

PROCEEDINGS

TWENTY-NINTH BIENNIAL CONFERENCE

**HELD AT
CENTRE CHORÉGRAPHIQUE NATIONAL DE TOURS
DIRECTION THOMAS LEBRUN
TOURS, FRANCE**

JULY 24-30, 2015

Proceedings of the Twenty-Ninth Biennial ICKL Conference

ICKL Proceedings



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held at
Centre chorégraphique national de Tours, direction Thomas Lebrun
Tours, France,
July 24-30, 2015

International Council of Kinetography Laban
2016

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To the memory of Sigurd Leeder
(1902-1981)

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OPENING ADDRESSES

Billie LEPCZYK
Chair of the Board of Trustees
International Council of Kinetography Laban

Welcome to the 29th Biennial Conference of the International Council of Kinetography Laban. There are many people and partnerships to thank for making this conference possible:

First, Thomas Lebrun, the director of CCNT and its president Mrs. Danièle Guillaume. Thomas Lebrun came to the ICKL conference in Toronto and expressed his willingness for the CCNT to support Laban events.

The CCNT team who researched funding, managed the practical logistics and organized cultural events.

CCNT dedicated funding for the ICKL conference from the French Ministry of Culture and Communication and from Région Centre Val-de-Loire.

We are honored by the patronage of UNESCO for the conference and thank the CCNT team and ICKL Secretary for obtaining the sponsorship.

The city of Tours welcomed us at City Hall on our first day and the 'Centre des monuments nationaux' facilitated our venue at Azay-le-Rideau for the closing night.

We acknowledge the work of our secretary and treasurers concerning registration, replying to requests and providing us with a guidebook app for the conference.

Our great thanks to Raphaël Cottin, the on-site organizer, who has invested time, energy and insight in putting together this conference, and initiated parallel events such as the exhibition "Écrire la danse."

Thank you to our presenters and attendees for being part of the 29th Biennial ICKL Conference. There are over eighty of us in attendance from all over the world representing twenty five countries: Argentina, Australia, Brazil, China, France, Germany, Greece, Hungary, Israel, Italy, Japan, Mexico, Morocco, Netherlands, Russia, Serbia, Spain, Sweden, Switzerland, Taiwan, Turkey, Uganda, United Kingdom, United States, Uruguay.

We anticipate a provocative and exciting conference. Sincerely yours,

Billie Lepczyk, Ed.D., Chair, ICKL Board of Trustees

Thomas LEBRUN

Director

Centre chorégraphique national de Tours

Since 2012, the Centre chorégraphique national de Tours (CCNT) had close ties with movement notation, hosting among others choreographic works of Labkine company–Noëlle Simonet and La Poétique des Signes–Raphaël Cottin.

The CCNT programs several pieces restaged from scores, offers professional and amateur courses on Kinetography Laban and its practice.

A national choreographic center is a place for contemporary choreographic creation, transmission, and development of culture and dance.

It is a place open for research, and eager to share its experiences.

All actions carried out by ICKL include these aims: research, development, transmission and knowledge sharing.

These are common desires... as are the precision and quality of movement.

This summer, it is therefore a great pleasure and honour for the CCNT to host the 29th ICKL conference.

Welcome everyone!

Thomas Lebrun

and the team of the Centre chorégraphique national de Tours.

TECHNICAL REPORT

The 2014-2015 ICKL Research Panel

Karin HERMES, Chair
Sandra ABERKALNS, Pascale GUÉNON, Gábor MISI
With Ann HUTCHINSON GUEST, Honorary Member

REPORT FROM THE RESEARCH PANEL CHAIR

By Karin Hermes

Since 1959, when the founding ICKL members established the biennial conferences for the clarification and development of the Notation System, technical papers have been the backbone of the organization. For 56 years, technical papers have provided a forum for innovative thinking and thoughtful response, contributing to the organization's continued growth. However, during the 2015 conference the call for technical papers, as well as the call for theoretical issues of concern, remained unanswered, which led to gaps in session scheduling. To fill those spaces, the Research Panel's response was to conduct sessions that: addressed topics that needed clarification; experimented with new session formats such as the "Question Desks;" and conducted a brainstorming session with the members as to the future role of the Research Panel.

The Research Panel would like to thank at this time Ann Hutchinson Guest, President and Founding Member, and Jacqueline Challet-Haas, Vice President, for their tremendous dedication to this organization since its founding in 1959. We would also like to thank them for their invaluable contribution these many years to the lively discourse generated by their technical papers.

Technical sessions during this conference in the order of the schedule:

1. Research Panel. "Systems of Reference." (ed. Karin Hermes)

The Research Panel chose this topic as there are ongoing misunderstandings between Kinetography Laban (KIN) and Labanotation (LN). The session's goal was to communicate those differences and to clarify usage. For the first time in ICKL's history a technical session was co-chaired by Research Panel members representing both the KIN and LN perspectives.

Presentation "Systems of Reference" is given Appendix A.

2. Jacqueline Challet-Haas. "Group movements."

Jacqueline Challet-Haas led a session which clarified—with dancers demonstrating—how group movement notation should be read and executed. Presentation "Group movements" is given Appendix B.

3. Research Panel. "Question Desks."

The Question Desks session encouraged members to ask questions about theory as well as to receive advice on application from ICKL Fellows. Nine groups, each consisting of at least a Fellow and 8-10 members, were formed. Each group focused on one topic with members free to shift between groups during the session. Topics discussed: Floorwork, System of References, Group Movements, Minor Movements,

Score Layout, Carets, Rotations (Torso, rolling, pirouettes and others), Timing, History of Notation/ICKL and Motif Writing.

4. Ann Hutchinson Guest. “Leg Rotation: Natural State: Differences of KIN and LN.”

This topic was first presented by Ann Hutchinson Guest, at the 2013 Toronto ICKL conference: *Proceedings of the Twenty-Eighth Biennial Conference*, held at York University Toronto, Canada, Appendix A, pages 40-41 (paper), pages 16-19 (minutes).

Discussion was continued in 2015. Minutes of the discussion held during the conference are reported p. 26.

5. Research Panel. “The Future of the Research Panel.”

The final technical session was a first of its kind for ICKL. The Research Panel asked its members what role the Panel should play in future conferences. This collective think tank generated ideas and recommendations for future technical sessions as well as for ICKL in general. The Panel will take into consideration all of the proposals.

Sincere thanks to:

The members of the Research Panel: Sandra Aberkalns and Pascale Guénon for their work before and during the conference at the CCN Tours 2015, and to Gábor Misi, member of the Research Panel from 2011 to 2015.

To Marion Bastien, Secretary, who gave me precious advice with her profound experience and encouraged to try out the question desks.

To the Fellows of ICKL who shared their expertise for the questions desks: Sandra Aberkalns, Marion Bastien, Odette Blum, Jacqueline Challet-Haas, Tina Curran, Ann Hutchinson Guest, János Fügedi, Pascale Guénon, Chih-Hsiu Tsui, Noëlle Simonet, Lynne Weber.

To the scribes of the minutes and the notations of the technical sessions: Tina Curran, Raphaël Cottin, Pascale Guénon, János Fügedi, Shelly Saint-Smith, Lynne Weber, Valarie Williams.

My term as the Research Panel Chair has ended and a new chair will lead the Panel in 2017 in Beijing. As former chair I wish for ICKL an inspiring process moving forward. Promoting its use, increasing research for the continued development of the system, and acting as a deciding body with regard to the orthography and principles of the system.

Minutes of the technical session on:

“Systems of Reference: Standard Cross of Axes, Constant Cross of Axes, Body Cross of Axes, and Use of the Crosses with Individual Body Parts.”

By the Research Panel (ed. Karin Hermes)

Presented by Sandra Aberkalns and Karin Hermes

Karin Hermes proposed this session to clarify theory and improve understanding between Labanotation and Kinetography Laban practitioners with respect to the significance, application, duration, and cancellation of symbols when different Systems of Reference are used: the ‘standard cross of axes’, the ‘cross of the body axes’, the ‘constant cross of axes’ and ‘stance’. Examples of these crosses of axes illustrate where interpretation is the same and where it is different. Some illustrations use the cross of axes as a key outside the staff. Others use the cross of axes as a pre-sign within a body part column.

This session was conducted by Karin Hermes, representing Kinetography Laban (KIN) or the “logic” of Albrecht Knust, and Sandra Aberkalns, representing Labanotation (LN) following Ann Hutchinson Guest’s approach.

Sandra Aberkalns: “I want to emphasize there is no ‘right’ or ‘wrong’ in this session. We are doing this to clarify understanding. One issue that comes up over and over, in performance, is whether one assumes space or body holds for carried limbs when tilting off-vertical.”

Ann Hutchinson Guest: “We [LN] follow what Laban did.”

KIN participants were asked to go stage left. LN participants were asked to go stage right. Both groups performed the notated movement in figure 1. Both groups performed the same movement. (See figure 1, p. 32.)

Sandra Aberkalns: “My understanding is that in LN we don’t have a rule—that anytime there is a tilt we indicate, with either a space or body hold, what happens to the carried parts.”

Ann Hutchinson Guest and Odette Blum disagreed. Odette Blum recommended applying the appropriate space hold or body hold if there is any question.

Ann Hutchinson Guest: “In LN we assume no movement in the arm column meant the limb was carried. That it is an assumed body hold. The body key was not required. It is automatically a body hold. Knust, more mathematically, thought about the way the standard cross should be interpreted. A movement doesn’t cancel the ‘carry direction.’ You are obliged to keep the direction, thus assuming a space hold.”

Jaqueline Challet-Haas: “The direction sign. It is a body hold.”

Karin Hermes: “Already a discussion starts. Let’s do figure 2, a better example.” (See figure 2, p. 32.)

There were different ending positions. Even within the KIN demonstrators, one had an arm go up. Another did not.

Sandra Aberkalns: “The ‘body cross of axes’ pre-sign is cancelled at the end of the symbol it precedes.”

Many agreed with Sandra Aberkalns, but Raphaël Cottin did not.

Raphaël Cottin: “The validity of the cross does not stop at the end of the symbol. We need to see more information about the arm.”

Ann Hutchinson Guest: “The ‘body cross of axes’ is valid **only** for **that** symbol. Then it is finished.”

Victoria Watts: “In LN I felt uncertain about what to do in figure 2, but chose to use a body hold. I wasn’t uncertain about figure 1.”

Beth Megill: “Since there is no other information, there is a body hold in LN.”

Ann Hutchinson Guest: “Yes, when nothing is said, keep the body hold.”

Karin Hermes: “Please clarify.”

Odette Blum: “In LN, the understanding is that the pre-sign qualifies **that** symbol, not beyond. In figure 2, we read the arm lifting. KIN perform an automatic space hold when in the ‘standard cross’.”

Ann Hutchinson Guest: “Agreed.”

Jaqueline Challet-Haas: “Yes.”

Henner Drewes: “When symbols are written with a ‘body cross of axes’ pre-sign, the body cross remains in effect.”

Jaqueline Challet-Haas: “The body cross is in effect until the next defined arm movement, [which can result in a body hold during the time before the next defined arm movement].”

Karin Hermes: “Yes.”

Henner Drewes: “It’s confusing if the cross is valid beyond the timing of the symbol. Some might end up in a different resultant position. KIN views space as stronger.”

Jaqueline Challet-Haas: “It’s not a question of space being stronger. It’s a question of following the standard key, the understanding of gravity.”

Sandra Aberkalns: [synopsis] “Whether a body key is written outside the staff or used as a pre-sign for the arm movement, if no direction change is indicated, the reference stays with the body in KIN. At other times, KIN maintains the assumption of a space hold for the arm when the body later moves.”

Ann Hutchinson Guest: “In the USA, during World War II, LN adopted Laban’s idea no change in the arm column means that the arm is carried automatically along with the body. Knust, in Europe, had no communication with us. I always felt it [the assumption of a body hold] felt right. We can always write a space hold if we want it.”

Karin Hermes: “Knust didn’t talk about rules, he talked about principles.”

Sandra Aberkalns: “The arm is stretched forward middle with the torso forward high. When the torso returns to normal [place high], KIN assumes a space hold for the arm.”

Valarie Williams: “It is striking that even though the two systems [KIN and LN] have different rationales all the participants arrived at the same result in figure 1. It indicates how robust the system is. Dance knowledge, prior knowledge of the movement, and what we expect influences how the system works as a language. There are communities of practice that influence changes in the same way natural language changes over time. Theory is less important than getting movement results.”

Sandra Aberkalns: “I agree with all of you. Ray Cook has said at the Dance Notation Bureau theory meetings that when dealing with complex choreography if you know the rules it is not complicated to write or read.”

Ann Hutchinson Guest: “The key to ‘front’ is the untwisted end, ‘stance’ for steps. KIN is the same in the Knust Dictionary. Stance was what Laban always used in his Space Harmony.”

Sandra Aberkalns: “Stance turns with you as you rotate.”

Karin Hermes: “Look at example 889h in Knust's *Dictionary of Kinetography Laban*, using the ‘constant cross’.”

In performing the notation, there is no discrepancy in understanding between LN and KIN when a ‘constant cross’ is used as a pre-sign for gestures and torso movement in the example.

Ann Hutchinson Guest: “We [LN] don’t write an ‘away sign’ for a change of direction.”

Participants Noëlle Simonet, Victoria Watts, and Sandra Aberkalns walk the floorplan for the next example (see figure 5, p. 34).

Sandra Aberkalns: “I have a question about the path. The steps are going forward.”

Victoria Watts: “Slightly. There are two different things happening; 1) what happens in the feet [the steps] and 2) what happens in the path.”

Ann Hutchinson Guest: “The path varies slightly.”

Karin Hermes: “Look on figure 13. The space hold is not necessary in KIN.” (See figure 13, p. 37.)

CONCLUSION

In LN, a body hold is assumed for the torso or for gestures when nothing is written in that column indicating anything else. In KIN, a space hold is assumed. This can be modified in KIN, a ‘body cross of axes’ is used outside of the staff or as a pre-sign.

LN and KIN interpret the ‘constant cross of axes’ in the same way concerning the ‘body cross of axes’ used as a pre-sign: its duration is the length of the symbol it modifies, not beyond.

Minutes of the technical session on:

“Group movements.”

By Jacqueline Challet-Haas

Knust was exposed to group movements when he became Laban's student in 1924. He was involved in the movement choirs of Laban and offered to notate the corps movement that backed the soloist. There are two papers by Knust in the archives from the 1930s that define the following (figure numbers refer to the numbering in *Grammaire de la notation Laban: Cinetographie Laban*, vol.2, by Challet-Haas, 1999, example numbers refer to the slides presented):

1. Two basic forms of paths: Straight or Curved.
2. The paths include the shape of group movement and are determined by the direction and length of the steps and the relationships between participants.

Straight path examples included:

3. Figure 373 (example 1)
Note: the first person is the leader and they go forward.
4. Figure 374 (example 2)
Note: all four dancers move, one behind the other.
5. Figure 377 (example 3)
Note: 3 lines, two behind the other.

Curved Path Examples included

6. Figure 379 (example 4)
Note: the leader will have a full 1/4 circular path to the right (clockwise). The dancers are one behind the other, and will have different fronts at the end of the 1/4 clockwise circular path.
7. Figure 380 (example 5)
Note: the outer person has to adapt to the inner person. To keep the relationship together the two outside persons have to enlarge their steps.
8. Figure 381 (example 6)
Note: Knust called this wheeling. Since the circular path sign is on the outside, it applies to both times the movement is performed.
9. Figure 382 (example 7) and Figure 383 (example 8)

Note: the doubled top and bottom lines of the full counterclockwise circular path sign indicate that each person is performing his or her own individual circular path.

10. Figure 384 (example 9)
 “Shifting the Group.” The leader does what is written and the other people adapt. They all circle around the center point of the group.
 Note: a member noted that in LN the second and fourth beat in figure 384 break the step-gesture rule, air lines are needed.
11. Figure 386 (example 10), resembling Knust example 292
 “Whirling.” Concentric circles are formed by each person moving together while keeping the same step length, and keeping the same step direction. This gives the idea or impression of whirling. Note: correction for figure 386 (example 10); the double bar line extends out to repeat signs.
12. Figure 389 (example 11)
 “Opening and Closing Ranks.” The movement written in the staff is for the leader. The relationship is maintained by altering the step directions and by shortening the length of steps.
13. Figure 389 (example 12)
 “Nomination of a Leader.” Draw the circle into a line. The leader is the person with the front facing of upstage right.
14. Figure 390 (example 13)
 “Hesitating Following.” People are numbered, they have to wait one after the other. The leader assigned number one will begin the pathway.
15. **Knust’s group movement notation is adopted by both KIN and LN.**
16. The notated staff always indicates the leader’s movement with everyone else following accordingly to the path being created. All persons are indicated in the leader staff, the others follow.
17. The number or letter at the bottom of the path sign indicates who is the leader.

Minutes of the technical session on:

“Question Desks.”

By the Research Panel (ed. Karin Hermes)

In this technical session, informal “question desks” were set up with assigned topics and experts in notation theory. ICKL members were able to move freely from desk to desk to ask technical questions and discuss LN and KIN theory.

Desk 1: Floorwork (Sandra Aberkalns, Pascale Guénon)

Topics discussed:

- differences between LN and KIN in basic knee work: in LN the use of the knee pre-sign is required before indicating any movement on the knees, but in KIN there is a choice: the writer can choose between using a caret or a pre-sign;
- sitting: full length of leg and specific distance (distance shown by a pre-sign in the support column versus degree of contraction in the legs);
- angling;
- secret turns.

Desk 2: Timing (János Fügedi)

Topics discussed:

- different ways of writing absence of timing, ad lib and free timing;
- differences between Unit Timing, Rhythm Timing, Specific Timing;
- indicating when there is no metered timing;
- writing single movements out of time, e.g. *fermata* (in music).

Desk 3: Minor Movements, Carets, Rotations (Odette Blum, Noëlle Simonet)

Topics discussed:

- transference of weight and stepping;
- minor details in actions;
- the whole cancelling the smaller part;
- when to use body hold signs.

Desk 4: Group Movement (Jacqueline Challet-Haas)

Topics discussed:

- group formations: understanding who is the leader and defining the leader;
- movement of birds (flocking) and how this can be applied in notation;
- preliminary signs: group shape, nomination of the leader.

Desk 5: Scoring (Marion Bastien)

Topics discussed:

- adding information in scores;
- layers of information and the use of colour as a technique.

Desk 6: Historical Development (Ann Hutchinson Guest)

Topics discussed:

- Rudolf Laban—the person;
- development of the system from the early signs;
- Hutchinson Guest's personal experiences with the development of the system.

Desk 7: Rotations (Chih-Hsiu Tsui)

Topics discussed:

- torso rotation;
- rolling;
- pirouettes.

Desk 8: System of References (Karin Hermes, Lynne Weber)

Topics discussed:

the questions about the use of

- standard cross of axes;
- constant cross of axes;
- body cross of axes;
- crosses within individual body parts;
- differences between LN and KIN.

Desk 9: Motif Writing (Tina Curran)

Topics discussed:

- use of the Motif Writing system;
- development of educational tools;
- application of Motif Writing in an educational context.

Minutes of the technical session on:

“Leg Rotation: Natural State.”

By Ann Hutchinson Guest

Technical proposal was discussed, but not voted on.

This technical session is a continuation of a discussion of a technical paper first presented at ICKL 2013 in Toronto. The paper was published in the 2013 ICKL Proceedings (Hutchinson Guest 2013), the summary of the discussion is in the chapter Minutes of the same Proceedings (16-19).

Considerations:

- 1.0 The goal of this proposal is to simplify the topic of representation for the “natural,” or an individual state of rotation of the legs. Referring to the displayed chart paper with the notated example of figure 1a.

Ann Hutchinson Guest presents:

- 1.1 In Labanotation there is a way to indicate the destination of a rotation using a white pin placed in the rotation sign. Figure 1a.1.
- 1.2 The degree of rotation can be indicated from the current state with the use a black pin. Figure 1a.2.
- 1.3 What is not available is the way to indicate, rotate to come back to a “natural” state of rotation. Figure 1a.3.
- 1.4 Ann Hutchinson Guest pointed to turn signs for: right turn, left turn, and the composite turn sign with the “back to normal” indication drawn at the bottom to represent a return to the natural rotated state.
- 1.5 Ann Hutchinson Guest noted that Knust presented that parallel should indicate parallel facing indicating which front or direction as we can be parallel facing different directions in the room.

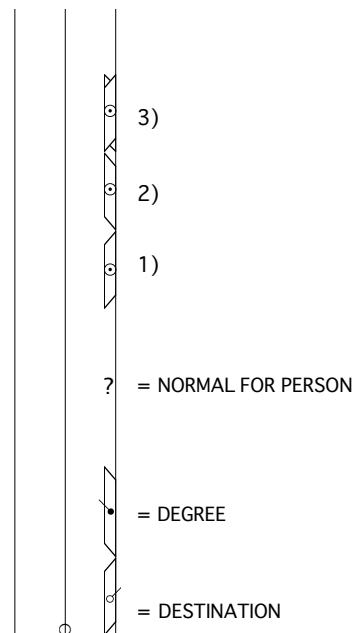


Fig. 1a

Discussion:

- 2.0 Sandra Aberkalns referred to figure 3 in the Minutes (16). Figure 1b.
- 2.1 Ann Hutchinson Guest acknowledged underlying distinction of motion and destination.
- 2.2 She introduced the turn sign with the double X sign inside to indicate “a small amount of rotation.” Figure 1c.
- 2.3 Sandra Aberkalns: “The X in the rotation sign is a subjective description. The white pin is a destination indication of where to end facing. The black pin is a quantitative indication.”
- 2.4 Miriam Huberman acknowledged that in folk dance a small amount of rotation is often used. She asked if there is another way to represent in notation a small amount of rotation.
- 2.5 Ann Hutchinson Guest draws an example of a rotation with intermediate rotation, black pin indication and a white pin indication. Figure 1d.
- 2.6 Ann Hutchinson Guest referred to a small amount of rotation (with a double X) for the right leg, which is judged from its previous position, not from the parallel. This is where the difference in understanding became apparent in the conversation.
- 2.7 Noëlle Simonet asked: “If I have many rotations in the dance, I have to go back to the beginning to know how my leg is turned, from where I started. Am I inward or outward?”
- 2.8 Ann Hutchinson Guest suggested this example needs a beginning position of an outward rotation so the sample provided of rotation inward for the right and left leg with a white pin forward would clearly indicates rotating to parallel.
- 2.9 Sandra Aberkalns drew figure 1e on the board: the legs turned out (as in first position), followed by the rotation of the legs inward until achieving parallel indicated by the white pin pointing forward. “How is this interpreted?”

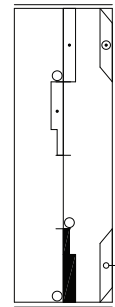


Fig. 1b

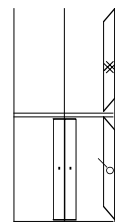


Fig. 1c

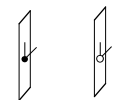


Fig. 1d

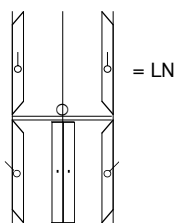


Fig. 1e

2.10 Shelly Saint-Smith physically demonstrated the action from LN interpretation.

2.11 Raphaël Cottin demonstrated that in KIN the leg in a full rotation. He states that in KIN, if the starting position for the legs are notated turned out, then the legs rotate to parallel. He writes figure 1f.

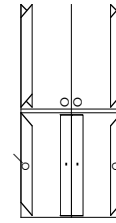


Fig. 1f

3.0 János Fügedi raised the analogy that the direction symbols for the supports indicates motion, whereas for gestures it indicates destination. Then pointed out that the rotation of the legs is a gesture.

4.0 Miriam Huberman suggested that the terms motion and destination need to be rethought because both are included in all movements that we do.

5.0 Ann Hutchinson Guest notated on the chart a new example to show directional actions to discuss destination and motion.

5.1 Figure 2a: right arm forward middle; figure 2b: right arm toward forward middle; figure 2c: right arm traveling on a straight pathway forward middle.

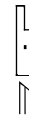


Fig. 2a

5.2 In each example you need to know where you need to start.

5.3 Marion Bastien asked: "Is this a motif point of reference? Maybe we are mixing up analysis of motif description with structured description."



Fig. 2b

5.4 Ann Hutchinson Guest: "We use motif description in a LN score when it expresses the need/intention of the choreographer or choreography; when the idea of the action is more important than the destination."

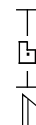


Fig. 2c

6.0 Sandra Aberkalns: "Is figure 2a understood the same by all? And 2b?"

6.1 LN practitioners indicate okay.

- 6.2 A KIN practitioner responded that because the forward middle is provided, it is considered by him as destination. He preferred expressing the vector.
- 6.3 Ann Hutchinson Guest responded that there are multiple ways to show motion because Laban was spatially aware.
- 7.0 Henner Drewes supported a request from Miriam Huberman to reconsider the terms of *motion* and *destination*, as every movement has motion and destination.
- 7.1 A question is here for conversation about perspective and definition of motion and destination.
- 7.2 Ann Hutchinson Guest: “I think I understand why you are thinking a movement is both [motion and destination], but I think it has to do with intent, the reason and context.”
- 7.3 Beth Megill: “Yes, I think there is consideration of the reason and intention. The movement will end up somewhere in space, but the intention may be in that the action may be more important than the spatial intention. The reason for noting may be to record intention, description, creative outcome. Knowing why the score exists can be helpful.”
- 7.4 Pascale Guénon: “Could you please demonstrate the notation of figure 2b and 2c?”
- 8.0 Sandra Aberkalns returned to the initial topic of conversation and requests reference to figure 5d, comments 7 and 8, and figure 5e in the Minutes (17). Figures 3a and 3b.
- 8.1 Many agreed that in figure 5d in the Minutes (figure 3a), the front white pin in the parallel sign is redundant to represent return to parallel.
- 8.2 Sandra Aberkalns asked all to stand up and interpret figure 5e in the Minutes (figure 3b)—neither turned out or turned in, meaning parallel.



Fig. 3a



Fig. 3b

Karin Hermes notates examples on chart. Figures 3c.1 and 3c.2.

8.3 Everyone is in agreement that this sign means parallel.

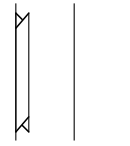


Fig. 3c.1

8.4 Miriam Huberman shared a viewpoint of kinesiology: each person's individual stance is personal to their physicality. Suggestion: a zero anatomical position should be the point of reference for parallel. Huberman suggested starting from an anatomical point of view rather than a personal structure.

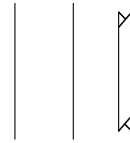


Fig. 3c.2

8.5 Karin Hermes shared a personal example being coached by Ethel Winter in the performance of her dance *En Dolor*, that the score indicated parallel but she allowed Karin's performance of an *attitude devant* to be slightly turned out as this is Karin's physical embodiment.

8.6 Question asked for KIN perspective: what is the individual "normal?" Response was that "normal" in a choreographic work is indicated in the glossary and referred to at the beginning of the score to show what parallel means, i.e. rotation with small amount of rotation turned outward. This honors the aesthetics needed for that choreography.

8.7 Ann Hutchinson Guest agreed.

9.0 Raphaël Cottin: We have a way to say more-or-less parallel with the use of the ad lib sign.

10.0 Sandra Aberkalns referred to the figure 5f, comment 26, in the Minutes (18). Figure 3d.

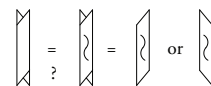


Fig. 3d

Raphaël Cottin notated figure 3e on the board.

Outcome from this technical session: Generally, everyone who was present agreed that the white pin inside the composition turn sign is redundant and unnecessary.



Fig. 3e

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- HUTCHINSON GUEST, Ann. 2005. *Labanotation: The System of Analyzing and Recording Movement*. Fourth edition. New York: Routledge.
- HUTCHINSON GUEST, Ann. 2013. "Leg Rotations: Natural State." *Proceedings of the Twenty-Eight Biennial ICKL Conference*, edited by Marion Bastien, and János Fügedi. S.l.: International Council of Kinetography Laban. 40- 41.
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APPENDIX A

SYSTEMS OF REFERENCE

SANDRA ABERKALNS AND KARIN HERMES

Introduction by Karin Hermes on the significance, application, duration and cancellation of the indications of Systems of Reference.

Aim of this Technical Session: clarifying theory and improving understanding between Labanotation (LN) and Kinetography Laban (KIN).

The indications of Systems of Reference are:

- ✱ 'standard cross of axes',
- ⊙ 'cross of the body axes',
- ⊞ 'constant cross of axes',
- ⊕ axes of individual body parts,
- ⊗ front of individual body sections,
- ◆ front of the untwisted end of the body.

Figures 1 and 2 are excerpted from the technical paper "Principal 'KIN' Usages and Rules differing from 'LAB' Usages and Rules," Part III – Issues of greater importance: III-1. Understanding and use of the body cross of axes, pages 37-39, presented by Jacqueline Challet-Haas at the 1999 Barcelona ICKL Conference.

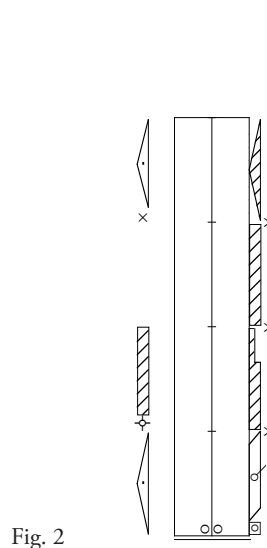
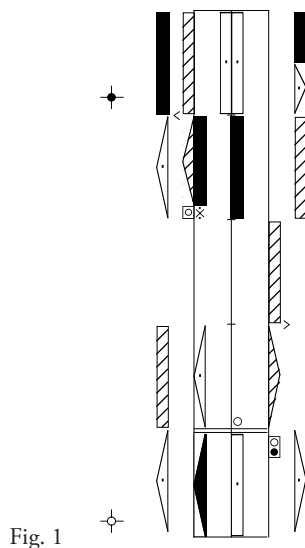


Figure 1. The 'cross of the body axes' can be applied to the whole kinetogram. It is valid until cancelled by another key, usually the 'standard cross of axes'.

Knust compared these with key signatures and clefs in music (Knust, ex. 101).

Figure 2. The ‘cross of the body axes’ can be applied to one part of the body. In such cases, the sign for that key is placed as a pre-sign below the body part in question. It is valid as long as the symbol it modified is valid. In figure 2, the key remains in effect for counts 2 and 3. After the twist of the torso (count 1) the left arm moves up in relation to the body and stays above the head up to through count 3. In count 4, the left arm opens side middle in relation to the ‘standard cross of axes’ (side middle = parallel to the floor) as the torso tilts side high.

Wheeling

Figure 3. ‘Standard cross of axes’, inside the rotation sign, is necessary because the center of gravity is in an arrested fall to the right. The rotation is in relation to the ‘standard cross of axes’, which is, in this case, the vertical axes.

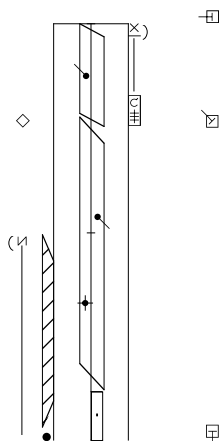


Fig. 3.

Excerpt from Trisha
Brown's *Newark* ((1987),
notated by Marie-Charlotte
Chevalier, 2013.

In former days, body wheeling was written with a circular path sign placed outside the staff (to the right for body wheeling to the right and to the left for body wheeling to the left).

For additional wheeling references refer to Knust's *Dictionary of Kinetography Laban*. Head (ex. 343o-q), trunk, (ex. 432k-o), Chest (ex. 436a-d), body (ex. 493a-c), and to *Index of Technical Matters and Technical and Non-Technical Papers from the Biennial Conferences of the International Council of Kinetography Laban*, p. 51 (see figure 4).

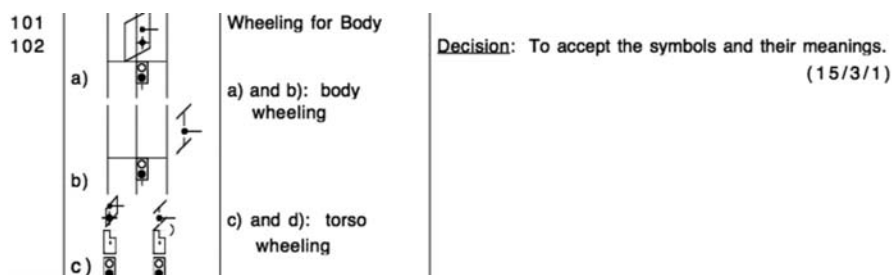


Fig. 4

The 'constant cross of axes'.

Figure 5. The direction of a path may be best described according to the room direction, or 'constant cross of axes', in which the performer is traveling.

The duration and cancellation of the 'constant cross of axes' are the same as those of the 'standard cross of axes' and the 'cross of the body axes'.

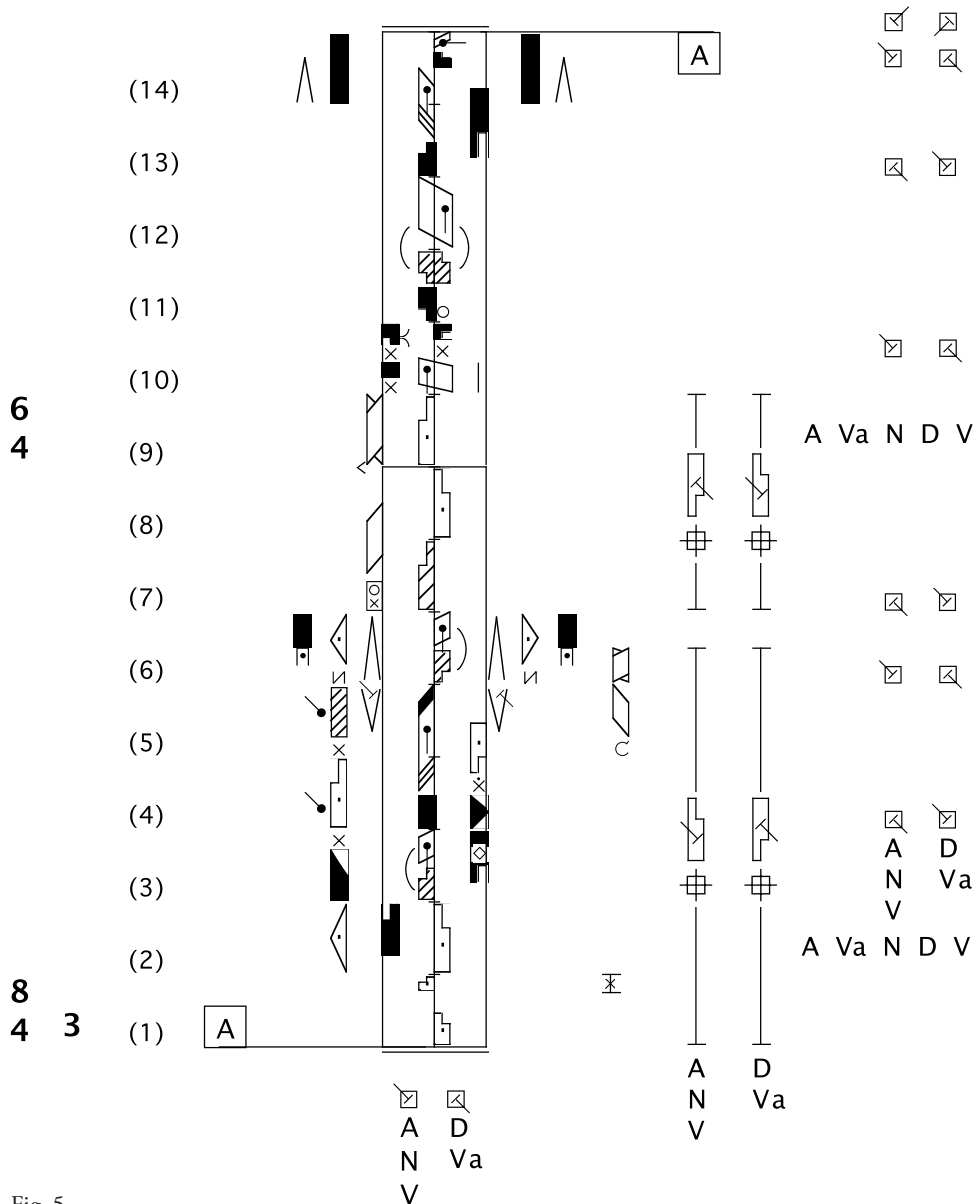


Fig. 5.

Excerpt from Lucinda Child's *Sunrise of the Planetary Dream Collector* (1998),
notated by Karin Hermes-Sunke, 1998.

Key for the axes of the individual body parts (Knust, ex. 889d)

The following examples were demonstrated during the presentation.

Figure 6 and 7. In some cases, it is advisable to *relate* the directions of head tilts to the *axes of the head*, in contrast to the basic rule of relating to the front of the shoulder section. This is expressed by the sign for the 'axes of individual body parts' (Knust 889d). If this key is written, the direction forward high means that the face moves 45 degrees toward the chest. The direction backward means that the back of the head moves 45 degrees towards the chest. Additional examples for head tilts can be found in Knust (ex. 343a-i), and for head tilts with twists (ex. 343j-m).

Figure 8. It is common for the 'axes of individual body parts' to be used when the standard key is in effect, particularly for movements of the hand when the arm is in motion. The cross of axes is centered in the wrist; the palm is considered the front, the hand in line with the forearm is place high. In a forward hand tilt the palm approaches the forearm; in a backward tilt the back of the hand approaches the outside of the forearm, and so on.

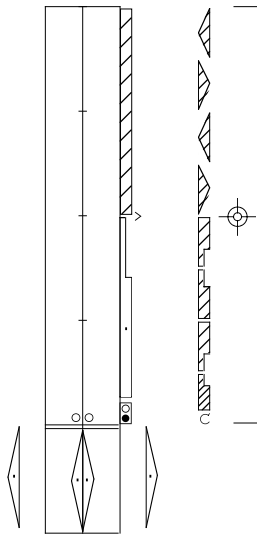


Fig. 6

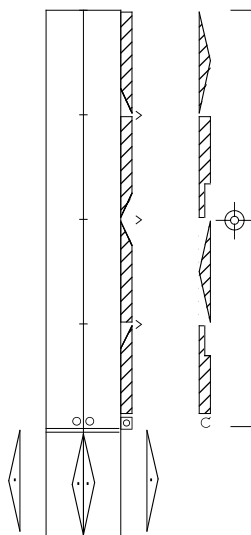


Fig. 7

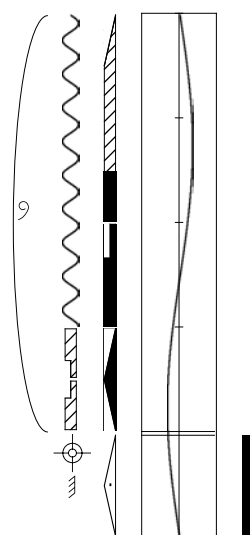


Fig. 8

Key for the front of individual body sections.

Figures 9 and 10. This key (Knust, ex. 889e) is sometimes used if the body is twisted in itself as a consequence of a trunk, chest, or shoulder section rotation. This key is also used in special cases in which an intermediate body part section or a body part which is dependent on an intermediate body section performs a movement which can only be described accurately in relation to the front of this intermediate body section.

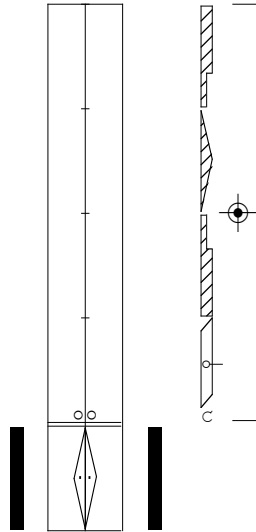


Fig. 9

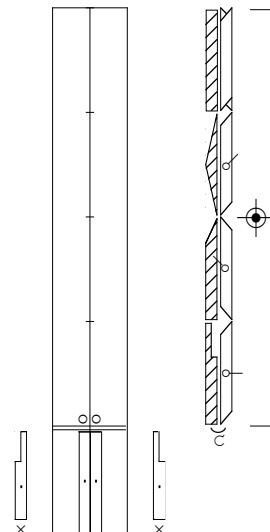


Fig. 10

Key for the relation to the front of the untwisted end of the body ('stance key')

Figure 11.1. With this key, directions are judged from the untwisted or established front (Knust, ex. 889f). A key placed outside the staff modifies all directional indication within the staff until it is cancelled by another key.

Figure 11.2. The 'stance key' is cancelled by the 'standard cross key'.

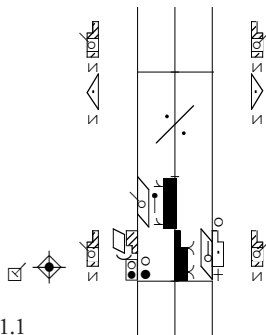


Fig. 11.1

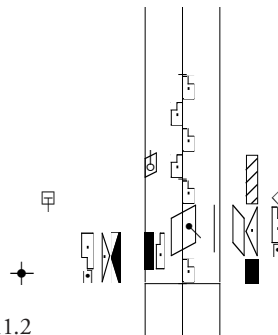


Fig. 11.2

Excerpts from Helen Tamiris's *Negro Spirituals*, notated by Lucy Venable, 1967
(DNB Notated Theatrical Dances Catalog, Dance ID 521).

Further Examples.

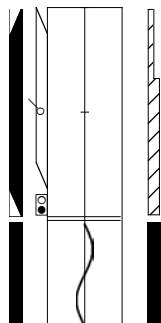


Fig. 12.1

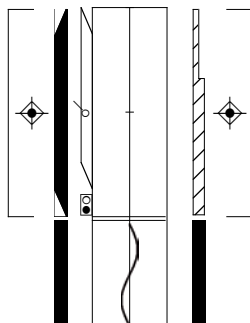


Fig. 12.2

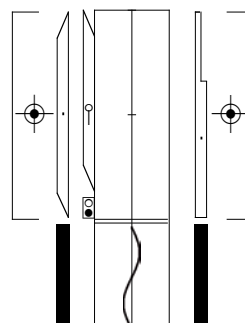


Fig. 12.2

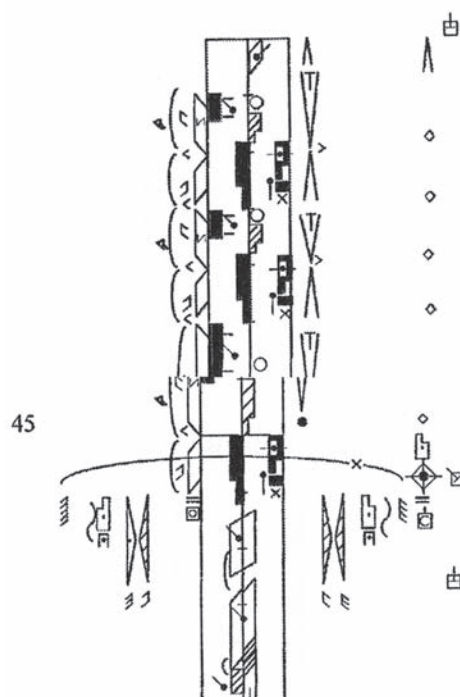


Fig. 13

Fig. 13.
Excerpt from Ethel
Winter's *En Dolor*
(1944), notated by
Karin Hermes, 1999.

ACKNOWLEDGEMENT

Sincere thanks for the examples indicated by Noëlle Simonet.

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APPENDIX B

GROUP MOVEMENTS

JACQUELINE CHALLET-HAAS

1. Introduction

Since ages around the world, people, when dancing or simply moving together, have organised themselves in many different forms: lines, files, various circular paths, nomination of a leader, etc. Group movements have been and are still being used for exhibitions of various kinds as Olympic Games, festive manifestations, contemporary choreographies...

Albrecht Knust's first dance encountering was to join and perform with folk dancing groups in Hamburg (his native town) prior to involve himself totally with Laban's school and performing activities from 1924 on, when he became a Laban student. Due to his background, Knust was especially interested in the so-called *Bewegungschor* of Laban, which were very active at that period; these "movement choirs" served for two aims. The first one: offering to people working in industrial contexts the possibility to recover from the stress through dancing together; the second one: involving amateur people for backing the soloists of his big choreographic events organised at that period of his life.

In those times, Laban was in the last phase of his efforts to complete a "movement notation," he was, as usual, involving all his willing colleagues in his research, among them Knust, who soon became one of his eagerest disciples in that domain.

In 1928, eventually, Laban presented his "Kinetography" at the 2nd Congress for Dancers in Essen. The notation was still in its infancy period but dances, exercises were already written and published; in 1930 Laban created the "Hamburger Tanzschreibstube," the very first "dance notation bureau," which was directed by Knust and Azra von Laban (Laban's first daughter).

Courses were given, small dances and exercises were published, and Knust was searching thoroughly and writing extensively about the possibilities of notating group formations; as a result an extensive article, *Vorschläge zur Notierung von Gruppenbewegungen mittels der Kinetographie Laban* [Propositions for notating group movements through Kinetography], was published in 1931; a short film of the main movement groups accompanying this article was issued. He tried to tackle not only

the various possibilities of a group of people to move together, but also to propose solutions to notate these formations in the most compact manner to avoid complicated expositions.

The following *exposé* is derived from this article, from his *Dictionary* (part E), from his *Handbuch* [Encyclopaedia] where a whole volume (volume E) is devoted to *floor patterns* (*Bodenwege*) and group movements: around 400 pages and 4000 examples, from paper no.1 (Lange 2015) issued by the European Seminar of Kinetography Laban (ESK) and from my textbook. Only the most common formations have been selected in order to give a brief introduction into the whole matter¹.

2. Group Movements

As a matter of fact the shape of traces of human locomotion is of two kinds: either straight or curved.

When moving in groups, out of these two basic forms, all sorts of possibilities emerge depending firstly of the organisation of the group if in lines or in a compact formation, and secondly of the direction and the nature of the path.

It has to be noted that outside the staff, the group organisation and paths are notated; inside the staff, the movements of the *leader* whether automatically or expressly nominated, are written, the other participants will adapt themselves to his/her movements.

Generally speaking, the variations of group movements whether in a straight or curved organisation depend on the direction of the steps, the length of the steps, the relationships of the participants, and the shape of the group.

¹ During the technical session on group movements, some dancers have demonstrated the various examples to accompany the presentation of Jacqueline Challet-Haas. Examples are taken from the book of Jacqueline Challet-Haas (1999). For each example, number in parenthesis refers to the number in the book.

2.1. Straight Paths

Example 1

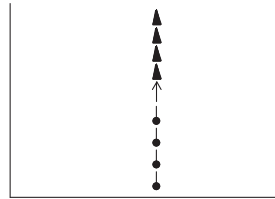
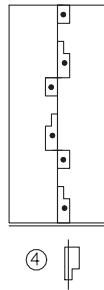


Fig. 373

Ex. 1 (373). 4 people one behind the other move forward: a line results; the top participant is the “automatic leader.”

Example 2

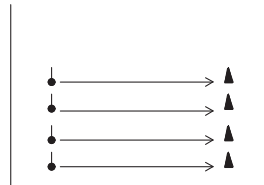
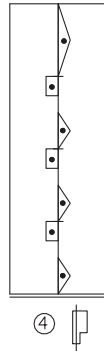


Fig. 374

Ex. 2 (374). 4 people, one behind the other move sideways: parallel paths result, i.e. a multiplication of the single line.

Example 3

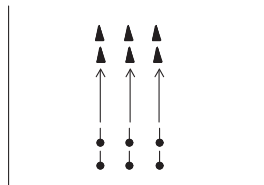
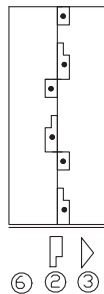


Fig. 377

Ex. 3 (377). 6 people are organised in a compact group, 3 to 2: parallel paths result out of any step directions. According to the direction of the steps, the first line will become the automatic *leader*.

2.2. Curved Paths

4 different forms have been selected:

2.2.1. “Wheeling”

Example 4

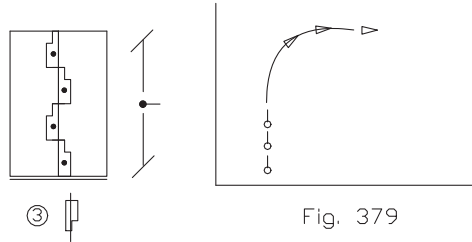


Fig. 379

Ex. 4 (379). 3 people one behind the other move forward on a curved line; as a matter of fact, the first person is the “automatic” leader: the degree of the circular path will be performed by this person, the other ones following on the curve.

Example 5

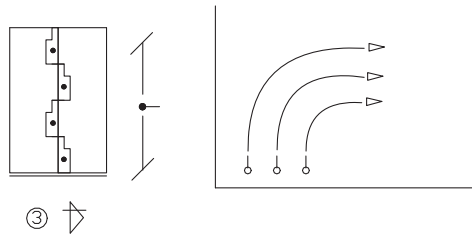


Fig. 380

Ex. 5 (380). If 3 people are side by side and move forward on a circular path, to keep their side by side relationships, they have to adjust the length of their steps; parallel paths will occur similarly to ex. 2.

Example 6

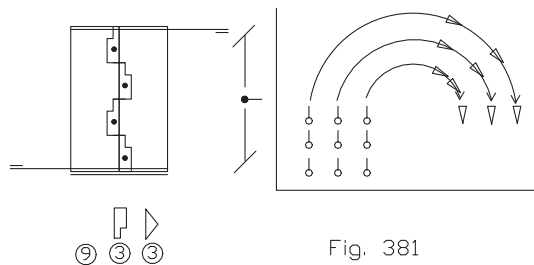


Fig. 381

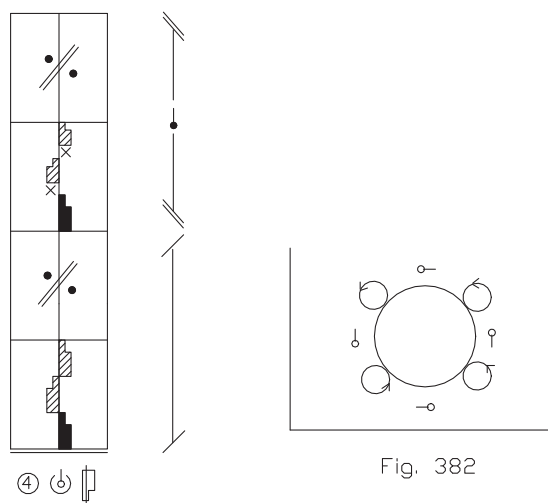
Ex. 6 (381). 9 people in a compact group, 3 to 3: they move forward on a circular path; similarly to ex. 5, to keep their relationship, they have to adjust the length of their steps; here too, as a matter of fact, the first line will functions as an automatic leader, and performs the stated degree of the circular path; as a result a fan-like form is traced.

These last two formations have been called by Knust *wheeling*; note: they derive directly from the straight path formations.

2.2.2 “Individual Paths”

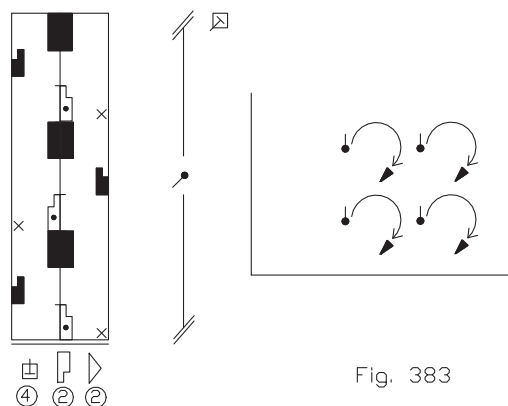
If a group of people, organised one behind the other in a circle, move forward, they follow automatically the line of the circle (see ex. 4); but if each individual performs at some point a circle on its own, their relationships will change (in this case a kind of a flower is traced). To obtain this result, the extremities of the circular path are doubled, to indicate that each person traces separately his/her circular path (ex. 7, 382).

Example 7



The same result is obtained if the group is organised in a compact formation, 2 to 2 (ex. 8, 383). Each one performs his/her own circle represented by the doubling of the extremities of the circular path; as a result, if the relationships are no more the same, the form of the group will not change. These 2 formations are called “individual paths.”

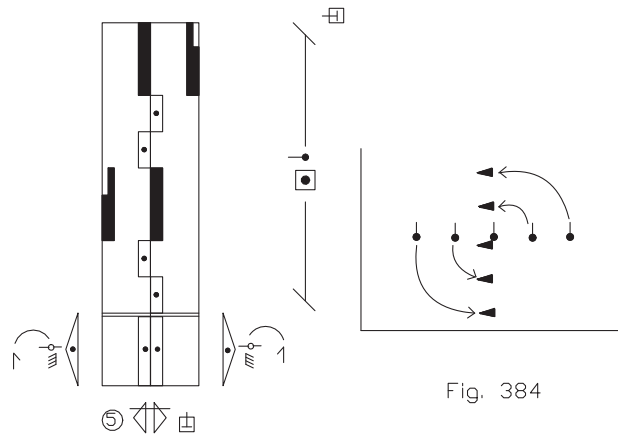
Example 8



2.2.3. “Shifting the Group”

To maintain strictly the form of a group moving on a circular path, either in line or in a compact formation, the centre of the group has to become the key point, (real or virtual) a kind of a leader; it is only this person who will perform what is written in the staff, i.e. the direction of the steps and the degree of circular path; to maintain the form of the group, the others will have to adapt the direction and length of their steps, but their relationships will not change.

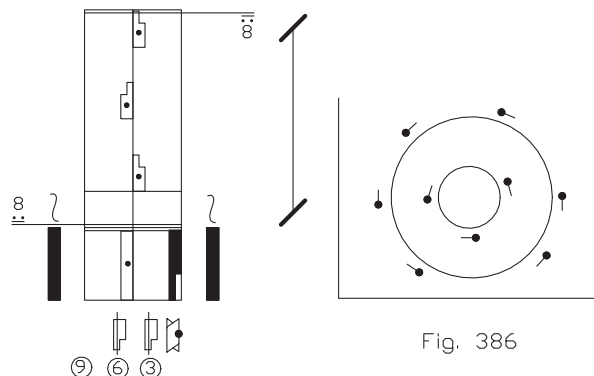
Example 9



Ex. 9 (384). 5 people are in line side by side holding each other by their arms, they turn around the centre of the group: to stipulate this, the sign of the centre of a group is put into the circular path sign; parallel paths will result but to maintain the line straight (or equally, the form of a compact group), the participants have to adjust the direction and length of their steps; what is written in the stave concerns only the centre of the group (virtual or not).

2.2.4. “Whirling”

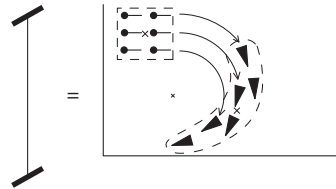
Example 10a



Ex. 10a (386). 9 people in two concentric circles respectively 6 and 3. In this movement, they move around maintaining strictly the direction and the length of

their steps: as a result the inner circle will give the impression to turn more quickly than the outer circle, hence the chosen name.

Example 10b

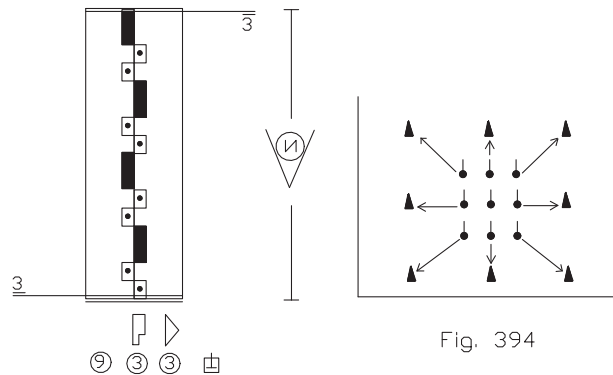


NB: If organised in a compact group and keeping strictly the direction and length of the steps, while moving on a circular path, the form of the group will be regularly altered (ex. 10b).

2.3. Some Other Possibilities

2.3.1. “Opening/Closing Ranks”

Example 11



Ex. 11 (394). A group in a compact organisation has to enlarge itself; to keep the initial form, each participant (except the centre of the group, who functions as the leader) has to adapt the direction of their steps as well as their length but their relationships will be maintained throughout: the group becomes larger (or smaller). To express this organisation a wide sign (or a narrow sign) is written in a small circle inside a crescendo sign and put into the path sign.

2.3.2. “Nomination of a Leader”

Example 12

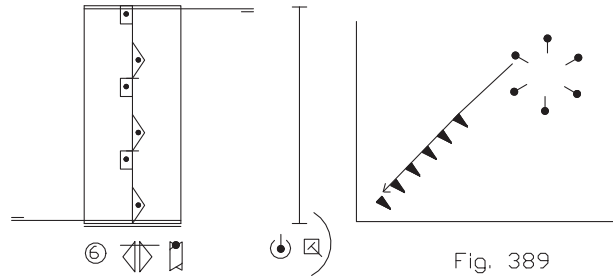


Fig. 389

Ex. 12 (389). A group of people in a circle; at some point they have to move in a straight line: one participant is chosen as the leader either by its front (in this example) or by any other indication (number, letter...); this indication is written at the bottom of a straight path, tied with a small bow. As a result this person will draw the circle of people into a line.

2.3.3. “Hesitating Following”

Ex. 13 (390) is a variation of the previous example: one participant passes in front of a line of people; this one situated at one extremities is nominated as the leader by a letter, a number..., tied to the circular path; two staves are necessary, one for the leader who starts to move, one for the others who wait for their turn to be involved in the following path; hence the name.

Example 13

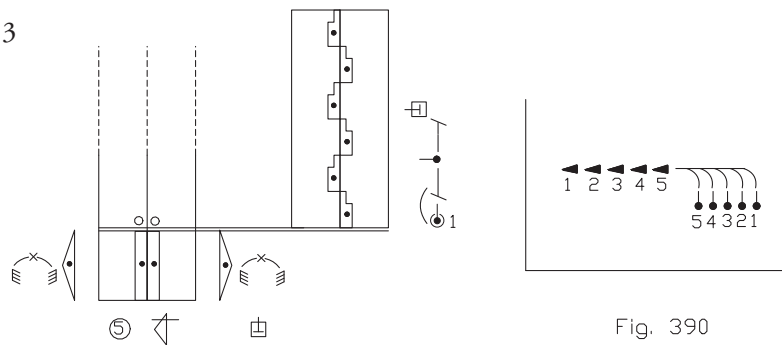


Fig. 390

3. Conclusion

Numerous other forms have been investigated by Knust; they all turn around the shifting from straight to circular paths and vice-versa.

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PAPERS

STUDY ON THE PERCEPTION OF THE TIMING OF GESTURES AND THEIR NOTATION AMONG SPANISH DANCERS, MEXICAN TRADITIONAL DANCERS, AND MUSICIANS

PALOMA MACÍAS AND MIRIAM HUBERMAN

Introduction

In 2007 János Fügedi presented a proposal for modifying the criteria for notating the timing of supports in the Laban notation system, non-contacting and contacting gestures (Fügedi 2007: 40-42): based on his experience with Hungarian traditional dances, he suggested that supports and non-contacting gestures be written in unit timing (UT) and that, at the same time, the symbols expressing contacts (such as foot hooks or horizontal bows) be written in specific timing (ST). This initiative, which is now called “rhythm timing” (RT) (Fügedi 2012: 59) for its emphasis on the importance of capturing the movement rhythm, sparked questions and controversy (Fügedi 2007: 33, 35, 40; Fügedi 2012: 59-60; Fügedi 2014b: 121).

The main controversy centered on the standard notation practice of how timing systems are used. The apparent rule was that a score should be written either in UT or in ST, but both systems were not supposed to be used together. However, in 2014 Fügedi demonstrated that this “rule” had not been applied consistently throughout the history of Labanotation because he found examples of what could be identified as RT in scores belonging to ballet, modern and contemporary dance, and historical dances (Fügedi 2014b: 128-132). This evidence ended the argument that said that RT represented a change in standard Labanotation practice.

However, the question that has not been answered yet is which of the three timing systems (ST, UT, RT) responds best to the criteria suggested by Fügedi and Gábor Misi (Fügedi 2007: 33, 42; Fügedi and Misi 2009: 45-46; Fügedi 2014b: 132) and in which circumstances should each one be applied. The criteria they mentioned are: simplicity in the notation, visual clarity, and precision in the indication of gestures and contacts, all of which should facilitate the recognition of the movement rhythm

and consequently make the reading, learning and performing easier. While all dance genres may benefit from obtaining an answer to this crucial but vast question, it must be pointed out that it is particularly important for countries that have a rich traditional dance tradition. In such cases, an efficient way of notating complex movement and rhythmic patterns is required for notational, teaching and performing reasons.

So, in response to Fügedi's call for further research on the issue, this study hopes to contribute additional information that was gathered from a wider range of dance traditions. Even though this investigation may offer new data, it must be said that attempting to answer the main question will remain beyond its scope.

Aims of the Study

Having followed with great interest the presentation of Fügedi's research on the subject, the authors decided to apply the survey he had tested on Hungarian subjects to Mexican traditional dance and Spanish dance students. The purpose of this was to verify his hypothesis with a population that had no previous knowledge of Hungarian dances.

In order to expand the investigation even further, the authors decided to include a control group of music students. The reasons for choosing this group were their rhythmic knowledge in terms of music notation. Their training emphasizes a rigorous metrical timing in the performance of their movements and this makes them ideal subjects for the study of the perception of the movement rhythm.

One other aspect that this study will investigate is whether a previous training in Labanotation (LN) or Language of Dance (LOD) influences the responses to the survey and if so, in which way. The reason for raising this matter is that, given the nature of the study, the authors consider that the answers of those students who have a previous knowledge of LN or LOD might possibly be closer to Fügedi's hypothesis.

Methodology

In 2012, the authors ran a pilot study to test the viability of applying Fügedi's survey (Fügedi 2012: 60-67) to Mexican subjects. While the results did show a general tendency towards notating the dance sequences in UT, several difficulties presented themselves due to what the authors consider to be cultural differences. The main differences were:

- The students who responded knew LOD but not LN.
- The students were stressed by the situation.
- The students kept thinking it was a test and tried to copy the answers from one another.
- A learning curve was apparent in that the notation for the first video clips was different (less accurate) from that of the last video clips (more accurate).

- The duration of the test exceeded the time allowed by the school for the application of the study.

To deal with these differences the authors decided to reduce the number of video clips shown. Fügedi's survey contained 12 video clips from which 6 were selected. The order of the video clips set by Fügedi was maintained, according to which each video clip contained increasing difficulties in terms of the amount of parts of the body that were moving and the actions that were being performed (table 1).

Table 1. Description of the video clips used in the survey

Video clip number	Description of the main actions	Corresponding number in Fügedi's study (Fügedi 2012b)
1	Steps (supports)	2
2	Springs with knee flexion and extension (supports and leg gestures)	4
3	Steps and arm movements (supports, leg gestures and arm gestures)	6
4	Claps and steps (supports and arm gestures with contact)	8
5	Claps and leg lifts (supports, leg gestures and arm gestures with contact)	10
6	Leg lift and leg hit (supports, leg and arm gestures with contact)	11

The authors also decided to give a brief background introduction to the study before applying the survey and to insist that it was not a test, that it was anonymous, and that it was important not to copy the answers because the survey was looking for variety in the answers, not uniformity.

The procedure for the application of the survey was the following:

- The authors presented themselves and gave brief background introduction to the study.
- They handed out the answer sheets and pencils with erasers.
- They explained how the sheets were to be filled.
- The 6 video clips were shown, one by one. Each one was played as many times as the students needed.
- The students filled the answer sheets and handed them in.

On average, the introduction and the initial explanations took 10-15 minutes and the application of the survey, 45 minutes. In the survey, the students were asked

to register the start of an action with a dot and to draw an arrow to indicate the duration of the movement. The arrows were to be drawn in the empty spaces.

The survey was applied to a total of 70 students. 62 students came from two dance schools that belong to the National Institute of Fine Arts: the Escuela Nacional de Danza “Nellie y Gloria Campobello” (ENDNGC) and the Academia de la Danza Mexicana (ADM). The 52 students from the ENDNGC are studying the BA in Dance Education (Spanish Dance and Mexican Traditional Dance). The 10 students from the ADM are studying the BA in Mexican Popular Dance. The control group consisted of 8 students from the BA in Ethnomusicology of the Facultad de Música (FaM), which belongs to the National Autonomous University of Mexico (table 2).

Table 2. Students surveyed according to school, folk dance tradition and level of study

Academic level	Spanish dance	Mexican folk dance	Music	
	ENDNGC	ENDNGC	ADM	FNM
1st year	5	20	-	-
2nd year	8	3	6 (LN)	8
3rd year	9 (LOD)	-	4 (LN)	-
4th year	7 (LOD)	-	-	-
Subtotal	29	23	10	8
TOTAL	70 STUDENTS			

Unfortunately, due to time restrictions as well as limited human and material resources, the authors have to admit that they were not able to include all the participants they originally intended to. It was not possible to apply the survey to all the groups in each school nor did all the students of the participating groups attend the day of the application. This occurred mainly because of institutional problems—more specifically, difficulties with the schools’ calendars—, and it affected the control group in particular.

With regard to the LN or LOD training among the participants of the study, this is the information: the 3rd and 4th year students of Spanish Dance (ENDNGC) have basic LOD training; the 2nd and 3rd year students of Mexican Popular Dance (ADM) have basic LN training. All the rest of the participants, including the musician control group, have no knowledge at all of either LN or LOD. See table 2.

Results

The first step in processing the survey was to select which answers were valid and which were not. The authors’ criteria for rejecting an answer were:

- The instructions were not followed (figures A and B).
- The action pattern of the dance sequence was undistinguishable (figures C and D).
- The notation was left unfinished (figures E and F).

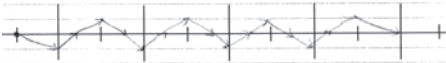


Fig. A



Fig. B



Fig. C



Fig. D



Fig. E



Fig. F

The second step was to identify the valid answers. To do so, the authors followed Fügedi’s 2012 typification of the five graphical solutions given by the Hungarian subjects. Thus, A is the real UT answer, B, C, and D are UT-like answers, and E is ST (table 3).

Table 3. Identification of valid answers

	A	B	C	D	E
Graphic solution					

Source: Fügedi 2012b: 65, Fig. 15.

Table 4 shows the total sum of answers, separating the valid answers from the invalid ones.

The next step was to analyze the information obtained according to school, traditional dance tradition and LN or LOD training.

a) Results for the Spanish Dance Students

Table 5 shows the overall results for the Spanish dance students and includes both groups that have and do not have LOD training. It indicates that a 98% of the valid answers were written in UT. Of this total, 95% of the answers were UT type A, 4% were UT type D and 1% was UT type B. Nonetheless, 2% registered supports, leg and arm gestures in ET.

The 1st and 2nd year students, who have no knowledge of LOD, had 97% of the answers in UT. Of this total, 93% of the answers were UT type A and 7% were UT type D. It is interesting to note that these students also registered some answers in ET (3%) and only 10% of the answers were rejected (table 6).

LOD is taught in the 3rd year of the BA in Dance Education at the ENDNGC, which means that the 3rd and 4th year students have a basic knowledge of this analytical tool. However, contrary to expectations, these groups had a 15% of invalid answers and only 1 answer in ET (1%). They had 99% of the answers in UT. Of this total, 97% of the answers were UT type A, 2% were UT type B and 1% was UT type D (table 7).

b) Results for the Mexican Traditional Dance Students

Table 8 shows the overall results for the Mexican traditional dance students and includes groups that have no knowledge of LOD or LN and groups that have a basic knowledge of LN. It indicates that a 100% of the valid answers were written in UT. It is interesting to note that these students wrote 95% of their answers in type A, while very few gave UT type B and D answers (4%) and there was only 1 ET answer (1%). These students also had the highest percentage of invalid responses: 18%.

The 1st and 2nd year Mexican traditional dance students from the ENDNGC have no LOD or LN training. They were the largest group to participate in the survey and they had the highest percentage of invalid answers (24%). They gave no ET answers but they did give 9 UT type B answers (6%); all the rest of the answers were UT type A (94%) (table 9).

In the case of the 2nd and 3rd year Mexican traditional dance students from the ADM, who have a basic knowledge of LN, almost all the answers were in UT (99%). Of this total, 97% of the answers were UT type A and 3% were UT type D. There was only 1 ET answer (1%). It is interesting to note that in this school only two answers were invalid (2%) (table 10).

Table 4. Classification of the answers

Video clips	A	B	C	D	Total UT ¹	% ²	E	% ³	Total valid answers ⁴	% ⁵	Invalid answers	% ⁶	Total ⁷
1	52	1	0	3	56	98%	1	2%	57	81%	13	19%	70
2	53	2	1	2	58	98%	1	2%	59	84%	11	16%	70
3	53	2	1	1	57	97%	2	3%	59	84%	11	16%	70
4. Legs	56	3	0	1	60	97%	2	3%	62	89%	8	11%	70
4. Arms	54	4	0	1	59	95%	3	5%	62	89%	8	11%	70
5. Legs	56	2	0	4	62	98%	1	2%	63	90%	7	10%	70
5. Arms	54	4	1	0	59	97%	2	3%	61	87%	9	13%	70
6. Legs	55	2	0	5	62	98%	1	2%	63	90%	7	10%	70
6. Arms	53	3	0	2	58	98%	1	2%	59	84%	11	16%	70
Total	486	23	3	19	531	97%	14	3%	545	87%	85	13%	630

¹ Sum of A to D;² Total UT / Total valid answers;³ Total E / Total valid answers;⁴ Sum of A to E;⁵ Total valid answers / Total;⁶ Invalid answers / Total;⁷ Total valid answers + invalid answers

Table 5. Spanish dance students (ENDNGC)—all academic levels

Video clips	A	B	C	D	Total UT ¹	% ²	E	% ³	Total valid answers ⁴	% ⁵	Invalid answers	% ⁶	Total ⁷
1	24	0	0	2	26	100%	0	0%	26	90%	3	10%	29
2	24	0	0	1	25	100%	0	0%	25	86%	4	14%	29
3	24	0	0	0	24	96%	1	4%	25	86%	4	14%	29
4. Legs	24	0	0	1	25	96%	1	4%	26	90%	3	10%	29
4. Arms	23	1	0	0	24	96%	1	4%	25	86%	4	14%	29
5. Legs	25	0	0	2	27	100%	0	0%	27	93%	2	7%	29
5. Arms	22	1	0	0	23	96%	1	4%	24	83%	5	17%	29
6. Legs	25	0	0	1	26	100%	0	0%	26	90%	3	10%	29
6. Arms	22	1	0	1	24	100%	0	0%	24	83%	5	17%	29
Total	213	3	0	8	224	98%	4	2%	228	87%	33	13%	261

¹ Sum of A to D;² Total UT / Total valid answers;³ Total E / Total valid answers;⁴ Sum of A to E;⁵ Total valid answers / Total;⁶ Invalid answers / Total;⁷ Total valid answers + invalid answers

Table 6. 1st and 2nd year Spanish dance students (ENDNGC)

Video clips	A	B	C	D	Total UT ¹	% ²	E	% ³	Total valid answers ⁴	% ⁵	Invalid answers	% ⁶	Total ⁷
1	11	0	0	1	12	100%	0	0%	12	92%	1	8%	13
2	10	0	0	1	11	100%	0	0%	11	85%	2	15%	13
3	10	0	0	0	10	91%	1	9%	11	85%	2	15%	13
4. Legs	11	0	0	1	12	100%	0	0%	12	92%	1	8%	13
4. Arms	11	0	0	0	11	92%	1	8%	12	92%	1	8%	13
5. Legs	11	0	0	2	13	100%	0	0%	13	100%	0	0%	13
5. Arms	10	0	0	0	10	91%	1	9%	11	85%	2	15%	13
6. Legs	11	0	0	1	12	100%	0	0%	12	92%	1	8%	13
6. Arms	10	0	0	1	11	100%	0	0%	11	85%	2	15%	13
Total	95	0	0	7	102	97%	3	3%	105	90%	12	10%	117

¹ Sum of A to D;² Total UT / Total valid answers;³ Total E / Total valid answers;⁴ Sum of A to E;⁵ Total valid answers / Total;⁶ Invalid answers / Total;⁷ Total valid answers + invalid answers

Table 7. 3rd and 4th year Spanish dance students (ENDNGC)

Video clips	A	B	C	D	Total UT ¹	% ²	E	% ³	Total valid answers ⁴	% ⁵	Invalid answers	% ⁶	Total ⁷
1	13	0	0	1	14	100%	0	0%	14	88%	2	13%	16
2	14	0	0	0	14	100%	0	0%	14	88%	2	13%	16
3	14	0	0	0	14	100%	0	0%	14	88%	2	13%	16
4. Legs	13	0	0	0	13	93%	1	7%	14	88%	2	13%	16
4. Arms	12	1	0	0	13	100%	0	0%	13	81%	3	19%	16
5. Legs	14	0	0	0	14	100%	0	0%	14	88%	2	13%	16
5. Arms	12	1	0	0	13	100%	0	0%	13	81%	3	19%	16
6. Legs	14	0	0	0	14	100%	0	0%	14	88%	2	13%	16
6. Arms	12	1	0	0	13	100%	0	0%	13	81%	3	19%	16
Total	118	3	0	1	122	99%	1	1%	123	85%	21	15%	144

¹ Sum of A to D;² Total UT / Total valid answers;³ Total E / Total valid answers;⁴ Sum of A to E;⁵ Total valid answers / Total;⁶ Invalid answers / Total;⁷ Total valid answers + invalid answers

Table 8. Mexican folk dance students (ENDNGC and ADM)—all academic levels

Video clips	A	B	C	D	Total UT ¹	% ²	E	% ³	Total valid answers ⁴	% ⁵	Invalid answers	% ⁶	Total ⁷
1	22	1	0	0	23	100%	0	0%	23	70%	10	30%	33
2	25	1	0	0	26	100%	0	0%	26	79%	7	21%	33
3	24	1	0	1	26	100%	0	0%	26	79%	7	21%	33
4. Legs	27	1	0	0	28	100%	0	0%	28	85%	5	15%	33
4. Arms	26	1	0	1	28	97%	1	3%	29	88%	4	12%	33
5. Legs	26	1	0	1	28	100%	0	0%	28	85%	5	15%	33
5. Arms	28	1	0	0	29	100%	0	0%	29	88%	4	12%	33
6. Legs	28	1	0	0	29	100%	0	0%	29	88%	4	12%	33
6. Arms	26	1	0	0	27	100%	0	0%	27	82%	6	18%	33
Total	232	9	0	3	244	100%	1	0%	245	82%	52	18%	297

¹ Sum of A to D;² Total UT / Total valid answers;³ Total E / Total valid answers;⁴ Sum of A to E;⁵ Total valid answers / Total;⁶ Invalid answers / Total;⁷ Total valid answers + invalid answers

Table 9. 1st and 2nd year Mexican folk dance students (ENDNGC)

Video clips	A	B	C	D	Total UT ¹	% ²	E	% ³	Total valid answers ⁴	% ⁵	Invalid answers	% ⁶	Total ⁷
1	12	1	0	0	13	100%	0	0%	13	57%	10	43%	23
2	15	1	0	0	16	100%	0	0%	16	70%	7	30%	23
3	15	1	0	0	16	100%	0	0%	16	70%	7	30%	23
4. Legs	17	1	0	0	18	100%	0	0%	18	78%	5	22%	23
4. Arms	18	1	0	0	19	100%	0	0%	19	83%	4	17%	23
5. Legs	17	1	0	0	18	100%	0	0%	18	78%	5	22%	23
5. Arms	18	1	0	0	19	100%	0	0%	19	83%	4	17%	23
6. Legs	19	1	0	0	20	100%	0	0%	20	87%	3	13%	23
6. Arms	17	1	0	0	18	100%	0	0%	18	78%	5	22%	23
Total	148	9	0	0	157	100%	0	0%	157	76%	50	24%	207

¹ Sum of A to D;² Total UT / Total valid answers;³ Total E / Total valid answers;⁴ Sum of A to E;⁵ Total valid answers / Total;⁶ Invalid answers / Total;⁷ Total valid answers + invalid answers

Table 10. 2nd and 3rd year Mexican folk dance students (ADM)

Video clips	A	B	C	D	Total UT ¹	% ²	E	% ³	Total valid answers ⁴	% ⁵	Invalid answers	% ⁶	Total ⁷
1	10	0	0	0	10	100%	0	0%	10	100%	0	0%	10
2	10	0	0	0	10	100%	0	0%	10	100%	0	0%	10
3	9	0	0	1	10	100%	0	0%	10	100%	0	0%	10
4. Legs	10	0	0	0	10	100%	0	0%	10	100%	0	0%	10
4. Arms	8	0	0	1	9	90%	1	10%	10	100%	0	0%	10
5. Legs	9	0	0	1	10	100%	0	0%	10	100%	0	0%	10
5. Arms	10	0	0	0	10	100%	0	0%	10	100%	0	0%	10
6. Legs	9	0	0	0	9	100%	0	0%	9	90%	1	10%	10
6. Arms	9	0	0	0	9	100%	0	0%	9	90%	1	10%	10
Total	84	0	0	3	87	99%	1	1%	88	98%	2	2%	90

¹ Sum of A to D;² Total UT / Total valid answers;³ Total E / Total valid answers;⁴ Sum of A to E;⁵ Total valid answers / Total;⁶ Invalid answers / Total;⁷ Total valid answers + invalid answers

Table 11. 2nd year music students (FaM)

Video clips	A	B	C	D	Total UT ¹	% ²	E	% ³	Total valid answers ⁴	% ⁵	Invalid answers	% ⁶	Total ⁷
1	6	0	0	1	7	87%	1	13%	8	100%	0	0%	8
2	4	1	1	1	7	87%	1	13%	8	100%	0	0%	8
3	5	1	1	0	7	87%	1	13%	8	100%	0	0%	8
4. Legs	5	2	0	0	7	87%	1	13%	8	100%	0	0%	8
4. Arms	5	2	0	0	7	87%	1	13%	8	100%	0	0%	8
5. Legs	5	1	0	1	7	87%	1	13%	8	100%	0	0%	8
5. Arms	4	2	1	0	7	87%	1	13%	8	100%	0	0%	8
6. Legs	2	1	0	4	7	87%	1	13%	8	100%	0	0%	8
6. Arms	5	1	0	1	7	87%	1	13%	8	100%	0	0%	8
Total	41	11	3	8	63	87%	9	13%	72	100%	0	0%	72

¹ Sum of A to D;² Total UT / Total valid answers;³ Total E / Total valid answers;⁴ Sum of A to E;⁵ Total valid answers / Total;⁶ Invalid answers / Total;⁷ Total valid answers + invalid answers

c) Results for the Music Students

As can be observed in table 11, the greatest variation in the answers was to be found in the control group of music students. This group had the smallest percentage of UT answers: 88%. The UT type A answers represented a 65%, UT type B a 17%, UT type D a 13%, and UT type C a 3%. It is interesting to note that there was an ET answer for each video clip (13%) and that there were no invalid answers.

Discussion of the Results

1. In general terms, if the results of this study are compared to Fügedi's results (Fügedi 2012b: 66, fig. 16), we can conclude that they are very similar in that they both indicate a high tendency to use UT. To make this comparison possible, the authors had to eliminate tasks 3, 5, 7, 9, and 12 from Fügedi's results as well as video clip 1 and the leg gesture answers of video clip 4 from the Mexican results so that the all the answers would coincide. Of all the valid answers, Hungarian subjects registered a 99% of UT answers and Mexican subjects, a 97%. On the other hand, ST only represented 1% of the Hungarian valid answers and a 3% of the Mexican ones (table 12).

Table 12. Comparison of the Hungarian and Mexican Results

	Hungary		Mexico	
	Answers	%	Answers	%
Valid	315	86%	426	87%
Invalid	51	14%	64	13%
Total	366	100%	490	100%
UT-A	276	88%	378	89%
UT-B, C, D	35	11%	37	8%
Total UT	311	99%	415	97%
ST	4	1%	11	3%
Total valid	315	100%	426	100%

2. In both cases, the subjects were university students of dance programs of different dance traditions. The Mexican subjects were all BA students and the Hungarian ones were both BA and MA students and had a longer dancing experience. Given the similarities of the general above-mentioned results, the authors of this study do not consider the length of the past dance experience to be significant.

3. One of the differences between the Hungarian and the Mexican studies was that, while in the first one all the subjects had LN training (Fügedi 2012: 60), the Mexican subjects were divided into 3 groups: subjects with no movement analysis training, subjects with basic LOD training, and subjects with basic LN training. While the results are in no way final, it can be said that:

- a) The lowest percentage of invalid answers was given by the control group and the 2nd year Spanish dance group that also had no movement analysis training, and by the Mexican traditional dance students with basic LN training. See tables 11, 6 and 7.
- b) The highest percentage of invalid answers was given by the remaining dance groups: those that had no movement analysis training and those with basic LOD training. See tables 6, 7 and 9.

In this context, the authors conclude that LOD training does not seem to promote the identification of the timing of actions, while basic LN training seems to do so. This may be due to the fact that LOD is taught as a means for exploring movement possibilities rather than for analyzing the timing of performance, and LN is taught precisely with the purpose of identifying exactly when an action occurs in relation to the music.

4. Another of the differences between the Hungarian and the Mexican studies was that, in the Mexican case, a control group was included. Even though Fügedi's original survey did not include such a group, he did apply a survey to musicians a few years later (Fügedi 2014b: 123-125). However, because he designed a different survey, and the Mexican study applied the same survey to both dancers and musicians, the results cannot be compared in a strict sense. Nonetheless, it is interesting to note that in both cases, the musicians registered lower percentages of UT answers than the dancers: 90% for the Hungarian musicians and 87% for the Mexican ones. The results obtained from the control group show that:

- a) They gave no invalid answers.
- b) Their UT answers display the most diversity: 65% of the answers were type A, 17% were type B, 5% were type C and 13%, type D.
- c) They had the most ST answers. See Table 11.

The authors attribute the results of the control group to their training as musicians: they are required to be fluent in reading and writing music and they are expected to be highly precise in the performance of their movements, which is defined by a rigorous metrical timing system.

If it is taken into account that the group with basic LN training gave no ST answers and that the dancers and the musicians who had no Laban-related movement analysis training were the ones who gave the most ST answers, then these results seem to suggest that LN training may lead to convergent thinking. Apparently, a familiarity with the concept of UT reduces divergent thinking and predisposes to respond in UT. This is a finding that also requires further investigation.

5. This study's findings seem to confirm Fügedi's general idea that most people do tend to write movement in UT. However, it must be said that, despite the undeniable tendency to notate in UT, the question raised at the beginning of this study—which of the three timing systems (ST, UT, RT) responds best to Fügedi and Misi's criteria and in which circumstances should each one be applied—is still open. And, despite Ann Hutchinson's general statement that says that "UT looks simple and is easy to read" and "ET is not quite so easy to read" (Hutchinson Guest 2009: 61.3-4), the authors consider that, based on their experience as teachers, in the specific case of dance traditions that have complex movement and rhythmic patterns, UT may cause confusion when translating the notation into actual movement.

6. With regard to verifying Fügedi's hypothesis, the authors have to admit that several issues came up during the analysis of the results which did not allow them to do so.

a) Due to the way the survey was designed, it was extremely difficult to tell whether it was the non-touching gestures or the touching gestures which were being written in UT or ST. The reason for this was that the same marker (an arrow) was used in the same column (the leg gesture column or the arm column). So, if the hypothesis is to be verified, the authors suggest leaving the arrow for the non-touching gestures and adding a different marker for the contacts.

b) Before applying the survey, the authors were aware that in Spanish and Mexican traditional dance the preparation of an action is not considered important. Due to the manner in which these dance traditions are taught, neither the actual movements that constitute the preparation nor the time spent performing these movements are explicitly emphasized. This had to be taken into account in the analysis of the results because, being conscious of the preparation of an action may influence the election of UT or ST when notating. Therefore, it is difficult to say in all certainty whether the subjects of the study decided to use UT or ST because they consciously choose one over the other or whether they responded automatically, given the general tendency to answer in UT.

c) In the authors' appreciation, the concept of "movement rhythm" as used by Fügedi in most of his texts (Fügedi 2007: 34, 35, 36; *Technical Report* 2012: 23; Fügedi 2012: 59, 60, 62, 66, 67-68; Fügedi 2014a: 137; Fügedi 2014b: 121, 123) needs to be examined from two different angles. With regard to the factual,

external or physical aspect, the authors venture to suggest that it is not clear whether it refers to the step pattern, the metrical rhythm or the action rhythm. With regard to the internal, subjective or cognitive aspect which Fügedi calls the “inner representation” of the movement rhythm, the authors also venture to suggest that the lack of clarity is due to the fact that it is not easily understood whether the inner representation refers to the perceptual, kinesthetic sensation derived from observing and/or performing a movement, to the psycho-physiological process of embodiment of the movement, or to the cognitive process of translating movement into verbal or visual language. The authors think that Fügedi’s concept of movement rhythm is essential for the better understanding of the underlying mechanisms of movement perception, analysis and notation, and that it requires further systematic development.

Conclusions and Recommendations

As a result of the authors’ teaching experience, they have noticed that, once the students become aware of the preciseness involved in ST, they tend to use it when notating traditional dance sequences. Therefore, the authors will devise a new study to measure the students’ notation choices after they have been working with ST and not just UT.

The authors strongly recommend that further research be done in this subject. In the first place, because the study raised more questions than the answers it provided. In the second place, by investigating how we perceive movement and how we translate it into concepts (verbal or visual), we will advance in the detailed study of movement and dance in general. In the third place, by delving deeper into the analysis of the perception of the movement rhythm, we will be promoting alternative teaching methods not just for the learning of Laban-related forms of movement analysis but for the improvement of the teaching/learning processes of the different dance traditions. And finally, in terms of the preservation of the cultural heritage, a form of notation that represents accurately the factual elements of a traditional dance will ensure that a later reconstruction will be as close as possible to the original version.

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PROMPTING A DIALOGUE BETWEEN THE KINETOGRAPHY LABAN AND THE ALEVI *SEMAH*

SINIBALDO DE ROSA

Introduction

In the paper I wish to relate and raise questions about my personal journey throughout the engagement with the Kinetography Laban as a methodological tool for an ethnographic investigation of the Alevi *semah* in Turkey. As a young ethnographer interested in rituals and dances, the discovery of the very existence of movement notation systems came about as I was studying the founding book by Anya Peterson Royce *The Anthropology of Dance*. This reading unwrapped my prospects on what it meant to describe a set of body movements. During a preliminary survey on the most suitable methodologies to systematically approach the *semahs*, the Kinetography Laban popped up to my eyes as an almost ‘hieroglyphic’ and mysterious language. Nonetheless this seemed to comprise the most accurate code to pertinently and methodically discuss those movements which themselves appeared to be shrouded into an aura of secrecy. Hereafter my orientalist fascination with the *semah* opened up the way for a more modernist enchantment epitomized by such a refined and expert notation system. The prospects of becoming proficient in the Kinetography Laban proved to offer the most exhaustive apparatus for a thoughtful kinaesthetic and socio-scientific enquiry on the ritual body movement practice that I was investigating. In this way whereas the ethnographic fieldwork lead me to try and immerge into the ‘alterity’ embodied by a cultural moving object infused with mysticism, the anthropological distance lead me to familiarize with a not less uncanny analytic tool. My work thus resulted to be the one of translating some bodily gestures from a very expert and circumscribed cultural system of knowledge to another one. The *semah* came to provide the ground where I could grasp ‘emic’ values and interpretations, whereas the Kinetography Laban invested my examination with some sort of ‘etic’ authority as an academician and movement analyst. Such a distinction needs nevertheless to

be problematized as long as we want to take seriously into consideration indigenous modalities of knowing, moving and recording. Would a more accurate attention to alternative knowledge systems and their histories change our understanding of what means to record body movements? In this fashion may the *semah* be understood in itself as an analytic device that eludes Western epistemologies?

It gives me a great pleasure to be here in Tours and get to know and spend some days in such a very expert and dedicated atmosphere. I am also happy to present my paper with Ronald Kibirige's one in this panel as I sense that the two may resonate with each other, in as much as the movement system that is at the centre of my research seems also to be permeated by a big 'invisible' component that may be difficult to condense in a notated score. For this paper I just want to introduce myself to share with you the story of how I discovered the existence of dance notation and then finally explain how I am applying the Kinetography Laban in my research on the *semah*, a ritual body movement practice emblematic of the Alevis of Turkey.

As part of my Bachelor program in Cultural Anthropology at the University of Bologna, in 2006 I had the opportunity to travel for six months to Istanbul for an Erasmus study exchange. I became very interested in Turkey, its languages and cultures, and especially I became very passionate about Sufism and about the role of specific bodily actions, like whirling, in the frame of some Sufi ritual forms. Few years later, after finishing my Bachelor program in Italy, I decided to go back once again to Turkey. This time I opted to move to Ankara, Turkey's capital city, in order to deepen my knowledge of Turkish. After this experience I enrolled in a Research Master's degree in Area Studies at Leiden University in the Netherlands, and through this program I went back once again to Turkey with a student mobility scholarship. I could thus attend classes at the Social Anthropology department of the Middle East Technical University, still in Ankara. In this city I conducted a fieldwork research about a group of amateur actors who were rehearsing for a theatre performance about the *semah*, a devotional movement practice that is part of the ritual ceremonies of the Alevis, an ethno-religious group that was often persecuted during the Republican period. Since the 1980s the *semah* started also to be displayed as a staged traditional dance in a process of re-adaptation that stimulated my anthropological interests. It was mesmerising for me to find out about the existence of the Alevi *semah*, a practice related to the one of the more internationally known Mevlevi whirling dervishes but also rather different from that. The Mevlevi and the Alevis are two distinct religious entities; the first more easily understood as a religious order (*tarikât*), the second more as an ethno-religious group. Both of the practices have been inscribed in the UNESCO intangible cultural heritage list, however, as analyzed by sociologist Aykan Bahar, the Mevlevi *semah* has been successfully recognized, whereas the Alevi *semah* has been handled in a process that she labels 'cultural misrecognition.' In the Alevi tradition, movements were still circular, but whirling here occurred more as a group movement around a spatial centre, rather than as one's spinning around his own vertical body axis.

While examining what were the methods that had been used in anthropology to write and speak about dance and about body movements across different cultures, after the suggestion of my advisor Cristiana Natali, I started to study an important introductory book by Anya Peterson Royce that became my principal methodological study guide. While approaching Royce's considerations about the appropriate terms to deal with dance in anthropology, it soon became clear to me that to speak about the *semah* as a dance would not be accurate, and that I needed to better understand which were the categories existing in the Turkish language to address it. Indeed, among the ones who practiced it, the *semah* was conceptualized more often in terms of *ibadet* (devotion), rather than as *oyun* (a concept which includes traditional dances, as well as many forms of popular games and theatre), *raks* (the Arabic word for social and professional dancing) or *dans* (a term borrowed from French to speak about dance as a staged presentation) (see Öztürkmen). Royce dedicated also a whole chapter to movement description and analysis by offering a rounded discussion of the use of notation in dance anthropology. Since that was the first time for me to come across the existence of movement notation systems, at that moment Royce's discussion was quite a revealing reading to me and it really stimulated my curiosity to know more about notation. The chapter included a basic score in Labanotation that was accompanied by a caption explaining how one should read it. Nonetheless, as much as I tried, those symbols remained very abstruse to me and I kept wondering how one could decode those abstract signs.

Throughout the different libraries of the universities that I attended, I decided to find as much information as I could on movement notation. Especially, I was curious to learn about what others had written in the past about the use and benefits of movement notation in ethnology. Indeed, even if the role of the body in shaping cultural processes was much discussed and theorized in anthropological discourses, it was surprising to apprehend how scarce attention was accorded to the movements of the body. It felt like there was no agreement on the way one should discuss movement and I was impressed by the reluctance that anthropologists seemed to show in taking the topic of human motion seriously, and by the scarcity of scrupulous investigations of specific codified movement structures across different cultures. In this regard, I want to report here a quotation by Alfred Gell, one of the most influential anthropologists of art who died prematurely in 1997, leaving behind a large amount of scholarly work. Enlarging Walter Benjamin's views on the work of art in the age of mechanical reproduction, Gell created a whole systematized theory of the agency of art in cultural processes, emphasizing the active role of artworks in building and shaping social interactions. Along these theoretical contributions, Gell was certainly also a tenacious fieldworker. During his ethnography of Papua New Guinea, he struggled to find a suitable solution to represent graphically the Umeda dance that he examined, but he lamented that "both Laban's and Benesh's notations are incomprehensible *systems of hieroglyphics* to non-experts" (140). Accordingly, he devised his own crude notation strategy to document only the movements of the

legs of that dance. Gell's difficulty to engage with existing notation systems is not an isolated case, as many scholars protest that these are cumbersome and need too much time to be learnt. Afterwards I was comforted to find that there was another opinion on the issue. This came from a very respected voice in dance notation, that of Judy Van Zile who had asserted that "notation is not more complicated than the movement it documents and the teaching of it is also the teaching of skills in visual perception" (45). Despite this reassurance, by just looking at the paper it was still not possible for me to understand much, and I realized that the only way I had to make some clarity was to meet a notator. At this point I had the chance to find out that a dance teacher who was working at the University in Leiden, Émilie Gallier, who is also here today, had studied the Kinetography Laban at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP). Émilie ended up giving me a short private training through which I was introduced to the basic principles of the Kinetography Laban's understandings of movement. One of the things that looked quite striking to me was the way Émilie would very naturally speak of strings of movements as 'sentences,' much in the same way as if movement was a text. Having had this first training experience, I would now definitely agree with Van Zile that notation is not too complicated, yet I would emphasize that the assistance of a teacher is crucial and necessary in the learning process. Indeed, as long as some form of corporeal contact between a teacher and a learner is necessary to really transmit and 'digest' notation, it seems to me interesting that, although a notated score is a written script, notation is still a skill whose acquisition is 'orally' transferred throughout different generations of kinetographers.

Finally I decided to include a very basic score of a simple step of the *semah* as part of my chapter on methodology in my Research Master's thesis. Nonetheless while submitting it, I encountered some resistance to my decision of including that score. I was at that moment in an Area Studies department, and I am sure that I was the first and only student there to have mentioned the existence of movement notation systems. In my chapter I was required to convincingly justify my choice, also by briefly providing a general introduction to what movement notation is and by discussing its benefits. Also I was expected to explain through words those same movements that I had described in the score. I realized how the scarce awareness of the existence of movement notation in academia could make it look like a 'suspect' tool, and at the same time I recognized how such a tool was stimulating for my critical thinking, forcing me to ask my self how body movements could be systematically approached as a self-sufficient system of communication, and what ideas of language would notation unfold. Therefore I decided that I wanted to engage more with its study and Émilie wondered why I would not apply myself to enrol at the CNSMDP. Finally, despite the hesitation I had due to my lack of a professional background in dance, I did apply and I was admitted to its first cycle of studies.

At the very beginning of the program in Paris I was initiated to the Kinetography Laban as well as to Benesh notation. I should say that the latter looked rather

appealing especially because it was more immediately readable as well as somewhat less ‘cerebral’ than the Laban system. Finally, after a thoughtful summer, I decided to still choose Laban as this seemed to give me the opportunity to raise and address more conceptual questions and to be in a dialogue with a larger community of anthropologists using notation. Despite the validity of Benesh, and its successful use by a number of anthropologists, Laban’s larger use among ethnochoreologists opens the way now for comparative analyses that would not be possible without a ‘common language’ shared by many researchers all around the world, as dance anthropologist Andrée Grau, herself a Benesh notator, advised me. Promising myself that I would start with Laban as a first step before learning Benesh as well and many more notation systems in the future, I made my choice and started attending intensive weekend sessions in Paris under the guidance of my cherished teacher, Noëlle Simonet, and other very valuable experts. After two years in an intensive absorption into movement observation and participation, last June I completed the first cycle in Paris.

With this unusual skill on my CV, in 2014 I was admitted to a PhD program between the University of Exeter and Cardiff University in the United Kingdom, where I am now working with an interdisciplinary team of performance scholars and ethnomusicologists under the direction of Jerri Daboo and John O’Connell. In different ways both of my supervisors have been very encouraging with my study of notation and they upheld my will to analyse the movements of the *semah* applying Kinetography Laban, while at the same time prompting me to think critically about such an undertaking. In order to complete the program in Paris and at the same time starting to work on my PhD project, the South West and Wales Doctoral Training Partnership supported me with a generous Student Development Fund grant covering the costs of the fees and of the journeys from Exeter to Paris all over my first year in the UK. My PhD research project explores the *semah* in its primary ritual context as part of the Alevi *ayin-i cem* gatherings, and at the same time it tracks its entanglement and adaptation in novel artistic and transnational contexts.

Suffice is here to know that, despite the lack of a consensus among scholars working on Alevism as well as among the Alevis themselves over what is really the core of the Alevi identity, with the term we indicate an ethno-religious category which is used to designate a large group of people in contemporary Turkey as well as in diasporic communities, especially in Germany and in other areas of Central and Northern Europe. The term is often used as “an umbrella term to refer to various religious groups alternatively called *Bektaşî*, *Kızılbaş*, *Nusayri*, *Abdal*, *Ocakzade*, *Çelebi*, *Tahtacı* or *Çepni* among others [which are characterized as an] heterogeneous group of Turkish, Kurmanji, Zaza, Arabic, and Albanian speaking non-Sunni Muslims” (Erdemir, 938). In the different geopolitical contexts where they live, the Alevis have always to face the difficult condition of constituting a minority group: a non-Sunni minority in Turkey and a non-Christian one in Europe. The term ‘*semah*’ may refer both to the song as well as to the circular movements accompanying it (Arnaud-

Demir). This practice has a devotional significance for the Alevis, whilst at the same time it was recognized in 2010 as intangible cultural heritage by the UNESCO in a process that implemented its public visibility without necessarily contributing to a more direct Alevi participation to public life and their socio-legal emancipation.

For my research, at first it seemed that the *semah* would provide the ground where I could grasp ‘emic’ values and interpretations, whereas the Kinetography Laban invested my examination with some sort of ‘ethic’ authority as a researcher and movement analyst. However, the more I think of combining the study of movement notation and the study of the Alevi *semah*, the more my purpose becomes not only the one of documenting a specific kinaesthetic tradition through a specific original kinetic methodology, but also one of interrogating what other forms of knowledge and what other sorts of questions arise through the encounter of these two cultural objects. In 1997, Linda Tomko expressed the value of notation uses and applications in a panel organized to honour Ann Hutchinson Guest, that year’s recipient of the CORD Award for her Contributions to Dance Research. More than a tool for documentation, Tomko stated that movement notation systems “can suggest how the body is conceptualized, how its movement is appraised, and then how bodily movement is to be represented” (1). In this sense I wish my engagement with the Kinetography to be a resource for questioning the local strategies that have been used to conceptualize the body, appraise its movement, and represent it in the contexts in which the *semah* nurtured and endures.

The relationship that I want to establish between the Kinetography Laban and the Alevi *semah* is not one of an etic methodology investigating an emic practice, but instead it is more the one of a dialogue between two systems of knowledge, each approaching movement in their own historical peculiarities and related purposes. It is interesting to see how, despite being very different, both the Kinetography and the *semah* appeared to be shrouded into an aura of secrecy, one invested by a sort of orientalist fascination, the other by what I felt was some kind of modernist enchantment. If the Kinetography results often to be a system of hieroglyphics for the non-expert, the *semah* has also been guarded as a very cryptic practice. As Martin Stokes had remarked, still in the 1990s the steps of the *semah* were “not known at all outside of Alevi communities” in sharp contrast to the large popularity of some Alevi tunes and songs (197). Whilst Alevi music had been promoted by an elite of professional musicians formerly associated with the Turkish Radio and Television (see Markoff), the same fate did not occur for the *semah* steps inasmuch as dancers and choreographers engaging with the Alevi *semah* as a resource for their work were not as many and active as the Alevi musicians.

Having immersed myself in the study of the *semah* as well as of the Kinetography Laban and by combining the two (i.e. see notation of an extract from the performance *Samah–Kardeşlik Töreni* [Samah–The Ritual of Brotherhood] by the amateur theatre

group Ankara Deneme Sahnesi, at the end of this paper), my task resembled more that of a translator between these two circumscribed systems of kinetic knowledge. By putting the two systems next to each other I wish that they may reciprocally illuminate the ways in which they understand and articulate bodily gestures. Such a perspective seemed to be needed if we want to take seriously the indigenous modalities of knowing, moving and recording related to the *semah*, and appreciate this as an analytic device that eludes Western epistemologies. In this sense I am especially embracing the thoughtful encouragement to the use of notation in anthropology as advocated by Brenda Farnell. Consequently, I assume that this kind of shift may be suitable to question the aspiration and claim of the Kinetography Laban to be a universal system for movement notation. Also it may offer an occasion to reflect over its strong Western origins and positionality. Whilst in 1968 Joann Kealiinohomoku felt the need for anthropologists to look at ballet as a form of ethnic dance, I wish today to look at the Kinetography as an 'ethnic' system to notate movement. I do this even if I am aware that the term 'ethnic' would certainly raise scepticism nowadays in anthropology. As with Kealiinohomoku, I wish to highlight that as any indigenous form of knowledge, the Kinetography also reflects the cultural traditions within which it developed and its ambition to universality are as stimulating as they are problematic.

To conclude, let me just briefly share with you some preliminary and still vague thoughts about what the same process of writing the body and its movements may look like in the framework of the *semah*. I accept that the role of calligraphy and its relationship to body movement in Middle Eastern traditions is too much a crucial topic to be disregarded in this reflection. Anthony Shay discussed improvised solo dance performance in Iran by looking at the embedment of dance in a larger system of aesthetic expression. In doing so he explored dance's morphological affinities with calligraphy in terms of rhythm, movement and flow in an Iranian-Islamic context sustaining that the two share very similar geometric creative impulses despite their very different social status (the first as a highly esteemed art form and the second often disregarded as a mundane and corrupt practice). A comparison with the case study commented by Shay would certainly be very fascinating, and definitely deserves further investigation. In this sense we should remember that the *semah* does not really fit in the categorization of dance, as highlighted already earlier in this paper. Moreover the role of calligraphy in some Bektaşî iconographies that are devotionally venerated also by the Alevis slightly differs from the one found in other Islamic contexts. What makes Bektaşî iconographies even more captivating is the fact that the human body is here transparently addressed and displayed, but still its representation is encapsulated in erudite calligraphic compositional structures. These images (figures 1 and 2: I took these pictures at the former mausoleum dedicated to the saint Hacı Bektaş, now a museum and pilgrimage site, in the town which carries his name in Cappadocia) are calligraphies and at the same time drawings representing the İnsan-i Kamil, the Perfect Man. They exhibit a very peculiar combination of



Fig. 1



Fig. 2

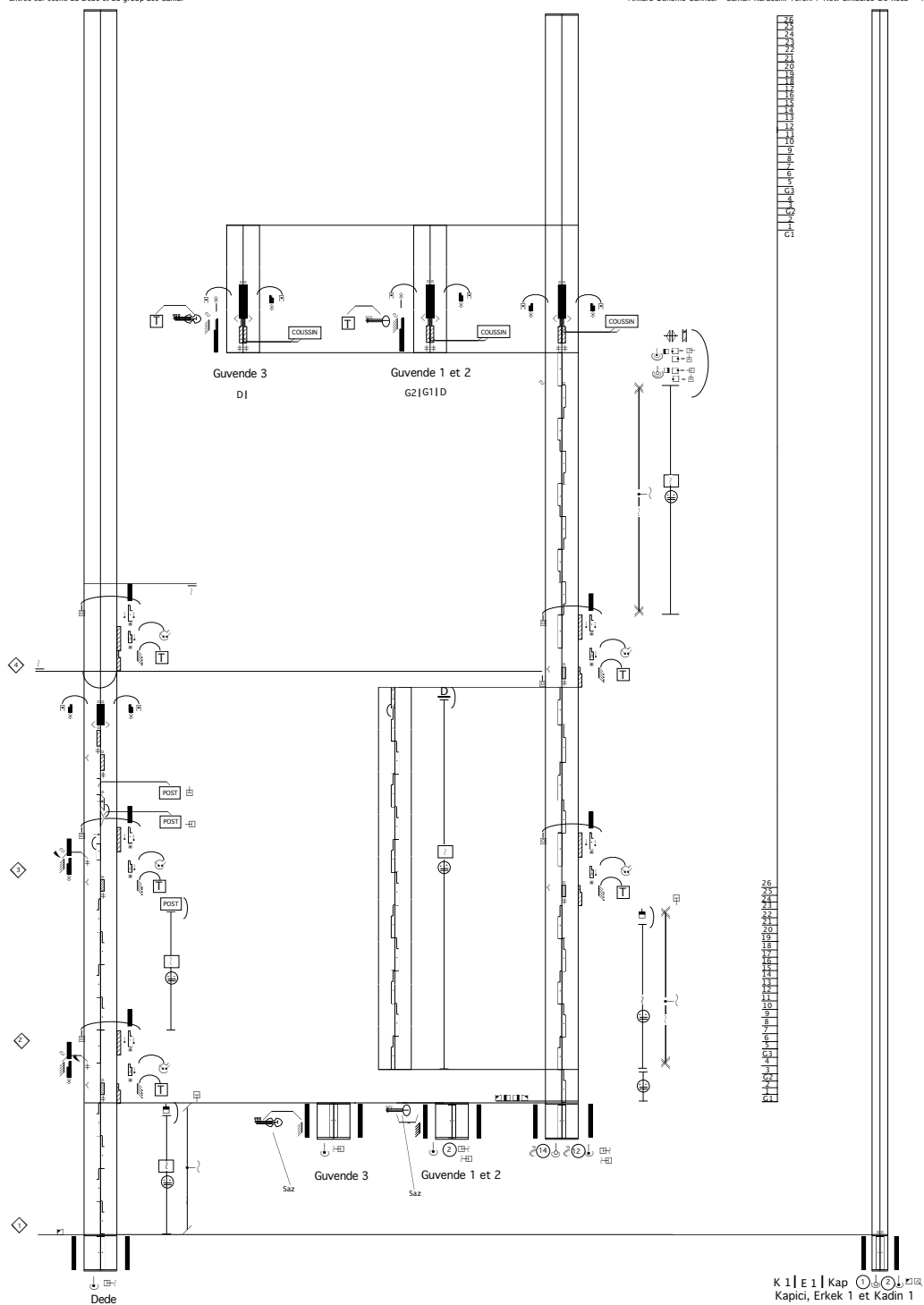
figurative and calligraphic elements with the intent of tackling an esoteric graphical mapping of the human body, which embraces elements of the Bektaşî dogmas as well as mythologies associated with the Zodiac. Presenting the cosmos as a projection of man, these depictions of the body comprise part of sacral iconic ideals. As Frederick DeJong explains, “the potential for truth and perfection is present in every human being, since God (Muhammad – ‘Ali) is present in all beings, in every animate and inanimate object. In the human face and body the signs of the divine presence are outwardly manifest as the shapes of various Arabic letters; these are the best of form, because they were used to write down the revelation” (229).

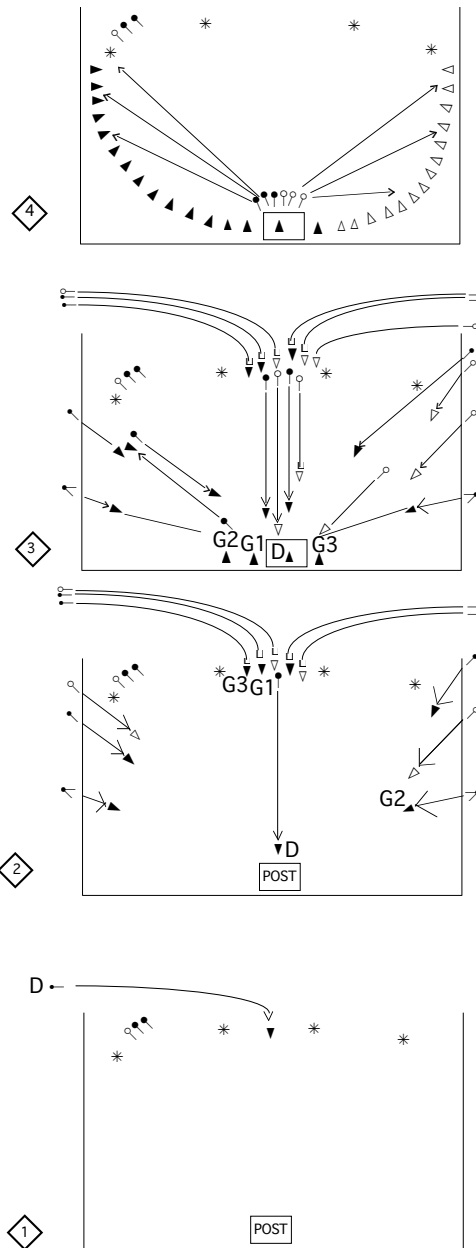
In this sense these Alevi-Bektaşî iconographies offer important pathways for accessing representations of the body and codifying meanings associated with it. These do not fall in the limitations of a mere figurative depiction as they always carry the hints of a greater spiritual plan and the formal signs of the divine. I believe that such a use of calligraphy strongly echoes, even by contrast, with one of the underlying purposes of the Kinetography Laban, the one of explaining movement without necessarily recurring to its figuration. In a rather different aesthetical and symbolic system, a kinetographer wishes to capture human kinetic dynamics by devoting movement from its corporeal accomplishment. Somehow traversing the initial recording purposes of notation, by placing the Kinetography Laban in dialogue with the Alevi *semah* I wish in this sense to raise historical and epistemological questions in order to accumulate knowledge at the intersection of the actions of moving and writing the human body.

SCORE. Extract from the performance *Samah–Kardeşlik Töreni* [Samah–The Ritual of Brotherhood] by the amateur theatre group Ankara Deneme Sahnesi.

Entrée sur scène du Dede et du group des Canlar

Ankara Deneme Sahnesi - Samah Kardeşlik Töreni / Not. Sinibaldo De Rosa 1

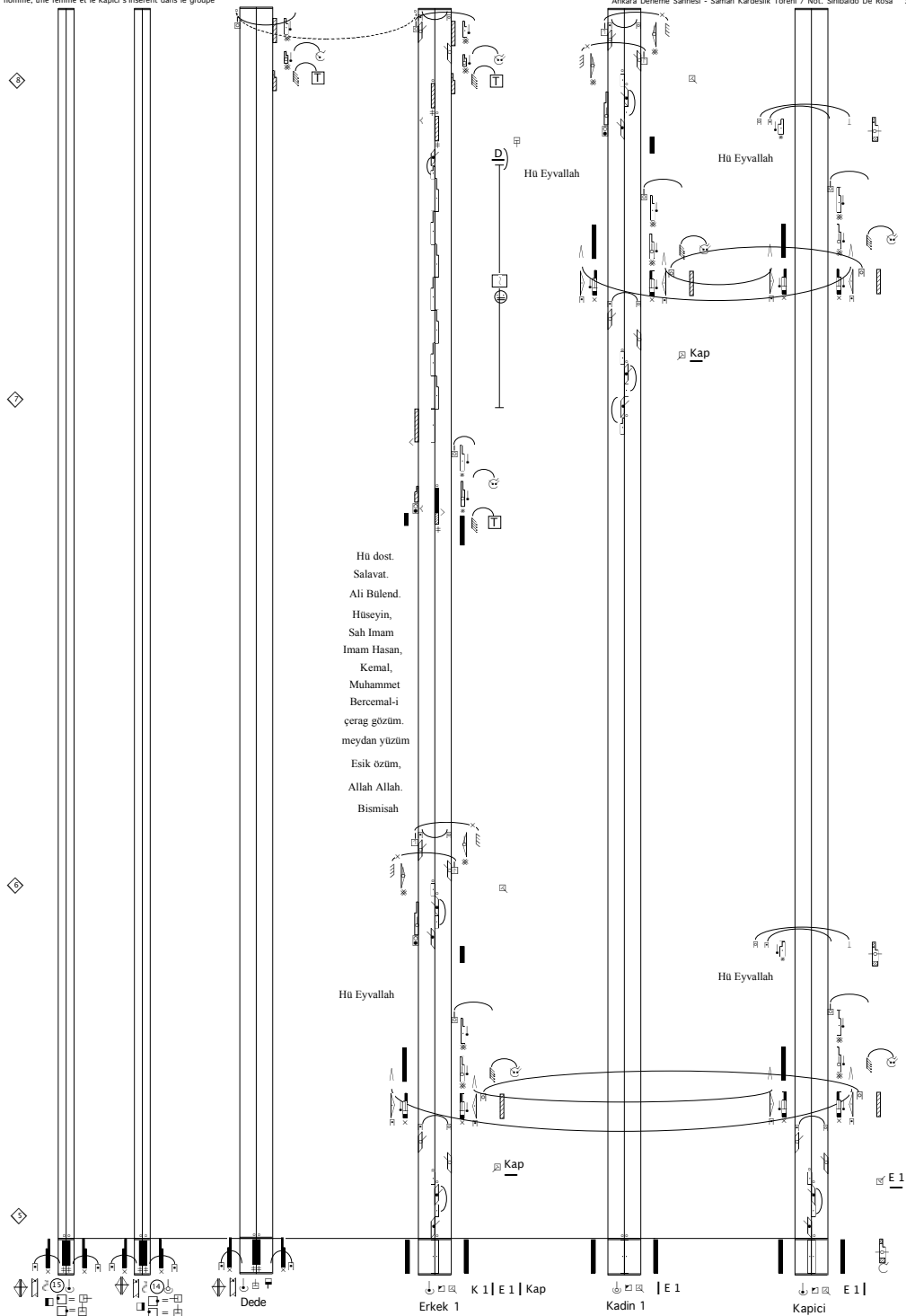


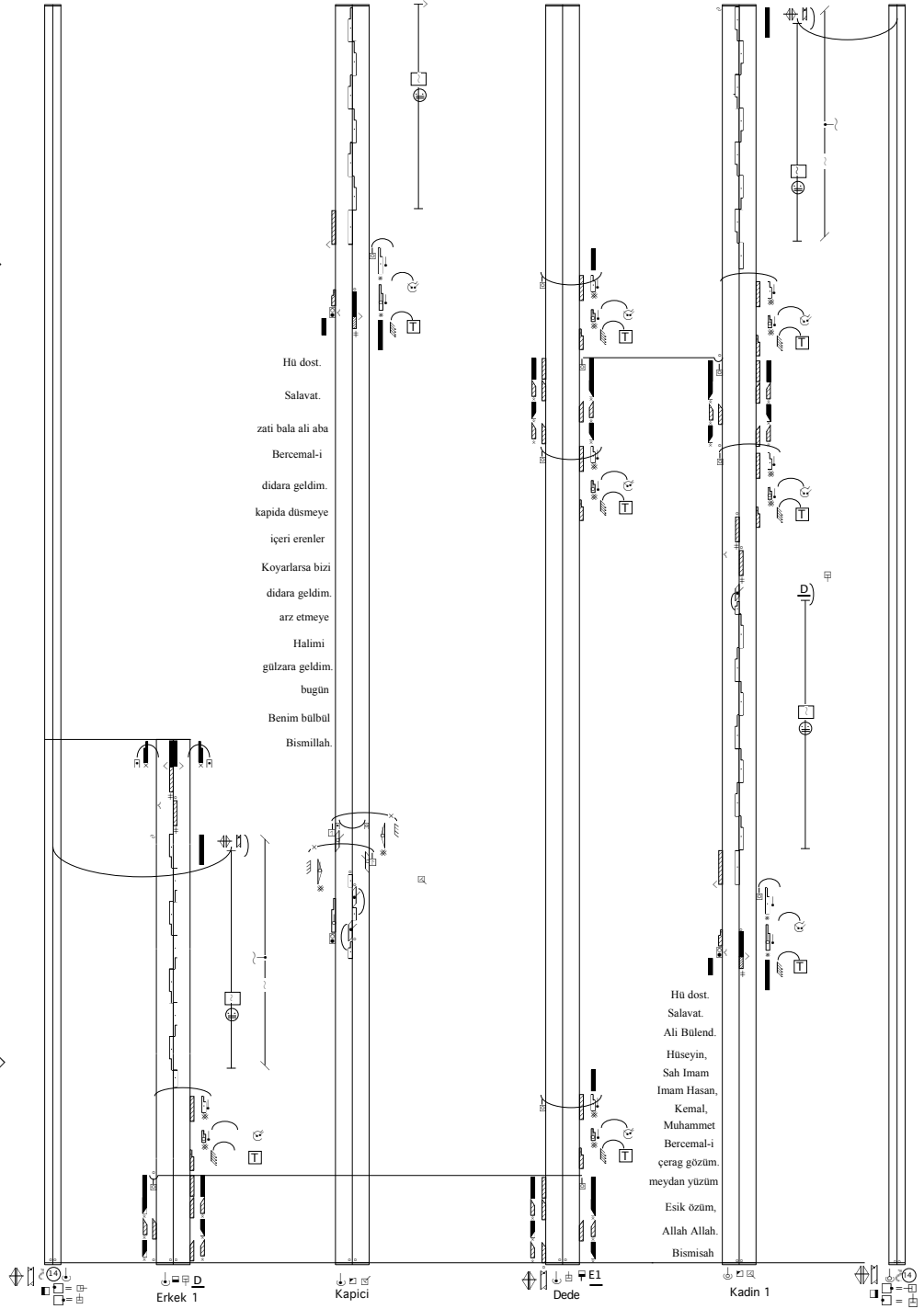


* = çerag

Un homme, une femme et le Kapici s'insèrent dans le groupe

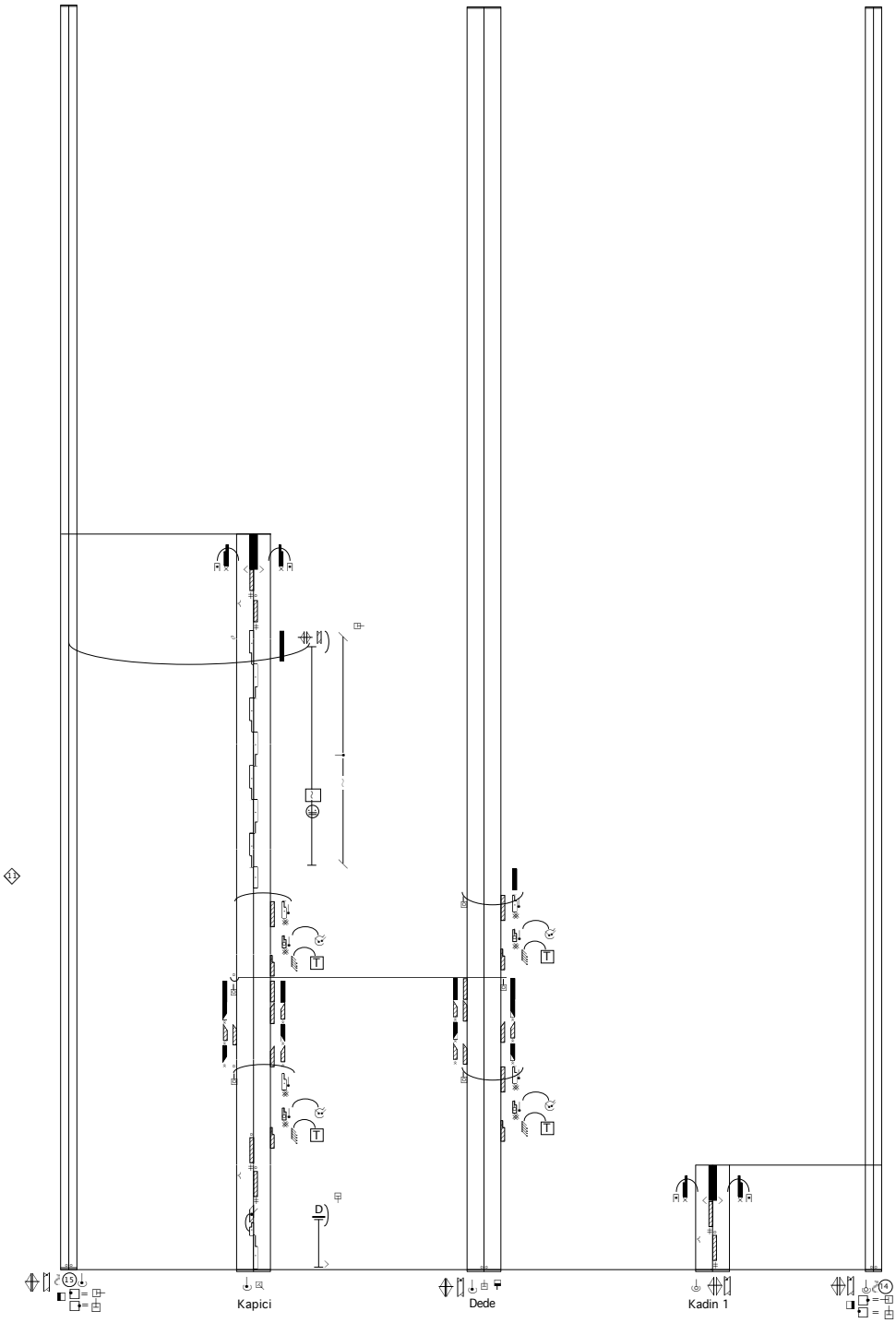
Ankara Deneme Sahnesi - Samah Kardslik Töreni / Not. Sinibaldo De Rosa 3

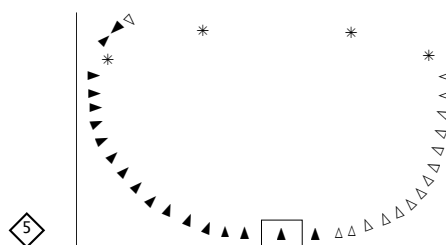
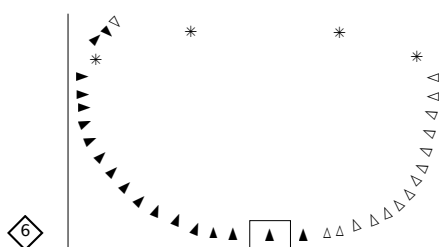
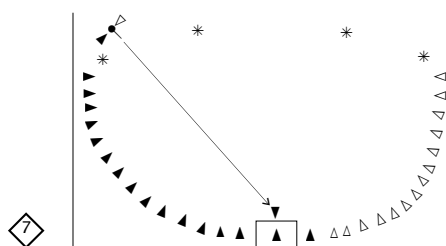
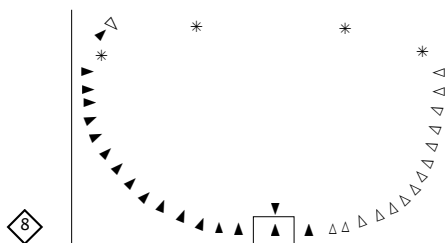




Un homme, une femme et le Kapici s'insèrent dans le groupe

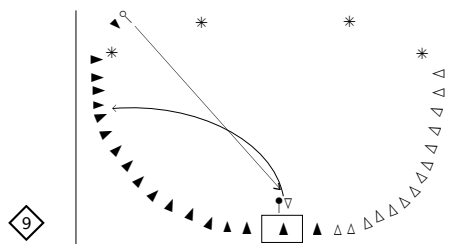
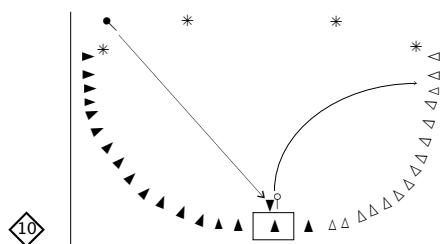
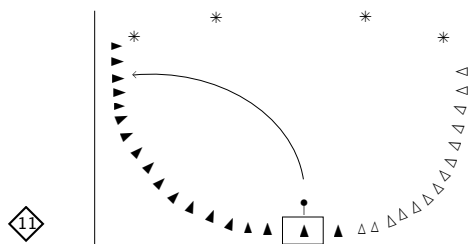
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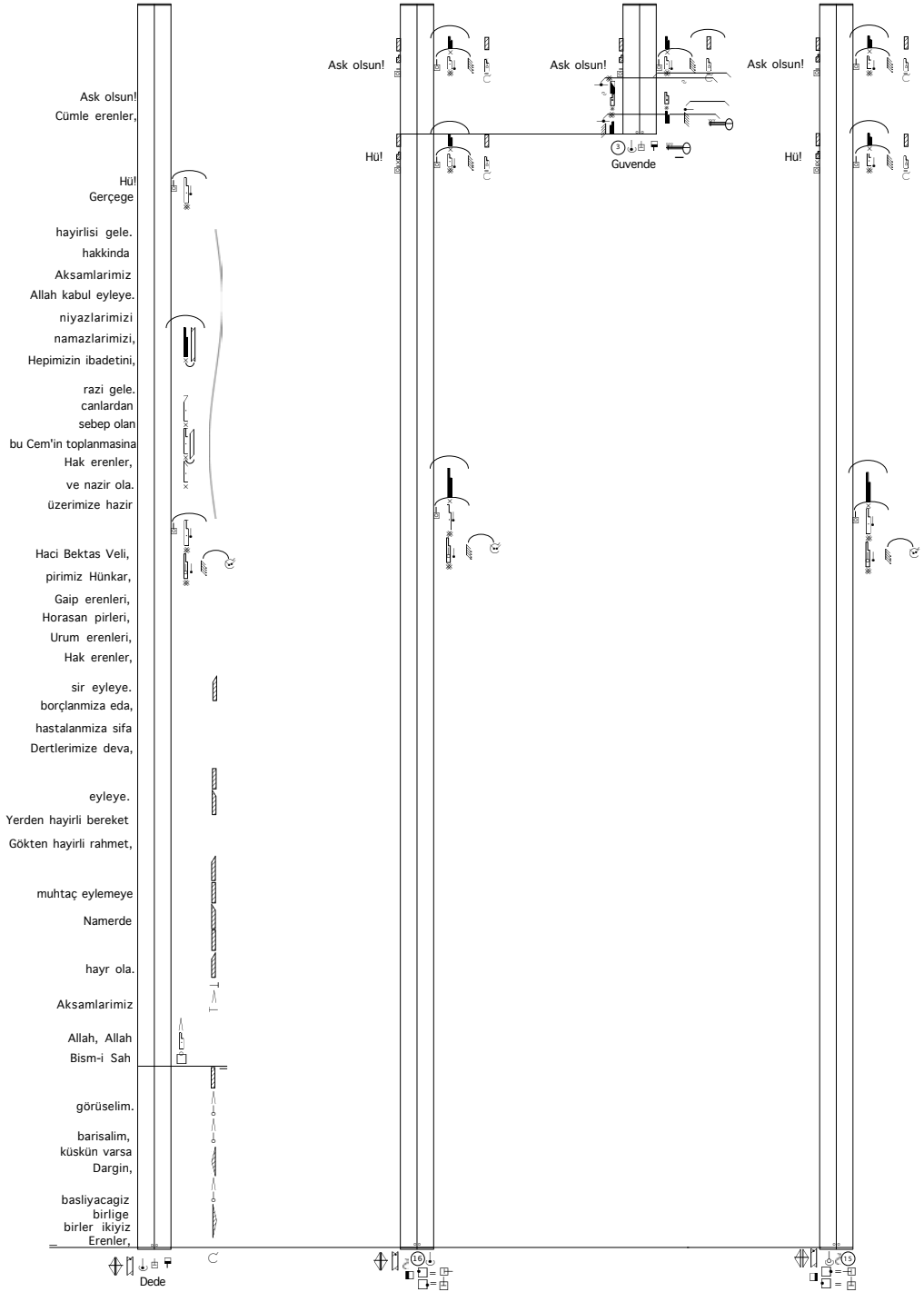




Un homme, une femme et le Kapici s'insèrent dans le groupe

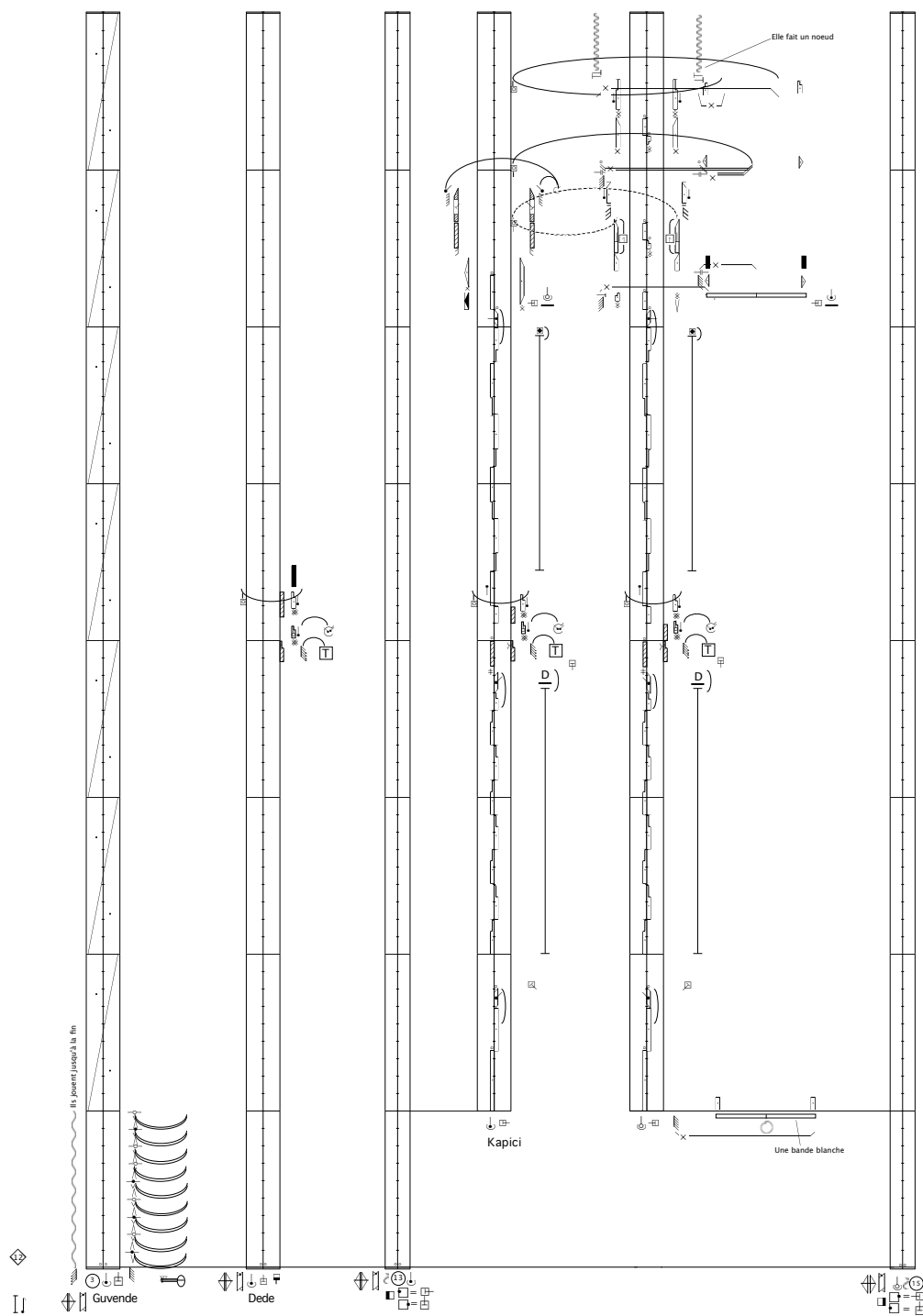
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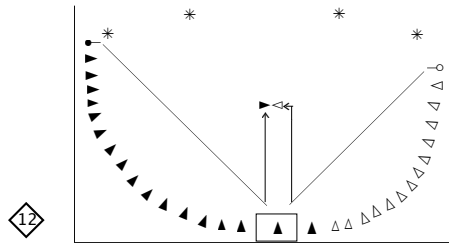




Debut du premier Semah - Beylerimiz Elvan

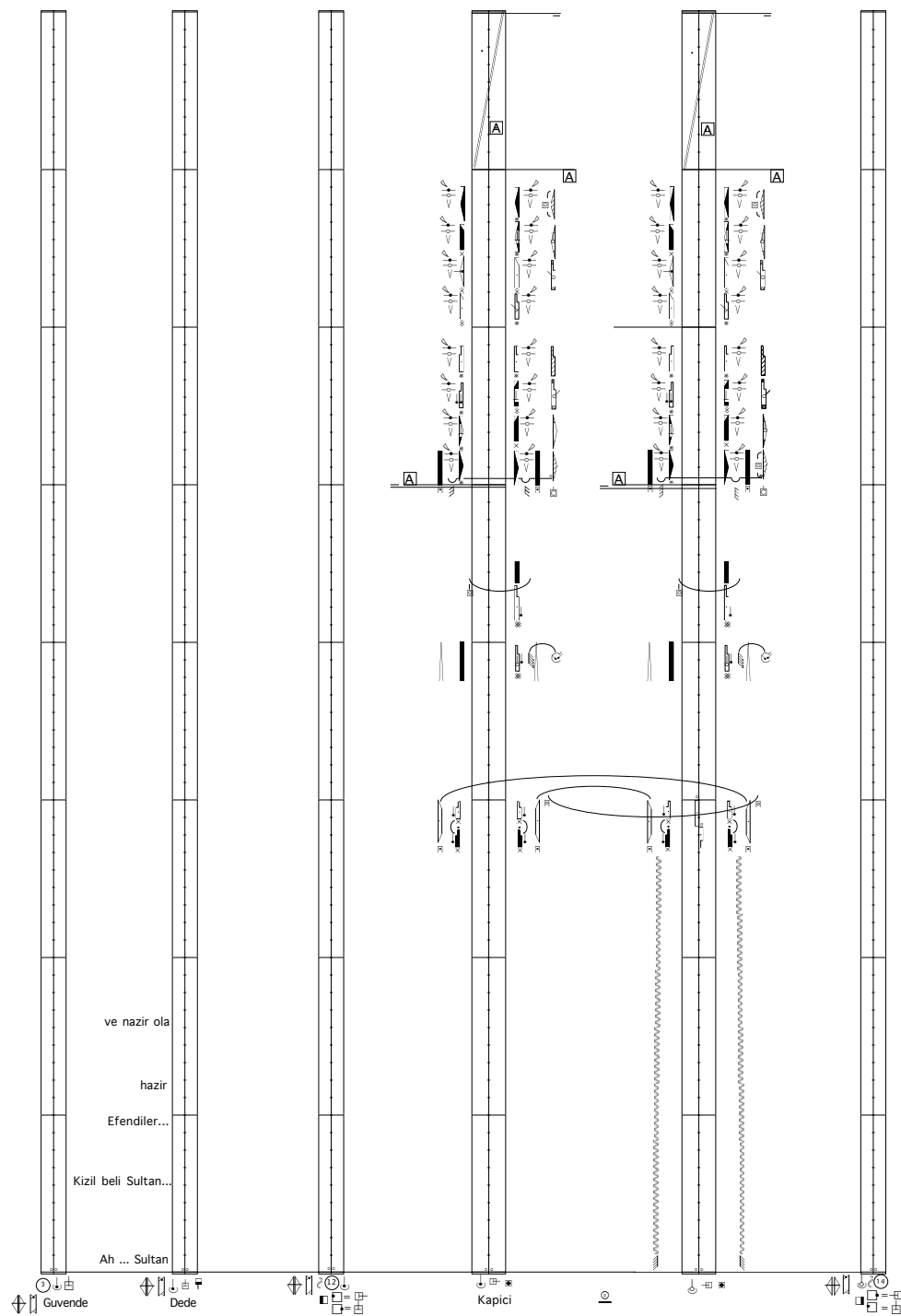
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Debut du premier Semah - Beylerimiz Elvan

Ankara Deneme Sahnesi - Samah Kardaşlık Töreni / Not. Sinibaldo De Rosa 11



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**NOTATION OF AN AFRICAN INDIGENOUS DANCE:
AN INQUIRY ON THE APPLICATION OF LABANOTATION THEORY
TO UNDERSTAND *MYEL BWOLA* FROM THE ACHOLI SUB-REGION
OF NORTHERN UGANDA**

RONALD KIBIRIGE

Introduction

There has been some anthropological and ethnomusicological scholarly work concentrating on dance cultures from Africa (Gore 1984; Nannyonga-Tamusuza 2005; Kibirige 2015). Dance scholars such as Odette Blum, Doris Green, and Judith Lynn Hanna have not only pointed out the inseparability of traditional African dance from its music, but indeed argue that the application of dance notation to these dance traditions is part of the solution to transfer them from oral to written traditions (Green 2003; Hanna 1965). However, scholarly work on the same has been mainly under the umbrella of cultural studies, which have also been ignored in most academic circles in East Africa. Further, scholarly work on East African traditional dance so far seems to mainly engage in the theorisation of the outward appearance of individual or group dance realisations (Bakka and Gore 2) rather than tangible representations of what takes place in the body of the dancer. There seems to be no published research yet on dances from East Africa detailed to the level of an analysed dance movement or dance idiom by way of notation. As such, indigenous knowledge on dances, their music and movement patterns, themes, idioms, and their cultural coded content is still as intricately implicit as it is tacit.

Indeed as Hungarian traditional dance scholar János Fügedi (2003) argues, “Many dance experts regard dance notation with reservations, especially because of its complicated syntax and its strict conceptualisation of movement at a conscious level” (394).

For the fact that a single notated symbol technically illustrates direction, time, and body level (Topaz 1) does not only visibly bring to the fore a practical description of body action in space and time, but it also adds a level of tangibility to the body actions. In indigenous communities, it strengthens the system of oral tradition.

However, there is need to look further into the essence of performing, and (or) notating a dance action. For instance, and in reference to figure 1 below, a dance notation expert may look at such notation as a six-bar dance movement phrase in four-four time with quite detailed, and repetitive movements in the lower and upper body parts in the third and sixth bars. But, indigenous dance practices present a differently complex cultural coded phenomenon for dance notation, as they are “embedded in a thick context of traditions” (Bell 252), and “wrapped in a web of symbolisms” (Kertzer 9) that may need further notation theory to explore.



Fig. 1

In the performance of *Myel Bwola* (introduced in detail below) for instance, the dance movements, together with their musical as well as rhythmical (time) accompaniment involve notions of invisibility and silence. For one to understand and rightly notate the visible dance movements, one has to know that some rhythmic body

movements are silently and invisibly shared, or rather distributed in, and executed by other accompanying instruments, yet, on analysis of the whole phenomenon, they represent the main essence and crux of the dance tradition.

Notation and the Performed *Myel Bwola* Movements

Many indigenous communities in Uganda enact their dances as they come to them in a moment without any conscious conditionality of notation, but rather use, and engage the surrounding environment, their senses, mood, music, and all the different sonorities, such as ululations, clapping, humming to perform their dance movements.

On analysis of *Myel Bwola* from the Acholi sub-region of Uganda, the enactment of the dance presents three categories of traditional dance movements: the visible and audibly performed dance movements, the visible, but silently performed dance movements, and the invisible and silently executed dance movements, which presents the inquiry.

In a notated dance idiom, one can easily understand what they can see and hear, adapt to it, and embody the actions or movements in and outside a class-learning environment. For instance, in the outward and visible performance of the *Laije Motif* of *Myel Bwola* (figure 2), the support provided by the alternating stamping of the feet—acoustically amplified by ankle bells, the simultaneous playing of the drums and singing, the forward high position of the trunk, and the contracted arms holding a drum in the left and a mullet in the right hand, all audibly and visibly present the dancer as full “orchestra”.

Further, analysis of the *Myel Bwola* phenomenon can be done using both music and dance notation, where visible dance movements can be analysed simultaneously with audible music accompaniment as seen in figure 2.

Similarly, in the performance of *Myel Bwola* movements, there are visible, but silently executed dance movements. These are mainly presented by unamplified dancing body parts, as well as visibly but silently active body parts, such as the knee joint while performing specific motivic patterns of the dance. For example, in the performance of the *Donyo Ibar* dance phrase of *Myel Bwola*, though silent, the central rhythm of the movement can only fully be seen (not heard) in the forward movement of the head propelled by the neck, in opposition with shoulder blade, and in the bounce of the knee joint, as seen in figure 3.

As West African music and dance scholar Joseph Hanson Kwabena Nketia argues, in *Akan* dances like *Adowa* and *Sikyi*, dancers are guided by a number of principles. The first is the recognition and proper articulation of the basic regulative beats of the

NOTE
 "♪" - Hitting the small drum in the middle
 "♪" - Hitting the small drum on the right hand edge

4

3

2

1

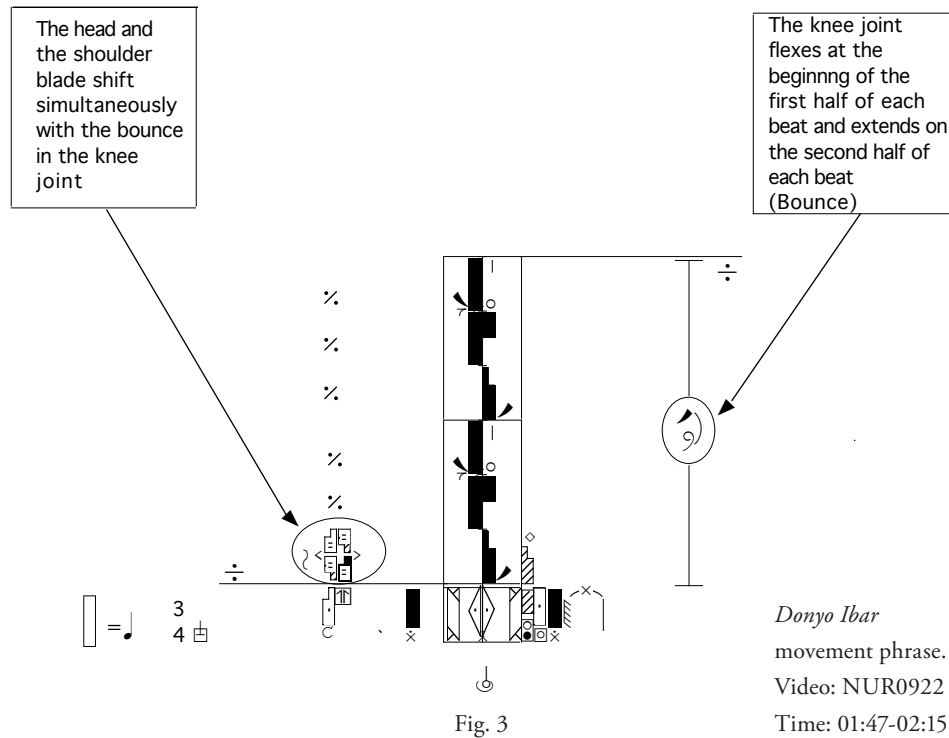
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Myel Bwola: Laije Motif.
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Fig. 2



music (Nketia 213). Similarly, in the performance of *Myel Bwola*, the dancer is aware not only of the fact that the basic regulative beat may come through multiple relays, and not within a specific rhythmic or melodic instrument, but could be processed fully through a specific dancing body part that may be visible but audibly silent. As such, in the execution of the *Donyo Ibar* movement pattern, some audible rhythms are accented to structure, or to complete the structuring of a rhythmical pattern silently performed by a particular body part.

The complexity of notation of this dance therefore is not only in the dance movement itself, but also in the identification of the definitive rhythmic patterns distributed in both accompanying melodic and percussive instruments, as well as the artistically active body parts of the dancer. For example, due to the fact that the main drummer intuitively, but unconsciously generates his patterns from the feeling created by the visible and invisible movement patterns performed by the dancers, as well as the audible and silent body movements and other sonorities around him, it is at times a challenge for him to play a rhythmic pattern more than twice in a given duration of a dance-rhythmic phrase, as each moment presents a different musical and rhythmic reaction. As illustrated in figure 4 below, the silent rhythm presented in the third beat of the bar by the *Gara* (ankle bells), which are tied to the lower leg of the dancer would be completed in the knee joint in the same beat, but it is also silently executed.

However, the *Lutinobul* (a pair of small drums) audibly sounds it in the first quarter of beat three, but only polyrhythmically.

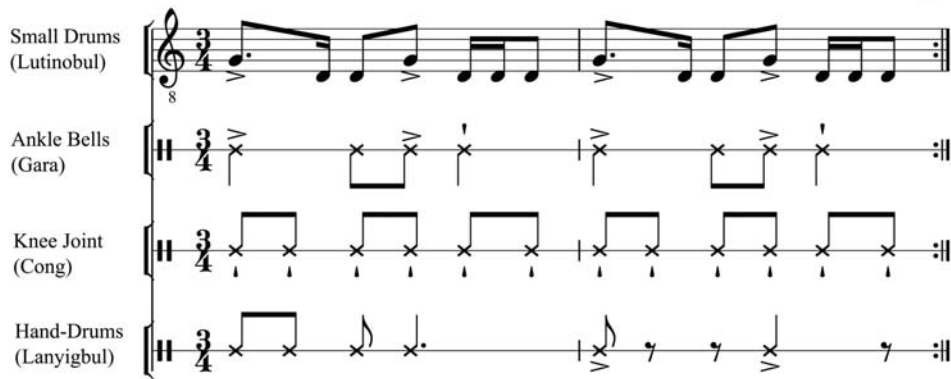


Fig. 4

Further, when performed, *Myel Bwola* exhibits invisible and silent movements whose performance at many instances describes the essence, and crux of the dance. This rather tacit “felt-being” of the dance is the real dance according to the local elder practitioners. The resultant action could rather be taken as reaction to this individual and tacit pre-movement, or inter-movement “stimulant”. These rather invisible movements not only act as propellers for the visible movements, but indeed are part of the action the body takes to produce those specific dance movements. For instance, as notated in figure 3, the active forward movement of the head supported by the neck, in opposition to the shoulder blade, in the execution of the *Donyo Ibar* movement pattern is visible, and therefore can be notated. However, connected to it is a propelling silent and “seemingly” invisible contraction and flexion of muscles in the lower torso of the dancer in the execution of the dance movement.

As Alany Felix (interviewed by me on 26 June 2015) a *Myel Bwola* dancer from Kitgum Pawidi, a remote village in Kitgum district of the Acholi sub-region explains: “The propelling body movement stimulant shapes the resultant dance movement, it is within and part of that movement but silent and sometimes not visible. It is sometimes done by a different body part from that which is visible. ... How can I explain it! ... It is what stimulates the mood... the joy... the pride of doing the movement... In *Luo* it can be expressed as ‘*akubakuba me del pakom komi ipiny kede imalu*’ [the propelling movement of the muscles of the lower and upper body]. It is also commonly known as ‘*akubakuba yenge pakom*’ [the propelling vibration of the body].

One can therefore draw a wholesome understanding of the *Myel Bwola* performance phenomenon only with a clear understanding that some of the rhythms and movements that define the dance are silent and invisibly executed by the body, and the mind of the dancer.

Indeed one cannot notate what they cannot “clearly” see. This phenomenon presents rather interesting questions in the process of notation. Can these be regarded as dance even when they are not seen but felt to exist by an experienced dancer? Can they be notated even though they are sometimes nearly invisible, or they should be merely implied in the notation?

For the purpose of notation, as well as a wholesome understanding of indigenous dance practices such as *Myel Bwola*, there is need to further develop, and give meaningful attention to notation theories connected to concepts such as contrakinesis (Fügedi 2012) and repetition in relation to, and as presented in many motivic patterns of indigenous dance practices. Practical understanding and awareness for contrakinesis and repetition for instance can, with practice, give a feeling of the propelling, invisible and silent dance movements not only within the dancer, but also the notation experts, and therefore cultivate an effort to effectively represent, and (or) imply them in the process of notation to fully and wholesomely understand the essence and crux of the dance and the dance culture at large.

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SOME NEW ASPECTS OF FORMAL ANALYSIS OF TRADITIONAL DANCES

VESNA V. KARIN

Traditional dances in Vojvodina region, northern Serbia are unique and rich in varieties due to the multiethnic population of Serbs, Romanians, Hungarians, Slovaks, Romas, etc. Ethnochoreologist Selena Rakočević investigated the dance and music tradition of Serbs in Banat (a part of Vojvodina) in 1994 (Rakočević 7, 282). During her field research she found several dances types with varied spatial patterns (such as change of location of female dancers in the couple dances, couple turns, individual turning of the female dancers, etc.) and noticed that the formal units introduced by former structural investigations (as made by the IFMC Folk Dance Study Group or summarized later by Giurchescu and Kröschlová) can be labeled at higher level.

I started my field research in 2001 in the dance practice of Serbs coming from Bosnia and Herzegovina, Croatia, and Monte Negro, who inhabited Vojvodina by organized migration (colonizations) or spontaneously during the 20th century (Karin 11). Investigating the structure of their dances I established a new label for the hierarchy of dance elements in relation to the music for dance. As a result of investigations the present paper 1) introduces a new method of formal analysis of traditional dances, and 2) proposes new labels for the hierarchy of formal segments of dance in relation to the music for dance and in relation to the spatial component of the dance. In the analysis kinetography is essentially required for identifying the hierarchy, the dance formal segments, and the relationships between them.

Instead of looking at dance as an entity,¹ dance is investigated here as a process, which is associated with social practice;² it is necessary to focus on the process of dance as a distinctive aspect and on its structural and formal elements. For example one dance pattern has 8 measures. A dancer do not dance just this dance pattern of 8 measures, but he repeats and repeats that several times. This is the process of the dance. If we investigate only these 8 measures, it can't be observed what happens during the whole process when a dancer repeats his pattern. A similar pattern can be discovered also with the dance *mađarac* which will be discussed below. If we select a two measures dance pattern of *mađarac*, it is clear that it is one part—A, but if we investigate the whole process of dancing, the changes of spatial components of dance can be discovered as well.

Our starting point is the book *Igre plesnih struktura: Tradicionalna igra i muzika za igru Srba u Banatu u svetlu uzajamnih uticaja* [Interweaving Dance Structures: Traditional Dance and Dance Music of the Banat Serbs in the Light of Their Mutual Relationships] by Selena Rakočević. In her book Rakočević conceptualized dance as coherent and syncretic unity of movement and sound, i. e. dance and dance music structures (14, 285) which I apply in the present paper as well.

Individual dance performance is achieved through an activity called “dance realization” by Norwegian ethnochoreologists Egil Bakka—consisting of certain formal, hierarchical dance components (element, submotif, motif, phrase, part, totus) and their internal organization (104).³ In this paper the formal analysis will be used as established in the article *Foundation for the Analysis of the Structure and Form of Folk Dance: A Syllabus* (further on referred to as *Syllabus*) in 1974 by the IFMC (International Folk Music Council), a group of researchers who, in 1962, founded the ethnochoreology section within the frame of IFMC.⁴ Within a study group ethnochoreologists tried to answer certain questions about structural-formal analysis

¹ Dance as an entity refers to dance-text which stands for itself, without the context of dance. As the main interest of ethnochoreologists was the study of coherent “dance-text” (in performance situation or as recorded documents) aiming to disclose and make explicit the grammar and system of organization, which are implicit and characteristic of a given dance tradition (Giurchescu and Kröschlová 21). The “dance-text” is composed of certain parameters: movements of the body or its parts (legs, hands, head), position of the body, rhythm, melody, etc. which are helping the study and systematization of traditional dances. As Giurchescu and Kröschlová stated, this theoretical and analytical approach have been applied in many European countries e.g. in Hungary, Romania, Poland, Bulgaria, the former Czechoslovakia, East Germany and Yugoslavia (21). In scientific discourse it is called “the European approach” choreology (Giurchescu and Kröschlová 21; Giurchescu and Torp 5).

² The contextual-analytical approach of ethnochoreology is trying to figure out what dance can tell us about society (Kaeppeler 11). In scientific discourse it is called the anthropological, “American” approach (Giurchescu and Torp 1). Their focus has been on “dancing people,” therefore, they have seldom analyzed choreographic structure (Giurchescu and Torp 1).

³ See more on “dance realization” in the article “Writing a Dance: Epistemology for Dance Research” by Bakka and Karoblis (172-179).

⁴ Since 1981 IFMC has been called International Council for Traditional Music (ICTM).

and to determine one universal methodology, if it was possible.⁵ This study was preceded by a decade of research and “the basic analytical tool within that method is Labanotation” (Rakočević 285). The authors of *Syllabus* wrote: “Labanotation is especially meaningful as a springboard for research. This system is capable of dealing with dance in its smallest details, and is based on an analytic approach to individual movement aspects” (117).

Dance Form Analysis

As it is indicated in *Syllabus*, “if one wishes to produce a unified research method for the comprehension, systematization, and processing of dance materials, it is necessary to create a comprehensive and systematic method of analysis of dance form” (117). First, we should determine the term “form” of the dance. In *Syllabus* it is mentioned that in choreology the term “form” is used with various meanings: in the sense of spatial formation (circle, line), of classes of movement (types of steps, gestures), and of progression in space (floor patterns). The authors of the *Syllabus* agree that the term “form” is treated as an aspect of structural analysis. The form of a dance is the internal arrangement of its form elements, which brings the material, namely the movement of the human body in relationship to music, into expression (*Syllabus* 121). The “form” of the dance is “the result of an organic process in which smaller units, each with a shape and structure of its own function as parts of larger structural entities” (Giurchescu and Kröschlová 23).

The Analytical Procedure of Segmentation

The establishment of an analytical system requires a system of graphical symbols. The graphical symbols of structural analysis show the dance in its elements and also the relationship and hierarchy of these elements to one another. As it is stressed in *Syllabus*, only the graphical display gives us the possibility of scientific comparison (118). The analytical procedure of segmentation starts with the larger units and progresses to the smallest constituents, hierarchically defined, as follows:

T = Totus—a dance as a whole.

P = Part—a form made of phrases. The part is marked with a capital letter of the alphabet, e.g. A, B, C, etc.

PH = Phrase—the smallest integral unit through which the dancers identify dance or type of dance. It is marked with a strikethrough capital letter of the alphabet, e.g. ~~A~~, ~~B~~, ~~C~~, etc.

M = Motif—the smallest independent compositional unit. It is marked with a small letter of the alphabet, e.g. a, b, c, etc.

⁵ Anca Giurchescu and Eva Kröschlová has conceptualised their study in a similar way in which they determined the concept of dance form where the internal and external configuration of dance were hierarchically organized (23–24).

C = Cell—simple kinetic configuration of dance elements containing two or three rhythmic impulses. It is marked with a strikethrough small letter of the alphabet, e.g. \bar{a} , \bar{b} , \bar{c} , etc. (Rakočević 38-39).

Dance is viewed as a process. The syncretic unity of a dance and its corresponding music is shown in the notation thus allowing us to identify formal structures that will be discussed in this paper.

Case I

A traditional dance with varied spatial components of dance patterns is *mađarac*, recorded by Selen Rakočević.

Dance name: *Mađarac*

Dancers: Dobrivoje Putnik and a female dancer

Place of research: Badija (Croatia)

Date of research: 1980

Dual labeling A/B:

A—step pattern

/B—the change of spatial components of the dance patterns (Rakočević 149)

The dance *mađarac* has a two measure length part (A) which is repeated in varied forms A Av A1 A2 etc. In *mađarac* dancers mostly dance in place (see the first two measures of kinetogram in figure 1). While the relation of women to their male partners is changed in couple or triple (a man and two women) formation, the women's former steps in place are replaced with steps forward as a constructive change to the contents of step pattern. In that case we can look the dance form broadly, and then a part (A) functions as a phrase (\bar{A}) rather than as a basic formal unit, a part. The parts begin to function as phrases because the dancers change the position in the space, and if we look that 'spatial' changes at a higher level, we can notice that the formal units are changing as well. Therefore dual labeling is applied for this phenomenon. The first letter refers to the dance pattern, i. e. the part (A = two measures), and the second letter, separated by a slash, refers to the change of spatial components of the dance pattern (B = eight measures). In this case step patterns do not function only as the basic formal units (parts), but also at the level of their special processing as phrases (B). A new analytical approach is introduced here—the treatment of the formal units at higher level. In the above example the changing of the relation of women to their male partners in couple or in triple formation (phrases: B \bar{B} 1 B2 B3) is regarded one part—B.

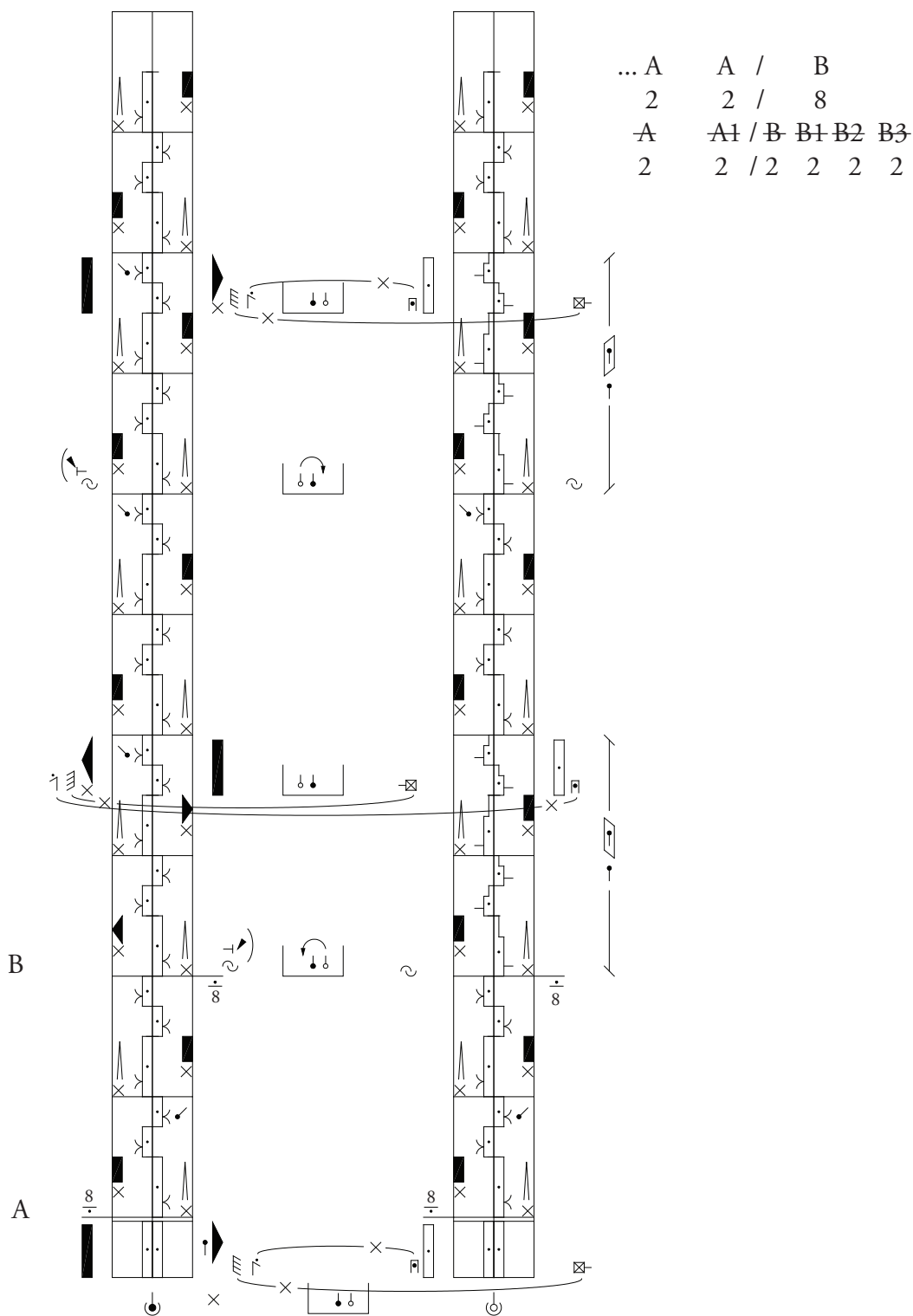


Fig. 1

Case II

Notation also reveals that some traditional dances in Serbia have “phrasing” which may occur within one, two, or three measures. These phrases combine into “parts” of the dance, whole step patterns. Looking at the dance in a broader sense—or at a higher level—the **Part** is only identified in relation to the music for dance.⁶

Dance name: *Širi mi se, moje kolo malo*

Dancers: Cultural-artistic society „Vuk Karadžić“, Čonoplja

Place of research: Bačka Topola

Date of research: 1996

Dual labeling:

A—step pattern

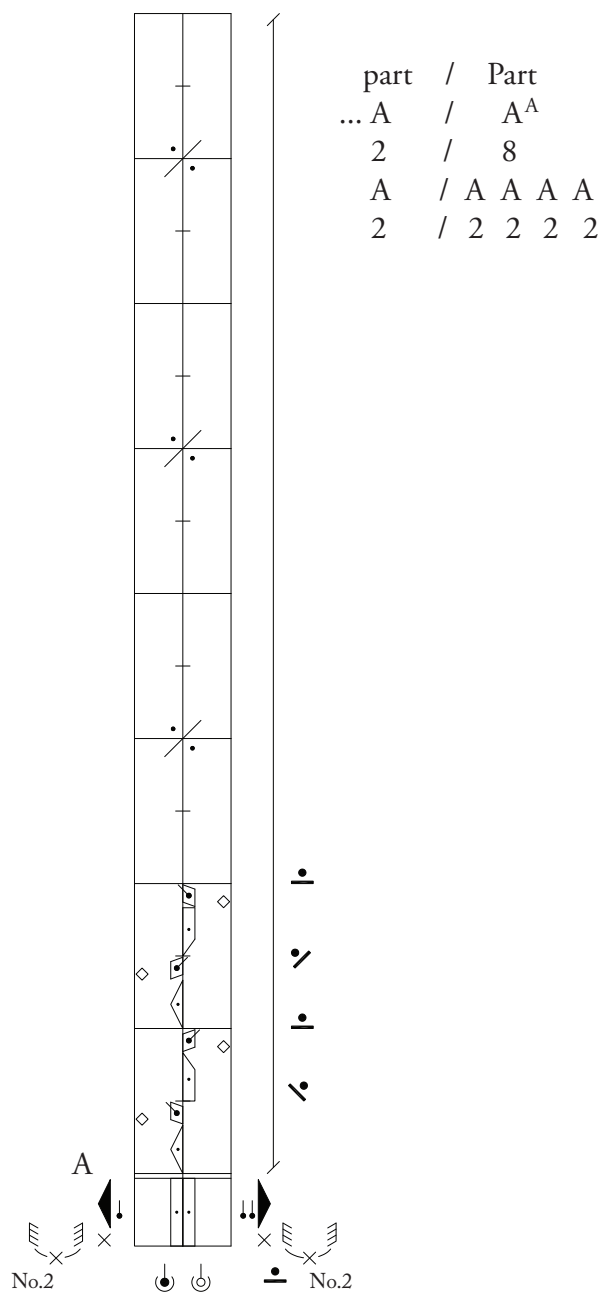
/A^A—the step pattern at a higher level, which is created by the formal shaping of musical components

For example, the tune may be sung during eight measures, while a dance phrase is repeated four times within that time period. The entire eight measures form the whole Part of the dance. In certain dances the music is the one that determines the Part and the whole dance. Since there are two levels of hierarchy in the formal analysis, modified labeling is applied. The first letter (A) refers to the step pattern (one, two or three measures—in this case there are two bars), and A^A separated by a slash, indicates the step pattern at a higher level of the hierarchy, shaped by musical components as is illustrated in figure 2 (it is eight bars).

Kinetography within structural and formal analysis is very important because it reveals the process of dance, makes it more apparent. As an analytical tool it helps us to identify relationships between a dance and its music, because dance structure is inseparable from the time which is determined according to music, the metrical-rhythmical components.

For a detailed analysis the temporal and spatial components of dance structure need to be identified. In this paper a new labeling of parallel treatment dance's formal units is proposed at a higher level in relation to the music for dance and the dance's spatial component. Two cases were presented using the analytical method; we hope to use the introduced method for further analysis in the future.

⁶ Since this analysis uses dual labeling, “part” in the sense of terminology at the higher level is written with bold letters—**Part**, to distinguish it from the part of the dance that is identified as a formal unit of the dance (hierarchically networked).



ACKNOWLEDGMENTS

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THE BASIC STEPS IN THE *JARABE TAPATIO* (MEXICAN HAT DANCE): A REVIEW THROUGH ITS NOTATION

RAYMUNDO RUIZ GONZÁLEZ

The *Jarabe Tapatio* (foreigners use the name Mexican Hat Dance) is one of the most emblematic and representative Mexican traditional dances; Saldivar called this dance “the national dance par excellence” (313). This paper is a preview of my new research about this dance based on notations made with systems developed in Mexico by teachers, researchers, dancers, and other scholars of Mexican traditional dance.

I will first present a brief historical overview of the *Jarabe* from its inception—when the Mexican people practiced it for social purposes—through its performance on stages by professional dancers, often as an expression of national pride.

Some chroniclers of the time witnessed the *Jarabe*, including Niceto Zamacois (1861); Madame Calderon de la Barca (Frances Erskine Inglis), who visited Mexico between 1839-1842, Guillermo Prieto (*ca.* 1828-1886), and other writers. As Saldivar quoted, Zamacois praised the *Jarabe*’s movement and compared its name with a sweet medicinal syrup [*jarabe*]: “What could be more medicinal [...] than the *Jarabe*, danced by those women with large and slanted eyes[...].” (306). See e.g. figure 1.

Although some contemporary scholars have studied the *Jarabe* such as Saldivar, Jáuregui, Chamorro, Lavalle, and others; it is difficult to determine the exact origin of the dance and its accompanying music, including the meaning of its name.

However Saldivar argues that the *Jarabe* thought to have originated from the *seguidilla*; the *fandango*, and the *zambra*. These dances were:

“ridiculed by Aboriginal and adapted to the circumstances in which some of the particular dances of this country [Mexico] had been developed [...] this gave rise to the varieties of *zapateos* [footwork] that acquired different characteristics over time” (308).



Fig. 1

Thus, the *Jarabe* that was performed mostly in the 18th, and in a part of the 19th century, has become a dance genre with different versions. There is no single version of the *Jarabe*, rather versions that tend to represent a particular state, region, etc. It is worth noting that there are some musical scores dating from 1821 and even summaries of various *Jarabes*, as well as numerous pictorial representations, as Jose Guadalupe Posada's *El Jarabe en Ultratumba* [The *Jarabe* beyond the grave] (published by Toor et al., Plate IV). In this representation, the *Jarabe* is performed in a humorous way by *Calaveras* [Skeletons] dancers—see e.g. figure 2.



Fig. 2

In the late eighteenth century the *Jarabe* became popular, however the clergy did not look favorably upon the movements performed by the *Jarabe* dancers, and the Tribunal of the Holy Office issued a series of edicts prohibiting the performance of such dances. Both, the accompanying music and way of dancing were deemed

offensive to religion and morals of the time, therefore they were banned by the Tribunal “under the severe penalties of excommunication, some ducats of penalty and lots of stripes, to any person that compose or sing or dance” (Saldivar 310).

According to Saldivar later in the 20th century José Vasconcelos, Minister of Education, through the Department of Aesthetic Culture, ordered teaching the *Jarabe* in the public schools across the country with the official selection of the musician Castro Padilla, and the dance teacher Felipa Lopez’s steps (312-313). Subsequently three hundred couples performed the *Jarabe* in Chapultepec Park in the celebrations of the Centennial of Independence.

In 1918 the Russian ballerina Anna Pavlova designed a dance program that included Mexican culture with the themes of the *China*, the *Charro*, and the *Jarabe*, which was titled *Mexican Fantasy*. As Aulestia quoted Pavlova: “The Mexican Hat Dance is the typical dance of Jalisco, and especially from Guadalajara City” (79)—see e.g. figure 3.



Fig. 3. Archivo Fotográfico CENIDI DANZA/INBA

Aulestia continued:

“Mexican Fantasy (1919) included three dances in the libretto by Jaime Martínez del Río: ‘*China Poblana*’ the ‘*Jarabe Tapatio*’ and ‘*Diana Mexicana*’. Eva Pérez Castro was the Mexican burlesque dancer who led the dances [...]” (79).

“Best has streamlined the [suit] of the *China Poblana* [...] Also the *Charro*’s costume. [Pavlova] has stylized the *Jarabes*. And how! The very difficult, the tremendous steps, she dances on her toes. Without altering the figures and essential lines, the *Jarabe* becomes a rich fantasy of ‘frills,’ before which could not but express astonishment [...]” (78).

“The success was crazy and clamorous, the appreciative audience’s enthusiasm reached its climax when they threw their hats. They [the audience] hailed the famous artist who had made a wonderful styling national *Jarabe*, who had embellished his art our dances without them losing their own character and originality” (80).

It inspired me to investigate Pavlova’s initiation further but I can already state that the interpretation of the *Jarabe* by this famous ballerina gave a second wind to this traditional dance, which popularized it all over again. Today, many Mexican traditional dance groups and companies have the *Jarabe Tapatio* in their repertoire. While some steps and sequences have changed, there are others that remained immovable, at least from a few decades ago up to date.

On the other hand, in the field of Mexican traditional dance, some teachers and researchers developed their own systems of notation and they recorded—first of all just the footwork of—*Jarabe Tapatio*. In the following I will make a brief comparative analysis of the systems that allow me to elucidate the basic steps of the *Jarabe*.

In 1940 Nellie and Gloria Campobello published the book entitled *Ritmos Indígenas de México* [Mexican Aboriginal Rhythms] presenting a brief description of some dances that they considered traditional. Near the end of their book, even when they did not address the *Jarabe Tapatio* as such, they spoke of the *Ritmos de Jalisco* [Jalisco’s rhythms]. The Campobello sisters mentioned that the figure of “Jalisco’s indian [...] body line is slightly curved [...] he weaves figures with his feet and lifts the body” (237-239).

In their book, along with a brief description of the dances and poses, they presented the rhythms, and a kind of dance notation by drawing lines and circles to represent the steps, postures, and movements. In the section of illustration, they introduced the shape of the body to start footwork; the body alignment to perform the turns; and different movements of the dance (e.g. figure 4). Although the Campobello sisters did not systematically record dance with a complete system of notation, they did offer

a glimpse of the body postures that prevail, even today, in the traditional dance of Jalisco.

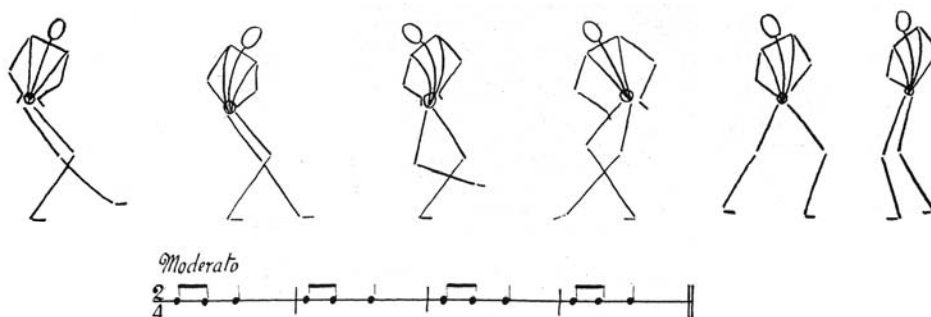


Fig. 4. Examples of the Campobello sisters' notation

Another system that also analyzes the *Jarabe* is Yolanda Fuentes's notation, which was published in her book *El imperecedero arte de la danza en México* [The timeless art of dance in Mexico]. During the 1960s her system was taught during the summer courses of the *Academia de la Danza Mexicana* [Academy of Mexican Dance]. In Chapter V of her book on choreographic notation she reasoned for developing the system and explained it in detail; then presented a glossary of symbols and explained their performance. Henceforth, her book has a section called *Nota* [Note] where again she explained her system more detailed, and finally presented a series of images accompanied by dance and music scores.

Fuentes's dance score is similar to the music score as she uses a double bar line to separate phrases of movement and a double dot to mark a repetition; also she adds an "a" to indicate an alternating movement (opposed); the numbers in parentheses indicate the number of times it is repeated. With lines she draws the legs of the dancer as if s/he was viewed from the front. She also uses a series of symbols to indicate whether the movement is strong, tripped, slipped, etc. However, the notation is mostly focused on the positions of the legs; although her system has a few symbols for the arms she neglects other body parts as well as their movements themselves— see e.g. figure 5.

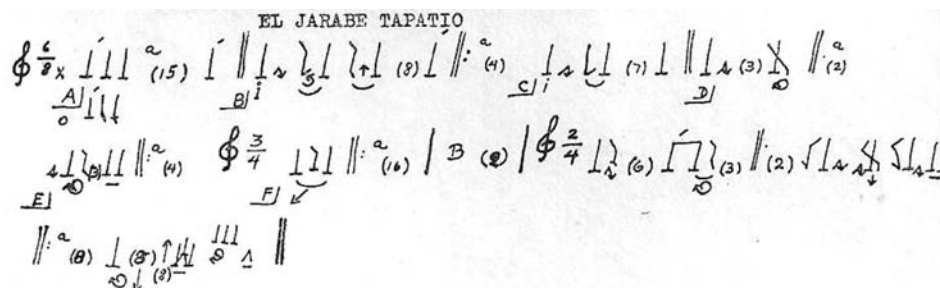


Fig. 5

In 1980, Josefina Lavallo published her book *El Jarabe...: El jarabe ranchero o jarabe de Jalisco* [The *Jarabe*...: The country *Jarabe* or Jalisco's *Jarabe*]. It presents a historical study of the *Jarabe*'s stage performance; the analysis of the *Jarabe*'s structure, and the notation of the choreography and the steps based on some aspects of the Laban system. Among others, she uses the directional symbols of Kinetography Laban/Labanotation, the pins to describe the steps or footwork and the whole body movement, and uses the repetition in a similar way to KIN/LN.

Josefina Lavallo studied a longer *Jarabe* compared to the *Jarabe Tapatio*. The *Jarabe Ranchero* contains the same parts as those of the *Tapatio* but other *sones* (songs) are added as well. Therefore, in this research I decided to use only the parts related to *Tapatio*.

In Chapter V Lavallo explains her system, and how it should be read. The system contains five horizontal lines (similar to the musical staff). The first line is used for symbols that indicate the progress in space. The second for symbols to express the direction of the step movement. The third for the meter or "pulses." The fourth to point which legs needs to be placed and also the timing. And the fifth to indicate the type of movement as established in the Mexican traditional dance terminology.

This last part, the fifth line, is interesting because it allows us to identify a step with a letter, according to the terminology that is handled in the Mexican traditional dance guild, but the problem of applying it is that this terminology is not unified across the country.

Subsequently she indicates the abbreviations for that terminology, and also explains the signs used in the notation. Then presents the score for both men and women in *Jarabe*. Again, the problem is that the system is limited to record only what happens in terms of the legs or even just with the feet—see e.g. figures 6a–c.

Although attempts at recording the dance have been made largely in Mexico City, other states have also developed proposals for systematizing the textual descriptions of dances for preservation and for dance education. That is the case of *La aplicación de la danza en la educación primaria, por medio de la lectura de nota* [The dance's application in elementary education by reading notes], published by the Ministry of Education of the Coahuila's State in Saltillo by Jose Solis in 1994.

In his proposal Solis explains a system called "note reading" for teaching Mexican traditional dance in primary schools. In the publication he wrote a section called "Language of Rhythm," which is basically a glossary of the symbols applied. The publication contains short monographs of some traditional dances including his dance score. Among these dances he records the *Jarabe Tapatio*.

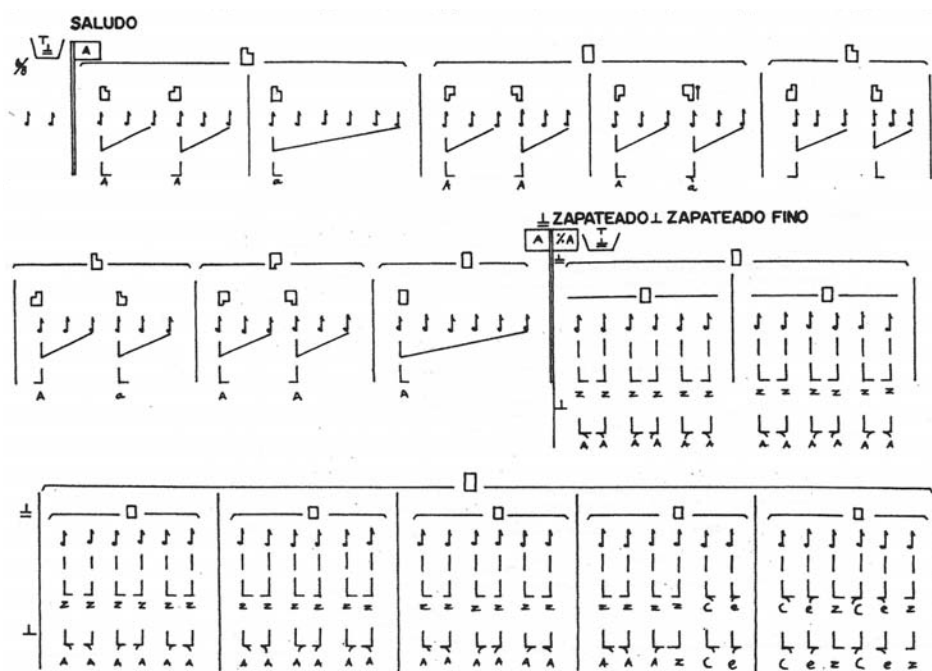


Fig. 6a

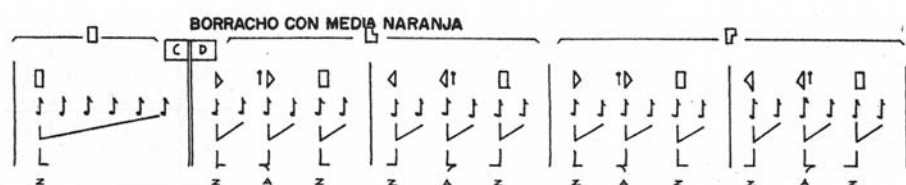


Fig. 6b

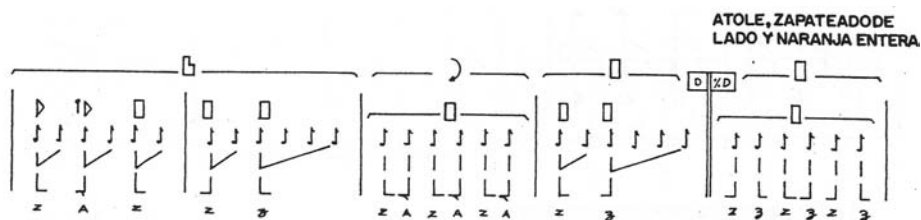


Fig. 6c

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Solis writes the symbols over a horizontal line, separates the phrase of movements with a bar line, uses double dots for repetition, and a number to indicate the amount of repetitions. On the score, first he draws a symbol of the footprint that represents the part of the foot that is doing the action, and later used another symbol indicating which foot moves, and in which direction. The problem with this system, in addition to not record other parts of the body beyond the feet, is that it does not indicate the rhythm of movements— see e.g. figure 7.

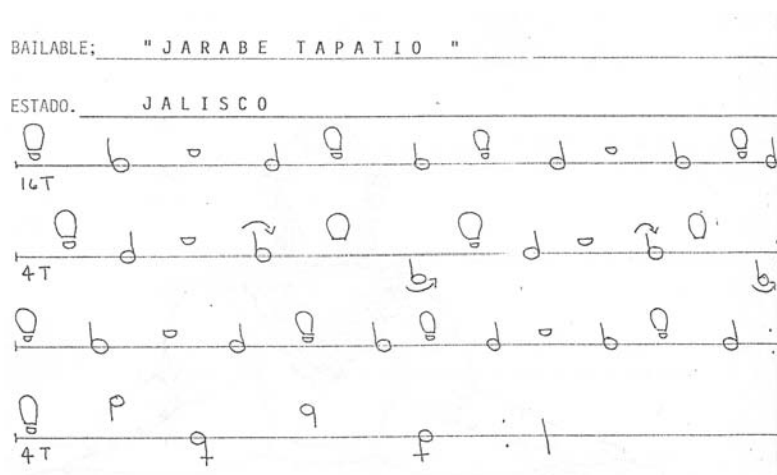


Fig. 7

Recently, Elsie Cota published the book *Notación danzaria mexicana: Simbología y onomatopeya* [Mexican dance notation: Symbolology and onomatopoeia]. This publication presents a system that she has elaborated during the past years. She uses onomatopoeia as a resource to record the steps which facilitates learning the Mexican traditional dances through dance notation. The onomatopoeia in her case is the use of syllables that allow movement singing with the music; she uses the example of the *Jarabe Tapatio*.

Cota uses six horizontal columns in her dance scores. In the first, she writes the musical score. In the second, the step symbols. In the third, the steps' rhythm; in the fourth, the onomatopoeia. In the fifth, her own system for the choreography. And in the sixth, she adds a space for comments.

Her notation of the steps is based on the footprint of bare feet, similar to that used by *Tlacuiloque* in ancient times. The part of the foot used is shaded according to the movement (weight change, swipe, walking, foot in the air, etc.).

Even when this system uses other symbols to write the movements of hands, again the problem is that it does not explain what happens in the terms of movements by legs, arms, and the rest of the body—see e.g. figures 8a–c.

Jarabe tapatío
Copla del son *El Atole*
Elsie Armida Cota Ramos

1. Música	 <p>Pa sen a to mar a to le</p>
2. Simbología	
3. Rítmica	
4. Onomatopeya	PA TI TA PA TI TA
5. Coreografía	
6. Notas	 <p>El hombre con brazos atrás tomándose la muñeca. La mujer con brazos laterales tomándose la falda.</p>

Fig. 8a

1. Música	 <p>to dos los que van pa san do,</p>
2. Simbología	
3. Rítmica	
4. Onomatopeya	TASA TASA TASA TA SA TA
5. Coreografía	
6. Notas	 <p>El hombre con brazos atrás tomándose la muñeca. La mujer con brazos laterales tomándose la falda.</p>

Fig. 8b

1. Música	
2. Simbología	
3. Rítmica	
4. Onomatopeya	<p>PACO SISI COSISI COSISI COSISI</p>
5. Coreografía	
6. Notas	<p> El hombre con brazos atrás tomándose la muñeca. La mujer con brazos laterales tomándose la falda. </p>

Fig. 8c

In the above review of notation systems about the *Jarabe*, I could find similar structures in terms of movement phrases. I identified the first section as I called *Entrada* [Entry] or (as Lavalley called) *Saludo* [Greeting], this is the first part of the *Jarabe* in every system; I named the second section as 1st *Zapateo* sequence, which usually has tree counts and also it could be performed by the heels, the balls of the feet or by the whole foot; the third, *Lazada* [Lacing]; the fourth, 2nd *Zapateo* sequence; the fifth, 1st *Tijeras* [Scissors] variation; the sixth, *Borracho* [Drunk] sequence; the seventh, *Paso Variado* [Step Varied] (the kiss, *escobilleo* step, etc.); the eighth, 2nd *Tijeras* [Scissors] variation; the ninth, *Picados* (touching the floor with the point of the feet), and the last sequence *Diana* or *Despedida*.

Conclusion

While investigating the sources I found similar movements in the *Jarabe*'s notations. Usually the *Entrada*, the *Zapateo*'s sequences and *Borracho* are structurally the same, with slight spatial variants. In the *Tijeras* and *Picados* sequences usually the dancer made a kind of motif (*Tijeras* or *Picados*) but with more variations in the amount and symmetrical repetition. In the case of *Paso Variado* and *Lazada* I found many differences in their representation by the various notation systems. I also found that in the past (when Pavlova danced the *Jarabe*) the *Picados* sequences were performed over a hat placed on the ground. That's why the English name is the "Mexican Hat Dance". But with time the people confused the *Jarabe* and the *Raspa*; two different

Mexican traditional dances with the name “Mexican Hat Dance,” even when the name “Mexican Hat Dance” did not have any relationship with the words *Jarabe* or *Raspa*.

Finally I think that we face a great amount of research on this matter. The next step is to analyze in detail the different dance notation systems, and also the performances of Mexican traditional dances.

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DEPTHS OF VARIATIONS: A NOTATION-BASED ANALYSIS OF A HUNGARIAN TRADITIONAL DANCE WITH PROPS

HENRIK KOVÁCS

Dániel Berzsenyi, a Hungarian romantic poet characterized traditional dance creation: “its secret laws can’t be mastered, it is ruled by itself, limited by enthusiasm.” Ernő Pesovár, a leading personality of Hungarian traditional dance researcher, specialized in dance history and structural analysis, cited Berzsenyi frequently. In this paper I will follow György Martin’s and Ernő Pesovár’s analytical guidelines (1960, 1964), using notation to reveal the deep structure of the dance—without it the dance structure is difficult to recognize.

Pesovár planned a last synthesis of his lifetime work in the subject of *ugrós* dances, which was published recently with the title *Old Hungarian Dance Style—The ugrós* edited by János Fügedi and András Vavrincz. Pesovár introduced his basic theory on the structure of *kanásztánc-ugrós* (swineherd-springing) style in 1992, he initiated a summary in 1995, but the actual work started only in 2005. I was honored to take part in the analytical works. After Ernő Pesovár death’s the work was continued, however the tasks were shared. Ethnomusicologist Katalin Paksa published a separated volume on the music of the *ugrós* dances. The second volume—the above mentioned *Old Hungarian Dance Style*—included a selection of 70 dances notated. The third part of the research aimed the analysis of dances, of which two volumes were released. One dealt with the dance tradition of a south Hungarian village, Hosszúhetény, and the analysis of three dances from there (Fügedi and Varga 2014). The other including my analysis of dances introduced the ethnographic area Mezőföld (Fügedi and Kovács 2014). Rich in *ugrós* dances, Mezőföld spreads between the Danube and Lake Balaton. I will present shortly the analysis of a solo *ugrós* from village Pákozd (marked with a black dot in figure 1).

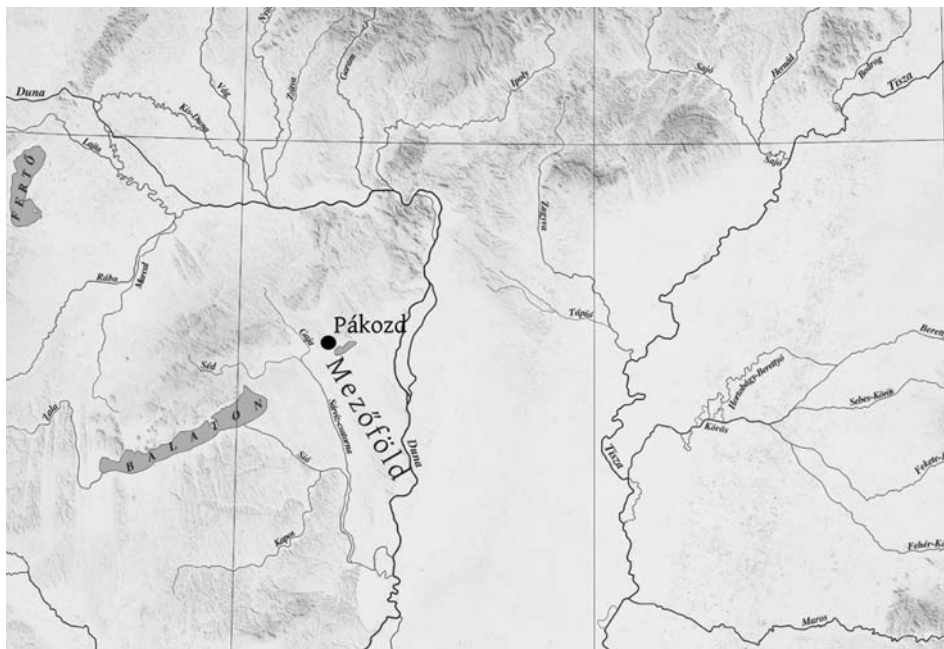


Fig. 1. Location of Pákozd

The subject of the present investigation is Pál Gál's *kanásztánc*, a traditional dance with bottles on the ground.

The dancer uses only three basic motifs in his dexterity dance. Two of them are secondary motifs, one—the type 2—is considered dominant. Type 1 is formed by one leg support repetition in ♩ rhythm. The motifs called 1a, 1b, 1c are in the subtype category shown in figure 2–4.



Fig. 2.
Motif 1a



Fig. 3.
Motif 1b



Fig. 4.
Motif 1c

The next secondary motif is type 3. It appears in the dance in ♩ ♩ or ♩ ♩ rhythm, and it contains double support usually on the second beat of the motif (figures 5–8). These motifs fall under the category of variants, beyond the categories of type and subtype. I marked the variants with subscripted letters.



Fig. 5.
Motif 3d₂

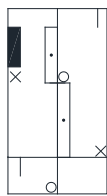


Fig. 6.
Motif 3d₁

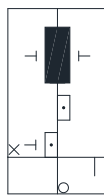


Fig. 7.
Motif 3a₃



Fig. 8.
Motif 3a₁




The absolute dominant motif is type 2. Its rhythm is  and contains usually supports on one leg. Let's investigate this type more detailed. Some variants contain two supports in  rhythm, and one gesture-like movement transforms its rhythm into . This subtype is identified as 2a. Figures 9–11 show the three variants of 2a.



Fig. 9.
Motif 2a₁



Fig. 10.
Motif 2a₂



Fig. 11.
Motif 2a₃

In subtype 2b the second  is a partial support position (figures 12–13).

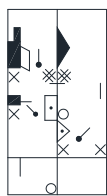


Fig. 12.
Motif 2b₁



Fig. 13.
Motif 2b₂

Motif 2c is the widely known “three-step” motif, called also as *pas de basque* or *tripudium*. Note that every movement of the motif is changing support.



Fig. 14.
Motif 2c₁



Fig. 15.
Motif 2c₂



Fig. 16.
Motif 2c₃

Motif type 2 has three subtypes. This category appears in the dance only in variants (as it can be seen on the former figures) and subvariants. Subtype 2a has 3 variants (figures 9–11). Subtype 2b has 2 variants (figures 12–13). And subtype 2c has 3 variants (figures 14–16). In their subvariants the motifs get rich in genres of movements, such as touches, passing sliding, contacts diminished rhythmically, modification of movement categories (from spring to step) or rhythmical augmentation. Subvariant $2a_{3v1}$, the first subvariant of the $2a_3$ is shown in figure 17. Motif $2a_{3v1}$ contains a vibrato-like rotation while touching the ground in the second \bullet . This motif (measure 1 and 3) appears always with the $3b$ motif (measure 2 and 4) in the dance. Furthermore Pál Gál creates mixed motifs, such as $2a_1' + 2a_2$ (the apostrophe denotes a shorter version of a motif.) He colors the motifs with claps several times ($2a_{2v1t}$ —t stands for clap). Altogether Pál Gál shows 8 variants ($2a_1$, $2a_2$, $2a_3$, $2b_1$, $2b_2$, $2c_1$, $2c_2$, $2c_3$), 13 subvariants ($2a_{1v1}$, $2a_{1v2}$, $2a_{2v1}$, $2a_{2v2}$, $2a_{3v1}$, $2a_{3v2}$, $\frac{3}{4} 2a_3$, $2c_{1v}$, $\frac{3}{4} 2c_{1ritm}$, $2c_{2v}$, $\frac{3}{4} 2c_2$, $2c_{3v}$, $\frac{3}{4} 2c_3$), and 4 more mixed motifs ($2a_1' + 2a_2$, $2a_{2v1t}$, $2c_{2t}$, $\frac{3}{4} 2c_{3-2}$), in other words he performs 25 different three-step motifs in a 2,5 minutes dance.



Fig. 17.
Motifs $2a_{3v1}$ - $3b_1$ - $2a_{3v1}$ - $3b_2$

The 25 three-step variations are difficult to recognize without a detailed score of the dance. However, without the distinction of the three-step motifs, we can't understand the structure of the dance. To outline the structure of the dance I follow Martin and Pesovár's method for analysis and motif definition (1960). In this phase of the investigation it can be realized: *tripudium* variants have a serial, list-like pattern in the whole dance.

The basic structural illustration of the dance is shown in figure 18. The horizontal lines represent the 5 strophes of the accompanying music. The vertical lines below the horizontal lines mark the measures, a double line limits a sequence. A characteristic *ugrós* melody has usually 4 measures as half of a period (a "line" of a tune). In this special tune the third line (the beginning of the second period) includes an extra measure which expands the number of measures to 5. The length of the motifs is shown above the horizontal line. Several times the measures and the motifs overlap each other, for example in the second part of strophe 1. It may happen that the duration of a motif corresponds to odd number of crotchets. As a result the boundaries of the motifs reach beyond a measure, as for instance it can be seen in the second part of strophe 3.

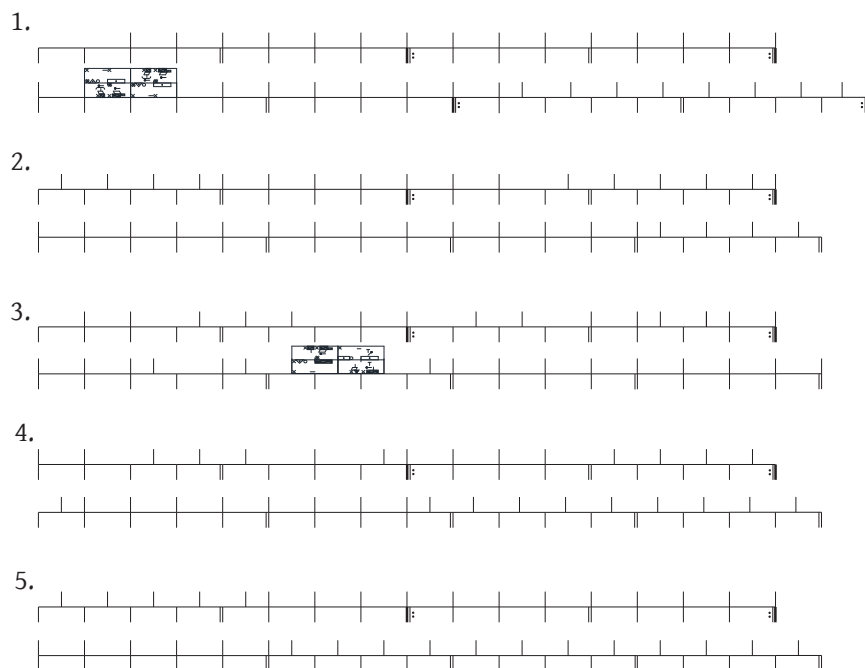





Fig. 18. The basic structure of the dance

The subtype's pattern is shown in the figures 19–22. Two kind of patterns can be discovered: 1) when the variants follow each other (for example in figure 19 strophe 2; in figure 20 the end of strophe 1; in figure 21 the first part of strophe 4; and at the end of the dance); 2) when the variants don't follow each other (for example in figure 19 several times in strophes 1 and 3; in figure 21 at end of the first and the second part of strophe 3). Figure 22 shows the pattern of all variants. In the first part of the dance Pál Gál introduces all of the 8 variants as a "prelude" which will appear again later in their variants. Furthermore he keeps on changing the variants in the sequence. After a longer repetition of motifs 2a and 2c₁ the height of the three-step motifs is introduced. In the second part of strophe 3 there are fourteen measures all of main type 2 motifs sequentially while each one different from the other. The peak of performance begins with a longer 2c₁ then is followed as: 2a₂, 2a₁, 2a₃, 2c₂, 2c₁, 2a₃, 2c₃ 2b₁, 2c₁, and closed with 2a₂. After the height of the dance a longer period of 2c appears. At the final part of the *tripudium* motifs all the variations are danced as a closing frame of the structure.

$2a_1 =$  $2a_2 =$  $2a_3 =$ 

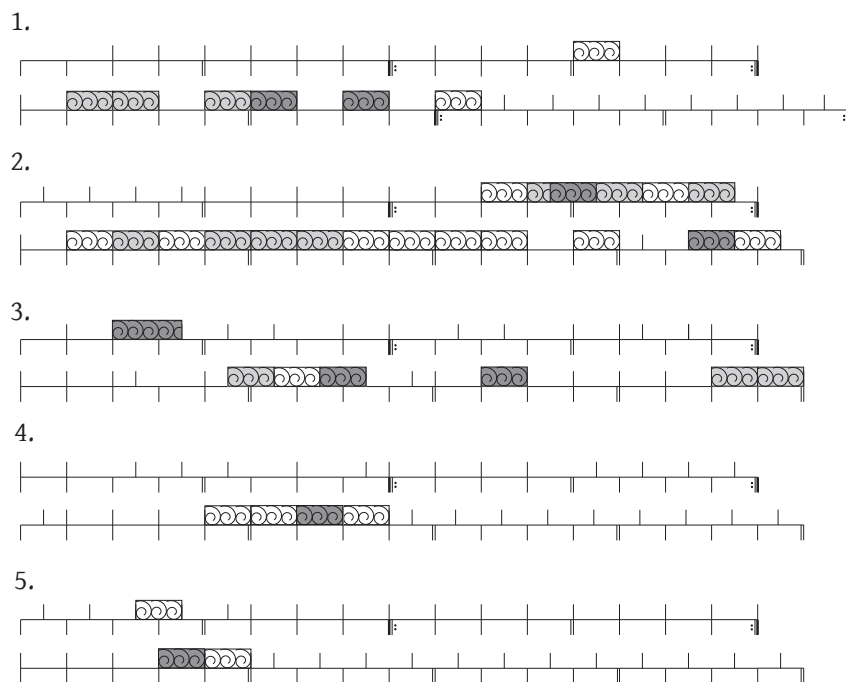




Fig. 19. The pattern of motif subtype 2a

$2b_1 =$  $2b_2 =$ 

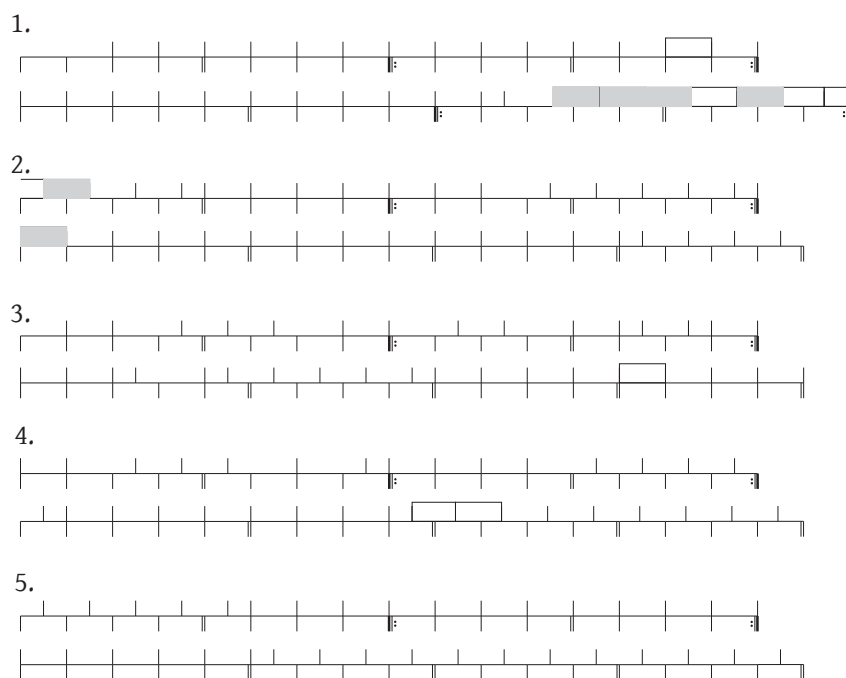


Fig. 20. The pattern of motif subtype 2b

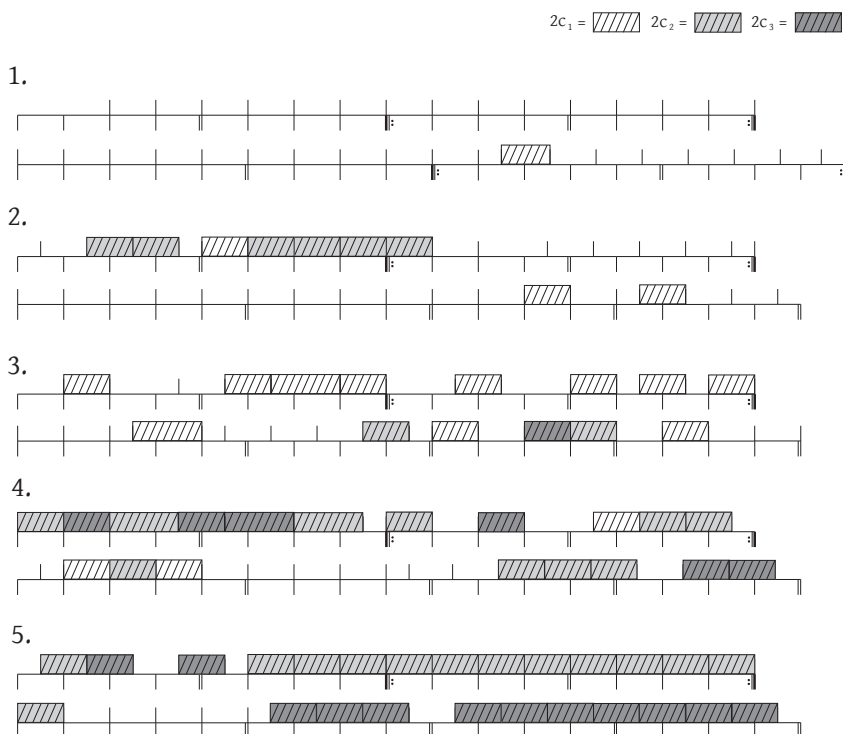


Fig. 21. The pattern of motif subtype 2c

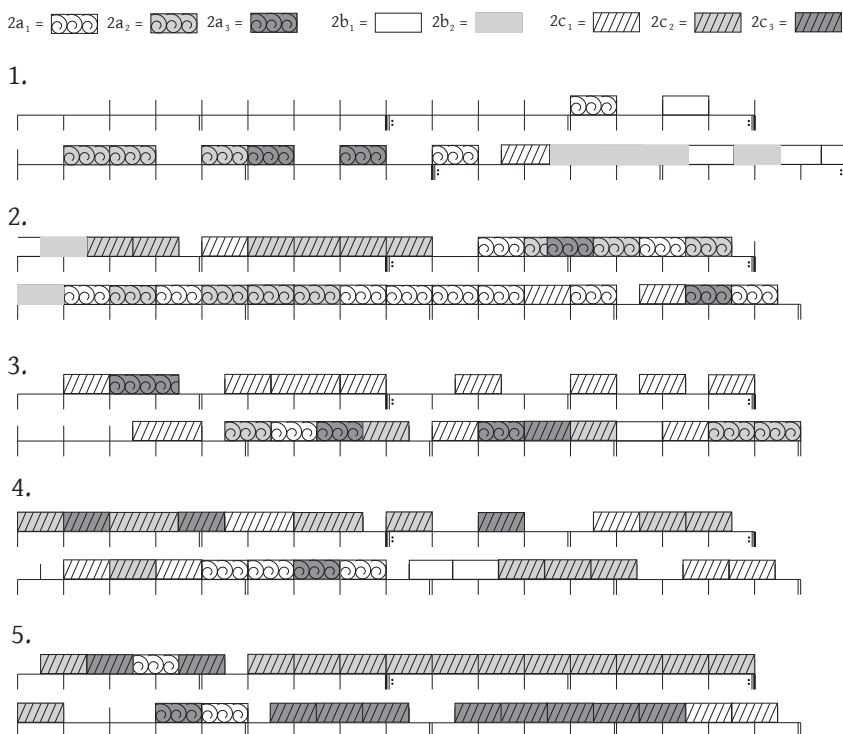


Fig. 22. The pattern of motif subtype 2

The appearance of pattern type 2 described above ruling the entire process can be summarized as follows:

x y X y x y x

The lower case x denotes the many variations within the appearance of a longer time, y is a variation through dancing also a longer period, while X is the performance of many variations in a very short time. Notice that the recurring portions include a wide variety of long and one short part as an intermediary. The longer diverse or homogenous parts periodically alternate.

The above investigation intended to present an analytical method to prove that notation is vital from the point of discovering dance creation approaches different from today's revival practices. The research revealed another aspect from the point of notation: during the analysis we faced several difficult questions in the score, namely whether a notator could rely only on pure observation of the movements recorded on film. As we tried to understand what is performed, several times only the structural forms helped us to find the proper interpretation of motifs and their ways of notation. Closing the article I cite my colleague János Fügedi's words from his introduction to my analyses: "It was one of the most considerable moral of the common work beyond the cognition of the hidden world of the structure that notation of improvised dances, frequently difficult to observe for the lack of proper recording quality, may be published only after a thorough analysis. The exploration of the inner events and rules of the dance, the discovery of the 'logic' of the motions help the notator relied merely on the observation of the film at the start of work to get a clearer, more exact notion of the actual movements, the hidden intent of expression which cannot be discussed with the traditional dancers—to notate what can be formulated of dance by signs" (Fügedi 2014:11).

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UNDERSTANDING “SIMULTANEOUS MOVEMENT” AS AN ANALYTIC PRINCIPLE IN MOVEMENT NOTATION AND ITS USAGE IN MOVEMENT COMPOSITION

HENNER DREWES AND TIRZA SAPIR

1. Introduction

Noa Eshkol used the term *simultaneous movement* to describe the phenomenon of complex spatial paths resulting from moving several adjacent limbs at the same time (Eshkol and Wachman 1958: 111-115). While each single limb always takes a relatively simple, circular path in relation to its neighboring carrying (usually proximal) limb, the resulting spatial path of the free (usually distal) end of the limb chain may be of high complexity.

When notating movements of this kind, it may be quite difficult to describe the resulting paths directly. However, by describing the single limb segments separately and by using body-oriented modes of description for the distal parts, the complexity can be broken up and may be reduced to relatively simple entities.

This principle lies at the core of Eshkol-Wachman Movement Notation (EWMN) and its underlying theory, and provides a uniform, reductionist approach to movement analysis, which shows its benefits in many application contexts—for example in movement composition. In contrast, the default mode of analysis in Kinetography Laban/Labanotation—the standard cross of axes—does not necessarily describe the changes of relationship between the single limb segments transparently, as the vertical component of directional information is related to surrounding space and not to the neighboring carrying limb. KIN/LN, however, is also capable to describe *simultaneous movement* transparently by using body-related modes to define the changes between the single limbs. Space-related information could be added where necessary to clarify the resulting complex paths of movement.

After providing an example of notation-based movement composition at the 2013 conference in Toronto (Sapir and Drewes 2014), which strongly relied on fixed spatial

directions and the constant cross of axes, we now present a compositional structure based on the phenomenon of *simultaneous movement*. Building up compositions in separate layers of participating parts of the body creates an impressive richness in the resulting movement. This approach to composition provides opportunities to vary existing movement phrases in numerous ways and frequently results in surprising spatial paths.

The dance *On the Slopes* by Tirza Sapir was presented at the ICKL conference in Tours in a practical workshop. It consists of two main layers: movements of the arms and movements of the torso and the legs. The arm movements are easily described in a body-oriented mode and are using clearly defined directions in relation to the cross of the body axes. Simultaneous upper body movements tilt and carry the arms to new places and the spatial paths are modified and distorted. A refined attention and spatial sensitivity is required in order to physically produce the required result.

2. *Simultaneous Movement* in Notation

In Kinetography Laban¹ spatial orientation is usually defined by the standard cross of axes. This mode of orientation relies partially on the surrounding space and partially on the current state of the performer. The vertical axes of the coordinate system is fixed and aligned with the vertical pull of gravity, while the directions forward, backward, right and left are linked to the changing front of the performer. Other modes of orientation are also available in the notation system and are usually applied if the standard mode does not provide easy or satisfactory solutions.

Among all available orientation modes, three main concepts of orientation may be identified: standard orientation (as explained before), orientation to surrounding (constant) space and orientation to the body or parts of the body. Additional variants are derived from the standard and body crosses-of-axes (see table 1) and they differ in the way the body-related component of the orientation is interpreted (Knust 1997: ex. 889a-f).²







Orientation	Basic cross-of-axes	Derivatives	
Standard			
Body			
Constant			

Table 1. Crosses of axes in KIN

¹ For reasons of simplicity the current discussion will focus only on the KIN usage of crosses of axes.

² LN defines more variants of crosses of axes (Hutchinson Guest 2005: 385) than the ones listed in table 1. Despite the greater number of variants in LN these are also grouped by Hutchinson Guest into the three main categories of reference—standard, constant and body (Hutchinson Guest 2005: 369). Therefore, the findings of this discussion should also be applicable to LN.

EWMN also provides different modes of orientation in a comparable way to KIN. The default system of reference depends on the directions of surrounding space and is called the Absolute System of Reference (ASR). In cases where other analytical means are required, body-oriented systems of references (BSR) may be applied. Even when movements are analyzed according to the default, space-related ASR, EWMN implies a body-related view on the paths of the moving limbs (Harries and Sapir 2015: 47-48). Single limb segments can only move on circular paths around their fixed end. All points in reach of the free end—ignoring anatomical limitations—form a sphere. The circular movements of a single limb are categorized in EWMN as either plane movements, conical movements or rotational movements. This categorization and description of the shape a moving limb creates in space, is only seen in relation to its carrying, adjacent limb. As opposed to that, the possible variations of movement paths created by several connected limbs or the whole body are far more complex and cannot be captured by a simple and concise system, which is comparable to this spherical model of EWMN. Therefore, there is no single symbol in EWMN that denotes the complex phenomenon of *simultaneous movement* and resulting spatial paths (Harries and Sapir 2015: 187). Instead, these are always expressed by a combination of single actions in different parts of the body. Both body-related and space-related aspects need to be considered to produce the desired outcome.

Thus, the default mode of analysis in EWMN suggests a duality of orientation modes by observing space-related and body-related information at the same time. This duality may be presented in an even more explicit way, if movements are defined according to body-related systems of reference. It is then possible to give additional information, which shows the *result* of several simultaneously moving limbs according to the ASR. Figure 1 shows an example of this in EWMN and figure 2 presents a rough translation of this concept to KIN. The spatial result of three combined actions (change of front, torso tilt, and body-related arm movement) is indicated by extra direction symbols for the arms in the constant cross of axes. A dotted line is added to these direction symbols to indicate the result character of this information. Although this application of the dotted line does not exactly match the traditional usage of a resulting movement, the constant cross directions must be regarded as a product of the other actions. The movement paths of the arms are correctly defined only by the body-related instruction, while the information in the constant cross illustrates the position reached at the end of the movement. While this extra information on the spatial result may seem redundant at first glance, it can provide useful information to the reader in more complex cases of *simultaneous movement*.

Arms	Left	(0)	(2)↓2	(3) 0
	Right	(0)	(2)↑2	(1) 4
	Torso	(4)	(2)↓1	(6) (3) 4
Right	Leg	(2-6)	↓M	
	Foot	(7) +	W	± (3)
Left	Leg			(1) 0
	Foot	(0) +		± 0
	Front	(0)		(2) 2

Fig. 1. Example of body-related and space-related information in EWMN. Body-related movement instructions (numbers in square brackets) are given for the torso and for the arms. The space-related result is given at the movement with half parentheses. See also Sapir and Drewes (2014: 195-196) for additional orthographic details on EWMN.

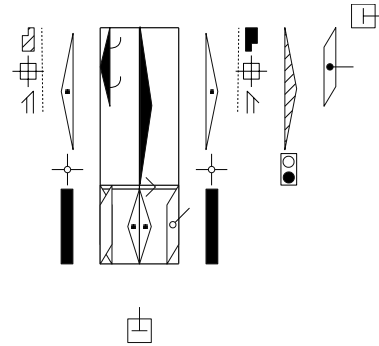


Fig. 2. The same movement notated in KIN. In addition to the body-related description of the arm movement, the spatial result is indicated by extra direction symbols above the constant cross-of-axes. The dotted line indicates that this space-related information is only a result of another action(s), namely the combination of the change of front, the tilt of the torso and the body-related arm movement.

The flexible presentation of orientation modes in EWMN encourages the notator, researcher or composer to consider different perspectives on movement more actively. This flexibility in analytical approaches is essential in certain fields of application, such as composition and research. Variations in the way we think on movement will produce variations in creative results. While KIN in its traditional perspective suggests a different approach emphasizing the standard orientation, a set of flexible analytical tools also exists in this notation system, which could be applied in a similar way as in EWMN. Depending on the context the notation is applied in, and the purpose of notation usage, different analytical approaches should be considered and used.

3. *Simultaneous Movement* as an Artistic Approach

Simultaneous movement can serve as a tool for artistic and creative work and provides a fascinating approach to observe, create and experience movement phenomena which, until recently, have not been used consciously as raw material in creating and composing dance. As outlined before, analyzing movement according to the principle of *simultaneous movement* requires first of all a body-related view on the changing limbs. A state of a limb and its changes should be always seen in relation to its carrying, directly neighboring limb. If several connected limbs or limb groups move at the same time, the resulting spatial paths of free distal ends should be closely followed.

The strict analysis according to layers of separate limbs provides a chance to discover hidden structures and patterns in existing movement phrases, and to manipulate and to create new variations. Movement patterns can be shifted from one part of the body or limb group to the other. Out of the endless, possible combinations of synchronization and coordination choices have to be made which lead to an interesting spatial and dynamic outcome and satisfy an artistic taste.

When the composer's eye is observing *simultaneous movement* in his surroundings and if he decides to notate it, he will get to know its constituting components and will be able to use them as a base for new structures in his artistic work. The mere combination of movements in connected limbs may result in surprising shapes, dynamic changes and variations in movement quality. For example, when two adjacent limbs move on their respective circular paths, the size of the resulting movement may be enlarged if the two circular paths are oriented in a similar way and the two circular movements are performed in the same direction (both in clockwise or both in counter-clockwise sense, see figure 3b). When they circle in opposite senses the visible movement will become smaller (figure 3c) or will entirely disappear (retention in space). This effect involves changes of speed of the free, distal ends in relation to Cartesian space-coordinates, while the angular velocity of a limb in relation to its carrying limb may stay constant. This will be perceived as dynamic changes with a refined, distinct and differentiated quality. The results may be surprising not only for the spectator, but also for the composer or dancer, as the numerous details involved cannot always be foreseen and planned. They will have to practice their imaginative eyes and their ability to symbolize in the notation, to realize the fascinating and colorful treasures and to discover the new world that *simultaneous movement* offers to the composer and to the dancer.



Fig. 3a



Fig. 3b



Fig. 3c

4. Learning and Teaching *Simultaneous Movement*

To accurately perform the spatial paths defined by *simultaneous movement* basic knowledge of orientation in both spatial and body-related reference systems is required. Teaching *simultaneous movement* should be done in certain stages, which are illustrated and defined by the notation score. Although the score displays the entire, complex movement material to the reader, it also suggests segmented approaches of reading. A score can be read horizontally: All simultaneously moving body parts are read at once according to the flow of time (figure 4). Or it can be read vertically: The participating parts of the body are read separately and the columns representing the different parts of the body are read one after the other (figure 5). The learning of *simultaneous movement* requires—first of all—the approach of vertical reading.

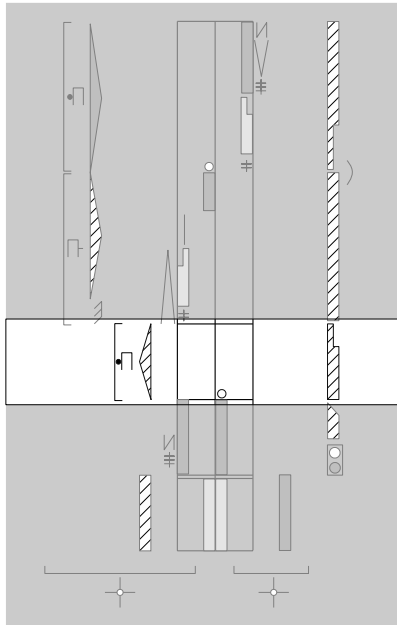


Fig. 4. Horizontal reading of a score

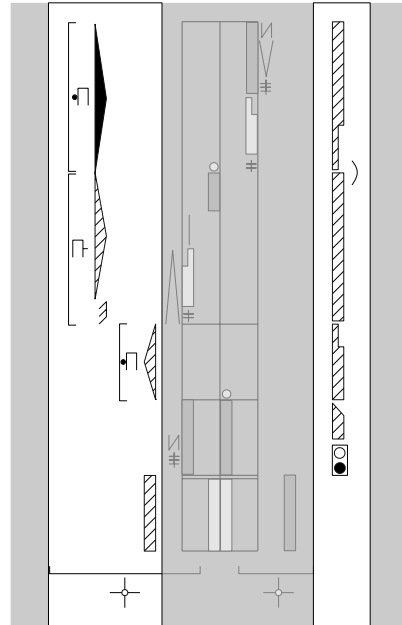


Fig. 5. Vertical reading of a score

Given an example of two layers of *simultaneous movement* the carrying body part should be read first, since it generates the basis of the movement and constitutes the first layer on which the complex paths are built on later. In a second step the paths of the carried body part, which are notated in a body-related mode in relation to the carrying limb, are read and learned. After both layers can be performed and executed separately, they should be joined in a third learning step in which several aspects of the resulting movement should be closely observed.

First of all, attention should be paid to the body-related reference of the body part being carried in relation to the carrying body part. As the carrying layer is continuously moving, the reference point for the carried layer is changing constantly. This

may easily confuse the kinesthetic sense which is responsible for finding the correct relations between the two active parts of the body. Great care has to be taken to correct all occurring problems in every instance of the movement sequence.

Secondly, one should observe how the resulting paths are integrated into the directions of surrounding space, e.g. directions defined by the standard or the constant crosses-of-axes. In some movements the resulting directions of the carried limb may clearly coincide with directions of these systems of reference, in other instances the paths may fall in between the main directions and may only approximate to intermediate directions. After this re-mapping and transposing of body-related to space-related directions the resulting movement paths should be perceived as complete imaginary envelopes composed by the movement of the different layers. Although not symbolized explicitly in the notation but rather as a consequence of combining the participating body parts, the created path may be grasped and learned in a sensual-visual manner.

The given example of a two-layered *simultaneous movement* may be extended to include additional body parts. Furthermore, both locomotion and changes of the front constitute important components in movement composition, which may magnify the sensual and visual effect of *simultaneous movement*. Every additional layer expands the overall movement event and changes the final path of the imaginary envelopes which appear and vanish at the same time as the movement is performed.

5. Example: *On the Slopes*

The dance *On the Slopes* is one of twelve dances, which form the dance cycle *Moving Landscape* composed by Tirza Sapir (Sapir and Al-Dor 2007: 57-68). All twelve dances are variations one of the other and are based on the following numerical sequence:

	a.		b.		c.		d.		e.		f.		g.		h.	
Time Units	1	4	2	4	3	4	4	4	5	4	6	4	7	4	8	4
Degree of Movement	45°	180°	90°	180°	135°	180°	180°	180°	225°	180°	270°	180°	315°	180°	360°	180°

The sequence of values is divided into eight sections (a–h) in which there is a constant component and an expanding component. The whole pattern occurs twice in each dance of the cycle (indicated in the score by I and II). The values in the above scheme show the concurrence of time units (beats) and degrees of circling (amount of movement) that is present in all the dances. Used as a compositional device the angular degrees of circling are applied to movements of different parts of the body, changes of front or to directional changes of locomotion in the variations. Changing

the participating parts of the body and combining them in various ways create different movement styles, characters and qualities in the variations. Most of the variations also employ the concept of *simultaneous movement* which is implemented by combining the single moving parts of the body.

In *On the Slopes* we encounter a three-layered chain of *simultaneous movement* which transpires between the torso, the arm, and the forearm. While the torso is constantly moving, movements of the arm and forearm are alternating between the two arms. A second chain of *simultaneous movement* is created between the torso and the leg gestures. This second chain is far less complex in comparison to the first one, as the straightened leg is mainly carried by the torso in a horizontal circle and only actively moving while switching support from one leg to the other. Although important in the performance of the dance—the diagonal lines extending from foot to head while balancing on the supporting leg challenge the dancer technically and create a visible but subtle tension—the following analysis of *simultaneous movement* will focus on the more complex patterns of torso and arms.

According to the numerical theme described above, the torso moves along the horizontal circle formed by the high level directions (Forward High, Right High, Backward High, Left High) during the expanding motive in a clockwise sense (in EWMN terms: conical movement). The degrees of circling in this motive correspond exactly to the angular values of the numerical sequence. During the constant motive the torso will move to the opposite direction of the circle in the most direct way passing through direction *High*. In this case the angular degree given by the theme is more figurative: we move to the direction which is situated opposite on the circle, so to speak at an angle of 180°. But the actual path taken only involves a movement of 90° (in EWMN terms: plane movement). The torso movements draw the “slopes” of the mountains in an incessant movement, through their vertical summit towards the various slope directions, which expose every time another shade of three-dimensional space.

The arms and forearms move in circles aligned with the frontal (coronal) plane. In addition there is a transitional movement performed in the front of the body when the movement switches from the right to the left arm in direction *High*. The whole arm always performs the expanding motive while the forearm performs the constant motive. Since the semi-circle (180°) movement of the forearm brings the arm into a bent position, the forearm completes its movement with an additional semi-circle during the first count of the expanding motive. The arm is again straightened and thus being prepared for the expanding motive of the whole arm.

While the arm and the torso or the forearm and the torso move simultaneously, two layers of *simultaneous movement* are formed. When torso, arm and forearm move at the same instance, three layers of simultaneous movement are created as a result of both

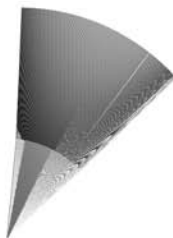
active movement and carrying. The arm movement is designed to illustrate the shadows of clouds passing over mountain slopes during the daily progress of time as well as to mark the sun rays which illuminate their rigid and severe shape and soften it.

In any learning process where a multi-layered *simultaneous movement* is being integrated, the decisions on the order and organization of learning are of utmost importance. The complexity of the movement needs to be built and increased carefully to organize the *simultaneous movement* into spatial envelopes which are meaningful to the observer and the performer. For example, the components of *simultaneous movement* in the dance *On the Slopes* should be taught in the following order:

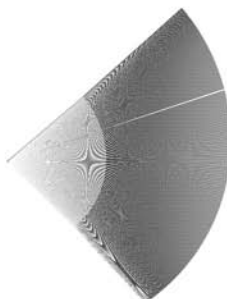
- a) Torso movement only;
- b) Whole arm movement only (see figure 6);
- c) Torso and whole arm movement combined;
- d) Whole arm and forearm movement combined (see figure 7);
- e) Torso, whole arm and forearm movement combined (see figure 8).

Describing movements of single limbs in detail and combining them to a composition of polyphonic “voices” creates contrapuntal arrangements in the form of three-dimensional traces and drawings. Performing movement in both spatial and body-related references ensures the creation of movement paths which are organized in space as a simultaneous entirety, in a fascinating and somewhat mysterious way.

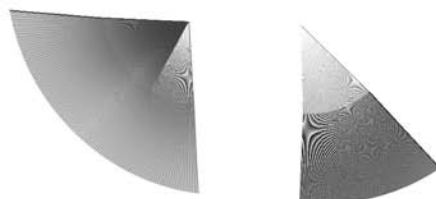
Phrase a.



Phrase b.



Phrase c.



Phrase d.

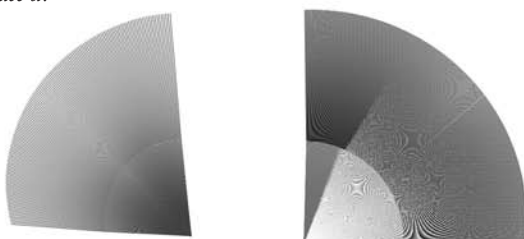


Fig. 6. *On the Slopes*—3D-simulation of the envelopes created by whole arm movements only. Phrase a and b show movements of the left arm. In phrase c the movement starts in the left arm and is completed by the right arm. Phrase d starts with the right arm and is concluded with the left arm.

This and the following illustrations were created using the MovEngine software (see Drewes 2014a, Drewes 2014b, and the paper *MovEngine: Developing a Movement Language for 3D Visualization and Composition of Dance* by Henner Drewes in this publication).

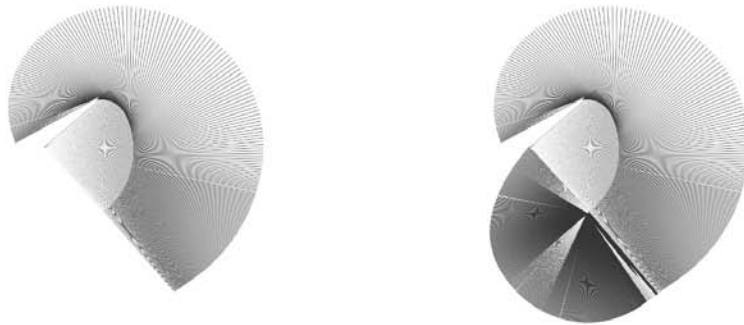
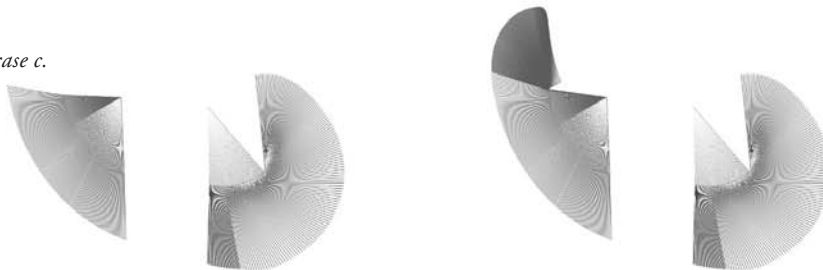
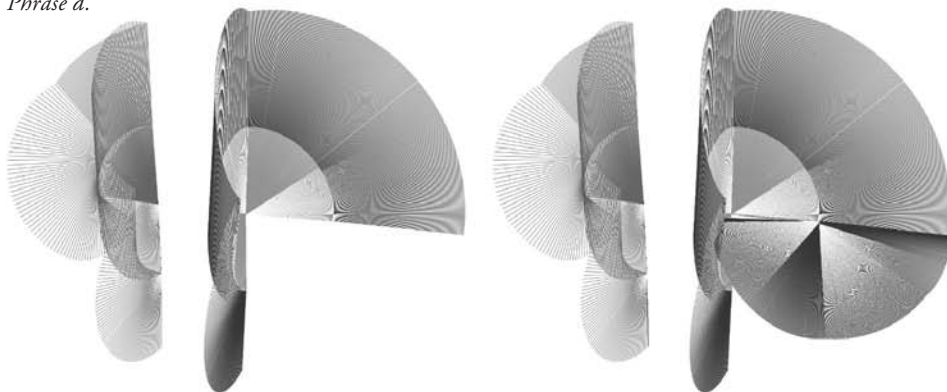
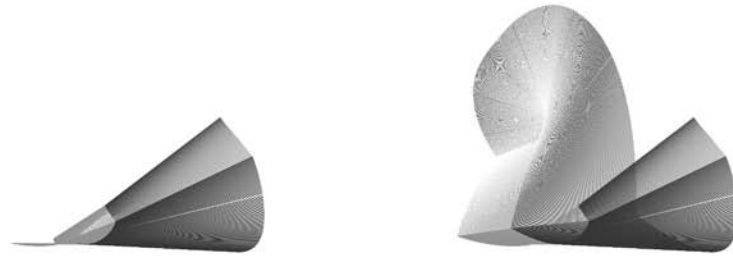
Phrase a.*Phrase b.**Phrase c.**Phrase d.*

Fig. 7. *On the Slopes*—3D-simulation of the envelopes created by arm and forearm movements without the torso. The drawings on the left show the trace of the upper arm and forearm after completing the expanding motive of each phrase. On the right side the trace is displayed after completing the constant motive, where the forearm movement can be clearly discerned by the dark gray color. Compared to figure 6 the forearm movement adds spatial complexity to the drawn trace.

Phrase a.



Phrase b.



Phrase c.



Phrase d.

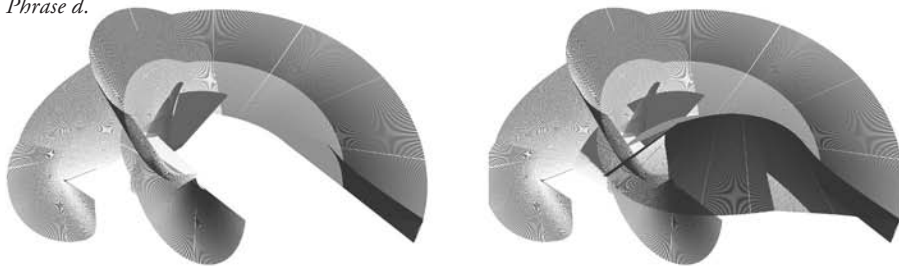


Fig. 8. *On the Slopes*—3D-simulation of the envelopes created by arm and forearm movements together with the torso. In comparison to figure 7 the drawings in space are further distorted. While in figures 6 and 7 the traces of left and right arm stayed separated in their distinct hemispheres, the torso movement now causes them to intermingle in phrases c and d.

6. Score: *On the Slopes*

The original EWMN score was written by Tirza Sapir and Nira Al-Dor (Sapir and Al-Dor 2007: 57-68). The EWMN score was translated to Kinetography Laban by Foteini Papadopoulou and Henner Drewes (2011-2015).

Notes on the notation:

Directions of arm gestures and leg gestures are given in the body cross-of-axes throughout the whole dance, indicated by the symbol for the body cross-of-axes below the respective columns (figure 9).

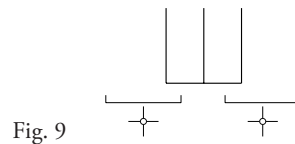


Fig. 9

Whenever the arms or the free leg do not move actively, care has to be taken that they are carried by the constantly moving torso.

Most of the rotational states of the arms are given in the score either by the guiding surfaces of the hands or explicit facing information. The rotational state for the directions Low and High for the whole arm, however, are not given in score. These directions should be performed as seen in figure 10.

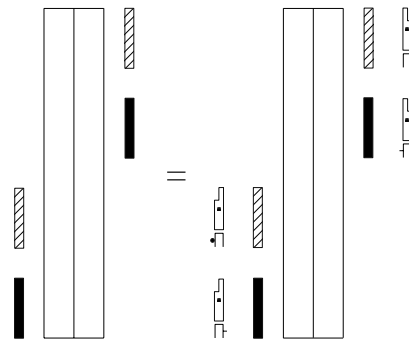


Fig. 10

The first movement at the beginning of the dance is to be performed with a duration of four beats, although the symbols show only the length of a duration of one beat. The specific time scale is indicated on the left side by a vertical line and a number, which indicates the number of beats for the length of the vertical line (figure 11). After the first movement the time scale returns to the default of one beat per vertical line (two squares of the grid). This indication does not employ values of musical notes as there is no musical accompaniment for this dance.

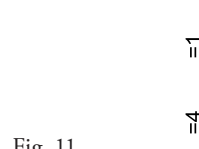
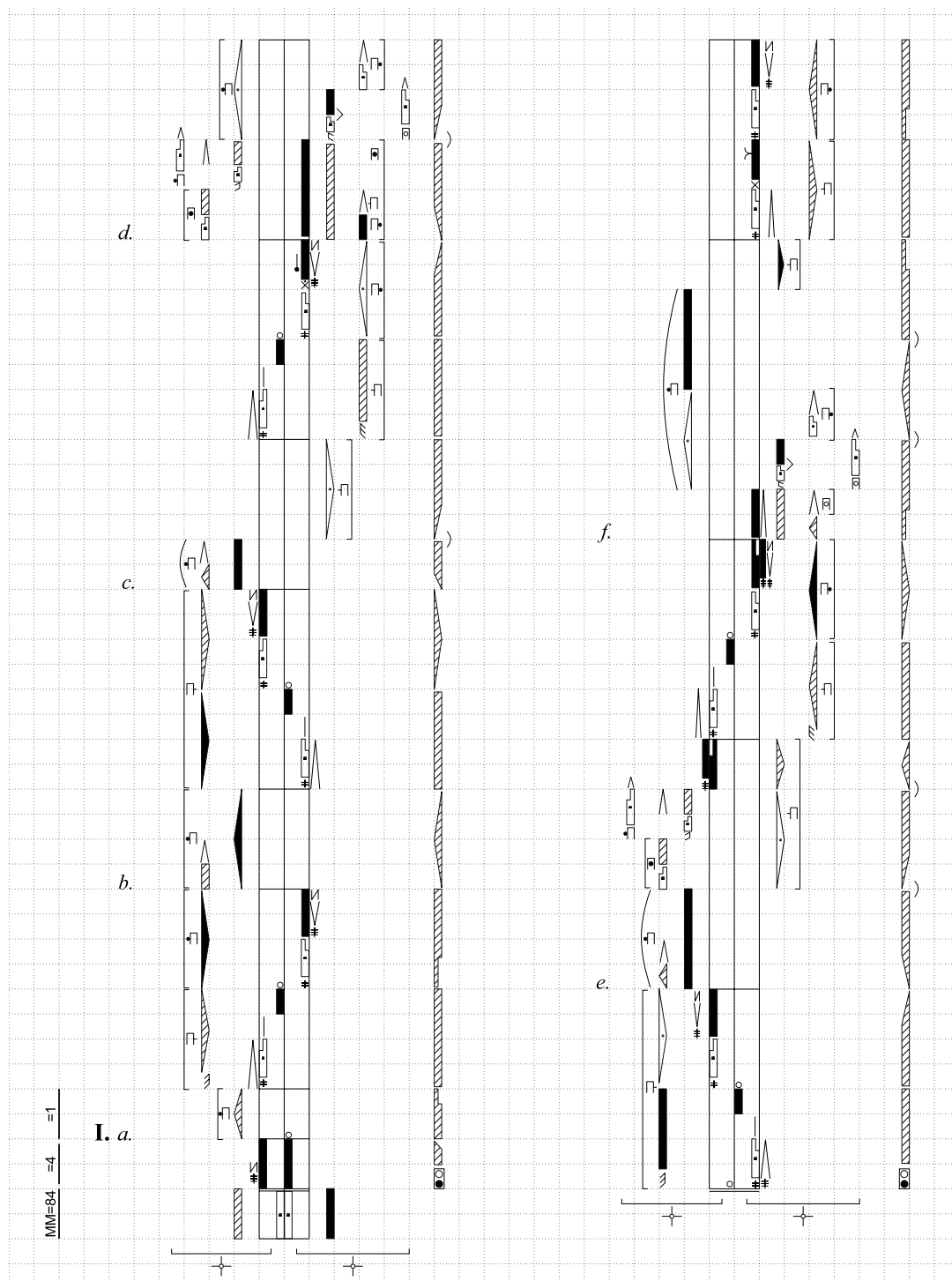
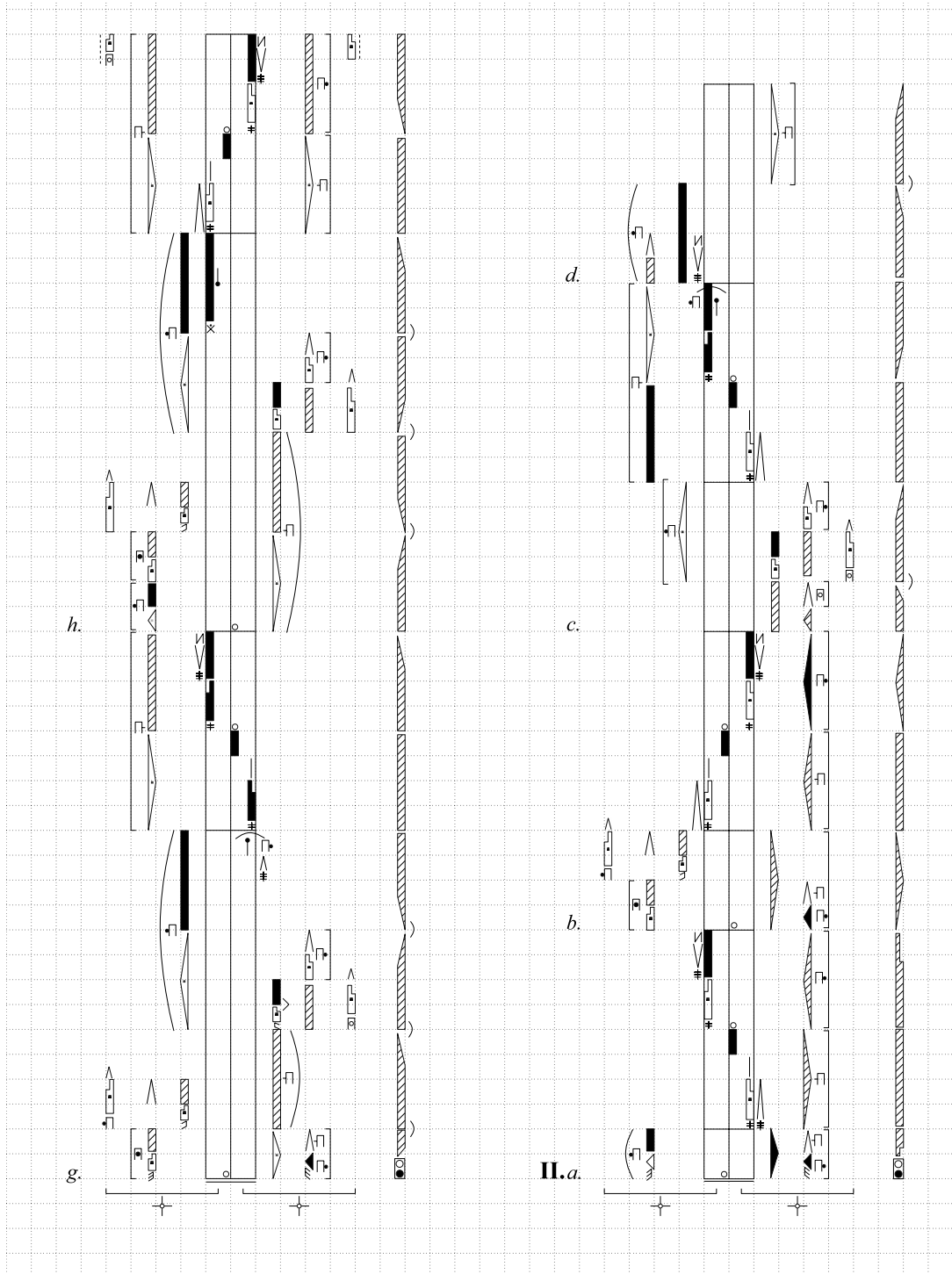
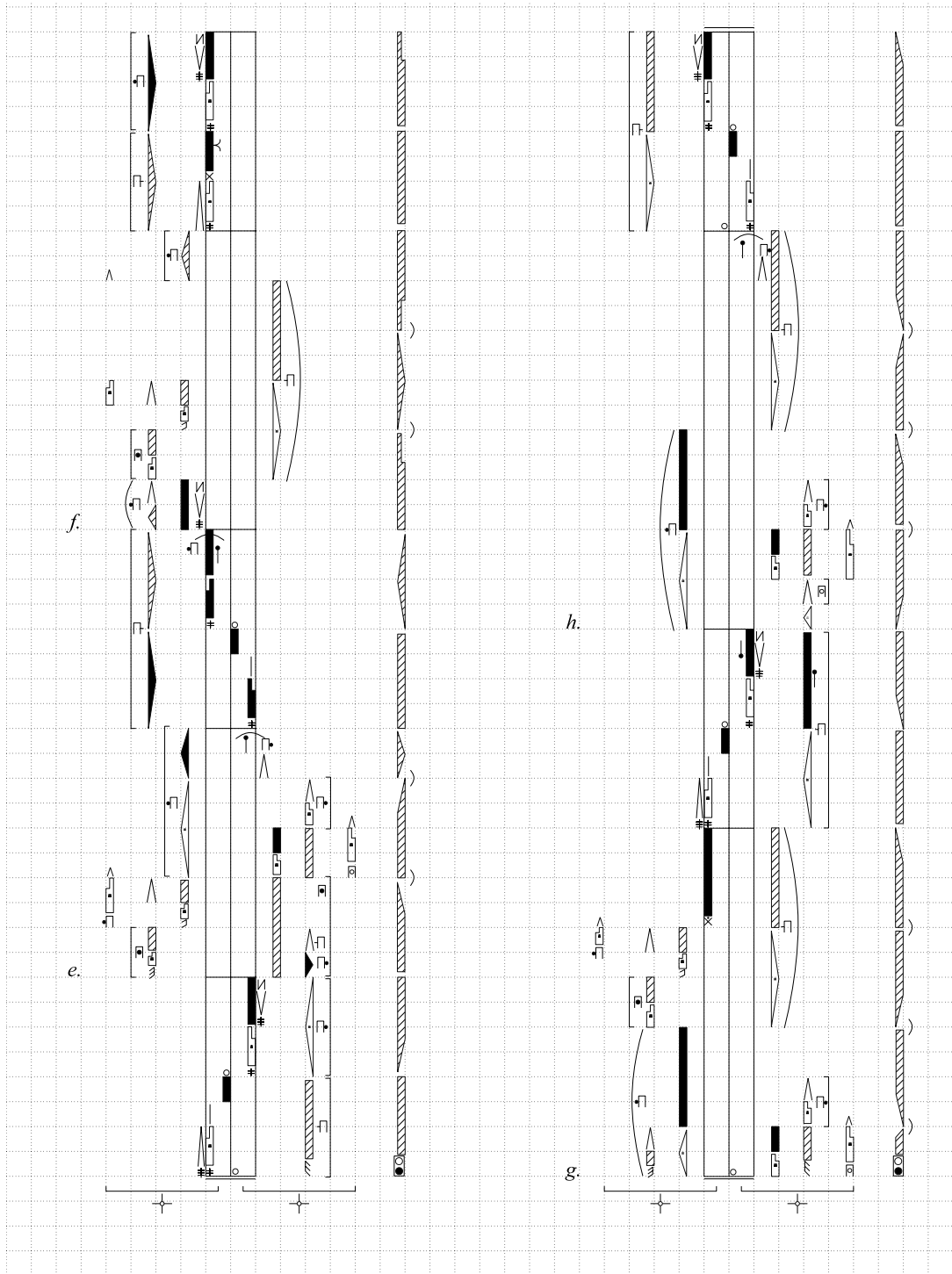


Fig. 11







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WORKSHOP / ABSTRACT

USING THE THEMATIC BRACKET

LYNNE WEBER

Thematic notation was introduced in the text book *Moving About: Capturing Movement Highlights Using Motif Notation* by Charlotte Wile with Ray Cook (275–298). It is used to identify or depict a key idea or ideas in the movement's progression over time ("temporal progression"). This key idea, or theme, differs from the literal depiction of movement. Instead, the theme is a prominent feature of the movement or sequence of movements. This key idea is represented within a bracket, the beginning and end of the bracket indicating the beginning and end of the thematic indication. The identified thematic quality might occur throughout the movement sequence, or it might occur intermittently in the unit defined by the thematic bracket. Examples of thematic material include: Effort themes, Shape themes, direction themes, patterns of intensity themes, body portion involvement themes, and action themes; and themes might include more than one component.

Thematic notation could also be used within a Labanotation score. In the same way that it applies to Motif Notation, thematic or key ideas may be important to a dance that has been captured. The Labanotation score is the literal, specific description of the dance's positioning in space. The thematic bracket can be used to identify key ideas within that notation score. Some choreographers emphasize thematic material more than exact positioning in space. Such notation would help the notator to better capture the intent of the choreographer.

As an example, thematic notation can be used in a Labanotation score to depict Effort themes. Effort themes show expression of the dancer's feelings, impulses, or motivations, analogous to music dynamics. Effort depicts the manner in which movements are executed, qualitative information, much as adverbs modify verbs in language. An Effort theme can show the key idea in the movement is a single Effort over time: a light or strong attitude toward weight; a sustained or sudden attitude toward time;

an indirect or a direct attitude toward space. It can also show a free or bound attitude toward flow. Thematic notation can also show two-element Efforts or three-element, full Efforts: gliding, floating, dabbing, flicking, pressing, wringing, punching, and slashing as qualities that are themes over time.

Participants in the workshop will experience thematic perception of movement. Readings will give participants examples of notation sequences with and without thematic material.

REFERENCE

WILE, Charlotte. 2010. *Moving About: Capturing Movement Highlights Using Motif Notation*. Charlotte Wile Publisher.

WORKSHOP / ABSTRACT

EXPLORING 3-D MOVEMENT USING BARTENIEFF FUNDAMENTALS

FREDERICK CURRY

Bartenieff Fundamentals is named after its originator, Irmgard Bartenieff (1900-1981), who initiated a distinctive approach to human movement training from a fusion of her various careers as a student of Rudolf Laban, physical therapist, dancer, choreographer, research pioneer in cross-cultural dance analysis, and prime mover in the field of dance therapy in the U.S. Fundamentally, Bartenieff incorporated Laban's space, effort and shape theory into maximizing the body's mechanical functioning. Within the Laban framework, Bartenieff Fundamentals is:

“[A]n approach to basic body training that deals with patterning connections in the body according to principles of efficient movement functioning within a context which encourages personal expression and full psychophysical involvement.” (Hackney 31)

Exploring 3-D Movement Using Bartenieff Fundamentals focuses on the foundations for fully embodying Laban theory. In the workshop, participants will be led through an exploration of 3-dimensional movement supported by Bartenieff Fundamentals principles such as Breath Support, Body Connectivity Patterns, and Spatial Intent. The workshop is designed for a mixed range of mobility, and will include structured and improvisational frameworks exploring spatial levels, spatial directions and 1-, 2- and 3-dimensional spatial pulls. The aim of the workshop is to bring participants into a fuller, conscious mobility in 3D space supported by effort/dynamics and full shaping of the body. Essential questions to be addressed in the workshop will include:

1. In what ways can utilizing Bartenieff Fundamentals concepts and principles enhance one's experience of body connectivity?

2. How can this heightened body connectivity support the body shaping itself dynamically with a clear intent in 3D space?
3. How can body connectivity, movement dynamics, and shaping the body with a clear spatial intent facilitate personal expression and full psychophysical involvement?

Historically, a major emphasis of the Laban work has been on cultivating efficient, personally meaningful movement. The workshop, structured in that tradition, is designed to highlight and reiterate the degree to which body connectivity is fundamental to fully embodying all aspects of Laban theory.

REFERENCE

HACKNEY, Peggy. 2002. *Making Connections: Total Body Integration Through Bartenieff Fundamentals*. New York: Routledge.

THE HOPE OF A DECADE: FRED ASTAIRE'S AND GINGER ROGERS' DANCES OF THE 1930S

PAT DEBENHAM AND KATHIE DEBENHAM

This presentation will examine, from an LMA perspective, how the choreography and performance of Fred Astaire and Ginger Rogers embodied hope during dark days of the Great Depression. Astaire and Rogers' partnership on screen was a physical metaphor for opportunity and for freedom from the oppressive reality of the deep and pervasive poverty that gripped the United States. Their musicals, though by some considered to be light-weight in relationship to the reality of life outside the movie house, exuded hope and confidence in the promise of a bright future.

The presentation will use the lenses of Body, Effort, Shape and Space to examine two specific works, *Let's Face the Music and Dance* from *Follow the Fleet* and *Pick Yourself Up* from *Swing Time*. These dances illustrate how Astaire and Rogers exhibited in physical form a hope for both the nation and the individual. In their dancing, as Edward Gallafent suggests, "we see our world and....in light of such movements we can find that our earthbound nature is made acceptable, even delicious" (224).

The dances we are examining, all choreographed by Astaire, are considered to be seminal dances of Astaire's and Rogers' careers. In *Let's Face the Music and Dance* we see an individual (Rogers) who is alone, seemingly without relationship, unacknowledged by others. We see the effects of loss through her Sustainment and Body Attitude. Even for one who seems to have everything—it is clear by her dress that she is an aristocrat—she has experienced rejection and longs for relationship. As Astaire rescues the 'damsel in distress' we see hope emerge as the Effort life changes, as they claim Space and as they ground themselves in the reality of their 'now' with a clear sense of direction and purpose.

Through Rhythm State, Lightness and a Body Attitude of determination, *Pick Yourself Up* helps us all see that as we move into Action Drive and take care of business we

can move with purpose to the ‘Sunny Side of the Street,’ to borrow from another song from the era.

In reviewing the literature, it is clear that there has not been an examination of Astaire’s and Rogers’ work from this perspective. Astaire and Rogers are legends and their work sustained a nation for almost a decade, providing us with a feeling that in spite of our ‘earthbound natures’ life can be ‘delicious.’ Their work is as relevant today as it was over seventy years ago.

The presentation will be interactive, whether as a long paper or as a workshop. Video examples of Astaire and Rogers will be shared as the presenters mine the material through group participation, guiding participants to ‘try on’ and ‘see’ what’s in the dancing and choreography.

Introduction

The Great Depression was the worst financial disaster of the 20th century. In 1929 prior to the stock market crash the unemployment rate in the United States was 3.2%; by 1933 one quarter of the working population were jobless. By 1933 millions were standing in bread lines and eating in soup-kitchens. The effects of the protracted crisis left individuals, families, and whole communities devastated and hopeless. This presentation examines from an LMA perspective how the dancing and choreography of Fred Astaire and Ginger Rogers (who by the way did everything that Fred did but backwards and in high heels) embodied and offered moviegoers much needed hope during the dark days of the Great Depression. On the surface the Astaire/Rogers movies did not directly address the economic, social or political concerns of the day and by some were considered frivolous in relationship to the reality of life outside the movie house. It is clear though, from the way the public embraced the films that the nine of movies they collaborated on between 1933 and 1939 provided audiences with a beacon of ‘hope’ in hard times. Their partnership on screen was a physical metaphor for opportunity and for freedom from the oppressive reality of the poverty and hopelessness that gripped the United States for nearly ten years.

Two seminal dances serve as examples of how the Astaire/Rogers collaborations embodied hope. They are *Let’s Face the Music and Dance* from *Follow the Fleet*, (fifth in the series of nine, released in February of 1936) and *Pick Yourself Up* from *Swing Time*, number six, released in September that same year. As back-to-back releases they are significant in that both films were departures from story lines and characters previously played by Astaire and Rogers. In these two movies they take on the roles of the “middle-class, workaday, American world” (Croce 101); Astaire plays the ‘regular Joe’ trying to make good and Rogers plays foil as the high-spirited modern working woman.

Let's Face the Music and Dance is neither a light-hearted divertissement nor a dance that foregrounds romance and courtship as many Astaire/Rogers duets do. In the context of the *Follow the Fleet*, as the last dance of the film, it is a self-contained theatrical story, a vignette within the movie. The dance, though ultimately about one's ability to keep moving on in spite of challenges, contains themes of despair, despondency and rejection. It begins with both characters considering suicide and ends leaving the viewer wondering about the emotional fate of the two individuals. This is not your 'usual' Astaire and Rogers fare.

Pick Yourself Up had particular resonance during the Depression. As the first musical number in *Swing Time*, released just seven months after *Follow the Fleet*, it is significant because it provides a resolve to the ambiguous ending of *Let's Face the Music and Dance*. In it we see them at their best—when presented with challenges they jump right in with both feet, and with determination find a way to pick themselves up by the bootstraps and to quote the song, "Start all over again."

General LMA Themes and Physical Metaphors

As physical metaphors for hope *Let's Face the Music and Dance* and *Pick Yourself Up* share several general themes. Through steps, structure, phrasing, dynamics and the embodied performance of Astaire and Rogers the choreography infused moviegoers with a sense of optimism and confidence that the future would be better. *Pick Yourself Up* is a particularly good example of this. Both dances are symbols of freedom from the grinding reality of poverty. They served up glamour, romance and laughter in the face of despair. Through situational comedic plots that were character driven and technically brilliant, both dances sent a message that opportunity was just around the corner whether it be a serendipitous chance meeting or the result of protracted hard work. Astaire and Rogers movies were in a sense 'social tourism' set in beautiful or exotic locales to toe-tapping, feel-good music designed to take the film-goer away from his/her worries. These dances ultimately expressed a hope for both the individual and the nation.

That hope is communicated through an over-riding sense of resiliency, the ability to cope with, adapt to, and overcome challenges. In these specific dances and in most of the situations Astaire and Rogers found themselves in their movies, this resiliency can be observed as a yielding that sequences through to directional changes, pushing, reaching, and pulling as it were into new directions that provide options and possibilities not available to them previously. Though the audiences, as they collectively sat in the dim glow of the theater, may not have understood this cognitively, they must have kinesthetically, empathetically and emotionally resonated with the possibility of the new as it was presented through Astaire's and Roger's dancing.

Themes Specific to *Let's Face the Music and Dance*

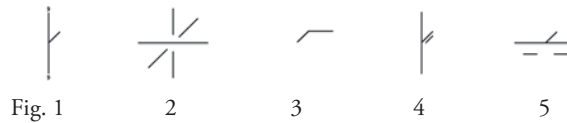
Arlene Croce considers *Let's Face the Music and Dance* to be one of Astaire and Roger's "simplest and most daring" dances (88). In the film Astaire and Rogers are dance partners, professional entertainers who have choreographed this number as part of a benefit concert that is featured at the end of the movie. It is a self-contained number that "creates its own drama" (Croce 83). The dance is somber, moody, a "dance between strangers not lovers—an emotional catharsis not a romantic, cheek-to-cheek moment of intimacy" that we are accustomed to seeing (Mueller 98). Though it reflects the despondency that many felt during the depression with a story line that can be summed up as, "Let's dance now, who knows what will come" (Geater) it is ultimately a dance that assures us that no matter what comes our way we can find ways to move on.

In the scene Astaire is a gambler who has lost all his money and consequently his status. He aimlessly wanders the extravagant Art Déco set imploringly reaching out for help as a stream of passerbys snub him. He pulls a gun from his pocket and is considering taking his own life when he sees Rogers on a parapet at the back of the set ready to jump into the sea, apparently because of a failed relationship. In an ironic turn of events, he puts his own concerns aside as he rushes to save the 'damsel in distress.' Through getting outside of himself and his own despair he generates an energy and hope that keeps them both alive.

Once 'saved' he sings to her, "There may be trouble ahead, But while there's moonlight and music, and love and romance, *Let's Face the Music and Dance*." In essence he is saying, 'Let's face reality and through action (dance) we can find solutions.' As audience members we realize none of this is real; it is clearly contrived. What is significant though is that dance is the metaphor for change. "It is as if they're dancing themselves out of their lethargy and despair" (McFadden 690). They are transformed by the dance as they gain momentum and determination to address any challenges that come their way.

Through the entire dance their resiliency is clear. At a Body level (figure 1) there is a supple yielding as the knees flex and extend providing a foot-pelvis connection to the ground and facilitating level changes. This combined with actively initiated Sagittal and Lateral Pelvic Shifts facilitates a sense that they can tackle difficult decisions and negotiate their rough road with ease. The resiliency of a Yield to Push and Reach to Pull (YPRP) is especially apparent in the Horizontal Dimension of the Vertical plane (figure 2). Back and forth they sway accentuating a feeling of yearning and desire, an acceptance of the present situation while simultaneously acknowledging that Directed (figure 3) action will eventually move them to somewhere else. Resiliency is buoyantly reinforced through Shaping as they Rise and Sink (figure

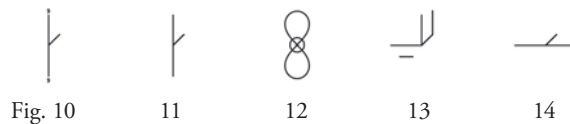
4). The resiliency is also evident in the feet (figure 5) as they travel great distances through the space creating as John Mueller says, “a sweeping kinetic line, as if the dancers, having overcome initial reticence, now seek to achieve release through a cascade of movement” (98).



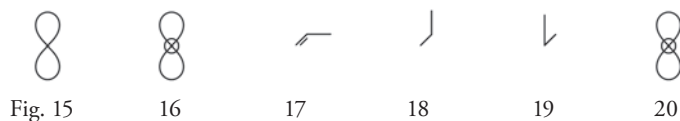
Three other key elements are central to this number—Relationship through Weight Sensing (figure 6) and Breath (figure 7), connection through shared Kinesphere (figure 8), and a dynamic interplay between Effort (figure 9) qualities.



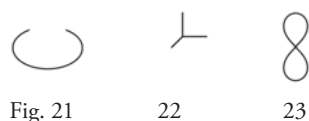
Relationship is central to this number. As Peggy Hackney indicates in her book *Making Connections*, relationship is fundamental to how and why we move (12). “Creating relationships, both within ourselves and between ourselves and the world” is an essential aspect of our embodied existence. In *Let’s Face the Music and Dance* we see both Astaire and Rogers clearly in relationship to gravity through Weight Sensing (figure 10) and through increasing and decreasing pressure (figure 11). They connect through Breath (figure 12), attuning empathetically and kinesthetically to each other. It is a connection supported by the indulging Efforts (figure 13), modulating between Free Flow and occasional Binding (figure 14), giving and receiving, letting the inside out and the outside in as the boundaries between them become permeable.



Relationship is set up with Astaire’s first gesture toward Rogers. As he approaches her she is deep in her own world with an internal focus. At a Body (figure 15) level through Breath (figure 16) we sense that this moment is about her feeling and sensing complete despair. She is Enclosing with Indirectness (figure 17, figure 18), searching the possibilities—wanting to leave this world but then feeling the pull of his invitation to make connection. Not wanting to force his intention on her Astaire urges Rogers through Lightness (figure 19), Breath (figure 20) and a pulsating rhythm to reconsider her choice. He is subtly trying to engage her and move her toward other options.



In several instances in the dance a connection through shared Kinesphere (figure 21) reinforces their relationship. This happens not through Space Effort (figure 22) but through Kinespheres that knowingly intersect at a Body (figure 23) level. Even when centrifugal force sends them away from each other they seem bound together through a counter tension created by an inner knowing and trust.



The dynamic interplay between Effort qualities (figure 24) significantly contributes to a feeling of hope in the dance. Spell Drive (figure 25) is the predominant constellation that modulates in and out of Remote (figure 26) and Dream (figure 27) States as Astaire and Rogers search for meaning. This overarching Drive is dramatically interrupted with brilliant moments of Sustainment (figure 28) and lingering. Their relationship to each other and to the future is reinforced through their use of Sustainment (figure 29), holding back until it is the right time to commit to action. These punctuated moments, when followed by acceleration reinforce the resiliency that is set up at a Body (figure 30) level with YPRP.



At the beginning of the dance we see the effects of Rogers' loss through Sustainment (figure 31) as she lingers considering her next move. Her Shaping with Enclosing (figure 32) and Shape Flow (figure 33) suggest an internal struggle that she is not yet ready to address. Even for one who outwardly seems to have everything—it is clear by her dress that she is an aristocrat—she has experienced rejection and longs for relationship. As Astaire rescues her hope emerges and they ground themselves in the reality of their 'now.'



In the dance Rogers moves between Dream (figure 34) and Remote States (figure 35). Feeling fully sensing with intermittent moments of Indirectness she considers her own inner dialogue with moments of attention as she takes him in. In essence Astaire becomes Svengali, first swaying with her in Free Flow (figure 36), a full-bodied gesture as his hands swipe the Horizontal Plane (figure 37), brushing the concerns of the moment aside. He joins with her, Weight Sensing (figure 38), enveloping her through Indirectness (figure 39) because approaching her any other way would be too off-putting. He is every bit the gentleman, inviting with possibilities, not forcing with Strength (figure 40) or Directness (figure 41). The Light Spell (figure 42) works its magic and Rogers joins in the dance.

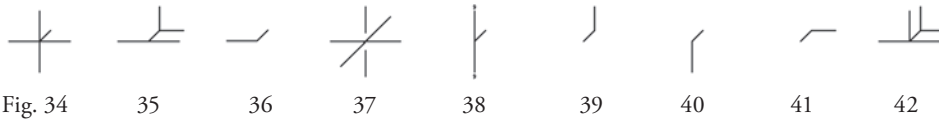


Fig. 34

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The last minute of the dance moves them both from Spell to Passion (figure 43) Drive. Time (figure 44) and timing become important. Still joined through Flow and Weight (figure 45) they ride the momentum. Their shared Kinesphere (figure 46) expands, they claim space, and their Effort (figure 47) life intensifies. The music crescendos and they cover great distances. The push/pull that was in legs becomes manifest in the upper body as ricochet off of each other. They turn separately and together. Syncopated swaying increases the sense of determination as they rev their 'motors.' He pulls her through the air, both whip turning together, momentum taking them toward the wing. They drop, thighs parallel to the floor, into a deep and daring lunge. He has his arm around her waist, they arrest the action, both with torsos open to the audience but with an awareness of the direction they are heading. No longer are they down and out but are now filled with a quiet stillness. In this arrested moment he acknowledges her with a slight turn of his head (figure 48). Bodies still oriented toward the wing they take several steps backwards in the space, Retreating (figure 49) and Yielding into another deep lunge as if in a slingshot pulling back, anticipating, gathering determination, preparing for what lies ahead.



Fig. 43

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Here they experience a moment of Sustainment (figure 50) and Breath (figure 51); he is looking at her (figure 52), she remains inwardly focused (figure 53). Their impending exit is unforgettable. With a clear connection to the floor they begin walking resolutely into an unknown future that lies off stage beyond their immediate sight. Then just as they come to the curtain at the edge of the stage there's an unexpected

gesture of the upstage leg jerking into full femoral flexion, it is followed by the whole body dramatically hinging backwards in a fully Weighted (figure 54) moment. They then propel forward in a Jooss-type lunge and drop, disappearing into the wing. In this moment we sense that though they may not know what's ahead, together they have the inner strength, attention and feeling fullness to negotiate their challenges.



For those who assert that the Astaire/Rogers films lack substance and were nothing more than a *divertissement* during the Depression Morris Dickstein, who wrote *Dancing in the Dark: A Cultural History of the Great Depression*, counters with the following as a metaphor for the whole series of Astaire's and Rogers' films: "...to face the music and dance is not to escape into superficial glitter or romance but to surmount reversals and catastrophes by finding one another, by taking beautiful steps and turns together. Dancing in the dark is a way of asserting a life-saving grace, unity, and style against the encroaching darkness. Thus the message of the series is not that different from more socially conscious hard-times fables like *The Grapes of Wrath*: separately we fail, we lose heart and fall into confusion; together we have a chance. It is only a play within a play, a performance, yet it seems more real than anything that came before" (2009a: 386).

Themes Specific to *Pick Yourself Up*

While *Let's Face the Music and Dance* ends rather ambiguously, *Pick Yourself Up* clearly exemplifies the possibility of moving life forward in an affirmative and assertive way juxtaposing nonchalance and exquisitely difficult footwork. *Pick Yourself Up* is filled with exuberance, it is a technical tour-de-force (figure 55), it is a dance for dance's sake in spite of the fact that it begins as a character driven piece. Here Jerome Kern provides us with a charming polka embellished by syncopated rhythms and overlaid with tap at it is most spectacular. In it we experience dance not as an escapist *divertissement* but as speed, pure energy, and movement that was a panacea during a "...time of economic stagnation and social malaise" (Dickstein 2009b). Astaire's and Rogers' technical and performative virtuosity bodily create a spirit of hope, positivity and possibility. While the world seemed to be in shambles and while many art forms of the time were reflecting the 'hard times' of the nation, we see in Astaire and Rogers the quintessential American sensibility of picking oneself up by the bootstraps and making things happen.



Fig. 55

Once again, Astaire plays a gambler who is down and out. He sees Rogers, a spunky working class 'girl,' and follows her to a dance studio where she is an instructor. Determined to catch her attention, Astaire decides to take a lesson and clumsily 'tries' to learn to dance. Though at this moment in the film he is dressed in tails, from the onset of the movie we see he is like the rest of us, an ordinary guy. In her simple but classic black dress we also understand that Rogers is a working class, no nonsense woman. After Astaire fumbles considerably in the lesson she tells him she cannot teach him anything, implying it is useless for them to go on. The studio owner overhears this and fires Rogers for being impertinent. Just as she is about to leave the studio Astaire takes her by the arm and draws her to the dance floor, knowing if she leaves her employment because of his ruse an injustice will have been done. To show the boss just how much Rogers has taught him he performs a spectacular moment of firecracker footwork. Both Rogers and the studio owner are stunned, surprised and overwhelmed at his prowess. Astaire encourages Rogers to join him. She hesitantly concedes (figure 56) and but very quickly becomes a willing participant in the ensuing 'improvisational' moment.



Fig. 56

The dance begins simply. For approximately half the dance they are in social dance position, rotating around a shared center of weight, connecting to each other's torso through the arms. When they are physically separated they generally are simultaneously doing the same steps. As in *Let's Face the Music and Dance*, Weight Sensing (figure 57) for activation is key. Initially Astaire takes the lead but as they move through the dance it becomes clear that this is a dance of equal partners. In it, though he generates the momentum, she centers him. Through her Light Binding (figure 58) and an investment in the Vertical Dimension (figure 59) she becomes the ground, the stability for him, for them, not through Space (figure 60) but through her containment (figure 61) and investment in the up/down pulls of the Vertical Dimension (figure 62). It is her independence, her ability to hold her own, that keeps them from flying off into space. She is the elegant partner with a counter-tension, Rising and Spreading (figure 63) as he accommodates and Carves (figure 64) around her generating the thrust, drive and force of the dance.



Fig. 57

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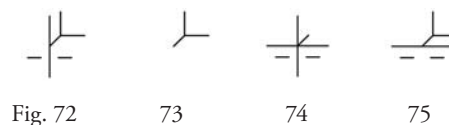
64

On first watch the dance seems to be easy, fluid, ongoing, a 'piece of cake,' perhaps leading us to believe that there is a predominance of Free Flow (figure 65). Repeated

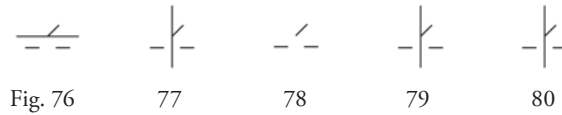
viewings though reveal that in spite of the apparent effortlessness with which they perform the complex steps, the movement is not about Flow, either Free or Bound (figure 66). The ease that makes it feel as if they are tossing things away is a result of practiced facility and straightforwardness. Astaire has a looseness in his proximal joints that gives the impression of Flow (figure 67), his distal edges appear to be kicking and flicking with Indirectness (figure 68). These things add to a sense that the action is Free Flow (figure 69) but as Astaire and Rogers ride the energy and motion it becomes apparent that the ease is created by virtue of their technical skill, strength and virtuosity. The Fighting Efforts (figure 70) are primary here, the antithesis of the Indulging Efforts (figure 71) in *Let's Face the Music and Dance*. In *Pick Yourself Up* everything increases. The tempo with its compressed energy seems to ignite the air the dance moves in (Croce 104) and the Dynamism intensifies. This dance is kinetic, boundlessly joyful and as Mueller states, “unabashedly raucous” (105).



The dance modulates between three Drives and two States. Action Drive (figure 72) dominates, showcasing their technical skill which allows them to seem relaxed and at ease while performing incredibly complex movement sequences. When they release Space (figure 73) and indulge in Passion Drive (figure 74) they thoroughly invest in pleasurable moments of ‘now’ or persevere with strength and fortitude believing that anything is possible even when there are difficult things to be accomplished. Vision Drive (figure 75) provides a sense of hope as they look squarely at the realities that confront them and are drawn into the future with a sense of belief and purpose.



Mobile (figure 76) and Rhythm (figure 77) States serve as transitions in and around Action, Vision or Passion Drives. Mobile State provides us with a feeling that Astaire and Rogers are Free of boundaries and that the Time (figure 78) is right to move. Their Mobility is apparent as they put one foot in front of the other making progress, suggesting the upward mobility that is part of the American Dream. Rhythm State with its Strength and Quickness (figure 79), matches intention with the ability to make a decision, ‘Get on with it and get it done... No reason to linger in what was.’ With the intention and intuitiveness inherent in Rhythm State (figure 80), they take advantage of opportunity and seize the moment.

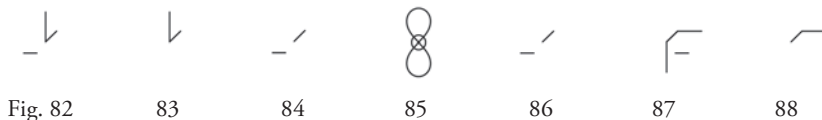


Throughout the dance there is obviously an attention to the here and now, they are in their bodies and yet it is clear that this dance is directed toward the owner who is sitting and watching. At one point, arm in arm, they confidently stroll down stage toward him to let him know that Rogers is a fabulous instructor. It is as if Astaire is saying, 'Look what she taught me, and in one lesson!' On several occasions, just after they have done 'tricky things,' this outside orientation and showmanship are again apparent as they casually brush it off with Indirectness (figure 81), like, 'I do this everyday.' This is a performance for the studio owner.



Fig. 81

It is interesting to note that the Indulging Efforts of Sustainment and Lightness (figure 82), both prominent in *Let's Face the Music and Dance*, are almost nonexistent here. Some Lightness (figure 83) is evident in Rogers as she delicately holds her hand out, 'above it all,' indulging in reverie and joy as Astaire whirls her around the enclosed space they are dancing in. Sustainment (figure 84) for the most part though is ephemeral. A most impactful use of it though happens toward the end of the dance. After a flurry of action followed by a series of decelerating *bourrées* there is an arrested moment suspended in Breath and Sustainment (figure 85, figure 86) that punctuates the action, interrupting the ongoing momentum of the dance. Then dramatically they drop, seemingly Punching (figure 87) the gas pedal, putting the dance back into high-gear with full bodied Quickness and Strength in a series of turns that accelerate, leaping over a railing that has kept them tightly centered in the space. Caught in this whirlwind they keep each other centered until the final moment of the dance when, individually yet simultaneously, they do one last, rotating leap over the low fence, look Directly (figure 88) at the studio owner as if to say, 'How about them apples,' and then causally stroll off out the studio arm in arm.



In *Pick Yourself Up* there is a sense from the beginning of the dance that Astaire and Rogers are driving to the end without hesitation. These, as Roger Ebert reflects, are “two thoroughbreds who could dance better than anyone else.” Through a Body Attitude of determination in *Pick Yourself Up* they help us see that as we take care of business and move with purpose to the ‘Sunny Side of the Street’ we too can, as Arlene Croce articulately observes about *Pick Yourself Up*, “walk away leaving everything in flames” (105).

Conclusion

Morris Dickstein’s sentiments are significant here as we reflect on how the dances and films of Fred Astaire and Ginger Rogers helped to sustain a nation for almost a decade during the Great Depression. “Artists and performers rarely succeed in changing the world, but they can change our feelings about the world, our understanding of it, the way we live in it” (2009a: 530). Astaire’s and Rogers’ movies reinforced the complex and pervasive concept of the American Dream with its promise that every man and every woman should be treated and seen as equals; should be recognized for who and what they are, and that every individual has the potential to achieve their desires regardless of their social status, religious persuasion, or ethnic heritage.

Astaire and Rogers are legends. Their work is as relevant today as it was over seventy years ago. They exhibited in physical form a confidence and an optimism that were essential as the nation collectively and individually began to heal from the effects of the Depression. They provided us with a feeling that in spite of our “earthbound” nature’s life can be “delicious” (Gallafent 224). Ultimately, from them, we understand that you cannot be down and out (sad) and be dancing at the same time, so let’s start the music and dance.

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[The dance begins at 5:10.]
- Pick Yourself Up*. <<https://www.youtube.com/watch?v=mxPgplMujzQ>>.

STAGING REPERTORY FROM SCORE: BRIDGING KINESTHETIC, HISTORICAL, AND CULTURAL DISTANCES

RACHAEL RIGGS LEYVA AND VALARIE WILLIAMS

Introduction

Today, in rehearsal, we were prompted to create personal narratives [that fit] the choreography of *Daydreams*. We've embodied the initial steps, but the movement remains lifeless. Stale. So each of us grabbed a journal, embraced the floor with a pose of constructive rest, and closed our eyes, imagining scattered moments within our lives of loneliness and infatuation. The darkness of our eyelids provided a blank canvas to visualize something concrete/lived, an attempt at uncovering the aspired abstract feeling through genuine experience.

— Leisa DeCarlo

In the Fall of 2013, the Department of Dance at The Ohio State University embarked on a project that became known as "The China Tour." Susan Petry, chair of the department from 2006-2015, enlisted multiple directors and choreographers to create a touring program that highlighted the past 60 years of American Modern Dance and American Contemporary Dance to tour to eight cities within the Republic of China in March 2014. We selected two works to stage from Labanotation score, one of which was Anna Sokolow's "Daydream" from *Rooms* (1955) with music by Kenyon-Hopkins. This trio made an excellent selection because of its quintessential representation of the era in which it was created, the type of aesthetic it epitomizes, and its portability to tour to new and unfamiliar stages halfway across the world to a culture other than our own.

Bridging Several Distances through Disappearance

To live for a love whose goal is to share the Impossible is both a humbling project and an exceedingly ambitious one, for it seeks to find connection only in that which is no longer there. Memory. Sight. Love. It must involve a full seeing of the Other's absence (the ambitious part), a seeing which also entails the acknowledgment of the Other's presence (the humbling part). For to acknowledge the Other's (always partial) presence is to acknowledge one's own (always partial) absence.

— Peggy Phelan

As a way of bridging cultures, one must become somewhat of a chameleon. To become a performer embodying another's ideal, the performer must "get out of the way" and serve as the vehicle for "becoming" the "Other." Peggy Phelan expresses our sentiments of the importance of the dance/dancer relationship with her notion of "disappearance," of immersion into the movement, of "getting out of the way of the movement." Lorry May, Director of the Anna Sokolow Foundation, offers a complementing view on the idea of "disappearance" while learning movement.¹ She insists that the dancers never see a video of the dance while we are learning/performing the movement because she believes that once a dancer views another dancer doing the same movement, that image is stuck in the dancer's head, and *that* becomes the thing that the dancer tries to emulate, not the actual movement itself. This philosophy brings forward Phelan's idea of "disappearance," in that the dancer disappears into the movement, and not the other way around.

Our own hope is that the movement takes over, and the performance, performer, and movement all become synthesized allowing the performer and the viewer a complete aesthetic experience. This resonates with Pia Gilbert's idea of the aesthetic experience² wherein the performer and the audience become one through the (imagined) force field between the performer and the audience.

Focusing on the work of Sokolow, we emulated this approach, and began by teaching the phrases of Sokolow's classic movement through various phrases learned from the score notated by Ray Cook 1967-75. We bridged the style of the 1950s contraction, pristine lines, and required honesty that is the trademark of Sokolow's work through our own bodies and imagery. The three dancers, and one understudy who were performing the work, were anxious about learning the movement due to their unfamiliarity of the style, but became masters of it through their repetition of movement during a 7-month rehearsal period and over 40 performances on mainland China and the United States. The movements that, at first, felt so foreign to their

¹ May, Lorry. Personal communication, February-March, 2004.

² Gilbert, Pia. Personal communication, Juilliard, 1990.

bodies became part of them, and the dancers actually became the women in *Rooms*. We became the bridges of time, teaching the work, relating the historical context and meaning of the work, and linking their own bodies to the past.

Historical Distances: Back and Forth in Time

As we moved backwards and forwards in time, from 1955 to 2014, we hosted Lorry May to coach and work with the dancers to provide even greater insight into the style and subtle nuances of the movements. We began the process with a dinner where the dancers got to know Lorry as a person, and not as a coach and the direct lineage to Sokolow, but as someone who was there to make them the best they can be in the dance they were performing. The three days of coaching that ensued were conducted in a firm and formal environment, but one that we set up as “safe” and “encouraging” and one in which any of the dancers were willing to attempt a new or different way of executing the movement.

The process is encapsulated in the blog post of one of the dancers, Leisa DeCarlo:

We were asked, today, to embody the narratives we had created to contextualize the movement of Sokolow’s *Daydream*. After performing the piece once for our instructor, she questioned our motive. Our embodiment of the story had not looked genuine. Instead, it appeared forced. Deliberate. Contrived.

Immediately, as a cast, we contested. The intention was real! We had worked hard to develop and integrate the emotions within our narratives to the choreography, giving dialogue and imagery to each extension, port de bras, even the standing and sitting from the chair.

But what we, as performers, had failed to do was trust the innate emotiveness that lives within the body. Our over zealous expressions, the contorting of the curves of our mouths and squinting of our eyes had actually taken from the movement. We forced the movement into a realm of the detached and the fake. We had done the reverse.

There is a truth to the body that eludes even the face.

None of this type of honesty from the dancers, from us, and a complete trust and willingness to create in all realms, would have been possible had we not fostered an environment in which the dancers felt able to *fail*, and *re-fail*, time and again. We modeled Elizabeth Ellsworth’s safe place of making referred to as “Transitional Space” or “Transitional Learning,” wherein the environment allows us “to get lost in oneself, to make a spontaneous gesture, to get interested in something new, to

surprise oneself, to organize bits of experience into a temporarily connected sense of self and then to allow those bits to ‘un-integrate’ so that they can be surprised by themselves and reconfigured in new ways” (61).

Building Bridges to Kinesthetic Distances

Through the staging from score process, we elicited a methodology so that the dancers could learn the technique and grow in their performance skills. Dancing repertory from score offers a valuable opportunity to kinesthetically experience dance history, wherein students learn not only through viewing video or reading about dances, but through enacting the movement within in their bodies creating a kinesthetic bridge to the past. By addressing technique and style nuances specific to 1950s modern dance, which differed to the collective training of the dancers, the students added new performance techniques and skills to their training.

Through the staging from score process, the dancers learned to negotiate the distance between their own contemporary technique training and the physicality required for Sokolow’s style of movement and expression. Certain aspects of dancing in Sokolow’s style were unfamiliar to the dancers. Affinities for particular dynamics and for spatial form presented the dancers with technique challenges. With the dancers’ contemporary training, they preferred Free Flow and resilient Weight. In contrast, the Sokolow style requires dancers to dynamically negotiate between Strong and Light Weight, and uses much more tension and Bound Flow than the dancers were used to. Further, the choreography highlights the visual forms and pristine lines made by the dancers’ bodies, in contrast to highlighting a body-centric sensing of motion. Finally, the dancers had to develop a trust that as they “disappeared” into the movement, the locus of expression was inside their bodies in action rather than in their faces. Movement coaching therefore focused on training the dancers’ attention and bodies to develop strength and tension to execute the dynamics and the visual shapes.

In two phrases, the dancers bounce their centers of gravity while their upper bodies hang in space or arch side-to-side. Their resiliency was strongly pronounced at first, compromising a stable base from which their arms and torsos could move. By focusing on Strength and tension in their upper bodies, rather than a resilient bounce, the dancers changed the focus of the movement. These moments became about the thickness of the pathways their spines and arms carved, restricting the motion of their centers of weight. In another moment, the dancers reach upward before quickly spiraling down to the floor. They completely released their bodies and fell, rather than controlling their descent and reaching the end point. Lorry, Val, and I coached the dancers to turn their attention to the beginning and ending positions as well as the pathways between them. With this newfound attention to spatial form, the dancers were able to increase the tension and Bound Flow, resulting in clearer canon form and dynamics.

Perhaps most importantly, through the staging process, the dancers discovered the potential for expressivity within their bodies, rather than through their faces. In “Daydream,” the choreography communicates dramatic content of yearning, hopefulness, and isolation through tense reaching and gestural pathways, canon and unison relationships, and the spatial separation of the dancers on the stage. In this trio, the dancers sit isolated from one another in chairs looking outward into the audience. In canon, they reach upward, circle around, and lean onto their chairs. They stretch upward and suddenly fall to the floor, embrace an invisible partner, and watch their hope escape their grasp. They alternate between the yearning for what is beyond their individual rooms, and facing the reality of isolation, never interacting with one another, rarely moving in unison.

Before developing the Effort and Space affinities required by Sokolow’s movement style, the dancers’ faces twisted and scrunched to express dramatic intention. The turning point came during the coaching intensive by Lorry May. Recalling, dancer Leisa Decarlo’s reflection from before, “What we, as performers, had failed to do was trust the innate emotiveness that lives within the body... There is a truth to the body that eludes even the face.” To coach the dancers into achieving physical expression, Lorry drew their attention to the overuse of their faces and encouraged them instead to trust the expression to come through their bodies.

Lorry provided further insight about choreographic and dramatic intention related to focus and space. Throughout the trio, the dancers reach upward with arms, legs, and their focus. These moments, according to Lorry represented the yearning and reach for hope, for something better. In contrast, the dancers look straight forward, often as they sit on their chairs, facing reality. Dancer Kelly Hurlburt describes her understanding of this contrast:

The movement in which your focus is forward is organic; it’s reality, whatever is on the other side of that window. You actually, genuinely press your face against that glass and see what’s on the other side. When the movement gestures upwards you are feeling that sense of hope, that potential for more in your life.

This realization about the dramatic intention of space, affected the dancers’ understanding of the choreography and their performance. This newfound mode of expression was especially present in the final moments of the trio. The dancers lean forward over the backs of their chairs as if gazing out their windows, stretch forward following their reach upward and circle their chairs before sitting and looking outward to the audience. Without involving their eyebrows or mouths, the dancers began to see what they longed for outside their windows. With great tension and control they reached forward then upward, seeing hope escape their grasp. The act of

simply looking forward as they sat down made a powerful image of the return to the reality of their isolation, three bodies in separate spaces on the stage.

Crossing the Bridge to Cultural Distances

...we are awake while other sleep, and in that wakefulness, we safeguard
dreams
— Valerie Lee (King et al. 414)

The dancers learned through this methodological process, that learning is *in* the making, and that they learned new ways of doing *while* making. Thus the directing from score and embodiment of movement as history become a full circle. The dancers discovered that the goal is not the end result at grasping “the right answer” previously set by habit and history, but it is the “unmistakable, naked vulnerable look at simultaneous absorption and self-presence” (Ellsworth 16). *The goal is the process*. However, within the absorption and self-presence the dancers experienced moments of “the right answer,” which helped them climb the next step towards clarity, and more ambiguity. This learning and *more*-learning (as opposed to *re*-learning) happened inside what Susanne Langer describes as the intersection of the existential- and phenomenological-learning-self, *i.e.*, the “lived body.”

It is through these fully immersed moments that the dancers were able to work, to discover, to become, to believe that what they were doing lead them to new thought and new discoveries. Out of their new discoveries and solutions to their own self-imposed problems came more complex avenues to traverse and in which to create. One grew out of the other, building complex roadways that intersect with others, and from those grew more building blocks for the dancers. They became so immersed in the solving, or the making, that they rarely knew what they accomplished until they stood back and reflected.

With a time span of over seven months, the dancers were able to embrace a philosophical pragmatic approach to learning, and to engage in a long, ever-evolving process which allowed them to learn because they wanted to solve a problem (reaching back in time and embodying the movement), not because they wanted to use a certain type of method or find the right answer. The ability to be comfortable within the process is at the foundation of the directing from score approach, and helps our dance students learn something because it is useful to them. Our dancers learned things that were useful, that helped them solve not only creative problems, but also applied those to leading the world towards finding solutions to its problems. The transferable skill of learning how to live without anxiety, while in the learning process, will allow them to move from point A to point B in any situation in the world.

This type of learning and re-learning made it possible for our dancers to locate within themselves their own making of “Daydream” that transcended time and cultures throughout the tour of China. Through the staging from score process, the dancers experienced a bridging of distances in historical time, physical technique, and culture. The dancers’ embodiment of the movement in time allowed them to safeguard the dreams of Anna Sokolow and to safeguard their own dreams.

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COLLABORATIVE STAGING OF EVE GENTRY'S *TENANT OF THE STREET*

JULIE A. BRODIE AND GABRIAL MITCHELL

Abstract

This paper reflects on the process and product of staging and performing Eve Gentry's *Tenant of the Street* (1938) as a student/professor collaboration. For her senior exercise as a dance major at Kenyon College and under the advisement of Julie Brodie, Gabriel Mitchell read and co-staged *Tenant of the Street* from Mary Corey's notated score for the 2015 Kenyon College Spring Dance Concert. Mitchell set the piece on Brodie, and this role reversal, as well as the complexity of the coaching process and the timeless nature of the piece itself resulted in a rich learning, teaching and performative experience.

Introduction: Eve Gentry and *Tenant of the Street*

Eve Gentry (1909-1993) is an important figure in the development of American modern dance and Labanotation. Born Henrietta Greenwood in Los Angeles, Gentry went to New York in 1936 after receiving a scholarship to study with Martha Graham ("Eve Gentry" 1995). Once in New York, she became a member of Hanya Holm's company. In 1940, Gentry cofounded the Dance Notation Bureau. She went on to direct her own company from 1944 until 1968 (Gentry 1992). Gentry also became a member of the New Dance Group, which was established in 1932 by a group of artists and choreographers dedicated to creating social change through dance and movement. The group had two rules for choreographing dances: dance about something important to you, and create work so that the audience can understand it (Phillips 2012). These rules had a significant impact on the creation of *Tenant of the Street*.

Tenant of the Street is considered to be Gentry's seminal work. Based on imagery from Kathe Kollwitz's art, it is a depression-era piece created in 1938 when homelessness

was rampant. The piece depicts a woman, possibly homeless, on the fringes of society, destitute and alone (Corey 2014). *Tenant* was inspired by Gentry's own experiences with and reactions to homeless people as a child and as a young artist in New York City (Gala Concert 1994), and her haunting impressions are vividly depicted in the dance. The choreography, staging, and production elements are stark and dramatic with a sound score consisting of street noises (Corey 2014). A reviewer from *The Washington Post* commented:

As bums multiplied throughout the Depression, they also became invisible; but Gentry's street urchin [...] refuses to be ignored. She locks eyes with us in her slow, hunched progress across the stage. But along with the spare emotional focus and physical tension, what made this solo so arresting was its stylized abstraction. Gentry worked in bold, elegant deco lines, making visceral the lean loops and streamlining that energized the decorative arts of the 1930s (Kaufman 2010).

Finding the Project

The nearly year long process of staging *Tenant of the Street* began during August of 2014 with Mitchell approaching Brodie about the possibility of adding a second major in dance. While Mitchell was extremely interested in pursuing a dance major, she was concerned about finding a final senior exercise project that would fit her interests. Brodie, however, already had a project in mind. Aware of Mitchell's interest in Labanotation, Brodie proposed a project in which Mitchell could continue notation studies and stage a piece on Brodie herself. That was the beginning of the exciting and intricate process of staging *Tenant of the Street*.

Brodie's role in the project had actually begun before the conversation with her student. Brodie had learned of Gentry's piece from Trisha Bauman, one of her instructors in the Laban Movement Analysis (LMA) certification program. Bauman had suggested Brodie might consider reading and performing *Tenant of the Street*, as she felt the intensity of the piece benefitted from performance by a mature artist. Bauman had performed the work herself in France with Compagnie Labkine, under the direction of Jean-Marc Piquemal and Noëlle Simonet. Instead of staging it on herself, Brodie thought it could be an interesting reversal for Mitchell to set the piece on her professor.

After Mitchell and Brodie agreed upon the project, Brodie went about finding the score and receiving the rights to perform the piece. Brodie contacted the Dance Notation Bureau and was informed that Mary Corey notated the piece in New Mexico for the American Dance Legacy Initiative. Brodie reached out to Mary Corey, who suggested she contact Mary Anne Santos Newhall for permission to access the score and perform the piece.

Mary Anne Santos Newhall is in charge of the Eve Gentry Foundation. She learned *Tenant* from Eve Gentry and Michelle Larson in 1993 (Gentry had previously revived the work for Michelle Larson in 1988). Mary Corey notated Santos Newhall's performance of the piece in 1998 (Corey 2014). Mary Corey worked closely with Newhall in notating *Tenant* because of her intimate knowledge of the work. Santos Newhall coaches all stagings of *Tenant*, including the one Bauman had participated in with Compagnie Labkine in 2008. Upon learning about the proposed Kenyon project, Santos Newhall gave Brodie permission to stage the piece, and they arranged for Santos Newhall to come to Kenyon College to coach it at a later date.

The Process of Staging

As an undergraduate student, this was Mitchell's first full reading and staging of a piece, but beyond that she was setting the piece on her professor. This led to a shift in the usual student and professor dynamic. Near the beginning of the staging process, Mitchell frequently tended to revert to their normal relationship with Brodie as the teacher and she as the student. It was challenging not to rely on and defer to Brodie when Mitchell did not feel confident in her own abilities. But as the process went on, Mitchell became more comfortable in her role as the stager of the piece. She had to take ownership in a different way when Brodie was on the floor dancing versus sitting next to her helping with the staging and communicating with the coaches.

Another aspect of the process Mitchell originally struggled with was a tendency to go straight from the page to teaching Brodie, skipping the step of putting the movement into her own body. Throughout the process, Mitchell discovered the vital importance of feeling the movement in her own body so she could fully explain it to Brodie. This allowed for more effective and kinesthetically satisfying teaching sessions.

For Brodie, it was interesting being on the other side of a staging again, specifically with her student guiding the process. She recognized the ever-present challenge of transitioning from "page to stage" and encouraged Mitchell to find the movement in her body before entering rehearsals. She also found that it was easy for both of them to fall back into their normal roles and struggled a bit with balancing being Mitchell's teacher and checking her reading while still giving Mitchell the authority to teach her the dance. The entire process was a reminder about the challenges of dancing in an historic piece where the performer is being asked to stay true to the original form while bringing their own artistry to the work. It was also a learning experience in terms of experiencing (first hand!) effective tools staggers and coaches can utilize in addressing this challenge.

Two Coaching Experiences

To add to the process of staging, both Trisha Bauman and Mary Anne Santos Newhall visited Kenyon College to coach *Tenant of the Street*, providing greater

depth to the performance of the piece. Bauman came to Kenyon as a guest artist and to coach *Tenant* soon after Mitchell and Brodie had finished reading the score. A significant factor in Bauman's coaching efficacy was the LMA vocabulary she and Brodie share. Bowman contributed a great deal in terms of movement quality to the basics that Mitchell and Brodie had established, and Brodie found it helpful as a performer that Bauman could coach changes in terms of Effort and Space. In addition to Bauman's coaching, videos of the Compagnie Labkine performances in France as well as coaching sessions and performances featuring Santos Newhall were referenced. Significant differences between performances underscored the need for the notation to maintain the original choreography.

Mary Anne Santos Newhall came to Kenyon to coach about a month after Bauman. Santos Newhall's detailed knowledge of the piece is second only to her utter commitment to maintaining the integrity of the work and to preserving Eve Gentry's legacy. Santos Newhall was able to share the backstory about Gentry and the history of *Tenant*, including pictures and letters that Gentry had left to her as well as stories of working with Gentry, bringing the full experience to life. Santos Newhall's coaching largely centered on sharing the inner impulse or the inner monologue behind the dance. While Santos Newhall also worked on technical and qualitative details, she brought a unique perspective on the importance of finding motivation in support of the performance.

These two coaching experiences brought up significant questions as to when is the best time to bring a coach into the process of staging. By the time Santos Newhall arrived, which was less than a month from the date of the performance, some aspects of the movement were already so ingrained in Brodie's body that it actually took longer to change than it might have if Santos Newhall had arrived earlier in the process. The timing issue is definitely something to consider for future staging processes.

Conclusion

Of all the significant and gratifying experiences associated with this project, Brodie and Mitchell drew three main conclusions from their work on *Tenant*. First is the effectiveness of challenging traditional roles in staging a piece. Both Mitchell and Brodie grew in ways they might not have by changing the power dynamic in this process. Second is the importance of allowing room for personal interpretation in a staging process, but also the absolute necessity for a score to maintain original choreography and intent. Third, it became apparent through this project how powerful and relevant *Tenant of the Street* remains to this day. In addition to the Kenyon performance, *Tenant* was recently staged again in France, with a version set on a young man. The piece lives on in new manifestations, continuing to resonate with audiences. This is reflected in the following comments from students attending the Kenyon concert:

Tenant of the Street featured many moments of active stillness, as [Brodie] looks out into the audience or the sides of the stage for a figure or people that do not appear in the flesh. The majority of the piece utilized bound movements that were strong in tone. These movement qualities echoed the feeling the character Julie is playing is carrying the weight of her lived experience.

and

Gentry's historic piece still feels innovative and current today, as she captures the brutality of life on the street during the depression of the 1930s. The dance itself appears to be relatively simple. Compared to other pieces in the concert, it seemed short and utilized a vocabulary of (what appeared to be) relatively simple movements. Yet, what makes this piece significant is its emotion and the quality and mood the movements produced. Movement through space was slow and deliberate—Brodie enter with a slow, deliberate forward walk, carefully lunging out to the side after each movement forward. The movements were beautiful, but they were also deliberate, conveying the desperation and fear of a woman living on the streets. The emotionality of the piece was palpable, as the room's energy shifted to reflect the piece's emotional weight.

or

Modern dance is an art form that I often have trouble connecting with, especially from an audience standpoint. I have trouble feeling emotion for it or understanding what the intent behind the piece is. However, *Tenant of the Street* genuinely made me feel things.

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THE FOUR TEMPERAMENTS:
BALANCHINE'S EXTENSION OF CLASSIC BALLET VOCABULARY

BILLIE LEPCZYK

The original presentation at the Twenty-Ninth Biennial Conference of the International Council of Kinetography Laban included clips from YouTube and brief excerpts from the dance score to illustrate Balanchine's innovative vocabulary. For the transformation of the multimedia presentation into a publication the moments of movement captured in the clips are substituted with screen shot stills. The labanotated illustrations remain in the publication.

The Four Temperaments is considered Balanchine's first modern ballet and appears in the repertory of ballet companies throughout the world. Ballet Society, the predecessor to the New York City Ballet, premiered *The Four Temperaments* in November 20, 1946 with music commissioned by Paul Hindemith and costumes and décor by Kurt Seligmann. The Hindemith score presents a theme in three parts then a series of four variations named after the four temperaments of medieval cosmology: Melancholic (sadness), Sanguinic (cheerfully optimistic, hopeful, confident), Phlegmatic (calm), and Choleric (angry, annoyed).

In a 1947 article dance writer Edwin Denby described the ballet as "A large long piece packed close with intricate but boldly powerful dance invention. It appears to have the dispassionate ferocity of a vital process; ..." (49).

He goes on to say: "It is an impersonal drama that appears to be witty, cruel, desperate and unconsoling, like that of our time. Yet all that actually happens on stage is rapid exact ballet dancing in classic sequences that are like none you could ever imagine. In fact the technical procedure ... is that novel aspects of classic ballet technique — aspects apparently contrary to those one is accustomed to — are emphasized without ever breaking the classic look of the dance continuity" (50).

Ballet Society performed the revised version of *The Four Temperaments* in February 1948 and the New York City Ballet, in its initial season in October of that same

year. In 1951, *The Four Temperaments* was performed in practice clothes and it has been performed this way ever since thus becoming Balanchine's first *black and white ballet*.

In a 1957 review of *The Four Temperaments*, critic John Martin stated: "Looked at purely as movement, this is a remarkable ballet, both in its invention of curiously creative movements and in its development of them in phrases of high potency. The basic danse d'école has been extended not only into new patterns but also into a wide dynamic range" (38).

There are two dance scores of *The Four Temperaments* recorded in Labanotation housed at the Dance Notation Bureau. The first is a rough manuscript notated by Ann Hutchinson Guest as taught to the Vienna Ballet ca 1964. The second is a handwritten manuscript notated by Mary Corey as taught by Victoria Simon in 1984. The labanotated illustrations in this publication are from Corey's dance score and the stills of clips are from YouTube.

In *The Four Temperaments* Balanchine explores possibilities within the *danse d'école*, and emphasizes and develops these innovative movements in dance sequences. In his later ballets these innovative movements appear in isolation –incorporated into Balanchine's movement vocabulary and style.

Flexed foot and turned-in legs

The first illustration is Balanchine's use of the flexed foot and turned-in legs as dramatic qualities. At the start of the opening Theme of *The Four Temperaments*, there is a sequence exploring the articulation of the foot and the turn-in of the legs. In the *pas de deux* the dancers commence with their legs turned-in (parallel), the gesture leg turns-out as the toes touch the floor. Then the flexion of the foot is emphasized. The gesture leg flexes and turns-in with the foot pointed. The gesture foot extends to point on the floor. The gesture foot slides in *rond de jambe* with a turned-out leg. Then the gesture leg turns-in (parallel) and the dancers kneel. Illustration 1.

Another illustration of the flexed foot and turned-in legs appears in the first part of the Theme. The ballerina's legs remain turned-in (parallel) while the foot of the gesture leg is flexed during the half turns. Then it is placed *en pointe* and the movement is repeated to the other side. Illustration 2.

Lowering dancer's center of weight

There are many sequences where Balanchine emphasizes the dynamics of gravity and the body weight of the dancer. An illustration of lowering the dancer's center of weight happens in the third part of the Theme. The ballerina's standing leg remains bent while she executes a sequence of seven *pirouettes*. Illustration 3.

Another illustration of a low center of weight for the ballerina occurs in the first part of the Theme where the ballerina holds a *grand écart* position while being carried off stage. Her pointes drag on the floor as her partner keeps her at low level. Illustration 4.

Dance historian Tim Scholl states in his book *From Petipa To Balanchine*: “By the 1940’s ... the acknowledgement of gravity was a commonplace of modern dance. ... But Balanchine’s use of weight and exploration of the body represented something quite different” (118).

He goes on to say that “Balanchine ... chose to celebrate the very properties of his material that the classical ballet had traditionally concealed. In those moments of *The Four Temperaments* the means of academic dancing become as important as their end.”

Another illustration that focuses on the body weight of the dancer takes place in the second part of the Theme. The ballerina stands in 5th *en pointe* with legs bent as her partner shifts her body from side to side. Illustration 5.

Off-balance

A very dramatic off-balance sequence happens in the second part of the Theme. While the ballerina holds an *arabesque* her partner pushes her off-balance forward, backward, right and left. This phrase repeats four times within a complete turn. Illustration 6.

Body slanting backwards while being pulled forward

Former New York City Ballet principal Merrill Ashley describes her experience rehearsing the role of Sanguinic with Balanchine in her book *Dancing for Balanchine* (140). She discusses new kind of movements with a pelvis thrust forward while arching backwards and off-balance positions. The movement with the body slanting backwards while being pulled forward appears in a variety of variations throughout *The Four Temperaments*. Here is one version of this movement that is repeated many times in the Melancholic variation. In the glossary of Corey’s dance score, it is stated that this movement is between low and low forward (xviii). Illustration 7.

The turn-in of the legs to parallel, flexion of the foot, bent knees *en pointe*, lowering the dancer’s center of weight, and off-balance positions and moves are among the ways Balanchine extended the vocabulary of classical ballet. Dance critic Anna Kisselgoff wrote in a 1979 review: “The Four Temperaments’ became the ancestor of all the Balanchine ballets that now give the City Ballet its signature style” (16).

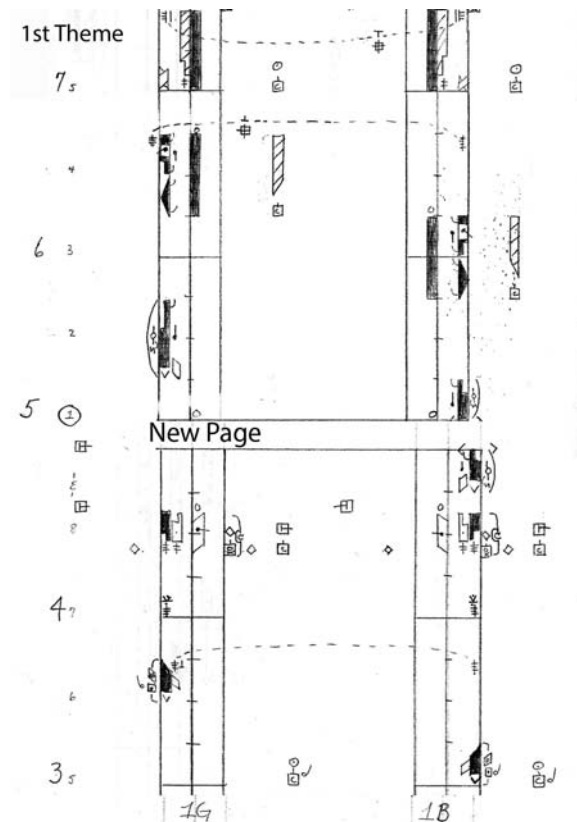


Illustration 1. Flexed foot and turned-in legs

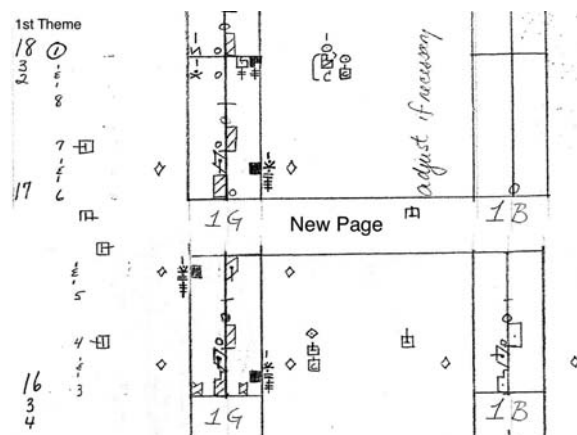


Illustration 2. Flexed foot and turned-in legs during turns

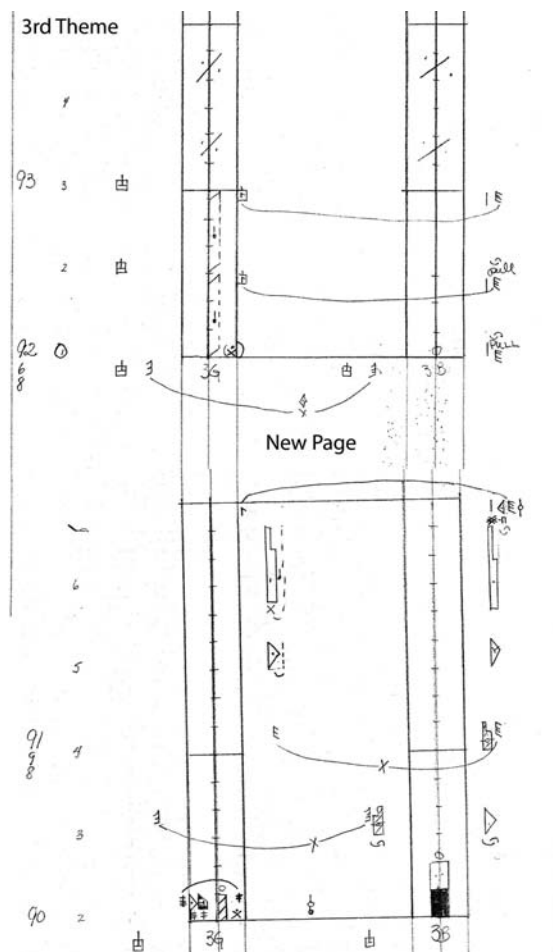


Illustration 3. Pirouettes en plié en pointe

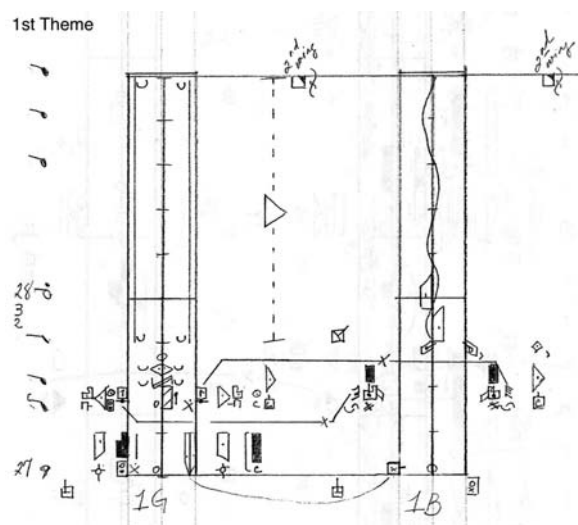


Illustration 4. Low level partnering

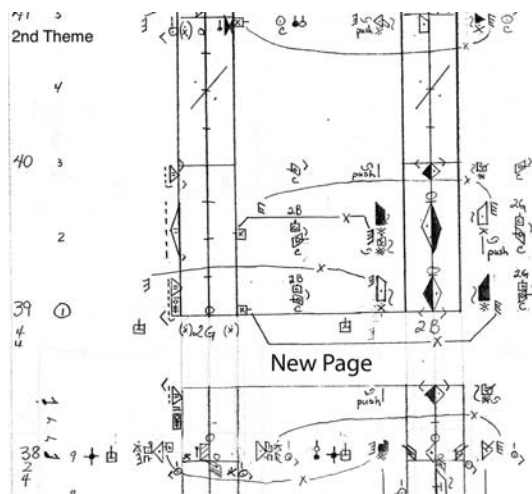


Illustration 5. Body shifts

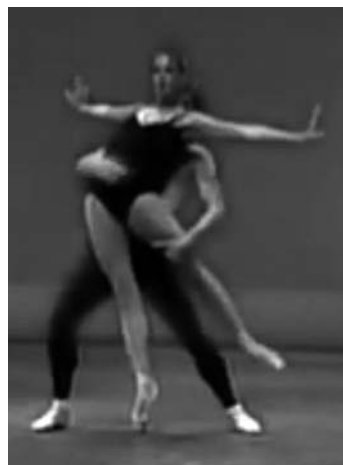
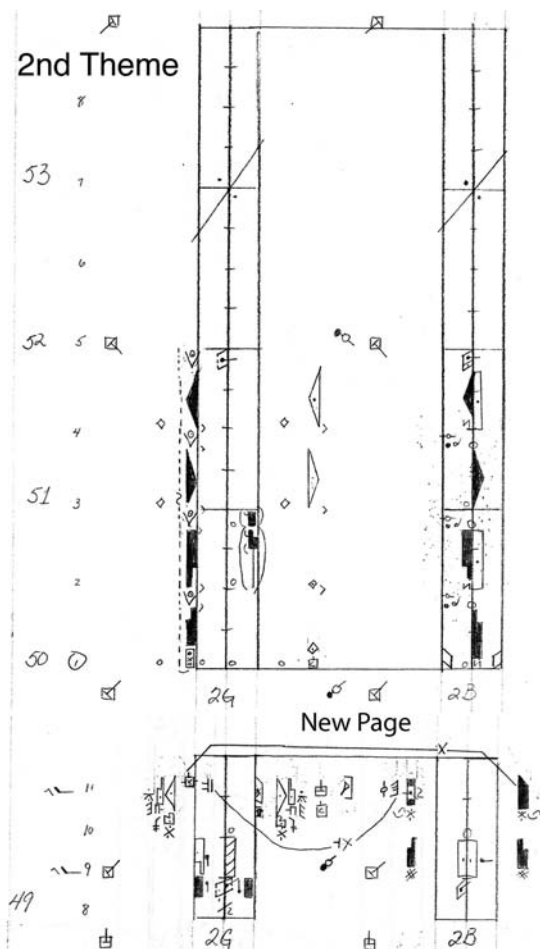


Illustration 6. Pushed off-balance

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WORKSHOP

YOU CAN'T DRESS ME UP BUT YOU CAN TAKE ME ANYWHERE: THE DYNAMIC PROCESS OF DOCUMENTATION, PRESERVATION, AND DISSEMINATION OF A DANCE

JULIE A. BRODIE AND BALINDA CRAIG-QUIJADA

This workshop session explored the process of reconstructing and notating *You Can't Dress Me Up But You Can Take Me Anywhere*, choreographed by Maggie Patton in 1982. The session included an introduction of the project, a warm-up utilizing movement from the piece exemplifying Patton's style, and a reading of excerpts of the score (in progress) by conference participants. The session concluded with a video presentation of different performances of the dance followed by discussion of reconstruction and notation challenges. Professors Brodie and Craig-Quijada shared their experiences to raise awareness of their project while also receiving valuable feedback to aid in refining it.

Background

Choreographer Maggie Patton (1940-2011) was a lively force in Ohio's contemporary dance scene until her death in 2011. Patton attended the University of Illinois and earned a master's degree at The Ohio State University, where she became a member of the dance faculty. She established DanCentral, the first professional modern dance company in Columbus, choreographed for Ohio Light Opera, Columbus Light Opera, and founded the dance program at Kenyon College. Over the course of her career, she created over 70 dances and was known for her choreographic versatility. Patton was also a supporter of dance notation. She did several stagings of historical works at Kenyon, including Humphrey's *Passacaglia*.



Maggie Patton

To honor her memory, Balinda Craig-Quijada reconstructed Patton's signature solo, *You Can't Dress Me Up But You Can Take Me Anywhere* in 2012. Craig-Quijada worked with a videotaped performance of the piece danced by Pam Bishop, a member of Patton's DanCentral Dance Company. Bishop also assisted in the reconstruction process. Craig-Quijada performed *You Can't Dress Me Up* at the 2012 OhioDance Festival and for Kenyon College's 2012 Spring Dance Concert. Excerpted from an evening-length work, the piece is a collage of the dance forms that shaped Patton's choreographic style, including precise musicality, quick-as-lightning footwork, relaxed upper body, and wit-add tap dancing, some Charleston, and a flying leap into the unknown and it is all uniquely Maggie's.

The Project

Julie Brodie is working to notate and preserve the 4 minute solo using video recordings of the original and subsequent reconstructed versions of the dance. These performances are by Pam Bishop (1983), Craig-Quijada (2012) and Kristina Isabelle (2012). Scoring decisions are being made in consultation with Craig-Quijada as the three versions include significant variations in improvised sections, transitional steps, timing, and performance persona.

Interesting movement/notation elements specific to this project include its stylistic fusion of tap/jazz/modern sensibility, as well as the choreographic use of improvisation, syncopation, floor work, and quick footwork. Set to the music *Veloce* by Claude Bolling, this dance allows room for individual interpretation based on the musicality and the personality of the performer. This undoubtedly contributes to differences found in the three documented versions of the piece.

Features of the Choreography:

- rhythmically precise musicality;
- quick foot-work;
- relaxed upper body;
- improvisatory jazz element;
- stylistic "sampling" from various dance idioms: modern, jazz, tap, Charleston;
- performer persona;
- witty, playful tone.

Craig-Quijada has researched the history of the piece, and her findings will accompany the finished score. In addition to preserving this dance and contributing to the body of scores available for staging, this project commemorates the wonderful life and work of an important figure in the history of Ohio dance. Maggie Patton's ingenious and witty choreography will be made available to future generations through the creation of this score and the compilation of supporting materials.

You Can't Dress Me Up, But You Can Take Me Anywhere

Choreography: Maggie Patton

Dancer: Balinda Craig-Quijada

Music: *Veloce*, Claude Bolling, *Suite for Flute & Jazz Piano*

Solo: Excerpted from larger work of vignettes



SCORE EXCERPT

You Can't Dress Me Up But You Can Take Me Anywhere (1982)

Choreography by Maggie Patton

Music: *Veloce* by Claude Bolling

Glossary

* Performance persona: Alert; playful; sassy; listening & responding to flute line; allows for variance and individuality in timing and interpretation.



* Arms are relaxed (m1).



* Flick of the leg (m4). Flick of the arms (m25). Flicking tuxedo tail (m33).



* Arms spoke (move from the center out) as they travel forward (m10).



* Movement is weighty (m10 and m26).

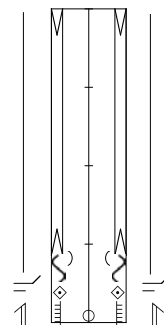


* Abbreviation for press.

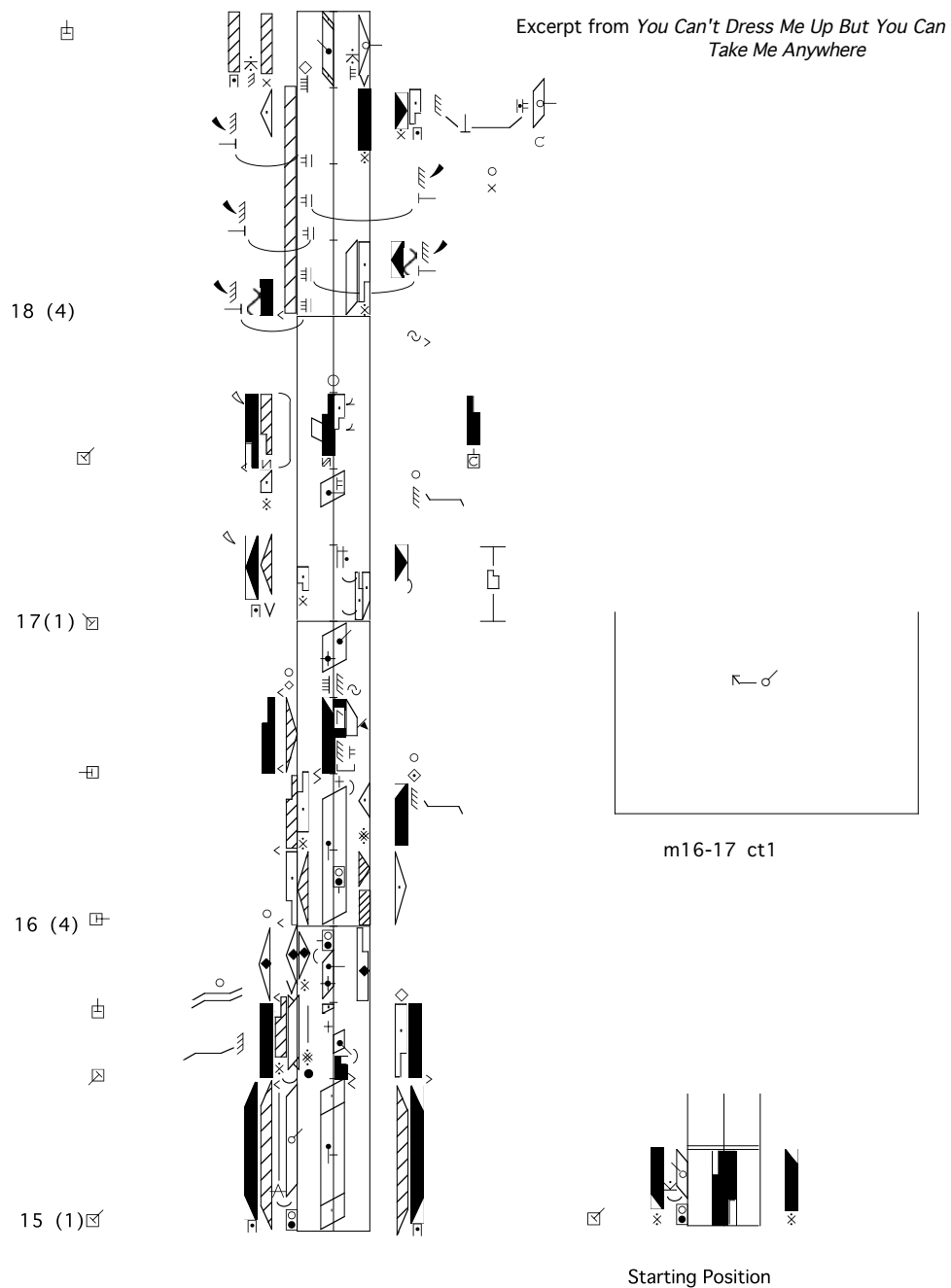
* Soft Shoe- Reference to tap steps and style (m10 and m21).

* Charleston- Step excerpted from 1920's vernacular dance.

* "Crazy Legs" Improvisation- in/out rotation of the legs from the Lindy Hop/Charleston tradition. The timing of the rotation is ad lib, as is the path of the arms. The movement of the arms is sustained and free on top of the action of the legs (m27-28).



Crazy Legs m27



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NOTATION WITH THE CHOREOGRAPHER OLIVIER DUBOIS

ESTELLE CORBIÈRE

In this paper I introduce my collaboration with choreographer Olivier Dubois, director of the Ballet du Nord—National Choreographic Center of Roubaix Nord-Pas-de-Calais in France.

I am a dancer and a notator. When I met Olivier in 2012, he was looking for dancers for his new creation *Tragédie*, a choreography with 18 dancers. When I heard him speaking about his project, it was very easy for me to imagine how to transcribe his ideas in Kinetography Laban. Therefore I proposed him my idea and he invited me to follow the whole process of composition from the first rehearsal to the premiere. I witnessed his movement research. That allowed me to understand how Olivier Dubois composes and to have access to the hidden aspects of the work that provided shape and structure to the choreography. That oriented my choices for writing the future scores. For instance, beyond transcribing the movements, my aim was to make visible the underlying framework. So, I sometimes simplified the notation to further reveal the repetitive movement structures. Figures 1a and 1b, excerpted from *Révolution*, present an example how a section of the dance called la Bourrée is detailed in the glossary, then referred to by name in the score.

The choreography *Tragédie* is part of the triptych *Étude critique pour un trompe-l'œil*, including *Révolution* (2009), *Rouge* (2011) and *Tragédie* (2012).

While I was following the creation of *Tragédie* in 2012, we decided with the choreographer to notate also the first piece *Révolution*. I knew this piece only as a spectator but my experience with *Tragédie* added a great deal to the writing of the score of *Révolution* from a video recording.

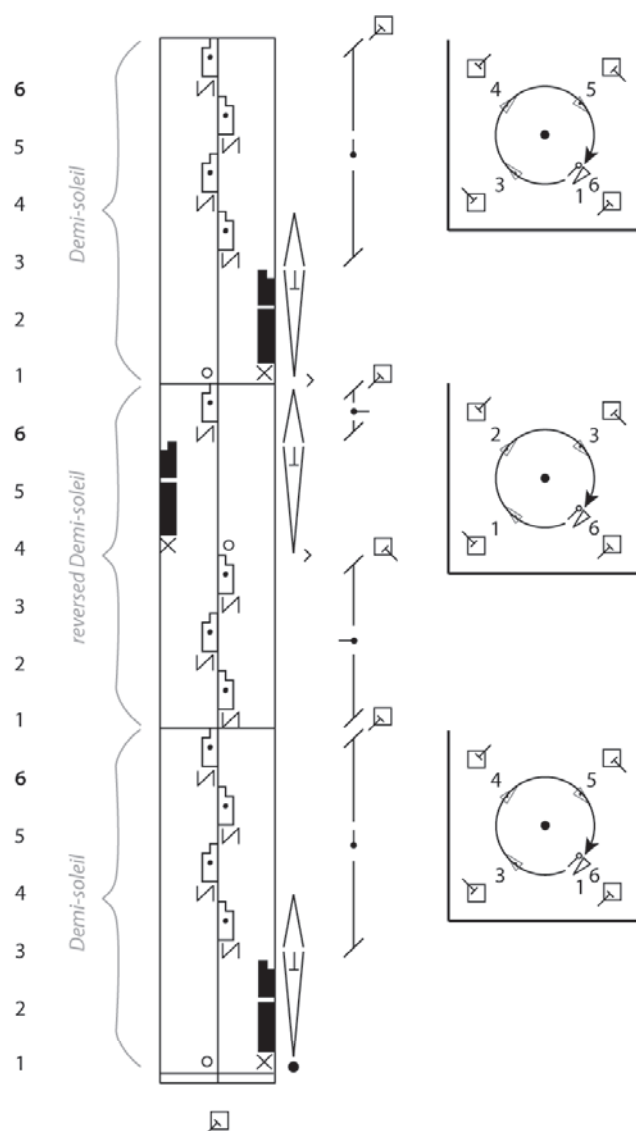


Fig. 1a. La Bourrée excerpted from *Révolution*. Bourrée detailed in the glossary

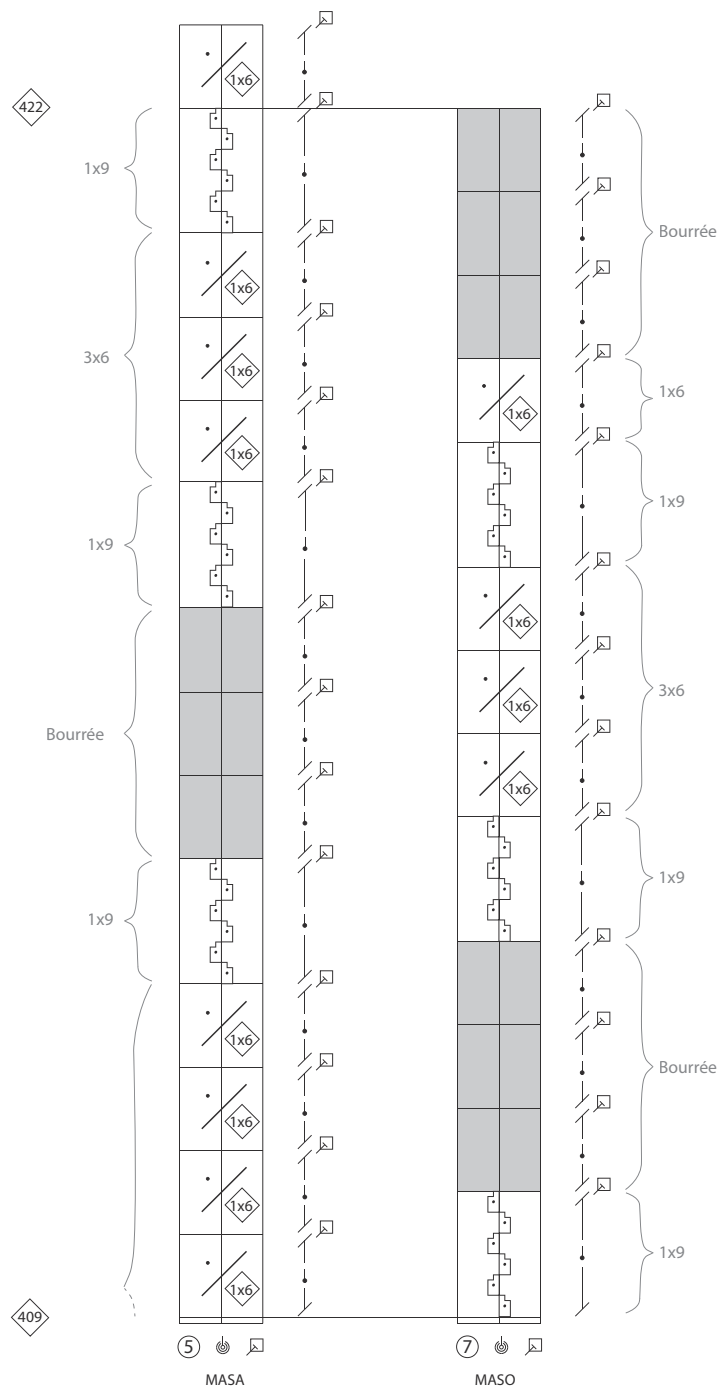


Fig. 1b. La Bourrée excerpted from *Révolution*. In the score *Révolution*

Similarities can be found in the two works such as the way of walking “giving the beat” (term used by Olivier Dubois), going to be discussed below, walking as an obsessive, evolving cellular choreographic phrase. I decided to notate the entire 2 hours and 15 minutes of *Révolution* in order to show the slow evolution of the choreography. It is a real test of endurance for the dancers and the spectators. But I did not want it to be also for the notator who would read the score! Below I show an example in detail how the repetitive motions were evolved the first time, then applied in a condensed form when occurred again. It can be seen in figure 2a excerpted from *Révolution*, how the section called ‘Cour Jardin’ is detailed in the first time and applied later just with its name as in figure 2b.

The Walk

As mentioned above “giving the beat” is one of Olivier Dubois’ fundamental tenets in *Révolution* and in *Tragédie*, a commitment from the entire body as the transfer of weight is performed exactly on the beat. The body gets then directly over the foot (figure 3). The rest of the beat remained to move into the next movement—as Dubois formulated during rehearsals: “Don’t stay on the beat, be already into the next one.”¹

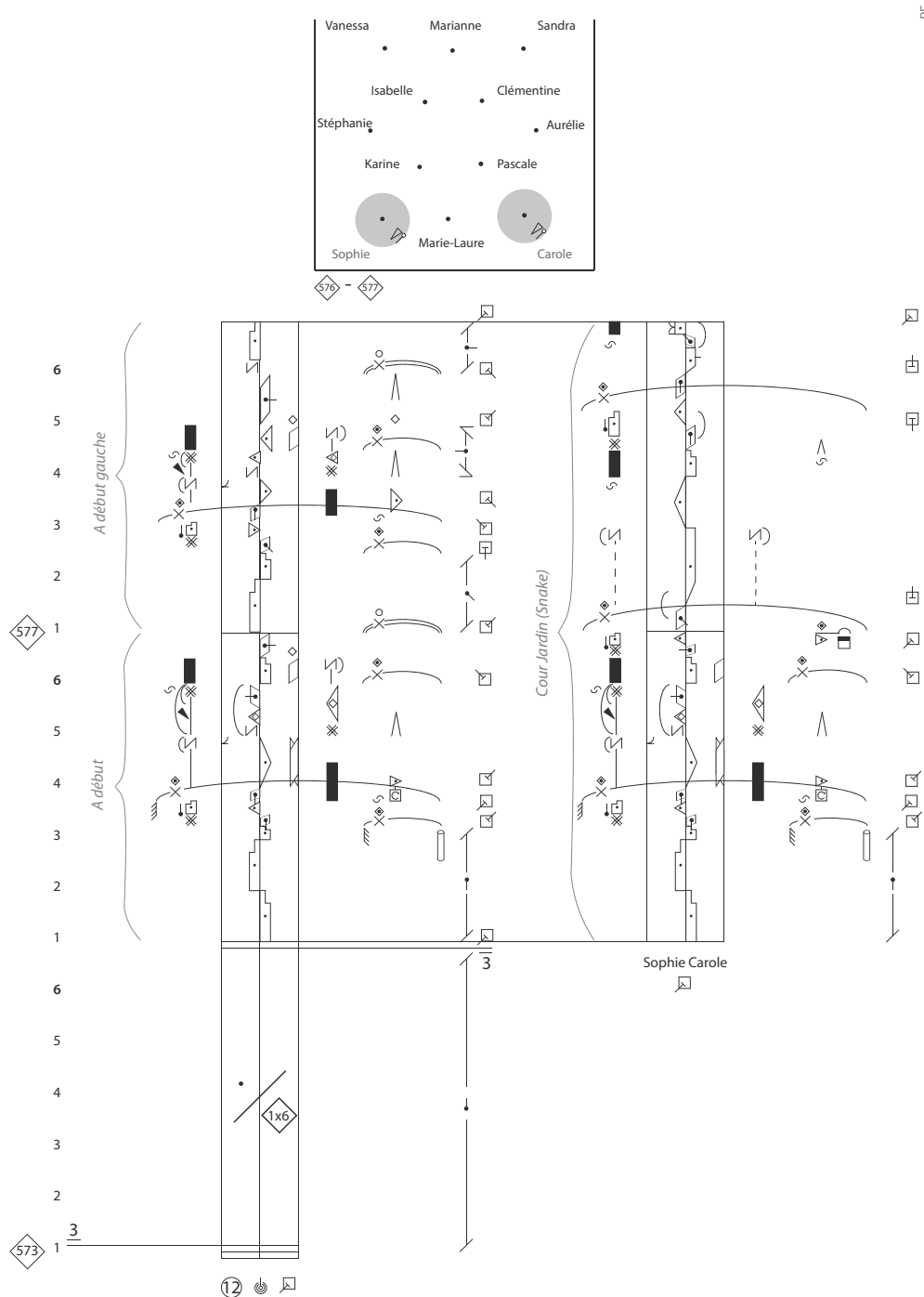
From the perspective of Kinetography Laban, it required to transpose the transfer of weight as an action beginning before the beat, in order to arrive on the beat—figure 4 example A. However in order to achieve a more fluid reading for the entire score, I chose to notate these transferences of weight on the beat as presented in figure 4 example B, but explained the difference in detail in the glossary. Its performance is characteristically different from figure 4 example C because the Walk is linear, not with accelerating every step. We need to consider this specificity of the creator as a constant in the scores.

For *Révolution*, the 6 counts of walk around the pole are the base for the choreography: like the ostinato of the music, it is repetitive (figure 5a).

It is notated as 1x6 (one measure) in the score to show the variations which are upcoming (figure 5b).

For *Tragédie*, the walk describes a half circle, the dancer doesn’t perform pivot turns but instead a circular path without pivoting. It is dynamic, keeping moving forward: the first step circles a greater degree than the second step (figure 6).

¹ The term was used by Olivier Dubois.

Fig. 2a. Cour Jardin excerpted from *Révolution*

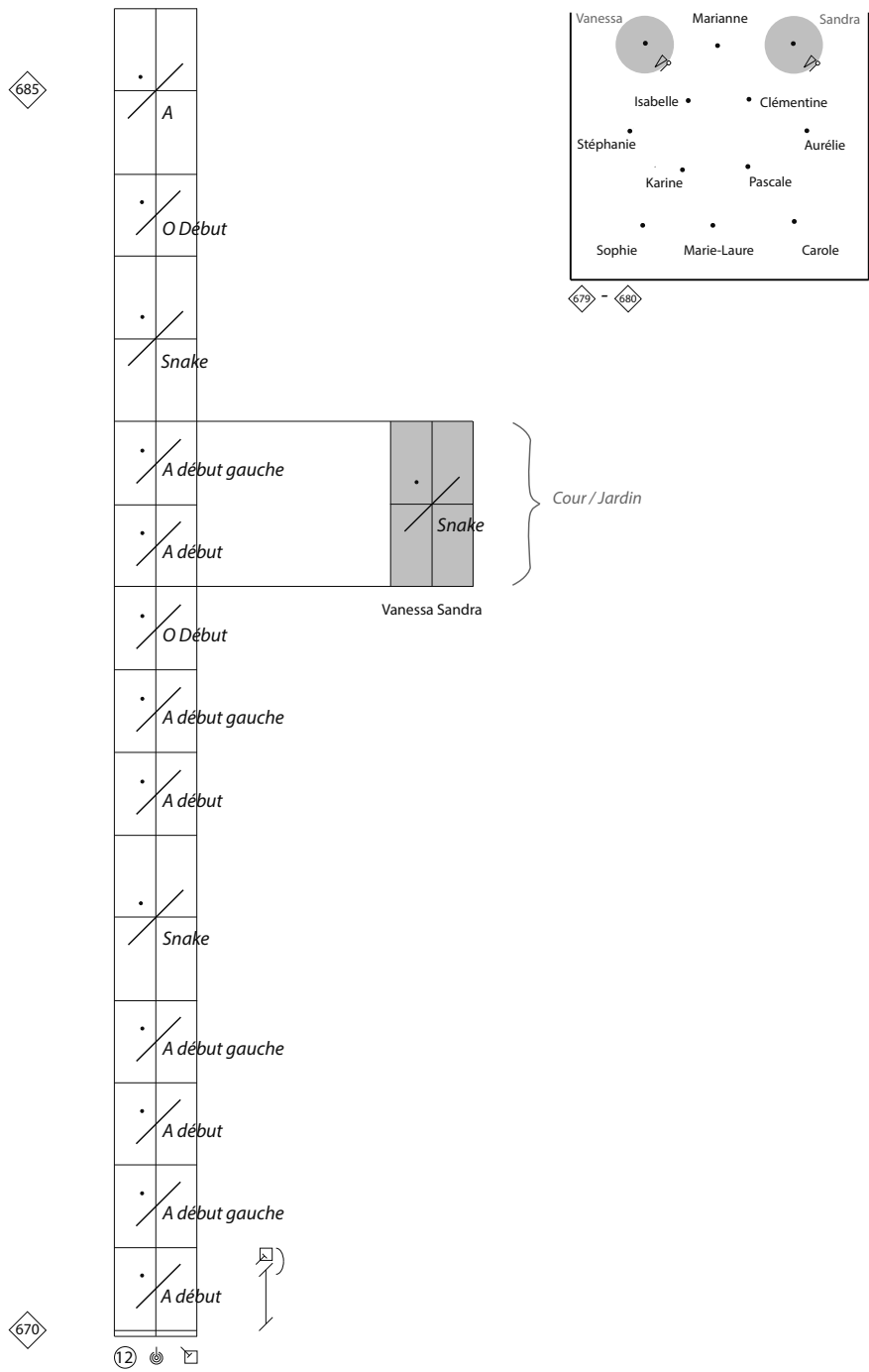


Fig. 2b. Cour Jardin excerpted from *Révolution*

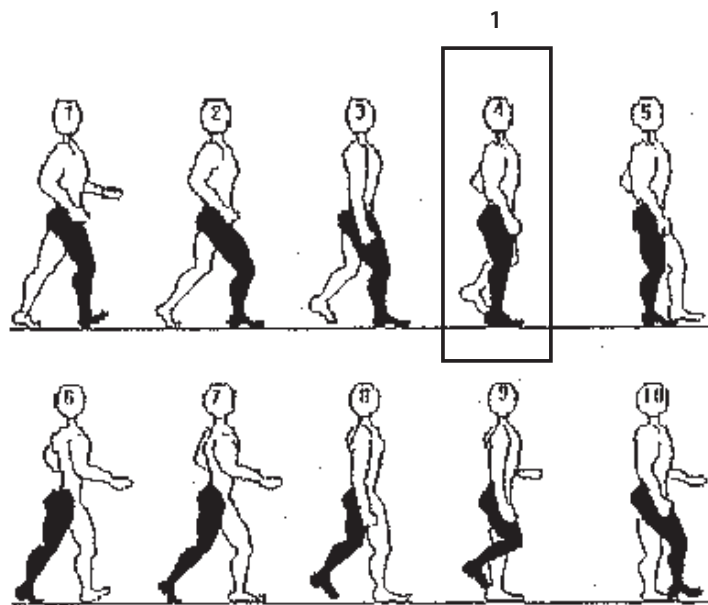


Fig. 3. The transference of weight: "giving the beat"

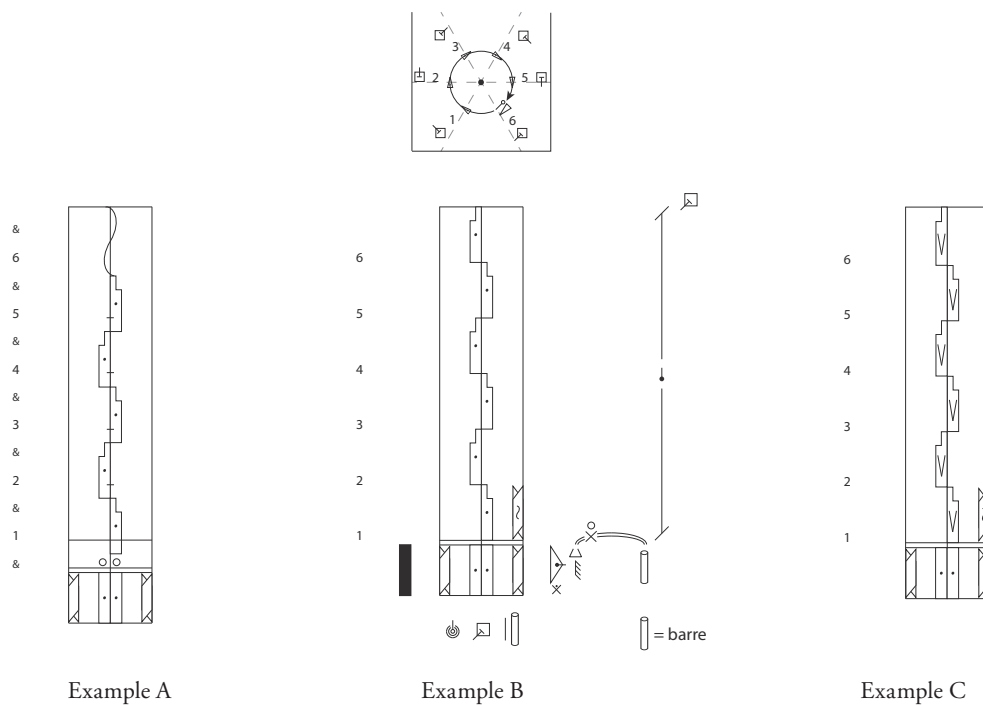
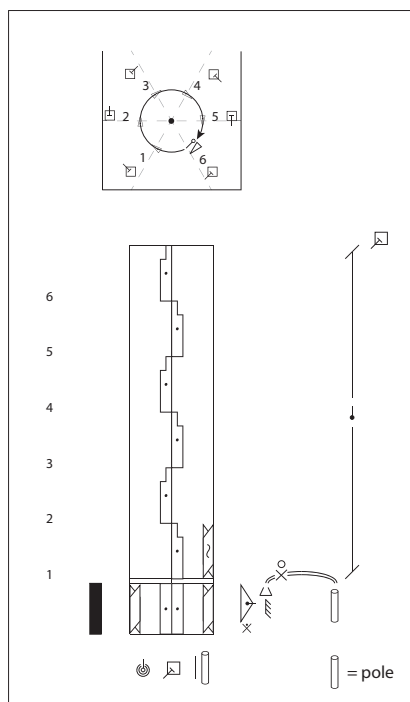
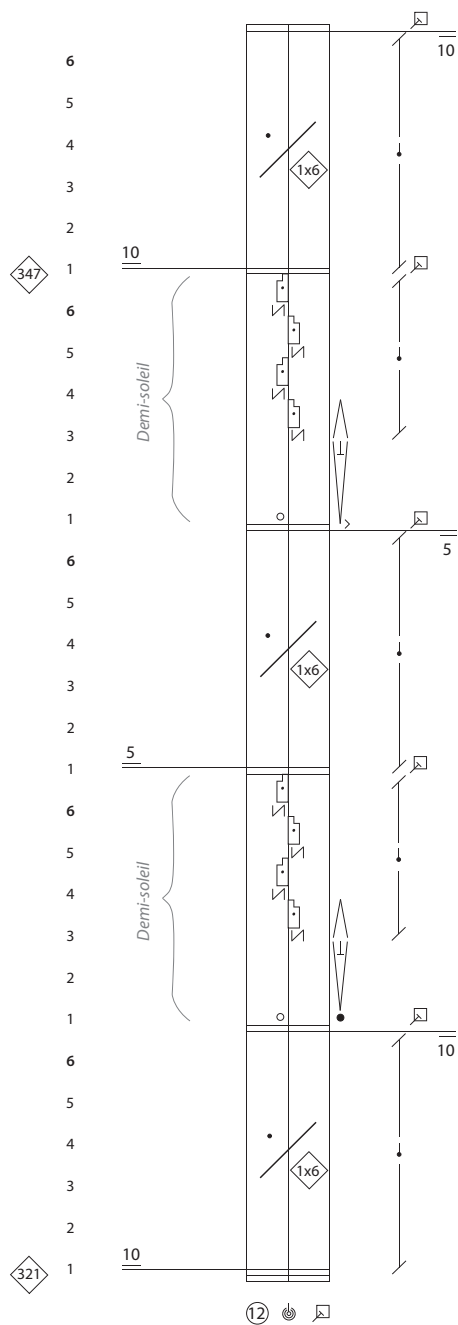
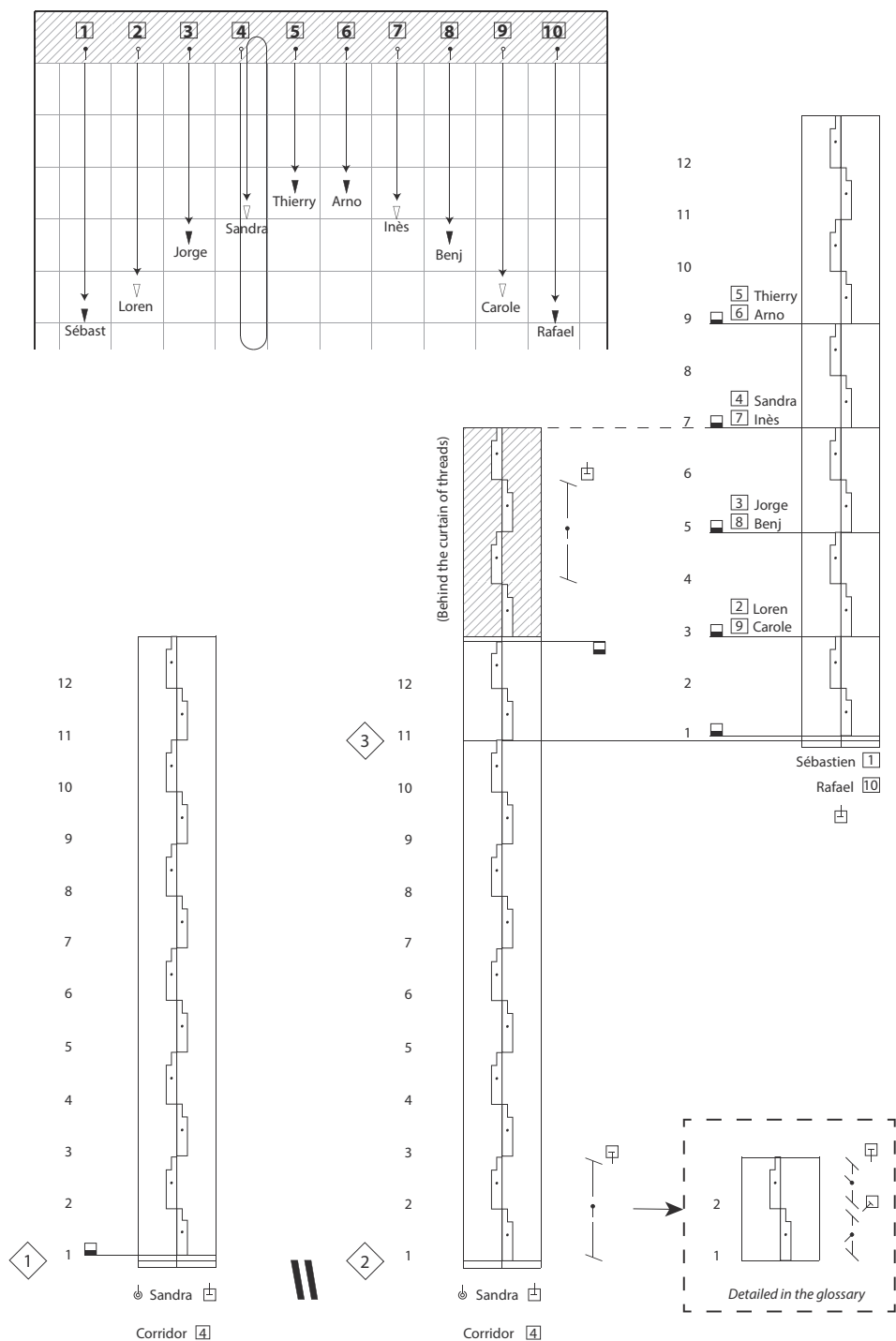


Fig. 4

Fig. 5a. Excerpted from *Révolution*Fig. 5b. Excerpted from *Révolution*

Fig. 6. Excerpted from *Tragédie*

A Tool

The score is also a tool which allows one to follow the entire piece during rehearsals. Olivier Dubois composed quickly and this production included many dancers. So during the rehearsal, the challenge was not only to take some notes for a future score but also to elaborate a tool synthesizing information such as space, time... This information became therefore available for the whole artistic crew. I wrote the score including the questions of the dancers during the rehearsal: all information the assistant might need to help the new dancer.

For example in figure 6 excerpted from *Tragédie*, we can read the steps behind the curtain, the cue to entrance on stage, and the floor plan is turned upside down to be read by the assistant on side the of the audience.

Both scores of *Révolution* and *Tragédie* retrace the steps of the piece's composition, providing the spatial and temporal reference points which are shared by the dancers. But it does not take into account the modifications of the movements each dancer introduces over the length of the piece while managing his own fatigue.

Collaboration

My collaboration with Olivier Dubois is very stimulating because it is based on live notation. It makes me explore different fields and vocabulary of Kinetography Laban.

I am glad to participate in the next creation in 2016. It will be piece involving a group of 24 dancers—I have already shown the basic concepts and principles of group movement notation to the choreographer Olivier Dubois. We will see how the notation can accompany the group movements during this creation.

The score of *Révolution* is available for consultation in English on the Dance Notation Bureau in New York and in French on the Centre national de la danse in Paris. The score of *Tragédie* will be presented to the Centre national de la danse in Paris next year, on February 4th 2016.

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MOVEMENT ANALYSIS PRINCIPLES OF KINETOGRAPHY LABAN AS TOOLS FOR DANCE COMPOSITION: THE ARTISTIC RESEARCH PROJECT *AS FAR AS ABSTRACT OBJECTS*

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Introduction

The subject of this paper is to present some possibilities for the application of analytical principles and concepts of Kinetography Laban (KIN¹) in the contemporary dance practice. These possibilities will be portrayed at the example of my project *as far as abstract objects*² (afaao), realized in 2014 in Essen, Germany.

After covering some facts that will present the framework of this project, the paper will shortly focus on the common fundamental characteristics of movement notation processes in general and why and how they provided a solid conceptual ground for the working process in afaao. The 3rd and main part of this paper will consist in the closer study of three concrete examples that correspond to three different scenes from the piece created and are representative of the variety of KIN concepts that were relevant for the composition process as well as of the variety of approaches to the implementation of these concepts.

I. The Project *as far as abstract objects*

From August until November 2014 a team of 13 artists, scientists and technicians worked on the phenomenon of human movement. We were further supported by a team of consultants, among them Dr. Henner Drewes, who was part of the project

¹ Throughout the present paper I mention KIN when referring to the notation system because this is the 'branch' of Laban's system I studied during my undergraduate and MA studies at the Folkwang University of the Arts. However, since we pointedly worked with *fundamental* principles of the system, the work addresses the notation on its conceptual basis and is thus equally relevant for Kinetography and Labanotation.

² The title of the project was inspired by the poem *Near a distant realm* by Sohrab Sepehri, translated by Ismail Salami: "I walk out in the sun / I was carried away by pleasing signs: / I went as far as childhood and sands / As far as delightful mistakes / As far as abstract objects."

as a consultant for the fields of movement analysis and dance composition as well as the author of the 3D animation software MovEngine³ that we used for research purposes.

The project's participants represented fields such as the practice, theory and phenomenology of dance,⁴ movement notation, theatre studies, philosophy, instrumental composition and electronic composition (computer music), media art (motion tracking and animation), architecture, engineering and mathematics (probability theory). Following an extensive preparation period of eight months, during which we established a common understanding through exchanges on various relevant topics, we worked intensively for four further months on the actual realization of the project: the artistic research and the creation of a final stage performance.

The area of study and playground for our creativity was the perception of movement and expanded to the issues of movement generation and movement variation. The introductory question we asked each other regarding perception was “What do *you* see when you observe movement?” We subsequently researched the different perspectives on movement and the different aspects of movement, how e.g. one and the same aspect might be of great or of minor significance for different persons, and reflected on the criteria for that diversity in perception. The particular point of interest in movement generation was the question “Where does movement come from and start for you?” and shifted to “Where else can we derive movement from?” This second question led to the experimentation with the transformation of different kinds of non-kinetic input, mostly conceptual, visual, and acoustical into movement, either concrete movement material or movement modes. Lastly, the center of attention for movement variation was to find playful and yet systematic ways a) for layering options in order to discover the construction potential of a basic movement with regard to create complexity and coordination challenges and b) for the modification of movement parameters in order to discover the reconstruction/renovation potential of a movement, even to such an extent that the original movement would not be recognizable anymore, would have reached a new distinctive form.

³ For more information on the software MovEngine and its applications see Drewes's article “MovEngine—Movement Values Visualized” in *Tanz & Archiv: ForschungsReisen* or his paper “MovEngine—Hands-On Workshop. The Development of a Software Animation Tool for Dance and Movement Research” in the 2013 ICKL Proceedings.

⁴ I hereby make a distinction between ‘theory’ and ‘phenomenology’ in order to name a field that would best cover movement analysis. ‘Practice’ alone would not suffice even in the context of practice oriented analysis, as that was our case, since it would not expressly address various equally important aspects of analysis, such as observation, consideration etc.; ‘theory’ on the other hand would not be an accurate classification for movement analysis either. Jeschke in her book *Tanz als Bewegungstext* referring to Sheets-Johnstone's essay “Phenomenology as a Way of Illuminating Dance” remarks that movement analysis processes are not as much theoretical as they are phenomenological, since they do not describe the ‘objective’ but rather the ‘essential’ nature of movement (Jeschke 7). Taking also into consideration that “Phenomenology is a method for studying experience” (Fraleigh 54) this is indeed the appropriate description for the analysis processes in afaa and the empirical aspect involved that was of primary importance for our work.

My initial motivation to realize the project was my interest in the concept of spatial paths, trace patterns, or as originally conceived and called by Laban in the framework of his study of Space Harmony (*Choreutics*), ‘trace-forms’.⁵ My primary interest regarding spatial paths lay in the following two aspects:

- how they are constituted in regard of the modification of the parameters space and time—with particular interest in the parameter time and how the modification of the individual actions implied in a complex movement alters the spatial projection of that movement,⁶ and
- how they can be communicated in a visually engaging way with the viewer.

These two focal points for my work with spatial paths and especially the second point, finding a visually engaging way of communication, led to the final presentation format of the work: a multimedia dance performance with four dancers interacting with projected animations and a space filling sound installation.

The working process was an artistic research format. Depending on the phase of the process and the particular subject matter, we worked in different constellations: everybody together, in bigger and smaller groups or two-by-two. First in think tanks that then evolved into labs and sub-labs we created by researching and researched by creating through parallel processes of analysis and synthesis.⁷

⁵ “Movement is, so to speak, living architecture – living in the sense of changing emplacements as well as changing cohesion. This architecture is created by human movements and is made up of pathways tracing shapes in space, and these we may call ‘trace-forms’. [...] The living building of trace-forms which a moving body creates is bound to certain spatial relationships. Such relationships exist between the single paths of the sequence” (Laban 1966, as read in McCaw 182-183). Chilkovsky-Nahmuck, being interested in approaches to choreographic work inspired by the invention of Laban’s notation, points to the compositional potential of Laban’s concept of trace-forms in combination with notation and cites him: “The knowledge of the harmonic interplay of trace-forms and their parts provides a new source for the composition of dances. The recording of dances, or dance notation can become more than simple mnemonics. It can lead to constructive composition of trace-forms which are afterwards performed by the body” (Laban 1966, as read in Chilkovsky-Nahmuck 30).

⁶ I started pursuing the study of the temporal aspect in spatial paths during the realization of my MA project (Papadopoulou 2013) and it was in that context that I recognized the potential of that subject for movement research and dance creation. Since one of the challenges I had chosen for afaao was not to work ‘product-oriented’ but ‘process-oriented’, i.e. not to pre-define the ‘what’—what we would concretely pursue and produce—but the ‘how’—how we would exactly proceed—and the processes were throughout dynamic ones, co-defined by the other participants as well, our work brought us to other fascinating tracks for research and creation and we finally did not investigate that specific perspective of spatial paths.

⁷ Composing by analyzing and analyzing by composing is an approach to choreography that I started developing during my studies under Dr. Henner Drewes and practice oriented movement analysis for the purposes of composition was the subject of my MA project. In afaao I had the possibility to apply this concept on a considerably bigger scale and develop it further in many regards, e.g. in regard of the challenge of taking a methodology that I had previously applied in the sheltered learning environment of a University and putting it to the reality test of the professional dance practice of the freelance performing arts scene in Germany.

This couple of apparently diametrically opposed terms, analysis and synthesis,⁸ and the accordingly opposed methodologies associated with them, led to the choice of other couples of contrasting but essentially connected or complementing terms that became the main structural elements upon which the dramaturgy of the piece was developed: abstract/concrete, elementary/complex, intellectual/emotional.

The decision to conclude the project in the form of a public performance was an important one, because it gave our research a clear orientation. The four main levels or layers of the piece, the four main terrains for our research and creation, analysis and composition, were:

- dance;
- media art;
- architecture and;
- music.

Already after the first group think tank we defined the emerging perspectives that were of relevance and importance for each level respectively as follows:

- movement notation;
- time quantization;
- space constitution;
- sound visualization.

Since our area of study was perception and a major aim was to communicate our findings with the audience in form of a stage production, a performance, the need to explore and reach a certain potential on each level, and beyond that to explore

⁸ By their etymology one can justifiably assume that analysis and synthesis proceed antithetically to each other; in the online edition of the Oxford English Dictionary we read:

“analysis, n.: Etymology: < post-classical Latin *analysis* act of resolving (something) into its elements (13th cent. in British and continental sources) < ancient Greek *ἀνάλυσις* action of loosing or releasing, fact of dissolving, resolution of a problem, in Hellenistic Greek also solution of a problem < *ἀναλύειν* to unloose, undo. [...]” and

“synthesis, n.: Etymology: < Latin *synthesis* collection, set or suit, composition (of a medicament), garment, hyperbaton, < Greek *σύνθεσις* composition, logical and mathematical synthesis, < *συντιθέναι*. [...]”

The literal meaning of *συντιθέναι* is “put together” (Markantonatos, Moschopoulos and Chorafas 2002: 348) and thus it contrasts that of “unloose” corresponding to *ἀναλύειν*.

Turning our attention to the meaning of the words today, in the online edition of the Oxford Dictionaries we read for the current usage of the words:

“analysis, 1 Detailed examination of the elements or structure of something 1.1. The process of separating something into its constituent elements. [...] Often contrasted with synthesis.” and

“synthesis 1 The combination of components or elements to form a connected whole. [...] Often contrasted with analysis.”

A question that arises is whether the two methodologies are indeed antithetic and mutually exclusive or fundamentally correlated. The mathematician Bernhard Riemann wrote in his unfinished and posthumously published work “The Mechanism of the Ear” on the matter: “Purely synthetic and purely analytic research, when taken in the precise sense of these terms, is an impossibility. Every synthesis rests upon the results of a preceding analysis, and every analysis requires a subsequent synthesis in order that it may be confirmed or corrected with reference to experience”. (Riemann 1866, as cited by Ritchey).

the intermediate correlations, led to the space arrangements as illustrated in figure 1, the top view of the Maschinenhaus Essen (design by André Mehlhop-Lange): the dance floor was placed in the centre of the space with two audience grandstands facing each other. A camera vertically from above the centre of the stage that tracked a specific area on the dance floor and another from the side of the stage on eye level both recorded the performers' movements. Finally, the traces of the movements were graphically manipulated and then projected by two digital projectors placed diagonally in the space on the two screens in real time.

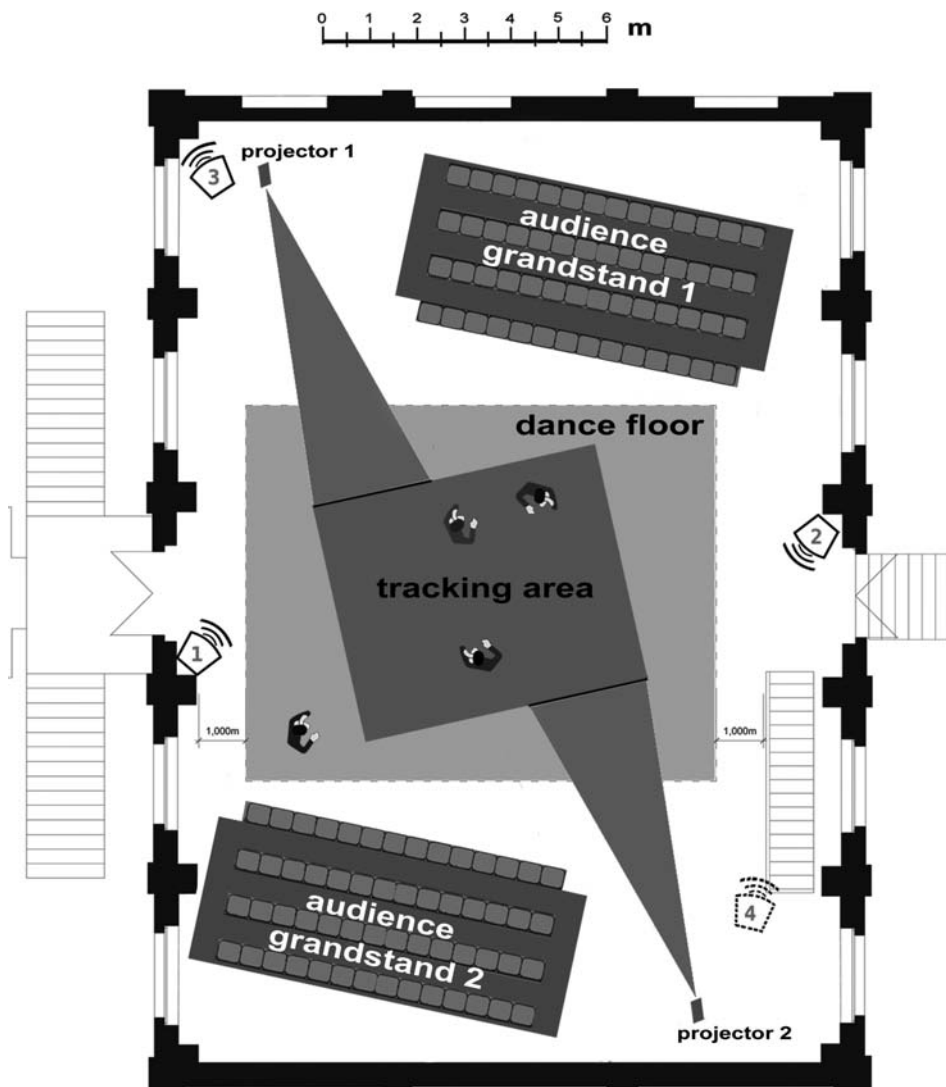


Fig. 1. Maschinenhaus Essen: Space Arrangement for afaao

II. The Notation Process

The core process of notation is *transformation*.⁹ In order for the transformation to happen thorough *analysis* is required.¹⁰ Notating is however not only analyzing but also *composing* and the score itself is indeed a composition on its own right.¹¹ On the following diagram, figure 2, we can see an approach of mine at representing the notation process: the stages the notator goes through, the material and pieces of information involved and the result produced.

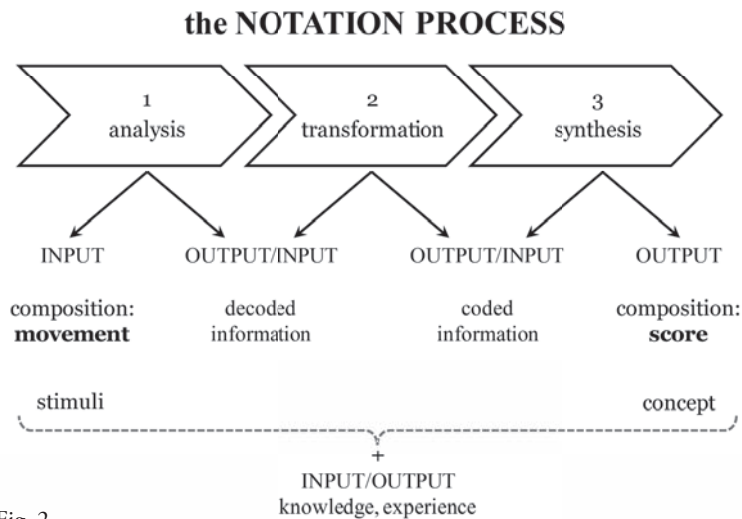


Fig. 2

Notation with its equally important implied processes of analysis and composition was exactly the ground we needed for my concept of composing by analyzing and analyzing by composing. Furthermore, the core process of transformation in notation was a key approach for the transdisciplinary work especially in order to systematize the imaginative movement transformations, for instance when transforming the basic sound elements (particles, sine waves and noise) into movement modes. Together

⁹ "Dance notation is the translation of four-dimensional movements (time being the fourth dimension) into signs written on two-dimensional paper" (Hutchinson Guest 1984: xiv).

¹⁰ "When recording a movement sequence, a dance of some kind, a piece of theatrical work, or a ballet, the notator has the difficult task of analysing adequately what he sees, as well as grasping the motivation behind the performed actions, before writing anything down. In this way he will be able to select the most appropriate means of translating the observed movement into signs" (Challet-Haas 1).

¹¹ I believe that notating is in many respects composing. From the clear functionality of the symbols' placement, enabling the understanding of the movements represented, to the distinct aesthetic of the produced design, the score is a composition with its own conceptual framework, structure etc. It is my humble opinion that in order for the score to fulfill its mediative role and serve best the movement composition it represents it needs to be acknowledged as an autonomous composition itself. This may seem paradoxical, but viewing the movement composition from the standpoint of notation as a composition act can be seen as an opportunity to reflect on the first and approach it in a different way and thus, to gain a different kind of access to its nature.

with the composer, Lukas Tobiassen, we defined particles as points (0 dimensions), sine waves as lines (1 dimension) and noise as plane (2 dimensions). Formulating the sound elements in terms with a spatial accordance (points, lines, planes) was a decisive step in the transformation process so that the dancers could find an access to terms from another discipline that originally had seemed difficult to grasp.

III. Employment of Kinetography Laban Principles for Composition Purposes

KIN in this project was a means for the processes of *cognition*, *communication* and *composition*.

KIN's approach to deciphering the complex phenomenon of human movement was often our reference, e.g. when sorting, selecting and then arranging the movement material generated or when clarifying a movement in order for the dancers to execute it in the same way. It assisted us in realizing and organizing what we do and in being able to talk to each other in an unambiguous, comprehensive way about what we do.

Since the present paper is concerned with the composition potential, I will not further elaborate on the role of KIN in the processes of cognition and communication and rather proceed with presenting the three examples for the concepts of KIN and the ways in which they were employed as tools for the composition process. Nevertheless, since this piece was developed on the basis of exploring the movement potential and the clarity in the understanding of and exchange on movement we gained through KIN did have an impact on the composition process, some comments especially regarding cognition and how it shaped composition decisions will be presented in the conclusive part of each example.

By presenting the examples¹² following points will be developed for each example:

- KINs *perspectives* that were of relevance for the analysis and subsequently the composition;

¹² The videos with the corresponding three scenes from afaao can be found online. The respective links to the examples will be mentioned as footnotes after the 'Approach and Process' part of each example. It is recommended that the reader of the present paper watches the videos, so as to observe how the concepts presented herein transformed kinetically into the actual artistic result of the work, the dance piece itself. At this point I would like to make a remark regarding the sound composition: In that respect, all three examples chosen exhibit a similar basic approach, i.e. a regular beat (in one of the examples with *accelerando*) either by itself or as underlying constant reference in more complex and acoustically fuller compositions. However, the piece exhibits a variety of sound compositional approaches. The creative process of composer Lukas Tobiassen and the specificities for the transformations of movement into sound and vice versa could in fact be the subject of a separate study. These concrete three examples were chosen to serve the purpose of this paper, to demonstrate a variety of *notation concepts* and their creative applications primarily in respect to the *movement* composition, and the choice was *not* based on artistic criteria concerning the entity of the performance as this was constructed by the interrelation/interaction of all the creative disciplines involved.

- the concepts (*approach*) and the working methodology (*process*) that were developed and were mutually dependent as well as dependent from the analysis principles they derived from to begin and;
- *observations*.

The *conclusion* at the end of the three examples will offer a concentrated display of which *objectives* we pursued and achieved and an overview of the respective aforementioned various KIN *perspectives* we employed in order to do so.

Example 1—“scene 11”

Analysis and Composition Perspectives

The 1st of the examples demonstrates how we worked with KINs approach to fundamental movement aspects. I chose three of those aspects to work on:

- the body parts (instrumentation);
- the front (orientation);
- the weight (prioritization).

If the body is seen as an orchestra,¹³ the choice of body parts that are engaged in a movement sequence indicates the arrangement, the instruments that shall play. Departing from that metaphor and moving on to the second aspect, the definition of fronts throughout a movement sequence expresses the orientation of the body in the space. Turning to the last of the three selected fundamental aspects, one might quite reasonably ask, why prioritization the concept is that was hereby chosen as most representative for the aspect weight: weight is a structuring element on which a row of decisions depend. For example, depending on whether a limb carries weight or not the direction symbols have a different meaning.¹⁴ Thus, clarifying which body parts carry the weight when notating or reading from a score is pivotal to properly use or to understand the use of the symbols. Apart from the specificities of notating in KIN, the score itself as a composition with its specific spatial organization of the

¹³ I ‘borrowed’ the image of the body as an orchestra from Eshkol’s and Harries’s way of observing movement: “The body may be seen as an orchestra, every limb being used as a separate instrument. Although independent in some respects, these instruments are interconnected and their movements influence one another” (Eshkol and Harries s.a.).

Metaphors from the field of music are indeed popular in the dance studies. Knust, for example, explains the second principle of Kinetography, the direction of writing/reading, as follows: “All movements found one above the other in the reading direction occur one after the other, as with single tones in a melody. [...] All movements written one beside another occur at the same time, as with tones in a chord” (Knust 1997, vol. 1: 2).

¹⁴ For instance, ‘forward’ for a leg gesture indicates the direction for the movement of that particular body part and its level in relation to the body, in that case: hip level; for a support, ‘forward’ indicates the direction of progression for the whole of the body and a medium level of support, i.e. on the whole of the foot with straight legs (see Knust 1997, vol. 1: 13-14 and 33-34). Specifically for the different meanings of the indication “place” for gestures and support respectively, see Knust 1997, vol. 1: 15, corresponding to examples 116a-d in Knust 1997, vol. 2.

pieces of information it contains and in particular the fact that the support columns are placed alongside the centerline, is indicative of the eminent role the concept of weight plays.¹⁵

Approach and Process

After observing the four dancers' (Arielle Chauvel-Lévy, Risa Kojima, Anne-Hélène Kotoujanksy and Kyungwoo Kwon) individual improvising habits I discussed with them and then systematized my observations by creating a personalized script for each of them. For example, one script read: "Start with a sort of stretching exercise for the fingers, the hands and lastly the whole of the arms. Energize the facial muscles. Move on to the back, squeeze, extend, and overall mobilize it; with a wave-like movement of the torso move away from the spot and take more and more space. As your movement becomes bigger play with acrobatic try-outs using the support of the floor with your hands and other body parts but the feet." Based on the four individual scripts the dancers created repeatable sequences out of which they then chose 12 movements that were to be precisely timed according to a given tempo and on 12 counts. On sheets of paper that just schematically represented the line of time divided in 12 counts and a list of all the body parts they made crosses for the body parts that were moving actively in each movement/time unit. As a next step each passed their score to a colleague. Each then read the score they got and created a combination that had to fulfill one pre-condition: The only body parts moving at each unit should be the ones their colleague had notated—no more no less.¹⁶

The exact same procedure of schematically notating, exchanging scores and creating new combinations was repeated two more times: For the fronts at the end of each movement unit and for the weight by marking the body parts that carried the weight at the end of each movement unit.

To define and schematically notate these aspects we constantly referred to KINs approach to them, e.g. in order to assign each action to the exact right body part that was actually doing it or to decide on the front for when lying on the floor or when the body was in spiraling positions.

¹⁵ Beyond these two specified arguments for the importance of weight in KIN and regarding the overall framework of Laban's study of dance and movement, it is interesting to mention that Laban prioritized the weight in his approach to describing the event of movement: "It is a mechanical fact that the *weight* of the body, or any of its parts, can be lifted and carried into a certain direction of *space*, and that this process takes a certain amount of *time*, depending on the ratio of speed. The same mechanical conditions can also be observed in any counter-pull which regulates the *flow* of movement" (Laban 1960: 23). On the same page Laban moves on to naming the "Motion Factors" in the following order: Weight, Space and Time.

¹⁶ This task was based on a task from the lesson of Henner Drewes that I got to work on during my MA studies.

By the end of the procedure we had 4 combinations for each dancer, therefore a total of 16 unique combinations, each of them consisting of exactly 12 movement units. Due to a pre-conceived pattern for exchanging scores (figure 3) I had established relationships between the dancers based solely on the physicality of their movements. E.g. dancer C. got the score of dancer D. for the 1st round, of dancer B. for the 2nd round and exchanged scores with dancer A. in the 3rd round.

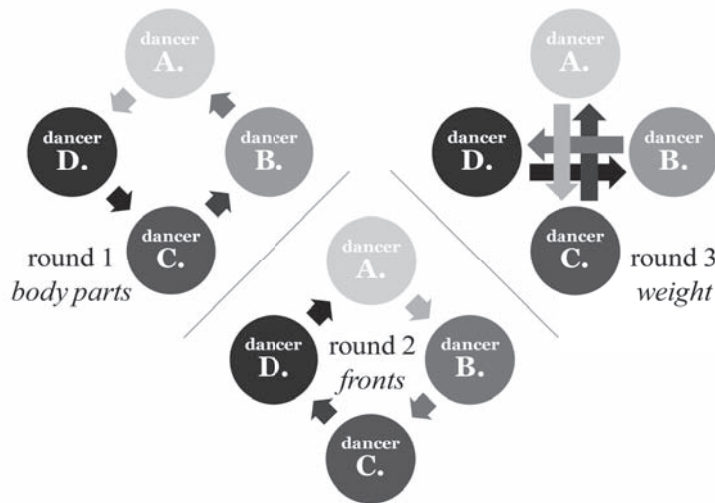


Fig. 3. Pattern for Exchanging Scores

Taking that into consideration I defined the order for the execution of the combinations and then refined the composition by arranging it according to the aforementioned dramaturgical concept of the magnetic poles abstract/concrete, elementary/complex, etc.¹⁷

Observations

In each one of the three rounds the moment of even schematically notating, marking actually, the particular focal aspect, which shifted from the body parts to the fronts and then to the weight, was every time a moment of realization. That consciousness led subsequently to clarity in the intension and the execution of a movement. Considering that the composition was so decisively based upon the execution of the movements this clarity was indispensable in order for the composition concept to shine through.

Since the dancers did not know what to expect, what the next focal point for their notation and subsequently for the next round of creating movement would be, it was

¹⁷ Before moving on to the 'Observations' I would encourage the reader to watch the video corresponding to this 1st example which can be found at the following link: <<https://vimeo.com/foteinipapadopolou/afaaoscene11>>.

interesting to observe how they revisited the movement they had previously intuitively created and refined it with the specific focal point in mind each time. E.g.:

- In the first round the initial question each dancer had to ask themselves, “Which body parts do I engage in the movement?”, shifted to self reflection on the movements they created and to the question “Do I actually do what I intended to do?” This investigation led finally to subtle differentiations that had a conceptual impact on the composition. E.g., consciously choosing to notate one body part over another, when a particular movement exhibited visually little to no difference whether executed one way or the other, allowed this abstract and selective score to actually offer more information than the visual perception could: it revealed what was important for the dancer creating and doing the movement, for their concept.
- For the fronts it was especially interesting when we were notating the fronts of the dancers who, in the original creation of their sequence, were not interested in defining clear references for their orientation in the space because they e.g. perceive the space as a continuum or would follow the every time different energy of a turn and finish when it felt right from the point of view of the inner dynamic and not when they would reach a reference in the space outside. Having to finalize their sequences in that regard was initially contradicting their way of moving and since the sequences derived from the systematization of each dancer’s improvising habits that was an important point. Choosing one front over another was once again a matter of clarifying the movement’s underlying intension, e.g. in the case of a turn, if it was important to turn as much as possible or if a little would suffice for what the dancer intended with that movement.
- When notating the weight in the third round the dancers had the chance to clarify for themselves, whether a body part is e.g. only touching the floor or in fact carrying weight and to anew improve their execution of the movement by doing what they wanted to do and not letting the movement happen.

As a result, at the end of the creation process and moreover at the end of the fine tuning rehearsals, with the dancers teaming up two by two, each with the person that got their score or they got their score from for the respective round, the specific and distinctive qualities of each dancer’s sequences were much more graspable and the composition potential of the material for me to work further on as well.

Example 2—“scene 12”

Analysis and Composition Perspectives

When observing a score we are invited to reflect on the arrangement of the two dimensional space, the meaning of the vertical and the horizontal axes and beyond that, the concepts of sequentiality and simultaneity in movement compositions and their representation in the score.¹⁸

A vertical analysis of the score allows us for instance to obtain knowledge of the movements that the right arm does throughout the whole of the combination whereas a horizontal analysis, of the movements that are to be executed at the same given time as a particular movement of the right arm.

Approach and Process – Vertical analysis: Sequentiality

I created a combination of arm movements which I then notated (score 4a).¹⁹ I consciously did not modify the length of the symbols to represent the time proportions, so their length isn't indicative of the duration of the movements. By doing so I aimed at distancing myself from my own movement preferences regarding dynamic and quality as those are derived by timing and accentuation. Then I let this somewhat neutralized score talk back to me. As a result I was able to show the movements to the dancers in a rather monotonous manner and regular speed and encourage them to experiment and individually phrase the movements themselves. The only rule they had to consider was that the movements would be danced on 8 regular beats. Score 4b shows how I originally phrased the movements and score 4c shows one of the other versions created by the dancers. By comparing the two, one can e.g. observe the different timing versions at the beginning and the end of

¹⁸ “The symbols written vertically up the stave denote the succession of movements. Symbols written laterally, across the stave, denote simultaneity of movements” (Lange 25).

A succinct presentation of the evolution of Laban's notation regarding verticality/horizontality and the reasons that led to the final form can be found in Appendix B of Hutchinson Guest's *Labanotation: The System of Analyzing and Recording Movement*. Hutchinson Guest points to the unhindered representation of movement's continuity, when producing a score, and recognition of movement's continuity as such, when reading it, that is achieved by the vertical axis as the line of time: “A change in the reading direction from horizontal to vertical made it possible to show continuous movement for a part of the body without any break in the flow of reading” (Hutchinson Guest 1977: 486).

¹⁹ I would like to remark that depending on the purpose of a score, I approach notation differently. As Hutchinson Guest explains in the chapter “Degree of Specification in Movement Description” of her book on the background of dance notation and its fundamental process: “We must know which of the different components in a movement are essential and therefore must be included in the notation, and which are of varying degrees of significance, to be recorded according to need and/or intention. [...], the choice of description will largely be determined by the purpose for which the notation is being made” (Hutchinson Guest 1984: 25). This score was created for purposes of composition and visualization of the basic combination's concepts/patterns. The score presented here is the original one I created and I refrained from making any adjustments according to other criteria (e.g. completeness) post hoc, in order to show the original state of the score I produced and worked with in the actual research and creation process.

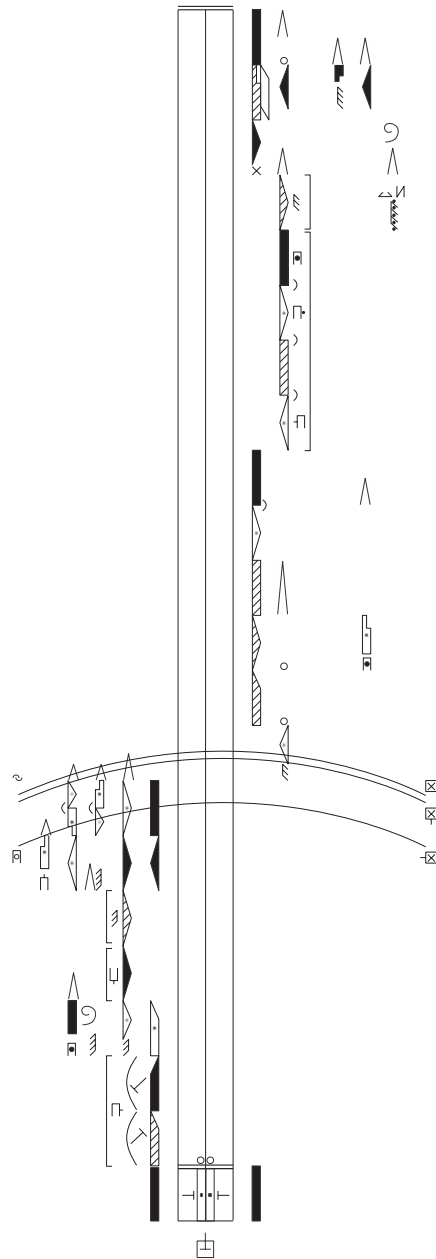


Fig. 4a

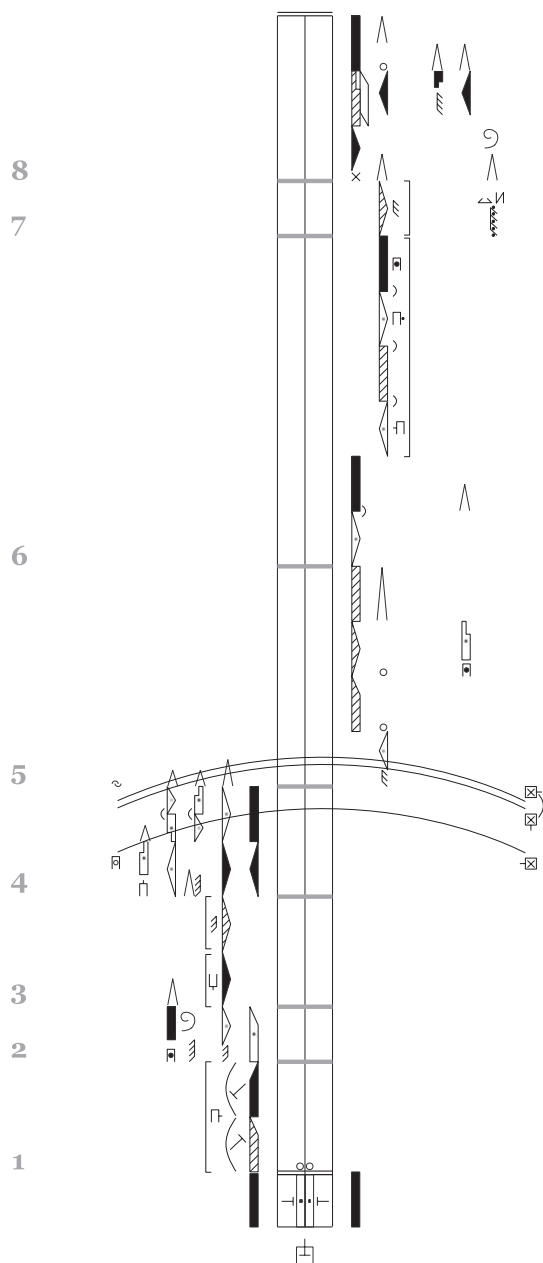


Fig. 4b. Phrasing—Option 1

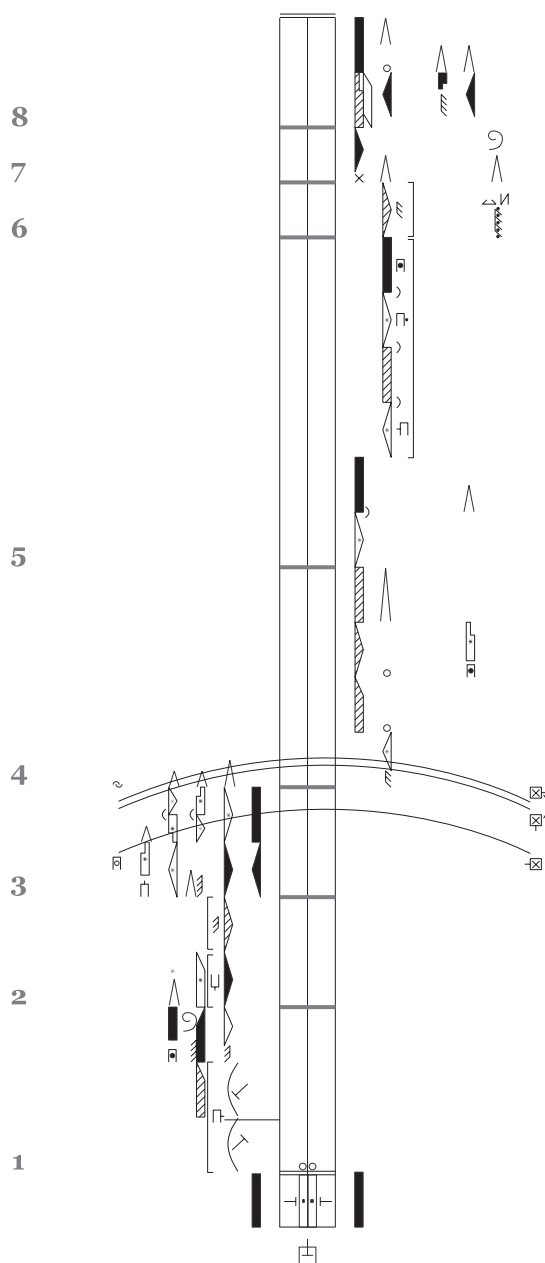


Fig. 4c. Phrasing—Option 2

the combinations. By then adding different kinds of accents in accordance with the tradition of the Jooss-Leeder method,²⁰ which most of us, having graduated from the Folkwang University, were familiar with, we finally had many different versions of the same sequence of movements that would start and end at the same time but vary in between. This resulted in interesting movement dialogues, relations between the dancers, moments of convergence and divergence.

Approach and Process—Horizontal Analysis: Simultaneity

The horizontal analysis on the other hand allowed me to gain an overview of the possibilities for simultaneous movements which I divided into two options:

1. The first option refers to the concept of simultaneous movements that was introduced by Eshkol and Wachman in 1958.²¹
2. The second one covers actions that happen at the same time, they are concurrent, but do not demonstrate an interaction of the spatial paths of the individual movements with each other;²² the one enhances though the visual effect of the other by complementing or contrasting it and creating interesting coordination.²³

We additionally experimented with using the different kinds of retention, body, space or spot hold, as well as with changing the system of reference from body cross of axis to constant cross of axis, in relation to simultaneous movements option 1 and we experienced, e.g. how each hold shaped differently the spatial paths of the

²⁰ According to the Jooss-Leeder method the three basic rhythmical groups of movement regarding the timing for the occurrence of the accent are: initial, terminal and transitional (Winearls 22).

Winearls describes each accent's nature as impulsive for the initial, purposeful for the terminal and harmonious and regular for the transitional (22-25).

As regards the systematization in the notation, Hutchinson Guest writes: "Placement of the accent sign besides an indication of the action shows when, in the timing of the action, the accent occurs. [The following text is written next to notation examples 738a-c.]

- a. A strong accent at the start of the movement: impulse
- b. A strong accent in the middle of a movement: often a swing
- c. A strong accent at the end of a movement: impact

The accent sign is placed so that the point slants toward the movement symbol or part of the body sign to which it applies" (Hutchinson Guest 1977: 478).

²¹ "In a case where several limbs attached to each other move simultaneously, the change of position of each limb is the result of its own movement and of the movement of *all* limbs 'heavier' than itself. The movement of any limb has two aspects: one, the change of relation of the limb to a 'heavier' limb, and the other, its change of position in relation to the System of Reference" (Eshkol and Wachman 113).

²² I initially turned my attention to this option for simultaneity of actions, formulated and studied it, especially in regard of the spatial paths, in the framework of my MA project.

²³ We often encounter this option of simultaneous movements in ballet, e.g. with the precise definition of the head movements in coordination to arm or leg gestures and positions, mostly aiming at continuing/complementing the line of that body part and creating the impression of an even longer line for the whole of the body. In those cases the head movements do not actually enhance the spatial projection of the arm or leg gesture but create a certain visual effect, because they are performed concurrently with them and are perceived at the same time by the viewer.

fingertips. I then created a variation of the original arms' sequence with movements in the space, whereby the arm movements were modified by two kinds of instructions, either retention in the space or retention on a spot.

The four possibilities that I defined for option 1 as movements to be executed simultaneously with movements of one arm were as follows:

- upper body/torso movements;
- changes of front (turns);
- steps in space;
- changes of level (on the vertical axis).

Accordingly, the four possibilities for simultaneous movements option 2 were defined as:

- other arm gestures (including shoulder movements);
- head movements;
- pelvis movements;
- leg gestures.

For option 1 I first created the corresponding simultaneous movements for each possibility separately and showed them to the dancers. In each of the resulting four variations for the original arm movements' combination I tried to incorporate, where and when possible, the whole or at least a representative variety of the movement spectrum. E.g. the 'change of front' sequence contained turns of various degrees from 45° to 360° as follows:

	mov. 1	mov. 2	mov. 3	mov. 4	mov. 5	mov. 6	mov. 7	mov. 8
Direction	CW	ACW	CW	CW	ACW	ACW	ACW	CW
Degree	45°	315°	270°	180°	225°	360°	90°	135°

CW = clockwise ACW = anti-clockwise

According to this concept the 'upper body/torso movements' sequence demonstrated changes of direction, changes of direction with deviation, flexions, contractions, shifts and rotations (separately and also in different kinds of combinations), the 'steps in space' sequence, a varying number of steps and in different directions for each of the eight arm movements, and the 'changes of level' sequence, different degrees for the plié, as well as relevé and jumps.

Besides the simple variations, with just one of the possibilities throughout the whole sequence, two more complex combinations were collectively created for option 1, each of them combining three of the possibilities for simultaneity at each of the eight movements.

As a result we had following combinations, here categorized by their degree of complexity:²⁴

For the 2nd degree of complexity we had:

- upper body/torso movements and steps in space;
- upper body/torso movements and change of level;
- change of front and steps in space;
- change of front and change of level;
- steps in space and change of level.

For the 3rd degree of complexity we had:

- upper body/torso movements, steps in space and change of level;
- change of front, change of level and steps in space.

We did not have a 4th degree of complexity even though we had four possibilities. The reason was the incompatibility of some torso movements with the changes of front, especially when those were turns over 180°. Since being systematic in our approach was a decisive criterion, I preferred not to define a 4th level of complexity whereby the dancers would inevitably have to e.g. adjust the timing and thus depart from the actual simultaneity or, to actually properly alter beyond recognition one torso movement in order for it to be agreeable with the turn that should happen in that time unit.

For simultaneous movements option 2 I gave each dancer a script that contained instructions as to what kind of simultaneous movement to create for each of the eight arm movements:

Dancer	mov. 1	mov. 2	mov. 3	mov. 4	mov. 5	mov. 6	mov. 7	mov. 8
A.	head	leg gesture	other arm/shoulder	pelvis	head	leg gesture	other arm/shoulder	pelvis
B.	leg gesture	other arm/shoulder	pelvis	head	leg gesture	other arm/shoulder	pelvis	head
C.	other arm/shoulder	pelvis	head	leg gesture	other arm/shoulder	pelvis	head	leg gesture
D.	pelvis	head	leg gesture	other arm/shoulder	pelvis	head	leg gesture	other arm/shoulder

²⁴ The 1st degree of complexity is identical with the separate sequences for each of the possibilities; see the aforementioned definition of the possibilities for simultaneous movement option 1.

After they had all created their sequences, we shared the outcome. Out of everybody's scores we then created one sequence for each of the possibilities. E.g. for the sequence of simultaneous movements with the pelvis each dancer contributed two movements in the following order:

pelvis	mov. 1	mov. 2	mov. 3	mov. 4	mov. 5	mov. 6	mov. 7	mov. 8
Dancer	D.	C.	B.	A.	D.	C.	B.	A.

We then gradually achieved complexity by first starting with practicing one of the simultaneous movement sequences for option 2 at the time and then adding another one of the possibilities and taking the time to refine, practice and master the coordination.

As a result, for the 2nd degree of complexity we had:

- other arm/shoulder and head movements;
- other arm/ shoulder and pelvis movements;
- other arm/shoulder movements and leg gestures;
- head and pelvis movements;
- head movements and leg gestures.

For the 3rd degree of complexity we had the following combinations:

- other arm/shoulder, head and pelvis movements;
- other arm/shoulder, head and leg gestures.

This time we did not have a 4th degree of complexity either. We couldn't have pelvis movements and leg gestures at the same time on the grounds that most of the pelvis movements required the participation of one of the legs (and feet), e.g. in the form of a change of floor contact to half point or a relaxing of the knee in order to enable the change of direction for the pelvis.

Besides the various combinations of possibilities in the class of each of the two options for simultaneous movements separately I combined simultaneous movements from both options, e.g.: change of level (option 1) and other arm/shoulder movements (option 2) or steps in space (option 1) and head movements (option 2).

During the phase of practicing all the different combinations we created I took notes of the most intriguing combinations of the total amount of eight possibilities (option 1 and 2) regarding coordinative challenge for the dancers and visual impact for the viewers and considered them when creating the script for that scene. The script had to serve the dramaturgical bow for this scene, this time moving from full to little

movement. It therefore evolved gradually by starting with the 3rd degree of complexity for simultaneous movements option 1 moving on to the 2nd degree, subsequently proceeding with mixed combinations of possibilities from option 1 and 2 and then with solely option 2 movements of 3rd and then 2nd degree of complexity in order to finish with the original combination just sporadically showcasing minor simultaneous movements option 2 of the 1st degree of complexity.²⁵

Observations

Creating a number of variations, as well as combinations of individual variations, on the basis of the clarity gained through the vertical and horizontal analysis of the original sequence allowed me to choose the exact phrasing and layering options that would kinetically best express the concept of the composition. For example, I was able to select quite different but equally complex simultaneous movements for each dancer when I intended to create a visual plurality and select minimal, less challenging—but in their simplicity maybe even more so expressive—simultaneous movements, which I amplified by arranging them in repeat mode for a couple of beats or in slow motion or/and letting all four performers dance them synchronously, when I intended to pull the narrative strings together and draw the audience's attention to the same action at the same time. For the ultimate compositional task in *afaa*, that consisted in the interaction of the different levels of the piece (movement, sound, media art and the space they all share), and especially the interaction of real movement and projected animation, the close study of how each possibility for simultaneous movements modifies or doesn't modify the trace pattern of the fingers in the space was of paramount importance in order to consciously work with the size and shape of the patterns in my collaboration with the media artist Martin Schulte.

Example 3—“scene 08”

Analysis and Composition Perspectives

The main perspectives for the work on this scene of the piece were:

- the clear visual representation of the line of time in KIN's score and especially how the grid with its squares as visualization tool for time measurement quantities enables, e.g. to a) compare the duration of movements that are *following* one another not only to the given time measurement reference but also directly to each other and b) to recognize the relations of movements that are *overlapping* each other time wise; and

²⁵ At this point I would encourage the reader to watch the corresponding video that can be found at the following link: <<https://vimeo.com/foteinipapadopoulou/afaaoscene12>>.

- KIN's approach to the gestures of individual body parts and especially in regard of the two possibilities, change of direction and rotation, and the respective concepts for their quantification.

Approach and Process

When I asked the architect that was involved in the project, Benjamin Jagdmann, what his immediate association to hearing the word 'architecture' would be, he promptly answered: "Das Haus vom Nikolaus!" The 'House of Nikolaus' is introduced to children as a challenge to draw a house without lifting the pencil from the paper. In our case two of the dancers got the drawings that we can see in figure 5. On top of the eight steps we see I showed them eight head movements and each created eight individual movements for the pelvis and/or chest. They then got a script that instructed them as to when to add the head or pelvis and/or chest movements on top of the ongoing repeated narrative of the eight steps. Also for the arrangement of that scene I applied the general dramaturgical concept of the piece, so as to have a certain evolution, this time progressing from little to full movement, from slow to fast and from strict, clear-cut and polished to free and chaotic.

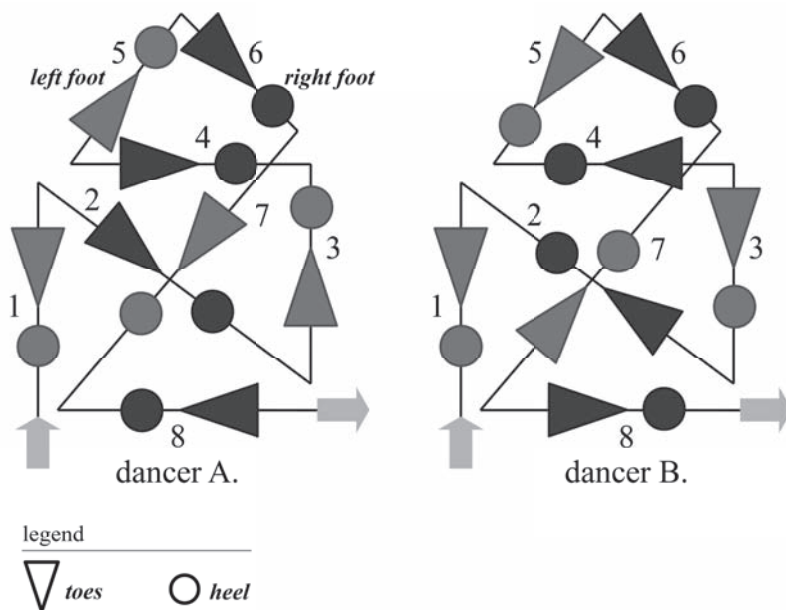


Fig. 5. The "Haus vom Nikolaus" in afaao

The clear representation of the time-line in KIN and the different possibilities to organize the movements in relation to the bars were the inspiration to experiment with exactly that. We analyzed the steps and defined three implicit actions:

1. the initial leg gesture;
2. the contact with the floor; and lastly
3. the transference of weight.

We then played with changing the relation of these actions to the beat and observed the impact each version had on the perception of the movement.

Turning our attention to the head movements we observe that, even though they might seem basic at first, they are indeed finely intricate and demonstrate a representative variety of kinetic repertory in despite being just eight movements. To define these movements I referred to KIN and how it defines and deals with the two basic possibilities for gestures of individual body parts: change of direction and rotation. Having gained an overview of the possible combinations I was able to create eight movements that showcased a variety of them: change of direction, change of direction with deviation, change of direction with the system of reference being the cross of individual axes, rotation, change of direction and rotation.

By then taking into consideration how KIN fundamentally maps the possibilities for change of direction in the space in the form of the directions and levels and organizes the possibilities for rotation with defining direction and degrees, the combinations of change of direction and rotation defined were tuned so as to create an interesting pattern for the head.

As the layers (head and pelvis/chest movements) were gradually added to the main steps, we precisely timed each extra movement to the three implicit actions of the steps presented above. We played with subtly shifting the head and pelvis movements that actually should give the impression of happening simultaneously to each other and to the steps. For example, we chose for some head movements to start a little bit later in relation to the corresponding leg gesture (e.g. in order for the head not to wait at the end position) or we used the momentum of the pelvis in order to initiate the floor contact or the movement of the chest in order to trigger the transference of weight. This allowed the dancers to master the sometimes tricky coordination of these small movements, especially as the tempo accelerated, and to overall articulate the composition concept.²⁶

²⁶ The video of the scene that showcases the creative use of the principles presented can be found at the following link: <<https://vimeo.com/foteinipapadopoulou/afaaoscene08>>.

Observations

By experimenting with the three different timing options for the steps in relation to the beat we explored how this shift affected our perception of the movement. Choosing which action was to be executed on the beat was unavoidably connected with underlining, with emphasizing that action over the two others and it was intriguing to observe how the exact same eight steps had a different impact depending on which action of the three, the initial leg gesture, the floor contact or the transference of weight, was on the beat. Especially interesting were the experiments, when the dancers had to confront their habits or their intuitive timing preferences and move in an unusual timing. That was the case with transferring the weight on the beat. Since we had clearly distinguished between floor contact and transference of weight and since the steps were all but the first one on the spot (a side of one foot is always touching a side of the other one) the visible change of the body in the space at that moment was the small rearrangement of the weight from one foot to the other. In some movements this weight shift was indeed merely visible. Defining that this merely visible action was to be executed on the beat felt quite strange for the dancers at first and after a couple of rounds they both went back to carrying out the leg gesture on the beat instead—without being aware of that gradual shift of timing. When we achieved that exact timing though, the previously small and unexciting movement became an intense and meaningful moment. Furthermore, because of the unexpected matching the beat with that particular small movement and the consequent matching the off-beat with the much more obvious leg gesture the whole composition got an almost hypnotic quality. That was finally not the timing we chose for the performance due to other parameters we had to consider and which supported another timing choice. The awareness we gained by the closer study of the timing for the steps though allowed me to become clearer in the arrangement of the composition in that aspect. Having the overview for a variety of options was valuable for choosing the particular option which would transform the best way the concept into graspable shapes and qualities of movement in the context given.

Examples 1–3: Summary

In the first of the examples it was demonstrated how KINs approach to fundamental movement aspects was applied in order to a) generate a number of movement sequences just based on a limited primary material and thus to explore the hidden creative potential of that particular material and b) create different kinds of relations between the moving bodies and by doing so to explore the dramaturgical potential of physicality.

With example 2 the exploration of different phrasing and layering options was accomplished by analyzing movement according to the vertical and horizontal arrangement of KINs score respectively. Composing with selected KIN concepts in

mind such as the space and the spot hold on the other hand enabled me to create movement variations that followed clear and concrete conceptual threads.

The third and last example of this paper presented how the composition managed to a) feature a variety of movement possibilities within the given restrictions in consonance with the underlying concept, as that was the case by studying the change of direction and rotation in head movements according to KIN, and b) gradually reach a certain degree of complexity, as that was the case by first studying the timing for the transference of weight while the steps are performed and coordinating the other actions in relation to that, an approach inspired by the clear representation of the timeline in KIN.

Conclusion

My approach to KIN was equally driven by the need to explore and create. With the multidisciplinary team of afaao and especially with the four extraordinary dancers, that I had the great honor to collaborate with, we consciously worked with various KIN perspectives on an abstract level. By doing so we managed to avoid literal translation and move on to imaginative transformations. We travelled as far as *concepts* of movement—as far as *abstract objects*.

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LABAN'S NOTATION IN THE ART & DESIGN HISTORY

PABLO MUÑOZ PONZO

“From his early studies of architecture Laban evolved an awareness of space which architects were later to discover—that buildings should be designed to enclose spaces of varying shapes and sizes, an idea comparable, one might say, to the ‘white space’ surrounding text and drawings on the page on a book or poster.” (Hutchinson Guest 1984: 86).

From the perspective of Visual Communication Design Laban's notation is interesting not only for considering it as a “language” or graphical coding for dance, but also because of the multiple dimensions in which it articulates with Design History, particularly with the avant-garde of the first two decades of the twentieth century. Rudolf Laban's contact with Dadaism in the Cabaret Voltaire in Zurich and its empathy with the body representation of Russian Constructivism are clues to open new investigation fields.

Laban's notation can be considered a testimony of Modernism, due to its confidence of rationality, among other things, and also because of its attempt at transforming the movement of bodies into abstract symbols. While Laban's notation has been one of the most perdurable dance notation system throughout times, it has fallen into disuse, maybe because of technological advances, however, the aim of this paper is not to discuss the long-lasting of Laban's notation, but to analyse it from a historical perspective.

The symbols that constitute Laban's notation and the reasons why his notation system has been maintained, reinvented, and it is still being taught nowadays are questions that will remain open. In regard of the aims of this work, the focus is on the comparison of Laban's notation with other pictorial configurations of the same historical period, mainly from avant-garde movements.

Daniel Dobbels, in an interview with Laurence Louppe, shows interest in choreographic notation, asking himself “if there might not be, in *Labanotation* for example, a manner of qualifying space that would complement the architect's plans and cross-sections, which are absolutely barbarous things for measuring space, because they don't measure time. But in dance, where the notions of space and time are linked, there is a relativity which translates that reality quite well” (Louppe 35).

Rudolf Laban talked about the relationships about geometrical forms and feelings: “Symmetry of movement is less passionate than asymmetry; symmetry hides while asymmetry reveals personal excitement. The formal and bound character of symmetric positions and path of movement reminds one of the solemn architectural beauty of a Greek temple. Movements expressive of religious or ceremonial dignity will mostly be performed in symmetrical form” (2011a: 129).

Laban considered that verbal language was not rich enough so as to describe refinements in human movement dynamics; this idea connects him directly with Otto Neurath and his ISOTYPE (International System of TYPographic Picture Education), in his distrust of verbal language. Laban considered important the idea of creating a notation system able to account these refinements in movement, but also wanted to comprehend feeling around movement in the dynamospheric occurrences (2011b: 89).

Laban thought about the possibility of a deep study of the link between architecture and human body, so he used the paths in space to make easy the finding of harmonious patterns. Indeed, in *The Mastery of Movement* he said that due to the rules that built these harmonious relationships in space, it was possible to make the body motricity more fluent and controlled. So, the relationship between geometric structures in space and movement are the basis of the whole notation system created by Laban, his analogy between writing and dance shows this spirit: “It can be seen how the directions change when one draws a well known symbol such as a letter of the alphabet or a number. The same symbol can be drawn not only on paper, but shaped plastically in three-dimensional space. Symbols, both known and unknown, constitute the spatial melodies of dance” (2011b: 115).

His predilection for symmetrical movements, “that reminds one of the solemn architectural beauty of a Greek temple” and the idea of Kinesphere reminds the Vitruvian man of Leonardo Da Vinci. However, his educational framework in dance was the free dance (*Freie Tanz*), in the first half of twentieth century. We come across here with an apparent paradox: his universalist vocation, due to the fact of considering dance as an autonomous art, able to be registered by a notation system, and at the same time creating free dances in naked bodies in Monte Verità. It is clear and have been demonstrated that Laban put together many interests all along his career.

In this direction, we can read his thoughts as being halfway an artistic and scientific knowledge: “It is obvious that the artist’s procedure in observing and analyzing movement, and then in applying his knowledge, differs in several respects from that of the scientist. But a synthesis of scientific and artistic movement observation is highly desirable” (Laban 2011a: 95).

Although Laban’s notation that time was a much more static and simple system as the qualities of motion and attitudes that represented; authors like Bradley considered, that what Laban was doing at the time when he developed the system of notation, in the 1910s and early 1920s, was more a design pattern than anything else (Bradley 12).

Bradley’s quotation opens the game of associations, especially with those displaced repertoires of the histories of art and design, textiles for example. Laban’s notation could be associated with Suprematist Liubov Popova textile designs by the compositional similarity in shape and distribution. No doubt, Laban’s visual and plastic education in architecture and his exchanges with Bauhaus School are reflected in his Kinetography. It is unknown whether Laban and Popova had contact; it is a known fact that Sophie Taeuber-Arp participated in their personal circles while in Zurich and Monte Verità (Franko in Dickerman 292). Other associations could be drawn with Varvara Stepanova and Alexandra Exter.

It should be noted that the artists in question are mostly women associated with textile, which is not merely anecdotal, as the methodological framework addressed in this investigation were the Visual Studies or Visual Culture, so Gender Studies are part of the constellation of approaches to the subject, as they provide less current view on the histories of art and design, and this is desirable for the present article.

Coming back to the links between dance and architecture, these are evident in Laban’s Choreutics, and in the notation system itself. It is a metaphor of the relationship between body and space. However, it is not the only point of interest; Laban also researched on physiological factors of movement, even he said that “mental functions employ geometrical symbols to express orientation in space, but generally our feeling does not comprehend living movement within geometrical plasticity” (Laban 2011b: 88).

“Man can accustom himself to seeing and feeling the two differing views of body and mind simultaneously. This united perception demands training, so that mentally we can follow the new conception of time and understand more clearly the connections between the dynamosphere and kinesphere, while bodily we can make use of this knowledge when concerned with the training of expressive movement” (Laban 2011b: 88).

In this sense, it is noticeable the analogy that he uses from crystals solids in order to refer to human movement, as a sign of his fascination for the geometrical, and at the same time he does not disdains the emotional and somatic charge.

“The *movements* of our body follows rules corresponding to those of mineral *crystallisations* and structures of organic compounds. The shape, which possibly offers the most natural and harmonious tracks for our movements, is the *icosahedron*. It contains a rich series of combined inner and outer trace-lines with dimensional connections provoking “stable,” i.e. easily equilibrated, movements as well as diagonal connections provoking disequilibrating movements. Trace-forms of movements are, however, never complete crystal-patterns, but awareness of a harmonious flow resulting from crystalline tendencies increases pleasure in skill” (Laban 2011b: 114).

All in all, the multiple metaphors that Laban uses in relation to architecture as a source of space design, or crystal solids, the beauty of forms, etc., makes evident his fascination with architecture and abstractionism, that seems quite functional in order to continue researching in relation to the representations of motion bodies in space and time.

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TOOL FOR FINE ART IN PUBLIC SPACES

KARIN HERMES

This paper presents the project “Observer, réinventer le monde—Intervention artistique de Carmen Perrin à la Maternité des Hôpitaux Universitaires de Genève, 2013.” Carmen Perrin created a concept of superimposing coloured circles over enlarged handwritten notations by Karin Hermes thus analysing daily life in the maternity ward. Furthermore the process was reflected through theoretical challenges such as analysing and notating foetal movement (the movements of the newly born) and integrating internal organs such as the uterus, the umbilical cord and others. The paper concludes by posing questions about symbols of notation used as a tool for visual art in public spaces.



Fig. 1

1. “Observer, réinventer le monde—Intervention artistique de Carmen Perrin à la Maternité des Hôpitaux Universitaires de Genève, 2013”

“Observing and reinventing the world—Artistic Intervention by Carmen Perrin at the Paediatric Birth Department (maternity ward) of the University Hospital in Genève, 2013,” is the title of the project which was realised through an artistic and scientific process during the years 2010-2013. The Geneva University Hospital’s maternity (Paediatric Birth Department) ward is the largest in Switzerland. On average, 10-15 births occur each day. Analysing and notating the foetal movements of human beings as well as the movements surrounding pre- and post-birth activities was my task in this project. The notations were used for artistic intervention; in other words the analysis of movement were a tool for fine art.

Carmen Perrin is an internationally know artist from Bolivia, currently living in Geneva. Carmen had always wished to collaborate with choreographers and is fascinated by movement notation and the theories of Rudolf Laban. Carmen and I started working together for a dance creation in 2010.

The project was developed in 4 phases: observing, experimenting, constructing and presenting.

Carmen decided on handwritten notation within a coloured circle, the symbols were enlarged, some of them being up to 2 m high. The enlarged symbols were put on the coloured circle in such a way that the colours were defined by chance. The first image (figure 2) shows the planning of the project. Using a special technical procedure, the enlarged coloured notations were cut and heated so they could be applied to the walls. They will stick there for 20-30 years. Figure 3 shows the final version.

2. The Challenges of Notating Birth Movements (Fetal Movements, the Movements of the Newly Born)

Human birth integrates many complex movements. In the first project phase we focused on what is called “natural birth,” where the newborn infant enters the world head first. The facial direction of the infant is towards the back of the mother. It is a spiral movement combined with twisting, rotating, diverse contacts, weight transitions, extreme contractions of the uterus during labour and extreme relaxation after labour. Further, one body becomes two bodies; the newborn starts breathing.

When I started the observation phase, I was shocked and touched by the screams of women in labour, by the newborn and by the extremes of timing—while everyone is waiting it can from one second to another suddenly become a tense, quick scene with extreme, complex actions taking place to protect the life of mother and child.

With time, my observations became more structured and I made several decisions about the notations. I deleted all starting positions, since a moment captured in the life of a person does not start like in choreography that is staged. Further, both the timing as well as the notation of internal organs such as uterus or umbilical cord presented difficult tasks.

Finally the notations were structured in:

1. Preparations;
2. Process of giving birth;
3. New born—archaic gestures (*gestes archaïques*);
4. Daily routines, like arranging, cleaning, checking and discussing.

Over 200 notation examples were created. Finally Carmen Perrin decided on 40 notations. Figures 4a-c show examples of the first notations (still with starting position), and figure 5 an example of applied notations.

Concerning the notation symbols for:

- a. Uterus: Decision to combine existing symbols: Inside the pelvis (Knust 1997: ex. 315m, 316 b, f', j'; Hutchinson 1977: 248-251).
- b. Umbilical cord: Relationship with objects (Knust 1997: ex. 532).
- c. Embryo, as second being in the body of the mother: added to the staff of the mother, special timing added.
- d. Experimental notations on the reflexion that birth is primarily about relations between human beings: relation symbols are the starting point for the experimental drawings with circling bows (Knust 1997: ex. 48-52, 141c, 150, 528-624, 786; Hutchinson 1977: 338-340).

Figure 6 shows the experimental notations of birth labor. In the birth rooms these notations are on the ceilings.

3. The Dual Meaning of a Symbol or a Sign used as a Graphic Tool for Fine Art in Public Space

In Postmodernism meaning and symbols are split apart. Control is lost, systems are derived, but you also see curiosity rise and a surprising bond between unlikely professions grows throughout this project creating a unique relationship with its own forms of communication. For example, the midwives in the hospital were fascinated by the notation system and started to learn about the meaning of the signs, thus they created a crash course for others to understand the notation symbols.

Several months after my work for the project was done, I re-visited the Paediatric Birth Department (maternity ward) and I was astonished. The notations on the walls and the ceilings are influencing the atmosphere: in the corridors where the colored circles underlay the notations, it looks like huge exotic flowers rank arranged along

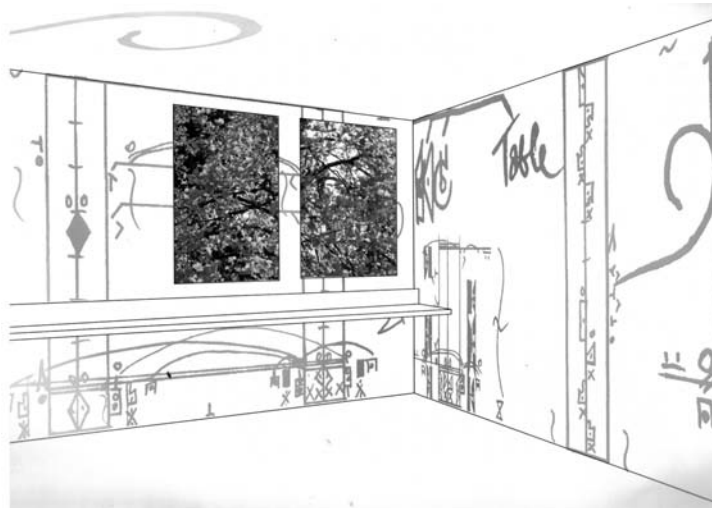


Fig. 2



Fig. 3

Photo: © Cathy Karatchian

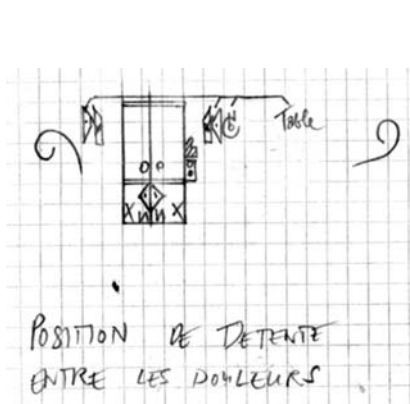


Fig. 4a

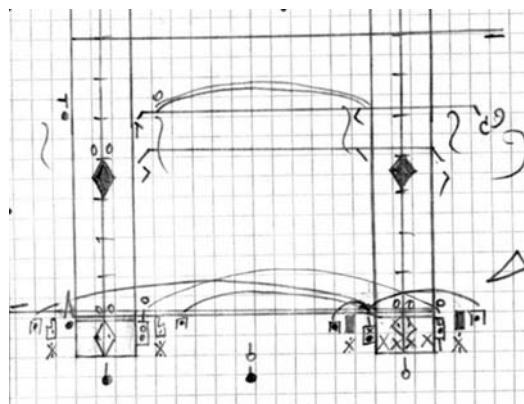


Fig. 4b

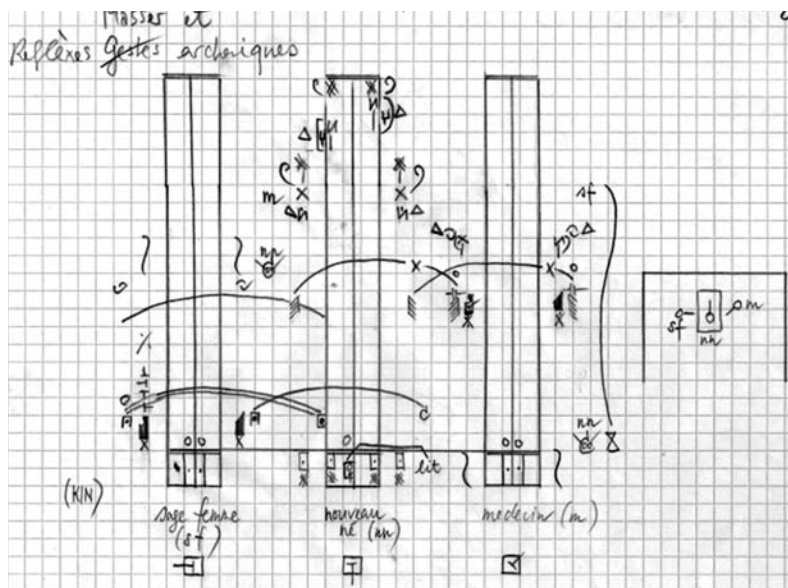


Fig. 4c

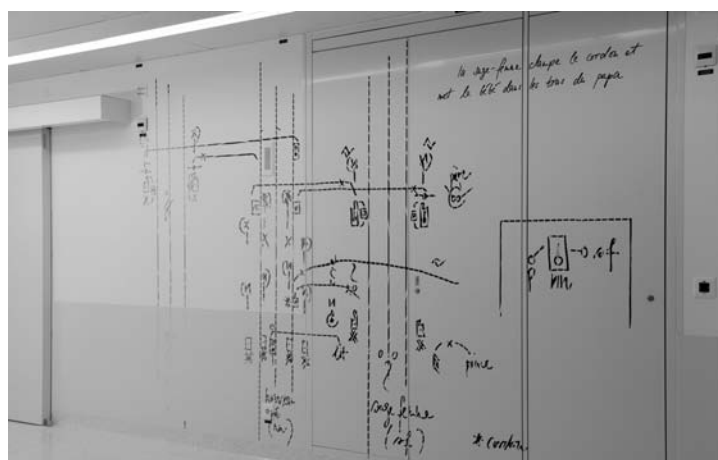


Fig. 5



Fig. 6

Photos: © Cathy Karatchian

the walls. Even if though many of the people that work there or visit the station do not understand the significance behind the images and the excitement of the project has calmed down, the underlying meaning of the notation is transforming the space.

The movements of the hands and the touching gestures of the midwives fascinated me from the beginning. In French, the midwives are professionally called “sages-femmes” [wise women]. After having analyzed and notated their movements on the bellies of the pregnant women in the preparatory phase of the birth, I started an artistic experiment with their hand movements, taking the hand movement pattern to the whole body and creating a dance with it.

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WORKSHOP / ABSTRACT

DISCOVERING THE ACAJOUET (LITERALLY ACA-TOY)

DELPHINE DEMONT

In 2008, Delphine Demont created acaJOUET, a score in relief and colours adapted from the Laban system. The acaJOUET enables the dancer to precisely imagine coordinated moves in varied degrees of complexity. The score can be modified at any time. The Laban Code has been adapted in relief and in colors in order to be used by blind and partially-sighted people, but this tool is also used in schools. The acaJOUET provides visually-impaired people with a unique tool that allows them to:

- visualize their body in both space and time;
- build an accurate body scheme;
- represent their body in motion;
- link their perceptions to encoded movement;
- create a common language and framework to describe body motions accessible to both able and blind people, hence promoting interactions and a more effective transmission of learning material;
- facilitate training by decomposing body movements: partially-sighted and blind students can get accustomed to a movement without having to touch the teacher or being touched (the teacher can get a better sense of the time required for a student to understand the exercise, and also identify more accurately the difficulties encountered by the student, as well as the progress made);
- develop their autonomy and creativity, and introduce a work of interpretation alongside the technical work.

Delphine Demont proposes a workshop about the acaJOUET, so that notators can experiment how Acajou uses this tool to build awareness and sensitive bodies. Blind people who learn Kinetography Laban must live several physical experiments for

every new symbol we teach, so that every symbol becomes a source of imagination and motions when they read it. Writing and reading allow creativity and games for both teachers and students.

The workshop will go on as a typical workshop opened to blind people, except that each suggestion and situation will be discussed by anyone, in order to share thoughts about the use of Kinetography Laban.

KINETOGRAPHY LABAN FOR MOTION SEGMENTATION AND GENERATION IN HUMANOID ROBOT

PAOLO SALARIS, NAKO ABE, AND JEAN-PAUL LAUMOND

Abstract

The paper¹ discusses the possibility of using Laban notation to program humanoid robots. Laban notation documents human movements by a sequence of symbols that express movements as defined in the physical space. We show, by reasoning around the simple action of “taking a ball,” the flexibility of the notation that is able to describe an action with different level of details, depending on the final objective of the notation. These characteristics make Laban notation suitable as a high level language and as a motion segmentation tool for humanoid robot programming and control. The main problem in robotics is to express *actions* that are defined and operate in the physical space in terms of robot *motions* that originate in the robot motor control space. This is the fundamental robotics issue of inversion. We will first show how symbols used in Laban notation to describe human gestures can be translated in terms of actions for the robot by using a framework called Stack of Tasks. We will then report on an experience tending to implement on a simulated humanoid platform the notation score of a “Tutting Dance” executed by a dancer. Once the whole movement has been implemented on the robot, it has been again notated by using Laban notation. The comparison between both scores shows that robot’s movements are slightly different from dancer’s ones. We then discuss about plausible origins of these differences.

¹ This text appears as a chapter entitled “A Worked-Out Experience in Programming Humanoid Robot via the Kinetography Laban” in the book *Dance Notations and Robot Motion* published by Springer in 2016.

1. Introduction

1.1. Motions and Symbols

How to transform an action expressed in the physical space (i.e. “take the ball”) in terms of a sequence of motions that originate in the motor control space (i.e. “bend the legs and then move the left hand forward”)? The question constitutes the essence of robotics. It opens two main challenges: motion segmentation and motion generation. The segmentation of complex movements is a fundamental step in order to make easier programming the robot and execute a given action. However, the definition of these units of action or movement primitives remains an open problem. In that context, it is natural to consider dance notations as a promising route to decompose complex actions into sequences of elementary motions (Choi and Chen 2002; Kahol, Tripathi, and Panchanathan 2004; Kahol et. al. 2003). Indeed, the main purpose of dance notation is to store choreographic works and knowledge of dance techniques by translating movements taking place in physical space into specific ways as abstract symbol, letters, abbreviation, musical notation, stick figure, etc. In western culture, there are almost 90 dance notation systems, from the first appearance in 15th century to the present (Hutchinson Guest 1989). Today, among the most popular ones, we find the Kinetography Laban, the Benesh Movement Notation system, and the Eshkol-Wachman Movement Notation system. This chapter reports on an experience in programming humanoid robots via the Kinetography Laban notation system.

The scope of Kinetography Laban is more general than only dance area. It aims at scoring all human motions independently of any behavior or any action. The system makes use of three basic parameters for describing movement, addressing respectively the direction of the movement, the part of the body doing the movement, the duration of the movement. It may be completed by a so-called Effort symbol describing the dynamic quality of the movement (Laban and Lawrence 1947; Loureiro de Souza 2016).

1.2. Action versus Motion Segmentations: Physical versus Control Spaces

Dance notation systems aim at describing the motions of the body as they are observed by human eyes. The purpose is to segment and to annotate the motions of body parts as expressed in the space (e.g. “the right hand is moving slowly forward”). The scoring operates in the physical space. A dancer who has been trained to dance notation is able to embody motion symbols: when reading a score, he/she “sees” the movement of the right hand in the physical space, and he/she “knows” what to do to move it slowly forward. Muscle activation is implicit. It is performed without explicit awareness of his/her muscle control space.

In robotics, and in particular in humanoid robots, the segmentation of complex movements is a more complex issue. The robot has to obey a command given by an

operator (e.g. “take the ball”). The command is expressed in the physical space as an action to be performed. The first difficulty is to express the command in terms of a sub-task sequence (e.g. “to take the ball, the robot has first to go to the ball and then to grasp the ball”). Tasks are then translated in terms of motion units (e.g. according to the context, “take the ball” may mean “move the right hand forward”). Both the decomposition of an action into sub-tasks to be performed, and the translation of each sub-task in terms of motion units, constitute the first issue to be considered. The second issue is the translation of the motions expressed in the physical space into motions expressed in the control space. A robot does not *a priori* “know” what to do to move its hand forward. Differently from reconstructing movement from dance notations that take into account only the physical space around the body where actions are defined and operate, the issue of translating these actions, expressed in the physical space, into motions expressed in the motor control space, is fundamental in robotics.

Indeed, only once suitable control inputs are defined in the motor control space the robots can execute a given action in the physical space. However, the question of the segmentation is double. It deals with both action and motion decomposition:

- A given action may require a reasoning to decompose it into a sequence of sub-tasks to be performed. This is the task planning issue (Ghallab, Nau, and Traverso 2004). Figure 1 illustrates such a decomposition. To give Florent the ball, HRP2 robot has to locate the ball, to go to the ball, to take the ball, to locate Florent, to go to Florent, and finally to give Florent the ball. Elementary tasks as go to, take and give, require motion generation (Yoshida et. al. 2009). On the other hand, motion planning for robots manipulating movable objects among obstacles gives rise to decomposition issues (Siméon 2004). The solution consists in structuring the configuration space of both the robot and the object into two elementary sub-spaces: the “grasping space” and the “placement space.” The topological structure of such sub-spaces directly reflects all possible segmentation of manipulation problems. The manipulation plan appears now as a sequence of motions lying in different sub-space that embeds a natural decomposition of the problem, i.e. a natural segmentation that solves the manipulation planning. Task planning in such contexts is out of the scope of the current paper.
- As motion segmentation is concerned, it is important to consider the clear distinction between physical space and motor control space. While dance notations operate movement segmentations in the physical space, robot programming requires to operate in the motor control space. The segmentation of a movement in the physical space does not necessarily imply the same segmentation in the motor control space. For particular cyclic or repetitive actions, as e.g. elliptical and figure eight patterns of different sizes and orientations performed by using

the whole arm, there is no evident segmentation in the motor control space (Sternad and Schaal 1999) but rather continuous oscillatory patterns.

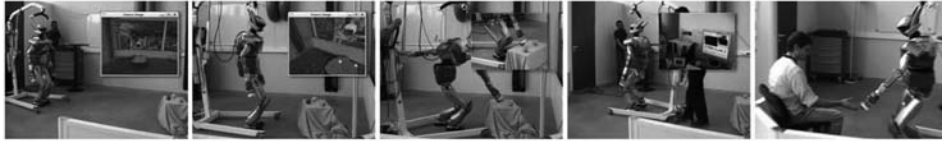


Fig. 1. The action “give Florent the ball” is decomposed into a sequence of elementary tasks.

Coming back to Kinetography Laban, a Laban score represents by symbols *which* parts of the body, e.g. arms or legs, should move and *where*. The 27 direction symbols can be used to segment robot actions. These symbols can be translated in elementary tasks defined in the physical space. Each elementary task consists in moving a body part towards a desired direction specified by that symbol. The sequence of symbols then reproduces a whole action. Now the question for the roboticist is: how to translate motions defined in the physical space into motions defined in the motor control space? Indeed, Kinetography Laban is for humans and the brain can generate suitable signals to be sent to muscles in order to move arms, limbs, and in general the whole body, with the aim of reaching an establish final configuration. For humanoid robots the problem is much more challenging. First of all, these complex mechanical systems are usually actuated by motors instead of muscles. Each motor is in charge of moving a part of the robot with respect to another one. As a consequence, by controlling these motors it is possible to move the robot in order to make it walking, taking an object and in general executing established actions. In robotics, a method for controlling the motors in order to accomplish multiple tasks expressed in the physical space is the so-called Stack of Tasks (SoT) (Mansard and Chaumette 2007).

1.3. Experience overview

In this paper, we show how the SoT can be used to translate the Laban score into control signals to be sent to the motors of a humanoid robot in order to move a body part towards a direction, specified by the corresponding symbol in the Laban score. Section 2 introduces the SoT framework which basically provides a method for real-time control of redundant manipulators and hence useful also to control humanoid robots. We show how flexible is the notation to express human movements, and how this peculiarity is very useful in programming humanoid robots. While considering the example of the simple action of taking a ball on the floor, we show that Kinetography Laban allows annotating different levels of details.

In Section 3, we show how to translate Laban scores into tasks for the humanoid robot by using SoT. In particular, we will translate the Laban score of a Tutting Dance, which involves only upper body movements, in a hierarchical sequence of tasks in

the SoT to be executed by a simulated humanoid robot (“Romeo” from Aldebaran Robotics). The final goal is to compare the Romeo’s movement with the dancer’s one. The main difference concerns the quality of the Romeo’s movement which is not same as the movement written in the original score.

For humanoid robots the problem of moving in a natural manner is very difficult and needs to answer the following question: which is the principle underlying the naturalness of humans’ movements and hence what are the implicit rules that, after several years of human movement observations, are part of Kinetography Laban? In Section 4 we propose possible answers to this question on the basis of recent neuroscience and biological studies.

Figure 2. To take the ball between its feet, contrarily to humans, the robot has to step away from the ball. This is due to the difference of morphologies between the human body and HRP-2 body.



Fig. 2a. Paolo takes the ball between its feet.



Fig. 2b. HRP-2 takes the ball between its feet. To do that the robot has to step away. In this experiment, “stepping away” is not a specific software module. It is not a symbol. It is an integral part of the embodied action of taking. The entire motion is the output of the sole and unique software module “take.”



Fig. 2c. Tiphaine is executing a motion by reading the notation in figure 3c which describes the movements of HRP-2 in figure 2b when it takes the ball. Tiphaine does not a priori know that she is taking a ball.

2. Robot Programming and Motion Notation: a Detailed Example

Let us consider the simple action of taking a ball. It might give rise to a complex motion involving the whole body and requiring the coordination of all body segments, if the ball is on the floor between the feet (see figure 2a). The legs have to naturally contribute to the action: “bending knees” becomes an integral part of the action “take the ball.” In figure 2b the same action “take the ball” is programmed in the humanoid robot HRP-2. Based on a simple comparison between figure 2a and figure 2b, it is straightforward to observe that humans and HRP-2 execute this action in different manners. Next subsections are dedicated to:

- describe how HRP-2 can be programmed in order to take the ball on the floor and explaining the differences between HRP-2 and humans engaged in the same action (Subsection 2.1), and
- how the flexibility of the notation in describing human movements can be exploited to notate with different level of details (see Subsection 2.2), going from directly translating the sentence “take the ball on the floor between feet” to precisely describing the movements of all body segments.

2.1. Robot Programming: the Stack of Tasks

One of the main features of humanoid robots is their redundancy with respect to a task. This permits them to perform two or more tasks simultaneously, as e.g. taking an object with the right hand while putting the left one in touch with a fixed object to help legs ensure stability of the whole body. Of course, the robot can accomplish several tasks at the same time if and only if all of them are compatible with each other: to check it, a simple idea is to put them in order.

The task-function approach (Samson, Espiau, and Le Borgne 1991), or operational-space approach (Khatib 1987), provides the mathematical framework to describe the hierarchy of tasks in terms of specific output functions, each one being a function from the configuration space to an arbitrary task space. At each time step of the integration process, a vector of the configuration space of the robot, tangent to the first task space, is selected. If the first task can be accomplished without using all the degrees of freedom of the robot, then a second task can be considered as soon it can be accomplished without interfering with the first one. By iterating this procedure, other tasks can be added until the whole set of degrees of freedom of the robot is completely exploited. The process can be iterated for other tasks so that a stack of tasks is obtained (Mansard and Chaumette 2007).

Let us now use the stack of tasks method with the humanoid robot HRP-2 in order to execute the action “take the ball” as showed by snapshots in figure 2a where a

human subject is executing it. The required movement is made more complicated by the fact that the ball is between the feet. However, the action is very simple and consists only in reaching the ball with the end-effector of the right arm (or the left one) of the robot and taking the ball, while maintaining the static equilibrium. As a consequence, the tasks to be ordered in the stack of tasks are basically twofold. The first one consists in maintaining the static equilibrium that, on a horizontal ground, is verified when the projection of the center of mass of the robot is inside its support polygon—the footprint in case of single support phase. The second one, which has a lower priority in the stack of tasks, consists in zeroing the error between the current position of the end-effector of the right arm and the position of ball on the floor. However, this is not enough for a humanoid robot. Indeed, other kinematic constraints are necessary to enforce the joint limits and avoid self-collision.

A solution to this problem has been provided (Kanoun, Laumond, and Yoshida 2011). As shown in figure 2b the robot has to first step away from the ball and then grasp it. However, there is no dedicated module in charge of “stepping” and indeed, it is a direct consequence of “taking.” The main reason why the robot steps away from the ball can be found mainly in the kinematic constraint of avoiding self-collision. Moreover, by stepping away the robot reaches a position (the third snapshot in figure 2b) more comfortable for the robot, making easier the main task of maintaining the static equilibrium. The taking action is hence totally embedded in the body, allowing the legs to naturally contribute to the action. In this example, “taking” is an embodied action.

2.2. Motion Notation: the Kinetography Laban

Kinetography Laban allows to write down not only dances but all kinds of human movements observable by human eyes. The utility of Kinetography, outside of choreographic field, is mainly based on analyzing human actions. The Laban system describes a movement by four factors: space (by direction and level), duration of the movement, beginning and end of the movement, and body parts. A complex action can be segmented according to these categorizations.

One of the basic element Laban notators use to write down a movement is the direction symbol. These symbols reflect a common approach to movement description in terms of spatial directions into which the part of the body moves with the aim of reaching a given position (Hutchinson Guest 2005). Kinetography Laban is a movement notation because the symbols represent changes. As a consequence, an absence of movements is represented by an absence of symbols.

The directions in space emanate from a central point called place. It is represented by a rectangle. Directions and levels are computed from this point. There are 8 main directions and 3 shading levels to form 27 principal directions represented

by modifications of the rectangle and by shading of each symbol. On their own the direction symbols state only information concerning the element of direction (Hutchinson Guest 2005). Only when they are placed in the appropriate column of the vertical staff it is possible to know which part of the body moves. In particular, for movements of the limbs direction and level are determined by the spatial relationship of the free-end (extremity of the limb) to the base (point of attachment). A line drawn between the extremity and the point of attachment indicates to which direction the limb has to move. The end can move with respect to the point of attachment, which is the point from which all the directions and levels specified by direction symbols radiate. For example, the whole arm is attached to the body by the shoulder. The shoulder is the point from which all directions and levels radiate. The whole arm can move with respect to the shoulder in order to place the hand, which is considered in this case as the free-end point of the arm.

We notated the action of “taking the ball” in three manners. The notation of figure 3a is one of the simplest ways among three to describe the action. This notation does not mention how to take the ball in detail, but it indicates only a starting position (standing), arms positions at the beginning and the end of the action (the arms are stretched out along the body), the position of the ball at the beginning (it means that the ball is on the floor between the feet), and the right hand grasps the ball at a given moment. The only information included in the notation on the way of taking the ball is that the right hand follows a direct path to reach the ball. This is exactly the same information that is given to the robot via its programming system.

When we asked Paolo to take the ball without giving any constraints, he took the ball without changing his feet positions. He just bent his knees and his hand grasped the ball. “Bending knees” is not explicitly expressed by the Laban score in figure 3a.

The score depicted in figure 3b is the detailed notation of Paolo’s movement. The notation describes his manner to take the ball with many details. It includes the way to reach the floor (e.g., rotation of the torso), the way to grasp (e.g. the choice of the right hand), the direction of the gaze, and motion timing.

Figure 3c is a notation of the whole movement of HRP-2 robot. It includes exactly the same level of details as the score in figure 3b.

All the three scores differ. This is not a weakness of the notation system, but a strength. Indeed these three scores illustrate how the detail of an action can be described according to an intention of the notator. A same action may be noted with different levels of details according to the purpose of the notation, including what the notator wants to transmit to the performer and who is the reader of the score.

Figure 3. Different Laban scores describing the motions motivated by the action of “Take the ball.” The figures may appear as obscure for readers not aware about Laban notation details. Their purpose is mainly illustrative to show that differences appear. Moreover, the presence of a symbol modeling the ball argues that the notation not only deals with the movement of the human body parts, but also with the movement of the ball.

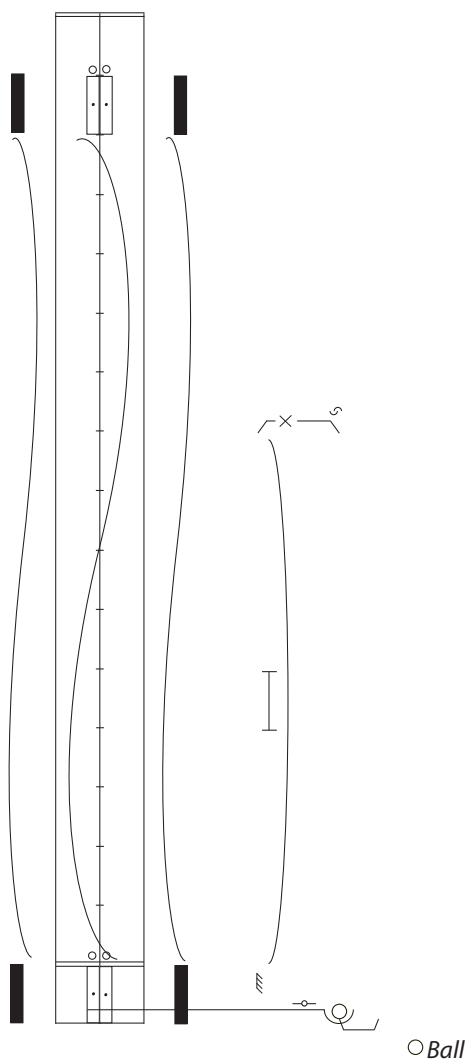


Fig. 3a.
Notation of the action “Take the ball”
by using Kinetography Laban.

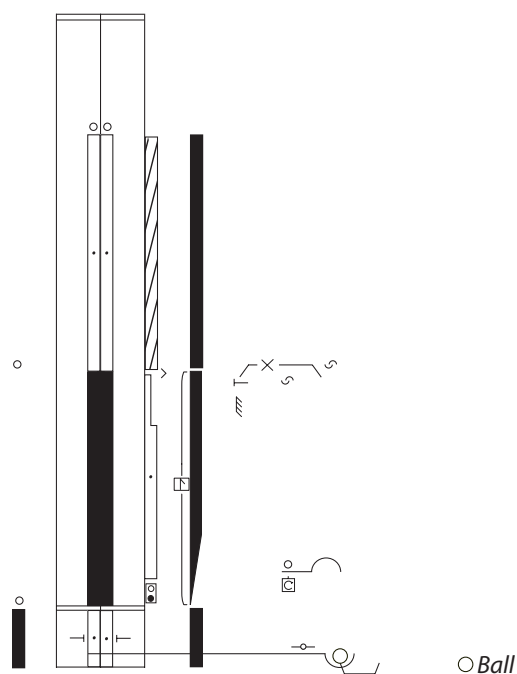


Fig. 3b.
The detailed description of the movement
in figure 2a by using Kinetography Laban.

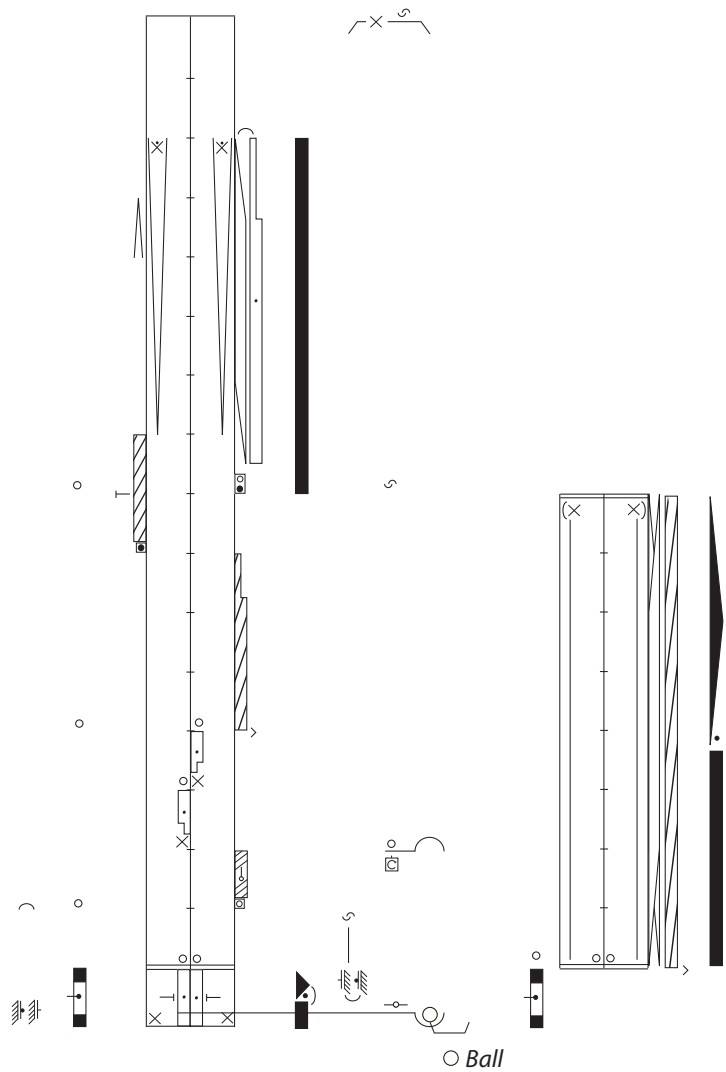


Fig. 3c.
The detailed description of the movement
in figure 2b by using Kinetography Laban.

3. Kinetography Laban as Robot Programming Tool

In this section, we show how the Laban score and in particular its 27 direction symbols can be translated in the framework of the Stack of Tasks. We will achieve this goal by a worked-out example where the simulated humanoid platform Romeo has to execute a kind of hip-hop dance, also known as Tutting Dance, that involves only the upper body, especially arms and hands, to create geometric shapes and movements.

3.1. Tutting Dance: from Dancer Movements to the Laban Score

The Laban score of the Tutting Dance sequence² is shown in figure 4. The postures of the subject at each step of the Laban score are depicted in figure 5.

The score contains 9 symmetrical columns. Each column is associated to a body part. The symmetrical staff represents the symmetry of the body. The columns on both sides of the center vertical line stand for the symbol representing the support of the body. Then the second columns are dedicated to the movement notation of the right and left leg gestures. The third columns, immediately outside the staff, are used for the torso and its parts. Tutting Dance mainly concerns the arms and the hands. This is why the second and third columns are free from any symbol, while the support columns contain only two small circles, which represent the “hold weight signs,” just after the double line which indicates the start of movements. In this case, these symbols indicate that the actor has to maintain the standing posture and the weight on the feet.

The fourth columns on the right and on the left of the body columns correspond to the right and left arm gestures, respectively. The fifth columns correspond to both upper arms gestures, the sixth to both forearms gestures, the seventh to the right and left hand gestures, the eighth to the back and palm surface of the right and left hands. Finally, the last columns on the right and on the left correspond to the fingertip edge or the base of the hands. The duration of the sequence is decomposed into 16 intervals according to our movement segmentation. Moreover, based on our observations, we deduced that no movement is faster or slower than others. As a consequence, in the Laban score the direction symbols have the same length meaning that all the movements have the same duration.

² The original version of the Tutting Dance can be found at the following link, <<https://www.youtube.com/watch?v=082Akz8hGLY>>.

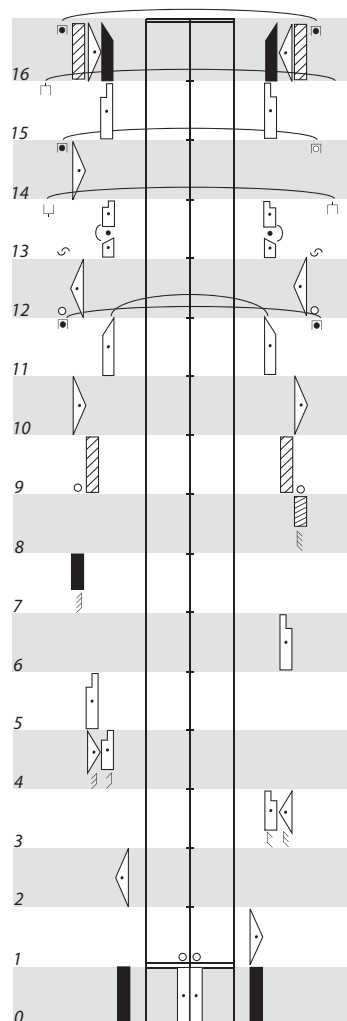


Fig. 4.
Laban score
for the Tutting Dance.

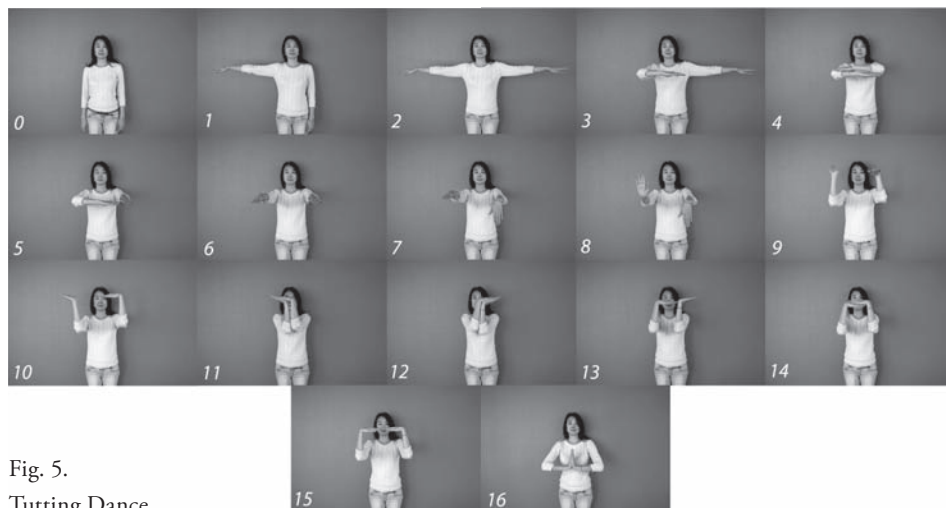


Fig. 5.
Tutting Dance.

A detailed description of each movement is here reported:

0. This is a starting point. An actor is standing. Both arms are stretched out along the body.
1. The right arm goes to the right-middle direction.
2. The left arm goes to the left-middle direction.
3. The right upper arm goes to the forward-middle. The right forearm goes to the left-middle direction.
4. The left upper arm goes to the forward-middle direction. The left forearm goes to the right-middle direction.
5. The left forearm goes to the forward-middle direction.
6. The right forearm goes to the forward-middle direction.
7. The left hand goes to down.
8. The right hand goes to up.
9. Both forearms go to up. During this movement, both hands maintain their configurations with respect to the forearms.
10. Both hands go to the right-middle direction.
11. The right upper arm goes to the left-forward-middle direction. The left upper arm goes to the right-forward-middle direction. Both upper arms are in contact. The left and right palms are also in contact.
12. The right and left hands while maintaining the contact changed their direction to the left-middle.
13. Cancel the hold of the contact. The right upper arm goes to the intermediary direction between forward-middle and left-forward-middle. The left upper arm goes to the intermediary direction between forward-middle and right-forward-middle. As a consequence, the palms separate. The fingertip edge of the right hand touches the base of the left hand.
14. The left hand goes to the right-middle direction. The left palm is in contact with the back of the right hand.
16. Both upper arms go to the forward-middle direction. The edges of both fingers are in contact.
17. The upper right arm goes to the right-forward-low direction. The right forearm goes to the left-middle direction. The upper left arm goes to the left-forward-middle direction. The left forearm goes to the right-middle direction. The hands go to up. Both palms are in contact.

3.2. From the Laban Score to Romeo Movements

Starting from the Laban score of the previous section (see figure 4), the Tutting Dance is now translated in the SoT so as to generate suitable control signals for the motors to execute the movements in the humanoid robot Romeo.

We have seen that one of the basic elements Laban notators use to describe a movement is the direction symbol. The Tutting Dance we have chosen leads itself very well to this type of approach due to its geometric shapes and movements.

The 27 principal direction symbols used to describe the Tutting Dance in figure 4 are the starting point to translate the Laban score in the SoT. In other words, depending on the current configuration and the body part which the symbol refers to, each principal direction symbol, and hence the main directions and levels, are translated as reference positions in space around the point of attachment. Each reference position is defined by a homogeneous transformation matrix that specifies both desired position and orientation of a reference frame attached at the free-end point of the movable part of the Romeo. Based on the current position of the body part and the desired one specified by one of the principal direction symbol, a task function is defined as the error in terms of both rotation and translation between the current position in space of the reference frame attached to the free end and the desired one. The SoT is then used to determine suitable control signals for the motor of the robot such that this error becomes zero, while guaranteeing at the same time other tasks. These signals correspond to reference velocities or accelerations, the last ones providing a smoother movement for the robot. The first and most important task in humanoid robots is to maintain the static equilibrium. On a horizontal ground, the static equilibrium holds as soon as the projection of the center of mass of the robot is inside its support polygon—the footprint in case of single support phase. For the Tutting Dance there is no displacement of the entire body (i.e. the so-called *weight* in Laban terminology and the so-called *root of the kinematic tree* in the robotics terminology) and indeed, in the support column of the Laban score, there are no symbols apart from the ones (small circles) that specify the maintenance of the starting feet positions. As a consequence, in the SoT, the first task, called “Weight on the feet” in figure 6, consists in guaranteeing the weight of the body rests on the feet.

We have seen that the absence of movements is represented by the absence of symbols. To include this rule in the humanoid robot Romeo, the last task in the stack, called “Reference posture” in figure 6, consists in limiting the “distance” from a reference configuration that can be considered as the natural standing position for humans. Just before this task, so at higher priority, a task, called “Torso fixed” in figure 6, is added in order to account for the lack of symbol in the body columns. Between the first task “Weight on the feet” and the task “Centre of Mass,” other tasks representing the gesture symbols that follow one another in the Laban score will be added as represented in figure 6.

Another rule of Kinetography Laban is that, after each symbol for gestures, until a new symbol does not involve the same part of the body (e.g. the whole arm), or a subpart of it (e.g. the forearm), the previous symbol holds. For this reason, in the stack of task some tasks change priority before disappearing from the stack: for example, referring to figure 6, task “Right Arm—middle/right” has a lower priority in SoT 2 with respect to SoT 3.

The final result of the implementation of the Tutting Dance in Romeo is shown in figure 7. Next section is dedicated to show the main differences between Romeo and human movements.

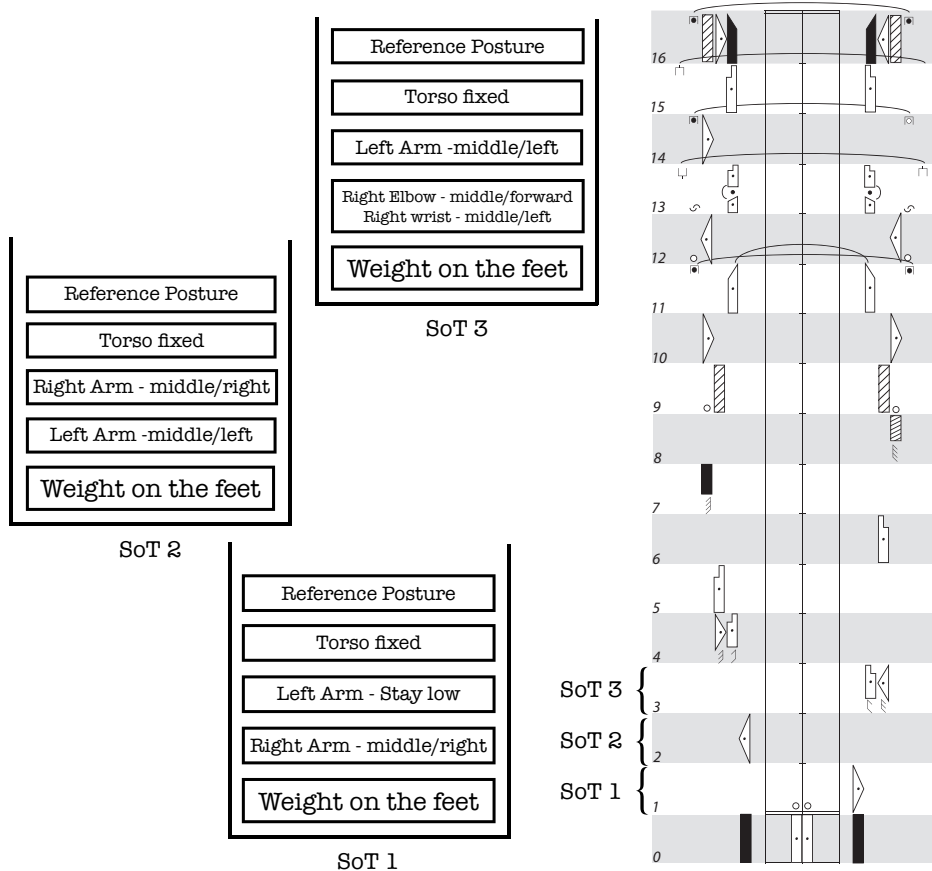


Fig. 6. Stack of tasks for the first tree step of the Laban score.

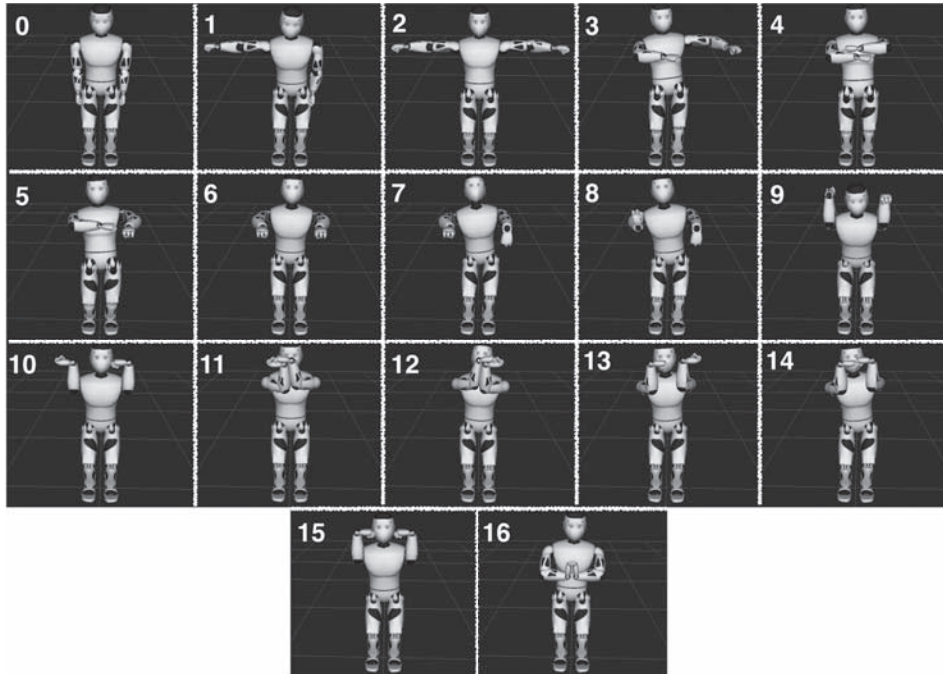


Fig. 7: Tutting dance realized by Romeo. The numbering of each snapshot corresponds to the numbering in the Laban score of figure 4.

4. Discussion

In this section, we will first discuss on the obtained results, by comparing the movement of Romeo with the movement of Naoko, also by means of Kinetography Laban. The second subsection is dedicated to describe some rules of Kinetography Laban about how movements should be executed, and plausible origins of these rules.

4.1. Comparison between Human and Romeo Movements

In the previous section, the Laban score of a simple example of Tutting Dance has been translated, by using the SoT, in suitable control signals for the motor of the simulated humanoid robot Romeo. In figure 7, the snapshots corresponding to the Laban score in figure 5 is reported. Apart from the standing posture of Romeo which is slightly different from humans (the legs are slightly bent, as most humanoid robots), there are not significant differences w.r.t. the snapshots in figure 5. However, in snapshot 3 of figure 7, the left arm of Romeo is bent while the left arm of Naoko is straight (see snapshot 3 of figure 5). Moreover, mainly in the asymmetric postures, the torso, the pelvis and shoulders of Romeo are not exactly at the same configurations of Naoko at the end of each step.

All these different configurations at the end of each step are a direct consequence of the movement executed by Romeo while progressing in the Laban score. Indeed, by using the SoT to generate the movements, each motor of Romeo is controlled such that the free end of a body segment moves along a straight line passing from both the initial position and the final one, as represented in figure 8. The movement corresponds to the step 6 in the Laban score. The free end of the right forearm should move following a circular arc centered at the elbow, i.e. performing a peripheral movement, and the rest of the body should remain fixed. Based on the snapshots in figure 8 this is not the case, as it is also pointed out in figure 9.



Fig. 8. Referring to figure 4, this is a sequence of snapshots for the movement at step 6 in the Laban score of figure 4. The free end of the right arm moves along a straight line between the starting position to the final one. Hence, the elbow (red point) does not remain at a fixed position in space. This makes the difference with the original motion performed by Naoko.

This characteristic gives hence rise to undesirable movements of the body. In figure 9a, the movement corresponding to the first step in the Laban score and to SoT 1 in figure 6 is shown. All these differences can be also appreciated by notating the Romeo movement with the Kinetography Laban. In figure 10a-b a comparison between the Laban scores of Romeo's and dancer's movements during the first 6 steps is reported. Notice that now, in the Laban score of Romeo (see figure 10b), the columns for the body gestures is not free of symbols and signs. Moreover, on the side of each direction symbol, a new sign is notated, representing a description of the path that the free end of the arm is now executing—basically, a straight line. In figure 9b, snapshots corresponding to the movement from step 2 to step 3 of the Laban score is also reported. In this case, the movement of the whole body is much more noticeable.

Finally, even if the Laban score in figure 10a represents a so called *legato movement*; there are no separations between direction symbols and hence there are no interruption in the continuity of the movements, for Romeo, sometimes there is a sort of overlapping between consecutive direction symbols and hence movements that indeed should be consecutive. This means that still before the previous movement is finished, the next one is already started (see figure 10b between steps 3 and 4).

4.2. On the Naturalness of Movements

As already said in previous section, on their own the direction symbols state only information concerning the element of direction. Only when they are placed in the appropriate column of the vertical staff it is possible to know which part of the body has moved. Moreover, depending on the actual configuration of the body part, due to implicit rules of Kinetography Laban created and based on the naturalness of human movements, information on the path of the free end of that part of the body can be also achieved.

In using the 27 principal directions around the body, symbols that correspond to adjacent points in space are considered to be at a *first-degree distance* from one another (see figure 11). For example, if the arm moves from forward middle to the adjacent right front diagonal point, this is a first-degree distance. In this case, the free end of the arm, i.e. the hand, describes an arc of circle whose center is the shoulder moves on the surface of the sphere. This is the so-called *peripheral movement* in Laban system (Knust 1997). All movements between first-degree distance points will produce this path. In case of the arm moves from forward middle to side (right or left) middle, we have a *second-degree distance* (see figure 11) and the hand describes a quarter of circle whose center is the shoulder, it is also called *peripheral movement*. All movements between second-degree points have to be performed without any special flexion of the arm unless otherwise specified with the addition of a particular sign, as e.g. the straight path sign.

If two points are at *third-degree distance*, the free end of the limbs moves along a trajectory closed to the body, and not peripheral path. In this movement, the arm is slightly bent, takes a path between periphery and center ("*in place*"). This is called *intermediate situation or transversal movement* (Knust 1997).

Finally, diametrically opposite points are considered to be at a fourth-degree distance. For example if the arm moves from forward middle to the extreme opposite direction backward middle. The arm comes back "*in place*" then extends again to outside. These types of movements are called *central movement* in Laban system (Knust 1997).

The control laws used to move the arms of Romeo do not contain all this variety of movements. Independently from the distance of points in space, Romeo always performs a straight line path, with noticeable loss in naturalness. Indeed, to perform that movement, other undesirable and unnatural body movements are necessary. Of course, to solve this problem, an ad-hoc control law that moves the hand along peripheral, central, or transversal movement might be determined.

Fig. 9. Two movements executed by Romeo. All movements describe straight line paths for the free end of the arms. This gives rise to undesirable movements of the body.

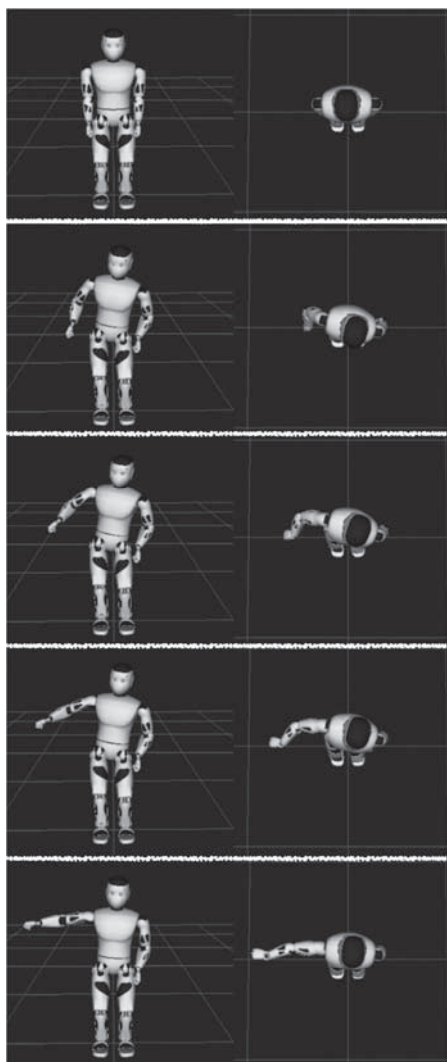


Fig. 9a. The movement of Romeo at step 1 in figure 4

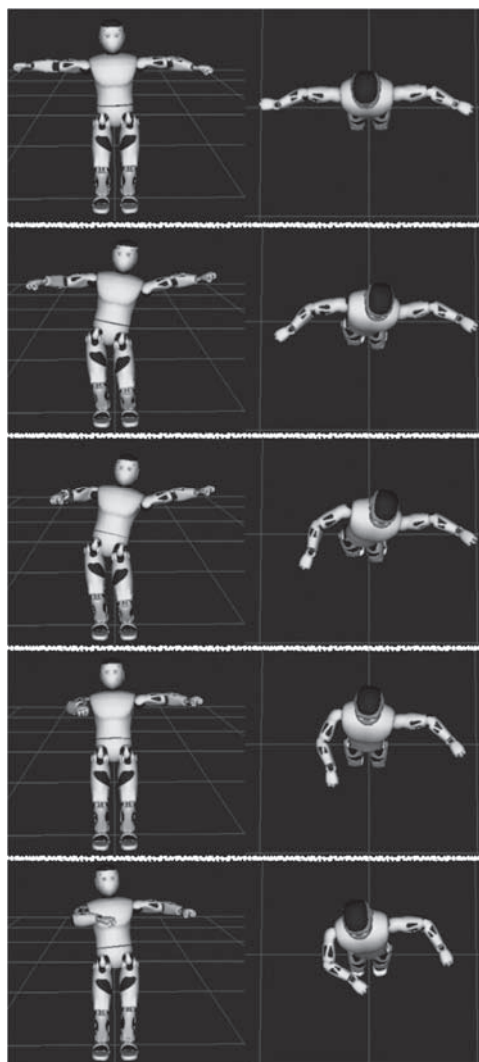


Fig. 9b. The movement of Romeo at step 3 in figure 4.

Fig. 10. A comparison between the Laban score of the Tutting Dance executed by a dancer and Romeo.

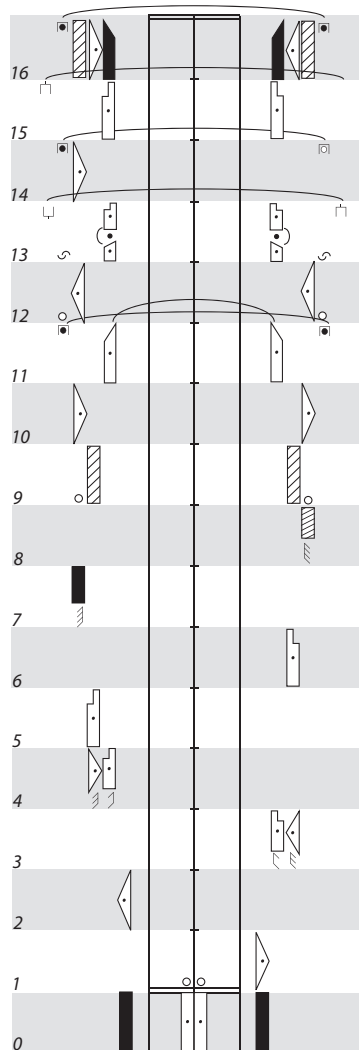


Fig. 10a. Laban score for a dancer.

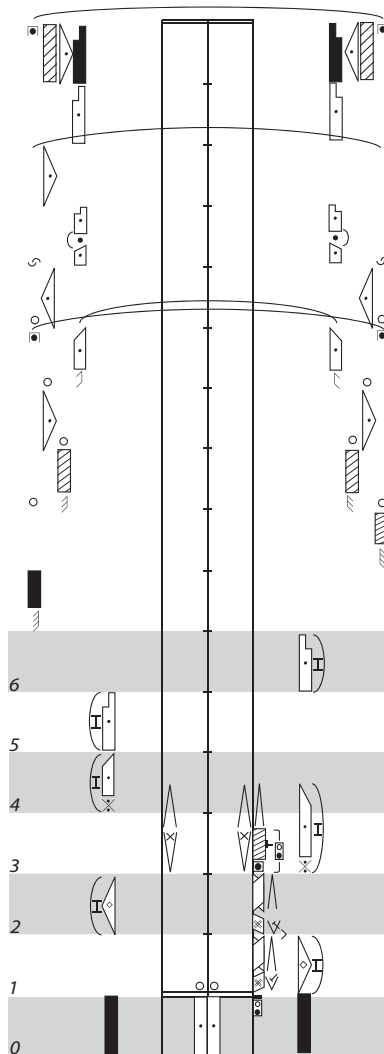


Fig. 10b. Laban score for Romeo.

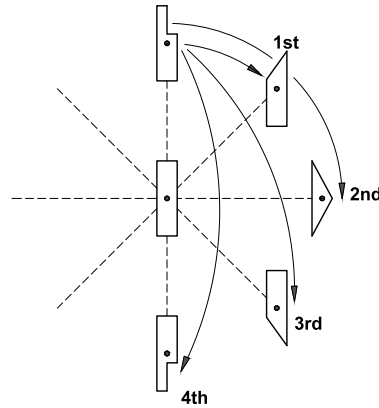


Fig. 11.
Degree of distance
between points.

On the other hand, the implicit rule of the notation comes from the several years of observations and it is based on the naturalness of human movements, also induced by the mechanical structure of the body. As often conjectured in robotics, an optimality principle might underline human movements. It would be hence interesting to understand what is this principle, to express it in a suitable mathematical manner and than to use it to determine the control laws for the humanoid robot Romeo, by using tools as the optimal control theory.

The main problem in translating the Laban score in humanoid robots is hence to obtain the continuous movements that resemble the human ones. To this end, several biological studies show principles that explain human movements (Flash and Hogan 1985; Stapley et. al. 1999; Sciutti et. al. 2012; Gaveau et. al. 2014). In particular, considering only arm movements in a horizontal plane, the recorded trajectories are well explained in terms of minimum jerk (Flash and Hogan 1985). On the other hand, when arms move on a vertical plane (in this case the force of gravity plays a fundamental role, making the movement asymmetric), the recorded trajectories are well explained in terms of the minimum sum of jerk and energy (Gaveau et. al. 2014).

5. Conclusion

What are the lessons learned from this attempt to make use of Kinetography Laban in humanoid robot programming?

Three study years are necessary to be graduated in Laban notation. Even for well trained notators, scoring simple movements as the ones described in this paper is time consuming. We have seen that a same action may be notated with different levels of details. Indeed Laban notation addresses the movement more than the action itself. Two scores may symbolize the action of “taking a ball” according to the importance one gives to the manner to take a ball. Both scores are complementary; they are not opposite. For a roboticist, making use of Laban notation to program a

humanoid robot requires either to have been trained for several months, or to work with a notator. At the very end, the notator describes the movements in the physical space and the roboticist translates the score symbols in terms of Jacobian inversion. More the score is detailed, more the inversion task is tedious. This makes the question of automated translation a critical issue. In spite of few attempts referenced in the introduction of this paper, the question remains largely open, as soon as the objective is to account for all dimensions and richness of the Kinetography Laban notation.

Human body and humanoid robot body differ. Retargeting a human movement on a digital artifact is a well known issue in computer graphics (Parent 2011). This is the same in humanoid robotics. We have seen that HRP-2 robot cannot take the ball as Paolo did. This is due to the fact that the body of HRP-2 prevents the robot to put its hand between its feet without stepping away. To take the ball on the floor, HRP-2 robot may benefit from the score in figure 3c but not from the score in figure 3b. Human motion notations are all based on the kinematic structure of the human body. Adapting the notation to another structure is certainly possible, but it is a challenge by itself.

Finally we have seen that the question of the naturalness of a movement is another critical issue. Laban notators benefit from a lot of implicit knowledge that ground Kinetography Laban. The issue has been clearly revealed in Section 4.2. The rules to move the hand in a given direction have been defined and described on the basis of a long experience in observing human movements. Movement notators target a movement description. They are not a priori interested by causality principles, i.e. by the origin of the movement. The origin of the movement takes place in the muscle control space. However, it is not necessary to tell a dancer what muscles he/she has to activate to perform a desired movement. Muscle activation is an unconscious process. With the fundamental problem of inverting actions expressed in the physical space into motor controls, roboticists have to face the causality principle. This is why, like neurophysiologists, roboticists try to exhibit general movement laws to explore plausible causality principles.

To summarize the experience gained with the worked-out examples described in this paper, we can say that dance notation and robot programming pursue two different goals in two different spaces. The goal of the dance notator is to describe the qualities of the movement as wished by the choreographer while the roboticist is a priori concerned by the action to be performed, better than by the motion that fulfills the action. However we have seen that there is an interest for roboticists to consider dance notation as a way to better explore the relationship between action and motion. Symbolical and computational foundations of both motion and action concepts, as complementary developed by dance notation practitioners and roboticists respectively, deserve to be deeper explored.

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MOVENGINE: DEVELOPING A MOVEMENT LANGUAGE FOR 3D VISUALIZATION AND COMPOSITION OF DANCE

HENNER DREWES

1. Abstract

MOVement-oriented animation **Engine** (MovEngine) is a software library, which was originally developed within a research project conducted at Salzburg University from 2008 until early 2013. One of the objectives in this project was to create a computer application which aids research in re-constructing dance through animated movement sequences, utilizing a movement language based on existing systems of movement notation. Since 2012 the software—in its current developmental stage—is being tested and integrated into movement notation studies at Folkwang University of the Arts in Essen and its development is continued within an MA course in *Movement Notation / Movement Analysis* at the university.

The software allows to create a three-dimensional, animated representation of movement based on a variety of sources and facilitates the exploration of possible variations in the movement material. This new unique and methodologically highly potential technological tool provides the possibility to access referential material on dance and to transfer/translate the *referentiality* into *visuality*, thus revealing the *motoric* and *kinetic* aspects of the material. While the goal of the original project was focused on historic dance research, the employed technical approach may be also applied in a variety of other contexts, e.g. in creating learning tools, in automated animated visualization of movement notation scores or in generating robotic movement.

MovEngine gains a high degree of flexibility by extending traditional key frame animation techniques with a system of movement orientated instructions, which are based on principles of movement analysis as known from systems of movement notation (*Eshkol Wachman Movement Notation* and *Kinetography Laban*). This paper

outlines the key features of *MovEngine* and focuses on the progress of the development made since previous publications in ICKL proceedings.

MovEngine – Technical Data

System requirements	Microsoft Windows (Vista, 7-10) By using emulation software or virtual machines the software maybe run on Mac OSX or Linux systems. It has been tested on Mac OSX using the free PlayOnMac (www.playonmac.com) software.
Download link	http://movement-notation.org/VisualizingArchives/download.html
Current version	1.4.2.1
License	Freeware

2. Background

The development of *MovEngine* started in the research project *Visualizing (the Derrida de Moroda) Dance Archives* at Salzburg University, headed by Claudia Jeschke, who initiated this project together with Henner Drewes in 2008 (Drewes and Jeschke 2013; Drewes 2014b). The implementation of *MovEngine* is still in progress. During the *Visualizing Dance Archives* project the core functionality of moving and synchronizing free extremities in space according to *Eshkol-Wachman Movement Notation* (EWMN)¹ principles has been completed. Currently weight transfers, e.g. from one leg to the other, are being implemented allowing the animation of steps and moving in space. The generation of these movements mainly relies on analytical approaches of *Kinetography Laban* (KIN). Despite its current developmental status with some unfinished features, the advantages of the approach can be already observed in the results of the *Visualizing Dance Archives* project, and in the experimental application of *MovEngine* as a research and learning tool in movement notation studies at Folkwang University of the Arts in Essen.

2.1. History

Attempts at digitally processing movement notation go back as early as to the late 1960s. Noa Eshkol and her team were invited to the Biological Computer Laboratory

¹ *Eshkol-Wachman Movement Notation* was invented by the dancer and choreographer Noa Eshkol (1924–2007) and the architect Avraham Wachman (1931–2010). It was first published in 1958 (Eshkol and Wachman 1958). For further reading see also Harries and Sapir (2009).

at the University of Illinois² to create computerized visualizations of the movement paths described by EWMN (Eshkol et al. 1970). The resulting space-chords—as Eshkol et al. called the complex paths created by simultaneously moving limbs (see figure 1)—were an early indication of the potential hidden in the analytical approaches.³ However, this basic research did not yield practical software due to the limited technological capabilities of that time.

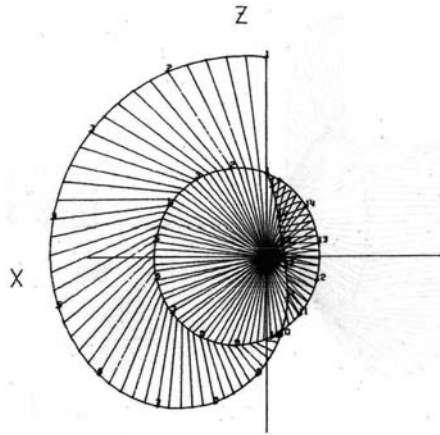


Fig. 1. Space-chords of simultaneously moving abstract limbs (Eshkol et al. 1970).

In the late 1970s Smoliar et al. developed a detailed concept to digitally process *Labanotation* with the ultimate goal to generate animation from digital notation scores (Smoliar and Weber 1977). Also later, *Labanotation* related attempts, which include LED & LINTeL (Hunt et al. 1989) and the LabanDancer project (Calvert et al. 2005), are based on the objective to ease on the inherent complexity of movement notation and the involved translation processes from the graphical representation to the actual movement, and vice versa. The reading and deciphering of the notation should be automatized to increase the acceptance of notation systems. The user should be freed of the burden to deal with the analysis of movement. Eshkol's work, however, was aimed at the opposite direction: the computerized visualizations should reveal and demonstrate the analytic potential of the notation, and encourage its active usage and application.

The latter approach provides an understanding of the underlying principles of movement notation and also creates a foundation for the current animation project. The analytic and abstract methods of movement notation are transferred

² The Biological Computer Laboratory (BCL) was a research institute of the Department of Electrical Engineering at the University of Illinois at Urbana-Champaign. It was founded by Heinz von Foerster, a scientist of Austrian origin, who made important contributions to cybernetics and constructivism. The BCL continued to exist from 1958 until 1974.

³ New light was shed on Eshkol's artistic work and her early research in the recent exhibition Sharon Lockhart | Noa Eshkol by the Los Angeles based artist Sharon Lockhart. For more details, see the articles in the catalog of the Vienna exhibition November 23, 2012–February 24, 2013, (Wilson 2012; Leeker 2012).

to visuality to enhance their accessibility, and thus are brought into the focus of users and researchers. Movement knowledge, which denotes an integral and significant, though neglected part of our cultural heritage, may be expressed through a specialized language for movement directly and efficiently. In addition to displaying metaphors for general concepts and ideas on dance, the corporal manifestation of movement can be demonstrated and at the same time its constituting components can be examined. If these components are only partially known, re-composition and re-construction may lead to the original material or to variations of it, allowing to re-experience the kinetic and kinesthetic essence related to the dance. Access is gained to the heterogeneous knowledge of dance and its movement content, which cannot be codified in ordinary language.

2.2. Aims

The aim of *MovEngine* is to provide a general, multi-purpose software library to generate 3D character animation, which may aid dancers and researchers in composition, analysis or re-constructing dance through animated movement sequences. It allows to create movement content to be visualized as a visual, three-dimensional representation. Researchers are given a great amount of flexibility, offering a wide range of possibilities and choices to connect visualized body postures to movement phrases and thus helping to construct a realistic representation of a dance.

The software library provides an innovative and specialized 3D animation engine, which has the potential to act as the core in a variety of future visualization tools. It allows to control the resulting animated sequences through centralized parameters. The researcher is able to perform changes dynamically, experimenting with different appearances of the results. This is accomplished by a design which transparently processes dance phrases in a movement-orientated manner. As opposed to traditional, key framed and thus position based animation techniques, this application relies on movement primitives, which build body movement, phrases, and ultimately whole dances.

In future developments libraries of dance phrases for different styles will be built, which will function as reference databases for (re-)composing material of certain styles. Previous knowledge on related material will function as a reference, to efficiently reuse standardized patterns in different contexts and variations, to make reasonable choices on how to fill the gaps in the documentation. Visualizing and animating dance material will add an entirely new dimension to composition and research. The increasing transparency of movement material may be considered essential to these developing artistic and academic disciplines, enabling the focusing on underlying movement structures and patterns. Ambiguities of interpretation will become transparent, be resolved and become an independent subject of debate.

2.3. Existing Approaches to Animation

While the graphic animation industry has developed software with amazing capabilities during the last decades influenced by its application in movies and software games, the animation of human movement is accomplished by means that do not easily facilitate restructuring patterns and phrases as necessary when analyzing and composing dance movement. One of the existing approaches is *key frame animation*, which allows for a software-based generation of movement sequences. Postures of animated figures are distributed over a time line, which are then interpolated by the software to create transitions between the so-called key frames and to produce an animated sequence. In the context of dance, the choreographic software package *DanceForms* (Credo Interactive 2015), which was influenced in its development by the American choreographer Merce Cunningham (Schiphorst 1997), uses this approach and provides a ready-to-use user interface suitable for choreographers and dancers. Professional animation software exceeds the capabilities of *DanceForms* by far and allows to control transitions between key frames in greater detail, but also requires expert knowledge to create and edit animations.

All key frame animation approaches, however, are limited in their capabilities to define movement in a comprehensive and refined manner, as movement is basically represented as a series of postures. Transitions may be influenced by different interpolation algorithms, which are not easy to understand for dance animators. Key frame animation does not actively conceptualize movement, as movement is solely defined by transitions between key framed postures. However, conceptualization and categorization of movement is needed to analyze, compose, create, or re-assemble dance phrases. All these actions require a proper representation of movement as known e.g. from systems of movement notation.

3. MovEngine and its Conceptual Framework

3.1. Movement Notation

In contrast to key frame animation, movement notation systems may be regarded as a more suitable and complete conceptual framework to describe movement. They form a basis for accurate description of movement, and serve at the same time as an instrument of thought. *MovEngine* borrows analytical concepts from two notation systems: *Kinetography Laban* (KIN) and *Eshkol-Wachman Movement Notation* (EWMN). While substantially different in their graphical appearance and in the application of analytical principles, both notation systems share some basic approaches. Movement is defined as changes in body postures and/or of the location in space. These changes are determined by four analytical components: the part of the body they apply to, the point in time they occur, their duration and the spatial information necessary to reproduce the movement path. Usually, several of such movement instructions

must be given simultaneously to describe complex human movement, each for every moving part of the body. Together, they do not only represent the movement of the body as a whole, they reveal the synchronization and coordination of movement.

Generally, both notation systems provide a wide range of alternative descriptive methods for a given movement or movement sequence. Usually these alternatives differ in the way a complex movement is broken down into single instructions and in the granularity of the four analytical components. For example, a bending arm movement may be described in one instruction as one movement of the whole arm, in which the hand is approaching the shoulder. Or, alternatively, the upper arm and forearm movements may be described separately in two instructions. While KIN and EWMN share a considerable amount of these descriptive alternatives, some options are unique to each of the systems. Furthermore, each system defines some default assumptions and a default viewpoint on movement, which influence analytical approaches and notation style. Out of this wide range of analytical options *MovEngine* first of all selects and uses strategies that allow a most efficient generation of animation. While in the early developmental stages the choices were also determined by programming complexity—the easier ones to implement were chosen first—more alternative and complex options will be added in the future.

EWMN is based on an analytical approach, which solely relates to abstract spatial and temporal parameters of movement. The description is based on a limited number of analyzing categories, mainly stating the relations and changes of relation between the various limbs and single parts of the body. This information is quantified by numerical values; a fact which facilitates transferring this analytical approach into a digitalized domain as animation⁴ and its application in other scientific domains.⁵

While the EWMN-based movement analysis defaults to a body image with all single moving parts of the body listed, KIN presents a more compact view on the body. In its graphical representation it shows four predefined limb spaces (columns) in the staff for each of the symmetrical sides of the body. One of these four predefined columns represents the concept of support (contact with the ground and transfers of weight), the others movements of the three limb groups: legs, upper body and arms. More limb spaces are only added on demand, either for additional parts of the body (e.g. head, hands and fingers) or for a more precise separation into single skeletal segments.

This compact view of the body leads to a different analytical approach to movement. When analyzing an arm movement, in KIN the first choice would be to see the whole

⁴ The analytical approaches to movement of EWMN relevant to this animation project were introduced in detail in previous publications on the subject (Drewes and Renneke 2012; Drewes 2014b).

⁵ EWMN gained recognition in an international scientific context by numerous researches on neurological syndromes (see e.g. Teitelbaum 1998) and animal behavior (e.g. Golani 1992).

moving arm, changing its orientation and extension. Only if needed as a second choice, the arm movements would be displayed as separate actions of upper arm, forearm and hand. EWMN defaults to the exact opposite. Each of the approaches shows certain advantages in different analytical contexts. The benefit for *MovEngine* lies in the variety of available options and in the ability to choose from the most suitable approaches to represent movement.

3.2. Additional Concepts

While the notational framework addresses many issues previously neglected in 3D animation, it does not always provide a complete solution for producing realistic movement. While notation systems provide many details of performance, they still rely on interpretation by the reader/dancer, which can greatly reduce the amount of information contained in a score. Currently, *MovEngine* cannot perform this human-like interpretation. Therefore, in many instances a *MovEngine* score will contain more movement details than a corresponding notation score. For example, forearm movements frequently invoke implicit rotational movements of the upper arm (Drewes and Renneke 2012: 191-192). In *MovEngine*, these rotational movements need to be given explicitly. Furthermore, some extra information is needed to determine the adequate acceleration and deceleration within defined movement paths to create realistic movement dynamics (see section below).

In the future some interpretational capabilities might be added to *MovEngine*, which should simplify the creation of a *MovEngine* score and make these more similar to traditional notation scores. To accomplish this, reliable algorithms to perform these interpretations need to be found, considering anatomical constraints and physical properties of the moving body. The current limitations, however, provide a chance to manually explore and discover many movement details which usually remain on an unconscious level. The ability to manually set and change detailed parameters of movement should be considered an important feature, which should be maintained even if advanced automated procedures were available.

4. MovEngine Design and Language

Currently *MovEngine* consists of the core animation library and a minimal user interface to create and edit animation scores. Furthermore, necessary tools are provided to visualize and animate the movement phrases. The main application screen consists of two essential viewports: the animation view (figure 2), and a score view (figure 3) that shows the movement commands on a time line.⁶

⁶ A more detailed description of the user interface and a basic tutorial of how to approach the software is given in the proceedings of the 2013 ICKL conference (Drewes 2014a).

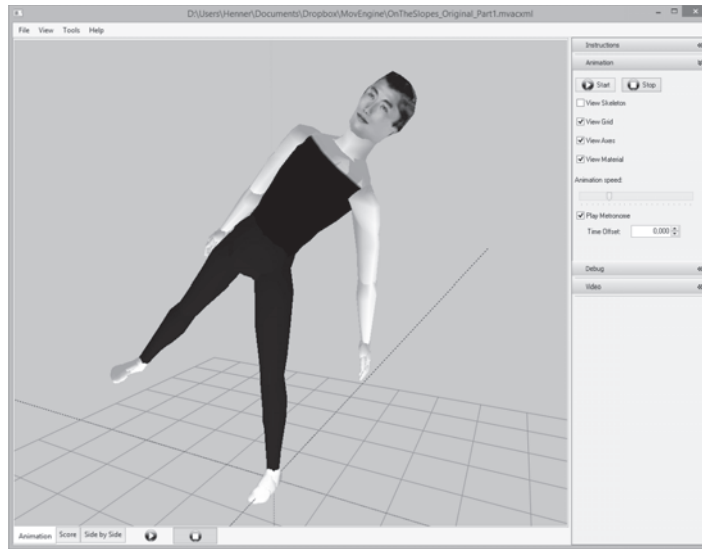


Fig. 2. MovEngine animation.

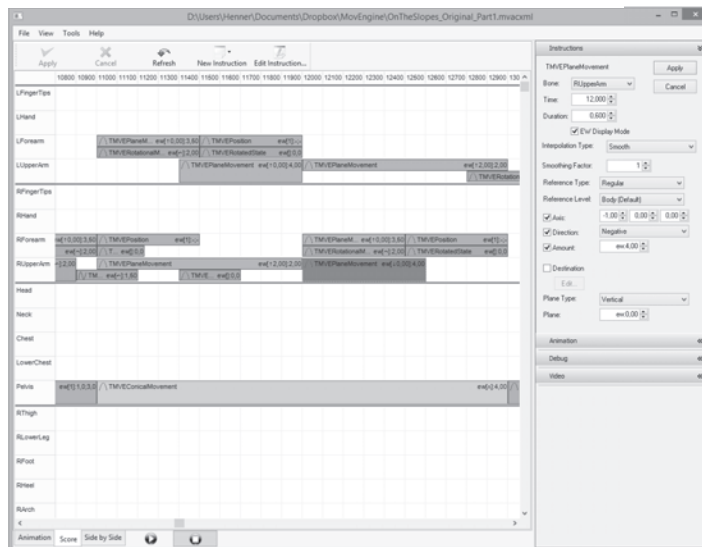


Fig. 3. Time line view of an animation.

After an animation has been loaded from a file, the movement instructions may be seen and edited in a table-like score, which is constructed in a similar fashion to an EWMN staff. The limbs of the animated figure are listed in the left most column of the table. The top row shows time indications which are given in milliseconds. Colored rectangular sections, which are placed in the limb rows, symbolize the times and durations a limb is moving at. Each of these rectangles represents a movement instruction. Different colors are used for marking various types of movement, such as direction changes of a limb (planar or conical movement) or rotations about the

axis of a limb. The orchestration of instructions applied to several limbs provides the complex information needed to analyze and describe the movement of the animated figure. The movement instruction approach is directly adopted from the movement notation systems: an instruction is given when a part of the body changes, and these changes may be described in a variety of ways. One possibility is to state a destination, but a change may be also defined by stating the movement path and magnitude in relation to the starting position. This is in contrast to the key frame approach usually taken in animation software, which focuses on key framed positions. In key frame animation movement is only implicitly encoded as the difference between two frames. The specific ways movement is encoded in the instructions were inspired by the various language elements of EWMN and KIN.

Each movement instruction relies on three parameters: part of the body which is moving, start time, and duration. In addition to these parameters, which were adopted from the notation systems, *MovEngine* requires an additional piece of information to create animations with realistic movement dynamics. Accelerations and decelerations performed at the transitions between the single movements are usually not represented in movement notation. Smooth transitions and the appropriate flow in movement will be created by a human reader, who is able to integrate physical experience into the interpretation of the score.

MovEngine does not have this interpretational ability. Therefore, an additional parameter sets the interpolation algorithm for each movement instruction and thus influences the timing of the movement and the transitions to the preceding and following instructions. For example, a movement may accelerate from or decelerate to zero velocity, or one can create smooth transitions between instructions using spline algorithms.

5. *MovEngine* as a Learning Tool

Since its introduction as a learning tool in movement notation studies at Folkwang University of Arts in 2012 *MovEngine* proved to assist students in acquiring the specific analytical understanding of movement needed when studying and applying movement notation. Knowledge acquired in notation classes may be applied and verified. Furthermore, certain aspects maybe grasped in a far more accurate way than in traditional learning settings.

For example, the understanding for the segmentation of movement is being trained through assembling animations out of their notation-based, atomic components: a single instruction usually represents one action with a specific timing for a single part of the body. The animation provides valuable visual feedback on how combining several of these single components create complex movement phrases and how changes in their interaction may lead to variations in the overall movement result.

The ability to choose from different interpolation algorithms at the transitions between movement instructions provides an opportunity to explore the numerous and different ways to connect movements and teaches how movement qualities may be generated out of clearly defined elements of movement. As such, this recent addition to *MovEngine* follows a different approach to represent movement qualities than in traditional movement notation. In the latter, movement qualities are mostly represented as the implicit result of other information relating to space and time. If necessary, additional indications may be provided to create certain qualities of movement. Even these indications, however, do not explicitly define the required accelerations and decelerations and changes in coordination to produce the desired result. *MovEngine* forces the user to choose from a specific interpolation method and thus to explicitly define transitions and resulting movement qualities. This invokes an increased awareness on movement details which otherwise tend to remain on an unconscious level.

The understanding of spatial orientation in various systems of reference maybe improved substantially when working with *MovEngine*. The ability to switch between body-oriented and space-oriented systems of reference and to use different orientation modes side-by-side is probably one its strongest assets. While a dancer or notator will always have a certain preference of orientation—a fact which is reflected e.g. by the preference for the standard cross-of-axes in KIN—*MovEngine* will encourage the user to actively explore different modes of orientation. It helps to understand the interdependencies between the single limb sections by calculating and translating automatically between local and global coordinate systems and displaying the results in the animated figure (figure 4).

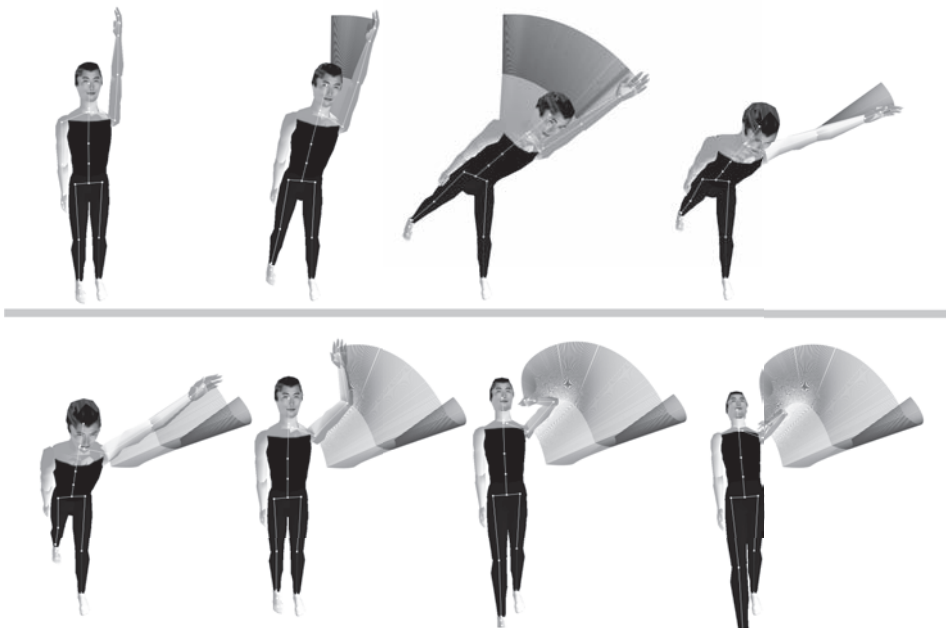


Fig. 4. Examples of a spatial trace in a *MovEngine*-generated animation.

When applying this differentiated spatial understanding not only to static poses but to movement, the focus will shift onto the complex spatial paths drawn by limbs when moving in space. EWMN coined the term *simultaneous movement* (Eshkol and Wachman 1958: 111-117) to describe the dialogue between relatively simple patterns and shapes created by a single limb and the resulting complex shapes created when several of these are performed at the same time. One limb will modify and distort the resulting spatial path of the other. The animated movement output generated by *MovEngine* is based on this analytic principle: each single skeletal segment can only perform circular movement paths lying on a sphere, as the free end of the limb revolves around its fixed joint. When adjacent limbs move on these circular paths simultaneously, the outer limbs move on their circular path relatively to their fixed joint, but more complex shapes are created in relation to space. *MovEngine* can draw these movement paths in space as colored traces and thus reveal and emphasize essential details in dance performance, which are hard to grasp without additional aids. It is interesting to note, that minute changes in quantity of the single circular movements or temporal changes in their orchestration, produce enormous changes in the spatial result. Dancers, choreographers and students get an opportunity to visualize these otherwise hidden properties, and furthermore a chance to study which actions and changes are needed to produce a certain result (see figure 4). This analytical approach may be also utilized in dance composition to increase variation and spatial differentiation in movement phrases.⁷

Interesting enough, the spatial traces were the subject of Eshkol's computer-based research in the late 1960s at the BCL, University of Illinois, which was mentioned in section 2.1. At that time, the computation and visualization of spatial traces were a major endeavor and the sole subject of several years of research. Today, *MovEngine* uses the same foundation and computations to animate a human-like figure, while the visualization of the space-chords is a more than welcome by-product of larger goals.

6. Outlook

While *MovEngine* is currently being presented as one software package with a distinct set of features, its core actually consists of a multi-purpose library which is responsible for the generation of animated movement out of notation-based instructions. Internally, the *MovEngine* library focuses on the representation and visualization of movement and the movement data processed by the software uses all available concepts and approaches to produce a satisfying animation result. As such, it crosses the borders of the existing systems of notation and uses, whatever is necessary to provide a better understanding and more efficient representation of movement. The current application layer only provides tools to test and verify the functionality of

⁷ See the paper "Understanding 'Simultaneous Movement' as an Analytic Principle in Movement Notation and its Usage in Movement Composition" by Henner Drewes and Tirza Sapir in this publication.

the core library in an experimental context. As a long term goal, various specialized applications could be built on top of the *MovEngine* library benefiting from its notation-based approach but providing different sets of features and substantially different interfaces to the user.

The original research project *Visualizing (the Derra de Moroda) Dance Archives* (Drewes and Jeschke 2013) proposed a reconstruction tool to visualize and animate static material (sketches, verbal descriptions, pictures) on historic dances. Also *MovEngine* could serve as tool for visual movement composition providing means to create, combine and vary complex movement phrases. Specialized applications could intentionally expose the details of the underlying notation-based movement analysis to the user, or they might choose to hide those details and provide more accessible, visual means to present the movement data. While *MovEngine* internally processes movement through its native language based on the notation systems EWMN and KIN, the movement content could be translated and communicated to the user using only one of the systems or in any other feasible way.

As a device that offers immediate visual feedback, *MovEngine* may contribute to the discussions among researchers, notation experts and practitioners. It can help to articulate the implicit knowledge of movement and in that way contribute to research on dance and to the discussion about movement in general. Notation practitioners of any notation system may gain additional insights on their notation usage by examining the differences between the literal meaning of notation symbols and expressions, and the effects of human interpretation. Until today, this gap remains largely unexplored, but *MovEngine* may contribute to changing this situation.

The thorough and faithful exploration of well-proven methods of movement description, which are unfortunately not widely known outside the movement notation community, provides the strength of *MovEngine*'s unique approach. The transference and translation of traditional knowledge to the visual realm creates new opportunities to strengthen and revive notation-based approaches, which otherwise might lose their importance in the era of video and digital processing. *MovEngine* may help to deepen technical discussions on notation practice by strengthening the focus on the underlying analytical procedures of capturing movement, which are the foundation for any movement notation practice.

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ABSTRACT**THE USE OF LABANEDITOR AS AN EDUCATIONAL TOOL****MINAKO NAKAMURA, WORAWAT CHOENSAWAT, AND KOZABURO HACHIMURA**

Dance notation is a system for representing body movement of what the choreographer wants and what the dancer actually does. From our experience of dance teaching, we believe that describing body movement in Labanotation can serve as an effective teaching material for dance classes. Based on the above problem, we have developed software named LabanEditor3.

Several computer applications have been developed for preparing Labanotation scores and displaying body movement. LabanWriter is currently the most widely used Labanotation editor. LabanWriter is only for preparing Labanotation scores and recording them in digital form. LabanEditor was introduced by Hachimura and his research team as an interactive graphical editor for writing and editing Labanotation scores. By using LabanEditor, a user can input/edit dance notation and display the animation corresponding to the Labanotation score via 3D computer graphics. From our studies, LabanEditor is the only system that has the functions of the editor of Labanotation scores and the creation of CG animation. The both functions in LabanEditor can serve as an effective tool for self-studying of Labanotation.

Using basic classical ballet movements, we developed teaching material and its corresponding CG animation in 2013. We conducted the experiment by inserting a Labanotation score of “Pas”, “Plié”, “Port de Bras” and five basic feet positions in ballet, then, creating the corresponding character animation. Those movements are chosen herein because it presents the basic movements. For example, Port de Bras is an exercise of the arms to different positions and Plié is a smooth and continuous bending of the knees.

Labanotation is rich in symbols and every kind of human motion can be recorded. However, for a new learner, it is not easy to understand the notation system because

describing human body motion with a notation is very difficult. Therefore we selected basic symbols of classical ballet and made teaching materials for beginners of Labanotation. We also updated a human body model and repaired some malfunction pointed out in 2013.

WORKSHOP

SPACE AND EFFORT WARM-UP

MIRIAM HUBERMAN

This text corresponds to the description of the workshop given by the author. It contains the basic information on what the Space and Effort warm-up consists of, how it was created and how it has evolved. The text ends with some frequently asked questions that are related to the warm-up's purpose.

In 1986 the late Janet Hamburg, CMA and sports movement specialist, published a series of movement patterns that were the basis of what she called a “pre-warm-up routine for the thinking athlete” (9). A few years later I came across the article. By that time I was a certified body awareness instructor, had been at the Laban Centre doing the MA in Dance Studies, was teaching actors, opera singers and dancers, and was searching for a general warm-up routine for my students.

Hamburg's idea was to connect mind and body and to “apply our intelligence to performing movement tasks” (9); mine was to have a general warm-up that was logical from a kinesiological point of view and that would reinforce the choreological relation between intention and result. In other words, I wanted to have a general warm-up that consisted of something other than simply jogging, jumping or stretching for five minutes because these activities are not necessarily conducive to a better performance in a dance class, rehearsal, or performance. Besides, from a choreological perspective, I think that well warmed-up bodies and minds are not the only things dancers need: they have to be prepared to move in different directions, levels and planes, and be ready to display a wide range of dynamic variations in their movements.

Hamburg's justification for designing such a routine was that the best preparation for doing sports-specific warm-ups or drills was moving the whole body, changing directions and visualizing the body as it moves through space. My argument for using her routine is that it fulfills the requirements of a general warm-up, it is easy

to teach and easy to learn, it prepares not only the dancers' body and mind but also their spatial and dynamic awareness, and everybody can do it (besides teaching it to the students mentioned above, I have taught it to pregnant women, athletes, basketball players, 4-6 years old children, and mixed abilities groups).

Another of my concerns was that one of the main reasons why dancers injure themselves is because they do not warm up properly. And they do not warm up, because some still think it is not important to do so, others do not know how to warm up, or they confuse doing a general warm-up with taking a class or with conditioning or stretching.

The Space and Effort warm-up is a general warm-up that lasts not more than five minutes. It is divided into four sections: a) walking (forward and backward), b) stepping to the sides, c) diagonal reaching, and d) yielding/resisting roll down. The first three sections correspond to the original routine devised by Janet Hamburg; I added the fourth section. Since 2003 I have integrated this routine into all my movement classes and rehearsals.

Because I have made some slight changes to Hamburg's original version, I will describe each section:

a) **Walking.** Hamburg says: "Stride eight steps forward, then eight steps backward. Swing your arms, making sure they actively reach forward and backward in natural opposition" (9). If I am working in a large space I do not count the mentioned eight steps, but rather walk through the whole space without any specific count so as to get a sense of the size of the place.

b) **Stepping to the sides.** Hamburg says: "Stand with your legs comfortably apart, with your left arm at your side and your right arm reaching out, parallel to the ground. Turn your head to the right and focus on an imaginary point several feet in front of your right hand. Now, leading with your right foot, take four long, sliding steps to the right. Quickly change to the left side, raising left arm, lowering right arm and sliding four steps to the left, with head turned left and eye focused beyond the left hand. Repeat the pattern again, except drop to three slides. Next, two; then, one. Now repeat the entire sequence again, only don't turn your head. Keep your eyes focused in front of you" (9). I changed three elements in this section. First, in order to have a longer sequence, I changed the counts: I do two sets of 8 counts, two sets of 4 counts, four sets of 2 counts, and eight sets of 1 count. Then, I do not "slide," I "step." And I repeat the whole section, moving slightly faster the second time.

c) **Diagonal reaching.** Hamburg says: "...with feet comfortably apart, reach high with your left hand across to 'snag' a ball to your right. Focus your eyes on each 'catch'. Now reach high with your right hand across to your left. Continue this

crisscross pattern, gradually working lower to the ground” (10). Instead of starting high, I start at the bottom and work the crisscross pattern up beginning with the right hand. I also emphasize moving on the horizontal plane at five specific levels: feet, knee, waist, shoulder and above the head, making sure that one tries to reach the back diagonals.

d) **Yielding/resisting roll down.** Starting with the head, you flex your trunk, rolling down and slightly flexing your knees till you can put your palms on the floor, keeping your head flexed. Then you roll up to return to the starting position, making sure your head is the last segment to straighten up. The first roll down and up is done as a floating movement (flexible, light, and sustained) and then the next three are done as punches (direct, strong, and sudden). This sequence is repeated two or three times as needed.

Finally, I include some frequently asked questions that are related to the purpose of the Space and Effort warm-up.

Why is doing a general warm-up important?

Because a well-devised and well-done general warm-up helps prevent injuries, prepares body and mind for the physical demands of the activities that follow, and enhances performance.

How does a general warm-up work?

As the intensity of the physical activity increases, there is an increased rate of fuel consumption and the body temperature rises. The heart rate is increased and the arteries and capillaries are opened with a resultant increase in the volume of the blood flowing to the muscles. This brings about an equal response in the nervous system to remove metabolic waste quickly. As the blood flow is increased, the muscle temperature rises and the muscle fibers become relaxed and elongated. There is an increased rate of neuromuscular transmission and of recruitment of fibers. Neuromuscular memory is activated and there is an increased production of synovial fluid in the joints.

How can a “good” general warm-up be identified?

It lasts no more than 5 minutes, it consists of whole body movements, it is simple to do, and its easily observable effects are: the heart rate increases, the body temperature increases, the muscles and joints feel relaxed and pliant, and the person feels alert and focused. From a choreological point of view, a “good” general warm-up should include movements in different directions, levels and planes, and it should include at least the extreme basic effort actions in which all elements yield and resist: float and punch.

What is the difference between a general warm-up, a specific warm-up, a conditioning session and a class?

A general warm-up is the activity that immediately precedes a specific warm-up, a conditioning session, a class, a rehearsal, or a performance; its main purpose is to reduce the risk of injury as it prepares the dancer to meet the demands of the activity that follows. A specific warm-up is an exercise routine that is done after the general warm-up and focuses on preparing the body and mind to meet the physical and psychological demands of a specific technique or activity that will follow. A conditioning session is an exercise routine based on postural reeducation, the general improvement of the body's abilities and the acquisition of the basic physical skills of a specific technique so as to be able to meet the demands of a technical training. A dance class is a systematized and progressive set of exercise routines made of a technical and artistic selection of certain joint movements that are expected to be mastered in time till they become the medium for artistic expression.

REFERENCE CITED

HAMBURG, Janet. 1986. "The Pre-Warm-Up for the Thinking Athlete." *Movement Studies* Spring (Sport and Fitness): 9-10.

ABSTRACT

“LIBÉRÉE, DÉLIVRÉE:” LABAN-BARTENIEFF MOVEMENT ANALYSIS (LMA) AS A TOOL FOR TEACHING FOREIGN LANGUAGE TO CHILDREN AND ADOLESCENTS

DEBORAH HULL

Over the course of a 15 year career as a teacher of girls ages 5-14 at the Hamlin School, an independent school for girls in San Francisco, CA, in the United States, I have created and directed the dance program, piloted and launched a health and wellness program, and taught French and Spanish.

I incorporate LMA into all aspects of my work with my students and colleagues at Hamlin, from teaching dance and performance to designing and coordinating new curricula. Having recently returned to the academic classroom as a teacher of French and Spanish to 11-14 year olds, I currently use LMA as a primary pedagogic tool in second language acquisition for my students.

In my presentation I would like to explore the following questions:

- How can LMA help students access and acquire communicative proficiency in a second language?
- What aspects of the LMA system are best suited to support the teaching of foreign language?
- What are the differences between using LMA to teach studio-based disciplines, i.e., dance or theater, versus using LMA to teach more traditionally academic subjects in conventional classroom settings?

IGNITE TALK / ABSTRACT

PRESENTATION OF DVD#2 *TRANSFERS AND TURNS*

NOËLLE SIMONET

At the 28th ICKL Conference in Toronto I presented the DVD-book *Floor Patterns: A Tool for Transmission and Exploration*. This DVD-book, the first of a series to be developed, was focusing on floor paths as a starting point of our research, relying on “walking” as a founding element of the Laban system. Walking is indeed the foundation of Laban conception of human movement.

This series of DVD-book is intended to dance teachers, professional or non-professional dancers and choreographers, who have already been introduced or not to the Laban system. It is dedicated to anyone interested in movement studies. It presents the main concepts of Laban movement as support for exploration.

As a result of my experiences linked to the Laban system as a whole, the goal of this object is not to introduce Kinetography or Motif, to rebuild a choreography or to analyze it according to Laban Movement Analysis.

To develop this research we obtained a new grant for “assistance with research and the dance heritage” from the Centre national de la danse (France) in 2013.

In this second DVD/book *Transfers and Turns* we analyze the dancers’ steps from the symbols written on the staffs (depicted by animated graph on the DVD) of the 3 scores already studied on the first DVD: Lucinda Childs, *Sunrise of the Planetary Dream Collector* (1998), Merce Cunningham, *Septet* (1953), Doris Humphrey, *Air For the G String* (1928), we add the third of 3 *Boléros* (1996), Odile Duboc.

We deepen the study of spatiality in the horizontal plan and we approach some elements of verticality.

For this purpose, we focus, for each chosen choreography on the following elements:

- Directions of supports with their duration, turns with their direction and degree;
- We also analyze moving on curved paths and the relation between directions of supports and the situation of the circle in the space;
- We study the way a performer revolves around his axis on a straight or curved path and the simultaneity or succession of transfers of weight and turns.

REFERENCE

SIMONET, Noëlle. 2013. *La partition chorégraphique, outil de transmission, outil d'exploration: #1 Le croquis de parcours*. Paris: Cie Labkine.

SIMONET, Noëlle, and Lise DAYNAC. 2015. *La partition chorégraphique, outil de transmission, outil d'exploration: #2 Transferts et tours*. Paris: Cie Labkine.

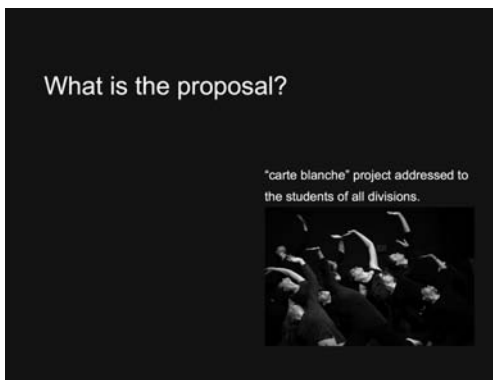
IGNITE TALK

LIGNES DE CHŒUR—CHOIR LINES

RAPHAËL COTTIN



Lignes de chœur—Choir Lines
Artist in residence at François Rabelais University, Tours, France. Each year, the University of Tours invites an artist in residence (a graphic artist, a singer, a writer, etc.). In 2013-2014, the invitation was addressed to a choreographer.



What is the proposal?
"Carte blanche" project addressed to the students of all divisions.

How the artist is selected?

- Availability
- Accessibility
- Connections with academic disciplines



How the artist is selected?

The selected artist must pay attention to several elements: his availability, the accessibility of his proposal, and taking account of the academic community in which students live.

Main aspects of Lignes de chœur

Movement Choirs

Individual and collective experiences



Main aspects of *Lignes de chœur*

Movement choirs, individual and collective experiences.

My project was dedicated to movement choirs, in a contemporary point of view.

It was a mix of practical and theoretical axes, in order for students to question their environment and studies.

Lignes de chœur - project content

- 90h of Workshops
- 1 Masterclass
- 3 Conferences
- 6 Public events
- 6 Cultural outings
- 1 Publication



Project content

Lignes de chœur was composed of 90 hours of workshops, 1 master class, 3 conferences, 6 public presentations, 6 performances to see, and 1 small witness-book written and realized by students.

Reception of this project

- 30 students
- 1500 people, (students and general audience),
- 6 performances
- 2 papers, 1 TV interviews



Reception of this project

30 students were part of this project. The presentations were seen by more or less 1 500 people and followed by local media.

Workshops

- 90 hours
18 three hours workshops
+ 3 weekends
- The principles of
Movement choirs
developped by Albrecht Knust
- Laban fundamentals by using
Movement Symbolization

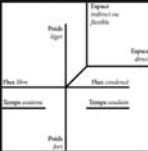


Workshops

The deal consisted in workshops given by the dancer Corinne Lopez and I, based on the principles of movement choirs developped by Knust as well as improvisations based on Laban fundamentals (and using—among others—Movement Symbolization).

Master-class

- Angela Loureiro (CMA)
Introduction to Effort



Master class and conferences

Angela Loureiro gave a week-end master class introducing students to both Effort and Kinesphere fields. Those teachings help them to question their own space and the one of their environment.

Conférences

- Raphaël Cottin
Introduction to Kinetography Laban



Every second months a public conference was proposed, open to everyone. I started with an introduction to Kinetography Laban, followed by more or less 300 people.

- Annie Suquet
Dance and Spirituality
around the early 20th century
- Marie Glon
Ecrire (sur, avec, pour) la danse
Write (on, with, for) the dance



There were 2 other conferences given by 2 historians and researchers: Annie Suquet talked about Spirituality and dance in the early 20th century, and Marie Glon spoke on the many bridges connecting dance and writing.

Public presentations

6 public presentations

from October to June:

- 2 in the University of Tours
- 2 in other Universities
- 2 final performance in theatres



Events

6 public events were organised, in and out the University, in urban spaces and in theaters, in 3 different cities.



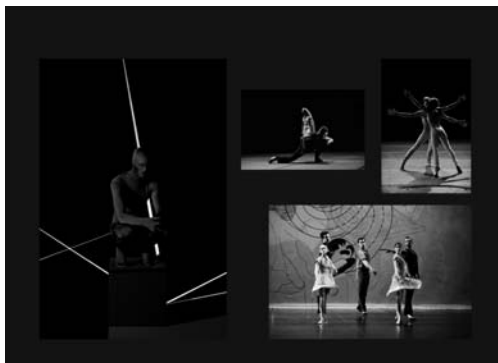
Cultural programme

6 performances proposed to the students



Cultural programme

Moreover, the students were supposed to see 6 performances from 4 dance companies, in order to connect *Lignes de chœur* project with the cultural life of Tours City. There were 3 pieces of mine, 1 of Ballets de Lorraine dedicated to Graham, Cunningham and Forsythe repertoire, 1 of Cecile Loyer and 1 of Thomas Lebrun.



Publication

300 copies:

- Biography of Albrecht Knust
- Knust's unpublished « In memoriam Rudolf Laban »
- Pieces of the Albrecht Knust archives – donation Roderyk Lange (CND)
- 1 document from the DNB (Laban's text for the Berlin's Olympic Games in 1936)
- Interviews
- Workshop reports
- Testimonies



Funding and partnerships

12 500 € Budget

- Université François Rabelais de Tours
- Service culturel et Service des activités sportives de l'université
- Direction régionale des affaires culturelles de la région Centre
- Département d'Indre-et-Loire
- Centre chorégraphique national de Tours – Thomas Lebrun
- Centre national de la danse



Publication

A free 60 pages booklet was printed in 300 copies, written and realized by the students in order to create a testimony as well as students feedbacks. It is composed of interviews and short papers, and included photos of the workshops and events, pictures from the Knust Archives (CND), and one document from the Isaac Archive (DNB).

Funding and partnerships

The budget of this residence was approximately 12 500€ + plant contributions. It was composed of funding from public institutions (from State, Indre-et-Loire Departement and University itself, and 2 other partnerships with CND and CCN Tours).

The publication is available on my company's website www.lapoetiquedesignes.com; a video recording can also be seen at the Cultural Division of the University.

PANEL / ABSTRACT

EXAMINING LABAN STUDIES AS A PEDAGOGICAL PRACTICE

SHERRIE BARR, TINA CURRAN, SUSAN GINGRASSO, AND TERESA HEILAND

The panelists of this proposal, dance educators in higher education and adult learning, find themselves increasingly engaged in a teaching praxis rooted in the philosophical underpinnings of Laban Studies (LS). Through our shared belief in the theories of critical pedagogies, we recognize the value of interrogating teaching approaches embedded in LS, ranging from Labanotation and Language of Dance to LMA and Bartenieff Fundamentals. Engaging the umbrella of LS as a pedagogical lens invites us to reflect equally upon what students are learning through our teaching and how and why we are supporting that learning through our teaching.

The relationship between learning and teaching brings this inquiry into focus: does our teaching fully engage ideas underlying the principles within Laban Studies? How can our approaches to teaching better support students learning? These fundamental yet overarching questions speak to our individual and collective commitment to LS as a body of knowledge and a field of study being re-mediated in our pedagogical practices.

To situate our inquiry, we will unpack historical and philosophical roots of LS and its ongoing evolution and development in relation to sociocultural exchanges of learning that support construction of knowledge and meaning making. Writings by and about Laban as well as those of contemporary scholar-practitioners provide our springboard for this query, offering ideas about pedagogical practices that reflect a democratic-oriented teaching paradigm. As these writings also reveal insights into how tenets of critical pedagogies are embedded within LS, divergent points of view, experiential learning, making of personal meaning, and the shared responsibility of teaching-learning are brought to light.

The current scope and purpose of dance education is also integral to this inquiry. As such, we will interrogate the approaches of teaching from the frameworks of

critical pedagogies and LS in relationship to the complexities of dance education in today's world. Doing so becomes a springboard to an "engaged pedagogy" (bell hooks 1998/2006), a praxis emphasizing the wholeness of students in their learning. It is a pedagogy that underlies dance education, as we want it to be today, creating an environment that supports the values of learning through understanding, experiencing, and reflecting. That Laban addresses such values in his writings speaks to his progressive views of education. Especially germane to this proposal, the implied connections between Laban's ideas and critical pedagogies underscore the rich pedagogical beliefs embedded within LS.

Probing Laban Studies through a critical pedagogical lens in conjunction with our extensive experience as dance educators, we have come to embrace what is inherent within the frame, allowing us to more fully engage in the "system" as a teaching-learning paradigm. We will share these insights through a forum that undertakes a philosophical and practical application via each panelist's particular teaching experiences with LS.

PANEL / ABSTRACT

**CURRENT PEDAGOGICAL PRACTICES FROM THE DANCE NOTATION
BUREAU AND DANCE NOTATION BUREAU EXTENSION**

VALARIE WILLIAMS, MARA PENROSE, RACHAEL RIGGS-LEYVA, LYNNE WEBER, AND MEI-CHEN LU

This presentation reports on current pedagogical practices in notation teaching and learning at the Dance Notation Bureau in New York City and the Dance Notation Bureau Extension at The Ohio State University Department of Dance. Courses offered through these two centers reflect developments in Labanotation pedagogy that correlate with changes in the broader field. Current trends in choreographic practices and dance pedagogy are shifting away from emphasis on codified movement vocabulary and towards integrated and interdisciplinary modes of learning and understanding. As the dance field embraces an expanded concept of what constitutes dance movement, Labanotation training at the DNB and DNB Extension has evolved accordingly. The courses discussed, which include professional certification courses, undergraduate and graduate dance major classes, along with correspondence and face-to-face courses incorporate innovative pedagogical practices and present pragmatic applications of theory beyond the documentation of choreography.

We will discuss how Labanotation is increasingly also presented as a tool for analysis and as a portal for access to repertory, as an aide to technique learning, performance quality enhancement, and innovative composition education. The courses discussed include the Labanotation Teacher's Certification Course, a ten-day intensive residency program in notation teacher training and notation across-the-curriculum at the DNB Extension; the Advanced Labanotation Course at the DNB, a two-week theory intensive course including both residency and low-residency activities tailored to participant interests; the traditional Elementary Labanotation theory correspondence course offered by the DNB; and the Elementary Labanotation course offered by the DNB Extension at Ohio State, a traditional theory course now integrated into the undergraduate analysis curriculum at Ohio State.

The panel will discuss curriculum, trends in student interests and applications of material, and the use of technology in and outside of the classroom to enhance learning, build community among notation practitioners, and enable distance learning. Together, this collection of activities demonstrates an evolving approach to Labanotation pedagogy and continuing relevance of the system to contemporary dance education practices.

DANCE NOTATION BUREAU IN THE TWENTY-FIRST CENTURY

MEI-CHEN LU

The year of 2015 marks the 75th anniversary of the Dance Notation Bureau (DNB). The DNB is one of the oldest dance organizations in the United States, along with the Martha Graham Dance Company (est. ca. 1926), the San Francisco Ballet (est. 1933), Dayton Ballet (est. 1937), and American Ballet Theatre (est. 1940).

Our founders, Ann Hutchinson, Eve Gentry, Helen Priest, and Janey Price, established the DNB with seven goals in mind:

1. Acting as a clearinghouse and as a research and work center;
2. Standardizing Labanotation;
3. Teaching dance notation;
4. Issuing diplomas to those qualified to teach and notate;
5. Recording dances and ballets;
6. Forming a library of dance works, and
7. Perpetuating dance through the use of notation.

We are proud to say we have achieved all of these goals with perseverance and dedication. Furthermore, in the 21st century the DNB has become more visible and accessible globally through the use of technology.

In this paper, I will share with you the achievements the DNB has made, especially in the last fifteen years. I will also talk about how the DNB has incorporated technologies and enriched its practices to serve the needs of the notation community in the areas of online presence, theory standardization, teaching, notating, library resources, and staging.

I. Online Presence: How the DNB Communicates with the World—DNB Website and Facebook

The DNB website became our first online tool with which we communicated with the world. The purpose of our website has always been to provide information and materials about Labanotation, so that both new and returning visitors can find what they need.

The first DNB website (figure 1) was built by Matthew Sheehy, then the DNB librarian, in April 1999 (*DNB website 1999.04.28.*). Like most sites at that time, our site contained limited information. When clicking on a menu and entering a page, one needed to scroll all the way down in order to proceed to the next page, making it difficult to navigate through the site.

In 2001, while Marion Bastien was in the process of getting her multimedia degree in France, she contacted Ilene Fox, then the executive director of the DNB (1991-2005), expressing her interest in building a new DNB website. Even though the two lived on different continents, they communicated with each other via email for several months regarding the website design, color scheme, style, and content to be included in the website. Bastien sent several mock-ups to Fox, and they finally settled on using the image from the DNB's letterhead, a grey curve containing notation symbols, as a persistent graphical feature on the side, with orange and teal rounding out the color scheme.

Bastien came to New York in August 2001 after attending the ICKL conference at The Ohio State University. During her two-week stay she worked with Jill Cirasella, my library predecessor, to implement the actual site. Cirasella remembered that the DNB's air conditioning unit broke during that time and they had to work in record-breaking hot weather. There were times that Cirasella could not stand the temperature and had to work from home where there was air conditioning; Bastien, who was used to the absence of air conditioning in France, was fine staying at the office. After Bastien's departure, Cirasella continued going through the materials to be included and adding them to the website. The new DNB website (figure 2) was launched in December 2001 (*DNB website 2002.01.20.*).

Developing a website requires a special mindset. As a Labanotator and web designer, Bastien planned the website's hierarchy and structure clearly and logically. In this new website, the navigation became simpler. According to Bastien, "With notation training, my understanding of three-dimensional movements helped me to think about ways to organize data and information. I can think of screen with its menu as a two dimensional plan, and sub-menus, and sub-sub-menus [keep the same logic]—and the way you would access secondary or deeper information—as the third dimension."¹

¹ Email interviewed Marion Bastien on May 24, 2015.

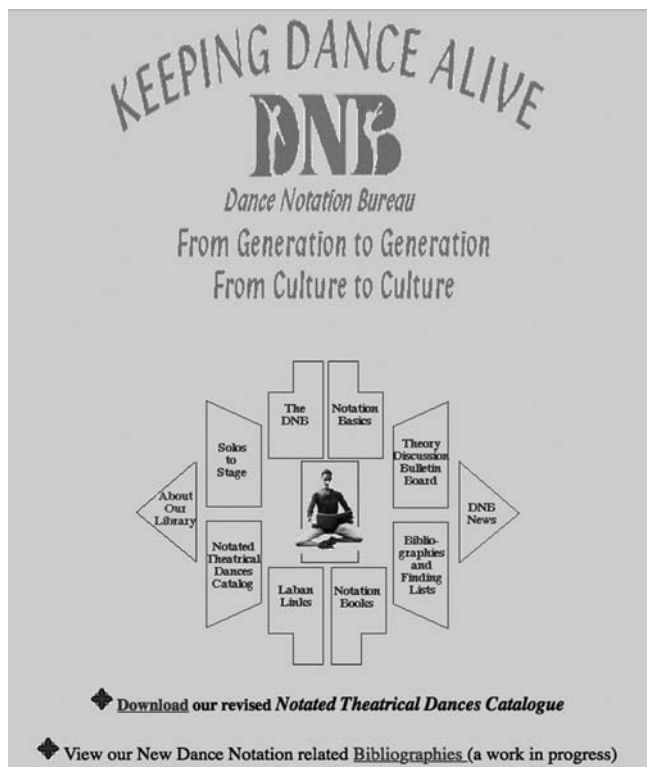


Fig. 1

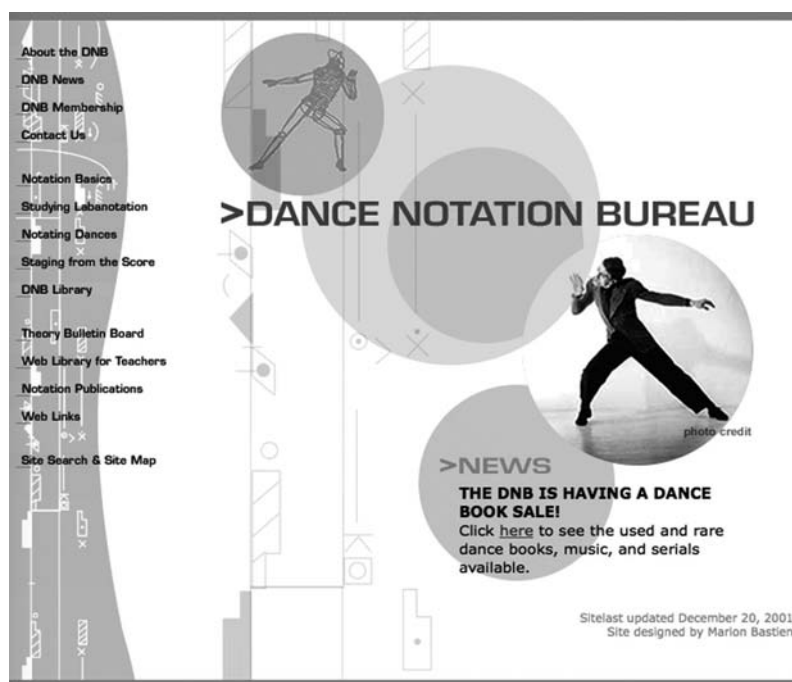


Fig. 2

One of Bastien's design details was adding testimonials from choreographers that had been collected by the DNB through the years. These testimonials appear on different pages (figure 3) and provide concrete evidence of the number of choreographers who appreciate the value of notation and agree to document their works.

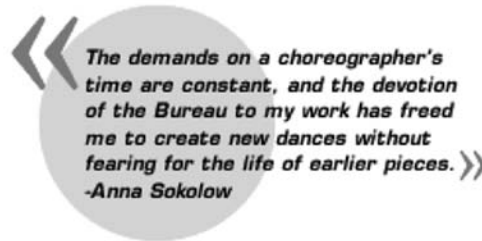


Fig. 3

The website menu Bastien built includes information about notation basics, notation courses, staging from the score, News, library, and web resources. Over the course of fifteen years we have enhanced with new additions in submenus, including DNB News, Studying Labanotation, Staging from the Score, and Library:

DNB News shares information about recent DNB activities and publications, as well as newly acquired and transcribed scores. Seasonal publications like *DNBulletin* (1997-2010) and *DNB Library News* (2006-present) provide personal insights on staging from score, notating works, using notation in different applications, and informing readers about issues important to the notation community.

Studying Labanotation offers course information on all theory levels from Elementary through Advanced. There is also a section about teacher and notator certification processes. In 2012 and 2014, two online courses, *Movement Observation* and *Motif Notation Course* and *Teacher Certification Course*, were launched.

Staging from the Score takes a stager through the entire process from selecting a work to negotiating a contract. For those unfamiliar with staging from the score, we have a list of recommended solo and group works that may be of interest. The submenu *Staging Around the World* shows when, by which company, and where a work is being staged from the score.

Library & NTD Catalog describes the different collections housed at the DNB, provides finding aids of materials at the DNB and The Ohio State University, and gives information on submitting a score. In 2010, the DNB also released a new guideline called *Codifying DNB Score and Catalog Terminology*, which standardizes the language to be used on the score cover and back of the title page.

In April 2012, the DNB launched a Facebook page (<http://www.facebook.com/dancenotationbureau>). Sandra Aberkalns serves as the curator. We use Facebook to share our activities and keep our followers informed about the world dance scene. Periodically Aberkalns posts notation to show notators' fun side by notating, for example, animals doing human actions, social dance, or current world events like jumping from 24 miles up in space (figures 4-5). Notation postings are our followers' favorite!

Facebook is our social outreach—it helps us communicate with our members, students, and friends around the world, in countries as diverse as Egypt, Peru, France, Iran, and Nepal, to name a few. Our followers include the Jerome Robbins Dance Division and Archive of the Recorded Moving Image, the Dance Heritage Coalition, the Library of Congress, universities, choreographers, and dancers, as well as people involved with photography, art, architecture, and multimedia pursuits.



Fig. 4a

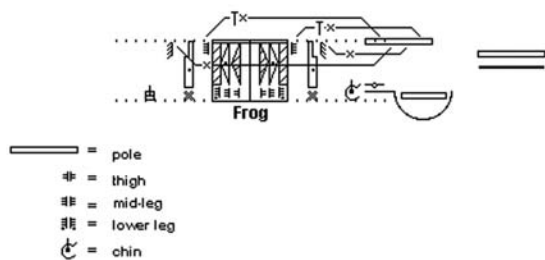


Fig. 4b

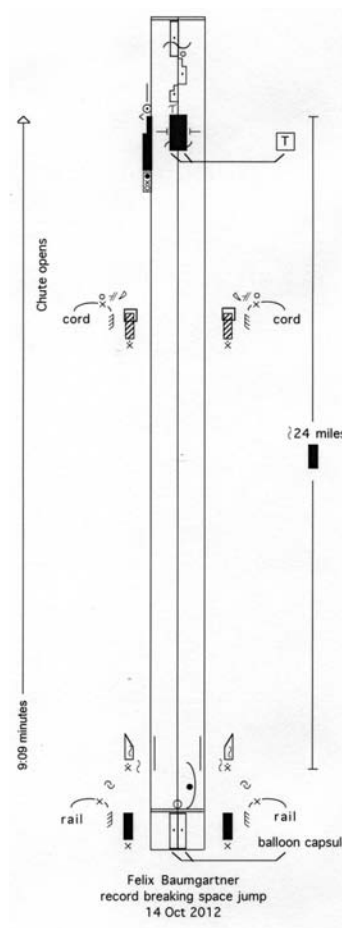


Fig. 5

II. Theory Standardization: How We Help to Standardize Theory—Theory Bulletin Board

One of the DNB's goals is to standardize Labanotation. In the early years, letters were exchanged among Rudolf Laban, Alberchet Knust, and Ann Hutchinson Guest for theoretical clarification (figure 6).² Since 1954 many DNB theory meetings have been led by Hutchinson Guest with participants including notators, teachers, and notation practitioners. Many of the ICKL technical papers proposed by the DNB came from these theory discussions. Today, the compilation of the theory meeting minutes is one of our great accomplishments. These minutes are available on the Theory Bulletin Board (<http://dnbtheorybb.blogspot.com>).

The Theory Bulletin Board started in 1999 (figure 7), when Charlotte Wile, a volunteer at the DNB, proposed to Ilene Fox that a Theory Bulletin Board be included on the DNB website. Wile felt there should be a place online for notation practitioners to find information and to develop Laban-based notation. It serves as a resource center for DNB theory discussions and archives postings from CMAlist and LabanTalk, two listservs for notation practitioners to ask questions and receive feedback. The Theory Bulletin Board also includes facsimiles of DNB, Language of Dance Centre, and ICKL publications, as well as meeting minutes and letters, which go back to 1954. These facsimiles demonstrate the development and standardization of Laban-based notation systems.

Recently the DNB has begun to use Skype and Google Hangouts for theory meeting participants who cannot come to New York. Technology has enabled us to move beyond print to recorded moving images, such as VHS tapes, DVDs, mini DVs, and YouTube clips. Videos are now embedded in Theory Bulletin Board postings, which allows everyone to see the movement demonstrated at meetings.

Over the last sixteen years, the Theory Bulletin Board has grown to more than 300 postings in 32 threads. Due to the growing amount of materials, it now resides on its own blog, which allows visitors to communicate with us directly by leaving their comments on a particular posting.

² See 1941 Laban's letter explaining theory issues Ann Hutchinson proposed in the DNB Library News 9.1: 2-4. <<http://www.dancenotation.org/find/index.html>>.

DANCE NOTATION BUREAU

A Non-Profit Organization

Henrietta Greenwood Ann Hutchinson Janey Price Helen Priest
Hanya Holm, John Martin: Advisors

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 New York City
 January, 1943

The Dance Notation Bureau, since its formation in 1940, has given the major part of its time to the problem of unifying and standardizing the Laban system. Since notation has become more widely used, new symbols and varying interpretations have appeared. The Bureau has worked over all these and submitted the result of their findings to Mr. Laban for his criticism and approval. Due to the war, the use of notation symbols in trans-oceanic correspondence has been forbidden, and letters have been delayed. Finally, however, we have some concrete information for you. Space does not permit us to reproduce Mr. Laban's letters in full, but we quote significant passages on practical and theoretical points.

EXCERPTS FROM LABAN'S LETTERS

1. In writing unusual positions of the feet, first write a rotation sign for the leg, or legs (such positions usually necessitate leg rotations); then, within the rotation sign write the direction that the toes point. We have used the 'pin' for this indicator of direction.
 In a rotation of the leg wherein a pivot occurs, the weight is on the heel, unless the heel sign (the downturned hook) appears on the rotation symbol denoting that the heel is free, i.e., weight is on the toe.
2. We think that it is a mistake to attempt to write complicated positions in a too simplified way; this, we feel, would spoil the simplicity of the simple positions. Before arriving in a complicated or grotesque position one has to perform a number of movements and tensions without which such a position would never be achieved. They cannot be completely omitted in writing.
3. In writing ballet dances in which the outturned positions of 180° prevail, we give to the whole dance a signature indicating that all positions are 180° outturned, so that a leg rotation must only be added when the position is other than 180° . The same is the case with ballroom dancing, where a signature indicates that all positions are parallel. This saves a great deal of unnecessary writing.
4. All directional signs are related from 'stance' to space. (Stance is the original standing position and any following position into which one has last moved.) The direction of the stance is always forward. If you are facing downstage and step towards the audience and then turn your rib cage a quarter turn to the right, then raise your arms forward, your arms will move toward downstage (the audience), not in the direction of your rib cage. The leg also goes by the stance, notwithstanding whether there is a move of the hip or not. The same is the case in what are called 'blind' turns.
5. If in writing down a movement you have any doubts whether your descrip-

Fig. 6

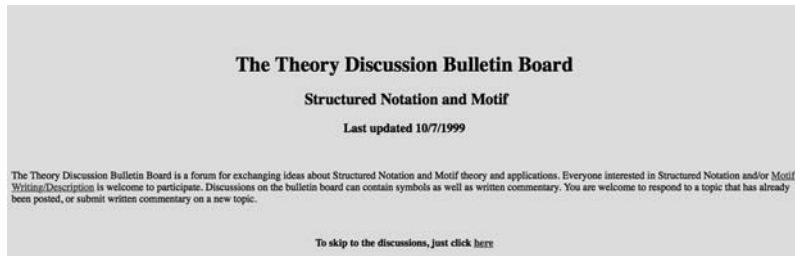


Fig. 7

III. Teaching Dance Notation: How We Incorporate Technology Into Our Courses—New Interactive Notation Courses

Currently the DNB has two interactive courses online and is in the process of developing others. One of the courses, Movement Observation and Motif Notation (<https://sites.google.com/site/onlineelementarymotifcourse/home>), created by Charlotte Wile, came online in 2012 (figure 8) and teaches Motif Notation concepts, symbols, and grammatical rules. Its approach is derived from Laban Movement Analysis and covers the full range of movement components, including Effort, Shape, actions, and space.

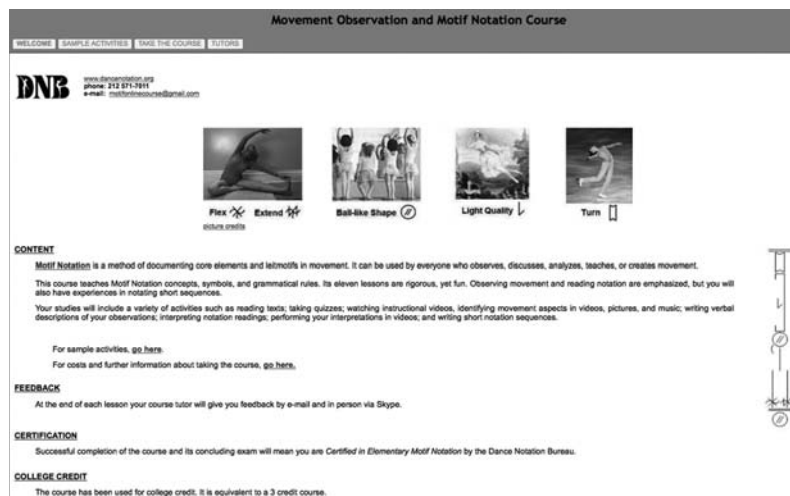


Fig. 8

Students learn to read and write Motif Notation in a variety of multimedia activities. These include identifying movement elements in videos, pictures, and music; watching instructional videos; recording their interpretations of notated phrases on videos; and creating their own notation based on movement observation from videos. Students receive feedback on their work from a tutor via e-mail and Skype. Students who have taken the course to date include college professors, college students, an anthropologist, and a ballet mistress from countries such as Brazil, Malaysia, and the U.S.

In 2014, the DNB launched its Teacher Certification Course (TCC) (<https://sites.google.com/site/tccdnb/>) (figure 9). It certifies dance teachers to use notation in their

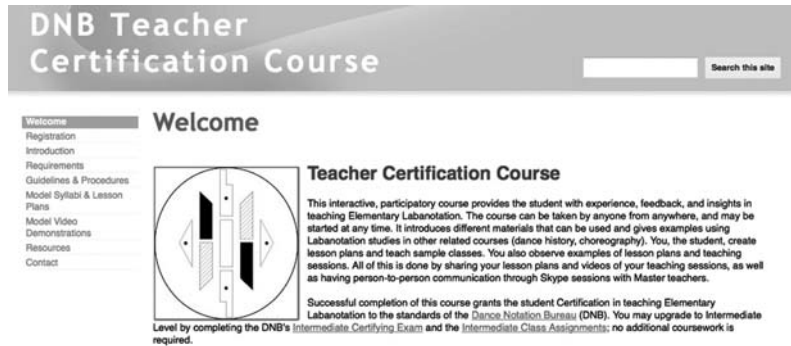


Fig. 9

classroom teaching. Our model is based on the revised Teacher Certification Course taught by the DNB Extension at The Ohio State University in 2002. This course teaches how to integrate Labanotation into a wide range of dance classes such as dance history, repertory, modern dance, jazz, and elementary school dance class, to name a few. Dance notation helps students improve their technique, read dances that have historical value, record their compositions, and understand the relationship between music, rhythm, and movement.

In addition to the TCC classes taught by visiting faculty, each student is assigned a mentor who guides him or her through the required coursework. All assignments and homework are exchanged online, and other communication happens via email or Skype.

Online teaching has brought us unexpected yet pleasant surprises. For example, we currently have a student from Brazil taking the TCC. He records his entire teaching sessions in Portuguese, but no one at the DNB understands the language. However, as Labanotation is a universal language, the spoken language is not an issue. We can see how his students perform notation phrases to determine whether they understand the concept. This is a brand new experience for us!

IV. Notating New Works and Repertories: How We Make Connections with Artists

On the notation front, since 2000, 71 new scores have been archived in the DNB Library and approximately 45 of them were notated by DNB staff notators. The DNB is thrilled not only with the works that have been notated, but also by the inspiring connections made with new partners and established collaborators, including Robert Battle, Pina Bausch, Trisha Brown, Katherine Dunham, Martha Graham, Lin Hwai-min, Bebe Miller, Mark Morris, and Paul Taylor, to name a few.

2014-2015's notation highlights include:

Pina Bausch's *Wind von West* at the Juilliard School;
 Trisha Brown's *Group Primary Accumulation*, *Spanish Dance*, *Sticks*, and excerpts from *Newark* with the Yale Dance Theater;
 Ulysses Dove's *Bad Blood* at Philadanco;
 Martha Graham's *Dark Meadow* at the Juilliard School;
 Mark Morris' *Spring, Spring, Spring; Words; Crosswalk* with Mark Morris Dance Group, and *Gloria* at Barnard College.

Many of these works are granted for educational purposes upon request.

Another new partnership that we are very excited about is with Association Nationale des Notateurs du Movement, in Paris, France. The Association Nationale des Notateurs du Movement has arranged to have scores notated by its members notators sent to the DNB library as a depository since 2009. Once the notator signs an agreement with the DNB, his or her scores become available for circulation. This partnership has not only enriched the DNB archive, but also brought greater visibility to Kinetography Laban scores by French notators.

V. Library: Where to Find Our Treasures Online—Notated Theatrical Dances Catalog and Online Digital Archive

Today the DNB Library has over 800 scores by 286 choreographers in its largest collection, the Notated Theatrical Dances Collection (NTD). In 2010, the DNB proudly launched the web version of the NTD catalog (<http://dancenotation.org/catalog/>) (figure 10). This online catalog enables users to search dances by choreographer, dance titles, style, cast numbers, etc. The search results provide detailed information about a dance, including production materials, music information, requirements and fees, and archival information. These search fields save time for us and our patrons.

During the planning of the online NTD catalog, Sheila Marion, former director of the DNB Extension at The Ohio State University (1996-2011), suggested including tiered pricing signs [\$, \$\$, \$\$\$, \$\$\$\$] for the royalty and licensing fees. As stagers often work with fixed budgets, Marion felt that providing general information about fees would be helpful in facilitating the contracting of a work.

In 2013, we added the Online Digital Archive (figure 11), which compliments our online NTD catalog. The aim of the Online Digital Archive is to provide visual aids to stagers and teachers in selecting dance(s) that suit their preferences and needs. The Online Digital Archive contains excerpts of recorded moving image and notation.

DNB

DNB Notated Theatrical Dances Catalog

The Dance Notation Bureau (DNB) Library maintains the world's largest collection of original Labanotated dance scores. This catalog is not a complete inventory of the DNB's holdings but does include information regarding the most frequently requested materials used by staggers and researchers worldwide. It includes scores in Labanotation but not scores in other forms of notation, e.g., Benesh.

Some of the scores listed in this catalog are incomplete but have been included because they may contain valuable information for dance educators and scholars. Scores that are older may not adhere to current standards of notation. Some scores are student notation projects, and some are not available to the public. These have all been included to show the diversity, uniqueness, and importance of the DNB's collection.

Search Form (Search Tips)

We recommend you run this search on Firefox.

Choreographer:

Dance Title:

Year Choreographed: to

Level of Dancer:

Version Staged by:

Style:

Composer:

Duration(HH:MM:SS): to

Notator:

Level of Notation:

Status of Score:

Minimum # Dancers: Women ☐ Men ☐

Fees: License Royalty

Permission for: Education Research Performance

Dance List

Titles Displayed Per Page:

Fig. 10

[dancenotationbureau](#)
[Videos](#)
[Playlists](#)
[Channels](#)
[Discussion](#)
[About](#)

Online Digital Archive

by dancenotationbureau • 116 videos • 471 views • Last updated on Apr 10, 2015

The aim of the DNB Online Digital Archive is to provide visual aids to staggers and teachers when selecting dance(s) that suit their preferences and needs in movement style, cast numbers, dancers' techniques, and/or choreography. There are a total of 66 dances with short excerpts of notation in PDF and moving image(s). All of these are open for educational and research purposes. Please contact Mei-Chen Lu, Director of Library Services, library@dancenotation.org for educational and research use. Permission to stage the dances listed below vary in some cases. Please contact Alice Helpem, Director of Programs, alicehelpem@dancenotation.org for the fees and staging information. [less](#)

- DNB -- Dan's Run Penny Supper (1968) by Dan Wagoner**
 by dancenotationbureau 3:27
- DNB -- Day on Earth (1947) by Doris Humphrey**
 by dancenotationbureau 2:04
- DNB -- Bach Suite (1956) by Murray Louis**
 by dancenotationbureau 1:56
- DNB -- Dad's Ties (1983) by Beverly Blossom**
 by dancenotationbureau 2:43
- DNB -- Homage to Mahler (1976) by Hanya Holm**
 by dancenotationbureau 5:21

Fig. 11

The recorded moving image clips reside on YouTube (<https://www.youtube.com/user/dancenotationbureau/playlists>), and score excerpts can be found on the DNB website (<http://www.dancenotation.org>). To date there is a total of 116 clips on YouTube. Most of the selected scores are available for educational and research use.

VI. Library Practices: Why We Establish New Standards—Submitting a Labanotation Score and Codifying DNB Score Terminology

In recent years there was a pivotal shift in the understanding of information needed to facilitate staging from score. This led to gathering and submitting any and all supplementary materials pertinent to a work. While this practice became second nature to the DNB notators, we realized scores submitted from other sources were not aware of our standards. That changed in 2006. The DNB published *Submitting a Labanotation Score* to the DNB Library on its website with information to be included in a score and other ancillary materials that support the work. The DNB has found that having a comprehensive supplementary package with a score benefits stagers and researchers alike.

The DNB library continues to grow each year with the submission of scores from various notators; therefore, we needed to re-evaluate our guidelines and policies that govern these scores. We found that notators, even within the DNB, had different understandings of terms used on the front and back of the title page, such as revision, update, and edition. Because the terms were being applied variably, it was confusing whether changes to a score were grammatical, choreographic, or both.

In order to clearly track a score's provenance and history, we felt that it was important to codify the terminology. Thus, Mei-Chen Lu, the DNB director of library services, formed a committee with staff notators and outside consultants, including professional notators, stagers, and librarians, to address these issues.

In 2011, *Codifying DNB Score and Cataloguing Terminology* (<http://www.dancenotation.org/find/index.html>) was published on the DNB website. The new guidelines explicitly describe the terminology to be used on the front and the back of title pages, provide definitions, and show examples with templates of proper application. The publication has helped notators use the terminology that suits the notation situation, whether the changes are made in notation, choreography, or both.

VII. Staging from Score: How the New Procedure Helps to Improve a Work

From 2000 to 2015, the DNB has contracted more than 1500 performances. Professional companies and dance departments from France, Italy, Japan, Taiwan, and the U.S., regularly stage works from Labanotation scores (figure 12).

As a part of the DNB's mission to perpetuate dance through the use of notation, maintaining a choreographic work's integrity is important. It is not unusual for an artistic coach to be part of the staging process even when a work is staged from score. Although a stager staging from score and artistic coach have different roles, we have found that the two working together provide the best outcome. In many instances, the stager lays the

>Stagings Around the World

Below is the list of forth coming stagings from the Labanotation score (The list was updated on 9/3/15):

1st Perf.	Title/Choreographer	Stager	Company/University
12/15/15	<i>Rooms</i> by Anna Sokolow	Elizabeth McPherson	Sarah Lawrence College, New York, NY
11/20/15	<i>Fandango</i> by Antony Tudor	Diana Byer, artistic coach	Hartt School, University of Hartford, Hartford CT
11/18/15	<i>Continuo</i> by Antony Tudor	Elizabeth McPherson	Montclair State University, Montclair, NJ
09/26/15	<i>Continuo</i> by Antony Tudor	Amanda McKerrow and John Gardner, artistic coach	Star Dancers Ballet Foundation, Japan
09/26/15	<i>Little Improvisations</i> by Antony Tudor	Amanda McKerrow and John Gardner, artistic coach	Star Dancers Ballet Foundation, Japan
08/28/15	<i>The Beloved</i> by Lester Horton	Briget Roosa	Agnes Scott University, Atlanta, GA
08/28/15	<i>Water Study</i> by Doris Humphrey	Briget Roosa	Agnes Scott University, Atlanta, GA

Fig. 12

foundation of the work, and the artistic coach shapes it. Since 2005, we have begun to request an artistic coach's presence during the staging of a work from score.

Sometimes a stager can play both roles. For example, in Doris Humphrey's and José Limón's repertoires, Lucy Venable has the qualification to be both stager and artistic coach. The reason for this is that she studied with Humphrey and danced with Limón for many years.

Another example is when choreographer Senta Driver worked with Stacy Reischman, who staged *Resetting* at The Ohio State University in 2001. At Driver's first coaching session, she discovered Reischman's staging from score was "eerily accurate."³ It was exactly how Driver remembered the dance. She also found it was easier for the dancers to do one of her signature phrases because the notation depicted the steps and rhythm clearly. Driver only needed to focus on coaching the dramatic content of her choreography. As a choreographer, Driver was satisfied working together with Reischman and grateful that the staging of *Resetting* was successful.

Conclusion

The Dance Notation Bureau has remained the spearhead in dance preservation and has continued to serve notation communities in teaching, staging, archiving, and theory standardizing. We are currently working on developing more online courses, digitizing scores and recorded moving images, and providing more resources online.

³ Interviewed Senta Driver on May 15, 2015.

As the Director of Library Services, I have a dream. I dream of building a virtual library where Labanotation scores are in electronic format and placed on virtual bookshelves. Our patrons will be able to pull up a score by clicking a dance title after performing a search. The score will flip open like a book, and a menu of supplementary materials will pop up on the side—recorded moving images, music and music score, production information, and photographs, etc. The recorded moving images and music will correspond with the Labanotation score. A meter will run along the staff as the music or recorded moving image plays. Moreover, everything currently archived at the DNB library will be accessible online. I hope my dream will come true in the near future and our patrons will find a wealth of helpful resources in our library.

75 years is a milestone and an achievement, and we promise we will keep going!

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DIVERSITY OF USE AND ACCESSIBILITY OF KINETOGRAPHY LABAN IN FRANCE

JACQUELINE CHALLET-HAAS, RAPHAËL COTTIN, AND NOËLLE SIMONET

I. Historical Survey: from Knust to Challet-Haas

Théodore d'Erlanger: He was a dance sponsor and the headmaster of a dance school called ESEC (École supérieure d'études chorégraphiques), one of the first schools in France interested in both classical and contemporary dance and in pedagogical training.

Dinah Maggie, a famous dance critic, talked to Mr. d'Erlanger about dance notation and Laban theories. She mentioned the Laban Centre in Addlestone, England, and introduced him to Ann Hutchinson.

Diana Baddeley, student and assistant of Knust, was invited by Mr. d'Erlanger to give several workshops at ESEC: two in 1958 and one in 1959.

Jacqueline Haas was one of the students of those workshops. She went to Germany in 1960 to study directly with Knust, then came back to France and became teacher of notation at ESEC in 1961 until 1986. She introduced Kinetography in two newly created dance departments, in Paris IV University (in 1984) and Paris VIII University (in 1988). Gilberte Cournand, another famous dance sponsor and critic, talked to Miss Haas about the development of the dance department of the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP).

Jacques Garnier, the leader of this project in 1990, suddenly died a few months later. Quentin Rouillier, his follower and headmaster of the division of choreographic studies until 1999, approved the creation of a specific training lead by Jacqueline Challet-Haas in Kinetography Laban in 1990.

The aim of this presentation is to inform you briefly about the development of Kinetography Laban since its official introduction at that time.¹

¹ A few people have learned notation prior to the creation of the CNSMDP specific training: Jean-Christophe Boclé, Marion Bastien (studies at the Dance Notation Bureau in the 1980s), Jorge Gayon (private studies with Jacqueline Challet-Haas, followed by a PhD thesis including notation in 1998), or Agustí Ros from Spain (private studies with Jacqueline Challet-Haas), among others.

II. A Moving Family Tree

As a matter of fact, the very first trainees educated by Jacqueline Challet-Haas have played a decisive role in this evolution. Most of the students of the first three years have been and still are influential in the development of the use of Kinetography, thanks to their various positions and/or responsibilities within official institutions among others. Students of the following years, trained by Noëlle Simonet, have also completed these actions in various domains such as anthropology, music, dance therapy, sport, etc.

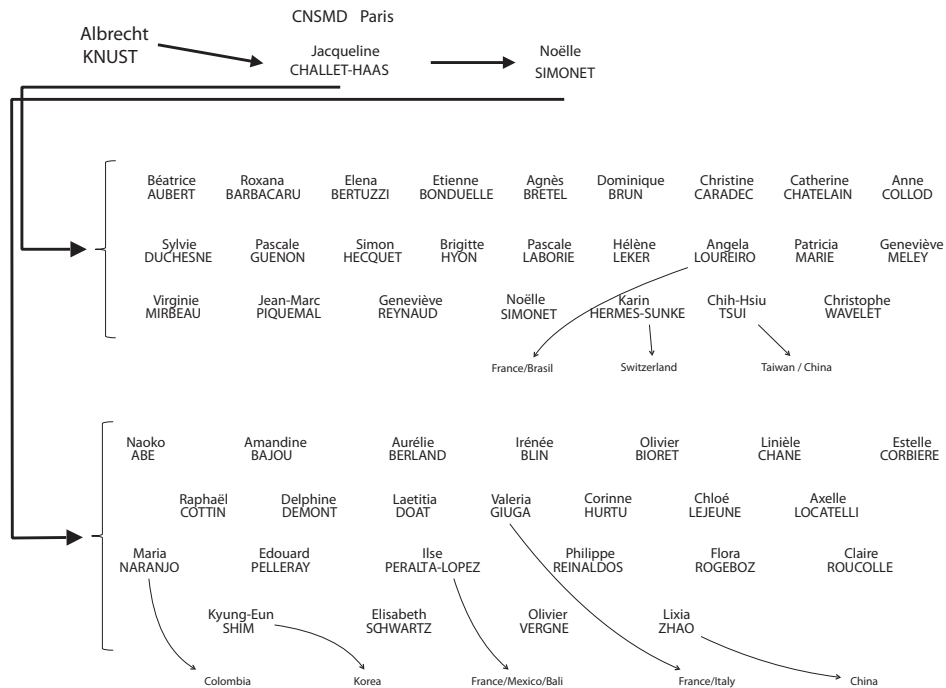


Fig. 1. People trained by Jacqueline Challet-Haas (1990-1999) and Noëlle Simonet (from 1999), who hold a higher degree in Kinetography Laban, or playing a significant role in the occurrence and development of Kinetography in France.

In official institutions

The Ministry of Culture and Communication

Some students have been appointed in high responsible posts and have been instrumental in developing namely:

- Dance research and heritage grant, now operated by the Centre national de la danse (CND);
- Notation courses within dance schools in Paris;
- Development of the notation course within the CNSMDP in relation to university degrees.

The Centre national de la danse (CND)

Some former students have been appointed in pedagogical posts, some others have introduced notation courses within dance teacher courses at their various levels, in various classes of public schools (primary and secondary schools); others are working in the department of dance archives, to enlighten and improve access to the noted dance repertoire.

The Centre d'études supérieures de musique et de danse (CESMD) of Poitou-Charentes

Numerous workshops of introduction to the notation and to the "Symbolization" (Motif notation) have been proposed.

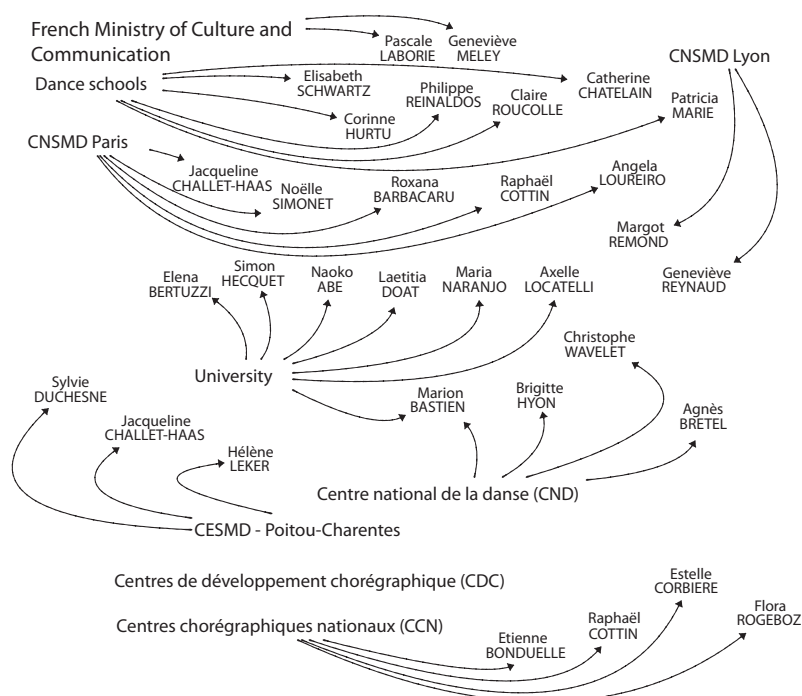


Fig. 2. Positions and/or responsibilities within official institutions.

Within the performance field

In performances and events, numerous reconstructions from scores are included.

New creations using notation or dance archives have been undertaken (like Dominique Brun's work on Nijinsky's *Rite of Spring*).

Some choreographers are inviting notators to collaborate in their conception of their work. As a result, dancers and young choreographers, who were not primarily interested in notation, are joining the course at the CNSMDP.

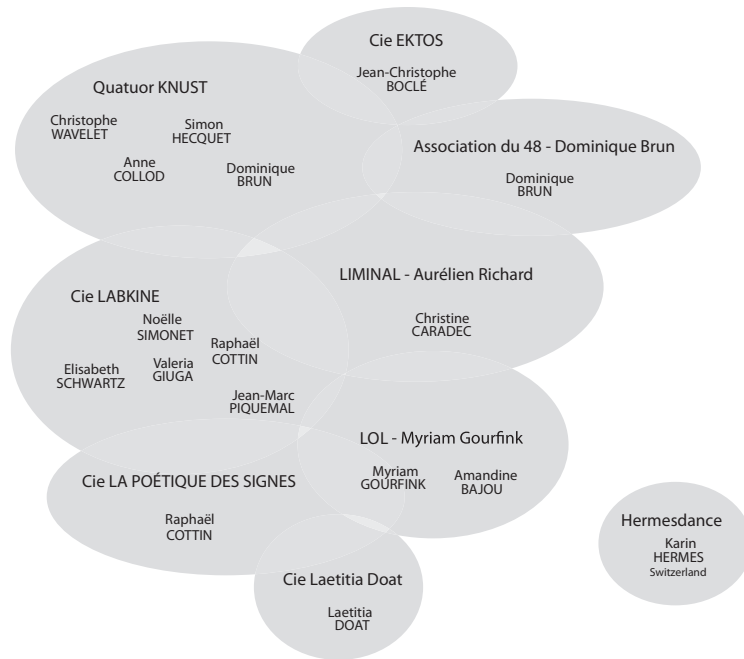


Fig. 3. Dance companies using Laban fields as a creative tool.

Teaching

Along the years, the notation course at the CNSMDP is following the development of the artistic field and evolves accordingly: through the dance division network, exchanges with the Institut del Teatre de la Diputació de Barcelona (Spain) have been organized as well as with the Centre national de danse contemporaine (Angers, France); presently, a master degree is in preparation.

Notated scores

Around 360 scores have been written since the beginning of the course (1990), among them a certain amount of prominent European choreographers. Out of these 360 scores, 50 have been written by the students of the proficiency cycle. Since 2006, thanks to the heritage grant, 25 new scores have been realized.

Publications

Textbooks, essays, scores, DVDs /multimedia, numerous articles of various natures from simplest introductions to extensive discussions have been published.

Other fields where notation is used or included

Anthropology, Musicology, Dance therapy, Dance history, Sport, Robotics.



Naoko ABE	Elena BERTUZZI	Delphine DEMONT	Laetitia DOAT	Simon HECQUET	Chloé LEJEUNE
Axelle LOCATELLI	Angela LOURBEIRO	Jean-Marc PIQUENAI	Kyung-Eun SHIM	Noëlle SIMONET	Olivier VERGNÉ

PROCEEDINGS OF THE 29TH CONFERENCE, TOURS, FRANCE, 2015

III. La *Symbolisation du mouvement* (Movement Symbolization): The French Approach to Motif

by Jacqueline Challet-Haas

Since the beginning of my teaching at the CNSMDP, I introduced regularly the approach to “Motif Writing” initiated by Valerie Preston-Dunlop and developed by Ann Hutchinson Guest; in 1998, I invited Ann to give a master class on “Motif Notation.”

The following year (just before the ICKL Conference in Barcelona), the Centre d’études et de recherche en danse contemporaine (Centre for Contemporary Dance Research) founded by Françoise and Dominique Dupuy in Fontvieille (South of France) invited me to give an introductory workshop on that matter.

This event was followed the next years by a succession of workshops in various places with the aim to develop a training in “symbolization.” Several former notation students and newcomers joined these classes and this was an interesting challenge. These workshops were led by me and Mic Guillaumes, a French dancer (with a Nikolais background) whose teaching is deeply anchored in improvisation. Our “team” functioned 15 years and was invited in various places: CND Paris and Lyon, CESMD Poitou-Charentes, Centre chorégraphique de Normandie, Conservatoire de Strasbourg, etc.

As a result, a booklet was published by the CESMD Poitou-Charentes, followed this year by the official publication by the CND of my textbook, written for these workshops.

Our aim was and is to offer a simple but grounding means of movement analysis through the same signs and rules of Kinetography in order to demonstrate the luminous simplicity of the Laban system in its conception. Now, some of the former students are developing this approach as a part of their teaching or in itself, enhancing the interest in this approach of movement analysis.

Conclusion

On 13 July 2011, the French government awarded Jacqueline Challet-Haas *Chevalier de la Légion d’Honneur* (the highest French distinction) for 53 years of service for the development of Kinetography. This public recognition reflects the notable French support for the transmission of knowledge tools, among others through the training at the CNSMDP, the creation of research and notation grants, and through the support by different structures (CCN, CDC, training centres, etc.) for collaborative projects that use writing and movement analysis.

For 50 years, the population of notators has been increasing significantly, particularly since 2009 when the training at the CNSMDP became modular and was thus allowed to reach a wider audience.

Since that time there has also been a growing diversity of approaches, put forward by diverse individuals, all interested in the creation of tools to question, explore and analyse human movements.

Today, there is a significant concentration of people trained in Paris and its region, but also a presence in the rest of the French territory. On a regular basis there is also interest in the training of foreigners, who come to learn Kinetography at the CNSMDP, before returning to their home countries and who sometimes go on to maintain international collaborations.

Nevertheless, we are aware of the fragility of the situation, linked to the low number of people engaged in comparison with the rest of the population of dance in France, and also linked to the economic crisis which weakens many projects.

These multiple observations—diversity, growth, fragility—regularly question the training itself (to whom does it address? with what prerequisites?). These questions are now leading people to undertake Master's thesis project at the CNSMDP and also to the unprecedented opening of some structures to projects to do with notation (as in CCN-Tours, with the organization of the exhibition “Écrire la danse,” free and open to all, in parallel with hosting the 29th ICKL conference).

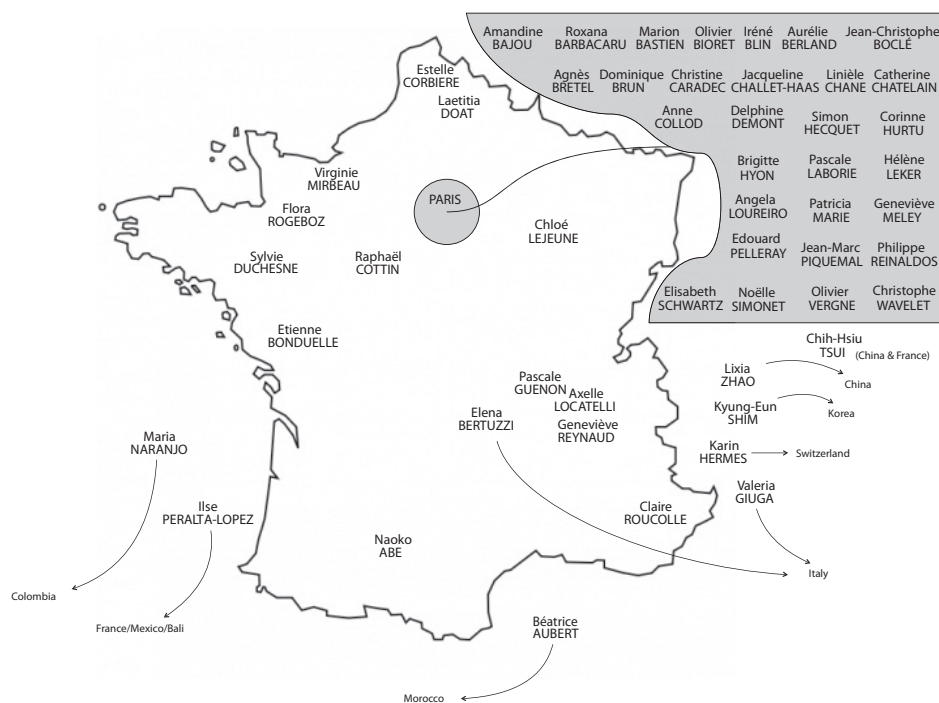


Fig. 6. Mapping of the notation practitioners trained in France.

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DVD

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BIOGRAPHIES OF THE AUTHORS

Naoko ABE received her Bachelor and Master degrees in Sociology from Paris Descartes University. She obtained a PhD degree in Sociology from École des hautes études en sciences sociales (School for Advanced Studies in Social Sciences) at Paris in 2012. Her PhD research was carried out in collaboration with RATP (Parisian Public Transportation Authority) from 2008 to 2012 on subway user's behavior by using Kinetography Laban to analyse human behavior. She obtained an advanced teaching and notation certificate in Kinetography Laban in 2011 from Conservatoire national supérieur de musique et de danse de Paris. She has been a Postdoctoral Fellow at the LAAS (Laboratory for Analysis and Architecture of Systems) at Toulouse from April 2014 to September 2015. She is actually visiting scholar at Fondation France-Japon de l'École des hautes études en sciences sociales in Paris.

Sherrie BARR, MFA, CMA, has taught dance in higher education for over 40 years, including University of Oregon, Michigan State University, American University, and Potsdam State College of NY. She now freelances as a teaching artist as well as being an adjunct for Maggie Allesee Department of Theatre & Dance at Wayne State University in Detroit, Michigan. She also serves on the Executive Editorial Board for *Journal of Dance Education*. Her scholarship intersects issues of dance pedagogy, dance making, and critical pedagogy theories. Publications appear in *Journal of Aesthetic Education*, *Journal of Dance Education*, and *Research in Dance Education*.

Julie BRODIE, Professor of Dance at Kenyon College, earned BFA/MFA degrees at the University of Illinois. She completed Labanotation studies at Ohio State University and is a Certified Movement Analyst. Brodie worked professionally in Chicago and has since danced with HighJinks Dance Company and Double Edge Dance. She presents her research internationally, has published in *The Journal of Dance Education*, and co-authored the book *Dance Science and Somatics: Mind-Body Principles for Teaching and Performance*. In 2010 Brodie was a Fulbright Scholar in Egypt, teaching at the Academy of the Arts, the Cairo Ballet, and the Egyptian Modern Dance Company.

Jacqueline CHALLET-HAAS. She has been a dancer and Laban notation teacher and notator since the sixties. She studied notation with Diana Baddeley-Lange in Paris and Albrecht Knust at the Folkwang Hochschule in Essen, Germany. She created the specialised training in Kinetography at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) in 1990. She has been a fellow of the International Council of Kinetography Laban (ICKL) since 1961, and director of the Centre national d'écriture du mouvement since 1975. She has co-founded the European seminar of Kinetography Laban (ESK) led by Prof. Roderyk Lange. She has published numerous articles in various magazines and written and translated books on Dance pedagogy and Laban notation. She was made "Chevalier de la légion d'honneur" by the French State in 2011 in recognition of her 50 years of service to the development of Kinetography in France.

Worawat CHOENSAWAT received his Doctor of Engineering degree from Science and Engineering, Ritsumeikan University in 2012. During his stay in Ritsumeikan University he was a research assistant in the Global COE program of the Digital Humanities Center for Japanese Arts and Cultures. Currently he works at the School of Science and Technology, Bangkok University, Thailand. Main Research Interest: Reproduction of dance movement from dance notation, human body motion analysis, computer animation.

Estelle CORBIÈRE travels to India in 2004 to study the Mohinyattam, a traditional indian dance from Kerala. At that time, she feels the need to master a notation tool to remember the whole transmission. Following the advice of Jacqueline Challet-Haas, she studies Kinetography Laban with Noëlle Simonet in Conservatoire national supérieur de musique et de danse de Paris. She graduates in 2010. In 2013, she collaborates with the directors Marion Crépel and Bertrand Guerry for the documentary *Écrire le mouvement*. Since 2012, she transcribes the works of the choreographer Olivier Dubois into Kinetography Laban. She was awarded grants by the Centre national de la danse (France), Support for Research and Heritage in dance, for the notation of *Révolution* in 2013 and *Tragédie* in 2014.

Raphaël COTTIN studied classical and contemporary dance at the Conservatoire national supérieur de musique et de danse Paris (CNSMDP) between 1992 and 1999, and then graduated in Kinetography Laban in 2009 after studying with Noëlle Simonet. He worked for several choreographers and now dances for Thomas Lebrun at the Centre chorégraphique national de Tours (France) and tours with him in France and around the world (South America, Canada, Europe, Russia, China). He obtained a research grant from the French Ministry of Culture in 2010 in order to work on the latest symbols created in LMA in “Shape”, under the tutelage of Angela Loureiro (CMA-LIMS), regarding his notation skills. He is also choreographer for his own company La Poétique des Signes and uses Kinetography Laban in many aspects of his work. He became a Fellow of ICKL in 2013.

Balinda CRAIG-QUIJADA directs the dance program at Kenyon College where she teaches contemporary modern dance, dance history, ballet and choreography. She received an MFA from The Ohio State University where she taught from 1998-2000. She served on the Board of The American College Dance Festival for twelve years, most recently as director of the East-Central region. She is author of the children's book *Dance for Fun*. Craig-Quijada is involved in various site-specific performance projects as a means to re-contextualize public spaces through dance. Craig-Quijada has shared her research on Interdisciplinary Teaching at National Dance Education Organization (NDEO) and at the 2013 Society of Dance History Scholars Conference at York University in Toronto, Canada.

Tina CURRAN, PhD, MFA, LOD Certification Specialist, teaches at The University of Texas at Austin co-developing the dance education program and at the Dance Education Laboratory, 92nd Street Y Harkness Dance Center, NY. Her research explores developing dance literacy and legacy. Co-founder of the Language of Dance Center (USA), Curran conducts certification courses in the USA, Mexico, UK, and Taiwan. She co-published *Your Move: The Language of Dance Approach to Movement and Dance* 2nd ed. with Ann Hutchinson Guest. Curran is a member of the International Council of Kinetography Laban and serves on the Professional Advisory Committee of the Dance Notation Bureau.

Frederick CURRY, MA, CMA, is a Clinical Assistant Professor in the Department of Dance, Mason Gross School of the Arts, Rutgers University (New Jersey, USA), where his focus is on dance pedagogy and Laban Movement Analysis. He has taught at the Laban/Bartenieff Institute of Movement Studies and the Dance Education Laboratory at the 92nd Street Y in New York City, served on the Advisory Board of the Dance Notation Bureau, and on the Board of Directors of the National Dance Education Organization (USA). As a Laban/Bartenieff specialist, he has led workshops and presented at conferences internationally including throughout the USA, in the United Kingdom, Switzerland, Belgium, Canada, and Uganda.

Sinibaldo DE ROSA is a PhD candidate at the University of Exeter where he is writing a thesis on the *semah*, a ritual body practice emblematic of the Alevis of Turkey. Since 2013 he has studied Kinetography Laban at the Conservatoire national supérieur de musique et de danse de Paris (France). In 2013 he was the recipient of the Selma Jeanne Cohen Award for presenting the best English-language graduate paper during the joint SDHS CORD conference at the University of California, Riverside. As a cultural anthropologist he is especially interested in experimental performances and pedagogy, kinaesthetic traditions, collaborative research in ritual, the Mediterranean and the Middle East.

Kathie DEBENHAM, CLMA, is currently Professor of Dance at Utah Valley University (UVU). As a master artist-educator she conducted residencies for the Utah Arts Council and taught at the Waterford and Meridian Schools as well as Brigham Young University for more than 20 years before founding the Dance Department at UVU. Kathie Debenham has presented and published nationally and internationally on dance education, embodied spirituality and somatic practices as well as varied applications of Laban Movement Analysis, most recently embodied leadership for women in higher education. She and her husband Pat Debenham have enjoyed many years of collaboration with family-making at the heart of their dance-making.

Pat DEBENHAM, CLMA, dances as a process of personal and cultural discovery: meaningful embodiment is the theme of his scholarship and creative life. His professional work demonstrates how Laban principles can be woven into and through all

aspects of a dance curriculum. In addition to workshops and choreography that have been presented internationally, he has published on subjects as diverse as pedagogy, somatics, spirituality, history and choreography. Pat Debenham recently retired from Brigham Young University where he taught Contemporary Dance and Music Theatre for 37 years and is currently adjunct faculty at Utah Valley University.

Delphine DEMONT is a contemporary dancer. She studied Kinetography Laban from 2001 to 2006 and worked as a notator for the choreographer Paco Dècina. Since she graduated, she has used Kinetography Laban in her personal artistic and pedagogic research, within the company Acajou, a contemporary dance company she created in 2005. Acajou's approach is based on artistic research and questioning about non-visual perceptions in the art of dancing. Since its creation, Acajou has offered regular choreographic workshops to visually impaired people in addition to its existing artistic activities. Demont won several prizes for her adaptation *acaJOUET*: prize "Déclic jeunes" from the Fondation de France (2005), support from the ministère de la Culture (2007), prize "Altération Physique" from the Fondation Coloplast pour la qualité de vie. She is now working on another tool to share repertory with anyone, the *Coffret Giselle*, imagined with the principal dancer Wilfride Piollet and has been awarded a grant in 2013 for this project by the Centre national de la danse (France).

Henner DREWES is a dancer and scholar and specialized in representation methods for movement and dance (movement notation, digital representation methods, software development). He studied Eshkol-Wachman Movement Notation and Kinetography Laban, and obtained a PhD at the University of Leipzig. Since 1994 Henner Drewes has been teaching notation and movement. In 2006 he was granted the Dance Sciences Award NRW for his proposed project "From Notation to Computer Generated 3D Animation.". Together with Claudia Jeschke he initiated the research project "Visualizing (the Derra de Moroda) Dance Archives" in the Department for Dance Studies at Salzburg University. Currently he teaches Kinetography Laban and coordinates a MA Movement Notation/Movement Analysis study programme at the Folkwang University of the Arts in Essen.

Susan GINGRASSO. MA, CMA, LOD Certification Specialist and Professor Emeritus, University of Wisconsin-Stevens Point. She received National Dance Education Organization's Outstanding Dance Educator Award in Higher Education (2006) for bringing national recognition to the dance program. Her research focuses on the assessment-based teaching she created using Language of Dance® and Laban Movement Analysis, and those she developed at the Dance Education Laboratory in New York City. The Associate Director for the Language of Dance Center, USA, she teaches for the LODC and DEL. Gingrasso serves on the NDEO Board as the Director of Resources Review and as the Treasurer of the International Council of Kinetography Laban.

Kozaburo HACHIMURA. Doctor of Engineering. He received his BS, MS and PhD degrees in Electrical Engineering from Kyoto University in 1971, 1973 and 1979, respectively. He was a research assistant at National Museum of Ethnology, Osaka during 1978-1983, and an associate professor at Kyoto University during 1984-1994. He is currently a professor of computer science at Ritsumeikan University. His current interests include image databases, graphics system for human body movement and KANSEI image processing.

Teresa HEILAND, PhD, CMA, Language of Dance Specialist and Franklin Method Practitioner. She teaches dance wellness, pedagogy, LMA, senior thesis, and writing at Loyola Marymount University, Los Angeles. Her teaching and research aim to inform disciplinary practices, provoke personal development, and deepen dancers' understanding of their potential as artists, educators, researchers, writers, and healers. She has staged Nijinsky's *L'après-midi d'un Faune* and Parsons *Etude. Geographies of Dance: Body, Movement, and Corporeal Negotiations* (Lexington Books, 2013), *Journal of Imagery Research in Sport and Physical Activity*, *Dance: Current Selected Research*, and *Research in Dance Education* feature her writing. She is Editor-in-Chief of the *Journal of Movement Arts Literacy* (digitalcommons.lmu.edu/jmal/).

Karin HERMES, founder and director of hermesdance in Bern. hermesdance is linking professional artists and educational projects using contemporary creation and teaching methods. In her choreographies Karin Hermes is experimenting with dialoguing or collage-techniques with notated dance heritage. After professional dance career in companies of the theatres Stuttgart and Zürich, Hermes studied Pedagogy at the Musikhochschule Köln (Germany), later "Analyse et notation du mouvement (Laban)" with Jacqueline Challet-Haas at the Conservatoire national supérieur de musique et de danse de Paris. Hermes finished her Cycle de perfectionnement in 1998. Fellow of ICKL since 2005, Chair of Research Panel 2011-2015. Hermes taught notation at the University Bern and Freie Universität Berlin.

Miriam HUBERMAN combines choreology, injury prevention, dance history and dance education in most of her work as teacher, choreological counselor, lecturer and writer. BA in History (Universidad Nacional Autónoma de México, 1986). MA in Dance Studies (Laban Centre for Movement and Dance, 1991). She has made two dance videos, *Con m de mar, mujer y muerte* (2008) and *Lágrimas de mar* (2010). Currently, she teaches Choreological Movement Analysis at the Academia de la Danza Mexicana.

Deborah HULL. MFA, CLMA. She is a San Francisco-based teacher, performer, and choreographer. She currently teaches French and Spanish at the Hamlin School, where she created and then directed the dance program for over a decade. Hull performed as a dancer for many years with Maxine Moerman Dance Theater, and she continues to collaborate choreographically with New York-based theater artist Lisi

De Haas and San Francisco composer Jude Navari. She holds a BA in French from Amherst College, an MFA in Dance from Arizona State University, and certification in Laban/Bartenieff Movement Analysis from the Integrated Movement Studies Program (IMS).

Vesna KARIN (PhD) finished studies of Ethnomusicology (2000-2005) at the Academy of Arts in Novi Sad, in the class of prof. Nice Fracile, PhD. In April 2015 she finished PhD studies under the supervision of professors Olivera Vasic, PhD and Dimitrije O. Golemovic, PhD. Since October 2009, she has been working at the Academy of Arts, University of Novi Sad. Her master paper *The Wedding Songs and Customs in Kikinda and the Vicinity* was published in 2012. Research focuses on Labanotation, structural analysis of dance, music/dance relationships. She is a member of international associations: International Council for Traditional Music—Study Group on Ethnochoreology (ICTM); International Council of Kinetography Laban (ICKL), Society of Dance History Scholars (SDHS) and collaborator in several projects.

Ronald KIBIRIGE. Born in the oldest and biggest traditional drum-makers' village in East Africa-Mpambire Village to a peasant family he grew up as a traditional instrument maker, traditional folk singer and dancer. Founded Peace Africa Children's Ensemble in 2001. Received two government scholarships to pursue a Diploma in Music, Dance and Drama, and a BA (Music), from Makerere University, a European Commission funded scholarship to pursue an MA in Dance Knowledge, Heritage and Practice from a consortium of four European Universities coordinated by NTNU, Norway. He co-founded the Uganda Folk Arts Research Organisation (UFARO) in 2013, and is presently an assistant Lecturer in Dance at Makerere University in 2014.

Henrik Kovács. Lecturer of the Hungarian Dance Academy. Degrees: Rural development agriculture engineer (theme: How could a folkdance ensemble develop a local community, Szent István University); Folkdance teacher BA (Hungarian Dance Academy); Public education leader (Budapest University of Technology and Economics); Folkdance teacher MA (Hungarian Dance Academy); And in process pedagogy PhD (Eötvös Lóránd University). Amateur dancer from the age of 6. Teacher from the age of 14 as assistant one of the best amateur folkdance ensemble in Hungary. Later teach in several folkdance groups, courses, and dance camps in the Carpathian basin. Teacher of the Hungarian Dance Academy the age of 24. Participated in the Leonardo, Euroesthetica program. Author of several dance methodology and Kinetography studies.

Jean-Paul LAUMOND, IEEE Fellow, is a roboticist. He is Directeur de Recherche at LAAS-CNRS (team Gepetto) in Toulouse, France. His research is devoted to robot motion. In the 90's, he has been the coordinator of two European Esprit projects PROMotion (Planning ROBOT Motion) and MOLOG (Motion for Logistics), both dedicated to robot motion planning and control. In the early 2000's he created

and managed Kineo CAM, a spin-off company from LAAS-CNRS devoted to develop and market motion planning technology. Kineo CAM was awarded the French Research Ministry prize for innovation and enterprise in 2000 and the third IEEE-IFR prize for Innovation and Entrepreneurship in Robotics and Automation in 2005. Siemens acquired Kineo CAM in 2012. In 2006, he launched the research team Gepetto dedicated to Human Motion studies along three perspectives: artificial motion for humanoid robots, virtual motion for digital actors and mannequins, and natural motions of human beings. He teaches Robotics at Ecole Normale Supérieure in Paris. He has edited three books. He has published more than 150 papers in international journals and conferences in Robotics, Computer Science, Automatic Control and recently in Neurosciences. He has been the 2011-2012 recipient of the Chaire Innovation technologique Liliane Bettencourt at Collège de France in Paris. His current project Actanthrope (ERC-ADG 340050) is devoted to the computational foundations of anthropomorphic action.

Billie LEPCZYK, Professor of Dance, School of Performing Arts; and Catalyst Fellow, Institute for Creativity, Arts, and Technology; at Virginia Tech holds a BA in Honors College from Michigan State University; a MA and EdD from Columbia University where she was a Teachers College Fellow; and DNB Certifications as Professional Notator, Laban Movement Analyst, and Labanotation Teacher. Her research includes movement profiles of classic ballet and modern dance styles; analysis of original vocabulary of Graham, Cunningham, Sharp, and the Pilobolus Dance Theatre; and analysis of the movement innovation of Balanchine's neo classic style. Through LMA she has deciphered the *Seven Movements of Dancing* and *Margaret H'Doubler's Classification of Movement Qualities*. She developed a general education course in creative dance that is innovative in that novice dancers and experienced dancers work together to create dances and floorplans are a component of each dance assignment. Lepczyk is an ICKL Fellow and member of the ICKL Board of Trustees having served as its Chair for eight years.

Mei-Chen LU, Director of Library Services at the Dance Notation Bureau, MFA in Performance from The Ohio State University, certified Labanotation teacher and stager. Mei has begun to work at the Dance Notation Bureau since 2002 and was appointed as the Director of Library Services in 2006. Besides her library works, Mei also serves as a faculty member in Elementary Labanotation Course as well as Teacher Certification Courses. She is co-editor of DNB Library News. Her publications can be seen in the *DNB Library News*, *Performing Arts Resources*, and *Dance Chronicle*.

Paloma MACÍAS-GUZMÁN. She is a Spanish dance performer, teacher and researcher. She dances in her own dance company. BA in Economics (UNAM, 2000). MS and PhD in Engineering (UNAM, 2004 and 2013). Certified LOD teacher. She studied Laban's Active Movement Analysis (LAMA) with Jorge Gayon and currently she is

doing the Certification Program in Laban Movement Studies (LIMS). She teaches Motif Writing, Laban Movement Analysis, Teaching of Spanish Dance and Research Methodology at the Escuela Nacional de Danza “Nellie y Gloria Campobello” and the Escuela Nacional de Danza Clásica y Contemporanea.

Gabrial MITCHELL is originally from Granville, Ohio and now resides in Washington D.C. She recently received her BA degrees in both anthropology and dance from Kenyon College in Gambier, Ohio, graduating *magna cum laude*. Gabby now attends George Washington Law school in D.C. while continuing her interest in dance as an extracurricular. She has studied many forms of dance, focusing particularly on ballet and modern dance. Mitchell is certified in Elementary and Intermediate Labanotation by the Dance Notation Bureau.

Pablo MUÑOZ PONZO. Montevideo, Uruguay, 1987. Dancer, choreographer, Graduate Degree in Visual Communication Design (School of Architecture – Universidad de la República), and Graphic Designer (Universidad ORT Uruguay). He studied dance in Uruguay, Argentina, Brazil and United States. As a choreographer he has created and managed the works *Brote*, *Grasa*, *Primas hermanas*, *Polifónica*, *un shopping de ideas* (Mexico DF 2014 tour); *Muda* and *Caer al mundo*. He was granted with the Justino Zavala Muniz scholarship (2014-15) from the Ministry of Education and Culture of Uruguay. He currently serves as a Grade 1 lecturer in Design Workshops and Research Methodologies in Graduate Degree in Visual Communication Design.

Minako NAKAMURA is an associate professor of the Graduate School of Humanities and Sciences (Department of Dance and Dance Education), Ochanomizu University, Tokyo (Japan). She is also a guest researcher of Art Research Center of Ritsumeikan University, Kyoto (Japan). She is studying the dance technique and structure of Balinese (Indonesian) dance, and also Dance & Technology; Motion capture, the Development of “Laban (Labanotation) XML” and “Laban (Labanotation) Editor.”

Foteini PAPADOPOULOU is a choreographer and movement researcher based in Essen, Germany. She studied dance at the Folkwang Hochschule (2005- 2009). In March 2013 she obtained her M.A. in Dance Composition specializing in Movement Notation / Movement Analysis after two years and a half of studies with Dr. Henner Drewes (Institute of Contemporary Dance, Folkwang University of the Arts). Her choreographic handwriting ranges between abstract and theatrical narrativity of movement. She initiates and realizes own projects. Her first full length dance theatre piece *Body of Words* premiered in 2011 in Essen. One of her strongest interests is the synergy between different fields of creativity and knowledge, as this was the case with the artistic research project *as far as abstract objects* creating a multimedia dance performance that premiered in 2014. She currently prepares her next projects including collaborations also within her discipline, with fellow choreographers/dance makers.

Mara PENROSE is a Dance Specialist at the Arts and College Preparatory Academy in Columbus, Ohio and on faculty at BalletMet Dance Academy, teaching technique, Labanotation, composition, improvisation, repertory, and ballet. Penrose previously taught in the Department of Dance at The Ohio State University. She holds an MFA in Laban Studies and a BFA in dance performance from Ohio State, where she reconstructed Knust's *Walzer* (1933) as her culminating project. She recently served as Project Coordinator for an original site-specific work by Stephan Koplowitz and was on the faculty of the 2014 Labanotation TCC at Ohio State's Dance Notation Bureau Extension.

Rachael RIGGS LEYVA is a dance director, notator, scholar, and teacher. She earned her MFA in Dance Directing, and PhD candidacy in Dance and Literacy Studies at The Ohio State University. She holds Advanced Theory and Intermediate Teaching certifications through the Dance Notation Bureau, and is teaching faculty for the Teacher Certification Course in Labanotation. Riggs Leyva notated the first Labanotation score of Trisha Brown's choreography, a duet from *M.O.*. Her research explores novel approaches to documenting and archiving dance, has taught and staged works from score at The Ohio State University and Denison University.

Raymundo RUIZ GONZÁLEZ has a BA in Folk Dance from the National School of Folk Dance (2012). He has danced with various Folk Dance Groups in Coahuila and Mexico City, and with them traveled to various states in Mexico and the United States. He was a member of the Association of Folk Choreographers of Mexico (2005 to 2012). With the Sound Library of the Instituto Nacional de Antropología e Historia (INAH) he collaborated in the issue of the discs 55 and 57, where he worked with Dr. Jesús Jáuregui, an Anthropology specialist in the field of Mariachi. Currently he is artistic director of the Yumari Folk Dance Company and is studying a MA in Dance Research in the CENIDID (Centro Nacional de Investigación, Documentación e Información de la Danza José Limón).

Paolo SALARIS received the "Laurea" in Electrical Engineering in 2007 and the Doctoral degree in Robotics, Automation and Bioengineering in 2011 at the Research Center "E. Piaggio" of the University of Pisa. He has been Visiting Scholar at Beckman Institute for Advanced Science and Technology, University of Illinois, Urbana-Champaign in 2009. He has been a PostDoc at the Research Center "E. Piaggio" in Pisa (Italy) from 2011 to 2013 and at LAAS-CNRS in Toulouse (France) from February 2014 to July 2015. He is currently Chargé de Recherche 2ème classe (CR2) at INRIA in Sophia Antipolis (France). His main research interests within Robotics are in optimal motion planning, control for nonholonomic vehicles, visual servo control and motion segmentation and generation for humanoid robots.

Tirza SAPIR was from 1968 a student and colleague of the late Professor Noa Eshkol, who invented the Eshkol-Wachman Movement Notation system (EWMN). She was

a member of the Movement Notation Society (Israel) 1969-2008, and participated in the preparation of many of its publications. Since 1978 she has taught Movement Notation at Seminar Hakibbutzim College of Education, Technology and the Arts, Tel Aviv. She served from 2000 to 2007 as Head of the School of the Arts of Dance at the college and today she heads the Research Centre for Movement Notation and Dance Languages. In 1986 she founded the RikudNetto dance group, of which she is choreographer and working within the frame of EWMN. Since 2002 she has developed the 'Sapir system' for the strengthening of learning skills, attention and concentration through movement and EWMN. Her published books include a.o. compositions of several dance cycles that have been performed by RikudNetto, and a theoretical book *About Time in EW Movement Notation* (with John Harries, 2009).

Noëlle SIMONET. Dancer and teacher, she has been teaching Kinetography Laban at the Conservatoire national supérieur de musique et de danse of Paris since 2000, after her own studies with Jacqueline Challet-Haas in the 1990s. She has been a Somatic Movement Educator in Body Mind Centering® since 2012. She builds different projects dealing with notation with her company Labkine, making bridges between creation, research and pedagogy. She is Fellow of ICKL.

Lynne WEBER serves as Executive Director of the Dance Notation Bureau in New York City, New York, and is Certified Professional Notator and Teacher of Labanotation; Certified Movement Analyst; BFA in Dance, University of Wisconsin, Milwaukee; MBA from the Wharton School and MSE in Computer Science at University of Pennsylvania, notator of 15 works including Joffrey, Massine, Posin, Wagoner, Sokolow, and full-evening length *Sleeping Beauty*. Danced professionally with Milwaukee Ballet Company and other ballet, modern, opera, and operetta companies. Choreographed for the Public Theater. Managed consulting projects at (now) KPMG and was a Vice President at Goldman Sachs.

Valarie WILLIAMS serves as Associate Dean, College of Arts and Sciences, Director of Ohio State University's Urban Arts Space, and Executive Director of The Arts Initiative overseeing the institution-to-institution partnership between Royal Shakespeare Company and Ohio State, and the Town and Gown Advisory Committee for the Arts. She is Professor of Dance, received her BFA from The Juilliard School, her MFA and PhD from Texas Woman's University, is a Certified Professional Notator and Teacher, and ICKL Fellow. She serves on the Board of Trustees of the Dance Notation Bureau in New York City, New York; International Council of Kinetography Laban; and Opera Columbus.

CONFERENCE ORGANIZATION

CONFERENCE SCHEDULE

A dance and LMA workshop, entitled *Thomas Lebrun's Repertory: an Approach through Laban Movement Analysis*, with Thomas Lebrun, Raphaël Cottin, and Angela Loureiro was organized by CCN Tours, prior to the conference, July 20-23.

Thursday, July 23, 2015	
8:00–10:00 pm	Board of Trustees Meeting 1 (<i>Board Members Only</i>)
Friday, July 24, 2015	
ARRIVAL DAY	
Afternoon	Research Panel Meeting 1 (<i>Research Panel Members Only</i>)
5:00–6:00 pm	Registration—Check-in
6:30–8:30	Opening Addresses, Performance, and Opening Reception
Saturday, July 25, 2015	
9:00–9:30 am	Opening Session in Motion With Angela Loureiro, CMA
10:00–10:30	<i>Long Paper</i> Rachael Riggs Leyva and Valarie Williams, USA Staging Repertory from Score: Bridging Kinesthetic, Historical, and Cultural Distances.
10:45–11:05	<i>Short Papers</i> Minako Nakamura, Worawat Choensawat, Kozaburo Hachimura, Japan and Thailand The Use of LabanEditor as an Educational Tool. Henner Drewes, Germany MovEngine: Developing a Movement Language for 3D Visualization and Composition of Dance.

11:40–12:25	<i>Workshop</i> Henner Drewes & Tirza Sapir, Germany & Israel Understanding “Simultaneous Movement” as an Analytic Principle in Movement Notation and Its Usage in Movement Composition.
12:30–2:30 pm	Lunch
1:45–2:30	Fellows Meeting 1 (<i>Fellows only</i>)
2:30–3:00	<i>Long Paper</i> Billie Lepczyk, USA The Four Temperaments: Balanchine’s Extension of Classic Ballet Vocabulary.
3:10–3:30	<i>Short paper</i> Estelle Corbière, France Notation with the Choreographer Olivier Dubois.
3:45–4:45	<i>Technical Session</i> Systems of reference.
5:15–5:45	Event #1 With notation students from CNSMDP.
Evening	<i>Outing</i> Dinner at Tours City Hall
Sunday, July 26, 2015	
9:45 am	<i>Short Papers</i> Vesna Karin, Serbia Some New Aspects of Formal Analysis of Traditional Dances. Henrik Kovács, Hungary Depths of Variations: a Notation-based Analysis of a Hungarian Traditional Dance with Props.
10:30–11:30	<i>Technical Session</i> Group Movements. Introduction by Jacqueline Challet-Haas.
11:45–12:25	Membership meeting #1
12:30–2:30 pm	Lunch Research Panel Meeting 2 (<i>Research Panel Members Only</i>)
2:30–2:40	<i>Ignite Talks</i> Raphaël Cottin, France Lignes de cœur—Choir Lines. Noëlle Simonet, France Presentation of DVD#2 Transfers and Turns.

3:00–3:30	<i>Long Paper</i> Karin Hermes, Switzerland Tool for Fine Art in Public Spaces.
3:40–4:00	<i>Short Paper</i> Pablo Muñoz Ponzo, Uruguay Laban's Notation in the Art & Design History.
4:15–5:00	<i>Workshop</i> Delphine Demont, France Discovering the acaJOUET (literally aca-TOY).
6:00	<i>Outing</i> Exhibition “Écrire la danse,” Château de Tours.
Monday, July 27, 2015	
9:00–9:45 am	<i>Workshop</i> Miriam Huberman, Mexico Space and Effort Warm-Up.
9:55–10:35	<i>Short Papers</i> Ronald Kibirige, Uganda Notation of an African Indigenous Dance: An Inquiry on the Application of Labanotation Theory to Understand <i>Myel Bwola</i> from the Acholi Sub-region of Northern Uganda. Sinibaldo de Rosa, UK/Italy Prompting a Dialogue between the Kinetography Laban and the Alevi <i>Semah</i>.
11:00–11:45	<i>Workshop</i> Lynne Weber, USA Using the Thematic Bracket.
11:50–12:30	Presentation of Publications & Scores
12:30–2:30 pm	Lunch Board of Trustees Meeting 2 (<i>Board Members Only</i>)
2:30–3:15	<i>Panel</i> Mara Penrose, Rachael Riggs Leyva, Lynne Weber, Mei-Chen Lu, and Valarie Williams, USA Current Pedagogical Practices from the Dance Notation Bureau and Dance Notation Bureau Extension.
3:45–5:15	<i>Technical Session</i> Questions Desks.
5:45–6:15	Event #2 With notation students from CNSMDP.

Tuesday, July 28, 2015	
9:00–9:45 am	<i>Panel</i> Sherrie Barr, Tina Curran, Susan Gingrasso, and Teresa Heiland, USA Examining Laban Studies as a Pedagogical Practice.
10:05–10:25	<i>Short Paper</i> Mei-Chen Lu, USA Dance Notation Bureau in the Twenty-First Century.
10:35–11:20	<i>Panel</i> Jacqueline Challet-Haas, Raphaël Cottin, and Noëlle Simonet, France Diversity of Use and Accessibility of Kinetography Laban in France.
11:45	<i>Outing</i> Château de Chenonceau Lunch and Visit
Wednesday, July 29, 2015	
9:00–9:45 am	<i>Workshop</i> Julie Brodie & Balinda Craig-Quijada, USA <i>You Can't Dress Me Up But You Can Take Me Anywhere:</i> The Dynamic Process of Documentation, Preservation, and Dissemination of a Dance.
10:00–10:30	<i>Long Paper</i> Julie Brodie & Gabriel Mitchell, USA Collaborative Staging of Eve Gentry's <i>Tenant of the Street</i>.
10:45–12:25	<i>Technical Session</i> Leg Rotation: Natural State. Further development of the technical paper by Ann Hutchinson Guest.
12:30–2:30 pm	Lunch
2:30–3:00	<i>Long Paper</i> Naoko Abe, Jean-Paul Laumond & Paolo Salaris, France Kinetography Laban for Motion Segmentation and Generation in Humanoid Robot.
3:10–3:40	<i>Workshop / Paper</i> Deborah Hull, USA "Libérée, Délivrée." Laban-Bartenieff Movement Analysis (LMA) as a Tool for Teaching Foreign Language to Children and Adolescents.

3:40–4:10	<i>Workshop / Paper</i> Katie & Pat Debenham, USA The Hope of a Decade: Fred Astaire's and Ginger Rogers' Dances of the 1930s.
4:25–4:55	<i>Long Paper</i> Foteini Papadopoulou, Germany/Greece Movement Analysis Principles of Kinetography Laban as Tools for Dance Composition: The Artistic Research Project <i>as far as abstract objects</i>.
5:15–5:45	Event #3 With Julie Brodie & Craig-Quijada <i>You Can't Dress Me Up But You Can Take Me Anywhere.</i>
6:00–7:30	Fellows Meeting 1 (<i>Fellows only</i>)
7:30–8:00	Board of Trustees Meeting 3 (<i>Board Members Only</i>)
Thursday, July 30, 2015	
9:00–9:45 am	<i>Workshop</i> Frederick Curry, USA Exploring 3-D Movement Using Bartenieff Fundamentals.
10:00–10:40	<i>Short Papers</i> Raymundo Ruiz González, Mexico The Basic Steps in the <i>Jarabe Tapatio</i> (Mexican Hat Dance): A Review Through Its Notation. Paloma Macías and Miriam Huberman, Mexico Study on the Perception of the Timing of Gestures and their Notation among Spanish Dancers, Mexican Traditional Dancers and Musicians.
11:00–12:25	<i>Technical Session</i> Summary and Conclusion of the Sessions. Future Tasks of the Research Panel.
12:30–2:30 pm	Lunch
2:30–3:30	General Meeting 2 & Closing Session
3:45–4:15	Event #4 <i>Fan Dance</i> , chor. Andy de Groat, with Attendees
6:00	<i>Outing</i> Château d'Azay-le-Rideau Visit & Closing Dinner

Details on the Events and Outings are available in the *Guidebook* published for the conference (ickl.org / Conferences / Conference 2015).

Chair for the Technical Sessions

Sandra ABERKALNS, Karin HERMES.

Scribes for the Technical Sessions (Minutes and Notation Examples)

Raphaël COTTIN, Tina CURRAN, János FÜGEDI, Pascale GUÉNON, Shelly SAINT-SMITH, Lynne WEBER, Valarie WILLIAMS.

Chairs for the Sessions

Marion BASTIEN, Odette BLUM, Raphaël COTTIN, Tina CURRAN, Frederick CURRY, Henner DREWES, János FÜGEDI, Susan GINGRASSO, Teresa HEILAND, Miriam HUBERMAN, Billie LEPCZYK, Richard Allan PLOCH, Agusti ROS, Shelly SAINT-SMITH, Victoria WATTS, Valarie WILLIAMS.

Notation students at Conservatoire national supérieur de musique et de danse de Paris, helpers

Natalia BELIAEVA, Aurélie BERLAND, Marie-Charlotte CHEVALIER, Sinibaldo DE ROSA.

Notation students at Conservatoire national supérieur de musique et de danse de Paris, dancers for Events 1 and 2

Camille BOBELIN, Camille GERBEAU, Maud PIZON, Candice THOMANN.

LIST OF PARTICIPANTS

- | | |
|--------------------------------------|----------------------------------|
| ABE, Naoko (France/Japan) | GINGRASSO, Susan (USA) |
| ABERKALNS, Sandra (USA)* | GUÉNON, Pascale (France)* |
| AUBERT, Béatrice (Morocco/France) | GUERARD, Élisabeth (France) |
| BAI, AiLian (China) | HEILAND, Teresa (USA) |
| BASTIEN, Marion (France)* | HERMES, Karin (Switzerland)* |
| BELIAEVA, Natalia (France/Russia) | HUBERMAN, Miriam (Mexico) |
| BERLAND, Aurélie (France) | HULL, Deborah (USA) |
| BIORET, Olivier (France) | HUTCHINSON GUEST, Ann (UK/USA)* |
| BLUM, Odette (USA)* | JACOTOT, Sophie (France) |
| BONNAUD, Léa (France) | KARIN, Vesna (Serbia) |
| BRODIE, Julie (USA) | KIBIRIGE, Ronald (Uganda) |
| CARADEC, Christine (France) | KIRWAN, Emily (UK) |
| CHALLET-HAAS, Jaqueline (France)* | KOVÁCS, Henrik (Hungary) |
| CHEVALIER, Marie-Charlotte (France) | LAORRABAQUIO SAAD, Alejandra |
| CORBIÈRE, Estelle (France) | (France/Mexico) |
| COTTIN, Raphaël (France)* | LAUMOND, Jean-Paul (France) |
| CRAIG-QUIJADA, Balinda (USA) | LEPCZYK, Billie (USA)* |
| CURRAN, Tina (USA) | LOCATELLI, Axelle (France) |
| CURRY, Frederick (USA) | LOUREIRO, Angela (France/Brazil) |
| DE ROSA, Sinibaldo (UK/Italy) | LU, Mei-Chen (USA/Taiwan) |
| DEBENHAM, Pat (USA) | MACÍAS GUZMÁN, Paloma (Mexico) |
| DEMONT, Delphine (France) | MEGILL, Beth (USA) |
| DIGGINS, Natalie (Australia) | MITCHELL, Gabriel (USA) |
| DREWES, Henner (Germany) | MUÑOZ PONZO, Pablo (Uruguay) |
| FÜGEDI, János (Hungary)* | NAKAMURA, Minako (Japan) |
| GALLIER, Émilie (Netherlands/France) | OKAN, Sungu (Turkey) |
| GERHARD, Rosemarie (UK) | |

PAPADOPOULOU, Foteini (Germany/Greece)
 PAUL, Florence (France)
 PELLERAY, Édouard (France)
 PERALTA LOPEZ, Ilse (France/Mexico)
 PLOCH, Richard Allan (USA)
 RIGGS LEYVA, Rachael (USA)
 RONEN, Tali (Israel)
 ROS, Agusti (Spain)
 RUIZ GONZÁLEZ, Raymundo (Mexico)
 RUSSO NUNEZ, Alejandro Pablo (France/Argentina)
 SAINT-SMITH, Shelly (UK)*
 SAMAIN, Andréa (France)
 SAPIR, Tirza (Israel)
 SCHWARTZ-RÉMY, Élisabeth (France)
 SHALIT, Lilach (Israel)
 SIMONET, Noëlle (France)*
 STANCLIFFE, Rebecca (UK)
 TANG, Yi (China)
 TERCERIE-COUAILLIER, Véronique (France)
 TSUI, Chih-Hsiu (France/Taiwan)*
 VÄRENDH, Maria (Sweden)
 WATTS, Victoria (UK)
 WEBER, Lynne (USA)*
 WILLIAMS, Valarie (USA)*
 YAAKOV, Orly (Israel)
 ZHAO, Lixia (France/China)

* Fellows of ICKL in July 2015

BUSINESS MEETINGS

BOARD OF TRUSTEES MEETING 1

July 23, 2015—8:00 pm.

Present: Billie Lepczyk (Chair), János Fügedi, Marion Bastien, Susan Gingrasso, Pascale Guéron, Valarie Williams, and Raphaël Cottin as on-site organizer.

1. Conference report

Marion Bastien and Raphaël Cottin reported on the conference organization, on various aspects—financial, schedule, logistic.

A filmmaker will do a short documentary (around 10 minutes) on the whole event, and will be filming with her assistant several times during the conference. Authorization forms will have to be signed by all participants.

Four helpers, all students in notation at Conservatoire national supérieur de musique et de danse de Paris (CNSMDP), will be helping during the conference (driving people, making copies, etc.). Four other students at CNSMDP will come over to present short dance events July 25 and 27.

Onsite organizer gave further details on the opening event (Friday 24) and its protocol.

A registration desk will be organized before the opening event, to distribute Conference welcoming bags as well as to have the authorization forms signed. Susan Gingrasso and Pascale Guéron will be in charge of the desk.

Susan Gingrasso organized with our US bank the procedure to do money transfer to CCN Tours easily, the expenses being so far paid on CCN account.

2. Chairs and Scribes

People were contacted prior to the Conference by ICKL Secretary to chair the presentations sessions. They received guidelines to do so.

Research Panel Chair is organizing appointment of chairs and scribes for the technical sessions.

3. ICKL Publications

There are Proceedings and other ICKL publications stored in different places: at Richard Allan Ploch's place (the ones he edited as Secretary from 2004 to 2009), János Fügedi's place (the ones he edited, and printed in Budapest since 2011), and at Lucy Venable's place.

Lucy Venable sent an inventory of the material she stored. She needs ICKL to get this material stored in another location. Valarie Williams will be in touch with her and find solutions for a place in Columbus to store those publications.

Additionally, she will see if the original copies could be scanned, in order for us to be able to put all ICKL Proceedings online.

4. ICKL Bank Accounts

Susan Gingrasso explained that we have 2 different accounts in the US, the regular one at the Columbus, Ohio PNC bank account, plus Savings (Certificate of Deposit) in a bank in Missouri. Susan Gingrasso and Valarie Williams will find a way to get the Savings transferred to the Ohio PNC bank account, so all ICKL US assets will be in the same place.

5. Election for Board Members

There are several positions ending terms in 2015: Chair, Treasurer, 1 Member-at-Large, plus Chair of Research Panel.

We have to determine if some members could be interested to serve on the Board. Several names were mentioned and will be contacted.

Call for nominees will be done during General Meetings and by mail this Fall. Elections will be organized by mail ballot around December 2015, for a term starting in January 2016

6. Venue for 2017

We have a proposal from Beijing Normal University (BNU) to organize the next conference there. This is the site where we had a conference in 2004.

Tang Yi, teacher and director of the Laban's center at BNU, will be attending this conference and will present BNU to the membership.

Marion Bastien and Raphaël Cottin have been both in BNU in the past months, and said there is a strong interest in notation.

In order to support the efforts of the Laban Chinese community, we have decided to provide a copy of all ICKL publications available to the Laban's Center based at BNU. We also asked several members who published books to consider giving complementary copies. Tang Yi will be able to bring back the material in Beijing.

Meeting adjourned at 10:00 pm.

Respectfully submitted,
Marion Bastien, Secretary

BOARD OF TRUSTEES MEETING 2

July 27, 2015—12:30 pm.

Present: Billie Lepczyk (Chair), János Fügedi, Marion Bastien, Susan Gingrasso, Pascale Guéron, Karin Hermes, Shelly Saint-Smith, Valarie Williams; Raphaël Cottin.

1. Conference report

An update on the conference organization was done.

2. General Meeting

The Agenda for the first General meeting was presented and discussed.

3. Motif Fellows

The ICKL Board members discussed the concept of Motif Fellows as raised by Patty Delaney in the document she sent to the Board on July 25. As the document was not actually a proposal that addressed the establishment of Motif Fellows as a component of ICKL, the Board came to a consensus that the concept of Motif Fellows should not be considered or brought before the membership at this conference. The Board recommends that those interested in the formation of such a body within ICKL present a formal proposal to the Board well before the 2017 ICKL conference for consideration. The Board also recommended that a small group prepare and submit such a proposal.

Meeting adjourned at 1:30 pm.

Respectfully submitted,
Marion Bastien, Secretary

BOARD OF TRUSTEES MEETING 3

July 29, 2015—7:30 pm.

Present: Billie Lepczyk (Chair), János Fügedi, Marion Bastien, Susan Gingrasso, Pascale Guénon, Karin Hermes, Shelly Saint-Smith.

1. General Meeting

The Agenda for the second General Meeting was presented and discussed.

2. Treasurer's report 2013 & 2014

The Treasurer's report was presented to the Board, prior to the General Meeting.

3. Thanks

The Board Members reviewed all people involved in the conference organization, including the "behind the scene" staff members of the CCN Tours, to be thanked at the end of General Meeting.

Meeting adjourned at 8:00 pm.

Respectfully submitted,
Marion Bastien, Secretary

FELLOWS MEETING 1

July 25, 2015—1:45 pm.

Present: János Fügedi (Chairing the meeting), Sandra Aberkalns, Marion Bastien, Odette Blum, Jacqueline Challet-Haas, Raphaël Cottin, Ann Hutchinson Guest, Pascale Guéron, Karin Hermes, Billie Lepczyk, Noëlle Simonet, Chih-Hsiu Tsui, Valarie Williams (notes), Lynne Weber.

Jacqueline Challet-Haas took the opportunity to thank the Fellows for nominating her for Vice-Presidency of the organization.

1. Fellowship Applications

Three applications were received: Béatrice Aubert, Christine Caradec, and Victoria Watts.

The material of each applicant will be reviewed by each of the Fellows present in Tours.

There will be further discussion during the second meeting and a subsequent ballot vote will be organized after the conference.

2. Research Panel

Elections for the Research Panel will need to balance between the representatives of Kinetography Laban and Labanotation. We need at minimum 3 people, and at maximum 5. Sandra Aberkalns is the only one remaining on the panel.

The new Research Panel will need to elect their chair.

There was a discussion for potential new members. Some Fellows or Fellow candidates expressed their interest in joining the Research Panel.

There were no technical papers this year, and that presented new opportunities for the Research Panel. They maintained that a Call for Papers needs to continue to go out from the Research Panel. If no papers come in for discussion or review, the Research Panel will continue its practice of introducing topics for technical sessions through various “presentations/teachings” of the ICKL Fellows. The Research Panel reaffirmed our belief that the technical sessions are the “skeleton/back bone” of ICKL, and need to be continued.

The Research Panel stated that it will pick topics/articles/themes for the next 2017 conference now as it is very important to keep conversations continuing.

The Research Panel has an entire list of topics for future technical sessions.

It is also needed to clear up decisions and reinforce decisions made—especially those that are 5-6 years old.

Discussion followed on topics that could be addressed during technical sessions.

Concerning election of Research Panel members:

Karin Hermes will speak with Fellows to see who are interested to serve.

The membership may vote for the Research Panel at the Conference conclusion meeting.

Concerning the next conference: The Call for Papers (technical) will be sent once new Chair and members are elected to the Research Panel.

Meeting adjourned at 2:20 pm.

Respectfully submitted,
Marion Bastien, Secretary

FELLOWS MEETING 2

July 29, 2015—6 pm.

Present: János Fügedi (Chairing the meeting), Sandra Aberkalns, Marion Bastien, Odette Blum, Jacqueline Challet-Haas, Raphaël Cottin, Ann Hutchinson Guest, Pascale Guéron, Karin Hermes, Billie Lepczyk, Shelly Saint-Smith (notes), Noëlle Simonet, Chih-Hsiu Tsui, Lynne Weber.

1. Fellowship Applications

The applications of Béatrice Aubert, Christine Caradec, and Victoria Watts were discussed.

The Fellows discussed the process of application.

For one of the applications some Fellows thought they had not sufficient information, as there was no notated score(s) provided.

Other Fellows mentioned that the Fellowship Application does not specifically state that a notation score is an absolute requirement.

The following was cited from the By-Laws:

When applying for Fellowship applicants must supply evidence of two of the following dealing directly with their practical and theoretical knowledge of the system:

- original notations at advanced level;
- study at advanced level;
- original publications or texts relating to the system;
- teaching experience; responsibility for student studies at advanced level; attendance and lecturing at courses dealing with advanced level work;

- other relevant evidence the applicant may wish to submit in support of his/her level of practical and theoretical knowledge of the system.

Fellows considered the role of the sponsor. It is the responsibility of the sponsor to ensure that the applicant has sufficient materials to submit with an application. As Fellows, we should trust/value the opinions of sponsors who know of the applicant's work.

Fellows voted on each application. The three applications received a majority of yes (two with unanimity).

According to the Code of Regulations two-thirds majority vote of all current Fellows in good standing are required to elect a member of ICKL to Fellowship. Since two-thirds of the Fellows were not present at the conference the voting was insufficient to elect the applicants. A mail ballot will be organized this Fall by János Fügedi, Vice Chair.

Discussion followed on several questions/comments on Fellowship applications:

- Should we ask applicants to explain their notation/provide movement analysis?
Response: This should be evident in the score(s) provided.

- Can we require applicants to submit a research paper?
Response: Practitioners do not necessarily write research papers; the research is the notation score. The Body of Fellows needs to represent different skills and a range of notation-related work. Diversity is important.

- The Personal Statement could be developed to require applicants to explain why they wish to become a Fellow and what they feel they can contribute to the organization of ICKL.

- A supporting letter from the sponsor would also be helpful.

Meeting adjourned at 7:30 pm.

Respectfully submitted,
Marion Bastien, Secretary

GENERAL MEETING 1

July 26, 2015—11:45

Chair : Billie Lepczyk

1. Welcome Word of the President

Ann Hutchinson Guest opened the General Meeting. She welcomed attendees and shared with them her personal recollection on ICKL foundation and history. She highlighted the uniqueness and importance of the organization.

2. Board Members and Elections

Billie Lepczyk reported that a call for nominations will be released by the Fall, for a mail ballot to be organized in December 2015. There are several positions to fulfill: Chair, Treasurer, and one Member-at-Large.

3. Election of Research Panel Members

Karin Hermes reported that several members of the Research Panel are ending their terms. We will need 2 to 4 candidates in the Panel. Candidates must be Fellows.

4. Fellowship

János Fügedi reported on the Fellows meeting held July 25. There are 3 applications that are currently examined by the Fellows present.

5. In Memoriam

The loss of Els Grelinger, a long time member of ICKL, was reported. Marion Bastien gave some information on her career in dance and notation.

6. Note to Authors

János Fügedi reported on the editing process for the Proceedings. Authors are requested to send their contributions by October 15, 2015. Guidelines for authors are available on ICKL website with information on format, referencing, etc.

7. Venue for Conference 2017 (Asia)

The Laban Academic Research Center at Beijing Normal University, China, is willing to organize the next ICKL Conference. Tang Yi, in order to give us information, and to collect as well information on conference organization. We will communicate during the Fall to confirm on both parts ICKL venue in Beijing.

Meeting adjourned at 12:25 pm.

Respectfully submitted,
Marion Bastien, Secretary

GENERAL MEETING 2**July 30, 2015—2:30 pm.**

Chair : Billie Lepczyk

1. Messages from Members

Marion Bastien shared messages sent from people who could not attend the conference.

2. Treasurer's Report 2013 & 2014

Susan Gingrasso, assisted by Pascale Guénon, reported on the budgets for the last 3 years of ICKL calendar years, 2013, 2014, and 2015 (in progress).

She noted that odd years and even years can be quite different due to how the biennial membership cycle exists.

2013

	31/12/12	31/12/13
US Assets		
PNC Bank Business Account	\$ 18,896.01	\$ 23,284.61
First Bank, Hazelwood, MO CD	\$ 6,231.46	\$ 6,231.46
Total US Assets	\$ 25,127.47	\$ 29,516.07
Euros Assets		
PayPal	€ 1,546.55	€ 1,431.16
Cash	€ 300.00	€ 180.00
Total Euros Assets	€ 1,846.55	€ 1,611.16

MAIN INCOME 2013

	\$US	€
US Income		
Membership dues (41 Members)*	\$ 2,856.00	
Conference Fees (31 Registrants)	\$ 4,545.00	
Euros Income		
Membership dues (25 Members)*		€ 1,464.75
Conference Fees (16 Registrants)		€ 2,098.89

* Membership for 2013 and 2013+2014

MAIN OUTCOME 2013

	\$US	€
US Outcome		
Conference 2013 (Toronto)	\$ 4,878.00	
Euros Outcome		
Proceedings (Conference 2011)		€ 1,050.00
Communication (Website)		€ 1,321.62

Bank Transfer from € account to US Bank account: € 1,500

2014

	31/12/13	31/12/14
US Assets		
PNC Bank Business Account	\$ 23,284.61	\$ 27,536.09
First Bank, Hazelwood, MO CD	\$ 6,231.46	\$ 6,231.46
Total US Assets	\$ 29,516.07	\$ 33,767.55
Euros Assets		
PayPal	€ 1,431.16	€ 342.65
Cash	€ 180.00	€ 180.00
Total Euros Assets	€ 1,611.16	€ 522.65

MAIN INCOME 2014

	\$US	€
US Income		
Membership dues (22 Members) *	\$ 1100.00	
Euros Income		
Membership dues (34 Members) *		€ 1,264.10

* Membership for 2014 only

MAIN OUTCOME 2014

	\$US	€
US Outcome		
	-	
Euros Outcome		
		-

Bank Transfer from € account to US Bank account: € 2,400

2015 (by June 30)

	31/12/14	30/6/15
US Assets		
PNC Bank Business Account	\$ 27,536.09	\$ 46,677.68
First Bank, Hazelwood, MO CD	\$ 6,231.46	\$ 6,231.46
Total US Assets	\$ 33,767.55	\$ 52,909.14
Euros Assets		
PayPal	€ 342.65	€ 3,315.66
Cash	€ 180.00	€ 180.00
Total Euros Assets	€ 522.65	€ 3,495.66

MAIN INCOME 2015

	\$US	€
US Income		
Membership dues (23 Members) *	\$ 1,635.00	
Conference Fees (15 Registrants)	\$ 4,840.00	
Euros Income		
Membership dues (65 Members) *		€ 3,334.31
Conference Fees (61 Registrants)		€ 14,049.79

* Membership for 2015 and 2015+2016

MAIN OUTCOME 2015 (by June 30)

	\$US	€
US Outcome		
Conference 2015 (Grants)	\$ 900	
Ship Proceedings	\$ 536.02	
Euros Outcome		
Proceedings (Conference 2013)		€ 2,032.68
Conference 2015 (Grants)		€ 527.43

Bank Transfer from € account to US Bank account: € 11,940.00

Susan Gingrasso proposed a vote to approve the financial figures for 2013 and 2014.

Richard Allan Ploch motioned that we accept the Treasurer's report for 2013 and 2014. Motion seconded by Tina Curran.

In favor: All minus 1

Opposed: 0

Abstentions: 1

The figures for 2013 for 2014 were approved.

3. Research Panel

Karin Hermes discussed the Research Panel, and its rotation. All, except Sandra Aberkalns, are ending terms. Votes for the new members will be sent out by email ballot, by the end of 2015.

She thanked those who worked with her on the committee over the 4-year term: Sandra Aberkalns, Pascale Guénon, Gábor Misi, and Ann Hutchinson Guest, Honorary Member.

4. Fellowship

János Fügedi explained the role of Fellows, and the process for application. All information can be found on the website.

Fügedi reported that we received 3 applications and that Fellows present voted on it. Since for an approval 2/3 of the Fellows' agreement is needed, a mail ballot will be sent to those Fellows who were unable to attend.

5. Study Group for Traditional Dances

János Fügedi shared about the idea of creating within ICKL a Study Group for Traditional Dances. The Study Group would like to promote the study of traditional dances and to share information.

6. European Sub-structure

Marion Bastien shared about the idea of creating an European sub-structure. Europe being now an important level in terms of cultural policy, including access to fundings, it may be interesting to think of a sub-structure that could initiate projects at an European scale. How this sub-structure could have autonomy for its projects and its fundraising, but still be part of ICKL organization needs some reflexion. Bastien mentioned that France is offering the possibility of creating a non-profit association quite easily, and that it would probably be part of the solution.

Odette Blum motioned that we create a financial entity for ICKL in France to represent projects and initiatives occurring in Europe, as well as to create a non-profit organization. Motion seconded by Ann Hutchinson.

In favor: Unanimous

Opposed: 0

Abstentions: 0

7. Laban Center / Beijing Normal University

A preview of the environment of Beijing Normal University (video) was shared with members. An ICKL Conference, in 2004, has already been successfully organized at Beijing Normal University. Discussion will start with our potential organizers in Beijing during the Fall 2015.

8. Thank You

Billie Lepczyk on behalf of the ICKL membership thanked the CCNT and its staff for hosting and supporting ICKL so beautifully at this 2015 ICKL conference with organization, performances, presentations, outings to castles, and the conference booklet.

Raphaël Cottin, on-site organizer, will be given a grant by ICKL to travel to the Beijing conference if he chooses to attend, as well as Marion Bastien.

Billie Lepczyk also thanked President Ann Hutchinson Guest and Vice-President, Jacqueline Challet-Haas, Odette Blum, and Board Members Susan Gingrasso, Karin Hermes, Valarie Williams, Shelly Saint-Smith, Marion Bastien, and Pascale Guéron for traveling to the conference and making it a success.

Gifts were offered to the CCNT staff members we have been most in contact: Thomas Lebrun, Director; Rostan Chentouf, General Manager; Nadia Chevalérias, Head of Communication; Marie-José Ramos, Executive Secretary and Logistics Manager; Céline Jeannin, Finance Manager.

Meeting adjourned at 3:30 pm.

Respectfully submitted,
Marion Bastien, Secretary

IN MEMORIAM

In Memoriam Els GRELINGER (1923-2015)



Els Grelinger, long time Fellow of ICKL, passed away in June 2015.

She was born in 1923 in the Netherlands. Residing in the United States, she studied in the late forties and fifties with some of the greatest dance artists in New York such as Martha Graham, Doris Humphrey, José Limón, Hanya Holm, and Louis Horst.

She obtained her certifications as teacher, professional notator, and reconstructor from the Dance Notation Bureau in 1950. She undertook, alone or in collaboration—notably with Ann Hutchinson—the notation of several scores of works by Ashton, Balanchine, Holm, Weidman, Humphrey, and Tudor.

In 1978 she was offered a position at the Laban Centre [since 2005 Trinity Laban] in London. There she taught notation and restaged several pieces for the students.

In France, we had the chance to have her restaging several of Humphrey's works—*The Shakers* at the Ballet de l'Opéra de Nantes (1987), *Partita V* at the National Centre for Dance in Angers (in 1988), *Water Study* and *New Dance* at the Conservatoire de Paris (in 1996). We were also able to invite her for a few master-classes or workshops during this period and enjoyed her sensibility and great knowledge of the modern dance repertory.

There is an Els Grelinger Collection in the Laban Archive at Trinity Laban (London).

Presented by Marion Bastien during General Meeting, July 26, 2015.

Photo: courtesy of Els Grelinger's family.

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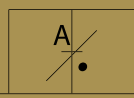
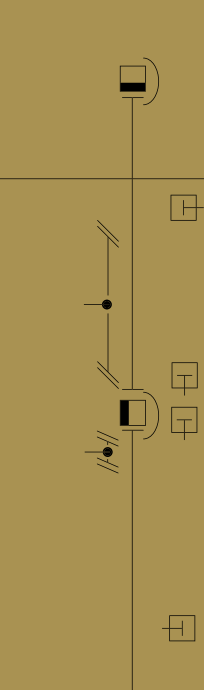
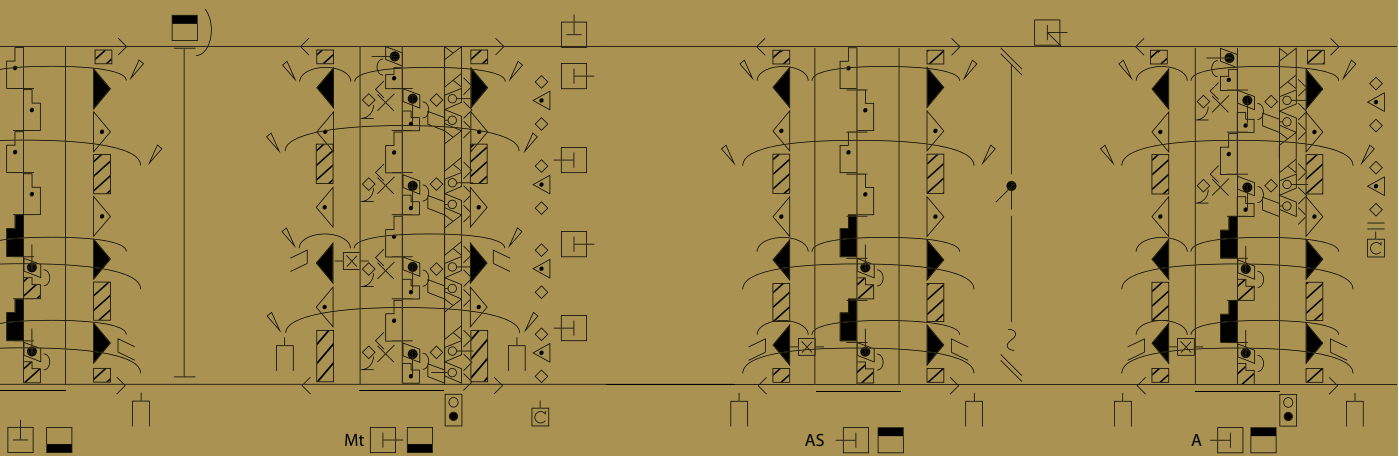
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