

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

PROCEEDINGS OF THE TWENTIETH BIENNIAL CONFERENCE

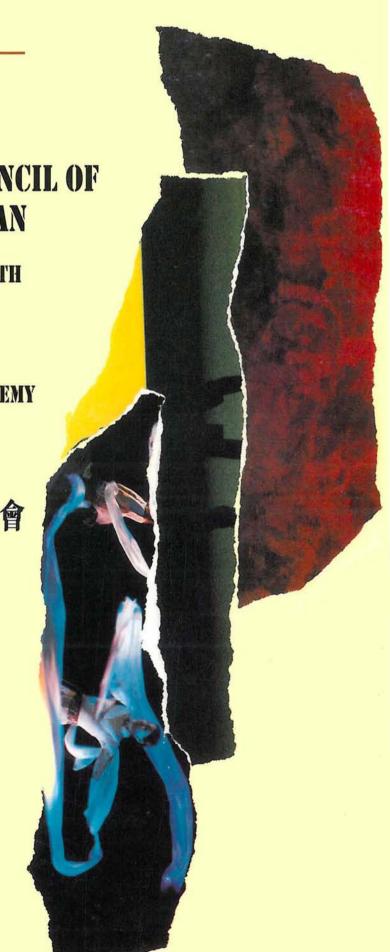
AUGUST 9-AUG<mark>UST 14, 1997</mark>

HELD AT THE HONG KONG ACADEMY FOR PERFORMING ARTS

拉賓動作記錄國際委員會

第二十屆雙年會<mark>會議紀要</mark> 一九九七年八月<mark>九日至十四日</mark> 香港演藝學院舉辦







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鳴謝 城市當代舞蹈團協助統籌《舞匯九七》記者招待會及城市當代舞蹈團、香港芭蕾舞團、香港演藝學院的講師、職員及學生的義募幫助。

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Jorge Gayon and Greta Maes, from L'Atelier International de Mime Corporel - AToM, were sponsored by S. A. Televic, Belgium.

Sheila Marion's participation was made possible by an Overseas Matching Travel Grant from the College of the Arts at The Ohio State University, and by OSU Department of Dance Faculty Development funds.

Anna Karin Sthåhle-Varney's participation was made possible by a grant from Danshögskolan, Stockholm, Sweden.

Muriel Topaz and Ilene Fox, from the United States delegation to ICKL were sponsored by the United States Information Service.

Judy Van Zile's participation was made possible by funding from the University of Hawaii's Office of Research Relations.

ISSN: 1013-4468

Proceedings compiled by Marion Bastien

Printed in Hong Kong

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CONFERENCE PROGRAM

TWENTIETH BIENNIAL CONFERENCE

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ON-SITE CONFERENCE ORGANIZATION

Administrator: Scarlet Wong On-site organizers: Tom Brown, Wendy Chu 1997 ICKL CONFERENCE SCHEDULE

THUR. 7 AUGUST	SAT. 9 AUGUST	SUN. 10 AUGUST	MON. 11 AUGUST	TUES. 12 AUGUST	WED. 13 AUGUST	THUR. 14 AUGUST
	9:00 11:00 AM			9:00 - t0:10 AM		9:00 - 10:30 AM
Meeting Board of Trustees Research Panel On-site Organizers	Opening Session	9:30 - 10:30 AM Meeting Fellows	9:30 -11:00 AM Technical Session #3 Props C. Wolz & I. Fox	Technical Session #4 Minor Topics A. Hutchinson 10:20 - 11:30 AM Technical Session #5 Springs	9:30 - 10:45 AM Technical Session #6 Folding A. Hutchinson	Technical Session #9 All Topics
	11:15.AM - 12:30 PM	TEACHING STRATEGIES	11:15 AM - 12:30 PM	J. Fügedi	11:00 AM - 12:45 PM	Panel
	Technical Session #1 Minor Topics A. Hutchinson	Presentation Laban Reader in White, Gray and Black A. W. Smith & S. Marion Workshop Presenting the Topic of Air Work, Using the New Elementary Labanotation Text M. Topaz	Reading Session Asian Reading Material II Chair: O. Blum	ANALYTIC APPROACHES Presentations Tools for Movement Analysis J. Van Zile Comparative Analysis of Movement Qualities S. M. Shin Toward a New Paradigm	MiME Workshop & Presentation The State of Today's Research on Kinet. Laban Applied to Corporeal Mime G. Maes & J. Gayon	Issues in Reconstruction Chair: M. Bastien
	Lunch	Lunch	Lunch	for Exploring Dance S. Marion	Lunch	Lunch 1:30 - 2:30 PM
	2:00 - 3:15 PM TEACHING STRATEGIES Workshop Motif Description: Introducing the Elements of Dance O. Blum 3:30 - 4:45 PM Technical Session #2 Springs J. Fügedi	2:00 - 3:15 PM TEACHING STRATEGIES Panel discussion Chair: O. Blum 3:30 - 4:45 PM Reading Session Asian Reading Material I Chair: O. Blum	2:00 - 2:30 PM Presentation Chinese Dance Dai A.L. 2:45 - 4:45 PM NOTATION & TECHNOLOGY Presentation Developments of the OSU-MDP A.W. Smith		2:00 - 3:30 PM Technical Session #7 Props C. Wolz & I. Fox 3:45 - 5:00 PM Technical Session #8 Minor Topics	Meeting Fellows 2:45 - 4:00PM Technical Session #10 Summary and Wrap-up 4:15 - 5:15 PM Meeting
	5:00 - 6:45 PM	5:00 - 5:30 PM	Discussion Chair: A.W. Smith 5:00 - 6:30 PM	FREE	A. Hutchinson 5:15 - 6:30 PM	General Meeting
	Presentation	A Gift Package	Meeting		Reading Session	5:30 - 7:00 PM
FRID. 8 AUGUST 6:30 - 8:30 PM Opening Reception	Notation as a Teaching Tool A. K. Stahle-Varney Reports Reports and Discussion on Works of Centers and Individuals Chair: L. Venable	Chair: W. Chu 5:30 - 6:30 PM Surprise Event Chair: S. Marion	General Meeting		Asian Reading Material III Chair: C.H. Tsui	Closing Event

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TECHNICAL REPORT

The Technical Report

compiled by Ilene Fox and János Fügedi

The Technical Papers Presented at this Conference

"Minor Topics", Ann Hutchinson Guest

Inverted Pelvis Sign

One Sided Spreading and Closing

Spreading and Closing from the Front, Back, Right and Left Sides and its Use with

Direction Symbols

The 8/8 Scale for Contraction and Folding

The Centre of Gravity Level

Parts of the Torso

Weight Distribution

"Folding", Ann Hutchinson Guest

"Props", Carl Wolz

"An Analysis and Classification of Springs", János Fügedi

Report from the Chair of the Research Panel

Our twentieth conference was the first in Asia. Beyond serving as an extraordinary opportunity to meet the interested Asian dance experts and growing number of notators it also gave them introduction into our unique method of developing the system. Although fewer expert practitioners could attend this meeting than attended in the past years, we managed to demonstrate that cooperative way how the research papers are presented, analyzed, commented, argued for and against, and as a result how the core ideas are crystallized into an integrated part of our notation system, or recommended for further exploration. Hopefully we encouraged all present to participate again and perhaps initiate their own research.

It is my pleasured duty to thank all who contributed to the success of the Technical Sessions: to the authors of the papers, which now I confine to *Dr. Ann Hutchinson Guest* and *Carl Wolz*, being an author myself; to *Ilene Fox* for organizing the Prop Reading Sessions and collecting reading material; to the members of the Research Panel, *Ray Cook, Christine Eckerle Siân Ferguson and Ilene Fox* for commenting the papers; to the session chairs, *Ilene Fox, Muriel Topaz, Judy Van Zile, Lucy Venable and Carl Wolz* for moderating the sessions and at the same time taking an active part in discussing the subjects; and to the scribes *Wendy Chu, Melanie Clarke, Anna Karin Stahle-Varney* and *Will Smith* who's invaluable notes helped us follow the discussions from session to session and served as a basis for compiling this Report. I owe a special thank to *Ilene Fox*, the only member of the RP present at the conference, who's experience and help in technical matters greatly contributed to the success of the sessions.

János Fügedi Chair of the Research Panel 1996-1997

SUMMARY OF VOTING ON TECHNICAL PROPOSALS

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

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

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

		Votes for	Votes against	Abstentions
I.	AGREED AND PASSED			
	1. One Sided Spreading and Closing	6 (13)	1 (0)	1 (2)
	2. Inverted Pelvis Sign	8 (12)	0(1)	0 (0)

II DISCUSSED BUT NOT FORMALLY ACTED ON

- The 8/8 Scale for Contraction and Folding
- 4. The Centre of Gravity Level
- 5. Parts of the Torso
- 6. Weight Distribution
- Spreading and Closing from the Front, Back, Right and Left Sides and with Direction Symbols
- 8. Folding
- 9. Props
- 10. An Analysis and Classification of Springs

I. The following items were AGREED TO AND PASSED at the 1997 ICKL conference. The usages stated may be put into practice in teaching and writing scores and should be included in new textbooks.

1. Inverted Pelvis Sign

The indication be used for the pelvis when waist is the fixed end, the hip joints are the free end.

- 1.1. Members present agreed that sign is in general usage, just not officially passed. The use of the sign can indicate that the direction of a pelvic tilt should be judged from the waist down, and not from the hip joint, which is the standard reference.
- 1.2. Hula was mentioned as an example of a dance form which uses inverted pelvis movements.
- 1.3. The symbol is different from indicates an augmented body section, that includes the waist, the fixed end is just above the waist and the free end is the pelvis. Placing the x on the bottom line, indicates that the waist is the fixed end but is not included in the body part.

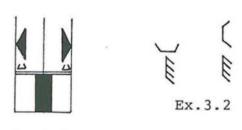
2. One Sided Spreading and Closing

One sided spreading and closing be shown by thickening the appropriate end of the spreading or closing indication e.g. ______ states the right side spreads laterally and closing sagittally from the back.

- 2.1. The need to show spreading and closing from one side was seen. An example of fan notation was given. It may be important to open the fan only from one side. Ex.2.1.
- 2.2. Thickening the active end is consistent with the current practice of thickening the active end of horizontal bows showing contact.
- 2.3. Directions of spreading and closing are judged from the body, not space. Lateral spreading of the hand will always be spreading towards the thumb and little finger whatever is the spatial orientation of the hand.

II. The following items were DISCUSSED BUT NOT FORMALLY ACTED ON at the 1997 ICKL conference

- Spreading and Closing from the Front, Back, Right and Left Sides and its use with Direction Symbols
- Spreading and closing from the front, back, right and left sides was briefly mentioned, but not discussed.
- 3.2. Much of the discussion centered on the third proposal: use of spreading and closing signs with direction symbols. This usage seemed less clear to many present. Ex.3.1 was presented in the paper to mean keep the legs closer together than standard side low. It was suggested that it could be used when the exact placement is not important. If exact placement is important, intermediate direction signs would be used. Some present felt Ex.3.1 gives a mixed message. The direction symbols say the legs are opening but the presign says the legs are narrowing.
- 3.3. Many of the questions centered on whether this is a motion or destinational description. Is the spreading and closing judged from where you are or from normal, i.e. less or more than 45° for low level leg gestures?
- 3.4. Application in context should be investigated to make the usage clear, whether it is a destinational or motion description.
- 3.5. It was questioned by one person present whether for this usage we need both sagittal and lateral spreading or whether we need one symbol to say spreading with other symbols to give direction.
- 3.6. It was pointed out that if we have only one spread/close sign, then there would be no distinction for lateral or sagittal spreading if there is no following direction indication e.g. Ex.3.2.



Ex.3.1

3.7. Some of the usages were intended for motif, some for structured notation. Clarity was needed as to which usages were intended for which form. 3.8. The spreading and closing signs with direction symbols could only be used when a very specific destination is not needed. If a specific destination is needed intermediate directions would need to be used, Ex.3.3.



Ex.3.3

4. The 8/8 Scale for Contraction and Folding

- 4.1. The author introduced the 8/8 scale, which has been used although it is not in general usage, and which allows for degrees of folding and contracting that we cannot state with the present set of symbols.
- 4.2. Examples of needs for the 8/8 scale were mentioned E.g. translation of Stepanov notation and to be able to indicate a 45° angle.
- 4.3. Discussion on the subject indicated that the need for the 1st and 2nd degrees, which give a little bending (22.5°) and 45° of bending, are most apparent. This need applies to single joints rather than multijointed parts.
- 4.4. More information on the application of the 8/8 scale to multi-jointed body parts, such as the torso and whole arm, to distance of sitting and to center of gravity was requested. Unfortunately, there was not sufficient time for that at this conference.

5. The Centre of Gravity Level

5.1. The author questioned whether the use of the duration line instead of a direction symbol with a change of level for the center of gravity is clear, Ex.5.1. She found problematic that * indicated distance above the floor; the meaning is different if, for example the person is hanging from a bar, i.e. the centre of gravity is below the point of support.



Ex.5.1

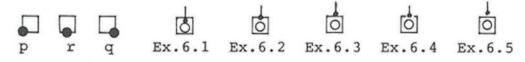
- 5.2. Most present expressed having no trouble with understanding the usage of Ex.5.1. Ex.5.1 is consistant with similar usages for parts of the body such as the arms, see Ex.5.2.
- 5.3. This writing method for the CoG has been used by several notators. It was pointed out that each one evolved it separately.



Ex.5.2

6. Parts of the Torso

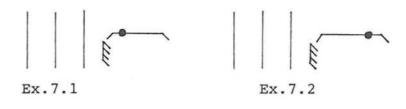
- 6.1. Two errata were given for the distributed paper.
- 6.1.1. In section 3.1 of the paper, line 2: 1957 should be 1959.
- 6.1.2. Two of the examples below section 3.4 of the paper are mislabeled. The q and the r are reversed. Therefore the bottom three examples on the right should be labeled 3p, 3r, 3q (see the correct labeling below).
- 6.2. A chart seemed desirable to introduce the full range of possibilities of parts of the torso, including moveable parts.
- 6.3. A request for physical demonstrations of the moveable parts was made.
- 6.4. A need for parts of the spine was expressed as well as a request to look at all the possibilities together. This request has been reflected in the proceedings of previous conferences.
- 6.5. There was discussion of various ways of placing the pin when using a pin to indicate the upper, middle or lower part of a surface. In the paper, the possibilities of putting the pin head completely within the box, Ex.6.1, placing it on the edge of the box, Ex.6.2 and attaching it to the outside of the box, Ex.6.3, were given. Another suggestion made at the conference was to break the edge of the box and place the pin in the break, Ex.6.4.
- 6.5.1. It was pointed out that if the pin is attached to the outside of the box and any space is left, it would look like the body part deviating into the stated direction, Ex.6.5.
- 6.5.2. Breaking the box might be problematic if the symbol is drawn small.
- 6.5.3. If the pin is drawn on the box, it often becomes difficult to distinguish between a high level pin and a low level pin. The white pin starts to look like a black pin especially when duplicated. Ex.6.6.
- 6.5.4. Putting the pin inside the box could prove difficult on the computer. In LabanWriter they are now designing the symbol with the pin attached to the outside of the box.

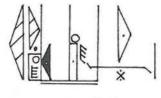




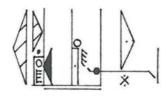
7. Weight Distribution

- 7.1. The use of the center of weight sign on the support bow was intended to be used to show whether the performer is holding more of his/her own weight or whether the outside support a wall, floor, partner etc. is holding more of he performer's weight.
- 7.2. The center of weight sign is placed on the support bow closer to the performer if the performer has more of the weight, Ex.7.1, and closer to the outside support, Ex.7.2, if more of the weight is held by or resting on the outside support.
- 7.3. Discussion revealed the symbology suggests varying weight distribution between the part contacting the supporting surface and the supporting surface. However, it is not always the part contacting the supporting surface that takes the body weight when the performer has more of the weight. In Ex.7.3 (taken from the paper), the hand is contacting the wall, which is supporting a part of the performers weight. To many, it appeared that the hand had more weight when the center of weight sign was on the side of the bow closer to the performer, Ex.7.4. However, if the performer has more of the weight, it is the feet that take that weight not the hand.
- 7.4. Ex.7.5 was introduced at the conference. The nearness of the center of weight sign to the hand suggested to some that the hand has more of the weight, which is the reverse of the intended meaning, when the center of weight sign is near the hand, the performer has more of his/her own weight on the hips, and when the center of weight sign is near the floor end of the support bow, more of the weight is on the hand (more of the weight is over where the hand is supporting on the floor).

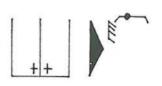




Ex.7.3

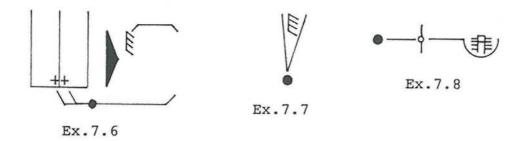


Ex.7.4



Ex.7.5

- 7.5. What is needed is a method for showing weight distribution between multiple supporting parts. One suggestion that was made is shown in Ex.7.6. It is intended to indicate that more weight is on the hips.
- 7.6. Another suggestion is shown in Ex.7.7. The center of gravity is towards the hand. This suggestion, however, does not indicate the amount of weight that is towards the hand.
- 7.7. A third suggestion makes use of an addressing bow to give the relationship of the center of gravity to the balls of the feet. Ex.7.8.



- 7.8. There was a request for reading material to see the usage proposed in the paper in context.
- 7.9. It was questioned whether we are confusing center of gravity with weight. Are we dealing with where the center of gravity is in relation to the supports? Or where the weight is in relation to the supports?
- 7.10. The proposal has brought up an important issue of indicating weight distribution in KIN/LN and made us aware of the issues and complexities. The consensus of the participants was that discussion should be continued.

8. Folding

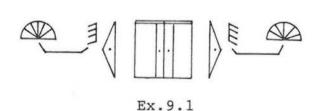
- 8.1. The paper "Folding An Analysis of Movement" by Ann Hutchinson Guest was omitted from the papers circulated prior to the conference. It was reproduced and circulated at the conference to all in attendance. A full copy of the paper is appended here. See Appendix B.
- 8.2. Two issues were discussed:
- 8.2.1. The issue addressed in the paper: where does the folding start in relation to the base joint? For multi-jointed body parts, we all seem to agree that the base of the part folding retains the established direction. However, there is not agreement on the implications of this for all body parts. For example, when folding the whole

- torso, does the whole pelvis retain the established direction, or can the spine fold lower than the waist, into the pelvis, without the established state of the hip joints changing?
- 8.2.2. The physical realization of degrees. When the body part is folded three degrees, should the free end be exactly opposite the bottom point of articulation? A straight line connecting the free end with the bottom point of articulation would be at 90 degrees to the the established line of direction.
- 8.3. The author of the paper stated that when folding the torso, she feels she can fold the spine lower than the waist, without affecting the hip joints. No articulation in the base joint does not mean articulation cannot start directly above the joint.
- 8.4. It was questioned whether there was actual structural change; can there be articulation in the pelvis, or is it just muscular changes? Are we feeling a pull on the muscles from the stretch that does not change structural placement of the body?
- 8.5. Much of the discussion centered on issue 2, the physical realization of degrees. In looking at participants demonstrations of torso folding, it was pointed out that there appears to be a discrepancy in how we perform specific degrees of folding of different body parts.
- 8.6. When we fold the hand or arm, at three degrees of folding the free end is exactly opposite the bottom point of articulation, on a straight line that is at 90 degrees to the the established line of direction. This was not true in the torso folding demonstrations at the conference.
- 8.7. Some participants said they think of the four possible degrees of folding the torso as: a little; a little more; a lot; as much as possible. They think in these terms rather than in terms of specific amounts.
- 8.8. Some present said they were concerned about consistency: that if we say there is 90 degrees of articulation (a three degree fold) it should have an exact meaning in the body, an ideal that the performer should strive to perform.
- 8.9. To bring this issue to a resolution, more research and discussion is needed.

9. Props

9.1. Methods for writing movement with properties were explored by reading notated examples of dances using fans, sticks and hoops. Nine conclusions came out of the discussions of the readings:

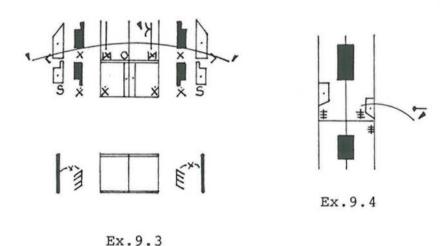
- 9.1.1. The "right" amount of detail is important. If too little detail is given the movement with the property may not be clear. If too much detail is given, the notation can be hard to read.
- 9.1.2. Using only words to label props makes the notation less universal. Notation symbols are understood by people who speak many different languages. The exclusive use of language limits the people who can understand the message. The use of object sketches avoids this difficulty. Sketches must be drawn clearly and their meaning can be confirmed by words.
- 9.1.3. When showing the prop is touching or supporting on the floor, the bow should not be taken to the performer's support column, but to a separate column outside, the prop staff, used to indicate the floor. Taking the bow to the performer's support column indicates the performer is to step on the prop.
- 9.1.4. Tempo markings are important. Often knowing the tempo of the movement is vital in manipulating the prop correctly.
- 9.1.5. It is not clear if our notation system assumes a held prop is carried along with the limb holding it, as if with an understood body hold, or if the assumption is that the prop is to retain its spatial direction as the limb moves. Some felt that a prop held in the hand is an extension of the arm and should be carried along with the arm. Others said the object's direction should be retained until another instruction is given for the object. Until this is resolved, using a body hold or space hold for the prop will ensure that the movement is correctly interpreted.
- 9.1.6. The writer must indicate the specific method and direction of the performer's contact with the property when it is important. Often the performer must hold a prop in a specific way, or grasp the prop from a specific direction in order for the movement to work. This information must be given in the notation.
- 9.1.7. There should be flexibility in the placement of the property column. Most often it is to the right of the staff. In some cases, however, it makes sense to place it in another way. For example, when the dancer is holding a prop in each hand, it may make sense to put one prop column on each side of the staff, Ex.9.1. In Ex.9.2, from Paul Taylor's Minikin Fair, notated by Sandra Aberkalns, the prop functions as a third leg. The prop columns have been placed inside the staff, as third support and gesture columns.



Substitution Subst

leg gesture

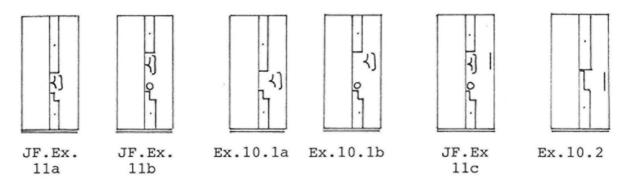
- 9.1.8. When notating movement using a prop, it is important to have the notation checked by someone who does not already know the movement to determine if it is clear.
- 9.1.9. If they are important in making the movement work, the dimensions and weight of the prop should be stated. Sometimes the dimensions may need to be given in proportion to the body. For example, the prop in Ex. 9.2 must be the length of the performer's leg.
- 9.2. A side issue was raised during the prop discussions that should be explored at a future conference. This was the issue of indicating timing of contacts. Discussion compared the use of specific timing and the general timing convention (also referred to as unit timing) when indicating contacts.
- 9.3. The issue of timing was raised while looking at the notation example from Kathi Naatch, notated by Carl Wolz, reproduced here as Ex.9.3. The timing of the sticks hitting each other is shown with exact timing, the timing of the stamp is written using the general timing convention, or unit timing.



- 9.4. Some also found it problematic that the sticks are written with exact timing -- the ends of the bow are on the beat -- and the arms are written following the general timing convention, or unit timing.
- 9.5. Another example was put on the board, Ex.9.4. The right leg was written with exact timing because of the touch and the left leg was written with the timing convention, or unit timing, because there is no touch. It was suggested that both legs could be written with exact timing.
- 9.6. There was consensus that this is an important issue that should be explored at a future conference

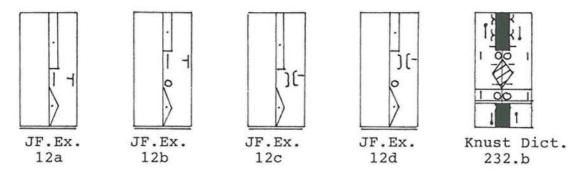
10. An Analysis and Classification of Springs

- 10.1. While presenting the paper the author introduced and illustrated the different aspects of springs. The bulk of the discussion focused on the symbology of the newly stated classes.
- 10.2. A possible classification is by the Amount of Weight Released, that is how much weight is released from the supporting leg during a spring. Under this classification main class "Partial Weight" Springs is considered a type of spring in which during the weight releasing part of the spring the supporting foot/feet keep contact with the floor and only partial weight is released.
- 10.3. While discussing "Partial Weight" subclass "TwoThird Weight" Springs (two-third of the weight is kept and only one-third of the weight is released from the supporting foot/feet) the members present called attention to the foot hooks which should not be written in the support column but placed as if attached to a symbol. From this point JF.Ex.11a-b in the paper would be notated such as Ex.10.1a and Ex.10.1b (all the referred examples of the paper are included here).

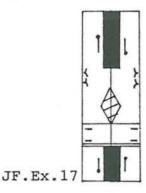


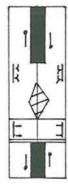
- 10.4. It was also pointed out that writing the foot hook in the support column as it can be seen in JF.Ex.11a contradicts the statement in the paper which says that expressing a spring a "gap in the support column ... was needed" (9.6, p.29). With the presence of a foot hook in the support column there is no gap.
- 10.5. Members found confusing and needless the action stroke of JF.Ex.11c. Their rational was that the application of the inclusion bow expresses an inclusion of gesture quality therefore indicating gesture again is redundant.
- 10.6. In connection with the above points a need emerged for a comprehensive definition of indicating the absence of support in the support column.
- 10.7. During discussion of "Half Weight" Springs (half of the weight is released from the supporting foot/feet) the author pointed out that he intentionally avoided the present practice shown in Ex.10.2. In connection with springs his point is always to express the fact of a spring by breaking the continuation of support indications.

10.8. The members present preferred the indication of "Half Weight" Spring as it was written in JF.Ex.12a-b to JF.Ex.12c-d.



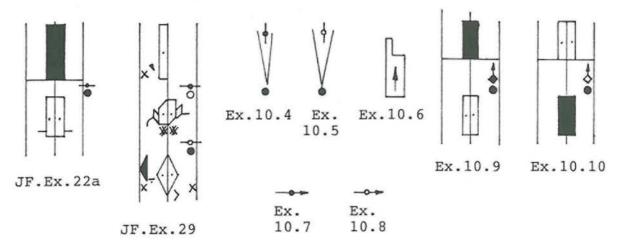
- 10.9. A member found the desired spring indication in JF.Ex.12c-d to be in the same way contradictory as the method of writing échappé in Knust Dict. 232.b with simultaneous indications of different movement qualities. In case of JF.Ex.12c-d the notation mirrors an inclusion of gesture quality to support and an inclusion of support quality to gesture at the same time (while in Knust Dict. 232.b a holding support is indicated with a gesture for the same leg).
- 10.10. On discussing "Contact" Springs (during spring the supporting foot/feet keep contact with the floor but all the weight of the body is released) a member pointed out that the indication of sliding springs belonging into this class such as in JF.Ex.17 is ambiguous because the indication resembles consecutive touches. The application of action stroke with foot hooks was suggested in this case, such as shown in Ex.10.3.
- 10.11. Another possible way for classification is by the Vertical Motion of the Center of Gravity, that is, during the weight releasing part of a spring what direction the CoG moves in. In a spring, when compared to the starting level, the CoG may go up and down, just go down (called "Downward" Spring in the paper) or just go up (called "Upward" Spring in the paper).
- 10.12. While discussing this type of classification the attention was focused on the symbology of the "Downward" and "Upward" Springs.





Ex.10.3

- 10.13. Many members expressed reservations about indicating these classes by place low/high pins above the center of gravity sign as introduced in the paper in E.g. JF.Ex.22a or JF.Ex.29. They felt these indications express going beyond (below or above) the stated level of arrival.
- 10.14. To express the desired movement quality the combination of pins and the approach sign above CoG was suggested. Ex.10.4 was intended to indicate a "Downward" Spring and Ex.10.5 an "Upward" Spring.



- 10.15. Another proposal was an analogy of the indication of "direction of progression", where an arrow is placed in a direction symbol indicating only direction, distance is not specified: Ex.10.6 means "go forward" from where you are. Pins can be modified to shown direction of progression by adding an arrow as in Ex.10.7 to indicate a "Downward", and Ex.10.8 an "Upward" Spring.
- 10.16. One member pointed out that in case of all the referring examples of the paper ("Downward" and "Upward" Springs, Ex.JF22-30) the direction of progression of the CoG can be clearly deduced from the levels of the taking off and landing supports of the spring in question. What should be stated is the movement notion that the CoG "goes directly" between levels to make the difference from the understood performance of an "Up-down" Spring.
- 10.17. A proposal for the symbology to express the movement notion "go directly" was the combination of black or white space hold sign with an arrow above the CoG symbol such as in Ex.10.9 for "Downward" and Ex.10.10 for "Upward" springs.
- 10.18. One member found this solution problematic because space holds are used for undeviating curves, modifying spatial movements for limbs. It was pointed out that here also an undeviating path is wanted. The center of weight does not move up and down between two consecutive supports but without deviation from one level to the other.
- 10.19. The members present agreed that these classes of springs can be recognized in many dance styles therefore finding adequate writing methods will prove useful. The research should be continued.

APPENDIX A

MINOR TOPICS

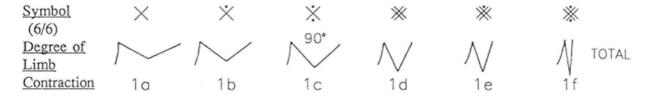
Presented by Ann Hutchinson Guest

In 1977 a list, called the 282 list, was drawn up of all the unsolved details from previous conferences. Many of these items were subsequently solved, but several, too small to warrant full discussion papers, still need clarification, general agreement and adoption. In line with the wish to achieve further mutual understanding and unification, I am presenting some of these items. (All numbers in parentheses are the number allocated on the 1977 282 List.)

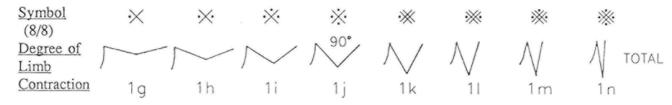
1. THE 8/8 SCALE FOR CONTRACTION AND FOLDING (Nos. 155, 156)

Degrees of Contraction

1.1 The 6/6 scale to record degrees of flexing, that is contracting or folding, were established long ago. The range from normal extension of the limb or joint to being fully closed was divided into six parts (hence 6/6). For contraction Exs. 1a-f, were first published in the 1954 edition of the Labanotation textbook. The increment here is by 30°s, 1c being half way, the 90° right angle at the joint, and 1f total flexion.

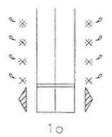


1.2 Because exactness in the flexed state of gestures is not so easy to achieve and is also often not important, the 6/6 scale has served well. For many years no need for further specificity was met. In some other systems an 8/8 scale (i.e. divided into 8 parts) is used, for example the Stepanov system. In translating Stepanov examples into Labanotation, particularly Massine's examples in his book on Choreography, I had no way of specifying 22.5 degrees, 45 degrees, 67.5 degrees, and so on. Clearly our system was lacking if it could not cope with such degrees. How best to introduce an 8/8 scale into our system? It was vital that the signs used for the 8/8 scale should not be confused with the 6/6 scale. By judicious placement of the dots on the X sign the problem was easily solved. By comparing Ex. 1b with 1g or 1h it is clear that one is never in doubt as to which scale is being used.



- 1.3 The halfway point, 90°, in the 8/8 scale, 1j, is the same as 1c; either indication could be used if this statement appears in isolation. The same is true of 1f and 1n.
- 1.4 Usage of this 8/8 scale was first published in 1985 in the Labanotator No. 42, page 3 in connection with distance for DBP (Direction from Body Part) gestures. Further presentation appeared in issue no. 51, pages 4, 5, 6.

1.5 In Balanchine's ballet Serenade at one point the arms are contracted in a staccato manner. How to show four degrees of contraction from normally straight to 90° bent? In 10 this question is easily solved.



Degrees of Folding

1.6 The same device is applied to the folding signs, as illustrated below.

$\cdot \!$	· > ··	· <u>V</u> ·	$\dot{\sim}$	• 1	·\/.	·\\.	• \$\div_{\cdot}\$
1 p	1 q	1r	1 s	1 t	1 u	1 ∨	1 w

1.7 If, starting with the arms sideward, palms facing up, the position of 1x is to be achieved, it could be written with a side high direction symbol for the lower arm, as in 1y, or, if elbow folding were the focus of the movement, then the 45° folding of 1z would be the answer.



1.8 Not everyone needs the 8/8 scale, the 6/6 scale has indeed served well. BUT - our system is not complete without it. We must be able to show a 45° contraction, which has worldwide usage as have also the 22.5°, 67.5° and so on. The 8/8 scale should be officially adopted into the Laban system and be included in more advanced textbooks.



PROPOSAL: That the 8/8 scale be officially adopted.

CENTRE OF GRAVITY LEVEL (No. 8)

2.1 Ex. 2a has been used by some notators as a shorthand for 2b. It dispenses with the need to write the place high sign. If the centre of gravity is already in balance, on the vertical line, then just the change in distance is being indicated. Is it clear? Will the other degrees of lowering (being closer to the point of support), 2c, be sufficiently clear?



2.2 Such usage is comparable to change of distance (contraction) for a limb without change of direction, 2d. If the centre of gravity has been off balance, then return to the vertical line would require use of the place high symbol. The usage of 2a seems logical, but one which has never been generally discussed among colleagues.

DISCUSSION: Ought this usage be officially adopted or be considered a shorthand?

PARTS OF THE TORSO (No. 18)

- 3.1 The signs of 3a and 3b appear in the 282 list as examples of the 46 parts of the torso, first discussed in 1957, and agreed upon up to a point in 1967 (the report stated "deferred"). A chart had subsequently been drafted of all the possible surfaces and moveable parts. This chart has not been found. It will not be given in its entirety here, only the main points presented for general understanding of what these signs mean.
- 30 3b
- 3.2 Prior to unification, LN and KIN had separate signs for the surfaces of a body area. In LN a tick was placed on the appropriate side of the boxed sign, 3c. In KIN the black or white circle was moved to the appropriate edge of the box, 3d.
- **ee**3c3d
- 3.3 It was agreed that a surface was not the same as a moveable part. A surface sign is usually used for contact; it is not the surface which moves but the adjacent muscles and structure. The term 'moveable' refers here to shifting (displacing), expanding, or contracting. It was decided that a tick mark on a body area sign would represent a <u>surface</u>, as in 3c, which represents the front surface of the pelvis, the abdomen. In contrast, the displacement of the black circle to the appropriate edge of the box represents the <u>moveable part</u>. Thus 3d now represents the front moveable part of the pelvic area, the abdomen (belly).
- 3.4 Not all parts of the torso sections are moveable. Exs. 3e-1 show the moveable parts of the chest, 3e, the front of the chest, the breastbone being a frequently used sign. Ex. 3g is the right side of the ribs, 3i the back of the rib cage and 3k the left side. The front diagonal parts are 3f and 3l. The back diagonal parts, 3h and 3j are not considered really moveable, the action usually becomes a shift of the rib cage as a whole.



3.5 The moveable part at the front of the waist area is shown in 3m while 3n is the lumbar spine; the other parts are not considered moveable. The pelvis is also more limited; 3o has already been mentioned, 3p and 3q designate the buttocks which are capable of muscular contraction. The sacrum, 3r, can make minor shifts as well as contraction and elongation through use of the appropriate muscles. As usual, we write the desired effect rather than the actions of the muscles which produce that effect. For the pelvis other movements will be found to be a shift of the pelvis as a whole, although the focus may be on one or other surface.

3.6 The addition of pins to indicate the upper part, the middle part or the lower part of a surface provide a greater range. By use of the appropriate pins the different intermediate parts can be shown. In 3s we see the forward high surface of the chest, in 3t the lower front surface. The sign of 3u is understood to be the center front surface, though some prefer to have the middle level pin clearly stated, as in 3v. Ex. 3w indicates the lower central part (the base) of the pelvis, i.e the crotch, while 3x shows the diaphragm, the lower (inner) 'floor' of the chest. Ex. 3y shows the top part of the belly (the moveable part at the front of the pelvis), a place where very pregnant women like to rest their hands.



3.7 There has been some question as to the correct way of drawing the pin signs in this context. The above and below pins need to be written within the box. For other pins some prefer the head of the pin to be completely within the box, 3z. Some feel it more appropriate to place it on the edge of the box, 3aa, while others see it as easier to read when it is attached to the outside of the box, 3bb. The middle level pin is more visible when placed just inside the box, as in 3cc. (See Advanced Labanotation Kneeling, Sitting, Lying, page 39, Exs. 16m, 16n, 16o and 16o'.)

PROPOSAL: That the signs for the surfaces and for the moveable parts be officially adopted. Note: Is there a need for consensus on the placement of the pin, as in 3z, 3aa, 3ab and 3ac?

INVERTED PELVIS SIGN (No. 26)

4.1 The sign of 4a was referred to in the 282 list as having been deferred. Our memory is that this was adopted; it certainly has been in use for indicating that the direction of a pelvic tilt should be judged from the waist down, and not from the hip joint, which is the standard reference. This sign and its usage seem not to have been officially voted on.

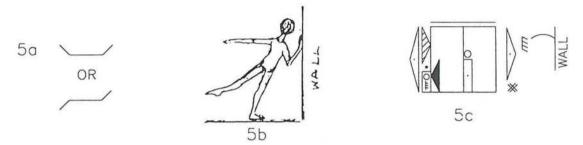


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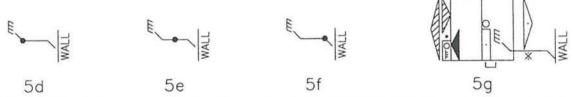
PROPOSAL: Officially to adopt this sign.

5. WEIGHT DISTRIBUTION (No. 9)

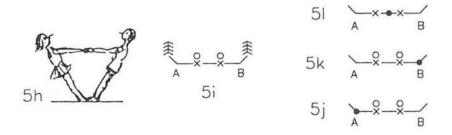
5.1 By itself, the angular supporting bow of 5a does not show any degrees in weightbearing. When this sign is used with objects the total weight of the object is usually carried. However, in some circumstances there is the need to indicate how much weightbearing is involved. A good example is leaning against a wall. With the body position given in 5b the hand may just touch the wall, as notated in 5c. But three distinct degrees of leaning the weight against the wall can be shown before the hand becomes a major support and hence placed in the support column. These gradations of weight placement are shown by use of the center of weight sign placed on the supporting bow.



5.2 In 5d the weight is indicated as being near the hand, i.e. very little weight rests on the wall. In 5e more weight is placed on the wall, while in 5f a great deal of weight rests on the wall. Beyond this the hand becomes a major support of the body as a whole and the hand sign must be placed in the support column, as in 5g.



5.3 When partners are sharing the carriage of each other's weight, as in 5h, one assumes that weight is shared equally in the notation of 5i. Placement of the black circle can indicate when the weight shifts more toward the one partner or the other and when it returns to the balanced central position. In 5j the weight is mainly held by A; in 5k it has moved to B, while in 5l the weight is specified as being centered. This last may be used for cancellation purposes when appropriate.



This idea of a general indication of weight distribution came up in 1974; it has been used when needed but has not been officially adopted.

PROPOSAL; Official adoption of this usage.

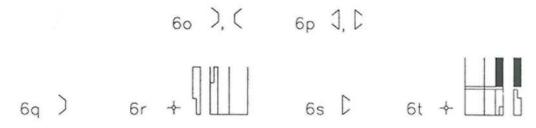
6. SAGITTAL SPREADING, CLOSING (No. 69, 70)

6.1 The lateral spreading and closing signs of 6a and 6b were welcomed into the system, but the method of indicating one-sided opening or closing was not at that time officially adopted. In the 282 list No. 69 (6c below) was given to indicate one-sided closing. Another device shown there was No. 70 (6d below). Currently, to show one sided opening or closing the thickening of the appropriate side has been unofficially adopted, 6e.



- 6.2 The signs for sagittal spreading and closing, 6f, and 6g were also adopted. (See ICKL Index page 19.) In structured description sagittal spreading and closing have a particular application to spreading of the fingers; in movement exploration they are useful for the idea of spreading or closing the arms or legs in relation to the center line of the body. One-sided opening or closing is also shown by thickening the appropriate end of the sign. Thus 6h is sagittally opening forward, 6i is sagittally closing in from the front.
- 6.3 Front and Back. For the limbs, the sign of 6b visually suggest closing in across the front of the body (across the vertical center line). The first degree, 6j, is merely closing to the side of the torso (for the legs, to the center line). In 6k the greater degree will take the limb across, and crossing in front is expected.

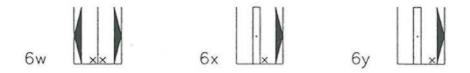
- 6.4 The signs of 6a and 6b have the potential of being written also as 6l and 6m. While the difference in meaning has never been established, the visual impact is that 6m and 6n suggest closing the limbs in across the center line over the back surface of the torso.
- 6.5 Right and Left Sides. The two sagittal separating signs of 60 and the two closing in signs of 6p can appropriately be applied to refer to the right or left limbs, e.g. the left arm or leg opening out as in 6q, a possible interpretation of this being 6r. Note that 6r may occur while lying down, not only in standing, it has an understood body reference. Note the absence of level, a freedom allowed as, for movement exploration (Motif indications) degrees are usually not shown. In 6s the right side is closing in, a possible interpretation being 6t. Note that closing in from the front or closing in from the back would be indicated by thickening the appropriate end of the sign.



6.6 Degree of Legs Spreading (No 65). When the legs spread sideward in a jump, the exact direction of the limbs can be indicated by intermediate direction signs. This is cumbersome when the movement is swift. In addition the exact placement may not be important; what is needed is an instruction to keep the legs closer together or to open them farther than standard side low. For this the lateral closing in and spreading signs can be used as pre-signs, as in 6u and 6v.



6.7 The above descriptions are in terms of distance from the center line of the body. Distance from the floor is indicated by the narrow and wide signs, 6w indicating nearness to the floor, following the usage of 6x. Note that the measurement sign must be placed in the support column, and not in the ISC (Inner Subsidiary Column) as in 6y, where it usually refers to the state of the leg as it gestures.



- PROPOSAL: 1. That thickening the appropriate end of a spreading or closing sign shall indicate the active side/direction.
 - That indication of front or back for lateral closing and of right or left side for sagittal separating, closing be adopted.
 - That the spreading/closing signs be used with direction symbols to indicate wider or narrower separation.

APPENDIX B

FOLDING - ANALYSIS OF MOVEMENT by Ann Hutchinson Guest

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There seems to be a difference in understanding among Labanotation colleagues regarding the analysis of folding for the different parts of the body. This difference surfaced during a discussion with Odette Blum in August, 1996. It is clear that not enough specific detail was given in the 1970 textbook. It must be remembered that this textbook was limited to exactly 528 pages. It appears that no problems are encountered in dealing with folding of the joints. It is with multi-jointed parts that there are differences in understanding.

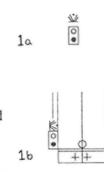
FOLDING; THE PARTS AFFECTED

In establishing the analysis of folding, the initial limb used for reference was the arm. In whatever direction the arm may be placed, does the action of folding change the basic direction for the arm? It was decided that the base of the limb, the upper arm, should retain the established direction, thus the folding did not include activity in the shoulder joint. Was this perhaps a wrong decision? This established usage results in the elbow joint folding and also folding in the wrist and hand when fuller degrees occur.

Folding of the whole leg is quite limited; the individual joints can fold, but because of the construction of the leg a folding action of the whole comparable to the arm is not possible. The parts of the body which are naturally suited to folding are the spine and the hand (fingers).

Folding the Spine

Folding the spine is usually indicated by describing it as an action of the whole torso. The base of the torso is the pelvis. Thus, some people have understood that, in folding the whole torso, the pelvis is not affected, the folding takes place from the waist up. In fact, what is not realized is that, without changing the established state of the hips joints, folding the spine can reach beyond the waist. The pull can be felt much lower, stretching the muscles at the back of the pelvis when folding forward, 1a. While sitting on the floor, a sideward fold of the whole torso (say, to the right) can reach deeply into the left hip joint without that hip lifting from the floor, 1b. This kind of 'lower' articulation is familiar in Graham technique. But according to some people's understanding of the theory, such sideward folding should end at the waist line.



I see this as a mistake. Folding the torso is, in fact, folding the spine, and the lowest vertebrae should be the 'base'. Of course, physically this is not possible because of the structure of the lower spine being welded to the pelvis. But we can get closer to it than what many people are now allowing.

Folding the Rib Cage, the Chest

How far down does folding of the chest section of the spine go? For tilting, the action takes place in the waist vertebrae. The waist is thus the 'base' for the chest, 2a. A greater degree of folding the chest goes down to the waist line, the arc being in the spine above that point, 2b. If the chest begins in a tilted position, 2c, the line at the waist is still the 'base' from which it folds, 2d, written in 2e.



Folding the Upper Spine, the Shoulder Section

The shoulder section will arch from its base, the line (roughly) under the shoulder blades, 3a. The head is carried passively, the neck reflecting the curve without specifically adding to it, 3b. Specific neck (and therefore head) participation would need to be indicated separately.

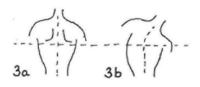
Before the folding signs existed, such actions of the shoulder section were written with direction symbols, 3c. This part of the body is very limited in tilting, inclining, in 'taking a direction'. As a rule the action is one of folding, of arching, 3d. This folding, 3e, is often accompanied by an extending to make the arch longer, reaching out more in space. Backward folding requires a flexibility not easily acheived by many people. In current practice many chest movements that used to be written as tilting are now analysed and written as folding.

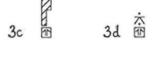
Folding the Hand

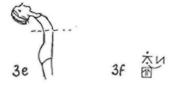
In folding the hand, the wrist is not involved, thus the base of the hand, the metacarpus, retains its direction. The folding occurs in all the hand joints, the knuckles, 4a.

Folding the Fingers

When folding the fingers (usually the four fingers without the thumb) the base joints (base knuckles) are not affected, they do not move. The fingertips fold in to the pads of the palm, 4b.







40 -25

46 -25

APPENDIX C

GENERAL GUIDELINES FOR WRITING MOVEMENTS OF OBJECTS IN LABANOTATION

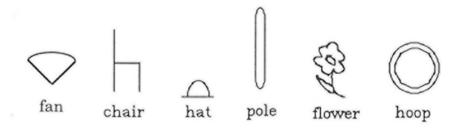
BY CARL WOLZ Revised April, 1997

1. INTRODUCTION

- 1.1 A variety of traditional dance-drama forms are still performed in Asia today. One of the major characteristics of all these genres is the manipulation of costumes and properties as an important source of movement.
- 1.2 Albrecht Knust, in his A Dictionary of Kinetography. (Labanotation) Part K: Movements of Objects, has presented methods for writing with this type of movement. In most cases his method is sufficient; however, in some it is not. This paper supplements and expands Knust's work and is not intended to supercede it. Where a development of Knust's work is proposed, standard LN/KIN symbols and theory have been used. This paper is an introduction to the use of properties, not a full exploration of all the complexities.
- 1.3 In general, one must be familiar with the dance tradition being written. Then a decision can be made as to the level of specificity required and this information presented in a glossary. In the case of dance fans, a great deal of specificity is required. For writing the use of a fan in Spanish Dance, however, current methods may well be sufficient.
- 1.4 It is not necessary to create areas for grasping, etc. for a property if those areas are never used in the dance. This is a decision that must be made by the notator, usually after consultation with someone who specializes in the tradition being written.

2. THE OBJECT SKETCH

2.1 A basic requirement in writing costumes and properties is to create a symbol for the object that you are notating -- what Knust calls "the object sketch." (See Knust, K.625) The symbol must be simple to write but clear in design. In creating new symbols, do not try to be too realistic or artistic. A simple, abstract pictogram that is easy to write is the most desirable. A suggested method is to draw the object many times very fast. It begins to streamline itself and one eventually arrives at an essential shape or form.



General Guidelines for Writing Movements of Objects in Labanotation/Kinetography Laban

- 2.2 Rather than identifying objects with letters such as "t" for tambourine, or "b" for ball, which Knust uses, (See Knust, K.626) it is proposed that an abstract symbol be used in all cases. If LN/KIN is to be an international language, the fewer "letters" the better.
- 2.3 The use of numbers in the LN/KIN system is different. Arabic numerals are acceptable since they are in use all over the world and have become internationally recognized symbols.

3. OBJECT INTRODUCTION

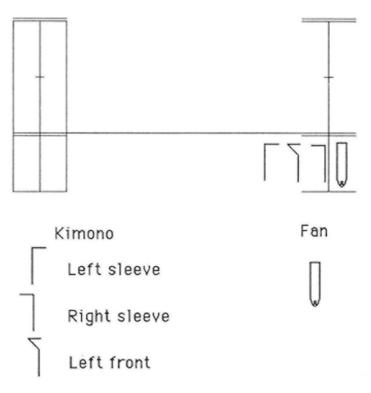
- 3.1 Introduce the object sketch in the glossary and include an accurate, realistic drawing of the costume or property and explanatory notes.
- 3.2 As presented in Knust and Hutchinson, the property column(s) should be written to the right of the staff in a column that can be maintained free of other symbols for the duration of the score. The object sketch is placed at the beginning of the score and it is helpful to repeat it at the bottom of each new staff. Normally, it is not necessary to repeat the object sketch within the score.

4. OBJECT ORIENTATION

- 4.1 It is proposed that for properties requiring several columns, a separate vertical staff line, called the "object orientation line," be used. Its distance from the center of the staff is determined by the complexity of the movement. As the name suggests, this line is used for orientation; i.e., to identify which column a symbol is in without tracing it back to the object sketch at the bottom of the page. It is further proposed that costume notation be written to the left of the orientation line and property to the right.
- 4.2 A second object orientation line may be necessary when two properties as well as the costume are being used simultaneously.
- 4.3 One additional suggestion: It is helpful, especially when the property is used to create rhythmic patterns, to include timing marks on the orientation line.

(see next page for the example)

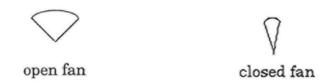
General Guidelines for Writing Movements of Objects in Labanotation/Kinetography Laban



4.4 One final reminder: In the writing of a simple, single property such as a spear, the current method of a single property column on the right of the staff is sufficient. The notator, and the author, must be careful not to write too much.

5. PARTS OF OBJECTS

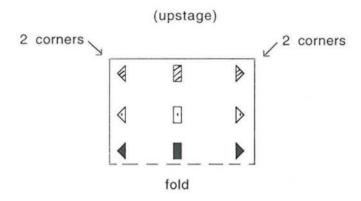
- 5.1 In many cases it is necessary to identify parts of objects to be grasped because often a single bow to the object sketch is not enough. In fans, umbrellas and other objects that have moveable parts, it is necessary to create symbols for the parts. This can be done in four basic ways.
- 5.2 Variations on the object sketch



General Guidelines for Writing Movements of Objects in Labanotation/Kinetography Laban

5.3 Direction symbols

Cloth from Doris Humphrey's Day On Earth

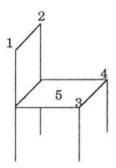


(downstage)

5.4 Relationship Pins



5.5 Numbers

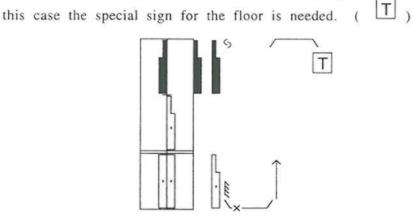


6. TOUCHING, SUPPORTING, SLIDING

- 6.1 In handling properties, the basic horizontal bows of the Laban System are used: curved bows for touching, angular bows for supporting, and double bows for sliding.
- 6.2 Knust's notes on the relationship between and object and the floor are quoted here:

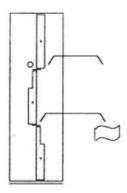
General Guidelines for Writing Movements of Objects in Labanotation/Kinetography Laban

K628c: In putting something on the floor, the floor is considered as an object on which the other object is placed. In



6.3 Author's note: It is recommended that this method not be used for the same reason it is suggested not to use letters to represent objects. Instead it is recommended that the current usage be followed of drawing a touching or supporting bow from a body part or object to a column outside the staff with the understood meaning that it is touching or supporting on the floor.

K628d: Putting something on the floor should not be written with the carrying sign connecting the object sketch to the support columns, because this means that the performer steps on the object.



7. GRASPING

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7.1 Simple and penetrating grasping of properties uses standard LN/KIN conventions. When appropriate, the active end of the touching or supporting bow is thickened.

8. RELATIONSHIP PINS

8.1 The standard rules for relationship pins are used in all cases.

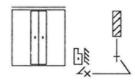
General Guidelines for Writing Movements of Objects in Labanotation/Kinetography Laban

9. DIRECTION OF OBJECTS

9.2 The writing of directions for objects is quite clear in Knust and those pertinent sections are quoted below:

K629: Movements and positions of objects are written with direction and turn signs in the column above the object sketch. If movements and positions are created by a person carrying or holding the object, all directions are judged from the holding body part and are related to the front of the carrying person.

K629a: A dancer holds a sword in front of him. The point is vertically up in relation to his hand.



K630: If an object is held at one end, that end is drawn pointing towards the bottom of the page; and the free end is drawn pointing towards the top of the page, i.e. towards the direction sign written above the object sketch. This direction sign indicates the direction of the object's free end.

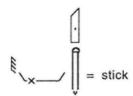
K630a: The sword is held by the hilt, the point is forward.



9.3 Author's note: It is recommended that the application of this rule be flexible in that the object sketch may be drawn in other orientations to suggest the spatial orientation of the property if that is easier to read.

K631: If an object is held in the middle, the rule that the end that is drawn towards the top of the page points in the direction stated still applies. The other end automatically has the counter direction.

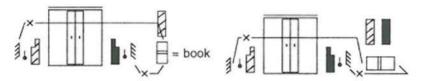
K631a: A walking stick is held in the middle, the knob points towards right-forward, the point towards left-backward.



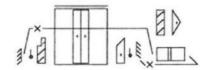
General Guidelines for Writing Movements of Objects in Labanotation/Kinetography Laban

K632: If an object is held with both hands on both ends, the object sketch can be drawn vertically, in which case a direction sign above the sketch indicates the direction of that end which is drawn pointing towards the top of the page. The object sketch can also be drawn horizontally, with the directions of both ends written above the ends. In this case, the directions are judged from the middle of the object.

K632 a, b: A opened book is held with both hands in front of the body, so that the printed pages face to the right. This is achieved by lifting the left arm and lowering the right arm.



K633a: If an object is flexible and the ends move independently so that both ends are not in opposite directions, the object sketch can only be drawn horizontally with direction signs above each end.

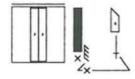


10. ARM AND HAND MOVMENTS

10.1 Two sections of Knust are quoted as appropriate here:

K634: Positions of the hand while holding an object result from the direction of the object. Unless otherwise stated, the most comfortable position is chosen.

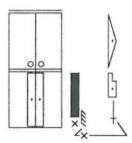
K634a: The hand has the easiest position if the arm is at right angles to the object.



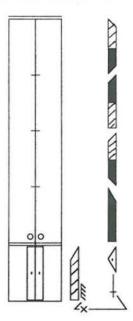
K635: Arm twists as the result of the movements of a held object. If possible, the grasping position of the hand, that is, the way in which it surrounds the object, should be maintained. Certain movements of an object require a twist of the holding hand or the whole arm.

General Guidelines for Writing Movements of Objects in Labanotation/Kinetography Laban

K635a: An outward twist of the arm, resulting from the two movements of the object.



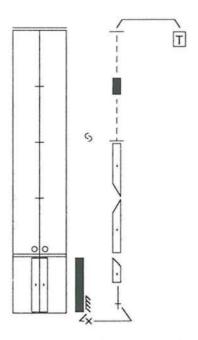
K637: In circular movements of an object, the grasping hand must perform various movements such as bending, stretching, and twisting. These movements are not written, although they are the activities which create the movements of the objects.



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K638: Any special carriage of the arm or hand (such as a wrist bend, hand or arm twist, or various activities of the fingers) which results from grasping or moving an object is automatically cancelled when the object is released, i.e. the hand returns to its normal position.

At the end of this example the sword falls down to the floor when the hand releases the grasp. The sword has a "resulting path" downwards.

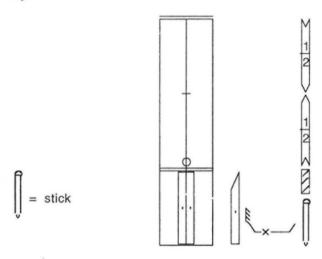


10.2 In Asian Dance, the stylized way of holding objects, and the technique of individual fingers, make it necessary in many cases to write much more detail for the grasping hand than is suggested in the above guidelines. In general, the dominant analysis and writing tends to be for the object, but we must also be aware that sometimes it might be important to write both the hand and the object; for example, in grasping the degree of flexion of the hand is sometimes shown because it can vary greatly according to the style of dance being notated.

General Guidelines for Writing Movements of Objects in Labanotation/Kinetography Laban

11. REVOLUTIONS

11.1 All types of revolutions can be written for objects. The primary task is to identify the important axis or axes of the object and present this clearly in the glossary.



12. OTHER MOVEMENTS

- 12.1 The following categories of analysis can also be used in writing movements of objects.
- 12.2 Folding and Unfolding
- 12.3 Contraction and Extension
- 12.4 Spreading and Compressing
- 12.5 Facing
- 12.6 Addressing
- 12.7 Design Drawing

APPENDIX D

ICKL 1997

An Analysis and Classification of Springs

by János Fügedi

Content

- 1. Introduction
- 2. A Selected Overview of the Description of Springs in the Textbooks

Knust

Hutchinson

Szentpál

The Five Types of Springs

- 3. Summary of the Overview
- 4. Comments and Questions

Special

General

5. Some Examples and Their Understanding

Examples

Conclusion

- 6. Preliminary to Classification
- A Limited Definition of Springs
- 8. Classification

By the Amount of Weight Released

"Partial Weight" Spring

"Contact" Spring

"No Contact" or "Full" Spring

By the Vertical Motion of the Center of Gravity

"Downward" Spring

"Keep Level" Spring

"Upward" Spring

"Up-Down" Spring

By the Configuration of the Legs at Take-Off and Landing

9. Explanation and Symbology

Not Classified

Understood

"Partial Weight" Springs

"Contact" Spring

"No Contact" or "Full" Spring

"Downward" Spring

"Keep Level" Spring

"Upward" Spring

"Up-Down" Spring

Classes Stated by the Configuration of the Legs...

10. Closing Remarks

1. Introduction¹

- The purpose of the paper is to investigate and call attention to the ways of releasing 1.1. the weight during springs. The analysis results in a classification which includes the present types but also introduces terms so far not used in the system.
- The present revised version of the paper takes into consideration and sometimes cites the highly appreciated comments arrived from some members of the Research Panel. The sources of the comments are separately indicated².
- Because of difficulties in terminology (see 2.32 and 4.25) the expression spring³ is 1.3. used instead of "jump". But in certain cases, E.g. not to deviate from an author's style the former term, "jump" is also used, but always between quotation marks. When an original text is cited from an author, his/her expressions are not changed.
- 1.4. The comprehensive term "release of weight" is understood in the paper as a movement where there is no support and the lack of support results from the body itself and not by outer means such as lifting. Such movements where the weight is released only from one leg - which happens E.g. in the case of the previous supporting leg during a step or a transference of weight - are not considered to belong to the movement category which is identified here as "release of weight".
- Since my notation practice is related primarily to Central European ethnic dance the theory stems from certain phenomena which I encountered while notating and teaching the notation of these dances. Investigation of these movements led to the classification of ways of releasing the weight given below.
- Some parts or pages of the referred textbooks or ICKL papers are copied here for easier reference. Whole cited pages could not be pasted between the text, they appear on separate pages of the present paper.
- 1.7. Cross-reference is helped by the indication of page numbers. The (p.#) indication always means the page numbers of the present paper.
- Some comments⁴ expressed the desire to leave out the long reference and overview of what was written and analyzed so far re springs or to put this section into appendix. I still feel that because of the logical built of the paper this overview is needed at the beginning. Those who do not need this summary can skip the related Chapters 2, 3 and 4, and can concentrate on the remaining parts of the paper.

For crossreferences page numbers are frequently used in the paper. Since changing the original, distributed version page numbers would have been very circumstancial, the oringinal page numbers of the paper are written at the bottom center of the pages in brackets. E.g. for this page: (2).

² The language of the paper was corrected and polished by all of the native RP members. I got much stylistic help especially from Sian Ferguson. Technically the paper was commented in long detail by Ann Hutchinson Guest and Ilene Fox. I thank the work and help to all of them this way again. When I use or reflect to the comments I will refer to the source with the following abbreviations: Comments by Ray Cook = C/RC; by Ilene Fox = C/IF; by Ann Hutchinson Guest = C/AHG.

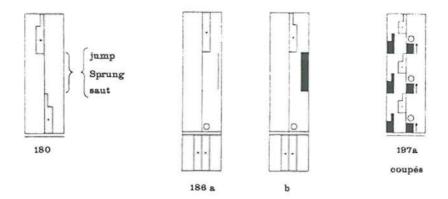
³ Comments arrived suggested two expressions: "spring" (C/AHG) and "air work" (C/IF). In the paper I use "spring" because I thought it more specific, more suitable to express this movement category than "air work" which I felt having a slightly wider, a more active sense than "spring". But this feeling can be caused by my lack of knowing the language. ⁴ C/RC, C/IF.

2. A Selected Overview of the Description of Springs in the Textbooks

The following overview of springs is not intended to be fully comprehensive. The aim was to provide a picture on the published analysis on how to understand springs and their notation. I cite only those paragraphs and thoughts which can be connected to the ideas raised in the present paper. In this chapter the notions are purely cited, they will be commented upon or occasionally compared in Chapter 4.

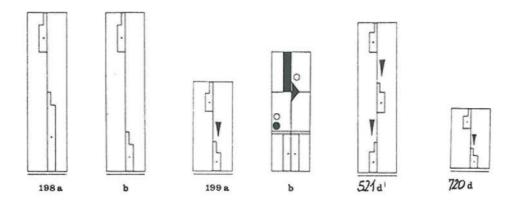
Knust

- 2.1. Knust in his Dictionary⁴ focuses on springs (with his term "jumps") and spring-like movements under the following titles
 - Jumps, Stand Still (Retentions), and Leg Gestures4
 - The five possible jumps
 - Jump-like steps
 - The direction of a jump
 - Sliding changes of support
- 2.2. In Dict.180 he introduces a rule: "Rule I!. A gap in both support columns means a jump." Dict.Ex.180 (see the referred examples on this page below) illustrates the rule. There is no explanation of what "jump" means.
- 2.3. Dict.Ex.186a-b show other possibilities of indicating springs. Dict.186a gives a short analysis: "(The action stroke means that) the whole body leaves the floor, i.e. a jump occurs. ..." Dict.186b states that the take-off "...can also be expressed by a direction symbol."
- 2.4. "The five possible jumps" discussed in Dict.192-196 will be summarized later (p.13.) with reference to the other authors.
- 2.5. Dict.197 regards the coupé, the sliding hop and échappé as "jump-like steps". By Knust's definition: "The coupé, in which one foot takes weight at the same moment as the other leaves the floor, is a mixture between a real jump and a step." See Dict.Ex.197a. Sliding hop and échappé are dealt with again in more detail in Dict.232 and 234 under the heading "Sliding changes of support".



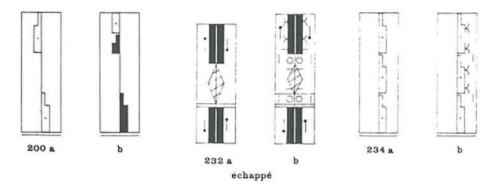
⁴ Albrecht Knust: A Dictionary of Kinetography Laban, Macdonald and Evans Ltd. 1979. The referred text is identified in this paper by the abbreviation "Dict.", the examples by "Dict.Ex.".

- 2.6. Dict.198 deals with the height of a "jump". Knust states that "The height of a jump depends on the length of time in the air (shown by the length of gap in the support columns) and on the distance covered by the jump. Only a small jump can be performed in a short time" illustrated by Dict.Ex.198a (see below) and "it is possible to jump higher and farther in a longer time" illustrated by Dict.Ex.198b.
- 2.7. Two performances of "jumps" deviating from the natural are introduced in Dict.199. Dict.Ex.199a "indicates a jump leaving the floor with vigor" the same in Dict.Ex.521d' is explained as "A jump which is particularly high in comparison with the time available for it can be indicated by an accent pointing vertically down placed in the empty support column. " and in Dict.Ex.720d the same is called "a bouncing jump".
- Dict.Ex.199b represents "Jumps just skimming the floor ... technical term, terre á terre."



- 2.9. Dict.200 presents a general rule about how to perform take-off and landing: "Preparatory knee bend and final elasticity are understood and, hence, are not written. As a rule, the notation in Example 200a is sufficient; however, these details can be added as in 200b. ..." (See these and the following Dict. examples on the facing page.)
- 2.10. Dict.232 deals with échappé. Knust states that "An échappé is similar to a sliding step so far as the feet slide into the position. ..." then he adds "... there is no transference from one foot to the other, because the movement is from one double position to another. The échappé is a stage between a step and a jump. In order to slide from one position to the next, one must make the body light, as in a jump, and release the weight momentarily from the floor. However one must not actually leave the floor, as in a true jump."
- 2.11. Dict.Ex.232a illustrates the simplified way of writing an échappé. "From the absence of gaps in the support columns, it can be seen that the body does not leave the floor."
- 2.12. Dict.Ex.232b explains in detail the performance of the simplified notation in Dict.Ex.232a. "The preparatory lift of the weight, in which contact with the floor is not lost, are identified by the retention signs in the support columns, together with the action stroke in the leg gesture columns. ... The transferences of weight which follow are sliding steps, i.e. the feet slide over the floor while progressing towards the new points of support and while taking the weight."
- 2.13. Dict.234 is about the sliding hop. Knust writes that in the case of the sliding hop "... one lightens the body and releases the floor without taking it off the floor, and then takes weight again at the new point of support." See Dict.Ex.234a.

2.14. "In example 234b the sliding hop is described in detail. ... the preparatory lightening of the body is described as releasing part of weight, i.e. as a stage between a step and a leg gesture. The following shift of weight is a sliding step..."



Hutchinson

- 2.15. Ann Hutchinson in her book Labanotation⁵ discusses springs in Chapter 7. She analyses springs in detail, some of her statement are cited, some parts of her book are copied here (see pages 6-11), as they pertain to the subject of the present paper.
- 2.16. Lab.p.77: "Springing into the air is written by leaving a space in both support columns. ..." "The amount of space left between support symbols indicates how long the body is in the air."
- 2.17. Lab.p.78: "Through the convention of leaving the support column blank, the complex action of the legs required in rising off the ground and returning to it can be written simply. The level of the support and the time spent in the air indicate the adjustments necessary for small springs, close to the ground, or for high jumps using the physical 'springboard', without the need to write complex details."
- 2.18. She introduces "The Five Basic Forms" of springs too which will be discussed later.
- 2.19. The section "Levels of Jumps" contains several interesting statements from the point of view of the present paper. Instead of long citations this section (Lab.p.81-82) is pasted in the present paper (p.7-8.).
- 2.20. Under the title "Lifting the Weight from the Feet" (p.8) she also analyses the échappé. Her solution is different from that of Knust: Échappé can be performed with either a slight spring and in that case a tiny gap is written (p 8., Fig. 91a) or in the case of Fig.91b (p.8.) there is no spring and "the weight is lifted so that the feet can shoot out simultaneously". This movement is indicated by an action stroke beside the symbols in the support column.
- 2.21. She makes clear her understanding of how to perform a spring in the section "The Timing of Jumps" under the entry "Take-Off and Landing" (Lab.p.88). This part is also pasted into the present paper (p.6.).
- 2.22. Her understanding of Lab. Ex.312b-c (see the example on p.9. a copy of Lab.p.219) is that a sliding action occurs where "there is no lifting the weight; it rests fully on the floor, which must be sufficiently slippery for the performance to be possible."

⁵ Ann Hutchinson: Labanotation. Third Edition. Dance Books, London, Theatre Arts Books, New York, 1977. Later on the book is referred to as "Lab.".

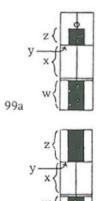
- 2.23. Similarly her Ex.313b (p.9.) is not a sliding hop, as with Knust, but a skating action.
- 2.24. She explains Knust's "bouncing jump" (Dict. 199a, 521d', 720d see p.4.) the following way (Lab.p.478): "A vertical accent sign in the support column during a spring indicates accenting the motion of rising."
- 2.25. She introduced to the wide notation public the release of weight symbol known so far only by LN people at the 1987 ICKL conference. In relation to échappé-like movements she gave a comparison of different understandings between KIN and LN usage of notation re échappé in her paper "Carets and Staples" and a solution by introducing the release of weight symbol. The referenced part of her paper is also pasted in this paper (p.10.).
- 2.26. The above explanation and examples were repeated and added to in her other paper at the same ICKL conference with the title "Use of ⊘ and □ in the Support Column". The Chapter "Use of □ " (p.2-3) bears relation to the present investigations therefore it is pasted in this paper (p.11.).

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THE TIMING OF JUMPS

Take-Off and Landing

The end of the support symbol before a jump shows the moment when the leg leaves the ground, and a prior push-off preparation is understood. In Fig. 99 (a) this is shown by "w." During the space that follows, a rise into the air is understood to take place and also a falling toward the ground again. This is shown by "x." The moment of contact with the ground, the start of a new support (landing) is shown at "y." The landing "z" can be abrupt, as in (a), where the duration of the shock absorbing action is short



and the position reached is held, or it can be sustained as in (b), where the length of the landing symbol shows the cushioning effect, the control of landing softly. If this landing is followed by another jump, part of the symbol will be understood to include the preparation for the following jump. Thus as in representations of steps, the exact meaning of the support depends on what follows (see Appendix C for exact timing).

⁶ Ann Hutchinson Guest: Carets and Staples, Technical Papers, Paper No. 21. Fifteenth Biennial Conference of the International Council of Kinetography Laban, 3-14 August 1987, Center de la Marlagne, Wepion, Nr. Namur, Belgium.

^{&#}x27;Ann Hutchinson Guest: Use of o and in the Support Column. Technical Papers, Paper No. 23. Fifteenth Biennial Conference of the International Council of Kinetography Laban. 3-14 August 1987. Center de la Marlagne, Wepion, Nr. Namur, Belgium.

Sections from Ann Hutchinson Guest: Labanotation

Chapter 7

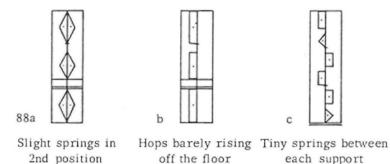
Aerial Steps 81

LEVELS OF JUMPS

The levels of supports used in steps are also used in jumps.

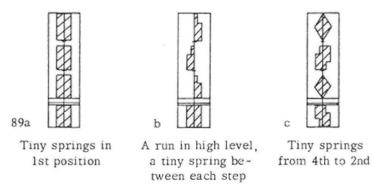
Middle Level

Jumps are written with middle level supports when there is very little vertical change (rise and fall), the body remaining in the same vertical area. The weight is supported on the whole foot or with the heel just slightly off the floor. The natural pliancy of the legs is understood because middle level does not imply stiff knees.



High Level

Springs in high level also use the natural pliancy of the legs, but the weight is on the ball of the foot. Such jumps are basically high level supports with a moment in the air between each. The rise from the ground is achieved through use of the toes and by lifting the center of weight. Here knee flexion is slight. Only small springs can occur from high level supports. For a high jump the springboard produced by a low support (bending the legs) is needed.

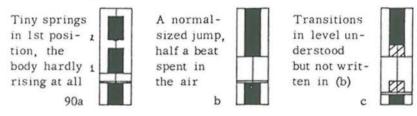


Sections from Ann Hutchinson Guest: Labanotation

82 Aerial Steps

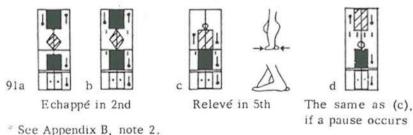
Low Level

In jumps written with low level supports, the use of the legs depends on how high the jump is. If there is only a moment in the air, the legs do not have time to stretch and the feet will hardly leave the ground. Where a longer time is spent in the air, it is expected that the legs will extend as part of the springboard action.



Lifting the Weight from the Feet

A change can be made from one position of the feet to another by lifting the weight off the feet enough for them to move to a new position without a real jump having occurred. This foot action is sometimes called "snatching"; in ballet it occurs in an "échappé" (escaping movement) and also in a spring from a low fifth into a high fifth in which both feet adjust. The feet are not usually clear of the floor but no marked sliding need occur. To show this lifting of the weight without lifting the feet clear of the floor at the moment of the unwritten preparation for the change, we indicate a partial support by writing action strokes in the gesture column next to the supports. Degrees of weight-bearing or part of the foot still contacting the floor can be shown when a detailed description is needed. Compare Fig. 91 (a) and (b) below. In (a) the tiny space between support symbols indicates a slight spring so that the échappé is performed with the feet just clear of the floor. In (b) no spring occurs but the weight is lifted so that the feet can shoot out simultaneously. In (c) the toes are drawn together in a high fifth by lifting the weight.*



Sections from Ann Hutchinson Guest: Labanotation

SLIDING SUPPORTS

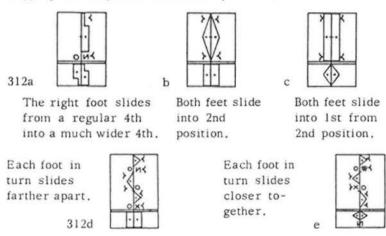
Sliding, such as happens in skidding or skating on a slippery surface, is one of the basic modes of progression. The term "sliding support" refers to a sliding action which occurs when the weight is already placed on the foot. There is no transference of weight and no transition from gesture to support as occurs in a sliding step.

Chapter 13

Touch and Slide for the Legs 219

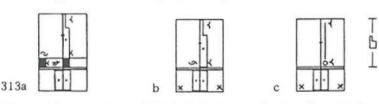
Sliding into Open or Closed Positions of the Feet

In the échappé (escaping) action, page 82, Fig. 91, positions of the feet are changed through a slight spring which may include more or less actual sliding. In sliding supports there is no lifting of the weight; it rests fully on the floor, which must be sufficiently slippery for the performance to be possible.



Sliding on One Foot

In sliding on one foot, as in skating, the weight is placed on the new support before it starts to slide. The impetus for the movement is derived from the back foot which pushes away. Full details of recording skating will be given in Book II. For first notes, skating can be shown as in Fig. 313. The duration and direction of the sliding can be shown by a path sign outside the staff.*



The weight is shown to be entirely on the right foot before the sliding action starts.

leases from the floor as the slid-

The left foot re- During the path forward sliding on the whole foot occurs; weight is ing action starts. only on the right foot.

^{*} See Appendix A, note 9.

Sections from Ann Hutchinson Guest: "Carets and Staples" p.5-6.

4. The Keaning of No Gap Between Support Symbols

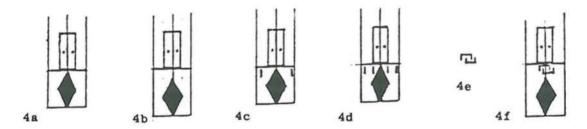
- 4.1 The appropriate choice of direction symbols and their exact meaning when applied to moving in and out of open positions brings up another related matter which needs to be considered and, we hope, eventually agreed on.
- 4.2 There is a major difference in understanding between KIN and LN regarding certain changes in supports written without any gap between the symbols, i.e. without any indication of a spring. This difference affects the whole question of moving into and out of open positions.

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Carets and staples

page 6

- 4.3 In KIR ex. 4a means an echappé-like movement from 2nd to 1st. The meaning was derived from the idea that there is no other way to achieve this change of support.
- 4.4 In IN the absence of any gap between the symbols means that there is no lifting of the weight, as must happen in an échappé.



- 4.5 To perform ex. 4a without any lift of weight the performer must have a very slippery floor and strong leg muscles if weight is really to be kept fully on the floor all the time.
- 4.6 Such a movement is a sliding support and indication of sliding should be given.
- 4.7 In LN an échappé is written with a very small gap, 4b, to indicate that the weight is lifted.
- 4.8 In the past, several discussions have centered on this difference and the proposal of ex. 4c was put forward to indicate partial gesture, i.e. a slight lift.
- 4.9 Ex. 4d was also proposed as indicating that there was both lifting and yet contact with the floor.
- 4.10 The introduction of the sign for release of weight, ex. 4e, seemed to provide the answer, as in ex. 4f.

Sections from Ann Hutchinson Guest: Use of the and in the Support Column, p.2-3.

- 2. Use of 🔁 .
- 2.1 The angular release sign: To or \$\infty\$ was derived from the angular bow for supporting, taking weight: To or ____/. The release weight sign states that supporting, i.e. weight bearing, is released, but not contact with the floor.
- 2.2 We see instances, as in a slithering echappé, where weight is released without the feet actually giving up contact with the ground. Certain earthbound movements use such weight release. The following examples are quoted as a reminder of past discussions on this subject.







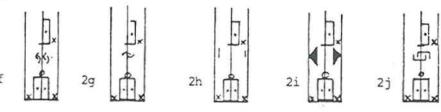




2a

2.3 Ex. 2a shows a very small spring, just enough to clear the feet completely from the floor. In 2b support and gesture are shown side by side, thus there is less weight on the feet just before they separate. Ex. 2c in fact states the same as 2b (support/gesture at the same time) but is felt by some to give a better visual message. In 2d weight is shown to release but contact with the floor is understood still to exist. In the performance of 2b, 2c, and 2d there will be some sliding on the floor as the legs open out, but such sliding is not to be stressed. If sliding is important then the sliding indications of 2e would be added.

2.4 In the choice between 2c and 2d it is a question of two slightly different messages; 2c indicates partial weight-partial support which must result in some lifting of the weight. In contrast 2d specifically states releasing the weight.

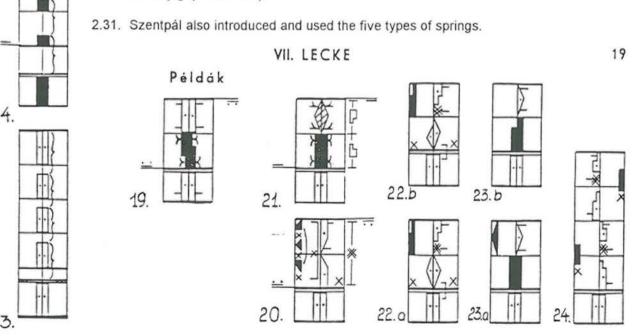


- 2.5 Note the following differences between releasing contact and releasing weight. Ex. 2f shows release of contact (and weight) from the floor. This can be written with one centered release sign, as in 2g. Ex. 2h expresses rising into the air through unimportant leg gestures, while in 2i specific leg directions are stated. In 2j only a release of weight is indicated, contact with the floor remains.
- 2.6 Release of weight can be used for just one leg as well as two. In Ex. 2k the front foot momentarily releases weight. There should not be a backward shift of weight, but only the momentary lift of weight from the right foot.
- 2.7 The release of weight sign has already been needed in writing floor work, walking on all fours, etc. and is seen by many to be a useful addition to the system. There seems no reason why release signs cannot be used in the support column.



Szentpál

- 2.27. Mária Szentpál in her book "Táncjelírás"⁸ analyzes "jumps" the following way (Tjs.p.67, <p.28>⁹): "The jump is the swinging of the body into the air; it is a twin-phase which consists of the uptake into the air and the landing onto the floor. In kin. it means a jump when in both SC there is a gap and in none of them was a previous o-sign. ... The height of a jump equals with the time spent in the air, i.e. with the timing of the first part of the twin-phase; in kin. it is expressed by the length of the gap. It should be noted, that the take off, the getting unweighted is included in the timing of the aerial part."
- 2.28. About the understood performance of "jumps" she notes (Tjs.p.68, <p.29>) see her examples below: "In small jumps usually one does not need to write a knee bend for the landing (Tjs.Ex.3), whereas in high jumps usually one starts and arrives with bent knees (Tjs.Ex.4). It is understood that the middle level in jumps does neither mean a stiff nor a totally stretched knee, but that natural elasticity where the knees are allowed to bend a little to catch the impetus of the arrival onto the floor. The statement above re the level of starting/landing in jumps do not exclude in any way the possibility to start/arrive in small jumps with a demi plié or to start/arrive in high jumps in middle level as well."
- 2.29. She introduces the idea of sliding "jumps" (Tjs p.108, <p.53>): "... sliding jumps are written with the doubling of the same hook. (We call it a sliding jump where one performs such a sliding movement support which when the sliding would be omitted could only be performed with a jump.) That the written movement is a sliding step or a sliding jump cannot be found out from the hooks but solely from the context of the respective movement. (One will be convinced about this statement by trying to perform the following sliding jumps with sliding steps.)" See Tjs.Ex.19. 23. below.
- 2.30. She gives a further example of a variation of "sliding jumps" in Tjs.Ex.24: "There are also sliding jumps where for a very-very short time the sliding foot is off the floor. Ex.24 shows such a step-hop where the hop is a sliding hop of this kind (see the tiny gap in the SC)."



⁸ Sz. Szentpál Mária: Táncjelírás. I. kötet. Második, átdolgozott kiadás. Népművelési Propaganda Iroda. 1976. (Dance Notation. Second, revised edition. Later on referred to as Tis.)

⁹ For easier reference I give the page numbers of the English translation between arrow brackets. The translation is available in manuscript form.

The Five Types of Springs

- 2.32. All the authors cited above classify the springs in the same five categories according to the participation of legs at the take-off and at landing but occasionally they use different terminology for the same phenomenon. Under the identification of the types I give the technical terms given by the different authors.
 - 2.32.1. springing from one foot to the other

Knust (Dict.192): jeté Hutchinson (Lab.p79): leap Szentpál (Tjs.p.69,<p.29>): jeté

2.32.2. springing from one foot to both

Knust (Dict.193), Hutchinson (Lab.p79), Szentpál (Tjs.p.69,<p.29>): assemblé

2.32.3. springing from both feet to both feet

Knust (Dict.194): no technical term

Hutchinson (Lab.p79): jump Szentpál (Tjs.p.69,<p.29>): temps levé

2.32.4. springing from both feet to one

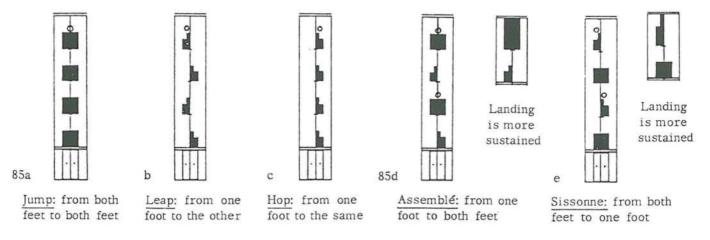
Knust (Dict.195), Hutchinson (Lab.p79), Szentpál (Tjs.p.69,<p.29>): sissonne

2.32.5. springing from one foot to the same foot

Knust (Dict.191, 196): hop, temps levé

Hutchinson (Lab.p79): hop Szentpál (Tjs.p.69,<p.30>): soté

 To illustrate the types I copied here the appropriate section of Ann Hutchinson's referred book (Lab.p.79).



3. Summary of the Overview

- 3.1. The authors agree that
 - 3.1.1. the gap in the support column means a spring
 - 3.1.2. in case of a spring the body is lifted in the air
 - 3.1.3. the height of the spring is generally expressed by the length of the gap
 - 3.1.4. there is a preparatory knee bend and final elasticity (natural pliancy, elasticity) which need not be written in case of springs
- 3.2. Special cases which need special notation, rule or understanding are:
 - the "bouncing jump"
 - the "terre á terre jump"
 - the échappé
 - the sliding hop
 - the sliding "jumps"
- 3.3. An avoided or conflicting point is the phenomenon of the spring-like sliding change of support in all types of springs. This includes "échappé" or, in a broader sense, the dynamic changing of levels and position on both legs..

4. Comments and Questions

Special

- 4.1. Re 2.6 (p.4.): "The height of a jump depends on the length of time in the air (shown by the length of gap in the support columns) and on the distance covered by the jump." It seems to be reverse logic. In every case the height as well as the distance of springs depends on the dynamism given by the muscles to the mass of the body. Depending on the direction of the force, the height or the distance of the spring can be enlarged. The length of time in the air or the distance of progression is only a consequence of the amount of force exerted. The length of gap in the support columns indicates the length of time in the air which expresses indirectly the amount of effort required to rise the body into the air.
- 4.2. Re 2.7 (p.4.): "A jump which is particularly high ... can be indicated by an accent pointing vertically down placed in the empty support column." Note that the effort needed to rise the body into the air "with vigor" is expressed here directly by a strength measurement sign.
- 4.3. Re 2.8, Dict.Ex.199b (p.4.): If the level of the center of weight is to be retained, then the spring should start in demi plie¹⁰. What one can suppose is that Knust wanted to express here a jump where there was no raising in the air.
- 4.4. Re 2.10 (p.4.): "The échappé is a stage between a step and a jump." This is difficult to comprehend. How can the échappé be a stage between a step and a "jump" when the very core of the step is the transference of weight from one foot to the other while there is a constant full support? Even if in the situation of a sliding step following a double foot support the weight first should be transferred to the not-stepping leg to make it possible for the stepping leg to take weight again.

¹⁰ C/AHG

- 4.5. I think in order to decide whether a movement is a spring (or spring-like) the key question is: is the weight of the body released from both feet or not? In the case of the échappé the mass of the body has to be moved upward the weight should be released from both legs with a noticeable force. Contrary to this performance in the case of the step the body remains continually supported while the legs change. That is why the échappé is a subgroup of springs, possibly a sliding spring, if the feet do not touch the ground.
- 4.6. Re 2.11 (p.4.): "From the absence of gaps in the support columns, it can be seen that the body does not leave the floor." Yes, but one cannot immediately conclude that a spring-like movement should be performed. A special understanding, agreement, an auxiliary rule is needed, that in the case of the échappé situations the absence of the gap means also that the weight of the body should be released while the transition happens from one position to the other, and the feet are sliding on the floor.
- 4.7. It also worth examining the definition of échappé. Knust gives first the following one: "...échappé ... an immediate transition from a closed to an open position or from an open to a closed position..." then another: "sliding from one double position to another (échappé, 232)" The first definition is narrower. In the second definition it is not clear at the first sight what does he mean by "double position". I feel that he left out an important factor, the change of level. I would define échappé: a sliding spring from one position to another with changing level. This definition gives a wider understanding than that of the general ballet usage.
- 4.8. Re 2.12.(p.4.): The symbology solution of releasing the weight to produce what the well-know performance of the échappé needs seems rather contradictory. The hold sign in the support column with action stroke in the gesture column sends the message: keep weight while make "a leg gesture ... appropriate to a harmonious performance of the jump." (Dict.186.a). Keeping the contact with the floor was intended to be expressed by the hold sign. But why not only with a foot hook which is anyway a contact sign in the support or in the gesture column?
- 4.9. It is also not clear how to understand the double hook sign of 1/8 ball on the high level direction symbol when the high level support expresses 1/2 ball? Should the direction symbol be middle level?
- 4.10. Another question is about the performance of the second beat of Dict.232b. Is it the same type of releasing the weight as in the case of rising to 1/8?1/2? ball? Shall we lift the weight first upward even if only a tiny extent is possible in the case of 1/2 point with a slight bend of the knee or just sink? The indication is the same and both performances are possible naturally and without any difficulty. The timing will be slightly different.
- 4.11. Re 2.14 (p.5.): The comment is similar to that of 4.4. In my view the sliding hop is again a subgroup of springs. The reason is given in 4.5.
- 4.12. Re 2.20 (p.5.): I would consider the case of Fig.91b and the wording of "the weight is lifted". In the upbeat the knees bend and "the weight is lifted so that the feet can shoot out" to second position, 1/2 ball. Since at the end of beat 1 the same is indicated as in the upbeat, it can be understood that the weight is lifted again the energy for it can be taken from a slight bend of the knee in second position 1/2 ball and now the legs "shoot in" to fifth position.
- 4.13. In symbology Hutchinson here makes the same contradictory statements just as Knust did in case of Dict. 232b: hold weight and perform a gesture with the same body part simultaneously.

¹¹ Knust: Dict. 197, p.40.

¹² Knust: Dict. 231-234, p.51.

- 4.14. Re 2.23 (p.6.): I found no solution in Lab. how to notate e.g. the sliding hop.
- 4.15. Re 2.25 (p.6.): Hutchinson in her paper "Carets and Staples" proposes a solution that would override the former theory on how to notate the échappé. With the introduction of the release weight symbol the problem seems to be solved.
- 4.16. The introduction of the idea "release weight but not contact" was at least for me revolutionary. I started to investigate some of the movement phenomena of our ethnic dances from this point and realized that a great number of springs which we regarded formally as real springs (leaving the floor) belonged to the category of "release weight but not contact". I felt that there was a great stylistic difference between the performance of a spring leaving the ground and just releasing the weight¹³.
- 4.17. With the acceptance of the analysis and the symbology of "release weight but not contact" some questions are raised. How does one indicate when other movement categories occur simultaneously, e.g. a turn, when turn signs are written also in the support column?
- 4.18. Another question is: how does one indicate a similar movement when the release of weight is partial and not full? This phenomenon is very common in folk dances, especially in the case of hop-like movements. I will give an explanation and notation examples later.
- 4.19. Re 2.27 (p.12.): "It should be noted, that the take off, the getting unweighted is included in the timing of the aerial part.": We should realize here a different understanding from that of Labanotators on what happens in the gap¹⁴.
- 4.20. Re 2.29 (p.12.): Szentpál's examples Tjs.Ex.19 and Tjs.Ex.21 correspond to the problem of échappé: She clearly stated that if a movement cannot be performed as a step then it must be a spring therefore Tjs.Ex.19 and 21 are subgroup of springs, as she calls them: "sliding jumps". While changing positions the feet do not leave the floor but slide on the part of the foot given by the hooks on the appropriate direction symbol.
- 4.21. Her theory could be accepted with only one reservation: it was not made clear how to release the weight. For those who are not familiar with the style, the understood performance of the notated motives is along the lines of her explanation of springs ("swinging of the body into the air ... and ...landing onto the floor. ...In small jumps usually one does not need to write a knee bend for the landing...") so E.g. in the case of Tjs.Ex.19. from the starting position on 1/8 ball stretched knees on the upbeat one has to bend the knees slightly then rising while still touching the ground, the legs slide forward then knees are bent until demi plié, when full weight is taken. The same way before the second beat the weight should be lifted and dropped during the sliding action. The underlying spring theory indicates a constant resiliency, an easy lifting-lowering the weight. Those who know how these types of movements are performed undoubtedly would dance something different: they would drop and rise the weight straight, without any bouncing quality.
- 4.22. The same is the problem with all the other sliding examples. Szentpál's Tjs.Ex.20, 22b, 23b and 24 are examples of sliding hops.

¹⁴ Lab. p.88, pasted in this paper on page 6. Also C/AHG: "The beginning of the gap... indicate ... the moment the feet leave the ground; the push-off, the beginning of stretching the legs, is understood to

happen at the end of the previous support sign."

¹³ I realized - from the frequency of this movement category - that the performers danced the "release weight but not contact" type movements this way intentionally which of course had to be a kind of unconscious intention since the informers were actually peasants, not trained dancers. But this fact also means that this performance is an inherent feature of their style.

- 4.23. Counts 2 of Tjs.Ex.22a and 23a raise other questions. Szentpál regards thern as sliding sissonnes ("sliding jumps" from both feet to one foot) because of the simultaneous leg gesture and support and says that the sliding is started from both legs, therefore the direction of progress is related to the center of the position in both cases. From the symbol context one may conclude a coupé step where the stepping leg progresses sliding over the place of taking weight. (A comment remarked the possibility of understanding a violation of the step-gesture rule 15.) The different understandings result considerably different place of arrival in the case of Tjs.Ex.22a.
- 4.24. Re 2.30 (p.12.): Szentpál's Tjs.Ex.24. is understood by Labanotators differently. It is the Labanotation standard way of indicating sliding springs whereas Szentpál uses this way of notation to express a deviation in performance from a regular sliding spring, that is "for a very-very short time the sliding foot is off the floor".
- 4.25. Re 2.32 (p.13.): In the case of the purely formal categories of the five types of springs the terms are not agreed upon, which may cause confusion.

General

- 4.26. The different characteristics of springs are expressed diversely: with the length of the gap that is the time spent in the air, hold sign in the support column simultaneously with an action stroke in the gesture column, hold sign above the center of gravity sign, vertical accent sign in the support column, release weight sign in the support column, etc.¹⁶.
- 4.27. Apparent is the difficulty of unanimously indicating the special cases of springs different from that of clearly leaving the ground as an understood performance. Solution of notating E.g. the following performances are missing: partial weight release during springs, vertical direction of weight release (see explanation at the offered classification), simultaneity of these with other movement types such as turns.
- 4.28. One can not find neither a theoretical nor a graphic logic along which springs can be classified and a comprehensive symbology built.

¹⁵ C/AHG

The reason for it can be that the notation reflects the spectator's view, the visual effect of movement is intended to be mirrored. This approach is of course much easier than to find a relative scale of dynamism. That is why we are often in such a great trouble notating ethnic dances where frequently not the outer effect but the inner drive is the point: the physical result is diverse but the dynamic drive is the same. Very characteristic examples of it are certain springs (performed by male dancers living in the Transylvanian mountains) where the main effort is given in the rising. Landing is usually and haphazardly out of the anyway strictly kept rhythm. It seems that the important thing is to spring high and no matter how long to be in the air. And during these "out of rhythm" springs very rhythmical claps and hitting the different parts of the body occur.

5. Some Examples and Their Understanding

Examples

Partial Weight Release

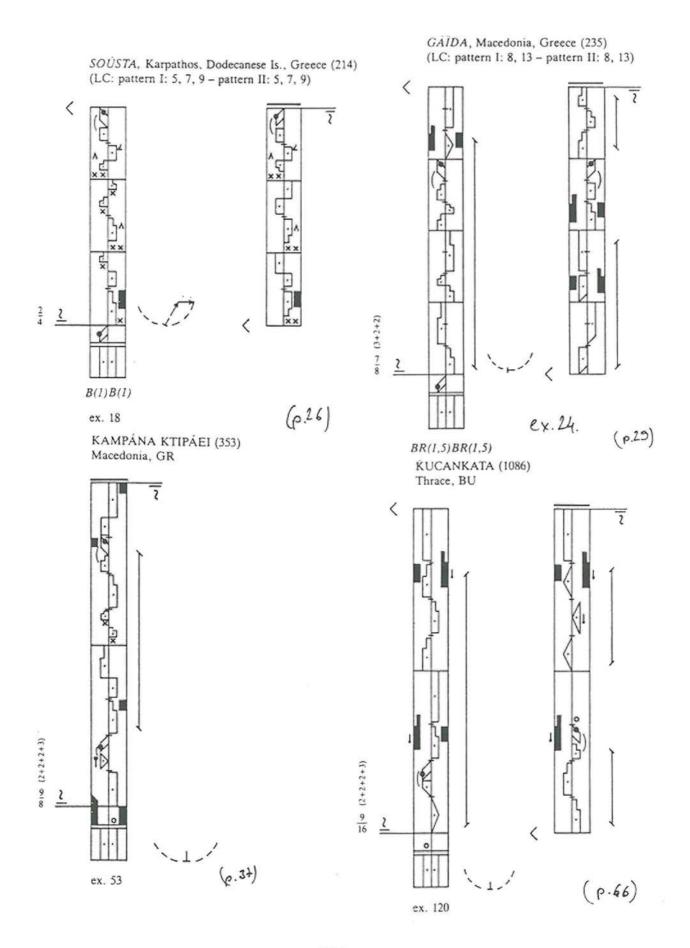
5.1. I found the examples shown on facing page (p.19.) in Lisbet Torp's book "Chain and Round Dance Patterns" (later on referred to as CRDP). In all examples the notator intended to give a message with the place low direction symbols in the gesture column simultaneous with the support (CRDP Ex.18: 1st. and 4th. measures; ex.24: 4th., 6th. and 7th. measures; CRDP Ex.53. both measures; CRDP Ex.120: all except 3rd. measure). The symbol context implies a hop with partial weight release in the aerial part of the spring - a very common performance in the case of Balkanian or Balkanian origin dances. The book contains many more examples of the same type of movement (indicated the same way¹⁸).



Dancing Peasant by Miklós Izsó, 19th Century - Hungarian National Gallery 19

¹⁹ For helping the comprehension of the paper the examples were put on facing pages of the text they belong to. Consequently following this practice resulted in comparatively long empty parts of pages which I thought to fill with dance illustration. I hope it will not disturb understanding the subject and give some seconds of relief.

Lisbet Torp: Chain and Round Dance Patterns. Vol. III. University of Copenhagen. 1990. From the inner cover page it was not really clear who was the notator: the author herself or William C. Reynolds. I think all of us agree that the applications of forward support directions simultaneously with place low gestures were not the most fortunate choices. The present paper offers a solution to this problem under the heading of "Partial weight spring".



5.2. The dances shown on facing page (p.21.) are sections from a solo man's dance (JF.Ex.1) and a couple dance (JF.Ex.2) both Hungarian folk dances from the village of Bag²⁰. The solo man's dance and the man's part of the couple dance was danced by the same performer.

Understood Performance

5.3. In JF.Ex.1 all the support movements are springs. The understood performance of springs given by all the textbooks is to lift the body in the air during the time indicated by the gap between the direction symbols and bend the knee slightly (even if not indicated) when arriving on the floor. I checked the film from which the dance was notated²¹ and found that the prescribed and expected performance corresponds to the movements danced by the informer.

Arrival Different from Understood; No Rising When the Weight is Released

5.4. But it was not so in the case of certain springs in JF.Ex.2 in spite of the fact that the same gap was left indicating the same type of performance. Let's have a look at the springs of the man from the sixth measure. While checking the film I found that in measure 6 the first spring was performed from bent knees to stretched knees, the mass of the body was only lifted, the performance was different from what can be concluded following the general understanding of spring notation: raise and lower the mass of the body. Here the lowering part was missing and there was no understood slight bending at arrival, the knees remained stretched. The next spring kept former level, again no understood slight bending of the knees at arrival, and in the case of the spring on count 1 of measure 7 into demi plié the weight was totally released also but the mass of the body only sank, moved downward, there was no lifting at all, no "rising in the air". This performance was repeated the same way during repetitions.

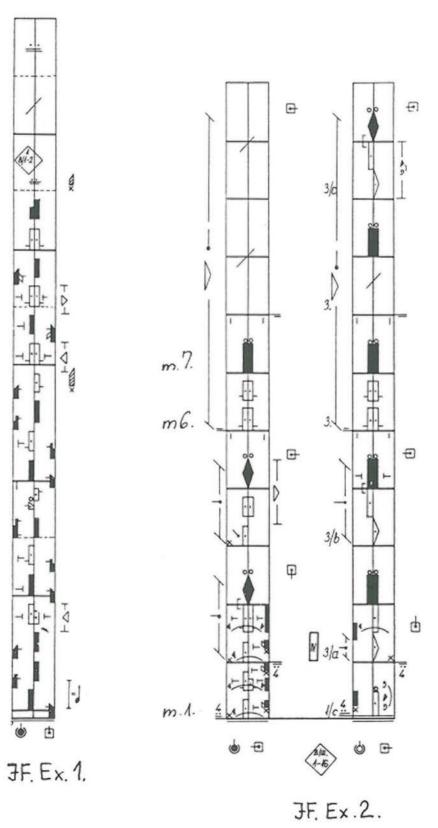


"Shaman Dancing with Drum" from Nicolaes Witsen: Noord en Oost Tartarye. 1705

At the 1991 ICKL conference in Budapest I demonstrated the Hungarian practice of notating dances from films. It has the advantage that the notation can be checked any time - and now I take the op-

portunity of this advantage.

Verbunk és csárdás (Verbunk and chardash) Archive id. No.: MTA Ft. 235.2, 235.7 Published in: Pesovár Ernő - Lányi Ágoston: A magyar nép táncművészete Vol. I. Népművelési Propaganda Iroda. p.158-159. The dances were notated by Ágoston Lányi.



5.5. JF.Ex.3, 4, 5²² and 6²³ (see facing page, p.23.) show a selection of two measures of a 4/8 eight-measure structured solo man dance from Transylvania²⁴. The explanation of performance is again a result of checking the film.

Different Vertical Movement of the CG than Expected - Downward or Upward Only

- 5.6. In JF.Ex.3 the 2nd. count of the 1st. measure (in the following m.1-c.2) is a spring, where the mass of the body moves only downward²⁵. In this case the expected performance of the spring indicated does not occur: the mass of the body does not move first upward then down but only down. Having followed the present notation practice I did not indicate a non-standard spring here (nor in any of the following examples in this chapter).
- 5.7. The m.1 c.4 of JF.Ex.3 is also a spring. Here I applied the release weight sign because during the weight releasing part of the spring the left leg did not leave the ground, remained in contact while all the weight was lifted from it. But the weight stayed lifted, it did not move downward even slightly as in case of an ordinary landing; it remained up, with stretched knees, on 1/8 ball.
- 5.8. The m.2-c.1 of JF.Ex.3 is a spring again. The weight was fully released, but in this case the body moved dynamically and only downward, the CG raising part of the spring was missing
- 5.9. The m.2-c.3 of JF.Ex.3 was again a spring-like release of weight with keeping contact with the ground, the body moving only upward, without the slight bending of the knees when the weight was taken again.
- 5.10. In JF.Ex.4 the m.1-c.4 is a release of weight but not contact, a spring-like movement. M.2-c.1 is a dropping of the weight again with heel click, but now the feet are sliding from the open position to the closed one. M.2-c.3 is a spring while keeping contact with the floor (release weight but not contact), and in m.2-c.4 the weight is fully released but the body moves only downward.
- 5.11. In JF.Ex.5 the m.1-c.2 is a spring with the expected performance, m.1-c.4 is only rising while turning, m.2-c.1 is to that of JF.Ex.3 with turn, m.2-c.3 a spring with lifting only and m.2-c.4 is a spring with dynamically dropping the weight again.
- 5.12. In JF.Ex.6 the m.1-c.2 is a spring with the expected performance (upward and downward movement of the CG), in m.2-c.1 the CG moves only downward with a turn and a dynamic landing, m.2-c.3 a spring with lifting only and m.2-c.4 is a "downward" spring.

Pontozó, Magyarózd (solo man dance) Manuscript. Notator: János Fügedi. Notation id. no. MTA ZTI Dance notation archive Tit 1260. Recording id. no.: NISZH/VK/B135/6

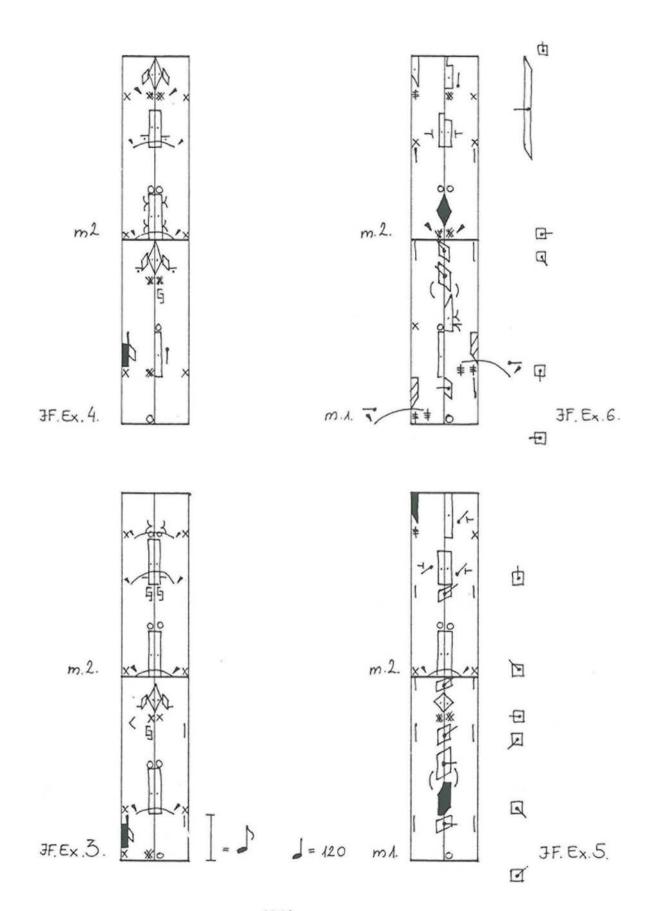
On the presentation of the paper at the conference I will illustrate the analysed movements with slowed down video recording.

²² Pontozó, Magyarózd (solo man dance) Manuscript. Notator: János Fügedi. Notation id. no. MTA ZTI Dance notation archive Tit 1259, Recording id. no.: NISZH/VK/B135/1

Dance notation archive Tit 1260, Recording id. no.: NISZH/VK/B135/6

²⁴ The introduced measures are the last two measures of an eight-measured melody unit which always function as closing, that way illustrating the dance-music connection, that the dancer is aware of the changes in the music. The rhythm of the closing section is always syncopated.

²⁵ On the presentation of the paper at the conference I will illustrate the analysed movements with



- 5.13. Let us investigate the last set of examples, a solo man dance from Transylvania²⁶ again (p.25-26). In JF.Ex.7 m.3-c.2 and m.4-c.2 a release of weight but not contact happens in a hop-like situation. I used the release of weight sign.
- 5.14. Very condensed I indicate the direction in which the mass of the body was moved during springs in JF.Ex.8 (facing page):

m.1-c.4	up-down
m.2-c.3	up-down
m.2-c.4	down
m.3-c.3	up-down
m.3-c.4	down
m.4-c.3	up-down
m.4-c.4	down

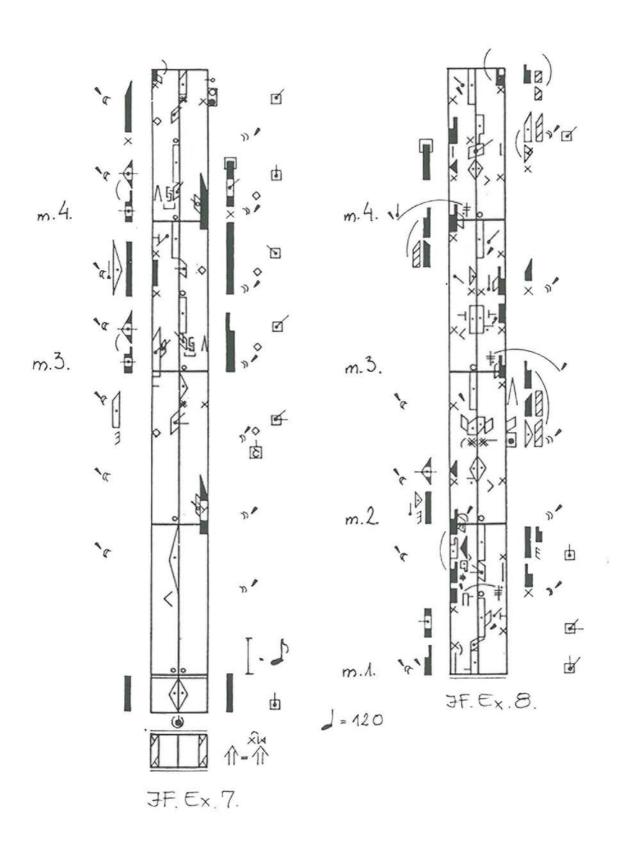
- 5.15. In JF.Ex.9 (p.26.) all the springs are performed as the gap is understood: the mass of the body is moved all the time up-down.
- 5.16. In JF.Ex.10 (p.26.) the high springs on the 2. counts have of course, an up-down quality. But the springs on the 4. counts of the 1. and 2. measure keep level, that is a kind of terre-á-terre spring, while the spring on the m.4-c.1 moves directly and dynamically down. The last spring is a large up-down spring with a definite leg gesture.

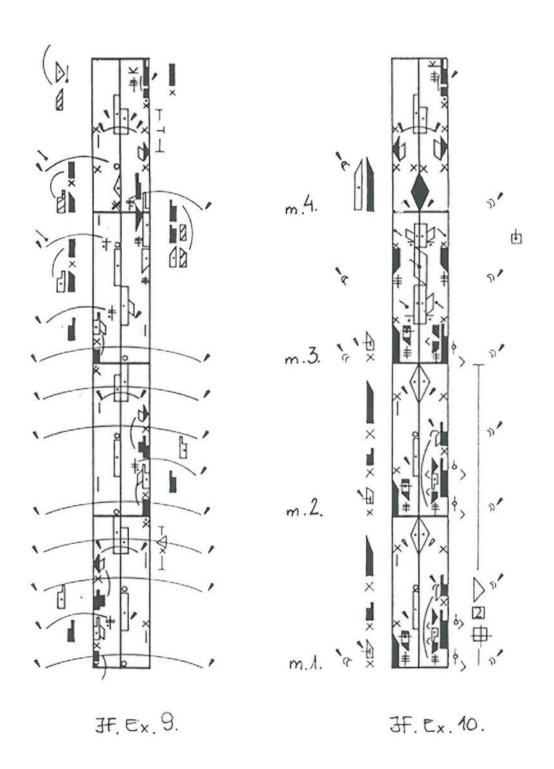
Conclusion

- 5.17. We can realize from the above examples that the springs written similarly up to now may cover different performances. Performing them the same way can change completely the style, the character of a dance²⁷.
- 5.18. From the examples of the textbooks and those introduced in this chapter a new, a broader classification of springs can be compiled compared to the present classification by the configuration of the feet at take-off and landing. The following chapters introduce the new approach.

Legényes, Bogártelke (solo man dance) Notator: János Fügedi. In: Magyar Néprajz VI. ed.: Hoppál Mihály. Akadémia Kiadó, Budapest. 1990. p.482-487. The dance is called "legényes" (lad's dance) from Kalotaszeg area, and regarded the most virtuous man dance of the region.

I realized this fact when I was teaching teenage dancers at the Hungarian Dance Academy. Both girls and boys attended the class and after a certain level of knowledge they were ready to reconstruct more difficult dances such as the legényes dance (solo man dances) introduced above. To my surprise the boys and the girls interpreted the notation differently but I could not tell at the first sight what was the problem. Because the boys were taught legényes before, they knew the style, they recognized the dance from the notation and performed it as it was expected in spite the lack of stylistic details. But the girls who have never danced legényes before performed something else and suddenly I recognized that they interpreted springs as the underlying movement analysis explained: lift and drop the weight. It changed the movement characteristics deeply, it became another dance. This experience was the initiation for me to investigate springs in detail.





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6. Preliminary to Classification

- 6.1. In the following only springs taking off and landing on the feet are dealt with. The expression "spring" is used later on in the sense of a definition given in Chapter 7.
- 6.2. During springs the whole body, the mass of the body is moved. Whole body movements are represented in our notation system by the center of gravity. In the following whenever the mass of the body is moved I refer to the movement with the movement of the CG.
- 6.3. Springs are classified in the present paper from the following points of view:
 - A. how much weight is released from the supporting foot/feet
 - B. in which vertical direction, i.e. up or down the CG progresses
- 6.4. This classification can be completed with the types introduced by the above cited authors
 - C. what is the configuration of the legs at take-off and landing
- 6.5. The classification by 6.3 A. and B. means that the different factors in springs are now separated and sequenced in order. The classes include some of the presently known and used types such as the "terre á terre"-kind and also introduces new categories.
- 6.6. With the separation and combination of the factors introduced below a large range of springs performed with stylistic differences can be identified, notated or even created if someone feels the need for it.
- 6.7. Other classes and types of springs can exist also. The present classification is not regarded as closed or complete - all are encouraged to modify the categories introduced below or add other possibilities.

7. A Limited Definition of Springs

- 7.1. The following definition is limited because
 - 7.1.1. it refers only to springs on the feet
 - 7.1.2. it does not take into consideration those springs which are initiated from the legs but the release of weight is helped by outer means such as a partner lifting the springing person or by an object on or against which the springing person can lean (e.g. a table, a stick, etc.) simultaneously with his/her taking-off. These means usually change the natural time-height relation of springs which is determined anyway only by gravity and the involved dynamism in the case of springs performed without outer help.
- 7.2. The limited definition is:

A spring occurs when the weight is partially or fully released from the supporting foot/feet by the body force itself.

8 Classification

By the Amount of Weight Released

8.1. "Partial Weight" Spring: during the weight releasing part of a spring only partial weight is released from the supporting foot/feet.

Subcategories²⁸:

- 8.1.1. "two third weight" spring: one-third of the weight is released from the supporting foot/feet.
- 8.1.2. "half weight" spring: half of the weight is released from the supporting foot/feet.
- 8.1.3. "one third weight" spring: two-thirds of the weight is released from the supporting foot/feet.
- 8.2. "Contact" Spring: the whole weight is released from the supporting foot/feet, but the foot/feet remain/s in contact with the floor.
- 8.3. "No Contact" or "Full" Spring: the whole weight is released from the supporting foot/feet and there is no contact with the ground.

By the Vertical Motion of the Center of Gravity

- 8.4. "Downward" Spring: during the spring the center of gravity moves only downward compared to its previous level.
- "Keep Level" Spring: during the spring the center of gravity keeps its previous level.
- 8.6. "Upward" Spring: during the spring the center of gravity moves only upward compared to its previous level
- 8.7. "Up-Down" Spring: during the spring the center of gravity moves up then down.

By the Configuration of the Legs at Take-Off and Landing

8.8. "Hop": spring from one foot to the same

8.9. "Leap": spring from one foot to the other

8.10. "Assemblé": spring from one foot to both

8.11. "Sissonne": spring from two feet to one

8.12. "Jump": spring from both feet to both

²⁸ The following subcategories may seem unnecessarily detailed because it is really difficult to measure how much weight is remained on the legs in case of such springs. Although our system is capable to indicate three partial weights, practically a notator usually uses either the "no weight - half weight - full weight" scale or the finer "no weight - one third weight - two third weight - full weight" scale. My personal notation experience is, especially from the Balkan region, that authentic performers use all the versions. It is true, although, that one have to watch their dances many times to realize, to "feel" the difference. Independent source of examples is Lisbet Torp's book (p.19. in this paper) where the notator strived to express partial weight release in hop situation.

9. Explanation and Symbology

- A general rule of symbology is that whenever any type of spring occurs a gap is needed in the support column.
- 9.2. To express with signs the different categories I intended to remain as close to the present practice as possible. Also I was for keeping the understanding of accepted usage to keep consistency with what was introduced. The suggested symbology is either a reconsideration of the present usage or creation of new combinations. No new symbol is introduced.
- 9.3. In the following the examples illustrated with letter "a" show the symbology using the gap to express springs, with letter "b" show using the action stroke as releasing the weight after a hold sign (except in the case of JF.Ex. 31a-b).

Not Classified

- 9.4. Some of the spring types introduced by the cited authors are not mentioned here as separate classes. The "bouncing jump" can be regarded belonging in the category of "up-down" springs where an extra force is added into the take-off. Just as the springs where an extra force is given to the landing and this extra force produces a sound effect, a stamping on the floor are not regarded by any of the authors as a separate category, I feel that the "bouncing jump" can be taken as a dynamic subclass of "up-down" springs, with the symbology of the present usage.
- 9.5. Also Szentpál's "sliding jump" is not listed in the classes give above. On the first sight it forms a subcategory of the "contact" springs, but such kinds of movements where the feet are sliding to the new point of support can be performed in the case of "partial weight" springs as well.

Understood

- 9.6. The general rule of symbology is that to express any class of a spring, either a gap in the support column for both legs or after hold sign(s) action stroke(s) in the gesture column is/are needed.
- 9.7. Using the above classification, a gap in the support column for both legs or the action stroke in the gesture column in the context of releasing the weight from foot/feet without any auxiliary indication means as it was understood so far a "no contact" or "full" spring, with the vertical quality of "up-down", that is, during takeoff, the body is lifted in the air, the CG moves upward, then while landing the CG moves down. Resiliency of the knees if needed is also understood.
- 9.8. The time spent in the air or the timing of the weight release is expressed by the length of the gap or the action stroke.

"Partial Weight" Springs

9.9. During a "partial weight" spring limited force is given to rising, only a part of the weight is lifted from the supporting feet. In the case of the following examples a gap indicates that a spring occurs and the inclusion bow or action strokes together with foot hooks show partiality of weight²⁹.

"Two-Third Weight" Spring

- 9.10. JF.Ex.11a-b (the following JF examples can be seen on facing pages) show a "two-third weight" spring, where one-third of the total weight is released from the right foot. From the point of verticality the "up-down" movement of the CG and the resiliency of the knees is understood. The inclusion bow is turned towards the support column to indicate that two-thirds of the weight is kept³⁰. The foot hook in the support column shows to keep contact E.g. with the sole of the foot.
- 9.11. The same indication seems to be enough to express a "two-third weight" spring a after a hold sign, such as in the case of JF.Ex.11b. The notation can be completed also with an action stroke to call attention to the spring quality see JF.Ex.11c.

"Half Weight" Spring

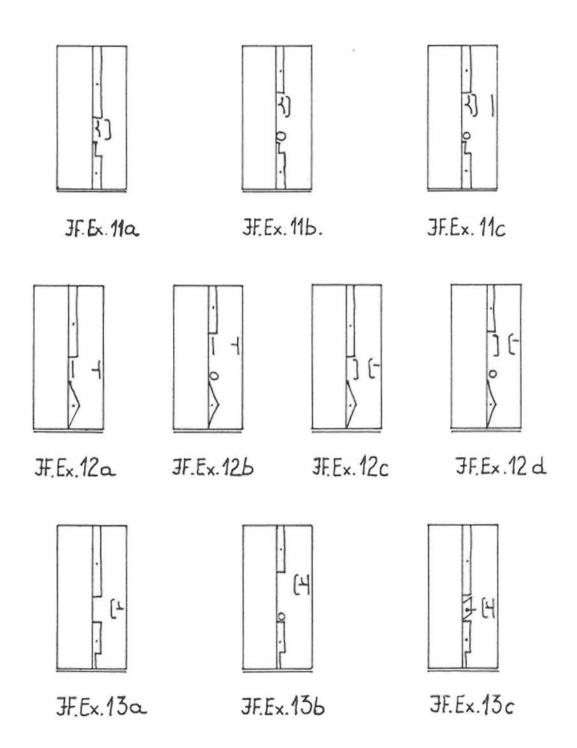
- 9.12. C/AHG proposed a solution of indicating the "half weight" spring see JF.Ex.12a-b. She gave the examples without foot hooks, with which I completed the notation to make sure the level of rising. No hook may mean an understood sole of the foot contact.
- 9.13. JF.Ex.12c-d. intend to represent the same type of spring with two inclusion bows, one turned towards the support, the other towards the leg gesture column to indicate an in-between state of the two polarities of partial weight spring possibilities. The body is lifted on 1/8 ball during the spring, landing is on the sole of the foot.
- 9.14. While I know JF.Ex.12a-b, are the present practice, my reservation is that these indications are separate in symbol logic from the other two "partial weight" springs. A logical development of the two polarities of partial weight spring possibilities ("two-third" and "one-third weight" spring) can be presented as JF.Ex.12c-d.

"One-Third Weight" Spring

- 9.15. JF.Ex.13a-b is an example of a "one-third weight" spring where two-third of the total weight is released from the right foot. The inclusion bow now faces the gesture column, where the foot hook appears.
- 9.16. JF.Ex.13c is an example of performing the same type of spring with turn.
- 9.17. Note that in case of "two-third weight" springs the contact sign is written in the support column while in case of "one-third weight" ones it was placed in the gesture column. The "half weight" spring may allow using either columns.

²⁹ Introducing the inclusion bow to indicate the partiality of releasing the weight during springs was the idea of Ann Hutchinson.

³⁰ C/AHG called attention that the inclusion bows should be written in the appropriate column according to which quality is attached to the actual indication. Since the broad staff makes it difficult to put the inclusion bow in the corresponding column I think we should be satisfied by the two possibilities of directing the inclusion bow; the meaning is well known: if it is directed toward the support column (such as in case of JF11a) it means including gesture quality, and if it is directed towards the leg gesture column it indicates an inclusion of support quality.



"Contact" Spring

- 9.18. In the case of a "contact" spring the force given to raise the body in the air is enough to release the weight completely from the feet but not to leave the floor the feet keep contact with the ground.
- 9.19. The proposed way of notating this kind of movement is to leave a gap/write an action stroke to indicate a spring and write a hook in the gesture column see E.g. JF.Ex.14a-b. The gap/action stroke indicates the total release of weight and the foot hook shows that the foot/feet keep/s contact. The understood performance from the point of view of verticality is the "up-down" movement of the CG.
- 9.20. To indicate this type of spring Ann Hutchinson used the "release weight" symbol (see 2.25 and 2.26 on p.6., and the pasted sections of her papers on p.10. and p.11.). I feel that in the case of springs on feet this symbology is not needed because the use of the gap together with a foot hook can express the same idea³¹. In case one does not want to be specific re foot hooks then one can use the "neutral contact" sign³².
- JF.Ex.14a-b and JF.Ex.15a-b (examples on facing page) repeat the proposed way to write parts of JF.Ex.3 and JF.Ex.4.
- 9.22. A similar type of movement was performed in JF.Ex.7 m.3.-c.2. The "contact" spring simultaneous with a pivot turn is renotated in JF.Ex.16.
- 9.23. A frequent occurrence of this movement category is sliding springs which include the échappé. JF.Ex.17 shows the proposed way of notating Knust's example of Dict.232a-b (see p.5) and JF.Ex.18 corresponds to Dict. 234a-b. The foot hooks are doubled in the gesture column simultaneously with the gap, a combination which is supposed to mean a "sliding contact" spring³³. The feet progress in the direction defined by the following position.
- 9.24. Note how easily the contradictory statements of "hold support while release weight" (Dict.232b) could be avoided with this solution. Note also that the sliding hook and the part of the feet on which the support arrives can be separated.
- 9.25. Ann Hutchinson's proposal of AHG.Ex.4f in her paper "Carets and Staples" (p.10) is renotated in JF.Ex.19 where the unspecified contact sign is used.
- 9.26. JF.Ex.20 repeats Szentpál's Tjs.Ex.20 (p.12.) and JF.Ex.21 shows Szentpál's Tjs.Ex.22a. Now the fact of spring-like movement and that of releasing the weight from both legs simultaneously is identical, one can not miss understanding the notation (compare 4.23, 4.24, on p.17.).

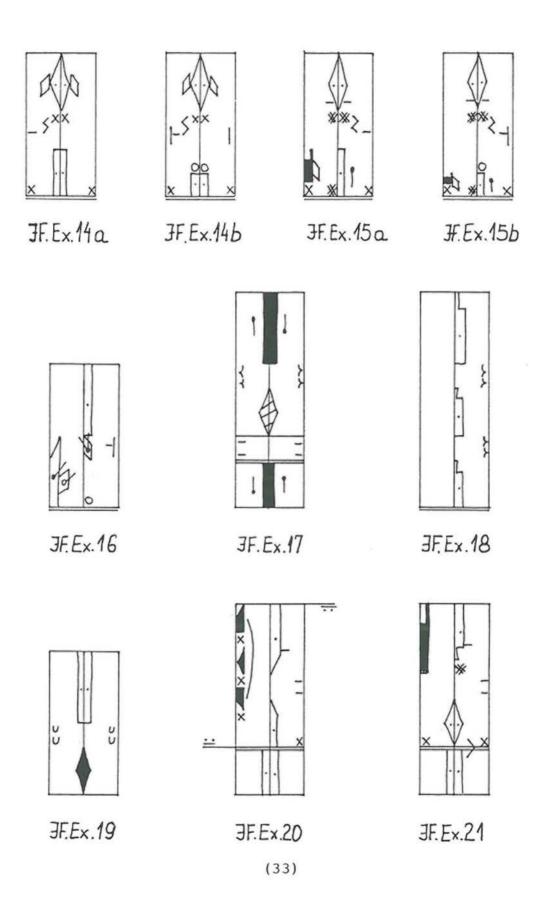
Ann Hutchinson: Labariotation. Third Edition. Dance Books, London, Theatre Arts Books, New York, 1977. p.387, p.489.

33 Sometimes indicating the special performances, especially "sliding contact" springs, may need more

Both C/AHG and C/IF raised the point that using the "release weight" sign gives a **direct message**. I agree with them and I do not say not to use that sign at all. What I say is that in the context and analysis I introduced the application of the "release weight" sign is not necessary to express the notion of release weight but not contact movement phenomenon.

32 Ann Hutchinson: Labariotation. Third Edition. Dance Books, London, Theatre Arts Books, New York,

space in the gap than how much time it really takes to perform such movements. I think this fact should not be regarded disturbing because the indicated performance requires a given force needed to complete the movement. The involved, appropriate force and the standard gravitation determine the time spent in the state of released weight. The indication problem is similar to that of short time turns: Because of the slanting line of the turn sign the time scaling towards diminishing time is limited. If the time factor is really important, the time signs can be used.



"No Contact" or "Full" Spring

9.27. The symbology for this category is the gap or the action stroke in itself. This category needs no example. It is the same in both indication and understanding as the present general usage.

"Downward" Spring

- 9.28. This type of spring belongs to the class where the verticality of the CG is the focus of analysis. The symbology reflects this approach with applying the center of gravity sign completed with pins³⁴ or the body hold sign.
- 9.29. While performing a "downward" spring the dancer's CG does not move upward with the simultaneous release of weight from the foot/feet. This type is usually performed when the level of support is changed downward (but downward changing the support does not mean automatically that a "downward" spring is danced).
- 9.30. "Downward" spring was first mentioned here in JF.Ex.2 m.7. The spring of m.7-c.1. is renotated in JF.Ex.22a-b. (see facing page). Above the center of gravity sign a place low pin is written to indicate the expected performance directed vertically downward.
- 9.31. Some "downward" springs of JF.Ex.3-6 are shown renotated in JF.Ex.23-27.

"Keep Level" Spring

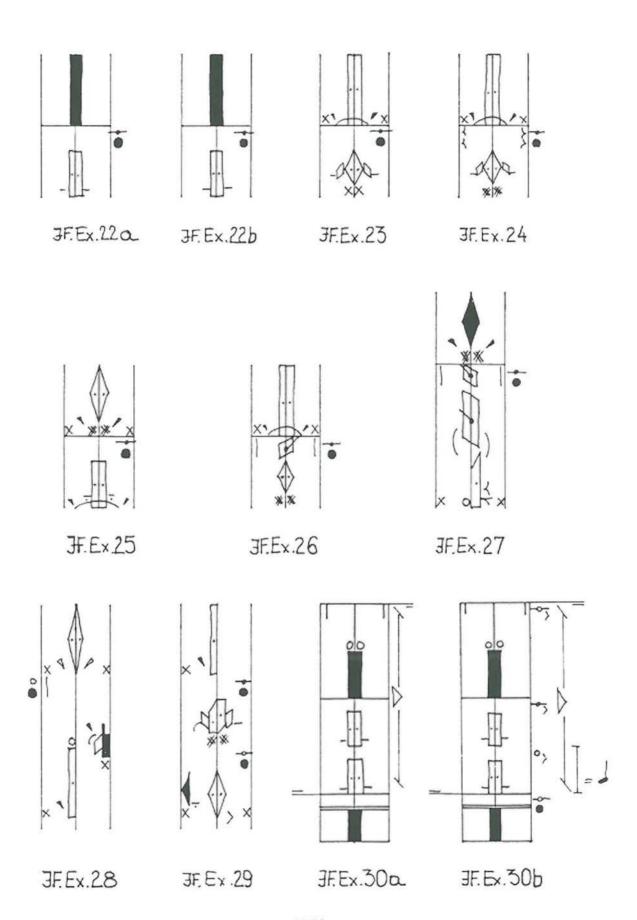
9.32. This type of spring has been identified so far: it is the terre 4 terre type of spring where the level of the CG is kept during a spring. The symbology has been introduced by the cited authors (see 2.8, on p.4. and also Lab.p.405 ex.616c). A body hold above the CG shows that the level does not change. A renotation of a similar spring from JF.Ex.10 is shown in JF.Ex.28.

"Upward" Spring

- 9.33. This type of spring is a contra-movement of the "downward" spring: during the release of weight³⁵ the CG moves only upward. As an analogy to the indication of its counterpart, "upward" spring is indicated by the composition of the center of gravity sign with the place high pin. An "upward" (and "downward") spring is renotated from JF.Ex.8 (m.2.) in JF.Ex.29.
- 9.34. The motive of JF.Ex.2 6th measure is notated both the old and the new way in JF.Ex. 30a-b. Note the clear statements of three different types of springs in JF.Ex.30b.

Notating "downward" and "upward" springs with the combination of center of gravity signs and pins was an idea of Ann Hutchinson.

³⁵ C/AHG remarked wording, using "release of contact" instead of "release of weight". The choice of the latter was intentional. The different classes of springs can be intermingled, and an "upward" spring does not mean unconditionally the total release of weight or the release of contact. It can be performed with any one of the subclasses belonging to the "Amount of Weight Released" class.



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"Up-Down" Spring

- 9.35. This class is formed by springs with the upward-downward movement of the body during the time the weight is released. It is the understood performance of springs, and does not need special indication. Any time a spring is notated without indicating what happens to the CG it means that an "up-down" performance is expected.
- 9.36. Note that when an "up-down" spring is started from stretched knees a slight bend is understood as a "springboard" (p.7.= Lab.p.81) to help springing. The bending of the knees means an initial downward movement of the center of gravity but this movement fraction is not regarded as part of the spring. During this bending the body is supported.

Classes Stated by the Configuration of the Legs at Take-Off and Landing

9.37. The classification needs no explanation since it was introduced long ago and used widely. As can be seen from the comparison of terminology in 2.31 the authors use different terms for the same type. An agreement is needed because any formal this classification can be it is useful to name comprehensively the configuration of legs at the take-off and landing of springs. In my view it would be better to avoid the ballet terms because they usually mean a definite set of movements (which can be different by schools) and it would be better to find appropriate English words.

10. Closing Remarks

- 10.1. I feel that in the present practice the gap/action stroke indicating a spring alone does not reflect the richness of how the weight can be released during this movement category. In the above analysis I tried to sketch a way to discover a fraction of wide range of possibilities and to summarize the results of my former consultations on the subject.
- 10.2. Some may regard the presented analysis a further complication of the system or as "hairsplitting" or unnecessarily detailed. My experience is that only those who are fluent in the style can make the differences between similarly indicated springs, and even in this case only then, when they realize, which dance the notation represents. Anyway they perform the patterns they are trained in.
- 10.3. The Laban system of notation is an adjustable mirror of movement where the focus can be set according to the needed or desired exactness. I hope that the above analysis can be taken as a further mark on the scale and where stylistic details are regarded important, it may help to notate and reconstruct the movement as it was originally performed.

READING SESSIONS

READING SESSIONS

Carl Wolz's paper on 'Props' was presented as a combined technical session and reading session.

During the two sessions on 'Props' several excerpts of notated material dealing with fans, hoops, sticks, etc. were read by participants and commented upon. See the Technical Report, section 9, for a report on the discussion of the readings.

Reading sessions on 'Props' were coordinated and chaired by Ilene Fox, in collaboration with Carl Wolz.

Three other reading sessions were held, specifically dealing with Asian material, with various excerpts including traditional dances and contemporary dances.

Several excerpts were also chosen for their use of props: poles, scarf, swords, hats, sleeves.

Session 1 and 2 were coordinated and chaired by Odette Blum. Session 3 was coordinated and chaired by Chih-Hsiu Tsui.

READING SESSIONS ON PROPS

chaired by Ilene Fox

Session 1

Korean Fan Dance (Putschä-tsch'um)

Choreography: Yu Hak Ja, Kinetography Laban: Suk-Hee Seo

Collection: Kinetographiestudio Essen

Japanese Fan

Labanotation: Carl Wolz

Dances of China, Advanced Combination of Jiaozhou Yangge Dance from Shandong

Province for Girls.

Labanotation: Zhang LingLing, Tan LianYing

Ikkaku Sennin, Noh Play

Choreography: Zenou Komparou

Labanotation: Odette Blum and Lucy Venable, assisted by Judith Bissell and Ray Cook

Session 2

Bauhaus Dances (Hoop Dance)

Choreography: Oskar Schlemmer, as reconstructed by Debra McCall

Labanotation: Ilene Fox

Kathi Natch

Dance from East Pakistan

Minikin Fair

Choreography: Paul Taylor, 1989 Labanotation: Sandra Aberkalns

READING SESSIONS ON ASIAN MATERIAL

Session 1 & 2 chaired by Odette Blum, Session 3 chaired by Chih-Hsiu Tsui

Excerpts were read from some of the following dances:

Session 1

Horse Riding Mongolian Dance

Dian Step

Uygur Folk Dance

Labanotation: Lian-Ying Tan, simplified by Odette Blum

Iwakuni Ondo

Labanotation: Judy Van Zile

Published in: The Japanese Bon Dance in Hawaii, Hawaii: Press Pacifica, 1982

Chinese Minjian Dance, Tibetan (Xuanzi)

Choreography: Liu Youlan (1989), based on traditional dances

Labanotation: Mary Corey

Session 2

Bamboo Grove

Choreography: Ming Shen Ku (1988)

Labanotation: Mary Corey

Chinese Minjian Dance, Mongolian (shoulder)

Choreography: Liu Youlan (1989), based on traditional dances

Labanotation: Mary Corey

Young-Sook Han's Salpuri Chum: Labanotation and Stylistic Analysis of a Traditional Korean Dance, by Si-Hyun Yoo. MA Thesis. The Ohio State University, 1995.

Session 3

Hunting Dance, Chia-rung, Szetchuan

Dance of Youth, Uygur, Sinkiang

Sei la ja mu, Tibet

Frölicher Bauerntanz

Sword Dance

Labanotation: Liu Feng Shueh in collaboration with Albrecht Knust

Dances from the Knust Collection, Centre for Dance Studies, G. B.

PRESENTATIONS

MOTIF DESCRIPTION: INTRODUCING THE ELEMENTS OF DANCE

A WORKSHOP TO PRESENT AN APPROACH TO THE STUDY OF DANCE AND DANCE LITERACY WHICH CAN BOTH ENHANCE AND STIMULATE THE CREATIVE PROCESS

by

Odette Blum

Motif Description is a system of notation based on Labanotation, wich gives the reader the basic elements, or motifs, of a dance phrase such as traveling, jumping, turning, falling, touching, supporting, becoming stronger or more delicate, without providing a description of how it is to be performed. The interpretation is left to the reader who will create a phrase highlighting the given elements, thus fostering the creative process and beginning the process of dance literacy.

This system may be used as a tool in teaching improvisation, composition, performance techniques, and dance for children, and forms the introduction to Labanotation (a structured dance notation that provides the information required to perform a set dance).

By dealing with the elements of dance - bodily actions, space time, relationships, and dynamics - the system covers a range of symbols but with the focus being on the creative process and on gaining an overall understanding of dance concepts, rather than on the symbols representing these concepts.

This system also has the desirable effect of eliminating the apprehension many dancers and students have towards the learning of a new symbol system.

At the conclusion of such a course as an introduction to Labanotation, the students will have gained an overview of the system as well as the elements of dance. The transfer of the symbols to the Labanotation staff and the application of their concepts to various body parts is generally a quick and simple process. Reading of repertory develops rnore quickly and easily because the concepts and their symbols are already known and the resultant kinesthetic sense of the symbol will have been experienced.

WORKSHOP CONTENT

- exploring 2-3 dance elements through improvisation
- introducing symbols representing those elements and sightreading practice (i.e. moving) of brief motif phrases made up of these symbols.
- · creating a phrase to a given motif phrase
- discussing and observing portions of a video tape showing students' solution to both given motifs and sequences they have created and notated

Please refer to Odette Blum's Chapter 10 in Topaz, Muriel. <u>Elementary Labanotation</u>. Pennington, N.J: Princeton Book Co. 1996, for a description of her introductory lessons.

O. Blum has completed a video tape of this process which will be available as soon as music copyright permissions have been granted. She worked with a videographer who taped her teaching a graduate notation class for a quarter. The video is titled "Motif Description: Introducing the Elements of Dance"

DANCE NOTATION AS A TEACHING TOOL

by

Anna Karin Ståhle-Varney

I work at the University College of Dance in Stockholm (UCD) teaching Spanish dance, Historical dances and Labanotation. This is the only dance school at university level in Sweden.

I am attending a master's program in pedagogics, which is organised specially for the teachers at UCD in collaboration with the Institution of Pedagogics at Stockholm University. One part of the program is to write a thesis. I have chosen the subject "Dance Notation as a Teaching Tool". There are several reasons for my choice. The most important one, of course, is that I am very interested in notation and I have found it very useful in my "everyday dancing" life. It has not been just the documentary aspect but just as much the analysing aspect of dance and it has helped me to "confirm" the dance in my body. In teaching dance I have often wanted to explain some things in notation to make things more clear, but as most of my students don't have notation in their training it has been difficult. For those who have had some training I try to incorporate notation in different ways in the dance.

Another reason is that as far as I know nothing has been written about this particular aspect of the use of dance notation here in Sweden.

I have become interested in the use of written symbols when teaching dance. Does, for example, the written symbol help students to understand dance better? In Sweden the books of Howard Gardner are very popular, specially "Frames of Mind - The Theory of Multiple Intelligence". His theory leads me to the rather obvious question Do we all learn to dance the same way? Is really watching another person dance, the one and only way to understand, analyse and learn dance?

It is going to be difficult to make a clear distinction between using notation as a teaching tool and teaching notation in a dance class. Another thing I will have to discuss is that through a knowledge of notation one probably starts to think about movement in a different way, and that influences the way of discussing and teaching dance.

I want to gather information through a questionnaire (see below) and will need to contact teachers and notators in other countries. My questions are not limited to Labanotation/Kinetographie Laban but also for example Laban Movement Analysis, Benesh Movement Notation, etc.

QUESTIONNAIRE

- 1. Where do/did you teach?
- 2. How long have you been teaching dance?
- 3. What is your notation training?
- 4. At which levels of dance training do/did you use notation?
- 5. Which age group/s do/did you teach this way?
- 6. What are the pre-requisites of the students notation-wise?
- 7. Where is the emphasis in class, on dancing or notation?
- 8. Which aspects of the dance are best explained with notation?
- 9. Which concepts of the notation system do you use / (find most useful)?
- 10. What are the advantages using notation in a dance class?
- 12 Do you use Labanotation/Kinetographie Laban or another dance notation system as well?
- 13. How do you use dance notation as a teaching tool?
- 14. If you don't use dance notation this way, is there a reason why you don't do so?
- 15. If you don't use dance notation this way, would you like to?
- 16. Any other comments?

PRESENTING THE TOPIC OF AIR WORK USING THE NEW ELEMENTARY LABANOTATION TEXT

by Muriel Topaz

The session demonstrated a movement-based approach to teaching an Elementary Labanotation class, based on material in the new Elementary Labanotation text. The following outline was followed:

Topic: Springs (air work)

- Announce: a gap in the support column means no supports--go into the air.
- 2. Read Schottische
- 3. Discuss Schottisch in terms of leaving the ground and returning to it.
- 4. Elicit from class the 5 categories of springs
- 5. Sight reading material from Elementary Notation
- 6. Note timing i.e. landing on or off the beat; anacruses
- 7. Improvise springing actions and categorize them
- 8. All together construct a chart showing which air work belongs to which category
- 9. Introduce hold sign
- Reading: (analyze patterns first)
 Selyanchitsa

A discussion of teaching techniques and how to field student questions closed the session

LABANREADER IN WHITE, GRAY AND BLACK

by

Sheila Marion and A. William Smith

LabanReader uses computer software to highlight various aspects of movement in a notated score. This is accomplished by fading out selected notation symbols in the visual field of the computer monitor. Viewing selected symbols at will, such as the support symbols, makes scores more accessible for teaching, study and research. Symbols in each column on the staff can be displayed as either black (in the normal style), or gray (i.e., faded), or white (i.e., completely removed). This allows a dancer or researcher to foreground parts of the score in order to more easily examine the movement. Using computer technology, a dance score reader can move quickly and easily from one aspect of movement to another. The various symbols can be viewed in combinations of black, gray, and white.

· Background

The introductory notation courses at The Ohio State University begin with an exploration of movement and notation symbols through Motif Writing. Following this, the courses emphasize reading excerpts from scores in Labanotation/Kinetography Laban. Dancers are expected to make the transition from Motif Writing to LN/KIN fairly quickly, since they are already familiar with all the symbols.

This process does not always go as smoothly as expected, however. Dancers, who have become fairly sophisticated in their responses to scores in Motif, in some ways feel like they are starting over when they encounter the LN/KIN staff. Instead of creating movement in response to the written Motif, they are asked to perform the notated actions as written. Instead of whole-body responses to the Motif actions, they must find a sense of wholeness through the sum of movements of separate body parts. And instead of dealing with the usual single line of symbols in a Motif score, they are asked to cope with many more symbols at once, in multiple columns, for supports, torso, arm and leg gestures.

One of Marion's classes had an especially difficult time making the transition from Motif to the LN/KIN staff, which stimulated her desire to find a teaching tool such as LabanReader. All the dancers were excellent score readers in Motif Writing. On the staff, they had no problem reading movements of the supports or arm gestures alone. However, they unanimously threw up their hands in frustration when faced with the seeming complexity of supports and arm gestures in combination.

At the time, Marion was reading a score of a traditional Korean dance notated by Master of Arts candidate Yoo, Si-Hyun. The first draft of Yoo's score dealt with supports and

leg gestures only, throughout the entire dance. Reading this draft allowed Marion to focus on the subtleties of these movements. Later, Yoo added the intricate actions of the arms, torso, head and props. Marion realized how easily she could have overlooked details of the supports and leg gestures had they not been presented to her first, by themselves.

Marion also recalled a notation class experiment Judy Van Zile had reported at an ICKL conference, in which she used the computer to print out increasingly detailed versions of an excerpt of a Humphrey score. Van Zile mentioned that she envisioned the possibility of layering notation scores, like the transparent layerings of an anatomy text.

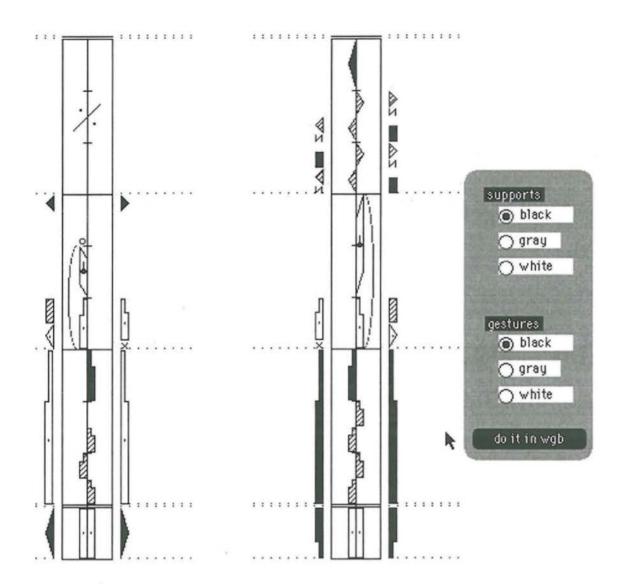
LabanReader was also inspired by the OSU-MDP, a multimedia dance documentation concept and software shell, which has as its core the idea of multiple understandings of movement through Labanotation, music scores, dance video, photographs, illustrations, and text. The effectiveness of this presentation method was demonstrated in the CD-ROM, Victoria Uris: Videographer and Choreographer.¹

The multimedia format exposes dancers and researchers, who may have limited or no knowledge of notation, to a movie of a section of a dance that is linked to a scrolling score. As a result, the multimedia format seems to allow the possibility of a simpler dance score for those less familiar with the Labanotation/Kinetography Laban system.

Notators generally try to include enough detail in dance scores so that someone unfamiliar with the style of a dance can capture its essence from the dance score. A dance usually would not have a simplified, memory-aid score because the notation would not adequately represent the dance. However, when a score is used in conjunction with video and text, there may not be as great a need to see all of the details of the movement all of the time.

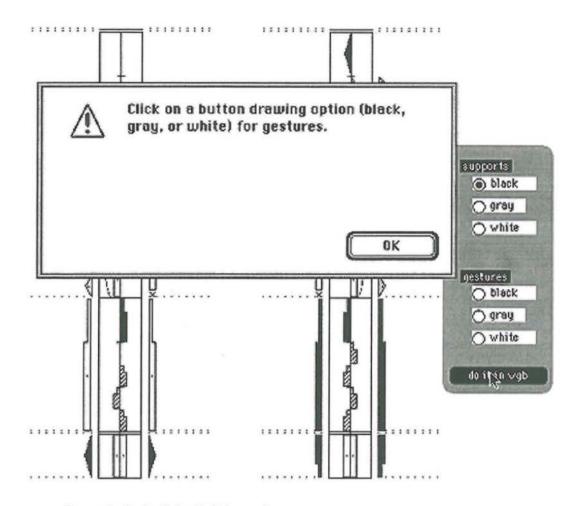
At a Dance Notation Bureau Extension meeting in early March 1996, Marion expressed her concept of layers of notation. Smith, familiar with multimedia sequencing, knew how to realize this and presented a simple model that allowed symbols for supports or arms to be faded. The model featured a keypad controller onscreen on which the user registered choices. [see example 1]

¹ A multimedia dance documentation prototype, OSU-MDP, was developed at The Ohio State University Department of Dance by Vera Maletic, Candace Feck, Will Smith, Scott Sutherland and Joukje Kolff. The CD-ROM arising from the team's efforts can be ordered from the OSU Department of Dance. Information can be acquired from the homepage http://www.dance.ohio-state.edu or via email sent to smith.1952@osu.edu.



Example 1: very first model

If the user did not make a choice when first seeing the controller, there was an alert dialogue box that appeared. [see example 2] This feature got to be annoying.



Example 2: the "alert" dialogue box

This model was based on the premise that one would have an idea in mind of what combination of symbols in black, gray, or white was desired and then would have the computer "do it."

Based on the success of this model, it was proposed that a Graduate Associate in the notation area, as part of her responsibilities, have the task of getting scores available to read in this manner. Joukje Kolff joined the team in October 1996. She needed to research examples, notate the symbols using *LabanWriter*, make screenshots of a completed reading example, and perform the appropriate manipulations to separate the symbols desired to be treated in the WGB fashion.

During the period from April through October 1996, there were a few modifications. Although the original model had the gray color equal to 50% of the black, it was desired to have it more faded. Also, the real life examples for in-class reading necessitated making models for three parameters and four parameters. While a simple two-parameter model offered a reader nine combinations of symbols in black, white, or gray—such as supports-black and arms-black, supports-black and arms-gray, supports-gray and arms-white, etc.,—the three-parameter model allowed twenty-seven choices. The four-parameter model allowed a staggering eighty-one choices. Although this might seem trivial, it affected the computer coding. At first Smith set-up each possibility [see example 3] but the three- and four-parameter models altered that.

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6			11	111			A A	111	22	111	11	
7			111	1 1		1	133		111	111	111	
8			88	12 2		No	22	188	100	22	200	
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Example 3: the initial coding

By late October, the coding was altered to allow various layers that were turned on or turned off. A four-choice example illustrates that. [see example 4]

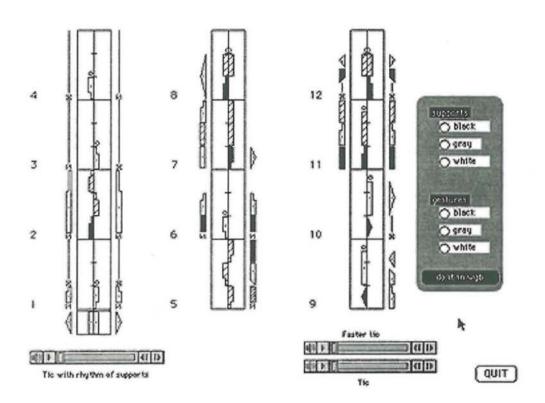
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Moveable	→ 7		\forall	+++	11111	HH	44	1111		Ш
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	→ 13	1	1 1 1 1	++++	33	+++	33	++++	++++	HH
	→ 14	1	1122	+++	22	+++	22	++++	++++	HH
	→ 15	1	11	+++	22		22	++++	++++	HH
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isnlau	→ 20				229		22			

Example 4: the coding for a four-choice score excerpt

The name has evolved throughout the process. The first name was *Scores in WGB*. It was then proposed to call the project *Laban Scores in WGB*. Now we call it *LabanReader in WGB*, or *LabanReader* for short. This makes a connection to other Laban-related work such as the *LabanWriter* notation program which was developed at OSU, and the *LabanTalk* list-serve group on the Internet.

Several improvements were made to LabanReader during the 1996-97 academic year. Kolff added a button in the lower left corner to allow a reader to identify the providence of the score, and on her last example in June 1997 allowed the WGB changes to occur immediately when any selection was made rather than when all selections were made. The "do it" button was scrapped. All along, the computer coding had been axiomatic.

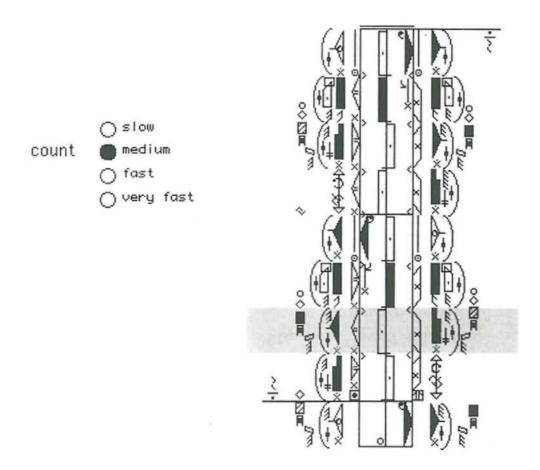
Meanwhile experiments were being conducted related to ways of helping students go forward during the process of reading. There were two main strategies: audio and visual. Smith first experimented with adding a steady beat that was modifiable from slow to fast speeds. This could be done in two ways, by a simple button as well as a controller bar. [see example 5]



Example 5: the controller bar for added sound

Marion suggested that sounds be used to identify rhythms of supports, a technique she found helpful from some of Odette Blum's teaching strategies. Exploring these ideas continues to be part of our research and development.

Brainstorming for visual cues to stimulate reading involved producing a bar or shading that moved in a regular manner from measure to measure. [see example 6]



Example 6: visual shading to promote going up page

One model allowed the visual shading to move spatially before the reading as a preparation. We also considered fading symbols in and out during a progression of time. This physically gets the eye moving up the staff. Fading symbols on the computer progressively through time has produced good results in other areas, such as increasing speed in reading text as well as in reading music notation.

We have also discussed having a hotspot that would allow a movie to be brought up so that readers can see the movement. This movie would be of an expert performing the movement corresponding to the notated score, and would allow dancers to check their reading of a score. We speculate that this feature would be particularly useful for motivated learners lacking access to an instructor or formal instruction.

With Gina Jacobs, a new member on the team in October 1997 to replace Kolff, who graduated, we expect to try other experiments.

· Further Rationale

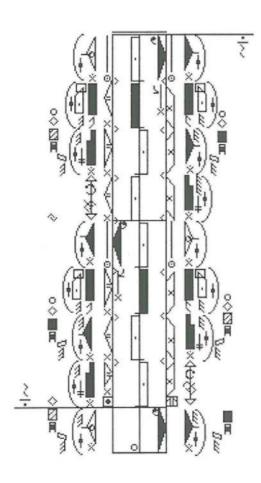
Dance notation is an important tool to learn, and learn about, various styles of dance. Increasingly, Kinetography Laban/Labanotation scores are included in publications about world dance forms as a means of analyzing and describing movement from diverse cultures.² Dance scores are also an important component of cutting edge dance documentation, the interactive combinations of scores, video and text on multimedia CD-ROMs.

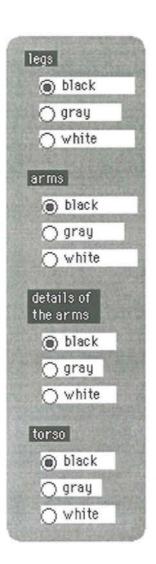
Due to a high level of detail, however, many dance scores seem complex and inaccessible to researchers who have only a limited knowledge of notation. Some scores are daunting even to a trained reader of Labanotation/Kinetography Laban.

One of the debates among practitioners of Labanotation/ Kinetography Laban has been whether to keep scores simple—to notate movement as a memory aid to those familiar with the genre, and thus to make dance scores accessible to a greater number of readers—or whether to detail movement subtleties, which make a score more cumbersome and difficult to read, but which characterize style. LabanReader will help to resolve this debate by allowing the dancer/researcher to look at the movement selectively.

Using LabanReader a dancer/researcher designates different columns on the notation staff to be displayed in any combination of black, gray or white. Designating columns as black highlights symbols, making them appear strongly on the screen, while designating a column as white causes symbols to temporarily disappear from view. The gray feature allows symbols to fade but remain visible.

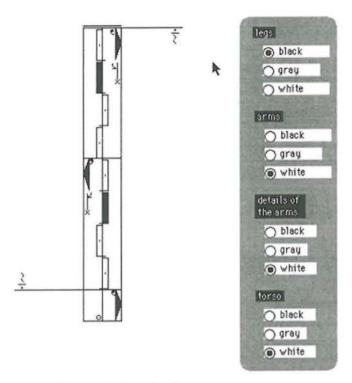
² For example, Adrienne L. Kaeppler, Hula Pahu: Hawaiian Drum Dances (Honolulu: Bishop Museum Press, 1993) or Brenda Farnell, Wiyuta: Assiniboine Storytelling with Signs (Austin: University of Texas Press, 1994).





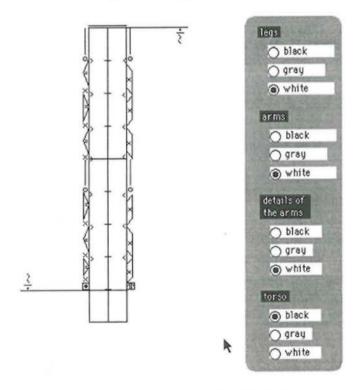
Example 7: Zapin, a dance from Malaysia

An example from Zapin, a Malaysian folk dance, serves as an illustration. [see example 6] The movements of the arms, though not complex in themselves, are recorded by notator Yin-Phing Kean with attention to the subtleties of the style. The score initially appears difficult to read as a result of the level of detail. *LabanReader* allows a dancer/researcher to view separately or in combination the actions of the feet, the torso, the arms or their detail. For example, the dancer might look only at the footwork.



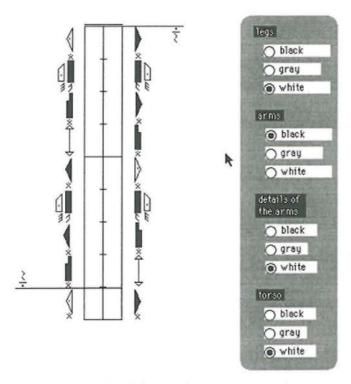
Example 8: only the supports

The dancer might look only at the movements of the torso.



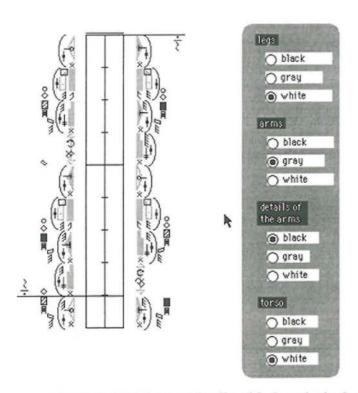
Example 9: only the torso symbols

The reader might look at only the principle arm movements.



Example 10: The principal arm symbols

The principle arm movements might fade to gray, while the details of their execution might appear prominently in black.



Example 11: The arm details with the principal symbols in gray

A reader could view these aspects of movement in any combination of black, "white" and gray (there would be eighty-one possibilities).

LabanReader uses a computer to do what the trained reader learns to do after much practice, which is to selectively focus attention on one aspect of the notation at a time. Looking at one or more columns also helps develop good reading skills by encouraging the dancer to look at through-lines of movement (reading vertically on the staff) instead of moving from position to position (reading horizontally on the staff).

· Field Testing

In a graduate notation course in November 1996, we used a projector to work with examples on *LabanReader* in the classroom. Most students responded positively to *LabanReader*. Their written comments addressed both the use of *LabanReader* for learning as well as its presentational aspects:

"Cool!" I like being able to concentrate on one part at a time"

"Useful and entertaining to use computer layout"

"I thought the computer image thing was great. I definitely see the value of concentrating on one particular column at a time, having the images actually disappear helps me not to be distracted."

"Use of projector and computer image is easier to learn with because we have choices [about] what to see and not see. Images are also clearer and changing scores is easy and quick."³

The value of the comments "cool!" and "entertaining" should not be dismissed lightly. In many notation courses Marion has heard the complaint that notation is too technical, that it does not seem to reflect dancers' more intuitive sense of learning dance. Combining the use of computer technology with an analytical approach to movement seems to make a virtue, rather than a drawback, of the notation's technical appearance. Also, the computer image projected on a screen or wall, along with lowered light levels in the rest of the dance studio, help focus attention and concentration. It helps an instructor to control and pace the learning experience within the formal teaching/learning environment.

³ Selected comments from informal written responses to *LabanReader* from the dancers in D820, Autumn Quarter 1996, The Ohio State University Department of Dance.

⁴ The OSU dance department is known both for it's notation program and its pioneering use of technology and dance. Responses would possibly be quite different in another situation.

Some students found the process valuable, but felt they had no basis of comparison, or wondered if they would be able to accomplish the same thing without the computer.

"It was useful to move quickly from one part of the staff—supports, arm etc. I found the computer helpful but don't have another method to compare it to to say why."

"The exercises with the computer were <u>quite</u> helpful. I think that visualizing the score work in parts made things easier—I only wonder if I will be able to do that same thing mentally when I look at a score in its entirety."

A few students were less happy about the disappearing images and having to learn movement for separate body parts and then put them together instead of learning movements as a whole:

"Once I learn arms and supports together, it flubs me to do just arms because I've learned a relationship (arms to legs) and isolating it out is another learning process."

"Great idea. However, once I learn the support I tend to want to add on instead of subtracting. More valuable for me to have support then add [leg] gesture then add arms."

The initial screen of an example comes up with full notation. From this screen the class selected which part of the movement they wanted to look at first, based on which actions seemed predominant in the phrase. Where the phrase mostly involved steps, the dancers would first learn the rhythms and directions of the supports, and they would see only those symbols while doing so. Alternately, if the phrase featured arm movements, the dancers might look at the arms and torso actions first. It is also helpful to show the staff alone to see the meter, number of measures, any repeats, and floor plans.

For the most part, a cumulative approach to showing the material worked best. Once supports were learned, for example, Marion would gray out the support symbols and bring the arm gestures up to black so that students could see the relationships between the steps they had just learned and the arm movements. Occasionally the class might look only at the arms after learning the supports, but usually not. The students were asked what they wanted to look at next, so the choices were theirs. Since the class was fairly small (10 students), competing choices did not seem to be a problem.

· Continuing Research and Development

At present we are working with selections based on columns of the score. We want to remove the onscreen controller, and make the process of selecting what columns to fade non-verbal. The controller initially used words, such as "supports," and so on. Experiments to merely click on a symbol have produced some challenges since a column in which a symbol falls is not conceived of as being absolute for a single part of the body, rather, it is relative. Sometimes symbols are put in adjacent columns, such as supports which are modified by symbols in the leg gesture column.

We also envision the possibility of layering the complexity of a score, from the Motif Writing of a phrase to a simple memory-aid notation, and from the complete notation (at the level of detail in current scores) to full glossary details that could be brought up at any point in a score. This kind of layering would be based, however, on a different selection process than the one we are currently working with.

As a means for determining the most useful basis of selection for score reading, we are working with a variety of movement examples from different styles and cultures.⁵ The purpose is twofold: to create a body of readings for use in the classroom, and to determine the patterns for selection that eventually will lead to the development of software that can directly translate any score from *LabanWriter*⁶ to *LabanReader*. We have plotted a three-quarter sequence with themes for each quarter.

When we are able to get permissions, we would like to make examples available for downloading at our department web site. It would help our research and development if people had materials they could share that they wanted to see treated in the WGB fashion with *LabanReader*. For more information about dissemination, please contact us.⁷

⁵ Movement examples in LabanReader which were demonstrated at the ICKL conference:

[&]quot;Supports & Gestures" Waltz, Class Studies (Elementary), revised edition, compiled by Odette Blum, Columbus, OH: Dance Notation Bureau Extension for Education and Research, 1977, pg. 11.

[&]quot;Combination given by Barbara Fallis, notated by Donna Shingledecker, 1969" *Elementary Reading Studies*, collected and edited by Peggy Hackney, Sarah Manno, Muriel Topaz. New York: Dance Notation Bureau, 1970, pg. 24.

[&]quot;Adowa," (Ghana) basic steps, Odette Blum, 1983.

Malaysian, Zapin Dance, traditional, taught by Mohd Anie Md Nor, notation by Yin-Phing Kean, 1981; music Anak Ayam (traditional).

⁶ LabanWriter was developed at The Ohio State University by Lucy Venable, Scott Sutherland and David Ralley. LabanWriter is used to create scores in Labanotation, and its developers feel that the LabanReader feature would be too cumbersome to incorporate directly into LabanWriter. A separate program that can use scores created with LabanWriter and add the LabanReader features for ease of reading would be best.

^{7 &}lt;marion.8@osu.edu> or <smith.1952@osu.edu>

DEVELOPMENTS OF THE OHIO STATE UNIVERSITY MULTIMEDIA DANCE PROTOTYPE

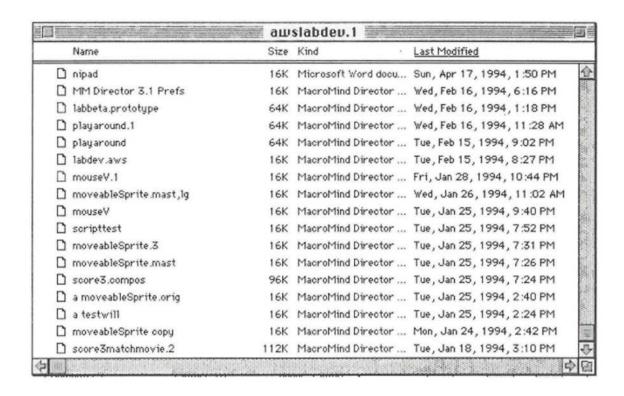
A. William Smith and Vera Maletic with Joukje Kolff, Candace Feck, and Scott Sutherland

The Ohio State University-Multimedia Dance Prototype [OSU-MDP] since its last presentation at the ICKL Conference in 1995 has had new developments and new applications by others interested in the preservation of our dance heritage. Created by a research team consisting of content designers Vera Maletic and Candace Feck, and technical designers A. William Smith, Joukje Kolff, and Scott Sutherland between 1994 and 1997, the OSU-MDP is a content concept and computer software shell designed for documenting dance artists. Initially developed while creating their first CD presenting the contemporary American modern dance artist Victoria Uris, the multimedia prototype has been shared in four workshops for dance professionals since 1996 who are applying it to a wide range of topics and are including dance notation.

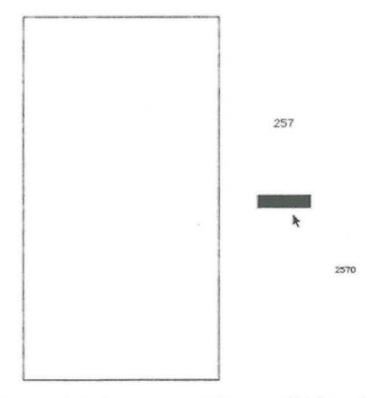
Historical Development

It is nearly impossible to credit each and every contribution of individuals within a team environment. A single suggestion can provide the impetus for the next stage of conceptual, textual, or technical development. Though someone may seem to contribute 90% of the inspiration or actual realization of an idea, in the end, a project is incomplete without the other 10% that may be contributed by another member. It is generally proven that the team is greater than the sum of the individuals. This may explain in part the success of five creative individuals in the application of multimedia technology to notation. Nevertheless, there are some chronological points that can be shared.

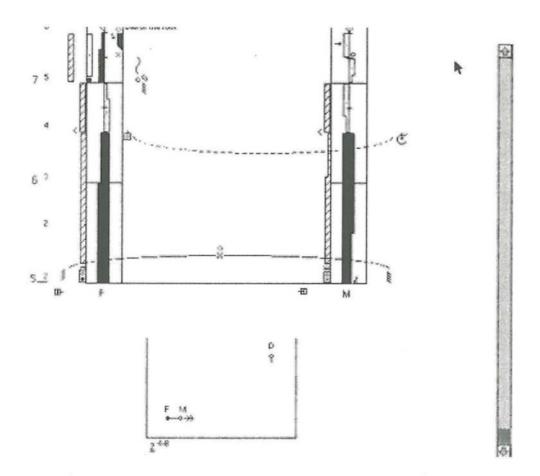
One of the features of the OSU-MDP is the scrolling notated score and its links with events in other windows, such as video, music notation, or animated floorplans. Preliminary work on conceptual and technical aspects of the so-called *LabanLink* started in late 1993. Although much of the work done in the computer environment is additive, that is, one figures out something small and then increases it, continually revising the coding and concepts rather than starting from scratch, there are a few early experiments that remain from Smith's computer. As a consultant familiar with *Director* (Smith worked with *VideoWorks* in the late '80s that developed into *Director*), he and Sutherland made initial investigations to the idea of a scrolling score. [see example 1 which follows, a listing of initial experiments in 1994]



At first, the experiments were simple, such as moving an object and having the computer output the coordinates in the x and y planes. [see example 2 which follows]



The above is the "mousev" dated 25 January 1994. It together with other experiments led to the 16 February 1994 "labbeta.prototype" [see example 3 which follows]

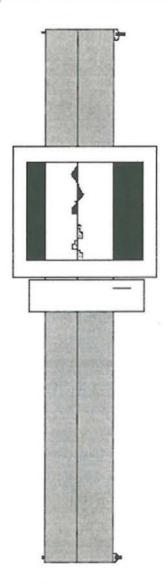


The above example might not seem like much now, but we were able to move two pages of notation of Uris' piece *Three on a Match*. The solution of this problem allowed us to make a demonstration of what we could do given financial support, and that support eventually came when The Pew Foundation granted Maletic and Sutherland [Smith consultant] a cycle I NIPAD grant. In noting a draft dated 14 May 1994 of the NIPAD proposal, it is curious that we omitted any reference to notation or the tremendous innovation we envisioned.

In Autumn 1994, Joukje Kolff, an entering graduate student with a degree in computational linguistics also having a basic knowledge of Labanotation, formally joined the team. Her fees were paid and she was granted a monthly stipend as a graduate associate. For the first quarter she was granted a learning period to become familiar with the conceptual framework and language of the multimedia-sequencing software *Director*.

Smith and Sutherland met at times with Kolff over coffee, and the three discussed possible scenarios of how to portray the notation and the passing of time in relationship with the video. There were two main strategies: 1) keep the score still and move a pointer, bar, or another element, or 2) keep a pointer, bar, or another element still and move the score. We decided the latter would be more interesting, though it departed from the traditional manner in which scores were read—holding the paper still and moving the eyes

upward on the page. Scrolling the score made coding in most ways easier since the relation of frame number could be correlated to vertical space. In short, the score was metaphorically viewed as a long piece of paper (scroll) that extended feet above and below the computer monitor and the only part that could only be seen at a moment was that placed within the field of the monitor. [see example 4 that follows]



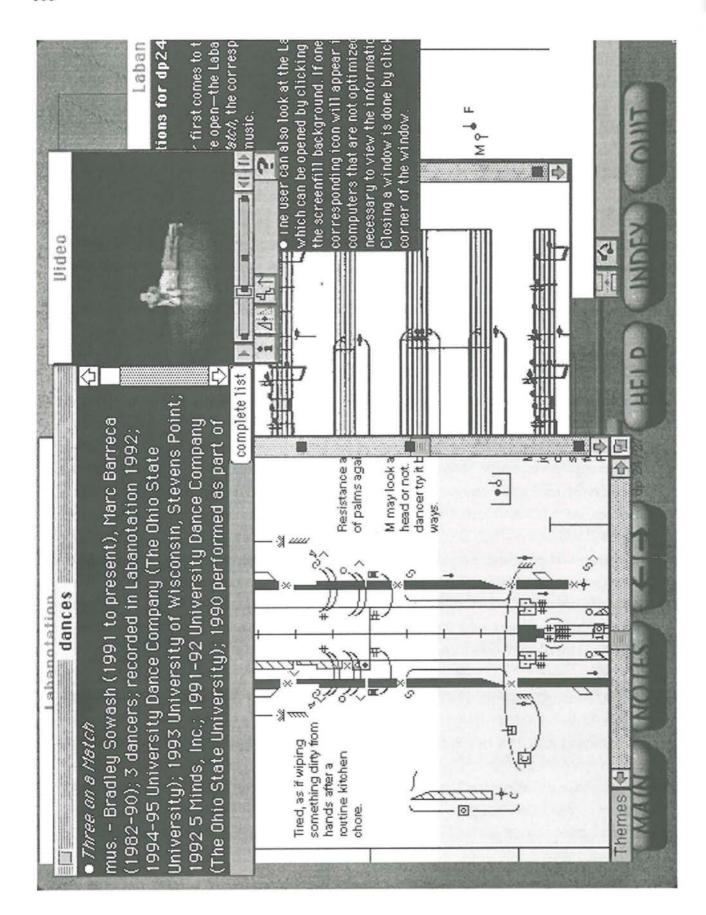
As well, the technical team decided in Autumn 1994 that the floorplans should be placed in a separate window. Though Smith and Sutherland had accomplished some initial steps, there were many tasks that had to be addressed: the passing of information about the movie frame to the positioning of the large labanotation document, the resizing of the labanotation window, all of which Kolff was able to implement. Team members made important contributions in many ways, such as a simple strategy of switching the color depth from millions or thousands of colors to fewer to facilitate the scrolling events (Smith, April 1995).

Subsequently several additional features arose from needs and suggestions of various dance professionals. For their analysis of *Three on a Match* Maletic and Carol Maxwell requested the possibility of highlighting a set of symbols pertaining to relationship aspects. Kolff was able to take a copy of the score and replace those select black symbols with ones in red. Further, American Modern dance choreographer Daniel Nagrin, who visited the dance department, suggested that the movie be seen also from the point of view as if someone were looking in the mirror to learn the dance. Using a filter in *Premiere*, Kolff flipped the original movie and when a button is depressed at the bottom of the movie, the corresponding frame in the flipped version is seen.

After the initial thrill of showing the project for *Dance and Technology III* at York University in May, 1995 and then for *ICKL* in Paris, the next development anticipated other needs of dance directors. The music score was also digitized to be viewed in relation to the score and the video. This meant that there were now four windows where events based on time occurred. This was a significant advancement to the models that existed.

The development of the LabanLink can also be seen related to the development of the LabanWriter—the computer software for Labanotation. In the early 1990s its creators Lucy Venable and Scott Sutherland were invited by the media center at Case Western University to demonstrate the beginnings of the LabanWriter program. There they saw also computerized music scores being linked with visual images. Sutherland started considering linking Labanotation with videotape but at that time this required laser disc technology which was cost prohibitive. The QuickTime movie—a technical term for digitized videotape—was demonstrated in dance at the first Dance and Technology Conference at Madison, Wisconsin in 1992. All of the developments in technology contributed to prompting Maletic and Sutherland to start discussing the possibility of a documentary CD-ROM which would include the link between a notation score and video image. In her choice of the first artist to be documented Maletic selected Victoria Uris, who had two of her works recorded in Labanotation.

During that same period, Smith had been active in many aspects of multimedia in California since the late '80s and too had seen the CD-ROMs of Mozart and Beethoven that featured time-based changing score excerpts. Kolff was thinking about Labanotation and how the computer could facilitate it. At the same time, Maletic, Feck, and Smith were all involved in using or teaching notation. It is easy to see why it is so hard to place value on or to judge each team member's contributions to the project—all were creative, and in the end, there is team ownership. [see example 5, a screenshot of the many windows of the final version]



On the final version, one can see the four primary windows—score, video, music, and floorplans—and the information window about the dance (opened by clicking on the "i" button in the video panel) and the help window (opened by clicking on the "?" button in the video panel). The colorized symbols related to the theme of touching are found in a pop-up menu under the word themes at the bottom of the score window. Though ideas came from many sources, it was Kolff who did most of the coding. Kolff studied the language of the multimedia-sequencing program and implemented features as well as doing other things during her three years on the project, spending about 660 hours the first year (twenty hours a week for three quarters), 660 hours the second, and 330 hours the third.

According to an unpublished paper dated 23 July 1997, Kolff indicates that measures 21-48 of "Detonation" of *Three On a Match* were linked with the video in January 1995. At first the score would only jump to the correct place when the video stopped. Also numbered buttons took a viewer to the beginning of the corresponding phrase that had been analyzed and identified by Lucy Venable. At first there were only connections between the beginnings of both video and score and their respective endings, and this meant that the middle sections might be out-of-sync. However over time, more points were created adding a greater chance that a good correspondence existed between the score in the central viewing area and a video frame at any stopping point. As well, the score was made to continuously scroll.

The animation of the floorplans was tedious, and even in the final version, the director's version, or point-of-view from the audience is not really animated, having only nineteen or so different plans that often seem to radically jump. In contrast, the dancer's version, which is animated, has about four times more plans, with transitions between them appearing smoother. In the final version, the numbered phrase buttons were replaced with marks on the vertical scrollbar in the score window, and these were mirrored at the appropriate places in the scrollbars of the video, music, and floorplan windows.

Sharing Knowledge/Using Labanotation in Multimedia Projects

Part of the 1650 hours Kolff spent on the project was dedicated to making printed directions to assist participants of the OSU-MDP intensive 4-day workshops in linking their own media. Although the current program presents challenges to its learners, several participants have mastered it (some others relying heavily on Kolff's assistance) and applied it in their individual projects. In addition to Robin Hoffman's project about *Lark Ascending* and the DNB sampler created by Sian Ferguson, Nathan Montoya synchronized Martha Graham's *Diversion of Angels* in 1996. In 1997, this was done by Kate Thorngren, Muriel Topaz, Lynne Weber, and Valarie Williams. Frank Hall also

used the linking concept for musical notes. Kolff's MFA project also incorporates some of the same technology. There are also notable examples where notation appears but is not linked in several projects.

In the CD-ROM Victoria Uris: Choreographer and Videographer, the LabanLink screenfill appearing as number 24 in the Documentation and Preservation section is only one of 315 default screenfills. Labanotated excerpts appear at six other screenfills (a15-16, dp3, dp18-19, and dp25) and Labanotation symbols appear in tables at five places (a21, a 23, a25-27).

Labanotated excerpts or those of motif that don't scroll are also found in projects of workshop participants. Excerpts of Labanotation or motif writing are found in projects of Marion Bastien, Sian Ferguson, Ilene Fox, Frank Hall, Emily Pope, Sharon Unrau, and Mila Parrish.

One of the reusable components that never made it into the Uris CD-ROM is a seventeendefault-screenfill section about Labanotation. Its function was intended to introduce the system of Labanotation to those who may not have had any exposure to it. It is planned to incorporate this component in projects in the future when revisions of this section are able to be implemented.

A BRIEF HISTORY OF CHINESE DANCE

by

Dai Ailian

1. THE CHINESE NATION

Before we discuss Chinese dance, I must explain who are the Chinese people:

From fossils unearthed in the Palaeolithic Period, the Chinese people's ancestral heritage came from the <u>Yuan-muo-Man</u> (of Yunnan province, Southwest China), 1,700,000 years ago, the earliest known species of man found in China. The <u>Lan Tian</u> Homo Erectus (of Shaanxi Province, Northwest China) 600,000-500,000 B.C., and the <u>Peking Man</u> (of Hebei province, North China) 500,000-600,000 years ago.

In modern China, the majority of the people are called "Han". More than two thousand years ago they were called "Hua Xia", an old name for China named after the first dynasty "Xia", 21st - 16th century B.C. Before that, they were a mixture of diverse nationalities.

Besides the 'majority', there are 55 different 'minority' nationalities which make up the Chinese nation. I believe that the majority called "Han" was so named from the Han Dynasty (206 B.C. - 24 A.D.). Some "Han" people in the South of China say they are "Tang Ren" (people of the Tang Dynasty) 618 A.D. - 907 A.D. So one can say the "Han" people are a blood mixture of various ethnic minorities. Then there are the Northern and Southern Silk Roads which enabled Persians, Arabs and Turks to settle in China about 2,000 years ago. All of whom make up the Chinese nation. The different nationalities of China preserve their own unique cultures, and the larger nationalities, such as the Tibetans, Mongols, Miao and Yi have many branches.

2. PRE-HISTORY: THE NEOLITHIC PERIOD

The source of Chinese dance history comes from carvings on rocks, designs on ceramics, engravings of pictographs on oracle bones and tortoise shells, and on brass weapons and drums, from the earliest Chinese writing, (pictographs which developed into what today is Chinese calligraphy) and from ancient books. The amazing phenomenon is that many dances in the mountain villages among different ethnic minorities are still being danced today and can be traced back to thousand of years ago, through the dynasties when different types of dance notations also existed.

So far, the earliest evidence of dancing in China is a ceramic bowl unearthed in Sunjiazhai in Datong County, Qinghai Province. Archaeologist recognise it as belonging to the Majiayao culture of the Majiayao people in the Neolithic Period, more than 5,000 years ago.

Inside this bowl are three groups of five dancers holding hands at their sides about 25 degrees from below. Part of their turbans flutter to their left, while what I think is the tail of a goat-skin vest flutters to their right. So this dance must have twisting movements. There are four lines showing gravity, and I would like to think that when water or wine is in the bowl, they seem to be dancing around Qinghai Lake.

In all the field work to mountain villages, the nearest to the dance of this bowl I found is the dance of the Qiang nationality, an ancient nationality of China who migrated to Sichuan Province. But the Qiang people originally were from Qinghai Province where the bowl was discovered. Also, in Lantian County in Yunnan Province, the Pumi people have a folk dance of seven-steps, which style also traces to the bowl. The Pumi people's ancestors were Qiang, one of fourteen nationalities from this ancient Chinese nation, (such as the Naxi, Yi, Han and Tibetan) who claim ancestry from the Qiang.

3. XIA DYNASTY

During the Qing Dynasty (221 B.C. - 207 B.C.), ancient books recorded "Yu Bu" (Yu Steps). The Emperor Yu of the Xia Dynasty (21st - 16th century B.C.) was a shaman, known for controlling floods. The dance steps recorded explains which foot makes the step and its direction. But no rhythm or style was given. They made three steps, the fourth step meeting up with the step before, then repeated three times.

Dance researcher, Zhou Ping, discovered shamans in Hunan Province of the Dao religion, in their ritual dance, do steps which they say are "Yu Bu". These shamans today use the "Bagua" (Eight Diagrams) Dance Notation, a yellow book which they 'read' during the dance ritual.

Emperor Yu contacted arthritis due to being constantly soaked in water in the struggle against floods. He walked with a limp, and among the Kanba Tibetans and the Yi nationality in Yunnan province, in some of their folk dances, they have "Limping" steps. It is also recorded that Emperor Yu invented physical exercises to cure arthritis, and since 'Taiji' is an ancient form of exercise, it is up to further research to find the roots of martial arts.

4. SHANG DYNASTY

At the beginning of Chinese recorded history, "The Age of Huang-Di" (the Yellow Emperor, 3,000 B.C.), Zhang Jie was credited with devising the written Chinese language. By the Shang Dynasty (1600-1100 B.C.) it had already developed to the point where it can be recognised today and it was recorded that dance played an important part in people's lives. Thus the first written records about Chinese dance was handed down.

The word "Wu" (dance) often occurred. The transition to the present-day Chinese character for the word "Wu" appears very logical. In spoken Chinese, the word for "dance" is the same as "military" and is also connected with the martial arts (Wu-shu) - sword-play, shadow boxing, formerly used for self-defence, now used as a form of physical culture; it is also connected with acrobatic fighting or mock battle (Wu-da), skill in acrobatics (Wu-gong) and skill in Wu-shu (Wu-Yi) which can also be translated into the 'art' (Yi-shu) of Wu-shu. On oracle bones the word for "art" (Yi) is also recorded.

The spoken words for "dance" and "military" have the same tone but are written differently while the words "shaman", "witch" and "wizard" (Wu) are spoken in a different tone to "dance" and is also written differently. Thus the pictographs on oracle bones show that dance embraces various aspects.

From these pictographs we know that people worshipped the sun and the moon, believing that there was a raven in the sun and a toad in the moon, so there were dances imitating birds and toads. They also imitated various animals, wearing masks. A bird dance with a drum resembles drums seen in China, Japan, Korea and India today.

There were war dances symbolised by shields, spears, flag-bearers and torch-bearers while peace is symbolised with a feather.

During drought, pictographs "Dancing for rain" showed men, women, shamans and slaves taking part. Slaves chained above a pyre would dance for rain. If rain did not fall, the slave was burnt alive.

The "Yang Ge" dance in Shaanxi province performed today is recorded on oracle bones. The leaders ("San Tuo") all know the ground patterns of the dance which all have names and they know how to draw these patterns. Furthermore, the style of the "Shaanbei Yang Ge" is identical in the pictograph of the word "He" (another word for rice). "Yang Ge" means "The Song of the Rice Seedling".

5. THE DONGBA CULTURES: LIVING FOSSIL

The Naxi people in Yunnan province also claim that their ancestors are of Qiang nationality. The ancient pictographic culture is "Dong Ba", which some people call "Living Fossil" because it is still in use today among the Naxi Dong Ba priests in their rituals, including music and dance.

Historians have different opinions regarding its age - maybe anywhere between 1,000-3,000 years old. The Dong Ba written language consists of pictures and symbols and the dances recorded must be one of the oldest dance notations in the world.

As time goes on, many of the older Dong Ba have passed away, but there is a research organisation in Li Jiang to preserve this ancient treasure. The Minorities Research Institute in Kunming, Yunnan province, has also done a lot to preserve the music and dance for the future.

6. REFLECTION ON BUDDHIST DANCE

Buddhism was introduced to China from India, and it is still one of the religions practised. Among the Mongolians and Tibetans it developed into Lamaism, and the dancing in the temples is very ornately costumed, and the Lama dance style is closely linked with Tibetan Reba (family dancing minstrels) dances

Observing the reliefs in China of the Han Dynasty (206 B.C. - 24 A.D.), the reliefs by the seashore in Madras, India, and the reliefs of the Tang Dynasty (618-907 A.D.) Buddhist pagoda in Bali, Indonesia, one can see the resemblance to the dances of the Dai people of Yunnan province in China. The national dances of Burma and the court dances of Thailand and Cambodia are also pictured in the ancient reliefs of these Buddhist religion believers. So I believe that the source of their style of traditional dancing comes from the Buddhist culture.

7. TANG DYNASTY

The Tang Dynasty (618-907 A.D.) was the "Golden Period" in Chinese history when the arts flourished. Chang-an, present day Xian, was at that time, the capital of China.

The Pear Garden, perhaps the oldest arts academy in history, produced poets, painters, musicians and dancers. The musicians and dancers eventually were sent into the homes of the aristocracy and to be court artists of the palace. Paintings of that period show that the traditional classical dance of waving long sleeves was a continuation of Han Dynasty

(206 B.C. - 220 A.D.) dancing as seen on reliefs on bricks and statuettes of dancers buried in tombs of that period. Today in the Peking Opera, stilt folk dancers, characters representing historical personages, and in folk dances of the Tibetans, dancers still wave their sleeves in dancing.

When the Tang Princess, Wen Zhen, went to Tibet to marry the Tibetan King, it is most likely that her retinue of dancers and musicians accompanied her. The folk dances of the Kanba Tibetans "Batang Xiazi" and "Ganze Guozhuang" are identical with frescoes in the Dunhuang caves and statuettes excavated from Tang Dynasty tombs. The most famous contemporary Chinese anthropologist, Professor Fei Xiao-tong, also believes that Kanba Tibetan folk dances still being practised today are typical of the Tang Dynasty Chinese culture. It may be assumed that Princess Wen Zhen's dancers contributed to the popularity of these dances.

Japan embraced the Tang dynasty culture and today they search for their "roots" among different minority nationalities in China. In Southwest China, the Ku-chong people's folk dance brush the floor while making steps in their dance, and the manner of picking up their foot before stamping is exactly as in the Japanese classical dance, the only difference being that in making the step, instead of moving directly forward as in Japanese dance, the Ku-chongs make a serpentine floor pattern.

Tang Dynasty music and dance notations were discovered in one of the caves of Dunhuang. The dance notation are written Chinese characters and the characters are in dance terminology, e.g. Song, Song, Song (Give, Give, Give), Yao, Yao, Yao (Shake, Shake), etc. Professor Peng, Song, Chinese dance historian, reconstructed one of these dances which is a court "drinking game".

The prosperity of this historical period brought different nations to China through the Northern and Southern Silk Roads. According to the famous calligrapher Huang Miao-ze, there was a quarter in the capital, Chang-an, specially for Indian dancing. Turks, Arabs, Japanese, etc. traders travelled back and forth, and many from the Middle East settled in China. This had an important impact on Chinese culture.

During the reign of the Tang Emperor, Tang Huan-zong, his military protégé, An Lo-Shan, was of an ancient Hu nationality and came from what is today's Uzbeckistan. He is known in history for his attempt to overthrow the Tang Dynasty and recorded as the "An Loshan Rebellion". He was also well-known as a good dancer and old pictures show him dancing on a small rug, recorded as "Hu Xuan Zhuan" (Hu Spinning Step). This step is also described as being danced at a high speed within the area of a small rug.

The settlers from the Middle East, the Uzbecks of Uzbeckistan and the Uyhurs of Xinjiang province in Northwest China came from the same stock, sharing the same language and culture and they have the same spinning step in their national dances. The Moguls who invaded North India brought there court dances to the palace which is today known as "Katak" classical Indian dance and is still called "Court Dance" in India. The same spinning step appears in those dances and the Flamenco dances in Spain, which is believed to come from the Gypsies, who are said to have originary come from India. These different nationalities do the same step but with different arms and hands. In the Flamenco dance it is done with a 'renversé'. The Tang drawings of a dancing Buddhisattva statue on a lotus flower with whirling ribbons around the body captioned "Hu Xuan Zhuan", show the arms rotated inwards from the shoulders at different levels to the side, hands holding the ribbons with the index fingers extended. The style is refined which is an example of the folk dance step developing into a classical form.

The Persian (Iranian) folk dance contains this spinning step, and since folk dances are handed down from generation to generation and become their cultural heritage, we can assume that in China the "Hu Xuan Zhuan" roots originally came from Iran.

8. ON DANCE NOTATIONS

The Song Dynasty (906-1279 A.D.) recorded court dances through dance terminology.

The Ming Dynasty (1368-1644 A.D.) dance notation has much detail, showing positions of the feet and poses with illustrations to every count of the music, with a geometric division of platform or stage, and angle of the body for direction.

In 1945 I first recorded "Batang Xuanzi" and "Ganze Guozuang" of the Kanba Tibetans of Sichuan province in Southwest China in the international system "Labanotation" (Kinetographie Laban). With a gap of 40 years, at the acceptance of the system, folk dances of different minorities have been recorded and the Beijing Dance Academy's first-to-six year syllabus teaching course of Chinese folk dances is recorded in Labanotation. Furthermore, ancient dance notations have been translated into Labanotation.

9. MORE ON YANG GE

What is known today as the "Han" dances of the "Yang Ge" existed more than 3,000 years ago, and in its purest form can be seen in the Northwest of China in Shaanxi province.

The styles of Yang Ge differ in other parts of China and it is distinguished in name by the provinces or districts where they developed their own characteristics, as "Dongbei Yang Ge" (Northeast Yang Ge), "Huabei Yang Ge" (North China Yang Ge), "Shandong Yang Ge" (Yang Ge of Shandong province in East China), "Yunnan Huateng" (Flower-lantern of Yunnan province), "Anhui Hua-gu-teng" (Flower-drum-lantern) of Anhui province in East China, etc.

I divide the folk dance into two categories: (1) Community dances when everyone takes part irrespective of sex or age. (2) The other type of folk dance, which unlike community dance, needs some skills in performance and so there are "Folk Dance Artists".

The Yang Ge principally is of the performance class, usually two dancers dancing in the circle of other community dancers. The community dancers of Yang Ge follow-the-leader, "Shantou", who conducts the dance with an open umbrella (Shan), waving it up and down to the rhythm of the music, and settles the dancers in a circle. The two folk dance artists then perform in the centre. Usually the dance is about flirting with each other. These "pas de deux" in Shaanbei is called "Ti Chang Zi" (Kicking in the Threshing Ground). In Dongbei it is called "Er Ren Zhuan" (Two People Turning).

The dance styles of the Yang Ge differ from place to place and the Anhui "Hua-gu-teng" is the most developed and sophisticated. The vocabulary and rhythm are varied and acrobatics of male dancers make it very exciting to watch.

There are many forms of Yang Ge, and different props are used. The most common are fans and handkerchiefs. The fans used are folded ones, invented by the Japanese and introduced to China about 800 years ago. Wearing long sleeves covering hands and waving the sleeves while dancing goes back to the Han Dynasty (still the national dress of the Tibetans and developed into highly stylised expressive form in the Chinese Opera). In

the Yang Ge sometimes two handkerchiefs or scarves are held in each hand. A long silk scarf also is used tied around the waist, the two ends, held in both hands and waving them as they would be long sleeves.

The Yang Ge is the farmers' dance and performed at the Spring Festival, coming to a climax on the 15th of the first month of the lunar calendar, also known as the Lantern Festival. The Dragon Dance, Boat Dance, Lion Dance, Sedan-chair Dance, Riding the Donkey, the Yak Dance of the Tibetans, and a variety of lanterns, fish, lotus flowers and stilt dancing can be seen at these festivals. There are also a variety of instruments such as drums, cymbals and gongs which are held and played as they dance. A rattle stick dance called "Bawangbian" after Bawang, Xiang Yu the Conqueror (232-202 B.C.) is a popular dance, not only with the Hans but also with the Bai nationally in Yunnan province.

10. CONCLUSION

China is a big country, (a little larger than the USA), and most of the land is mountainous. Most of the minorities live in the mountains and at the borders China shares with other countries. In its long history it saw the rise and fall of dynasties, conflicts with different factions and from a divided country became a united one. It was a divided country when 14 foreign invaders made feudal China into a half-colonial country. The Mongols fought the Yi people, the Dai people, for survival, escaped the Mongols and emigrated south and created their own country, today's Thailand. But the Chinese nation survived, the culture survived, the dance survived. The Chinese are a multi-national people, and the minorities have preserved their own unique cultures and dances, enriching and contributing to the country as a united entity.

The Han Chinese absorbed different cultures - for instance, India-Greek sculpture, and the ability to create their own style, but unfortunately they tend to forget their own origin. The minority nationals on the other hand, know their own history and origins and there is dignity and pride in their heritage and in preserving their folk dances.

Among some of the larger populations of the minorities, such as the Mongols, Tibetans, Yi and Miao, there are many branches and these in turn develop different styles according to their locality. Of course there is inter-marriage, and some of the minority people wholly accept the Han culture, just as the Han nationality ancestors were of different minorities So the conclusion is, there are "pure Chinese" but nothing such as "pure Han". and it is not a question of genetics. So the "roots" of the Chinese dance culture are to be found among the various nationalities of China.

« LABAN-DECROUX (NOTATION OF CORPOREAL MIME) PROJECT » - 1997 ICKL - CONFERENCE AND WORKSHOP ON LABAN KINETOGRAPHY APPLIED TO CORPORAL MIME

by

Jorge Gayon, assisted by mime expert Greta Maes

The dramatic movement art of corporeal mime was developed by Etienne Decroux (1898-1991), a highly appreciated actor from 1925 to 1945 in France. In 1991, Etienne Decroux was called by the Sunday Times: « The Father of modern mime and one of the great luminaires of the theatre world ».

The Laban-Decroux project exists since 1988. Today it is the main suject of our doctor's research at the Paris VIII University. Its intention is to give a support to the preservation, the memory and the study of corporeal mime though the notation of the Répertoire « Decroux » in Laban Kinetography.

This project received on 1995 a grant from the French Ministry of Culture.

ABSTRACT. The conference is intended to point out the focal point we needded to take on count when notating or analysing corporeal mime materials so the kinetography scores issued might lead its readers to its faithfull live reconstruction. The principal view point is the dramatic nature of its movement.

The complementing workshop will help us to show practically what the corporeal mime movement's nature is like. Reading and interpreting some of our kinetography scores is certainly the best way we have to let others know this application's scope.

The Movement's Nature of Corporal Mime

· The Work-like quality of effort

On his research, Decroux founded that the *muscular play* of the actor is the principal characteristic of dramatic art, which is close to the work's muscular play (or effort), as its quality is determined by the attention the performer pays to its results.

The way the vertebral spine is used

As the central bodily extensor wich holds and releases energy, depending on the particular way it is used, ie: accordeon, stick, chain.

- · The use of weights and counter-weights
 - · In complicity with gravity (using ones body weight).
 - Against gravity (using ones muscular force).

· Muscular comedy and dynamo-rhythm

Our collegue Deidre Sklar, said about them

« Tension and release create the dynamics of movement. Decroux's concept of dynamo rhythm combines duration and speed with degrees of muscular tension. The results are some what similar to Rudolf Laban's Effort qualities ». (1)

· Articulation and trunk's first place as expressive means

Corporeal mime is a precise way of moving. Its principe of one thing at a time lets the public to read on the performers body, the essence of drama, wich play is essentially rooted on the expressivesness of the trunk.

Other topics

- Corporeal mime challenges to mouvement analysis. Its different levels and aspects
 - From muscular to dramatic movement
 - · Body geometrics and personal proportions
 - · Training level and interpretation
 - · Author's intention
- · The notation context (prescritive-vs-descriptive)
- · Adaptations of the notation-system to corporal mime

Workshop

Interpretation of corporeal mime scores

Reading and interpretation by the audience, direction and movement exemples by Greta Maes, material and comments by Jorge Gayon.

¹ Deidre Sklar; « Etienne Decroux's Promethean Mime », *Tulane Drama Review*, vol. 29, no 4, Winter 85, ill; portrait, (biogr.), p. 64-75.

Conference and Workshop material

Films:

- The use of the spine, counter-weights and dynamo-rhythms; Georges Molnar's ondulation progressive en base fixe, duration 40 sec.
- The author's intention; Decroux's (1960) and «Théâtre de l'Ange Fou»'s (1992)
 Les arbres, duration: 1 min.

Cinetogrammes and other notation material:

- N° 4 Bras et mains I
- N° 8 Descente et montée I
- · Nº 11 Extenseur GGA
- N° 14 Le discobole
- N° 19 Gamme latérale simple
- N° 79 L'homme fort / La foire
- N° 74 Construction progressive et dégressive de l'annéle base fixe
- N° 91 Suppression de support
- Manuscript un verre en 26 coups
- Development for the notation of the annélés (manuscrit).

L'Atelier International de Mime Corporel - AToM.

AToM is the laboratory of the Laban-Decroux project.

Founded in september '95, its main objective, is to promote the practice of corporal mime and its active research on the field of contemporary theatre. Besides the daily classes given by Greta Maes, several workshops have taken place, and research seminaries directed by invited personalities from the mime world.

The atelier has under its wings "Intrepido", which is to serve as a structure for ponctual collaborations with other performance artists and mime-professionals. Other companies and professionnels often dispose, for their rehearsals and personal researches, of AToM's studio.

Comparative Analysis of the Movement Qualities of Four Characters in Martha Graham's Cave of the Heart based on Labanalysis

by
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ABSTRACT

The purpose of this paper is to compare and analyze the movement qualities of four characters in Martha Graham's Cave of the Heart and, in so doing, discuss movement-symbolism.

For this purpose, the study analyzed movement qualities of the four characters utilizing Choreometrics developed by anthropologist Alan Lomax and movement analyst Irmgard Bartenieff. Choreometrics permits a measured description of dancing or movement by means of agreed-on qualitative rating scales. The movements were analyzed by 15 graduate students of Ewha Womans University in two parts: USE OF BODY and ENERGY TRANSITION AND MAIN ACTION.

After analyzing the four different characters in Graham's Cave of the Heart, this study found movement characteristics of each person to be as follows:

For the character of Media who has feeling of jealousy and revenge towards the love between two characters, the Princess and Jason, Graham used a Passion-Drive movement which expresses the work's dominent central impulse. Media's torso action is used in this movement and the movement remains limited to the jerky, twisting and angular. For expressing the character of the modest and lovely princess, Graham used Vision-Drive movement which is slow, cyclic and has classic curves. For Jason Graham used Action-Drive movements to express adventure and bravery. His movements were simple, direct and strong. For the Chorus, Graham used the freedom, directness, and strength of Spell-Drive movement.

The result of this analysis shows that Graham used different qualities of movement in order to express the content and meaning of the dance. Graham's Cave of the Heart allowed for different movement qualities following the various combination of effort to describe the inner emotion of each character. These movement qualities were then interpreted through the psychological theories of Nietzsche, Freud and Laban in order to explain the role of symbolism in behavior and to make links between movement and expression.

In Graham's working method, she utilized movement-symbolism as an important asthetic for her dances. Thus Graham's wide acceptance and approach to characterized core movement qualities are not only recognized an important in studies on movement as an instrument for creative activities of all dance forms but also suggests the necessity of indepth discussion on movement.

I. Introduction

Martha Graham's dance has become a classic of the post-modern era just as ballet is a classic of the modern era. Graham's dance includes various aesthetics such as primitivism, symbolism, impressionism and americanism. Especially, her works of the

1940's are true forms of expressionism that brings the matter of the inner world of man through movement.

When Martha Graham choreographed the Greek legend of Media, Cave of the Heart, in 1946, she enlightened man's emotional side into the art of movement through the movement images that come from the jealousy of the love of a woman.

How can this choreographic method of Graham's be explained? When we view Graham's dance, we want to find out what the relationship between man's psychological state and movement behavior is.

To understand the choreographic method found in Graham's Cave of the Heart more deeply, a comparative analysis of the movement qualities and choreographed images, which came from Graham's own psychological experiences, is important. The movement analysis system based on Rudolf Von Laban's ideas provide a frame for the analysis of choreographic image and style. Also the interpretations of movement need to be connected with other aspects like aesthetic and psychological analysis.

Therefore this study will compare and analyze the movement qualities of the four characters in *Cave of the Heart* through Laban's movement analysis, and will examine the relationship between the personality description and movement qualities of the characters and discuss of Graham's choreographic method. This discussion will help to understand Graham's dance of the 1940s.

II. Martha Graham's Cave of the Heart

Cave of the Heart was premiered at the MacMillan Theatre at Columbia University on May 10, 1946 under the title Serpent Heart. (Stodelle, Feb., 1963: 21). This work, which explored the theme of Media's legend through the art of movement, is an expression of the jealousy felt about a woman's love through dynamic and passionate movements. Graham's Serpent Heart also develops a ritualistic pattern, at least internally (Horan, 1947:13) and it transformed Greek tragedy, which finds freedom through self-destruction, into a expressive form of modern man. The dance expressed the fury caused by the idea of revenge against her unattainable love through lonely, unexpectable archaic movements which are cruel, overbearing, greedy and full of pride.

"A major influence of Graham's work was the thinking of Sigmund Freud. During the 1920s, when Graham was maturing as an artist, Frued's teaching were being seriously discussed among the intelligentsia and absorbed, by less scholarly sophisticates by a form of intellectual osmosis. Graham gained a solid understanding of the psychoanalytic conception of human motivation and, as her work developed, began to use the articulations of the body to explore the motions of the mind." (Diva, 1977: 167). Also Graham delved into the dark side of the human soul through the body movements that were influenced by Freud and expressed an essential truth which arouses new understanding and appreciation of the nature of man to others.

Graham invented an unexpectable movement through her creation in dance. For her,

"First and last, dancing is movement, pure, symbolically expressive, and it lives or dies as art according to how it speaks, not what it says. (Stodelle, Fall, 1965: 20). Those movements themselves are emotional expressions of man and are characterized as inner expression.

When Graham created Cave of the Heart she expressed inner conflict through movement in order to describe an incarnation of evil like Euripides' Media. Graham's story about the legend of Media interpreted its myth through the psychological theory of Cave of the Heart. "This is a dance of possessive and destroying love, a love which feeds upon itself like the Serpent heart and when it is overthrown, is fulfilled only in revenge" (Stodelle, Feb., 1963: 22). The concept of the dance is an indictment of evil.

In Cave of the Heart, four characters - magician Media, adventurer Jason, Princess and Chorus - appear. Graham's choreography created a content of movement according to the characteristics of the personalities of the characters and created distinct impression of movement style. In Cave of the Heart, the stylization of the movements of Graham strengthened the symbolic elements about the nature of fear by not only step and movement patterns but also by the dynamics of performance, or the selection of effort combination. And she challenged herself to the creation of rhythmical, dramatic and stylistic movement. Graham's inner feeling and conflict stimulated movement and action which is similar to Laban's definition of Effort.

Other than the stylization of movement, Graham created her finest dance-dramas as a means to symbolize personality. These dance-dramas express complicated abstract symbolism. The squigly snake-like braid used in this work gives the dancer braveness and excitement so that she can execute the act of committing a crime and helps her play a role of self-intoxication and therefore strongly symbolizes the dramatic dance world. Futher, "A double deep, wide spread copper wire branch set on a heavy base-representing to some observers the golen fleece, to others, the sun's rays-was used to enclose Media as in a final symbolic 'cage'" (Stodelle, Feb., 1963: 22).

The dance expressed by this work deals with varied transformations of mentality carried out by man from primitive to modern periods. Graham expressed very passionate and dramatic reality by drawing certain aspects of man's inner world into her choreography. For the understanding of Graham's dance, a general understanding about psychological analysis and accurate decision of Graham's stylized feelings is important because the work treats roles of man's inner world.

III. Theory of Rudolf Von Laban's Movement Analysis

Laban movement analysis has systematic vocabularies and methods for movement description. It is a system of observation and analysis, a record of structural and qualitative perspectives. Laban was interested in the human personality, the human psyche, human behaviour and human experience, and studied all aspects of life in his search for the understanding of modern man. His contribution was to see the link through all aspects of life as a dynamic movement and pattern(North, 1972: 3). Through the result of his study, Laban recognized possibilities of the description of effort rhythms and accents or of spatial pattern of movements. And he reached a conclusion

study of the combination of movement qualities is very important. Each movement can be recognized by varied combinations of efforts element and each action reflects personality or character. In movement, these varied effort elements do not appear independently. Generally different effort qualities appear, disappear and appear again in movement. They appear in harmony and in sequences of movement, phrase, and rhythm which can be distinguished from the varied effort qualities.

A range of Flow effort has qualities of continuous flow from Free Flow to Bound Flow. This continuous energy flow is connected with control of the muscle's tension. A range of Space effort can be divided into Direct and Indirect and Weight effort, appearing from weight activity of the body, and can be divided into qualities of Fine touch and Firm. Time effort can be divided into either Sudden and Sustained, and it appears in of quick or slow styles. It is a method of filling the movement units rather than showing duration, speed and tempo(Laban, 1971: 74-89).

Its qualities of movement can be divided according to combinations of motion factors <Table 1>.

Table 1. Movement characters by combinations of motion factors(Laban, 1971: 87-88)

	Space/Time	Flow/Time	Space/Flow	Space/Time
Motion factors	Weight	Weight	Weight	Flow
	Action	Passion	Spell	Vision
Movement-drive	(Flowless)	(Spaceless)	(Timeless)	(Weightless)

As in <Table 1>, in basic effort action the Flow remains latent and only the factors of Weight, Time, Space operate. When this is the case we speak of an Action-Drive. It is a crystalization of dynamic elements which are not dependent on Flow energy. When Flow with either or both of its qualities(Bound or Free) replaces those of Weight, the drive becomes Vision-like, because it is now not supported by active effort and is therefore reduced in bodily import. When Flow replaces Time, that means when there is no appreciable time quality, the expression becomes what we might call Spell-like. The inner attitude towards time rests and the movements which radiate a quality of fascination. When Flow replaces Space and no particular attitude towards shape is displayed, that means spatial qualities are dorment, and bodily actions are particularly expressive of emotion and feeling. In this case we speak of a Passion-Drive.

Movement characteristics of Action-Drive appear as float, dab, glide, flick, punch, slash, press, wring. Passion-Drive appear as "possessive, aggressive", "uncontrolled, wild", "restrictive", "outgoing, powerful ease", "little irritations", "flippant", "hesitant, shy", "indulging, formless". Vision-Drive appear as "pernetrating", "lively reactions", "slow penetration of restricted idea", "continued pursuance of clear aim", "controlled sudden avoidance", "sudden imaginative ideas", "cautious", "imaginative indulging". Spell-Drive appear as "concentration", "resolute drive for power", "tentative, meticulous", "clear direction", "restricted", "generous, influencing", "uncertain restraint", "yielding to influence" (Bernstain, 1981: 22-23; North, 1972: 263-266).

The theory introduced above provides an essential formula for analyzing choreographic styles that are found in Graham's works. Also Laban's Effort theory can provide not

that the effort elements analysis has an important aspect in describing man's personality.

Laban(1974) emphasized that movement is a result of inner impulse and that movement qualities are described according to the way a movement is made. In other words, various kinds of man's active movement consist of sequences of movement which have an obvious effort. And positions and qualities in dance have characteristics of expressing the inner world through the outer world by using psychological experiences. Laban also emphasized that the movement itself provides distinct interpretation of movement through psychoanalysis as a means to an expression of man's inner world.

Effort-Shape analysis is a systemetic method for observation and analysis, a record of qualitative perspectives. Movement quality can be thought of as the "how" of movement.(Cohen, 1978: 53). Effort which deals with transformation in movement quality can be classified by four different motion factors-Space, Time, Weight and Flow. Each effort parameter describes dynamics of movement rather than the quantitative element of movement.

"Movement occurs in phrases, that is, in sequences of elements, inner attitudes and drives. The changing order of appearance of these movement happenings reveals a person's characteristic routes of mental and emotional activities, or the individual's 'coping style'" (North, 1972: 22). In considering the combination of three motion factors, we arrive at a basic set of new variations. These are usually observed when the expression is more intense, more pronounced or more communicative than in the display of inner attitudes (Laban, 1971: 87). These can be interpreted as meanings of various movement characteristics according to the combinations of four motion factors, through Effort-Shape movement analysis.

These qualities of movement that appear by combinations of effort elements are divided into light and darkness. Laban was often concerned in his writings with the concepts of light and darkness and the relationship between these two states. The concept is also seen in Nietzsche and is linked with the Apollonian view concerned with the God of Wisdom(light) on the one hand, and the Dionysian view concerned with the God of orgiastic mysticism(darkness) on the other. (Foster, 1977: 43).

Many of Laban's pronouncements also have a Freudian ring. In his light/darkness article as referred to above, he says:

"Seen from the reality of wake-state, the dream is full of symbols. In a symbol, the essence of things and happenings is captured. This means that dreams and their symbols have a certain proximity to the space (of the body) world (Foster, 1977: 50)."

This passage, containing as it does, the basic idea of Freudian dream-interpretation indicates an awareness in Laban's writings of Freud's work and its implication for movement study.

For interpreting dance movements based on Laban's movement analysis theory, the

only the possibility of interpretating movements in order to describe a character's personality in the Graham's work but also can provide that foundation for understanding and interpreting Graham's dance.

IV. Comparative analysis of movement qualities of four chatracters in Cave of the Heart

In order to analyze movement qualities of the characters in the *Cave of the Heart*, the study analyzed movement qualities of four characters utilizing Choreometrics(Lomax, 1968:262–273) which was developed by anthropologist Alan Lomax and movement analyst Irmgard Bartenieff. Choreometrics permits a measured description of dancing or movement by means of agreed-on qualitative rating scales and its core concept is connected with Laban's Effort-Shape theory.

Coding sheets should consist of recorded scores of relative frequency or important matters that appear in movement qualities. The term USE OF BODY includes "Most active body parts", "Number of parts used" and "Body attitudes". NATURE OF TRANSITION AND MAIN ACTION itemizes "Shape of transition", "Shape of main activity", "Energy of transition", "Energy of main activity", "Degree of Variation" and "Spread of flow through body." It indicates 1-7 scales so that the coder can record one of the scales.

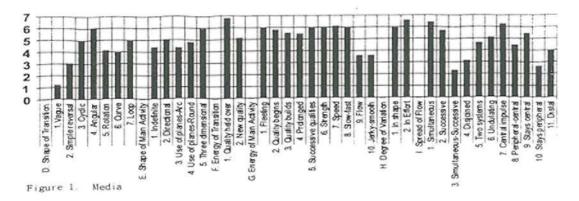
For careful comparative analysis of movement qualities of Graham's Cave of the Heart, the author taught 15 graduate students of Ewha Womans University the concepts of Choreometrics and the movement analysis method. First of all, the students observed Graham's other work, Errand into the Maze and analyzed it utilizing Choreometrics. After analyzing the work, the students and the author discussed the results so that the students could recognize the concepts of the vocabulary used in Choreometrics and the analyzing method more correctly. When they analyzed Cave of the Heart, the author provided the Choreometric Cording Book. The students recorded an overall impression or a dominant behavioral style of movement that animates a whole scene and activity through the observation of a video tape. Scores measured by the students were used in calculating the frequency and the maximum frequency of the items in USE OF BODY, and the average mark of the items for NATURE OF TRANSITION AND MAIN ACTION.

The results of USE OF BODY for the four different characters in the *Cave of the Heart* are seen in the following, <Table 2>. Recorded are from high to low scores of each item.

< Table 2> USE OF BODY by four characterrs in the Cave of the Heart

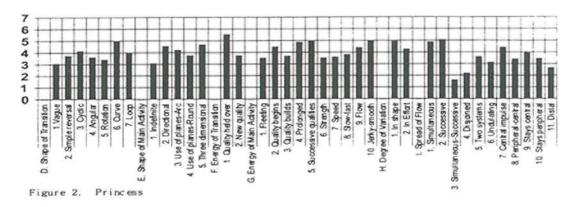
	Media	Princess	Jason	Chorus
Most active body parts		arm, Face, Chest,	Whole leg, Whole arm, Hand, Feet, Lower arm, Lower leg	arm, Face, Chest,
Number of parts used	13	7	6	8
Body attitudes		axis held, Up-low,	held,, Vertical, Frontal	Vertical, Frontal R-L, Vertical-diagonal stress, Up-low, no twist

NATURE OF TRANSITION AND MAIN ACTION were recorded by stick graphs as shown below. The movement qualities of Media in the Cave of the Heart were presented in [Figure 1].



As seen in [Figure 1], angular actions were the most dominant of Media's movement qualities and showed the highest score in "Shape of transition". And 'Three dimensional' movement was used mostly in "Shape of main activity". Media not only emphasized the maintenance of movement quality but also emphasized 'New quality'. Therefore both these qualities showed the highest scores in "Energy of transition". As for "Energy of main activity", 'Quality builds', 'Strength' and 'Fast' movements scored high. Media used many variations in effort and shape. Both were high in "Degree of variation". In "Spread of flow through body" most of the items including 'Simultaneous,' 'Successive' and 'Central impulse' had high scores.

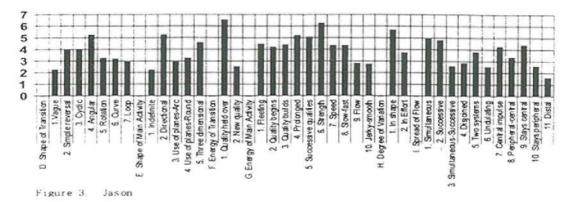
These movement qualities of Media are very different from those of the Princess. The movement qualities of Princess are presented in [Figure 2].



As the movement qualities show in [Figure 2], the Princess moves in very different ways from Media. Among the Princess' movements 'Loop' scored highest in "Shape of transition". The scores of item "Shape of main activity" show that Princess used 'Three dimensional', 'Directional' and a steady attitude which differs from Media's varied attitude. In "Energy of transition", Princess has a low score in 'New quality'. This makes the visual effect different from Media's. In "Energy of main activity", Princess has 'smooth', 'Successive' qualities and 'Quality begins' movement characteristics whereas Media's high scores are in all items. In "Degree of variation", Princess'

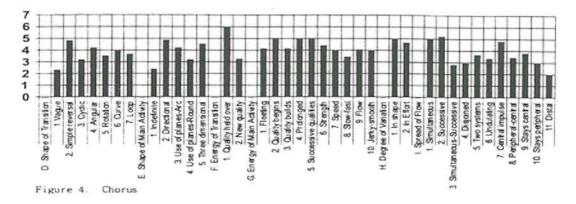
movement recored low scores 'In effort' and 'In shape'. Princess emphasized more 'In shape' movement quality than 'In effort' of Media. In "Spread of flow through body," Princess expressed 'Stays peripheral' movement quality in contrast with Media's 'Stays central'. Generally, Princess used more limited qualities of movement while Media used more varied movements.

Jason's movement qualities are presented in [Figure 3]. They are distinct from the movement qualities of Media and the Princess.



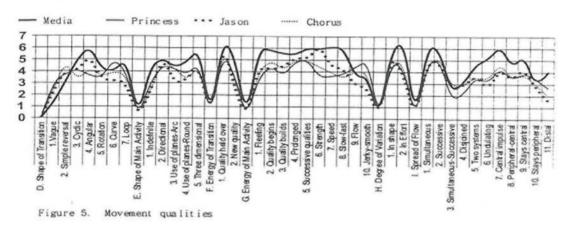
Movement qualities seen through [Figure 3] are as following: the distinct characteristic of Jason's movement quality in "Shape of transition" is 'Angular'. In "Shape of main activity", 'Direction' is dominant. In "Energy of transition", the score of 'Quality held over' is higher than that of 'New quality'. In "Energy of main activity", 'Strength' recorded highest. Variation of 'In shape' had a higher score than variation 'In effort'. In "Spread of flow through body", 'Simutaneous' is highest. 'Successive' is the next. In 'Central impulse' and 'Stays central' is emphasized. In this cases, Jason's movement characteristics are in contrast markedly with Media's and the Princess'. Among Jason and Media's movements, the similar movement quality is 'Angular' but Jason's are very 'Successive', 'Strong' and 'Directional' whereas Media's are 'Simulteneous' and 'Jerky'. Compared with Princess', Jason's are 'Strong' and 'Central impulse' with 'Angular' whereas Princess' are 'Smooth' and 'Round'.

Lastly. Chorus' movement qualities are in [Figure 4].



[Figure 4] showed movement qualities as following: In "Shape of transition" of Chorus 'Simple reversal' has the highest score. 'Directional' and 'Use of planes-Arc' are dominant in "Shape of main activity". In "Energy of transition", 'Quality held over' is more dominant than 'New quality'. In "Energy of main activity", the score of 'Quality begins' and 'Quality builds' are higher than the others. Variation 'In shape' and 'In effort' both recorded fairly high scores without having much difference between each other. In "Spread of flow of body", 'Central impulse' scored highest followed by 'Stays central' and 'Two systems'. Other than these items, the scores were below average.

[Figure 5] shows the horizontal 2 dimensional score graphs of the four characters in Cave of the Heart.



Through the comparison of the movement qualities of the four characters in *Cave of the Heart*, the author found that all characters show various movement characteristics depending on their roles. Their movement characteristics are summerized in order of score in <Table 3>.

Table 3. Comparison of movement quilities of the four characters in Cave of the Heart

	Media	Princess	Jason	Chorus
Shape of Transition	Angular, Cyclic, Loop	Curve, Cyclic,	Angular, Simple reversal	Simple reversal, Angular, Curve
Shape of Main Activity	Three-dimensional, Directional, Round	Three-dimensional, Directional, Arc	Directional, Three-dimensional	Directional, Three-dimensional, Arc
Energy of Transition	Quality held over, New quality	Quality held over	Quality held over Quality held or	
Energy of Main Activity	Fast, Successive, Strength, Quality begins, Quality builds, Prolonged	Successive, Smooth	Strength, Prolonged, Successive	Prolonged, Quality builds, Successive
Degree of Variation	Variation in Effort, Variation in shape	Variation in shape, Variation in Effort		Variation in shape, Variation in Effort
		Successive, Central impulse	Simultaneous, Successive, Stays central Central impulse	Successive, Simultaneous, Central impulse, Stays central

Through the above analysis of USE OF BODY and NATURE OF TRANSITION AND MAIN ACTION the author found movements which characterize each of the four characters in Cave of the Heart. These movement characteristics analyzed by Choreometrics can be interpreted with the Effort-Shape movement analysis theory by examining the possibility of the combinations of Space, Time, Weight, and Flow. These movement characteristics can also be catagorized into four different movement impulses which are Action-Drive, Vision-Drive, Spell-Drive and Passion-Drive according to the variety of motion factor combinations. These movement drives make expressions stronger, more firm and more communicative.

As is shown in <Table 2>, the characteristics of USE OF BODY by the four persons can be interpreted to represent three aspects: To show Media's jealousy and anger, up to 13 parts of the body including the head, face, trunk, and quivering fingers were used as the most active body part. Princess, with her modest and lovely personality, dominantly used a soft, slow and cyclic movement of the arms. The adventurer Jason uses strong, simple and direct leg and arm movements in order to express bravery. Chorus, who prays for Media to calm her revenge on the love of Princess and Jason, uses many facial expression and free, strong trunk movements.

As seen in <Table 3>, Media's movements are fast in time and her movements are spacially three dimentional but vague in shape. Weight was Firm and Flow was a combination of Free and Bound. Time, weight, and Flow are combined in these movement qualities while the spacial qualities are dormant. In this case, it is Passion-Drive which is particularly expressive of emotion and feeling. Princess' movements are slow in time and is spacially more of an indirect arc than a direct arc. The Flow is Free, but instead of emphasizing the importance of the body by replacing Weight. In this case, the movement expresses Vision-Drive. Jason's movements are fast, strong, and direct. The score in Flow is low showing that his movements are Action-Drive lacking Flow. Chorus uses soft, direct and free movements. Therefore it is expressed as Spell-Drive when there are no recognized time factors.

As the results of the above indicate, for Media who has feeling of jealousy and revenge towards the love of two characters, Princess and Jason, Graham used Passion-Drive movements which express the dominent central impulse. Media's action of the torso is engaged in the movement and movement remains limited to jerky, twist, angular one. To express the character of the modest and lovely princess, Graham used Vision-Drive movements which are slow, cyclic and classic curves. Jason used Action-Drive movements to express a spirit of adventure and bravery. His movements were simple, direct and strong of the Action-Drive type. For the Chorus, Graham used free, direct, and light Spell-Drive movements.

V. Conclusion

As the result of this analysis, we can see that Graham used different qualities of movement in order to express the content and meaning of the dance. Graham's *Cave of the Heart* accepted different movement qualities according to various combination of effort elements for describing the inner emotion of each character.

These movement qualities were interpreted through the psychological theories of Nietzsche, Freud and Laban which was to explain the role of symbolism in behavior and to make links between movement and expression.

In Graham's working method, she accepted movement-symbolism as an impotant asthetic for her creativity. Thus Graham's wide acceptance and approach to characterized core movement qualities are not only recognized as importance in studies on movement as an instrument for creative activities of all dance forms but also suggested in necessity for indepth discussion on movement.

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TOOLS FOR MOVEMENT ANALYSIS: A KOREAN APPLICATION

by

Judy Van Zile

Two threads wind their way through much of the research I do (1). One thread relates to identity and is manifest in work on how people use dance to make statements of personal identity, how dance serves to identify a particular culture, and how specific movements used in individual dances contribute to the identity of distinctive categories of dance. The other thread concerns methodologies or tools for examining such issues, tools that specifically relate to movement. My focus here will be on a methodological tool.

When I was invited to participate in a 1992 conference on Korean shamanism, I discovered that other participants specialized in such areas as anthropology, religion, Korean studies, and ethnomusicology, and that all had specifically studied various aspects of shamanism (2). I had seen a number of Korean shaman rituals, known as kut, and a number of theatrical concert dances rooted in shamanism, but had never focused on this area of study. Since I was unable to return to Korea for further research prior to the conference, I decided that my contribution had to be based on materials readily available to me and skills I already had. This meant that I would focus on movement. My presentation at the 1992 conference related to the identity of Korean shaman movement and made use of movement analysis tools. (The material I presented will be published in a volume of papers from the conference—see Howard, forthcoming). What I will do here is summarize the methodology I used in preparing the conference presentation. In doing so, I intend to show how Labanotation and the concepts it embodies can serve as the basis for valuable tools that can be used in various kinds of dance research. The tools, which progress from the broad, personal, and nontechnical to the more specific, objective, and technical, are general observations, choreographic outlines, and detailed analyses. These tools allow for the substantiation, based on movement, of research hypotheses. The primary components of these tools were first presented in the 1984 report of a project on East Indian dance (see Bartenieff, et al), but they can be applied in various ways to many different kinds of dance research. In this instance I applied the tools to an examination of movement associated with Korean shamans.

Much published literature indicates that Korean shamans, when executing kut (shaman rituals), simply move as the spirits that possess them mandate. The resulting physical movement is considered to be improvised at the moment or controlled by the spirits. Anthropologist Laurel Kendall, for example, states that for clients who participate in a particular segment of a kut (the mugam portion) "the successful dancer's actions are considered involuntary, willed by the presence of a personal spirit" (1977:38). I have often stated a different view. Based on observing some similarities in movements performed by different shamans during kut and in dance performances intended to represent shaman rituals in a theatrical concert context and that employ some of the same movements or movements similar to those performed by shamans in kut, I believe that movements used by shamans in kut are not entirely improvised or spontaneous. I began my 1992 conference presentation, therefore, with the hypothesis that there are shared movement features used by shamans, and that some of these same movement features, or variations of them, are used by dancers when they wish to represent shamans on stage (3).

Since I did not have the opportunity to return to Korea for additional research prior to the 1992 conference, I pursued my study by examining a number of videotaped examples readily available to me (4). I focused my examination on the movement in videotapes of three

shaman-related performances given in formal theatre settings. The first performance was staged in Hawai'i by Lee Ji-san (5), a visiting shaman from Seoul, and Halla Pai Huhm (now deceased), a dancer and teacher from Korea who was a long-time resident of Hawai'i (6). The second performance was staged in Korea by Jung Jae-man, a professional dancer and teacher. The third performance, which also took place in Korea, was staged by shamans from Chindo, an island off the southwestern tip of the Korean peninsula (7). In order to contextualize information gleaned from the videotapes of these three performances, I also briefly examined several other videotapes of actual *kut*.

The steps taken to analyze the movements in these diverse contexts began with a phenomenological approach. Anthropologist Charles Laughlin defines phenomenology in his discipline as emphasizing "the study of consciousness" and as being "grounded in the direct experience of aspects of one's own consciousness" (1996:924). In other words, one's own experiences are used as the basis for attempts to understand the behavior and beliefs of others. Hence, I began my analysis by looking at my own responses to the performances. I viewed the three major videotapes several times to gain a general impression of each event. I did not take notes while watching the tapes, but simply focused on my own personal responses to what I was seeing. This led to a series of often highly subjective descriptive statements which I subsequently recorded in verbal notes (see Figure 1). In the case of the Hawai'i performance, I felt that I was seeing an alternation between an individual, Lee Ji-san, performing loosely structured movement sequences and another individual, Halla Huhm, or group of individuals, Huhm's students, performing tightly-choreographed dances. The dances were comprised of movement variations or elaborations of selected portions of the loosely structured movement sequences performed by Lee Ji-san. There were moments when I felt as if I were watching an actual kut, and moments when I felt as if I were watching a well-rehearsed concert dance performance.

In the case of the performance choreographed by Jung Jae-man, titled Salp'uri kut, I was aware of a powerful and very commanding male soloist; masses of people in almost continual motion traveling through the performing space to arrive in a final group pose; and an extremely dramatic build in intensity—all performed by highly trained dancers executing tightly choreographed patterns. I had a sense that the performers were suggesting a kut, but that there was no attempt to make me feel I was watching an actual kut.

In the case of the performance by shamans from Chindo, I felt as if I was watching a number of disconnected sections of an event, and that I was being shown a series of procedures primarily involved with manipulating objects. Particular tasks were executed, but it appeared that they were being done to show me a series of tasks rather than to do things necessary to accomplish some other purpose. I felt that I was watching a kind of "lesson" in tasks that must be executed in the context of a *kut*; and there was a very self-conscious feeling about the individual performers—they seemed to be aware of an audience watching them.

Although these first impressions, or general observations, are clearly both personal and subjective, they formed the basis for subsequent steps in the analysis. The next step involved seeking answers to the questions: What contributed to the impressions I received? What, exactly, did I see that suggested the kinds of descriptive statements I had made? In order to answer these questions I constructed a choreographic outline for each performance. Such an outline describes the choreographic structure of a dance or an entire program in a more specific way than comments included in general observations. It is concerned with describing how a dance or program is ordered, how it progresses (or flows) from beginning to end.

The full performance by Lee Ji-san, Halla Huhm, and the students of Huhm took place over two evenings, with some portions of each evening's performance the same, and others different. In the choreographic outline of one evening, which will serve as the basis for the discussion here (see Figure 2), sections are labeled as identified in the printed program distributed to the audience; labels are generally based on conventional labels for segments (kori) in kut. (Huhm had given, some of the units Korean names, some English names, and some no names at all.) Based on my knowledge of Korean dance in general and of the repertoire performed by students of the Halla Huhm Dance Studio, as well as consultation with Huhm, I provided sub-section labels for each of the units within the segments of the kut. The subsections performed essentially as solos by Lee are referred to with the label "ritual" to suggest what seemed to me to be an intent to replicate portions of an actual kut.

Note that comments in the columns of the choreographic outline labeled "general description" and "predominant movement features" contain factual statements of what occurred. Unlike the initial general observations, in which statements are interpretive and can easily vary from observer to observer, the statements in a choreographic outline are more factual and should be consistent from observer to observer.

The choreographic outline allows for comparison of sections within a single event as well as comparison between different events. For example, examining the outline made it easy to compare and contrast the predominant movement features of the shaman, Lee Ji-san, with those of the dancer, Halla Huhm, and her students. One predominant feature of both was what I refer to as a zigzag pattern (see the shaded portions of Figure 2), which I will use here to illustrate other aspects of the methodology used in the 1992 study.

Having identified a movement sequence shared by the two different performers, and hence relating to my initial hypothesis, the next step entailed a closer examination of this particular sequence. A cursory viewing of all occurrences of this sequence revealed that while the underlying structure was similar, the specific execution and general impression created by the numerous performances of the pattern differed. As I examined the variations of this pattern more closely, it became clear that the greatest variation occurred between its performance by Lee Ji-san and its performance by Halla Huhm and her students. In order to more clearly isolate the two primary ways in which this pattern was performed, I transcribed them into Labanotation (see Figure 3). As I notated these two patterns, I went back and forth between my general impression and the facts, or details, of the specific ways in which the movement was executed. This allowed me to become very conscious of what was contributing to the particular impression, or feeling, or "meaning" that I was getting from each of the performances.

The Labanotation shows three major differences between the two performance variations: amount of turning, direction of stepping, and timing of stepping. The ad lib signs alongside the turning and front signs in the example of Lee Ji-san's movement indicate that the precise amount of his turning varied: sometimes he turned exactly 1/8 or 1/4, sometimes he turned slightly more, and sometimes he turned slightly less. Huhm and her students, on the other hand, always turned a precise amount.

As Huhm and her students took their forward and backward steps, they progressed in a pure sagittal direction—they moved directly forward or directly backward. Lee, in contrast, progressed on a slightly diagonal pathway each time, as indicated by the deviation pins alongside the direction signs: instead of moving purely forward, he stepped slightly to the side of forward, opening the step out a little toward a diagonal direction. And, as indicated in the verbal note, Lee did not always step precisely on the musical beat, whereas Huhm and her students did.

Although it is clear that Huhm's version of this movement is similar to that of Lee, both the manner in which she and her students perform it and the impressions it gave me as a viewer are quite different from those of Lee. Huhm gives the pathway a clear sense of directionality.

She and her students very precisely face the corners of the performing space and "slice" directly forward or backward in their stepping. They perform the stepping in a very specific rhythmic pattern that relates directly to the music and that involves an elaboration of the simple sequence of two steps forward and two steps backward performed by Lee. (Huhm's version involves 3 steps forward, one step backward, and a backward touching gesture.) The result of these variations is that the pathways performed by Huhm and her students are angular—both literally and qualitatively—while the pathways performed by Lee appear to be ambling and almost rounded. (At a more microscopic level, Lee's directional deviations contribute to a small zigzag within a larger zigzag.) This, in turn, contributes to my impression that Lee is concerned with a generalized pathway and not with its precise execution—that perhaps his primary concern is something beyond the details of the pathway. The impression given by Huhm and her students, on the other hand, suggests a concern with the visual aesthetic of a precise zigzag pattern. Ultimately, movement features contribute to my impression that Huhm's performance is about the performance itself, and Lee's performance is about something beyond the immediate presentation.

In a discussion with Huhm (November 8, 1992), she indicated that some of her choreographic decisions to make movements more precise came from a desire to have a group of dancers perform in unison and from a sense of theatrical aesthetics. In other words, she was concerned with the kind of visual aesthetic important to a concert dance performance. When learning movements from Lee, Huhm said that he did not always perform them the same way. The movement she performs as a clear zigzag floor pattern, in particular, had been difficult for her to learn. She described Lee's performance of this sequence as a kind of meandering that the shaman does until the desired spirit possesses him. Hence, creating a zigzag pattern is not important; the shaman simply "roams," becoming more or less agitated as he seeks or awaits the arrival of the spirits. This explains the reason for vagueness in Lee's performance. In order to make this meandering movement what she considers to be more appropriate for performance by a group in a theatrical setting, Huhm standardized it into a clear zigzag shape. These different concerns ultimately led to my impression that Lee is trying to create a kut (or, more precisely, excerpts of a kut) on stage by performing movements in a way in which he would usually perform them to contribute to ritual efficacy rather than as an aesthetic end in themselves. Huhm and her students, on the other hand, perform precisely choreographed movements intended to suggest their shaman source, but, more importantly, to present an aesthetically pleasing dance performance for an audience.

By using the tools of general impressions, choreographic outlines, and detailed movement description facilitated by Labanotation and its underlying concepts, I was able to determine precisely what movement elements contributed to my impressions and to substantiate, in one instance, my initial hypothesis that some movements used by shamans, or variations of the movements, are used by dancers when they wish to represent shamans on stage.

In the 1992 conference paper I analyze each of the three events in a similar fashion, and then point to similarities and differences between them, paying particular attention to the performers (whether they are shamans or dancers), to the relationship between the event and actual shaman rituals (whether there appears to be an attempt to perform an actual *kut* or not), and to predominant movement features of each. I then briefly analyze several videotapes of portions of *kut* for recurring movement features (8). The full analysis focuses on describing and substantiating what I saw rather than on seeking symbolic meanings of movement or attempting to validate the actual intent of the performer.

Since it was not possible to examine the same performers in more than one context (that is, the shamans who performed in theatrical contexts also performing in a *kut*), it was not possible to draw definitive conclusions regarding what differences are potentially due to different settings. The analysis did, however, allow for some conclusions to be made, and supports

the notion of the tenacity of movement: in all of the contexts examined, there are some recurring movement themes. The fact that these movement themes occur in both kut and nonkut contexts and that they are performed by shamans and non-shamans, suggests that they are learned in some fashion (whether in a formal teaching situation or in a less formal, or even less conscious, way), and that these movements have come to be signifiers of things shamanic in a variety of contexts (9).

The analysis of movement also allowed me to look beyond the details of the performances themselves to more theoretical issues. I concluded the 1992 paper by discussing the interrelationship between aesthetics and ritual efficacy, and by suggesting ways in which, in the context of Korean shaman-related activities, the same or similar movement is used to support these potentially different goals.

Ultimately the analysis in the paper for the 1992 conference points to the importance of giving serious and detailed consideration to movement related to shamanism—a dimension of shaman ritual often ignored or treated only superficially by researchers from disciplines other than dance. The analysis also states that such considerations may shed new light on the nature and ingredients of *kut*, meanings in various segments of *kut*, and the interconnections between structured movement in shamanic activities and in dance.

What I have described here is the methodology used in the 1992 study, a methodology embracing the movement analysis tools of general observations, choreographic outlines, and detailed analyses, all of which are rooted in concepts of Labanotation. My goal was to show the value of Labanotation not only as a tool for documenting and reconstructing dance, but for providing the basis for many different analytical procedures that can support diverse kinds of dance research.

FIRST IMPRESSIONS

Hawaii Performance

Salp'uri Kut

Chindo Shamans

alternation between an individual performing loosely structured movement sequences and another individual or group of individuals performing tightly-choreographed dances	powerful and commanding male soloist	appears to be a series of disconnected sections of an event
dances comprised of movement variations or elaborations of selected portions of the loosely structured movement sequences performed by the individual	masses of people in almost continual motion traveling through the performing space to arrive in a final group pose	seems to display a series of procedures primarily involved with manipulating objects
occasionally appears to be an actual <i>kut</i> ; occasionally appears to be a well-rehearsed concert dance performance	extremely dramatic build in intensity	demonstration of execution of particular tasks
	highly trained dancers	feels like watching a "lesson" in tasks that must be executed in the context of a <i>kut</i>
	tightly choreographed patterns	performers appear to be self- conscious, aware that an audience is watching them
	seems to suggest a <i>kut</i> ; no appearance of an actual <i>kut</i>	

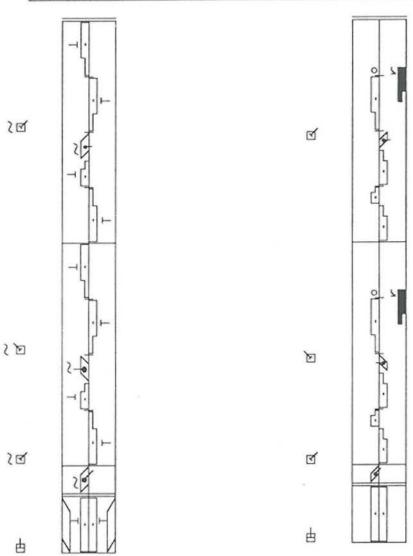
FIGURE 1

CHOREOGRAPHIC OUTLINE OF SEPTEMBER 3 PROGRAM OF THE HAWAII PERFORMANCE

SECTION	SUB-SECTION	PERFORMERS	GENERAL DESCRIPTION	PREDOMINANT MOVEMENT FEATURES
I. Pulsa kori	A. Sungmu (5 minutes)	11 students	abbreviated version of Buddhist Monk's Dance (adapted for thea- trical presentation, rather than in the manner performed by Bud- dhist monks at temple rituals)	elaborated drum-playing movements
	B. Ritual (12 minutes)	Lee Ji-san	singing while holding a fan and bell tree, standing on a large clay pot, talking with dancers enacting the role of clients at a kur, and dancing with a large pair of cymbals	*zigzag pathways through space *alternate facing to four directions *turning counter-clockwise *gentle bouncing *jumps with feet astride *manipulation of sleeves of costume and cymbals in a manner that enhances the overall visual design
	C. Para Ch'um (3 minutes)	10 students	abbreviated, choreographed-for- the-theatre version of the Bud- dhist Cymbal Dance performed by monks at temple rituals	*some zigzag pathways through space *gentle jumping *turning both clockwise and counter-clockwise
(A. Transition (2 minutes)	3 students	dancers wearing military vests and hats trace floor patterns while each holds a wood/cardboard trident in one hand and a knife in the other	movements unrelated to those of any other sections
	B. Ritual (12 minutes)	Lee Ji-san	wearing military-style clothing, walks through the audience to get to the stage; manipulates knife, fan, costume, and pig's feet from the altar table; bal- ances a large pot on his head, and dances while manipulating his costume; interacts with "clients"	-zigzag pathways through space -turning counter-clockwise -'wild" jumping -side-to-side swagger with jumps (including shifting of hips from side-to-side) -small leg lifts
	C. Small Changgo (7 minutes)	8 students	dancers manipulate and play a very small <i>changgo</i> while dancing	(not analyzed)
III. Hoku kori	A. Goddess Hoku (5 minutes)	4 students and Halla Pai Huhm	representation of the goddess Hoku, with Huhm interacting with "clients"	*zigzag pathways through space in a syncopated rhythm *turns counter-clockwise *bouncing
	B. Sunyurak (7 minutes)	20 students	Huhm's version of the Boat Dance, a traditional court dance	(not analyzed)
IV. Byoltang assi	(14 minutes)	young students	primarily mime sequences per- formed largely by children, de- picting various scenes in a village	(not analyzed)
V. Mudang kibon dong- jak chom	(5 minutes)	Halla Pai Huhm	demonstration of movements described in the printed program as "basic to all shaman dances"	•zigzag pathway •jumps emphasizing verticality •hopping on one leg
	A. Mudang Ch'um (4 minutes)	14 students	dancers manipulate a long scarf, bell-tree, and a large fan; 2 dancers mime a shaman and client	*zigzag pathways through space *vertical jumping *hops on one leg
	B. (2 minutes)	8 students	dancers each hold a wood/cardboard knife and a trident	•movements unrelated to those of any other section except IIA
	C. Ritual (23 minutes)	Lee Ji-san	brandishing of knives, standing bare-footed on up-turned knife blades, manipulation of knives	*bows to four directions *jumps *zigzag pathways through space *circling the knives in a clockwise direction *turning counter-clockwise *shoulder "shudders"
	D. Flag Dance (5 minutes)	10 students	dancers each manipulate five flags of different colors	*zigzag pathways through space *vertical jumping

FIGURE 2

ZIGZAG FLOOR PATTERN OF THE HAWAII PERFORMANCE



Lee Ji-san Basic Version (NOTE: timing is only approximate)

Halla Huhm Basic Version

FIGURE 3

NOTES

- 1. An earlier version of this paper was presented at the November 1, 1996 colloquium of the Korean Society of Dance, Seoul, Korea. Grateful acknowledgment is made to the following organizations for providing funding assistance for research: Korean Culture and Arts Foundation (Seoul): Academy for Korean Studies (Seoul): Korean-American Educational Foundation (Fulbright Program); and International Cultural Society of Korea. Acknowledgment is also made to Barbara B. Smith and Marcia Sakamoto-Wong for comments on earlier versions of this paper.
- The conference, Korean Shamanism Today, took place in December 1992, in London, England. It was sponsored by the School of Oriental and African Studies of the University of London.
- 3. Defining "dance," as opposed to movement systems that are structured but are not considered dance, is a task that goes beyond the presentation here. For discussions of this topic see, for example, Hanna 1979, Kaeppler 1989, and Kealiinohomoku 1983. Kendall (1991-1992:60) hints at some of these differences when she uses the term "playful dancing" in an effort to distinguish between structured movement that occurs in various contexts in Korea.
- Despite inherent problems in using videotape for detailed movement analysis, this
 medium is adequate as the basis for the kinds of information discussed here.
- 5. Except for Halla Pai Huhm, who was a long-time resident of Hawai'i, all Korean names are given in the Korean way—family name first followed by personal name.
- 6. Most commonly known in Korea as Pae Halla Huhm, this dancer was most often known in Hawai'i as Halla Huhm. When performing, however, she often inserted Pai (an alternative spelling for "Pae"), the name of her primary dance mentor into her name.
- 7. I am grateful to Mary Jo Freshley for making available to me videotapes of the Hawai'i performance staged by Lee Ji-san and Halla Huhm (taped in Hawai'i during performances) and of the Chindo Sshikkim kut (taped by her during its performance in Korea). The videotape of Salp'uri kut was provided to me by its choreographer, Jung Je-man, in conjunction with another research project.
- 8. Other videotapes examined were Mudang kut (in JVC 1990), Shaman Ritual from Korea (Asia Society 197?), and An Initiation "Kut" for a Korean Shaman (Kendall and Lee 1991).
- 9. In discussing *kut* as both ritual and theatre, Rhie indicates that it is "an activity conducted according to rules recognized and prescribed by the participants" (1975:24). Loken-Kim indicates that a shaman from the north, who becomes possessed during *kut*, "learns ritual movement, but she does not learn dance in a technical sense" (1989:45). She also refers to Kim On-kyong in stating that shaman dances "have no standard dance steps" and that their dances "are not choreographed presentations" (ibid:46-47). These seemingly contradictory indications may reflect the idea that while movements in *kut* are actually taught, detailed performance accuracy of learned patterns is not the key issue and hence the movements used are part of a structured movement systems (see Kaeppler 1989) rather than what is usually considered to be dance.

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TOWARDS A NEW PARADIGM FOR EXPLORING DANCE NOTATION

by

Sheila Marion

Introduction

This paper presents conclusions from my recent dissertation, "Notation Systems and Dance Style" (Marion 1997). For my dissertation I studied three notation systems created to record Western theatrical dance: Stepanov notation; the early Laban system and its developments; and Benesh Movement Notation.

Each system was examined for the ways in which its structure and vocabulary reflected movement concepts and dance style. My initial premises were twofold. First, that basic ideas about movement, which comprise the analytical terms of a notation system, are evident not so much in the various types of actions to which a system can be applied but rather in its fundamental means for recording motion. Second, that embedded within a notation system's organizing structure and devices for representing movement, are concepts and values which derive from the movement context or style in which the system either originated or was principally developed.

Although I studied each notation system individually and tried to avoid comparisons among the systems, the process led me to some global observations that suggest a new approach to uncovering conceptual differences among systems.

Background

I became intrigued by the variety of notation systems in the late 1970s when I worked as an assistant to Dr. Ann Hutchinson Guest at her Language of Dance Centre in London, England. In her extensive library of books and manuscripts on dance notation systems were many fascinating diagrams and symbols that suggested different ways of seeing and understanding movement. Guest examines the historical development of notation systems and compares their notation of selected movements in her books *Dance Notation* and *Choreo-Graphics* (Guest 1984 and 1989). She lists over eighty systems of movement notation that have been created in the West since the Renaissance (Guest 1984: 201-203).

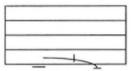
The First International Congress on Movement Notation in Israel, 1984, brought together three major contemporary systems of notation, Benesh Movement Notation, Eshkol-Wachmann Movement Notation, and Labanotation/Kinetography Laban. Participants,

who were skilled in one or another of the systems, had the opportunity for a week of study in systems that were less familiar to them.

It became apparent that movement concepts which were simply and directly represented in one system required more complex groupings of symbols in another. For example, to show that the hand is to the side of the waist in Benesh Movement Notation, only one sign, placed on a staff, is necessary. In Labanotation, to convey the same relationship requires an aggregation of symbols. However, to show a forward step requires only one symbol in Labanotation, but it takes several signs to express the same concept in the Benesh system.









The right hand to the side of the waist, in Benesh Movement Notation (at left) and Labanotation.

A step forward on the right foot, in Benesh Movement Notation (at left) and Labanotation.

At the 1984 conference, some of the long-standing debates in the field seemed to evaporate. Questions such as which system was the most efficient, logical or comprehensive became less interesting than the potential for understanding conceptual differences among the systems. By the end of the conference participants were discussing, not how to evaluate a notation system as a recording tool, but rather the fact that each system seemed to see and understand movement differently.

At the Second International Congress on Movement Notation in Hong Kong, 1990, discussion focused on differences among the systems, not only in their ways for recording movement, but also in the uses for which they were intended.

In the past, some inventors of notation systems were unaware of other systems, some borrowed from other notation, and some rejected previous systems outright. Anthropologist Ray L. Birdwhistell, who invented his own notation system for studying nonverbal communication, wrote: "I have chosen not to use Labanotation as an investigatory tool for communication analysis . . . It seems to me that it assumed that which I wish to investigate" (Birdwhistell 1970: 256). Anthropologist John Blacking, in a forward to a book on Benesh Movement Notation, wrote: "Notation is in itself a kind of pre-analysis of movement" (Blacking 1983: vi).

Within the "assumptions" and "pre-analysis" to which Birdwhistell and Blacking refer is the key to understanding the conceptual differences among notation systems. The problem is how to dig out that movement understanding. Most systems are presented from a teaching point of view, emphasizing practical application of the notation rather than its conceptual underpinnings.

A few studies have attempted to get at differences in movement concepts or intended use among systems (e.g., Guest 1984, Salter 1980, Kleinman 1975, Curl, 1967). Most comparative studies, however, have tended to be practically rather than conceptually oriented. They have usually focused on one or another of the following approaches to examining notation systems:

- comprehensive lists of movement variables that could or should be included in a notation system (e.g., Guest 1984, Lomax et. al. 1974 and 1968, Pforsich 1978, Davis 1975);
- rules for structure and logic, following a linguistic paradigm (e.g., Goodman 1976, Reynolds 1984);
- accuracy and efficiency in application (e.g., Reynolds, reported in Guest 1984: 175-178);
- means of representation, such as word note, track drawing, music note, visual/"stick figure," or abstract symbol (e.g., Guest 1984, de Laban 1946);
- comparison of how the same actions would be written in different systems.
 (e.g., Guest 1989, Jeschke 1883, Eshkol et. al. 1979).

Methods

Because I wished to contextualize notation within issues of documenting and reproducing choreographic works, I examined major systems that had been set up for that purpose. The Stepanov, Laban and Benesh systems had each been created or used within the last one hundred years for notating or reproducing theatrical dance.

First, it was necessary to learn how each worked in a practical way. I included the Laban system in its early form because I wanted to understand the roots as well as the fundamentals of each system.

Second, it was necessary to go beyond the practical application of each system in order to understand the implications of its construction. I wanted to find a way to let the movement ideas and values of each system emerge, and to get past initial preconceptions deriving from my knowledge of Labanotation.

To get at the underlying concepts of a notation system in a way that was neither evaluative nor comparative, I asked questions such as:

- what were the sets of relationships that formed a system's framework for recording movement?
- what aspects of movement were highlighted or diminished by that framework (or, which aspects of the movement were at the center of its structure and which were marginalized)?
- which elements of movement were kept intact or continuous, and which were separated by the structure of the notation?
- what was the movement context or style of dance of the notation's origin and initial development?

1

For example, I used visual aspects and continuities in notation systems as an indicator of movement values, and as a link to the movement style in which each developed. Because notation systems graphically represent movement, and because we understand graphs visually, I believed that the movement elements which had the strongest visual representation, or which remained unbroken in the complex charting of actions, were privileged in some way and for some reason.

After I analyzed each system separately for its unique construction and view of movement, I looked at the systems comparatively to see where there were commonalties in their framework and organization. These commonalties, and what they suggest about the construction of movement notation system, have potential for a comparison of notation systems which could focus on conceptual differences, and which could be systematic without imposing the values of one system on another.

Observations

A common denominator among the Benesh, Laban and Stepanov systems is that to create a framework for recording movement, each system sets up a grid that uses the two dimensions of the paper on which they are written. One line of the grid is assigned to time, unfolding in the direction in which the system is read. The other, at right angles to the time line, represents the body.

An underlying theme in the writings about each of the three systems is that its notation provides a solution through which all movement can be recorded, regardless of style. The time-body grid reflects the universality that each notation system is seeking, for time and the body are at the base of all human movement.

Though the underlying grid is common to each of the systems, there are also differences among the systems in how they deal with time and the body.

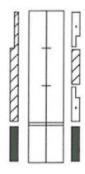
Generally, divisions along the time line in the time-body grid represent movement duration. The time line shows the continuity of an action over time, the interrelatedness of moving parts, the rhythmic patterning of actions, and the correlation of dance with musical and other accompaniment.

The most obvious difference among the systems is that the flow of time is read up the page in Labanotation and across the page in the Benesh and Stepanov systems. The orientation of time in the Benesh and Stepanov systems is more familiar because it corresponds to music notation and to the left-to-right reading of most Western languages. The orientation of the time line in Labanotation allows time to be shown as an unbroken flow.

The Stepanov and Benesh systems draw on music notation symbols to heighten the perceived connection between music and dance. The Stepanov system modifies musical notes for movement notation, while the Benesh system adopts the musical staff. These borrowings deliberately invoke the familiarity of music notation as well as an expectation of musical accompaniment for dance. Musical accompaniment was presupposed for the ballet of their different eras, and the systems stress the importance of correlating music and choreography. The Laban system, created at a period when dancers were experimenting by performing without musical accompaniment, has provisions for correlating music and dance but their association is not deliberately invoked.

Because timing conventions in music notation are relatively well known, movement rhythms and their relationship to musical accompaniment are meant to be easily apparent through the Stepanov system's modified musical notes. In the Laban system, movement rhythms are meant to be apparent through the relative lengths of symbols as actions shift from one part of the body to another.

In both the Stepanov and Laban systems, however, their ability to characterize movement rhythms is limited by the range of action that can be shown in a single sign. When a continuous action uses a broader spatial range than a single sign can encompass, the additional signs that are necessary to record the action give a false sense of rhythm. The reader must be trained to recognize continuity despite the apparent rhythms on the page.

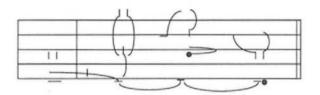


Both arms circle in the saggital plane. The right arm goes twice as far as the left in the same amount of time.



The right leg makes a continuous half circle (rond de jambe). The support on the left leg, though unchanging, must be repeated.

In the Benesh system, movement lines readily show the continuity of actions. However, rhythms are not easy to discern when movements of the limbs, which are drawn within frames, are added to locomotor movements, which are drawn across frames.



Movements within and across frames.

There are some differences and some similarities among the systems in how they deal with the body line of the time-body grid. Basically, divisions along the body line create a staff to identify body parts. The differences among the systems are not so much in how they subdivide the body (generally, by major joints), but in how they arrange and prioritize its parts.

The Laban system puts weight-bearing parts of the body (usually the feet) at the center of its staff, prioritizing locomotor actions that affect the overall movement of the body through space. With travelling movements at the staff's center, there is a sense of the body as it is organized for moving through space. Actions of the legs are central to the body's mobilization, while movements of the arms and even the torso are more peripheral. Aligning the direction for reading time with the direction for forward movement enhances the sense of ongoingness.

The Benesh staff delineates an image of the upright body at the center of each movement frame, prioritizing bodily wholeness and overall body design. There is a sense of stability and verticality in the upright body outlined by the staff, and a sense of centeredness—of the body organized to move around a cohesive center.

The Stepanov system's separate groupings for the arms, legs and torso on the staff are reinforced by the notation's differences in showing principal movements for each of these parts. The staff reflects the sense of bodily separation a dancer in classical ballet training learns in order to move her arms or legs without affecting her torso, or to move her arms and legs simultaneously in different rhythms.

The time-body grid is a frame for the idea that movement comprises body changes over time. Layered onto the grid are the particular sets of relationships that each notation system uses to describe and measure movement changes. These relationships form the central paradigm for recording movement within a notation system.

This central paradigm, in each of the three systems studied, is distinguished by its particular focus on the body. The range and limits of that focus govern each system's view of what constitutes movement, and is related to the movement style in which the notation originated.

At the most fundamental level, the Stepanov system conceives of movement as a change in joint angle, the Benesh as a change in body part relationships, and the Laban as a change in reference to the kinesphere. The Stepanov system focuses narrowly on joint relationships of adjacent body parts, the Benesh system takes a wider view of the body in relation to itself, and the Laban system looks at the relation of the body to its kinesphere.

The Laban system features the results of movement changes in relation to the surrounding space. It was devised for the participant, for a dancer to experience the spatial thrusts and pulls that were at the heart of Laban's theories about harmonious movement. The Benesh system looks at the results of movement changes in relation to the body. It shows bodily placement and design from an observer's standpoint. The Stepanov system focuses on the joints, where movement is produced. The angles and degrees emphasize accuracy in the execution of an action.

By separating out issues of time and the body, which adhere to the time-body grid, it is easier to see how movement itself is represented in a notation system, and what that representation implies about a system's underlying point of view about movement.

Conclusion

Together or individually, dance notation systems represent some of our most detailed, inclusive and systematic examinations of movement. Outside these specialized systems, and certain movement disciplines, there is little terminology for approaching movement—it has been the non-verbal "other" of our language-based conceptual theories.

Despite their universalist aspirations, ideas about what constitutes movement for each system studied was initially influenced by a particular dance style and can therefore contribute to understanding some of the fundamental assumptions about movement deriving from that influence. Conversely, the movement understandings of each notation, though stemming from style, can contribute to movement theory and analysis by expanding the well of possibilities from which to draw specific concepts.

Access to movement through dance notation goes beyond entry to collections of works recorded in each system. The problem of devising a symbolic system to record movement has not reached general or long-lasting agreement in the same way as our alphabets or musical notation. Each attempt at a solution tries to get at the stuff of movement in a different way. And because the attempts have developed from combining theory, systematic overview and practical application, they offer comprehensive approaches to understanding movement in its many ramifications. The results, though sometimes frustrating in their complexity and competing notions, give access to a richness of ideas about movement and ways of seeing movement that otherwise might not have evolved.

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BIOGRAPHIES

BIOGRAPHIES OF THE AUTHORS

Odette Blum. Professor Emerita, The Ohio State University. Professional notator and teacher, also teaches the Labanotation Teacher Certification Course. Director of dances from score - choreographers include Bettis, Humphrey, Jooss, Lampert, Maslow, Sokolow, Tamiris. Publications include the score of Humphrey's Water Study and Dance Perspectives #56: "Dance in Ghana".

Dai Ailian. Dancer, teacher, choreographer, researcher and pioneer of contemporary Chinese dance. She is currently Artistic Advisor of the Central Ballet of China, Chairperson of the China Labanotation Society, Vice President of the International Dance Council (UNESCO), and was recently made a fellow of the Hong Kong Academy of Performing Arts. She has adjudicated international ballet competitions and gives lecture-demonstrations on Chinese dance history.

János Fügedi is a researcher and dance notator at the Institute for Musicology of the Hungarian Academy of Sciences where his main activity is notating ethnic dances of Central Europe with a focus on authentic Hungarian folk dances. He is also a teacher of Labanotation at the Hungarian Dance Academy and the Hungarian Physical Education University. Hehas been a fellow of ICKL since 1989, has served on the Reseach Panel of ICKL for eight years (1989-1997), and completed his term by chairing the RP at the 1997 conference of ICKL in Hong Kong. His main research activity is dance notation theory and notation-based computer analysis of folk dances.

Jorge Gayon is the co-founder of l'Atelier International de Mime Corporel / AToM. Former student of Etienne Decroux, he has also studied with several of Decroux's former assistants, principally with S. Wasson and C. Soum. As a member of their company Théâtre de L'Ange Fou, he has participated in the reconstruction of the major theatrical works of Etienne Decroux. Movement notator and Ethnoscenologist, he is member of the research team on Organisated Performance Human Behavior directed by Pr. Pradier of the Paris-VIII University Theatre Department.

Ann Hutchinson Guest. President, ICKL. A core ICKL member as designated by Laban; director - Language of Dance Centre, UK and Language of Dance Centre, USA. Author, researcher into systems of dance notation and movement analysis, world authority on Labanotation, preserver, reviver of dance heritage, recipient of two honorary doctorates for her contributions to dance literacy which produced the Language of Dance (LOD) Alphabet and the LOD approach.

Greta Maes is the artistic director and co-founder of l'Atelier International de Mime Corporel / AToM. Former student of Etienne Decroux, she also worked with Thomas Leabhart, and with Steven Wasson and Corinne Soum, whose assistant/teacher she became. Twelve years of intense practice under their direction made her one of the principal actresses of Théâtre de l'Ange Fou. until 1995. Besides teaching, she coordinates the creative activities of AToM and directs its company Intrepido.

Sheila Marion is the Director of the Dance Notation Bureau Extension for Education and Research at The Ohio State University. She recently received her Ph.D. in Performance Studies at New York University. She teaches graduate level courses in notation, Advanced Labanotation and directing from Score, and has recently staged Ruth Currier's *Quartet* for OSU's University Dance Company.

Sang Mi Shin received her MA with The Creative Thesis Using Dance Movements of Korean Dance and Martha Graham's Modern Dance at the Illinois State University, Normal, and PhD with A Study on the Movement Analysis and Methodology of Korean Dance-Movement in Choreological Perspective at the Dankook University in Seoul, Korea. She is now an assistant professor of dance department at Ewha Womans University and a member of the ICKL, CORD, DNB.

A. William Smith holds degrees in dance, math, chemistry, and music and is currently the technical director of two CD-ROM projects at the Ohio State University. As well as editing *Dance and Technology* I and III, Smith has written numerous articles about computer choreography, dance image databases, history of dance and technology, and other aspects of dance technology.

Anna Karin Ståhle-Varney graduated from Danshögskolan as a dance teacher 1972. Afterward she studied Spanish dance in Spain and then started to learn Labanotation. In Sweden she teaches Spanish Dance, Historical Dances and Labanotation at the University College of Dance in Stockholm (Danshögskolan).

Muriel Topaz is currently a senior editor for Dance Magazine, and author and executive editor for Gordon and Breach publishers, with responsibility for the journal Choreography and Dance, and the book series Choreography and Dance Studies. She is active as a notator and reconstructor most recently having staged Jardin Aux Lilas (Tudor) for the Milwaukee Ballet, and Continuo for the Paris Conservatory, and having notated Moor's Pavane (Limón). Formerly, she was Director of the Dance Division of the Juilliard School and Executive Director of the Dance Notation Bureau. Topaz is a 1997-98 fellow of the John Solomon Guggenheim Foundation.

Judy Van Zile is Professor of Dance at the University of Hawai'i, where she coordinates the dance ethnology program. She studied dance in Korea during four residencies over the eleven-year period from 1979 to 1990, and in Hawai'i with Halla Pai Huhm. She has published articles and book chapters on Korean dance, movement analysis, and other topics relating to Asian dance, dance in Hawai'i, and issues of identity and change.

Carl Wolz has worked with Labanotation as a notator, reconstructor and teacher. He is currently a professor of dance in the Graduate School of the Japan Women's College of Physical Education located in Tokyo. From 1983 to 1993, he was Dean of Dance at the Hong Kong Academy for Performing Arts. Prior to that he taught for 20 years at the University of Hawaii. He introduced Labanotation into the Curriculum of those three institutions. He is Executive Director of the World Dance Alliance.

ICKL ORGANIZATION

BUSINESS MEETINGS

HONG KONG

BOARD OF TRUSTEES MEETING

THURSDAY, AUGUST 7, 1997 - 9:00-10:30 AM

Present: Muriel Topaz (Chair), Marion Bastien, Odette Blum, Tom Brown, Wendy

Chu, János Fügedi, Ilene Fox, Lucy Venable.

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

I. <u>Meeting Chairs</u>

The attendees checked the lists of members attending the conference in order to appoint chairs and scribes for the technical sessions and chairs for some of the presentations. Chair of the Research Panel was asked to approach those appointed for the technical sessions to see if they would be willing to serve. ICKL Chair was asked to do the same for the non-technical session appointees. Guidelines for chairs and scribes will be distributed. The Vice Chair (Jacqueline Challet-Haas) will not be able to attend the conference; thus, Lucy Venable, Vice President, will chair the Fellows meetings.

II. Opening and closing receptions

An opening reception will be organized for August 8th, the day prior to the start of the conference. Available budget was discussed. Other participants of Dance On '97 will be invited to join us at the opening reception, and information about it will be posted. The closing reception is to be organized later. In addition, a collective dinner, on a pay-per-person basis, will be organized for the 11th. Announcement of it will be made at the opening session.

III. Fellows Meeting

At the opening session members wishing to apply for fellowship will be asked to make contact with Lucy Venable. The group was not aware of any pending candidates, but several possible future candidates were to be encouraged to apply.

Topics for discussion at the Fellows meeting were put forward:
At the last elections the following new officers were elected, most of whom had not previously served: Chair, Vice Chair, Secretary, Assistant Treasurer, and Research Panel Chair. It was suggested that this posed a potential problem of lack of continuity, and that it might be a good idea to consider staggering the terms of office in the future.

The terms of two members of the Research panel, János Fügedi, current Chair, and Ray Cook will expire with the '97 conference. Two new members have to be elected.

Other subjects to be discussed by the Fellows are: the bibliography, the venue for the next conference, content of the conference, and public relations.

IV. Opening Session

Addresses will be made by Tom Brown, Muriel Topaz, Ann Hutchinson Guest, and János Fügedi.

Lucy Venable will also be called on to discuss several subjects including membership procedure. People who have not yet payed their '96-'97 dues will be particularly asked to do so.

Small groups will be organized for people to meet in more casual ways, since there are many new participants.

A short explanation about ICKL, its history, functioning and aims will be given by Muriel Topaz.

V. Treasurer's Report

Since Toni Intravaia was unable to attend, Lucy Venable was asked to give the report.

Marion Bastien reported that the conference paper expenses had not been appropriated into the proper categories because of the change over of the European Treasury. These expenses were merged with the 1997 Executive Committee expenses, in error.

Lucy Venable pinpointed that in the proposed '97-'99 budget the forthcoming publication of the bibliography is not included as we have not yet decided its format.

VI. Additional subjects

Lucy Venable showed a master copy of Tibetan dances notated by Dai Ailian. The dances and introductory text in Chinese and English have been typed by one of her former students.

Although ICKL commends the work, our organization publishes only its own material such as proceedings, bibliographies, etc., and it was felt that we did not have the resources to undertake publications not directly related to ICKL activities.

Respecfully submitted

Marion Bastien, Secretary

FELLOWS' MEETING

SUNDAY, AUGUST 10, 1997 - 9:00-10:30 AM

Present:

Lucy Venable (Chair), Marion Bastien, Odette Blum, Ilene Fox, János Fügedi, Ann Hutchinson Guest, Sheila Marion, Muriel Topaz, Judy Van Zile.

Research Panel

Ray Cook and János Fügedi are completing their terms. Christine Eckerle, Sian Ferguson, Ilene Fox are remaining.

There was discussion concerning new nominees. Sheila Marion expressed her interest in serving on the Panel. Other Fellows not present will be approached to see who else would be willing to be on the Research Panel.

II. Fellowship applications

Carl Wolz showed interest in applying for fellowship. Ilene Fox will be his sponsoring Fellow.

Fellows should contact and encourage members with advanced expertise to apply for fellowship at the next conference.

The criteria to be a fellow were reviewed. Fellows applicant must have an advanced practical and theoretical knowledge of the Laban system in at least two of the following: advanced studies, notation, teaching experience, publications or texts relating to the system, other relevant evidence; and to have attended at least one full biennial conference.

III. Next conference venue

With this conference being held in Asia, there is a question about whether the next conference should take place in Europe or in North America.

Several venues are possible in both continents.

The last American conference was in 1993 in Poughkeepsie. If we organize the next conference in Europe in 1999, and in America in 2001, it will be 8 years without a conference in America.

Muriel Topaz and Jacqueline Challet-Haas have been informally talking of a conference content focusing on sharing Kinetography and Labanotation practices and documenting the differences so that everyone can read the material of both "dialects". With such content a venue in Europe would allow more European practitioners to attend.

In 1995 Barcelona was proposed for 1999. Augusti Ros has been contacted to see if he could envisage to be on-site organizer in 1999 in Barcelona.

Sheila Marion suggested OSU (the Ohio State University), in Columbus, Ohio, USA, as a possibility for 1999 or later.

Before the conference Jean Jarrell notified us that Laban Centre, London, would be a possibility.

The University of Roehampton could also be contacted for a venue in England.

Muriel Topaz will organize a mail poll to membership, proposing a venue in Europe and a venue in America.

The positive sides of each of the possible venues were discussed. The facilities offered are to be considered, as well as the impact of such a conference for the notation development in the organizing country.

It was suggested that a four year plan be made for the forthcoming conference venues.

IV. Bibliography

Lucy Venable, on behalf of Mary Jane Warner, presented several possible options for the bibliography, both in terms of content and format.

We can choose to do a separate fourth volume for the new entries, or to compile all existing volumes, including the new entries, into one book.

Several formats are possible: hard copy (printed on paper) and/or electronic support (floppy, CD-ROM, Web).

Volumes 2 and 3 are already on computer. Volume 1 would have to be scanned.

Mary Jane Warner can apply for funds from York University (\$3,000 Canadien), to pay for help from a student, if ICKL can provide an amount equal to her University's grant.

In the Fall of 1996 Muriel Topaz sent a circular letter to learn if the Board of Trustees wished to provide some financial support, from ICKL resources, for the Bibliography project. The answer was positive.

There were several comments concerning the formats. Judy Van Zile remarked that the more formats we can provide, the more accessibility we will offer. Ilene Fox suggested that at least a hard copy and a Web publication be undertaken.

There are many printed copies particularly of Volumes 1 and 3 still available. Once ICKL has covered its investment we should consider giving complimentary copies for promotional purposes.

There was discussion about how to reach people that are likely to provide entries. LabanTalk can be used, a list of 'resource' people could be compiled. The centres listed in front of the Bibliography (archive centres, notation centres, libraries) will also be contacted.

There was a question whether articles published in magazines on notation or notation practices should be included in the Bibliography.

V. Election of officers

There was discussion concerning staggering the officers' terms in order to avoid a complete turnover of personnel in any one year. Several possibilities of changes in the organization of elections were suggested and discussed, with the aim of allowing continuity in the executive functions.

Respecfully submitted

Marion Bastien, Secretary

GENERAL MEETING

MONDAY, AUGUST 11, 1997 - 5:00-6:30 PM

Present:

Muriel Topaz (Chair), Marion Bastien, Odette Blum, Tom Brown, Wendy Chu, Ching Chung, Melanie Clarke, Dai AiLian, János Fügedi, Jorge Gayon, Crescenciana Hernan, Ann Hutchinson Guest, Takako Kunieda, Yin Ling Lau, Yu-Ping Lee, Sheila Marion, Will Smith, Anna Karin Ståhle-Varney, Yim Fun Tsang, Ra-Yuan Tseng, Chih-Hsiu Tsui, Judy Van Zile, Lucy Venable, Leslie Ward, Carl Wolz, Wei Zhang.

Research Panel

Members were reminded that two new members need to be elected to serve on the Research Panel.

At the next meeting names of people willing to be nominated for Research Panel will be proposed. The criteria for serving on the Research Panel is that the applicant must be a Fellow.

The two new members will be elected at this conference.

II. Locale for 1999

Members were informed that the general locale for the next conference, America or Europe, needed to be determined.

During the discussion which followed several points were raised.

A priority point to consider was the accessibility of the venue in terms of travels for the American members, the Asian members, the European members.

Muriel Topaz will organize a poll by mail to get the whole membership's feelings on possible venues. A show of hands was taken at the meeting to get an idea of the preference of members present. There was no clear majority for one or the other.

III. Bibliography

Lucy Venable, on behalf of Mary Jane Warner, explained several points concerning the Bibliography.

A letter from Mary Jane Warner was mailed along with the Research Papers prior to this conference. She is undertaking now the work on Volume 4. New entries must be sent to her by September 15, 1997.

During 1998-99 she can have access to student assistance at York University to work on the Bibliography, if ICKL agrees to match a \$3,000 York University grant.

Lucy Venable underlined the necessity of filling out the forms for new entries under the proposed categories.

In order to be as exhaustive as possible, contact with libraries which house Laban notation scores will be made, and each individual is encouraged to send forms to anyone they know to have produced notated material. Having one representative in each country informing and coordinating his or her national colleagues was suggested.

A discussion followed concerning the format desired or needed by members. A show of hands was taken about putting the bibliography on the Web. A majority of members present answered positively to the idea; however several members pinpointed the need to also produce a hard copy. János Fügedi suggested for now the making of a hard copy for the new entries, i.e. a Volume 4 completing former volumes, along with a Web publication

It was noted that a Web publication will allow for more frequent updating.

including all four volumes, to cover the needs of everyone.

IV. Content of 1999 conference

This 1997 conference included fewer technical subjects, and more application material than former conferences. For the next conference we need to decide what content we feel is appropriate.

Many points were raised and suggestions expressed to improve on the schedule for the following conference:

Adaptation to conference venue: It will be valuable to consider what the host organizers would like to have, and to add specific components (like introductory sessions, specific application sessions, etc.) to the basic content.

For this conference there was a definite effort to connect the content of the conference with the Asian dance practices. This was positively received. Following the same concept, if the next conference is in Barcelona, we should try to connect it with relevant topics, such as notation of Spanish dances.

Concerning technical matters: János Fügedi, current Chair of the Research Panel, shared his concern that during this conference the research became less important.

The definition of research was questioned. Should we also consider as research applications of the system, or exclusively work on theoretical aspects of the system.

The place of technical sessions in terms of schedule brought up several suggestions: we could think of a reorganization, with a stronger focus on the technical aspects only the first days. The possibility of holding simultaneous sessions, like introductory sessions opposite technical sessions, was also suggested.

The current format with an intermixture of technical sessions, practical sessions and presentations was favoured by several people.

The reading sessions included in this conference were appreciated; however, several people missed having a technical session following each reading session to summarize and discuss the points raised during the readings.

The link between technical sessions and proposals to vote on was discussed. Some people expressed their interest in technical sessions allowing the

possibility of sharing solutions, to uncover and learn about differences between Kinetography and Labanotation, to compare different writings of similar material, and felt it should not necessarily culminate in voting procedure and formal decisions.

Ann Hutchinson Guest recalled that in the earlier conferences decisions were adopted by consensus and not by formal votes.

Concerning writing practices, the possibility of open sessions where one could bring technical problems was suggested. A recommendation was made to younger notators, when encountering specific problems, to ask for former material in the field.

In order to be able to reach a broad audience, the necessity of having a sound consensus on writing practices was pinpointed.

To help people to be more involved with the discussed technical topics, it was suggested organizing introductory sessions.

Another suggestion was to organize a workshop on notation prior to the conference, to allow people interested in notation with no former knowledge, to attend the conference with some keys. This idea was received positively, specially since some current notation programmes have been dropped in some countries. Such a summer workshop could be an introductory course, or be more appealing, like a repertory course.

Next conference could be the occasion to invite people like teachers of primary schools, in order to encourage the introduction of notation to youngsters.

This point raised the suggestion of a specific conference on 'Motif'; however, some people felt it would be prejudicial to make a split between those two Laban-related systems.

V. Staggered terms

Muriel Topaz explained the actual election system for the officers, and her concern about avoiding a complete turnover of personel in any one year.

A formal proposal allowing stagggered terms will be made and submited to membership.

The proposal will be based on the principle that the offices of Chair and Secretary should not occur at the same time.

Another idea concerning the officers will be explored: to have an 'incoming' Chair, to allow one to be prepared for the Chair's function.

VI. Public Relations

Several means to develop the audience of ICKL and the interest in notation were put forward.

Mailings and press releases to give relevant information on our activities are to be done regularly.

We should be able to provide membership with a good looking brochure to distribute. A Web page is also to be envisaged in the future.

The 'information packet' that was compiled in 1995 with general information and specific information on national centres, libraries or programmes, also proved to be useful. We must find a way, however, to update this packet.

As one member remarked, ICKL is often perceived as an organization with a focus on research demanding strong expertise. The conference showed that within ICKL various topics and aims are approached, and can draw interest of a wide range of people.

VII. Hong Kong organization

The general meeting provided the occasion to publicly thank the people that worked on the conference organization: Tom Brown as well as his collaborators Scarlett Wong, Wendy Chu, Queenie Chan, Chung Ching, and all of the staff of the Dance On '97 organization.

Respecfully submitted

Marion Bastien, Secretary

FELLOWS MEETING

THURSDAY, AUGUST 14, 1997 1:30 - 2:30 PM

Present: Lucy Venable (Chair), Marion Bastien, Odette Blum, Ilene Fox, János Fügedi, Ann Hutchinson Guest, Muriel Topaz, Judy Van Zile.

Fellowship Application

A vote was taken after a review of Carl Wolz's application for Fellowship had been circulated to all the Fellows. All Fellows present unanimously voted in favor of granting Fellowship to Carl Wolz, and will recommend his application to the other Fellows who will be asked to vote by mail ballot.

II. Research Panel

Two nominations have been received: Sally Archbutt, nominated by Lucy Venable, and Sheila Marion nominated by Muriel Topaz.

Counts were done to ensure the quorums of Fellows and Members were reached to proceed to the election.

III. Bibliography

In light of the last General Meeting discussion, there was a consensus for publishing a hard copy for Volume 4, as well as undertaking the work for a Web publication of all entries.

Several others suggestions were made, concerning the updating of the Bibliography: to find a binding that will allow for a regular addition of the newest entries; to publish a new index merging former and newer entries.

It was noted that in order to do a Web publication, all entries will have to be in a database. Once this work is completed, it will offer more flexibility and choice to print either additional volumes or a merged volume.

The recommendation to Mary Jane Warner will be to work with a priority on a hard copy publication of Volume 4. As long as there are copies of Volumes 1, 2 and 3 still available, this is economically rational.

IV. 1997 Conference

One of the benefits from this conference's organization in Asia is the fact that it attracted several new members.

A proposal was made to, exceptionally, to offer to those new members who paid dues for 1996/97 the Proceedings, and to grant them their 1997/98 membership. After the conference they will receive a welcome letter from the president, Ann Hutchinson Guest, as well as their membership card and the ICKL constitution.

V. Proceedings

Fellows expressed their concerns about the fact that research papers are only sent to members prior to the conference, and apart from this mailing are not available afterwards, although they represent a valuable source on the theory of notation.

There was discussion concerning this problem. Research papers could be published with the Proceedings, but it may result in too heavy a publication, in terms of number of pages. The research papers could be published as the proceedings, bound, and with an ISSN number. Discussion on the costs of such a publication followed. The expenses of circulating the research papers now include xeroxing and postage fees. A publication will add slightly higher fees, but not much more.

For the forthcoming proceedings, it was decided to include János Fügedi research paper on "an Analysis and Classification of Springs" as it represents an extensive survey on the topic. Fellows present thought it was of interest to have this work published.

During the conference, particularly because we gather people speaking many different languages, it is useful to prepare abstracts, illustrative samples or full papers to hand out to the attendees during presentations. In the future the Secretary will add a note to the guidelines sent to presenters, to encourage them to prepare in advance such written or visual aids for their presentations.

Concerning the Proceedings publications, a Fellow expressed her concern that full references such as publisher name, date and place of publication, ISBN be given. The fact that ICKL is an international organization, with no fixed location, makes it difficult to have all those references fulfilled, but in the last few years Proceedings do have an ISSN number.

VI. Public Relations

Several points were raised concerning the circulation of the information amongst notation people, and towards a wider audience.

To ensure the updating of the 'information packet', designed in 1995, it would be necessary to ask people related to notation centres or to institutions with a relevant focus on notation, to bring to the conference a clean master copy of what they would like to be distributed.

A session during the conference with live reports is appreciated, and was organized at this conference. People are welcome to make available printed reports of their activities and publications. Reports of centres have sometimes been published in the Proceedings. In order to regularly have such reports published in the Proceedings, call for reports should be done in advance by the Secretary.

A brochure with a professional design and with a good printing quality would be useful. Odette Blum and Marion Bastien will check in their respective countries the costs of such a brochure, including design conception and printing. The texts of the brochure may have to be carefully rethought.

Conferences like the forthcoming CORD conference are places where we should try to distribute the brochures and eventually present ICKL publications. ICKL members attending CORD conference should bring material with them.

Advertisments on publications can be done in magazines such as Dance Research Journal.

Press releases should be done in several places and for any relevant occasion. During the next General Meeting a blank sheet will be circulated, in order for members to provide addresses of magazines likely to publish ICKL press releases.

VII. Future Conferences

As discussed in the General Meeting, a mail ballot will be organized to have membership preference for the next conference venue.

The idea brought up by a member at the General Meeting of a Summer Course prior to the conference depends on where the next conference will happen, and if the on-site organizer feels the need for it, and is ready to undertake this additional event's organization.

The schedule of the conference was discussed, especially concerning the place of the technical sessions. It was suggested that the first few days of the conference have less focus on theory, and the last days have a stronger focus on theory.

The combination of theory and reading sessions should be kept. Once in a while splitting the group into smaller groups also proved to be a good way to allow for lively discussions. Spacing the group in a round configuration during theory sessions seems to be more efficient for discussions, and it is up to the Executive Committee and Research Panel to determine clearly the needs for the sessions. Time available for each topic has to be carefully evaluated, and some freedom allowed in order to be able to discuss problems arising during discussions.

Respecfully submitted

Marion Bastien, Secretary

GENERAL MEETING

THURSDAY, AUGUST 14, 1997 4:15 - 5:15 PM

Present:

Muriel Topaz (Chair), Marion Bastien, Odette Blum, Yuk Yip Chan, Wendy Chu, Ching Chung, Melanie Clarke, Dai AiLian, Ilene Fox, János Fügedi, Crescenciana Hernan, Ann Hutchinson Guest, Takako Kunieda, Yin Ling Lau, Will Smith, Anna Karin Ståhle-Varney, Yim Fun Tsang, Ra-Yuan Tseng, Judy Van Zile, Lucy Venable, Leslie Ward, Carl Wolz, Wei Zhang.

Research Panel Election

The work and qualifications of the Research Panel members were reviewed. Members of the Research Panel must be Fellows. They are elected to serve for a period of four years (i.e. two conferences). They review and make comments on the Technical Papers submitted for the biennial conference.

The three members of the Research Panel whose term continues for two more years are Christine Eckerle, Siân Ferguson and Ilene Fox.

Muriel Topaz presented the two nominees, Sally Archbutt, from Great Britain, and Sheila Marion, from United States.

No further nominations were made. By vote voice the two nominees were elected unanimously.

II. Entries for the Bibliography

The procedure for submitting entries of notated material was reviewed. Entries for Volume 4 must be sent to Mary Jane Warner.

It was noted that each of us is responsible for submitting entries to make the Bibliography as exhaustive as possible.

III. Treasurer's Report

Lucy Venable substituted for Toni Intravaia, Treasurer, and Inma Alvarez, Assistant Treasurer, neither of whom could attend this conference.

The report of revenue and expenditures for 1995/1997 was distributed. Lucy Venable explained it item by item, and commented on several points:

. Expenses include the publication of the" Conference Proceedings. 1959-1977", issued in 1996.

. Executive Committee expenses were lumped together in one sum, instead of being apportioned into several categories. The Secretary and Assistant Treasurer are new to their jobs, and did not know how to apportion expenses into the appropriate categories.

IV. Proposed Budget

The report comparing projected budget for 1995/1997 and actual budget was distributed and commented upon:

- . The report shows expenses higher then income.
- . The actual budget is over the projected budget.

For clarity, a recommendation was made in the future to have the totals as follows: budgeted revenue; budgeted expenditures; actual/budget difference in revenue; actual/budget difference in expenditures, as well as the mention of 'over budget' or 'under budget'. Another recommendation was the use of 'minus' or 'plus' signs in the figures to show differences.

A motion to accept the Treasurer's Report was made by Judy Van Zile, seconded by Ann Hutchinson Guest. It was approved unanimously by a show of hands.

The proposed budget for 1997/1999 was distributed and commented upon:

. It has been customary to show figures both in US Dollars and Pounds Sterling. This confused some members who thought the figures in Dollars and Pounds were to be added together.

A recommendation was made that it be clearly marked that the amount in Pounds Sterling is a restatement of the amount in Dollars.

It was suggested that a sheet with budget in Dollars, and another sheet with budget in Pounds be made.

An alternate suggestion that the amount in Pounds Sterling be omitted to avoid any confusion, and that only one currency be used.

- . A charge for conference fees in 1999 is expected. It was pointed out that no conference fees were charged in 1997. This was an exception, due to Tom Brown's offer to host the conference under Dance On '97 organization umbrella.
- . It was noted that conference fees planned for 1999 appear in the proposed budget on the revenue side. The figure should appear not only in the revenue, but also in the expenditures, as 'conference expenses'.
- . Lucy Venable mentioned that Toni Intravaia, in light of the proposed budget, suggests that we do not raise the dues for 1997/99.
- . It was noted that the projected dues seemed to be underestimated, and are lower then the actual dues. Perhaps we should project ICKL membership increasing, and not the reverse.
- . There was discussion in former meetings of providing some ICKL funds for work on the Bibliography. York University will grant \$3,000 (Canadian dollars), if ICKL provides an equal amount (about US \$ 2,500). We have agreed to that and this amount should be reported in the expenditures of the proposed budget.

It was pointed out that the addition of conference expenses and funding for the Bibliography will result in expenditures higher then revenue, hence we will have to either raise our dues or to use part of ICKL savings.

The possibility that income may be higher than planned was also discussed: membership may increase, funding for the next conference may be raised, thus the planned deficit would be reduced.

To make it possible for new members to join, it was suggested that we not raise dues this term, and that we reevaluate the question of raising dues in two years.

. It was also discussed in a former meeting that we plan to make a printed brochure, and that we budget an amount for the brochure. The sum of \$1,000 was decided upon.

A motion was made by Judy Van Zile to accept the proposed budget with the following amendments:

- \$ 2,000 should be added to expenditures, under 'Conference Expenses';
- \$ 2,500 should be added to expenditures, under 'Bibliography';
- \$ 1,000 should be added to expenditures, under 'Brochure';

Therefore:

- \$ 11,460 should be the new 'Total Expenditures'
- \$ 4,410 should become the 'Excess Expenditures over Revenue'

The projected amount for ICKL Savings in June 1999 would thus be \$8,868.

Odette Blum seconded the motion. The amended budget was accepted by a show of hands with one abstention; all other votes in favor.

V. Advocacy

An open discussion was initiated, to find out how to encourage and promote the use of notation.

During the meeting a sheet was circulated, in order for members to suggest addresses of magazines or institutions to whom to send Press Releases from ICKL.

Several points were raised and suggestions made:

Carl Wolz provided some information on the situation in Asia.

There are more interest and initiatives in individual countries.

In Japan a Labanotation Society is being organized, with activities such as workshops in notation.

Carl Wolz expects the use of notation to grow in Asia.

Labanotation is included in the University program where he is teaching, and is well received.

Several individual members of the Asia/Pacific center of the World Dance Alliance attended workshops organized by SPAFA. This might augur increased use of notation within the new Asia/Pacific Dance Research Association.

Dai AiLian reviewed the situation in China.

There is a Labanotation Society in China. She hopes that in the future a structure with more activities and means can be built, perhaps even an Institute.

Carl Wolz praised ICKL for bringing the conference to Asia, and by doing so to have allowed more Asians to attend. Despite economical difficulties for many to come to Hong Kong, several new members managed to attend and increased their interest in notation.

Dai Ailian mentioned that the work and research of Carl Wolz and Judy Van Zile were to be credited for the development of Labanotation in Asia/Pacific. She also mentioned that at the last conference in Paris, thanks to funding from the French government, representatives of the Asian community were able to attend.

Marion Bastien expressed her wish that within the European Union there might be an institution able to encourage projects and provide fundings. She wondered if a similar organization existed in Asia which might promote notation. Carl Wolz noted that ASEAN (Association of South-East Asia Nations) has a strong Dance Committee that we must keep informed of ICKL activities.

Muriel Topaz said that it was the responsibility of each one in his or her own country to investigate to whom to disseminate information on notation. She also remarked that we were limited by time and means in what we could do.

A question was asked concerning how the notation people in the United States were employed.

It was answered that most of them were teaching, not only notation, but in dance programs. Three notators are on the staff of the Dance Notation Bureau, and one notator is employed by a dance company.

Carl Wolz gave information on the next World Dance Alliance meetings, to be held in 1999, and in 2001. 2001 will be the occasion for WDA to organize a conference in Europe with a focus on education.

It might also be the occasion to organize an event on notation, as many people from all over the world interested in dance education will gather for this conference. At very least, to have representatives attending would be appropriate.

Leslie Ward remarked that since ICKL develops many topics during a conference, not only those related to technical matters requiring strong expertise, ICKL should aim to increase membership amongst notation students.

Muriel Topaz suggested that maybe we should think about a student membership fee.

Will Smith expressed his wish to see the development of some technological means able to link notation and animation. This would help in promoting a wider access to notation. It was recalled that such a project had been envisioned and that, for example, the Dance Notation Bureau was currently seeking funds

for such a project. Making links between technology and notation is valuable and something we must continue to encourage.

V. Fellowship Application

The members were informed that the present Fellows reviewed Carl Wolz's application for Fellowship, and unanimously approved his application. A mail ballot will be sent to those Fellows unable to attend, with a favorable recommendation from Fellows present.

VI. Conclusion

Muriel Topaz expressed her happiness that the conference was so successful, and so smoothly organized.

On behalf of ICKL she again thanked Tom Brown for his work, and all of the people of the Dance On '97 organization for doing such a fine job.

Respecfully submitted

Marion Bastien, Secretary

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN STATEMENT OF REVENUE AND EXPENDITURES

For the period July 1, 1995 to June 30, 1997

REVENUE AND EXPENDITURES IN DOLLARS

BEGINNING CASH BALANCE - July 1, 1995

\$15,565.79

\$8135.25

\$13278.45

DURING THE TWO YEARS THE ORGANIZATION RECEIVED:

Dues \$4144.13
Publications 1246.00

Interest on NOW account (USA) & Eng

account 447.78

Total Revenue 5847.91
Total Cash Available \$21413.70

DURING THE TWO YEARS THE ORGANIZATION SPENT FUNDS IN THE FOLLOWING MANNER;

ENDING CASH BALANCE 6-30-97

Refunds on '95 Conference	182.00
Publications	2263.58
1995 Conference Proceedings	2050.00
1997 Conference Papers	885.00
1997 Travel Expense Conference	831.75
Bank Charges on US Account	15.00
Executive Committee	1907.92

Total Expenditures

NOTE: 1997 CONFERENCE BILLS OF APPROXIMATELY \$500.00 HAVE NOT BEEN PAID.

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN STATEMENT OF REVENUE AND EXPENDITURES

For the period July 1, 1995 to June 30, 1997

ACTUAL/BUDGET ACCOUNTING 1995-1997 IN DOLLARS

REVENUE

	ACTUAL	BUDGET	DIFFERENCE
Dues	\$4144.13	\$3500.00	\$644.13
Biblio. I	147.00	150.00	3.00
Biblio. II	132.00	150.00	18.00
Biblio. III	403.00	250.00	153.00
Index	145.50	625.00	479.50
Conf. Proc. Publica.	418.50		418.50
1997 Conf. Fees	0.00	2000.00	2000.00
Interest earned	457.78	450.00	7.78
Total Revenue	\$5847.91		
EXPENDITURES			
Publications	2263.58	150.00	2113.58
1995 Conf. Proceedings	2050.00	2500.00	450.00
1997 Conf. Papers	885.00	2500.00	1615.00
1997 Conf. Travel	831.75		831.75
Bank Charges	15.00	10.00	5.00
Research Panel	none	300.00	300.00
Executive Committee	1907.92	250.00	1657.92
Refund '95 Conference	182.00		

Total Expenditures \$8135.25

Excess Expenditures over Revenue \$2287.34

Cash beginning \$15,565.79

CASH ENDING \$13278.45

SUBMITTED BUDGET

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN STATEMENT OF REVENUE AND EXPENDITURES

For the period July 1, 1995 to June 30, 1997

PROPOSED BUDGET FOR 1997-1999 ICKL

REVENUE	DOLLARS	=	STERLING POUNDS
Dues Biblio I Biblio II Biblio III Index Conf Proceed Pub 1999 Conf. Fees Interest Earned	\$3500.00 150.00 150.00 250.00 250.00 250.00 2000.00 500.00		2104.00 90.17 90.17 150.29 150.29 150.29 1202.28 300.57
Total Revenue	\$7050.00	į	4238.06
EXPENDITURES			
1997 Conf. Proceedings 1999 Conf. Papers Bank charges Research Panel Executive Committee Publications	2500.00 10.00 300.00		1502.86 1502.86 6.01 180.34 300.57 90.17
Total Expenditures	\$5960.00		3582.81
Excess Revenue over Expenditures			
	\$1090.00		655.24

NOTE: Rate of Exchange on July I, 1997 figured for this report.

\$1.6635 = 1.00.6011421 = \$1.00

Submitted by Toni' Intravaia, Treasurer, ICKL, USA Assisted by Inma Alvarez, England

AMENDED BUDGET

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN STATEMENT OF REVENUE AND EXPENDITURES

For the period July I, 1995 to June 30, 1997

PROPOSED BUDGET FOR 1997-1999 ICKL

REVENUE	DOLLARS
Dues	\$3500.00
Biblio I	150.00
Biblio II	150.00
Biblio III	250.00
Index	250.00
Conf Proceed Pub	250.00
1999 Conf. Fees	2000.00
Interest Earned	500.00

Total Revenue \$7050.00

EXPENDITURES

1999 Conf. expenses	\$2000.00
Biblio. publication	2500.00
1997 Conf. Proceedings	2500.00
1999 Conf. Papers	2500.00
Bank charges	10.00
Research Panel	300.00
Executive Committee	500.00
Publications	150.00
Brochure	1000.00

Total Expenditures \$11,460.00

Excess Expenditures over Revenue

\$4410.00

Submitted by Toni' Intravaia, Treasurer, ICKL, USA Assisted by Inma Alvarez, England

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ISSN: 1013-4468