

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN



ICKL

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**HELD AT
HUNGARIAN DANCE UNIVERSITY,
BUDAPEST, HUNGARY**

JULY 17-23, 2022

Proceedings of the Thirty-Second Biennial ICKL Conference

ICKL Proceedings



Proceedings of the Thirty-Second Biennial ICKL Conference
held at
Hungarian Dance University,
Budapest, Hungary,
July 17-23, 2022

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2024

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OF ARTS

*To the memory of Ann Hutchinson Guest
(1918–2022)*

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Welcome Speech, by Katalin Lőrinc

Dear All,

Let me welcome you from a very personal point of view. I am a former ballet dancer who wished to switch over to contemporary dance and left Hungary for this reason at the age of 20. I have five comments to make concerning Labanotation/Kinetography Laban and Laban Movement Analysis, and only one of them is at all critical.

My father György Lőrinc was the very first Hungarian dancer to study Labanotation in the famous Dartington College led by Laban, Jooss and Leeder at that time, in the 1930s. It was he, who passed his knowledge of notation to Maria Szentpál, world famous Hungarian specialist of Kinetography. When my father established the curriculum of the first dance academy in Budapest (founded in 1950), he included Kinetography Laban in the teaching plan.

When I studied at the Hungarian Ballet Academy in the 1970s, I also was introduced to this method of notation. I am sorry to say, as a student I didn't find it appealing—that writing down one grand plié required over a whole page. Within a decade, the Kinetography Laban was cancelled from the education curriculum.

It was only in 1997 that I developed an appreciation for notation. A student at the academy called me about her graduation thesis, which was going to be the notation of one of my Graham-classes. I was very surprised, and thought, “my goodness, what an adventure she is up to” As she asked me questions, for example: “when you do this spiral movement, is it a sudden or a continuous move?” I thought: “What?” Suddenly I had to start thinking in a completely different way about movement, and from then on I started to teach completely differently, and much more effectively, than before.

A decade later I determined that teaching Improvisation for ballet pupils is essential and indispensable, so I started to investigate possible methods. I visited the Laban Centre in London and there I met a Hungarian lady studying Laban Movement Analysis. I thought: "This is the moment; she should teach this at our academy in Budapest!" So when she finished her scholar year in England, she returned to Hungary and started to instruct the teachers' course. Since then I have been teaching improvisation too, using a simple, basic adaptation of Laban's movement quality studies.

Finally, about five years ago there was an exhibition at the most important art gallery of Budapest about alternative lifestyles and movements at the start of the 20th century. I was invited to present a performance there, along with my students, about Rudolf Laban. The real highlight for me in this was not the applause of the public, but the fact that my pupils loved to be involved in this work.

Thus let me, the insider/ outsider to notation, welcome you at this exceptional event here in Budapest at the Hungarian Dance University.

Katalin Lőrinc; July 2022 Budapest

PAPERS

TECHNICAL PAPER

UPDATING SECRET TURN SIGN


RAPHAËL COTTIN

1. Introduction

In order to harmonize the system between the different practices in use, various signs and their variations were regularly updated by the International Council of Kinetography Laban between the 1960s and the 1990s.

This was the case for the signs used for the center of gravity, the trunk and its parts, or for the principles of validity of a direction; it was also the case for the front signs, the crosses of axis and for the use of pins.

Created in the late 1940's by Albrecht Knust, the secret turn was officially incorporated into LN practice in 1977. The principle of the secret turn was, however, particularly clear, and shared with the whole community from its inception, so it is understandable that this rule was adopted by all fairly easily.

However, we note, and still today, that this is a marginal case that few raters are confronted with; the sign used for the secret turn, , has therefore been little discussed and little used.

Following an observation by Noëlle Simonet on the strange use of a black pin in this sign, and after several discussions with her and Jacqueline Challet-Haas, I decided to present a technical paper on this principle. **The proposal made on this occasion consists in the adoption of an update of the sign of the secret turn using a flat pin**, in order to continue the harmonization and the rigor of the logical declensions which feed our system.

2. Reminder: Definition of the Secret Turn

Here is the definition found in Albrecht Knust's *Dictionary of Kinetography Laban* (ex. 495):

A secret turn is purely a mental event, not a physical movement. A decision is made that from a particular moment all spatial directions are renamed and related to another front. Secret turns are written with the symbol for the retention in space placed in a support column. A black pin placed in this retention sign indicates which spatial direction will now be taken as forward. Example 495a indicates that the direction which was previously sideways to the right will now be regarded as forward.

It is important to remember that this definition, officially adopted by ICKL in 1977, actually dates back to the 1950s, as shown by these excerpts from Knust's *Handbuch* (chapter G. XVI. p. 1096, see figure 1) and Knust's *Abriss* (ex. 452a, see figure 2) whose texts are very similar.

Figure 1a reads:

XVI: Die Heimliche Wendung

a) Das Zeichen für die heimliche Wendung.

Die heimliche Wendung ist keine Tätigkeit, sondern das Bewußtsein einer neuen Front, das der Tänzer unter gewissen in den Abschnitten b bis g beschriebenen Bedingungen erhält. Sie nimmt bewegungsmäßig keine Zeit in Anspruch. Alle Richtungen der verschiedenen Körperteile bleiben bestehen, werden aber des neuen Frontbewußtsein entsprechend umbenannt. Da somit der ganze Körper bei der heimlichen Wendung eine Pause im Raum hält, wird das Zeichen für die Pause im Raum als Wendungszeichen benutzt.

Translation¹

XVI: The secret turn.

a) The sign for the secret turn.

The secret turn is not an activity but the awareness of a new front, which the dancer receives under conditions described in sections b to g. It does not take any time in terms of movement. All the directions of the different parts of the body remain, but are named according to the new front awareness. Since the whole body holds a pause in space during the secret turn, the sign for the retention in space is used as turn sign.

¹ All foreign language text were translated by the author of this paper.

XVI. Die heiliche Wendung

a) Das Zeichen für die heiliche Wendung

Die heiliche Wendung ist keine Tätigkeit sondern das Bewußtsein einer neuen Front, das der Tänzer unter gewiesenen in den Abschnitten b bis g beschriebenen Bedingungen erhält. Sie nimmt bewegungslos keine Zeit in Anspruch. Alle Richtungen der verschiedenen Körperteile bleiben bestehen, werden aber dem neuen Frontesbewußtsein entsprechend umbenannt. Da somit der ganze Körper bei der heilichen Wendung eine Pause im Raum halt, wird das Zeichen für die Pause im Raum als Wendungszeichen benutzt.



Fig. 1a (text) and 1b (illustration).

VIII. Die heimliche Wendung.

452a Begriff und Schreibweise. Die heimliche Wendung ist ein reiner Bewußtseinsvorgang, keine Bewegung. Man entschließt sich, alle Raumrichtungen von jetzt ab umzubenennen und auf eine andere Front zu beziehen. Die heimliche Wendung wird mit einem in einer Übertragungsspalte stehenden Zeichen für die Pause im Raum geschrieben. Ein Positionszeichen in diesem Pausenzeichen zeigt an, welche Raumrichtung von jetzt ab vorn genannt werden soll. Beispiel 452a heißt: Nenne diejenige Richtung, die bis jetzt rechts geheißen hat, von nun ab vorn. (Vergl. d 216)



Fig. 2a (text) and 2b (illustration).

Figure 2a reads:

VIII: Die Heimliche Wendung.

452a KIN: Begriff und Schreibweise. Die heimliche Wendung ist reine Bewußtseinsvorgang, keine Bewegung. Man entschließt sich, alle Raumrichtungen von jetzt ab umzubenennen und auf eine andere Front zu beziehen. Die heimliche Wendung wird mit einem in einer Übertragungsspalte stehenden Zeichen für die Pause im Raum geschrieben. Ein Positionszeichen in diesem Pausenzeichen an, welche Raumrichtung von jetzt ab vorn genannt werden soll. Beispiel 452a heißt: Nenne diejenige Richtung, die bis jetzt rechts geheißen hat, von nun ab vorn. (Vergl. d 216)

Translation

VIII: The secret turn.

452a KIN: Concept and notation. The secret turn is a pure process of consciousness, not a movement. One decides to rename all spatial directions from now on and to refer them to another front. The secret turn is written with a sign for the retention in space standing in a support column. A position sign in this retention sign indicates which space direction is to be called the front from now on. Example 452a means: Call that direction, which until now has been called right, from now on front. (Compare d 216)

The subject was also discussed between Albrecht Knust and Ann Hutchinson on 5 December 1954 in *Theory Discussions* as shown in this archive document from the Dance Notation Bureau (figure 3).

Knust and Ann, Dec. 5, 1954.

ROTATIONS
(Secret Turns)

Part G.

Secret Turns. Pages 1100 - 1104. ◊ secret turn.

Body wheeling in Sections

Explanation: A secret turn is a mental decision to choose a new front, and to relate subsequent directions to that. It serves often the same purpose as our choice of Space or Body signatures.

Origin of symbol: ◊ for body plus relative amount of turn (up to $\frac{1}{2}$, more not possible) as shown by pin.

◊ $\frac{1}{2}$ left, ◊ $\frac{1}{2}$ right, ◊ $\frac{1}{2}$ left, etc.

New stage direction faced should be shown.
Secret turns occur only with twists in the body.
It has no time value.

Page 1102. Show other examples:

Fig. 3

At that time, black pin was used by the KIN school in the front sign (Knust, *Abriss*, ex 148a, see figure 4).

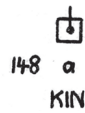


Fig. 4.

The definition of the secret turn insists on the exceptional aspect of the sign, insofar as it does not designate a movement but the redenomination of the front. It has, therefore, no time value.

While Knust writes that the black pin indicates which direction is chosen as the new front, Hutchinson does not formulate it exactly in this way: she writes that the black pin indicates “the desired degree of change of front” (Hutchinson and Haarst, ex. 31c).

3. Examples Used in the Reference Texts

This transition from the *Abriss* (ex. 452b, c, and d, see figures 5a-c) to the *Dictionary* (ex. 495b, c, and d., see figures 6a-c) shows that it was simply for Knust a matter of updating the examples by replacing the signs that had evolved: front signs and body signs. In examples 452c (figure 5b) and 495c (figure 6b), for example, the rotation

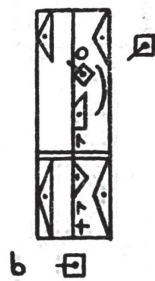


Fig. 5a

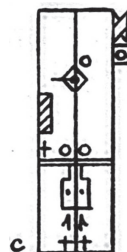


Fig. 5b

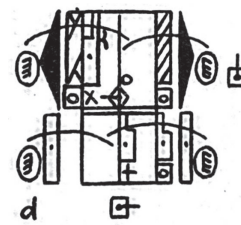


Fig. 5c

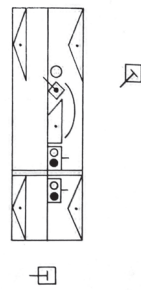


Fig. 6a

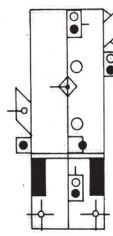


Fig. 6b

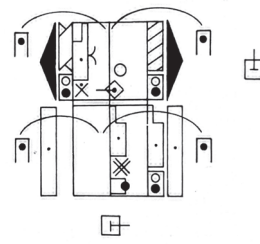


Fig. 6c

of the pelvis, initially analyzed as a change in the directional situation of one hip in relation to the other, was updated by adopting the harmonized usages, in this case the pelvis rotating a quarter turn to the left.

The other examples used by Hutchinson and Haarst (ex. 31b, see figure 7) or Challet-Haas (ex. 329 and 330, see figures 8 and 9), show no disagreement on this concept. It is simply noted that in the various editions from the 1950s to the 2000s, the sign of the secret turn has not changed.

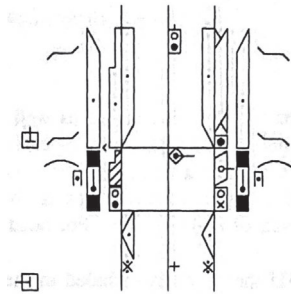


Fig 7

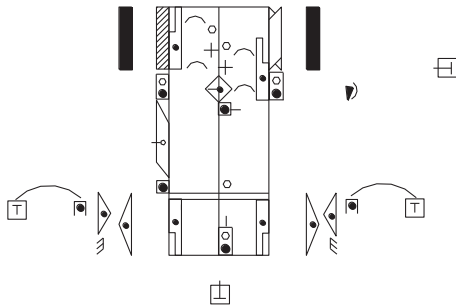


Fig 8.

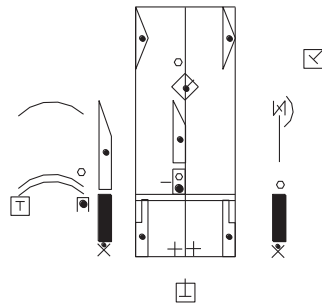









Fig 9.

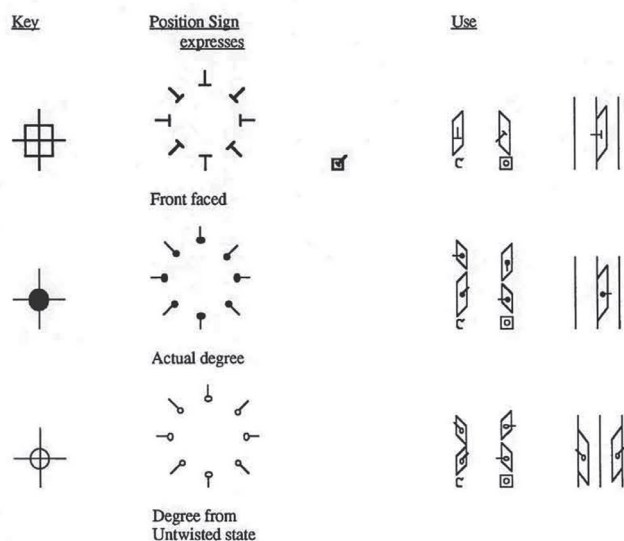
4. Composition of the Sign and its Link with the Crosses of Axes

The sign of the secret turn is derived from the constant cross of axes  , just like the sign of the front  to which it is closely linked. Other signs derived from this cross can be found in the retention in space  , the retention at a spot  , the signs of modification of the spatial amplitude  , the sign indicating the direction of the path  and area signs  , etc.

The adoption of the crosses of axis (also called keys) and their derivatives dates from 1965:



The minutes of the 1965 ICKL conference (3) state that the pins should be used according to the keys from which they are derived (figure 10): “As a result of this the following agreements were reached, so that position signs/pin signs used in front signs, turn and twist signs should be visually akin to the key signature to which they are related” (2).



The following is a tabulation of changes necessary in Labanotation and Kinetography:-

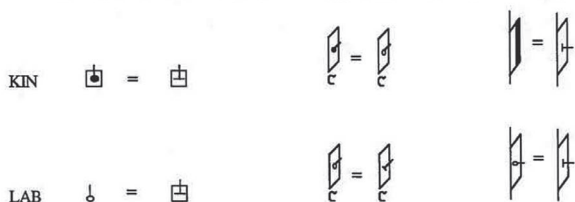


Fig 10

As a result, a new front sign was unanimously accepted, using a flat pin:





This major harmonization is reflected, for example, in the use of black pins to indicate the degree of turn and white pins for the degree of rotation.

Probably because of its marginality, the secret turn followed its course very discreetly. It was not until 1977 that its principle was officially adopted (*Proceedings of the Tenth Biennial ICKL Conference* 47, item 224, see figure 11).

ITEM	SIGN or EXAMPLE	MEANING	DECISIONS & CLARIFICATIONS
224	etc.	Secret turn - decision to choose another front.	Decision: To accept the symbol and its meaning. (17/2/0) Clarification: A secret turn is a mental decision to take another direction as front.

Fig. 11.

To support my observation of the strangeness of the secret turn sign using a black pin, I had to look for other cases that seemed similar. Thus, there are a few examples in the system that are exceptions to this rule of matching a sign with the pin corresponding to its key. These are only specific cases where the reference chosen is not the basic reference: the front in relation to the general direction of the progression (line of dance):

, also used to indicate the front in relation to the periphery ( = ) or to refer to the starting front ( = *starting front*).

However, the sign of the secret turn, using a retention in space, is the only diamond with a pin. As the principle of the secret turn is a reorganization around a new front, it is the general space and the idea of a front that predominates. The flat pin should therefore be used in general cases. Nevertheless, other referents can be used, which does not make the black pin invalid (see § 6.2.)

Finally, let us remember once again that the secret turn sign, proposed by Knust, dates from the 1950s, a period when the KIN front signs included a black pin.

5. What would Using a Flat Pin Mean?

The use of a flat pin, consistent with the reference to the constant cross of axes, reminds us of the importance of our relationship to the general space in the principle of the secret turn.

In the retention in space or in the use of a flat pin in a turn, it is a change in the body that turns, in relation to a referent that does not turn.

Similarly, in the secret turn, which is a 'mental' change following several accumulated rotations, we reorganize ourselves around a new front, thus around constant directions.

It could be formulated in this way: no longer “such direction becomes my front” but “such direction of the area, of the room, becomes my front,” thus referring to the directions of the area and no longer to our own directions.

According to this proposal, example figure 12 would become example figure 13.

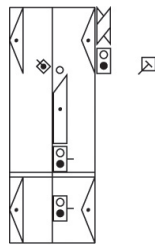


Fig. 12

⊠

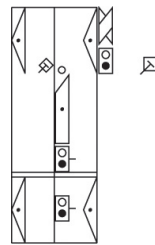


Fig. 13

⊠

In these kinetograms, the current use (figure 12) could be formulated as “what was our forward-left becomes our forward,” the proposed new use (figure 13) by “the back-left of the room becomes our new forward.”

If a definition were to be adapted, we could formulate it as follow:

The secret turn is a simple mental decision and not a movement.

It consists, following one or more movements which have led to a splitting of the front (such as a rotation of the pelvis or a body wheeling, for example), to reorganize oneself by renaming all the spatial directions to refer to another front.

The secret turn is written with a retention in space, placed in one or across two columns of supports. A flat pin, placed in this sign, indicates the direction of the space which, from now on, represents the personal direction forward.

Since it is not a movement but a decision, the secret turn sign has no time value. It is written at the time of decision making.

It is important, following this sign, to indicate the cancellations of rotations caused in the body as a result of this decision making.

In example 13, the back-left direction of the place becomes, from now on, the "forward" direction of the actor of the movement.

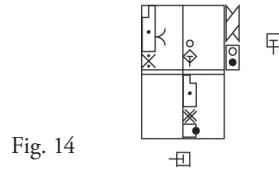
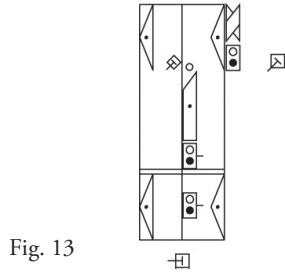
6. Additional Reflections, Questions or Comments

The following lines reflects other kind of questions that I had during the realization of this paper. The exchanges with the audience after the presentation of the paper on 20th July 2022 help me to clarify certain thoughts. Thus, the following lines have been reviewed during and after the conference.

6.1. Rotations

Secret turns can still be written and analyzed in the “traditional” way. However, when the body's situation in space is complex or when changes of support lead to a “phantom” rotation (without the will to turn, as in examples figures 13 and 14), the secret turn can be very useful. It is then important to be aware of the rotations created by these changes in body situations.

This is why, in a secret turn, we do not write any rotation before (since, by definition, the turn is secret), but we write the cancellation of the rotations induced after, as in the following two examples (figures 13 and 14)



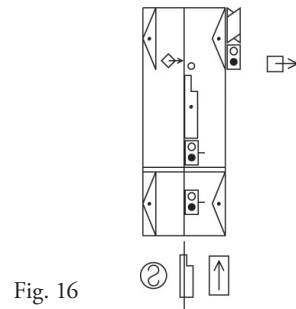
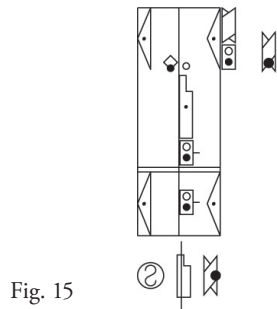
6.2. When Using Other Front Signs: Declination of the Sign

Following the same rules of symbol declensions (i.e., no real novelty is proposed here), it seems logical to be able to write a secret turn when other front signs are used. Adopting the update of the secret turn with a flat pin would thus allow the sign to be declined in all diversities, even exceptional ones.

The use of the black pin thus retains the same definition as before. I do not therefore give an example here. The black pin can be useful when the front is left free or when several people together have different fronts.

With reference to a focal point (Knust, *Dictionary*, ex. 857, Hutchinson, ex. 278), by placing a black dot in a turn sign, the secret turn sign would logically be adapted by writing it as in figure 15).

Similarly, if the reference used is the front in relation to the path (Knust, *Dictionary*, ex. 303 and 858; Hutchinson and Kolff, ex. 43), an arrow will be placed inside the secret turn sign instead of the pin (figure 16).



It also exists for ballroom dances the reference to the line of dance (Knust, *Dictionary*, ex. 308; Hutchinson and Kolff, ex. 42), using a black pin. Being very rare, I prefer not to discuss it in this paper.

This variation of symbols on these last two examples seems to me to be extremely marginal (I have not found any score using a secret turn in these cases), but, once again, it is logical and does not bring any real invention.

As this technical paper could not be consulted by the members sufficiently in advance, and as the principle of the secret turn could not be thoroughly revised, this paper was not submitted to the votes of the Fellows and non-Fellows present. The vote may be considered during a presentation of this paper, together with a workshop and reading examples, at a future conference.

ACKNOWLEDGMENTS

I would like to thank my dance company, La Poétique des Signes, for covering my expenses during this conference, as well as the Centre national d'écriture du mouvement en cinématographie Laban (CNEM) for its help in researching documents and in my exchanges with Noëlle Simonet and Jacqueline Challet-Haas.

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NOTATIONS AND UNDERSTANDINGS OF THE SMALL, METRIC, VERTICAL CHANGE OF LEVEL OF THE BODY

JÁNOS FÜGEDI

A characteristic movement feature of traditional dances—perhaps only of traditional dances among the wide variety of dance genres—is a constant, metric changing of the vertical level of the center of weight (CW) united in an opposite movement pair, small in range, which usually adopts to the pulse of the accompanying music. In most cases, the vertical change is a result of the resilient flexing and extending of the supporting legs; a special class of vertical pulsation is performed by the flexion and extension of the ankle joint alone (without the participation of the knee and hip joint), while the dancer is supporting at a level higher than the whole foot.

The present paper surveys and discusses how the literature of movement analysis for the Laban kinetography¹ investigates the movement phenomenon. All the sources characterized the movement performed by the whole leg as a dynamic one; Albrecht Knust and Ann Hutchinson Guest called it “bouncing;” Mária Szentpál referred to it as “springing.”² Attention is called that even if there are occasions when “bouncing” is resembling unsupported movements (jumps), all the sources discuss them while the body is constantly supported—either in stance or during steps.

¹ For historical reasons but also because of different approaches to movement analysis, the system has two main dialects. The one represented by Albrecht Knust is usually referred to as *Kinetography Laban*, while the other, developed by Ann Hutchinson Guest, as *Labanotation*. Mária Szentpál’s approach can be positioned in-between of the two though certainly nearer Knust’s analysis, while she applies several solutions developed by her. The term “the Laban kinetography” is proposed here to indicate all specific approaches.

² Knust’s index in *Dictionary*, where „bouncing (springiness)” is used, may indicate that Szentpál’s term might have been in use as well (vol. 1, 402).

Overview

Albrecht Knust's Analysis

To describe bouncing movements, Knust applies the sign of elasticity (*Dictionary* 716a-d);³ he states that elasticity can be observed in swinging movements (716). His figure 716a (Fig. 1a) stands for normal elasticity, where “the beginning, i.e. the initiating impulse downward, is heavy, whereas the rebound is light” (*Dictionary* 716a). Figure 1b (716b) represents a “light and relaxed bounce,” 1c (716c) a heavy swing, and 1d (716d) a swing, where the initiating impulse “goes upward and is light, and the second phase, which slows down, is heavy.” Here he implies as well that the notion of a bounce is connected with a “jerk,” a dynamic movement.



Fig. 1a Fig. 1b Fig. 1c Fig. 1d

In *Dictionary*, Knust deals with bouncing connected to steps in entry 720. As notated in figure 2a (720c), the elasticity sign added to a step notation “means bouncing.” The dynamic character of the notion of “bouncing” in his approach is confirmed as expressed in the term “bouncing jump,” where the spring is initiated with an extra effort, Fig. 2b (720d).

His figure 720c (Fig. 2a) represents bouncing steps. Knust states:

In bouncing steps a downward starting accent and an upward rebound are regarded as the normal performance. As an exception, if the bounce starts with an upward jerk, one can either add the pin sign “high”, as in Example 720e, or use the special sign for an upward elasticity as in Example 720e' ... (282)

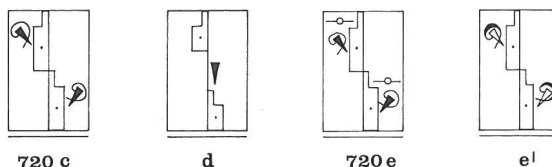


Fig. 2a Fig. 2b Fig. 2c Fig. 2d

³ References indicated with bold characters are the numbers of entries in Knust's book, matching the typeface he applied in his book. The number of a textual entry in volume 1 of Knust' *Dictionary* is identical with the same number of figure illustrating the entry in his volume 2.

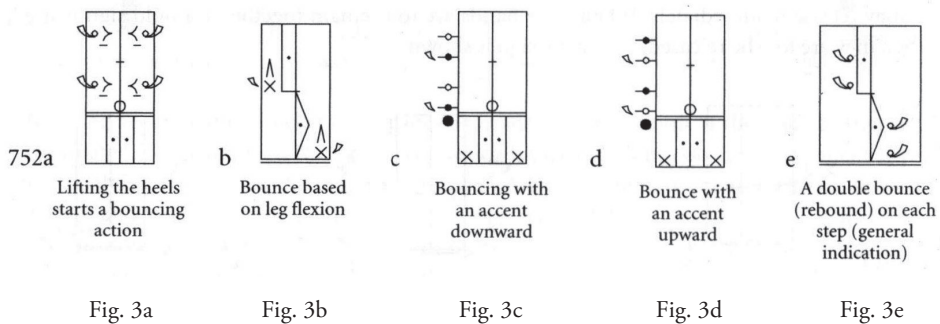
Ann Hutchinson Guest's Analysis

Compared to analyses of bouncing published in the second (and the third) edition of Hutchinson's *Labanotation*, there is a small but interesting change in her fourth edition. In the second edition, she applies the symbol for elasticity (already introduced by Knust in his early *Abriss*, see vol. 2, p. 89 724c—it is identical to 716a, as shown above) to indicate bouncing. She writes:

Indication of elasticity (resiliency) gives a general statement of a bouncing action. To be specific we can state whether a bounce results from a foot action or flexion in the legs. Pins can be used to show a direction of bouncing. (1970, 481)

She changes the text, but also the applied symbols in the fourth edition of *Labanotation*:

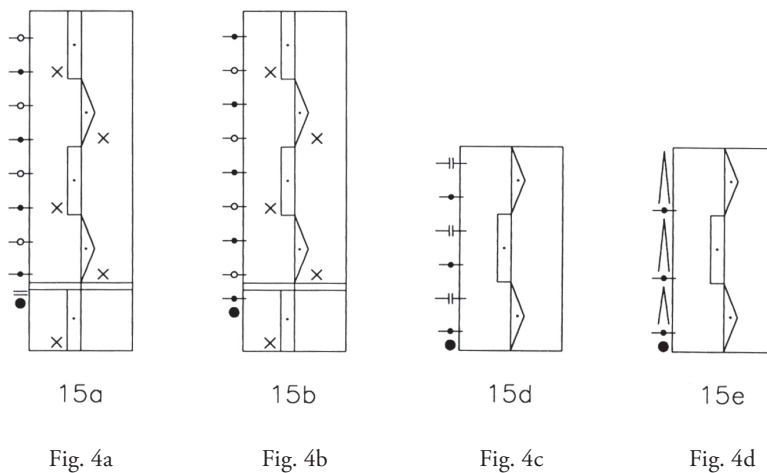
A bouncing step may result from a foot action or from slight flexion in the legs. The action can be focused on a slight lowering and raising of the center of weight. Pins can be used to show the direction of bouncing. Indication of elasticity (resiliency) is shown as a combination of an accent and a relaxation; the bouncing action being an interplay between these two. The slight accent: \triangleright or the strong accent: \blacktriangleright is combined with the relax sign: \curvearrowright , producing: $\curvearrowright\triangleright$. (2005, 428)



In Fig. 3a (*Labanotation* fourth ed., ex. 752a) Hutchinson expanded the understanding of bouncing: it may include the change of parts of the foot. She replaced Kunst's formerly applied sign for elasticity with her newly introduced sign for resiliency (*Labanotation* fourth ed., 460).

A more detailed analysis can be found on bouncing in Hutchinson's book *Center of Weight* (written with Joukje Kolff), which focuses on the movement of CW. Downward and upward bouncing is represented by pins as well, as shown in her

figures 15a (Fig. 4a) and 15b (Fig. 4b) (43). (Note that the accent signs are dropped here.) She differentiates bouncing in Fig. 4a (15a) that is performed around a certain level (arriving below and above the level of the slightly bent leg) and the one in Fig. 4c (15d), which returns to the established level where the bouncing was started from. She proposes another solution in Fig. 4d (15e), which she regards “less precise statement than 15d” (42).



Comparing Hutchinson’s solutions to Knust, it is apparent that Knust avoided applying pins concerning CW movements (*Dictionary* 509-527—except on one occasion of 526a, on small shifts). It may indicate the approach that Knust regards bouncing exclusively as a phenomenon of dynamics.

Mária Szentpál’s Analysis

When Szentpál identifies the movement in question, in the English translation of her book *Táncjelírás: Laban kinetográfia* (Dance Notation: Kinetography Laban)⁴ she uses the term “spring” instead of the commonly applied “bouncing” (72).⁵ As Szentpál dealt mostly with traditional dances during her notation career, she discusses the question in more detail in her book *A mozdulatelemzés alapfogalmai* (Fundamentals of Movement Analysis). As the book is not available in English, the relevant sections are presented below:⁶

⁴ The translation is available only in manuscripts.

⁵ Lately, the term “spring” is used as a generic term to refer to all types of unsupported movements such as hop, leap, jump, etc. (Hutchinson 2005, 65; Fügedi 2016, 39).

⁶ The translation by the author of the present paper. To make a distinction between Szentpál’s understanding of “springing” (as bouncing) and the notion of unsupported movement, in the present translation the unsupported movement is referred to as “jump.”

The springing is a movement of the supporting leg [...], a melting of (relative) relaxation and (relative) tension straightening in the knee. [...] Spatially, the flexion of the knee is the relaxation, and the extension of the knee results in straightening.

While the sequence of relaxation followed by straightening is spread worldwide, a reversed order is also known in Hungarian traditional dances: springing is started with straightening and followed by relaxation.



Note: As the legs are supporting, knee springing is naturally accompanied by a relative flexion and extension in the ankle and the hip joints. These are required and at the same time understood components of springs.

Springing is a twin phase because there is no phase border between the two dynamic factors and their results, the down-up or up-down movements. This twin-phase character resembles that of jumps, but the connection is definitely stronger for springing.

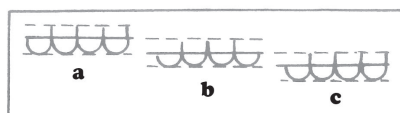
Springing started with relaxation is called *downward accented springing*; the accent is understood metrically, that is the “down,” spatially, the bending of the knee, is performed on the beat; the tension, the spatially relative straightening “up” is performed on the count of “and.” Correspondingly, springing started with straightening is called *upward accented springing* as the elevating part is performed at the start of a beat.

It is very important not to mix springing with the flexion and extension of the supporting leg. The latter: 1) is built of two rhythmically separate movement phases (while springing is characterized by the lack of definite border between downs and ups); 2) does not include necessarily relaxation and tension.

The expression “relative” was used in connection with the spatial characteristics of springing as well. How shall we understand it?

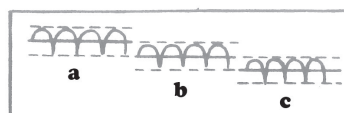
A figurative representation of the downward accented spring is:  (it stands for three springing); that of the upward accented spring is:  (for three springs as well). The bottom or the top of the curves depends on the level of support. The curves of a downward accented springing on three levels can be seen in figure 229a-c ... The continuous line represents the level of support: the leg is stretched in figure

229a; it is slightly bent in 229b, and 229c shows the level of a *demi plié*. The spring is performed around the levels; the moment of relaxation gets below the level, and the moment of straightening represents an arrival above the level. Therefore, the spatial level of relaxation in Fig. 5a (229a) corresponds to a slightly bent leg, that of straightening to the fully stretched leg. In Fig. 5b (229b), the relaxation arrives at *demi plié*, the straightening reaches the level of a normal stretched leg. In Fig. 5c (229c), the relaxation arrives below *demi plié*, the straightening gets to the level of the slightly bent leg.



229.

Fig. 5a-c



230.

Fig. 6a-c

Figure 230 introduces the same as above but for the upward accented spring ...

The starting part of a spring can be accented; either the relaxation or the elevation can get an impetus ...

We mention it here as well that the downward accented spring is far more frequent in the original traditional dances than the upward one; even the upward accented springing is performed just as softly as the downward springing.

Springing can be performed in stance in itself, but it accompanies usually steps, sometimes jumps. The indivisible character of springing can be observed best as performed during a single step; springing can never be divided between two steps.

The understood inner rhythm of springing during a ♪ is ♪♪, that is the proportion of the twin phases is 1:1. However, a triplet rhythm of ♪♪♪ can happen frequently; it is an understood performance if the springing is accented.

[...]

Springing is usually performed in a smooth, soft manner. [...] Even if springing is the combination of oppositions in terms of dynamics and space, a legato performance is required; our sense of muscles perceives arcs and sinuous lines. (1978: 248-251)

To indicate springing, Szentpál proposes a different combination of symbols—as can be seen in Figs. 7a–10b (ex. 8a–11b) in the Appendix of her book *Táncjelírás: Laban kinetográfia*—compared to those by Knust or Hutchinson: an accent sign and the sign for relaxation, connected by a small vertical bow. To indicate downward accented springing, Figs. 7a–b (ex. 8a–b) are used starting with relaxation (reading from the bottom up); its reversed form, Figs. 8a–b (ex. 9a–b) stand for upward accented springing (*Táncjelírás* 139, Appendix 24). The complex symbols are shown in a mirror image, their use corresponds to the side of the body. Downward accented springing is notated in Figs. 11a–b (Szentpál’s figures 24a–b); it accompanies each support movement of a common two-step *csárdás* motif.

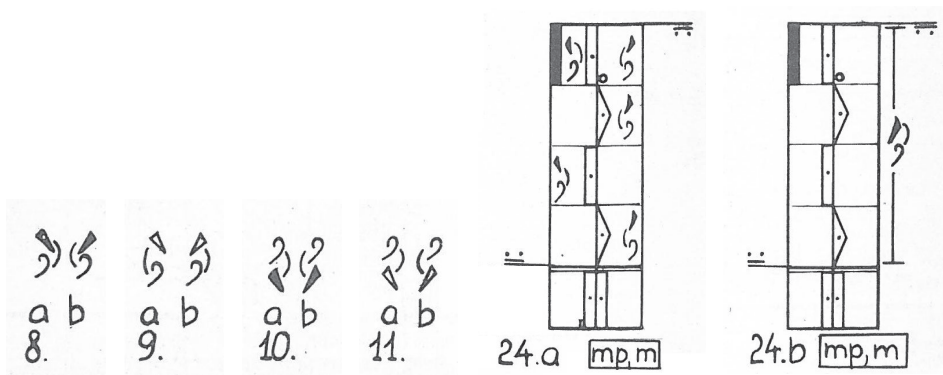


Fig. 7a-b

Fig. 8a-b

Fig. 9a-b

Fig. 10a-b

Fig. 11a

Fig. 11b

“Bouncing” by the ankle

Though Hutchinson Guest includes in her analysis the change of parts of the foot as “foot action” to perform bouncing (*Labanotation* fourth ed. 428, ex.752a—here, Fig. 3a), most probably she regards it only as a collateral event to enlarge the vertical level of change. It was only Szentpál who—as a notator of several traditional dances—felt the need to separate the event of “springing by the ankle” from the vertical pulsation created by the flexion and extension of legs as there is no reference in Knust’s *Dictionary* either to such movement phenomenon.⁷ She analyzes this special, but also frequent and characteristic feature of traditional dances, especially in the Balkan, in *A mozdulatelemzés* as follows:

Springing may be performed as ankle movements alone, but only in a downward version. It happens as the body is supported on 1/8 ball or at a higher level; during ankle springing, the whole palm of the foot

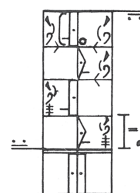
⁷ As it was not solved by Knust, no wonder that Bruno Ravnika did not indicate “bouncing by the ankle” in his book *Kinetografija*, in which a great number of Yugoslavian dances were published—without question, these dances must have included this type of vertical pulsation.

never contacts the floor and the knee does not participate in the change of level. Another difference between the two types of springing is that the spatial range of ankle springing is small (see figure 232 [Fig. 12], where the dotted line represents the level of support on the whole foot, the continuous line is the level of support on 1/8 ball or another part of the foot that results in higher level support, and the wave line shows the range of spring). Why is it a requirement not to contact the floor with the whole foot? Because the floor contact with the whole foot arrests the movement; it creates a border phase and breaks the continuity of springing (therefore the spring becomes *höcögés*,⁸ which is constituted of two phases, even if it is represented with a single musical note in textual description). (249-250)



232.

Fig. 12



31.a

Fig. 13

She notates the “springing movement by the ankle joint” as shown in Fig. 13 (Szentpál’s example 31a in *Táncjelírás*), applying the sign of the ankle below the complex symbol of springing (Addendum 56).

Discussion

It may be one of the greatest difficulties of comprehending the above analysis fully is that there is no visual source identified—supposedly due to technical capabilities of the age. The analysis and the proper reconstruction of notation are based on preliminary knowledge of the movement phenomenon in question.

The contradiction of the above approaches is especially apparent in Szentpál’s text: she, too, deduces the symbols to indicate springing from dynamic signs but stresses that “springing is usually performed in a smooth, soft manner,” and “a legato performance is required.” A similar contradiction can be discovered in Knust’s approach. The term “bouncing” implies a dynamic movement, the applied sign, however, is derived from the sign of elasticity; the term resembles the soft, smooth performance that Szentpál mentions. Hutchinson Guest applies consequently dynamic symbols to reflect the movement character of “bouncing” in the different editions of her *Labanotation*—except in the detailed investigation in her book on CW movements.

⁸ A Hungarian name for a widely known motif; in movement terms, it corresponds to heel drop.

My observation meets Szentpál's opinion on smoothness, therefore the term "bouncing" might be better to avoid and the dynamic signs dropped when such movements are indicated. All the above-cited authors agreed that there are two types of springing ("bouncing"): *downward* and *upward*, depending on the direction of CW movement at the beginning of a beat. In a downward initiated springing, the center of weight moves downward at the beginning of a musical beat then it returns to a higher level to be able to repeat the sequence. It can be added that according to our movement awareness, only the "down" gets attention; the elevating is a not-emphasized moment of the tightly connected pair of movements. The "only down" character may support the notation that such pulsation is not *around* a certain level as it is indicated by Hutchinson in figures 752c-d in her *Labanotation* (fourth ed. 428—Figs. 3c–d) or figures 15a–b in *Center of Weight* (Figs. 4a–b), and by Szentpál as explained in her *A mozdulatelemzés* (figures 229 and 230—Figs. 5a–6c), but an excursion from and return to a more or less stable level as notated by Hutchison in figure 752b in *Labanotation* (Fig. 3b) and in figures 15d–e in *Center of Weight* (Figs. 4c–d)—just as Szentpál indicated for "ankle springs" in her figure 232 (Fig. 12), presented above. Regarding the performance features of upward pulsation, the same can be declared with opposite spatial characteristics.

All authors mentioned that vertical pulsation was usually an accompanying phenomenon of support movements such as steps, springs, or it could be performed during the retention of support. As the vertical pulsation is either present or not with support movements, it is worth treating (and indicating) the phenomenon separately. The question is: how?

The problems may be the followings:

- 1) Vertical pulsation can be performed at a different level of support; its definition should be independent of the level of support.
- 2) Vertical pulsation can be performed to a different extent, in a smaller or larger vertical range; does it need identification?
- 3) A highly difficult issue is the separation of the vertical pulsation from a similar phenomenon accompanying different kinds of jumps, especially jumps with up-down characters (Fügedi 160–166). If the vertical pulsation is performed simultaneously with a jump, the character of the jump is changed; it gets softer, even more resilient as it is anyway.
- 4) The special type of vertical pulsation, a result of a separate movement by the ankle (Szentpál's ankle springing), is especially an important feature in the Balkan dances. It also needs a proper indication.

5) If we take into consideration that usually only the downward (or rarely the upward) character of the vertical pulsation gets attention, do we have to take into consideration the automatic, complementing part of the vertical pulsation?

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WORKSHOP

BLACK PIN OR WHITE PIN? A WORKSHOP HANDOUT

GÁBOR MISI

The session presents the different approaches to indicate feet positions and the possible meaning of the black and the white pin sets shortly. After this some notation riddles are given for notators to examine how to notate certain foot positions or steps. Which pin should be applied to draw the simplest kinetogram in Kinetography Laban/Labanotation. Black pin or white pin?

Theory. Pins to indicate the placement of the feet.



Black pins: relationship of the centers of the feet.

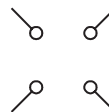


White pins: relationship of the touching parts of the feet,

heel to heel and/or toe to toe
(1st position by definition of Szentpál)



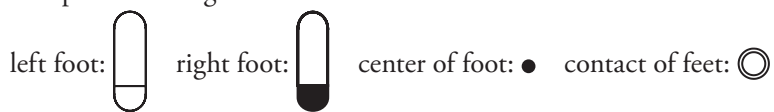
heel or toe to the middle of the foot
(3rd position by definition of Szentpál)
[in-between narrow and wide 3rd position
by definition of Szentpál]



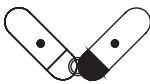
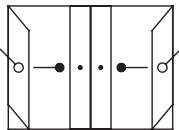
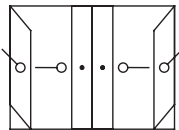

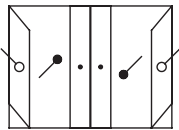
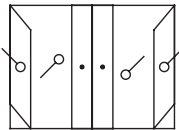

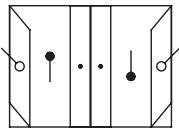
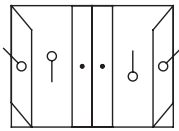
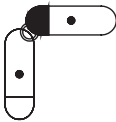
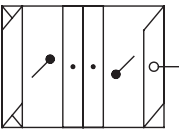
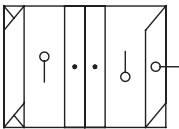
heel to toe
(5th position by definition of Szentpál)



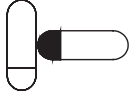
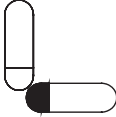
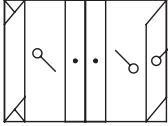
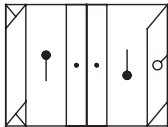
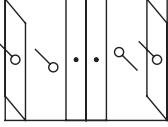
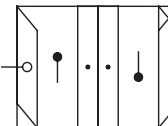
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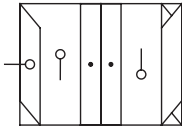
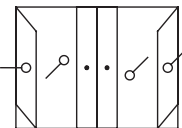


Examples

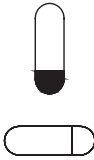
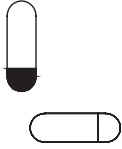

Footprint drawing	Black pin indication	White pin indication
 <p>1a</p>	 <p>1b</p>	 <p>1c</p>
 <p>2a</p>	 <p>2b</p>	 <p>2c</p>
 <p>3a</p>	 <p>3b</p>	 <p>3c</p>
 <p>4a</p>	 <p>4b</p>	 <p>4c</p>

Quiz

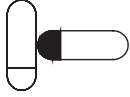
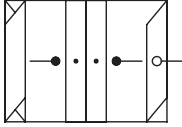
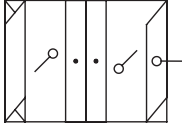
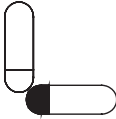
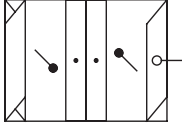
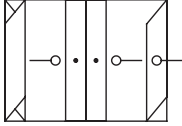

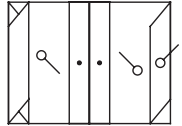

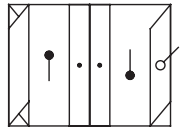
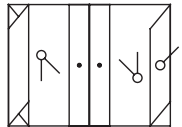

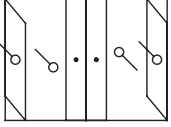
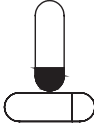
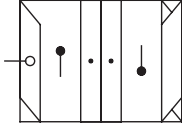
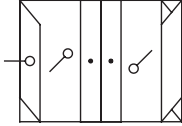
Footprint drawing	Black pin indication	White pin indication
 <p>5a (Szentpál 1981 fig.7c)</p>	<p>?</p> <p>5b</p>	<p>?</p> <p>5c</p>
 <p>6a</p>	<p>?</p> <p>6b</p>	<p>?</p> <p>6c</p>
<p>?</p> <p>7a</p>	<p>?</p> <p>7b</p>	 <p>7c (Szentpál 1981 A/2')</p>
<p>?</p> <p>8a</p>	 <p>8b</p>	<p>?</p> <p>8c</p>
<p>?</p> <p>9a</p>	<p>?</p> <p>9b</p>	 <p>9c (Szentpál 1981 fig.7b)</p>
<p>?</p> <p>10a</p>	 <p>10b</p>	<p>?</p> <p>10c</p>

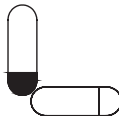
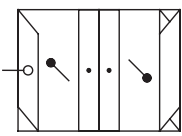
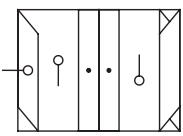

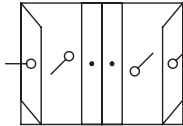
Footprint drawing	Black pin indication	White pin indication
? 11a	? 11b	 11c
? 12a	? 12b	 12c (Szentpál 1981 A/2'')

Open positions (on Szentpál's theory)

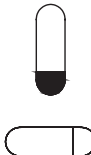
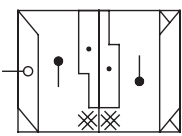
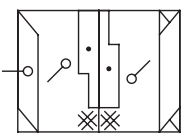
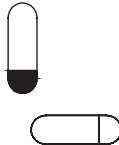
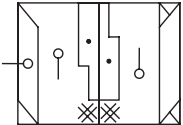

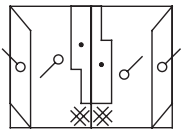
Footprint drawing	Black pin indication	White pin indication
 13a	? 13b	? 13c
 14a	? 14b	? 14c
 15a	? 15b	? 15c

The Quiz Solution

Footprint drawing	Black pin indication	White pin indication
 <p>5a (Szentpál 1981 fig.7c)</p>	 <p>5b</p>	 <p>5c</p>
 <p>6a</p>	 <p>6b</p>	 <p>6c</p>
 <p>7a</p>	<p>no simple solution with black pins</p>	 <p>7c (Szentpál 1981 A/2')</p>
 <p>8a</p>	 <p>8b</p>	 <p>8c</p>
 <p>9a</p>	<p>no simple solution with black pins</p>	 <p>9c (Szentpál 1981 fig.7b)</p>
 <p>10a</p>	 <p>10b</p>	 <p>10c</p>

Footprint drawing	Black pin indication	White pin indication
 <p>11a</p>	 <p>11b</p>	 <p>11c</p>
 <p>12a</p>	<p>no simple solution with black pins</p>	 <p>12c (Szentpál 1981 A/2'')</p>

Open positions (on Szentpál's theory)

Footprint drawing	Black pin indication	White pin indication
 <p>13a</p>	 <p>13b</p>	 <p>13c</p>
 <p>14a</p>	<p>no simple solution with black pins</p>	 <p>14c</p>
 <p>15a</p>	<p>no simple solution with black pins</p>	 <p>15c</p>

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ORTHOGRAPHIC CHANGES OF KINETOGRAPHY LABAN IN HUNGARY

ZSUZSANNA TEODÓRA MÁRKLI

Introduction

Several indications of Kinetography Laban/Labanotation have changed during the development of the system. Kinetography reached Hungary comparatively early after its announcement in 1928. By 1939, it appeared in Olga Szentpál's modern dance school, where it was used and taught by 1940 and scores were created in 1941 (Fügedi 2011, 25). They used most of the signs, but the complete and correct symbol system of Kinetography Laban was not yet known in Hungary.

Mária Szentpál published a continuously renewed series of notation textbooks between 1955 and 1976 and followed the changes introduced by ICKL. My paper reviews the orthographic changes published by Szentpál in her final series of *Táncjelírás* [Dance Notation]. The changes will be interpreted theoretically and examples displayed as appeared in the Appendix. The dates of changes included in Szentpál's textbook (1976) show that Szentpál introduced the new signs in accord with the biennial ICKL conferences. Beyond signs changed only once, there were indications changed several times over the years.

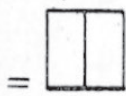
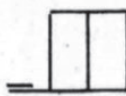
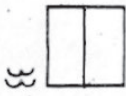
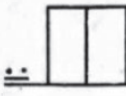
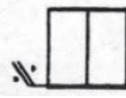
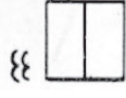
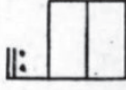
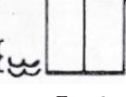
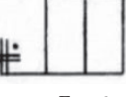
Most of the changes introduced by Szentpál can be attributed to the year 1956. This is presumably due to the fact that Knust published his book *Abriss der Kinetographie Laban* in this year. Szentpál might have had access to this publication when she met Knust personally at the Dance Notation and Folk Dance Research Congress held in Dresden in 1957.

Due to the size of the material, changes only in Szentpál's first textbook (1976) will be discussed. This paper represents the beginning of a larger work, the aim of which

is to assess the changes in the use of kinetography in Hungary and to make the early use of signs understandable.












External repeat signs

Changes to external repeater signals are summarized in table 1. We see the indication methods before and after 1964 side by side in the first two columns. Symmetrical repetition was noted differently between 1964 and 1969, as shown in figure 5 in the third column.

Table 1	Before 1964	After 1964	Between 1964-1969
Identical	 Fig. 1	 Fig. 2	
Symmetrical	 Fig. 3	 Fig. 4	 Fig. 5
Sagittal symmetrical	 Fig. 6	 Fig. 7	
Oppositional symmetrical	 Fig. 8	 Fig. 9	

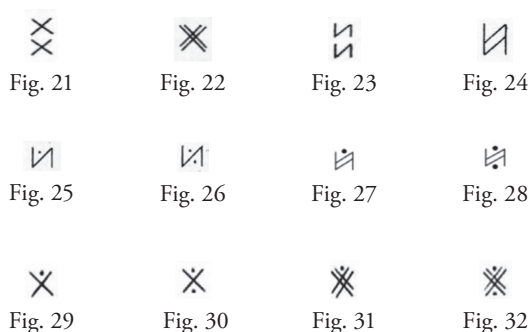
Internal repetition

Until 1956, the same indication was used for the internal repetition as used at present (table 2). Until 1964, the signs shown in the figures (figures 11-14) were used, but only written individually, as the examples show (examples 1-2). In the two examples, we can see the writing method of the symmetrical (example 1) and corresponding repetition (example 2) signs between 1956 and 1964. From 1964, the signs shown in figures were in use (figures 15-18). The examples show an identical (example 3) and a symmetrical repetition (example 4). We still use these signs today, supplemented by the two signs on the right (figures 19-20).

Table 2	Until 1956	Before 1964	After 1964	Present			
Internal repetition	 Fig. 10	 Fig. 11	 Fig. 12	 Fig. 15	 Fig. 16	 Fig. 19	 Fig. 20
Examples		 Ex. 1	 Ex. 2	 Ex. 3	 Ex. 4		

Space measurement signs


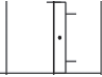

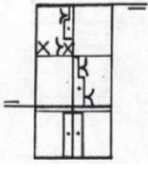
Until 1964, the narrow sign representing a very small distance was written as shown in figure 21, the two X's were written directly above each other. The maximum narrowing could be indicated by writing three X's on top of each other. From 1964, we use the sign shown in the figure 22. In the figures 23-24, we can see the change of the other group of space measurement signs, the wide signs. Szentpál informs us in her textbook (1976) that before 1969 degrees formed with dots were not known, therefore the double wide sign meant the distance of two steps (86). But since their introduction in 1969, we can more easily determine intermediate distances (figures 25-28). And finally, I present the degrees of the narrow signs in figures 29-32.



Sliding steps


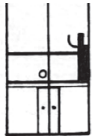
Until 1964, the sliding step on 1/8 ball was notated as shown in the figure 33, by duplicating the signs directly one after the other (table 3). As can be seen from the figure 35, the sign of the whole foot was written at each other, not one after the other,

like the other foot hooks. Szentpál changed the notation in 1964 that the foot hook showing the slide is repeated and written at the beginning and end of the direction sign in the support column (figures 34, 36).

Table 3	Until 1964	From 1964
1/8 ball	 <p>Fig. 33</p>	 <p>Fig. 34</p>
Whole foot	 <p>Fig. 35</p>	 <p>Fig. 36</p>

Touching leg gesture

The notation of the touching leg gesture was also change in 1964. Before that, the rhythm expressing timig was used, as it can be seen in the figure 37 (table 4). In this case, the beginning of the contact sign meets the beginning of the beat. In Hungary, Szentpál introduced the method of exact timing in 1964, which can be seen in the figure 38. However, in his book *Tánc-Jel-Írás* published in 2011, János Fügedi suggests that, parallel to the current method, we re-apply the unit, or in the other name, rhythm timing due to the strongly rhythimized movements of folk dance (147).

Table 4	Unit Timing	Exact Timing
	 <p>Fig. 37</p>	 <p>Fig. 38</p>

The gesturing leg below the ankle

Around 1964, the gesturing leg below the ankle was recorded using the weak sign. The sign was placed on the outside next to outer line of the staff, connected by an arch (figure 39). In the earlier edition of Szentpál's textbook (1964), this notation method is also used to indicate the leg gesture below the ankle, and Szentpál describes that until the publication of this textbook, the notation method shown in the figure 40, which uses space measurement signs, was used. After this short period of applying the weak sign around 1964, the discussed bending of the gesture leg was notated again as in the figure 40. So place low with a narrow sign.

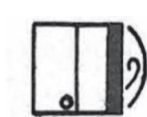


Fig. 39

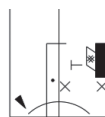






Fig. 40







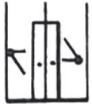
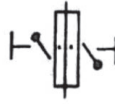
Crossed II. positions

Szentpál summarizes position signs in her lesson X. Many orthographic changes are also connected to these signs, some of which I will present in table 5. I start with the crossed second positions. Before 1956, only one variation of this position, the fully crossed version, was known, which can be seen in the first column (figure 41). Parallel to it, the new descriptions introduced in 1956 are listed in the right-hand column (figures 42-44). We can see the crossed second (figure 42), crossed second opposite third (figure 43), and opposite fifth positions (figure 44).

Table 5	Before 1956	After 1956
Crossed	 Fig. 41	 Fig. 42
II. Position opposite III.		 Fig. 43
II. Position opposite V.		 Fig. 44

Open and crossed III. positions

The next topic that uses position signs is the open and crossed third positions (table 6). Up to 1956, both the position and the black position signs representing the crossing were written next to each other (figures 45, 49). The two pairs of signs with different meanings were connected by a small bow until 1961 (figures 46, 50). While its combined version was used until 1967 (figures 47, 51). We still use the version introduced in 1967, which uses the “T” pin (figures 48, 52).

Table 6	Until 1956	Until 1961	Until 1967	Present
Open III. position	 Fig. 45	 Fig. 46	 Fig. 47	 Fig. 48
Crossed III. position	 Fig. 49	 Fig. 50	 Fig. 51	 Fig. 52

Traveling jumps arriving on both legs

Until 1956, the black position signs were also used to indicate traveling jumps arriving on both legs. In the figure 53, the space measurement sign shows the amount of progress, and the black position sign pointing forward shows the direction of progress. After 1956, the straight path sign shown in the figure 54 was used and is still used today, where a direction sign is added to the path sign, which indicates the direction of progressing.

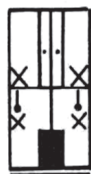


Fig. 53

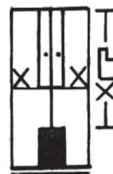

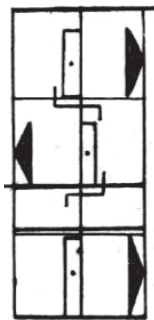



Fig. 54

Jumping with one foot to the other

Table 7 shows the change of jumping with one foot to the other. Until 1974, a jump with the right leg to the place of left was indicated by a place position sign (figure 55). According to the middle figure (figure 56), this type of jump was written after 1974. Today's practice of notation also uses the caret (figure 57).

Table 7	Before 1974	After 1974	Present
	 <p>Fig. 55</p>	 <p>Fig. 56</p>	 <p>Fig. 57</p>

Rotated half-weight

Until 1967, the rotated half-weight was written according to the figure 58, so the rotation sign was placed outside the leg gesture column and connected with a small bow at the bottom or top with the direction sign in the gesture column. The figure 59 shows the writing method introduced in 1967, according to which the rotation of the supporting foot can be indicated using the auxiliary column, or according to the figure 60, with an attached rotation sign. The latter two methods are currently in use.



Fig. 58



Fig. 59







Fig. 60

Rotation of the contacting foot

Orthographic changes in the rotation of the contacting foot or the leg gesture (table 8). The rotation sign was often written in the support column before 1956 (figure 61). Between 1956 and 1967, the notation method presented here in the figure 62 was

used, according to which the sign of rotation was written in the first column outside the staff and connected with a bow to the direction sign indicating the contact. According to the options available from 1967, we can write the rotation sign in the auxiliary column, an example of which can be seen in the figure 63, or we can also use the attached version, which is shown in figure 64.

Table 8	Before 1956	1956-1967	From 1967
	 Fig. 61	 Fig. 62	 Fig. 63
			 Fig. 64

The turning jump

Between 1956 and 1967, the rotation sign, which referred to the turning jump, was equipped with “wings.” The figure 65 shows the turn signs of the jump started from one leg. The figure 66 shows the jump started from both legs. When the sign was applied, no action stroke was written next to it.

Started from one leg



Fig. 65

Started from both legs

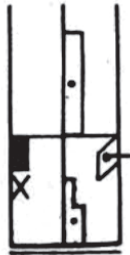

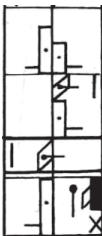



Fig. 66

Aerial turns started from one foot

Until 1956, the aerial turns started from one foot was written as probably developed or used in the Szentpál School according to the figure 67 (table 9). The parallelogram denoting a turnig jump, in which the position sing shows the degree of turn, is




placed in the gesture column, next to the supporting leg from which the jump starts. A low direction sign was added to the other gesture column, because until 1963 the jump was indicated if a direction sign was included in both gesture columns. The notation shown in the figure 67 is a typical example of the solutions of early Hungarian notation. The turn signs with “wings” shown in the figures 65-66 were used to indicate aerial turns also, between 1956 and 1967. The notation in the second column of table 9 shows an example of this way of writing. According to the Hungarian notation convention since 1967, in the case of jumps started from one foot, the turn sign only appears at the previous supporting leg (Fügedi 2011, 297). An example of this can be seen in the figure 69. The figure 70 shows the international practice, where, regardless of the support structure of the jump, the turn is indicated by a wide turn sign occupying both support columns. Contemporary Hungarian dance notation intends to adapt to international practice, but at the same time it is also respects its own traditions, as shown in the figure 69.

Table 9	Until 1956	1956-1967	From 1967	International
				
	Fig. 67	Fig. 68	Fig. 69	Fig. 70

The direction of the thigh and lower leg

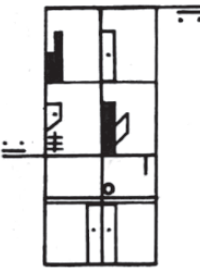
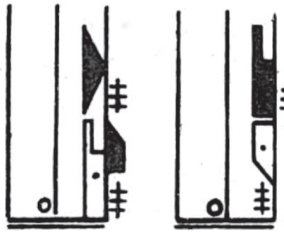
Up to 1956, the direction of the thigh and lower leg was indicated according to the figure 71 (table 10). According to the notation method, the direction of the thigh and the direction sign supplemented with the sign of the ankle joint were connected with a bow representing simultaneity. Between 1956 and 1967, due to the narrow staff, the direction of the lower leg was outside the staff and was placed directly next to the direction of the thigh, as shown here in the figure 72. According to the change introduced after 1967, the direction of the thigh and lower leg can be described in

two ways. According to the first option, shown in the figure 73, the direction sign of the lower leg can be written in the auxiliary column of the staff. The other option for describing this is the notation method shown in the figure 74, according to which the direction of the lower leg can also be indicated as an attached direction sign, omitting the sign of the ankle joint. However, even with the latter indication, the ratio between the two direction signs is maintained and they will not be of equal length.

Table 10	Until 1956	Until 1967	After 1967
	 <p data-bbox="495 749 562 774">Fig. 71</p>	 <p data-bbox="722 749 789 774">Fig. 72</p>	 <p data-bbox="911 749 979 774">Fig. 73</p> <p data-bbox="1061 749 1129 774">Fig. 74</p>

The direction of lower leg

According to the rules of Kinetograhpy Laban from 1967 to the present, the direction sign for the whole leg automatically cancels the direction for the lower leg written previously (table 11, figure 75). This rule was also applied before 1956. From 1956 to 1967, Knust's rule was adopted, according to which the direction of the leg did not cancel the previously written direction; the direction of the lower leg had to be canceled in each case with a separate ankle joint sign (figures 76-77).

Table 11	Before 1956 and now	1956-1967
	 <p data-bbox="495 1512 562 1537">Fig. 75</p>	 <p data-bbox="691 1512 758 1537">Fig. 76</p> <p data-bbox="855 1512 922 1537">Fig. 77</p>

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Examples *References*

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DaNCe2U #MENTALHEALTH #PEACEANDSTRIFE: A LOOK AT THE COLLABORATIVE PROCESS

AMBRE EMORY-MAIER, MARA FRAZIER, VALARIE WILLIAMS

DaNCe2U #mentalhealth #peaceandstrife session included a formal paper and workshop based on a three-year project using dances recorded in Labanotation as the vehicle for discussion on societal issues. Over the past few years, The Ohio State University (OSU), a land-grant institution in the United States, has committed to engaging with challenges as they relate to the University's shared values and world relevance, supporting the arts and humanities as stakeholders in conversations about global issues. Joining forces in the community and on campus, we focused on three works that deal with social issues surrounding mental health and peace and strife. Three works, George Balanchine's *The Four Temperaments*, Anna Sokolow's *Rooms*, and Martha Graham's "Steps in the Street" from the larger ballet *Chronicle* provided an accessible way to discuss universal issues surrounding mental health and societal relationships.

Starting in 2019, BalletMet, OSUDance, Ohio State University Libraries, and international dance companies/trusts created a three-year partnership, with stagings of 20th century Western theatrical dance masterworks documented in Labanotation providing a means to address societal issues. OSU collaborated with BalletMet, a top ten regional ballet company in the state of Ohio; ©The George Balanchine Trust; Martha Graham Dance Center; and the Anna Sokolow Foundation. We sought funding from multiple sources and began a process that put dance at the forefront for bringing about difficult conversations. OSU and BalletMet2 dancers collaboratively performed and toured historic dance works to OSU's regional campuses, community venues, and OSU dancers traveled to Paris, France to perform.

We titled the project DaNCe2U, with the "Da" for dance, "N" for Notation, "C" for community and "2" for the "2" in BalletMet 2, and the "U" for University. Our goals focused on collaboration among the three entities of OSUDance, BalletMet2,

and University Libraries; using iconic Western theatrical dances to foster social and societal conversations; and providing access to these dances for rural communities that may not otherwise get to see historic works. In addition, our goals included professionalization of the OSU Dancers and the enhancement of professional opportunities for BalletMet2 members. We also had the goal of encouraging experiential learning; and finally, activating archival materials and making them available free of charge (absorbing the company and licensing fees) of these works.

DaNCe2U focused on excerpts from three 20th century Western theatrical choreographic masterworks: the ballet *The Four Temperaments* by George Balanchine (1946) with scores by Mary Corey (1985) and Ann Hutchinson Guest (1964), the American modern dance *Rooms* by American-Jewish choreographer Anna Sokolow (1955) with a score by Ray Cook (1975) and Martha Graham's "Steps in the Street" (1936) with a score also by Ray Cook (2006). As we toured the works, we used the performances as the vehicle for panel discussions afterwards. The panels facilitated awareness of mental health challenges and stigma, resources, and ways to engage in conversation about political and relational strife.

We selected Anna Sokolow's *Rooms* to bring forward the powerful experiences of the individual; the feelings of isolation, desire, desperation; and thoughts of suicide. Pre- and post-pandemic the United States' approach to mental illness has many stigmas attached. In the lecture demonstration script, one of our university dance majors, Isabel Brandt, recites information from our university's 2018 "Recommendation Report" from the Task Force on Suicide and Mental Health:

50% of all chronic mental illness begins by age 14, and 75% by age 24 (2018). According to the National Association of Mental Illness, approximately 20% of American adults exhibit signs of mental illness, and anxiety is the most common (2012). Dance2U #mentalhealth provides an experience that allows us to engage the arts with social issues. Our hope is to connect with you today and to stimulate conversation about awareness of mental illness. Thus, our goal is to provide one way to reduce the stigma of stepping forward and empowering all of us to act on and seek help or reach out to family and friends who are struggling.

We have a deep friendship with Lorry May, the executive director of the Anna Sokolow Foundation, and she graciously worked with us through Zoom and in person and coached the dancers. We performed sections of "Alone," "Desire," "The End?," and "Panic" that became increasingly relevant during the pandemic when we shared a video dance version of these sections and held conversations with people from around the world experiencing isolation.

The George Balanchine Trust was intrigued by the concept of sharing a staging of the “Third Theme,” a small section of Balanchine’s *The Four Temperaments* ballet. The Trust granted permission for the theme to be staged and performed as a means of discussing the classical idea of the four humors. To connect this with mental health and wellness, we creatively chose to use a mental health lens to look at “The Third Theme.” Beginning in the Medieval period, physicians, due to the lack of knowledge about neuroscience, thought that personality, mood and behaviors were dictated by the humors of the body (“metabolic agents”) which were classified as black bile, green bile, phlegm and blood.¹ If one humor was out of balance within an individual, they were treated in order to be brought back into balance. Composer Paul Hindemith used this idea to formulate the musical score that has three themes and 4 variations: “Choleric” (angry), “Sanguinic” (passionate), “Phlegmatic” (unemotional) and “Melancholic” (gloomy).

In the “Third Theme,” Balanchine presents the dance as a conversation between two people meeting life together. He shows the effort, the awkwardness yet beauty through partnering relationships that support, guide, and manipulate in a symbiotic connection. The score for the choreography shows that the two dancers remain physically connected through almost the whole theme. The dance features lifts that refer to Janus, a two-headed Roman god. We see intertwining movements, wrapping and unwrapping of limbs and torsos, while we almost feel the complexity of relationships, cognition, emotions and the bodies. The choreography brings forward a sense of pulling and bearing weight that indicates conflicting emotions and thoughts. All of this reflects the spectrum of an individual’s human experience. As Répétiteur Paul Boos stated in the coaching process with with BalletMet 2 dancers, “Balanchine wanted the dancers to walk on to stage ‘like normal people.’” The dancers are expressionless but fully present; the movement speaks for itself.

Some of the enduring understandings of the programming are the following: education and understanding of mental health is important for all of us; accepting and welcoming our different personalities and states of being; and actively engaging with an empathetic ear toward mental health and various types of challenges and disorders. We believe that the stigma and oppression of those with mental illnesses is harmful and should be dismantled and our hope was to engender affirmation of support and treatment of mental illness just like a physical illness. These two works, George Balanchine’s *The Four Temperaments* and Anna Sokolow’s *Rooms* provided a new way to discuss the universal issues surrounding mental health in a non-threatening way. In the DaNCe2U tour we offered audiences a calming, short breath practice on cards that one could tuck away for easy use. This is a practice to help one focus and self-regulate.

¹ See <https://curiosity.lib.harvard.edu/contagion/feature/humoral-theory>

As new themes emerged in DaNCe2U, we utilized the abstract movements in two other sections of *The Four Temperaments* ballet to elicit discussion about interpersonal relationships and ways we engage in conversations.

Sharing the venue with Martha Graham's "Steps in the Street" from the larger ballet *Chronicle* brought forward conversations of political events going on at the time that were progressively polarizing our country and the globe. We also had a personal connection to Peggy Lyman Hayes, the Graham Company Regisseur who came and coached and checked the work. Permission had to be granted from the Martha Graham Dance Company (MGDC) to the Dance Notation Bureau (DNB) in New York City, New York for us to be able to access the score and start the staging process.

To understand these dances in context, we consulted related materials held in Libraries and archives. This included the Jerome Robbins Dance Division of the New York Public Library, the Museum of Modern Art in New York, and the Theatre Research Institute at Ohio State. At the Theatre Research Institute, we reviewed materials from the Dance Notation Bureau Collection, the Sylvia Westerman Collection, and the Thomas Skelton Collection. This included an original costume design from *The Four Temperaments* (Seligmann), Ray Cook's draft scores, and audiovisual materials. We learned from a note enclosed with the open reel video that there were variations in the way the phrasing had been performed. Knowing from the various documents that there were questions about phrasing helped us enter the *Rooms* rehearsal process with Lorry May as informed as possible, which meant being open to taking what May knew about the phrasing as the way we would proceed.

We also had several original programs and drew on the program notes in our interpretation of Martha Graham's "Steps in the Street." Graham's program note states: "*Chronicle* does not attempt to show the actualities of war; rather, by evoking war's images, it sets forth the fateful prelude to war, portrays the devastation of spirit which it leaves in its wake, and suggests an answer" (1937). "Steps in the Street" is a dance of protest of the rise of Fascism and Nazi power. It promotes democracy and female power. It repeatedly shows one dancer against the group, perhaps an individual voice of a female leader standing up to absolutist rule. As our political situation in the United States grew more radicalized, we found this message salient; then as the conflict in Ukraine unfolded, we saw the continuing relevance of this dance.

Participants in the ICKL workshop experienced movements that related to the ideas of mental health and strife and peace by reading excerpts from the three dances from Labanotation scores. Participants performed the "Bread Line" walk from Graham (2006), the opening hand and leg gestures from Balanchine's "First Theme," (Corey 1985) and Sokolow's seated chair movements from "Alone." All movements related to DaNCe2U's overall outcomes and meanings.

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The Anna Sokolow Foundation; Martha Graham Dance Company, The George Balanchine Foundation, ©The George Balanchine Trust.

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Ohio State Students in the “Desire” section of *Rooms*.

Photo Credit: Chris Summers



Lorry May Coaches Ohio State students in *Rooms*.

Photo Credit: Valarie Williams



Paul Boos Coaching BalletMet Dancers in *The Four Temperaments*.

Photo Credit: Jennifer Zmuda



Ohio State Students in “Steps in the Street”.

Photo Credit: Jennifer Zmuda

YVONNE RAINER'S *TRIO A* AS EVOLVING ARTIFACT: MEMORY, NOTATION, AND PEDAGOGY

JULIE BRODIE AND ELLIOT GORDON MERCER

Notation research assisted
by Erika Abe and Claire Goldberger

Introduction

This long paper presented research on Yvonne Rainer's *Trio A* (1966) and its 2003 Labanotation score. Through a collaborative investigation of the notation in conjunction with a 2019 staging from score, we undertook an expanded score-checking process that integrated a broader oral history on the dance and an extended performance coaching process. These multiple and intensive engagements with the notation collectively affirmed what remains consistent in the original score, while revealing discoveries about necessary modifications to the notation as well as exposing areas that could be supplemented with ancillary materials to directly address persistent inaccuracies that appear in stagings of this dance from Labanotation. This research includes historical context for Rainer's dance and the original notation; contrasts between first-hand experiences of coaching from score compared to staging from embodied knowledge; and examples of coaching materials from two approved transmitters of Rainer's dances.

We suggest that the unique choreographic, stylistic, and philosophical intentions of *Trio A*, when documented through Labanotation, necessitate a creative reexamination of the types of information included in the score. Through this research we have developed a model for representing multiple and nuanced iterations of a dance in a way that reflects both a multi-decade performance history and several embodied understandings of the work. Our collective research on this specific dance proposes considerations for compiling future scores for other postmodern dance works.

History

Initially presented in 1966 as *The Mind is a Muscle, Part 1* at Judson Memorial Church in New York, *Trio A* is an influential postmodern dance that has been widely performed in various forms throughout Rainer's artistic career. An intentional departure from traditional Western choreographic models for movement invention, *Trio A* presents a singular, solo movement phrase that consists of a series of uninterrupted, unpredictable actions performed with a task-oriented aesthetic. Dramatic gestures, virtuosity, and audience interaction are rejected, replaced instead with pedestrian movements, abstract gestures, and an averted gaze, producing an experience of neutral detachment. This choreographic intention was articulated in Rainer's oft-cited "NO Manifesto," published shortly before *Trio A*'s premiere:

NO to spectacle no to virtuosity no to transformations and magic and make-believe no to the glamour and transcendency of the star image no to the heroic no to the anti-heroic no to trash imagery no to involvement of performer or spectator no to style no to camp no to seduction of spectator by the wiles of the performer no to eccentricity no to moving or being moved (Rainer 1965).

Trio A was first performed by Rainer, David Gordon, and Steve Paxton (figure 1), who danced the work's choreographic phrase simultaneously but not in unison. In the piece, each dancer establishes their own unique pacing, which is intended to remain consistent throughout the performance.



Fig. 1. Yvonne Rainer, Steve Paxton, and David Gordon in *The Mind is a Muscle, Part 1*, Judson Memorial Church, New York, 1966. © Yvonne Rainer.

In the late 1960s, *Trio A* was a central component of Rainer's teaching and choreographic residencies. For Rainer, teaching *Trio A* was not simply about imparting the physical actions of the dance, but it also became a pedagogical process through which she could directly reveal her creative and philosophical intentions, as well as the specific aesthetic objectives that are layered into the choreography. Initially, Rainer allowed anyone who wanted to learn the piece to perform it.

Rainer transitioned from choreography to filmmaking in 1974, and only returned to working in dance in 1999. Her return came at a moment in her life when she was interested in recovering and "setting" her dance pieces, some of which had seen derivations and departures from her original choreography in the ensuing years since their premieres.

2003 Notation and Stagings from Score

In 2003 Melanie Clarke and Joukje Kolff notated *Trio A* as it was taught by Rainer in a workshop at Greenwich Dance Agency. The creation of this Labanotation score paralleled Rainer's process of generating a model for approving select dancers to serve as transmitters, whom she would meticulously teach and regularly "tune up" on the dance, emphasizing a returned precision to *Trio A*'s choreographic and stylistic specifics. While Rainer now no longer teaches or performs *Trio A* herself, there are currently seven dancers who are approved to teach and transmit the work.

Since 2003 Rainer has personally witnessed and been informed about stagings of *Trio A* from notation that did not align with the dance as she taught it and as it has been maintained by her approved transmitters. Because of these experiences, Rainer has become skeptical about any use of the notation to learn or stage the dance. Reflecting on the score in 2019, Rainer remarked that "*Trio A* and Labanotation have been at odds for the last 20 years" (Rainer 2019).

Julie Brodie and Elliot Mercer envisioned a project in 2017 to examine the Labanotation score, with the impetus to better understand, document, and address the staging inconsistencies Rainer was raising. Brodie and Mercer are both notation scholars, and Mercer had worked with *Trio A* as researcher and performer, learning the dance from Rainer's senior-most transmitter, Pat Catterson, before becoming a transmitter of the dance himself. Brodie and Mercer also connected with Sara Wookey, another *Trio A* transmitter, who has meticulously recorded the piece's imagery. Wookey's imagery notes, compiled on a series of index cards, provide an example of creative ways for documenting expanded performance details and ancillary coaching materials.

2019 Score Research

In 2019 Brodie staged the dance from its Labanotation score at Kenyon College, teaching the piece to three dancers, including herself. Brodie read the score independently, with the intention to document a score reading prior to working with two of *Trio A*'s transmitters. This allowed for the opportunity to intentionally compare the version that had resulted from the score to the embodied understanding of the dance as Mercer learned it from Catterson in 2014 and Wookey learned it from Rainer in 2010. Alongside the score, the Dance Notation Bureau (DNB) provided a condensed video of Rainer staging *Trio A* during the session when the notation was being created, which provided additional context for examining the 2003 score.

Mercer and Wookey jointly coached the work for performance in Fall 2019. The project evolved to include a presentation-performance at the college's art gallery, a pre-show research presentation for the Kenyon Dance Concert, and a filmed version of the piece that was presented by OhioDance Festival in 2020. During the summer of 2022, two students at Kenyon College, Claire Goldberger and Erika Abe, joined the project as Kenyon Summer Scholars, assisting with transcription and review of the notation. This multi-stage process led to many discoveries. The 2003 score is detailed and clear, but there were many subtle differences between the performance produced from the notation and the nuanced adjustments incorporated during in-person coaching. The process also revealed problems and omissions in the score, categorized below.

Missing Corrections

For this staging project, the DNB provided the next-to-last version of the notation rather than the final draft of the score. It was unknown to Brodie, Mercer, and the DNB that this iteration of the notation was not the score Clark and Kolff ultimately completed. The mistake only became clear when Clark and Kolff were contacted for permission to work with their notation, and Brodie began examining the Labanwriter files they shared.

Several oversights and small errors in the score that Brodie and Mercer annotated during the initial research were actually already fixed by Clark and Kolff in their final draft. If the wrong version of the notation has been provided for other stagings from score, as was our experience, this alone might account for some problems with the resulting unsatisfactory performances that Rainer has encountered.

As an example, at one point in the score that Brodie was originally provided, the performer's eyes close and the notation never shows them reopen (page 16-17). This is corrected in the final draft of the score provided by Clark and Kolff (figures 2 and 3):

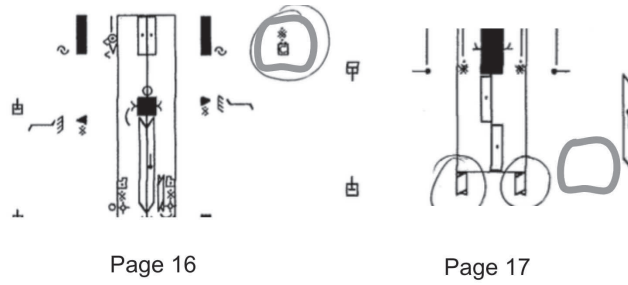


Fig. 2: Original DNB Score. Eyes closed

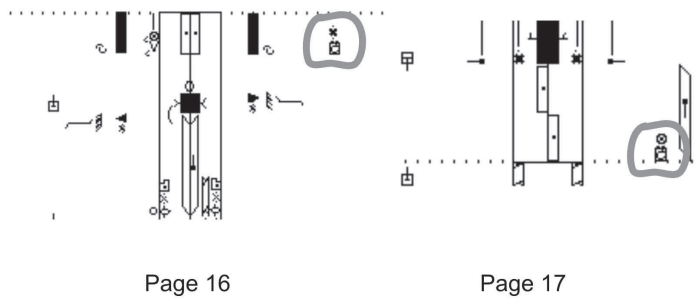


Fig. 3: Revised Score. Eyes revised

Ad Libitum

There are select moments in the dance where a particular action can be repeated or extended as much as necessary or desired, based on the individual choice of the performer and under prescribed conditions. These instances can be directly signaled in the score. For example, on page eight it could be noted that for each semicircle of the leg there is a *minimum* of two cycles of the paired postural actions of the torso and head, but that the exact number performed is relative to each dancer's personal inclination. In the score, *ad lib* signs for the torso and head have been added only during the second of the two leg semi-circles, ostensibly to communicate this, but expanded information for this entire section could clarify the action-intention.

Timing

Specificities of correlated actions in relation to *ad lib* timing can also be further clarified within the score. On page nine, as the shoulders and arms "kayak," the notation appears to prescribe exactly how many shoulder rotations occur before the actions of the leg begin, whereas this duration is expressly indeterminate. Rather, in this section the directive to performers is for the focus to change at the same moment as the leg actions initiate, all while the arms seamlessly continue their *ad lib* action uninterrupted—a challenging activity for the dancer. In the final version of Clark and Kolff's score an *ad lib* sign has been added, probably to address this distinction, but the intention for this relationship between the focus shift and leg action could be directly asserted in the notation.

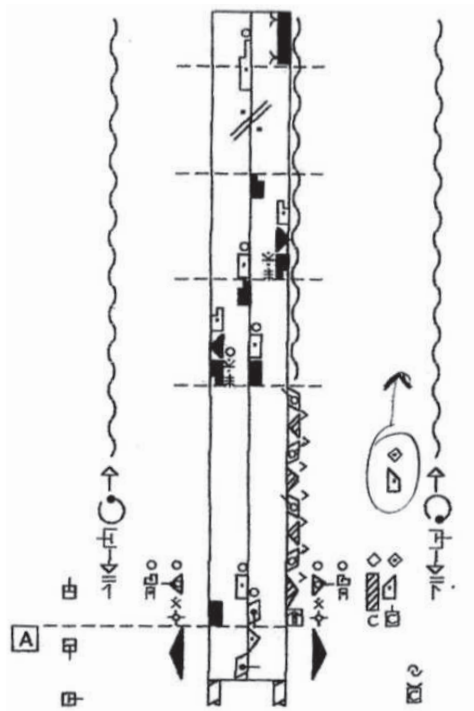


Fig. 4: Original kayak

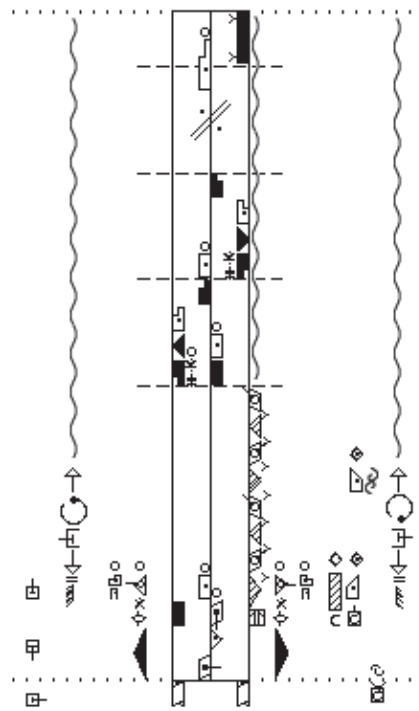


Fig.5: Revised kayak

Approved Variations

There are moments in the dance where modifications are approved. Most of these instances pertain to the height of extended legs, balanced positions on half-toe, and similar considerations for a performer's physical facility. A small few relate to choreographic variations. For example, in the first moment of the dance the initial actions of the legs, arms, and head can be sequential or simultaneous. Mercer learned it one way, Wookey another, and Rainer acknowledges in the 2003 video taken during the notating process that both iterations are acceptable (see figure 7 below).

Clarification Over Time

As Rainer has continued to coach the dance and respond to questions on choreographic specificities since 2003, she has directly addressed moments in the dance that have been performed with slight variations. For example, at the end of page 29 the dancer's facing has previously been interpreted by performers in two ways: facing stage right with the head in line with the body, compared to the body facing front with the head turned to stage right. During a coaching session in 2016, Catterson and Rainer relayed this specific clarification to Mercer, discussing how both iterations had appeared, but that facing forward with head rotation to the right was intended. The precarious revolving action that immediately precedes this position makes it

easy to misinterpret or mis-land a precisely determined ending, a transmission and notation issue. Recent clarifications such as this can be integrated into the score.

Integrating Coaching Considerations into Notation

Trio A presents unique performance challenges, which translate to challenges for notating and staging the dance from score. In the 2019 staging process at Kenyon College, Brodie encountered the challenge of reading and learning the complex dance herself, while also teaching it to two dancers, each with a different body and movement background. This, paired with the choreography's intentional departure from recognizable dance vocabulary and constant revelation of new movement material throughout the piece, made both the transition from "page to stage" and remembering the choreographic sequence uniquely difficult.

As a result of these reading and staging difficulties, the movement was often inadvertently rehearsed in unison during the initial learning process, even though the score clearly states that the pacing for each dancer should be independent. Additionally, while the score effectively represents relative timing in the dance, there are no suggestions for how to define each performer's individual overall pace. It was invaluable when Mercer and Wookey shared techniques for establishing one's pacing. For example, both suggested that performers attempt to dance the piece as fast or as slow as possible, and then use insights from those experiences to help determine a speed that best aligns the intentions of the dance with one's personal kinesthetic inclinations. Furthermore, while *Trio A* forwards a philosophy of even phrasing and uninflected use of force, movement functionality often necessitates strategic use of momentum and the body's mass to accomplish the dance as it is designed. Addressing these coaching intricacies in the score itself, the glossary, or ancillary materials would assist reading the dance from score.

Vivid imagery shared by the transmitters was helpful in learning and recalling sequencing, in addition to communicating the aesthetic logic of individual movements. For example, the practice of teaching *Trio A* includes references to a turtle, windmill, boomerangs, airplane, drooling monster, automobile accelerator pedal, characteristics of Martha Graham's dance technique, classical Indian dance forms, Egyptian sculpture, Donald O'Connor's performance in the movie version of *Singing in the Rain*, and more. While some images are integrated in the 2003 score, more could be included. "Crediting" these types of image descriptions and coaching notes within the score to Rainer or specific transmitters would also help document the evolution of teaching methodologies for *Trio A*.

The coaching process for this project involved meticulously differentiating notation issues from performance notes to determine where the notation might need to be revisited, compared to where expanded information could be added to clarify stylistic details. This revealed a further opportunity to generate an expanded score that

reflects an overlapping comparison of the version that was notated in 2003, the version that Wookey learned from Rainer in 2010, and the version Mercer inherited from Catterson in 2014. Rainer and Catterson were also engaged as resources in the research process to address questions of choreographic specificity, and these reflections create further layers in the score document.

New Appendices: Layerings and Multiplicities

Clark and Kolff, the original notators, provided permission to create new appendices to the score that include additional coaching materials utilized by Rainer's transmitters, with the intention to capture expanded nuance for understanding and performing the dance. Appendix 1 was created for errata, with changes to the 2003 notation colored in red to bring them to the reader's attention. We thought it important to visually track errors in the notation, recognizing that some problems with stagings from score may have arisen in part because the 2003 workshop, during which *Trio A* was notated, came many decades after the dance's premiere and shortly after Rainer's return to dance. Understanding that the notators captured what they were observing in the workshop, the notation might reflect *Trio A* as it was being performed by an aging body. Since 2003 Rainer has repeatedly engaged *Trio A* as an embodied examination of her own aging, commenting on the incongruities of the piece's choreographic demands and her body's changing physical capacities. There is only one known video of *Trio A* from the 1960s and it is of Rainer in performance, not teaching. The well-known 1978 video of the dance was produced four years after (figure 6) Rainer stopped dancing, and she has expressed her dissatisfaction with this rendition (Rainer 2006). Because of these issues, neither filmed performance can be used as reliable sources for notation. Examining the score alongside two approved transmitters of the dance allowed for a meticulous interrogation of the notation.

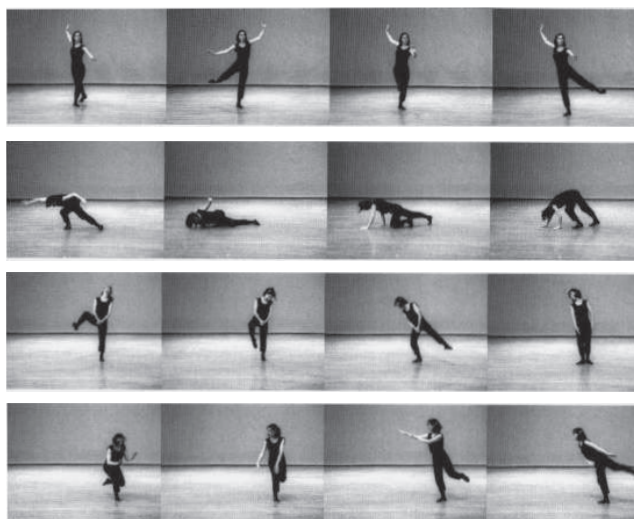


Fig. 6. Yvonne Rainer in *Trio A*. 1978. Cinematography by Robert Alexander.

Color-coding within the notation was continued to document specificities between Wookey and Mercer. In Appendix 2 the errata are maintained in red and variations specific to Wookey's knowledge of the dance are recorded in magenta to make the sources of changes readily visible to the reader. Appendix 3 (figure 7) also records errata in red, and layers Mercer's understandings of dance in cyan onto the original notation. While these color variations will not be clear in this greyscale publication, we have indicated the color of the various comments to help the reader imagine this added visual aid within the score.

Here, you see the opening moments of the dance with the original notation, the errata (in this case, Rainer's acceptance of different timings), as well as subtle particularities in how Wookey and Mercer each perform and coach the movement.

Conclusion

In restaging any dance there is a responsibility to utilize all available materials to best realize the intention of the work. In stagings from score, this means augmenting what is present in the notation itself with research on the historic context of the dance, examination of visual materials, and performance coaching from those steeped in the tradition of the work. The notation provides access to choreography that might otherwise be unavailable, but the staging process does not stop with the score document. Working between Labanotation and embodied memory in this staging of *Trio A* illuminated the benefits of dance transmission through both notation and embodied knowledge, as well as the importance of preserving dance in multiple forms. Our research on *Trio A* confirms the necessity of a multifaceted approach to staging, perhaps accentuating this point even more so due to the particularities of this specific dance.

The coaching process revealed both notable and subtle concerns in staging from this score, while assembling important insight on the piece as it was notated in 2003 and further documenting aspects of *Trio A*'s teaching that have been engaged since the 1960s. For this research, notation was a valuable tool for recording and understanding the differences between *Trio A* as it was originally notated, as Wookey learned it from Rainer, and as Mercer inherited it from Catterson. The process also revealed challenges particular to staging this specific dance from Labanotation, rather than from embodied memory, suggesting the need for additional ancillary materials in the score to more fully encompass Rainer's intention for how *Trio A* is to be learned, performed, and understood.

With the addition of these appendices, transmitters' materials, collected choreographic imagery, coaching notes, and additional resources, the score can become a historical record of the dance in its expanded complexity. This will better preserve *Trio A*'s coaching methodologies and provide further information to enhance readings of the score. Making the score more comprehensive will help consolidate important

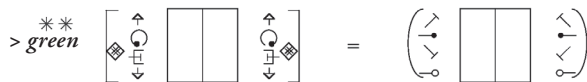
information about this influential piece, allowing an expansive understanding of *Trio A* to be more readily available to performers and researchers. Further, this experience with *Trio A*'s score suggests considerations and potential methodologies for notaters compiling scores for other postmodern dance works.

Trio A

1

The image shows a Labanotation score for 'Trio A'. The score is written on a staff with various symbols for movement. To the left of the staff, there are two vertical annotations: 'Should be able to see arms in peripheral vision' and 'Image of arms as strings with rocks at the ends (Wookey)'. To the right, there are three horizontal annotations: 'Arms go directly side and then pull back in preparation for circles', 'Rainer said actions of legs, arms and head could be sequential or simultaneous. Mercer transmits as simultaneous.', and 'Intention is more about focus than rotation of the head. "Look where you are going."'. Color-coded arrows point from these annotations to specific parts of the score: red for the first, cyan for the second, and green for the third. The score itself includes various Labanotation symbols such as circles, triangles, and lines, some with asterisks or other markings.

* weighty/heavy sign, as explained in Ann Hutchinson's 1970 Labanotation textbook. In Dr. Hutchinson Guest's 2005 Labanotation textbook, the sign appears with the centre of gravity part of the sign (the black ball) sitting on the centre part of the inside edge of the upward curve. > green



Appendix 3: 2014 Mercer and Catterson Version

Fig. 7. Appendix 3. Color coding used in the score is indicated next to each comment.

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DIGITAL RECONSTRUCTION OF BALLET MOVEMENTS FROM DANCE SCORES: A FOCUS ON STEPANOV'S MUSIC NOTE SYSTEM AND LABANOTATION

MACHIKO SATO, RYO HAKODA, AYANA MURAKAMI,
NAOKI WAKE, KAZUHIRO SASABUCHI, MINAKO NAKAMURA,
TAKESHI OISHI, TAKAYUKI ITOH, AND KATSUSHI IKEUCHI

Introduction

In the modern age, dance notation plays an important archival role by transforming intangible cultural artifacts into tangible records, preserving dance works across time and regions. One of the most important issues of our time is how to energize these notated dances in contemporary culture. This study directly visualizes notated dances to make archived dance materials accessible to the public.

Traditionally, the “score” is the “text” that provides the structural framework for a musical performance in Western Culture. The composer internalizes the work and then externalizes it as a musical score. Musicians then directly perform the music from the score. However, in dance, although dance notating is a traditional practice dating back to the seventeenth century, the dance score rarely functions directly as the “text” from which one creates the dance. In a typical dance production scene, the person who gives the dance instructions (choreographer) and the person who interprets the dance instructions (dancer) share the same time and space and collaborate mainly through verbal and non-verbal communication. Even in the case of restoring a work based on a dance score, the dance teacher, as an intermediary between the score and the performance, and the dancer interact to create the physical media for the realization of the work, and only then can they launch the work. In other words, while it is possible in the music for the composer to complete the work as a score and unilaterally hand it over to the performer, the same thing does not generally occur in dance.

Why does a dance score not directly function as “text” for performance like a music score? Regarding the difference in production methods between music and dance, dance researcher Yuzurihara states that it depends on “how much the medium can be

perceived and manipulated indirectly, away from the authors” (25). In music scores, one assumes a specific instrument to be the medium in advance, and the musician plays that instrument. However, the medium of the living body that visualizes dance is subject to a greater degree of uncertainty, more than musical instruments. Then, if the body, freed from uncertainty, is used as a medium, could a dance score be a “text” for a dance performance?

In this study, we examine historical dance scores about ballet and confirm to what extent they function as “text” for performance, just like musical scores, and to what extent it is possible to realize dance expression directly from the scores using avatars. Then, we explore what conditions and measures are necessary to improve the quality of visible expression.

Research Objectives

We will prepare a virtual body in a computer simulation as a medium to indirectly perceive and manipulate through score information. We will clarify to what extent we can visually represent a written dance when movement information written in a dance score unilaterally passes to a virtual body and the necessary conditions for creating a dance directly from the score that meets audience expectations.

Research Methods

In this research, we transferred the movement data from the dance score onto a virtual body and produced animated movies as the output. We used Unity, a game engine, and OpenSim, a biomechanical modeling system, as our computer graphic system. The score material consisted of gymnastics (five examples) and basic ballet exercises (eighteen examples) from the historical material *Alphabet des mouvements du corps humain* [Alphabet of Human Body Movements], published in 1892, written by Vladimir Stepanov, a Russian ballet dancer and theorist at the Imperial Ballet Theater in St. Petersburg. From the output results, we selected animation videos that deviate from the human body’s sense of movement and examined how to make the videos more natural for humans from the media (virtual body) and content (dance notation) sides. On the content side, we attempted to modify and supplement the information in Stepanov’s score using Labanotation.

We structured the paper as follows. Following the introduction, we provide basic information and preparation for the experiment, including information in Stepanov’s music note system and steps for placing contents on a virtual body. Then, in Section 2, we examine the animated movie results, including movements that deviate from the human physical sensation (i.e., the center of gravity shifts between one and both legs and lower limb flexion movement). Section 3 considers correction measures on the content and media sides. We conclude the paper with a discussion and summary of the findings.

1. Basic Information and Preparation for the Experiment

1.1 What Information Does Stepanov's Music Note System Contain?

We rarely use Stepanov's music note system, developed at the end of the nineteenth century by the Imperial Ballet Theater of Russia (IBTR); the IBTR mainly used it for notating their repertory works choreographed by Marius Petipa. Like a musical score, the Stepanov system takes the time axis from left to right. From an anatomical perspective, the human body comprises three parts: 1) torso and head, 2) arms, and 3) legs. We can express a human body movement by placing one staff for each part and arranging these three staves in parallel (figure 1).

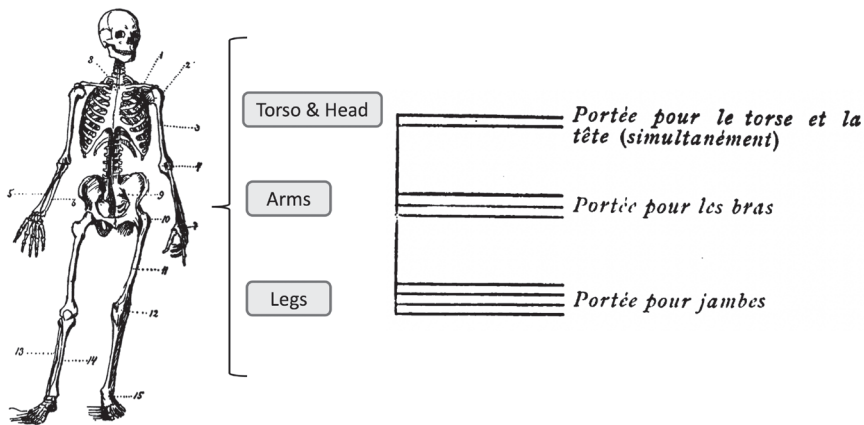


Fig. 1. Body segmentation concept in Stepanov's music note system (Stepanov 1892, 2, 13).

The part of the score corresponding to the pitch of the note predefines the direction and height of each body part. For example, in figure 2a, we can see that height (45 degrees, 90 degrees) and direction (front, side, back) information of the legs is associated with each pitch. The fulcrum point of the direction and height is the part's root joint, i.e., the hip joints for the torso and legs and the shoulder joints for the arms.

When a body part rotates or flexes, we add a specific additional symbol to the stem (figure 2b, 2c, 2d, 2e). When flexing the middle joint of the limbs, the greater the number of strokes, the greater the range of flexing (figure 2d). Regarding legs, it is important to distinguish whether they are supporting or gesturing legs. In the Stepanov method, if the notehead is a square, it is a supporting leg; if it is a circle, it is a gesturing leg (figure 2g). The combination of the color of the notehead and the flags indicates the duration in the same way as for music. For example, a half note has a white notehead and a stem. A quarter note has a black notehead, an eighth note has an additional flag, and two flags indicate a sixteenth note.

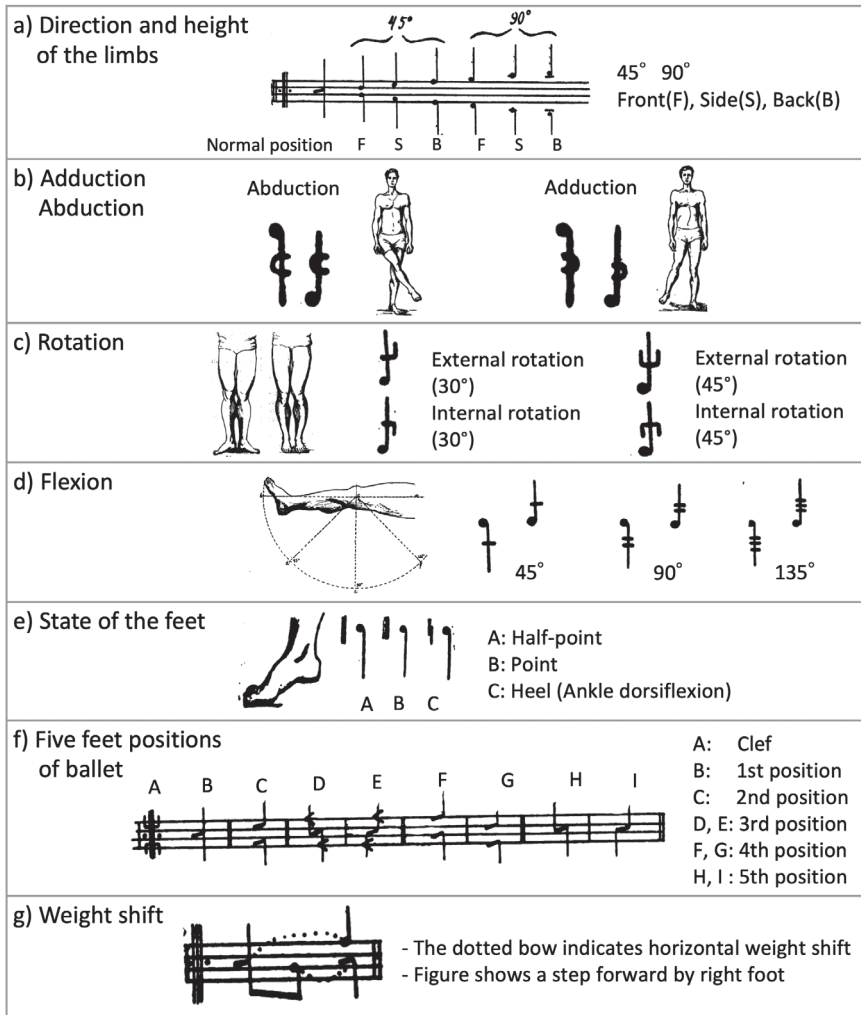


Fig. 2. List of symbols in Stepanov's music note system.

1.1.1 Interpretation of Duration

In a musical score, the note indicates how long the sound is “sustained.” However, Hutchinson Guest points to two interpretations of what a note represents in a Stepanov system (86). One is “pose,” which is information on static time; it emphasizes how long to hold the posture. The other is “movement,” which is information about motion; it emphasizes how long it takes to shift a body part. For a computer to read a score, it is necessary to choose one or the other and make the required preconditions. We chose the latter because Stepanov uses the word “movement” often. For example, one can see the term used in the title of the material *Alphabet des mouvements du corps humain* and the description of the details of the structure of his system (14–15). Also, if the emphasis is on indicating poses, it would have been sufficient to use the

stick picture notation system, which was already widely known in this period, and there is no reason to invent a more complex notation system. Therefore, in this study, we assume that the notes in Stepanov’s system indicate “movement,” i.e., the amount of time required to move in a new direction.

1.2 Steps for Placing Contents on a Virtual Body

1.2.1 Overview of Computer Graphic System

We used Unity,¹ a game engine, to visualize the score information. Moving models in a virtual space as they should be requires building a base system that requires significant processing and advanced technology. On the other hand, game engines come with pre-assigned functions and processing, so one can streamline the development process. Given these advantages, professionals use this platform in various fields, including information technology (IT) and the medical and architectural fields.² We chose one of the default avatars in Unity—a humanoid model with fifteen bones configured to resemble a human skeleton.³ We could generate any pose by adjusting this model’s joint angles with parameters.

1.2.2 Pre-processing to Adapt Score Data to Avatar

We needed to convert the Stepanov score into a computer-readable format to transfer the movement information from the dance score to the virtual body. This study used a text file format (.csv) that is highly compatible and versatile across different software. As shown in figure 3, we converted the Stepanov notation into the text file data. By importing these text file data into Unity, we could output animation videos in which the avatar performs the actions written in the Stepanov notation.

Figure 3 is an example of how the basic ballet movement *Petits battements tendus*, written in Stepanov notation (figure 3a), converts into a text file data (figure 3b). To make the figures easier to see, we added colors and additional information. The score in figure 3a contains two bars. Each horizontal column in figure 3b corresponds to Stepanov’s staff, and there are two divisions, each representing one bar. A colored rectangle represents each note, and the length of the note is proportional to the width of the rectangle. We reproduce the rhythm by referring to the notehead and stem information on Stepanov’s score.

¹ Home page of the Unity, <https://unity.com/>

² Examples include the following practical illustrations in the medical field. *Interactive heart with Unity3D: Description of evaluating anatomical 3D models in Unity 3D*. Media Graphics, <https://www.medicalgraphics.de/en/project/interactive-heart-with-unity3d/> [Last referenced: 29 September 2024]

³ *Creating models for animation*. Unity documentation, <https://docs.unity3d.com/Manual/UsingHumanoidChars.html> [Last referenced: 29 September 2024]

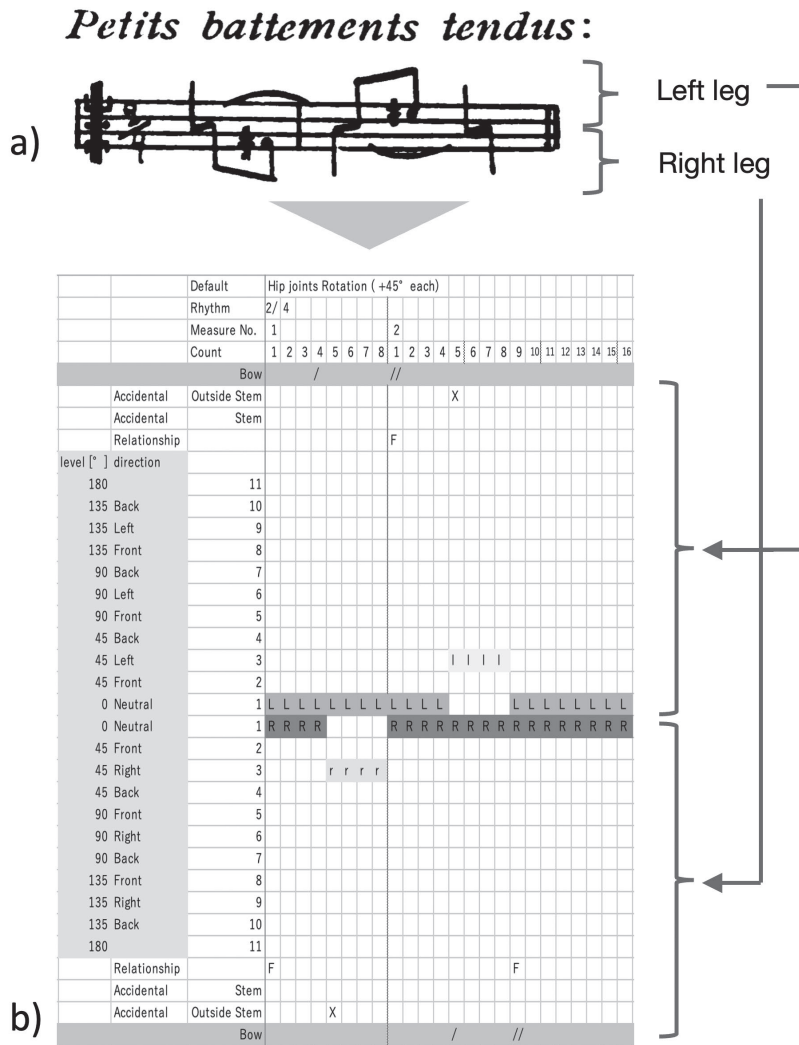


Fig. 3. Example of Stepanov notation and corresponding text file data.

2. Examination of Animated Movie Results

2.1 Examination of Movements That Deviate from Human Physical Sensation

In this section, we deal with the results of giving motion data expressed in the Stepanov score to a virtual body and outputting it as a video. We extract those that deviate from movements we can assume from the Stepanov score and explore the factors that make them look unnatural. Table 1 shows examples of Stepanov scores used as content.

No.*	Name	Body part	Characteristics of movement
ST-1	<i>Gymnastic: Exercise A</i>	whole body	
ST-2	<i>Gymnastic: Exercise B</i>	whole body	
ST-3	<i>Gymnastic: Exercise C</i>	whole body	
ST-4	<i>Gymnastic: Exercise D</i>	whole body	Place both hands on the ground
ST-5	<i>Gymnastic: Exercise E</i>	whole body	Jump
ST-6	<i>Petits battements tendus</i>	legs only	
ST-7	<i>Battements fondus</i>	legs only	
ST-8	<i>Ronds de jambe en dehors et en dedans à terre</i>	legs only	
ST-9	<i>Ronds de jambe en dehors et en dedans en l'air</i>	legs only	Draw a semicircle with the lower leg
ST-10	<i>Grands battements</i>	legs only	
ST-11	<i>Petits battements sur le cou de pied</i>	legs only	
ST-12	<i>Assemblés</i>	legs only	Jump
ST-13	<i>Pas jetés</i>	legs only	Jump
ST-14	<i>Pas coupés</i>	legs only	Weight shift
ST-15	<i>Pas ballonnés</i>	legs only	Jump
ST-16	<i>Pas balottés</i>	legs only	Jump and weight shift
ST-17	<i>Pas glissés</i>	legs only	Weight shift
ST-18	<i>Changement des pieds</i>	legs only	Jump
ST-19	<i>Entrechat trois</i>	legs only	Jump
ST-20	<i>Entrechat quatre</i>	legs only	Jump
ST-21	<i>Entrechat six</i>	legs only	Jump
ST-22	<i>Brisés Télémaque battus</i>	legs only	Jump and weight shift
ST-23	<i>Entrechat sept, Pas de bourré, Attitude allongée, Cabriole et pirouette sur le cou de pied</i>	whole body	Jump, weight shift, change direction, and turn

Table 1. List of dance score examples.

Note: “ST” in the number stands for Stepanov’s score, used to distinguish it from “LN” which we use later to refer to the Labanotation score. Due to space constraints, we are not including these score examples in this article, but they are available on our website, including translations into Labanotation.⁴

⁴ *Supplementary material*. Researchmap (Machiko Sato). https://researchmap.jp/m_sato22859/Research-Materials/Stepanov [Last referenced: 4 October 2024]

Among the movements listed in Table 1, the characteristics that deviate from the movements we can assume from Stepanov's score are (1) weight transfer between both legs and one leg and (2) lower limb flexion. We describe the details below.

2.1.1 Weight Shift Between Two Legs and One Leg

We first discuss an example of the score for *Petits battements tendus* (ST-6). The score shows the right leg sliding out of the fifth position, extending sideways, returning to the fifth position behind the left leg, and repeating the same action with the left leg. An example of this action performed by a human dancer and a virtual body is in figure 4. A comparison of the two reveals differences, especially in the areas indicated by the circles.

When the human dancer performs this movement, we implicitly understand that the weight must shift from one leg to both legs through the fifth position. Thus, when reading the dance score, humans naturally assume this note (a) in figure 4 as a pause. However, in the virtual body, we set all notes as uniform movement, resulting in the body becoming off-balance without returning to the fifth position. In other words, in the *Tendu* movement by the human dancer, the priority is to ensure passing through the fifth position, with the rhythm indicated in the score fine-tuned.

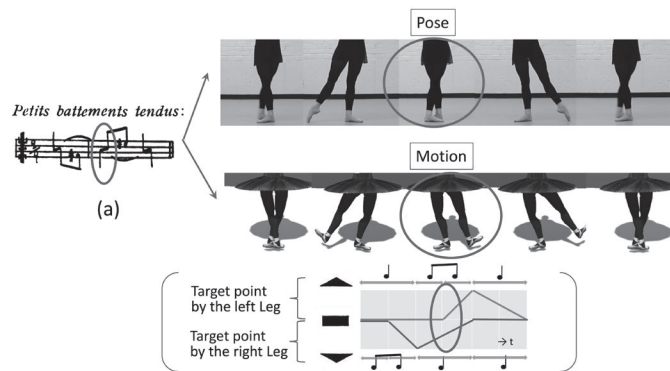


Fig. 4. Differences in the demonstration results in the weight shifts between two legs: *Petits battements tendus* (ST-6).

2.1.2 Lower Limb Flexion

Next, we look at an example of the score for *Battements fondus* (ST-7). The content of this score is from the fifth position in front of the right leg, with the right leg raised to *glissée à la seconde*, then both knees bend and extend twice before returning to the fifth position behind the right leg. Comparing an example of this action by a human dancer with a virtual body, we see different forms, especially during lower limb flexions (figure 5).

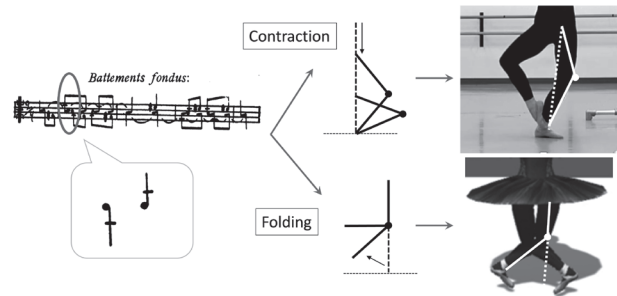


Fig. 5. Differences in demonstration results seen in lower extremity flexion movements: *Battements fondus* (ST-7).

Figure 6 shows the symbols indicating lower limb flexion in the Stepanov score. We can attribute the difference between the results of the movements attempted by the virtual body and the human dancer to the ambiguity of the flexion sign, which has two possible interpretations: contraction or folding. For example, when a human dancer attempts this movement, we implicitly assume the supporting leg must support its weight. Therefore, we understand the flexion sign as contraction. However, the virtual body uniformly considers the flexion sign as folding and executes it, regardless of whether it is the supporting or gesturing leg.

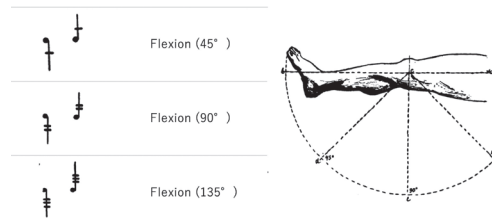


Fig. 6. Definition of flexion symbols in the Stepanov notation (Stepanov 1892, 23).

In his score, Stepanov describes the flexion sign as a folding that displaces the lower leg with the knee joint as the fulcrum. However, in other score examples, such as *Plié* or *Sur le cou de pied*, the flexion sign used for the supporting or gesturing leg in place low indicates contraction (figure 7).

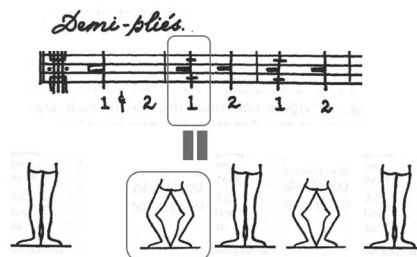


Fig. 7. Example of the dance score: *Demi-plié* (Score from Gorskii 1899, 43).

Thus, to eliminate the ambiguity in the interpretation of the Stepanov score that could lead to unintended results at the level of precise computer representation, it is necessary to modify the score in at least the following two points: 1) in the Stepanov score, we should define “pose” more precisely than “movement,” and 2) we should change the expression of leg flexion used throughout Stepanov’s notation to a segmental expression.

The next section discusses using Labanotation as an intermediate representation to adjust the score according to this policy. We verify the usefulness of this policy by passing the corrected dance score to the virtual body and examining the output results.

3. Consideration of Correction Measures

3.1 *Correction on the Content Side*

This section explores adjustments by modifying the visualization results shown in the previous section on the content side. We use Labanotation as an intermediate expression to examine the measures. We visualize the movement using OpenSim,⁵ a free tool widely used in biomechanics and motor control research. We investigate the avatar’s movements in more detail using a musculoskeletal model with anatomical structures that match the range of motion of the joints in the human body.

3.1.1 *Weight Shift Between Both Legs and One Leg*

We rewrote the score in *Petits battements tendus* (ST-6) to invert the formation from movement to pose. First, we translated the content in the Stepanov system into Labanotation (figure 8a). Then, we supplemented the pose information for the whole body estimated from the scores (figure 8b).⁶ In Labanotation, the direction symbol’s length indicates the duration of a movement, and if there is no movement, the column is blank. In other words, we can consider Labanotation, like the Stepanov method, a notation for writing movement rather than poses. This time, we wanted to rewrite the score to determine the orientation taken by each body part at any given time and obtain more posture information. For this purpose, we inverted and complemented the score with the policy of determining the positions of the limbs, even for the parts where no movement occurred in the normal Labanotation, and compiled them as text file data (figure 8c).

⁵ Home page of the OpenSim, <https://opensim.stanford.edu/>

⁶ We also added information about body parts not written in Stepanov’s score as appropriate. For example, in the score in figure 8 (ST-6), it contained only the movement of both legs, and there is no mention of the arms or torso. However, when creating the inversion information, it was necessary to record the direction of whole body and specify arbitrary postures for the arms and torso. In figure 8b, we added the directions of the upper arm, forearm, hand, and palm, as well as torso and head.

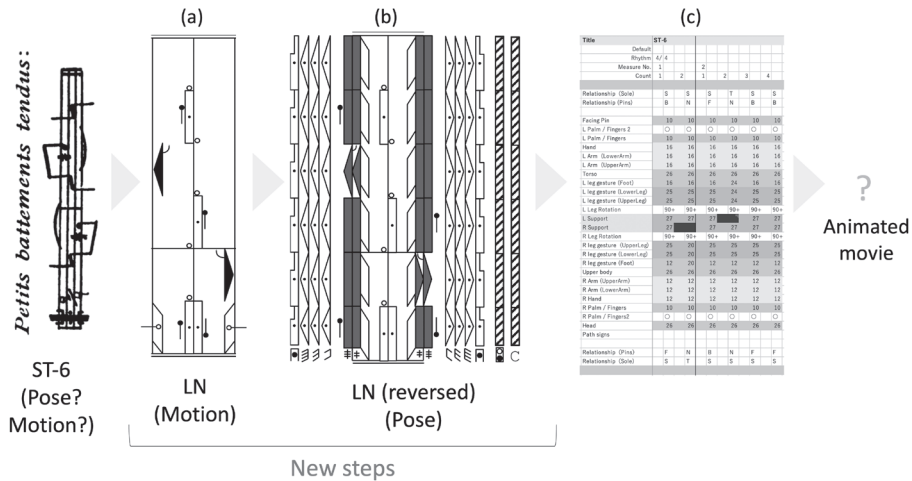


Fig. 8. Creating movement data with only posture information using Labanotation: *Petits battements tendus* (ST-6).

This data visually represented a series of motions by linearly completing the postures obtained in chronological order. By making such adjustments on the content side, we corrected the timing discrepancy between the virtual and human dancer movements (figure 9).

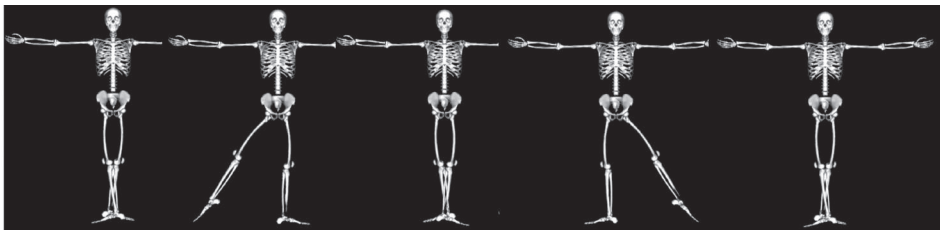


Fig. 9. Visualization results with score correction: *Petits battements tendus* (ST-6).

3.1.2 Lower Limb Flexion

The Stepanov method has two possible interpretations of the flexion sign: contraction and folding. To eliminate this ambiguity, we attempted to express all flexion movements in the Stepanov method using segmental representations. First, we translated the Stepanov score of ST-7 purely into Labanotation (figure 10). Then, we inverted and complemented the score to convert all the motion information shown in the score into postural information.

vertical center-of-gravity shift with a flexion sign of the ankles. However, the virtual body used in this study relies on a fixed spatial state, making it difficult to shift its center of gravity freely.

The computer cannot automatically interpret the center-of-gravity shift in the current system, so we have to adjust it manually. For example, in a jumping movement such as *Pas jetés* (ST-13), the main focus is on the movement of the gesturing legs, so the virtual body fixed in space does not create any unnaturalness. However, for *Pliés*, a virtual body fixed in space gives an unnatural impression because the center of gravity needs to shift downward while flexing the legs. Thus, the virtual body models under a special space without gravity, friction, volume, or weight. Environmental factors significantly impact visualization, such as the need to place the virtual body in a space resembling the real world, with gravity, friction, volume, and weight to simulate a real-life dance involving physical bodies.

Furthermore, the reproducibility varies depending on the style of the notated movement. In this experiment, we used gymnastics and ballet movement score examples. The system reproduced almost all gymnastics examples as expected because these were based on basic joint exercises. In contrast, only a limited number of ballet examples produced the expected movements in a straightforward manner. For example, Stepanov's score indicates the *Arabesque* only by extending one leg backward from the hip joint and raising it to a height of ninety degrees. However, when a human dancer performs the pose, it cannot simply act in this way. The hip joints and other body parts work together; the pelvis tilts forward, and the body is kept upright by extending the thoracic vertebrae, etc. In addition, performing such a posture requires the muscular strength and flexibility necessary for ballet, and the ability to balance within the physical space. When dealing with an artistic dance such as ballet, which is a departure from the everyday body, the virtual body must acquire the specific physical skills necessary to perform the dance form, highlighting the existence of characteristics that the media should possess according to the dance style.

4. Summary

This study focused on activating archived dance score materials by directly converting movement information into visual representations. Thus, we prepared a virtual body as a medium we could indirectly recognize and manipulate. As examples, we used archival score materials describing the gymnastic and ballet exercises written in Stepanov's music note system. We also examined the conditions necessary to create dances that are acceptable to the viewer directly from the dance score. We placed the information obtained from the target dance scores on the virtual body and produced animated videos as the output. As a result, we observed the features of the movements that deviated from the assumed dance from the score in 1) the weight shift between two legs and one leg and 2) the flexion of the lower limbs.

The score examples of center-of-gravity shifts between two legs and one leg highlighted that the Stepanov dance notation had an ambiguous interpretation in terms of whether the notes on the score represented a pose or movement. While the virtual body uniformly executed the dance by considering the notes as movement information, the human dancer implicitly read some parts of the dance score as a pose. We can attribute this human dancer interpretation to the tacit understanding that the human had to physically balance in the unstable situation of shifting the center of gravity from both legs to one leg and that the corresponding part of this movement in ballet had to have a certain position.

In the case of lower limb flexion movement, the two possible interpretations of the flexion sign as contraction or folding led to different results. The virtual body uniformly regarded the flexion sign as folding and executed it. Comparing the Stepanov's score examples revealed that the same flexion sign has different meanings depending on the leg situation; for the supporting leg or gesturing leg in place low it means contraction, and for the gesturing leg in other direction it means folding. Furthermore, there is an implicit understanding that when humans read the dance score, they interpret flexion of the vertical leg position as contraction, not folding. Thus, to reject such ambiguity in the interpretation of dance score, we decided that it would be desirable to 1) unify the notation in the task score to define poses rather than movements and 2) unify the segmental expression for flexion movements. To adjust the score according to this policy, we translated the Stepanov score into Labanotation and corrected the information to confirm its usefulness.

However, it became clear that we could not handle some factors even with these score-side corrections, which we attributed to the media. For example, the technical limitation was that the virtual body could not handle the center-of-gravity shift in space, even if the score indicated the information. Furthermore, while gymnastics score examples had a high success rate, ballet tended to have a lower success rate than gymnastics, and we also derived differences in reproducibility depending on the dance style. The gymnastics examples in this study involved movements that fit within the standard range of motion for human joints. However, ballet involves movements beyond the average range of motion for joints and requires dancers to develop specific performance skills, such as coordinating other body parts and building the necessary muscle strength and flexibility.

Thus, to make a dance score function as a "text" for a virtual body, we need to adjust the movement information from a conceptual form to one that more accurately resembles a performance record. At the same time, the media must develop the skills expected for the specific dance genre.

From the above, even if we use virtual bodies that are free from uncertainty, the extent to which a dance score can be a direct "text" for a dance performance is

limited. Rather, dance scores are written with the assumption that they will be interpreted by humans, actively using tacit knowledge.

In this study, we pointed out that Stepanov's notation implicitly assumes the position of the legs during weight shift and the flex expression of the legs in place. However, there are many dance styles and cultures, and the ways of embodying movement patterns and the use of tacit knowledge are also diverse. In order for dance scores to function as the “text” of dance performances, it is necessary to have not only understanding of the notation system, but also the human's interpretation process based on the dance styles and cultures. In this study, we use avatars to discover examples of tacit knowledge hidden in dance scores, and provide an opportunity to deepen understanding of dance.

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MOVEMENT JOURNALS/MOVING JOURNALS:
LOOKING BACK AT A YEAR OF JOURNALING WITH KINETOGRAPHY LABAN

FOTEINI PAPADOPOULOU

This paper will present the artistic research project *MOVEMENT JOURNALS/MOVING JOURNALS* (MJ/MJ), in particular the part of the project to which the use of Kinetography Laban (KIN) was integral. A short introduction offering some insights into what informs my artistic work as well as what notation means to my artistic practice will be followed by an overview of the frame and premise of MJ/MJ. Subsequently I shall dive into the main part of this paper that examines different aspects and elements of the outcome from the MJ/MJ project in regard to notation. By doing so we shall observe how the outcome reveals the creative and reflective processes and why certain decisions were made in the course of this process.

I. Background Information

The Who Behind the What

This is my second paper at an ICKL conference. The most significant artistic milestone in the years between first introducing myself to the ICKL community at the conference in Tours, France, in 2015, and embarking on the experiment that is at the core of this paper in 2020, was that I found what exactly fascinates and drives me as a choreographer: Manifestations of existential questions at the example of mundane absurdities and escapist banalities. In these years I was able to create an aesthetic and a dramaturgy to express this tension in a direction I feel I can serve well and develop further in the years to come.

What the two papers have in common is offering insights into the creative processes of projects I did as a choreographer eager to combine composition and analysis, art creation/production and research/reflection—and eager to keep reflecting on these creative processes and their outcomes after they are completed, while gaining a

perpetually updated view on them as different amounts of time pass and varying sorts of professional and personal experiences inform a critical view of one's own work in retrospect. Wherein the two papers distinctly differ, though, is the works they examine. The two works were the products of different times in my evolution as an artist and human being. They materialized in quite different forms, the one being a *multimedia dance performance—afaa* (2014)—and the other work, part of which is this paper's object of investigation, being a *collection of scores* and *series of photographs*.¹ In that sense, in the years between the two projects, we do not only observe an evolution of choreographic understanding that comes with professional experience and personal growth, but also an expansion of the terrain of artistic creation (and research) to include further forms and media in which choreographic work can exist. The materialities I explore, are not merely materialities in which choreographic work is being *generated* or *documented*; *they are not* thought of as *additionally presented* beside a presentation of a live or audiovisually recorded embodied dance piece; instead, these materialities (collection of scores, photographic series, digitality) are the sole materialities in which the choreographic work *exists*. The materialities are the forms of my choice in sharing the choreographic work itself. What played an essential role in regard to evolution of choreographic understanding, expansion of choreographic playground, and exploration of other possible materialities is the place value of notation in my practice.

Notation in My Artistic Practice

Notation as well as notation-inspired or notation-based concepts are integral to my choreographic practice. An approach to composition by way of analysis runs through my work, diverse as the respective topics at hand might be. This is either a conscious, pre-planned choice when I face a new creative challenge or an internalized way of understanding movement and dealing with movement, that manifests itself on different levels, as an automated response in the moment:

What is notating though? What can notating be? What can one do with notating?

By that I do not mean notating in Kinetography Laban, but the act of notating in any existing or constructed own system—and the role it plays in my artistic practice.

Notating is...

transforming | evolving | observing | recognising | realising | understanding | learning
 | finding out | sorting out | knowing | becoming aware of | making sense of | structur-
 ing | organizing | shaping | reshaping | analyzing | composing | communicating |
 connecting | reconnecting | bridging | presenting | representing | telling a story |
 creating an aesthetic | dramaturgically instrumentalizing physicality | making a point

¹ This paper will, however, focus on the scores and only shortly present the photographic work on/with the other group of generated movement material, the “movements to remember.”

| stating | expressing an artistic position | indicating a philosophical position | revealing a state of mind | concretizing a sense of body | contextualizing | conceptualizing | envisioning | experimenting | caring | sharing | exchanging | documenting | keeping | archiving | debating | comparing | relating | correlating | posing questions | proposing answers | filtering | layering | exploring | discovering | rediscovering | inventing | consciously choosing | clarifying | assessing | accessing | expanding the borders of possible | navigating creative processes | supporting transdisciplinary collaborations | focussing | highlighting | generating material | generating knowledge | modifying | varying | coding | decoding | disillusioning | perceiving | experiencing | materialising | abstracting | conversing | condensing | getting feedback | viewing | reviewing | approaching | reflecting | orientating | relativizing | testing | planning | preparing | accompanying | processing | post-processing | quantifying | noticing relations | discerning patterns | charting possibilities | ... ²

Notating is for me first and foremost *composing*. I compose by creating scores. Often this is the case when I want to *dramaturgically instrumentalize the physicality of movement* in order to communicate to the audience what a scene in a piece is about and how the performers as well as the different elements of the scene relate to one another. This was the case for “The Chairs Scene” in *Piece for 3 Dancers* (2017) and “The Bed Scene” in *FRANK & RITA* (2019). I also use notating practices in order to *navigate the creative process* and to be able to communicate with my collaborators, especially those from other artistic disciplines. I employed this method of communication in my collaboration of over ten years with composer Lukas Tobiassen in various projects and in my collaboration with photographer Christian Clarke in MJ/MJ. What I will focus on in this paper by presenting the scores from MJ/MJ, though, is how notating is *storytelling*. I will elaborate on which tools I used in order to let the MJ/MJ collection of 366 scores tell a story.

The Project MOVEMENT JOURNALS/MOVING JOURNALS

MJ/MJ was funded by the Ministry of Culture and Science of the State of North-Rhine Westphalia as part of the programme Individual Funding for Artists (IKF), a project by the ecce GmbH. This funding programme was directed at artists living or working in the area of Ruhr (Ruhrgebiet). The purpose of that particular programme was to fund undertakings that would help the artists in their individual development independently of *e.g.* the production of a concrete stage piece. My undertaking was a research experiment in processes of transforming and practices of remembering movement. The premise of my project was to create two movements each day for a year during the year 2020. I conserved the movements in different ways: one movement of each day was notated in KIN and the other movement

² My first draft on this approach of listing what notating is/can be for me, was presented as slide in an online lecture (Papadopoulou 2022).

of each day was remembered without relying on the usual memory aids of dance practice, *e.g.*, video recordings, stick figure sketches, descriptive notes. The project took place over eighteen months, December 2019 to May 2021. I organized it in three phases: preparatory phase (one month, 12/2019); journaling experiment (twelve months, 01-12/2020); main post-processing phase (five months, 01-05/2021). During the main phase, the journaling phase of twelve months, I had the great honour of conducting interviews with Marion Bastien, János Fügedi and Noëlle Simonet, over a video-conferencing platform.³ I had planned to participate in a residency in Budapest, Hungary to also attend classes at the Hungarian Dance University but this could not be realized due to pandemic restrictions. However, my stay in Paris, Pantin, to visit the Centre national de la danse (CND) and the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) could be realized (with a shorter than originally planned duration, also due to pandemic restrictions) in the autumn of 2020.

It is worth clarifying that MJ/MJ was an artistic project, an experimental artistic research project to be precise, not a notation project *per se*. Moreover, I am not a notator: I am a choreographer working with notation in creative contexts. I kindly ask the reader of this paper to keep this in mind as they will be looking at the scores, and the technical mistakes the scores exhibit will inevitably grab their attention. More on mistakes will follow.

II. The Storytelling Concept for the Scores from *MOVEMENT JOURNALS/ MOVING JOURNALS*

In determining how much I should talk about the process and how much about the outcome—I decided to give insights into how the outcome reflects the process. I look at a selection of scores exemplifying what was important in and for the process as evident in the score, and the score's presentation. I had planned for the scores to be shared as the artistic outcome themselves, and they were not meant as a mere container for the movement. I decided to visually—and in the case of the printed edition of the scores also tactically—approach the scores accordingly. From the perspective of a performing artist that meant: *dramaturgically*.

³ The scope of this paper is the *recounting* of and *reflecting* on a personal journey during a year of journaling with KIN. The resources for preparing the paper consist in my experiences, observations, and findings through the movement creation and notation processes themselves, the process of shaping the individual scores into something, a collection of 366 scores, that tell a story as a whole, as well as the reflection process after that. Therefore, I consciously did not consider and refer to the very important insights I was offered through the interviews with the three notation experts, Bastien, Fügedi, and Simonet, in writing this paper. The focus particularly on *empirically* gained, personal—and as such also admittedly subjective—insights is the reason the paper is on principle not relying on external references. Even though the interviews were not cited nor consulted in regard to the content of this paper, the contribution of these experts to my paper and this work as a whole is of immeasurable value, as their interest in and support of my work helped me find motivation through struggles and thoughts of self-doubt (of which there have been many...).

Storytelling Planes and Tools

A printed score has three planes which I can use narratively: The front and back sides of the paper sheet as well as the edges. In a selection of 366 scores the latter becomes an accumulatively important plane. Regarding the semantic level of the score as a transcription of a movement event, I became increasingly interested in what the object score and the composition score narrate, and can narrate, when the observer of the score cannot read it. I decided to focus on how and with which tools I can consciously enable a meaningful encounter with the work for those who cannot decipher it. To do so, I employed tools on the three planes of a score print, individually as well as accumulated as a collection of 366 prints, to tell the story of this experiment, and, implicitly, of that year in my life.

The Edges of the Printed Scores—Tool: Colors

The project at hand uses a color code system as a narrative tool. For a complete impression of how individual scores as well as the 366 scores collection looks like, I kindly ask the reader to visit this gallery:

<https://foteini-papadopoulou.de/gallery-mjmj-journaling-with-kinetography-laban>
Password: ICKL_Conference_2022

Furthermore, consulting this gallery is useful in order for the reader to get an idea of the actual look of the scores in regard to the grid which has been very consciously used as a design element in this project, and I shall explain how below.

I wanted the scores to tell something before one would take them in their hands. Looking at them as a collection means looking at their edges. I wanted that ‘something’ to be relating to what the movement scores themselves don't tell: *What inspired me to come up with the movement.* At an advanced stage in the yearlong experiment, in September, to be precise—I realised that all the different inspirations behind the movements I create could be sorted in six basic categories:

- a) my own creative resources in the moment;
- b) the surrounding conditions, and also concrete situations or objects, I would relate to in creating a movement;
- c) movements of my daughter who was 3 years old at the time;
- d) movements of other people;
- e) music;
- f) and a purely intellectual impulse or concept.

Each inspiration category was assigned a color from a six-color-palette. I determined this color-palette with the input and support of Frederico Mendes Teixeira. Looking at the edges, we can see from where I drew my inspiration to create my movements throughout the year.

Besides on the edges, the color in the current edition of the prints is featured on both sides according to the prints' design concept by Valentina Boneva and Frederico Mendes Teixeira. This was designed and realised by Frederico Mendes Teixeira as a bar of color on the right front side of the score and as a small square of color centrally placed on the back side of the score.

The Front Side of the Printed Scores—Tool: Mixed Media; the Digital and the Analog

The vast majority of the scores was created digitally. With the stylistic choice of handwritten applications on some prints I mostly wanted to indicate not only at the few scores that were indeed created by hand, but also at the scores I struggled with time-management-wise. The different media (prints of digital scores and handwritten applications) are meant to indicate different stages of my work on the scores. The handwritten applications in most of the cases show the scores I completed at a different, (much) later, point in time than the same day of the movement's creation, *e.g.* during the post-processing of the experiment.

The Front Side of the Printed Scores—Tool: Template

On the front of each print, we see the score itself. The grid, a functional element of the score, is being employed and accordingly configured as a narrative tool.⁴ Score 20200101 (figure 1) is an example for the default template with a regular grid covering the whole page. By playing with the template I wanted to highlight the days of the year that were special in a way that could not be dealt with in the taxonomization of inspirations we saw already or otherwise. Score 20200309 (figure 2) is framed by a garland. It is a garland of symbols for typical movements I used to do, and body parts I liked to move or that held previous injuries. These defined my time at the Folkwang University of the Arts when I was a student. My body was automatically recalling these during the days I spent working on my journal experiment in a studio at Folkwang in March 2020. In Score 20200424 (figure 3) the grid is organized as a map, with numbers and letters to reflect on the importance of space. This reflects two instances: when I was allowed to use a space designated for the arts for 6 days during lockdown in Maschinenhaus Essen, and when I was in Greece in the summer—hence the Greek alphabet—as in Score 20200815 (figure 4).

For the month of June I decided to arrange the scores to be aligned at the top (see figure 5 and 6) and not the bottom as I had previously designed. This was a practical

⁴ Regarding the appearance of the scores in general, as seen in this publication: The configuration of the properties of the lines of the digital scores in the proceedings is different than their original configuration for the print and digital editions of the 366-scores-set. The width of the lines of the symbols and overall properties of the grid have purposefully been adapted for the proceedings.

decision to allow me space to place the sketches of objects with which I was relating, but I think it looks more interesting, when that space is not needed (figure 6).

In July I had a 2-week-residency in the space for the arts mentioned before, and I decided to regularly share the scores I created on Instagram, hence the square format we see in figure 7.

September was a month of important changes and steps for my daughter, and I could not focus on my artistic practice as much as I wanted—the irregular, playful grid that Score 20200904 (see figure 8) reflects that. In October I traveled to Paris, to Pantin, to study scores in the CND and the CNSMDP. There, I was reminded that the grid is not necessarily the default template for a kinetogram but something I learned to use from my teachers Christine Eckerle and Henner Drewes. My scores of those few days (see example of figure 9) are without a grid to indicate this motion not just in space but also in viewing habits and arrangement choices.

The Front Side of the Printed Scores—Tool: Fusion

There are a few scores that present a hybridity between a drawing of the space I was in, or of the constellation of objects to which I related when creating the movement and a kinetogram that was very abstract featuring instructions for the front and the centre of gravity. Those two were the elements I played with and reflected upon during that time, during a two-week working period in the Big Atelier of FREIRAUM—a collaborative space for concept work in the arts and science, in Düsseldorf, Germany. I was particularly wondering about the assignment of a definitive front. The self-evidence of this important concept's application has shaped my perception of movement creation as somebody academically trained in studios with mirrors.

During that time of the experiment, I observed how defining the idea of *forward in space* in everyday spaces and settings shaped my understanding of the environment in which I existed, or the constellation to which I related (figures 10 and 11). I determined it was much more consequential than when I defined the front in an empty, generic, dance studio—with or without mirrors.

The Front Side of the Printed Scores—Tool: Scale

The idea of experimenting with Scale (figure 12) came about when I was sick—not being able to produce a proper score, I had to be creative. Afterwards I wish I would have played with this aspect more—and on days I wasn't sick—and on a more nuanced level of scaling, placing symbols, and exploring the field of tension between producing a score that could still be read on one hand, and playing with the graphic aspect of symbols on the other.

The Front Side of the Printed Scores—Tool: Abstraction

The premise of the project was to create two movements—two separate movements—each day. One of them should be notated in KIN. So, what is a movement—*one* movement—in artistic contexts? How much is not one movement anymore? What roles do duration as well as tempo, timing, flow, strength, change of directions, etc. play in perceiving a kinetic occurrence as one event or more events? Also, and this is what we will turn our attention to herewith, How many instructions in a score are too many? and How many are too few—for this context?

I had 366 scores to produce. I had 366 chances to explore the question of density in my scores. I played with the idea of the minimal end of this spectrum, working with ideas of reduction and deduction of instructions. The 366 scores collection showcases degrees of abstraction and levels on which abstraction is exercised. There are short scores. These short scores may seem abstract⁵ in dealing with time, since only a moment is captured, but that moment can also be intricate. Refinement and abstraction are not mutually exclusive on that level of observation (Score 20201105, figure 13). With the next score, Score 20201031 (figure 14), solely the preparation for the movement is fleshed out and another action, that would indeed be the actual movement event, is to follow. Besides the duration, the specifics of that follow-up action are not determined.

In the collection the viewer/reader will also encounter scores that are *abstract* regarding one or more layers (*e.g.* the arms) and *concrete* regarding another or others (*e.g.* the supports and gestures). I observed how the abstraction of one layer was the one that enabled me to focus on the specificity of the instructions of another layer. The abstraction tells us what to observe. The abstraction tells us what to look at—and for. I dealt with abstraction as a means to guide the attention (mine and that of the potential observer). In figure 15 what was important was the order of actions; whereas in figure 16 what was important was how the actions unfold dynamically.

In Score 20200801 (figure 17), we see the combination of two possibilities for allowing more room for interpretation, the *action stroke* and the *ad lib* sign.

Productivity is linked with value, and I feel the impulse to pat myself on the shoulder looking at those fuller scores (*e.g.*, figure 18). In my opinion, they are not implicitly more valuable than the abstract ones.

⁵ In the discussion after the presentation at the conference in Budapest Lou Forster offered the term “indeterminate” instead of “abstract.” For this proposal I thank him very much and will indeed consider whether it is more appropriate in describing what I refer to with “abstract” in future conceptualizations of and reflections on this work and in future works of mine. For the proceedings I wanted though to present the work in the conceptual framework I put it and in the conceptual state of post-processing I presented it at the conference, that is why I keep the term I originally used when reflecting on that aspect of the work.

The enhanced score of figure 19 came about because I was so unhappy with the movement I had created that I was trying to make it valuable by notating a lot about it. On the other hand an abstract score might be so minimal and seemingly worthless because I spent my time practically experimenting with the movement, distilling what really matters to me on a microscopic level. This approach renders the minimal scores much more useful to me from a choreographer's point of view: The essence of the movement is there, ready to use. Figure 20 shows the notation of a basic movement pattern that I really like doing. This pattern endlessly inspires me to create a full group choreography with variations of this extremely simple movement pattern.

The Front Side of the Printed Scores—Tool: Mistakes & Inefficiencies

I decided to *not* iron out mistakes I saw in my scores during the post-processing phase⁶ besides ones that were falling into the mistyping category. My motivation behind not correcting mistakes was to not disturb the ecosystem of this project that is the reflection of a year in my life as creator and as a human being, rendering it an even more delicate ecosystem. If I correct mistakes in my scores am I trying to rewrite my history that directly informed this work? Mistakes have a narrative value and embarrassing as it may be for me to present, particularly to the ICKL community, scores with mistakes, my artistic integrity would be far more hurt if I were to ignore the story they tell if mistakes stay in. In further editions of the project it does make sense to correct the scores. However, for this paper I examined the approach to the first edition of the prints which was not meant for distribution. In the same spirit of respecting the delicate ecosystem of this project, the formal frame of the undertaking played a significant role in my decision to gravitate towards a dynamic result that reveals the growth during the process and the vulnerability of the process: The funding frame that allowed for this project to be realised was process-oriented. In that spirit, I decided it is much more useful to show the scores in the state I created them during realizing the project, which sometimes means that they are drafts. I realized it was valuable for me to show the project in its process-oriented state and to focus on what this state reveals about the process. Any presentation or publication of this work from the moment the scores will be reviewed and onwards will naturally change.

⁶ By “post-processing phase” I mean the post-processing phase that took place within the project, immediately after the experiment was completed. It lasted approximately two months, from beginning of January to beginning of March 2021. This is, as one can imagine for a collection of 366 documents, a short time. When choosing the scores for my presentation at the conference and also after that, during preparing my paper for the proceedings, I recognized further mistakes I had not seen before. More importantly, in late 2022 I embarked on an immensely important collaboration journey for me, and for which I will be forever grateful and honored: The journey of having the scores reviewed by Noëlle Simonet. Despite all the aforementioned instances of scores being corrected, I decided consciously against including reviewed versions in the presentation at the conference and/or the proceedings.

Most of the *mistakes* fall under one of either categories: They are either due to ignorance at the moment of notating or due to negligence. Not ironing out mistakes reveals respectively two things. Mistakes due to ignorance reveal what *I didn't know* at the time of notating or *forgot I knew* (see figure 21). It had been some time since I had properly notated in KIN during my studies seven years before. Certain mistakes indicate my evolution at notating or the re-accessing of knowledge I had not used in a while. Mistakes due to negligence on the other hand reveal what I didn't pay attention to while notating, and, thus, in complex scores indirectly showing what I did pay attention to or in the case of actually simple scores that my mind was not on notating when notating. This can be a telling piece of information in the sense of a journaling project and in the context of what was going on in my life, after a point, also in the context of the pandemic timeline.

One will also encounter inefficiencies in this collection which are there mostly due to aesthetic reasons as I was approaching the score also from a graphic design perspective (see figure 22).

The Back Side of the Printed Scores: Numbers & Words

The back side of the score is the informative plane of the storytelling constellation. There is the date, written in the format of year, month, and date, *e.g.*, 20200101, and the title for the respective phase of the year. I divided the year in 5 phases. The structure of the year was offered by periods of the pandemic timeline, once it entered our everyday lives, in correlation to different periods of my life that was being shaped along that pandemic timeline and my response to it:

- a) 01.01.-15.03.2020: "(overcoming the) fear of (disturbing the perfect tranquility of) the blank page/screen (with my imperfections);"
- b) 16.03.-28.06.2020: "period of adjustment AKA unsettled settling into the New Normal setting;"
- c) 29.06.-28.08.2020: "summertime;"
- d) 29.08.-29.10.2020: "new start, new hope; old me;"
- e) 30.10.-31.12.2020: "final sprint - or How to Get Started at the End."

On the back side of the prints we also see a mention of the day of the week (as hashtags) and, when applicable, titles of the template highlights and pieces of information about the concrete inspiration or context, *e.g.*, the title of a song, the coordinates of a location. Last we see a mention of the number of objects. This number refers to the amount of digital objects I placed in my score. Seeing that number and quantifying the scores on such a primary level was revealing, and honestly reassuring, especially for those days I was not happy with how little I notated. To see even a small number like eighteen meant that I still had to take eighteen decisions for that little, seemingly insignificant, score.

The Short Story: Key Observations and Revelations from Journaling with Kinetography Laban

There were many observations and even revelations throughout this process but wrapping up I would like to concisely focus on two in particular. Notating is caring.⁷ What I choose to notate from the movement shows what I care for in the moment. Imperfection and integrity are not mutually exclusive. Just like a person can be imperfect but have integrity, a work, an *artistic* work, particularly an *experimental* artistic work, can also be imperfect but have integrity. After I turned my focus towards integrity and shifted it away from obsessing with my imperfections and shortcomings I could start seeing the real potential of this work.

III. Instead of a Conclusion—The Full Picture: The Remembered Movements and Context Material of *MOVEMENT JOURNALS/MOVING JOURNALS*

Concluding I shall concisely place the scores in the big picture of the whole project: There were two movements each day, as mentioned at the beginning of the paper. What happened with the other movements, the “movements to remember” though?

After the experiment itself was completed—that is: after 31 December 2020—photographer Christian Clarke and I started capturing and interpreting these other movements in pictures, in photographic series of different approaches. These series present 12 different approaches on various levels, from the visually technical (different approaches to the task of photographing movement), to the dramaturgical (approaches to revealing different aspects of a person or even creating different personas through the choice of shooting location and costumes) to the philosophical and conceptual (approaches to the task of visually capturing what cannot be visually captured itself, because it simply does not exist anymore, as this was the case of the—partially—forgotten movements).

There is also the material I amassed through the year, parallel to the journaling process, predominantly pictures and texts: pictures of my life (places, situations, moments etc.), as one does, as well as (staged) pictures for the purpose of (consciously providing context or documenting) the project, and texts reflecting on specific movements, the process, and myself during the process, from which I will share a few excerpts:

I have an increasing feeling that this will become about the—for me at least—eternal and eternally titillating debate of whether movement is enough [in dance]. [...]

How about this one though? [...] For now, for this, movement is enough. (excerpt from a handwritten text from 17.01.2020)

⁷ My first public mention of the “notating is caring” position/idea goes back to my presentation in the frame of the “Dance*Think*Create” online talk and presentation series (Papadopoulou 2021).

I didn't finish what I wanted to stay up all night and finish. I woke up and felt like a failure (once again). And I went to bed feeling like I am onto something after all. What happened in between? A silly little idea happened. [...] (excerpt from a handwritten text from 05.08.2020)

Very often the days seem to be mashed into a homogenous something of unclear color, texture, and smell. And yet, there are these lucidly distinct moments that could not have been any other day, when the movement of that day could not have been any other movement [...] (excerpt from a digitally typed text from 03.11.2020, under the title "some (more) thoughts")

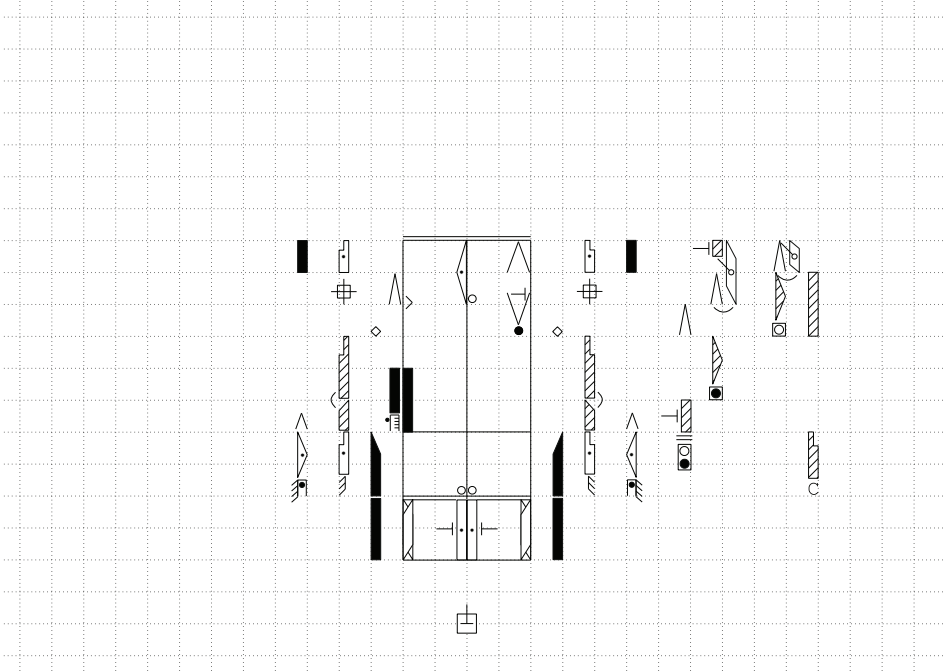


Fig. 1. Score 20200101

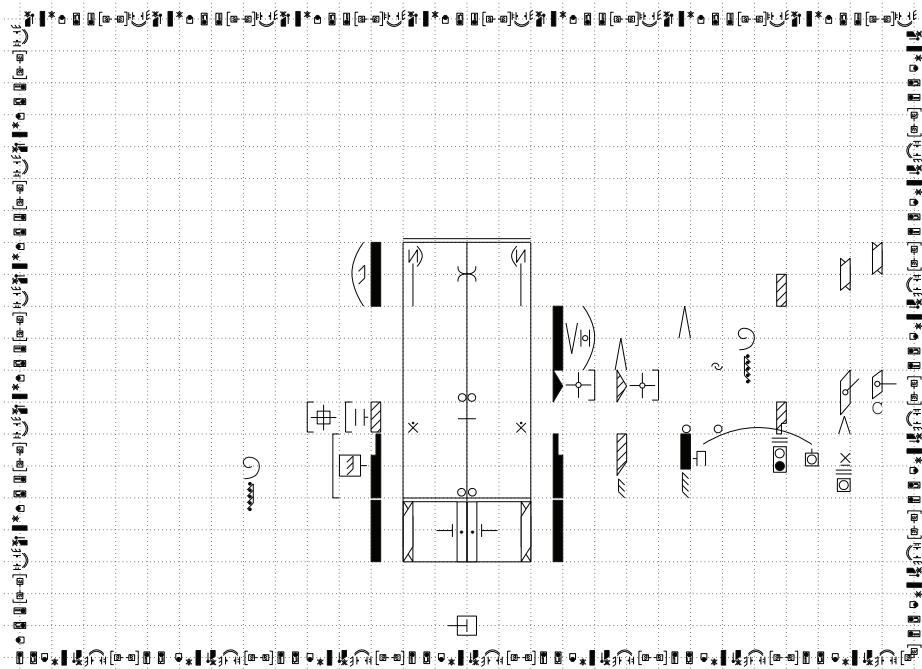


Fig.2. Score 20200309

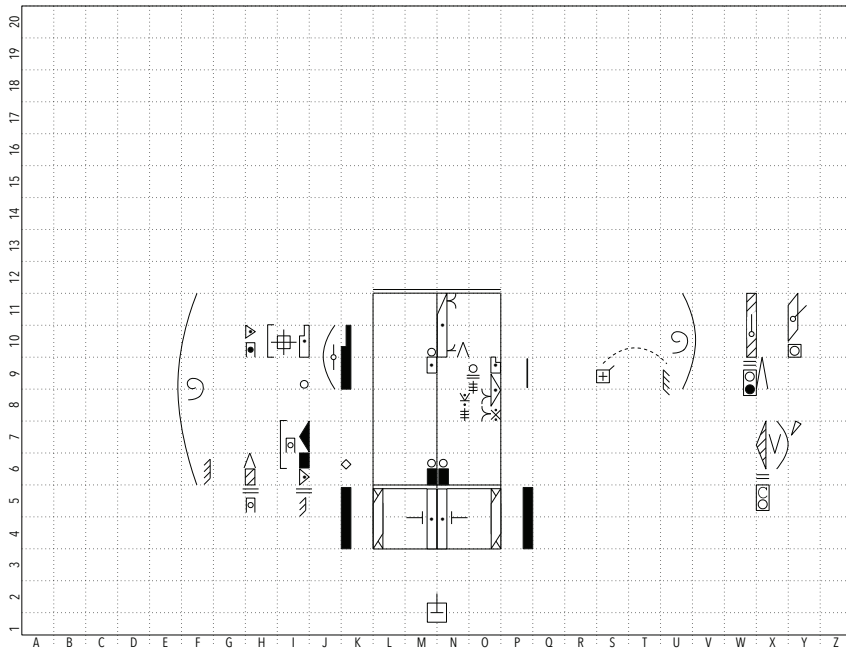


Fig. 3. Score 20200424

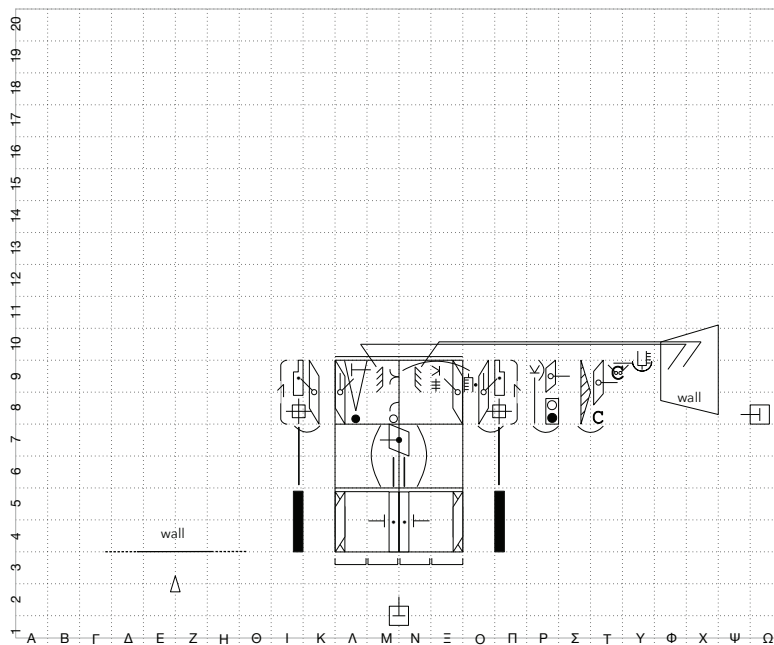


Fig. 4. Score 20200815

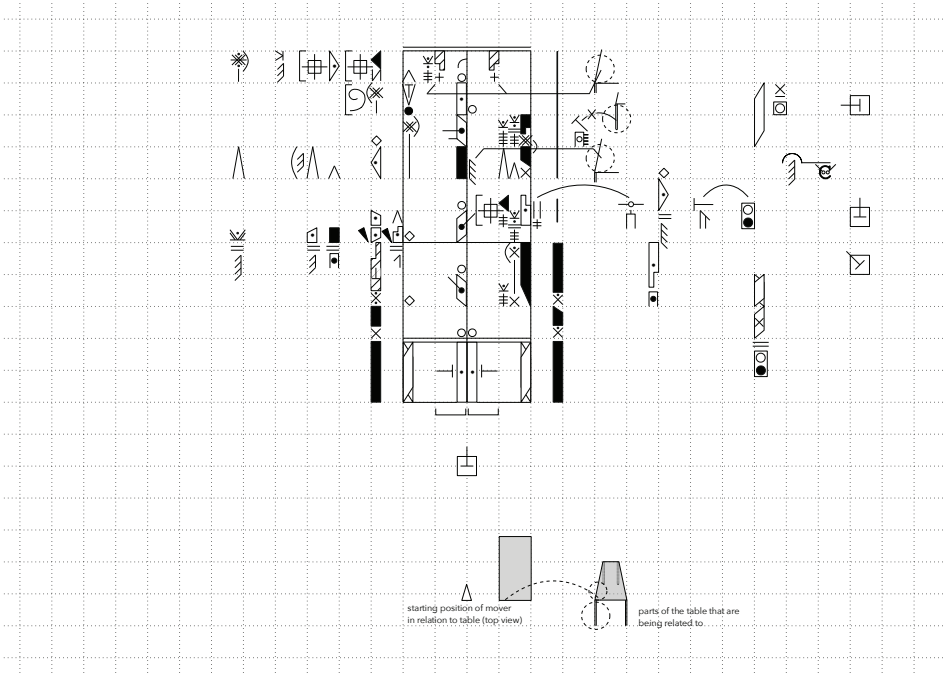


Fig. 5. Score 20200609

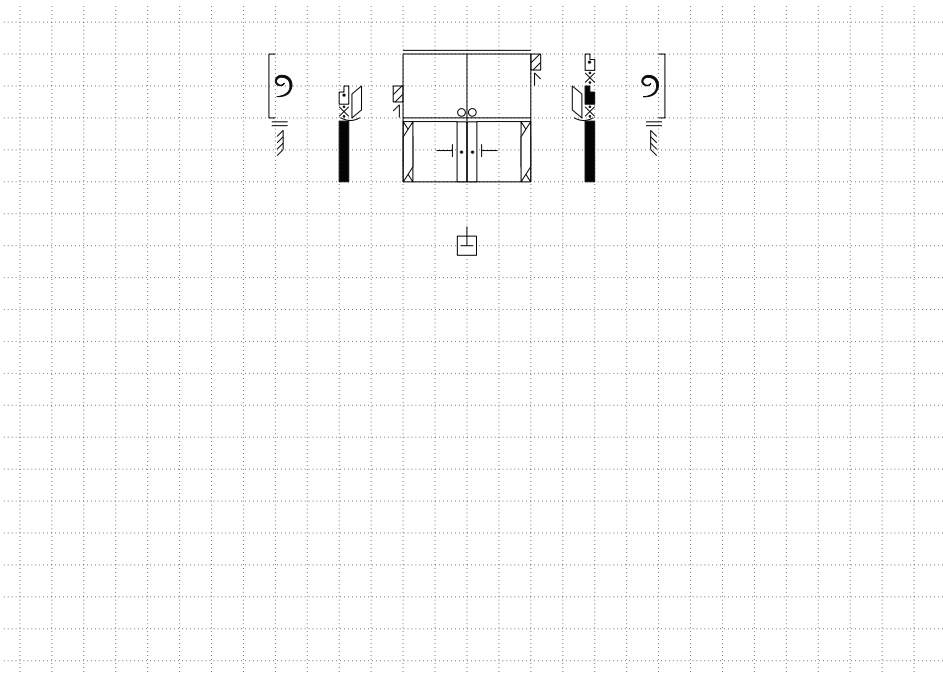


Fig. 6. Score 20200619

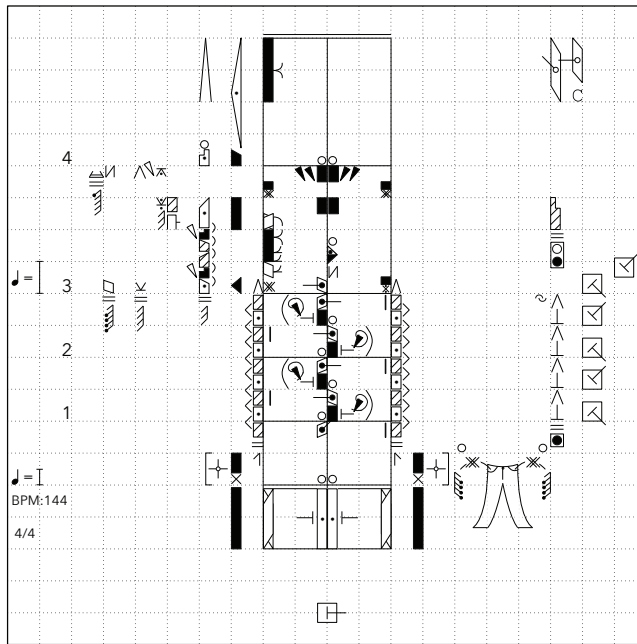


Fig. 7. Score 20200704

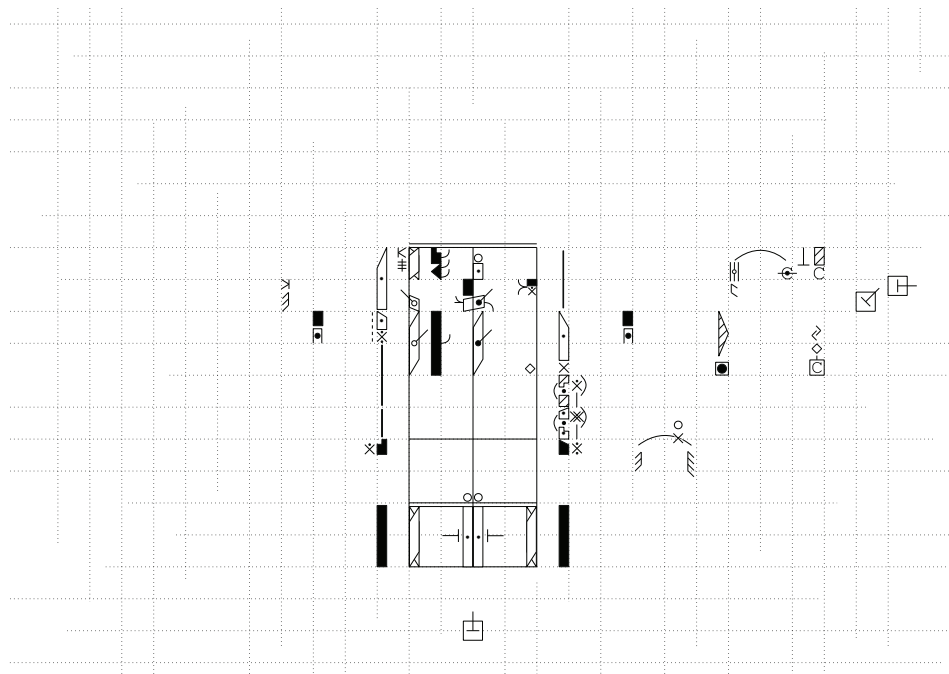


Fig. 8. Score 20200904

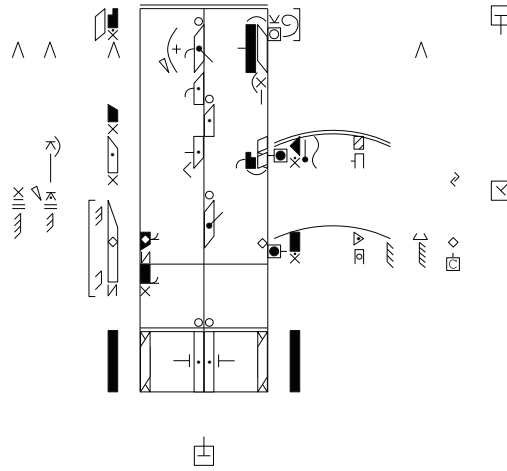


Fig. 9. Score 20201029

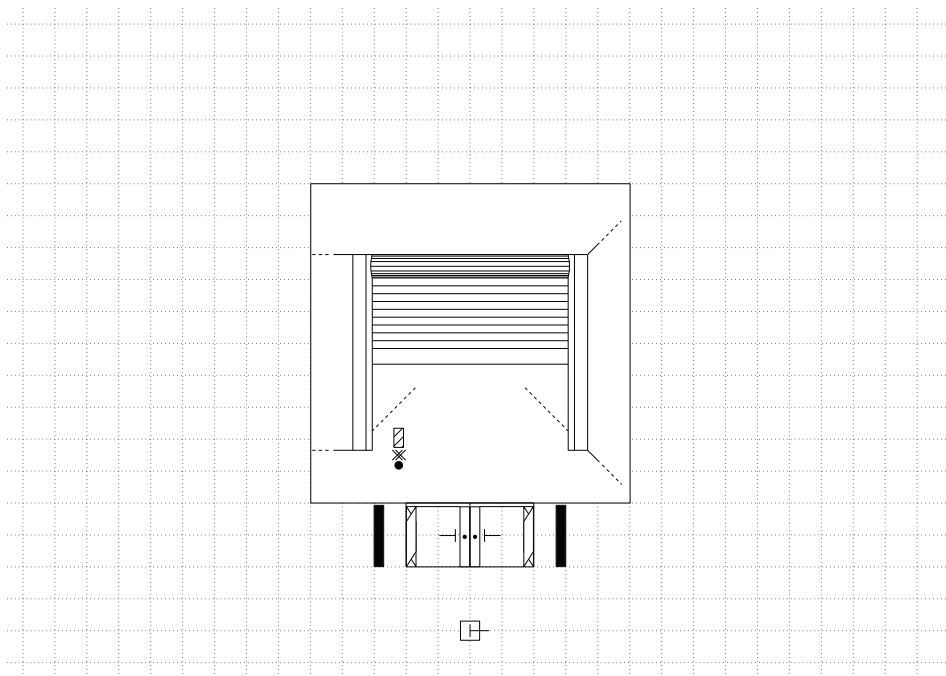


Fig. 10. Score 20200717

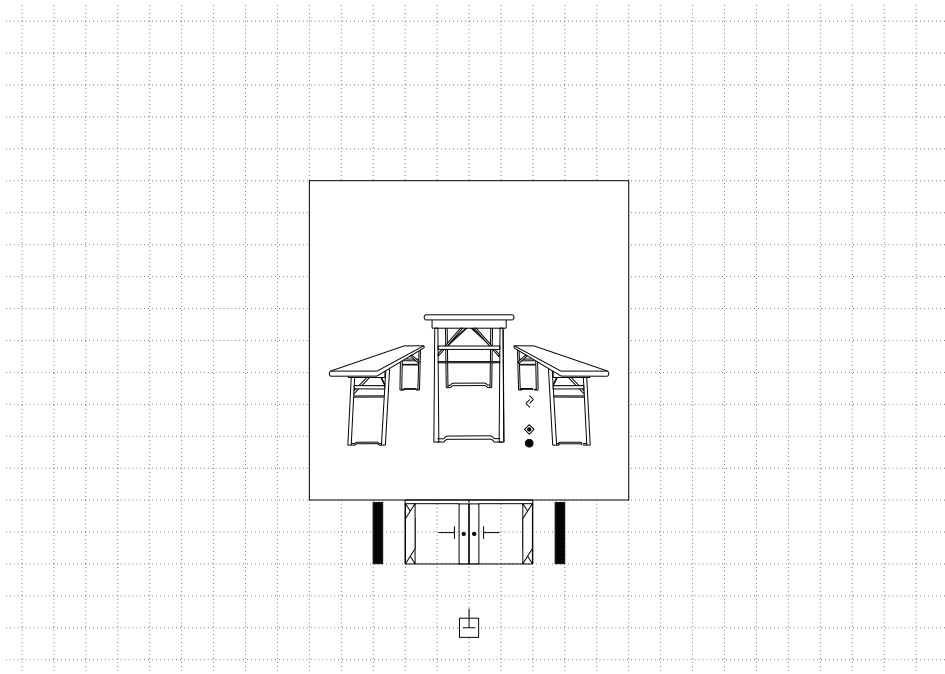


Fig. 11. Score 20200720

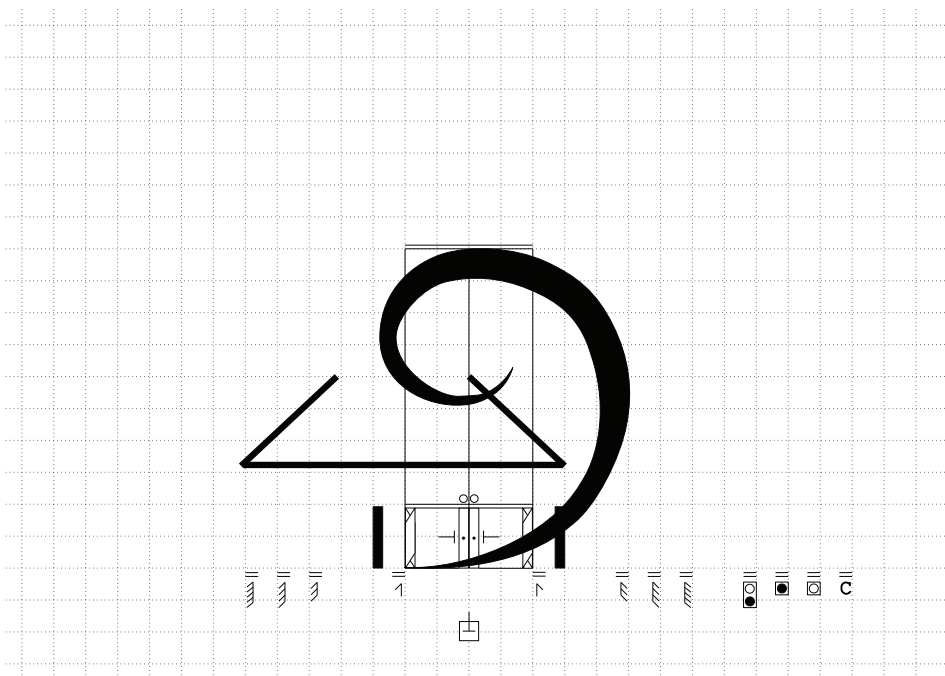


Fig. 12. Score 20201004

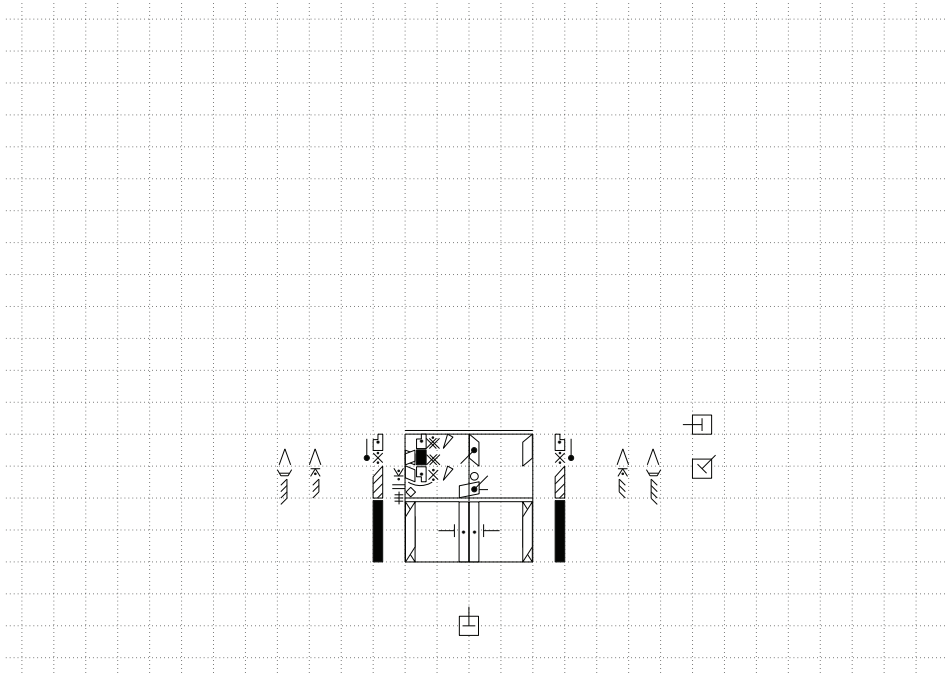


Fig. 13. Score 20201105

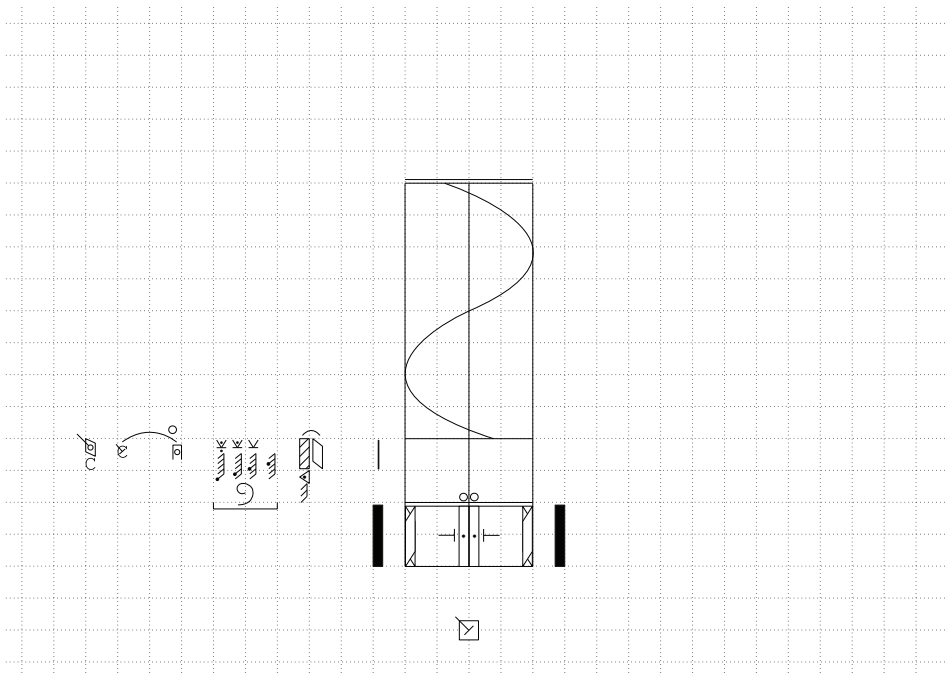


Fig. 14. Score 20201031

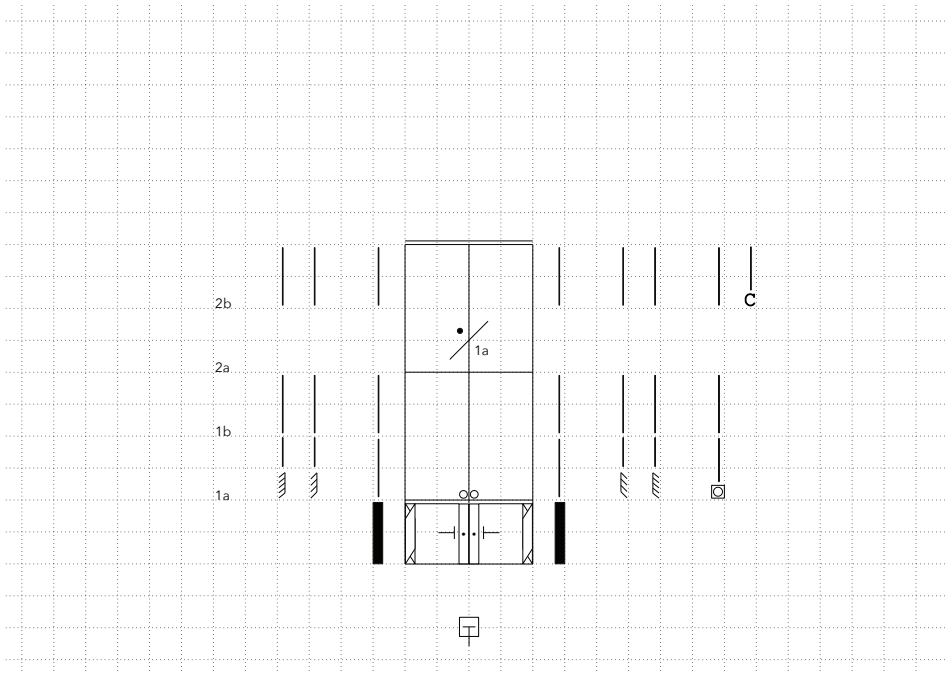


Fig. 15. Score 20201006

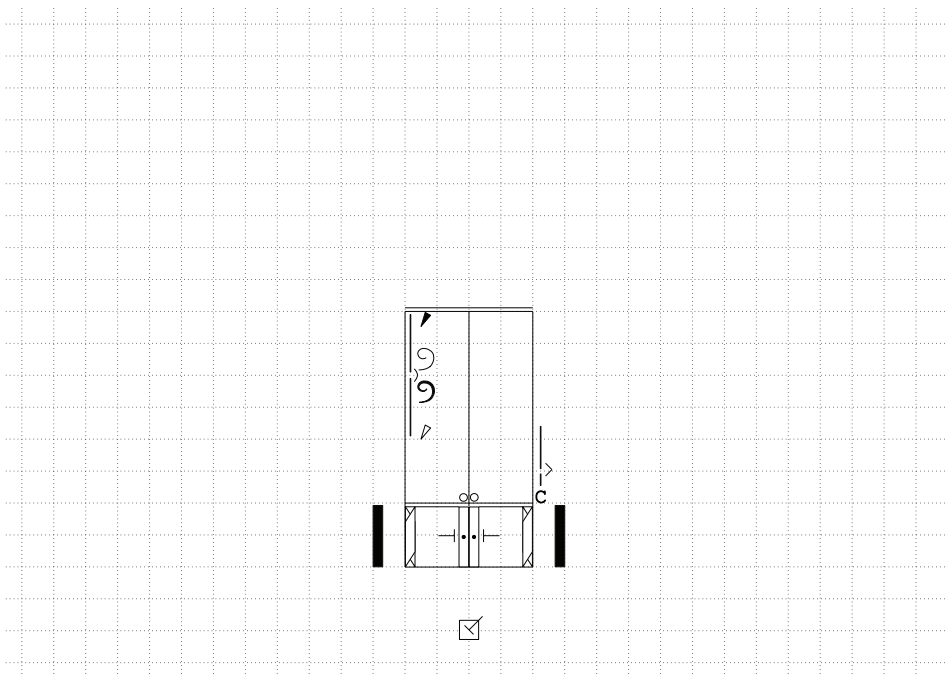


Fig. 16. Score 20201217

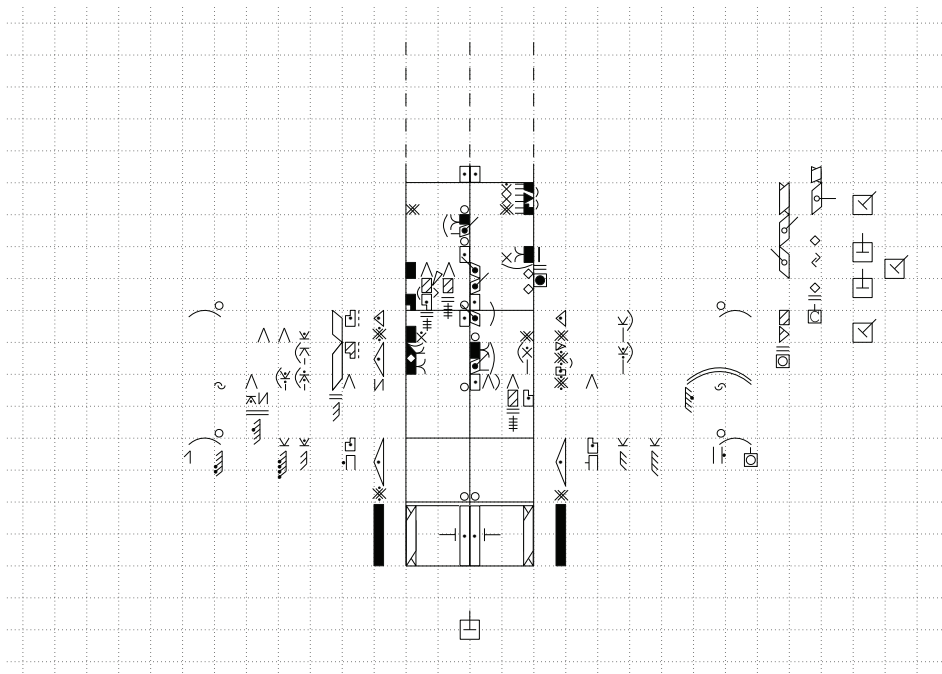


Fig. 19. Score 20201110

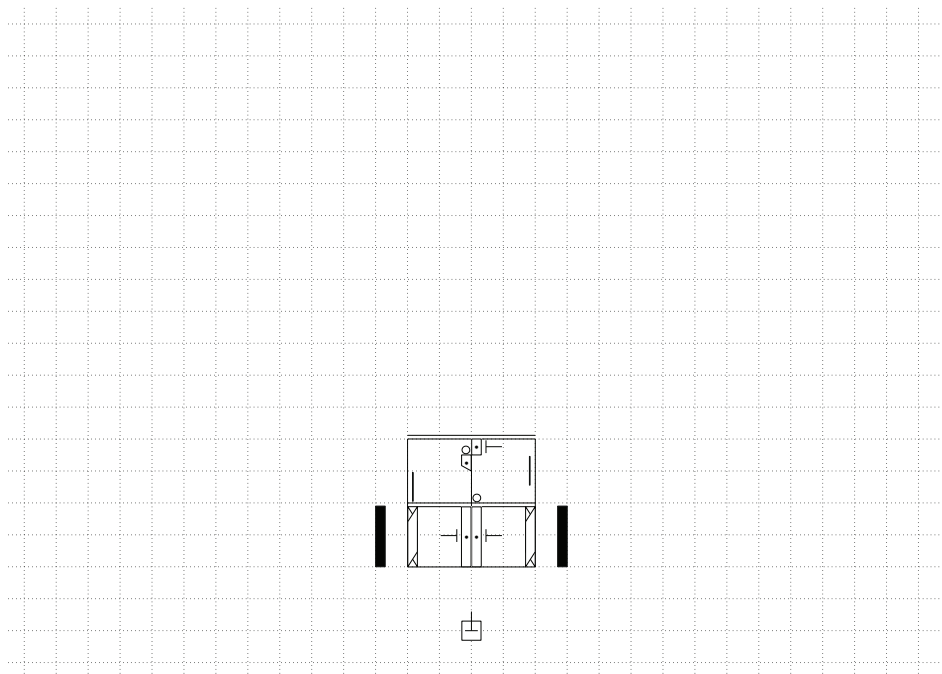


Fig. 20. Score 20200531

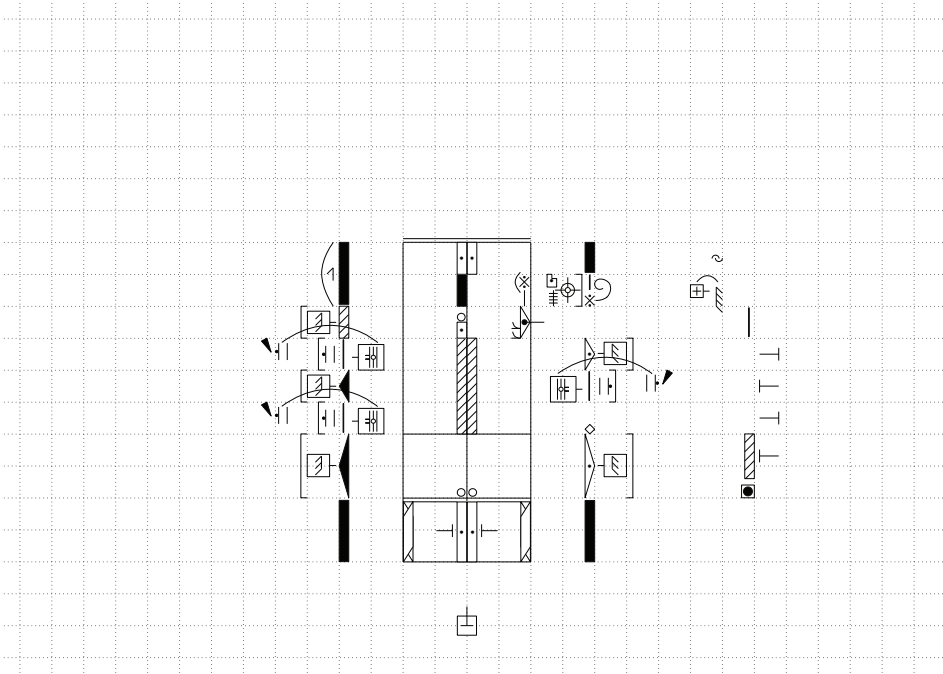


Fig. 21. Score 20200229

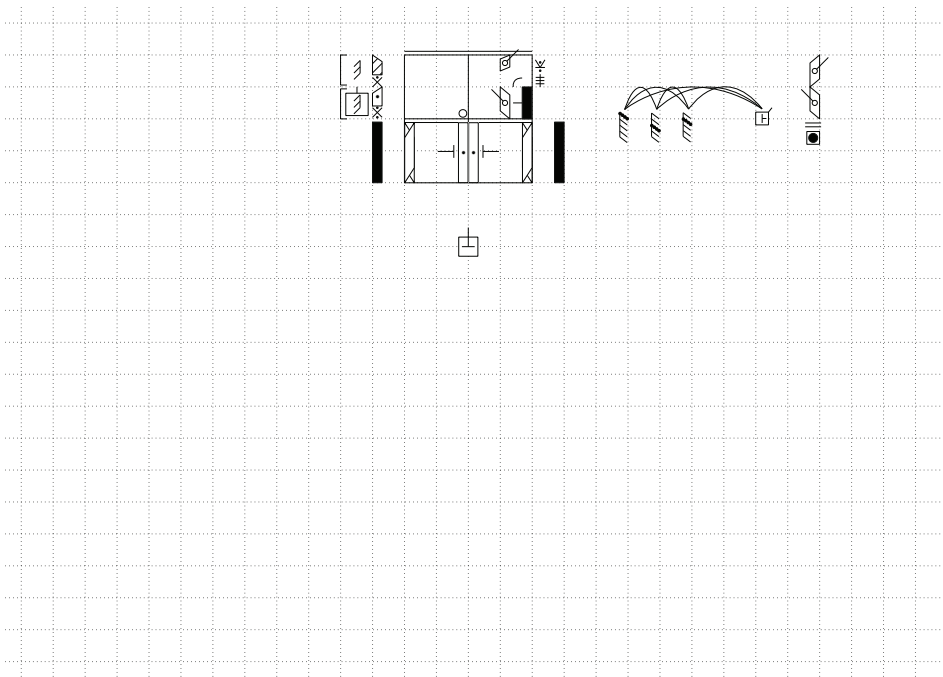


Fig. 22. Score 20200614

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Movement scores and drawings by Foteini Papadopoulou.

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Working, Abstraction, and Artistic Form] by Lena Grossmann and Foteini Papadopoulou, an artistic input for the lecture series *SCORES: Zwischen Dokumentation, Vermittlung und Kreation / SCORES: Between Documentation, Mediation and Creation* under the direction of Anja Arend from the Institut für Zeitgenössischen Tanz der Folkwang Universität der Künste (Essen), Miriam Althammer from the Zentrum für Zeitgenössischen Tanz der Hochschule für Musik und Tanz Köln, Anna Wiczorek from the Stiftung Hildesheim. 08 June 2022. [live online presentation]

THE SAIIDI PROJECT: USING LANGUAGE OF DANCE TO OBSERVE, LEARN, CREATE AND PERFORM SAIIDI.

NATALIE A. DIGGINS

*Communication across the oceans of the world
requires a common language, the use of symbols to
represent the many “building blocks” of movement on
which all dance cultures are based.*

Dr Ann Hutchinson Guest (2008)

Introduction

In 2020 I was required to undertake a major research project as part of my Language of Dance Master Practitioner Certification. Saiidi is a folkloric style of Egyptian dance that originates in the Sa'id region of Upper Egypt,¹ and one that I particularly enjoy. It is characterised firstly by its unique 4/4 rhythm (*dum-tek dum-dum tek*); it's proud, upright posture; the use of rhythmic lifting and springing steps; and frequent use of the *assaya*.² I saw the potential of using it as the foundation of further exploration from a Language of Dance perspective.

The Saiidi Project was born. I aimed to explore the effectiveness of using Language of Dance to observe, learn, create, and perform this dance. Over the course of six weeks, participants were introduced to nine Language of Dance concepts. I enlisted the help of artists Vanessa of Cairo and Yasser Yani. They created a series of videos discussing the history and cultural context of the dance, as well as presenting a choreography. Local participants attended six, two-hour workshops in a studio. Intrastate, interstate, and international participants joined via separate, live, online workshops.

¹ Upper Egypt, also known as Al-Sa'id, encompasses the region south of the Nile Delta to Lake Nasser.

² The *assaya* is a crookless cane typically used as a prop in saiiidi dances. An *assaye* has a crook at one end and is held at the other.

What is Language of Dance?

According to the LODC UK (2023), Language of Dance “...is a unique tool for exploring, creating and recording dance through the use of symbols.” It was developed by Dr Ann Hutchinson Guest in the 1950s as a way to encourage children to explore and create movement using notation. The children were not engaging with Laban’s kinetography, and so the Movement Alphabet was created.

The Artists

Vanessa of Cairo had been living and dancing full-time in Egypt since 2008. She was a soloist in many shows, events, and cabaret performances, and held contracts in 5 star hotels, notably the Sofitel El Gezirah, where she performed weekly for several years. Vanessa was also an on-staff master teacher at Nile Group Festival in Cairo. Yasser Yani has been involved in the arts in Egypt for the past three decades. Growing up in Beni Suef, a traditionally Saiidi region of Egypt, Yasser began dancing as a teenager for the Ministry of Culture (Sakafa) Egyptian Folklore Dance Troupe of Beni Suef. There, under the tutelage of the artistic director Mohamed El Hairiri, he learned the authentic vocabularies of all the folklore dances of Egypt, as well as dances from Lebanon and the Gulf areas.

What did I do?

Saiidi has been a favourite of mine since I started my journey in MENAHT³ dance. The clear use of the three-dimensional plane, the use of prop and the resultant pathways, the springing and lifting, the quick shift in dynamics to the one heavy rhythm, propelled me towards an exploration of the mechanics as well as the attitude of this style. Ultimately, my goal was to find out if LOD was a helpful tool for MENAHT dancers.

Once I discussed my idea with Vanessa, she recommended that we get Yasser on board. This gave us the added benefits of comparing and contrasting the male Saiidi movements to the female, and being guided through the costume, carriage, and attitudes of the style by someone with the regional knowledge and perspective. We were given the opportunity to observe, participate, and comprehend, and the space to ask questions. Having both respected artists on board gave us a thorough overview of the most important aspects of Saiidi, both male and female, creating a rich and layered experience.

To get the ball rolling I put a call out to the MENAHT dance community in Australia asking for expressions of interest. I had over thirty people apply from around the

³ Middle Eastern, North African, Hellenic and Turkic.

country, however after the release of the Literacy Programme many withdrew as either they could not fully commit to the project or did not read the initial Expression of Interest information properly, thereby misunderstanding the objective.

There was a minimal charge involved. The entirety of it covered the artists, studio hire, the running costs of online learning platform Google Classroom, and video conferencing application, Zoom.

I used the cycles of Language of Dance Literacy Processes and Six Basic Language Skills in LOD to successfully scaffold and map my project, as tabled by Heiland and Richter (2019). I found the processes helpful, both as a teacher and a student. The framework was clear and easy to work with, which translated to clearly outlined experiences for the participants.

Having this visual map assisted in identifying where I was hitting the literacy processes each week and it provided a helpful overview for participants that did not overwhelm them with words. It explicitly defined the progression of learning, and that notating came well after the experiential activities. The greater detail was available in the programme. I wanted to make sure I scaffolded the participants learning as much as possible to ensure the progression to the symbolic notation was as natural and as satisfying as possible within the tight timeframe. Much like someone learning to form letters of a foreign script, we do not simply thrust a pen into their hand and tell them to write a story. Of course, some participants felt they were able to advance faster than others. Participant 17 responded that they found parts of the process “boring” and not relevant to them. For the most part however, the participants appreciated the pace and the structure.

The Language of Dance literacy and project programme was presented as shown in figure 1.

I think it prudent to mention that whilst I was not intending to align the study to the four artistic standards in the American curriculum, I included the *NCAS Cornerstones of Dance* because it appeared on a template we received during the Master Practitioner course, and I thought it was important to have the *culture, history, and context* aspect visible to participants from the very beginning. This is a cherished style of dance from a living culture, and I did not want to present it as existing in a vacuum.

I created a Google Classroom and, two weeks prior to the commencement of the study, posted a welcome pack containing the link to the Google Classroom, the programme, the entry survey, the Cultural Context talk video, Yasser’s Movement Video, Section 1 (approx. 1 min) of Vanessa’s choreography video, the Zoom link for interstate/international participants, an mp3 of the music, and the talent release form (Diggins, 2020a). This allowed participants to familiarise themselves with the course content, the artists, the cultural context and the first section of the choreography.

Each week following was clearly organised into its own folder containing the associated resources. There was also an ongoing discussion board that participants were encouraged to use to ask questions or post ideas on between our weekly sessions.

The movement concepts covered were Change of Support and Travelling; Direction; Springs, Accents and Dynamics; Rotation and Relating; Extension and Flexion; finishing with creating a score. Each fortnight the participants prepared a new section of choreography, ready to bring along on the Saturday to apply the concepts to.

THE SAIIDI PROJECT 2020						
Language of Dance Literacy and Project Programme						
Natalie Diggins						
<p>This is a study to explore the effectiveness of using Language of Dance as a framework to observe, learn, create and perform Saiidi, a folkloric style of Egyptian dance.</p> <p><i>Progression of LoD Literacy Processes:</i> Sensing, Observing, Identifying, Interpreting, Notating, Creating.</p> <p><i>Six Basic Language Skills in LoD:</i> Dancing (kinesthetic), Listening (aural), Speaking (oral), Reading (visual), Writing (kinesthetic, visual), Viewing (visual).</p> <p><i>Cornerstones of Dance (NCAS):</i> Dancing and Performing, Creating and Composing, Culture History and Context, Analysing and Critiquing.</p>						
Week	Sensing	Observing	Identifying	Interpreting	Notating	Creating
0	•	•	•	•		
1	•	•				
2	•		•			
3		•	•	•		
4					•	•
5		•		•		•
6	•	•	•	•	•	

Fig. 1

Programme SAIIDI PROJECT 2020

Week	LoD Concept	Workshop Activities	Homework
0. 10th-15th Jan 2020		Package emailed to participants including, but not limited to: <ul style="list-style-type: none"> • Link to Google Classroom • Programme • Entry survey (10-15min) • Cultural Context talk • Yasser's Movement Video • Section 1 (approx. 1 min) of Vanessa's choreography video • Link to Zoom for interstate/international participants • Talent Release Form 	Please submit by 1st Feb: <ul style="list-style-type: none"> • Learn, perform, record and submit section 1 of Vanessa's choreography • Watch Yasser's video clip and describe his movements in your own words (5-15mins) <p>Start to think of questions you'd like to ask Vanessa & Yasser.</p>
1. 1/2/20	<i>Change of Support and Travelling</i>	<ul style="list-style-type: none"> • Exploring weight change /change of support • Transition between parts of the body • Pathways • Floor plan • Reflection 	<ul style="list-style-type: none"> • Learn section 2 of choreography • Jot down questions you'd like to ask Vanessa & Yasser
2. 8/2/20	<i>Direction</i>	<ul style="list-style-type: none"> • Motion and destination • Three-dimensional scale • Kinesphere • Reflection 	<ul style="list-style-type: none"> • Apply concepts to section 1 and 2 of choreography • Jot down questions you'd like to ask Vanessa & Yasser
3. 15/2/20	<i>Springs, Accents and Dynamics</i>	<ul style="list-style-type: none"> • 5 Forms of Springing • Force • Reflection 	<ul style="list-style-type: none"> • Learn section 3 of choreography • Email Natalie your questions
4. 22/2/20	<i>Rotation and Relating</i>	<ul style="list-style-type: none"> • Rotation and Turning • Forms of Relating • Chance Dance! – Create your own ending to the choreography (section 4a) • Reflection • Q and A with Vanessa and Yasser emailed out 	<ul style="list-style-type: none"> • Finish creating last section of choreography (section 4a)
5. 29/2/20	<i>Extension and Flexion</i>	<ul style="list-style-type: none"> • Forms of Extension and Flexion • Present section 4a to a partner • Discuss what you observe with your partner • Reflection 	Please submit by 14th March: <ul style="list-style-type: none"> • Revise, perform, record and submit 1st section of choreography

6. 7/3/20	<i>Creating Score</i>	<ul style="list-style-type: none"> • Watch section 4 of Vanessa's choreography (section 4b) • Name big movement concepts • Create abbreviated score in groups using flash cards • Informal performances welcome from those who'd like to share • Exit survey (10-30mins) 	Please submit by 14th March: <ul style="list-style-type: none"> • Revise Yasser's video and describe his movements using Language of Dance vocabulary (5-15min) • Create abbreviated score of big movement concepts for Yasser's movement (5-15min)
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I aimed to create a safe and nurturing learning environment as there was a wide range of participants coming together for this project. I used weekly reflections to monitor progress, and a collaborative learning approach to foster a more complete understanding of the content as a group. It was important to me that my participants felt comfortable sharing, taking risks, and experimenting.

Participant Demographics

I started with nineteen participants and ended with eighteen. Fifteen completed the exit survey. The group were predominantly women in the 35-44 age group (57.9%), 26.3% were aged between 45-54, two were in the 25-34 bracket, and one participant was over 55 years old.

Just over 94% responded that they learned or participated in dances from Egypt and/or the Middle East, although none identified as being Middle Eastern, North African, Turkish or Persian. However, the range of abilities, ages, and experience within the group provided useful responses regarding the effectiveness of Language of Dance as a learning tool.

The one male participant, who was in the 25-34 age bracket, had no experience in any kind of MENAHT dance. The rest of the participants ranged in experience from between three and twenty-five years. Interestingly, 56% regarded themselves as hobbyist performers, and 10% as professional, however 63.2% taught. This may be due to the limited commercial avenues for professional performance in Australia as well as not being lucrative enough to sustain a living without also teaching. Some teachers often do not perform for payment at all and choose only to perform at community and festival events either as a soloist or with their troupe/students. Of the group, 57.9% had other dance experience, and 47.4% had experience in another performing arts area. Almost half of the participants already had some experience in Language of Dance through workshops I had run previously, and 73% had some prior experience with Laban's theories and practices.

The vast majority (94%) of participants were familiar with the Saiidi style of dance. When asked on a scale of 1-5 where they consider their skill level to be in the Saiidi style of dance, 79% of participants placed themselves 3 or higher.

The last part of the entry survey required the participants to observe and describe a short section of Yasser's movement.

Please watch Yasser Yani's improvisation. Choose 10 - 15 seconds of movement and describe it in your own words in the space below. Please also note the time on the counter eg 00:15 - 00:30.

The longest response was 451 words. This participant did not complete the exit survey which would have compared their use of language to observe and describe Yasser's movement, so I was not able to ascertain their progress in this area.

The shortest initial response was three words long. Although descriptive of the feeling one got from observing the movement, it would not have been helpful when teaching or trying to clearly describe to another person the characteristics of Saiidi movements. Their exit survey analysis and description had improved. With the exception of that particular participant, descriptions of movement were all more succinct by the end of the 6 weeks.

Table 1 indicates the median literacy progress of the participants who completed the exit survey.

Results

"I found this, with the Language of Dance, is that when you're breaking it down and you're thinking about what you're doing, and really focussed in, you come back to the foundations. And when you come back to the foundations, things are so much better. Like, it's almost simplifying it; you simplify it down and you put more into that simple move...I think that bringing that focus in as well and simplifying it makes it feel better and essentially, it's going to make it look better too." Participant 1 (2020c)

During the course of the project, it emerged that the skills being acquired in LOD had an impact on other movement contexts experienced by the participants. Through workshop, written reflections, and discussions over the 6-week period it became clear that the Progression of LOD Literacy Processes and the Six Basic Language Skills in LOD created a pedagogical framework that bridged the somatic and the analytical. This connection was considered both satisfying and advantageous, sometimes in unexpected ways.

Before	After
<p>PARTICIPANT 8</p> <p>02:14 - 02:24 This time frame begins with Yasser coming out of a spin and into a sudden, clunking stop on his one knee, along with a strong point of the stick. Other hand folded neatly across his chest. When he stands he spins, his feet doing shuffling movements and his toes not pointed (masculine). He twirls around and does sweeping circles of the stick (extended as much as possible in the studio - but his arms sometimes angular due to the low ceiling). He twirls the stick over his head and around his body. His head kind of does it's own dance, like a happy little jig, and he has a slight smile on his face that makes me think he is dreaming of dancing in the fields near his home town. It is a dream-like face that reminds me of a whirling dervish, as if he is in a trance, and his other arm is extended as he spins as if caressing the rising rainbow of skirts. There is striking contrast between the obvious heaviness of the stick, and the ease and grace of his dancing. He brandishes that stick as if it weighs no more than a fly swat.</p>	<p>PARTICIPANT 8</p> <p>02:14 - 02:24 Rotation in place mid. Change of support from two to three (2 feet to 2 feet and one knee) Stillness with outgoing energy. Extension of arm and assaya to place low. Slow rotation of the body with arm and stick extended at place mid, going back to 2 supports (Feet), More high dynamic (fast) rotation of arm and stick extended in place low, mid and high.</p>

Table 1.

The first big connection we made was clarity and intent. A common thread in participant reflections was that the clarity of the language, and the use of the associated symbols, revealed the intent of the movement. This provided insight into the aesthetic and expressive qualities of the movement.

Interestingly of the participants who completed the exit survey, 85% would find LOD helpful, and 15% would find it somewhat helpful when observing, learning, creating, and performing other styles of Middle Eastern Dance.

The other big connection made was *value-adding*.⁴ One of my catch-phrases during the study was, “Once you see the big movement concepts you can’t unsee them.” The added benefits a basic grasp of Language of Dance provided emerged quite early in the process. All who completed the exit survey found that the big movement

⁴ An economic term.

concepts often came to mind outside of the project, whether it was at home, at work, or during their recreational activities.

During the study I attended a physical theatre production with one of the participants in a social context. After the show I asked her if any of the big movement concepts came to mind while we were viewing the performance. She responded that it was all she could think about during the performance, and that it was true, you can't "unsee" the big movement concepts once you know them. (Participant 16)

All participants arrived at an example of where they could use one or more of the big movement concepts outside of their dance practice.

Using LOD, I can imagine being able to talk about Grotowski, Bogart, Meyerhold etc with a common language. For example, if I familiarise students with travelling, then we can begin to talk about travelling in realism, or using biomechanics, or Robert Wilson, or in Suzuki rehearsal activities. - Participant 15

One of the activities I planned in week four was a Chance Dance⁵ session. Arranging and rearranging symbol cards created a safe sense of play, encouraging experimentation and risk-taking. This was a pretty big deal to a lot of participants. The chance dance with symbol cards was perceived as a valuable choreographic tool. The participants also thoroughly enjoyed it, responding that the activity was "fun", "empowering," and "handy." They could choreograph freely within the structure—utilising rotation, a change in direction, a spring and so on, without fear of getting it 'wrong'. In prior research (2019), I discovered that of my participants "...86% worried that, when choreographing to Arabic music, some of the movements they considered using would be seen as 'wrong'" (110), even for something as simple as a turn (rotation) of the body as a whole. Combing the Saïidi movement vocabulary with the seven basic concepts common across all human movement we had explored up to that point provided terrific kinesthetic, aural, and visual support to their improvisation and choreography.

Some of the key words repeated in participant reflections were: applicable, clear, intent, insight, helpful, valuable, playful, fun, succinct, creative, thoughtful and nuanced.

It helped me realise the big movement concepts, and in particular, why the movements are engaging eg. Vanessa looks good/is interesting when she addresses the stick, when she is clear about her destination

⁵ Developed by Merce Cunningham, "Choreography by chance" is a technique in which selected isolated movements are assigned sequence by random methods such as tossing a coin.

and when there is some stillness/hold. These broad movement concepts make sense of why some choreographies are more engaging and powerful than others. - Participant 4

The participants were invited to engage in two notating activities. The first one was just notating the big movement concepts they saw in the first thirty seconds of Vanessa's Saiidi performance. The second notating exercise involved the participants creating their own simple score, performing it, and then exchanging scores with another group, who then performed it back to the class.

Once most of the conceptual framework was in place, we focused on experimenting with what we had learned thus far. The participants were invited to 'bookend' Vanessa and Yasser's choreography with their own. I encouraged the group to be mindful of the LOD concepts of change of support, travelling, direction, motion, destination, springing, dynamics (accents, force, fighting gravity/yielding to gravity), rotation and relating.

The group had covered these concepts and experienced each of them kinesthetically. They had been encouraged to apply them each week to their practice at home and now had been presented with the opportunity to play with the spirit of each movement they had covered with Vanessa and Yasser in the Saiidi dance vocabulary. The following is an excerpt taken from the Google Classroom Stream (2020d):

This week have a go at synthesising:

1. the LoD movement concepts listed above
2. the Saiidi vocabulary established in the choreography (feel free to add from your own repertoire)
3. your intentions (as a human being wishing to communicate to an audience through this form of dance)

...I have attached 'The Movement Alphabet' chart for your use as prompts during your rehearsal at home. Feel free to print it out and cut out the symbols to use as we did in our "Chance Dance" last week.

While it was not a requirement to present to the group at the end of that week, the participants were welcome to. A couple chose to, much to the joy of the rest of the group. Everyone however presented what they created to a partner, with Zoom participants being placed into Break-Out Rooms for privacy.

Conclusion

The participants finished the six weeks with another way of looking at movement, and an ability to identify big movement concepts both in and out of the dance context,

which was deemed helpful. The majority of the participants, fifteen of whom wish to continue their exploration of Language of Dance, were excited by the comprehensive pedagogical system that links the somatic to the analytical equally. The symbolic aspect of notation was seen as a breakthrough for some. The big movement concepts were considered clear, accessible, and engaging to a wide range of people in the community. It gave them the courage to be selective and to stick with it. Its structure and content helps one focus with a clear intent. Throughout the process I found that Language of Dance supports the curious. It supports the shy, the nervous, the flamboyant and the driven, and everyone in between. It encourages focus and clarity, connection, and community. We can point and name with confidence. We have the freedom to move our bodies through space with clear intentions. Language of Dance exists in play, experimentation and risk-taking. We can enjoy stillness and feel a sense of achievement with what we have accomplished in the session. For the field of movement literacy, my project has the capacity to underscore Language of Dance as a useful tool to provide inroads to understanding other forms of movement, such as those from non-Western cultures.

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SUITE DE DAÑS-TRO FISEL. HERITAGE AND CREATION

BÉATRICE AUBERT-RIFFARD

Five years ago, when I arrived in Brittany, I realized how close I was to the Ensemble des Arts et Traditions populaires du Léon-Bleuniadur (Arts and popular traditions of Léon). I heard about this institution for years from a friend of mine with whom I studied notation at the CNSMDP during the late 1990s. Thanks to her I quickly got to know about this traditional institution, and its founder and artistic director, Alain Salou, as well as Anthony Prigent who is the president, dancer, and choreographer of the association. At the same time, I discovered the panel of Brittany's traditional dances and cultural dynamism that I didn't expect.

From then, I frequently went to Bleuniadur's dance practices and workshops to get used to the terminology and the different styles of these traditional dances practiced by the group. Therefore, I started to take notes on the dances and choreographic patterns during those classes.

The determining meeting that will lead to the starting point of this project is with Fabrice David, former president and dancer of Bleuniadur, but above all, a new doctoral student in the anthropology of dance specializing in cultural activities of Brittany. This meeting was decisive for the project and the request for a grant from the Centre national de la danse in France (national center of dance).

I quote Fabrice David's words:

It was the people in charge of Bleuniadur who informed me of Béatrice Aubert-Riffard's notation project. At the end of my thesis on dance anthropology, I wanted to continue my work on Brittany performance dances, while exploring new research fields. During my doctoral studies, I was introduced to kinetography by my professors, especially

Hungarian (László Felföldi, university of Szeged) and Norwegian (Eggil Bakka from the university of Trondheim). The method I had chosen for my research had not allowed me to deepen my knowledge of movement notation. However, I perceived its interest as a tool and an exploratory approach to gain knowledge about Brittany's dance performances, more generally about show forms of traditional dances.

When I met Béatrice Aubert-Riffard, I got convinced of the interest of carrying out a common work and combining dance ethnology and notation to bring a crossed glance on an object little studied in the French field.

Bleuniadur

L'ensemble des Arts et Traditions populaires du Léon-Bleuniadur is an association created in 1977 and based in Saint-Pol-de-Léon (city) in the north of the Finistère region (land, country). It is a folk ballet animated by non-professional dancers and choreographers of all horizons, strongly attached to their cultural identity of Léon and more widely Brittany. The group's goal is to keep and promote Brittany's heritage combining patrimonial and artistic dimensions. The work of the members is structured around a common project of live performance. The common project includes three fields of activities:

- 1- research on, learning, and transmission of choreographic material and dances from the popular tradition.
- 2- research on and conservation of old costumes for museum purposes, and transmission of the associated expertise in reconstitution and manufacture of stage costumes;
- 3- the making of cultural heritage, individual and collective, as well as music, dance, song, and clothing associated with knowledge of the societal context around these cultural elements at different periods.

Bleuniadur, "flowering" in Brittany language, is one of the rare Brittany groups to assert its revivalist approach, which gives it the freedom to adapt Brittany dance material to the stage on a wide spectrum, ranging from reconstitution to creation. Thus, the commitment of this group is situated between tradition and modernity: drawing from a close or distant past of rich choreographic material. At the end of the work of staging and choreographic writing, it gives ballets a contemporary feel, in the sense that it makes the material accessible to today's public. The group also goes further. It displays choreographies that emancipate themselves from the choreographic terminology and the scenic codes of the folk group and try to work with this material according to the purpose, staging, or physicality approaching contemporary dance.

The adult group introduced itself as the showcase and ambassador of the association, more widely of its territory. The group performs every year in regional and national

festivals and regularly abroad. The dance group meets every Saturday evening for its weekly practices and once a month for intensive sessions. These different classes materialize three dimensions of the work of the group:

- 1- technical work of the different danced heritage
- 2- upkeep of the patrimonial knowledge of these repertoires: history of the dances and the different territories, functions in the old rural societies, mechanism of teaching this heritage
- 3- dance creation and upkeep of the choreographic material shown in festival or competition

The Choreographer

Anthony Prigent has been a dancer, teacher, and choreographer at Bleuniadur since 1999. He also has been the president of the association since 2015. In his daily life, he works as a tiler, but it is in dance that he draws his energy and deploys his creativity. Trained in traditional Brittany dances, Prigent is interested in other dance disciplines or other techniques, while seeking to show in his choreographies the gestural specificities of Brittany dances as well as the expressive potential of the dancers of the Groupe. Whether as a performer or as a choreographer, his work has received numerous awards. Moreover, Anthony Prigent has largely contributed to Bleuniadur's record of achievements, since this first model at the choreographic meeting in 2000. For the past two years, his career as a choreographer and teacher has been given a new impetus. Especially through professional training programs, as well as choreographic training sessions in highly specialized French institutions.

Suite de dañs-tro fisel

The *Suite de dañs-tro fisel* is a 5' 40" piece for 16 dancers, on original music composed of harmonized traditional tunes, performed by the Beaumin brothers: Éric, Fabrice, and Olivier. This piece had known a first version, created in the early 2010s, and presented on many occasions, such as at the International Festival of Százhalombatta (Hungary) in 2013. Revisited in 2017, the piece was developed to make it more readable and unified.

Choice of the Dance and Work Approaches

The choice to score this suite was made by mutual agreement between Alain Salou, the artistic director of the group, and Anthony Prigent, the president of the association and the co-sponsors of the project. The selection criteria were based, on one hand, on technical aspects allowing to observe the piece in different contexts and, on the other hand, on the interest of the piece in the research and notation project.

The fact that the *Suite de dañs-tro fisel* is part of the group's repertoire was a determining factor: regularly performed in shows and festivals, the piece would be worked on

in practices and displayed through various performances during its scoring process. Therefore, for the investigation, the analysis, and the notation, we were given the possibility to look at and capture the work at various times and in different situations, like we said, during both practices and performances.

We also had in mind that few Brittany dances have been transcribed into Laban terminology so far and that no traditional dance choreography has been the object of a notation in the French area. The Brittany dance performance has the specificity of being a form that displays a cultural heritage — dance, music, song — inherited from the old rural environment. As the result of the adaptation of social dance in a scenic expression, the notation of a choreography requires paying as much attention to the choreographic piece as to the traditional dances which constitute its repertoire. For this project, we wanted to work on a piece whose potential allowed us to address these issues, both from the point of view of the dance brought to the stage and of the choreographic writing. We chose the *Suite de dañs-tro fisel* for two reasons:

First, *dañs-tro fisel* is considered an emblematic dance of the Brittany heritage. It has been the topic of research since the 1950s, at a time when its practice was still alive. Jean-Michel Guilcher, an anthropologist known for his research on French traditional dances, brought to light the stylistic variations of the dances according to the contexts, as it was practiced at its end in the peasant circles. A dance for all occasions for the rural populations of the Fisel county. The dance is known as an “ordinary circumstances” dance and its practice then goes beyond the limits of the Fisel area. The festive evenings that followed the agricultural work (*fest-noz* in the Brittany language) included singing, wrestling, and dancing competitions. Yet, it was another dance that was practiced. From the same structure (single step with 8 beats and subdivision on 4 and 5), the men’s style is more lively and characterized by the lifting of the foot under the buttock, in a straight and elastic movement. This version which is locally called *dañs ar butun* (tobacco dance) because the best dancer was rewarded with a packet of tobacco, is the version “which was expected of men in the competitions” (Guilcher 1981, 40). It is characterized both by micro-variations in individual execution and by a great unity of style in the collective execution. This dance found a place in the new contexts of practice developed by the post-war Brittany cultural movement. The Fisel dance is still today a strong marker of identification with the territory, through family, associative, or festive practice. Each year during the last weekend of August, it finds a high point during the festival in Rostrenen which is devoted to it. The purity of its style, its spectacular rendering, and its technical and physical requirements have contributed to making the *dañs-tro fisel* an essential dance of the Brittany repertoire.

Second, the choreography combines the freedom of writing with strong anchoring in the style of the dance and the socio-cultural reality of its practice. Supported by traditional musical themes and performed in the costumes of the rural populations of central Brittany, the choreography shows respect to the scenic codes of the folk

dance show. It develops in scenes that show, through attitudes and spatial developments, different contexts of the practice of the Fisel dance and the styles of the dance that are associated with it. Very anchored in the danced heritage in its inspiration, the *Suite de dans-tro fisel* uses original writing for a lively and rhythmic rendering. In this piece, it seemed to us that the choreographer succeeded in a difficult challenge: to use the rich and diversified style of the Fisel dance, by arranging it and reworking it in a contemporary way to make the spectators feel the experience of the dance, between effort, tiredness, and sharing an emotion. Through scoring, the aim is to contribute to the knowledge of these staging processes.

The *Suite de dans-tro fisel* is structured around a dance of the closed-chain gavottes family. It is a tripartite dance (round-ball-round) whose single step with 8 beats is repeated endlessly. A very lively and technically demanding dance, its characteristic style is identified by the lifting of the foot under the buttock, in a straight and elastic movement, performed by the boys.

Anthony Prigent's piece is structured in two parts (ball and round) that show both the individual and collective dimensions of dance. The individual dimension highlights the technique of the dance step and its variations of style according to the circumstances (recreational or competition dance) and the location of the collected forms. The collective dimension values the cohesion of the group, the relationships between dancers, the relationship between dancers-musicians and dancers-spectators, and the necessary cooperation of all the actors present to overcome the physical exhaustion of the dance. If the piece uses certain classical scenic codes — group movements, a search for harmony of forms — it is mainly attached to develop the popular material. By implementing a choreographic language, it preserves the characteristic forms of the social dance (such as the relation to the partner and the round) and the stylistic diversity of the *dans-tro*.

Among the different possibilities of staging, the choreographer chose to focus his choreography on two main axes:

- 1- the heritage dimension: he wished to show the dance in the purity and diversity of its style;
- 2- the experience of the dance, in its collective and individual dimensions: the length and energy of the dance create exhaustion that requires an endurance that the dancers draw from the collective emulation.

Structure of *Suite de dans-tro fisel*

The work upstream of the notation required an analysis of the choreography sequences. This one is organized, first, by following the two final parts of the traditional suite ("ball" and "round") and, second, according to the development of the musical program, structured around the traditional themes of the Fisel land.

Ball

The different couples enter one after the other on a promenade step, the boy leading his partner to finish face to face and execute the ball step on the spot. The choreographer, wishing to show the diversity of the ball steps, asked each of the eight dancers to perform a different step, chosen in a traditional variation, or elaborated personally by drawing from the panel of the stylistic dance material. This succession of promenade and ball steps is repeated four times until all the performers have entered the stage. This part includes 32 musical measures.

Round

1st theme. All of this part is developed on the rhythmic structure of the basic step. However, this section applies to the work of setting formations in space. Two chains of girls and two groups of boys use all the scenic space moving in serpentine trajectories, while two couples at the bottom of the stage approach gradually. This part includes 32 musical measures.

2nd theme. In this part, boys and girls separate and perform mirror figures before coming together in couples. The choreography then “blurs” the stage space, the shapes varying according to the individual or collective movements before creating geometrical figures that put the girls in the foreground. This part includes 36 musical measures.

3rd theme. This theme contains the longest sequence. It unfolds in several parts, which correspond to atmospheres created by the collective formations of figures and important scenic development. In the next development of the group, the boys, with their backs to the spectators, put the characteristic beats of the *dañs ar butun* in the spotlight. A “wink” to the dance competitions – dancers in a circle, jury looking on – is then added to the choreographic scene. The finale brings together all the dancers, first in a circle, then from behind, showing the detail and virtuosity of the steps. This part includes 108 musical measures.

Writing Process and Questioning

The notation process was done in several steps, starting with the analysis of the traditional dance step and the architecture of the score.

The notation of the traditional dance steps, omnipresent in the suite, required a rhythmic and kinetic analysis. I first familiarized myself with several Brittany dances by “sketching” exercises, specific steps, and rhythmic details. When the choice of noting the *Suite de dañs-tro fisel* became clear, I focused on the fundamental steps, starting with their rhythmic development. The limit between binary and ternary is sometimes floating in the dance, it is by confronting the dance to the musical score that I was able to definitively stop the division of the step in ternary. The Fisel dance step can be divided into 8 counts and thus 2 musical measures of 4 ternary beats.

In scoring the movement, there are often several possibilities. So I tried several versions before settling on the version that seemed to me to be the most adequate, after having analyzed the work in rehearsals and on several videos. Some stylistic

details offered several options in the notation, such as, for example, the beating of the boys at the end of the *dañs ar butun*. This gesture, where the heel quickly approaches the buttock on beats 6 and 7-and-8 could be read either as a single movement of the lower leg focused on the knee-ankle segment, or as a movement of the whole leg, bending to the maximum very quickly, in a precise direction, with an accent on the end of the movement giving the desired elasticity. It is the second option that I chose after studying the different interpretations in context. This way of describing the movement can be brought closer to that of the girls: less ample, but coherent in the gesture and its logic of analysis.

After this priority work of analyzing the movement and rhythm of the main steps, the attention turned to the architecture of the score, considered from the point of view of the distribution of the performers. This suite is choreographed for 16 dancers: 8 boys and 8 girls. They are often in couples but sometimes grouped in different configurations—by three, by four, alone—, arranging the score more complex. I first used sketches of the floor plan to highlight the priorities of the arrangement. Once the structure is set up, especially on the computer, any modification can represent long and tedious work. It was, therefore, essential to devote the necessary time to this beforehand, to avoid unpleasant surprises and to anticipate difficulties. It is for the same reasons that, during this preparatory work, several modifications were made to the arrangement of the staves, to facilitate the reading of the score. Let's see examples.

Ball

This part is developed in couples, and the staves reflect this distribution. Each pair of dancers, named by a number, which is the one of their appearance on stage, is identified as a couple. It is then easy to see how:

- the boy and the girl evolve within the couple
- the different couples evolve concerning each other.

The indications of physical contact are also simplified because of the proximity of the staves. See figure 1, starting positions.

See in figure 1 the first 3 pages with the entrance of the first 2 couples. We see the promenade which is done on 4 bars of 4 beats, followed by the *pas de bal* on 2 bars which will also be repeated.

As the couples enter the stage, the score will develop as they grow: first on one page, then on two, and finally on three pages when all 16 dancers are on stage. See figure 2.

Round

1st theme. In this second part, we find two groups of three girls, two groups of three boys, and the last two couples at the back of the stage. The staves have been arranged so that those of the participants evolving together are contiguous. The staves will be developed on two pages throughout this part. From then on, the scale will also be re-evaluated, the priority going to the dancers' paths in the space rather than to the steps, which are mostly simple and repetitive. See figure 3.

2nd theme and 3rd theme. Because these last two parts are the longest and the most diversified, several changes also take place in the staves' arrangement as in the scale. Often, the staves fit on two pages—one for the girls and one for the boys—, but they are sometimes reduced to a single page when the choreography allows it.

I have also used color in the floor plans as well as for some connecting arcs, for better visibility and understanding.[Editor's Note: the figures are printed in black and white in ICKL Proceedings.]

Scoring of *Suite de dans-tro fisel*: a Contribution to the Writing of "Group's Movements"

In 1932-1933, Albrecht Knust created specific shortcuts for group movements. We have very few concrete examples of group movement notations and absolutely none in our French dance registers, all styles included. These movements are used a lot in Anthony Prigent's choreography, and the *Suite de dans-tro fisel* allows us to have notated and situational examples of these specific movements like :

Nomination of a leader: used in the 1st theme. "the person indicated by the symbol is the first to perform the path and the others must follow him on the same path" (Knust: ex. 298). Figure 4.

Wrapping: "an arrangement on a straight line or part of a line becomes a circular arrangement" (Knust: ex. 299). Figure 5.

Unwrapping, the opposite movement: "a circular arrangement changes into a straight line" (Knust: ex. 299). Figure 5.

Shifting the group: "the shape of the group, and therefore, the distance and the relationship between the members remain the same" (Knust: ex. 293). Figure 5.

Turning inside out: people placed in an arc of the circle will, by making a circular course each one according to its placement, rebuild a new arc of the circle, in symmetry of the preceding one, by passing between the two most external executants. Their new center will then be located behind them (Knust: ex. 300). Figure 6.

Individual paths (more commonly used): "Each individual makes his path" (Knust: ex. 294). Figure 6.

As a Conclusion

Fabrice David: The questioning of the writing of the score of Anthony Prigent's *Suite de dans-tro fisel* was correlated with the questioning of the notation of the

steps of the traditional dance. Or, to be more precise: the notation “of the steps” of the *dañs-tro fisel*. From the beginning of her work, Béatrice Aubert-Riffard had to confront the question of variation. The choreographer, in his piece, tried to put forward a diversity of styles and support formulas. So, what to note? What is relevant, essential, or accessory in a project of notation of a choreographic piece? This questioning required clarification of the state of knowledge of traditional dance, confronted with the choreographic project of Anthony Prigent.

During the various interviews we had with him, he indicated that he had nourished the writing of his piece with material coming from both his life experience and his research: his experience of the *dañs Fisel* competition in Rostrenen, his meeting with dancers of reference, his viewing of archive films. The knowledge of his approach led us to carry out research work, to put in parallel the dance steps presented in the choreography with their occurrences in the reality of the practices of the *dañs fisel*. Therefore, we conducted a survey, in the field and the archives. The survey included observation and video recording at the *Fisel* competition in Rostrenen (2019), viewing and analysis of films of competitions from the 1970s and 1980s, and interviews with dancers.

This research generated two observations, depending on the angle of analysis:

1- In synchrony. The comparison of the *Fisel* dance presented in the *Suite de dañs-tro fisel* and a recent dance competition reveals a coherence of style—except for a gap between an “ascending” and a “descending” style—but differences in execution: while the choreography develops variation, the competition shows a unique and homogeneous formula.

2- In diachronicity. The perspective with archive films shows, in the dance practices of the 1970s and 1980s, events where the participants present different versions within the same round. The analysis allowed us to identify variants presented in the choreography, but also to note:

- a- an even greater diversity of styles and supporting formulas than in the sequel;
- b- an evolution in the executions given in competition, going from variability to uniformity.

Comparative Studies on *Fisel* Steps According to Different Sources

This observation was confirmed during our interviews: “in the past, when we danced *fisel*, there were variations.” This shows that the analysis is shared by some dancers and connoisseurs of the land when they reflect on the evolution of the dance. It also asks us about a wider sharing of this knowledge in the Brittany dance community.

The *dañs fisel* has been well documented in its ancient practice, and there is a consensus among Brittany dancers that its style has not changed. The cross-examination of a notator and a dance anthropologist has shed new light on the *dañs fisel* and its

current practices by objectifying it through the analysis of the dance and its writing. See figures 7 a, b, c, d.

This work, which did not fall within the direct scope of the project, would require further study. This project demonstrates the value of crossing disciplinary fields, developing collaboration between dance researchers, and of the interactions between dance practices — spectacular and recreational — which influence each other. Our work offers perspectives that are of interest both to the world of Brittany dance — in need of a renewed look at its history and practices — and to the world of research.

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USEFUL LINKS

- <https://www.bleuniadur.com/decouvrir-bleuniadur>
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Cinématogramme Béatrice Aubert-Riffard ©

Suite de *dañs-tro fisel*, Anthony Prigent pour Bleuniadur p 1

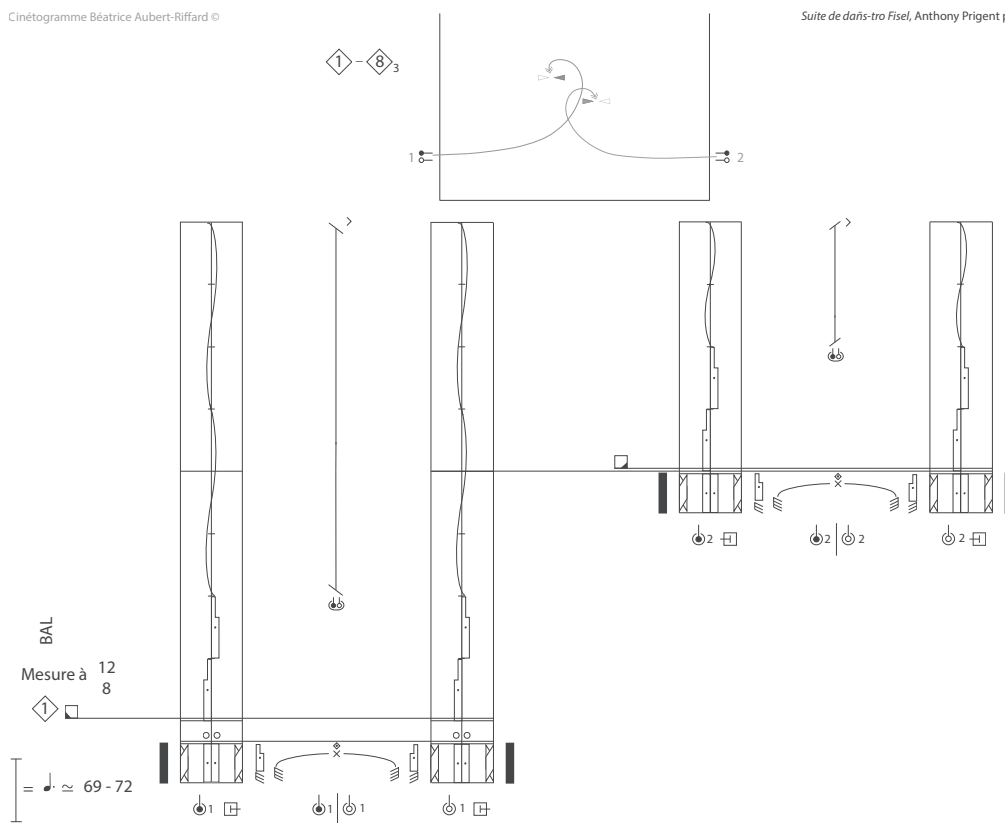
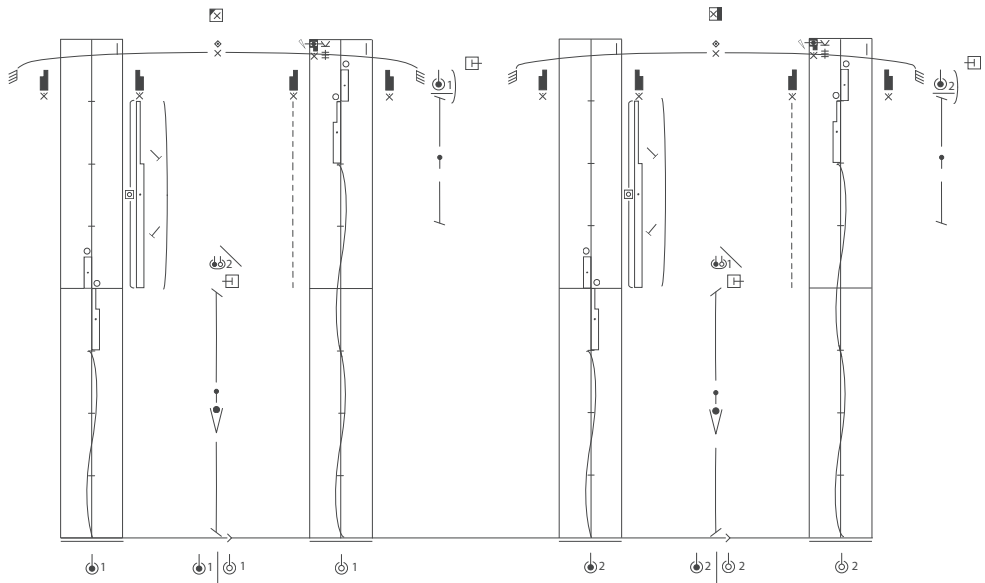


Fig.1. Suite de *dañs-tro fisel*, pp. 1-3.

3



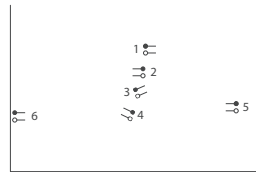
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Suite de *dans-tro Fisel*, Anthony Prigent pour Bleuniadur p 3

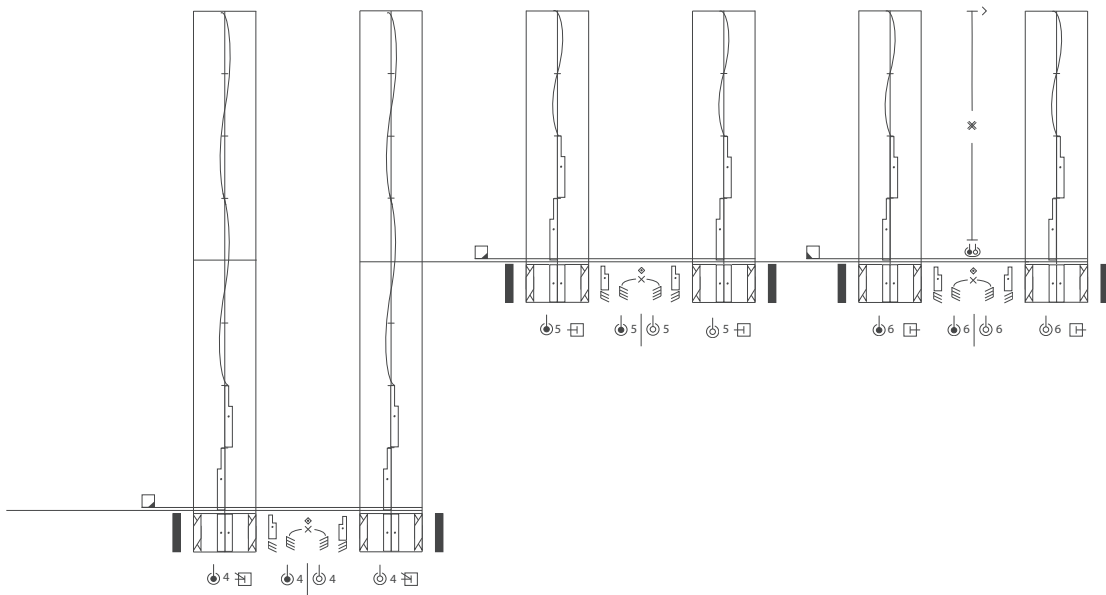
The image displays a musical score for piano, consisting of four systems of staves. Each system is enclosed in a rectangular box. The first system includes a bracketed section labeled '1' and '2' above the staff. The second system has a circled '1' below the staff. The third system has a circled '2' below the staff. The fourth system has a circled '1' below the staff. To the left of the first system, there are two diamond-shaped boxes containing the numbers '5' and '8'. Below the first system, there is a double bar line, a treble clef, a common time signature, and the number '104 - 108'. Various musical notations, including notes, rests, and dynamic markings, are present throughout the score. Small square icons with an 'X' are placed at the end of each system's box. A diagonal slash is drawn across the fourth system's staff.

Cinégramme Béatrice Aubert-Riffard ©

Suite de *daïrs-tro* Fisel, Anthony Prigent pour Bleuniadur p 5



Croisement $\approx \langle 10 \rangle_4$



p 30 Suite de dañs-tro Fisel, Anthony Prigent pour Bleuniadur

Cinétogramme Béatrice Aubert-Riffard ©

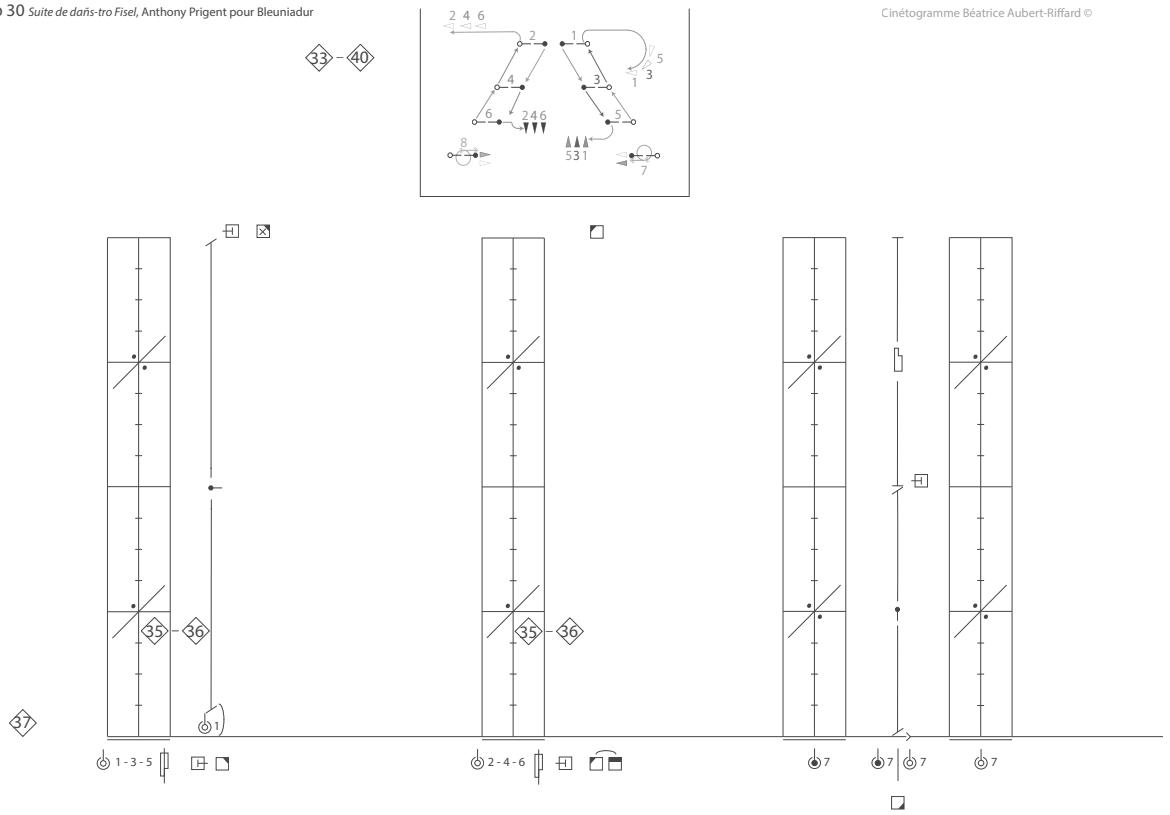
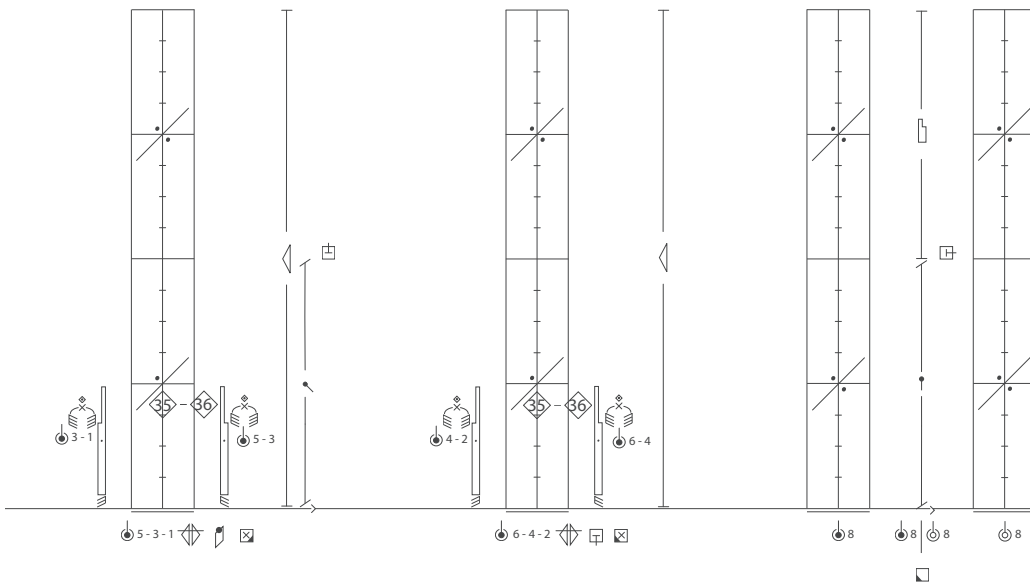


Fig.3. Suite de dañs-tro fisel, pp. 30-31.

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Suite de *daïs-tro Fisel*, Anthony Prigent pour Bleuniadur p 31



p 38 Suite de dans-tro fisel, Anthony Prigent pour Bleuniadur

Cinétogramme Béatrice Aubert-Riffard ©

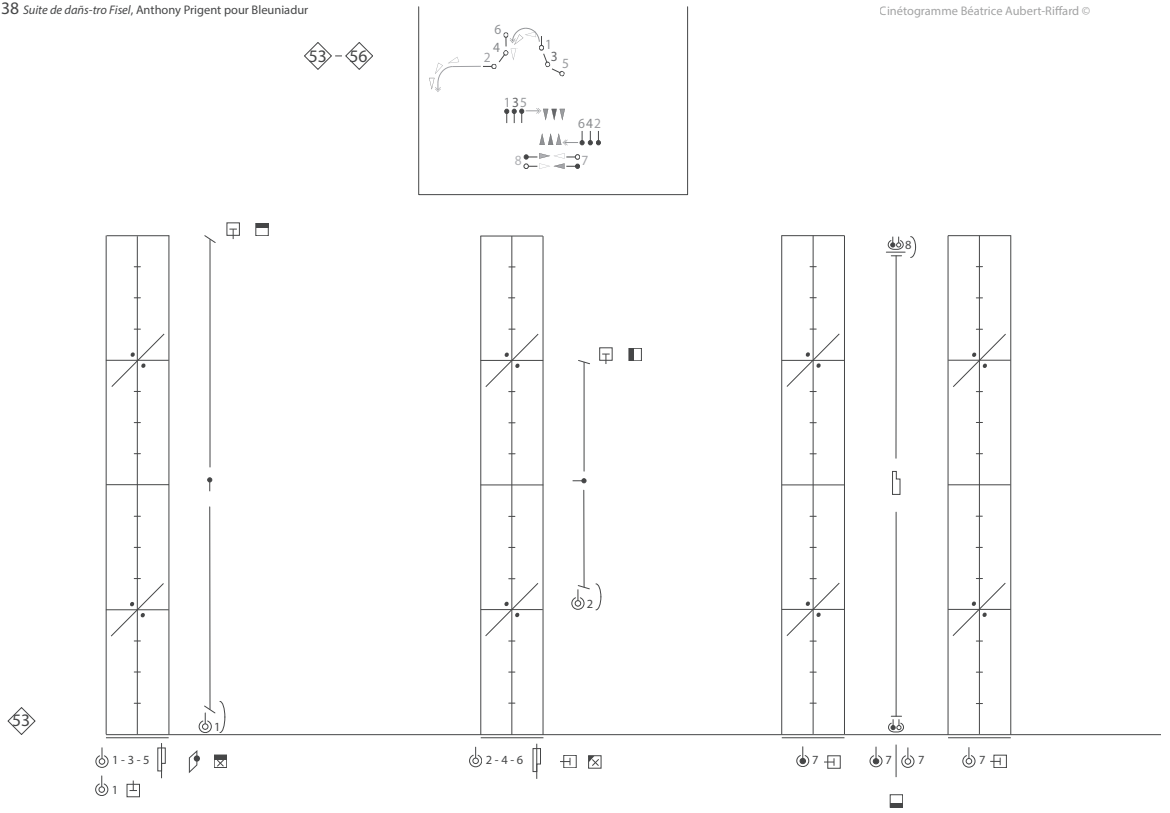


Fig.4. Suite de dans-tro fisel, p. 38.

p 62 Suite de *dañs-tro Fisel*, Anthony Prigent pour Bleuniadur

Cinématogramme Béatrice Aubert-Riffard ©

*Attention passage en double pages

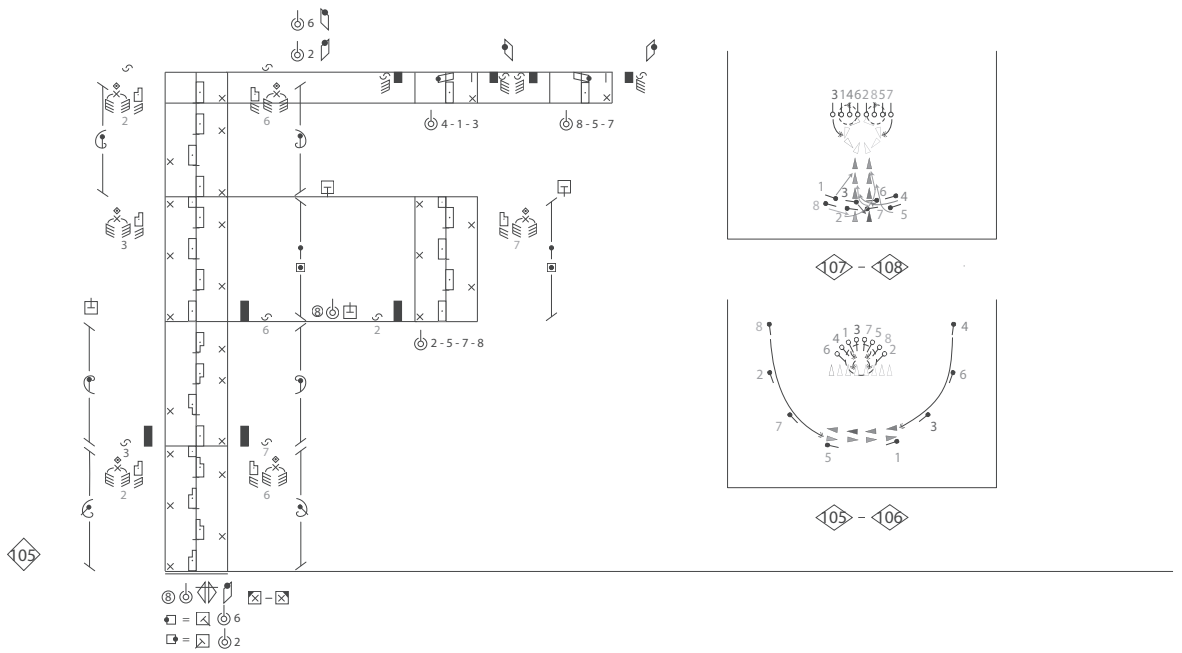


Fig.5. Suite de *dañs-tro fisel*, p. 62.

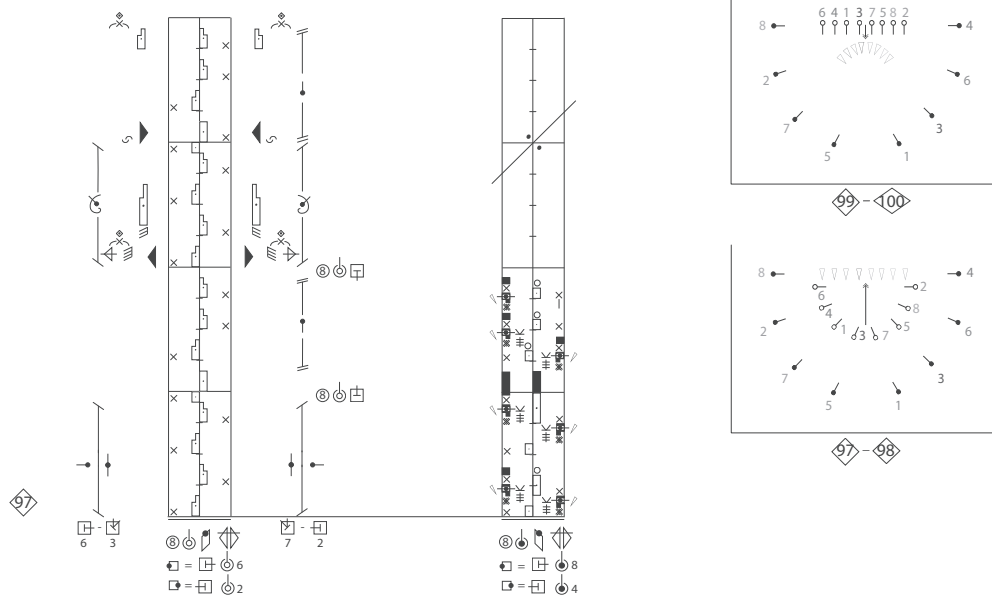


Fig.6. Suite de dans-tro fisel, p. 59.

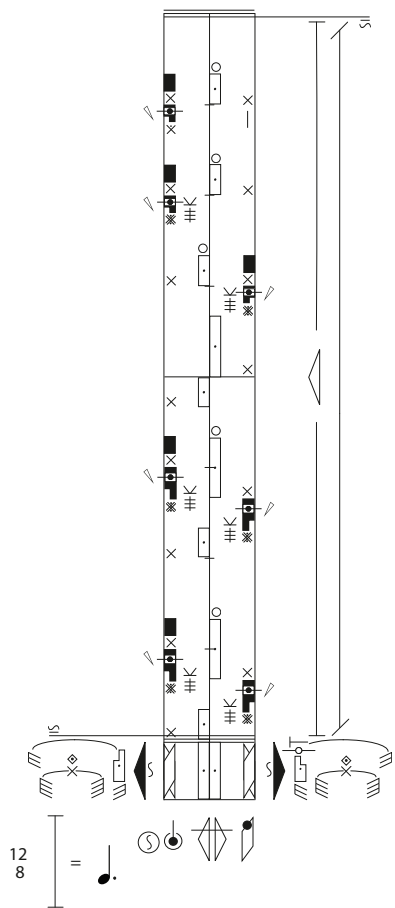


Fig.7c. Analysis of fisel's basic steps in Anthony Prigent's choreography *Suite de dans-tro fisel*.

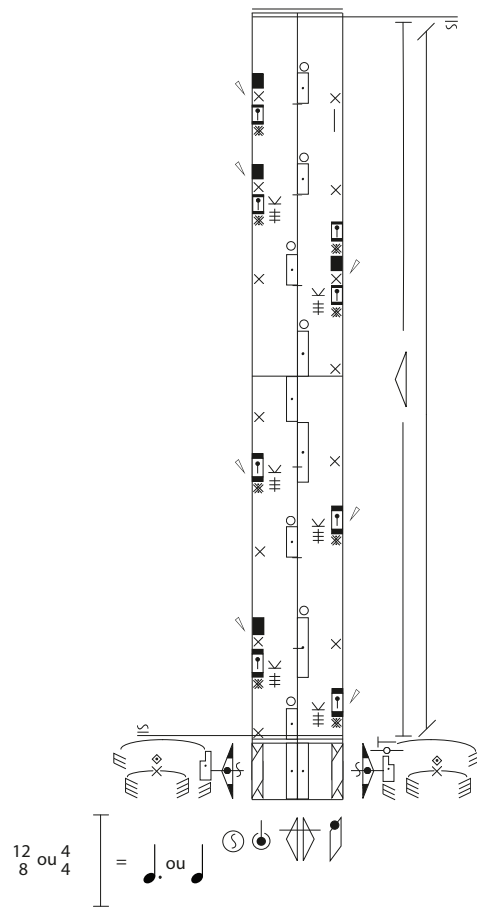


Fig.7d. Analysis of Fisel competition, 2019, Rostronen, *in situ*.

RE-DISCOVERING AN ORAL FOLK DANCE CULTURE THROUGH DANCE SCORES

LÉA BONNAUD-DEBORDE

Introduction & context

This paper will tell the personal and artistic journey I made to my home dance culture, thanks to dance scores; it took place when creating the choreographic piece *After A*.¹ While a student of Kinetography Laban at the Conservatoire national supérieur de musique et de danse de Paris, I studied the *Trio A* Labanotation score² and worked on the solo piece with dance students. It had me reflect on my own dance training, since postmodern dance was a very important part of it: I decided to start working on a new dance piece about transmission.

At the beginning of this artistic process, my mother gave me folk dances written on score-like cards dating from late 1981, early 1982. She got them when she participated in Poitou folk dance workshops within a group of amateur dancers, and they used the cards as learning aids for their training sessions without the teacher.

Poitou was a province of west-central France; though no longer an administrative region, it is still a cultural area, comprising the departments of Vienne, Deux-Sèvres, and Vendée where I am from (see figure 1).

The folk dance workshops my mother attended were organised by UPCP-Métive – Union pour la Culture Populaire en Poitou-Charentes-Vendée (Union for Popular Culture in Poitou-Charentes-Vendée). The association's four missions are: supporting artistic creation and programming events, transmission, networking, and a resource centre. The resource centre is called CERDO – Centre d'études, de recherches, et de documentation sur l'oralité (Studies, Research and Documentation Centre on

¹ *After A*, created in 2021. For information about the production, see <http://www.collectifzap.fr/after-a>

² *Trio A* was choreographed by Yvonne Rainer in 1966. The Labanotation score was written by Melanie Clarke and Joukje Kolff in 2003 and is part of the *DNB Notated Theatrical Dances Catalog*.

Orality). Although I had never taken any particular interest in Poitou folk dances, the fact that they came to me through scores – or at least through written symbols – got me interested: I decided to include their content in my new dance piece.

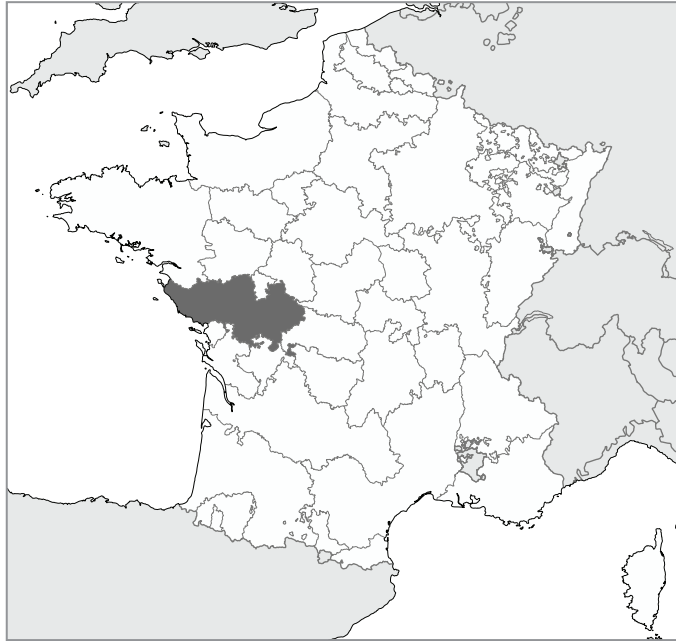


Fig.1. Poitou in France. Credit: Milenioscuro, CC BY-SA 4.0.
<https://commons.wikimedia.org/w/index.php?curid=84252644>

Reading the Cards

This notation was transmitted to my mother by Maurice Pacher,³ a folk musician and dancer, who led the workshops.

On the first card (figure 2) we can see symbols (*Symboles* in French), and abbreviations. The second card (figure 3) is an index/list of steps (*pas* in French), but the steps themselves are not described. The third example (figure 4) is the *Maraîchine – Les Crêpes* dance (*Maraîchine* means “from the marsh”; *Les Crêpes* is the subtitle for this dance): we can see symbols, counts, abbreviations of steps, and many words.

The aim was to include this material into my dance piece, together with material inspired by *Trio A* and Postmodern dance. There was the idea of working with constraints, and for the first part of the creation process I did not watch videos; I

³ Maurice Pacher, 1946-2022. He also created and played the music for the 1979 choreographic piece *Aunis* by Jacques Garnier, in which the choreographer revisited his heritage. A video was made in 1994 featuring Maurice Pacher playing the accordion: <https://www.numeridanse.tv/en/dance-videotheque/aunis>

<u>Symboles</u>			
○ X	homme	BD :	bras droit
○	femme	BG :	" gauche
< X	se tiennent par la main	JD :	jambe droite
○		JG :	" gauche
+ →	direction du regard	PD :	piéd droit
← ○		PE :	" gauche
+ ↘	direction déplacement	MD :	main droite
○ ↙		MG :	main gauche
		AV :	avant
		AR :	arrière
		lat.D :	lateral droit
		lat.G :	" gauche
		tps :	temps
		ctps :	conté-temps -
		pt ^{dr} :	pointé
		pt ^{ga} :	pointé

Fig. 2. Symbols card.

English translation for the left column: "From top to bottom: man; woman; hold hands; Direction of the gaze; Direction of path".

English translation for the right column: "From top to bottom: right arm; left arm; right leg; left leg; right foot; left foot; right hand; left hand; forward; backward; lateral right; lateral left; beat; off-beat; pointed; point".

<u>P A S</u>	
○ pas	marché
- pas	sauté
- pas	sautillé
- pas	couru
- pas	chassé
- pas	croisé
- pas	chassé croisé
- pas spécifiques :	pas de polka
	" de waltz
	→ limousine
	marchoise
	bouree
	pas de manachino
	→ pas de vie

Fig. 3. Steps card.

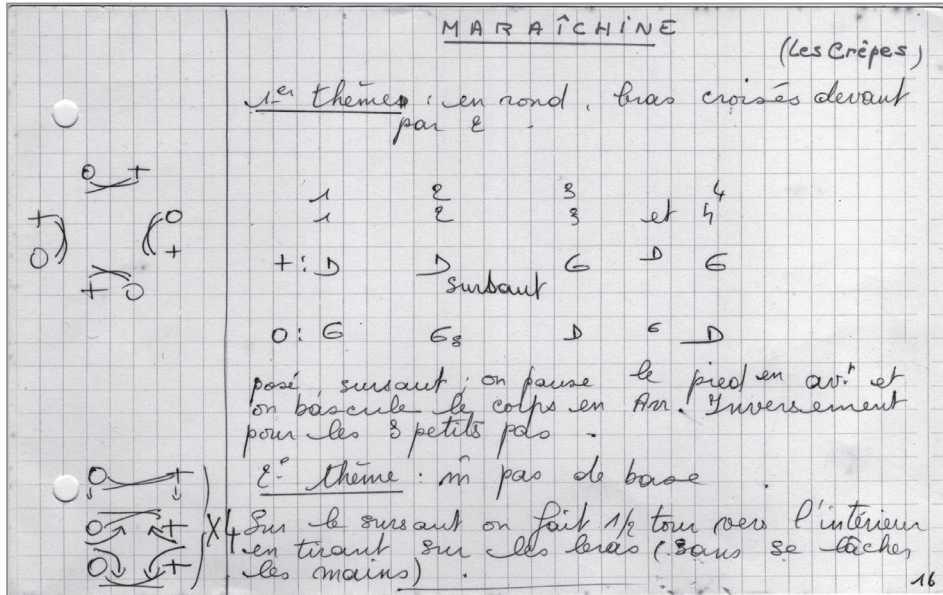


Fig. 4. The *Maraîchine* – *Les Crêpes* dance card.

neither asked dancers nor my mother to explain the dances to me. All the gaps left in that notation (no *tempo*, for instance) made the material easier to extract and transform. There was space for creativity and invention. As part of the production for this dance piece, I asked for a residency at the CERDO to research on folk dances, and I found Kinetography Laban scores written by Jacqueline Challet-Haas.

Kinetography Scores

In the CERDO, the scores are part of the Francine Lancelot fund; they also are in the Centre national de la danse library, where they are part of the Gilberte Cournand fund (originally given to her by Roderyk Lange). There are two booklets with twenty-one dances.

Five dances were both on a score-card and in a Kinetography score.

Following is the comparison between the two scores for the *Maraîchine* – *Les Crêpes* dance. There are two versions of the *Crêpes* dance, see figure 5, coming from villages 6 kilometres apart.

The difference lays in leg support. In measure 6, the first version keeps the same leg support, whereas the second version alternates left, then right support. This second version seems the one corresponding to the card.

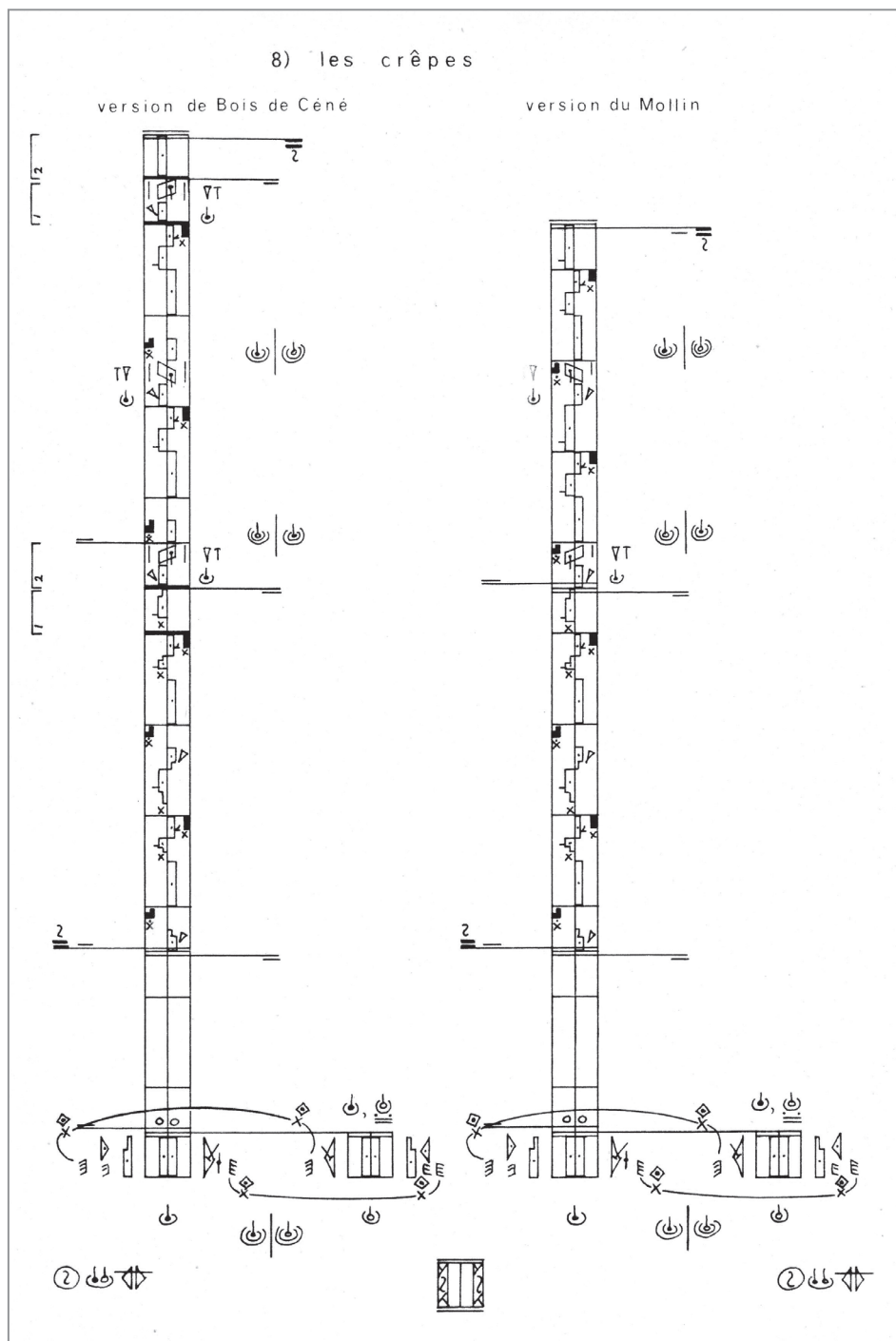


Fig. 5. Two versions of the *Crêpes* dance.

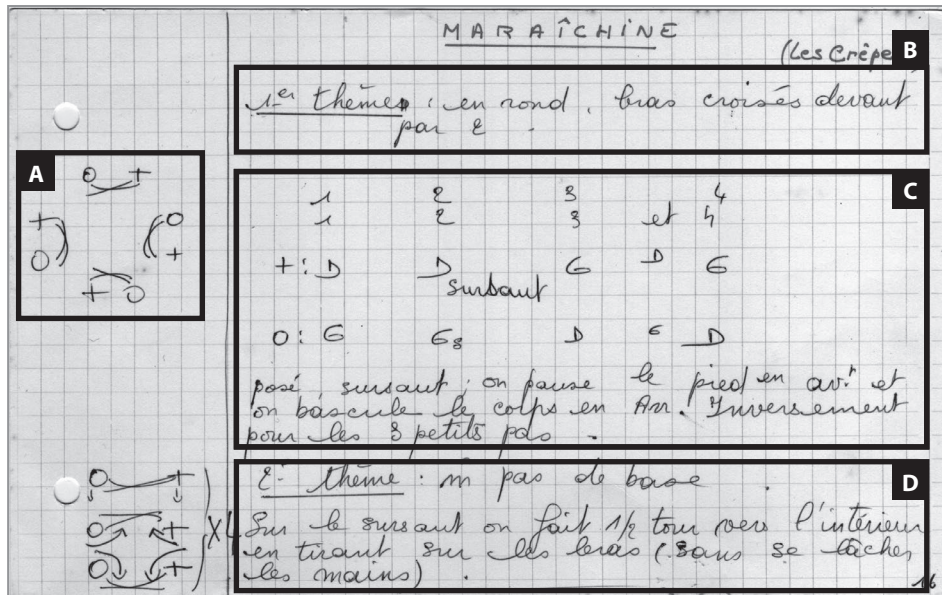


Fig. 6. Details of the *Crêpes* card.

B - Translation: "1st theme: in a circle, arms crossed in front 2 by 2".

C - Translation: "1 2 3 4 / 1 2 3 and 4 / R R small jump in place L r L / L L small jump in place R l R / Step, small jump in place; step foot forward and tilt the body backwards. Inversely for the 3 small steps". "R/r" stands for right and "L/l" for left".

D - Translation: "2nd theme: same basic step. When doing the small jump in place, do a half-turn inwards while pulling on the arms (without letting go of the hands)".

First, we can compare the starting position; the two descriptions match, see figures 6, details A and B and 7, details A, B and C.

On the card, symbols are supplemented with words. The only difference relates to the number of couples dancing: on the card there are four (figure 6, detail A), whereas in the kinetogram the number is free (*ad lib* sign, figure 7, detail A).

Let us now compare the movements, see figure 6, details C and D, and figure 7, details D, E, F and G. For both, the lateral symmetry is noted for the part of the woman figure 6, detail C and figure 7, detail E. The steps seem the same; however, we can notice some differences.

- The back or upper body is not present on the kinetogram, whereas written on the card (figure 6, detail C): "tilt the body backwards" ("on bascule le corps en arr.").
- The feet in parallel are not mentioned on the card, whereas noted in the kinetogram (figure 7, detail D).
- In general, there are very few mentions of step directions on the card, nor mentions of the parts of the feet in contact with the floor, whereas directions and contacts are indicated in the kinetogram (figure 7, detail F).

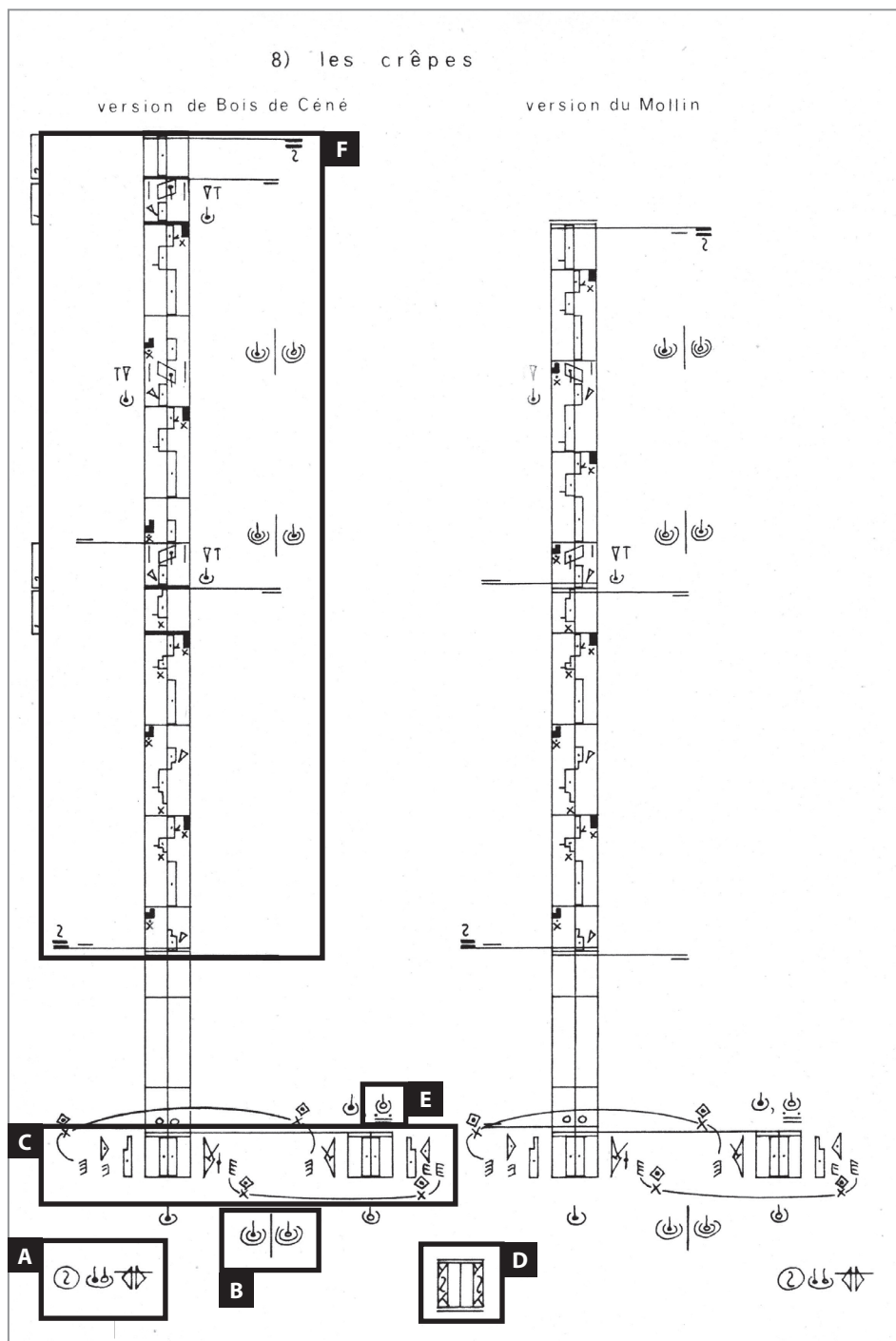


Fig. 7. Details of the *Crêpes* kinetogram.

- The dynamics, accents, and relation to music are not detailed on the card, whereas there are dynamic signs indicated in the kinetogram (figure 7, detail F), and a music score accompanying it.

These differences may appear as subtleties, nevertheless they are what make the richness of the dance. However, one should bear in mind that the two notations had different purposes: the cards were designed for dancers who already knew the dances and were only in need of a reminder, whereas a Kinetography score is intended for anyone who knows Kinetography Laban.

Conclusion

It can seem contradictory to try and learn folk dances — dances belonging to an oral culture — from scores. Still, for me they were a door to my own culture, and some Poitou folk dance is now part of a contemporary dance piece, alongside and on the same level as Postmodern dance figures.

This project is hopefully a starting point. It will continue to be part of my artistic research, and it will feed a dialogue between orality and scores.

ACKNOWLEDGEMENTS

The UPCP-Métive & CERDO for helping me with my research, especially Stéphanie Coulais & Sandra Égreteau; Jeanne Bonnaud-Deborde; Collectif Zone d'Appui Provisoire for producing *After A*.

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MORE DANČI! READING NOTATION OF LATVIAN FOLK DANCES

JULIE BRODIE, VALDA VIDZEMNIECE, CLAIRE GOLDBERGER, AND ERIKA ABE

This workshop session presented continuing research on traditional Latvian folk dances and the process of recording them in Labanotation. The presentation shared updates on the project and the perspective of Latvian dance scholar, Valda Vidzemniece, as well as background information on two recently notated dances. Two students from Kenyon College, Claire Goldberger and Erika Abe contributed to the research as Kenyon Summer Scholars, with Goldberger also assisting with the workshop readings of the two folk dances by conference participants.

Julie Brodie and Valda Vidzemniece began collaborating on researching and notating folk dances when Brodie was a 2016 Fulbright scholar in Riga, Latvia. Initial work in this field (assisted by Hannah Russ and Willow Green) led Brodie and Vidzemniece to investigate the relationship between participatory and presentational dances in Latvia, as well as the history of common Latvian folk dances. This eventually led to a methodology for determining what to notate through comparing contemporary participatory and presentational versions of dances with notes and other archival materials from ethnomusicological and ethnochoreological expeditions and primary source material. While many variations of the dances and the lyrics are described and recorded for some of the most popular dances, Brodie and Vidzemniece look for consistencies over time and place to determine what gives a dance its unique character and what should be included in the notation (Brodie et al. 20).

This workshop session introduced two well-known Latvian folk dances, *Sudmalīņas* and *Pērkoņdeja*. Vidzemniece and Brodie provided historical context for these dances and addressed some of the notation questions and solutions that arose in their research. ICKL participants were then invited to share in the “danči” experience, reading the notated versions of each dance.

Sudmalīņas

Sudmalīņas is one of the more popular and well-known Latvian folk dances, and it has many performance variations (Lasmane 108; Sūna 1965: 624; Rinka, Ošs [1934]: 17). The title of the dance is significant to the origins of the dance, as *sudmalīņas* is diminutive of *sudmalas*, which translates to a mill. The Latvian dancing game called *Patais' manim*, *bāleliņi* and the dance *Sudmalīņas* are related, based on the research of Latvian ethnochoreologist Harijs Sūna. Sūna studied materials from sixty-seven folklore collections, including descriptions of the dancing game, dance versions of all ethnographic regions, and already published descriptions of both *Patais' manim*, *bāleliņi*, and *Sudmalīņas*. According to individuals Sūna interviewed, people used to play a dancing game, *Patais' manim*, *bāleliņi*, that reflected their labor while singing a song about a sprigulis (a flail or beater) and the working process of threshing to harvest. The dance *Sudmalīņas* was derived from these games and was performed with music. The difference was in the accompaniment—either the participants themselves sang as they danced, or there were musicians playing for the dance.

Thus, historically, *Sudmalīņas* evolved from a simple, circle-type game with dancers singing and depicting the Latvian farmers' work process into a popular folk dance performed to music (Sūna 1965: 624). In different versions of both the game and the dance, the participants embody the action of threshing with flails—not always by literally imitating the action, but also by making the association through the rhythmic movements of the arms, as well as clapping or tapping. The lyrics accompanying the dance also describe the work of harvesting (see below). The characteristic element of more presentational dance versions is the mill formation, which can be found in many Latvian folk dances and dancing games. This mill formation represents the rotation of the wings of a windmill in the process of grinding; this is the next step in grain processing, following threshing.

Lyrics

Patais' man(im), bāleliņi, Sausa koka sprigulīti, Man jāiet(i) rijas kult(i), Klip, klap, klap.	Brother, make me A flail from dry wood, I must go to thresh, Clip, clap, clap. ¹
Dziedādamas meitas kūla Ar sidraba sprigulīem(i), Augsti cēla, viegli laida, Klip, klap, klap, klap, klap.	Girls threshed while singing With silver flails, Lifted high, lowered lightly, Clip, clap, clap, clap, clap.

¹ Sounds imitate clapping, beating, stamping.

Kultin kūla kūlējiņi, Maltin mala malējiņi, Sakūluši, samaluši, Klip, klap, klap, klap, klap.	Beaters threshed, Grinders grinded, Had threshed, had grinded, Clip, clap, clap, clap, clap.
Laižat mani rijas kulti, Es mācēju rijas kulti, Augsti cēlu, viegli laidu, Klip, klap, klap.	Let me thresh, I knew how to thresh, I lifted high, I lowered lightly, Clip, clap, clap.

Sudmalīņas is danced throughout Latvia, but its history and popularity has varied in different regions. For example, there are reports of the dancing game *Patais' manim, bāleliņi* in Zemgale from the beginning of the 19th century, but apparently it was not particularly favored. During the same time period, people in Kurzeme knew little of the dance game, only learning the dance *Sudmalīņas* in more recent times. Sūna recorded seemingly contradictory information from the Latgale region, as some interviewees claimed that this is a game of “old days,” but others in the same district said that the dance became known only after the end of the First World War. In this region, the polka steps danced in *Sudmalīņas* were described as being different, having characteristics specific to Latgale. In Vidzeme, interviewees recalled people dancing *Sudmalīņas* around a bonfire at summer solstice celebrations. After the First World War, *Sudmalīņas* became more widely known, even being taught and danced in schools as part of the physical education curriculum throughout Latvia. As early as the 1920's, press publications acknowledged *Sudmalīņas* as both a performative dance and a social dance, but no information was provided about distinctions between the two.

Sūna noted in his research that simple versions of *Sudmalīņas* are more widespread in everyday life, for all regions of Latvia. A characteristic feature of some social dance versions is periodic alternation of the round polka and the round waltz, with groups of four dancers paired in two couples. In the first part of the dance, everyone in the group joins hands in a circle and dances polka steps in one direction and then the other; in the second part, partners do a round polka in a circle; in the third part, the action of the first part is repeated; in the fourth part, the couples dance a waltz.

Andrejs Jurjāns' 1921 book, *Latvian folk music materials*, is one of the earliest publications providing information about *Sudmalīņas*. Jurjāns, a Latvian folk music researcher, included the music score and a short description of the *Sudmalīņas* dance in this collection dedicated to Latvian folk arts. In the text, *Sudmalīņas* is described as a folk dance for four couples, and (consistent with other descriptions) in the first part the dancers move in a circle holding hands. In the fourth part, the dancers perform a choreographic formation called *vija*,² however, Jurjāns's publication is the only one where the *vija* is mentioned (18).

² *Vija*: garland

In their 1930s³ publication, Johanna Rinka and Jānis Ošs describe *Sudmaliņas* as performed by either four or eight couples. The first section is similarly described as a polka danced in a circle holding hands, and the second and fourth sections include round polka in different formations. The four sections of the dance are repeated three times, with the third mill section changing formation on each repeat. The wings of the mill are clearly defined as small, medium, and large for the first, second, and third repeats, respectively. With its clear form and relatively complex compositional structure, this appears to be a more choreographed, presentational interpretation of *Sudmaliņas*, but Rinka and Ošs still published it as a Latvian folk dance. A silent film shot in 1923 provides an example of a performance of *Sudmaliņas* that partially aligns with the compositionally complex description of the dance for four or eight couples published by Rinka and Ošs (LVKFFDA 194-491).

The Rinka and Ošs depiction of *Sudmaliņas* has become widely known and popular as a presentational folk dance version. Later dance publications further facilitated the spread of this choreographic structure for the dance (Lasmane 108-109). However, Sūna points out that there are no records matching this description in the manuscripts of the folklore foundations. It is clear that Sūna considers the version Rinka and Ošs describe as a choreographic *interpretation* of a folk dance. As a social dance version, the previously described variant of groups of four (two couples per group) dancing a polka and alternating round polka with round waltz in different choreographic refrains is more common (Sūna 624).

Adding to the complexity of understanding or “defining” *Sudmaliņas*, there has been debate about the steps to be included in descriptions of social versions of the dance. Rinka and Ošs observed that “Later, a waltz was woven in *Sudmaliņas*...” but they go on to say that this innovation should be discarded. According to Rinka and Ošs, “the element of waltz is completely foreign to our folk dances and does not fit into them at all” (17). Some Latvian ethnochoreologists agree with this opinion, with some going so far as to say that even the polka is not a truly Latvian dance step because these elements were assimilated in the 19th century. Others, including Sūna and the Latvian folk dance researcher, Elze Siliņa disagree with this stance, believing these basic steps existed in some form, prior to changes that occurred with the influence of other cultures (72-74).

Regardless of conflicting opinions, these various descriptions reveal some of the differences between the participatory and presentational versions of *Sudmaliņas* and suggest how they may have evolved. Sūna himself created a stage version of the dance, which became popular in folk dance companies, and the presentational version of *Sudmaliņas* remains a favorite to this day. Rinka’s and Ošs’s version of *Sudmaliņas*

³ The 1st notebook of Rinka’s and Ošs’s publication of *Latvju tautas dejas* [Latvian folk dances] is undated, the 2nd notebook is dated with 1934. Probably the 1st notebook was published in the same year; the second edition of the 1st notebook was published in 1938.

for groups of four or eight couples would have been performed by thousands of young dancers in the program of *Latvian School Youth Song and Dance Celebration* in 2020 were it not for restrictions due to the Covid pandemic. Notation for Parts 1 and 2 of this version are included below.

Sudmaliņas Glossary

Notation by Julie Brodie

Research by Valda Vidzemniece

Sudmaliņas is a popular Latvian folk dance for 4 or 8 couples. Latvian ethnochoreologist Harijs Sūna concluded that the dance *Sudmaliņas* has developed from a simple circle-type game, *Patais' manim, bāleliņi*, which, performing relatively simple steps and movements, depicts the Latvian farmers' work process - threshing with flails. The characteristic element of the dance composition - the mill - recalls the rotation of the wings of a windmill.

The dance consists of 4 parts; the entire cycle is repeated 3 times.

Parts 1, 2, and 4 remain the same on each repeat.

Part 3, which is the mill, changes slightly with each repetition. In each round, the wings of the mill get bigger.

All transitions between sections are somewhat variable and should be performed as needed to arrive in the next formation.

The dance shifts from a circle formation to a square formation in part 2.

- Represents the center of the circle.

For the sake of space and clarity, couples are sometimes referenced instead of individual dancers.

M1, W1= C 1 (couple 1)

M2, W2= C2 (couple 2)

M3, W3= C3 (couple 3)

M4, W4= C4 (couple 4)

P = Partner

Part 2: Alternate Arms for Standing Couples: While waiting to polka, men cross arms in front of the chest, right arm on top of left. Women place their hands on their waist. Sūna (1965), p. 458.

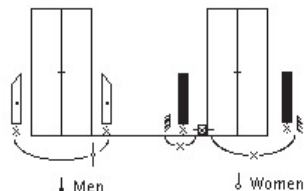
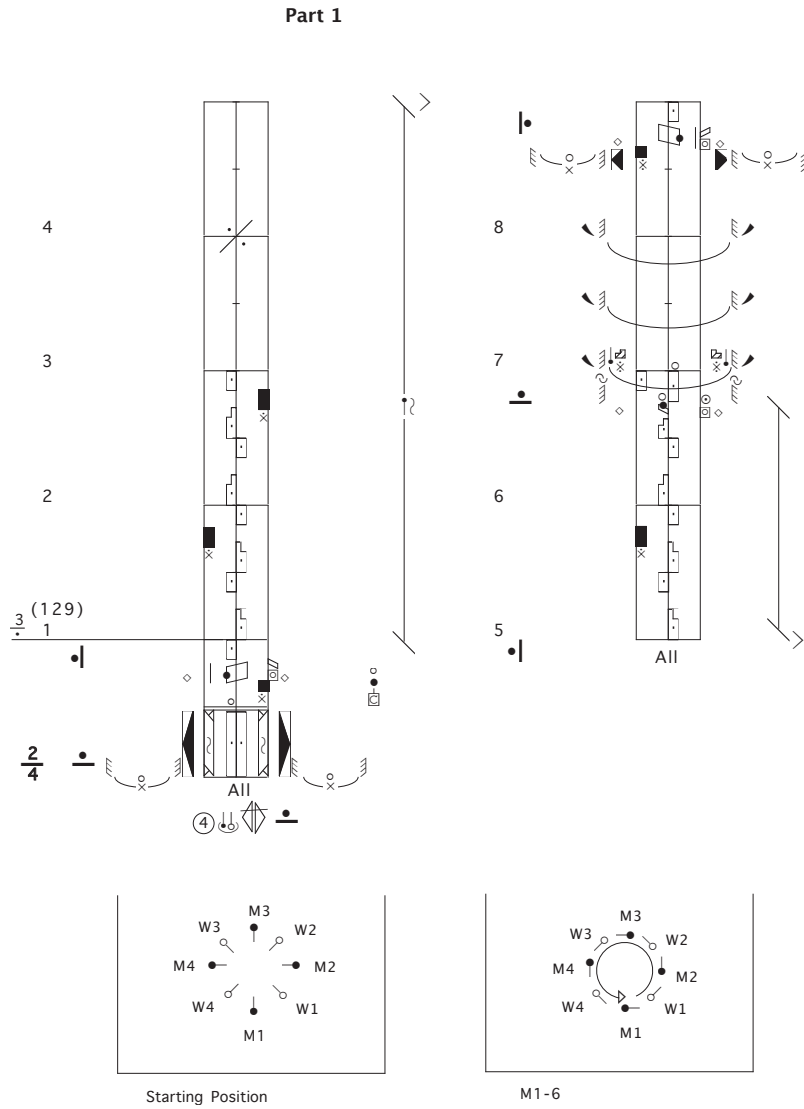
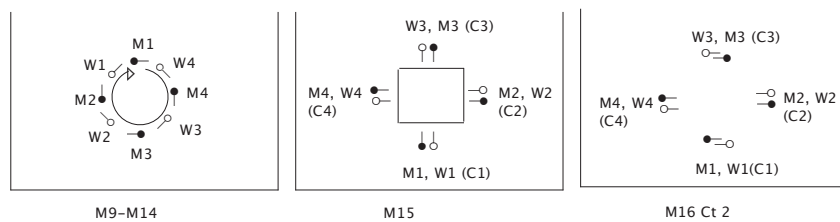
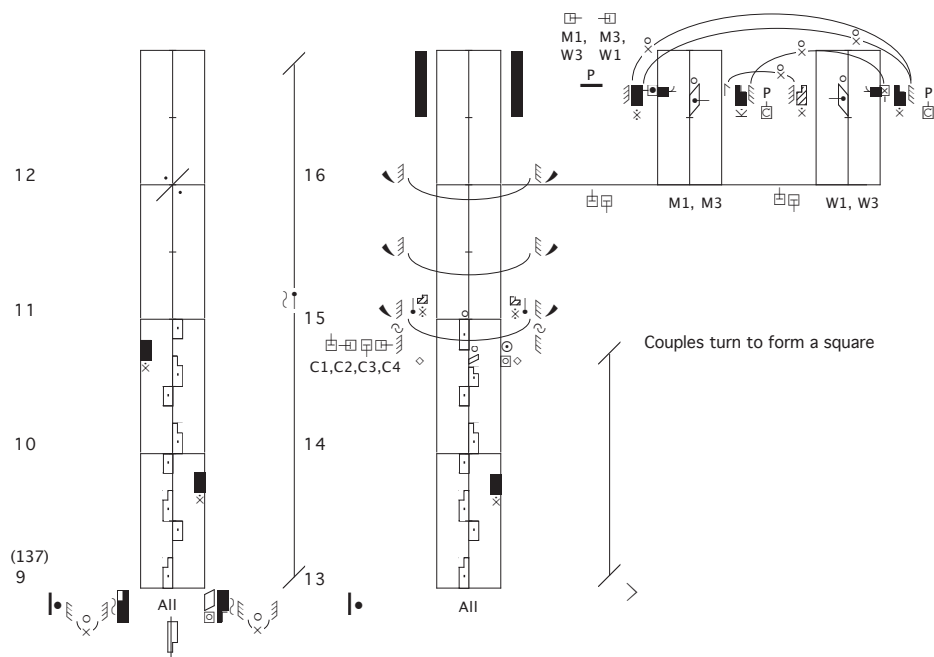
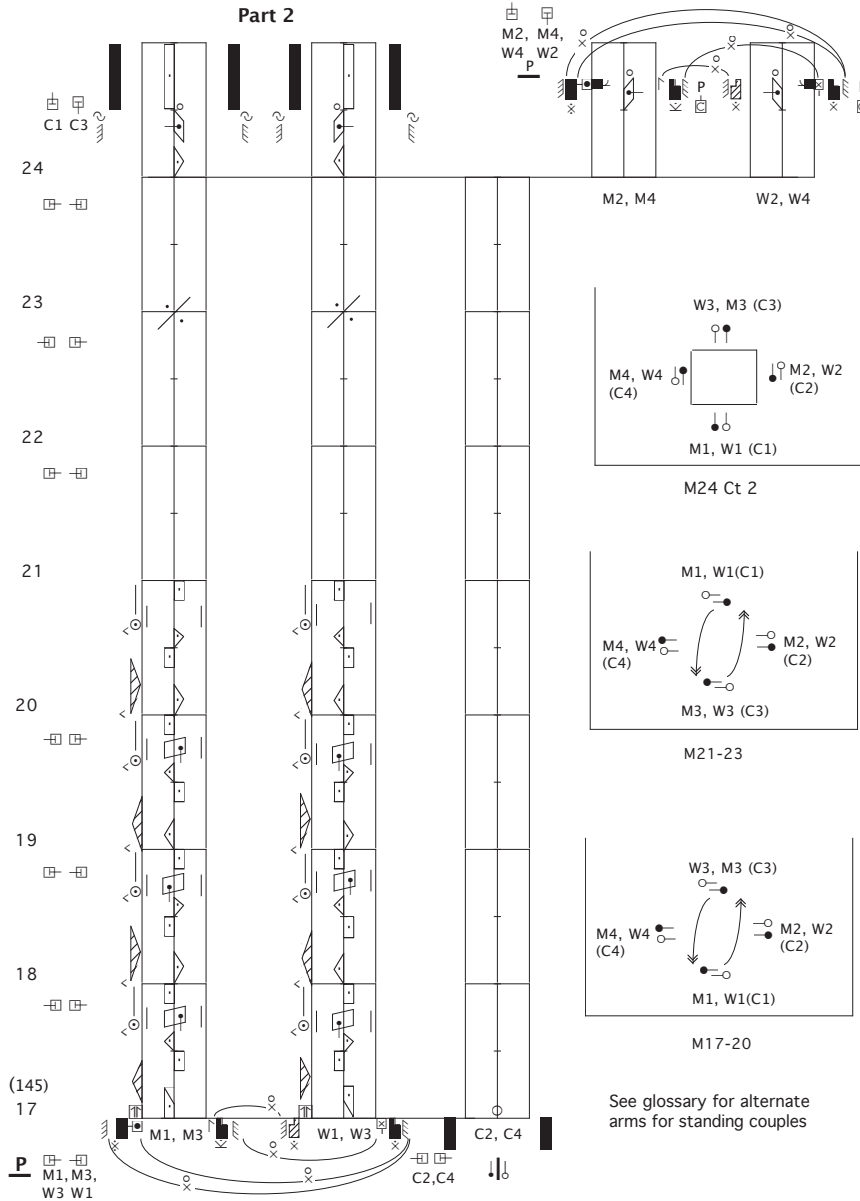


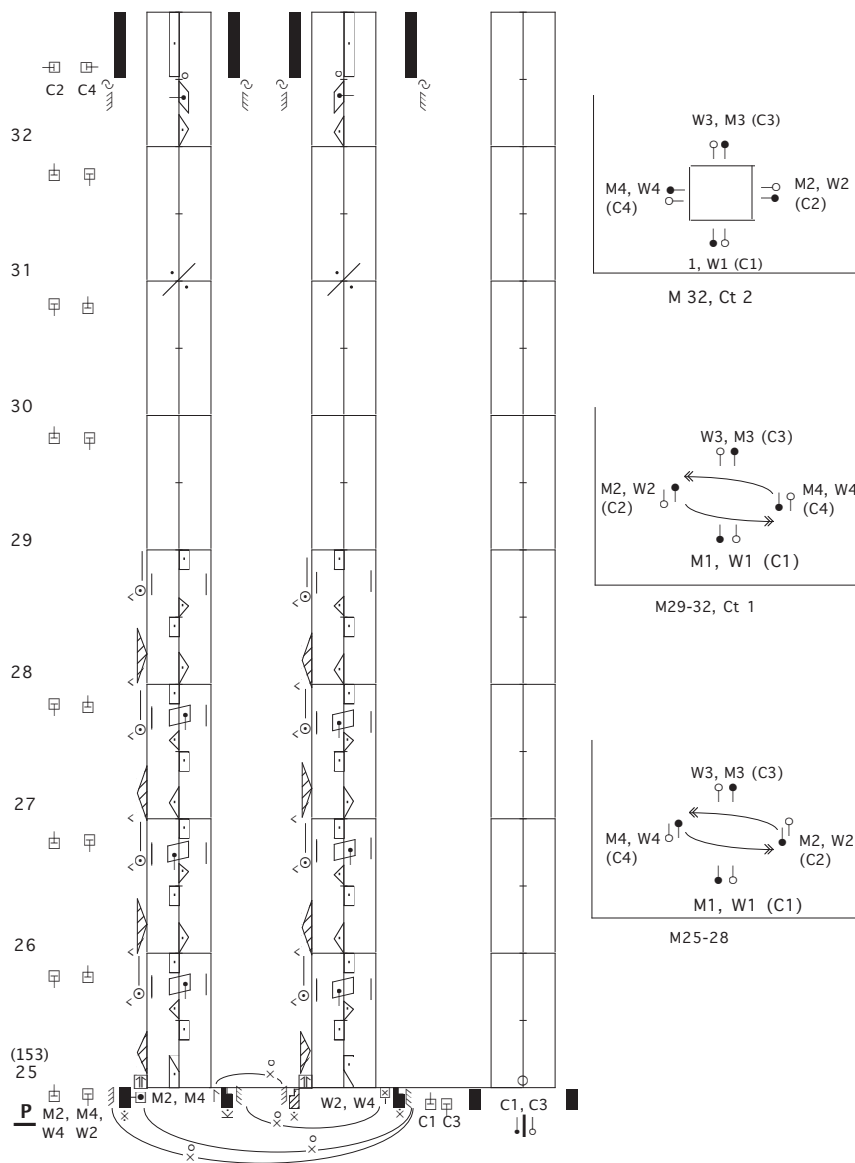
Fig.1: Glossary for *Sudmaliņas*

Fig 2: Notation of Part 1 and 2 of *Sudmalinas* (this page and the following ones)









Pērkondancis / Pērkoņdeja / Pērkonītis

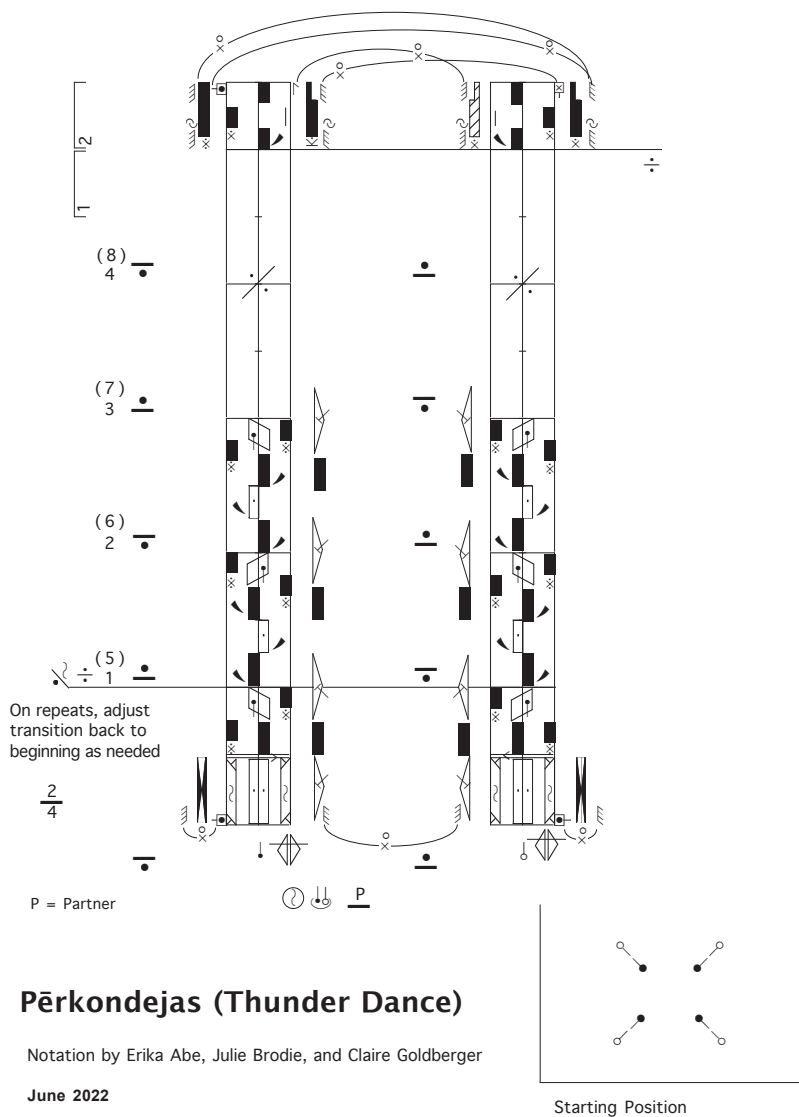
The Latvian folk dance known as *Pērkondancis / Pērkoņdeja / Pērkonītis* was first published in Jēkabs Stumbris's collection, *Dejosim latviski I* [Let's dance in Latvian Style] in 1938 (11). There is much less conflicting information about this dance than *Sudmalīņas*, perhaps because it is a simpler, two-part dance. According to Milda Lasmane, who republished the dance in 1962, *Pērkoņdeja* was danced in Riga and its surroundings as a spring dance (50). Dancers imitated the noise of thunder by tapping their feet on the ground and dedicated the dance to an ancient Latvian deity, Pērkons.

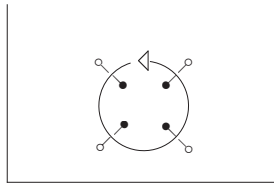
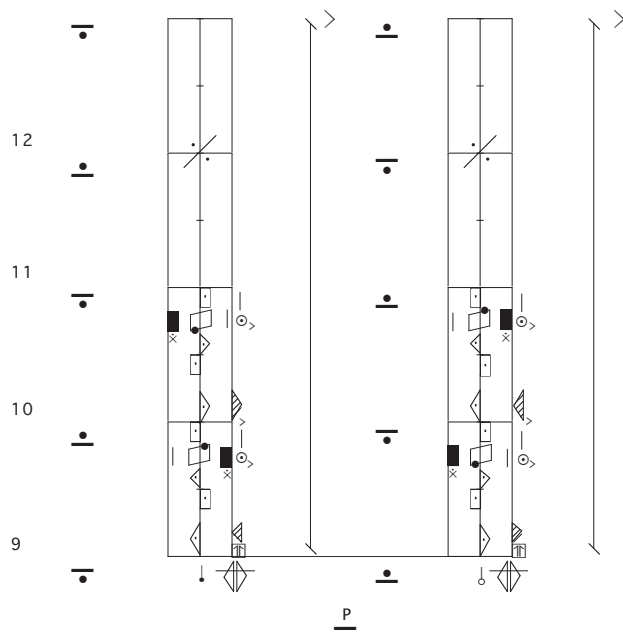
Pērkons, translated as Thunder, is one of the main deities in Latvian and other Baltic mythologies, and is understood to be the main god of the sky. *Pērkons* is depicted as a harsh deity, or personified force of nature, who hunts down evil forces using his weapons of nine thunderbolts, a sword, and an iron whip. The Nine Sons of *Pērkons* are mentioned in many folk songs and folk poetry. They are understood as drummers and wind and noise makers. His daughters are considered rainmakers, and his wife can also sift rain and create a noise of thunder. One can imagine that this dance was performed as a dedication to Pērkons expressing gratitude or asking for help by enacting an ancient ritual.

Conclusion

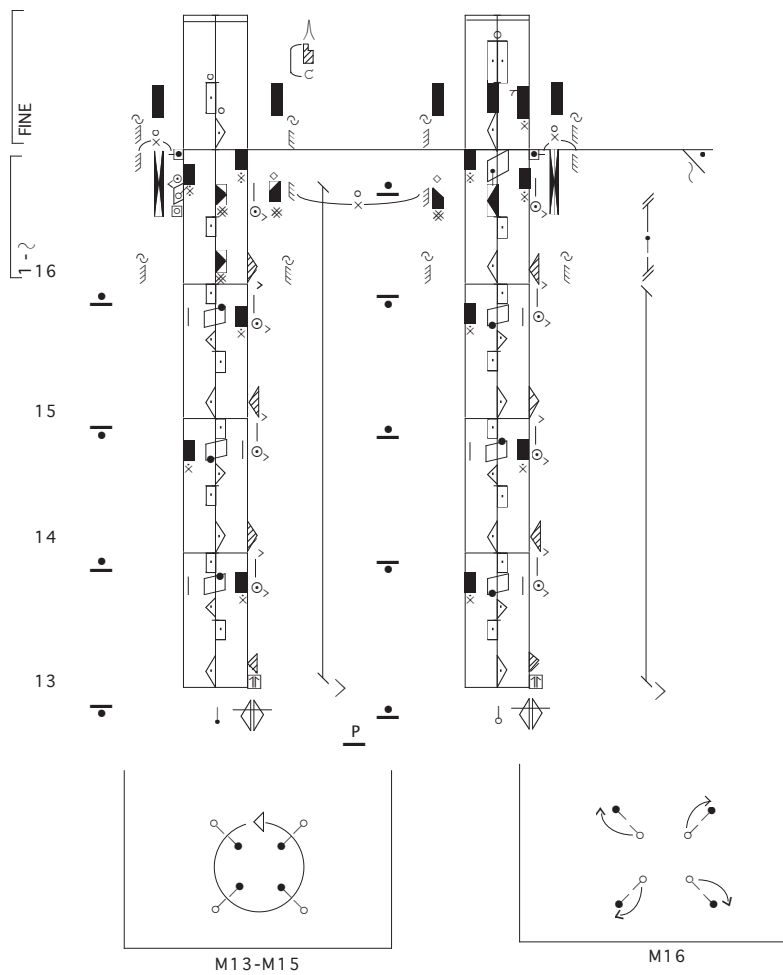
Both *Pērkoņdeja* and *Sudmalīņas* present the recurring question of whether to notate the most complete version of a dance as described in credible source material, or the best known and most popular version of the dance in the present time. *Sudmalīņas* presents particularly interesting questions, as the more presentational and popular version of the dance is also the more thoroughly described version in reputable sources. The Rinka and Ošs' description of *Sudmalīņas* published in 1934 is quite complete, lacking only a few specifics, such as a description of the partner hold and a definition of round polka (17-19). Lasmane's interpretation of *Sudmalīņas* is based on Rinka and Ošs' description, but adds details that make this latest interpretation of the dance useful for notation purposes (108-110). Similarly, Lasmane provides a clear and more thorough description of *Pērkoņdeja* (50) elaborating on the 1938 version published by Jēkabs Stumbris (11).

Fig 3: Notation of *Pērkondeja* (this page and the following ones)





M9-M12



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LOOKING FORWARD WITH KINETOGRAPHY LABAN: STUDIES FROM TURKEY

SUNGU OKAN

It is my honour and pleasure to be at the conference of the International Council of Kinetography Laban, of which I have been a member since 2015. This proceeding is about the kinetography Laban studies from my home country, Turkey. And as an example, I will give details about two PhD theses that have been made in the past years.

The path I will follow in this speech is as follows: I would like to start with the history of kinetography Laban knowledge in Turkey. Then I will present two PhD theses that focus on kinetography and its use in ethnomusicology and musicology studies, and finally I will tell you about the current studies in Turkey.

In Turkey, academic studies using or focusing on kinetography Laban are closely connected to ethnomusicology and ethnochoreology. Since kinetography Laban started to become more remarkable in this country around the 2000s, ethnomusicology and ethnochoreology started their journeys much earlier. Both local and international researchers of music and dance were/are very interested in Turkey, where a rich variety of cultures live and perform their customs. The first fieldworks date back to the turn of the 20th century, of course not in the name of ethnomusicology—since the name of the area was determined in the 1950s—but by the people we call the pioneer fieldworkers; who were composers, performers, folk dancers, music teachers and musicologists. They organised several trips to Anatolia.¹ Ahmed Adnan Saygun, who is one of the first generation of composers in the Turkish Republic, was one of the pioneers, and I have to mention Bela Bartók, whose homeland I am very happy to be in now.²

¹ Some brief information about Turkish music culture and the early fieldworks can be found on the website: <http://www.turkishmusicportal.org>.

² There are plenty of sources about this fieldwork dating back in 1936, including Saygun's own book. Saygun, Ahmed Adnan.1976. Béla Bartók's Folk Music Research in Turkey. Akadémiai Kiadó.

After the 1950s, research began to become more analytical. Since 1947, Turkish scholars have participated in the ICTM (International Council of Traditional Music) conferences, meetings have been followed, and researchers from Turkey have joined the Council's study groups, mostly focusing on the relations between music and dance. Table 1 shows the timeline of the ethnochoreology discipline in Turkey until 2023.

In 1995, ICTM Turkey was founded and the most requested subject was Ethnochoreology. World famous ethnochoreologists interacted with Turkish scholars such as Arzu Öztürkmen, Belma Kurtişoğlu and Mehmet Öcal Özbilgin. These professors tended to learn kinetography Laban with their personal efforts; they also used and referenced kinetography in academic studies. Some scholars took private courses/lessons (i.e. Dilek Cantekin and Mehmet Öcal Özbilgin, who had their first kinetography Laban practice with János Fügedi). Finally, looking at the last decade, I would like to present you two academic studies that were made as doctoral theses.

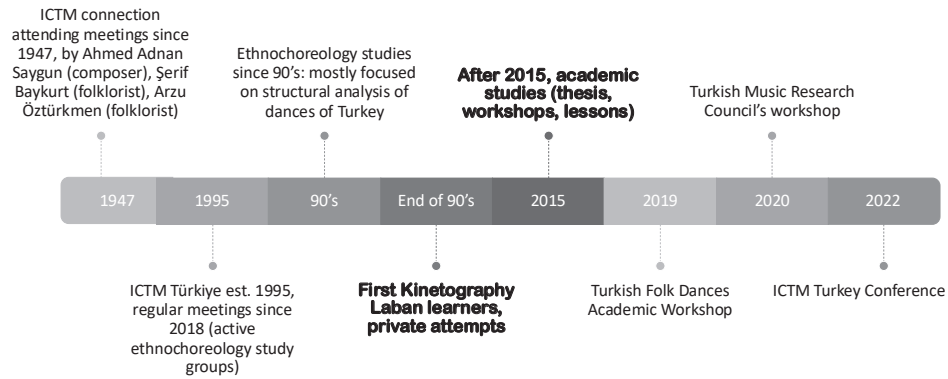


Table 1: Timeline of ethnochoreology studies in Turkey.

Two Academic Studies From Two Different Areas

1. “Comparison of Movement Notation and Traditional Method According to Learning Success in Turkish Folk Dance Teaching” is a doctoral thesis written by Dilek Cantekin Elyagutu in Gazi University, Ankara, 2015, Institute of Educational Sciences: Department of Physical Education and Sports.

2. “The Collaboration of Igor Stravinsky and George Balanchine: An Analysis of *Agon* Ballet Through Labanotation” is my doctoral thesis in Mimar Sinan Fine Arts University, Istanbul, 2020, Institute of Social Sciences: Department of Musicology.

Before giving you some brief details of the content of these studies, I would like to make a few remarks about the scholars who wrote them. Both Cantekin and I are not trained notators. Dr Cantekin is a folk dance scholar, and I am an ethnomusicologist

and a musicologist. We both used kinetography Laban in our dissertations, and now we are both doing our best to teach what we have learned so far.

Cantekin's thesis compared two methods of learning. These are the traditional method (which has been the method of learning Anatolian folk dance for ages) versus learning with Laban notation. She aimed to analyse the success of learning with both methods. For her research, she prepared a 14-week schedule. According to this schedule, the basics of kinetography Laban were taught.³ The dance we call *Harmandalı* was simplified for students, and only the leg gestures were notated. *Harmandalı* (which means harvest branch in Turkish) is a form of *Zeybek*, one of the most widespread folk dances in Anatolia, especially in the Egean and Central Anatolian regions. It resembles the movements of the harvested crops, the branches of the trees moving with the wind in the fields.⁴ *Zeybek* motifs are also performed with different accompanying instruments in Greece, where we know we share the same colours of culture.

After teaching the basics of kinetography Laban to the students, *Harmandalı* was simplified and only the leg gestures were notated (see figure 1). Cantekin used the research model called “son-test” which includes two groups of participants: an “experimental group” and a “control group”. Both groups were analysed; they performed the movements and were measured before and after the learning process. The participants were randomly selected from the Turkish Folk Dance Department of the State Conservatory of Sakarya University students in the 2nd and 3rd years. There were 14+14=28 participants. The Shapiro-Wilk normality test was applied to the data obtained. The “Sig” (significance) value was greater than 0.09-0.05, so the data were considered to be normally distributed. The learning success data were calculated and compared in both groups (experimental and control). The result made it clear that the learning success of the group that learned kinetography Laban (experimental group) was higher than the data of the control group.

The second study I would like to mention in this speech is my PhD thesis entitled “Igor Stravinsky and George Balanchine Collaboration: An Analysis of *Agon* Ballet via Kinetography Laban.” It was completed in 2020.

It is worth remembering that *Agon* was composed by Igor Stravinsky between 1953 and 1957, choreographed by George Balanchine in 1957, and its various movements (i.e. “Second Pas de Trois,” “Pas de Quatre,” “Double Pas de Quatre,” “Triple Pas

³ The main reference of Cantekin while teaching the participants kinetography was: Fügedi, János. 2011. *Tánc – Jel – Írás: A néptáncok lejegyzése Labán-kinetográfiával* [Dance – Sign – Notation: Notation of Traditional Dances with the Laban Kinetography]. L'Harmattan / MTA Zeneudományi Intézet.

⁴ Forms of *Zeybek* are very spread in Anatolia, photos and historical information about this dance can be read on the following book: And, Metin. 1987. *A Pictorial History of Turkish Dancing From Folk Dancing to Whirling*. Dost Yayınları.

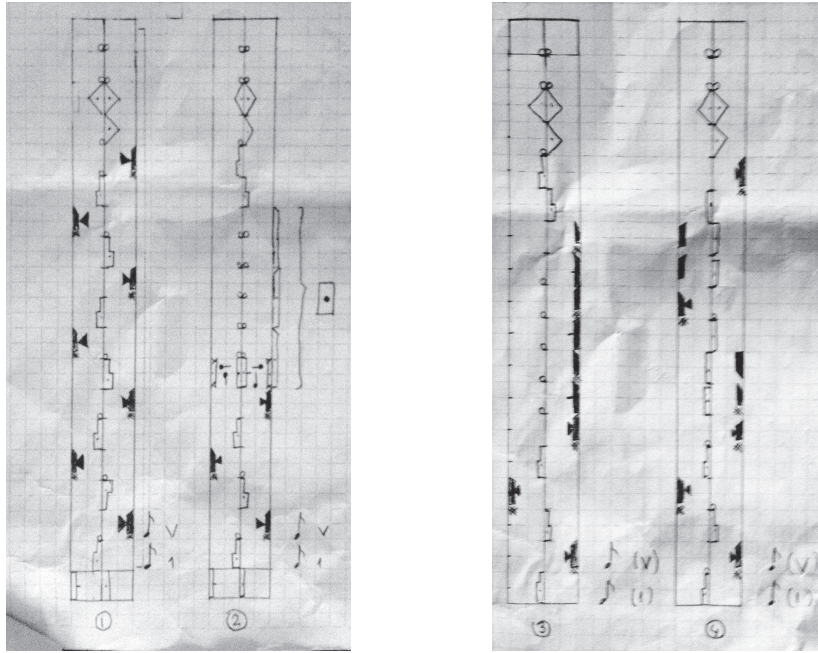


Fig. 1: The examples of the sheets used by the participants. Simplified *Harmandalı* only the steps and leg gestures were written.

de Quatre,” “Boy's Pas de Quatre” and “Finale’) were notated by Muriel Topaz, Margaret Abbie Denton, Allan Miles, Myrna Shedlin, Billie Mahoney and Ann Hutchinson Guest from the days of its creation until 1959. Since the DNB informed me that this score by multiple notators was incomplete and not suitable for staging, I used another transcription: the complete score of the piece, notated by Virginia Doris in 1987. With the help of the DNB, I contacted the Balanchine Trust, and they made the score available for my study. With the help of the detailed information provided by the Labanotation score, my expectations were as follows:

- To introduce kinetography Laban/Labanotation to the musicological community in Turkey, because it is not practically used in any musicological research.
- Preparing teaching materials for teaching kinetography Laban to students of Musicology, Ethnomusicology and Contemporary Dance Departments.
- To rehearse and perform the *Agon* ballet, which has never been performed in Turkey.
- Giving a detailed historical panorama of a collaboration of artists in the 20th century. Because, in my opinion, the creator's mind in all its states is a very exciting field of research. Both for the artists of the past and the present, my personal choice is to clarify the reflections of the artist's character on their creation and their states of creation in the conditions of the day. It is one of my greatest curiosities since the beginning of my profession.

To sum up, my study includes a historical background, a technical analysis of the piece (both musical and choreographic), proposing a new style of presenting the details of a work of art, and an introduction to kinetography Laban.

In the first chapter of my thesis, the musical movements, the scales, the most frequently used intervals, and some striking motifs of Stravinsky are shown. Thanks to being in Paris, I studied in the library of the Centre national de la danse, Pantin, thanks to the help of Marion Bastien, I was able to access most of the articles and references I needed during the whole process. Also, in the library Bibliothèque-musée de l'Opéra (a division of the French national library), I consulted documents and used them in the historical chapter of my study. I pictured some selected pages from the labanotation score to show the connections and disconnections between the choreography and the music. Noëlle Simonet helped me to understand Virginia Doris's transcription of *Agon*. Her classes, which I had the opportunity to attend at the Conservatoire national supérieur de musique et de danse de Paris, were also beneficial. I studied a vibrant collection of written sources about Stravinsky, Balanchine, and of course, kinetography Laban. Figures 3 and 4 shows the method I proposed to better visualise a position or a change of position on stage.

I wanted to propose this method to musicologists, especially to show it to the new students of kinetography Laban. And musicologists know how to read the score so that they can understand all the technical and sometimes even the emotional background of the piece from the musical notation. I wanted to show that it is possible to read dance like music, and that kinetography makes a musicological analysis of a dance piece as clear as possible.

If audio file is used, it should be stopped here.

The figure consists of three main parts. On the left is a Labanotation score, which is a diagrammatic representation of dance movement using vertical lines and various symbols. On the right is a musical score for the piece, showing staves for Violin (Viol.), Viola (Vcl.), Bass (B.), and Tuba (Tub.). The musical score includes dynamic markings such as 'p' (piano) and 'tutti', and tempo markings like '1ma volta' and '2da volta'. Below the musical score is a QR code. The entire figure is set against a white background with black text and lines.

Fig. 2: Laban score, musical score, and a QR code for the reader to see the movement at that moment of the piece.

Fig. 3: The final pose of the pas de deux and the video of what is written on this page. As seen on figure 3, showing the outlines of bars 514-519 of *Agon*, if we animate the score while reading the dance score (which I did during my defence jury), it will give a musicologist the clearest vision for analysis. The QR codes refer to the related measures of *Agon*'s 1983 NYCB production video recording.

Looking Forward

We see the gaps in the use and teaching of kinetography in Turkey, and we want to progress. LMA is well known and studied in Turkey, but kinetography is still not well recognised. Students of performing arts, film animation, and computer engineering, are interested in kinetography. Courses and workshops are organised. I do my best in my Ethnochoreology Studies and Kinetography Laban (beginners) courses in the conservatoire's Ethnomusicology department, and I am proud to say that my students are very interested. János Fügedi's *Basics of Laban Kinetography for Traditional Dancers* is translated to Turkish, and I offer hanks to Dr Fügedi for giving me the permission and honour to translate his book into Turkish. I hope that the results of the studies will be positive and that kinetography Laban will become more widely known and used in academic research and staging.

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THE PATHWAY OF KINETOGRAPHY LABAN IN POLAND

ANNA OPŁOCKA-PERKO

In the *Dictionary of Kinetography Laban (Labanotation)*, Albrecht Knust lists all those involved in influencing the development of notation and important solutions at the time when the system was created. These include Professor Stanisław Głowacki and Professor Roderyk Lange –the pioneers of kinetography in Poland.

The use of kinetography was started by Professor Głowacki in 1933. He was a musician, history and dance theoretician and pioneer of Jaques-Dalcroze's gymnastics in Poland. He was one of Knust's associates; he took part in working on the development of the system. At the request of Janina Mieczysława, Professor Głowacki conducted several notation classes for the students of her school. He made the first notation of Polish folk dances and stage movement in Leon Schiller's theatre play in Poland and promoted kinetography in his articles. At that time, he was the only researcher to use kinetography in Poland. In 1933, in the "Illustrated Week", there was an article written by the professor along with a kinetogram, probably the first one to be published in the Polish press.

In 1935, the Head of the Department of Ethnography at the University of Warsaw, Professor Głowacki Cezaria Baudouin de Courtenay Jędrzejewiczowa, the first Polish representative of phenomenology in research on folk culture, initiated scientific work on the dance, describing this phenomenon as an important element of culture. This led to the 1937 team of specialists who prepared in Warsaw, objects for the International Exhibition of Art and Technology in Modern Life in Paris.

The Polish pavilion contained kinetograms of folk dances arranged by Professor Głowacki. They were a rarity amongst all the items on show at the exhibition and were the first kinetograms to be exhibited on a global scale. The boards at the stand presented selected Polish dances, while underneath there were kinetograms of

selected elements of the dances (see figures 1 and 2). The achievements of the Warsaw team of scientists at the time raised awareness of the importance of the subject of choreology on an European scale. They were also thought to be the beginning of the Polish Dance Archive. However, unfortunately World War II thwarted these plans.

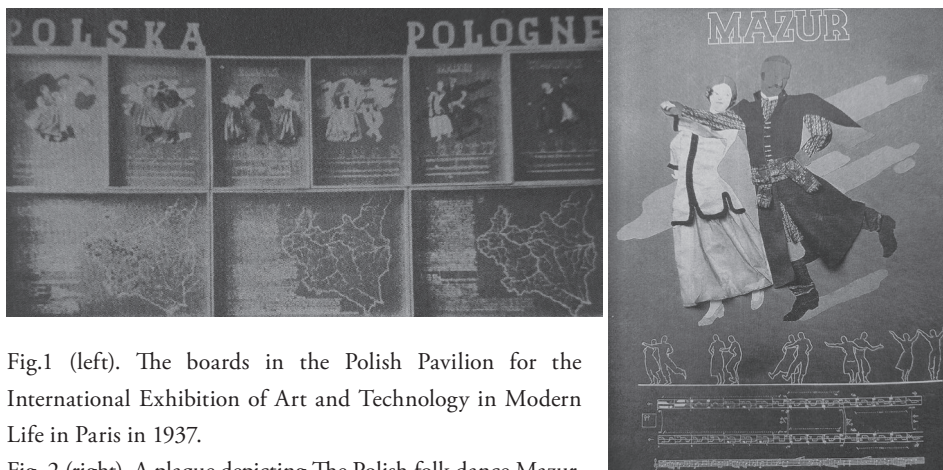


Fig.1 (left). The boards in the Polish Pavilion for the International Exhibition of Art and Technology in Modern Life in Paris in 1937.

Fig. 2 (right). A plaque depicting The Polish folk dance Mazur, a kinetogram with a record of the full course of the dance and a transcription of the melody accompanying the dance.

After the end of the War, research on dance in Poland resumed. The continuator of Professor Głowacki's activities and the main propagator of Rudolf Laban's ideas in Poland was Professor Lange, an ethnologist, anthropologist and choreologist (figure 3). He was the first since the war to use kinetography while archiving and analyzing dance folklore. Professor Lange's great merit was the reintroduction of kinetography to the study of dance in Poland as well as its wide dissemination.

Much earlier in life – at the age of fifteen – Lange had become acquainted with the general assumptions of Laban's theory of motion. It was in Warsaw that he found Laban's *Choreographie*, which he recalled as follows:

My first contact with Labanowski's ideas of movement analysis and notation took place in exceptional circumstances. This was shortly after the war. At that time, I was looking everywhere for any studio materials in Warsaw, which had been almost completely destroyed. I got to one of the city's largest public libraries. The building was ruined, and most of the huge collection had been destroyed or scattered. [...] Some art books were made available to the public. Among other things, several books on dance had survived. It was here that I found Laban *Choreographie*, published in Jena in 1926. It was a book that I never parted with.



Fig. 3. Professor Roderyk Lange

Roderyk Lange graduated in the subject of analysis and notation of movement and dance of the Laban system in 1959 at the Folkwang Hochschule in Essen under the management of Albrecht Knust, and Lange assisted Knust in working on the *Dictionary of Kinetography Laban*. His activities made a significant contribution to creating and developing the ICKL organization by supplying a group of specialists for many years. The close cooperation and relationship between the two specialists is evidenced by Knust appointing Lange as heir to his archive before his death and entrusting him with his kinetographic achievements. The first place to store the collection was The Centre for Dance Studies in Jersey. In 2003, the archives transferred to the Centre national de la danse in France. As a token of appreciation, the French Minister of Culture awarded Professor Lange the title of Chevalier des Arts et des Lettres.

In the years 1954-1966, after intensive activity was carried out in Toruń, the Dance Department was created at the Ethnographic Museum, which had just been established at the time. Its founder and first long-term manager was professor Maria Znamierowska-Prüfferowa. The new Dance Department began training in the areas of field research and methodology, and kinetography was organized. A number of collections of folk dances, archived with the help of kinetograms, were created and published. The Museum cooperated with the Pedagogical Study of Dance at the Central Council of the Artistic Amateur Movement in Warsaw, the second centre to disseminate kinetography and prepare seminars, materials and translations of lectures by foreign kinetographers. Professor Lange held training sessions arranged by the Ministry of Culture on the subject of knowledge of movement and notation.

During the Choreological Congress in Dresden in 1957, Professor Jadwiga Mierzejewska became interested in the subject of kinetography, and went on to organize the first kinetographic training in Poland in Warsaw in September 1958. She worked at Central Council of the Artistic Amateur Movement and served as a permanent consultant to all folklore groups run by the Cepelia Cooperative throughout the country.

In the years 1958-1967 Lange conducted training at the Kinetographic Study organized by Central Council of the Artistic Amateur in Warsaw. The participants were researchers of dance folklore, dance teachers as well as ethnographers and musicologists. This group included Dr. Maria Drabecka, who studied kinetography under the direction of Lange and Diana Baddeley-Lange from 1958 until 1966, receiving a second degree diploma in the field of knowledge and teaching of kinetography. Training at the Kinetographic Study at Central Council of the Artistic Amateur ended with first and second degree diploma examinations. The first examination session took place in 1961, while the second three-year study ended in 1964. Twenty-seven people completed the course. In addition to conducting trainings, publications in the field of dance folklore and choreography, including Rudolf Laban's *Principles of Dance and Movement* edited by Lange, ensued.

This led to the creation of the first group of professional kinetographers in Poland. Unfortunately, the 1960s turned out to be a less than favourable time for Lange as he encountered obstacles related to his research on dance in Poland. The dance section at the Ethnographic Museum in Toruń was closed; in addition, international connections worried the state security authorities. This prompted Lange to accept an offer made to him several times by Lisa Ullmann to teach at The Laban Art of Movement Centre. Soon, he decided to emigrate permanently from Poland to England in 1967.

Following the dissolution of the Dance Department at the Ethnographic Museum in Toruń, all matters connected with folk dance research were taken over by the Folklore Section of the Institute of Art at the Polish Academy of Sciences in Warsaw, where Professor Grażyna Dąbrowska, a student of Professor Lange, was working at the time. She reactivated the interest in researching and archiving Polish folk dances and continued intensive field research, which she had conducted since the post-war years. Her publications, "Folk Dance in Mazovia" (1980) and "Dance in the Polish Tradition. Lexicon" (2005/2006), contain numerous kinetograms of folk dances.

They are accompanied by musical notations of vocal and instrumental music related to a given dance, song lyrics and a description of the rites and customs accompanied by the dance. Publications preserve the cultural heritage of traditional Polish dances, mostly forgotten. Of note, Dąbrowska's great achievements included finding, in 1979, exhibits sent from Poland to the World Exhibition in Paris in 1937; these exhibits did not return to Poland until 1991. After many years, conservation procedures were carried out at the Ethnographic Museum in Warsaw, and the revamped models were again presented to a Polish audience in 2011 at the Ethnographic Museum in Warsaw.

Professor Lange maintained contact with former students and partners such as Irena Ostrowska and Maria Drabecka, who assisted in devising the first edition of the Textbook of Kinetography, which was published in Krakow in 1975 (figure 4). The second edition was amended as necessary and published in 1995. The

Textbook is currently the only Polish publication from which the next generations draw their knowledge.

Maria Drabecka's publications contain numerous step drawings and kinetograms. She created analyses of the original records of dance but rejected all stylistic and interpretative influences, arguing that there had to be a measure of the purity of the style of old dance, and that was only the original record of the era and its exact reading. Her publication *Choreography of Warsaw Ballets under the Reign of the Saxons* (1988) discusses the activities of the Warsaw ballet scene during the times of August II and Augustus III, which was preceded by the characterization of the art of dance on the leading European stages during the first half of the seventeenth century. The researcher described kinetography as follows:

Kinetograms are transcriptions of old descriptions and dance records into the current international system of recording dance using the Laban-Knust method. This type of transcription is particularly useful in scientific research on dance; in addition to conciseness, qualities of accuracy and precision, it is also common, international.” Thanks to Drabecka spending thousands of hours reading and describing microfilms, iconography and treatises, Poland made a significant achievement in the science of historical dance.



Fig. 4. The *Textbook of Kinetography*, Roderyk Lange 1995

Abroad for fourteen years, the Academy of Physical Education in Poznań invited Lange to return to Poland in 1980. Zofia Kozłowiecka-Tyl initiated Professor Lange's cooperation that had been interrupted due to martial law. Since 1988 Kozłowiecka-Tyl conducted cyclical kinetography courses using the Laban method at the Cultural Education Centre of the then Palace of Culture in Poznań. At the beginning of the 1980s, she was Professor Lange's first Polish student to hold a scholarship of the Centre for Dance Studies in Jersey. She was a long-time deputy director of the Institute of Choreology in Poznań, supporting Professor Lange in the work of his establishment-related, organizational and publishing activities. In 1993, Lange established the Institute of Choreology in Poznań, whose main aim is to train scientific staff and publish scientific papers, where kinetography courses are held (figure 5).

Systematic five-week workshops (usually taking place in August) were regularly held from 1988, before the establishment of the Institute of Choreology in 1993 and up until 2013. From 2013, they have been held at irregular intervals. Urszula Loba-Wilgocka served as a long-time assistant and lecturer of kinetography, and since the death of Lange in 2017, she has been the director of the Institute. She co-founded the Institute of Choreology Foundation in Poznań, of which she is currently the director, and she is also the President of the Polish Choreological Forum Association.

One of the Poznan Institute of Choreology's greatest achievements was the publication of the second edition of the *Dictionary of Kinetography Laban* in 1997. Professor Lange chose the Institute of Choreology Foundation in Poznań as his venue as it annually hosts conferences. Professor Lange passed away on March 16, 2017, up until when he continued to devote his last years to safeguarding his scientific legacy. Many years of teaching activity brought crowds of students, listeners and continuers of his activities. The activities of Professor Lange are evidenced by his group of students. The next generation of students include Dr. Tomasz Nowak, an ethnomusicologist, dance anthropologist, and promoter of kinetography. Nowak's publications include numerous kinetographic records used in research on national dances. He



Fig. 5. The Institute of Choreology in Poznan

recorded with the help of kinetography, and he analyzed the amount of “movement thinking” in Chopin's music. He interpreted the relevant kinetographic records as part of his research on national dances and became a lecturer at the The Chopin University of Music in Warsaw, Poland, the first university where kinetography was taught. Nowak took over the Dance Anthropology lecturers in 2007, and in 2011, the subject of Dance Notation was introduced in the field of Ballet Teaching. However, students grasp only the basics.

Among Professor Lange's students were members of the Warsaw Laboratory of Kinetography, Dr. Hanna Raszewska-Kursa and Dr. Aleksandra Kleinrok. Dr. Kleinrok with her PhD of Humanities in the field of the history of musicology, taught Theory and Notation of Dance classes for the second year of the specialty of contemporary dance at The Chopin University of Music in Warsaw (first-cycle studies). In 2022, at the Academy of Music in Katowice, she taught classes (10 hours) in kinetography as part of the Laboratory of Inspiration and Creative Innovation classes.

Hanna Raszewska-Kursa founded the Warsaw Laboratory of Kinetography (WLoK), which began its activity as an informal group in 2010 and became a program of Fundacja “Mysl w Ciele” (the “Thought in the Body” Foundation) in 2015 (figure 6). The main goals are to practice kinetography and develop members' skills in this area and also to advance knowledge about kinetography and choreology (dance research, dance science, dance studies, movement analysis). Coming from various artistic and academic backgrounds, members share a passion for dance in many of its forms. In 2018, the WLoK, in cooperation with the Dance Arts Centre in Warsaw, organized a kinetography workshop, which created the opportunity to learn the basics of kinetography.



Fig. 6. Warsaw Laboratory of Kinetography

In 2019, members of WLoK joined the International Council of Kinetography Laban/Labanotation, and some of its members participated in the 31st Biennial Conference of ICKL in Mexico. The following papers were presented: “Warsaw Laboratory of Kinetography: History, Activities, Goals, Plans,” by Hanna Raszewska-Kursa, and “Kinetography Laban as a Tool for Creation: Personal Approach,” by Malgorzata Skoczelas. After the conference, Anna Opłocka presented a paper on the “International Council of Kinetography Laban/Labanotation. Historical Origins and the Scope of Activities in the Years 1959-2019,” which text was published afterwards in *Studia Choreologica* vol. XXI. In 2019, Opłocka-Perko received a scholarship from the Polish Ministry of Culture and National Heritage for the original project: Kinetographic Meetings. These were free kinetography classes, preceded by lectures about kinetography (see figure 7). These were regularly held at the Dance Arts Centre in Warsaw as well as in other Polish cities as weekend workshops for the Kutno Old Dance Group “La Danse,” Folk Song and Dance Ensemble “Kortowo” and the Sopot Dance Theatre. The goal was to promote and present to dance groups and dancers different styles and techniques, a useful tool that is kinetography. Another step forward was the purchase of the software LabaNotator in 2021 by The National Institute of Music and Dance for public use at the library.



Fig. 7. Kinetographic Meetings

Conclusion

Poland was one of the important centres of modern dance in Europe in the 1930s. At the beginning of the Second World War, Polish dance art and Polish research on dance occupied a high position in world rankings. The development of kinetography was stopped by World War II and plans related to the creation of the Polish Dance Archive were abandoned. It was not until the 1950s, thanks to Lange's

research, that kinetography was reintroduced into dance research. The professor's activity was marked by concern for the development of choreology and kinetography in Poland, as well as for the development of researchers dealing with dance. Currently, kinetography is not common and used by a small group of researchers. Certainly, choreologists, choreographer and dancers should know this irreplaceable tool. Polish kinetographers aspire to make notation functioning in the Polish dance and researchers community.

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MEETING WITH INTERNATIONAL COMMUNITY: HOW ICKL INFLUENCED MY VIEW OF KINETOGRAPHY AND MY ATTITUDE TOWARDS MY ACTIVITY

HANNA RASZEWSKA-KURSA

Warsaw Laboratory of Kinetography [hereafter: the Lab] was established by me as an informal group in 2010 and since 2015 it has worked under the umbrella of the “Thought in the Body” Foundation.¹ At the 31st Conference of ICKL in Mexico in 2019, I presented how the Lab was created and how it was evolving. There, I met people from different countries, using kinetography for various purposes, operating in multiple institutions and organisations. After visiting Paris in 2018,² this was only the second time in my life when I found myself outside of the Polish kinetographic circle. Meeting with the international community, recognizing various ways of practising kinetography in various countries and the diverse attitudes towards it, had a strong influence on my perspective and was an eye-opener to the situation of kinetography in Poland in terms of its past, present, and future possibilities and limitations. Feedback which I got after my presentation was important as well.

There are two areas of thought that I have been exploring since then:

- the situation of kinetography and of notators in Poland;
- importance of individual kinetographic activity on the margins of mainstream institutions.

Looking for common features of these areas, thanks to ICKL, I started thinking about the situation realistically. I realised that it is time to give up the romantic illusions that I had been guided by over a decade ago, believing that hard bottom-up

¹ Small, 2-person NGO, run by me and Michał Kursa.

² This included visits to the Centre national de la danse and talks with Marion Bastien, and time spent in classes at the Conservatoire national supérieur de musique et de danse de Paris under the direction of Noëlle Simonet.

work towards recognition would bring stability.³ Once I took a more realistic view, I noticed additional values in the use of kinetography other than the ones I was earlier exploring the most.

The Specific of Situation in Poland (from a 1st Person Perspective)

In the 21st century, notation is underestimated in Poland, but it wasn't always so. In light of my observations of the worldwide community, I understand that the reasons for the current underestimation are not only substantive but also political. The country's history (especially being in the Soviet sphere of influence for almost 50 years), and the associated fear of the West, still influences some parts of our cultural and academic life. I don't present here the history in the sense of objective facts and processes, but rather the story that is my own individual interpretation of the sequence of events.

Period	Political Events	Consequences for Notation
1918-1939	Celebrating Poland and Polishness regained after partitions 1795-1918	Popularization of the notation as a tool of preserving national heritage
1939-1944	Nazi occupation	Art, research and education mostly underground, no information about use of the notation
1945-1989	Soviet sphere of influence causing 1) focus on ballet and folk dance 2) fear of West and cross-border communication	Notation seen as 1) useful tool in ethnographic research 2) cause for suspicion
1989-...	1) Ghosts of the past fears 2) Capitalistic obsession with profitability and efficiency	1) Notation supported incidentally; lack of stability, regular, long term top-down activities 2) Instability of bottom-up involvement of individuals

Table 1. Connection between political reality and kinetography's situation.

In the post-World War 2 decades, the authorities focused on strengthening classical ballet and Song and Dance Ensembles and purged the achievements of the interwar avant-garde artistic dance from the official stage and education. Political conditions allowed for the growth of the folklore and ballet scene first and foremost. This worked, even if unintentionally, in favour of ethnochoreology. The connection between kinetography and traditional folk dance was therefore conducive to the

³ Perhaps they were not quite the romantic illusion after all, but an entanglement in the positivist vision of grassroots work and the capitalist obsession with productivity?

development of, for example, the Toruń centre, where, although conditions were not entirely favourable, they allowed for regular research and documentation projects.⁴

The irony is that the same political conditions made involvement in kinetography suspect and caused Lange himself to be driven out of Poland. The authorities' wariness of contacts with Western artistic and academic thought meant that kinetography was considered a liability due to its cipher-like character and the international activities of researchers. During the 1970s and 1980s continuators – Irena Ostrowska, Grażyna Dąbrowska, Maria Drabecka and others – were doing their best which was important for dance research and documentation but it wasn't enough to keep kinetography alive with the intensity that was reached before.

When political conditions changed at the turn of the 1980s and 1990s, starting anew was extremely difficult, and the new political system, seemingly bringing freedom, began to tighten the noose of profitability and efficiency requirements quite quickly. Although Lange, with the help of Urszula Loba-Wilgocka, made a great effort to rebuild the popularity and teaching of kinetography, it was not possible to restore the notational vigour of dance ethnography nor to stoke interest in notation for stage dance on a scale comparable to that reached three or four decades previously.

Nowadays notation barely exists in Polish dance education.⁵ In most institutions it is not taught in any way. To acquire the basics, one has to put a lot of effort into getting the chance in the first place. In organisational matters, state support is incidental. To be fair, it does exist: the Lab's participation in the 31st and 32nd Conference of ICKL was supported by the Ministry of Foreign Affairs, individual grants were also awarded by the National Institute of Music and Dance (NIMiT) and by the Adam Mickiewicz Institute;⁶ in 2021 LabaNotator was installed in the NIMiT library and is available free of charge. However, support for kinetography is needed not incidentally, but regularly. Kinetography needs to be inculcated in the system, which is only

⁴ The peak of Roderyk Lange's popularisation activity in Poland dates back to the 1950s and 1960s. Lange promoted kinetography as a universal notation system, but his speciality was its application to folk dances. It was, of course, a very valuable tool for studying folk culture, but the side effect of this practice was that many people wrongly concluded—and do so to this day—that kinetography works exclusively in the area of social dance, and not necessarily in stage or artistic dance. It is my impression that among my generation and younger ones this belief has been changed a bit, but this degree is not sufficient. I feel that the Lab has its contribution in this change but it mainly concerns the audiences of our performance lectures and research performances, which does not include people who have an impact on shaping the core curriculum in dance education or who direct institutional dance ensembles. Our audience is the dance theatre and experimental choreography community mostly operating off the mainstream, outside of institutions, in small NGOs, or as freelancers.

⁵ More details about two places (both on academic level) that in the small size take notation into account can be found in the A. Opłocka-Perko's article in this *Proceedings*.

⁶ The participation of H. Raszewska-Kursa in the 31st Conference was co-financed by the IMiT as part of the 7th edition of the program "Supporting International Activity." The participation in the 32nd Conference by A. Opłocka-Perko and K. Skiba was co-financed by the NIMiT as part of the programme "Supporting international activity 2022" and the participation of H. Raszewska-Kursa was subsidised by Adam Mickiewicz Institute as part of the Program "Polish culture worldwide."

possible through top-down and sustained measures, the bottom-up and incidental efforts being a supplement but not a substitute.

In some way, it seems to me, the ghosts of the past are haunting us on this issue: they represent an unconscious fear of the excessive ‘progressivity’ of the West; and capitalistic obsession with ‘profitability’ merges with false beliefs about the ‘difficulties’ and ‘unprofitability’ of using kinetography for stage dance. What is worse, I also notice a certain vicious circle, since even when there is an attractive proposal for kinetography, the field often cannot support its implementation. A striking example is the Lab’s rejection of a long-term, five-year, paid cooperation proposal with a prestigious institution, which I consider to be our biggest failure so far.

This cooperation, inspired by Aleksandra Kleinrok, was to consist of a paid notation of educational materials concerning Polish national dances.⁷ Such cooperation would be a great opportunity both for the Lab and for the promotion of kinetography. However, in order for it to happen, the group would have to estimate the price of its work and plan the implementation, taking into account individual competences and schedules. After many weeks of horizontal, democratic reflection by the Lab, fully convinced of the value of the project, we were still not able to clearly determine the conditions under which it would take place. Different opinions existed within the group, and eventually the institution was informed that it would have to propose the conditions. There was no further answer, and it is hardly surprising: when an institution requests conditions from us and we cannot deliver them, the institution cannot do it for us.

Analysing this unfortunate situation, one can see the following reasons for our incapacity:

- there is no template or a market benchmark for such services in Poland;
- some group members had concerns regarding their competence in notation;
- some members had concerns about time requirements, as they might have found it difficult to adequately contribute to the project while working full-time in their regular professions;
- some had doubts as to the legal framework for an informal group cooperating with a state institution.

These concerns paint an image of a group willing to act but functioning as a community of interest rather than a professional space. It is difficult for such an unstable structure to enter into a partnership with an institution – which in turn makes it difficult for the institution. It could be suggested that there was a chance for professionalisation, but we’ve rejected it – due to not being professional enough. That is what I mean by a vicious circle. I am beginning to feel that one needs to be stable in

⁷ Interestingly, institutional interest is still related to folklore!

order to stabilise. The system strengthens the strong. The weak strengthen themselves with their own work, but they are not able to cross a certain threshold that would allow them to stand firmly on their feet. My disappointment with the course of events was enormous, but thanks to my earlier experience of seeing the Lab's formula against an international background, I was able to diagnose our failure as a symptom of the systemic absence of kinetography in the Polish academic structure.

I am in the process of accepting the knowledge that there is probably no chance that the Lab will ever be a group of professional notators in a way that is possible for colleagues in other countries. We can develop our skills, but it probably always remains mostly as an addition to our other specialisations. This conclusion tastes bitter but getting to it has directed my reflection on a new, promising course.

The Value of Individuals Using Notation

Finding myself in an international community where there is no need to convince anyone that kinetography works made me realise that in Poland we had been putting a lot of effort into convincing. With the power of a small group, we have far too little reach, and as far as popularisation is concerned, I do not see the possibility of expanding our scale.⁸ In 2019, in Mexico, I said that I believe that “the Lab's activity can make a contribution to continuing Polish kinetographers' tradition and may have an impact on increasing the position of notation in Poland.” Although I still believe in contribution, I no longer believe in huge impact. When I first met Marion Bastien who was my first contact with ICKL, Marion said that it's important to remember that even one person can make a big difference. And I know it's true but if I have not done it in 10 years, then maybe I am not that person. Maybe this means that one should focus on one's own skills and on the notation's utility for one's own needs rather than waste energy on popularizing such a niche method.

“Utility for one's own needs” — what can that mean? Obviously I, like other kinetography practitioners, see and use kinetography as a tool for movement research, dance documentation and creative process. However, the use of kinetography also impacts how I perceive the body and the world in general, not merely in the dance class during movement or in the theatre while watching a performance. It has for me something that I call ‘life value,’ by which I mean areas that can be described as psychological and philosophical (working on the field of the perception of one's own body), as well as political and social (working on the field of the perception of other bodies and description of their relationships).

⁸ From 2012 to 2021 the Lab presented five performance lectures, two research performances, one meeting open for the audience and this frequency of events is the maximum we can achieve. Additionally, cooperation with A. Opłocka-Perko's project “Kinetographic Meetings” helped reach communities that the Lab had not reached before. K. Skiba, who had become familiar with Kinetography through the “Meetings,” is now one of the Lab's active members.

- An example of the use of kinetography in my relationship with my own body is its use as support in physiotherapy. In the 2020-2022 period, I had three injuries that required various treatments, including regular performance of recommended exercises. I feel that the ability to write down exercises in a kinetographic way makes me perform them more consciously and precisely, thanks to which the therapy is more effective.
- I also use kinetographic body analysis in taking care of my permanent anatomical defect, which is a non-standard structure of the right arm. Too short a forearm bone in combination with abnormal wrist and elbow structure make the limb exposed to additional tensions, deflections, and injuries. It is my impression that perceiving the arm structure through the lens of kinetographic precision reinforces my awareness of the limb's limitations and the demands I can make of it without exacerbating its condition.
- On the psychological level, the incredible efficiency of kinetography as a language has created in me the habit of conciseness, and using my own movement to read the scores has taught me to move faster from impulse to action – not only in the dance space, but also in life.
- I see notation also as a way of describing and understanding people's functioning in the world. During the pandemic I was writing a diary, describing events and emotions. Naming events helps me process them. I added kinetographic notes on the reflections (e.g. figure 1), which in some way clarified my thoughts on a par with verbal naming.
- Another topic that I process kinetographically, at the intersection of philosophy and politics, is the issue of connection beyond borders. Nowadays in Europe there are a lot of brutal events resulting from being locked in local national discourses married to an aversion to international, global agreements. Living in the unavoidable shadow of inhuman practices that one may observe arouses powerful emotions in me. To tame them, it is helpful to write about them – again, not only verbally, but also through kinetographic notes. Kinetography enables communication outside of verbal languages. I guess one could call it a graphic Esperanto. I do not convert this observation into any concrete actions, but it is part of my thinking about humanity as a community and as something that gives hope.

The Lab's Activity in Terms of Community

I want to emphasise that the Lab is also and always the context of my reflections on kinetography, which I do not think I would have had without observing the team's diverse relationships with notation according to their individual skills and perspectives. Seeing us against the background of an international community has helped me to realise the specificity of the Lab as a creation based on voluntary engagement, without an institutional frame, responding to individual and changing needs. It also made me more aware how important the Lab is as a space of support, inspiration,

and cooperation. Part of the Lab's activity is to inspire and stimulate each other to be active in the wider field of choreology. It is important that we come from a variety of backgrounds. Every person brings her/his background into the group, along with their way of seeing movement and kinetography's possibilities. This way the Lab is somehow a space of diversity – so needed in life.

2020 was a year of big change in the Lab's functioning (not only directly caused by the pandemic).⁹ Among numerous reasons, those of greatest importance were the above reflections, pandemic-related disturbance in the whole culture sector and my personal crisis (see figure 1).

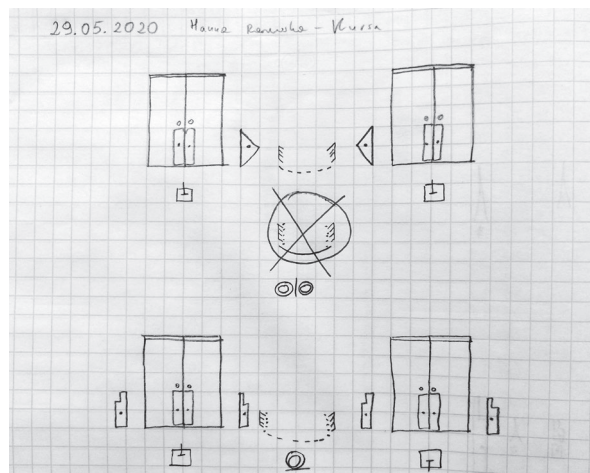


Fig. 1. Describing pandemic experience.

The pandemic-related problems and intensified unpredictability of the world deepened our usual organisational difficulties like the coordination of members' schedules, difficulties with regular participation in meetings, lack of affordable space for meetings in a convenient place. I also began to experience personal problems in being a leader, performing tasks, being properly involved in coordination and programming which both always, by my choice, were my free labour. After a decade of supporting members' enthusiasm and involvement, I felt mine diminish, which probably was connected to my realisation that it is time to take off the rose-coloured glasses of pioneering zeal and look at the world realistically. I was not sure if I still had my inner resources to fight for our practice under these circumstances.

⁹ During the pandemic we suspended in-person meetings. From the beginning of the first lockdown (March 2020) until the end of the research season (June 2020) we were working in tasks executing via Internet mode: writing scores of the movement seen on the record, performing scores written by colleagues, writing own compositions to be performed by others. Scores and recordings were sent by e-mail and discussed in a closed social media group. On June 30th, we had one zoom meeting to close the season face to face, even if only in a virtual way. Seasons 2020/2021 and 2021/22 were proceeded in zoom meetings mode. June 22nd, 2022 was the first in-person meeting after these two years.

In the summer of 2020, I admitted to experiencing exhaustion, and asked the Lab for any salvage ideas – and I got a magnificent response. From a group with one leader, we transformed into a group with shared responsibilities. I am still an organisational leader, so I kept such duties as the coordination of the meeting calendar, conducting the introductory parts of meetings (mental and physical warm-up), organisation of conference trips (including obtaining funds) and running the Foundation. The role of the substantive/kinetographic leader has become rotational. For the 2020/21 season, Anna Opłocka-Perko and Zuzanna Kupidura covered the field of kinetography proper: conducting core parts of meetings (curricula and methodologies, task assignment, processing and checking homework). Anna also took on the technical side of online meetings and Aleksandra Kleinrok took on the task of reminding the group about the meetings. During the 2021/22 season, the substantive/kinetographic leader was Zuzanna. Anna and Aleksandra continued their technical/logistical roles and Małgorzata Skoczelas supported me in organizing the ICKL conference trip. All these changes might also be written kinetographically as in figure 2.

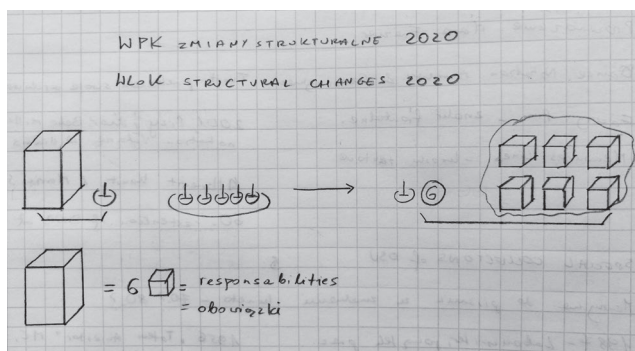


Fig. 2. Structural changes of the Lab.

Rethinking the group's organisation proved very productive. Sharing responsibilities opened new hopes and allowed the Lab to survive. Of course, this new model has its weaknesses, which the previous one did not have, but overall, it is more appropriate for long-term and sustainable development.

Conclusion

To summarise: seeing the Lab's formula against an international background led me to:

- connect kinetography's situation with political history of the country;
- think more realistically about the aim of once again making kinetography a widely known and useful tool among Polish academy and dance art stage;
- view more clearly the role of being a professional notator and its (un) possibilities;

- diagnose some of the Lab's experiences as symptoms of the systemic situation;
- think more healthily about the Lab's organisational model;
- realise the specificity of the Lab and the pros and cons of this situation;
- notice additional values in the use of kinetography and realise the importance of individuals' practises even if they don't lead world-changing outcomes.

And what is the future of kinetography in Poland? In my opinion, if there is no change at the institutional level, there will be no change at all. Kinetography will remain an auxiliary tool for a handful of researchers/creators and a niche interest that a few people pursue. It is impossible to make kinetography widely known as a useful tool for dance and dance-related professions without regular institutional top-down support, namely the introduction of kinetography as a required course in the curricula of state ballet school and universities with dance majors, as well as launching projects to notate the repertoire of institutional ensembles and reconstruct past scores.

I still see an immense value in keeping this activity alive, but this value applies on a small, individual scale. In my current practice, I concentrate on what notation brings to my professional life and everyday-life as well. I want to perceive that not as a failure of my previous thinking, full of momentum and faith, but as a discovery of new aspects.

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List of papers, ignite talks, and workshops presented during the Thirty-Second Biennial ICKL Conference, which did not result in published papers within these Proceedings.

Papers

- Bajić Stojiljković, Vesna. “Application of Kinetography Laban in Defining the Terminology for Dance Education and Folk Dance Practice in Serbia.”
- De Rosa, Sinibaldo. “Movement Notation, Performance and Positionality: An Ethnographer’s Perspective.”
- Forster, Lou. “From Kinetography Laban to Minimalism: Lucinda Childs’ Evolution in Dance Literacy (1953-1978).”
- Frazier, Mara and Isabel Brandt. “Digital Librarianship with Dance Notation Scores.”
- Horváth-May, Dániel. “Decoding a Dance: The Requirement of Applying Kinetography for Dance Analysis through the Example by a Peasant Dancer.”
- Kovács, Henrik. “Where Is the Forward? Empirical Research on the Body Scheme from the Perspective of Laban Kinetography.”
- Shim, Kyung-Eun. “The Kineto-Cartography Embodied in Traditional Rites of Islanders: Focusing on the Jangjwa-RI Dangjae Rituals of Wando Island, Jeollanam-Do in Korea.”
- Szél, Gábor. “Relation of Positions and the Upper Body during Consecutive Changes of Double Support into Opposite Directions.”

Ignite Talk

The New Activities of CNEM (France)

Workshops

- Dudás, Dávid. “The Role of the Arm’s Movement, the Notation and the Employment of Its Variations in the Legényes.”
- Lévai, Péter. “Possible Interpretation Motifs and a Teaching Method of Improvisation in a Hungarian Traditional Dance.”
- Ruiz González, Raymundo and María del Carmen Correa Beltrán. “From the Mother Earth Zapata Was Born. Reading Excerpts from the Birth Section of Guillermo Arriaga’s Zapata.”
- Russ, Hannah. “ ‘The Partisan’ Solo: Learning the Part from Score.”
- Weber, Lynne and Siân Ferguson. “Notating Hip Hop Dance and the Way symbols are Being Used to Represent this Complex Style of Movement.”

BIOGRAPHIES OF AUTHORS

Erika Abe was born and raised in Tokyo, Japan. She is a senior at Kenyon College, majoring in French and Dance. Abe started dancing ballet at age 3 and modern/contemporary dance at age 16. She was introduced to Labanotation in 2019 by Julie Brodie, passing the Elementary exam in 2019 and the Intermediate exam in 2020. Along with Claire Goldberger, Abe staged *You Can't Dress Me Up, But You Can Take Me Anywhere* from score for the 2020 Kenyon Dance Concert. In 2022, she worked as a Summer Research Scholar, assisting Brodie with her notation research on Yvonne Rainer's *Trio A* and Latvian folk dances.

Béatrice Aubert-Riffard. After graduating in dance at Conservatoire national supérieur de musique et de danse Lyon, she began to dance in different companies (both in contemporary or baroque dance). She obtained her Teaching Diploma in contemporary dance in 1992 and in classical dance the following year. She taught in several schools including Bayonne-Côte Basque Conservatoire, then 5 years in Casablanca (Morocco) at the International School of Music and Dance. She is currently in Brittany teaching these two disciplines. She discovered Laban notation at Conservatoire national de musique et de danse de Paris from 1994 to 1999 with Jacqueline Challet-Haas, and graduated in 1999. She is the author of several scores (Dominique Bagouet, Claude Brumachon, Francine Lancelot, Béatrice Massin, Brittany folk dances, amongst others). She regularly gives conferences and trainings on Laban notation. She is a Fellow of ICKL.

Léa Bonnaud-Deborde studied contemporary dance and English in Poitiers (France) from 2002 to 2006, and graduated in Kinetography Laban from the Conservatoire national supérieur de musique et de danse de Paris in 2018. Her dance and artistic research is related to Postmodern dance, visual arts, pop culture, and kinetography Laban, sometimes separately, often combined in various forms.

Julie Brodie, Professor of Dance at Kenyon College, earned BFA/MFA degrees at the University of Illinois and completed Labanotation studies at Ohio State University. Brodie is a Certified Movement Analyst and a Fellow of the International Council of Kinetography Laban. Brodie stages dances from scores and has presented her work, taught, and performed internationally. Brodie was a 2010 Fulbright Scholar in Egypt and a 2016 Fulbright Scholar in Rīga, Latvia. She has published in *The Journal of Dance Education*, *The Journal of Movement Arts Literacy*, and is co-author of the book *Dance Science and Somatics: Mind-Body Principles for Teaching and Performance*. Brodie was awarded the Kenyon College Trustee Teaching Excellence Award for senior faculty in 2022.

Dancer, choreographer, teacher and notator in Kinetography Laban, **Raphaël Cottin** is as interested in choreographic creation as he is in the study of movement. Trained at the Paris Conservatoire in the 90's and 2000's (in ballet, contemporary dance and Kinetography Laban with Noëlle Simonet), he dances for various French companies and, since 2008, for Thomas Lebrun, director of the Centre chorégraphique national

de Tours. With his company La Poétique des Signes, he has created a dozen pieces, including 2 for the Avignon Festival in 2014 and 2017. He also enjoys performing with musicians (such as percussionist Joël Grare, flutist Cédric Jullion, violinist Hélène Schmitt, pianist and harpsichordist Camille Delaforge, cellist Alexis Descharmes and bass Guilhem Worms), and regularly collaborates with director Jean Lacornerie on opera and musical theater productions. He is a Fellow member of ICKL, and has coordinated its Research Panel for 6 years. He is Chairman of the CNEM since 2019, taking over from Jacqueline Challet-Haas.

Natalie Diggins is an award-winning specialist Drama and movement educator, production manager, and co-director of WAMED Festival from Perth, Western Australia. She has a particular interest in the contemporary and folkloric dances of Egypt. Natalie is a certified Language of Dance Master Practitioner and holds a Bachelor of Communications (Drama and Media double major), Graduate Diploma of Education, Certificate IV in Training and Education, and a Certificate II in Creative Industries: Live Production.

Ambre Emory-Maier is Assistant Professor of Dance at Kent State University. Prior to her time at Kent State, she served as Associate Director and Director of Education, Equity, and Community Engagement at BalletMet2 in Columbus, Ohio. Recent reconstructions from Labanotation include George Balanchine's *Tschaikovsky Pas De Deux* for BalletMet 2, *Songs from the Hebrides* (Schurman) for SUNY Geneseo, excerpts from Charles Weidman's *Brahms Waltzes* and *Rainbow Etude* by Donald McKayle. She completed her MFA at The Ohio State University, an MA in Dance Reconstruction and Directing from City University of New York, and a BA in Communications from SUNY Geneseo. She is certified to teach Labanotation.

Mara Frazier is Assistant Professor and Curator of Dance at The Ohio State University Libraries, Thompson Special Collections, Lawrence & Lee Theatre Research Institute. She holds a teaching certification in Labanotation, a Masters of Fine Arts and a BFA in dance from Ohio State. She is the United States Treasurer of the International Council of Kinetography Laban.

János Fügedi, (1953) PhD, is a professor at the Hungarian Dance University where he teaches Kinetography. He has published several papers and books on traditional dance analysis and Kinetography theory. He has been a member of the International Council of Kinetography Laban since 1989, chaired the organization's Research Committee between 1995 and 1997, was a member of the Board of Trustees from 2003, and chaired the Board between 2015 and 2024. He is the current president of the Hungarian Choreology Association. He received the Hungarian state award Golden Cross of Merit in 2020 and the György Martin Prize in 2023.

Claire Goldberger is a senior at Kenyon College, where she pursues a Bachelor of Arts in Dance and Art History. Claire is certified in Intermediate Labanotation, and in 2021 she, alongside fellow notation student Erika Abe, staged *You Can't Dress Me Up, But You Can Take Me Anywhere* by Maggie Patton from the score for the Kenyon Dance Concert. In addition to notation studies at Kenyon, Claire also participates as a performer and a choreographer. In 2022, Claire worked as a Summer Research Scholar for Julie Brodie, assisting with her notation research and upcoming publications on Latvian Folk Dance and Yvonne Rainer's *Trio A*.

Ryo Hakoda is a master's student in the Graduate School of Engineering at the University of Tokyo and a Microsoft intern. His research is in the area of machine learning applications in robotics and biomechanics.

Takayuki Itoh is a full professor at Ochanomizu University, Japan. He received his PhD degree from Waseda University in 1997. He was a researcher of IBM Research, Tokyo Research Laboratory from 1992 to 2005. He moved to Ochanomizu University as an associate professor in 2005 and then has been a full professor since 2011. His research interest includes computer visualization, computer graphics and multimedia.

Katsushi Ikeuchi, Research Manager at Microsoft and Emeritus Professor at U-Tokyo, has made significant contributions to computer vision and robotics. Fellow of IAPR, IEEE, IEICE, IPSJ, and RSJ, he earned PhD from the U-Tokyo, later working at MIT, AIST, CMU, and U-Tokyo before joining Microsoft. In robotics, he pioneered "learning-from-observation," enabling robots to learn and replicate human behaviors. In computer vision, he launched the e-Heritage project to digitally preserve cultural heritage, including Angkor Wat. His honors include IEEE-PAMI Distinguished Researcher Award, Medal of Honor with Purple Ribbon and Order of the Sacred Treasure from the Japanese Emperor.

Zsuzsanna Teodóra Márkli is a traditional dancer, started her dance career 15 years ago and followed the practice of amateur dancing in different dance ensembles. She is also a teacher in her hometown Kecskemét. She holds a BA from the Hungarian Dance Academy (HDA) as a traditional dancer and teacher assistant and an MA diploma as a traditional dance teacher. She has been familiar with the Laban system of notation since her high school education and has done research in the subject for her BA and MA thesis.

Elliot Gordon Mercer is an ACLS Emerging Voices Fellow in the Humanities at the University of Chicago. He received an MA in Performance Studies from New York University and holds a PhD in Interdisciplinary Theatre and Drama from Northwestern University. His research and creative practice investigate the intersections of dance and visual art, with an emphasis in postmodernism, feminist art, and queer theory. Mercer is an authorized transmitter of Yvonne Rainer's dances.

His scholarship appears in *Dance Research Journal*, *TDR The Drama Review*, and the *Routledge Encyclopedia of Modernist Dance*. He is also a volume co-editor for the forthcoming Bloomsbury series *Women's Innovations in Theatre, Dance, and Performance*. Mercer is currently serving as Treasurer on the Dance Studies Association Board of Directors.

Gábor Misi is a computer programmer MSc. He was a performer in an amateur traditional dance group in Hungary for 15 years and led field works filming dance in 20 Transylvanian villages. He taught Kinetography Laban for 5 years at the Hungarian Dance Academy. He is a contributor to the Institute for Musicology of the Hungarian Academy of Sciences. He is a fellow member of the International Council of Kinetography Laban (ICKL). He is a member of the International Council for Traditional Music (ICTM) Study Group on Ethnochoreology and a founding member of the Hungarian Society of Ethnochoreology. His research areas include analytical methods for Central European traditional dances, theory of Kinetography Laban, and computer-aided dance analysis.

Ayana Murakami is in the second year of a Master's course in Computer Science at Ochanomizu University. She received her B.S. degree in Computer Science from Ochanomizu University in 2021. She has studied visualization, data science education, and computer graphics. She is a member of NPO Waffle, and an Informatics teacher in high school.

Minako Nakamura is an associate professor at Ochanomizu University, Japan. She completed her master's and doctoral studies there. Her research interests include Labanotation, the anthropology of dance, and computer-aided dance research.

Takeshi Oishi received a B.Eng. in Electrical Engineering from Keio University in 1999 and a PhD in Interdisciplinary Information Studies from the University of Tokyo in 2005. He is currently an Associate Professor at the Institute of Industrial Science at the University of Tokyo. His research interests include 3D modeling from reality, digital archiving of cultural heritage assets, and mixed/augmented reality.

Sungu Okan, PhD, is an ethnomusicologist and lecturer at Mimar Sinan Fine Arts University Istanbul State Conservatory. Exploring the culture of movement and music of Anatolia is her main area of interest. She has done fieldworks in Anatolia and neighbor countries; recorded folk music, dances and rituals. She shot a short documentary about the sound region of Beyoğlu in İstanbul. Her lectures at the conservatory focus on the relationships of music, movement and culture. She writes concert program notes for Borusan Istanbul Philharmonic Orchestra, produces and hosts classical music programmes at TRT Radio-3. She completed her PhD in 2020 on "The Collaboration of Igor Stravinsky and George Balanchine; An Analysis of *Agon* Ballet Over the Labanotation Score." She is a member of ICKL since 2015.

Anna Opłocka-Perko is a performer, dance and pilates teacher, and dance researcher. She completed Postgraduate Studies in Theory of Dance at The Chopin University of Music in Warsaw and Choreology and Kinetography workshops at The Institute of Choreology. Opłocka-Perko is a member of the Warsaw Laboratory of Kinetography and the Polish Forum of Choreology. She is the author of article about Kinetography in Polish publications. In 2012, she held an internship at The Ex Nunc: Ex Nunc Centrum voor Moderne Dans Den Haag—in the training methods and techniques of Laban Based Modern Dance and Laban Movement Analysis. She is a scholarship holder in 2019 of the Polish Ministry of Culture and National Heritage for her original project, *Kinetography meetings*.

Foteini Papadopoulou is a freelance choreographer based in North Rhine-Westphalia, Germany. She is a temporary lecturer for (creative applications of) Kinetography Laban at the Folkwang University of the Arts, where she was earlier taught in Kinetography by Christine Eckerle and Henner Drewes. Papadopoulou created four full-length stage works, *WörterKörper* (2011), *afaa* (2014), *Stück für drei Tänzer* (2017), *Frank and Rita* (2019) as well as (co-created) experimental and commissioned works. The collection of 366 scores from the first round of *Movement Journals/ Moving Journals* (2020) was part of the 2023/2024 exhibition in the Museum des Deutschen Tanzarchivs Köln, curated by Thomas Thorausch.

Hanna Raszewska-Kursa (Institute of Art of the Polish Academy of Sciences) graduated Master's Degree in Polish Literature Studies (the Warsaw University, 2006), a diploma of Postgraduate Studies in Theory of Dance (the Frederic Chopin University of Music, 2011) and the Choreology and Kinetography training (the Institute of Choreology, 2011). In 2022 she defended with distinction her doctoral dissertation entitled "Comicality in Dance and Choreography Art in Poland in 21st Century" at Polish Academy of Sciences, where she currently works. Member of the Polish Forum of Choreology, the ICKL, founder of the Warsaw Laboratory of Kinetography and the "Thought in the Body" Foundation.

Kazuhiro Sasabuchi is currently at Microsoft. He received his PhD degree in Information Science and Technology from the University of Tokyo. He has been working in various topics in Robotics, including mechatronics, manipulation, human-robot interaction, applied robotics, and integrated systems.

Machiko Sato is a postdoctoral researcher at Ochanomizu University, Japan. She received her PhD degree from Ochanomizu University in 2019. She specializes in representational art theory. Her research interests include theatrical dance choreography and dance notation studies of Kinetography Laban, Stepanov, and Nijinsky's music note system. Since 2018, she has also been involved in conserving and restoring intangible cultural heritage dances through digital technologies as interdisciplinary research with information science and robotics.

Valda Vidzemniece, choreographer, educator, and dance historian, has taught Dance Composition and Dance History at Jāzeps Vītols Latvian Academy of Music since 2008. Vidzemniece earned her Master's degree in Choreography JVLMA and completed doctoral studies with a PhD at The Latvian Academy of Culture. Her doctoral thesis is titled: "Modern Dance in Latvia in the First Part of the 20th Century." Vidzemniece has participated in several local and international scientific conferences and has published research articles. As a professional dancer and choreographer, Vidzemniece worked in different dance styles. She was artistic director of the dance company *Allegro* from 1997-2010, presenting contemporary dance performances for international dance festivals.

Naoki Wake is a researcher at Microsoft. He received a B.S. degree in Engineering in 2014 and a PhD degree in Information Science and Technology in 2019 from the University of Tokyo. His research interests include robotics and auditory neuroscience. His current research focuses on intelligent robotic systems combining machine intelligence technologies such as computer vision and natural language processing.

Valarie Williams, professor of dance at The Ohio State University, is a 1987 United States Presidential Scholars in the Arts honorable mention recipient in ballet, holds a BFA from The Juilliard School, an MFA and PhD from Texas Woman's University, and is certified professional notator and teacher of Labanotation. She has received grants from the National Endowment for the Arts, state and local governments to teach, restage, notate, and preserve dance. She serves on the Board of the Dance Notation Bureau in New York, and has served on the Board of the International Council of Kinetography Laban/Labanotation as Treasurer and as Vice Chair. Williams is a Fellow of ICKL.

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