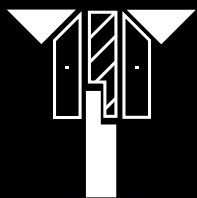


INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN



ICKL

PROCEEDINGS

THIRTIETH BIENNIAL CONFERENCE

HELD AT
BEIJING NORMAL UNIVERSITY
CHINA

JULY 23-29, 2017

Proceedings of the Thirtieth Biennial ICKL Conference

ICKL Proceedings



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conference.

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To the memory of Dai Ailian
(1916-2006)

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OPENING ADDRESSES

Hu Zhifeng

Dean of School of Art and Communication

Dear distinguished guests and friends,

Welcome all,

Today we are here to celebrate the 30th International Council of Kinetography Laban Biennial Conference. I represent the School of Art and Communication and am honored to welcome all the members and guests to join us today. I am deeply grateful to our colleagues who have dedicated their support to the development of the China Laban Research Center.

Since the 23rd International Council of Kinetography Laban Conference, which was held at Beijing Normal University in 2004, the China Laban Research Center is honored to host the 30th Conference this year again. Labanotation is one of the most widely used dance notation systems. It is used for dance recording, teaching and researching. It has broadened its academic functions in interdisciplinary studies such as in psychology and anthropology. This Conference is not only an event for celebrating Labanotation scholarship, but also an academic exchange platform for global dance research and practice.

Beijing Normal University (BNU) has a history of more than one hundred years, the dance department at BNU also has a long-standing history. In 1917, Beijing Higher Normal College, the predecessor of Beijing Normal University, started to offer dance courses to students and hired dance teachers from the west to teach. One hundred years later, the dance department of the School of Art and Communication at Beijing Normal University established its “Open-up teaching philosophy” to build the contemporary dance teaching and researching system. The goal of the dance department is to cultivate dance talents who are capable of artistic creation, academic research and be well versed in humanities and other art disciplines. The dance department has been offering Labanotation as a mandatorily required course since 2007. Along with the support from the Dance Notation Bureau and the Laban/Bartenieff Institution of Movement Studies, the China Laban Research Center has hosted many national and international Laban theory conferences. They have also applied the Labanotation concepts to the “College teachers teach PreK-12 students” program. The center hosts training programs for public school teachers and University teachers annually. The center is growing, achieving while teaching and promoting.

Today, we gather here, looking back to the legacy that our predecessors have left to us, sharing our colleagues' teaching experiences, perceptions, and achievements and looking forward to a cooperating, exchanging future. We believe that the encounter of the vigorous Chinese dance education and Labanotation will make greater contributions to the world wide dance community.

I would like to pay my gratitude to the ICKL for choosing BNU to host this great event. Our appreciation also goes to Dance Notation Bureau and Laban/Bartenieff Institution of Movement Studies, Beijing Dance Academy Academic Papers and Dance magazine, for your intellectual support. In addition, I'd like to thank Xiao Xiangrong, Tang Yi, Chen Qianqian, and other volunteers from the China Laban Research Center for your effort to ensure the successful opening of this event. Last but never the least, I wish the 30th ICKL a great success!

胡智锋
艺术与传媒学院院长

尊敬的各位嘉宾、朋友们：

大家好！

今天，我们迎来了第30届国际拉班舞谱双年会，我谨代表北师大艺术与传媒学院向莅临本次会议的各位会员及参会嘉宾表示真挚的欢迎，向长期以来对中国拉班研究中心的建设发展予以关心和大力支持的同仁们致以衷心的感谢！

继2004年第23届国际拉班舞谱双年会（ICKL）在北师大举办后，中国拉班研究中心再次承办了第30届双年会，我们非常荣幸，大会两次在中国举行均选择北京师范大学艺术与传媒学院。拉班舞谱是国际最广泛使用的三大舞谱之一，被应用于舞蹈的记录、教学与研究，近年更是与心理学、人类学等进行跨学科交叉研究，拓宽了拉班舞谱的学术内涵。每两年一次的会议，不仅是全球拉班舞谱学者的盛会，也是全球舞蹈研究与实践的学术交流平台。

作为一所百年的大学，北京师范大学舞蹈教育的历史悠久，也立足了时代前沿。在1917年，当时北京师范大学的前身北京高等师范学校就开设了舞蹈课程，邀请英美舞蹈教师授课以提升学生素养。一百年后，北京师范大学艺术与传媒学院舞蹈系，以“开放式教学理念”搭建了当代舞蹈教育科研体系，致力于培养艺术创作与研究能力并重、人文与艺术素养深厚，具有国际视野的艺术教育人才。自2007年起将拉班舞谱列为必修课程。在美国舞谱局和纽约拉班动作研究院的支持下，中国拉班研究中心举办了多次国内外拉班理论研讨会，将拉班舞谱的理念引入“高参小”项目，每年对全国各地高校及中小学教师进行了拉班舞谱、主题舞谱和拉班动作分析的培训，在不断地教学、推广、传播中成长，收获。

今天，我们在这里共聚一堂，回首先贤们留予我们的宝贵的舞蹈学术遗产，共享同道之士在各自领域的教学经验、心得与研究成果，展望一个合作、交流、共赢的明天。我们相信，丰富而悠久的中国舞蹈，生机蓬勃的中国舞蹈教育与拉班舞谱的相遇，东方艺术的情韵意境与西文学术研究的严谨科学会碰撞出更为绚烂的火花，为全球的舞蹈事业做出更大贡献。

再次感谢ICKL大会组织对北师大的信任。感谢美国舞谱局、纽约拉班动作研究院、《北京舞蹈学院学报》、《舞蹈》杂志给予我们的学术支持。感谢拉班研究中心的肖向荣、唐怡、陈蓓蓓老师及各位志愿者们的前期筹备，保障此次盛会顺利召开！最后预祝第30届国际拉班舞谱双年会（ICKL）圆满成功！

Ann HUTCHINSON GUEST

President of the International Council of Kinetography Laban

Welcome to this 30th biennial Conference of the International Council of Kinetography Laban, Labanotation.

In the early 1930s when Laban gave his system to the world, he did not establish a center to guide its further development. Problems of communication, particularly during World War II, resulted in isolated developments.

Before he died in 1958, Laban designated four people to be responsible for the notation system he had originated, they were: Albrecht Knust, Sigurd Leeder, Lisa Ullmann, and Ann Hutchinson. I was the youngest and so, sadly, am the only one here today.

In the early days of the Dance Notation Bureau in New York, we discovered differences between Knust's, Leeder's, and Betz's teaching of the system. We thought we should not begin teaching until these differences were ironed out. But Merce Cunningham and John Cage, who were then on our board of directors, said "No! You will find out your solutions from teaching and using the system."

After Laban died, Lisa Ullmann established ICKL, the first conference being in 1959. The immediate task was to become aware of all the differences and then to focus on solutions. Much progress was made until for the few remaining differences the suggestion was made for each side to present why they believed their usage to be better, their logic persuading the others to adopt that usage. Certain colleagues refused to consider this comparison, so the differences remained.

In recent years a younger generation at ICKL has focused on the practical usages of the notation, looking at teaching methods, notating approaches, using the notation as a research tool, and so forth. We seem now to be back to the Cage—Cunningham idea: unification will come out of the logic and needs met in practical application.

I would like to close in acknowledging all the valuable contributions from ICKL members over the years and particularly more recently those who have brought ICKL into the 21st century. Our thanks go to all who organize the conferences and who particularly those who prepare the Conference Reports.

May you all have an enjoyable and fruitful conference!

János F* GEDI
Chair of the International Council of Kinetography Laban

Dear colleagues, friends, and respected participants of the 2017 ICKL Conference, we are gathering for the thirtieth time to promote the system of dance notation pioneered by Rudolf Laban and his colleagues. We are the handful of devoted experts who gathered the first time in 1959, on the occasion of the first ICKL meeting, then biennially, up to this coming event. Although many of the individuals have changed, the inherited spirit has remained the same of those who are still actively working on Laban's dream of establishing a library of dance scores, amidst constantly changing circumstances and the ebb and flow of possibilities.

I wonder how many of us have asked the question at least once: "Does it still make sense? Is it worth the invested time and effort to promote the cause of our notation system?" The Laban notation is an admittedly complex tool and the world of dance seems slow in its general acceptance, leaning to modern technology for preservation. I am just as convinced as all of you are that, yes, it does still make sense. We may debate whether or not notation is a "language," but not that it represents a deep conceptual as well as physical understanding of dance. As notators, we understand that notation reveals intimate and hidden movement content that cannot be delivered by technology alone.

The developers, teachers, and practitioners of dance notation have slowly changed the direction of interest and the focus of conferences from the extensive theoretical development of the system to the extension of its practical applications. The global library of dance scores has kept expanding along with the fields that use notation, including dance creation and analysis, historical and aesthetic research, education, and technology. This expansion is due in large part to ICKL's work advancing and promoting the Laban system, the subject of our upcoming event.

In the spirit of Laban pioneers and acknowledging their efforts and achievements, I wish all conference participants an efficient and successful meeting.

TECHNICAL REPORT—REVISED

The 2016-2017 ICKL Research Panel

Raphaël COTTIN, Chair
Béatrice AUBERT, Co-Chair, Victoria WATTS,
Chih-Hsiu TSUI, Sandra ABERKANE
With Ann HUTCHINSON GUEST, Honorary Member

REPORT FROM THE RESEARCH PANEL CHAIR

by Raphaël Cottin

Today, the Research Panel is composed of Raphaël Cottin (France, Chair), Béatrice Aubert (France, Co-Chair), Victoria Watts (UK, USA) and Chih-Hsiu Tsui (Taiwan, France), elected in late 2015 for the period 2016-2019. Sandra Aberkalns (USA), elected in late 2013 for the period 2014-2017, left the Research Panel in late 2017 leaving a vacant place. Leslie Rotman applied in November 2017 and joined the group for the next 4 years. Ann Hutchinson Guest, ICKL President, is an honorary member of the Research Panel.

As said in ICKL Code of regulation, the aim of the Research Panel is to act as the coordinating body of the Council in all „Technical Matters”, and to be responsible for adequate preparation of technical materials to be presented at any meeting of the members of the Council. It reports regularly to the Board on its work.

It seems important to remind the members of some extracts of our by-laws which specify the roles of the Research Panel, insofar as they have been questioned for a few years. Restating them here will also help to clarify this report:

- send out a call for research papers and guidelines for presentation in the preceding year to the Conference;
- receive and review research papers submitted by members of the Council and provide advice and editorial assistance to the authors;
- select the papers to be presented at the Conference and to plan the Technical Agenda, [...] organize, schedule and arrange the technical presentations for the Conference in collaboration with the Board;
- ensure that the prepared technical material is circulated to all members a minimum of four months before the Conference if possible;
- be responsible for explaining to Conference participants technical matters under discussion;
- prepare the Technical report for the Conference Proceedings; the Research Panel shall normally meet for 2-5 days after the Conference to prepare the Technical Report.

As it appears that technical papers have become more and more rare over the past twenty years, the other activities of the Research Panel have taken a more important place for the past several conferences: general reflections on technical issues and more thematic approaches for the organization of the technical sessions of the conferences, observations of the research activities around the Laban system (who does what and where?), valorization of the documents produced by the Council (online publishing of technical documents on our website, on social networks and via our Newsletter).

In this perspective, the Research Panel worked along three main axes:

1. thematic preparation of the technical sessions of the Beijing Conference, around issues related to floor work and the handling of objects and props;
2. continuing the work of indexing technical issues addressed at the various conferences, work interrupted after 1991 and gathered in 1993 in a document coordinated by Sharon Rowe, Lucy Venable, and Judy Van Zile;
3. valorization of our archives.

1. Beijing Technical Sessions

The following is the Call for Technical Proposals which was sent in May 2016:

“Your proposal may take the following aspects:

- *A technical paper, preferably in connection with a practical workshop; technical papers may be written to present a proposal for the improvement or future clarification of a current rule/sign; present a proposal for a new sign, which offers a solution to a clearly identifiable need.*
- *A presentation of a topic that has presented special challenges in achieving a score, during a reconstruction or a pedagogical process, or that is particularly challenging to teach to students, or a topic for which no solution has been found but for which discussion is desired.*

To best prepare our future discussions, we also need reading examples even if you are not planning to present a paper or to attend. The Research Panel is currently collecting examples, but you are all invited to send us your proposals. In general, we are looking for various examples, fairly simple to read and executable in a dance studio.

Here are some specific points that may be included in your examples:

- *3 and 4 supports: the implementation of the retention rules and jumps in floor-work; calculation and use of the amplitude;*
- *Handling props: Uses of an object as a support, different ways of using an object in a score, handling an object, identify the different parts of an object to be handled, the path of an object when it is released.”*

The Research Panel retained the two proposals submitted to it by Noëlle Simonet and Lynne Weber. Noëlle Simonet presented her pedagogical approach to floor work and Lynne Weber presented a paper on ice skating that considered the relationship between the edges of the skate and the ground.

Several participants would have liked the continuation of Lynne’s paper by a complementary technical session. Several things did not allow this possibility: schedule difficult to set up, deadline problem about sending paper in advance in order to best prepare an additional session, subject difficult to practice!

It should be noted that Noëlle Simonet's workshop was followed by several reading sessions. As it is a highly technical subject, we will retain her deep understanding of the subject, experienced at the Conservatoire de Paris with students of many different backgrounds for many years. In particular: the terms "floor work," "all fours," or "3 or 4 supports" does not seem appropriate to name this study since they do not describe the diversity of potential experiences. Noëlle insisted on the links between experimentation and theory. She reminded us of the principles used when the body is standing: where is my place? How to calculate the direction and the distance of my supports according to this place and according to the organization of the human body? Experimentation has shown that these principles used in the standing position remain valid when the body approaches the horizontal plane: when there is a distance between two supports, the directions are always calculated with respect to each other. The situation of the body in a position close to the horizontal (on 4 legs or on a hand and a foot for example) is more unusual for the human being. It is mostly this situation that makes understanding more complex (mix of supports combining lower and upper limbs) although the rules of the system do not change.

This workshop, which presented the KIN point of view, met with great interest from the LN community which has a very different approach.

The workshop was attended by 54 people, including 35 active participants.

On behalf of the Research Panel, Victoria Watts and Béatrice Aubert presented a brief review of the principles used in tilt and rotation of the trunk. The presentation was notably enriched by reading sessions of Asian dances.

As in 2015 in Tours, France, in Beijing there was also a session of questions and discussions organized around the main subjects of the week, thanks to contributions from several Fellows.

In small groups, the following topics were discussed:

- relationship to the ground / floor work / mixed supports, coordinated by Noëlle Simonet and Béatrice Aubert;
- tilt/twisting + gestures, coordinated by Victoria Watts and Marion Bastien;
- props + manipulating objects, coordinated by János Fügedi and Christine Caradec.

2. Index of Technical Matters

A document coordinated by Sharon Rowe, Lucy Venable, and Judy Van Zile was presented in 1993 during the 18th Biennial Conference held at Vassar College, Poughkeepsie, New York, USA. This valuable document included, among other things, the list of technical papers submitted since 1979, as since 1977 procedures

have been developed that involve formal voting on technical matters and formal publication of conference transactions.

This work from 1993 was not continued. It was therefore necessary, before considering a future publication, to resume this indexing. In 2016, Béatrice Aubert and Sandra Aberkalns listed the technical presentations between the 12 conferences from 1993 to 2015, which corresponds to chapter 2 of the 1993 document. Chapter 1, bringing together all the technical decisions discussed, was not continued as it stood.

Today, we plan to use indexing done in 2016 to prepare a publication for the 2019 Conference. Available to ICKL members, initially in a digital format, it would gather all the technical decisions officially adopted by the Council and absent from the two main reference works (Ann Hutchinson Guest's *Labanotation* and Albrecht Knust's *Dictionary*).

3. Valorization of Our Archives

Created in 2015, our Facebook page sometimes communicates technical data also relayed by our Newsletter, such as the publication of archive images or extracts of technical papers.

Online documents:

- Albrecht Knust: From *The New Era in Home and School*, volume 40, no. 5, May 1959: "The Validity of Laban's Art of Movement and Notation." <https://www.facebook.com/icklaban/photos/a.266783803661198.1073741829.239615946377984/266782180328027>
- Ann Hutchinson Guest: "An Austrian Experience." What connection/relation does European modern dance technique as taught in the 1930s at Dartington Hall in England have today to the Institute of Dance Arts at the Anton Bruckner University in Linz, Austria? [...] <https://www.facebook.com/notes/ickl-international-council-of-kinetography-laban/an-austrian-experience/287930481546530>
- Jacqueline Challet-Haas: An excerpt from her article presented at the 1999 ICKL Conference: "Principal 'KIN' usages and rules differing from 'LAB' usages and rules." This extract is dedicated to the use of the Action stroke. http://ickl.org/wp-content/uploads/2016/09/1999_Action_Stroke_KIN_LAB_Challet-Haas.pdf
- Marion Bastien: "IBM Labanotation Ball" <https://www.facebook.com/notes/ickl-international-council-of-kinetography-laban/ibm-labanotation-ball/408992029440374/>

Apart from ICKL, we have to mention the recent online posting of 14 papers of the European Seminar for Kinetography (ESK). Published between 1985 and 1998, they

cover many theoretical topics of the Laban system of notation. Each one of them is now available here: <http://kinetography.eu>.

Many thanks to Marion Bastien and her team, who made this possible.
In the lovely memory of Roderyk Lange.

ICKL Archives

As part of the reflection on the use of our archives, a visit to the University of Surrey by Marion Bastien and Raphaël Cottin is planned for 2018. It will allow us to have a better perception of the ICKL archives deposited there and to consider their uses.

Conclusion

Some indications and information were formulated during the concluding technical session of the conference:

- For the submission of a technical paper, no need to have a „problem” with a subject to make a proposal paper or workshop; it is enough to want to go deeper into a topic.
- For the good circulation of information (sending of scores to the attendees prior to the conference, planning of the sessions), we remind the members that respect of the deadline is essential. A timely distribution of materials is important not only as a courtesy to our membership but in order to uphold and protect the professional reputation of ICKL.
- The question of the level of the participants has been often mentioned, in connection with the reminders, the pedagogical sessions and the capacity to follow a session in an optimal way. The idea of sessions with different levels taking place in parallel has been mentioned, but our tradition of holding the sessions in common, allowing everyone to follow all the proposals of a conference, carried more votes. One suggestion, that beginners be given a session in the morning to prepare for the day. It could be a good way to interest the most novices while still including them in all of ICKL's activities. In the future, we hope to have a few more people who read well to help less advanced readers, although 10 Fellows attended the conference.
- Among the activities in common, there is an enthusiasm for reading together (as Fan Dance in 2015), as well as for grammar reminders and question and answer sessions that allow us time to clarify and/or continue discussions from previous sessions. For the next conference, members are invited to bring an excerpt for us all to notate together.

APPENDIX A—REVISED

PEDAGOGICAL APPROACH TO FLOOR WORK AT CONSERVATOIRE
NATIONAL SUPÉRIEUR DE MUSIQUE ET DE DANSE DE PARIS

NOËLLE SIMONET

Introduction

This short workshop on the analysis and the writing of transfer of weight on the feet and on the other parts of the human body enables me to share with you my pedagogical approach of teaching Kinetography.

I received this approach from my professor, Jacqueline Challet-Haas, trained by Albrecht Knust. She introduced the teaching of Kinetography in France in 1960. In 1990 she conceived and set up the course that is proposed today at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP).

For 15 years, I have preserved her approach of the system while gradually developing, thanks to the students, a pedagogy which I believe is adapted to the evolution of the dance practices in France and the body movement studies.

I thus propose a workshop that more or less illustrates the way I teach. I take this opportunity of exchanging with you to reconsider the principal points of my comprehension of the analysis of transferring the weight in the upright and in the horizontal position. I will alternate focusing on support on feet and support on feet and hands with the aim of looking at the constancy of the logic of the principals underlying the system of analyzing movements, with the aim of writing and reading easily.

We know that this logic was the result of long years of observation and experimentation aiming at understanding how the human being builds mobility while constantly adapting to its environment.

Practice

Let us walk on our feet and observe what is common and different when walking on other parts of the body.

- When walking on our feet, the body stands upright. It is then easy to perceive the space around us.

Let us walk on different parts of the body: the space has not changed, but the body is in the horizontal position, and the perception of space is modified.

On the knees and on the feet: verticality is maintained.

On the hands and on the elbows: verticality is reversed.

On feet or knees and hands or elbows: horizontality is necessary.

So when only the upper body parts or the lower body parts are supports, the body stands on the verticality.

When we associate upper and lower body parts, the body is horizontal.

So it is not necessary to precise it unless a specific context demands it.

- When walking on our feet, a new support cancels the one preceding. So if I need to maintain the preceding support, *I use a body hold.*

Let us walk on different parts of the body: a new support does not cancel the previous one, because several supports are maintained. *So no body hold is necessary.*

- Let us walk on our feet to analyze space, the direction of the locomotion. How do we calculate the direction of each new transfer of weight? We refer to “the place” (the perception of our weight along the vertical line of the gravity).

When we walk, this place is situated on the center of our foot pushing the floor. If we stop walking, we are on one foot and “the place” is there. If we stay there, we can only move along the vertical line changing level.

Let us experiment with walking from two to one foot, then from one to two. *“The place” is always in the center of the last support.*

Let us experiment with walking from two to two. *“The place” is between the two feet.*

Let us walk on different parts of the body: the place is between the two, three, or four supports.

Where are my hands or my feet when I transfer my weight in reference to “the place”?

- Measurement of space. This notion is constantly present when walking. The lack of measurement sign does not mean that there is no measure.

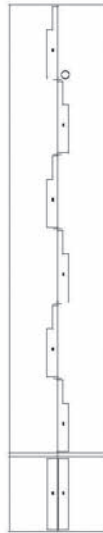
Let us walk keeping our normal measure, then wider, then narrower. If we alternate stepp forward and backward, we stay on the same spot. In order to advance, we need to change the measurement of space.

Let us walk on different parts: we realize that because we have two opposite supports, we need measurement sign to make a path.

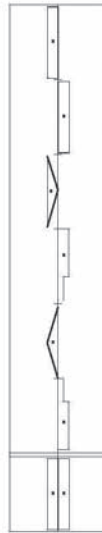
Examples 1-1 to 1-6 and 2-1 to 2-4, as well as the example from *Rain* by Anna Teresa de Keersmaecker, were read during the workshop according to the subjects covered. Staves 2-5 and 2-6 were intended to write personal examples and to exchange directly between colleagues.

Floor work - N. SIMONET

ICKL - 2017 - July -



I - 1



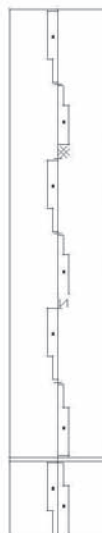
I - 2



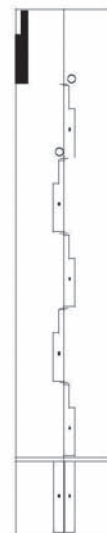
I - 3



I - 4



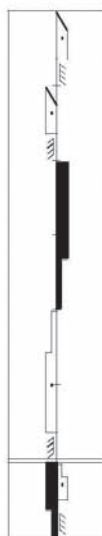
I - 5



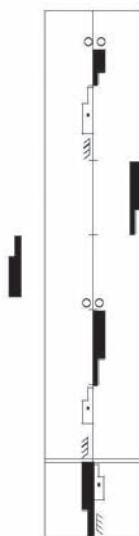
I - 6

ICKL - 2017 - July -

Floor work - N. SIMONET



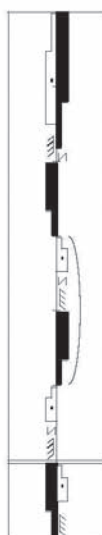
2 - 1



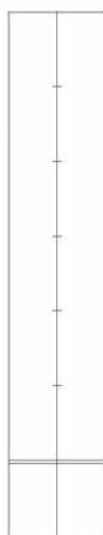
2 - 2



2 - 3



2 - 4



2 - 5

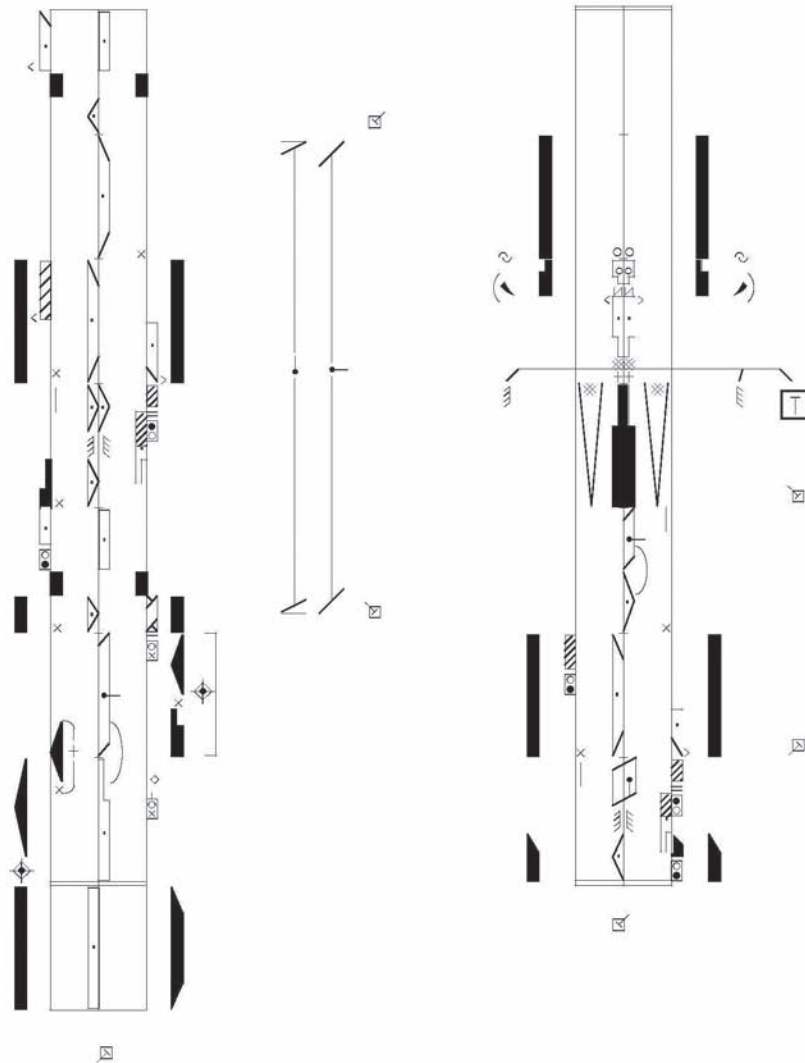


2 - 6

Floor work - N. SIMONET

Rain A T de Keersmaecker

ICKL - 2017 - July -



APPENDIX B—REVISED

EXPLORING LABANOTATION FOR FIGURE SKATING

LYNNE WEBER

Inspiration—Why skating?

Inspiration for this exploration came from watching Olympic ice dancing performances. I was especially interested in the gold medal winning ice dance of Meryl Davis and Charlie White in 2014. That performance triggered my memory of Torville and Dean in the 1984 Olympics. (Videos of both of these dances are referenced at the end of this paper.) The innovative choreography remained in my thoughts long after the end of each performance. I began to think about notating figure skating and the difficulties of doing so.

My background includes some skating lessons and watching my son complete levels of skill as defined by the United States Figure Skating Association.

Introduction to Skating

First, it is important to understand the skate. The skater's foot goes into the leather boot that is tightly laced and supports the ankle. A metal blade is attached to the bottom of the boot. The blade is convex from front to back with a "toe pick" at the front. The toe pick extends downward and provides a surface that can balance the skater. The blade is concave side-to-side (hollowed out), with skaters describing every movement using the terms "inside edge" and "outside edge" describing the important proximal and distal edges of each blade, respectively.

YouTube video "Cold Hard Science: The Physics of Skating on Ice" (posted by SmarterEveryDay) shows the skate and blade. (In section 0:30–0:43, the figure skate is shown. In section 3:19–3:37, the hollow in the skate's blade is illustrated.) Please note that all of the other videos used in this presentation use the terms "inside edge" and "outside edge," referring to the skate blade's edges.

: e Skate

The following *YouTube* videos illustrate the concept of skating on the edges of the blade and its importance to a skater:

- “Figure Skating for Beginners” by Eye Katie shows a skater on the inside and outside edges (1:11–1:33), showing that the inside and outside edges are some of the first concepts to be learned by a beginning skater. She also shows the beginning move called a “swizzle” (3:50–4:15)
- “Ice Skating Tutorial for Starter Skaters” by Kate D demonstrates, in slow motion, the swizzle (2:52–3:36). Afterward, the backward swizzle is demonstrated (3:46–4:17) as a prelude to backward skating. Next, backward swizzles, alternating sides are shown, resulting in skating backward (4:13–4:43);
- “Ice Skating Tutorial for Intermediate Skaters (part 2)” by Kate D explains the Salchow jump (0:35–0:44) using the terms for edges to describe this more advanced move. It is shown to demonstrate the importance of the concept of the blades’ edges to skaters at more advanced levels, not simply at the beginning level.

Concepts to Consider When Analyzing Skating

The following concepts become important for writing ice skating:

- differentiating between active motion and passive (or resultant) motion such as gliding, because of inertia or some outside force;
- recognizing the direction of the path (progression) can differ from the direction of supports;
- discovering most paths are curved, determined by the edge of the blade used;
- shifting the center of weight can place the blade on an inside or outside edge, but the edges used cannot always be implied by shifting of weight;
- representing the inside edge and outside edge of the skate’s blade, the way skaters teach and describe movement is imperative.

Previous Labanotation of Skating

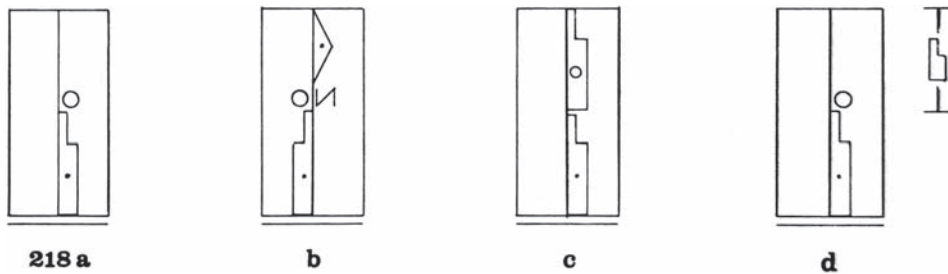
Skating was addressed in the following references:

- Billy Mahoney’s “Personal notes from the Third National Notation Conference...” (unpublished).
- Albrecht Knust’s *Dictionary of Kinetography Laban*;
- Ann Hutchinson Guest’s *Labanotation*;
- Ann Hutchinson Guest’s and Joukje Kolff’s *Center of Weight*.

Dictionary of Kinetography Laban (Knust), volume 1, page 46:

218. c, d. Gliding supports are recognised from the fact that the foot keeps the whole weight while the body is travelling. Such a movement occurs in skating. This way of moving can be expressed either by placing the round retention sign in a second support sign (218 c), or by placing the retention sign in the support column and indicating the travelling by a path sign (218 d). (See 233 a-c.)

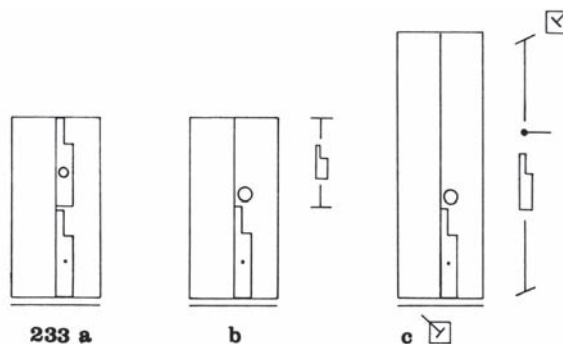
Volume 2, page 28



Volume 1, page 52

233: In *gliding supports*, in contrast to sliding steps, no transference of weight occurs; one is standing on a foot, and this foot keeps the weight while the body as a whole progresses. The way of writing this kind of movement results from the fact that a retention and a progression occur at the same time. One can write either a retention sign within a support sign, as in 233a, or a retention sign in the support column and a path sign containing an empty direction sign beside the kinetogram, as in 233b. If one glides on a circular path, as in *skating*, the empty direction sign is placed in a circular path sign, as in 233c. (Compare with 218c,d, E 275.)

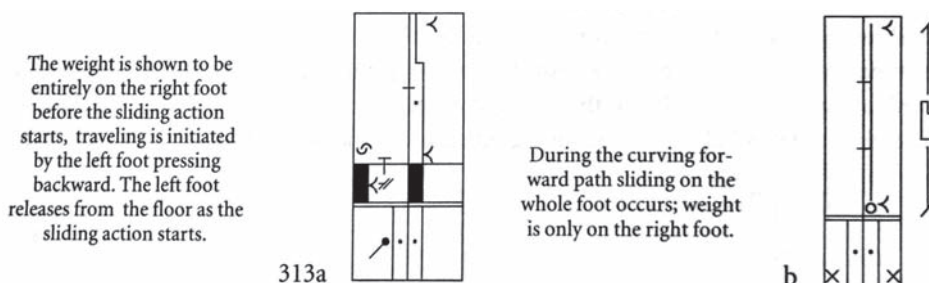
Volume 2, page 28



Labanotation (Hutchinson Guest), page 192

Sliding on One Foot

In sliding on one foot, as in skating, the weight is placed on the new support before it starts to slide. The impetus for the movement is derived from the back foot, which pushes away. Note use of the sign for pressure: \nearrow and the pin: \vdash to show the backward direction of the pressure. Details of recording skating are given in the Advanced Labanotation book *Center of Weight*. For first notes, skating can be shown as in 313a. Fig. 313b shows a simple version, giving the main information for the action. The duration and direction of the sliding can also be shown by a path sign outside the staff, as in (b). *



*See Appendix A, note 9.

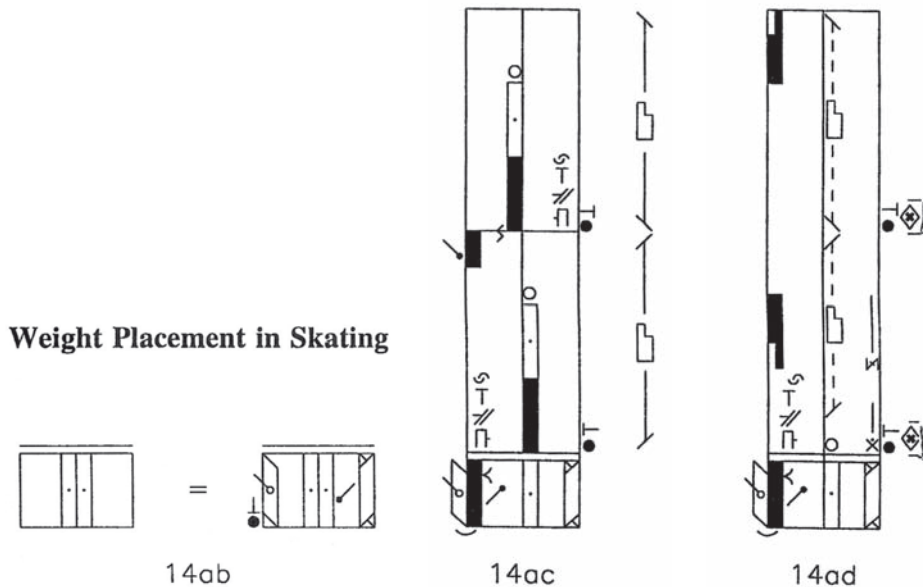
Center of Weight (Hutchinson Guest and Kolff), pages 40-41

14.14. **Weight Placement in Skating.** As a general rule weight is carried more forward than normal when ice skating. This can be stated in a key at the start of the score, as in 14ab which shows a typical starting position for skating. Figure Skating is correctly accomplished not on the blade as a whole but on the outer or inner edge, either side of the center groove. Use of these edges is achieved through leaning, slight changes in weight placement of the unit of torso to foot, and not through lateral flexion in the ankle.

14.15. In the skating example of 14ac, the initial push-off is achieved through the pressure backward on the inside of the left skate which provides the impetus for traveling. At the same time the right supporting leg bends; it then straightens as the whole body travels forward on a clockwise curved path. The C of W shifts to the right at the start of this movement. The free leg then comes into place to be ready for the push-off motion, which starts the counterclockwise curved path. The C of W shifts to the other side as the 'step' (push-off) occurs on the other foot, the path now being counterclockwise.

14.16. For a more compact statement, the traveling can be written in the support columns, the level of the support being shown with flexion or extension signs in the leg gesture columns. In 14ad weight remains on the right leg and the change

to circling the other way is assisted by, the change of weight placement. The size of weight shift is shown here, the statement in the bracket placed next to the shift stating spatially very small. Note the left leg gesture with a 'swing' forward as the counterclockwise circling nears its end. Placement of arms and general body configuration can help in achieving correct weight placement.²⁹



Labanotation Considerations

- Knust and Hutchinson Guest have addressed:
 - active and passive motion;
 - direction of path (progression) differing from direction of support;
 - curved paths;
 - shifting the center of weight.
- They did not address the indication of edges of the blade.
- Billie Mahoney (a professional notator and professional ice skater) said, in a personal discussion I had with her, the edges of the blade had been discussed in the 1962 conference; however, no symbol was agreed upon.

Additional Considerations

- How cluttered will the page be? How can one write the movement clearly and simply?
- Sliding is written using two foot hook symbols of the same type on each sliding support. *Would*, therefore, the foot hook need to be written twice on nearly every support symbol used in skating? Can the number of foot hook symbols be reduced without confusion?

Suggested Solutions

In the following, symbols are suggested representing the inside and outside edges of the blade. Also suggested is the use of two extensions from the support for sliding. A hold sign indicates that sliding is maintained on the designated edge during subsequent supports until a new edge is written.

Following this suggested usage, Labanotation examples illustrate skating instruction. Video references demonstrate the moves shown in the Labanotation examples.

New Symbols for the Edges of the Blade

A new symbol for the right inside edge (to be attached to the right support symbol) is shown in figure 1:

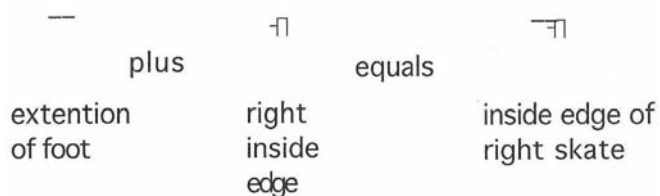


Fig. 1

This new symbol is attached to the support symbol, as illustrated in figure 2. In this starting position, the skates are supporting the skater on the inside edges of the blade.

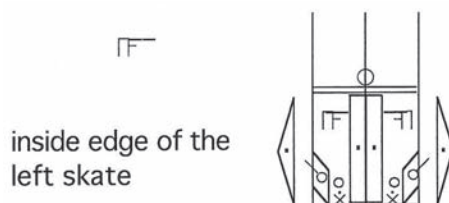


Fig. 2

A new symbol for the right outside edge (figure 3):

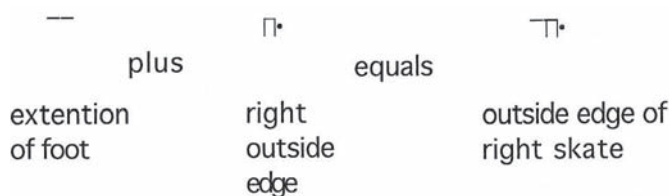
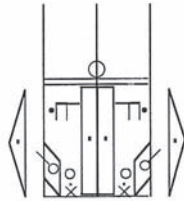


Fig. 3

Figure 4 is shown simply to illustrate the Labanotation symbols for outside edges, as I did in figure 2; however, skaters don't normally stand on outside edges, as shown above, because they have more trouble maintaining their balance when in this position.



Standing on the outside edges of the skate (not recommended)

Fig. 4

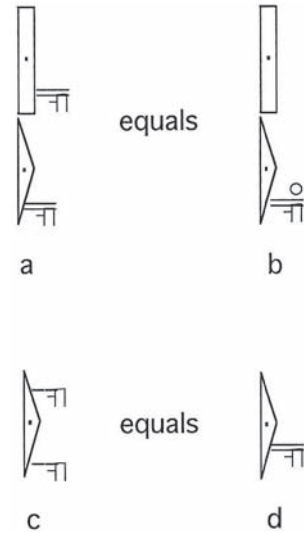


Fig. 5

Sliding (figure 5)

Sliding is normally indicated by attaching two foot hooks of the same type to a support symbol. Figure 5a extends this concept to the new symbol for the skate's blade. Here, two of the same blade symbols extending from the support indicate a slide on the indicated edge.

Since skating involves extensive sliding, and to reduce clutter on the staff, figure 5b combines the two symbols for the blade (indicating sliding) into a single symbol with a double line extending from the support symbol. Figure 5b shows an example of a double line extending from the support symbol to indicate sliding, equal to the example on figure 5a.

In order to streamline the notation and reduce extraneous symbols, figures 5c and 5d illustrate using a hold sign to retain the same edging for the blade (until cancelled). If the same edging continues on subsequent symbols, a hold sign can be used over the edging symbol, as shown in figure 5d, above to be equivalent to its use in figure 5c.

Skating—Using Proposed Symbols (figure 6)

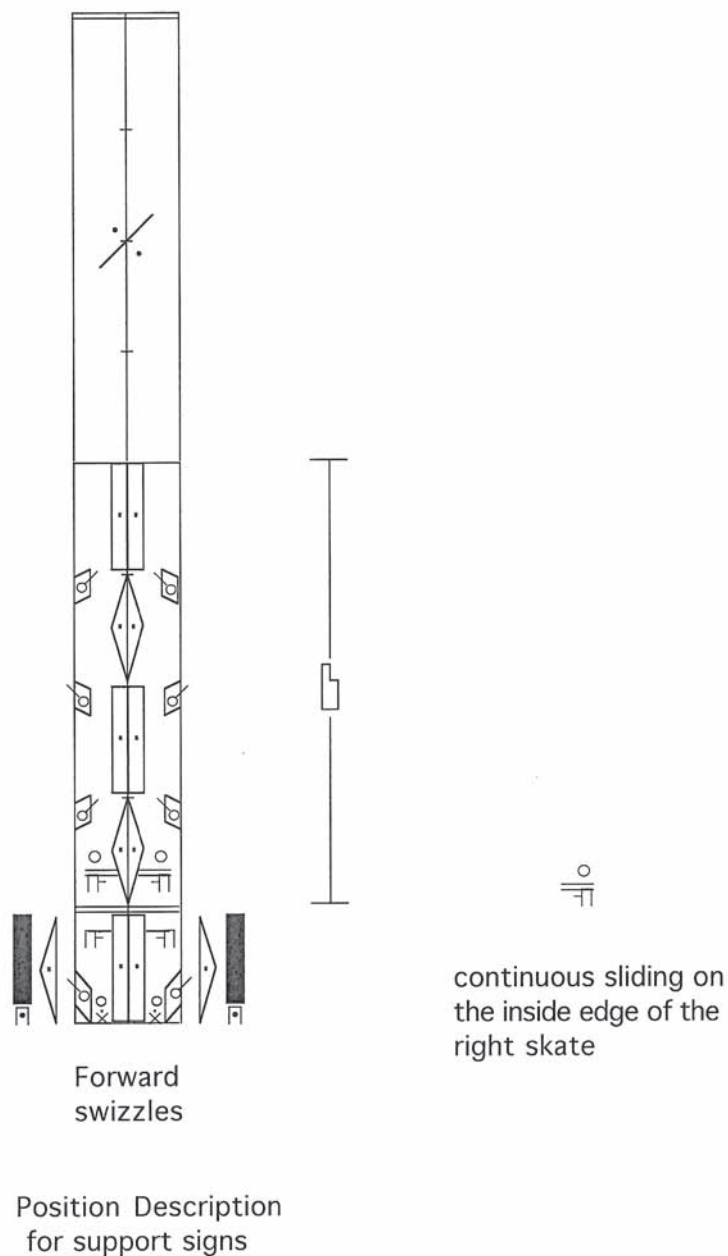


Fig. 6

Figure 6 shows Labanotation, with the proposed blade symbols for forward swizzles. See this movement demonstrated in these *YouTube* videos: Kate D 2013a, 2:52–3:36; Eye Katie 3:50–4:15; McQuid 2014a.

Skating—Half swizzles, “Pumps” (figure 8)

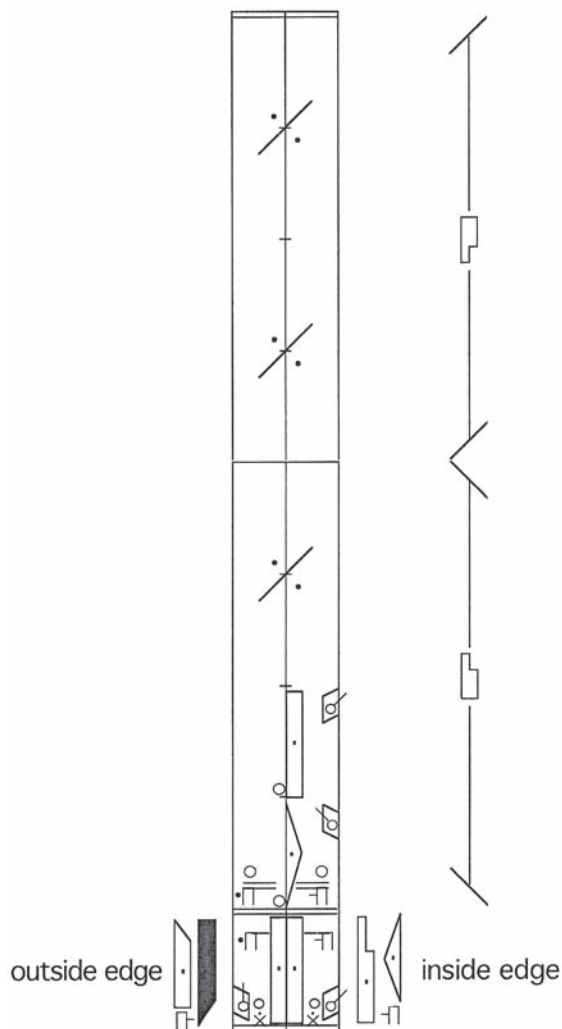
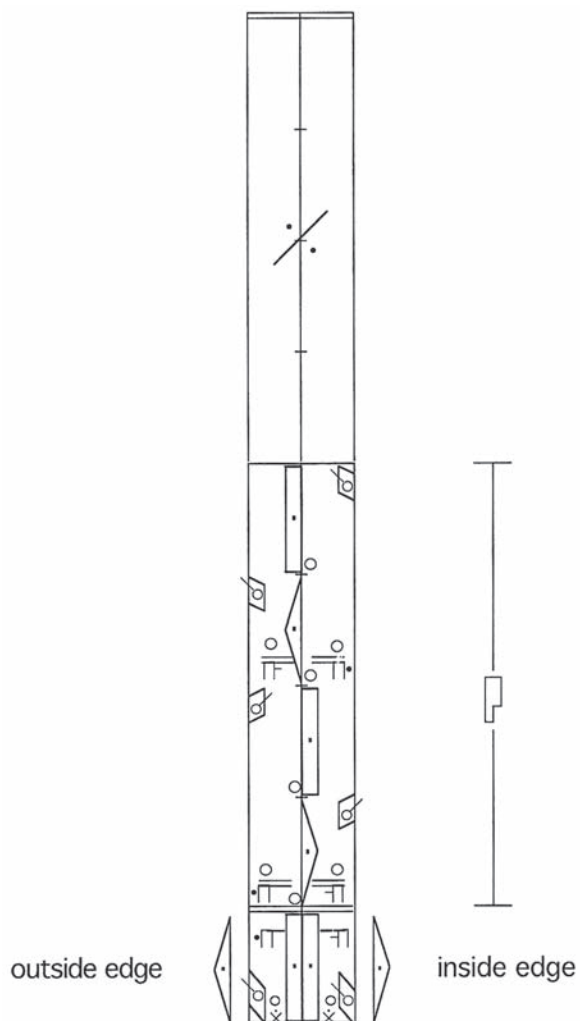


Fig. 8

This shows half swizzles traveling forward, then backward. See *YouTube* videos: Kate D 2013a, (4:13–4:43); McQuid 2014b.



Backward skating using
alternating half
swizzles

Fig. 9

Backward skating—using alternating backward half swizzles (figure 9)
Notice the edging changes, one skate is on the inside edge, while the other on the outside edge. See *YouTube* video: Kate D 2013a, (4:43 to end).

Summary

To summarize, this paper explores some basic concepts to notate figure skating and proposes new symbols for the edges of the blade and sliding.

Also proposed is the use of hold symbol in order to continue sliding to continue on the indicated edge of the blade.

Discussion included:

- inspiration – why skating?
- introduction to skating
 - the skate
 - first things taught in skating (importance of blade edges);
- concepts to consider when analyzing skating;
- past notation of skating;
- exploring symbols for sliding on inside and outside edges of the blade;
- notation examples.

YouTube video extracts shown in the presentation:

“Meryl Davis and Charlie White Full Free Dance Performance Wins Gold Sochi 2014 Winter Olympics.” *YouTube*, Olympic Channel, March 5, 2014, www.youtube.com/watch?v=lrFwokp3z48&t=6s.

“Cold Hard Science: The Physics of Skating on Ice (with SloMo) Smarter Every Day.” *YouTube*, SmarterEveryDay, February 2, 2014, www.youtube.com/watch?v=qd4CVvItJlo&t=2s, (0:39–0:45; 3:24 – 3:40).

“Figure Skating for Beginners.” *YouTube*, February 19, 2017, www.youtube.com/watch?v=61zN3U_JOwY&t=259s, (1:10–1:32; 1:34–1:42; 3:50–4:15; 4:15–4:39).

“Ice Skating Tutorial for Intermediate Skaters (part 2).” *YouTube*, February 25, 2013, <https://www.youtube.com/watch?v=isoEmRBR3sQ&t=4s> (0:35 – 0:45).

“USFSA Basic Skills: 1 E - Forward Swizzles.” *YouTube*, Colleen McQuid, April 23, 2014, <https://www.youtube.com/watch?v=E2bzX5taswY>.

“USFSA Basic Skills: 3B - Forward Half Swizzle Pumps on a Circle.” *YouTube*, Colleen McQuid, April 23, 2014, <https://www.youtube.com/watch?v=189APBtIi9Q>.

“Ice Skating Tutorial for Starter Skaters.” *YouTube*, Kate D, February 25, 2013, <https://www.youtube.com/watch?v=cC54A9c2dEE&t=2s>, (1:11 – 1:33, 3:54 – 4:38, 4:15 – 4:39)

“Torville & Dean – Bolero – 1984 World Championships (inc Medals & Anthem).” *YouTube*, Spader Holic, February 23, 2019, youtu.be/Til6Pv3NgCI.

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- McQuid, Colleen. 2014. "USFSA Basic Skills 1 H – Rocking Horse." *YouTube*, 23 April 2014, youtu.be/1J42cuiHx_o.

PAPERS

XXXX, CREATION OF THE INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN: PROLOGUE

MARION BASTIEN

In March 1959, Lisa Ullmann circulated a letter to “leading exponents” in Laban notation: “On behalf of the Trustees of the Laban Art of Movement Centre, and in co-operation with Mr. Albrecht Knust, Essen,”¹ inviting them to attend an international conference in the UK. This first conference, held August 10-15, 1959, became the inaugural meeting of the International Council of Kinetography Laban.

The library of the Centre national de la danse (France) holds a collection named “Lisa Ullmann Archive.”² Lisa Ullmann (1907, Berlin, Germany–1985, Chertsey, UK) left Germany circa 1934, and became Rudolf Laban’s main collaborator from his arrival in the UK (1938) until his death (1 July 1958). She was seminal in the foundation of organizations such as the Laban Art of Movement Guild (1945), the Art of Movement Studio (1946), and the International Council of Kinetography Laban (1959).

The Lisa Ullmann Archive was given by Lisa Ullmann to Roderyk Lange, and in 2003 given by Lange to the Centre national de la danse, concurrent with the donation of the Albrecht Knust Archive. Still in the process of being catalogued, the Lisa Ullmann Archive contains documents and correspondence (mostly to and from Lisa Ullmann, but also to and from Rudolf Laban), both in English and German, related to notation, as well as on Ullmann’s activity in the field of dance pedagogy. The archive covers two linear meters of shelving, seven boxes containing 54 folders. The materials span the period of time from 1940 to 1974. In all citations below, the archive will be cited as LUA/CND, and the Albrecht Knust Archive as AKA/CND.

¹ This circular letter, dated 28 March 1959, is reproduced in the introduction of the publication directed by Lucy Venable collecting the proceedings of the first ICKL conferences (Ullmann 1996).

² There is another “Lisa Ullmann Archive” at the National Resource Centre for Dance (University of Surrey), UK.

I started to explore the archive in order to retrace ICKL “pre-history.” While ICKL history is rather new, with several of its current members having been to the first conference or having participated in the development of the system before or after 1959, I was interested to explore ICKL history through the remoteness of the archival documents.

Through, the not so well known but key figure of, Lisa Ullmann, I was planning to focus on how it became a logical move, if not a necessity, to (re)build links amongst notation practitioners in a world reconfiguring itself in a post-war era. My initial proposal was subtitled “The Gathering Act of a Scattered Community,” my point of departure being to figure out how the initial network in notation, initiated in Germany, eventually spreading to Europe, became scattered and divided. Scattered in the 1930s by exiles, such as Laban and Ullmann,³ and divided—geographically speaking—in the late 1940s and after, by the “Cold War” and its “Iron Curtain.”

Through the correspondence, one can see that Ullmann, a native of Berlin (its “Wall” was built in 1961), deploys unflagging energy to communicate with notation peers across the “curtain” in East Germany, Poland, Czechoslovakia, Hungary, and Yugoslavia. She also keeps strong bonds with Germans remaining in Germany (e.g., Knust) or in exile (e.g., Bartenieff in the USA). After Laban’s death, 1 July 1958, Ullmann’s awareness of the geo-political situation and of the challenges faced by notation as a relatively new system,⁴ led to the creation of the Council. Authority on the system, up to then kept in Laban’s hands, had to be mastered, and the acting forces, eventually conflicting forces, had to be gathered.

: e “Field”

The correspondence consists of autograph letters, postcards, typed letters, and carbon copies of letters, sent/received, to/from several people or individuals.

Copies of the letters from Lisa Ullmann and Rudolf Laban seem to have been systematically kept, so we can follow topics with both outgoing and incoming letters. The various formats, such as airmail writing paper, telegrams, remind us of the means of communication at that time. Despite the fact that letters had to be sent across Europe and over the Ocean, the correspondence is abundant, and there is not much delay between a letter sent and its answer.

³ The notation system was from its beginning in 1928 aiming for an international audience: *Schrifttanz* was published in 3 languages, German, English, French. One must note that the numerous exiles, voluntary or forced, contributed in a way positively to the dissemination of the system worldwide.

⁴ One has also to note that a new system created in the UK, Benesh Movement Notation, presented publicly in 1955, published in 1956, was starting to gain influence and was well supported by the UK government. For example, in 1958, a potential exhibition on Laban Notation in the UK pavilion at the Brussels World’s Fair was replaced by an exhibition on Benesh Movement Notation (Maggie 1958).

I started to study a few selected folders from the archive: folders 7, 10a, 10b, and 11 and looked, more or less quickly, through 120 letters, part of those letters being in German, a language I understand only partially. I covered approximately a quarter of the materials available in the selected folders.

My first aim was to find how traces of ICKL history, as well as individual histories within general history, could be found and decrypted in this archive. But looking more deeply at the selected materials, I found other interesting elements to explore that needed to be considered first. Through a lack of time and confronted by the richness of the materials, I decided to change the subtitle of the presentation to “Prologue,” and to present some of the information collected, as a first step for a future paper on my initial topic. Several underlying topics were identified, and are presented below.

A Time of Publications

First of all, it is important to note that in the early 1950s, there was a need to release publications. People had worked on the system, developed it, acquired students, and from all regions—USA, England, Germany, one of the main priorities was to release textbooks. Laban was working on his book *Principles of Dance and Movement Notation*, nearly a quarter century after the publication of *Schrifttanz*, which marked the official birth of the system in 1928. *Principles of Dance and Movement Notation* was published in 1954 by Macdonald and Evans, London, but was revised in 1956 in another edition, identified later as the first edition.⁵

Albrecht Knust had worked intensively from 1946 to 1950 on his *Handbuch der Kinetographie Laban*⁶ but: “the size of this work (8 volumes, 2,400 pages, 20,000 examples) makes it improbable that it will appear in print in the foreseeable future” (Knust 1958: xii). So, willing to publish the newest developments, he was working on a revised version of *Abriss der Kinetographie Laban* (the first manuscript of which was completed in 1937, then revised in 1941/1942 and in 1951) hoping to release either a revised German version together with a version translated into English, or a German-English bilingual version. Some letters exchanged between Laban and Knust indicate that there was some hope for a publication with Macdonald and Evans.⁷ Finally, the revised German version of *Abriss der Kinetographie Laban* was published in 1956 by Das Tanzarchiv in Hamburg, and, later than initially expected, an English version,

⁵ In the “2nd” edition of *Principles of Dance and Movement Notation*, revised and annotated by Roderyk Lange (Laban 1975), 1956 is identified as the first edition. The preface of the “first” edition, written by Laban, is dated April 1955. “Preface” and “Introduction” of the 1954 version are fairly similar to “Preface” and “First Part” of the 1956 version, but the core of both versions (“Chapter I” and “Chapter II” in the 1954 version, and “Second part” in the 1956 version) vary markedly.

⁶ Commonly referred to as the “Encyclopedia.”

⁷ “Mr. Macdonald replied that he would be inclined to publish my handbook, but that the German version would better be given to a German publisher” (Knust 1953c).

Handbook of Kinetography, was published in 1958 by the same publisher. A few years later, towards 1965, Knust started to work on his *Dictionary of Kinetography Laban*, to be published in English in 1979 by Macdonald and Evans, soon after he died.

Meanwhile, Ann Hutchinson was working on *Labanotation*, helped with welcome financial support and recognition from Ballet Society⁸ and the Rockefeller Foundation in 1953.⁹ *Labanotation* was published in 1954 by New Directions, New York, and Phoenix House, London, and went through several editions and revisions, the latest in 2005.

Authorship and Authority

The questions of authorship and copyrights are often discussed in the correspondence. Lisa Ullmann mentions in a letter to Valerie Preston in 1950 that “Mr. Laban, as the inventor of kinetography is also the proprietor of it, and a number of people all over the world work with it with his special permission.”

It seems that, under the specific permission of Laban, and by paying royalties,¹⁰ people could use the “script,” i.e., the set of signs that were under his copyright, hence under his control.

Who managed the copyright was not totally clear. In a letter from Ann Hutchinson to Laban, she writes (1953d), “In talking to the publisher yesterday and telling him about the glossary, etc., he brought up the question as to what date should be set down for your copyright. Perhaps you can tell us this, should it be 1928, or 1936, or a more recent date?”

This point needs to be clarified. It looks as though some rights of *Schriefftanz’s* publisher, Universal Edition in Vienna, were at some point sold (or preempted) by a German publisher, then transferred during or after the war to the American company Boosey and Hawkes. Folder 33 in Lisa Ullmann Archive seems to focus on copyrights, but has not yet been consulted.

Numerous letters were exchanged with Laban on how to deal with the copyrights, but also in order to reach a certain unification. In 1952, in a letter to Hutchinson, Laban writes about both, royalties and unification, “You will understand that I have to keep my rights in proper function now, and I think that royalties, even in the

⁸ “I know that you will be glad to hear that we finally get financial assistance for this purpose from Ballet Society” (Hutchinson 1953b).

⁹ “I am writing to tell you of the good news that the Rockefeller Foundation has given me a grant in order to prepare the text book on the notation” (Hutchinson 1953c).

¹⁰ Few specific indications on royalties were found in the folders I consulted, but this one, written by Audrey Davenport (1958): “Dear Mr. Laban. Enclosed is a check for \$4.45 in payment of 1% royalties on Ann Hutchinson’s *Labanotation*, according to publisher’s statement rendered for the year 1957.”

form of a small recognition fee, are the right means to do so.” He then mentions his book in preparation, publication of which could help him to recover his copyright worldwide, but also set a basis for unification: “With the proposed publication I hope to precipitate the unified convention of the script which you all desire.”

In *Principles of Dance and Movement Notation*, Laban writes on the verso of the title page, “N. B. The signs for the notation of choreographic or other movements may, with due acknowledgment, be freely used — R. L.” (1954, 4). Both Hutchinson and Knust started their books with an “Alphabet of the Basic Symbols,” and an “Alphabet of Kinetography,” respectively, both under the copyright of Laban. In *Labanotation*, there is a notice: “‘Alphabet of the Basic Symbols,’ Copyright 1954 by Rudolf Laban” (Hutchinson 1954, verso of title page), while in the *Handbook of Kinetography* has the caveat: “The ‘Alphabet of Kinetography’ chiefly contains the basic symbols and basic writing rules invented by Rudolf Laban, Addlestone, England, which by agreement with Mr. Laban have been taken from his ‘Alphabet of the Basic Symbols’” (Knust 1958, verso of title page).

Knust’s *Dictionary* (1979) does not carry this notice anymore, but one can still find in Hutchinson’s *Labanotation*, revised 3rd edition (1977), copyright notice of Laban’s “Alphabet of the Basic Symbols.”

A Co-construction

While Laban was acting as an authority, permitting (or not), people to use his “script,” it is also clear that the system was built by more than one person.

Laban himself, in the preface of the 1954 version of *Principles of Dance and Movement Notation*, acknowledges the contributors to the system. First, his predecessors, “Our movement and dance notation makes use of the principles on which Beauchamp’s and Feuillet’s choreography was built 300 years ago” (7). Then, Laban acknowledges his pupils and assistants, and most particularly Dussia Bereska, “Her suggestion that the symbols might be written in different lengths to indicate the duration of each movement was an innovation, which is still an outstanding feature of our notation today” (8).

A few pages later, he writes, “Laban movement notation, or to speak more accurately, **our** movement notation. . . . I have in justice to speak of **our** notation, for though I discovered the principles and invented the basic symbols, I could never have established it unaided, and successfully propagated the final version. . . . There are professional notators and interested persons all over the world, but they are all working in connection with one of three main groups.” Laban then cites, “The senior notator Albrecht Knust,” “Ann Hutchinson and her staff of the Dance Notation

Bureau in New York,” and “in England, Lisa Ullmann and Sigurd Leeder, together with an appreciable circle of fellow movement notators” (18-19).

It looks as if in the 1950s, the “co-constructors” were somehow willing to be recognized for the authorship of signs they proposed—mostly for clarity—in order to distinguish them from the contributions that were not yet fully agreed upon. In a letter to Rudolf Laban, Albrecht Knust retraces the history of a few signs, and says it could be good to mention the inventors of the various signs:

For me it is important that what I have worked out becomes known, also that foreign colleagues can understand my written kinetograms.

When I think it right, I “invented” only a few characters in the full sense. Only the followings: the retention in space (fig 1), the retention at a spot (fig 2), the meeting signs (fig 3), the front signs (fig 4), the area signs (fig 5) and the canon in space (fig 6). My main work was not inventing, but collecting, arranging, and working out the inventions and suggestions from various sources. . .A

Because this has become such a confusing area, I would advise you to consider the authorship to be explicitly established, not only in cases where it concerns your copyright as the inventor of the basic signs and the basic rules of kinetography: So writes the New Yorker, the Londoner or the Essen center (or Knust). . .

The “address sign” (fig 10) is, incidentally, another case which relates to my previous discussion. It is only “my” sign in so far as I use it and explain it in my books. It is not my intellectual property, but an invention by Prof. Stanislaw Glowacki. I am very grateful to Glowacki for creating this concept of “address.” (1953e)

Research on the semiotics and history of individual signs would be important and useful, both for the knowledge of the system, but also in order to date old notated material (see Caradec paper on Wigman *Totentanz*’s recreation in this volume).

: e Quest for Unity: Looking for Bridges

While everyone was feeling the need to publish, in order to disseminate the system, the question of unification became sharper. In 1951, in a letter to Knust, Laban writes:

I have declined to accept [the presidency of a “bureau”] before a clarification of the common policy has been reached, a policy in which all my spiritual Kinetochildren really agree with one another. . . .

I have no doubt that you, Leeder, Ann and Lisa will find a common basis and it would be catastrophic for the Script if you didn’t. The result would be either

to suffer a breakdown of the whole idea, or it would spread on the basis of the one-sided opinions of the externally most successful group. Or, which is still worse, a wasteful public struggle of several forms of Kinetography against one another would arise.

Two years later, one can read another viewpoint in a letter from Hutchinson to Laban:

If you remember from our discussion in March 1952, and from Knust's letter to you at that time, it was agreed that each center be allowed to publish their own material, even though it has not all been universally agreed upon. I remember that this was one point which Knust felt strongly, feeling that this is the healthier way for the system to grow, even though it means a certain amount of conflict in use for the time being. (1953d)

The will to converge towards some unification seems, through the letters, shared by all actors. Albrecht Knust wrote to Valerie Preston, "To be honest, I hate to change things when I do not see an urgent need to do so, I think however that a unification is worthwhile the trouble of a change" (1953b). And Knust to Hutchinson: "There can be two reasons for a change of writing rules. First, and most important is: improvement. Second is: unification. I am ready to change my rules for the cause of unification provided that the new rules are at least just as efficient if not better than the old" (1953d).

As protagonists were preparing their respective publications, unification was a real challenge. As Ann Hutchinson writes to Laban in 1953, "I hope very much that we can reach unity as much as possible between the various centers before the book comes out." She then pondered the divergences, "Though our differences seem so large, in actual fact, they are a minor portion of the entire system" (1953b). In another letter, one month later, she mentions, "how much unity had been achieved:"

Thank you for your letter of June 11th in answer to my comments on the manuscript [Laban publication]. I thought it might interest you to know that just before I mailed all the material back to you I showed it to Helen Priest who was amazed at how much unity had been achieved. I find her reactions interesting since she was originally Knust's pupil (1938) and has since gone through the various modifications here. All in all, it is a definite step forward. (1953c)

Some compromises, or convergences, seem to have been achieved little by little, topic by topic, on each side, as depicted in this letter from Hutchinson to Ullmann and Laban:

Here is our latest effort towards reaching unity in orthography.

Since Knust agreed to drop the use of the third column for writing body-and-arm movements, there has been a need to find an adequate way. If you remember, we toyed with an idea on this order while I was with you last. This

suggestion is actually in the nature of a compromise between what Knust and Leeder already use, so I hope it will bridge the gap. . .

The next two things on the agenda to be discussed are a new way of writing shifts of the head, chest, pelvis, etc. It was interesting to note that not only we, but also Leeder and Knust individually had felt discontented with the old ways, and we all have been trying recently to find a better method. I feel that we have stumbled on the right track. Another subject that we are working over is the touching and sliding gestures, to see if we cannot [find?] a logical way to bridge the differences between Knust and us. (1953a)

I would like to conclude this part about unification by presenting an illustration (figure 1) meticulously drawn at the end of a letter from Knust to Hutchinson, after a page of tough argumentation on several examples:

In order to show you that you cannot always rely on the “obvious”, I give you the following pattern. Looking at it from the same point of view you could make it mean to you three different things. Firstly you could see in this pattern a number of cubes hanging on the ceiling so that you can see two sidewalls and the bottom wall of each. Secondly you could recognise in this pattern a number of cubes standing on the floor so that you can see two sidewalls and the top wall of each. And thirdly you can state that it is a pattern of diamonds and parallelograms spread out within one plain. In each case you can say: It is quite obvious! What a nice piece to start an argument! (1953a)

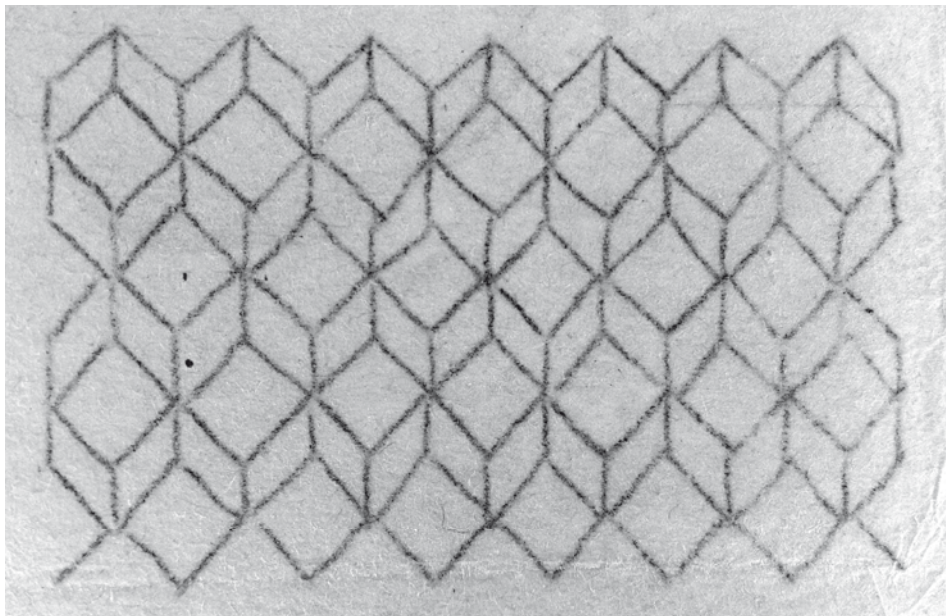


Fig. 1

Glancing at all technical arguments running through hundreds of pages of uncatalogued folders in the Lisa Ullmann Archive, testifying to years of discussions amongst various theoreticians, I was amused to see this ultimate argument by Knust, a “pirouette,” as we say in French, sending us back to an unstable world of illusion, such as the world depicted in the work of graphic artist Maurits Cornelis Escher, a contemporary of Knust.

Perspectives

This research into the Lisa Ullmann Archive has just begun. I have only made my first foray into a large amount of material, with much still to be explored. To follow on my research on the specific folders 7, 10a, 10b, and 11, I need to explore more carefully the publication matters, the copyright issues, the different technical topics that were discussed at that time.

Once this is clarified, chronologized, organized, I would like then to come back to my original idea: to find out how individual stories shaped through general history. One of the points I am most interested in is the topic of migration and circulation. It can be found in some letters, at personal levels, but also at a more metaphoric level, as revealed from this letter from Felicia Saxe and Irmgard Bartenieff to Rudolf Laban, from 1952, at a time where, apparently, some misunderstandings and tensions arose concerning copyrights and use of the system:

We both find ourselves in a peculiarly isolated position in our fields of work. This is not new to us. On the contrary, we recognized and faced this situation realistically ever since we came to the States which, as you might remember, happened with both of us at different times. Problems which at the beginning disguised themselves as those of a new immigrant where [sic] from the onset those of pioneers in a new field. .AA

We are both conquering new fields of movement application under great strains and stresses. In spite of wonderful possibilities in this country nothing holds without very substantial sacrifices and efforts, ideologically as well as materially. The European belief that progressive ideas are easily sponsored in this country is erroneous. .AA

She [Hutchinson] too had first to fight her own battle when she introduced notation to this country. The fact that she brought a new discipline over from Europe made her in a way an immigrant in her field. She was confronted with the difficulty of introducing this European innovation to an almost nationalistic cultural group. .AA

She constantly mentioned you as the originator of the system against nationalistic tendencies of the American dance world the strength of which should not be underestimated.

I would like then to explore more deeply the very beginnings of the 1959 ICKL conference to find out how the international network was shaped, how complex it was to have people going through the Iron Curtain to meet their colleagues, how those pioneer ICKL members found ways to keep alive constant exchanges and ties. The ICKL organization is nearly 60 years hold, and it would be enlightening to start to look into the establishment of the organization. The Lisa Ullmann Archive and other archives across Europe and the USA are there to be explored.

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A JOURNEY THROUGH SOURCES: MARY WIGMAN, *TOTENTANZ*

CHRISTINE CARADEC

As a dancer and notator who graduated in 1995 at the end of my studies in Kinetography Laban with Jacqueline Challet-Haas from the Conservatoire national de musique et de danse de Paris (Paris National Conservatory of Music and Dance), I particularly appreciate German dance of the inter-war period. For twenty years, I have been exploring the choreographic work created during this time. Through the reconstructions I directed for the Maison des pratiques artistiques amateurs de la Ville de Paris (House of Amateur Artistic Practice of the City of Paris), the Conservatoire à rayonnement régional de Paris (Regional Conservatory of Paris), the Centre national de danse contemporaine d'Angers (National Center for Contemporary Dance of Angers), and for various choreographic groups under the umbrella of the program "Danse en amateur et répertoire" (Amateur Dance and Repertory), I discovered profound works within this legacy such as *Der Titan* (1927) by Rudolf Laban—reconstructed in collaboration with Elisabeth Schwartz—, *Die Welle* (1930) by Albrecht Knust, *Big City* (1932) by Kurt Jooss, *Totengeleite* (1935) by Rosalia Chladek, *Sehnsucht* (1981) by Karin Waehner. The kinetographic notation of works such as *Sehnsucht* (1981) by Karin Waehner and Dominique Dupuy's *Visages de femmes* (1973) also allowed me to acquire further knowledge in this field.

A significant experience was the recreation of *Der Titan* from 2011 to 2017 with Elisabeth Schwartz. The discovery, in the Albrecht Knust Archive of notated dance patterns, floorplans, texts, and documents related to the piece allowed me to start developing a methodology to deal with multiple sources, often incomplete. One can consult an online file on the CND library website showing some of the original documents, information on the process as well as videos of short extracts of the reconstructed piece.¹

¹ See http://mediatheque.cnd.fr/spip.php?page=rudolf_laban_der_titan.

From an Interest in German Expressionism to Mary Wigman's Dance

From 2002 to 2016, I was an artistic collaborator of French choreographer Aurélien Richard, with whom I developed a working process intertwining research and creation, questioning the porosity of musical and choreographic writings and the edges and limits of the archive in a *mise en abyme* of the interpreter on stage, that I fed with this expertise and Laban's compositional principles. Whereas, I had already experimented with several reconstructions of pieces of the German choreographic field, I also worked from cinematographic sources, such as Hörbuchauschnitt's *Die Valeska Gert Story*, *Die Frau im Taumel des Lasters*, and iconographic and score-based sources such as *Danse macabre* (1935) by Sigurd Leeder. I wanted to continue my research in the field of German expressionist dance, of historical scores, and expand my work to another of the emblematic figures of German dance. Because of the importance of her work, her influence in the world of dance, and her connection with Rudolf Laban, Mary Wigman was one of them.

Mary Wigman's Repertory

While Wigman's piece *Hexentanz* created in 1914 is well known, the whole of her work consisting of a hundred dances created between 1914 and 1961 is lesser known because few traces remain: some photos, notes, drawings, writings, oral memories, and rare filmed extracts. However, the pieces *Die Feier* (1927-28) and *Totentanz* (1930) are regularly mentioned in books and visible in the form of images or videos available on the internet or in media libraries.

Wigman is the main proponent of *Ausdruckstanz* (expressionist dance), a term created *a posteriori*, because of a very particular way of moving that did not exist in the 1920s when this current emerged, according to Patricia Stöckemann (Caradec 2016b). She is also cited as "the High Priestess of Modern Dance who has inspired so many dancers and artists around the world" (Robinson 6).²

The discovery, with the help of Marion Bastien from Centre national de la danse (CND—National Center of Dance), of the score of *Totentanz I* in the Knust Archive held at CND library was thus a determining factor in my choice. The prospect of plunging into the reconstruction of a work created a hundred years ago, never performed since 1924, and endowed with resources composed of kinetograms, sketches, and textual notes led me to encounter the members of the Wigman Foundation in Cologne, Germany. I met Patricia Stöckemann, who invited me to join the team she was putting together for the project "Danse macabre" with the

² Citations from French and German sources have been translated by the author of this paper.

support of the Tanzfonds Erbe (Dance Heritage Fund).³ Like Wigman's *Le Sacre du printemps* (1957), recreated in 2013 at the Osnabrück Theater,⁴ the project was to recreate two unknown Wigman choreographies on stage, *Totentanz I* and *Totentanz II*. A multidisciplinary team was set up for this project, composed of Henrietta Horn, choreographer; Susan Barnett, assistant; Katherine Sehnert, a Wigman dancer from 1955 to 1963;⁵ Hedwig Müller, researcher; Patricia Stöckemann, researcher and playwright; and me, Labanotator. except for me, all of the others were on the *Sacre* project team.

In 1921, Wigman—at the beginning of her choreographic career—created *Totentanz*, and in 1926, she created a new piece, with the same title, for a larger group. The German writer Rudolf Delius wrote about the latter: “The most beautiful piece of the small group was certainly *Totentanz*. Beyond the oddly grotesque, grumbling, creeping things, the masked rigidity was in order. A wonderful night piece of demonic style” (23).

For the first piece, created in 1921, there are only two photos, accurate and complete handwritten notes, and a kinetography score. The second piece, *Totentanz II*, is well documented from an iconographic and textual point of view. The sources are a few sketches (floorplans), a verbal description (but not of the whole piece), noted fragments of rhythms, and an important visual corpus—photos, some are published, for example in the book by Rudolf Bach (131), as well as drawings and paintings done by Ernst Ludwig Kirchner during the rehearsals of Mary Wigman with her company. But for this piece, there is no notation score. It required a real “re-creation” process. This paper addresses precisely the restaging work of *Totentanz I* from the notated sources and other documents.

Totentanz I

Mary Wigman created *Totentanz I* probably in two steps. In 1917, when she lived in Monte Verità, she created the first form of *Totentanz*. According to a letter by Hedwig Müller, Mary Wigman's biographer: “Probably *Totentänze* of 1917 and 1921 are possibly the same in choreography [. . .] I suppose that the version of 1921 is the same as 1917, both are dances for four persons, Trümpy was dancing in both and since Wigman presented other dances she had danced in Zurich before in her Dresden programs, I think that the versions are to a great extent the same.”

³ The reconstruction of Mary Wigman's *Totentanz I* and *Totentanz II* was sponsored by Tanzfond Erbe, an initiative of the Kulturstiftung des Bundes (German Federal Cultural Foundation). See <https://tanzfonds.de/en/project/documentation-12-2015/danse-macabre-on-mary-wigman/>.

⁴ See <https://tanzfonds.de/en/project/documentation-2013/le-sacre-du-printemps/>.

⁵ Katherine Sehnert was at the Mary Wigman Studio in Berlin from 1955 to 1963. Then, she was there from time to time to give classes or to rehearse until the school was closed in 1967.

The piece was interpreted by Wigman herself, Gret Palucca, Berthe Trümpy (who sometimes used her grandparents' name, Bartholomé), and Yvonne Georgi. Wigman was a young choreographer and yet, she was 35 years old. The three other dancers were very young, from 18 to 22 years old. Their dance training was very slight, probably around one year. None had much experience on the stage. Each character in the piece was choreographed with the strengths of each dancer in mind. Palucca was an excellent jumper. She was gymnastic, athletic, and endowed with a great flexibility of the back. Georgi was very flexible and raised her legs very well. Wigman was strong, powerful, expressive, mature. Trümpy was different as well. Hedwig Müller wrote, "the photographs I know show her both in elegic and in vigorous positions."

The style of the piece is "grotesque." It comes from the silent films, according to Patricia Stöckemann: "The notion of *grotesk* in dance is very special at this time. It is completely different from the balletic sense. For Mary Wigman, a *grotesk* movement is an expressive gesture like [those of] Valeska Gert, Harald Kreutzberg. Each movement is done for something" (Caradec 2016a). Wigman's focus was the gesture, not the emotion. In Monte Verità, some photos depict Mary Wigman with "a light and airy movement, rather the signature of her pupil Gret Palucca, before she definitively turns towards the telluric forces: gravity, density, return to the ground and the death, mystic and ecstatic saccades of the buried powers" according to Adrien Sina (117). Mary Wigman was very precise when she moved. Her focus was always on physicality rather than on the emotions. She developed expressive gestures. This is why the physique and the physical qualities of the dancers were very important. The cast was very important. Each dancer had to have a very strong personality, with an internal dynamic.

The première was on 14 January 1921 at the Dresdner Gewerbehäus. This piece was kept in repertory for only three years and never danced thereafter. The cast remained the same except for Berthe Trümpy. She stayed only two years in Wigman's company, and in 1923, Anne Grünert took her place in the choreography. In 1924 the quartet broke up and there were no further performances of the work.

: e Sources

Any project of taking back or reconstituting a dance work presupposes the existence of traces or vehicles of memory: witnesses—transmitters, archives and documents, notations, audio-visual recordings, and so forth. When the oral transmission of the work, more or less direct, is impossible, and the works date from before the era of video, it is necessary to work from the only written and graphic sources available. This was the case for the project to reassemble and reconstruct *Totentanz I*. In this project of reconstruction, the main goal was to recover the spirit of the piece, its structure, and its composition. The working process was based on sources existing

in various forms in different places in Europe: notations, texts, drawings, paintings, writings, pictures, articles, books, and dancers' memories.

The three main sources analyzed are the floorplans, the notated motifs, and the verbal descriptions; three distinct but complementary elements, elaborated successively. Sources were located in the Albrecht Knust Archive (Centre national de la danse, Pantin, France), in the Universitätsbibliothek Leipzig Tanzarchiv (Leipzig, Germany), in the Mary Wigman Archive (Deutsches Tanzarchiv, Cologne, Germany) and in the Akademie der Künste (Berlin, Germany).

The first source is composed of kinetograms. There are two versions. The first one is a “draft” version composed of six pages, located in the Universitätsbibliothek Leipzig Tanzarchiv (figure 1). The second is a “recopied” version composed of four pages, located in the Albrecht Knust Archive (figure 2). Kinetograms are the same in both versions, but the second version is likely more recent than the first one because it is a kind of “finalized” inked copy. Regarding the signs used, Albrecht Knust did the notation probably in the 1930s, according to Jacqueline Challet-Haas (Caradec 2016c). The notation is more developed than in the *Der Titan* score, written in 1928. Some initial signs used from the beginning of the system are present while some new signs are also used. There is thus a specific stratum of information: the gestures of legs, of arms, of the upper body, the steps, the head, the facing of a palm are notated. They translate the strongest choreographic phrases that provide the signature of the piece. They contain the most important material of movement of the piece. They give us an idea of the aesthetics of the work.

At the time the score was made, the kinetograms were not very detailed, the system was used in a very simple form, and yet, there was already the very clear logic that would enable its future development. There are no front signs, no indications for the facing and so forth, but the written notes and the in depth understanding of the piece, through the experience of doing it, allowed to find these details gradually.

The second source consists of three pages with 40 sketches, showing floorplans seen from above (figure 3). They were located in both the Albrecht Knust Archive and at Universitätsbibliothek Leipzig Tanzarchiv. They retrace the entire framework of the piece. Albrecht Knust drew them probably at the same time as the kinetograms. They complete the kinetograms and give us the “spatial unfolding” of the piece. As in the score of *Der Titan*, all these pictures represent the successive danced moments from the beginning to the end of the choreography.

The symbols representing each dancer are pins. They have a “tip” that indicates the orientation and the place on stage of each one (face, back, profile), the relation of the dancers to the others (from the position of the pins, one in respect to the other,

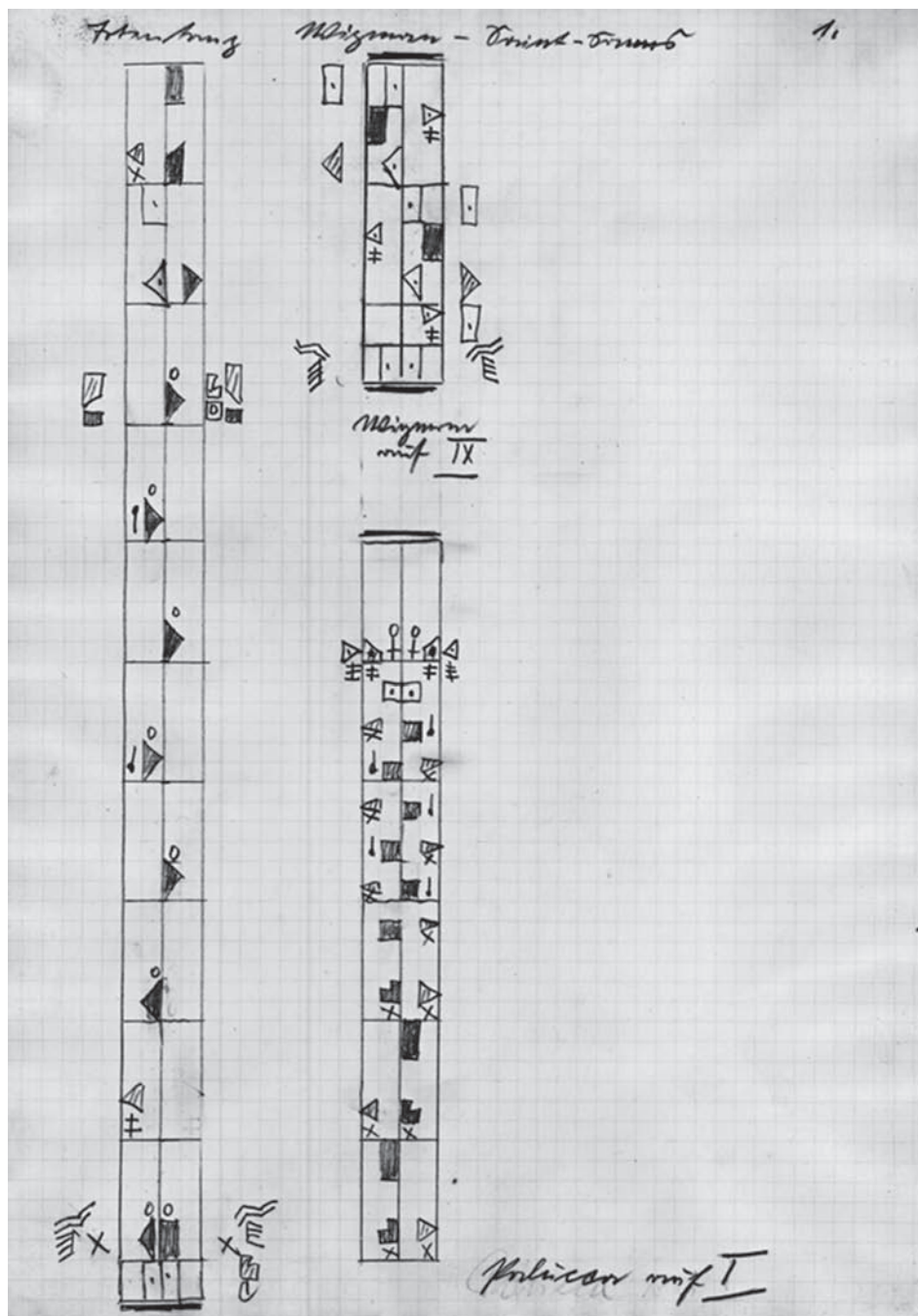


Fig. 1. *Totentanz I*. Notation (manuscript) by Albrecht Knust.
Universitätsbibliothek Leipzig, TAL, NL Laban.

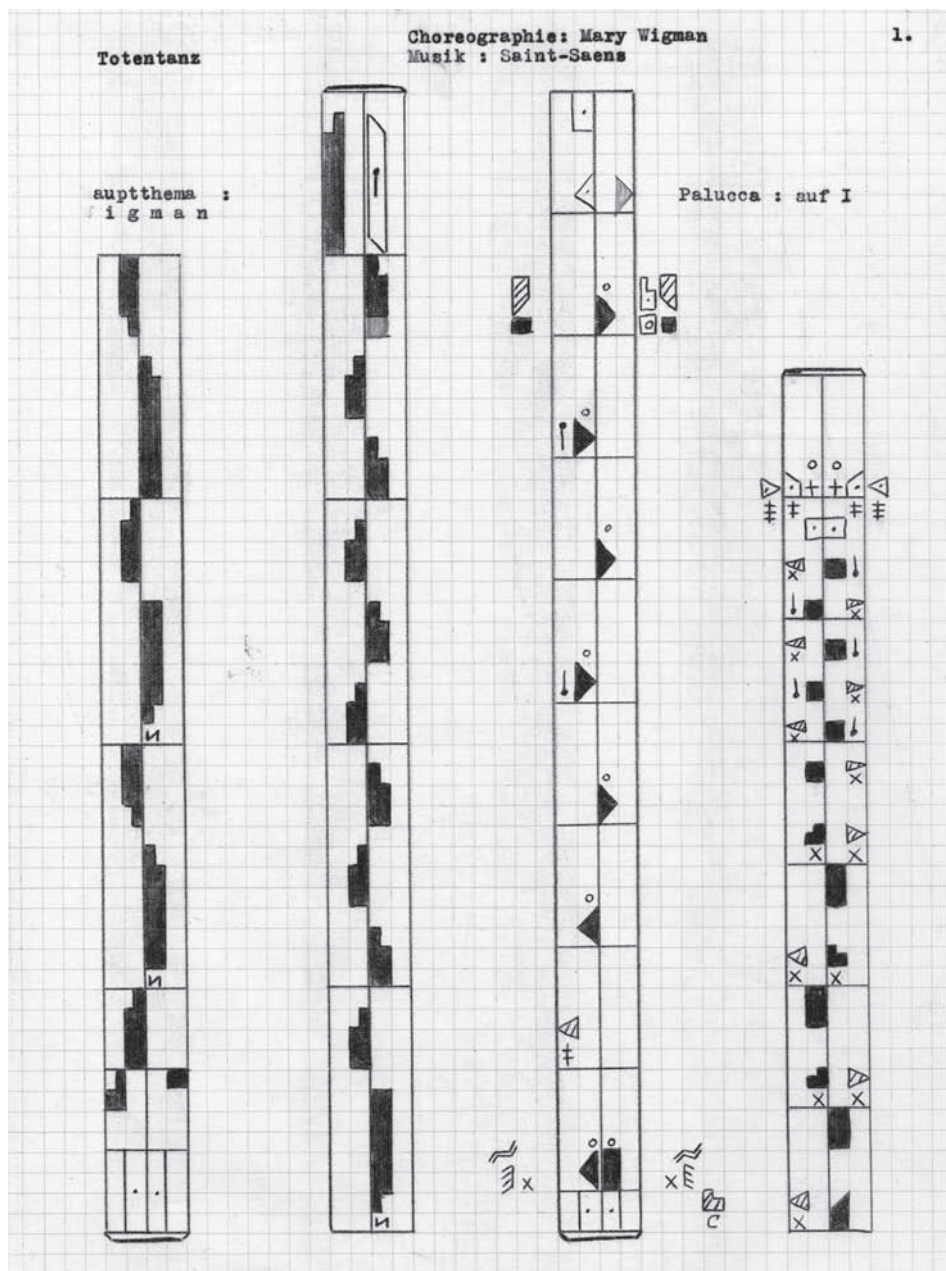


Fig. 2. *Totentanz I*. Notation (inked copy) by Albrecht Knust.
Albrecht Knust Archive, CND.

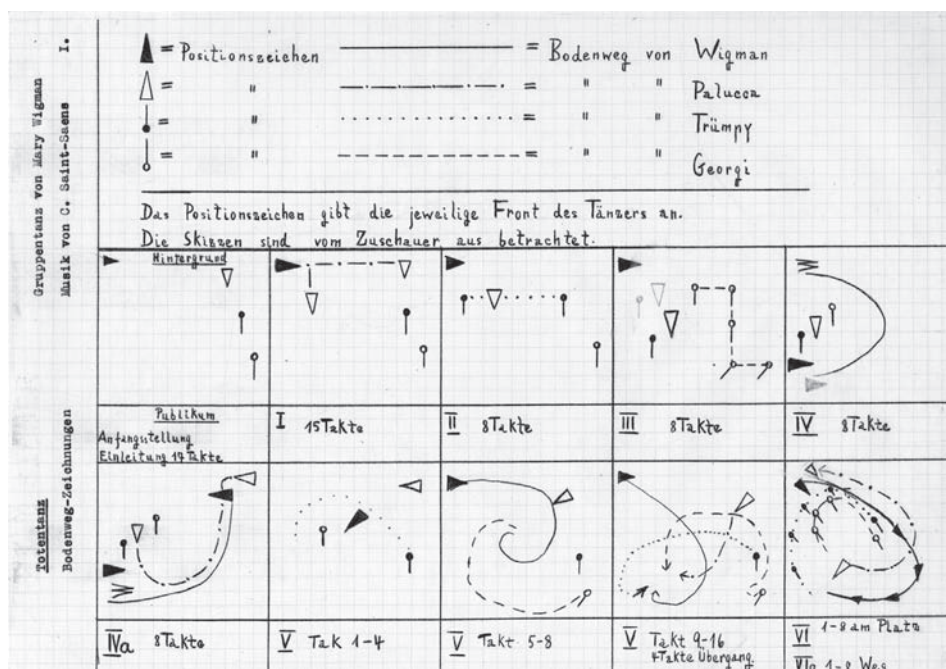


Fig. 3. Totentanz (Bodenweg-Zeichnungen). Manuscript.



Albrecht Knust Archive, CND, and Universitätsbibliothek Leipzig, TAL, NL Laban.



we can know if dancers are side by side, one behind the other, back to back, and so forth), the shape of the group, with the organization of the four pins (we can know, for example, if dancers are forming a small circle, where this circle is placed, and so forth), the situation of the group on the stage (upstage, in a corner, in the center, and so forth). But in some places in the dance, we do not have pins: it was then difficult to know where the starting place was and where the ending place was, and so on.



Arrows (path lines) symbolize the travelling paths of the dancers, linking the starting place to the ending place. The specific design of the arrows of each dancer enables us to know who is moving: Wigman's paths are drawn with a continuous line, Trümpy's with dots, Palucca's with a succession of a dash and a dot, and Georgi's with short dashes. Numbers are written under each sketch (for example "8 Takte"), referring to the musical score and indicating how many measures it takes to perform a path




The third source is composed of handwritten textual descriptions. There are four pages of notes done with a black pen, located in the Albrecht Knust Archive (figure 4). Berthe Trümpy wrote them but we do not know when. Composed of words, signs of music (repeat signs), figures, and kinetography signs,⁶ these notes are organized in 19 sequences, following the chronology of the piece, like the sketches. These pages were crucial as they enabled us to understand how sketches and kinetograms were




⁶ Some of the signs could be read with the information contained in *Schrifttanz 1*.

Anspiel. 17 Takte ④   (I. 2. 8)

I 15 Takte Solo Palucca siehe Hin. ③  

II 8 Takte Solo Trümpf Jungstfräulein ②  

III. Solo 8 Takte Georgi. Jungstfräulein   

IV. 8 Takte Wiganan Jungstfräulein   

IVa 8 Takte : 4 Takte Pal auffspringen, Wiganan
 Trümpf auffspringen

V Takte 1-4 Trümpf, Georgi, Wiganan
 Wiganan Wiganan

V Takte 5-8 Wiganan + Georgi Lauf. ② 00

V Takte 9-16 Klug jute mit form 1. Fräulein
 Palucca mit bei Takte 13

4 Takte Wiganan: Wiganan Wiganan Wiganan

VI Takte 1-8 ④ ② ② ② Jungstfräulein Georgi

VIa 8 Takte: Auffspringen mit Jungstfräulein
 Georgi.

VII Takte 1-4 Wiganan + Pal.: Fräulein Wiganan am Platz
 Trümpf 4 Takte Wiganan

Georgi Thema Wiganan

Fig. 4. Totentanz. Notes by Berthe Trümpy, date unknown.

Albrecht Knust Archive, CND.

articulated together. They contain a lot of information missing in other sources, giving us a precise unfolding of the piece by telling us, for example, which dancer does what, when, and for how long.

This third source must be closely related to the other two sets of information. The whole set (the three sources) constitutes to this day the most complete “score” of a work of Mary Wigman.

Process of Restaging *Totentanz I*

In this framework of reassembling a choreographic work of Mary Wigman, how to work from the three available historical documents, the choreographic notes, the sketches with pathlines, and the kinetograms? It was necessary to define the method of reading the available documents. How can we decipher these historical sources in relation to a work that we have not seen, and how to use them to restore coherence to the work? It was the main and the most important goal of the research of the team during the project. The numerous entries of this score in its three parts constitute its quality, its beauty, its rarity, but also its complexity. Texts, sketches, and kinetograms each have their own specificity. They are interwoven with each other, articulate among themselves to constitute an exceptional source of information.

This requires that one must delve into it, navigate within its various components, and experience the dance so that, gradually, its various constitutive elements offer us what they possess.

: e Preparatory Work

Before working with the whole team, I did many different things to get familiar with the style, to understand what was in the kinetograms, to experiment with dancers and the dance, and to prepare the work with the team.

I first completed a long process of collecting archival material, reading texts, and watching videos to refine my knowledge of Mary Wigman’s style and technique. I began reading Anja Hirvikallio’s 75 page score, recording some of Mary Wigman’s exercises transmitted by Gundel Eplinius during a seminar in Frankfurt in 1988. This source is of great importance because Gundel Eplinius worked with Wigman while she was still in her 1930s period. The technique presented in this score is, according to Patricia Stöckemann, closest to the time period of *Totentanz* (Caradec 2016d). I also read the essay “Mary Wigman – Erweitert und bearbeitet von Gundel Eplinius” (“Mary Wigman – Extended and Edited by Gundel Eplinius”). After

having deciphered and incorporated these exercises in my own body, I could transmit them during classes I gave to students of the Centre national de danse contemporaine d'Angers during the spring of 2016. These exercises allowed me to understand in depth the work developed by Wigman over the classes and to find tools to make the dancers embodying this particular way of moving, very different from that of today. My challenge was to bring the 21st century bodies, built with another corporality, into the Wigman technique.

Then, I read the kinetograms. There are 11 kinetograms, with no information on *tempi*. They contain some old signs, such as the palm sign. I met already some of these signs in *Der Titan*. Four kinetograms are specific. Each dancer—Wigman, Palucca, Georgi, Trümpy—has her own motif called “Hauptthema” (main theme). Each theme is specific but they can be danced at different moments by another dancer or by the four dancers together. The quality of movement, the dynamic and the energy used is in harmony with the physical and artistic characteristics of each dancer. This first reading of the kinetograms was a real encounter with Wigman's style: very peculiar coordination, singular postures, demanding physical possibilities (large arches, passages on the knees), uncommon and very precise rhythms. The score allowed me to grasp the postures of the body specific to the dancers of the time, which differ radically from those of today, like jumps with great movements of the back, for example. I then worked alone in the studio to experiment with this particular body expected by Wigman, giving its signature to the piece, to incorporate it in my body both in memory and in the quality that I instilled in the movement.

In spring 2016, I began to work with dancers and I could bring these experiences to fruition. I worked with the dancers of a French company and transmitted to them the phrases of *Totentanz I*. After having presented the piece to the dancers, I did a workshop around the constituent elements of the piece, the technique, the universe of the piece, and approached each dancer's main theme. I made constant trips back and forth from the studio work to the score, which was always present during rehearsals, and in which I did not hesitate to delve into again. Through the rehearsals, I tried to perceive what seemed to implicitly transpire from the score, to understand what underlay in filigree each of the signs and their graphics. A score is, for me, a kind of *mille-feuilles*, a superimposition of strata, that must be read and reread in order to gradually access the depths of it and thus better understand the expectations of the choreographer and in a way, to share with him a common language.

Then, it was the time of copying and organizing material. I recopied all the kinetograms and organized them for easier reading. It was the beginning of a new score too. I had the experience with the recreation of *Der Titan* to use multiple documents. I knew how to use a resource with different entries, and knew it was absolutely necessary to create a new document in order to mix and to organize the information such as kinetograms, floorplans, text notes, and all other information. This paralleling

of sources allows a simultaneous reading of all the information on the piece that we have. It facilitates the complex process of reconstruction, never undertaken before, of a work.

: e Work with the Team

The work began in February 2016. The team met for five sessions in the Folkwang University in Essen (Germany). I transmitted the phrases of movement to the three other members of the team. We experimented with them together to incorporate them into our bodies.

Then we used the music. The music of the dance is *Danse Macabre* composed by Camille Saint-Saëns. Wigman used the orchestral version at the creation then later the two piano version.⁷ The duration is around seven minutes. For the project, the choreography was accompanied by the version for two pianos, played live by the pianists Denys Proshayev and Nadia Mokhtari.

There are no indications regarding the *tempo* of the music in the score. During the preparation of the sessions, I asked a sound technician to record three versions at different speeds. Thus, we could test different speeds and had a choice. By dancing again and again the different phrases of movement with the music, the dynamic began to emerge. We could gradually find the most relevant one. The dance appeared to be very musical. Wigman used extensively the phrases of the music, the accents and the quality of the sounds.

Finally, the version at 193 beats per minute was chosen because it enables the dancers to more easily perform the jumps, the “menée,” and so on. The slower version did not allow dancers to jump in a good way, it made the jumps heavy. Because, the style of the piece revealed itself gradually, we discovered that the piece was fast, joyful, and sparkling in a way.

We tried to add the different paths. We wanted to progress in the construction of space and find the spatial relationship among the dancers. We tried to put together the information of the sketches and the kinetograms but at that moment, we could not know which dancer was moving, when, or to go where, or how. We needed another piece of information to fill-in the holes and to answer our numerous questions.

⁷ Saint-Saëns composed *Danse macabre*, an art song for voice and piano, in 1872. In 1874, he expanded and reworked the piece for orchestra and replaced the human voice with a solo violin. In addition, Saint-Saëns transcribed the work for violin and piano as well as for two pianos. For *Tötentanz*, Wigman alternated the orchestral version and the piano version, depending on what was possible for the respective stages.

The handwritten notes helped us in that purpose. Following the chronology of the piece, they give us a precise unfolding of the dance by telling us which dancer does what, when, and for how long. We needed the information contained in the notes of Trümpy to be able to continue to progress in the understanding of the piece. The main difficulty in using these notes was the use of the handwritten German gothic script still in use during the first half of the 20th century. The second difficulty was the very specific vocabulary used including out-moded words. This document required a great deal of work in deciphering it and then translating it. Katherine Sehnert and Hedwig Müller accomplished it. Step by step, the different pages were completed. It gave us a lot of information, which enabled us to progress in the work.

With all this information, I designed a new score in order to facilitate the work. It gathers all the information related to the same moment, as in the example shown in figure 5. The more the work progressed, the more the “new” score evolved, recording the different choices decided by the team. For example, for sketch no. 9, Henrietta Horn and Suzan Barnett proposed to organize the measures in a different way, in order to obtain a perfect relationship of the dance with the music. A lot of details appeared. I hence did several updated new scores reflecting this new information, its precision, and choices. The languages used are German, because it is the original language of the document, English, because it was the language understood by all the members of the team, and French, because it is my language (figure 6).

At the beginning of the work, we had no idea what the costumes might have been. Then, one photo was found. Later, another picture was found by Hedwig Müller. It was a reproduced photo on a magazine cover (figure 7). This set gave us information about the costumes, but also about the mood of this dance and the *grotesk* style of the piece was confirmed. According to Hedwig Müller, who read Wigman’s notes in the Mary Wigman Archive of the Akademie der Künste (Berlin, Germany) about ‘the grotesque’, Wigman’s idea was “that a dancer tries to be understood by the audience but that there is always a tragic moment left, because the audience does not always understand him respective her in full extent. When the tension of the body is forced to the utmost limit, an originally harmonious movement is changed into one distorted, i.e grotesque, bizarr movement. That brings about a new quality, which Wigman literally described as ‘Enchantment by distortion.’ That is the quality she was looking for”(Müller).

Some notes, found in a manuscript notebook of Wigman, revealed more details about the costumes. The notebook with the information on the costumes are from the Mary Wigman Archive in Akademie der Künste. We learnt that one dancer had a red costume, one a yellow, another a green, and the last one a blue costume. In the score from the Universitätsbibliothek Leipzig, there are four coloured lines at the top of page 2. The same colors were found in different kinetograms. Thus, we were able

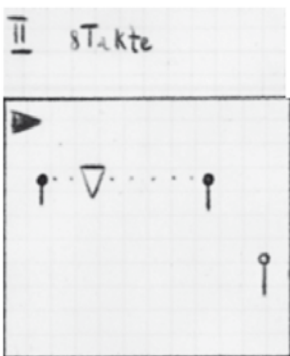
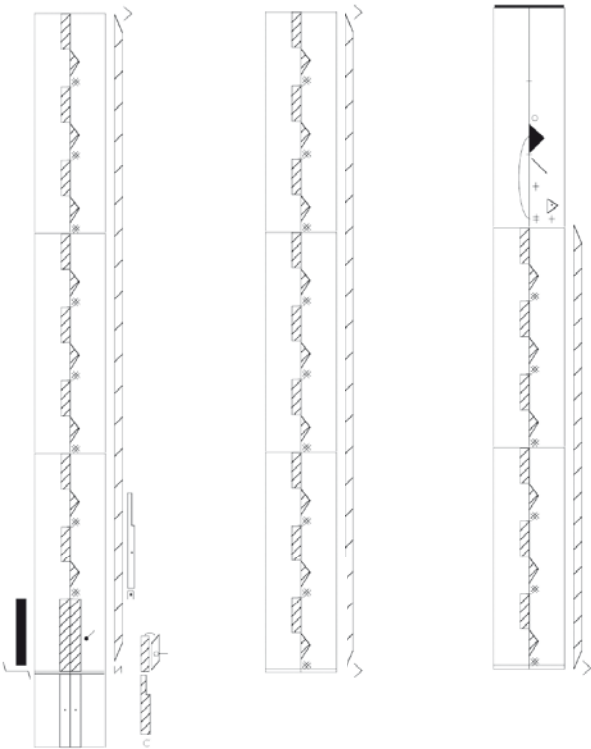
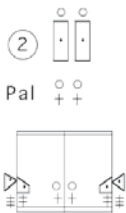
<p>II- 8 mesures : 33 → 40</p> 	<p>1 - 8</p> <p>Solo Trümpy (son thème principal) :</p>  <p>Wigman et Georgi :</p> 
<p>Totentanz 1</p>	<p>3</p> <p>Chor : Mary Wigman</p>

Fig. 5. *Totentanz*. Working document conceived and realized by Christine Caradec, 2016.
 Notation recopied by Christine Caradec after Albrecht Knust. Notes and small kinetogramms
 done by Berthe Trümpy, translated by Katherine Sehnert and Hedwig Müller.

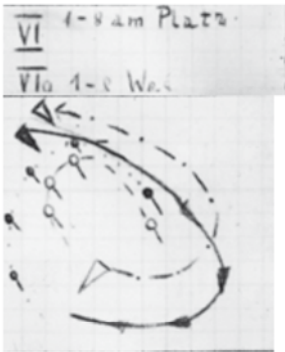
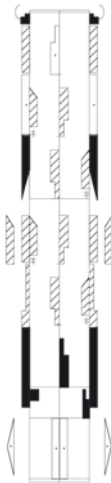
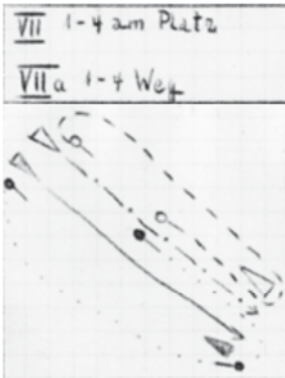
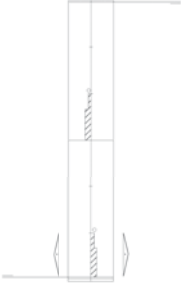
<p>VI- 8 mesures : 85 → 92</p>  <p>Attention : intervertir les places de fin de Georgi et Trümpy ⇒ change the place of the end of the travel of G and T</p> <p>Vla- 8 mesures : 93 → 100</p>	<p>À quatre, 2 contre 2 :</p> <p>1 – 8 : am Platz Hauptthema Georgi ⇒ Faire le thème principal de Georgi en restant au même endroit</p>  <p>Thème de Georgi</p> <p>1 – 8 : Weg relocation with main theme Georgi ⇒ faire le thème principal de Georgi en se déplaçant</p>
<p>VII- 4 mesures : 101 → 104</p> 	<p>1 – 4 : am Platz Wigmann + Palucca : thème de Wigman au même endroit</p> <p>Georgi ⇒ 4 high steps ⇒ 4 pas hauts</p>  <p>Trümpi ⇒ 4 heavy steps ⇒ 4 pas lourds</p>
<p><i>Totentanz I</i></p>	<p>Chorégraphie : Mary Wigman</p> <p>Ressource réalisée par : Christine Caradec 9</p>

Fig. 6. *Totentanz I*. Working document conceived and realized by Christine Caradec, 2016. Notation recopied by Christine Caradec after Albrecht Knust. Notes and small kinetograms done by Berthe Trümpy, translated by Katherine Sehnert and Hedwig Müller.



Fig. 7.
Totentanz I, with
 dancers Gret
 Palucca (left) and
 Yvonne Georgi
 (right). Unknown
 Photographer.
 Cover of *Hellweg*.
*Wochenschrift für
 deutsche Kunst*, 3,
 Heft 18, 2 May
 1923. Personnal
 collection of
 Hedwig Müller.

to deduce that red represented the first dancer, yellow the second, green the third, and blue the last one (Wigman).

Theater Osnabrück has a costume workshop and a hat workshop, so everything was done at the theater. Each step of the process could be checked by the team to obtain a perfect result. The costumes, made by the theater's costume workshop, close to the originals, consist of baggy trousers, a blouse, and a "witch" hat (figure 8).

In the Autumn of 2016, the piece was complete and ready to be transmitted. Rehearsals with the Osnabrück dance company began. The choreography was cast on a quartet of women and a quartet of men.⁸ During several sessions over many days, the piece was transmitted to the dancers by Henrietta Horn and Suzan Barnett.

⁸ See <http://tanzfonds.de/projekt/dokumentation-12-2015/danse-macabre-rekonstruktion-der-totentanze-i-und-ii-von-mary-wigman/>.



Fig 8. *Totentanz I*, with Osnabrück's dancers, 2017. Photo Jörg Landsberg.

Katherine Sehnert and I came to contribute during the last week of rehearsals before the première in February 2017.

A Première within a Larger Event

Engaged in 2015 under the direction of the contemporary choreographer Henrietta Horn, the double project *Totentanz I* and *Totentanz II* had its première February 11, 2017 at the Osnabrück Theater after one year and a half of work.

A larger event was organized around the theme *Danse Macabre* with four institutions: Theater Osnabrück, Kunsthalle Osnabrück, Felix Nussbaum Haus, and Diözesanmuseum Osnabrück. From 11 February 2017 to 25 June 2017, there were performances at the theater but also, conferences, exhibitions of Kirchner's paintings, and some other proposals of artists on the same theme, exhibition of the masks of *Totentanz II*, workshops, and performances (figure 9).⁹ The catalogue *Danse Macabre* (Kerber Verlag) was published on the global project, which included many articles, photos, and analyses.

A work of research, analysis, translation, and deciphering of the historical resources was carried out for several months in order to be able to “restage” the piece, *Totentanz I*, while the other masterpiece of Mary Wigman, *Totentanz II*, was “recreated.” Thanks to the kinetography, as with Laban's *Der Titan* (1927), the public of the 21th

⁹ For details see <https://www.osnabrueck.de/fnh/ausstellungen/archiv/danse-macabre.html>.

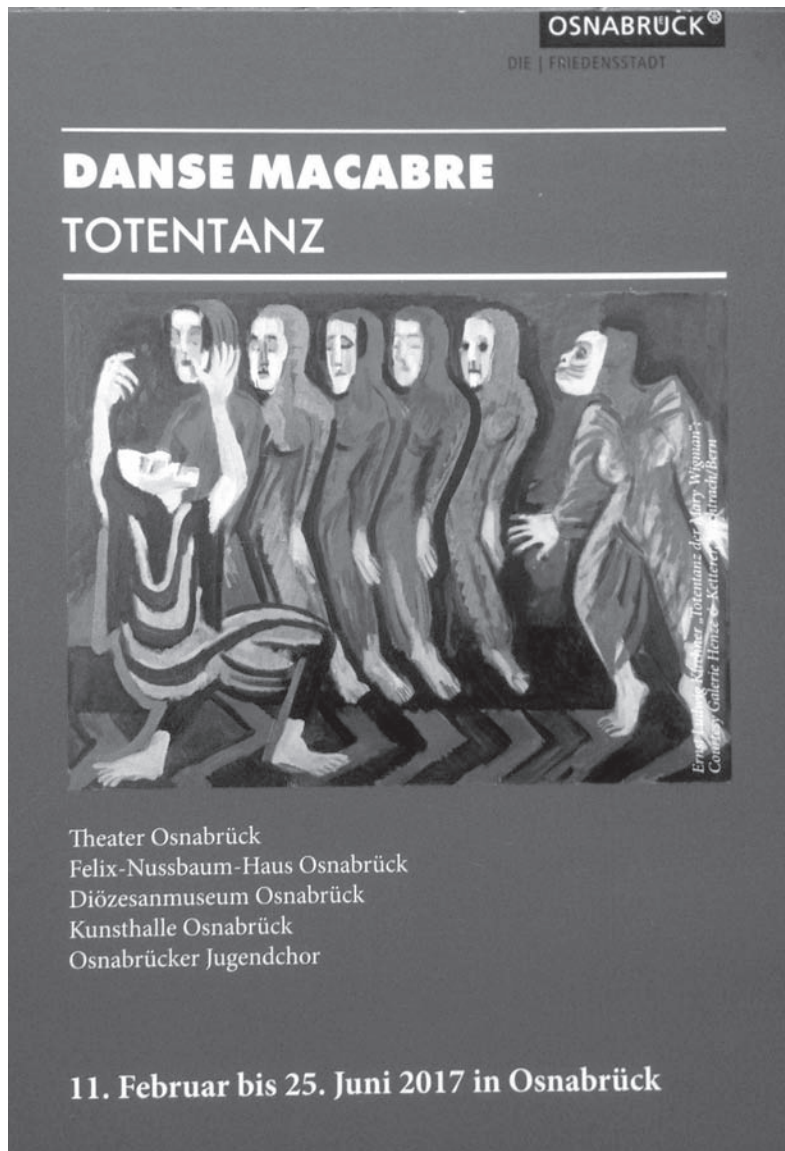


Fig 9. Poster of the Osnabrück's Theater, 2017, with a reproduction of *Totentanz der Mary Wigman*, painting by Ernst Ludwig Kirchner, 1926/28.

century was able to see an early choreographic work by Mary Wigman. Without kinetography, it would have been a new creation, using several different elements, but never a restaging so close to the original. This experience shows us that the notation of works is important to allow to transmit them, and to develop research and analysis on them. But notation is also useful to record technical work, lessons, compositions, and choreographic research such as improvisation patterns, all kinds of information related to the universe of the choreographer, the context of the creation, the dancer, and the piece.

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Patricia Stöckemann, Hedwig Müller, Henrietta Horn, Susan Barnett, Katherine Sehnert, the members of the Wigman Foundation (Cologne), the Osnabrück Theater (Germany), the Universitätsbibliothek Leipzig Tanzarchiv, the Tanzfonds Erbe, the Akademie der Künste (Berlin), the Folkwang University (Essen), Laurent Sebillotte, Juliette Riandey, Marion Bastien, the library of the CND, Jacqueline Challet-Haas, the CNDC of Angers.

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THE PATHWAY OF KINETOGRAPHY LABAN / LABANOTATION IN MEXICO

RAYMUNDO RUIZ AND ALEJANDRA FERREIRO

In Mexico, dance notation was officially taught within professional dance studies for the first time at the *Academia de la Danza Mexicana* (ADM—Mexican Dance Academy), using two systems: Yolanda Fuentes' system, which she taught, and Laban's system, taught by Bodil Genkel. This paper intends to trace the pathway of Kinetography Laban / Labanotation in México, mostly in the professional dance schools of the *Instituto Nacional de Bellas Artes* (INBA—National Institute of Fine Arts).

In the middle of the 1960s, Yolanda Fuentes (figure 1) created a stick figure system to record Mexican traditional dance steps. She taught this notation in ADM's Summer Courses and students from different parts of Mexico learned it (Ruiz 2014d). Particularly, a group of students from Mexican popular dance¹ experimented with her system to notate their class exercises, and later they used it as an educational support in their process to become teachers.



Fig. 1. Yolanda Fuentes. Archivo Fuentes.

¹ Danza popular mexicana (Mexican popular dance) was the term used by the ADM to refer to staged performance of traditional dance.

On the other hand, Bodil Genkel (figure 2) arrived at Mexico in 1953. She had studied at Dartington Hall (Archive Footage. *Rudolf Laban Archive*), where Kurt Jooss and Sigurd Leeder led the dance department (Jooss-Leeder School of Dance), there she learned “Laban’s dance ‘script’” (Hutchinson Guest: 161) and was a colleague of Ann Hutchinson Guest.



Fig. 2. Bodil Genkel. Retrato.
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INAH, SINAFO, Ciudad de México.



Fig. 3. Josefina Lavalle. Photo of Semo,
Archivo Lavalle-Kuri, Fondo Lavalle.

In 1965, Genkel joined ADM as a teacher, where she taught until 1978. At the school, she gave dance notation as a fundamental part of her choreography classes, but furthermore, she shared the notation with Josefina Lavalle (figure 3) (who was the school’s principal at that time), and with the teachers Evelia Beristain and Antonia Torres. Subsequently, both teachers continued teaching dance notation at ADM (Ruiz 2014c).

In 1972, notation was formally included in the syllabus of the professional studies of Mexican popular dance in a subject called *Choreography and Notation*, “for the understanding, performance, and recording of the specific dance forms of these studies” (“Plan de Estudios ADM” 13). The same year, the *Fondo Nacional para el*

Desarrollo de la Danza Popular Mexicana (Fonadan—National Center for the Development of Mexican Popular Dance) was founded with Lavalle as its Executive Director. There, both, Lavalle and Beristain created a dance notation system named *Choreographic Notation* based on “Labanotation and Dalton (sic)” (*La Danza del Tecuan* 26), with which they recorded Mexican traditional dances. Between the Labanotation symbols, this method included: the pathway symbols, arrows and some pins, all of them placed on or beside floor plans (see figures 4 and 5).

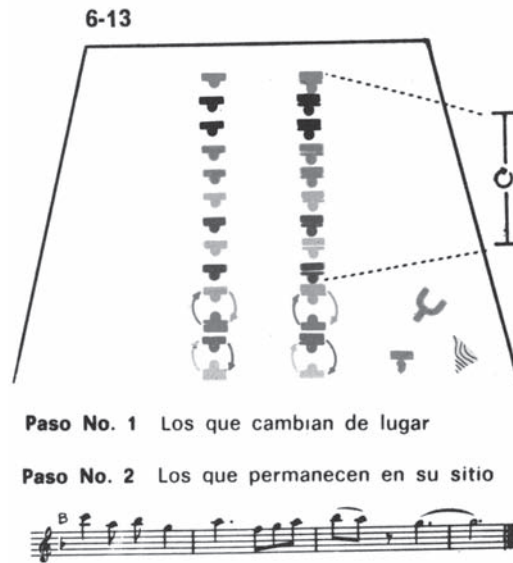


Fig. 4.
Example of
Choreographic
Notation from
Fonadan
(*La Danza del
Tecuan* 91).

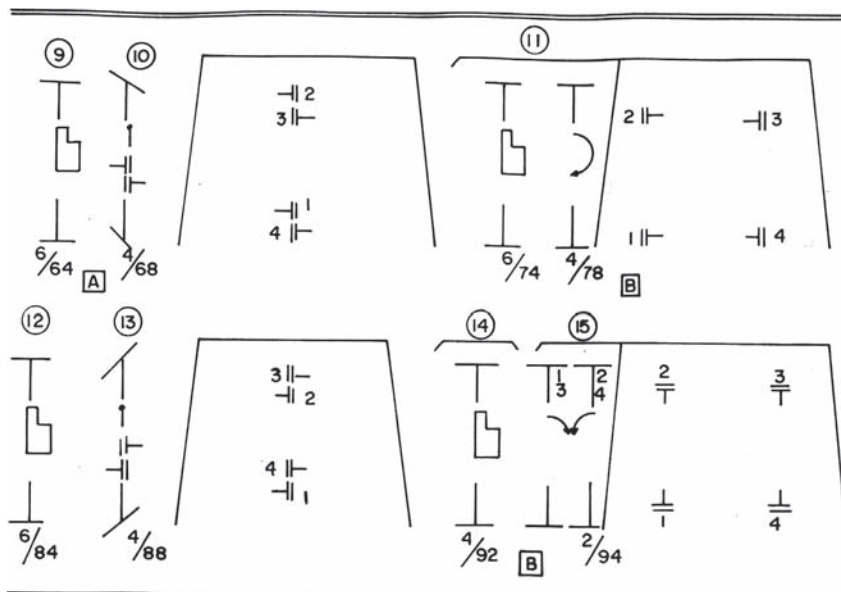


Fig. 5. Example of the second version of Choreographic Notation from Fonadan with some changes (*La Danza de Moros* 27).

This system later resulted in a dance steps notation designed by Lavalle. In this notation, the steps are written horizontally, where the direction symbols are used to describe the feet movement, and the traveling of the body; foot hooks placed below an “L” symbol are also employed to indicate the part of the foot used (see figure 6). In addition, some *Choreographic Notation* elements are considered (*Choreographic Notation* has some changes in these publications). Both Fonadan systems were published for the dissemination of traditional dance and as a tool for dance teachers.

In the mid-1970s, Lavalle, who was then the Principal of ADM, considered the possibility of transmitting Labanotation to further generations. For this reason, in the 1976-77 school year, she invited Alejandra Ferreiro to the meetings that she held with Evelia Beristain and Antonia Torres, discussing her proposal for a notation class at ADM. That program used to have two semesters: in the first one they taught *Choreographic Notation*, and in the second one, they gave the fundamentals of Labanotation: supports, leg gestures, and some arm gestures.

Ferreiro had been part of the group of students that experimented with the Fuentes' notation and worked at the *Colegio de Bachilleres* (High School). There, she shared this knowledge with her colleagues and they included the direction symbols with the Fuentes' notation (see figures 7 and 8, note the forward symbol to indicate the direction of the pathway in which that movement should be performed). In this way, they recorded the dances taught at that institution to shorten the learning process of teachers who had recently joined the High School.

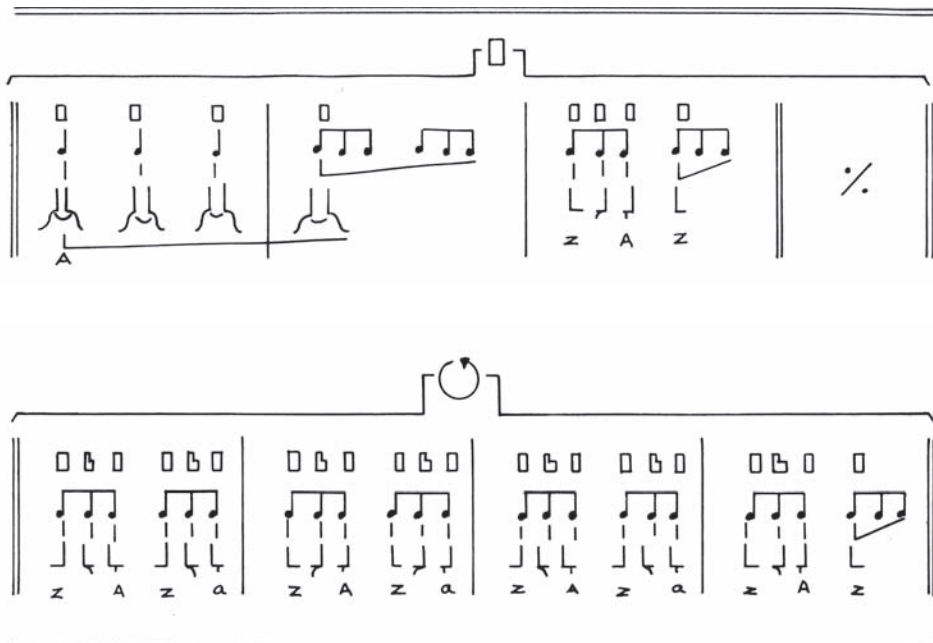


Fig. 6. Example of Steps Notation designed by Lavelle (*La Danza de Moros* 14).

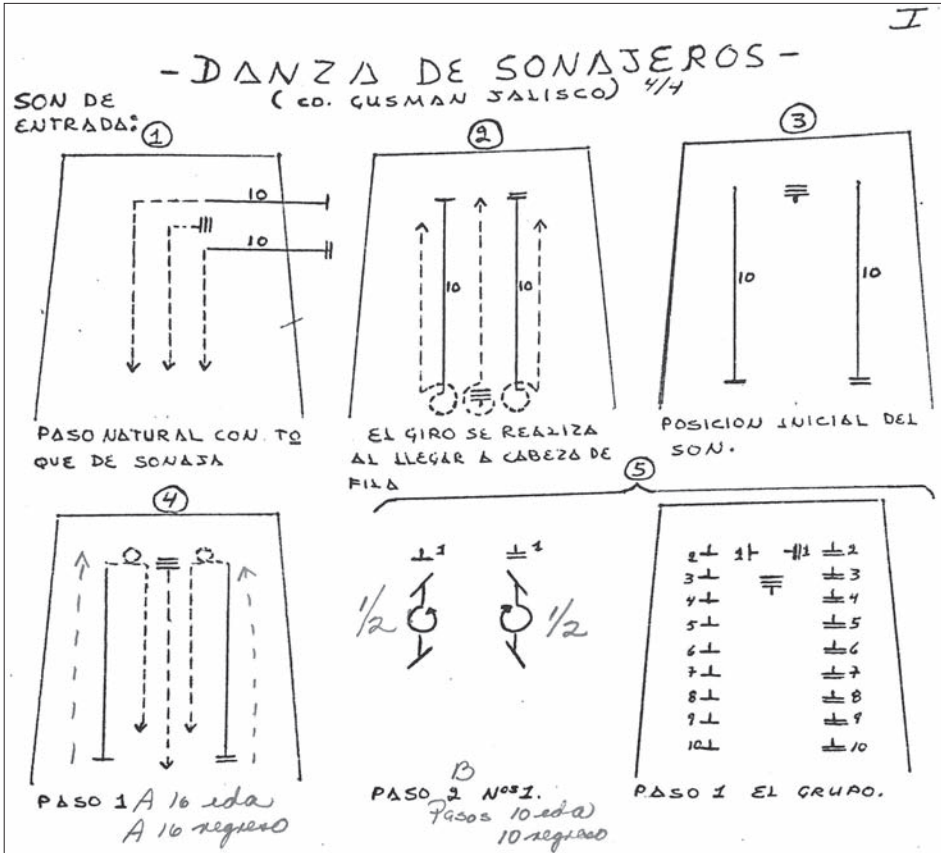


Fig. 7. Example of Choreographic Notation from Colegio de Bachilleres (Cámara *et al.* 32).

El Jarabe y la Carnusa

(son de Tuxtla, Gro.).

El Jazabe

La Camisa

$$I-A-I A'$$
$$I' [B \cdot C \cdot D \cdot E] (35) \cdot F$$

I= 5 tiempos)

[illegible]

Fig. 8. Example of Steps Notation from Colegio de Bachilleres (Cámara *et al.* 27).



Fig. 9. Back row: Arturo Garrido, Anastasio Ángeles and Lynn Wimer. Front row: Muriel Topaz, Anadel Lynton, Patricia Aulestia, Adela Adamova, Lydia Romero, Rodolfo Sorbi and Luis Fandiño. Teatro de la Danza. Photo: Fernando Maldonado. Archive César Delgado Martínez.

Due to political issues, from 1978, the ADM was closed for four years; then the dance notation tradition was paused at this institution. However, in 1982 the school was re-opened with a revised syllabus that included dance notation, called again *Elementos de Notación* (Notation Elements), for students aspiring to careers in Mexican popular dance. In this syllabus, three post-career specialisms were also considered: Choreographer, Teacher, and Researcher; all of them contemplated dance notation. Unfortunately, these three post-career specialisms were never implemented.

Also, in 1978, the *Sistema Nacional para la Enseñanza Profesional de la Danza* (SNEPD—National System for Professional Dance Studies) was created, in which three professional dance schools were integrated, among them the *Escuela Nacional de Danza Folklórica* (ENDF—National School of Folk Dance). The ENDF was the only one of the three schools of the SNEPD that taught dance notation (“Plan de Estudios ENDF”). It is well to note, that at the moment of its foundation it was the only school where dance notation was taught in México. Antonio Miranda was the first teacher of the subject. He used both, Fuentes’ and Fonadan’s systems (Miranda, Interview December 29th, 2013). In 1983, Miranda handed the course to one of his students, Patricia Salas (Ruiz 2014g).

In the 1980s, Miriam Huberman—who attended the Summer School at the Laban Centre in 1981 (Huberman, 91), and later studied the MA in Dance Studies

there—gave a series of Labanotation courses and workshops in some institutions: in 1985 at the *Universidad Veracruzana* (University from Veracruz) and in 1985 and summer of 1986 in the *Centro de Información y Documentación de la Danza*² (CID Danza—Dance Information and Documentation Center) (“Miriam Huberman’s CV”). In those years, as an update for teachers, Genkel gave two courses of Kinetography Laban, organized by the INBA and the CID Danza, in 1985 and 1986.

Simultaneously, Patricia Aulestia, Director of the CID Danza, managed with Adela Adamowa, then the Manager of the DNB in Latin America, that Rodolfo H. Sorbi taught Labanotation in Mexico; Muriel Topaz visited Mexico to observe the course (see figure 9). They also gave some other courses in the country:

Teatro de la Danza, Escuela de Artes escénicas de Nuevo León, Casa de la Cultura de la Dirección de Cultura de Colima, Universidad Autónoma de Puebla, Centro Estatal de Bellas Artes en Mérida, Yuc., Instituto Cultural de Aguascalientes, Centro de Estudios de Investigación de Bellas Artes de Villahermosa, Tab., Alianza Francesa de Torreón, Coah., Instituto Cultural Cabañas, de Guadalajara, Jal., y Academia de la Danza Mexicana³ (“Exitosa Difusión del Sistema de Notación Coreográfica”).

In 1986 the Elementary Reading Course in Labanotation was given at the Dance Theater, which was attended by teachers from the INBA. This course promoted a more rigorous teaching of Labanotation in professional dance schools. Salas used knowledge acquired in Genkel’s and DNB courses to teach the subject at the ENDF and at the same time Alejandra Ferreiro also used the DNB course to improve her teaching at the ADM, where she was in charge of this subject as soon as the school was re-established.

Years later, in order to improve her courses, Genkel produced the *Manual Básico de Cinetografía Laban* (Kinetography Laban Basic Manual—figure 10), an explanatory book on

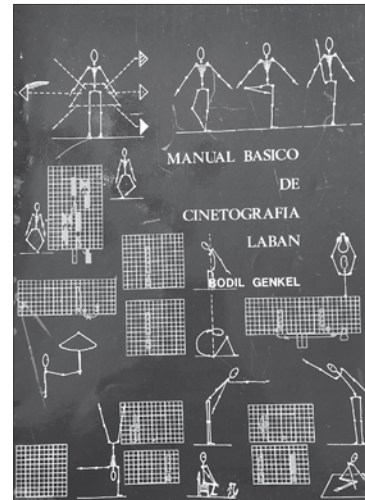


Fig. 10. *Manual Básico de Cinetografía Laban*, front page.

² The Centro de Información y Documentación de la Danza (CID Danza) was established in 1983, then in 1988 its name was changed to Centro Nacional de Investigación, Documentación e Información de la Danza José Limón (Cenidid—National Center of Dance Research, Documentation and Information José Limón)

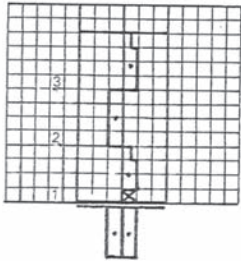
³ Dance Theater, School of Performing Arts of Nuevo León, House of Culture of the Culture Directorate of Colima, Autonomous University of Puebla, State Center of Fine Arts in Mérida, Yuc., Cultural Institute of Aguascalientes, Center for the Study of Fine Arts Research of Villahermosa, Tab., Alliance Française of Torreón, Coah., Cabañas Cultural Institute, Guadalajara, Jal., and Academy of Mexican Dance.

Empleo de estos signos para los pasos

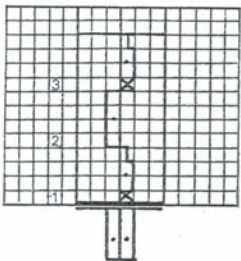
Los signos de amplitud se utilizan cuando los pasos son más cortos o más largos que lo "normal" (alrededor de 70 cm.). Así, tenemos que:

CORTO	LARGO
✕ un paso corto	↗ un paso largo
✕ un paso semicorto	↗ un paso semilargo
✕ un paso más corto	↗ un paso más largo
✕ un paso mucho más corto	↗ un paso mucho más largo
✕ un paso muy corto	↗ un paso muy largo
✕ un paso cortísimo	↗ un paso mucho muy largo
	↗ un paso larguísimo
	↗ un paso super largo

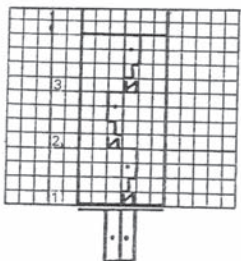
Ejemplos:



a)



b)



c)

Fig. 11. Notation example from *Manual Básico de Cinetografía Laban* (Genkel 38).

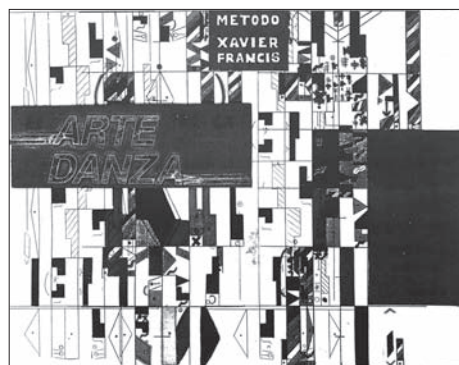


Fig. 12. *Xavier Francis Method*, front page.

the Laban system. This *Manual* was published in 1990, some months after she passed away, but Genkel had been working on it since the late 1980s with the help of Maira Ramírez, Anahuac González, and Itzel Valle (Ruiz 2014e). The symbols were drawn by hand on graph paper and then they were printed as part of the book. However, in the year of its publication, some symbols were already outdated (see figure 11). Genkel's work was based on Ann Hutchinson's book *Labanotation or Kinetography Laban*. Hutchinson acknowledged this work and commented, "Bodil Genkel [...] produced an introductory book in Spanish on the notation" (Hutchinson Guest 174).

Also, in the late 1980s and early 1990s, Xavier Francis, an American choreographer based in Mexico, developed the *Xavier Francis Method* (figure 12). He recorded his method in two volumes, both self-published. In the first volume, he recorded his basic exercises for the training of contemporary dance performers in Labanotation scores. Although some of the symbols used, which had been used until the 1960s in the USA, were already obsolete by that time (see figure 13).

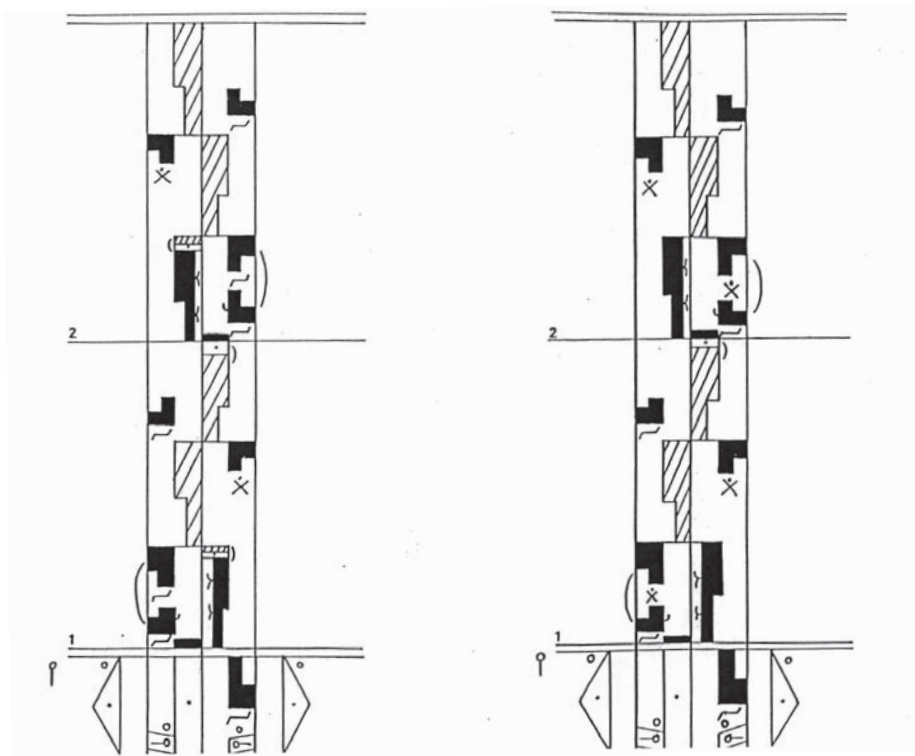


Fig. 13. Notation examples from *Xavier Francis Method* (Francis 3).

During the 1990s, the Mexican government promoted an *Academic Reordering Process* at all Fine Arts professional schools to review the existing curricula and to develop new ones. In the proposal of the ADM of 1994, the subject *Notation Elements* became part of to the subject of *Choreography*. When the focus of the subject was reduced to only one content element, the learning and interest in Labanotation declined in this school.

At that time, the schools of the *National System for the Professional Dance Studies* also restructured their curricula. Clarisa Falcón was invited to participate in the process, because she had graduated from the DNB. “I was invited to collaborate with the study programs of notation of the three specialisms: ballet, contemporary, and folk dance. At the end, the ballet teachers were not interested, and so I collaborated in the programs of contemporary and folk dance” (Ruiz 2014b). At that time, Falcón

taught Labanotation courses in several places in Mexico. Then, the *Escuela Nacional de Danza Contemporánea* (ENDC—National School of Contemporary Dance) hired her to teach the subject, which she did until 2003, when she was promoted to Academic Secretary of that institution. Her place was taken by Rodolfo Hecheverría, a graduate of the Laban Center.

In 1994, a Diploma course in Ethnochoreology was given at the ENDF, and Falcón joined the teaching group. There she taught a Labanotation course that was attended by folk dance teachers, among them: Patricia Salas, Itzel Valle, and Jessica Lezama, the last one a former student who at that time was invited to join as a teacher. Falcón taught the Elementary Level of Labanotation according to the needs of Mexican folk dance, but also included the use of foot hooks and some symbols of relationship (Ruiz 2014a). Salas, Valle, and Lezama, who gave the subject later in that school, added the contents that Falcón taught.

Rosario García, another student of the Diploma, contributed to the publication *Rítmica Aplicada a la Danza Folklórica: Método de Entrenamiento Rítmico para Bailarines* (Rhythmics Applied to Folk Dance. Method of Rhythmic Training for Dancers) by Rodríguez and participated in the “Kinetography.” Numerous steps of Mexican folk dance are recorded in Labanotation (see figure 14), and also described in words. In this publication, Clarisa Falcón served as a LabanWriter transcriber.

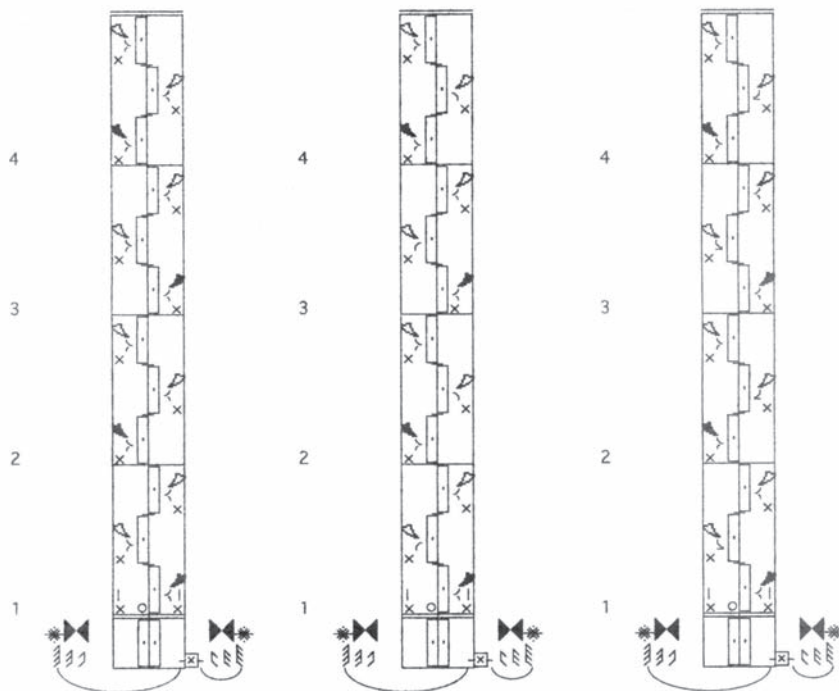


Fig. 14. Notation examples from Rosario García (Rodríguez León 19).

Also, in the 1990s, another professional dance school, the *Escuela Nacional de Danza Nellie y Gloria Campobello* (ENDNyGC—National School of Dance Nellie and Gloria Campobello) wanted to strengthen their curriculum. That institution also invited Falcón to collaborate. She made a program proposal for the subject of Laban Notation (Ruiz 2014b), but in the 1995 syllabus, it was Itzel Valle who signed the program (“Plan de Estudios ENDNyGC”).

It is relevant to point out that at the ENDF the name was “Applied Kinetography,” while in the ENDNyGC, they called it Laban Notation. In this way, at the ENDF, the name of the subject continued the European tradition (Kinetography) that Bodil had brought to Mexico from the 1960s, and the ENDNyGC turned more to the American nomenclature (Labanotation but in the form, Laban Notation) that Falcón promoted in Mexico.

At the turn of the century, between 2001 and 2002, another approach to Laban studies was given when the Diploma of Introduction to Movement Analysis and Labanotation was given at the Cenidid. There, Falcón taught Labanotation and introduced motif notation. Itzel Valle and Alejandra Ferreiro attended this course.

In the first decade of the new millennium, another branch of Laban systems came to Mexico. In 2002, the certification program offered by the Language of Dance Centre (LODC) began, promoted by Ferreiro and Lavalle—both pioneers of the system in Mexico, who had learned it in London in 2000 (figure 15). Ann Hutchinson, Tina Curran, Valerie Farrant, and Jimmyle Listenbee provided certification Level 1 to twenty teachers from the Fine Arts Institute and other institutions, and Level 3 to Lavalle and Ferreiro.



Fig. 15. Jane Dulieu, Sean Murphy, Mackenzie Bristow, Ann Hutchinson, Valerie Farrant, Reiko Morita, Alejandra Ferreiro y Josefina Lavalle. Group of teachers and participants in Stage 1 and Stage 2 of LODC in London, 2000.

In 2006, there was a new restructuring in the professional schools of dance of the Fine Arts Institute, which for the first time allowed the creation of professional degrees in dance. At the ENDF, Valle and Lezama, included the subject of notation. At the Campobello School, Paloma Macías and Karime Ruiz, also inserted Motif Notation in the Contemporary and Spanish degrees; while Lezama considered Labanotation more appropriate for the training of folk dance teachers (Ruiz 2014f). And, at the ADM the notation continued to be considered just a part of the content, but now the subject was called Laban Analysis.

Also, in Veracruz, between 2008 and 2010, Miriam Huberman coordinated the Training and Updating Program in Choreological Studies I Diplomate, at the *Centro Veracruzano de las Artes* (Veracruz Arts Center) (“Miriam Huberman’s CV”), where Falcón taught Labanotation, and Ferreiro and Macías taught motif notation.

In 2014, the book *Compendio: Sonos de México. Música, poesía y danza* (Compendium: Sonos of Mexico. Music, poetry and dance) was published (figure 16). In that book, Elizabeth Galván elaborated the basic sequences for the execution of some dances in Labanotation. Both, Galván (in charge of notation) and Mario Guillermo Bernal Maza (the book’s author) learned the system in a self-taught way, through some web resources and basic texts.

At the end of 2016, Raymundo Ruiz, graduated from the ENDF, and, having studied at the DNB and attended ICKL in 2013 and 2015, founded the Laban



Fig. 16. *Compendio: Sonos de México: Música, poesía y danza*, front page.

all to create a community of Labanotation practitioners in Mexico. This project was created with the support of the scholarship *Programa de Estímulo a la Creación y al Desarrollo Artístico de Coahuila de Zaragoza* (Program to Stimulate Artistic Creation and Development in *Coahuila de Zaragoza*).

After LOD Stages 1 and 2 were taught to several teachers and graduates of the INBA and other institutions, Alejandra Ferreiro taught level 3 in 2017, forming a new generation of certified specialists in the LOD in Mexico.

Also, there is another group of Mexicans that have studied Kinetography Laban in France: Jorge Gayón, Rocío Zamora Bougon, and Ilse Peralta López. Jorge

Gayón's first experience in Labanotation was in one of those courses at the *Casa de Cultura* (House of Culture) of Colima with Adamowa and Sorbi. Later, from 1987 to 1993, he studied in France with Jacqueline Challet-Haas at the Centre national d'écriture du mouvement (CNEM). He assisted at ICKL Biennial Conferences in 1995, 1997, 2005, and 2011, where he presented papers and workshops. On the basis of his doctoral dissertation (1998) about the project *Laban-Decroux*, he created his own program: *Laban's Active Movement Analysis* (LAMA)⁴ and taught it to INBA teachers and some other students ("Jorge Gayón's CV").

Rocío Zamora Bougon heard for the first time about Laban in 1985/86 from Bodil Genkel after Genkel's counseling for the dance company *U. X. ONODANZA*, where Zamora was a member. Then, in 1996, she started to study at the *Conservatoire national supérieur de musique et de danse de Paris* (CNSMDP). Zamora studied the first and second superior cycles in Movement Notation at the CNSMDP, where she wrote some exercises of Graham technique, danced a Malkovsky score, *Le Désir*, notated by Suzan Bodak, and notated a sequence of Roc in Lichen's *Le Creux Poplité*. In 1998, Zamora taught a three week introductory course in Kinetography Laban at the National School of Contemporary Dance, and at the same time she reconstructed extracts of Dominique Bagouet's choreography *Les Petites pièces de Berlin*, notated by Marion Bastien (Ruiz 2017).

Ilse Peralta López studied the first and second superior cycles in Movement Notation at the CNSMDP between 2005 and 2009, and attended the ICKL conference in 2015. Among her notation works and experiences there were: Daniel Larrieu's *Waterproof*, *Dances of Bali*, José Limón's *La Malinche* and an extract of *There is a Time*, Anna Sokolow's *Rooms*, and, Vaslav Nijinski's *le Sacre du Printemps*.

The French influence, of these three Mexicans who studied *Kinetography Laban*, has not had a huge impact yet in our country since most of their work on notation was in Europe.

After this scrutinization, we realized that there are several Kinetography Laban/ Labanotation generations of specialists in Mexico: the first one, from the 1960s represented by Bodil Genkel, Josefina Lavalle, Evelia Beristain, and Antonia Torres; a second one, from the 1970s with Alejandra Ferreiro and Antonio Miranda; then, a third one in the 1980s and 1990s with Adela Adamowa, Rodolfo H. Sorbi, Miriam Huberman, Clarisa Falcón, Patricia Salas, Itzel Valle, Jessica Lezama, Jorge Gayón, and Rocío Zamora; another one in the first decade of 2000 with Rodolfo Echaverría, Ilse Peralta, and Raymundo Ruiz as well as those studying LOD; and, a new generation after 2010 composed of Labanotation and LOD practitioners.

⁴ Nowadays the LAMA certification is in its 25th international edition.

To trace the origin and vicissitudes of the Kinetography Laban/Labanotation in Mexico allows us to understand its gestation and development. Its pathway initially traveling towards the diffusion of the system led mainly by Bodil Genkel and Josefina Lavalle. However, when notation lost strength within the schools, it was relegated to remain only as part of the content of a subject. On the other hand, it is in the folk dance field where we find the largest number of people interested in notation, as well as researching and publishing it.

Finally, it is a fact that the pathway of notation will take various routes in various directions after: the new generation of LOD specialists graduate this year; the first generation have strengthened the position of Labanotation in the curricula of the professionals schools of dance and theater; the group of young people attending activities of the Laban Study Group begin to be active professionally; a new generation of specialists in Laban/Bartenieff Institute of Movement Studies (LIMS) emerges; graduates of LAMA Diploma taught by Jorge Gayón impact teaching; and the restructuring of curricula in professional dance schools in 2017 and the interest of its principals to support special programs within a Laban Studies framework is actualized. We hope in Mexico, this new generation of people interested in Laban Studies also will decentralize knowledge and take it beyond the CDMX (Ciudad de Mexico) and the surrounding cities. There is still a long way to go.

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- . 2014f. “Interview with Jessica Lezama.” Sound recording, 4 August 2014, in the author’s possession.
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ARCHIVING THE SCORES: PRESERVING THE PRESERVATION

NENA COUCH AND VALARIE WILLIAMS

The Ohio State University (OSU) Libraries Special Collections is home to one of the largest notation collections in the world, the Dance Notation Bureau (DNB) collection with hundreds of items. Like many archives, the DNB archives provide insight into the past and hold permanently valuable records about events and places such as notes, letters, photographs, draft and final manuscripts, and information about the organization and its people. Since 1968 the Thompson Library at The Ohio State University holds the final scores of the notated dances in the catalogue *Notated Western Theatrical Dances* as well as original records associated with those scores. The archive contains hundreds of folk, indigenous, historical dances notated in Labanotation, and examples of other notation systems such as Benesh.

Throughout the years, the inclusion of the archives into the Special Collections of Thompson Library, has allowed researchers in Labanotation and Laban Movement Studies access to historic dances captured in a particular time to study, analyze, and peruse the accompanying materials that provide context about the dance, choreographer, notator, musician, costumes, and other aspects. Over the past forty-eight years, faculty from the Department of Dance and the Libraries in collaboration with the Dance Notation Bureau have worked to assess, collect and organize, preserve and provide access to these valuable materials.

The Dance Notation Bureau Collection is complemented by dance archives of the Bebe Miller Company, Lynn Dally-Jazz Tap Ensemble, and Twyla Tharp. We would like to present to you today the ways the archive comes alive, and the way to access much of the materials from anywhere in the world.

The DNB archive is temporal, it transcends time and comes alive through the use of scholars, dancers, researchers, and artists. Its temporality crosses time and space as it

brings forward culture of the time in which the work was documented and provides past comparison to today's versions of the movement. In her essay on temporality in the hula song tradition, Amy Stillman notes that "Histories of multi-dimensional performance traditions, then, must move beyond privileging either repertoire or social praxis. Constructing such histories involves no less than engaging with multiple temporalities, and appreciating the multiple dynamics that inextricably link what we see, hear, and enjoy in performance" (11).

This is one of the opportunities that Labanotation provides, and we would like to share with you one example of the experiences that researchers and students using the Dance Notation Bureau collection have, as it happens, a hula example. Keahiahi Long, a passionate practitioner from many generations of hula dancers, found hula materials in Carl Wolz's papers in the collection's online finding aid, and planned a trip to Ohio State to work with the scores. One of the dances of Hawai'i that she explored was for a hula to the song "Lovely Hula Hands."¹ The challenge for Keahiahi is that she does not read Labanotation. Fortunately, Rachael Riggs Leyva was available to work with her with the scores in the reading room. In a blogpost, Keahiahi described that experience of working with Rachael:

As a hula practitioner, watching someone with no prior background in hula translate symbols on a page to actual, physical body movements was just amazing. I've only learned hula face-to-face from a kumu (hula master, instructor) – my kumu will demonstrate a motion, then we'll repeat it, and then she'll give us feedback and point out any adjustments that need to be made. But Rachael was able to execute motions by reading symbols on a page! That difference in the mode of transmission of dance is what made watching Rachael such an eye-opening and inspiring experience for me . . . The whole experience at TRI reminds me of an 'Helo no'eau (traditional Hawaiian proverb): "A'oha pau ka 'ike i ka hila ho'okahi," which translates to and is described as, "All knowledge is not taught in the same school. One can learn from many sources." . . . Such an experience reminds me of the power of archives to transcend the boundaries of time and space in their mission to preserve and make available knowledge and information.

One of the discoveries that Keahiahi and Rachael made in their joint exploration of these hula materials is that certain aspects of the technique have changed between the point decades ago when they were documented in a Labanotation score and the way they are now performed. As Keahiahi notes, libraries and special collections play a critical role in the preservation of and access to dance archives.

¹ "Lovely Hula Hands" was notated by Ann Hutchinson Guest in the late 1940s or early 1950s when Winona Kapuailohiamanokalani Desha Beamer came to New York City and gave a special session at the Dance Notation Bureau during which she taught the dance.

The archive is home to original works by Dai Ailian, and is utilized in repertory and teacher certification courses. Ailian's works also are complemented by a 1979 letter contextualizing her work within the 30th Anniversary of the People's Republic of China. As well, her publications are a part of the vast holdings of the DNB Archive. More recently, envoys from the Chinese Ministry of Culture met with experts in the field at Ohio State, and across the nation, and reviewed the many offerings included in the archives.

The DNB Archive contains original manuscripts of dance scores; teaching materials on notation; photographs of dance notators, notation session, notation conferences, and other related events. As examples we have an image of Laban with icosahedrons; the 1961 ICKL Conference in Addlestone, England, and the ICKL Conference in Essen in 1965 attended by Nadia Chilkovsky, Lisa Ullmann, Ann Hutchinson, Albrecht Knust, Emma Lugossy, Valerie Preston, Vera Maletic, Irmgard Bartenieff, Mária Szentpál, June Kemp, Minerva Jonsdottir, Jacqueline Challet-Haas, Diana Baddeley, Lucy Venable, Sigurd Leeder, Vivien Bridson, Gisela Reber, Roderyk Lange, and others. The archive also chronicles with photographs early Dance Notation Bureau meetings among Helen Priest Rogers, Irmgard Bartenieff, Els Grelinger, Jessie Burchess, Barbara Hoenig, and Ann Hutchinson, at 22 West 8th Street, NYC.

Classes at The Ohio State University, and scholars from around the world, activate the archive through "making" and "doing." In a recent example, a class in Odissi took time out from the studio to analyze movement through reading Indian dance in the OSU collections. When the instructor first contacted Nena on the holdings in Indian dance, she was doubtful that there was much, but the finding aids told a different story, and the class worked with wonderful treasures. The outcome was that the instructor restructured the final major assignment of the semester, and the class reconstructed one of their special collections discoveries—a dance of Balasaraswati that Judy Van Zile had notated while studying with her in India.

The Ohio State University Libraries' Thompson Library is also home to performances that use the score to bring dance from the page to the stage, and which take place in the massive multi-story atrium of the Thompson Library that houses the DNB Archive, directly in front of the Special Collections reading room.

Any scholar in the world can utilize the works housed in the DNB archive. Some come to work onsite as Teresa Heiland did, receiving our Visiting Scholar funding, and others contact us and work through digitized images that we provide. Some works require special permissions, and are usually easily obtained through a conversation with the Dance Notation Bureau seeking permission from the foundation or choreographer or notator.

To gain access and utilize the work in the collection, go to finding aid located at <https://library.osu.edu/finding-aids/ead/TRI/SPEC.TRI.DNB.xml>. The collection is divided into ten series that include Labanotation scores, Photographs, Teaching Materials, Audio/Visual Materials, Microfilms, Miscellaneous materials, and series for sub-collections on Richard Holden, Albrecht Knust, Helen Priest Rogers, and Carl Wolz.

In addition to the main DNB collection, there are also holdings in both the Lawrence and Lee Theatre Research Institute and the University Archives on the Dance Notation Bureau Extension for Education and Research, which was located within the Ohio State Department of Dance as an affiliate of the DNB in New York and, which promoted and implemented research, developed curriculum, and expanded dance notation literature.

An additional related collection that will be available in 2018 is the Dance Notation Bureau Oral History Archives, a project conducted by Nena Couch and Ohio State Dance faculty member Hannah Kosstrin. The purpose of the oral history project is to create a permanent record to the field of the work, experience, and theoretical contributions of important practitioners of, and contributors to, Labanotation, particularly in the United States, but also with significant insights into the practice of Labanotation elsewhere in the world. The transcripts are already revealing fascinating information about how notators and stagers use Labanotation, not as a singular authority, but as a way of embodying work and being intimate with it; of understanding a dance work, a technique, or way of moving from the inside out; of using scores for performance, for teaching, for experimentation.

In conclusion, our goal is for the Dance Notation Bureau Collection to fulfill its promise in “transcend[ing] the boundaries of time and space” (Long). To make that possible, by the ICKL conference in 2019, we will post a position for Curator of Dance that will require Labanotation skills.

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THE USE OF LABAN KINETOGRAPHY IN ETHNOCHOREOLOGY: A CASE STUDY OF KINETOGRAPHY IN SERBIA

VESNA V. KARIN

Introduction

Dance notation plays an important epistemological role in the discipline of ethnochoreology. Dance notation is a primary tool for ethnochoreological analysis. Using it, we can understand and learn about dance and how to perform traditional dances making it possible to understand the constituent parts of the dance. Beside this, Kinetography/Labanotation plays a major role in analytical considerations of dances.

This paper deals with the relationship between dance research and dance notation. The International Council of Kinetography Laban (ICKL) research focuses on developing the system, or reconstructing stage choreographies from scores, while for traditional dance researchers, notation is a means to investigate dance and come to structural, morphological, or semantic conclusions. In ethnochoreology, there are traditionally strong connections between dance research and dance notation as dance notation is the tool for analysis. It is impossible to investigate dance without dance notation.

In this paper I will focus on Kinetography in Serbia and on the Department of Notating and Analysis of Dance and Acting on Stage—Kin Kreuz (a brief history of the formation of the Kin Kreuz, what it is, and tasks within this Department).

Kinetography and Ethnochoreology—Kinetography in Serbia

Felix Hoerbuerger provides the information that during the first four days of October 1957, a congress was held in Dresden dealing with the problem of dance notation and folk dance research. For the first time, he stressed, an urgent issue was raised in an

international setting (62). Also, in the first volume of *Dance Studies*, Roderyk Lange discusses the historical point of using kinetography and it is very important to stress that Lange started to use dance notation 30 years before, maybe even earlier, with the aim to support dance anthropology. So, he realized very early the importance of using kinetography in dance research.

This is the first brief reference of ethnocoreologists using kinetography. But, an overview of previous research reveals that only a small number of researchers use dance notation. For example, in the proceedings produced by the International Council for Traditional Music (ICTM) Study Group on Ethnochoreology from 1988 until 2008, of all Symposium participants usually a maximum of only about 5% use notation as a tool.

In 1955 kinetography was represented in BjelaJnica within the Congress of Union of Organizations of Yugoslav Folklore Researchers and it was accepted within the territory of Yugoslavia. Kinetography was presented by Henrik Neubauer (61-78).¹ The people who have used it the most are Jelena DopuKa, Ivan IvanLan, Bruno Ravnika, Olivera VasiM and today, Selena RakoLeviM Vesna Karin, Vesna BajiM StojiljkoviM Zdravko RanisavljeviM Gordana RoganoviM and many others. Olivera VasiM (1946–2015) learned kinetography from the Slovenian notator Bruno Ravnika in Summer school of folklore during the 1980s.² VasiM applied kinetography in almost all of her scholarly writings. She also set the learning of this dance notation as one of the main components of all ethnochoreological courses within ethnomusicological studies in Belgrade, Serbia (1990), in Banja Luka, Bosnia and Herzegovina (1998) and in Novi Sad, Serbia (2000), as well as the other academic institutions where she worked (RakoLeviM 2013, 72; RakoLeviM 2015, 35).

A Brief History of the Formation of the Kin Kreus

It all started with ICKL and Budapest. All ethnochoreologists from Serbia (Olivera VasiM Selena RakoLeviM Vesna Karin, Vesna BajiM StojiljkoviM and Zdravko RanisavljeviM) attended The 27th Biennial Conference of ICKL in Budapest in 2011. That conference was very important for all of us, because we learned a great deal from ICKL members. We concluded at that conference that “Labanotation” is a tool:³

- a) for analysis that opened the possibility for etic understanding of the dance process (RakoLeviM 2012, 71);

¹ More about Henrik Neubauer: www2.arnes.si/~hneuba/personal_resume.htm.

² Summer school of folklore was organized from 1963 by the Educational assembly of Croatia, led by Ivan IvanLan (RakoLeviM 2014, 44; Sremac 2010, 388).

³ I put quotation marks around the word Labanotation, because until the conference in Budapest and Tours, we did not know about the two different approaches to dance notation (Kinetography Laban and Labanotation).

- b) for registering characteristics of the particular dance realization and for defining peculiarities in the style of performance (Karin 2012, 91);
- c) for application of kinetography to the choreographed traditional dance, trying to make a system and method of notating and analyzing any choreographic work (Bajić and Stojiljković 2012, 95);
- d) in the process of education; for an easier transmission and better memorization of dance; for reading of dance (Vasić and Ranisavljević 2012, 82–83).

After the conference in Budapest, I was in Budapest to learn kinetography from János Fügedi in June 2013 for my PhD, because no one in Serbia could help me make kinetograms of dances that I researched.⁴

In Tours (France) the 29th Conference of ICKL (24–30 July 2015) was also a very important event, because at that conference ICKL formed a Study group for traditional dances on the initiative of János Fügedi.

In January 2016, I was again in Budapest. Henrik Kovács and Gábor Misi were also there and together with János and me, learned LabanGraph and solved problems of notation of certain movements within traditional dances, movements I had had problems with while notating traditional dances in Serbia. And, once again, in June 2017 I went to Budapest to resolve further problems with kinetography. All these meetings caused the establishment of the Department of Notating and Analysis of Dance and Acting on Stage—Kin Kreus,⁵ in December 2016.⁶ It was founded within the Art Research Centre, at the Academy of Arts in Novi Sad, in December 2016 (15. 12. 2016). The day was not chosen by accident; on December 15, 1879, Rudolf Laban was born so, we wanted our Department to be born on that day. Also, sadly, in 2015, Olivera Vasić died, and we wanted to continue with her work on kinetography.

What is Kin Kreus?

Kin Kreus is a compound word and consists of KIN and KREUS. KIN is an abbreviation of the word “kinetography” and KREUS is a compound formed by two abbreviations of the Serbian words “kreiranje” (creation) and “usavršavanje” (improvement). Also, after researching whether there might be some meaning to the word KREUS, I found that “kreus” in Esperanto is the conditional form of the word “krei”, which means “to create”.

⁴ I defended my dissertation in 2015 (Karin 2015). On this occasion, I would like to thank János Fügedi for help, patience, and time that he has given me, without him I could not finish my PhD.

⁵ During the meetings, János Fügedi repeatedly mentioned that we needed a center, association, or something similar where we could meet and work on notating and analysis of traditional dance. In 2016, I contacted colleagues from other departments at Academy of Arts in Novi Sad, and I found a way to establish this Department.

⁶ The department website: akademija.uns.ac.rs/kin-kreus/ and Facebook page: www.facebook.com/kinkreus/.

Laban's notation cannot be fully applied to traditional dances and actors' movement, because these include different moves when compared to ballet and modern dance. On the other hand, southeastern Europe is famous for the richness and breadth of its traditional dances, but unfortunately, using a distinct notation for traditional dances from specific areas and regions in order to record them in a proper way is not a solution. Because of that, this Department's goal is to start a new and more intense research in the field of kinetography, in order to analyze traditional dances and acting on stage.⁷ Also, notation of movement is a pioneering work in the field of acting on stage, which includes all performance techniques of the body, along with dancing and acting in the widest sense that we want to research. Within Kin Kreis will be an archive of published and unpublished dance notation and videos of dance of Serbia and the surrounding countries.

With this Department we have set tasks and planned results:

- a) establishment of cooperation among researchers and stronger relationships among institutions;
- b) developing movement analysis for the purposes of establishing a reliable basis for further comparative analysis;
- c) better communication among researchers (everyone would know/use one system for traditional dance notation);
- d) dances and scene movements would be documented, preserved in archives, and available for other researchers;
- e) publication of research results;
- f) better education.

Although we live in the world of contemporary video and audio technology, we use understanding dance and its complex structure during field research. So, dance notation is a necessary tool for collecting and analyzing traditional dances and acting on stage. The establishment of the Department of Notating and Analysis of Dance and Acting on Stage is of great importance. Its importance lies in the lack of an appropriate center where all the ethnochoreologists from Serbia, Hungary, Bosnia and Herzegovina, Croatia, Montenegro, Macedonia, Slovenia, and so forth can meet, analyze, and share concerns of their common problems from this field.

ACKNOWLEDGMENTS

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⁷ For now, ethnochoreologists from Serbia, Hungary, Bosnia and Herzegovina, Croatia, Montenegro, and Slovenia are interested to work together. Also, we will ask researchers from Slovakia, Romania, and Bulgaria to join us in this project.

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LINGUISTIC MODELS VERSUS PARALLEL ELEMENT ANALYSIS OF INTERPRETING DANCE MOVEMENTS

JÁNOS FÜGEDI

The aim of this presentation is to call attention to the potential of the analytical capability of Kinetography Laban and Labanotation in understanding and interpreting movement content of dance, and to raise a more detailed, more comprehensive approach compared to those that originate from linguistic models. First, I briefly introduce some well-known movement and dance analytical approaches, all of which derived their theories from modern linguistics. To point out the essential differences between the linguistic models and the approach based on Kinetography Laban and Labanotation's movement analysis, the focus will be directed to the smallest structural units of dance.

Most probably, American anthropologist Ray Birdwhistell was the first to use the terms "kineme" and "kinemorph"; in his 1952 study *Introduction to Kinesics: An Annotation System for Analysis of Body Motion and Gesture* he considered them analogous to the late nineteenth (or early twentieth) century linguistic terms phoneme and morpheme. Phoneme means a unit of sound; morpheme is the smallest meaningful unit in a language. Like phoneme, Birdwhistell regarded "kine" or "kineme" the smallest unit of the flow of movements; and for morpheme, he substituted "kinemorph," the smallest structural unit of movement with meaning (22). He created his own, simple symbol system, called kinegraph, to notate body part and facial movements to analyze them in different social contexts (36-72).

The first structural analytical works in the field of traditional dance research in Europe appeared a decade later, in late 1950s, early 1960s. Hungarian ethnochoreologists György Martin and Ernő Pesovár state in their paper "A Structural Analysis of the Hungarian Folk Dance: A Methodological Sketch" that in the process of establishing their method "many analogies have been drawn, . . . and valuable

experience has been gained particularly from ethnomusicology and linguistics” (3). They call the smallest unit of movement “kinetic element,” and state that

. . . the kinetic element is a phenomenon essentially analogous to the smallest indivisible linguistic unit, the speech sound. The speech sound (phoneme) cannot be divided into smaller independent units, yet the phases of articulation can be analyzed. (4)

We may assume that the notion of “phases of articulation” corresponds to that of allophone or allokines. Martin and Pesovár explain that the motif in figure 1 “consists of three kinetic elements: 1. the right leg jumps sideways while the lower part of the left leg (the shank) swings backwards; 2. the left foot steps forward; 3. the right leg jumps backwards while the left leg swings forwards (4).”¹ It means, that they segment the dance by timing, in other words, they relate one kinetic element to a rhythmic unit.

From an analytical point of view we can see that the first ♪ and the last ♫ of the motif in figure 1 is constituted of simultaneous support and gesture movements. Martin and Pesovár regard them as single units, even if a unit may be investigated in detail as follows:

The third kinetic element of the ... motive consists of the following phases: a) jump from the left foot, b) both legs in air , c) right foot touches ground and d) bends a little while left leg swings forward and e) bends a little (4; motif no. 3 in dance no.1).

Still, in c) the support and gesture are considered one entity, despite the obvious difference in their movement content.

Based on Martin and Pesovár’s theory, Anca Giurchescu and Eva Kröschlova name the smallest structural entity “motif-element” in their paper “Theory and Method of Dance Form Analysis,” and state that it cannot be decomposed further (25). They declare that “The content of a motif-element is not necessarily a simple movement, but it may be a combination of more than one kinetic element, altogether performed simultaneously in one beat” (29). Examples of the “kinetic element” are given textually, such as step, hop, swing, turn, leap, stamp, clap, and different gestures, but a direct illustration of the notion of the motif-element (as with all other higher structural concepts) is missing with neither notation nor verbal dance description given. It can be only deduced from the attached analysis of a Czech couple dance *rove) dška*, in which—as shown in figure 2—the motif-cell is identified e.g. c’ consists of two motif-elements, δ and ε, in ♪ ♫ rhythm (42-43). The authors also state that a motif-element can be “mono-kinetic” comprising a single kinetic element, or it can

¹ The cited textual description does not exactly match the kinetography of the dance published in the paper.

be a complex “poly-kinetic” one. Just as the definition of the “kinetic element,” that of the “poly-kinetic” element is missing; it is ambiguous whether “motif-elements” δ and ε are “mono-kinetic” or “poly-kinetic.”

Separate from earlier results of the European structural analysis of traditional dance, approximately a decade later Adrienne Kaepler presented an analytical method related directly to modern linguistics in her study “Method and Theory in Analyzing Dance Structure with an Analysis of Tongan Dance.” Just as Birdwhistell, then Martin and Pesovár, she regards the structural linguistic concepts phonemes and morphemes as patterns of components to find in dance; she identifies her analogous terms as “kineme” and “morphokine.” Kaepler states theoretically:

Kinemes are those actions and positions which, although having no meaning in themselves, are the basic units from which all dance of a given tradition is built (174).

According to Kaepler’s examples e.g. L_1 kineme stands for a step forward; the L_{4d} means a jump with both feet forward from a closed to an open position in low level (178). The identification of a kineme, actually a block of complex movements, as the smallest unit of dance supports Kaepler’s statement that: “After the inventory of kinemes has been delineated we can analyze how they are combined to form larger units” (176).

The common features of the above dance analytical concepts are that they:

- segment movements by rhythmical units;
- the smallest unit may include movements of different body parts;
- polikinetics is valid only for different limbs (arm, leg, head) and the torso, or for different dancers;
- none of them identify which movement analytical system is used—therefore, how can we know what a “step” actually means in these analyses?

Parallel Events

A paramount difference between how speech (or musical) sounds and movements convey information is that speech sound, as an abstracted entity, is—more or less—a static phenomenon, while, in contrast, *movement is the change itself*: the inherent feature of a single movement is the change in which it is realized. However, apart from this well-known characteristic of movement, the movement element/kineme concept might work, if another, more definitive and significant difference between the smallest unit of speech, a single sound, and the metrically separated smallest unit of dance, a single movement, couldn’t have been established: *a single movement by one body part may include several, equivalently expressive changes at the same time*. A single, identifiable change, separable from other changes, is called here an *event of movement*.

In figure 3, the only expressive content of the two beats is the bending and stretching of the supporting legs, in other words dropping and raising the center of weight; no other change is noted. The two supporting legs perform concordant movements in each rhythmical unit and each ♩ represents a *single event* movement. In figure 4 similar changes of support level (rise and drop of the body) as in figure 3 are completed with outward and inward rotations of the supporting leg (the first one for a heel click, the second as its preparation—if the sequence is repeated). The two, distinctly different movement concepts—the change of level and the rotation—are performed simultaneously; *two independent events* are performed during a rhythmical unit of ♩ as the supporting legs move in accord. Independency of events means the possibility of performing one without the other; a change of level is possible without rotation and vice versa, a rotation of the leg can be presented without changing the level of support.

In the last ♩ of figure 5, the legs are in a closed position, and the level of support is unchanged as well. The expression of dance is manifested in the observable change of parts of the foot, from heels to the whole foot. Because only one change can be observed, the last ♩ of figure 5 is a single event movement. However, in the second ♩ of figure 6, two distinct events are performed simultaneously, the same change of the parts of the foot as in figure 5, accompanied by the change of support level; in this motif both movements of the first ♩ rhythm comprise two parallel, expressive, therefore significant events.

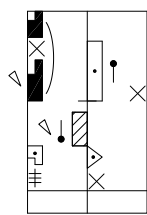


Fig. 1

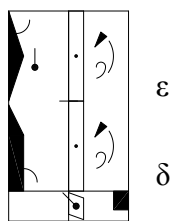


Fig. 2

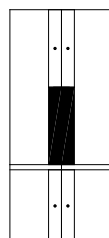


Fig. 3

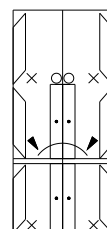


Fig. 4

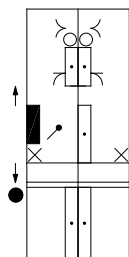


Fig. 5

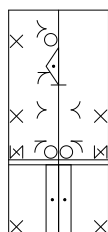


Fig. 6

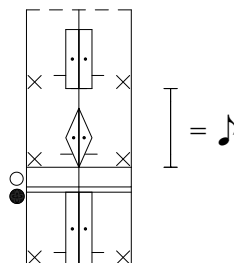


Fig. 7

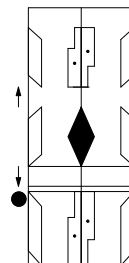


Fig. 8

In the above examples the structure of support, the relation of legs compared to each other do not change. In figure 7, the parts of the foot, and even the level of supports remain unchanged,² but the legs alter positions from first to second and back. In this approach of analysis we are interested in the actual displacement of the legs, which can be seen best as the displacement of the feet. The content of consecutive movements in figure 7 is limited to the directional change alone, therefore these movements of the supporting legs represent single events. In figure 8, the displacements of the feet are accompanied by two further, different events: the rotations of the legs and the direct, undeviating change of the vertical level of the body.³ The example in figure 9 is even more complex, the three changes (events), direction, level, and rotation are completed with the change of the parts of the foot. Figure 10 adds another type of event beyond those already discussed: the whole body is travelling from its previous place to a new one, in the first beat to the right, in the second to the left. Figure 11 introduces a new event again, that of turning around the vertical axis of the body; simultaneously with performing the turn, the dancer changes the relationship of the supporting legs to each other, changes the level of support, and the parts of the foot that contact the floor. (The change of part of the foot may not possess special expressive feature in this context. It may be regarded as an additional feature of elevating the level of the body. However, without even regarding the change of part of the foot as a significant event, the three others are performed at the same time in a single rhythm value of a ♩.)

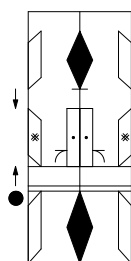


Fig. 9

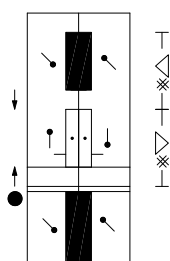


Fig. 10

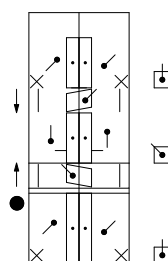


Fig. 11

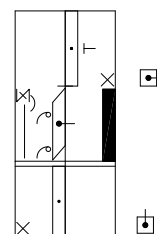


Fig. 12

² Types of changing verticality while springing are discussed in Fügedi's paper "Springs in Traditional Dance: An Analysis and Classification." Here, a minor difference of indication is added. Formerly the small arrow represented only the directness of change of support levels and pointed always upward. In practice during reconstructions, upward pointing arrows for different movement directions of the center of weight were confusing; therefore now the direction of the arrow (pointing upwards or downward) represents respectively the direction of change of support level. Just as the indication of direct springs was discussed with Ann Hutchison Guest, who suggested applying arrows, she was also consulted about this small modification at the 2017 conference of ICKL in Beijing. She approved the change as it helps comprehension.

³ The importance of the change of vertical level has been stressed several times primarily by Norwegian ethnochoreologists, see e.g. Bakka (108) and Blom (423).

The line of examples finishes with figure 12, which represents a special correlation of parallel events. In beat one, the dancer turns to the right, elevates her body from a lower level of support to a higher one, and during the ♩ synchrony of these two events she performs two heel drops in ♩ rhythm. During a fluent couple of parallel events a third one is performed twice; all three are performed by a single body part, one supporting leg. Beyond its charming beauty, the composition is fascinating: the small, staccato downward directed movements of heel drops are in contrast to the continuous elevation; apart from an aesthetic appreciation, no linguistic model can reflect the intricate inner structure of this multilayered movement.

All the above events are *distinct* ones. Each can be performed alone, as a single, significant movement of expression or in combination in the flow of dance, always possessing definite rhythmic value. The events cannot be categorized as “allokines,” as different realizations of the same content; their presence is intentional and expressive, and depend upon the decision of the dancer. These events are abstract concepts; their embodied expressions are always multiplied by the possibilities in space.

Conclusions

The reason researchers apply concepts from linguistics, musicology, or even technology is that dance research as an academic field of science, with its *own* analytical disciplines, notated, discussed, and concluded, does not exist. The parallel existence of events, especially when events with different rhythms are synchronous as in the last example above, questions the general validity of language-based dance analysis. The complexity of content, manifested in even a minimal number of cited traditional dance examples from East Central Europe, the simultaneity of different action events by a *single* limb calls attention to the importance of content analysis. It can be a starting point for research concepts independent from linguistics, musicology, or any other field of the humanities.

The exceptional strength of kinetography, the one that cannot be surmounted by concepts stemming from other fields, by any technology, is that it is rooted in understanding and interpreting movement. It is an indispensable tool to establish real, valid choreology with a persistent search for expressions in dance. However, historical examples prove that any applied system of notation declines if its constant development ceases.

ACKNOWLEDGEMENT

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**“WHITE CRANE SPREADS ITS WINGS” AND “SNOW RABBIT DIGS THE EARTH”:
KINETOGRAMS OF CONTRASTING STYLES WITHIN CHINESE
MARTIAL AND MEDITATIVE ARTS OF TAIJIQUAN
(T’AI CHI CH’UAN, 太极拳) AND QIGONG (CH’I KUNG, 气功)**

L. KEITH McEWING

Taijiquan (太极拳), a Chinese martial art, developed in the early seventeenth century—at the end of the Ming Dynasty—from a base of earlier traditional forms of martial arts.¹ Now widely practiced internationally, it is promoted as gentle exercise, as self-defence and as movement meditation with significant health benefits.

Broadly speaking, there are five recognized styles of Taijiquan: *Chen* (陈), which is the oldest, followed by *Yang* (杨), which has been the most widely disseminated. Next came the *Wu (Hao)* (武 郝), *Wu* (吴), and *Sun* (孙) styles developing in the nineteenth and early twentieth centuries. As well, there is much variation evident within those styles between Taijiquan schools and practitioners.

Taijiquan is practiced through numerous sequences of varying lengths, made up of moves or ‘forms.’² Some sequences can include the use of weapons such as the sword, sabre, spear, or staff, and even the fan. As well, there are similar exercises intended to be practiced purely for their health benefits, stimulating circulation of energy or *qi* (气). Known as Qigong (气功), these exercises have been practiced for a lot longer than Taijiquan as we know it today.³

¹ There is much debate around the origins of Taijiquan. For more detailed descriptions see Wong (2002, 18-28) and Yang (2-7). A counter argument to the generally accepted origin as being from Chenjiagou (陳家溝), the Chen family village in Henan Province, is presented by Tang (184-185).

² The term ‘form’ in Taijiquan is used to refer to both the complete sequence as well as the individual components of a sequence. To help avoid confusion the individual components are often also called postures. It is important to realize, however, that the movement resulting in the final position of the individual forms is what is of significance, more than the final position itself.

³ For further reading on the health benefits of Taijiquan and Qigong see: Wong (1993) and Wayne.

Memory Aids to Learning Taijiquan

As with any sequenced movement—be it artistic, productive, or combative—form and order are an important part of remembering and being able to repeat the sequence. Therefore, memory aids that capture not just the ‘what’ but the ‘how’ are invaluable to the student beginning to learn their art or craft as well as the experienced practitioner.

In Taijiquan, as in dance, individual components of a sequence are given names to help the practitioner learn their art. In Taijiquan these ‘forms’ are given names that are either descriptive, such as “Brush knee and twist,” “Fan through the back;” or poetic, such as “White crane spreads its wings,” “Snow rabbit digs the earth.” This nomenclature has been the most common memory-aid for teaching and remembering the sequences of forms for many centuries—see figure 1.

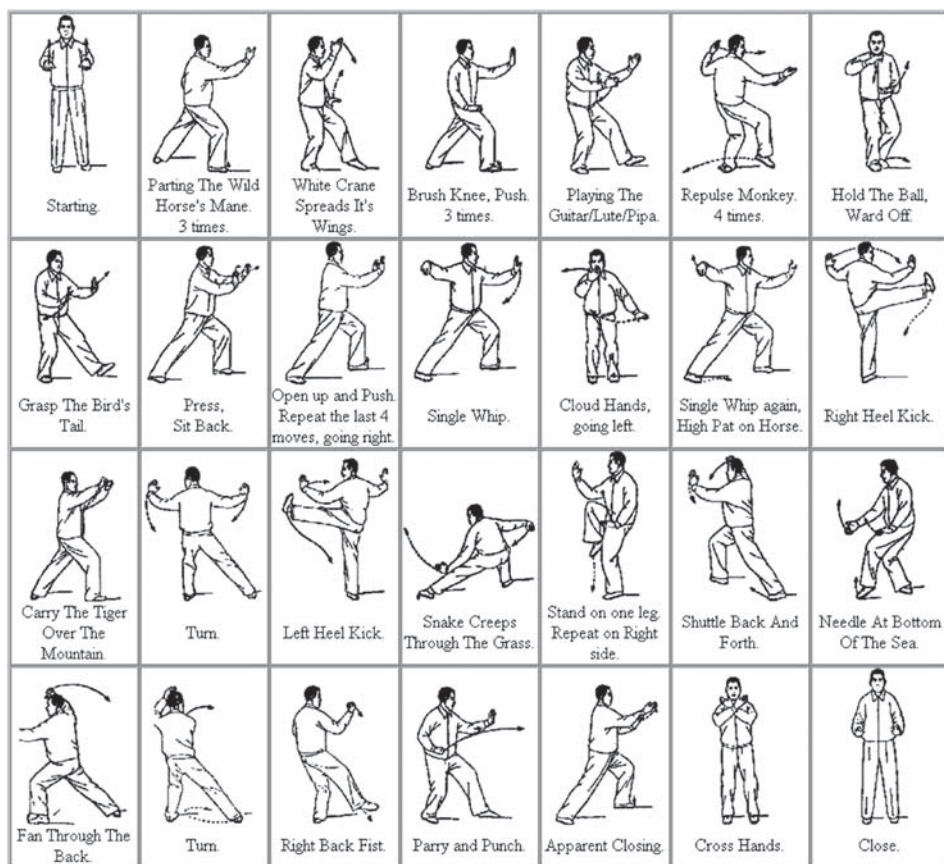


Fig. 1. Pictograms showing the Yang Style 24 Hand Form. Note that to compensate for the static positions shown, arrows are used in some cases to indicate movement. This memory aid does not contain enough information, however, to enable performance of the sequence without some knowledge and experience of at least having seen the form demonstrated. (Image: public domain.)

Pictograms, offering visual clues to what the name represents, have also been used to help the practitioner, providing more detail of what each move might entail or the transition between each form, but some knowledge of the art is still essential to be able to string the pictures together into a seamless sequence of movement.

In the twentieth century, ready access to video equipment and the even more recent dissemination of the resulting recordings via the internet, seemingly offer students a plethora of resources for learning and remembering sequences, yet there are limitations to the usefulness of these videos.

And Using Notation?

Being made aware of these shortcomings, it is natural to consider a movement notation system to capture all of the movements of Taijiquan. More than names or pictograms, Kinetography Laban enables the capture of postures of each form as well as the transitional movements from one form to another.

More than is easily achieved in video, notation can simultaneously capture both detailed specifics, such as foot placement, and a general overall movement. As well, notation can capture non-visual elements, such as breathing and level of effort. Furthermore, notation is able to be applied more generically. Not just the interpretation and execution of one or a few practitioners as caught in a video, a notation can offer variation, such as the height of kicks, to alternate executions side by side, and more generally describe movement that is acceptable with subtle differences depending on the martial application implied.

Transcribing Taijiquan into Notation

Taijiquan is referred to as a soft martial art, distinctive from other martial arts in its observance of passive moments and stances—waiting for the best opportunity to be active or on the offensive. This is aptly described in the legend of the originator of Taijiquan, Zhang Sanfeng (张三丰) (fourteenth century CE), who retreated to the mountains and there observed a crane sweeping down on a snake. The snake waited until the crane was close and then lurched at the crane who in turn retreated (Wong 2002, 19). This is often referred to as the ‘yielding principle.’

Hard martial arts are done at speed and with definite articulated movements, and are more obvious for notating because of the rhythm that develops. With Taijiquan, however, because of its slowness in execution, there is no obvious rhythm to the uninformed observer. This poses a problem to the notator. Notating it by timing, in seconds, would be one solution although I believe there is a better way, which is in keeping with the essence of the art itself.



Fig. 2. The familiar Tai Chi symbol, showing *yin* and *yang*—the passive and active—in balance.

This yielding principle mentioned is what brings Taijiquan into line with the very familiar Tai Chi symbol of *yin* (阴) and *yang* (阳). These two parts to each form (figure 2)—the passive and the active—are generally coordinated with the breath. The passive, which is *yin*, is on the in-breath; the active, *yang*, happens with the out-breath.⁴

Taijiquan is usually done to silence, or if accompanied by music it is not synchronized with the musical beat. Because of the coordination of movement with the breathing, however, a natural rhythm to its practice evolves. It is this coordination of the practitioner's movement with the breath that allows for the movement to be notated fairly consistently between practitioners the world over.

For consistency I have notated each in-breath and each out-breath as taking two counts, taking one bar for a complete breath (figures 3–4).

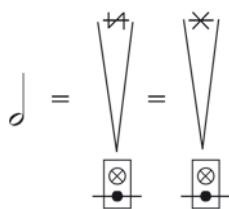


Fig. 3. The coordinated movement and breathing in the execution of Taijiquan gives it regularity. Being in balance, the in-breath and out-breath are generally of equal duration.

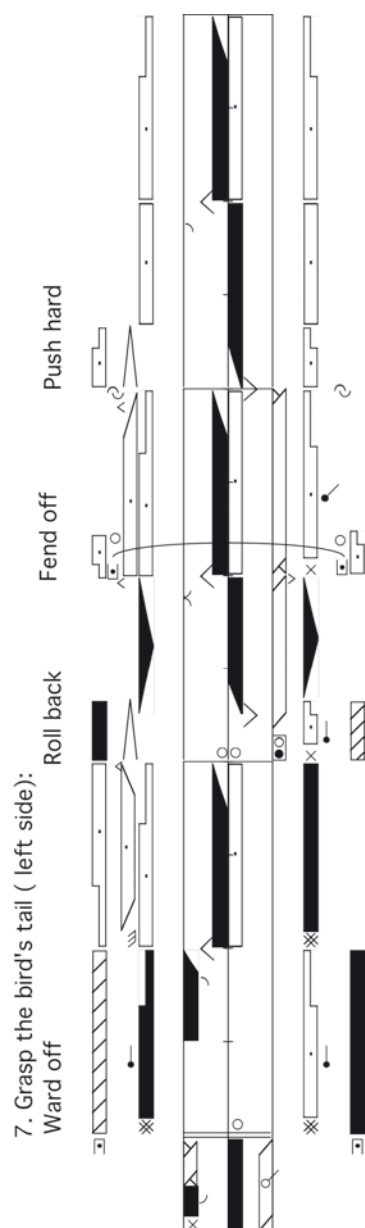


Fig. 4. Each total breath represents a bar, with the passive in-breath and the active out-breath being thus indicated with the corresponding dynamic signs. Although the in- and out-breath are generally equal in duration, ad libitum sign allows readers some flexibility in their breathing.

⁴ For more detail of the correlation between the Tai Chi symbol and the martial art see Yang (8-16).

There is much flexibility in timing around this, however, as the practitioner feels is appropriate for the breathing and the movements required. As indicated with the inclusion of the *ad libitum* symbol in the key—see figure 4.

In keeping with the *yin* and *yang* the passive movements will generally be softer or “weak,” and the active movements will be stronger, requiring more *qi*. This is indicated by dynamic signs here, and should be applied generally to each bar of the notation, incorporating both the movement and the breathing.



A most obvious demonstration of the yielding principle is in the form “Grasp the bird’s tail” (figure 5), which is made up of six components, taking three complete breaths. The *empty stance* (weight on one leg) is generally the *yin* or passive movement and the *bow stance* (weight divided on two legs) is the *yang* or active movement.

The second challenge I face is how specific in the detail of my notation should I be? The *Yang Style 24 Hand Form* was devised out of longer, traditional Taijiquan forms by the Chinese Sports Committee in 1956 as a general exercise, which has been promoted widely, first in China and then around the world. It is also sometimes called the Beijing Form after where it originated. It is arguably the most widely practiced sequence of Taijiquan. And with those sixty years of international practice a lot of variation and differing opinions of the ‘how’ of the movements have developed, yet while still remaining recognizably the same form.

Fig. 5. The form “Grasp the bird’s tail” (the 7th form in the *Yang Style 24 Hand Form*) showing *empty stances* on the passive (in-breath) and *bow stances* on the active (out-breath).

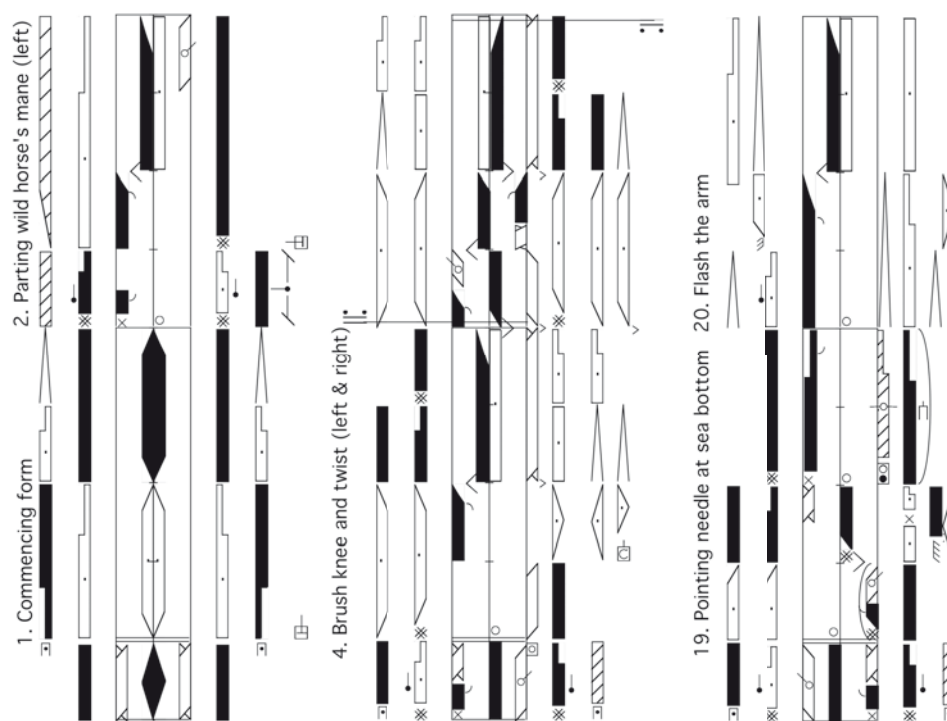


Fig. 6a-b. Excerpts of the *Yang Style 24 Hand Form*. Each form is named, with the number indicating where they come in the sequence.

As you will see in some excerpts of forms from the *Yang Style 24 Hand Form* (figures 6a–b), I have opted to record less rather than more detail. While I could produce a detailed notation specific to how I was taught and how I now teach, this would only be of use to my students and students at the school at which I teach. With being specific enough to just capture the general movement and their intent, however, this could have a wider appeal and application.

When a student questions whether they are doing it right I am quick to point out there is no right and wrong way of doing Taijiquan. They should instead be looking to see what movement has the most effective martial application. Each move has its own martial application, and sometimes more than one. It is in part this variety of martial applications for one form that has resulted in some difference in execution between schools and practitioners.

Alongside the kinetogram for the *Yang Style 24 Hand Form* could be further kinetograms showing the various martial applications of each move. This is a project I hope to do in the near future. Another future project would be to notate the Taijiquan forms that use weapons.

Other Advantages of Taijiquan in Notation

At least to those of us familiar with a movement notation system, the benefits for the Taijiquan practitioner of having a notation score when they are learning and practicing a form are obvious. I have also mentioned how it would be useful for the teacher and student alike to be able to talk and see both in notation and in action the Taijiquan they are learning and its martial applications.

A further advantage is that it allows for scholarly study and research into the comparison of the five family styles of Taijiquan. Many of the styles have moves with the same or similar name and yet are executed with distinctive differences. While it is easy to demonstrate these differences, to describe the differences purely in words is not so easy. Being able to notate them, however, not only allows you to see the differences and similarities but also can present the evolution of a particular posture, as seen here with the final posture of the “Single whip” in *Chen*, *Yang*, and *Sun* styles.

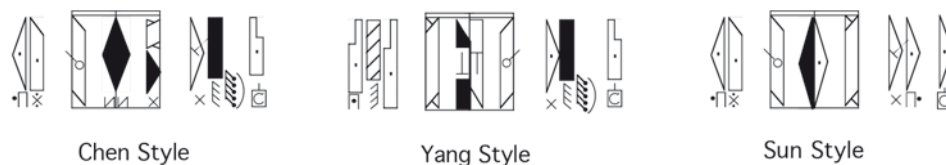


Fig. 7. Finishing position of the form “Single whip” in three different styles of Taijiquan.

The differences in the general techniques of each style can also be shown, such as these walking exercises for the *Yang*, *Wu*, and *Sun* styles in figure 8.

And similarly, notation is useful for comparisons within Qigong. The beginning of the Qigong sequence known as the *Lotus* (also called the *Golden Lotus* and the *Lotus Blossom*) is notated in figure 9 as executed in three different recordings on YouTube. The first by Theresa Perry, was learnt in a weekend workshop in 2013, with the recording I have notated from made⁵ (or at least posted) a year later. The second is by Cheryl Lee Player, a senior master at the Australian Tai Chi Institute. The third is by Simon Robins from the School of Tai Chi Chuan and Internal Arts in Sussex, United Kingdom.

While no credentials are given for Perry, it can be said of Lee Player and Robins that their movements are more defined. I am concluding, this is because of significant past experience they will have had from explaining and demonstrating this sequence in a teaching situation. Robins’s YouTube demonstration actually includes a voiceover explanation of the movement, which has informed the notation.

⁵ There are no details of where the workshop was, or who the instructor was, or where she is based for the YouTube clip.

Walks in different styles

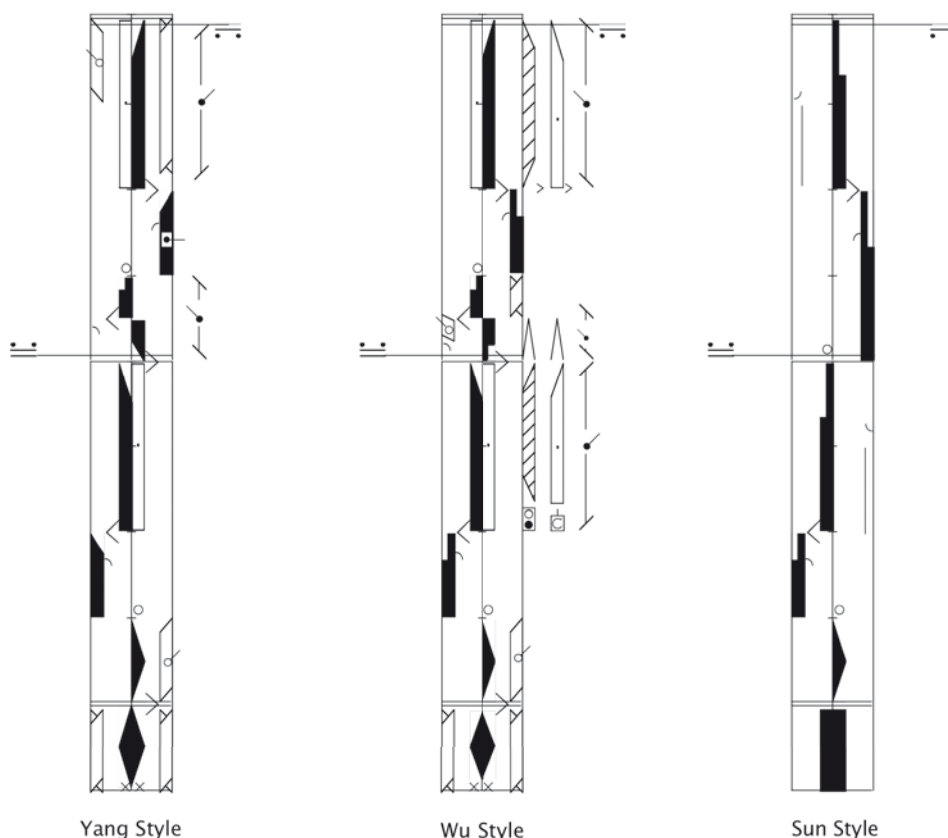


Fig. 8. Locomotion in three different styles of Taijiquan.

While there are significant differences in each interpretation, reading each notation reveals that the general shapes of the movements are the same or at least similar. It is therefore important to be clear from the outset of one's intentions in notating Taijiquan and Qigong: whether it is for comparison and analysis, as in this Qigong example, or a more general notation for the student and practitioner.

And another advantage of putting Taijiquan and Qigong into notation is, of course, the increased audience in the literacy of Kinetography Laban/Labanotation. Some of my Taijiquan students are learning to read notation as part of their Taiji experience. In conclusion, Kinetography Laban/Labanotation, with its ability to present varying levels of simple description through to complex analysis of movement, is an ideal tool for teaching and comparative research of Taijiquan and Qigong. If introduced with careful integration into movement classes, there is enormous potential for its usefulness to teachers and students alike as it is to researchers and scholars of all Taijiquan and Qigong styles and forms.

The Lotus Qi Gong - Comparison

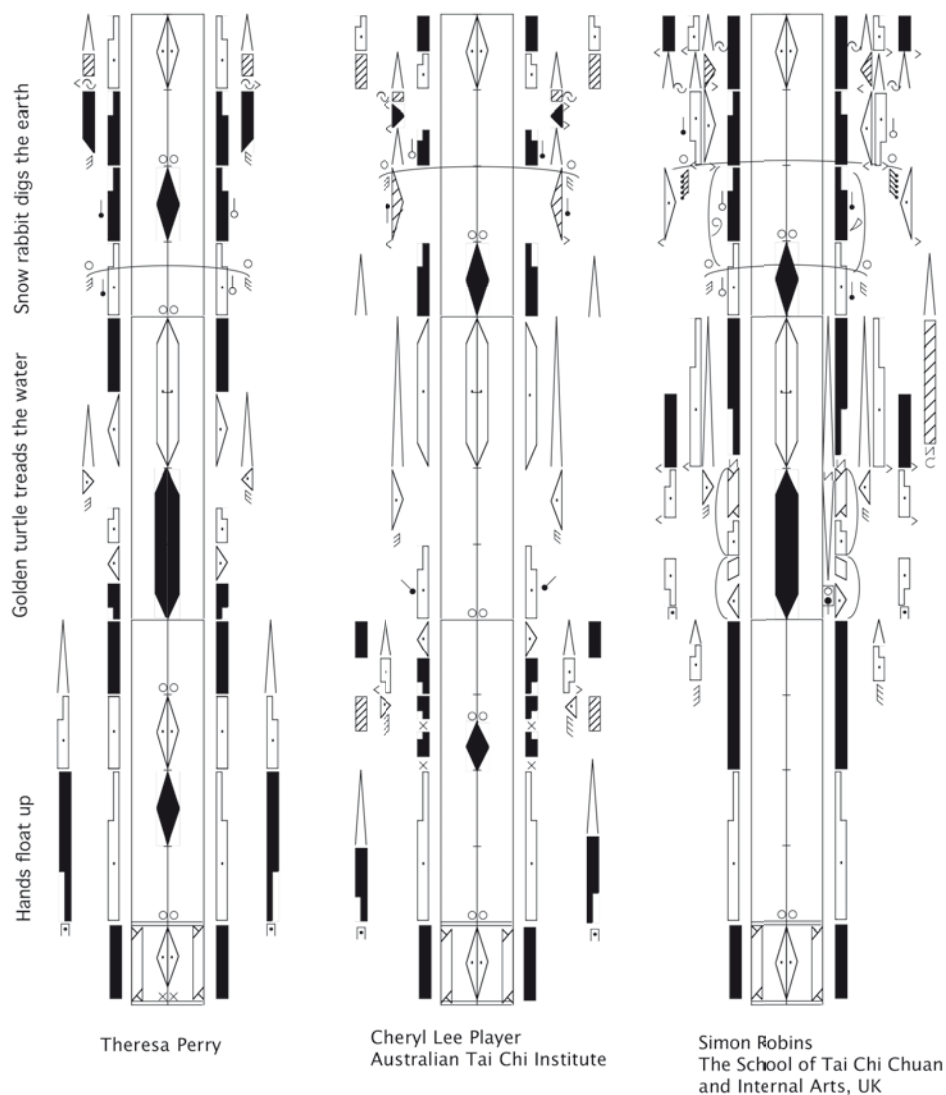


Fig. 9. The opening three moves of *The Lotus* as demonstrated on YouTube by three different practitioners.

ACKNOWLEDGEMENTS

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THE EXPRESSIVE EXPERIENCE: LABAN'S EIGHT EFFORTS AND BELLY DANCE

NATALIE A. DIGGINS

Above all else, the workshop was a 'lightbulb' moment for me in that it opened up so much more in terms of freedom—both in expression and movement. It was a real 'wow' moment—so much more to explore.

Participant 1¹

Introduction

My project was small and simple. I investigated how Laban's Eight Efforts, as presented in Newlove's *Laban for Actors and Dancers*, could enhance the expression of foreign belly dancers.² In a climate where there is heavy focus on choreography and technique, I examined whether other dancers found the Efforts to be a useful tool to analyze and explore the dynamic and expressive quality of the movement within the parameters of traditional Middle Eastern dances and more broadly, what is known as 'Belly Dance.'

What is Belly Dance?

Belly dance can be described as an improvised, solo dance performed principally by women, originating in the Arab world and Turkey. It also refers to the theatrical style of dances from that region.

¹ Participant of the project discussed in this paper. Texts of participants are cited from their written responses to the project.

² The term "foreign belly dancers" pertains to those who were not born into, or raised in, cultures from the countries where the music and dances originated.

'Belly dance' has become an umbrella term in the West that generally covers the folkloric, classical, theatrical, and street dances of North Africa, the Middle East, Turkey, and Persia; and more recently the Western derivatives, Tribal, and Fusion styles. I have consciously used the term 'belly dance' in this paper as the project participants came from a range of styles and experiences within the form.

The term belly dance is contentious as it is viewed by many as an outdated label that does not acknowledge the regions from where the dances originate and misrepresents the parts of the body that drive the movement. Alternative terms used are 'Raq Sharqi,' 'Middle Eastern Dance,' 'Oriental Dance,' and to a lesser extent, 'Arab Dance.' 'Belly Dance' is still dominant in the West however, due mainly to its commercial and delineative convenience.

It is beyond the scope of this paper to take a position on cultural appropriation, suffice to say that the debate is alive and well within the international belly dance community. It is important to acknowledge it here, however, as I think that the debate shapes, to some extent, our relationship to the music, the movements, and the overall presentation.

The predominant ways in which belly dance is taught and learned are by observation, imitation, and repetition; either through technique and choreography delivered in a class, or of movements used by other dancers in DVDs, online videos, or live performances. Traditionally dances are learned through the observation and imitation of family and friends or by watching celebrity dancers on film and television. There are no universal names for many of the movements and there are no standardized exams, certificates, levels to attain, or elite schools. While systems have been developed to catalogue, package, and present movement combinations, steps, and turns, they are not standardized by any representative organization.

My Experience

It first occurred to me to apply Laban's Eight Efforts to my own dance practice in 2013 whilst rehearsing for *One Day in Istanbul*, directed by Turkish dancer and choreographer, Ozgen Ozgec. One of my roles was to play a woman grieving at her lover's grave. The scene was short, non-verbal, my face would be covered with a long chiffon veil and Ozgen would simultaneously be performing a solo. As a high school drama teacher I had been using the Eight Efforts as a way into character work with my students for many years. To succinctly communicate my character's feelings to the audience I experimented with the effort "Wringing," which produced an effective outcome.

From that point my focus shifted, to paraphrase Jean Newlove, to how I moved and with what movement energy (13). The Eight Efforts have provided me with a clear

framework to help articulate what I want to communicate to the audience. I don't need to change the movements or the order in which I use them in response to the music.

I wondered if other dancers' practice, regardless of where they stood under the umbrella of belly dance, could be enhanced by the basic knowledge, understanding, and application of the Efforts. Between 2014 and 2016, I was invited to run workshops introducing the Eight Basic Efforts, the concept of the kinesphere and the three dimensional scale at Middle Eastern Dance festivals and studios in Australia and England. The positive feedback I received from the women in the classes was overwhelming.

I speculated that the community was tiring of the emphasis on technique over expression and looked for a way to find a balance between the two. Middle Eastern dances are deeply rooted in social contexts. They are performed and participated in during private and public celebrations and festivals. Technique is an important aspect, however, personality and energy play a key role in the dances.

What Did I Do?

I invited some of the students that I had taught to be a part of a project that endeavored to find out what impact the Eight Efforts had upon their own dance practice. I conducted a survey and led a focus group. It involved women from Australia, the United Kingdom, and Portugal. As the participants were dispersed over three countries, I conducted an online questionnaire that consisted of twenty-five multiple choice and short answer questions (Diggins 2016a). The participants also had the option of being part of a focus group (Diggins 2017a). As it befell, the dancers who formed the focus group were located in my home city of Perth, Western Australia. The focus group engaged in a three-hour workshop that was divided into three parts. The first hour concentrated on exploring the qualities of weight, space, time, and flow.

The participants physically responded to a range of music genres, and my reading of short texts by Ciane Fernandes:

for free flow

"I am an uncontrollable flow," "I cannot interrupt myself," "I only go and go and go," "continually," "movement" (147);

for bound flow

"controlled or controllable," "each movement," "is restricted," "is careful" (147);

for indirect space

"attentive to all of the space around me," "all points at the same time," "my body moves," "aware of many," "simultaneous points," "sky full of stars" (152);

for direct space

“aware of my space,” “objective, aim, target,” “I know where I want to go,”
“my whole body channels itself,” “to the chosen point” (152);

for light weight

“I am carried by the wind,” “almost against gravity,” “my cells are light,”
“plumes” (156);

for strong weight

“my body prevails,” “vigorous, firm,” “I store and move,” “strength,” (157);

for sustained time

“rested, stretched,” “sustained in time,” “more and more sluggish and slow”
(159);

for sudden time

“in a hurry, urgent,” “I accelerate in time,” “faster and faster” (160).

With a clear understanding of each factor and how they combine to create a complete Effort, the second hour focused on moving through the Eight Efforts. The participants physically responded to a different range of music and with minimal side-coaching from myself. Once all of the Efforts had been experienced, I played three pieces of Arabic music for the participants to improvise to.

The third hour was dedicated to written responses and group discussion. The participants were provided with a short questionnaire and blank paper that was aimed at recording their experience and facilitating group discussion.

I also interviewed three prominent artists; Farida Fahmy, Principal Dancer of Egypt’s Reda Troupe and dance ethnologist (Egypt), Karim Nagi, Arab musician, dancer, and folklorist (USA), and Virginia Rizkallah, dancer and teacher (Australia).

From sending out the initial invitations to be a part of the project, to finalizing my presentation for the 30th Biennial Conference of ICKL, Beijing Normal University, China, the project took just over a year to complete.

: e Demographics

The women who participated in my project did not identify as being of Middle Eastern descent and were predominantly in the 35-55 age group. None had any formal dance training. Only two of the nineteen participants had prior experience with Laban’s movement theories and practices. About half taught belly dance, however, most did not perform professionally. Over half had experience in another form of dance such as ballet, ballroom, and flamenco to an amateur level or as recreation. The average participation in belly dance was fourteen years; the least experienced dancer had been participating for four years, and the most was thirty years.

When I asked why their association with belly dance had endured over such a long period of time, the overwhelming response was that it is inclusive. They enjoyed the community aspect and dancing with other women. They felt that it is a form of dance that included them irrespective of body type, age, ailment, and ability. Participant 15, a professional dancer and teacher wrote:

I call it 'user friendly.' To be able to dance a form that allows for all ages and shapes feels inclusive. It means the older I get, I just adapt the style to me, I don't have to leave it. I also find that I can never master anything. There is always something more to learn . . . The movements on a whole feel good to the body.

Participant 7 responded:

I feel a sense of belonging . . . The community is my friend. I can go out to shows, or *ha'as*³, or workshops and participate socially and feel connected, and like my work and I are respected and appreciated.

This goes to the core of the dance itself as the traditional dances from which belly dance draws from are community orientated. They are largely non-competitive, fun, and supportive.

However, despite the general feeling of inclusivity and enjoyment, there remains an inhibition to express oneself to avoid being culturally insensitive or incorrect. Of the participants surveyed, 80% sometimes limited their facial expressions in performance for fear it would not be considered standard to belly dance and 86% worried that, when choreographing to Arabic music, some of the movements they considered using would be seen as 'wrong.' This is interesting considering that much of what is accepted as standard in the scene today has been shaped and perpetuated by foreigners and does not always resemble what is presented in the countries of origin.

Whilst concerns about crossing lines or cultural appropriation are relevant and a sign of respect for the people and cultures from which the dances come, these fears can hamper the expressive quality of the movement. This creates two problems. Firstly, the dancer becomes focused on technique and so the dance does not develop past an objective movement stage. In doing so their dancing becomes a sterile and mechanical display. Secondly, it fuels an environment where dances are potentially unsatisfying to create, perform, view, or even participate in, and the ability of the dancer to improvise is stifled. This removes it further from its cultural source. It loses its sense of joy, community, personality, connection to the music, and its social narrative. In an interview with Ketī Sharif, titled "Farida Fahmy on Egyptian Dance Aesthetics

³ The word *ha'as* is Arabic for both a party and an intimate gathering of family and friends where spontaneous or improvised dance takes place. In the Australian belly dance community, *ha'as* are usually informal gatherings of dancers and their guests, where those attending have the opportunity to dance for an audience in a small and supportive environment, reflecting the ethos of the term.

for Bellydancers,” Farida Fahmy states, “In some parts of the world, bellydance is becoming like the Olympics, and all about how clever you can be. Becoming technical, cold, severe, and calculated is not what the dance is all about. Many dancers have lost the joy in the dance.”

When discussing some of the problems that arise when emphasis is placed on executing moves that will impress an audience, Karim Nagi shared, “. . . They’re doing a technique exposé—they’re showing what movement they think they should do at what time; and it’s not as informed or as propelled by the music, and especially the lyrics, as a person who understands the lyrics would do, or as an Arab would do.”

Findings

I found my first workshop so liberating and exhilarating.
Very interested in learning more.
Participant 2

I think it is a great tool to make the dance more
expressive and personal. To tell a story.
Participant 4

Five main areas of application emerged:

1. *Use of Space*: All surveyed participants felt that since engaging with the Efforts and three dimensional scales they had become more aware of the way in which their bodies moved through space and felt that it enhanced the expressive quality of their movement within the structures of belly dance. The focus group generally felt compelled to move rather than moving because a choreography dictated it. The Efforts clarified their intent; in particular being able to identify direct and indirect use of space.

2. *Analyzing Others*: Most participants felt that knowledge of the Eight Efforts improved the way in which they analyzed and interpreted other dancers’ work due to being able to recognize and name the weight, space, time, and flow of the movement.

3. *Explaining to Others*: Those who taught felt that the vocabulary of the Efforts increased the clarity with which they were able to describe or explain a movement to another person. For example, Participant 19 runs a successful studio and teaches a student who is blind. She explained, “I had already developed a solid framework with how to teach her in a one-on-one scenario, which had worked amazingly.” The student had progressed with Participant 19’s encouragement to an open-level, progressive class, learning a choreography. Participant 19 was confident that the clear and succinct framework of the Efforts would provide an additional, valuable tool in

helping the student access what was being taught and a “. . . major asset in helping her integrate into a regular class. It ultimately feeds my goal for total inclusion, and this is quite incredible.”

4. *Expression and Improvisation*: The Eight Efforts assist finding a connection to the music through the range of movement energies. They provide a stepping stone between the music and the body’s motivation, before any learned movements are performed. The focus group participants began to hear the Efforts in the music. Once an Effort was found, the focus group participants improvised core movements with that energy in mind. Participant 17 reflected on “being mindful of the weight in the music,” Participant 18 wrote that “the Efforts hone your focus,” and Participant 9 noted feeling “Liberated—unconcerned about how my body looks rather focused on how my body responds—how my body connects with the music and the moves.”

Fahmy, Rizkallah, and Nagi all stress the importance of the dancer’s connection to the music. Laban, in *The Mastery of Movement*, writes, “Effort . . . is audible in song or speech . . . one can visualize in imagination the movement accompanying the audible effort” (21). This assists the foreign dancer in connecting to what they are hearing before they begin to move their body to it or before they have translated the lyrics. Once they apply the movement vocabulary of belly dance, they have a practice which enables them to be expressive within the structure, without taking away from the ethnic communication and folkloric roots, and without changing the core movements. Fahmy states that “You can only improvise well if you know the music well, and you have a wide vocabulary of movement to express that” (2015).

5. *Choreography*: Interestingly, although belly dance is traditionally improvised, the vast majority of surveyed respondents felt that the Eight Efforts had given them a different way of building a choreography. I believe this is due to being able to interpret, improvise, and then craft their work into a choreography with clearer intent.

Learning a choreography can be beneficial for acquiring combinations of movements in a structured way—to see how the choreographer has pieced together their interpretation of the music. It also leaves less room for error because it can be rehearsed. However, this can kill the spontaneity of the dance, as every wink and gesture has its ‘tek’ or ‘dum,’ and can remove the personality and musical interpretation from the performance.⁴ Virginia Rizkallah states:

They know every little ‘ting,’ ‘tang,’ ‘tong’ inside the music but the point is they then don’t trust themselves in leaving gaps, because gaps actually draw

⁴ The *darbuka* or Egyptian *tabla* is a drum. It is positioned on the seated drummer’s lap and played open-handed. Striking the drum close to the rim creates a ‘tek’ sound; striking it closer to the center creates a ‘dum’ sound. The ‘teks’ and ‘dums’ are organized into patterns that create the many different rhythms found in Arabic music.

attention to you. That super, super slow *taqsim*⁵—you actually need to have good technique for that. Why? Because you can see your outline and you're not moving too much. So you actually really need to have good posture and expression. A lot of dancers don't like to dance to stuff like that and will edit it out of their music . . . it's part of the texture . . . A lot of dancers won't dance to Baladi⁶ because it's 'boring.' It's very relaxed. They feel like they're not showing off enough, but in Egypt, Baladi is the show off—it's who you are.

Alternatively, two participants communicated that experimenting with the Efforts while re-visiting previously learned or devised choreographies allowed them to be true to the movement combinations whilst permitting them to take joy in the movement, its relationship to the music, and express it in their own way. As Fahmy relates, "The dancer beholds the given movements, responding to what it provides of immediate sensuous experiences which is subsequently transmitted to the beholder (audience), thus transcending the mechanical process of the movement" (2009).

The participants, the focus group in particular, felt that they had learned something that was immediately applicable to their dance practice and many were interested in developing their knowledge of Laban's theories and practices further.

Why Do the Efforts Work in the Context of Belly Dance?

The focus group participants reflected that they had developed a clear vocabulary with which to articulate their intent, express mood, and to describe the dynamic quality of a movement. They also felt that they had a practical tool with which to observe and analyze their teachers, other dancers, and to reflect upon their own practice. Participants reported an improved response to the movement impulse, which encouraged their improvisation, and a positive change in the way in which they perceived their performance space.

The application of Laban to belly dance is not new. Farida Fahmy came across Laban's work while in the second year of her Master's Degree at UCLA. When she got back to Egypt she immediately applied it to her teaching and found it "very useful."

Effort-Shape opened so many ideas for me, and helped me a lot with teaching . . . being able to explain the energy and momentum of the movement. It also helped me explain the energy of Egyptian dance, and teach it more effectively to people from other cultures. It made it easier to explain posture, shifting of weight, gravity, the movement of the arms, and more. Sometimes a foreign bellydancer can be very good and very clever, especially with choreographies,

⁵ *Taqsim* is an improvised, melodic section in the music, usually performed by one principal instrument.

⁶ *Baladi* means "of the people," "of the country," or "provincial." Here Rizkallah refers to *Raqs Baladi*, a relaxed, improvised style of dance popular in Egypt. It is heavier and more centered than *raqs sharqi*.

but using Effort-Shape could help her with understanding the Egyptian style in terms of temperament and the movement process (2017).

The word “liberating” appeared numerous times in both discussion and the survey. The participants generally felt that it has provided a freedom within the structure—they felt more free to dance as themselves, rather than feeling pressured to dance in a certain way or like someone else. This is also in keeping with the traditions of the dance:

‘Individual’ has gone down the drain. From an artistic point of view it’s become so predictable. Everyone’s using the same vocab and the vocab itself is questionable. We all need to be really individual and bring what we have to the table . . . It’s about finding a nice balance of being true to yourself and just working with it (Rizkallah).

I began this paper outlining how observation, imitation, and repetition is the dominant way in which the dances are taught and learned, particularly in their countries of origin.

In her article “I Dance; You Follow,” dancer Leila Farid writes, “Traditionally, *Raqs Sharki* is taught almost entirely by the ‘I-dance; you-follow’ method and it is only recently that Egyptian teachers have begun to rely heavily on choreography and movement breakdown to please the foreign students who pay to study with them.”

Having a system in which a student can quickly identify the weight, space, flow, and time of a movement benefits their learning experience. Participant 11 suggested, “Learning to respond to music beyond choreographic memorization is a separate yet connected exercise. Students need to feel safe with the moves before they can feel safe expressing emotion.” It is particularly helpful when unpacking a set of movements that are not of our culture, and have a dynamic quality that is directly connected to the music and the dancer’s interpretation.

The average student in Australia may take a few workshops or master-classes over a weekend with a visiting teacher from Egypt or Turkey per year. It is not an on-going process with that particular teacher whereby a student can observe, be corrected, and build their knowledge and skill over time. That teacher may or may not teach in a structured way. Teaching movement combinations through choreography has become popular in the West as it provides a scaffold for what is being taught. When this scaffolding is not present, it can cause frustration, particularly for students with little experience in belly dance, as they are unfamiliar with the styles of music and don’t already have the basic skills to refer to before observing or trying to keep up with a teacher improvising.

Students equipped with a basic knowledge of the Efforts are in a better position to analyze the movement, as it suits both the watch-and-learn style as well as scaffolded learning offered by visiting teachers and choreographers. They may also be better able to discern other qualities that are characteristic of traditional dances, such as posture, gesture, facial expression, energy, and nuanced phrasing.

Conclusion

In conclusion, I found that Laban's Eight Efforts proved useful to dancers from a wide range of backgrounds and abilities within the belly dance community to access the character and dynamics of the many and varied dances.

The participants found that being able to name the quality of a movement was both exciting and empowering as it helped alleviate the frustration of not knowing how to describe a movement, a way to execute it or a way to express themselves physically within the parameters of the form and styles of belly dance.

It provided a way in which to physically experience and interpret often unfamiliar music rather than simply connecting to its structure. The Eight Efforts are effective in supporting both improvisation and developing or personalizing existing choreography. They do not alter, compete with, or make redundant the core, recognizable movements common to dances from North Africa, the Middle East, and Asia Minor.

The Efforts provide a clear framework to observe more effectively and, therefore, gain a better understanding of the dynamics as well as the mechanics of the movements recognizable to belly dance, thereby fitting perfectly with the traditional imitation learning model. When students are better able to understand the dynamic it opens up the door to expression, which supports the traditional importance of communicating your personality through your dancing.

The majority of the women I have met during my years in the Australian belly dance community and abroad, honor and engage meaningfully with the many and varied dances of the Arab World, Turkey, and Persia. They approach them with the awareness that they are participating in a dance form not of their own culture, and possess a will to explore, debate, experiment, and share what they have learned. I am grateful to the women of the same fabric who agreed to take part in this project.

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DOCUMENTING KINESTHETIC INTENTIONS AND LEARNING PROCESS IN TRISHA BROWN'S *M.O.*

RACHAEL RIGGS LEYVA

Abstract

This research explored approaches to documenting the choreography and staging process of “Augmentation” duet from Trisha Brown’s *M.O.* The duet was staged by former company member Abby Yager on two MFA students at The Ohio State University, and notated by Rachael Riggs Leyva. Yager’s staging followed a specific learning process that followed typical methods used by the Trisha Brown Dance Company when a company member learns a new repertory role. Riggs Leyva cultivated a notator–ethnographer philosophy in order to capture the choreography and movement within the contexts of the idiosyncratic staging process and Yager’s teaching of the movement technique. The documentation goals of this research were three-fold: notate external forms of the movement as usual with Labanotation; explore ways of demonstrating kinesthetic intentions of the movement in notation; and score-formatting that encourages learning the movement and staging the dance through a specific process.

Features of Brown’s movement and the choreography of *M.O.* posed interesting notational problems. The choreography of the “Augmentation” duet features a single dance phrase and its retrograde (reverse) performed multiple times. While learning their repertory roles, the dancers had to learn how to retrograde or “reverse” the movement, including weight qualities and dynamics, before learned the choreographic structure of the duet. In addition, Yager required the dancers to internally sense and initiate their actions and sequence the motion from body part to body part by specific means. Capturing the resilient, chain-reaction-style of Brown’s dance phrase, described by Yager as movement function and mechanics, posed its own unique challenges to notating.

This research approached the notation score challenges through several solutions. The first was to use a hybrid structured Labanotation–Motif Description to indicate and describe kinesthetic intention. Riggs Leyva created motif symbol clusters alongside the structured Labanotation staff that acted as shorthand for specific imagery, sensations, and dynamics. An extensive glossary was developed to accompany the notation. The second solution dealt with score-formatting that combined written-language instructions with the notation. Riggs Leyva provided written-language instructions to guide score readers through the physical process for re-creating the retrograde phrase, in addition to the notation of the retrograde phrase. The extensive introductory materials to the score explain the repertory process of phrase work before the choreographic structure; the score is split into separate mini-scores of the phrase and its retrograde, and a fully notated score of the choreographic structure. This research purposely stretched Labanotation symbol usages and meanings, and standard score formatting and layouts in order to explore how Labanotation can communicate contemporary movement and choreographic concepts and structures.

THE USE OF LABAN KINETOGRAPHY IN ETHNOCHOREOLOGY: NOTATION-BASED STRUCTURAL ANALYSIS OF HUNGARIAN TRADITIONAL DANCES

HENRIK KOVÁCS

I continue my study by sharing some of the further results of the dance creation principles revealed during the notation of the dance sequence that I presented in the *Proceedings of the 2015 ICKL Conference* (Kovács). The other goal of this study is to present more examples of the usefulness of Laban kinetography in ethnochoreology.

After the motif analysis of Pál Gál's *kanásztánc*¹ we recognized the *ugrós* dance has a noteworthy structure. The main motif—the three-step motif—has a special pattern. The performer dances 25 different variants of the three-step motif during the short dance.² To outline the structure of the dance, I follow Martin and Pesovár's method for analysis and motif definition, as in the former study.

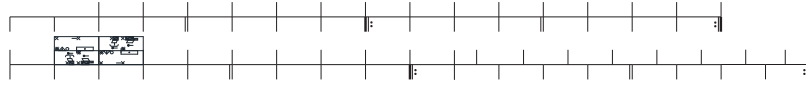
The basic structural illustration of the dance is shown in figure 1. The horizontal lines represent the five strophes of the accompanying music. The vertical lines below the horizontal lines mark the measures; a double line limits a “line” of a tune. A characteristic *ugrós* melody has usually four measures as a “line,” and four lines complete a tune. The third line of the special tune accompanying the investigated dance includes an extra measure that expands the number of measures to five in a line (limited by the double vertical strokes). The length of a motif is shown above the horizontal lines. The beginning of motifs and measures match usually, but occasionally they may be shifted, for example in the repeated second part of strophe 1. It may happen that the duration of a motif corresponds to an odd number of quarter metrical units (for

¹ The traditional dance with bottles on the ground can be viewed in the database of *Táncok* [Dances] integrated into the web page of *Knowledge base of Traditional Dances*, edited by János Fügedi. Dance ID: Ft.819.4; db.zti.hu/neptanc_tudastar/vidtor.asp?v=gJ11368.

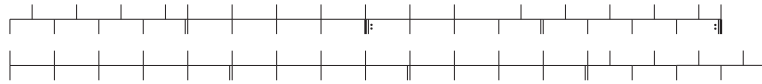
² All the variants can be seen in Kovács 2014a. The analysis is based on notation published by Fügedi and Vavrincez (223-227). The dance was notated by János Fügedi, corrections made by Henrik Kovács. Archive ID: MTA BTK Zenetudományi Intézet Néptánc Archivum Táncírástár Tit.1413. The notation graphics was edited by the *LabanGraph* application (Fügedi 2012).

example, the motif, started in the third measure of strophe 3, lasts three musical quarters). As a result, the length of motifs exceeds the length of a measure.

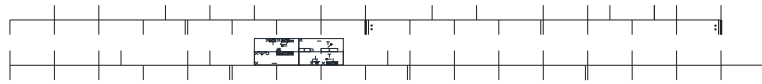
Strophe 1



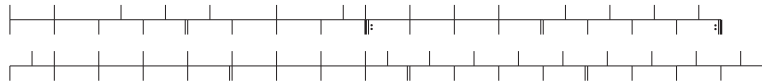
Strophe 2



Strophe 3



Strophe 4



Strophe 5











Fig. 1. The basic structure of the dance.

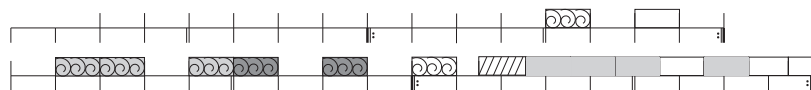
Deep analysis shows us sometimes one variant is repeated over a longer amount of time, while at other times different variants follow each other for a long period of time, and at one point many variations follow each other in a very short amount of time. This pattern can be seen in figure 2.

A high-point of the dance can be found in the second part of the third strophe, where fourteen measures of three-step motifs are performed and none of the motifs is identical with the other. I call it the high-point built of three-step motifs.

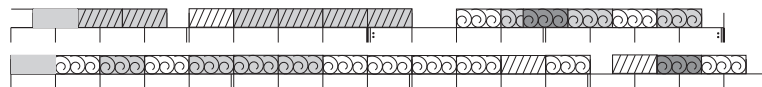
When we examine the whole dance, further structural principles can be observed. The dance was performed around and above beer bottles placed on the floor in a shape of a cross; the bottles divided the dance space into four sections. After analyzing the time spent in different sections we can conclude that at the beginning of the dance the time spent in one section gets longer and longer (from six up to 14 measures), then it becomes shorter and shorter with quick changes of sections (from four reduced to one and a half measures). Pál Gál finishes his dance with a continuous increase of time duration. The pattern of the time spent in the sections created by the cross of bottles can be seen in figure 4.

$2a_1 =$ 
 $2a_2 =$ 
 $2a_3 =$ 
 $2b_1 =$ 
 $2b_2 =$ 
 $2c_1 =$ 
 $2c_2 =$ 
 $2c_3 =$ 

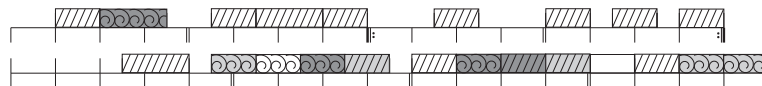
Strophe 1



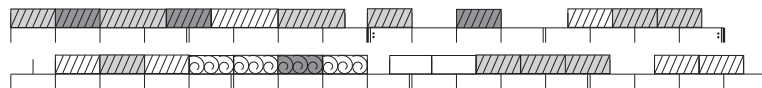
Strophe 2



Strophe 3



Strophe 4



Strophe 5

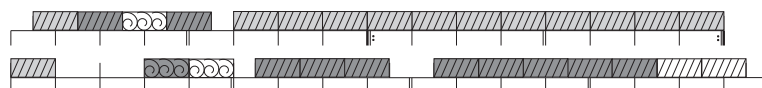



Fig. 2. The pattern of applying subtypes of motif 2.

the peak of the three-step motif = 

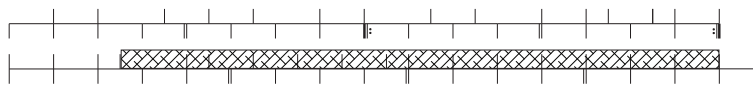
Strophe 1



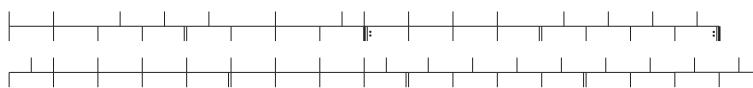
Strophe 2



Strophe 3



Strophe 4



Strophe 5



Fig. 3. The high-point built of the three-step motifs.

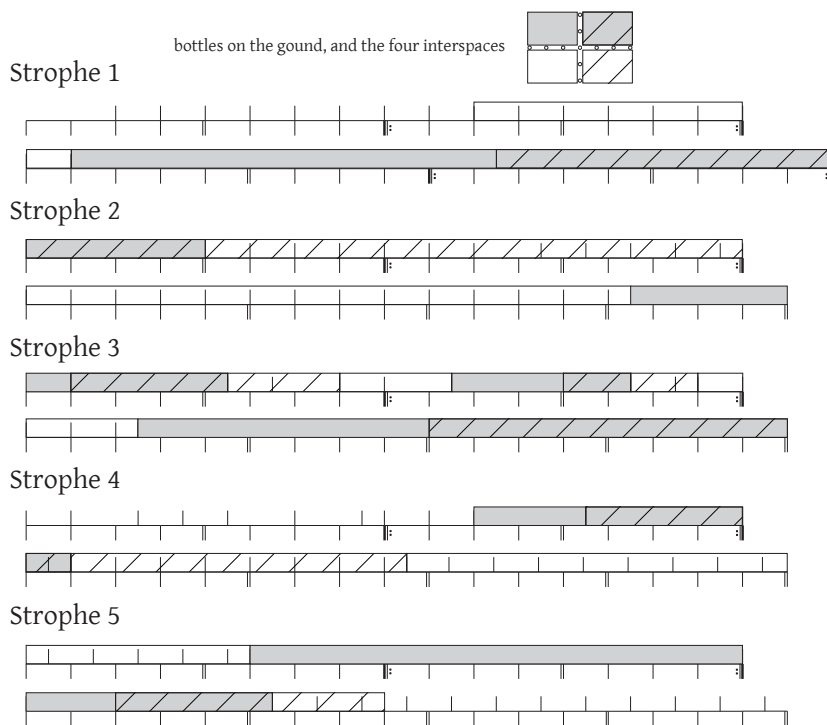


Fig. 4. The time spent in different sections.

One of the most difficult technical details of the dance is the quick change of sections divided by the comparatively high objects, the bottles. This high-point directly proceeds the high-point composed of quick change of motifs (see figure 5).

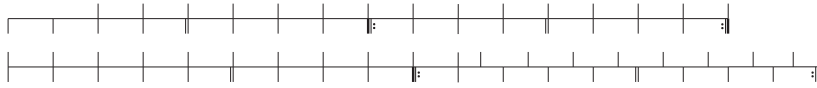
The dancer enhances his performance with another level. For Pál Gál the space defined by the props is not only important in relation to the four sections. His use of space also differentiates dancing in front of the props, springing above the props while changing sections (with the regularity mentioned above), and around the props. The beginning and the end of the dance is framed by the parts danced in front of the objects. The main part, which is performed within the sections of the bottle cross, is divided into two by dancing around the objects (see figure 6).

When he dances around the cross of bottles and into the sections, he performs turns on a circular path at the same time, without knocking or touching any of the objects. Therefore, I consider this dance style the third peak of the dance. This peak follows closely the preceding two peaks in the sequence (see figure 7).

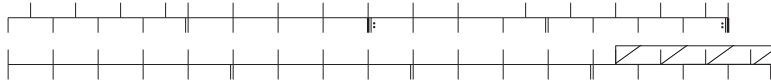
Pál Gál presents further structural principles in his dance in addition to the succession of different dance creation high-points such as the accelerating change of sections, quick change of motifs, and dancing around the objects. In figure 8, I depict the spatial representation of the movements. The dance performed in front of the props

the peak of the change of interspaces =  the peak of the three-step motif = 

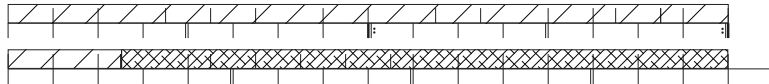
Strophe 1



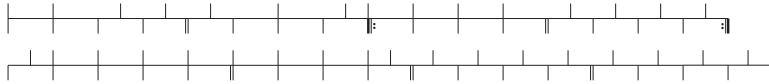
Strophe 2



Strophe 3



Strophe 4



Strophe 5

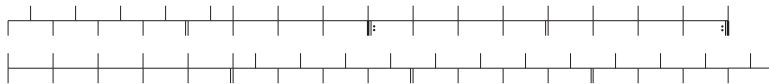



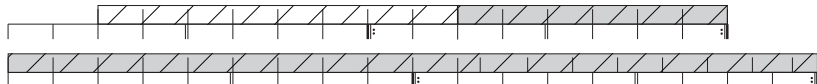


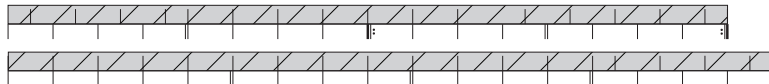
Fig. 5. The high-point as a result of the change of sections and the one by performing the three-step motifs.

dance in front of the props =  dance among the props =  dance around the props = 

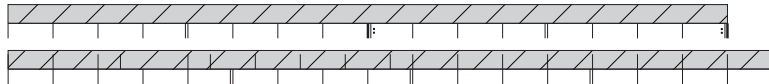
Strophe 1



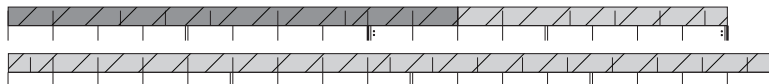
Strophe 2



Strophe 3



Strophe 4



Strophe 5

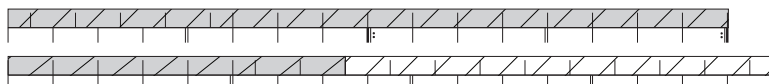


Fig. 6. The space structure of the relationship between the props and the dancer.

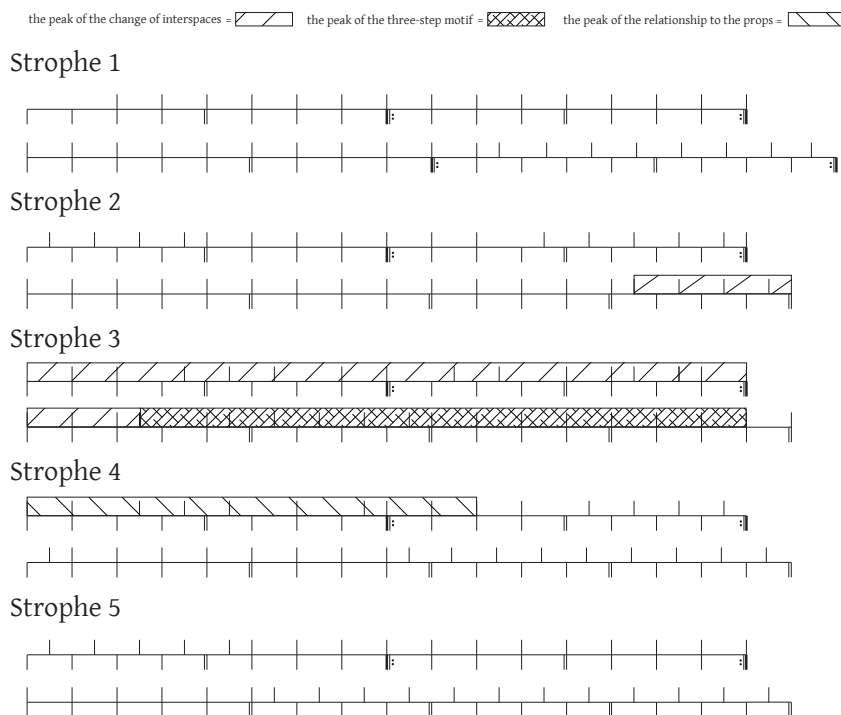


Fig. 7. The structure of high-points in dance.

is indicated by a1 and a2, the dance above the props is shown as b1 and b2 and the dance around the props corresponds to the letter c. In the structural formula a1 b1 c b2 a2 showing the spatial representation we can discern a framed structure and an arch form. Another characteristic of the dance creation is that the part performed around the objects shown with letter c divides the dance into two parts nearly exactly by the proportion of the golden ratio. This ratio found in nature and in arts applied to phases b1 and b2 is also reflected in the formula presented here (see figure 8).

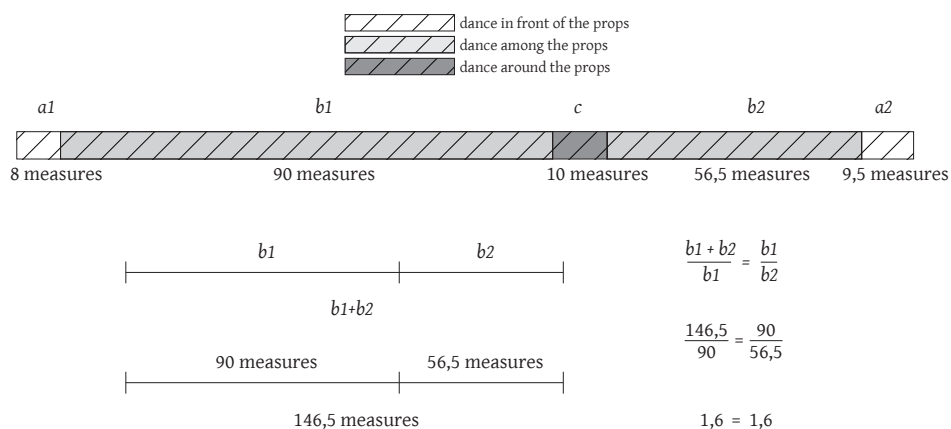


Fig. 8. The golden ratio in the dance.

So, the meticulous notation of the dance reveals very deep structural relationships.

In the Eastern region of the Hungarian language territory, in the village called Makfalva located in Székelyföld (Transylvania, Romania) we can also find components of movement reflecting the logic of dance creation that can be hardly noticed without notation. The theme of this part of my study is Endre Csombor's *székely verbunk*.³

The man in the *verbunk* dance performs two main types of motifs in accord with the eight- or six-measure structure of the music accompanying the dance. The three-step or the clapping, leg hitting motifs are characterized by periodical alternation. We can observe a closing motif at the end of each sequence (see figure 9).

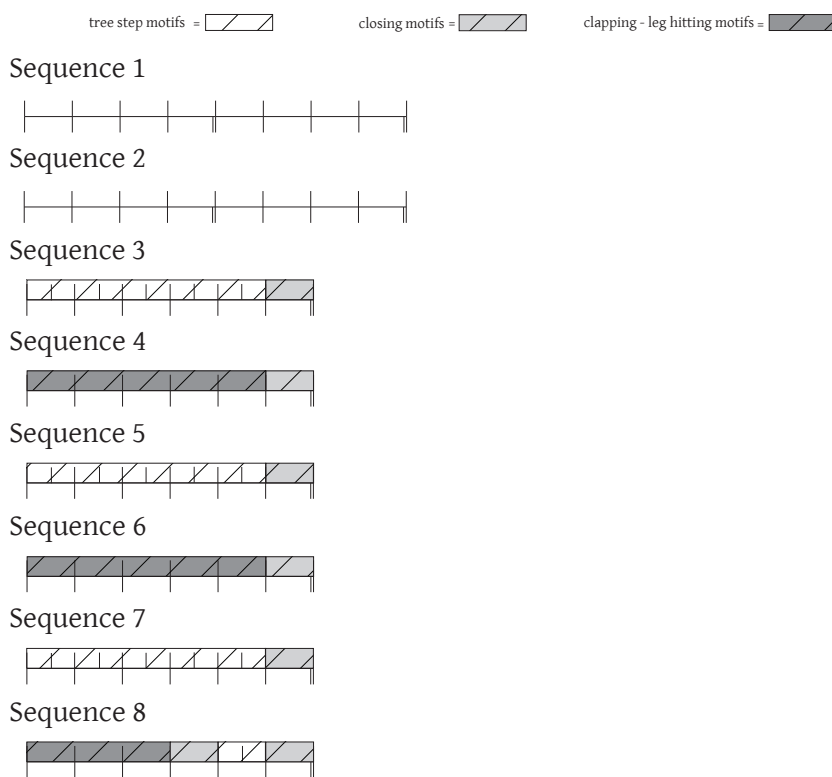


Fig. 9

Let me present in detail the different variants of the man's clapping, leg hitting motifs in figure 10.⁴ The main difference of the motifs can be depicted in his changes of the part of supporting right foot. Based on the rhythmical positions of the rolling

³ The dance can be viewed in the database of *Dances* integrated into the web page of *Knowledge Base of Traditional Dances*. Dance ID: Ft.625.3; db.zti.hu/neptanc_tudastar/vidtor.asp?v=pG11243.

⁴ The motifs were notated by János Fügedi. Archive ID: MTA BTK Zenetudományi Intézet Néptánc Archívum Táncírástár Tit.1374. The notation graphics were edited by the *LabanGraph* application (Fügedi 2012).

from heel to the whole foot three variants can be distinguished. In the first variant, the support taken on the right heel in the third quarter is not changed until the end of the motif. In the second variant the right foot rolls from the heel to the whole foot in fourth quarter, while the left foot steps into a second position. In the third variant, the rolling to the whole foot precedes the step with the left foot thus the motif's support rhythm formula becomes ♩ ♩.

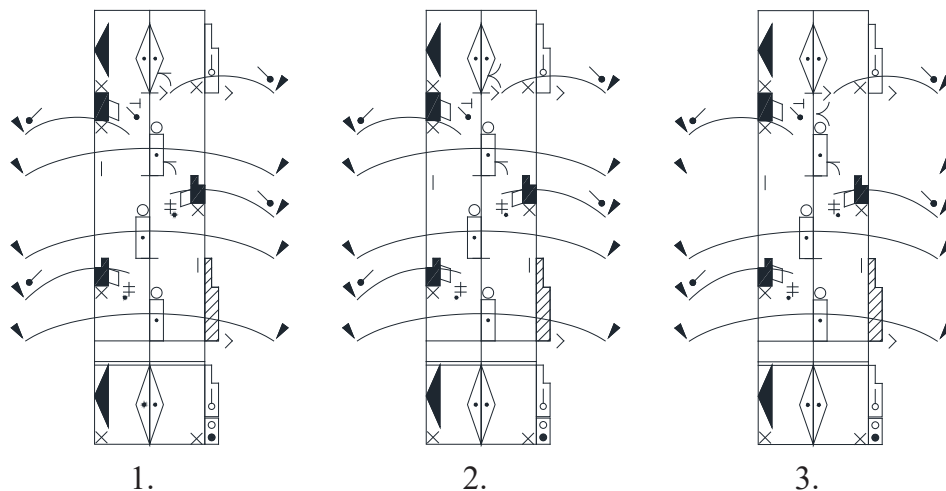


Fig. 10. Clapping, leg hitting motifs of the *székely verbunk*.

Based on the detailed notation we can state that in the dance of Endre Csombor not only the motifs without or with clapping and leg hitting alternate in accord with the sequences of the accompanying tunes, but the variants of the clapping, leg hitting motif get more and more complex and difficult to carry out while they follow each other in a logical order. In figure 11, a representation of the structure of the dance, I present only the motif examined here, taking into consideration the changes of the parts of the foot.

The dance construction principles presented above can be observed in women's dance as well. A noteworthy example can be seen in the couple *ugrós* dance performed by Rozália Bernáth,⁵ inhabitant of the village of Alap. In the dances of the man and the woman, which are fundamentally unified and corresponded to each other in regard to rhythm and structure, the woman applies several regularities hardly noticeable without notation. I analyze only the first eight measures of the dance in this study (see figure 12).⁶

⁵ The traditional couple dance can be viewed in the database of *Táncok* [Dances] integrated into the webpage of *Néptánc Tudástár*. Dance ID: Ft.625.3; db.zti.hu/neptanc_tudastar/vidtor.asp?v=zL11117.

⁶ The whole analysis of the dance can be seen in Kovács 2014b. The analysis is based on the notation published by Fügedi and Vavrincz (234-236). The dance was notated by János Fügedi, corrections made by Henrik Kovács. Archive ID: MTA BTK Zenetudományi Intézet Néptánc Archivum Táncírástár Tit.1413. The notation graphics were edited by the *LabanGraph* application (Fügedi 2012).

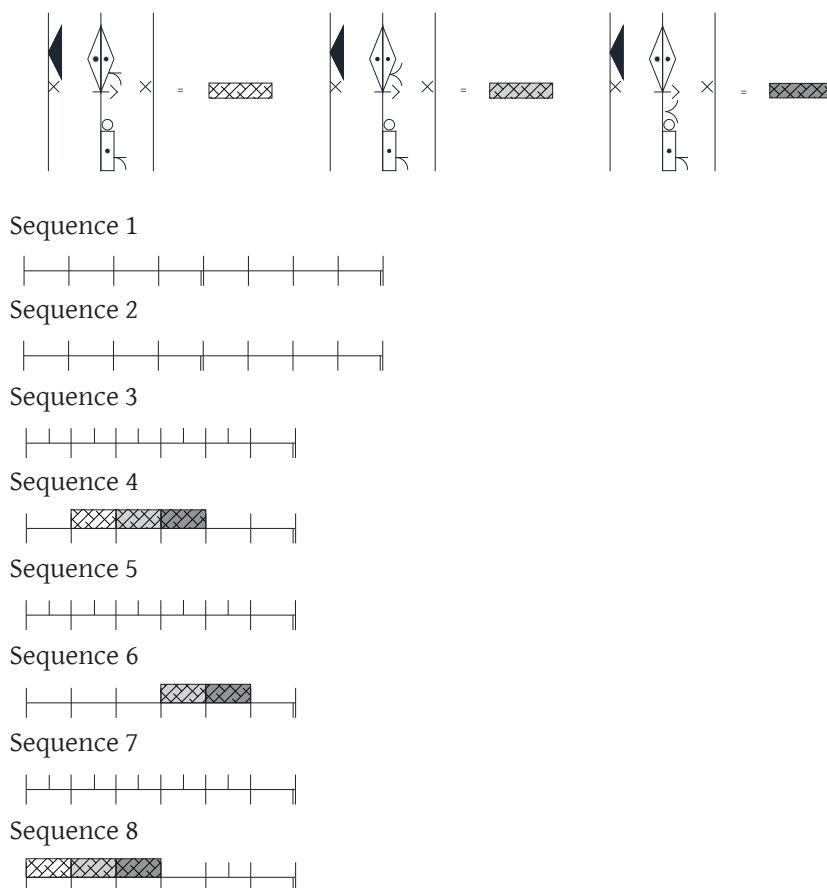


Fig. 11. The structure of performing the clapping, leg hitting motifs of the *székelő verbunk*.

The first rule is that the first motif with a rhythm of ♩ ♩, composed of springs on one leg floor contacts with the other in front and to the side, is always followed by a second motif with ♩ ♩ ♩ rhythm, closed on double support. The second rule is that the first motif repeated four times nearly identically is always followed by a different second motif as a rondo. The third rule is that the first and second types of motifs never follow each other the same way. This can be depicted in the most spectacular way in the repetitions of the two subtypes of the second motif and in the repetitions of their symmetric variants. In motif 2a the changing supports are followed by a closing movement in the second beat. In motif 2b the first eights are performed on double support. The single leg supports are always symmetrical to the preceding ones. This principle can be observed in motif type 1 as well. Here the logical dance construction can be depicted in the floor contacts that provide the main part of the motif. In motif 1a in the first quarter the contact is performed forward on eighth ball, in the second quarter it is to the side on the whole foot, however in motif 1b both contacts are performed on eighth ball. The two variants of the motifs follow each other in a regular way in the whole sequence of the dance (see figure 12).

In this short dance section that looks simple at first sight we can discover a rondo form, identical and symmetrical repetitions, and the alternation of motifs that follow each other.

These examples prove that the notation of the dance is essential in order to recognize the hardly noticeable construction principles. The forms of construction well known in other fields of art appear in the freely improvised dances of traditional dancers who did not attend any institutional dance or choreography courses. Besides the framed structure, the rondo form, the identical and symmetrical repetition, the varied sequence of motifs, and the golden ratio, it is important to note the simultaneous appearance of different construction principles. Numerous factors such as the spatial aspect of the dance, the variety and succession of motifs, the logical appearance of different components of movement such as support taking, foot changes, and touches, reveal special dance creation conceptions. This multilevel structural principle deserves special attention and further research, as—appearing already even in short dance sequences—it integrates construction principles, applied in fine arts, at different dance creation levels simultaneously.

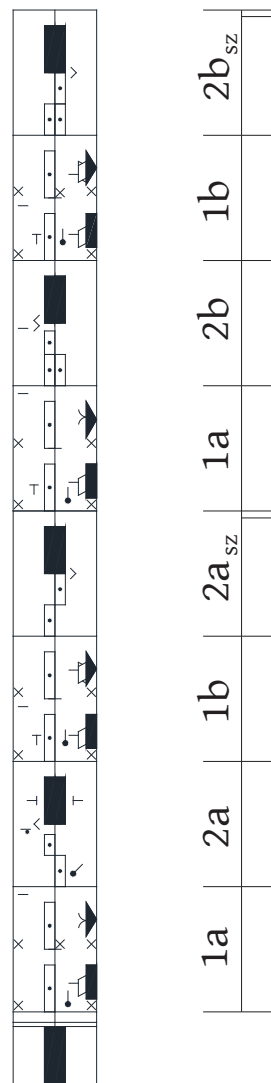


Fig.12. The structure of the first eight measures of Rozália Bernáth's *ugrós*.

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THE KEY TO USING LABANOTATION TO RECORD CHINESE DANCE: CAPTURING THE WAY CHINESE DANCERS THINK ABOUT THEIR DANCE MOVEMENTS

XI YING

Three Problems of Recording Chinese Dance with Labanotation

It is commonly acknowledged that the symbols used to record dance should not be changed, but that their usefulness can be increased if they are applied to more examples. Recording Chinese dance can provide additional examples. However, there are many difficulties in notating Chinese dance. These include such things as the richness of the actions of the arms, the use of props, and the expressions of the eyes. It is these complexities that make people not want to notate Chinese dance. But dance notation is a necessity for choreology. It is only through notating dance that we can document the movements and can further enable researchers to engage in discussions and research about them. Moreover, documenting dance through notation can make choreology a scientific discipline that can communicate and interact with other disciplines. Labanotation is widely used to record dance, and hence can be used to record Chinese dance.

Using Labanotation was advocated by the former chairperson of the Chinese Dance Association, Dai Ailian. Some notation was done, but the work was not actually popularized because of the difficulties of recording Chinese dance movements and difficulties in interpreting the notation. The general response to recording Chinese dance with Labanotation is that it is too difficult to interpret. It seems the major reasons could be: firstly, the scores look too complicated; secondly, the actions appear to be horizontal instead of vertical; thirdly, understanding the rhythm and melody of the dance requires historical awareness and awareness of the essence of Chinese people.

1. Conflicts between the Conciseness and Complexity of Labanotation and Strategies for Using It

The biggest problem for recording Chinese dance with Labanotation is the complexity of the notation needed to record the details of the movements. To be more specific, both the actions of every part of the body and the hand-held props make the notation complex to easily comprehend.

The combination of tilting and turning of the body in the vertical plane and around the sagittal axis make the center of gravity of the body shift greatly, and this is a common phenomenon in Chinese dance. However, this phenomenon results in the need for many notation symbols that may appear contradictory and complicated, and that make people think they cannot be easily interpreted.

This problem can be solved by introducing detailed explanations of high-frequency symbols in the introductory part of the notation. In this way, the notation can be simplified when used later in the scores.

The use of props usually contributes to the flow of movements, and this needs to be elaborated on and seems to be very difficult to show in the notation. The movements of Chinese dance usually involve drawing smaller circles within bigger ones. Continuously manipulating hand-held props leads to the dynamic movements of the body. If the movements are broken down and notated in great detail, the notation can become very complex. However, the root of the movements cannot be shown without recording the dynamics of the hand-held props.

2. The Conflicts between Conceptualizing the Vertical and the Horizontal Actions and Strategies for Dealing with Them

In terms of conceptualizing movement, Labanotation seems to conflict with the way Chinese people think about movement. The former applies a linear approach, while the latter a curved approach. When compared to ballet, Chinese dance uses more complex movements that involve tilts and curves of the body. Chinese people do not focus on linearity and the multiple levels of verticality and the sagittal axis, but rather on the twisted variations of the line of gravity that results from the combined tilts and turns of the body.

In Chinese dance the human body is always vertical in relation to the ground. However, to seek a balance between the vertical and the horizontal, Chinese dance emphasizes bending that results from an arc rather than a straight line and curving rather than a right angle. Movements do not emphasize single poses or connecting movements, but rather transitions from one pose to another. Transitional movements can supplement other movements, or even focus on the movements between poses or other movements.

For example, the idea that a movement toward the left should start with a movement of some kind to the right, which is important in Chinese dance, cannot be presented in notation in a way that captures the Chinese way of thinking about this: the “preparatory” or “introductory” movement toward the right is fundamental and assumed, and hence should not be recorded. Thus, if the way the Chinese conceive of this movement is not recorded as the way it is assumed to occur, the Chinese will find it hard to interpret the notation. The solution to this problem is to record only those subtle movements that are not explicit or that cannot be left unexplained. Only in this way can we record the nature of the movements and capture the way the Chinese think about their movements. The notator must be very familiar with the movements of the dance so that he or she can understand the internal pattern, or the way people think about the movements.

3. Music (Luo Gu Jing) as Part of Notating Chinese Dance

In most cases, notating the music is not included in Labanotation. However, it is hard to explain the integrity of Chinese dance without including notation of the music. If a musician can handle recording the music, the rhythm of the dance should be recorded in the notation. In fact, many Chinese dances are traditionally accompanied by Luo Gu, a percussion ensemble of largely gongs and drums. Luo Gu is transcribed in both oral and written forms in a system known as Luo Gu Jing, a system that records in onomatopoeic form syllables that coincide with the sounds and rhythms of the Luo Gu ensemble. Therefore, the rhythm of the dance is passed from mouth to mouth in the form of Luo Gu Jing, and is something that must be known by both drummers and dancers.

The rhythm of Chinese dance is not equally divided. Sometimes a single movement can unfold to one beat more or one beat less of the drum.

A concept important in Chinese dance as well as in Chinese culture as a whole is “harmony in diversity.” The ultimate goal is “harmony,” which can result from all elements co-existing, while also being individually independent. This characteristic in dance is reflected in the idea that there are common fixed patterns as well as individual variations of these patterns. A dance consists of one or more movements and their variations. The harmony is found in one movement element that keeps its invariance, while styling creates variation. The fixed patterns and the variations of Chinese dance interact in the Chinese way of thinking about harmony, and outsiders often find it hard to sense the subtlety within this idea.

From the perspective of structure, Chinese dance starts from a “point.” The “point” often is the characteristic movements of the first round of Luo Gu Jing, the first performance of a rhythmic pattern. This part is also one of the fixed patterns of dance, which is fixed and repetitive throughout the dance. This is also a repetitive movement within one nationality or region within a fixed time span, so that it

has been gradually fixed during the development of the dance of a certain nationality. From the “point” onwards, with the repetition of the Luo Gu Jing, or the rhythmic pattern, the movements could either remain the same or be performed with variations.

Conclusion

Labanotation intends to standardize the recording of the movements so that they can be duplicated and reused, which is a necessity for dance to be more scientific. When it comes to Chinese dance, we can focus on recording the fixed patterns of the dance in detail, and only roughly recording the variations, so as to offer readers the possibility of creativity.

WHAT IS THE BASIS OF CREATIVE DANCE EDUCATION?

MA YU

Rethinking: Why do I ask this question?

In recent years, the word “creative” has been very popular in China—in the dance world—especially the word “creative dance.” “Creative dance” is a new concept in China and is different from traditional Chinese dance education ideas. So, what will happen in dance education in China since the new idea has appeared? Based on the thinking about this problem, this article will discuss “What is creative dance education?” and “What is the core of creative dance education?” At the same time, I will present what will happen in learning of Structural Notation and Motif Notation for creative dance education particularly at the level of undergraduate dance education.

In the field of art education, there are two systems with different purposes, namely, “skill system” and “value system.” The former, which focuses on skills, aims to train skilled artists through specific methods. It is an elite oriented specialist education; the latter, which focuses on “education,” aims to cultivate one’s moral character, creativity, and develop one’s sound personality through artistic means. It is a universal national education. Based on these, we observe and reflect upon the character of the current Chinese dance education system.

Observation and Reflecting upon Traditional Chinese Dance Education Ideas

1. Observation on the four dimensions of traditional Chinese dance education

First: the purpose of the dance education—result oriented.

Second: the content of the dance education—skill oriented.

Third: the method of dance education—imitation oriented.

Fourth: the outcome of dance education—performance oriented.

2. *Rethinking four aspects of traditional Chinese dance education*

First: why to teach dance? What is the aim of dance education? Whether dance education should focus on perfect performance or the significance of dance in personal development.

Second: who is the object of the dance education? Whether dance education should only be aimed at those talented students or at every student with eagerness equally.

Third: what is the content of dance education? Whether dance education should focus on training student's skills and lay a foundation for those elite students or should offer an expression of creative art experience for dancers at all levels.

Fourth: how to teach dance? What is the method of dance education? Whether dance education means to choreograph for all students or to cultivate the ability of students to choreograph for themselves regardless of the quality of the dance they make.

With these observations and thoughts, let's look back on the establishment of domestic dance education. At the beginning of dance education of China, specialist dance education prevailed. It was established in 1954 at the Beijing Dance School. Gradually, the specialist dance education formed a more systematic and stylized system, deeply influencing the character of China's dance education system at various levels. Among more than 700 universities in China, most formally established undergraduate dance programs have continuously used the teaching materials of the Beijing Dance Academy. Primary and secondary school dance education also mainly use grading test textbooks issued by the Beijing Dance Academy and the Chinese Dancers Association. Therefore, during more than 60 years, the ideas of vocational dance education have been widely recognized by professionals and the general public. But when we think about it based on the four points mentioned above, we will have one question, that is, "In addition to professional dance education, is there any other way for dance education to exist and can it benefit more people?"

In fact, domestic research experts on dance education have already been aware that a single professional dance education not only has advantages, but also has disadvantages. Blindly focusing on the results of dance education will weaken the true meaning of education; blindly focusing on the skills of dance education, will reduce the participation of dancers; blindly focusing on imitation in dance education will only dissipate the individual expression of the educated; therefore, researchers and observers in the Chinese dance education circle, have started exploring "education" oriented dance education that is different from specialist dance education. The most representative examples are the "Quality Dance Education Course" researched by professor Lu Yisheng, former president of Beijing Dance Academy, the "Primary and Secondary School Dance Art Course" brought out by Beijing municipal education

commission, as well as the “Fourth Edition of Grading Test Textbook” by Chinese Dancers Association.

In the following section, I will introduce the concept of creative dance education, and based on the core basic movement language system—Labanotation, I will give details of the exploration of “education” oriented dance education.

Recreating: What is Creative Dance Education?

“Creative dance education” emphasizes the body as a medium, and through cognition, exploration, and creation of the movement, an individual’s emotion is expressed, and the group’s need for social communication is met, and by dance education, it aims to achieve a sound psychosomatic status, and finally to develop a sound personality, to the value of life and aesthetic value. Its content belongs to the construct of “value system” artistic education.

This value system emphasizes the educational value of dance, that is, “dance as an education” or “education oriented dance”, or “education by dance”. Its purpose of educating people is different from “skill” oriented education.

To give a complete explanation of the education value of dance, the meaning of creative dance education is divided into three layers:

Firstly: creative dance education has no form

“Education by dance” is an “educational idea of dance,” not a name or a type of dance. As a dance education featuring an open mind, body perception, and space exploration, it is not required or allowed to have a special form of existence.

Secondly: education with dance

The idea of creative dance education is “education with dance,” dance is a means of education, its core is education, and the purpose is to educate people. The whole process of creating dance is an artistic life. Taking dance as a medium, dancers express their inner thoughts and feelings through the movement of their body.

Thirdly: dance for the harmony of body and mind

Creative dance education aims to create a sound personality and cultivate principled and harmonious people. Creative dance education is a kind of education based on body and psychology, only by a high degree of coordination of the body, heart, and spirit can we liberate the body and mind and dance freely.

Based on this, in order to further elucidate the broad and far-reaching significance in the field of dance education, three educational aspirations will be discussed in the creative dance education drive:

Firstly: education on the awareness of body movement

When a normal person enjoys movement training with activeness, energy, and rhythm, a well-coordinated dance training method will enable him to obtain a kind

of happiness from “re-creation” and get away from unnecessary nervous states. These free and happy, vibrant and rhythmic activities are all imparted through the substantive characteristics of dance. Engaging in these activities will bring health benefits, and satisfaction.

Secondly: experiencing education of the integration of body and mind

Creative dance education is a kind of education based on body and psychology; only by a high degree of coordination of the body, heart, and spirit can we liberate the body and mind and dance freely.

Thirdly: education on the expression of the process of creation

The whole process of creating dance is an artistic activity. Taking dance as a medium, dancers express their inner thoughts and feelings through the movement of their body. This process contains a series of educational activities such as the training of physical skills, the cultivation of rhythm sensation, the education of emotion and thinking, the development of imagination and creativity, the cultivation of sentiment and the emotional quotient.

Rebuilding: What is “Notation Based—Labanotation” Dance Class?

The “Notation Based” Dance Class is illustrated by a picture (Common Foundation—Floor Plan) and four short videos (Diversified expression—Four Dance Creations). In the following I will focus on five parts to show the basis of “notation based” dance class.

1. The Meaning of “Notation Based”

In Chinese, we call “notation based” *kaopu*, which means reliable. And in dance, *kaopu* means that the dance or its creation is based on the dance notation. It is to show that the Labanotation system, as a thinking mode, a recording and expression system of movement language, offers an important theoretical foundation and practical tool for us to develop “education” oriented creative dance education.

2. Analysis of the Student

The course is offered to junior students majoring in choreography and education in university, those students have shown great interest in dance education, but they lack creative thinking. Through the undergraduate course in two and a half years, they will systematically grasp the related dance skills of Chinese folk dance, Chinese classical dance, ballet, representative, and modern dance, also they will acquire a certain number of movement materials, however, they lack systematic theoretical knowledge on body movement. Therefore, in the different links of teaching design, the initial stylized thinking mode of movement will be broken and a movement thinking mode and movement language mode based on Laban movement theory will be established.

3. The choice of the content for the course

In this course, based on the major of the target teaching audience, “structural dance notation” is determined as the core content to develop learning and experiencing of “Labanotation.” Instead of “motif dance notation,” which emphasizes the core elements of movement and the main theme of movement, I introduce “structural dance notation” first in the course. It pays more attention to the details of recording and the expression of movement and will first help students to establish a very complete and accurate dance movement language library. Due to its strong logic, structural dance notation enables students to construct an active and clear-thinking mode from the inside to the outside. After the establishment of the core and basic movement language system, motif dance notation, which emphasizes creation is then set as the objective, thus making the creative movement language more diverse.

4. Six notation-based methods:

- 1) recognize notation;
- 2) read notation;
- 3) dance with the notation;
- 4) discuss notation;
- 5) create notation;
- 6) write notation.

5. Rebuilding in the “notation based” dance class:

- 1) Rebuilding: The Space
Teacher—Student;
- 2) Rebuilding: The way students have class
Passive—Active;
- 3) Rebuilding: The core content of teaching
Training—Thinking;
- 4) Rebuilding: The class atmosphere
Reserved—Expressive;
- 5) Rebuilding: The concept of dance education
Vocational—Universal.

The changes all expand the concept of dance education. We can create dance and also know ourselves by dancing, moreover, we can express ourselves through dancing and communicate with each other via movement language. That means everyone can dance with Labanotation.

Conclusion

What is the basis of creative dance education? Creatively expressing individual experiences based on Labanotation. Using Labanotation for creative dance education means that individuals are wide-awake.

As Henry David Thoreau writes, “To be awake is to be alive” (66-67). The problem of how to make people be awake means not to tell them what to do—but to help them attain some kind of clarity about how to choose, how to decide what to do. As Maxine Greene writes, keeping wide-awake means “They are not only creating value for themselves, they are creating themselves; they are moving towards more significant, more understandable lives” (42).

In this way, even though you may not become a great choreographer or dancer, you will become a person that lives an interesting life; that is because you have another movement language with which to see the world.

To conclude, I will end my topic with the phrase, “To limit your language means to limit your world.”

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TEACHING LABAN BASED CONTEMPORARY MOVEMENT PRACTICES TO UGANDAN STUDENTS AT STAWA UNIVERSITY

URSULA O. PAYNE

Introduction

During the summer of 2015, I taught a group of students in Kampala, Uganda through a nonprofit Teach and Tour Sojourners Program, which was made possible through a professional development grant from the Pennsylvania State System of Higher Education. Through this program at STAWA, I taught fifteen workshops integrating dance technique, creative process, and Motif Notation to approximately thirty Ugandan students, which culminated in a final performance for their academic community. This paper will describe various inquiry- and task-based movement explorations and include examples of how Motif Notation and Laban Movement Analysis were used to enhance communication, collaboration, and creativity. My efforts were motivated by the director's intent to bring dance, music, and theater into the curriculum at STAWA. The workshops were designed to provide the student population with an active and involved means of instruction centered on exploring Western contemporary dance practices.

My Teaching Pedagogy

My teaching has been shaped through working in multiple settings from university dance programs, professional companies, summer dance intensives, arts organizations, and community recreational programs. Learning Labanotation, Motif Notation, and Laban Movement Analysis (LMA), has contributed significantly to my pedagogical, performative, and choreographic practice. Motif Notation and LMA create a comprehensive system of studying and analyzing movement in a way that engages the mind and body in rigorous intellectual and kinesthetic interaction within the creation, organization, and experience of movement. My experiences as a Certified Movement Analyst and dance professional led to the development of a

course at Slippery Rock University (SRU) titled “Laban Movement Analysis and the Art of Dance Performance.” This course is part of the BFA and BA dance major required curriculum that emphasizes skills related to dance making, movement analysis, critical thinking, and performance practice. I have been able to satisfy the objectives of the course by guiding students to place the development of a personal voice and performance practice within broader social and historical contexts. Approaching the integration of conceptual research, Motif Notation, and movement analysis as a teaching strategy has been an effective way to motivate and inspire the creativity of undergraduate students.

What I Teach: A Cultural Approach

Individuals, as extensions of Spirit come into the world with a purpose. At its core, the purpose of an individual is to bring beauty, harmony, and communion to Earth. Individuals live out their purpose through their work. Thus the human work of maintaining the world, to indigenous people, is an extension of the work that spirit does to maintain the pulse of nature. The villager’s quest for wholeness is an extension of nature’s wholeness. (Somé 92)

The group of approximately thirty Ugandan students I worked with in Kampala, Uganda, did not know what Motif Notation or Laban Movement Analysis were. In fact, many of the dance majors that I teach at Slippery Rock University have never heard of Motif Notation or Laban Movement Analysis. Applying Motif Notation and LMA frameworks supported my intention to create a learning environment where the Ugandan students experienced being empowered and engaged within a westernized contemporary dance experience. However, how much breadth is appropriate for this particular population? What do I want them to learn? How do the life experiences, societal values, and indigenous knowledge affect the classroom environment? What cultural challenges will be revealed? Although none of the Ugandan students from STAWA had experiences training in Western contemporary dance, I used structured activities and creative exploration as the foundation of the workshops and to establish an atmosphere of communal learning. Asking these questions were important to thinking through how I designed the combination of creative, structured, and kinesthetic learning activities in fifteen workshops over three weeks. Answering these fundamental questions ensured that I built into the workshops opportunities for students to convey dance knowledge from multiple points of view, while simultaneously valuing their own indigenous cultural dance experiences. In part, because it expands the Ugandan students’ ability to experience an inclusive approach to studying contemporary dance.

Each workshop was designed with these intentions in mind:

- creating a safe physical space to dance and express students’ experiences/aesthetic values with depth, honesty, and insight;

- building collaboration skills and a sense of community through contemporary partnering explorations;
- encouraging agency, risk taking, and leadership;
- to experience kinesthetic learning enhanced by creative movement exploration;
- to encourage students to conceptualize movement using Motif Notation, rather than memorizing steps.

These intentions, when situated within the context of culture, invigorate important relational, spiritual, communal, and intellectual ways of being by:

- allowing participation in gradation of tension exercises incorporating effort exploration, vocalizations, chanting, dynamic breathing to connect the dance experience to students' spiritual center;
- encouraging self-reflection, imaginative thinking, and active listening;
- promoting personal uniqueness and communal understanding through the lens of Western contemporary dance.

These ideas were explored through the delivery of each workshop. The initial topic for my first discussion with the Ugandan students revolved around setting the context for the residency experience and introducing myself to the students. For example, during the first workshop I presented an overview of American Dance that concentrated on the lineage of Pearl Primus, Donald McKayle, and Alvin Ailey. The narratives and seminal dances of these artists explored a range of social themes that can be found universally and within Uganda in particular. I showed excerpts of Dr. Pearl Primus's section from the PBS *Free to Dance* series and two of her solo works *Strange Fruit* and the *Negro Speaks of Rivers*. The next excerpt viewed was Alvin Ailey's *Revelations*, and then I ended with an excerpt of Donald McKayle's *Rainbow 'Round My Shoulder* along with the Labanotation score notated by Mary Corey. After viewing the excerpts, I asked the students to describe how they were feeling after seeing the performances because I was interested in their reactions. My objective was to investigate the social/historical context of these influential dance works by choreographers of African descent and to provide context to the series of workshops that I would be providing during my three-week residency.

Objectives of the Payne Technique

One of the directives, I received from the director of STAWA, was to create an environment reflective of contemporary dance practice in a college dance program. I teach all levels of modern dance at SRU and over the years have developed a system for training dancers called the Payne Technique. The principles of Payne Technique are rooted in Bartenieff Fundamentals, LMA principles, and sports training. The content of my technique classes addresses the following Bartenieff Fundamental Principles (Hackney 49):

- **Connectivity**—the whole body is connected;
- **Breath Support**—breath brings life and movement;
- **Grounding**—the earth provides support, a ground for being and moving;
- **Developmental Progression**—basic body connections are patterned through a stage-specific developmental sequence;
- **Intent**—organizes the neuromuscular system;
- **Complexity**—movement is multifaceted orchestrating Body/Effort/Shape;
- **Inner–outer**—movement is meaningful;
- **Function–Expression**—function and expression integrate to create meaning in movement;
- **Exertion–Recuperation**—a natural cycle, which replenishes movement vitality;
- **Phrasing**—movement happens in phrases;
- **Personal Uniqueness**—there is no one pathway for all persons to achieve full movement functioning.

In the case of the students at STAWA, I designed the technique-building component of each workshop to introduce concepts related to spatial awareness, body articulation, and sensing the power of traveling through space. Each session included varied combinations of the following content from the Payne Technique:

- **Alignment**—relating to integrating and sensing functional alignment while standing/balance and in motion/off balance, utilizing body organizations to experience full body connectivity, and awareness of bony landmarks to clarify pathways of motion for the limbs and torso;
- **Succession**—combinations designed to explore how movement sequences through various segments of the body, paying close attention to distal, mid-limb and proximal initiations;
- **Opposition**—executing and exploring the spatial dimensions and planes as a means to support movements with level changes, balances, and the body's overall clarity of line;
- **Energy**—dealing with the capacity of the body to move through space, create momentum, manipulate speed, and utilize effort shifts;
- **Weight Shift**—becoming aware of how weight is distributed in the body and how one's body weight interacts with gravity generating weight effort qualities while generating power from the pelvis to move the body through space;
- **Rotation**—combinations designed to increase joint mobility and articulation as a foundation for exploring range of motion and flexibility within the hips, spine, and upper limbs;
- **Spinal Articulation**—as an extension of alignment, dancers focus on developing greater articulation in the regions of the spine and corresponding movements leading towards 3-dimensional spirals;

- **Plies and Resistance**—combinations designed to strengthen the relationship between the coordinating muscles of the hip, knee, and ankle joints during the execution of locomotor phrases, taking off and landing from jumps, and extreme level changes;
- **Aerial Movements**—building the skills necessary to increase the height and distance covered during large aerial movements, while learning how to minimize injuries to the lower limbs;
- **Inversions**—building upper body strength to execute basic to intermediate inversion skills;
- **Leg Articulations**—mobility of the femoral joint with efficient alignment is emphasized, with additional focus on increasing flexibility, balance, coordination, and stabilization of the supporting and gesturing legs.

Space Challenges at STAWA

In addition to my lecture, I observed two classes in the classroom at STAWA. The approach to learning I observed was comprised of about thirty students seated in a small room participating in a face-to-face class session with a STAWA professor and a technology based Skype session directed by a professor from the University of Delaware. The lessons were geared toward critical thinking and business administration. The mission of STAWA revolves around educating the poorest students in Uganda through exposing them to an international education. Many of the students participate in weekly Skype sessions with professors from the USA and Europe. All of the class sessions at STAWA were taught in English to increase the Ugandan students' comprehension and speaking ability. After my lecture, I was taken on a tour of their facilities including the space where I was to hold my dance workshops. The space was a small square shaped room, no light, and could barely fit three people standing with arms outstretched side by side. I objected to this space and asked the director to find another space that would be suitable for having up to thirty students in the room traveling across the floor, rolling on the ground, dancing independently and as a group in the same space together. I had to stand firm in advocating for the students to have an open space to move in, as well as a consistent time for class each day. By the end of the day, I was transported to another location near the school. The space was beautiful and needed to be cleaned because it was a neglected community recreational space that had gone unused for some time. It was full of dirt and insects. The next day when I arrived to teach the class, the space had not been cleaned. The director brought me two buckets of water, soap, rags, and stick brooms. The process of introducing spatial awareness began with community building in maintaining the studio. The unfinished building structure and open windows required us to sweep daily and mop every 3rd day. The students and I swept in straight paths, zigzags, circular paths, and meandering paths. I built this into the daily sessions as an opening warmup and way of introducing travel pathways and LMA terminology.



Fig. 1. The studio space at STAWA.



Fig. 2. Preparing the studio.

Preparing the Studio as Ritual and Warmup

For students engaging in Western contemporary dance practices for the first time, the growing sense of building a culture of rehearsal and performance, learning dance studio etiquette, and problem-solving skills started as we prepared the space to dance. Immediately the act of cleaning the space became a ritualized experience and an important part of the warm-up process. Once we were finished with the floor, we stood in a circle formation and I directed students to close their eyes and focus on their breath pattern. Merging traditional circle formations practiced in Ugandan culture with practices from Bartenieff fundamentals fit the needs of the students and mine. It helped to bring familiarity to the students' experience. Next, I say: "Inhale—take a deep breathe in; and Exhale—slowly breathe out." We are in the space together, and I am aware of searching for my own lost spiritual connections. Then we alternate taking a step forward after each exhale until the lateral sides of our bodies are touching. This process lasts for about five minutes. We shift weight from side to side then reverse the process. It is a moment for us to recuperate, collectively, before diving into movement exploration. As we get closer together and share a collective breath/moment, I begin to introduce light use of touch and partial weight sharing. I ask the students rhetorical questions, to inspire imaginative thinking about what it means to be in partnership, a supporter, assister, to be helped, to release or give into to another. This also serves to help the students' process through tensions between strict Ugandan indigenous cultural and gender norms and Western contemporary dance practices related to touch, proximity of personal space, and use of body parts for leverage and support. These questions seek to bring attention to their own body awareness and the communal energy of the group. I continually ask the students to reflect about how they are feeling in the moment, and what stories are they creating

with another person in the moment. What do you reveal about yourself through your responses or initiations? This evolved quickly into a series of trust exercises and partnering explorations involving partial weight sharing, progressing to trust falls, and giving up your weight support to the group. At first, the students were giggling due to feelings of discomfort but I kept redirecting them to focus their attention on their breath, energy flow in their bodies, and communal energy of the group. By the end of the three-week residency, they were able to get through the entire exploration in full concentration and execute full-blown lifting sequences with multiple students being airborne simultaneously in front of an audience.

I would also ask the group to meditate on the following questions:

- How are they feeling now about their creativity?
- How do they want to feel at the end of the day? Workshop experience?
- How do they feel about their place in society or the world?
- What makes them experience sadness and happiness/joy?

Then I charge each student to reflect on one of these questions throughout the workshop. Using meditation in this way, lets their intuition enhance their creative choices and presence with each other in the space. In the book *Making Connections*, Peggy Hackney describes a kinesthetic approach to learning through multiple pathways:

When I work with classes exploring the Breath pattern, I approach it from many different ways, because I want the learning experience to be as rich as possible for people with different learning styles. Some people learn best through touch and proprioceptive knowing. Others learn through moving and knowing kinesthetically, while still other people are attuned to sound. Some have an immediate response to images in their mind's eye and/or actual visual experiences. Some individuals connect experiences immediately to spiritual feelings, others tap inner emotions, others respond to clear conceptual statements, perhaps backed with scientific findings. (55)

Motif Notation: Symbol Recognition with Visual Aids

The Motif Notation symbols provided a range of conceptual tools the students could experiment with to explore movement generation. This component of the workshop was to inspire thinking and exploration rather than memorizing steps and counts. The students' practiced their ability to link a series of movement concepts into a sequence using visual aids, personal experience, and collaborative experiences integrating creative problem solving. Over the course of two weeks, I observed students building a sense of empowerment, collaboration, and accomplishment. I will focus my discussion on describing several assignments that integrated Motif Notation and LMA principles as a strategy to facilitate student learning and collaboration.

Call and Response Structure

The call is represented by using the Language of Dance Motif Notation visual aids to provide a score for the students to engage in creative movement through improvisation. The movement alphabet (extension, flexion, action, spring, rotation, direction, travel, falling, balance, stillness) would serve as the basis for movement exploration. I would hold up the symbol, say the name, and they would respond by repeating the name then expressing their idea of the movement physically. Call and Response structures are found in Ugandan musical and dance traditions. As the students were focused on the experience of their body creating, physicalizing, and interpreting the symbol, they were also making direct connections to their own personal movement knowledge. They could see the notation symbol, reflect on the meaning of the symbol, how that movement functions in their lives, and expand their creativity from there. This proved to be an effective structure because the students' agency and knowledge of the symbols are strengthened through directing their creativity based upon their own tastes, emotions, sensations, and associations with the symbol. This approach takes into consideration their own cultural knowledge and point of view. It also reinforces the meaning of specific Motif Notation symbols. The game aspect of this activity builds excitement and fun by varying the timing of how long they have to explore the symbol I am holding up and locating where in space I have traveled to begin the process again. During the second week, my role shifts to one of observation, because a student assumes the leadership role of calling forth the symbol responded to by their peers. This change intensifies the engagement, element of surprise, socialization, sense of empowerment, and community building for the students.



Fig. 3a. Using Motif Notation symbols to explore movement concepts.



Fig. 3b. Young men arranging Motif Notation symbols into a horizontal sequence.

Problem Solving and Composing with Movement Concepts

Building movement sequences from arranging the symbols in horizontal and vertical staffs allows the student to exercise choice, agency, and personal voice in how the phrase is structured. The action of arranging the symbols connects to building a sense of community and collaboration early in the experience, which minimizes judgement and competition. It also diminishes the urge to see who is doing it right or better.



Fig. 4. Reading a short phrase created by Ursula.

Composing and Creating

I ask the students to interpret a short phrase of five to ten Motif Notation symbols I have arranged in a sequence. After they execute the phrase several times and have a sense of the sequence, I ask them to work in pairs and collaborate with arranging a second phrase of five to ten symbols. Then they spend time interpreting the second phrase of movement. Once they have done this, they are directed to write the symbols down on graph paper. Then they have to connect the two sequences together and perform them. The next step involves pairing two students together with the directive of finding three places during their study to connect to their partner. At least one of those moments of connection must include weight sharing. This is an effective way of guiding the students to generate movement, practice sequencing, and relationship building.

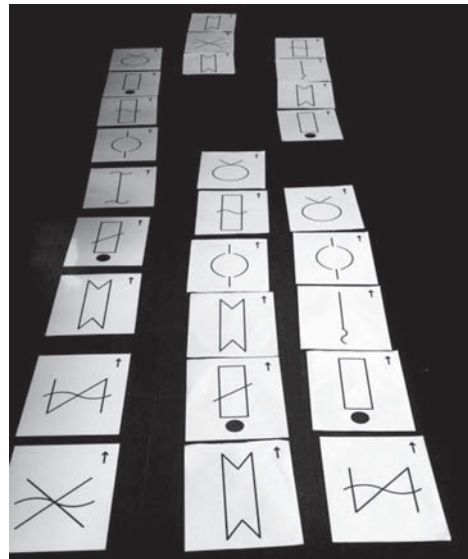


Fig. 5. Long phrase created by the students.

Structured Reading Assignment



The students participate in reading a directional action score from the book *Your Move* (Hutchinson Guest and Curran). This helps to build literacy and comprehension in reading symbols, while practicing dancing in unison. This activity emphasizes communal/ensemble dancing, symbol recognition, and spatial/temporal awareness.

Fig. 6. Students engaged in a structured reading activity.

Primus Poem and Composing Assignment

I shared with the students two copies of poems from Dr. Pearl Primus's Archives. They selected the poem that most resonated with them. Then I directed them to circle action words and assign a Motif Notation symbol that captured the meaning or energy of the word. The students had to create a score with the word and the symbol. Once the score was created, the students had to interpret the score and turn it into a short movement study. They performed the study in pairs to the class and received feedback. Then I directed them to arrange themselves in groups of three or four to create a group study. Within the group collaboration, they had to discuss the poem their movement score was inspired by and share their Motif Notation scores with their peers. Then the group members selected one of their peer's scores to learn. This served to generate movement they could perform simultaneously, encourage decision making/editing, and social responsibility within the group experience.



Fig. 7. Students writing their scores based upon their Primus poetry.

Personal Biography Score

I asked students to write about something they cared about as a homework assignment. What issues are important to them as young people? What are they passionate about? Then they had to select up to ten Motif Notation symbols that represented movement concepts they wanted to explore related to their personal biography. One of the goals of this activity was to guide the students to attach larger social themes to their movement exploration. It is a way to encourage students to reflect about how dance and creative movement can function in their life to express emotions, channel energy, and create meaning. Here are two examples of what students' wrote and shared with each other.

Children in Africa suffer tears every day. They see no hope, walk long distances to go to school, and starve waiting for dinner. Governments invest in guns and other war machinery. They make Blood Rivers full of the children and parents blood. African children, African Children hope is little. Love and care is little. They become mothers in their early stages 11, 12, and 13 because they see no future for them. They are driven back home. They then tend to see schools as tiresome and not their future. (STAWA student)

Wars suddenly happen; they take away our beloved ones leaving us in pain. Missing them, shedding tears all over the days. Wars take away the bright day to a dark day. It covers the sun and makes the moon bloody. Rivers turn to blood, innocent girls are raped, people starve, and people remain homeless. The strong survive in wars, but governments care less. They grab and take, use country money for development of their own benefits and warfare. Civil wars breaking out and no one could stop them. Wars, wars take joy and bring pain, take happiness and bring agony. (STAWA student)

Conclusion

My teaching experience in Uganda was transformational because I was able to adapt the content of the workshops to be relevant to the students' immediate lives. I was challenged to work beyond the privileges of studio maintenance and electricity. The workshops generated leadership, ownership, and agency within the students' westernized contemporary dance experience. I could see evidence of transformation occurring towards the end of the second week into the third week. I noticed a shift in the students taking ownership of the space and making connections to their personal practice. Students were taking responsibility for establishing their own culture of rehearsal and performance by:

- cleaning the space and preparing for class without me directing them to begin;
- arriving to class on time and early enough to warm up and review movement ideas;

This was an important advancement, because students were arriving at all times during the class session in the first week. I had to enforce the importance of arriving on time, participating fully (not sitting out) and increasing their stamina.

- becoming responsible to their peers and experiencing the power of the ensemble;

Students learned the importance of community, being consistent and physically present because each day of the workshop forms the foundation for the next day.

- bringing a set of clothes to change into that allowed more freedom for range of motion in the upper and lower body;

Some of the women wore skirts that restricted their movement potential. The young men wore tight jeans. Eventually the students made intentional choices to wear clothing to class that would not restrict their movement potential. I understood that the students would not have westernized dance attire, but they found clothing that could support the physical experiences they wanted to have in the workshops.

- moving through space with greater range of motion and commitment;
- being focused, spatially aware while dancing in the ensemble, and demonstrating intent and groundedness;
- performing a fifty-minute dance presentation to the parents and STAWA university community.

The students were responsible for knowing the sequence for the presentation and moving through the entire demonstration with a heightened performance presence and focused concentration.

Motif Notation and LMA was used as a vehicle to connect creative movement to meaningful content towards building a community and process of engaging in Western contemporary dancing. The whole STAWA community was impacted because I also started to notice faculty at STAWA using the space for their classes and they began holding their community and parent meetings in the space. STAWA community members and the students recognized the benefits of using dance as a core for enhancing student learning and transformational experiences.

ACKNOWLEDGEMENT

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TETHERED ACROSS DISTANCE: CHOREOGRAPHING WITH MOTIF NOTATION

TERESA L. HEILAND AND RACHAEL RIGGS LEYVA

Motif notation is a powerful tool for creativity and community building, even across long distances. Heiland and Riggs Leyva's project called *Tethered* is a collaborative trans-national choreographic work created through motif notation, inspired by geographical separation while remaining tethered to one another through the main ideas, themes, concepts, and motif notation scores. They co-developed motif notation scores and compositional structures together in person before the choreographic process began. Then they separated, and they live 2,300 miles (3,700 km) apart. Subsequently, the creative process of staging the dances occurred at distant locations, in California and Iowa.

By guiding the dancers through the creation of two versions of *Tethered*, they developed a performance project using notation and dance notation literacy practices. Using qualitative research methods, they researched the dancers' experiences using motif notation as their key approach into dance making—an approach they had never used before—in addition to their experience with gaining dance notation literacy.

: e Open Work, Dance Devising, and Motif Notation Literacy Practices

Tethered is an open work, rather than a fixed work, so it can change substantially and purposefully each time it is created. Sara Rubidge's concepts of the open work and the "ontology of flux" represent the mode of intention for the choreography (205). The structuring and inclusion of sections can change, the substance of the movement phrases derived from the motif scores will differ, and the length of the piece is flexible. With each setting of *Tethered*, the group learns motif notation as they go through the compositional process, thereby developing dance literacy practices specific to the group. This process models ways in which literacy, specifically dance literacy, can

function contextually within the ecosystem of dance making and performance in a dancer's life (Barton 95–101; Heath 443–66).

To support the intention for *Tethered* to be an “open work,” Heiland and Riggs Leyva engaged in what Jo Buttorworth (178–88) calls a dance devising process of choreography, fostering a community in which the choreographer/stager is the facilitator and the dancers are the creators. As the facilitators, they provided intentions, concepts, and means for provoking movement stimuli, and the dancers generated movement content through social interaction, problem solving, guided discovery, and active participation. This method aligns with Steven Krashen's second language acquisition approach to gaining literacy, in which the level of literacy evolves based on what is needed for the dancer and the community to function and is flexible as is appropriate to their purposes. The dancers, who were not fluent in Labanotation or motif notation, would learn only the notation that was necessary and relevant to developing their version of *Tethered*.

During the development of the motif scores and structures, Heiland and Riggs Leyva examined several scores used for other creative choreographic projects: Remy Charlip's *Air Mail Dances*; Angelica Gerbes, *Event for Hoom*; and Angelia Leung and Ann Rodiger's *Cross Country Dance #1: la to nyc*. In addition, Heiland was also very curious how dancers might move using somatic, directional spatial pulls that came from inside the body, and so adapted organ symbols developed by Richard Haisma, such as kidneys, heart, and brain. See figure 1 for Haisma's organ concepts and figure 2 to see the resulting dance score using adaptations of these organ concepts.

Motif Notation/Organs **Richard Haisma/10-14-2010**



















<u>Liver</u>		<u>Heart</u>	
<u>Lungs</u>		<u>Kidneys</u>	
<u>Trachea</u>		<u>Brain</u>	
<u>Stomach</u>		<u>Skin</u>	
<u>Spleen</u>		<u>Uterus</u>	
<u>Pancreas</u>		<u>Bladder</u>	
<u>Small Intestine</u>		<u>Gallbladder</u>	
<u>Colon</u>		<u>Prostate</u>	
<u>Rectum</u>		<u>Esophagus</u>	

Fig. 1. Motif Notation of Organs, by Richard Haisma, 10-14-10.

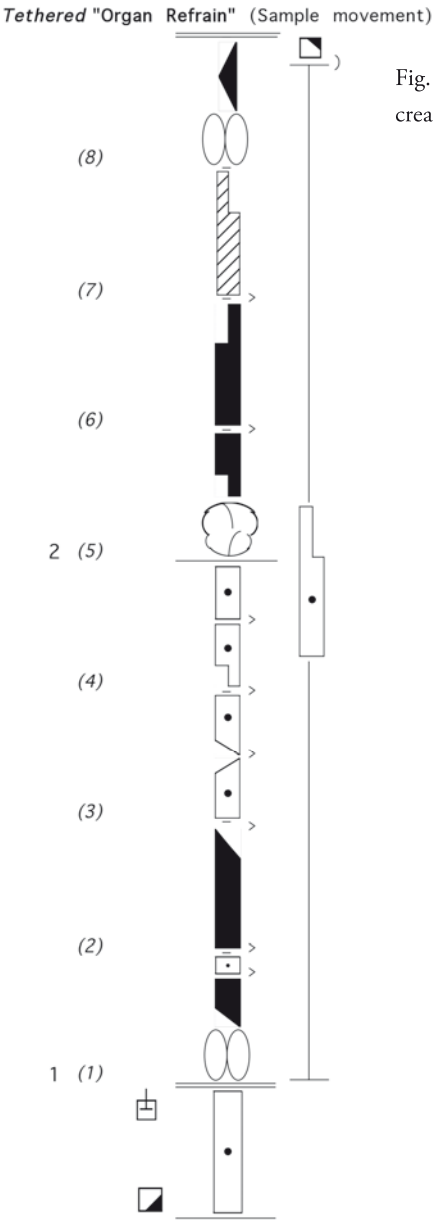


Fig. 2. Organ scores used to create one section of *Tethered*.

Methods

In April 2016, Heiland and Riggs Leyva co-developed motif scores with recurring movement themes and phrases. They also generated a collection of compositional structures and lesson plans or, rather, learning modules, designed to incite movement events that would be developed through improvisation and from the motif notation scores. Heiland worked with a music composer, Dina Macabee, to create music that aligned with the motif notation and themes of the dance. Riggs Leyva and Heiland shared and accessed all materials digitally from across the country. They created *Tethered* with two different dance groups, one complete work in California (October 2016) and one excerpted work in Iowa (February/April 2017). See table 1 for the sections produced by each group. They also conducted qualitative analysis using open coding and thematizing of dancers' written reflective anecdotes and interviews. An Institutional Review Board granted permission to conduct this study. Pseudonyms are used herein to ensure participants' privacy.

	Sections of <i>Tethered</i>					
	Organ phrase, clapping	Hitch-a-Ride	Tether duets	Shape Recycling	Action Recycling	Zones
Teresa's group	X	X	X	X	X	X
Rachael's group	X		X	X	X	

Table 1. Sections of *Tethered* in each of the productions stages by Heiland and Riggs Leyva.

Staging Methods and Score Samples

Megill & Company Cohort—California

Heiland worked with a dance company in Southern California called Megill & Company. While their director is literate in Labanotation and Language of Dance⁵, the company had never used notation to create any of their dances before. The director expressed that she uses notation in her teaching at university, but she could not imagine how to use motif notation to choreograph dances with or on her own company. Heiland's cohort consisted of 12 dancers, ages 14 to 42. The technical levels of this group varied greatly, from high school beginners to professional dancers. All but two dancers had experienced motif notation in some introductory way in the dance studio or community college setting, but had never used it to create a dance.

Each rehearsal included a warm-up and technique class using motif notation concepts, which were followed by a 2-hour compositional workshop to develop the six sections of the dance. The group met once a week, for 3 hours, for 10 sessions. The final 35-minute dance was performed at a local theatre in Pasadena, CA, just north of Los Angeles. See figure 3 for an image of "Hitch-a-Ride," a section of the dance that uses Relating concepts.



Fig. 3.
The LA cohort
performing the
"Hitch-a-Ride"
section of *Tethered*.

The Dancers' Edge Cohort—Iowa

Riggs Leyva's cohort, from Iowa, consisted of middle school and high school dancers from a competitive studio company, The Dancers' Edge. Their training prior to the project focused on high-level technical feats, clean unison lines and rhythms, and short 2 to 3 minute dances with linear stories and emotional narratives. They had minimal experience with improvisation and composition. Riggs Leyva spent two day-long intensives with the group. These dancers were aware of Labanotation and

motif notation from one of their ballet instructors, who is a certified Labanotation teacher and notator. The dancers, however, were nonliterate in notation. See figure 4 for an image of the dancers.



Fig. 4.
Dancers in the
Iowa cohort,
who created and
performed *Tethered*
with Riggs Leyva.

Due to the truncated time frame for developing the Iowa version of *Tethered*, Riggs Leyva focused attention on choreographic sections that most directly used the motif scores and were designed to develop material from them in several ways. Additionally, Riggs Leyva simplified the Busy Phrase and Going Phrase scores (see figure 5 and 6), and limited the number of organ options to brain, heart, lungs, kidneys, fascia to streamline the choreographic and learning process.

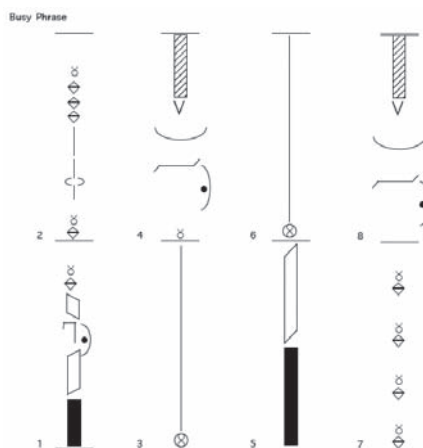


Fig. 5. The “Busy Phrase” used to
choreograph one section of *Tethered*.

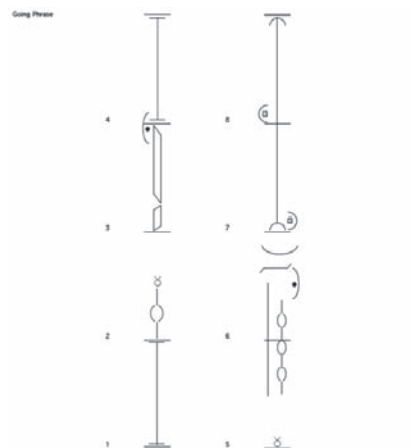


Fig. 6. The “Going Phrase” used to
choreograph one section of *Tethered*.

Common : emes in Major Concepts of Meaning Making

The dancers' voices revealed varied experiences of engaging with motif notation for the first time in a professional rehearsal setting. These two versions of *Tethered* reveal how motif notation can be used as both a tool in the development of professional choreographic works and in developing creative agency among participants. Several themes emerged, including individual and shared sense of authorship, personal discoveries about dance-making, and creativity and freedom of expression through the use of notation.

Authorship

The *Tethered* projects were eye-opening for the dancers both in terms of using notation as a choreographic tool and dance-making through collaborative creative processes. Frequent expressions of authorship and agency occurred during rehearsal, interviews, and in their journals. Both groups of dancers had not experienced collaborative dance devising before and were not used to being responsible for creative phrase- and decision-making. Jess (of the LA project) said,

Coming up with movement from a score was different for me. It was new and a little frustrating at first. That was a breakthrough for me. Once I got it out of my head that it needs to be perfect or that it needs to be exact, it was way better for me. I felt like it came from myself more. (Jess, Interview, December 28)

Additionally, nearly every dancer in the Iowa cohort expressed that his or her version of *Tethered* was the first dance they felt they “owned” as choreographers and performers. Jamie said, “I feel like it’s more my piece...because we all spent the time to come up with the choreography and come up with our own interpretation [of the scores]” (Jamie, Interview, April). Using the motif scores facilitated these new experiences of authorship for the dancers. At the end of the project, when asked, “Who would you designate as the choreographer for the informal showing?” they answered, in near unison, “The dancers. All of us.” (Dancers, Interview, April).

Personal Growth Through Dance Making

Several dancers gained new understandings about dance-making and experienced personal growth as a result. June, of the LA group said,

To be able to be included in the creative process and to be able to bring in my own movement to [fulfill the] score was creatively fun, beneficial, and valuable for me as a woman, as a person, as a dancer, [and] as a choreographer. It was very inspiring. (June, Interview, December 29)

June has always been a dancer, but working in this group with motif notation supported her as a whole person.

Developing a choreographic work with the abstract thematic concepts that Heiland and Riggs Leyva chose was a new experience for the Iowa group. In their competition company, they typically receive a piece of music and a pre-determined story that is choreographed by teachers or guest artists. All movement choices are based off of a pre-determined story made of strings of movement that may not be developed. However, the “story” they read inside *Tethered* emerged unexpectedly through abstract representations in their actions, spatial relationships, dynamic qualities, and phrases. As one dancer noted, the whole *Tethered* staging process “[felt] like a lot stuff I’ve seen adults do, like college students, or adult dance companies” (Corrine, February). Their entry into this way of working and subsequent discoveries about dance-making was facilitated by their unique movement solutions created through the scores, within a collaborative dance devising process of an open work. Now, as Corrine put it, they could see the creative, fascinating, and eccentric potential of dance notation literacy (Corrine, Journal Entry, April).

Creativity and Freedom of Expression

Dancers from both cohorts acknowledged an increased sense of creativity and freedom of expression when using motif notation. Ellie, from the LA group, particularly enjoyed using scores. She said,

[The] structure [motif notation brings] is liberating! I think it is easier to choreograph from a score than it is without one because you are given a map and are simply responsible for interpreting it. This highly structured approach to choreographing helps narrow down the choices you can possibly make in each movement so you can avoid ‘choice paralysis.’ (Ellie, Journal Entry, September 11)

See figure 7 for an image of the LA group in performance in “Zones.”



Fig. 7. The LA cohort, who worked with Heiland, performing “Zones,” the final section of *Tethered*. Photo by John Swain.

Similarly, Melody from the Iowa group, considered notation prompts as freeing her to experiment with, and to find more solutions within, the parameter of the scores (Melody, Interview, February). For Tara, another Iowa dancer, the mystery of improvisation was simplified through the structure of motif scores, and she no longer felt the pressure to “come up with all the genius stuff,” and instead she felt she was allowed to move simply (Tara, Interview, April).

: e Future of *Tethered*

The Iowa and California cohorts were both excited and hopeful about doing more projects like *Tethered*. The use of motif scores and dance devising structures to create an open work facilitated the multiple discoveries and breakthroughs that the dancers experienced during this project. The excitement is, perhaps, best expressed by Sharon and Corrine. “Wow!” Sharon said, “I’ve learned this, and this is something that I can use. It’s tangible. I can read dance! It was really exciting” (Sharon, Interview, December 29). Corrine said:

Before this project, I knew only a little about notation. I knew it was a tool to write down ballet combinations, but I never thought of its potential to be used in other ways. I never could have imagined using it in a way as inspiring and creative as *Tethered* ... Now I see that it can be used in a variety of new, eccentric, and fascinating ways. (Corrine, Journal Entry, April)

So, where does *Tethered* go from here? Riggs Leyva is interested in repeating *Tethered* with other community groups in Columbus, OH; she is also interested in refining the parameters and developing this project so others can adopt it in their communities with or without Heiland and Riggs Leyva being present. Heiland is interested in repeating *Tethered*, and she would like to do more projects that integrate the literacy practices with dance making that are geared toward performance. This project has also incited the desire to create a west coast Laban concert series to keep us “tethered” to each other.

ACKNOWLEDGEMENTS

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EXPLORING AN ALTERNATIVE APPROACH FOR MOTIF WRITING FOR CERTIFICATION PROGRAM IN LABAN MOVEMENT STUDIES AT THE LABAN/BARTENIEFF INSTITUTE OF MOVEMENT STUDIES

YOO SI-HYUN

What Is the Problem?

Since its initiation, the pioneering work of Rudolf Laban (1879-1958) has been widely distributed, adapted, and evolved through his faithful pupils, including Irmgard Bartenieff (1900-1981). She brought Laban's work to the United States and later founded the Laban/Bartenieff Institute of Movement Studies (LIMS) in New York. As the official center for Certified Movement Analysts (CMAs), LIMS takes on the role of the main disseminator of Laban's original work acknowledged as Laban Movement Analysis (LMA), which mainly refers to Laban's theories of Eukinetics and Choreutics,¹ as well as Bartenieff's applications called Bartenieff Fundamentals (BF) in various fields where human movement is involved. The Certification Program in Laban Movement Studies at LIMS currently focuses on exploring four different parameters of movement, which are commonly referred to as Body, Effort, Space, and Shape, to examine and better understand the human movement phenomenon. In addition, as a descriptive tool that engages the different categories together, Motif Writing has been included in the core curriculum of the certification program.

Currently in this program, Motif Writing is considered to be the area that causes the most problems for the trainees during their studies. Many students confess that they struggle with applying their Motif knowledge and skills, even by the stage where the tool is required for their final project to complete the entire program. The students usually feel insecure and unconfident about their own Motif usage, which could result in a loss of interest in the use of the tool for future LMA/BF practices. It will eventually influence the entire CMA community, decreasing the number of

¹ Eukinetics and Choreutics are nowadays known as Effort and Space Harmony respectively.

patrons in Motif Writing by recruiting new CMAs who are certified under these circumstances.

Nowadays, in a wider context, there is even the air of ambivalence towards Motif Writing in the CMA community. On one hand, there is the acknowledgement that Motif Writing serves as a rigorous method to fulfill a CMA's acquisition of movement literacy; LIMS includes Motif Writing in the core curriculum of the certification program based on this rationale. On the other hand, however, there are questions about the legitimacy of the tool per se. As Ann Hutchinson Guest, the initiator of Motif Notation, reveals in many different places including her book *Motif Notation: An Introduction* (v), the current system of Motif Writing (or Motif Notation) has its own path to be developed and evolved from the structured notation system known as Labanotation. Thus, from the perspective of the CMA community, it seems that despite their want for a tool that can capture and describe the essence without the details of the movement, what they have ended up with is a complicated tool with a great number of symbols and rules derived from Labanotation. In addition, the current Labanotation-based Motif Notation does not fully incorporate the needs of a CMA who deals with different parameters of movement—Body, Effort, Space, and Shape (BESS).

I, as a CMA who has a strong foundation in Labanotation and Motif Notation, believe that the CMA community should not give up the practice of Motif Writing. However, at the same time, I can see that there are problems arising from holding onto the status quo of the material. To resolve these problems, as a faculty in the LIMS' certification program, I have searched for an alternative approach to Motif Writing that meets the needs of the certification program at LIMS. It is not only because of the fact that solid practices of Motif Writing must be a virtue of a CMA to accomplish another level of true movement literacy, but it is also because of the belief that acquisition of such a tool is “fundamental” for CMA trainees to develop the ability to efficiently come to a consensus among the observers in an event of movement analysis. And this, most importantly, is a way to prove that LMA/BF is an authentic methodology to analyze movement through supporting data, which, in fact, secures validity and reliability of a CMA's work in many different fields.

My research is still in progress. However, I would like to share the findings that I have acquired so far. In this paper, I will discuss the possible limitations of the current Motif curriculum in the certification program at LIMS, briefly share my exploration of Motif curriculum in my own teaching for the Modular format in the New York program, and propose a new approach to Motif Writing for LMA/BF that meets the needs of the certification program at LIMS.

What Are the Hindering Factors?

This study began with identifying the possible factors that would hinder the students from being fully immersed in the current practice of Motif Writing in the certification program. To do so, I examined my own experiences that I had had as a trainee, and reflected back on the critical discussions that I had shared with my classmates, students from different graduation years, and more recently with my fellow faculty. The findings are as follows:

1. The certification program covers an extensive amount of LMA/BF material over the number of hours given for training. However, because the focus lingers on the LMA/BF material for so long, there are not enough class hours solely designated to learn and practice Motif Writing.
2. The new LMA/BF concepts are introduced with symbols, but how to put them together on a Motif score is not clearly guided. In other words, vocabulary is continually provided without grammar rules.
3. There is no standard textbook or workbook that students can refer to. Although some existing Motif books are recommended as suggested readings in the program, mostly written by Ann Hutchinson Guest (2000; 2007; Hutchinson Guest and Curran 2008), many students are often still confused in the end or feel overwhelmed by the amount of symbols and rules because those publications are heavily based on the Labanotation system and do not fully incorporate the concepts of LMA/BF.²
4. There are some selected Motif materials taught in the program. However, it seems they have been adapted from Labanotation-based Motif Writing or directly from Labanotation by former faculty members with a Labanotation background. So different people brought the material to the program at different times, and eventually it has ended up with discrete symbols and rules without understanding the fundamentals and the frame of reference originally supported by Labanotation.
5. The faculty members in the program have limited knowledge and experiences with Motif Writing. Thus, the Motif practice is not fully embedded in regular classes and has limits to being facilitated through the process of students' conceptualization of the LMA/BF material.

These hindering factors suggest that the current curriculum of Motif Writing in the certification program involves not only pedagogical issues, but also technical and theoretical complications, which could weaken the students' training. Now the

² Among existing books on Motif Writing, Charlotte Wile's version thoroughly covers the LMA/BF material including Effort and Shape (Wile and Cook). However, she creates more symbols as she fills up the empty rooms of the current Motif Notation system, which is mainly guided by Hutchinson Guest. Wile's book is not included in the list of suggested readings in the current certification program because there are questions about whether the new symbols and rules have been agreed on and can be conventionally used in the CMA community.

question transitions to: what should be considered to design an alternative Motif curriculum?

What Has Been Done?

After identifying the potential hindering factors, I have redesigned a Motif curriculum for the Modular format³ in LIMS, New York, and have applied it to my classes for a few years. My intention is clearly not to devise a new Motif system, but to go with the established Motif Notation and adapt it to the certification program based on the pedagogical needs. In doing so, the curriculum and its content to be taught have been thoroughly examined and deliberately planned. Considering the hindering factors through the practical conditions of the certification program, I have set the following guidelines to apply to my exploration:

1. The alternative Motif curriculum is based on the recognition that, logistically, Motif Writing occupies only a limited number of hours in the program.
2. The alternative Motif curriculum utilizes the current teaching material in the program with all the necessary adjustments for clarification.
3. The alternative Motif curriculum predetermines what to cover in each Module to maximize the efficiency and effectiveness of the given hours of training.
4. The alternative Motif curriculum focuses on the basic grammar of Motif Writing that facilitates the LMA/BF vocabulary from Body, Effort, Space, and Shape.
5. The alternative Motif curriculum ultimately aims to provide a firm foundation of Motif Writing that empowers the trainees' adaptability and expandability of the material in the future.

Based on the guidelines, I have developed the following curriculum for the four Modular programs.

³ The Modular format consists of four Modules, each requiring 120 hours of training. After finishing Modular IV with 480 hours of training in total, a student then becomes eligible to submit a final project and give a presentation to complete the entire certification course.

Module I Building up the LMA/BF vocabulary and composing Motif phrases				
Objectives	Trainees will be able to - identify individual symbols with their associated concepts of Body, Effort, Space, and Shape; - understand the fundamentals of a vertical staff; - determine different relationships of movement ideas in timeT Consecutive, Simultaneous, and Overlapping; - create a simple vertical Motif with BESS symbols.			
LMA/BF Symbols	Body	Effort	Space	Shape
	- 7 Basic Body Actions - Body Parts - Body Organization	- Effort Graph with 8 individual Effort Elements	- 27 Space Symbols	- 3 Modes of Shape Change
Motif Grammar Rules	- Components of a vertical staff -- double bar line, single bar line, starting position -- direction of reading (from bottom to top), continuation of staff (from left to right) - Indication of 'action' vs. 'absence of action' - Time value -- length of symbol = length of time (duration in time) -- relative timing (option to set a basic unit through meter, second, heartbeat, breath, and other timing means) -- indication of duration by lengthening a symbol (variable length symbolsT Space, Basic Body Actions except Flexion, Extension) OR by using an action stroke along with a connecting/linking bow (non-variable length symbolsT Effort, Shape) - Different relationships of movement ideas in time -- consecutive -- simultaneous -- overlapping (4 different types) - Use of body part symbols -- subject of an action (location of symbol, use of caret) -- part leading (body part symbols inside a leading bow) -- joint / limb / area / surface - Location of symbols on a staff			

Module II Constructing complete Motif sentences and paragraphs				
Objectives	Trainees will be able to - observe and identify what (Body), how (Effort), where (Space), and why (Shape) of a movement; - prioritize movement ideas by claiming “mover’s motivation underlying the shifts;” - determine different relationships between main events and modifying ideas in a given movement context.			
LMA/BF Symbols	Body	Effort	Space	Shape
	- Sub-concepts of 7 Basic Body Actions - Relationships	- Effort Phrasing - Passive Weight	- CPT Spatial Pathways and Tensions	- 5 Shape Forms
Motif Grammar Rules	- Hold & Cancellation -- in Motif, the result of a movement is irrelevant in the subsequent movement, unless stated with a hold (retention) sign - Toward / Increase vs. Away / Decrease (or even Give up / Disappear) - Destination / Arriving at (with aim) -- statement of an ending situation, position or state to be reached - Areas of the room (stage area) - Degree of Turn & Facing Pins - Use of different bows -- phrasing bow (Curved): to inform the ‘unity in thought’; how the movement is to be phrased -- inclusion bow: to include a movement idea without specifying when or how often -- addition bracket (angular vertical bracket): to add details or maintain an idea for the whole time and avoid repetition of the same symbol -- thematic bracket: to indicate a prominent or key idea as a theme, which keeps recurring			

Module III Articulating Motif statements				
Objectives	Trainees will be able to - differentiate subtle nuance by their choice of vocabulary in writing; - claim and support their rationale and interpretation of the analysis; - reaffirm grammatical clarification.			
LMA/BF Symbols	Body	Effort	Space	Shape
	- Body Attitude			
Motif Grammar Rules	- Repeat Signs - Systems of Reference (Keys) T Constance cross, Standard cross, Body cross, Stance key			

Module IV Polishing and expanding the Motif skills	
Objectives	Trainees will be able to - articulate their integration of BESS; - prepare to create Motif scores for their final project.
Motif Grammar Rules	- Clarification of Motif grammar rules - The trainees' individual research in Motif to facilitate their needs for the final project

What Are the Findings?

I have developed an alternative curriculum of Motif Writing and have been applying it to the Modular format at LIMS in New York by making the necessary changes and adjustments in response to the students' performances and feedback. The whole exploration is still ongoing; however, the following points have been clearly highlighted so far to propose a new approach to Motif Writing in the certification program.

First, a standardized set of basic symbols with regard to Body, Effort, Space, and Shape needs to be established and presented through the conceptual flow of the hierarchical relationship ranging from generic concepts to more specific ideas in each category.

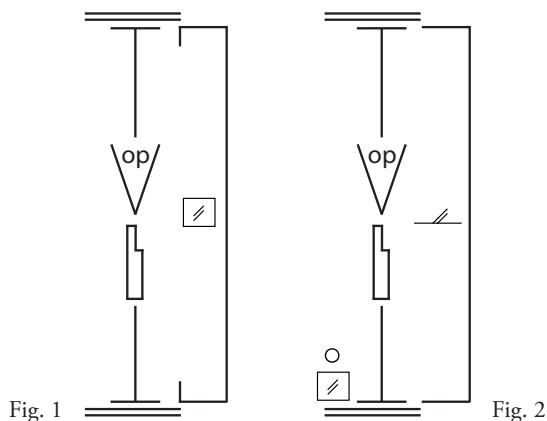
Second, one of the natures of the LMA/BF field is that people develop more symbols through the accompanied theories that have evolved from the pioneering ideas of Laban. Thus, the certification program needs to offer the students the fundamental grammar of Motif Writing as a basic spring board. Equipped with grammar rules

and punctuation marks, one can then create an extensive Motif score by adding more vocabulary later on.

Third, the creation of an integrated Motif score synthesized with Body, Effort, Space, and Shape requires several aspects to consider:

1. In the certification program, it is said that the Body category explains which body part or body organization is performing which body action; Effort category describes how the action is executed with specific dynamic qualities; Space category covers the concept of where in regard to one's kinesphere usage; Shape category deals with why the mover changes one's shape in relation to self or the environment. Therefore, students should become familiar with being able to overlap the lenses of Body, Effort, Space, and Shape in order to identify What, How, Where, and Why of the movement at once from the observed event. For example, if an observed event is to kill a mosquito, one's description might be "my right arm extends to Right-Forward-Low and makes direct contact to kill a mosquito that is sitting on the floor." Then his/her BESS identification would be "my right arm (Body) extends (Body) to Right-Forward-Low (Space) and makes direct contact (Directional Shape) to kill (Strong Weight/ Quick Time/ Direct Space, which is Punch) a mosquito."
2. Students should be able to determine the integral parts of the event through the context of the movement. Movement analysts are people who should look for the moments of changes in movement and interpret the mover's motivation underlying those changes. Thus, to determine what should be written in a Motif score, one goes through the questions of What, How, Where, and Why, regarding the movement context to distil the essential information. With the same example of killing a mosquito, if the context highlights destroying the insect, then the activation of Punch quality and the Directional Mode of Shape Change to reach the mosquito would be the essential information rather than the extension of the arm or the Right-Forward-Low direction because the mover will smash the target no matter where it is located or how far it may be.
3. To create an integral and integrated Motif score, students should be able to perceive the different relationships between main events and modifying ideas in an observed event, just like understanding the relationships between nouns and adjectives, or between verbs and adverbs. It is important because the different relationships among the BESS information create a different nuance in the interpretation. Here, once again, the context of movement comes into play. For instance, there is a cowboy walking down the road. In figure 1, his straight pathway is modified by the Wall-like Shape Form as a theme, which possibly demonstrates his confident presence before an opponent (abbreviated as "op" in the score). In figure 2, he maintains the Wall-like Shape Form while walking straight towards the opponent, but this

time he uses the Shape Flow Mode of Shape Change as a modifying idea. It helps the reader interpret his actions, showing that he is now inner focused and is adjusting the shape of his body according to his own need, possibly dealing with his inner fear while looking confident on the outside.



The last point, and the working conclusion of this paper, is that a paradigm shift is required to understand the function of Motif Writing in the practice of Laban Movement Studies in the certification program. Many students assume that because they understand the LMA/BF concepts and know the symbols, they only need to learn how to put the BESS vocabulary together on a score. In other words, they simply believe that Motif Writing is only a matter of attaining the technical grammar rules. However, as I have discussed, a movement analyst searches for his/her own answers to such questions of What (Body), Where (Space), Why (Shape), and How (Effort) of the movements, and determines the integral components that contribute to making meaning of the whole movement context. This implies that one's Motif is not merely "a written description of the movement event observed," but also further functions as "a transcript of his/her own analysis and interpretation of the observed event in a particular context." This way, by shifting the paradigm, Motif can truly be utilized as a rigorous tool that supports the analyst's rationale and ultimately meets the expected goal of the CMA's movement literacy.

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LABANGRAPH: A COMPUTER EDITOR FOR THE LABAN SYSTEM OF NOTATION

JÁNOS FÜGEDI

The first version of LabanGraph was introduced to ICKL at the 2011 conference in Hungary (Fügedi 2012). At that time, its control system was based on key combinations of a special device shown in figure 1 that proved to be too complicated for most users. The new version provides visual representations of symbols and certain functions to edit a score.

LabanGraph was not conceived as a stand-alone program but as an application of the well-known computer aided design software, AutoCAD. The reasons for not developing a stand-alone editor are various. The most important ones are that the host software:

- a) manages rapid changes in operating systems;
- b) solves basic functions of graphics such as drawing lines, arcs, circles, shading, handling the symbol database, functions of different zooms, moving around in the drawing, and so forth; and
- c) provides a programming interface to identify complex graphical elements and makes customization possible.

As a matter of fact, commercial software may have several disadvantages. Their use usually requires fees, and their development and trade may be prohibited. At the time of this paper, Autodesk, the producer of AutoCAD, follows a policy to make it available free for students, educators, and educational institutions. Its file



Fig. 1

format is so widespread that a great number of software can interpret it, therefore, in the improbable event of Autodesk terminating its trade, at least scores currently created can be saved graphically.

In the following, only certain main functions of LabanGraph will be discussed to give an impression of its architecture and possibilities; a complete description of LabanGraph's operation is available on its home page (db.zti.hu/neptanc_tudastar/labangraph_en.asp).

LabanGraph's Basic Tools

The opening screen, when LabanGraph is installed, is shown in figure 2. Two tools are available. One is a tool palette, which can be dragged to a convenient location on the screen; its size can be adjusted according to needs. The other is a ribbon under the LabanGraph tab at the top of the screen. Its panels are best kept there, but can also be moved from the Ribbon onto the editing screen and back if needed.

Fig. 2

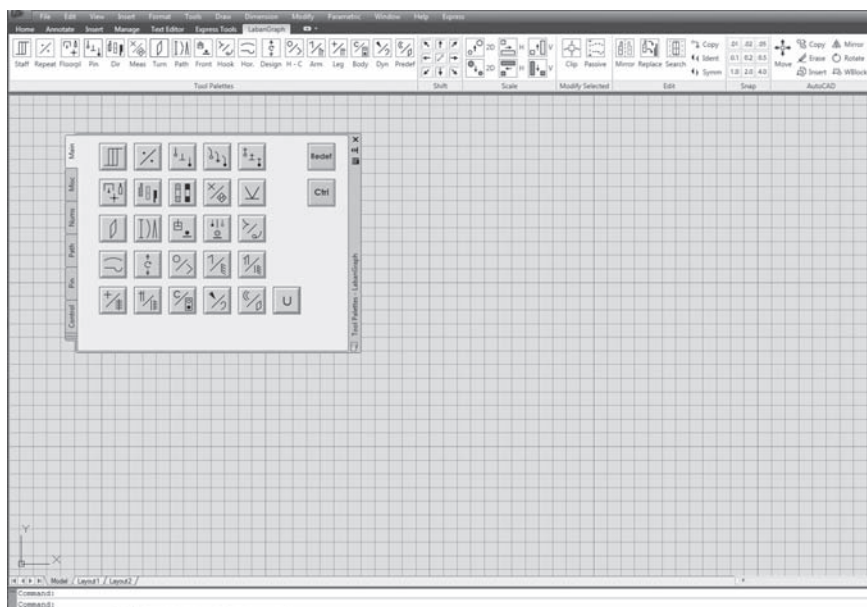


Figure 3 presents the MAIN tool palette that appears at program start (or by typing “tp” in AutoCAD’s command line). A click on the buttons in MAIN calls up subpalettes; the icons represent the subpalettes’ approximate content. The first button in the upper left corner of MAIN helps in creating staves; the second in the first row presents a set for inserting repetition signs, the third a set of pins, and so forth.

Editing scores usually starts with the staff. The Staff button calls up a subpalette shown in figure 4. Its first row offers different measure structures. Selecting one, for example 2/4, initiates another subpalette as shown in figure 5, from which the number



Fig. 3

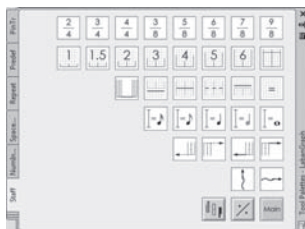


Fig. 4



Fig. 5

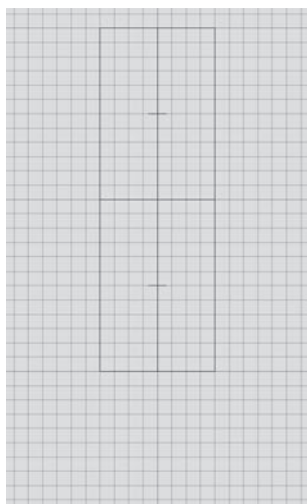


Fig. 6

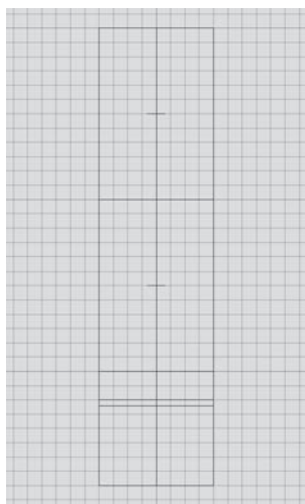


Fig. 7



Fig. 8

of measures can be defined. If 2x is clicked, the outline of a staff of two measures of 2/4 appears and moves together with the cursor; it can be inserted at the desired place in the drawing. When inserted as shown in figure 6, the palette changes back to the subpalette as shown in figure 4. The predefined staves of LabanGraph possess four columns and a beat corresponds to six squares.¹ The size of the background grid is set to the width of one column.

The second row of the STAFF palette helps in creating the upbeat and the starting position. The numbers in the icons of upbeats represent their length in squares. For example, when editing upbeat #2 is selected and subsequently the starting position at the end of this row is selected, the result, shown in figure 7, is produced.

Clicking the Main button in the STAFF palette (figure 4) returns the user to the MAIN palette (figure 3), where another subpalette can be selected. For faster and frequently selected changes, the Direction button also can be selected from the STAFF palette, which takes the user directly to the DIRECTION palette—see figure 8. Icons for main direction symbols are grouped by level; buttons for the most frequently used palettes form a column on the left side of the palette. Clicking an icon for a

¹ Parametric definition of staves is not an option at present.

direction sign produces a small, one-square-sized direction symbol on the crosshair of the cursor—see figure 9. After the insertion point of the symbol is selected, the icon is replaced by an extendable rectangle that helps in producing the length of the sign as shown in figure 10. Only the length of direction symbols needs to be established, the program does not alter the width of signs (such as direction symbols) designed to be one column wide. After extending the symbol to the required length, a click produces the direction sign, a place low in this case, as shown in figure 11, which is the start of the short sequence to be presented here. Measure 1 in figure 12 was edited repeating the selection–insertion–length definition process for each of the direction signs. The turn sign in the upbeat was selected from the TURN palette (see figure 13); its length set in the same way as direction symbols. The place direction symbol in the second eight count phrase is modified with a black pin, selected from the PIN palette (see figure 14); the narrow sign for the right arm was selected from the SPACE MEASUREMENT palette (figure 15); and the pre-sign for the left lower arm from the ARM JOINTS palette (figure 16).

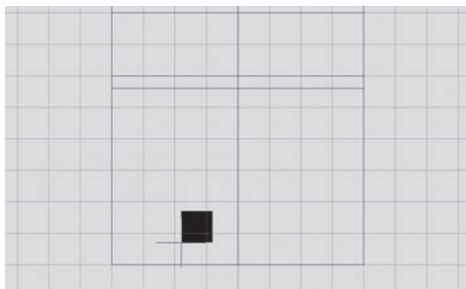


Fig. 9

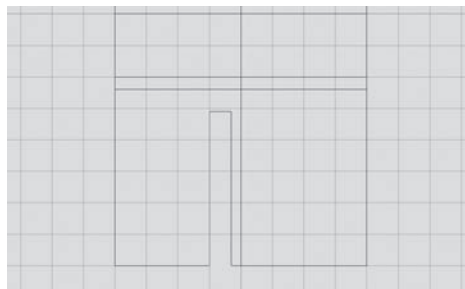


Fig. 10

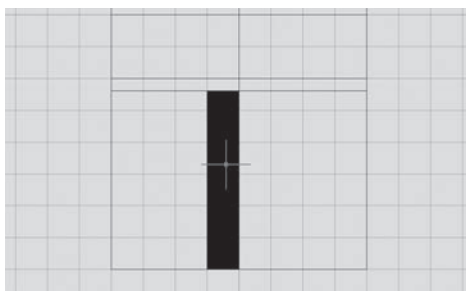


Fig. 11



Fig. 13

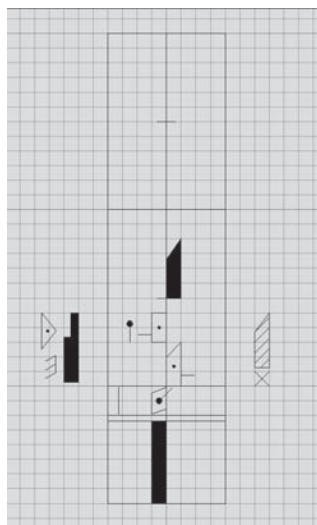


Fig. 12



Fig. 14



Fig. 15



Fig. 16

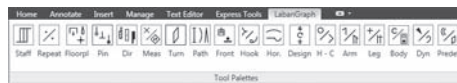


Fig. 17



Fig. 18



Fig. 19



Fig. 20

As noted above, palettes can be changed by returning to the MAIN palette and selecting the required set or, more directly, by selecting an icon from the *Tool Palettes* panel in the Ribbon menu, shown in figure 17. LabanGraph's Ribbon menu serves further functions. An arrow selected from the *Shift* panel (figure 18) shifts a symbol in the corresponding direction. The distance of the shift can be set by clicking in the center of the icon, which calls up the NUMINPUT palette (figure 19). The value of a column width is 2; all measurements are related to this value. The default value of shift distance is 0.25; it can be overwritten by selecting a new value in the NUMINPUT palette.

The *Scale* panel changes the size of a selected symbol. The scale may be completed two-dimensionally, as shown in figure 20, where the size of a black pin—the original size in the middle—is decreased or increased. Such a 2D scale of signs that have set sizes (pins, space measurement, K-signs, and so forth) may be needed if there is little space available on the staff when several signs need to be written side by side. Figure 20 shows that the black disc of the pin is substituted with concentric circles. The reason for this substitution is transportability. When an AutoCAD drawing is imported into another graphical program, the translators cannot always properly interpret the solids in circular patterns, which may result in the misprinting of a full disc. However, simple concentric circles with the appropriate line weight result in a filled image of a disc.

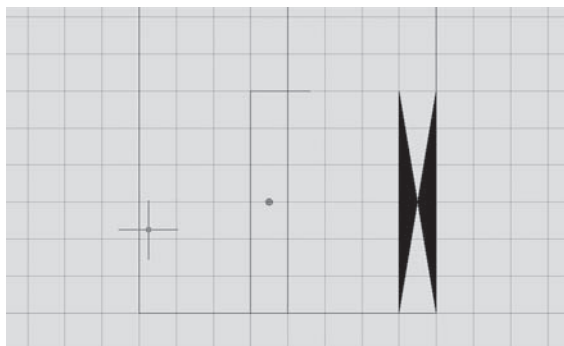


Fig. 21



Fig. 22

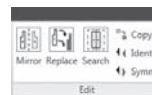


Fig. 23

The *Scale* panel offers possibilities to modify only a symbol's length or width, without changing the other dimension. Figure 21 presents a posture where the directions of the right thigh and lower leg are notated with half-width symbols, the width of the signs were decreased with the appropriate function of *Scale*.

The left icon in the *Modify Selected* panel can be used to split a symbol, usually a path sign or a vertical or horizontal bow to insert another sign into it. The right icon transforms a selected sign, such as an action stroke, a path sign, an addressing sign, or a bow into a passive one. If a sign is selected for which transformation into a dotted version makes no sense, the function is not available.

The *Snap* panel in figure 22 changes the *Snap* mode applied while editing notation. *Snap* is a vital tool to attach symbols precisely. Without *Snap* the symbols are misplaced, which results in poor quality printing. Editing a score always requires selection of *Snap* mode, no matter how small the measure of *Snap*. For general uses, *Snap* 0.5 serves most needs. The *AutoCAD* panel in figure 22 is a collection of icons that call up the most frequently needed AutoCAD commands for creating scores.

Advanced Functions

LabanGraph includes some special functions that may be needed in editing or revising a score. A click on the small icons for "Identical" or "Symmetrical" functions (abbreviated as Ident and Symm) in the *Edit* panel shown in figure 23 repeats a selected sign identically or symmetrically (if symmetrical is applicable). The difference between the "Copy" functions in the *Edit* and *AutoCAD* panels is that, in the *Edit* panel the Copy command must be clicked each time it is needed; in the *AutoCAD* panel the Copy command remains in effect until cancelled.

Movement sequences in dance are frequently mirrored, referred to as having symmetrical repeats in kinetography theory, echoing the bilateral symmetry of the human body. To speed up editing, a "Mirror" function allows users to insert a symmetrical set of selected symbols. Instead of notating measure 1 of figure 12 again, sign by sign, to achieve a symmetrical sequence, first the content of measure 1 is copied into

measure 2—see figure 24, where, after clicking the “Mirror” button as the function requested, the signs are selected (dotted and grayed) and the CONTROL tool palette becomes visible as well. The selection can be concluded by clicking the Enter button in the CONTROL tool palette. The function then asks, in the command line, for the axis of mirroring. Definition of a single point is sufficient as the mirroring will be performed across a vertical graphical axis. The function next requires the user to answer whether the original signs are deleted or not. For present purposes, the user should select the Yes button. The result of mirroring can be seen in figure 25. The “Mirror” function is not just a simple graphical mirroring, but a logical one: all symbols are replaced by their symmetrical counterpart at the level of symbol identification in the database of AutoCAD’s entities.

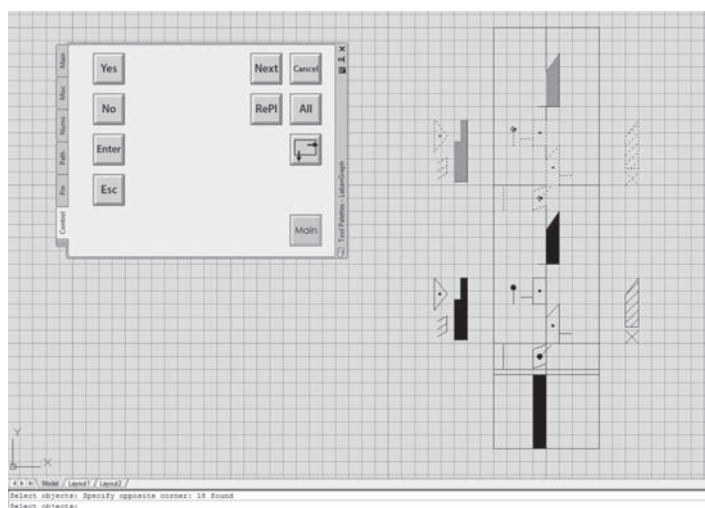


Fig. 24

Another special function of the *Edit* panel is “Replace”, which searches for single symbols and offers the possibility to replace them with another designated one. Figure 26 shows a section of 64 measures from a dance in MezRég called *s, r*, (a fast men’s dance), phrased into eight measures that correspond to the phrases of the tune accompanying the dance.² In this notation the use of black pins follow Mária Szentpál’s usage of notation in that the black pins show the physical relationship in positions of the feet, deviating from the standard rules representing the relation of the center points of feet.³ The intention is to replace the black pins with white

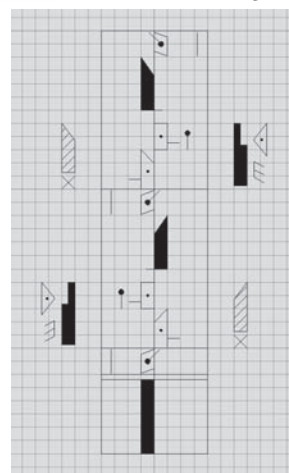


Fig. 25

² The dance was performed by János LRincz in SzépkényerÜszentmárton (Comuna SânmVrtin, Romania), recorded by László Füleki and Gábor Misi in August 18, 1997, notated and edited with LabanGraph by Gábor Misi in 2003 and revised in 2015, archive ID MTA BTK ZTI Tit. 1403.

³ See a detailed discussion on this usage by Gábor Misi in the 2013 Proceedings of ICKL, 50-42.

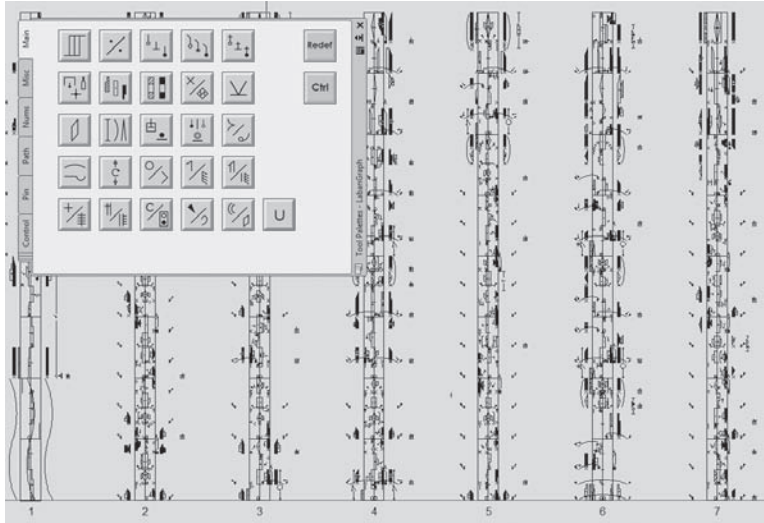


Fig. 26

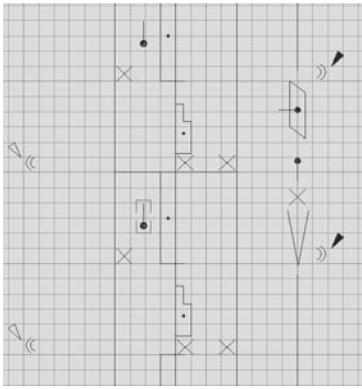


Fig. 27

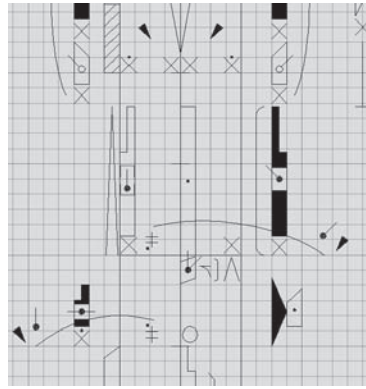


Fig. 28

pins as proposed by Ann Hutchinson at the 1979 ICKL conference (“Technical Report,” 58). The user clicks the Replace button in the *Edit* panel changing the tool palette to the CONTROL palette and the program sends the message “Select a sign to replace!” The black pin next to a place direction sign in the support column is selected in figure 27 and the user clicks the Enter button in the CONTROL palette. The pin is enclosed by a dotted rectangle and the next message appears: “Select another sign to replace with!” After the user selects a white pin from another section of the score (the “sign to replace” can be selected in any context, it can even be added temporarily to the drawing), the next message asks whether to keep the frame around the signs to replace. Because even symbols with fixed sizes can be resized after inserting them, the question refers to keeping the actual size or changing to the program’s pre-defined size. Select the Yes button, as it suits most needs. The last question is: “Replace all? (y/n).” Select the No button, because black pins are applied in different contexts, not only to define relationships of feet. The function searches for instances of the forward black pin, encloses those found by dotted rectangles as shown in figure 28, and asks the question “Replace?” Select the No button, the intention is not to modify

intermediate directions. Figure 29 presents a hit where the black pin needs replacing. If the Yes button is selected, the function replaces the black pin with the white one as shown in figure 30 and waits for a command. It can be Next, which searches for the next instance of a black forward pin, or Cancel, which ends the “Replace” function.

The “Search” function provides a possibility to search a single symbol or a group of symbols. If the user clicks the Search button in the *Edit* panel, the CONTROL palette appears and the function asks the user to select symbols. In figure 31, five signs are selected – two place middle directions, two dynamic signs, and a horizontal bow; together, they represent a heel click. When the selection is finished by clicking the Enter button in the CONTROL palette or on the keyboard, the selected signs are enclosed by a rectangle, then the prompt asks: “Do you want to modify search rectangle? (y/n).” The function searches the selected signs within the rectangle surrounding the selection, but not beyond. Therefore, if a similar constellation is larger (longer) than the selection, it will not result in a hit. In the example, the selection is shorter than a beat. For the sake of this search it is modified to include a whole beat, so the question is answered “Yes.” An enlarged rectangle is set as shown in figure 32. The next question asks for confirmation: “Rectangle OK?” If the answer is No, the rectangle can be modified again, if Yes, the search is started. Different search results, enclosed

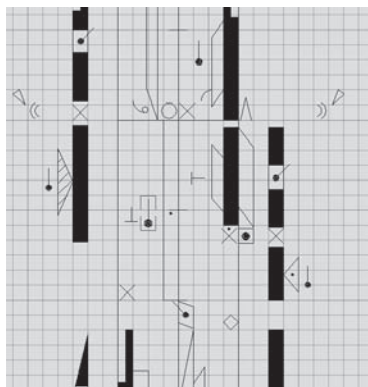


Fig. 29

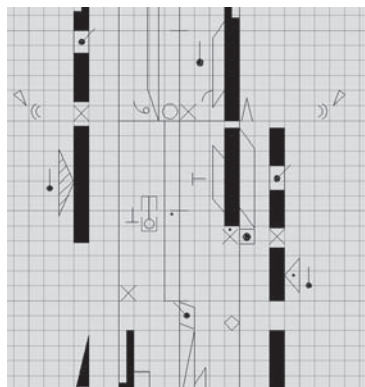


Fig. 30

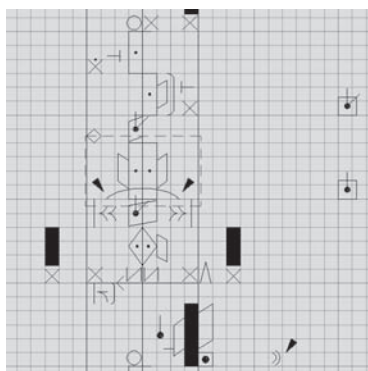


Fig. 31

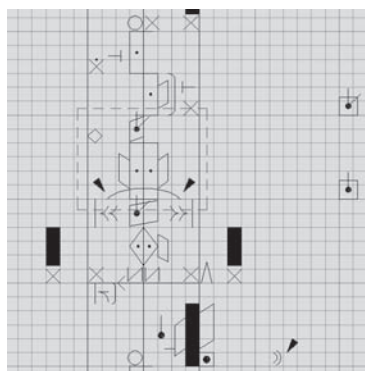


Fig. 32

by the set search rectangle, can be seen in figures 33-35. Each includes the originally selected set of signs, which may be different in shape and applied in different context.

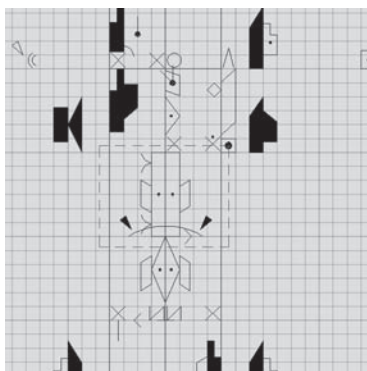


Fig. 33

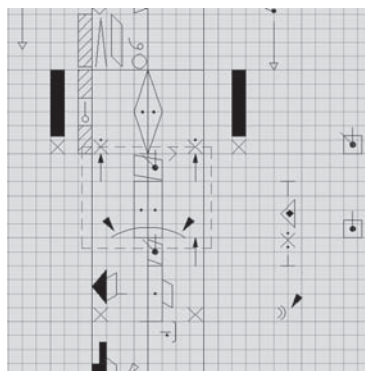


Fig. 34

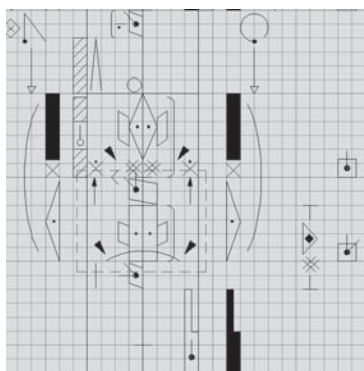


Fig. 35

Publishing Notation

The primary goal of developing LabanGraph was to create a tool to professionally edit and publish scores. AutoCAD produces high resolution, highly detailed vector graphics, where the actual size of the drawing can be defined independently from line weight (dissimilar to the pixel graphics such as in jpg or tif formats, where the change of picture size changes the width of lines). Although scores may be published directly from AutoCAD, to accommodate required text and musical information, publishing is better with software developed for this purpose such as Adobe's InDesign. As InDesign does not accept the AutoCAD dwg file format I import the dwg file first into Adobe's Illustrator, set the appropriate size and line weight prior to sending the graphics to the publishing software..

Future Possibilities

The created structure of LabanGraph serves a possibility to develop it into different directions. One can be the inclusion of the symbol set and drawing requirements of Motif Writing or Effort analysis. The other can be the widening of graphical

possibilities to speed up editing or serve special needs of different dance genres. Gábor Misi has already begun a promising initiative in his experiment “Search and Analysis in Kinetography Laban/Labanotation” to support structural analysis of traditional dance.

Availability

LabanGraph is free for all those interested. Its beta version with documentation can be downloaded from its home page. As mentioned above, AutoCAD version 2011 or later is required. AutoCAD runs on Windows, Mac OS, and iOS, however, for the time being, the Tool Palette extension, on which LabanGraph’s latest version is based, can be achieved only for versions running on the Windows operating system.

ACKNOWLEDGEMENT

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ICKL LOUNGE: ISSUES IN TRANSLATION

DISCUSSION LED BY MEI-CHEN LU (USA/TAIWAN)

Participants: Marion Bastien (France), Natalia Beliaeva (France/Russia), János Fügedi (Hungary), Alejandra Laorrabaquio Saad Georgina (Mexico), Bing-Yu Luo (China), and Raymundo Ruiz (Mexico).

Introduction

Translation is an art itself. It requires a translator to make decisions with conveying the meaning of a word, a sentence, or an entire article consciously and appropriately. A translator should have knowledge of the subject, a deep understanding in literature, and good writing skills in languages. S/he needs to keep the readers in mind and present the translation in clear context.

I don't consider myself to be a translator as I don't really have a deep understanding of Chinese literature and good writing skills. I have been living in the United States for over 20 years as I am originally from Taiwan. I don't speak or write much of the Chinese language here in America. Although Mandarin is the official language in both China and Taiwan, some expressions are different similar to British English and American English.

I was thrown into the translation process when I was invited to teach Labanotation and Motif Notation workshops in China back in 2015. The majority of my students do not read much English. With limited textbooks available in China, my focus was to translate the course's content, so that my students could have the material to continue their studies afterward.

All the notation concepts I learned were in English. I had limited time to translate my course handout entirely into Chinese. My priority was to translate the concept as long as I conveyed the meaning clearly. I used Bing-Yu Luo's translation titled 拉班记谱法: 动作分析与记录系统, the Chinese edition of Ann Hutchinson Guest's *Labanotation: The System of Analyzing and Recording Movement* as a reference. However, within such a short period of time, it was hard for me to follow every single term from that book. Most of the time I would make direct translations if the term was easy such as turn, walk, run, and so forth. I only referred to the Chinese edition of *Labanotation* when the terms were more technical or I could not find the appropriate translation.

Luo spent four years translating Hutchinson Guest's book, which contains more than four hundred pages, and went through numerous editing. It was an important milestone to introduce this book to Chinese Laban community. This was the first time a Western Labanotation textbook was formally published in China. Her contribution is much appreciated.

The one thing that I always do in my class handouts is to place the English terminology beside the Chinese translation when I introduce a new concept. I would like my students to be aware of the original terminology, even though they may not pay attention to the English. I hope they know the term in both languages in case they see another translation of the same term, which is different from mine.

Issues

Later, when I had spare time, I started to read some Laban-theory related books in Chinese. I realized that a lot of translators and authors who use Laban's concepts in their book often did not follow the previously established terminology. As a result, one terminology would translate into three to four different Chinese terms.

For example:



Fig. 1. Chinese translations for main direction in Luo's translation of *Labanotation* (21).

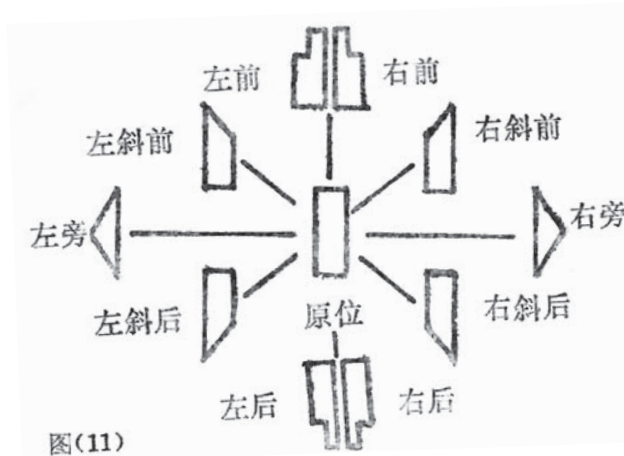


Fig. 2.
Chinese translations
for main directions in Zhang's
拉班舞谱 [Labanotation], (2).

In figure 1 and 2, although Chinese characters look slightly different, “forward,” “backward,” or “side” means the same. However, the term “diagonal” in figure 1 is jargon because it is a direct translation from the dictionary. I understand Luo's position because we are not professional translators and we often follow wording choice from the dictionary. Personally I prefer the term in figure 2 as it is commonly used language to describe “diagonal.”

I have also found a discrepancy in “caret” in Luo's translation (see figure 3 and 4). She introduced two different terms for caret in Chinese: one is 脱字号 and the other is 角括号. According to *Merriam-Webster Dictionary*, caret has the meaning of “there is lacking, be without” and “a wedge-shaped mark made on written or printed matter to indicate the place where something is to be inserted.” However, according to Hutchinson Guest's *Labanotation: The System of Analyzing and Recording Movement*, the basic meaning of the caret is “the same.” Hutchinson Guest explains, “for support: the foot is to keep to the same spot where it is at this moment (or where it was most recently)... For body parts: the caret is used to indicate movement of the same part of the body” (208). The first Chinese terminology 脱字号 is taken directly from the dictionary. The second one 角括号 is related to the “wedge-shaped mark.” Based on Chinese characters “脱字号”, they look like getting rid of words. It does not have the connotation of “the same.” This kind of Chinese translation can be misleading to students and cannot associate the symbol with its function. In this case, the second choice “角括号” may be more suitable to describe caret.

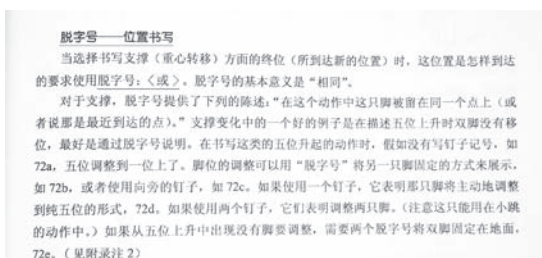


Fig. 3.
Luo's Chinese
translation (59).

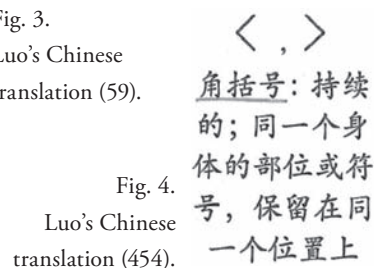


Fig. 4.
Luo's Chinese
translation (454).

Furthermore, more discrepancies in terminology can be found in Effort. I compared the terms from Luo's translation, Laban/Bartenieff Institute of Movement Studies workshop handout in China, Qing-Yi Liu's 返回原点: 舞蹈的身体语言研究文集 [Return to Origin: Body Language Research Papers in Dance], and my own translation for my course (see figure 5). There are some differences as you can see in the diagram below:

	A	B	C	D	E
1	Effort Term	□ Luo	□ CMA	□ Liu	□ Lu
2	Strong	強	有力 (powerful)	重(heavy)	強
3	Indirect	非直	间接	延伸 (extend)	
4	Free	自由	自由	流暢 (smooth)	
5	Sustained	慢 (slow)	持續	慢 (slow)	持續
6	Sudden	快 (fast)		快 (fast)	突然
7	Flow factor	流动	流动	控制 (control)	
8					

Fig. 5. Comparison of the Effort terms by different translators and authors.

Obviously, there is no central organization restricting a person to use which term. Since I am new to the translation process, I would like to learn what other countries experiences are and how they overcome the obstacles to unify the terminology in their language. Thus, I sent a questionnaire to the following people and invited them to discuss the issues at the ICKL lounge:

Marion Bastien (France);
 Natalia Beliaeva (France/Russia);
 János Fügedi (Hungary);
 Alejandra Laorabaquio Saad Georgina (Mexico);
 Bing-Yu Luo (China);
 Raymundo Ruiz (Mexico).

The questionnaire contains a list of questions as follows:

1. What was your background in translating notation/other Laban works? From what language to what language? Give a brief history on how you started.
2. What method do you use when you translate? Do you refer to different publications? Do you ask around? Do you stick with a dictionary?
3. When you translate, you probably will encounter some issues, such as:
 - A) straightforward translation word by word, which may sound awkward in your native language;

- B) the terminology in English/French/German does not mean the same in your native language;
 - C) terminology in notation/Laban's work states one meaning, whereas the dictionary in English/French/German carries a different meaning;
 - D) the translator introduces a new meaning to a terminology, which is incorrect concept;
 - E) the terms in anatomy/kinesiology sounds foreign to people because they never have the discipline in anatomy/kinesiology.
4. What was your solution(s) for translation issues mentioned above?
 5. The translator may not have been aware of previous translated works, but proceeded with inventing new terms, which are different from the established ones. This action may create diversity in terminology. Who is to judge which translation is better or worse?
 6. Is it important for the translator to have a thorough knowledge on the subject s/he is about to translate to ensure the accuracy of the translation?
 7. In countries such as China, where it does not have an established standard terminology, what kind of advice would you give?

Unfortunately we ran out of time before we could go deeper with the list of questions. Nevertheless, the entire session was recorded by Beijing Normal University in China.

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ICKL LOUNGE: CULTURAL POLICY AND NOTATION PRACTICE: HOW DO INSTITUTIONS AND INDIVIDUALS OPERATE WITHIN DIFFERENT POLICY FRAMEWORKS IN ORDER TO MAKE NOTATION PRACTICE POSSIBLE

FACILITATOR: VICTORIA J. WATTS

Discussants: Marion Bastien, János Fügedi, Noëlle Simonet, Ursula Payne.

This session was the second 'ICKL Lounge' of the conference. The intention was to open up a space for guided, thoughtful dialogue in relation to the different conditions of practice and production for notators across our community. In the absence of a transcription of the highly generative discussion, I share here the opening remarks made to frame the debate and the set of prompt questions given to panelists.

I plan to start by sharing two very different reflections that prompted me to ask this question.

Between 2004 and 2009 I was living in the USA, thinking and writing about dance notation systems and their practices, but otherwise at some slight remove from the broader dance community. I had the impression that dance notation was losing ground in spite of the hard work of colleagues to promote the value of the study and application of Laban's work. Likewise, in conversation with friends in the UK, I found that there seemed to be very little activity in the Labanotation community there. When I returned to London to live, taking up a faculty position with the Royal Academy of Dance, I was happy to receive an invitation to attend one of the *Rencontres entre Notateurs* [Meetings of Notators] that Marion Bastien organized in Paris. I prepared to share some thoughts on notation as research but anticipated that there would only be a scant handful of attendees. I was genuinely amazed then to find myself in conversation with a packed room of students, teachers, practitioners, who were all really passionate about notation. I wondered what was going on there, in France, such that notation appeared to be flourishing at just the same time it appeared to be struggling to maintain its relevance elsewhere.

When I first began learning notation I had the naive sense that Benesh Movement Notation (BMN) and Labanotation prevailed because they were the ‘best systems’ but over time I came to see that differently. This perception that the ‘success’ of a notation system does not reside wholly, nor even majorly, in its logical robustness was solidified when I was writing a consolidated history of BMN and Labanotation up to 1977. I already knew, from reading *Choreo-Graphics* (Hutchinson Guest) that close to one hundred notation systems of varying qualities had been invented in Europe and the western world since the 15th century. What I discovered was that the difference between those that thrive and those that fail appears not always to be the initial solid concept of the system, but rather the opportunity to apply, test, develop, and refine it over time. Notation systems do not spring into the world fully formed: that is, in part, why we meet to discuss new solutions to new problems and new solutions to old problems, every couple of years. However, the opportunity to refine a notation system and its practices requires the support of passionate followers and/or institutional backing. Laban was effective first and foremost at cultivating followers, while the Beneshes quickly enlisted establishment patrons.

Our notation practices take part within a broader network of cultural and economic activity. Which is to say they are affected by ideology, as all things are since ideology is the process by which practices that are specific, historical, and cultural come to appear to be timeless and natural; simply ‘the way things should be’. Louis Althusser suggested that one of the main ways that ideologies are constructed and shared is through Ideological State Apparatuses, such as schools, the church, the judiciary, and so forth. Nonetheless, I think it is fair to say that the very many institutions with which we interact (theaters, funding bodies, conservatories) are part of a constant tussle with ideology. The values of these institutions shape the environment in which we work. These institutions are tasked with implementing ‘policy’ in relation to the arts and they also contribute to the conversation that shapes policy. Obviously I need to give this a good deal more thought but these are the ideas I’ve been grappling with in trying to understand how our practices can be thriving in one locale while withering in many others.

In simple terms, I might lay out the situation thus:

- notation practice flourishes when it receives institutional support;
- institutions are all, more or less, forms of Ideological State Apparatus, that reinforce cultural values to a greater or lesser degree;
- in some countries, policy implemented by institutions is explicit, while in others, for example in the USA, it seems more opaque (clouded by ideas about ‘the market’ perhaps).

So where does this leave us? What can we learn from colleagues operating in contexts of strong institutional support? What, if anything, can we do if we are trying to work in contexts where cultural policy appears to disregard the value of our practice?

I have invited some colleagues to respond to some more specific questions, and I will open up the discussion to everyone here in due course.

Panelists and conference participants engage in discussion initiated by, but not limited to, the following questions:

1. *Why/how were notators in France able to be so effective in getting support for their practice? What are the policies of the French government (at various levels) that support a thriving dance culture that includes notation?*
2. *Is there a connection between institutional support and broader shifts in cultural policy in the USA?*
3. *For colleagues around the world, in what ways have broad cultural policies supported their practice and where might they have made conditions more difficult?*
4. *What role do artists and notators themselves play in shaping cultural policy? To what extent are we able to shape the contexts in which our work takes place?*

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***CŪKAS DRIKŌS*: READING AND VIEWING PARTICIPATORY AND PRESENTATIONAL VERSIONS OF A LATVIAN FOLK DANCE**

JULIE A. BRODIE AND HANNAH RUSS

Introduction

This workshop session explored participatory and presentational versions of a popular Latvian folk dance, *Cūkas Driķos* (Pigs in a Buckwheat Field). The session included an introduction to folk dance in Latvia, viewings of participatory and presentational versions of this traditional dance, and a brief look at notation systems used in Latvia. The workshop culminated with conference participants reading a Labanotation score of *Cūkas Driķos*.

: e Project

While folk dance in Latvia is popular and has been extensively researched and recorded, Brodie and Russ are working to document the participatory versions of common dances in Labanotation. The simpler, social versions of Latvian folk dances are the core elements of the more ornate and complex staged dances, but discerning the authentic, base dances is complicated. Therefore, understanding the relationship between participatory and presentational Latvian folk dances became central to this investigation and to understanding the role that folk dance plays in Latvian culture. The dances of Latvia have also not previously been documented in a universally accessible and recognized system like Labanotation.

Participatory and presentational dances can be defined from either a prescriptive or a descriptive point of view. The following chart is drawn from the research of Andriy Nahachewsky (5-6):

Participatory		Presentational	
Prescriptive	Descriptive	Prescriptive	Descriptive
Complex in the microscopic	Simple in the microscopic	Simple in the microscopic	Complex in the macroscopic
Improvisational “Display steps”	Facilitates interaction between dancers	Little improvisation	Places focus on formations

Fig. 1

For the purposes of this notation project, the prescriptive point of view is utilized in referencing both participatory and presentational versions of dances. Viewing and describing participatory dances from a prescriptive perspective reveals clear and simple steps and patterns. A descriptive analysis would need to account for every performative discrepancy and idiosyncrasy, making participatory dances much more complex to notate than their presentational counterparts. According to Nahachewsky’s model, in presentational dance “the standardization of movement on the microscopic level is designed to highlight and reinforce the macroscopic elements” (6). Presentational choreographies draw from and stylize the participatory folk dance steps, and little improvisation is included; it is only seen in character portrayal or theatrical moments. The fact that most Latvian folk dances are couple dances performed within a larger group may also contribute to the standardization of the steps. From the prescriptive perspective, the presentational dances of Latvia are more complex and ornate in terms of step patterns, floor plans, and virtuosity than the corresponding participatory dances.

When danced in participatory settings, there are individual variations in the performance of the steps consistent with dancers having freedom to improvise and be expressive. However, the basic support-gesture structure of steps and spatial arrangement remains more or less consistent for the whole group. Significant and common differences in the steps themselves can be traced back to different regions of Latvia and beyond—to Estonia and Sweden in the case of *C! kas Driņšos*. These important distinctions are notated and included in the glossary as part of this project. All these notations can still be considered prescriptive, as they are intended to capture the major regional distinctions and not individual stylistic and performative variants. It is worth noting that the costumes worn by dancers also indicate specific regions of Latvia.

Looking at the history of Latvia and the development of the folk arts movement reveals much about the function and evolution of basic Latvian folk dances in both participatory and presentational contexts. While only a brief introduction, the history presented here helps explain the application of *C! kas Driņšos* and other such



Fig. 2. Traditional costumes. Photography provided by Julie Brodie.

traditional dances in staged choreographies. Knowledge of the basic history and geography of Latvia is also important to understanding the standard variations seen and notated in the social renditions.

: e History and Evolution of Latvian Folk Dance

Grinvalds states that the origins of Latvian folk dance can be traced back to 9th century pagan rites of the Baltic tribes, when song, dance, poetry, and rituals were used to connect to the spirits of the earth. Many of the *dainas* (folk songs) have remained unchanged since this time, and some are even thought to date back to the iron age. *Dainas* were passed along orally and reveal details about the pagan rituals of ancient Latvians. For example, eight festivals were celebrated each year. Four main festivals corresponded with the seasonal solstice/equinox, and the other four marked the beginning of each season (Grinvalds 9-10).

Folk symbols were important as they were seen as way of communicating with the gods (Grinvalds 13). The symbols are relevant to this study as the designs of these symbols are found in the formations of presentational folk dances to this day. In these symbols, horizontal lines represent land, or the horizon, while vertical lines reflect the connection between heaven and earth. Circles (as in many dance forms) indicate



Fig. 3a. XI Latvijas skolu jaunatnes dziesmu un deju svētki (Children's Song and Dance Festival) 2015—Cūkas Driķos. www.youtube.com/watch?v=Y7mDoMvFgPo.



Fig. 3b. Symbol of Auseklis.

unity, or harmony (Grinvalds 14-15). Education on proper symbol usage continues to be a component of folk dance training in Latvia, and mastering the symbolic formations is considered to be one of the most challenging parts of learning and performing folk dances (Grinvalds 14-15). Though Latvian folk dance has undergone significant transformation over time, its pagan origins continue to be referenced in modern choreography as well as in social dance forms, making these original dances historical artifacts.

The dance formation pictured in figure 3a is a reference to the Auseklis symbol (see figure 3b). The Auseklis is the morning star or symbol of light; it is believed to protect its bearers from evil.

In the 11th century, Christianity was introduced to Latvia, and missionaries tried to use dance as a mechanism for spreading Christian values. Christian references were attached to existing pagan celebrations. For instance, Jani (summer solstice) was renamed “St. John” in an attempt to repurpose the summer solstice celebration as a Christian holiday. Ultimately this resulted in a Pagan–Christian religion hybrid, which was never fully embraced. Over time folk dances lost this religious association, and there was a return to an emphasis on pagan ideals such as the motif of unity and connection to the land and community (Grinvalds 25-26).



Fig. 4. Ligo bonfire. Photography provided by Julie Brodie.

In the 19th century there was a “cultural awakening linked to Romantic and ethnic-national concepts” (Boiko 47). This contributed to an increased interest in systematically collecting and publishing folklore materials during this time period (Boiko 47; KlotiZJ 110). The first massive folk festivals were also organized in the 19th century. At the time of the original 1873 festival, Latvia had been occupied by Germans, Swedes, Poles, and Russians; this first festival not only established many components of festivals that are still seen today, it also helped establish (or portray) a Latvian national identity (see *Helper for Visitors to the Song and Dance Celebration 2*; Grinvalds 27).

Latvia has a long history of occupation, but the most recent Soviet occupation beginning in 1945 and ending in 1991 was significant to the development of a more presentational style of folk dance. The Soviet Union actually encouraged “amateur arts” (including dance and festivals) as a means of reaching the uneducated classes, in particular. “Amateur” artists had to abide by Marxist principles by incorporating “contemporary” symbols and ideas into their work. This meant the lyrics of folk songs had to be changed to reflect Soviet ideology. Dance was less impacted by these requirements than song as its vocabulary is not dependent upon words, ultimately turning movement into perhaps “. . . the most important form of folk tradition expression” (KlotiZJ 110).



Fig. 5. Dance Company Dandari. Photographer Ilze Covere.

Dance did not escape unaltered, however. According to KlotiZJ, the Russian influence on Latvian folk dance resulted in the use of faster tempi, higher jumps, brilliant technique, and a polished performance quality (112). Andeed, these presentational versions of traditional folk dances started to resemble ballet character dances with their emphasis on mastery of performance and the stylization of folk movement and music (KlotiZJ 112). Regardless of these changes, folk dance became increasingly popular, the number of dancers grew dramatically, and the choral festival was renamed in 1960 as the “Song and Dance Festival,” reflecting this shift.

During the 1970s and 1980s, interest in original folk traditions led to the development of the (Neo)Folklore Movement or Folklore Ensemble Movement. Participants in this movement wanted to study, reclaim, and recreate “authentic” folk art. This arose at least in part as a reaction against the stylization of the “amateur arts.” The presence of folk artists became more and more powerful, with traditional singing and dancing occurring alongside staged festivals. Festivals such as “Baltica” united people from the three Baltic States and were seen as a form of protest by participants. Ultimately, this Neo-Folklore Movement contributed to the establishment of a sense of national identity and fueled the fight for the restoration of independence (KlotiZJ 122; Grinvalds 30). As Grinvalds states: “The pattern that emerges is that in times of greatest stress and oppression, the arts come to the forefront as a representation of national identity, solidarity, and power” (7).

In his article on the Neo-Folklore Movement, Arnolds Klotiņš identifies three categories of folk dance on the basis of origin and content: “orally inherited,” “learned from sources,” and “stylized” (114). “Orally inherited” dances are passed along through the continuity of tradition in a community and are frequently associated with remote rural areas. “Stylized” folk dances are those seen in the amateur arts movement/ensembles and oppose the ideals of the Neo-Folklore movement. “Learned from sources” refers to dances that are recovered by folk artists, “from live sources or written records . . . to maintain and popularize folk culture to the best of their understanding and abilities” (Klotiņš 114). This became the driving force of the Neo-Folklore movement, especially in the 1980s. Significant to this movement was the inclusionary nature of the event—everyone was welcome to participate in performance and experience folklore material, and the division between performer and audience was de-emphasized if not erased. (Klotiņš 114-117).

Folk dance in Latvia today is less about ritualistic meaning and more about community (Grinvalds 32). It continues to be an important national symbol, but with independence, stylization seems to have become destigmatized. The large-scale festivals and performances are embraced as a way to reference a national identity and pagan origins, even with stylized and more technical movement. Folk dance today is also able to reflect new values and cultural beliefs—it is changing with the times. New choreography performances where artists explore the blending of new trends with traditional dances are part of dance festivals, and social dances continue to evolve and develop throughout the Latvian diaspora.

Tracing the Story of *Cīkas Driks*

Returning to the story of *Cīkas Driks*, three primary contexts for this dance were identified and viewed:

1. celebrations (participatory dance);
2. proscenium stagings (presentational);
3. festival stagings (presentational).

The lyrics accompanying *Cīkas Driks* help trace the history of the dance. There were originally two unconnected verses of the song (see below). Both originate from the northern part of Vidzeme, which is close to Estonia and Russia (Grinberga 74). Although the two verses do not relate to one another, they are now sung together when performing *Cīkas*. This suggests that the dance may also originate from the Vidzeme region. The “traditional” participatory Latvian version of *Cīkas* is a two-part dance. In the first part, a jumping step pattern, the weight is placed fairly evenly between the feet. The version notated here is two jumps in fourth position, change and repeat, followed by three changing jumps, and a fourth with no change. Another variation ends with four changes. The second part of *Cīkas* involves different versions of circling in a pinwheel. Common variations of steps observed in various

participatory contexts were notated and reinforce research about the evolution of this dance through time and place. For example, performing the jumps with the front heel touching the ground indicates an Estonian or Swedish influence (Rinka and OJs 15). Higher jumps with the feet picked up is seen with young dancers and in more performative settings, but it is also a style that is more prevalent in northern Latvia. In terms of social function, *C! kas Driņš* is not associated with any particular occasion. It is “just celebratory—when people dance, they dance it for joy in different events” (V. Vidzemniece, personal communication, June 25, 2017). More details on specific variations and the historic significance will be the subject of future research.

1.	Cūkas driķos, cūkas driķos	Pigs in buckwheat, pigs in buckwheat
A	Ar visiem(i) sivēniem.	With all piglets
A	Ejiet, bērni, dzeniet Irī	Go children and chase them away
A	Lai neķēza lab[bl	Not to spoil the grain
2.	Visi saka, visi saka	Everybody says, everybody says,
A	Mana sieva laiska.	My wife is a little lazy
A	Lai ir laiska, ka tik skaista, Ka tik labi danco.	Let she be lazy as long as she is beautiful and a good dancer.

Fig. 6. Lyrics of
C! kas Driņš.

Nerejati Ciema Su. i, a repertoire piece performed by the folk dance company Pērle, exemplifies how *C! kas Driņš* has been incorporated into a staged context. JInis PurviZJ’ choreography for *Nerejati* incorporates ropes, elaborate costumes, and is designed for performance on a proscenium stage. The basic jumping step pattern of Cūkas Driķos can be clearly seen in one section of the dance as the women perform the jumps over the ropes held by the male dancers. The other *kustības* (movements) in *Nerejati* are the subject of another notation project.

C! kas Driņš can also be observed in festival stagings. In the 2015 Children’s Song and Dance Festival, 110 dance companies (1760 dancers) participated in a choreographic arrangement of *C! kas* by Arta Melnalksne. The dance is unified and organized to highlight pagan folk symbols such as the Auseklis, the morning star or symbol of light (pictured above). These formations utilize and emphasize the base steps of *C! kas*, making them more easily discernible than in *Nerejati*, where the steps are stylized and fused with other movements.

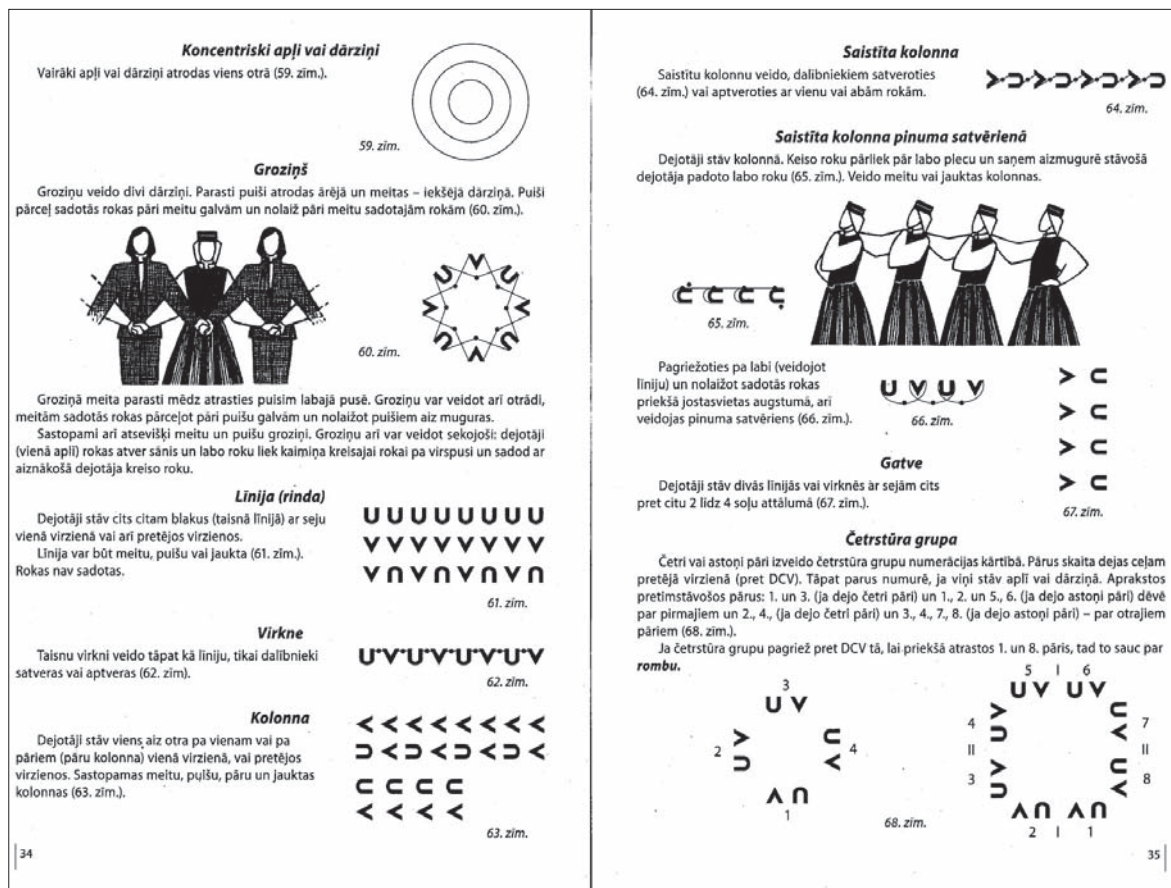


Fig. 7. Verbal-graphic example, courtesy of Latvijas Nacionālais Kultūras Centrs (Saulīte 34-35).

Dance Notation in Latvia

In Latvia, a verbal-graphic notation system is used as a means of folk dance preservation and communication. According to Rita Spalva, in addition to playing a role in preserving dances, dance notation has stabilized dance terminology: “The combination of words and images created the historically most stable approach to dance notation with the easiest type of overview” (505). Notation and word descriptions are used alongside video materials in preparation for the traditional Latvian dance festivals, facilitating staging and helping group leaders understand the vision for the dance’s structure (Spalva 505). In the festival staging by Melnalksne mentioned above, it is evident that notation would have been helpful in creating and organizing an event of this magnitude. Dancers came from all over Latvia with different degrees of dance training, and Melnalksne would have had minimal time to coordinate the groups, let alone teach the step sequences. This verbal-graphic system is part of dance teacher education in Latvia and a requirement for obtaining certification (Spalva 505).

The founder of the verbal-graphic Latvian folk dance writing method is JInis Stumbris with contributions from Johanna Rinks and JInis OJs. In his first book, *Dejosim latviski I* (Let's Dance Latvian I), Stumbris wrote explanations, showed directions in schematic drawings, formed a system for showing holds for partners, and described steps. The verbal-graphic system that is still used today evolved under guidance of The Center of Latvian National Culture. The final edition was completed by a working group of choreographers led by Ingr[da Saul[e. But this was not the only notation system developed in Latvia.

Harijs Sūna was an authority on Latvian folk dance for over three decades and had strong interest in notation. In his 1966 text, *Latviešu rotaļas un rotaļdejas* (Latvian Games and Game Dances), Sūna identified elements and constructions of folk dance (Boiko 52). In two of his other works, Sūna created a system for categorizing folk dance. In the 1989 *Latviešu ierašos horeogrāfiskā folklorā* (Choreography of Latvian Social Dances) and the 1991 *Latviešu sadzīves horeogrāfija* (Latvian Traditional Choreography), Sūna carefully analyzed and systematized Latvian folk dances, dividing them into layers, types, subtypes, groups, sub-groups, and so forth. These categories were mainly determined by the form of the dances – how participants were grouped and organized in addition to the steps themselves (V. Vidzemniece, personal communication, June 25, 2017).

Sūna used a verbal-graphic notation system in his 1966 text that is very similar to what is used today. In Sūna's later two texts, he uses his own abstract system that he began working on in the early 1960s. This system uses vertical and horizontal projections or boxes and was presented in his 1979 text *Dance Notation*, published in three languages. Each box represents a specific movement aspect, and symbols are placed in these boxes. Sūna wanted to develop a universally accessible system compatible with computers, and the notations were intended to indicate specific movements as well as formations (100).

Sūna's system for categorizing dances has been passed on, but the abstract Sūna notation system is not used today. The verbal-graphic system evolved gradually and its use is widespread because of its simplicity and clarity. This is important, as movement descriptions must be understandable to all. Dance teachers are not necessarily professionally educated, especially in rural areas (V. Vidzemniece, personal communication, June 25, 2017). Clarity of description is important in the process of preparing for the dance festivals when thousands of dancers must learn and dance the same dances (Spalva 505).

A

Upon request, the dancers of the Pērle Dance Company performed a (semi) participatory version of *Ciņas Driķis* in one of their rehearsals. One student explained that this version “can be seen in bars.” While still clearly the arrangement of professional dancers, this is the variation recorded in Labanotation for the 2017 ICKL conference.

Conclusion

This lecture-demonstration explored the relationship between the participatory and presentational versions of a Latvian folk dance. The story of the traditional dance, *C! kas Driņšos* begins in the Vidzeme (northern) region of Latvia and southern Estonia. The history of this dance was then traced through its manifestations as more ornate and complex presentational performance pieces. Video footage of versions of *C! kas Driņšos* that have been presented at the enormous and prestigious Latvian folk dance festivals was shared, demonstrating the power of traditional song and dance to unite tens of thousands of dancers for the entertainment of even more observers.

This reading of *C! kas Driņšos* reveals aspects of Latvian folk dance and the broader culture, including who dances this piece, in which settings it is performed, when it is presentational, and when it is celebratory. The exact steps, costumes, and performance quality are all significant, as they vary regionally. Looking at methods for the preservation and transmission of this dance, the notation system utilized for teaching and recording folk dance in Latvia was briefly introduced and compared to the more universally utilized Labanotation system. Participants in this session learned a semi-traditional version of *C! kas Driņšos* to provide them with kinesthetic understanding of social, cultural, and artistic traces inherent within this one dance.

Latvian Folk Dance: *Cukas Drikos* (Pigs in a Buckwheat Field)

As performed by dancers of the Perle Dance Company, May 2016

Directed by Raimonds Dzintars

Notation by Julie Brodie and Hannah Russ

Notes: The basic step patterns for *Cukas Drikos* remain fairly consistent. The dance is always in two parts: A jumping phrase and a circling phrase. The notated variations in jumping and circling can be seen in any combination. Variations in performance style can be seen from region to region. For example, bringing the legs high to place middle on the jumps is more presentational across Latvia, but this variation is also characteristic of participatory versions seen in Eastern regions of Latvia (closer to Russia).

This notation is meant to provide insight into possible *Cukas Drikos* formations, based on this version performed by Perle Dance Company. The group formations for the repeats may vary. For example, the break of the big circle into two smaller ones at the end of measure 16 does not have to be so prescribed, and the couples in measure 32 do not necessarily have to end side by side. This score is notated for 8 dancers, but it can be adapted for any number of couples. The dancers can also return to the original circle at the end to repeat all if desired. In more participatory settings the dance is usually done in groups of four that do not change as they repeat the base patterns.

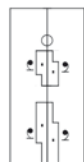
Glossary

• = Focal point is the center of the circle

P = partner



Natural rotation of the legs is present throughout.



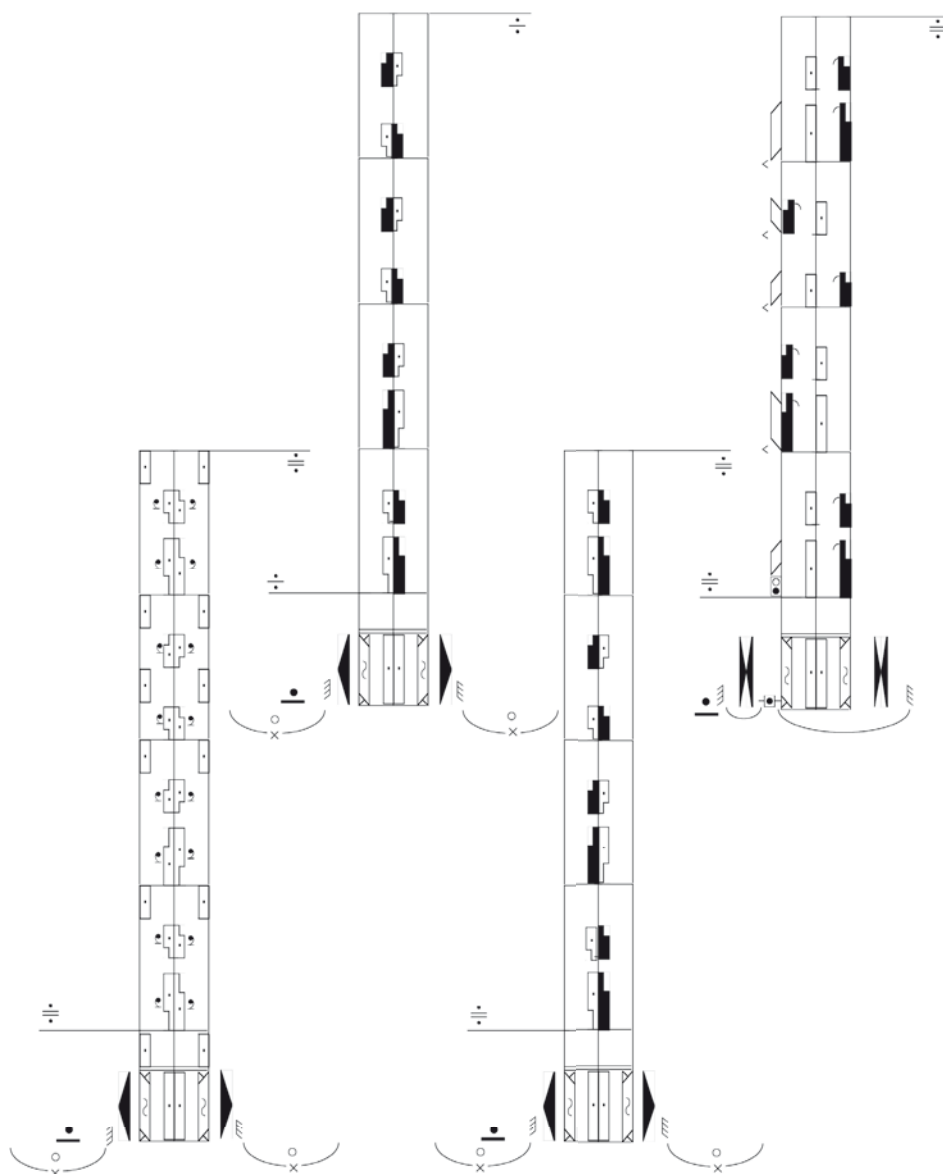
Middle level for supports throughout: The legs are not specifically bent, but the knees are pliant and bend as needed for resilience, weight on the balls of the feet.



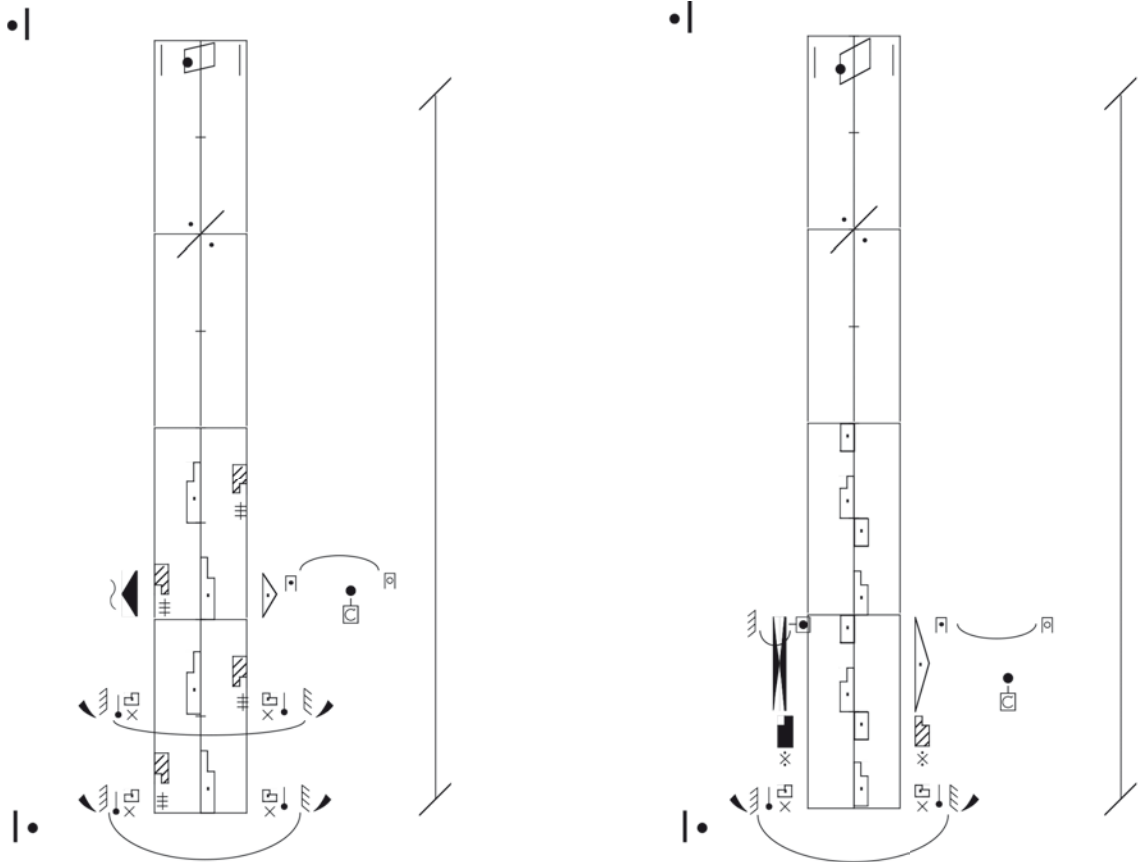
The side low arms in the pinwheel are relaxed and rather ad lib (m41-48).



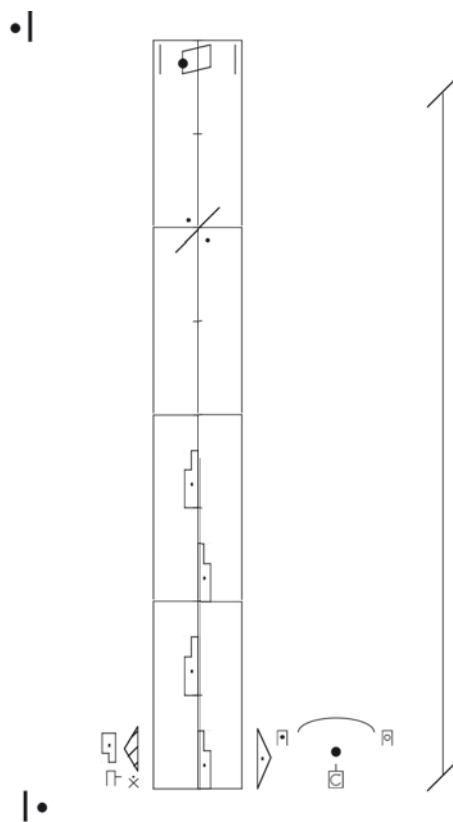
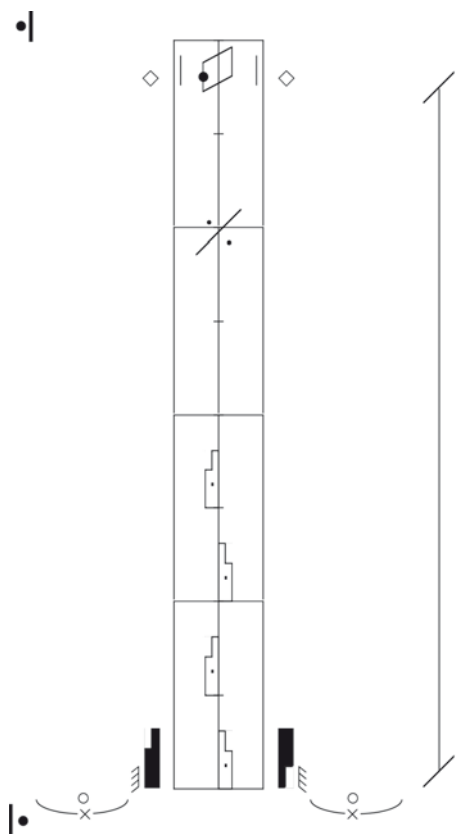
The couples break from the group of 4, men following women to indicated facings and locations. All end in 2 lines facing each other (m32).



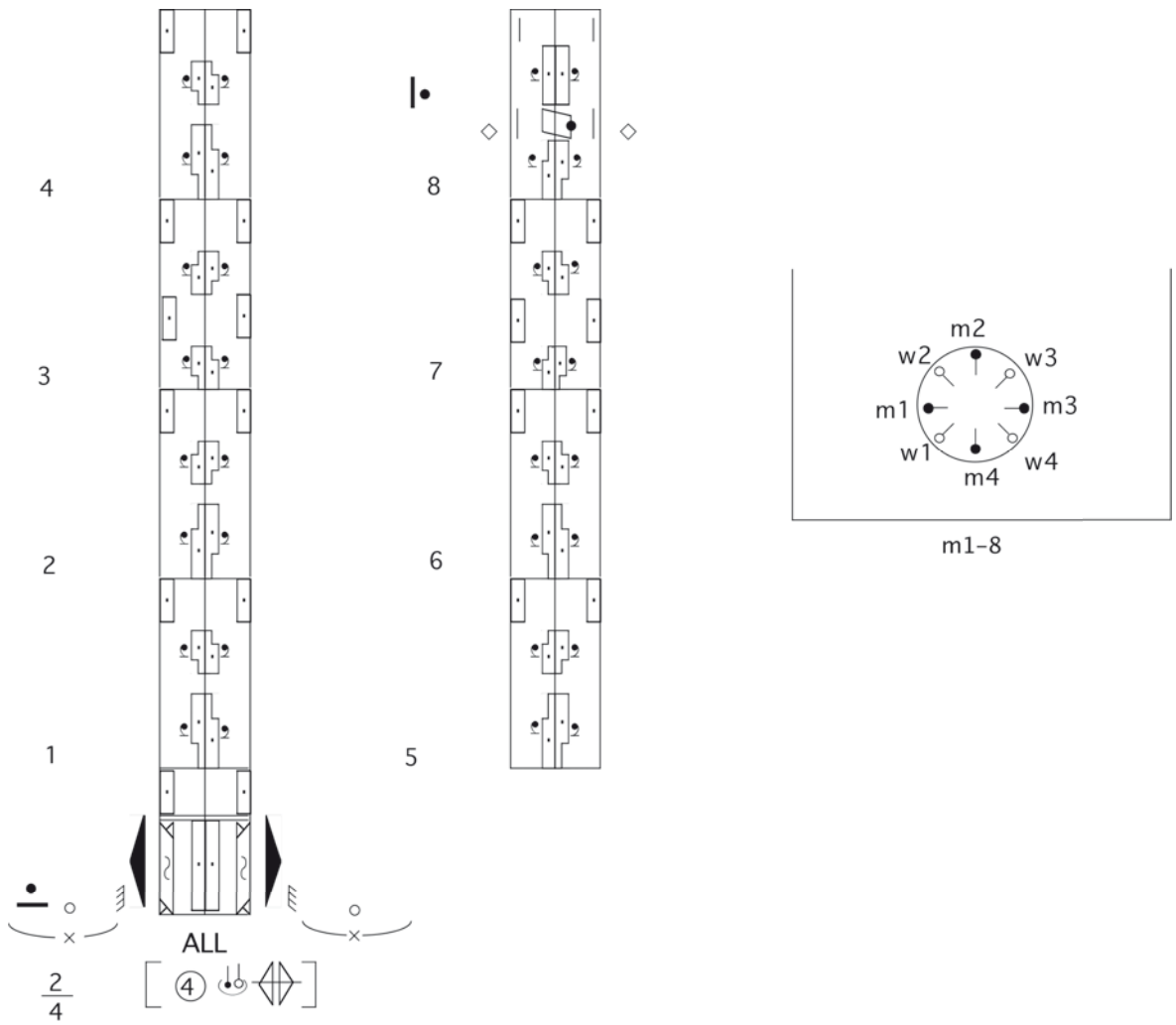
Variations in the basic jump phrase. Arm and leg variations can be intermixed.

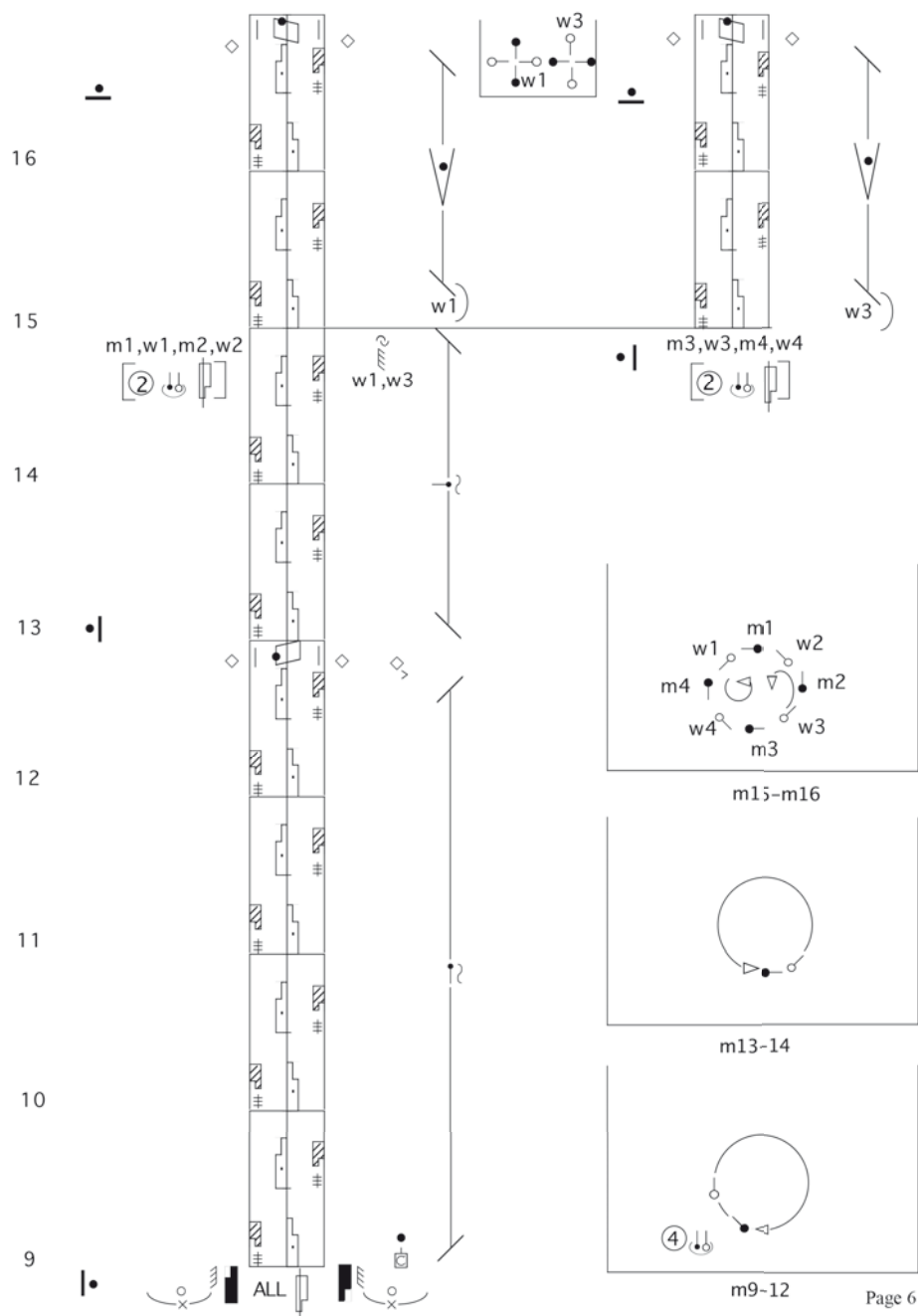


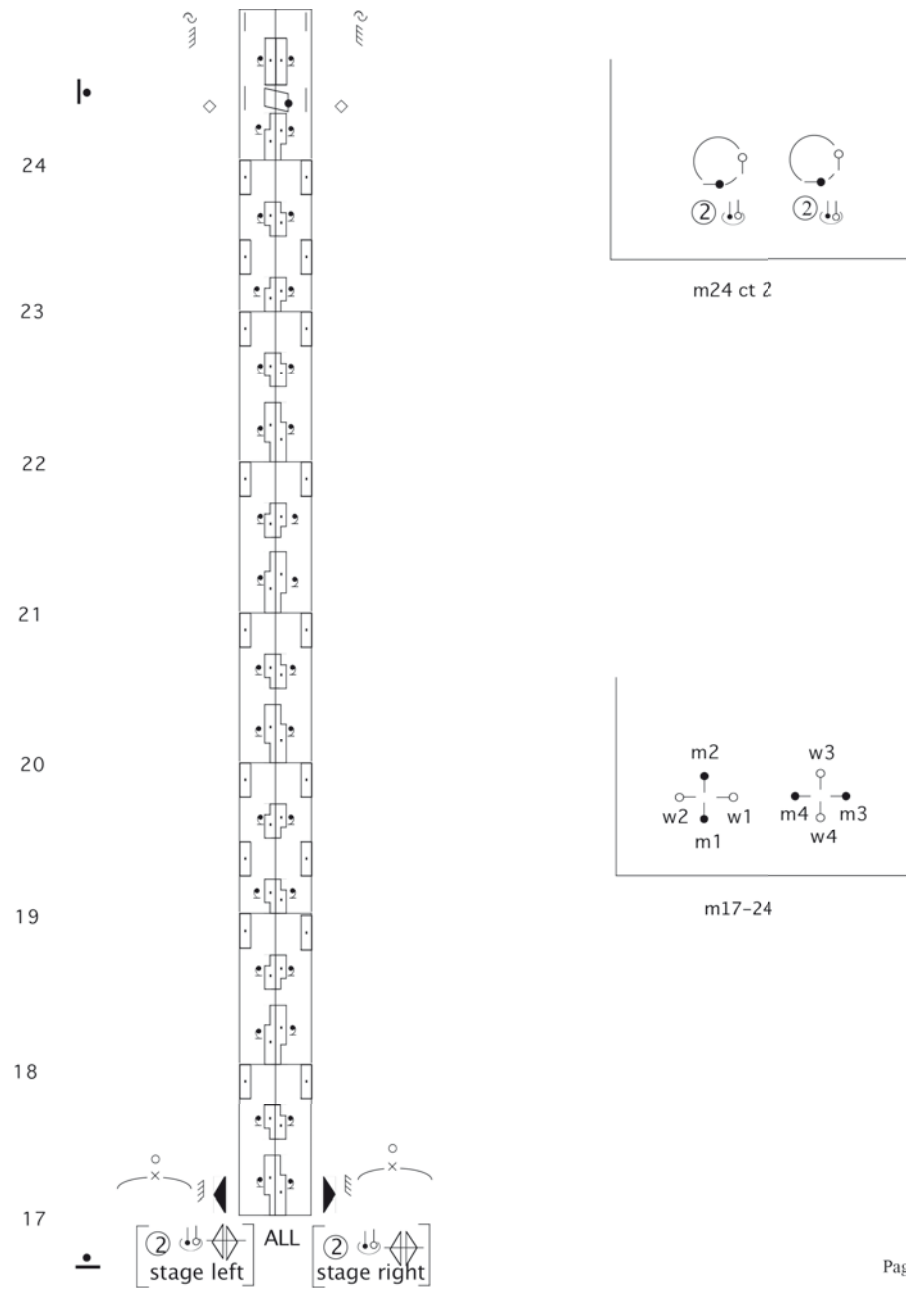
Variations in the basic circling phase. Arm and leg variations can be intermixed.

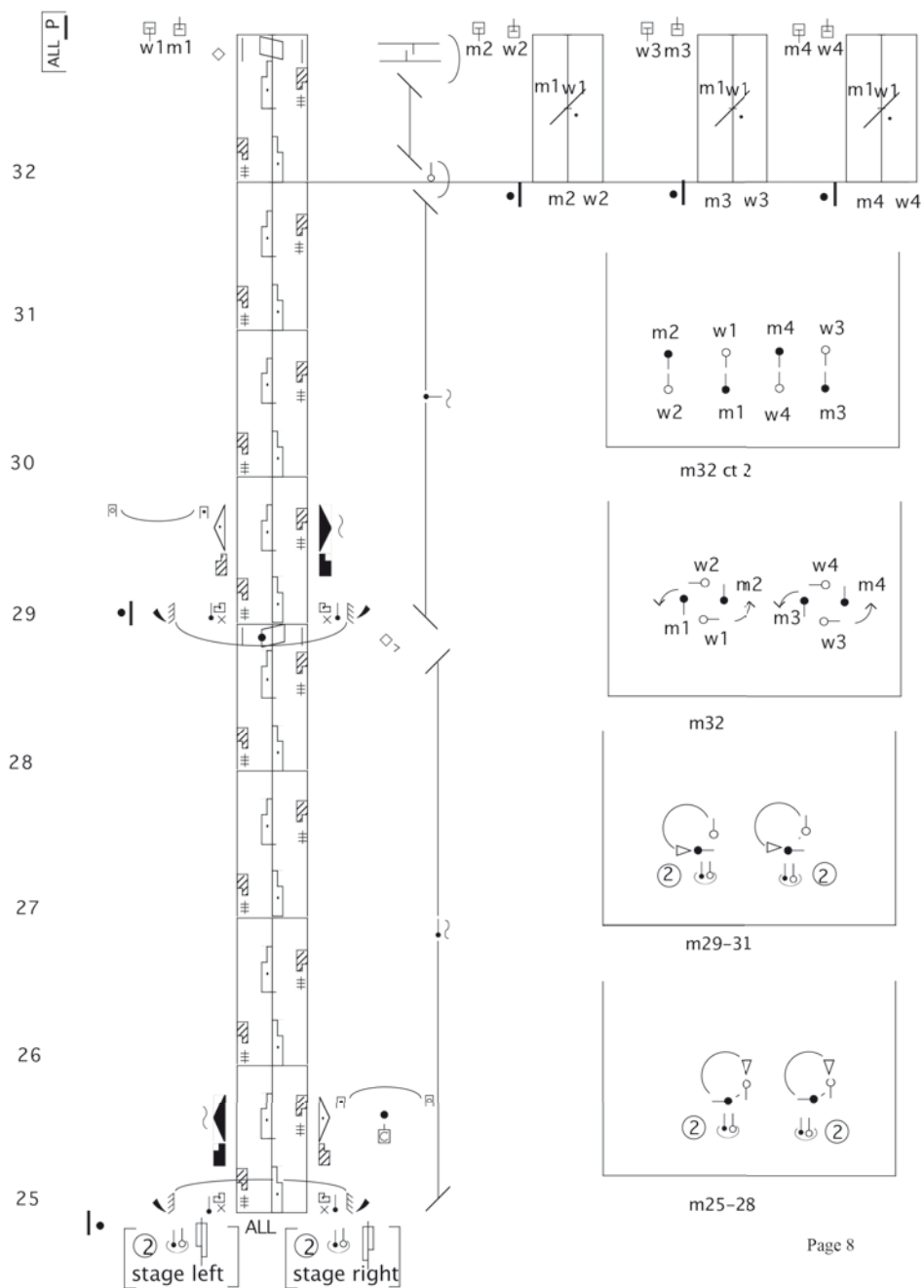


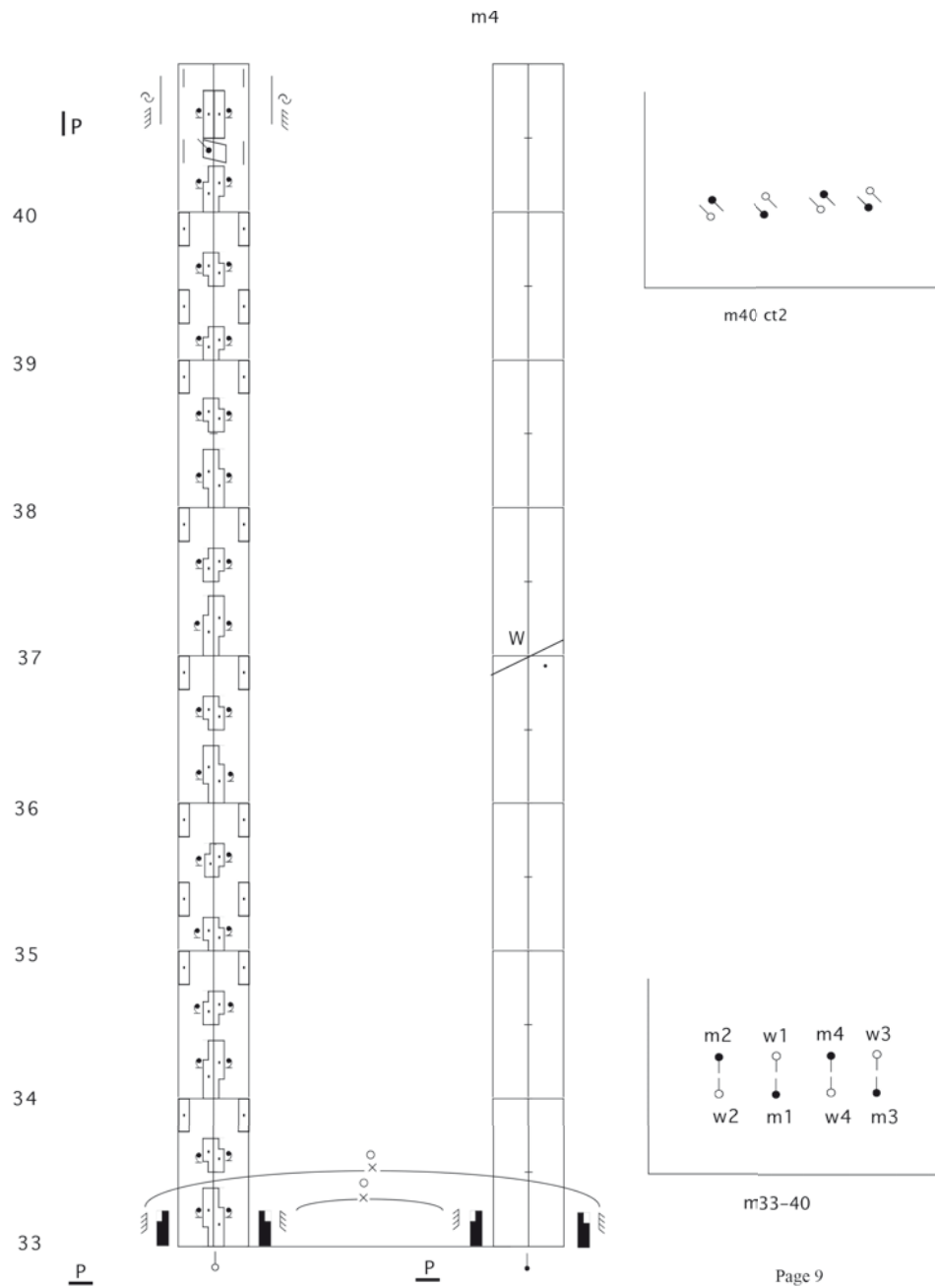
Variations in the basic circling phrase (continued)

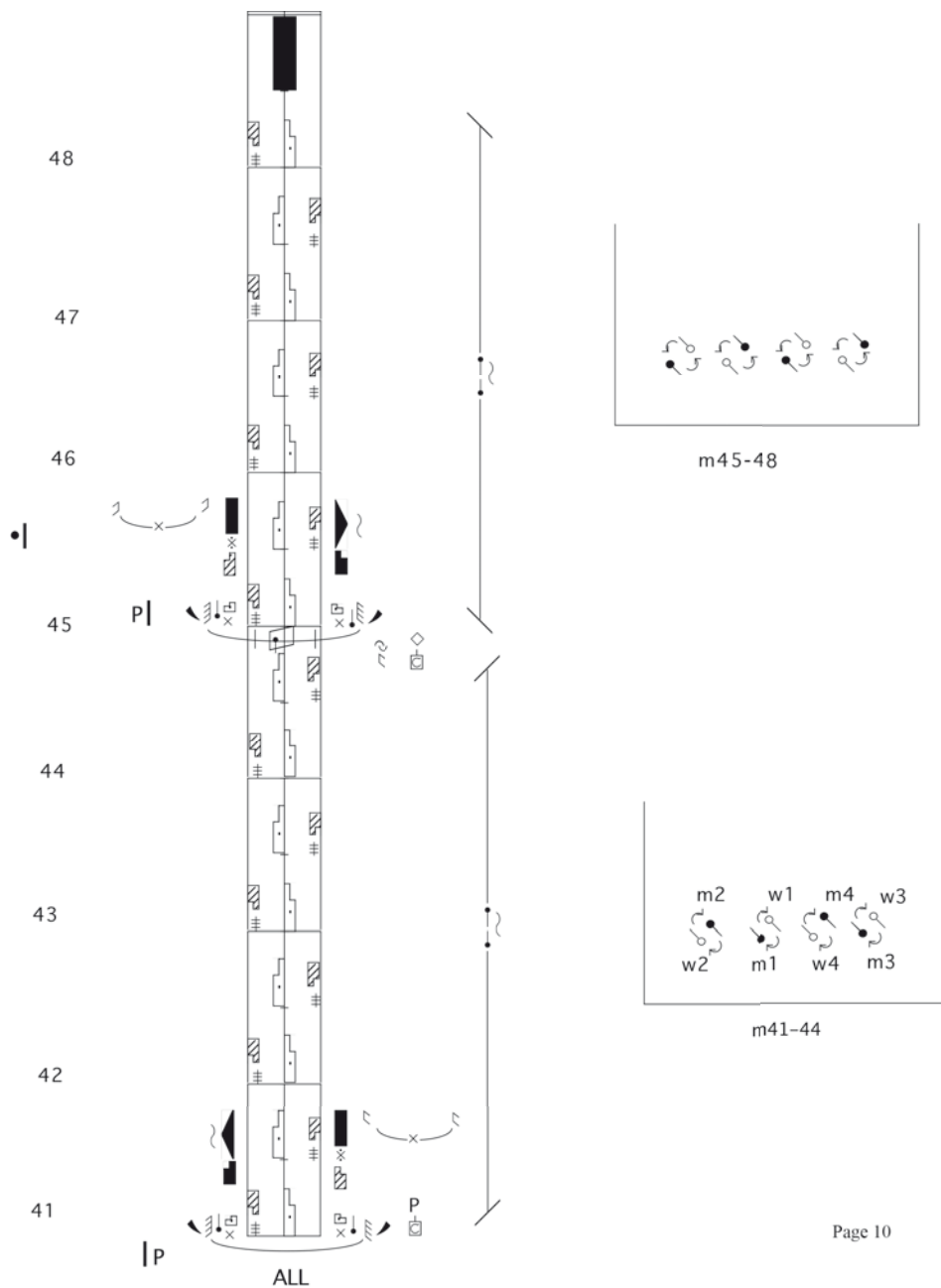












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LET'S READ THE EXPRESSION OF KOREAN DANCE

SHIM KYUNG-EUN

Dance Demonstration: Kim Soo-Youn.

Assistant of Translation (Chinese) and Music: Han Se-Yong.

As we have already seen in the application of Labanotation to scientific research by Judy Van Zile, who notated the Korean dances, *ch'ôyongmu* and *chinju kômmu* (2001), traditional Korean dance has a natural and subtle movement expression in accordance with its own rhythm (beat) and breathing method. Breathing, which affects even the fingertips and the tips of one's toes, induces a diverse range of movements. So, when we transcribe Korean dance into Labanotation, this point must not be neglected. I understand that Korean dance may seem simple in its form in the eyes of non-Koreans, who might think that the movement can be picked up quickly. However, its expression could be extremely hard to learn and follow. Since 2015, I have been discussing and examining with students of the department of Korean Traditional Arts at Korea National University of Arts how key elements of Korean dance could be transcribed into Labanotation. I was curious to know how non-Koreans who have not learned Korean dance could understand its movement. For this workshop I extracted some of the notation from *Taepyeongmu* dance—one of Korea's important intangible cultural assets—and explained how to experience Korean dance after reading it together. *Taepyeongmu* dance is about wishing for the country's peace and prosperity. It features elegant dancing steps, gorgeous court costumes and various musical beats.

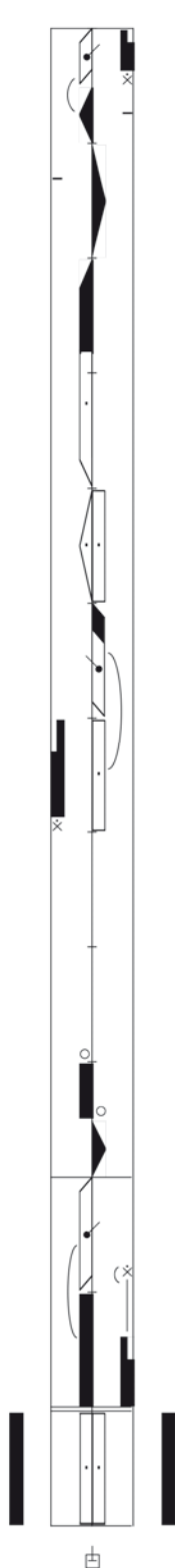
Workshop progress

We read three versions of the same basic phrase. Each version emphasizes a different element.

3

Rythme 'Teobeollim'

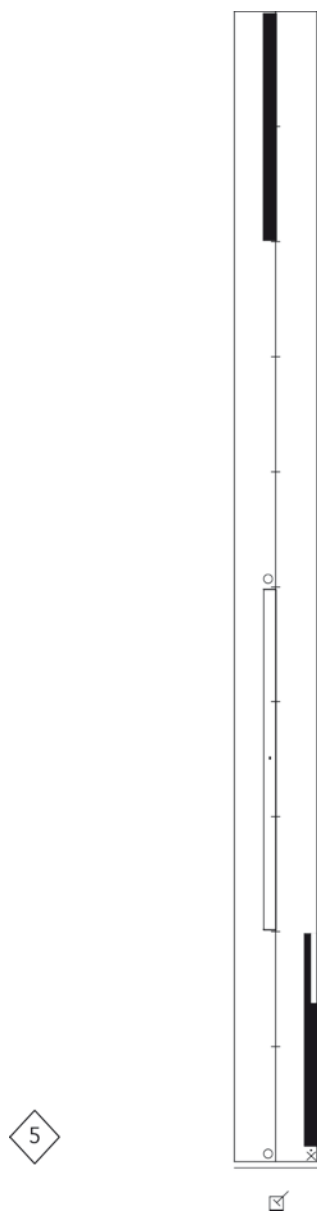
$\text{—} \bullet \text{—} = 75 - 90$



4



Fig. 1a



All three versions of the notation of *Taepyeongmu* for reading was made by Shim Kyung-Eun.

- 1) The first version contains simple notation of the lower body movement. The goal was to learn the overall rhythm and movement flow of steps—see figure 1a.
- 2) The second version centers on the upper body movement. The goal was to learn how to use the arms, wrists and tools that govern the movement of the sleeve—see figure 1b (the name of the long sleeve is *hansam*).
- 3) The third, which was the most complicated and detailed version, adds dynamic signs (breath, dynamics) in order to learn the traits of Korean Movement Expression—see figure 1c.

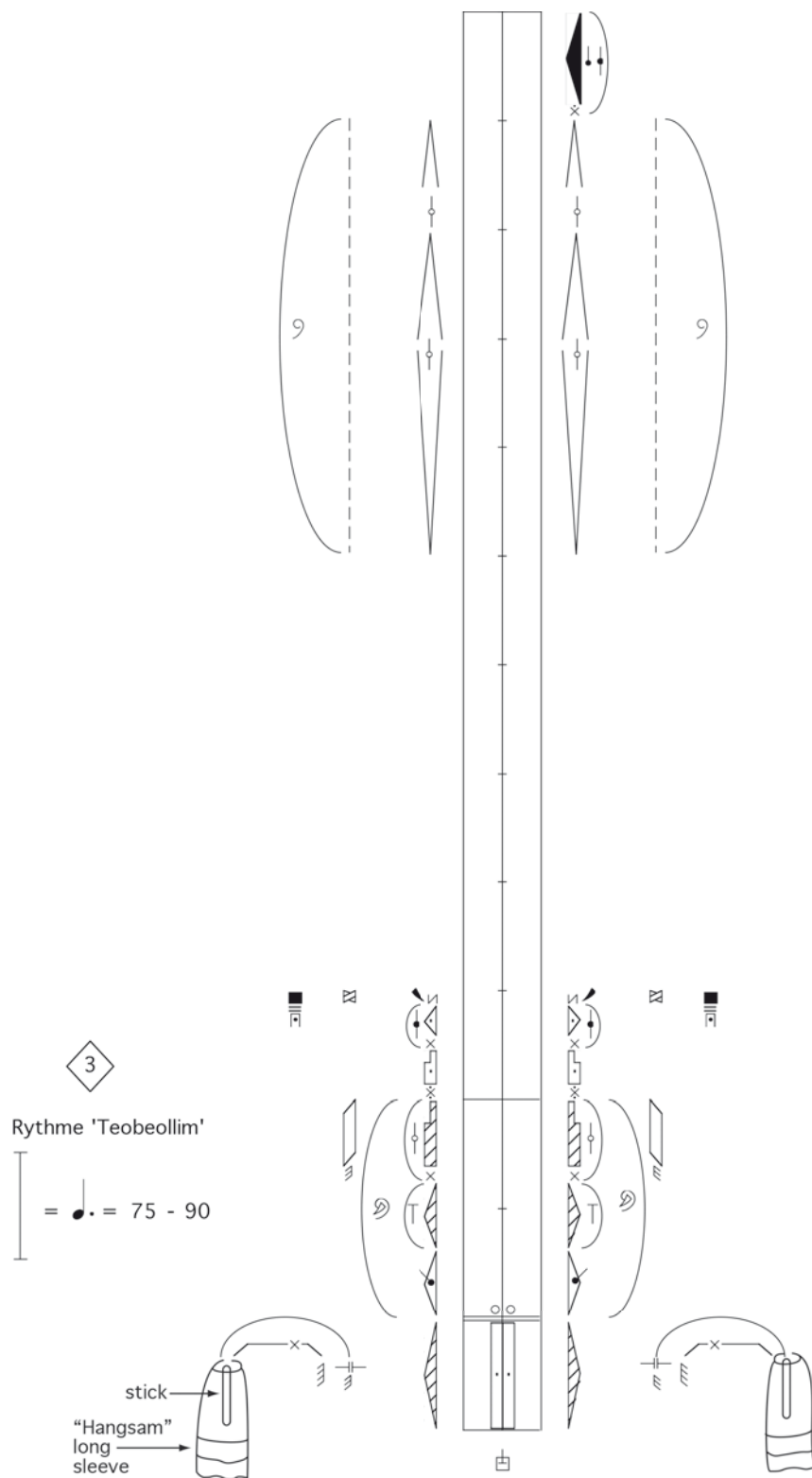
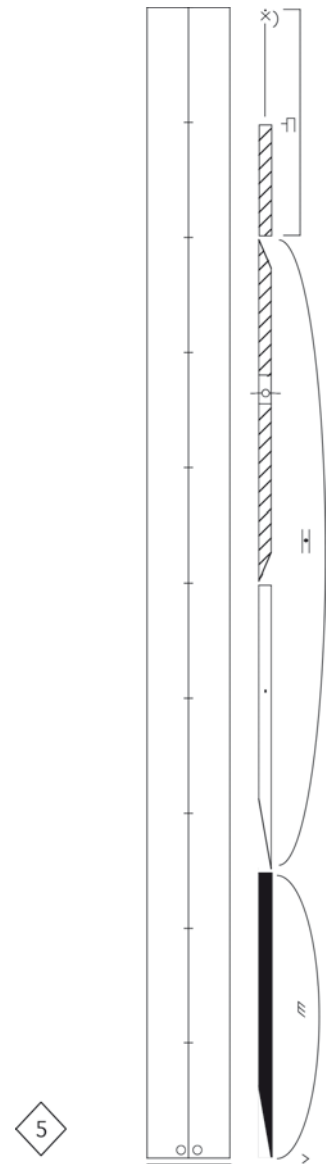
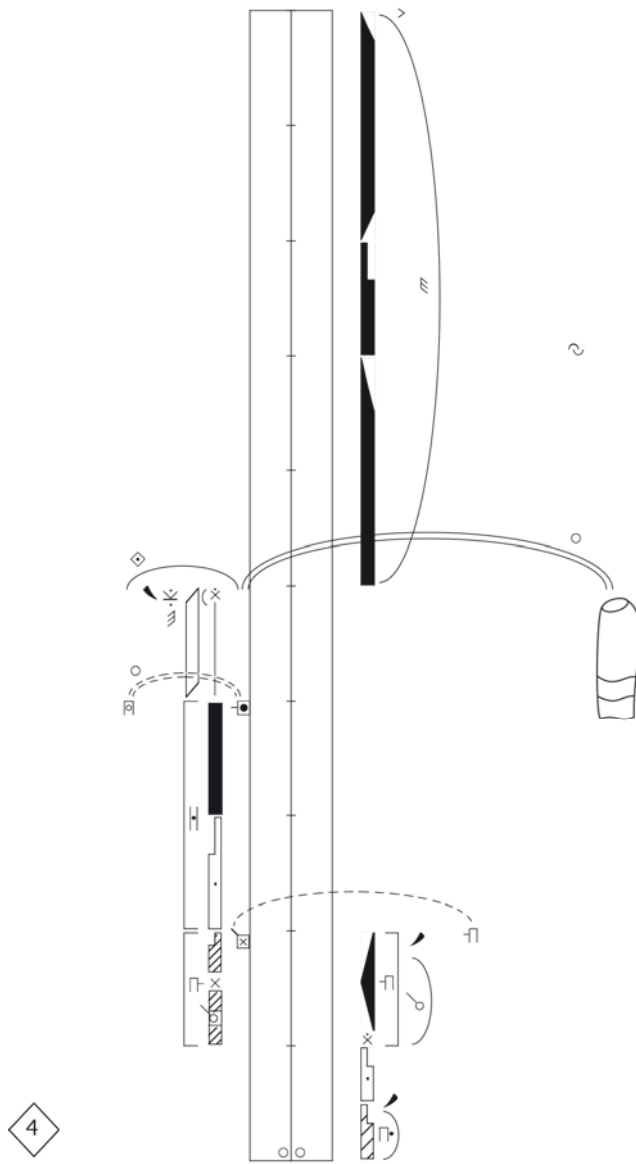


Fig. 1b



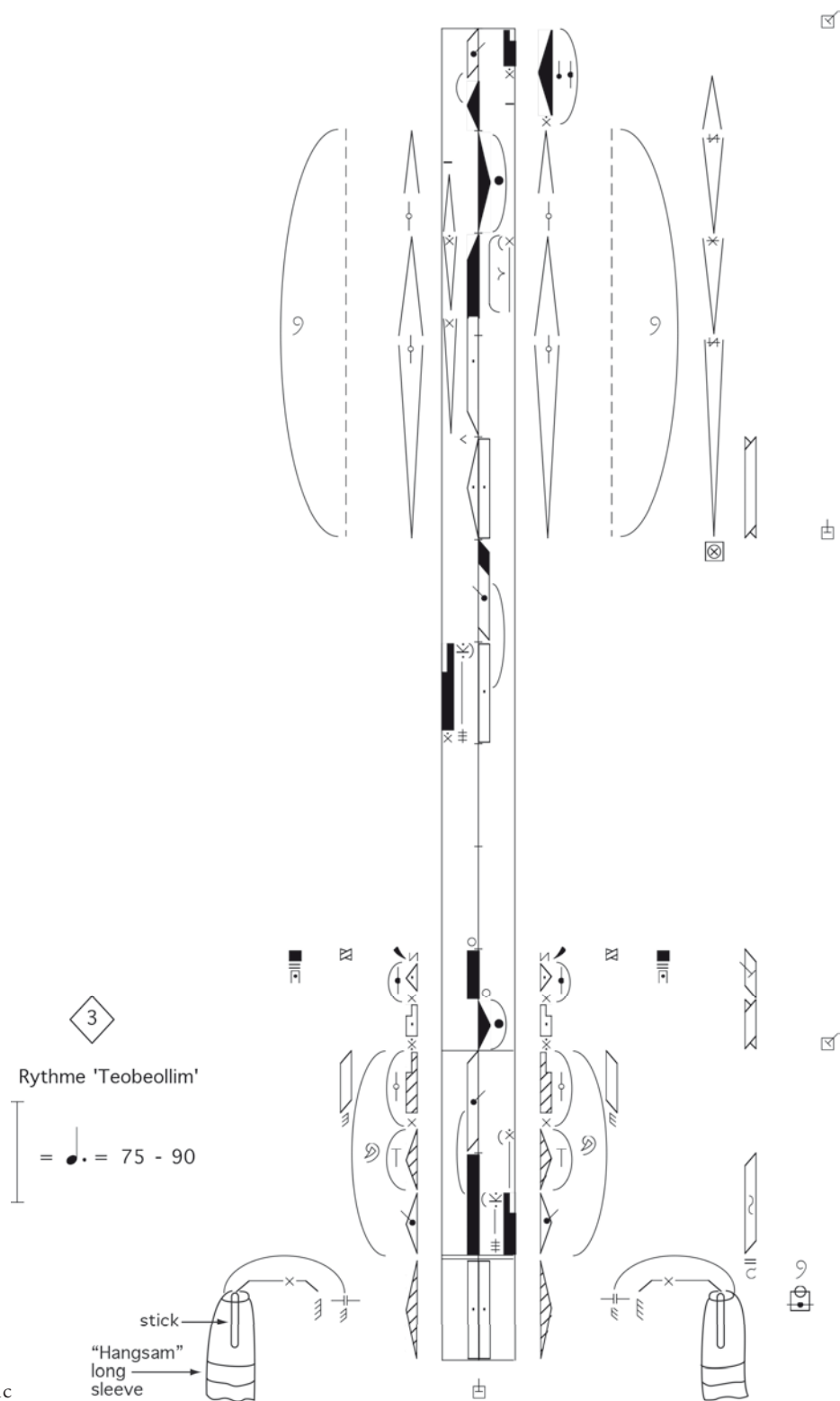
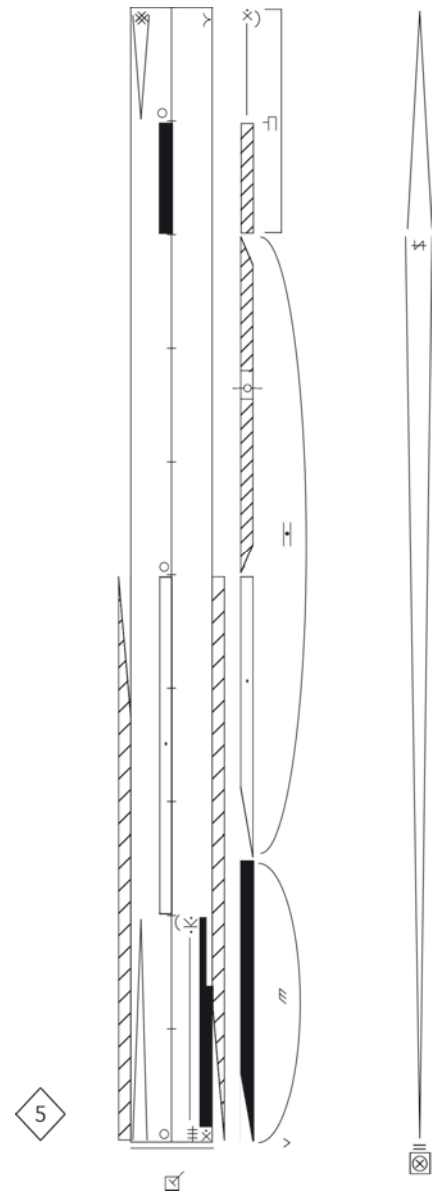
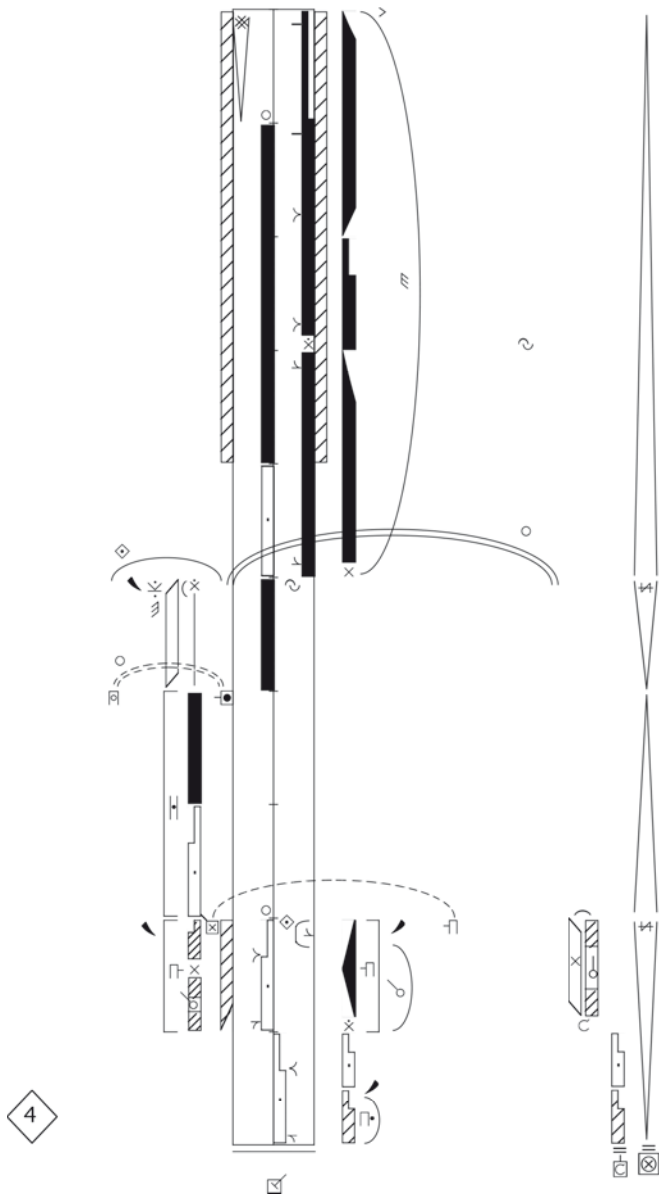


Fig. 1c



To read these three versions step by step, I structured this workshop with a brief explanation given by myself, participants' free reading of notation scores, a demonstration by a dancer, and participants' execution of the dance.

Synthesis

Version 1. Participants learned the steps by counting the beats of movements of *Taepyeongmu*, which did not entail much locomotion. Since the notation delivered the information exclusively on locomotion, participants' movement did not carry any nuance of Korean dance. A relatively smooth reading was performed.



Fig. 2. Scene of workshop.

Version 2. Participants tried to read the information (score) of the notation with a pair of prepared *hansam* and sticks in their arms or an arm. In the process, participants with a high level of the notation reading comprehension understood movement more quickly, but Labanotation novices did not. On the other hand, Chinese participants seemed to use *hansam* more easily, while participants from Europe and Americas did not seem to have easy access to the use of *hansam*. However, the ease of use of *hansam* and the ability to read notation were separate issues. Therefore, the workshop hosts, including myself, helped some of the participants in their reading. Most participants also asked about dynamic symbols. When the participants performed the movement after watching the demonstration of a dancer, their movement connectivity was moderate.

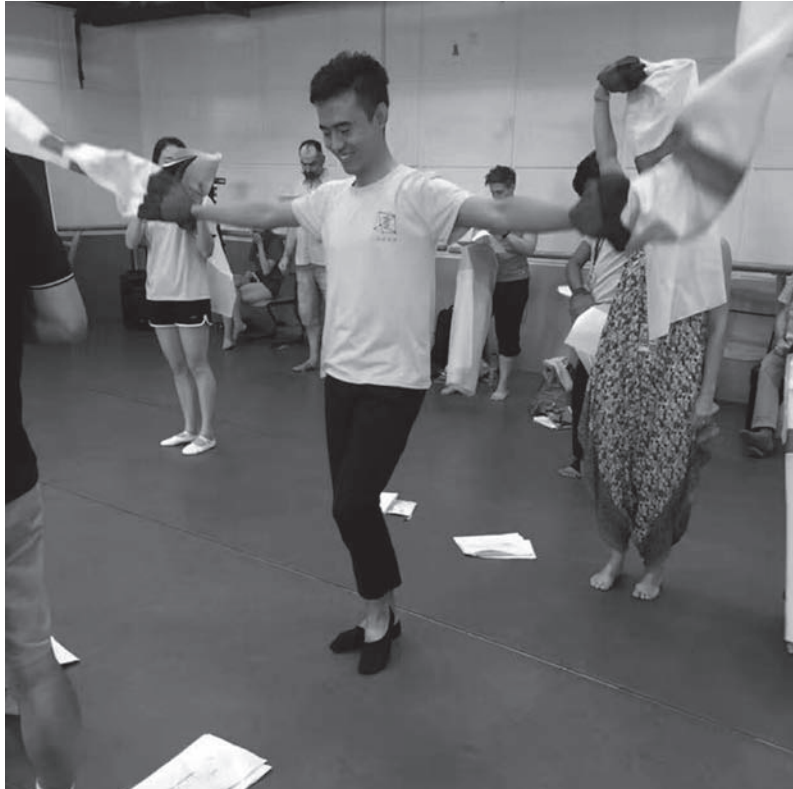


Fig. 3. Chinese Participant.

Version 3. Participants attempted to integrate lower body movement and upper body movement while reading the notation. When reading version 3 of the notation, which combined upper and lower body movement, the participants' motion seemed to be more natural and cohesive in uniting each part of the body than when they worked with version 2, which shows only the upper-body movements. I could infer that the state of the dancing body could be more effectively understood through the addition of notation for breath pattern, head, and center of body. However, there was a problem that it was impossible to convey the form and expression of the Korean gesture just by displaying the symbol. However, despite the short reading time, I could see that the core of Korean dance was delivered to some extent by observing the participants' effort to perform the overall movement based on the symbols depicting the pattern of breathing.

Conclusion and Discussion

Through this workshop with the above three versions of Labanotation, I conclude that there is not much difficulty in performing major movements of Korean dance, but it is very important to express the whole flow and organically link it with each part of the body. When planning this workshop, I was worried about how to carry



Fig. 4.
Laban experts.

out training for foreign dancers who were not familiar with Korean dance. So I thought that step-by-step partial learning should be done, and I used three versions of a step-by-step method. In addition, I provided the demonstration by a dancer so that the participants could check their reading. As a result, most of these step-by-step readings could be evaluated as helping most, but not all participants to perceive motion information. Observing some Laban experts, I could see that it would be more effective for them to understand and organize their motions if I gave all the information on the dance at once.

Through this workshop, I also found that the core of Korean dance was in the dynamics of movement. It could be expressed and conveyed by dynamic symbols related to breathing, accent, and center of body, which helped to portray ancillary movements rather than through major movements. This was because version 1 notation, which lacked the dynamic symbols, could not transmit the characteristic information of Korean dance. However, in version 2 notation, participants were able to observe themselves using breathing because of the specificity of using *hansam*, even though they had not yet used the sign of breathing. Due to the lightness and fluidity of the *hansam*, the participants performed the breathing movements naturally, even though it was not the Korean style pattern of breathing. Above all, I was able to expect Korean nuances through the complicated version of version 3, which contained all the performance information. Although, I also could see its limits.

I think Labanotation's existing respiratory symbols are suitable for recording upper body-directed breathing. In Korean dance, various aspects of respiration can include parts of the body such as upper body breathing, inclusion of the lower body in the breathing, holistic breathing, inclusion of local areas in the respiration such as fingertips and toes. Of course, technically these inclusions physically would be analyzed as various aspects of expansion and contraction of the upper body by diaphragm movement. However, in Korean dance, which emphasizes the quality of movement, the minute is also expressed on the surface and the dancers feel it physically. Therefore, breathing in Korean dance can be considered to be involved in all movements. The breathing influences expansion of the chest, contraction and extension of the spine, subtle transference of weight, and flexion of the knee. The breathing also causes minor movement of the head, hands, and feet. Yet, I do not think it is necessary to write every detailed effect of the breath in the notation. On the other hand, I am concerned whether the existing Labanotation breathing symbols can effectively capture this core of Korean dance.

There are dance scholars in Korea who argue that Kinetography Laban cannot properly record Korean dance because it is based on a Western perspective. But I don't agree with them, and I want to prove the potential of Labanotation/Kinetography Laban for Korean dance. But this is not a problem that can be solved overnight. With any movement recording system other than Labanotation, even if it is a Korean recording system, one will not be able to capture the entire core of Korean dance. Nevertheless, attempts to guide and explain well in order to generate a similar way to understand what it represents, as exchanges between all languages, should be given priority. Therefore, the Labanotation recorder should learn whether to write or not, to select one of respiratory, center, and dynamic symbols to record Korean dance through constant discussion with Korean dancers. If necessary, I hope to develop a notation of the respiratory system that can adequately capture the oriental Yin-Yang breathing through ICKL panels and discussion process.

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IGNITE TALK

USING KINETOGRAPHY AS A CHOREOGRAPHER: TOOLS FOR CREATION

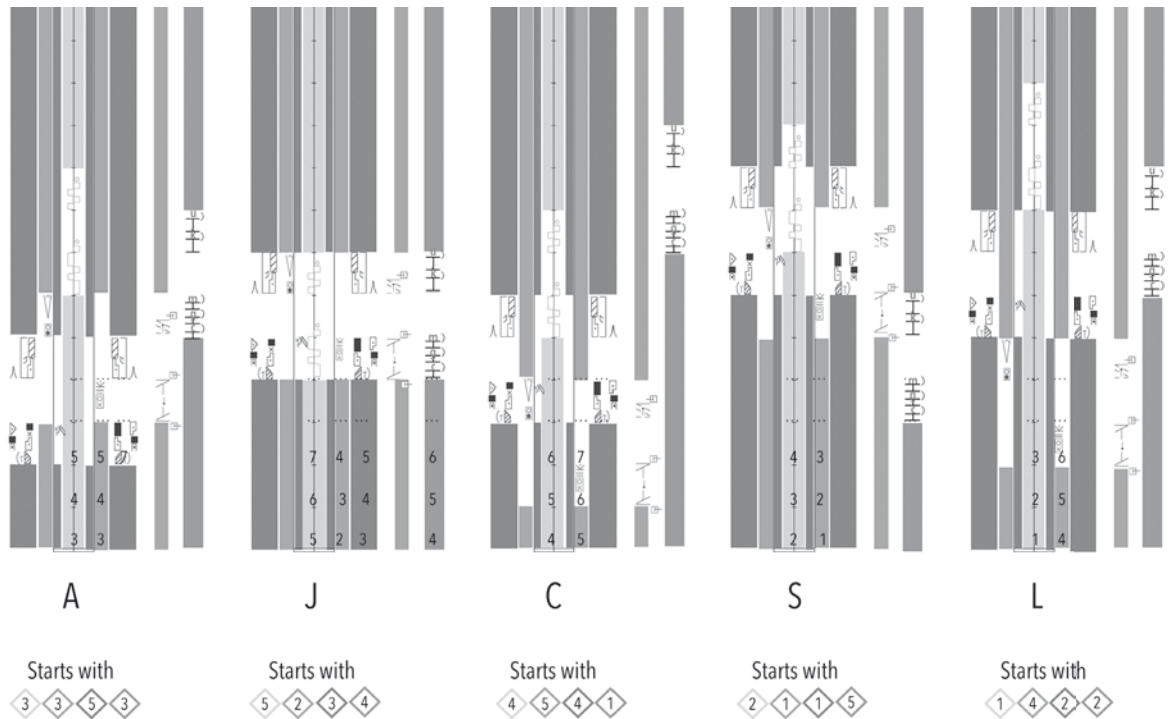
OLIVIER BIORET

The richness and coherence of the Laban notation system is no doubt very useful to the choreographer. Using its concepts sharpens the eye of the dance composer, and allows creativity to thrive. But, there are further possibilities beyond these for a choreographer to use kinetography as a tool for composition. In the history of music, it is obvious the use of scores opened different ways to create, inaccessible to oral tradition (as the contrary is also true). In the dance field, those possibilities have been far less explored than they might be.

2017 was the first time I created a piece since graduating in kinetography. The opportunity was great to test what I had strongly suspected: creating with kinetography would allow me to do it differently, giving me access to levels of complexity that my usual way of choreographing would deny. That's what I tried with *Les Glycines - Encloses*, a part of the project Hortichorégraphie.

One of my goals (methodologically and aesthetically) was to conceive the choreography at the scale of the group of five dancers. Instead of dividing the group into the five dancers, I chose to divide it in column-like parts: Path; Transfers (side and rhythm); Axis (trunk movements, turns, and orientations); Gestures (arms and legs). The entire conception of the dance was done separating these "columns," the re-assembling being a later part of it, producing unexpected co-ordinations.

These five dances were made in circle canons of 21 bars each, different for each column group: a canon for five paths; a canon for five transfers; one for five axes; one for five groups of limbs. Each of them had a different order, anticipating the maximum variety of co-ordinations at the end of the process. From then, the work was to go back and forth between the canons' scores and the re-assembled scores. On the example in the picture below, a full movement, integrating path, transfers, movement of the axis, and limbs' gestures, is attributed to the dancer J, on the 5th, 6th, and 7th bars of her score (This movement was actually taken from another—older—piece).



Les Glycines - Encloses. Score excerpt.

Each part of these movements is reported in the other dancers' scores, following the canons. This operation is repeated to fill all the scores.

Once the scores were completed, the four different and overlaid canons for five dancers were in place on paper. But there was still no dance. They needed to be adapted and experienced for the abstract work of composing to be turned into dance. Firstly, the direction of the steps needed to be deduced from the path and orientations. Then, some inconsistencies needed to be resolved: regularly, the scores would associate one single short support change with a long and complex path. Other times, a leg was supposed to perform a support and a gesture at the exact same time. But then, the notation process was done, and the aesthetic choices of the choreographer had to take over.

I am deeply convinced that the result of this process, an on-going choreography, proliferating but organized movement, would not have been possible in this way without the support of the complete coherent dance notation system kinetography is. It is still, of course, a work in progress; the possibilities are probably infinite, and I will joyfully continue to explore them and, I hope, watch other choreographers do so.

IGNITE TALK

THREE WORKS IN KINETOGRAPHY LABAN

RAPHAËL COTTIN

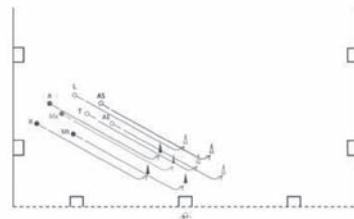
I presented during this Ignite Talk three works carried out in the last years: the making of the score of the 3rd act of Thomas Lebrun's *Lied Ballet*, the finalization of the score of Andy de Groat's *Fan Dance*, and a collaboration with Angela Loureiro (CMA) for her research linked with the diagonal scales and Irmgard Bartenieff fundamentals.

3rd act of Thomas Lebrun's *Lied Ballet* (2012; 20'). This score was commissioned by the National Choreographic Centre of Tours in connection with the 2015 ICKL conference (which took place there), thanks to a special grant awarded to the CCN.

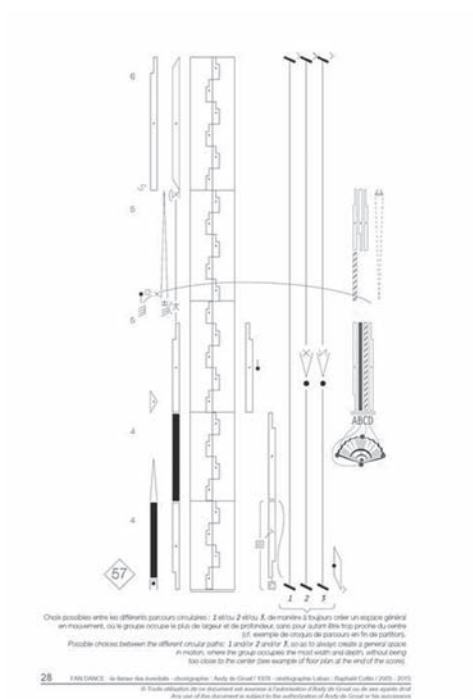
It is a dance for eight people extracted from a one-hour piece transcribed into a 56-page score, accompanied by 25 introductory pages (presentation, interviews, testimonies, analysis), and an appendix of 80 pages (educational documents, press kit, technical sheet, biographies, and so forth).

Andy de Groat's *Fan Dance* (1978; 4'30"). This score was made in several times. From very simple writing, it unfolds in a complex realization due to the improvisations and the choices to be made, included in the piece. This dance, emblematic of this American choreographer living in France, has been performed in the last 40 years all around the world in a variety of contexts. Layout on a small format (13x21cm), the document includes an introduction of 11 pages, 9 pages of the score, and 17 pages of appendices. The bilingual finalization of the document, in English and French, is scheduled for 2018.

Diagonal... did you say diagonal? by Angela Loureiro. This is a research linked with Laban's diagonal scales and the fundamentals of Irmgard Bartenieff. The analysis of movements through the LMA prism was completed by Angela Loureiro (CMA); the transcription in Kinetography Laban was done by Jacqueline Challet-Haas; I realized the copying of the scores on computer and took part in the proofreading of kinetograms. This important project around the work of Laban and Bartenieff, in close connection with Kinetography, will be published in France in March 2018 by Ressouvenances.



Lied Ballet's score. Photos © Frédéric Iovino



Fan Dance's score. Photo © Colette Masson

IGNITE TALK

SCORE CHECKING, A REAL DISCIPLINE^A

BÉATRICE AUBERT-RIFFARD

For several years, I have been involved in the exchanges of notated scores for the purpose of cross-checking, or simple proof reading, according to the requests of colleagues. Such exercises have become a real discipline over time, and a true richness of exchanges and questionings on the notation has developed.

For a notator, a review of the score by a colleague is necessary, for several reasons:

Firstly, the notator, immersed in her work, needs to step back from it from time to time. An empathetic glance from an outsider enables a clearer view of one's own work. We can reset a score with a clearer idea of the choice we have made of a particular way of writing, and thus ensure its efficacy.

Secondly, there is the essential "grammatical" or "orthographic" checking (e.g. hooks, pins, turns signs, with the accurate front signs). The reconstructor will focus on the dance and its corporal information, the accuracy of its approach to style, and the transmission with the dancers.

My purpose in checking and correcting is quite different. I respect the point of view of the notator, although sometimes I can tell myself, "I wouldn't have written it like that." This also opens my eyes to possibilities or options that I wouldn't have otherwise thought of. I always saw this activity as an exchange with a colleague rather than a relationship of "teacher and pupil." In helping this way I try to put myself in the place of the people, the readers, who will decipher the score later.

In all cases of checking I have noticed that, whenever deciphering has proved difficult, the notator underlines the fact she herself had difficulty in analyzing this move, and that she is herself unsure of her choices, or is in some way not quite satisfied with the outcome.

Whenever the score is clear, fluid, and easy for the colleague to decipher in the checking, in spite of any technical difficulties, we can then conclude that the initial eye of the notator has been precise, that the move was clear in her mind, then the resulting analysis will also be clear.

Fig. 1

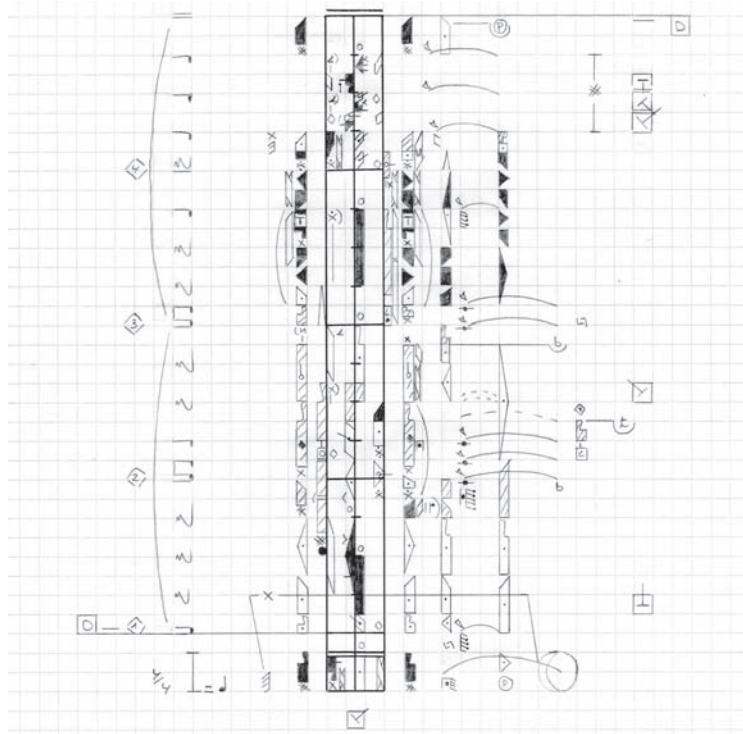
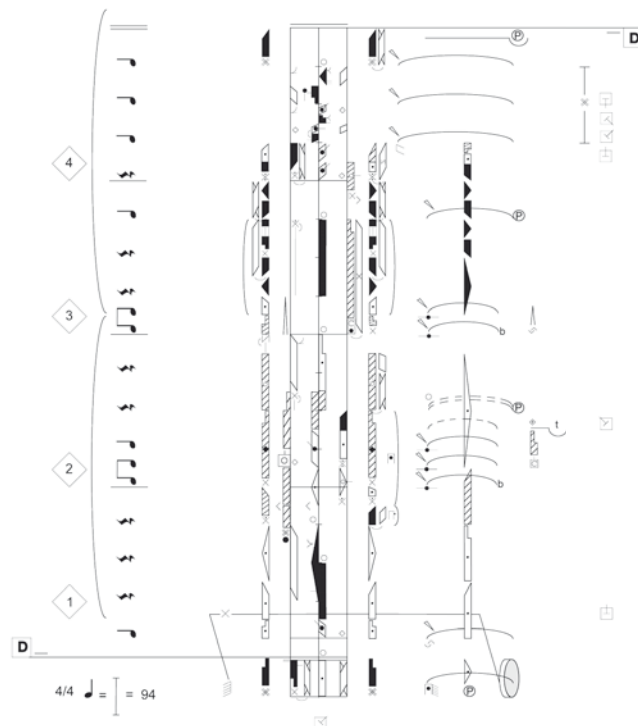


Fig. 2



Éclats, choreography by Françoise Dupuy, 1975. Notation Laurence Saboye. Fig. 1. Score excerpt, handwritten by notator. Fig. 2. Score excerpt, checked and recopied on Adobe Illustrator by Béatrice Aubert.

IGNITE TALK

SENIOR EXERCISE: STAGING NINJINSKY'S *L'APRÈS-MIDI D'UN FAUNE* FROM SCORE

HANNAH RUSS

I was approached by my professors, Julie Brodie and Balinda Craig-Quijada, in the fall of 2016 with the opportunity to participate in a collaborative effort to stage Nijinsky's *L'Après-midi d'un faune* from score. In addition to the guidance and contributions of our professors, three of my fellow classmates and I will work on this project as our final senior exercise. Having studied this work in a couple of my dance history classes, I am excited to take on this project and bring this magnificent piece of history to Kenyon College.

Beginning in the fall of 2017, each student will take on individual comprehensive projects that will come together to accomplish a complete re-staging of Nijinsky's *L'Après-midi d'un faune* from Labanotation as well as facilitate community engagement and understanding of this historical work. My role will be to assist Professor Brodie in the staging and to read the score, notated by Ann Hutchinson Guest. Historical and dramaturgical research will be conducted by Sevrine Kaufma, Luca Agunos (both from the graduating class of 2018), will develop a pedagogical outreach component to the project, and the lead role of the Faune will be danced by Maya Luckett (also of the class of 2018). The performance is scheduled for the 2018 Spring Dance Concert at Kenyon College.

In casting a female in the role of the Faune, many questions have arisen about gender and sexuality, as well as the social and political implications of this casting choice. Some of these questions include: What does it mean to have a female play the traditionally male role of the faune? Does the gender and sexuality of the character change? Does this bring the Faune into contemporary contexts? What will it mean for a woman to be the Faune, as "*Le Figaro* condemned [its] 'vile movements of erotic bestiality and gestures of heavy shamelessness'" (Cavendish)?

The goal of this project is to bring cultural and historical enrichment to the dance department at Kenyon and greater Kenyon community, while also to emphasize the value and importance of Labanotation itself and the opportunities notation provides

to dance communities across college campuses. Additionally, it is my hope that the staging of *L'Après-midi d'un faune* from score will not only pay homage to the original work itself, but will also spark curiosity and innovative inquiry within the audience as the work has done for many generations.

THE CHOREOGRAPHIC SCORE 75

15 *expressif* 16 17 18

16 "Puts down the flute and takes a bunch of grapes"

17 ("Looks at bunch of grapes")

18 "Puts down one bunch and takes another"

15 16

Nijinsky's *L'Après-midi d'un faune*. Score excerpt.

REFERENCE CITED

CAVENDISH, Richard. 2012. "Premiere of *L'Après-midi d'un faune*." *History Today*, vol. 62, no. 5. www.historytoday.com/archive/premiere-l%E2%80%99apr%C3%A8s-midi-d%E2%80%99un-faune.

IGNITE TALK

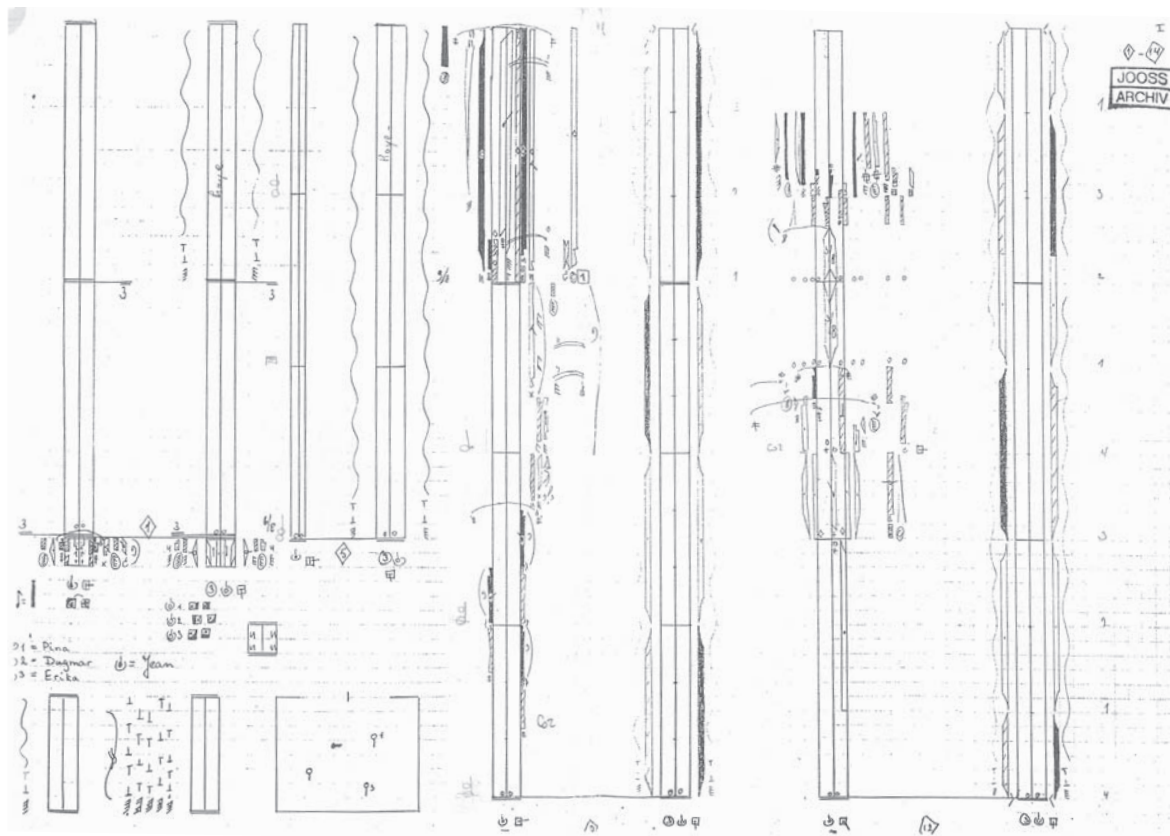
THE DANCE SCORE, TOOL FOR TRANSMISSION, TOOL FOR E3PLORATION—*BODY/SPACE*

NOËLLE SIMONET

We have produced teaching aids to take account of a global approach to the Laban system. These “toolboxes” are intended for all people interested in the study of movement through its analysis, its exploration, and its interpretation.

In 2012, the reception of DVD #1 on Floor Paths, and in 2014 of DVD #2 on Transfer of Weight and Turns, thanks to the support of two grants from the Centre national de la danse (CND), encouraged us to create a third DVD whose topic deepens the notion of space. More precisely, in it we study volumetric space with the notions of the kinesphere, trace forms, the polyhedron, and directions. With this new release, we introduce the direction signs of kinetography. We think that even a very partial knowledge of the system can modify the way of representing movement. As with the preceding DVDs, to interest a large audience, we placed great importance on visual aspects with dance films, graphics, animation, a voice-over, and music for works continuously accompanying the theoretical elements and the analyses of space and music. To approach the theoretical elements of space, we analyze them through the short etude *Impromptu* from Sigurd Leeder. *L'Après-midi d'un faune* from Kurt Jooss, created in 1965 for Jean Cébron and Pina Bausch to Debussy's score, is the basis for the analysis of space.

Jooss' daughter, Anna Markard, sent me the Jooss score in 2005, but did not want it to circulate as she said the dance was not representative of his style. Ten years later, we could re-stage a part of the dance for “Scènes du geste” organized in November 2015 by the Centre national de la danse, in Pantin (France). For the purpose of DVD #3 we re-staged the whole dance from score using dancers Daniel Condamines and Virginia Heinen, former students of Jean Cébron and graduates of the Folkwang University, and two additional dancers, Anne Laurent and Blandine Brasseur, both trained in kinetography. Through this work it appears that the dance is a beautiful study on choreutics and eukinetics, based on Jean Cébron's and Pina Bausch's improvisations, set up by Kurt Jooss.



Jooss' *L'Après-midi d'un faune*. Score excerpt.

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- SIMONET, Noëlle, and Lise DAYNAC. 2015. *La partition chorégraphique, outil de transmission, outil d'exploration: #2 Transferts et tours*. Compagnie Labkine, DVD.

IGNITE TALK

USING NOTATION TO ENHANCE CORE CURRICULUM TOPICS IN ELEMENTARY EDUCATION

LYNNE WEBER

Integrating educational concepts and movement can greatly enhance learning. Oona Haaranen and I have used Motif Notation and Labanotation concepts within public and private elementary school settings to clarify academic subjects and to provide students with more robust, experiential learning. Oona works at Oysterponds Elementary School in Orient, New York, integrating kinesthetic experiences into the curriculum. She uses notation and movement to teach concepts in algebra, geometry, combinatorics, geology, and astronomy. I worked with the music department at the Allen-Stevenson School in New York City using Labanotation floorplans as maps to direct students on and off stage for performances.

Referred to as “embodied learning,” “embodied cognition,” and “experiential learning,” physical experiences reinforce and improve understanding. Neuroscience shows more parts of the brain “light up” on an MRI when more senses are used.

In Judith Levy Cohen’s article, “Teaching Children to Communicate: The Importance of Symbolic Language,” she states, “we must teach our children directly about symbol systems . . . We must give them multiple experiences and exposures acting as encoders and decoders” (88). Motif Notation and Labanotation provide a well-developed symbolic language adding to the sensory experience.

Notation and performance complement and reinforce concepts in STEM subjects: Science, Technology, Engineering, and Mathematics. Oona used turn signs to “experience” manipulation of fractions. Turn right $1/4$ turn. Next, turn right $1/2$ turn. How far have you turned? Feedback from experienced teachers indicate such activities are beneficial, particularly as we adapt different approaches for multiple learning styles.

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Oona Haaranen at Oyster Ponds Elementary School.



Lynne Weber at The Allen-Stevenson School.

IGNITE TALK

DNB ACTIVITIES IN CHINA

MEI-CHEN LU

The Dance Notation Bureau (DNB) has a long history with the Chinese Labanotation community, thanks to Ann Hutchinson Guest who was Mme. Dai Ai-Lian's classmate at the Jooss–Leeder School in Dartington Hall, England in 1939. After leaving the school, Mme. Dai Ai-Lian returned to China in 1941 and planted the seed of Labanotation. She had visited the Bureau several times and contributed articles to DNB publications updating Labanotation activities in China. Mme. Dai trained a group of notators notating Chinese folk and classical dances. In the 1980s–1990s, she invited Ann, Ilene Fox (former Executive Director of the DNB), and Carl Wolz (former Dean of the Hong Kong Academy for Performing Arts) to give lectures in Intermediate and Advanced Labanotation in China. Ann also provided Mme. Dai notation reading materials periodically.

Fast forward to 2015, we are pleased to say the DNB has been collaborating with Beijing Normal University Laban Research Center to offer various courses. In the Summer of 2015, 44 students from different parts of China came together to study Elementary Labanotation. More than half of the students passed the Elementary Exam. Many of them are university lecturers and have started to introduce the notation concept in their teaching. Although Labanotation is not a part of required courses, except at Beijing Normal University, it is offered as an elective course in some schools.

The following year, I taught three Motif Notation workshops in Beijing and Nanjing with approximately one hundred students attending. One course was designed specifically for middle/lower school students. This is a three-year project. Each year it runs for five days. The second year workshop was held just before ICKL. The workshop was to train middle/lower school teachers to use Motif Notation in dance making and introducing dance literacy. The course incorporated science, math, reading, music, and art with Motif Notation. This workshop was not only open to dance teachers, but music, theater, and gym teachers as well. The workshop was an eye-opening experience for them because they were used to imitating teacher's movements in class. It was

all about technique and who could dance well. I hope now through this workshop they learn there are no value judgements for any movement they create. There is no right or wrong, good or bad for the movement. Everyone's movement is unique.

The other workshops were geared for university students. They learned standard Motif Notation and grammatical rules. Their activities included learning Motif Notation concepts, creating individual and group compositions based on a given score, observing and analyzing movement, and a bit of writing to create their own scores. Some students are stimulated with this concept and were interested in using Motif Notation as part of their Bachelor's thesis.

This year the Teacher Certification Course will be held after ICKL with eight student teacher candidates. Valarie Williams and I will be the master teachers. I believe these teachers are ready to step up to the next level and spread more seeds of notation to Chinese students. They will be the first group of teachers certified by the DNB in China.



Fig. 1. Elementary Labanotation Course at Beijing Normal University, 2015.



Fig. 2. Motif Notation Course at Beijing Normal University, 2016.

IGNITE TALK

A VIEW OF DAI AILIAN'S PRACTICE AND DEEPENING OF LABANOTATION'S USE IN CHINA

XIAO MENGYA

Dai Ailian, one of the pioneers of Chinese dance who helped lay its foundation in China is considered a representative of the Laban system in China. She was born in Trinidad and studied in London, England. Dedicated to her motherland, she was attached to dance throughout her entire life. She brought Labanotation into China and combined Labanotation with her own dance practice, which made a positive contribution to the practice and deepened the understanding of Labanotation in China. The practice of using and deepening the understanding of Labanotation in China was an important part of her dance teaching.

Dai Ailian studied Laban dance theory at the Jooss-Leeder Dance School. After she came back to China, she started introducing Labanotation in Chong Qing in 1941. Nearly forty years later, it began a nationwide study boom under Dai Ailian's promotion. Since 1980, she taught junior and intermediate classes of Labanotation and invited Hu Shanjia and Ilene Fox to teach senior classes.

The chart shows the teaching situation of Labanotation in China in the 1980s and of the (combined) course of Laban Movement Analysis and Labanotation, which was developed by the Department of Dance of Beijing Normal University (BNU) in 2007. In the "Time" column we can see that Labanotation entered a period of inactivity after Dai Ailian's promotion of it and there were many reasons leading to difficulties in the promotion of Labanotation in China. We all know as a dance theory course, Labanotation was set up in many public universities in the United States and BNU first carried out Labanotation theory teaching in all public universities at the beginning of the 21st century. In 2007, BNU placed the Laban Movement Analysis and Labanotation course into the required curriculum for undergraduates. Through the comparison of the teachers, aims, content, and teaching objectives, we can see that, in comparison to the Labanotation learning class, which opened in 1980, the Laban Movement Analysis and Labanotation course, which opened in the universities of China in recent years, has achieved a qualitative leap. In the past, the

Labanotation teaching practice in China begun by Dai Ailian limited notation to its use in classification and recording, but the Laban theory course of BNU in the 21st century not only covers structured notation used in the teaching practice by Dai, but also cultivates students' ability in practical structured analysis and active logical thinking through Motif Notation and Effort Notation to guide learners in the body's use, which is a more rational, scientific way of teaching. And this course focuses not only on the training of students' physical liberation, but also the exploration of the emancipation of their imaginative.

From the teaching practice of Dai Ailian we can see the role of Laban as action record, but from the Laban Movement Analysis and Labanotation course in BNU, we can see its significance for the training of motor logical thinking. Laban dance theory is shifting from the traditional dance recording tool into an important means of developing thinking, improving analysis, and assessing body movements. The development track of Labanotation is from popular to professional, from the profession to campus, and directly affects the cultivation of students' thinking. Also, it reflects that Labanotation as it has emerged, as the most complete and scientific movement and dance notation system, has greater application values through practice.

Class	Time	Teacher	Target	Content	Purpose
Junior	1980	Dai Ailian	China National Song and Dance Ensemble, China National Opera and Dance Drama Theater, Oriental Song and Dance Troupe, and other actors, directors, teachers of other schools, a total of 100 people	Learn ten primary level foreign folk dances	Promote Labanotation
Intermediate	1982	Dai Ailian	Eight ones in junior class and eight auditors	Learn dance notations such as intermediate materials of the American Dance Notation Bureau	Train Labanotation teachers
Senior	1985	Hu Shanxia, Ilene Fox	Students who finished junior and intermediate class study	Challenged and special action record method (for example: props, record method of notation such as double dance)	Lay a solid foundation on record the Chinese folk dance and its props
Laban Movement Analysis and Labanotation	2007	Luo Bingyu, Tang Yi	Undergraduate student of Dance Department of Beijing Normal University	Motif notation, Structured notation, Effort notation	Cultivated students' ability of action structure analysis and action logical thinking

IGNITE TALK

A LABANOTATION PERSPECTIVE: DANCE IMAGES IN HAN DYNASTY CHINESE STONE RELIEFS

TONG JIAJIA

The idea for this paper comes from my project on the reconstruction and revival of ancient Chinese dance. I have found Labanotation to be a useful and important tool in the analysis of ancient Chinese dance images depicted on stone reliefs from the Han Dynasty (figure 1a and figure 2a). These date from 202BC to 220AD, and are found in Nanyang Area in Henan Province, China.

When we try to study and reconstruct ancient Chinese dance, we need to think about what are its foundations. Is it enough to imitate the positions and gestures of images on the stone reliefs? Of course not, but in our initial work, we found much benefit in using notation for a preliminary analysis. Answers came after we compared our simple physical imitations of the images in the stone reliefs with the analysis of these positions in Labanotation. We found that notation provides a kind of bridge between the images and our imagination of their physical realization, the notation process helps us to confirm which part or parts of the body are highlighted in the images. That in turn helps identify the foundation and boundary of our imagination. The demands of analysis for notation help us in recognizing and building up the structure of movement suggested in the static stone reliefs.

Firstly, all steps and movements are performed on the surface of the drums and dishes. Since there is only a small supporting area, the space for dance steps is limited.

From the support column, we can see that the dancer needs to use low level to keep the weight balanced, or use one leg in high level for a short period of time, so as to maintain balance. Additionally, the dancer needs to leap to and from the dishes and drums. Analysis for notation gives us a clear guide to support, and to question, our choice of how to depict the movements.

Secondly, from the gestures of legs and arms, we can see that the limbs are always widely opened to keep balance, and are used to enlarge the personal sphere in both sagittal and horizontal directions.

Fig. 1



Fig. 2



In order to stress the spatial intention, the dancers on the stone reliefs are depicted wearing long sleeves to show the expansion of personal sphere.

The contrast of using a small support to reach far space shows the philosophy that dancing can reach the height of free spirit, like flying, in Han Dynasty art representation.

With the help of Labanotation we feel we discovered the affinity of space and effort in this dance culture. In reconstructing ancient Chinese dance, the aesthetic aspect of the movement rendered into kinetography can support us to touch the soul of Drum and Dish performance in ancient Chinese dance.

IGNITE TALK

“IN FURIOUS DEMONSTRATION OF THEIR JOY:” DANCE IN POLYNESIA

JENNIFER SHENNAN

I have this year, 2017, enrolled in a PhD in the Cultural Anthropology program at Victoria University of Wellington. The thesis will comprise profiles of three Wellington-based dance enterprises. In fieldwork and interviews, I will invite dancers to report on their experiences of the various ways the body is trained, disciplined, stylized and presented in their performed repertoire. Some comment on how they perceive the dance of the other two groups will be invited. The working title of the thesis is *Dancing Past Each Other*?

The three groups involved are:

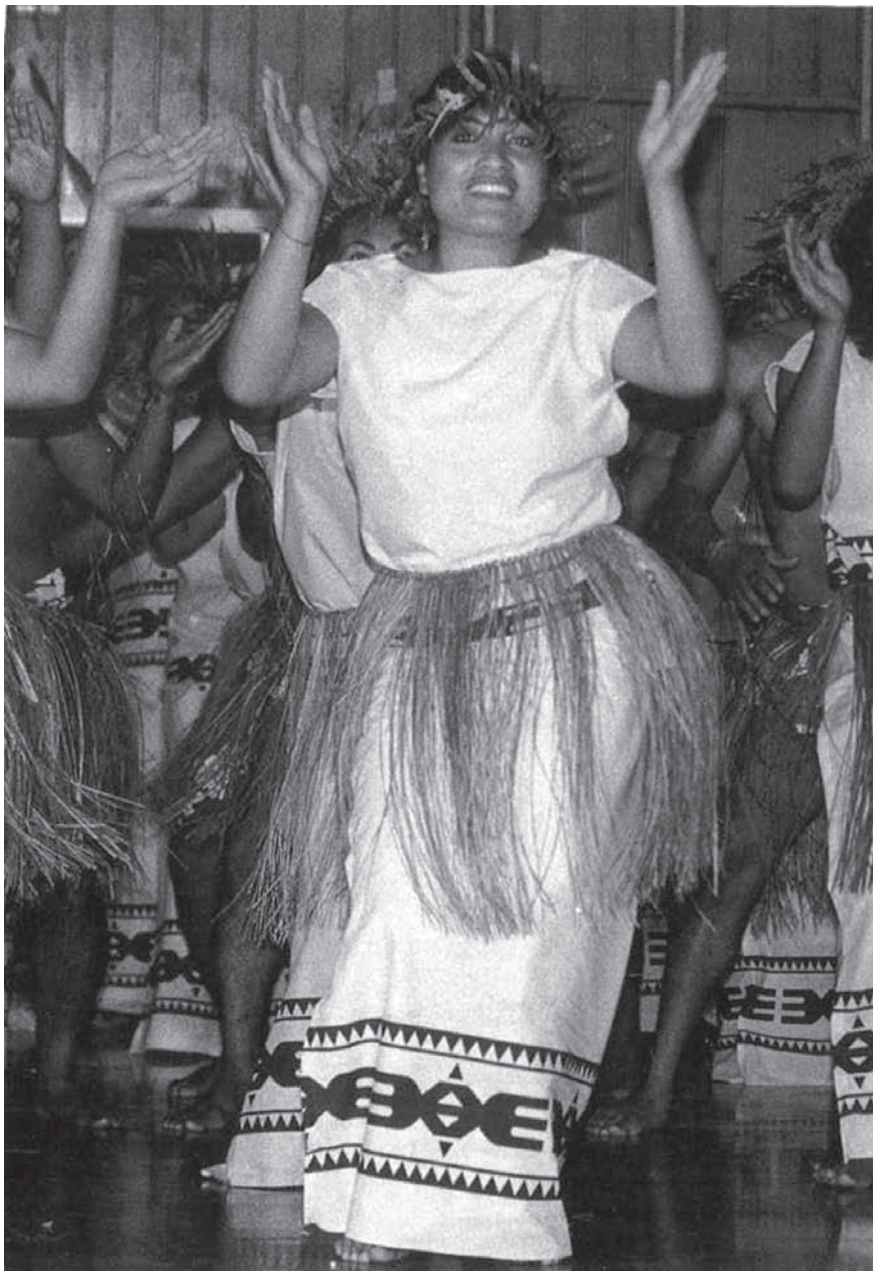
- Royal New Zealand Ballet, founded 1953, through profiles of dancers formerly members of the Company;
- New Zealand Academy of Bharata Natyam, and Mudra Dance Company, based in Wellington since 1990, through profiles of the director and the dancers;
- Naenae Tokelau community, resident in Wellington, a Polynesian people, migrants to New Zealand since 1960s, through profiles of the members of the community group.

Meeting Professor Roderyk Lange in 1970, and being his pupil and colleague until his death in 2017, has shaped all my subsequent work in dance anthropology.

My MA at University of Auckland, with a thesis on Maori dance. This was later published with an accompanying booklet of kinetograms included.

I have since undertaken studies of different Pacific dance traditions, and have maintained connection with the Tokelau community of the Central Pacific.

In 1980, Dr. Lange came to New Zealand for a lecture tour. His address on *The Nature of Dance* given at Auckland Institute and War Memorial Museum auditorium on 17 July 1980 is remembered still, for the way in which he could map and demonstrate the differences as well as resonances in world dance behaviors and traditions.



A moment in a fatele, dance of Tokelau. Photo: John Casey

REFERENCE CITED

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IGNITE TALK

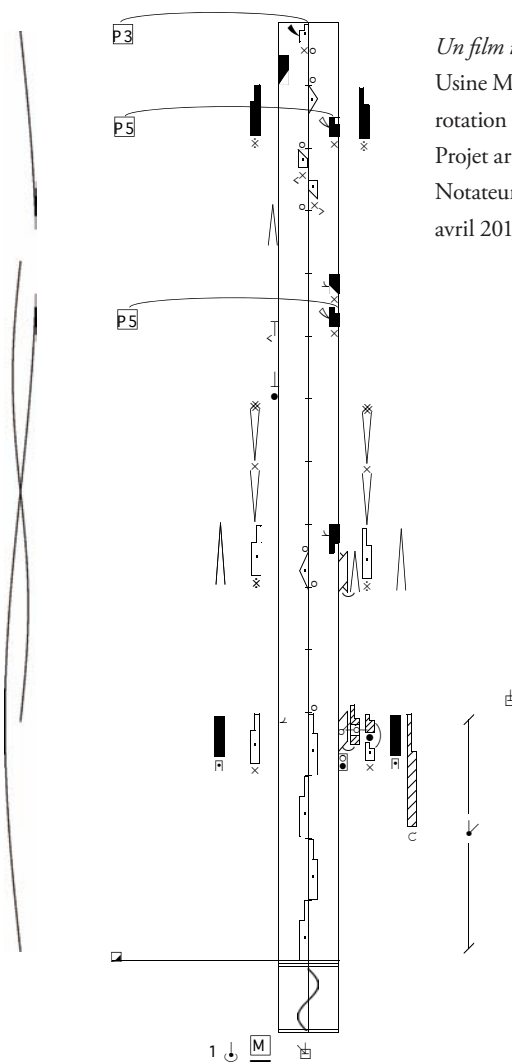
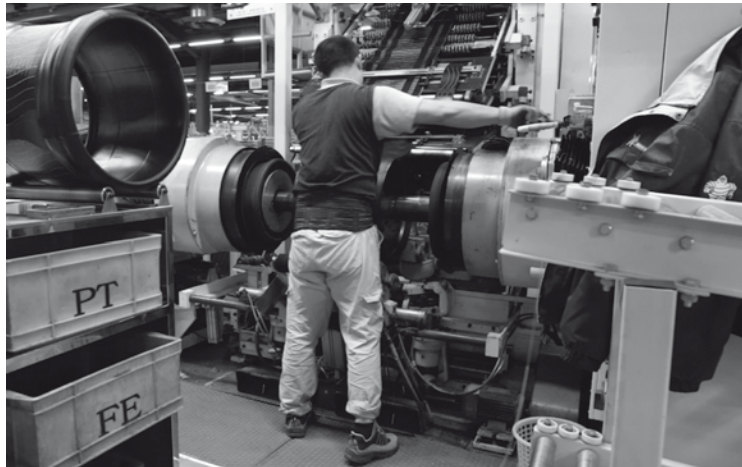
KINETOGRAPHY LABAN AND THE INDUSTRIAL GESTURE

ANAÏS LOYER

In September 2017, I was looking for a research subject as part of my Kinetography Laban graduation requirements. At about the same time I learned that an artist, Matthieu Dussol, a video director and researcher, was looking for a student of Kinetography Laban to write a score. He was participating in an artistic research project on the labor movement, called *Un film infini (le travail)*, that we can translate as *A Never Ending Movie (Labor)*. His purpose was to find some medium or method to communicate about body movements of workers. Mr. Dussol had heard about Laban's research in the industrial environment conducted during World War II, and wanted to know more about it. Here in China, the Michelin company, based in Shanghai, allowed him to see their work place and practices and to conduct his project there.

I was immediately interested to be involved in this project, for two reasons. Firstly, it was a means of reviewing Rudolf Laban's research, and secondly, an opportunity for me to understand a wider range of possible applications of kinetography as a means of movement analysis. The resource for my work was a video (unfortunately filmed from behind). Initially the artist did not want me to make a complete analysis of the movement, so he asked me to write only the movements of the lower half of the body. For me that was a complex challenge because the movements of the torso helped in understanding the organization of weight transfers. Over time, Matthieu Dussol's interests and needs changed, and he asked me then to analyse the full body movement and document the analysis.

During this work many questions arose, such as the question of timing of movements, which are dictated by the workings of the machine. The time is thus an adjustment between the rhythm of the machine and the physical capacities of the worker. To indicate that, I chose to use an ad lib sign to the left of the score. I realized how difficult it was to write actions that I couldn't incorporate into the score of human movement. It was very interesting, mainly in terms of body movement analysis. I do believe that Kinetography Laban has a real opportunity to expand its scope outside of the choreographic field.



Un film infini (le travail)

Usine Michelin, Shanghai,
rotation d'un ouvrier.

Projet artistique : Matthieu Dussol

Notateur : Anaïs Loyer,

avril 2015, p. 1

IGNITE TALK

TEACHING OF LABANOTATION IN A COMPREHENSIVE UNIVERSITY

JING ZHIWEI

Beihang University, where I currently teach, was formerly an engineering school and has now become a comprehensive university. It has a reputation for its competitive edge in aeronautics and astronautics.

Actually, there is no dance major in Beihang University. I am thus teaching dance notation to students who do not have any prior practical base or experience of dance. The proportion of male to female students is 7 to 1, so the majority of the students in my class are boys. That means I usually teach boys with no dance experience. Since I joined the faculty of Beihang University, my research focus has been to find a way to make the students with no prior experience fall in love with dance, and to dance well.

Laban's theories have given me a great deal of inspiration. Especially in 2015, with the help and support of Mrs. Luo Bingyu (Martha), I began to teach Labanotation as a common course, with the title *The Movement Language Analysis and Training*. In the last two years I not only won the joy of teaching, but also developed my experience in pedagogy.

My main goal has been to guide students to establish links between dance and engineering through Labanotation. As a kind of searching for movement knowledge, I have tried to inspire students to focus on a sense of the body, the self, located in space, with reference to Laban's theories. Introducing an art experience, I have tried to bring students into the world of dance through Labanotation. Finally, within the purpose and philosophy of education, I have tried to broaden students' horizons through the concepts and practice of Laban's dance and movement notation.

I hope Labanotation and other theories can realize the purpose of movement education . . . and I'm looking forward to your advice.



Fig. 1. The students are trying to explain the theory of orbital hybridization in quantum mechanics.



Fig. 2. The little man dancing the waltz by animation software.

IGNITE TALK

NOTATION COURSES IN CHOREOMUNDUS

ZHAO YANG

Choreomundus is one of the programs of Erasmus Mundus that was initiated by the EU and is delivered at master's level via an exchange at different universities. It was inspired by the 2003 UNESCO Intangible Cultural Heritage Convention that was started in summer 2012 as cohort 1. The programme investigates dance and other movement systems as Intangible Cultural Heritage in the fields of Ethnochoreology, Anthropology of Dance, Ethnography of Dance, and Dance Studies. Choreomundus is offered by four universities: University of Clermont Auvergne (UCA), France; Norwegian University of Science and Technology (NTNU), Norway; University of Szeged (SZTE), Hungary; and, University of Roehampton (URL), United Kingdom.

In the first semester in the first five cohorts, all students started in Norway in August for an Introduction and the first Intensive. Half of the students were in a 'Norwegian' group. For the rest of the first academic year, I studied in the group with the other half of the students at UCA, France and then spent my third semester in Hungary, and the fourth and final semester in the UK.

The primary language of instruction was English. Basic Labanotation was a part of the first Intensive as a dance analysis method. Labanotation was further introduced by a guest teacher at UCA, France. By the beginning of the second semester, we had chosen the dissertation topic for our own dissertation. Each person was required to undertake his or her own fieldwork during the period at the end of the second semester and the beginning of the third semester and Labanotation needed to be presented as knowledge within the dissertation. Advanced Labanotation was taught in SZTE in the third semester. Since autumn 2017, the modules have been changed so cohort 2017 is being taught differently.

BIOGRAPHIES OF THE PRESENTERS

Béatrice AUBERT studied ballet and contemporary dance at Nantes Conservatoire national de région then at Lyon Conservatoire national supérieur de musique et de danse, and performed in various dances companies. She passed her teacher's degrees both in contemporary dance and ballet. For 12 years, starting in 1997, she worked with Béatrice Massin as dancer, assistant choreographer, choreographer, and teacher. From 1994, she studied Kinetography Laban with Jacqueline Challet-Haas at Paris Conservatoire national supérieur de musique et de danse and graduated in 1999; she became an ICKL member in the same year. She is the author of dance scores for choreographers including Dominique Bagouet, Claude Brumachon, Beau Geste & Lolita, and Béatrice Massin. After teaching dance five years in Morocco, she is now based in the city of Morlaix, in French Brittany. She has been a Fellow of ICKL since 2015, and member of the Research Panel (2016-2019).

Marion BASTIEN studied notation in France and in the United States. She has notated works by Appaix, Bagouet, Bournonville, and Decouflé, has taught notation at the Conservatoire national supérieur de musique et de danse de Paris, Université Paris VII and Paris X, and has restaged solos or choral works. In 2004, she joined the Centre national de la danse in Paris, an institution sponsored by the French Ministry of Culture, where she works on dance heritage projects. Member of the European Seminar for Kinetography (1985-1994) and of the International Council for Kinetography Laban (1987 to present). She became an ICKL Fellow in 1995 and has contributed to ICKL as Secretary (1996-2001 and 2013 to present) and Chair (2005-2007).

Natalia BELIAEVA. After years of professional training in classical, character, and Russian dance, and touring the world with dance companies, Beliaeva came to France in 1999. A teacher in both classical and character dance, Dance Captain and choreographer, she works with the creative team at Disneyland Paris for all their live shows. Today, she continues to develop in the dance industry and in her artistic research. She studied notation at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) and graduated in May 2017. She is particularly interested in the notation of movement and in Motif notation and in a project to communicate that expertise in Russia.

Olivier BIORET trained at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) in contemporary dance. He danced creations by Claire Jenny, Emilio Calcagno, and Hervé Robbe, as well as works from repertoire, spanning from Baroque dance (with Béatrice Massin) to the French 1980s (Jean-Claude Gallotta, Daniel Larrieu). As a notator, he trained at the CNSMDP as well, and notated works by Daniel Larrieu and Lucinda Childs. He frequently uses the Laban system and concepts in pedagogical contexts. As a choreographer, he created *Les Glycines – Samarcande* (2008), *Un Autre saint Sébastien* (2011), and *Hortichorégraphie* (2017) with his company FACE - B (Front d'Autonomie Choregraphique - B).

Julie BRODIE is a Professor of Dance at Kenyon College in Gambier, Ohio. She earned her BFA and MFA degrees at the University of Illinois and completed her Labanotation studies at The Ohio State University. Brodie is a Certified Movement Analyst, and she performs, choreographs, and stages works from score. Brodie has published in *The Journal of Dance Education* and co-authored the book *Dance Science and Somatics: Mind-Body Principles for Teaching and Performance*. Brodie was a 2010 Fulbright Scholar in Egypt, teaching at the Cairo Academy of the Arts. In 2016 she was awarded another Fulbright to teach and choreograph at the JIzeps V[tols School of Music and the Latvian Academy of Culture in Riga, Latvia. Brodie is honored to have been elected a Fellow of the International Council of Kinetography Laban in 2017.

Christine CARADEC. After completing a Master's degree in Dance at Sorbonne University, Caradec graduated in Kinetography Laban from the Conservatoire national supérieur de musique et de danse de Paris. She was then appointed teacher of contemporary dance by the City of Paris, while continuing with a wide spectrum of activities in addition to teaching. She currently collaborates with contemporary choreographers and has notated works by Carolyn Carlson, François Malkovsky, Karin Waehner, and Dominique Dupuy. She has reconstructed works and excerpts of works by Kurt Jooss, Rudolf Laban (with Elisabeth Schwartz), Albrecht Knust, Doris Humphrey, Helen Tamiris, Rosalia Chladeck, and Karin Waehner. In 2016-2017, in a project led by the Mary Wigman Foundation and the Osnabrück Ballet, she was instrumental in reconstructing Mary Wigman's *Totentanz*. Caradec has been a Fellow of ICKL since 2015.

Raphaël COTTIN studied classical and contemporary dance at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) between 1992 and 1999, and then graduated in Kinetography Laban in 2009 after studying with Noëlle Simonet. He obtained a research grant from the French Ministry of Culture in 2010 for *Receptions on the Shape Realm of Laban Movement Analysis*. He worked for several choreographers and dances and now works for Thomas Lebrun at the Centre chorégraphique national de Tours (France) and tours with him in France and around the world. As a choreographer, with his own company La Poétique des Signes, he uses Kinetography Laban in many aspects of his work. His latest piece, *C'est une légende*, was created in 2017 for the 71st edition of Avignon Festival. Another work, *Parallèles*, a duet with the 1970 and 1980s French star of the Paris Opera Ballet, Jean Guizerix, will be presented in 2018. He became Fellow of ICKL in 2013, was the onsite organizer of the 29th ICKL conference in Tours in 2015, and is since then Chair of the Research Panel.

Nena COUCH is Head of The Ohio State University Libraries' Thompson Library Special Collections. Publications include "Choreography in Cholera: The Extended Life of Dance Notation" (A Tyranny of Documents, PAR 28); *The Humanities and the Library* (co-edited with Nancy Allen); and others on performing arts

documentation and librarianship. She was awarded the Harvard Theatre Collection's Howard D. Rothschild Fellowship for research in Dance (2000), and the Theatre Library Association Distinguished Service in Performing Arts Librarianship Award (2012). Couch currently serves on the Dance Heritage Coalition board and Dance Notation Bureau Professional Advisory Committee.

Natalie DIGGINS is a specialist Drama teacher from Perth, Western Australia. She has been active in the Arab dance community for over a decade and has taught performance skills to dancers at festivals in both Australia and the UK.

Alejandra FERREIRO. Dancer, teacher and researcher of dance and education, graduated from Academia de la Danza Mexicana (ADM), where she studied pedagogy, education, and artistic research. She has a PhD in Social Sciences from the UAM-Xochimilco. She is a LODC Certified LOD teacher. She is a member of the National System of Researchers. She was a teacher and director of the ADM. Since 1995, she has been a researcher in the Cenidi Danza José Limón. She has researched dance education. She is the author of: *Danza y currículo. La Academia de la Danza Mexicana y el bailarín integral* (México, INBA/Cenidi Danza José Limón, 2009); *Escenarios rituales. Una aproximación antropológica a la práctica educativa dancística profesional* (INBA/Colegio de Estudios de Posgrado de la Ciudad de México, 2005); and with Josefina Lavalle, *Programa de desarrollo de la creatividad por medio del movimiento y la danza. Paquetes Didácticos* (México, Conaculta/INBA, 2006). She is a teacher in the Master of Desarrollo Educativo, línea de Educación Artística at the UPN, and in the Master of Dance Research at the Cenidi Danza.

János F* GEDI (1953) received his PhD degree in Education and Sport Sciences in 2003 at the Eötvös Loránd University, Budapest. He is a senior researcher at the Institute for Musicology, Research Centre for Humanities, Hungarian Academy of Sciences. He notates and analyzes East-Central European traditional dances, leads the Internet publication of a dance knowledgebase, and is author/co-author of numerous dance monographs. Fügedi is a college professor at the Hungarian Dance Academy, where he teaches kinetography for BA and MA students. He has been a Fellow of ICKL since 1989; the Vice Chair of the Board of Trustees since 2007; a member of the Research Panel between 1991-1997; and Chair of the Research Panel at the 1997 ICKL Conference. Currently he is the Chair of ICKL's Board of Trustees. He received the prize of the Hungarian Dance Association "For Dance Research" in 2013.

Teresa HEILAND, PhD, CMA, is Associate Professor at Loyola Marymount University, where her focus is pedagogy, LMA, notation, somatics, and developing artist-scholars. She researches how learning evolves through using motif notation. She is lead-editor of the *Journal of Movement Arts Literacy* and has published in *JODE*, *RIDE*, *Journal of Imagery Research in Sport and Physical Activity*, *Dance: Current Selected Research*, and *Geographies of Dance*. She choreographs using motif notation in

community projects and has restaged Nijinsky's *L'Après-midi d'un faune* and *Parsons Etude* from Labanotation. She reviews for *LA Dance Review* and *Bachtrack* and is a Language of Dance Certification Specialist.

Huo Lei [霍蕾] is an associate professor and MA student supervisor in the Department of Dancing, School of Arts, South China University of Technology. His responsibilities include practical and theoretical courses in basic skills training for ballet, ballet repertory, representative non-Chinese dance styles, anatomy, art appreciation of Western dance, stage management, and elementary Labanotation. He graduated with a BA from the Faculty of Ballet, Beijing Dance Academy and with an MA from the Department of Dance Studies, Chinese National Academy of Arts. He is a member of China Arts Administration Education Association (CAAEA), Chinese Arts-Medicine Association, and Guangdong Provincial Dancers' Association.

JING Zhiwei [井志伟] is an assistant professor in the School of Humanities and Social Sciences, Beihang University, China. She received an MFA from Peking University. Her research interests are dance theory and practice, dance education, aesthetics of dance, and human movement analysis. She teaches 'The Beauty of Dance,' 'Introduction to Dance Aesthetics,' and 'Movement Analysis and Practice' in Beihang University. She is a member of China Dance Association.

KIM Soo-Youn is a Korean traditional dancer specializing in the Do-Salpuri dance in the style of Kim Suk Ja. She holds a BA in Korean dance from Kyung-Hee University and is a candidate for an MA in Korean traditional dance at the Korea National University of Arts.

Vesna KARIN. An associate professor at the Academy of Arts in Novi Sad, University of Novi Sad. She finished basic studies at the Academy of Arts in Novi Sad, Group for Ethnomusicology, in the class of Professor Nice Fracile. She has published several articles and participated in conferences nationally and abroad. She is a member of ICTM (Study Group on Ethnochoreology and Study Group on Music and Dance in Southeastern Europe) and ICKL and is a collaborator in several projects. Her research focuses on Kinetography Laban, structural analysis of dance, and music—dance relationships.

Henrik Ko4Bcs. Lecturer of the Hungarian Dance Academy. Degrees: Rural development agriculture engineer (theme: How could a folkdance ensemble develop a local community, Szent István University); Folk dance teacher BA (Hungarian Dance Academy); Public education leader (Budapest University of Technology and Economics); Folk dance teacher MA (Hungarian Dance Academy); PhD student of Education Sciences Doctoral School of Eötvös Loránd University. Amateur dancer from the age of 6. Teacher from the age of 14 as assistant for one of the best amateur folk dance ensemble in Hungary. Later taught in several folkdance groups,

courses, and dance camps in the Carpathian basin. Participated in the Leonardo, Euroesthetica program. Author of several papers on dance methodology and kinetography.

LI Mo [李默] is a member of the managing committee at Laban Center (China) and an expert at the Applied Drama/Theatre & Expressive Arts Education and Research Center of Beijing Normal University. She is a long-time stage acting professional. Her area of research is art education for primary and middle schoolers and popular science education related stage acting.

Anaïs LOYER studied notation at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) and graduated in May 2017. She received a Master's degree from Nice University, her thesis explored how a notation score can allow space for the dancer's interpretation and the choreographer's creativity. She teaches notation and Motif notation at Nice University.

Mei-Chen Lu [卢玫蓁] is a Certified Labanotation teacher and stager; currently Director of Library Services at the Dance Notation Bureau, tutor of Labanotation Correspondence Course, and webmistress of the DNB website and the Theory Bulletin Board. Mei holds an MFA degree in Dance Performance and Labanotation from The Ohio State University, a BA from Hunter College, City University of New York, and an AA from Tainan University of Technology, Taiwan. She danced with Chen and Dancers in NYC, and performed works by Lin Hwai-Min, Doris Humphrey, Beverly Blossom, Ronald K. Brown, Bebe Miller, and H.T. Chen, in New York, Ohio, and Taiwan.

MA Yu [马昱], PhD, Dance Department, Art and Communication College, Beijing Normal University. Dr. Ma was invited to New York by the Martha Hill Dance Fund. She is currently on the faculty of the Dance Department, Xi'an Conservatory of Music, Shaanxi province, China.

Keith McEWING is a music curator at the Alexander Turnbull Library, National Library of New Zealand. Having completed a Bachelor of Music at Victoria University of Wellington (New Zealand). He then studied various forms of dance, including Baroque dance with Wendy Hilton and Jennifer Shennan. Becoming proficient in the Baroque dance notation system Beauchamp-Feuillet, he developed an interest in other movement notations and studied with Prof. Roderyk Lange at the Fundacja Instytut Choreologii in Poznan, Poland in 2009. McEwing now teaches various dance forms and styles, as well as Taiji Quan. He has also completed a Master of Arts at VUW, looking at the Baroque dance form the Chaconne.

Ursula O. PAYNE is a graduate of The Ohio State University where she received her MFA in Dance with specializations in Performance and Direction from Labanotation Score. Payne received advanced training and earned certification as a Certified Movement Analyst from the Laban/Bartenieff Institute of Movement Studies in New York. Payne's credits include staging from Labanotation score Robert Battle's *Primate* at the American Dance Festival in 2012, Anna Sokolow's *Scenes From The Music of Charles Ives* at Slippery Rock University in 2004, and Donald McKayle's *Rainbow 'Round My Shoulder* at The Ohio State University in 1995. She is currently the Department of Dance Chairperson at Slippery Rock University and the Director of the Frederick Douglass Institute.

Rachael RIGGS LEY is Education Director for Hixon Dance in Columbus and has taught for Denison University, The Ohio State University, and CATCOisKids. She has presented research at CORD/SDHS, Dance Studies Association, International Council of Kinetography Laban, and Trinity/LABAN. She earned a PhD in Dance and Literacy Studies, and an MFA in Dance Documentation from The Ohio State University.

Raymundo RUIZ GONZALEZ He is a Mexican Folk Dance Teacher with an MA in Dance Research (2015) from the Cenidi Danza (Centro Nacional de Investigación, Documentación e Información de la Dana José Limón) and a BA in Folk Dance (2012) from the National School of Folk Dance. 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 discs 55 and 57, where he worked with Jesús Jáuregui, an Anthropologist specializing in the Mariachi. His main research interests are the dance notation systems of traditional dances and the recording of Mexican dances.

Hannah Russ is a Dance and Chinese Area Studies double major at Kenyon College. She has studied Labanotation with Professor Julie Brodie through intermediate and advanced levels. She worked with Professor Brodie on her research and notation of Latvian folk dances and presented at the ICKL conference in China in 2017. In the fall of 2017 she began her senior exercise project, staging Nijinsky's *L'Après-midi d'un faune* from score. From 2017-2018 she completed the Teacher Certification Course in Labanotation with Mei-Chen Lu and Valarie Williams at Beijing University, and is a certified teacher of Elementary Labanotation.

Jennifer SHENNAN is a PhD candidate in Anthropology at Victoria University of Wellington. Her thesis, supervised by Michael Jackson, Professor of Religious Studies of Harvard University, will profile three dance enterprises active in Wellington: the Royal New Zealand Ballet; Mudra, an academy of Bharata Natyam; and the Naenae-Hutt Valley dance group of Tokelau-Nukunonu heritage. Shennan was for many decades a pupil of the late Prof. Roderik Lange.

SHIM Kyung-Eun is a lecturer at the department of Arts of dance of the University of Sang Myung and Korea National University of Arts. In 2016, she completed her PhD with “Groupe de recherche Apprentissage et Contexte” (GRAC), an interdisciplinary research group, at École des hautes études en sciences sociales (EHESS) in France. Earlier, she studied Laban notation at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) and graduated (proficiency diploma) in 2008. Her main research interests lie in the fields of dance theory, motion analysis and dance education.

Noëlle SIMONET. Dancer and teacher, Simonet has taught Kinetography Laban at the Conservatoire national supérieur de musique et de danse de Paris since 2000 after her own studies there with Jacqueline Challet-Haas in the 1990s. She has been a Somatic Movement Educator in Body Mind Centering® since 2012. She builds projects utilizing notation with her company Labkine, making bridges between creation, research, and pedagogy. She is a Fellow of ICKL.

TONG Jiajia [佟佳家] is a PhD candidate in Arts theory at Peking University. Her academic paper on Dance Education in the non-professional population was awarded the second prize by the Chinese Ministry of Education at the National Art Education Festival. She was awarded outstanding young scholar at Peking University and received First Prize at the National College Students' Dance Performance.

Victoria WATTS is Chair of the Dance Department at Cornish College of the Arts, one of many departments that no longer offers courses in notation to undergraduates as part of the core or elective curriculum. She geeks out when theorizing about notation as an object and a practice, but also conducts applied research in relation to dance practice with older adults, especially in relation to questions of pedagogy and professional development for teachers.

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/Labanotation; and OperaColumbus.

Xi Ying [习英] is an Assistant Professor, Department of Dance, College of Music, China Fujian Normal University, a Master's tutor, and member of the Chinese Dancers Association. She graduated from the Dance Department of the Fujian Art Vocational College in 1980. From 1980 to 1985 she was a dancer with the Fujian Provincial Theater and in 1989 she graduated from the music department of Fujian Normal University Music College. In 1997 she undertook a study of human movement science at the School of Physical Education and Sport Science of Fujian Normal University. Her research areas are dance science, training, and history.

XIAO Mengya [肖梦雅] is a graduate student majoring in dance at the Chinese National Academy of Arts. Her research area is the history of dance, focusing on exchanges between China and foreign countries. She has published several essays about dance criticism and dance theory in professional journals. She has studied with renowned dance critic and research fellow, Professor Ou Jianping.

Yoo Si-Hyun, MA, PhD, is a Certified Movement Analyst as well as a certified Labanotation teacher. She studied Korean dance at Ewha Womans University in Seoul, Korea, and Motif Writing and Labanotation at The Ohio State University in Columbus, Ohio. She was the recipient of Manuel Barkan Dissertation Fellowship Award in 2000 with her dissertation investigating the concept of "dance notation." She has notated a number of traditional Korean dances and taught Labanotation and Motif Writing in Korea. She is a co-founder of the Korea Laban Movement Institute in Seoul, Korea, and currently serves as a faculty member at the Laban/Bartenieff Institute of Movement Studies in New York.

ZHAO Yang [赵阳] is currently engaged in Cohort 2016 (Cohort 5) Choreomundus – International Master in Dance Knowledge, Practice, and Heritage. While completing a BA in Dance at Beijing Normal University, she authored "British Dance Science Education System and Inspirations," Minzu University of China Press (2015). While enrolled in an MSc in Dance Science and Education at the University of Edinburgh last year, she was actively engaged in learning Scottish dancing. Her passions include dance education, as well as cultural and anthropological theories related to movement.

CONFERENCE ORGANIZATION

CONFERENCE SCHEDULE

Four notation and motif workshops were organized for Chinese attendees prior to the conference, July 22-23, led by Béatrice Aubert (*Baroque Dance: Historical Context, Workshop, and Initiation to Feuillet Notation*), by Teresa Heiland (*Dance Making with Motif Notation Using a Language of Dance Approach*), by Noëlle Simonet and by Christine Caradec (*Exploring the European Modern Dance Heritage*).

Sunday, July 23, 2017		ARRIVAL DAY
Afternoon	Board of Trustees Meeting 1 (<i>Board Members Only</i>) and Research Panel Meeting 1 (<i>Research Panel Members Only</i>)	
2:30–3:20 pm	Registration	
3:30 –5:30	Opening Addresses	
6:00–8:00	Opening Reception	
Monday, July 24, 2017		
9:30–10:00 am	Welcome Session	
10:00–10:30	<i>Opening Paper</i> János Fügedi, Hungary Linguistic Models versus Parallel Event Analysis of Interpreting Dance Movements	
11:00–12:00	<i>Papers</i> Marion Bastien, France 1959, the Creation of the International Council of Kinetography Laban: Prologue Rachael Riggs Leyva, USA Documenting Kinesthetic Intentions and Learning Process in Trisha Brown’s <i>M.O.</i>	

12:00–12:30	<i>Ignite Talks</i> Xiao Mengya [肖梦雅], China A View of Dai Ailian's Practice and Deepening of Labanotation's Use in China Mei-Chen Lu [卢玫蓁], USA DNB Activities in China Anaïs Loyer, France Kinetography Laban and the Industrial Gesture
12:30–2:15 pm	Lunch
2:15–3:45	<i>Technical Session</i> Workshop led by Noëlle Simonet Floorwork
3:45–4:15	<i>Technical Session</i> Reading Session and Discussion
4:45–5:45	Workshop Julie Brodie with Hannah Russ, USA Cūkas Driķos: Reading and Viewing Participatory and Presentational Versions of a Latvian Folk Dance
5:45–6:45	Fellows Meeting 1 (<i>Fellows only</i>)
Tuesday, July 25, 2017	
9:30–10:30	<i>Papers</i> Natalie Diggins, Australia The Expressive Experience: Laban's Eight Efforts and Belly Dance Keith McEwing, New Zealand "White Crane Spreads its Wings" and "Snow Rabbit Digs the Earth": Kinetograms of Contrasting Styles within Chinese Martial and Meditative Arts of Taijiquan (Tai Chi Chuan) and Qigong
11:00–11:30	<i>Ignite Talks</i> Christine Caradec, France Rudolf Laban's <i>Titan</i>: Ninety Years after Jennifer Shennan, New Zealand "In Furious Demonstration of their Joy:" Dance in Polynesia Tong Jiajia [佟佳家], China A Labanotation Perspective: Dance Images in Han Dynasty Chinese Stone Reliefs

11:30–12:00	<i>Paper</i> Xi Ying [习英] (China) : e Key to Using Labanotation to Record Chinese Dance: Capturing the Way Chinese Dancers : ink about their Dance Movements
12:00–12:30	<i>Technical Session</i> Discussion
12:30–2:15 pm	Lunch
2:15–3:15	<i>Technical Session</i> Presentation led by Lynne Weber, USA Exploring Labanotation for Figure Skating
3:15–4:15	<i>Technical Session</i> Reading Session and Discussion
4:45–5:45	General Meeting 1 (<i>All Members</i>)
5:45–6:45	Research Panel Meeting 2 (<i>Research Panel Members Only</i>)
Wednesday, July 26, 2017	
9:30–11:00 am	<i>Technical Session</i> Reading Session and Discussion
11:30–12:30	<i>Papers</i> Si-Hyun Yoo, USA/Korea Exploring an Alternative Approach for Motif Writing for Certification Program in Laban Movement Studies at the Laban/Bartenieff Institute of Movement Studies Teresa Heiland, Rachael Riggs Leyva, USA Tethered Across Distance: Choreographing with Motif Notation
12:30–2:15 pm	Lunch
2:15–3:45	<i>Papers</i> Ma Yu [马昱], China What is the Basis of Creative Dance Education? Ursula Payne, USA Teaching Laban Based Contemporary Movement Practices to Ugandan Students at STAWA University Alejandra Ferreiro, Raymundo Ruiz González, Mexico : e Pathway of Kinetography Laban/Labanotation in Mexico

3:45–4:15	<p><i>Ignite Talks</i> Huo Lei [霍蕾], China Discussion on Teaching Research and Educational Reform of Labanotation in a Comprehensive University Jing ZhiWei [井志伟], China Labanotation of Comprehensive University Teaching Lynne Weber, USA Using Notation to Enhance Core Curriculum Topics in Elementary Education Li Mo [李默], China The Application of Educational Drama to the Laban Dancing Classes of Primary Schools</p>
4:45–5:45	<p><i>ICKL Lounge</i> Led by Victoria Watts, USA/UK Cultural Policy and Notation Practice: How Do Institutions and Individuals Operate within Different Policy Frameworks in Order to Make Notation Practice Possible?</p>
5:45–6:45	Board Meeting 2 (Board Members only)
7:30–8:30	Dance Concert at Student Active Center
Thursday, July 27, 2017	
	<p><i>Outing</i> Mutianyu Great Wall</p>
Friday, July 28, 2017	
9:30–10:30 am	<p><i>Workshop</i> Kyung-Eun Shim with Soo-Youn Kim, Korea Let's Read the Expression of Korean Dance</p>
11:00–12:00	<p><i>Panel</i> Henrik Kovács, Hungary, Vesna Karin, Serbia The Use of Laban Kinetography in Ethnochoreology</p>
12:00–12:30	<p><i>Ignite Talks</i> Zhao Yang [赵阳], China Notation Courses in Choreomundus Hannah Russ, USA Senior Exercise: Staging of Nijinsky's <i>L'Après-midi d'un faune</i> Natalia Beliaeva, France Steps for a Reconstruction: Observing a Lucinda Child's Workshop</p>
12:30–2:15 pm	Lunch
2:15–4:15	<p><i>Technical Session</i> Question Desks & Discussion</p>

4:45–5:45	<i>ICKL Lounge</i> Led by Mei-Chen Lu [卢玫蓁], Taiwan/USA Issues in Translation
5:45–6:45	Fellow Meeting 1 (<i>Fellows only</i>)
6:45–7:45	Board Meeting 3 (<i>Board Members only</i>)
Saturday, July 29, 2017	
9:30–10:00 am	<i>Paper</i> János Fügedi, Hungary LabanGraph: Developments of an Application for Editing Laban Kinetography
10:00–10:30	<i>Ignite Talks</i> Raphaël Cottin, France : ree Works In Kinetography Laban Noëlle Simonet, France Another Faun: : e Restaging of Kurt Jooss' <i>Afternoon of a Faun</i> Béatrice Aubert, France Score Checking, a Real Discipline? Olivier Bioret, France Using Kinetography as a Choreographer: Tools for Creation
11:00–12:00	<i>Papers</i> Christine Caradec, France A Journey through Sources: Mary Wigman, <i>Totentanz</i> Nena Couch, Valarie Williams, USA Archiving the Scores: Preserving the Preservation
12:00–2:00 pm	Lunch
2:00–2:45	<i>Technical Session</i> Conclusions
2:45–4:00	General Meeting 2 & Closing Session
6:00	Closing Dinner

Details on the Events and Outings are available in the *Guidebook* published for the conference (ickl.org / Conferences / Conference 2017).

CHAIRS, SCRIBES, AND STAFF

Chairs for the Technical Sessions

Sandra ABERKALNS, Béatrice AUBERT, Raphaël COTTIN, János FÜGEDI, Karin HERMES, Noëlle SIMONET, Victoria WATTS.

Scribes for the Technical Sessions

Natalia, BELIAEVA, Olivier BIORET, Julie BRODIE, Christine CARADEC, Rachael RIGGS LEYVA, Raymundo RUIZ GONZÁLEZ, Kyung-Eun SHIM, Lynne WEBER, Valarie WILLIAMS.

Chairs for the Sessions

Marion BASTIEN, Odette BLUM, Julie BRODIE, Tom BROWN, János FÜGEDI, Teresa HEILAND, Ursula O. PAYNE, Rachael RIGGS LEYVA, Jennifer SHENNAN, Lynne WEBER, Valarie WILLIAMS.

Beijing 2017 On-Site Staff

Convenor: XIAO Xiangrong [肖向荣]

Organizer: TANG Yi [唐怡]

Admin Executor: CHEN Qianqian [陈蓓蓓]

Admin Assistant: LI Che [李澈], ZHANG Xuechen [张雪琛]

Finance: MENG Jia [孟佳]

Accountant: WU Jingwei [吴婧韦]

Translation: XU Yao [许瑶], ZHANG Yanjie [张延杰]

Writer: HUANG Jiying [黄际影]

Art design: CHEN Jian [陈简]

Reception: YANG Ge [杨鸽], ZHAO Xiaolan [赵晓岚]

Propagandist: LAN Mingming [兰明明]

Exhibit: ZHOU Pengbo [周蓬勃]

Document: ZHANG Xin [张馨]

Performance: HOU Boyu [侯博宇], Zhu Dongmei [朱冬梅]

Hotel Reservation: HU Jiayi [胡佳宜]

General Affairs: Wang Yimeng [王伊梦], ZHANG Fangze [张芳泽]

Academic Support: Chinese National Academy of Arts [中国艺术研究院],

Journal of Beijing Dance Academy [北京舞蹈学院学报]

LIST OF PARTICIPANTS

AUBERT, Béatrice (France)*
BASTIEN, Marion (France)*
BELIAEVA, Natalia (France)
BIORET, Olivier (France)
BLUM, Odette (USA)*
BRODIE, Julie (USA)
BROWN, Tom (Hong Kong, China)*
CARADEC, Christine (France)*
CHAN, Po Chu Pearl (Hong Kong, China)
CHEN, Ning [陈宁] (China)
CHU, Wendy (Hong Kong, China)*
COTTIN, Raphaël (France)*
COUCH, Nena (USA)
DIGGINS, Natalie (Australia)
FAN, Zhou [范舟] (China)
FÜGEDI, János (Hungary)*
Guo, Jingjing (China)
HEILAND, Teresa (USA)
HUO, Lei [霍蕾] (China)
HUTCHINSON GUEST, Ann (UK /USA)*
JING, Zhiwei [井志伟] (China)
KARIN, Vesna (Serbia)
KIM, Soo-Youn (Korea)
KOVÁCS, Henrik (Hungary)
LAORRABAA UIO SAAD, Alejandra (Mexico)

* *Fellows of ICKL in July 2017*

LI, Miao [李淼] (China)
 LI, Mo [李默] (China)
 LIN, Ting [林婷] (China)
 LIU, Dan [刘丹] (China)
 LIU, Lan [刘兰] (China)
 LIU, Shuangshuang [刘双双] (China)
 LOYER, Anais (France)
 LU, Juanjuan [陆娟娟] (China)
 LU, Mei-Chen [卢玫蓁] (Taiwan/USA)
 MA, Chunliang [马春靓] (China)
 MA, Yu [马昱] (China)
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 RIGGS LEYVA, Rachael (USA)
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 TANG, Yi [唐怡] (China)
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 WANG, Miao [王淼] (China)
 WATTS, Victoria (USA/UK)*
 WEBER, Lynne (USA)*
 WILLIAMS, Valarie (USA)*
 XI, Ying [习英] (China)
 XIANG, Bentao [向本涛] (China)
 XIAO, Li [校立] (China)
 XIAO, Mengya [肖梦雅] (China)
 XIONG, Shanshan [熊珊珊] (China)
 XU, Man [徐曼] (China)
 YANG, Yang [杨阳] (China)
 YAO, Zhuoyun [姚倬云] (China)
 YOO, Si-Hyun (USA/Korea)
 YU, Kailiang [余凯亮] (China)
 ZHANG, Shuyi [张淑仪] (China)
 ZHANG, Wei [张伟] (China)
 ZHAO, Yang [赵阳] (China)
 ZHENG, Huihui [郑慧慧] (China)

* *Fellows of ICKL in July 2017*

BUSINESS MEETINGS

BOARD OF TRUSTEES MEETING 1

July 23, 2017, 2 pm

Present: János Fügedi (Chair), Marion Bastien (Secretary), Rachael Riggs Leyva (Treasurer).

1. Conference Organization

A point was made of the registrations received for the conference. Some were paid to the treasurer (US account), some to the assistant-treasurer (PayPal account), and some, for most of the Chinese attendees, to the on-site organizers. Attendance of the conference is robust.

The Conference budget was also discussed. Two money transfers were done from the US account to the on-site organizers, the remaining part, if any, will be sent after the conference, when all expenses will be cleared.

Concerning chairs and scribes for presentations sessions and technical sessions, people were contacted prior to the Conference by either the Secretary or the Research Panel Chair.

2. Agendas for Meetings

The agendas of the different meetings to be held during the conference were prepared. Some of the specific points to discuss at this conference, at Fellows meetings and/or General meetings, are ICKL legal status, the elections (for Board and Research Panel), the venue for 2019, the ongoing projects or projects to start (indexing and database, newsletter).

Meeting adjourned at 3pm.

FELLOWS MEETING 1

July 24, 2017, 6 pm

Fellows Present: Béatrice Aubert, Marion Bastien, Odette Blum, Tom Brown, Christine Caradec, Wendy Chu, János Fügedi, Ann Hutchinson Guest, Noëlle Simonet, Lynne Weber.

Chairs: János Fügedi, with Marion Bastien.

1. Fellowship Application

One application was received from Julie Brodie, sponsored by Valarie Williams.

The material of the applicant will be reviewed by each of the Fellows present in Beijing. There will be further discussion during the second meeting and a subsequent ballot vote will be organized after the conference, although we may have the quorum to vote. It was reminded that in Tours (2015), we discussed the fact that we should ask the applicant to provide a motivation letter, explaining why the applicant wanted to become a Fellow, and how s/he wanted to be involved in ICKL as a Fellow.

2. Research Panel

Research Panel must include 3 to 5 Fellow members. Research Panel is actually composed of 5 Fellow members, Raphaël Cottin (Chair), Sandra Aberkalns, Béatrice Aubert (acting as Co-Chair), Chih-Hsiu Tsui and Victoria Watts, plus Ann Hutchinson Guest, as honorary member. Sandra Aberkalns is completing her term. It would be better if a fifth member, preferably from the Labanotation branch, could join the Research Panel. A call for candidacy will be issued.

3. Board

The following Board members are completing their terms: Vice Chair, Secretary, Assistant Treasurer, one Member-at-large. A call for candidacy will be issued.

4. ICKL 2019

Following the alternance of conference venues, next ICKL should be in the Americas. Different possibilities, in the USA or in Mexico, were discussed. In order to allow Ann Hutchinson Guest to attend, some Fellows suggested to hold the conference in US East Coast or in London. We will prepare more formal guidelines for potential on-site organizers. It was also recommended to plan venues ahead, and anticipate the 2021 (Europe) and the 2023 (Asia) conferences.

5. Proceedings

János Fügedi is currently preparing new guidelines for authors addressing referencing, common typographical usages, etc. The editing work is intense and requires time; it would be helpful if another ICKL member could join the two co-editors.

6. Newsletter

An ICKL newsletter was launched in March 2016, in order to disseminate information through the year. The newsletter is sent out every 4 months, and was prepared by Marion Bastien, Raphaël Cottin and Shelly Saint-Smith. We would like to find an ICKL member that would volunteer to be the editor.

7. Database

There is a need to continue the indexing of technical and non-technical papers, in order to complete the existing publication (indexing items until 1992). This indexing should be available on-line. Questions arose on how to set a database online including images (notation symbols).

8. Proceedings

Most of the Proceedings have been scanned and treated with OCR, thanks to the work of Rachael Riggs Leyva, János Fügedi, and Marion Bastien. Those Proceedings are available in the members' zone (exclusive to current members).

Discussion arose if this resource should be available to all, or if it should be kept as a privilege to members. A mid-solution could be to keep the most recent Proceedings (1, 2 or 3 conferences backward) available to members only, and to give full availability to the public.

9. Legal status

ICKL was registered for a few years as a nonprofit organization in the USA, but the registration was not carried on and is now over. It is a priority to get again a legal status for the organization. In 2015, the possibility to create an ICKL European branch was discussed. Another possibility would be to register ICKL in Europe. A registration as nonprofit organization in the USA would be a long process, with costs. If we move the registration to Europe, we could benefit from France's facilitating legislation for nonprofit organizations.

Fellows present were in favor of going ahead with a registration in France. The organization was initially born in Europe (UK), and we do need a legal status.

Meeting adjourned at 7:20 pm.

GENERAL MEETING 1

July 25, 2017, 4:45 pm

Chair: János Fügedi.

1. ICKL Organization (Fellows, Research Panel, Board)

ICKL organization, its structure and functioning, was presented to members, many of them being first time attendees. Marion Bastien, Secretary, presented the Board, Valaria Williams, Vice Chair, the Fellowship, and János Fügedi, the Research Panel.

2. ICKL Activities 2015-2017

Activities carried by ICKL in-between the conferences (2015 and 2017) were presented to members. Our main effort have been to digitize the ICKL Proceedings. All Proceedings, except years 1979 and 1999, are now available online for membership. Scanning was mostly done by Rachael Riggs Leyva, with unbanded master copies held in Ohio, some volumes, not in Ohio, were scanned by János Fügedi. Marion Bastien proceeded with OCR (optical character recognition) on all scanned copies.

3. In Memoriam - Roderyk Lange

Roderyk Lange, Fellow of ICKL, passed away in March 2017. Jacqueline Challet-Haas, Vice President of ICKL and longtime friend of Pr. Lange, wrote an *In Memoriam* text, which was read on behalf of her. Afterwards, Jennifer Shennan equally paid tribute to Pr. Lange.

4. ICKL 2019

The alternance of conference venues was explained to members. In 2019, we should hold the conference in the Americas. ICKL did not receive a specific invitation from places in North America or Latin America before the conference, but options to explore arose during the conference.

5. Agenda for Meeting #2

Agenda for the next and last meeting was unfolded. Treasury report for year 2015 and year 2016 will be presented to members and must be voted on. Information on the elections, to be held at the end of 2017, will be given. Potential locations for ICKL 2019 will also be discussed.

Meeting adjourned at 6 pm.

FELLOWS MEETING 2

July 28, 2017, 5:45 pm

Fellows Present: Béatrice Aubert, Marion Bastien, Odette Blum, Tom Brown, Christine Caradec, Wendy Chu, Raphaël Cottin, János Fügedi, Ann Hutchinson Guest, Noëlle Simonet, Victoria Watts, Lynne Weber, Valarie Williams.
Chair: Valarie Williams.

1. Fellowship Application

The application of Julie Brodie was presented by Valarie Williams, her sponsoring member.

Discussion arose on the process for applications and on levels and examinations (see points below).

János Fügedi motioned that we accept Brodie's application. Motion seconded by Odette Blum. The application received a majority of 'yes' from the 13 Fellows present.

As a two-thirds majority vote of all current Fellows in good standing are required to elect a member of ICKL to Fellowship, a mail ballot will be organized to those

Fellows not present in Beijing. A recommendation in favor of Brodie's application will be sent to them.

2. Clarification for future applications

It was noted that for appreciating knowledge in 'notation,' the scores usually provided by applicants allow to directly examine applicant's skills. But in areas such as 'teaching' and 'reconstruction,' it would be helpful if applicants could give more contextual information and details.

For 'teaching,' applicants should consider giving detailed information such as dates, number of hours, material covered, results (examination), etc. Examinations or material written by applicant's students could also be provided. This has been done in some cases. For reconstruction, access to the reconstructed score(s) was discussed, in order to compare with videos provided, though some scores are restricted in access and may not be circulated. During a conference, there is also no time to examine both score(s) and video(s).

It was mentioned that maybe applications and related material could be sent prior to the conference. Discussions continued on whether we should reconsider the process of application, and eventually change the Code of Regulations and By-laws. Several ideas were expressed. It could be a two-steps process, an application, followed by feedback from Fellows, then the final application. A research paper, a paper dealing with methodology, could be a requirement.

Victoria Watts motioned that the Fellows reconsider the requirements in the By-laws for becoming a Fellow and for application for Fellowship. Motion seconded by János Fügedi. All Fellows present are in favor. A proposal will be prepared for approval ahead of next conference.

3. Levels and Examinations

Fellows discussed the different levels (such as elementary, intermediate, and advanced), and compared how it was taught in different places—volume of hours of teaching for each level, curriculum, requirements for the examination per level, etc. Different practices were discussed: Dance Notation Bureau, Ohio State University or other US Universities, Conservatoire national supérieur de musique et de danse.

4. ICKL Scope

Fellows discussed on what should be ICKL priorities or scope. Some Fellows expressed ICKL must open more, and should not be exclusive. It was mentioned that since several years ICKL calls were inclusive with fields such as Motif or Laban Movement Analysis. However, some Fellows expressed we must keep the focus on structured notation; even so, we may be inclusive of other Laban-related disciplines

or be ready to organize joint events with other Laban-related organizations, as structured notation is the specificity of the organization.

Meeting adjourned at 7 pm.

BOARD OF TRUSTEES MEETING 2

July 28, 2017, 1:30 pm

Present: János Fügedi (Chair), Valarie Williams (Vice Chair), Marion Bastien (Secretary), Rachael Riggs Leyva (Treasurer).

A brief point was made on the conference progression and on General Meeting agenda.

Meeting adjourned at 2 pm.

GENERAL MEETING 2

July 29, 2017, 2:45 pm

Chair: János Fügedi.

1. Treasurers' report

Rachael Riggs Leyva, treasurer, reported on the budgets for the calendar years 2015 and 2016. She explained that ICKL have 2 accounts, one US bank account, monitored by her, and a PayPal account, monitored by Pascale Guéron, assistant treasurer (not being able to attend this year). She reminded that incomes for odd years and even years can be quite different (every odd years, members can pay for 2 years).

Rachael Riggs Leyva proposed a vote to approve the financial figures for 2015 and 2016. Victoria Watts motioned that we accept the Treasurer's report for 2015 and 2016. Motion seconded by Mei-Chen Lu.

In favor: All

Opposed: 0

Abstentions: 0

The figures for 2015 for 2016 were approved.

Rachael Riggs Leyva reported then on the budget for 2017 (in progress).

2015

	31/12/14	31/12/15
US Assets		
PNC Bank Business Account	\$ 27,536.09	\$ 24,039.44
ICKL Savings	\$ 6,231.46	\$ 6,231.46
Total US Assets	\$ 33,767.55	\$ 30,270.90
Euros Assets		
PayPal	b 342.65	b 2,150.22
Cash	b 180.00	b 220.00
Total Euros Assets	€ 522.65	€ 2,370.22

MAIN INCOME 2015

	\$US	€
US Income		
Membership dues (29 Members)*	\$ 2,172.15	
Conference Fees (15 Registrants)	\$ 4,682.50	
Other Conference Income	\$ 956.37	
Sale of Publications	\$ 100.00	
Euros Income		
Membership dues (74 Members)*		b 3,842.80
Conference Fees (64 Registrants)		b 14,324.21
Sale of Publications		b 285.00

* Membership for 2015 and 2015+2016

MAIN OUTCOME 2015

	\$US	€
US Outcome		
Conference 2015 (Tours)	\$ 1,189.77	
Ship Proceedings	\$ 536.02	
Euros Outcome		
Proceedings (Conference 2013)		b 2,032.68
Conference Expenses		b 1,535.33
Administration		b 255.00
Sponsoring of Members		b 827.43

Bank Transfer from b account to US Bank account: b11, 940.00

2016

	31/12/15	31/12/16
US Assets		
PNC Bank Business Account	\$ 24,039.44	\$ 24,661.84
ICKL Savings	\$ 6,231.46	\$ 6,231.46
Total US Assets	\$ 30,270.90	\$ 30,893.30
Euros Assets		
PayPal	b 2,150.22	b 2,553.23
Cash	b 220.00	b 220.00
Total Euros Assets	€ 2,370.22	€ 2,773.23

MAIN INCOME 2016

	\$US	€
US Income		
Membership dues (13 Members) *	\$ 650.00	
Euros Income		
Membership dues (20 Members) *		b 826.46

* Membership for 2016 only

MAIN OUTCOME 2016

	\$US	€
US Outcome		
Administration	\$ 27.60	
Euros Outcome		
Administration		b 398.88

Bank Transfer from b account to US Bank account: b 0

2017 (by May 30)

	31/12/16	30/5/17
US Assets		
PNC Bank Business Account	\$ 24,661.84	\$ 36,249.23
ICKL Savings	\$ 6,231.46	\$ 6,231.46
Total US Assets	\$ 30,893.30	\$ 42,480.69
Euros Assets		
PayPal	b 2,553.23	b 7,803.84
Cash	b 220.00	b 220.00
Total Euros Assets	€ 2,773.23	€ 8,023.84

MAIN INCOME 2017

	\$US	€
US Income		
Membership dues (19 Members) *	\$ 1,385.00	
Conference Fees (11 Registrants)	\$ 2,688.00	
2015 Proceedings sold (3 copies)	\$ 150.00	
Donation	\$ 50.00	
Euros Income		
Membership dues (52 Members) *		b 3,377.57
Conference Fees (43 Registrants)		b 10,550.98

* Membership for 2017 and 2017+2018

MAIN OUTCOME 2017 (by May 30)

	\$US	€
US Outcome		
Bank Service Fees	\$ 28.00	
Administration	\$ 30.95	
Euros Outcome		
Proceedings (Conference 2015)		b 2,210.49
Sponsoring of Members		b 450.00

Bank Transfer from b account to US Bank account: b 6000 (as of May 30, 2017)

2. Elections for 2018

Marion Bastien, Secretary, explained membership that part of the Board members are ending their terms by the end of 2017: the Vice Chair, the Secretary, the Assistant Treasurer, one Member-at-Large. A call for candidates will be done this Fall, followed by an online ballot.

Raphaël Cottin, Chair of Research Panel, explained that a position is available in the Research Panel. A call for candidacy amongst Fellows will be issued. This will be followed by a membership online ballot, organized concurrently to the Board ballot. It was also mentioned that Julie Brodie application for Fellowship was reviewed positively by the majority of Fellows present, and that a mail ballot amongst Fellows who could not be present will be organized by Valarie Williams, Vice Chair, after the conference, with results by November.

3. Proceedings 2017

János Fügedi, Chair, gave information for the preparation of the conference Proceedings. Authors must download the Guidelines available online. A detailed Manual Style is in preparation. It is asked to authors to respect deadlines. Fügedi called the attention to the fact that Proceedings is what remains from the conferences. He strongly encouraged authors to provide written texts of their presentations. Marion Bastien mentioned that for Ignite Talks the written format need to be discussed and requirements will be sent shortly.

4. ICKL 2019

Potential places were discussed. Raymundo Ruiz reported on several possibilities in Mexico, such as UNAM (Universidad Nacional Autónoma de México) or CENART (Centro Nacional de las Artes), where we already had a conference hosted by the Dance School (Escuela Nacional de Danza Clásica y Contemporánea).

For the USA, Teresa Heiland reported on facilities at Loyola Marymount University (Los Angeles, California), Julie Brodie on facilities at Kenyon College (Gambier, Ohio), and Victoria Watts on facilities at Cornish College of the Art (Seattle, Washington).

None of the directions of the institutions mentioned were yet contacted, so those are only possibilities, pending further information. A consultative vote may be organized to get an idea on membership preferences.

5. Feedback

The floor was open for comments and feedback from attendees.

6. Thank You

The Board expressed its happiness that the conference was so successful, gathering an international community as well as so many new Chinese members.

The many people who organized the onsite conference were thanked on behalf of ICKL for such a smooth and efficient organization: Xiao Xiangrong, Chairman of the Dance Department of Beijing Normal University, Tang Yi and Chen Qianqian, onsite organizers, and the many staff members and students who helped before and during the event.

Thanks were extended to Ann Hutchinson Guest, ICKL President, as well as to Board officers and Research Panel members, present or not able to attend, who prepared the conference, namely: Sandra Aberkalns, Béatrice Aubert, Marion Bastien, Raphaël Cottin, János Fügedi, Pascale Guénon, Rachael Riggs Leyva, Chih-Hsiu Tsui, Victoria Watts, Valarie Williams.

Meeting adjourned at 4 pm.

IN MEMORIAM

In Memoriam Roderyk LANGE (1930-2017)

Roderyk Lange, MA, PhD, Fellow of ICKL since its foundation in 1961, left us the 18th of March 2017 after a long lasting illness.



Dance anthropologist, having studied dance prior University studies, in 1954 he established a department devoted to dance research within the Ethnographic Museum in Torun (Poland), where he introduced kinetography in the program. In the early fifties he went several times to Essen (Germany) to complete his kinetography studies with Albrecht Knust at the Folkwang Hochschule. It has to be mentioned that kinetography was introduced in Poland as early as 1935 by Stanislas Glowacki and Polish folk dance recordings were exhibited in the *International Folk Dances Exhibition* in Paris in 1937.

After the 1967 ICKL conference held in England at the Laban Art of Movement Centre, Lisa Ullmann, director, invited him to teach at the Centre for a while. He decided then to stay in England, his activities in Poland becoming heavily impaired. Married to Diana Baddeley (ICKL Fellow, former student of the Laban Art of Movement Centre, and Knust helper for many years), they settled in Jersey and founded there the Centre for Dance Studies (CFDS), which offered courses in Choreology, Anthropology, Kinetography . . .

He did extensive field research in Poland and abroad and lectured in many universities, as: the Warsaw University, the Queen's University (Belfast, Ireland), the Goldsmith College (London University), the Polish University (London), and others. In the early nineties, he could return to Poland where he founded the Instytut Choreologii in 1993.

Fully involved in the development of ICKL since its beginnings, he was for Knust a precious helper and collaborator, discussing with him the processes and backing his propositions; it was Roderyk who suggested, during the 1965 ICKL Conference (Essen), to create a “Research Committee” whose duty was to prepare the topics for discussions more accurately prior the conferences in order to avoid inappropriate discussions or new suggestions insufficiently prepared.

During that period, Knust was eagerly involved not only in the preparations of the ICKL technical subjects but concurrently in the revision of his *Handbook of Kinetography Laban*, taking account of ICKL's new decisions. Roderyk and Diana were of a great support, helping Knust to find a publisher in England and assuming the task of drawing properly by hand all the examples. Diana did it beautifully! Macdonald and Evans Publishers printed the *Dictionary of Kinetography Laban (Labanotation)* in 1979, only one year after Knust's death. Roderyk and the Instytut Choreologii undertook a second edition in 1997.

Having been chosen by Knust as his executrix, Roderyk took great care in securing his important archives. They were firstly transferred to Jersey and later to the Centre national de la danse (CND), Pantin/Paris, in 2004, in order to preserve them in a proper environment and to give them an easier access.

The last move of Roderyk regarding ICKL matters was to gather the Knust's disciples in order to preserve his way of thinking: the European Seminar for Kinetography (ESK) was founded in 1980. We, former students of Knust with our own students, met regularly once if not twice a year: in Jersey, in France at my place, once in Germany at the Folkwang Hochschule, invited by Knust's follower Christine Eckerle (ICKL Fellow, notation teacher at the school), once in Poland. At the newly born Instytut Choreologii. We worked hard under his strong guidance! As a result a good sample of articles was regularly issued. To our great satisfaction, they still serve as references within the Laban notation community.

Due mainly to health problems, Roderyk could not join the ICKL conferences over these last years but his contribution should not be undermined: we have lost a fundamental collaborator and I have lost a dear friend.

Text by Jacqueline Challet-Haas, presented during General Meeting, July 25, 2017.

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