# INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

## Proceedings of the Thirteenth Biennial Conference

3 - 14 August 1983

ICKL

held at
Marymount College
Tarrytown
New York
U.S.A.

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# 1983 CONFERENCE REPORT

Compilers: LUCY VENABLE AND ODETTE BLUM

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The collection of presentations and reports has been compiled from copies from the individual authors who wished to contribute their papers as a record of this Conference. There has been no editing.

Conference Organizers: Margot Lehman and Muriel Topaz

Chairperson for the Technical Sessions: Helen Priest Rogers

Research Panel Chairperson: Judy Van Zile

## SCHEDULE

Sessions are: 1. 8:45-10:15; 2. 10:45-12:15; 3. 12:45-3:15; 4. 3:45-5:15

### Wednesday, August 3

Day of arrival

10:30 - 12 noon - Executive Committee Meeting

7:30 p.m. - Wine and Cheese Party

### Thursday, August 4

1. Opening Session - Lucy Venable, Judy Van Zile, Vera Maletic (Ch. Venable)
2. Technical: Items on Trial
3. Principles Paper - Roderyk Lange (Ch. Venable)
4. Reports from Notation Centers (Ch. Venable)

### Friday, August 5

1. Technical: Validity - Ann Hutchinson and Judy Van Zile
2. Technical: Final discussion and voting on the 4 Trial Items
3. Discussion of Principles Paper - Roderyk Lange (Ch. Venable)
4. Technical: Black Diamond - Janet Moekle

Evening Session: "Movement Notation and the Anthropology of Dance"
Roderyk Lange (Ch. Topaz)

### Saturday, August 6

1. Movement session on phrasing with Efforts - Vera Maletic (Ch. Venable)
2. "An Initial Investigation into the Analysis and Notation of the Dynamic Phrase in Ghanaian Dance" - Odette Blum

   Report on a Korean Dance Project - Judy Van Zile and Lucy Venable

   "Dynamics of Phrasing in Dance" - Vera Maletic (Ch. Venable)
3. "Dynamics in Computer-generated Movement" - Dr. Norman Badler, Moore College of Engineering, University of Pennsylvania (Ch. Hutchinson)
4. "The Use of Labanotation for the Clinical Analysis of Human Movement" Dr. T. W. Calvert, A. E. Patla, and Rhonda Ryman

   "The Development of Labanotation in China" - Dai AiLian

   Laban/Bartenieff Movement Institute Report - Janis Pforsich (Ch. Pforsich)

ICKL Dinner at Tappan Hill Inn

Sunday, August 7

1. Unique Problems in Notating the Tap Dance Tone Poem, a solo by Fred Strickler - Billie Mahoney (Ch. Grelinger)
2. Technical: Validity

Free afternoon and evening - Sightseeing Expedition planned for the afternoon

Monday, August 8

1. Technical: Black Diamond, Trial Items, Validity
2. Reading Laban's Scores - Els Grelinger (Ch. Blum)
3. Technical: Point of Reference for the Arm - Judy Van Zile
4. Fellows Meeting (Ch. Brown)

Tuesday, August 9

1. Technical: Repeat/Analogy Signs - Ann Hutchinson
2. Technical: Valdity
3. Technical: Catch-up Session
4. General Meeting (Ch. Venable)

Wednesday, August 10

1. Technical: Validity
2. Technical: Angling survey - Jane Marriett and Ilene Fox
3. Technical: Point of Reference for the Arm - Judy Van Zile
4. Fellows Meeting (Ch. Brown)

Thursday, August 11

1. Technical: Angling - Ilene Fox and Jane Marriett
2. Technical: Head Signs - Carl Wolz

Free afternoon and evening - You are invited to visit the Dance Notation Bureau and/or the Laban/Bartenieff Institute of Movement Studies in the afternoon

Friday, August 12

1. Technical: Stage Area Signs - Carl Wolz
2. Technical: Catch-up Session and Voting
3. Technical: Validity and Voting
4. General Meeting (Ch. Venable)

Evening Session: Voting

Saturday, August 13

1. Report: The Hong Kong Academy for Performing Arts - Carl Wolz
2. Report of ongoing exploration: Open and Closed Positions - Ann Hutchinson (Ch. Topaz)
3. Technical: Vote on Validity
4. Technical: Summary and plans for the next conference

Sunday, August 14

Day of Departure

## Members Present at the 1983 Conference

| | | | | |
|---|---|---|---|---|
| Ann Hutchinson Guest | | Core Member | Fellow | U.K. |
| Odette Blum | Secretary | | Fellow | U.S.A. |
| Ann Kipling Brown | | | Fellow | U.K. |
| Ray Cook | | | Fellow | U.S.A. |
| Els Grelinger | | | Fellow | U.K. |
| Roderyk Lange | | | Fellow | U.K. |
| Billie Mahoney | | | Fellow | U.S.A. |
| Jane Marriett | Scribe | | Fellow | U.S.A. |
| Vera Maletic | | | Fellow | U.S.A. |
| Muriel Topaz | Executive Committee | | Fellow | U.S.A. |
| Judy Van Zile | Research Panel Chairperson | | Fellow | U.S.A. |
| Lucy Venable | Chairperson | | Fellow | U.S.A. |
| Dai AiLian | | | Member | China |
| Georgette Weisz Amowitz | | | Member | U.S.A. |
| Mireille Backer | | | Member | U.S.A. |
| Mary Corey | Scribe | | Member | U.S.A. |
| Ilene Fox | | | Member | U.S.A. |
| Joyce Greenberg | | | Member | U.S.A. |
| Toni Intravaia | Assistant Treasurer | | Member | U.S.A. |
| LaRainne Jones | | | Member | U.S.A. |
| Angela Kane | Scribe | | Member | U.K. |
| Gillian Lenton | | | Member | U.K. |
| Sheila Marion | | | Member | U.S.A. |
| Janet Moekle | Scribe | | Member | U.S.A. |
| Ann Rodiger | Scribe | | Member | U.S.A. |
| Helen Priest Rogers | Technical Sessions Chairperson | | Member | U.S.A. |
| Leslie Rotman | Scribe | | Member | U.S.A. |
| Dawn Smith | | | Member | U.S.A. |
| Carl Wolz | | | Member | Hong Kong |

## Visitors Attending For A Day

Dawn L. Horwitz

Janis Pforsich

Rhonda Ryman

Kay Bardsley

Beate Becker

Tom Brown

Eleanor W. Fears

Judy Gantz

Claudia Jeschke

Susanna Reich

The following members sent greetings and good wishes:

Yuelle Alagna

Sally Archbutt

Jacqueline Challet-Haas

Edna Geer

Rhoda Golby

Michelle Groves

Nancy Harlock

Ellinor Hinks

Hettie Loman

Grete Müller

Nadia Chilkovsky Nahumck

Jude Siddall

Maria Szentpal

Lisa Ullman

# REPORT OF THE RESEARCH PANEL CHAIRPERSON

The 1983 Conference considered technical items falling into four categories:

1. items approved for two-year trial in 1981;
2. new or modified formulations of topics discussed at previous conferences;
3. new items not discussed at former conferences;
4. related issues that arose at the Conference in discussing papers and reports.

All papers submitted to the Research Panel prior to the Conference were evaluated by Panel members. Ideas were exchanged among panel members and comments were returned to authors with a request to revise their papers as they deemed appropriate. Revised papers were then evaluated by the panel to insure clarity in presentation of ideas. Thus, the Panel served as an advisory committee to assist in the development and presentation of ideas, rather than as a screening committee to make preliminary judgments on the acceptability of proposals.

In only one instance, where both the Panel and an author agreed that ideas were not presented clearly enough was a decision made to exclude a paper from dissemination to the membership in preparation for the conference. Ultimately ideas contained in that paper were further developed and integrated with appropriate discussions at the Conference.

Comments from members on the papers circulated before the Conference that were returned by mail to the Research Panel were passed on to individual authors, together with a request to evaluate the comments and make any modifications considered appropriate for presentations at the Conference.

Of 13 issues brought to a vote 10 were fully accepted into the system, 3 were accepted for two-year trial (or extended for an additional two-year trial), and none was defeated.

The fact that no items were defeated, and that those passed were passed by such a large majority of votes cast (in 10 instances by unanimous approval) was perhaps a reflection that most issues were discussed in more than one session, giving sufficient time for the issues to be as fully examined as possible, and for proposals to be carefully worded so that problems were ironed out before time came to vote.

Although no totally satisfactory proposal was presented or arrived at in regard to validity, the new approach taken by Jan Moekle and the explorations made at the conference were considered to represent substantial progress toward resolving an efficient, viable set of rules for validity/cancellation.

Several procedural elements contributed to the progress made at the 1983 Conference, and it is hoped these may be continued at future conferences. Authors of many papers made an effort to incorporate notation examples from existing scores rather than devising examples suited to a particular proposal. This contributed to focusing explorations on actual situations, rather than becoming bogged down in purely theoretical deliberations.

At several sessions the conference group divided into smaller sub-groups, which then reported back when the entire body reconvened. This allowed for

fuller exploration of issues and greater involvement of everyone present.

Several new ideas were presented in papers--ideas that had not been previously identified as "needs." While some conference participants initially expressed concern over taking time to consider such issues, the clarity with which these issues had been thought through and presented easily convinced them of their appropriateness. It is hoped that this will encourage the submission of new ideas in the future.

In addition to replying to questionnaires attached to many of the Conference papers, some members took time to clearly state arguments for or against ideas presented in the papers, and to set forth alternative proposals. Prior to the presentation of each paper at the Conference a summary of all postal responses was given to insure that the ideas of those not present were heard.

At the conclusion of the Conference a "wish list" was compiled identifying subjects people considered important for future conference consideration. Some of these were items for unification between practitioners of KIN and those of LN, some were unfinished business from former discussions, and others were new items. Following is a list of subjects in which individuals expressed specific interest--interest that should carry them to exploring and presenting a paper at a future conference. Members are urged to send any ideas on the specific topics to the individuals indicated (addresses may be found at the end of the Proceedings).

1. Principles--the Principles Committee (Roderyk Lange, Muriel Topaz, Jacqueline Challet-Haas), and Ann Hutchinson
2. Validity--Jan Moekle
3. Moving Into and Out of Open Positions--Ann Hutchinson
4. Part Leading Bow--Ann Hutchinson
5. Symbology for the Head--Carl Wolz
6. New Stage Area Signs--Carl Wolz
7. Time Signs--Maria Szentpal, Ann Hutchinson
8. Ad Lib Signs--Ray Cook
9. Comparison of Bows--Billie Mahoney
10. Dynamics--Odette Blum, Lucy Venable, Vera Maletic
11. Group Notation--Els Grelinger
12. Arm problems (in rotary actions, assumptions of normal, contractions)--Dance Notation Bureau staff
13. DBP and Floor Work--Maria Szentpal, Jane Marriett
14. Focal Front and Circling--Maria Szentpal
15. Monopins--Jane Marriett, Ann Hutchinson
16. Repeat and Analogy Signs--Ann Hutchinson, Billie Mahoney

Individuals who attended the Conference and voiced ideas on the Principles paper are reminded to submit their comments in writing to the Principles Committee.

The topics listed above should not be considered a list of items to be dealt with at the next conference. Rather, they are topics in which individuals expressed current concern and interest. Additional topics that are of interest to anyone should also be explored and submitted to the Research Panel for consideration.

I wish to express thanks to many individuals who contributed to the success of the 1983 technical sessions. My personal thanks go to Lucy Venable, for her encouragement and moral support when the resignation of the former Research

Panel Chairperson threw me head first into pulling things together at a break-neck speed.

Thanks also go to the authors of papers, who worked diligently to meet next-to-impossible deadlines. Thanks are due to all ICKL members who took time to respond by mail to the Conference papers, enabling the authors time to reconsider any relevant points, and giving voice to those who were not able to attend the conference.

Thanks go to Helen Priest Rogers, for helping to keep our technical sessions in order when "burning" opinions might have otherwise "set fire" to the flow of progress; and to the scribes, who helped keep track of what actually transpired--Ann Rodiger, Jane Marriett, Leslie Rotman, Mary Corey, Jan Moekle, and Angela Kane.

And special thanks go to those who attended the Conference--for making time in busy schedules to attend, for reading papers and doing homework in advance of the Conference and during the Conference, for keeping an open attitude that allowed for debate that was constructively critical, and most of all--for maintaining a sense of humor "through thick and thin!"

I have been asked by the newly selected Research Panel to continue as Chairperson for the 1983-1985 term. In accepting this request I look forward to receiving papers that set forth new ideas as well as develop topics formerly discussed, to papers written by former authors as well as "newcomers," and to constructively critical interchange among all ICKL members.

Judy Van Zile
Research Panel Chairperson
1983 Conference

## SUMMARY OF VOTING ON TECHNICAL ITEMS

Voting procedures followed the ICKL Constitution as amended by postal vote in 1983--

> "Normally 25% of the Fellows shall form a quorum for technical voting."
>
> "On technical matters every member may cast one vote. It takes 3/4 majority of the Fellows present to carry a motion. If 2/3 majority vote of the Members present contradicts the votes of the Fellows, the topic must be reconsidered and voted on by Fellows only."

Based on Robert's Rules of Order, abstentions were not counted in the vote tally.

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

| | VOTES FOR | VOTES AGAINST |
|---|---|---|
| **I. AGREED AND PASSED** | | |
| 1. Placement of Non-Movement Indications | unanimous | |
| 2. Placement of Foot Hooks | unanimous | |
| 3. Angling | 10 (11) | 1 (1) |
| 4. Kneeling Levels | unanimous | |
| 5. Options for Writing Kneeling | unanimous | |
| 6. Preferred Usage for Writing Non-Foot Supports | unanimous | |
| 7. Reference for the Whole Arm | 10 (11) | 1 (1) |
| 8. Black Diamond | unanimous | |
| 9. Sectional Repeat Indications | 11 (12) | 1 (1) |
| 10. Need for New Symbology for Head and Its Parts | unanimous | |
| **II. APPROVED FOR TWO-YEAR TRIAL** | | |
| 11. Minor Movements | unanimous | |
| 12. Time Signs | unanimous | [redacted] |
| 13. Revised and Expanded System for On and Off Stage Areas | unanimous | |
| **III. ITEMS DISCUSSED BUT NOT FORMALLY ACTED ON** | | |
| 14. Principles | | |
| 15. Moving Into and Out of Open Positions | | |
| 16. Retention of a Leading or Guiding Part | | |
| 17. Repeat and Analogy Signs | | |
| 18. Validity | | |

# TECHNICAL REPORT

compiled by
Ilene Fox, Jane Marriett, and Judy Van Zile

The information below constitutes a summary of all items officially acted upon at the 1983 Conference. The information is of four types.

1. Statements enclosed by solid lines are items agreed to and passed by a formal vote.

2. Statements enclosed by broken lines are items approved for two-year trial by a formal vote.

3. Statements underlined identify issues discussed at varying lengths but deferred until additional investigation is completed.

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

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

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I. The following items were AGREED TO AND PASSED by the 1983 ICKL Conference. The usages stated should be immediately put into practice in teaching and writing (both scores and textbooks).

1. PLACEMENT OF NON-MOVEMENT INDICATIONS (UNIFICATION)

The placement of non-movement indications shall be as follows.

A. TO THE LEFT OF THE STAFF
   1. Orientation signs such as
      a. front signs (e.g., )
      b. area signs (e.g., )
   2. Timing indications such as
      a. time signatures (meter) (e.g., 3/4 6/8)
      b. measure (bar) numbers (e.g., 1)
      c. music and dancer's counts (e.g., 1 2 3 4)
   3. System of reference keys (e.g., )

B. BELOW THE STAFF
   1. Identifications of performer or group (e.g., A & B)
   2. Group formation indications (e.g., )

      (Note: Group formation indications may also be placed as in C below.)

C. IT IS PREFERABLE TO PLACE THE FOLLOWING INDICATIONS TO THE RIGHT OF THE STAFF OR, WHEN MORE THAN ONE DANCER IS MOVING, BETWEEN THE STAFFS
   1. Meeting lines (e.g., A B)
   2. Relationship to stage props (not personal props) (e.g., )
   3. Group formation indications (e.g., )
   4. Pins showing relationships among performers (e.g., )

It is desirable to maintain column consistency for all non-movement indications.

Further, this does not affect front signs or area signs tied to path signs used to show exiting, non-movement indication signs which refer to individual movements (such as those appearing within bows or brackets, or those used as presigns).

1.1 This constitutes a modification of the statement regarding orientation indications approved for trial at the 1981 Conference.

1.1.1 The title, "Placement of Orientation Indications," was changed to Placement of Non-Movement Indications to more accurately reflect the categories of signs with which the proposal dealt.

1.1.2 The ideas contained in the proposal were reorganized for clarity.

1.1.3 Signs dealing with scale and tempo indications were deleted.

1.1.4 Pins showing relationships among performers (item C4 above) were added.

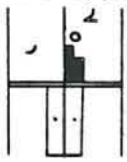
1.1.5 Minor wording changes were made for clarity.

1.1.6 Placement of indications contained in item C above were stated as preferred, rather than required, placements.

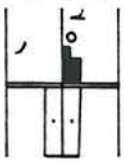
1.2 It may be necessary in the future to clearly define the differences between stage and personal props.

2. PLACEMENT OF FOOT HOOKS (UNIFICATION)

Foot hooks not attached to a direction symbol or a duration line should be placed where appropriate and be drawn free of the staff lines.



acceptable



acceptable

2.1 Foot hooks may <u>not</u> be attached to staff lines.

2.2 Rationale for the decision:

2.2.1 Foot hooks attached to an outer staff line can be easily confused with signs for the torso and its parts.

2.2.2 Foot hooks attached to the center staff line can be easily confused with tick marks for musical beats.

2.3 This constitutes a modification of the statement regarding foot hook placement approved for trial at the 1981 Conference.

2.3.1 The 1981 Conference proposed that all unattached foot hooks be written as though attached to a symbol in either the leg gesture column or the support column.

2.3.2 The proposal accepted in 1983 allows for some leeway in placement, but prohibits attachment to the staff lines.

3. ANGLING

Accept the concept and symbology of angling and their application to kneeling as stated in "Angling--Revised 1983," items 1-2.

3.1 See Appendix A, page 24 for complete paper.

3.2 The application of angling to other supports seems feasible, but needs additional exploration.

4. KNEELING LEVELS

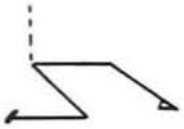
In a high level kneel the center of weight is high over the supports and the thigh is in the general area of upright.

In a middle level kneel the thigh is in the general area of a 45° angle away from the upright.

In a low level kneel the center of weight is as near to the surface of support as possible.

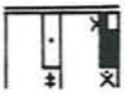
4.1 The definition of a low level kneel is as stated in the 1973 ICKL decision.

4.2 The position shown in example 1 is <u>not</u> considered to be a correct interpretation of the notation in example 2. As the center of weight lowers back, all the weight is over the knee support. The position shown in example 1 is correctly written as in example 3.



example 1

example 2
incorrect notation
for illustration



example 3
correct notation
for illustration

4.3 Example 4 is a general statement. Angling side, diagonal or in between are all acceptable interpretations.

example 4

5. OPTIONS FOR WRITING KNEELING

All of the following methods for writing kneeling are acceptable. The choice of writing method is dependent on whether a general description (as in methods 1 and 2) or a specific description (as in method 3) is needed.

1) the use of the knee symbol alone
2) the use of kneeling levels
3) the use of angling:
   a) with kneeling levels
   b) with empty direction symbols
   c) by itself (when a knee support has been previously stated)

5.1 When angling and kneeling levels are used together;
for 0-2 increments of angling a high level symbol may be used,
for 2-4 increments of angling a middle level symbol may be used,
for 4-6 increments of angling a low level symbol may be used.

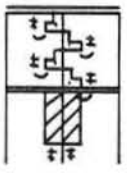
6. PREFERRED USAGE FOR WRITING NON-FOOT SUPPORTS

The preferred usage for writing successive supports on bilateral body parts other than feet is to repeat the appropriate presigns.

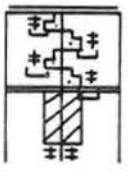
6.1 When supporting on the knees (a bilateral body part), for example, repeating the presign is preferable to using a caret. When supporting on the torso (not a bilateral body part), for example, there is no preferred usage with regard to repeating the presign or using the caret.

6.2 Preference for repeating the presign was favored because of confusion resulting from multiple interpretations of the use of the caret in certain contexts. See page 11 of the paper, "Kneeling - Foot/Kneel ICKL 1983" distributed to the membership prior to the 1983 conference for a full explanation of the nature of such contexts.

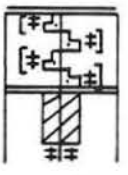
6.3 When fast movement occurs space may not allow for the repetition of a presign. The following possibilities for dealing with these situations were suggested, but no concensus on a preferred method was reached. NOTE: questions were raised regarding whether examples 7 and 8 are acceptable within our present practices, or would necessitate approving new practices.



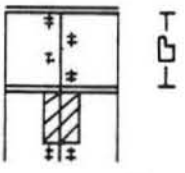
example 5



example 6



example 7



example 8

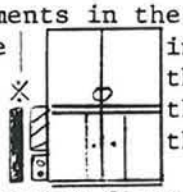
## 7. REFERENCE FOR THE WHOLE ARM

### A. DETERMINING DIRECTION AND LEVEL

Direction and level for the whole arm are determined by the relationship of the free end, designated for this purpose as the bulk of the hand, to the fixed end, which is the shoulder.

1. The bulk of the hand is defined as the metacarpal area, i.e. that part of the hand which extends from the wrist to the knuckle joint.

2. The fingers are carried along as an extension of the bulk of the hand.

3. In certain movement contexts the anatomy of the body dictates minor adjustments in the precise location of the free end. (E.g., in this example  in order for the bulk of the hand to stay related to the shoulder the finger tips would have to be inside the body. Therefore, the reference moves closer to the finger tips.)

4. When a wrist flexion or a specific indication for the hand or palm is written that takes the hand out of alignment with the whole arm or lower arm, the wrist becomes the free end.

### B. DETERMINING RELATIONSHIPS

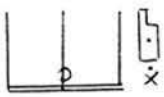
When stating the relationship of the arm to such things as body tracks, center line, objects, people, or other body parts the reference for the relationship is that part of the arm nearest the stated body track, center line, object, person, or other body part.

1. The total configuration of the arm must be viewed in context in order to determine the closest part.

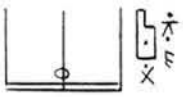
2. For greater clarity or specificity the appropriate symbol for relationship or track should be placed above or next to the symbol for the appropriate part of the hand or arm.

7.1 Clarifying examples.

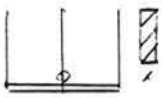
Direction and level



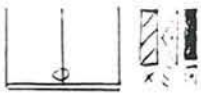
example 9
Bulk of hand forward of the shoulder



example 10
Wrist forward of the shoulder



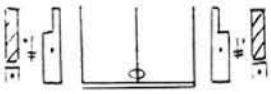
example 11
Bulk of hand above the shoulder



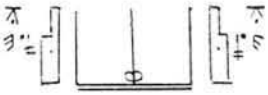
example 12
Wrist above the shoulder

Relationship

example 13
Fingertips relate to center line

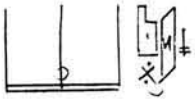


example 14
relate to center line

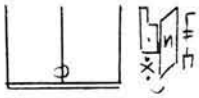


example 15
Palm surface of wrist relates to center line

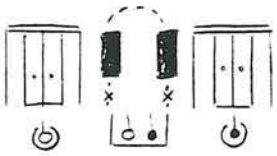
Relationship



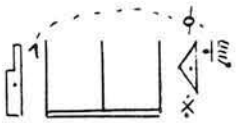
example 16
Elbow relates
to center line



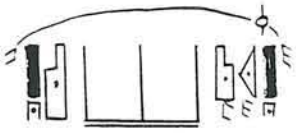
example 17
Fingertips
relate to
right track



example 18
Elbows are near



example 19
Little finger surface
~~of little~~ finger is near
left shoulder (from above)



example 20
Right wrist touches
left elbow (from above).

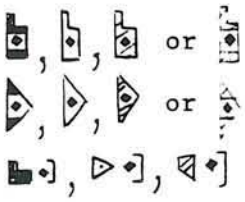
8. BLACK DIAMOND

With movements involving a change of front, ◇ and ◆ , placed within the direction symbol, indicate an undeviating, two-dimensional path with the direction judged according to the original front for ◇ and the resultant front for ◆ .

8.1 The use and meaning of ◇ within a direction symbol are already part of our system. The addition of ◆ and its meaning provide us with a related but different analytical and writing method (i.e., a choice of judging direction from "old front" or "new front").

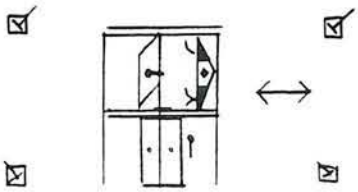
8.2 A single statement indicating both the related and different meanings of ◇ and ◆ when placed within a direction symbol was considered desirable.

8.3 Autography:

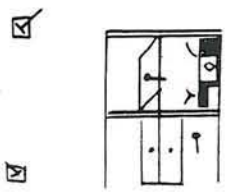


suggested when symbols are small

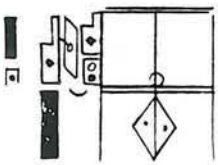
8.4 While the path of movement and final destination in the following paired examples are the same, their expressive quality may differ.



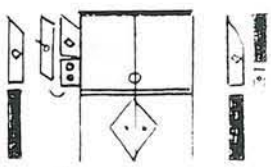
example 21a



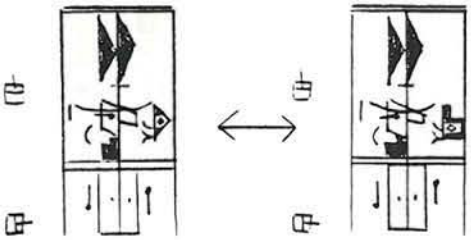
example 21b



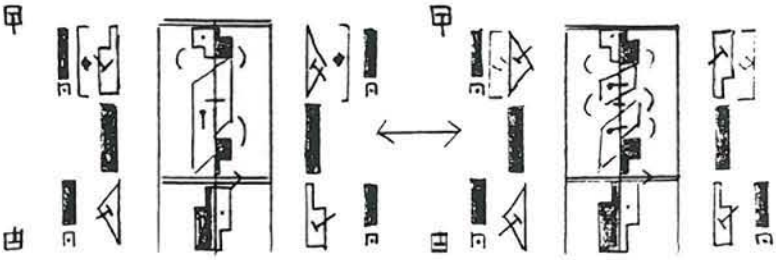
example 22a



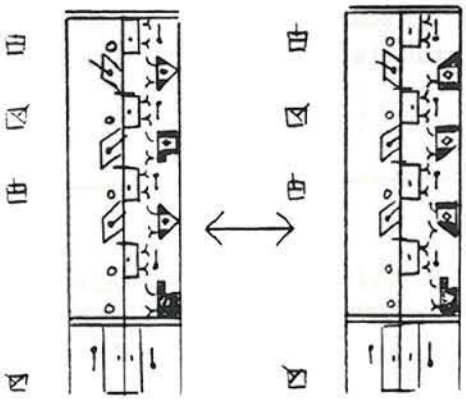
example 22b



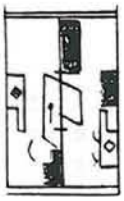
example 23a example 23b



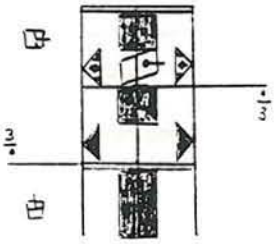
example 24a example 24b



example 25a example 25b



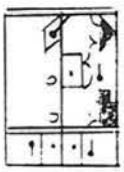
example 26



example 27

8.5 Examples 24a/b, 26, and 27 show situations in which the black diamond may be particularly useful--i.e., when a gesture begins after a turn has begun (examples 24a/b and 26), and when a turn is inserted into a repeated sequence (example 27).

8.6 Although skewed path is often assumed, as in example 27a, some interest was expressed in devising a new sign that specifically states "skewed path."



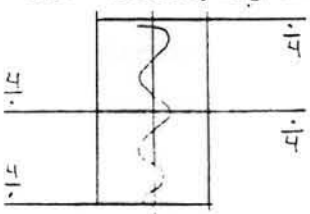
example 27a

8.7 Historical note: According to Ann Hutchinson, in 1947 Laban proposed a black diamond be used for a stance key. It was so used until 1965, when it was replaced by ✦.

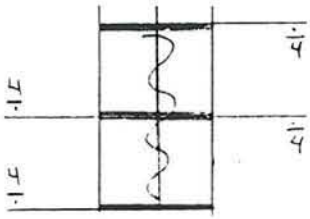
## 9. SECTIONAL REPEAT INDICATIONS

The use of a double line to enclose sectional repeats is optional; the use of a single or slightly thickened line is also acceptable.

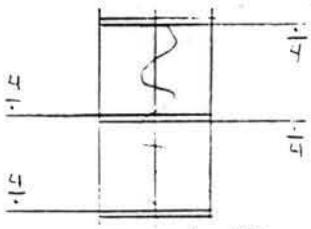
9.1 Clarifying examples.



example 28
Single line
(acceptable)

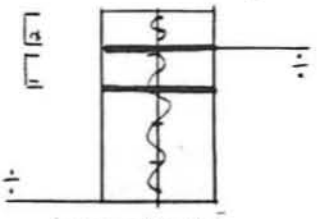


example 29
Thickened line
(acceptable)

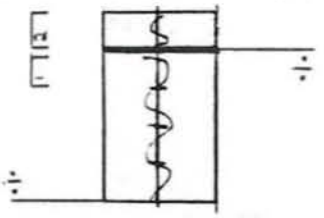


example 30
Double line
(acceptable)

9.2 In sectional repeats with more than one ending the use of a slightly thickened line to separate the first ending is helpful.



example 31



example 32

Thickened line helpful

10. NEED FOR NEW SYMBOLOGY FOR HEAD AND ITS PARTS

1. There is a need for a new sign for the head to make it logically consistent with symbology of the system.

2. Further exploration is needed to determine the most appropriate sign. The following should be among those considered:

A B C

3. In deciding which symbol would be most appropriate the following should be considered.

   a. The attachment and/or insertion of modifying pins.
   b. The deletion of internal lines to accomodate modifying pins.
   c. The placement of the symbol in an area sign square when modifying pins are not used.
   d. The use of the X sign to represent interior parts and the use of the ⋀ sign to represent hair parts.
   e. The use of 5 zones to delineate areas of the head.

10.1 See Appendix B, p.31 for a revised version of the original paper on this subject, which incorporates points raised in the conference discussions.

10.2 Although many conference attendees did not originally feel a need for dealing with detailed parts of the head, examples provided from a wide variety of dance traditions (including many Asian and Pacific dance forms), convinced them a need existed. This, in turn, led to the realization that the present sign for the head did not allow for developing statements for more detailed parts. A concern was expressed with keeping our system as non-ethnocentric as possible.

II. The following items were APPROVED FOR TWO-YEAR TRIAL by the 1983 ICKL Conference. They should be glossarized if used in scores and, if presented to others, should be clearly identified as "items on trial."

11. MINOR MOVEMENTS

Extend the trial of the issue, concepts, and symbology of pins for minor movements as stated in the 1981 conference proceedings, and continue exploration of this topic.

11.1 Statement from the 1981 conference proceedings:

A. For minor movements direction is understood to be judged from the proximal center.

B. For distal center analysis the pins must be modified. The proposed key for distal center is . The modification to the pins would be either by a stroke across the shaft of the pin, e.g., , , , or by placing the key in a bracket alongside the pins, .

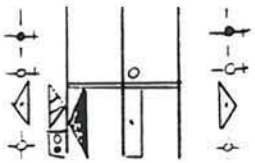
11.2 It should be noted that this constitutes a second extension of the trial period: this proposal was originally accepted for trial in 1979, and extended in 1981.

11.3 The ideas and symbology do not apply to, nor affect, ideas being explored in relation to monopins.

11.4 The following clarifications to the 1981 proposal were made.

11.4.1 The distal tick mark added to the symbols in item B of the statement in the 1981 conference proceedings (restated in 11.1 above) may also be placed on any system of reference key, e.g. , .

11.4.2 If a system of reference presign precedes a direction sign, minor movement pins that follow are judged from the stated system of reference. (See example 33.)



These pins are judged from .

example 33

11.5 A number of concerns were expressed that led to the decision to extend the trial period rather than fully accept the ideas and symbology into the system at this time.

11.5.1 It may be important to consider this issue together with further exploration of monopins.

11.5.2 The symbology of the proposed distal center analysis pins is not totally satisfactory.

11.5.3 The best solution may be a split rule: one frame of analysis for arms and legs (e.g., distal analysis), and another for the head and torso (e.g., proximal analysis).

12. TIME SIGNS

Extend the trial of the issue of time signs and establish a committee to reconsider ideas presented in the 1981 time signs paper and other relevant issues, including those raised at the 1983 conference.

12.1 See the 1981 conference proceedings for the full paper, "Time Signs" and "Corrections for the Time Signs Paper", presented by Maria Szentpal.

12.2 Because the presentor of the 1981 paper was not present at the 1983 Conference the issue was only very briefly discussed.

12.3 Issues to be considered in further deliberations.

12.3.1 Are the basic time signs of the Laban system of notation all the major movement signs? (The proportional length of the sign indicates the duration.)

12.3.2 Should the term "time signs" be reconsidered, as the signs presented in the 1981 paper may deal mainly with agogic issues, and partly with rhythmic phenomena? ("Agogic" covers everything connected with expression by means of modification of rate of movement.)

12.3.3 Do the remaining signs in the 1981 paper, denoting generalized time indication (e.g., for the purpose of writing motifs), belong to a different category and form a different set?

12.4 Recent developments in music notation should be explored for any relevant ideas.

13. REVISED AND EXPANDED SYSTEM OF SYMBOLS FOR ON AND OFF STAGE AREAS

Accept for two year trial the concepts and symbology for a revised and expanded system of symbols for on and off stage areas as set forth in the August revised version of the paper titled "A Proposal for A Revised and Expanded System of Symbols for On and Off Stage Areas".

13.1 See Appendix C, page 39, for the August revision of the paper originally circulated to the membership.

13.2 The main revisions in the August paper are:

--the replacement of any symbols using thru pins with alternate sets, based on the alternate set proposed in the original paper;

--a revision in the section on the number coordinate system.

13.3 The proposal extends and slightly modifies existing concepts and symbology to allow for greater clarity and detail in writing stage a area indications, and to keep our system as non-ethnocentric as possible.

13.4 The following concepts and symbology were considered to be particularly useful. (Refer to Appendix C, page 39 for details on each item.)

a. Main defined areas

b. Alleys and lanes

c. New sign for the floor

13.5 The concepts and symbology for defining areas in relation to a camera need additional consideration.

---

III. The following items were discussed at the 1983 ICKL Conference but were not formally acted on; they were DEFERRED until further exploration is completed.

14. PRINCIPLES

In 1979 a committee comprising Roderyk Lange (chairman), Muriel Topaz, and Jacqueline Challet-Haas was formed to continue on-going investigation into defining the principles underlying the Labanotation/Kinetography Laban system. The committee presented a draft of their findings to date. There was general consensus that a significant start had been made and that the subject merited continued investigation.

14.1 A request was made that written comments from individuals be submitted to the committee so they could be considered for inclusion in the committee's 1985 presentation.

14.2 Discussion included such general concerns as the following.

14.2.1 The overall organization of ideas relating to principles.

14.2.2 The potential differentiation between ideas relating to human movement analysis principles and those relating to the Labanotation/Kinetography system and its symbology.

14.2.3 The consistent and clear use of terminology.

14.2.4 A clearer distinction among principles, basic concepts, and applications.

14.2.5 The identification of additional relevant areas.

14.2.6 The deletion of possible irrelevant areas.

14.2.7 Certain philosophic considerations.

## 15. MOVING INTO AND OUT OF OPEN POSITIONS

Ann Hutchinson presented ideas she had been discussing with small groups regarding moving into and out of open positions. (See Appendix D, page 68 for her summary of these ideas.)

15.1 Discussion and concensus indicated that the major ideas and logic presented were valuable; eliminating the use of the staple in position descriptions and consistently using the caret may be valuable changes.

15.2 Major discussion revolved around the following.

15.2.1 Possible solutions to the problem posed in item 4.9 of the paper.

15.2.2 Appropriate ways of writing moving from an open position to another open position.

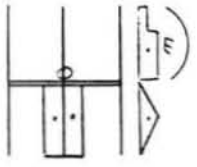
15.2.3 The "zee" or "zed" caret.

15.2.4 "The same spot" caret.

## 16. RETENTION OF A LEADING OR GUIDING PART

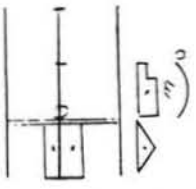
The validity proposal of the London Labanotators circulated to the membership prior to the Conference contained an item relating to changing the bow used to indicate the retention of a leading or guiding part. (See page 6 of the paper.) Because no explanation was provided in the paper for the rationale for such a change, it was decided to more fully present the idea for consideration and delay a formal proposal until 1985. To enable those not attending the conference to begin consideration of the idea, the following summary is presented. (A full paper will be sent to the membership with the papers to be considered at the 1985 Conference.)

16.1 A leading or guiding is considered to disappear at the end of the leading bow. (At the end of example 34 the whole arm is aligned forward middle in the unbent, unstretched state.)



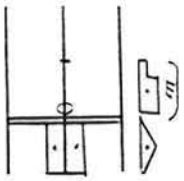
example 34 (present way)

16.2 Originally, when a particular configuration resulting from a part leading or guiding was to be retained, a hold sign was used, and then had to be cancelled. (See example 35.)



example 35 (old way)

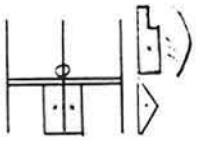
16.3 The 1979 Conference approved the replacement of ) with ]. (In example 36 the configuration resulting from the part leading is retained.)



example 36 (present way)

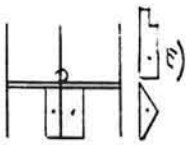
16.4 The London Labanotators proposed the following.

> If the result of a part leading/guiding is to be retained, the bow should extend the full length of the symbol it modifies; if the retention is not desired the bow should be shortened by an appropriate amount. (See examples 37 and 38.)



hand remains out of alignment when arm arrives forward middle

example 37 (proposed way)



whole arm is aligned forward middle in the unbent, unstretched state at the end of the arm movement

example 38 (proposed way)

16.5 Rationale for the proposal.

16.5.1 Use of ) can create problems in determining if the body configuration achieved by the part leading/guiding should be retained during a subsequent activity. There is also a problem with placement of the hold sign when two movements occur with no pause between them.

16.5.2 Although the use of ] helped solve the cancellation problem (the leading/guiding is considered to be automatically cancelled with the next movement) other problems were created.

16.5.2.1 ] can be confused with a partial support indication when used with leg gestures.

16.5.2.2 If ) and ] are both used for part leading/guiding, it means we are using two different bows for the same type of statement, the only difference being in the timing.

## 17. REPEAT AND ANALOGY SIGNS

Ann Hutchinson presented a paper outlining the history, development, and usages of repeat and analogy signs in Labanotation/Kinetography Laban. (See Appendix E for a revised version of the paper originally submitted to the membership.) This paper was intended to lay the groundwork for future investigations that would determine if there was a need for any change and, if so, the nature of desired change. Discussion indicated the following.

17.1 Different symbology and usages presently exist. Is there a need for unification?

17.2 Different concepts exist in regard to "repeat" as opposed to "analogy." Should repeat signs be based on analogy signs?

17.3 Information contained in the paper should be examined, together with the interests of current practitioners, to see if unification and/or change are desired.

## 18. VALIDITY

Two papers representing differing points of view were presented, one based on automatic cancellation (by Ann Hutchinson and the London Labanotators), and one based on automatic retention (by Judy Van Zile).

While the consensus indicated a desire for as few rules as possible, since the various body parts behave differently it seemed that an "all or nothing" solution would not work.

Jan Moekle presented a new approach that seemed to be working toward the most viable solution. She established a rule based on four major ideas:

column hierarchy--the placement of symbols in "superior" columns cancelling those in "inferior" columns;

body units--the grouping of body parts so that indications from differing body units do not cancel each other;

"standard"--the unwritten/understood state for parts of the body;

"independent" indications--the symbols which produce rotary and directional movements.

Although Jan's approach was not fully formulated, it was felt that members should become aware of her basic validity concepts so that at the next conference we may perhaps reach a solution on this issue. Her ideas are presented more fully in Appendix F, page 94.

TECHNICAL REPORT: APPENDIX A

# A N G L I N G - Revised 1983

## OR APPROACHING THE SURFACE OF SUPPORT IN DIFFERENT DIRECTIONS

by Ilene Fox and Jane Marriett

NOTE: The notation examples appearing in this paper are not intended to imply any standard usage in reference to:

1) timing of going into or out of kneeling supports;
2) distance -- step length as related to kneeling;
3) determining direction of kneeling supports;
4) the use of level indications with angling;
5) the use of the spot hold.

These items need further investigation.

### 1. Concept

1.1 "Angle" is the figure formed by two lines extending from the same point.

1.2 In angling the point of support is the common point from which the two lines extend.

1.3 One of the two lines forming the angle lies on the surface on which the performer is supported (typically the floor). The other line is formed by the limb above the point of support (in kneeling, the thigh).

1.4 Since the line on the surface of support remains constant, the angle changes through the movement of the limb (whose free end traces a curved path through space) toward, or away from the surface of support.

1.5 Direction of angling is judged from stance. When angling toward the back, both lines of the angle are behind the point of support (as judged from stance). When angling to the right, both lines are to the right of the point of support, etc. Therefore the angling description is not in any way affected by the rotation of the limb nor, in kneeling, by the placement of the lower leg.

1.6 The basic sign for angling ( ▽ ) is derived from the concepts of approaching ( V ) and the meeting line ( — ) which represents the performer. The approaching sign is closed with the meeting line to indicate that this is not a motion description (as in approaching), but a destinational description. The visuality of the symbol becomes clear if one views the symbol like an arrow pointing into the direction of angling away from the upright.

1.7 ▽ Angling towards the back (behind the meeting line). The limb approaches the floor (surface of support) by moving backward.

△ Angling towards the front. The limb approaches the floor by moving forward.

◁ Angling towards the left

▷ Angling towards the right

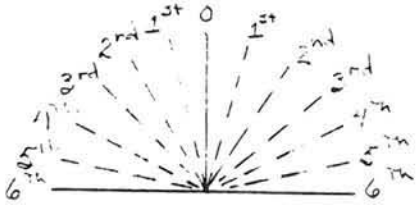
Angling towards the left forward diagonal

Angling towards the right forward diagonal

Angling towards the left back diagonal

Angling towards the right back diagonal

1.8 The closest the limb can get to the floor is a parallel (or almost parallel) line. The furthest away the limb can be is a perpendicular line to the surface of support. (In going beyond the perpendicular the angling occurs in the opposite direction.) Therefore, a perpendicular line is considered to be no increment of angling. **As the limb gets closer to the surface of support in any given direction, more angling occurs. (This is comparable to both folding, and contracting where more degrees occur as the distance between the two points of reference gets shorter.)**



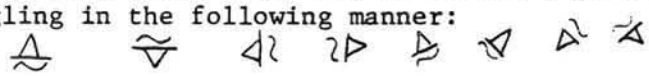
Example 1

1.9 As with contraction or folding, increment of angling can easily be shown:

1st 2nd 3rd (45° angle to the floor) 4th 5th 6th (parallel to floor)

Six increments of angling back

**1.10 If direction of angling needs to be specified, but a general description as to increment is needed, an ad lib sign is combined with the symbol for angling in the following manner:**

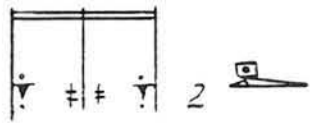


1.11 To indicate no increment of angling, or return to the upright, perpendicular position ⊕ or ⊕ can be used. These signs are derived by placing two opposite angling indications together: ▽ + △ = ⊕ , ◁ + ▷ = ⊕ .

2. Application to Kneeling

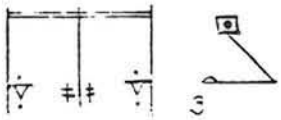
2.1 The knee becomes the point of support from which the two lines, the upper leg and the line along the surface of support, extend. As we go from the upright kneeling position to sitting back over the heels we are approaching the surface of support with the limb moving towards the back.

**2.2 When we have gone as low as possible the limb is in a parallel (or almost parallel) line to the floor, or angled to the 6th increment over the back (example 2)**



2

2.3 When the limb is half way between upright and parallel to the floor, the upper leg is at a 45° angle to the floor, or angled to the 3rd increment over the back (example 3).

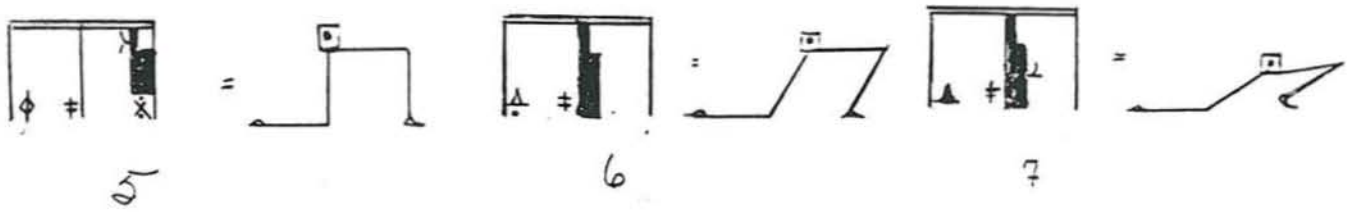


3

2.4 When the limb is upright it is not approaching the floor in any direction - zero increment of angling is occuring.

4

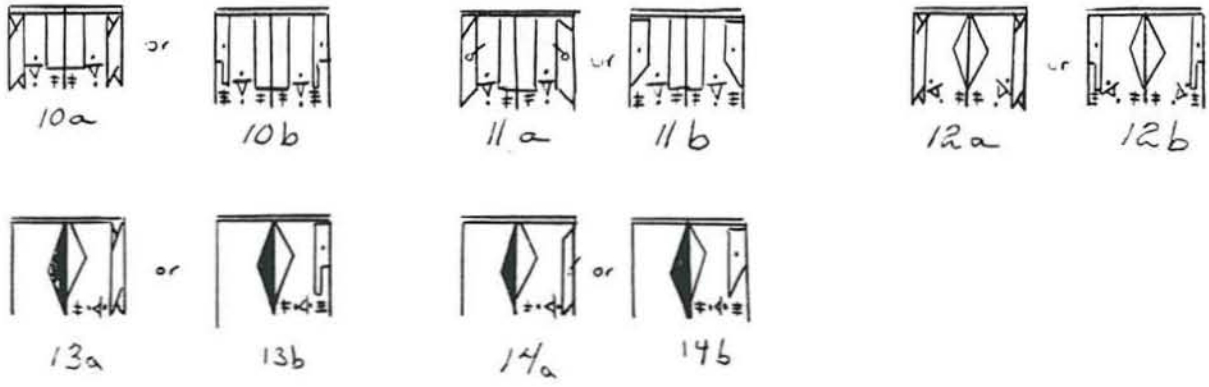
2.5 Angling can also be applied to foot/knee supports. As we shift forward in a 4th position foot/knee support, we are angling over the front. When upright on the knee there is no angling (example 5). As we shift forward the increment of angling over the front increases (example 6 and 7). (See examples 15a - 15 for full chart.)




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

2.7 In many kneeling indications the precise placement of the lower leg is not of major concern. By judging the angling direction from stance, the situation of the lower leg can be stated or not, as the movement dictates, but a precise situation is not necessary to make the movement clear. The angling description is not in any way affected by the rotation of the leg nor by the direction of the lower leg. (examples 10-14)

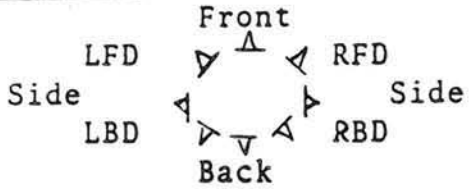
(For explanation of direction symbols without level indications see paper, Kneeling.)

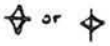


Examples of Angling With Kneeling and Foot/Kneeling Positions

(For application of angling with levels of kneeling see paper, Kneeling)

Direction:



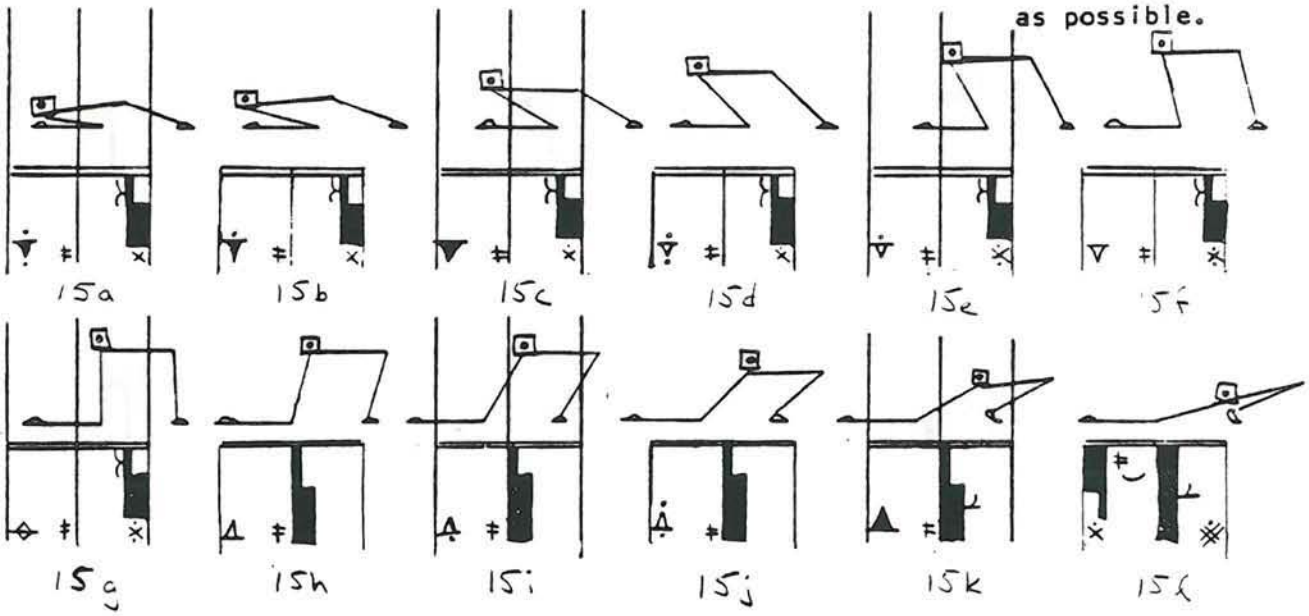

Upright, no increment of angling

Increments:

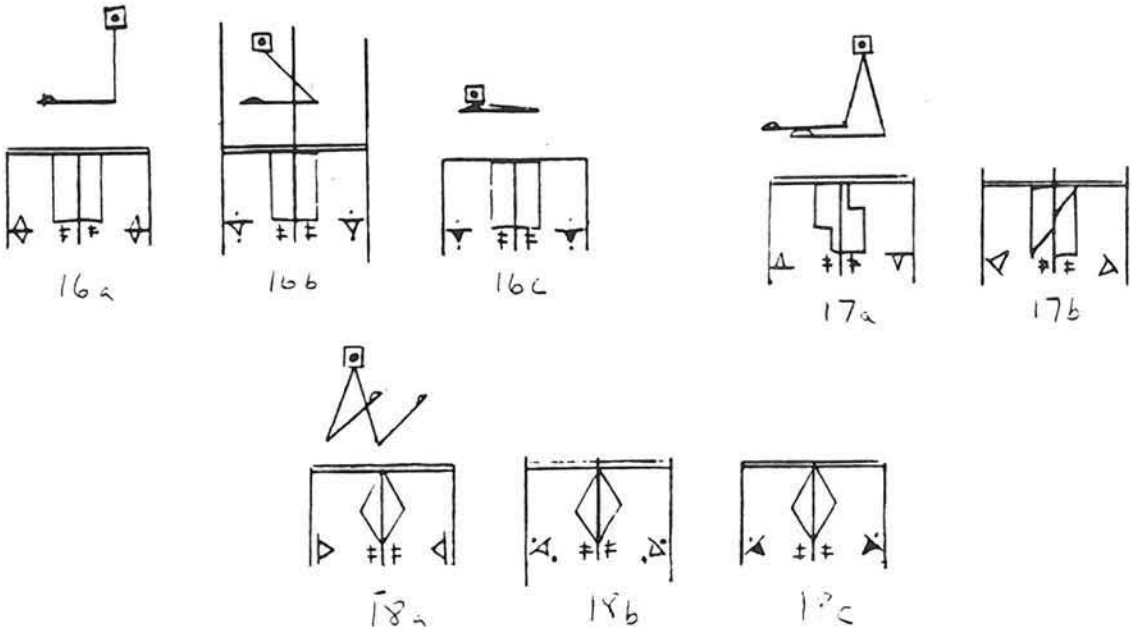
six increments of angling back

1st 2nd 3rd 4th 5th 6th

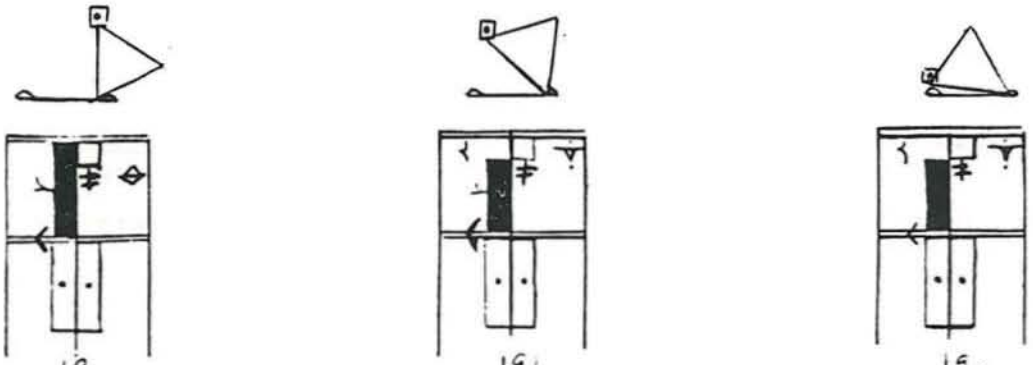
6th: as parallel to surface of support as possible.




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

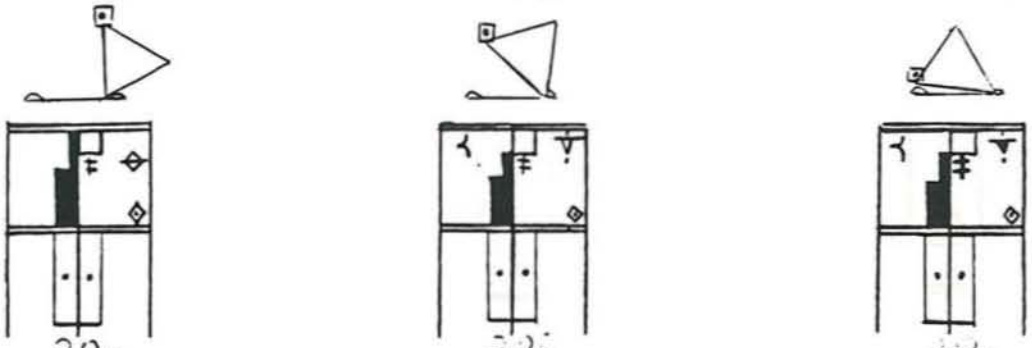


Sink into first position foot/kneel



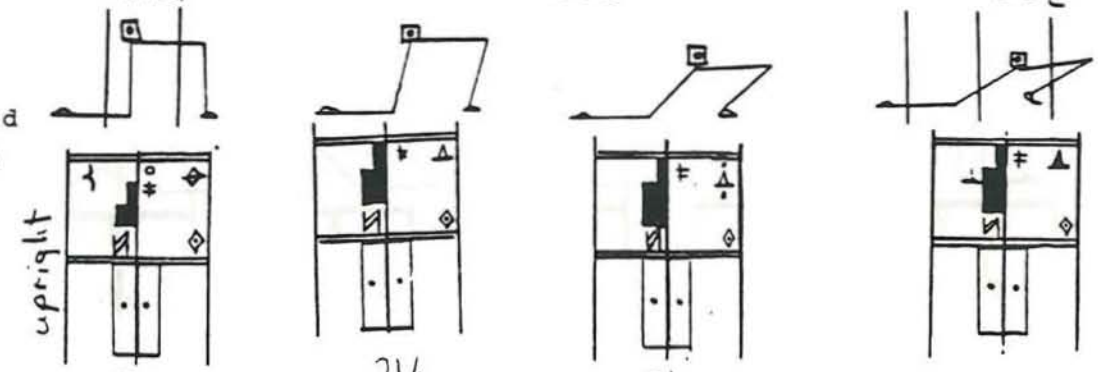
19a 19b 19c

step forward into first position foot/kneel



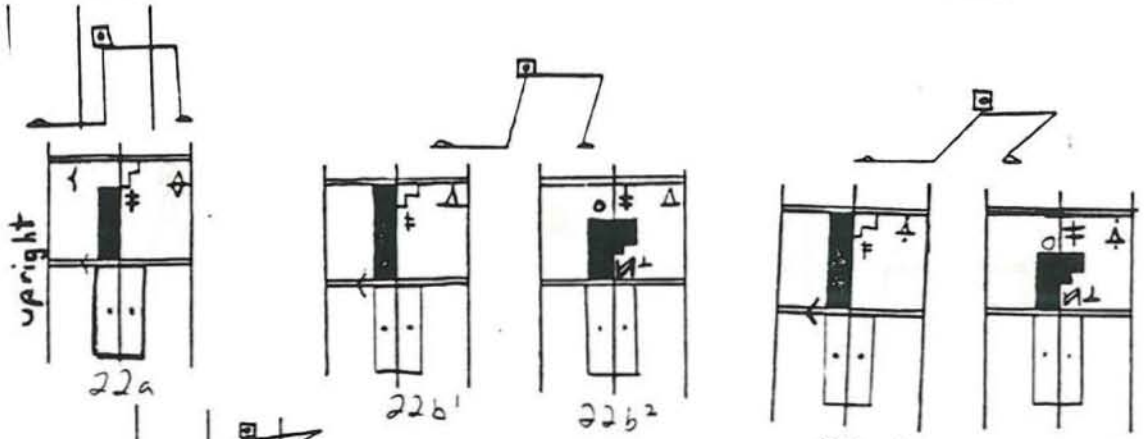
20a 20b 20c

step forward into fourth position foot/kneel

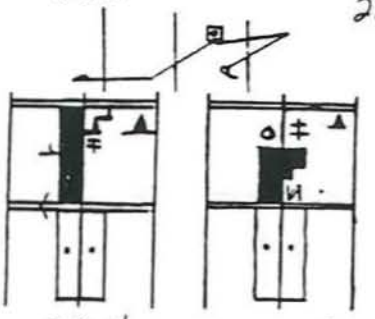



21a 21b 21c 21d

step back into fourth position foot/kneel

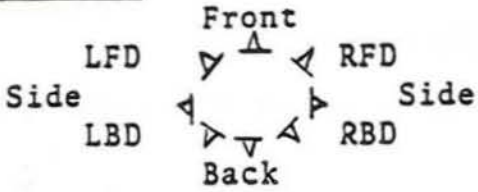


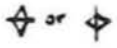

22a 22b¹ 22b² 22c¹ 22c²



22d¹ 22d²

Direction:




Upright, no increment of angling

Increment:

six increments of angling back

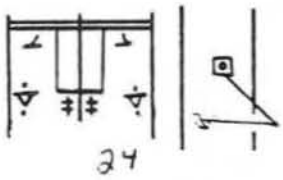
1st 2nd 3rd 4th 5th 6th

(45° angle)

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

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

23



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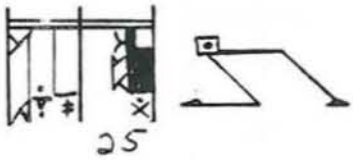

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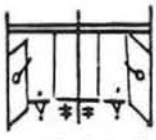
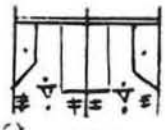
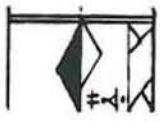


or



26a 26b



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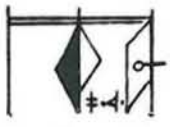

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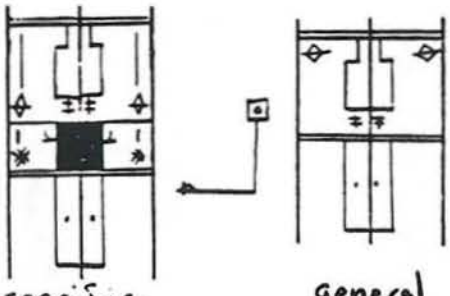

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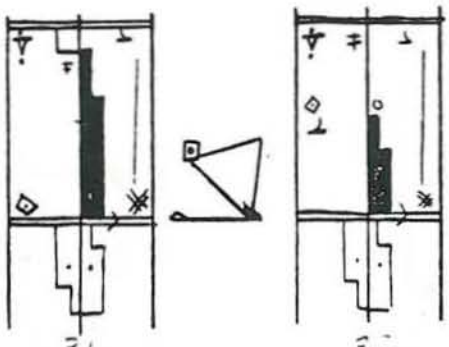

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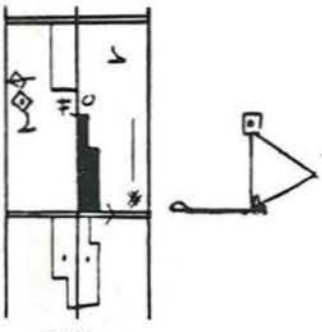

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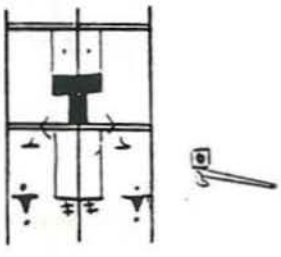

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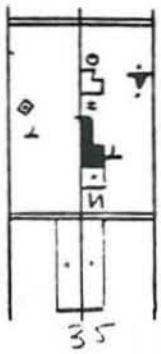

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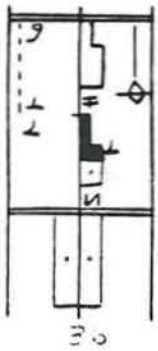

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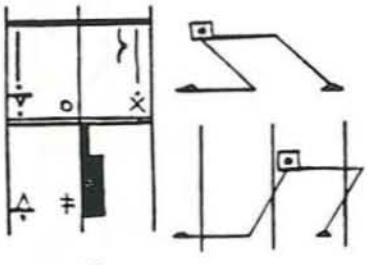

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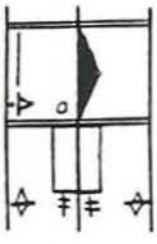

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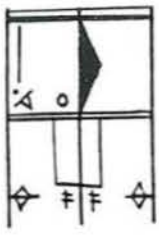

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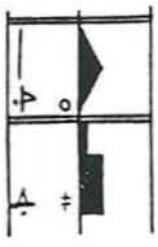

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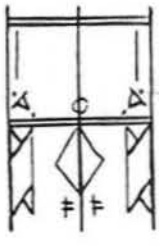

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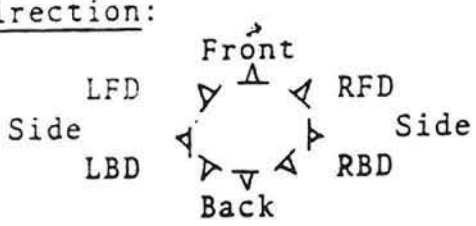
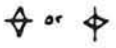
Direction:

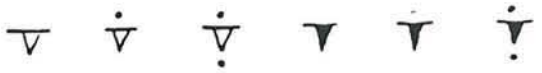


Upright, no incremen of angling

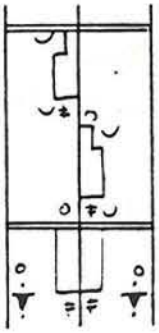
Increments:

six increments of angling back



1st 2nd 3rd 4th 5th 6th

(+5° angle)



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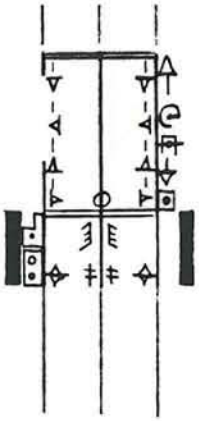

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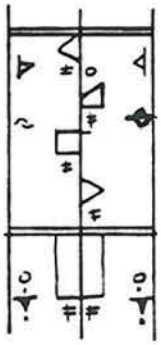

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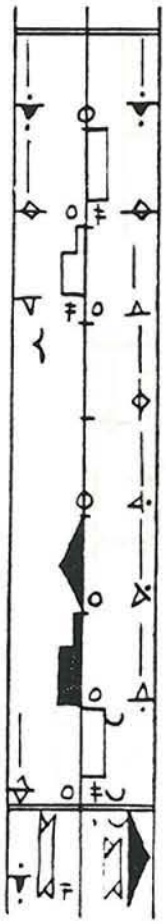
6th: as parallel to the surface of support as possible.



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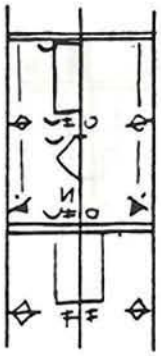

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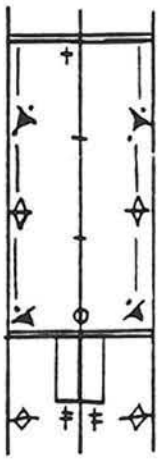

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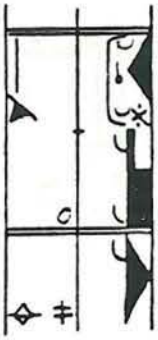

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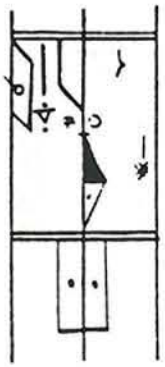

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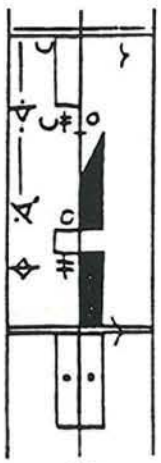

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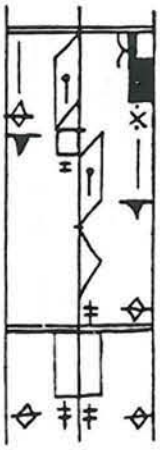

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# TECHNICAL REPORT: APPENDIX B

## REVISED VERSION--A PROPOSAL FOR NEW SYMBOLS FOR THE HEAD AND ITS PARTS

by
Carl Wolz

### 1.0 Rationale

1.1 The current symbol for the head, a letter "C," is theoretically inconsistent with the analysis used for other body parts. The letter "C"--which represents the Latin word 'caput' meaning head--is a different type of symbol than those used for the chest area and the pelvic area. Moreover, if Labanotation/Kinetography Laban is to become an international language of movement, then abstract symbols rather than initials for words from specific verbal languages should be used.

### 2.0 Proposal

2.1 It is proposed that new symbols for the head and its parts as described in this paper be adopted for use in the Labanotation/Kinetography Laban system.

2.2 As much as possible, this proposal follows principles presented in Knust and Hutchinson. Comparable current symbols are shown in Chart III.

2.3 The use of all new symbols follows standard rules of writing in the Labanotation/Kinetography Laban system.

2.4 The primary proposal is for a new basic symbol for the head. The symbols for parts of the head are related to current symbols; however, most notators probably will not have to be concerned with the level of detail presented in this proposal.

### 3.0 Symbol for the Head

3.1 It is proposed to use an area square with a clear circle and a single slash inside to represent the head:

Proposed: Current:

3.2 More slashes could be used but drawing gets busy. Because the single slash is simpler to write, it is preferred.

3.3 For those accustomed to using "C," the proposed symbol can be viewed as a development of the current symbol by completing the circle and the tick mark inside the circle and removing the part outside the circle:

becomes

3.4 The proposes symbol can be used in augmented body areas such as the area sign for "knee to head:"

4.0 Pre-sign for Tilting, Shifting, and Revolutions

4.1 To be consistent with the way of writing pre-signs for the whole torso, the chest, the pelvis, etc., the circle and slash should be left in an area sign when used as a pre-sign for writing tilting, shifting, and the three types of revolutions:

Proposed: Current:

5.0 Pre-sign for Facing

5.1 The pre-sign for facing would use standard writing procedures by putting a tick mark on the front of the area box:

Proposed: Current:

5.2 When used by itself, this symbol means the entire face.

5.3 This type of symbol can also be used to represent other surfaces of the head such as the right side of the head:

6.0 Basic Symbol for Parts of the Head

6.1 There are two possibilities for a basic symbol for parts of the head:

6.1.1 Option ONE uses the basic head symbol--the circle and slash in an area square. This is consistent with other body parts such as chest and pelvis in which pins are attached to the area square.

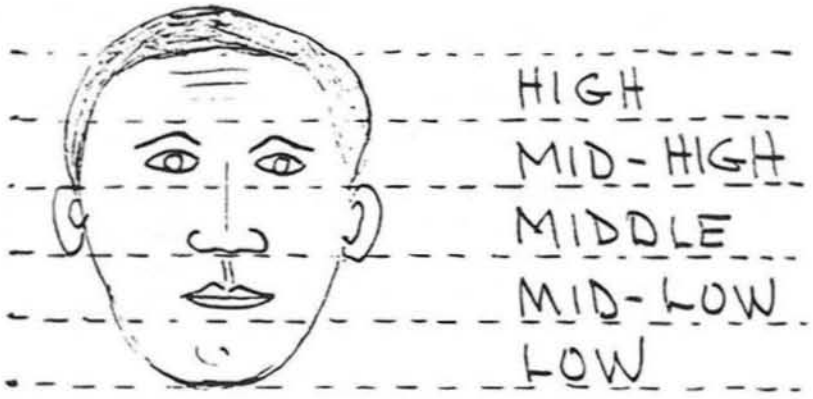
6.1.2 Option TWO uses only the circle and slash without the area square. In this option the circle can be drawn a little larger to accommodate interior modifications and still have most of the exterior pins drawn within one square of graph paper.

6.2 Option TWO is preferred and is used in this proposal.

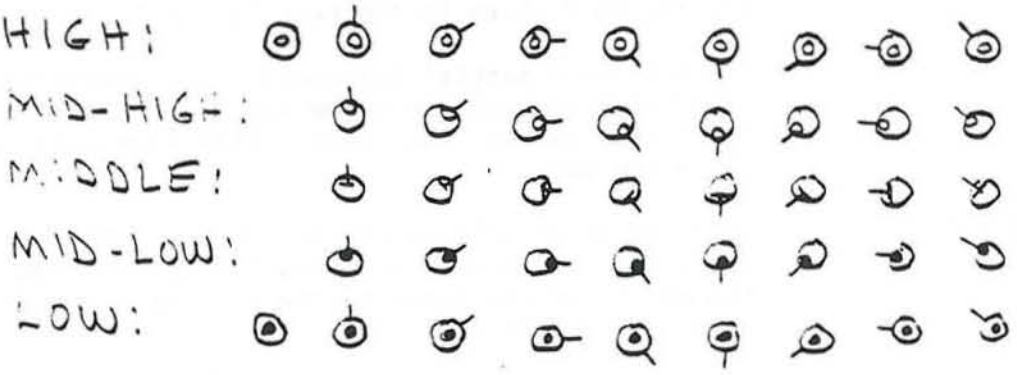
6.3 Notation examples using this symbol are included in Appendix.

## 7.0 Head Zones

7.1 The head is divided into five zones.




COMPLETE SET OF MAJOR SYMBOLS:



7.1.1 HIGH represented by a white circle (derived from the place high pin) centered within the head circle. Pin points are attached to the outside of the head circle at 8 points.

The zone is the area above a horizontal line drawn around the head just above the eyebrows and includes the forehead and top of skull.

7.1.2 MID-HIGH represented by a white circle (dreived from all the other high pins) drawn on the edge of the at 8 different points. Pin points are attached to the pin head where it touches the circle.

The zone is a horizontal band around the head from above the eyebrows to below the eyes.

7.1.3 MIDDLE represented by a straight line (derived from middle level flat pins) drawn inside near the edge of the head circle at 8 different points. Pin points are drawn from the flat head to the outside of the head circle.

The zone is a horizontal band around the head from below the eyes to below the nose and includes the ears and cheek bones.

7.1.4 MID-LOW represented by a black circle (derived from the low level pins) drawn on the edge of the head circle at 8 different points. Pin points are attached to the pin head where it touches the circle.

The zone is a partial horizontal band around the head from below the nose to below the mouth and includes the fleshy part of the cheek. This zone ends just below the ears.

7.1.5 LOW represented by a black circle (derived from the place low pin) centered within the head circle. Pin points are attached to the outside of the head circle at 8 points.

The zone is the area below a horizontal line drawn around the head just below the mouth and includes the chin and jaw, but ends just under the ears.

## 8.0 Sub-Zones

8.1 When it is necessary to identify points on the general head parts in more detail, then a second set of relationship pins--called 'attached pins' to distinguish them from 'center pins'--are used. These pins are written near the pin point of the general (major) pin outside the circle but not touching the circle or pin point except in the cases of place high, place low, and forward pins. (Note: we may want to experiment with writing all of the attached pins to the major pin point.)

## 9.0 Inside and Outside the Head

9.1 The small sign, X , refers to parts inside the head.

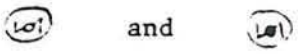
9.2 The large sign, ⋀ , refers to various types of hair on the head; i.e., head parts that are "extensions."

9.3 Small and large signs are written inside the circle using the following guidelines.

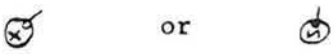
a. The X can be used in all zones.

b. The ⋀ sign can be used in all zones.

c. In the high and low zones, the ⋀ is drawn around the inner circle:



d. In the mid-high-middle, and low zones the X and ⋀ are drawn inside the circle in the space opposite the pin head:



## 10.0 General (Major) Parts of the Head

### 10.1 Exterior or Surface Parts

#### 10.1.1. High Zone

111 Top of Head

112 Forehead

113 Top of Back of Head

#### 10.1.2. Mid-High Zone

121 Eyes

122 Right Eye

123 Left Eye

124 Bridge of Nose

125 Temple

#### 10.1.3. Middle Zone

131 Nose

132 Cheek bones

133 Right Cheek bone

134 Left Cheek bone

135 Ears

136 Right Ear

137 Left Ear

#### 10.1.4. Mid-Low Zone

141 Mouth

142 Mouth (alternate)

143 Cheeks

#### 10.1.5. Low Zone

151 Chin

152 Jaw (Mid)

153 Right Mid Jaw

154 Jaw (Back)

155 Right Back Jaw

10.2 Interior Parts

10.2.1. High Zone

211 Brain

10.2.2. Mid-High Zone

222 Right Eyeball

10.2.3. Middle Zone

235 Inside Ear

10.2.4. Mid-Low Zone

241 Tongue

242 Mouth Cavity

243 Teeth

10.2.5 Low Zone

251 Under Tongue

10.3 Hair Parts

10.3.1 High Zone

311 Head Hair

10.3.2 Mid-High Zone

321 Eyebrows

10.3.3 Middle Zone

336 Right Sideburns

10.3.4 Mid-Low Zone

342 Moustache

10.3.5 Low Zone

351 Goatee

352 Beard

11.0 Detailed (Minor) Parts of the Head

11.1 Exterior or Surface Parts

11.1.1 High Zone

1121 Third Eye

11.1.2 Mid-High Zone

1211 Right Eyelid

11.1.3 Middle Zone

1311 Right Nostril

11.1.4 Mid-Low Zone

1411 Upper Lip

11.1.5 Low Zone

1511 Bottom of Chin

11.2 Interior Parts

11.2.1 High Zone (no examples)

11.2.2 Mid-High Zone

2221 Right Eye Pupil

11.2.3 Middle Zone

2311 Inside Right Nostril

11.2.4 Mid-Low Zone

2411 Tip of Tongue

11.2.5 Low Zone (no examples)

11.3 Hair Parts

11.3.1 High Zone

3111 Top Knot

11.3.2 Mid-High Zone

3221 Right Eyebrow, inside point

11.3.3 Middle Zone

3361 Bottom of Right Sideburns

11.3.4 Mid-Low Zone

3421 Right Tip of Moustache

11.3.5 Low Zone

3511 Bottom of Goatee

# TECHNICAL REPORT: APPENDIX C

## AUGUST REVISION--A PROPOSAL FOR A REVISED AND EXPANDED SYSTEM OF SYMBOLS FOR ON AND OFF STAGE AREAS (by Carl Wolz)

### 1.0 Rationale

1.1 In some dance traditions, it is important to divide the on and off stage areas in ways that are not now possible in the Labanotation/Kinetography Laban system.

1.2 Not all stages are proscenium and access may be from the front or back rather than from the sides; therefore, additional off-stage symbols are needed.

1.3 In-between areas, written with two symbols tied together, are cumbersome to write, and a system using only one symbol per area is preferred.

### 2.0 Proposal

2.1 It is proposed that a revised and expanded system of symbols representing on and off stage areas be adopted for use in the Labanotation/Kinetography Laban system.

2.2 As much as possible, this proposal follows principles presented in Knust and Hutchinson.

2.3 In addition to square and rectangular stages, circular areas are also considered and symbols presented.

2.4 The writing of all proposed symbols would follow current practice: one, placed to the left of the staff to identify performing areas on stage, and off-stage areas where entrances and exits are made; two, tied to path signs to show resultant locations in space.

### 3.0 Guidelines

3.1 The single square area sign will be the basic shape to represent square and rectangular stage areas; a circle will be used for circular areas.

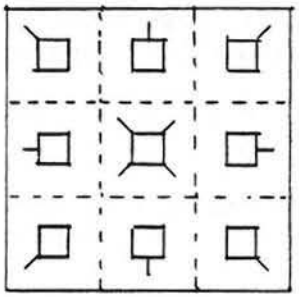
3.2 The device of shading in the designated area is used.

3.3 The square area sign can be divided in several ways and one or more of these sub-divisions may be shaded. The ways of dividing the square are:

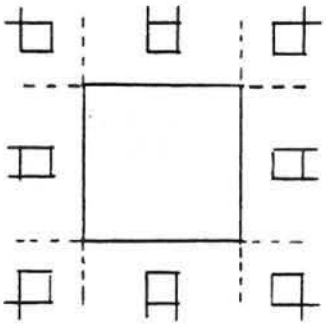
3.4 For simplicity, only the tick mark is used to modify the square, but will be used in several ways:

3.4.1 INTERIOR tick marks (1, 2, or 4) are used in the symbols for main defined areas (increased in this proposal) to show smaller areas related to the main areas. See Sections 10, 11, 12, 13, and 14. SMALL AREAS ARE NOT THE SAME AS SUB-DIVISIONS Both main and small areas can be sub-divided as indicated in 3.42 and 3.43.

3.4.2 Single EXTERIOR tick marks are used to show sub-divisions of an area (with the exception of the center sub-division) as shown in Knust 865 and Hutchinson, p. 505. See section 17. Four EXTERIOR diagonal tick marks, one on each corner, are used to show the center sub-division of an area. See section 18.



3.4.3 Two (sometimes 4 or 8) EXTERIOR tick marks are used in a variety of ways to show off-stage areas. The shading of these symbols indicates the size and shape of the off-stage area. See section 16. At least one of the tick marks must touch a shaded area.



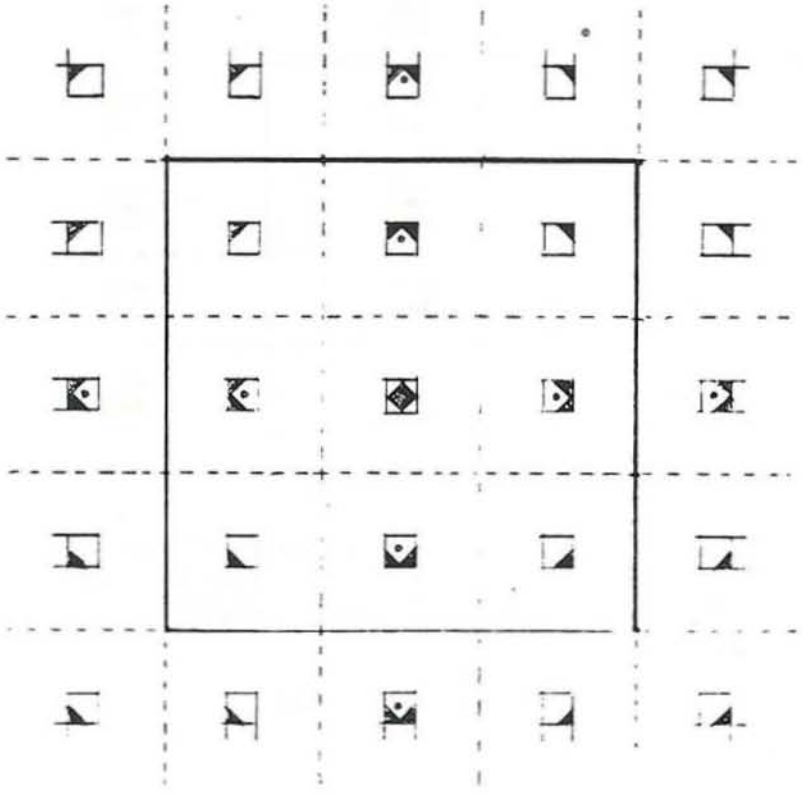
3.5 For the illustrations in this proposal, stage areas are drawn with solid lines on four sides; sub-divisions on and off stage are drawn with dotted lines.

3.6 For all symbols used as starting positions (left of staff), read center of area written, unless a sub-division (3.4.2) tick is written.

3.7 Several ways of dividing the stage are proposed; therefore, it is recommended that when there is a doubt or chance of confusion the system being used should be included in a glossary.

## 4.0 Main Defined Areas

4.1 To represent dividing the stage into nine areas, called the Main Defined Areas by Hutchinson, the basic square area sign is divided by drawing lines connecting the middles of the adjoining sides thus creating the space diamond. The corners are shown with a single line; the middles of the four sides of the stage are shown with two lines creating two corners plus a dot representing the space between the corners. It also can be seen as an arrow pointing to the side being written. The center area is written as it is now--with the space diamond shaded:



4.2 The symbol now used to mean "periphery of a room;" in this system means 'the four corners:'

4.3 A new symbol is proposed for the periphery of an area. See Section 15.

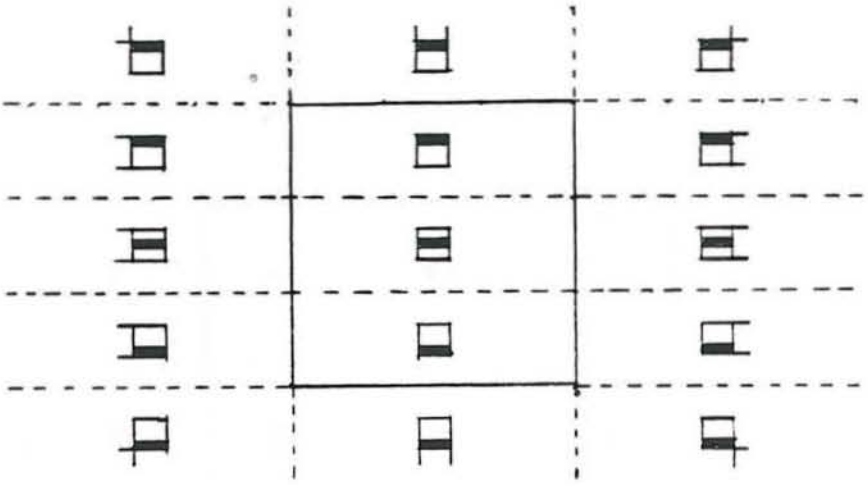
4.4 The four off-stage corners:

4.5 Any two, or three, corners can also be represented; e.g.:

4.6 Off-stage corners can also be shown.

## 5.0 Alleys

5.1 To represent dividing the stage into alleys--running across the stage and parallel to the proscenium--the basic area sign is divided into thirds with horizontal lines and only one-third at a time is shaded. This divides the stage into three alleys. Off-stage alleys are also shown.

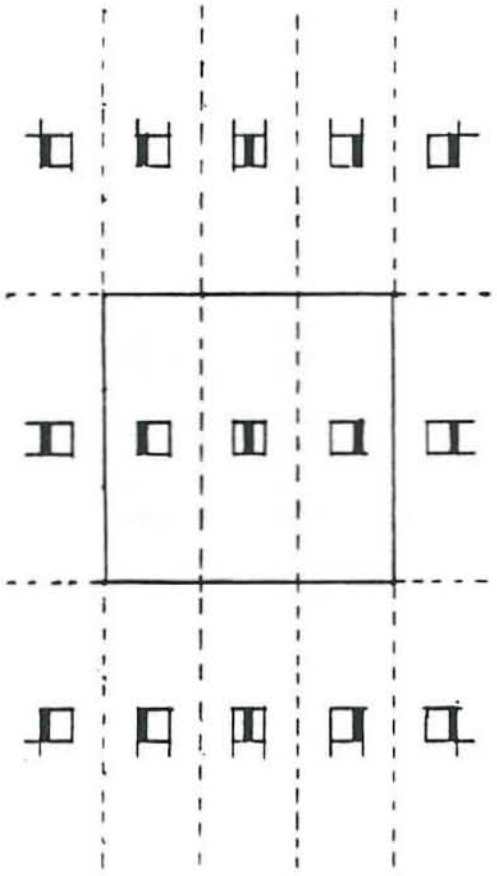


5.2 The symbols for the up and down stage alleys off-stage do not include the off-stage corners. The following symbols represent these areas including the off-stage corners.

5.3 In drawing shaded areas, it is better to draw only about 1/4 of a symbol rather than 1/3 in order to make a clearer distinction between this and the half-area symbol.

## 6.0 Lanes

6.1 To represent dividing the stage into lanes--running up and down stage--the basic area sign is divided into thirds with vertical lines and only one-third at a time is shaded. This divides the stage into three lanes. Off-stage lanes are also shown.



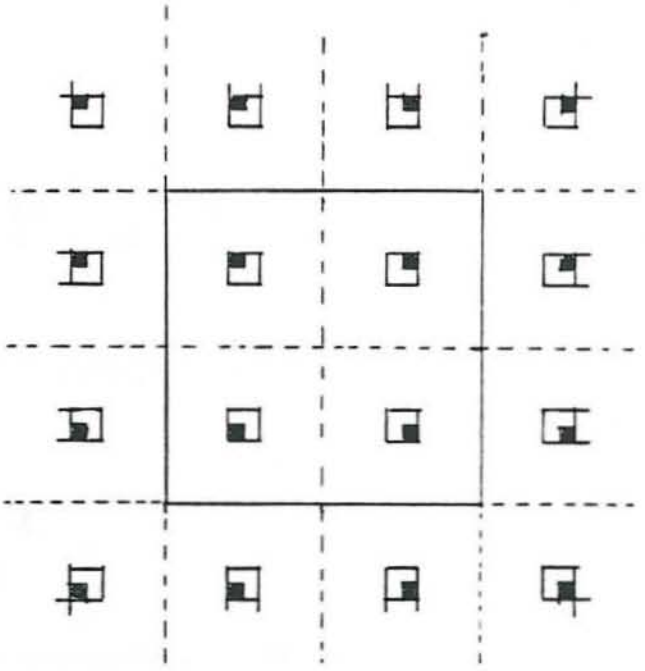
6.2 The symbols for the right and left stage lanes off-stage do not include the off-stage corners. The following symbols represent these areas including the off-stage corners.

6.3 In drawing shaded areas, see recommendation in 5.3.

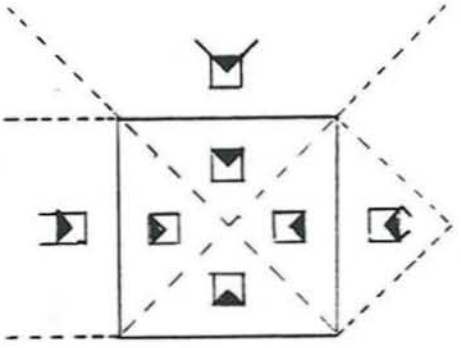
## 7.0 Quarter Areas

7.1 To represent dividing the stage in quarters, the basic square is divided into quarters two ways: first, with one vertical and one horizontal line creating square quarters; and second with two diagonal lines creating triangular quarters. Only one quarter at a time is shaded. Off-stage symbols are included for square areas.

7.1.1 Square Quarter Areas

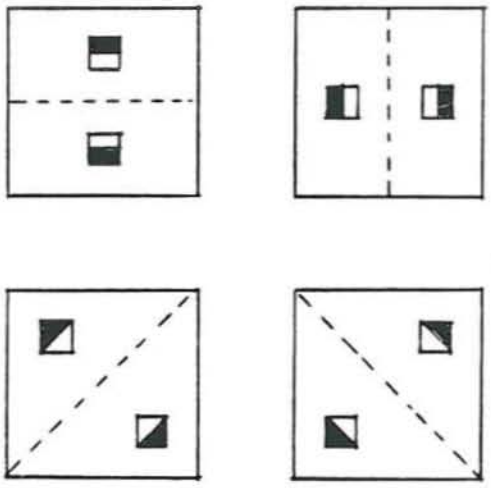


7.1.2 Triangular Quarter Areas
Three types of off-stage areas are possible; all three may be used on all four sides of the stage area. Only one example of each is shown.



## 8.0 Half Areas

8.1 To represent dividing areas in half, the basic square is divided in half four different ways: using the vertical and horizontal center lines creating rectangular shapes, and using the two diagonals creating triangular shapes. Only one half at a time is shaded. Off-stage areas are not included but are possible.



## 9.0 The Whole Stage

9.1 An area sign completely shaded is proposed to represent the whole stage. The problem with this symbol is that it resembles a place low symbol; therefore, to avoid confusion, and to give the symbol an identity independent of the staff, the constant cross is added.

The Whole Stage:

9.2 It should be noted that there is a difference in symbol and in concept between the whole stage and the floor area, even though in reality they are the same entity. See section 22.16 and the entire section 24, The Floor.

9.3 Adding two off-stage tick marks on each corner indicates the off-stage areas on four sides of the stage less the corners. This symbol could be interpreted as the four off-stage corners; however, the symbol in 4.4 should be used for this.

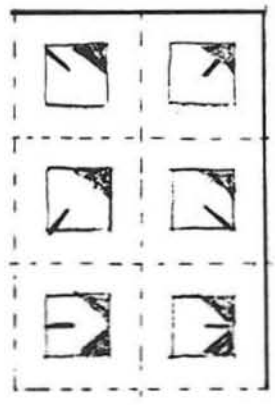
9.4 Adding single tick marks on the four corners indicates the entire area surrounding the stage:

9.5 In writing off-stage, 9.3 and 9.4, tick marks of the constant cross are omitted.

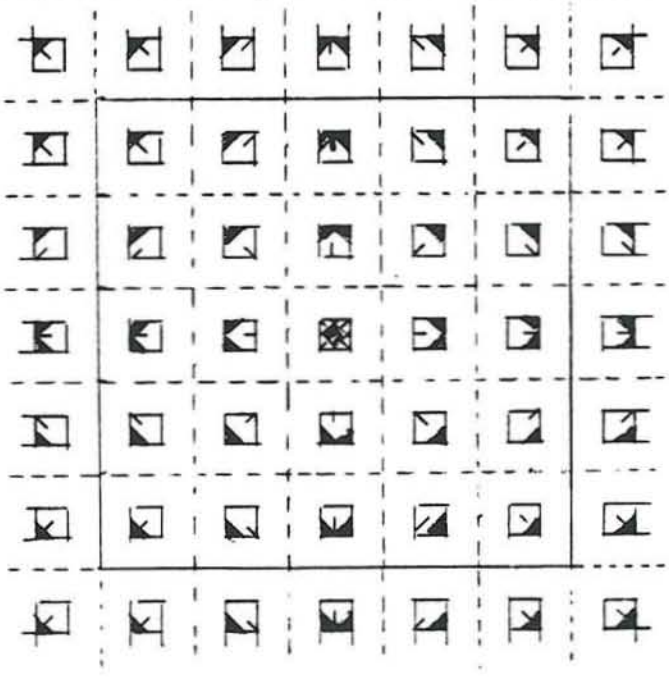
## 10.0 25 Part Areas

10.1 To represent dividing the stage into 25 areas--that is, small areas related to the 9 part Main Defined Areas described in Section 4--the 9 part symbols are used with the addition of interior tick marks. This method eliminates the double area in-between symbols in the current system. The dots for the center sides and center front and back areas are left out when the interior tick marks are used.

10.1.1 Detail of Down Right Corner and Stage Right Center:



10.1.2 Complete Set of Symbols for 25-Part Areas:



10.2 All of the areas in this analysis have tick marks so that even though ◩ and ◪ refer to the down left corners of the stage, it is immediately clear that the first is 1/9 of the stage and the second only 1/25. This is the reason that tick marks are used in the center area in the 25-part analysis, which is smaller than the center area of the 9 part analysis.

## 11.0 Rectangular Areas

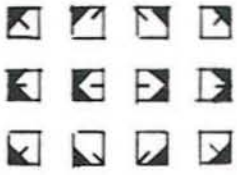
11.1 The analysis of stage areas in the above has been for square areas; however, many of the stages of the world are rectangular rather than square. There are two basic ways of dealing with a rectangular area:

11.1.1 One way is to define the sub-areas as rectangles rather than as squares. This method is shown in Hutchinson, p. 505, for "The Main Defined Areas."

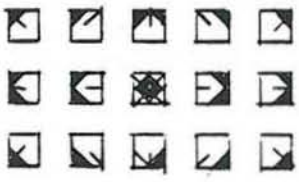
11.1.2 Another way is to select only parts of the systems using square sub-areas to create a shape that is similar to the shape of the stage in the tradition being written.

11.2 The second method is proposed and three possibilities are presented:

11.2.1 Three Alleys and Four Lanes:



11.2.2 Three Alleys and Five Lanes:

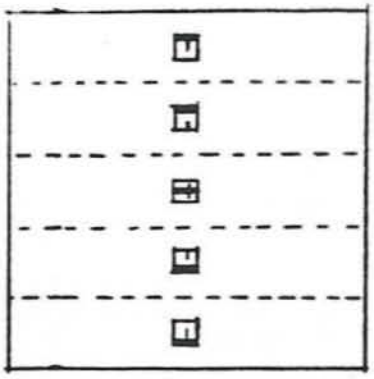


11.2.3 Four Alleys and Five Lanes:

11.3 Reminder: The system being used should be included in a glossary.

## 12.0 Five Alleys

12.1 To represent dividing the stage into five alleys, tick marks are added to the three alleys as shown below: Tick marks are also added to the center alley to distinquish it from the wider center alley of the three alley analysis:



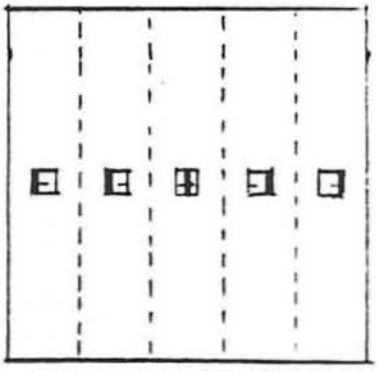
12.2 To represent dividing the stage into four alleys, the front two and back two alleys of the five alley analysis are used and the center alley is omitted.

12.3 In drawing shaded areas, see recommendation in 5.3.

12.4 Compare the 1/5 alley to the 1/3 alley and to a half-stage.

## 13.0 Five Lanes

13.1 To represent dividing the stage into five lanes, tick marks are added to the three lanes as shown below: Tick marks are also added to the center lane to distinquish it from the wider center lane of the three lane analysis:



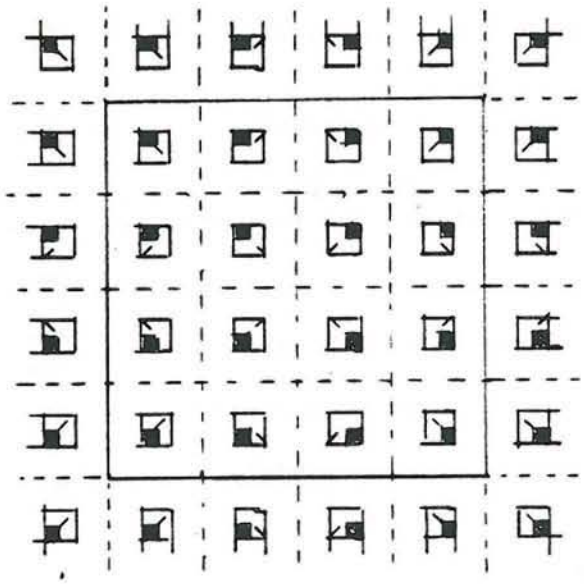
13.2 To represent dividing the stage into four lanes, the right two and the left two lanes of the five lane analysis are used and the center lane omitted.

13.3 In drawing shaded areas, see recommendation in 5.3.

13.4 Compare the 1/5 lane to the 1/3 lane to a half-stage.

## 14.0 16 Part Areas

14.1 To represent dividing the stage into 16 parts, the quarter part symbols are used with the addition of interior tick marks to show the sub-section of the quadrant. Off-stage areas are also shown:



## 15.0 Periphery

15.1 To represent the periphery of a stage, the shaded areas of the two outside alleys and the two outside lanes are combined:

15.2 To represent off-stage areas along the periphery, the off-stage tick marks are added to each corner of the area square.

15.2.1 Including the corner areas:

15.2.2 Four sides without the corners:

15.3 To represent only two sides of the periphery the following symbols are used:

15.3.1 Two Opposite Sides:

15.3.2 Two Adjoining Sides:

15.4 To represent off stage areas of two opposite sides, the following symbols are used:

15.4.1 Including corner areas:

15.4.2 Without corner areas:

15.5 To represent off stage areas of two adjoining sides, the following symbols are used:

15.5.1 Including corner areas:

15.5.2 Without corner areas:

15.6 To represent the periphery and off stage areas of a three-sided "thrust" stage, the following symbols are used:

15.6.1 On Stage:

15.6.2 Off Stage, Including Corners:

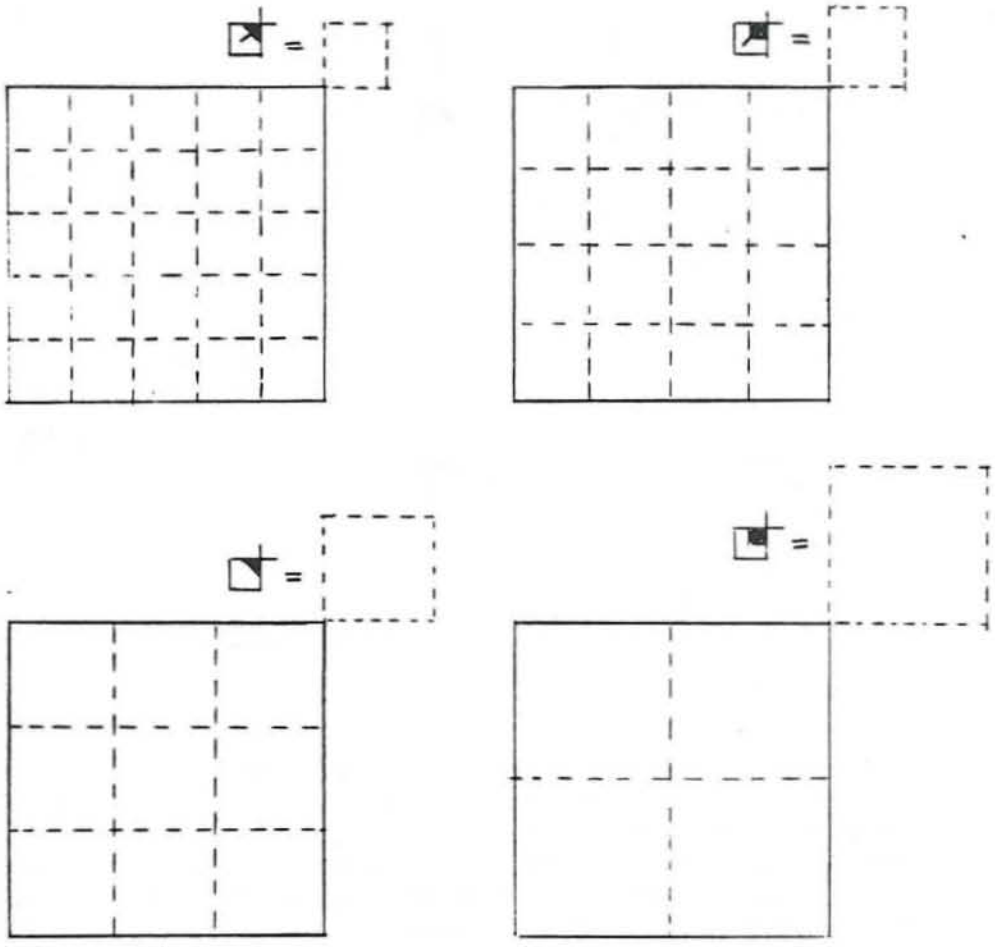
15.6.3 Off Stage, Without Corners:

15.6.4 Off Stage, Corners Only:

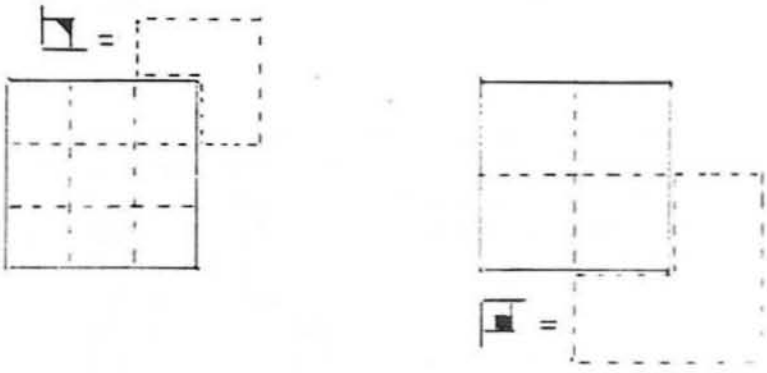
## 16.0 Off-Stage AReas

16.1 Symbols for off-stage areas have been included with symbols for the on-stage areas presented in earlier sections because there is a clear relationship between the two.

16.2 An important point to remember in choosing off-stage symbols is the relative size. Since on-stage symbols plus two tick marks are used to represent these areas, there is an added indication of size and shape of the off-stage areas comparable to the on-stage size and shape. In the following symbols for the down right off-stage corner, there is a progression of size indicated from smaller to larger:



16.3 In the following symbols, the external tick marks refer to the off-stage corners PLUS the areas on each side of the off-stage corners.

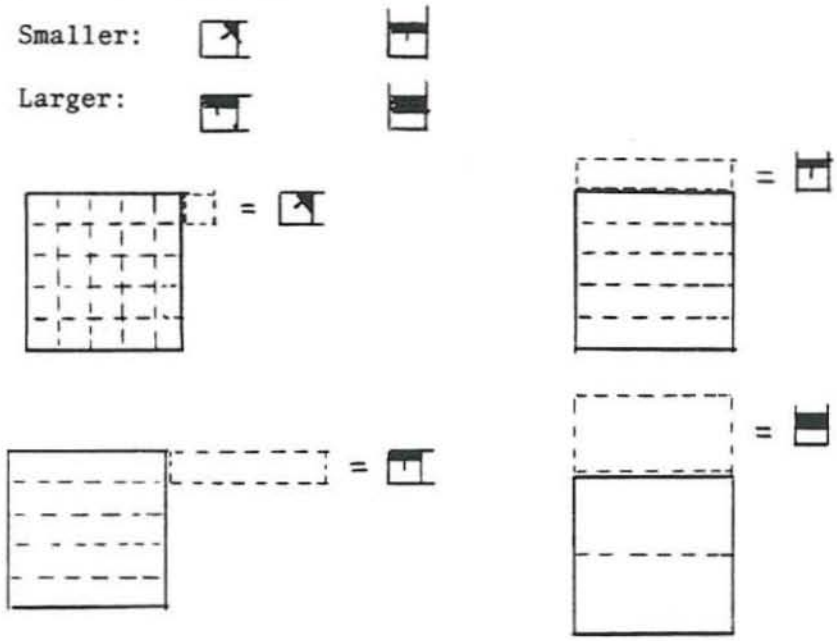


This method can be used with any sized corner.

16.4 Similarly, in the following sets of symbols, the lower one represents a larger off-stage area than the top one, though in all cases the width is the same:

Smaller:

Larger:



16.5 In writing off-stage areas, it is sometimes necessary to indicate whether a dancer enters in the down, middle, or up stage part of the wing. This is shown by adjusting the two external tick marks which identify the off-stage area. The following examples show three possibilities for the right stage center wing area:

16.5.1 Down Stage in Right Center Wing

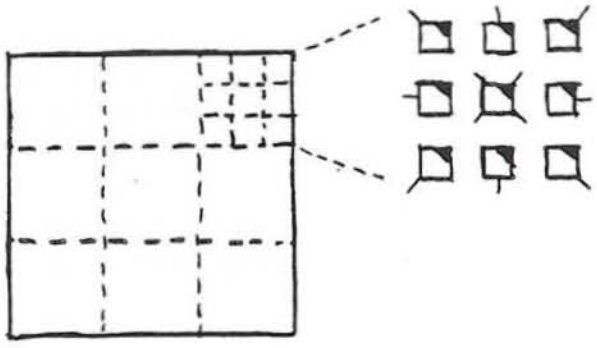
16.5.2 Middle of Right Center Wing

16.5.3 Up Stage in Right Center Wing

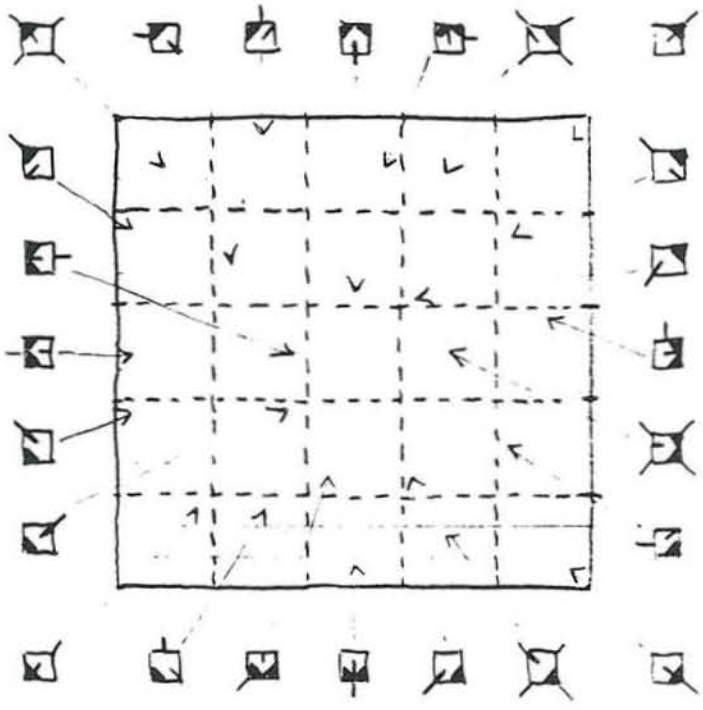
## 17.0 Sub-Divisions

17.1 Sub-divisions of areas are written as shown in Hutchinson, p. 508 with the exception of the center which is presented in Section 18. Sub-divisions are only used with "square" areas; i.e., those described in Section 4 (9-part areas), 7 (quarter areas), 10 (25-part areas), and 14 (16-part areas). Sections 4 and 7 have interior shading only; Sections 10 and 14 interior shading plus interior tick marks. The latter are called small areas and should not be confused with sub-divisions. BOTH MAIN AREAS AND SMALL AREAS CAN BE SUB-DIVIDED. SUB-DIVISIONS ARE ALWAYS A 9-PART DIVISION OF AN AREA.

17.2 Sub-divisions of the down right corner of the 9-part area system (Section 11) are shown below:



17.3 Selected sub-divisions of the 25-part area system (Section 10) are shown below:



18.0 Center of Areas

18.1 Because interior tick marks are used to show smaller areas and four tick marks on the center diamond of the 25-part area system distinquish it from the center of the 9-part area system, it is proposed that diagonal tick marks be written on the exteriors of the four corners of the area sign to represent a center sub-division. Examples have been shown in Section 17 above.

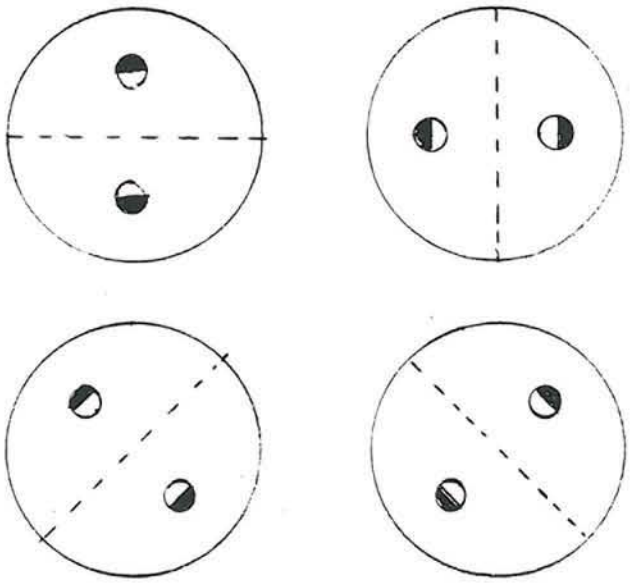
18.2 See Section 22 below for the exact center of an area.

## 19.0 Circular Areas

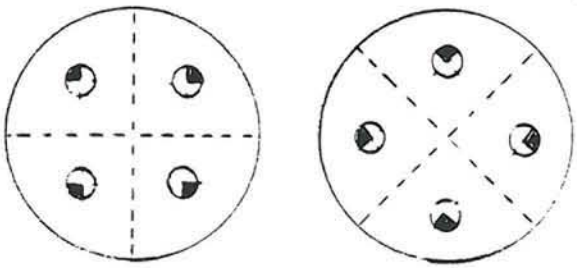
19.1 Most of the world's stages are either square or rectangular; however, in some theatres there is a revolving stage in the center of the rectangular area--as in Kabuki. Moreover, some outdoor performing activities are done in circular areas. Usually, but not always, there is some sort of external space orientation so that a front can be established.

19.2 Therefore, a system of symbols for circular areas is proposed; following the same principles already established.

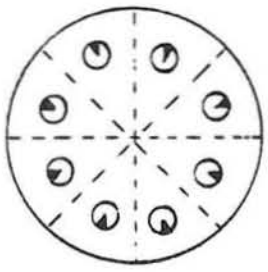
19.2.1 Half-circle Areas:



19.2.2 Quarter-circle Areas:



19.2.3 One-Eighth-Circle Areas:



19.2.4 Opposite quarters and opposite eighths are also possible:

19.2.5 Full Circle:

19.2.6 Periphery:

19.2.7 Center Area:

19.2.8 Exact Center:

19.3 Off-Stage Areas:

19.3.1 Full:

19.3.2 Half: etc.

19.3.3 Quarter: etc.

20.0 Cone-Shaped Areas

20.1 In choreographing and staging dance pieces for television cameras, one must be aware that the camera lens creates a cone-shaped area in which dancers will be "on-camera." The following symbols are an indication of where the "on-camera" are when cameras are placed on the four sides of the performing area or on the four corners. By using these symbols, choreographers and directors can indicate camera placement.

| | | | | |
|---|---|---|---|---|
| | | | | |
| Camera: | front | back | right | left |
| | | | | |
| Camera: | down left | down right | up left | up right |

20.2 "Off-camera" symbols are also important for entrances into and exits from the "on-camera" areas. Symbols are given only for the camera position in front of the performing area. Similar symbols are possible with all camera positions.

= anywhere toward camera

= front and right of camera

= directly to or from camera

= down right corner

= anywhere on right side

= down right side

= center of right side

= up right side

= anywhere in back (out of light), etc.

20.3 Cone area symbols are used as a reminder to stay in "on" or "off" camera areas. If specific points or locations in the performing area are wanted, then one of the regular area signs, described in other sections of this paper, can be used.

(This section needs to be checked with people working in the T.V. medium; there are undoubtedly other needs.)

## 21.0 Stage Lines

21.1 For some traditions, it is important to identify lines as well as areas on the stage. The diagonals are used often in ballet; the vertical center line for the Eldress in Shakers and in Shinto ceremonies leading to a Shrine.

21.2 Therefore, the basic lines of demarcation of an area have been given symbols. To represent these lines of action a square area sign with a single complete interior line is used:

21.2.1 Half-Lines:

21.2.2 Quarter-Lines:

21.3 Because the diagonals are used so often and sometimes by groups, it is proposed that these lines be widened to create two areas similar to the alleys and lanes:

21.4 Off-stage extensions of these diagonals can also be indicated:

21.4.1 Down-Right Off-Stage Corner:

21.4.2 Down-Left and Up-Right Off-Stage Corners:

21.5 It is also possible to indicate quarter points and center points on the edges. For example, the following points are on the down-stage edge.

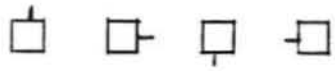
L. quarter point

half point

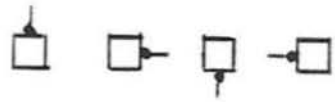
R. quarter point

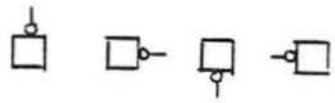
22.0 Surfaces and Edges of an Area

22.1 It is proposed that "attached" pins and an empty area square be used to represent the four walls, the four corners (vertical edges), the four edges of the floor, and the four edges of the ceiling. Place high and place low pins are added to the center of the area square to represent the ceiling and the floor.

22.1.1 Four Walls: 

22.1.2 Four Corners, Vertical Edges:

22.1.3 Four Edges of Floor: 

22.1.4 Four Edges of Ceiling: 

22.1.5 Ceiling:

22.1.6 Floor: See 9.1

## 23.0 Fixed Points in an Area

23.1 Fixed points on the 12 edges and 6 surfaces are written according to current practices (see Hutchinson, p. 505).

## 24.0 The Floor

24.1 The symbol for the floor described in 22.1.6 would replace the present symbol, a capital "T" in an area square. The "T" is derived from the Latin for earth--Terra--and is not consistent with the analysis for other stage areas. Moreover, the present symbol is easy to confuse with an upstage facing pin:

24.1.1 Floor:

24.1.2 Upstage:

24.1.3 The Proposed Floor Symbol:

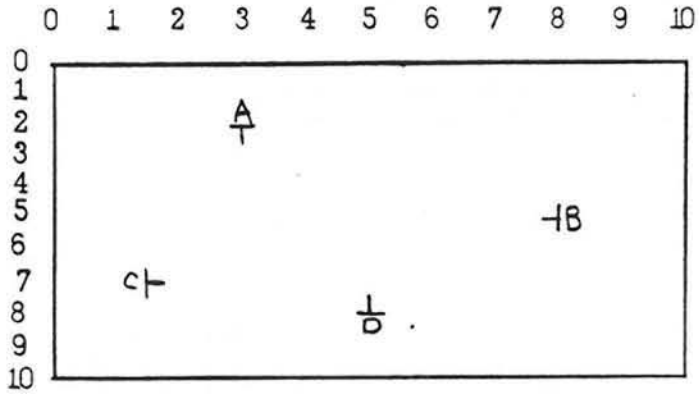
24.2 The floor symbol can be used within the score when it is necessary to identify the floor independently of the support column.

## 25.0 Number Coordinates

25.1 When even a greater degree of specificity than is possible in all of the above symbols is needed, then a completely different method can be used based on a system of number coordinates on a grid. Starting point for the numbers (i.e., upstage left corner, downstage left corner, downstage center, etc.), can be determined on the basis of the needs of the dance being notated.

25.2 A possible example--

The first set of coordinates goes from stage left to stage right; the second set goes from down stage to up stage. Numbers run from 0-10 and decimals may be used. Coordinates may be used for square or rectangular areas; 5/5 is the exact center of the area. Numbers are written vertically and placed in an area box. A few coordinates are given as examples:




25.2.1 A is at $\boxed{3/2}$ or $\boxed{\frac{2}{3}}$ or

25.2.2 B is at $\boxed{8/5}$ or $\boxed{\frac{5}{8}}$ or

25.2.3 C is at $\boxed{1.5/7}$ or $\boxed{\frac{7}{1.5}}$ or

25.2.4 D is at $\boxed{5/8}$ or $\boxed{\frac{8}{5}}$ or

25.3 Number coordinates can also be used for the other five surfaces of an area; i.e., the four walls and the ceiling. When doing this, the symbol for that surface should be used as a pre-sign followed by the coordinates in an area box.

25.4 A single set of numbers, 0-10, can also be used for each of the twelves edges of an area. These, too, should be identified by the symbol for the edge used as a pre-sign.

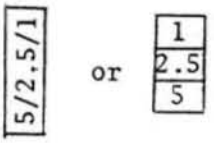
25.5 It is even possible to identify any point in space (in the air) by using three coordinates, one for each of the axes of the area. For example, a point that is on the center of the lateral axis, 1/4 from the front of the saggital axis, and 1/10 from the bottom of the vertical axis would read: 5/2.5/1.

25.6 In all cases, when reading numbers, the progression flows as follows:

| | | | |
|---|---|---|---|
| | "0" | to | "10" |
| a | left | to | right |
| b | front | to | back |
| c | floor | to | ceiling |

Moreover, when two or three coordinates are used, they are put in an area box in the sequence shown above by the letters a, b, c.

The example described in 25.5 would be written:



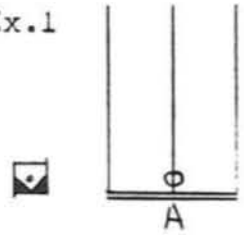

26.0 Summary

26.1 Using only three basic elements--shape of area sign shape and size of shading, number and placement of tick marks--the proposed system can identify many on-stage and off-stage areas (probably more than most of us will ever use). It should provide enough flexibility to cover most requirements in most of the world's dance traditions.

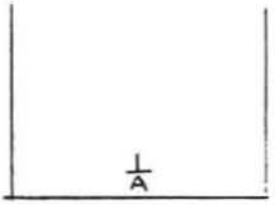
26.2 If there are other needs, a modified symbol based on the system can be created and glossarized.

## APPENDIX I: NOTATION EXAMPLES

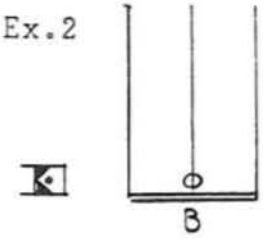
Ex.1




A starts upstage center.

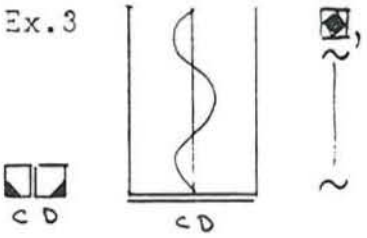



Ex.2

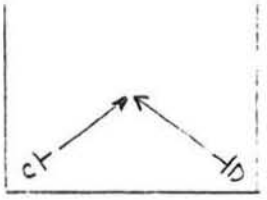



B starts off-stage left in center wing.

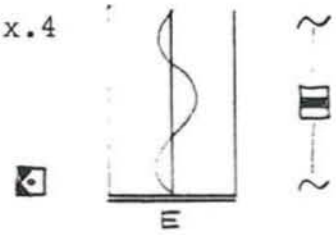
Ex.3



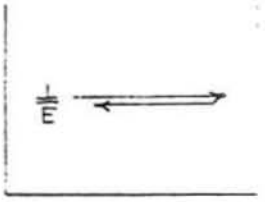

C & D start in upstage corners and arrive at center section of stage.




Ex.4



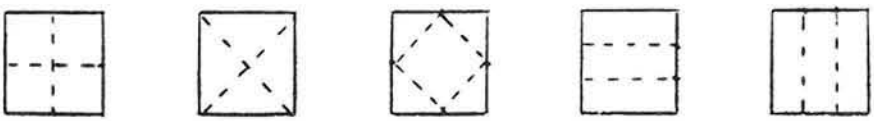

E performs a movement pattern staying in the center alley. E starts in the middle of stage left.



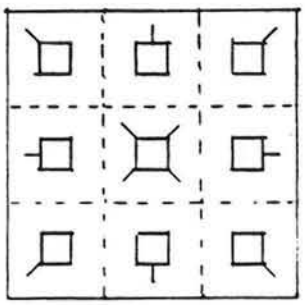
## APPENDIX II: SUMMARY OF SYMBOLS

(Number in parantheses refer to section in text)

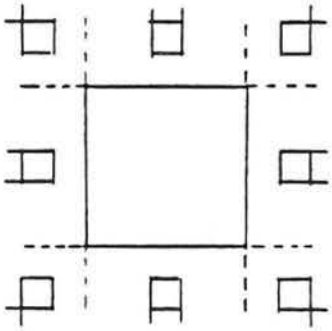
1. Dividing the Square (3.3)



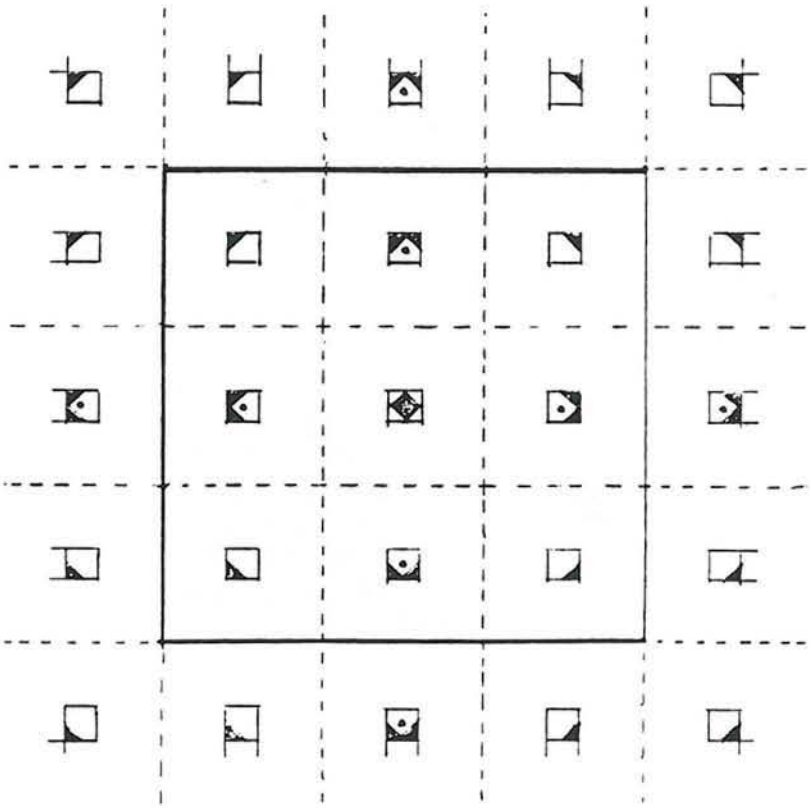
2. Sub-Divisions (3.4.2)



3. Off-Stage Areas (3.4.3)

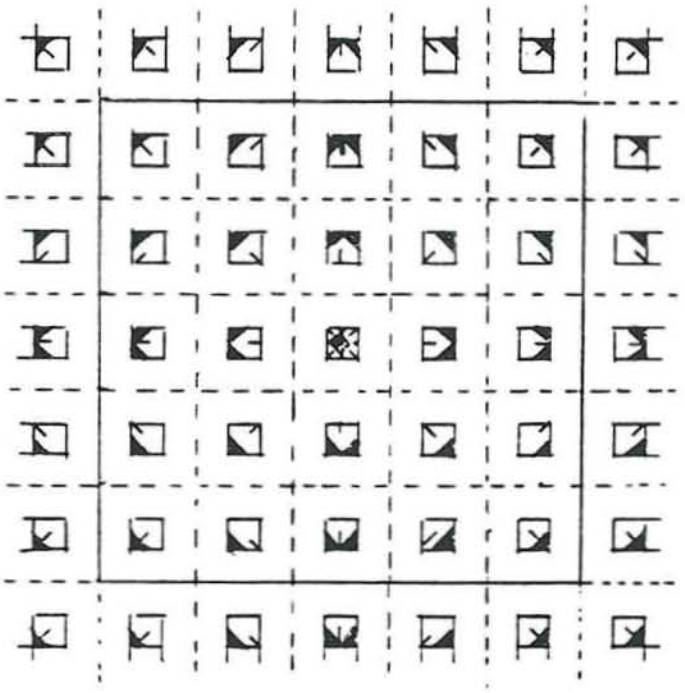


4. Main Defined Areas (4.1)

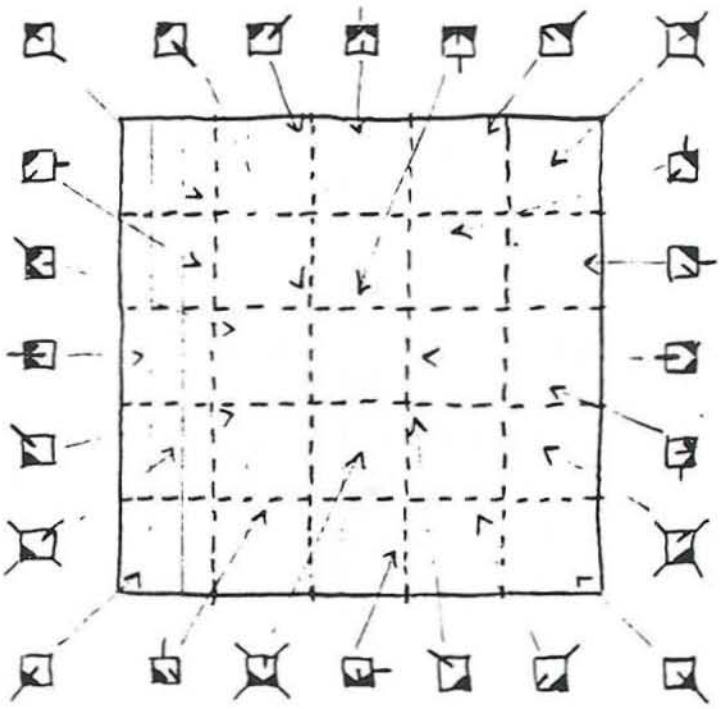


APPENDIX II: SUMMARY OF SYMBOLS

5. 25-Part Areas (10.1.2)

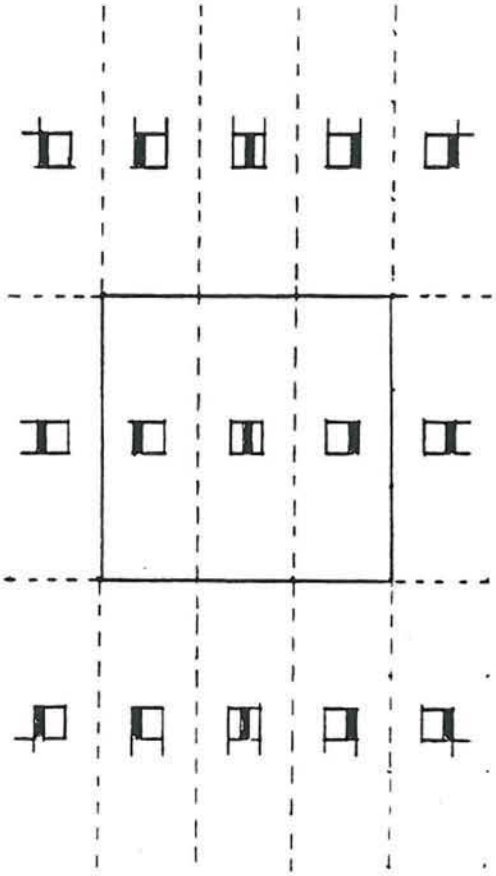


6. Subdivisions of 25-Part Areas (17.3)

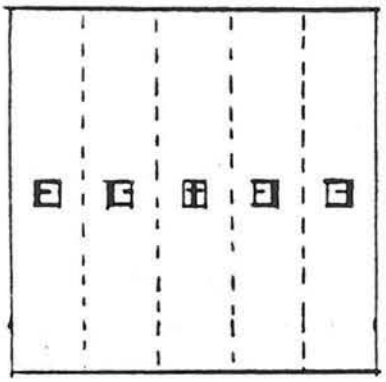


APPENDIX II: SUMMARY OF SYMBOLS

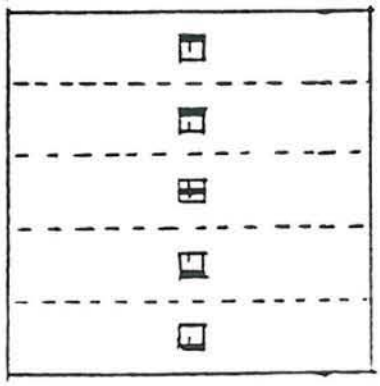
7. Lanes (6.1)



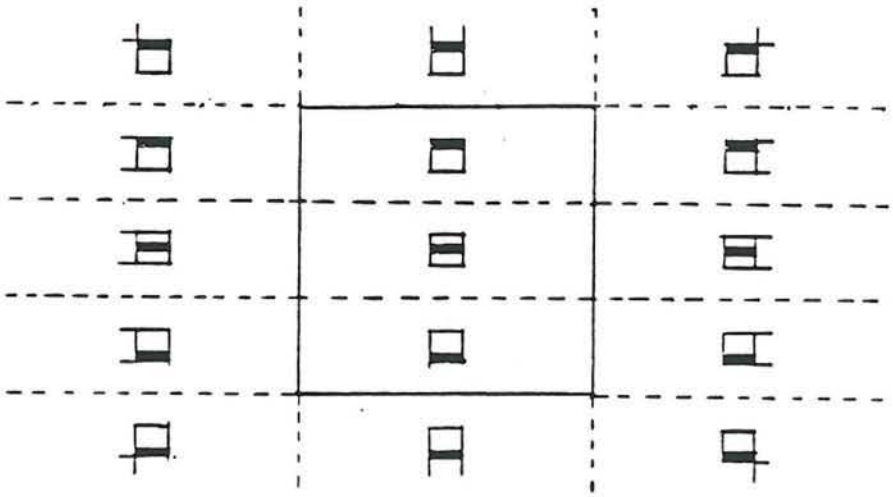
9. 5 Lanes (13.1)



10. 5 Alleys (12.1)

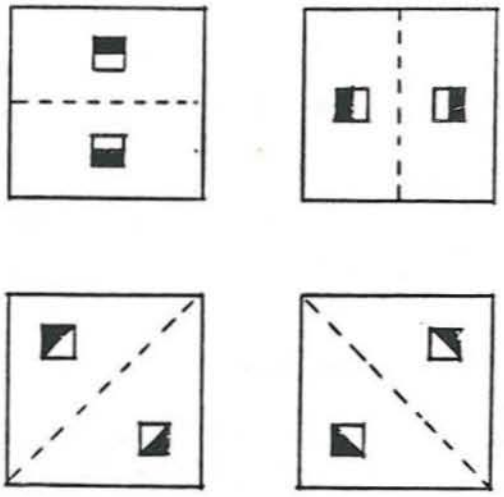


8. Alleys (5.1)

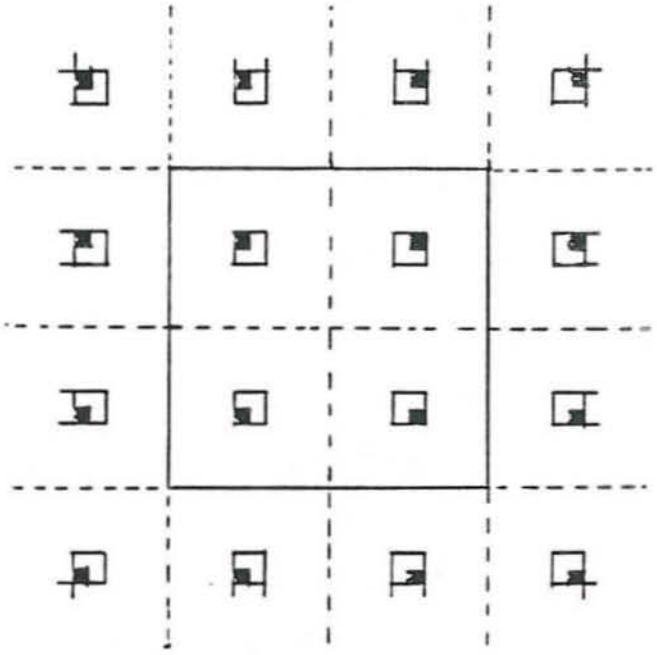


## APPENDIX II: SUMMARY OF SYMBOLS

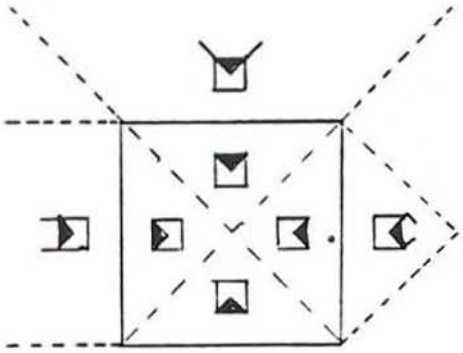
11. Half Areas (8.1)



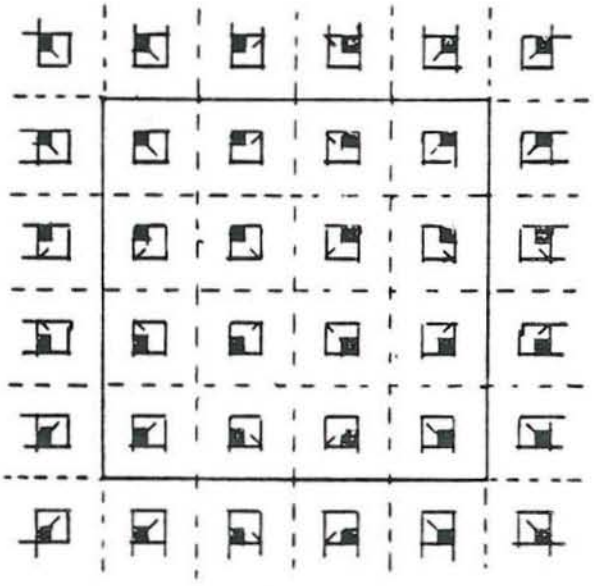
12. Square Quarter Areas (7.7.1)



13. Triangular Quarter Areas (7.1.2)



14. 16 Part Areas (14.1)



15. Stage Lines (21.2)

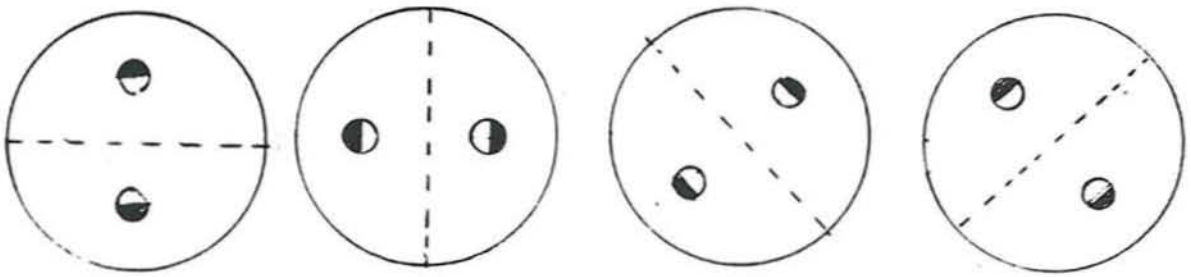
Half-Lines:

Quarter-Lines:

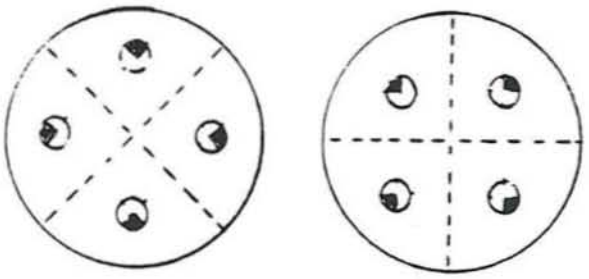
## APPENDIX II: SUMMARY OF SYMBOLS

16. Circular Areas (19.2)

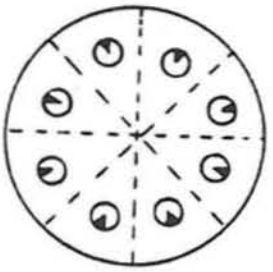
Half:



Quarter:

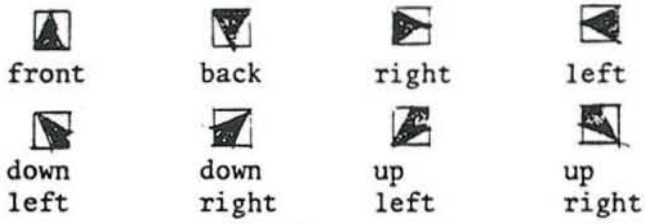


One-Eighth:

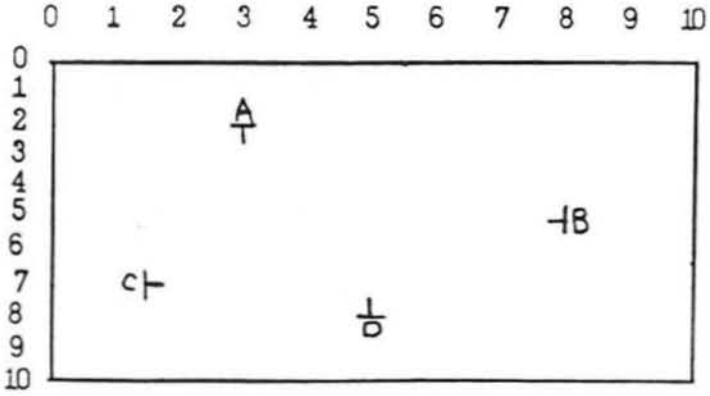


17. Cone-Shaped Areas (20.1)

Camera Viewpoint:



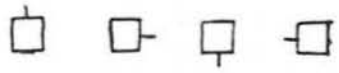

18. Number Coordinates (25.2) (Example)



## APPENDIX II: SUMMARY OF SYMBOLS

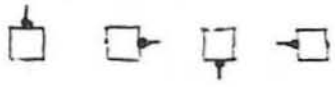
19. Surfaces and Edges of an Area (22.1)

Four Walls:

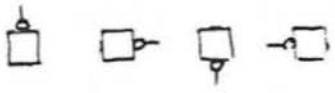


Four Corners, Vertical Edges:

Four Edges of Floor:



Four Edges of Ceiling:



Ceiling:

Floor:
See 9.1

# TECHNICAL REPORT: APPENDIX D

## MOVING INTO AND OUT OF OPEN POSITIONS

(Proposal presented by Ann Hutchinson at the Dance Notation Bureau, June 15, 1983. Based on a report of that session by Ilene Fox.)

1. MOVEMENT NEEDS

1.1 To record moving into and out of open positions of the feet, starting or ending on one or both feet, we must be able to provide the following:

I. description in terms of motion

II. description in terms of destination

III. indication that the foot is lifted prior to the new position

IV. indication that the foot is not lifted prior to a new position

V. statement that the choice of lifting or not lifting the foot is left open

VI. statement that the foot takes weight on the same spot on the floor where it previously touched or to which it previously related.

1.2 How can we best serve all these needs? Because of the confusion produced by previous attempts, a new approach may be the answer.

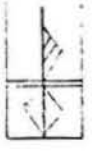
1.3 PROPOSED CHANGE: A MORE DEFINITIVE USE OF THE CARET AND ELIMINATION OF THE STAPLE FOR THIS PURPOSE

2. MOTION AND DESTINATION DESCRIPTIONS

2.1 What actually shows that a description is one of motion or of destination in stepping into and out of open positions?

2.2 It is the choice of direction symbol which determines whether the description is one of motion or destination. The modifier used (i.e. a caret or staple) does not in itself indicate whether motion or destination description is being used but rather tells how the movement (the result) is to be accomplished.

2.3 Even without a modifier Ex. A) can be seen to state a movement on ct. 1, while B) states a destination. If A) and B) are to produce the same movement, a modifier is needed. (Addition of the modifier is dealt with next, the point here is that it is the direction symbol which provides the message that the intention or emphasis is one of motion or is one of destination.)

1
A)  = MOTION

1
B) = DESTINATION

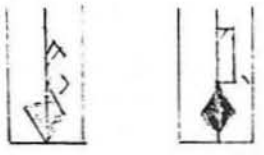
## 3. APPLICATION OF THE CARET

3.1 The caret, 〈 or 〉 , means simply "the same".

3.2 With this basic meaning a caret is used to indicate the 'same part of the body', that the "same movement" (the same symbol) is carried over to the next staff, or "the same support", a completion of a half support, or of a foot contact leading into a new support.

3.3 The caret in itself does not mean <u>shift</u>, although use of a caret may cause one to shift because the foot remains on the same place (the same contact.)

3.4 Ex. C) and D) produce the same result but with a different inner emphasis and hence expression in performance.



C) D)

## 4. DO NOT LIFT THE FOOT; SPECIFICALLY LIFT THE FOOT

4.1 When a foot is already in contact with the ground, if one wishes to indicate that the foot is not to lift, the new support is to be "the same", a caret is used, Ex. E).

E) F) F[1]) G)

4.2 If the foot is specifically to lift and a step is to be performed, a release sign is added, Ex. F).

4.3 The release sign is placed just before the step since that is when the preparation for the step occurs. If the step occurs after a hold, it would be written as in Ex. F[1].

4.4 If neither 'lift the foot' or 'do not lift the foot' is specified, the choice is left open to the performer, Ex. G).

4.5 Ex. G) is based on the premise that the simple statement indicates a general performance and that specific movement needs specific indication. Over the years the tendency has been to give the simple statement a specific meaning and therefore when a general statement was needed none was available.

4.6 If a destination description is desired, the direction symbol which indicates that particular destination is combined with the caret modifier which indicates the support is "the same", the same as before, Ex. H).

H)

$H^1$)

I)

E)

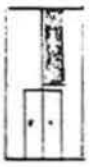
J)

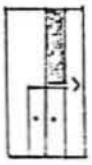
4.7 With a destination description, the step-gesture rule poses no problem, Ex. $H^1$.

4.8 If the foot is to lift and step, a release is stated. For the destination description of Ex. I this results in a different movement. Releasing the foot will cause the weight to shift to the other foot and so the step on the right foot will be next to the left foot.

4.9 PROBLEM: If Ex. J is considered to be a general statement in which the foot may lift or need not lift, it becomes an ambiguous statement. It could be interpreted as analagous to either example E) or I), resulting in two very different movements.

4.10 The above is a problem only when moving from an open position to one support. When moving from a closed position to one support there is no ambiguity, Ex. K), L), M).


K)
Release or shift

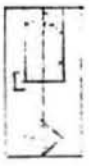

L)
Shift only

M)
Release only

5. MEANING OF THE STAPLE

5.1 Application of the staple in different contexts has produced confusion as to its exact meaning. Leeder's first meaning for this sign was 'do not lift', Ex. N). Then he applied it to jumping to mean 'land on the same spot', Ex. O).

N)

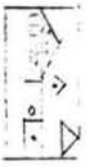
O)


6. THE SAME SPOT

6.1 We need to be able to indicate specifically "the same spot" when the foot is not already contacting (i.e. on) that spot.

P)

Q)


$Q^1$)

$O^1$)

6.2 In Ex. P) the foot is already on the floor. If we don't wish it to lift, use of the caret indicates that the new support leads directly from the touching gesture (i.e. "the same").

6.3 In Ex. Q), however, the foot is not touching the floor. If we wish to step on the "same spot", that is, under where the foot is in the air, a caret will not serve.

6.4 By combining a caret; $\rangle$ , with the symbol for a spot hold: $\diamond$ we can derive a logical sign for "the same spot": $\cdot\rangle$ .

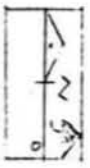
6.5 Ex. Q) could then be written as in Ex. $Q^1$).

6.6 Ex. O) would become $O^1$).

6.7 When the "same spot" caret was first proposed several people feared that it would be hard to read, but this has not proved to be so from the experience of those who have used it.

7. "ZEE" OR "ZED" CARETS

7.1 When a caret links a leg gesture with a support or a support to a gesture, the "zee" or "zed" (English name for Z) caret can be used: $\zeta$ or $\zeta$ .



R)

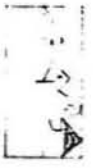
S)

7.2 Ex. R) shows the step to be "the same" (a continuation or completion) of the touching gesture.

7.3 From the low 2nd position, the touching right leg gesture is shown to be the same, the foot never left the ground, Ex. S).

7.4 In Ex. T) the touching gesture releases and then the step is on the same spot where the foot had touched.

7.5 Ex. U) is like Ex. S) except that the right foot releases from the ground before touching on the same spot where it had been just previously.



T)

U)

8. EXAMPLES

8.1 The following examples provide a recapitulation--somewhat--brief--of the material covered in this presentation.

From a Closed to an Open Position

8a
General statement
Either foot may step (no spring)

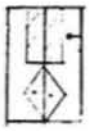
8b
Motion Description
Right foot opens

8c
Destination Description
Right foot opens

8d
Echappé
Both feet move

From an Open to a Closed Position

8e
General Statement
Either foot may close



8f
Use of pin to indicate active leg (R. ft. closes)

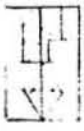
8g
Left foot has "the same" support (R. ft. closes)

From One Foot to an Open Position

8h
Motion Description
Right foot opens

8i
Destination Description
Right foot opens

From an Open Position to an Open Position



8j
Motion Description
Right foot steps back

8k
Motion Description, Right foot steps back

81
Destination Description
Right foot steps back

8.2 Ex. 8j is an understandable abbreviation. The necessary shift onto the left foot is not written, but is understood from use of the place symbol. The foot which has the direction sign is the one which moves.

8.3 In Ex. 8k the left support is indicated as being "the same", thus it is the right foot which steps.

8.4 Release of the right foot in Ex. 81 makes clear that it is the right foot which forms the 4th position.

8.5 The above examples are all changes of position through stepping. When no indication of a spring exists, the weight remains on the

ground, therefore stepping occurs.

8.6 If any change in positions should occur through an echappé action (a very slight release of the weight from the floor so both legs can move at the same time) this fact must be specifically indicated.

ICKL 1983

APPENDIX E:
Modified Version of Analogy and Repeat Signs Paper
Originally Distributed Prior to Conference

FOREWORD

A.1 Two sets of signs and usages for repeats exist in the Laban system.

A.2 Each has worked sufficiently well that there has been no drive for improvement.

A.3 The differences between them have been easily learned so that a student trained in the KIN version could soon read the LN version and vice versa.

A.4 Because of the above (A.3) there has been no drive for unification; other topics have been more urgent.

A.5 The request has now come to go into the subject of repeats.

A.6 This paper sets out to provide background information on the history of the development of usages of repeat and analogy signs, to compare the present differences and to cover usages available in one version which are not covered in the other.

A.7 The material could be presented in several ways; it is hoped that the progression chosen, the organization followed will prove to be practical and understandable.

A.8 Discussion on the pros and cons and the logic (or lack of it) behind certain usages will be left until after the general presentation of facts.

A.9 Small differences which exist in use of the signs, for example, single or double horizontal lines, are not being discussed here, only the signs themselves.

A.10 Examples given are concerned with Structured Description (SD) though a few signs are more applicable to Motif Description (MD).

A.11 Abbreviations used:

KIN = Knust's usage. Example numbers refer to his 1979 Dictionary.
LN = Labanotation usage
MS = Szentpal's usage (usually KIN)
SL = Leeder's usage
JCH = J. Challet's usage (usually KIN)
VPD = V. Preston-Dunlop's usage (mainly KIN)
DNB = Dance Notation Bureau
MD = Motif Description (signs needed for M.D.)

POST-CONFERENCE COMMENTS

The aim of this paper was to present past and present usages so that all might be informed. No unification of present usage was attempted. We need to hear from our KIN colleagues as to whether they can consider modifications in their usage and, if so, what modifications they could adopt. Further comments on logic and practicability on one or other usage will be welcomed as an additional step forward toward mutual understanding. It is hoped to present proposals for unification on this topic at the next (1985) ICKL Conference.

# I. GENERAL HISTORY

## Previous Development

1.1 No serious thought went into the early development of repeat signs. The immediate need was met and only later was there awareness of further needs, and the desire for a logical follow-through.

1.2 Around 1952 the need was felt to improve the shape of the repeat signs. Leeder wanted to turn the curved signs into straight lines since the latter are easier to draw.

1.3 The impression received from Knust at that time was that in general he was not willing to consider changes, therefore it was expected that he would keep to his old signs. However, he adopted Leeder's idea of using straight lines and revised his set of signs without discussion with others.

1.4 DNB felt that if revisions were to be made the fact that repeat signs have a separate purpose to analogy signs should be faced. Changes made at the DNB were based on that concept and signs were devised which would not conflict with previous versions.

1.5 Thus came into being two main usages with, as we shall see, some variations among certain individual users.

## Organization of these Discussions

Commonly agreed usages are placed on the right side of the page; those on which differences exist are placed on the left side of the page; a vertical line divides the already agreed (shown on the right side) from existing differences (shown on the left side). Background information is written on the left.

# II ANALOGY SIGNS

In KIN the signs for repeat are based on the analogy signs. The basic signs for analogies are therefore given first.

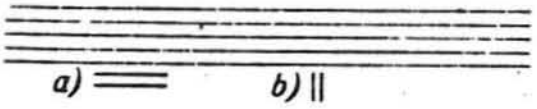
MEANING OF ANALOGY

2.1 According to Webster's International Dictionary an analogy means a relation of likeness between two things or of one thing to or with another.

2.2 Therefore in and of themselves neither the signs nor the idea of analogy says anything about repeats, repeating.

3. Old Versions of Signs

Laban 1930

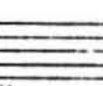
3a) 


a) = Symmetry sign

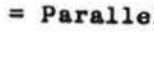
b) = Parallelism sign

Jooss-Leeder 1936

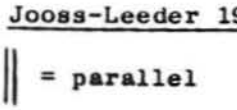
3c) ‖ = parallel

3d)  = mirror

3e) ═ = equal (same, identical)

3f)  lateral symmetry

3g)  sagittal symmetry

3h)  oppositional symmetry (ballroom)

3i) KIN: a later version

3j) ✳ exact (used by LN only).

(Agreed Material)

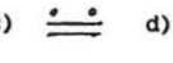
4. Versions Currently Agreed

4a) ═ equity, equal (same, identical)

4b) ≠ not equal

4c) 

d) lateral symmetry

4e)  = sagittal symmetry

4f) = oppositional symmetry

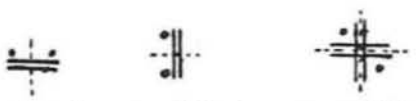
4g) MS version

4h) ~ ,  = similar

Origin of Signs

4.1 The origin of the lateral, Sagittal and oppositional analogy signs was not clear to all.
The signs are drawn so that, when the design is folded over, the one side of the design exactly matches the other. In the following drawings the dotted line represents which way the paper is folded. For oppositional symmetry (Ballroom) the design is folded twice.

Old Signs:
lateral symmetry — sagittal symmetry — oppositional symmetry

New Signs: 
lateral symmetry — sagittal symmetry — oppositional symmetry

## 5. APPLICATION OF ANALOGY SIGNS

5.1 The equal sign is used to mark the time unit being used, 5a).

5.2 It is used to state the metronome speed, 5b).

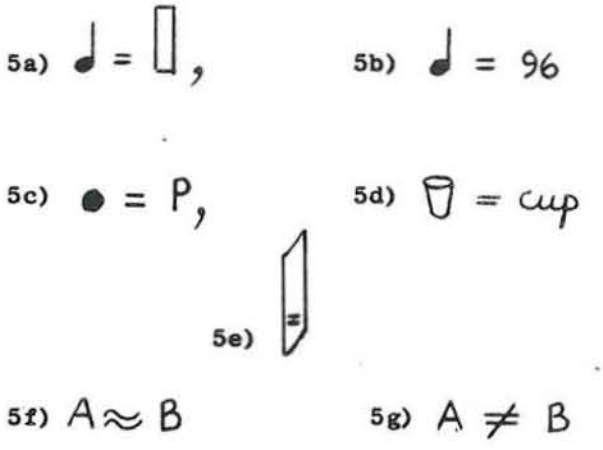
5.3 It is used to designate the focal point, 5c).

5.4 The equal sign is used to designate the meaning of a drawing, as in 5d).

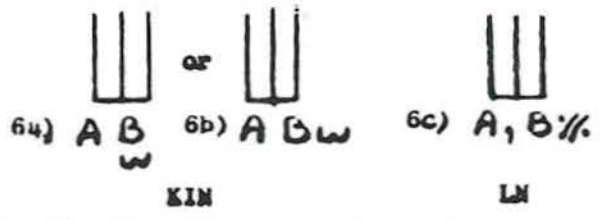
5.5 5e) means an equal degree of rotation for all sugments of a body part.

5.6 Needed for Motif Description are: 5f) which means A and B are more or less alike, and 5g) which means they are not alike.

(Agreed Material)




## 6. Below-staff Indications: Old Versions




6a-c): B performs the lateral symmetry of A.

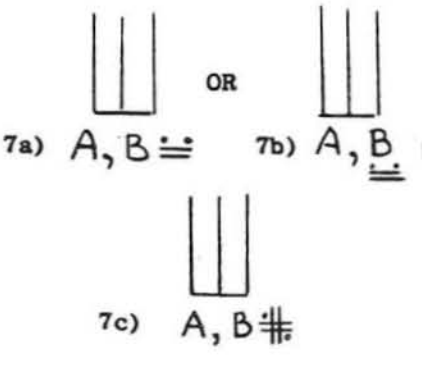
6.1 LN usage here was incorrect as a repeat sign should not be used to indicate an analogy.

(Agreed Material)

## 7. Below-staff Indications: Current Usage

7.1 Lateral symmetry for B is correctly written as 7a) or 7b).

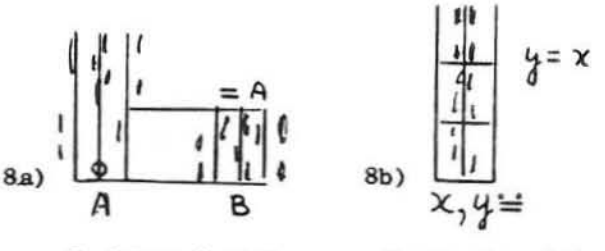
7.2 In 7c) B does the ballroom of what is written for A.




## 8. Mid-staff Indications

8.1 Use of analogy signs to state during a sequence that one performer begins to move identically with another after having had different movements, Ex. 8a).

8.2 Statement that performer Y is now joining in the movement of X, having started with laterally symmetrical movement to X, Ex. 8b).




B joins A and does the same as A.

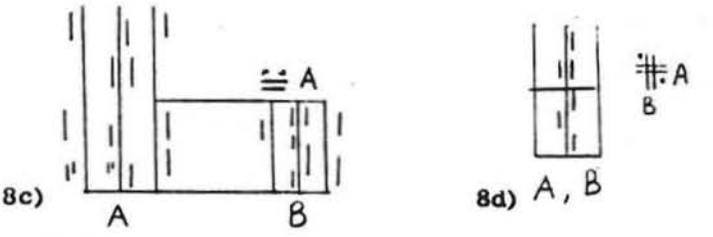
Y starts with lateral symmetry, then is the sane as X.

8. Mid-staff Indications (contd.)

8.3 After performing different material to A, B changes to movement laterally symmetrical to A; 8c).

8.4 In the middle of a sequence indication of change to oppositional symmetry for one performer in relation to another, Ex. 8d).

(Agreed Material)




B joins A but performs lateral symmetry of what is shown for A.

B starts the same as A, then does ballroom of A.

9. Body or Space Related Analogies

9.1 Analogy signs can be used for quick writing to show a difference in use only of R and L sides of the body or only in use of space. In a score such statements should be written out.

9.2 The second example in these illustrations spells out the performance which the analogy sign should produce.

9.3 Placement of the sign for lateral symmetry in a circle states that right and left limbs are to be reversed while the spatial directions remain the same.

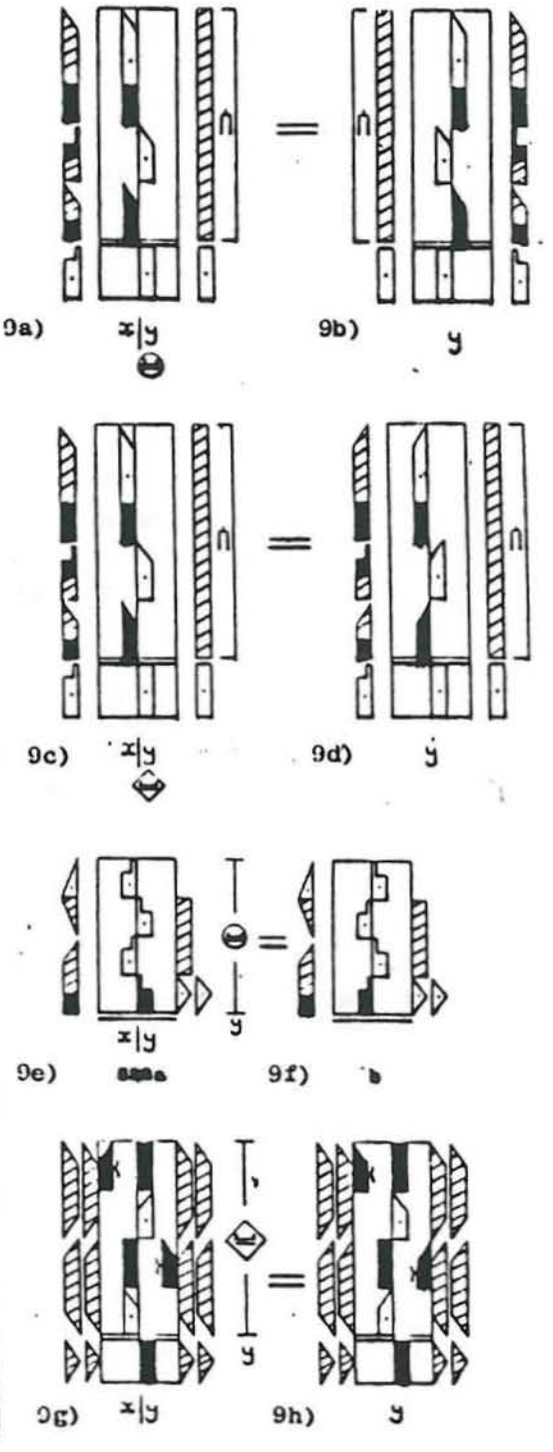
9.4 These examples which are taken from Knust's book were agreed at ICKL; a useful shorthand.

9.5 Placement of the sign for lateral symmetry in a diamond indicates that only the spatial aspects, the directions are to be reversed; the right or left side of the body is not affected, Ex. 9c, 9d.

9.6 When such analogy descriptions referred only to the footwork, the steps, Knust placed the indications within a path sign, as in 9e and 9g.

9.7 Such usage has been questioned in that a straight path is not always appropriate, the path may not be straight or there may be no path at all. The new Motif Description developments provide a sign for 'steps'. This could be used in an addition bracket to replace Knust's usage of the path sign.

(Agreed Material)



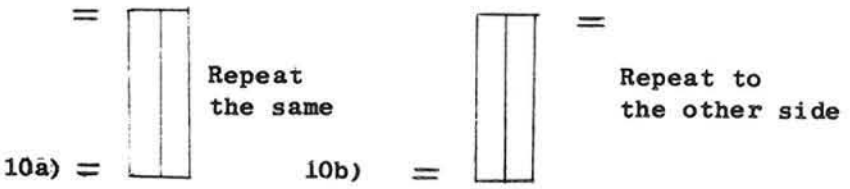
# III REPEAT INDICATIONS (USING ANALOGY SIGNS)

(Agreed Material)

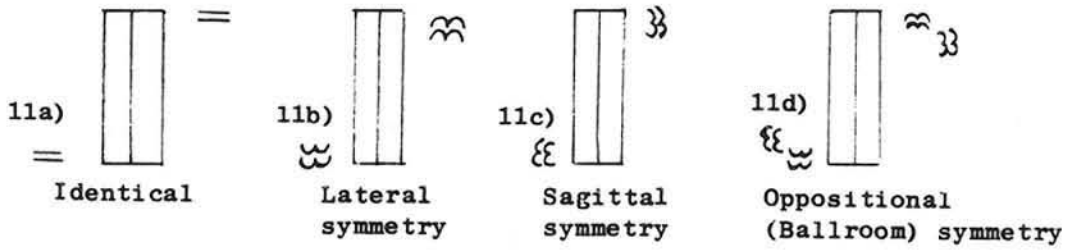
## 10. SECTIONAL REPEATS: OLD VERSIONS OF SIGNS

Note that Repeat Indications do not necessarily use repeat signs.

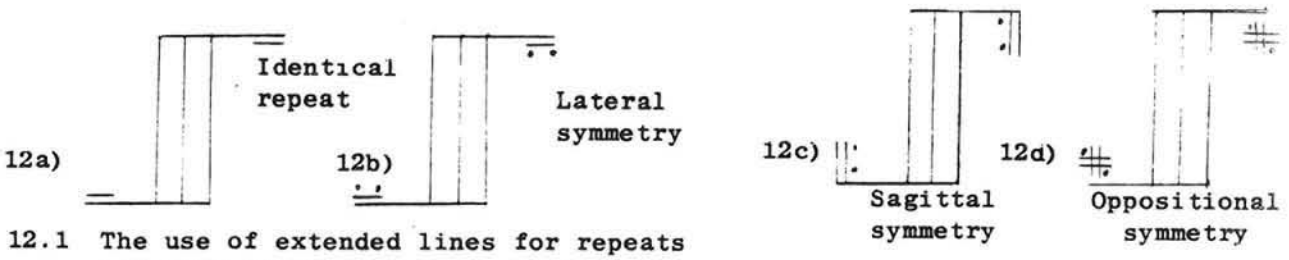
### 10.1 First Usage: (1930s)




## 11. Application of Analogy Signs - KIN 1951




## 12 Application of Analogy Signs - KIN 1979

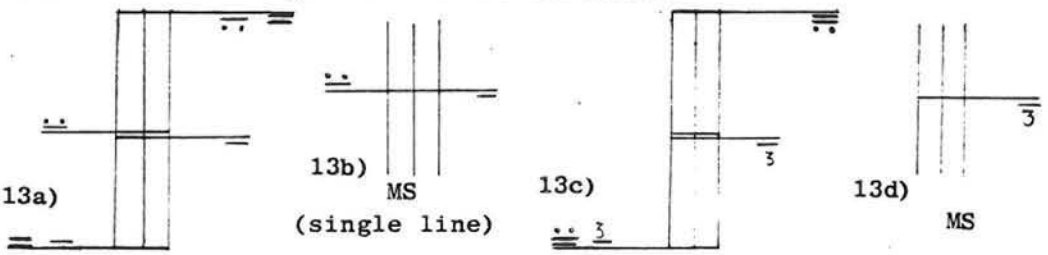



12.1 The use of extended lines for repeats has been adopted by all. LN adopted them when the longer bar lines were dropped in favor of short bar lines.

These indications have been used by LN as well as KIN.

## 13. Repeat Indications Within Repeat Indications

13.1 The outer repeat marks are thickened.




MS draws only a single extended horizontal line for such repeats. She considers it incorrect re timing to draw the extended line for repeat above or below a bar line as the repeat starts and ends with the bar line and neither sooner nor later.

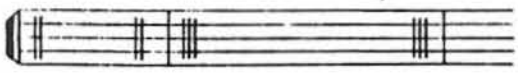
Further details on how the horizontal line is used in special circumstances are not being discussed here.

# IV SIGNS WHICH MEAN REPEAT

(Agreed Material)

## OLD VERSIONS OF SIGNS

14. Laban: 1928, 1930

14. 

14.1 Repetition signs. The number of lines means how often the whole movement should be done.

14.2 First Usage. Jooss-Leeder 1936

From the early days the Laban system adopted the music sign for repeat. Who decided to double the the slanting line to indicate lateral symmetry is not known.

14a) = **repeat as before**

14b) = repeat to the other side (lateral symmetry)

14.3 Within the staff and within a column Labanotation has kept the slanting line. However, when placed outside to indicate repetition of a section of notation, the line was changed to be horizontal. This had the following practical purpose:

14c) 

Repeat what you did in meas. 4.

14d) 

Do as A is doing now

14e)

Do what A did in meas. 4.

14.4 These usages are currently employed in LN.

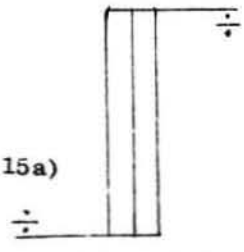
14.5 Note that the appropriate number replaces the lower dot.

14.6 Identification of another person replaces the upper dot.

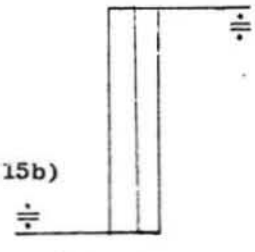
## 15. REPEAT SIGNS FOR SECTIONAL REPEATS: Current Usage

15.1 LN developped the following use of the music repeat sign:  the sign being drawn horizontally for repeats written outside the staff.

15.2 Doubling the line means a laterally symmetrical repeat.

15a) 

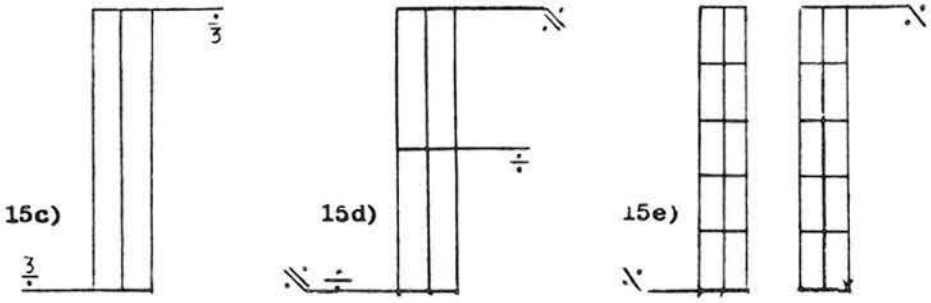
Identical repeat

15b) 

Lateral symmetry

Sectional Repeats: Current Usage (continued)

(Agreed Material)




Number of times performed

Repeats within repeats

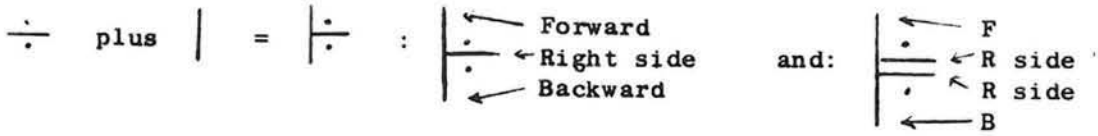
15.3 When repeats occur within repeats, the outer repeat signs are slanted so that they enclose visually as well as in fact the other repeats. This device has been found to be very practical as it draws attention to the inner and outer repeats.

15.4 The repeat marks are also slanted when a repeat involves more than one stave; such slanting makes the repeats easier to see, 15e.

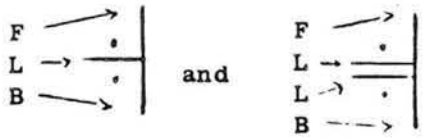
16. En Croix Repeats

16.1 En croix repeats are well known in ballet and in European folk and national dance, being used often for practice exercises.
Signs for this form of repeats were evolved by LN.

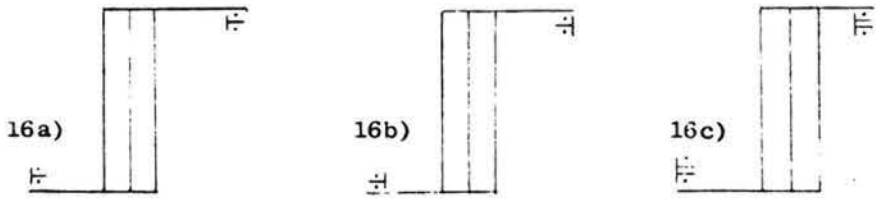
16.2 The 'en croix' repeat sign grew out of the sign:
A vertical stroke was added so that pictorially the signs indicated the following:




16.3 Thus for exercises performed with a left limb the indication is:




It would appear that this basic idea has not been clear to everyone.




Right side performs 'front-side-back'

Left side performs 'front-side-back'

Right side performs 'front-side-back-side'

Used by LN, MS (Not KIN)

En Croix Repeats (continued)

(Agreed Material)

16d) MS:

16e) MS:

16.4 MS has used the indications facing out, making no difference between right and left. This was from lack of understanding the origin and meaning of the signs; she will change this.

## V REPEAT INDICATIONS WITHIN THE STAFF - LN and KIN

17. Reference to the Preceding Measure (Material)

17.1 Repeat sign used within the staff:

Identical repeat

17a) KIN, LN, VPD

17b) MS

17c) KIN (material is usually written out; this is a conjecture re usage for quick notes)

17d) JCH (found in a score)

Laterally symmetrical repeat

17e) VPD, LN, JCH

17f) MS, KIN

17.2 KIN usually writes out such repeats, thus there is only Ex. 17a) in Knust's book (K 797b). It is supposed for quick hand writing he would use 17c) and 17f).

17.3 MS and JCH usages appear to be abbreviations.

18. Reference to Another Person (See also No. 8: Analogies)

18.1 Simultaneous reference to actions of another person.

Same as person 'A'

18a) LN, VPD

18b) KIN

Other side of 'A'

18c) LN, VPD

18d) KIN

Repeat Indications Within the Staff (continued)

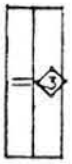
(Agreed Material)

19. Reference to a Previous Measure

The number refers to a previous measure.

Same as meas. 3

19a)

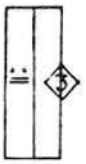


19b)

LN, VPD KIN

Other side of meas. 3

19c)

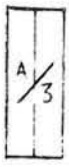


19d)

LN, VPD KIN

20. Reference to Other Person, and Previous Measure

As A did in meas. 3.

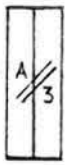


20a)

20b)

LN, VPD KIN

Other side of what A did in meas. 3.



20c)

20d)

LN, VPD KIN

# VI. REPEAT INDICATIONS WITHIN A COLUMN

21. Use of Repeat Signs

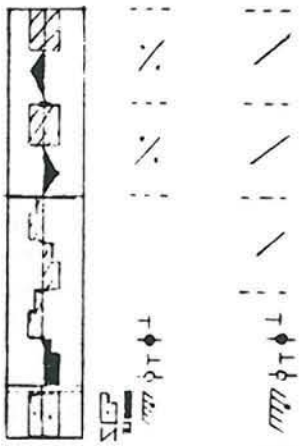
21.1 The music repeat signs are placed within the column to indicate when and how often a repeat of stated material occurs. Where it is visually helpful, dotted lines are used to demarcate the area on the page where the repeat occurs.

21.2 In Ex. 21a) the finger circle is repeated twice in the second measure.

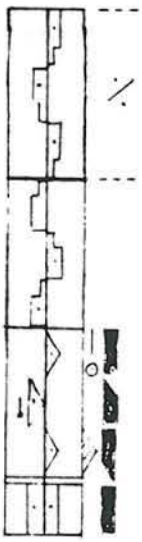
21.3 MS uses / for such identical repeats when they occur without a break, Ex. 21b).

21.4 In Ex. 21c the arm and chest movement occurs again in the third measure.

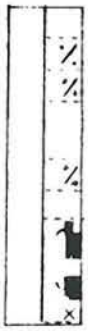
21.5 Placement of repeats farther apart or closer togather gives an idea of the timing of the repeats. In 21d) the toe-heel pattern repeats once at the slower timing and twice faster. Note use of dotted lines to demark area being repeated. Such usage is for shorthand indications.



21a) 21b) MS



21c)



21d)

(Agreed Material)

Repeat Indications Within a Column (continued)

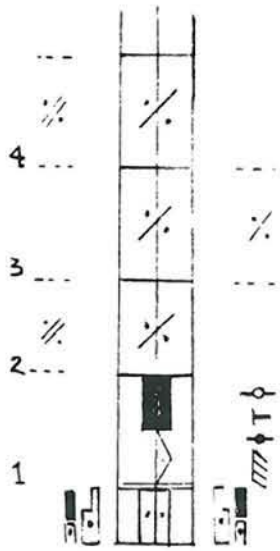
21.6 Design Drawing: Use of Repeats

21.7 Design is repeated three times. This can be indicated within the Design path as in 21e), or after the statement of the design path, as in 21f).

(Note: these examples are not concerned with being specific in timing.)

21e) or 21f)

21.8 For repeats within columns the following question came up. As with all repeats the final answer is to write it out; however, if quick notes are made and we are able to read each other's jottings, would Ex. 21g be understood?




21g)

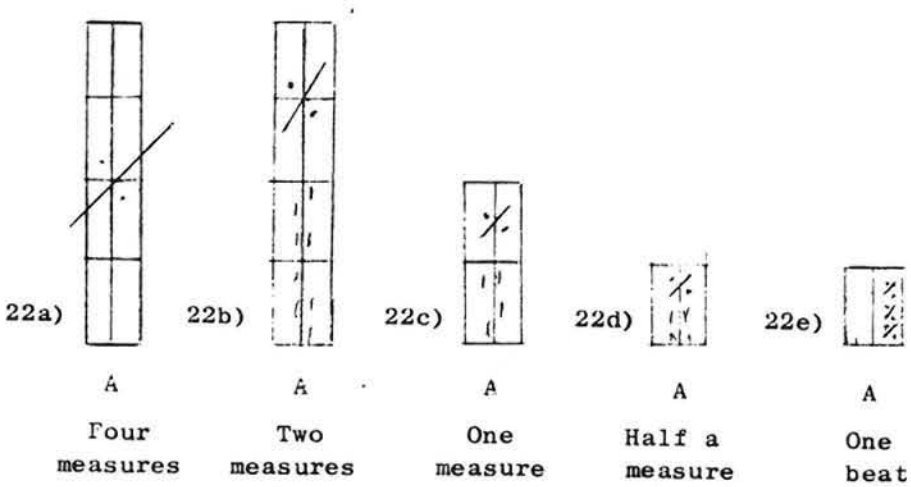
21.9 The foot work remains the same; the right hand 'twiddle' is performed by the left hand in meas. 2, with lateral symmetry. In meas. 3 the right hand repeats the 'twiddle', while in meas. 4 the left hand repeats what it did in meas. 2, i.e. the opposite of the right hand's motion in meas. 1.

21.10 This example arose from the question as to whether a repeat in the left hand column could refer to material in the right hand column.

MS suggests would be clearer.

22. Area (Time Span) to be Repeated

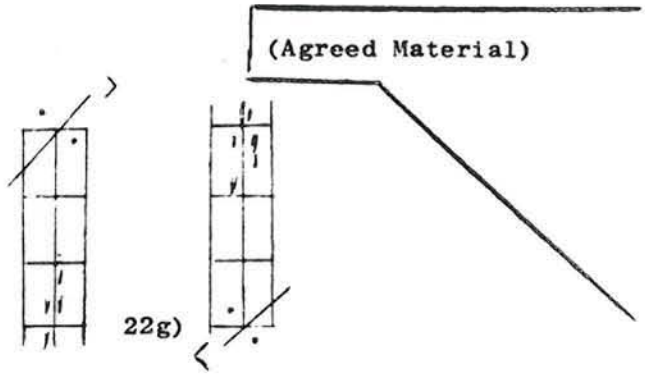
22.1 The size of a repeat sign gives an indication of the time span it covers.



Area (Time Span to be Repeated (continued)

22.2 When a repeat indication spans two staves, the sign is centred as usual, but repeated again at the start of the new staff. Each of these repeat signs are careted to indicate they are the same.

22.3 In Ex. 22f, g) a four measure repeat is indicated.



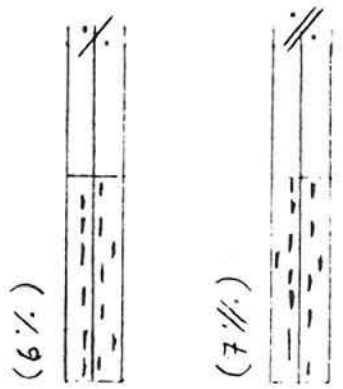

22f) 22g)

# VII REPEAT INDICATIONS ALONGSIDE STAFF.

23. Advance Information re Repeats

23.1 When teaching from a score in which movement phrases repeat several times it is a great help to be able to tell dancers at once the number of times that material is to be performed. Without such indication of the number and kind of repeats, the reader has to count, turning one or more pages in the process.

23.2 The device of Ex. 23a is used in LN to state performance six times of the movement phrase. Ex. 23b states seven times alternating sides.



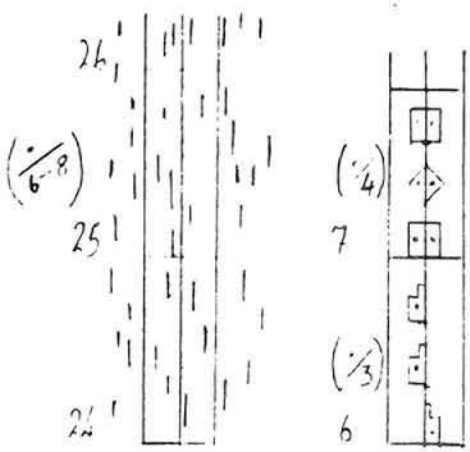
23a) A, G 23b) B, H

24. Reminder That This Is Repeated Material

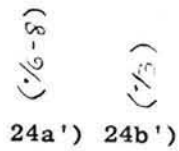
24.1 In a score a movement sequence which occurs again needs to be written out. It is helpful to the reader to know that this material is indeed the same as before. Therefore a brief note to that effect is written on the left of the staff, as in Ex. 24a.

24.2 If the repeated material is on the same page, at times it is sufficient to write a skeleton version of the sequence to give the reader's eye something to keep track of and to state that all other details are to be performed as before by placing the reminder indication alongside, Ex. 24b).

24.3 Such indications are helpful in studying the composition of a work (Ex. 24a) and in fast score reading during rehearsal, i.e. following the score as the work is being performed.



24a) 24b)



24a') 24b')

Alternate versions placed vertically as in Ex. 23a) and 23b).

# VIII REPRISE

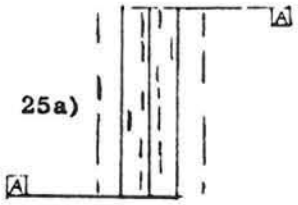
## 25. IDENTIFICATION OF SECTION

25.1 All agree on how material for a reprise is identified:

25.2 In the box is placed a letter, number (I, II), etc.

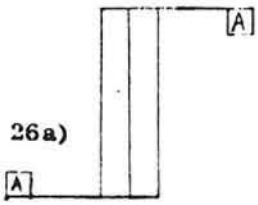
(Agreed Material)

25a)



## 26. Repeat of Identified Section

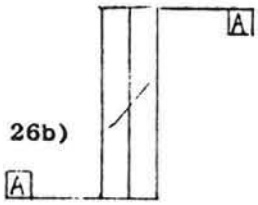
26a)



KIN

Reprise

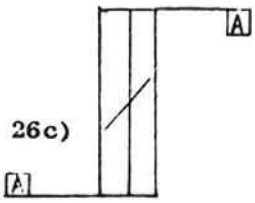
26b)



MS

Repeat identically

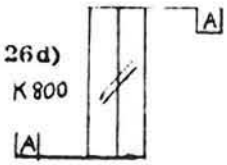
26c)



KIN

Perform without internal repeats

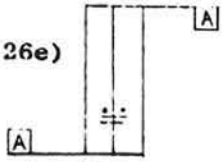
26d)




KIN

Perform with all internal repeats

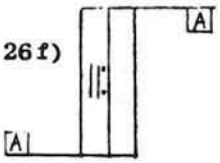
26e)



KIN

Perform with lateral symmetry

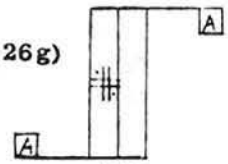
26f)



KIN

Perform with sagittal symmetry

26g)

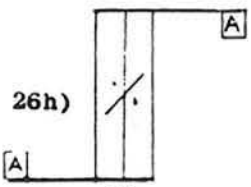


KIN

Perform with oppositional symmetry

26.1 In a score the above would usually be written out.

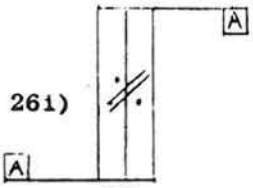
26h)



LN

Identical repeat of reprise

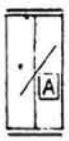
26i)



LN

Symmetrical repeat of reprise

26j)



LN

26k)

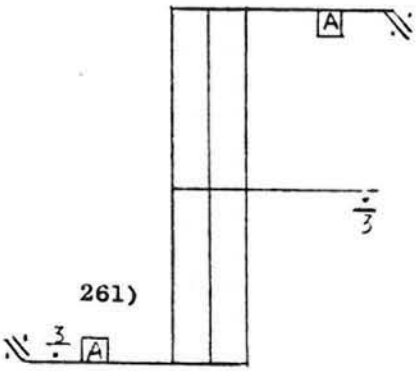
LN

The same but more compact and hence easier to read

26.2 It is possible to indicate a reprise without repeat indications being included in the statement of the reprise material.

26.3 In Ex. 26 l) the repeat indications are placed outside the identification of the reprise material, thus the repeats would not be included if only the basic reprise material itself is later to be repeated.

261)



LN, MS

# IX FOREWORD TO DISCUSSION

27. Notation Usages

27.1 Each notator has a particular reason for using repeats.

27.2 Not all notators/readers have the same needs. The needs fall into the following categories:

27.3 Speed Notating. Quick indication of movement sequences. It is assumed these will be copied out in full when the score is pulled together and a final neat copy made.

27.4 However, it is desirable that the signs used for such fast notating are not personal shorthand versions, but universally understood indications.

27.5 Finished Scores. Some use of repeats is suitable and acceptable in finished scores.

27.6 What kind of repeats and to what degree they are used may depend on what a score is used for.

27.7 Study of Finished Scores

a) For Learning a Part. Study of the score will be in sequence, i.e. one would start at the beginning of a section and work through in sequence.

27.8 For such usage the indications of Ex. 23a and b) and Ex. 24a and b) are helpful.

27.9 b) For Glancing Through (Dipping into) a Score. References to previous material is a hindrance. Ex. 24a is acceptable, but 24b is not.

27.10 c) For Sight Reading During a Rehearsal. Following a score while the dance is being performed is good training in sight reading, observing key movements and relating the notation to the movements taking place. This is an experience few of us have had, but which is now being included in advanced notation training, particularly in reading and reconstructing.

27.11 For this usage Ex. 24b is very helpful.

27.12 d) For Study of Choreographic Structure. Comparative research includes study of use of thematic material.

27.13 Use may consist of i) direct repeats, ii) lateral, sagittal or oppositional repeats, iii) modified repeats of some kind.

27.14 In folk/national dances how a step or sequence can be, or usually is, repeated is of importance.

27.15 Use of repeat signs (or indication such as Ex. 24a) are an aid in indicating how the sequence is constructed.

27.16 For such study indications of the type and number of repeats may be useful in writing an evaluation, e.g. $\frac{\cdot}{4}$ or $\frac{\cdot}{7}$ can be used as abbreviations for stating:
"The phrase is repeated identically three times (a total of four performances)" or "the phrase is repeated with lateral symmetry for a total of 7 performances" (a transition phrase probably occurring on what would be the 8th time).

27.17 e) For Exercises. Sectional repeats are frequently used for exercises for which they are appropriate.

27.18 Only when complicated transitions occur from one series of repeats to another is it advisable to write out the final repeated performance which incorporates the modifications.

Notation Usages (continued)

27.19 f) For Reprises. In choreographic scores reprises of sections of material are easy to handle in the situation of Learning a Part, and Study of Choreographic Structure, but not for Glancing Through a Score, or Sight Reading During Rehearsal.

27.20 Reprises are very useful for folk dances since a dance is often made up of repetition of sections in a particular order. Each section is labelled and indication given as to when and how often a particular section is to be performed. Transitions may or may not be needed. Use of reprise indications can give an immediate idea of how the dance develops - A, B, B, A, AC, BBA, etc.

## DISCUSSION

28. We are faced with two distinct points of view:

28.1 Point of View A

Usages must be based on logic, therefore it must be recognized that analogy is a separate concept from a repeat and serves different purposes.

28.2 Analogy compares two things.

28.3 Repeat means perform something again.

28.4 An analogy states nothing about a repeat, that a repeat of previous material should occur.

28.5 A repeat takes a form which is usually analagous to the original material.

28.6 Point of View B

Because of 28.5 analogy signs should be used as repeat signs, such usage being a convention.

28.7 In this paper a distinction has been made between repeat signs (signs which in themselves mean 'repeat') and repeat indications (use of other signs to state that a repeat is to occur).

29. Statement of an Analogy

29.1 An analogy compares two or more things. The comparison reveals whether one thing is like or unlike another, and the nature of the likeness or unalikeness.

29.2 Therefore an analogy requires the statement of two things, as illustrated in Ex. 5a - 5f.

29.3 The examples of 7a - 9g directly imply the second person.

29.4 There is common agreement on use of the analogy signs for analogies.

30. Repeat Indications

30.1 Ex. 12 and 13 illustrate use of analogy signs for indication of repeats.

30.2 Nothing in the signs indicates that a repeat is involved.

30.3 The material written within the analogy signs is understood to represent to what the analogy signs refer.

30.4 The convention is that the analogy sign states the repeat and the relationship of the form of the repeat to the original material.

DISCUSSION

Repeat Indications (continued)

30.5 Use of horizontal lines is discussed briefly here since MS has a different usage and this needed to be presented. Discussion of use of such lines will not be carried further.

31. Signs Which Mean Repeat

31.1 The music repeat sign ⁒ is commonly recognized to mean repeat and has been so used in other systems of dance notation.

31.2 Doubling the line: ⁒ for lateral symmetry is a convention.

31.3 Music has not used repeat signs for inversions, etc. Dance has many more needs for different forms of repetition of stated material.

31.4 Missing is a basic sign stating 'repeat' without designating the form of this repeat.

31.5 The need for a general statement (a general indication) has, in our system, often followed long after establishment of specific statements. When possible the sign ~ or ⁒ is incorporated to provide a general, unspecified statement.

31a) ⁒ Any repeat

31.6 The sign for 'any repeat' could be Ex. 31a. This could mean repeat in any of the possible forms which repeats can take.

31.7 Ex. 17b) MS does not see the logic why two dots should be added to the sign: " / ". She says:

a) In case two dots have the meaning of repetition, why are they then missing in a " = " repeat?

b) If two dots are only used to distinguish the 4 kinds of analogies, i.e. the 3 kinds from the " = " analogy, then why should a sign representing the " = " analogy have two dots?

c) A practical reason: much quicker to draw and as distinctive as with dots.

31.8 Ex. 17c lacks logic in that the = sign does not state what equals what. It is a convention that it refers to the previous measure. This is true also of Ex. 17f.

31.9 Ex17a & e.VPD uses ⁒ , ⁒ , etc. within the staff and KIN repeats = , ⁒ , etc. for sectional repeats - a mixture of the two versions.

32. Simultaneous Reference to Another Person

32.1 Use of A⁒ , Ex. 18a, is a convention since this is not a repeat but a reference to what someone else is doing.

32.2 Ex. 18b is the more correct statement. Unlike 17c and 17f, 18b and 18d are logical statements.

33. Reference to a Previous Measure

33.1 The indications of Exs. 19a-d are repeats of previous material.

33.2 MS makes a distinction between repeats which immediately follow the material referred to, and those for which the material came earlier; these latter she likens to reprises.

33.3 The logic of both 19a and 19b can be recognized. 19a) states "Repeat meas. 3 identically".

33.4 Ex. 19b states an analogy: "This measure is the same as meas. 3." The result is the same as 19a. Discussion on the practical advantage or disadvantages of these two sets of indications will be discussed later.

DISCUSSION

34. Reference to Other Person and Previous Measure

34.1 Ex. 20a and 20c state a repetition; Ex. 20b and 20d an analogy. The result is the same.

35. Repeat Indication Within a Column

35.1 These usages have not appeared in KIN. As will be seen analogy signs are not suited to such usage, the direct message of repeat is needed.

35.2 The use of = within a column could conflict in meaning with the start of action indication: = which omits a pre-sign from the timing of the movement. A measure or count number would be needed: = ⟨2⟩ or = ct. 1, 2.

36. Area (Time Span) to be Repeated

36.1 The repeat sign written at a slant has the advantage of being able to be drawn larger or smaller to give the immediate visual message of the relative amount of measures or counts which it covers. This can range from elongated signs for four measures to very small signs for a single beat.

36.2 The repeat sign is always centered in the area to which it refers.

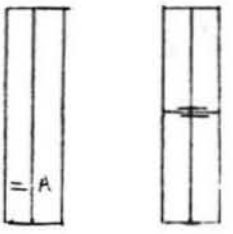
36.3 In KIN repeat indications are not always centered but are sometimes placed at the start of a measure, Ex. 22h.

36.4 The visual advantage of centering the sign is not practical for = since it would often come across a bar line, Ex. 22i. (Compare with 22a - e).

36.5 The sign = is also not visually easy to read when it needs to occur at the end of a staff and needs to be repeated at the start of the next, Ex. 22j, k).

36.6 Other ways can be found as illustrated in Ex. 22l). Here the indication has not been centered, and the numbers need to be inside diamonds to make clear they are measure numbers and not counts.

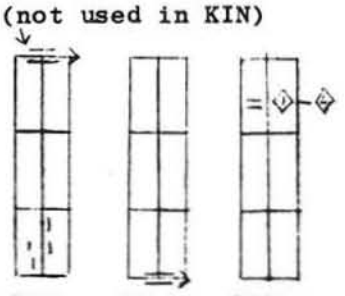
36.7 Different placements and devices could be discussed at length; only the main points, the basic usage and reason for it are presented here.



22h) 22i)

(This is not used in KIN)

(not used in KIN)



22j) 22k) 22l) KIN

Repeat Indications Alongside Staff

37. Advance Information re Repeats in a Score

37.1 This usage is not provided in KIN. Again the message is one of repeat and not analogy.

38. Reminder that this is Repeated Material

38.1 This usage is not provided in KIN.

38.2 The statement here is "a repeat of meas. 6-8".

38.3 The statement could be given as (= ⟨6⟩ - ⟨8⟩) to indicate these measures are the same material as before.

DISCUSSION

39. Reprise

39.1 Reprise means to 'take up again', a 'revival' of previous material.

39.2 Many people have thought of 'reprise' as referring to the material itself and not the fact that it is repeated.

39.3 A reprise is comparable to a sectional repeat delayed in time. Because of this delay it needs to be identified.

39.4 It is generally agreed that the length of staff taken on the page for a reprise can be shortened; it is not necessary to draft out the same number of measures.

39.5 For reading back, the indications on page 13 of Ex. 26e - g may not be so easy; it may be better to have the movements written out.

39.6 For compositional study such abbreviated indications are helpful in pointing out at once the relationship of the reprise to the original material.

39.7 Use by MS of / for a reprise differs from KIN (Knust's) use. There is no information available as to why Knust adopted the signs / and // for these meanings. MS established use of / for ⁄⁄ , but will now add the dots, recognizing that in music it is the dots that mean repeat.

40. CONCLUSIONS

40.1 We need to decide to what degree signs which specifically mean repeat are needed.

40.2 In the main KIN manages without repeat signs, using analogy signs for repeat indications. But KIN has made use of repeat signs here and there.

40.3 We have to consider the logic of using analogy signs when no analogy is being stated. Are repeat signs used in an illogical way?

40.4 We have to consider the practical advantages of the existing signs and also their disadvantages.

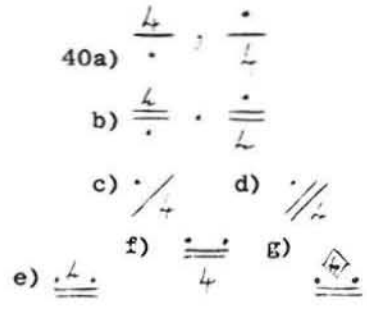
40.5 Repeats are used mainly for quick writing. Are the indications easy to write?

40.6 In KIN there is usually the need to place measure numbers in diamonds.

40.7 For ⁄⁄4 in LN it is understood that the 4 refers to a measure.

40.8 Horizontal drawing of the sign, as in 40a, b) makes it clear that the passage is to be repeated four times. This drawing is distinct from 40c and d).

40.9 In the case of 40e or f) it is not clear whether the 4 refers to a measure number or the number of times the material is to be performed; therefore a diamond must be used when reference is to a measure, Ex. 40g).




40.10 It is of value to be able to make statements regarding repeats out of context, that is, there are times when one does not want to depend on placement of the indication within a structured piece of notation to know what is being stated. For Motif Description and jotting down compositional ideas, there should be no need to rely on placement on the staff.

DISCUSSION

41. V.P.D. Selection

41.1 It may have been observed that VPD has chosen a mixture of KIN and LN; there are others who have made a similar selection.

41.2 This selection has the advantage of use of repeat signs within the staff and the simpler signs of A/4 etc. but adhere to the analogy signs for sectional repeats.

42. Argument in Favour of Use of Repeat Signs

42.1 The musical repeat sign ·/· is well known.

42.2 Knust introduced and used the basic repeat sign: ·/·

42.3 The repeat sign gives the immediate message that the writer is talking about a repeat and thus giving direct message to the reader.

42.4 Doubling the line for lateral symmetry is a convention, there is no logic to it, but it is swift to write.

42.5 The repeat sign is adaptable in that it can be drawn different sizes, a visual advantage, as illustrated in 22a-e).

42.6 The repeat signs serve in providing information where analogy signs are not appropriate or do not make sense.

43. Sign for 'A Repeat' ('Any Repeat')

43a) ·/·

**any kind of repeat**

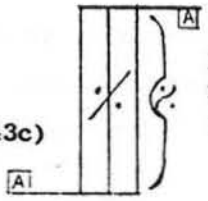
43.1 It would be useful to have a sign which means simply that a repeat occurs without identifying the form of the repeat. The suggestion put forward is of the sign 43a here, the use of the ad lib. sign providing the meaning of 'any'.

43.2 When there is a need for indicating a reprise but without repeats being included, use of the exclusion bow, Ex. 43b, might be the answer. Ex. 43c uses the exclusion bow; any repeat(s) which occurred in the original material are not included.

43b)

MS comment: it would be better if KIN did not include repeats in reprise indications.

43c)




Repeats not included

44. Arguments in Favour of Using Analogy Signs for Repeats

44.1 Except for a general indication that some sort of repeat occurs, all repeats take the form of some kind of analogy to the previous material, i.e. of being the same, of being laterally symmetrical to the previous material, sagittally symmetrical or oppositionally symmetrical to the material referred to. Therefore it makes sinse to use the analogy signs which indicate those forms when a repeat indication is needed.

44.2 When placed within the staff the convention is that the analogy sign is understood to mean repeat even though the origin of an analogy requires that two things or persons be stated.

## IMPARTIALITY

In all the previous pages we have attempted to be as impartial and logical as possible. We hope that we have presented faithfully the usages with which we are less familiar, and have avoided any personal bias. It is our hope also that we have unearthed all relevant examples. Our thanks go particularly to Maria Szentpal who waded through the first version of this paper and helped tremendously in making clear where it needed reorganization and revision.

It would be most desirable to reach unification on the matter of indication of repeats. It has never been a pressing matter because it is easy to understand the other way.

The consensus of the London Labanotation group is that adaptation of the music sign for repeat has many advantages which the analogy signs do not. We would like to hear the arguments in favour of use of the analogy signs. In any case long usage is not an argument, nor the number of scores which contain one or other set of signs.

With every good wish to our Colleagues,

Yours faithfully,

THE LONDON GROUP OF LABANOTATORS

* * * * * * *

### 1983 CONFERENCE AGREEMENT

Conference discussion revolved around several minor points, e.g. the degree to which repeats should be used in a finished score. A few new ideas were put forward but it was not the purpose of the presentation of this paper to arrive at unification in usage. However, the following usages were agreed:

a) The use of a double line to enclose sectional repeats is optional; the use of a single or slightly thickened line is also acceptable.

b) In sectional repeats the use of a slightly thickened line to separate a first ending from a second ending is helpful.

# TECHNICAL REPORT: APPENDIX F

## VALIDITY: WORKING IDEAS BASED ON COLUMN HIERARCHY

By Janet W. Moekle

The following sets forth a validity rule formulated by Jan Moekle and discussed at the 1983 ICKL Conference. Although not fully developed, it attempts to explain the ideas that form the framework of the rule so that people may try to use the concepts presented, refine definitions, solve problems that emerge, and work toward the development of a viable solution.

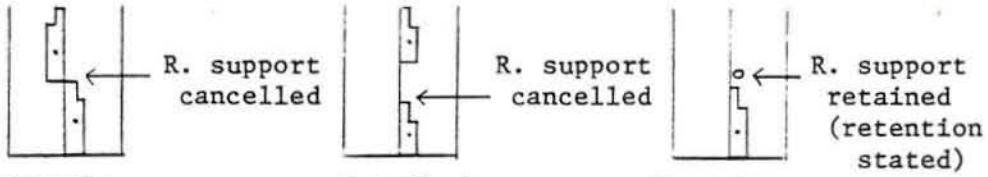
The ideas that follow should be considered working ideas. Many issues still must be resolved.

The potential rule is based on 4 major ideas:

| | | |
|---|---|---|
| 1. | COLUMN HIERARCHY | The placement of symbols in "superior" columns cancelling those in "inferior" columns. |
| 2. | BODY UNITS | The grouping of body parts so that indications from differing body units do not cancel each other. |
| 3. | "STANDARD" | The unwritten/understood state for parts of the body. |
| 4. | "INDEPENDENT" INDICATIONS | Symbols which produce rotary and directional actions. |

I. BASIC RULE

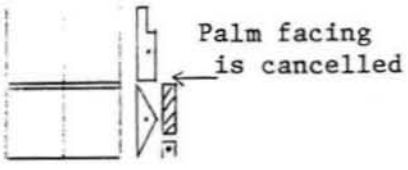
1. SUPPORT SYMBOLS ARE AUTOMATICALLY CANCELLED.
(if retention is desired, it must be specifically stated.)



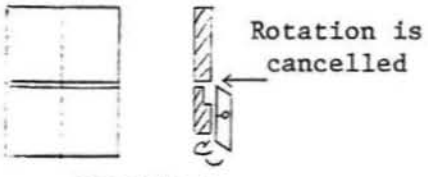

Example a Example b Example c

2. RESULTS OF GESTURE SYMBOLS ARE AUTOMATICALLY RETAINED UNTIL CANCELLED BY:

A. AN "INDEPENDENT" INDICATION FOR THE SAME BODY UNIT IN A "SUPERIOR" COLUMN.

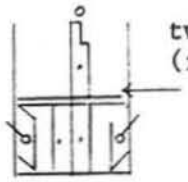



Example d
Reason for cancellation:
palm is part of arm body unit, forward symbol is in a "superior" column.




Example e
Reason for cancellation:
place high symbol is in a "superior" column to the rotation.

Exception to rule 2A: Rotations/twists for the legs are automatically retained when a new support indication is stated for the feet.

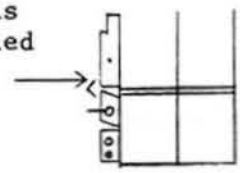


twist is retained
(forward step is turned out)

Example f Reason: Twist is written in a column "inferior" to the support column, but twists of the legs are exceptions to the rule. Therefore, twist is retained.

B. AN "INDEPENDENT" INDICATION FOR THE SAME BODY UNIT IN THE SAME COLUMN IF A "STANDARD" EXISTS FOR IT TO MOVE TO.

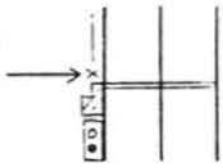
twist is cancelled



Example g Reason: The "standard" for the torso is the untwisted state. Therefore, the torso ends in an untwisted forward tilt.

Exception to rule 2B: Flexion/extension

tilt is retained



Example h Reason: The "standard" for the torso is place high, but flexion is an exception. Therefore, the tilt is retained.

## II. DEFINITION OF TERMS

### 1. A. "INDEPENDENT" INDICATIONS

For supports: direction symbols
revolutions (pivots, cartwheels, somersaults)

For gestures: direction symbols/tilting
shifting
facing
rotating/twisting
flexing/extending

B. "DEPENDENT" INDICATIONS qualify "independent" indications and are cancelled when the "independent" indications they qualify are cancelled. "Dependent" indications include such things as relationship pins, track pins, distance and space measurement signs, relationship bows, foot hooks, inclusion bows, etc.

2. BODY UNITS

There are 6 body units:
- right arm
- left arm
- right leg
- left leg
- torso
- head (When nothing specific is stated for the head it is carried along as an extension of the torso unit. When an activity for the head is stated it becomes a separate body unit.)

3. "STANDARD"

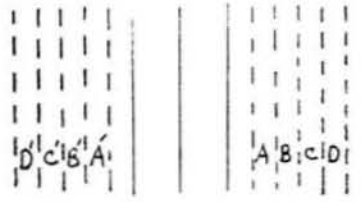
The following chart indicates the assumed "standard" state for each body unit in relation to different types of movement.

| | direction/ level | rotation/ twist | facing | shifting |
|---|---|---|---|---|
| arms | none | | normal palm facing | --- |
| legs | none | none | none | --- |
| torso | | | | |
| head | aligned with torso | | | |

4. COLUMN HIERARCHY

A. The SUPPORT COLUMN is "superior" to all other columns of the same body unit. (i.e., a step cancels a leg gesture, a support on the hand cancels all other arm indications, etc.)

B. ARMS




"superior" ⟶ ⟵ "superior"
"inferior" ⟵ ⟶ "inferior"

columns A and A' are "superior " to B-D and B'-D', respectively

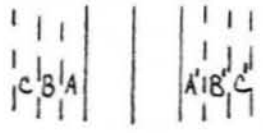
columns B and B' are "superior" to C-D and C'-D', respectively

etc.

C. <u>LEG GESTURES</u> - The leg gesture column and the inner subsidiary column are considered equal in "superiority" for cancellation purposes, and therefore follow the "same" column cancellation rule (rule 2B). Any "borrowed" column is considered to be "inferior".

(Note: an alternate solution may be to define the leg gesture column as being "superior" to the ISC. This however, would entail changing the wording of the basic rule.)

D. <u>TORSO</u>

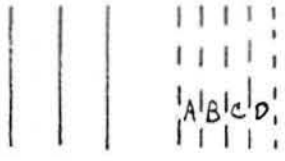



A (A') is "superior" to B (B') - C (C')
B (B') is "superior" to C (C')

Question arose as to the relationship of A to A'.

1. Should A and A' be considered equal in "superiority"? (i.e., neither cancels the other)
2. Should A be "superior" to A'?

E. <u>HEAD</u>




Column A is "superior" to any head indication written in B-D.

What is the impact of torso activities on the head?

III. RATIONALE

1. An attempt was made to formulate a rule that would tell the reader and writer precisely what would be cancelled when it was not possible to expand the staff or to maintain column consistency.

2. The most efficient way to facilitate this was considered to be a rule based on new movements being added to or subtracting from (cancelling) prior movements.

3. It was found possible to devise a rule based on the usual ordering of columns from proximal to distal for parts of the arms and legs (referred to in this paper as column hierarchy).

4. Such a column-based rule is consistent with our notation system, which uses columns as the basis of its format, and requires relatively little change from present practices.

## IV. PROBLEM AREAS TO BE RESOLVED

1. Terminology - Terms placed in quotation marks such as "independent", "dependent", "superior", "inferior" and "standard" may need to be changed because of other connotations for them.

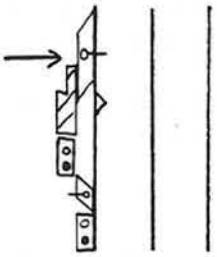
2. We presently use the basic conventions that

   a) hands and feet <u>are</u> carried along in alignment with lower arms and lower legs respectively.
   b) lower arms/legs <u>are not</u> carried along in alignment when only the upper arms/legs move (i.e., they are carried along passively).
   c) directions for whole limbs cancel previous directions for parts contained in the whole and the whole.

   Should we continue to use these conventions?

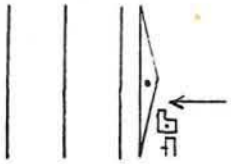
3. What is the relationship between symbols in different columns for the same body unit when they overlap in time?

is the direction retained?



Example i

is ⊓ cancelled?



Example j

# LABAN'S MOVEMENT NOTATION AND THE ANTHROPOLOGY OF DANCE

by
Dr. Roderyk Lange

## A Summary

The lack of full graphic notation hampered scholarly work on dance for a long time. This was particularly a handicap in the area of the anthropology (ethnology) of dance. The need to record movement was here of paramount importance, as anthropological research deals primarily with living traditions.

The application of Laban's Notation in Europe in about 1935 enabled the development of scholarly dance research. This led to the acceptance of this area of studies in university work for the first time.

The scholarly research on dance after World War II promoted further development of particular methods and kinds of analysis.

The international acknowledgment of Laban's notation at the Congress in Dresden in 1957, as an idiom for recording and researching dance, confirmed the adequacy of this system of notation for scholarly requirements.

Laban's system of notation is based on universal principles. This allows it to be used in recording any dance styles. It also mirrors the functions of the human body in space and in time. It is based on an alphabet and is, in fact, the equivalent of phonetic writing. These properties of the Laban system of notation allow the recorded movement sequence to be viewed as a chain of dynamic changes.

At advanced levels of analysis this system enables the morphological analysis of the outer motif structure as well as that of the internal structural interrelationships, leading to the identification of motif types. This is the basis in researching dance styles and in the identification of dance dialects. This can be achieved only with the application of a full graphic system of notations.

This system of notation is also the basis in the analysis of extended choreographic structures, where choreutic units are used as criteria.

With these advantages the Laban system has become an indispensable tool for anthropological work on dance. It has promoted a swift development of this area of study.

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This talk is illustrated with slides.

# AN INITIAL INVESTIGATION INTO THE ANALYSIS AND NOTATION OF THE DYNAMIC PHRASE IN GHANAIAN DANCE

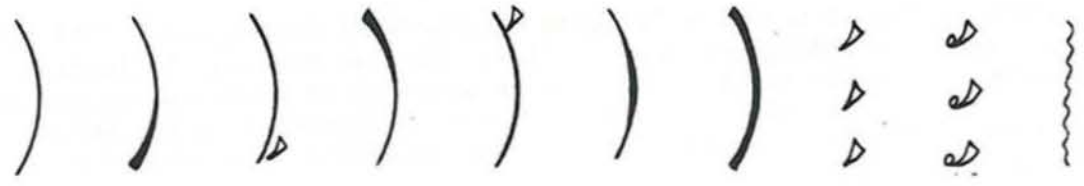
by
Odette Blum

## A Summary

Since dynamic rhythm is an important element in African dance, it seemed crucial to begin to find ways of documenting it in some form. As Vera Maletic, Lucy Venable and I had been working with dynamic phrasing in relation to dance style at The Ohio State University, I decided to try out some of these ideas on short excerpts from three religious dances of the Ga people of Ghana, which I had filmed on my most recent visit there, and see what resulted.

I stayed with the phrasing bow already existing in the system. For my purposes, at present anyway, it serves very well. I also like the way it looks on the page, providing at a glance the phrasing relationships between body parts.

Following are the notations of the basic types of phrasing as described by proponents of Laban's work. The last three were articulated by Vera Maletic, and no doubt there are more waiting to be found.



1 2 3 4 5 6 7 8 9 10

| | | |
|---|---|---|
| 1 | the general phrasing bow | --no identification of the type of phrasing |
| 2 | impulsive | --beginning with an intense "effort" and then diminishing |
| 3 | impulsive | --beginning with an accent |
| 4 | impactive | --an increase in the "effort" concluding with an intensification of that quality |
| 5 | impactive | --ending with an accent |
| 6 | "swing" | --increasing towards an intensification of the "effort," then diminishing. Though the clearest example of this is a swing, the movement does not have to be swing-like |
| 7 | even | --maintaining the same degree of "effort" throughout |
| 8 | accented | --a series of accents together forming an entity |
| 9 | resilient | --a series of accents each having a rebound, together forming an entity |
| 10 | vibrato | --a vibratory movement (this can be likened to a "trill" in singing) |

Two characteristics of the phrasings can be seen in the following excerpt: 1) that the phrasings overlap and 2) that the types of phrasings vary. These two characteristics perhaps contribute to some observers' impressions that African dance is polymetric.

The realization I came to in looking at the notations was that the various body parts never seemed to perform the same type of phrasing, nor indeed any type of phrasing, in unison, i.e., with the whole body performing as a single unit. There were moments when there appeared to be only one dynamic phrase, which I could identify as such, in one body part; but in those instances the rest of the body seemed to accompany that action, "moseying along" so to speak.

Some of the problems I encountered in notating from film, aside from the usual ones (not seeing arms when the dancer's back was to the camera, a problem with diagonal directions, amount of travel in depth, etc.) were: 1) The difficulty of seeing whether the downbeat was actually stressed in the movement. The fact that there is a giving in or "settling" of the weight on most steps and landings made the distinction more difficult. 2) There was also difficulty in upbeats (take-off) and landings from jumps in certain cases--as to which moment was of greater intensity, the increased lightness of the take-off or the increased weight on the landing. Therefore it is quite possible that some of the types of phrasing may be incorrect and that it may require observation of a "live" dancer to clarify such problems.

In examining the spatial element in the structured score I found that it related to observations made by Marion Kilson, a social anthropologist who had worked among the Ga people. In Kpele Lala (Boston: Harvard University Press, 1971) she discusses the significance of spatial orientation in the Ga conceptualization of the universe. These spatial orientations were reflected to a greater or lesser extent in these notated examples.

Obviously this experimentation need not be limited to African dance. Perhaps some of you may find it of interest in your work and will try it out. I would be most interested to hear of your results.

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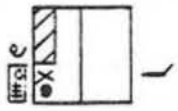
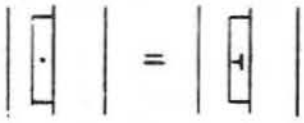
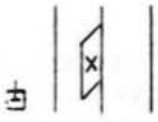
## Glossary for Ghanaian Dance

Key = 



= facing camera area

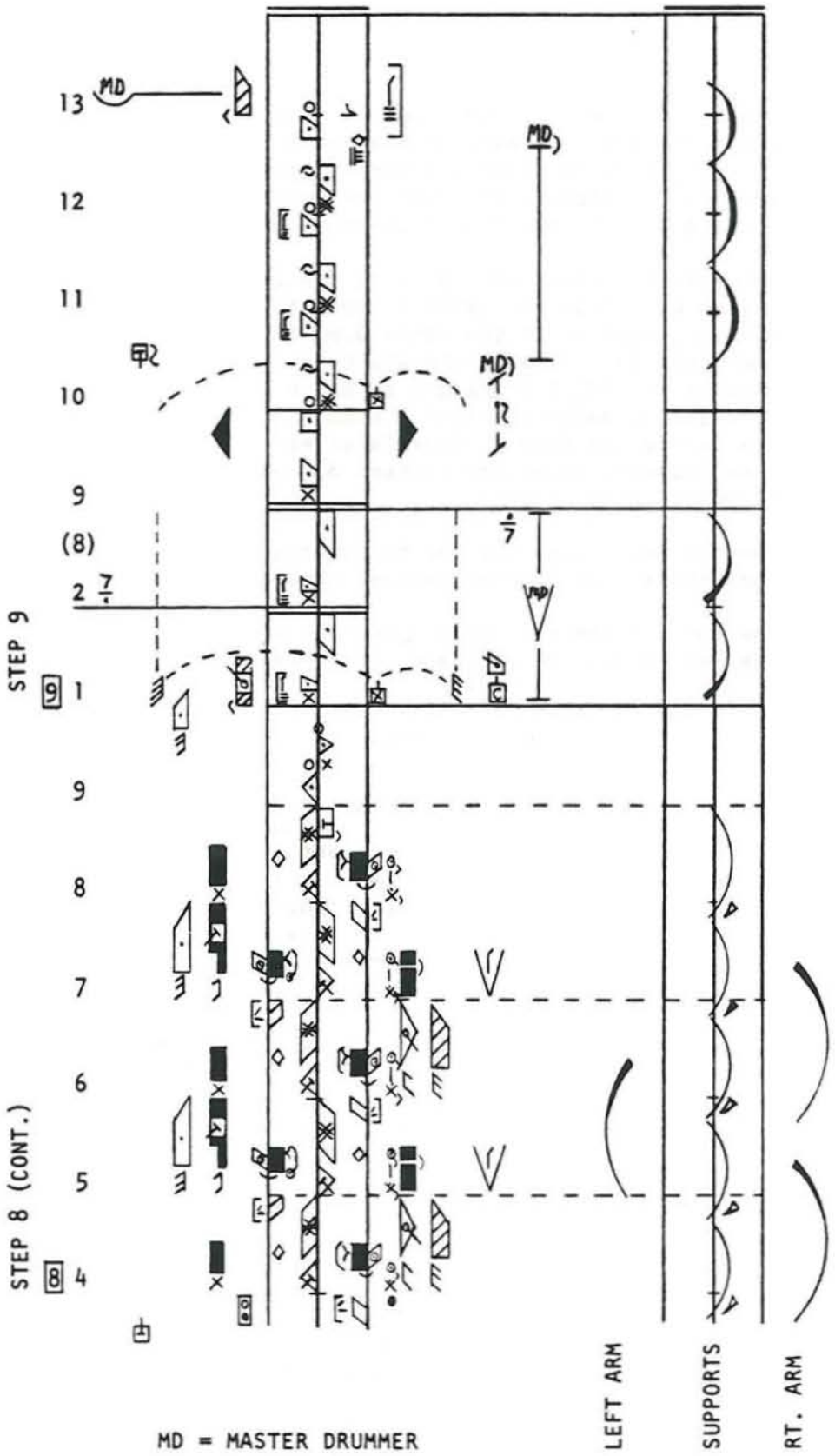
= For all direction symbols, "in the general area of ____"

 = A small amount of turn in relation to previously established front

= Jumps initiated by the center of gravity

= All supports are on whole foot unless otherwise indicated

OTU
(GA)




MD = MASTER DRUMMER

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# HOW MUCH DOES A SCORE SAY?[1]

by
Judy Van Zile

For a number of years I have tried to convince students of the values of Labanotation--as a memory aid, an historical document, an analytical method, and a way of communicating about movement on paper. Recently I became curious about our symbols (or signs), and just how much information they could really convey. I felt a need to begin some informal testing.

The best testing method seemed to be one in which a score was given to someone who knew as little as possible about the type of dance the score documented. Lucy Venable, of the Dance Department, Ohio State University, suggested she might find someone who was totally unfamiliar with Korean dance, and in the Spring of 1982 I forwarded to her a score I had done of Ch'oyong Mu,[2] together with an audio tape and a sample of sleeves worn and manipulated by performers during the dance. Shortly after that, Mary Sweeney, an OSU graduate dance student, began the process of reconstructing Ch'oyong Mu, with the following instructions:

--she was to rely solely on the information contained in the score and any additional information I might provide;

--if she had questions I would either give her additional information or ask her to rely on what she could glean from the score;

--when the reconstruction was completed I would provide her with a video tape of a performance by Koreans.

During the reconstruction process Mary asked a number of questions about portions of the score that I discovered contained mistakes. As originally notated they called for movement Mary thought might not be appropriate. Her inquiry about these sequences led me to believe that she had come to a certain understanding of the dance that made her anticipate what might come next or what might be correct, and when her expectations were not met she felt a need to question. The score seemed to be conveying a sense of the overall characteristics of the dance.

Mary video taped a performance of the completed reconstruction and then evaluated the success of the performers. She identified a number of instances in which she felt the dancers were unsuccessful in executing what she thought the score intended. In viewing the video tape of the OSU dancers I concurred with most of Mary's observations. It would be totally unrealistic to expect a group of dancers--no matter how skillful--to master an entirely new technique in a short period of time.[3] What was significant, however, was that Mary knew where the performance was unsuccessful; while the dancers were not always able to kinesthetically transform the notated symbols, Mary was able to intellectually transform them--she was receiving a correct message.

The score was originally written with the intent of communicating to a reader who knew nothing about Korean dance, and I tried to include as much movement detail as possible, without over-loading the score. Several of Mary's questions during the reconstruction process, however, made me realize how quickly I had come to assume that certain performance details were "natural" or "normal," and had not bothered to write them.[4]

As in many Korean dances Ch'oyong Mu requires the performers to manipulate long sleeves they wear. In notating the dance I had decided to notate only the structure of the movement activity that caused the sleeves to move, and not how the fabric itself moved. In most cases this resulted in a performance that was structurally correct but lacked a qualitative component. Mary felt that additional details on the movement of the sleeves in the score may have contributed to a richer performance. It would be interesting to compare the OSU performance with the results of a reconstruction from a score that contained additional information on the sleeve manipulation.

During the summer of 1983 I returned to Korea[5] and brought with me the Ch'oyong Mu score and video tape of the performance by the OSU dancers. I was able to show the score and video tape to the teacher from whom I had learned the dance, as well as several dance researchers and Korean dancers. The initial reaction was interest, curiosity, and disbelief--disbelief that Labanotation could be used to notate their dances.

The showing of the OSU video taped performance led to disbelief in another area--a level of success had been achieved that made it hard for the Koreans to believe that Mary and the Ohio dancers had never seen Korean dance before. The Koreans were also surprised at how well the Ohio dancers had followed the music.

In addition to the success, however, mistakes were pointed out by the Koreans--some of which lay in the score, some of which lay in the reconstruction, and some of which lay in the performance. With the additional information provided by my teacher after viewing the OSU video tape the score will now be corrected. It would be interesting to see the results of a reconstruction from the revised score.

In spite of the fact that the Ohio dancers did not pass for Korean dancers--which was anticipated from the start--Mary seemed to have gained a high level of understanding from the score. While reconstruction is certainly a major reason for notating dances, the intellectual understanding that comes from a "reading" of the score is perhaps of equal significance for dance research.

Besides the excitement of seeing what one has written re-emerge kinesthetically, and gaining a sense that one has communicated intellectually, one of the most exciting results of this "test of communication" was to hear a Korean dance teacher say that he now sees a need for such a notation system.

## NOTES

1. This is a preliminary report on an informal testing project. While fuller examination of video tapes and correspondence that were undertaken during the project is needed to check resulting details, preliminary observations are suggestive of just how much information a notated score can communicate. I wish to express thanks to the Dance Department of Ohio State University, and particularly Lucy Venable and Mary Sweeney, for making this project possible.

2. Ch'oyong Mu is a traditional Korean court dance that is still performed today. I notated the dance as it was being taught to dance students at Ewha

University, Seoul, Korea, during Fall, 1981. Research of which the notation was a part was funded by grants from the Academy of Korean Studies (Seoul), and the Korean-American Educational Foundation (Fulbright Program).

3. Mary had rehearsed the dancers for only 17 hours; the running time of the dance was approximately 20 minutes.

4. This is perhaps comparable to the numerous ballet scores that neither notate nor glossarize the assumed pointed toe. How would someone who knew nothing about ballet read these scores?

5. My return was primarily to pursue a new research project, and was funded by a grant from the International Cultural Society of Korea (Seoul).

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# KOREAN PROJECT, THE OSU PERSPECTIVE

by
Lucy Venable

The Dance Notation Bureau Extension at The Ohio State University is into its second year of the Korean Project which has been to reconstruct two Korean Court dances notated by Judy Van Zile to find out what of the style is contained in the notation and what is missing. One dance is for five people and one is a solo. We are only reporting on the group dance, Ch'oyong Mu.

In April or May of 1982 I began receiving the dance scores, then the music and finally the costume information. I reviewed this during the summer and then in September, Mary Sweeney, a graduate teaching associate, began work on the project. She has studied advanced notation with Ann Hutchinson in London, and she has worked on the computer project at the University of Iowa that David Sealey described at the last ICKL Conference. She was sorry not to be able to be at the ICKL Conference to give this report herself.

Mary had not done a reconstruction of a dance for performance before nor did she have any experience with or knowledge of Korean dance. And she was specifically instructed not to seek any information outside of the score. The six dancers that she worked with had also had no contact with Korean dance. They were in the beginning levels of dance. Advanced students were not available for this project.

Mary spent about fifty hours of preparation on Ch'oyong Mu and seventeen hours in rehearsal with the dancers. Rehearsals were twice a week for an hour plus some extra rehearsals for anyone who was absent. By January, after various attempts at recording the final product, we had a video tape which we nervously sent to Judy. Then we rushed to look at the tape of the Koreans performing the dance to see what the differences were.

Mary studied the tape in detail. Odette Blum, Vera Maletic, John Giffin and I looked at sections in detail during several Dance Notation Bureau Extension meetings. Some observations about the project are as follows:

1. More experienced dancers would have produced better results.

2. More experience on the part of the reconstructor would also help. She was perhaps too careful with the score, she thinks.

3. It was very important to work with the sleeves in rehearsal. Similar texture of fabric is necessary to help produce the same results. It would have been interesting and helpful if we had been able to use the masks, too.

4. The explanation for the music (metronomic markings, drum rolls, accents) had been very clear. Mary suggested a few more cues that were helpful to her. She had to listen to the music for a long time, but she was able to figure it out and teach it to the dancers.

5. Since this is a dance of another culture, the reader wants <u>all</u> the details in the score! One asks many more questions of it, makes more demands of it. Therefore we suggest more attention to "specific"

timing would help with the dynamics and the phrasing within the primarily ten count sequences. More information on the Effort phrasing would also help with the dynamics, such as Vera Maletic describes in her paper.

The OSU performance was bland compared to that of the Koreans where strength, for example, was much more apparent. There was more dynamic change within the ongoingness of the movement and the use of the sleeves was clearly an extension of the rest of the body. More detail regarding these in the score would have helped the director.

6. The action of the wrists and arms and in some cases the body for the flicking of the sleeves had been recorded. We needed also to know where the sleeves had to go and how they should perform. In one instance our interpretation of the movement instructions put the sleeve in front of the face, and we were sure that was incorrect.

   Not knowing where the sleeves were to go in space left a question about how much strength to use in flicking the cloth. The Korean performance also indicated more preparation for the flick in the body and arms than was indicated in the score. Our performance was more peripheral. More information about all this in the glossary would help. There is as much to learn about the handling of the sleeves as there is about the rest of the movement.

7. The body attitude or carriage was described in words by the notator, but along with this we needed a notated description to confirm in detail what the words were saying. This could be written out fully for one or two sequences.

   The word description was: "The carriage of the body in most Korean dance is relaxed. The torso is straight, but is not held rigidly--it is allowed to breathe with the movement. The knees are held similarly.

   "Movement is most frequently initiated by the breath and the body is relaxed so that the movement may then flow from the center outward. This produces a sequential 'rippling' which is most often seen in the upper body. It is as if an inhalation caused the spine to lengthen upward, which in turn led to the shoulders rising slightly and the arms lifting outward or upward (with the upper arm moving first)."

8. Besides having a performance tape of the dance, it would be good to have a tape of some of the teaching sessions.

Evaluation of the project

1. The experience was very worthwhile in relation to the investigation of dynamics inherent in a score, and it was good to work with a dance of another culture where we could assume nothing.

2. Having two tapes to observe--ours and that of the Koreans performing--helped us see more and has provided us with new observation material for our classes.

3. It made us more aware of the need to record dynamic phrasing.

4. It is good and useful that Judy has an example of the results of her notation to show the people she is learning the dances from. They will possibly be encouraged to record the dances themselves.

5. It gave our students a different kind of dance experience. In the beginning they would have preferred to be in a modern dance piece. In the end they were very interested to be part of the experiment.

Recommendation

That others try similar experiments and that someone else take the same scores that we used after some additions have been made and see what their interpretation will be.

# DYNAMICS OF PHRASING IN MOVEMENT AND DANCE

by

Vera Maletic*

## INTRODUCTION

Phrasing in movement and dance is so much taken for granted within the practice of teaching-learning, choreographing, coaching, as well as notating and reconstructing, that theoretical considerations are scarce. Several authors use the term "phrase" or "phrasing" without defining it which may indicate the dancers' dependence on the theory of music in conceptualizing an occurrence so fundamentally linked with movement.[1] In surveying handbooks for movement and dance, one can find only a few descriptions of the terms, such as Doris Humphrey's definition of the phrase as the organization of movement in time-design, and phrased movement as an expenditure of energy at various rates followed by a rest.[2] This points to the distinction between "phrasing" and "phrase" further elaborated by Yvonne Rainer: while the "phrase" has several consecutive movements or is a metaphor for a longer or total duration of a piece containing a beginning, middle, and end, "phrasing" refers to the manner of execution or the way in which energy is distributed in the execution of a movement or a series of movements.[3]

Descriptions of the possible structures of phrases or phrasing appear to have some common denominators. Humphrey gives three simple categories: phrases can have the high point or climax at the beginning or near the end or near the middle.[4] While recognizing that "phrasing the flow of movement reigns supreme in dance," Rudolf Laban in his published writings refers only to two possibilities of phrasing depending on the unaccented part preceding and leading up to the accent, or the unaccented part following and dissolving the accent.[5] Marion North, summarizing the oral tradition of Laban's teaching, distinguishes four types of rhythms of phrases: impulsive or decreasing impetus, impactive or increasing impetus, the accent being in the middle of the phrase, and the maintaining of an equal stress through the absence of discernible accent.[6] Another Laban-based classification, similar to the above, is that of Sylvia Bodmer who introduces two different terms: "countertension" for phrasing with equal stress, and the more familiar term of "swing" for phrasing with the accent in the middle.[7] The common denominator in the above descriptions is the consideration of phrasing as the patterning of dynamics or energy, rather than the phrase as a compositional unit.

The significance of phrase and phrasing in movement and dance, and the need for further investigations and development of terminology, is emphasized by several authors. Martha Davis observes that "a terminology of phrases of movement is virtually underdeveloped."[8] Cecily Dell refers to the area of Effort-Shape in which the research involving detailed analysis of phrasing is minimal.[9] Yvonne Rainer and Anya Peterson Royce associate changes in attitudes toward phrasing with changes in contemporary choreography. While Rainer distinguishes the climactic phrasing of traditional modern dance from

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the energy equality of minimalist tendencies of the late 1960s and early '70s, Royce suggests that the length of phrase may indicate innovative trends in choreography.[10] She further suggests that the investigation into the lengthening or shortening of the dance phrase against its traditional conventions provides a potentially fruitful research both for the study of creativity and the cross-cultural variations in movement style.[11]

The need to further develop the classification and notation of phrasing arose from this author's activities of teaching Labananalysis/dance analysis and Effort courses at The Ohio State University, and of conducting research into choreographic style. Discussion with colleagues Odette Blum and Lucy Venable about the phrasing annotation of sections of Labanotation scores greatly contributed to the elaborations presented. The intent of the proposed classification and notation is therefore dual: it can prescribe performances of different types of phrasing and qualities to be executed by the student or the reader of a Labanotation score, and it can also be used to describe a performance viewed live, or film or video.

In the proposed classification the term phrase is abandoned due to its association with a short choreographic unit, and the term phrasing is adopted for the description of the manner of execution or the expenditure of energy within one or several movements. The level of both, the prescriptive and descriptive analyses, can be either general, describing the overall articulation of energy, or more detailed, including the Effort description within the phrasing signs. Hence, the dynamics of phrasing can describe the varying intensity and articulation of energy or of the qualities of movement (Effort) in the performance or composition of movement and dance sequences or dance pieces.

While the use of modified phrasing bows (as applied in this author's unpublished dissertation "On the Aisthetic and Aesthetic Dimensions of the Dance: A Methodology for Researching Dance Styles," p. 53) gives a more general description of phrasing emphases, the proposed classification and notation allow for a more detailed description. The use of the "addition bracket" and the "increase and decrease" signs accommodates the Effort notation and also enhances the visual image of the types of phrasing. (The manifold meanings of the vertical phrasing bow in terms of its various passing states may also be avoided by using additional brackets and increase-decrease signs.)

The classification of seven different types of phrasing allows for possibilities of describing not only consecutive phrasings, but also simultaneous, as well as overlapping occurrences. The proposed notation has on the whole proved satisfactory in its prescriptive and descriptive usages since its implementation by the Ohio State University Department of Dance in Autumn 1982. The exception to this is the Effort description of resilient phrasing. While its general notation by means of the Kinetography Laban symbols (p. 114, Examples 16-18) seems to be adequate, further attempts are being made to find more appropriate ways for its Effort descriptions without using a different class of symbols.

Notes

1. Cf. Elizabeth R. Hayes, Dance Composition and Production: For High Schools and Colleges (New York: The Ronald Press Co., 1955), pp. 31, 32, 70; and Jacqueline Smith, Dance Composition: A Practical Guide for Teachers (London: Lepus Books, 1976), p. 28.

2. Cf. Doris Humphrey, The Art of Making Dances (New York: Grove Press, Inc., 1962), p. 67.

3. Cf. Yvonne Rainer, Work: 1961-73 (New York University, 1974), pp. 64-65.

4. Humphrey, The Art of Making Dances, pp. 68-70.

5. Rudolf Laban, Choreutics (London: Macdonald & Evans, 1966), p. 93; and cf. The Mastery of Movement (London: Macdonald & Evans 1960 ed.), p. 47.

6. Cf. Marion North, Personality Assessment Through Movement (London: Macdonald & Evans, 1972), pp. 22-27.

7. Cf. Sylvia Bodmer, Studies Based on Crystalloid Dance Forms (London: Laban Centre for Movement and Dance, 1979), p. 5.

8. Martha Davis, Towards Understanding the Intrinsic in Body Movement (New York: Arno Press, 1975), p. 42, note h.

9. Cf. Cecily Dell, A Primer for Movement Description (New York: Dance Notation Bureay, 1970), p. 92.

10. Cf. Anya Peterson Royce, The Anthropology of Dance, (Bloomington: Indiana University Press, 1977), p. 189.

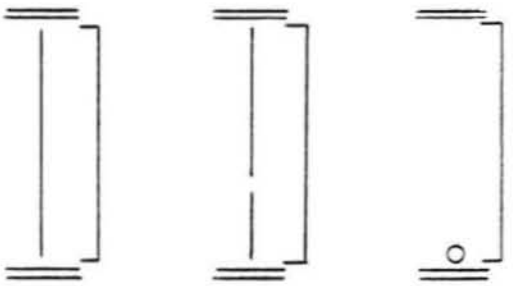
11. Ibid.

CLASSIFICATION AND NOTATION OF PHRASING

For the purpose of clarifying the observation and/or heightening the performance of movement or dance sequences and of entire dances, we distinguish seven main types of phrasing:

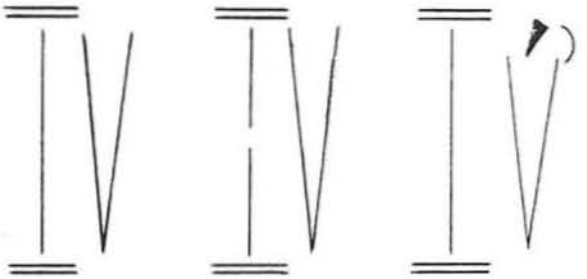
I. Even Phrasing of Movement: maintains the same intensity while moving or keeping still

Ex. 1. Same intensity during one action
Ex. 2. Same intensity during two actions
Ex. 3. Same intensity while arresting the movement



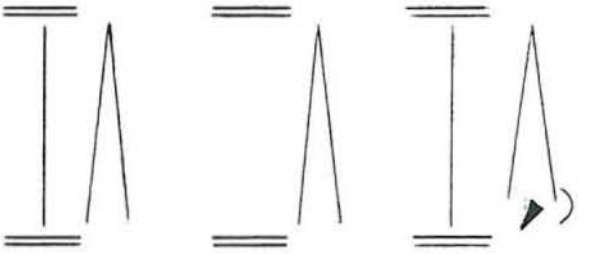
Ex. 1 Ex. 2 Ex. 3

II. Phrasing with Increasing Intensity: energy builds up from a lesser to a greater intensity; it may or may not reach a climax. The increase can be achieved gradually over one or two actions (Ex. 4 & 5). Ex. 6 is also referred to as Impactive Phrasing as the increase builds up to a strong accent.



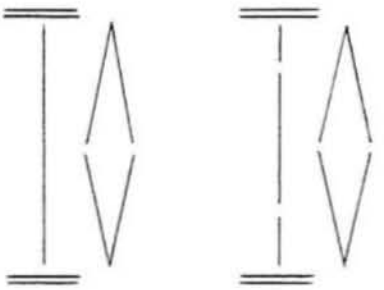
Ex. 4 Ex. 5 Ex. 6

III. Phrasing with Decreasing Intensity: energy diminishes from a greater to a lesser intensity. This can occur gradually over one or two actions (Ex. 7 & 8) or from a sudden outburst (Ex. 9). The latter is also referred to as Impulsive Phrasing.



Ex. 7 Ex. 8 Ex. 9

IV. Phrasing with Increasing and Decreasing Intensity: builds to an intensity in the middle of the phrase within one or three actions (Ex. 10 & 11) and gradually diminishes towards the end. When associated with Weight, Time and Flow elements it becomes Swing-like.

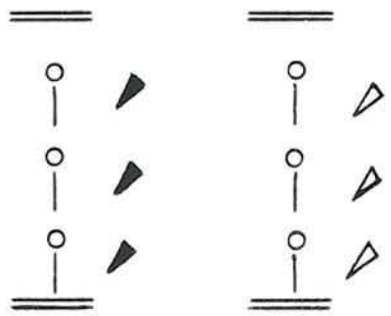


Ex. 10 Ex. 11

V. Accented Phrasing: creates a series of accents together forming an entity. It implies exertion of energy which can be repeated and/or followed by a shorter or longer stillness.
Ex. 12. Three strong accents
Ex. 13. Three light accents

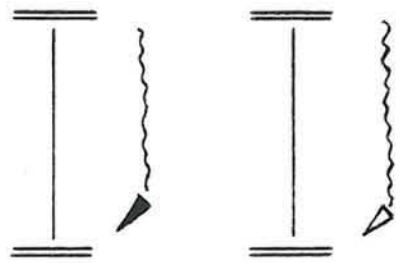
Strong accent = ▶

Light accent = ▷



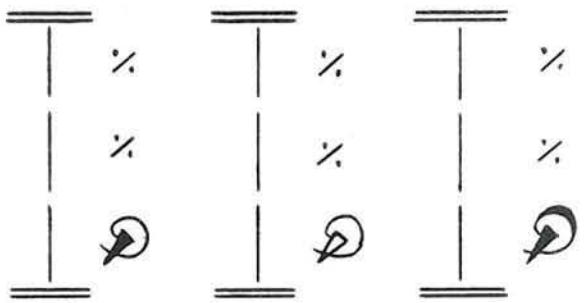
Ex. 12 Ex. 13

VI. Vibratory Phrasing: creates a series of sudden, repetitive movements. It can be performed with strength as in Ex. 14 or with lightness as in Ex. 15.



Ex. 14 Ex. 15

VII. Resilient Phrasing: creates several rebounding, resilient movements together forming an entity. Its weight emphasis can be either equal towards lightness/weakness and strength/heaviness (Ex. 16) or more emphasized towards lightness and bouyancy (Ex. 17) or it can be emphasized towards heaviness, becoming weighty (Ex. 18).



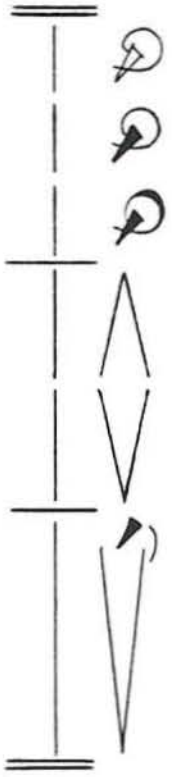
Ex. 16 Ex. 17 Ex. 18

The above seven types of phrasing can be performed consecutively or simultaneously or they may overlap.

A. Consecutive Phrasing can be performed by the same or by different body parts.

Ex. 19. An action with emphatic or impactive phrasing followed by two actions with increase and decrease of intensity, ends with three resilient actions (weighty, elastic, and buoyant)

Ex. 20. Three light accents are followed by a light vibration and end with an action of even intensity



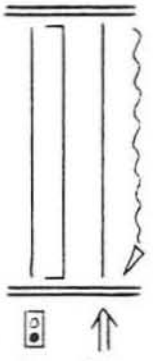
Ex. 19

Ex. 20

B. Simultaneous Phrasing occurs when different body parts perform different types of phrasing at the same time.

Ex. 21. An even phrasing of the torso movement occurs at the same time as the light vibration of the arm gestures

Ex. 22. The phrasing of the whole body action is one of increasing intensity while the actions of the right arm increase and decrease intensity at the same time



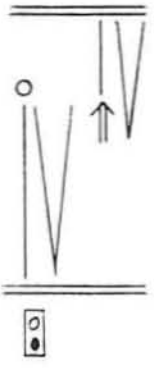
Ex. 21

Ex. 22

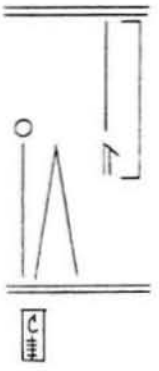
C. Overlapping Phrasing occurs, within movement of various body parts, when one action begins before the phrasing of the previous one has ended.

Ex. 23. An increasing intensity in the movement of the torso overlaps with the same type of phrasing performed in the arm movements

Ex. 24. The phrasing of the whole body movement is one of decreasing intensity overlapping with the even phrasing of the movement of the right arm



Ex. 23



Ex. 24

EFFORT* DESCRIPTIONS OF THE QUALITY OF PHRASING

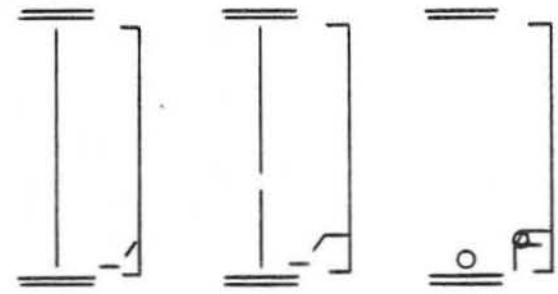
When analyzing energy in greater depth one can describe Effort qualities within various phrasings. For example:

I. Even Phrasing of Movement can be associated with any Effort element or combination except the element of suddenness or its combinations. (Suddenness is an intermittent quality which cannot be maintained over a period of time.)

Ex. 25. Sustainment is maintained during one action

Ex. 26. Sustainment/directness are maintained during two actions

Ex. 27. Firmness/directness/bound flow are maintained during a hold

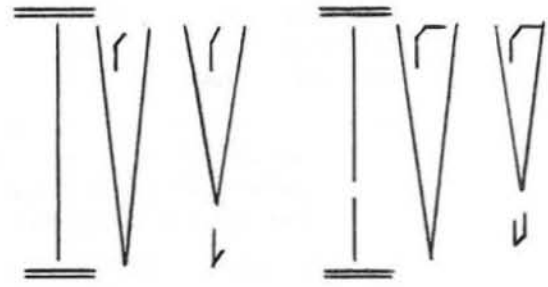


Ex. 25 Ex. 26 Ex. 27

II. Phrasing with an Increase of Intensity can be performed and described with an increase in any Effort element or Effort combination. The increase may be described by indicating only the quality which is increasing, or by describing the starting quality as well.

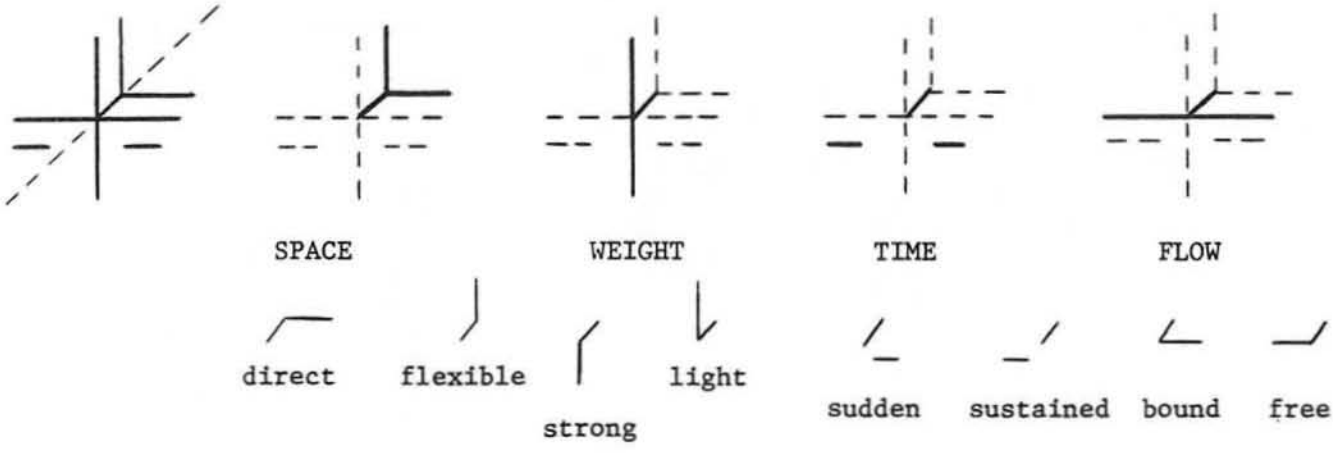
In Ex. 28(a) there is an increase in firmness; in (b) it is preceded by lightness

In Ex. 29(a) is increasing firmness/directness; in (b) it is preceded by lightness/flexibility

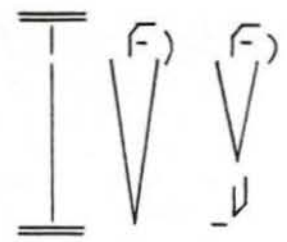


Ex. 28 (a) (b) Ex. 29 (a) (b)

* EFFORT GRAPH - is designed to show two inner attitudes of resisting or accepting the physical conditions influencing movement, i.e., space, weight, time and flow.

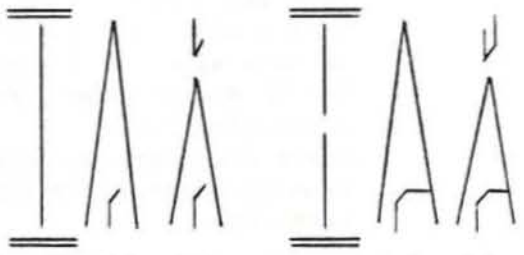


An Emphatic or Impactive phrasing which builds to an accent is described with a strong/sudden/direct quality at the end of the increase sign. See Ex. 30(a) In Ex. 30(b) this is preceded by light/flexible/ sustained quality.

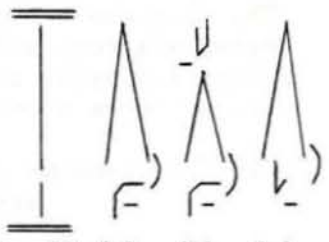


Ex. 30 (a) (b)

III. Phrasing with Decreasing Intensity can be performed and described with a decrease in any Effort element or combination. The decrease may be described by indicating only the quality which is decreased, or by describing the resulting quality. Ex. 31(a) decreasing firmness; (b) decreasing firmness followed by lightness. Ex. 32(a) decreasing firm/direct; (b) decreasing firm/ direct followed by light/flexible. An Explosive or Impulsive phrasing starting with a sudden outburst is described with a strong or light and sudden quality, placed before the decrease sign. Ex. 33(a) strong/ direct/sudden accent gradually decreasing; (b) same as above followed by light/flexible/sustained; (c) light/sudden accent gradually decreasing.

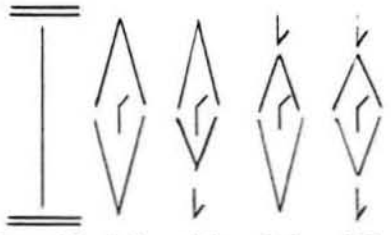


Ex. 31 (a) (b) Ex. 32 (a) (b)

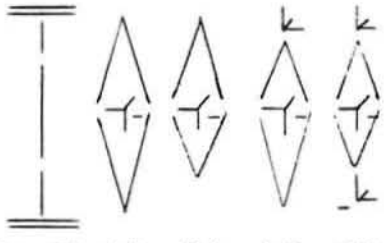


Ex. 33 (a) (b) (c)

IV. Phrasing with Increasing and Decreasing Energy can be performed and described with a change in any Effort element or combination. As above, the starting or ending quality may be described if required. Ex. 34(a) increase and decrease in firmness; (b) same preceded by lightness; (c) same followed by lightness; (d) same preceded and followed by lightness. Ex. 35 are descriptions of Swing-like phrasings where the increase and decrease in firmness is coupled by increasing speed/free flow.

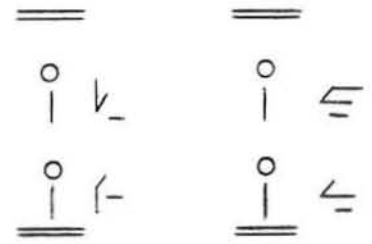


Ex. 34 (a) (b) (c) (d)



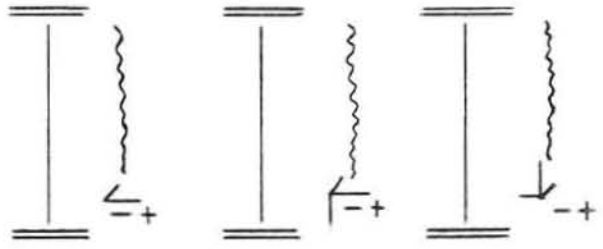
Ex. 35 (a) (b) (c) (d)

V. Accented Phrasing is associated with suddenness but can vary in the elements of weight, and can be performed with directness and/or with bound flow. Ex. 36: the first strong/sudden accent is followed by a light/sudden/direct one. Ex. 37: a bound/sudden accent is followed by a bound/direct/sudden one.



Ex. 36 Ex. 37

VI. Vibratory Phrasing is associated with exaggerated sudden qualities. It can also be associated with various aspects of weight and flow. Ex. 38: exaggerated sudden/bound vibrations. Ex. 39: same as above including firmness. Ex. 40: same as above including lightness/free flow.



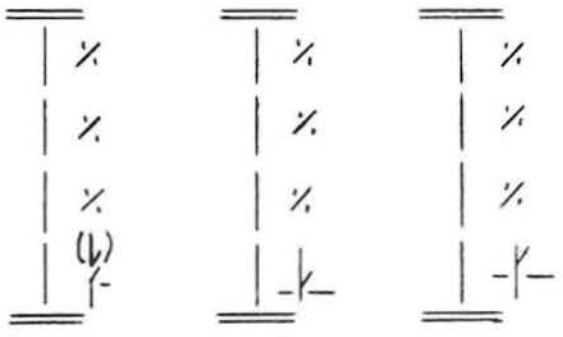
Ex. 38 Ex. 39 Ex. 40

VII. Resilient Phrasing is associated with weight and time qualities. Ex. 41 shows a repeated oscillation between strong and light. Ex. 42 shows a buoyant resiliency. Ex. 43 shows a weighty resiliency.

Light rebounding into strong =

Strong rebounding into light =

Sudden rebounding into sustained =



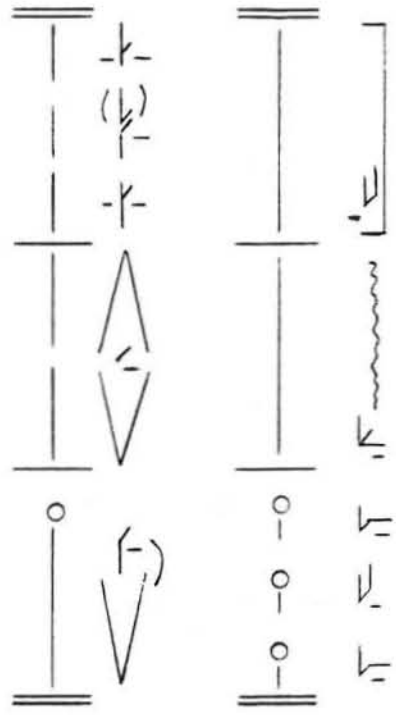
Ex. 41 Ex. 42 Ex. 43

Different types of phrasing with various Effort qualities can be performed consecutively, simultaneously, or they may overlap.

A. Consecutive Phrasing of various Effort qualities can be performed with actions by the same or by different body parts.

Ex. 44. An action building up to a strong/sudden impact is followed by an acceleration and deceleration (or increasing and decreasing in speed) over two actions, ending with one weighty, one resilient, and one buoyant action

Ex. 45. Three accents--a light/sudden/direct, a light/sudden/flexible, and a light/sudden/direct one--are followed by a light/sudden vibration, ending with a sustained/light/flexible action

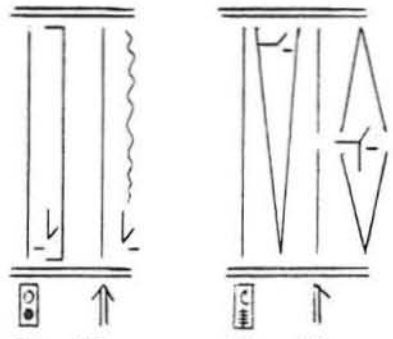


Ex. 44 Ex. 45

B. Simultaneous Phrasing occurs when different body parts perform actions with different phrasing and Efforts at the same time.

Ex. 46. A light/sustained movement of the torso occurs at the same time as a light/sudden vibration of the arms

Ex. 47. The action of the whole body increases in speed and free flow while the gesture of the right arm increases and decreases in the quality of strength/speed/free flow (swing-like)

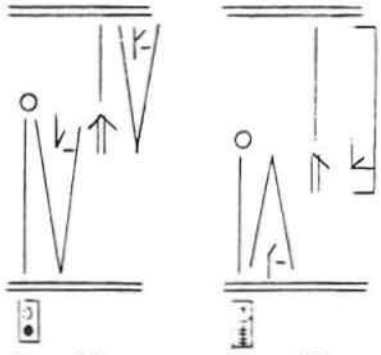


Ex. 46 Ex. 47

C. Overlapping Phrasing and Efforts can occur within movements of various body parts when one action begins before the previous one ends.

Ex. 48. The phrasing of the movement which is one of increasing lightness/speed, overlaps with the increasing weightiness/speed of the arm gestures

Ex. 49. The phrasing of the whole body movement which is one of decreasing strength/speed, overlaps with an even/light/bound quality of the right arm movement



Ex. 48 Ex. 49

## EXAMPLES OF APPLICATION OF PHRASING ANNOTATIONS

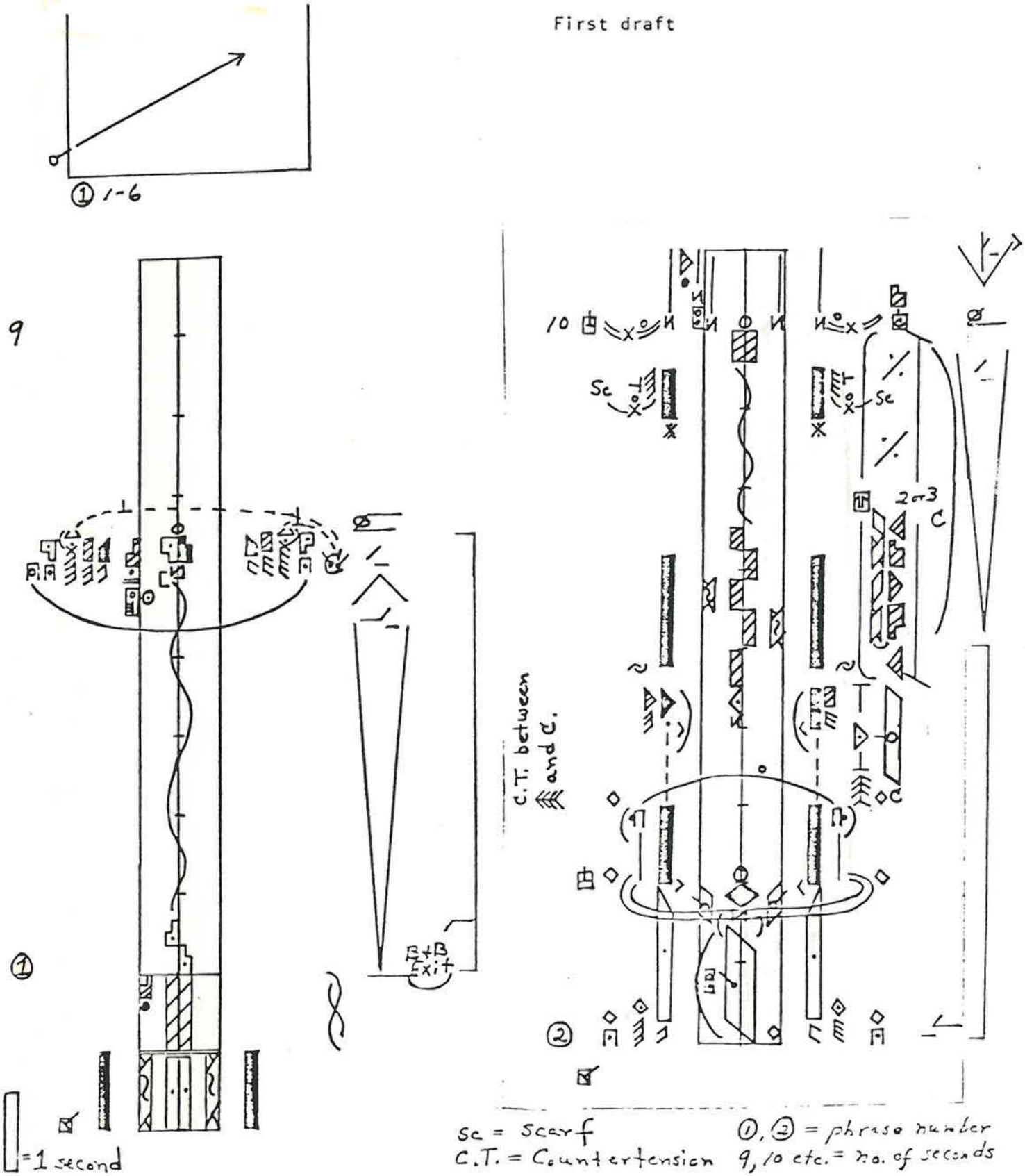
The need for annotating Labanotation scores with phrasing and Effort descriptions presents itself in the case of dance works or sections of dances where phrasing or the quality of movement is not readily evident from the nature of the described bodily action. The two established ways of indicating a phrase--the vertical bow, and the double lines in Kinetography Laban--do not cover these needs. A crucial factor in the process of annotation is the access to coaching of the dance by the choreographer or a person well acquainted with the tradition of the choreographer, because what is being notated is not the interpretation of one particular dancer but the choreographic intent or vision of the dynamics of phrasing. The two examples of annotation presented--an excerpt from José Limón's There is a Time, and the duet from Anna Sokolow's Odes--meet those requirements. While Odes was annotated from Sokolow's coaching of two Ohio State University dancers in May, 1983, the annotation of Limón's "A Time to be Silent" was done in collaboration with Lucy Venable, a former member of the Limón Company and the second person to dance that particular role (1958-1963).

A more intensive exploration (possibly within the framework of a research project) needs to be undertaken to test further the application of the proposed classification and notation of phrasing to the annotation of Labanotation scores, as well as its value as an observational instrument when viewing live, film, and video performances. A co-researcher replicability investigation should also be made.

EXCERPT from A TIME TO BE SILENT from THERE IS A TIME by JOSE LIMON

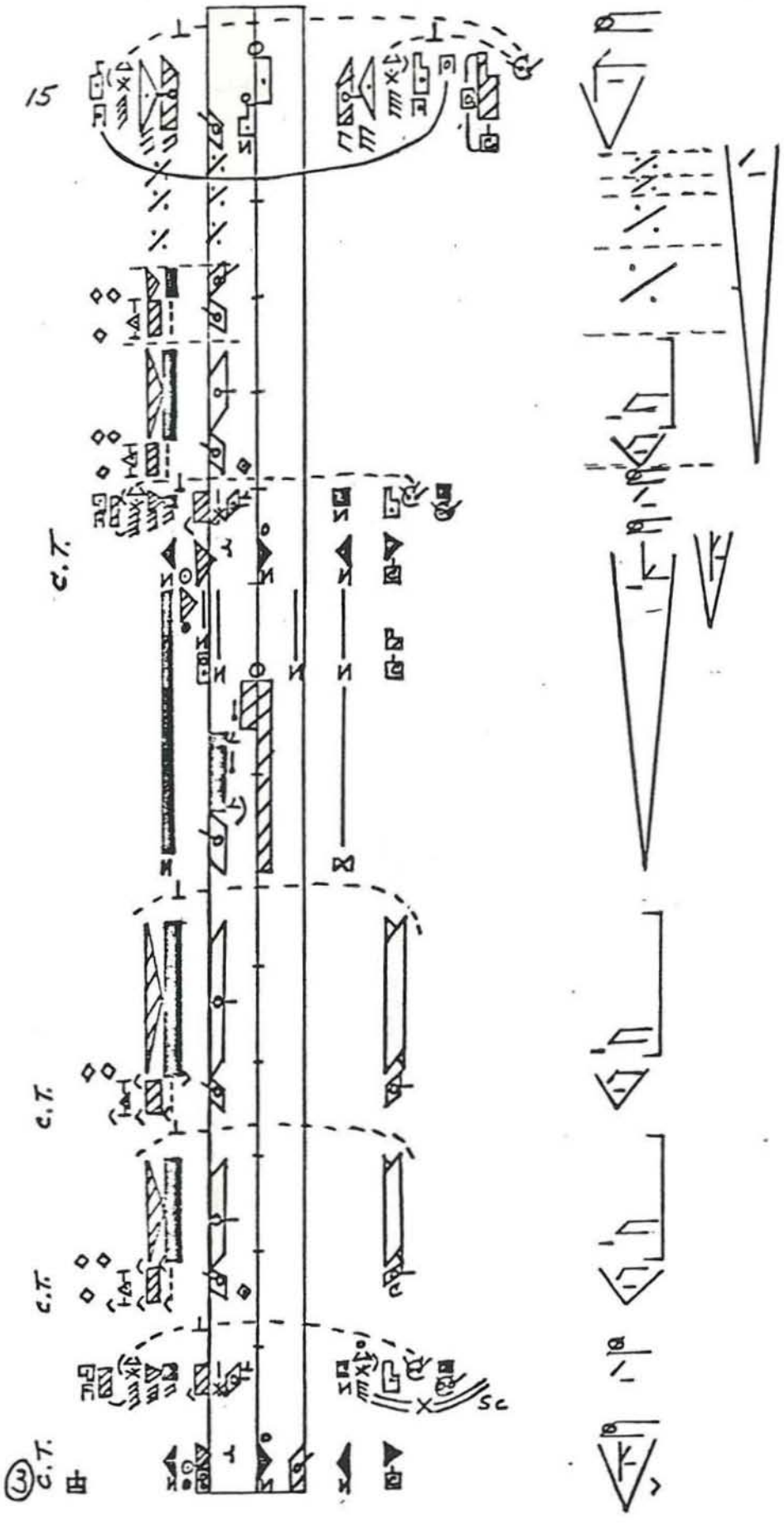
Notated by Lucy Venable &
Vera Maletic, 1983

First draft




Sc = Scarf
C.T. = Countertension

①, ② = phrase number
9, 10 etc. = no. of seconds


15
C.T.
C.T.
C.T.
C.T.
③
SC

ODES

2 accents: first on note, second after note.

Brace against each other
Like touching a bird.

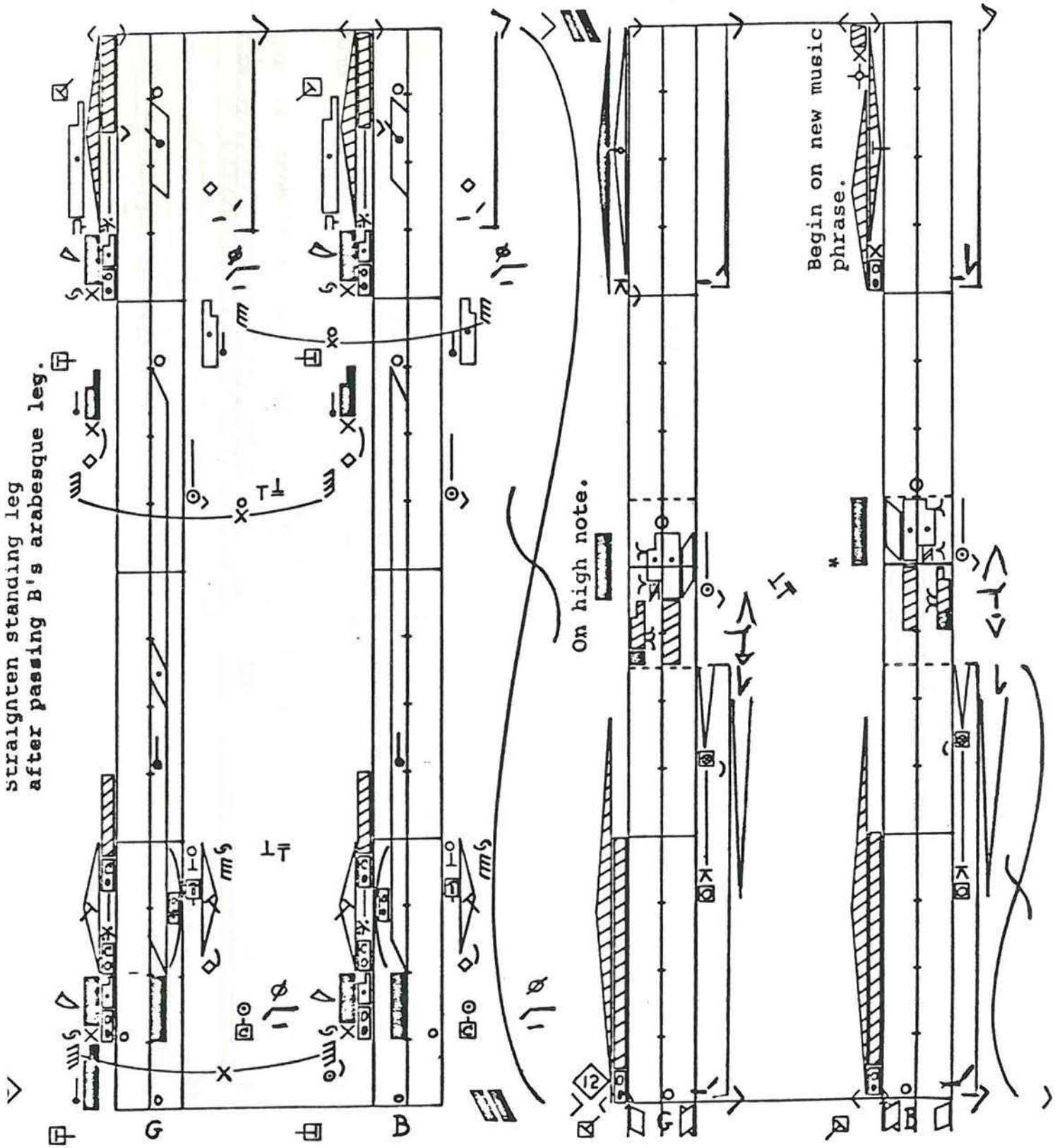
The two drops are on specific notes; the last two notes of Meas. 5.

G B C

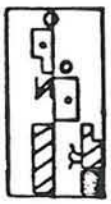
* Note: Girl keeps arm straight. Boy makes whatever adjustments necessary.

** B's cheek touches or , whichever works better

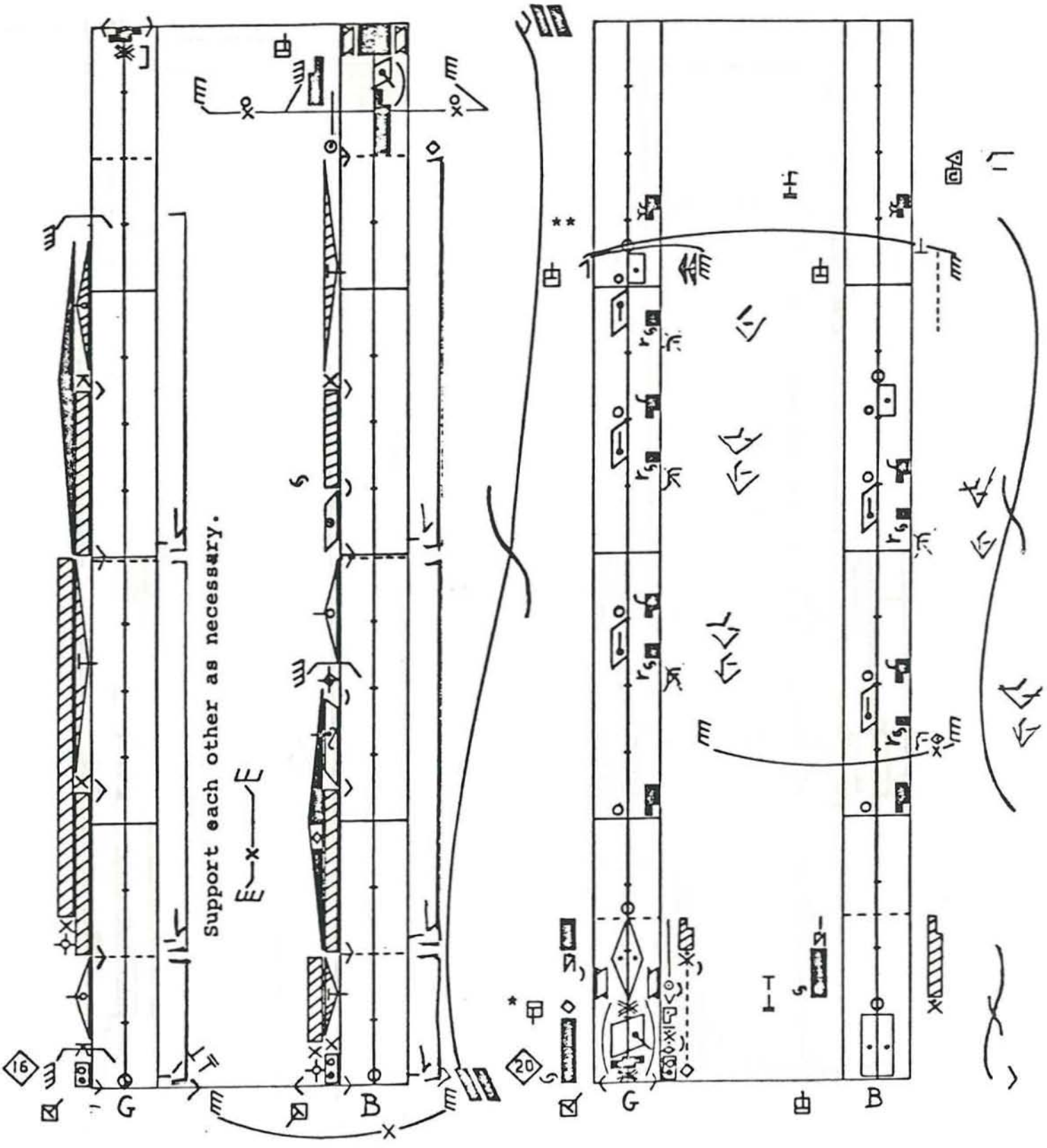
Opening



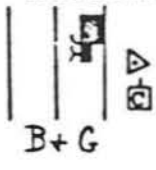

* If necessary,
B may do :
or something
similar, so that
they do not move
too far apart.



ODES

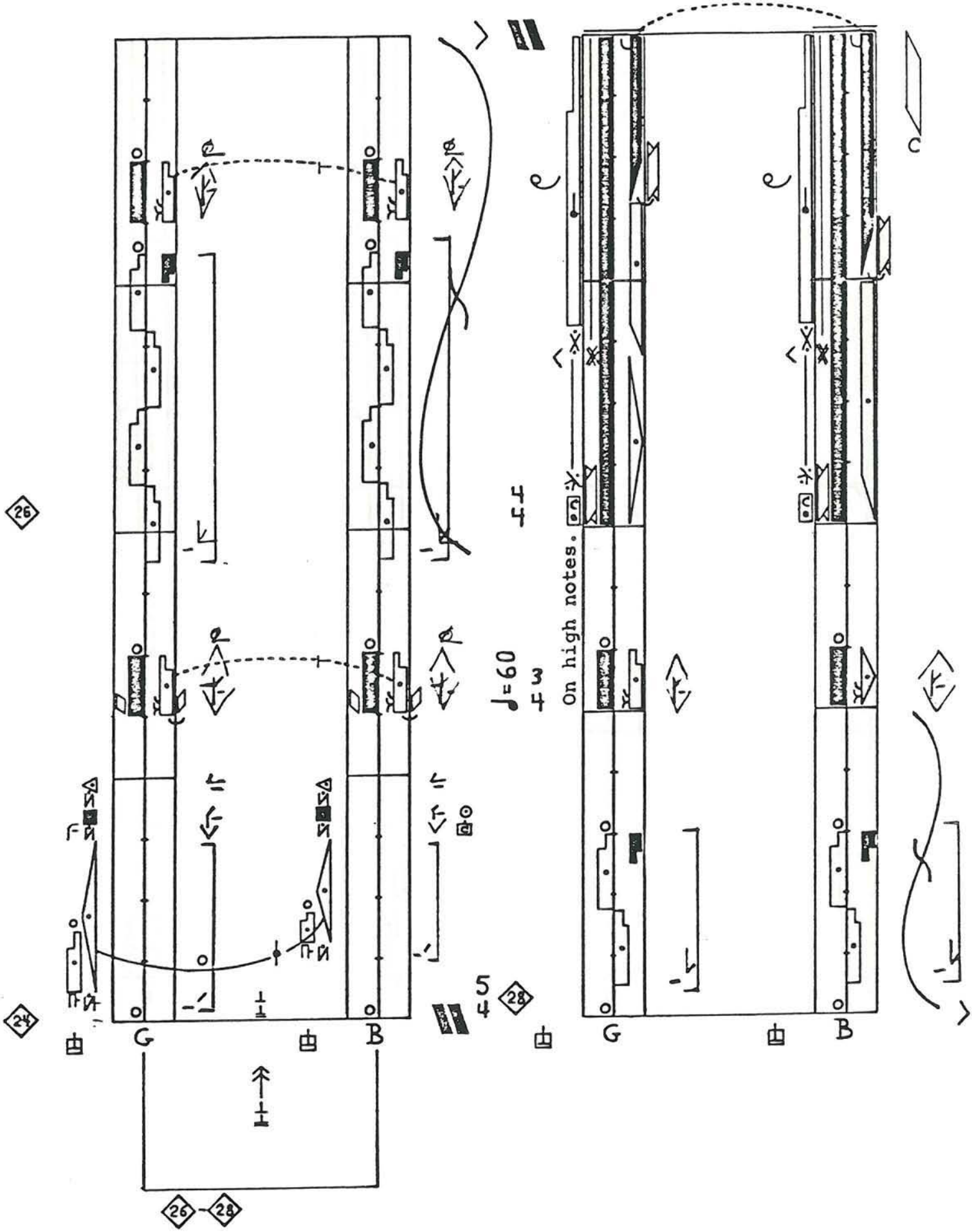



**
Another version, ct. 2.




*

The second is achieved by turning on these parts of the foot in an unemphasized manner.


26
24
G
B
26-28
♩=60
54
54
54
On high notes.
28
G
B
C

# ADAPTATION OF LABANOTATION FOR CLINICAL ANALYSIS OF THE KINEMATICS OF HUMAN GAIT

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Waterloo, Ontario

and

T.W. Calvert
Simon Fraser University
Burnaby, British Columbia

There is a need for clinicians to be able to describe and analyse gait patterns in a reliable fashion. Quantitative assessment of human gait falls into two distinct categories. A detailed biomechanical analysis of human gait involves measurement of the kinematics (36 variables are required to describe the lower limb in the sagittal plane, modelled as four linked segments) and ground reaction forces, determination of the kinetics (joint torque) through inverse dynamics and recording of the myoelectric signals from the lower limb muscles. The time and cost factors and the obvious complexity in this approach to gait analysis has led clinicians to develop locomotor profiles which include simple measures such as velocity of ambulation over different terrains and visual observations by the clinician. These records are usually qualitative, insensitive to small variations and specific to the institution where they were developed. It is necessary to find a compromise between these two systems that yields an economical, easily readable, relatively detailed standard profile of the gait characteristics of the patient. A symbolic language to notate these movement characteristics provides a unique solution.

Dance is a uniquely stylised subset of human movement. The necessity for preserving and disseminating this art form has provided the major impetus for the creation of languages for notating movement (such as Labanotation). Labanotation has many features which make it attractive for this application, in particular the capability of providing explicit time measurements. The arrangement of the information on and about the central staff provides a very compact easily readable record of the movement.

Although Labanotation can be used to record movement, the emphasis in its development, as would be expected, has been geared to dance. The relative detailed description of the movement is greater in the spatial domain than in the temporal domain. Although there are discrete levels of movement of the limbs, the accuracy requirements on limb position are not rigid. Thus, for this special application we need to adapt some Labanotation symbols to meet our needs.

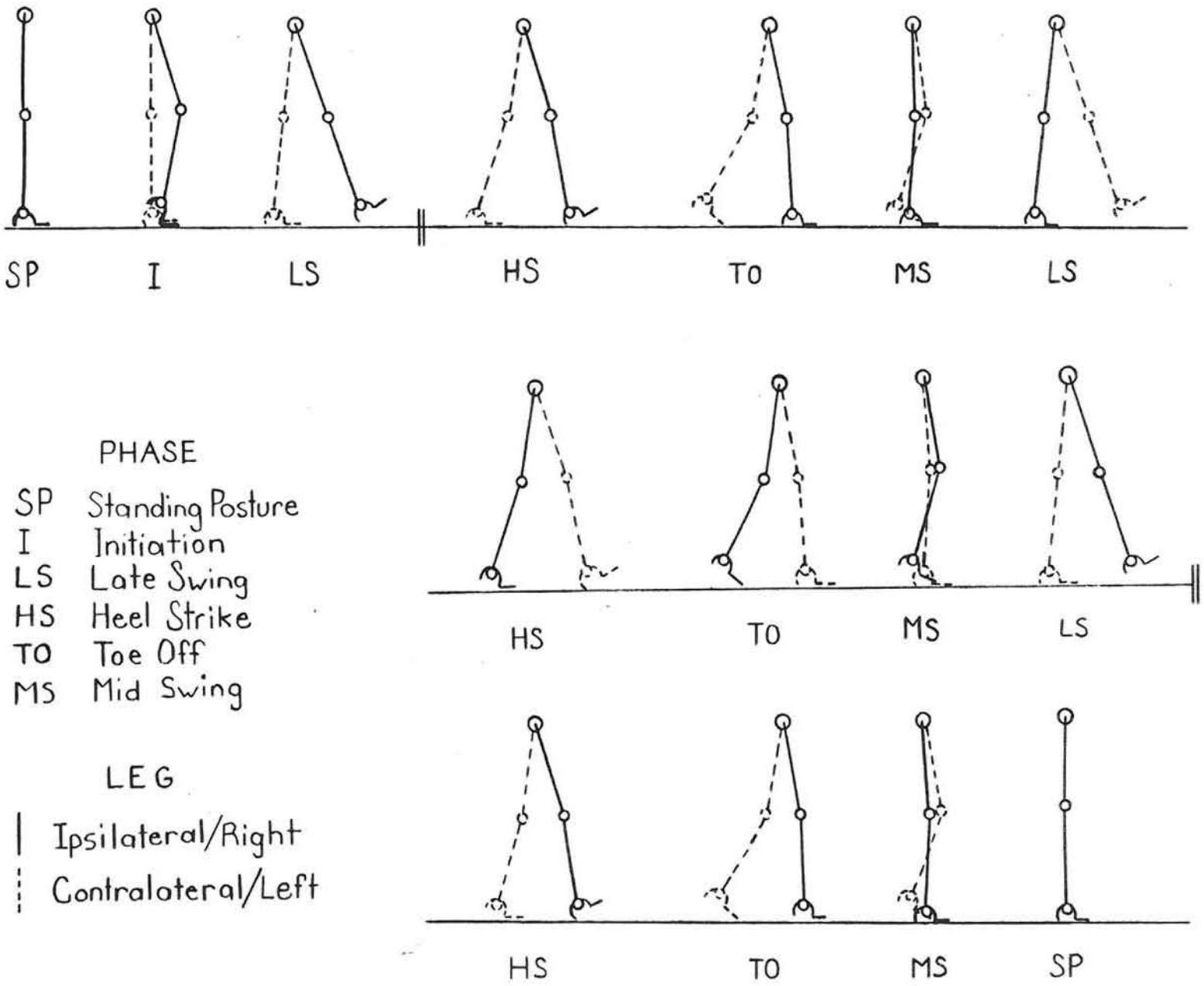
The purpose of this paper is to:

a) highlight the features of Labanotation that make it attractive for notating human gait, and
b) present modifications of existing symbols.

One full cycle of walking, as illustrated in the accompanying diagram, begins at ipsilateral heel strike, continues through contralateral heel strike, and ends at the subsequent ipsilateral heel strike. The attached Labanotation of one cycle of walking (normal gait) has been generated from video observation and leg joint angle graphs. A key identifying modified Labanotation symbols is provided. When a symbol has been modified, the primary considerations have been to make it simple and unambiguous.

Further research will concentrate on utilising the currently proposed subset of Labanotation symbols to record the kinematics of pathological gait, and on developing charts to notate other gait characteristics such as the kinetics.

# 1 FULL CYCLE OF WALKING - Step Right, Left, Right, Close

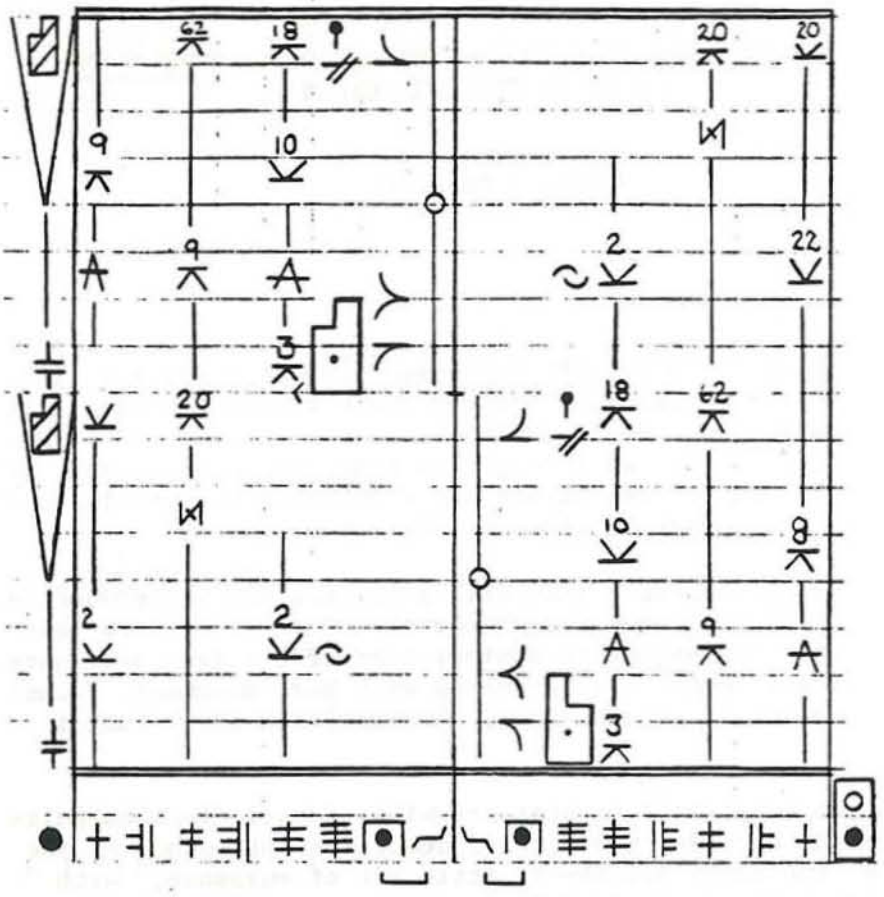



PHASE

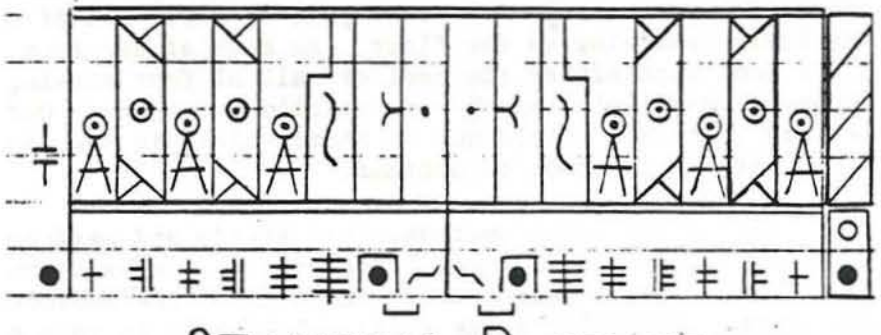
SP Standing Posture
I Initiation
LS Late Swing
HS Heel Strike
TO Toe Off
MS Mid Swing

LEG

| Ipsilateral/Right
¦ Contralateral/Left



1 CYCLE OF WALKING



STANDING POSTURE

KEY:

in a Support Column specifies a step ( o approximates stance)

in a Foot Column indicates toes approximately in front of ankles

in C of G Column indicates slight off balance in front of base of support

indicates that the angle of hip/knee/ ankle folding and thigh/shank rotation in standing posture is considered 0°

Note that specific angles of folding are indicated by numerical values following the folding sign and representing anatomical displacements, i.e., up to 360°.

# UNIQUE PROBLEMS IN NOTATING THE TAP DANCE TONE POEM, A SOLO BY FRED STRICKLER

by
Billie Mahoney

In order to share with my ICKL colleagues the high artistic developments which have taken place in the field of tap dance within the last five years, I have brought a video tape of a nine minute solo performance which is my notation assignment, contracted through the Dance Notation Bureau. The choreographer/performer is Fred Strickler, a founding member of the Jazz Tap Ensemble which is now gaining world-wide acclaim.

The accompanying newspaper item will help form the background information which is pertinent to understanding the level and style of work this exciting trio is capable of. The exquisite manipulation of the feet necessary to achieve the intricate footwork is combined with body movement, technique, and choreographic elements of modern dance. You will see the result in this video tape.

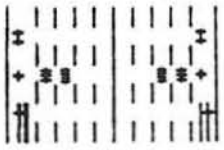
The first two and a half minutes are without musical accompaniment. Beginning seated on a wooden stool, Fred describes the sounds of the taps in this section as "the night sounds--a little bit of suspense," with "the sound of crickets," and later as "rain falling on a tin roof" with changing intermittent sounds. To produce the changing sounds, various areas of the foot and tap are used: leather sole, by folding the foot (toes up) ; back part of tap ; and contracting the foot for front part of tap. All of these sounds are made with the heels remaining on the floor. As most of the foot contacts in this section are done with either the heel or ball of foot staying on the floor, the toe drop and heel drop are vitally necessary. Our old way of writing whole foot contact would not be at all clear in the continuous vibrations from one part of the foot to another.

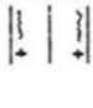
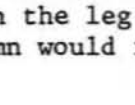
In the second part of the tacet section, Fred stands and performs three "recitatives," which he describes as "speech patterns." The exact rhythmical performance will depend on the dancer's mood, the mood of the audience, and the sound quality of the particular stage floor. Each part in this section is full of accelerations and decelerations, pauses, breath phrases, and changes in speed. The signs for timing which were re-introduced at the 1981 conference offer a means for the notator to represent these vital choreographic elements.

In observing the total dance, each of you might be attracted to different elements, some of which have been discussed in previous sessions presented here this week by other colleagues. Vera Maletic discussed phrasing and the use of energy, which is certainly a major part of this work. Also the use of body weight: in the seated section, Fred will increase or lessen the inclination of the torso to control the intensity of the foot vibrations through the weight of the body. Odette Blum, in presenting African dance, pointed out that the dancer may repeat a pattern any number of times: Fred creates his dance in the same way, depending on the fluidity of his footwork during that particular performance. He describes the first section of his dance as "essentially improvised--except for sequence . . . can repeat any portion of sequence as long as I like."

Rhonda Ryman presented a widened inner staff to describe all the movements of the parts of the leg for the clinical analysis of walking. I found, in putting the tap dance on graph paper that there are sometimes three different simultaneous and overlapping actions for the ankle and lower leg alone: i.e., directional, rotating, folding/unfolding, along with sustained vibration. And it appears at this stage of completing the score that two columns must be designated for the whole leg actions in order to deal with constant rotations and contractions and keep the contacts readable with the movements of the leg gestures.

There can be no question as to the ordering of the columns for parts of the leg, from the body column: i.e., the part of the leg nearest the torso (thigh), in to the part of the leg nearest the support column: the lower leg or foot. Since nearly every movement has a foot contact, these can be consistently written in the columns nearer the supports, with the contacts written attached to the part of the leg actually contacting the floor.



Re: validity. It would be impractical to have to maintain column consistency, as the accomplishment of achieving the sounds moves from one part of the leg to another. Sometimes there is action of the whole leg and the vibration is achieved by movement in the thigh socket, rather than the ankle. This must be written in the leg gesture column, as  placing  in the torso column would indicate movement of the torso.

The dynamics of the dance deal for the most part with the intensity of the sounds of the taps. The music indications from "pp" to "ff" are placed in crescendo and decrescendo signs outside the staff on the left throughout the dance score. Musical note rhythmic indications are used as an adjunct in the sections of the dance with musical accompaniment, but for the sections without music, the relative length of the symbols, grouped in phrases with indications, and pauses, seem to provide the best means of communicating the freedom within the structure.

This dance exemplifies many of the notation needs and standards, which I have been advocating during the last few ICKL conferences. I hope my ICKL colleagues can appreciate that they are very real needs and not just arbitrary whims.

I hope that you can all have the opportunity to see the Jazz Tap Ensemble perform live in the near future--it represents where tap dance is going! Perhaps we may be able to share the completed notation score with you at the next conference. In the meantime, enjoy the video tape.

Background Information on Fred Strickler, Choreographer/Performer of the Tap Dance Work, TONE POEM, which is being Notated by Billie Mahoney.

DANCEWATCHING

# STRICKLER: FROM MODERN TO TAP

By MARTIN A. DAVID

For a dozen years Fred Strickler was a closet tap dancer. During that time he studied dance at Ohio State University, taught dance at the University of California at Riverside and danced with both the Bella Lewitzky Dance Company and the Eyes Wide Open modern dance troupe.

While his days were filled with ballet and modern dance, at night, in the privacy of his own kitchen, Strickler was tapping. "Tap-dancing was boiling over in me," he says, "but I didn' know it." There's no record of how the downstairs neighbors reacted.

Strickler is a natural dancer. His earliest memory is of himself as a 3-year-old, spinning on the porch of the family home in Columbus, Ohio. At 11, Strickler was given a full scholarship to study tap-dancing with Jimmy Rawlins, a retired vaudevillian in Columbus. An early classmate was Lynn Dally, Rawlins' daughter.

When he entered the university—with the intention of becoming an English and mathematics teacher—Strickler discovered modern dance and lost touch with tap.

"When you go to the university you give up a lot of your earlier self. Tap dance wasn't in any way fashionable or popular then," he recalls, "so I dropped it with relative ease."

In 1967 Strickler was hired to teach at UC Riverside. (He is now a full professor and head of the school's dance program.) One of the first people he met in California was Bella Lewitzky.

"I was attracted to her work instantly," he says. "She had already developed a lot of the things that were just beginning to occur to me about the nature of dance. I began to study with her and three months later I was invited to join her company."

Strickler stayed with the Lewitzky company until mid-1975. Eyes Wide Open, a collectively run modern dance repertory company, followed. When that group dispersed, Strickler found himself completing a circle: tap-dancing alongside his childhood partner, Lynn Dally. The two later joined San Francisco resident Camden Richman and three musicians to form the Jazz Tap Ensemble.

Strickler enjoys dancing for an audience, and audiences across the country have shown their approval in return. "For me, being on stage—performing—is more real than going to the grocery," is how he described it. "It's a special reality, but the operative word is *reality*, not *special*." It was his return to tap-dancing that Strickler credits with extending his performing career.

"Tap-dancing doesn't make the same kind of demands that ballet or modern dance does," he explains, but, he adds, "it makes other potent demands. Tap-dancing is extremely physical. It may look like the easiest thing in the world, but it's not!"

Strickler's laid-back style makes tapping look easy indeed. For him tap-dancing is making music as well as dancing.

"Sound is very important," he says. "I don't play a musical instrument, but I think of *playing* a piece rather than dancing it. I'm not concerned with the way I look—is my leg straight, etcetera. It's all blocked out carefully enough that I trust the visual aspect implicitly."

Approaching a choreography the way a musician approaches a piece of music leaves room for variations based on such elements as the dancer's mood, the audience's mood and the sound quality of a particular stage floor, according to Strickler.

"Even Horowitz doesn't play a piece the same twice," he adds with a smile.

The musical approach is reflected in the titles and themes of some of Strickler's tap compositions, such as "Waltz," "Cadenza" and the dancer-choreographer's favorite work, "Tone Poem."

Strickler describes "Tone Poem" as a dramatic work with a dark side. The piece begins with the performer seated center stage. His feet sound a light, fluttering drum roll. A series of toe taps and varying taps with the ball of the foot follow as the intensity and rhythmic complexity build.

"Tone Poem" was recently selected for a project by the Dance Notation Bureau in New York. Ten local choreographers, including Strickler, were invited to have specific works notated—written down in symbols that can be read and re-created in the same way as a musical score. In addition to the honor, Strickler says he enjoyed the opportunity to analyze one of his own works so thoroughly.

A major tour—from January to May—with Jazz Tap Ensemble is what the immediate future holds for Strickler. The itinerary includes a week in Lyons, France, stops in such places as Alaska, Puerto Rico, Wisconsin and Wyoming, and ends with an engagement at the Herbst Theater in San Francisco.

Tap-dancing is experiencing a resurgence of popularity in America and the highly successful Jazz Tap Ensemble is among those helping it happen. One of the many reasons for the revival of tap, according to Strickler, is, "it's fast. And organized speed is a trademark of the '80s!" □

*David is a local dance critic, author and radio interviewer.*

# SPACE-CONSEQUENT MOVEMENT

by
Nadia Chilkovsky Nahumck*

For countless years, artists, architects, scientists and others have been obsessed with notions of space and motion. Today special terms such as outer space, inner space, negative and positive space, functional space, open space, and time-space have become commonplace. Thanks to Laban Theory, we perceive human motion in space as a unified structural system comprised of shape and effort coordinates. As in all scientific thinking, Laban's ideas open research challenges for logical sequences to extend movement literacy. The "scaffolding" core is clear; the outreach and deep structures are hazy.

To add rumination on a fuzzy subject, this brief paper is submitted in the hope that it will generate discussion and observation of SPACE-CONSEQUENT MOVEMENT, a topic barely introduced in Nahumck: Introduction to Dance Literacy, 1978.

Space-Consequent Movement is that element of human motor activity which results from self-determined ambulation of self-propelled bodies moving through space in such a way as to create illusions of (A) occupying space (as when bodies go limp during a sit-down, non-violent, anti-nuclear protest), or (B) moving within defined spatial parameters (as circumscribed in ordinary daily life within a house or community), or (C) cutting paths through space beyond an area actually traversed (as in masses of running bodies during a Boston marathon). In each instance, the human beings with all their rhythmic-spatial-kinetic-effort patterning can transport themselves in toto from place to place disturbing the air in various and particular ways.

## OBSERVATION I AND CONJECTURE

In the wake of a moving ship, for example, when the ship is sailing in a straight line, the water displacement behind the ship is in similar amplitude on each side of the moving mass. As the ship cuts through the water, it, the water, rushes in to fill the gap from each side. As the ship turns, the amplitude equation changes. One conjectures, by analogy, that a similar displacement and resulting turbulence occurs behind a moving human body when that body displaces molecules of air which then tend to return to their nondisplaced position--the difference between a moving ship and a moving human being one of size, mass and maneuverability). Such movement of the space can be felt physically. It is reasonable to suppose that in our space-oriented age special microanemometers, or more sophisticated devices, could be used to measure the direction and velocity of such space displacement. What information about a living human body in motion could be gleaned from experiments with invisible aero-turbulence so generated?

Space-Consequent Movement seems to belong in a category of deep structure. We do not know whether it is an element tunicated onto other aspects of human motor performance like layers of onion skins or if it surfaces in some recondite manner out of more ancient "genetic memories." It is tempting to speculate on a link between extraordinarily agile small arboreal primates leaping freely from tree-top to tree-top and the accuracy of distance perception with corresponding adjustment of space-push in performance on uneven barres of gymnasts such as Olga Corbet and Nadia Comaneche. Are there special synapses in our neural

circuitry which shunt our self-propulsion through space in certain ways? Are there, as yet, undiscovered connections between the motor, sensory and memory centers in the cerebral cortex? Or, could it be the simple result of variable amounts of energy devoted by the motor center in controlling the muscular activity of the body as a whole in addition to its separate moving parts? "Motor coordination of the kind that leads to the performance of complex behavior," say the distinguished biologists, the Drs. Medawar, "tends also to be interpreted in terms of specificity of neurological connections made between the nerve cells themselves in the great correlation centers of the brain."

If it were true that Space-Consequent Movement belongs in the category of ancestral kinetic memory, the Drs. Medawar suggest, in another context to be sure, an adaptable point of interesting inquiry when they write "that although it is widely believed that memory may have a structural basis, no one has yet thought of a plausible theory of structural encoding of neural memory, in the sense in which genetic 'memory' is structurally encoded in DNA." On the other hand if a particular type of Space-Consequent Movement is re-introduced into each generation of a stable society which has endured no shocking cultural change, what happens if sudden change occurs? Could the spatial daring disappear from the extravagantly space-consuming dances of the Carpathian Cossacks? Has the destruction and rebuilding of Kiev taken the wind out of the breezy Ukranian dances? Important questions are raised. Does change in life-style produce change in body-space relationship? Is there interpenetration or overlay of movement styles from one generation to another and under what circumstances? Does the body in motion carry previous characteristics along in a kind of myxolydian mode? Does each person have a style of self-propulsion through space and can such a style be educated into or out of the body?

## OBSERVATION II - EXAMPLES FROM DANCE (specialized movement)

### Example 1

Martha Graham's choreographies, for the most part, seem to move within the body kinespheric range as well as within studio and stage space. The dancer almost never appears to dash out of its given area to create an illusion of pushing space. But there was one tell-tale exception--a work entitled Course, presented in 1935. It was performed at a time when the chief mentor of U.S. modern dancers, Louis Horst, was promoting concepts of cerebralism and introspection. As a principal teacher of dance composition and a close associate of Martha Graham, he taught (rather militantly as I recall) the suppression of emotionalism as a manifestation of sentimentality and folksiness. Course seemed, to this viewer, to assert a need for one dancer's body to "tear" through space, to go somewhere--anywhere. As Graham, soloist, moved swiftly in and out among the dancers positioned about the stage, one could sense a breeze floating across the footlights into the audience.

### Example 2

In 1978, an invitation from Andrew Tracey, director of the International Library of African Music at Rhodes University in Grahamstown, South Africa, offered an opportunity to observe two dance groups performing dances which were similarly patterned in many ways but totally different in their Space-Consequent Movement.

The first was a performance of a Chopi orchestral dance under the leadership of Venancio Mbande, the MuChopi composer, performer and xylophone maker from the Marievale Gold Mine outside Johannesburg. The Mgodo (dance with words and xylophone) was performed each day of that week so there was an opportunity to observe and to notate during five performances on location (University grounds) and one in an African township some miles away where the group of male dancers and musicians repeated the performance for a Black African audience. The dance part of the Mgodo was familiar since I had studied and previously notated from films characteristic steps such as Mtsitso, an entrance step performed to the orchestral Introduction, the pantomimic Mchuyo patterns, and the startlingly explosive shield wielding Chibhudhu which culminates in striking the ground with a shield.

The second dance experience came a few days later when I accompanied Jonathon Klegg, a social anthropologist at Witwatersrand University in Johannesburg and the only non-black member of the all-male dance group, to a hostel where Zulu migrant workers practised their dance. After the dance session we spent a good deal of time exchanging Labanotation symbols for insights into Zulu movement symbols. My notes indicated basic similarities in floor pattern, group formation, and easily identifiable main motifs in the preparation walk which, as in the Chopi Mgodo, ended in a high kick. Frontal advance and backward retreat were features in both Chopi and Zulu dances. It appeared, however, that the important high kick, similar in both dances, was meant to express different ideas and radiated different impressions. The difference was expressed not so much by the shape of the kicks as in the process by which they were shaped and in the meaning or intent associated with the resulting shape. The Laban effort signs were helpful as representing effort shaping tendencies but it was in the peripheral shaping that major differences surfaced, i.e., the manner in which air currents were set in motion by the force of body action. In the Zulu dance, the powerful leg thrust was performed by an individual dancer (group members taking turns) passing in front of and as close as possible to the squatting team mates while performing the high kick without touching anyone. It appeared to be a drill as well as a challenge. Spectators from the area followed the dance intently, throwing coins to the most daring dancer. The Chopi, on the other hand, did not seem to challenge anyone. Their high kick was performed by the entire group "en face." In each instance, of course, the ensuing movements in the 'phrase' completed and reinforced the statement.

Example 3

A case can be made for identification and differentiation in type of Space-Consequent Movement through nurturing. Comparing two choreographic works, each of which is entitled Water Study, may lead to further insights. One work, choreographed in 1909 by Isadora Duncan, probably as part of a group of Shubert Dances, consists of free, through the space patterning. The other work, designed and presented by Doris Humphrey in 1928, concentrates the movement within and around the body using limited space and minimal indulgent Space-Consequent Motion.

This example is also autobiographical. Contrary to Examples 1 and 2 in which I was mainly an observer, Example 3 is drawn from direct participation and observation, experimentation with dance forms and concentrated study of early twentieth century choreographies, especially in the Isadora Duncan School, in which one type of S-CM is a dominant feature in establishing the style.

In each case, the choreographer's work reflects early conditioning. Isadora Duncan, through childhood and early adolescence, tended to play and

dance along the shores of California waters. Her costumes were uninhibiting flowing tunics in the manner of Grecian statuary. In contrast, Doris Humphrey studied dance in a formal studio as well as in the Denishawn atmosphere of drums, gongs, and theatrical trappings. Her costume was the close-fitting leotard. Both artists, working independently (the Humphrey Water Study was performed shortly after Duncan's death), were motivated by a similar desire to discover a source of movement within themselves. Humphrey approached the task in a craftsmanlike manner according to the new wave of interest in research and science. Duncan appeared to hold on to an imagined stability and simplicity and the poses of the ancient Greek sculptures (it must be remembered that our entire approach to education was predicated on ancient Greek philosophy). But, the major difference between the two Water Study compositions lies in the way each choreographer thought about space and motion. This is evidenced in the opening phrase of each work.

Deep structures can be read from the openness and freeness with which the Duncan style movements move the space--creating a rubato-like continuum. In the Humphrey work, deep structures lie beneath the choreographic complexities--an illusion of energy depth surging into increasing billows.

## CONCLUSION

A subject so enormous and out of focus as human movement requires periodic reminder of what we already know. From his first publication in 1926 to his notes of 1939, Rudolf Laban completed his theory of human movement structure which he referred to as "scaffolding." The validity of his theory and its representation by abstract symbols remain unchallenged because his concepts, basically, are predicated on the continuous form and function of the human instrument since the evolvement of homo sapiens and on the centrality of initial impulses in all human motor performance. There are always combined gross and subtle actions in various body areas moving simultaneously or in sequence. There are always resultant harmonies carried into space. Body actions, i.e., kinetic patternings, are designed in the course of making "effort" decisions--effort being, in Laban's words, "the relationship between exertion and control." If one concedes to the Laban criteria that effort patterns can be identified, analyzed, and changed, then the same claims may be made for Space-Consequent Movement. Effort defines intention--intention shapes the movement--movement moves the space!

## WHAT IS NEEDED

A concerted, comprehensive, inter-disciplinary project including the work of dance ethnologists, biologists, physicists and others, working cooperatively in an open laboratory--the world of people where each body and groups of bodies move about at any time and anywhere, is needed. Studies resulting from such a project may unravel some of the deep structure mysteries in human movement and contribute more specialized analysis to the current broad and detailed description.

Studies in ethnochoreography have indicated significant analogies between linguistics and kinemics, between music and choreography. However, the organization of sound into language or music and movement into choreography have proceeded from dissimilar premises. Bi-pedalism and bi-lateral tendencies are unique in human motor behavior. It may not be too fanciful to assume relationships between force fields in human movement potential and force fields in our entire planet since, as scientists tell us, we are made of the same ingredients.

INITIAL SUGGESTION FOR A NOTATION SIGN

= GENERAL SIGN FOR SPACE-CONSEQUENT MOVEMENT

A few variants consistent with accepted use in Labanotation:

= strong S-CM

= gentle S-CM

= decreasing S-CM

= increasing S-CM

etc.

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*Due to illness, the presentor was unable to attend the Conference.

# LABAN'S SCORES

by
Els Grelinger

This paper will examine what is left of studies and choreographies that can be attributed to Laban. It is based on scores, notes, and playbills from Lisa Ullman's Laban Archives as well as interviews, readings and interpretations.

For the inventor of a system of dance notation it is sad that so little of his work is documented. In the Archives there is no complete recording of any of his dances; all the scores are incomplete. I have not discovered any other scores outside this group and to my knowledge there remains no notation in Laban's own handwriting. We know that he had to flee from Germany in 1937, that his work was banned there, and that all his notes were lost.[1] Whatever does remain was written down by friends, former dancers or associates of Laban. The documentations were made at considerable intervals of time after the movements were choreographed and staged, many as long as ten years or more.

There are two exceptions to this, one of which was his dances at the Berlin State Opera (1930) where his official notator, Susanne Ivers, took notes and is responsible for some of what we have today. The other exception is a choral dance drama called The Swinging Cathedral which was especially commissioned by Laban and Lisa Ullman to be recorded at the actual time that it was being created during a workshop in 1952, lasting two consecutive Saturdays.

Why are these scores so incomplete, so sketchy and almost written as an afterthought? From what we know all the notators danced and trained with Laban or one of his associates. Notator training would also have been with someone trained by Laban, such as his daughter Azra or Albrecht Knust, who together started the dance archives in Hamburg in 1923. This would give them understanding and great familiarity with Laban's style; but at the same time it may also have closed their eyes to the characteristics of his movement. This certainly is not uncommon. We all suffer from not seeing our own characteristics as well as not being fully aware of the movement vocabulary we are using, or the culture of which we are part.

Maybe more important still, I think, is the kind of movement description of that time. When we look at the early scores they are terribly simplistic by present day standards. The main directions are written out for transferences of weight as well as some arm and leg gestures and a few torso tilts. Flexions, an occasional hand or knee gesture are there, especially when taking weight. Lisa Ullman, when commenting on this particular problem, said, "We were so glad just to get the steps down and thought that already was a great deal."[2] That may have been a great deal for that time, but it is not enough for a clear record of the dance. I seriously doubt that anyone even at that time, trained by Laban and knowledgeable about his way of working could have reconstructed from these scores had he not himself been connected with the original production. Our understanding of movement is constantly expanding and our analysis goes into much more depth than was ever thought about at that time. Through our experience of reconstructing dances from scores we have learned that detailed analysis is needed and necessary for an intelligent and informative record of a dance.

Now we will take a look at the notation system itself during those first two decades when it was first put to use and consider how that differs from the way we think about it today. The notation system was closely tied to Laban's ideas about space, time and flow as well as to his movement style. When it was brought to the U.S.A. and put to use, it struggled to be free of some of these connections and it had to cope with movement languages as divergent as those of Graham, Humphrey and American Ballet.

As solutions were sought, the symbology expanded and slight shifts in meaning and understanding of symbols occurred. One such shift was from general to specific and concerned the directional symbol, as for example the change from indicating an area to that of indicating a specific line or point in space. Not only this shift, but also the symbol could indicate a reaching or relating to a point or area in the Icosahedron, not a direction for the body part itself. The body position when doing this reaching can, of course, be totally different from the structural one.

Even when there is no difference in the positions, the feeling of the movement is still very different. Now the symbol is interpreted in a more clinical way--unrelated to the pulls of the space around us. Also dynamics and feelings are left out of the symbols. We don't necessarily accept the affinities which, according to Laban, accompanied certain movements; and when we do, we don't stress them or manifest them in the same manner as was done at that time.[3] Demands of a special manner of movement and functioning of the body are also products of a specific cultural climate and its time.

Another problem that arises is assumption of what movement is "natural" or what is "important" or "how a movement is done." One example is with arm gestures; especially swings and figure eights. These movements are of course much fuller when performed with rotations of the arm, but can also be performed without them. No rotations were ever written in and yet were assumed to be part of the movement. Sometimes directions for the arms and legs are indicated which are unattainable unless the torso is adjusted by either tilts, shifts or rotations to make the movement possible or make room for the action. Again one is never clear of what to adjust or how to adjust it. But it is clear that the gesture takes precedence, that its action is fulfilled and that the torso must adjust and accommodate.

Thus our examination of Laban's choreographic skills is going to depend not only on what was recorded, and how it was recorded, but also how it survived and the condition it is now in. The choreographic activities that Laban was involved with fall into three main categories:

1. Dance dramas using movement choirs with either all lay people or combining them with professional dancers, actors and soloists;

2. Dances for the Opera where he would use his theatre group as well as having to use the ballet dancers of the Opera;

3. Theatre dances using professional dancers.

These divisions were not as rigid as they may sound and often overlapped. The following scores fall in the dance drama category:

1. <u>Grabegesang aus Faust Erlösung</u>

   Notation by A. Knust; movements demonstrated by S. Kabitz. Thirty-six bars of score--handwritten. Some floor plans. Music: Bartok. No score.

2. Die Sorge (based on the Goethe story)

Two copies; first one in red pencil. Notator: A. Knust; demonstrated by S. Kabitz. Second copy M. Johnsdotter in black ink. Forty-five bars of score--handwritten. Music: R. Schumann, no score. (Notated in 1936)

3. Das Feuer

Notator unknown; possibly A. Knust. Sixty-four bars of score--handwritten. Some beautiful floor plans. Music: Busoni. Lisa Ullman has the score.

All these three dances were performed in December, 1923, in Hamburg at the Deutsche Bühne during one evening and all included drama and words. From what remains, it seems only a partial record of the evening's work.

4. Reigen Aus Lichtwende, 1923

Notators Azra von Laban and Herbert Vogel. Printed and published by the Hamburger Tanzschreibstube. Music: J. S. Bach; score available. Small floorplans at the beginning of each section (minimal).

I found the music and was able to reconstruct this piece; the correlation between music and dance was good. There was, however, insufficient information in the middle of the piece of what actually happened and where the people went; it looked repetitive and awkward.

The piece lasts for almost five minutes; and is a movement choir of sixteen or more people, yet the original performance contained five dancers; five soloists and two or more choirs, and lasted a full evening.[4] Where this small remnant fitted in the totality of this dance of course we do not know. Was it background for a soloist or an interlude for a costume change? Was it actually performed the way it is scored? The question can also be asked: was it ever part of the original dance? It is possible that this was educational reading material for students at the school. We know that Knust took movement phrases from Laban's dances and arranged them for use as teaching material. One example is Walzer; however, Knust carefully labels this "after motives from the dance called Titan--choreographer Laban arranged by Albrecht Knust."[5]

Lichtwende is in three distinct sections and the same piece of music is played for each one. It starts with two groups facing each other in the upstage corners, and one soloist in the middle. The soloist beckons and the groups advance toward each other and then slightly angle toward the downstage corners and pass through each other on the diagonals. Then they curve around back up stage in two double lines facing the audience. They again advance right down to the front of the stage area. The straight line is now slightly bowed outwards. The movements for this section are all advancing steps or lunges with some forward reaching arms and sometimes reaching up to the ceiling or down to the floor. The second section concerns itself with up and down directions. The dancers slowly lower themselves to the floor, crawl forward, roll on their backs, and arms and legs reach to the ceiling in repetitive spurts. They then reverse the process and come to a standing position. The third section is a slow retreating to the back of the stage, the group splits down the middle and each half curves back into an upstage corner and the dance ends with the groups bowing toward each other. The movements are very simple and all relate to the simplest form of the dimensional cross.

5. Titan, 1927

Notator: A. Knust. Printed and published by the Hamburger Tanzschreibstube. Floorplans--minimal. Music: Rudolph Wagner--Regency, no score.

This was a choric dance work in six parts comprising forty dancers in groups, eleven men and thirteen women as soloists and leaders.

6. Walzer -- themes from Titan arranged by A. Knust

Notator: Herbert Vogel. Nine pages printed by the Hamburger Tanzschreibstube. Some floorplans--minimal. Music: Waltzes from Faust, by Gounod, abbreviated version, no score.

7. Rienzi, 1927

Notator: A. Knust. Eleven pages of score--hand written. Small floorplan at beginning of score and each section (minimal). Music: Wagner. No score. (Notated 1935)

8. Swinging Cathedral, 1952

Notators: Ludmila Mlada and Ann Ten Broeke. Twenty-four pages--three handwritten copies, six sections. One floor plan at the beginning of each section. One or two phrases of each section. Music: Excerpts from different composers--some available, some lost. Lisa Ullman has a film of a later group doing this movement choir.

The original Swinging Cathedral was done in 1923 and lasted three hours and included speech and drama as well as dancing. This dance was done during a two-day weekend and lasts about ten minutes. The connection with the earlier dance of 1922 is through some of its ideas. For example, there are colours which embody different ideas and qualities, such as red for fire and passion, black for evil forces, and yellow for the sun and joy.[6]

I have reconstructed three sections: there was one phrase of green; yellow was complete with four phrases; and black had only three phrases. The number of people involved was open-ended and there are no recorded transitions between the sections. The music and dance for the first piece did not fit; the second one was perfect; the third section had none (lost). Because this dance comes at a later date than any of the others, the phrases are more fully recorded as far as movement subtleties are concerned. Especially in the black phrase, one gets a real feeling for the dramatic flair that Laban must have had, while other phrases show the softer flowing quality of the arms and torso.

9. Saltabile

Notator unknown. Nine pages--handwritten. Floorplans, none. Nine men and nine women. Music: Leo Spiess, no score.

May have been an interlude at the Opera according to Lisa Ullman.[7]

Dances for the Opera:

10. Dances from Margeritte

Notator unknown. Five pages both sides--handwritten. No floorplans. Music: Gounod, no score.

11. Marionetten March

Notator unknown--handwritten. Three pages. One soloist, two groups. No floorplans. Music: Gounod (from Margueritte)--no score.

12. Eine Nacht in Venedig

Notator: A. Knust. Twenty-three pages--handwritten--in red. Music: Johann Strauss. Ballet Music: Pasman

a. Pidgeon Ballet

b. Children's Dance; men plus women

c. Moor plus Two Pierrots; (?)

13. Prince Igor--Polevetsian Dances

Notator: A. Knust. Music: A. Borodin.

a. Dance of the Water Carriers

Two copies: one red, one black

b. Polevetsian Girls

Ten or more girls. Three copies: two red, one black

c. Whip Dance

Men only. One soloist; group of eight (?)
Two copies: one red, one black

d. Bow And Arrow Dance

Men only. Two soloists (?) Two copies

e. Group Dance

Group: men and women. Two copies: one red, one black

f. Allegro con Spirito

Two soloists from Bow And Arrow Dance. Group of men plus two groups of women. Two copies: one red, one black

Prince Igor seems to be the most fully documented choreography of Laban; dance bar for music bar. However, the movement that is recorded is very, very basic; steps, skips, turnings. An arm or leg gesture here or there, no other detail. I did find two rough sketches of floorplans that were possible to be adjusted and fitted to the Notation of two of the dances, namely Polevetsian Girls and the Whip Dance. Therefore it became possible to reconstruct these. Time permitted me only to do the Girls dance.

An examination of the three copies available of Polevetsian Girls showed that there were differences among them. Two were in red pencil and therefore earlier than the later black copy that got printed. Even the two red copies

seemed to be of different time periods with one looking more like a first copy or rough notes. When they were put in what I presumed to be a chronological order the black copy was the latest, the neatest and most pulled together. However, one phrase was lost, some details of arm movement had fallen by the wayside, and a rhythmic change had taken place in the feet. The latter could be explained as an error made by a copyist but the former were stylistic and expressive losses. Could the first two copies be rough notes of Iver's while the black one is by Knust? Were these discrepancies due to arrangements for teaching purposes? I did wonder if this was also used for student reading matter and thus simplified and clarified. There are three different movement phrases in the Girls dance containing steps, heel touches and simple arm movements. They enter the dancing area from three different corners at different times, performing the same phrase; all end up centre stage in a double line. A new phrase is introduced and the group gently travels and sways from side to side. Next they turn to form a long double line to snake around the stage and break away in groups to exit in different corners of the stage. The dance had a gentle charm and a girlish feeling. The movements are quite repetitive but this may well have been very suitable while actors and singers were milling around the stage at the same time that this dance was performed.

Because of the simple level of movement description these scores have no indications of focus, relationships of dancers to dancers or to their surroundings (what we call floorplans today). As a matter of fact most often there is no indication of the number of dancers taking part in the dance. Also there is no supportive information relating to music, costumes, props, sets, kind of dancers needed, style of this particular dance, choreographer's intent or where it was to be performed: stage, open air theatre, a meadow, platforms, stairs, etc., all of which Laban used in various productions.

These omissions I think are not due just to a lack of skill or caring about documentation but reflect a much more basic dilemma. It is often presumed that a dance exists as an independent entity apart from the performers and the actual performance, that its specific design and choreographic shape is the creative product of the choreographer, and that this product is the same each time it is performed (within acceptable norms) and can be faithfully recorded and preserved.

This, however, was not always so. Bronislava Nijinska writes about Nijinski's (1911) problems during the rehearsals of Afternoon of a Faune when the dancers complained about having to do each gesture exactly and how this had not been demanded by a choreographer before. "Up to then the ballet artist had been free to project his own individuality as he felt; he was even expected to embellish it according to his own taste, possibly neglecting the exactness of the choreographic execution. The artists simply had to comply with the following rules: Keep a line straight or a circle round; preserve the groupings; execute the basic pas."[8]

Sylvia Bodmer writes about dancing with Laban in Don Juan: "Laban was very versatile, he changed things according to where you were. He had a great gift for seeing the variety of the movement and did not stick to one (interpretation) and say this is how (it is) to be but he would vary his compositions accordingly."[9] She also speaks about the teamwork and the relationships among the dancers as a most important element in Laban's group. You reacted creatively to each other like a jazz musician playing in a group. When a dancer missed the train the performance went on without him.[10]

Valerie Preston Dunlop says there were no understudies; each part was unique. Working with Laban your first concentration was internal; then came your improvisation and that was immediately set; it was the inner feeling that gave rise to the form.[11]

With such a total personal involvement with the movement it becomes difficult to separate "the movement" from the performer, and with the dancer heavily involved in the creative process one gets a product of two artists. Also it seems there was no definite dance or performance but many variations depending on where the performances took place and who would be involved with it. Before one can think about scoring a dance of that nature many factors need to be considered, and one needs to come to some kind of consensus with the choreographer of how and what to document.

One can understand now why Lisa Ullman believes "one should not write in dynamics and personal interpretation. It all depended on the director and the artist and their creation of the gestalt."[12] And she also speaks of Laban having "to touch everyone he worked with; to bring out their special quality."

The scores, limited as they are, give some feeling about dance at that time and Laban specifically. I got a sense of the variety of spatial relationships that were used as well as the simplicity of the movement. Simple themes are exploited in the Lichtwende, for example. The emphasis is on the group and its versatility; coming together and retreating, circling around each other and totally using and filling the space. There are similar groupings happening in the Polevetsian Girls dance and the Swinging Cathedral. The formations are universal and useful; easy to comprehend by the dancers and adaptable to different spaces as well as different group sizes. The varieties of spacings and groupings add interest to the simplicity of movement.

However, the true flavour of Laban's choreography, I am afraid, is not to be found in his scores but needs to be culled from other sources.

## NOTES

1. Forster, J. The Influence of R. Laban. (London: Lepus Books, 1977), p. 14.

2. Interview with Lisa Ullman, October, 1981.

3. This was made clear at the 1981 ICKL Conference in a presentation by Lisa Ullman entitled "Spatial Forms and their Innate Dynamic Content." My notes read "low steps heavier, extensions require strength, flexibility--ease in your body. To open a movement is to be free."

4. Playbill. Laban Archives.

5. Quotations from the title page of the manuscript.

6. Manuscript. Laban Archives. I am grateful to Lisa Ullman for calling this document to my attention.

7. Interview with Lisa Ullman, November, 1981.

8. Nijinska, Bronislava. Early Memories. (New York: Holt Rinehart and Winston, 1981), p. 427.

9. Bodmer, Sylvia. "Sylvia Bodmer in Conversation," Movement and Dance Magazine of the Laban Guild, No. 68 (May, 1982), p. 14.

10. Interview with Sylvia Bodmer, April, 1983.

11. Interview with V. P. Dunlop, May, 1983.

12. Interview with Lisa Ullman, November, 1981.

# REPORTS

## Centre For Dance Studies

The Centre for Dance Studies in Jersey celebrated its slightly belated Tenth Anniversary during 1982. Several meetings and seminars were organized for this purpose and an exhibition of the Centre's works was mounted.

This gave us the chance to survey the work done at the Centre over the past years. The Centre was started in 1970, when Diana and myself decided to acquire an old farm house called 'Les Bois' in the Island of Jersey, and to convert it into a place of work on dance.

The outbuildings of the farms were turned into working rooms and living quarters for the students. A big dance studio was added later. This provided ample room both for theoretical and practical work on dance.

The place proved ideal for this purpose. Students, attending my lectures on the anthropology of dance at the universities of London and Belfast were sent over for longer periods to accomplish certain skills. This included analysis and notation of movement, the study of certain styles and of selected issues concerning the anthropology of dance.

Notation courses catering for diverse needs of our students have been conducted regularly over the years. These led up to elementary and intermediate examinations.

Courses on notation are being combined with movement exploration and with movement analysis. A connection is always made with the students' range of dance and movement experience.

All courses are structured according to the needs of the students. Tuition is applied individually, as only up to eight students are admitted at one time.

Also, some of the notation handbooks have been prepared for publication at the Centre, like the volume of Knust's 'Dictionary of Kinetography/Labanotation, containing examples (1979), the second edition of Laban's 'Principles of Dance and Movement Notation' (1975), and my handbook of kinetography (Podrecznik kinetografii), published in Cracow (1975).

Occasionally notation courses were given abroad, like in Finland in 1980, and in Poland in 1981. (I was able to go back to Poland after fifteen years of involuntary absence.)

Many publications have been prepared at the Centre within the area of the anthropology of dance. Ethnographic field work on dance has been conducted over the years in Melanesia, Indonesia, and among the Southern Slavs. The collected material is being worked upon and prepared for publication.

The Centre has its own series of publications, started in 1976: The Dance Studies (5 volumes), and The Documentary Dance Materials (4 folders).

The Dance Studies contain articles concerning different aspects of dance. The invited authors represent a very wide range of interests. Notation is present in all volumes. Volume 1, dedicated to Albrecht Knust on his 80th birthday, deals entirely with the application of Laban's notation.

The Documentary Dance Materials contain in folders material on dance collected first hand. The dance and music notation is supplemented by a brief introductory text for the guidance of the reader. The dance material represents a seleced cross-section of a particular traditional repertoire. The authors are professionally trained field workers.

Catalogues of publications and information concerning courses are sent by the Centre on request.

The collection of books and the archives continue to increase over the years. A prominent addition to the Centre was the legacy of Albrecht Knust. His archives and books were transferred to the Centre in 1978. This included a big collection of notated material. Copies of notated dances may be purchased from the Centre. A free catalogue is available on request.

Countless professional queries have been answered over the years and tuition and guidance given to students from various centres and universities abroad.

A series of academic theses and published items resulted from the work conducted at the Centre. Many of our former students come again to ask for further help, as well as to continue working at our place, which in the calm, rural surroundings, promotes concentrated work.

Needless to say, the Centre has been involved in the works of ICKL from the moment it was established.

Roderyk Lange

## Centre National d'Ecriture du Mouvement

### Activities 1981-1983

I. Teaching
   a) At Ecole Supérieure d'Etudes Chorégraphiques (ESEC): Introductory level based on movement analysis + elementary notation. Tuition open to students who decide to pursue the study of Kin/Lab after the introductory course.

   b) Association with Sarah Lawrence College (academic year in Paris) for regular Labanotation tuition.

   c) Correspondence Course (elementary + intermediate)

   d) Private Tuition

II. Publications (projects)
   a) Revised edition of the "Manuel Complémentaire de Cinétographie Laban" (intermediate textbook)

   b) Collection of French Folk Dances

   c) Collection of Variations from the Ballet Repertoire.

III. Publicity
a) Articles in specialized magazines

b) New contacts with Folk Dance people in France

c) Lecture at the "Colloque sur la Conservation et Reconstitution des Danses" organized by the Cursus D'Etudes Universitaires en Danse, University Paris IV, Sorbonne. (May 1983.)

Jacqueline Challet-Haas
Crépy, July 1983

## Dance Notation Bureau

1982-83 has been an exciting growth year for the DNB. We have been able to continue our major mission which is the documentation of dance. Last year the following scores were completed:

| | Title | Choreographer | Notator |
|---|---|---|---|
| 1. | Arden Court | Paul Taylor | Janet Moekle |
| 2. | Children on the Hill | Moses Pendleton | Terri Richards |
| 3. | Fire | Laura Dean | Leslie Rotman |
| 4. | Mistress of Sorrows | Helen Douglas | Jane Marriett |
| 5. | Musette | Paul Taylor | Janet Moekle |
| 6. | Napoli: Pas de Six | August Bournonville | Jane Marriett |
| 7. | Pas de Deesses | Robert Joffrey | Ilene Fox |
| 8. | Pillar of Fire | Antony Tudor | Airi Hyninnen |
| 9. | Square Dance | George Balanchine | Virginia Doris |
| 10. | The Unsung | José Limón | Mary Corey |
| 11. | Undertow | Antony Tudor | Airi Hyninnen |

Additionally, we continued our service of recreating dances around the country for dance companies from college through professional level. We either provided scores or actually sent a reconstructor to 35 companies, among whom were companies from 15 states, 3 countries. The biggest success of the year was a reconstruction from Ann Hutchinson's score of Balanchine's Symphonie Concertante presumed to be lost, but extant in the DNB library.

New last year was a project to create 5 "curriculum packages" for broad dissemination in the educational community. The DNB, with the help from the Fund for Improvement of Post Secondary Education, commissioned Anna Sokolow, Moses Pendleton, Buzz Miller, Clay Taliaferro, and Rachel Lampert to create dances for the University of Hawaii at Manoa, Arizona State University, the University of Iowa, the Ohio State University, and City College of New York.

In addition, master classes, interviews, analyses and videotapes of the work are being created. In 1983-84 the L/N scores and supporting data will be "tested" by rotating the scores among the participating institutions, with the Cornish Institute joining the initial group. Plans for 1984-85 are the completion of the packages, to be made available through the DNB Bookstore. Plans for an evening-long presentation of the works are in the formative stage.

## Dance Notation Bureau Library Report
Items of interest to ICKL Members

1. The L/N Technical Research File is growing. It needs organization and indexing, and a "collection policy." This would be a wonderful thesis project for your graduate students!

2. The Teachers' File is being reorganized by Jenny Logas, Certified Teacher, to reflect Elementary and Intermediate Textbooks, advanced material, and extended readings, as well as model course outlines, model lessons, and course syllabi.

3. The 1983 Addendum to Notated Theatrical Dances (DNB brochure) is available.

4. A computerized catalog of DNB holdings is in progress. Preliminaries of program modification are scheduled for completion in mid-September, when data entry will begin.

5. Our NEH grant helped enormously with the organization and preservation as well as cataloging of the collections. Leslie Kopp has the archival scores well housed and inventoried. She has been very active in archives and professional organizations.

   Once the inventory of archival scores has been entered onto the computer, the master scores and rental scores will be added. We are asking for an extension of the original grant to accomplish this.

6. A supplementary score information sheet for in-house use is in the works. It will act as a checklist of introductory material, and as a place for notators to record information otherwise lost, such as: sections of a score which could be used for teaching purposes, and statements explaining the notation situation and the notator's familiarity with the choreographer's style/technique.

7. Copyright and computer files at the DNB are frequently consulted by professionals and students. Please send new materials you see in these areas to help keep our files current.

8. Mary Jane Warner's Bibliography has been invaluable in answering questions from around the world, and serves as a basis for our own cataloging. Please make provisions to continue it--I will help wherever I can. (In return for checking the DNB entries, the DNB was given a prepublication copy by the author. LV)

Patricia Rader
Librarian

## School Report

In the 1982-83 year the DNB school continued growth in several areas with continuing diversity in the student body. This year there were 9 graduates from our full time programs--1 from the Reconstruction Certification Program, 4 from the Teacher Training Program, and 4 from the Notator Training Program. It is currently projected that 23 students will be continuing on to different stages in their programs--10 in Notator Training, 10 in Reconstruction, and 3 in Teacher Training. Twelve new students have been enrolled for the fall, including students from France, Italy, England, Taiwan, and Israel. New students have been referred by DNB associates at the Cornish Institute, Towson State University, and Southern Methodist University, among other places. We expect to have a total of 32 full-time students this fall, who will have an enriched learning program in which notation is the central issue, but with ancillary work in music, anatomy, and kinesiology, history and research techniques.

As do many other dance schools nationwide who have recently received eligibility for federal financial aid programs, the Bureau continues to confound Washington. They cannot determine whether to classify us as professional, undergraduate, vocational-technical (like air-conditioning repair), regular, clock-hour, etc., etc. Nonetheless, we were recently granted permission to administer to our students Supplemental Educational Opportunity Grants and College Work/Study funds. To facilitate the handling of these programs, Jan Hanvik recently attended a one-week financial and training seminar in Pennsylvania. So in spite of rising costs, it becomes increasingly possible to offer students an attractive and comprehensive financial aid package as an incentive to their studies here.

A small attempt at establishing a scholarship fund for students has been made. Enlarging it continues to be a need.

What to do with a steadily increasing number of graduates? We need to develop a counseling and placement service.

To meet demand, the coming year offers expansion of music and Laban Movement Analyses classes, addition of extra sections of Reading and Writing Intensives, Advanced Labanotation, and Teacher Certification; and new courses in Benesh and Feuillet Notation and Improvisation.

1982-83 also saw the publication of the initial issue of the DNB Journal, a magazine devoted to reports on scholarly research. The first issue was sent to all DNB members, gratis. Subscriptions to the semi-annual publication is $5.00 for members, $15.00 for non-members. We seek articles from you, all of you, reporting on your scholarly work. Inquiries about the Journal should be addressed to Jill Beck.

Last, but not least, 1982-83 saw the inception of an annual DNB award. The award went to Ben Sommers of the Capezio Foundation, a loyal supporter of Dance and of the DNB for many years. The award was presented by Agnes DeMille at a gala cocktail party, and the Ben Sommers Scholarship Fund at the DNB was established.

But that was all last year: next year seems to be even more exciting. The biggest news is that we are embarking on a major documentation project to record those works of George Balanchine not yet documented, and to update scores of previous versions of his dances.

We plan to document 18 dances over a 3-year period.

Publication news is that Vol. II of the Collected Works of Doris Humphrey is scheduled for publication by January 1. The introductory material written by Ernestine Stodelle is complete as is all of the notation copywork. Final corrections are being made and overall editing and design is being contributed by our Board member Frederica Friedman, senior editor of the Readers Digest.

Notation will be a part of two forthcoming books: A treatise on the Limón Technique as taught by Daniel Lewis, notated by Mary Corey, and Grammar of the Spanish Dance by Matteo, notated by Jane Marriett.

And, we hope to see you all next August, in Israel when the DNB in conjunction with the Institute of Choreology (Benesh) and the Movement Notation Society (Eshkol/Wachman) is organizing an International Congress on Movement Notation, which is sponsored by ITI/Unesco and the Dance Library of Israel. Address inquiries to Dawn Lille Horwitz, Conference Chairman, at the DNB.

We are all looking forward to a successful ICKL conference.

Muriel Topaz
Executive Director

## The Dance Notation Bureau Extension for Education and Research at The Ohio State University

The personnel of the DNB Extension are Odette Blum, Director; Vera Maletic, Lucy Venable and two Graduate Associates who this year were Mary Sweeney and John Giffin.

Helen Alkire who was Chairperson of the Department of Dance for over thirty years and who was instrumental in establishing the DNB Extension retired from that position in June. She chose that the performances taking place in her final year should celebrate modern dance and the work of the DNB in preserving these works for future generations. The following works were performed:

Weidman's Flickers directed from the score by J. Giffen under L. Venable's supervision. This was part of the College of the Arts' "Celebration of the Roosevelt Years" last summer. The work was also directed for the University Dance Company's (UDC) formal winter concert by J. Giffin. L. Venable is working on an alternate version of the score.

Limón's There is a Time staged for UDC by Jennifer Scanlon (artistic director of the Limón Company) with L. Venable as rehearsal director and notator of this staging. V. Maletic has done the phrasing notation for parts of 3 sections of this work.

Senta Driver's Resettings was the new work chosen for UDC. The DNB sent Terri Richards to notate it.

Rosalind Pierson's A Gift of Wings was given its first reconstruction from score by J. Giffin for R. Pierson's concert. This work had been notated by previous Extension Graduate Associates. L. Venable supervised the corrections J. Giffin made to the score at R. Pierson's behest. An excellent work for good college level students with a solid ballet foundation.

Sokolow's Duet from Odes directed by O. Blum from the score, for the faculty concert dedicated to Helen Alkire and given in May.

L. Venable danced "A Time to Speak and a Time to be Silent" from There is a Time with Richard Burroughs, a faculty member. L. Venable had danced the role with the Limón Company.

Anthony Tudor gave John Giffin (a former student of his) permission to reconstruct the first three songs from Dark Elegies as his graduate project. This was a first reading of the score.

As part of this celebration of notation, O. Blum mounted an extensive notation exhibit in the OSU Main Library display area.

Extension Research Projects

1. Mary Sweeney reconstructed two Korean court dances notated by Judy Van Zile in order to see how much of the stylistic elements of a different culture would be gleaned from the score.

2. In January the Department received a GIGI Color Graphics Computer Terminal. It is one of several sites at OSU chosen to test GIGI during a two-year period and produce demonstration projects for the Digital Equipment Corporation (DEC).

   The main project the Department of Dance is working towards is the creation of computer-aided instructional programs for use by students in the Labanalysis classes. Two quarters were spent becoming familiar with the system (it runs on a Vax-11/750 computer), the software, and the manuals. The software includes a graphics editor, a character-set editor, a text editor, and a system for creating and monitoring lessons. Several attempts were made to construct Labanotation symbols with the Graphics Editor and the Character-Set Editor without success. Our needs are much more complex than this software is able to handle, so the programs will be written "from scratch." Ideally we would like to be able to store each symbol as a unit and then quickly and efficiently scale and position it as needed.

L. Venable was advisor to both these projects.

Extension Outreach Program

The extension began actively encouraging the interest of dance people in notation in Ohio and the neighboring states by having its first "Score Reading for the Dance Professional" Workshop -- a one-and-a-half day reading workshop to encourage teachers, company director,s dancers, historians, etc. to discover their abilities in reading notation with a view to making use of scores to supplement their work. The first one took place last March with nine people. The next one is planned for November.

In June O. Blum taught two notation classes during the Association of Ohio Dance Companies meeting. This is the first time they had included notation in their program of dance classes.

In the Spring Quarter O. Blum introduced a new course for non-majors, "Dancing from Score." The focus was on gaining reading skills through the reading of excerpts from the modern and ballet repertoire, and African and European folk dances. It will be repeated each quarter and we hope to build a lot of interest in the subject.

Teacher Certification Course

Approximately every two years O. Blum directs and teaches this course at OSU. The last one was in June 1982 with 9 people (7 of whom were former or current graduate and undergraduate students). The next one will be held from June 18 to July 6, 1984.

Dance Scores

The updating and re-copying of Humphrey's Passacaglia is almost completed.

Rosalind Pierson's Gift of Wings is now completed and available for reconstruction through the Dance Notation Bureau.

Courses Taught in the Dance Analysis and Notation Area of the Department of Dance

This is not strictly Extension business, however, the extensive program which is now available at both the graduate and undergraduate levels was made possible because the Extension was here. This made available library resources and personnel that would have been unlikely otherwise.

Undergraduate Courses

A required 1-year sequence with the emphasis in the first quarter on learning about the elements of dance through Motif Writing, then proceeding to the structured score with the emphases on reading, i.e., learning dances from the score.

Elective Courses

Advanced notation; 2-quarter sequences in Space Harmony and Effort.

Independent studies in notation.

Graduate Courses

One-year sequence, also beginning with Motif Writing, then continuing into the structured course in the middle of the first quarter. The concentration is on reconstructing dances from score using Readings in Modern Dance Vol. 1 as one of the texts. By the conclusion of this course a talented reader can go on to direct a work from score as a graduate project.

Labananalysis, which is the third weekly class of the notation sequence, concerns itself with making students aware of their own movement patterns, broadening their range and dealing with phrasing as well as aspects of the Body, Space, Effort, and Relationship elements of dance.

Advanced Notation, the previously mentioned Effort and Space Harmony courses and a Seminar in Choreographic Styles--a comparative study of two choreographers using score and film/video; and Independent Studies in Notation.

A Video Dance Course -- not strictly in this area but making use of the observational tools learned in the above courses. This new course taught by V. Maletic was designed to draw the students' attention to the problems of choreographing for and with the video medium.

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V. Maletic has completed her monograph on Rudolf Laban's Concepts of Movement and Dance: Their Origins and Developments and has submitted it to a publisher.

Odette Blum

## The Laban Centre

At the Laban Centre many different courses are offered, and movement study and notation are part and parcel of some of these. We have over two hundred students who come in contact with either Motif Writing or Labanotation, or who see the programs that are the result of notation.

B.A. (Hons) degree students take elementary and intermediate work. They can then elect, if they wish, two extra years of study which includes advanced material and a notating and reconstructing project.

The Dance Theatre students have one year of study to cover elementary notation, and then they have the opportunity, if they wish, to go on to intermediate work and to do a reconstruction. We have a one-year course at the graduate level where elementary notation is required and intermediate work is optional.

A new course in the masters program starting this fall is called Documentation and Reconstruction. We will have three candidates in that program. The other new course beginning this fall is a performance course where I am sure reconstructions will at some time be used. In the doctoral program some candidates will be using notation as part of their thesis.

We had quite a few reconstructions this last year. The first movement of Doris Humphrey's Brandenburg Concerto was directed by Patricia Phillips. It was performed for the Pope on his visit to England and was televised all over the world. Less spectacular events were: Water Study (Humphrey) directed by Ilana Snyder, Concerto Grosso in D Minor (Limón) by Angela Kane, Shakers (Humphrey) and a section of Big City (Jooss) by Els Grelinger. Anna Markard came for the last two weeks of rehearsal to work with the students and clean up the dance.

It seems that companies visiting London come with more repertory that is documented these days. It has been great fun to study the scores, when possible, before going to see the performance.

Els Grelinger

The Language of Dance Centre
September 1981 - August 1983

PUBLICATIONS

"Fanny Elssler's Cachucha" - the book (notation, background history etc.) published by Dance Books and Dance Horizons.

"Fanny Elssler's Cachucha" - the film (danced by Margaret Barbieri of the Sadler's Wells Royal Ballet). Available from John Mueller.

In Preparation:

"Dance Notation" - to be published later this year or early 1984 by Dance Books and Dance Horizons. Final work on the book, checking dates, file cards, etc. assisted by Gillian Lenton.

"Your Move - A New Approach to the Study of Movement and Dance"
- to be published by Gordon & Breach Science Publishers in September, 1983
Final version of the material in this book was tried out at the Teacher Training College of the Royal Academy of Dancing, Michelle Groves assisting. Music for the movement studies composed by Kevin Chapman, Associate Director at the RAD.
Camera-ready copy for this book was prepared at the LOCD. Ink autography by Nancy Harlock. General organization of the project undertaken by Gillian Lenton. Typing, paste-up, checking, proofreading by members of the LOCD staff: Michelle Groves, Judith Siddall, Edna Geer, Angela Kane, Nicola Whitehouse, Renee Caplan.

Wall Charts - 10 charts giving the basics of Labanotation, ready for printing and distribution.

Teaching Aids - miscellaneous aids in preparation to tie in specifically with "Your Move."

Ballet Excerpts - gems from the classics in the last stages before publication.

Periodicals:

Action! Recording! - quarterly newsletter of the LODC focussing on ways of looking at, analyzing and recording movement (notation, film, video, etc.).

The Labanotator - Few issues were put out recently so as not to provide additional discussions when the focus needed to be on ICKL discussion.

The Automatic List - Smaller, lesser items, such as short dances, teaching aids, which are published when they are ready and sent to subscribers.

GRANTS RECEIVED

Gulbenkian Foundation - £ 10,000 to further the work of the LOCD. This grant made possible engaging Michelle Groves as Assistant Director.

British Library - £ 6,000 to improve the LOCD Library holdings. Two part-time librarians, Angela Kane and Nicola Whitehouse worked on cataloguing and improving scores, in particular Balanchine's "Serenade," Dolin's "Pas de Quatre" and Shawn's "Fundamentals of Dance Technique." Edna Geer, Nancy Harlock and Rhoda Golby continued their general work on the library, sorting, housing, and listing new acquisitions.

Library

Visits to the library increased, students coming from colleges such as the RAD, the Laban Centre, Roehampton and Crewe & Alsager.

Rental of scores for study purposes increased.

Leeder Archives - In December, 1982 Ann Hutchinson visited the Leeder Dance School in Herisau, Switzerland, where, together with Gretli Mueller, Leeder's long-time associate and now director of the school, she sorted out the many notated materials, typing out about 300 file cards with all the pertinent information. Copies of these cards are now in the LODC library.

COURSES

Bergen Laererskole - Teacher trainees from the Bergen Laererskole in Norway came again for a one-day intensive course in Language of Dance taught by Ann Kipling Brown and Varina Verdin.

O Level Courses - To fill the needs met in implementing the notation requirements for the new O Level in Dance, Ann Kipling Brown, Michelle Groves and Angela Kane taught courses which progressed from Motif Description combined with movement exploration to work with selected score excerpts, held in London and Liverpool.

Roehampton Course - Michelle Groves and Angela Kane, assisted by Gillian Lenton taught a four week course in June 1983 at the Froebel Institute. Two groups of students, each having 1½ days per week, concentrated on gaining reading skills. Despite scheduling difficulties the course was undertaken to prepare them to use Labanotation in movement analysis courses next year. Future courses are being planned.

Intensive Labanotation - Michelle Groves taught a one-week intensive intermediate course in September, 1982, the students passing the exam with flying colors.

Coaching - Ann Hutchinson was invited to Trent Park College, Middlesex Polytechnic to appraise the work being done and to give special coaching.

Professor Liu Fengh Shueh, originally a student of Albrecht Knust, is now working for her PhD at the Laban Centre under the guidance of Ann Hutchinson, with Els Grelinger coordinating. Liu's concentration is on Chinese dance, focusing on some old notations she has discovered.

Examinations - Examinations have been held in connection with various of the colleges, the emphasis being mainly on reading, though an increasing number of students are now taking the DNB theory exams.

Lectures - Lectures given at colleges have centered mainly on the historical and contemporary systems of dance notation or on the resurrection of Fanny Elssler's Cachucha.

NOTATING - Judith Siddall had the opportunity to use her professional notating skills when asked to assist the ballet-mistress of the musical "Cats." The notating had to be set aside when Jude was given greater responsibility in getting the show on each night.

RECONSTRUCTION - In January 1982 Ann Hutchinson, assisted by Michelle Groves, taught the Pas de Six from "La Vivandiere" to the Sadler's Wells Royal Ballet thus providing an excellent opportunity for people to see use of a Labanotation score.

CONFERENCES - The first conference of what soon after was to become the Society for Dance Research was held in April, 1982, sponsored jointly by the Radcliffe Trust and the Gulbenkian Foundation. Labanotation was represented both in connection with the story of the reconstruction of the Cachucha from the old Zorn notation, the transcription into Labanotation, etc. and also in the paper given by Ann Hutchinson entitled "In Question - The Body" in which she explored uses of the whole torso in different styles of dance, the examples being given in notation as well as word descriptions.

D.A.C.I. - Ann Kipling Brown and Ann Hutchinson presented a joint session on Language of Dance for children at the second Dance And The Child conference, held in Stockholm, August 1982. The session, which conflicted with that of a famous doctor, was so successful that a repeat was arranged before the conference concluded.

Computer Seminar - A one-day conference held in April 1983 by the Society for Dance Research featured use of computers in connection with dance. Ann Hutchinson reported

Computer Seminar (continued)

on experiments undertaken at universities in the USA, Canada, Australia, and in England which involved use of Laban, Benesh, Eshkol and Stepanov notations as well as production of a moving figure on the visual display.

F.L.O.G.

- A growing awareness that their traditional dance heritage is in danger of being lost led to a three-day conference in Prato, Italy at which methods of recording--film, video, notation--were presented and discussed. The Laban system was mentioned by several of the speakers, in particular two delegates from Yugoslavia who have recently published folk dance books containing many notated examples.

  Ann Hutchinson presented a simple introduction to Labanotation, building up simple steps from action strokes to some specific detail. As a later session became open there was a general request that she continue. On hand to assist was Donata Carbone who is making good progress on the folk dance correspondence course and may become the leading figure in spreading use of Labanotation in Italy.

Israel, 1984

- The LODC is contributing, together with the Benesh Institute, to the DNB-initiated International Congress on Movement Notation to be held in August, 1984, in Israel.

Discussions

- The London Labanotators held monthly discussions in which topics were frequently drawn from questions raised by the notators at the DNB. Several sessions were devoted to materials in preparation for ICKL.

  Early in June intensive discussions have been held for the past three years at the Dance Notation Bureau with Ann Hutchinson contributing from her knowledge and past experience and sharing in the problems and new ideas unearthed by the DNB notators. Correspondence during the year helped to pin-point the topics most urgently needing attention.

FUTURE PLANS

- Discussions are in hand regarding the future development of the Dance Resource Centre at Surrey University and the role that the LODC and the Benesh Institute may play in the future.

Ann Hutchinson Guest

## Laban/Bartenieff Institute of Movement Studies

In the summer of 1983, the Laban/Bartenieff Institute of Movement Studies celebrated its fifth birthday. We've graduated eight classes of Certified Movement Analysts, and completed twenty different sessions of Special Programs, over two hundred workshops in all. We've passed through a period of intense introspection after the death of our founder, Irmgard Bartenieff, and moved on to a commitment of outreach, based on the cohesive workings of a broad community The only constant has been change--change both sudden and gradual, painful and peaceful--all of which has led to a vital, expanding, still young but getting older, movement center.

Our outreach efforts have been very rewarding in several areas over the past year. After an extensive, soul-searching application and review period, LIMS was accredited by the Joint Commission on Dance and Theatre Accreditation, which is recognized by the United States Department of Education. This recognition of educational excellence adds further weight to the increased professional regard given all our training programs. Accreditation, combined with federally funded financial aid which we hope to achieve in the coming year, will make our programs, especially the Certificate Program, accessible to a wider range of students.

We received funding this past year to begin incorporating the Irmgard Bartenieff Archive into our library collection. The Archive is a collection of Irmgard's correspondence, books, photographs, and papers that were donated to LIMS by her family. The first phase entailed inventory and preservation procedures and brought Irmgard's life and activities into renewed focus, with much excitement at the discovery of programs, posters, and reviews of 1930s Laban, European and American dance performances. LIMS is now seeking further funding to move into the next phase which is cataloguing.

In January 1983, the Institute sponsored the beginning of a consensus project to establish the reliability of Laban Movement Analysis as a research tool. Dr. Martha Davis, project director, will involve LIMS faculty, alumni and current Certificate Program students in the project whose results will be: a monograph on the state of reliability assessment of LMA; a video-tape with movement examples of LMA concepts useful for observation training; and a compendium of movement terms to be used on its own or in conjunction with the video-tape. As with the Archive, the first phase of the Consensus Project is now complete, and additional funding is being sought.

Of course the Institute's core programs have continued throughout all of this. The Certificate Program in Laban Movement Studies is now offered in three formats--the original year-long program, an evening and weekend program, and the intensive program. In the summer of 1982, a very successful west coast intensive program was begun in coordination with the University of Washington in Seattle. The Seattle program will continue as part of LIMS with a second class starting in June of 1984.

Special Programs, those workshops offered to the general public and movement world four times a year, have taken an enormous leap over the past year. Just this summer we ran fifteen different workshops, ranging from the most basic Introduction to Laban Movement Analysis to Andre Bernard's Ideokinesis to Choreography and the Camera to a Fundamentals-based technique class with Shelley Shepherd. In the coming year, Special Programs is branching out to offer more Saturday workshops, and a Christmas Intensive with Peggy Hackney and Irene Dowd.

Other areas of growth: the Institute now has over 500 members forming a strong community of professionals from many different movement-related fields. AALMA (the American Association of Laban Movement Analysts) has retrenched and surfaced with an active board and members committed to the professional recognition of LMA.

Future plans not only are now being made through organized, cohesive procedures, but get more exciting by the month. A conference is tentatively scheduled for June 1984 to bring together the whole community of Laban and related movement professionals. A travelling master class may visit colleges and universities throughout the country. Discussions of new, accessible formats for the Certificate Program are under way this summer. On a personal level, my teaching colleague Carol-Lynne Moore and I are developing movement observation curriculum materials.

Underneath it all is the struggle to survive as a non-profit organization in the present economy. Our initial search for outside funding was well rewarded this past year, but its further success will be the turning point for the Institute in the coming year. Although the continued development of the Institute depends on this outside support it will continue to be sustained by the commitment and spirit of the movement community we already have.

Janis Pforsich, with
Sally Bomer

## A Brief Observation Regarding Recordings of Ancient Chinese Dancing

From Chinese primitive society there are carvings on stone and drawings on pottery that are still in the process of being discovered. An earthen pottery bowl was unearthed which is dated by historians as 5,000 years old. It shows three groups of five women dancers holding hands with the ornament on the head flying in one direction while the tail of the goat skin flies in the other direction which means the dance had a twisting movement. There are a few lines showing the line of the earth or perhaps more likely, the edge of the lake, since this bowl was unearthed from a tomb at the side of the Chinghai Lake. When the bowl has water in it, this pattern of dancers in the inner part of the bowl seems as if they are dancing around water.

All through the dynasties there are continuous recordings, in frescoes and carvings and sculpture. Not long ago recorded music and dance were discovered in one of the hundreds of caves in Dun Huang caves. This was produced during the Tang Dynasty 618 A.D. - 906 A.D.--about 1,500 years ago. This is the oldest written dance that we know. Although the words (characters) make sense to us in modern China, we do not know how to interpret them in movement without further research.

We have an Institute of Research on the Chinese Dance, and this organization published a report on the discovery of a pictorial dance notation of the Nasi peoples in Yunan Province (Southwest China). Historians agree that this notation is at least 1,000 years old placing it in the Song Dynasty. They agreed that at that time the Chinese (Han) written language had not reached these mountainous people, for if it had, they would not have created their own pictorial written language. The Nasi written language is referred to as the Dong Ba Culture (see p. 163). Some say it is a religion of the Nasi people because it deals with

gods. Others say it is not a religion because they have no temples, and they have many gods and not one god as other religions. It also deals with magic and superstition, what we may call witchcraft.

I wanted to witness first hand that there are still people who know how to interpret this dance notation into movement. In March this year with a few of my Labanotation students and teachers, together with researchers on the history of the Chinese dance, we traveled three hours by jet from Beijing (Peking) to Kumming. Then by car we went 600 kilometers northwest to Li Chiang which is at an altitude of over 3,000 feet and below snow mountains. We went there to attend a symposium on the Dong Ba Culture which included the Dance. Men of 60 to 70 years of age arrived from the surrounding area, some walking three days through the snow mountains to get there. It was a festival of dance. The youngest taking part was in his late forties or early fifteis. These dances had been handed down for 1,000 years from father to son, or by the father letting his son learn from one of his colleagues.

From my own observation the fundamentals of the dance technique came from some sort of martial gymnastics, with special attention to breathing in harmony with the movements. There were swinging movements, balancing on one leg for a considerable period with changing body twists. They would go deep down to the floor in a squatting position with one leg extended in front with flexion, and kick with high extensions! Sometimes they would hold props in their hands--bells, hand drums, swords, flowers--according to the content of the dance. All was done to the accompaniment of a big drum. At the start they chant the content of the dance, and the drum accompanist gives a "roll" crescendo for the start. He follows the dancers, watches the leader of the group who from time to time after certain repeats of sequences will continue with other combinations. Each change will be preceded with a "roll" of the drum.

Not every dancer can read the pictorial dance notation, but many can. This translation in Labanotation (p. 168) was done by one of my students, Zhang Ling. The dancer read the Dong Ba dance notation and performed it, and from his dancing she made the Labanotation score. But in my opinion 6/8 timing would be more accurate than 2/4 for the Dance of the Saliwudens God.

There are specialists in the Dong Ba Culture who are collecting the notated dances, so we can compile and keep for posterity these ancient dances. There is also a big, heavy dictionary of the Dong Ba Culture in which for the direction right, ⋊ is written, and left is ⋉ , but in their dance notation, direction is not drawn in this manner. It is said that Laban researched Chinese, Tibetan, and Egyptian hieroglyphics to create the Labanotation symbols. So far ⋊ and ⋉ is the closest that I have come in my shallow research to any likeness.

One very interesting fact is that the Nasi people's everyday manner of dress resembles that of the 5,000-year-old earthen bowl, and in one of their popular folk dances they also hold hands in a circle as in the bowl which is so very common with folk dances all over the world.

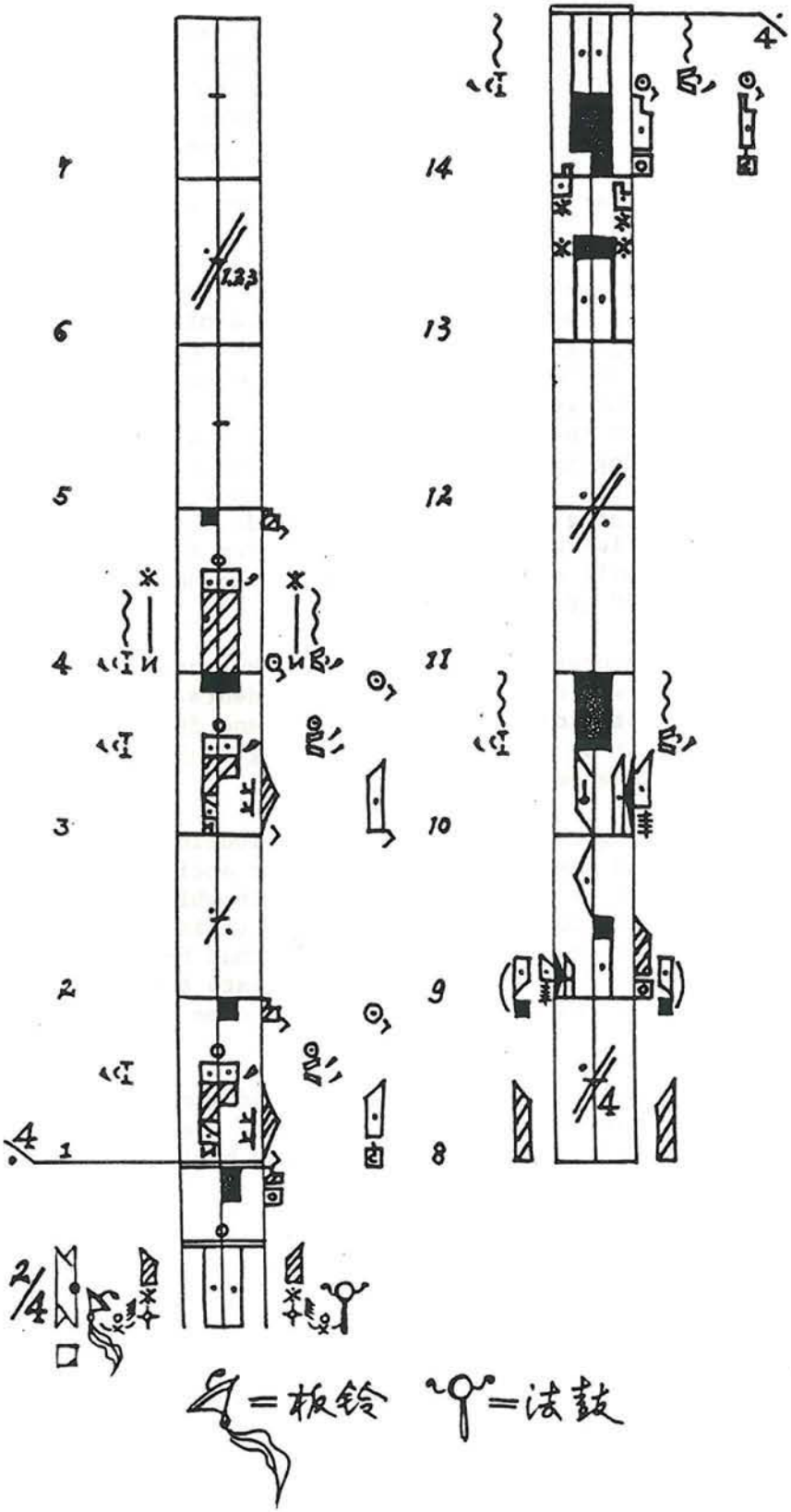
The Nasi people are now scattered in different parts of Yunan Province and also Szechuan Province. But they say that they originally came from the Chiang peoples who originated in Chinghai Province, the place where the bowl was discovered! Much food for thought.

This is only the beginning. A lot of study and research is ahead of us.

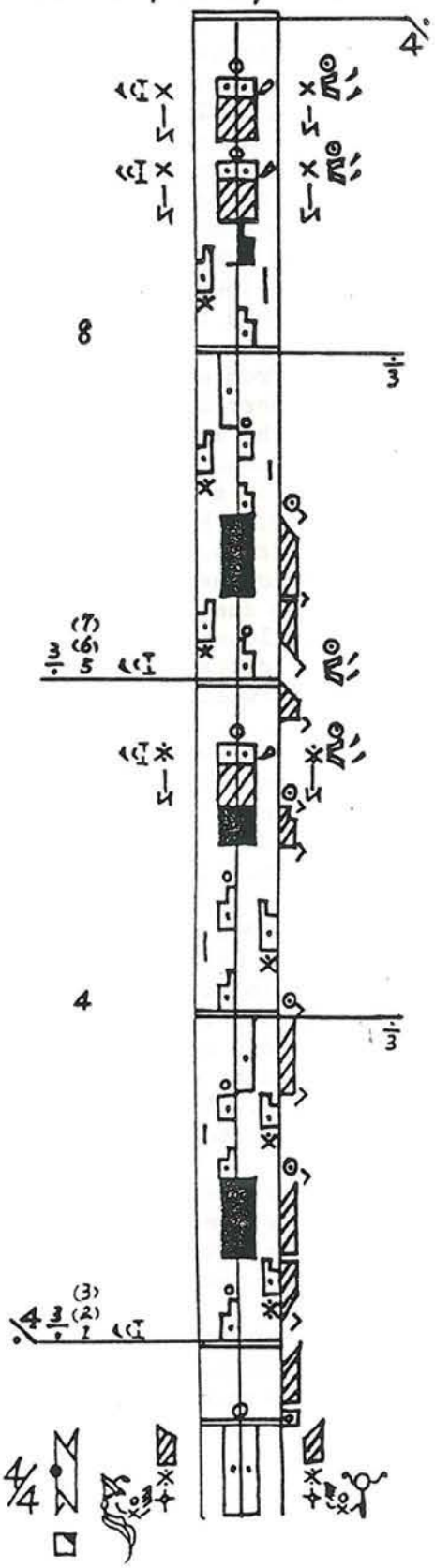
Dai Ailian

# 东巴舞 DONG BA DANCE

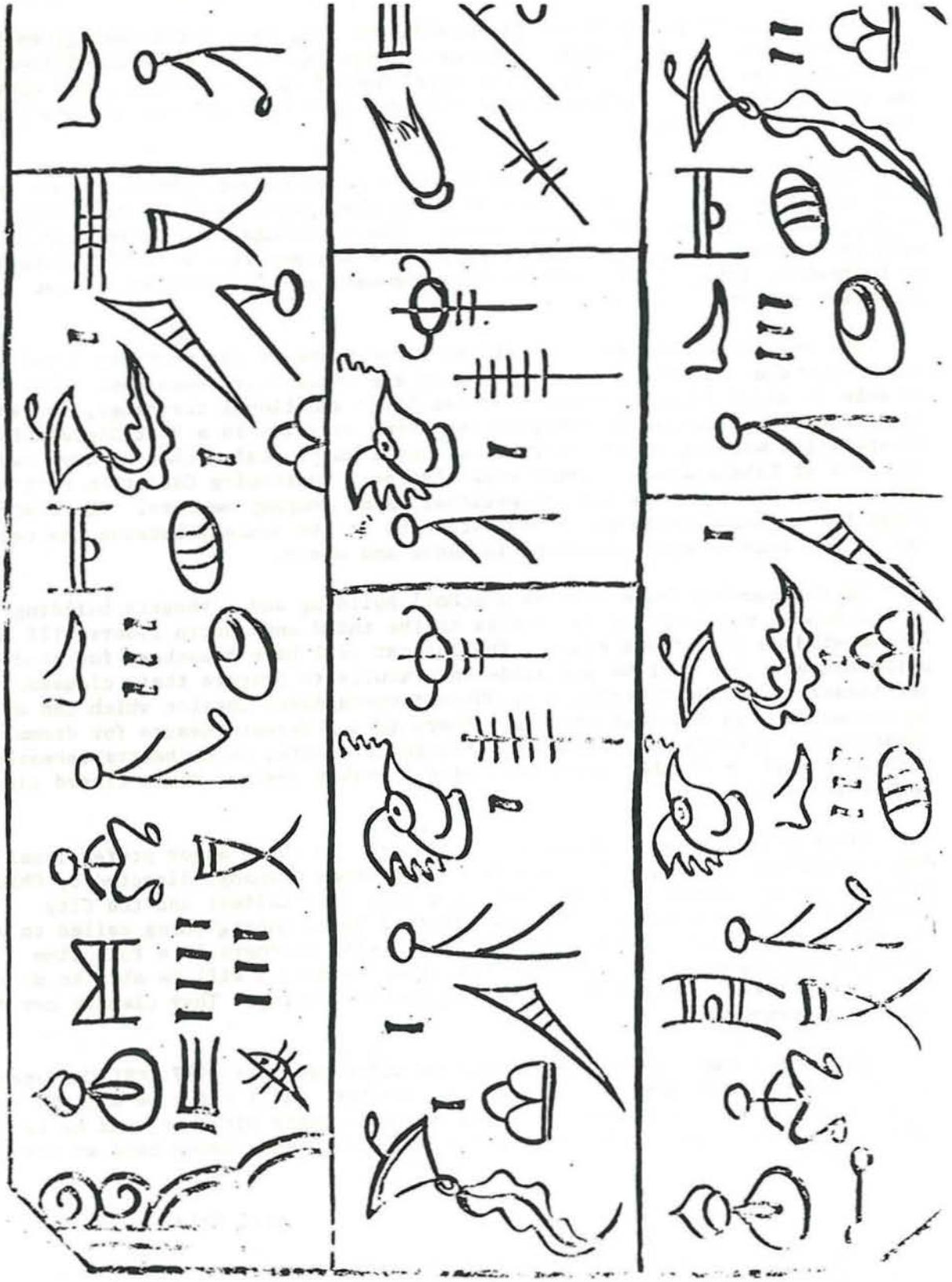
## 一、萨利伍登神舞
## Dance of the Saliwuden God




## 二、欧潘大神舞
## Dance of the oupan God




notated by
zhang Ling
张铃记录



## The Hong Kong Academy for Performing Arts

The beautiful location for the Academy on Hong Kong Harbor was given by the government. The buildings, costing the equivalent of 50 to 60 million in US dollars, are being donated by the Royal Hong Kong Jockey Club which operates the race track. The continuing yearly budget of 5 to 6 million dollars will be funded by the government.

Four schools will be contained in the Academy--Music, Dance, Drama, and Technical Arts. Within the School of Dance there will be three main streams: ballet, modern dance, and Chinese dance. The buildings which have been begun will be completed in the summer of 1985. The Academy will be fully operational by September, 1985. There will be a preliminary year in 1984-85 in some temporary spaces.

The program at the Academy will be three years at the tertiary level which means that the students will be coming at age sixteen or seventeen. They will be able to major in performing, teaching (with additional training), choreography, and perhaps in notation or research involving notation in a Post Diploma Program. We are still working on the curriculum, but I am proposing that we have two years required of Labanotation. There will also be a Continuing Education Program in the evening for teachers and professional dance company members. There are also plans for training secondary school students at the Academy because the tertiary age is too late to start training in dance and music.

In the complex there will be a school building and a theatre building. In the school building the dance area on the third and fourth floors will have eleven studios of various sizes. The largest will have bleachers for studio performances. One will be set aside for faculty to prepare their classes. The theatre building contains a 1,200-seat opera/dance theatre which can also be turned into an 800-seat theatre. There is a 500-seat theatre for drama, an experimental theatre with flexible, triangular rostra, an orchestra rehearsal recording hall, a chamber music hall with flexible rostra, and a closed circuit television studio.

Dance graduates will presumably feed into the three major professional dance companies in Hong Kong: the Hong Kong Dance Company, directed by Chiang Ching, a modern dancer from New York; the Hong Kong Ballet; and the City Contemporary Dance Company. The day before I left, Chiang Ching called to say she wanted a notator starting the first of April, so there is a full time position available! I am sure that the other companies will be able to do some work in the field of notation--at my constant prompting! They clearly can do some reconstructions.

There is a rumor going around that we might have the 1987 ICKL Conference in Hong Kong. I will have to talk to the Director, but I think we will be very happy to host such a conference. (Carl spoke to their Director, and he is enthusiastic about and supportive of the ICKL Conference being held at the APA in 1987.)

Carl Wolz

(Carl Wolz is the Dean of Dance at the newly founded Academy. He will be in charge of the development of the Dance Program from the very beginning. This report was taped at the Conference, transcribed and edited by L. Venable and checked by Carl Wolz.)

## Summary of Ideas From the Notation Professionals Association Meeting of February 12, 1983

### I. Support Network of Notation Professionals

(1) A forum for:
- (a) the discussion of our problems and concerns and ways to solve them at our work places and in the dance field;
- (b) the exchange of ideas for increasing work levels and work opportunities;
- (c) ways of improving our skills;
- (d) ways of improving our images (both self-perceived and as others see us;
- (e) the communication with notation professionals throughout the world, to keep 'up-to-date' with the developments, changes, new ideas and educational opportunities.

### II. Role

(1) What is the role of the notation professional within the dance profession and within the broader context of arts and culture:
- (a) is the notator a scribe, a translator, an interpreter, etc.;
- (b) is the reconstructor a director, a prompter, etc.;
- (c) what are the relative roles of the senior, more experienced notation professionals to the new professionals.

### III. Registry

(1) An up-to-date listing of notation professionals and their:
- (a) language/s;
- (b) education, including professional training and background;
- (c) specialty (i.e., notator, reconstructor or educator);
- (d) sub-specialty (i.e., notator of post-modern dance, reconstructor of pre-classic dance or educator at the primary school level, etc.);
- (e) publications, scores, reconstructions, courses--taught or developed, etc.;
- (f) professional and press recognition;
- (g) affiliation/s.

(2) Employment listings and opportunities.

(3) Fee recommendations.

(4) Promotion of notation professionals within the listing.

(5) Pool of ideas of important and necessary projects not yet acted upon, such as contracts, fees, working conditions.

### IV. Communication

(some of the suggestions for this area are covered in I(1) (e) above and in V(2) below)

(1) Investigation of possibilities for interaction with other dance professionals including historians, critics and writers, composition and technique teachers, video and film people, movement analysts and anthropologists.

(2) Seminars with other arts professionals whose functions are analogous to ours including composers, conductors, directors, musicians and actors.

V. Advocate and Publicist

(1) Publication of a brochure/s explaining the value of notation for distribution to dance professionals (schools, companies, choreographers, unions, Broadway producers, T.V. executives, etc.)
   (a) why a dance is notated;
   (b) how a dance is notated and reconstructed;
   (c) the training involved in becoming a notation professional;
   (d) the benefits derived from training in notation;
   (e) the benefits of using a notator, reconstructor, a score;
   (f) the comparative costs to other recording and reconstruction methods and its advantages over these other methods;
   (g) sources and procedures for funding for companies and individuals;
   (h) recognition of notation's successes from the press, choreographers, dancers, company directors, schools and arts institutions.

(2) Public seminars and meetings with choreographers, dancers and dance educators who have used notation or who would benefit from the use of notation.

(3) Demonstrations of how the system works as a reconstruction device, a recording device and as an education tool.

Ray Cook

# TEACHING KINETOGRAPHY LABAN AT THE STUDIO FOR ART OF MOVEMENT IN ZURICH

by
Claude Perrottet*

Dear Colleagues,

I feel honoured to speak to you about my "Studio" in Switzerland, and particularly about the place Kinetography plays there. Let me first say a few words about my own professional training. Going through the sweat and toil of dance and movement training, first at the Jooss school in Essen, Germany and, after that, at the former Art of Movement Studio in Addlestone, England, I benefited from distinguished teachers and experts such as Albrecht Knust, Diana Baddeley and Lisa Ullmann. Being interested in and fascinated by the practical as well as the theoretical aims of the Art of Movement, I had always a special liking for its notation.

It was exactly ten years ago that, on nomination by Lisa Ullmann and according to the membership rules then in force, I became an associate member of ICKL which I have remained til this day. Already during college I decided to devote my efforts to the furthering of the art of movement on the principles laid down by Mr. Laban, and its important branch of what was formerly called Modern Educational Dance (now Creative Dance et al.). To this I have been, and still am, prompted by my clear interest and my abilities in the performing arts, and to some extent, I believe, by my blood kinship with Mr. Laban.

In German we use the term "Ausdruckstanz," meaning "expressive dance" and in so doing we refer to the rise of the new dance movement in Europe during the twenties, in which Mr. Laban was also involved. However, we now add the adjective "Modern," to try to express the development this kind of idea of Dance has undergone since. I should like to mention here one fundamental characteristic of "Moderner Ausdruckstanz," i.e., that it is free from period or stylistic fetters, so to speak, and, therefore, is contemporary or opportune, if you like, to man expressing himself in Dance at any given moment in time, present or future. I admit that, as regards this claim, the word "Modern" is not fully adequate. So, who finds a better name for it?

With these concepts at the back of my mind, I have started working in Zurich where I have recently set up a training school, having been approved for students' grants by the state. The students follow a three-year course in the Art of Movement with a stress on Dance, as well as in allied subjects, up to the "Studio for Art of Movement Diploma of the Movement Specialist" (implying the Movement Pedagogue and what we call here Dance Artist). Kinetography is taught in one weekly session of 90 minutes in the first two years finishing with the equivalent of the Elementary Test. (A follow-up course is still in its planning stage.) So, Kinetography is, with us, not taught comprehensively. It serves as one important means for the student to experience, analyse and finally understand movement more fully, i.e., it supports the fundamental subjects, practical and theoretical, of the curriculum. In concrete terms, Kinetography provides a basis for direct and spontaneous transformation of movement ideas and stimuli into bodily action and expression on a level never attained by words alone--this besides its value as an

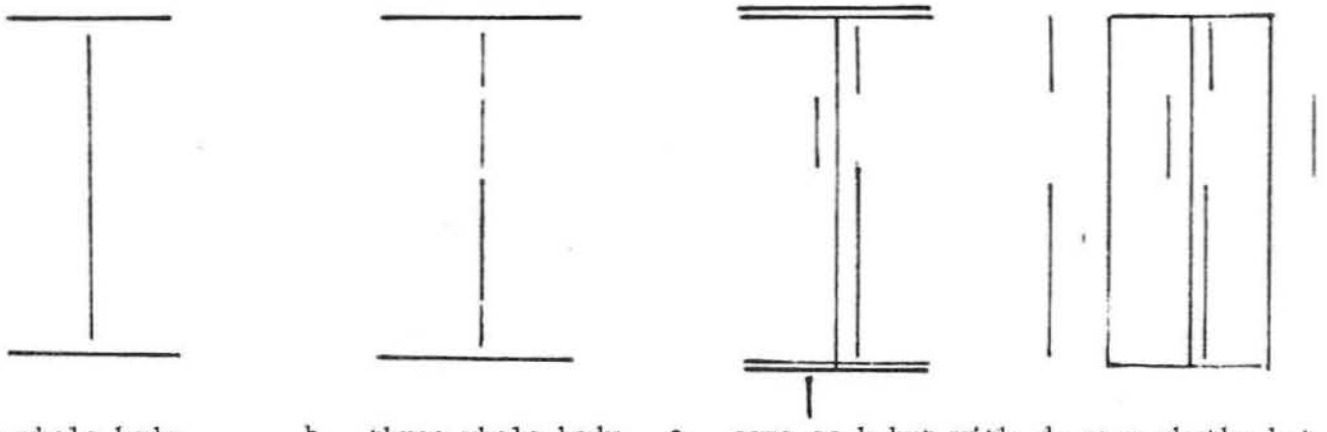
analytic tool. Before I give you some examples of this, I wish to summarize three main goals of the work:

1. To be sure of the principles and main rules of Kinetography Laban as a means to notate and read the essentials of movement, or of a given movement or movement series, maybe dance;

2. To use it as an aid in movement exploration and, indirectly, in sequence composition;

3. To be able to use the basic symbols adequately in other subject contexts, if necessary, such as choreutics, eukinetics and effort study, then: dance training, national and period style dance -- and movement observation.

Consequently, Motif Writing plays an important part (we use the simple and divided staves), besides Structured Writing and the full stave, as well as Effort Notation. At all stages and in all three kinds of staves we work with the Action Stroke at large.

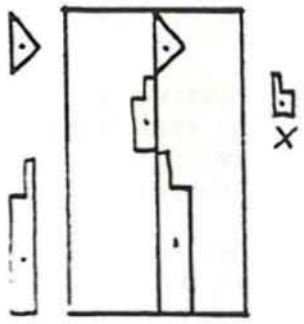


a. a whole body movement of a certain length

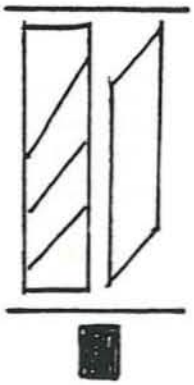
b. three whole body movements of lengths relative to one another

c. same as b but with defined body sides

d. same rhythm but specified into transference of weight and arm movements added



e. same rhythm specified in direction (everything "prescribed")



f. specifies (elaborates) action stroke. Turning added.

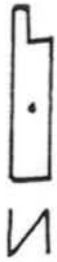
g. first three moves of dimensional scale (body participation not specified)

h.

j. Destination

k. Motion

l.



m.

n.

o.

h.-o.: introducing Movement Fundamentals (partly Motif Writing only)

p. Swinging Movement

q. Impulse

r. Impact

sign for Body Part, e.g.

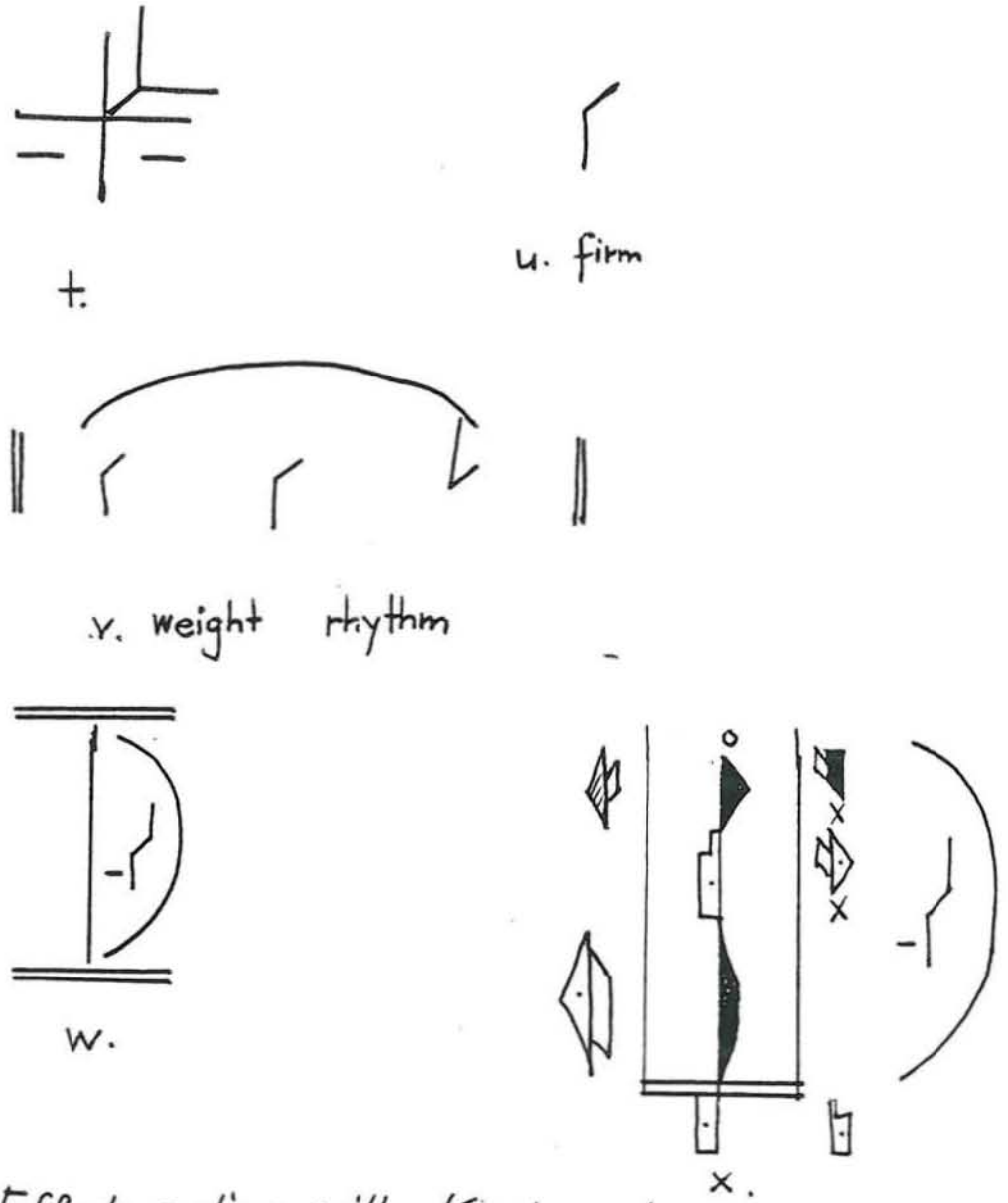
s. Leading

p.-s.: more fundamentals, with respect to equal or change of tension (see also h. above)

Re: Work With The Effort Graph

I consider application of the Effort graph essential for the awareness and the understanding of Effort -- Effort as a manifestation of the very inner springs of movement. And this again constitutes indispensable knowledge for the expressive dancer trained at my school, e.g., in her/his work composition.

We use Effort notation as an aid to experiential and composition work, in the teaching of Effort observation and of its analysis. (By the way, it is learned more quickly, as there are only eight elements!)




Effort actions with Kinetography.

Reading material

We have on our shelves:

--Graded training sheets from various sources

--sheets of our own making

--kinetograms of training studies, folk dances, modern dance sequences of various sources and of our own making

Students' notes comprise:

--rule book plus examples

examples are: motifs, sequences of their own and of the teacher, partly of group making

all in two sections: for scribbling and for nice copy

Their literature:

optional: Knust (German edition) Hutchinson — both are on the library shelf for reference

My reference books as the teacher:

Standard works: Knust, Hutchinson, Laban/Lange, Preston-Dunlop (including her very basic but useful "Introduction," a booklet long out of print)

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*Due to illness the presentor was unable to attend the Conference.

EXECUTIVE COMMITTEE MEETING AUGUST 3, 1983

Present: A. K. Brown, T. Intravaia, M. Lehman, M. Topaz, L. Venable, (Chair)

This was an organizational meeting to prepare for the beginning of the Conference. We met in the Dance Studio where the meetings would take place. The first order of business was to set up the tables and chairs, blackboard and other necessary equipment. A. Kane helped with this.

Last minute decisions were made about the tea and coffee breaks, dormitory matters, time change of the schedule because of cafeteria hours, equipment needs, etc. L. Venable turned over the one Fellow Application that had been received to A. K. Brown who had agreed to handle the processing in the absence of the Vice-Chairman.

Respectfully submitted,

Lucy Venable

FELLOWS MEETING AUGUST 8, 1983

Present: G. Amowitz, M. Backer, O. Blum, R. Cook, E. Grelinger, A. Hutchinson, B. Mahoney, J. Marriett, M. Topaz, J. Van Zile, L. Venable, A. K. Brown, (Chair)

1. Applications for Fellowship
   Applications have been received from Ilene Fox and Janet Moekle. Ann Rodiger is in the process of submitting her application. Discussion on recommendation of these people was postponed until the next meeting as all Fellows had not seen the materials to be reviewed..

2. Proposal for "sponsored members" from Bill Reynolds and Maria Szentpal. By "sponsored" is meant that ICKL would absorb the cost of their membership as they come from countries where they cannot send money out for such things.

   a. Bill Reynolds proposed Agoston Lanyi from Budapest, Hungary.
      •Full time professional notator for the Hungarian Academy of Sciences Folkdance Research Section; has held this position for over 20 years.
      •Publications: •Several major books, the most recent being: Neptancolvasokonyv (Folk Dance Dictionary) Zenemukaido, Budapest 1980
      •Numerous articles (as notator for all articles by researchers Gyorgy Martin, Erno Pesovar, etc.)
      •Hundreds of manuscript kinetograms (essentially the entire folklore group archive collection)

   b. Maria Szentpal proposed Viet-Ulrich Muller and Thomas Schmallmann, both from East Germany.

      Veit-Ulrich Muller
      He graduated at the Hans Otto University for performing arts, faculty choreography. He is a choreographer (Has won at a recent competition a first prize in choreography), is well talented in notation, will teach

notation at the Hans Otto University starting in September, and most probably will be the leading person in the GDR in the field of KIN/LN. His main interest is modern ballet. He is willing and eager to cooperate with ICKL and also in doing research. His notation knowledge, however, needs a lot of further studies and self education. M. Szentpal will probably be in constant contact with him.

Thomas Schallmann
He came to the notation course on his own expenses (the others were delegated by the government), has no graduation in dance, will start to get more experience in all kinds of dance styles. He was though the best in theory, has a bright mind, and wants to get deeply involved with notation. I was especially fond of him, as I highly evaluated the fact that he had to pay for his whole stay, though he is short with finances. My opinion is that though Viet-Ulrich would be the leading person (because he has a very strong character), Thomas will be the one who may do real good research in the future.

Discussion:

- Because of the cost of duplication and postage, how many such members can we sponsor?

- If we sponsor someone he/she ought to be particularly knowledgeable in the system, be actively using it, and report their activities to the Council on some regular basis.

- We need to hear from the nominees of their interest in becoming a member. (The Secretary will be in touch with them.)

- It was suggested that perhaps one copy could be sent to a country and copies made there to be circulated. But perhaps copy machines are not as accessible nor copies as inexpensive as they are in our situations.

- It was pointed out that we need a more widespread membership.

It was agreed that the Executive Committee should pursue these suggestions and should take whatever action is necessary on this issue.

3. Discussion of "Report on Voting on Changes in the Constitution and By-Laws"

Questions:

- J. Van Zile pointed out that she had returned a ballot and her name was not on the list of those who had voted. Lucy and Odette said that her vote had been received, that they must have put someone else's name on the list that had not voted. They were sure that her vote had been counted.

Discussion:

- We have to revote on item 4 - Membership in the By-Laws - as the proposal was to change one to two, but this was not stated in this way on the voting sheet.

- It was pointed out that procedures are the same for changing the Constitution as for changing the By-Laws. It should be easier to change the By-Laws than the Constitution.

- Sponsored Members are not provided for in the Constitution or By-Laws.

- Clarification was asked for on the proposal under II. Fellows in the Constitution. It will be answered at the next meeting.

After checking with A. Brown, the decision was made that L. Venable should follow through with contacting Dick Oman of the law firm of Porter, Wright regarding help to obtain tax exempt status.

4. Discussion of Voting on Technical Matters

It was pointed out that with the new amendment to the Constitution, the Fellows actually make the decisions. It was opened to discussion whether a more select group than the Fellows should make the final decision on changes in the system.

- The voting should be by the people who are most knowledgeable, but discussion should be open to all.

- If a smaller, more "elite" group is chosen it should be made up of a mixture of theorists, readers, teachers, and researchers.

- How would we select such a group? The group could change or there could be several groups each dealing with their area of special knowledge.

- If this "elite" group had to meet after the Conference this would extend an already lengthy period of time devoted to these matters.

- There was concern that the formation of an "elite" group to make the decisions might discourage others from coming to participate in the conferences.

- Perhaps it should be harder to become a Fellow. The responsibility lies with them.

- There is a certain stage of discussion where the research mind is needed and that is the point where the "elite" group should make the decision.

No firm proposal came out of the meeting. It was suggested that we were not ready to make a change in our voting procedures.

5. Call for Nominations for the Research Panel

It was noted that J. Van Zile as current chair of the R.P. can be elected again to the R.P., but M. Szentpal and R. Lange cannot be, according to the Constitution. Two people are needed for a two year term and three people are needed for a four year term since all current members of the R.P. will go off the Panel at the end of this year.

J. Van Zile has accepted nomination but only for a two year term. J. Marriett has accepted nomination, and I. Fox has agreed to serve though she is not yet a Fellow. We will not know her status officially until a postal vote is received from the Fellows following the Conference.

Discussion followed of the role of the Research Panel. It is a screener of papers and a facilitator of the preparation of papers for the conference with the chair as administrator. There need to be no fewer than 3 nor more than 5 on the R.P. The Panel is elected at the Conference.

Respectfully submitted: T. Intravaia
O. Blum
L. Venable

EXECUTIVE COMMITTEE MEETING AUGUST 8, 1983

Present: O. Blum, A. K. Brown, T. Intravaia, M. Topaz, L. Venable (Chair)

1. The Budget

T. Intravaia presented the Financial Statement for 1981-83 prepared by R. Golby and herself. The figures were reviewed. A question arose regarding the amount paid to the LODC for copying and mailing the London Validity paper and the Repeat & Analogy paper which included 36 pounds sterling typing fee. It was noted that typing of all research papers is now the responsibility of the presentors. L. Venable to discuss this with A. Hutchinson and R. Golby.

The estimated budget prepared by R. Golby was reviewed and amended to reflect the costs incurred in 1981-83 and estimated inflation for 1983-85.

The estimated expenses would not be covered by members' dues. (Membership has dropped from 97 to 76 dues paying members.)

It was decided that subscriptions would have to be raised. The Committee will recommend 20 pounds sterling for U.K. and Europe and $35.00 for U.S. memberships.

2. The Bibliography

There is no money to cover the printing, but all agree that the money would be recovered through sales. L. Venable wants to see it through and is willing to advance the money for printing. It is hoped that other interested members will be willing to advance money toward this. There is no way yet of setting a definite price for the book as we will not know printing costs until we know the exact number of pages involved. (The index is not yet completed.)

The Dance Notation Bureau will have exclusive distribution rights in the USA. The Language of Dance Centre and Centre for Dance Studies are willing to distribute the Bibliography in Europe. A. K. Brown thought that the Dance Bookshop in London might be interested also.

A pre-publishing price will be set for ICKL members.

Respectfully submitted,

Odette Blum

GENERAL MEETING AUGUST 9, 1983

Present: G. Amowitz, M. Backer, O. Blum, A. K. Brown, R. Cook, M. Corey, I. Fox, J. Greenberg, A. Hutchinson, T. Intravaia, L. Jones, A. Kane, G. Lenton, B. Mahoney, J. Marriett, J. Moekle, H. P. Rogers, D. Smith, M. Topaz, L. Rotman, J. Van Zile, L. Venable (Chair)

1. T. Intravaia read a letter from LIMS thanking ICKL for the $35.00 contribution to the Bartenieff Archival Memorial Fund.

"Thank you and the International Council of Kinetography Laban for your gift to LIMS for work on Irmgard's archives. It is a concrete demonstration of ICKL's support for continuation of her work. Your recognition of Irmgard's work as part of Laban development is wonderful. LIMS receives this gift with great appreciation."

2. Budget and Accounts

L. Venable reviewed the source of moneys and principal expenditures and reported that ICKL has 33 Fellows, 45 Members and one Honorary Member for a total of 79. Two members from Eastern European countries - M. Szentpal (Hungary) and J. Marcincowa (Poland) - are supported by ICKL because they cannot send money out of the country. There are 76 dues-paying members.

A large percentage of the dues goes towards duplicating conference papers and postage, prior to the conference, and to producing and duplicating proceedings and postage, the year after the conference. The rest is used for operating expenses.

The conference fees pay for the actual conference expenses: the first evening's reception, copywork during the conference, payment for use of facilities, equipment, telephone, postage, etc.

Typing went into the budget for the first time after the last conference because O. Blum would only agree to being the secretary if money was made available for typing. This expense should be continued. (The question was raised concerning the inclusion of Honorary Members in the percentages arrived at in voting. This had been done unwittingly, but would no longer occur.)

T. Intravaia reviewed the financial statement (see p.191). The following questions were raised and/or explanations offered:

- Why was the Foreign Draft for conference fees listed as an expense in the U.K. statement? (The two treasurers keep separate accounts. It was listed as income in the U.S. account when it was received in the U.S.)

- The nature of the payment to LODC? (typing, copying, and mailing of 2 conference papers to European members.)

- Item in U.S. statement: typing '83 Conference papers. Members pay for the cost of typing their own papers. This item was actually letters to members, minutes, etc.

- Does ICKL pay taxes? (No. Their profits do not exceed $600.00.)

The projected budget shows a deficit and the Executive Committee has recommended that dues be raised to 20 pounds sterling for European members and $35.00 for U.S. members.

It was noted that U.S. dues had been lowered from $37.50 to $30.00 two years ago. R. Golby felt that that was more appropriate for the then rate of exchange. It was suggested that perhaps it would be better in the future to maintain (or raise) the agreed-upon rates, rather than lowering them.

Questions arising in discussion:

- Whether anything was being done to raise the membership, e.g. soliciting university memberships. L. Venable replied that we have no institutional membership. Only individuals may join, but perhaps it is time to consider this.

- Why materials going abroad could not go by surface mail? This could take anywhere from 1 to 3 months and it is very difficult to get papers ready so far ahead of the conference. In the case of the Proceedings, people like to have them as soon as possible. It was recalled that it was the U.S. membership that had pressed for the air mailing of materials because they wanted to get them quickly.

- Whether printed matter rate was used for air mailing as well as First Class printed matter within the U.S. O. Blum said we did do that for air mail abroad, and she would check into it domestically.

L. Venable asked if there was a motion to accept the report as presented by T. Intravaia, that this was a formality and did not mean approval of the new rate for dues. H. Rogers moved that the Report be accepted. E. Gelinger seconded. Unanimously approved.

L. Venable said that the cost of publishing the Bibliography will be closer to $4,000.00. It is expected that expenses will ultimately be covered by the sale of the books, and that the cost will be such that people will be willing and able to purchase it. The printer, however, will have to be paid immediately. If anyone wishes to make a contribution or a loan to ICKL for this purpose to see her. It was suggested that orders be taken before publication to help offset the costs. It was agreed that this cannot be done until a price has been set which in turn cannot be done until the index is completed.

L. Venable strongly felt that an item that should be included in the Executive and Research Panel budget at some time is travel money. Not everyone can attend the meetings due to financial constraints.

She asked if there were any ideas for increasing funds:

- new members

- she spoke of the idea of an ICKL brochure that has been talked about for a long time but has not yet been done.

The following ideas came up for discussion:

- a suggestion that the type of organization ICKL is or wishes to be needs to be discussed before a membership drive can be discussed.

- the necessity for ICKL to become a tax-exempt organization so that donors' contributions could be tax deductible.

- a reminder that a Constitution, By-Laws and incorporation are pre-requisites to application for non-profit status.

- the possibility of charging for the Proceedings so that everyone pays for them apart from their dues.

- that the Proceedings be included in the Conference fee and all not at the Conference would pay separately. (L. Venable pointed out that this would raise the Conference fee considerably. Members' dues in the year following the Conference pay for the Proceedings. This way we know we have the money to publish them.)

- the possibility of selling the Proceedings and papers to non-members. (L. Venable wondered about the problems of copyright, and J. Van Zile urged caution regarding the dissemination of Conference papers which are often "working" papers. M. Topaz agreed, pointing out that people reading these papers would think they represented recommended usages.)

ICKL should concern itself with the dissemination of the Proceedings only.

B. Mahoney suggested making 100 copies of the Proceedings since the cost is not much more than 78, so a good profit could be made from those sales. How could this be advertised?

A. Hutchinson suggested that ICKL may not want to sell Proceedings further back than 1970 when Labanotation came out followed by Knust's Dictionary. They contain all up-to-date agreements between KIN and LAB up to that time.

A question arose regarding the necessity of knowing about old usages. A. Hutchinson said there was a 10-page pamphlet available listing the old and new versions. However, it was felt that the complete materials would still need to be available for research.

3. Archives

Edna Geer as ICKL Secretary and then as Archivist kept the Conference papers. (A list of these papers through 1977, 56 in number, appears in the 1977 Conference Proceedings.) These papers are her copies. The need is to see that complete copies of ICKL papers are housed in Europe and in the United States to be available to ICKL members and researchers.

This was discussed by the Executive Committee at the 1981 Conference and exploration was supposed to have been done on the cost of copying the archives, but no action has been taken.

Discussion:

- M. Topaz would like to house one set of the archives in the Dance Notation Bureau Library.

- E. Grelinger thought that the Laban Centre might be interested in housing a set.

- There was discussion concerning the cataloging of these archives. A. Hutchinson suggested that E. Geer, R. Golby and N. Harlock be a

working party to look into and begin work on this matter with the possibility of co-opting additional people to help.

It was agreed that such a working party should be formed.

4. Approval of the Budget and Raising of Subscription Fees

M. Topaz moved to accept the budget as submitted including the raising of fees. E. Grelinger seconded the motion. The budget with the raising of fees was passed unanimously.

5. Site of 1985 ICKL Conference

V. Verdun has offered Eastbourne as a site. A. K. Brown spoke of Surrey and "Bedford" as possible sites. E. Grelinger thought the Laban Centre would be happy to provide facilities.

The consensus was that it should be a place with minimal distractions.

The incoming Executive Committee was charged with checking on price, accommodations and general suitability and with deciding on the most appropriate place.

6. Nominations For Research Panel (R.P.)

J. Van Zile and J. Marriett have accepted nomination. E. Grelinger was asked, expressed interest, but said she would have to speak to J. Van Zile to see what was involved.

J. Van Zile wished to nominate Christine Eckerle. B. Mahoney quoted R. Lange as saying that C. Eckerle was very much involved with notation activities. It was decided to telephone her concerning her willingness to be nominated.

Due to the special circumstances this year* in which all R.P. members are obliged to go off the panel at the same time, there was discussion concerning the possibility of nominating R.P. members who are not yet Fellows but who are likely to become so before the new R.P. takes over on January 1, 1984.

M. Topaz moved that the nomination of applicants for the Research Panel who are expected to become Fellows be allowed this year. T. Intravaia seconded the motion. It passed unanimously.

Respectfully submitted,

Odette Blum
Secretary, ICKL

*(The intent at the 1981 ICKL Conference had been to elect one new member to the R.P. for a 4-year term, so that staggered terms would be put into effect. The one slot could not be filled, and the resignation of B. Mahoney has left 2 people who are obliged to step down for at least a period of 2 years. Only J. Van Zile as Chair can be renominated.)

FELLOWS MEETING AUGUST 10, 1983

Present: G. Amowitz, M. Backer, O. Blum, R. Cook, E. Grelinger, A. Hutchinson, B. Mahoney, J. Marriett, M. Topaz, J. Van Zile, L. Venable, A. K. Brown (Chair)

1. Applications for Fellowship

Discussion of Ann Rodiger's application was postponed because everyone had not had time to review it. After a brief discussion, both I. Fox and J. Moekle were unanimously recommended for acceptance as Fellows. A postal vote will be taken of all the Fellows following the Conference.

Problem: The amount of time taken to become a Fellow was brought up again. This was particularly pertinent because I. Fox, one of the candidates, has been nominated for the Research Panel. She must be a Fellow to be an official member and yet she cannot be elected a Fellow until after the Conference.

At present the procedure is: A person may apply to become a Fellow at his/her second conference. The Fellows present review the application and make their recommendation. Ballots are sent to all the Fellows for voting following the Conference. If elected, the new Fellow votes as a Fellow at his/her third Conference.

At the 1981 Conference the Executive Committee was charged to check into this matter to see if it would be feasible to speed up the process. This was not put on the Executive Committee agenda.

Points that arose in the discussion:

- No change was needed

- Suggestion that the person apply at the end of the first conference, that we see the person function as a participant in the second conference and that the Fellows would vote at the end of the second conference.

- Someone suggested a unanimous vote of the Fellows present at the conference enabling the person to vote at the second conference. This would mean one vote against a candidate would mean the person was not elected.

- Have the applicant circulate his/her application materials during the time between his/her first and second conference. That seemed costly and impractical and put too much burden on the applicant.

- Is it necessary to have a vote from all the Fellows? Perhaps a majority is sufficient.

- It seems unfair at this conference that two people who are presenting research papers cannot have a vote.

- This brought up the issue of a quorum of Fellows for voting. At this conference with people coming and going we have just barely had one.

This led to discussion of inactive status for Fellows who do not attend two consecutive conferences or do not give substantive comments on the papers that have circulated. Anyone in an inactive status would not be included in the total number of Fellows from which a percentage is taken for a quorum.

- If someone were not a Fellow he/she could serve as a Research Associate on the R.P.--have input but no vote.

- Suggestion that Fellows be called voting or non-voting Fellows rather than active or inactive.

- Another suggestion that they be called attending or non-attending. The next time they attend they become a voting member.

- J. Van Zile summarized points to be considered in designating voting and non-voting Fellows. If one did any one of these they would qualify:
    1) Attend conference
    2) Respond to R.P. about the papers
    3) Serve on the R.P.
    4) Write technical papers

- Idea that missing three conferences wuld make you inactive.

- You can attend a conference but not contribute. Yes, it depends on how you define "attend."

<u>The Executive Committee was entrusted to make some recommendation for active and inactive Fellows and for the process of election of Fellows so that they can vote at their second conference</u>.

2. <u>Research Panel</u>

L. Venable reported that she had not reached C. Eckerle yet. J. Van Zile said that S. Archbutt has been nominated by several people. L. Venable will call her to see if she is willing and able to serve. I. Fox is to be contacted to see if she will serve. E. Grelinger has reconsidered serving on the R. P. and the answer is no. It was decided that those elected would draw straws for 2 or 4 year terms except for J. Van Zile who agreed to serve for 2 years only.

A. Hutchinson suggested that S. Marion would be a good person to be co-opted by the R. P. It was pointed out that R. Lange and M. Szentpal can still be co-opted, and that after two years they will again be able to serve.

<u>Discussion</u> on the difficulties of finding five people who are able or wish to serve:

- Could the R.P. be made up of 3 Fellows and 2 Members?

- It is important that the R.P. be made up of Fellows. It is more important to fix up the way people become Fellows than change the make-up of the R.P.

- Can we not say this is an extraordinary situation and that if the person becomes a Fellow she can serve on the R.P.? (Reminder: the R.P. shall consist of not less than three and not more than five Fellows of the Council. We do not have to have five members. LV)

- A. Hutchinson suggested that M. Szentpal be made an honorary member of the Research Panel. She has been a member for years and has contributed extensively to its work.

M. Topaz moved that we elect both A. Hutchinson and M. Szentpal as Honorary Members of the Research Panel. G. Amowitz seconded. It was unanimously approved. This will be brought to the General Meeting for a vote.

Discussion of what Honorary Membership means:

- An Honorary Member can be called on by the R.P. for advice. Basically they will be consultants, advisors. They may respond if they choose or not to requests for their services and time. It does not preclude their being elected to the Panel or serving as chairman.

3. Clarification on the Constitution

On page 2 of the Constitution mailed to members for voting, the proposal in the box titled "Fellows" was a proposal to have what was written in the box be in the Constitution and all the other requirements for a Fellow in the By-Laws rather than splitting up the requirements. This was obviously unclear and it did not pass.

4. Proxy Voting

There is nothing in the Constitution about proxy voting. At this conference some people are leaving before the voting which is scheduled a day or so after the discussions. Can people vote by proxy and if so under what circumstances? The proxy votes are needed in some cases to fill the quorum. It was agreed for this conference that if people were present for the presentation of the paper and all the discussion they could vote by proxy on the issues. They should leave instructions with their proxy that if for some reason the motion is essentially changed, they will refrain from voting.

The question was raised whether there should be some statement about proxies in the Constitution. This was referred to the Executive Committee.

Discussion:

- Question whether you have to be present at the conference to give a proxy vote. The papers are sent ahead and one could send a negative vote, for example.

- You can't foresee what will happen at the conference to change your mind or the material.

- Is there anything that says if you come late to the conference and miss the discussion that you can't vote? No, we have to consider that.

- The Executive Committee should consider the fact that the Angling Paper has been on trial for 2 years. There was tremendous discussion at the 1981 Conference. There has been virtually no change in it. It may be that those present at the last conference should have been able to vote by proxy at this conference.

- I do feel if you have been present that you should be able to leave a proxy.

5. Accepting What Is Used and Passed at ICKL.

Concern was expressed about members not accepting and using what is passed by ICKL. It was felt that the Fellows had a responsibility to make decisions known and to use them in preference to previous usages.

6. Conference Proceedings

J. Marriett and I. Fox will work with J. Van Zile in New York immediately following the conference on the Technical Report. O. Blum and L. Venable will work on the rest of the Proceedings and see to publication and distribution.

We can include errata from the 1981 Proceedings if people will send them to O. Blum right away. This can become policy.

J. Van Zile asked for guidance on content, format, and rationale for decisions for the Technical Report. People liked the previous format and suggested that it be followed. It is important to include the rationale for decisions for people unable to attend the conference and for future generations.

M. Topaz called for a vote of thanks for work well done on the 1981 Conference Proceedings.

7. Future Plans - What is our function today?

AH There is a question about having ICKL every three years, of having more time in between conferences for discussions, for papers to go around, and if possible, for people to meet in small groups. I have the feeling that one senses at this conference the difference between those people who have been able to get together and discuss the topic in hand, and the people who have been isolated, even though they may have read the papers and commented. You may change your mind completely but at least you've gone through the material in a very alive way. I feel that we are spending too much time on the kind of discussion that should take place in smaller groups. Having the conference every three years will give more of a breathing space for those who have to plan everything. We could try to organize some smaller get togethers. For example if Mickey's coming through London we could set aside time to discuss one or two particular topics, just to get the feedback and the different points of view. I don't know how you feel about the discussions at ICKL--to what extent you feel we should spend this much time. I feel that the physical trying out of movement is what we need so badly like the reading of the Laban work that Els presented and the angling examples. I also like the special sessions like N. Badler's and R. Ryman's.

AKB I would like to speak of myself for a moment. I think the actual procedure of this conference, the design of it, has been very well planned. I also like the fact that you changed some of the technical sessions so that they sometimes became smaller, special groups and then came back to a bigger group depending upon the topic which answers the problem that AH was outlining. At this conference more people have come prepared, and I know that a lot more people had a chance to get together in the evenings. I don't know if just because you have three years that will make people get together or that the opportunities will be there. I think that the procedure within the conference helps the problems that you are talking about.

JVZ I just worry about the Peter Principle or Parkinson's Law, that if we give ourselves three years then we'll take three years. I have a vision of getting the conference papers out considerably further in advance next time so that the authors will have time to make revisions if they want to and so people can have time to get together in groups to discuss them.

EG It seems to be that one of the most vital parts of ICKL is the fact that we make decisions. We make adjustments with Kinetography and unify. We make certain things definite and we push the system ahead in a more logical way, developing it and letting it grow and that we cannot do unless we get together as a body.

AH Could we not be better prepared? Look at the little voting that we have done in these 9 days.

EG But I don't think we can do that unless we do get together.

AH I think about what M. Szentpal wrote where she says "Forget about unification." I know that we all believe that unification is essential, but there are so many other ideas and usages that need sorting out and clarification and new investigations, new applications. Ought we to concentrate on those? I was very much in favor of making it every three years up until this conference, and I feel that somehow this conference has made a lot of progress, and how it's made progress is by having a topic repeatedly discussed, limiting our topics and having enough time at the conference to delve into them. I'm a little concerned because we often adopt something for consideration and waiting 6 and 9 years to get something actually passed is a long time. The idea of working in small groups is very important but maybe by keeping the time constricted we will just force that to happen. I think Judy's idea of getting out the papers earlier will address that issue. I would frankly like to give it another two-year go.

OB Do you not think it's partly the fact that the group here happens to be all from the same background?

MT It may very well be that. I just want to wait and see.

BM I am appalled at the suggestion of forgetting about unification. Our whole topic of validity started solely for unification. The things we are not unified on are those that aren't clear for us and for Kinetography. I think in searching out unification clarifies things. I think we should continue to pursue unification and in that way we will clean house.

AH It may be a question of what unification.

MT Maybe one of our solutions to this is to instruct, as we did before, the R.P. on a certain amount of material that we feel takes precedence and to set up a committee to deal with it.

LV I think we have a good example with the extremity of the arm. I don't feel that we are studying that in order to unify. I think we're doing it to clarify. In the process of working on a problem we come out with a solution and unification is a by-product, but one of our objectives isn't that we <u>must</u> unify. So it's our approach.

EG We should look at what we feel are possibilities of unification, and we should also look at what needs to be developed. We should see if we can give directions or requests to the R.P. to maybe look into this area and look into that area.

LV Remember the R.P. doesn't do the research. So give instructions to the whole membership, and call for papers.

JVZ There is a difference between issues that we as a body feel are such drastic needs to get clarified or explored, and the issues about which somebody has an idea of something that might possibly work. To be very honest, I wrote the validity paper only because when Billie resigned, and we were faced with what to present at the conference, I made the arbitrary decisions that we were not going to dig into any of the other needs for clarification. We were going to deal only with those items that had passed for trial because I felt those had to be followed up. And beyond that we were only going to present papers that somebody had a burning idea about. That's how Carl's papers got included in that package. And I pursued the validity stuff only because I felt it had to be followed up, and nobody had an idea. I think it's pointless to try to push us into considering ideas that we know there's an urgent need for but about which nobody has an idea of how to follow through.

MT But Judy, you just said that the only reason you got into validity is because we pushed it, and we are making progress! I feel very strongly that if we have a crying need we should prioritize our need and say this is a very important issue, can somebody address it. Either we get a response or we don't.

JVZ But I don't think we should put the R.P. in the position of having to do the research if nobody else volunteers.

BM One of the reasons that I jumped out was because at the end of the last conference everyone put up on the board the menu of what they wanted dealt with. There were many things that I didn't think we were ready for and yet I had the responsibility of dealing with them. This year we are going to say what the R.P. should do?

JM I think that at each ICKL we should put up a list of what are the crying needs. But it's not up to the R.P. to deal with those needs. That might inspire somebody. If nobody responds you can't force somebody to write a paper.

AH The people who feel the urge to write something are going to pick something that appeals to them. If a person has no feeling toward a topic, they are just not going to get going. One or two may write a paper out of a sense of duty.

MT At the last conference we said everybody should submit notation examples applying one validity rule and another validity rule. People from the Bureau did that. We sent it to you (BM) and I remember distinctly you sending me a letter back saying what do I do with this? But that really is what got the validity work started. The ICKL momentum of saying let's all do this was what kicked off the next thing. We do have a role to stimulate the members.

JM Somebody mentioned "tidbits" in one of the papers that was circulated. I think we have to encourage the tidbit approach. A tidbit may stimulate me to write something, but if only final papers are allowed I won't ever get stimulated.

AH I feel that we must encourage this starting with smaller pieces. Then people can grow into the whole process.

MT I want to go back to the unification issue to say that I also think that we have to be sensible about unification in deciding which things matter. If we could get beautifully unified in three minutes that would be wonderful, but we have limited time, and I think it behooves us to concentrate on those things that make an essential difference.

AKB I think what we are saying is that we need to encourage members to contribute in whatever depth they can. And we must look to what it says that the R.P.'s job is because I think that some people do misinterpret the role of the R.P., thinking that it actually does everything when in fact it really coordinates.

Respectfully submitted,

Toni Intravaia
Lucy Venable

ICKL GENERAL MEMBERSHIP MEETING AUGUST 12, 1983

Present: G. Amowitz, O. Blum, A. D. Brown, M. Corey, I. Fox, J. Greenberg, E. Grelinger, A. Hutchinson, T. Intravaia, L. Jones, A. Kane, G. Lenton, B. Mahoney, S. Marion, J. Marriett, H. Rogers, L. Rotman, D. Smith, M. Topaz, C. Wolz, L. Venable, Chair

1. Research Panel Nominees

L. Venable reported on the phone calls to Christine Eckerle and to Sally Archbutt:

Christine is most willing to serve, but asked whether she would be able to resign after two years if this became necessary due to the pressure of her own work.

Sally, though most appreciative of having been nominated, regretfully declined since she is involved in starting a new company and cannot undertake any more responsibilities till that is under way.

Nominees to the Research Panel (R.P.) are:

Judy Van Zile (2 years)
Jane Marriett
Christine Eckerle
Ilene Fox - pending her election as a Fellow

(Both Ilene Fox and Janet Moekle were Recommended for Fellowship. A postal vote of all Fellows will be taken.)

Discussion ensued as to whether there should be 2 people nominated for 2-year terms and 2 for 4-year terms or one person for 2 years and 3 for 4 years.

M. Topaz moved to accept the slate. E. Grelinger seconded the motion. The motion was carried.

M. Topaz moved that 2 people be nominated for 2-year terms and 2 for 4-year terms. Seconded by (inaudible on the tape).
Vote: Approved - 15, Opposed - 3

Toni asked for a re-vote since some people were unclear about the motion. Final vote was: Approved - 8, Opposed - 5.

J. Marriett, C. Eckerle, and I. Fox will draw straws for the two-year term. (This was done subsequently with J. Van Zile standing in for C. Eckerle. J. Marriett will serve the 2-year term.)

2. Honorary Members of the R. P.

The Fellows had recommended that Maria Szentpal and Ann Hutchinson Guest be made Honorary Members of the R. P. in recognition of their outstanding contributions to the work of R. P.

J. Van Zile proposed the motion stated above. M. Topaz seconded the motion. It was carried unanimously.

3. Nominations for Secretary of ICKL

Michelle Groves - nominated by A. K. Brown; seconded by E. Grelinger

Athalie Knowles - nominated by L. Ullman; seconded by Ellinor Hinks

Since many at the meeting did not know these nominees personally, A. K. Brown and A. Hutchinson spoke on their behalf. Both are considered to be excellent candidates for the position.

4. The ICKL Proceedings

Fellows had recommended that errors discovered in the Proceedings should be mailed to the Secretary. These would then be included in an Errata sheet to the subsequent Proceedings.

The Fellows felt that the Technical Report section of the Proceedings should be fairly fully written so that the reasons for decisions would be clear to those not having attended conferences.

Dissemination of ICKL Proceedings:

There was discussion on the issue of whether the Proceedings should be made available for sale. Some of the points raised were the following:

- Should all past reports be made available? If not, where should the line be drawn?

- The quality of work produced by ICKL in its early days was much lower than it has now become and is not appropriate for dissemination (e.g., the scribes in the early days were the newest members of ICKL).

- Dissemination beyond the membership should begin with the '71 report (reminder: members can get all previous reports for a fee that includes copying and postage).

- A brief summary of actions taken by ICKL would be more suitable for general dissemination.

- Without the papers the earlier reports could not be understood.

- all the back issues and papers are needed for research and in preparation of papers that deal with, or touch on, matters dealt with in those previous papers.

- the pre-'71 reports should be disseminated. There is a lot of interesting reading in them.

- bind the pre-'71 reports together with a covering statement.

- have pre-'71 reports available in selected centers.

M. Topaz proposed a motion that the ICKL Proceedings starting with the 1971 issue be made available for sale and that pre-1971 issues be made available to centers upon application to the Executive Committee. This was seconded by T. Intravaia. The motion was amended to state that the exact cut-off date be decided by the Executive Committee.

The motion passed unanimously.

5. Distribution of the Bibliography

L. Venable brought members up to date on this project. Corrections are being made. The price cannot be calculated until the index is completed.

There will be a pre-publication price for members of ICKL. After publication distribution will be handled by various centers: The DNB in this country; the Language of Dance Centre and the Centre for Dance Studies are both set up for sales and are willing to do so. There is also the possibility of the Dance Bookshop in London. A question arose about a similar outlet in Paris. This would have to be investigated.

It was agreed that the Dance Bookshop in London would be the first choice in U.K. if they were interested. Otherwise, A. Hutchinson felt that either the LODC or Centre for Dance Studies in Jersey should be distributor, b ut not both. She would discuss this with Roderyk if/when the time came.

M. Topaz recommended that when ICKL had set its price, the bulk price be the same for all distributors, i.e., 60% of the list price.

Advertising the Bibliography:

The DNB would list it in their sales brochure, which has an international mailing list. They could not afford a separate announcement. If ICKL wished to pay for library lists (about $500) the DNB would contribute the mailing.

The University of Surrey Resource Centre will have a computerized listing of dance materials and where they are available. The bibliography could be listed. (This service will be available by telephone.)

6. Constitution

L. Venable reviewed the items listed in the "Report on Voting for Changes in the Constitution."

Two items will be sent out to members:

A. 4. This was ambiguous on the voting sheet. It will be re-worded and mailed out for a re-vote.

B. 9. IV. 2 (Page 2). This item concerning orthography will be sent out to members for approval.

A question arose regarding "sponsored" membership in relation to every member having to pay dues. L. Venable explained that members from East European countries cannot mail moneys out of their countries. Some provision will have to be made but she does not think it will affect the current statement.

7. Future of ICKL

Conferees had received duplicated materials on this subject. These were culled from members' correspondence, discussions, etc.

L. Venable asked whether members saw the role of ICKL changing as notating becomes a profession.

Discussion ensued. Some of the thoughts voiced follow:

- Should/could ICKL make provision for members who do not have an interest in research, but support the work of ICKL.

- Could a certain amount of time be devoted to presentations concerning the various applications of the system (as took place for a 2-day weekend during this conference) rather than the problems of the system, which the non-research oriented person could attend.

- ICKL might sponsor workshops internationally. (One response was that this was beyond the role and scope of ICKL. Existing centers and ICKL members could and should take care of this. Another response: that it was the job of ICKL members to publicize the work and decisions of ICKL in their areas.)

- The work of ICKL should be made known so that those interested can show support by paying membership dues.

- A brochure is needed to advertise ICKL.

Toni offered to assist with publicizing ICKL when a brochure had been printed.

Respectfully submitted,

Odette Blum,
Secretary, ICKL

ICKL FELLOWS MINUTES AUGUST 12, 1983

Present: G. Amowitz, O. Blum, R. Cook, E. Grelinger, A. Hutchinson, B. Mahoney, J. Marriett, M. Topaz, J. Van Zile, L. Venable, A. K. Brown, Chair

There was a unanimous vote to recommend that Ann Rodiger be elected a Fellow.

Respectfully submitted,

Lucy Venable

Financial Report B

# INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN
## STATEMENT OF ACCOUNTS, U.S.A. 1981-1983 as at AUGUST 3, 1983 AND BUDGET FOR 1983-1985

| EXPENSES, 1981-83 | | Actual | Budget '81-83 | BUDGET '83-85 | |
|---|---|---|---|---|---|
| Postage | | | | | |
| '81 Conf. Proc. | 453.31 | | | £465 | $700 |
| '83 Conf. Pape. | 592.89 | $1046.20 | $750.00 | £465 | $700 |
| Supplies/Stationery | | | | | |
| '81 Conf. ex. | 14.66 | | | | |
| '81 Conf. Proc. | 17.10 | | | | |
| Secretarial | 7.65 | | | | |
| '83 Conf. | 30.60 | $ 70.01 | $375.00 | £265 | $400 |
| Telephone | | 132.73 | 150.00 | £135 | 200 |
| Typing | | | | | |
| '81 Conf. Proc. | 249.56 | | | | |
| '83 Conf. Pape. | 54.50 | $304.06 | | £335 | 500 |
| Duplicating | | | 525.00+ | | |
| '81 Conf. Proc. | 1037.66 | | 900.00+ | £835 | 1250 |
| '83 Conf. Pape. | 1074.08 | 2111.74 | 225.00+ 300.00 | £835 | 1250 |
| Conference Expense | | | | | |
| '83 Insurance | 300.00 | | | | |
| '83 Space | 300.00 | 600.00 | 150.00 | £565 | 850 |
| ICKL Biblio. | | | | | |
| Typing | 176.00 | | | | |
| Typ. Balls | 72.80 | 248.80(4513.54) | 300.00(3675.00) | £2000 | $3000 |
| Research Panel Exp. | | | | £200 | 300 |
| Executive Committee Exp. | | | | £ 35 | 50 |
| Contingency Fund | | | | £ 335 | 500 |
| Balance in University Bank US | | $1963.94 | | £ 6470 | $ 9700 |
| | | $6477.48 | | | |

INCOME US 1981-83

| | | |
|---|---|---|
| Balance on hand | 2605.23 | |
| U.S. Dues | 2327.50 | |
| 27 US Conf. Fees | 1080.00 | |
| 6 Europ. " " | 227.25 | |
| Int. to date | 237.50 | $6477.48 |

Note 1:

| | |
|---|---|
| 1981-83 Expenses | 4513.54 |
| 1981-83 Budget | 3675.00 |
| Over Budget | 838.54 |

Note 2: Dues for 1983-85 Based on 78 Members (1 Hon)

| | | |
|---|---|---|
| U.K. + Eur etc. 42 x 20 x 2 | =£1680 | $2520 |
| USA 35 x 35 x 2 | =£1633 | 2450 |
| Plus Bank Bal. UK 2564.46 | | |
| US 1963.94 | | 4528.40 |
| | | $9498.40 |

Note 3: All 1983 Conference costs are not in, and this will show on the next Bi-Annual Report.

Signed: Toni' Intravaia, USA Co-opt Treasurer

Toni' Intravaia

FINANCIAL REPORT A.(STERLING ACCOUNT)
INTERNATIONAL COUNCIL KINETOGRAPHY LABAN
STATEMENT OF ACCOUNTS 1981-83 as of July 1983

| Expenses | | | Income | | |
|---|---|---|---|---|---|
| Postage | £ 61.93 | $92.895 | 31.8.81 Bal in Bank | | |
| Xerox | 11.05 | 16.575 | | £ 929.40 | $1394.10 |
| Stationery | 14.40 | 21.60 | 1981-83 Subscriptions | | |
| Sundries | 12.60 | 18.90 | | £ 1109.00 | 1663.50 |
| Foreign Draft Conf.Fees | 152.78 | 229.17 | | | |
| Language of Dance Centre | 76.00 | 114.00 | | | |
| Balance in Bank | 1709.64 | 2564.46 | | | |
| | £ 2038.40 | $3057.60 | | £ 2038.40 | $3057.60 |

Note: Report B will be the dollar account presented by Toni' Intravaia. Signed Rhoda L. Golby, Treasurer
Checked and found to be correct. J.H. Wheeler

# 1981 Conference Proceedings

## Errata

Page 15, 7th line from bottom: Dai AiLian (spelling)

Page 27, Item 8: should be

Page 152, 3rd line from bottom: possibility (spelling)

Page 163, <u>Speaker at the Conference</u> should be the heading for David Sealey

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