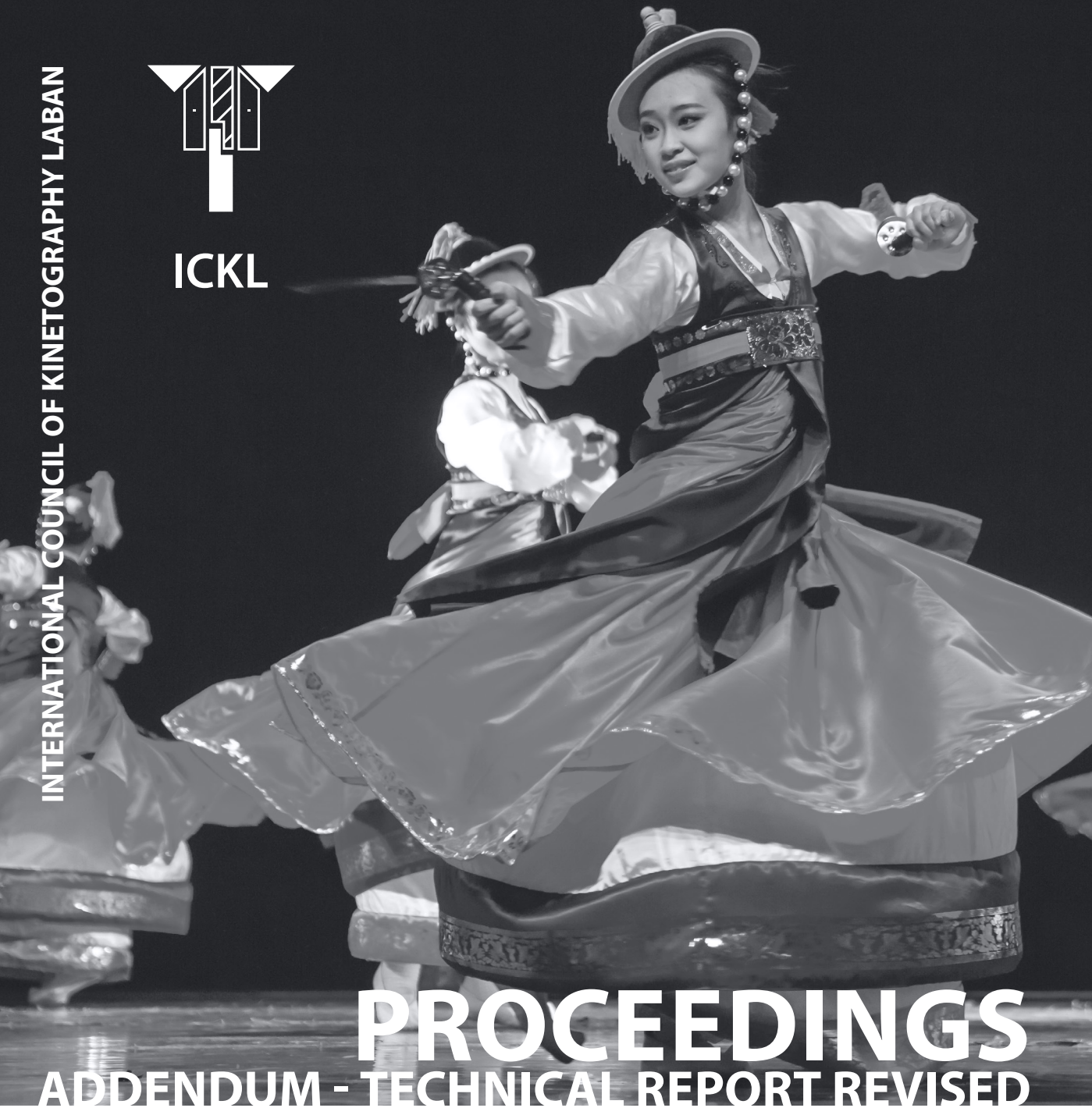


INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

ICKL

# PROCEEDINGS

## ADDENDUM - TECHNICAL REPORT REVISED

### THIRTIETH BIENNIAL CONFERENCE

**HELD AT**
**BEIJING NORMAL UNIVERSITY**
**CHINA**

**JULY 23-29, 2017**

# Technical Report—Revised

The 2016-2017 ICKL Research Panel

Raphaël Cottin, Chair
Béatrice Aubert, Co-Chair, Victoria Watts,
Chih-Hsiu Tsui, Sandra Aberkalns
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 floorwork; 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"?

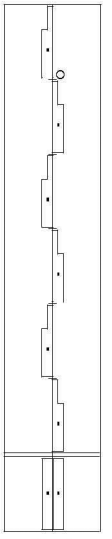
- Measurement of space. This notion is constantly present when walking. The lack of measurement sign does not mean that there is no measure.

  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.

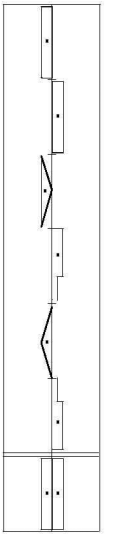
  Let us walk on different parts: we realize that because we have two opposite supports, we need measurement sign to make a path.

Examples 1-1 to 1-6 and 2-1 to 2-4, as well as the example from *Rain* by Anna Teresa de Keersmaeker, 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.

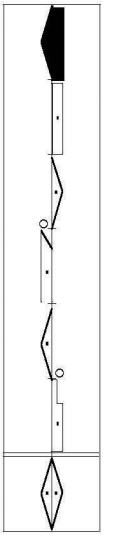
Floor work - N. SIMONET ICKL - 2017 - July -



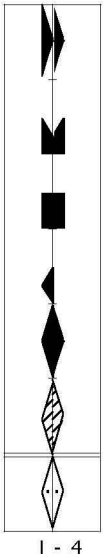
I - 1



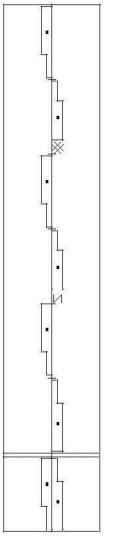
I - 2



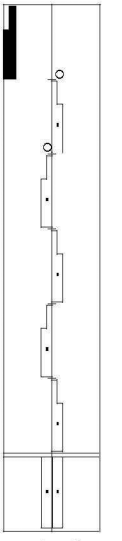
I - 3



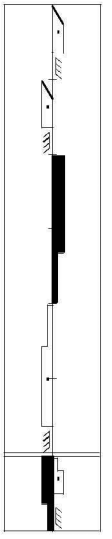
I - 4



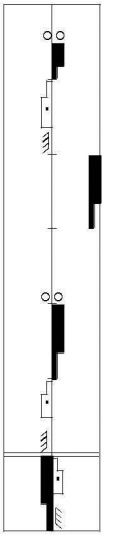
I -5



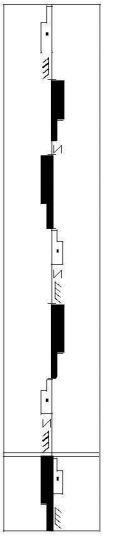
I - 6



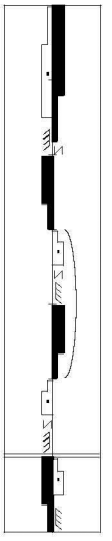
2 - 1



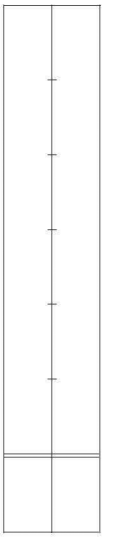
2 -2



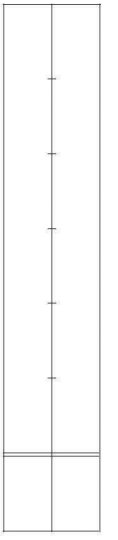
2 -3



2 - 4



2 - 5

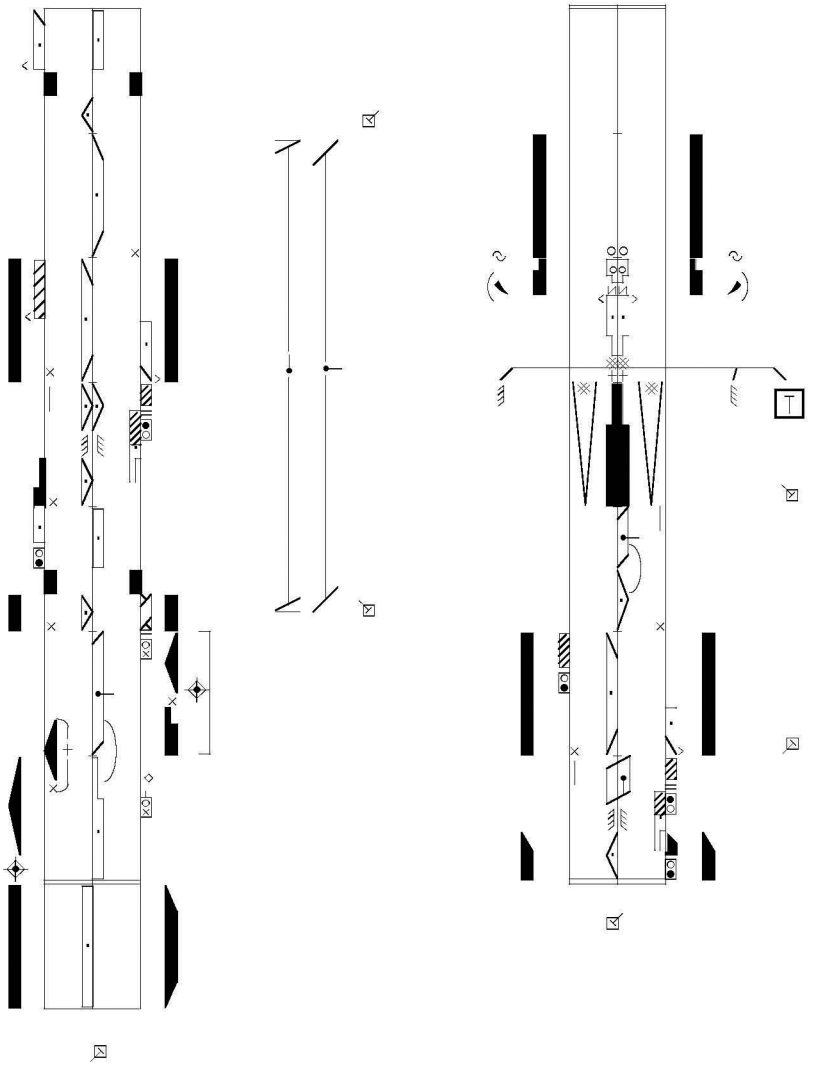


2 - 6

Floor work - N. SIMONET

*Rain* A T de Keersmaeker

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.

**The 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**

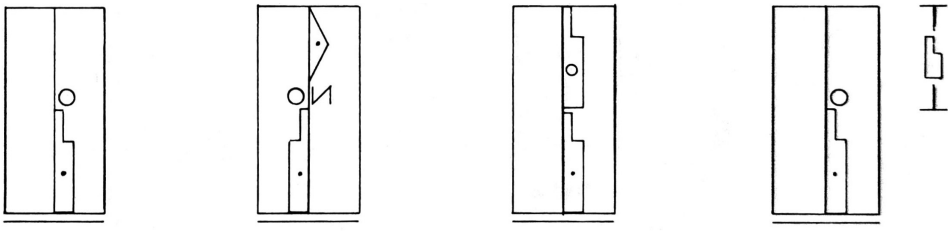
Skating was addressed in the following references:

- Billy Mahoney's "Personal notes from the Third National Notation Conference…" (unpublished).
- Albrecht Knust's *Dictionary of Kinetography Laban*;
- Ann Huthinson 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.)

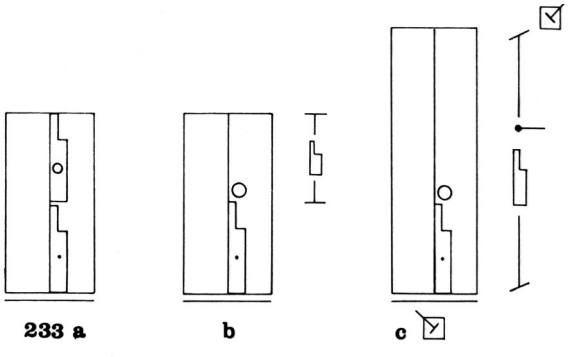
Volume 2, page 28




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

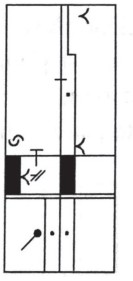


*Labanotation* (Hutchinson Guest), page 192

Sliding on One Foot

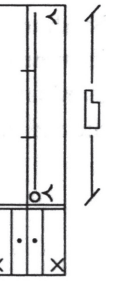
In sliding on one foot, as in skating, the weight is placed on the new support before it starts to slide. The impetus for the movement is derived from the back foot, which pushes away. Note use of the sign for pressure: ⫽ and the pin: ⊤ to show the backward direction of the pressure. Details of recording 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). *

The weight is shown to be entirely on the right foot before the sliding action starts, traveling is initiated by the left foot pressing backward. The left foot releases from the floor as the sliding action starts.



313a

During the curving forward path sliding on the whole foot occurs; weight is only on the right foot.



b

*See Appendix A, note 9.

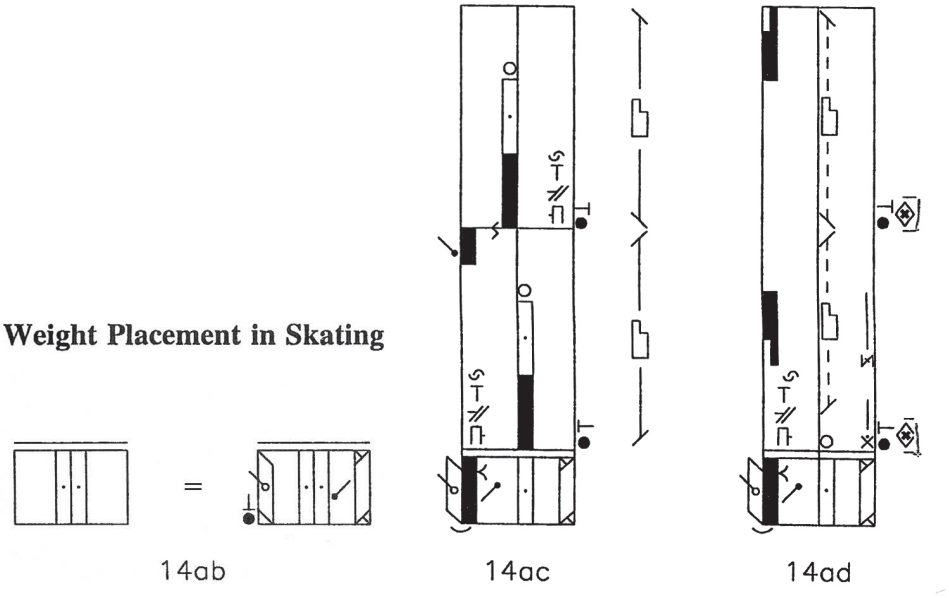
*Center of Weight* (HutchinsonGuest and Kolff), pages 40-41

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-oft) 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) in shown in figure 1:

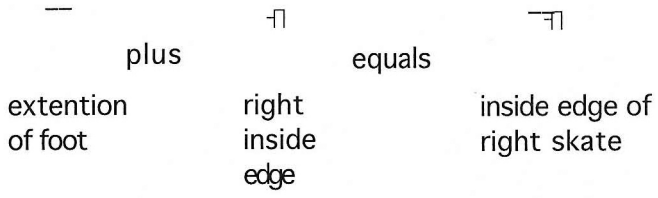



Fig. 1

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.

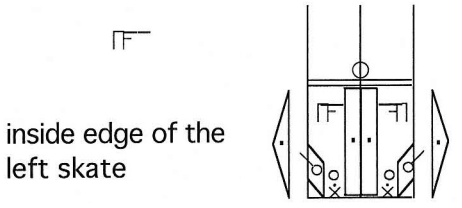



Fig. 2

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

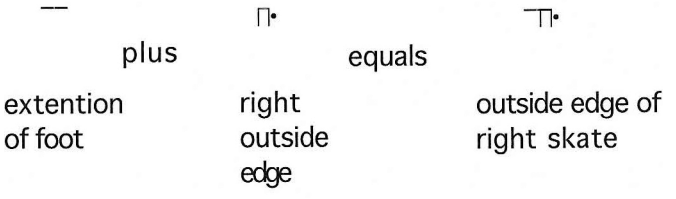
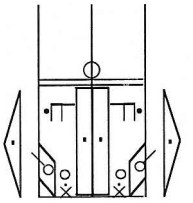



Fig. 3

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

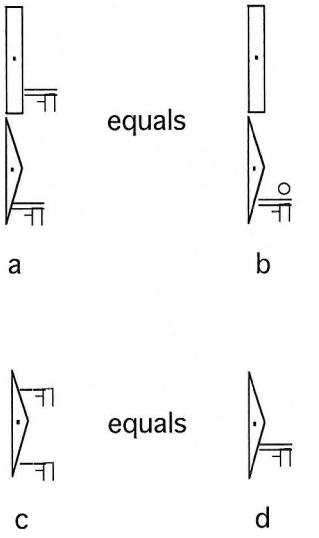



Fig. 5

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)

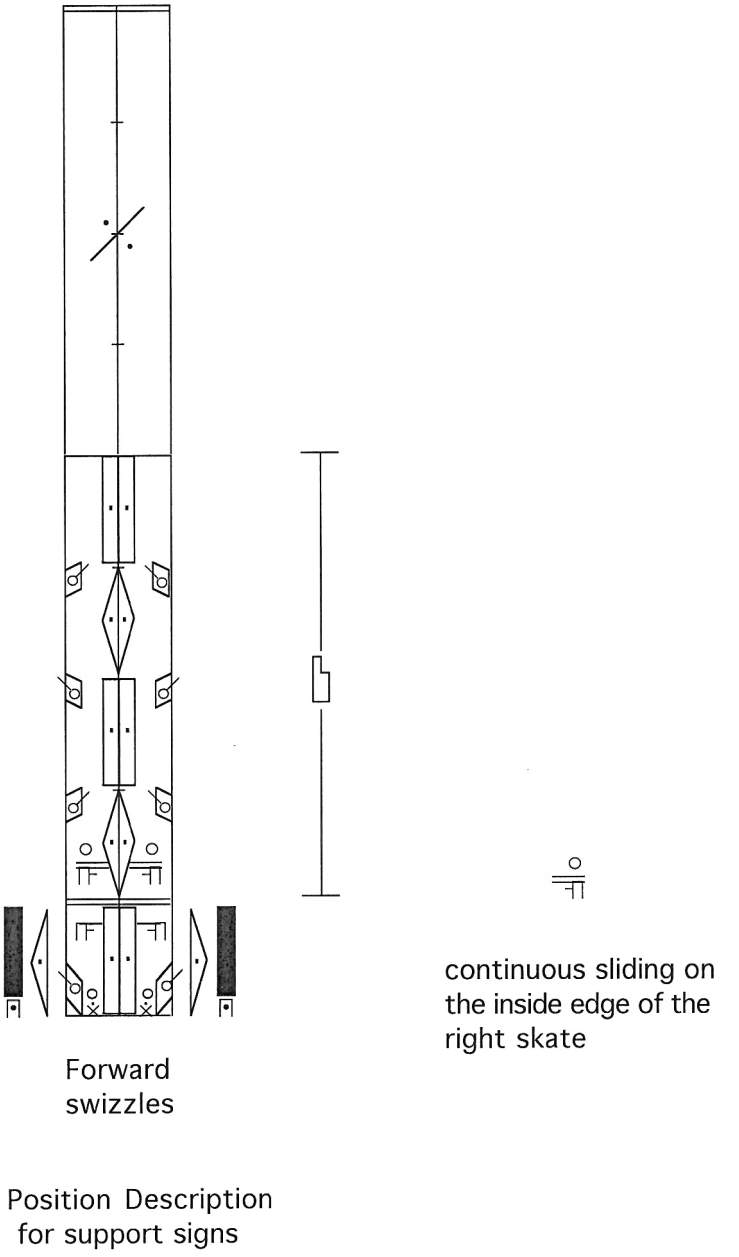
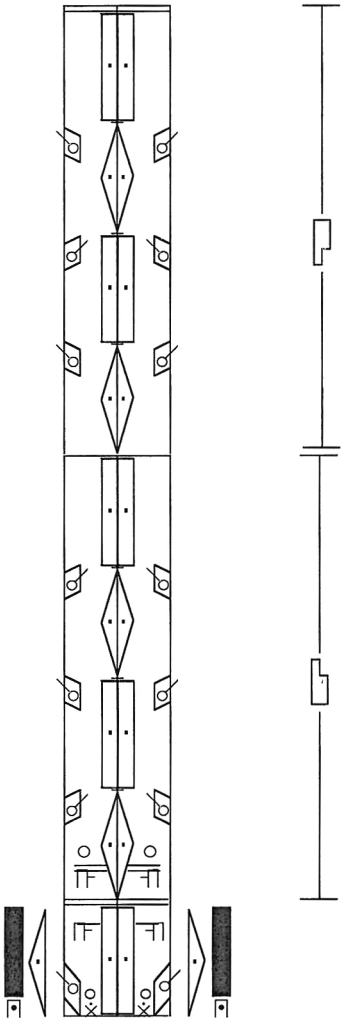



Fig. 6

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—Forward and Backward Swizzles (figure 7)



Forward and backward
swizzles, "rocking horse"

Fig. 7

This example uses the blades symbols to write notation for forward and backward swizzles. See *YouTube* videos: Kate D 2013a, 3:46–4:17; Eye Katie 4:15–4:39; McQuid 2014a.

Skating—Half swizzles, "Pumps" (figure 8)

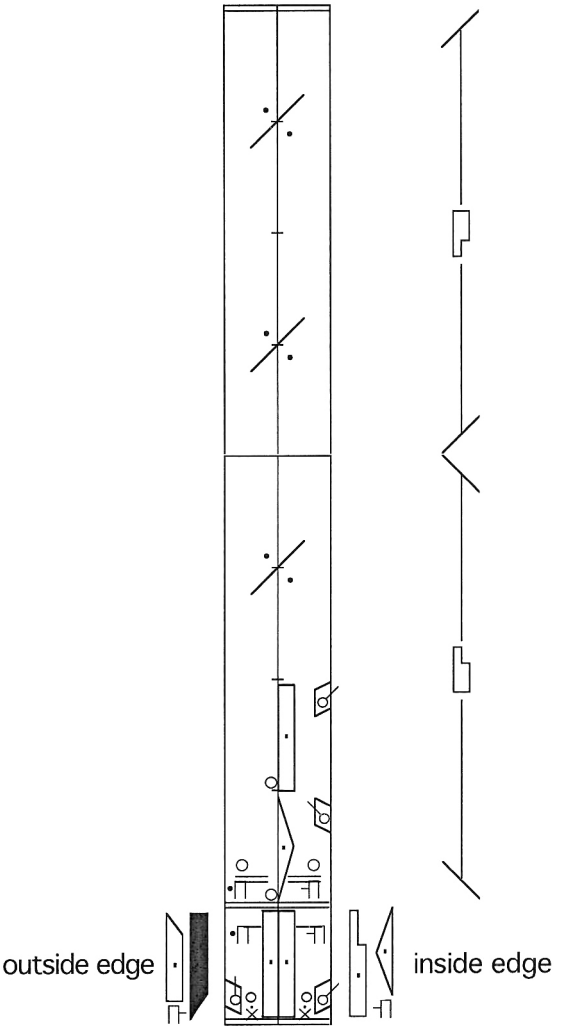
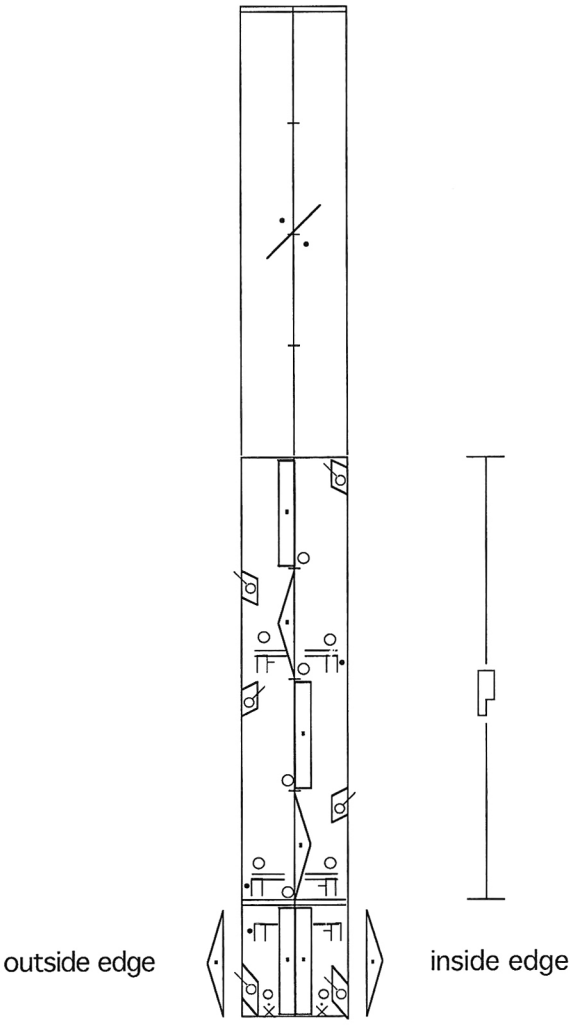



Fig. 8

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.

**References Cited**

Eye Katie. 2017. "Figure Skating for Beginners." *YouTube*, 19 February 2017, www.youtube.com/watch?v=61zN3U_JOwY.

Hutchinson Guest, Ann. 2005. *Labanotation: A System of Analyzing and Recording Movement*. Fourth edition, Routledge.

Hutchinson Guest, Ann, and Joukje Kolff. 2003. *Center of Weight.* Dance Books Limited. Advanced Labanotation 7.

Kate D. 2013a. "Ice Skating Tutorial for Starter Skaters." *YouTube*, 25 February 2013, www.youtube.com/watch?v=cC54A9c2dEE.

———. 2013b. "Ice Skating Tutorial for Intermediate Skaters (part 2)." *YouTube*, 25 February 2013, www.youtube.com/watch?v=isoEmRBR3sQ.

Knust, Albrecht. 1979. *Dictionary of Kinetography Laban (Labanotation)*. MacDonald and Evans. 2 vols.

Mahoney, Billie. 1962. "Personal notes from the National Notation Conference at the Dance Notation Bureau, Inc. 47 East 63rd Street, New York, NY." 11 June 1962. Not published, located at the Dance Notation Bureau, New York, NY.

McQuid, Colleen. 2014a. "USFSA Basic Skills 1 E - Forward Swizzles." *YouTube*, 23 April 2014, www.youtube.com/watch?v=E2bzX5taswY.

———. 2014b. "USFSA Basic Skills 1 B - Forward half swizzle pumps on a circle." *YouTube*, 23 April 2014, www.youtube.com/watch?v=189APBtIi9Q.

Olympic. 2014. "Meryl Davis and Charlie White Full Free Dance Performance Wins Gold Sochi 2014 Winter Olympics." *YouTube*, 5 March 2014, www.youtube.com/watch?v=lrFwokp3z48

SmarterEveryDay. 2014. "Cold Hard Science: The Physics of Skating on Ice (with SloMo) – Smarter Every Day 110." *YouTube*, 2 February 2014, www.youtube.com/watch?v=qd4CVvItJlo.

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

**References Consulted**

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

ISSN: 1013-4468