

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

Proceedings of the Twelfth Biennial Conference

14 - 23 August 1981



ICKL

held at

The Ohio State University

Columbus, Ohio

U. S. A.

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1981 CONFERENCE REPORT

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Dedicated to the Memory

of

SIGURD LEEDER (1902-1981)

a "core" member of ICKL

and

IRMGARD BARTENIEFF (1900-1981)

a founding member of ICKL

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SIGURD LEEDER

(1902-1981)

by

Ann Hutchinson Guest*

An Artist first. This title, used for the biography of Doris Humphrey, is even more applicable to Sigurd Leeder. Leeder was an art student before he came to dance, and all during his career in dance the artist was present whether in choreographing or in designing costumes. Over the years painting and drawing were his relaxations, and many interesting and striking portraits of friends, colleagues and students resulted.

Sigurd Leeder had been dancing five years before meeting Jooss at an artists' ball in Hamburg in 1924, and was then influenced by Laban's ideas. Previously he had given several solo recitals, and during 1920 and 1921 had his own dance group. In 1923, as a partner to Jutta von Collande (a soloist with the Muncher Tanzgruppe), Leeder toured Germany extensively. So though he was not a direct pupil of Laban, he based his future teaching on Laban's choreutics (space harmony) and eukinetics (later modified by Laban into the "effort" analysis).

Leeder was a great dance teacher and a fascinating personality. Despite increasing ill health, he continued to teach classes and to quip lightheartedly about life's inconsistencies up to the end, which came quietly on June 20th.

No dance teacher could compare with Leeder, he was unique. To have studied with him was a most rewarding and enlightening experience. How was he so different? Was it the way he gave birth to a movement idea, moulded it like a sculptor into a definite form, found another movement which organically followed the previous or which strongly contrasted with it? Was it the development of a series of movement ideas into dance studies, pieces long enough and demanding enough to require much practice for fullness of performance? Was it the emphasis on dancing with quality and expression while gaining technique and mastering movement, rather than working on a series of exercises and short phrases? It was all these and more. Leeder's movement ideas always seemed new, fresh, brought to life at that moment, and his genius lay in his imagery, in the accompanying verbal explanations which poured forth from his inventive mind, usually laced with unexpected humour. Leeder loved movement, and he loved to teach, to impart and share with others his concepts, his ideas of what lay behind, what gave birth to a particular movement.

I first met Sigurd Leeder when in 1936 I enrolled in the three-year course at the Jooss-Leeder Dance School at Dartington Hall in Devonshire, England. Though called the "Jooss-Leeder" school, Jooss, in fact, did little teaching being chiefly concerned with his company, The Ballets Jooss, and hence frequently abroad. The success of the school was thus obviously the result of Leeder's contribution and his influence on the other teachers. School performances featured his choreography which evolved around the particular gifts of the advanced students. One such work, "Danse Macabre" to the Saint-Saens music, proved a great success, and, weathering the decades when the style was considered "old hat", it has emerged as a work which present day modern dance students

*Reprinted from Action! Recording! #22, Language of Dance Centre by kind permission of Dr. A.H. Guest.

enjoy performing. "Macabre" was the first dance score to which I contributed my dance notation abilities, and it was the beginning of the common interest which Leeder and I shared, and which changed a teacher-student relationship to respected colleagues and later to warm friends.

Leeder's contribution to the development of Labanotation is not generally known mainly because he never published a textbook. From the early days he became fascinated with the subject and contributed many ideas to the development of the system. His strength lay in imaginative thinking and creative ideas in devising symbols. Not for him was the codification of rules, his emphasis was practical usage, the capturing of different movement aspects on paper. As the notation spread and began to be used by people with very different backgrounds, Leeder's notation usages were often regarded as useful, but as personal shorthand devices for his own style of movement. Now the need for shorthand devices is recognized and his ideas are being put to wider use.

When Laban officially withdrew from involvement in the future development of the notation system he originated, Leeder was one of the four on whom Laban bestowed the mantle of responsibility. It was around this core of four that the International Council of Kinetography Laban (ICKL) was formed, and Leeder's inventive mind and lively ideas provided a healthy balance to Albrecht Knust's careful, methodical and academic approach.

World War II caused the closure of the Jooss-Leeder Dance School at Dartington. Subsequently Leeder opened his own school in London which became a mecca for students from the continent plus a few from the U.K. Britain was still ballet dominated and interest in modern dance developed too late for Leeder's teaching to be given the recognition and support it deserved. Leeder accepted an invitation to teach in Chile and enriched the dance in Santiago for several years before settling in Switzerland at Herisau where, together with his associate, Gretli (Margaret) Mueller, he established the Sigurd Leeder School of Dance and again became a focal point for European dance students.

Leeder's love for notation never waned. He not only wrote meticulously in selecting the most appropriate description for each movement in a dance study or piece of choreography, he was also painstaking in his final neat ink drafting of the score. The artist in him demanded that the symbols be visually attractive, and to this end he acquired sophisticated draughting equipment. His scores were indeed a work of art, and he "printed" them himself with painstaking care on a special copying machine.

Use of notation in Leeder's school focussed on the students writing the classroom dance material. Learning movement sequence from notation was an untried procedure since he was doubtful as to how well movement could be learned from the notation alone. At the 1973 ICKL Conference during which Leeder taught daily classes, three members undertook the experiment of learning a Leeder study only from the score. The result was so successful that Leeder delightedly exclaimed "Now I feel that I have 'children', these studies will live on!" Gradually he prepared specific works for publication. With the revival of interest in Laban-originated modern dance during the 1979 Laban centenary year, he witnessed two of the three revivals of "Dance Macabre" rehearsed from the notated score. Despite certain variations in interpretation, he was immensely pleased. What he saw led him to a careful re-working of the score prior to general publication.

Leeder has left a unique collection of notation materials which will provide a source for research scholarship in the future, not only into the development of the Laban notation system, but into Leeder's own style of movement and how this

evolved over the years. Just as pilgrimages are now made to Salzburg to the splendid archives left to the University there by Friderica Derra de Moroda, so, let us hope, Leeder's collection may become the tangible heritage which he has left the dance world. The intangible heritage lies within each of us who had the good fortune, the privilege of having studied or worked with this artist of dance.

- 1902 Born in Hamburg, Germany
- 1918 2½ years art student at the Kunstgewerbeschule Hamburg
- 1919 Dance studies with Clara Norden who studied with Laban at the Ascona time.
- 1921 Actor and dancer at the Hamburger Kammerspiele, the Avant guard theatre under Erich Ziegel.
- 1922 Dance recitals with own group.
- 1923 First meeting with Laban.
- 1923 Touring with Munchener Tanzgruppe as partner of Jutta von Collande its director.
- 1924 Beginning of 23 years collaboration with Kurt Jooss, first as dancer at the Stadttheater Munster i/w.
- 1926 Director and teacher of the Dance department of the Academy of Music, Speech and Movement, Munster i/w.
- 1927 Further dance studies in Vienna and Paris.
Solo recitals with Kurt Jooss.
- 1928 Principal teacher at the newly founded Folswangschule, Essen, which later was nominated the Central Laban School. The Kinetography Laban started to play a vital part in the curriculum of Leeder's teaching method.
- 1933 Teacher to Ida Rubinstein and her "Persephone Company".
- 1934 With Kurt Jooss co-director of the Jooss Leeder School of Dance, Dartington Hall, Devon.
- 1940 Jooss Leeder Studio at Cambridge.
- 1941-1947 Choreographer, ballet master and dancer of the Ballets Jooss.
- 1947 Establishing Sigurd Leeder School of Dance, London. Choreographer to production of Dr. Faustus.
- 1951 Choreographer at the Glyndebourne Opera, Festival of Britain.
- 1960 Leeder accepted the invitation of the Universidad de Chile to become Principal of its dance department. His London School continued under the direction of June Kemp and Simone Michelle.

- 1964 He returned to Europe and opened his school in collaboration with Grete Muller at Herisau, Switzerland. His slogan was: "We must put Herisau on the map." And he did: the school in Switzerland became as international as it had been in the London times. Whilst in earlier times he dedicated his leisure hours to drawing and painting he later took more and more to dance notation, preparing his choreographies and dance studies for publication.
- 1979 Nominated as President of the International Council of Kinetography Laban (ICKL).
- 1981 Seriously ill, Leeder transferred the Direction of his school to Grete Muller, who had been his co-director and teacher at the school for 17 years, his ardent wish set down in his Will being, that his life's work, his school thus continue to flourish and develop with the assistance of the best teachers "grown on his own ground," having all his spiritual and practical material available. He died June 20, 1981.

IRMGARD BARTENIEFF
(1900-1981)
by
Carol-Lynne Moore*

I met Irmgard Bartenieff in the summer of 1975. A young dancer, I had come to the Dance Notation Bureau to inquire about the Effort/Shape Certification Program. Mrs. Bartenieff was in--yes, she would speak with me.

I was ushered into a sunny room where a lithe, white-haired woman was working behind a desk. We talked. She asked me what I was doing, what I wanted to do. Her blue eyes twinkled genially. As I expounded my ideas about movement, she listened, responded, accepted, understood.

In the subsequent six years that it was my good fortune to know and work with Irmgard Bartenieff, I never knew her to reject an idea. If Will Rogers never met a man he didn't like, Irmgard Bartenieff never encountered an idea which she didn't carefully consider and probably use at some later time. Besides her industry and imagination, it was this incredible receptivity that helped her accomplish what would normally be the work of three people.

And what were her accomplishments? To help establish Laban Movement Analysis in this country, to create small revolutions in the rehabilitative treatment of polio victims, to help found the new profession of dance therapy, to contribute to cross-cultural ethnic dance research, to train and inspire hundreds of young people, to found an institute for movement study, and to solidify decades of experience with a textbook published in her 80th year.

Irmgard Bartenieff was born in Berlin, Germany in 1900. Following university studies in biology and art history, she trained as a dancer with Rudolf Laban in 1925. In 1929 she and her husband Michail Bartenieff, a classical Russian character dancer, formed the Romantische Tanztheater Bartenieff, touring Germany until 1933, when their performances were forbidden by the Nazi regime.

In 1936 Bartenieff and her husband were able to immigrate to the United States where their two sons joined them later. While struggling to earn a living as a dancer here, Bartenieff met Irma Otto-Betz, another former Laban student. Soon the two Irmas were giving lectures and demonstrations on Labanotation at the New School, Bennington Summer School and Columbia University. This work culminated in the publication of an introductory text on notation in 1937, "Elementary Studies in Laban's Dance Script."

Shortly after this, Bartenieff shifted directions in her professional life. Turning from the artistic uses of movement to the therapeutic, she trained in Swedish massage and then, in 1943, received her certification in physical therapy from New York University. Her graduation coincided with the polio epidemic. For the next twelve years, she devoted herself to rehabilitating polio victims, working first at Willard Parker Hospital and later at Blythedale Children's Hospital.

This intensive labor was productive in many ways for Bartenieff. First came her realization that Laban's principles applied to rehabilitation as well as to dancing. Quietly she began to use her Laban expertise to make innovations in polio treatment and, from this, developed the body therapy now known as Bartenieff Fundamentalstm.

*Reprinted from the Laban/Bartenieff News Vol 3 #1 Laban/Bartenieff Institute of Movement Studies by kind permission of Ms. Moore.

Secondly, she realized the key role that temperament plays in a patient's recovery process. This recognition of the psychological factors in healing (and their reflection in characteristic movement patterns of the patient) led Bartenieff to make a second career transition--from physical therapy to a new psychotherapeutic approach--"dance therapy." From 1959 to 1967, Bartenieff worked as the dance therapy research assistant to Dr. Israel Zwerling, first at the Day Hospital of Albert Einstein Medical College and later at Bronx State Hospital. This pioneering work led to her recognition as one of the founding mothers of dance therapy.

It was also during this period that she collaborated with Alan Lomax in the cross-cultural analysis of ethnic dance styles. This project, called the Choreometrics Project, was the first to employ Laban Movement Analysis to set descriptive parameters in anthropological research.

It was also during the 1960's that Bartenieff's connections with the Dance Notation Bureau intensified. She had been a senior member of the Bureau since 1942 and had served as President. Then in 1965, at the age of 65, she began to teach at the Bureau and to develop training programs which synthesized her background in art and science.

Throughout the '70s, Bartenieff both expanded and solidified her work. In 1978 she founded her own institute for movement training and research--now called the Laban/Bartenieff Institute of Movement Studies. In 1980 she and co-author Dori Lewis published a dense work on movement analysis and its applications--Body Movement: Coping with the Environment. And up to the last six months of her life, when she became ill, Bartenieff maintained a private physical therapy practice and lectured and taught around the country.

Through all these activities, her energy and agility were amazing. Slender and frail-looking, Bartenieff could gracefully swoop to the floor and spring up with less visible effort than a 20-year-old dancer. Intellectual and ethereal, she surprised many students with the sudden strength of her touch and her down-to-earth body knowledge. She had the capacity to examine any problem from a variety of angles; perhaps this, along with her ability to learn from her students, kept her young.

The world, no doubt, will remember the impressive scope of her professional accomplishments. But it is her informed intuition, her sensitive humor and her simple sweetness of spirit that will long be missed by those who knew Irmgard Bartenieff as a therapist, teacher, colleague and friend.

IRMGARD DOMBOIS BARTENIEFF

- February 24, 1900 Born in Berlin, Germany.
- Grew up in Berlin; attended Public School, received private instruction in rhythmic dancing, Dalcroze, Mensendick, singing.
- 1913-1919 German Gymnasium ending in certificate: Abitur
- 1919-1924 University of Berlin and Freiburg.
Three semesters of biology, botany, pre-med chemistry and physics, history of art, archeology.
- 1929-1933 Taught Laban Dance and dance notation. Had a private studio in Stuttgart, then in Berlin. Studied ballet for 2 seasons with Eugenia Eduardova and Victor Gsovsky, and Spanish Dance with Elena Moro in Berlin. Developed a small dance group that was ready to perform by 1933. The short season was cut off by the Nazi regime. One of the three works choreographed was Burolic Ballet based on music and dance forms of the Tansbuch des Lambranzi, music arranged by Hans Hickmann.
- 1934-1936 Transcribed Feuillet's L'Art de Décrire La Danse into Kinetography Laban. Co-worker was Albrecht Knust, Director of the Tanzschreibstude, Berlin. Transcribed and reconstructed Feuillet's Gigue pour Homme, La Folie, Sarabande pour Femme, La Bourgogne, and from Taubert's Dancing Master the Minuet.
- 1936-1938 Emigrated with husband Michail Bartenieff to U.S.A. Gave lectures and lecture-demonstrations on Kinetography at Bennington College, Columbia Teachers College, New School for Social Research, Brooklyn Museum.
- 1939 First publication, co-author Irma Otte-Betz, Studies in Labanotation.
- Taught with Irma Otte-Betz first Kinetography Course at the New School for Social Research.
- 1939-1940 First Training Course in Physical Therapy at Swedish Institute for Massage under Dr. Heinrich Wolf.
- 1940 Moved to Pittsfield, Mass. with family to take over private practice in physical therapy. Also taught movement for non-professionals and recreation classes for children. During several summers taught dance in Berkshire summer camps.
- 1943 Moved to New York with her two sons. Took Certification Course in physical therapy and rehabilitation under Dr. George Deaver at New York University, Dept. of Education.
- 1944-1953 Took over Polio Service at Willard Park Hospital in New York City; developed methods of muscular reeducation and rehabilitation, basing these on anatomical and movement concepts of Laban under Dr. George Deaver, Director of Children's Department, N.Y.U. Institute for Rehabilitation.

- 1950-1958 Began to teach movement for actors, dancers and non-professionals at Maria Pisiator Workshop, Turtle Bay Music School in evening and weekend courses. Spent several summers in U.K. to study Effort with Warren Lamb, Marion North, and space harmony with Lisa Ullmann.
- 1953-1957 Instructor Massage and Therapeutic Exercise; Physical Therapy course at College of Physicians and Surgeons, N.Y.C.
- 1954-1957 Chief therapist and coordinator of activity programs at Blythedale Hospital, N.Y.C., a small orthopedic hospital developing movement activities for specific handicaps, dancing for bedridden and wheelchair children.
- 1954-1956 Taught child psychiatrist Dr. Judith Kestenbert Effort and Shape for her own developmental studies of 3 children. Evaluated these children several times (unpublished notes). Started to observe newborn babies in Long Island Jewish Hospital for 4 months.
- 1955-1956 Instructor of Kinesiology, Physical Therapy Dept., School of Education, N.Y.U., N.Y.C.
- 1956-1962 Research physical therapist for Dr. David A. Gurewitsch.
- 1957-1958 Two psychiatrists, the late Dr. H. Thompson and Dr. Esther Robbins, Jacobi Hospital, The Bronx, introduced Irmgard Bartenieff to the Day Hospital of the Dept. of Social Psychiatry as dance therapist. Dr. Zwerling made her research assistant in movement observation.
- 1959-1967 Trained and worked with Martha Davis, then a psychology student, to start systematic observation and notation of patients' behavior in E/S at the Day Hospital, The Bronx.
- 1965 Taught summer course in Educational Dance for the Art of Movement Centre, under Lisa Ullmann in London.
- 1965-1978 Led Effort/Shape division of the Dance Notation Bureau NYC and directed the one year training program in Effort/Shape for movement specialists (certification).
- 1966-1970 Consultant for Dance and Movement Research for the Alan Lomax cross-cultural movement study: Choreometrics.
- 1968-1972 Lecturer at Dance Dept., School of the Arts, N.Y.U., N.Y.C. under Jean Erdman. Taught Effort/Shape and developed a course: "The Whole World of Dance" to use E/S as a tool in a new approach to Ethnic dance.
- since 1970 Developing training programs at the Dance Notation Bureau. Senior faculty and Chairman of Effort/Shape Faculty.
- 1971-1973 Consultant, Dance Therapy and E/S research for Bronx State Hospital Dance Therapy Dept. Consultant for Research Dept. of Family Service, Dr. Andy Ferber.

- 1971-1980 Taught every year between January and March various Effort/Shape courses in the Music Dept. and the College of Continuing Education, University of Hawaii, Honolulu, Hawaii.
- 1973-1977 Introductory workshops in Fundamentals, Introduction to Effort/Shape and Introduction to dance therapy based on Effort/Shape at University of California, Los Angeles, Santa Barbara, San Diego.
- 1978 Founded and directed the Laban Institute of Movement Studies (becoming the Laban/Bartenieff Institute for Movement Studies in 1981) for movement training and research. The title "Effort/Shape" was changed to "Laban Movement Analysis".
- 1980 Publication of Body Movement: Coping with the Environment written with Dori Lewis. A distillation of her life's work.
- August 27, 1981 Died in New York City.

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

12th BIENNIAL CONFERENCE

PROGRAMME

Thursday, August 13th

DAY OF ARRIVAL

8:00 Wine and cheese party

Friday, August 14th

9:00-10:30	Opening Session	(Venable, chair)
11:00-12:30	Introduction to the technical sessions and	
2:00 - 3:30	follow up from previous sessions	- Mahoney, presenter (Rogers, chair)
4:00 - 5:00	Notation Examinations	- Sally Archbutt
	Computers and Labanotation	- David Sealy (Challet-Haas, chair)
8:00 - 9:30	Executive Committee Meeting	- (Venable, chair)

Saturday, August 15th

9:00 - 10:30	Items on trial and Validity	- Van Zile, presenter (Rogers, chair)
11:00-12:30	Validity	- Van Zile, presenter (Rogers, chair)
2:00 - 3:00	New Developments in Motif Writing	- Ann Hutchinson
	The Evaluation of Major Contemporary Dance Notational Systems and the Implications for Dance and Dance Education	- Sally Archbutt
	Notating the Handling of Japanese Fans	- Carl Wolz (Challet-Haas, chair)
4:00 - 5:30	FREE	
8:00 - 9:30	A Gathering to Celebrate Sigurd Leeder's Life	- Hutchinson, chair

Sunday, August 16th

- | | | |
|--------------|--|--|
| 9:00 - 10:00 | Inner Subsidiary Column | - Szentpal, presenter
(Rogers, chair) |
| 11:00-12:30 | Foot/knee movement session | - Marriett and Fox, presenters
(Rogers, chair) |
| 2:00 - 3:30 | Validity | - Van Zile, presenter
(Rogers, chair) |
| 4:00 - 5:30 | <u>Dance Style Analysis</u>
Movement Analysis as a Research
Tool: A Preliminary Exploration
of Potential Uses (Bartenieff,
Hackney, True Jones, Van Zile,
Wolz).

Observational Recordings Used
for the Comparative Analysis of
Style of Twyla Tharp and Dan
Wagoner Choreography. | - Judy Van Zile, presenter

- Vera Maletic, presenter
(Pforsich, chair) |
| 8:00 - 10:30 | Executive Committee Meeting | - Venable, chair |

Monday, August 17th

- | | | |
|--------------|--------------------------|--|
| 9:00 - 10:30 | Timing | - Szentpal, presenter
(Rogers, chair) |
| 11:00-12:30 | Timing, movement session | - Szentpal, presenter
(Rogers, chair) |
| 2:00 - 3:30 | FREE | |
| 4:00 - 5:30 | FREE | |

Tuesday, August 18th

- | | | |
|--------------|--|--|
| 9:00 - 10:30 | Validity | - Van Zile, presenter
(Rogers, chair) |
| 11:00-12:30 | Unification | - Mahoney, presenter
(Rogers, chair) |
| 2:00 - 3:30 | Fellows Meeting

Members: Movement Session
Reading <u>Dance Study 1979 #2</u>
Variation 1981
Choreography: Hettie Loman
Music: Nocturne in C Minor -
Chopin | - Venable, chair

- Clark, organizer |

- 4:00 - 5:30 Performance of Loman Dance by the
readers and by Sally Archbutt
(Film shown Friday, August 21,
9:30 A.M. at Learning Resources)
- Report on Teaching Laban's
Notation in Riga, USSR in 1980 - Maria Szentpal
- Notation Examinations - Sally Archbutt
(Challet-Haas, chair)
- 7:00 Dinner at Rocky Fork Country Club
Hosts: Gill and Dixon Miller

Wednesday, August 19th

- 9:00 - 10:30 Foot/knee - Marriett and Fox, presenters
(Rogers, chair)
- 11:00-12:30 Unification - Mahoney, presenter
(Rogers, chair)
- 2:00 - 3:30 Unification - Mahoney, presenter
(Rogers, chair)
- 4:00 - 5:30 General Meeting - Venable, chair

Thursday, August 20th

- 9:00 - 10:30 Timing - Szentpal, presenter
(Rogers, chair)
- 11:00-12:30 DBP, movement session - Szentpal, presenter
(Rogers, chair)
- 1:00 - 2:00 Fellows Meeting - (Venable, chair)
- 2:00 - 3:30 Dynamics Panel - Archbutt, Pforsich, Ullmann
Szentpal, Topaz, presenters
(Venable, chair)
- 4:00 - 5:30 Dynamics, movement session - Venable, organizer

Friday, August 21st

- 9:00 - 10:30 FREE
- 11:00-12:30 FREE
- 2:00 - 3:30 Voting - Rogers, chair
- 4:00 - 5:30 Voting - Rogers, chair
- 8:00 - 9:30 Executive Committee Meeting - Venable, chair

Saturday, August 22nd

- | | | |
|--------------|---|--|
| 9:00 - 10:30 | Spacial Forms and their Innate
Dynamic Content - Movement
Session | - Ullman
(Venable, chair) |
| 11:00-12:30 | Incompleted Topics | - Rogers, chair |
| 2:00 - 3:30 | General Meeting | - Venable, chair |
| 4:00 - 5:30 | Dynamics Exploration -
Movement Session | - Hackney and Pforsich
(Venable, chair) |
| 8:00 - 9:30 | Executive Committee Meeting | - Venable, chair |

Sunday, August 23rd

- | | | |
|--------------|------------------------------|---|
| 9:00 - 10:30 | Completion of voting | - Rogers, chair |
| 11:00-12:30 | Dynamics Summary | - Venable, chair |
| 2:00 - 3:30 | Technical Summary | - Mahoney, presenter
(Rogers, chair) |
| 4:00 - 5:30 | General Meeting | - Venable, chair |
| 7:00 | Picnic at Odette Blum's home | |

Monday, August 24th

DAY OF DEPARTURE

Members Present at the 1981 Conference

Lisa Ullman	President	Core Member	Fellow	U.K.
Ann Hutchinson Guest		Core Member	Fellow	U.K.
Maria Szentpal	Vice President Research Committee		Fellow	Hungary
Sally Archbutt	Executive Committee		Fellow	U.K.
Mireille Backer			Fellow	U.S.A.
Odette Blum	Conference Organizer		Fellow	U.S.A.
Jacqueline Challet-Haas	Vice-Chairman		Fellow	France
Ray Cook			Fellow	U.S.A.
Els Grelinger			Fellow	U.K.
Billie Mahoney	Research Chairman		Fellow	U.S.A.
Jane Marriett	Assistant to Research Panel and Note taker		Fellow	U.S.A.
Vera Maletic			Fellow	U.S.A.
Muriel Topaz	Wording Committee		Fellow	U.S.A.
Judy Van Zile	Research Committee		Fellow	U.S.A.
Lucy Venable	Chairman Acting Secretary		Fellow	U.S.A.
Mary Jane Warner	Executive Committee and Wording Committee		Fellow	Canada
Georgette Weisz Amowitz			Member	U.S.A.
Scott Clark	Note taker		Member	U.S.A.
Irene Cohen			Member	U.S.A.
K. Wright Dunkley			Member	U.S.A.
Bonnie Eppes			Member	U.S.A.
Ilene Fox			Member	U.S.A.
Rhoda Golby	Treasurer (U.K.)		Member	U.K.
Michelle Graves			Member	U.K.
Peggy Hackney	Note taker		Member	U.S.A.
Penelope Hanstein	Note taker		Member	U.S.A.
Toni Intravaia	Assistant Treasurer		Member	U.S.A.

LaRainne Jones		Member U.S.A.
Athalie Knowles		Member U.K.
Hettie Loman		Member U.K.
Gill Miller	Wording Committee Note taker	Member U.S.A.
Julie Miller		Member U.S.A.
Janet Moekle	Note taker	Member U.S.A.
Janis Pforsich	Executive Committee	Member U.S.A.
Dan Phillips		Member U.S.A.
Ann Rodiger		Member U.S.A.
Helen Priest Rogers	Chairman of Technical Sessions	Member U.S.A.
Rhonda Ryman		Member Canada
Dawn Smith		Member U.S.A.
Carl Wolz		Member U.S.A.

Unable to attend because of Air Strike

Christine Eckerle	Fellow Germany
Gisela Reber	Fellow Germany
Yvette Alagna	Member France
Vera de Jong	Member Holland
Irene Loutzaki	Member Greece

OSU Student Assistants

Candace Feck

Robin Harris Taylor

Apologies and good wishes received from:

Dai Aihian
 Ann Brown
 Bryce Cobain
 Ellinor Hinks
 Minerva Jonsdottir
 Roderyk and Diane Lange
 Varina Verdin

REPORT FROM THE CHAIRMAN OF THE RESEARCH PANEL

The 1981 Technical Report is being presented in a different format thanks to the efforts of several ICKL members who gave of their time and energies directly following the Conference. It has long been voiced that a more thorough report is desired, but always, who can or will do it? Judy Van Zile, along with Maria Szentpal, has taken the responsibility of the 1981 Technical Report, aided by Scott Clark, Michelle Groves, Gill Miller, and, of course, the tireless efforts of Lucy Venable to coordinate the project and see it through to the finish.

Thank you's go to my colleagues on the Research Panel, Roderyk Lange, Maria Szentpal and Judy Van Zile for their work in the preparation of the conference materials; to Helen Priest Rogers for her judicious chairing of the Technical Sessions; to Scott Clark for taking notes throughout the conference, and to all those who took notes for individual sessions (Georgette Amowitz, Peggy Hackney, Penny Hanstein, Jan Moekle, Ilene Fox); to Gill Miller and Muriel Topaz for their invaluable expertise as the "working committee" in producing the proper phrasing for a proposal once the Conference arrived at a decision.

Included in the Technical Report are two papers containing the information presented in the additional informational sessions on Time Signs. It is important to understand that many of the attendees requested the fundamental session in which Maria Szentpal presented the basics upon which she based the paper "Signs for Time." Along with the investigation into the need for Signs for Time, a practical movement session was presented in which Billie Mahoney taught movements based on those in José Limón's "Unsung", in order that the group experience the changes in timing and phrasing desired by a choreographer when a dance is unaccompanied. Lucy Venable's lovely performance of a part of "A Time to be Silent", also by Limón, further emphasized the need for these signs.

UNIFICATION

We are delighted that the 1981 Conference saw progress toward complete unification by agreement on three items, and agreement to try still another. We shall continue to pursue clearing up these long standing differences. Our work on "Validity" should result in unification on several more of these differences. The proposal for a trial period to reach unification on the writing of aerial turns with the turn symbol written sometimes only across one support column was defeated by two-thirds of a vote. A more thorough presentation of this item will be prepared for 1983.

There are three different versions of drawing Repeat Signs within ICKL. In order to arrive at a unified symbology the complete system of repeat and analogy signs should be investigated to find the most efficient and logically developed signs. This will most likely result in changes for all of us.

WORK PLAN FOR 1981-83

At the end of the 1981 Conference, a list of the items the Research Panel has been charged with over the years was put on the board to be rated according to priority. Items were added by those present who felt a pressing need for

investigation into other directions. Tallies were recognized and the topics for the 1983 Conference were determined. In order to accommodate the needs and interests of the membership and to involve wider participation in the research work of ICKL the following organization was arranged for 1981-83. It is vital that all ICKL members contribute to this work. The parties named are the ones to whom you should direct your correspondence according to your particular interests.

A) FOLLOW-UP ON TOPICS ALREADY BEGUN OR PRESENTED AT A CONFERENCE

1. Principles: continuing investigation is directed by Roderyk Lange.
2. "In The Area Of" a direction: Michelle Groves, in coordination with Ann Hutchinson, will search out the usages and orthography of the symbol introduced by Sigurd Leeder in 1971, and which resurfaced as part of the Design Drawing proposals.
3. Sign for "a" or "any" surface in Design Drawing: Gill Miller will pursue the search for an appropriate sign. Send your suggestions to her.

B) ON TRIAL

1. Validity: coordinator is Judy Van Zile; deadline, March 1, 1982. Send notated pages of the same movement using three different versions of cancellation : a) existing rules, b) total cancellation, c) total retention. Submit needed clarifications to these rules as proposed in item 20 of the report, or submit new rules.

After analyzing results, a DNB representative will be co-opted to work with Judy in searching for a satisfactory validity rule on which we can unify.

2. Angling: Jane Marriett and Ilene Fox will continue their investigation of angling for all types of supports, and of the timing problems when going into a kneel or foot/knee support. We urge you to send your examples and comments on this usage to either of them by March 15, 1982.
3. Time Signs: Examples and comments should be sent to Maria Szentpal by June 30, 1982. Include a verbal description of what is desired.
4. Pins for Minor Movements: the trial period has been extended with a recommendation for the use of mono-pins. Interested persons should be in touch with Ann Hutchinson and work with her in finding a solution to your needs.
5. Placement on the staff of Orientation Indications:
 - a) Orientation to left of staff
 - b) Relationship to right of staff

Please send your findings and comments, both pro and con, to Billie Mahoney.

C) EXPLORATORY

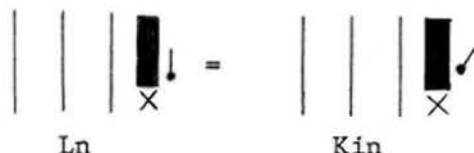
1. Dynamics: there will be continuing investigation into dynamics. Please send thoughts, comments, and contributions on the subject to Sally Archbutt.

2. DBP (Direction from a Body Part): although an official recommendation was not made at the '81 Conference after the practical session, we urge you to experiment with DBP and send your comments, questions, and examples to Maria Szentpal by June 30, 1982.
3. Floor Work (to include Angling and DBP): the majority of the attendees at the '81 Conference expressed a dire need for work in this direction. Please send your specific problems and needs with notated examples to Maria Szentpal by June 30, 1982.

D) UNIFICATION

1. CONTINUING INVESTIGATION

- a) Extremity of the Arm: Judy Van Zile has been searching for a new solution to the age old problem of what is considered to be the extremity of the limb when using track pins or the black relationship pins for arm gestures. Please share with her your opinions on the subject.



- b) Air Turns: please respond to Item 18 in the Technical Report. In the U.S. Ray Cook will coordinate responses, and in Europe, Maria Szentpal. Together they will pursue the investigation of the total issue of aerial turns. Deadline: June, 1982.

NEW INVESTIGATION

- a) Analogy Signs and Reprises: Ann Rodiger will coordinate the investigation for Labanotation, and Sally Archbutt for Kinetography. (This is what my notes show - please advise if incorrect.)

Two big items have been on the list for the Research Panel for a number of years which must be tackled. Although this particular Conference did not feel any urgency, it is realized that the following two subjects will be part of a long term housecleaning investigation.

- b) Action Stroke/Duration Line: Jacqueline Challet-Haas has agreed to attempt to clarify and define the usages as a beginning toward unification.
- c) Horizontal and Vertical Bows (including Staples and Carets): the investigation into Validity has revealed an inconsistency in our usages. Billie Mahoney will begin overall research into this direction. Your input and contributions will be welcomed.

TIME TABLE FOR SUBMISSION OF PAPERS FOR 1983

In order for papers on any of the above to be presented at the 1983 Conference, comments should have been received by the committee leaders, or coordinators, and conclusions submitted to the Research Panel Chairman by July 15, 1982. The Research Panel will make recommendations and the actual paper should be submitted

by October 30, 1982 to be considered for the 1983 Conference. After comments and approval by the Panel of the thoroughness of the research and the clarity of the presentation, the final draft should be submitted by March 1, 1983. This should be an original copy ready for photocopy, i.e.: minimum $\frac{1}{2}$ " margins on all sides, kinetograms dark enough to reproduce clearly; attention paid to layout: page not overcrowded so material is legible, examples numbered and preferably on same page as text. (Be sure to keep a good photocopy for yourself, in case of loss in the mail.)

TRAINING IN WRITING A RESEARCH PAPER:

For those who are bewildered at the prospect of writing a research paper, Maria Szentpal has offered a training seminar by correspondence. She will give you a simple assignment on which to do research. She will guide and critique your work. This should help to formulate your ideas on the "big" issues. Maria has generously volunteered this service. It would be wise to take advantage of this opportunity.

To initiate new topics for future conferences, guidelines are spelled out for submitting papers to the Research Panel in Item 4 of the By-Laws.

1981 was a productive conference, and if we all join in and contribute during this next year the 1983 Conference should show even greater progress. Thank you for your participation. The Research Panel looks forward to all of the membership taking a more active part in the unification and development of the Laban system of movement notation - the work of ICKL - during the years between the conferences.

Respectfully submitted,

Billie Mahoney, Chairman

Address: The Juilliard School
Dance Division
Lincoln Center Plaza
New York, New York 10023
U.S.A.

Research Panel, 1979-1983:

Roderyk Lange
Billie Mahoney
Maria Szentpal
Judy Van Zile

GUIDELINES FOR SUBMITTING A PAPER TO THE ICKL RESEARCH PANEL

1. Let the Chairman of the Research Committee know what you are planning to do. The Research Committee will furnish you with any information it has that relates to your topic. The best time for this to be done is at the end of a Conference when topics for the next one have been chosen.
2. Research the appropriate literature. Look through notation texts and any available books to find all the examples of your topic.
3. Discuss (by letter or in person) your plans with a Fellow, if you have not written a paper before. He/she may be able to recommend more sources, help you shape your ideas, etc.
4. Write the 1st draft of the paper which should include the following in this order:
 - a) Presentation of the problem with examples, if needed.
 - b) Discussion of all the elements and ramifications of the problem.
 - c) Presentation of the possible solution(s), weighing the arguments for and against.
 - d) Conclusion. This may be a proposal.
5. Submit the 1st draft to the Advising Fellow for comments, if that seems helpful. Make changes accordingly.
6. Submit the 2nd draft to the Chairman of the Research Committee with a covering letter asking that it be reviewed for an ICKL Conference. State the date of the Conference, if you have a specific one in mind. (The covering letter is very important, since sometimes people are circulating material for comment without the intention of having it reviewed for a Conference.)

Additional Information

When several people are interested in an item the Research Committee will appoint an advisor to work with them to help with the task and with the coordination of the group.

Anyone preparing a paper should consult the following texts automatically:

- Knust, Albrecht. Handbook of Kinetography Laban. Hamburg: Das Tanzarchiv, 1958.
- or Knust, Albrecht. Dictionary of Kinetography Laban. London: Macdonald & Evans, 1977 or 78.
- Hutchinson, Ann. Labanotation. New York: Theatre Arts, 1970.
- Preston-Dunlop, Valerie. Practical Kinetography Laban. London: Macdonald & Evans, 1970.

Any references in these texts should be clearly cited.
Style manuals for research papers might be consulted.

The Chairman of the Research Panel 1981-83 is:

Billie Mahoney
The Juilliard School
Dance Division
Lincoln Center Plaza
New York, N.Y. 10023

SUMMARY OF VOTING ON TECHNICAL ITEMS

Fellows cast two votes each; Associate Members cast one vote each. The votes of the Fellows are recorded first in each column; the votes of Associate Members follow in parentheses. A 2/3 majority was required for an item to pass, not counting abstaining votes.

	Votes For	Votes Against	Abstaining Votes
I. <u>AGREED AND PASSED</u>			
1. Exclusion Bow	22 (14)	0 (1)	2 (0)
2. Placement of Front Signs	20 (14)	8 (3)	0 (0)
3. Placement of Path Signs	22 (15)	2 (1)	0 (0)
4. Inner Subsidiary Column	22 (13)	2 (0)	0 (2)
5. Arm/Upper Arm	18 (12)	6 (1)	0 (2)
6. Validity: Dependent Symbols	20 (16)	2 (0)	2 (0)
7. Design Drawing: Title	16 (16)	4 (0)	4 (0)
8. Design Drawing: Size of Design	24 (13)	0 (1)	0 (1)
9. Design Drawing: Situation of Design (part 1)	20 (13)	2 (1)	2 (1)
10. Design Drawing: Situation of Design (part 2)	18 (14)	4 (0)	2 (1)
11. Design Drawing: Placement of Design Parallel to Ceiling or Floor	16 (14)	4 (1)	4 (0)
II. <u>APPROVED FOR TWO-YEAR TRIAL</u>			
12. Minor Movements	24 (12)	0 (2)	0 (1)
13. Placement of Foot Hooks	14 (13)	8 (3)	2 (0)
14. Placement of Orientation Indications	24 (16)	2 (0)	0 (0)
15. Time Signs	22 (12)	0 (0)	0 (3)
16. Angling	22 (13)	0 (1)	0 (0)
III. <u>NOT ACCEPTED</u>			
17. Ordering of Symbols in Divided Column	6 (4)	18 (12)	0 (0)
18. Writing of Air Turns	16 (10)	8 (6)	0 (0)
IV. <u>DEFERRED</u>			
19. Analogy and Reprise Signs	20 (14)	0 (1)	2 (1)
20. Validity	24 (16)	0 (0)	0 (0)
21. Symbol for "Any Surface"	informal consensus		
22. "In the Area of"	informal consensus		
23. Terminology for   	informal consensus		

THE TECHNICAL REPORT

The information below constitutes a summary of all items officially acted upon at the 1981 ICKL Conference. Statements enclosed by solid lines are items agreed to and passed by a formal vote. Statements enclosed by broken lines are items approved for two-year trial by a formal vote. Statements enclosed by dotted lines are items rejected by a formal vote. Statements underlined were discussed at varying lengths and deferred for future conferences. Comments following these major statements are summaries of significant points raised during discussion of the papers presented at the Conference. These summaries do not represent official decisions of any kind, but are intended to facilitate understanding the official decisions and to aid in future deliberations. These summaries were compiled by the Research Panel with the assistance of the note-takers, the wording committee, and the presenters of the various issues.

Items labelled "(Unification)" were formerly utilized by either Kinetography or Labanotation. ICKL has now agreed that both Kinetography and Labanotation shall use the practices as stated.

- I. The following items were AGREED TO AND PASSED by the 1981 ICKL Conference. The usages stated should be immediately put into practice in teaching and writing (both scores and textbooks).

1. EXCLUSION BOW

The exclusion bow will be drawn:



- 1.1 The 1977 Conference Proceedings state: "Within the bow is written the part/person etc. to be excluded from the movement."

2. PLACEMENT OF FRONT SIGNS (UNIFICATION)

All signs indicating the orientation of the front of the performer are to be placed to the left of the staff unless tied to a path sign.

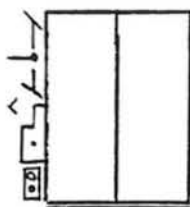
- 2.1 Item 14 below, which was approved for two-year trial, also relates to signs indicating the orientation of the front of the performer (front signs).
- 2.2 At present, the placement of front signs as stated above is officially part of the system. Placement of other orientation signs described in item 14 is on trial for two years.

3. PLACEMENT OF PATH SIGNS (UNIFICATION)

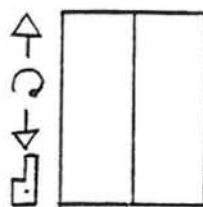
All path signs except those that are tied to the support column or related to gestural movements are drawn on the right of the staff.

- 3.1 This rule establishes placement of the path signs on the right of the staff, but does not stipulate a specific column in which they are to be placed.

- 3.2 Path signs related to gestural movement (which are not affected by this rule), include such indications as wheeling and design drawing. (See examples 1 and 2)



ex. 1



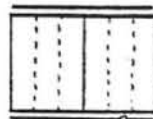
ex. 2

4. INNER SUBSIDIARY COLUMN

- A. Gestural symbols (such as rotations, flexions) and modifiers (such as hooks, pins, dynamic indications, spatial retention signs) that modify either a support or a leg gesture can be written in the Inner Subsidiary Column (ISC) without a body part presign.
- B. Any direction symbol in the ISC pertaining to a gesture, other than an attached symbol, must be preceded by a body part presign.
- C. Any symbol in the ISC pertaining to the support column **OTHER THAN** those referred to in Section A above must be tied to the support column with a bow.

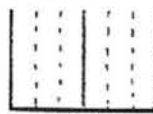
- 4.1 Based on the agreement of the 1973 ICKL Conference the symbol used to tie the ISC to the support column is

- 4.1.1 A key signature may be used to establish the support column meaning for the ISC for the whole score. (See example 3.)



ex. 3

- 4.1.2 may be placed at the start of a staff to establish the support column meaning for the ISC for this staff. (See example 4.)



ex. 4

- 4.1.3 may also be used within the staff for a single movement. It may be placed either below or above the symbols it modifies.

4.2 Clarification of gestural symbols and modifiers

- 4.2.1 Example 5 is acceptable for example 6:

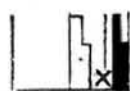


ex. 5

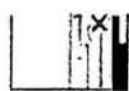


ex. 6

4.2.2 Examples 7 and 8 represent identical movement.

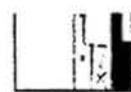


ex. 7



ex. 8

4.2.3 Example 9 means: a step forward with partial weight ($\frac{1}{2}$) with a sudden, slight knee bend.



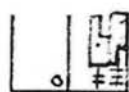
ex. 9

Example 10 means: a very small step forward with partial weight ($\frac{1}{2}$) with an evenly-performed lowering into a slight knee bend.

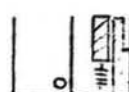


ex. 10

4.3 Clarification of symbols in the ISC requiring presigns.



ex. 11



ex. 12



ex. 13



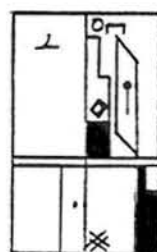
ex. 14

4.4 Clarification of symbols in the ISC that must be tied to the support column.

4.4.1 Examples 15 and 16 represent identical movement.



ex. 15



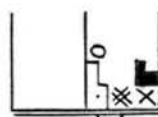
ex. 16

4.4.2 Based on the stated rule a circular path for a single step can now be written as example 17.

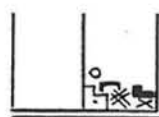


ex. 17

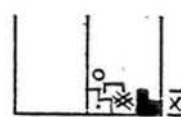
4.4.3 Examples 18-20 show how one can notate a very small step ($\frac{1}{2}$ support) with a slight knee bend when the movement is quick. Although all are acceptable, example 20 is not a preferred version.



ex. 18



ex. 19



ex. 20

4.5 Orthographic clarifications

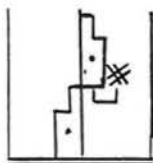
- 4.5.1 When there is insufficient space below the symbol(s) one may choose to write the tying bow above the symbol(s). (See examples 16, 19 and 20 on previous page.)
- 4.5.2 There may be instances where there is insufficient space above and below the symbols. In such cases one may choose to slant the "framing" lines of the  symbol, retaining the "parallel" relationship. (See example 21.)



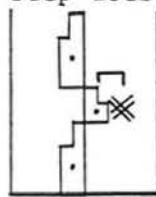
ex. 21

4.6 Timing Clarifications

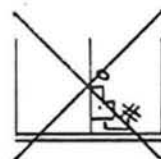
- 4.6.1 The tying bow does not affect the timing. It is not included in the timing of the movement. In the examples below the desired movement is a very small forward step beginning on the beat. Examples 22 and 23 correctly express this. In example 24 the step does not start on the beat.



ex. 22



ex. 23



ex. 24

4.7 Pivot turns and circular paths involving more than one support.

The writing of pivot turns or circular paths into the ISC when involving more than one support was questioned. There is no understanding that a turn symbol or path sign in one ISC should refer to both support columns.

5. ARM/UPPER ARM (UNIFICATION)

When a direction symbol in the arm gesture column occurs simultaneously with a direction symbol for the lower arm, the symbol in the arm gesture column is understood to refer to the upper arm and no presign is required. The same principle applies to leg gestures.

5.1 Examples



ex. 25



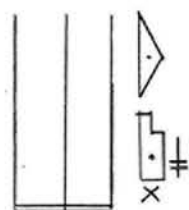
ex. 26

- 5.2 Discussion of this matter brought attention to the possibility that some differences in our system may be based on our choice of words--e.g., in French, there is no word for "upper arm," only "arm" and "lower arm" are used.

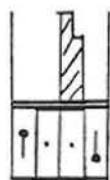
6. VALIDITY: DEPENDENT SYMBOLS

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

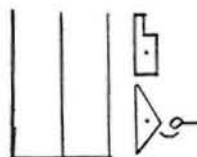
- a. all pins modifying direction symbols



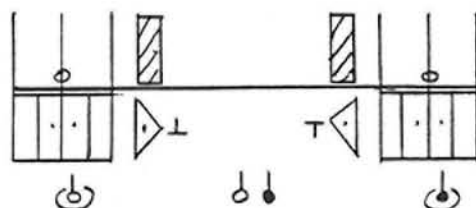
ex. 27



ex. 28

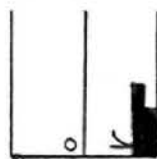


ex. 29

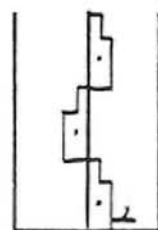


ex. 30

- b. foot hooks

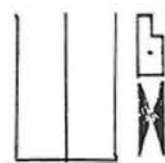


ex. 31



ex. 32

- c. symbols written in a divided column

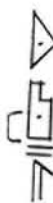


ex. 33

- d. symbols tied to direction symbols by vertical bows or brackets



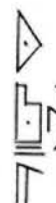
ex. 34



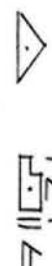
ex. 35



ex. 36



ex. 37

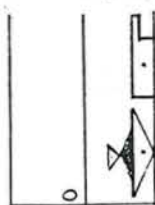


ex. 38

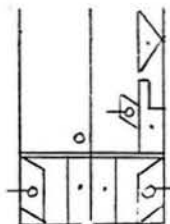


ex. 39

e. attached symbols



ex. 40



ex. 41

6.1 These items are derived from the Validity paper circulated to the membership. Because a clear agreement could be reached on them, they were separated from other issues raised in that paper, which are dealt with in item 20 below.

6.1.1 Examples 34-36 show vertical bows or brackets that may be used in conjunction with direction symbols without having additional symbols placed within the bow or bracket--the bow or bracket has its own inherent meaning.

6.1.2 Dependent symbols, as stated in 6.a-6.e above, have their own established cancellation rules.

7. DESIGN DRAWING: TITLE

The title, "Design Drawing," shall be used for the concept as accepted at the 1979 ICKL Conference.

7.1 The original title for this concept was "Shape Writing."

8. DESIGN DRAWING: SIZE OF DESIGN

It is generally expected that a design made by a finger will be smaller than one drawn by the hand, and a hand design smaller than one drawn by the lower arm, and so on. The size of the design may be left open, or it can be indicated in general terms by stating the scale, the amount of space used.

spatially
small



spatially
very small



spatially
large

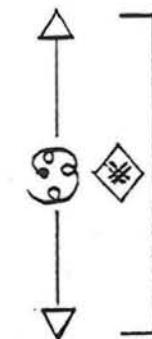


spatially
very large



These signs can be placed adjacent to the design path in an addition bracket, as in example 42, or be placed within the design path, as in example 43. Note the sign for the smallest possible--

and that for the largest possible--



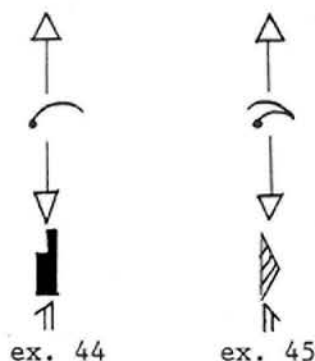
ex. 42



ex. 43

9. DESIGN DRAWING: SITUATION OF DESIGN

Specific placement of the limb performing the pattern can be indicated in the usual way, the direction symbol indicating where the limb is at the start. In example 44 the left arm is forward low, and the pattern will be viewed as though looking down the shaft of the arm. In example 45 the right arm is side high and the pattern is viewed looking up the shaft of the arm.



ex. 44

ex. 45

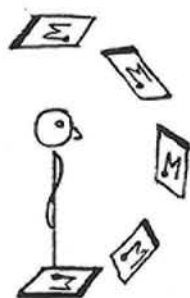
10. DESIGN DRAWING: SITUATION OF DESIGN

When no surface is indicated, the surface is understood to be at right angles to the shaft (longitudinal axis) of the limb. If the situation of this imaginary surface is not at a 90° angle to the extremity of the limb, it must be stated.

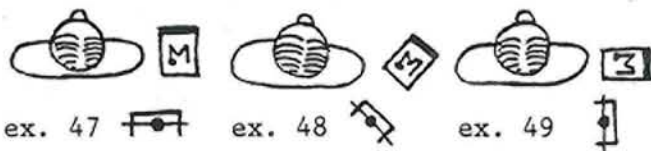
11. PLACEMENT OF DESIGN PARALLEL TO FLOOR OR CEILING

As illustrated in example 46, the "top" of the design, as written on the paper, is always up, whether the design is written

or etc. But in placing the design on the "floor," it could logically be expected that the top of the page could be placed as in example 47, 48, or 49, etc. This is indicated by appropriate choice of the surface sign, it being drawn to indicate whether the top of the paper points forward, to the right diagonal, or to the right side, etc. The indication would mean the top of the design (as written in the notation) points to the left.



ex. 46



ex. 47

ex. 48

ex. 49

Note: The above items, #46, 47, 48, 49, were deferred from acceptance as part of the 1979 paper, "Design Writing" pending further clarification. They are items #8, 9.2, 9.3, & 14 of that paper. See the 1979 Conference paper, "Design Writing," for a full explanation of Design Drawing.

- II. The following items were APPROVED FOR TWO-YEAR TRIAL by the 1981 ICKL Conference. They should be glossarized if used in scores and, if presented to others, should be clearly identified as "items on trial."

12. MINOR MOVEMENTS

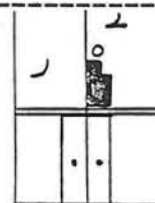
- A. For minor movements direction is understood to be judged from the proximal center.
- B. For distal center analysis the pins must be modified. The proposed key for distal center is . The modification to the pins would be either by a stroke across the shaft of the pin, e.g., , , , or by placing the key in a bracket alongside the pins, .

12.1 It should be noted that this was originally proposed for two-year trial in 1979. The present action constitutes an extension of the trial period.

13. PLACEMENT OF FOOT HOOKS (UNIFICATION)

All unattached foot hooks are written as though attached to a symbol in either the leg gesture column or the support column.

Example 50 is the writing method to be tried by those not already using it.



ex. 50

14. PLACEMENT OF ORIENTATION INDICATIONS

- A. Orientation indications, excluding pre-staff indications, relating to space, time, and systems of reference are written on the left of the staff. These indications include:
 - a. space
 1. front signs (e.g., , , )
 2. area signs (e.g., , )
 - b. time
 1. time signatures (e.g., $\frac{3}{4}$, $\frac{6}{8}$)
 2. bar numbers (e.g., , 1)
 3. counts (e.g., 1 2 3 4)
 4. scale and tempo indications (e.g.,  =  = 60)
 - c. systems of reference keys (e.g., )
- B. Other orientation indications excluding pre-staff indications, are written on the right of the staff. These indications include:
 - a. people
 1. meeting lines (e.g., A )
 2. group formation indications (e.g., , )
 - b. relationship to stage (not personal) props (e.g., )

Further, this does not affect front signs or area signs tied to path signs, area signs used to show exiting, nor orientation signs which refer to individual movements (such as those appearing in bows or brackets, or those used as presigns).

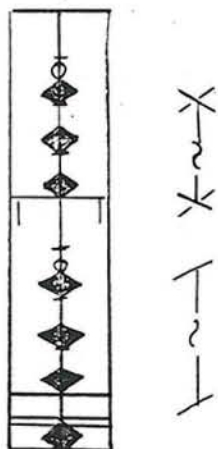
- 14.1 The motion does not present any major new ideas, but unifies practices of ordering orientation indications.
- 14.2 The original motion included time signs (see item 15). This was deleted, however, since these signs have only been approved for trial. As we begin to try using the time signs, we should consider if we wish to stipulate their placement on the staff.
- 14.3 Likewise, symbols for dynamics were deleted from the motion because of unclarities in their meaning and use.
- 14.4 It was pointed out that frequently orientation signs are a kind of checking device--they give additional information to what is already contained within the score and floor plans.
- 14.5 See item 2 above for a related issue.

15. TIME SIGNS

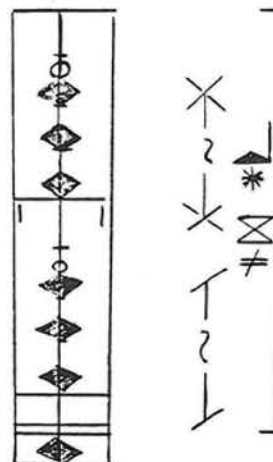
The concepts, symbols, and usages for timing indications as described in the two papers, "Time Signs" and "Corrections for the Time Signs Papers" shall be tried.

- 15.1 The complete Time Sign papers begin on page 52.
- 15.2 It was pointed out that it is a semantic error to use space measurement signs with time signs. As we have no symbols for measurements which can be used for each aspect of movement (time, space, force), it was suggested that we consider changing the current terminology "space measurement signs" to "measurement signs." When these signs are used for space they can be specifically called "space measurement signs," and when they refer to time or dynamic signs they can be identified accordingly. (See also items 20.5.6 and 20.5.7.)
- 15.3 Question was raised regarding the placement of special indications above or below the time signs.
 - 15.3.1 Since time indications are similar to key indications these modifiers are used as pre-signs to qualify the key just as X modifies the arm direction in .
 - 15.3.2 It was suggested that  for  could be used with two different meanings.
 - 15.3.2.1 When drawn as  the sign should serve as a cancellation sign for indications which changed the tempo.
 - 15.3.2.2 When drawn as  the sign should mean "the tempo stays normal."
- 15.4 It should be noted that the shape of the "triangle" signs in the Time Signs paper should be more correctly drawn--they should be "flatter" and "broader," e.g.,   etc.

- 15.5 Further investigation is needed into the use of the vertical bow as used in the Time Sign paper and as used for phrasing.
- 15.6 The following example was written on the board with instructions that the rhythm of the phrase was to be maintained, but the speed (tempo) could be varied by the individual dancers. It was requested that the appropriate time signs be added to make this statement.



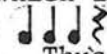
ex. 51



ex. 52

 and  were added.  states that the performance of the rhythm pattern should be kept specific.  says that the chosen tempo is allowed to be changed.

Note that when time signs are used in a combination, as in the example above, one of them may influence the other(s) in meaning.

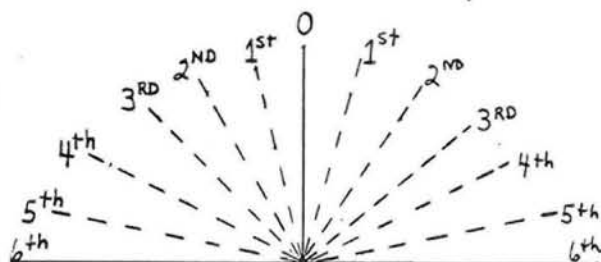
 is an indication which incorporates the aspect of metre, e.g., when the rhythm is  it is understood that the metre is a 4 (compound of 2+2). Thus, the sign  must have a restricted meaning--the tempo cannot be changed within a measure, only between measures.

16. ANGLING

The concept and symbology of angling and its application in the context of kneeling, as summarized below and fully explained in the paper, "Writing 'levels' of kneeling by means of: Angling or Approaching the Surface of support in different directions," shall be tried.

A. Concept

1. "Angle" is the figure formed by two lines extending from the same point.
2. The point of support is the common point from which the two lines extend.
3. One of the lines is on the surface on which the performer is supported (typically the floor, which is horizontal). The other line is formed by the limb above the point of support.
4. Direction of angling is judged from stance. When angling to the back, both lines of the angle are behind the point of support (as judged from stance). When angling to the right, both lines are to the right of the point of support, etc. Therefore the angling description is not in any way affected by the rotation of the limb nor, in kneeling, by the direction of the lower leg.
5. Since the line on the surface of support remains constant, the angle changes through the movement of the limb on a curved path through space, towards the surface of support.
6. The closest the limb can get to the floor is a parallel (or almost parallel) line. The furthest away the limb can be is a perpendicular line. Therefore, a perpendicular line to the surface of support is considered no angling. As the limb approaches the surface of support in any given direction, more angling occurs.



ex. 53

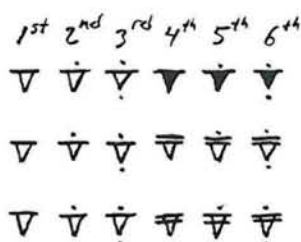
B. Symbology

1. The following symbology is used to indicate direction of angling.

▽ Angling towards the back (behind the meeting line). The limb approaches the floor (surface of support) by moving back. △ Angling towards the front. The limb approaches the floor by moving forward. ◁ Angling towards the left. ▷ Angling towards the left forward diagonal. ↙ Angling towards the left back diagonal.	▷ Angling towards the right. ◁ Angling towards the right forward diagonal. ↘ Angling towards the right back diagonal.
---	---

2. There are three possibilities for showing the increments of angling. All three should be experimented with during the two-year trial period in an effort to find the choice that will best serve our purposes.

six increments of angling:



ex. 54

3rd increment = 45° angle

6th increment - parallel to the surface of support

3. $\diamond$ or ϕ are used to indicate no increment of angling, unangle, or return to the upright, perpendicular position.
- C. Application to kneeling
1. In kneeling the knee becomes the point of support from which the two lines, the upper leg and the surface of support extend. (E.g., as we go from the upright kneeling position to sitting back over the heels, we are approaching the surface of support with the limb moving towards the back.)
 2. When no angling is stated, you are assumed to be as close to zero increments of angling as possible.
 3. Although "level" of kneeling can easily be shown using angling, it will often still be necessary to indicate the direction into which the kneeling support moves. A clear, easily read solution would be to show direction with a blank direction symbol, no level indicated, and use angling to indicate "level" and the situation of the thigh.
 4. Because of the specificity contained in the angling description, details of weight distribution (i.e., partial weight) need not be written in foot/knee supports.
 5. In an open position supporting on both knees some increment of angling occurs. It is not necessary to indicate this angling if the thigh is as upright as possible.

- 16.1 Comments received on the paper, "Kneeling," originally circulated to the membership, reflected that the proposals set forth did not solve problems in an appropriate fashion. Hence, this paper was withdrawn. Further deliberation resulted in the development of a new approach set forth in the paper distributed at the conference, "Writing 'levels' of kneeling by means of: Angling or Approaching the Surface of support in different directions." Because this was a new approach, the paper in its entirety is included in this report (beginning on page 71), and should be consulted for a full explanation of the angling concept.
- 16.2 Many issues related to kneeling are in need of further exploration. These include:
 - a. Use of angling with empty direction symbols;
 - b. Whether the writing of level is needed with kneeling, or whether the writing of angling with blank direction symbols is sufficient;
 - c. timing;

- d. determining directions of supports;
- e. multiple meaning of carets in the support column;
- f. If the concept of level in kneeling is necessary, the present definitions of level need to be revised. The following possible definitions of level conventions should be further investigated--
 - (1) In a high level kneel the center of weight is as high as possible over the support(s), the thigh being generally upright (i.e., unangled or one increment of angling in any direction).
 - (2) In a low level kneel the center of weight is as low as possible, the thigh is at an angle from the upright of more than 45° (i.e., four to six increments of angling in any direction).
 - (3) A middle level kneel is between a high and a low kneel. the thigh is generally at a 45° angle from the upright (i.e., two to four increments of angling in any direction).

III. The following motions were put forth and were NOT ACCEPTED by the 1981 ICKL Conference. Note should be made of the clarifications, particularly for item 18.

17. ORDERING OF SYMBOLS IN DIVIDED COLUMN

When a leg gesture is written by means of the divided column in the leg gesture column, the symbol for the upper leg is placed next to the body column and the symbol for the lower leg is placed on the side nearer the support column.

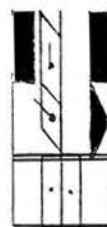
- 17.1 While no formal proposal was made or voted upon, many expressed a preference for avoiding the use of divided column and for using presigns. (Note that in some instances presigns must be used and in some instances may be omitted--see items 4 and 5 above.)

18. WRITING AIR TURNS

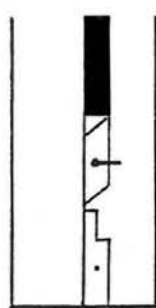
The following shall be tried for two years: the writing of air turns that take off from and land on the feet is analogous to the writing of turns supported on the feet; the only difference is that additional indication is needed to show the elevation. (When taking off from one foot the turn sign is written in one support column; when taking off from two feet, the turn sign is written across both support columns.)

- 18.1 Many people expressed an interest in unification in this area, despite the vote tally.
- 18.2 It was felt important that this issue be reconsidered. Due to circumstances, KIN representation at the Conference was very small. Since the proposed rule would mean changes by both KIN and LN practitioners, representatives of both should have the opportunity to be involved in this decision.

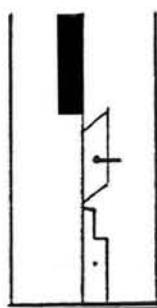
- 18.3 Consciously excluded from consideration were air turns that took off and/or landed on body parts other than the feet. This needs to be considered in the future.
- 18.4 Another future consideration is length of action strokes or symbols that send you into the air.
- 18.5 Some question was raised regarding stating the degrees of portions of turns that occurred on the ground but were continued in the air. A possible solution is:
- 18.6 The basic logic for writing air turns proposed in the rule can be seen in comparing the following sets of examples. (Compare those in the first row with those in the second row.)



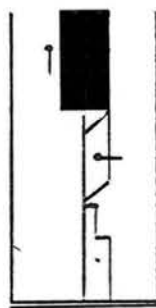
ex. 55



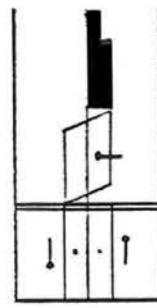
ex. 56 a



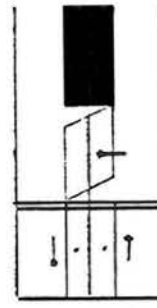
ex. 57 a



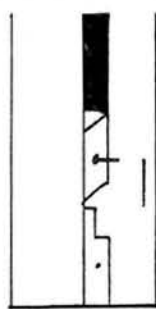
ex. 58 a



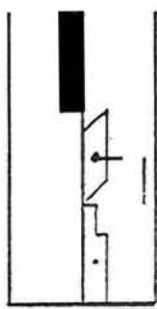
ex. 59 a



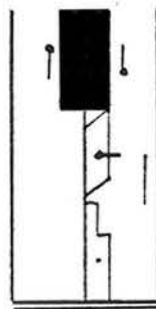
ex. 60 a



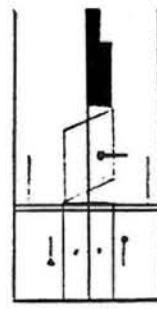
ex. 56 b



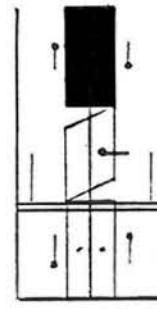
ex. 57 b



ex. 58 b



ex. 59 b



ex. 60 b

IV. The 1981 ICKL Conference agreed (by vote or consensus) that consideration of the following items be DEFERRED until more fully explored.

19. ANALOGY AND REPRISE SIGNS

The whole complex of analogy signs and reprises needs to be thoroughly investigated for logic and economy of writing.

- 19.1 A compilation of existing uses is needed, as well as clarification of the meanings and relationship of the terms "analogy signs," "repeat signs," and "reprises."

20. VALIDITY

Discussion of all items in the Revised Validity Paper not pertaining to dependent symbols is tabled until the 1983 Conference. Further, the Research Panel shall oversee the full exploration of two possibilities:

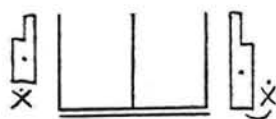
1. All notated indications are retained until explicitly cancelled.
2. All notated indications are automatically cancelled by a notated indication for the same or related body part(s).

Based on this exploration, it may be determined whether a single validity rule with appropriate minimal exceptions, can be concluded.

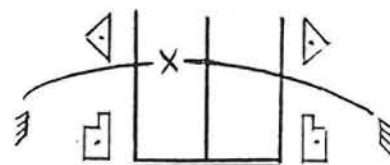
- 20.1 The 1979 ICKL Conference charged the Research Panel with the testing of one proposal concerning validity. At this Conference it was found that while some components could be agreed upon (see item 6 above), several proposals need to be researched and compared to allow for a fuller exploration of the complete validity issue.
- 20.2 In attempting to arrive at a workable rule regarding validity it was discovered that value judgements are implied when using certain terminology. Some members expressed a preference for avoiding the establishment of rules based on "major" and "minor" in reference to body parts and types of actions because of inappropriate connotations of these terms. It was suggested that in referring to body parts the terms "proximal" and "distal" may be more desirable. Concern was also expressed in regard to referring to certain types of actions as "modifying" actions.
- 20.3 If it does not prove possible to formulate a single cancellation rule, the number of exceptions or separate rules should be minimized.
- 20.4 The following considerations might be taken into account when formulating a cancellation rule(s).
 - 20.4.1 The Column in which symbols are placed
 - Is a statement in one column cancelled when a new presign is subsequently written in the same column? (See example 61.)
 - When a symbol may be used either as a presign or placed in an adjacent column, does its placement in an adjacent column require different cancellation methods than when it is used as a presign? (See example 62.)
 - 20.4.2 Anatomical feasibility
 - Is cancellation of a preceding statement clear because a new statement makes the former anatomically impossible? (See example 63 and 64.)



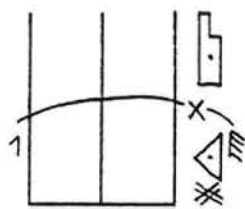
ex. 61



ex. 62



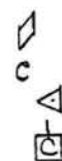
ex. 63



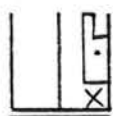
ex. 64



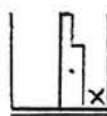
ex. 65



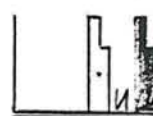
ex. 66



ex. 67



ex. 68



ex. 69



ex. 70



ex. 71



ex. 72



ex. 73

--Is anatomical feasibility a universal? (See example 65.)

20.4.3 Hidden cancellation

--Do the assumptions of one notated statement automatically cancel a prior statement? (See example 66.)

20.4.4 Inclusion of related parts in symbols or symbology

Does  automatically cancel  because of pictorial containment within the symbol?

Does  automatically cancel  ?

20.5 When cancellation rules are formulated, the following problems should be considered:

20.5.1 The inter-relationship(s) between adjacent body parts, specifically the head and torso, the hand and arm, and the foot and leg.

20.5.2 The inter-relationship(s) between different types of movements for the same and/or related body parts.

20.5.3 Are 20.5.1 and 20.5.2 above affected by the columns in which they are written?

20.5.4 Problems unique to steps and leg gestures because of information written in shared columns. (See examples 67-69.)

20.5.5 Does rotational action warrant separate treatment from other types of actions? (e.g., tilts or contractions)

20.5.6 Are problems created because  and  have dual meanings when written in conjunction with supports? Should new symbols be created to clearly separate step size from flexion?

20.5.7 At other conference sessions this issue was raised in connection with the appropriateness of using  and  with time indications. It was suggested that perhaps we might consider re-labeling this category of symbols as "measurement signs" or "quantity signs."

20.6 Questions arose regarding the meaning of several symbols.

20.6.1 Is there a difference between  (with the existing assumption that the head is carried along) and  ? There was general agreement on the motion produced, but not on the final destination.

20.6.2 Does the exclusion bow make a specific or general statement? Is example 70 the same as example 71? Does the meaning depend on the context (see example 72)?

20.6.3 What is the intended meaning of tying one symbol to a symbol in an adjacent column by means of a horizontal bow? Does the bow say, "I am part of this symbol," or "This column now refers to the same body part?" (See example 73.)

20.7 Two changes that would eliminate some validity problems, but would also affect the system in significant ways, were suggested for possible consideration:

20.7.1 Establishing 6 columns within the staff as a standard.

20.7.2 Establishing two permanent columns as gesture columns for each arm.

21. SYMBOL FOR "ANY SURFACE"

The use of  or  to mean "a" or "any" surface in Design Drawing needs further exploration.

21.1 These symbols have been on trial since the 1979 Conference.

21.2 It was suggested that neither of them may be a good choice--that the concept of "any surface" may be more general than "either flat surface or curved surface," and that the symbol for the former could be, in turn, simpler than the symbol for the latter.

21.3 The possibility of using area signs, either in their present form or slightly modified (e.g.,  to show the place low surface and the placement of the top of the design) was suggested.

22. "IN THE AREA OF"

The symbol representing an area around a direction which was used in the 1979 "Design Writing" paper (i.e., ) should not be used in Design Drawing until this symbol is officially accepted for incorporation into the system.

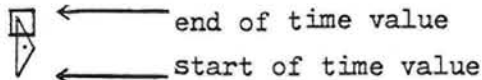
22.1 Some members consider this symbol valuable in Design Drawing. However, a number of issues relating to its general meaning and usage must first be resolved, such as:

22.1.1 Size of the square portion of the symbol.

22.1.2 Affect of the square on the size of the direction symbol.

22.1.3 The relationship of the square to the direction symbol in regard to determining timing.

General consensus favored including the square in the total time value, i.e.



- 22.1.4 The extent of the range of movement the symbol represents.

V. The following items were discussed or reported on, but no official action was taken in their regard.

23. TERMINOLOGY FOR as GESTURES

23.1 The questionnaire returned by the membership before the Conference reflected a desire for unifying terminology. Considerable discussion at the Conference, however, led to a consensus of those present that no motion be made on this matter, but that the following clarification be offered.

23.1.1 Many alternative terminologies are available for the following symbols when used as gestures, some of which are listed below:

 up
vertically up
vertical up
high

 center
centre
place

 down
vertically down
vertical down
low

23.1.2 Another point of view expressed was that it might be desirable to use one, two, and three dimensional definitions, with a like number of words. i.e.,

one: up , down , forward , backward 
right , left  .

two: forward high , forward low , right high 
right low , back high , back low ,
left high , left low  .

three: right forward high , right forward low ,
right back high , right back low , left back
high , left back low , left forward high
, left forward low  .

24. TRACK PIN CLARIFICATIONS

A number of questions regarding precise meaning of several track pin usages arose. A follow-up clarification will be sent to members.

CORRECTIONS AND ADDITIONS FOR UNIFICATION PAPER

1.1.1 Delete "of" (Line 2)

1.2.1 Delete "in" (Line 8)

1.3. PROPOSAL: ALL PATHS, INCLUDING CIRCULAR PATHS TO EITHER RIGHT OR LEFT, BE DRAWN ON THE RIGHT OF THE STAFF. COLUMN CONSISTENCY SHOULD BE MAINTAINED WITHIN EACH STAFF.

1.3.4 Delete whole item.

1.4.2.1.1 Delete 1.4.2.1.1 through 1.4.2.2.2

1.5 Proposed for trial: Orientation indications relating to a) Space, b) Time, c) Systems of Reference be written on the left of the staff; all other orientation indications be written on the right.

1.5.1 Orientation indications are those that relate the performer to:

A. Space

1. Front signs
2. Area signs

B. Time

1. Clefs
2. Bars
3. Counts
4. Time signs

C. Systems of Reference (Keys)

D. People

1. Meeting lines
2. Group formation indications

E. Objects

F. Dynamics

1.5.2 This proposal does not affect front signs or area signs tied to path signs. However, such indications should be restated to the left of the staff.

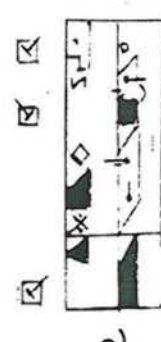
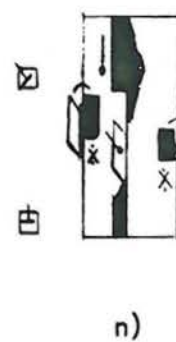
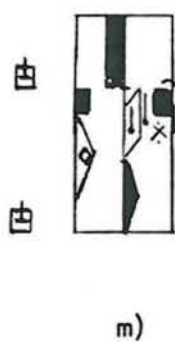
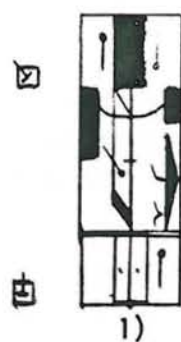
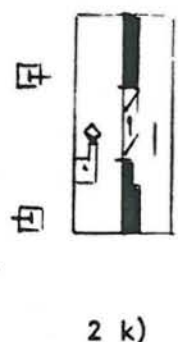
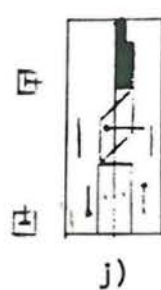
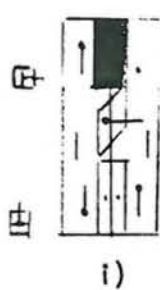
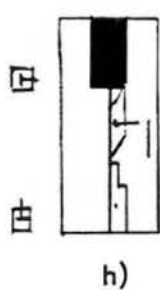
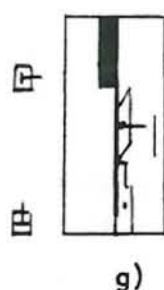
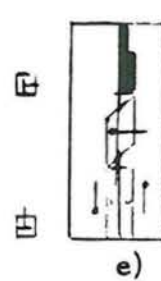
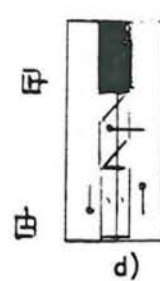
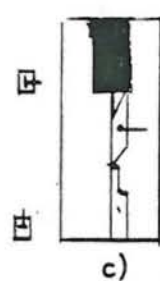
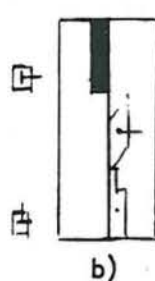
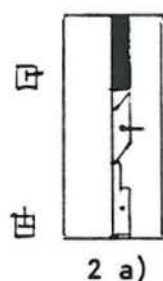
2. PROPOSAL: THE WRITING OF AIR TURNS THAT TAKE OFF FROM AND LAND ON THE FEET IS BASED ON THE WRITING OF TURNS SUPPORTED ON THE FEET; THE ONLY DIFFERENCE IS THAT ADDITIONAL INDICATION IS NEEDED TO SHOW ELEVATION.

2.1 A turn sign written in only one or both support columns always means a turn of the body as a whole.

2.2 In performing a turn on one foot there is no question about the placement of the turn sign: It is placed into the column of the supporting foot (however the whole body performs the turn). But the turning "effort" is done by the supporting foot. Fig. 2a

2.3 After such a turn a step may follow (the weight is transferred to the other foot). However, the turn sign will still be written into the column of the previously supporting foot. Fig. 2b

- 2.4 If one supports on both feet and turns, the turn sign is written across both support columns, because both feet are active in the performance of the turn of the whole body. Fig. 2 d)
- 2.5 If, after a turn on both feet, a support onto one foot would follow, this does not change the placement of the turn sign as stated above. Fig. 2 e)
- 2.6 If the turn is on one foot and is followed by a closing into a position (double supports), the turn sign will still be written only in the column of the supporting foot. However, it is followed by a double support. Fig. 2 c)
- 2.7 The same rules apply for aerial turns. The turn is one of the whole body as it is without elevation. The only change is that while turning, the body goes into the air. Fig. 2 f)
- 2.8 If following the writing rules for turns while supporting, nothing will change for aerial turns, only being aerial has to be shown.
- 2.9 The arriving supports on which you arrive have nothing to do with the activity of turning. Fig. 2 g) through o)

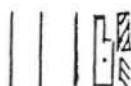


Corrections for Unification

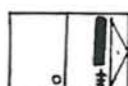
- 3. Delete
- 3.1 Delete
- 3.2 Delete
- 3.3 Change to 3.
- 4.1 PROPOSAL: ALL UNATTACHED FOOT HOOKS BE WRITTEN AS THOUGH ATTACHED TO A SYMBOL IN EITHER THE LEG GESTURE COLUMN OR THE SUPPORT COLUMN.
- 5. Delete
- 5.1 Delete
- 5.2 Delete

Instead insert:

- 5. PROPOSAL: WHEN A DIRECTION SIGN IN THE ARM GESTURE COLUMN OCCURS SIMULTANEOUSLY WITH A DIRECTION SYMBOL FOR THE LOWER ARM, THE SYMBOL IN THE ARM GESTURE COLUMN IS UNDERSTOOD TO REFER TO ONLY THE UPPER ARM AND NO PRE-SIGN IS REQUIRED. THE SAME PRINCIPLE APPLIES TO LEG GESTURES.



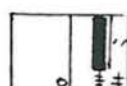
5 a)



5 b)



5 c)



5 a)

Would no longer be necessary.

- 6.3 Change "plane" to "dimension." (3 places)
- 5.5.2 Change to 6.5.2
- 5.5.3 Change to 6.5.3
- 5.6 Change to 6.6
- 7.
 - 7 a) caption: Divided column within two column staff
 - b) caption: Divided column with expanded staff
 - c) caption: IBM typewriter

REVISED VALIDITY PAPER

(Numbers in parentheses in the left margin refer to items in the original validity paper circulated to the membership.)

1. BACKGROUND

1.1 At its 1979 Conference ICKL voted to test, for two years, the rule:

(1.1)

"Every indication must be cancelled. The cancellation of a previous indication must appear in its own column."

1.2 Clarifications of this trial rule also approved included:

(1.2)

- a. Exception to this "is the standard rule applying to steps and leg gestures, i.e.: steps are cancelled by another step or gesture of that leg; leg gestures are cancelled by steps."
- b. The following cancellation signs indicate "destination"--



- c. The following signs indicate "motion" (no destination)--



- d. The difference between λ and $\odot$ is that λ should be used when "motion" for cancellation is appropriate and $\odot$ should be used when "destination" of a normal state is appropriate.

2. PURPOSE OF THIS PAPER

2.1 Based on responses from the membership and findings of the Research Panel, the rule proposed for trial in 1979 was found to have varying interpretations. Therefore, it is the purpose of this paper to:

- a. Clarify the meaning of this rule and set forth appropriate modifications;
- b. Point out some related issues in need of further consideration.

2.2 Questions have arisen regarding the appropriateness of certain symbols for cancellation in certain contexts. This paper does NOT deal with HOW to cancel various kinds of indications, but rather with WHEN cancellation is necessary.

3. VALIDITY RULE

Based on comments from the membership and findings of the Research Panel, the following validity rule is PROPOSED FOR TWO YEAR TRIAL. (This is a modification of the rule proposed for trial in 1979).

ALL INDICATIONS EXCEPT PATH SIGNS AND DEPENDENT SYMBOLS ARE VALID UNTIL CANCELLED.

ALL SYMBOLS CANCELLING PREVIOUS INDICATIONS MUST APPEAR IN THE SAME COLUMN AS THE PREVIOUS INDICATION. THIS DOES NOT APPLY TO EXISTING RULES REGARDING THE CANCELLATION OF SUPPORTS AND GESTURES. (A STEP IS CANCELLED BY A STEP ON THE OTHER LEG, OR BY A GESTURE OF THE SAME LEG. A LEG GESTURE IS CANCELLED BY A STEP ON THE SAME LEG.)

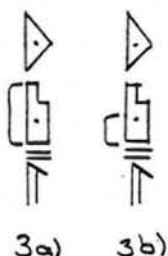
3.1 CLARIFICATIONS

3.1.1 Dependent Symbols

Dependent symbols have their own validity conventions and are, therefore, self-cancelling.

3.1.1.1 Symbols that are tied to major symbols by vertical bows or brackets (3.- are dependent symbols.

3.2)



3a) and 3b) The inclusion bow has time time significance.

3a) The inclusion lasts as long as [] is valid.

There is no inclusion for ▷.

3b) The inclusion lasts only during the first half of []. The arm arrives [] without an inclusion.



3c) The indication for part leading is a passing state bow--its influence ends at the end of the bow.



3d) The bow indicates the effect of the part leading is valid as long as [] is valid.





3e)

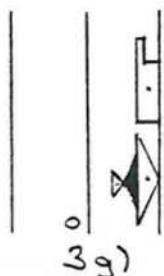
- 3e) Indications written in an addition bracket are valid as long as the final indication next to which they are written are valid.
($\times$ is valid as long as $\triangleright$ is valid.)



3f)

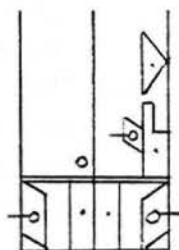
- 3f) The bow joins the two symbols to make a single statement. $\triangleright$ cancels all previous indications.

3.1.1.2 Symbols that are tied to major symbols by being written as attached
(4.- symbols are dependent symbols. (Note: It is recognized that KIN
4.2) does not use attached symbols.)



3g)

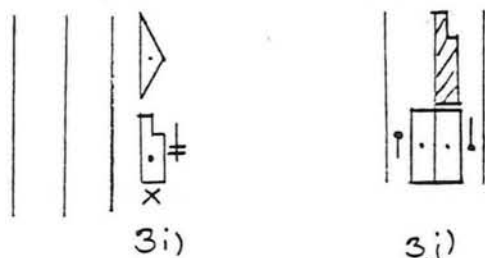
- 3g) Because $\blacktriangleleft$ and the smaller $\triangleright$ do not fill columns and do not have pre-signs, they have no meaning on their own--they are entirely dependent on the larger $\triangleright$ for their meaning and validity. Thus, when $\square$ cancels $\triangleright$, all symbols dependent on $\triangleright$ are automatically cancelled.



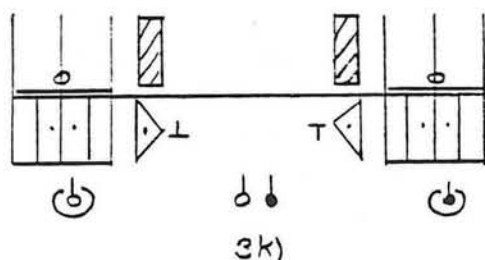
3h)

- 3h) $\triangleright$ is automatically performed with $\triangleleft$.

3.1.1.3 Relationship pins modifying direction symbols are dependent symbols.



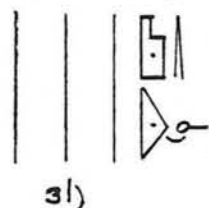
3i)-3k) All pins in these examples are valid only for the duration of the symbols alongside of which they are written.



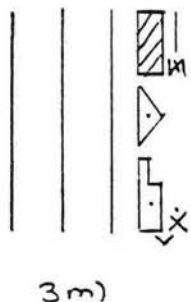
3.1.2 Column Cancellation

3.1.2.1 Symbols tied to adjacent columns by horizontal bows are not dependent (5.- symbols and, therefore, must be cancelled in their own columns.

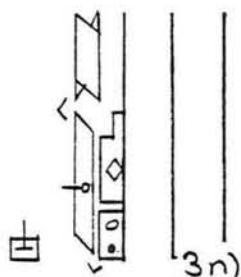
5.2,
5.5)



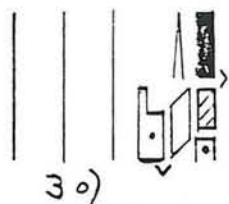
3l) Because the minor modification pin is tied to $\triangleright$ by a horizontal bow, it must be cancelled in its own column.



3m) Since $\times$ is placed in its own column it is valid for $\triangleright$. It is cancelled by placing $\times$ in the same column during $\boxtimes$.

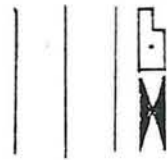


3n) Torso ends tilted so it points downstage, but untwisted.



3o) Because the rotation is written in its own column, it must be cancelled in its own column.

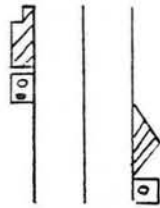
- 3.1.2.2 Both symbols in a divided column are automatically cancelled by a
(6- single symbol filling that column (which automatically states an action
6.2) for both limb segments).



3p)

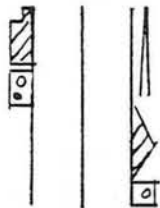
- 3p) Because the column is literally divided it can be considered a single symbol. The  symbol filling the column cancels both parts of the divided column.

- 3.1.2.3 When indications for interrelated body parts are written in separate
(5.5) columns, they must be cancelled in their own columns.



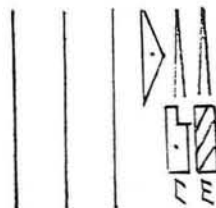
3q)

- 3q) Chest tilt remains and whole torso is added. End result is as if chest tilted forward right diagonal high and pelvis tilted forward high.



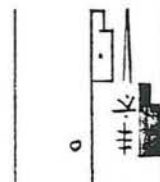
3r)

- 3r) Chest tilt disappears and is taken over in whole torso action because of  in chest column. Whole torso ends (in its normal alignment) forward high.



3s)

- 3s) Indications for  and  must be cancelled in their own columns.



3t)

- 3t) Indication for  must be cancelled in its own column.

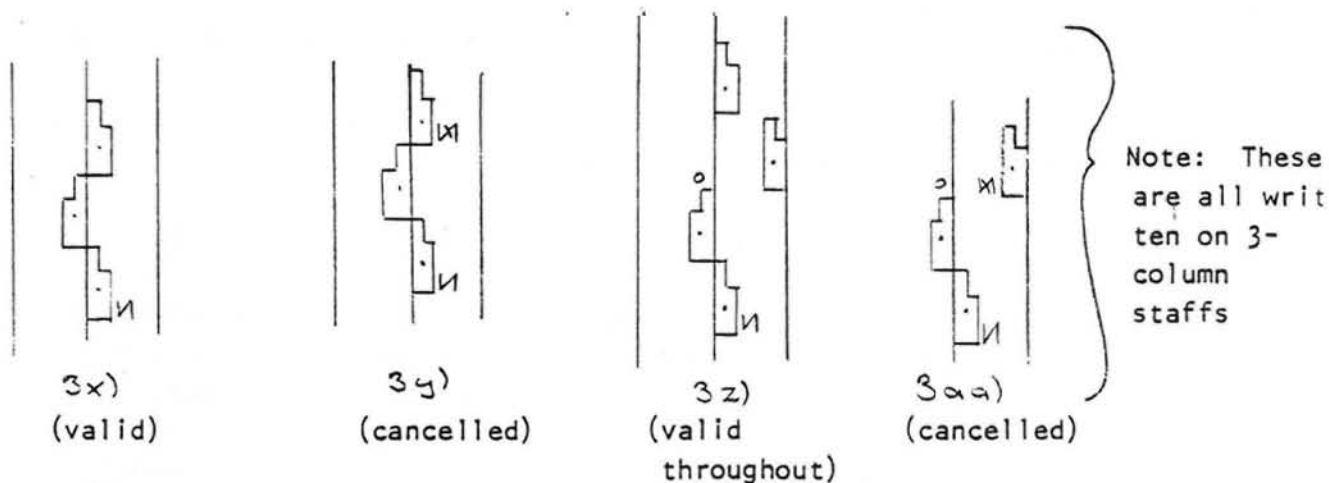
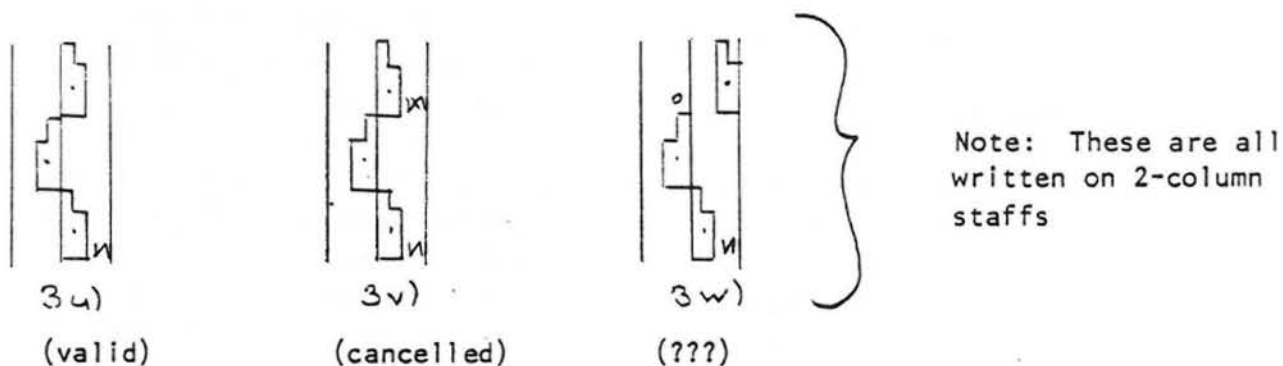
3.1.3 Unresolved

3.1.3.1 How is validity determined for interrelated body parts when they are written one above the other in the same column?

3.1.3.2 How is validity determined for different types of actions for the same body part when they are written one above the other in the same column?

3.1.4 Assumed Modification

(10- A symbol assumed to modify a symbol in another column must be cancelled
10.2) in its own column.



Note: ex. 3w) relates to problems identified in 3.1.3.2 above.

4. RELATED ITEMS IN NEED OF FUTURE CONSIDERATION

Careful examination of the original validity paper in light of responses to it revealed it included several issues related to the concept of validity but not directly related to the issue of WHEN cancellation is required. These issues have not been dealt with in the present discussion. However, because responses articulated current thinking on these points the nature of these responses is presented here. The following statements are not for discussion at this time, but should be considered in the future.

4.1 The report of the 1979 ICKL Conference states:

"Application of $\odot$ and $\wedge$

Because the usage of one or the other of these signs may be new to some of our colleagues, and because the application may change for others, the following explanation is offered:

- A) $\odot$ has the meaning of 'back to normal' and usually is used for parts of the body that are to return to the normal state, the normal configuration or body alignment. The normal state may deal with flexion, extension, or rotation....
- B) $\wedge$ will mean to give up the previous state and will most likely be used along side an indication for a new movement of the whole part, which should probably determine the degree of cancellation. It may or may not mean to arrive at the normal state depending on the context in which it is used."

Response from the membership indicates there is agreement on these issues.

Response is also supportive of the idea that $\wedge$ does not mean ad lib; if ad lib is desired ζ should be used.

4.2 Response from the membership generally indicates agreement with the (14.2.2) following:

$\wedge$, "the inverted v," should be used above a movement which would no longer be valid because of an accompanying movement. The indication over which it is used should be allowed to disappear, dissolve, "go away," as a result of the movement of another part.

$\wedge$ means follow through as a result of the accompanying movement.

This symbol would never be used alone in structured notation, and should not be used where the appropriate cancellation sign can be used to define the movement. Where our old rule stated that movement of the larger part cancels that of the lesser part, the inverted v would be used in column cancelling to let you know that the particular indication is no longer valid because a larger movement has taken care of it--it has just "gone away."

4.3 The 1979 ICKL report also stated:

"For torso and head $\odot$ means return to the vertical alignment.
For arm and leg gestures it is not used to mean return to
body alignment.)"

Response from the membership indicates there is some disagreement on this issue. Resolution of this disagreement is related to issues raised in 3.1.3.2 (the validity for different types of actions for the same body part when written one above the other in the same column). This issue is unresolved, and both of these issues need to be considered in conjunction with each other.

TIME SIGNS

Presenter: Maria Szentpal

Item 180-181 of the List of "282"

(This paper has been edited from the original version to include corrections and to make reading easier.)

I. EXISTING TIME SIGNS ALREADY IN USE

1. For some aspects of time LN/KIN has established/used the following signs and meanings.
 - 1.1 f = ad lib timing. Nowhere is it clearly stated what "timing" involves. AK text 1979, ex. 756, states that "the steps are made regardless of the musical beat." This poses the question: does "timing" equal the "metre of music?" (In AH text the sign is not introduced, but LN scores use the sign with the same meaning: ad lib timing.)
 - 1.2 Duration/time value indications by identification of length, e.g.,
 KIN $\text{I} = \text{d}$, LN $\text{I} = \text{d}$, MS $\text{I} = \text{d}$.
 - 1.3 Accelerando/ritardando with e.g., f acc.; f rit. This indication can be used only for one movement and only with symbols: direction symbols; action stroke; turn sign. In AK text, 1979, this usage is given as "in the early days of Kinetography" (compare page 301 of text to examples 764a-b).
 - 1.4 In AK text 1.3 is followed by a "proposal" to show acc./rit. and also "even speed;" V for acc.; A for rit.; X for even speed. These may be placed into a direction sign for gestures/supports; turn signs; path signs (compare texts to examples 765a', a'', b', b'', 765a-i, 766a-d).
 - 1.4.1 This way of writing acc./rit. can only be used for single movements or for a series of supports (when used in path signs), but cannot be used for a series of gestures, or gestures which are indicated not with direction signs but other symbols because when placed into an addition bracket the meaning could be confused with that of the succession signs.
 - 1.4.2 It is not the task of this discussion to question the logic of the symbols to be used for a tempo aspect. It should only be pointed out if their applications can serve each case of acc./rit., or if they are limited in their use to certain conditions.
 - 1.5 Gradual change of speed is also shown in AK text in examples 763a-b, in which a destination is given in the "mouth" of an increase sign, the destination is the sign of 1.2, equation of length with duration.
 - 1.5.1 One has to face here the same strongly disputed problem of combining motion with destination as was the case with similar other sign combinations of "v" = destinational device.

1.6 Free timing is shown in AH text by example 27 (compare page 39); "timing is general." However, the "relative duration of actions.... to one another may be clearly established but otherwise the timing is free."

1.6.1 In the above example no tick marks are used; one may assume this means there is no set metre. Thus, does "timing" mean metre/beats?

1.6.2 Or, in the above example, does timing also mean tempo? Or both metre and tempo?

1.7 Other time indications which are taken over from music such as the Mm (metronome) indications, or tempo indications such as andante, allegro, etc., are commonly used, as well as the words acc., rit.

2. Conclusion

2.1 Time-related indications, such as those mentioned in 1.2 and 1.7, as well as the time indication of the basic principle that length equals duration, are not considered to be replaced or abandoned by the time signs proposed in this paper.

2.2 The means/signs used in 1.1, 1.3-1.6 to express the different aspects of time are not signs of one time-related symbol-group, but use various meanings of existing symbols.

2.3 At the same time, these time indications of 2.2 are limited in their applicability as well as in their meaning, and thus are not serving the manifold aspects of time. (E.g., in none of these can degrees be shown.)

2.4 The points made in 2.2 and 2.3 were the reason for establishing a group of time signs which should be servicable for each aspect of time.

II. BRIEF HISTORY OF TIME SIGNS

1. The group of Time Signs was first presented at the 1973 ICKL Conference by AH and MS, and was proposed for a two year trial period.
2. Since then the signs were published in the MS Teaching Book III, and were also used by others (such as students of the Juilliard School).
3. In 1980 AH presented a sheet of time symbols (the publication is copyright) developed from those proposed in 1973.
4. This paper cannot include AH's new proposals of 1980, as examples explaining their application are not yet available. Thus, this paper is restricted to the Time Signs of 1973 and their application for structured notation. However, some improvements have been made.

Note: Each member who may have used one or more of the proposed time signs is kindly asked to submit to the Research Panel examples of such.

III. THE TIME SIGNS AND THEIR MEANING

1. Fig. 1 The Time Sign "Family"

1.1 la: the overall time sign; meaning--each aspect of time

1.2 lb: tempo (speed); tempo indicates the rate of speed

1.3 lc: duration: meaning--the time used for a movement/hold

1.3.1 The physical time (duration per minute) is relative; it depends on the given tempo. However, the relationship of durations to each other is absolute, i.e., ♩ is twice as long as ♩ and half as long as ♩ , etc.

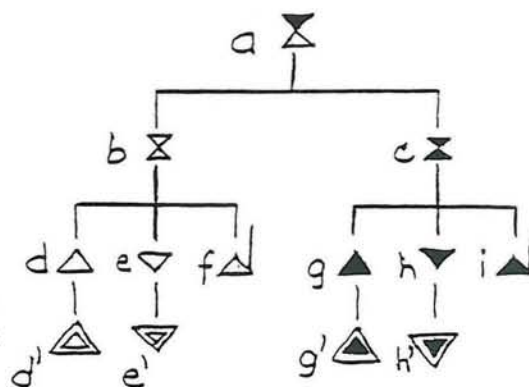


FIGURE 1

1.4 ld^x: ritardando: even decrease of tempo

1.5 ld^x: ritardando within each movement

1.6 le^x: accelerando: increase of speed

1.7 le^x: accelerando within each movement

1.8 lf: metre (beat): metre is the sequence of alternating strong and weak even pulses, called beats.

1.8.1 Usually two basic metres are taken into account:

the metre of 2 beats: $\text{||} \text{||}$ (one strong beat is followed by one weak)

the metre of 3 beats: $\text{||} \text{||} \text{||}$ (one strong beat is followed by two weak beats)

Any other metre is a compound of these two basic metres.

1.9 lg^x: decrease of duration; the duration of the movement/movements is gradually diminishing, and the absolute duration shown for the respective movement/movements is completed by a hold (pause).

1.10 lg^x: decrease of duration within each movement: meaning is the same as for lg, but each movement accomplishes its duration with a hold.

1.11 lh^x: increase of duration: the duration of the movement/movements is gradually growing, and the absolute duration shown for them will be elongated during the following movement or hold.

1.12 lh^x: increase of duration within each movement; the meaning is the same as for lh, and it will most probably be used only with movement followed by a hold.

1.13 li: rhythm: rhythm is a sequence of even or uneven durations--movement and holds--in a given metre.

1.13.1 Note for li: in case of "free" rhythm, only the first part of the above definition is true.

1.14 Note: In the 1973 paper the overall time sign was lc. The change for la is reasonable: sign la is composed of the two main symbols--lb and lc.

- 1.15 Note: In the 1973 paper lg had the identical meaning of le, lh of ld, and the "dashed" symbols respectively. The distinction of the two meanings of acc./rit. was motivated by the different possibilities of performance.
- 1.16 Note: Symbols in Fig. 1 which have the index mark "x" (ld, d', e, e', g, g', h, h') can be used on their own; the other symbols need additional signs and are meaningless on their own.

2. Fig. 2 Signs used in conjunction with the Time Signs

a) X, $\mathcal{H}$ b) $\}$ c) $*$ d) $=$ e) $\neq$ f) $\square$ g) $\{$ h) $\odot$

FIGURE 2

- 2.1 2a: small, little/great, big amount of...; the use of established degrees when needed
- 2.2 2b: free, ad lib.
- 2.3 2c: specific; as a means of cancellation after an ad lib section, or with a needed **emphasis** of being specific, or with the meaning of "sic!"
- 2.4 2d: even/evenly spaced (meaning No. 1)--identification, when placed between two symbols (meaning No. 2)
- 2.5 2e: uneven, different, not alike
- 2.6 2f: addition bracket: is used as with other symbols
- 2.7 2g: aim of action (the action here will be that of a time aspect)
- 2.8 2h: normal, with the meaning of the "understood" normal
- 2.9 NOTE: Not each of the above signs can or need be used with each of the time signs.

3. Figures 3-8: Time Signs of Figure 1 combined with Signs of Figure 2

NOTE: Examples will only be provided for those sign combinations for which the meaning is not evident.

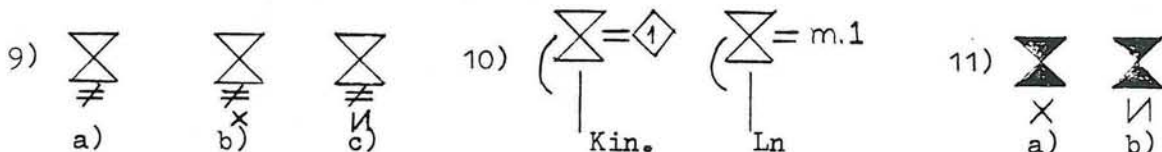
- 3) $\times \}$ or $\times \mathcal{H}$ or $\times \sim$ 4) $* \times$ or $\times *$ 5) $\times$ $\times$ $\times$
a) b) c)
- 6) $\times \}$ or $\times \mathcal{H}$ or $\times \sim$ 7) $* \times$ or $\times *$ 8) $\times =$ $\times \diamond$ $\times = m.2$
a) b) Kin Ln
- FIGURES 3-8

- 3.1.1 1a + 2b (Fig. 3): freedom, ad lib in each aspect of time: this happens in modern dance sequences quite frequently and also in still-dances.
- 3.1.2 + 2c (Fig. 4): specific in each aspect of time: may be used after 1a+2b for cancellation, or when the exactness of each time aspect has to be stressed.
- 3.2.1 1b + 2a (Fig. 5): little amount of speed (a), i.e., moderately slow tempo; great amount of speed (b) i.e. quick tempo; speed returns to normal tempo (c). In dances with music accompaniment all three will mainly be used as a reminder; however for still-dances 5a-b show an "attacca"

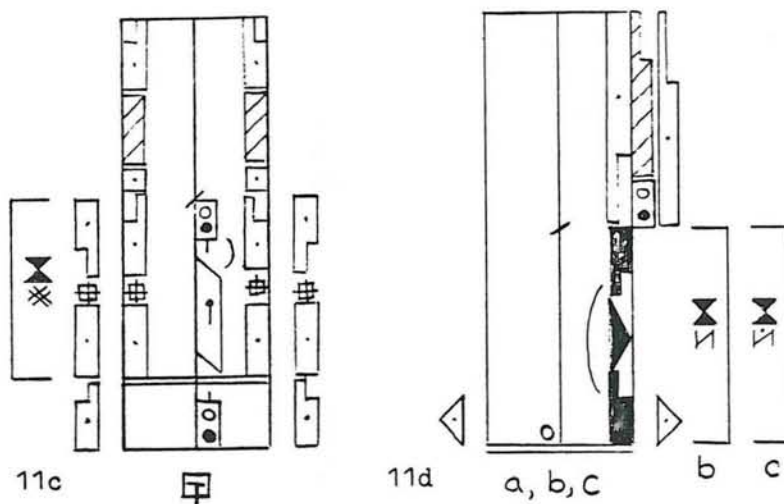
slower/quicker tempo than that before, i.e., 5a ($\frac{\times}{\times}$) means an immediate change to a slower tempo, rather than a gradual slowing down. 5b ($\frac{\times}{\text{H}}$) means an immediate change to a quicker tempo rather than a gradual speeding up. 5c will be used when a tempo indication is given for the dance and there was a change of tempo after which the original tempo (which is understood as the "normal" tempo) should attacca return.

Concluded from this: 5a and 5b should refer to 5c and not to each other, i.e., $\frac{\times}{\times}$ is slower than $\frac{\times}{\circ}$ and $\frac{\times}{\text{H}}$ is faster than $\frac{\times}{\circ}$.

- 3.2.2 + 2b (Fig. 6); tempo is ad lib, free
 3.2.3 + 2c (Fig. 7): tempo is specific: will mainly be used for stressing this aspect of time.
 3.2.4 + 2d (Fig. 8a): No. 1 meaning: keep the movement flow in a steady, even tempo; will be used after ad lib tempo (6), or if this aspect of tempo needs to be stressed.
 3.2.5 + 2d (Fig. 8b): No. 2 meaning: return to the tempo of measure 2; will be used when, previous to this indication, there was a change in the tempo, and the return to a previous tempo is specified by a certain measure.
 3.2.6 1b + 2e (Fig. 9a): tempo is uneven; changes of tempo are allowed. To which degree? Maybe 3.2.7 can answer this question.
 3.2.7 + 2e+2a (Fig. 9b-c): only a small degree of changes in tempo should happen (b); the changes of tempo should be of large degree
 3.2.8 NOTE: The meaning of Fig. 6 and Fig. 9 is NOT synonymous; Fig. 6 means a free choice of tempo without changes of tempo--choose whatever tempo you wish, but once chosen, keep it consistent. Fig. 9, in turn, stands for alternating tempos.
 3.2.9 + 2g (Fig. 10): gradual return (which may be an acc./rit. depending on previous tempo) to the tempo of measure 1.
 3.3.1 1c + 2a (Fig. 11a-b): small/great amount of duration, little/much time is used. Examples of these are Fig. 11c and 11d.



FIGURES 9-11



FIGURES 11c-11d

- Fig. 11c: while rolling over to lie on the back the arms and legs are drawn in and then extended. This whole movement should be done with a very small duration followed by a hold. (If one beat = ♩ the rhythm will be approximately: $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$)
- Fig. 11d: three dancers do the movement--a ronde followed by an arabesque. Dancer "a" does it as written: "b" will extend the duration of the ronde, thus starting the arabesque later; and "c" will extend the duration still more, thus starting the arabesque later than "b." However, the end of the arabesque has to be in unison.



FIGURES 12-15

- 3.3.2 + 2b (Fig. 12): the duration used for the written movements is ad lib; this may happen in dances with or without music as well. Here the aspect of time used for the movement is stressed. Ad lib tempo would mean something quite different (compare 3.2.2) as this would mean to choose a tempo as you like. Also, uneven tempo (3.2.6) would not mean the same because the focus would be on changing speeds rather than on changing durations. But here the difference is subtle.
- 3.3.3 + 2c (Fig. 13): durations should be kept specific; may be used after a section of ad lib duration, or as a means of stressing the exactness of the duration aspect.
- 3.3.4 + 2d (Fig. 14): even, evenly spaced durations; may be used for evenly timed sections to stress this aspect of timing.
- 3.3.5 + 2e (Fig. 15): unevenly spaced durations; such an aspect of different durations--no one of the durations should equal the previous one--was found in the score of "Proximities" and is shown in Fig. 15a.

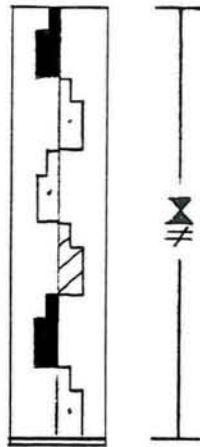
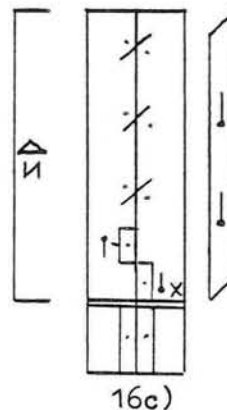
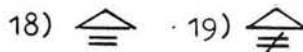
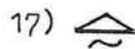
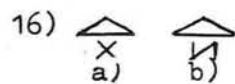


FIGURE 15a

(Note: Before reading the remainder of this paper it is advisable to read the section, "Clarifications of the Different Possibilities of Accelerando and Ritardando When Applied to Movement," which immediately follows this paper.)



FIGURES 16-19

3.4.1 1d + 2a (Fig. 16a-b): little/great amount of ritardando. (compare with the similar but not identical meaning of 1h+2a in Fig. 29a-c.) An example of this is Fig. 16c.

(Fig. 16c): in the course of the turn a great slowing down has to be done, but in the given time span. If the music slows down as well, the rit. sign will serve only as a reminder. If the music does not slow down, or the dance is a still dance, the turn and the steps have to start much quicker than written to allow time for the slowing down in the given time span. One may, in such

3.4.2 + 2b (Fig. 17):

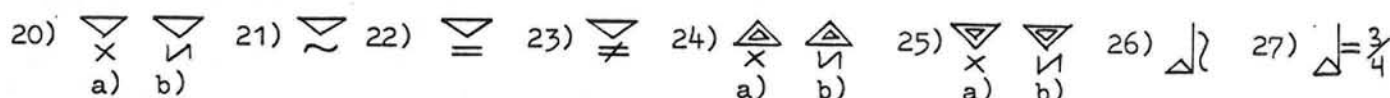
3.4.3 + 2d (Fig. 18):

3.4.4 + 2e (Fig. 19):

cases, add the sign for normal tempo outside the staff to the left (Fig. 5c) as a reminder.

the degree of the ritardando is ad lib. very even performance of the ritardando: would be used to stress this aspect of the rit.

an uneven performance of the ritardando



FIGURES 20-27

3.5 1e + 2a,b,d,e (Fig. 20-23): the same as 3.4.1-3.4.4 but instead of rit. here it is acc. An example using 20a can be seen in Fig. 20c.

(Fig. 20c): in the course of the first step there is a small accelerando. The performance: start slower than normal tempo and gradually speed up; arrive exactly at that time which is indicated for the step. (Compare Fig. 28c)

3.6 1d' + 2a (Fig. 24a-b): small/great amount of ritardando within each movement; an example using this is Fig. 24c.

(Fig. 24c): there are two arm movements with two rocking shifts; each of these movements has an "inner" great rit. within the given time span. Thus, each has to start much quicker than the normal speed to gain time for the rit. Note that for the arms the bows--meaning the movement unit of the two directions--is essential. Without these the tempo indication for the arms would be valid for each single direction.

3.7 1e' + 2a (Fig. 25a-b): as 3.6, but instead of rit. the indication means accelerando.

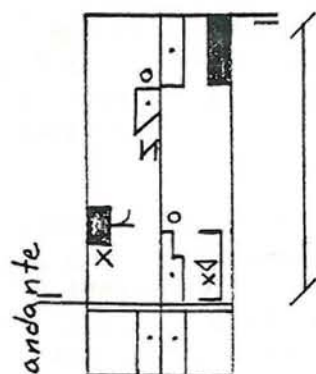


FIGURE 20c

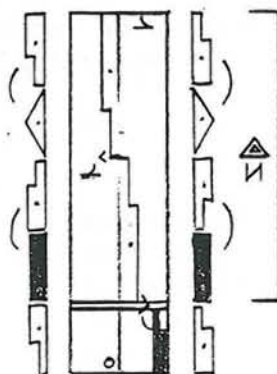


FIGURE 24c

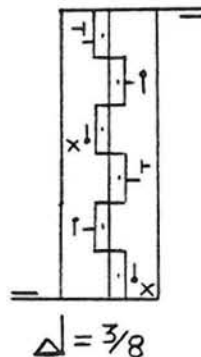


FIGURE 27a

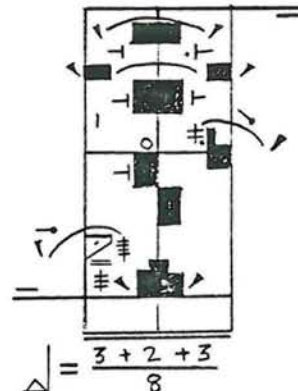
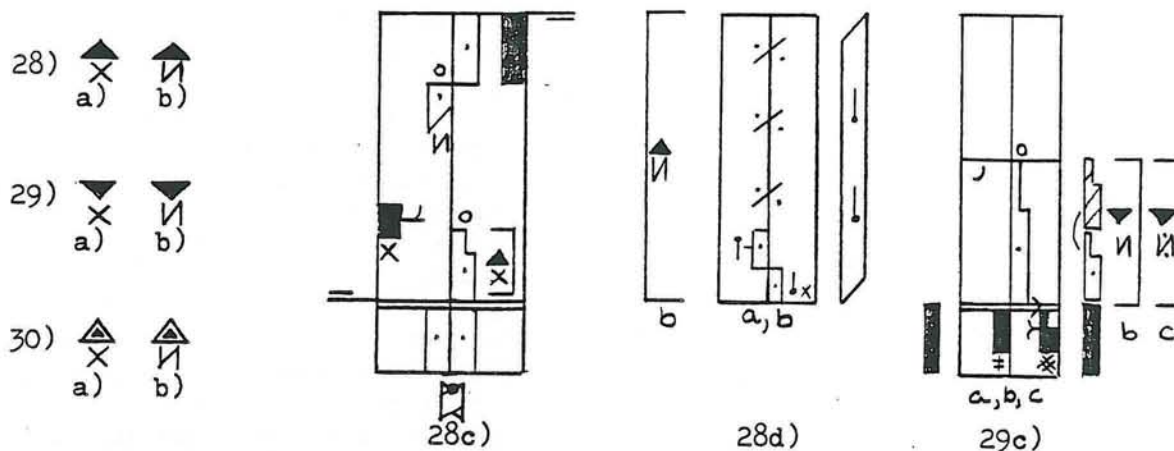


FIGURE 27b

- 3.8.1 1f + 2b (Fig. 26): the metre of the movement sequence is ad lib; will be used most probably in still dances.
- 3.8.2 + 2d (Fig. 27): The metre of the movement sequence is $3/4$; will be used if the music has a different metre than the dance. Two examples for this are shown in Fig. 27a and b.

Fig. 27a: the music is in $3/4$, the metre of the movement sequence is $3/8$

Fig. 27b: the metre of music is $2/4$, that of the dance motive is a composite metre (very frequent in Rumanian folk dances and in a type of Hungarian man's dance; also with other composite metres).



FIGURES 28-30

- 3.9 1g + 2a (Fig. 28a-b): diminish duration to a small/large degree; this means that the movement/movements start with the normal tempo and gradually accelerate/shorten duration so that the given time span won't be filled out with the movement but will be completed by a hold. Two examples of this are Fig. 28c and 28d.

(Fig. 28c): shows the same movement sequence as Fig. 20c, however, the "accelerando" within the first step is different from that in 20c. Because of diminishing time the hold on the right foot will start earlier than written.

(Fig. 28d): shows the same sequence as that of 16c, but with the opposite indication; there is a great amount of diminishing duration, thus the turn and the steps will end quite a bit earlier than written, and the time span will be accomplished by a hold for dancer "b."

- 3.10 lh + 2a (Fig. 29a-b): enlarge duration with a small/large degree; the movement starts with the normal tempo and gradually slows down and will be finished later than indicated. An example of this is Fig. 29c.
- (Fig. 29c): three dancers stand up from low kneeling while lifting the right arm. Dancer "a" does it as written, "b" will use more time by slowing down and may finish near the middle of the 2nd measure, and "c" will slow down still more and may finish near the end of the 2nd measure.
- 3.11 lg' + 2a (Fig. 30a-b): diminish duration of each movement to a small/large degree; each movement should start with the "normal" tempo and speed up so that the duration will be less than written, and each movement will be followed by a hold.
- 3.12 lh' + 2a (Fig. 31a-b): like 3.10, but for each movement. This sign can only be used when each of the written movements is followed by a hold so that the hold takes care of the time needed for slowing down.



FIGURES 31-34

- 3.13.1 li + 2b (Fig. 32): ad lib rhythm (but not ad lib metre).
- 3.13.2 +2c (Fig. 33): the rhythm should be performed very exactly.
- 3.13.3 +2d (Fig. 34): the rhythm should be that of a certain measure, here measure 3; will be used when the rhythm of measure 3 is followed by the same motive but with ad lib rhythm, and the repeat of the motive is written with repeats $\%.$ After the ad lib section however, return to the rhythm of measure 3.

IV. SOME CLARIFICATIONS

1. Decisions are needed for the "placing" of the time signs.
 - 1.1 When a time sign is placed in an addition bracket for each part of the body, on which side of the staff should these be written, as e.g., in l1c or as in l1d?
 - 1.2 How does one distinguish if a time sign in an addition bracket is valid for each of the written simultaneous movements or for only that part of the body to which the sign is nearest? Would a body part presign below the addition bracket serve for such distinctions when these would be needed?
 - 1.3 No examples were shown for time signs placed in other signs (except

the path signs). While it seems very questionable if they could be put into direction signs their placement in turn/rotation signs seems possible. The question is: should the time signs always be added indications or--if possible--could they be placed in a turn sign?

2. Should the signs showing "amounts" (the 2a group) be framed regarding the scale of their degrees? I.e., should the meaning of "x" or "※" be similar to that when it is placed into a diamond meaning small scale or very small scale? Or is there a possibility or need to define the "frame" of their degree more precisely?
3. There are two (maybe more?) time-related phenomena which cannot be expressed by time signs: frequency and the change of the starting time of a movement.
 - 3.1 Frequency (the number of repeats in a given time span) has an effect on the time aspect. It will cause acc./rit. or attacca quicker/slower tempo than written. But it is not the time factor which will cause the change of time, and it therefore has to be shown by other means, i.e. none of the time signs presented can be used for an increasing or decreasing number of repeats.
 - 3.2 The start of a movement not at the time of the symbol shown is frequently met in scores when a) entering the stage is ad lib (can be later or sooner--?--than shown in staff); b) entering into a canon is ad lib (yet the score has to show the canon sign with exact timing); c) exiting the stage is ad lib (however shown in score for a certain beat), etc. If the proposed time signs are accepted, could the $\}$ (ad lib timing up to now) not be restricted for this specific, but very much needed, meaning?

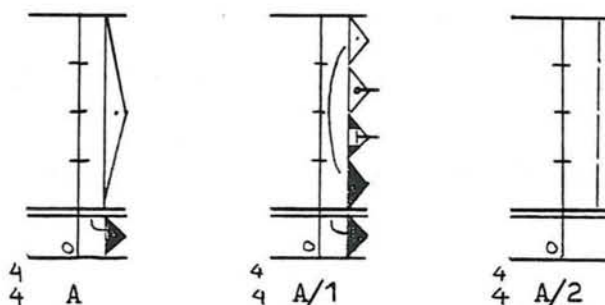
NOTE:

attacca means immediate (what follows happens immediately)

'Still dance' means dance without any kind of vocal or musical accompaniment (sometimes called silent dance).

CLARIFICATIONS OF THE DIFFERENT POSSIBILITIES OF ACCELERANDO AND
RITARDANDO WHEN APPLIED TO MOVEMENT

The movement--which subsequently will be represented by duration lines--will be that of example A. The meter is $\frac{4}{4}$. This movement will be given various time influences. Both aspects of acc. and rit. (see Report of Informational Session on Time Signs for details) and the shrinking/growing of durations changes the duration of the movement's "inner but inseparable sub-divisions." Example A/1 shows the approximate meaning of the understood, "normal" performance of example A. And A/2 shows the same by means of duration lines. It is apparent that in "normal" performance each sub-division has the same duration. (Note: Equated examples are intended to clarify the concepts presented, and should NOT be viewed as the only possible performance.)

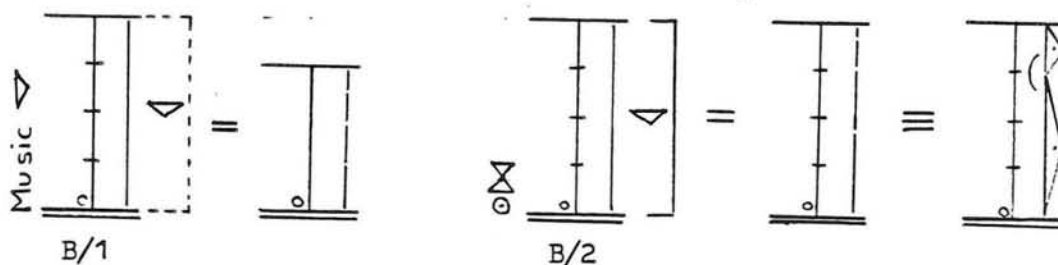


I. The Two Aspects of Accelerando ($\triangle$ ∇)

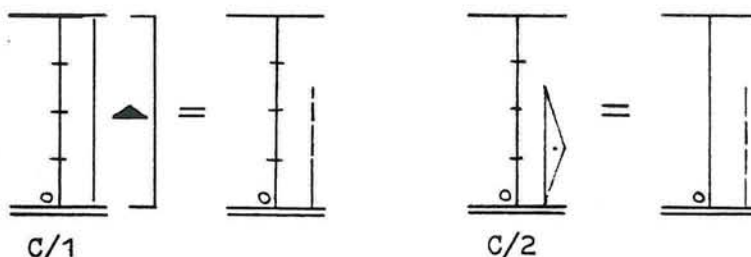
1. With Music

1.1 Example B/1--When the music accelerates the movement accelerates as well. The dotted bracket represents the idea of "a reminder." (The dotted addition bracket was not included in the original paper, but is a possibility for showing a reminder proposed by Maria Szentpal.) The indication thus reads--the movement follows the acceleration of the music. The whole sign may not be needed as in most cases it is understood that when the music accelerates, the dancers automatically follow. Note as well that the Ph.T.D. is shortened and the sub-division durations change as well. (Ph.T.D.= physical time duration. See Report of Informational Session on Time Signs for full explanation.)

1.2 When music does not change its Ph.T.D. ($\otimes$), $\otimes$ means the movement phrase accelerates within the Ph.T.D., so you have to "fake" the acceleration by adjusting the sub-divisions as shown in example B/2. (Note that in B/2 the duration of the first sub-division uses more time and the subsequent sub-divisions gradually diminish their duration compared to that of the first sub-division as well as towards the end of the "normal" duration of the sub-divisions.)

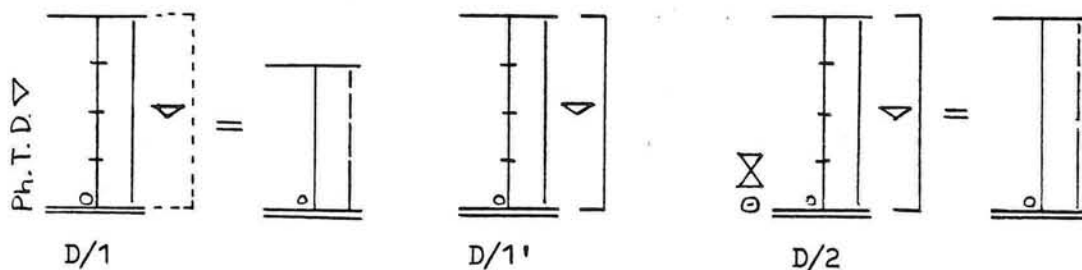


- 1.3 When the music does not change its Ph.T.D., $\blacktriangle$ means the movement accelerates and results in "time left over" (it uses less physical time duration than indicated); the left-over time then will be completed by a hold. Note: wherever black triangles ($\blacktriangle$ or $\blacktriangledown$, whether the dance is performed with or without music) are used it is understood that Ph.T.D. ($\frac{\infty}{\circ}$) is assumed to remain constant and need not be written. The performance of example C/2 is not the same as that of C/1, because each sub-division of C/2 must have the same duration in relation to each other.



2. Without music (silent dance)

- 2.1 The Ph.T.D. accelerates and the movement follows this acceleration. There are two possible ways of showing this; either as in D/1, where it is stated that the Ph.T.D. accelerates and the same acceleration shown for the movement in the dotted addition bracket is used as a reminder (as in B/1). If the acceleration of the Ph.T.D. is not stated one should write D/1' (by using the solid addition bracket).
- 2.2 The Ph.T.D. stays the same ($\frac{\infty}{\circ}$) but the movement accelerates; acceleration is "faked" in the same manner as was shown in example B/2. Such an acceleration has to be shown as in example D/2. (NOTE: The use of $\blacktriangle$ and its performance will be the same as in C/1--compare with note to 1.3)

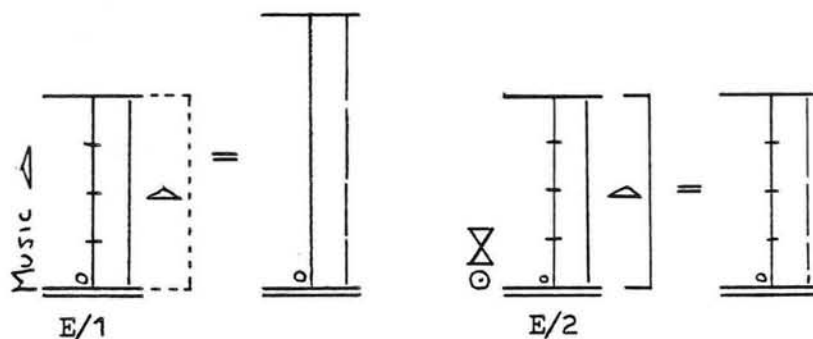


II. The two Aspects of Ritardando

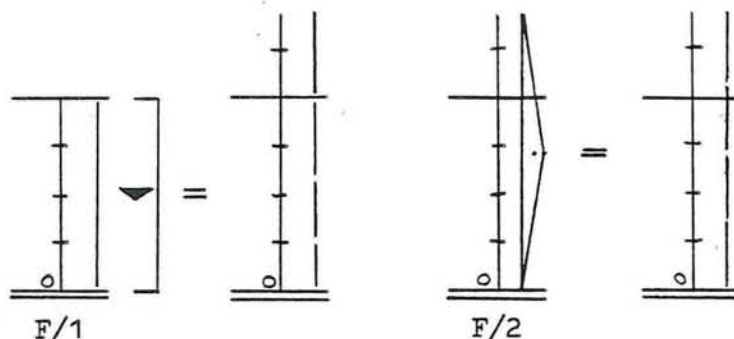
1. With Music

1.1 Example E/1--When the music rit. the movement rit. as well. The indication thus reads--the movement follows the rit. of the music. $\triangle$ for the movement may not be needed as in most cases it is understood that when the music rit., the dancers automatically follow. Note as well that the Ph.T.D. is lengthened and the sub-division durations change as well.

1.2 When the music does not change its Ph.T.D. ($\otimes$), $\triangle$ means the movement phrase rit. within the Ph.T.D., so you have to fake the rit. by adjusting the sub-division as shown in example E/2.



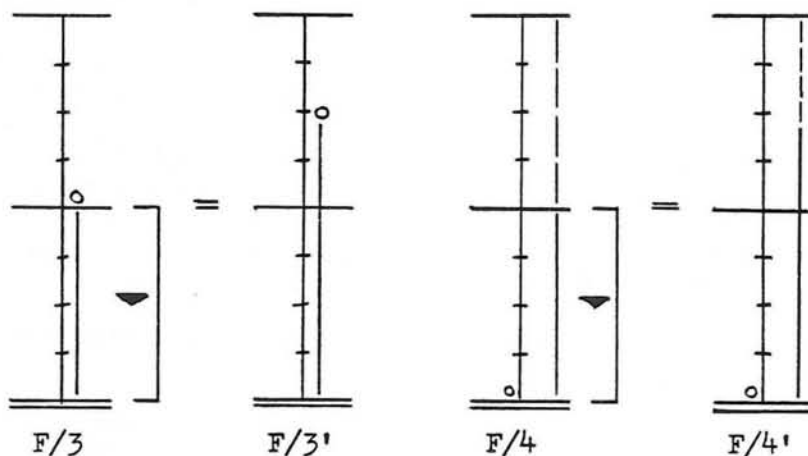
1.3 When the music does not change its Ph.T.D., ∇ means the movement rit. and results in the gradual expanding of its duration, and will use more of the physical time duration than is indicated for the movement. This is shown in example F/1. The performance of F/2 is not the same as F/1, because each sub-division of F/2 must have the same duration in relation to the other.



- 1.3.1 Clarification when using 
As the ritard of a movement expands its Ph.T.D. it influences the Ph.T.D. of consequent movements.
- 1.3.2 If the movement which ritards is followed by a hold (example F/3) the performance will be as in F/3'.
- 1.3.3 If the movement which ritards is followed by one or several movements as in example F/4, it is understood that the movements in measure 2 must be performed as in F/4'--i.e., it is understood that the Ph.T.D. of these movements diminishes and the durations contained in measure two need to be shortened proportionately.

2. Without Music

The same performance is understood as for all examples E to F with the only change being that in example E/1 the word music is changed to Ph.T.D.



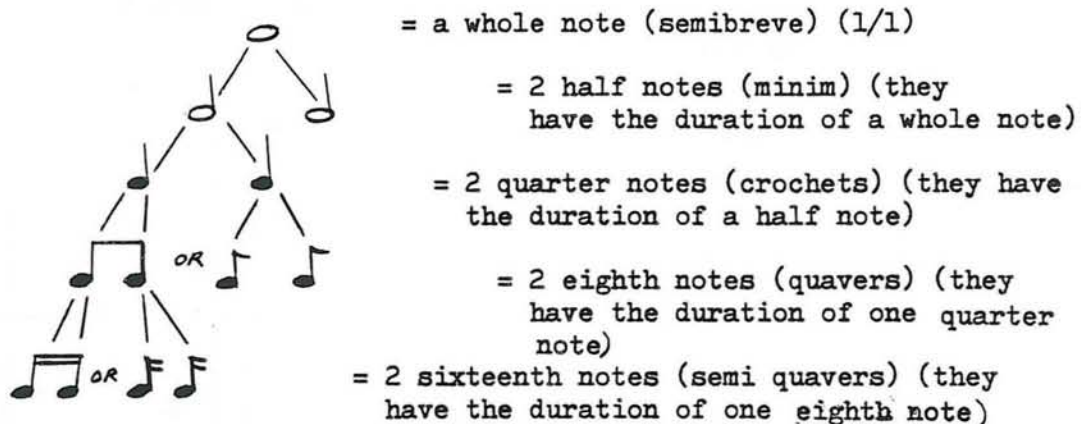
MUSICAL TIME SIGNS
Presenter: Maria Szentpal

Because of comments received on the Time Signs paper and discussions about these items at the pre-conference Research Panel meetings, the Research Panel decided to insert two informative sessions into the agenda: the first about the main time aspects as used in Western music, the second experiencing through movement one of the most difficult parts of timing - the different aspects and possibilities of accelerando and ritardando.

The following is a report of the session about the time aspects of Western music. Afterwards there is a very brief summary of the practical session on accelerando and ritardando.

THE BASIC TIME ASPECTS AND THEIR MEANING IN WESTERN MUSIC

- I. DURATION in music is shown by the "shape" of the signs. The basic subdivision is done by means of bisections.



Theoretically this splitting up is infinite, however, human perception is very limited. (See also Tempo.)

The above duration signs have an understood duration in relation to each other (♩ is twice as long as ♪ and half as long as ♩, etc.). This duration is called "relative duration." Their "absolute" duration (how much time they absorb) can only be known when their duration is equated with physical time (Ph.T.). E.g. when one looks at an ♩ note, one cannot tell just by its shape how quick or slow it is. Note: The duration of ♩ compared to that of ♪ could also be shown by spatial means ("duration line"). E.g. But traditional music notation is not concerned with showing durations in addition to the notes in such or a similar way. However, in contemporary music, specifically the notation of Jacob Druckman's works, this time-space aspect is used. Knowingly or unknowingly, he has used the Einstein thesis: time + space should be used as a 4 dimensional whole.

The term Physical Time means the duration of an hour or minute or second as used in everyday life and measured by the watch. The Ph.T. Duration (Ph.T.D.) given for a music-duration sign, i.e. a note is shown by means of the metronome (Mm) indication, in which the numeral indication is related to one minute. E.g. ♩ = 120 means that the note ♩ has to be performed evenly 120 times in one minute, thus its Ph.T.D. equals 1/2 second.

The Ph.T.D. can be equated with the term TEMPO. The bigger the numeral (for the same note), the quicker is its tempo and vice versa. (♩ = 240 is twice as quick as ♩ = 120, and ♩ = 60 is twice as slow).

II. THE METRE

When listening to "metred" music, the human body unintentionally perceives the even pulsation inherent in the music by tapping with the foot or by the contraction of muscles. This form of perception is a psychological event, and the reason for its urge in the body of the perceiver is yet unsolved.

These even pulsations are called beats. Their basic feature is (when there is no change in the tempo) that their durations are equal (evenly spaced). Examining beats further one becomes aware of the fact that some of them are more emphasized than their neighbors which are totally unemphasized (the emphasis is not perceived by dynamic means). The more generally known and used term is: strong and weak beats. The groups formed by strong and weak beats are called metre. A metre can be determined by counting the weak beats between two strong beats.

There are two basic metres: groups of 2 $\begin{array}{c} \text{)} \\ | \quad | \end{array}$ (") " indicates the strong beat)
groups of 3 $\begin{array}{c} \text{)} \\ | \quad | \quad | \end{array}$

The first beat of a metre must always be a strong beat.

All other metres (groups formed by 4,5,6,etc. beats) are compound metres. E.g. a group of 5 beats is a compound formed by $2 + 3$ $\begin{array}{c} \text{)} \\ | \quad | \quad | \quad | \quad | \end{array}$ or $3 + 2$ $\begin{array}{c} \text{)} \\ | \quad | \quad | \quad | \quad | \end{array}$. As can be seen, the strong beat of the second part of the compound metre still carries its strong beat, however, in relation to the first beat of the compound metre (shown with ")) ") it is less emphasized.

When a music piece is given a metre, the beats must be equated with a note. When this happens the metre is called a measure and its content is designated by a fraction, e.g. $2/4$. The numerator (2/) of the fraction tells us the number of beats in one measure; the denominator (/4) stands for the note-equation of one beat (here it is $\downarrow$). There is no set rule about which note to pick for a beat. Quite often musicians differ in their choice. However, it should be understood that it is not the same if the metre is $2/4$ $\begin{array}{c} \text{)} \\ | \quad | \end{array}$ or $4/8$ $\begin{array}{c} \text{)} \\ | \quad | \quad | \quad | \end{array}$ because in $2/4$ we have a basic metre with only one strong beat, whereas in $4/8$ we have a compound metre ($2 + 2$) and thus one strong and one demi-strong beat.

Note that the Mm mark usually uses that note for the tempo indication which is the denominator of the metre.

In Balkan dance music (e.g. Bulgarian dances) the beat in many cases is equated with ♩ . As these dances are fairly quick their tempo usually is $\text{♩} = 400$ or more. As the human being is unable to distinguish beats beyond a tempo of 160, the tempo is shown by a condensed metre. E.g. in a $5/16$ measure ($\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$) its tempo is shown as $\text{♩} = 80$; the notes used represent the duration of the inherent $2 + 3$ metre of the $5/16$ measure.

Note: In Bulgarian folk dances two drums are used in the musical accompaniment. One small drum sounds the "original" beats (♩), and one big drum plays the rhythm of the condensed form ($\text{♩} \text{♩}$). It is the latter one which the dancers perceive in their dances.

ACCELERANDO (Gradual speeding up)

$\text{♩} = 132$
 $4/4$ $\text{♩} \text{♩} | \text{♩} \text{♩}$
acc.....

will no longer be true. A very rough estimation of what may happen is shown

This example to the left shows two measures of $4/4$ metre which contain only ♩ notes. What happens to the metre as well as to its tempo (Ph.T.D.) $\text{♩} = 132$ when accelerando is indicated? Both will change and

here: ♩ ♩...| ♩. ♩ (one dot has half the duration of its note, and subsequent dots half of the duration of the previous dot) thus ♩ ♩ + ♩ + ♩ | ♩ + ♩ ♩. Already in the first measure the value of one ♩ is missing to fill out the duration of the 4/4 metre. Thus the metre cannot be 4/4 anymore but has to change to 15/16. And in the second measure an ♩ is missing to complete the 4/4 metre. Thus again a change of metre happens: 5/8, etc. Also the ♩ notes are not true any more as their duration is shortened by ♩, by ♩ and finally by a ♩ note. As it is hard to "spell out" the change of durations and metres, the changes are understood to happen once accelerando is indicated.

RITARDANDO (Gradual slowing down)

Ritardando, compared with accelerando, has the same but reversed influence on both metre and Ph.T.D. of the notes. ♩ ♩ ♩ | ♩ ♩ ♩.

Another kind of rit. and acc. for which music has no term nor sign is a subtle change of durations by means of acc. or rit. in which the Ph.T.D. of the tempo does not change.

A rough notation of such an "inner" acceleration during 2 measures of the above example may be approximately: ♩ ♩ ♩. ♩. (This presentation is not quite accurate as there is a "jump" between ♩ and ♩ but the Ph.T.D. of the stated notes adds up to exactly 8/4.)

It is nearly impossible to show such inner accelerations or retards by means of notes as in both of the above presented kinds of accelerando and ritardando, it is understood that the accelerando and ritardando should be performed gradually.

The musical sign $\frown$ (fermata) usually placed above the last note of a measure means that the notated duration (Ph.T.D.) of the note should be elongated. To which degree? This is up to the performer. (Such a sign of course, will again change the metre of that respective measure as well as the understood duration of the respective note).

SUMMARY OF ACCELERANDO AND RITARDANDO: It must be noted that both indications change "the meaning" of duration and metre, and it is understood that these changes are inherent in these indications. Both aspects of accelerando and ritardando are convenient and unavoidable conventions, and are never viewed as "violations" of a basic principle: the time aspect of music.

III. RHYTHM

In metred music rhythm is the sequence of even and uneven durations (notes and holds) in a given metre. E.g. 3/4 ♩ ♩ ♩ | ♩ ♩ ♩ ; however, 3/4 ♩ ♩ ♩ | ♩ ♩ ♩ is also a rhythm. In the "conventional music theory" the sequence of even durations in a given metre is not understood to be a rhythm.

What then is the rhythm of a waltz step? It is 3/4 ♩ ♩ ♩ | ♩ ♩ ♩, and that of a Branle (double + simple)? It is 6/4 ♩ ♩ ♩ ♩ ♩ ♩ or 4/4 ♩ ♩ ♩ ♩ 2/4 ♩ ♩. And the majority of folk dance steps in Hungary have the rhythm of 4/4 ♩ ♩ ♩ ♩ or 2/4 ♩ ♩. These patterns of even durations being "the rhythms" of so many movement patterns (also music patterns) justifies their inclusion in the term of rhythm. So called free rhythm has no set metre. Its definition reads: alternating even or uneven durations.

* * * * *

In the practical session the different aspects of ritardando and accelerando were explored through a movement pattern which used a full arm circle phrased into two halves, each half completing a 4/4 measure. Both the completely even performance as well as the uneven ones (caused by the two types of accelerando and ritardando) were performed.

WRITING LEVELS OF KNEELING BY MEANS OF ANGLING
OR APPROACHING THE SURFACE OF SUPPORT IN DIFFERENT DIRECTIONS

Presenters: Ilene Fox and Jane Marriett

- 1.1 Webster's 7th Collegiate dictionary defines "angle" as "the figure formed by two lines extending from the same point."
- 1.2 We have used the point of support as the common point from which the two lines extend.
- 1.3 One of the lines is formed by the surface on which the performer is supported (typically the floor, which is on a horizontal plane), the other line is formed by the limb above the support.
- 1.4 Since the line formed by the surface of support remains constant, the angle changes through the movement of the limb on a curved path through space, towards the surface of support.
- 1.5 The basic sign for angling (∇), is derived from the concepts of approaching ($\vee$), and the meeting line ($—$) which represents the performer. We have closed the approaching sign with the meeting line to indicate that this is not a motion description (as in approaching), but now a destinalational description. The visuality of the symbol becomes clear if one views the symbol like an arrow pointing into the direction of angling away from the upright.
- 1.6 The direction of approaching the floor is judged from stance. (It is not related to whether the hip is approaching the lower leg. See Clarification 4.1)
- 1.7 We feel that the angling concept might also be applied to other supports, such as arms and legs. This application, however, needs investigation. We are not at this time prepared to present this application. For the time being we wish to only present this concept for use with kneeling.

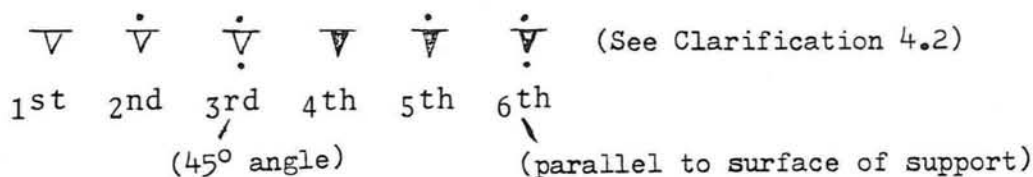
2. SYMBOLS

- ∇ Angling towards the back (behind the meeting line). The limb approaches the floor (surface of support) by moving back.
- $\triangle$ Angling towards the front. The limb approaches the floor by moving forward.
- $\triangleright$ Angling towards the right.
- $\triangleleft$ Angling towards the left.
- $\searrow$ Angling towards the right forward diagonal.
- $\swarrow$ Angling towards the left back diagonal.

- 2.1 The closest the limb can get to the floor is a parallel (or almost parallel) line. The furthest away the limb can be is a perpendicular line. Therefore, a perpendicular line to the surface of support is considered no angling. As the limb approaches the surface of support in any given direction, more angling occurs. (example 1)

- 2.2 As with contraction or folding, degree of angling can easily be shown:

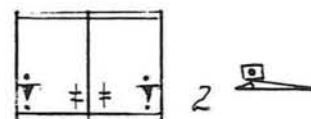
six increments of angling back



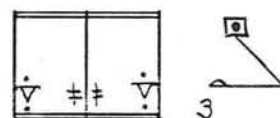
- 2.3 To indicate no increment of angling, unangle, or return to the upright, perpendicular position ∇ or ∇ can be used. These signs are derived by placing two opposite angling indications together: $\nabla + \nabla = \nabla$, $\nabla + \nabla = \nabla$.

2. The angling concept can be applied to kneeling. The knee becomes the point of support from which the two lines, the upper leg and the surface of support, extend. As we go from the upright kneeling position (what we are presently calling a high level kneel) to sitting back over the heels (presently a low level kneel) we are approaching the surface of support with the limb moving towards the back.

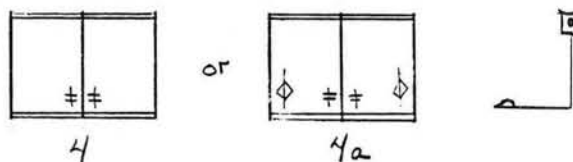
- 2.1 When we have gone as low as possible the limb is in a parallel line, or angled to the 6th increment over the back (example 2).



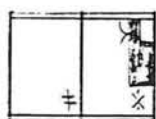
- 2.2 When the limb is 1/2 way between upright and parallel to the floor (what we have been calling middle level kneel) the upper leg is at a 45° angle with the floor, or angled to the 3rd increment over the back (example 3).



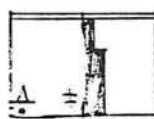
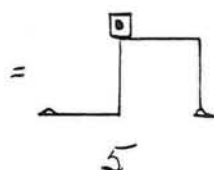
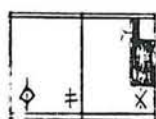
- 2.3 When no angling is stated, you are assumed to be as close to zero increment of angling as possible (see also examples 15-18)



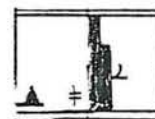
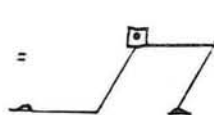
- 2.4 Angling can also be applied to foot/knee supports. As we shift forward in a 4th position foot/knee support, we are angling over the front. When upright on the knee there is no angling (example 5). As we shift forward the increments of angling over the front increase (examples 6 and 7). (See examples 14a-14l for full chart).



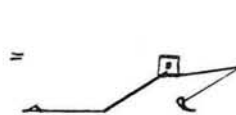
or



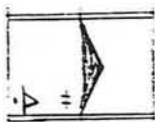
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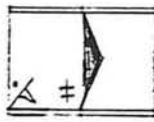
7



- 2.5 In a second position foot/knee support, the angling can occur over the side (example 8) or over the diagonal (example 9).



8.

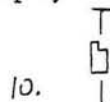


9.

- 2.6 By using angling to describe kneeling, the problem of level is easily solved. Not only does it clearly indicate "level", but precisely states the situation of the thigh at the same time.

- 2.7 As we demonstrated in our previous paper on kneeling, using middle and low level to indicate moving back over the lower leg and high level for everything else, did not seem at all logical. Trying to correlate kneeling levels with the c of g, as in foot support levels, seemed at first a bit more logical to us, but still did not solve the problem of the situation of the upper leg, and was not always consistent logically. So this was not at all a better solution.

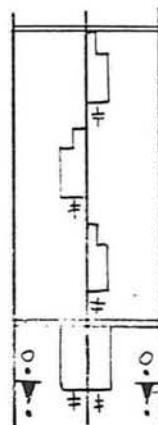
- 2.8 Since level can easily be shown with no confusion using angling, there is no need to retain the present concepts of level in kneeling, especially as they can often result in confusion and lack of clarity. Our proposal at this time would be to eliminate any level indication with kneeling supports. Direction of kneeling support will, of course, often still be necessary. A clear easily read solution to kneeling would be to show direction with a blank direction symbol, no level indicated, and use angling to indicate "level" and the situation of the thigh. Empty direction symbols have already been used with the system, for example, in path signs (example 10).



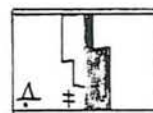
10.

- 2.9 Walking forward on the knees would be written as in example 11. (See clarification 4.3)

- 2.10 A 4th position foot/knee support could be written as in example 12.



11.



12.

4. Clarifications

- 4.1. We have found that with most kneeling indications the precise placement of the lower leg is not of major concern, so to relate the thigh to the lower leg as with contraction, folding or our previous way of judging level was not at all practical. By judging the angling direction from stance, the situation of the lower leg can be stated or not, as the movement dictates, but a precise situation is not necessary to make the movement clear. The angling description is not in any way affected by the rotation of the leg nor by the direction of the lower leg. (See examples 27-32, and 47.)
- 4.2. We had some question as to the symbology. We first derived the increments of angling as with folding (example 13a). It became evident that the dot placed inside the double v made the symbol quite difficult to draw in a reasonable size. We then experimented with placing the dots outside of the v (example 13b), which made it somewhat clearer. We then found that blackening the v rather than doubling it (example 13c) made it even clearer. Another possibility might be example 13d.

13a $\nabla \nabla \dot{\nabla} \nabla \nabla \nabla$

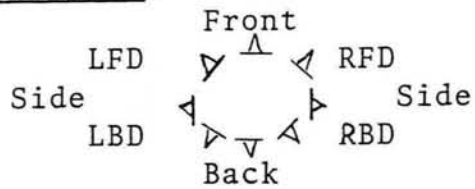
13b $\nabla \dot{\nabla} \dot{\nabla} \nabla \dot{\nabla} \dot{\nabla}$

13c $\nabla \dot{\nabla} \dot{\nabla} \nabla \dot{\nabla} \dot{\nabla}$

13d $\nabla \dot{\nabla} \dot{\nabla} \nabla \dot{\nabla} \dot{\nabla}$

- 4.3. We are still in favor of the proposal not to use carets in the support column to mean "the same pre-sign".

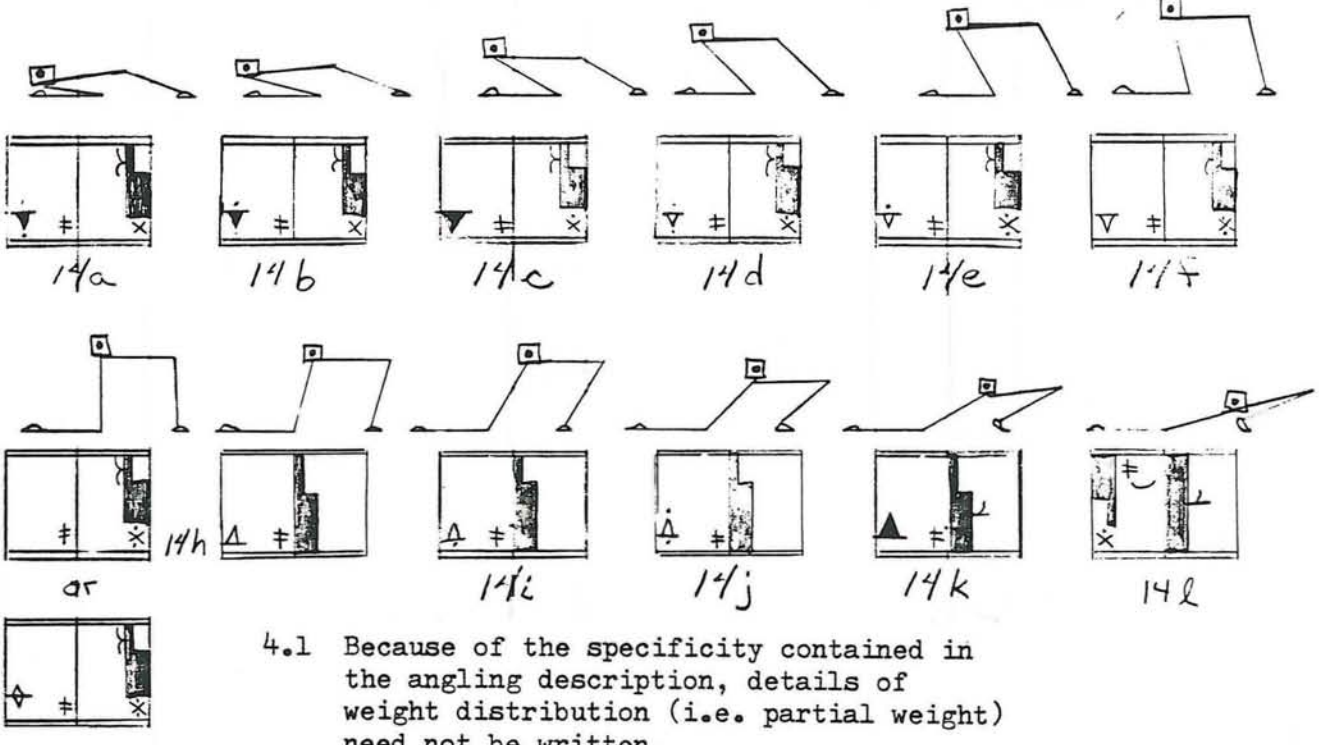
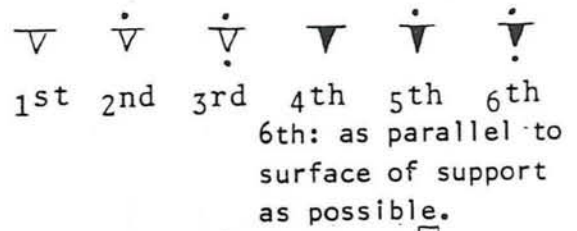
Direction:



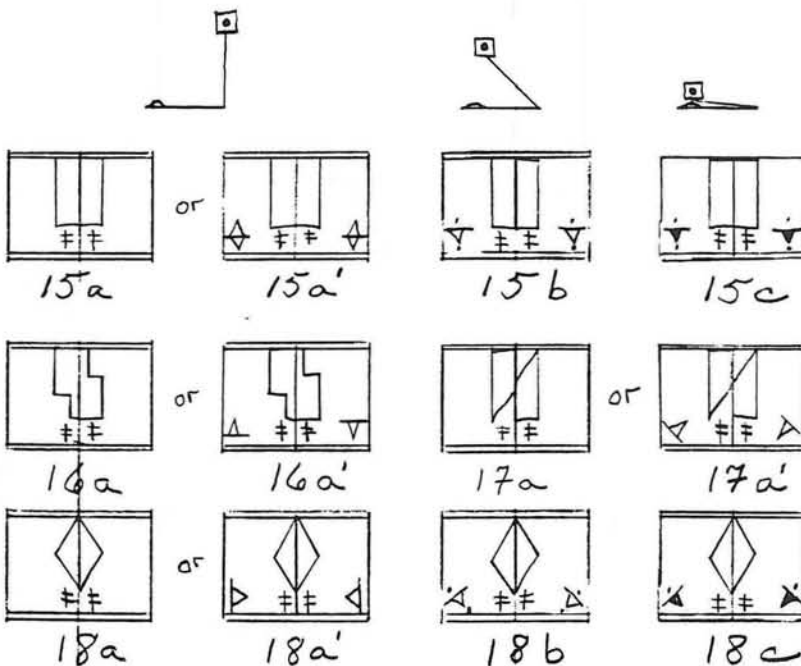
Increments:

six increments of angling back

◊ or ◊
Upright,
Unangled

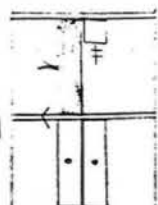


4.1 Because of the specificity contained in the angling description, details of weight distribution (i.e. partial weight) need not be written.



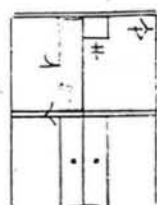
4.2 In an open position supporting on both knees some amount of angling occurs. It is not necessary to indicate this angling if the thigh is as upright as possible.

sink
into
1st
pos.
Foot/Kneel

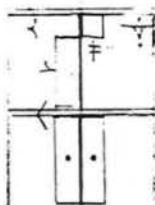


19a

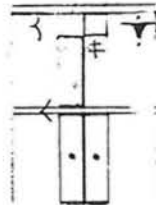
or



19a'

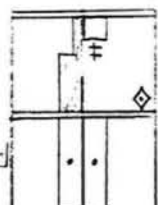


19b



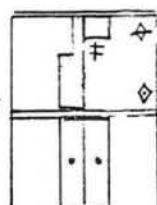
19c

step
forward
into
1st
pos.
Foot/Kneel

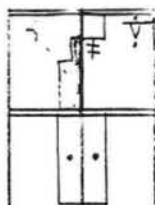


20a

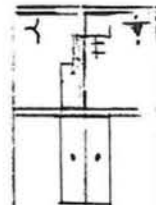
or



20a'

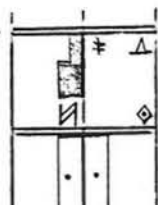


20b

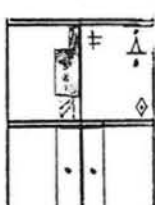


20c

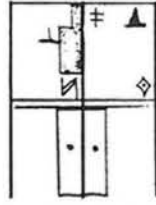
step
forward
into
4th
pos.
Foot/
Kneel



21a

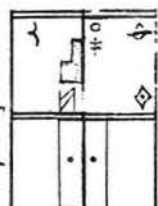


21b



21c

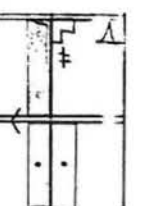
upright



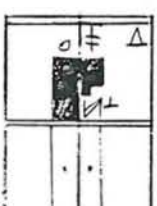
22a

optional

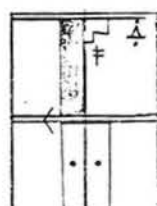
step
back
into
4th
pos
Foot/
Kneel



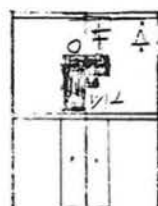
23a



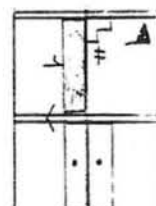
23a'



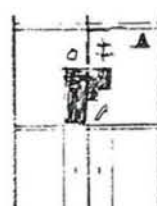
23b



23b'

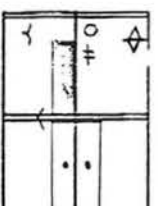


23c



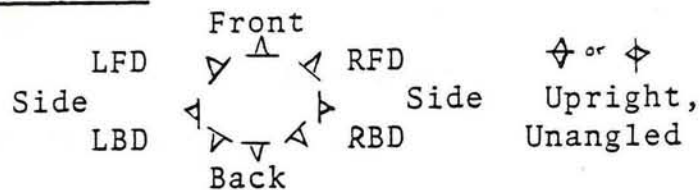
23c'

upright

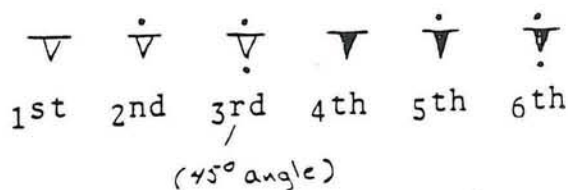


24a

optional

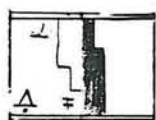
Direction:Increment:

six increments of angling back

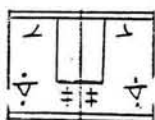


Note: many of these examples have been rewritten from Maria Szentpal's text.

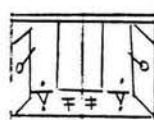
6th: as parallel to surface of support as possible.



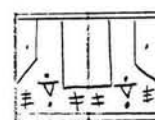
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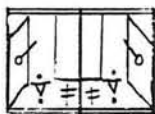
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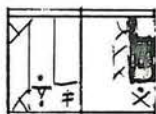
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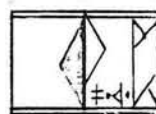
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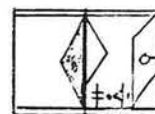
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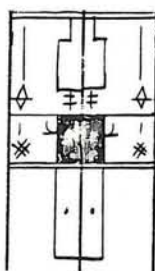
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31

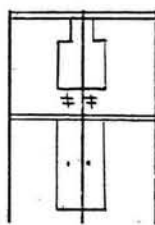


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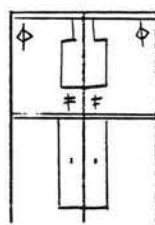


specific

33

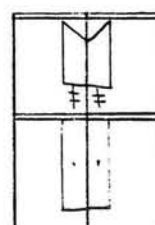


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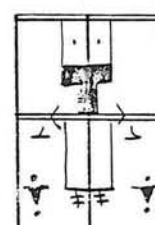


general

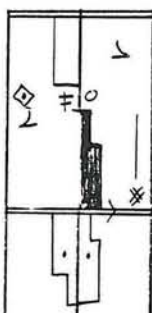
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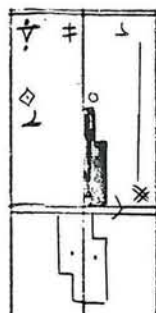
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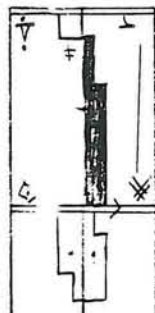
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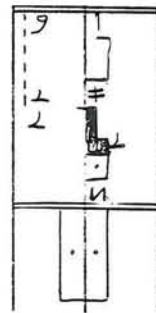
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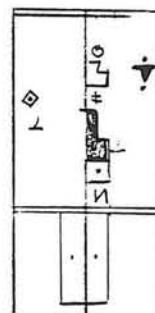
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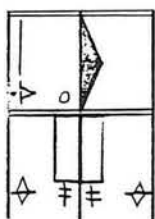
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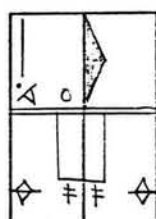
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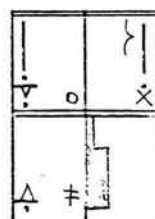
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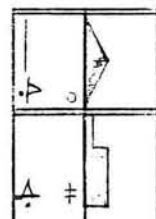
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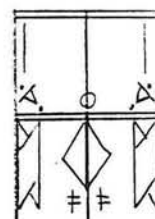
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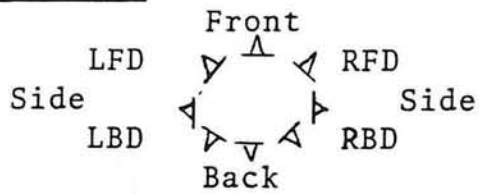
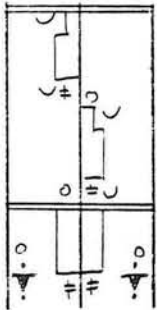
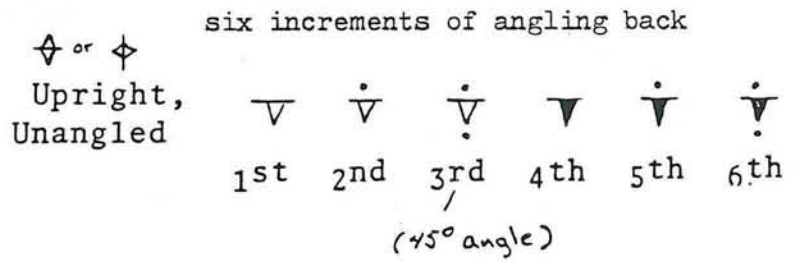
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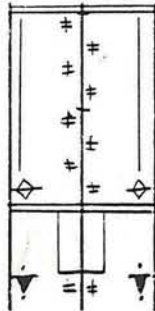
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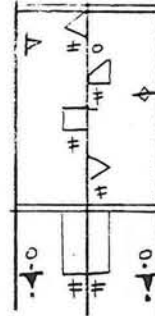
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Direction:Increments:

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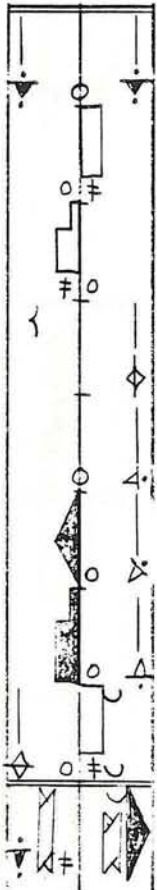


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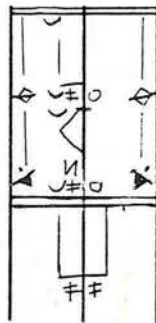


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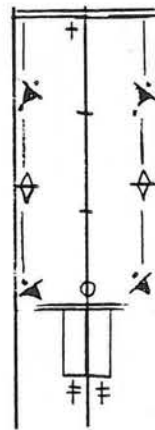
6th: as parallel to the surface of support as possible.



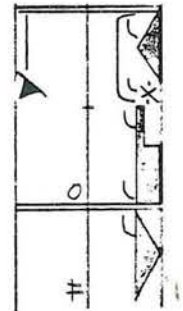
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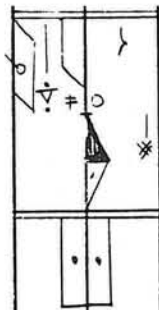
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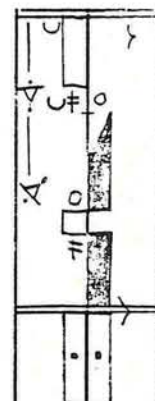
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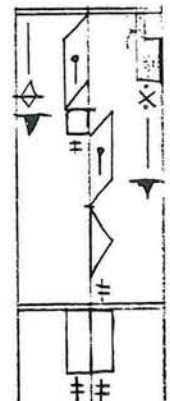
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DIRECTION FROM A BODY PART (DBP)

Presenter: Maria Szentpal

The System of Directions for Supports and Floor Contacting Gestures
Taken From a Body Part

Presenter: Maria Szentpal

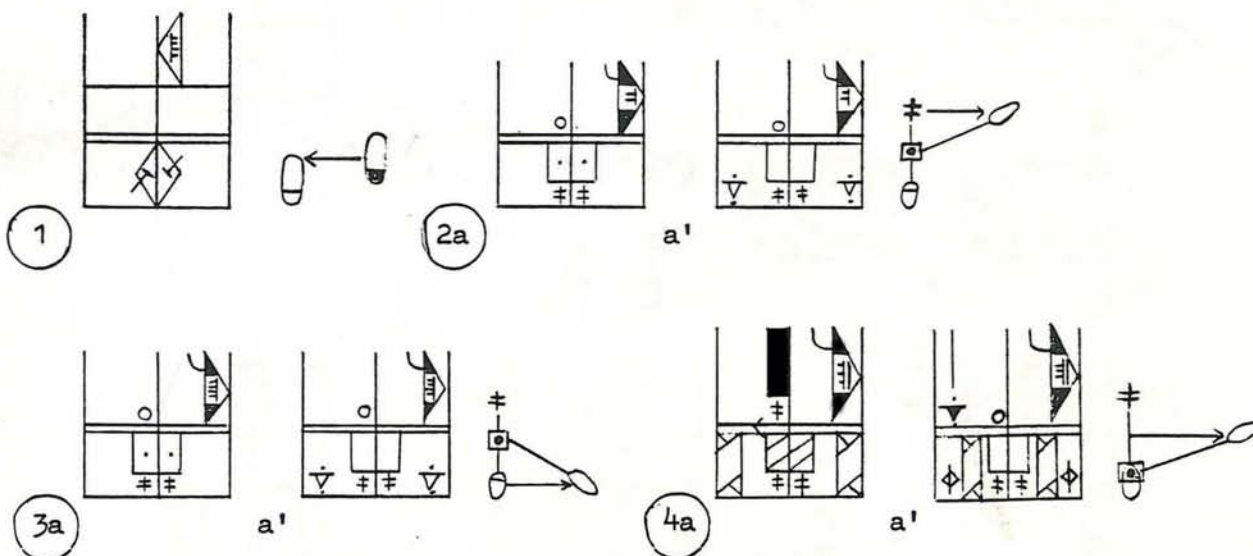
The practical session on DBP was in the form of an exploration rather than a presentation. As the DBP rules were presented in a paper for the 1975 ICKL Conference and as a good number of those present had no access to this paper, it was decided that the rules should be restated in the report. The examples which were shown at the session have their numbers surrounded by a circle. For examples which use kneeling, both the current way of writing and the newly presented way (see "Angling" which is on trial for two years) will be shown.

1. The point of reference can be any body part which was or is still supporting or contacting the floor.

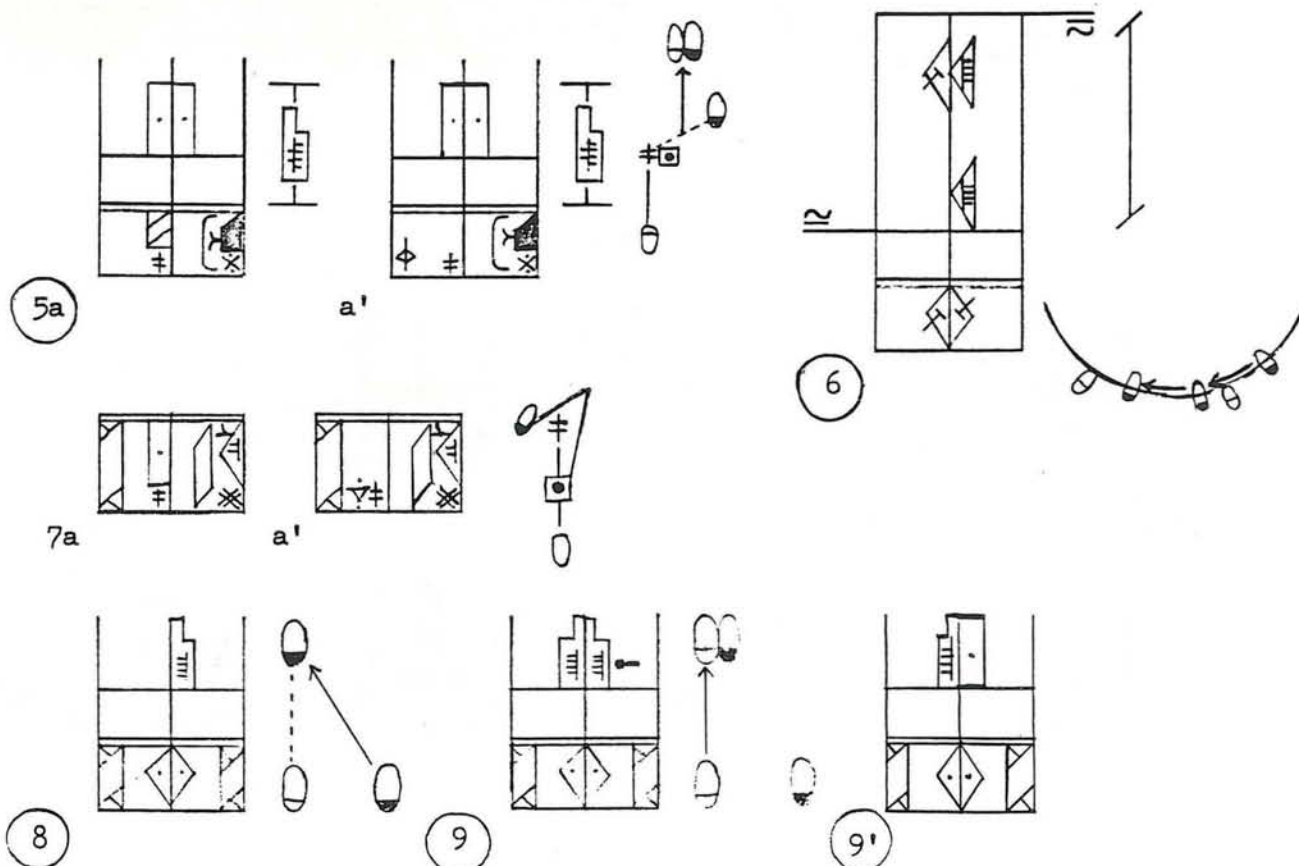
- 1.1 The point of reference is shown by placing the symbol of the body part designated for the point of reference inside the direction sign of the referring body part.

In example 1 the direction for the right foot is its previous point of support. In example 2 the direction for the touching leg gesture is taken from the left knee. (Normally the direction of the leg gesture would be taken from the hip.) Example 3 is a variation of example 2. The direction for the right foot is taken from the left foot.

- 1.2 When the body part for the reference is shown by a limb sign, it is understood that the point of reference is the mid part of that limb.
In example 4 the direction for the right leg is judged from the mid part of the $\equiv$.



- 1.3 When two of the same or two different body part signs are used for the point of reference (≡, ≡, etc. or ≡, ≡, etc.) it is understood that the point of reference is the center point between the two body parts. In example 5 the DBP is written in the path sign. The forward jump into the first position is judged from the center point between the ≡ and the ≡.
- 1.4 When moving into the "mixed" positions (one direction is a standard direction, the other a DBP) the point of reference for the standard direction is the arriving spot of the DBP. In example 6 in the assemblé (2nd movement) the arriving position is exactly that of the starting position, i.e. the direction for the left foot is judged from the arriving point of the right foot.
- 1.5 When there is a "mixed" starting position the direction for the DBP refers to the body part written with a standard direction and the standard direction must always be stated as □. In example 7a the ball of the foot contact, made with a very bent leg, is judged from the left knee. Note that in example 7a' no direction sign is used for the kneeling and is not needed for two reasons: a) the "angling" description takes care of the level; b) the ≡ in the left support column is sufficient to give the point of reference.
- 1.6 The DBP system has only mono tracks. In example 8 the direction for the right foot is taken from the previous support of the left foot. The right foot lands exactly forward of this spot. In example 9 both feet take their direction from the left foot. The — pin for the right foot states that the right foot is to the side of the left foot in its own track. Without the pin one foot would have to be on top of the other. Example 9 could also be written as example 9'.

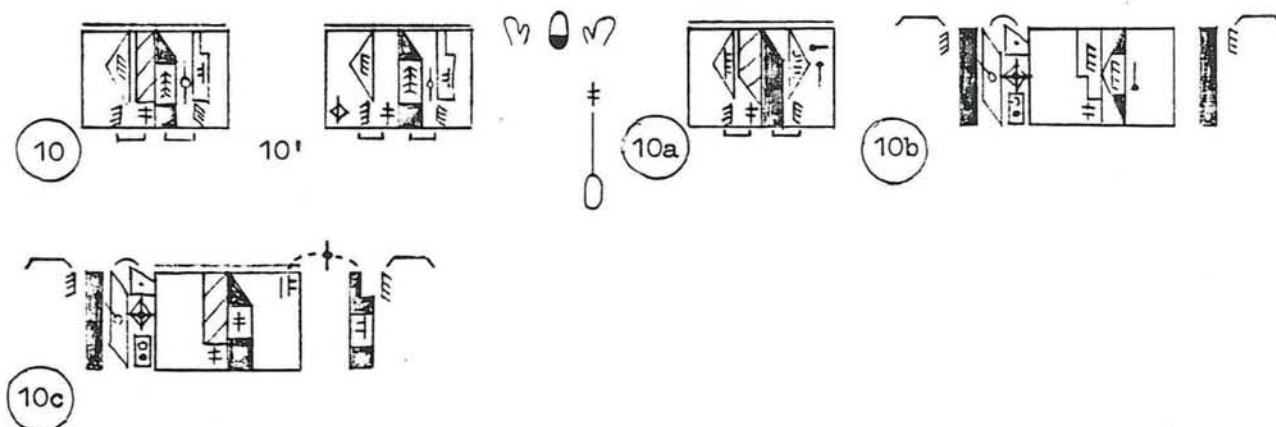


2. When 3 or more body parts are supporting or supporting and contacting in a starting position, one supporting body part must be written with a "standard"  direction ( or  or ) or with a plain body part sign (see examples 10 and 10') and one of the 2 or more DBP directions must refer to the "standard" direction. In the practical session such a position on 4 body parts was demonstrated and was written in the following ways. In example 10 there are 4 supports: a foot support, a knee support and 2 hand supports. The "standard" direction is the left knee. To decipher such a "complex" support the following way is recommended: a) establish the situation of the left knee; b) establish the position of the part (the right hand) which is related to the left knee; c) establish the position of the part related to the one hand (the right); d) complete the position with the right foot which relates to both hands as this can only be done after both hands are placed. Thus the knee is in place, the right hand goes forward of the left knee, the left hand goes to the left of the right hand, and the right foot crosses over the right arm from above () and steps between the two hands.

In example 10a only 2 of the 4 supports were written with DBP. As no distance is shown ("step length"), the position may not end up as the position in example 10 where it is explicitly stated that the right hand is forward of the left knee. Here the black pin  is meant to show the deviation toward backward and the  pin above the  is meant to bring the right hand into the exact right side direction from the right foot.

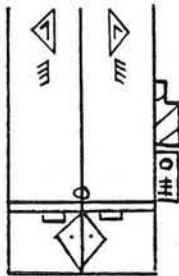
In example 10b the "standard" directions are shown with arm gestures and hand supports ( meaning support in LN) and the 2 other supports use DBP in the support column. It was noted that this way of writing may result in the same position as example 10, however, it is hard for the reader to decipher the position as one must place the hands first, and then adjust the foot and knee. Also the direction and rotation of the trunk must be written. Also the right foot may not be exactly between the two hands.

In example 10c, 2 "standard" and 2 DBP directions were used, but one of the DBP directions is a right arm gesture. Should the low level for this gesture be read as below the knee level or is the arm gesture forward low? Because of this and similar confusions, DBP for gestures should only be used when the interpretation is unambiguous. For the time being when DBP is used, hand supports should be written in the ISC as in examples 10 and 10a.

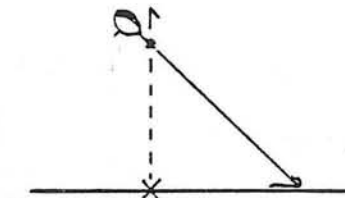


3. When the reference for DBP is a body part which was not contacting and will not contact the floor, it is understood that the DBP must refer to the arriving point of the reference part. Example 11 shows falling down into a 2 foot, 2 hand support. The right hand is to the right of the right shoulder and the left hand to the left of the left shoulder. These directions are judged from the position of arrival of the whole body - forward high.

3.1 Clarification of 3. When DBP refers to a non-contacting body part, it is understood that the point of reference is the point at which the vertical line through the reference part intersects the floor. (See example 12.)



11



The x is the point of reference.

12

NOTATION AND THE DYNAMIC ASPECTS OF DANCE

by
Sally Archbutt

Revision of the paper presented at the 1979 ICKL Conference.

It is hoped that this paper may be of some use to the ICKL Research Committee in preparing material for future ICKL Conference discussion. It is written as a result of studying the documents relating to ICKL discussions on the topic in 1965 and subsequent papers and letters between individual members. The latest papers of Ann Hutchinson Guest have also been studied, and the series of discussions on the topic by the London ICKL Group in the autumn of 1977 have been taken into consideration.

The dynamics topic is one on which there appears to have been in the past, and may even continue to be, unfruitful discussion, resulting partly from the difficulty of the problem, partly from lack of clear definition of needs in different fields of application and partly from divergences of standpoint with regard to movement analysis.

In my view there are a number of questions which need to be thrashed out before the question of sign category and sign reference is embarked on. The first part of this paper constitutes an attempt to draw together some of these questions and place them in a perspective in relation to dance. The second part of the paper will merely draw alongside each other various models of dynamic analysis which are at present used, or have been suggested in various papers.

DYNAMICS AND DANCE

In dealing with body part use, spatial configurations, and time organisation, we are dealing with aspects of movement which can be verified objectively and are relatively stable. In attempting to notate dynamics we move into a region where nothing is fixed. In dance the values we may indicate by dynamic signs are not only relative, but entirely dependent on context.

In discussing the notation of dynamics it would seem pertinent to bear in mind that Kinetography is founded on a concern for facts. It rests on an analysis of what is done, and can be seen to be done on repeated viewings by several observers, if necessary for verification. A dance score stores sufficient information for the essential features of the movement to be produced. The signs instruct the reader what to do, not what to feel. In no other aspect of the notation do the instructions tell the mover what to feel, or what illusion to create. The signs tell the mover what must be done to produce the forms and effects required. Should we stick to the same principle when considering dynamic signs? Kinaesthetic sensations are experienced in every movement, and as notators we cannot observe the sensations of the performer or his mental imagery. A movement's illusory effect may be to conjure up different images and associations in different onlookers. This is a very intangible area. I suggest that as a first priority we should confine our discussions to how the performer can be most clearly instructed in terms of doing.

DEFINING "DYNAMIC CHARACTERISTICS"

In papers and discussions this appears to be the most controversial area. Two problems are apparent here:

- i) There has been no consensus among ICKL members as to the number of dynamic aspects/dimensions of movement that need to be distinguished in arriving at an adequate dynamic profile of a dance.
- ii) Terminologies used in referring to features mentioned as dynamic characteristics vary considerably.

Analytical models.

What dynamic dimensions should be included to be able to obtain an adequate profile of a dance in terms of providing a blueprint of operational instructions? Decisions on signs are surely irrelevant before there is a consensus of agreement on the model. The dynamic dimensions it embraces must be visually distinguishable, and must be able to be explained and demonstrated clearly. Theoretically, out of context, we should then be able to reach "sameness" in interpreting the instructions of the signs we decide to recommend for use.

We may decide that more than one model is necessary to cater for different types of observable distinctions, but only by the logic and clarity of all models we decide on shall we progress towards more unified practice. It will be essential to examine different analytical models used and proposed. AHG in her article in "Momentum" (1976: Dunferline College of Physical Education) raises the question of whether we need to go further than Laban's contribution in relation to the area of study he called 'Eukinetiks' (the "effort" model?). AHG's latest proposals constitute a model and set of signs not yet discussed at an ICKL Conference. The thinking behind the model, signs and usage developed by Knust and used by many people over the last thirty years, needs careful examination. The model used by Sigurd Leeder and his school needs to be considered, as does the practice of our American colleagues, who are perhaps in touch with the widest range of choreographic needs. Some ICKL members favour the adoption of Laban's effort model.

Before further discussion of possible dimensions of a model for dynamic analysis, it seems relevant to refer to the question of wide application of the notation system and the question of dynamic detail needed. It is my impression that the needs of notators working in different fields of application need to be more clearly spelt out, in order to decide whether one system of signs or several are needed in the dynamic category, and, if several, whether they are distinct and, if not, how they overlap in terms of analysis. This paper concentrates on dynamic detail needed in relation to dance.

Dynamic detail needed

a) Choreographic needs. The amount of detail needed in dynamic marking may vary according to the practical and aesthetic view of choreographers. Some may think dynamic signs should be used sparingly as they wish to minimise emotional connotations. In other cases the absence of dynamic signs may mean "dynamics are free", not meaning that there are to be no dynamics, or one constant dynamic, but that the responsibility for them is left to the performer. Some choreographers might require great detail.

A further consideration is that, quite apart from the amount of dynamic detail needed, the dynamic features may constitute the only structured aspect of a dance work, bodily, spatial and time organisation being left free.

It is not clear whether some choreographers would wish to go as far as some 20th century music composers in trying to prescribe every dynamic detail precisely, leaving no responsibility to the performer. How far should we try to cater for all avant-garde experiments in choreographer/performer relationships? Should extreme requirements be regarded as a specialist problem?

In my view we should be clear about what kind of a notation system Kinetography is and not attempt to turn it into something else. Its strength may lie in its similarity to the traditional music notation system. In music it is recognised as a remote possibility that one system will ever be able to cater for all desires for complete control, or for all improvisatory experiments. The practical advantages of stability at the present stage, in relation to dance notational literacy and the promotion of many systems, may be thought to outweigh arguments for comprehensiveness. Kinetography is but one system among many, and unless it retains stability and does not become more complex to learn, it will die out. Does Kinetography need a wider, more versatile vocabulary of directive signs in the dynamic category? Do we need different signs? Should we aim for simplification, rationalisation and refinement of established means of notating dynamic characteristics

b) Dance Teaching needs.

Teaching dance: The problem in relation to dance teaching may be referred back to the problem of movement analysis, the model of dynamic analysis favoured, the problem of language use, and the lack of a universal dance terminology, a universal grammar of dance.

Dynamic features to be included may be the only requirements of a creative dance task. We need to ensure that signs in the dynamic category are not inseparably linked to concepts other than those we decide to call dynamic, so that they can be used in context free ways.

Many different notational methods may be used to get across teaching points. It becomes a question of whether we need to try to match all methods.

Some teachers at ICKL Conferences have expressed the desire to be able to notate very subtle shades of observed dynamic differences and even kinaesthetic sensations. This desire, the result of the capacity to make very fine discriminations through experience and knowledge, might be thought to lie in the realm of specialist needs.

Teaching the notation system: Avoidance of further proliferation of signs, and continuing to work from the standpoint of logical bases from which the meaning of signs can be worked out, rather than have to be memorised individually, seems to be the important principle here.

The hierarchical nature of the Kinetographic system is of great advantage in enabling simplified versions to be used as stepping stones towards understanding the complete system.

- c) Specialist needs of dance-ethnological and other research.
(see also Choreographic needs and Dance Teaching needs)

Degrees of dynamic detail may be needed here which far exceed the needs of the majority of choreographers and dance performers and teachers. Notation needs altogether may be highly individual and specialised, in relation to use of body parts, spatial intervals and dynamics, according to what are regarded as the significant dimensions of the movement being studied. The conventional divisions of our system may not be appropriate.

How far should we try to cater for all such specialist needs? Can we identify all of them? Separate methods of notating the micro-structure can be used alongside a kinetogram; keys can be used, and glossaries for special signs.

Should our first aim be to examine how well we cater for the needs of the "average" choreographer, dancer and notation reader?

The Terminological Problem.

The terminological problem arises from the fact that the movements of human beings are so rich in dynamic content that we can observe many gross differences and thousands of small ones. To cope with the elusive uniqueness by which the dynamic character and style of different traditional dances, individual choreographies and individual styles and manners of performance can be recognised, we are limited by a language capacity to differentiate, and often must resort to metaphorical rather than to factual language.

In explaining the dimensions and degrees of any analytical concepts that ICKL may decide are the most useful, it will be impossible to find words which only have one reference in everyday language. The aim should perhaps be, in the future, to make clearer the sense in which certain words are used.

It might be helpful in relation to discussions and explanations to distinguish between words and sign usages that refer to dynamic elements to be infused (to something to be done), as distinct from those that refer to an end state to be achieved in terms of look or kinaesthetic sensation.

Discussions on dynamics in past papers tend to lack reference to movement examples. This is obviously essential if we are to avoid terminological mix-up.

When we come on to signs and sign usage we need to be clear about the application of their instruction to:

- a) a starting position
- b) an element of an action
- c) an action as a whole
- d) the result of an action
- e) a phrase of movement
- f) a whole dance or section of a dance

AHG wisely suggests that the whole category of dynamic sign devices should be regarded as whole, with the dual purpose of making it possible to indicate not only the dynamic structure of particular dance actions, but to modify the "sense" in which phrases are to be understood and articulated in relation to the whole. We should bear in mind that dance is a performing art.

Signs in the dynamic category may be thought of as "vitalising agents". The problem is to have sufficient signs, not too many and not too few; that those we have should be readily combinable and adaptable to the needs of most choreographers and performers.

In my view we must acknowledge that dynamic signs in dance scores will always be open to interpretation. The dynamic balance of a dance depends on many varied and unpredictable features. At every performance adjustments have to be made which cannot be allowed for in advance. Dynamic signs therefore can only speak in a general way. To balance relationships between different dancers or groups, or to ensure that individual parts or climaxes stand out with the right degree of prominence, strengths and controls may have to be modified considerably. This may be catered for by specifying the overall dynamic character of the piece and leaving it to dancers and producer to make appropriate adjustments, in the light of their judgement of what will constitute a valid and vital interpretation.

Mood. Is there general agreement that to speak more generally of the overall understanding we must use words accepting that these may have no precise meaning? Words used as mood directives may rely on background associations. In music scores they may be used as an instruction with regard to the whole or may refer to a single phrase.

"Sense". Kinetography does not appear to have many means at present to speak generally of the understanding and articulation of phrases and themes. Presumably we take into account that spatial, bodily and time organisation (including stillnesses) influence dynamic structure and that the absence of dynamic signs does not mean no dynamics. In this respect the system again appears to reflect the same tradition as Western music notation, in that "meaning", "significance" is largely seen as a matter of space (pitch), time, and occasionally of dynamics. What is danced is separated from how it is danced. To a large extent the body - space - time structure is regarded as implying an appropriate manner of performance, just as the words of a playscript imply the inflection and accentuation for the actor.

The kinetographic system is very adequate in dealing with details of the point by point conduct of the dancer. However, if a performance is to be adequate from a dance score, the performer must be able to read through the details to the sense behind, recognise what should stand out, recognise the main from the accompanying part of the body, distinguish decorative from structural elements.

I have heard regret expressed by notators that we are no longer able to use the device of phrasing bows, and no alternative has been proposed. Some device able to be used as adaptably as slurs in music would be a great advantage.

Special dynamic features of action and stillness.

"Context free", signs in the dynamic category should be able to be used in conjunction with any bodily or spatial use.

A question here is whether we can adequately indicate the special dynamic features of both actions and positions with the same set of signs?

Dynamic signs should be able to refer to steps, gestures, jumps, turns, touches, etc. They should be able to apply to actions of the body as a whole as well as to the actions of different body parts. They should be able to refer to the beginning, middle or end of an action.

Maintaining a special dynamic over a series of actions might be thought of as maintaining a dynamic state. A dynamic state might refer to the manner of holding a starting position, or be the result of an action performed with a particular dynamic.

Perhaps, in relation to decisions about the sign category and avoiding unnecessary detail, the following thought is relevant to bear in mind. The dynamic features written into a score represent what each dancer should set out to do each time he dances a piece, not exactly what was done on a particular occasion, unless we are studying interpretations.

DIMENSIONS OF THE KINETOGRAPHIC MODEL FOR THE DYNAMIC ANALYSIS OF DANCE MOVEMENT

How many dimensions should be included in the model? What should they be? Should each dimension have more than one aspect?

1. The Force Dimension

We perceive changes in strength/muscular exertion in fairly simple straightforward ways on a comparative basis:

- a) We may be aware of it increasing or decreasing
- b) We may be aware of it by observing the counter-tension strain in positions
- c) We may be aware of particular levels of intensity maintained over a series of movements
- d) We may be aware of it in an impulsive action of an impactive result (heard, seen, felt)
- e) We may be aware of it in the stressed/unstressed beats of rhythms

The effect of a relatively stronger action can be perceived in any spatial context, whether the action is sudden or smooth, large or small, and irrespective of the part of the body which performs it.

The stronger the action, the more emphasis is given to it, the more it stands out. However, this works conversely, for the more markedly light or gentle the action, the more our attention may also be drawn to it.

A scale can be fixed between maximum strength and as delicately as possible.

In performance, judgement of the strength value of an action is dependent on context. It is affected by distance, by tactile and safety conditions, by the movement and responses of other dancers, and the "life" of the performance.

The question of the term "Accent". In London ICKL discussions some disagreement arose over the meaning of this term, and further consideration of its use in relation to music may be helpful.

Accent signs in music are to do with intensity (force), the way the note is attacked. They are used to give stronger emphasis to particular notes and chords and can only function relative to the loudness of the rest of the notes in a particular context. In respect to the notion of "attack" they function like $\underset{\cdot}{|}$, i.e. they have a "sudden" time significance.

However, in rhythms, the stressed beats are termed accents, but are not marked and do not have a $\angle$ significance.

Lines over notes are used to call for the effect of "leaning on" notes to give them stress without accent. Thus they are also to do with intensity (force) of the -f variety. They may also imply "holding on to" (time), or have other interpretations, according to context, including "slight accent".

We may still be faced with the problem of a Stravinsky, who invented a combination  to stand for "sharp attack without accent"!

Slurs. In music these have several uses:

- a) to divide up music to display the "sense", affecting the manner of performance indirectly; an "expressive" use to do with articulation and phrasing. Functioning in this way they may also carry the implication of stress on the first note they embrace.
- b) slurs may be used as ties within a bar, also carrying implication of stress.
- c) to indicate bowing or breathing, or to suggest a legato manner of performance.

We shall obviously be considering the use of vertical bows and brackets in the whole dynamic context.

2. The Time Dimension.

Staccato marks in music are used to indicate "chopping off", shortening the length of a note (time), but are also used with a function to do with flow. They are sometimes used instead of rests, for whereas rests may appear to signify a break in the flow, staccato marks over notes of longer duration give the impression of continuity unbroken.

ICKL members will probably agree that a time dimension is needed in the model for dynamic analysis. Is the "sudden" - "sustained" concept sufficient? Its results in combination with values in the other dimensions need to be carefully considered.

3. The Flow Dimension

There might be more controversy about whether there is need to include a flow dimension in the model of dynamic analysis, and over the question of defining the instructions of signs referring to "flow" unambiguously. A number of people seem to find difficulty in understanding the notion of restraining the flow of movement or allowing a movement to flow more freely. This is sometimes linked to personal difficulties in being able to demonstrate the difference. Sometimes it appears to be a difficulty of visual recognition, of not being able to see the feature the people think they are supposed to be able to label as "free" or "bound". In this case the particular observers may be right; other dynamic elements may be the remarkable ones that need signing.

The fact remains that, if we include a flow dimension in the dynamic analysis model and consider that variation in the control of movement flow can constitute an important feature of the dynamic profile of a dance, everyone must be able to understand the concept and recognise the stresses and degrees to which signs may refer.

4. The question of a Spatial Dimension in the Dynamic Model

Laban includes a spatial dimension in his "effort" model, maintaining that there is a significant difference of character between "flexibility" and "directness" in manner of performance.

There are some who question whether these differences are necessary to sign in kinetograms. Because directions signs usually spell out the shape and location of the movement, they feel that "flexibility" or "directness" are implicit. Examples given in support of this view are usually of isolated parts of actions. Others maintain that "flexibility" or "directness" of manner should be able to be signed, as it influences the way the body is carried, the way the attention is focussed and the way configurations should be performed, irrespective of the location and shape of their trace pattern in space.

5. Further analytical concepts mentioned in ICKL Papers relating to the "Dynamics" question.

- a) I come now to a term introduced at the 1965 ICKL Conference discussions on dynamics by Irmgaard Bartenieff: "tensile state".

The Tensile State of the Performer.

This term appears to have been introduced to distinguish between the special carriage and tension normal to dancers trained in the Western theatrical tradition, the different tensile states of dancers in other traditions, and the tensile state of untrained dancers and people moving in everyday life.

How far should we become involved in this question in relation to making decisions about a category of dynamic signs for average dance working and notation purposes? The following considerations I suggest are relevant:

- i) The tensile state of a person dancing is conditioned in advance by the amount and type of body/mind training he has undergone, by established techniques of movement production, e.g. Graham, Jooss-Leeder, or different classical traditions, and by individual and cultural "effort" characteristics.
- ii) As far as performance scores are concerned, it would only be important to notate such a thing if it were considered to be an essential ingredient of choreographic structure.
- iii) It seems a tall order to expect any notation system to be able to completely take the place of first hand acquaintance, tradition and training in all the special manners of performing peculiar to particular theatrical, cultural and individual styles.
- iv) It may be important to consider how other dynamic features of dance action noted will affect the tensile state.
- v) Perhaps all questions of tensile state, considered stylistically or in relation to individual performance, might be related to the force and flow dimensions of dynamic analysis.

- vi) How should the following types of verbal instructions be analysed from the dynamic point of view for the purposes of notating?:

"Maintain tension" "Relax tension" "Flop" "Vibrate"
 "Shake" "Pulsate" "Move in an elastic, resilient way"
 "Swing" "Move with "uplift", buoyancy"
 "Use gravity, body weight, heaviness"

b) "Heaviness" and "Buoyancy".

Thought of in physical terms, these words relate to the fact that we are subject to gravitational pull and refer to how the weight of the body is dealt with in relation to it. The distinction is tied to the high-deep directional dimension, and is an idea of uplift and down-drag. It also has flow/force connotations. "Heaviness" may imply lack of resistance to the force of gravity and a relaxation of tension, or making full use of body weight as well as muscular force in movements such as a heavy stamp, or blow, or swing. "Buoyancy" seems to imply maintaining a light, resilient elasticity in the high deep dimension. Are both to do with ~~the~~ in the ~~high~~ dimension?

In music the word "heaviness" might be used to refer to sluggish, dull, dragging, dreary, ponderous performance; the word "buoyancy" is used to refer to buoyancy and life.

In some dance contexts the dancer's concern may be merely to create the illusion of heaviness. I would suggest that, in as far as the signs in scores give instructions, we should ask what the dancer needs to do in order to convey such an impression.

c) "Central" and "Peripheral"

AHG ("Momentum", 1976) questions why Laban did not include "central" and "peripheral" in his effort-action analysis model, and suggests that it should be included as part of dynamic analysis. This will need to be considered and discussed.

In addition AHG distinguishes between spatially central and peripheral, and central and peripheral in "inner attitude, emotion, or feeling".

Do we need signs in our spatial category which can give the instruction, "perform a central action" or "perform a peripheral action", irrespective of the specific trace form and location? Perhaps it would be useful for "Motif Writing"? Specific trace shapes are of course spelled out by direction signs in kinetography, irrespective of how the results may be labelled in particular dance terminologies.

In my experience the terms "central" and "peripheral" are also used with a bodily meaning. Sometimes they seem to be to do with the body location of the initiation of tension and its subsequent passage or build up in the body from the "centre" to the extremities or vice-versa, or even whether movement "involves" the spine or mainly the limbs swinging about it. They may be used in connection with things like "impulse", "grip", "wave", "guidance", leading", etc. Is there a kind of bodily dimension to dynamic analysis that we already have a way of dealing with in kinetography?

We must then consider the question of how far we can set out to notate sensation, feelings, emotions, expressions. In my view not at all. I do not see the KIN/LAB sign system as functioning in this way. AHG suggests, however, that we should be considering a set of signs that refer to expressions.

In this paper I have tried to concentrate on average dance needs, as far as such a thing exists. When the dynamics topic is next discussed at an ICKL Conference it would seem wisest to sort out fundamental questions first. If we can come to an agreement about general principles and the analytical model most useful to use, we shall at least be a step on the way. The question of signs and their usage may still be difficult to agree on, but should come second. In my view, Laban's effort model appears to provide a useful framework for discussing matters referred to so far. Whether the signs in the "effort" collection are graphically suitable for usage in conjunction with kinetograms is another question.

The things that need to be sorted out appear to be:

1. The Model of Dynamic Analysis

What do we want to be included under the term "dynamics"? How many dimensions or aspects should the comprehensive KIN/LAB model of "dynamic analysis" embrace? What should they be? Should any aspect include more than one type of distinction?

2. Prescription or Description

Should we stick to the principle of defining movements in terms of the elements that add up to producing particular dynamic effects (giving the recipe of instructions), rather than signing the composite result to be achieved (naming the cake or describing its look or feel, and assuming there is one way to produce it which the performer will know)?

Trying to short cut without the whole picture may lead to terminological confusion.

3. Requirements

Can we identify the needs of the various dance/movement study fields the notation system is potentially capable of serving?

Have we a clear, comprehensive picture of the general and more refined distinctions they use?

4. Signs

Should we first examine the groups of dynamic signs already used and the rationales lying behind them, to see to what extent they overlap in terms of analysis and to what extent they already cater for basic or more specialised requirements, or could be developed in order to do so?

Do we need more than one really versatile group of signs?

PANELISTS: Sally Archbutt, Janis Pforsich, Maria Szentpal, Muriel Topaz, Lisa Ullmann. Lucy Venable, Chairman.

INTRODUCTION

by

Lucy Venable

At the last conference the Research Panel was charged with putting Dynamics on the agenda for the next conference. Billie Mahoney asked that the Executive Committee take on the planning for it. Sally Archbutt had headed a committee on dynamics for the previous ICKL and had produced a paper, a revision of which was given out at this conference. Sally and Janis Pforsich have helped plan the four sessions which we will devote to this subject - a panel discussion followed by a practical session, two practical sessions, and a summary discussion.

These are learning sessions to understand what is being presented. We believe that we have to talk to ourselves first, that we need to understand each other's points of view. Then we should be ready to bring in choreographers and performers for discussions and demonstrations to ensure that we are broad enough in our thinking to encompass the needs of the dance field.

We are not discussing sign usage, but are trying to see, first of all, what comes under the heading of dynamics, and what various people understand this heading of dynamics to mean. Sally has pointed out two apparent problems in her paper: 1) there has been no concensus among ICKL members as to the number of dynamics aspects/dimensions of movement that need to be distinguished in arriving at an adequate dynamic profile of a dance, and 2) terminologies used in referring to features mentioned as dynamic characteristics vary considerably.

Everyone is urged to study Sally's paper carefully. This panel is beginning with item one under "things that need to be sorted out." What do we understand to be included under the term "dynamics?"

NOTES ON DYNAMICS
by
Lisa Ullman

These notes are an attempt to set out basic concepts which are in general use about Dynamics. They may be useful in our consideration of dynamics in dance although my focus here is predominantly on technical rather than expressive aspects of dynamics.

In the broadest sense: through any physical exertion work is done.

"Work" means the application of effort to accomplish a task.

Work is defined as "the application of a force through a distance".

An object, or the body, is lifted, shifted, pushed or pulled through space with time and flow by a muscular force which can be measurably defined (pounds). We refer to this as muscular energy, or exertion.

A falling body creates force which can be measured by the impact it makes on the surface which stops its fall. (Weight and velocity). We refer to it as kinetic energy. Gravity/Weight.

Muscular plus kinetic energy produce strongly accented power. (strong and heavy =)

The opposite type of force to gravity is Levity/Lightness. This does not imply absence of weight, it, moreover, characterizes a force; a force which has an upward drift away from gravity. The muscular tension or exertion eases, becomes weaker and a feeling of lightness is produced. (weak and light =)

One of the main six forms of energy (light, heat, chemical, electrical and nuclear) is mechanical energy. It has two aspects:

- (a) kinetic energy i.e. when an object is actually moving;
- (b) potential energy, i.e. when a object is prevented from moving and is held in a position.

The human body is subjected to the same mechanical facts, but man can control this energy through his efforts, particularly that spent in relation to Weight. He may apply his muscular energy in very varied ways, drawing in, besides the Weight factor, that of Time, Space, Flow. When moving an object his muscles will apply a force which is needed to lift and shift it, but sometimes this may be too little or at other times too much for the job.

When moving without an object he can produce the same variations of more or less muscle force by working through the muscular antagonists which supply the resistance which previously the object had provided. The various qualities are then not determined by the outer work which has to be done but by an inner intention, desire, feeling, impulse i.e. an effort, which is purely expressive.

The two actions, the one aimed at moving an object, the other springing from an

inner (e)motion produce two action-waves which cross and have an influence on one another. Thus an objective, purposeful, operational movement is tinged by a subjective, expressive movement, and an expressive movement is conditioned by the physical body and its objective surroundings.

Equally, when the body is at rest and held in a position it (a) exerts a pressure on the surface by which it is supported and (b) muscular energy is spent to restrain the body from moving on and to hold it in position. At the same time this energy may be modified by a mood, intention, feeling or any other inner condition which makes the position "expressive".

For the description of Effort contained in a movement or in a position there are eight elements available which in combination and sequence are able to give information about the quality of both action and expression. Four of the elements give mainly information about the manner of actively producing an exertion in relation to the weight, flow, space, time factors of motion, and four describe mainly the bodily sensation of each of them.

Weight is the result of the terrestrial force of gravity upon matter. In man it calls up the use of muscular exertion to a greater or lesser degree. He produces a stronger or weaker muscular tension according to inner and outer circumstances. When the tension is eased and is slight a sensation of lightness becomes predominant. While the firmness of a strong muscular force is accompanied by a sensation of weightiness and power. The qualities of bodily sensation refer to gravitational force with its negative pole of antigravitational force. In this connection we speak of heaviness and lightness or gravity and levity. The quantities of muscular exertion contained in a movement can be measured by the degrees of tension between weak and strong.

GENERAL GLOSSARY

Tension: Muscular = active contraction and active extension of muscle fibres which can be more or less.

Spatial = a pull between spatial areas or points as felt in the body giving a kinaesthetic experience of volume and spatial spread in linear, planal or plastic forms.

Energy: Power/capacity of acting; active force (of utterance or expression): capacity for performing work.

Exertion: exercise of any power, a perceptible effort.

Effort: the original impulse to exert a power in relation/response to the natural contingencies of weight, flow, space, time.

Force: physical power exerted on persons or things (e.g. the cause of a body falling freely, of two bodies being in collision). Power of effective action.

Strength: Power to resist force; quality or state of being strong; intensity; vigour of expression, or degree of potency of effort.

Intensity: degree or amount of strength, force, effort, energy, etc.

Elasticity: a quality which allows for ready changes also resiliency, springing back, power of rebounding easily and maintaining elasticity.

Strong: possessing great physical power.

Weak: less than the usual strength, unstressed, unaccented (phonetic) relatively slight or low, not strong.

Heavy: heaved or lifted with labour; of high specific gravity; above a certain usual weight.

Light: having comparatively little weight, not heavy in movement or pressure, as a light touch, marked by levity.

Levity: lightness, buoyancy; lack of gravity in deportment or character.

Stress: pressure, accent; intense effort; force of utterance given to a movement or speech sound. Emphasis or weight given.

Accent: articulative effort giving prominence to one part of a gesture or movement. A stress or special emphasis given to a movement which has rhythmical significance.

Gravitation: the phenomenon that any two material particles or bodies, if free to move, will be accelerated toward each other.

Gravity: terrestrial gravitation; gravitation in general

Weight: the force with which a body is attracted toward the earth. It is equal to the mass of a body multiplied by the acceleration due to gravity. Relative heaviness, ponderability, regarded as a property of matter.

Mass: a quantity of matter or its form

Relaxed: less firm, rigid or tense; to abate intensity, weakening or loosening muscular tension.

Tense: extreme strength produced by excessive stretching or contracting of muscles.

Tensile: capable of tension. Tensile strength; resistance to longitudinal stress.

Dynamics: that branch of mechanics treating of the motion of bodies (kinematics) and the action of forces in producing or changing their motion (kinetics). The moving forces of any kind, or the laws relating to them.

SALLY ARCHBUTT

Edited from the tape of the session by Lucy Venable

I regard my function on the Panel as one of trying to put across something of Knust's views on dynamics. It has to be obviously only my understanding. I have used some signs, not because I am going into signs but because by using the signs I think I can stay within the time limits. As you all know, Knust worked with Laban before World War II in the early stages of the development of the thinking about the dynamics. During the war years there was no contact between them. Afterwards, of course, they met on many occasions and Knust knew about Laban's Effort work. But he preferred to continue using the very small group of dynamic signs that he had found useful from the beginning until the problems were really thrashed out and some agreement came to.

One important thing which makes discussions on dynamics rather difficult is the matter of having to base something on the concept of normal. How we identify what this is is important if we are thinking of dynamic differences as being opposites between two poles. Therefore in illustrating the distinctions in this group of signs, I have not put them at opposite ends because there is a difficulty in explaining them that way. The line on the left is the "normal" line.

a) / //

e) 9

b) / //

f) 9

c) 9 99

g) 9

d) 9 99

h) 9

Knust did try to identify "normal": the normal dynamic state is such that movement can flow freely and have expression but not be exaggerated one way or another that would distinguish anything special dynamically.

Group a) of the signs refers to something about strong and heavy. The double sign is a simple way of being able to express a degree, slightly or more. Example b) says something about being light but not relaxed. Example c) says something about being weak but light. Example d) is weak and heavy. Examples e) through h) are combinations of the signs a) through d). They represent various types of elasticity which might be seen in such things as bouncing, the way someone prepares into a movement, a swing. By pointing these out I have tried to deal with the force dimension. I think personally there is a whole mixture there of things to do with strength and lightness, tension, relaxation, kinetic force and muscular force, tensile state.

In relation to time these signs are just combined with other devices in the system.

With regard to the question of whether or not there should be a spatial dimension in the dynamic model, Knust's viewpoint, was that this is revealed, when we use Kinetography, in the shape of the movement as spelled out by the direction signs and the timing and the bodily usage. He did not see the need for it as it is already dealt with. With regard to the question of central and peripheral mentioned in my paper he regarded this as dealt with partly in our system and to be a matter of space - space on the one hand and body on the other. He distinguished central and peripheral and in between situations. He distinguished central and peripheral guidance which is a body affair - leading with body parts, successions. My feeling is that unless we convinced him otherwise, he would have felt that special dynamic signs are only needed to deal with force dynamics.

I would now like to put forth my own point of view, which is that we should consider adopting Laban's Effort signs officially as part of the Kinetography System for use if desired in conjunction with kinetograms. We have eight signs, easy to remember, which can be combined with each other to produce seventy different qualities to refer to various dynamic differences. I think we would need to work to ascertain that the distinctions could be understood and easily explained and demonstrated. Everybody has to be able to see then, explain them, and demonstrate them. By suggesting this I am not suggesting that we should stop using other signs. If the Effort signs turn out to be the ones to be used by most people, the others will fall into disuse as words do in language. Should we decide to incorporate them, I should think that we would need to examine very carefully how they apply so we can give examples in our textbooks, examples of the different ways mentioned in the paper on page 4, a - f.

* * * * *

The discussion that followed the panel's presentations became involved with how much information to include in a score, whether Effort signs should be used or could be used in a score, whether we need only include the force signs since time and space are already described. This was off the subject of identifying the dynamics.

The movement session that followed consisted of a general warm-up in the studio followed by a discussion of the innate dynamics in the score of Hettie Loman's dance which had been read in a session of Tuesday.

QUALITY AND DYNAMICS IN THE LABAN MOVEMENT ANALYSIS AND NOTATION SYSTEM

by
 Janis Pforsich
 with Peggy Hackney

- I. We see light etched by shadows, feel joy emerging from sorrow; the present hovers between the past and the future. Between all these opposites, there is a sense of movement that renews the clarity of each experience. Even in apparent stillness, movement variables are active. Nowhere is this more discernible than in the movements of the human body as they fluctuate between stability and mobility. Movement variables enable us to cope with our temperaments and our environment in order to survive. Only in death, perhaps, does the experience of movement cease.

The heart beats, movement flows on the breath. When we are calm, heartbeat, breath and movement are even; when we are healthy or ill, excited or depressed, they change accordingly. Our bodies grow and shrink with the breathing, self-absorbed. We carry our weight, instead of giving in to it.

We reach into space, outside ourselves, gather it and scatter it in the same direction, in different directions, in combinations of directions - with our fingers, our hands, our arms, our toes, our legs, our torsos, separately or in various combinations or all together. Our self-absorption unfolds and incorporates other bodies and things - toys and tools.

These are the opening paragraphs from Irmgard Bartenieff's book Body Movement: Coping with the Environment. They reflect a basic premise from which we at the Laban/Bartenieff Institute of Movement Studies view the analysis and documentation of a movement event. That is, learning to perceive and understand the concept of the moving process.

This may seem elementary to all of you. But particularly in the structural recording, Laban's goal of combining the body action in space and time into a symbology that reflects and captures the essence of a movement process can so easily be lost, or come into conflict with recording an exact position, or not even be thoroughly taught. So, while the exact capturing, in movement language and sign, of moments or positions is done by all of us using the system, our bias and priority at LIMS is to find the description that most emphasizes the sense of the moving process.

- II. A second guiding principle for us in the use of the Laban vocabulary and symbology for analysis, notation, reconstruction, or interpretation is that movement communicates. Or, one might say, these signs resonate in our movement experiences and communicate as movement itself directly communicates.

Of course, we would all agree that one needs options from which to choose a way to write an action. At LIMS, we do not promulgate an early Laban aesthetic or a modern dance style, (i.e. that high side  must be done with clenched fists in a counterbalance of strength and stability). Neither do we believe that body motion can completely or should be captured as a pure mathematical analysis (at least not so far, and not even with computers). Side high is not defined only as a 45° angle in space between place high (up) and side middle. In this example, we strive to experience and learn to perceive the spatial significance or intent in that sign. In this way we are closer to the "Kin" point of view - giving spatial direction symbols more spatial meaning. It is also much the way that architects (and I'm thinking particularly of Buckminster Fuller) understand spatial forces and tension.

In the sciences we are associated with the "humanistic" scientists. If you are unfamiliar with the currently developing point of view (one which Laban pre-dated by 40 years), I would recommend these examples: Frithof Kapra's The Tao of Physics, W. Beveridge's The Art of Scientific Investigation, and Richard Kavner's Total Vision.

- III. These two points lead me to the concept of quality and quantity in movement action. At its beginning, the study program developed by Irmgard and her colleagues included the Effort concepts, the Space Harmony and Choreutics theories, and her Body Fundamentals.

Because of her study with Warren Lamb, the concept of Shape qualities emerged. "Shaping" had always been in the Laban vocabulary, but its meaning was refined to understand the active attitude or quality of carving the space. Through the child development work of Dr. Kestenberg, the concepts of Shape Flow movement quality (or body oriented changes of joint motion) and Directional movement quality (an attitude emphasizing arrival at a point in space) formed a trio of shape quality concepts.

In all, the emphasis was on learning to perceive and understand movement quality. This, however, is not to say that we did not study "quantity" aspects of movement. Anatomy and kinesiology principles were imbedded into the Fundamentals; the Effort study included aspects of the quantitative sides of each quality/dynamic. An example might be: how much your body weight or your muscle strength is distinct and different from the Force (Weight) Effort you are capable of expressing.

For lack of a better name to distinguish it from the training in Labanotation, the title Effort/Shape was adopted. Very soon the course expanded to include more body action and sequence analysis. Motif writing is taught and all manner of Laban symbology has been included. Effort/Shape

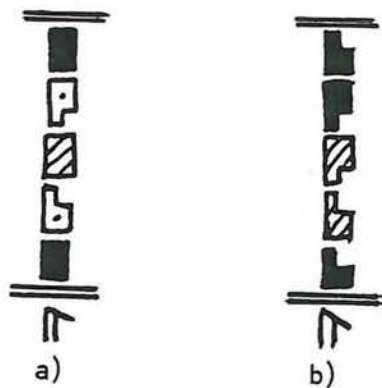
never was an adequate title. Last year, LIMS officially dropped the use of the title. We now offer courses and training in Laban Movement Analysis, LMA, for short. While we have far to go to encompass the refined structural description of full staff Labanotation documentation, our name at least represents the totality of the Laban framework of movement principles which we embrace.

For years, I used a chart which divided the system in this way:

<u>Quantity (L/N)</u>	<u>Quality (LMA)</u>
Body part	Fundamental principles
Basic actions	Shape qualities
Direction/level	Overall spatial form and process
Timing	Rhythm and phrasing analysis
Relationship	Effort expression - Weight/Time/
Floor pattern	Space/Flow dynamics

Having first trained in Labanotation, I knew this was not really fair and I don't recommend at this point labeling it with L/N and LMA. Or even dividing the system in this way, although it has merits as a very gross overview. It is limiting for both sides and creates a distinction that is not altogether true. Perhaps it developed because it is descriptive of the major emphasis of the training programs, not the system itself.

If one believes, as Peggy Hackney and I do, that "quality" in our symbology can be described as "what the movement is about," then we're back to my second point - our movement symbols communicate movement intent and meaning. The notator chooses to write an action as a divided column with body parts in specific spatial arrangement, or a flexion action related to one spatial line. An arm circle written as a) or b) conveys two different movement meanings.



We are dealing with movement and not just dance. Perhaps these quality/quantity distinctions arose because of our Western European cultural bias, as well as our work mainly in the dance application. Here the dance approach and the training is heavily aligned to the structure and spatial clarity. It stands out in our perception of any movement. But it is the mixture of body part usage, spatial pathway, shape, effort, rhythm, etc., and how these concepts are intertwined and phrased that make a tremendous difference in what the observer "reads." We must all recognize our bias when we ap-

proach the task of notating.

At times I feel that the works "quality" and "dynamics" are quite different concepts in the system. All of that mixture of movement concepts which are imbedded in the kinetogram contribute to movement quality. When I speak of just that aspect of the Laban system which he theorized as Effort, I find the work "dynamics" useful. But I would not put that fine a distinction on it. Nonetheless, one aspect of movement process, movement change, and movement

quality is defined and articulated by Laban as Effort.

Effort is a movement motivation just as creating a large circular shape can be considered a type of movement motivation. For this reason, it has importance in the kinetogram.. There are many instances when dance forms are not motivated by structure in space. Odette Blum's need for a sign to show a movement line only into a non-specific diagonal "area" may say something about what is important and not important to that Ghanaian dancer. It is not that the culture is simpleminded about the exactness of space form. In years of dance style analysis, Irmgard discovered numerous examples of dances, particularly in Africa, that are driven by complex, sophisticated effort rhythms. The spatial path, degree of flexion and extension, the body part sequence, even the exact timing changes, the floor pattern, can be all quite secondary. To approach the notation of it totally locked into detailed specificity of these concepts without any effort notation would "scream" with our Western dance tradition bias.

Anna Sokolow represents an excellent example in our own culture. What is important for her, in many situations, is to create a mood first. The movement displacement which results is often improvisational. The basis for these improvisations is easily described by effort. To leave out statements of movement motivation by effort and only record spatial displacement does not capture the choreographic essence. Lucy's demonstration of "A Time to Speak" from There is a Time by Limon, reflects to my mind a description including Effort motivation (sudden/bound $\Leftarrow$ for example), not just acceleration and deceleration variations in timing.

There are many "definitions" of Effort in the published Laban materials - they generally are related to inner impulses/responses/motivations which create dynamic change in the movement process. Peggy and I will deal with the general concept and specific elements more thoroughly in the movement session.

The end result of all of this, from my perspective, is to embrace the totality of the Laban system of analysis and recording movement, to explore and understand all of it as it relates to modes of movement perception and experience, and discover the best methods to train people for continued expansion of its use. This is necessary particularly for I.C.K.L., in the notation of dance scores. It is not only exciting to have people like Jane Marriett train at LIMS, and to have Judy Van Zile use observers of our perspective, but equally so is the fact that graduates of our full training program in the U.S.A. now numbering over 200, are beginning to ask for course work in "strict" Labanotation. Our observation classes know that for certain needs a full-structured description is necessary. Sometimes I find them nit-picking in more detail than even I.C.K.L. does! The prognosis is a communicating and healthy association. I encourage all of us to see Laban's work as a totality, just as movement is a totality.

MARIA SZENTPAL

Edited from the tape of the session by Lucy Venable

I will speak about how my mother defined dynamics for it was from her that I learned movement analysis. She came to the decision that the three main factors involved are space, time and force. The three are inseparable and have an influence on each other. Although we look at and analyze one factor separately, each of the other two may influence this factor. This then changes in a slighter, or more recognizable, respect the whole concept of this trinity.

When my mother examined space and time, she found that they were measurable, they could be objectively realized. She had the same analysis in this respect as our notation which she did not know about at the time. However, the force element which makes the body move or not collapse was different. She looked and analyzed. She had me undress, and she looked at my back when I moved. She said that she could not see what really happened under the skin, how the muscles were working. (She was very knowledgeable about anatomy.) She could not measure anything. She decided that the interplay of the muscular tension and relaxation is the pure dynamic aspect. Out of that comes what the performer feels he is doing and what the audience sees that he does. Therefore she said that she was dealing with an "affect dynamic", not really what was happening, but what the effect should be. This is somewhat similar to what Lisa called "bodily sensation." This sensation when introduced, has an effect which can be described to some degree, but not what produces it. This dynamic or force aspect together with time and space and how they relate to each other gives the movement a specific quality. In this trinity we have the choice of saying what is the primary aspect we want to perform and the other aspects have to adjust. For example when I say that I want time to take over, this will have an effect on the force and space aspects which is caused by the fact that I want the timing aspect to take over.

STATEMENT ON DYNAMICS FOR PANEL DISCUSSION

by
Muriel Topaz

I would first like to state that I am in no way an authority on dynamics, and I would bow to my esteemed colleagues on this panel who are considerably more qualified. My remarks will be limited to dance as a performing art in the west, as that is the only area in which I am knowledgeable, and will concern themselves with the issue of dynamic information in the Labanotation score.

The history of art teaches us that styles of performance will change, that what is considered an acceptable representation of a work will change. There are many questions:

- What is authenticity?
- Is today's authenticity the same as yesterday's?
- Are we able to "see" the same way in one decade as in another?
- What is acceptable as the "work"?; what will be acceptable in fifty years? One hundred years?
- Would the creator change his or her demands from decade to decade?

All of us have experienced, in our own time, countless examples of the choreographer's changing ideas of a dance. Balanchine has "updated" Apollo, Tharp, Deuce Coupe. There are various versions of Doris Humphrey's Shakers, several documented on film, which were under her personal supervision, but differ substantially, one from the other. We have all experienced the phenomenon of a dancer from one decade disagreeing with a dancer from another about a given dance.

These considerations affect what constitutes a full set of instructions to the performer. What must be explicitly stated and what is implicit in the particular configuration of symbology chosen?

For me, one of the essential differences between art and craft is that a work of art concerns itself with universal content, content which transcends the single interpretation of the creator. In some fashion, he or she is able to short-circuit the connections between his own censoring devices and his "message," thus speaking more profoundly than personally. He depersonalizes and enlarges his vision so that it communicates with the observer in the observer's own terms.

This implies that the performer, as well, may bring to the event another vision. He, too, is an artist, if he has the requisite credentials. The work may live within the context of a good and bad performance, within the context of various performances which differ in some respects.

We need not, explicitly, know what is the private image of the creator in order to produce a viable artistic representation. We must, however, present one fully-realized vision of the material.

The argument will rage, forever, on how much and/or how little to write in a score in order to give the essential elements while leaving sufficient "space" (room, parameters) for the performer to add his or her vision. We can clearly identify a skeleton score by an amateur notator, and we can, as well, know when a score becomes absolutely unreadable because it is too thick with symbols. However, between the two extremes there exists a range of acceptable scores, and it becomes a matter of conscience and experience of the individual notator of how much or little is written.

My own prejudice, I think, has already been made evident in this Conference. We, as a group, have a huge proclivity for the over specific; because our language and its symbology have been invented at a moment when the art is highly sophisticated, we have an extremely rich, powerful tool. Other languages and symbology had a more organic growth, thus customs about how much to write resulted. Patterns of research into supporting data were developed to aid the reader in interpreting what was written. We have none of these traditions as yet, thus we compensate by trying to write everything into the score. This is a futile effort, I fear, and may, in fact, discourage as many people as it encourages.

I would caution us, in our writing, to try to find the essential elements while leaving room for the excitement of discovery and re-interpretation.

Remember that in music, a jazz score and a Bach score look essentially the same. It is their very sameness that leads the reader to study his tradition before having the temerity to present himself as an artist.

SPATIAL FORMS AND THEIR INNATE DYNAMIC CONTENT

by
Lisa Ullman

Let me first of all say the dynamic line which is developed in a dance movement can have a great variety of forms.

If we try to find out the innate dynamic content of spatial forms it may be of help to state some of the elements which are likely to influence the dynamic experience when performing dance sequences from a score.

There is on the one hand the awareness of one's distinctive body structure and what arises from it, and on the other the individual imagination of the interaction of static and dynamic elements which influence one's view of the dynamic content of a dance.

The only way to find out the innate dynamic content of spatial forms is by getting the feel of the spatial form in the body by performing it.

Knust in his Dictionary mentions several instances s.a.

- (738) low steps are heavier than medium ones; high steps are lighter than medium ones. Or, in a swinging movement the lower curve is quicker and heavier while the upper curve is slower and lighter.
- (775) a large movement quickly done requires increased strength.
- (776) speeding up the lower part of a curve = increasing the swing ()
or slowing down = impeding the swing ()

In fact, the dynamic content of a notation record is to be determined by the reading and performing of the whole movement composition. In this, the simultaneous and the successive spatial temporal upbuild, as revealed by the signs, has to be recognised. This produces the tensile relationship between the occurring movement forms as well as between the various parts of each form.

Further one has to recognise the multitudinousness of outer centres (aims) to which the one inner centre (the individual) relates. One has to interpret the flow and process of the movement creation in dance by understanding how every progression is based on the totality of what has gone before.

However, the harmonious property of tracelines in space belong to the basic building stones of composition. This demands definite bodily functions and manner of movement.

Certain shapes of movement demand a definite kind of effort because of

- a. their form (twisted, round, angular)
- b. their location in relation to the body (open - across, above - below, in front - behind)
- c. bodily performance, which of the parts of the body and which combination of these are primarily involved (centre - extremities, upper - lower limbs, torso - head, etc.)

If the notation shows a change of the form of steps and gestures the content of the movement changes too.

The movement path arising from the change of a position is characterised by

- a. the extension or length of the performed path
- b. the shape of the path (straight, rounded, twisted)
- c. the situation of the body parts in relation to gravity (support)
i.e. vertical, oblique, horizontal.

The spatial path is combined with the track created by the functions of the body or its parts. The movement/form is created together with this "function track".

The movement intention is signified by the manner of moving with its rhythm created by force and time. The movement form and the manner of performing it is felt as a unified process and expression.

Therefore, what really matters in expressive movement is rhythm and shape. Together they form an entity which could be called time - space pattern. As already mentioned rhythm is the interaction of force and time in which suddenness or sustainment occurs with either a powerful counterpull or the ease of lightness.

Shape is the interaction of flow and space in which the flexibility or directness is done with either free or bound flow. Free flow is helped by rounded and poly-linear (i.e. multi-directional) movements while controlled flow might lead to frequently breaking off the pattern into angular shapes by mono-linear (one-directional) movements.

Enumeration of elements contained in the recorded examples which are likely to influence the dynamic experience.

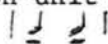
The notation is intentionally given in a general outline only to represent a framework for exploration.

Examples 1a, b c, Chords, i.e. simultaneous movements making a statement in themselves.

- | | |
|---|------------------------------------|
| Ex. 1a. octahedral, dimensional, perpendicular relationships, stable
all angles the same | } spatially
central
tensions |
| b. cubic, oblique, bigger and smaller angles combine, labile | |
| c. icosahedral, change from one a labile via stable to a
labile chord | } non-central
tensions |

Simultaneous movements which are stable in relation to one another (vertical)
cause 

Simultaneous movements which are labile in relation to one another (oblique)
cause 

- Ex. 2a Steeple 2 sequential movements (belonging to the same diagonal) with a narrower angle (36°) between them produce a sharp, cutting tendency in a movement.
- b Volute 2 sequential movements (belonging to two different diagonals) with 60° angle between them produce a curling tendency in the movement.
- c Snake movement circuit combining Volute and Steeple with a vertical dimension closing the circuit.
- Ex. 3 purely dynamic variations:
- a. The inclination-unit L11-L12 as a strong hit retains its power in the fall and rise |  of the phrase.
- b. The inclination-unit L11-R12 fades its power on the curved continuation of the path, tending to create a circular peripheral path on its return.
- c. L11 without return, spurts into space leading to a stop, but weakens the transitional move (return) in a repeat.
- Ex. 4a Mixed 7-ring Some of the dynamics influencing points are:
1. from  to $\mathcal{N}$: Acceleration (time and intensity) with inclinations (L3)-R2-L3
 2. spatial counter-directions leading to positions
 3. transversal steeple: steep/flowing
 4. transition from transversal steeple to equator
 5. turning of r. forearm and arm
 6. both arms at end rounded gestures in opposite directions, causing twist and untwist
 7. weakening at end,  (reduced strength) takes longer
- Ex. 4b Peripheral 7-ring
1. symmetric throughout
 2. diffusing spatial rays and counter-move of step and gesture
 3. parallel movements
 4. narrower and wider angles
 5. arms crossing
 6. wider angle (108°) in 5-ring, making for continuity
 7. body dragged by arms into sinking

8. break when retracting path of gesture
9. release of tension after crossing and accent on heavy into
10. lifting, spreading (diffusing spatial rays) and standing up, arms turned
11. wide angles (108°) parallel movements, also to floor horiz.
12. concentration of spatial rays with slight lift

Ex. 5 Inner acceleration is created through the influence of additional energy. Urging forward with ever more body parts involved.

Ex. 6a Landler step  mainly.

b Valse step  mainly.

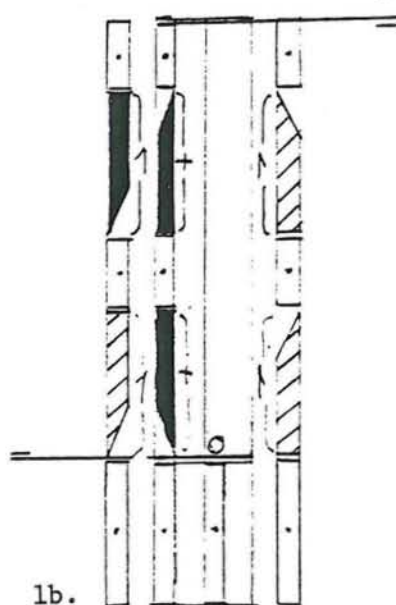
Ex. 7 Figure 8 around body, twisting with  gathering  scattering, then untwisting through body turn leading to release of tension into a spin.

The strength increases naturally where the twist lies and decreases after the change of direction.

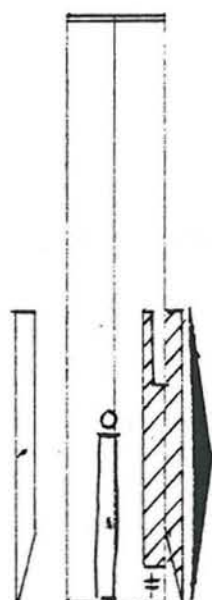
SPATIAL FORMS AND THEIR INNATE DYNAMIC CONTENT: EXAMPLES

by

Lisa Ullmann

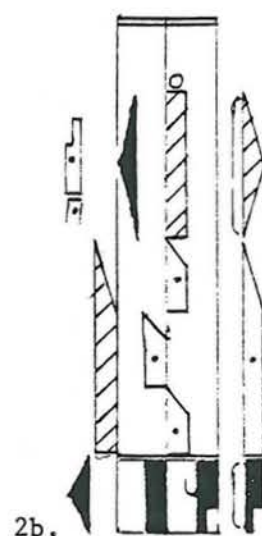


1b.

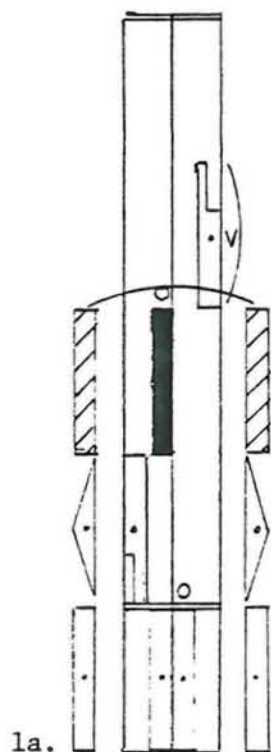


1c.

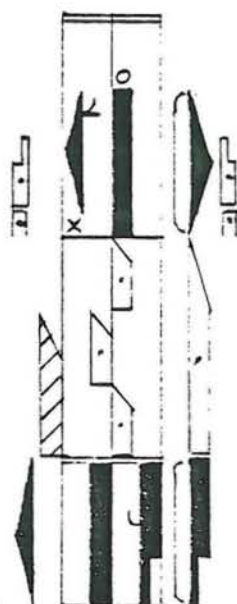
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2b.

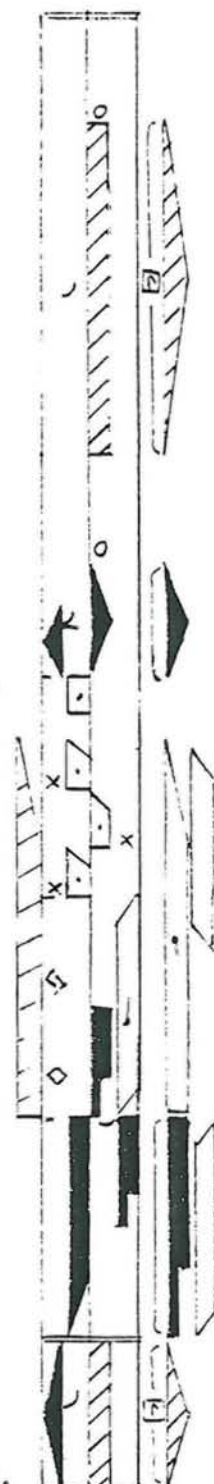


1a.



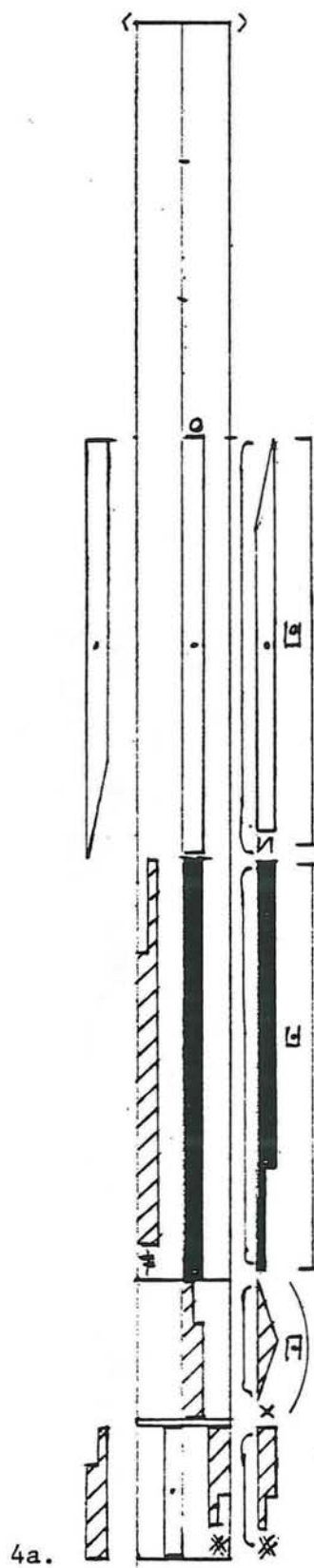
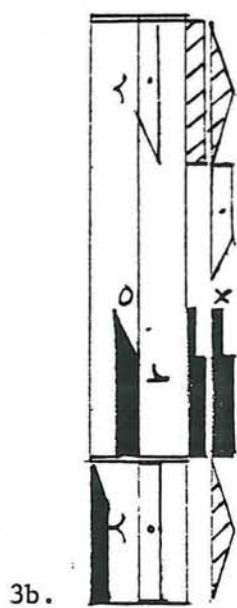
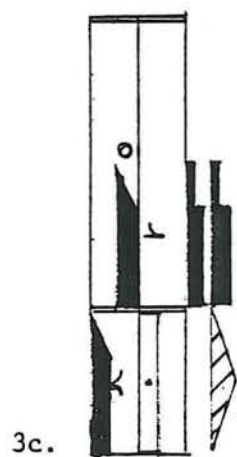
2a.

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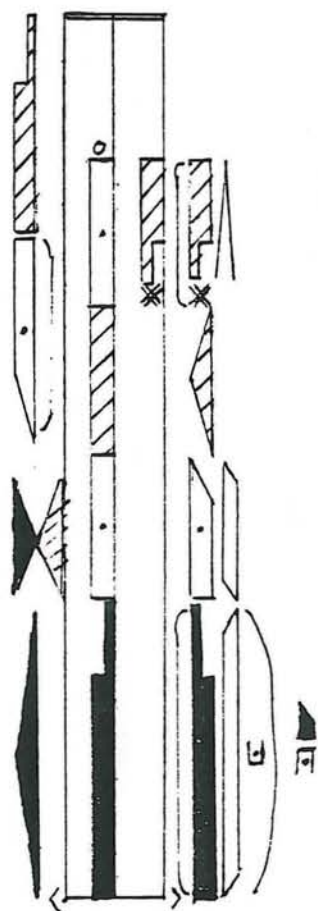


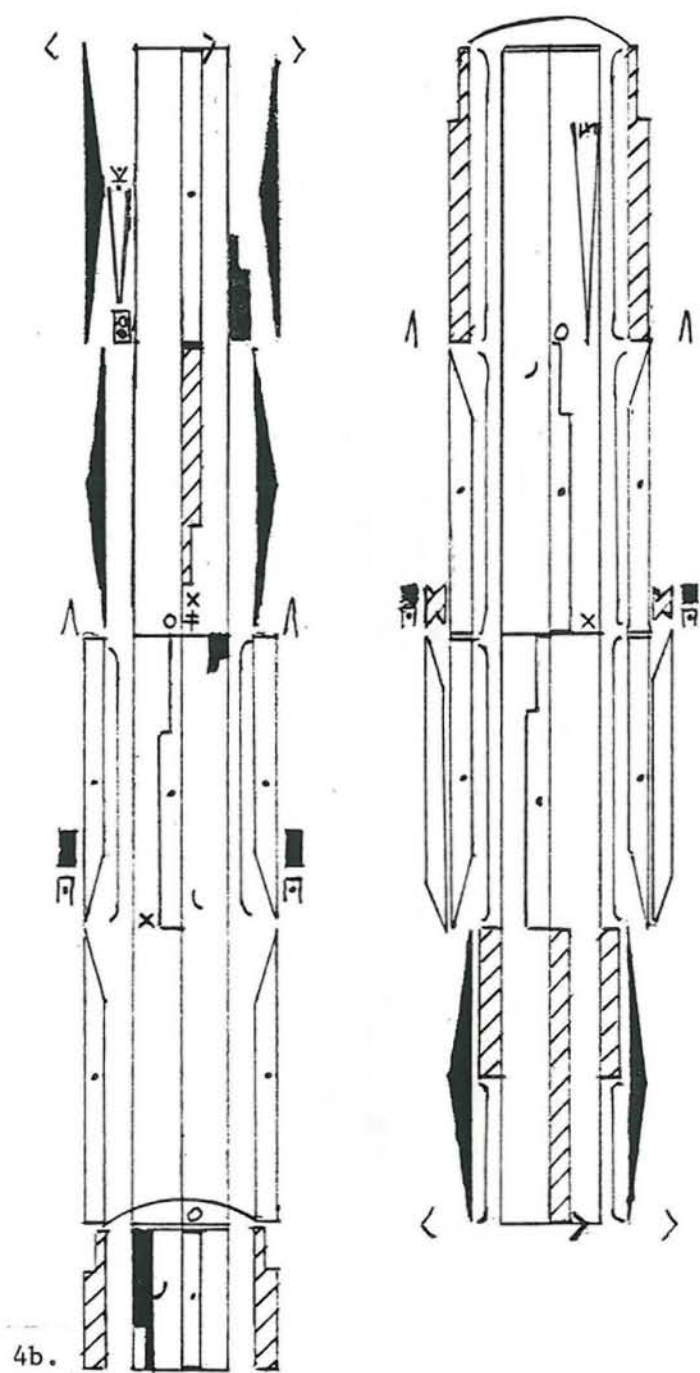
2c.

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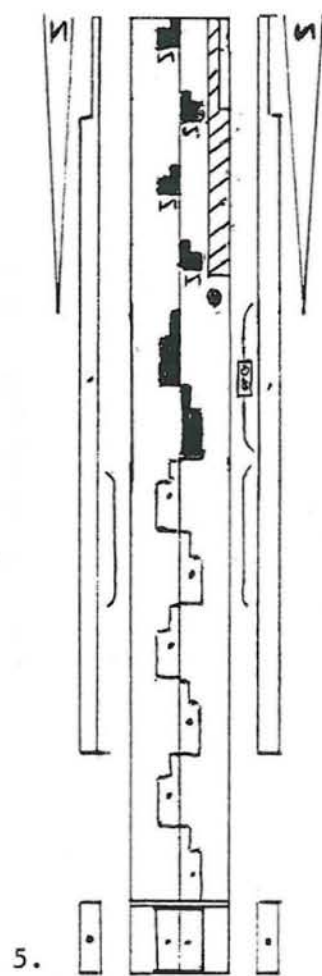


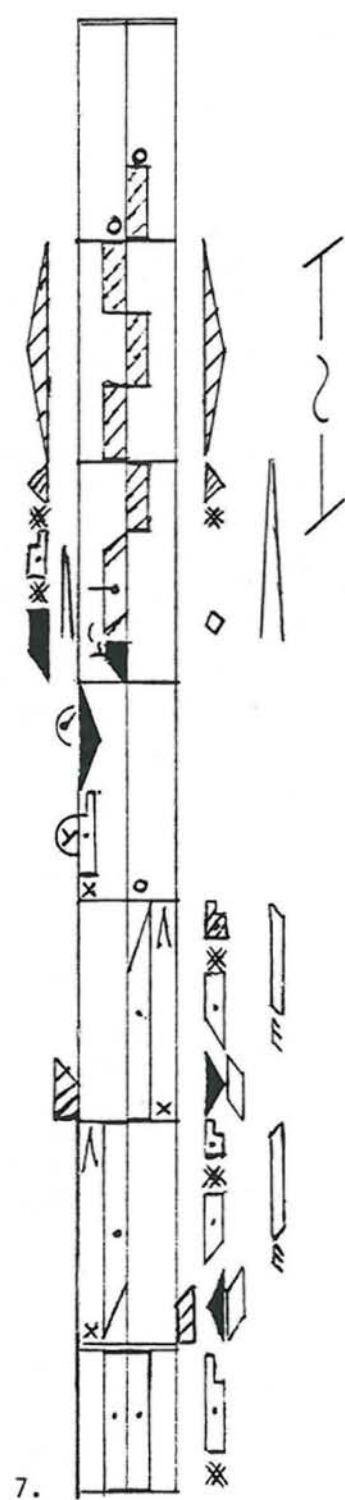
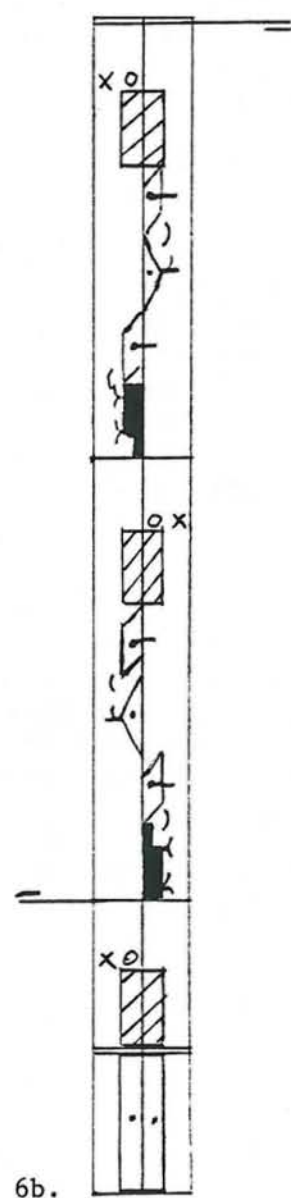
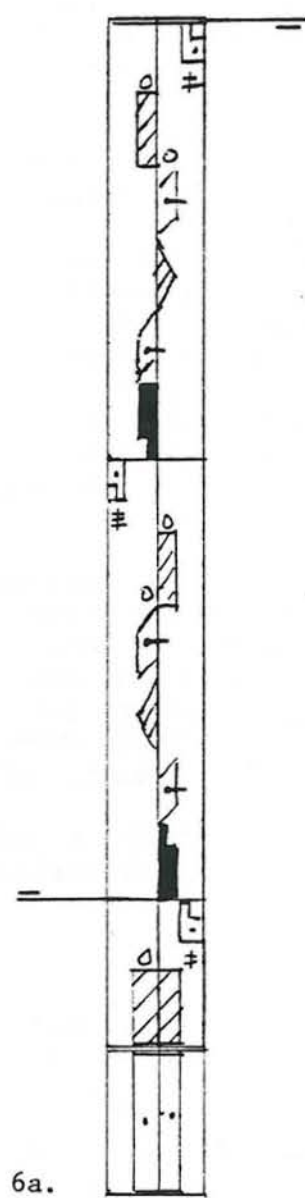
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DYNAMICS EXPLORATION
by
Peggy Hackney
supported by Janis Pforsich

A. Introduction

Goal of this Session: A shared movement experience and a sharing, a playing with some of the ways we have used or might use effort in notation.

General Introduction: Where are we now in this conference? We are not that far apart about what we experience and refer to as "dynamics" and quality. I noticed as we moved and spoke in Lucy's session that we were in the same general ballpark.

It seems we all agree that spatial direction symbols and other structural symbols give movement meaning (not saying what exact meaning) ---but we also know there is more going on that is communicating what the movement is about. As we discussed Hettie's dance we all agreed that the group had performed it differently from Sally. The movement message was different. We are not discussing here whether this difference should be dealt with and notated specifically in every score or how it can be put in a "style key" (although we might want to discuss these later.)

Today we are simply exploring possible ways which already exist in Laban's work for getting across the movement message concerning how the energy is invested.

Janis and I are here as representatives of LIMS' point of view, to share our understanding of the effort (concepts and symbols). We decided to play with the effort work as a jumping off point today, as a way of beginning our dialogue with this group. Please keep in mind, however, that we feel that the effort phrasing is constantly intertwined with phrasing in space and shape and phrasing and sequencing of body involvement. (As happens in many situations they are not intertwined in an irrevocably specified, automatically defined way). All of these contribute to the core characteristics or "style" of a piece, a choreographer's work, or a culture.

Effort is only meaningful in terms of everyday life, movement and dance communication if you can get past the idea that dynamics refer only to the action drive (flick, float, glide, dab, punch, etc.). Extremes in effort are not the only use of energy that communicate. Our bias is to find that description that most emphasizes the moving process and communicates what the movement is about. (As Vera Maletic found certain major choreographers working today, e.g. Twyla Tharp, deal mainly with diminished efforts and that is part of the message communicated).

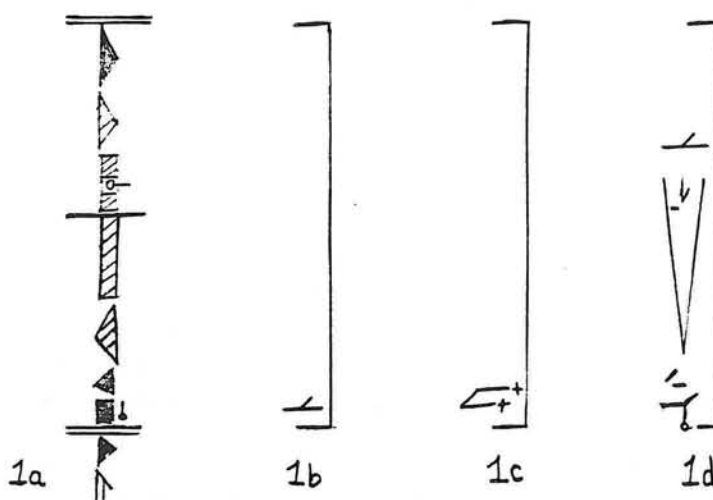
Ann's plea for this conference in this area was for us to explore MOVEMENT together. That's what we want to do for a while. Let's play with various combinations of effort elements --- and experience the differences.

B. Movement Exploration

A brief overview of the effort work, particularly emphasizing effort combinations other than the 8 action efforts (flick, float, punch, etc.) Most experiences were designed to elicit various states $\leq$, $\uparrow$, etc. and drives $\neg$, $\leq$, etc.

C. Examples of some of the ways we have used, or might use, effort in notation.

1. When you are the notator in a rehearsal and the choreographer is teaching an arm circle that will have a relatively similar path and timing in three different sections of the piece, but the choreographer wants to bring out different moods in the different sections the choreographer does it and says "Just do it this way" :



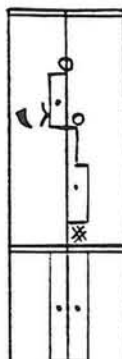
- a.) Just do the general pattern
- b.) The same general spatial pattern making it "about" the goingness and liquidity.
- c.) The same general spatial pattern with high intensity bound flow and directness.
- d.) The same general spatial pattern beginning with the weightiness and free flow, suddenness at the beginning of rise from , going towards lightness and sustainment "over the top" and flow (ongoingness) on the descending arc of the circle.

The notator needs to be able to perceive and notate these differences in effort,

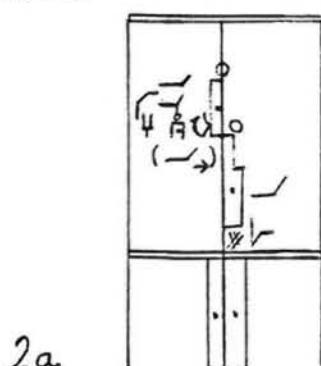
2. When you are observing a culture (not your own) doing a relatively simple step and stamp. Are there subtle differences in phrasing that need to be recorded? Does it make a difference if they are there?

The group was given:

2a)

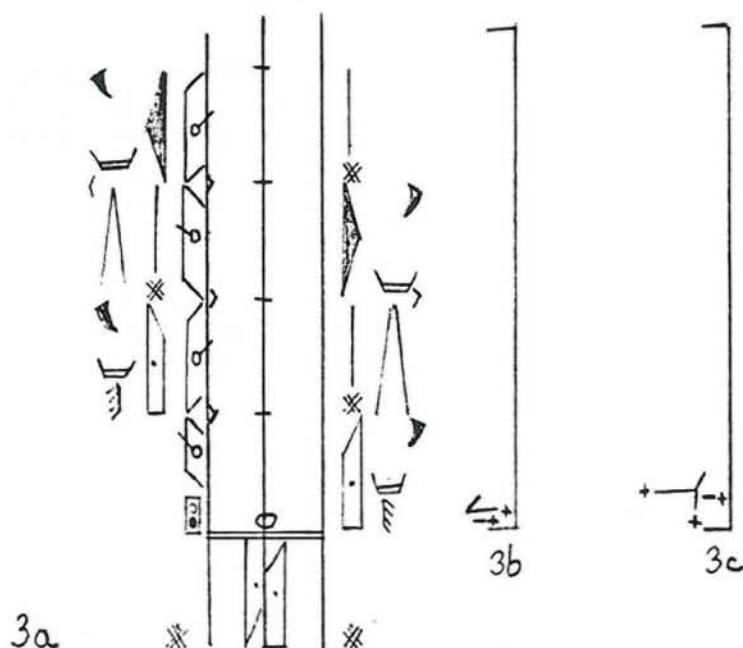


There were many variations in the performance. It did not seem like one "culture!" The group seemed more unified in its manifestation of a "cultural core signature" when it was given: (from the integrated score in the Mohinayattam project)



This was clarified by reading word notes of this "key signature" from the glossary of the project. The movement did change between a) and b).

3. When you are the reconstructor and the score gives you 3a (the group was given example 3a), you then might direct it in several different ways - each bringing out an entirely different movement meaning. You might make it more neurotic - ex. 3b, or you might make it a temper tantrum - ex. 3c. If you wanted to record these differences you might record something like examples 3b or 3c.



4. When you're directing from a score with effort and motif indications included---what does the effort give that could be used in coaching dancers who already know the basic structure of the movement?

example: Scott Clark and Penny Hanstein were given the Labanotation part of Ruth Currier's phrase from the 1973 OSU Labananalysis Research Workshop (with the Effort and Motif writing removed.) They performed the phrase and Peggy Hackney briefly coached them using both everyday words and effort words, i.e. as in count 1.  "jab it", "stab it", "attack", to reflect the information given in the effort and motif part of that score. They performed it again. There was a general consensus that the effort information did make a difference in the performance.

The group then saw a film made in 1973 of Ruth Currier performing the phrase.

Lucy opened the floor for general discussion.

DYNAMICS SUMMARY

Lucy Venable, Chair

(This is written from notes by Peggy Hackney and transcription from a tape of the session. Not all of the discussion can be heard on the tape. No attempt has been made to have one idea flow into the next.)

Ilene Fox suggested we make experiments with score reading which can be compared, that more than one group be taught the same score. The director could be knowledgeable or not of the choreographer's work. One group could be coached without conscious use of Effort and one directed with it.

Question: What do people understand by ↗ ? A full exploration is needed.

Lisa Ullmann: In kinetography we have the space and time and flow indications. So at first glance one feels that we need only a sense of accented stress such as ↗ .

Since Effort writing is a real language, it needs to be seen in phrases - how an Effort is introduced, how it is faded out, etc. There may be Effort shadow movements to accompany. I was happy with the presentation by Pforsich and Hackney because the Effort signs were used in a context and not just as isolated "blips". One could read the whole Effort development and content.

In my dances I write down kinetographically what is important. But some dances are not to be written kinetographically. For example, when I do a dance drama I write down the Effort - what mood or emotional content I want to bring out. Effort has to do with the inner man and not what he designs in space.

Laban was called into factories to help with writing down movement processes during World War II when film was unavailable for this kind of study by the time and motion people. He wrote it all down in Kinetography and very soon found out that it was much more important how the man does the task than what the man does. There are always two streams, how the person applies himself and how the person does the job in hand. There is the functional Effort line and the shadow Effort line. My inner person relates myself differently to the task at hand. If I pick up a chair like this, there is the function of approaching the chair, lifting the chair, carrying the chair, putting it down, releasing it and you're home. But you and I and everybody does it in an entirely different way. And I do it differently at different times. This in dance is not so strong, but also strong. I'm always afraid that we will kill the expression of the person with the notation telling the dancer exactly what to do. I think we need personalities to dance and there are little shadow movements, personal movements, which make us say, "She dances it beautifully" or "She does it quite correctly." We must not kill the expression of the person because of the notation.

Judy Van Zile: Everybody is perceiving when something dynamic is happening, but we are not agreed on what is making what we see happen - whether it is time or space or Effort. I wonder if it is not like choosing different writing methods to say the same thing.

Ray: As you become more sophisticated in the writing you have also to train people to read it. That means a lot more training for everyone.

Gill Miller: "Blip" writing is similar to writing a facing pin in a score. The information is already in the notation, but it makes the reading easier or gives you a check against error. When the choreographer says to me after the whole piece is over that that's a little flick, that's the sense of it. I like to put in just that one word without the whole Effort phrase.

Lisa: I feel that we have to explore much more what is already contained in the Kinetographic score. I think we are not yet sufficiently trained to read what these symbols mean in their combinations - simultaneously or successively. I feel more is contained in them than we think.

Lucy Venable: Has anyone gotten new insights during the conferences about looking at a score?

Peggy Hackney: I got more insight into what was originally felt to be contained in the space harmony work, the dynamic feelings that were assigned to the relationships in space. I want to explore these choreographically and in my own thinking. I also don't feel that that may be applicable to other cultures and to writing movement which may be based on that. I feel that many of the art form dances in the States are not conceived on those affinity points of view. You are saying it is universally underlying. I would say it is not universal cross culturally.

Els Grelinger: I support what Peggy says. When the notation system came to the States that was the problem we had to work with. It had implicit within it a way of moving which we had to find ways of getting around.

We have more than one system of writing Efforts and that has to be explored.

Helen Rogers: I would follow up on what Peggy and Els have said and I know that it goes against some of what you, Lisa, are putting forth. This has come within my own experience. When I was sent by Martha Graham to Germany to study notation, it was hoped that it could be used in the United States. One of the first things that I did was to investigate which system would be divorced of innate dynamics because although one can think of dynamics as something clear, cold and physical, as Lisa says it is tied to the person. Several systems that I investigated in Germany they were not only tied to whomever had made it, but also to the principles of that particular dance or gymnastic school. I chose Laban's for the very reason that I thought that the symbols that he had could be divorced from what was then known as German modern dance and could be brought to the U.S. and used for many different choreographers. In this context I think it is important to add as much of the dynamics in symbols or in words. But if you say that the basic symbols contain these innate dynamics and someone else picks up a score who is not trained to believe that then they are going to read it otherwise.

Vera Maletic: There were two strands in Lisa's presentation: one which was the concepts of harmony of Laban and the other which is objective, which is to investigate the relationship between spatial paths and the manner of performance. The body and spatial configuration has some dynamic statement. This is different from a Laban aesthetic. It is different from the affinities of Effort and space and what is harmonious or disharmonious.

Lisa Ullmann: I always feel it is necessary in order to judge or recognize something in this culture or that style to have a complex of basics to refer to. Laban has tried in all his explorations to find this kind of core from which any individual style, cultural style or historical style can be judged or assessed.

Maria Szentpal: We know that such things as dynamics exist but we cannot objectively write them. We need only to deal with the force things. You cannot know about the inner motivation. We are always subjective but we try to be as objective as possible. The translation of objective viewing to inner motivations will not work. If the dynamics are not left open, the dancer will become a machine. What do we need specifically for our structured notation? This needs to be explored.

Mickey: We sometimes confuse what is exploration for knowledge and what we should write down. Music is the whole history of harmony and the breaking away from it and then coming back to harmony. Human beings always want to explore harmony. But it worries me that we would want to make a rule to understand that is what is written.

Billie Mahoney: These explorations were to be on how we look at movement. Do we all look at movement in the same way? It is important that we look at what the kinetogram already says about how to perform those movements. It depends on the notator and how he/she writes the movement.

La Rainne Jones: Everybody looks through a different lens. The Effort and Shape dimension are the most missing. Chords, melody are the structure in music.

Odette Blum: A great deal depends on having an understanding of the style, the general phrasing and qualities of a work.

Peggy Hackney: This is an enormous assumption in the reconstruction of notation. The whole notation system is based on the assumption that we do understand the style and we don't.

Ilene Fox: We need style texts.

Vera Maletic: There is not so much conflict between the content and the form. We need to create a research workshop that would investigate the area of choreographic style. How do Labanotation symbols in different scores give different meanings?

Peggy Hackney: There is the question of what is "the dance"? This is a big one because we would have to change the dance world's vision of what is acceptable as the dance. Theatre and music are more lenient.

Gill Miller: I think we are saying that we would like to record the structure and how you interpret that is up to you. I can't tell you how to perceive the structure.

Scott Clark: You are saying that the structure is only what is expressed in the Labanotation symbols?

Peggy Hackney: What if the structure is intrinsically dynamic? What if the basic structure is totally based on phrasing, for instance? How do we determine what the essential structure is? Many of us feel that the essential structure of a piece could be dynamic.

Jane Marriett: In western theatrical dance today, very rarely is it mainly about Effort. There are many other uses of notation than reconstructing a dance I don't think we want to limit our system.

Muriel Topaz: The analysis of style has to be a separate document! If we don't change the style to keep up with the times, the dances will die.

Billie Mahoney: Many people don't want their dances notated because they are afraid the reconstructor will not do it exactly as they (the choreographer) would do it.

Peggy Hackney: This goes back to the issue: What is "the dance"?

Els Grelinger: I would like to have the option of doing the dance with the original intent of the choreographer. We should on all the scores have somewhere the ideas of the style whether for a particular phrase or section or in words.

Lucy Venable: Let me bring us back to the question - Do we need more exploration of dynamics and if so, where do we go? Are there other ways of looking at dynamics than we have available to us in this group? Do we need to explore anything else?

Judy Van Zile: There is a tremendous need for a great deal of experimentation in real life situations. What pieces of the theory are important in real life? The notion that Ilene proposes is important in order to find out what is and isn't important. You need to take two different versions of the same score and see what people come up with. We need concrete experimentation.

Jane Marriett: I would like to see one score in the style that we are familiar with and one in the style that only Judy is familiar with, for example.

Ilene Fox: What needs to be in the score and what needs to be in the research material may be different. The musicians that play Bach in the current style or the past style all play from the same score. It's where they go from there that makes the difference.

Gill Miller: How do you know, Els, what is the original intent of the choreographer? What would you do with a score of a choreographer, still alive, who sets it one way in 1930 and then differently in 1940?

Els Grelinger: Pinpoint in the score that this is the style of the '30's or '40's. I recommend that we come prepared to ICKL with what Judy suggested - that we send scores of movement phrases out to different members that come prepared with that material to read and maybe have directors and then show. That we have modern phrases or ballet phrases or ethnic phrases.

Georgette Amowitz: Something should be in the score about the body type because the body the score plays on will influence it. Example, "The Moor's Pavane."

Lucy Venable: We do not have to be charging ICKL with all this investigation. For many years we have been saying that we need to put something about style in the score. Anyone can do these explorations. We don't have to wait for two years. As Vera is suggesting we can report what we have found at the next ICKL.

Judy Van Zile: At future conferences instead of continuing this exploration as a group, whoever has gone on with the research or come up with a new approach

should make a presentation. Many people are avoiding having to try to put things down on paper. But I really feel that we have gotten to that stage. The research that has been done should be available and documented.

Janis Pforsich: Do we want to continue exploring the Effort material within the ICKL context? Do we want to share some approaches of perceiving movement through the Effort material?

Penny Hanstein: I think style exists and it certainly needs to be dealt with. The methodology for applying the Effort material for style research has only begun. We need to come up with a body of literature that describes style so the notator can decide whether he/she wants to include this information or not. The Effort concepts have been there for a long time and people understand their use, but the methodology for applying them to style research is only beginning.

Muriel Topaz: We come together as a body of experts in one area (Labanotation) and we are faced with being amateurs in this other area (Effort). We need to recognize that we cannot dabble in this other area. One session is not enough to become an expert.

Lisa Ullmann: I understand that our ICKL organization is a body of experts, of notators. I think we have to do everything possible so that a score is notated as richly as possible. The question of style is another thing. Choreologists will decide the style later. Therefore what we write in is not with a consciousness that it is style but one must write clearly what one sees. Beethoven or Stravinsky did not think about their style. They wrote down the music they composed. Others later say it is this or that style.

With regard to Effort sessions, once in a while it may be interesting to draw attention to what that field of thinking is and what contribution it could make. We would have to devote years of absolutely thorough study to penetrate this. We can't be experts in all fields unless we devote the time and energy to that particular field.

Judy Van Zile: We keep talking about style as if we know what it is! I think one of the biggest things that has come out of this discussion is that we don't know what style is. We built a system that is based on structure and therefore it has forced us to think that what is style is structure. Maybe there are other components to it, and ten years from now the person who analyzes the score for purposes of style is not going to be able to come up with the style if what the style is all about is the costumes or the Effort or whatever. The score is a piece of data, but it is already filtered. We are trying to treat it as if it is the raw data. It is already an interpretation of the dance. There is a need to put in each score an introduction stating what it is for. If it is notated for reconstruction purposes it will have certain information. If it is notated for people 2,000 years from now it will have different information.

I agree with Mickey that Effort is a specialized area and I don't think it can come before a body that is not specialized in that area.

Lucy Venable: We are all aware of Effort and we know where we can go to study it.

Ray Cook: We have to choose the symbol and its meaning and agree on its meaning in movement. This would require moving together.

Billie Mahoney: We have at least three different sets of symbols for dynamics. I thought our concern was which set of symbols do we use? Can we come to a unified way of looking at Dynamics? We should continue this exploration. Do we have a committee to screen dynamics papers?

Janis Pforsich: I absolutely agree with Mickey about the enormity of the thing. However, Billie articulates the other side. The Effort symbols are in fact used in the score and other dynamic signs are used. We say that we can't deal with this in ICKL but there are these signs that we have to deal with in ICKL.

Lucy Venable: We have to do something about this problem. We also have the question of placing the signs so you can understand what they refer to. What I am hearing is that we should continue this exploration and meanwhile people should be encouraged to go on with their explorations and bring their findings to the next conference.

Judy Van Zile: I would like to urge that Lucy continue to guide these explorations.

Maria Szentpal: The Effort class had nothing to do with the notation, with what is written. Please do not investigate how you teach Effort at the next ICKL. Investigate what is needed in the score. Is it really that you can't get it from the score, or are you not a talented artist? A person who is not an artist can be overwhelmed with so many Effort and Shape symbols. He will never get it, but will just read the instructions like a machine. If you are a real artist you will go into it deeply and come up with something. There is not a choreographer who will not change a dance, who will not do it differently for another dancer. It is not such a holy thing this score.

REPORT OF THE "PRINCIPLES COMMITTEE" OF ICKL

It was during the 1961 ICKL Conference that it became evident that discussions on technical matters were running in circles. There was, therefore, an obvious need to clarify the principles of the system and to define the basic ideas. Unless this was done some of the long term problems, so hampering to the usage and unification of the system, could not be logically dealt with.

As early as 1963 Albrecht Knust had prepared a paper, extensively dealing with these issues, which was presented during the ICKL Conference.

This work on Principles was continued by a committee headed by Lucy Venable and a report was prepared for the 1979 ICKL Conference.

The present Principles Committee was formed in 1979 during the ICKL Conference in Chantilly. (See Document 5 of the ICKL 1979 Report, p. 56 and p. 48).

The present members of the Committee are:

Roderyk Lange, chairman
Muriel Topaz
Jacqueline Challet-Haas

During the 2 year period between the Conferences a great deal of material was carefully sifted through. Some conclusions were reached and a first draft of proposals is being prepared at the moment for presentation to the ICKL Membership.

The Research Panel sent out a questionnaire including a section on the principles of the system. This has been most helpful to our work and the Committee is very grateful to all those who answered the question on principles.

The resulting paper on the Principles should have been presented during this 1981 Conference. Unfortunately Roderyk Lange is prevented from attending so now this paper will be circulated some time after the Conference.

The Principles Committee, however, can state at this point, that the only way to clear the path for further developments within this notation system, is to spell out the principles of the system.

Our system of notation is clearly founded on a certain category of truths. As these are inherent in the system, the task of the "Principles Committee" is to elicit them. So you see there is no danger of this Committee inventing new truths. In fact it is only a question of re-stating old truths.

Following the expansion of the system, truths of a different category may have been unwittingly introduced. This has started a growth within the system which may prove to be alien to it, and thus may hinder the further development of our system of notation.

In the course of, perhaps, incompletely considered innovations, the clarity and compactness of this alphabet based script could be spoiled. It could eventually become instead an ideographic way of describing movement. Also, the universal traits of Laban's notation could be lost in this way, being exchanged for conventional formulae.

Already during the 1963 ICKL Conference it became obvious that the problem of clarifying the principles of the system is a keystone to all technical discussions at ICKL.

Therefore half-solutions, reached by agreement to technical problems do not answer our needs. The problems and difficulties we encounter have to be viewed within the context of the whole system, before truly valid conclusions can be reached.

The viewing of notation problems within too narrow a context cannot lead to adequate answers and certainly cannot lead to any durable conclusions.

The "Principles Committee", as a Standing Committee of ICKL*, has a hard task ahead of it which is certainly going to last for some time to come. The resulting findings will be presented to the ICKL Membership between and during the coming Conferences.

Roderyk Lange

* a Standing Committee of the Research Panel (LV)

PRESENTATION

AUGUST 14, 1981

COMPUTERS AND LABANOTATION

by

Dave Sealey

A Report On The Computer Work On Labanotation That Has Been Done At The University Of Iowa And Recommendations For Those Who Begin Work In This Area.

Edited from the tape of this session by Lucy Venable

Our project began in the fall of 1977 when Judy Allen and I were discussing Labanotation. I was a lighting designer for her at the time, and I saw her writing a score in Labanotation and was interested in hearing about it. It struck me that we could do something like that with a computer. At about the same time the first releases of some of the work that was being done at the University of Pennsylvania by Badler and Smoliar was published. I contacted Smoliar and was sent to Maxine Brown who had done a masters project. They were using Labanotation as a driving device to animate a figure on a graphics terminal screen. We referred to that whole project as Bubble Man because of the way they devised the human figure with a series of ellipses. Their objective was to take a notated score and for purposes of "checking the score" have Bubble Man actually do what was notated. We contacted these people to get some of their information - the symbols set, the methodology, etc. - but were turned down.

We then set up our own project and I was designated project leader and Judy Allen was designated the content person. John Anderson was the computer programmer. This project was called Notate I. I set out three broad objectives: 1) I was interested in designing a tool for notators to make the job of the notator more efficient so the notator would be more productive; 2) It had to be designed in a manner so that people who are not experienced with a computer could easily interface with the computer; 3) It must be transferable between computer systems.

We began Notate I in the spring of 1978. It took us about a year and a half to get it ready. I presented it at the Laban Centenary at Goldsmiths' College in London in the summer of 1979. Since then many people have come to Iowa to use the system and have given us good feedback.

Last fall we gathered all these notes together and I began the design of Notate II. In January of 1981 we began work. In the next year or so we will have a package that I think will be of interest to universities, and we will make it available for distribution. I can work with you if you are interested in bringing it to your university. Before that time we will have many people use the system to get it debugged as much as possible.

What I want to present here today are a few guidelines for people who are interested in getting into using computers in notation. Currently the major packages in this area are ours and the Dance Notation Bureau package. The one at the University of Pennsylvania has sort of fallen by the wayside. It is being used now in terms of human engineering. What we are using in Iowa is a computer terminal connected to a relatively large computer by a phone line. We are currently using a Prime 750 computer. It is an interactive computer which can accomodate 96 users at one time. Our objective in terms of output is a photo ready copy of the score ready to go to press.

The biggest problem that we have had in transferability between computer systems is with the graphics devices. There are various kinds of graphic terminals on the market and each one has its own set of commands. So to combat this problem we have divided Notate II into three parts: input, processing, and output. The processing, the central portion, remains constant or reasonably so if I want to take this system to another system. Then I have only to write a smaller portion for the output and a smaller portion for the input based upon the commands of the specific terminals and new situation. This allows for a vast amount of expansion. We can incorporate closed circuit television cameras, light pens, graphic tablets, and with various kinds of plotters and printers.

I would like to suggest that people follow this plan of splitting into the three sections of input, process and output. We did not do this with Notate I. It was all one computer program. In order to move it to a different graphics system it would require a major rewrite to code and program it.

Secondly, please use a serial file. The various systems do not deal well with the random access files which are tempting to use, but all computer systems do not like them.

We are currently tied to a large computer. Many people have asked about doing this with a micro computer. I think that we are ahead of our time with respect to the use of the graphics display of an Apple computer, for example. But I think that in five years the technology will have changed so that the resolution will be acceptable. If you draw the symbols large enough today then the resolution is all right, but to take the size of the symbols down to the 10 squares to the inch units means they will disappear into a blob on the screen.

Some of the suggestions that I have are:

1. Stay with the large systems
2. Design your programs with input, process, output (three sections)
3. Use the serial files so you can call them back again.
4. Use either Basic or Fortran language. Basic is my preference as it is easier for someone not versed in computers to learn and easier for them to repair a Basic program.
5. Please observe guidelines of transferability. I can send you a copy of some of the guidelines that we have in terms of transferability of Basic programs.

My concern is that I do not want to see lots of little systems sprouting up with no compatibility between them. We are going to be very sad if we create a score in New York that we cannot read in Hawaii or Europe. If we observe some of these guidelines now, I think that within the next five years we will be prepared to set up some standards for this kind of work. I believe that it is here to stay and that it is a very useful tool.

NEW MOTIF WRITING DEVELOPMENTS

by

Ann Hutchinson Guest

Mrs. Guest explained that at the Teacher Training College of the Royal Academy of Dancing in London she had been giving students movement exploration to broaden their understanding of dance. For the first few years she used Motif Writing on the board to illustrate what they were doing in movement, but she never gave them anything on paper. She realized that they had no notes to refer to, so one year she prepared sheets each week. The following year she added to these, and this has grown into a book titled "Your Move." It has been written for 16-25 year olds. Twenty copies have been sent to people around the world, and she has received wonderful comments and suggestions. She is now in the process of preparing it for publication.

In using the notation to teach movement, Mrs. Guest came across certain needs in the Motif Writing beyond those developed and published by Valerie Preston-Dunlop. These needs and her solutions for them are presented here.

1. Stillness

Although in the Labanotation system an empty space means no movement (with just one exception), in Motif Writing it was felt that there should be a definite indication, a verb for stillness. For this the sign: o was used. This sign in Structured Description means "hold", "keep", "retain", all of which suggest a static position, a lifeless state. In MW* the need arises to indicate retention of a previous indication, e.g. a contraction which is to be held while turning, but such retention has no relation to the concept of stillness. Stillness should be alive, an after-vibration of a suspended previous movement. I wanted, therefore, to be able to indicate such "radar" "beaming" out into space from the body, hence the addition of the V to the sign for hold, Ex. 1a). The V is the standard sign for an outwardly flowing sequential movement. It is usually indicated in conjunction with a movement, a spatial change. In this case there is no spatial change, but an out-flowing nevertheless.

1a) 
Stillness

2. An Action, Any Action

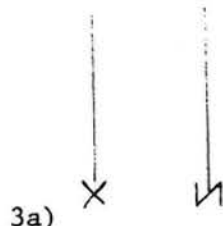
To tie in with usage in SD so that there is no unclear transition, the simple indication of 2a) means "an action", "an appropriate or expected" action. To give full freedom in choice, the sign for "any" is attached to the action stroke, as in b). This is usually placed at the bottom of the line so that it is seen immediately, though technically it can also be placed in the middle.

2a)  b) 

MW = Motif Writing. SD - Structured Description.

3. Timing for Flexion, Extension

The line which follows any of the sign , and is now being attached to those signs so that it is quite clear that no extra action is taking place, Ex. 3a). Such attachment is dropped for SD because of the need to add dots for degrees.



4. Any Form of Flexion, Extension

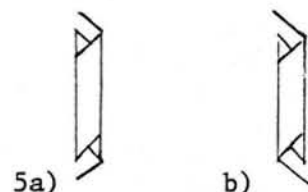
Because later on the student will meet the specific forms of flexion and extension, the sign for any:

is added to allow freedom in choice of form, as in Ex. 4a) and b).



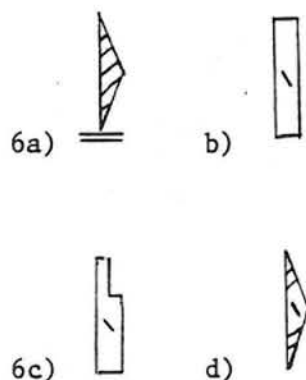
5. Any Cartwheel

The sign for "any cartwheel", i.e. choice of which way to go, was previously established as in Ex. 5a). This is not a happy sign and so b) is now being tried to see if the message is clearer. (A show of hands indicated b) was the preference of this conference.)



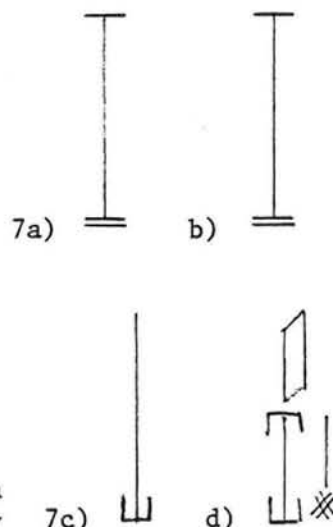
6. Tilting, Inclining

A limb or section of the body which "takes a direction", i.e. establishes a specific directional line in space, has not previously been indicated in MW. Though a general directional indication as in Ex. 6a) might be interpreted through tilting or inclining of a part of the torso or by a limb extending into that direction, there was no way to specify that this particular kind of action was wanted. Tilting, inclining, taking a direction (which ever word fits the situation), is a clear cut action, different from others and so needs to have a specific indication, even when this action is still undefined in respect to other details. Ex. 6b) is the basic indication for tilting, inclining, Ex. 6c) states tilting, taking a direction forward, no level stated. In d) a right side high tilt is specified.



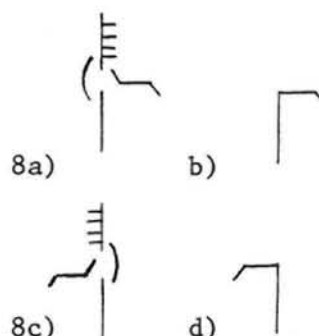
7. Centre Line

Indication of actions for the right or left side of the body by use of a centre line has long posed a problem. The centre line is needed only at times and, with the old way, 7a), it was difficult to end it in the middle of a phrase and to make clear to students the difference between the centre line of 7a) and an action stroke as in b). Only the slight difference of attachment to the horizontal lines made the difference. In using the sign of 7c) the idea of the three-lined staff is introduced. For this usage the sign: is drawn very narrow; later it will be enlarged into the full three-line staff. With this indication, movements for right or left sides can be stated at any point in the score and also terminated when no longer needed, as in Ex. d). The sign: is also being introduced to indicate the body-as-a-whole when such indication is needed. Prior to this there was no way of making such a statement.



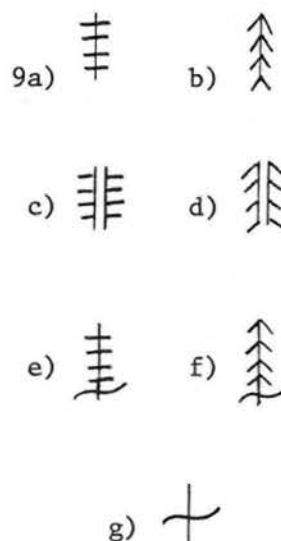
8. Support, Steps

To simplify writing steps (supports on the feet) the indication of 8a) was simplified to b), and that of 8c) to d). When nothing specific is stated, it is assumed in SD that the support is on the feet, these being the part most commonly supporting. Therefore for MW support on the feet is also understood if no other part is stated, when the signs of b) and d) are used.



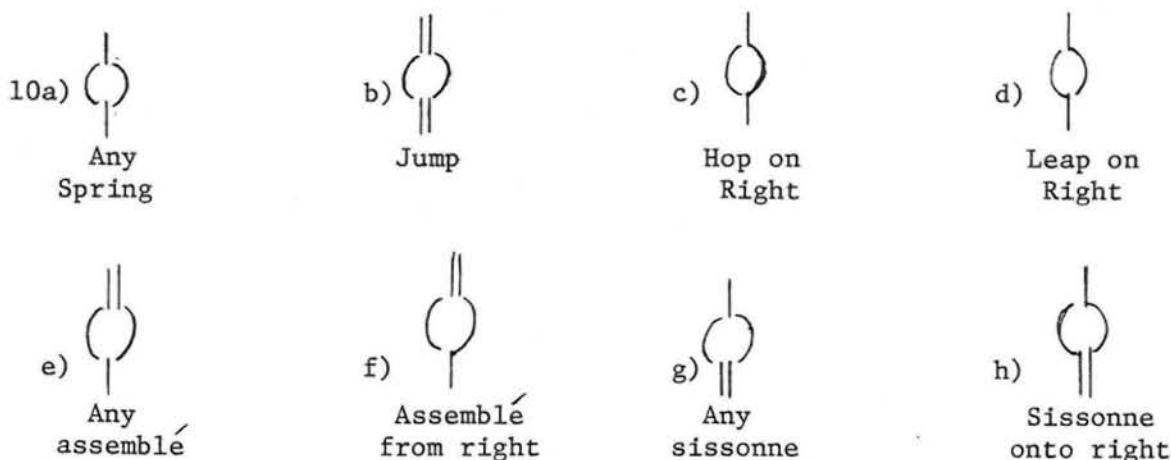
9. Both or Either

Still to be faced is the decision regarding which signs for hands and feet mean "either" and which "both". We have grown up with Ex. 9a) out of context meaning "either foot", and with b) meaning "both hands". Ex. 9c) obviously means both feet, and d) both hands. The conclusion we have arrived at is that "either" is needed mainly in MW; for SD "both" will usually be needed. Notators will want to write "both" as Ex. 9a) and b) because they are compact for a statement where both are doing the same thing. It would therefore seem logical that in MW the indication of Ex. 9e) should mean "either foot", and f) should mean "either hand". This uses the established indication of Ex. 9g) for "either side". The stem of the symbol needs to be lengthened to accommodate the sign:

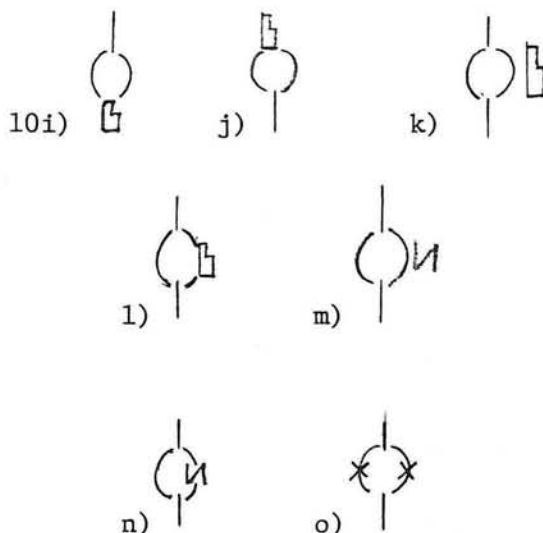


10. Springing, Aerial Steps

Following the basic experience of springing into the air without being concerned with which form is being used, the student needs to discover the expression and practical function of the five basic forms, hence the introduction of a simple way of indicating these by slight modification of the basic sign for springing. The vertical bow is attached to the leg which is being used, thus indicating its predominance.



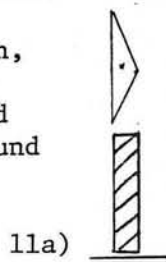
Following usages already established, such as direction of take-off, ex. 10i), of landing, Ex. j), of general directional gestures while in the air, 10k), or of direction for a specific part - in Ex. l) the right leg while in the air, the indications of flexion and extension have now been added. Ex. 10m) states general extension while in the air, in n) the extension is for the right leg while in the air. In 10o) both legs are flexed while in the air.



11. Motion, Direction of the Progression

Use of the arrow for motion: is not yet common, though officially established. In exploring the three main concepts in directional movement, we need:

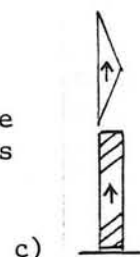
Destination, arrival at established points around the body



Motion toward the established points around the body



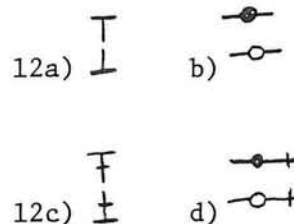
Motion away from the previous point



All the direction symbols represent destinational points. Ex. b) indicates movement toward the stated directional point judged from , i.e. for MW toward the point overhead. Ex. c) states a progression directly upward from where the extremity of the limb is, the previous situation.

12. Minor Displacements

In using pins for minor displacements, distal centre reference is understood without modification of the pin. Thus Ex. 12a) and b) are written instead of c) and d). This detail is not being given in MW since it required a deeper analysis of movement than is deemed desirable or necessary for MW.



PRESENTATION

AUGUST 15, 1981

THE EVALUATION OF MAJOR CONTEMPORARY DANCE NOTATIONAL SYSTEMS
AND THE IMPLICATIONS FOR DANCE AND DANCE EDUCATION

by
Sally Archbutt

A brief description taken from the tape of this session by Lucy Venable

Sally Archbutt has been doing graduate work for the past three years registered under the Institute of Education in London University. She spoke about her thesis for a Master's Degree (called an M. Phil. Ph.D. in England) which she would be submitting in September, 1981. The title of her work is "Major Dance Notation Systems' Implications for Art, Education and Research." Her major hypothesis is that it would be far better for dance if we only had one major notation system.

In Part A she examines the criteria which could provide a base for an evaluative comparison of systems in which each would be examined in relation to its suitability as the standard international system for dance. Part B examines two systems, Eshkol-Wachman and Labanotation. Part C is concerned with the educational possibilities of dance notation.

She chose to study the Eshkol-Wachman notation rather than the Benesh notation because there is no advanced work in the latter. She decided to go into as much detail as possible in a small area and concentrated on the writing of positions. The comparison covers parts of the body and timing of actions, spatial analysis of action, types of movement and the Eshkol-Wachmann law of light and heavy limbs. She concludes the comparison with a summary of the advantages and disadvantages of both systems.

Copies may be ordered from Ms. Archbutt.

PRESENTATION

AUGUST 15, 1981

NOTATING THE HANDLING OF JAPANESE FANS

by
Carl Wolz

A brief description taken from the tape of the session by Lucy Venable

The folding fan is the most important property in Japanese dance. Its use may be expressive, decorative, or to show technical virtuosity. In notating the Japanese dance fan the method using a single property column was found to be inadequate. Wolz proposed a system using an adjunct staff.

He passed out fans to share and with the aid of transparencies explained the parts and properties of the Japanese fan and how he had symbolized them. The largest ribs for example are called parent bones and the smaller ones the children bones. Thus the whole concept of family is already in the Japanese fan or "sensu." Besides identifying the ten ribs, the nine spaces between them must be accounted for and many points on the fan must be symbolized. All of these are necessary in order to describe the many ways of handling the fan.

One of the main problems is to keep track of the front or the back of the fan. Sometimes there is a picture on one side, but to keep track of the front when the fan is closed, Wolz puts a piece of tape on it.

Directions are written for the sagittal or the vertical axis. Facings are described as well as openings and closings and revolutions. With the help of Wolz those present read through a number of examples and admired his performance of the more intricate movements.

Copies of the material are available by writing to Carl Wolz.

PRESENTATION

AUGUST 18, 1981

Report on Teaching Laban's Notation in Riga, USSR in 1980

by
Maria Szentpal

A brief description taken from the tape of this session by Lucy Venable

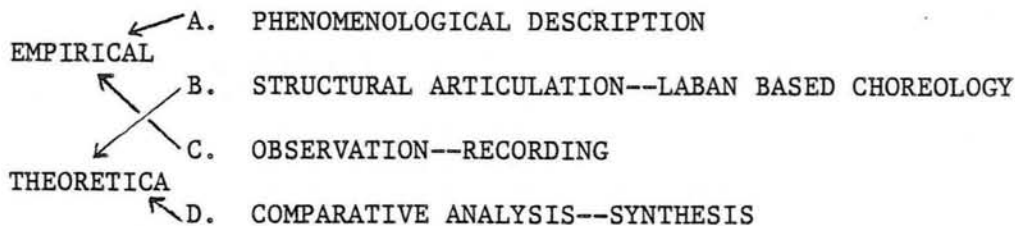
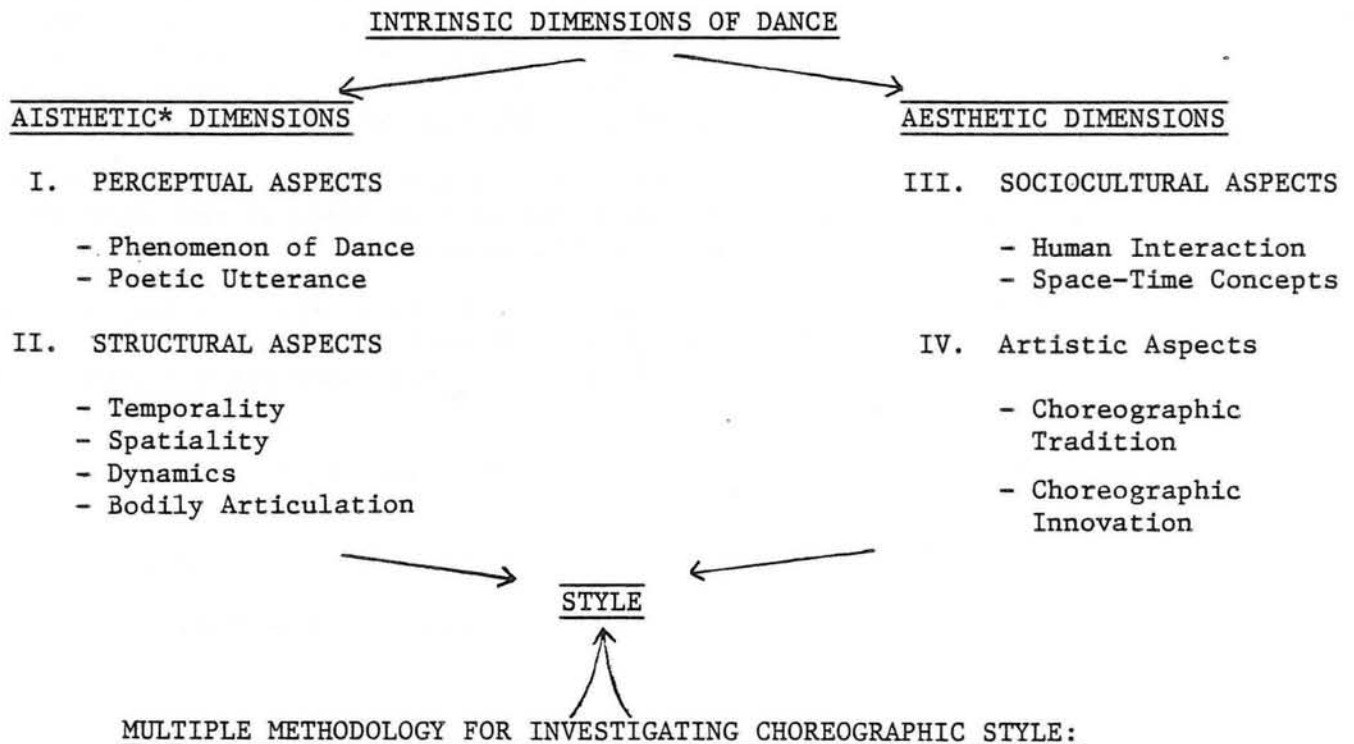
Maria Szentpal from Budapest described her experience teaching a six day course in Labanotation, through an interpreter, to a group of twenty Russians in Riga, U.S.S.R., in November, 1980. Half of the people were folk dancers from Riga, the other half were ballet dancers from Moscow, Lithuania, Ukraine, Georgia, Yacutia, Bielorrussia, Leningrad and Azerbaijan. A group of ballet masters and theoreticians have been officially charged to decide on the best notation systems for recording Soviet ballets. At an "international" conference (i.e. nationalities within the Soviet Union) in 1979 in Leningrad the group became acquainted with the Benesh system and were introduced to Labanotation by Maria Drabecka from Poland. They also discussed the two systems with which they were familiar - Stepanov and Lisitzian. At the 1980 conference they wanted instruction in the system of Harii Suna from Riga, and further instruction in Labanotation. Some will go to Hungary for further study.

OBSERVATIONAL RECORDINGS USED FOR THE COMPARATIVE ANALYSIS OF STYLE OF
TWYLA THARP AND DAN WAGONER CHOREOGRAPHY

by
Vera Maletic

The doctoral research* dealing with the elaboration of a methodology for investigating choreographic style was summarized, and one particular aspect was illustrated by means of slides.

Choreographic style is seen by the presenter as rooted in forms of human perception and in patterns of culture. It is a manifestation of several intrinsic dimensions closely interlinked which are called "aesthetic", and "aisthetic" (aisthesis is the Greek work for perception from which the term aesthetics was coined).



* "On the Aisthetic and Aesthetic Dimensions of the Dance: A Methodology for Researching Dance Style", Ohio State University Dissertation: Pub. #81-07.367.

The methodology emerged as a set of simultaneous and successive activities which attempt to capture the multiple strands forming the fabric of dance style. It has not been created in the abstract but within the process of working on a comparative analysis of two selected choreographic works: Sue's Leg by Twyla Tharp and Songs by Dan Wagoner.

Within the frame of the presentation for the Conference only aspect II.-- structural articulation--was discussed and illustrated.

Problems dealing with the organization of video observations and their graphic recording were considered such as:

- (i) Questions of selecting the characteristic features of the dance.
- (ii) Problems of the visual organization of observational recordings.
- (iii) The appropriateness of these recordings for serving as data for quantitative and qualitative elaborations.

Slides illustrated various aspects of observational recording and their different organization according to the choreographic emphasis and dance ensemble (solo, duo, group).

DANCE STYLE ANALYSIS

AUGUST 16, 1981

Movement Analysis as a Research Tool: A Preliminary Exploration
of Potential Uses (Bartenieff, Hackney, True Jones, Van Zile, Wolz)
by
Judy Van Zile

A description taken from the tape of this session by Lucy Venable

Judy Van Zile spoke about a team research project carried out at the University of Hawaii in 1980. The team consisted of Irmgard Bartenieff, Peggy Hackney, Betty True Jones, Judy Van Zile and Carl Wolz. A joint report has been written by the participants: "Movement Analysis as a Research Tool: A Preliminary Exploration of Potential Uses." Based on principles originated by Rudolf Laban the research explored procedures for documenting movement in a variety of ways, and how this data might be used to place dance in its socio-cultural context. The report is being submitted for publication and therefore will not be printed in these proceedings.

The work was centered around examining and analyzing a selected item from the repertoire of the Mohiniyattam dance genre of southwest India. The dance is ten minutes long. Two to three minutes was analyzed in great detail. The group met approximately two hours a day for five weeks during January and February, 1980. In the report research procedures are detailed and conclusions are presented relating to the concept of core characteristics; methodological techniques, including general observations, coding sheets, choreographic outlines, and integrated scores; and considerations for future research, including score reliability, terminology, order of data collection, point of view and space harmony. Appendices include charts and Labanotation and Effort/Shape scores. Conclusions support the importance and value of movement analysis in dance research and suggest specific application procedures.

Van Zile pointed out the fact that there were interesting relationships between this project and the one reported on by Maletic (see p. 134). These projects were carried on quite independently and with no knowledge of what the other was doing.

Peggy Hackney said it was most rewarding for her to work with such a fine team. She felt they accomplished much more than they would have alone. The idea of preferred perspective (whether one saw the overall first and then went to the specifics or vice versa) fascinated her as a research concept. It was exciting that the general observations made at the beginning were later substantiated by the detailed observations.

Carl Wolz found the choreographic outline that they employed to be of the most interest to him. It helped them relate to the aesthetic and sociological aspects. He hopes to use this in his work in Japan next year on Bugaku, Noh and Kabuki dance.

Van Zile said that in making decisions about how to write the structural component of the dance, she and Wolz changed their minds sometimes when they heard the Effort/Shape analysis. To her this indicated that regardless of whether one agrees with Effort/Shape definitions or terminology, this is another component that has a strong influence on the structural description.

Hackney pointed out an instance where the image of mandala circles was made in the general observation. She and Bartenieff observed that movement in planal terms and decided that there was a real need to use Design Drawing to convey that idea.

Van Zile said they had an interesting problem with writing the stamp. From the structural point of view she and Wolz did not want to say anything about the preparation for the stamp, not even an action stroke because the timing was not important. Hackney on the other hand saw that the suddenness came during the preparation and not when the foot contacted the floor. An action stroke was finally added.

An "integrated score" of the stamping action was shown and explained. This was an experiment combining the Labanotation and Effort symbols on the staff so that one reads them together rather than reading the structure and then the Efforts or vice versa. In their example the symbols were totally integrated. Venable, who had reviewed the report for publication, reported that as a reader she had found it very exciting to have the stamp described in such detail and to have the information integrated on the staff. It was a fine performance aid.

EXECUTIVE COMMITTEE MEETING

AUGUST 14, 1981

Present: Lucy Venable (Chairman), Jacqueline Challet-Haas, Rhoda Golby, Toni Intravaia (Co-opted member), Sally Archbutt, Janis Pforsich, Mary Jane Warner.

1. Another meeting of the Executive Committee was added to the Conference Agenda for Sunday, August 16, 8 P.M. in Taylor Tower.
2. Budget. Rhoda Golby gave her estimate for the 1981-83 budget: £2,300. The 1979-81 budget was £1,750. There is no need to raise the subscription.
3. Subscriptions are from September 1 to August 31. Proposal: Conference papers are included in the subscription of the year preceding the Conference and the Conference Report in the year following the Conference. A new member for this Conference will be paid up for the following year. In future if new members join after March 1 they should pay for one half year and then a full year again in September. Old members rejoining should pay in full for the year preceding the Conference to receive the papers and pay again September 1. The above proposal should be taken to the membership for their approval.
4. Bibliography. There will be 189 pages printed on both sides and 4 pages printed on one side. Estimates for printing 500 copies range from \$7,000 to \$3,000. Mary Jane Warner's expenses for materials for typing the bibliography are approximately \$305. She is requesting that these costs be covered if ICKL will print the bibliography. From present estimates the actual cost of printing a single copy would be approximately \$7.00. The sale price will have to include other expenses. Other matters to be answered or considered: Will ICKL sponsor it? Will ICKL publish it? Royalties, a Library of Congress number, publicity, cost of shipping the copies if printed away from where they will be stored, overhead, someone to handle the mailing, free copies (8), special rate to ICKL members, will the Dance Notation Bureau and other centers stock it, number of copies to be printed, cost to libraries, legal fees, copyright. We should discuss some of these matters with Els Grelinger and Muriel Topaz in relation to the Dance Notation Bureau's and the Laban Centre's experience.

Lucy Venable
(Secretary of the Meeting)

EXECUTIVE COMMITTEE MEETING

AUGUST 16, 1981

Present: Lucy Venable (Chairman), Jacqueline Challet-Haas, Rhoda Golby, Toni Intravaia (Co-opted member), Sally Archbutt, Janis Pforsich, Mary Jane Warner.

1. Refunding of Conference Fees. Since nothing had been stated on the Conference brochure and since some could not come because of the air controllers' strike, it was decided to refund the fee to those whom we had heard from or who requested a refund.
2. Letter from Christine Eckerle. She requested that we hold up the voting since a number of people could not come because of the strike.
Decision: Enough members were able to attend to make a quorum. We could not hold up the voting.
3. The Principles Paper. Roderyk Lange has asked for funds for printing and postage.
Decision: The paper should be submitted to the Research Panel since the Principles Committee is responsible to the R.P. We will duplicate it and mail it out. A copy should also be sent to the Chairman.
4. Proposal to waive the subscription for the Research Panel and the Executive Committee.
Decision: This should not be considered at this time.
5. Conference report.
Decision: That the report should be as full as possible, that the decisions should be clear to anyone who did not attend.
6. Brochure. There is nothing to be shown on the brochure at present. Mary Jane has been busy with typing the Bibliography. There should be a prospectus, a scrapbook, a history of ICKL. The London ICKL Group will work on ICKL history.
7. Archives. Jacqueline Challet-Haas has a whole set of ICKL archives both in German and in English. Her archives need to be compared with Edna Geer's. Edna needs to be contacted to see if she can make a copy of the Archives for ICKL. Sally Archbutt will be in touch with her.
8. Next Conference.
Decision: That it be recommended to the members that it be held in 1983. That the question of venue be brought up at the first General Meeting.
9. Presidency and Vice-Presidency.
Decision: To recommend to the members that Lisa Ullmann be elected President. There was discussion of Maria Szentpal for Vice-President.

Lucy Venable
(Secretary of the Meeting)

EXECUTIVE COMMITTEE MEETING

AUGUST 21, 1981

Present: Lucy Venable (Chairman), Jacqueline Challet-Haas, Rhoda Golby, Toni Intravaia (Co-opted member), Sally Archbutt, Janis Pforsich.

1. Officers for 1981-83. The lack of nominees for the office of Secretary for 1981-83 was discussed. Jacqueline Challet-Haas offered to speak with Odette Blum with regard to her taking the position.

2. Election of Executive Committee. The procedure for electing the Executive Committee to serve from 1983-87 was discussed.
Decision: To submit a proposal at the next General Meeting that a Nominating Committee be elected, and that the Nominating Committee should consist of one member of the Executive Committee and two other members of the Council.

Proposed terms of reference of the Nominating Committee. That the Nominating Committee should be responsible for canvassing the Membership for nominations for 1) Chairman and Vice-Chairman, 2) other members of the Executive Committee, and for preparing and submitting to the Chairman the list of nominations to be sent to the Membership for voting, the timing of this to be agreed in consultation with the Chairman and in accordance with the By-Laws.

3. Presidency and Vice-Presidency.
Decision: That the Chairman should call a meeting of members present at the Conference to discuss and vote on the Presidency and Vice-Presidency, in the absence of the two members involved, Lisa Ullmann and Maria Szentpal.
4. Submission of Papers to the Research Panel.
Decision: That the following proposal for a change in the By-Laws should be made at the next General Meeting:
 - i) That the author of the paper should submit a copy of the paper to each member of the Research Panel.
 - ii) That each member of the Research Panel should send comments on the paper to the Research Panel Chairman and to the author of the paper.
5. Proposals for Changes to the Constitution. The timing for receipt of proposals for changes to the Constitution and the required form of their submission, as spelled out in Paragraph 11 of the present Constitution, was noted.

S.E. Archbutt
(Secretary of the Meeting)

EXECUTIVE COMMITTEE MEETING

AUGUST 22, 1981

Present: Lucy Venable (Chairman), Jacqueline Challet-Haas, Rhoda Golby, Janis Pforsich.

1. Secretary for 1981-83. Odette Blum may be willing to serve as Secretary if we can appropriate funds for secretarial help.
Decision: That £100 (or \$200) per year be allocated to secretarial work. This is based on 50 hours of work @ \$4.00 an hour. This can come from the Executive Committee funds or the contingency funds.
2. Financial Report. This was discussed in depth. We need to investigate with someone knowledgeable whether we have to close our books on July 1 or whether it would be better for our organization to close them on September 30th. Recommendations were made for more detailed breakdowns of the way money is spent by those who spend it. This should make the Treasurer's job easier in preparing the budget. We will also be able to get a clearer picture of the conference expenses.
3. Constitution. Gill Miller and Lisa Ullmann have suggested that we put more information in the By-Laws than into the Constitution. Gill suggests that we need to reorder the documents. She is willing to help with this.
Decision: That Gill Miller help with the rewriting of the Constitution and By-Laws following the proposals for change by the membership, and that a lawyer be consulted.
4. Archives. Jacqueline Challet-Haas will send a list of her archives of ICKL papers to Sally Archbutt to see if she has anything more than Edna Geer has collected.
5. Information for next conference. It was suggested that people be notified clearly in the information sent out next time that the conference lasts for 10 days, that it is a working conference and a group process and that it is expected that people participate for ten days.

Lucy Venable
(Secretary of the Meeting)

FELLOWS MEETING

AUGUST 18, 1981

Present: Odette Blum, Ray Cook, Jacqueline Challet-Haas, Els Grelinger, Billie Mahoney, Vera Maletic, Jane Marriett, Maria Szentpal, Muriel Topaz, Lisa Ullmann, Judy Van Zile, Lucy Venable (Chairman).

1. Voting on Technical Matters. Concern had been voiced and put in writing by several Fellows about procedures for voting on technical matters. It had been proposed that 1) the voting be only by the Fellows or 2) that the voting be carried out as outlined in the Constitution but that another group (the guardians of the system) review the voting and pass on it.

Points raised in the discussion of these proposals:

A member of ICKL does not have to know notation. Anyone can join. To vote there should be some qualifications.

To add another group to make the final decisions would be reducing everyone's power to a recommendation capacity. Ultimately two or three people would make all the decisions.

To add the function of another group might prove very cumbersome in the operation of the organization.

- a. Motion by Maria Szentpal: That everyone can hand in a ballot, but it is 2/3 of the Fellows' vote of the Fellows present that makes the decision and that voting of the other members either for or against will be taken into consideration. This was seconded.

Summary of Discussion:

Since Members can apply to become Fellows and will then have a vote, and since Members can speak in the technical meetings, it is not important for Members to vote.

A recommendation that 3/4 of the vote of the Fellows present be needed to carry the vote. At this conference 9 is 2/3 and 10 is 3/4 as there are 12 Fellows present. If there were 15 present, 10 would carry the vote following the 2/3 vote procedure.

There is no evidence to support that the present way is not working. At the last conference in no case did the Members' vote go against the Fellows' vote. Members have the opportunity to abstain. We should take the point of view that our members are mature enough that if they have not the special knowledge, they will not vote. Some Members are quite qualified to be Fellows and may not be inclined to apply for Fellowship.

Originally we did not vote. Voting ought to be as near to consensus as possible, therefore 3/4 majority is preferable.

The procedure at present to become a Fellow means that a person applies at his/her second conference and is voted on by all the Fellows which means a postal vote. The new Fellow can then vote at the third conference that he/she attends.

There is a need to change the procedure for becoming a Fellow so it does not take so long.

No surety that Members will not vote if they are not informed.

Suggestion that 4/5 majority would be best, the closest to consensus.

Originally the Core Members had to approve changes. We do not have that governing body anymore.

A show of hands was taken on 2/3 and 3/4 majority votes. A 3/4 majority was the feeling of this group.

- b. Amended motion by Maria Szentpal made by Jane Marriett: That everyone would vote on a technical matter at the Conference. 3/4 of the Fellows present would carry the vote. We would also consider the vote of the members. If 2/3 majority vote of the members contradicts the vote of the Fellows then the topic would be reconsidered and voted on by Fellows only.

This proposal will be taken to the General Meeting for discussion. Sally Archbutt asked to go on record as being opposed to this proposal for a change. Mary Jane Warner also left word that she was in favor of the status quo.

- c. Need for guardians of the system. Discussion:

Believed not necessary if we have 3/4 majority vote.

Adds to the layers of bureaucracy.

Everything major is sent out in advance. Everyone has a chance to send in their comments ahead of time.

The sense of the meeting was that we did not need this group, the guardians of the system.

2. Qualifications for becoming and remaining a Fellow. (Qualifications and procedure are outlined in 4.2 of the Constitution and 1. of the By-Laws.) Nothing was acted upon.

Summary of Discussion:

Clarification: The By-Laws are only there to clarify the Constitution which says the applicant must attend an ICKL Conference and must supply evidence of advanced practical and theoretical knowledge of the system.

What is listed are just some guidelines. You either have a sense of whether someone is qualified or not. You want guidelines to help you say yes or no.

Someone at intermediate level could become a Fellow now. Suggestion that 1.3 of the By-Laws be deleted.

We should require knowledge of the main text books. To expect all Fellows to be able to say what Labanotation and Kinetography would say in each case is too much. We do not need to spell out what textbooks an applicant must know. If we have this board of judges (the Fellows) it ought to be up to the judgement of these people whether the person is sufficiently knowledgeable with the whole subject matter and has inklings of the various versions and why we come together and what we are working for rather than knowing textbook w or textbook y.

Will an applicant's knowledge not be revealed in the writings that they submit? Can you be sure how much is their work or that of the teacher when the final product is done?

Would like to add "familiarity" with the texts. Be aware of differences between LN and KIN. Would like to add response to ICKL papers as one of the things to consider. Currency of involvement in the field-teaching, notating, research papers, reconstructions.

Proposal to amend 1.5 to say: Teaching experience with responsibility for...

Suggestion that the By-Laws be amended to read: When applying for Fellowship applicants must have attended one ICKL Conference and supply evidence of at least two of the following.

The important point is how do you remain a Fellow. Perhaps by fulfilling 1.1, 1.2 plus remaining current.

The Chairman of the Research Panel said she had received comments from several Fellows who said they were not on top of the system and did not feel qualified to comment, yet they have a vote.

3. Vote on applicant for Fellowship. One application has been received.

Only seven people have been able to read the application. We decided to have another Fellows Meeting on Thursday, August 20, from 1-2 P.M. on the Conference Room. The procedure will be to vote on the candidate and then send out a ballot with our recommendation to all Fellows not present. The vote must be carried by 2/3 of the Fellows.

4. The letter from Christine Eckerle was read:

...As we guess that perhaps besides of us more members--for the same reason (force majeure)--will not come to the conference, we have the question if it is possible to postpone the decision about important questions either till the next conference or to allow us to give our voting by post afterwards.

This request is very important for us, for we have for some of the points essential objections that should be introduced into the discussion.

With kind regards and best wishes for the conference...

We agreed that it was very unfortunate that some of the members could not come because of the strike, but they had had an opportunity to reply to the papers and any replies were certainly taken into consideration in the presentations at the Conference. Christine sent her pin paper which was distributed at the Conference even though she could not make her presentation. Perhaps people need to be reminded again that they can submit comments in their own language if it is difficult for them to reply in English.

The meeting was adjourned until Thursday at lunch.

Lucy Venable
(Secretary of the Meeting)

FELLOWS MEETING

AUGUST 20, 1981

Present: Odette Blum, Ray Cook, Jacqueline Challet-Haas, Els Grelinger, Billie Mahoney, Vera Maletic, Jane Marriett, Muriel Topaz, Lisa Ullmann, Judy Van Zile, Lucy Venable (Chairman).

1. Voting on the applicant for Fellowship.

Clarification of Procedure: Because of unclarities of procedure, the Fellows present will vote on the candidate and then a postal vote will be taken from those not present with a recommendation from those present. This procedure is adopted for this conference only. This was unanimously agreed.

Each Fellow present had reviewed the materials submitted by the candidate prior to this meeting. After discussion of these materials and submission of others' knowledge of the applicants' work in notation, it was unanimously agreed to recommend Georgette Amowitz for Fellowship.

2. Procedure for the election of Fellows. We read the procedure outlined in the minutes of the 1979 Conference, p. 41, item 2 which says that an applicant must be supported by a referee and that the election of new Fellows should be held towards the end of each Conference. We also read the procedure as outlined in the Constitution in section 4.2. Section 4.2.2. requires that Fellows shall be elected by 2/3 majority of votes received from all the Fellows. Section 10.3.1 does not include election of Fellows by postal vote.

Discussion:

Lisa Ullmann pointed out that Fellows should be elected by Fellows. Muriel Topaz suggested that all Fellows be notified of the people who are going to apply for Fellowship and then a Fellow may choose to mail in a vote if he/she wishes, but need not be obligated.

Having a referee or sponsor means the person is ready to apply and is a suitably qualified person for this organization.

The applications should be circulated before the next Conference. It should be known to all Fellows who is applying.

It was agreed that a candidate for Fellowship should have attended at least one ICKL Conference.

Charge: That the Chairman work on procedures and wording to be submitted to the membership for voting before the next Conference so that Fellows could be elected at the time of their second conference before the technical voting takes place. Procedures should include participation of all the Fellows.

Lucy Venable
(Secretary of the Meeting)

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

GENERAL MEETING
32 members present

WEDNESDAY, AUGUST 19, 1982

1. The General Meeting was called to order by Lucy Venable, Chairman. The officers and members of the Executive Committee were introduced: Lucy Venable, Chairman and Acting Secretary; Jacqueline Challet-Haas, Vice-Chairman; Rhoda Golby, Treasurer; Toni Intravaia, Co-opted Assistant Treasurer; Sally Archbutt, Janis Pforsich, and Mary Jane Warner (not present).

The Executive Committee has the charge of the running of the organization so that we can accomplish the work of ICKL. To report since the last ICKL Conference and since the newly elected took office: The Executive Committee has had three all-day meetings in New York. All of these meetings have included Billie Mahoney, Chairman of the Research Panel. This is the first time that this has been done which makes for a more successful coordination of the two groups, the Executive Committee and the Research Panel, in planning and running the Conference. The Committee has had two meetings since the beginning of the Conference without the Research Panel Chairman because she was busy, and there are two more in the schedule. We are scattered all over the world. Only the U.S. have really met but have kept in touch by mail with Jacqueline, Sally and Rhoda. They have received the minutes and in some cases the agenda. As of February, we have had no secretary and the Chairman has taken on the job.

2. Two members, Christine Eckerle and Vera de Jong have written in reference to technical matters and that due to the air strike they could not attend. They felt that matters to be brought up at this Conference were important enough that there should be a vote by post or that these matters to be voted on should be held over until the next conference, primarily because they had points of objection. This was brought to the Fellows Meeting and the Executive Committee and both groups felt the Conference could not postpone these matters but, since this was an unusual situation, if there is great doubt, especially in Kinetography, we should take this into consideration.
3. Membership Report: There are between 92 and 94 members (the Treasurers are double checking this). June Kemp requested to be made a Member instead of a Fellow.
4. Treasurer's Report: (See Documents A,B,C): Rhoda Golby, Treasurer, went over the report as handed to each member and noted "the good news" that the USA members and fellows need only pay \$30.00 instead of \$37.50 due to the rate of exchange with the pound sterling. The Assistant Treasurer in the US was thanked for being of help to the Treasurer. It was requested by the Treasurer that each group sending in accounts for payment should make the division into four categories: postage, stationery and supplies, telephone, and duplicating.

There was discussion from the floor on the particular choice of division and as to "lumping" sums together on the reports A,B,C. It was stated that

as this was the first year in which each group had its own budget it was agreed that a breakdown of the budget would now be needed.

ELS GRELINGER MOVED TO ACCEPT THE BUDGET AS PROPOSED. GEORGETTE AMOWITZ SECONDED. MOTION CARRIED.

- 5a. In connection with the budget, three items were discussed: the brochure, the archives and the bibliography. Mary Jane Warner is working up a brochure with the background of ICKL, former conferences, its purpose, etc. and inserting therein the membership application and current officers.
- b. Edna Geer has no ICKL archives that belong to ICKL, only her own copies. ICKL needs to have copies made.
- c. As to the Bibliography expenses (copy was shown to members and had been on display in the Display Room): Mary Jane Warner has prepared and typed and presented to the Executive Committee what she thinks may be the way of proceeding. What she wants to hear from ICKL is that this book be called an ICKL publication with its blessing. She wants ICKL to look it over. It needs a cover, title, logo and the fact that it is an ICKL publication. In return she would do the work of getting it reproduced and would give ICKL royalties less her expense of some \$350.00, not including time. Royalties would be not less than 10% and not more than 40% based on the profit. She would like the cost of the book to be between twelve and fifteen dollars. We looked at the least expensive way of reproduction with the hope of a more elaborate copy to be printed later and then have addendas which would cost between \$2.50 and \$5.00. To print 500 copies would cost (including her expenses) about \$6.67 each. We need to give some instructions to the Executive Committee to go on.

Discussion followed based on: a way to express the division of folk which is not folk. It was suggested that the kind of dance be classified by area or region and then when a correct genre was known to express that. Binding was discussed - hardback or stiffback - which was followed by the suggestion that we should not put out a cheap book. Another suggestion was that since the book would be large it should be divided into sections applicable to types or styles of dance. A further suggestion was to put out a copy as cheaply as possible so that each ICKL member could make corrections. This was followed by discussion indicating that this type of copy should be for ICKL members only and should be marked "Work in Progress."

Mary Jane Warner has come to the conference each year and made a report. We have all had the opportunity to give input into this project. ICKL officially thanks Mary Jane Warner for her work.

The Chairman pulled the discussion together by stating the corrective period should not be a long one, that Mary Jane's expenses should come out of the money allocated for the trial publication, that it should be screened - that she sensed that ICKL needed to get a good publication out.

6. Further discussion of the Budget. There has not been a budget for the Executive Committee until now. At the present in the UK account there is 929.40 pounds sterling and in the USA \$4220.28. This does not include

payment of the Conference Report and conference expenses. We need a vote of confidence.

Muriel Topaz will look for underwriting for the brochure costs. Discussion on the Archives: Copies should be in at least two centers. Edna Geer's letter was read with questions about circulation of papers due to their uncorrected condition. We need a working committee. Gulbenkian Foundation could fund the Archives. Form a working party in England - Jacqueline Challet-Haas will help, Sally Archbutt will help. Pictures and movies should be added to archives. (Will be taken up at the next meeting)

SCOTT CLARK: I MOVE THAT WE ALLOW THE EXECUTIVE COMMITTEE TO ALLOCATE MONEY AS THEY SEE FIT FOR THE BROCHURE, FOR THE ARCHIVES, AND FOR MARY JANE WARNER'S BIBLIOGRAPHY.

Gill Miller and Jan Moekle seconded. Carried.

7. Meetings every three years instead of every two years: Discussion of it in Executive Committee brought the recommendation of every two years because we have lots to do.

There was discussion from the Research Panel that there was not time enough to settle one conference before the next conference was upon them.

No action was taken from the floor so the meetings remain every two years.

8. Voting in the Constitution: A little history: At first you were invited to join, now you just apply. Formerly you were nominated for Fellowship, now you apply. We used to have observers before you became a member and such observers came and said nothing. Then by the next conference you could come and contribute. That has changed.

Originally there was not voting; changes came about by consensus. Then we felt we needed to vote. This is the third conference where we have done that. At the last Conference we accepted a new Constitution, knowing it was not perfect. The main concern has been the Voting. It was a concern since we opened up the membership to anyone who wished to join. It is dangerous to let just anybody be in on the voting. The concern is justified, not at the present, but for the future of the system. There was a proposal that only Fellows vote. There was a proposal that members and fellows vote with a higher body of 4 or 5 that would make the final decision. At the Fellows Meeting we took this up and decided this higher body was a bit cumbersome. We came up with this proposal: THAT EVERYONE WOULD VOTE ON A TECHNICAL MATTER AT THE CONFERENCE. 3/4 OF THE FELLOWS PRESENT WOULD CARRY THE VOTE. IF 2/3 MAJORITY VOTE OF THE MEMBERS PRESENT CONTRADICTS THE VOTE OF THE FELLOWS, THE TOPIC MUST BE RECONSIDERED AND VOTED ON BY FELLOWS ONLY.

Discussion followed: Learned society, absent voting, Fellows no longer active voting, open membership, working knowledge.

9. Fellowship Application: from the Constitution page 2 4.2 "To be considered

for Fellowship a Member must fulfill the following: a) provide evidence of an advanced practical and theoretical knowledge of the system b) have attended at least one full ICKL conference c) be recommended by a Fellow of ICKL (c. is proposed) and from the By-Laws: "When applying for Fellowship applicants must have attended one ICKL Conference and must supply evidence of one ("two" is suggested by the Fellows) or more of the following dealing directly with their practical and theoretical knowledge of the system:

- 1.1 Original notations at advanced level.
- 1.2 Study at advanced level.
- 1.3 Examinations passed at least at the intermediate level
- 1.4 Original publications or texts relating to the system.
- 1.5 Teaching experience with responsibility for student studies at advanced level; attendance and lecturing at courses dealing with advanced level work (Addition of "with" suggested by Fellows.)
- 1.6 Other relevant evidence the applicant may wish to supply in support of their level of practical and theoretical knowledge of the system."

Discussion followed: Current involvement, retention of status, updating notation material in place of publication, very important to be part of ICKL to be at conferences, waiting period for Fellow, retired Fellow, quorum, attendance, responding to papers, providing input, definition of actively involved - GUARD AGAINST INADEQUACY.

MEETING TO BE CONTINUED

Toni Intravaia

(Secretary of the Meeting)

GENERAL MEETING
29 members present

AUGUST 22, 1981

1. Election of President and Vice-President. The chairman called the meeting to order and announced nominations for President: Lisa Ullmann and Vice President: Maria Szentpal. After a brief discussion they were unanimously elected. They were invited into the room and applauded. Lisa spoke saying in essence: We are like a tree. We have to constantly go back to our roots. We must never forget what is the essential root, the essential energy that comes from this root. We are branching out in so many different directions. And we must never forget, when we are sitting on a branch that we are a branch of the tree and that we are nourishing from the roots. This is my plea to all, and particularly to the younger members. It is so important to remember to recognize the work of Knust, Ann, Maria, and Sigurs and to be familiar with it. Thank you, and I am delighted to be President.
 2. Accurate Membership Count. 35 Fellows which includes 3 Core Members
61 Members
1 Honorary Member
97 Total
 3. Nominations for Secretary. The Chair has received one nomination for Secretary - Toni Intravaia. Toni does not feel that she can take on that job. Only at this conference has she fully come to understand the Assistant Treasurer's job. She will continue with that. She is willing to take on the corresponding aspect of the Secretary's job. The floor was opened for nominations. Jacqueline Challet-Haas nominated Odette Blum. The nomination was seconded. Odette agreed to accept the nomination as long as funds can be provided for typing and preparation for mailings so that she can hire someone. She can get to a meeting in New York. It has been the job of the Secretary until now to put out the Conference Report. Since we are in different circumstances at the moment Odette and Lucy can work on it together. At the next Conference we hope to have a Proceedings Committee which will help with the report.
- Gill Miller suggested that the job be divided into two parts: Corresponding and Recording Secretary. We can work toward that division of labor.
- We did not take a ballot vote as there was only one nominee. The hand vote was unanimous for Odette. Applause.
4. Nominations for the position on the Research Panel. The Chair had not received any nominations so the floor was opened for nominations. Ray Cook nominated Jane Marriett. She declined. Maria Szentpal nominated Jacqueline Challet-Haas. Judy Van Zile seconded the nomination.

Discussion:

Ray asked if people had thought whether there should be an Effort/Shape or dynamics person on the Research Panel. It was not felt that this is a particular lack as the R.P. can call on experts in this area to review

material. They do not have to be on the Panel. The R.P. can co-opt people and can form sub-committees.

Lucy explained that we decided to let the present R.P. serve a four year term because it could not be determined who should retire as called for in the Constitution. Ann Hutchinson was elected at the last Conference and resigned right away. It was decided then not to fill the vacancy but to begin the rotation system this time by adding a new member with a four year term. The proposal is that at the 1983 Conference we elect two members for a 2 year term and two for a 4 year term. Thus terms of office will be clear and no one has to resign.

Jacqueline asked to be able to think about accepting the nomination. Jane will also reconsider. This item was tabled until tomorrow.

5. Bibliography. Lucy has talked with Mary Jane Warner about the suggestion for the bibliography. She is in favor of printing copies and making them available to members only with the idea that the members are going to give feedback as to corrections. She would also like help with the ethnic matter. She has done some study of that and found that the field itself does not have a very clear notion about it. Mary Jane says that she will not retype the bibliography after this trial period. I assured her that we did not expect that. She will be happy to make small changes before we send it out, but no new entries. We will send out a form before we print to see how many members wish a copy. (Since the meeting Mary Jane has decided that she is not willing to circulate a work-in-progress copy. With Lucy and through the Executive Committee and the help of Judy Van Zile on the ethnic material we will proceed toward publication.)
6. Venue of the next conference. We do not have a firm invitation yet. We have spoken about Canada. Some have spoken to Rhonda Ryman about the University of Waterloo. Mary Jane Warner has spoken about York University as a possibility. There was a proposal to have the conference on a rotating plan: England, the Continent, the United States. This would permit people in those areas to get to a conference. Helen Rogers suggested we rotate between Europe and North America only. Muriel Topaz suggested that we meet in this country again since many did not get here this time.

New York City was proposed. Before we had decided that New York was too much of a distraction. It would have the same difficulty that Columbus has. We would not be eating together or have a common room. It was suggested that we should not live with friends, that we should all be captives together! Some could not have attended had they not had friends to stay with. It was suggested that we should at least arrange to have meals together.

Els Grelinger reported that the London ICKL group would like to meet in or near New York to be able to visit there before or after the Conference.

Greece was suggested. Some felt it was too hot there in August for productive work.

Lisa Ullmann asked how many people can get financial help to come to Europe. Only Judy Van Zile has gotten support previously. Els pointed out that we are getting support from the University. Expenses are at a minimum. Odette Blum explained that the Department of Dance is paying for the space and supplying the equipment that we are using. We have to pay a dollar a day for each person on campus for a conference. (It turns out the Department can probably get this waived.)

Peggy Hackney suggested that we explore Sarah Lawrence College which is $\frac{1}{2}$ hour from New York.

A show of hands vote leads us to look for a place on this side of the ocean.

7. Report from the Principles Committee was read by Muriel Topaz (see p.). It was moved, seconded, and accepted by vote.
8. Constitution. Page 4 of the Constitution - All resolutions for amendments to the Constitution must be proposed and seconded by members of the Council, be supported in writing by 5 members of the Council and be received by the Secretary six months before the General Meeting. (Page 5) To become effective all amendments to the Constitution must be carried by two thirds majority of postal votes received. All amendments to the Constitution shall become effective at the General Meeting immediately following the vote.

It was suggested at the last Conference that we add: that the proposed amendments should be mailed out to the members four months before the meeting, discussed at the meeting and voted on by mail. The Executive Committee believes this is still a good idea. We believe that presenting at this Conference for discussion means that we can send it out for voting and that the results of the voting can take effect at the next Conference.

Question: Why do you have to get five people to agree to your amendment?

Lucy: I compared this procedure with that used by International Folk Music Council which seems a similar organization and this is quite similar to what they do. You want to know that more than one person supports the idea.

Research Panel - The Chair read from Item 7 through 7.1.3 of the Constitution. We stopped to discuss the term of office and staggered terms.

Question: Is it necessary to be a Fellow to be on the Panel?

Answer: Yes, but a person can volunteer to assist on the R.P. who is not a Fellow.

Comments: The built in rotation is a good idea. I have been a member since 1969 and since that time the R.P. has been more or less the same. If we have people serve two four year terms then that is eight years. I feel there needs to be a change for the sake of the people who are on it as well as those who are not. (Sally Archbutt)

I would be in favor of having the possibility of someone being elected for a second term.. And I would like to see more Fellows elected who would then be able to serve on the R.P. (Els Grelinger)

It was pointed out that you cannot be immediately re-elected, but you can be elected after two years, and that not being on the R.P. does not preclude one's doing research.

It was the plan of the R.P. to have two or three Research Assistants for this conference who would meet with us for our pre-conference planning, take notes during the conference and stay afterwards to help prepare the report. That is a good way to train. (Billie Mahoney)

The rotation process would not be affected if we did not elect someone to the R.P. this year.

It is not clear about the responsibilities of the R.P. in terms of producing papers. There seems to be an editorial service which the R.P. provides which is separate from the actual generation of papers. Someone who is a strong theoretician might never be on the R.P., but would generate papers every two years. If we can separate those two things it would help with the amount of work and responsibility they have. Making someone not be on the R.P. for two years is like giving them a vacation from editorial work. (Janis Pforsich)

It was suggested that we develop the guidelines for the R.P. (Muriel Topaz)

Submission of research papers - Item 4 in the By-Laws.

Proposal: All ICKL members may initiate research topics by sending a copy of their paper to each member of the R.P. A paper can be presented as either an exposition of a problem or as an exposition of a problem with a recommended solution. Each member of the R.P. will read the paper and will send their comments to the author and to the chairman of the R.P.

Discussion:

That might mean that we would strike 4.2: The Chairman of the R.P. with at least one other R.P. member shall consider the paper, and 4.3: If the paper is considered suitable material, the Chairman of the R.P. shall circulate it to all Research Panel members.

We do not want to discourage the writers of papers by having all of these comments from the R.P. Not everyone may be equipped to make good comments on the topic. (Maria Szentpal)

I am for as much openness as possible. Not everyone that sends in a paper is going to be a new, young writer. As long as the machinery is clear and as long as the decision on that paper is not vested in just one person's opinion, that is what we wanted to get into the Constitution. The question is where does it go from there. In the past papers have been submitted and have never been heard of again. A lot of work goes into a paper. (Sally Archbutt)

The researcher should not have to rewrite the paper for each new advisor or reader. (Muriel Topaz)

There is a difference between receiving comments from the panel and also receiving a formal recommendation from the Panel as to whether they should continue to work on the paper. This needs to be added to the procedure. (Judy Van Zile)

There is a difference between whether a paper is suitable for presentation and whether it is relevant for a conference. Also a paper is an integrated work and should be presented as a whole. (Sally Archbutt)

I chose not to circulate Jane Marriott's paper because I thought the first version would be a waste of their time. I gave her material and she rewrote it. Then I circulated it. When all the comments came in she and Ilene Fox withdrew the paper! This whole process toughens you up, but if you believe in your idea, you will keep at it. (Billie Mahoney)

We have to have clear guidelines for papers. (Muriel Topaz)

They are in the 1977 Conference Report page 49 (See attached). Papers have to be submitted a year before the Conference. (Billie Mahoney)

I do not believe we need to specify deadlines. Papers should be considered in the order in which they are received. It may take six years to get a paper ready. And there may be one so fantastic that it should be heard immediately. It is only after people submit papers that we can tell whether there will be time to present them. (Judy Van Zile)

The R.P. could set a deadline for a conference. (Janis Pforsich)

The R.P. will meet tonight and submit their thoughts tomorrow as well as ideas about topics for the next conference. (Maria Szentpal)

I want to thank the R.P. for the questionnaire. That let everyone voice his opinion.

9. Introduction of Helen P. Alkire, Chairman of the Department of Dance at the Ohio State University, who would like to say a few words. "It is good to have all of you here. I am very sorry that I was not here to greet you. I hope that Lucy and Odette and Vera have taken good care of you. I think you have a really important organization. You are doing a great service for dance. I wish you a lot of luck.

Helen Rogers thanked her for sponsoring us. Helen Alkire said we are welcome to come back anytime.

The meeting was adjourned until the following day.

Lucy Venable

(Secretary of the Meeting)

GENERAL MEETING
21 members present

SUNDAY, AUGUST 23, 1981

1. The Chairman reported that the Fellows have recommended that Georgette Amowitz be made a Fellow. This recommendation will be sent to the Fellows not present for their vote.
2. Election of a new member to the Research Panel. Both Jane Marriett and Jacqueline Challet-Haas have declined to be a candidate for the position. Therefore we will leave the Panel with four members for the next two years.
3. Nominations for Chairman and Vice-Chairman for 1984-87 will be received during 1982 so that candidates can be elected before the 1983 Conference. It was decided that the Executive Committee has the responsibility for ensuring the existence of nominations. The Committee may act as a whole or delegate the task to one Executive Committee member who will form her own committee.

Helen Rogers suggested that the next chairman be from Europe since it will be time for the Conference to be in Europe again.

4. Proceedings Committee. There is need for a committee to take the overall responsibility for the Conference Proceedings. Muriel Topaz moved that such a committee be appointed by the Executive Committee before the next conference and that at least one member of the Research Panel be on the committee. The motion was seconded and carried.
5. Quorum for the Executive Committee. The Chairman reported that four seems to be a reasonable number for a quorum for the Executive Committee. Last night the Committee was down to four members. Our meetings in New York have been with four members.

Quorum for Membership Meetings. There has been a proposal that rather than 25% of the membership being a quorum 33 1/3% should be a quorum. With our present membership of 97 that would mean that 24 members is a quorum.. The proposed number would be 32. On Saturday we had 29 members present which would not be a quorum under the new proposal. Today we have 26 members present.

Gill Miller pointed out the presence of the word "normally" in the Constitution which is put there for particular situations that cannot be anticipated, for example the air controller's strike which has kept people from coming who would normally be here. The word "normally" has a function here.

Quorum for Technical Meetings. It was pointed out that no quorum is specified for the Technical Meetings. It was suggested that we keep a low percentage for establishing a quorum and a very high percentage for carrying technical decision votes. It was suggested that a quorum of "Active Members" vote on technical matters. This was followed by a discussion of what constitutes an "Active Member".

Motion made by Muriel Topaz and seconded: In order to have a quorum for a General Membership Meeting or a Special General Meeting it is necessary to have 20% of the full membership present. For a technical voting meeting a quorum would be 25% of the Fellows. A vote was taken by hand. The motion carried. This proposal for a change in the Constitution will be sent out to the membership for a vote. It also seemed to be the feeling of the group to include the word "normally".

6. Voting on Technical Matters. We returned to the proposal of the previous meeting: Everyone votes on technical matters, it takes 3/4 (2/3) majority vote of the Fellows present to carry a motion. If 2/3 (3/4) majority vote of the Members present contradicts the votes of the Fellows, the topic must be reconsidered and voted on by Fellows only.

Gill Miller pointed out the following figures: Out of 35 Fellows, 25% for a quorum is 9 Fellows. 3/4 of 9 Fellows is 6 3/4. 2/3 of 9 Fellows is 6. At this point there is little difference between 2/3 and 3/4. However, it seems better to have 3/4 of the Fellows in support of any decision.

Els Grelinger pointed out that certain items would not have passed at this Conference if a 3/4 majority vote was required.

Gill Miller offered to make a chart with the extremes for people to study.

Judy Van Zile made the following Motion: On technical matters every member may cast one vote. It takes 3/4 majority of the Fellows present to carry a motion. If 2/3 majority vote of the Members present contradicts the votes of the Fellows, the topic must be reconsidered and voted on by Fellows only. The motion was seconded by Muriel Topaz. A hand vote was taken. The motion carried. The recommendation will be communicated to the Members for voting.

Judy Van Zile recommended that abstentions be counted as cast votes, that they not be counted as positive or negative, but that they be counted. To her if a large percentage of the people vote to abstain, as might have happened on "air turns" this time, that is an indication that we are not ready to vote. We do not want to say that we accept or reject an item, we just have not had time to think about it or iron it out. This would make a difference between a negative vote (against an item) and an abstention. Looking at the tally of the voting at a Conference one can tell whether there was strong feeling against an item or whether with further work on the issue, it might be presented again with positive results.

There was a lengthy discussion about abstentions and refraining from voting at all. Everyone was tired, laughter took over, and the group was not able to come to any conclusions about the matter. Muriel Topaz moved that we table the discussion.

7. Thanks. The Chairman thanked the Research Panel for all the work that they have done, the Executive Committee who have been most helpful in getting the Conference organized, the Working Committee for their help during the Conference, and Odette Blum for organizing and running the Conference here at the Ohio State University. (Applause.)

Thanks to Lucy Venable for chairing the Conference. (Applause.)

Thanks to Helen Priest Rogers for chairing the Technical Sessions. (Applause.)

Judy Van Zile recommended it be recorded that the Conference ended in laughter, not tears.

Respectfully submitted,

Lucy Venable
Secretary for the Meeting

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN
STATEMENT OF ACCOUNTS 1979-81 AS AT JULY 1, 1981

EXPENSESBALANCE IN HAND

1979 Conference		1.7.79	181.88'
Assistance to Fellows	£ 137.27	Subscriptions	£ 2432.37
		(including conference fee balance	
		from 1979 conference in francs)	
1979-81		Conference Fees	151.80
Postage	217.63		
Stationery	66.34		
Duplicating	258.74		
Foreign Drafts	1004.87		
Conference Fees			
Paid in to ICKL	151.80		
Balance in Bank			
1.7.81	929.40		
	<u>£ 2766.05</u>		<u>£ 2766.05</u>

Signed: Rhoda L. Golby - Hon. Treasurer

Checked and found to be correct: J.H. Wheeler

Note: All items of the 1979 Conference (in francs) has been included in the 1979 Conference Report.

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN
STATEMENT OF ACCOUNTS, U.S.A. 1980-81 as at AUGUST 15, 1981

EXPENSES

Postage	\$ 556.14
Duplicating	617.58
Supplies (stationery, envelopes)	280.80
Telephone	102.70
Cash transaction to UK for those not attending from UK	210.00
Balance in Bank	<u>4220.28</u>
	\$5987.50

INCOME

Receipts for Operating from UK Treasurer	\$1165.00
USA Subscriptions	2662.50
Receipts for Operating from UK Treasurer	620.00
44 Conference Fees (1981)	1540.00
	<u>\$5987.50</u>

Signed: Toni' Intravaia
 USA Co-op Treasurer

Note: All 1981 Conference costs are not in, and this will show on the next
 Bi-Annual Report.

TOTAL BALANCE ~~f~~ 3039.54 \$6079.08

For the Body of ICKL to Consider:

Brochure Expense
 Archives Expense
 Bibliography Expense

Financial Report C

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABANESTIMATES OF EXPENDITURE 1981-83

<u>ESTIMATED EXPENDITURE</u>	<u>1979-81</u>	<u>Actual</u>	<u>1981-83</u>
Stationery and Supplies	£ 150.00	£ 206.34	£ 250.00
Postage	250.00	400.63	500.00
Telephone	100.00	50.00	100.00
Conference Report (including duplicating and postage)	250.00	238.19	350.00
Conference Expenses	50.00	50.00	100.00
Research Panel Expenses	400.00	436.00	600.00
Ex. Committee Expenses	100.00	95.00	150.00
Extras if required	100.00	0.00	200.00
Contingency Fund	<u>350.00</u>	<u>0.00</u>	<u>200.00</u>
	£ 1750.00	£ 1476.16	£ 2450.00

Estimated Membership

92 at £15 yearly = £1380.

2 years = £2760.

Balance (estimated) = £310 for 1981-83.

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