INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

Proceedings of the Seventeenth Biennial Conference

August 1 - August 12, 1991

held at

MTA Zenetudomanyi Intezet

Budapest

Hungary

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RESEARCH PANEL

Ilene Fox: Chair

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Sally Archbutt
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Ann Rodiger
Rhonda Ryman

SCRIBES

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TECHNICAL SESSION CHAIRS

Odette Blum   Ann Kipling Brown
Els Grelinger   Billie Mahoney

ON SITE CONFERENCE ORGANIZER: Janos Fugedi

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1991 ICKL CONFERENCE SCHEDULE

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7:00		Opening Reception	F R E E	F R E E	6:00 P.M. Sightseeing Bus Tour 9:00 P.M. Dinner at Restaurant with Gypsy Musicians	Performance: Hungarian Folk Ensemble

1991 ICKL CONFERENCE SCHEDULE

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LIST OF PARTICIPANTS

Name	Role	Status	Country
Cristina Alejandro		Member	Spain
Georgette Amowitz-Gorchoff		Fellow	U.S.A.
Sally Archbutt	Research Panel	Fellow	U.K
Vera Baris		Member	Netherlands
Marion Bastien		Member	France
Odette Blum	Secretary	Fellow	U.S.A.
Ann Kipling Brown	Chairperson	Fellow	Canada
Thomas T. Brown		Member	Hong Kong
Jacqueline Challet-Haas	Executive Committee	Fellow	France
Mary Corey		Member	U.S.A.
Jane Whiteau Dulieu		Member	U.K.
Ilene Fox	Chair, Research Panel	Fellow	U.S.A
Janos Fugedi	Research Panel On-Site Conference Organizer	Fellow	Hungary
Els Grelinger		Fellow	U.K.
Ann Hutchinson Guest	President	Fellow	U.K.
Jean Johnson Jones		Member	U.K.
Billie Lepczyk		Fellow	U.S.A.
Hettie Loman		Member	U.K.
Billie Mahoney		Fellow	U.S.A.
Vera Maletic		Fellow	U.S.A.
Sheila Marion		Fellow	U.S.A.
William C. Reynolds		Fellow	Denmark
Rhonda Ryman	Research Panel	Fellow	Canada
Thomas Schallmann		Member	Germany
Rob van Haarst		Member	U.K.
Judy Van Zile		Fellow	U.S.A.
Lucy Venable	Vice-Chairperson	Fellow	U.S.A.
Mary Jane Warner		Fellow	Canada

THE TECHNICAL RESEARCH PAPERS

1. Introduction to Validity 1991 by Ilene Fox

2. Validity: Yet Another Proposal by Ilene Fox

3. Validity by Ilene Fox

4. Kinetography Laban: Validity of Movement Indication Based on Physical (Actual) Contradiction by Rob Van Haarst

5. Floorwork: A Summary of the Current Rules compiled by Ilene Fox

6. Some Thoughts on Kneeling as Written in Kinetography Laban by Christine Eckerle

7. Floorwork, Mixed Supports and Quasi-Acrobatic Movements by Mary Corey

8. Floorwork Examples compiled by Ilene Fox

9. Minor Movements by Christine Eckerle

10. Time Signs by Ann Hutchinson Guest and Ann Rodiger

All technical papers accepted for presentation are vigorously juried by the Research Panel of ICKL, then mailed to the membership prior to the Conference. Members are invited to send comments and questions to the author with a copy to the Research Panel. The papers are presented and discussed at the Conference. The resulting proposals are generally voted upon and published in the ICKL Proceedings.

The technical papers are housed in the ICKL Archives at the Labanotation Institute at the University of Surrey in England. Copies may be obtained by writing to the author.

Abstracts of presentations and workshops are reviewed, however the subsequent reports and papers are neither reviewed nor edited. They are reproduced as submitted.

TECHNICAL SESSIONS ADDRESS

by Ann Hutchinson Guest

Before we begin our discussions and find ourselves delving deep into the intricacies of our notation system I would like to take a long-range view of our activities. We become so engrossed in specific details in looking at movement and in viewing our writing rules that it is easy to lose sight of our long-range aims. Certainly, for this conference we have papers which are complex and which require much careful consideration, papers which are the meticulous work of dedicated colleagues to whom we are most grateful. Despite the depth of the questions asked in the papers and the detailed proposals put forward, we must not lose sight of the forest for looking at the trees.

Pure theory has its place, but survival of our system, like survival of any language depends on its use. Our notation has to serve the practical needs of day-to-day usage. It also has, as in languages, to develop so that thoughts and ideas of changing times can be expressed. The notation will have to be adapted to the needs of choreographers in the field of dance, to express what they consider to be important in the movement at hand. It must also be able to give direct rendition to movement concepts in different cultures, in different physical disciplines. The needs of scholars, of anthropologists must be considered. It is not only important to capture the purely mechanical aspects in actions of the human body, but also to indicate the ideas that stem from the mind in the expression of those ideas. The inner dynamic of a movement may be more important than the purely physical form it takes.

The many opportunities to use notation professionally, to notate choreographic works of many styles, to reconstruct these works for performance have been the proof of the functioning of the system. The Korean experience was particularly significant. Dances notated by Judy van Zile were learned from the score by students in the States who had no knowledge of Korean dance. The results were videoed and shown to the dance authorities in Korea who

were astounded at how the style and quality had been captured in the notation and then reproduced, thus dispelling their disbelief that such a thing was possible.

Our system must develop like a language to serve the changing needs in the fields we serve, the demands made upon it. It must have some degree of flexibility in order to function for the uses toward which it is put.

The strong central core in the system, however, must remain intact. From this certain specializations need to open outward, to be used by those who need them. In language we see special vocabularies developed for specific areas of scientific or medical research; similar specializations may be needed in our notation system. But such specializations are still a part of the whole system even if few people become masters in each one.

No one welcomes changes in our system; a sense of stability, of security may appear to be threatened. Only when such changes can be seen to be a definite step forward, a much needed clarification or simplification are they welcomed with open arms. But growth, reaching out into new fields must not be seen as abandoning what has proven to be good in our system. If we are not open to making changes there is the danger that the Laban system, our system, could become a dead language rather than a living one.

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Report from the Co-Chair of the Research Panel

The 1991 conference focused on fewer issues than have recent conferences. It was decided to focus on a few large topics and spend more time on each rather than try to discuss many issues. Topics discussed were floorwork, validity, time signs, and minor movements.

Much of the time at the conference was spent sharing and exploring differing points of view through discussion and reading of notated examples in an effort to better understand each other. We took the opportunity of being together to share notated examples illustrating the topics under discussion, comparing different performances of the same notation and discussion different writing styles and theoretical usages. This conference focused on moving forward by taking necessary time to discuss and understand differing points of view rather than emphasizing making decisions.

The validity sessions took several formats. Time was spent in large group discussions, small group discussions, working parties and reading sessions. The floorwork sessions were primarily reading sessions with presentations of papers by Mary Corey and Christine Eckerle. A running list of issues that arose out of the readings was kept on the board and is included here in the technical report. The time sign sessions included both discussion sessions and reading sessions. We all looked at the examples included in the paper to see if we had the same understanding about the meaning of the time signs in context.

I would like to give special thanks to the authors of the papers presented, for without them we would not have a conference. Thank you to Ann Hutchinson Guest, Rob van Haarst, Christine Eckerle, Mary Corey, Ann Rodiger and Ilene Fox. I would also like to thank Jacqueline Challet-Haas who made available at the conference her paper *The Use of Retentions Within the Laban System of Notation*, prepared for the European Seminar for Kinetography.

I would like to thank the session chairs for maintaining a calm and orderly atmosphere for discussion, not always an easy task. With fewer topics at the conference, more time was spent on each, increasing the demands on the sessions chairs. Thank you to Ann Kipling Brown, Odette Blum, Els Grelinger, and Billie Mahoney.

The notes taken by the session scribes were invaluable in compiling this report. The scribes too had a bigger job than in the past with more time spent on each topic. Thank you to Billie Lepczyk, Rhonda Ryman, Jean Johnson Jones, Jane Dulieu, and Mary Jane Warner.

Finally, I would like to thank the other members of the Research Panel for their work reading and commenting on the papers and for their assistance with organization both before and at the conference. First, I would like to thank Sally Archbutt who stepped in to co-chair the panel at the conference when I was having difficulty chairing and presenting my papers. Thank you also to János Fügedi, Rhonda Ryman and Ann Rodiger. As I leave the panel, I would like to take this opportunity to welcome new panel member Mary Corey and welcome again Sally Archbutt who was elected for another term.

Ilene Fox
Co-Chair, Research Panel, 1989 - 1991

SUMMARY OF VOTING ON TECHNICAL PROPOSALS

Voting procedures at this conference followed the current ICKL constitution, as amended by postal vote in 1983--

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

Abstentions were counted in determining the number of Fellows and Members considered present. Votes of the Fellows are recorded first in each column; votes of Members follow in parentheses.

I. AGREED AND PASSED	votes for	votes against	abstentions
1. Time Signs	14 (3)	1 (3)	0 (0)

II. DISCUSSED BUT NO ACTION TAKEN

2. Validity

3. Floorwork

4. Kneeling

5. Minor Movements

TECHNICAL REPORT
compiled by
Ilene Fox and Rhonda Ryman

The information below constitutes all of the items acted upon officially at the 1991 ICKL conference:

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

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

At the end of the report summaries are given of issues discussed but not formally acted upon. The headings for these topics are underlined.

I. The following item was ⌐AGREED TO AND PASSED⌐ at the 1991 ICKL conference. The usages stated may be put into practice in teaching and writing scores and should be included in new textbooks.

1. TIME SIGNS

1.1 ⵣ is the general sign for time, timing.

1.2 Derived from ⵣ,

   a) ⵣ is the general sign for speed (velocity), that is the rate or tempo at which movement progresses;

   b) ⵣ is the general sign for duration, that is the amount of time a movement takes.

1.3 The time signs will be used to refer to movement. Musical terms such as accelerando, ritardando, decelerando, will continue to be used to refer to changes in the music.

1.4 When ⵣ is combined with existing symbols, specific meanings relating to speed result.

   a) ⵣ modified by $\sim$ or $\wr$, which may be placed through it (ⵣ), under it (ⵣ), or next to it (ⵣ⵿), means that the speed is free, i.e., ad lib.

b) $\boxtimes$ modified by ✳ , either placed below or beside it ($\overset{\boxtimes}{✳}$ or $\boxtimes✳$), means exact speed.

c) $\boxtimes$ modified by × , i.e., $\overset{\boxtimes}{×}$, means little speed or slow; $\overset{\boxtimes}{⨯⨯}$ means very little speed or very slow; and $\overset{\boxtimes}{⨯⨯}$ means as slow as possible.

d) $\boxtimes$ modified by и , i.e., $\overset{\boxtimes}{и}$, means much speed or fast; $\overset{\boxtimes}{и}$ means a great deal of speed; and $\overset{\boxtimes}{и}$ means as fast as possible.

e) $\boxtimes$ modified by = , i.e., $\overset{\boxtimes}{=}$, means that the rate [speed] is even; $\overset{\boxtimes}{\rightleftharpoons}$ means that the pace [speed] is uneven.

f) $\boxtimes$ placed within V means increase speed, i.e, accelerate; and $\boxtimes$ placed within Λ means decrease speed, i.e, decelerate.

g) $\triangledown$ may also be used to indicate acceleration; and $\triangle$ may also be used to indicate deceleration.

1.5 The length of time signs cannot be altered. They may be placed within an addition bracket. If V , Λ , or ₹ are used, the length of V , Λ , or ₹ may be altered. If $\triangledown$ or $\triangle$ modifies a single symbol, $\triangledown$ or $\triangle$ may be placed within the symbol it modifies.

1.6 $\overset{\centerdot}{\boxtimes}$ is the general sign for the time dot.

a) $\overset{\centerdot}{\boxtimes}$ modified by $\sim$ or ₹, either placed below it ($\overset{\centerdot}{\underset{\sim}{\boxtimes}}$) or next to it ($\overset{\centerdot}{\boxtimes}$₹), indicates that the moment at which the movement is to occur is free, i.e., ad lib.

b) $\overset{\centerdot}{\boxtimes}$ modified by ✳ ($\overset{\centerdot}{\boxtimes}✳$) indicates that the movement is to occur at that moment on the time line.

c) $\overset{\centerdot}{⧄}✳$ indicates that the moment on the time line is not exact.

The moment on the time line is represented by the lower section of the symbol, i.e., in the first square.

1.7 Much of the discussion at the conference centered around reading examples. They have been included here (see 1a-g below) with explanatory text.

1.8 As the examples provided a clear explication of the use of the speed signs and did not deal with duration as fully, the proposal passed at the conference focused on speed and accepted the need for the concept of duration.

1.9 See Appendix 1 for the full paper on time signs, as amended to reflect changes

or clarifications that emerged during the conference. For ease of reference, all amended text or examples have been marked by either underlining or are contained in a box. Not all material presented in the "Time Signs" paper was discussed or voted on. These items must be glossarized as trial items if used. Examples 13a - 13o are not included in Appendix 1. Those which clearly illustrate a use of an approved time sign are renumbered and included below (for reference, the original example number is provided in brackets).

Examples:

    1.10   In example 1a (13f) the steps maintain an even tempo despite the musical fermata.
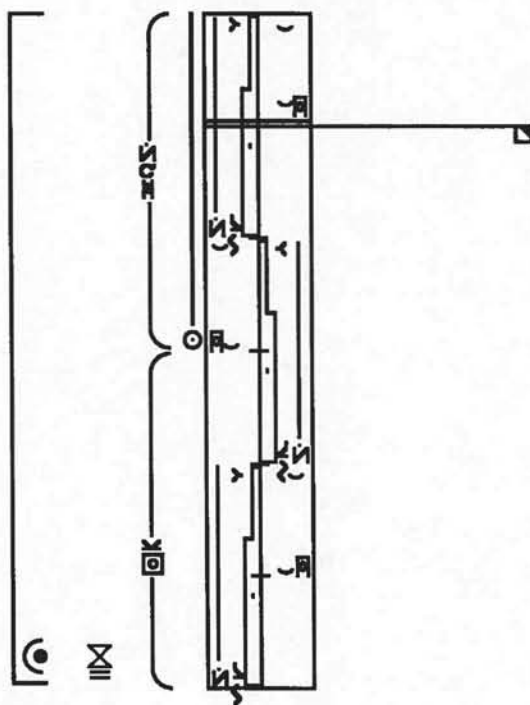
1a

1.11 In example 1b (13h) there are three distinct push-turns sitting on the right hip performed at a constant rhythm, followed by an ad lib. number of push-turns getting faster and faster.

1b
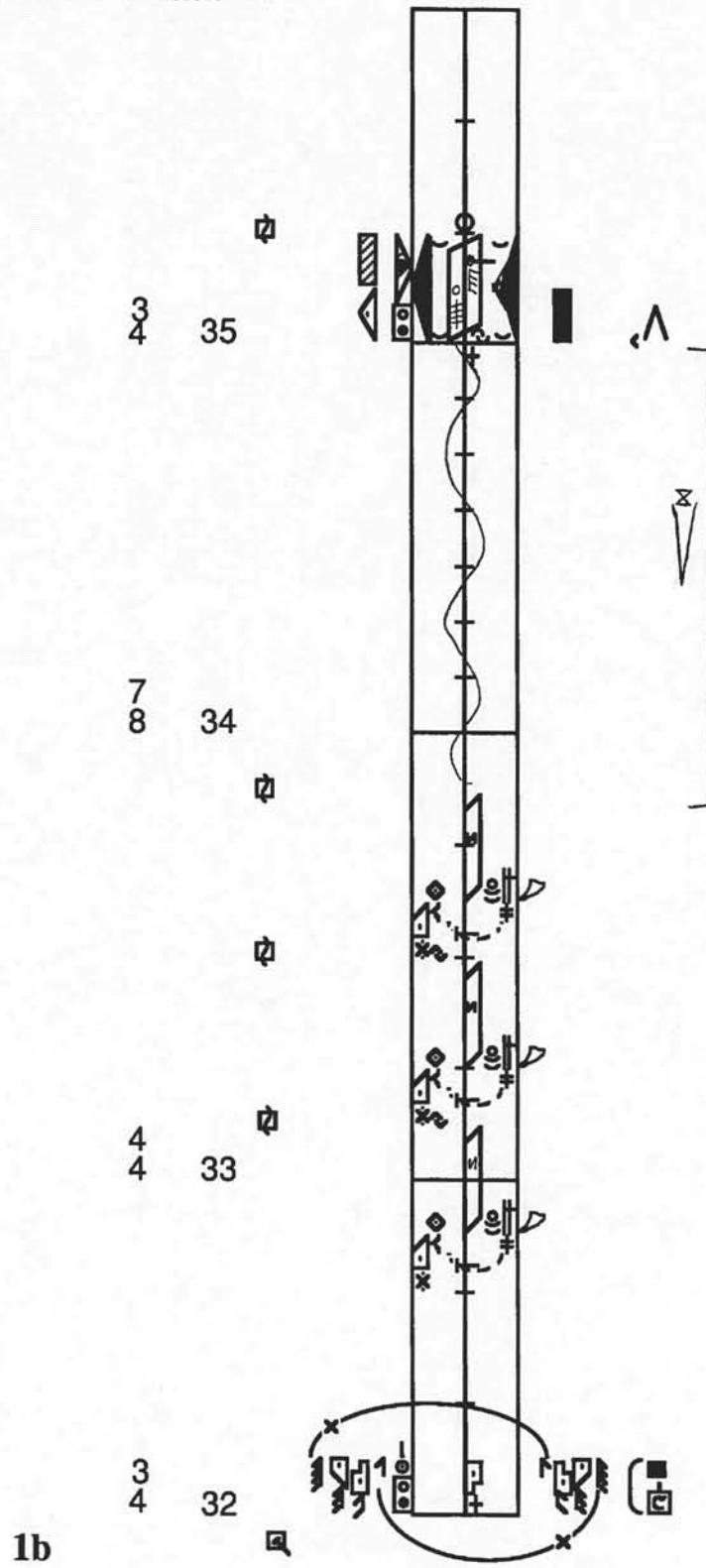
1.11 In example 1b (13h) there are three distinct push-turns sitting on the right hip performed at a constant rhythm, followed by an ad lib. number of push-turns getting faster and faster.
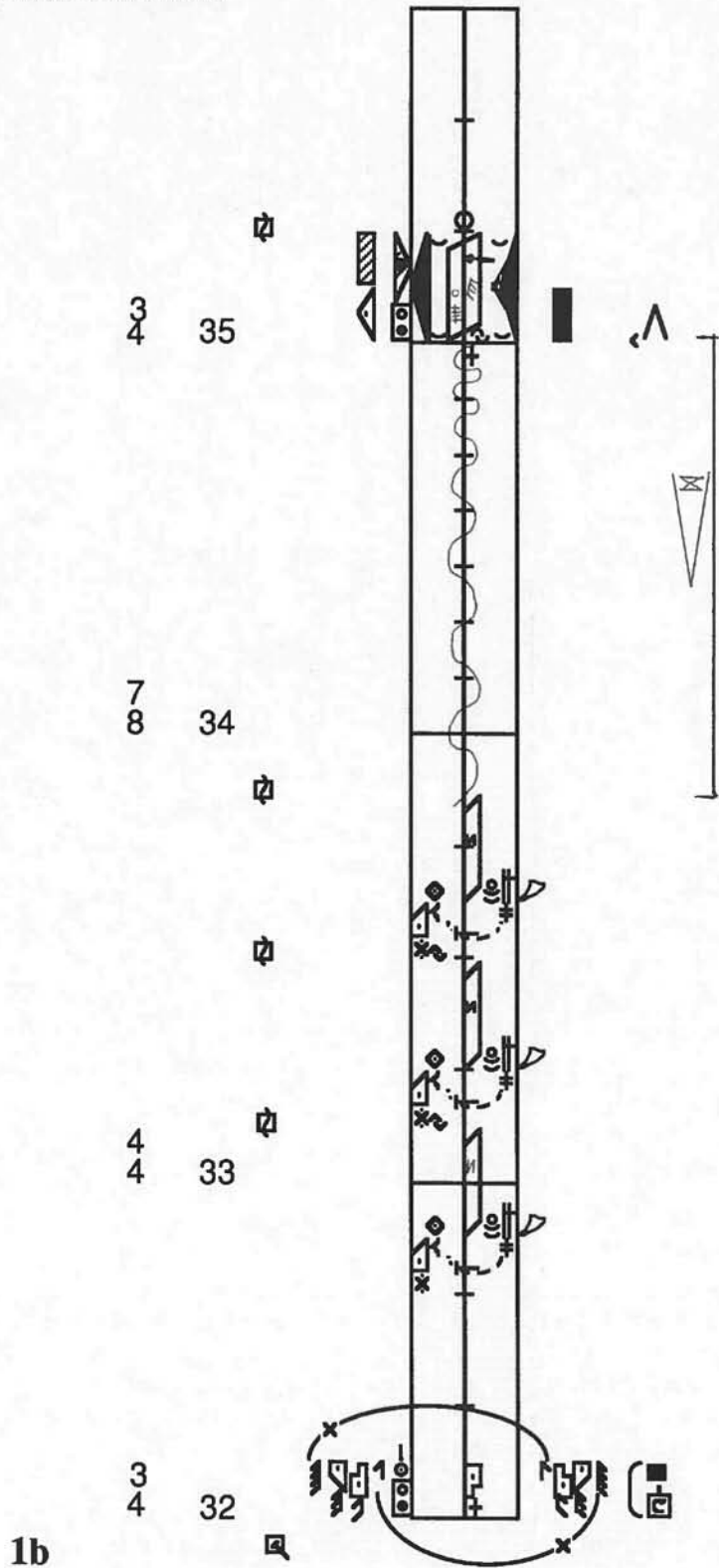
1.12 In example 1c (13j) the gesture of the left arm decelerates as it goes forward middle. In the past this has been written as ⬛.

1c   or
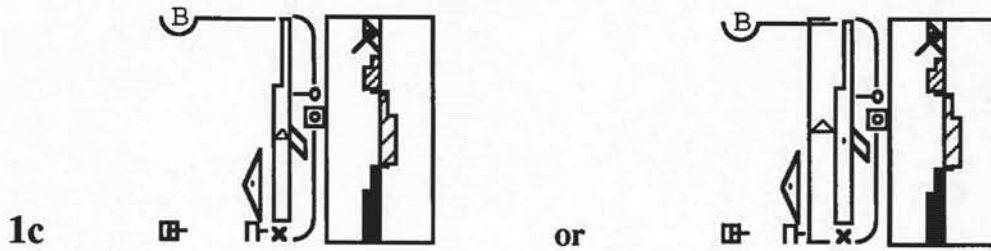
1.13 In example 1d (13k) the turn decelerates.

C   or   C

1d
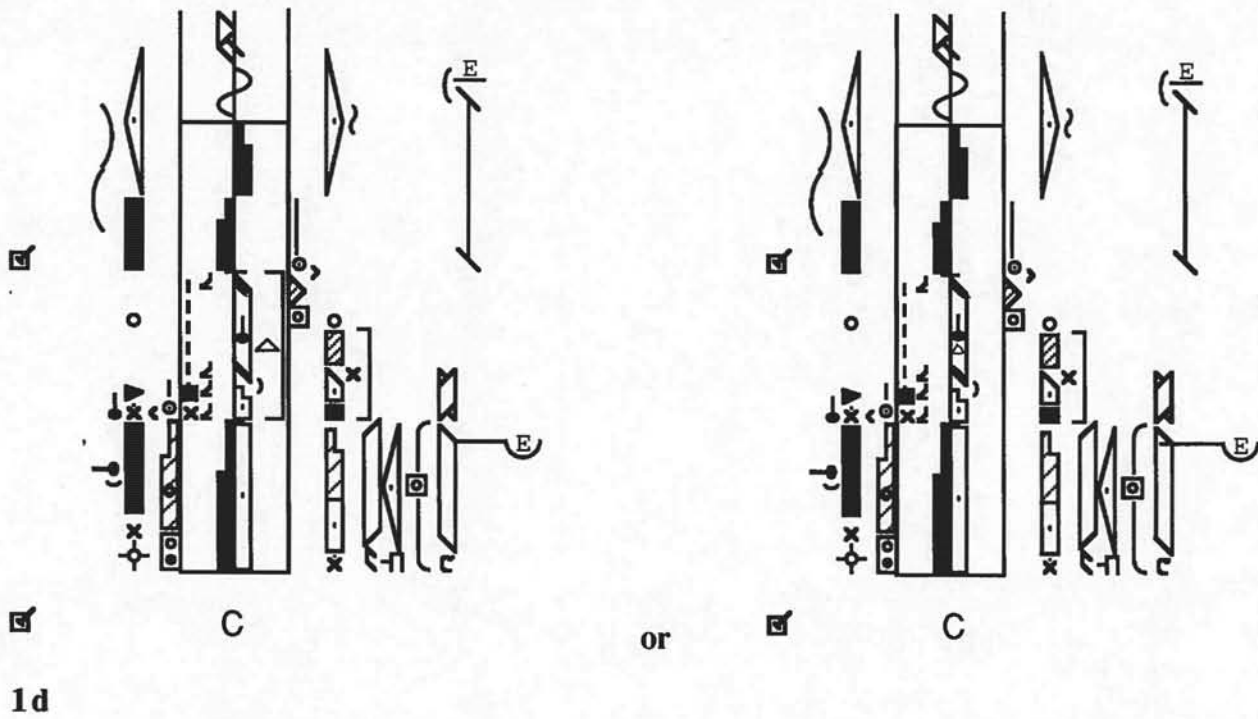
1.14 In example 1e (13l) repeat the movement K did in measures 1-7 at a greater speed so that it is performed in 4 measures.

1e   J
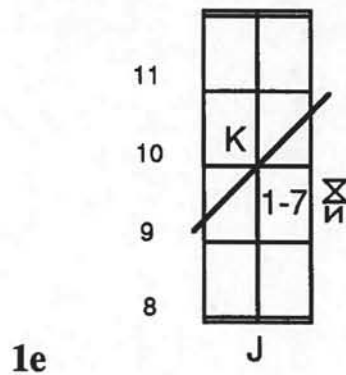
1.15 In example 1f (13m) the movement, performed an ad lib. number of times, is performed with great speed.
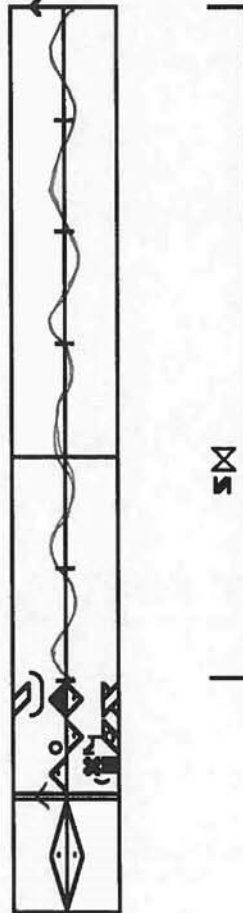
1 f

1.16 In example 1g (13c) the moment of exit is free. This is often used when the timing of the exit may vary depending on the size of the stage.

B   C   N   K
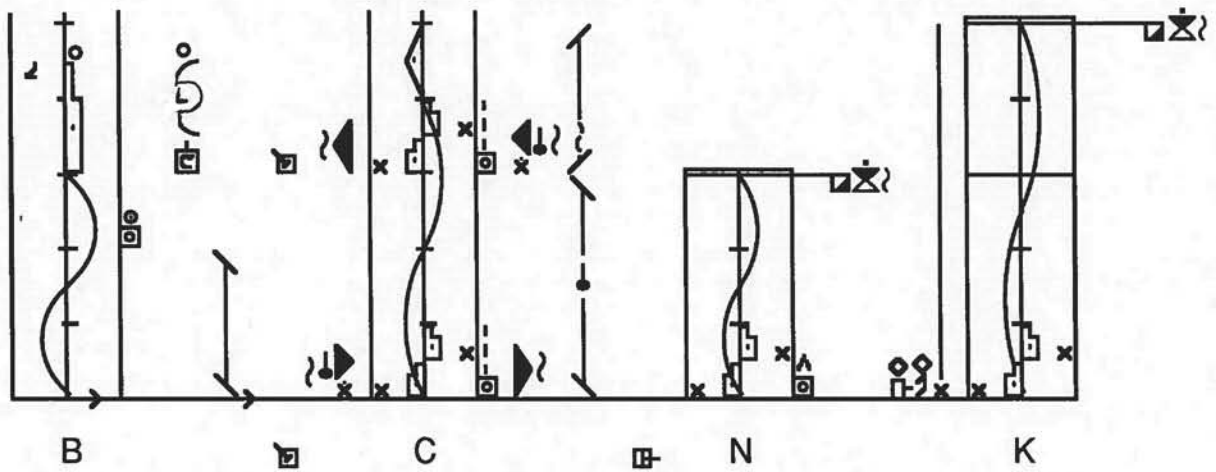
1g

1.17　When $\vee$, $\wedge$, or $\wr$ are used with time signs, the length of $\vee$, $\wedge$, or $\wr$ may be altered, examples 1h, 1i, 1j.

1h　**1i**　**1j**
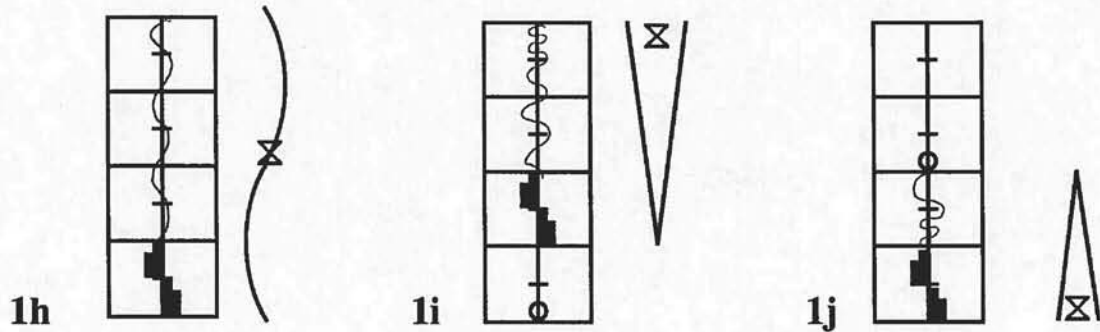
The information below constitutes a summary of discussions relating to items for which papers were circulated but on which no formal action was taken at the 1991 ICKL conference.

II.　The following items were <u>discussed</u> at the 1991 ICKL conference but <u>not formally acted on</u>.

2.　<u>VALIDITY</u>

2.1　Much of the discussion at the conference centered on the criteria we wanted in establishing a validity rule. A number of considerations were identified:

A.　A single rule with no exceptions doesn't work.

B.　There are a series of separate but related issues e.g. normal palm facings, definition of the whole limb (for example: "Does the whole arm include the hand and will an arm movement therefore cancel a previous indication for the hand?"), validity of retention signs, validity of x and $\rtimes$ signs and definition of x signs.

C.　We want to maintain writing choices, i.e., the choice to write a tilt and/or turn of the head or a facing.

D.　There are varied approaches to the notation of movement. For example, a choice between writing a tilt or a facing could be based on either a desire to reflect movement intention or on notation strategies, choosing the easiest way for the writer and for the reader physically to duplicate the movement without any connotation of intention.

E.   A reader may not like the choices a writer has made, but he should be able to interpret them without knowing whether the writer is KIN or LN. We want to understand the same thing from the symbols on the page without translation.

F.   In general, we do not want a rule based on the reader deciding if something is cancelled or not by physical feasibility. What is not feasible for one person may be for another.

G.   We do not want to develop notation in terms of what the computer can do. The computer can be programmed to adapt to us.

H.   It is difficult for notators to maintain strict column consistency in large ensemble works. It is also difficult for readers to see if column placement has been maintained if there is a large vertical gap between symbols in a column.

2.2   At the conference five approaches to validity were discussed: The current KIN approach, as discussed in the van Haarst paper; the current LN approach; the 1987 Fox proposal and two new approaches presented in discussion at the conference, called for ease of reference at the conference proposal 3 and proposal 4. (See 2.7 and 2.8.)

2.3   All five approaches treated supports differently from other indications. Except in the context of floorwork (see section 3 of this report), a change from our current rules for validity of supports was not discussed.

2.4   The KIN rules may be found in the *Dictionary of Kinetography Laban (Labanotation)* by Albrecht Knust. They have also been compiled in the 1989 Fox Validity paper. The van Haarst paper discusses the KIN approach to validity in depth. A great deal of time at the conference was spent discussing the KIN point of view. Paper no. 5 of the European Seminar for Kinetography Laban (ESKL), *The Use of Retentions Within the Laban System of Notation* by Jacqueline Challet-Haas, was brought to the conference and used for the discussions. It is available through ESKL.

2.5   The LN rules may be found in *Labanotation* by Ann Hutchinson. They have also been compiled in the 1989 Fox Validity paper. The underlying premises of the Labanotation rules were not discussed at the conference.

2.6   The 1987 Fox paper approaches validity from the premise that the different body parts have different capabilities and therefore the same validity for all parts may not facilitate ease of application. It is based on the model of the rule for determining front for body parts when there is a divided front.

2.7   Stated simply, proposal 3 takes the approach that there is no assumption as to retention or cancellation. Retention and cancellation must always be explicitly stated. Ramifications include: Direction symbols and rotations are strong; they do not cancel each other. Anything retained with a hold sign must then be specifically cancelled. A direction symbol for the arm cancels previous directions for the upper and lower arm; for the leg a direction symbol cancels previous directions for the upper and lower leg. The head is carried along with

the torso, the hand with the arm and the foot with the leg until a specific instruction is given. Once a specific instruction is given, cancellation or retention must be explicitly stated. Presigns and attached symbols take their validity from the symbol they modify. Movement logic is not considered.

2.8   Proposal 4 takes the approach, again stated simply, that the terms in which a movement is written control the way in which it is retained and the way it must be cancelled. This proposal grow out of discussions of the van Haarst paper. Automatic retention is assumed except for the " × " and " ⤸ " families of signs when they are in the same column as the symbol to which they refer. Palm facings and thumb facings may cancel each other if they are in the same column. The terms in which movement is written are defined by both the body part (or surface of body part) and the type of movement (such as rotation, direction, flexion). A gesture of the arm written according to the standard cross of axes will maintain that direction according to the standard cross until there is a new instruction for the arm. A gesture written according to the body cross of axes would maintain that direction according to the body cross until a new instruction is given. See examples 2a and 2b.

2a   **2a'**   **2b**   **2b'**
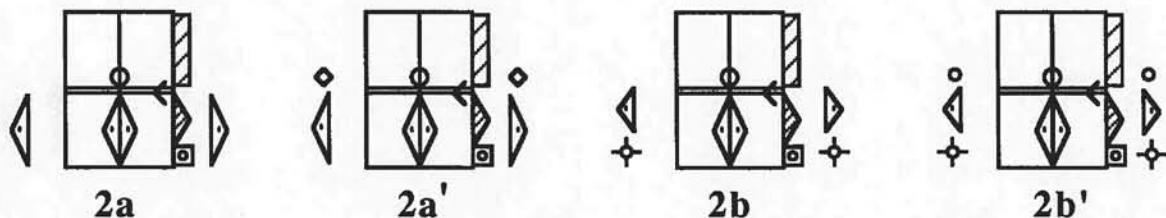
In example 2a, the arms remain side middle according to the standard cross (✛) as the chest goes to place high. They are not carried along. Currently, this should be written with space holds (as in 2a'), according to the 1963 decision. In example 2b the arms remain side middle of the body. As the chest goes to place high, the arms are carried along and finish horizontal. Currently, this should be written with body holds, as in 2b'.

2.9   For the next conference it was requested that full papers be prepared for proposals 3 and 4 giving full explication of the proposals as has been done by van Haarst (1991) for KIN and by Fox (1987 and 1989) for the 1987 proposal. Ann Hutchinson Guest will continue with proposal 3, and Sheila Marion and Judy Van Zile will continue with proposal 4. It was requested that, in addition to short, simple examples to illustrate points, lengthy examples of more complex movement taken from existing scores be included. Members may contribute notation examples to the authors, who would then be able to apply their validity rule to the example.

3. FLOORWORK

3.1   At the 1991 conference, floorwork was explored and issues for consideration were identified through reading of notated examples. Papers circulated and used for the sessions were "Floorwork: A Summary of the Current Rules" by Ilene Fox, "Some Thoughts on Kneeling as Written in Kinetography Laban" by Christine Eckerle (see section 4 of this report), "Floor Work: Mixed Supports and Quasi-Acrobatic Movement" by Mary Corey and "Floorwork Examples" edited by Ilene Fox. At the conference additional examples were provided, notated by Christine Eckerle, Maria Szentpál and Sally Archbutt.

3.2   Issues that emerged were:

3.2.1   When examples were read using levels of kneeling alone, performances of the same example were not always consistent as to placement of weight. Some present thought this problem easily solved by the use of angling.

3.2.2   Distance/step length needs clarification with foot kneels.

3.2.3   In order to perform example 3a (adapted from Paper 8, example 3), it is necessary to come up through middle level. Can a change of level be performed in order to get from one position to the other if it is not written? That is, how much resiliency is allowed? It was suggested that a retention sign could be used with the center of gravity if no resiliency is allowed and an ad lib. used with the center of gravity if it is. The meaning of an open statement (i.e., no centre of gravity indication) is unclear, it allows the reader freedom.

3a

3.2.4   There is often difficulty determining where place is when there are multiple supports. It was suggested that one way to get around this difficulty is to use direction from body part (DBP). Again, distance/step length needs clarification with DBP.

3.2.5 The analysis of knee supports differs from that of foot supports with respect to timing. When stepping on the foot, the time between the moment of contact and complete taking of weight on that new support can be varied. The length of the support symbol reflects the time taken to make the transfer. On the knee, the time between the contact and taking of weight is often just a time dot; we cannot write the new support to represent accurately the duration of moving to the knees. The start of a support symbol for the foot is the moment of contact; the transition of bringing the leg through to step is not written. Going down to the knees, it is the moving towards the contact and support that takes the time. Should the start of a direction symbol for a knee support indicate the moment when one starts moving towards the kneeling position or the moment of contact? This could have implications for the location of place.

3.2.6 When should a support, for example on the hand, be placed in a support column and when may it be placed in the gesture column with a support bow? Do we want to make a distinction as to placement based on the amount of support the part is taking?

3.2.7 Some colleagues have been using the sign for the moveable part (▣►), others the surface of the part (▣►), to show support. See example 3b and 3b'. Others have used the sign for the hip (+) as in example 3c.

3b   **3b'**   **3c**
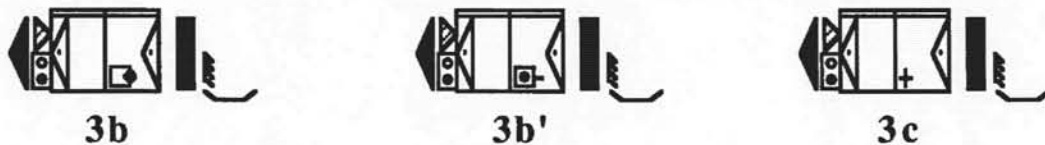
3.2.8 Four methods for showing continued support for parts other than the foot and knees were discussed:

A. Support is always understood to remain, it is not cancelled by another support. Cancellation is understood from context. That is, an arm gesture would cancel a hand support.

B. A hold sign (O) is always used to retain support and a release sign (∿), is used in the support column to cancel the support.

C. A hold sign (O) is always used to retain support and cancellation is understood from context.

D. Support is always understood to remain and a release sign (∿), is used in the support column to cancel it.

3.2.9 If hold signs are to be used, the placement of the hold sign needs consideration and clarification. Are they always placed directly after the support or may they be placed at the end of a series of changing supports, such as crawling, to show the final body position?

3.2.10 If release signs are to be used, two methods were suggested to clarify to which support the release refers. Column consistency could be

strictly maintained or the body part presign could be placed before the release. Both methods need to be explored.

3.2.11 Three methods of writing hand supports were demonstrated by the examples:

A. Use of direction signs with a hand presign, with direction and level determined in the same way as for the feet. In a low level support, the arm would be bent; in a middle level support, the arm would be straight and the hand flat on the floor; and in a high level support, the arm would be straight with the weight up on the fingers. This method is most often used by practioners of KIN.

B. Use of arm gestures to establish the direction and flexion of the arm, and a hand sign alone in the support column to show support. This method is most often used by LN.

C. Use of "split body" when on hands and feet or knees, as developed by Maria Szentpál. The directions for the feet or knees are judged as though they are the only supports. Directions for the hand supports, shown in the support column as with Method A, are also judged as though the hands are the only support. The direction signs for the hands are left blank, no level. Level is shown by flexion in the arm gesture column. This lack of level makes immediately clear that "split body" analysis is being used.

Not all present were familiar with all three methods. Further exploration and discussion is needed.

3.2.12 Some of the complex examples demonstrated the need for using a staff expanded further than three columns on either side of the center line. Perhaps four, five or more columns on each side might be needed at times. This is true whether a regular staff or a floorwork staff is used.

3.2.13 It was thought that the use of angling for parts other than the knee might be helpful and should be explored.

3.2.14 There is a need to bring together text expressing KIN, LN and MS (Maria Szentpál) viewpoints so we all understand each other. There was a request for examples written from each viewpoint. Verbal text to explain the examples could be included and read after the examples to confirm correct interpretation.

4.   KNEELING

4.1   The paper "Some Thoughts on Kneeling as Written in Kinetography Laban" was written by Christine Eckerle for the European Seminar for Kinetography (ESK), lead by Roderyk Lange. In the author's absence, it was presented at the ICKL conference by Jacqueline Challet-Haas.

4.2   Several questions arose in conjunction with the paper. First, members asked what reference point was used to determine the degree of shift in a direction. Shifts of the center of gravity are defined as displacements of the center of gravity in which the weight remains in a stable position over the supporting plane but shifted towards the edge of the support. In the Eckerle paper, when in high level the center of gravity is shown to shift only very little or little towards the edge of the base of support from where it would be understood to be for a high level kneel. Once middle level is reached a large shift of the center of weight towards the base of support is shown. However the examples illustrate a continuum from being upright to being as low as possible in the foot/kneel position, moving in equal increments. Members questioned what Eckerle was using as her reference point: the situation of the center of gravity in relation to the base of support, the knee, or the situation of the center of gravity in the position of being upright over the knee?

4.3   A second question was where the point of reference is when in an open position on two knees.

4.4   Members briefly discussed whether the use of minor movements for the center of gravity in kneeling was consistent with the presentation in Eckerle's paper on "Minor Movements" (see section 5).

4.5   Members felt they needed more information and examples about applying this method of analysis to a wider range of positions and movements before further discussion could be held. As the author was not present, the topic was not pursued further at the conference.

5.   MINOR MOVEMENTS

5.1   The paper on "Minor Movements" was written by Christine Eckerle for the European Seminar for Kinetography (ESK), lead by Roderyk Lange. In the author's absence, it was presented at the ICKL Conference by Jacqueline Challet-Haas.

5.2   No formal proposal was made. Rather, the author described the KIN usage of looking at minor movements for gestures, i.e., movements of less than 15°, in a way that differed from the methods of proximal centre, distal centre, and polar pin analysis.

5.3   The paper identified two errors in *Dictionary of Kinetography Laban* (Knust 1979, examples 331 and 526b) which reflected some misunderstanding of proximal vs. distal analysis. Eckerle's paper rejected the use of proximal analysis on the basis that "minor movements do not involve changes of direction" (1.3), but some members felt that proximal analysis offered a necessary writing option. Most members were not in agreement with Eckerle's description of the frame of reference in distal analysis. In example

2 of the paper, example 5a here, Eckerle says "the point of reference is not

5a
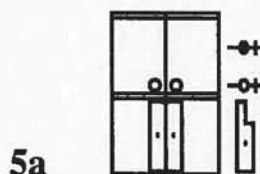
stable" (sect. 2.3 -2.4). She understood the point of reference to always be where the limb is, a second deviation would be judged from the place arrived at after the first deviation. Most present understood the point of reference to be the stated direction from which the limb deviates. Therefore two consecutive deviations would both be judged from the same starting limb direction. The consensus of those present was that the example would be read with the arm moving above where it started, then below where it started, below forward middle. Some felt that the paper did not sufficiently explore polar pin analysis.

5 4   Some members were unclear as to how this method differed from distal analysis, where displacement of the extremity is judged as a path with the free end starting at place middle and moving toward a main direction on the standard cross which has been placed at the extremity. Discussions clarified that in this method, position signs (pins) are used to "denote which relationship to the main direction the active part has established" (sect 1.4), that is the limb relates to the main direction by being above it, to the right of it, etc., and minor movements are "understood as movements occurring at a right angle to the main direction of the relevant body part" (sect 3.5). Distal analysis looks at *movement*, whereas this method looks at the *relationship* established as a result of movement. The underlying logic is different, but both methods use the same pin to represent a given displacement, although in distal analysis a pin must be modified by a "tick" (to indicate the distal placement of the cross of axes). Members suggested that either this method or distal analysis with no "tick" might be used, if proximal analysis were eliminated. Some felt that all methods are needed to provide writing options.

5.5   It was suggested that the term "minute movements" be substituted, since "minute" refers to a very small amount, whereas "minor" might be interpreted as of lesser importance.

5.6   It was reported that proximal and distal analysis have never been formally agreed to and passed.

5.7   Members concluded by expressing interest in this method and suggesting that the topic of minor/minute movements be presented at a future conference, with additional illustrative examples and explanatory text.

ICKL 1991
Paper by Ann Hutchinson Guest
and Ann Rodiger

TIME SIGNS

Purpose and History
prepared by Ann Rodiger

This paper is being written with the intent to define, clarify and adopt into the system the range of basic Time Signs.

0.1 Time Signs were at first a suggestion of Ann Hutchinson Guest. The first paper, presented at ICKL in 1979, was a joint paper by Ann Hutchinson Guest and Maria Szentpal.

0.2 Since then some Time Signs were published in Maria Szentpal's *Textbook III*. They have also been used by others but listed and explained in a glossary.

0.3 Ann Hutchinson Guest presented a Time Symbols sheet in 1980 (copyrighted) developed from the 1979 paper.

0.4 ICKL papers were presented in 1981 by Maria Szentpal and in 1985 by Ann Hutchinson Guest and Maria Szentpal.

0.5 Theory discussions were held on Time Signs at the Dance Notation Bureau in June 1988.

0.6 Two papers on Time Signs were written in 1989, one by Maria Szentpal called: *Basic Time Signs* and the other by Ann Rodiger called: *Time Signs*; these papers, however, were not presented.

References

AHG 1954 = Hutchinson, A., *Labanotation*, Phoenix House Ltd., New York.

AK 1979 = Knust, A., *A Dictionary of Kinetography Laban*, MacDonald and Evans Ltd., Plymouth.

Underlining or boxing of wording indicates new or revised material, i.e., post ICKL 1991.

TIME SIGNS

INTRODUCTION

Much work during recent years has been done on developing practical signs to cover the many aspects in relation to time, timing. Maria Szentpal in particular has supported and contributed to the ideas. More recently Ann Rodiger has been carrying the topic forward.

In the paper which follows I am presenting all the needs that have arisen in dealing with specific timing indications, needs met in choreographic pieces as well as in educational use of notation and its application to creating and recording ideas for compositional purposes. I have made the paper as complete as possible to give the picture as a whole. In times past ICKL members demanded that papers cover every aspects of the topic in hand. If a paper was incomplete it was not given serious consideration. Now a somewhat different attitude prevails; there is a wish to deal first with examples which are met most frequently, the rest being reserved for a later time. But such piece-meal presentation does not give an idea of the whole, and there may well be people who want to have an overview, an idea of the extent of possible use even if many usages will not be needed within the range of their own notation work.

For this reason I have not limited the paper; however, responding to requests, I have marked the paper into two parts; Part A (in larger type) deals with the Time Signs already in use or most likely to be widely used; Part B (in smaller type) focuses on particular Motif Description needs such as prescriptive statements. It also discusses details for which answers are needed and concerns specific interpretation of the more general signs, for example, how much leeway can be expected, and how ad lib. indications in particular are to be handled.

While I have been as thorough as possible and colleagues have been carefully checking through the paper, I am sure that there is room for improvement and that aspects have not been adequately covered. Thus I do not claim perfection but hope to have contributed a major step forward in dealing with time, timing - this aspect of movement so important to dance.

Ann Hutchinson Guest

TIME SIGNS
by Ann Hutchinson Guest

PART A

FOREWORD - TERMINOLOGY

Before considering Time Signs and their general or specific application we need to be certain about the terms used for the different aspects of time. In the past lack of in-depth discussion of these appears to have resulted in ambiguities. Let us look at how terms used in music are explained. Then we need to consider our definitions and use of these terms; these will emerge in this paper in the progression of exploring Time.

AGOGE, AGOGIC

F.1   Agoge is concerned with "tempo; rate of speed". An agogic accent is "stress secured through relative prolongation of the tones to be emphasized". Agogics is "the theory that rhetorical emphasis involves not only dynamic stress, but also the emphasis implied in the greater relative length of the tones to be emphasized" (*Webster's International Dictionary, 1950*). *The New Oxford Companion to Music, 1984*, states: "Agogic: 1) a term introduced by Hugo Riemann . . . . (1884) to describe accentuation demanded by the nature of a particular music phrase, rather than by the regular metric pulse of the music. For instance, the first note of a phrase, a leap to a note significantly higher or lower than the preceding notes, or a pungent discord about to resolve to a concord, may suggest the need for a slight lingering which confers the effect of an accent. . . . ; 2) In a wider sense, 'agogic' covers everything connected with expression by means of rhythmic modification, e.g., *rallentando*, *accelerando*, and pause, including the kind of accentuation described above."

BEAT

F.2   The basic unit of time in mensural ('measured') music, i.e., "that chosen by the conductor when he 'beats' time" (*New Oxford Companion to Music, 1984*).

PULSE

F.3   Term sometimes used as a synonym for 'beat', but a distinction is occasionally made - e.g., 6/8 may be said to have six 'pulses', but only two 'beats'. Dancers sense the underlying pulse even when counting only the strong beats.

METER (METRE)

F.4   The pattern of regular pulses (and the arrangement of their constituent parts) by which a piece of poetry or music is measured in relation to its time span.

RHYTHM

F.5   Dictionary definitions, including those devoted to music, are complex in dealing with concepts

of rhythm. Such definitions are not needed for our purpose here. A simple one taken from the *Harvard Brief Dictionary of Music* is as follows: "Rhythm may be broadly defined as everything pertaining to the duration quality (long-short) of musical sounds. . . .Rhythm, in the more specific sense of the word, denotes the innumerable patterns formed, within the basic metric framework, by the various arrangements of smaller or larger note values."

TEMPO

F.6   This term is commonly used in connection with meter. The tempo is the rate at which the basic beats (the regular pulse) follow one another. *Groves' Dictionary of Music* describes tempo (pace) as being the definable rate at which the beats occur. This rate can be specifically measured by a metronome, a statement being made such as ♩ = 100, that is, the quarter note (crotchet) occurs 100 times within a minute. General tempo markings are stated in music scores with the Italian terms such as *lento, adagio, andante, allegro, presto*, etc. Where no statement of tempo is given the pace of the music can be determined from the texture of the music itself. In dance this is true also, for instance, the existence of jumps calls for a certain tempo.

F.7   From Groves' definition it seems clear that **pace** is synonymous with **tempo.** The word 'rate' appears to have the same meaning - all relate to the passage of time and our use of regular markings to define it, measure it and relate to it. The word 'speed' is not used.

SPEED

F.8   In movement we have not only a need comparable to music in relating to time but also a need to relate to the speed (velocity) of movement as space is covered. This need is not met in music. For movement we need to be clear about three things: 1) the tempo of the basic beat, the time structure - usually provided by the accompanying music, the most common awareness of 'pace'; 2) the relationship between movement and the accompanying music (sounds); 3) the use of time in relation to movement only, i.e. the rate at which space is covered. The focus of the choreography, the mastering of technique or of movement quality may demand attention to or awareness of the different ways speed is experienced.

DURATION

F.9   Duration is the length of time. In everyday terms this might be a half-hour. When this half-hour occurs may be fixed, as in 12 noon to 12:30, or the exact moment when the duration should start may not be stipulated. In movement terms duration lengths change the character of the movements and also may affect the attitude of the performer, as Laban explored more fully in his Effort investigation. Freedom in using long durations is akin to "Take your time, enjoy the ongoingness". Laban drew attention to 'indulging in time'. With the reverse, the situation where very little time is available, the thought is "There is no time!", actions must be completed quickly, the performer is 'fighting time'. Relationship to duration in movement is different from the relationship to speed experienced in passing through space. When distance and time are both known, it can mathematically be argued that speed and duration are the opposite sides of the same coin. But distance is not always known and duration may be flexible or relative, as in Motif Description. In movement the differences can be felt as well as observed.

GENERAL TIMING (LN/KIN)

F.10 A term which has been used by us in too broad a way and so needs clarification is **'general timing'**. As we become more aware of how we use time, both in movement and in recording it in notation, we need to be more specific about how and when we use particular terms. We have three main categories:

Relative timing
Unit timing
Specific (Exact) timing.

F.11 The following examples illustrate usage of these terms. Ex. **A1** shows relative timing as is frequently used in Motif Description (MD). Here only timing is given, the movements expressing this timing are open to choice. In **A2** specific movement is stated but no 'time grid' is indicated, we see only the relative lengths of the signs which give an indication of relative duration. No tempo is marked. This example lies between MD and Structured Description (SD), for which parts of body, spatial pattern, timing, etc., are all indicated, as in full Labanotation and Kinetography.

F.12 A more recent term, coined to pin-point what has often been known as 'general timing' is **'unit timing'**. The term 'unit timing' is based on the fact that the unit of the basic beat (or its subdivisions) is handled **as an entity** and given the name of the count (or sub-count) as a whole. In Ex. **A3** each step and gesture takes one count. The performance of **A3** is as in **A4**, in which the arrival of the leg gesture on counts 2 and 4 has been specifically indicated. In **A5** the step, the hands clapping, and the arms arriving forward all occur in the unit of count 1. There is a unity in performance which is not evident if one looks at the graphic timing placement of the symbols. But they are all contained within the unit (area) of count 1 and hence, in fact, occur on that count, i.e., at the first part of that count. On count 2 the left foot points forward on the floor. A similar step-point occurs twice as fast during count 3, i.e., on '3 &'. On count 4 a step ends the phrase. When there is no need to be specific unit timing has been used both by KIN and LN in the early stages in reading and writing notation. Readers will interpret the notation in a comfortable way. Unit timing is also used for specific needs in advanced notation as in the case of complex rhythms, such as are met in Spanish and tap dance. For visual clarity unit timing for intricate subdivisions of a beat is much easier to read than **'specific timing'**.

F.13 For 'specific timing', the length and placement of the symbols are more accurately drawn (this is particularly true for touching gestures); A6 shows the same sequence as **A5**. For the hands to clap exactly on the beat of count 1, the arms must arrive forward at that moment, having moved to that destination ahead of the beat. The bow to show the moment of clapping must have its ends within the first square of count 1. The step remains as before, the moment of contact with the floor being the same. If tap shoes were worn one would hear the click occuring at the same moment as the clap. The terminating touch for the left leg must arrive at the start of count 2. In count 3 a quicker step is taken and the touch arrives on the '&' count. The step on count 4 is shown to be swifter, in line with the expected performance, the faster movements in count 3 leading into a faster transference of weight. In specific timing there is a greater focus on precision in placement of the movements on the 'time grid'. Unit timing allows a physically comfortable placement of the movements on the time structure; no striving for exactness is demanded. While such performance is not 'out of time' it is less focused on awareness of just how each movement is actually placed in relation to the time frame.

THE TIME SIGNS AND THEIR APPLICATION

In the following presentation examples given will illustrate usages applicable to MD alone, usages applicable to both MD and SD, and those which are appropriate only to SD. Additional clarification in meaning and usage not given in the past, will also be included.

Contents

1. Sign for Time, Timing.
2. Speed, Velocity
3. Accelerando, Ritardando
4. Duration
5. Meter (Metre)
6. Beat (Pulse)
7. Rhythm
8. Rhythmic Duration
9. Placement of Indication
10. Time Bracket
11. Miscellaneous

1.   <u>SIGN FOR TIME, TIMING</u>

1.1   The sign of **1a** is the 'umbrella' sign representing the 'family' of Time Signs. It embodies the various aspects of time which need to be considered. The sign was devised by Ann Hutchinson Guest (AHG) based on the idea of an hour glass with the sand at the top. The sign contains the sub-signs which are used for a whole range of indications for various aspects of time encountered in relation to recording movement or prescribing movement themes. As will be seen, the white part was chosen to relate to aspects of speed, the black part to aspects of duration.

1.2   The basic Time Sign is used when general reference needs to be made to the time component in movement. What that reference is will be indicated by a modification added to the basic Time Sign, or through use of an appropriate sign derived from it for a specific aspect of time. The sign of **1a** states "Reference is to Time, Timing, we are talking about this ingredient (aspect) of movement." The sign can be used to cancel indications such as **1c** and **1g**.

1.3   Maria Szentpal suggests that this sign should mean 'Each Aspect of Time'. If the meaning of 'each' is specifically desired it would be better to 'double' the sign, as in Ex. **1b** or **1b'**. Such 'doubling' is derived from the device of the double circles or lines used in the signs for 'Each person', 'Each Couple', 'Each person's path', etc.

1.4   If the need is to state that timing is not being considered, that no statement about timing is being made, that the lengths of symbols have no time significance, then the Time Sign is crossed out, as in **1c**. Cancellation of this indication for SD would be **1a** or **1q** if specific timing is wanted.

1.5   In **1d** a 'menu' of Motif movement ideas is given and is to be arranged in whatever sequence

the performer chooses, the aspect of time is to be completely free. It could be said that if no mention of timing appeared at all the same freedom would be there. The specific statement makes it clear that timing was not forgotten.

1.6   In **1e** a sequence of movement ideas is written, the order of performance is stated but timing is not being considered. Here the sign is placed adjacent to the start of the sequence. It could also be placed in a vertical bracket alongside the movement instructions. It is important to observe the difference between: a) an absence of any statement about timing; b) a clear statement that timing is not being applied to the notation; and c) the performer has a conscious freedom regarding the timing. In daily life this difference could be compared to the giving of instructions for doing a particular job. The element of time may not have been mentioned; the worker has had no instruction in that regard. Or the worker may be told that time does not matter, a definite communication. On the other hand the instruction might be to take your own time which could result in the worker giving more time to one part of the job, less to another, with coffee breaks between.

1.7   In **1f** a simple structured sequence is given for which the statement is made that timing is not to be considered. Such instruction is practical if one has taken hurried notes of the movement events and not yet given any indication about timing in the symbols. In our system some length must be written for the symbols when put on paper, but the lengths shown may have no timing significance. An example in SD occurs when quick notes written by one person are to be read by another. The writer can quickly indicate in one sign the message "I have not taken care of the timing." The symbol of **1c** provides this information.

1.8   A slightly different statement is Ex. **1g**, "Timing is free." Just how such an instruction is to be rendered depends on the individual; much leeway is possible. This statement gives a clear instruction to the performer concerning time, the freedom refers to 'clocktime' as well as the timing of individual movements. While **1g** is the generally preferred drawing, it can also be stated as **1h** or **1i**. In certain contexts the ad lib. line can be lengthened as need be with the Time Sign centered on it, **1j**. If the ad lib. sign is very long it is preferable to use the sign of **1g** within an addition bracket of the appropriate length as in **1j'**. The bracket may be placed on either side of the notation. Note that each of these possible placements for the modifiers added to the Time Signs are not being illustrated for each subsequent application.

1.9   The two-measure phrase of **1k** is shown to allow freedom in timing. The movement written should be performed within the six beats in the order stated. The arm phrasing may relate differently to the feet, the pause may be shorter, the rise longer, the lunge sooner, followed by a pause, and so on. The arms may move one after the other, move within the pause, etc. The sequence may end before the end of the second measure. The movements given must be performed within the stated time frame but other aspects of timing are free. (Compare with **4g** in which there is only freedom in duration within the designated phrase.)

1.10   The sign of **1k'** was introduced by Knust to mean ad lib. in timing. According to his statement to me the sign had no basis, he invented it for the need of the moment. As it stands, the sign itself suggests that the ad lib. is to be totally free. In context the ad lib. sign may mean "more or less", "in this way", "continue in this manner". The sign of **1k'** could fill the need to state total freedom in every aspect of movement; it would serve that purpose most appropriately.

1.11 **General Timing**

As discussed earlier the word 'general' applied to timing has been used too loosely, therefore we now advocate terms and signs which indicate more clearly what is wanted. Ex. **1l** is the sign which is now being proposed to indicate that unit timing is being used. The idea of this sign is to combine the basic Time Sign with a section of the center time line showing the space between two tick marks, i.e., the unit used to show one beat. An alternate suggestion for the sign is **1m** in which the oblong sign placed across the Time Sign indicates the unit. Another suggestion on this basis is **1n**. Statement of unit timing can be made at the start of a score. If a piece has been marked as specific timing, reversion to unit timing is shown with the sign of **1l**.

1.12 In **1o** a simple walk with the arms in opposition is shown written with unit timing. From experience we know that this notation is read with the arm gestures arriving at the start of the step. Readers recognize the fact that unit timing is used and will perform the natural opposition pattern.

1.13 The notation itself in **1p** clearly reveals that there should be a particular awareness of timing. In fact, it spells out the usual performance for **1o**. The arms arrive at their destination at the beginning of each step, i.e., as the foot contacts the ground. They then move on to arrive at the next destination as the other foot contacts the ground, and so on. This notation is harder to read than **1o**, but it is more accurate. The very placement of the symbols reveals that specific timing is being used. Therefore it is not necessary to add an indication for specific timing here.

SPECIFIC TIMING

1.14 The indication for specific timing is **1q** or **1r**. The asterisk, meaning 'specific', draws attention to the fact that a specific use of time is featured, and is to be carefully adhered to. The Specific Time Sign is particularly needed when the notation appears to be in unit timing but should be read exactly, i.e., in specific timing. Ex. **1s** shows the same walking pattern as **1o** but now the arms should be 'on their way' at the start of each step (i.e., as the foot contacts the floor). There is also no slight gap (pause) between the arm movements which usually occurs when the arms 'register' their destination, their 'arrival'. In **1s** the arms have a more floating quality; as soon as they complete moving to one direction they start immediately on to the next, thus the movement is less 'clear cut'. Such performance does not come easily to most people and may need practice, but may be just what the choreography demands.

ELIMINATE EXACTNESS

1.15 Elimination of exactness can be stated through use of the exclusion sign, as in **1t**. The center of this sign must face away from the notation it modifies, thus, this sign would be placed at the left of the notation staff. An alternate possibility is that of **1u**. 'Such elimination of exactness results in a comfortable performance of the stated timing, i.e., "do not try to be precise". The result will be close to the physically comfortable unit timing.

2. <u>SPEED, VELOCITY</u>

Note: a discussion on the relationship between speed and duration is given later (see 4.9; 4.13-4.16).

2.1 Speed (velocity) deals with the rate of moving, i.e., how fast the movement progresses through space, its 'pace'. The completely white Time Sign, Ex. **2a**, represents this aspect of time. For

a whole composition it refers to the tempo of the basic beat; for a single movement or movement phrase it refers to speed.

FREEDOM IN SPEED

2.2   The possibilities of freedom and of exactness can be applied to speed. Such application is more likely in MD rather than SD. Ex. **2b** states rate of speed (velocity) is free. Ex. **2c** shows a simple motif idea for which the rate of progression in circling is left completely open. Whether the speed is to be constant or may vary is dealt with in Ex. **2n**. Another MD example, **2d**, shows two movements to be performed at whatever speed the performer prefers. In **2e** an entrance is made for which the speed of the steps is left open. In actual practice they cannot be totally free because of certain boundaries, usually dictated by the amount of music, the distance available or the style of movement. Such leeway is common in classical choreography. Note that focus here is on the passage of movement through space; time is obviously involved, but the focus is not on time in the sense of "Use your own timing" or "Timing is ad lib." When focusing on speed, the body awareness is not of time passing by, but of how fast one is moving, covering space, how fast one is turning, etc. The amount of 'real time' that is being used up is not being given attention, perhaps not even considered. By 'real time' we mean established counts and measures as well as actual seconds when this is the method of marking the passage of time.

EXACT SPEED

2.3   The opposite of freedom is exactness. Exactness in speed can be stated as **2f** or **2g**. For such exactness there have to be clear instructions specifying distance and duration. Such description belongs to SD. If read correctly exact speed will result particularly if duration is defined in terms of seconds. Thus the sign for exact speed is not needed.

RATE OF SPEED

2.4   The rate of speed may be stated in a general way through use of the standard measurement signs. **2h** shows little speed, **2h'** very little speed; **2i** much speed (a fast pace); **2i'** a great deal of speed and **2j** as much speed as possible (cf. Ex. **4n**). Ex. **2k** shows fast steps indicated in MD; in **2l** the transferences of weight are to be performed very slowly, very little speed. The MD series of directions in **2m** are to be performed as fast as possible. Note that such instructions regarding speed are often applicable in the theater to notating gestures and specific 'business' performed on stage, for which there is no time frame as supplied by music.

EVEN SPEED

2.5   Concern may be with keeping an **even** rate of speed, or with an increase in speed or decrease in speed within a movement.

2.6   In SD the length of a direction symbol indicates the timing of the movement and, when nothing is stated, this movement (usually a passage through space) is achieved at an even rate. Certain spatial configurations may suggest an uneven passing through the stated directions. The sign of **2n** stating "Rate is even" (equal) can point out the desired performance in such instances. The following examples feature SD applications; the same instructions can also be applied to MD sequences. Note that in most contexts the term 'equal' can be replaced by the term 'the same'.

2.7   In Ex. **2o** the written timing for the spatial pattern of the arm gesture (moving from sideward to down and then across to the other side, arriving exactly on count 3) may suggest to readers that an intricate timing is desired. In fact the gesture should progress at an even speed, arriving

side high on count 3. The addition of the sign for even speed makes the performance clear. This sign for even timing can also be used when recording quick notes in which a series of movement symbols, written in haste and hence probably of uneven lengths, are to be all of the same speed. Of course such a notation would be written out correctly later on; the sign would here be used as a quick memory-aid. In **2p** a typical timing for a swinging movement is spelled out, the passage downward being quite quick and the rising to the opposite side much slower. When this timing is clearly shown one knows that a swinging movement is intended.

UNEVEN SPEED

B   2.8   It may be desired that the pace in moving through space should be uneven, even though the movement symbols are written with the same time value (i.e., length). Ex. **2q** is the sign for uneven pace. When added to the movement of **2r** it gives the message that the performer is given the freedom of changing the pace within the movement, an agogic rendering. The movement must still conclude at the end of the fourth beat (i.e., 'clocktime' is retained). The choice of how this is to be done is up to the performer, he/she may use more than one change of speed within a simple phrase such as this. Such freedom in timing within an established time span is given the name 'agogic'. (See definition of music terms, pp. 3-5.)

DEGREE OF UNEVEN SPEED

B   2.9   Degree of uneven speed can be indicated in a general way through use of the measurement signs. Ex. **2s** states much unevenness in speed, i.e., much range in speed differentiation. In **2t** the right arm performs a backward sagittal circle during three counts, the rate of travel is to be very uneven. The performer may choose to start slowly and then speed up, or vice versa, or to start and finish with a slower rate using faster travel in between. Whatever the choice, the movement must start on count 1 and finish at the end of count 3, as indicated in the notation. Little unevenness in speed, **2u**, can be applied in a comparable way.

B   2.10   When changes in speed have been indicated there may be the need to return to the speed established at the start of a piece, or that performed at a particular measure. Ex. **2v** shows the statement of a return to the speed of measure 1, i.e., 'speed as in measure 1'. Placement of the measure number in a diamond (AK 1979, Ex. **102**) makes clear that the number refers to a measure. For the usual placement in Labanotation of measure numbers to the left of the movement staff, the addition of the diamond is not necessary; the placement itself makes clear to what the number refers.

B   2.11   Ex. **2w** is the sign for 'a tempo', a return to the established tempo for the piece.

A   **3.**   **ACCELERANDO, RITARDANDO**

3.1   Speeding up, accelerating, (*accelerando* in music terms) and slowing down (*ritardando* or *rallentando* in music) may occur during a movement phrase, particularly when the music is similarly changing speed, as when the phrase is repeated. Or such changes in speed may also occur within one movement.

3.2   The dance phrase may speed up because the accompanying music speeds up, the two being directly linked. Change in speed caused by acceleration in the music is usually called a change in tempo. A statement regarding this change in speed should be added to the dance score. The basic sign for speed, **2a,** is placed within a vertical increase sign placed alongside the notation. In **3a** the folk dance phrase is repeated eight times, during which the speed gradually increases.

> Addition of the indication for the music acceleration helps make it clear that music and dance accelerate together.

3.3   The degree of speeding up can be indicated as in **3b** where, at the end, the unit of 1 is stated to be half its value, i.e., literally twice as fast.

3.4 Less specific indications of degree of speeding up can be shown by using the measurement signs. Ex. **3c** states a little increase in speed; **3d** indicates a great deal of speeding up. Such statements are, of course, open to interpretation.

3.5 All the above can be applied also to diminishing speed. Ex. **3e** shows speed lessening through use of the vertically placed sign for decrease combined with the sign for speed. Such change in pace is marked in the music as well and, as a rule, the dancer will follow the pace of the music. In some instances the music will follow the dancer, taking the *ritardando* or *accelerando* from him/her.

MOVEMENTS BECOME FASTER

3.6 Movements can speed up without a change of tempo in the accompanying music or drum beat. The music provides a framework on which the dancer's movements speed up and/or slow down. In **3f** a foot pattern, a form of a 'paddle turn' is established, the performer circling clockwise for 7 measures. The steps are ad lib. in timing, they are not specified as being on the beat, the wavy line following the first few steps becomes increasingly 'tight' (i.e., the curves are closer together), this by itself indicating an increase in speed. This increase is also spelled out in the adjacent Time Sign. On the first note of the 7th measure the dancer comes to a halt with a forward stamping step. After a quick half-turn the process is reversed, the paddle turn gradually slows down until at the start of the 16th measure the progression peters out, the dancer coming to rest in a high 1st position. During these 16 measures the music has kept its established tempo while the speed of the dancer's movement has changed considerably. The actual rate of speeding up and slowing down is not stated; this is left open to the performer.

CHANGE IN MUSIC TEMPO

3.7 When the accompanying music becomes faster or slower this fact is written to the left of the staff with the standard Italian indications as used in music: acc. for *accelerando*, rit. for *ritardando* (or ral. for *rallentando*). Exs. **3g** and **3g'** (in which no particular movement has been spelled out) shows these indications followed by a dotted line to state the duration of such change in speed. The degree of change is up to the musician, the dancer must adjust accordingly (or complain loudly until a suitable adjustment has been agreed upon!). Such speed changes in the music may occur concurrently with an independent change in the speed of the movement sequence, as in **3f**, but this is less usual. An *accelerando* in the music often occurs in connection with a repetitious movement pattern.

CHANGE OF SPEED IN ONE MOVEMENT

3.8 The simple arm gesture of **3h** will serve to illustrate change of speed within a single movement. Starting down, the right arm takes eight slow counts to rise slowly to side middle. As written the rising movement will be evenly paced within the given time span; the performer will gauge the distance and proportion it over the amount of time available, moving smoothly and evenly. The speed at which the movement starts will be the speed throughout.

3.9 Within the same time span the speed of the movement can vary; it may start more swiftly and then slow down. Ex. **3i** shows a decrease in speed. For a correct rendition, the performer must anticipate the slowing down, thus allowing for the time needed to complete the action within the same given time span of eight counts.

3.10 Conversely, the movement may start slowly and gradually speed up to its destination, as in **3j**. The start must be slow enough to allow the gradual speeding up and arrival at the destination

at the end of the eighth count.

3.11 Within a full score the statement that the change in speed refers only to the right arm may require use of an addition bracket placed directly adjacent to the arm column, as in **3k**. Because this statement is clearly space-consuming, it is more practical to use abbreviated signs for increase and decrease in speed. Taken from the standard sign, **3l** indicates an increase in speed, the widening at the top showing the greater degree of speed; **3m** states a decrease in speed, the top of the sign having 'diminished'. These smaller signs can be placed within direction symbols, turn signs, or other indications.

3.12 Note the flat, wide drawing of all these Time Signs. A thinner, longer drawing of **3l**, as in **3n**, could look like a vertical accent sign: ▽ (for vertical accent sign see AK 1979, Ex. **199a**).

3.13 Ex. **3o** illustrates use of the increase of speed sign placed within the sideward direction symbol, a more practical orthography than **3k**. Such usage is appropriate for both MD and SD.

3.14 Similarly the increase and decrease of speed can refer to the speed of turning. Ex. **3p** shows such use in MD, the sign being placed outside the staff in a bracket, or inside the turn sign itself, as in **3q**. For SD placement inside is preferred, as indicated in **3q'** because it refers directly to the symbol and is less space-consuming.

3.15 Placements outside or inside the symbol to be modified are illustrated in MD Exs. **3r-u**. **3r** and **3s** state that the three inwardly spiralling circles are to increase in speed. Such statement can also be made for path signs in SD. The two MD sagittal arm circles of **3t** and **3u** are to slow down gradually.

3.16 Two devices have been used in the past to indicate change in the speed of a movement. Ex. **3v** indicated a slowing down (AHG 1954, Ex. **332b**; AK 1979, Ex. **764b**), **3w** a speeding up (AHG, 1954, **332a**; AK, 1979, Ex. **764a**). Such repetition of the same symbol was visually clear but clumsy.

3.17 Some time ago Knust established use of increase and decrease signs to show increase or decrease in speed when placed in a path sign, AK **731a, b), g), h)**; in a turn sign, AK **731d, e)**; or in a direction symbol, AK **731i, j)**. However the meaning of the increase and decrease signs was different when placed in a curved vertical bow, AK **730a, b)**. In this placement the increase and decrease signs meant an outward or an inward succession within a movement.

3.18 Knust's sign for 'even speed' had been **3x** (AK **731c, f)**, the increase and decrease signs written together.

3.19 There are five reasons why such usage of increase and decrease signs needs to be replaced with something more appropriate and immediately clear. First: the signs have the quite different meaning of an outward or inward succession which bear no relationship to speed. Secondly: there is no direct statement of what is being increased or decreased. Thirdly: use of the signs in conjunction with P for partner, or a focal point indicate movement toward or away from the stated person, object, state, etc., AK **728a-q), 729a-k)**. Fourthly: the decrease sign by itself is used in KIN and now increasingly in LN as a cancellation sign. Fifth: Sigurd Leeder established the use of **3x** as meaning an outward and an inward flow at the same time which produces a static tension. Leeder saw ∨ and ∧ as involving flow of energy as well as the

manner of articulating the limb. Because we have other ways of showing the flow of energy, there is no need to retain **3x** with this meaning.

4.   DURATION

4.1   In SD the duration of a movement is shown by the length of the symbol, usually in relation to a 'time grid', that is, an established meter for which a general tempo is set. It would therefore appear that a sign for the **duration** aspect of time would not be needed in SD. However, it is soon discovered that reference to the extension in time available for a movement, a long or short duration, may need to be focused on.

4.2   Ex. **4a** is the sign for duration. Free choice, freedom in use of duration is written as **4b,** with alternate placement as in **4c**. Exactness is expressed in **4d**. A definite statement of duration could be shown as in **4e.**

4.3   Statements regarding duration are needed in MD. Ex. **4f** states that the open choice in the kind of traveling also has open choice in duration, it can take any amount of time.

FREEDOM IN DURATION

4.4   An example of use of freedom in duration in SD is given in **4g.** This is an example of agogic timing. A fairly free movement pattern is written. A free run ends in a lunge, the arms are then raised; a quick turn leads into three steps ending in a high 4th position which is then held. The right arm is raised during the three steps, the left arm is raised suddenly at the start of the stillness that follows. The freedom allowed is only in the **duration** of the movements and stillness. The general coordination of the arm gestures with the legs should remain the same. They may take more or less time, occur sooner or later, but always within the established four-measure phrase. The ending might come sooner, or later than written. The freedom given is only valid within the stated time span. (Compare **4g** with **1k**.) Note that freedom in use of space or of parts of the body require other specific indications. (See section 11.)

4.5   In the past such freedom in duration was expressed as 'freedom in timing', as in **4h.** The basic Time Sign, the 'parent' sign, is not appropriate here because what is being allowed to be free is the duration. A choice in duration of both movement and stillness means that the moment when a movement is started and finished may be varied, an example of agogic use. Thus the movement will fall in a different way on the time frame (the measured bars) than what is written. This means the **moment** when an action occurs is allowed to be variable. If no time span is defined (as in relating to a music phrase) and open-ended time exists, the degree of variation in duration is greater because greater extensions in time for movement and stillness are possible.

EXACTNESS IN DURATION

4.6   In contrast to freedom in duration exactness in duration is rare, it is usually not appropriate in MD nor is it in SD as one expects the lengths of the symbols to have been carefully drawn. Ex. **4i** shows an instance where the exactness in duration of the symbols needs to be clearly performed; the sign draws attention to it. This could as well be expressed as exactness in timing. Use of tick marks on the center line for the beats is a help in being precise in placement of the beginning and ending of the directional movements. In scores where tick marks are not used, drawing attention to exactness in performing such timing is a help. In a slow tempo, the arm gesture starts forward a moment after the count of 1, arriving at the

beginning of 2. It then moves to the side and on the 'u' of 2 (a breath before count 3) it moves up arriving just before the '&' of 3. The tempo of the music (the framework) needs to be reasonably slow for such precision to be achieved.

AMOUNT OF DURATION

4.7   Amount of duration can be shown with measurement signs. A short duration, **4j,** or a very short duration, **4k,** or as short a duration as possible, **4k',** are applicable to MD, as are a long duration, **4l,** and a very long duration, **4m.** Ex. **4n** shows an instance in SD of a complex movement which must be performed as fast as possible. Writing it down must occupy space on the page, but this is not an indication of the timing. In this example (taken from Maria Szentpal's *Textbook III*) there is a very quick spring from a low kneel onto the feet and hands, the legs being crossed. Without this sign for 'as little time as possible' the unit for the notation would have to be enlarged and then changed back again afterwards. The statement of **4n** could also have been made using the sign of **2j,** 'as much speed as possible'. Because of the suddenness in a movement like this there is no time to experience the difference between speed and duration.

B   4.8   Ex. **4o** states that the sequence of five movements should take a long time. The duration of each movement need not be the same. If each should be of the same duration the additional indication of **11l** must be added (see section 11). In **4p** the sequence of movements should take very little time, i.e., a brief duration.

A   4.9   While it may be said that for Ex. **4o the time factor** could be described as a sequence of movement which is concerned with performance at a slow speed (rate of distance traveled), instead of long duration, emphasis on speed is quite a different mental and physical concentration from a focus on duration. To appreciate this let us take an everyday example. When we have plenty of time we will not rush and will tend naturally to produce slower movements, but the message is not one of producing slow movements but of the overall span of time being long, the span of time to be filled. To make an analogy regarding speed and duration, consider traveling in a car. Your instructions may be to drive from point A to point B at a steady 30 miles an hour; you are concerned with the rate of travel. Or you may have been instructed to take two hours to drive from A to B. With the first instruction you will be constantly looking at the speedometer. It might take you more or less than two hours. With the second instruction you will be looking at your watch and, if you have not gauged the time appropriately enough, you may need to drive somewhat faster or somewhat slower depending on how the time has passed by. Awareness of the speed (rate) of our movements is very different psychologically, and hence expressively, from the awareness of being able to indulge in time by having plenty of it at our disposal, i.e., ample duration. For **4p** the result of having very little time is that one must 'get on with it' which results in moving at a faster pace. You may not wish to be speedy but the duration factor for the amount of movement to be done leaves you no choice. But again, in 4p emphasis is not on the pace at which we find ourselves moving through space but on accomplishing a certain sequence within a given duration, in this case, a short duration. (See paragraph 4.13-4.16 for related discussion.)

4.10   Equal durations, **4q,** and unequal durations, **4r,** so often applicable to MD, are also needed in SD for contemporary choreography where the performer is allowed personal leeway in performing the written instructions. In **4s** a 'menu' of movement ideas includes performance with equal durations, the choice of which duration being left open. In **4t** a sequence of movements is given with the instruction that the durations of the component parts are not to be equal, some will be performed faster, some slower, the choice of which and when is up to the

performer.

B   4.11   Increase or decrease in durations mainly apply to MD. The sign of **4u**, an increase in duration, and **4v**, a decrease in duration, can only apply to two or more movements, each movement is to be of a longer (or shorter) duration than the previous. In 4w a series of MD directional actions are each to be performed with a greater duration than the previous one; 4w' spells out a possible rendition of this. Ex. 4x features traveling, each path to be of a shorter duration than the previous. Such instructions require some forethought in that the first duration chosen must allow for the physical performance of the timing modifications that follow even if no specific time span has been established within which the sequence is to be performed.

A   4.12   A theme may be repeated identically except in the matter of timing, the reprise often being performed in half the time or taking twice the number of counts (duration). In Ex. **4y** a theme which previously had been labeled as A is to be repeated but in half the time (half the duration) of the original. The reverse is stated in **4z** for a reprise marked B; the duration that was the value of 1 is now 2, i.e., taking twice as much time (twice as slow).

RELATIONSHIP BETWEEN SPEED, DISTANCE

4.13   The relationship between speed and distance needs to be discussed. At times they are directly related, in some instances not at all. Examples from SD of direct relationship will be given first, illustrated with very simple movements, the time frame being a slow 4/4.

4.14   The distance the arm travels in Exs. **4aa-ee** is the same. The very short duration of **4aa** means a swift movement must occur. The arm travels with speed. As the duration allowed lengthens the speed of the movement (passage through space) diminishes.

4.15   A significant difference is felt if the destination is half-way to side low, **4ff**, rather than the side middle destination of **4aa.** The shorter the spatial displacement, the slower the speed of movement will be for the same time modifications given for **4bb-ee).** Conversely, if the arm had to complete a full circle, as shown in **4gg**, but using the duration of **4aa**, the speed of the movement would be uncomfortably fast, if the movement in such timing is actually possible.

4.16   Where the distance is defined the speed of movement is directly related to its duration. But distance is not always defined. In **4hh** any number of people are walking clockwise in a circle. The size of the circle is not known, the amount of circling is not important and so is not stated. The steps are at an even pace. If the phrase of three measures is repeated, as in **4ii,** the duration of walking is doubled but the performers will continue to walk at the same pace and hence will cover twice as much ground. In 4jj the floor plan of a large circle is shown. If this is the approximate size of the circle (not stated in **4ii**) then the progression of circling is slow but the pace in traveling (displacement) resulting from each step is the same. This displacement is, in fact, the same for the small circle of **4kk**. The movement may feel faster because the rate of change of front, of circling, is faster. Another example (not illustrated) is when at the conclusion of a ballet performers on stage repeatedly turn as the curtain comes down. If the curtain is late and more time is available the movements do not become slower, instead they are repeated as often as needed.

B   **5.**   <u>**METER (METRE)**</u>

5.1   The passage of time is organized through the establishment of regular pulses, or beats, which are then further arranged into regular groups of beats. In daily life these beats (pulses) can be compared to seconds, which are grouped into minutes and then into hours, and so on. In music such organization is called meter, the beats being 'measured' into sets of 2, 3, 4, 5 etc.

5.2 In MD the first organization of time is into spans of time. Such spans may be equal or unequal. They are delineated by horizontal bar lines. In **5a** equal spans of time are shown; in **5b** the spans are unequal.

5.3 When equal spans are used the next step in defining time is to indicate how many beats occur in each span, each measure. Ex. **5c** shows 2 beats while **5d** shows 3 beats in the measure. In these two examples no length on paper has been designated for each basic beat, nor has the note value of the basic beat been stated. Thus it does not matter that the spans of **5c** and **5d** are the same size on paper.

5.4 The next step is establishing the time value of each beat (o, ♩, ♪., etc.) thus determining the specific **meter**. In **5e** the meter is 2/4; in **5f** it is 3/4. No full discussion of meter, compound meters, etc., will be given here; that is another study not directly connected with the use of the Time Signs.

SIGN FOR METER

5.5 Ex. **5g** is the basic Time Sign for meter. The addition of the horizontal line: — (representing a bar line) to the basic sign for time provides the idea of metered (measured) time.

5.6 Statements concerning meter are used specifically in listing components of a movement composition, therefore they can be expected to be found in connection with MD.rather than SD.

5.7 An obvious first use is the clear statement that no meter is to be used, **5h**. The following statements are useful in giving instructions or stating ideas for Motif Description: Ex. **5h'** states that the choice of meter is free. Ex. **5i** indicates that the same meter should be kept, i.e., no change of meter within the composition. Ex. **5j** states that changes of meter should be used.

5.8 The number of beats to be used in each measure can be stated: **5k** indicates 2 beats; **5l** states 3 beats; **5m** shows 5 beats; and **5n** that the five beats are arranged as 3 plus 2. In these the note value, ♩, ♪, etc., is not stated. These Time Signs provide a more specific statement concerning the desired time structure for a MD composition.

5.9 Ex. **5o** gives an example of a MD traveling theme which is to be performed in a definite meter, the choice of meter being up to the performer. In **5p** repeated straight paths are to use different meters. A meter of 3 beats is stipulated in **5q** for circling in either direction. Because no bar lines are indicated the number of measures of three beats is left free (cf. Ex. **8d**).

B 6. **BEAT (PULSE)**

6.1 A statement may be needed, particularly in recording choreographic ideas regarding the basic beat (pulse) to be used. The sign for 'beat', **6a**, is taken from the bottom half of the sign for meter, the pulse being the basis (at the bottom) of meter. The small horizontal stroke relates to the tick used across the center line in SD, the vertical line shows its affinity to a music note.

6.2 A first need may be that of **6b**, i.e., no beat (pulse) is to exist. The performer's movements should flow without any suggestion of an underlying pulse. Such performance may be required in movement even though the accompanying music has a definite pulse.

6.3 When beats are used, the rate at which they occur may be open to choice, Ex. **6c**. Note placement of the ad. lib sign below for clarity in drawing this symbol. By applying the signs for speed already discussed, we can show that much speed (i.e., fast beats) is wanted, **6d**, or with the sign for little speed we can express the idea of slow beats, **6e**. Such choice of beats may be in relation to someone improvising movement for which clearly delineated use of beats in the movement is desired.

6.4 For a prescriptive statement, the number of beats to be used for a movement can be shown without drawing the movement symbol to the appropriate length. Ex. **6f** refers to 7 beats; in **6g** this statement is placed vertically alongside a twisting movement.

6.5 Application of these signs is shown in the following three examples. In **6h** the stated 'menu' contains movements of hands, shoulders and hips using even beats. Ex. **6i** shows traveling for which even beats should be used. In **6j** there should be no basic pulse for the composition which is to use the movement ingredients presented.

7. RHYTHM

7.1   The word 'rhythm' is used in everyday life, in music and in dance in a variety of ways. In its own way the word is appropriate for each such usage, but the ideas expressed are very different. We are not concerned with the rhythm of the universe, with body rhythms, etc. For our purpose we need to define clearly how we are using this word for dance and why a particular definition is being applied. Because other more appropriate terms exist, some uses of the word rhythm can be dropped. For example, the term 'meter' expresses directly that we are concerned with measurement, and such measurement is inherent in the underlying structure defined by meter - the basic beats and their arrangement into groups (measures) by use of bar lines. Therefore use of the word rhythm in referring to this basic structure is not needed. "This piece is in 3/4 meter" is clearer and more appropriate than "This piece is in 3/4 rhythm."

7.2   'Rhythmic' refers to the style of a piece of music or to a dancer's performance sense in relation to the accompanying music. 'A good sense of rhythm' refers to the dancer's ability to relate to the music both by being in time with it, especially being crystal clear in performing tricky rhythms as in tap or Spanish dance, and also with reference to the dancer's own movement phrasing in relation to the music, i.e., **not** being identical with it but enhancing it by some personal, agogic leeway in timing, the whole still resting comfortably and accurately on the music structure. In recording movement on paper we are not concerned with indicating this aspect of personal performance in movement, and hence no sign for it is needed.

7.3   'A rhythm', that is, a single identifiable rhythmic pattern, can be of three types. It may be composed of two or more durations of unequal length. Ex. **7a** shows in music notation the simplest form of such a rhythm.

7.4   A rhythm may also be made up of beats of equal time value but with unevenly placed stresses; **7b** is an example. Depending on its structure such a rhythmic pattern could appear to be merely a change of meter, the first beat of each measure being accented; Ex. **7c** could be a 2/4 followed by a 3/4, as written with bar lines in **7d**.

7.5   A rhythm may be one of evenly placed accents set against a meter with which they do not coincide. An example is:

        3/4 dance: <u>1</u> 2 3 <u>1</u> 2 3 <u>1</u> 2 3 <u>1</u> 2 3 etc.
        4/4 music: <u>1</u> 2 3 4 <u>1</u> 2 3 4 <u>1</u> 2 3 4 etc.

7.6   While the basic meter, the underlying structure, is not a rhythm in itself, when a melodic music line is placed on it with no change in note value (as in Ex. **7d'**, an example of an Irish jig) such music is considered to illustrate a rhythm. Although this example is also called a rhythm in music, this is not a particularly illuminating use of the term for dance. It is similar to a dancer marking the established strong and weak beats in the meter.

SIGN FOR RHYTHM

B   7.7   Ex. **7e** is the Time Sign for rhythm. This sign is derived from duration with the addition of the horizontal line for measured duration. If no rhythm is to be included in a composition the indication of **7f** can be used. Ex. **7g** states use of any rhythm, while **7h** indicates use of an exact rhythm, it is likely that the specific rhythm will be added, as in **7l**.

A   7.8   Use of a brief rhythmic pattern such as Ex. **7a** can be stated by **7j**, while **7k** would show a long, <u>extended</u> rhythmic pattern.

7.9   A repeated rhythm (equal rhythms) can be shown by **7l**, or this may be expressed as in **7m**, where use of the repeat sign gives an immediate message. Changing rhythms can be indicated by **7n** (unequal rhythms).

7.10   In **7o** the movement sequence of a pathway for both arms followed by a directional destination is to be performed with a repeated rhythm. In **7p** the three steps, the stillness and the actions which start with an accent should use an extended rhythmic pattern. The sequence is to be repeated any number of times. If the rhythm should specifically remain the same the equal sign can be added.

7.11   The repeated directional actions and stillness in **7q** are to use varying rhythmic patterns. In **7r** the specific step pattern is to be repeated in different rhythms.

B   **8.**   <u>**RHYTHMIC DURATION**</u>

8.1   The indication for the component note value in a rhythm, Ex. 8a, is taken from the top half of the sign for rhythm. The tick mark relates to the tick marks showing beats on the center time line. This sign relates to a music note but contains no specific time value as do music notes. Through this sign the <u>type</u> of rhythm can be specified (such as those given in **7a** to **7d**) without stipulating its exact composition.

8.2   A rhythm composed of unequal durations can be indicated by **8b**, an example of which might be **7a**. A rhythm based on equal beats but using irregular accents can be expressed as in **8c**. This might take the form of **7b**.

8.3   In **8d** a meter of 3 beats is shown for the composition which features traveling and is to be repeated to the other side. In addition the steps are to be of unequal rhythmic duration. Note that the length of the phrase, i.e., the number of measures of 3 beats is not stated (cf. Ex. 5g).

8.4   The stamps and claps in **8e** are to use irregular note values which will produce irregular accents. Because stamps and claps are sudden movements, the irregular 'durations' must also involve the gaps between the stamps and claps.

8.5   The SD example of **8f** shows steps and hand contacts which are to be performed with regular durations but irregular accents, i.e., again stamps and claps. Note that no meter is given here. As drawn, the timing is regular; the sign for equal beats is given to stress this fact.

A   **9.**   <u>**PLACEMENT OF INDICATION**</u>

9.1   Timing instructions can be placed at the start of a score, **9a**; as a key, **9b**; or in an addition bracket on the right or left next to the movement it modifies, **9c**. Such placement is appropriate also for MD, as in **9d**. In addition, in MD specification of the time element may be part of the basic instruction for the piece, i.e., one of the ingredients, as in **9e** where even and uneven durations are to be included.

B   **10.**   <u>**TIME BRACKET**</u>

It was decided at the conference that this was not needed and has therefore been omitted here.

B   **11.**   <u>**MISCELLANEOUS**</u>

In movement exploration, in stretching the imagination and getting away from the obvious and familiar, the following needs have already been encountered. The signs suggested for these needs are derived from indications already existing in MD or SD.

INDICATION OF USE OF THE BODY

11.1   Some additional indications are needed to make clear to what the Time Signs refer. For MD in particular the reader may need to know whether the instructions refer to the body-as-a-whole, to each part of the body, to a single part of the body, and so on. The existing sign of **11a** refers to the body-as-a-whole. This sign is usually not needed as timing instructions generally refer to the whole body.

11.2   Use of individual parts is indicated by **11b,** a horizontal line crossing the basic body-as-a-whole sign to express division of the body. The number of individual parts moving at a time can be specified. Ex. **11c** shows the statement of one part, two parts, etc. In Ex. **11d** a movement theme is to be performed by one individual part. What is not explicitly stated here is whether the single part is to be the same for each movement or if different single parts are to be used.

11.3   If for **11d** the same single body part is specifically to be used the statement would be as in **11e.** Ex. **11f** states that a different single part is to be used each time.

11.4   **11g** shows a movement sequence which starts with three body parts performing flexion, followed by twisting for one body part (not necessarily one of those already used); this is followed by movement of extension being done by the same three body parts used at the start of the sequence.

11.5   How many parts will be involved may depend on the number of repeats for the phrase and the performer's choice. In **11h** the movement phrase is to be repeated using a different body part with each repeat. In **11l,** however, each movement is performed by a different body part and the phrase is repeated. Whether or not the same individual parts are used in each repeat is up to the performer.

11.6   By making use of a miniature canon staff, as in **11J,** the statement can be made that single individual parts are to be used one after the other during the many repeats of the phrase, **11k.**

EACH MOVEMENT

11.7   Also needed on occasion is 'each movement'. The sign suggested for this is an action stroke combined with the sign for 'each' placed on the stroke. Ex. **11l** is the indication for each movement. Ex. **11m** show a series of actions in which each movement is to speed up, that is, each will start slower and get faster. Ex. **11n** states that each movement has equal duration. In **11o** the use of unequal durations for 'each movement' is stipulated. In finding a sign for 'each movement', the established device of doubling the sign (as in circular paths, etc.,) to mean 'each' cannot be used because doubling the vertical lines would be confused with the sign for a limb, **11p.**

A   **12.   TIME DOT**

12.1   The idea of the 'Time Dot' is to indicate the moment when something happens. Ex. **12a** is the general sign for Time Dot. The bottom part of the symbol indicates the moment. The term 'Time Dot' points to this moment. On paper it cannot be a dot as such, because Labanotation symbols have to occupy some space, even if only slight.

12.2   Indication of a Time Dot is needed only in SD, and only then where some freedom in timing has been allowed. When everything has been written accurately in timing there should be no need to indicate a Time Dot.

12.3   Where durations are free, a Time Dot may be needed to state when a particular movement begins or ends. In a score where the movement may be ad lib., the Time Dot may describe, for example, the moment when two people should touch. The Time Dot is used with the sign for exact, ✳ .

12.4   If there is a need to specify what the Time Dot refers to, the appropriate indication (both hands, the right arm, the left leg, etc.) can be added to the Time Dot and both placed within an addition bracket. Such additional indications are not counted in the timing, the moment is indicated by the base of the addition bracket.

12.5   In **12b** two dancers are running around freely. One is clapping hands, the other snapping fingers, the timing for the movements is free, but at a certain moment (count 1 of measure 5) they touch hands and release.

12.6   In **12c** freedom in duration is shown except that the feet must come together on count 1 of the 2nd measure and the arms arrive up on count 1 of the 3rd measure. The start of the addition bracket indicates the moment being designated; additional information is placed above the Time Dot.

12.7   Ex. **12d** shows alternate placement of the information. In this arrangement the base of the Time Dot indicates the moment.

12.8   The exact moment for a movement may not matter or may be dictated by other circumstances. Ex. **12e** is the sign for an ad lib. Time Dot.

12.9   Such freedom is often needed for exits from the stage, the exact moment being unimportant or it may be dictated by the size of the stage. In **12f** a run is shown to exit into the right downstage wing. The exit as written need not happen at that exact moment on the time line. In writing such freedom in exiting, the staff lines are sometimes extended in dotted form to give an immediate visual message, the message which is stated more specifically with the Time Sign.

*   *   *   *   *   *   *   *   *   *   *   *

SUMMARY OF THE SIGNS

1.   ⊠   The general sign for time, timing.

2.   ⊠   Speed (slow speed, fast speed, even speed, varying speeds).

3.   ⊠   Duration (no durations stated, long duration, short duration, different durations).

4.   ⊠   Meter (no meter, structure of the meter, changes in meter).

5.   ⊠   Rhythm (no rhythm, any rhythm, repeated rhythm, changes in rhythm).

6.   ⋈   Basic pulse (no pulse; slow beats, fast beats, irregular beats).

7.   ⌇   Rhythm ingredient(s) (needed to indicate the type of rhythm required).

8.   ⊠   Time Dot (used in a score where some freedom is allowed to pinpoint a moment which must occur specifically at that moment in the time frame, or the reverse - to show leeway for an action which is written on paper at a specific point on the time line, thus stating that it does not have to occur there.)

Time Signs
Ann Hutchinson Guest
Ann Rodiger

LN Examples .

Relative
Timing

Relative
Timing

Unit
Timing

Specific
Timing

A1   A2   A3   A4

Unit
Timing

Specific
Timing

A5   A6

1a   1b   or   1b'   1c

1d

1e   1f

1g   or   1h   or   1i

1j   1j'

1k   1k'

Time Signs
Ann Hutchinson Guest
Ann Rodiger

1l   1m   1n   1o   1p

1q   or   1r   1s   1t   1u

2a   2b   2c   2d   2e   2f   or   2g

2h   2h'   2i   2i'   2j   2k   2l   2m

2n   2o   2p   2q   2r   2s

2t   2u   2v   2v'   2w

3a

3b

3c

3d

3e

3f

3g

3g'

3h

3i

3j

3k

3l

3m

3n

3o

3p

3q

3q'

3r

3s

3t

3u
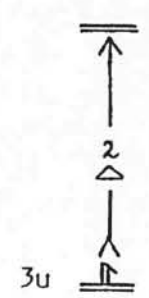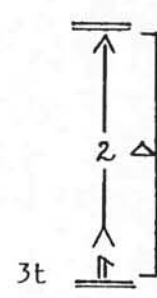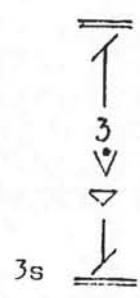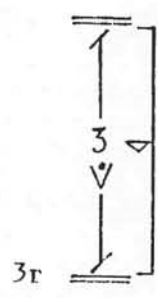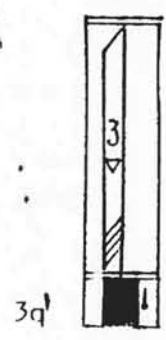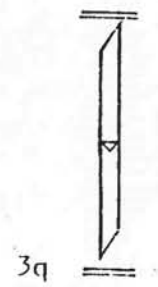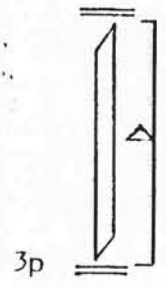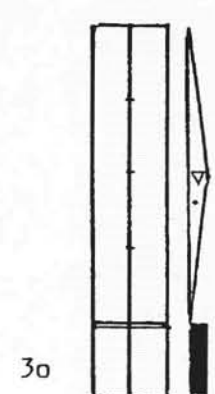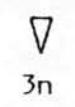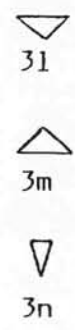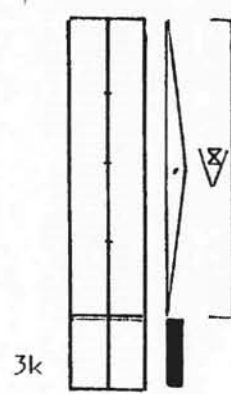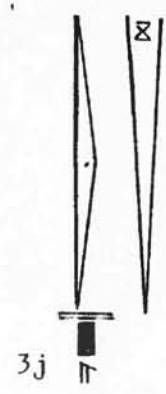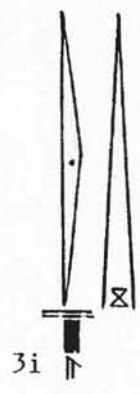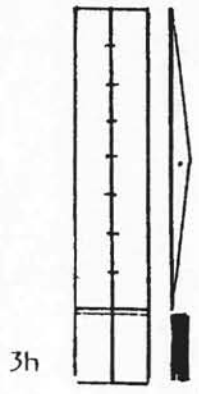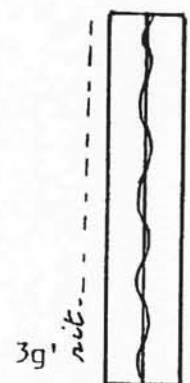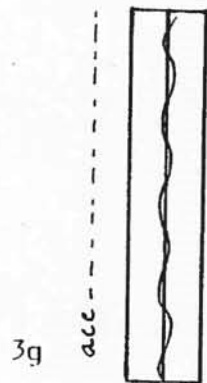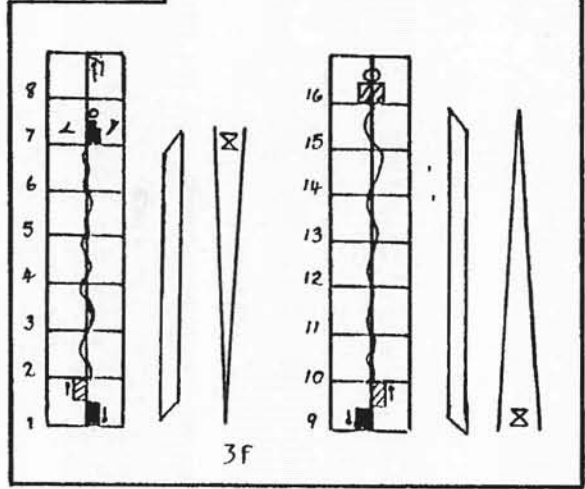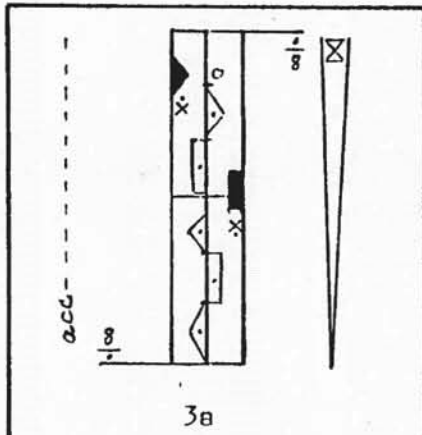
3v   3w
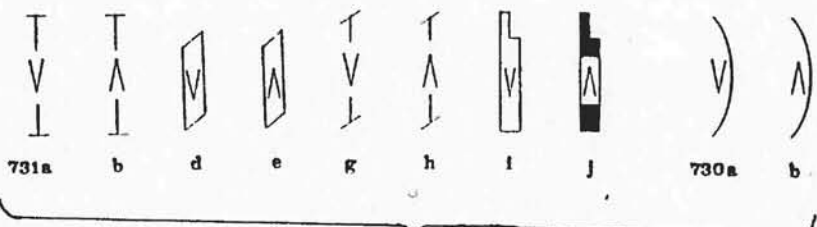
731a   b   d   e   g   h   i   j   730a   b

3x

c   f

AK

AK

AK
and
LN
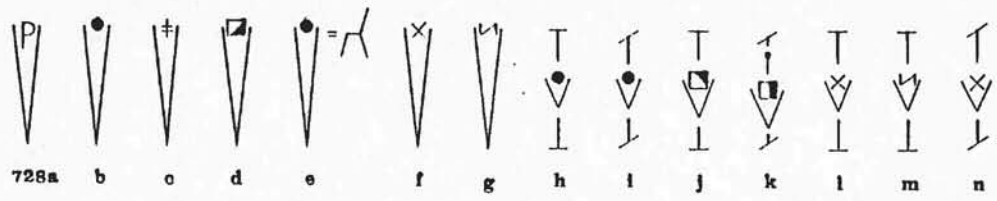
728a   b   c   d   e   f   g   h   i   j   k   l   m   n
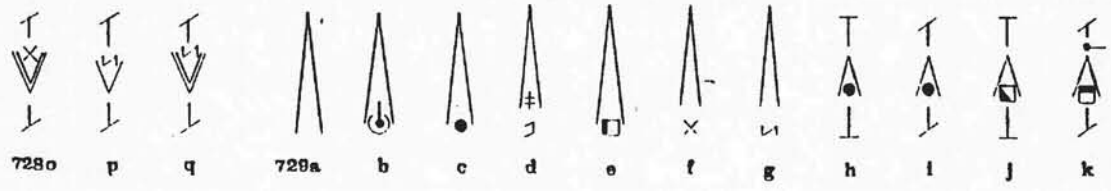
728o   p   q   729a   b   c   d   e   f   g   h   i   j   k

4a   4b   or   4c   4d   4e   = 5 sec.

4f

4   3   2   1

4g

4h

3   2   1

=

4i

4j

4k

4k'

4l

4m

4n

4o

4p

4q

4r

4s

4t

4u

4v

4w

4w'

4x

4y

4z

4aa

4bb

4cc

4dd

4ee

4ff

4gg

4hh

4ii

4jj

4kk

Time Signs
Ann Hutchinson Guest
Ann Rodiger

Time Signs
Ann Hutchinson Guest
Ann Rodiger

Irish Jig
Gaily
Chord

7d'

RHYTHM

7e   7f   7g

7h   7i   7j   7k   7l   or   7m   7n

7o   7p   7q   7r

RHYTHM: NOTE VALUE

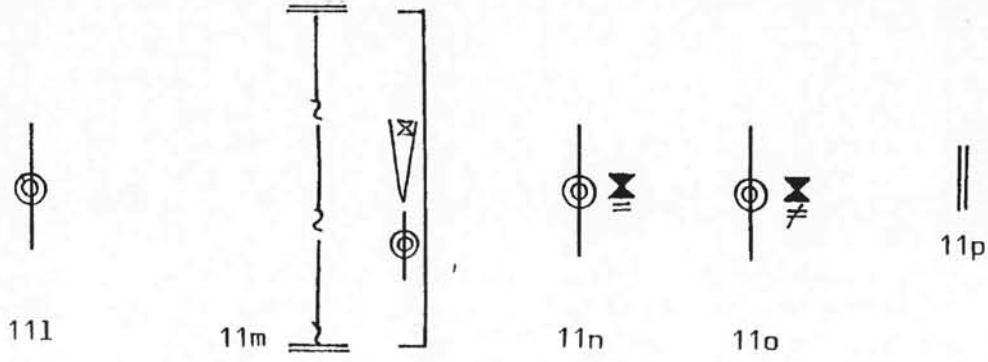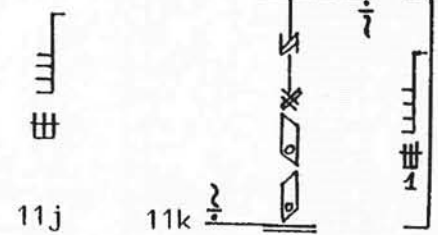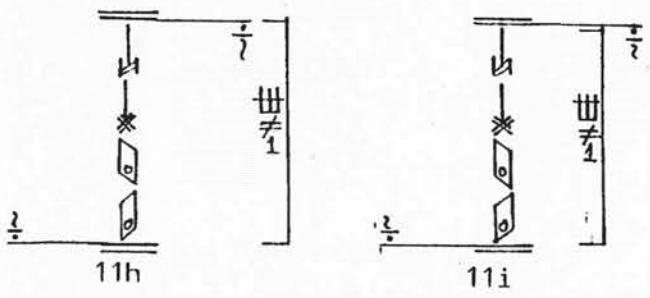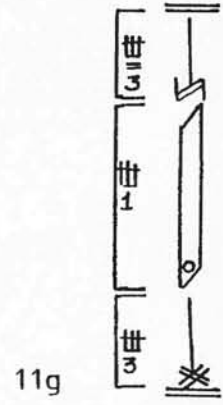8a   8b   8c

8d   8e   8f

9a   9b   9c   9d   9e

USE OF .BODY PARTS

11a   11b   11c

11d   11e   11f   11g

11h   11i   11j   11k

11l   11m   11n   11o   11p

TIME DOT

12a

12b

12c 1

12d   12e   OR   12f
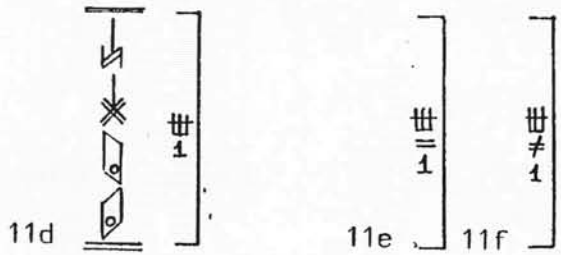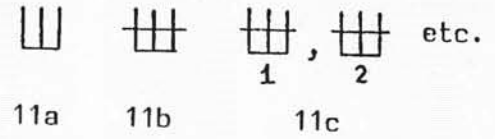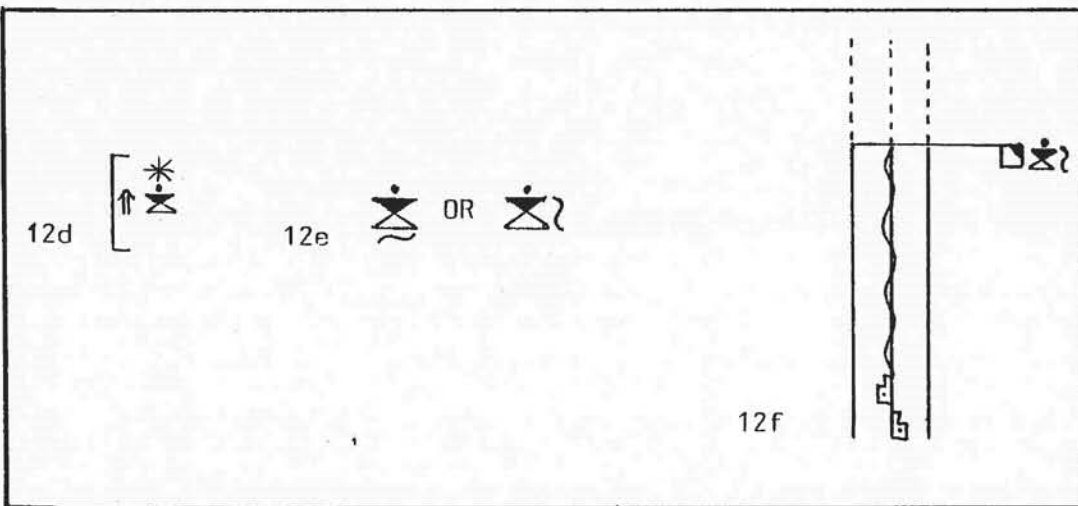
THE USE OF SPACE IN *CH'OYONGMU*

by
Judy Van Zile
Professor of Dance, University of Hawaii

a paper presented at the biennial conference of
the International Council for Kinetography Laban
August, 1991; Budapest, Hungary

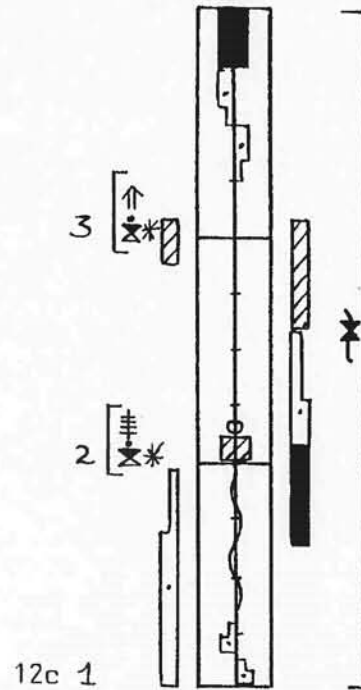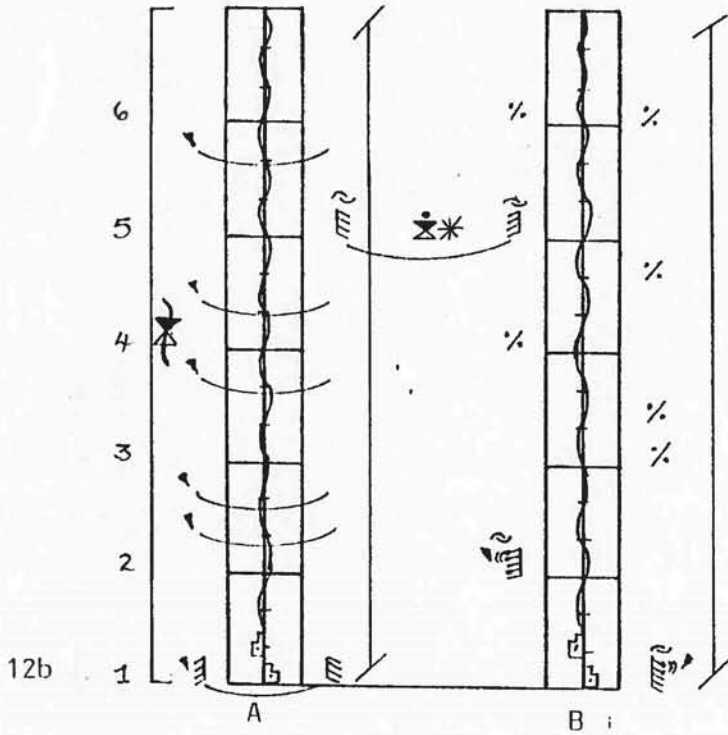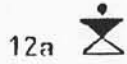In 1971 the Korean government acknolwedged the importance of the dance *Ch'oyongmu* by designating it an Important Intangible Cultural Asset. This designation brought with it financial support for outstanding performers of the dance, scholarships to enable students to learn the dance, and regular performance venues to insure the dance's preservation.

Although *Ch'oyongmu* is generally described as having roots in the ninth century, the incompleteness of early dance documentation and the complexities of Korean history make the process of tracing the nature and context of the dance over time a particularly challenging undertaking. Because the dance has been performed in virtually the same way since its 1971 governmental recognition, I have been attempting to interconnect details of contemporary performance and bits of historical information in order to provide a complete ethnography of the dance, including indications of its possible early performance and its historical development. Further, because the dance is considered, even today, to be a "Korean" dance, and because I am more broadly concerned with issues of what it is that makes a dance "Korean," particularly from a movement perspective, I am interested in in-depth analyses of many dances in order to ultimately ascertain common threads that are labelled "Korean movement."

The Labanotation score on which the present analysis is based is my attempt at a prescriptive documentation of *Ch'oyongmu*: it constitutes an effort to provide a generic statement of the movements of the dance rather than the precise details of any single performance. I wrote the first draft of the score in the Fall of 1981 as the dance was taught by a government-designated "carrier" of the tradition, Kim Ch'on-hung, to Korean dance students at Ewha Women's University in Seoul, Korea. The score was subsequently checked in several ways. I did initial checking by viewing numerous live and videotaped performances by dancers of the Korean Traditional Performing Arts Center (formerly known as the National Classical Music Institute), the primary performers of the dance today. In a few instances where minor discrepancies were observed I addressed specific questions to Kim Ch'on-hung. He identified what he believed to be the correct performance, and I made relevant corrections to the score.

In 1982 a further checking of the score was facilitated by Mary Sweeney, then a graduate student at Ohio State University. (For two reports on this checking project see Van Zile 1984 and Venable 1984.) Sweeney learned the dance from a second draft version of the score and taught it to five Ohio State University dance students. A videotape was made of them performing the dance (wearing only a minimal suggestion of the costume, primarily the sleeves). The tape was then shown to Kim, who expressed surprise at the over-all accuracy of the performance and pointed out a number of performance errors. An assessment was made to determine if errors were due to mistakes in the score, incorrect reading of the score, or the dancers' limited training in Korean dance movement. When errors were attributable to the score, changes were made.

Because of the twenty-minute length of the dance, I would like to show you several slides of performances and read a brief impressionistic description of *Ch'oyongmu* before proceeding to the analysis.

Five figures wearing brightly colored tunics, baggy pants, and soft slippers enter in a single file, laboriously bending and extending their knees in a stylized walk. Their large, dark-colored masks—resembling caricatures rather than real-life creatures—seem to weigh down their entire beings.

They arrive in a straight line extending across the back of the stage and sing a brief song. This completed, they bow to the audience and to each other, and then continue their heavy walk. As they advance directly toward the audience, they propel their long sleeves upward and outward, emphasizing their almost continual rising and sinking movements.

They form a square, with one dancer in the center, and then regroup to form a circle, a straight line, and then a diamond. One dancer performs a brief solo, and is then joined, in turn, by each of the other four. The upward thrusting of the long sleeves becomes a sideward swishing as the dancers circle the performing space, form a straight line, and retreat upstage. They cease their dancing briefly to sing again, and resume their walk—which has now become a bit lighter and quicker—as they advance, retreat, and trace one final circular path before exiting in a single file.

These five beings have told no story. They have created a mood, perhaps suggested mythological creatures, or simply left an impression of strength and deliberateness as they executed their choreographed movements.

Because of the complexity of the dance, I decided to begin the analysis by looking at individual movement components, and then later to look at the interrelationships among the various components. At this time I will focus on the use of space in *Ch'oyongmu*.

FLOOR PATTERNS

Figure 1 shows director's floor plans for the dance. These reveal an overall orientation to space via precise geometric formations, and an orientation to each other and to the audience via facings of the performers.

The dance begins with simple straight-line formations (M. 1-17). It then becomes more complex as the dancers move through shapes that change from a square with one flat side parallel to the audience (M. 20-29) to a circle with one dancer in the center (M. 30-38), a brief transitional return to a line parallel to the audience (M. 39-40), a diamond with one dancer in the center and one corner directed toward the audience (M. 42-74, I refer to this shape as a diamond rather than a square because of its orientation to the audience), and a circle (M. 75-90). The dancers then return to their line parallel to the audience (M. 95), advance and retreat several times (M. 95-107), turn to face stage right so they are in a line behind one another (M. 108), and one dancer leads the group in a large curve to exit upstage left in a diagonal line (M. 108-end).

As the dancers move through these paths they are sometimes oriented toward each other in pairs (e.g., as in M. 21), sometimes away from each other (e.g., as in M. 26), sometimes toward the audience (e.g., as in M. 11), and sometimes to the geometric shape (e.g., as in M. 30).

Possible explanations of a few of the geometric shapes lie in the dance's history. One dance researcher (Han Oki 11/4/81) believes the specific formations used may once have had symbolic meanings, as do many of the floor patterns traced by shamans in ritual ceremonies. She considers that since *Ch'oyongmu* was at one time performed at New Year celebrations to rid the country of evil spirits, what might have been part of a shamanic ritual, these symbolic meanings were incorporated into the dance. If such meanings did exist, however, they are not known today.

Ch'oyongmu is sometimes referred to as *Obang chaktae*—'the dance of the five directions.' Throughout history the number five has been symbolic in Korean life. Among the various symbolisms with which the number is associated are the five directions, each of which is represented by a color: north—black, south—red, east—blue, west—white, and center—yellow. Today, each of the five *Ch'oyongmu* dancers wears a costume whose predominant color is that of one of the five directions. And in the version of the dance performed today, the placement of the dancers in several of the geometric formations coincides with notions of direction. For example, Yellow (center) is almost always in the center of the group—in the straight line formations, the square, the circles, and the diamond. When the dancers face each other in the square formation, opposing directions face each other—Red (south) faces Black (north), and Blue (east) faces White (west). In the diamond formation the dancers are arranged as the directions on a compass—Black (north) closest to the audience, and then moving clockwise around the compass to Blue (east), Red (south), and White (west).

An interesting observation regarding the diamond formation has been made by one of the oldest living performers of the dance (Kim Ch'on-hung 10/28/81). All Korean palaces had a gate in the south, and the king's official seat was in the north—facing the gate. Since for many years the dance was done in the court, today's audience may represent the king. Hence, the dancer representing north (Black) is closest to the audience and the audience, like the king, faces south.

Since the notion of a "dance of the five directions" is believed to have been attributed to *Ch'oyongmu* only in the nineteenth century, and the dance is believed to date to the ninth century, it is possible the geometric formations arose prior to the nineteenth century in the days when the dance was performed in the court. In the context of a large performing area in the court, elaborate geometric formations would have contributed to visual appeal.

THE LEGS

While the pathways traced in the performing area emphasize precise geometric shapes, individual movements of the dancers emphasize verticality. Figure 2A shows the basic footwork pattern that serves as the foundation of the dance. Figure 2B shows a pattern that includes three ways in which this basic sequence is spatially modified in variants that occur throughout the dance: by adding a directional step prior to the first-position closing in middle level (counts 2 and 6); by adding a pivot to change the dancer's overall facing prior to or during the directional step (also counts 2 and 6), or during the first-position closing (counts 3 and 7); and by adding a rise to the balls of the feet prior to the sinking at the beginning of the pattern (counts 3, 6, and 10).

The repeated lifting of one knee and bending and extending found in the basic pattern clearly emphasize the linear vertical dimension. Although taking a directional step contributes a brief moment of another dimension and pivoting changes the dancer's overall orientation to space, these modifications in the variants are sufficiently brief that the linear up-down emphasis is retained. And rising to the balls of the feet simply augments the estab-

lished verticality. Hence, the continual repetition of the basic pattern establishes the vertical as a constant, on top of which modifications are subsequently layered.

Figure 2C shows the pattern that serves as the foundation for the only major departure from the basic footwork pattern (this occurs in measures 21-24 and 26-29). In this sequence a forward-backward rocking movement is done simultaneously with the continuing rising and sinking. This combination results in the entire body tracing over- and under-curves that cycle through the sagittal plane, a sequence that briefly shifts the emphasis from linear movement to planar movement.

THE TORSO

Torso actions shown in Figures 2A and B reiterate the vertical dimension established by the legs. In the basic, repeated pattern (Figure 2A) the torso tilts to forward high and then returns to an upright position. Because this movement coincides with bending and extending the legs (tilting when the legs bend and returning to upright when they extend), it reinforces the verticality of the leg movements rather than creating a sagittal emphasis. The same torso action, which relates to leg actions in the same manner, is found in the variants of the basic pattern that are shown in Figure 2B.

In the rocking pattern shown in Figure 2C the forward and slight backward tilts contribute to the sagittal planar movement, and once again we see the torso supporting the spatial emphasis established by the legs.

Figure 2D shows the most complex change in torso action, which begins a little less than half-way through the dance (in M. 43). Here, tilting is enhanced by turning that results in wheeling. But the continuing sinking and rising in the legs and the lowering and lifting of the torso also reinforce the initially-established vertical dimension. The result here is a **dual** emphasis: the vertical as well as three-dimensional spiralling.

Thus, the predominant over-all emphasis at the beginning of the dance is on linearity: straight-line pathways and formations of the dancers as a group and vertical dimensional movements of the individual dancers. As the dance progresses, however, it becomes increasingly complex spatially while maintaining the vertical rising and sinking.

THE ARMS

Although the vocabulary of leg and torso movements is quite limited, there is greater variety in arm movements. And it is primarily the arms that, together with the over-all pathways through the performing space, contribute to increasing spatial dynamics throughout the dance.

The use of long sleeves extends the dancer's kinesphere. Because the sleeves are only manipulated in a way that thrusts them upward or upward and outward, however, it is only the upper portion of the kinesphere that is emphasized. The repeated upward thrusting reiterates, in the arms, the verticality established in the legs and supported by the torso. And, as with the legs, other uses of space are layered onto this vertical constant.

Figure 3 shows the complete rocking pattern (based on the outline given in Figure 2C). Verticality can be seen in the continual rising and sinking of the legs, the repeated tilting and returning to upright of the torso, and the thrusting of the sleeves (the latter at the beginning and middle of M. 21 and 22 and at the beginning of M. 23). Despite the minor

deviations in the arm directions, the inter-relationship between the leg, torso, and arm activities makes the arms reiterate the sagittal cycling with over- and under-curves.

In addition to the verticality and planar sagittal emphases, the arm movements layer on a repeated opening and closing. This happens in measures 21-23 as first one arm, then the other, and then both move from close to the body to away from the body. But their circular movement is done primarily in the sagittal plane, emphasizing the sagittal focus of the legs and torso. At the conclusion of the sequence (M. 24), verticality, opening, and closing remain, but this time the arms move in a spatially more complex way as they begin to move in the lateral plane and then progress three-dimensionally to close, open out, and close again.

There are several variations of this simultaneous verticality, opening and closing, and three-dimensionality as the dance continues, but they reach their dynamic peak as the dancers exit. Figure 4 shows the concluding sequence. Recall that this exit is accomplished as the dancers start in a straight line across the back of the stage facing stage right (see the last floor plan in Figure 1), follow one behind the other as one dancer leads them in a large arc toward the downstage-right corner, and then move in a straight diagonal line so that they exit upstage-left.

As the straight line of dancers progresses, they return to a leg movement that is a simple variant of the basic pattern shown in Figure 2A, but by this time the tempo has considerably accelerated. And this time the continuing verticality has the layering of the torso wheeling and a spiralling, three-dimensional arm movement, all of which are repeated almost incessantly. The over-riding total impact this time is a **triple** emphasis: linearity in progression through the performing area, together with verticality **and** three-dimensionality in the movements of the individual dancers.

SUMMARY

In summary, then, the size of the basic movement vocabulary used in *Ch'oyongmu* is not extensive: a limited number of patterns is established and then varied, with many repetitions of the basic patterns and variants. This repetition, in terms of movement pattern as well as continual vertical spatial emphasis, could become extremely monotonous. But the layering on of increased spatial complexity contributes to a vitality that literally "keeps the dance moving."
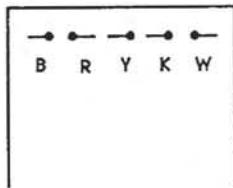
The cumulative way in which space is used is what leads to my identification of modifications as "layering." The dance begins with an emphasis on simple dimensionality and linear floor patterns; dimensionality is retained as planar movements and geometric floor patterns are layered on; and the dance concludes with geometric shapes that move through space at the same time that three-dimensional movements are added to the continuing dimensionality. At the same time, however, the regularity and symmetry of the geometric shapes and the repetition of movement patterns give the dance a feeling of solidity and stability.

What is perhaps most interesting from a theatrical point of view is that rather than displaying the somewhat conventional Western notion of a rise in activity to a climax and then a diminishing resolution, *Ch'oyongmu* displays a rise, a brief somewhat abrupt "drop" or pause, and then a conclusion that continues to build, leaving the dynamic peak for the end. A major contributor to the way in which this dynamic build occurs is the way in which space is used.
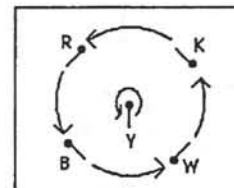
REFERENCES CITED

Van Zile, Judy
1984   "How Much Does a Score Say?" in *Proceedings of the Thirteenth Biennial Conference 2-14 August 1983*. Ohio: International Council of Kinetography Laban, pp. 104-106.

Venable, Lucy
1984   "Korean Project, The OSU Perspective," in *Proceedings of the Thirteenth Biennial Conference 2-14 August 1983*. Ohio: International Council of Kinetography Laban, pp. 107-109.
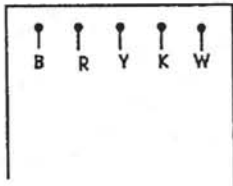
(Figures included in this paper were prepared on a Macintosh Plus and Macintosh SE/30, using LabanWriter 2.1 and Fullpaint, and were printed on an Apple LaserWriter II.)
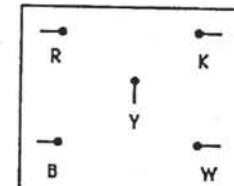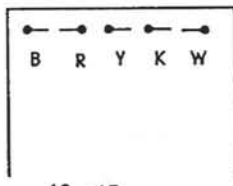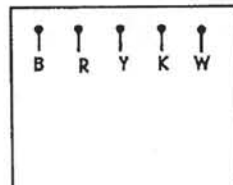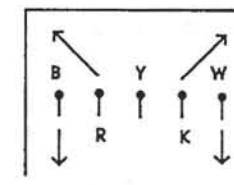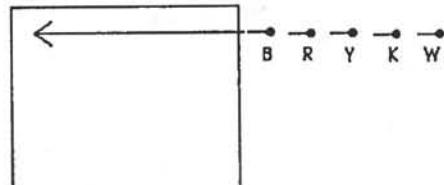
62
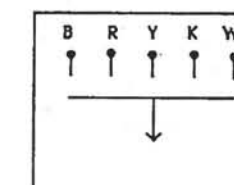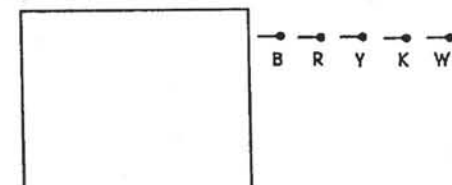
FIGURE 1
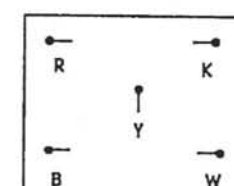Director's Floor Plans

75-90

108-end

42_2-74

100-107

42_1

98_4-99

40_6-41

95-98_3

39-40_5

91-94
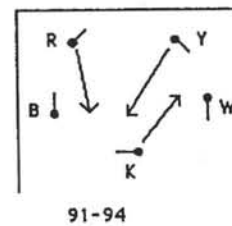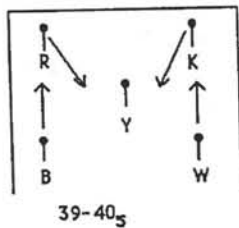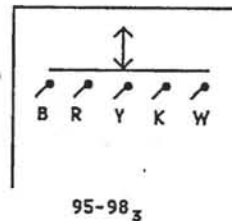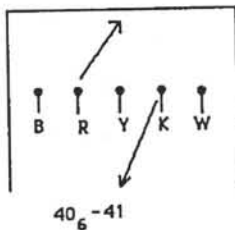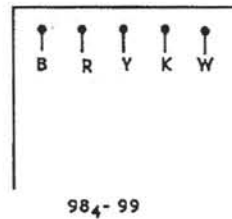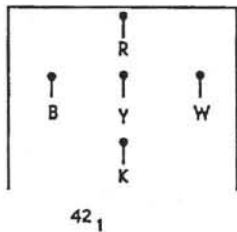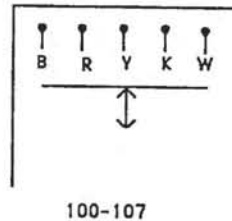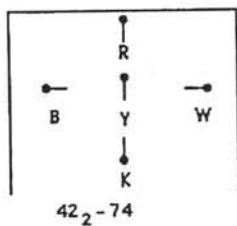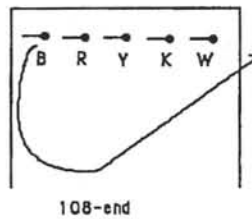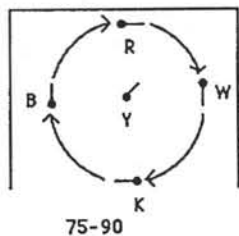
FIGURE 1—continued
Director's Floor Plans

64
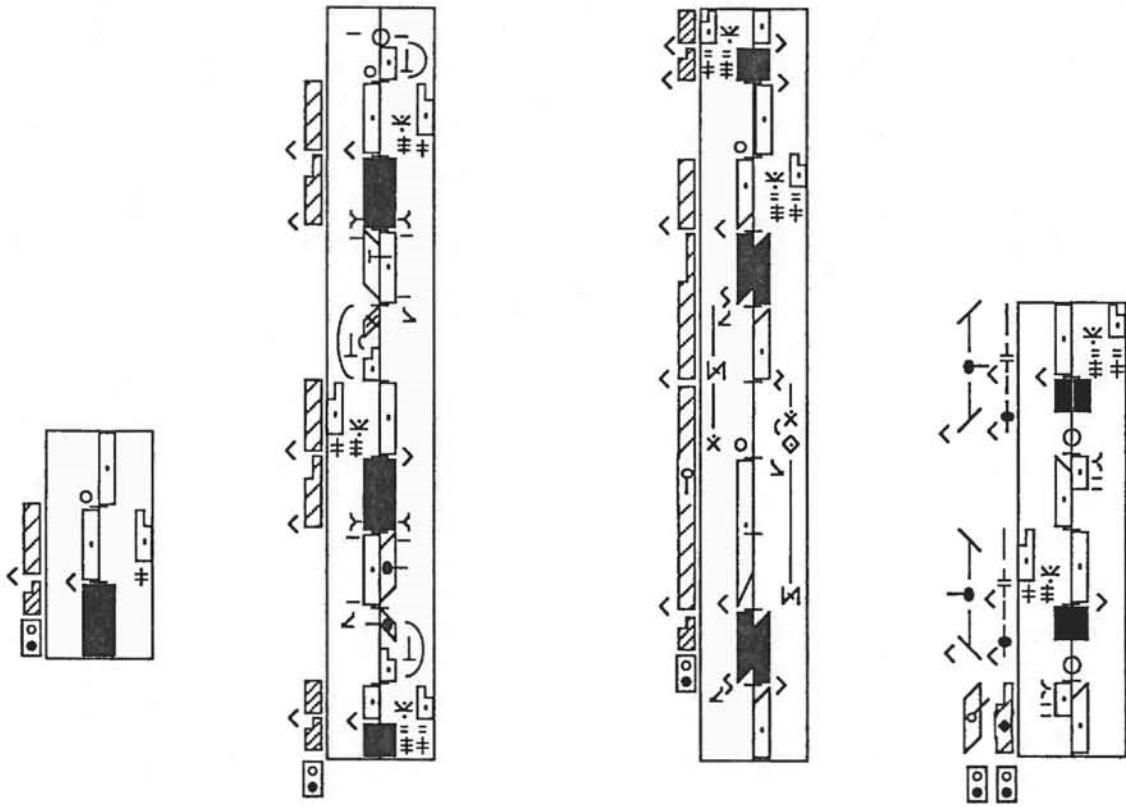
note:
deviations on counts
2, 6, and 10 are for
the leg gestures
leading into the new
support

note: all low level supports are performed with 3 or more degrees of contraction

basic
pattern
A

sample
modification
B

rocking
pattern
C

wheeling
pattern
D

FIGURE 2
Major Motifs and Variations
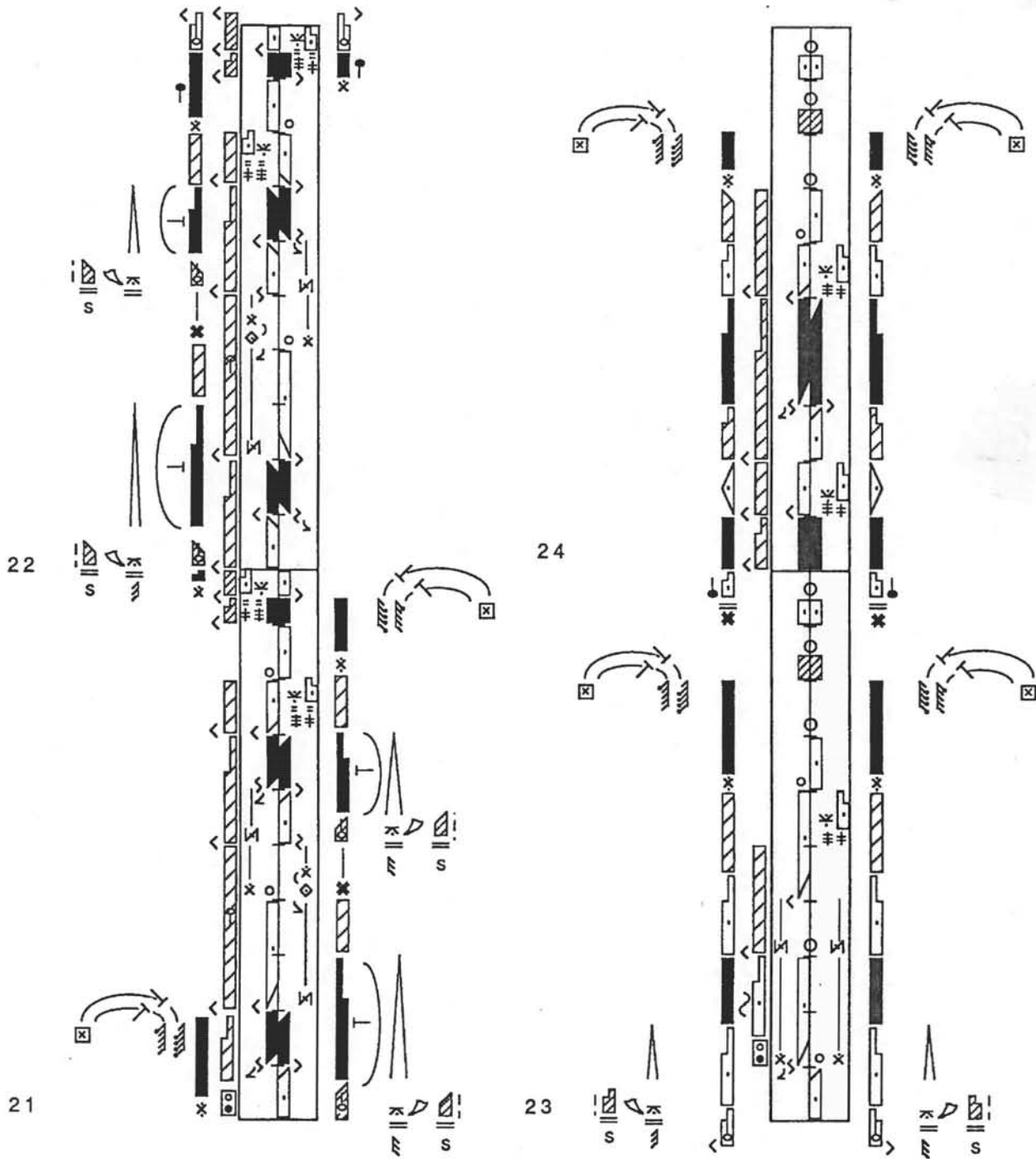
note: all low level supports are performed with 3 or more degrees of contraction

FIGURE 3
Full Rocking Pattern with Arms
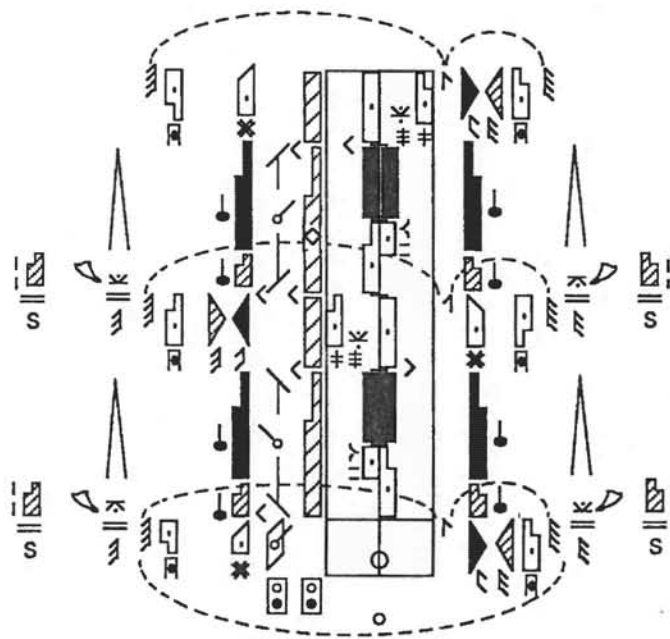
note: all low level supports are performed with 3 or more degrees of contraction

FIGURE 4

Concluding Sequence

THE ADVENTURES OF NOTATIONMAN AND HIS FRIENDS — A TEACHING TOOL

by Georgette Amowitz-Gorchoff

Two years ago I had rather negative feelings concerning LabanWriter and computers in general. I was commissioned, however, to recreate a work I'd choreographed in 1972, and — with partially notated sequences — reconstructed five years later. The opportunity to complete the score of nine dances became the motivation for serious investigation of available software. Since my autography had not been known for its neatness, I was delighted when invited to test LabanWriter. While experimenting with the program's signs, I saw a character on the screen and decided to save him in PICT.[1] Three dance scores later, and completely addicted to the Macintosh computer, I discovered a program in it called HyperCard.[2] In HyperCard, the PICT character became NotationMan. Created with signs from LabanWriter, only his face was altered following the journey into HyperCard. The problem of left and right reversal was avoided by declaring him a mirror image of the viewer. He smiles because the viewer is about to read movement — perhaps, for the first time.

Notation, when exported into other programs, can be squeezed, widened, shortened, lengthened, duplicated, or exported again. In HyperCard, material imported from other programs, or freshly drawn, can be placed onto a constant background for animated-stick-figure-"readers" to perform. This application, used to teach languages, play music, or calculate interest rates, has a language, "HyperTalk"[2], which makes it possible for *any* user to become a programmer. NotationMan was pasted onto a card and eventually, in in his own stack, he was tested in printout form at the Virginia School of the Arts. The students at that school progressed so quickly that the stack had to be expanded so as to include more advanced material. Joined by accompanying stacks, the expanding disk was tested at Sweet Briar and Randolph-Macon Woman's College. Computer personnel at the colleges, and a form, given to several non-notator-testers, proved to be extremely helpful. After about an hour of viewing, participants were asked what they remembered, which stacks they liked most and least, and how the disk might be improved. Their answers were quite positive. Much was remembered, most preferred NotationMan, and one Sweet Briar student decided to study Labanotation as a graduate student in Great Britain.

There were problems. Each icon (or button) in "NMan's Home" represents a particular stack. Most are animated and include musical accompaniment.

Handlers in a script arrange what the viewer will see and hear. Some readers became frustrated by the powerful handlers which, following *their* instructions to perform certain tasks, assumed complete control. Instructions for escape were needed. These were recently affixed to two of the Home cards. Very young dancers liked least those stacks preferred most by computer personnel. Buttons, which were added to link them to the animated stacks the children liked most, made them palatable. Although NotationMan "sees" the reader in the mirror, other characters appear "on the stage". Since they do not share our left and right, clarifications were added. Floppy disks did not perform well. Small computers eraced the high density disks,[2] and the proper computers, (until the second viewing,) provided out-of sync animation. Copied into a hard drive with about two megabytes of RAM, the program provided synchrony. Finally, to edit the notation as well as text usage, an expert was needed. Lucy Venable's reactions, corrections, and suggestions were especially valuable.

The evolution of NotationMan and His Friends has been, and continues to be, an ongoing process. Born in LabanWriter and developed in HyperCard, NotationMan has matured in his newest, thirteen-stack, HyperCard 2.0 Home. Particularly useful where there is no access to a teacher of our system, the program may also serve as an adjunct to coursework as well as an introduction to movement notation.

ENDNOTES

[1] PICT is a resource on the Macintosh computer.
[2] HyperCard® and HyperTalk® are registered trademarks of Apple Computer, Inc., licenced to Claris Corporation.   (HyperCard version 2.0 requires System 6.05 or later.)

SOURCES

Ann Hutchinson. Labanotation: The System of Analyzing and Recording Movement Theatre Arts Books, 1970.

HyperTalk Beginner's Guide: An Introduction to Scripting. (HyperCard program manual) Apple Computer, Inc., 1989.

HyperCard Script Language Guide.   (This manual accompanied HyperCard 2. 0 upgrade disks) Claris Corporation (and Apple Computer, Inc.), 1989-1990.

The following examples illustrate the development of the teaching tool.
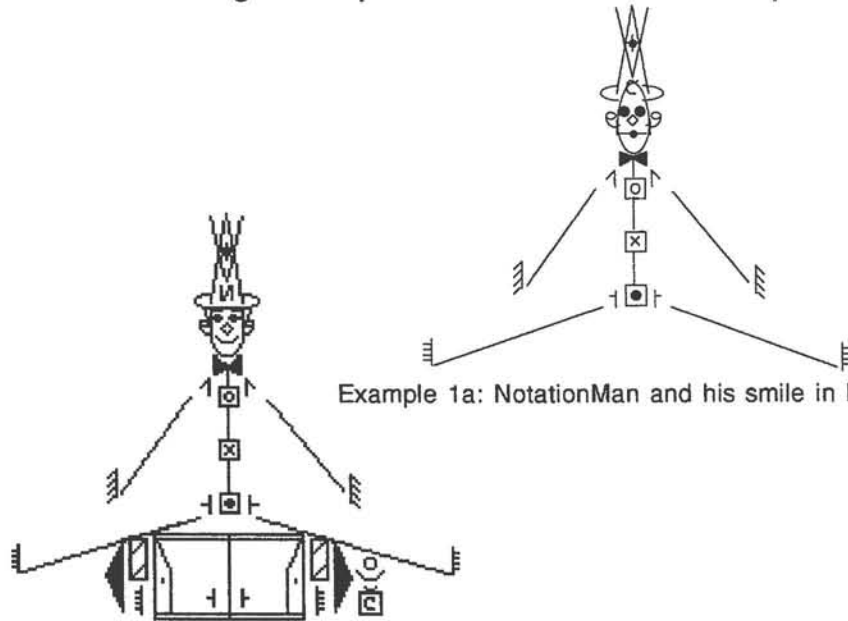
Example 1a: NotationMan and his smile in LabanWriter.

Mirror-imaged N Man in HyperCard

HyperCard 2.0 Icon faces viewer.

Example 1b: NotationMan's development in HyperCard included a new face — with some help from FatBits in the Options menu — and new neighbors in accompanying stacks.

Example 1c: Clicking NotationMan's icon generates a message to go to his stack where other buttons have their own scripts.

Look at the shape of the symbols.

Where Are We Going?

Directions

N Man

This is Adventure 5
Shape is the clue.
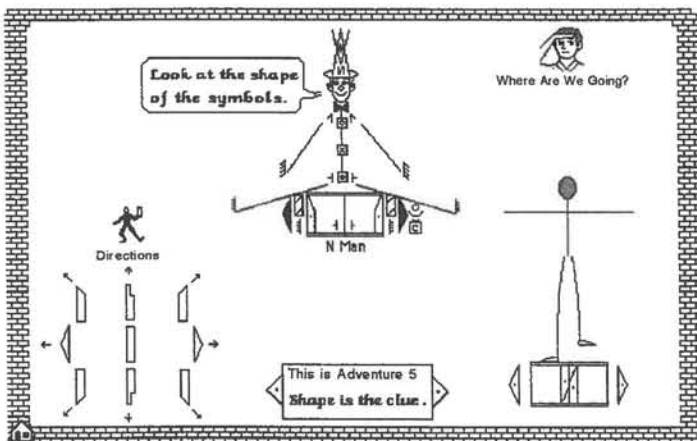
```
Script of card button id 2 = "Where Are We Going?"
   on mouseUp
     visual iris open
     go Diagonals
     repeat for 3
       play "bleenk" "G"
       wait one second
       go next
     end repeat
     play "bleenk" "G"
     wait one second
     visual effect barn door open slowly to card
     go to card 6 of NotationMan
     wait four seconds
     play BOING tempo 90 "c c c c"
     PLAY HARPSICHORD tempo 90 "G A G C"
     wait seven seconds
     visual barn door close slowly to card
     go to next card
   end mouseUp
```

These are
Diagonals: 1

4
3
2
1
4
4

Step Diagonally Forward Right
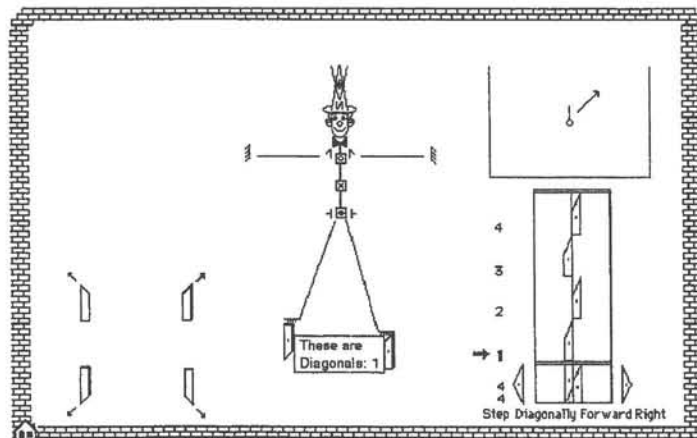
Example 1d: This script's handler arranges for four cards to appear one after the other. The arrow will point to each highlighted count accompanied by a sound which acts as a timebeater. (The next two cards will be in NotationMan's stack.) Card 1 of "Diagonals" is shown.

DANSCORES & G.G.
1215 Krise Circle
Lynchburg, VA 24503   welcome you to   NMan's Home

Click Me First

◁ Then, click people buttons or a triangle. ▷

THE ADVENTURES OF NOTATIONMAN & His Friends
© 1991 DANSCORES. All Rights Reserved.

Circling&Turning

Foot-Hook Rag

Stacks and icons were created by Georgette Amowitz-Gorchoff. | To go to a stack click its icon.

G. G's Samples

NotationMan was created in LabanWriter and exported, through various computer programs, into HyperCard® 2.0 stacks to introduce you to Labanotation. (To write *your* dances use LabanWriter.)

FHR Trio

TheAdventures of NotationMan   Diagonals   Warming Up

Come Read a Dance or Three   Table of Contents   NMan's Buttons

Click a free area on this card to see G.G's Samples. The Adventures of NotationMan includes buttons, which, when clicked, produce answers and / or accompaniment. *To stop at any time, press these keys:* Command Period.

What Is Moving?

HyperCard is the registered trademark of Apple Computer, Inc., licenced to Claris Corporation.

Example 2: HyperCard 2.0 users can create their own icons. NMan's Home provides buttons made with notation symbols. The stack, "What Is Moving?", was copied and pasted into NotationMan's stack to provide an animated, visual answer to the question presented in Adventure 1 (below).

Script of card button id11 = "What Is Moving?"

```
on mouseUp
  Visual checkerboard slowly to card
  go next
  wait 150
  visual checkerboard very fast to card
  go next
  wait 75
  Visual checkerboard very fast to card
  go next
  wait 1 second
  Visual shrink to top slowly
  go next
end mouseUp
```


This is NotationMan.
He smiles because he sees you in the mirror. With his help, you are about to read movement.

N Man

left arm | body | leg gesture | left support | right support | leg gesture | body | right arm

LEFT ←→ RIGHT

What Is Moving?
This is Adventure 1
◁ Symbols' location gives the clue. ▷

left arm | body | leg gesture | left support | right support | leg gesture | body | right arm

LEFT ←→ RIGHT

2
→ 1

This is Adventure 2
Look at Count 1

left arm | body | leg gesture | left support | right support | leg gesture | body | right arm

LEFT ←→ RIGHT

→ 2
1

This is Adventure 3
Look at Count 2

left arm | body | leg gesture | left support | right support | leg gesture | body | right arm

LEFT ←→ RIGHT

→AND
2
1

This is Adventure 4
Look at 2 AND

Example 3: The Animated stacks make use of arrow buttons to indicate *what* the dancers are "reading". Cards 4, 5, 6 and 7 reappear.

72

1

B Theme excerpt from THE FOOT-HOOK RAG

(18)

17

A,C   B

3FHRs

2

B Theme excerpt from THE FOOT-HOOK RAG

(18)

17

A,C   B

3FHRs

3

B Theme excerpt from THE FOOT-HOOK RAG

(18)

17

A,C   B

3FHRs

4

B Theme excerpt from THE FOOT-HOOK RAG

(18)

17

A,C   B

3FHRs

5

B Theme excerpt from THE FOOT-HOOK RAG

(18)

17

A,C   B

3FHRs

6

B Theme excerpt from THE FOOT-HOOK RAG

(18)

17

A,C   B

3FHRs

Example 4: The trio, copied from the cover page of the score, "THEMES AND VARIATIONS FROM THE FOOT-HOOK RAG, appear as animated characters accompanied by a Joplinesque melody. Cards 2,3,4 and 5 appear twice. (See script.)

Script of card button id25 - "FHR Trio"

```
on mouseUp
  visual iris open slowly to card
  go to stack "Copy of FHR Trio"
  wait 5
  Play "harpsichord" tempo 150 "ee f f# gq ae gq ee f f# gq"
  wait 19
  Play "harpsichord" tempo 175 "ae gq ee f f# gq"
  repeat for 4
    go  next
    wait 17
  end repeat
  go to card 2
  wait 17
  repeat for 4
    go  next
    wait 17
  end repeat
  visual wipe down slowly to card
  go to card 2 of NMan's Home
end mouseUp
```

QUALITATIVE ANNOTATIONS OF LABANOTATION SCORES
by Vera Maletic
Associate Professor
The Ohio State University

At ICKL Conferences 1983, 87, and 89, I presented my ongoing research in Phrasing and Effort annotations of Labanotation scores. For the 1991 Conference I revised and summarized some of my statements in the form of a text accompanying two experiential workshops of increasing complexity. While phrasing indicates general ways in which movement qualities are manifest, Effort notation describes them specifically. The text below will give a revision of my Phrasing classification, and a summary of Laban's Effort framework. Both sections will be illustrated by examples of Phrasing and Effort annotations from scores.

INTRODUCTION

Phrasing is considered an important organizing factor underlying the performances and perception of movement within the space-time continuum. Rhythmic occurrences, such as a series of accents (as in stomping in ethnic and folk dancers or in baton-like gestures accompanying speech), acceleration and deceleration (as in sweeping gesticulation or when completing a long jump), and stretches of movement which maintain the same quality (as in soothing gestures or performance of knee bends and torso tilts), can be identified as various manifestations of phrasing. From these examples we can see that phrasing refers to the manner of execution of movement qualities. In the first and last example same or similar qualities are repeated either intermittently or in longer stretches. Different qualities are performed when speeding up and slowing down as in the middle example. The repetition of the same or performance of different qualities frequently coincide with ways in which the body is used or with changes of spatial direction, and can be sparked of by interactional cues. While this topic will be briefly addressed in the conclusion, the proposed classification of phrasing focuses on the organization and articulation of movement qualities.

A reminder is needed regarding the two related terms Phrase and Phrasing. While the latter refers to the qualitative rhythm of movement, Phrase is considered a shorter or longer compositional unit of movement. Thus a movement or dance Phrase can contain one or several Phrasings, that denote the manner of execution of movement qualities.

Another issue that needs to be pointed up here are variants in the perception of qualities which are determined by period, culture and individual characteristics. Yvonne Rainer, contrasts the predominant climactic phrasing in traditional modern dance with the energy equality of minimalist tendencies in the late 1960's and early 70's (64-65). On the other hand, Edward, T. Hall, drawing on William Condon's and his own research observes that "humans are tied to each other by hierarchies of rhythms that are *culture-specific* and expressed through language and body rhythm" (74). Also, he argues that there is a built in tendency for all ethnic groups to interpret their own nonverbal communicative patterns as though they were universal (75). To

these two characteristics of groups of people belonging to the same time period or culture I would also like to add individual movement characteristics that are particular significant when investigating the qualitative make-up of a performer, choreographer or another individual.

Therefore the awareness of period, culture, and individual-based variants needs to be in the foreground when
- observing and notating movement qualities
- determining neutral, non-differentiated states from which a quality emerges and into which it fades. (See also Ann Hutchinson's discussion of "par" in the April 1985 issue of The Labanotator.)
- determining its ranking or emphasis, and grading or degree of intensity, and particularly when
- describing, interpreting, and evaluating them either from an aesthetic or functional view point.

It is my contention that the identification of Phrasing can accommodate cultural, individual, and generational differences by capturing some patterns which may be universally shared. However, further research is needed to substantiate this contention.

Examples selected for qualitative annotations stem from two different cultures and dance genres, namely from American modern and post-modern dance, and from Yugoslav folk dance. Period variants include a work from the 1950's, and from the 1980's with reference to individual choreographic variants of José Limón and Victoria Uris.

CLASSIFICATION OF PHRASING

Eight main types of Phrasing can be distinguished for the purpose of clarifying the observation of movement and dance sequences or for heightening the performance of entire dances.

These are:

(I)   **Even Phrasing**

(II)   **Increasing Phrasing**

(III)   **Decreasing Phrasing**

(IV)   **Increasing-Decreasing Phrasing**

(V)   **Decreasing-Increasing Phrasing**
                This Phrasing type was included as result of Robert Ellis Dunn's observation that decreasing to increasing Phrasing type is "also existing as an archetypal shape both in movement and music." (Letter of May 6, 1984).

(VI)   **Accented Phrasing**

(VII)   **Resilient Phrasing**

(VIII)   **Vibratory Phrasing**

When a more specific description of movement qualities within the various Phrasing types is required, Laban's Effort analysis and notation are applied. The examples on the following pages will show the two modes of annotations--the more general phrasing indications, and the inclusion of specific Effort descriptions.

Selected examples illustrate several resources for qualitative annotations of Labanotation scores:

(a) Descriptions from the choreographer. In the process of notating Breakers (1986), choreographer Victoria Uris pointed up sections which required additional Phrasing and Effort annotations. The piece was notated by Wendy Mang Ching Chu, MFA candidate at the OSU Department of Dance, in Winter and Spring 1991, under the supervision of Odette Blum.

(b) Descriptions from the performer/notator familiar with the choreographic style. Lucy Venable danced the woman's part in "A Time to be Silent" in José Limón's There is a Time. (1956) She learned the part from Lavina Nielson who danced it in the first cast. Venable, who has an in-depth knowledge of the style of the piece considers Phrasing and Effort annotations of this score a historical resource for future directors.

(c) Descriptions from the performer/notator familiar with the folk dance style. Vera Maletic annotated Yugoslav folk dances reflecting ways she learned the steps from folk dance demonstrators.

NOTATION OF PHRASING

Phrasing signs have been adapted from Laban's systems of notation using the inclusion bow, increase and decrease signs, wavy line, tie, selected Kinetography Laban signs for dynamics, and Effort notation.

I. Even Phrasing

The performer maintains the same movement quality while moving or keeping still.

Examples 1 and 2 indicate ways in which Lucy Venable performed the woman's part in "A Time to be Silent" from José Limón's <u>There is a Time</u>

Example 1: In measure 1 after a run and arrest, the dancer holds stillness during three and a half counts with an intense inward focus.

Example 2: In measure 2 this is followed by turning and gesturing which should be performed with an unchanging quality during four and a half counts.

1

2

E
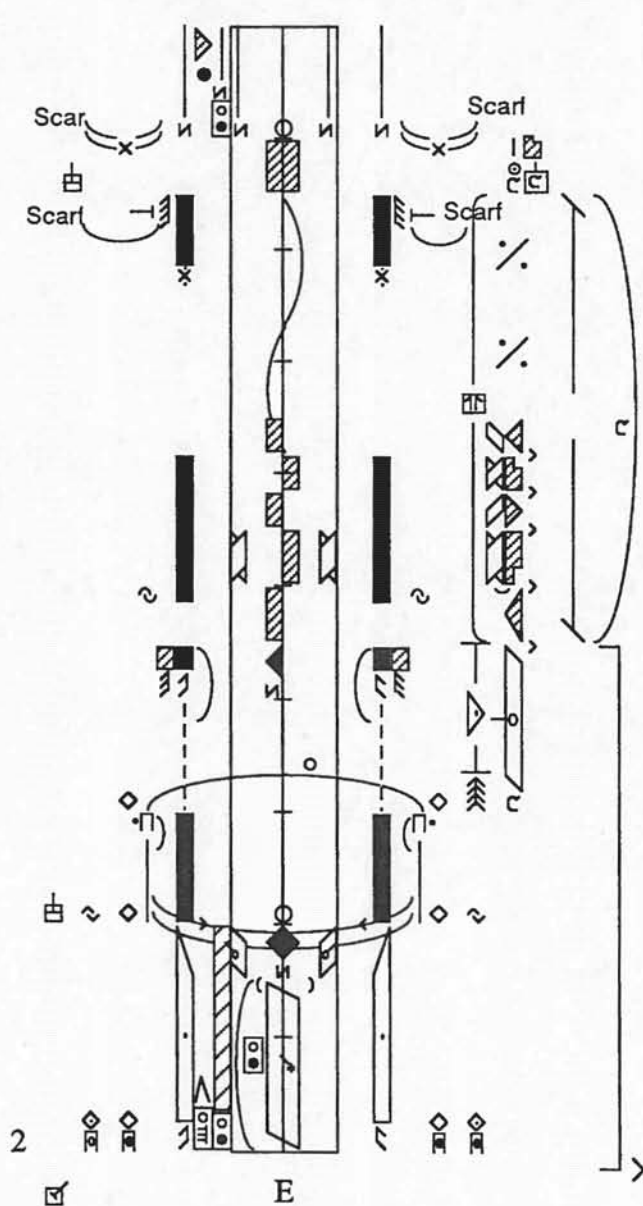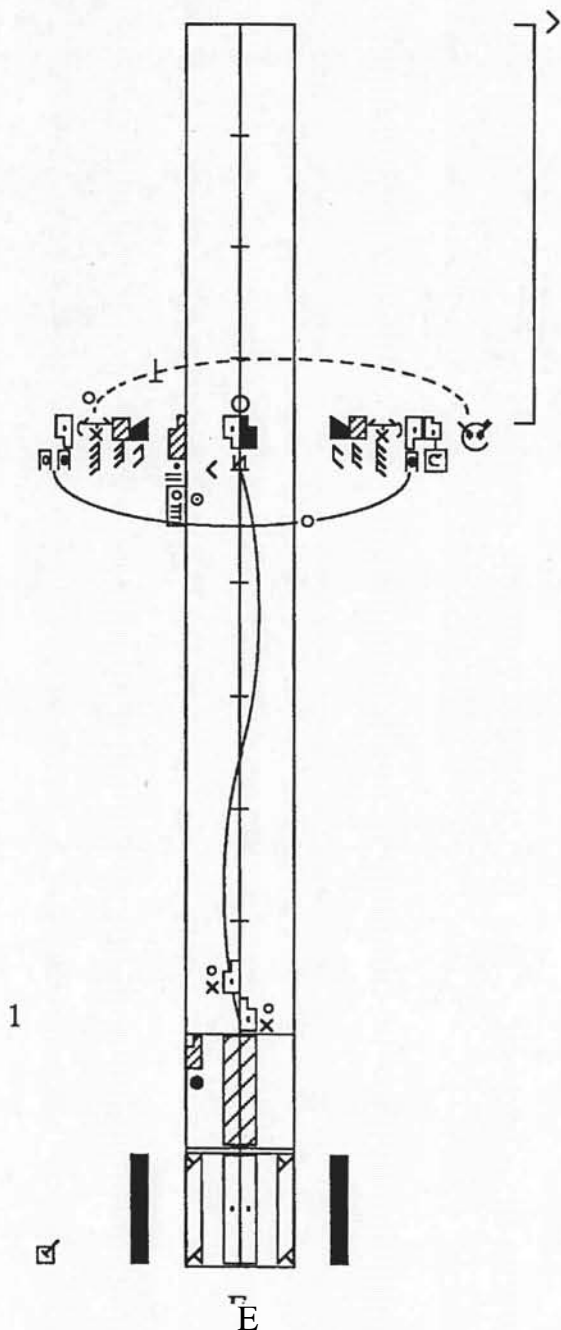
II. Increasing Phrasing

A movement gradually changes from a neutral, non-differentiated mode to an observable or noticeable quality. The quality can also build from a lesser to a greater concentration. This change or increase can occur over a shorter or longer duration. It can be performed with one or several actions. If the quality reaches an accented climax, the phrasing is referred to as **Impactive** or indicated by the noun **Impact.**

Increasing   Impactive
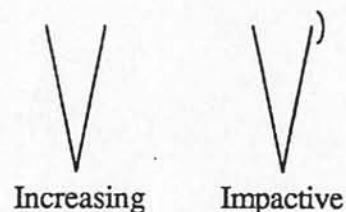
Examples 3,4 and 5 indicate phrasing in different sections of <u>Breakers</u> as required by the choreographer Victoria Uris.

Example 3: In a trio section of Breakers titled "Harmonious Assault I - Trio," measure 9, two dancers perform a turning action with the increasing quality decribed by the choreographer "as if taking off."
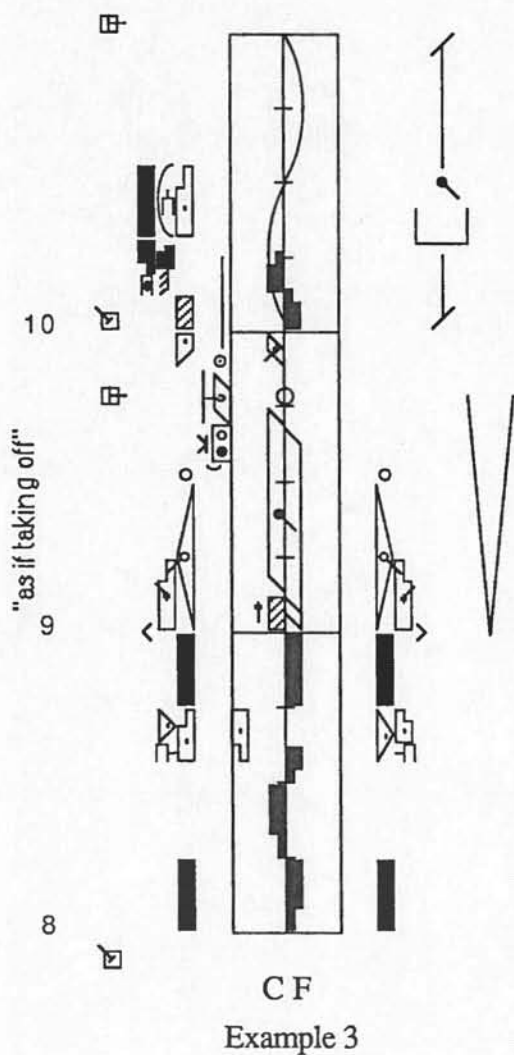
Example 4: In the "Man's Solo" from the same dance, measure 8, the dancer advances over three beats while building up to an impact on the first half of the fourth beat.

B
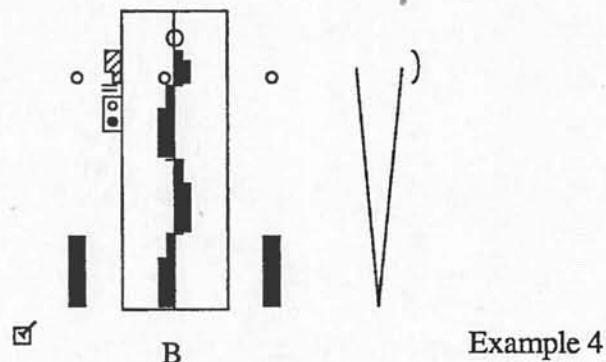
Example 4

Example 5: In measures 13 - 18 of "Harmonious Assault I - Sextet" there is a reccurring motif of a sisonne enhanced by a tossing arm and torso gesture which creates impactive phrasing.

"as if taking off"

C F

Example 3

ANJ
KLM

Example 5
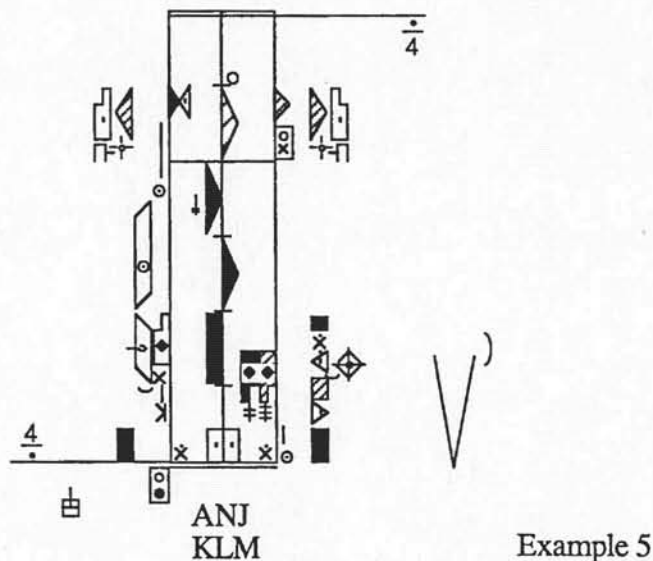
III. Decreasing Phrasing

A movement quality gradually diminishes to a lesser intensity or
to a neutral mode. The decrease can occur over a shorter or
longer duration. It can be performed with one or several actions.
If the diminution occurs after a sudden outburst it is also referred
to as **Impulsive** or denoted by the noun **Impulse**.

Decreasing   Impulsive
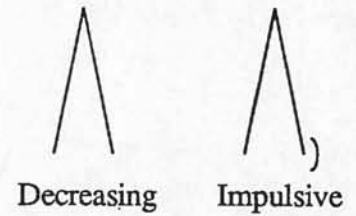
While example 6 shows phrasing that Maletic observed from folk dance demonstrators, example
7 is annotated according to Venable's performance.

Example 6: The kolo--circle dance from the
region of Monte Negro is called "Biser Mara"
("Perle Mara") according to its song in mixed
meter. A weighty transference of weight
decreases toward the end of the measures both in
triple and duple time.

Example 7: The arm gestures in the second
half of measure 56 from "A Time to be Silent,"
start with a light impulse which diminishes
toward the end of the measure.
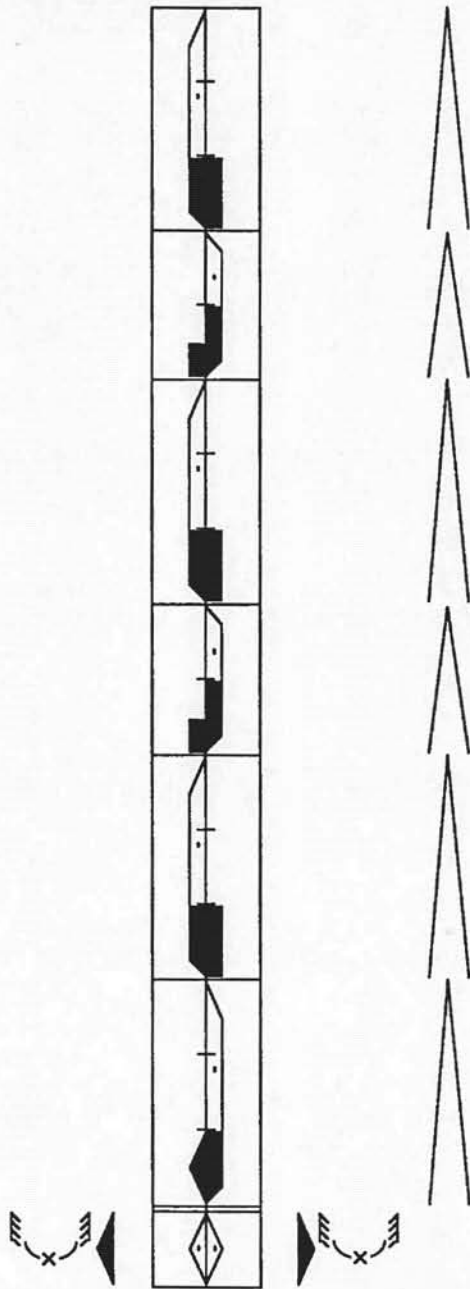
Example 7
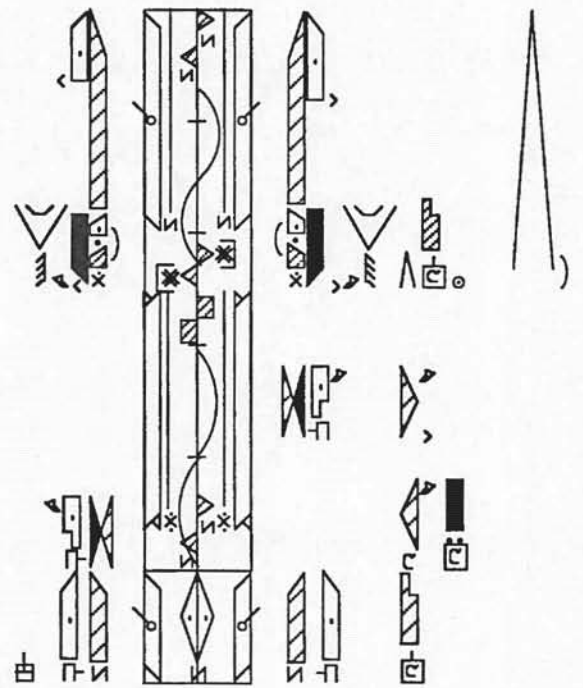
Example 6

IV. Increase-Decrease Phrasing

A movement quality gradually increases and subsequently decreases in one breath so to speak. The length of both changes can be the same or either of the two phases can take a longer or shorter time.

Example 8: In the "Harmonious Assault I - Sextet", measures 6 to 10, dancers prepare for a hop emphasized by sweeping arm gestures. The choreographer decribes it as "seagulls diving into water."
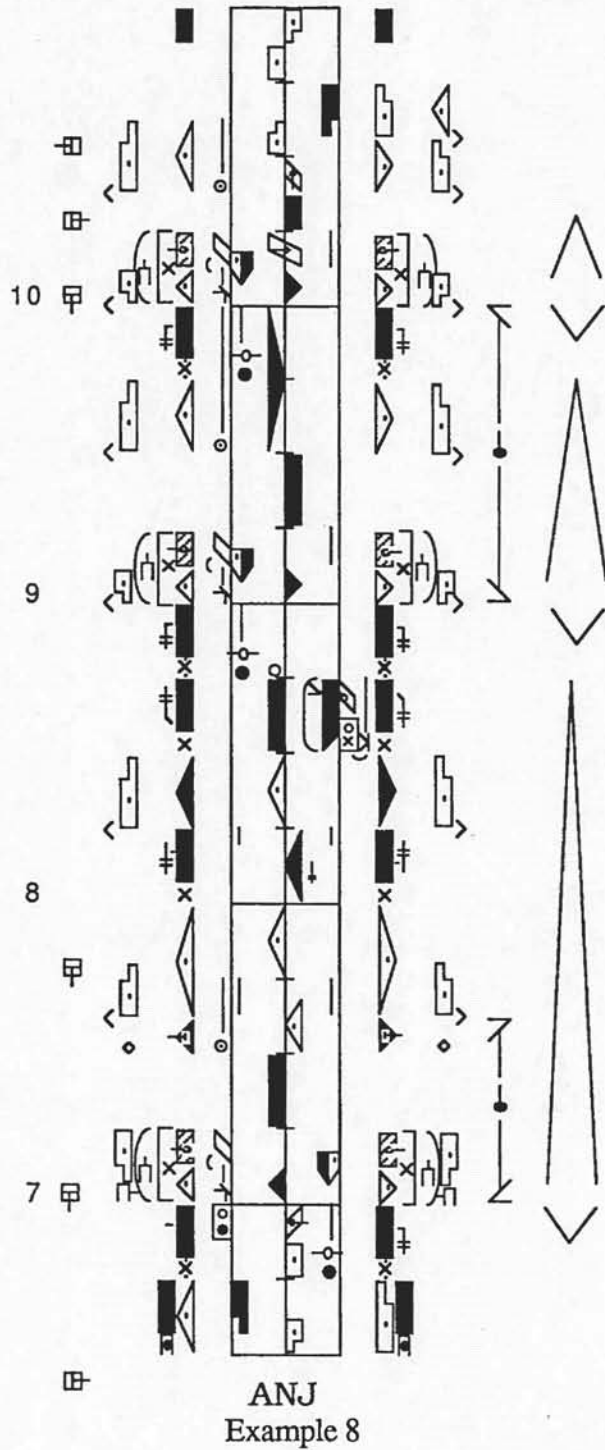
Example 9: With every transference of weight in part A of the Slavonian kolo "Kalendara," performers increase and decrease in a swing-like fashion.

ANJ
Example 8
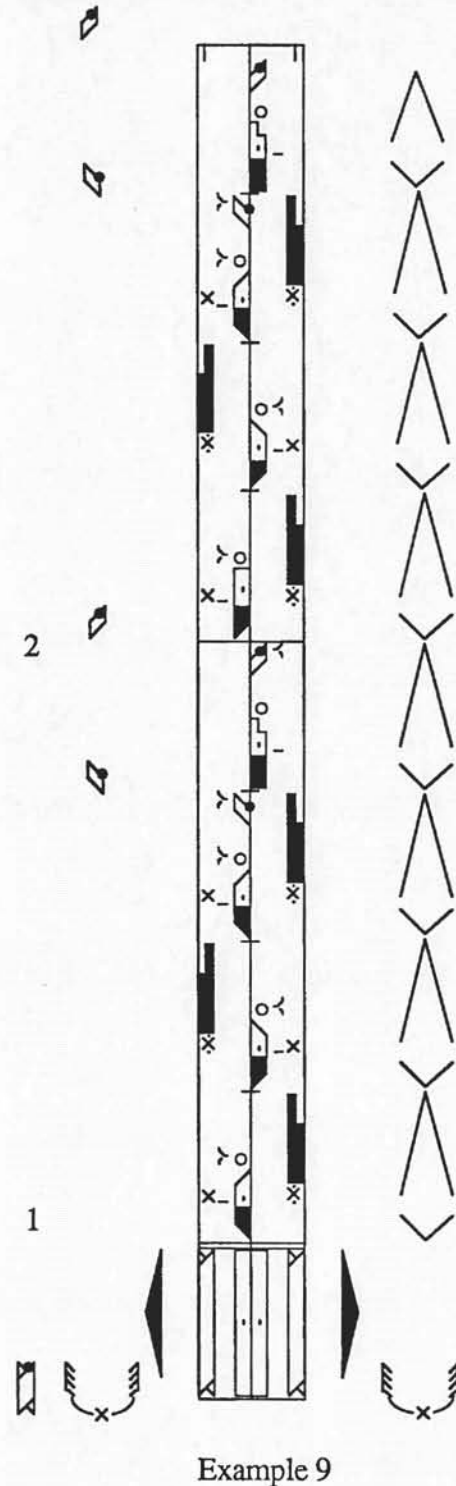
Example 9

V. Decrease-Increase Phrasing

A clearly identifiable movement quality decreases and increases
to the same or different quality in one breath.

Example 10: In measure 17 from "A Time
to Hate" from Limón's There is a Time,
the woman springs into a sissonne and
lands, ending with the single arm
"clawing" around the head.
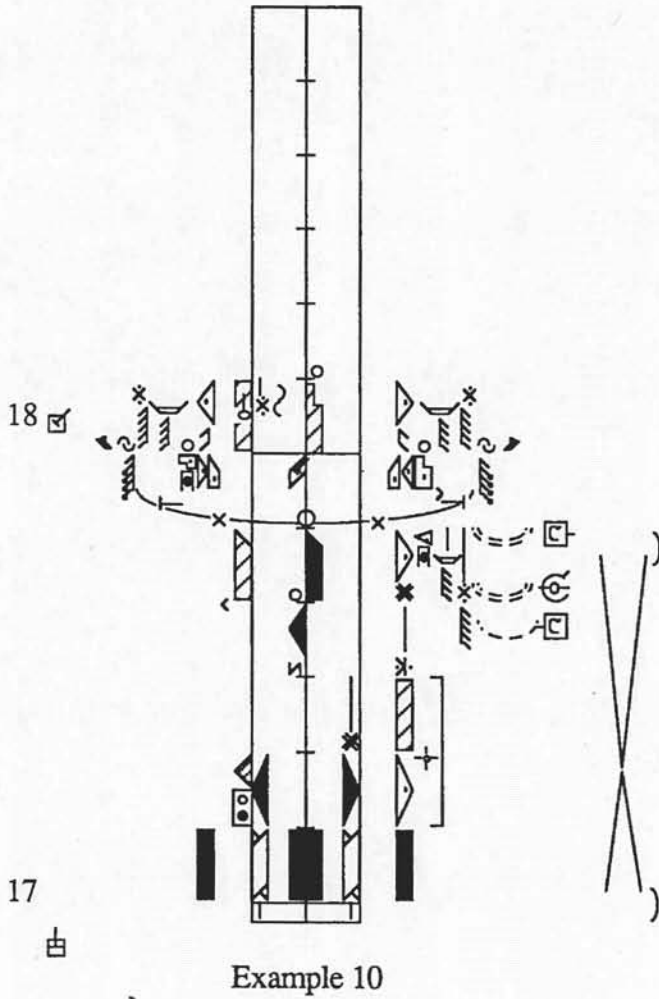
Example 11: In measure 28 from "A Time to
be Silent" the dancer flicks her leg and
subsequently touches the floor.

Example 10

Example 11
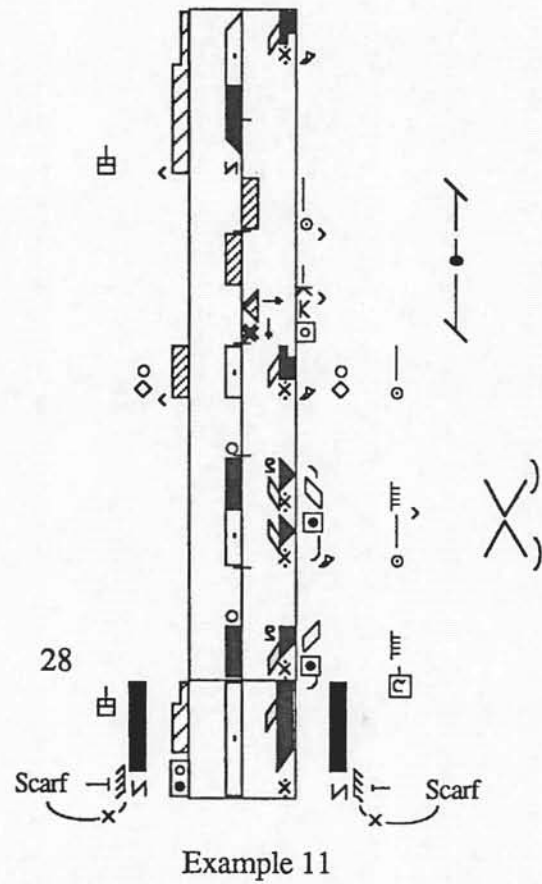
VI. Accented Phrasing

A series of intermittent accents forming a rhythmic unit are performed with various qualities, having quickness or suddeness as a common denominator. The accents can be followed by a shorter or longer stillness or repeated without a break.

Example 12: In part B of "Kalendara" the advancing and retreating steps are performed in groups of three accents.
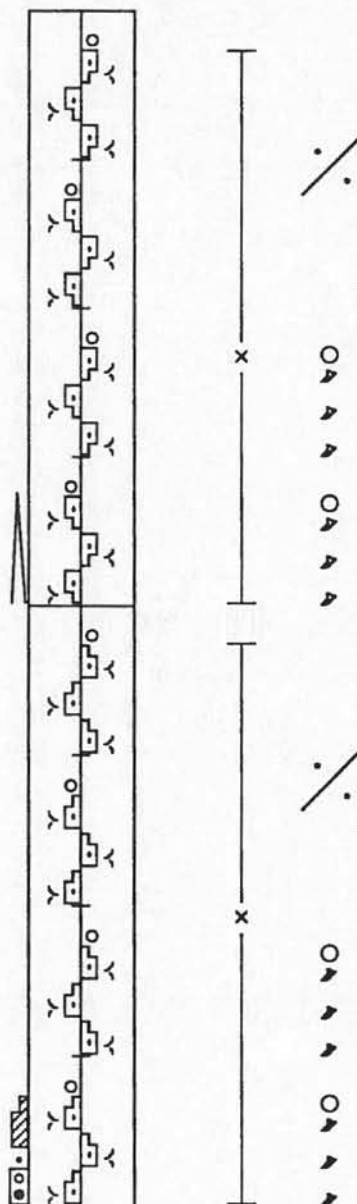
VII. Resilient Phrasing

Several rebounding, resilient movements form a rhythmic entity. Resiliency can have different shadings in relation to gravity and anti-gravity.

 = elastic

 = weight

 = buoyant

Example 13: The "drmes" (dermesh)--shaking step from Slavonia is characteristized by two different types of resiliency.

KEY
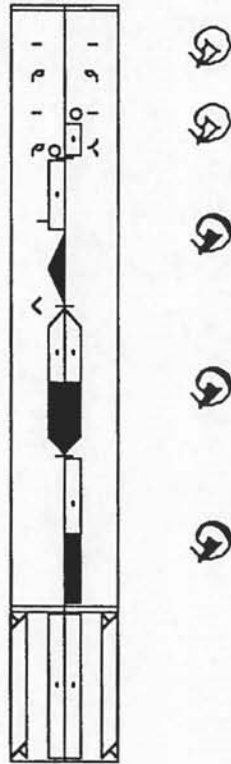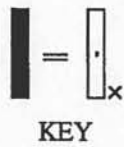
VIII. Vibratory Phrasing

A movement creates a series of sudden, quick
repetitions which can be associated with other
qualities.

Example 14: In Limón's "A Time to
be Silent," measures 56 - 58,
vibratory phrasing is maintained in the
feet.
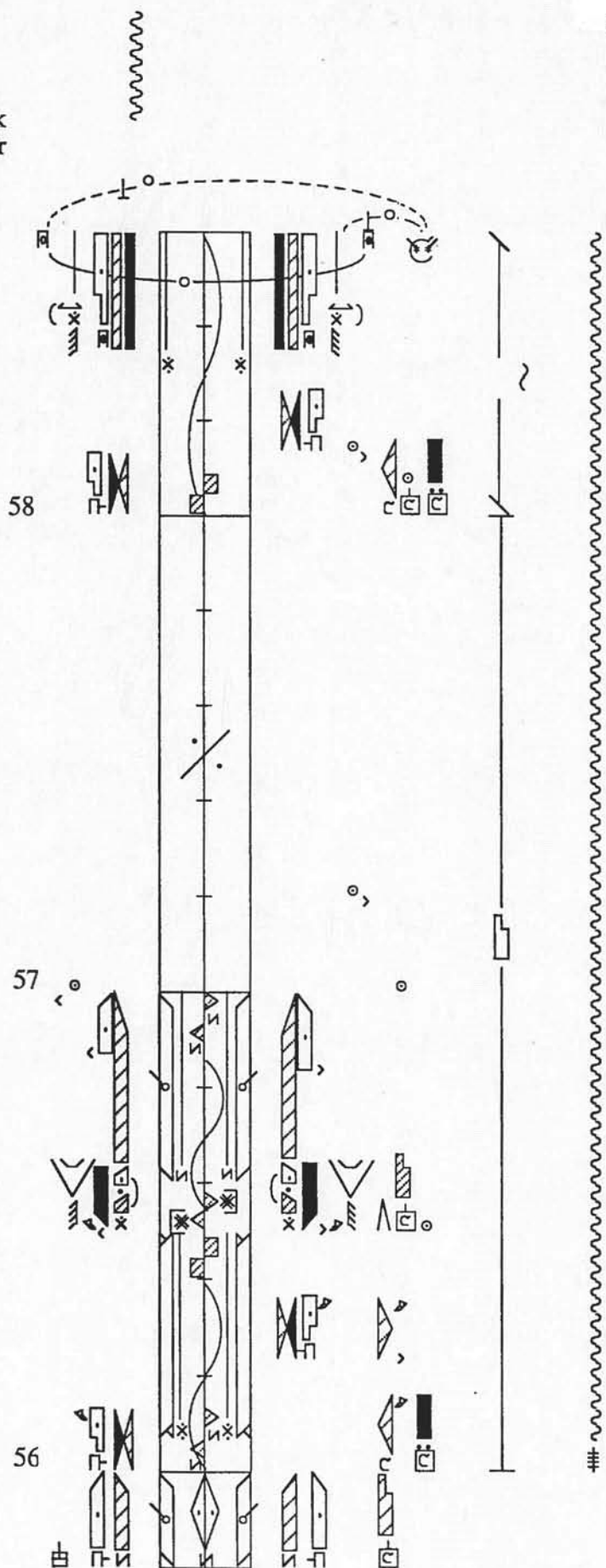
Consecutive and Concurrent Phrasing

The above eight Phrasing types can follow each other **consecutively** as seen in the above examples. Different body parts can also perform various Phrasings at the same time or **concurrently.**

Example 15: While the vibratory phrasing is maintained in the feet in the section from "A Time to be Silent" measure 56 - 61, the arms and head perform impactive, impulsive, even, and increase-decrease Phrasing.

Example 15 cont.

59

60

61
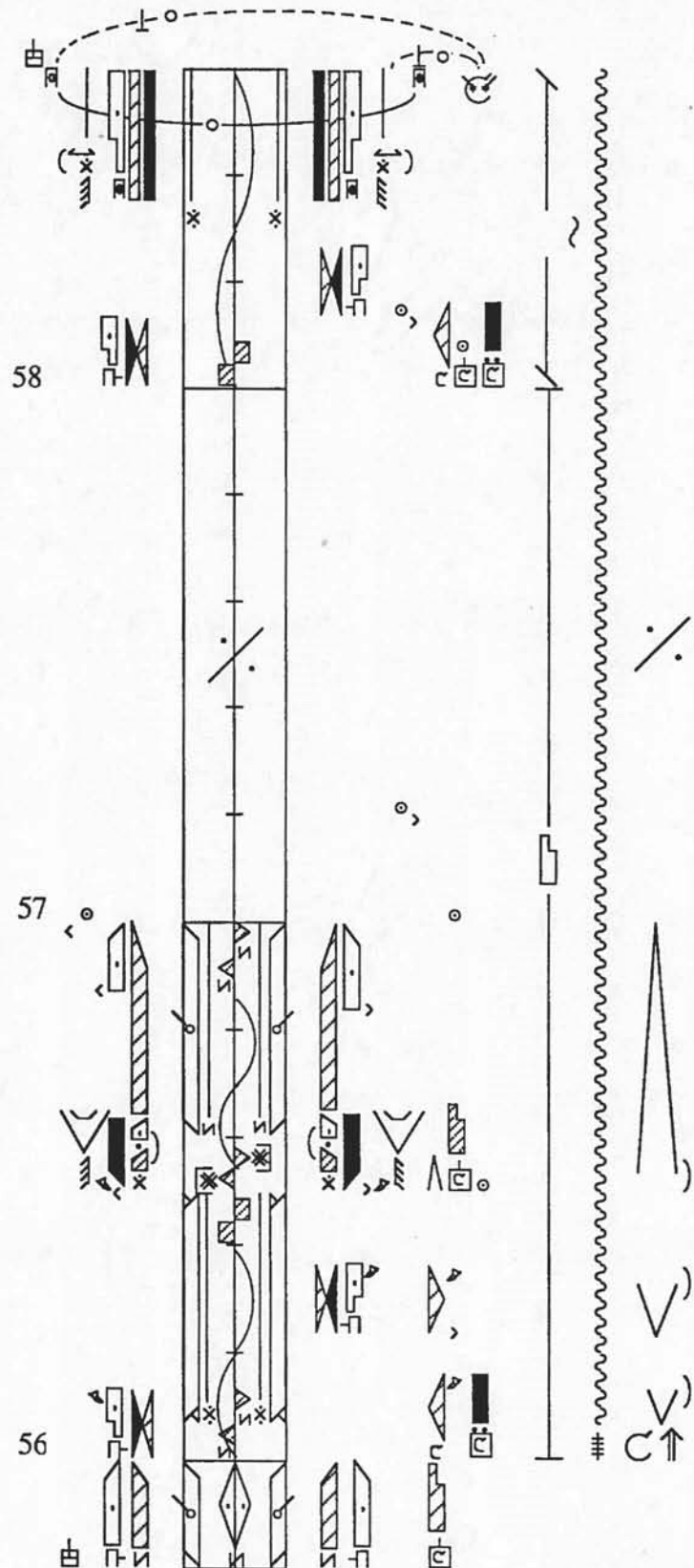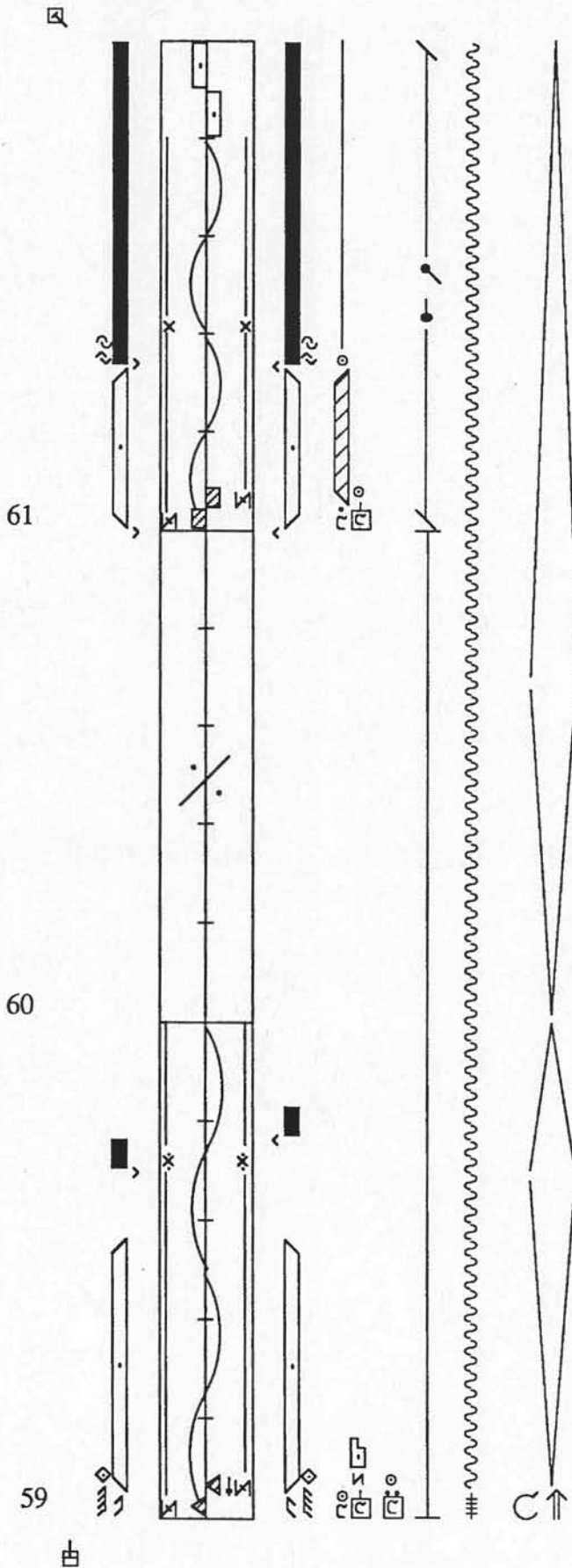
THE EFFORT THEORY

Laban's first investigation of movement qualities focused on expressive qualities in dance. In the 1920's and 30's he referred to this area as to Eukinetics (Eu--good and Kinesis--Movement). In the Joose-Leeder framework, the eight Eukinetic qualities were combinations of Time (fast-slow), Force (strong-weak), and Guidance (central-peripheral). Complementary to Eukinetics, Laban developed in the 40's the Effort theory which considers the various qualities of mind-body movement in human activity in general. Although most frequently associated with his involvement with work study and the publication of Effort (with F.C. Lawrence in 1947), Laban also saw the practice of Effort sequences as the basis of his "free dance technique" in Modern Educational Dance (1948). The most complete development of the Effort framework, however, was published posthumously in The Mastery of Movement (1960), as an outcome of Laban's elaborations on Effort expression in mime, acting, and dance.

While revising his initial Eukinetic concept of dance qualities and formulating his concept of Effort, Laban made several major changes. The bodily-spatial notion of "guidance," was substituted with qualitative attitudes to Space in terms of focus, and the component of Flow was included as one of the four Motion factors. Moreover the Motion factors of Weight, Space, Time, and Flow, were correlated with various functions of consciousness as classified by C. G. Jung. Laban associated attitudes toward Space with attention and man's powers of thinking, attitudes to Weight with intention, and with sensing, attitudes toward Time with decision making and intuiting and attitudes toward Flow with progression and feeling. His notion of "attitudes" is based on the concept of polarity in human motivation--the impulse to accept or resist the outer world. Thus polar attitudes toward Space bring about two Effort elements--direct (having a linear focus and resisting the three-dimensionality of Space), and flexible/indirect (assuming an all-encompassing attitude and accepting three-dimensionality); Weight elements--strong/firm (resisting the pull of gravity with firmness), and light/fine touch (adjusting to it with delicacy); Time elements--sudden (resisting the duration of time with a sense of urgency or excitement), and sustained (accepting its ongoingness in a calm, lingering manner); Flow elements--bound (resisting the flux of movement with restrain and control), and free (going with this continuity with ongoing ease). The many possible combinations of these attitudes can generate, describe, and record seventy-two combinations. Thus, the initial eight Eukinetic qualities have been expanded to a great extent.

In my 1987 ICKL presentation on "Dynamics of Dance" I referred to issues of "innate dynamics" and stated that bodily performance of spatial form articulated in time and motivated by virtual and actual interaction is on the whole clearly recorded in our system of notation. (See Proceedings of the Fifteenth Biennial Conference, pp.83 - 102.) In my 1989 presentation on

"Issues in Phrasing and Effort Annotations of a Humphrey Score," I considered the innate dynamics of Humphrey's Inventions and discussed the need for Effort and Phrasing annotations. (See Proceedings of the Sixteenth Biennial Conference.) The intent to avoid duplicating the innate dynamic was an issue when annotating examples presented at this Conference--Limón's There is a Time, and Uris' Breakers. Effort and Phrasing annotations were added only in sections where performer/notator Venable, and choreographer Uris described and demonstrated the qualitative aspects which did not result from the Labanotation symbols. Also, these collaborations were facilitated by Venable's familiarity with the Effort and Phrasing frameworks, and Uris' knowledge of Labanotation.

For Effort annotations of Labanotation scores I will use mostly the same examples I used for Phrasing. In discussing the application of single Effort symbols, and combinations of two and three elements I will demonstrate the following significant features:

- the characteristic of particular qualities and the "chemistry" of their combinations
- ways in which qualities denote the motivation for movement, and
- the manifestation of qualities within various phrasing types.

Because one single Effort quality seldom appears in isolation, annotations of **one Effort element** are appropriate only at times when the Labanotation provides the context.

Example 16: The dancer flicks her leg with a sense of urgency, and touches the floor with precision. While "urgency" is conveyed with the sudden quality of <u>Time</u>, the associated quality of <u>Space</u>--flexibility or indirectness can be seen from the rotation of the hip and pelvis. The direct quality of Space denoting "precision" is associated with a slight deceleration resulting in the touch. This excerpt from "A Time to be Silent" was discussed in example 11.

28
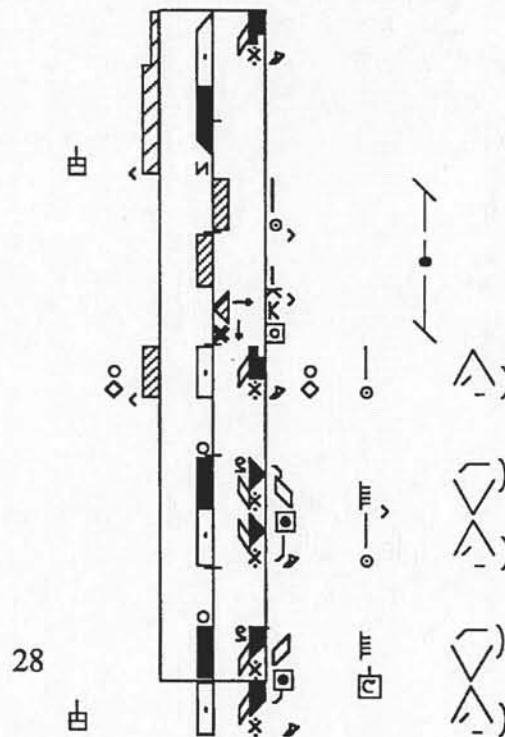
Annotations consisting of qualitites which result from **combinations of two Effort elements** are describing the inner attitudes and moods motivating the dance sequence. Each of the six attitudes or moods have four combinations that amount to twenty-four qualities with distinct characteristics. Within the context of this presentation only five combinations from selected excerpts will be exemplified.

Example 17: In the opening of "A Time to be Silent" (discussed in example 1) stillness in maintained with one of the six combinations of <u>Space and Flow</u>--the quality of direct/bound. While the general characteristic of Space/Flow is that of an remote, abstract mood, the particular direct/bound quality shows a restricted honing in. This quality is unchanging through the duration of the stillness.

1

E
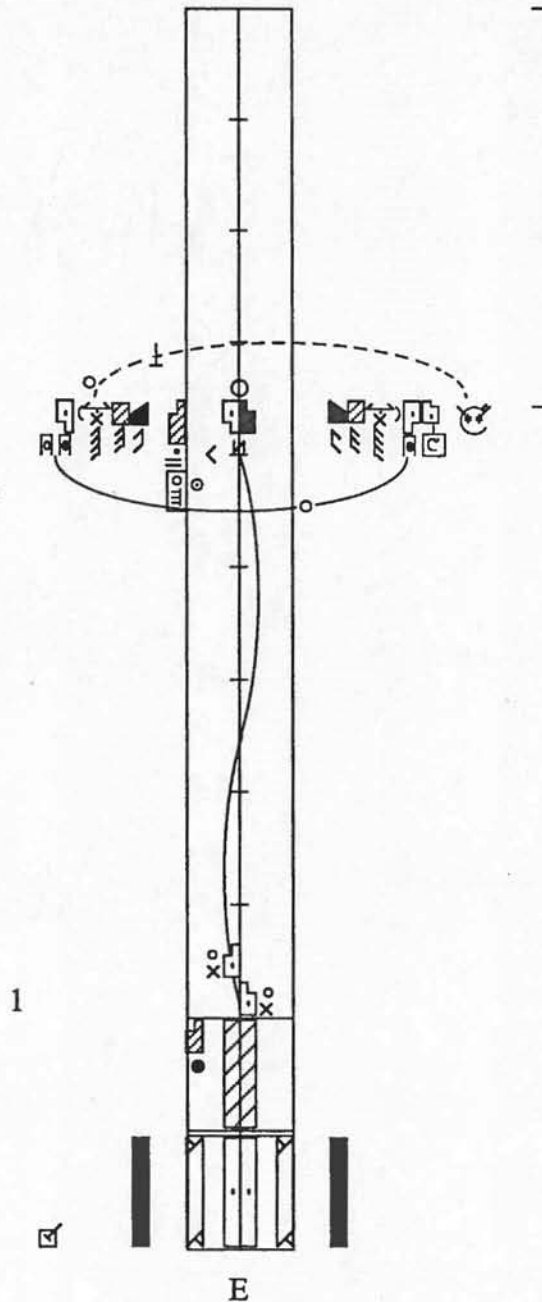
Example 18: In the second measure the above quality changes into slow/bound--one of the combinations of Time and Flow, that are generally characteristized by a more adaptable attitude. The maintained slow/bound quality expresses sustained control. This excerpt was discussed in example 2.
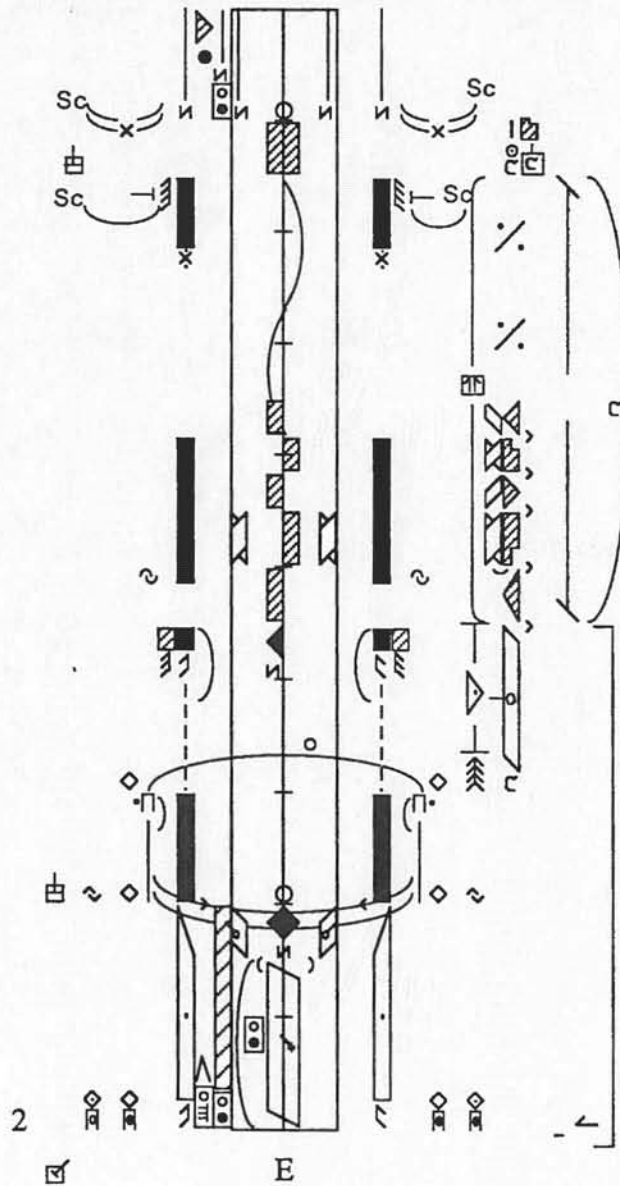
Example 19: Accented steps in part B from "Kalendara," discussed in example 12, show two of the six combinations of <u>Weight and Time</u>--strong/sudden, and light/sudden. Weight/Time creates a predominantly rhythmical, active mood, appropriate for these stomping and prancing steps.
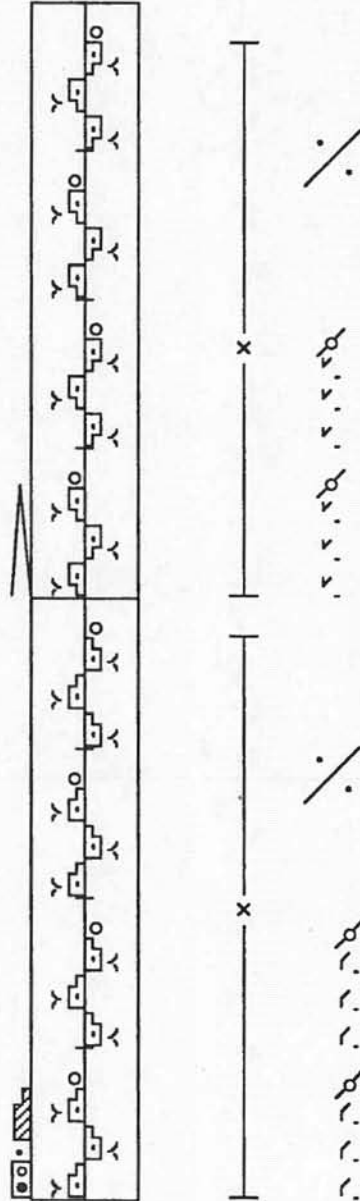
Example 20: Another combination of Weight/Time is weighty/fast. This quality marks the beginning of the transference of weight in the kolo "Biser Mara," and gradually fades. The motif was discussed in example 6.
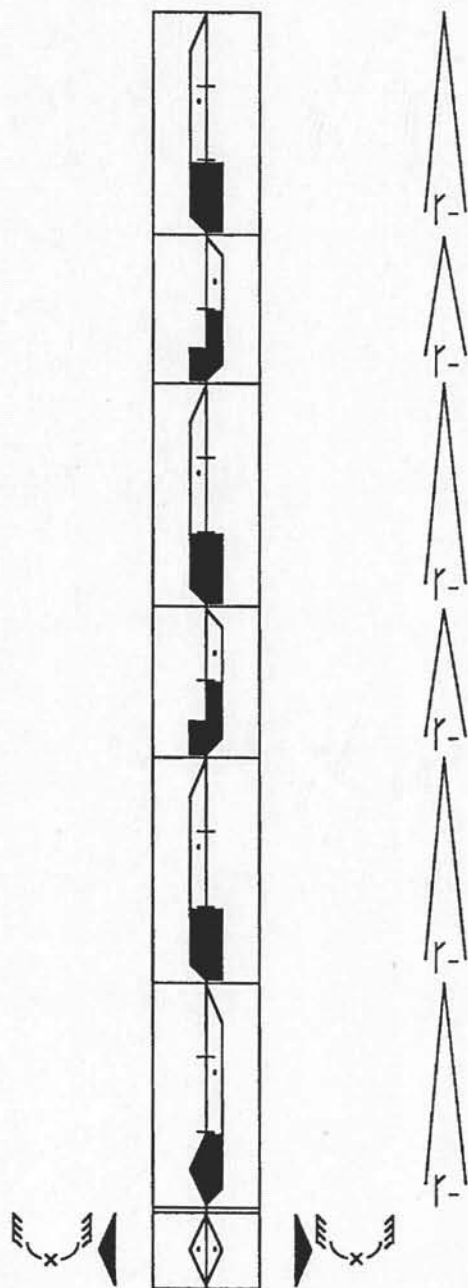
Example 21: When performed in front of the decreasing sign, the strong/sudden quality makes a strong and decisive impulse. This excerpt from "A Time to Hate" was discussed in example 10.
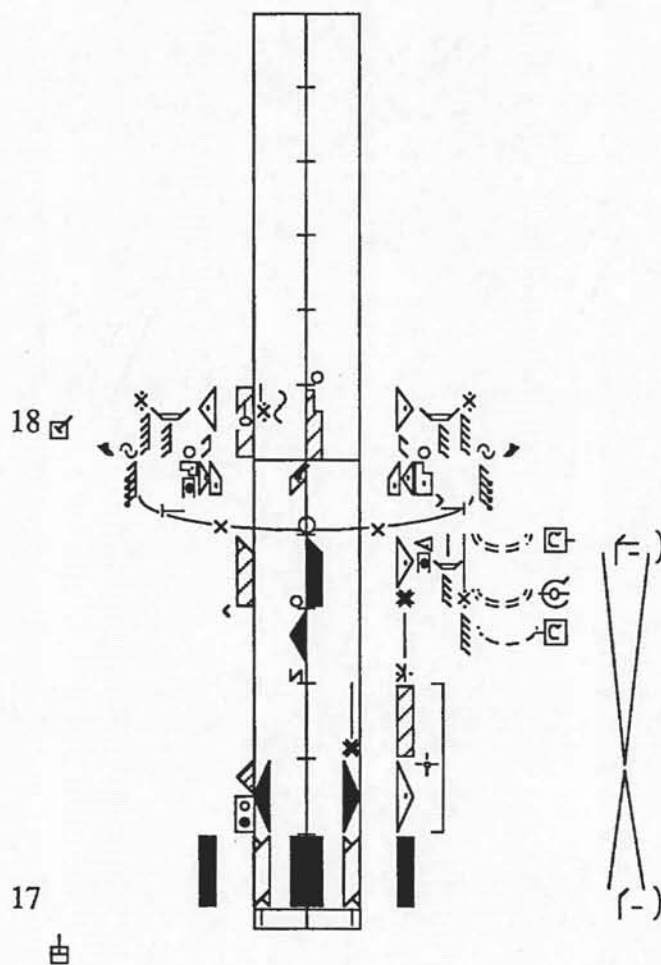
Example 22: Within an increase-decrease sign strong/sudden alters into quality of becoming stronger/faster and gradually fading out. This excerpt from <u>Breakers</u> was discussed in example 8.

ANJ
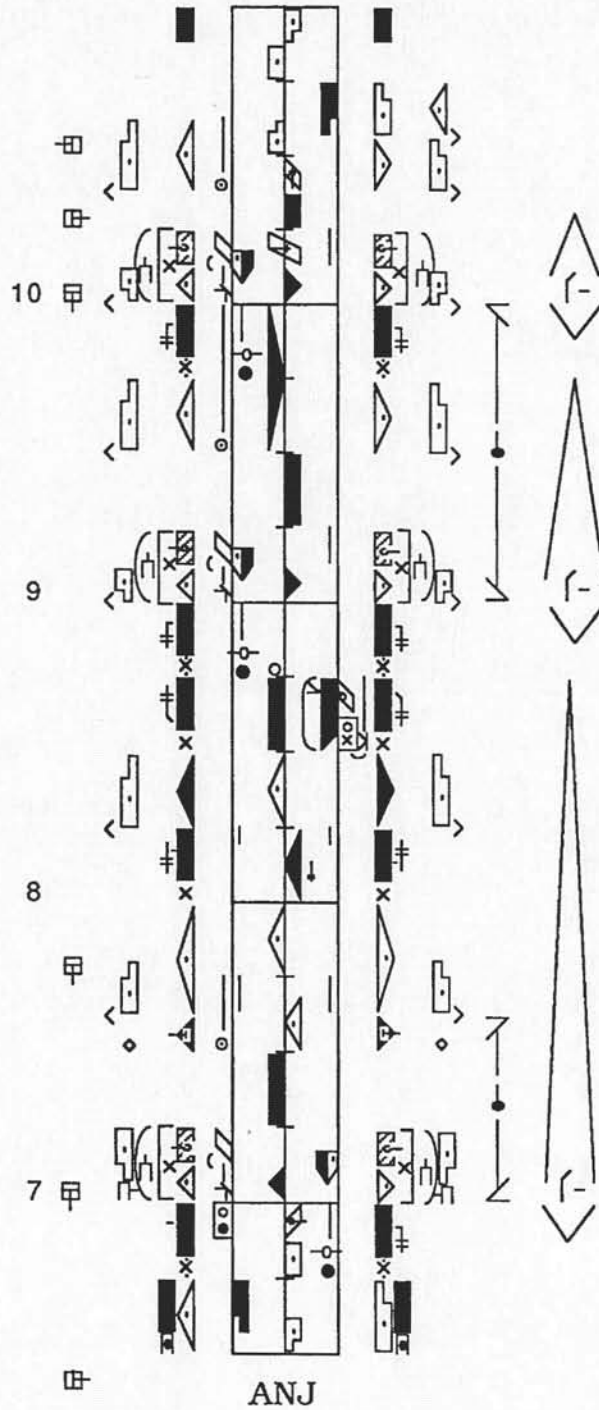
Example 23: The combination of light/sudden creates a light accent which when preceeding a decreasing sign creates an impulsive quality which gradually fades out. This excerpt from "A Time to be Silent" was discussed in example 7.

56
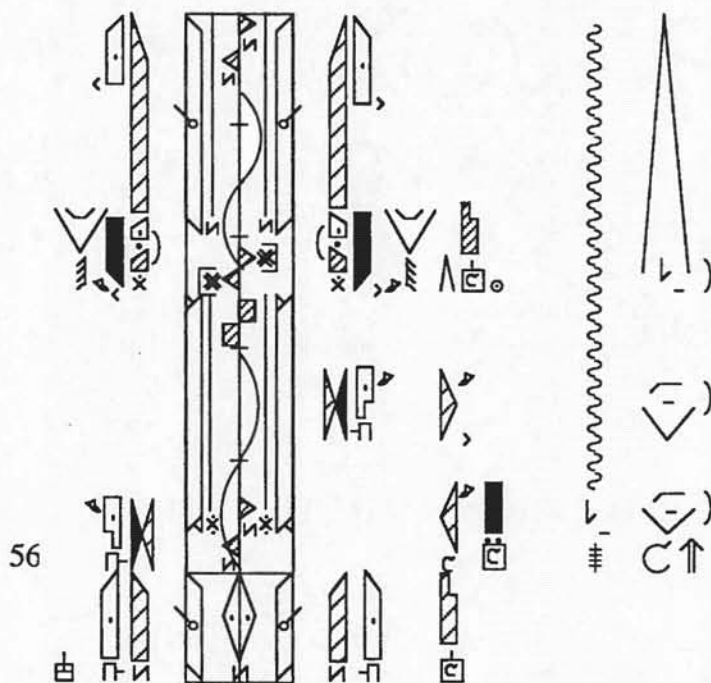
Example 24: The light/slow quality shows a sustained delicacy which is emerging gradually to create the choreographer's image of "as if taking off," discussed in example 3 from <u>Breakers</u>.
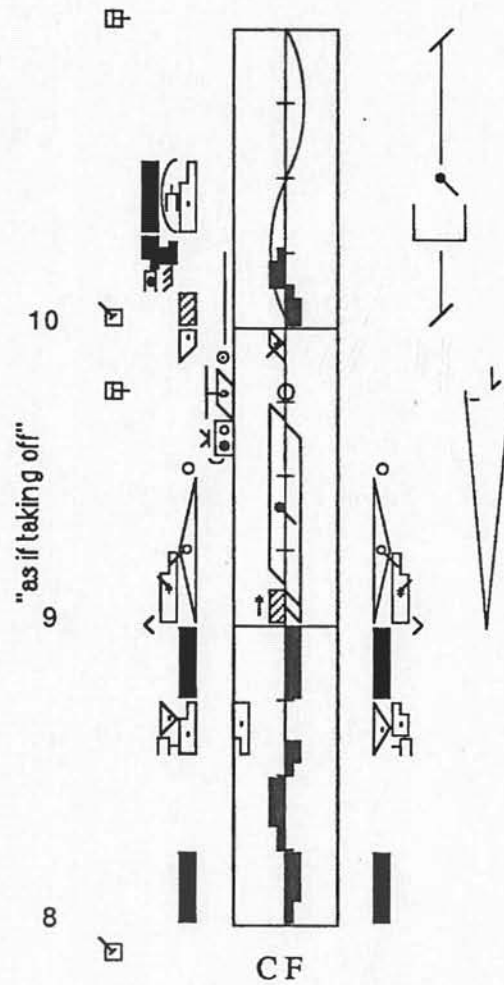
Example 25: Weighty and buoyant resiliency are variations which include strong rebounding into light, light rebounding to strong, and sudden rebounding into sustained. The "drmes" step was discussed in example 13. Movements on the first three beats are weighty, and changes of level on beat four are buoyant. (Symbols for weighty and buoyant are based on the section on "Recovery and Elasticity" in the fourth edition of The Mastery of Movement.)

KEY
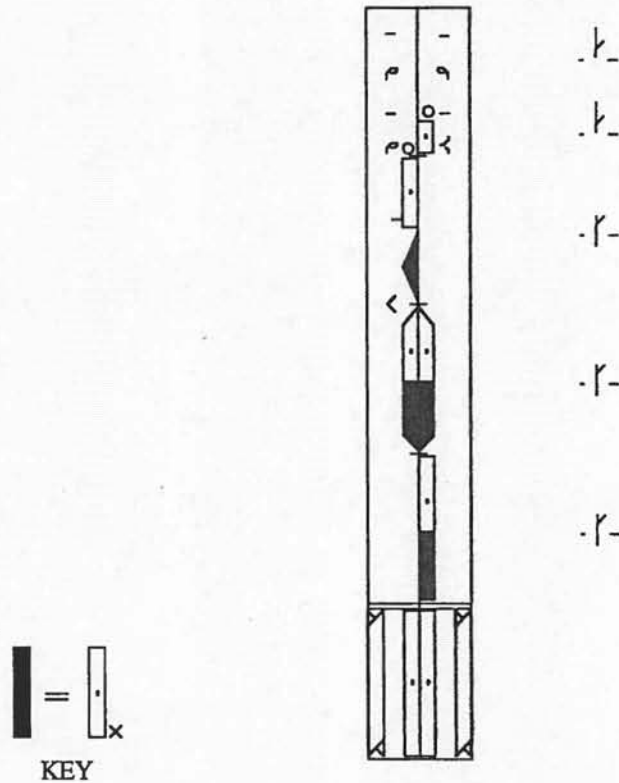
For example 26 see the two impactive phrasings preceeding the impulse described in example 23 from "A Time to be Silent." The impacts show one of the six combinations of Space and Time--the quality of direct/sudden. Space/time creates an overall alert, awake mood, and the particular direct/sudden combination gives the gestures a pinpointing expression that is enhanced impactive phrasing.

Annotations consisting of qualities which result from **combinations of three Effort elements** are describing externalized drives which motivate parts or sections of a dance. Each of the four drive has eight combinations, and their qualities amount to thirty-two combinations that have particular characteristics. Here again only a few will be selected from score excerpts.

Example 27: The movement at the end of the dancer's locomotions is direct/strong/sudden. This quality is one of the eight combinations of the Action drive, or one of the Basic Effort Actions, referred to as thrust or punch. The Action drive manifests in functional actions, such as work, gymnastics, and dance training. In the context of this excerpt from Breakers, discussed in example 4, it creates a punch-like impact.

B
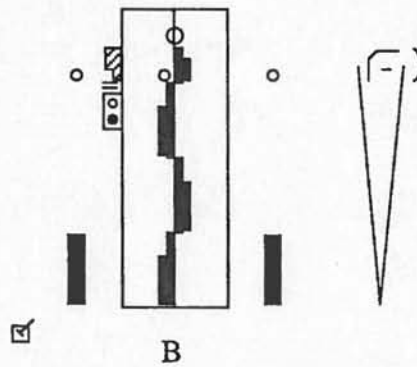
Example 28: The recurring impactive phrasing in this excerpt from <u>Breakers</u>, discussed in example 5, is strong/sudden/free at its peak. This quality is one of the eight combinations of the spaceless or <u>Passion drive</u>. In contrast to the workman-like punch, this combination creates an outburst or explosion. Thus the difference between the two drives discussed is that the thinking component of Space in the Action drive has been replaced by the feeling component of Flow in the Passion drive.

ANJ
KLM
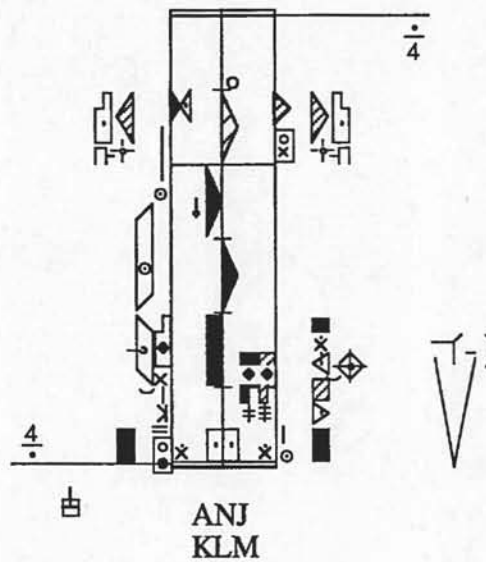
Examples 29, 30 and 31 also illustrate combinations of the Passion drive.

For example 29: see the end of the decrease-increase phrasing in example 21. The strong/sudden/bound impact in the excerptfrom "A Time to Hate" is a variation of the quality described in example 27. Here the association of strong/sudden with bound creates an implosive, cut-off quality of the arm gesture.

Example 30: The increase-decrease of light/fast/bound creates an ebb and flow of accelerating and decelerating light apprehension. This excerpt from "A Time to be Silent" was discussed in example 15.

61

60

59
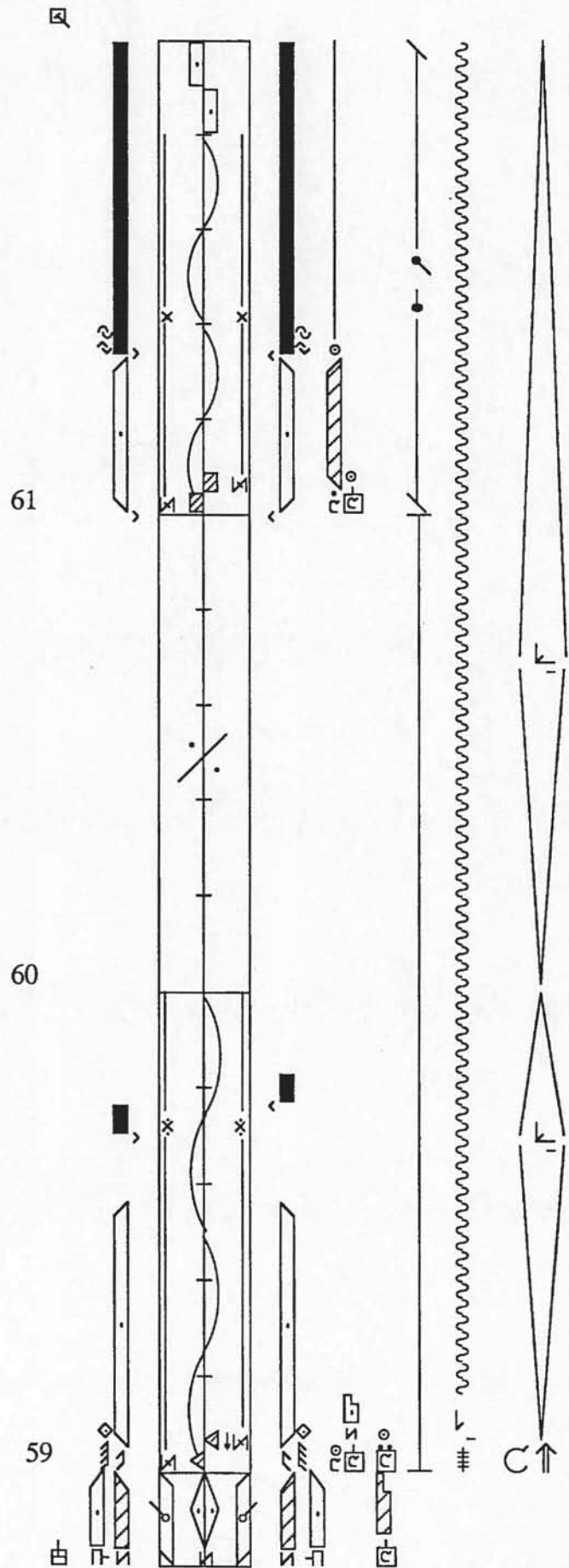
Example 31: The increase-decrease of weighty /fast/free quality accompanies the transference of weight and gesture in the Slavonia kolo "Kalendara." The coupling of this Effort and Phrasing creates a swing-like quality. This excerpt was discussed in example 9.
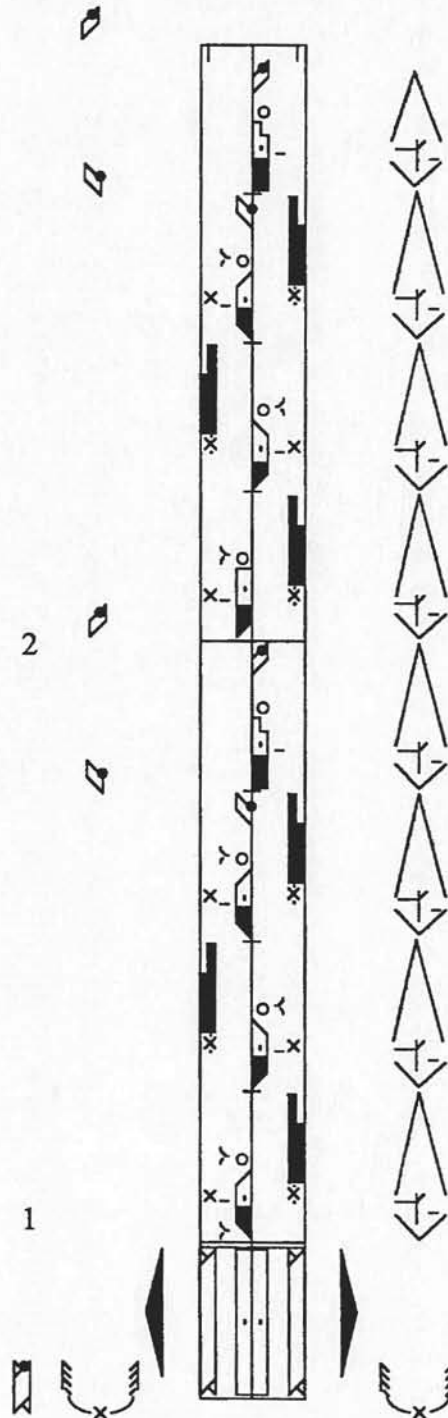
CONCLUSION

Examples 1 -15 and 16 - 31 show the interdependence of Phrasing and Effort annotations. While specific Effort qualities give a definition to the overall rhythm of Phrasing, the latter shows the manner in which specific qualities are manifest. For instance examples 17 and 18, from There is a Time, give the full definition to examples 3 and 4. Further, the folk dance examples 19 and 20, specify examples 12 and 6.

Both modes of qualitative annotations of works by Limón and Uris show the inner motivation for particular movement motifs. While Uris spelled out the motivating imagery and qualities, performers of Limón's piece, Nielson and Venable, recreated the choreographer's motivation. Annotations of motifs from Yugoslav folk dances, on the other hand, indicate the original motivation and circumstances that became abstracted into a particular regional style.

However, without diminishing the significance of Effort Phrasing, it has to be stated that the manner of executing movement alone is not a complete indicator of motivation and style. The motivation for particular stylistic choices is manifest in the whole Gestalt of bodily-spatial-qualitative and interactional components. For instance example 15 from "A Time to be Silent," shows not only concurrent Effort Phrasing, but also a polylinear use of the body and of spatial direction. Or the groups of accents in example 19 from the Slavonian kolo "Kalendara," are produced with the feet and relate spatially to the center of this circle dance. Also, the style of this dance reflects its initial motivation of stomping on the corn.

Related to this issue was my recommendation that "dynamic signs" be referred to as "movement quality signs." (ICKL 1987) In fact the dynamics of dance results from a confluence of bodily articulation, spatial design and qualitative rhythm. This observation was supported in part by my analysis of motifs from Doris Humphrey's Invention (ICKL 1989), and I expect examples discussed in this presentation to provide further evidence.

In conclusion, the "culture specific rhythms" and the dynamics of particular choreographic works can be seen from Labanotation scores that are complemented by qualitative annotations. My next charge, then, is to analyze cultural and individual choreographic styles on the basis of such completed scores.

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_____ . "Dynamics of Dance." ICKL *Proceedings of the Fifteenth Biennial Conference,* 1987.

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Maletic, Vera. *Body-Space-Expression.* Berlin, New York: Mouton de Gruyter, 1987.

North, Marion. *Personality Assessment through Movement.* London: MacDonald & Evans, 1972.

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MOTIF WRITING DISCUSSION

This informal session was held with the aim of people working in Motif Writing explaining their work and progress in the field.

Ann Kipling Brown: Has an interest in teaching with children and is now working with students who will be teachers. She uses Motif description and Labanotation in her teaching of all age groups. In recent research she has explored students' interests and abilities in the system. She relied on comments back from the children and set up interview techniques so that they could talk together about what they had learned. This worked even with very young children. One comment back from children, for example, was that the choreographer could go away, the dancers learn their parts and then meet with the choreographer again who would "clean" the dance; in this way they could "share" the dance better.

Ann worked with children in the 9-13 age range. To one group with very little dance experience she has introduced dance through notation and, to another group with dance experience she introduced dance notation. Each group had ten weeks of four hours a week. The stigma of dancing being "sissy" for boys was avoided by using the imagery of an adventure journey. The children designed their own symbols (3 pathways - 2 curves and 1 straight; boulders; whirlpool; tunnel; narrow ledge), these were later translated into movement symbols. Scores were made by the children.

She also made a follow-up on the investigation she completed seven years ago when she worked with children of nine years old. In her research she investigated whether children could learn the notation system. Most of these children are now going to University, she met with them to discuss writing dances and why and how they remembered the dances they had done. She received a very good response.

Some students she is working with now are sent into schools to teach and Ann is trying to incorporate Motif description into part of the dance curriculum.

Odette Blum: The students in the graduate notation course have three one and a half hour sessions per week for one to three quarters. During the first five weeks Odette introduces the elements of dance by using Motif Description as a way of exploring these elements in prescriptive and descriptive ways. She gives the students a notated phrase from which to create a sequence for performance. For homework she often asks each to create a phrase using a number of these elements which they then have to notate and perform, highlighting the principle elements or "Motifs."

While the emphases is on performance technique and gaining an overview of the elements of dance, students learn painlessly a whole range of symbols pertaining to space, body and action, relationships, dynamics and phrasing as well as the concepts of time and rhythm.

Odette keeps the Motif score very simple. Two symbols occurring simultaneously are used in moderation. More than two are rare. The result is that students overcome any initial resistance and fear they may harbor about the difficulties of notation. They are also able to make a direct application to classes in other dance areas.

She uses Ann Hutchinson Guest's Your Move as the text for the course making use of the simpler notated materials and the introductory discussions of the various elements. She also uses and adapts material from Valerie Preston-Dunlop's Readers in Kinetography Laban Series B as well as preparing her own materials.

Jacqueline Challet-Haas: Seeing the value of Motif Description Jacou invited Ann Hutchinson Guest to teach sessions in Paris at the Conservatoire. This unfortunately did not materialize but with two French dance teachers Ann did work intensively. They decided to try the approach out in the classroom and meet with Ann again to work further. One plans to introduce it next year in the state primary school. There is now an interim waiting period because both are pregnant.

Jacou taught a short introduction to notation of eight three hour classes. In the seventh lesson she introduced Motif Description with symbols to cover the basic needs. One student later went away on a ten-day trip with a group of children and decided to use this idea. They devised little cartoons and played with the signs which developed into dances. The results of this ten day experience was astonishing and she brought back the results to show Jacou how the children had developed in that time.

Ann Hutchinson Guest: Ann reported on the growth in interest in Language of Dance in Britain. A Language of Dance Committee had been reactivated to discuss the long-term aims of The Language of Dance Centre. This committee comprises herself, her assistant Jane Dulieu (a former primary school teacher), Michelle Groves (currently teaching notation and LOD at the Royal Academy of Dancing), Régine Charrière (another student on the intensive LOD course), JoAnn Latus and Zoe Hill (both from the Royal Academy of Dancing and former pupils of Ann's). An immediate aim for the group was to make a video for promotional purposes, a project implemented by Jane Dulieu who reported that the video production was a collaboration with film/video students from Central St. Martin's College of Art and Design. The children who took part were from various dance schools and were in two groups (older and younger). The whole process was very intense since the children had no Motif Description experience and time was limited to three three-hour sessions each. Jane then showed the video and explained that there was now a need for the group to develop teaching aids, games, back-up materials (books, etc.) and a curriculum.

Ann also reported that Michelle Groves now teaches structured notation, then Motif, and then back to structured notation. They used to begin with Motif but because the teachers are highly trained as dancers this new order seems to be a better arrangement.

Lucy Venable: Lucy explained that all three faculty who teach Labanotation at The Ohio State University introduce students to the symbols and concepts through Motif. This past year the summer Motif course which she has been developing for teachers of dance in the schools, was offered daily for one and a half hours for five weeks. Previously it has been a three week course. The longer time allows for practice teaching for those who come with knowledge of the notation but still is not sufficient for those experiencing the notation for the first time to do much more than learn for themselves. Next summer she hopes to include a group of children in conjunction with the course.

Relative timing is very easy to get across. Without using the full staff Lucy finds it harder to deal with metric rhythms in Motif than in the full notation. She wondered how others had solved this or even if they had this problem.

Motif is included in the dance curriculum of the Columbus, Ohio public schools which was planned by the teachers themselves. Though many of them are familiar with Labanotation few have had experience with Motif. Plans and materials need to be developed for the various grades and instruction needs to be provided for the teachers.

A Comparison of Two Scores of *Billy The Kid*

Sheila Marion

Billy The Kid, the 1938 ballet by American Choreographer Eugene Loring, was notated twice, first in 1942 and again in 1983, with further revisions in 1988-89. These two scores provide a unique opportunity to demonstrate changes and developments in the Labanotation/Kinetography Laban system by showing how the same movement was written over an interval of approximately forty-five years.

Although this study was initially undertaken to provide examples of the historic development of the notation system, and restricted to the scores themselves, several patterns emerged which appear to have broader implications. Inclusion in the score of elements supplementing the notation speak to a more inclusive approach to documentation, while dissimilarities in movement description create a different feel to certain aspects of the dance.

The earliest score of *Billy The Kid* was written by Ann Hutchinson, Helen Priest Rogers and Anne Wilson at Loring's request to clear up a copyright problem and was not used again until a revival of the work in 1949.[1] The current score was notated by Airi Hynninen in 1983 from Patrice Whiteside's staging for the Louisville Ballet Company. Based on corrections and changes Whiteside made during rehearsals of the ballet in 1987-88 with Dance Theatre of Harlem and with the Joffrey Ballet, Hynninen's notation was later revised by Virginia Doris.[2]

The most striking difference between the 1942 score and the 1989 score is in the amount of supplementary information accompanying the notation. The early score focuses on the movement itself with little information provided about the circumstances of the notation, casting, costuming or lighting. By 1989 it is clear that these components were considered essential to the document.

In the contemporary score, credits show when the piece was notated and revised, who staged the notated version, and the companies involved. Cast lists are included for the two companies on whom changes were made for the final score revision and for the original 1938 cast. Other information bound with the 1989 score includes a description of the ballet, a list of characters, the dancers required for each scene, notes on casting, scene-by-scene costume changes, notes and rehearsal suggestions for the reconstructor, a description of the lighting for each scene, and finally, a glossary explaining special symbols and details of certain actions.[3]

A folder accompanying the score, but not bound with it, contains an outline form to be followed for program credits, xerox copies of costume sketches, diagrams showing areas of

the stage which are to be lighted by "specials," and additional lists of characters and costume changes by scene for posting. Charts of dancers' counts and variations are included for three large group scenes, plus individual floor plans for a fourth, to help dancers memorize their sequences.

In contrast, the folder for the 1942 score contains only the movement notation, with each section identified by title and characters. The copy in the Dance Notation Bureau Library comprises large, unbound notation pages folded to keep each section together. Page numbering is not consecutive; each section begins with page one. Compared to the 1989 score, several scenes appear to be missing altogether, while others seem to have been recopied and the notation somewhat updated. The "Gunbattle," "Danse Macabre," and "Pieta," listed in the 1989 score, are not present in the DNB Library's copy of the 1942 score. Nor is the "Closing March," a variation of the "Opening March."

Two sections, the "Opening March" and "Billy's Soliloquy," have two copies each. Judging from the notation--the size of the symbols and graph paper used, the use of small direction symbols instead of numbers or pins in turn signs and path signs,[4] and the extended diagonal lines of the turn symbol into the leg gesture columns to show aerial turns[5]--one set appears to have been recopied from the other and updated.[6] Two other sections, the pas de deux and the "Street Scene," are available in the recopied format only.

The dissimilarity in physical appearance and amount of supplementary information in the two scores can be accounted for by the differences in their intended use. Since the 1942 score was written for the choreographer to establish copyright of the ballet, he would have had access to all other information. The 1942 score was not used extensively for staging the work, and its organization would have been sufficient for the purpose intended.

The 1989 score documents the dance for research and reconstruction. The additional information is necessary for understanding and staging the piece, but it also speaks to a wider consideration of what it is that constitutes the dance. Even though the circumstances of the 1942 notation were different, only evidence of the movement was wanted. Today, the record would not be considered complete without the information on the dance's staging.

While not underestimating the importance of this information, it is possible to understand the implications in another way. Comparing only the two scores, in 1942 the movement appears to stand by itself. In the 1989 version, it is embedded in various aspects of staging: the supplementary information which enhances documentation also subtly shifts emphasis toward production.

A Comparison of Two Scores of *Billy The Kid* 2

Another major difference between the two scores is the amount of information in the notated score itself, illustrated in the beginning of the "Opening March." The 1989 statement of the theme looks denser, more packed with information. The symbols are smaller than those of the 1942 score, and there seem to be more of them. Each motif is identified by a name characterizing the action in the 1989 score, while the 1942 notation identifies only the whip action. Word notes give dynamic qualities for the movement sections in 1989; the only key in the 1942 score is a space measurement sign preceding the staff, indicating that everything is to be performed very broadly. In addition to the supplementary information which accompanies the score, the 1989 notation contains some production notes within the score itself, such as the "slow curtain m[easure] 9," and the lighted area for the scene with its implications for the dancers. [7]

There is more detail in the contemporary score, resulting in description which is fuller and more explicit. For example, in measure 6 of the "Opening March," the 1942 score shows just directions for the upper and lower arms--that the gesture shades the eyes must be inferred. In the contemporary score, in addition to the direction symbols for the arm, the notation shows the hand over the eyes through use of an addressing bow and the motif is named "scouting." [8]

While the more detailed and explicit description makes the movement intention clearer, it also makes the action seem more literal, less abstract. This emphasis of the notation is supported by changes in the dance which clarify intention but work against abstraction.

The housewife's exit, countering the groups' direction of travel at the midpoint of the "Opening March," is a simple turn and run with arms widespread in the 1942 score.[9] In the 1989 notation, her arms wave as she runs, her head shakes, and word notes indicate, "H cannot cope. A screaming fit."[10]

Later in the ballet the outlaw Billy performs a stylized kick, first seen in his soliloquy. The kick is repeated after he kills the character Alias in the first posse chase, and again when he kills Alias in the "Jail Scene." In the 1942 version, only the leg gesture is recorded: it could be directed toward the dead body, or more generally symbolic of Billy's defiance and callousness.[11] In the 1989 score, not only do word notes--"'kicks' the dead body"--and use of the addressing bow spell out the action, but also, each time, Alias rolls over. [12]

Another change links two scenes together, a connection not apparent in the early notation. In the 1989 score, the twisting, ducking action that forms one of Billy's three signature movements in his soliloquy is used to refer back to Billy's first encounter with sheriff Pat Garrett, after the death of Billy's mother. Doris notes that the signature movement

A Comparison of Two Scores of *Billy The Kid* 3

"should look like Billy as a young boy frightened by Garrett's consoling hand on his shoulder ..." [13] The two actions are almost identical in the 1989 score: a forward thrust of the right shoulder combined with a body twist and symmetrical plié. [14] In the earlier score, the two actions are not so clearly related. Billy simply shrugs off Garrett's hand and walks away in the 1942 "Street Scene," [15] and the signature movement of the 1942 soliloquy shows the chest, rather than the shoulder, moving forward in space. [16]

Using scores instead of film or videotape to demonstrate changes in a ballet allows separation of choreography from performance, since videotape captures a single performance, while notation attempts to record the movement as the choreographer wishes it. Subtle differences which could be the result of an individual dancer's variations show up readily in comparison of scores. As a dance evolves over a period of time, however, so does a notation system, and separating the effect of the notation on perception of the movement is tricky.

One of the issues at conferences of the International Council of Kinetography Laban has been the amount of detail necessary to record an action and the extent to which imagery or intention should be recorded. In the contemporary score of *Billy The Kid*, the amount of detail and the statements of intention combine with changes in the movement to produce a sense of more literal action, while the movement choices and the simplicity of the early score make the sequences seem more abstract.

Also frequently raised at ICKL conferences is the issue of whether or not movement should be described in terms which reflect the way we conceive of it. If the choice of notation symbols indicates a kind of intention--a limb that is simply bending versus one that is making a shape in space, for example--then descriptive terms would affect the way a dancer understands and performs the movement. [17]

Many dissimilarities between the two scores of *Billy The Kid* are the result of changing notation rules rather than differences in movement understanding. Examples include drawing of the symbols for parts of the arm and hand (⊨ instead of ⊨ , ⧸ instead of ⧸), the sign for large or wide space measurement (⌐ instead of ⋈), and the symbol for the center of gravity (▣ instead of ●). Other distinctions include the old rule that a hold sign was not needed to retain a support if there was only one leg gesture; description of midpoint between normal standing and the floor as place middle for the center of gravity (▤ instead of ⊠); and the changes previously described on page 2. These rules must be known in order to read the score, but they do not affect perception of movement.

Alteration in the rules or symbol drawing does not account for all of the divergences, however. One of the principle changes is that bent limbs were more likely to be written as a contraction of the whole in 1989, and as directions for the upper and lower arm and leg segments in 1942. Instances in the "Opening March" theme include the overhead arms[18] and the leg in attitude.[19] Also, the whip action in the 1942 score is performed with the lower arm while the upper arm is stationary,[20] but in 1989, the gesture uses the whole arm.[21] These are only a few examples from a single section, but writing choices are similar throughout the scores.

Compounding the alteration from parts to whole is a modification in the angles formed by the bent limbs. In general, limbs in the 1942 score have a greater amount of bending than those in the 1989 score. Again taking examples from the "Opening March," the rein-pulling is performed with the arm fully contracted in 1942,[22] while in 1989, the elbow makes a right angle.[23] Similarly, direction of limb segments for the "running motif" attitude produced four degrees of bending, a 60° angle, in 1942,[24] while only one degree, a 150° angle, is shown in 1989.[25] Less obvious are the third degree, right angle bend of the clasped arms and attitude in 1942,[26] versus the two degree, 60° angle of these movements in 1989.[27]

Emphasis on whole versus part may or may not influence perception of the movement, but a propensity toward straighter or more bent limbs will certainly change the look of the piece. In the scores of *Billy The Kid*, these aspects combine to produce an impression of greater angularity in 1942 and a sense of longer, less broken body lines in 1989.

Another difference which has the potential to influence performance is analysis of torso movement as a tilting action (1942), or as a body folding (1989). The descriptive choice of folding versus tilting shifts focus from direction in space (1942) to action in the body (1989). Though less predominant or consistent than the part/whole descriptions or the variance in bending, these changes in the notation occur in several places, principally the "Opening March,"[28] and the card game.[29] Elsewhere, a writing change alters the body part which gives a bow-legged look to a riding theme that occurs throughout the ballet. The action is described with a movement of the hips in 1942, but in 1989, the effect is produced by keeping the weight on the outer edges of the feet.[30]

If analysis differs between whole versus part, or folding versus tilting, whether or not the notation affects perception and resulting performance of an action is arguable, especially when the final position is the same. If the degree of bending varies, however, or the location of the action in the body differs, there are slight but clear alterations in the movement itself.

The initial intent of this study was to show how the same movement was written over an interval of approximately forty-five years. I found, however, that I was not just comparing notation: the movement itself had changed. The way an action is produced in the body, angularity or longer body lines, abstraction versus clarity of image, and a broader definition of the work which includes the manner in which it is produced are differences which have implications not only for methods of recording, but also for study of dance style changes.

Dissimilarities in the 1942 and 1989 scores of *Billy The Kid* could be attributed to a number of variables: notators' choices, developments in the notation system, changes in the ballet, or varying preferences in movement style. For the sake of comparison, I chose major themes in the ballet, and broad categories of differences in the scores. There remain a number of changes in the work, both small and large, which might be interesting for future investigation and which might shed more light on how a dance evolves through time.

Notes

1. *Newsletter,* Dance Notation Bureau, Jan. - June, 1949, p. 1; and conversation with Ann Hutchinson Guest, 7 August 1991.

2. Airi Hynninen and Virginia Doris, *Billy The Kid.* 1988-89 Labanotated score of the ballet by Eugene Loring (New York: Dance Notation Bureau Library), p. ii.

3. Ibid., pp. ii-xxv.

4. Ann Hutchinson, Helen Priest Rogers and Anne Wilson, *Billy The Kid.* 1942 Labanotated score of the ballet by Eugene Loring (New York: Dance Notation Bureau Library), "Soliloquy," p. 1, meas. 3, 5.

5. Ibid., p. 1, meas. 3, count 3.

6. Ann Hutchinson Guest remembers that the score may have been updated for the 1949 revival of the work. Conversation with Guest, 7 August 1991.

7. 1989 score, p. 2; 1942 score, "Opening March," p. 1.

8. 1989 score, p. 2..

9. 1942 score, "Opening March," p. 10, meas. 28.

10. 1989 score, p. 13, meas. 44-46.

11. 1942 score, "Billy Kills Alias as a Land Agent, p. 6, meas. 45; Ibid., "Jail Scene," p. 12, meas. 24.

12. 1989 score, p. 138; Ibid., p. 242-243.

13. Ibid., p. 131.

14. Ibid., p. 118, meas. 303; p. 131.

15. 1942 score (recopied section, n. d.), p. 48, meas. 300.

16. 1942 score, "Soliloquy," p. 1.

17. For a discussion of this issue, see Rob van Haarst, "Reconstructing KIN/LN Grammar," unpublished paper presented at the International Council of Kinetography Laban's sixteenth biennial conference (York University, Toronto, Canada, 1989).

18. 1989 score, p. 2, meas. 16; 1942 score, "Opening March," p. 1, meas. 3.

19. 1989 score, p. 2, meas. 17-18; 1942 score, "Opening March," p. 2, meas. 4-5.

20. 1942 score, "Opening March," p. 2, meas. 4.

21. 1989 score, p. 2, meas. 17.

22. 1942 score, "Opening March," p. 1, meas. 1.

23. 1989 score, p. 2, meas. 14.

24. 1942 score, "Opening March," p. 2, meas. 5.

25. 1989 score, p. 2, meas. 18.

26. 1942 score, "Opening March," pp. 1-2, meas. 3 and 4.

27. 1989 score, p. 2, meas. 16 and 17.

28. 1989 score, p. 2, meas. 16; 1942 score, "Opening March," p. 1, meas. 3.

29. 1989 score, p. 148, meas. 30-32; 1942 score, "Card Game in the Desert," p. 7, meas 25-27.

30. 1942 score, "Billy Pursued," p. 3, meas. 22; 1989 score, pp. xx-xxi.

2 Opening March

114

$\frac{3}{4}$

13

G
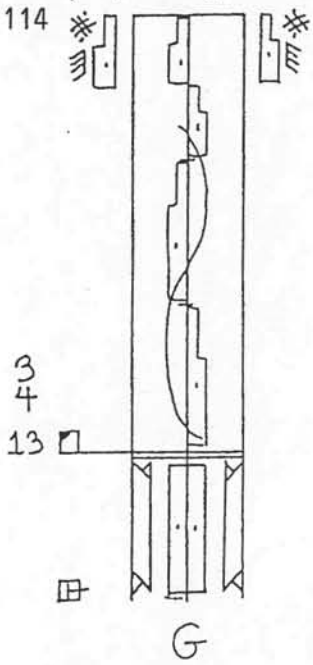
Overture M. 1-13
Slow curtain M. 9

M. 14 = A 1
  rein motif
M. 15 = A 2
  axe or sledge
  hammer motif
M. 16-17 = A 3
  covered wagon motif
M. 18 = A 4
  running motif
M 19 = A 5
  scouting motif

16

15

14 A

sharp

19

18

17

G   G
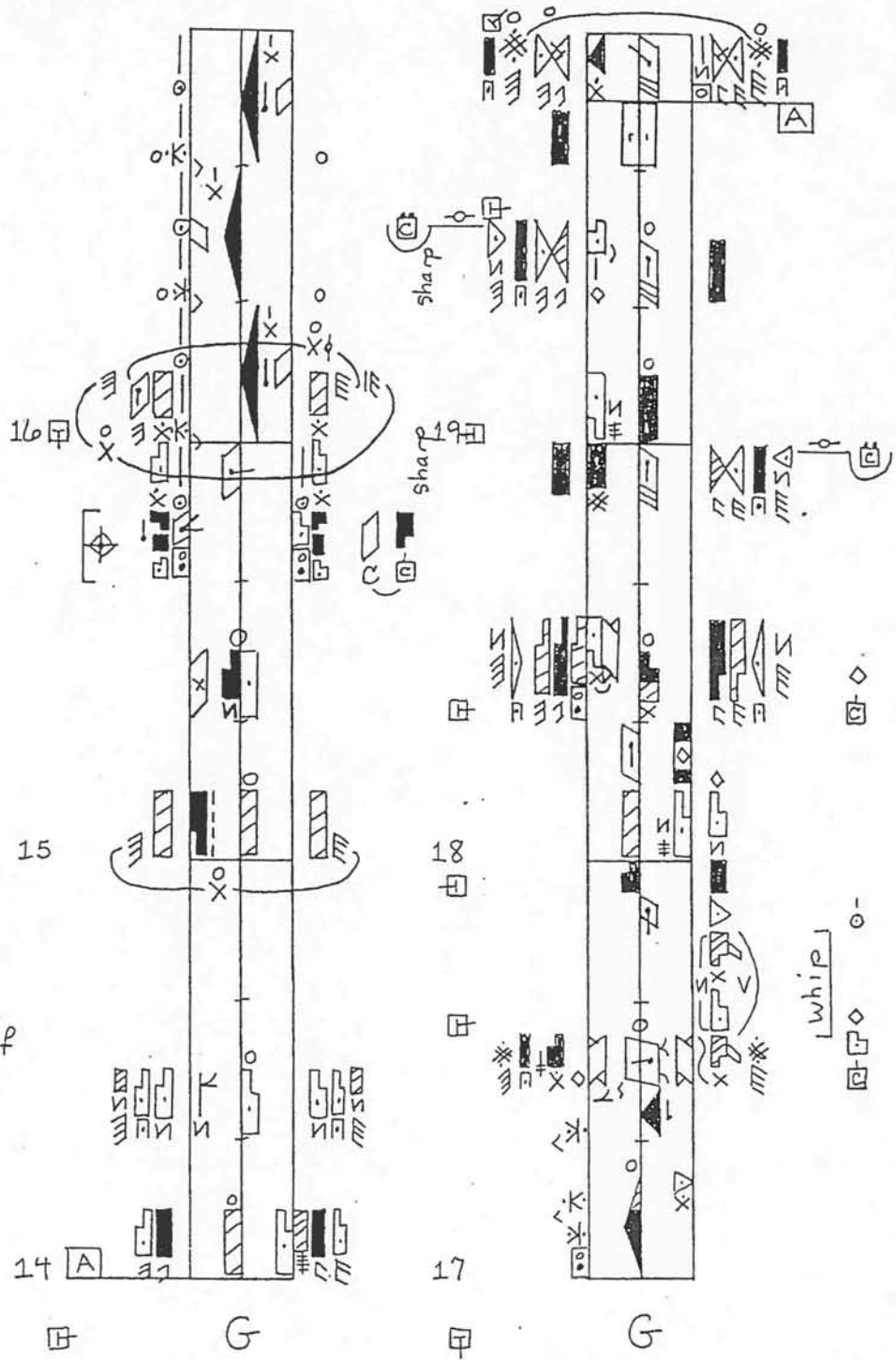
Movement of Section A
is assertive, direct,
weighty.

"Opening March,"
theme, 1989 score

whip

13-22

P
G
H
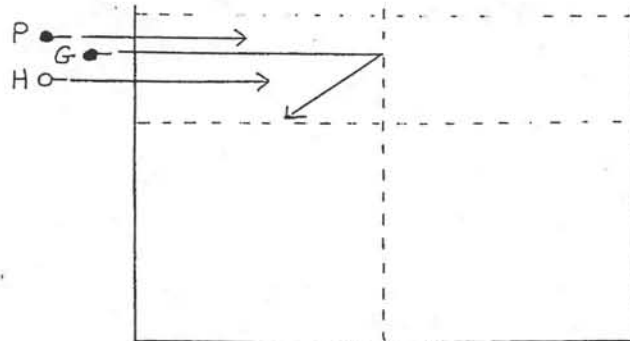
Only this
area of
stage is
lighted by
2 pipes in
the downstage
right wing.

The rest of the
stage is dark
except for
dawn lighting
on the back
drop. Dancers
must stay
within lighted area.

"Opening March,"
theme, 1942 score
(reduced to 77% of size)
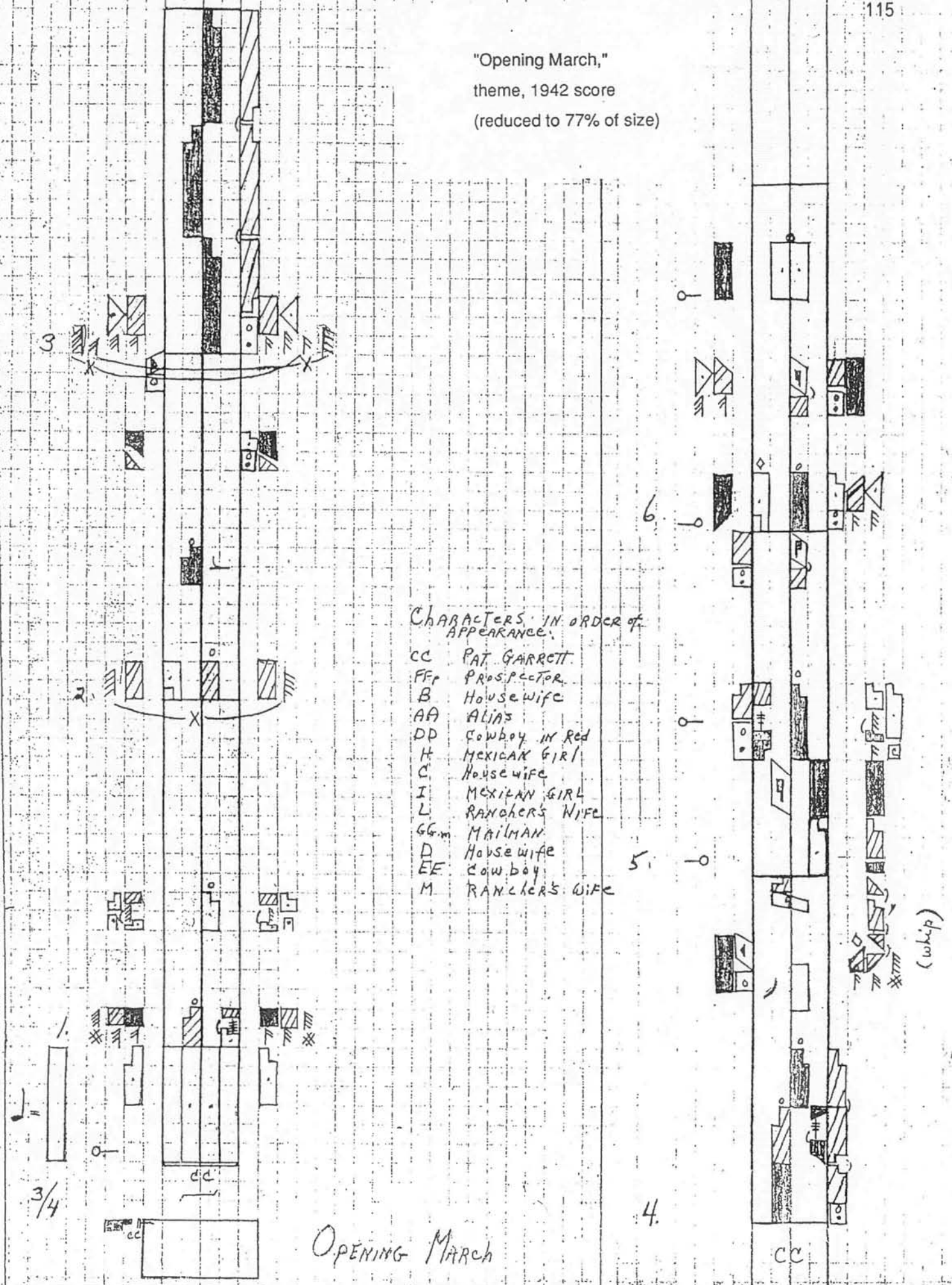
CHARACTERS IN ORDER OF
APPEARANCE:

CC   PAT GARRETT
FFp   PROSPECTOR
B   HOUSEWIFE
AA   ALIAS
DD   COWBOY IN RED
H   MEXICAN GIRL
C   HOUSEWIFE
I   MEXICAN GIRL
L   RANCHER'S WIFE
GGm   MAILMAN
D   HOUSEWIFE
EE   COWBOY
M   RANCHER'S WIFE

OPENING MARCH

Kicks the "dead body"

Draws "gun"

Rolls "cigarette"

I chuq I

I
II } Billy's signature
III } movements

☆ Signature I should look like
Billy as a young boy frightened
by Garrett's consoling hand on his
shoulder, M. 303.

3-6
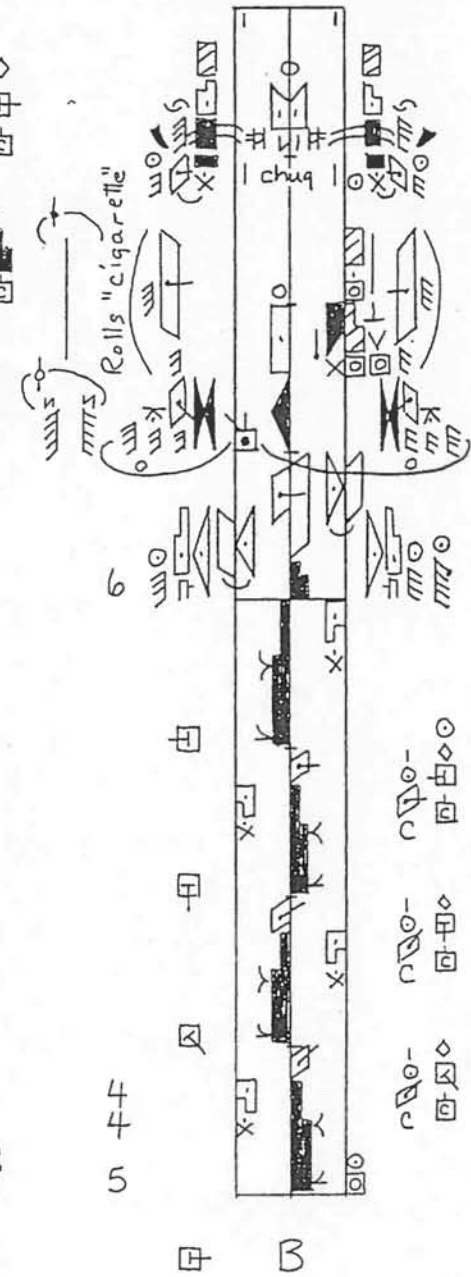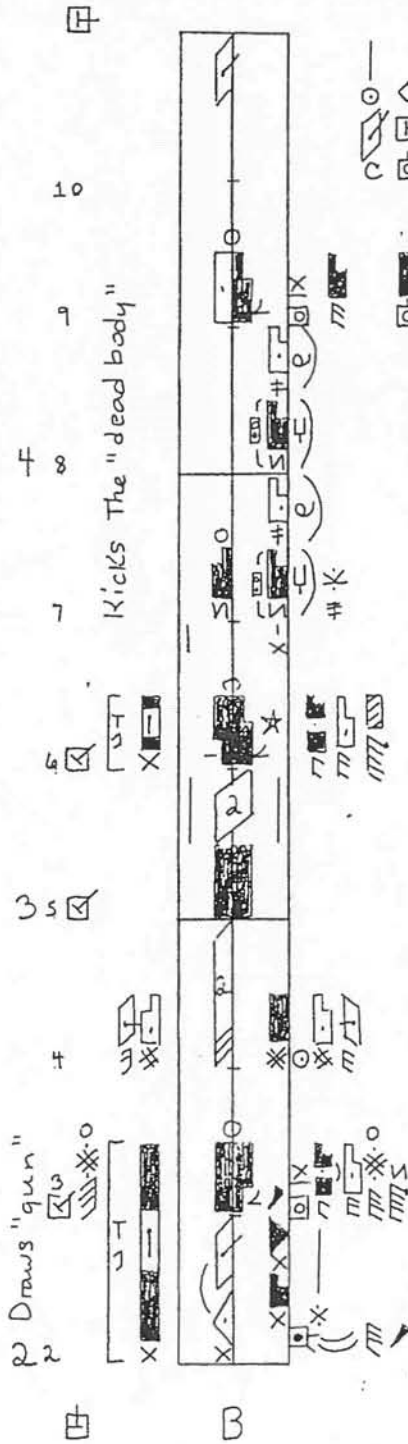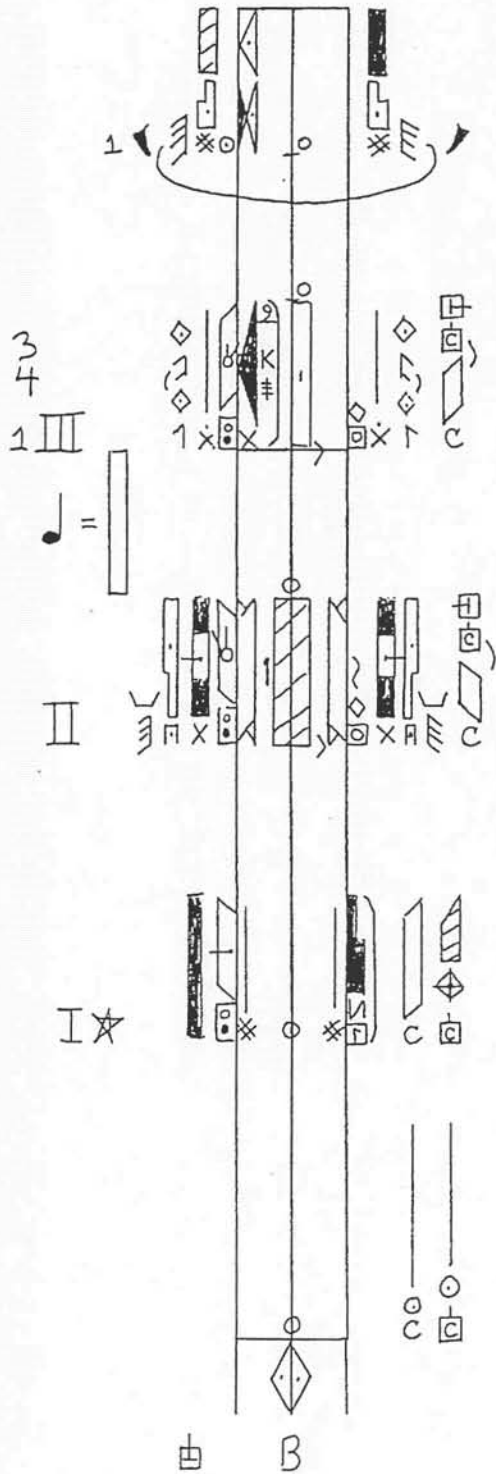
☆ B may land in
1ˢᵀ position although
4ᵀʰ position is preferable.
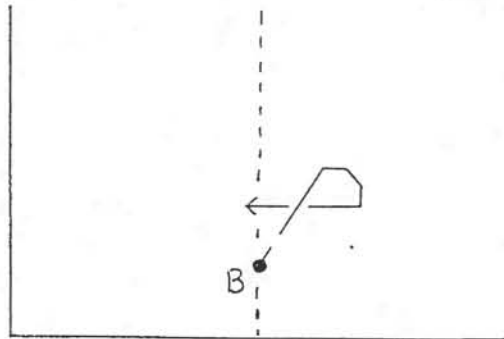
"Billy's Soliloquy"
1989 score

"Soliloquy"
1942 score
(reduced to
77% of size)

117
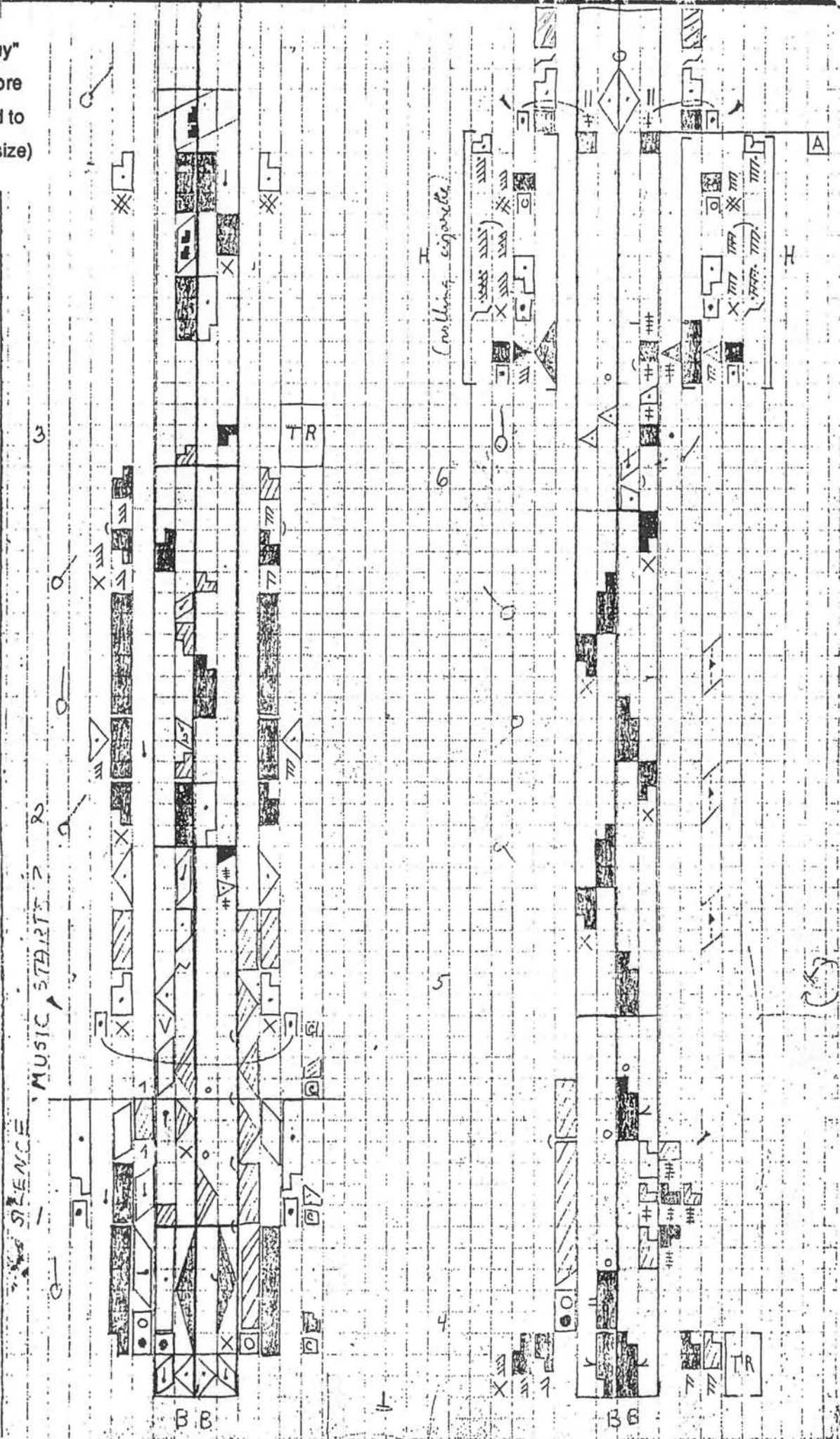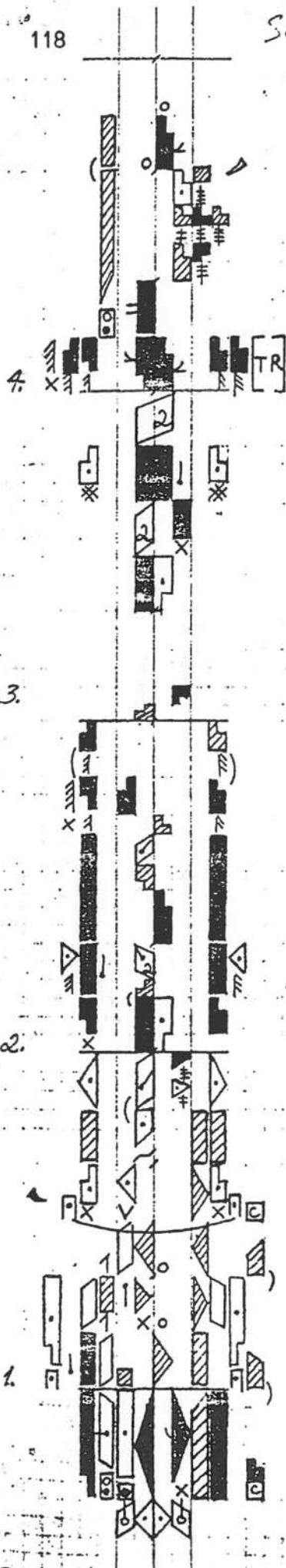
Soliloquy

"Soliloquy"
recopied score, n. d.
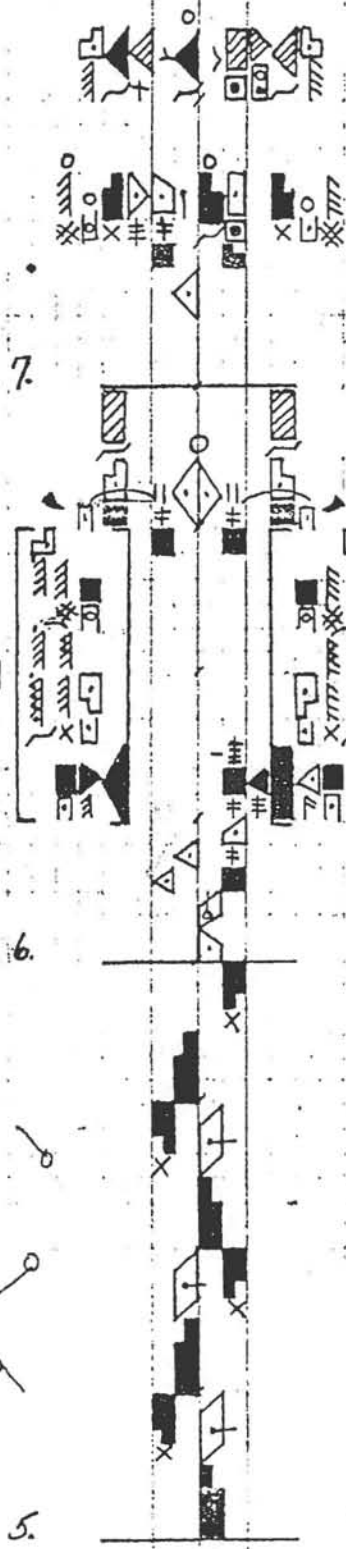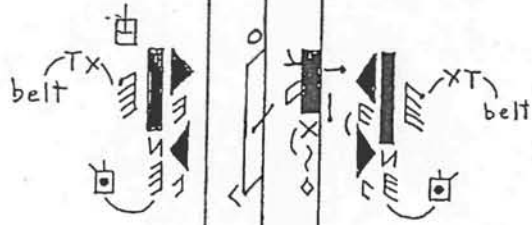
Kicks the dead body

belt
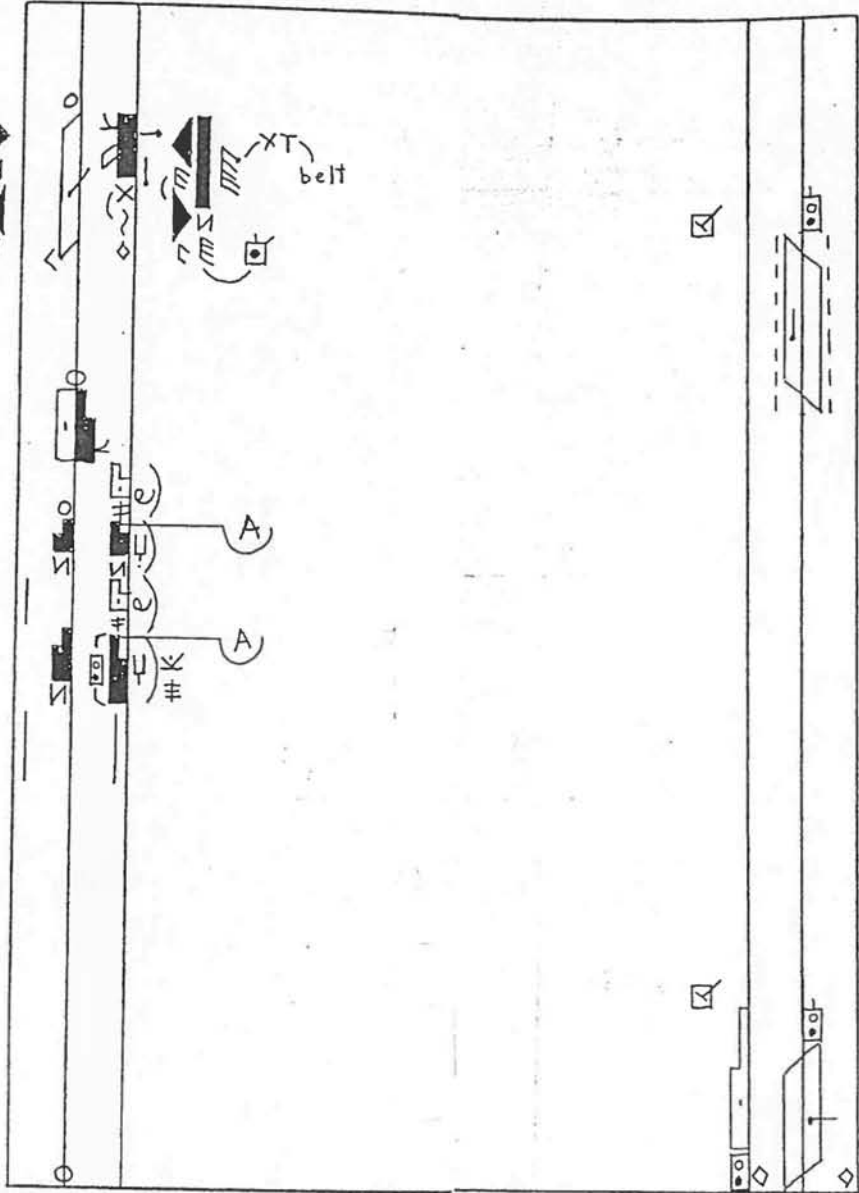
Billy's kick:
above, 1989 score;
below left,
1942 score.

B   A

24

B.B
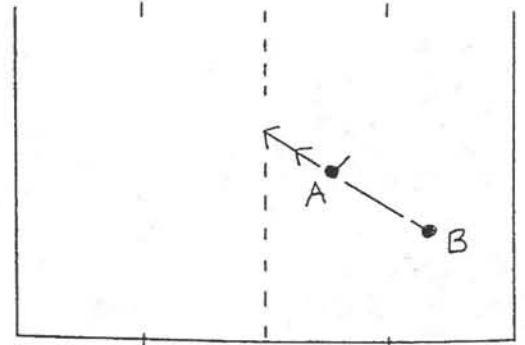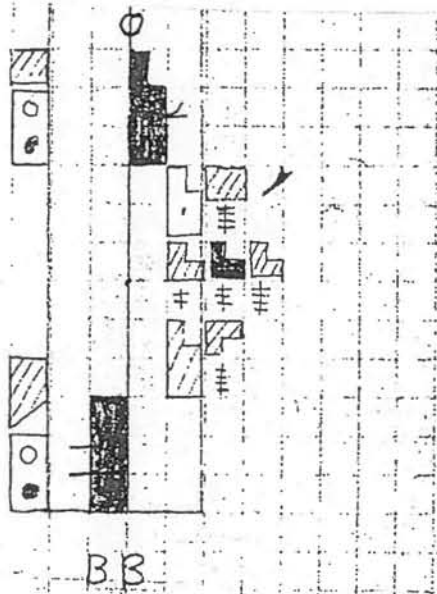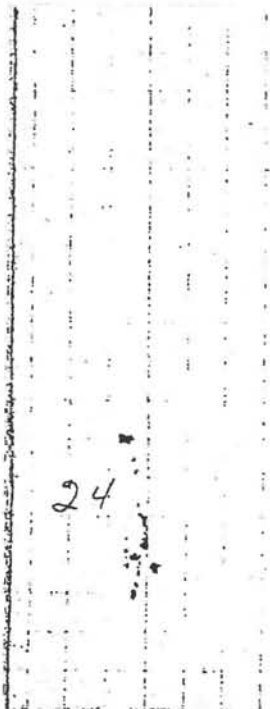
In silence. Kick the dead
body.
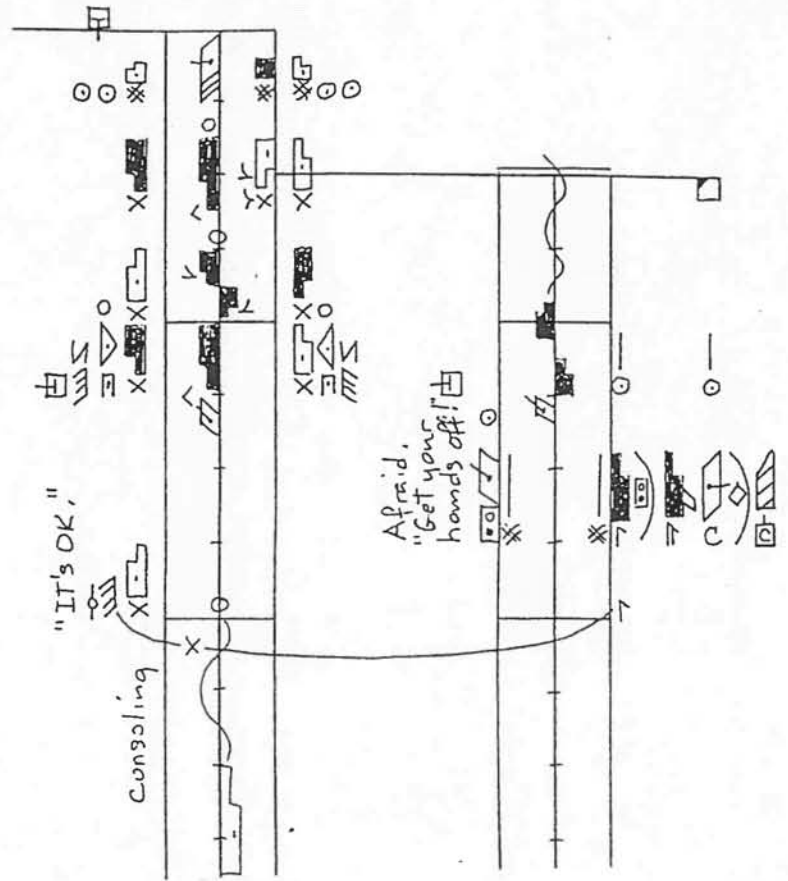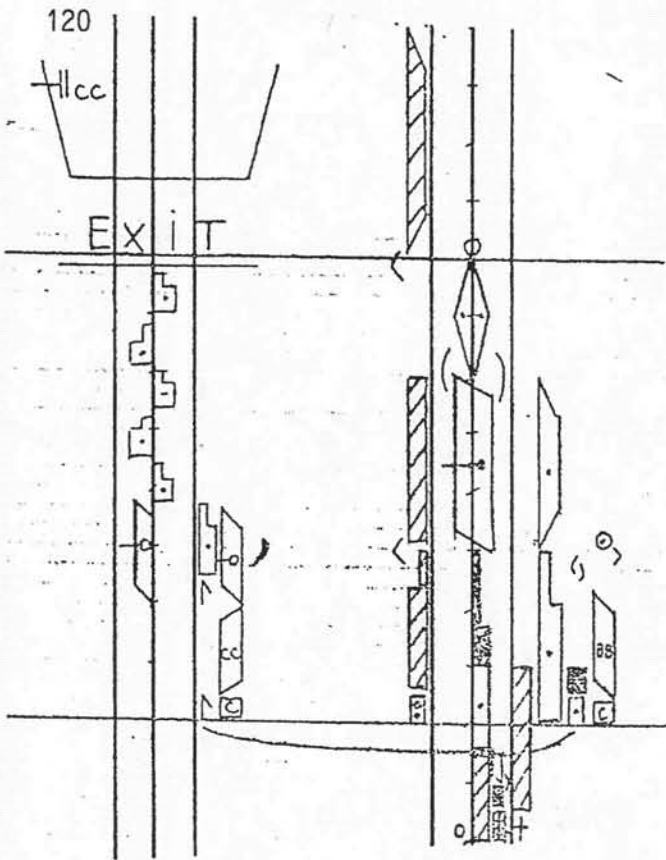
Garrett consoles Billy
after the death of Billy's mother:
top left, 1942 score
recopied, n. d.;
top right, 1989 score.
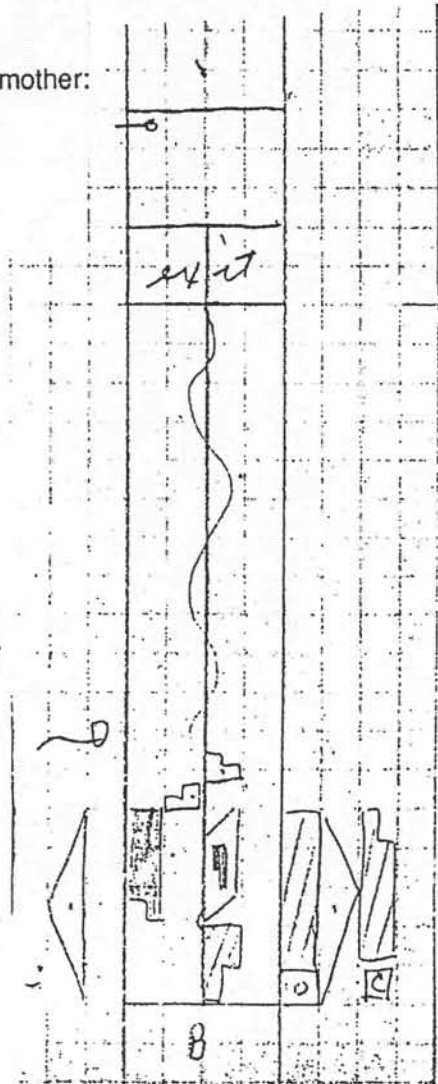
Housewife's exit,
"Opening March":
bottom left, 1942 score;
bottom right, 1989 score.
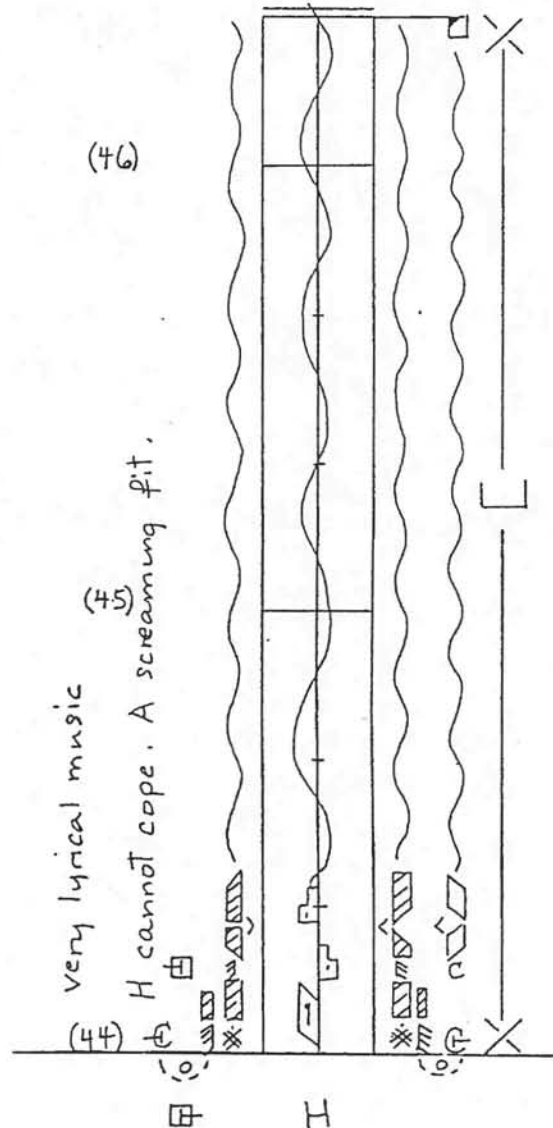
Riding:

top right, 1942 score;

bottom, 1989 score.
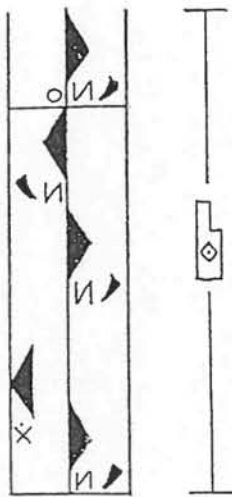
GLOSSARY

= riding

The weight is supported on the outsides of the balls of the
feet as in the Cowboy walks. The dancers should work for a
bow-legged look by keeping their knees over their feet
without allowing their feet to turn out. The boots must
produce a sound.

COWBOY WALK

a slightly bow-legged cowboy walk

The weight is transferred from the
outside of the ball of the foot to
the outer border of the whole foot.
Visualize John Wayne, a little
stiff from many hours in the
saddle, walking from his horse to
the nearest saloon.

POLES APART: THE PROP NOTATION OF <u>BAMBOO GROVE</u>

by

Mary Corey, University of California, Irvine

In the Fall of 1989, I began notating a modern dance work, <u>Bamboo Grove</u>, as part of the Chinese Dance Project at the University of Hawaii, Manoa (Judy Van Zile, project director). Choreographed in 1988 by Ming-shen Ku, <u>Bamboo Grove</u> presented an unique notation challenge in its use of five-foot long bamboo poles as a prop/design element.   As <u>Bamboo Grove</u> was taught, it became clear that the variety of ways in which the poles could be moved demanded a relatively detailed description of the poles' movements. This   presentation will   describe   the   analysis and notation of the pole movement in this dance work.

The   first and   perhaps knottiest   problem in arriving   at a clear notation for the poles was the lack of a consistent free end and fixed end for the pole.   Many of us have experience in reading or notating props that are similar to a pole: swords, flags or banners, and wands come immediately to mind. These more traditional props generally have a consistent free and fixed end. The dancer usually holds one end of a sword, for example, in his hand, allowing the notator to designate that end as the fixed end and the opposite end (the sword's tip) as the free end. There is often an instruction to the reader that the wand or sword is considered an extension of the arm (or lower arm).   However, after the first rehearsal of <u>Bamboo Grove</u>, it became clear that this prop would not be so easily dealt with.

The dancers held the pole at either end and at any point in the middle. The pole might rest on the floor horizontally, perpendicularly, or at an angle. One end might be pulled or pushed along the floor. The pole was often allowed to fall from a vertical position with one end on the floor only to be caught at the other end by the dancers. It was sometimes important to show the orientation of the pole to space: was the pole horizontal or was it vertical as it was being carried, tossed, or otherwise manipulated? Finally, the pole's movements encompassed a large range of possibilities: somersaulting, wheeling, cartwheeling and combinations thereof.

Rather than attempt to invent a system that would answer all questions about the pole, I opted instead for a "checks and balances" approach to the notation of the pole, in the hope that if one description didn't make sense to the reader, perhaps another would. This system employed several indications which related directly to the movement for the pole:

1. Arm direction. I attempted in most cases to approximate the arm direction that resulted in the pole movement. I tried not to fall back on only action strokes for the arms.

2. Indications for the pole. A separate column (similar to a staff but without staff lines) was used for the pole. It was labeled by the word "pole" at the beginning of each new page. I used several means, often in combination, to describe the action or situation of the pole.

a. Pole direction. Where a clear spatial description seemed to be either clearest or best aligned to the

choreographic intent, direction symbols were used.

b.   Visual abbreviations.   A system of drawings were glossarized to indicate common situations of the pole.

c.   Pole movement. The Labanotation symbols for somersaulting, wheeling, and cartwheeling were used alone or in combination to indicate the path of movement for the pole. The axes used to analyze these movements were identical to those for the performer.

d.   Design drawing.   This   indication was used sparingly--most often when a clear design was being described in space or on the floor.

GLOSSARY INDICATIONS FOR THE POLE
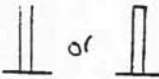
The glossary for Bamboo Grove included several visual abbreviations for the situation of the pole. In this regard, I was inspired   by Sandra Aberkalns' notation of David Parsons' The Envelope, which I had reconstructed in 1988. I found Aberkalns' system of abbreviations quite helpful in reading the score and adapted her system while adding abbreviations necessary to Bamboo Grove. The Bamboo Grove glossary included the following entries:

INDICATIONS FOR THE POLE. All movement for the pole is understood to be passive.
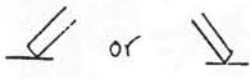
1. = the pole. A general description.

2.   ▭   =   the pole is parallel to the floor.

3.   ▭   =   the pole is resting on the floor and is parallel to it.

4.   ‖ or ‖   =   the pole is perpendicular to the floor, and one end
                  is resting on the floor.

5.   ⊥▸   =   as in #4, but sound is produced when the pole contacts
              the floor.

6.   ⟋ or ⟍   =   the pole is at an angle to the floor, and one edge
                  is touching the floor.

7.   ⟋ or ⟍   =   as in #6, but the pole slides on the floor.
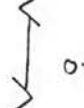
↶   When written in the pole column or above indications for the pole,
    a release indicates that the pole releases from the floor.

The Bamboo Grove glossary also included an explanation of

wheeling, somersaulting, and cartwheeling for the pole:

∧ or ∨   = the pole somersaults. Axis is judged from the performer.
pole pole
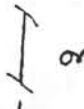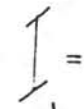
            side view

∫ or ⌡   = the pole cartwheels. Axis judged from the performer.
pole pole

            back view

∫ or ⌡   = the pole wheels. Axis judged from ✛.
pole pole

            viewed from above

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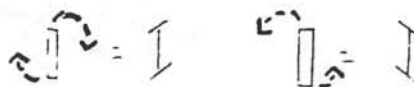
Finally, the glossary identifies a way to check the reading of the pole in the more complex sections of the notation. In notating the pole movement, I placed a black elastic band around one end of the pole. In the notation, one end of the pole symbol is shaded. If the shaded end is to the right, then you should begin with the back band to the right in reading the movement. My reason for including this system arose from the lack of a consistent fixed and free end for the pole, and my hope was that this usage would provide an internal check or confirmation for the reading of the pole. This usage was an experiment, and I am now of the opinion that it is largely unnecessary, given all of the other indications for the pole. The glossary entry read:
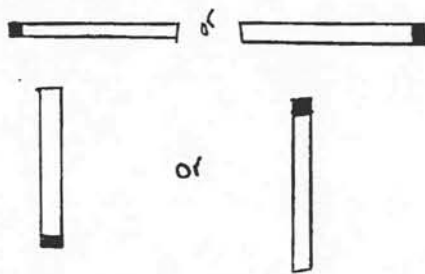
Reconstructor's aid for determining the poles' relationship to space or to the dancer--an approximate description. To use this aid, place an elastic band around one end of the pole. That band corresponds to the shaded end of the pole symbol in the notation. This indication is used in the male solo (page 1) to help the reader become accustomed to the uses of the pole, and in the more complex movements for the pole in other sections. It is intended to help the reader learn the dance, and is not intended for use in rehearsal.
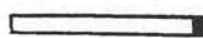
the elastic band is to your right.
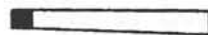
the elastic band is to your left.

the elastic band is toward the ceiling.

the elastic band is toward the floor.

NOTATION EXAMPLES

Following are several notation examples that illustrate the usages described above. The prop is a bamboo pole approximately two inches in diameter and long enough to reach the face area when it is stood on end in front of the reader. A broom handle could be used in reading the notation, although it will probably be a bit short for most readers. Bamboo Grove has been reconstructed from the score by Linda Crist at the University of Iowa and will be performed in 1991-92, and the dance will also be reconstructed by Robin Moeller at The Ohio State University in 1991-92.

Still in silence; tick marks and bar lines are for reconstructor's assistance.

(NO VOICE OVER)

(can hear pole
hitting floor on
voice-over tape)

Pole must always relate to the same
spot on the floor, or else entering dancers will not be able to catch it

do not travel.
do not tilt the
pole.

Pole must be
on the same
spot as before.

pole falls

pole falls
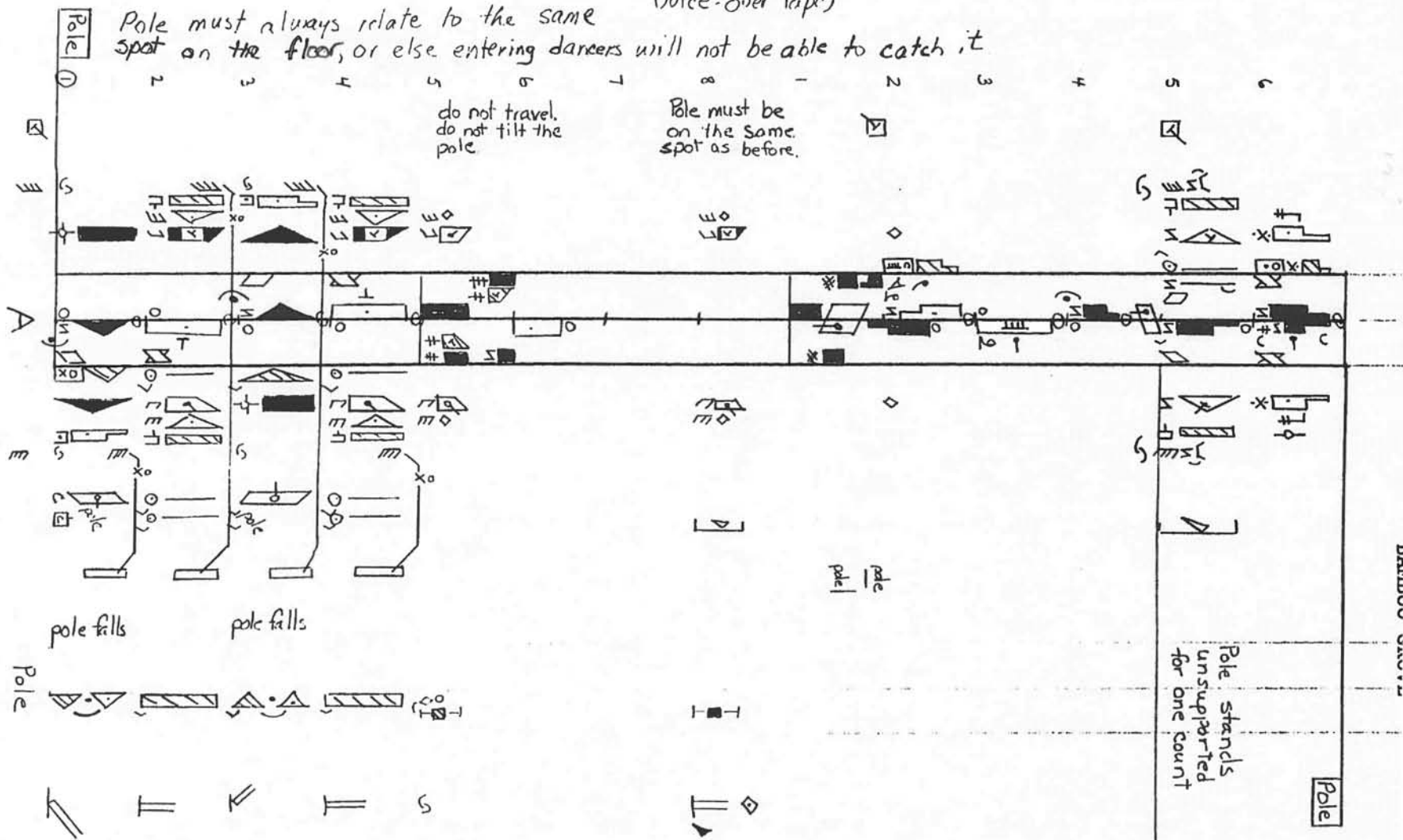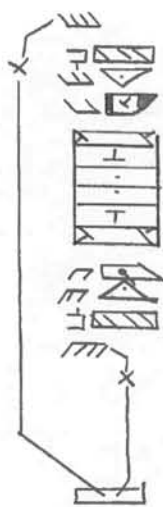
Pole stands
unsupported
for one count

Pole

ABCDEFGH

(VOICE-OVER STILL CALLING OUT COUNTS)

☆ see detail

pole

pole

Pole

3/8

☆ Detail,
counts 6-7

Dancer count 5-9

"SHAPE"

"SHAPE"

"UP"

pull the pole
with your left
hand. As if pole
is heavy, use
effort.

slide hand toward
end of pole
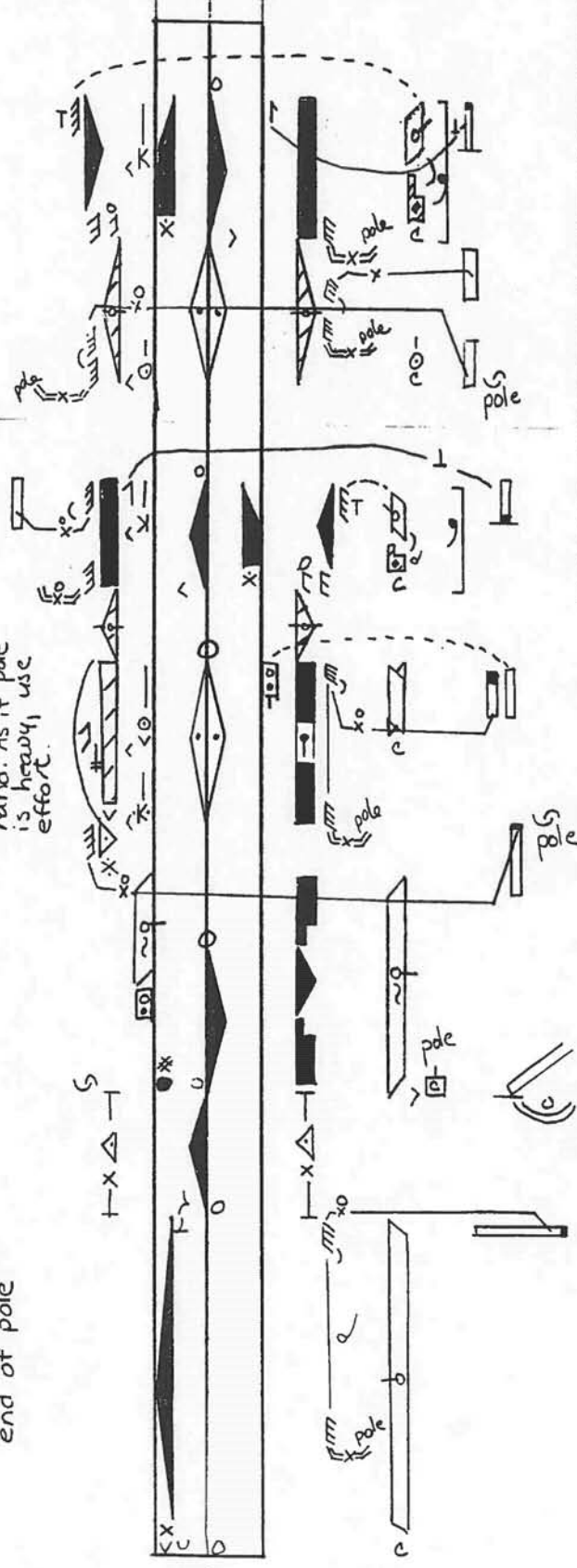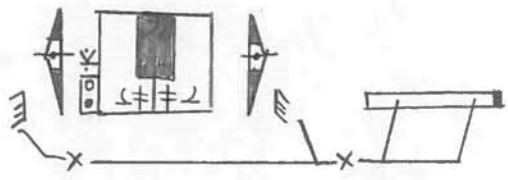
"LEFT
LEG"

Pole

pole

pole

pole

pole

pole

A

"RUN"

"THROUGH
THE
LEGS"

Pole

Important:
Arms no
higher than
notated here.

ALL

(NOTE CANON)

BGH

ADE
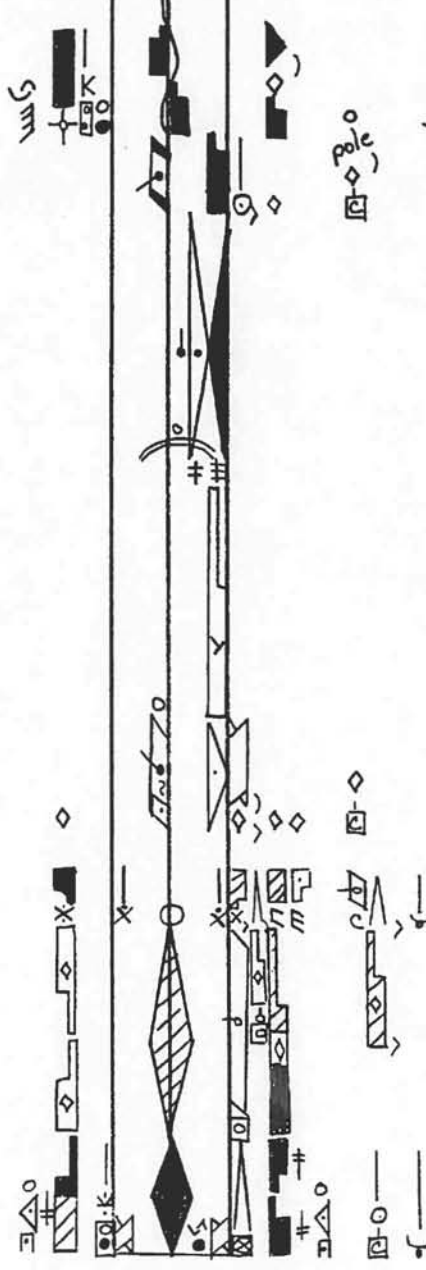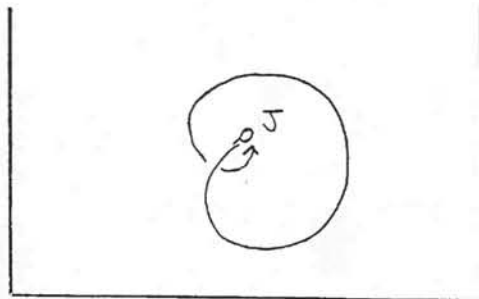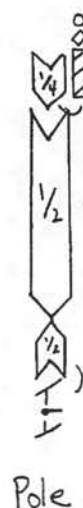
POLE
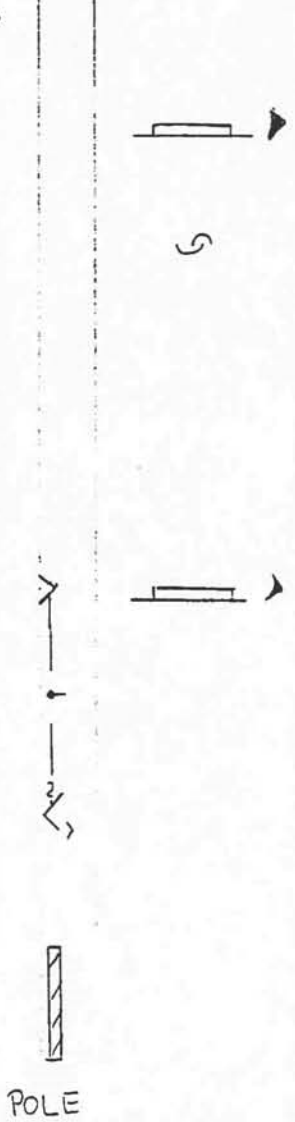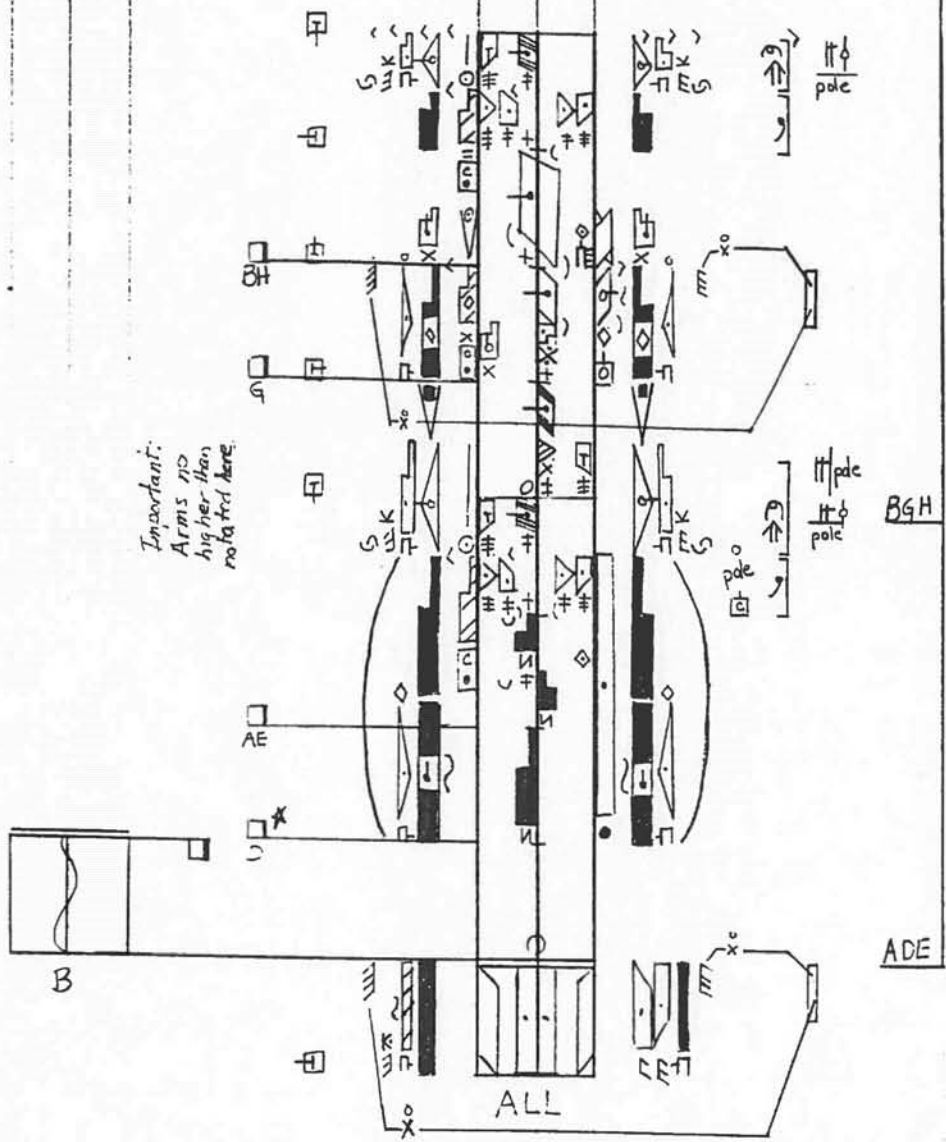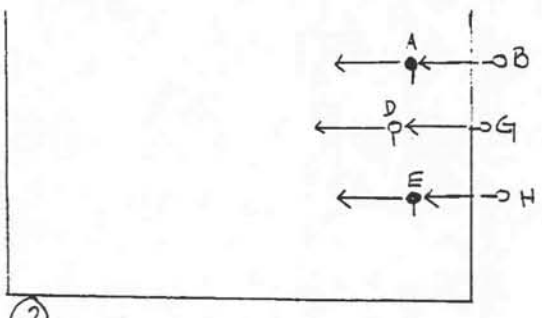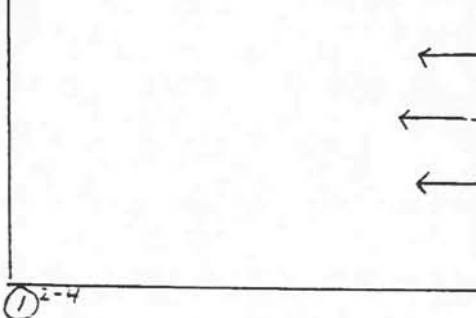
★ Note: The downstage & upstage people
take the step on count two
while still in the wing. This
allows the "triangular" spacing
to occur easily

Basic Symbols   Shorthand

in between directions

complete circles

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Grand Rond de J   Jete
en dedans

Rond de Jambe en l'air   Grand Rond de Jambe Jete.

Rond de Jambe
à terre
en dehors
en dedans

Examples of the
comp   La Thin
and   short hand.

1 The complete circle ends
   when it started.

2 The symbol(s) w thin the
   "turn" ("pa ") s n shows
   ½ way aro d the circle

DANCE SUITE 1985 No.1 (The Seasons)   by HETTIE LOMAN

A Practical Reconstruction Session

A practical reconstruction session based on the first movement
of Hettie Loman's dance suite "The Seasons" was led by Sally
Archbutt. The suite was choreographed in 1985 as a series of
classwork studies for advanced dance students to Handel's Concerto
a due Cori No.2 in F. Members of the Conference were given a copy
of the score of the first movement, "Winter", to study a week
before the practical session took place.

The original plan had been to work in two practical groups,
one to be led by Sally, the notater, with her long experience of
Hettie's dance style and approach, and the other to be led by a
different reconstructor with no previous knowledge of the piece.
A second session had been scheduled for the groups to show their
different renderings and for discussion of their interpretations
in relation to the dance score. Els Grelinger had kindly agreed
to be the second reconstructor. However, in view of the difficulty
of only one suitable space being available, it was decided that
all the practical participants should work together coached by
Sally.

In relation to the score, before the session quite a number of
people asked how the direction signs and inclusion bows referring
to 'upper body' movements should be interpreted, this method of
indicating bends and twists of the spine being more commonly used
by European kinetographers. There was discussion about the signs
for leading with different surfaces and edges of the hand, in
particular whether the sign for the heel of the hand rather than
the palm should have been written in some cases. It was noted
that a tick rather than a dot was written in error on the outside
of the signs for the little finger edge. of the hand. The question
of the difference between the concepts of 'leading' and 'guidance'
was raised.

Hettie Loman congratulated the dancers for how they had tackled
the movements and captured the form and spirit of the piece in
such a short time. Many people said how much they had appreciated
the session.

The score of the complete Dance Suite was published in 1990
(ISBN 0 9513143 3 5) and is available from:

CROYDON DANCE THEATRE,
53a Croham Road,
South Croydon,   Price £5.50 + pp 75^p(UK) £1.50(Abroad)
Surrey CR2 7HE   U.K.

Teaching Labanotation in Southeast Asia[1]

Rhonda S. Ryman, Associate Professor
University of Waterloo,
Waterloo, Ontario CANADA

This past winter I had the unique opportunity of experiencing first-hand how the Laban system works in a non-Western context. From 2-28 March 1991, I had the pleasure of teaching Labanotation to eleven dance artists from the Southeast Asian countries of Thailand, Singapore, Indonesia, and the Philippines.[2] This workshop was run by the SEAMEO Regional Centre for Archaeology and Fine Arts (known as SPAFA). The Centre is an autonomous international organization operating under the Southeast Asian Ministers of Education Council (SEAMEO). SPAFA's objectives are "[to] promote awareness and appreciation of the cultural heritage of the Southeast Asian countries through the preservation of archaeological and historical artifacts as well as the traditional arts; [to] help enrich cultural activities in the region; [to] strengthen professional competence in the fields of archaeology and fine arts through sharing of resources and experiences on a regional basis; and [to] promote better understanding among the countries of Southeast Asia through joint programmes in archaeology and fine arts."[3] The objectives of the Labanotation program are "[to] train dance and dance drama teachers in the techniques of Labanotation; and [to] produce Labanotation experts in SPAFA member countries in order that they can notate the traditional dances in that system for the benefits of education and cross-cultural understanding."[4] The goal is to train Labanotation practitioners, hence SPAFA's reference to the students as "trainees."

The moving force behind the workshop was Dr. Chua Soo Pong, SPAFA Senior Specialist, Performing Arts. Dr. Chua is a remarkably eclectic man who has been described as a dance promoter, choreographer, playwright, reviewer, and raconteur. In the late 1970's, he earned a doctorate in anthropology under the Dr. John Blacking of Queen's University, Belfast, Northern Ireland. A staunch supporter of notation, Dr. Blacking encouraged Soo Pong to study Labanotation privately with Roderyk Lange in the Channel Islands. He soon became convinced of its potential value in the study of dance from his

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[1]This paper is based on a report to be published in an upcoming issue of CORD's *Dance Research Journal.*
[2]Southeast Asia also includes Malaysia and Brunei Darussalam. Unfortunately, the two designated dancers from Malaysia were unable to attend.
[3]*SPAFA Digest,* Vol. VII, No. 2, 1986.
[4]*SPAFA Status Report,* 1988.

own culture. Soo Pong and I first met during a Labanotation workshop I conducted at the 1981 Dance in Canada Conference in Montreal, and later at the 1990 Hong Kong International Dance Conference.

Last November, while sitting at my drafting table staring out at a bleak Ontario snowfall, I received a telephone call from a representative of the Canadian International Development Agency. He asked if I might be interested in teaching Labanotation to a small group of artists in Singapore during March. It seemed that the Canadian government was in the process of renewing its agreement with SEAMEO to provide Canadian human resources in fields ranging from biology and mathematics to archaeology and fine arts. I was to be invited to serve as a Canadian expert in Labanotation. I burned a lot of midnight oil working this into my heavily booked sabbatical schedule, but the experience was to prove more than worthwhile. I learned that two Labanotation workshops had been conducted in Indonesia during 1983 and 1986. In 1989, an intensive training course was held in Surakarta for ten students from Indonesia, Malaysia, the Philippines, Singapore, and Thailand. I later learned that one of the Indonesian teachers, Soedarsono, had studied Labanotation at UCLA while completing a Masters degree in Dance.

The 1991 course was organized by SEAMEO/SPAFA, in cooperation with Singapore's Nanyang Academy of Fine Arts. The Academy comprises departments of Music, Dance, Arts and Design, and most recently Applied Arts. Eight of the ten trainees from the 1989 course were able to participate, joined by three new students–two with no knowledge of Labanotation. This presented quite a challenge. In an effort to pinpoint the specific needs of each student, the class and I began by surveying all theory topics contained in the Dance Notation Bureau (DNB) elementary and intermediate courses of study, hoping to eliminate those judged of low priority. The only topic we agreed to discard was "lying on the ground"–a testament to the diversity of dance styles throughout Southeast Asia. We also agreed to cover certain topics contained in the advanced course of study (e.g., positions of the fingers, and use of properties). Ambitious goals for a four-week course! Six class hours were scheduled each day, five days a week. Each day began with a review of the previous lesson, followed by the introduction of a new theory topic with related readings and a short dictation. During afternoon sessions, each student worked on the notation of a short dance excerpt or motif from his/her own culture. These student projects were undertaken in the hope of realizing SPAFA's goal of producing Labanotation experts able to document the performing arts of their respective countries. All student projects will be included in the Final Report to be edited by Dr. Chua.

At the end of the first week we were joined by Madam Zhang Lingling, of the Beijing Dance Academy. Her participation was sponsored by the Lee Foundation, Singapore. Lingling presented readings from the recently published book, *Manual for Teaching Chinese Folk Dancing.*[5]

During the last week, we were fortunate to have Professor Judy Van Zile of the University of Hawaii, jointly sponsored by SEAMEO/SPAFA and the University of Hawaii. She drew on her extensive background in notating Indian and Javanese dance to illustrate the wide variety of intricate hand and finger positions and actions demonstrated by the trainees. She also demonstrated how the basic concepts of Labanotation can be used to show the handling of properties such as fans, candles, and poles.

The course culminated with the Closing Ceremony held in the Theatrette of the Singapore National Museum, on March 28. In addition to the presentation of official speeches and the awarding of certificates, the program included impressive performances by the trainees or their students:

1. "Fon Lous Doung Deoan," folk dance from northern Thailand, performed by Chommanad Kikkjun and Usa Sobrerk.
2. "Peacock Dance," choreographed by Tan-Low Mei Yoke and performed by her students.
3. "Asli," Malay dance presented by Hamzah Rahim and Halimah Hasbi, students of Som Mohammad Said.
4. "Cimo Cimo," a Singaporean dance illustrating racial harmony, led by Goh-Leong Lai Keun.
5. "Cariñosa," a Filipino courtship dance performed by Marie Legaspi-Miñas and Larry Gabao.
6. "Chinese Folk Dance," presented by Li Feng Quan, student of Chong King Ching.
7. "Tari Piring," a dance of western Sumatra, demonstrated by Dewi Hafianti.
8. "Balinese Dance," performed by I Ketut Darsana.

The Labanotated starting position for each dance was projected onto the stage as each was introduced; these are reproduced in the Appendix[6] and Figure 1. The variety of dance styles involved is apparent. The performance confirmed the high level of technical proficiency of the trainees.[7]

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[5]*Manual for Teaching Chinese Folk Dancing.* Ma Lixue, ed. (Beijing: Beijing Dance Academy, circa 1989).

[6]*Preliminary Report on the SEAMEO SPAFA Training Course in the Technique of Labanotation and its Implementation for Teachers of the Performing Arts (Singapore: SPAFA, 1991),* pp.21-22.

[7]Biographical data on the trainees is included in the *Preliminary Report on the SEAMEO SPAFA Training Course in the Technique of Labanotation and its Implementation for Teachers of the Performing Arts (Singapore: SPAFA, 1991), pp.14-15.*

As mentioned, the original trainees from 1989 were joined by three new students. Two, Lee Yen Hoe and Chong King Ching, had never studied notation. One, Goh-Leong Lai Keun is a graduate of the University of Oregon where she studied Labanotation with Janet Descutner. Lai Keun is now on the faculty of the College of Physical Education, Singapore. Yen Hoe had a good deal of computer experience and became quite proficient at using the LabanWriter.[8] Yen Hoe created the initial version of Figure 1 with very little assistance, after only three weeks of notation studies.
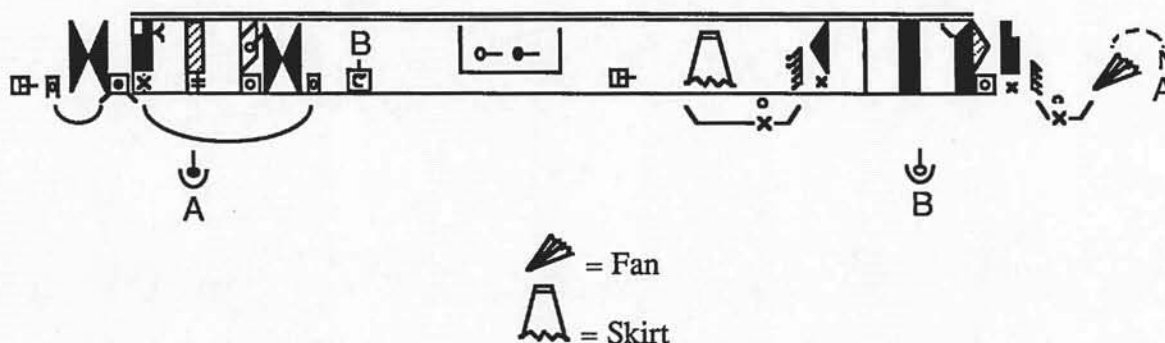
Figure 1. Starting position of "Cariñosa" is the national dance of the Philippines. It is a courtship dance which reflects the Filipino qualities of grace and charm.

This small group of students represented a great range of movement styles, many of them beyond the experience of someone trained primarily in classical ballet and modern dance. I was unsure of how Labanotation would meet the demands of these diverse cultures, and of how teaching methodologies based on Western theatre dance forms would work in a non-Western setting. After selecting the course content in consultation with the trainees, I decided to follow the basic pedagogical structure outlined in the DNB's Teachers' Certification Course (TCC). Basically, each lesson moves from the abstract to the concrete--the only way possible when dealing with such a mixed group. I began by presenting a "core" theoretical concept (e.g., turns). The class then explored applicable movement possibilities (e.g., pivoting locomotor actions, gestural rotations/twists). I then introduced related symbology (e.g., the parallelogram). Next, we read examples (from

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[8]I would like to thank Lucy Venable for making this wonderful program available. When I told a local computer dealer (South Grand Computers Pte. Ltd.) that several of the trainees were interested in seeing a demonstration of the LabanWriter, they immediately loaned us a Mac SE/30 for the final two weeks of the course. The computer came in handy for another unexpected task. I was asked to edit a preliminary report on the course, for distribution at the Closing Ceremony. Thanks to the Mac SE/30 and the LabanWriter, I was able to prepare it relatively quickly, and to include both text and notation.

simple positions and actions to excerpts of published scores). Finally we wrote examples (beginning with simple dictations, and culminating in student projects based on learned repertoire or their own choreography). As the month passed, I became aware of the strengths and weaknesses of this approach. For each theory topic, we encountered few problems covering theory, movement possibilities and symbology. We encountered varying degrees of success, however, in reading and writing examples. While most trainees were able to read and perform simple folk dances (e.g., to illustrate rhythmic stepping, jumping, and turning patterns), they encountered difficulties with excerpts from ballet barre work (e.g., to illustrate parts of the foot contacting the floor).

An anecdote from our course experience illustrates the problem very well. During one session, Lingling asked the students to read a "cha-cha" to reinforce my theory lesson on space measurement. They read the excerpt with no musical accompaniment and had no trouble figuring out what was on the paper, but the performance lacked something. Without the appropriate music, it is doubtful that a Westerner would identify the result as a "cha-cha." Yet I have seen that same excerpt reasonably interpreted in no time at all by Western students with much less knowledge of Labanotation. This reinforces for me the pitfalls in trying to learn a dance style from notation, and the importance of reading and writing within a cultural context.

| step/gesture rule | space measurement parts of leg & foot | centre of gravity analysis | final version |
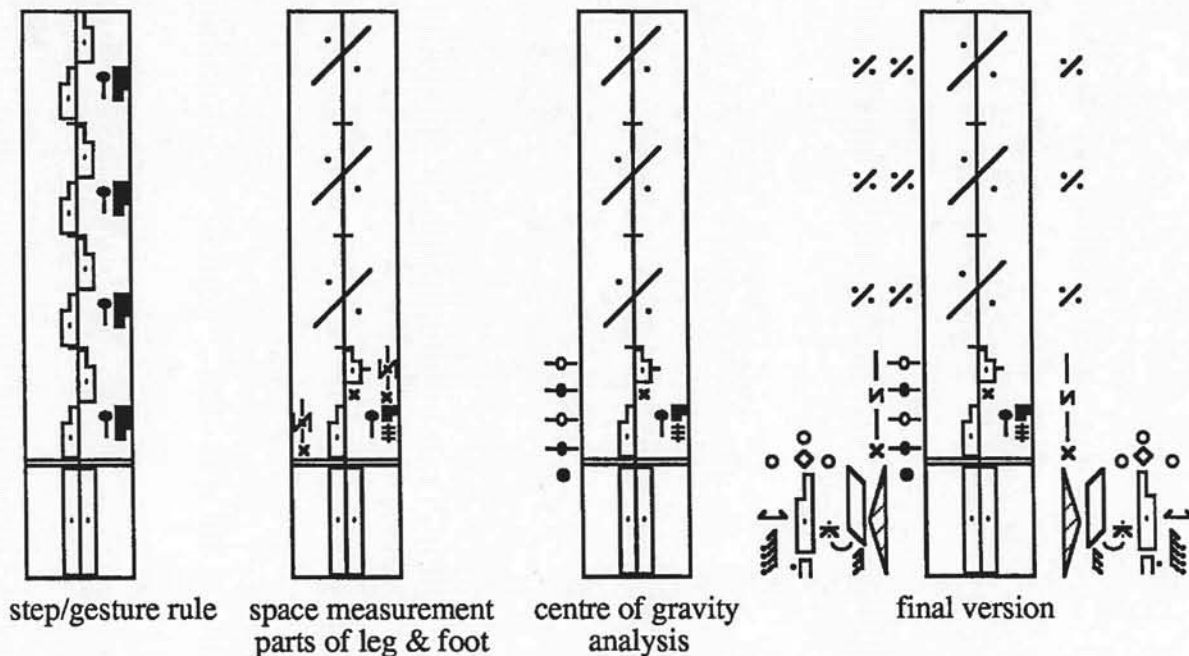
Figure 2. Step pattern from "Ragragsakan," a Kalinga tribal dance

In contrast to this, I had a very positive experience when one student tried to notate a simple repetitive step pattern from a Kalinga tribal dance, "Ragragsakan" (see Figure 2). Larry Gabao first selected this pattern to illustrate the step-gesture rule. He further refined his notation after we covered space measurement (to show a small step), and parts of the foot (to show one heel off the floor). Larry had considered using change of level during the step, but since the change was very subtle, he decided instead to show a leg contraction when we learned that theory. As always, I tried to perform the notation to make sure it said what he intended. My performance however was never quite right. Near the end of the course, Judy Van Zile suggested that Larry add an indication for Centre of Gravity. We had not yet covered that aspect of theory, and the class tended to go off on tangents all too often. I intentionally tried to stick to each day's theory–a decision that prevented me from seeing what was important about the movement. I had not been able to perform the movement correctly, even by imitating Larry's performance. But as soon as he added the C of G indications, I was transformed into a Kalinga woman! The movement felt right and, according to Larry, looked right. On the positive side, I had a first-hand experience in how Labanotation can clarify the essence of a movement. But this also reinforced how easy it can be to see what you are looking for, not what is there. Labanotation provides the framework, the tools. It takes an informed person to apply them.

Trainees were continually encouraged to make applications to their own dance experience, but this was not always possible. The Classical Thai forms notated involved intricate hand and finger actions, but little dynamic variation or rhythmic complexity. The Philippine Christian dances notated involved gestures of the whole leg and arm, with little use of the torso or fingers, in marked contrast to Philippine Muslim dances, which often involve sequential articulation throughout the limbs and torso. Balinese dance seemed to involve all body parts–from the fingers and toes to the eyes and eyebrows–moving in intricate rhythmic coordination and punctuated with frequent dynamic changes.

My Singapore experience led to two basic observations. First, the DNB's TCC guidelines worked well in this non-Western context, although this approach is most effective when culture-specific reading and writing examples are used. Second, in theory, there is no fixed order in which Labanotation topics must be covered. Published manuals (e.g., DNB study guides[9]) and reading material which follow an order based on the needs of Western

[9]*Study Guide for Elementary Labanotation*. Peggy Hackney, Sarah Manno and Muriel Topaz (New York: Dance Notation Bureau Press, revised 1977, orig. 1970). *The Intermediate Study Guide*. Jane Marriett and Muriel Topaz (New York: Dance Notation Bureau Press, revised 1986, orig. 1972).

dance and movement forms do not adequately meet the needs of all Southeast Asian dance forms.[10] It is envisioned that, in time, current trainees will gain sufficient knowledge of Labanotation to enable them to prioritize modules of theory and develop curricula and teaching materials suitable to their respective dance forms.

As mentioned, throughout the course each student worked on an individual project to record a representative dance or dance motif, as for example Larry Gabao's score of the Kalinga dance, "Ragragsakan." By the end of the month, each had completed a first draft to be refined and edited before the next course. We hope that their ground-breaking work will provide a body of scores illustrating excerpts of each region's dance. These scores will not only contribute to the documentation and preservation of the many rich dance traditions of Southeast Asia, but will also provide reading materials for students in subsequent SEAMEO/SPAFA courses, introduce these dance forms to people of other cultures, and provide a basis for cross-cultural comparisons in Asia and the rest of the dance world. A solid foundation has been provided for continued training that will enable these young dance artists to bring Labanotation into their own communities and use it to full advantage.

APPENDIX

The following two pages are reprinted from *Preliminary Report on the SEAMEO SPAFA Training Course in the Technique of Labanotation and its Implementation for Teachers of the Performing Arts (Singapore: SPAFA, 1991),* pp.21-22.

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[10]Although I have not yet examined them, a text and accompanying workbook recently published for anthropological studies might be of value in presenting the basic elements of the Laban system outside the context of Western theatre dance. See *The Laban Script: A beginning text on movement-writing for non-dancers,* and *The Laban Script Workbook,* Drid Williams and Brenda Farnell [Canberra: Woden Printers and Publishers; Australian Institute of Aboriginal and Torres Straight Islander Studies, 1990].

PIRING
(Name of Position: Alang Tebang·)

LABANOTATION by:
Dewi Hafianti (Indonesia)

⌣ = Dish
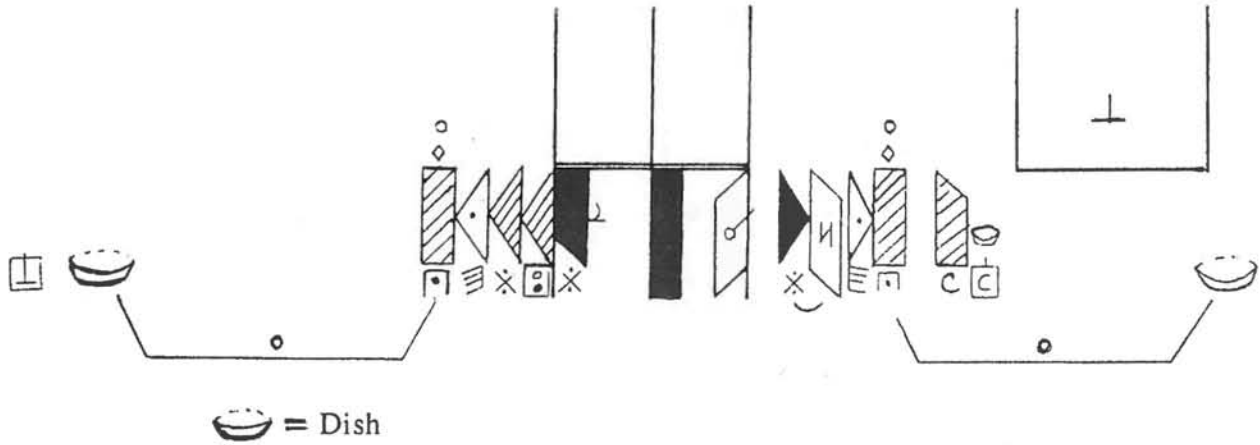
JARUNA JAYA-BALINESE DANCE
(Name of Position: Agem)

LABANOTATION by:
I Ketut Darsana (Indonesia)

= Fan   = Cloth (Kain)
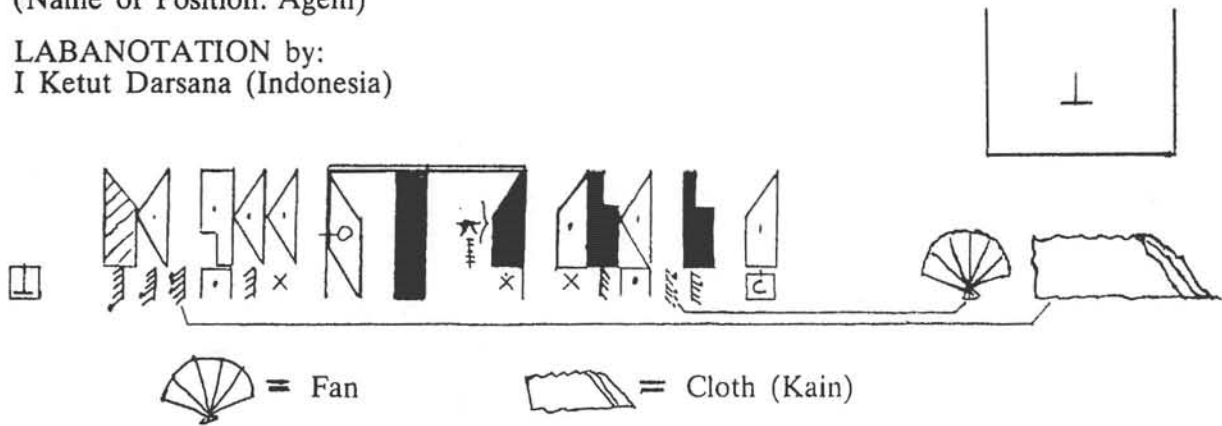
CIMO CIMO

LABANOTATION by:
Leong Lai Keun (Singapore)
梁丽娟
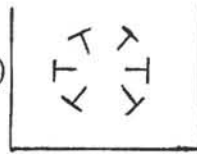
TIBETIAN FOLK DANCE

LABANOTATION by:
Chong King Ching
(Singapore) 庄耿精

Report on **SEAMEO SPAFA** Training Course in Labanotation, March 1991
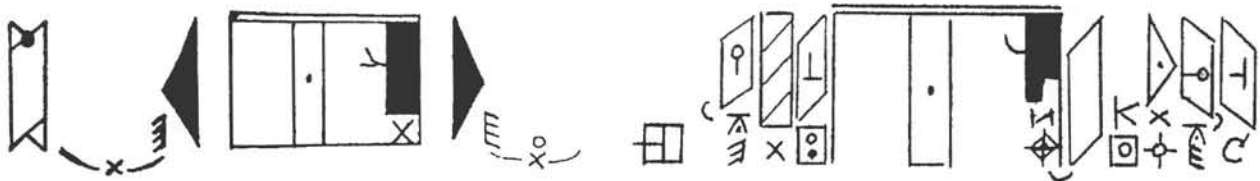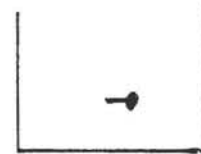
PEACOCK DANCE
Choreographed by
Low Mei Yoke (Singapore) 刘美玉

LABANOTATION by:
Low Mei Yoke (Singapore) 刘美玉
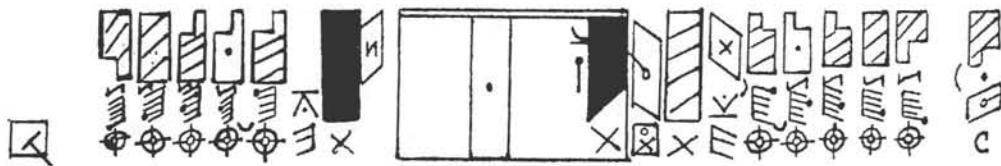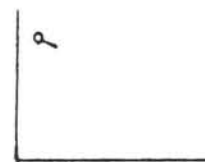
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LABANOTATION by:
Som Said (Singapore)

Autography by:
I Ketut Darsana (Indonesia)

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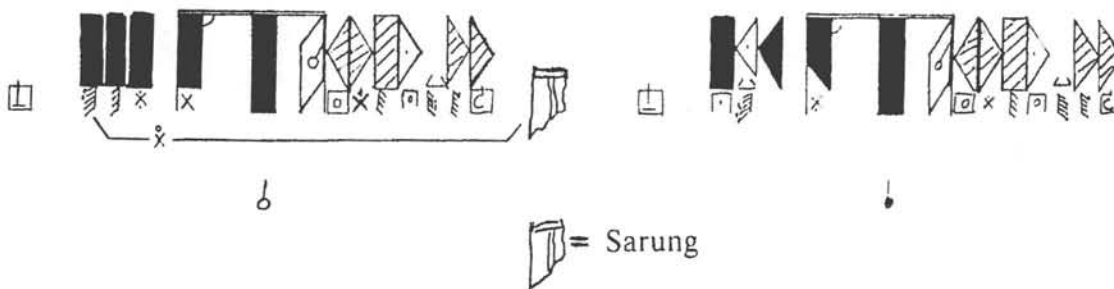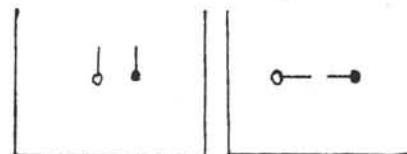
FON LOUS DOUNG DEOAN

LABANOTATION by:
Chommanad Kijkhun and Usa Sobrerk (Thailand)

Report on SEAMEO SPAFA Training Course in Labanotation, March 1991
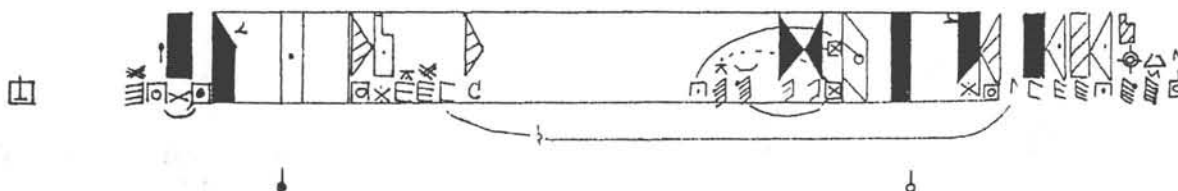
An experiment on creating a computer retrieval system
for Labanotation

by János Fügedi

A new branch of dance research, refered to as dance
technology, was emerging during the past twenty-twenty
five years, which covers the application of computers in
the field of dance. These applications range widely from
graphical representation of different movement notation
systems through screen animation, dance analysis and
teaching to the computerized lighting design for dance
performances. In the following a short recount of the
main projects at issue will precede the introduction of
an experiment on creating a retrieval program for Labano-
tation as a part of a larger project developed by me on
the advices of a former dancer now computer expert Sándor
Michaletzky.

Long before any other computerized dance notation pro-
jects David Sealy at the Iowa University produced a se-
ries of computer programs for Labanotation which were
able to edit, format, analyse, scan and manipulate dance
scores. If I conclude rightly it was the base for Judith
Allen's program (Allen 1979) Notate I. and Notate II.

Two programs were developed in the United States for
writing and editing Labanotation on Macintosh Plus com-
puters. One of them, LCs LN was made by Elsie Ivancich
Dunin (Dunin 1987) at the University of California, Los
Angeles. Another was LabanWriter developed by project di-
rector Lucy Venable, and programmers first George Karl,
later Scott Sutherland (Venable 1989) at the Ohio State
University.

Choreographer Andy Adamson at the Birmingham University
produced a program called "CALABAN", an adapted version
of the sophisticated AutoCAD Drafting Package for draw-
ing, editing and printing Labanotation on IBM computers.

Research groups lead by Thomas Calvert (Calvert 1988) at
the Simon Fraser University, British Columbia, Canada,
and Rhonda Ryman (Ryman 1986) at the University of Water-
loo, Canada, developed programs for writing and editing
Benesh notation on Macintosh computers. Calvert's program
also uses the digitized notation as input for animating
space filling vector figures on the screen to assist
choreographers in composition.

Graphic display of Benesh notation is the first part of an experiment by G. Politis and Don Herbison Evans (1986). Their goal was to produce animated bodies driven by compiled notation batch files with the help of Benesh Movement Language (BML - developed by Bruce McNair) and Numeric Utility Displaying Ellipsoids (NUDES - developed by Herbison-Evans) using connected computer systems.

A group of researchers and students, lead by N.I. Badler and S.W. Smoliar at the University of Pennsylvania, prepared a graphic editor for Labanotation as the first step of their program system. Their aim was to create a data structure (Tracton 1979) while writing the score and develop a compiler for screen animation of sphere-model figures (Badler and Smoliar 1979). Latest information indicates that the project has been discontinued. Badler (Badler 1989) also developed a method on how the Effort notation qualities can be approximated during screen animation by a combination of kinetics and dinamics computation.

Péter Rajka (Ungvari-Rajka 1988), a Hungarian choreographer living in Sweden, developed a dance analytical program called "Motographicon" in the frame of the larger NUNTIUS system which incorporates Macrosticon, a soft and hardware network for generalization and musical representation of acoustical events. "Motographicon" is based on Rajka's symbolic notation applying a similar staff and principles of reading as those of Labanotation. Besides displaying, writing and editing the notation on the screen the program analyses movement characteristics (parameters) as functions in time and is capable to control movement animation and point of view - all these in different windows. The program runs on a Microbee 128 and Macintosh SE, the animation has been implemented on Macintosh Plus.

At the 1988 conference in Nanjing, China, a team of Chinese researchers (Fu Yuging - Wang Chewei - Zhu Xiqun - Zhu Jiagbing 1988) introduced the skeleton and concept of their program system on IMB PC based on the Coordination Method of Dance Notation (Wu Ji Mei-Gao Chun Lin 1988). The program is planned to write, edit and store notation, to compile it into a source file for an interpreter which displays the still pictures, and (after another compilation) to display the "synchronized dynamic dance" by means of stick figures on the screen.

Diana Petty (Petty 1989) at the University of California developed a program called "Absolute (0,0,0)" to visualize movement on computer before trying it on live dancers. The program was based on the Geometric Design Processor, an interactive graphic system for modelling three dimensional objects.

Mary Alice Brennan (Brennan 1986) created a computerized methodology using Laban movement analysis to determine movement profiles in dance.

Judith Gray (Gray 1989) found a computerized procedure for recording and analyzing dance teachers' mobility during their activities in dance classes.

My program was primarily planned to serve the needs of the analysis of Hungarian folk dances (Fügedi 1988), based on the methods developed by Hungarian dance scholars, as György Martin, Ernő Pesovár (Martin-Pesovár 1961, 1963), Olga Szentpál (O. Szentpál 1958) and Mária Szentpál (M. Szentpál 1981). Their analysis focused on the identification of repetitive movement sequences, motives as they call it, and on the definition of dance structure, the sequence of motives. Being the Hungarian folk dances improvised and highly rich in motive variations, the definition of structure is a rather laborious work, especially in case of longer dances. My aim was to improve speed and reliability of analysis, at the same time survey a large amount of dances including those of the neighbouring nations and this way prepare a possibility of an established comparative research. The application of computer is also expected to raise new analytical methods and a deeper investigation of dance movement itself. Hopefully certain groups of functions in the program as "by products" will arouse interest of dance researchers and experts outside ethnochoreology.

The program is written in computer language QuickC version 2.0, runs under DOS on an IBM AT 386. The language is considered to be changed to C++.

In the present state of development the main functions of the program are: drawing symbols and staves on the screen, editing notation, stating reference areas, saving and loading notation files and searching single symbols. Being the program still in experimental condition to define an appropriate data structure and the needed suitable functions, it is not developed graphically matching the requirements of a detailed notation. Only a limited set of symbols can be drawn but the set is wide enough to make possible recording of simple motives and the definiton of all the analytical functions.

At present the input device is the keyboard. For pointing and positioning a cross-hair cursor can be moved around the screen by pressing the arrow keys. Symbols can be placed by opening a "symbol window", a box, whose size can be changed also by the arrow keys. When the size is set, symbols appear by pressing certain key combinations. For Labanotation applies a huge amount of signs the cor-

respondence of symbols and keys tried to follow the gen-
erative logic of symbol graphics: forward, right forward,
right side, etc. directions and pins are attached clock-
wise to the keys on the Numeric Keypad (NK): forward ar-
row, PgUp, right arrow, etc. For levels of directions the
NK keys are preceded by the shift keys (SHIFT = middle
level, CTRL = low level, SHIFT + CTRL = high level) and
for that of pins by single letter (b = black, t = middle,
w = white). For lack of better certain symbols and their
grades are attached to keys after graphical similarity
where it was possible Eg.. x signs and its grades = x + 1
or 2 or..., wide sign and its grades. n + 1 or 2 or ...,
body hold sign. o, etc. In other cases the symbol can be
intialized by pressing the starting letter of its name: h
= horizontal bow, a = action stroke, etc. Using the key-
board for placing symbols is faster compared to the use
of (sometimes superimposed) pop-up menus with a mouse
(LabanWriter) or even to that of predefined menu areas on
a digitizing table (CALABAN), while speed of positioning
the cursor to the desired place is far slower than in
case of any input device mentioned above. A possible so-
lution to improve input speed can be the merging of de-
vices Eg.: positioning by a mouse and symbol input by
keyboard.

A special service of the program is the predefined set of
motive staves. These small staves needed for preparing
folk dance motive charts of certain regions, examples of
any notation textbooks or supplement of papers can be
drawn by single hits of the function keys. The staves are
different in the number of measures, number of beats in a
measure, and in the existence of upbeat and starting po-
sition.

During the run of the program the datas of each of the
symbols and motive staves are stored individually in
chained structures which are - among others - the base of
a flexible screen handling and a wide variety of editing
functions. The ALT + e key combination opens an "editing
window" whose size can be changed also by the arrow keys.
Any number of symbols surrounded by the borders of the
editing window can be copied or moved to another place
(into another staff) or entirely deleted. Functions for
inserting symbols or staves into a page whose structure
was defined before is also planned to be developed.

When a staff is placed on the screen it automatically de-
fines a reference area within the boundaries of the
staff. It means that all the symbols within a staff get
an identification number representing their belonging to-
gether. This identification will later make possible car-
rying out search in notation files. While symbols can be
placed outside a staff still belonging to it, the refer-
ence are can be changed by will. Key combination ALT + r

opens a "reference window", its size can be varied - as in other cases - by the arrow keys. All the symbols within the stated reference area get the same identification number. A series of sub-functions takes care of the neglection of reference area overlapping, the changing and deletion.

Again for supporting search the score in the memory of the computer is saved in three different files: one for the symbols, one for the staves and the last for the reference areas. Key combination ALT + f + o promts the user for a file name to load and that of ALT + f + s asks for a user-defined file name under which the program saves the notation.

The first substantial step to analysis is creating the possibility of search. At present the program is capable to search single symbols in saved notation files and puts the result on the screen. After the target symbol was drawn on the screen it has to be surrounded by the "search window", which appears on pressing keys ALT + s. Hitting key "ENTER" promts for the name of the file in which the search is intended to be carried out then another "ENTER" starts search. At the end of search all the motives or notation examples are loaded in a search chained structure and put on the screen in which the target symbol appears independently from its column position and time value. I am working on a version of the search function in which a group of symbols can be searched and column and time value specified.

Even a fully developed graphical program with search function might raise interest of notation practitioners: during editing a score symbols could be easily replaced by the help of search which relieves the burden of the symbol by symbol replace, motive or movement vocabularies could be built as teaching or choreography making aid, textbooks or conference materials could be browsed for ways of applications of certain symbols or symbol combinations.

The further development of the program opens way to a wide range of applications: computer definition of movement categories from the relationship of symbols can lead to a deeper analysis of dance and can also be the base of interpreters between different notation languages. My original concept of analysis and the direction of development will certainly vary until an acceptable version can be released. Since the more experts deal with the subject the better, the more useful and user-friendly programs can be produced, working in teams, merging programs or ideas may speed up the process of program making.

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ACTIVITIES REPORT
1989-1991

TEACHING

• Conservatoire National Supérieur de Musique et de Danse de Paris
An intensive class of notation and movement analysis for professional dancers is offered since 1990/91 at the Conservatoire. The students will follow on in 1991/92 with an advanced level class and a new first year class will be opened.

• Université Paris IV-Sorbonne
Elementary and intermediate level were taught in 1989/90 and 1990/91 within the Cursus d'Etudes Supérieures en Danse.

• Université Paris VIII - Saint-Denis
The Dance Section of this University is currently including since 1989/90 an introduction class to notation.

• CNEM organised an advanced level class for 7 students in 1989/90, followed up with the supervision of notation projects.

• Various students including Sarah Lawrence College students in Paris have asked CNEM for private tuitions.

• The following centres asked for a presentation of the Laban system of notation:
Confédération Nationale des Groupes Folkloriques Français, April 1990;
Centre Chorégraphique National, Caen, November 1990;
Rectorat de Nantes, March 1991;
Centre National de Danse Contemporaine, Angers, March 1991.

NOTATIONS

• The following students notations are in progress:
Duo, chor. Dominique Brun;
Insurrection (excerpts), chor. Odile Duboc;
Aunis , chor. Jacques Garnier;
Les Prophètes , chor. Daniel Larrieu;
Water Music (excerpts), chor. Béatrice Massin;
Face Nord (excerpts), chor. Mathilde Monnier;
Caprice (excerpt), chor. Francois Raffinot;
Mime exercises from the Decroux technique.

• Yves Guillard has notated series of steps motifs for his study *Early Scottish Reel setting Steps and the Influence of the French Quadrille* published in Dance Studies n°13, CFDS, Jersey, G.B.
He is now finishing the notation of steps of *Danse de caractère en Sarthe*.

• The variations and Pas de Trois reconstructed by Knud Arne Jürgensen for *The Bournonville Heritage*, Dance Books, 1990, were notated by Ann Hutchinson with the assistance of Marion Bastien. Under the direction of Knud Arne Jürgensen M. Bastien has notated 18 steps before and after Bournonville, and will notate 50 combinations of the Bournonville School, both to be published by Dance Books. A Bournonville female variation from *Il Trovatore* was also notated and will be published by the Istituto di studi Verdiani, Parma.

• A group dance choreographied by Philippe Découflé for the opening ceremony of the Olympic Winter Games (Albertville 1992) is presently being notated by Marion Bastien.

RECONSTRUCTIONS

• Centre National de Danse Contemporaine
February 1989: Els Grelinger was invited in to set *Partita V*, Doris Humphrey, for the students company.

• Théatre Contemporain de la Danse, repertory workshop for professional dancers
January 1990: Marion Bastien was invited with choreographer Georges Appaix to teach excerpts of his notated piece*Antiquités*.
October-December 1990: Els Grelinger was invited to teach *Shakers*, Doris Humphrey, and *Brahms'Waltzes*, Charles Weidman.

• CNEM
May 1990: Els Grelinger taught a four days reconstruction workshop. Excerpt of *Water Study*, Doris Humphrey, and *Brahms Waltz Stretch and Snap*, Charles Weidman, were studied as well as various sight read excerpts.

NEWS

• The ninth meeting of the European Seminar for Kinetography, prepared and chaired by Roderyk Lange, was hosted by the CNEM, in Crépy-en-Valois, in April 1990.

• The tenth meeting of the European Seminar for Kinetography, prepared and chaired by Roderyk Lange, was held in March 1991 at the Centre for Dance Studies in Jersey on the occasion of the 20th anniversary of its foundation.

• The CNEM and the dance studio Trigon invited in April 1991 Grete Müller for a 5 days dance workshop related to the Sigurd Leeder method.

• In May 1991 the Théatre Contemporain de la Danse organised a day around the notation, with the participation of practitioners of the Conté, Eshkol-Wachman, Feuillet, Benesh and Laban systems. A federative organization is planned to be founded in order to promote notation in France.

• The Musées de Marseille organised the exhibition *Les danses tracées* presented during the spring in 1991, showing drawings and choreographic notations. In association was presented the exhibition *Zum freien Tanz, zu reiner Kunst*, produced by Harald Szeemann and the Zürich Kunsthaus.

PUBLICATIONS

• The publications of dance books in France are presently increasing, including original texts and translations of major texts. Here is a selection of the last publications related to notation:
- *Rudolf Laban, an Introduction to his Work and Influence*, John Hodgson et Valérie Preston-Dunlop, french translation, Actes Sud, Arles, 1991.
- *The Mastery of Movement*, Rudolf Laban, the french translation will be published in 1992 by Actes Sud, Arles.
- *Les danses tracées*, Ed. Dis-Voir - coedited with Musées de Marseille, 1991.
- *L'Aprés midi d'un faune*, Ed. Adam Biro, Paris, 1989.

• The following books are distributed through the CNEM:
- *Ausschnitt aus der Moderntechnik von Hans Züllig*, class exercises taught by Hans Züllig at the Folkwang Hochschule, notated by Anja Hirvikallio, 68 pp.
- *Die Frankfurter SeminarReihe in Wigman-Technik mit Prof. Gundel Eplinius (Zusammenfassung)*, workshop in the Wigman technique taught by Gundel Eplinius, notated by Anja Hirvikallio, 76 pp.
- A french translation of *Handbook of Kinetography Laban*, Albrecht Knust, Hamburg, 1956/58, made around 1968, has been revised and will be available in 1992.

The Dance Notation Bureau
31 W. 21 Street
New York, NY 10010 USA

NOTATION

From July 1, 1989 - June 30, 1991, the Dance Notation Bureau (DNB) completed of thirteen Labanotation (LN) scores and started three additional scores (see list). All scores will be housed in the DNB archive. Additionally, with permission of the choreographer, scores will be submitted to the Dance Collection, Performing Arts Research Center, The New York Public Library at Lincoln Center.

The DNB notators have been using LabanWriter, a Macintosh computer program to give word-processing-like ease to LN. LabanWriter was developed at the Dance Notation Bureau Extension at The Ohio State University and a first version was released in Oct. 1990.

Title	Choreographer	Notator
Apollo	George Balanchine	Virginia Doris
Tympani	Laura Dean	Leslie Rotman
Jocose	Hanya Holm	Terri Richards
Pursuit of Happiness	May O'Donnell	Terri Richards
Speaking in Tongues	Paul Taylor	Sandra Aberkalns
A Choreographer Comments	Antony Tudor	Airi Hynninen
Little Improvisations	Antony Tudor	Els Grelinger
Cakewalk	Ruthanna Boris	Virginia Doris
Minikin Fair	Paul Taylor	Sandra Aberkalns
The Sorcerer's Sofa	Paul Taylor	Sandra Aberkalns
Con Amore	Lew Christensen	Judy Coopersmith
Sea Shadow	Gerald Arpino	Leslie Rotman
On Being A Woman	Shirley Ubell	Dierdre Myles
Dances: In Honor of Poznan, Wroclaw, Katowice and Warszawa (Mazurkas)	José Limón	Ray Cook

TUDOR ARCHIVE PROJECT

As part of the Tudor Archive project, the notation of *A Choreographer Comments* and a revised score of *Little Improvisations* were completed and the notation of *Echoing of Trumpets* was begun.. The *Gala Performance* score is in the final phase of the checking process.

Interviews with Tudor experts has continued. Transcription of the interview tapes is underway.

RECONSTRUCTION

From July 1, 1989 - June 30, 1991, 96 restagings from LN scores were contracted by the DNB. Companies and schools in the U.S. from coast to coast used the DNB services; from California State University, Chico to SUNY, Purchase and including professional companies such as Ballet Pacifica, The José Limón Dance Company and Co-Motion Dance. Additionally reconstructions from DNB scores took place internationally in countries such as New Zealand, Australia, and Hong Kong.

EDUCATION

The DNB acts as an international examining and certifying body for professional notators, teachers and the LN theory levels. During ththe past two years, ten teachers of LN were certified. The Dance Notation Bureau gave a Teacher Certification Course in London, England during the summer of 1990.

The DNB offered a course titled *From Page to Stage* at the IV International Ballet Competition in Jackson, MS during the summer of 1990. By the end of the two week course, participants were able to read full ballet scores.

The DNB offered a notator training course during athe 1990-91 academic year. Among the students was a soloist from the Boston Ballet. The Boston Ballet supported her training in anticipation of her later becoming company notator.

LIBRARY

Greater use is being made of Labanotation scores. Circulation increased by 16% over last year.

Thirty-eight scores were microfilmed by the Dance Collection, Performing Arts Research Center, New York Library For The Performing Arts. Remaining scores will be microfilmed pending scheduling by the Dance Collection.

Improvements were made to the audiovisual collection. As part of this program, twenty-nine open reel tapes were transfered onto VHS format.

Members of the Library Committee, established to serve in an advisory capacity to the DNB Librarian, to help develop or change library priorities, and to provide assistance where possible through donations or volunteer help, have been working to improve library materials. As a result of the committee's efforts, autography corrections are being made to *Day On Earth*, and the catalog Notated Theatrical Dances is being revised.

The Ohio State University   Department of Dance
College of the Arts   August 1991

1990-1991 DNB Extension Report

I.   Lucy Venable announced her retirement from her position as Professor in the Department of Dance as of August 1992. After a lengthy search process, the position was offered to Sheila Marion, who will join the Faculty in September 1992 as Associate Professor with tenure.

II.   Besides the continued LabanWriter development (see attached), the other exciting development is the growth of the notation area at the graduate level. In 1990-91, there were nine students whose primary area was notation -- meaning their projects in fulfillment of their MA or MFA degrees would be in notation. Three from Asia came here for that purpose. The result has been larger graduate-level notation classes. Labanotation I had ten people in the Autumn Quarter. (All graduate students are strongly encouraged to take notation for a quarter, as well as any other subject they have not had. Besides expanding their knowledge of dance areas, it might uncover unsuspected talents.) Of those remaining in notation for the succeeding quarters, there are generally some for whom it becomes the primary area and they continue to a graduate project and/or the Teacher Certification Course. Three from this year plan to take Advanced and Directing courses.

Advanced Labanotation had ten people. The Directing course, which is a continuation of the Advanced course, had eight directors (seven graduate students and one undergraduate student). Lucy Venable, who was teaching this sequence, chose Limón's There is a Time because it had a large number of clearly delineated sections with a variety of characterisations. Only six dancers signed up to learn the work, so the directors danced in each other's sections also.

Vera Maletic's Effort class had an enrollment of 25, the largest to date. Her Space course for next year is projected to have a similar number. These courses are also taken by upper-level undergraduates.

We believe presenting notation through Motif Description makes the entry into notation non-threatening and enjoyable. It places the emphasis on performance (or composition if the teacher wishes, as, for example, John Giffin does) so dealing with symbols becomes less onerous. It also counteracts the idea that notation is very difficult.

III. Three of the students with a notation focus graduated this summer, having completed the following projects towards his/her degree:

Wendy Chu, now on the faculty of the Hong Kong Academy of Performing Arts, notated Victoria Uris' Breakers. Uris was a featured member of the Paul Taylor Company for a number of years, then co-director of the company Uris/Bahr and Dancers in New York City, creating numerous works for her own and other companies. She was a guest artist in our department, returned to get an MFA with a secondary focus on notation, and is now on the faculty. Uris read the score as it was being written and provided invaluable input as to the notation choices that should be made.

Greg Halloran directed Judy Allen's Swing. He now has the musical theatre teaching position at the High School of Performing Arts in Louisville, Kentucky. He is also director of their summer touring company.

(Both Greg and Wendy took the Directing course twice -- it being a good way of expanding their repertoire -- and were members of University Dance Company.)

Belle Leung completed a comparative study of classical ballet and Chinese classical dance using notated materials as well as interviews with teachers here and in Hong Kong.

Next year four graduate students will be involved in directing projects:

Sarah Greenlaw (combined performance/notation studies) will perform Belilove's version of Isadora Duncan's Brahms Waltzes. She received a Graduate Research Award of $1,500.00, which enabled her to both work with Belilove who could "see" the score and make adjustments as needed, and to have notator Leslie Rotman at these coaching sessions to notate additional details.

Robin Moeller (CMA) will direct Ming-Shen Ku's Bamboo Grove (notator: Mary Corey) for University Dance Company. She also received a Graduate Research Award of $1,500.00 to bring the choreographer for coaching and Mary Corey to refine the score. Robin will also direct Weidman's Brahms Waltzes at Ohio University in Athens, Ohio.

Noelle Rose will be directing Tudor's Fandango (notator: Muriel Topaz with Christine Smith) for the apprentices of Ballet Metropolitan, Columbus' professional ballet company.

Ra-Yuan Tseng will direct Hanya Holm's Ratatat (notator: Ilene Fox). Don Redlich will be coming to check it before performance on the Graduate Concert in April 1992.

A seminar in Analysis of Choreographic Style, co-taught by John Giffin and Vera Maletic, is projected for Autumn 1991. Excerpts from four Labanotation scores have been selected for the purpose of comparative analyses: Antony Tudor's Dark Elegies, Anna Sokolow's Lyric Suite, Yvonne Rainer's Continuous Project Altered Daily, and Kei Takei's Light Part 15. The compositional structure and choreographic vocabulary will be examined, and the choreographers' cultural milieu and choreographic tradition investigated. The choreographers and genders of casts will be unknown while the scores are being studied.

IV. Summer Courses

The Labanotation Teacher Certification Course was held from June 24-July 12. There were six participants. Odette Blum directed and taught the course while Linda Crist from the Dance Department at the University of Iowa was the External Examiner. She remained during the entire time in order to intern the course with a view to teaching it in the future.

One person, Greg Halloran, very successfully completed all the requirements. The others are in various stages of completion of the written work.

The following people who took the 1989 course at OSU are certified:
Amanda Thom, now teaching at Goucher College, Baltimore, Maryland
Augusti Ros, a dancer and teacher in Barcelona, Spain
Noelle Rose, now working towards her MFA degree in notation at OSU
Tan Lian Ying from Beijing, China, at present residing in this area
Jack Clark, on the faculty of the Department of Dance, University of Florida, Tallahassee

Motif Exploration and Writing, taught by Lucy Venable from June 24-July 26, had an enrollment of eight, consisting of five of our graduate students; one of our musicians, Susan Chess for the second time; and a music teacher from Taiwan, studying at the School of Music.

The Directing Course and Advanced Labanotation had to be cancelled due to low enrollment. These together with Motif Exploration and Writing will be offered again in June 1992.

V.   Extension Projects

1. The notation of Victoria Uris' Three on a Match is planned for October. The Dean of the College of the Arts has earmarked funds for this, a grant will be given by the Office of Research and Graduate Studies, and the Department of Dance will also contribute. Winkie Doris will come to notate the work. This is a very fine, taut trio about a dysfunctional family. Music by Bradley Sowash. Eleven minutes long. For advanced or professional level dancers. The work will be available through the Dance Notation Bureau.

2. The notations from the book Modern Dance Fundamentals by Nona Schuman and Sharon Leigh Clark (notator: Susi Watts Margolin) have been revised and updated by Jane Marriett. These are now available as an addendum to the book. Each exercise is referenced to the book by page and exercise number. They contain excellent reading materials from elementary to advanced notation. Nona Schuman was a member of the Humphrey-Weidman Company in the late '30s and has taught technique and composition based on Humphrey-Weidman principles since that time.

    The cost is $15.00 and will be available from Ray Cook, 316 Hooker Road, Poughkeepsie, NY, 12603, in 1992. The original Macmillan book will also be available from Ray Cook. The price is not yet decided, but it will be minimal, to cover postage and handling.

VI. Further information on the scores previously mentioned:

Breakers, is a large lush group work (3 men and 10-11 women) in which the exuberance of the music and a feast of visual images are intricately interwoven. Music: 1st Movement of Symphony #4 by Schubert. Ten minutes long. Advanced or professional level dancers. Available through the Dance Notation Bureau.

The notators of Breakers and Three on a Match will be receiving royalties for each performance. This is a "first" with thanks to Victoria Uris, who assumed this had always been the usual practice! The royalty for the staff notator will be given to the DNB and received with much appreciation.

Swing, a delightful work for students with intermediate level technique, is based on the dances of the '40s. The music consists of selections taken from three Russ Morgan albums. Ten to 20 dancers with a minimum of 3 men. Needs 3-4 tappers. For score and rehearsal tapes, write to Judy Allen, University of Hawaii Dance Program, Department of Drama and Theatre, 1770 East-West Road, Honolulu, HI 96822.

Bamboo Grove is a group work (2 men, 7 women) incorporating bamboo poles which are manipulated by the dancers in inventive and captivating ways to symbolize the inescapable nature of one's cultural heritage. Choreographer: Ming-Shen Ku. Music: Yen-Jen Sung. Notator: Mary Corey.

Ratatat. Choreographer: Hanya Holm, 1982. Music: Baby Dodds (drums). Notated by Ilene Fox. Five dancers. It opens with a march followed by five solos and closes with a march. It is a "ballet parade" to jazz percussion.

LABANWRITER REPORT FOR ICKL 1991
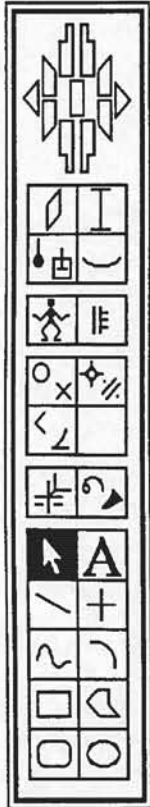
LabanWriter 2.0 was released for distribution in August 1990. The Ohio State University agreed to our request to distribute it as shareware. It is free if people send a disk or for $30 US per year one can become a subscriber and receive a minimum of two updates a year. We have 103 subscriptions from various parts of the world - Australia, Canada, England, India, France, Italy, Sweden, Hong Kong, Denmark, Switzerland. We have distributed about twice as many free copies.

Announcements of the software program have been made in the Dance Notation Bureau Newsletter, Action! Recording!, Dancemagazine, various Ohio State University publications, and MacWorld, a magazine for Macintosh computer users. From one small announcement with a picture of Ilene Fox notating in the February issue of this magazine we have received numerous inquiries. Some were still coming in last week. Many thought it would be a quick way to record movement but others knew about Labanotation or had studied it in the past. A description of LabanWriter appeared in Computing and Musicology and a solicited article will appear in the next issue of Dance Research. Pauline Walker has written an article about LabanWriter for a magazine in Malaysia.

We have held four two day workshops to introduce people to LabanWriter. One of these was at City College in New York in October preceding a press conference arranged by the Dance Notation Bureau at Rockefeller University to introduce the program. We also presented LabanWriter at the 2nd International Congress on Movement Notation last July which was part of the Fifth Hong Kong International Dance Conference held at the Hong Kong Academy for Performing Arts where Carl Wolz is head of the dance department. Scott Sutherland and Linda Crist presented Labanotation and Labanwriter at an arts educators' conference in Des Moines last August, and Scott and I participated in a one day conference on Creative Use of Computers in Dance at the Hathaway Brown School, Shaker Heights, Ohio. We were on a 5 minute TV spot on a computer program in Pittsburgh and were taped for an Eye on Dance program in New York which has not been aired.

Our students are responding well to the program. Notators at the Bureau have been exploring its uses. Georgette Amowitz has used it in developing her Notation Man with Hypercard. Dixie Durr reports from Michigan State that her drama students were quite enthusiastic. We were delighted that Marion Bastien used LabanWriter to produce the examples for the French Quadrille in Dance Studies Vol. 13 edited by Roderyk Lange. Wendy Chu who just completed her M.F.A. in Dance wrote her score of Victoria Uris' Breakers using the program.

LabanWriter 2.1, the latest update of the program, was sent to subscribers in April. LW now handles text in various sizes, styles and fonts. It can number measures automatically, resize and align symbols, and move staffs more easily on the layout page. Tools for floor plans are being developed for the next update which we plan to have out by September. The main palette will look like the example above.

We would like to encourage people to investigate the use of electronic mail. By this means we can send messages and scores around the world. Our Internet address is: labanwriter@dance.ohio-state.edu You can also send mail to us through other commercial networks. Let us know your address.

Scott Sutherland & Lucy Venable
July 29, 19991

LABAN CENTRE
FOR MOVEMENT AND DANCE

Laurie Grove, New Cross, London SE14 6NH

Tel: 081-692 4070   Fax: 081-694 8749

Director: Marion North PhD

LABANOTATION AT THE LABAN CENTRE FOR MOVEMENT AND DANCE, LONDON, ENGLAND

The value of Labanotation as an analytic tool has long been recognised at the Laban Centre for Movement and Dance and all undergraduate students are given a grounding in Labanotation within the context of Choreological Studies. On the Diploma in Dance Theatre Course first year students study Labanotation to elementary standard with particular emphasis on practical reading. Subsequently, notation study may be continued as an option and this year one student reconstructed the duet from Rachel Lampert's What's Remembered.

On the BA (Hons) Dance Theatre degree course students study Labanotation to intermediate standard and are encouraged to make use of their skills in the context of style analysis. They may then pursue further study in the context of the Dance Documentation elective option. Six students completed the dance documentation course this year. The elective option, chosen from one of six areas of study, contributes to one third of the final degree classification and consists of a weekly taught course in the student's second year covering a grounding in the history of notation systems, some advanced notation material, experience in reconstruction from score and theoretical issues relating to the documentation of dance/movement. In their third year students undertake, with tutorial guidance, a major project which may be partly practical or solely written in nature. This year the range of topics was highly varied including some of a more historical nature such as:-

An examination of the divergent development of Kinetography and Labanotation with particular reference to description of torso movement

An investigation into the usage of Laban's symbol systems in industry

Another was totally written examining differing theoretical perspectives of aestheticians on notation and dance:-

The Labanotation score: its nature and purpose

Three incorporated a practical element, either notating, directing from score or teaching:-

The embodiment of style in notation with particular reference to the notation of excerpts of works by Claude Brumachon and Herve Jourdet

Clay Taliaferro: choreographer in the Humphrey-Limon tradition. An examination of similarities and differences with particular reference to the reconstruction of 'Falling Off the Back Porch'

An investigation into the nature of symbol systems with reference to dance, Labanotation and Motif Writing and into children's responses to those systems

Currently two of these students are hoping to continue to develop their skills in Labanotation through post graduate study.

At post graduate level on the Post Graduate Diploma in Dance Studies notation is an optional area of study which may be pursued to intermediate level. Students on this course are always stimulating to teach as their motivation is high. Many students are from overseas and will take notation back to their country of origin. These students may if they choose opt to take the DNB examinations and four students passed their elementary examination this year. These students also frequently continue to further studies in the area of notation - two are currently completing their teacher's certification, one having spent a year at the University of Surrey is currently studying at the Ohio State University and one student from last year, went on to teach A-Level notation, and has successfully enabled her students to pass the Elementary DNB.

This year some expansion took place in that the Laban Centre has been fortunate in having the contribution of Rob van Haarst to collaborate with Jean Jarrell in the teaching of Labanotation/Kinetography. As well as teaching Diploma course and Post Graduate Diploma course students, Rob van Haarst initiated a two term evening class in Advanced Labanotation material which attracted third year degree students, MA students and outside students. The emphasis was on the theoretical underpinning of the advanced material and much stimulating discussion took place between the two notation tutors and the students throughout this lively and challenging course.

This year the Laban Centre also decided to undertake the notation of further studies in the Leeder style by Simone Michelle as well as the updating of studies previously notated. Rob van Haarst has undertaken this project and currently has completed three of the new studies.

In an area where resources are still limited and specialist tutors frequently work in isolation, it is hoped that more collaboration may take place between different institutions offering notation and in this spirit students from the Roehampton Institute Dance Department met with Laban Centre students for an exciting afternoon of work.

LANGUAGE OF DANCE CENTRE REPORT

SEPT. 1989 - AUG. 1991

PUBLICATIONS:

By Gordon & Breach:

> **Advanced Labanotation Textbook II:**
> Canon Forms - Volume I, Part 1
> Shape, Design and Trace Patterns - Volume I, Part 2
> were published in June & July 1991.
>
> Volume I, Parts 3 & 4, Kneeling, Sitting, Lying coming soon.

> **Language of Dance Series:**
> No. 2 - Shawn's Fundamentals of Dance was published in 1989.
> No. 3 - Nijinsky's *Faune* Restored is about to be launched.

> In progress for this series are:
> *Ballade* (Sokolow) by Ray Cook
> *Soirée Musicale* (Tudor)
> The Pas de Six from *La Vivandière* (Saint-Léon)
> *Aureole* (Paul Taylor)
> Dance of the Nuns from *Robert the Devil* (Bournonville)
> The Traditional 1870 *Coppélia*

Other publications by Gordon & Breach:
> Choreo-Graphics - A Comparison of Dance Notation Systems From the Fifteenth
> Century to the Present published 1989.
>
> Also in progress is a reprint of:
> Dancer's Glancer

Dance Books:
> The Bournonville Heritage - A Choreographic Record 1829-1875. Historical
> background, photographs and twenty-four dances in Labanotation, published 1990.

By Cervera Press (LODC) (distributed by the Labanotation Institute):

> **Language of Dance Studies:**
> Labanotation materials specifically geared to students in high schools, colleges
> and other institutions teaching Labanotation.
> Limòn-Based Modern Dance Technique (Scanlon) - 1990
> A Selection of National Dances (from the ISTD Syllabus) - 1991

The Minuet from Don Giovanni (Solov) - 1991
Two Mexican Dances (García) soon to be published.

In progress are:

10 Dances in Labanotation (Chilkovsky) - we have permission to reprint a
selection
Three Excerpts from Night Shadow (Balanchine)
Modern Jazz Excerpts
Class Dances (Blogg)
Autumn Dances (Rose Lorenz's dances for Senior Citizens awaits clearance to
reissue the accompanying music on cassette tapes)

Preparation of Teaching Materials:

For use at the College at the Royal Academy of Dancing Advanced
Labanotation - homework sheets/ teaching sheets. These are being finalised for
publication.

By the Labanotation Institute:

The Labanotator (produced by the LODC). Recent issues have focused on the
development of the Laban system from 1928 to the present.

Action! Recording! - LODC has contributed articles and has given assistance in
producing camera-ready-copy.

LANGUAGE OF DANCE ACTIVITIES:

Revival of Language of Dance Committee:

Since 1989 regular meetings have been held to discuss the development of Language of
Dance in the UK and plan long-range aims. These were attended by Ann Hutchinson
Guest, Michelle Groves (RAD), Jane Whitear Dulieu, Sue Baker and JoAnn Latus; later
joined in 1990 by Régine Charrière and Zoe Hill.

The main focuses have been:

1.   Video:
Production of a pilot video entitled "Exploring Language of Dance". The students at
the Central St. Martin's College of Art and Design (Film Department) collaborated in
making a video in late 1990; Lekan Babalola was the director, Ann Hutchinson Guest,
the LOD advisor. Children from RAD Open Classes, Sahakian School of Dance and
JoAnn Latus School of Dance took part. The video is on VHS and PAL and lasts nine
minutes.

Language of Dance Centre Report Oct. 1989 - Aug. 1991

2.   Promotion:
Development of a new brochure as well as an Information Pack. Introductory Workshop recently held at the RAD for RAD Teachers from overseas. Others are planned for September 1991 and for the 1992 RAD Assembly.

Various articles on the Language of Dance method have been written and published in journals such as **Dance Teacher Now** (USA), **DICE** (UK), and **Marysas** (France).

3.   Materials:
Preparation of Language of Dance Teaching Aids for use with children to fill the need for pre-prepared materials for use in the classroom: Games, Visual Aids, Wall Charts, Cassette Tapes, etc.

Paris Meeting:
A meeting to present the Language of Dance was held in Paris in May 1989 - attended by a representative of the Ministry of Culture and Jacqueline Robinson.

Language of Dance Courses:
An intensive 9-day course on Language of Dance was given at The Place, Euston, December 1989 for three French dance teachers. Preparations were in hand to present this course in France in April 1990, but for want of sufficient students the course did not take place.

NOTATING:

The Bournonville Heritage:
In Sept. 1989 Knud Jürgensen and Ann Hutchinson Guest collaborated on the recording in Labanotation of a selection of newly discovered Bournonville choreography (see page 1). Teaching and notation the dances took place at the Royal Ballet School, Central School of Ballet and The London Studio Centre. Marion Bastien assisted with the notating and produced the first completed copy. The whole team at the Language of Dance Centre was involved in the final production of the book which had a February 1990 deadline! Anne-Marie Brook notated and inked the Supplement. The final autography was done by Maggie Burke Lewis, Irene Politis, JoAnn Latus and Régine Charrière. Jane Whitear Dulieu produced the camera-ready-copy and Rob van Haarst proofread the notation.

University of London Examinations Board - A-Level Dance:
The notation of the Set Technical Studies checked by Ann Hutchinson Guest.

Excerpts from Soda Lake (Alston) notated by Rob van Haarst and Jane Whitear Dulieu for a Labanotation Institute Teaching Pack on this dance. This included producing camera-ready-copy on Calaban.

Language of Dance Centre Report Oct. 1989 - Aug. 1991

TEACHING:

Advanced Labanotation tutoring was organised for Anne-Marie Brook, Sept. 1989 - May 1990.

Advanced Labanotation tutoring given for Laura Solomon, a Sarah Lawrence student doing her third year London Contemporary Dance School, Zoe Hill (RAD College graduate) and Régine Charrière (Laban Centre graduate), Oct. 1990 - July 1991.

Jane Whitear Dulieu attended DNB Teacher Certification Course at Roehampton Institute to train as an examiner (courtesy of Ann Hutchinson Guest and the Language of Dance Centre).

REVIVALS:

Ann Hutchinson Guest together with Claudia Jeschke revived Faune for Les Grands Ballets Canadiens, Montréal, Aug. - Oct. 1990. Ann Guest gave final coaching to the Juilliard Dance Ensemble's performances of Faune in New York, Dec. 1989.

LECTURE/DEMONSTRATIONS:

During their around the world tour Ann Hutcninson Guest and Ivor Guest gave lectures in Adelaide and Sydney in Australia and in Wellington and Christchurch in New Zealand on the role of the dance researcher, and the reviving of ballets from notation systems, in particular the deciphering of Nijinsky's notation system, the transcription of his score of *Faune* and the subsequent revivals of the ballet.

LODC STAFF:

Rob van Haarst was engaged on preparation of the text of Volume I - Part 1 - Canon Forms; Part 2 - Shape, Design and Trace Patterns; Parts 3 & 4 (combined) - Kneeling, Sitting, Lying, in collaboration with Ann Hutchinson Guest. He was also involved in the preparation of camera-ready-copy, drawing Labanotation illustrations on the Calaban computer programme, preparing figure illustrations and liaising with publishers.

Jane Whitear Dulieu is now employed on a full-time basis. She has worked on both of the recently published Language of Dance Series books and in the case of *Faune* put the entire score on Calaban. She is continuing to work on other books in the series. She is also keen on the Language of Dance development at the centre.

Sue Baker (Middlesex Polytechnic graduate) joined the Language of Dance Centre for a short time in 1989 on a work scholarship basis and worked on the Labanotation publications in the Language of Dance Series.

Anne-Marie Brook (Royal Academy of Dancing graduate) was given a work scholarship in 1989 before moving to the Dance Notation Bureau (DNB) in September 1990 to undertake notator training. Work included notating, inking and checking of dances by Martin Blogg for Language of Dance Studies series and working on the Bournonville Heritage.

Régine Charrière was offered a work scholarship at LODC in 1990. Her main projects were preparation of Teaching Aids for Language of Dance and Language of Dance Studies. She is now employed on a part-time basis.
Zoe Hill joined both the Language of Dance Centre and the Royal Academy of Dancing in September 1990 on a work scholarship. She has been very involved with the development of Language of Dance Teaching Aids and also revising the Dancer's Glancer.

Nancy Harlock and Edna Geer continue to provide much appreciated support to the Centre. Both help organise the ever-growing library and Nancy has recently been involved in the valued work of transcribing dance pieces from crumbling paper to new sheets.

FUTURE PLANS:

Full development of Advanced Labanotation texts looks precarious. Both Guggenheim and the National Endowment for the Humanities (NEH) have turned down proposals. Rob van Haarst who for three years has done such an excellent job in researching the material, organising the drafts, foot-noting, indexing, etc., wants a break from this work. He has indicated, however, that he is willing to complete the chapter on Floorwork.

The LOD Committee see work focusing more on the development of Language of Dance. Children's classes are planned for January 1992 and Adult classes leading to Teaching Methodology planned for later in the same year.

EXECUTIVE COMMITTEE MINUTES   **AUGUST 2, 1991**

Present: Ann Kipling Brown, Chair; Odette Blum, Jacqueline Challet-Haas,
              Janos Fugedi, Lucy Venable

I.   Report from Janos Fugedi

      Janos Fugedi had received HFt 230,000 (approx. $3,000.00 or £1670.00) in
      grants from MTA Soros Alapitvany, HFt 1,000,000; Magyar Tudomanyos
      Akademia, HFt 60,000; Alapitvany a Magyar Nepmoveszeteret, HFt 50,000;
      Magyar Tancmovesek Szovetsege, HFt 20,000 towards the cost of housing,
      copying, proceedings, ICKL functions such as attendance at the Hungarian
      State Folk Ensemble. He presented the plan he and Ann Kipling Brown had
      worked out for disbursing these monies. (See Attached.)

      Janos had also arranged for lunch and dinner to be reserved at the Institute
      on Saturday and Sunday (because cheaper places around were closed on
      Saturday and Sunday) at a cost of $10.00 for each day. The closing dinner
      would be on the second Sunday and ICKL would contribute the difference
      to make it a special dinner.

      Janos reviewed the menus which included Vegetarian dishes.

      After a brief discussion the Executive Committee approved the disbursement
      of money with much appreciation for Janos' work on the conference,
      success in raising such funds, and for the work he had done in preparing
      the Conference.

II.   Location for 1995 ICKL

      Jacqueline Challet-Haas suggested in or around Paris. She said it would be
      very feasible for them to arrange one at such a location.

Respectfully Submitted,

Odette Blum, Secretary
ICKL

GENERAL MEETING   **AUGUST 2, 1991**

Present: Ann Kipling Brown, Chair; Cristina Alejandro, Sally Archbutt,
              Vera Baris, Marion Bastien, Odette Blum, Thomas T. Brown,
              Jacqueline Challet-Haas, Mary Corey, Jane Whitear Dulieu, Ilene
              Fox, Els Grelinger, Georgette Amowitz-Gorchoff, Ann Hutchinson
              Guest, E. Jean Johnson Jones, Hettie Loman, Billie Mahoney, Vera
              Maletic, Sheila Marion, Rhonda Ryman, Thomas Schallmann, Bill
              Reynolds, Rob Van Haarst, Judy Van Zile, Lucy Venable, Mary
              Jane Warner

I.   Introductions

Each person introduced him/herself with a brief bio.

II.   General Announcements:

-concerning the start up of the Conference
-ICKL bibliography: reminder to submit materials to Mary Jane Warner

III. ICKL Proceedings 1959-1979

Lucy Venable urged members to consider whether there should not be made available in published form. Besides constituting the history of ICKL they need to be made available to researchers into the system, so that research time is not wasted. Lucy volunteered her resources in assisting in the preparation for publication. A set will be available for perusal and a decision can be made at the next General Meeting.

A student of Judy Van Zile had prepared an index of ICKL decisions beginning with the 1979 Proceedings and continuing to 1987? This should also be updated and published. The ICKL decisions need to be disseminated.

The matter of the archives of ICKL materials in the care of Judith Chapman of the University of Surrey Library was raised as also requiring indexing and cataloging. Edna Geer bad begun this task. The thought had been that a student interested in such a project could work on it. But none has appeared. (If ICKL was willing to pay for this there would be a likelier chance of getting it done.)

IV.   Legal Registration of the Constitution

Ann Kipling Brown reported that all the suggestions approved at the 1989 ICKL Conference had been incorporated. Toni' Intravaia had re-typed the document and returned it to the Committee (Ann K. Brown, Bill Reynolds, and Lucy Venable).

It had been given to Bruce Fox (Ilene Fox's brother) who had generously agreed to review it from a legal standpoint. He submitted some questions, some of which, Ann said, would require some minor re-wording but did not necessarily alter the intent of the document.
There was lengthy discussion on all matters relating to Constitution and By-Laws. The general consensus was not to spend any more conference time on this but that the Executive Committee could be entrusted with the matter.

Ilene Fox made a motion: "That the Executive Committee incorporate the changes, recommended by Bruce Fox, into the proposed new Constitution and that it then go to the membership for a vote."

Seconded by: Tom Brown.

It was suggested that there be a cover statement explaining the purpose of the Legal Registration so that people know the reason for it and how it will affect ICKL.

<u>Voting on the Motion</u>: 24 Yes, 0 No, 1 Abstention.

It was suggested that a copy of the By-Laws be made available for conferees to read and prepare to deal with any changes with dispatch at a subsequent meeting.

V. Deadline for submission of materials for the 1991 Proceedings is September 30, 1991.

Respectfully Submitted,

Odette Blum, Secretary
ICKL

FELLOWS MEETING MINUTES   AUGUST 3, 1991

Present: Lucy Venable, Chair; Georgette Amowitz-Gorchoff, Odette Blum, Ann Kipling Brown, Jacqueline Challet-Haas, Ilene Fox, Janos Fugedi, Ann Hutchinson Guest, Els Grelinger, Billie Lepczyk, Billie Mahoney, Vera Maletic, Sheila Marion, William C. Reynolds, Rhonda Ryman, Mary Jane Warner, Judy Van Zile

I.   <u>Fellowship Applications</u>

Mary Corey of the University of California at Irvine had submitted her application materials. Ilene Fox was her sponsor and spoke of the high regard she had for her work. Judy Van Zile spoke of Mary's work on notation projects in Hawaii and commented on her extraordinary sensitivity to working with a teacher of another culture who spoke no English. Odette Blum said her teaching of the Advanced Labanotation course during The Ohio State University Summer Workshop had been very successful. The students agreed that she was a fine teacher.

Her materials were available for examination from Lucy.

II. <u>ICKL Bibliography</u>

Mary Jane Warner said she had only received 25-30 entries, forwarded to her from Toní Intravaia. She needed at least 500 for a new volume. Janos said he could supply about 1,000 from the archives here. Others would surface if a deadline was given.

It was suggested that books and articles illustrated with notation should be included also which would enlarge the scope of the bibliography. There was agreement that this would be useful. Discussion followed about how to facilitate the storing of these entries. There could be a compiled version merging all materials on a disc. It could be done so that it was compatible with IBM and Macintosh. Interested persons could send in a disc and

receive a copy.

Mary Jane agreed to draft a letter encouraging different types of entries. This would go out as a separate mailing with a deadline date.

III.   Notation Archives at the Institute

Janos Fugedi said he would like to show the interested conferees the Notation Archives. Time was set for Wednesday, August 8, 1991 at 5:00 P. M.

IV.   ICKL Index

Lucy showed the Index that a student of Judy Van Zile's had compiled, of all the decisions made by ICKL between 1979-1987. These had been taken from the technical reports of the Proceedings. Lucy asked whether Fellows thought it worthwhile to publish it. It would need someone to bring it up-to-date and then would need to be kept updated. Judy said it may benefit by a different format. It was on an IBM disc at present. It was agreed that it would be worthwhile to publish this. Odette Blum suggested that the Extension might be able to assist on this (it would depend somewhat on what other things needed the attention of the Graduate Associate.) Judy said she would only attend to it if she happened to have a student able to work on it. Lucy indicated she would be willing to assist with this?

V.   ICKL Proceedings 1959-1977

Lucy had set out a copy of these for people to look at. She brought up Ann Hutchinson Guest's concern at the last ICKL about publishing it because of personal materials involved. Els Grelinger remembered that concern as referring to personal letters relative to the Proceedings. However these personal papers were not a part of the materials Lucy had.

Odette Blum brought up the problem of making copies of ICKL proceedings when neither the masters nor additional copies for sale were available. It became expensive to copy from her bound copies. The originals should be housed in one place where they could be accessible for a such a purpose. The Dance Notation Bureau perhaps?

Hettie Loman said she would check to see if she had any originals from her period on the Executive Committee.

VI.   Knust Archives

Roderyk Lange is getting these indexed.

VII.   Nominations Executive Committee

The current Chair, Vice-Chair, Treasurer, Secretary and two members-at - large had indicated a willingness to run for another term in office. This leaves the position of Assistant Treasure and an additional member to replace Helen Rogers.

Research Panel

Two members have completed their terms, Sally Archbutt and Ilene Fox. Panel members have to be Fellows. Bill Reynolds asked whether the By-Laws spelled out the responsibilities of Research Panel members. Lucy responded that they did, this matter had been thoroughly gone into and was clear in the By-Laws.

Sally quoted Maria Szentpal about the need for ICKL to guide the topics rather than having people doing research into areas that were not considered crucial by ICKL. She was also concerned about people not abiding by the deadlines and the enormous amount of work that Ilene had to do in order to enable this conference to take place. Would we have had a conference if no papers had been submitted?

Bill wondered whether the reason for so few papers was that specific areas suggested was not what people were delving into or needed. However the call-for-papers flyer made it clear that all topics were welcome besides those that ICKL deemed crucial.

Ann Kipling Brown pointed out that it was the responsibility of members who were interested in Research to get on with their Research and prepare papers for a conference. If insufficient papers were submitted there would simply be no conference. The conference is moving towards more hands-on workshops. It was suggested that more time was needed for these.

VIII. Venue of Next ICKL Conference

Linda Crest of University of Iowa had made an offer to host an ICKL Conference. They have new conference facilities and she thought there would be no problem in serving ICKL needs.

Jacqueline Challet-Haas offered to host the 1995 ICKL in Paris.

Vera mentioned that the Laban Art of Movement Guild was planning a special event in 1993 and wondered whether dates and places could be coordinated to allow people to attend both?

There was a suggestion that groups on either side of the ocean meet to explore problems of mutual interest. Some felt it was already happening informally.

The consensus was that ICKL should alternate between Europe and America unless there was a compelling reason to do otherwise.

Respectfully submitted,

Odette Blum, Secretary
ICKL

FELLOWS MEETING MINUTES   **AUGUST 8, 1991**

Present: Lucy Venable, Chair; Georgette Amowitz-Gorchoff, Odette Blum,
               Ann Kipling Brown, Janos Fugedi, Ilene Fox, Els Grelinger, Ann
               H. Guest, Billie Lepczyk, Billie Mahoney, Sheila Marion, William
               Reynolds, Rhonda Ryman, Mary Jane Warner, Judy Van Zile

I.   Fellowship Application

All the Fellows present at the Conference including those who had to leave
early, examined the materials submitted by Mary Corey and enthusiastically
endorsed the nomination.

J. Van Zile moved to "strongly recommend" Mary Corey for Fellowship.
E. Grelinger seconded the motion. Vote: Unanimously in favor.

This recommendation and Mary Corey's Vita will be mailed to the absent
Fellows for their vote.

II.   Nominations

A. Executive Committee

Most of the Committee members had expressed a willingness to run again.
Those responding to the mailing offered no other nominees for these
positions. The two vacancies are for Assistant Treasurer and for one
member-at-large.

The slate is as follows:

Chair:	Ann Kipling Brown
Vice Chair:	Lucy Venable
Secretary:	Odette Blum
Treasurer:	Toní Intravaia
Assistant Treasurer:	Jane Dulieu
Members-at -Large:	Jacqueline Challet-Haas
(Vote will be for	Billie Lepczyk
three.)	Muriel Topaz
	Mary Jane Warner

B. Research Panel (R.P.)

Sally Archbutt and Ilene Fox had completed their terms of office. Sally
Archbutt was willing to continue for two more years but indicated she
would be unable to attend the next ICKL conference in the U.S.A.

Mary Corey was nominated pending the absent Fellows' postal vote. The
R. P. now consists of R. Ryman, Chair; S. Archbutt, M. Corey (pending),
J. Fugedi, and A. Rodiger.

III.   Sponsored Members

A question arose regarding sponsored memberships. Due to the changes in Eastern Europe and the fact that the Conference was in Europe no sponsorships were required this year.

IV.   By-Laws

Bill Reynolds raised questions about the role of the Research Panel and of the specific role of the Chair. It was felt necessary to review this area as the By-Laws need to be rewritten. Recommendations were proposed for submission, review, and presentation of papers. This would also be discussed at length at the General Meeting on the following day.

Questions raised

There was also a wide ranging discussion concerning preparations, review and acceptance/rejection of research papers.

Some comments and questions that arose:

It was suggested that the papers are sent to the members earlier.

Some suggestions:
-putting earlier deadlines in relation to the mailing date
-start soliciting papers earlier
-send out approved papers as soon as they are ready. Perhaps have two mailings.

However, basically it is up to those who want to write to do so and have the papers in by the appointed time.

Ann Hutchinson Guest suggested that when a writer took material from a previous paper of hers/his it would be helpful to have the entire original paper to understand the idea from its inception. Also, that it would be helpful to have an index of these work-in-progress papers and how they could be obtained.

-Can the R. P. edit, suggest, recommend? More than a "Yes" is generally needed. What is the author's obligation in response to the R. P.? Ilene Fox pointed out that the call for papers identifies the criteria. If the R. P. members have similar questions the writer should clarify these. It is also the author's responsibility to ensure that all members receive a copy of the original as well as the revised paper.

The R. P. is entrusted with research related matters. If the criteria have not been met they can reject the paper.

Shelia Marion found the comments to her paper very helpful. She suggested that there could be an intermediate stage between full acceptance and rejection, e.g., if a paper is important but in R. P. 's opinion certain additional matters need to be addressed, a letter outlining these could accompany the returned paper thus giving the

author the opportunity to expand or re-work the paper.
There was a discussion of the review methods of other dance organizations such as CORD but these were felt to be inappropriate to ICKL's needs.

The desirability of having a conference theme was stressed but with the flexibility to permit papers on other subjects of importance to the authors.

Respectfully submitted,

Odette Blum, Secretary
ICKL

GENERAL MEETING MINUTES   AUGUST 9, 1991

Present: Cristina Alejandro, Sally Archbutt, Georgette Amowitz-Gorchoff, Vera Baris, Marion Bastien, Odette Blum, Ann Kipling Brown, Mary Corey, Jane Dulieu, Ilene Fox, Janos Fugedi, Ann Hutchinson Guest, Jean J. Jones, Billie Lepczyk, Hettie Loman, Billie Mahoney, William Reynolds, Rhonda Ryman, Thomas Schallmann, Robert Van Haarst, Judy Van Zile, Lucy Venable, Mary Jane Warner

I.   Financial Report

Ann Kipling Brown reviewed the report. There was a question concerning the form of the budget because there was difficulty in understanding the format. Lucy Venable will make some suggestions to help clarify it for the future. Since the financial year ends on July 31st it was suggested that the report should also be complete to that date.

Judy Van Zile asked whether ICKL was in a position to fund publication of the 1959-77 Proceedings and an Index? The reply was in the affirmative.

The Action/Recording item in the budget was questioned. An advertisement had been placed at a previous time and it had remained as a line item. It was proposed to delete that since advertising could be taken from the contingency fund.

No income was indicated in the proposed budget. Income would include seventy (70) membership dues for a total of $4,900.00 plus payment from the sale of the Bibliographies and copies of the Proceedings.

Judy Van Zile moved to accept the proposed budget. M. J. Warner seconded. Vote: Yes - 22; No - 0; Abstention - 1.

II.   Grant Reports

Janos Fugedi was able to raise HFt 230,000 (approx. $3,000.00 or £ 1,670.00) from the following institutions: MTA Soros Alapitvany,

HFt 1,000,000; Magyar Tudomanyos Akademia, HFt 60,000; Alapitvany a Magyar Nepmoveszeteret, HFt 50,000; Magyar Tancmovesek Szovetsege, HFt 20,000. Each donor specified the items for which the funds was to be given. These covered copying, opening and closing reception, lodging, concerts and sightseeing tour. All funds were disbursed through the Zenetudomanyi Institute. Janos Fugedi was heartily thanked for his work in raising these funds. Their effect on ICKL's budget is considerable. There will be letters of thanks to the donors from ICKL and the Institute and a copy of the Proceedings will be mailed to each donor.

III. Fellowship Application

The Fellows present had reviewed Mary Corey's application and unanimously recommended her for Fellowship. A ballot will be sent to Fellows not present with her vita and the Fellows' recommendation.

IV. 1959-77 Proceedings

These will be published by the next Conference. The Index will be brought up-to-date and also published.

V. ICKL Bibliography

All are encouraged to submit entries. Mary Jane Warner will prepare a letter providing a deadline for entries.

VI. Nominations

The following nominations have been received. Jane Duleau for Assistant Treasurer (U.K.) Billie Lepczyk and Mary Jane Warner for Executive Committee. There will be four nominees for the three at-large openings. The remaining officers agreed to stand again.

A ballot for Executive Committee will be mailed to the membership.

VII. Research Panel

Sally Archbutt was nominated for another term. Mary Corey was nominated pending approval of her Fellowship application by the remaining Fellows.

The Panel consists of the above with Janos Fugedi, Ann Rodiger, and Rhonda Ryman. The Research Panel met and elected Rhonda Ryman as Chair.

VIII. Venues for Future Conferences

1993 - University of Iowa, U.S.A. has been offered by Linda Crist of its Dance Program.

1995 - Paris, France has been offered by Jacqueline Challet-Haas.

The Executive Committee will check out the Laban Guild plans for 1993 but it was agreed that the Conference should alternate between North America

and Europe.

IX.   1991 Proceedings

Odette Blum gave a September 30, 1991 deadline for receipt of materials. Format: 1-1/2" margins on 8-1/2" x 11" paper. Camera ready.

X.   Labanotator

Ann Hutchinson Guest stated that back orders starting from Issue No. 26 are available from the Labanotation Institute. There is an Index for the Labanotator in issue No. 54, January 1989

Seminar Papers

Marion Bastien informed members that a number of working papers entitled "Seminar Papers," circulated among a group of Kinetographers are available to interested persons. Copies may be obtained from her.

XI.   Bill Reynolds pointed out some areas of concern in the By-Laws concerning the role of The Research Panel and The Chair.

There was consensus on the need to amend the By-Laws to reflect the way The Research Panel has been actually functioning since the early 1980s. After considerable discussion including the manner in which other dance organizations such as CORD dealt with the review process, the following emerged:

1.   Authors submit an abstract to each Research Panel member (including Honorary Members) by a specified date.

2.   Abstract is reviewed by the Research Panel.

3.   Comments from each Research Panel member are sent to the Chair who sends all comments to the author.

4.   Complete paper is submitted to each Research Panel member by a specified date.

5.   Paper is reviewed by the Research Panel members.

6.   Comments are sent to Chair. Based on the recommendations of the Research Panel members the paper is accepted or rejected for presentation.

Members were encouraged to submit comments and ideas to the Chair of the Executive Committee.

Judy Van Zile made the motion that "we charge the Executive Committee with the responsibility of finding the appropriate wording to make the By-Laws reflect the consensus of this meeting and to submit that wording to the membership for a vote to change the By-Laws." Seconded by Billie Lepczyk. Vote: Unanimously in favor.

Sally Archbutt expressed a concern at the difficulty of getting papers submitted on time and at what appears to be an acceptance of late papers sometimes and not at other times reflecting perhaps the number of papers submitted for a conference.

It was suggested that if there are insufficient papers received by the deadline, another deadline be set and mailed to the membership to enable those who had refrained from submitting late papers, to do so. If there were to be an insufficiency of papers then the conference would be cancelled.

Respectfully submitted,

Odette Blum, Secretary
ICKL

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN
STATEMENT OF ACCOUNTS 1989-1991 and BUDGET FOR 1991-1993

EXPENSES, 1989-1991	Actual		Total (UK + USA)		Budget 1989-1991		Budget 1991-1993	
	UK	USA	Pounds	Dollars	Pounds	Dollars	Pounds	Dollars
Postage								
'89 Conf. Proc.	£20.20	$329.50	£224.86	$362.02	£533.00	$800.00	£496.89	$800.00
'91 Conf. Papers	0.00	240.45	149.35	240.45	533.00	800.00	496.89	800.00
Supplies/Stationery								
'89 Conf. Proc.	0.00	9.93	6.17	9.93				
'91 Conf. Papers	.77	28.39	18.40	29.63	333.00	500.00	310.56	500.00
Telephone								
'89 Conf. Proc.	0.00	107.21	66.59	107.21				
'91 Conf. Papers	0.00	0.00	0.00	0.00	200.00	300.00	186.34	300.00
Duplicating								
'89 Conf. Proc.	2.70	1228.64	7565.83	1232.99	835.00	1500.00	931.68	1500.00
'91 Conf. Papers	0.00	387.24	240.52	387.24	835.00	1500.00	931.68	1500.00
ICKL Biblio I								
Venable (Reimb)	0.00	587.50	364.91	587.50	81.08	150.00	93.17	150.00
ICKL Biblio II		10.00	6.21	10.00	0.00	0.00	0.00	0.00
Research PanelExp.	34.00	167.17	137.83	221.91	200.00	300.00	186.34	300.00
Executive Com.Exp.	0.00	334.46	207.74	334.46	400.00	500.00	310.56	500.00
Contingency Fund	0.00	0.00	0.00	0.00	333.00	500.00	310.56	500.00
Typing for Exec.Sec.	0.00	12.00	7.45	12.00	533.00	800.00	310.56	500.00
Bank Charges UK	9.59	0.00	9.59	15.44	0.00	0.00	0.00	0.00
Balance in Bank	1489.50	6640.25	5613.88	9038.35				
	£1556.76	$10082.74	£7819.33	12589.12	£4836.08	$7680.00	£4583.85	$7380.00

INCOME 1989-1991	UK	USA	Pounds	Dollars
Balance on hand	£541.32	$ 4449.09	£3304.73	$5320.62
Dues	950.00	2845.00	2717.08	4374.50
'91 Conf. Fees	0.00	1300.00	807.45	1300.00
Int. to date USA	65.44	276.89	237.42	382.25
Biblio.I. Inc.	0.00	672.20	417.52	672.20
Biblio II. Inc.	0.00	460.06	285.71	460.00
'89 Proc. Inc.	0.00	79.50	49.38	79.50
	£1556.76	$10082.74	£7819.29	$12589.70

Note: All 1991 Conference costs are not in, and this will show on the next Bi-Annual Report.

Toni' Intravaia, Treasurer
Gillian Lenton, Assist. Treasurer

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