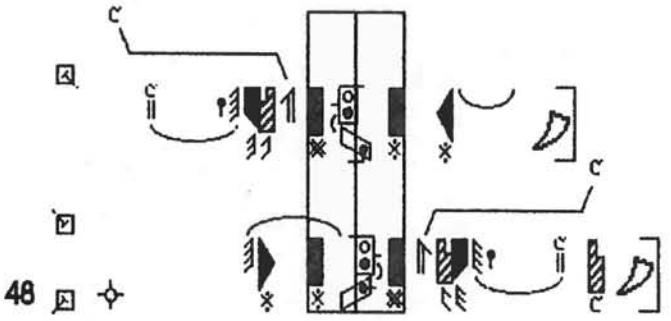


Figure 1b

MEASURE 48 OF "2 PLUS 1"

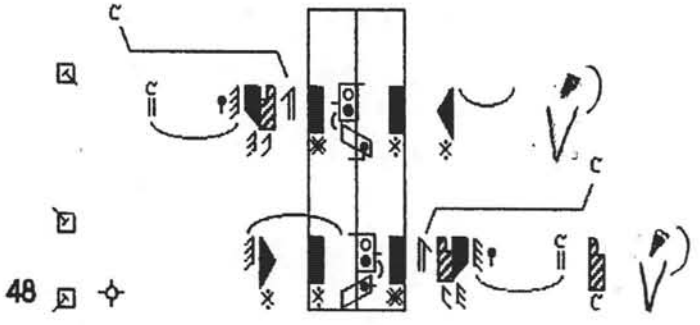


Diagram A2

CATEGORIES AND SUBCATEGORIES OF THE DANCE VOCABULARY

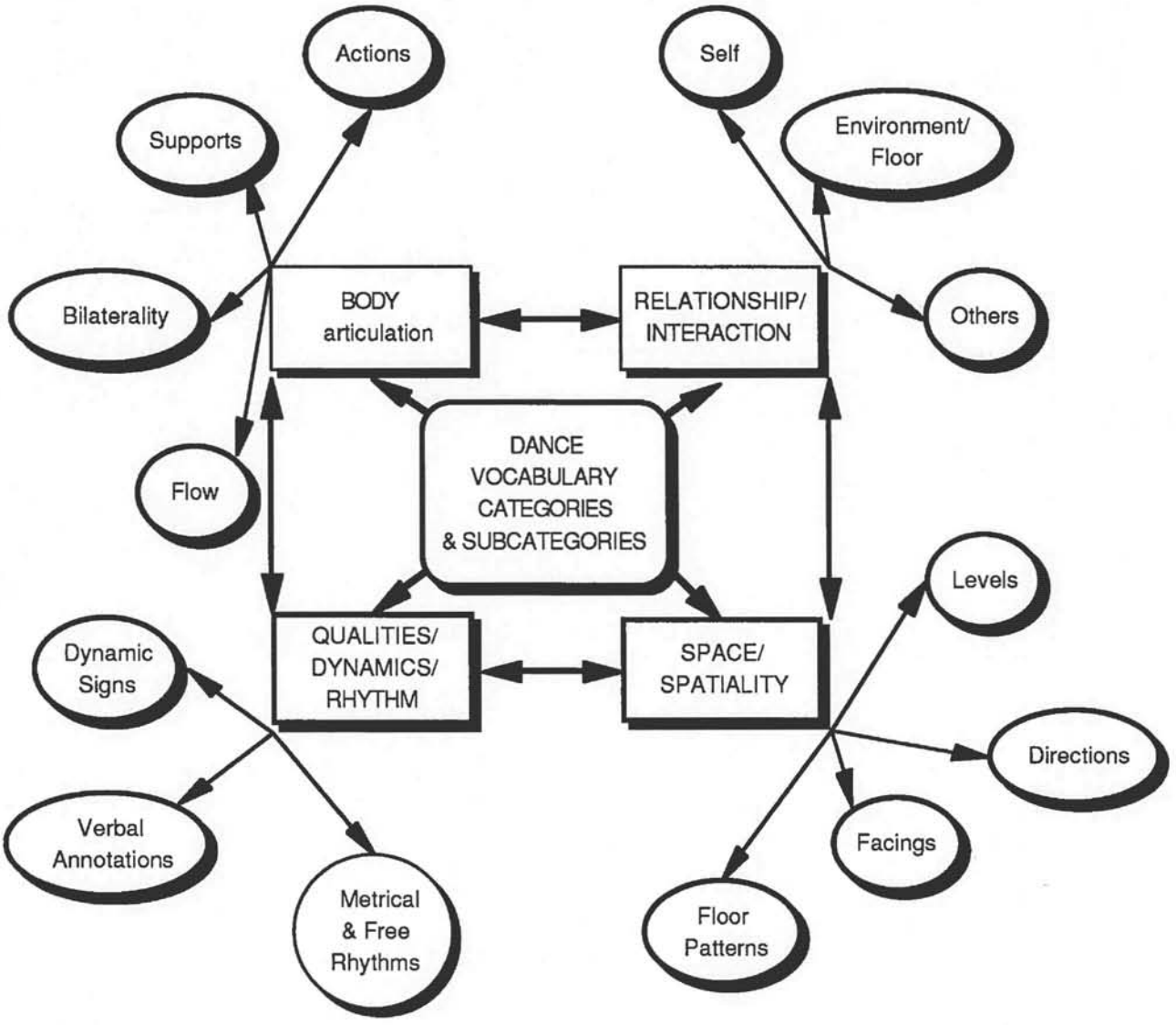
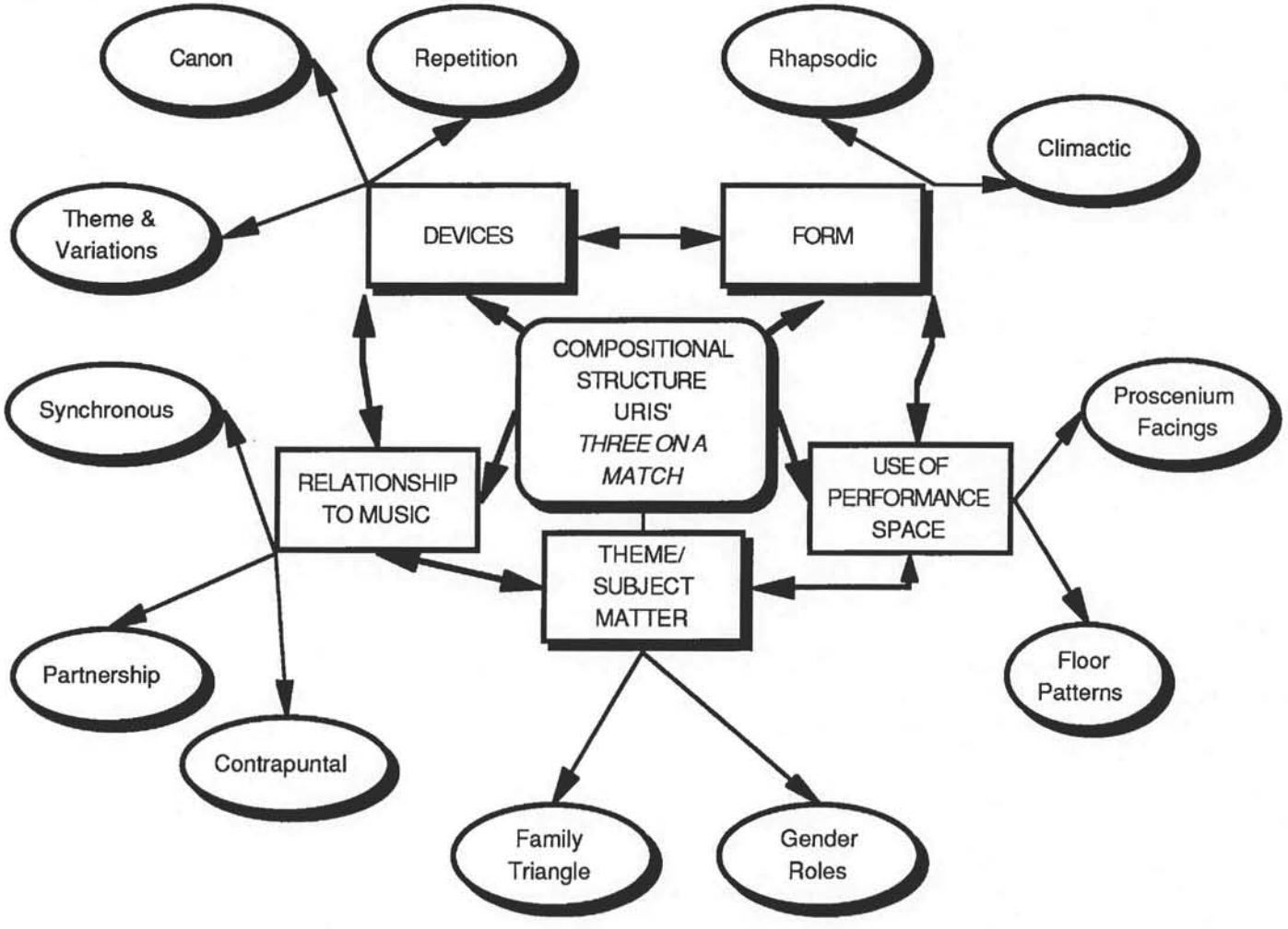


Diagram B2

CATEGORIES AND SUBCATEGORIES OF COMPOSITIONAL STRUCTURE



MY EXPERIENCE IN ANALYSING AND RECORDING THE UNIQUE STYLE OF SOME ASIAN DANCES WITH LABANOTATION

by

Zhang Lingling

In 1980 Mme Dai Ailian spontaneously held two separate classes in Elementary Labanotation, and because of the successful response of the hundred students, she felt the need to train teachers to Intermediate Labanotation Level. So in 1982 she gave an intensive course lasting three months to eight students. This led to the formation of the China Labanotation Society in 1983, which organized All-China and also provincial training classes in Elementary and Intermediate. At present there are 600-700 people mostly in the dance profession eligible to Intermediate Labanotation.

The Chinese Dancers' Association published three small books, Labanotation I, II, III. The first teaching material was taken from Fred Berk's "10 Folk Dances" plus 10 Chinese folk dances. The second book of reading materials was of a selection of Chinese folk dances. The third book, in collaboration with Prof. Peng Song of the Beijing Dance Academy, consists of Chinese ancient dance notation transcribed into Labanotation. In 1986 "The Manual for Teaching Chinese Folk Dance" was published by the Beijing Dance Academy. It was the Academy who asked me, my Colleague Tan Lianyin and my student Sun Pei, to undertake the task of recording in Labanotation the teaching of the Academy's 1st-6th year Chinese folk dance syllabus, a selection of five different ethnic groups : Han, Tibetan, Mongolian, Korean and Uygur. Being trained in western classical ballet this was a big challenge for me since it had to deal not only with movements in different styles but also with the handling of props.

The development and progress of Labanotation in China is due to Mme Dai Ailian who was the pioneer and Chairman of the China Labanotation Society of which I am Vice-General Secretary. My colleagues and myself, in China, are the lucky ones to have had her instructions and to get the valuable help of her friends, experts in Labanotation, as guest teachers: Dr Ann Hutchinson Guest, Muriel Topaz, Ilene Fox, Carl Wolz, Judy Van Zile, Billie Mahoney. They taught us with much enthusiasm, sharing their experiences in teaching and recording. With their encouragement we continue to explore ways of notating Chinese Dances in Labanotation.

I now teach Labanotation in the Beijing Dance Academy giving regular classes and one voluntary selected class, while my other colleagues teach in Dance Schools and in Teachers' Training College and Primary School.

The SEAMEO/SPAFA of Asia conceived a training programme with a series of events to promote appreciation and preservation of the performing arts of Southeast Asia by documenting its rich dance heritage. They invited instructors from different countries, and with the organizing and support of Dr. Chua Soo Pong, the training, recording, and preservation were very successful. I feel honoured to be one of the instructors. Through this training course I truly feel that we need to promote the application of Labanotation, using this scientific system for the analysis, documentation and research of Oriental dances, which is very beneficial for the study of these dances.

Many people find it difficult to learn the hand movements, eyes expressions, body rhythms or steps of the Oriental dances, which often have similar movements but with only slight differences. It is difficult learning by imitation or through written words. However, with the use of Labanotation to analyse and notate the postures and movements with certain symbols and signs, the teaching of these varied and subtle Oriental dances is not only practical but also makes it, I found, easier to teach and learn.

For example :
A) Using the *folding signs*, *contraction signs* and *extension signs* to analyse and record hand positions.

1. Peacock Head : **(example 1)** reveals the elegant posture of the Peacock.

2. "The Buddha's Hand" : **(example 2)** Both arms and hands are the same, but the right forearm rotates inward so the middle finger points upward, the left forearm rotates outward which makes the middle finger point downwards revealing the concept of "The Buddha's Hand" : using my intelligence and strength to save all the people who are suffering.

3. Position of the palms :
-1. "Orchid Palm" : **(example 3)** The thumb is near the base knuckle, the index finger extended, the middle finger folds forward one degree. The "ring" finger extended. The little finger slightly bent. This forms the charming "Orchid Palm" hand position of the women.

-2. "Tiger Mouth Palm" : **(example 4)** The thumb is diagonal forward horizontal direction and extended. The other four fingers are close to each other and also extended. This forms the men's strong "Tiger Mouth Palm". If we do not add the extension sign we cannot show the men's strength.

4. Position of the fingers :
-1. "Orchid Fingers" : **(example 5)** The thumb and middle finger bent and touching. The index finger extended. The "ring" finger forward high and bent. The little finger slightly bent. This form the charming and delicate "Single Orchid Finger" hand position.

-2. "Sword Finger" : **(example 6)** The thumb, "ring" finger and little finger bent and touching. The index finger and middle finger close to each other and extended. This forms the two finger "Sword Finger" hand position showing the masculine strength.

5. "Shan Bang Positions" The arm position :
-1. Women : **(example 7)** The arm in side horizontal direction while slightly forward and lower, while the forearm rotating inwards. This is the correct hand position of the women's "Shan Bang Position". It use the "Orchid Palm" hand position. The characteristic of the female dancer's hand position is that the wrist is often folding over the back.

-2. Men : **(example 8)** The "Shan Bang Position" has the same arms as the women, but has the "Tiger Mouth Palm" hand position and the wrist is folding over the back diagonal. This is the characteristic of the male dancer's hand position.

Above is the usage of different signs to indicate the similarity and difference of the movements.

B) The application of the *design drawing sign* and the *space hold sign* to indicate the handling of the objects in the space and its effect.

1. Using three dimensional path signs, to emphasize the handling of the Flower Lantern, which should draw a figure 8 in space, which is the character of the dance.

2. Using *space hold sign* to indicate the handling of the candle. The candle is always standing upright in the space. No matter how the hand position changes, the candle never changes its direction in the space.

After analysing these with *design drawing* and *space hold signs*, we use these concepts in the teaching of the handling of the objects. Previously, the dancers had their minds on the complicated technique of the changing hand positions. Now we emphasize the characteristic of the dance with *design drawing* : which is drawing a figure 8 in the space with the Flower Lantern; and with *space hold* : for holding the candle upright throughout the dance. This makes the teaching much easier.

C. Examples of the usage of the "Specific Parts of Hand Movement" to analyse and record the handling of the props :

1. The whole hand holding the handkerchief. **(example 9)**

2. Holding the handkerchief with three fingers. **(example 10)**

3. Holding the fan with the whole hand. **(example 11)**

4. Holding the fan with two fingers. **(example 12)**

5. Holding the fan with three fingers. **(example 13)**

6. Closing the fan. **(example 14)**

7. "Kou Shan". **(example 15)**

8. Both hands holding the corners of the fan. **(example 16)**

When the positions where you hold the objects are analysed, it will be easier to practice the movement and master the technique of handling props in the Asian dances. For instance, in order to master the technique of "Tuan Shan", "Tapping the Fan" and "Bie Shan", you must hold the fan with two fingers.

The Oriental classical dances are delicate and refined. The expressiveness is often shown through the small movements and slight differences. I truly feel that we need more teaching materials and notation examples for the specific hand movements notation and facial expression notation which will benefit the training and research in Asia. We hope to promote the exchange between our colleagues of Asia and other parts of the world, and to obtain the cooperation, help and support from different countries which will promote the spreading and development of Labanotation in Asia.

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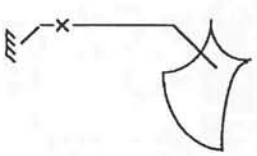

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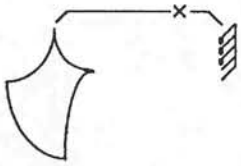

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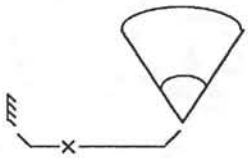

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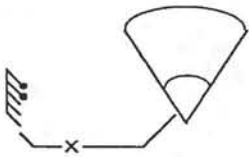

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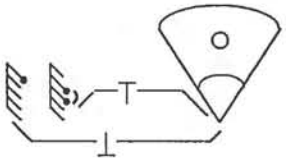

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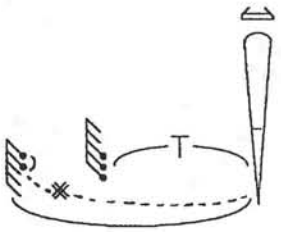

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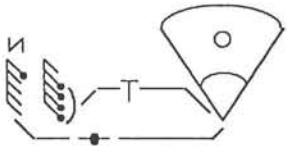

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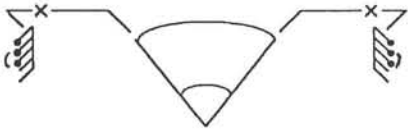

(16)

MOTIF WRITING WORKSHOP

by

Ann Kipling Brown, Ph.D.
Lucy Venable

The focus of the workshop was to illustrate how Motif Writing can provide a strong underpinning to how dance is taught and what is taught, whether it is creative work or a formalized technique. It was emphasised that the use of the system corresponds with the teaching of dance through movement concepts and that the symbols provide a way of communicating dance succinctly, non-verbally as well as verbally. The abilities of the children to learn and use the system and the ease with which teachers incorporate the system in their teaching were highlighted. It was also stressed that it is relevant and important to introduce an easily understandable and useful form of the Laban system into the mainstream so the people know it exists and are able to recognize it.

Practical Session

The session began with the participants performing their favourite actions. The floor was covered with large sheets of paper and coloured markers were provided so that participants could depict their actions in any symbology of their choice (words, lines, pictures, symbols, etc.), but in this case not Labanotation symbols. The selected symbologies were discussed and the Laban symbols introduced to provide a common representation of the actions.

In the next section the participants were led in an exploration of the movement concepts of flexion and extension. These were then combined with traveling where the participants were encouraged to search for ways of traveling that focused on different directions, pathways and supports.

During the next section the participants were asked to create a short dance. The dance idea of 'journey" was stimulated by Tolkein's "Lord of the Rings". Each group was given a map of one of the journeys from the text and they set to the task of composing together and jointly recording their dance, again on large sheets of paper on the floor.

There was a performance of each group dance and a discussion of the notated scores. The session concluded with observations and questions about the work.

A copy of the Columbus Workshop is included with report as it indicates the focus and intent of the workshops designed by the presenters for educators and dancers.

EXECUTIVE COMMITTEE PARIS: SUNDAY, JULY 23, 1995 4-6:15 PM

Present: Ann Kipling Brown (Chair), Sally Archbutt, Marion Bastien, Odette Blum, Jacqueline Challet-Haas, Mary Corey, Janos Fügedi, Ann Hutchinson Guest, Toni' Intravaia, Muriel Topaz, Lucy Venable, Mary Jane Warner.

The meeting included members of the Research Panel and the Conference Organizers.

I. Conference Organization

M. Bastion reviewed the arrangements that had been made for the Conference opening, including the presence of a translator.

J. Challet-Haas said that her opening remarks would be in French and listed the speakers whom she would introduce:

1. M. Alexander Schischlik UNESCO
2. Madame Chiffert Ministry of Culture
3. Dominique Dupuy, Fédération Française des Notations du Mouvement
4. Ann Hutchinson Guest
5. Ann Kipling Brown who would declare the Conference to be "open."

II. A Report of this Conference

M. Topaz has agreed to write a report for the CORD Research Journal.

III. The Introductory Session

This would begin with eulogies in memory of ICKL colleagues Maria Szentpál (Hungary), Mireille Backer (USA), and Hettie Loman (UK). These will be given by J. Fügedi, S. Archbutt, and L. Venable. There will be an informal gathering on Friday evening, organized by Ilene Fox, to share memories and mementos.

IV. Conference Schedule and "Housekeeping" Matters

The schedule was reviewed and revised somewhat. M. Bastion provided information concerning meals, hours, and other details.

V. Grants Procured by M. Bastien

M. Bastion listed the funding she had successfully solicited, as follows: UNESCO, Ministry of Culture, and City of Paris.

Ann Brown expressed the appreciation of all for M. Bastion's hard work in the organization of this Conference and for her persistence in pursuing funding that has enabled ICKL to sponsor colleagues from Asia and Eastern Europe.

VI. Chairs of Technical Session and Presentations and Scribes

Mary Corey requested volunteers. It was suggested that she also check the lists of members attending the conference. She also pointed out that there appeared to be no guidelines for scribes though they did exist for session chairs. She requested some help in dealing with this. It was suggested that those present who had been scribes previously could be asked to speak to the first-time scribes.

Guidelines for scribes must be drawn up prior to the next conference.

VII. Code of Regulations

Ann Brown reminded the committee that the new code had been passed by the membership and the organization now needed to file for status as a non-profit organization. It could be filed in any country and be applicable to all. Odette would contact the Internal Revenue Service in the USA and file the necessary papers.

VIII. The 1995 Proceedings

The Committee agreed that the Proceedings would be dedicated to Maria Szentpál in acknowledgment of her extensive contributions to the notation system and to ICKL.

IX. The Vice Presidency

There was some discussion as to what should be done with the position and/or who ICKL might wish to invite to assume the position. The Presidency and Vice Presidency of ICKL are honorary positions and hitherto had been held by members who had made substantial contributions to the system during its development. Since ICKL is at a new stage in its growth this matter needs to be re-thought.

After further discussion it was agreed that the position should be offered to Lucy Venable. This nomination would reflect the appreciation ICKL had for her and honor her for the years of support and participation in the work of ICKL.

X. Agenda at Meetings

Since discussion of issues at General Meetings were often a repetition of the same issues discussed at Fellows' Meetings, it was suggested for the sake of greater efficiency that these issues go directly to the General Meetings.

Therefore Ann Brown and Lucy will prepare and post two agendas prior to these meetings on Tuesday, July 25.

XI. Alum List

Toni' Intravaia is trying to get into contact with all notation people and previous ICKL members—perhaps to form a "Friends of ICKL Group."

XII. Bibliography - Volume 3

M. J. Warner indicated that this was fairly complete. She would like people to proof the entries they had submitted. L. Venable has prepared a flyer and will distribute it with the approval of the Executive Committee. She suggests it be sold for $15.00 for pre-publication orders. This would include postage. This was approved.

XIII. ICKL Proceedings Prior to 1979

L. Venable has begun to type these up and now has someone working to complete it. It needs careful checking since some of the notations are not too clear and Lucy indicated that she would ask S. Archbutt to undertake this.

Appreciation was expressed by all for Lucy's undertaking.

XIV. ICKL Archives at University of Surrey

Ann Brown has been informed by Judith Chapman, Research Officer, National Resource Centre for Dance, that money has been received for some archival work including that of ICKL. As a result there is now some movement in getting the archives out of storage boxes and into archival boxes. It would also seem appropriate now to begin to send ICKL papers there again. Odette has not done this for several years.

XIV. Nominations for Executive Committee

Mickey Topaz and Jacqeline Challet-Haas will take office in January 1996 as Chair and Vice-Chair respectively. Toni Intravaia has agreed to continue as Treasurer. It was suggested that Marion be asked if she would be interested in the Assistant Treasurer position. Jane Dulieau would like to be relieved of this position if someone else could be found, since with a full time job and a baby she has difficulty fulfilling the job to her satisfaction.

Neither Lucy nor Ann Brown wish to continue on the Executive Committee though Lucy will carry on with preparing and dealing with ICKL publications.

There was some discussion about the need for continuity. Ann is willing to be consulted at any time. Odette is willing to remain on the Committee, but only as a member, not as Secretary.

Respectfully submitted,

Odette Blum, Secretary

FELLOWS' MEETING **TUESDAY, JULY 25, 1995 6:30-7:30 PM**

Present: A.K. Brown (Chair), S. Archbutt, O. Blum, J. Challet-Haas, M. Corey, C. Eckerle, S. Ferguson, I. Fox, J. Fügedi, G. Gorchoff, E. Grelinger, A. H. Guest, B. Mahoney, V. Maletic, R. Ryman, M. Topaz, J. Van Zile, L. Venable, M. J. Warner.

I. Application for Fellowship

L. Venable reported that there was one applicant - Marion Bastien. Fellows were asked to review her materials before the next Fellows' Meeting.

II. Future of ICKL

A. K. Brown listed five areas from which to begin discussion:
- research
- the role of the Research Panel (RP)
- publications
- length of conferences
- focus of conferences.

Research: She recalled that in ICKL's earlier years only members of the RP wrote papers, which led to a feeling of being ignored and excluded. Therefore the RP evolved to a position in which now it is a facilitator for others and the job has become too time-consuming for its members to write papers. Perhaps the balance now needs to be re-adjusted.

Publication: This appears to be expanding under Lucy Venable's initiative.

Conference Length:
What would this be in light of the current state of affairs? KIN members meet annually. The LAB members used to do so when the DNB held annual meetings and technical sessions with notators and A. H. Guest. These no longer take place.

ICKL could be more helpful to younger and newer members who may not be particularly interested in theoretical discussions.

J. Van Zile suggested that a new definition, or clarification, of research was desirable. Currently it seems to mean research into the system, whereas research that deals with applications of the system is also very important and should be encouraged.

R. Ryman remarked that preparing presentations that will be open to the public alters the way one prepares for that presentation.

V. Maletic strongly supported the idea of encouraging the presentation of applications of the system as research.

M. Topaz reminded the members that there were also a different set of needs and opportunities, such as the notation of different movement styles. This is crucial if expansion is to be encouraged, but is not necessarily on a research level. There is also the need to come together to exchange materials.

It was suggested that a Conference could have two parts: 1) research application and sharing of materials and 2) dealing with the development of the system.

L. Venable asked whether a small group should be working during the two years between conferences. Otherwise not much progress is made in relation to the system.

B. Mahoney remarked that with the increasing availability of computers there could be more instant communication between members in different countries. This could cover topics such as refinement of the system, public relations seminars, dissemination of the system, practical application for teachers, new developments in the media, sharing discoveries and needs.

Discussion continued with the following ideas and concerns being voiced:
- it seemed that the same people always took part in the technical discussions. How can other people, especially new members, be encouraged to participate?
- each new member should have a mentor.
- division into small diverse groups including both Fellows and new members, in order to facilitate discussion, answer questions, etc.

M. Corey (RP Chair) said that a more effective and inclusive way of dealing with technical sessions could be found but that the system does work effectively.

L. Venable asked Christine Eckerle and Jacqueline Challet-Haas what their needs were.

J. Fügedi agreed that the system works well. He found reading workshops to be the most valuable of any of the sessions and suggests that the theoretical should not be separated from the practical.

There was agreement that new members needed to be involved immediately and that action was needed to make this happen.

J. Van Zile does not wish to see ICKL members splintered into those doing "theoretical" and others doing "applications." Both are of equal importance and there should be a blending of the two.
1. We need to find a way to structure the sessions without them being intimidating.
2. Theoretical and practical should be mixed in the schedule, e.g., not separated by being on different days or parts of the week.

S. Archbutt said that discussions concerning development of the system had become "unstuck," i.e., too much theory divorced from the practical. She also spoke of an "impasse" concerning unification even though there is not a great deal dividing the two branches - KIN and LAB. However, if a proposal involved a big change it should be up to the particular "school" to make up its own mind as to the need for the change. It was not really a matter for the conference to decide.

She suggested that the first part of a conference could deal with understanding of the system and its applications. This would benefit those less advanced. The development of the system could come later and could also address issues that had arisen in the first part of the conference.

L. Venable urged that there was an urgent need to have ICKL decisions published. At present the published texts are the only source of information that people have. M. Topaz agreed and suggested that in addition the publications include the differences between KIN and LAB. J. Van Zile suggested that a note be added to scores: "This score follows the decisions established by ICKL in 19__."

J. Challet-Haas spoke of the need for better circulation. She teaches both KIN and LAB points of view through reading, and renting scores from the DNB for her students to study and perform. She gives classes on the differences between KIN and LAB. She says there are only three major and six or seven minor differences between the two.

J. Van Zile said greater advantage should be taken of existing publications in which to disseminate ICKL's publications, e.g., new publications should be sent to the Dance Research Journal which will list them in its "publications received" column.

It was agreed that improving communication about, and dissemination of, publications and notated materials was crucial.

Next Conference:

There should be practical sessions given by individuals on how they teach or deal with various subjects.

III. Additions to the Proceedings

A. K. Brown asked that institutional affiliation and a brief bio be added to the addresses of ICKL conferees for the Proceedings. It should include any information that the individual would wish the notation community to know about their work. Also any materials and publications that the person has and can make available.

L. Venable reminded everyone that it is important to know who has e-mail and is linked to the world wide web. E-mail for ICKL needs to be set up so that new information can be disseminated easily.

I. Fox mentioned that the World Dance Alliance was setting up a page on the World Wide Web. She will get information on the possibility of ICKL tapping into that.

IV. Next Conference

The 1997 conference should be in North America. Tom Brown thought 1999 in Hong Kong could be a possibility. The following names were suggested as people who could be contacted:

- Judy Allen at George Mason University, close to Washington, D.C.
- Linda Crist at University of Iowa
- Rose Ann Thom at Sarah Lawrence College, near New York City
- Hawaii was a possibility, but travel would be expensive.

A number of members also attend the Dance of the Child Conference. The next one is scheduled in Europe July 28 - August 3, 1997 and it was requested that ICKL not overlap with it if at all possible.

Respectfully submitted,

Odette Blum

GENERAL MEETING **TUESDAY, JULY 25, 1995 9-10:00 PM**

Present: A.K. Brown (Chair), Yvette Alagna, Inma Alvarez, Marion Bastien, Odette Blum, Étiénne Bonduelle, Thomas Brown, Jacqueline Challet-Haas, Wendy Chu, Mary Corey, Roma Dispirito, Christine Eckerle, Ilene Fox, János Fügedi, Larry A. Gabao, Els Grelinger, Ann Hutchinson Guest, Anja Hirvikallio , Toni' Intravaia, Jean Jarrell, Barbara Jones-Rieben, Billie Mahoney, Vera Maletic, Augusti Ros, Thomas Schallmann, Anna Stahle-Varney, Suwarsidi Trisapto, Judy Van Zile, Lucy Venable, Mary Jane Warner.

I. Nominations

The result of the voting for Chair, M. Topaz, and Vice Chair, J. Challet-Haas, were announced. Any member interested in serving on the Executive Committee should make that known to a current member.

II. ICKL Archives

A large box of materials was put into order by Edna Geer and Nancy Harlock eight years ago. Judith Chapman, the Research Officer at the University of Surrey, has been awarded some large grants for archival and cataloging purposes. The ICKL archives will be a part of this project.

Publications

The ICKL Bibliography #3 was ready for proofing. People were asked to check their entries to Volume 3. Entries could be added by sending them on disc to Mary Jane Warner by September 1, 1995. She was thanked for all the work she had done.

L. Venable said that the Proceedings from the beginning of ICKL to 1979 would be ready soon. She needs the assistance of someone to proof the materials who also possesses the originals.

M. Topaz has been writing a new Elementary Study Guide and hopes it will be published by mid 1996.

I. Fox provided information about the World Dance Alliance: that it was intended to be a global organization serving as a communication network. It was initiated at a conference in Essen in 1988 and was organized in Hong Kong in 1990. The WDA centers are: The Asia Pacific Center (which has members organized into national WDA chapters), the America Center, and the Europe Center. The African Center is in the process of being organized.

The first international summit meeting of WDA took place in Korea in 1995. There were 22 delegates from 17 countries. The Council consists of twelve members, representing each center. It is working on an International Calendar of conferences, festivals, and competitions to be disseminated on paper and via the World Wide Web.

Carl Wolz, Executive Director of Global Secretariat and President of the Asia Pacific Center of WDA, is organizing and promoting a Dance 2000 Celebration. It is conceived as a 3-part celebration.

1999- the past. Performances of masterpieces of the past, and possibility of notating them. Preparation of teaching materials on world cultures—texts and videos. Emphasis on preservation of dance heritage.

2000- the present.

2001- the future.

This could be an opportunity for fund-raising events to notate works. I. Fox, member of the Board of the America Center and on the Executive Council of the Global Secretariat, was invited to a meeting to speak on dance documentation. The Proposal is to go into a packet with Proceedings.

J. Van Zile was on a panel in Korea on Dance Notation and Documentation and gave a paper on the Use of Space in a Korean dance. She said that a man reported on notations of Norwegian dance. A person called Shapiro was working with a dance that was close to being extinguished. In another instance, a dancer had photos taken of the basic vocabulary of a court dance with word notes accompanying them. Has worked with young dancers, teaching them and also

learning from the old dancers. They are discovering much about their dance in the process.

The Toyota Foundation in Japan will assist in its publication.

International Council of Traditional Music has a study group and a small sub-group dealing with analysis.

In Greece, six dance specialists met to deal with terminologies.

Respectfully submitted,

Odette Blum

EXECUTIVE COMMITTEE WEDNESDAY, JULY 26, 1995 1-2:00 PM

Present A.K. Brown (Chair), O. Blum, A. H. Guest (ex-officio), J. Challet-Haas, T. Intravaia, M. Topaz, L. Venable, M.J. Warner.

I. The Committee nominated Lucy Venable to be Vice President of ICKL. J. Challet-Haas welcomed Ann Hutchinson Guest as the President of ICKL.

II. The Information Packet

The information packet put together by the committee chaired by Siân Ferguson should be mailed out with the proceedings. It was pointed out that materials would have to be updated from time to time.

III. Membership Fees

T. Intravaia proposed maintaining the present fee. M. J. Warner seconded. The proposal was carried unanimously 7-0.

IV. Treasurer's Report

The report was received and accepted.

V. Information to be Passed on to the New Executive Committee

- provide a calendar
- provide a job description to be written by each current officer. Copies to be sent to the secretary and to the person taking over the position.
- the deadline for mailing papers to the membership is the end of May. However, if a step in the RP's process could be eliminated, the papers could be ready be end of April or beginning of May.

- decisions on presentations requires an early timeline (by end of December preceding the Conference) so that presenters can apply for travel funds.

Mickey Topaz suggested an informational session on KIN and LAB be provided at a conference.

There was a reminder to encourage more research presentations on the application of the system.

VI. ICKL Funding of Members

The Committee reiterated that ICKL does not fund members to attend conferences unless their contribution is crucial to the organizing and running of the conference.

Respectfully submitted,

Odette Blum

FELLOWS MEETING **SATURDAY, JULY 28, 1995 4-5:00 PM**

Present: A.K. Brown (Chair), O. Blum, J. Challet-Haas, M. Corey, C. Eckerle, I. Fox, J. Fügedi, G. Gorchoff, E. Grelinger, A.H. Guest, B. Mahoney, V. Maletic, R. Ryman, M. Topaz, J. Van Zile, L. Venable, M.J. Warner.

I. Fellowship Application.

J. Van Zile moved to accept Marion Bastien's application for Fellowship. M. Topaz seconded the motion. The vote in favor of granting Fellowship was unanimous. There was a reminder to introduce the new Fellow at the first Fellows meeting in '97.

II. Research Panel

There was discussion concerning new nominees to replace those who are completing their terms. Those remaining are:

Ray Cook - 2 more years
Janos Fügedi - 2 more years

The following Fellows expressed an interest in serving on the Panel:

Christine Eckerle
Siân Ferguson
Ilene Fox

III. Institutional Members

A question arose as to the voting status of institutional members. At present ICKL does not have a non-voting institutional category. This would probably

require an addition to the by-laws. There was discussion and agreement concerning the desirability of having an Institutional Membership category. Mickey suggested an annual fee of $50.00. The Executive Committee was charged to implement an Institutional Membership category.

IV. Suggestions for the Organization of Next Conference

- that there be a balance of technical and other types of presentations
- hearing from members about their work etc. (very important)
- preference for small working groups (very important)
- presentations/workshops on dance of various countries and cultures
- workshops in practical applications of the system
- perhaps a pre-conference group could be set up to deal with the technical aspect of the system

V. Suggested Venues for the 1997 Conference

Judy Allen - George Mason University, near Washington D.C.
Amanda Thom - Goucher College, Baltimore, near Washington D.C.
Penny Hanstein - Texas Women's University, Denton, near Dallas
Linda Crist - University of Iowa
Tom Brown and Wendy Chu - Hong Kong Academy of Performing Arts

J. Van Zile suggested leaving Asia for the 1999 Conference in order to give the Asian contingent a chance to grow.

Augusti Ros suggested Barcelona as a possibility for 1999.

A reminder was given about not overlapping with DAICE 7/28 - 8/3 1997 if possible.

Executive Committee needs to decide the dates.

The problem with both Iowa and Texas is the need for an additional flight for members coming from Europe resulting in costly travel. Conference accommodations at Iowa are very good.

Though the Conference is due to be in N. America next time, the small number of N. American participants in Poughkeepsie—21—does not seem to suggest that this needs to be the case if a suitable venue is found elsewhere. This matter needs to be decided by the Executive Committee.

The Executive Committee recommended that Lucy be made Vice President of ICKL.

VI. Voting

It was noted that when there is a fraction of a vote, it goes up or down to the nearest numeral.

People in the past have been uncomfortable with voting by proxy. This needs discussion. Ilene pointed out that with the previous constitution, if someone attended all the sessions but was not able to stay for the voting, that person could leave a written vote.

Respectfully submitted,

Odette Blum

GENERAL MEETING **SATURDAY, JULY 28, 1995 5-6:00 PM**

Present: A. K. Brown (Chair), Dai Ailain, Y. Alagna, I. Alvarez, M. Bastien, O. Blum, T. Brown, E. Bonduelle, J. Challet-Haas, M. Corey, W. Chu, S.P. Chua, R. Dispirito, C. Eckerle, I. Fox, J. Fügedi, L.A. Gabao, M. Grandy, E. Grelinger, G. Gorchoff, A.H. Guest, S. Hecquet, A. Hirvikallio, T. Intravaia, B. Jones-Rieben, B. Mahoney, V. Maletic, A. Ros, R. Ryman, T. Schallmann, A. K. Stahle-Varnay, C. Stoltz, S. Trisapto, C. H. Tsui, V. Uralskaja, J. Van Zile, L. Venable, N. Vichseva, M.J. Warner. L. Zhang.

I. Budget

T. Intravaia reviewed the budget. M. Corey moved to accept the treasurer's report in dollars. A.H. Guest seconded the motion. Approved unanimously by a show of hands. No negatives.

T. Intravaia presented the projected budget. It will be possible to retain the $35.00 membership fee. A.H. Guest moved to accept the projected budget. M. Corey seconded the motion. Accepted unanimously.

II. Elections

Research Panel: A.K. Brown explained the nominating process. A.K. Brown proposed that the nominees, C. Eckerle, S. Ferguson, and I. Fox, be accepted by voice vote. The motion was carried unanimously.

Board of Directors: No further nominations were made. The slate is as follows:

Chair -	Muriel Topaz (already voted in)
Vice Chair -	Jacqueline Challet-Haas (already voted in)
Secretary -	Marion Bastien
Treasurer -	Toni' Intravaia
Assistant Treasurer -	Inma Alvarez
Odette Blum	
Rhonda Ryman	

III. Bibliography

Mary Jane Warner indicated that she would be glad to have someone else take over this job, but there were no volunteers. Should anyone be interested in finding out more about this, they should contact M. J. Warner.

IV. ICKL Information Packet

Guests and members at the Conference were asked to provide feedback. However there was not too much time during the Conference. A.K. Brown indicated she would appreciate any comments that would be mailed to her. The completed packet would then be mailed to members which they could copy for their own use. The Committee of with Siân Ferguson as Chair, was thanked for their work.

V. World Dance Notation Alumni

Toni' Intravaia read a letter from Carl Wolz in response to her letter. She is trying to get into contact with all notation people and previous ICKL members. She suggested that ICKL could support a Friends of ICKL group. Notation centers should be contacted. She will follow this up.

VI. Next Conference

There were no further suggestion in addition to those presented from the Fellows Meeting.

VII. Announcement

Members were informed of the recommendation of Marion Bastien for Fellowship.

Lucy Venable's appointment as Vice President was announced.

A.K. Brown thanked members of the Research Panel, Executive Committee, Chairs of Presentations, and Claire Stoltz.

A presentation was made to Jacqueline Challet-Haas and Marion Bastien for their work in organizing this Conference.

Respectfully submitted,

Odette Blum

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN
STATEMENT OF REVENUE AND EXPENDITURES

For the period July 1, 1993 to June 30, 1995

REVENUE AND EXPENDITURES IN DOLLARS

BEGINNING CASH BALANCE - July 1, 1993		$9714.23
DURING THE TWO YEARS THE ORGANIZATION RECEIVED;		
Dues	$3669.38	
Publications	1102.79	
1995 Conference Fees	3400.00	
Interest on NOW account (USA) & Eng account	403.91	
Total Revenue		8576.08
Total Cash Available		$18290.31
DURING THE TWO YEARS THE ORGANIZATION SPENT FUNDS IN THE FOLLOWING MANNER;		
Publication	61.19	
1993 Conference Proceedings	1012.80	
1995 Conference Papers	1350.00	
Bank Charges on UK Account	14.53	
Research Panel	121.07	
Executive Committee	164.93	
Total Expenditures		$2724.52
ENDING CASH BALANCE 6-30-95		$15,565.79

NOTE: 1995 CONFERENCE BILLS OF APPROXIMATELY $500.00 HAVE NOT BEEN PAID.

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN
STATEMENT OF REVENUE AND EXPENDITURES

For the period July 1, 1993 to June 30, 1995

ACTUAL/BUDGET ACCOUNTING 1993-1995
IN DOLLARS

REVENUE

	ACTUAL	BUDGET	DIFFERENCE
Dues	$3669.38	$4500.00	$830.62
Biblio. I	107.24	150.00	42.76
Biblio. II	325.00	150.00	175.00
Index	621.00	621.00	
UK Sales	49.55		49.55
1995 Conf. Fees	3400.00	1300.00	2140.00
Interest earned	403.91	450.00	46.09
Total Revenue	$8576.08		

EXPENDITURES

Publications	61.19	150.00	88.81
1993 Conf. Proceedings	1012.80	2500.00	1487.20
1995 Conf. Papers	1350.00	2500.00	1150.00
Bank Charges	14.53	10.00	4.53
Research Panel	121.07	300.00	178.93
Executive Committee	164.93	250.00	85.07
Typing Exec. Comm	0.00	500.00	500.00

Total Expenditures $2724.52

Excess Revenue over Expenditures $5851.56

Cash beginning $9714.23

CASH ENDING $15,565.79

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN
STATEMENT OF REVENUE AND EXPENDITURES

For the period July 1, 1993 to June 30, 1995

REVENUE AND EXPENDITURES IN STERLING POUNDS

BEGINNING CASH BALANCE - July 1, 1993		£6096.65
DURING THE TWO YEARS THE ORGANIZATION RECEIVED;		
Dues	£ 2302.90	
Publications	692.11	
1995 Conference Fees	2133.84	
Interest on NOW account (USA) & Eng.account	£ 253.49	
Total Revenue		5382.34
Total Cash Available		£11478.99
DURING THE TWO YEARS THE ORGANIZATION SPENT FUNDS IN THE FOLLOWING MANNER;		
Publications	£ 38.40	
1993 Conference Proceedings	635.63	
1995 Conference Papers	847.26	
Bank Charges on UK account	9.12	
Research Panel	75.98	
Executive Committee	£ 103.51	
Total Expenditures		1709.90
ENDING CASH BALANCE 6-30-95		£9769.09

NOTE; 1995 CONFERENCE BILLS OF APPROXIMATELY £313.80 HAVE NOT BEEN PAID.

NOTE; Rate of Exchange on July 1, 1995 figured for this report.
£ .6276 = $1.00
$1.5932 = £1.00

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN
STATEMENT OF REVENUE AND EXPENDITURES

For the period July 1, 1993 to June 30, 1995

ACTUAL/BUDGET ACCOUNTING 1993-1995 IN STERLING POUNDS

REVENUE

	ACTUAL	BUDGET	DIFFERENCE
Dues	£ 2302.90	£2824.20	£521.30
Biblio I	67.30	94.14	26.84
Biblio II	203.97	94.14	109.83
U.K. Sales	31.10		
Index	389.74	389.74	
1995 Conf. Fees	2133.84	815.88	1317.96
Interest earned	£ 253.49	£ 282.42	£ 28.93

Total Revenue £ 5382.34

EXPENDITURES

Publications	£ 38.40	£ 94.14	£ 55.74
1993 Conf. Proceedings	635.63	1569.00	933.37
1995 Conf. Papers	847.26	1569.00	721.74
Bank Charges	9.12	6.28	2.84
Research Panel	75.98	188.28	112.30
Executive Committee	103.51	156.90	53.39
Typing Exec. Comm.	£ 0.00	£ 313.80	£313.80

Total Expenditures £1709.90

Excess Revenue over Expenditures £3672.44

Cash beginning £6096.65

CASH ENDING £ 9769.09

Note: Rate of Exchange on July 1, 1995 figured for this report
£ .6276 = $1.00
$1.5932 = £ 1.00

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN
STATEMENT OF REVENUE AND EXPENDITURES

For the period July 1, 1993 to June 30, 1995

PROPOSED BUDGET FOR 1995-1997 ICKL

REVENUE	DOLLARS	STERLING POUNDS
Dues	$3500.00	£ 2196.60
Biblio I	150.00	94.14
Biblio II	150.00	94.14
Biblio III	250.00	156.90
Index	625.00	392.25
1997 Conf. Fees	2000.00	1255.20
Interest Earned	450.00	282.42
Total Revenue	$7125.00	£ 4471.65
EXPENDITURES		
1995 Conf. Proceedings	$2500.00	£ 1569.00
1997 Conf. Papers	2500.00	1569.00
Bank charges	10.00	6.28
Research Panel	300.00	188.28
Executive Committee	250.00	156.90
Publications	150.00	94.14
Total Expenditures	$5710.00	£ 3583.60
Excess Revenue over Expenditures	$1415.00	£ 888.05

NOTE: Rate of Exchange on July 1, 1995 figured for this report.

£ .6276 = $1.00
$1.5932 = £ 1.00

Submitted by Toni' Intravaia, Treasurer, ICKL, USA
Assisted by Jane Dulieu, United Kingdom

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN
STATEMENT OF REVENUE AND EXPENDITURES

For the period of July 1, 1993 to June 30, 1995

Revenue	Actual ($)	Budget ($)	Difference ($)	Actual (£)	Budget (£)	Difference (£)
Dues	$3669.38	$4500.00	$830.62	£ 2302.90	£ 2824.20	£ 521.30
Biblio I	107.24	150.00	42.76	67.30	94.14	26.84
Biblio II	325.00	150.00	175.00	203.97	94.14	109.83
U.K. Sales	49.55		49.55	31.10		
Index	621.00	621.00		389.74	389.74	
1995 Conf. Fees	3400.00	1300.00	2140.00	2133.84	815.88	1317.96
Interest Earned	403.91	450.00	46.09	253.49	£ 282.42	£ 28.93
Total Revenue	$8576.08			£ 5382.34		
Expenditures						
Publications	61.19	150.00	88.81	£ 38.40	£ 94.14	£ 55.74
1993 Conf. Proceedings Includes: Music 50.00 Recpt 92.41 Janos NY 17.50	1012.80	2500.00	1487.20	635.63	1569.00	933.37
1995 Conference Papers	1350.00	2500.00	1150.00	847.26	1569.00	721.74
Bank Charges	14.53	10.00	4.53	9.12	6.28	2.84
Research Panel	121.07	300.00	178.93	75.98	188.28	112.30
Executive Com.	164.93	250.00	85.07	103.51	156.90	53.39
Typing Ex Com.	0.00	500.00	500.00	0.00	£ 313.80	£ 313.80
Total Expenditures	$2724.52			£ 1709.90		
Excess Revenue over Expenditures	$5851.56			£ 3672.44		
Cash Beginning		9714.23		£ 6096.65		
Cash Ending		$15,565.79		£ 9769.09		

Note: Rate of Exchange on July 1, 1995 figured for this report

£ .6276 = $1.00
$1.5932 = £ 1.00

ERRATA FOR THE 1993 PROCEEDINGS

p. 111 Christine Eckerle: Germany, *not* West Germany

p. 113 Edna Geer is a fellow
Minerva Jonsdottir: Iceland should be added

p. 179 Statement of Accounts. Column Total (UK + USA), "Pounds" Column:
Duplicating '89 Conference Proceedings should be £755.83 *not* £7565.83.

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learning from the old dancers. They are discovering much about their dance in the process.

The Toyota Foundation in Japan will assist in its publication.

International Council of Traditional Music has a study group and a small sub-group dealing with analysis.

In Greece, six dance specialists met to deal with terminologies.

Respectfully submitted,

Odette Blum

EXECUTIVE COMMITTEE WEDNESDAY, JULY 26, 1995 1-2:00 PM

Present A.K. Brown (Chair), O. Blum, A. H. Guest (ex-officio), J. Challet-Haas, T. Intravaia, M. Topaz, L. Venable, M.J. Warner.

I. The Committee nominated Lucy Venable to be Vice President of ICKL. J. Challet-Haas welcomed Ann Hutchinson Guest as the President of ICKL.

II. The Information Packet

The information packet put together by the committee chaired by Siân Ferguson should be mailed out with the proceedings. It was pointed out that materials would have to be updated from time to time.

III. Membership Fees

T. Intravaia proposed maintaining the present fee. M. J. Warner seconded. The proposal was carried unanimously 7-0.

IV. Treasurer's Report

The report was received and accepted.

V. Information to be Passed on to the New Executive Committee

- provide a calendar
- provide a job description to be written by each current officer. Copies to be sent to the secretary and to the person taking over the position.
- the deadline for mailing papers to the membership is the end of May. However, if a step in the RP's process could be eliminated, the papers could be ready be end of April or beginning of May.

require an addition to the by-laws. There was discussion and agreement concerning the desirability of having an Institutional Membership category. Mickey suggested an annual fee of $50.00. The Executive Committee was charged to implement an Institutional Membership category.

IV. Suggestions for the Organization of Next Conference

- that there be a balance of technical and other types of presentations
- hearing from members about their work etc. (very important)
- preference for small working groups (very important)
- presentations/workshops on dance of various countries and cultures
- workshops in practical applications of the system
- perhaps a pre-conference group could be set up to deal with the technical aspect of the system

V. Suggested Venues for the 1997 Conference

Judy Allen - George Mason University, near Washington D.C.
Amanda Thom - Goucher College, Baltimore, near Washington D.C.
Penny Hanstein - Texas Women's University, Denton, near Dallas
Linda Crist - University of Iowa
Tom Brown and Wendy Chu - Hong Kong Academy of Performing Arts

J. Van Zile suggested leaving Asia for the 1999 Conference in order to give the Asian contingent a chance to grow.

Augusti Ros suggested Barcelona as a possibility for 1999.

A reminder was given about not overlapping with DAICE 7/28 - 8/3 1997 if possible.

Executive Committee needs to decide the dates.

The problem with both Iowa and Texas is the need for an additional flight for members coming from Europe resulting in costly travel. Conference accommodations at Iowa are very good.

Though the Conference is due to be in N. America next time, the small number of N. American participants in Poughkeepsie—21—does not seem to suggest that this needs to be the case if a suitable venue is found elsewhere. This matter needs to be decided by the Executive Committee.

The Executive Committee recommended that Lucy be made Vice President of ICKL.

VI. Voting

It was noted that when there is a fraction of a vote, it goes up or down to the nearest numeral.

III. Bibliography

Mary Jane Warner indicated that she would be glad to have someone else take over this job, but there were no volunteers. Should anyone be interested in finding out more about this, they should contact M. J. Warner.

IV. ICKL Information Packet

Guests and members at the Conference were asked to provide feedback. However there was not too much time during the Conference. A.K. Brown indicated she would appreciate any comments that would be mailed to her. The completed packet would then be mailed to members which they could copy for their own use. The Committee of with Siân Ferguson as Chair, was thanked for their work.

V. World Dance Notation Alumni

Toni' Intravaia read a letter from Carl Wolz in response to her letter. She is trying to get into contact with all notation people and previous ICKL members. She suggested that ICKL could support a Friends of ICKL group. Notation centers should be contacted. She will follow this up.

VI. Next Conference

There were no further suggestion in addition to those presented from the Fellows Meeting.

VII. Announcement

Members were informed of the recommendation of Marion Bastien for Fellowship.

Lucy Venable's appointment as Vice President was announced.

A.K. Brown thanked members of the Research Panel, Executive Committee, Chairs of Presentations, and Claire Stoltz.

A presentation was made to Jacqueline Challet-Haas and Marion Bastien for their work in organizing this Conference.

Respectfully submitted,

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